



**N° 2/08**

**EUROPEAN  
ARCHITECTURAL  
HISTORY  
NETWORK**

# N° 2/08

## COLOPHON

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## FRONT COVER

Map of Groningen from Joan Blaeu, *Toonneel der steden van 's Konings Nederlanden*, Amsterdam, ca. 1651  
Photograph: Rob Dettingmeijer

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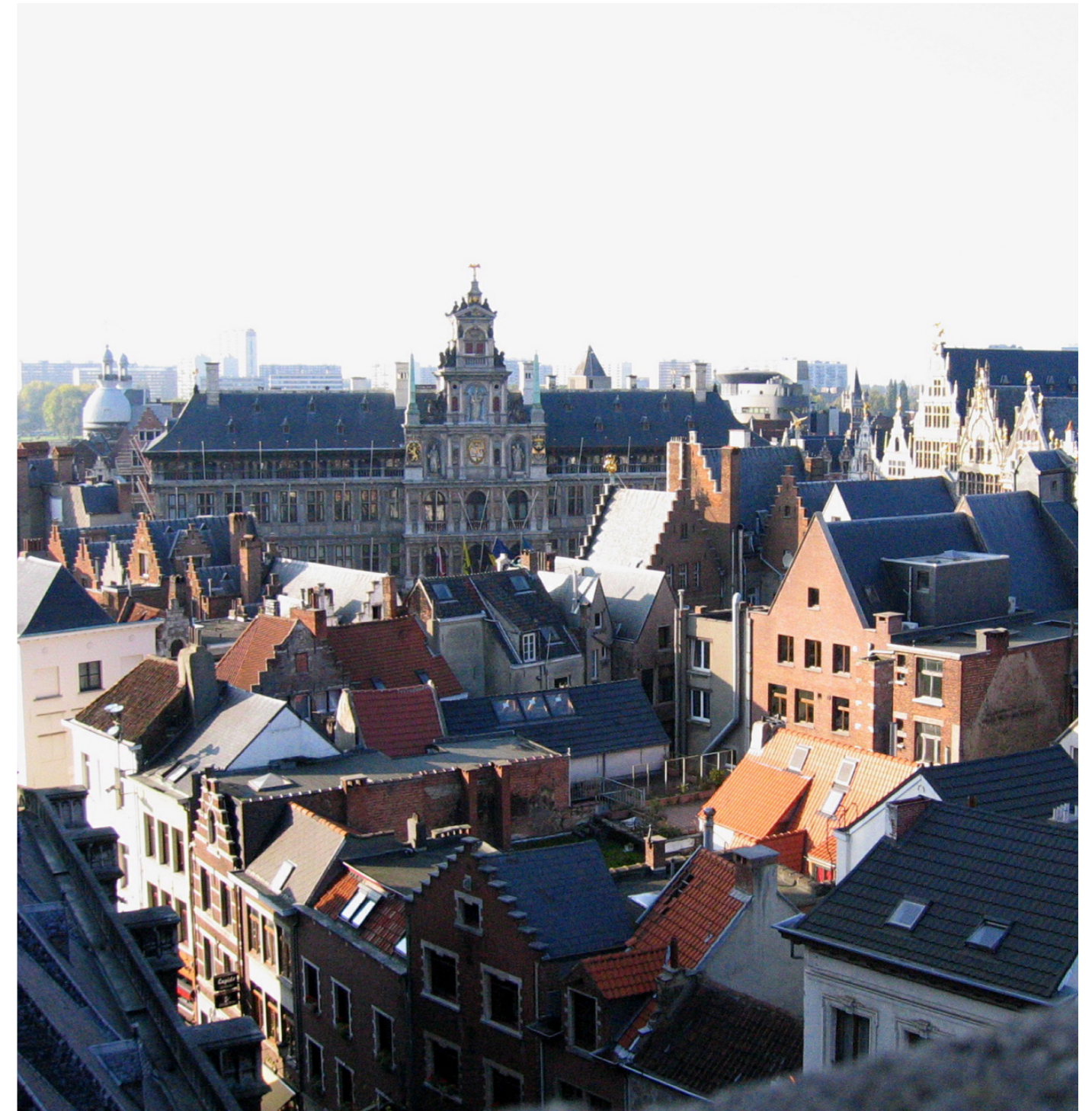
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Cornelis Floris de Vriendt Town Hall,  
1561–1565, Antwerp, amidst historic urban fabric  
Photograph: Leen Meganck

When we started our network we hoped to create a non-hierarchical organization that would grow by force of its individual participants. We wanted to create chances for both young and experienced scholars, for both cooperation and competition. We tried to keep the organization as open and lightweight as possible. The EAHN certainly is informal and open, but as we proceed we experience a growing paradox. Although our aspiration is still to foster all kinds of new initiatives and new ways of exchanging ideas, we see that the old-fashioned and proven ones are meeting with the most enthusiastic responses.

It starts already with the beautiful business cards which Reto Geiser designed for the committee members using our house style. It continues with the realization that, although we are only a temporary organization under French law (the least restricted way to operate as an organization), nonetheless people are very happy to learn that we have a president, a vice president, a secretary, a treasurer, a webmaster and editors. Especially editors...because certainly the newsletter is turning into a success story. This is only the third one and we learn that people are already looking forward to each new issue. Of course we are still working on optimizing the newsletter concept, and experimenting with its form and content.

The rather traditional newsletter stands in contrast to our original website concept. We began with an open source website, easily accessible and with a straightforward look, so as to enable anyone to contribute ideas to it with a minimum of central editing. It has served us well as a repository of EAHN business meeting minutes and other documentation, a kind of institutional memory. But its potential to serve as a forum for discussion has never been fully exploited, perhaps due its very openness. The creation of the newsletter has necessitated a thorough revision of the website, integrating these two most visible organizational voices. So our next step will be to develop a website which will combine access to our newsletter archive, our organizational history and future EAHN projects. We hope the new website, to be launched later this year, will eventually perpetuate the openness of the website as originally conceived.

Initially we did not want to organize large-scale scholarly meetings on our own, planning instead only to offer business meetings open to everybody who wanted to take an active part in the EAHN. Even these meetings we did not want to organize ourselves, but rather hoped to have hosted by our members' home institutions. In the meantime we have presented ourselves at the meetings of established organizations with which we feel strongly and sometimes personally connected, such as the INHA in Paris, and several meetings of Docomomo and the Society of Architectural Historians. And we did not hesitate to accept when we were invited to participate in organizing the conference *Transfer and Metamorphosis* to be held in Zurich this summer, from 26–29 June, in cooperation with the ETH and the SAH.

Now we are proud that our Portuguese colleagues have taken the initiative for the First International Meeting of the European Architectural History Network at Guimarães, Portugal from 17-20 June 2010. When you read the call for session proposals in this newsletter, on our website, or as circulated through our listserv, however, you will notice that here too, we want to offer as open a structure as possible in order to allow this meeting to be shaped by the individual participants, the grassroots of the discipline which weave together to form our network.

Christine Mengin  
President

Rob Dettingmeijer  
Vice President

## EAHN First International Meeting: Guimarães, Portugal 17-20 June 2010

*Call for Session and Roundtable Proposals: Due Date 19 December 2008*

The time has come for scholars who share research and teaching objectives in architectural history to gather at a single pan-European meeting. In accordance with the EAHN mission statement, this meeting proposes to increase the visibility of the discipline, to foster transnational, interdisciplinary and multicultural approaches to the study of the built environment, and to facilitate the exchange of research results in the field. Though the scope of the meeting is European, members of the larger scholarly community are invited to submit proposals related not only to Europe's geographical framework, but also to its transcontinental aspects.

The main purpose of the meeting is to map the general state of research in disciplines related to the built environment, to promote discussion of current themes and concerns, and to foster new directions for research in the field. Session proposals are intended to cover different periods in the history of architecture and different approaches to the built environment, including landscape and urban history. Parallel sessions will consist of either five papers or four papers and a respondent, with time for dialogue and questions at the end. In addition, a limited number of roundtable debates addressing burning issues in the field will also take place at the meeting. Proposals are sought for roundtable debates that re-map, re-define, and outline the current discipline. They will typically consist of a discussion between panel members and encourage debate with the audience. The goal is to create a forum in which different scholars can present and discuss their ideas, research materials and methodologies.

Scholars wishing to chair a scholarly session or a roundtable debate at the 2010 EAHN Meeting in Guimarães, Portugal, are invited to submit proposals by 19 December 2008 to [jorge.correia@arquitectura.uminho.pt](mailto:jorge.correia@arquitectura.uminho.pt), Prof. Jorge Correia, General Chair of the EAHN First International Meeting, DAAUM, Departamento Autónomo de Arquitectura, Universidade do Minho, Campus de Azurém, 4800-058 Guimarães, Portugal. Phone: +351 253510503.

Largo da Oliveira  
Guimarães  
Photograph: Jorge Correia



Largo da Oliveira  
Guimarães  
Photograph: Jorge Correia



EAHN membership will be required to chair a session or roundtable, as well as to present research at the meeting. To join the EAHN, write to [eahn@inha.fr](mailto:eahn@inha.fr).

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.

Session and roundtable proposals will be selected on the basis of merit and the need to organize a well-balanced program. A few open sessions or roundtables may be organized by the Advisory Committee, depending on the response to the following call for papers.

Further information can be found at [www.eahn2010.org](http://www.eahn2010.org)

*About Guimarães: The Venue of the EAHN First International Meeting*

Guimarães is located in the region of Minho in northern Portugal, around 50 km north of Porto. The city's urban character ranges from its traditional and defined identity in the narrow urban fabric of the historical center to the outer city displaying nineteenth-century bourgeois neighborhoods that formed around that center.

Essentially a medieval town, Guimarães has its origins in the tenth century when the Countess Mumadona Dias ordered the construction of a monastery which became the focal point for a settlement. For its defence she ordered a castle to be built on a hill a short distance away, thus creating a second nucleus of development. Later the monastery acquired great importance due to the privileges and donations bestowed on it by kings and nobility. It became a famous center for pilgrimage attracting the prayers and promises of the faithful drawn from all quarters.

While the town continued to grow inside the walls which were erected to defend it, the orders of poor friars arrived in Guimarães and made their contribution to shaping the town. The twin nuclei subsequently merged into one so that by the fifteenth century the layout of the city within the walls had been estab-

Palace, Vila Flor Cultural Center  
Guimarães, eighteenth century  
part of the EAHN 2010 conference  
facilities  
Photograph: Jorge Correia



Castle of Guimarães,  
twelfth-fifteenth centuries  
Photograph: Jorge Correia



lished. Although some churches, monasteries and palaces would still be built, its appearance would not be significantly altered. At the end of the nineteenth century, with the advent of new ideas on public health and town planning, Guimarães was raised to the status of city by Queen D. Maria II and underwent major changes. The demolition of the city walls was authorized and encouraged, new squares were opened, and new streets and avenues laid out. Almost all these interventions, however, were made in harmony with the conservation of the historic town center.

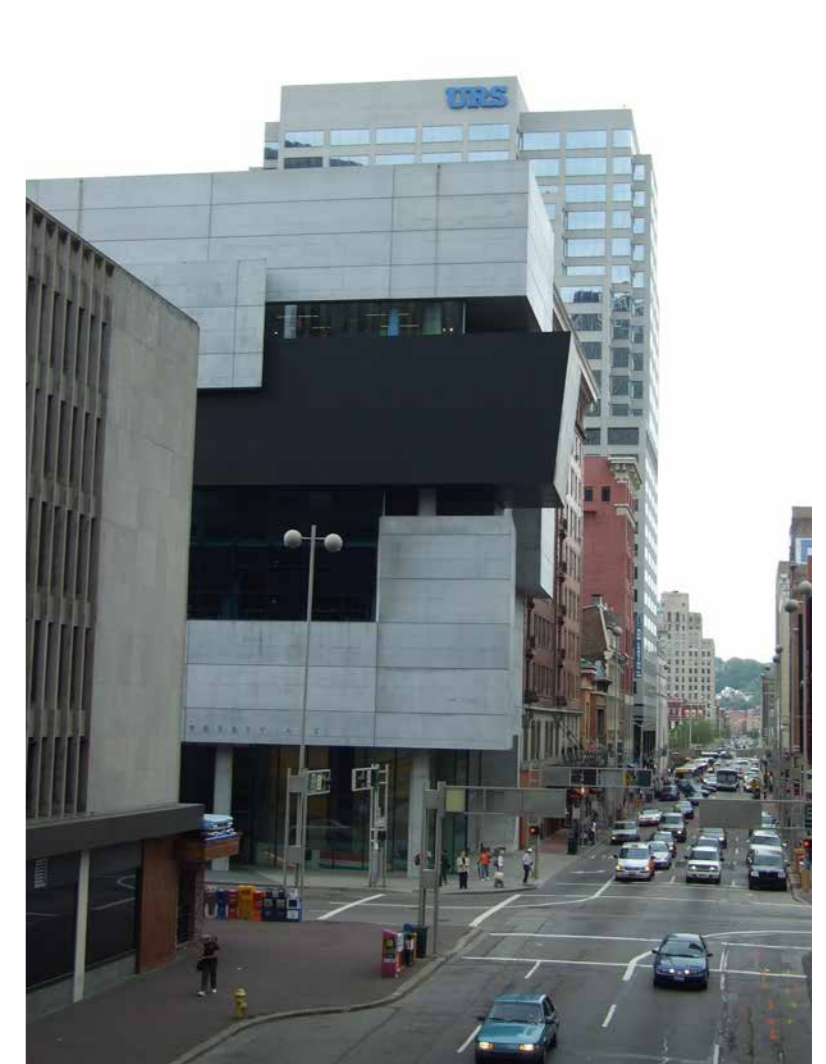
The city's architectural jewels, most of them still organically integrated in its day-to-day life, include contributions by two of the most important Portuguese architects of the twentieth century: Marques da Silva and Fernando Távora.

Guimarães was declared a World Heritage Site in 2001 by UNESCO and it was chosen by the Portuguese government to be the European Capital of Culture in 2012. Thus, it makes the perfect venue for an architectural history meeting, where reflection and debate may be inspired by the city's historic legacy.

The meeting will be held at the Centro Cultural Vila Flor in Guimarães [www.ccvf.pt](http://www.ccvf.pt).

### **EAHN at the SAH Annual Meeting 2008**

During the SAH Annual Meeting in Cincinnati, the EAHN hosted a short lunch hour session on Thursday, 24 April to introduce the organization to potential new members. Some twenty-five people attended the meeting, while many others expressed interest during more impromptu conversations with committee members who were present in Cincinnati – Maristella Casciato, Jorge Correia, Hilde Heynen, Dietrich Neumann and Alona Nitzan-Shifan. Jorge Correia launched the call for session proposals for the 2010 EAHN First International Meeting in Guimarães, Portugal, which was very well received by the audience. Committee members reported on other initiatives of the EAHN: the newsletter, the study tours, the plans to launch a peer-reviewed European journal of architectural history, the scholarly communities clustered around a common theme,



Zaha Hadid, Contemporary Arts Center, Cincinnati, 1998-2003  
Photograph: Jorge Correia

and the need for a ranked journal list. The discussion of the latter sparked an interest in creating a strong organization that would help individual scholars to situate their work in its disciplinary context during their institutions' assessment process. The general consensus in the room was that the network fulfils a real need in Europe by providing an international framework of exchange and support for architectural historians.

Hilde Heynen, Alona Nitzan-Shiftan

### **Summary of Proceedings, EAHN Annual Business Meeting 2008**

The Third Annual Business Meeting of the EAHN took place at the KU Leuven on Saturday, 9 February 2008. The meeting began with a review of the organization's activities and achievements in 2007 which included the launch of the newsletter, the further implementation of the EAHN logo and visual identity as designed by Reto Geiser, and the opening of the Delft secretariat sponsored by @MIT, TU Delft.

The financial report for 2007 revealed little income in addition to committee members' voluntary annual contributions and the money collected to pay for new business cards. Expenditures consisted chiefly of printing costs for brochures and other material. A survey of committee members' investments of time and money in the organization will assist in developing a regular annual budget, for which a fundraising committee and strategy must be established.

There was general agreement that EAHN study tours should have a two-fold purpose: to build additional contacts within the network, and to contribute to the exchange of knowledge through the selection of little-known venues. The aim is to provide affordable tours for groups of a manageable size (ten to fifteen people). Romania was chosen as the study tour venue for 2008, and with extensive publicity inside and outside the organization it should be fully subscribed.

Castle of Arenberg, Heverlee near Leuven, sixteenth century  
Photograph: Rob Dettingmeijer





Jorge Correia provided an account of his preparations for the EAHN First International Meeting to be held in Guimarães in 2010. The suggested dates were confirmed, and an advisory committee for the conference was chosen from among the EAHN committee members; this advisory committee has prepared the call for session and roundtable proposals presented elsewhere in this newsletter, and will assist in the selection of session proposals. Preparations for the *Transfer and Metamorphosis* conference in Zurich, 26-29 June 2008, were also reviewed.

The annual report of the publications committee reviewed the launch of the newsletter in 2007, and outlined plans for redesigning the website in 2008. Additional correspondents are still needed for the newsletter. The publications committee meeting the next morning also included brainstorming ideas for a future journal, with initial proposals to be developed during 2008.

A future project to be pursued is the development of a comprehensive annual bibliography of European publications in architectural history, in conjunction with national representatives from appropriate libraries. Initial discussions with some institutions have revealed much enthusiasm for the project, but the EAHN cannot embark on the project without additional funding and personnel. A thorough proposal should be presented and discussed at the Guimarães meeting.

EAHN membership as reflected by the electronic mailing list at INHA has grown substantially since the newsletter launch. A possible future fee for membership was once again considered. At present, a small contribution / membership fee will continue to be built into EAHN activities such as the study tours and the Guimarães conference registration. An extensive mailing list of potential institutional members, also to be used for publicity purposes, is being developed by Stewart Abbott, Adi Pessach, and Michal Apfelberg with the support of Alona Nitzan-Shiftan.

The EAHN continues to support thematic interest groups in the following areas: Eastern European architecture, colonial architecture, and the architecture of justice / courthouses.

Finally, the committee elected two new members, Jan Kenneth Birksted and Jorge Correia, while the previous committee members and officers were all reconfirmed in their positions. The next EAHN business meeting will take place in Ankara in January 2009; further details will be announced in the December 2008 issue of the *EAHN Newsletter*.

The full report of the Leuven meeting may be consulted on the EAHN website: [www.eahn.org/Documents/leuven\\_minutes](http://www.eahn.org/Documents/leuven_minutes).

### **On the Calendar**

*Transfer and Metamorphosis: Architectural Modernity Between Europe and the Americas 1870-1970.*

EAHN Joint International Conference with the Swiss Federal Institute of Technology, Zurich (ETH) and the Society of Architectural Historians (SAH), Zurich: 26-29 June 2008

Friday, June 27, 4:45 PM, EAHN public meeting to discuss current and future activities

EAHN Study Tour to Romania: 1-7 July 2008

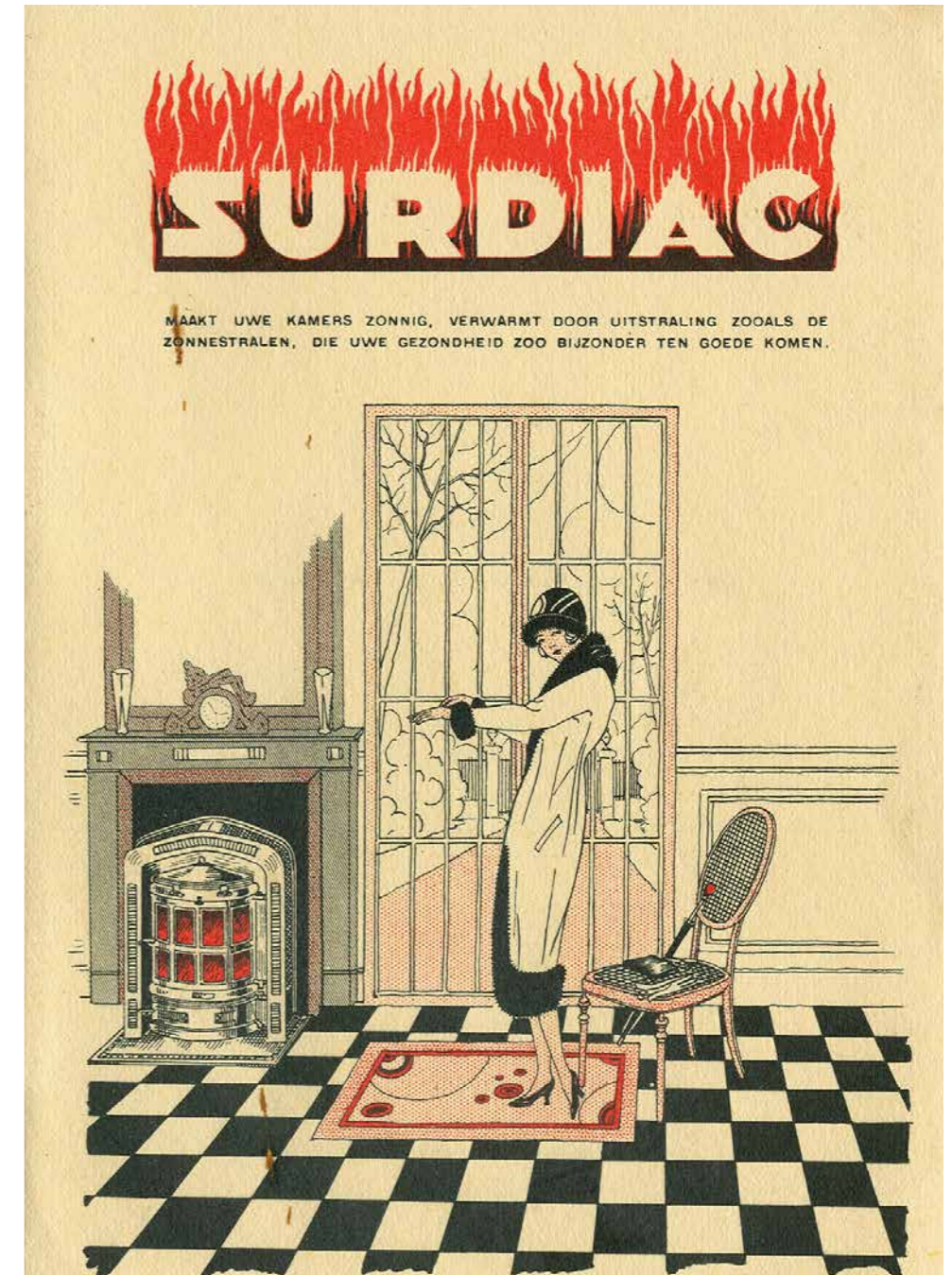
EAHN at Docomomo X, Rotterdam: September 2008

### Architectural History Research in Flanders (Belgium)

Based on the presentations by Flemish research institutions given at the EAHN annual meeting on 8 February 2008 in Leuven, this brief text aims to provide an overview of the current methodological and thematic trends in the history of the built environment in Flanders.

An overview of ongoing research reveals a strong emphasis on nineteenth and twentieth-century architecture, in particular on research on interwar architecture and on the architecture and urbanization of the welfare state in the 1950s and 1960s. In contrast with the former strong focus on elite culture, attention in the last decades often has shifted to home culture and everyday life. This is treated from both the perspective of the history of material culture (spatial arrangements, household appliances, furniture and interior design) and the perspective of mentality studies. In the latter case, the social mediation of architectural ideas by intermediary groups or organizations recently has come into focus; such groups include ideological organizations for men and women, social housing organizations, and professional organizations. This is in line with the increasing attention given to the diverse actors who seek to influence the built environment, such as government administrations and ideological groups. In addition, the education of architects and urbanists, as well as the impact of media (journals, magazines, leaflets, model houses) have become the object of study. These shifts are most visible in the work conducted by the Research Group Urbanism and Architecture (KU Leuven) and by the Section Architecture and Urbanism (Ghent University).

The scope of architectural history has widened from a selective historiography, focused primarily on progressive and largely iconic architecture to comprise instead very diverse and local adaptations of modernity, including the continuity between tradition and modernity. Especially the research on 'regionalism' by the Section Architectural History and Conservation (Ghent University) has been trend-setting in this regard. Over the past decade, the architecture and urbanization of Congo – the former Belgian colony – has been (and still is) the object of several studies.



Publicity for 'modern' comfort  
in the interwar period  
Photograph: Leen Meganck



Albert Charles  
Castle of Gaasbeek, 1893  
nineteenth-century 'restoration'  
of a sixteenth-century castle  
Photograph: Leen Meganck

The dominance of studies on the modern period does not imply the lack of valuable and ground-breaking research on older architecture. The research group Architectural History and Conservation (K.U. Leuven) and the Urban History Centre (Antwerp University) in particular have initiated innovative studies on architecture and urban planning in the pre-industrial Low Countries, such as the current project “The Low Countries at the Crossroads. Netherlandish Architecture as an Export Product in Early Modern Europe (1480-1680)” which looks at the architecture of the Low Countries as a source of inspiration for other regions in Europe, from Toledo, through Amsterdam and Germany, to Scandinavia and England (K.U. Leuven). An in-depth report on the Urban History Centre in Antwerp appears elsewhere in this issue of the *EAHN Newsletter*.



Floor construction of the library at  
the former Jesuit college in Ghent  
(seventeenth century)  
Photograph: Leen Meganck

Similarly, developments in the field of building archaeology should be mentioned. Several ongoing studies on the history of building materials and techniques, as well as the constant progress in more exact dating of buildings with dendrochronology and through improved study of ancient archivalia, are starting to shed new light on the architectural history of the Low Countries.

In research into both the older and the more recent built environment, the study of urban history has received increased attention and has even become the main perspective in which several disciplines find common ground (such as art history, architectural history, history, sociology, and literature).



Typical farm in timber framing  
Photograph: Leen Meganck

Research on architectural history is also increasingly called upon by the field of historic preservation and heritage studies and has been developing studies that tackle problems such as the conservation of architecture or problems of reuse. Parallel to this, interest has grown in the history of building sciences and in the history of conservation and architectural history itself. In 2004, the Flemish Heritage Institute (VIOE) was created: a research center that supports the policy of the Flemish community in the broad field of heritage care.

Quite recent is the improved and professionalized care for architectural archives, initiated by KADOC (Documentation and Research Centre for Religion, Culture and Society) and officially centralized by the CVAa (Centre for Flemish Architectural Archives), whose role for now is still limited to mapping the location of architectural archives in other archives and developing guidelines for document management. (The CVAa itself has no depot function.)



Paul De Taeye  
Scheldeoord, Ghent, 1930s  
social housing  
Photograph: collection M1AT.

Another institutional change that is having an effect on the production of architectural history is the recent process of “academization,” through which architecture schools associate with universities and start research programs. This has introduced several new players into the field of architectural history research in Flanders and at the same time has encouraged well-established researchers to reconsider and reconfigure their research in order to either cooperate with or complement their new colleagues. This is apparent, for example, at the School of Architecture and Interior Architecture, Provinciale Hogeschool Limburg now associated with Hasselt University, at the St. Lucas Department of Architecture Ghent-Brussels now associated with Leuven University, and at the Higher Institute of Architectural Sciences, Henry van de Velde Institute, Antwerp, now associated with Antwerp University.

Flanders is small region, historically speaking a melting pot of various governments and hence of different architectural influences. The official boundaries of today's Flanders are in a sense artificial and do not correspond to boundaries of the past. Research into the architectural history of the region itself is thus inevitably embedded in a European perspective. Researchers are very aware of the necessity of internationalization, for both scholarly and more pragmatic motives. This accounts for a growing culture of publication in international (mainly Anglo-American) journals and books. The creation of international research communities such as "Cultural Identities, World Views and Architecture in Western Europe 1815-1940" (2002-2007) in which several Belgian universities participated, offers unique and very profitable chances for scholarly interaction with both Belgian and international colleagues. A typical Belgian problem that nevertheless remains, however, is that researchers often are more aware of international research than of research in the nearby Walloon part of the country.

Leen Meganck

Vlaams Instituut voor het Onroerend Erfgoed (VIOE)



Geo Bontinck  
Design for a house in the Ghent  
"Millionaire's quarter," 1930  
Ghent City Archives  
Photograph: Leen Meganck

FLEMISH RESEARCH INSTITUTES IN ARCHITECTURAL HISTORY

K.U.Leuven  
Architectural History & Conservation  
*Krista De Jonge*  
krista.dejonge@asro.kuleuven.be  
www.asro.kuleuven.be/archistoria  
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3001 Heverlee  
(tel) + 32 16 32 13 61  
(fax) + 32 16 32 19 84

UGent, Architectural History & Conservation  
*Linda Van Santvoort*  
linda.vansantvoort@ugent.be  
www.flwi.ugent.be/bouwkunst  
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9000 Gent  
(tel) +32 9 264 39 24

U.A. – Urban History Centre  
*Bruno Blondé*  
bruno.blonde@ua.ac.be  
www.ua.ac.be  
Stadscampus - S.D.310  
Grote Kauwenberg 18  
2000 Antwerpen  
(tel) +32 3 220 42 78

UGent Theory & History of Architecture  
*Bart Verschaffel*  
bart.verschaffel@asro.kuleuven.be  
www.architectuur.ugent.be  
Jozef Plateaustraat 22  
9000 Gent  
(tel) +32 9 264 37 42  
(fax) +32 9 264 41 85

St. Lucas Department Architecture  
*Yves Schoonjans*  
yves.schoonjans@architectuur.sintlucas.wenk.be  
www.architectuur.sintlucas.wenk.be  
Paleizenstraat 65-67  
1030 Brussel  
(tel) +32 2 242 00 00  
(fax) +32 2 245 14 04

K.U.Leuven OSA – Urbanism & Architecture  
*Hilde Heynen*  
hilde.heyne@asro.kuleuven.be  
www.asro.kuleuven.be  
Kasteelpark Arenberg 1 – bus 2431  
3001 Heverlee  
(tel) + 32 16 32 13 61  
(fax) + 32 16 32 19 84

VIOE – Flemish Heritage Institute.  
*Leen Meganck*  
Leen.Meganck@rwo.vlaanderen.be  
www.vioe.be  
Phoenixgebouw  
Koning Albert II-laan 19, bus 5  
1210 Brussel  
(tel) +32 2 55316 50  
(fax) 02 55316 55

Provinciale Hogeschool Limburg  
*Koenraad Van Cleempoel*  
KVanCleempoel@mail.phl.be  
www.phl.be/PHL/onderzoek/arck/index.asp  
Agoralaan- Gebouw E  
3590 Diepenbeek  
(tel) +32 11 24 92 13  
(fax) +32 11 24 92 01

Henry van de Velde Institute  
*Piet Lombaerde*  
p.lombaerde@ha.be  
www.designsciences.be/hvdv/index.cfm  
Mutsaardstraat 31  
2000 Antwerpen  
(tel) +32 3 205 61 70

KADOC – Documentation and Research Centre  
for Religion, Culture and Society  
*Jan De Maeyer*  
Jan.demaeyer@kadoc.kuleuven.be  
http://kadoc.kuleuven.be  
Vlamingenstraat 39 – bus 3003  
3000 Leuven  
(tel) + 32 16 32 35 00  
(fax) + 32 16 32 35 01

CVAa – Centre for Flemish Architectural  
Archives  
*Sofie De Caigny*  
sofie.decaigny@vai.be  
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Jan Van Rijswijklaan 155  
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(tel) +32 3 242 89 76  
(fax) +32 3 242 89 79

*Note: the contact name given for each institution  
is that of the representative who presented the  
relevant information at the EAHN annual business  
meeting.*

*List compiled by: Bram Cleys, K.U. Leuven*



View of Antwerp  
Photograph: Rob Dettingmeijer

Prinsstraat 13  
B 2000 Antwerp  
Belgium  
Tel.: + (32) 3 220 42 78  
<http://www.stadsgeschiedenis.be>  
<http://www.stadsgeschiedenis.nl>

## Urban History Centre, University of Antwerp Centrum voor Stadsgeschiedenis, Universiteit Antwerpen

### AIMS

The Urban History Centre of the University of Antwerp aims to encourage fundamental urban history research from the middle ages to the present. Needless to say, most major challenges of the twenty-first century are in one way or another related to urban societies, hence the need to study long-term transformations and continuities in the urban fabric. In so doing, the members of the center emphasize the importance of an integrated urban history in which economic, social, political and cultural history converge around the key concept of “urbanity.” Indeed, the small town or big metropolis is more than a stage or scene of human behavior. Cities always structure interactions between the social agents involved in urban life.

### CONTEXT

The Urban History Centre is part of the History Department of the University of Antwerp. It was officially founded in 2003, although an “Urban History Workshop” headed by Raymond Van Uytven was already in place at the university in the 1980s. Today the Urban History Centre employs over thirty-five scholars, mostly funded by research grants from the Fund for Scientific Research-Flanders, the Federal Government Science Policy and the Research Council of the University of Antwerp. Today the members of staff on the payroll of the University include six professors,\* three associate professors,\*\* seven postdoctoral fellows,† and twenty-one PhD candidates supported with bursaries.††

The center has few institutionalized affiliations, but this is compensated for by several research partnerships with other research groups, universities, doctoral schools, etc. The ongoing research project “City and Society in the Low Countries: Space, Knowledge, Social Capital (1200-1800)” ([www.cityandsociety.be](http://www.cityandsociety.be)) for example is funded by the Belgian Science Policy (IAP 6/32). The project capitalizes on know-how acquired in the earlier program “Urban Society in the Low Countries” ([www.ulb.ac.be/philo/urbs](http://www.ulb.ac.be/philo/urbs)) and at the same time enlarges and rejuvenates an existing interuniversity research network. Three major research fields will be elaborated upon: (1) urban space, (2) knowledge and culture, (3) social capital. Members of the UHC are also heavily involved in the N.W. Posthumus Research School (<http://www.rug.nl/posthumus/index>), especially in the program “Economy and Society of the Low Countries before 1850” ([www.lowcountries.nl](http://www.lowcountries.nl)).

\*Bruno Blondé, Bert de Munck, Hilde Greefs, Rajesh Heynickx, Guido Marnef, Peter Stabel.

\*\* Henk De Smaele, Luc Duerloo, Tim Soens.

† Inge Bertels, Erik Swart, Bert Timmermans, Laura Van Aert, Ilja Van Damme, Maarten Van Dijk, Arjan Van Dixhoorn.

†† Stefanie Beghein, Tim Bisschops, Ellen Burm, Raoul De Kerf, Veerle De Laet, Jan De Meester, Jelle De Rock, Tom De Roo, Ellen Decraene, Sonja Deschrijver, Brecht Deseure, Jord Hanus, Dries Lyna, Nicolas Mazeure, Elke Ortmanns, Jeroen Puttevils, Wouter Ryckbosch, Vincent Van Roy, Bhumi Vanderheyden, Gerrit Verhoeven, Koen Wouters.



Historical center of Antwerp as seen from the cathedral.  
Photograph: Leen Meganck

#### RESEARCH

Fundamental research is the main *raison d'être* of the Urban History Centre and it is virtually impossible to list all the ongoing research projects (see <http://webho1.ua.ac.be/cstadg/projecten.php>). Major fields of interest, however, concern the study of the social fabric of the town. Among others, the IAP project mentioned above deals with social capital formation in pre-industrial urban societies, studies issues of economic growth and urban social inequality, and looks at guilds, confraternities and voluntary associations in building social capital. An example of a related research project is "Craft Guilds Under Pressure: Political and Discursive Strategies Around Social Capital in Sixteenth-Century Antwerp." Future research on this topic will examine the way the social core of cities interacted with nineteenth-century processes of urbanization and the new institutional framework resulting from the abolition of pre-industrial privileges and structures. This project will initially focus on Brussels, studying the heart of the city between 1796 and 1846.

Another important branch of ongoing research projects centers around "Urban Material Culture and Consumer History." Mostly funded by the Fund for Scientific Research Flanders, research projects are established which explore the material culture of the sixteenth to eighteenth centuries by means of probate inventories, studying art ownership patterns and documenting early modern interior decoration of urban dwellings. These projects run parallel to research projects in which retail developments and commercial circuits are studied. Stimulating interdisciplinary dialogue is a major concern, reflected—for instance—in research projects such as "The Image of the City: Visual Representation of Cities and Urban Identity in the Late Medieval and Early Modern Low Countries (Fifteenth to Sixteenth Centuries)." Not only art history, however, but also urban musicology has recently been integrated into the research goals of the center.

Many research projects obviously relate indirectly to architectural history. Some research projects, however, bear directly on architectural history. In cooperation with the Hoger Instituut voor Architectuurwetenschappen Henry van de Velde (architectuur & interieurarchitectuur), a series of smaller research projects was set up in previous years. Among these figure (1) Stabel and De Naeyer: Architecture and construction of urban palaces with courtyards in Antwerp (1450-1650): an interdisciplinary approach, (2) Blondé and Lombaerde: Morphological research

into the re-use of confiscated land in a number of cities in the Low Countries (1576-1640): empiricism, innovation and theory; (3) Marnef and Lombaerde: Towards a new symbiosis of space, light, color and perspective in architecture and fine arts during the seventeenth century: the early Jesuit churches in the Duchy of Brabant (1613-70), and (4) De Smaele and Eyckerman: *Laatmoderne architectuur van het wonen in Vlaanderen (1958-1973)*. Moreover, Inge Bertels recently completed a PhD on public municipal architecture in nineteenth-century Antwerp. In the future she will pursue this area of research by studying the complex social and political web of twentieth-century postwar architectural and municipal planning.

Members of the center not only carry out research, they also aim to enhance research and academic discussion about the field of urban history beyond the walls of the University of Antwerp. Under the supervision of Bert de Munck, the Urban History Centre recently initiated a specialist journal (*Stadsgeschiedenis*, ESF-ranking: B), aimed at encouraging cross-disciplinary dialogue about urban phenomena ([www.verloren.nl](http://www.verloren.nl)). Furthermore, in 2007 the initiative was taken in cooperation with Aksant Publishers for a new series of monographic publications in Urban History (*Studies Stadsgeschiedenis*, see: [www.aksant.nl](http://www.aksant.nl)). The four volumes already published in six months time mark the auspicious launch of this series. Interuniversity editorial boards and peer review processes monitor both the journal and urban history series.

The Urban History Centre intends to offer a dynamic research and discussion environment. Hence, frequent lunch seminars guarantee a continuous discussion forum for researchers from inside or outside the center. Interested scholars can easily subscribe to the invitation mailing list ([Dries.Lyna@ua.ac.be](mailto:Dries.Lyna@ua.ac.be)). Moreover, the Urban History Centre can also offer facilities to visiting scholars willing to take part in the lively discussions and research of the center.

Bruno Blondé

Centrum voor Stadsgeschiedenis, Universiteit Antwerpen



### Lessons from Groningen

Groningen is a small city in the northern part of the Netherlands. From medieval times on, the city's political, economic and cultural identities have been marked by its peripheral position in respect to the centers of national and international power: Utrecht, The Hague and Brussels. For many bishops, emperors, kings and politicians the city was, geographically, simply a bridge too far to cross. Even today, it is peripheral in relation to the Randstad - the urban conglomeration in the western Netherlands. Perhaps this peripheral position is Groningen's secret success factor: for many centuries it has strengthened the city's self-image as the undisputed capital of the north with its numerous educational institutions, companies and unique cultural amenities. Architecture is one of the instruments by which this sense of local pride and relative independence has been exploited and, until this very day, has found a distinguished expression.

Everyone entering the city by train will be surprised by the glorious entry experienced at the railway station, a building dating from the last decade of the nineteenth century; the station's architectural features and abundant ornament give eloquent testimony of the city's (late) awakening as a local industrial center. At the same time its entrance loggia offers a beautiful view of the skyline of the medieval city center with its many churches and bell towers, most of them pedantically restored after having been severely damaged during the last days of World War II. For centuries the city of Groningen has considered the tower of its medieval parish church St. Martin as a political metaphor of civic pride and municipal enterprise, as the perfect evocation of what Groningen wants to be. As so many cities in the Netherlands, Groningen is a genuine medieval city in an indisputably nineteenth-century architectonic setting. Its ancient walls and fortifications are still recognizable in the beautiful layout of the ring boulevards, which evoke the practical aesthetics and new international planning ideas of the 1890s. In the city center itself, most of the historical public or private houses - there are many beautiful *hoffjes* (small inner courts) - have been restored, restyled and adapted to the concerns and needs of simple nineteenth-century living. This practice continues even today, as illustrated by the new courtyard housing for elderly of the Rode Weeshuis designed by the Amsterdam architect Cees Nagelkerke in the 1990s.



Map of Groningen from Joan Blaeu, *Toonneel der steden van 's Konings Nederlanden*, Amsterdam, ca. 1651  
Photograph: Rob Dettingmeijer



J. Gosschalk, NS Railway Station, Groningen, 1896  
Photograph: Ed Taverne

Outstanding examples of local government's aims are also to be found in the innermost ring around the city core. In the Groningen of the 1920s and 1930s, just as Berlage's Amsterdam Zuid was filling up, the same answer to urban identity in the face of urban extension was being applied. As an architect Berlage is well represented in the city center by one of his early villas, commissioned in 1893 by Gerard Heymans, a philosophy professor at the University of Groningen. The architecture of this well-preserved private house reflects as much Heymans's philosophical and functional ideas as Berlage's concepts of "impressionistic" architecture of that time. The new districts to the south, west and east, however, were not designed by Berlage himself, but by a very talented local pupil, Mulock Houwer. And these districts were filled up by the designs of young architectural talents like S. Bouma who worked in the Housing Department or for housing corporations, and used a northern, sober variant of the so-called Amsterdam School style. As a result one sees, as in Amsterdam, street walls, street furniture, bridges, schools—a whole network of design applications throughout the districts which lent a new visual identity to the expanding modern city. There is a remarkable exception to this popular expressionist style, however. The center of the new district in the north-west is strongly dominated by the severe symmetry of the Polytechnic School designed by L.C. van der Vlugt and J.G. Wiebenga in 1922-23. This innovative concrete structure is generally considered the first completely functional design in the Netherlands.

Confronted with the problems of a new economical reality in the post-modern era – the change from an industrial city to one of networked information – we can raise the question: what is left from the tradition of the 1920s and 1930s in terms of public commitment to architectural practice? An absolute symbol of the radically changed urban conditions in the last decades of the twentieth century is the unusual and eye-catching building for the headquarters of the semi-public national gas company (Gasunie), designed by Alberts & van Huut in 1988-94. This powerful office building dominates the city's commercial and recreational life in the periphery, and is significantly positioned close to the highway approach to the city. The official *Guide to Modern Architecture in the Netherlands* appropriately characterizes this building as "a mountain of brick that seems to have sprouted

Cees Nagelkerke, Van den Veen & Bos, Roode Weeshuis, Groningen, 1992, courtyard  
Photograph: Ed Taverne



H.P. Berlage, Villa Heymans, Groningen, 1894  
Photograph: Ed Taverne



\* P. Groenendijk, P. Vollaard and P. Rook, *Guide to Modern Architecture in the Netherlands* (Rotterdam: Uitgeverij 010, 1998), A13.

from the amoebic copper-roofed basement of general facilities,” in which a “glazed void thrusts up through all storeys to give employees ‘the feeling of being one psychologically.’”\*

It is this very same company that, with a generous gift in 1988, enabled the municipality of Groningen to erect a new museum building on an island in a water basin, almost opposite the railway station. This building consists of several pavilions, designed by Alessandro Mendini together with Philippe Starck and Michele de Lucchi, and is a spectacular example of how, in a globalizing world, icon or flagship buildings are increasingly used to express a specific (local) identity of cities. Indeed, the appearance of the new museum building at such a strategic place and moment must be understood as an effort to create a progressive urban *imago* – an *imago* badly needed in the context of the city’s declining economy and the many uncertainties of its central administrative position. Another example of an urban project of equal architectural quality is the Waagstraat project in the city center, designed by the Italian architect Adolfo Natalini in 1991-96. It is a brilliant urban renewal project of small streets, squares and luxury shops, initiated by private developers in coalition with municipal authorities. Its architecture displays an almost familiar, Berlagian honesty in its use of brick, steel and glass. At the same time its visual performance is outspokenly nostalgic and medieval, corresponding to Natalini’s ambition to evoke, at this historic location, parts of the medieval city center destroyed during the last war.

The rich architectural history of Groningen of course also must be studied in the many books and articles written in the last twenty-five years. But at the same time, the city itself, the town as a built form, offers a unique opportunity to learn from “reading” the architecture and urbanism of the past. Just as the Waagstraat complex pretends to remember the picturesque and ordinary ambiance of the late medieval city, so too the traditional layout of the city extension named Hoornse Meer, a residential neighborhood in the periphery south of the city finished in 1992, is instructive about the lost domestic qualities of the modernist urban planning of the 1920s and 1930s. In contrast to Natalini’s intentions, however, the architecture of social housing (by Mecanoo, Architecten Cie, or K.W. Christiaanse) is not nostalgic, nor a commercial remake of the key works of Dudok or Oud. It is, in reality, an

A. Mendini (F. Mendini, Alchimia, Team 4, M. de Lucchi, Ph. Starck, Coop Himmelb(l)au), Groninger Museum, Groningen, 1988-1994.  
Photograph: Ed Taverne



A. Natalini, reconstruction of Waagstraat/Groote Markt, Groningen, 1991-1996  
Photograph: Ed Taverne



exceptional example of a cultural policy of public commissionership, maybe the end of a tradition deeply rooted in the Netherlands. The residential area Hoornse Meer was unexpectedly enriched in 2001 by the construction of a public private house, Wall House #2 designed by John Hejduk, a very personal and poetical *étude* of the many unexplored harmonies in Le Corbusier's architectural vocabulary. The house is the only significant landmark in an otherwise flat and anonymous environment and inside it, the long curvilinear windows offer a superb view of the picturesque setting with the urban landscape wrapped around a seemingly endless lake.

At the beginning of the new millennium even a small and peripheral city like Groningen is, because of serious economic, social and cultural changes, almost forced to "reimagine the urban." This means reconceptualizing the city in terms of a spatial formation and process, and it means inventing "a new equipment for making sense of what is happening." The traditional divide between the city and the countryside has been perforated: the city is everywhere and everything is "urban"; old geographical notions of center and centrality have lost their meaning and are replaced by more anthropological concepts of place in terms of "propinquity" and "moments of encounter."\* Recently the southeast part of Groningen has developed into a completely new urban city center dominated not by a church, office tower or museum building but dynamited by the multifunctional Euroborg stadium complex. This extraordinary building ensemble, designed by Wiel Arets, displays all the characteristics that new geographers like Amin & Thrift are asking from architecture (and art performance as well): as a mix of unexpected uses – football stadium, supermarket, movie center, casino, fitness center - the architecture offers an immense expansion of potential, "a widening of the ways that space might be inhabited in ...cities." Just like the historical monuments of the past – the parish church, the railway station, Gasunie Building or Mendini's new museum – Wiel Arets's "Green Cathedral" is not just another Groningen landmark. As a piece of architecture it has all the potential to become a collective urban artifact, a work of art and engineering that will organize the city over time.

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Universiteit Groningen (emeritus)

\*For these terms and what follows, see A. Amin and N. Thrift, *Cities. Reimagining the Urban* (Cambridge: Polity, 2002), 31 ff.

John Q. Hejduk, Wall House,  
Hoornse Meer, Groningen,  
1973/2001.  
Photograph: Ed Taverne



Wiel Arets Architects  
Stadium Euroborg,  
Groningen, 1998-2006  
Photograph: Ed Taverne



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LINKS FOR GRONINGEN

*Municipality of Groningen:*  
[www.groningen.nl](http://www.groningen.nl)

*Province of Groningen:*  
[www.provinciegroningen.nl](http://www.provinciegroningen.nl)

*University of Groningen (RUG):*  
[www.rug.nl/corporate/index](http://www.rug.nl/corporate/index)

Information for news, courses, research, faculties, library and bachelor's and master's degrees.

*Regional Historical Centre (RHC Groninger Archieven):*  
[www.groningerarchieven.nl](http://www.groningerarchieven.nl)

The website offers a scholarly survey of the history of city and province of Groningen (author: J. van den Broek). Information about collections, books, current research, events.

*Visual Archive Groningen:*  
[www.gava.nl](http://www.gava.nl)

*Godert Walter Bookshop:*  
[www.godertwalter.nl](http://www.godertwalter.nl)  
Bookshop specialised in Groningen history, architecture and literature. Informative website with many bibliographical references.

*Gras. Platvorm voor Groningen Architectuur en Stedenbouw:*  
[www.platvormgras.nl](http://www.platvormgras.nl)

Local center for knowledge and information on all aspects of architecture and city planning. Association organizes guided architectural city tours. Extremely informative and well-designed website about recent developments and the public debate in Groningen. Also includes an exhaustive list of all architecture firms and offices in town.

*Groninger Museum:*  
[www.groningermuseum.nl](http://www.groningermuseum.nl)

*Wall House #2:*  
[www.wallhouse.nl](http://www.wallhouse.nl)

*Gasunie Building:*  
[www.nvederlandsegasunie.nl/hoofdkantoor/](http://www.nvederlandsegasunie.nl/hoofdkantoor/)

*Books of Groningen:*  
<http://skye.fol.nl/citymark.html>

Project by Daniel Libeskind as part of the celebrations to mark the 950th anniversary of the City of Groningen (2003).

*ArchINFORM:*  
<http://eng.archinform.net/ort/1281.htm>

German-hosted website about recent architectural projects. All information organized by locations, keywords, persons, etc. For Groningen go to the index of locations, press Gr. Here one finds detailed and sometimes illustrated documentation about recent architectural projects in the city.

## BOOK REVIEW

Sarah Bonnemaïson and Christine Macy, editors

*Festival Architecture*

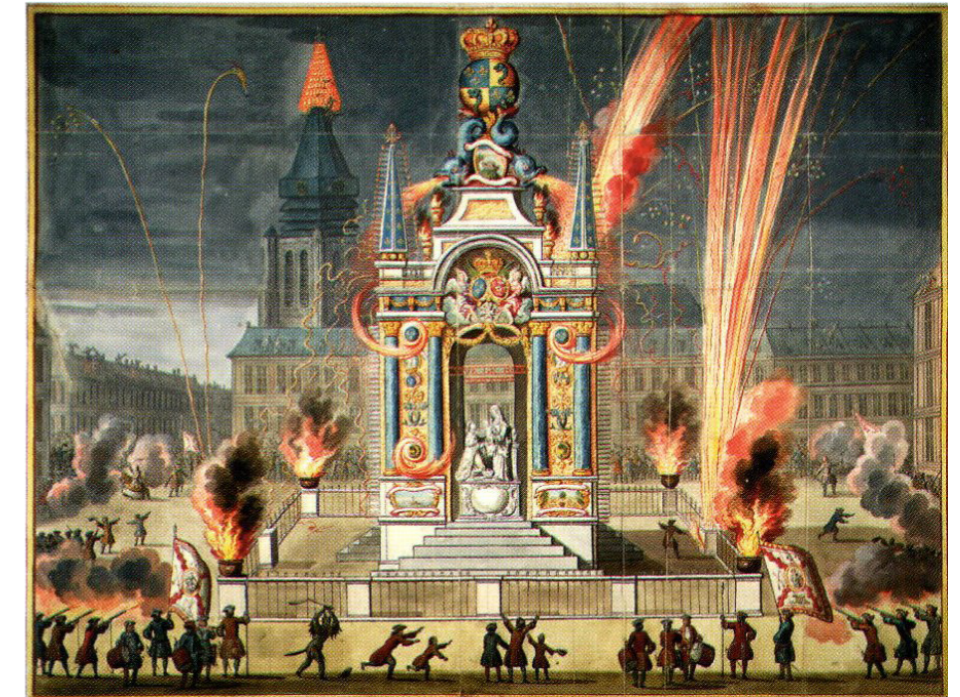
London, New York: Routledge, 2007, 344 pp., 14 color and 88 b/w illus. £ 27.00

ISBN 978-0-415-70129-7

The title of this volume recalls an influential publication of 1984 by Werner Oechslin and Anja Buschow that placed *Festarchitektur* firmly in the field of architectural history. That book reconstructed the use of festival architecture as an important arena for architectural experiments, in which the architect could test architectural form and expressive ornamentation, or could try his talents as *Inszenierungskünstler*, versed in the temporal art of theatricality, bending the rules of propriety that governed regular and permanent, or even monumental and eternal architecture. In this volume the designs for the investiture of Queen Wilhelmina in Amsterdam in 1898 (Stieber) are presented as breaking away from the accepted verisimilitude of a festival architecture of heavy gates and triumphal arches, replacing it with symbolic expression through a spatial reconfiguration of the history of the city and the use of new and modern decorations.

The transient character of festival architecture means that we can only study the intended spectacle as it was represented with its desired meaning, rather than the actual objects and events. This is what makes the study of ephemeral architecture so exciting and multi-faceted. Because it is ephemeral, the impact that it may have had on patrons, creators and the public, on society and architectural culture, may be easily overlooked or misinterpreted. Yet many temporary reconfigurations of urban spaces have had lasting influence. Festival architecture was thought-provoking, was effective symbolically, and ritualized presentations to establish new hegemonies or altered social constellations. Or as the editors of this volume in the Routledge series *The Classical Tradition in Architecture* put it: “ephemerality is the joker’s card in architectural history.” This volume of articles provides a varied geographic and chronological treatment of ephemerality, thus filling a gap in recent architectural history for the English-reading scholarly community. A broad range of scholars has investigated the ephemeral as an architectural

Fireworks display on the Grand Place in Lille, erected to celebrate the birth of the Dauphin in 1729, from Monin in Bonnemaïson and Macy, eds., *Festival Architecture*, plate 7b



Willem Kromhout, Sketch for a canal decoration on the occasion of the 1898 coronation of Wilhelmina, 1897, from Stieber in Bonnemaïson and Macy, eds., *Festival Architecture*, plate 8a



laboratory, the field of experimental test cases for new projects and their dissemination; as a strong means of persuasive communication; or as specific political expression, either representing aspects of a regime, a political situation, or manifesting an important “historic” event in an idealized form. The articles include a reasoned reconstruction of festival processions in Ancient Rome (Favro) as “full-bodied interactive events operating in four dimensions” and a study of Venetian festivals (Visentini) of increasing opulence, which magnified the memory of past events and the republic’s glory in times of political decline. Another contribution focuses on the lasting effect on modern life and urban experience of the merging of art and technique through light, music and architecture in the Paris exposition of 1937 (Weddle), while another recaptures the complete range of festivities and their pedigree that surrounded the presentation of the brides of the dukes to the people of Renaissance Ferrara (Ghirardo). In nineteenth-century Basel we learn that the carnival celebrations or *Fasnacht* (Macy) can be considered a form of temporary urbanism that offered newcomers a *rite de passage*, a ticket to acknowledged citizenship. Most of the contributions identify festival architecture as a typical urban phenomenon, in which rituals employ architectural form for their symbolic expressiveness. The exception is the article on paper architecture and the demarcations between the virtual and the real, the solid and the ephemeral in seventeenth-century England that supported a persuasive representation of ideal kingship, and assimilated Stonehenge as an Anglo-Roman antiquity (Van Eck).

The ephemeral could be festive, commemorative and experimental at the same time. Often, ephemeral architecture could convey messages that were to be repeated in permanent architecture. Thus the dedication rite of the new basilica of Saint Peter’s and a procession in 1625 gave credibility to the church of Barberini Rome as a pre-eminent incarnation of the heavenly Jerusalem and Urban VIII as its prophetic ruler (Delbeke). Similarly, the public festivities organized in eighteenth-century France (Monin) cannot be understood without the context of an emerging policy for urban beautification, the regulatory framework and the rethinking, reorganization and cleaning up of the city and its institutions in the Age of Enlightenment. The ways in which the magnificence of a festival could appeal to the emotions of the audience, disrupt the city, and also transform the way it was appreciated by its citizens was already explored in the Paris of the 1660s, as Monin shows, making

an interesting parallel with the experience in the crowds that took over the streets in the French capital three centuries later that are described in the last article (Bonnemaison). The street became the arena for the collective celebration of joy, pleasure and sensuality in public spaces that started with a radical denial of modern bourgeois life, the “festival” of May 1968 – as the filmmaker Louis Malle would later recall – and the author sees concluded in the organized and controlled festival space of Centre Beaubourg.

The book is well-illustrated, with the color plates emphasizing the festive nature of the events that are usually only documented through texts and black and white illustrations. The articles show a broad geographical and chronological diversity, as well as an interesting variety of approaches to the architecture of the festival, of temporary, ritualized (urban) space. Some approaches are more descriptive than interpretative, and theory as a guiding principle in architectural analysis is limited to a few articles. Some articles have been translated for this publication. It helps to explain that these contributions refer almost exclusively to French or Italian literature, making us aware of the limits of the internationality that still seem to compartmentalize the history of ephemeral architecture. The general impression that one has of the book, however, is that of an important contribution to the versatility, meaning and richness of this temporary and celebratory architectural world.

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## EXHIBITION REVIEW

### COOP HIMMELB(L)AU. *Beyond the Blue*

Exhibition Concept: Wolf D. Prix, Peter Noever

Curator: Martina Kandeler-Fritsch

MAK – Österreichisches Museum für Angewandte Kunst / Gegenwartskunst, Wien  
12 December 2007 to 11 May 2008

On the occasion of the fortieth anniversary of COOP HIMMELB(L)AU an extensive exhibition reflects on the work of the renowned Viennese architecture firm. Entitled *COOP HIMMELB(L)AU. Beyond the Blue*, the exhibition – following shows on Zaha Hadid (2003) and Peter Eisenman (2004-05) – adds a third chapter to the MAK's cycle of retrospectives on grandmasters of “deconstructivist architecture,” a term created twenty years ago by Philip Johnson subsuming those architects along with others in an eponymous MoMA exhibition.

Founded by Wolf D. Prix, Helmut Swiczinsky and Michael Holzer in 1968 with the intention to create an “architecture with fantasy, as buoyant and variable as clouds,” COOP HIMMELB(L)AU initially could be seen as the architectural counterpart of what was then the “Wiener Aktionismus.” In 1988, after having worked on conceptual projects, the architects emerged publicly with a loft conversion for a Viennese law firm. The Dresden Ufa cinema built in 1993-98 then proved the ultimate feasibility of their unconventional designs. Consequently, the former *enfants terribles* ascended to become global players with renowned projects. Due to exponentially increasing commissions in the last 15 years, COOP HIMMELB(L)AU today is one of the leading architectural firms worldwide with offices in Vienna and Los Angeles.

The exhibition consists of two parts permitting both a general overview of the diversity of the architects' formal vocabulary and a detailed focus on particular projects. A lavish installation in the center of the show presents COOP HIMMELB(L)AU's architectural production over four decades: a huge table features 170 architectural models of eighty-five projects condensing the team's creative cosmos

View of the exhibition *COOP HIMMELB(L)AU. Beyond the Blue*  
MAK Museum für Angewandte Kunst, Vienna  
presentation of the European Central Bank project in Frankfurt  
Photograph: © Wolfgang Woessner/  
MAK





to a city in miniature – a *theatrum urbanum* that is revealed by complex lighting choreography and that can be viewed from a spacious platform. The installation is completed by film sequences and a video interview with Wolf D. Prix reflecting on the development of the team.

In the wings embracing the central section, three current projects are exhibited. Here, in front of photographs giving a chronological overview of the firm's opus since 1967, the automobile delivery center BMW Welt in Munich (2001-07), the Musée des Confluences in Lyon (2001-09) and the headquarters of the European Central Bank in Frankfurt (2003-11) are vividly presented in large-scale models, plans, photographs and computer simulations. Extensive drawings—even including construction details—permit a close examination of each project. Working models providing brilliant insights into the form-finding process round out the presentations.

The three projects exemplify the diversity of construction tasks and the wide range of formal solutions with which COOP HIMMELB(L)AU are currently dealing. The least common denominators of the designs are unconventional eye-catching structures fulfilling the investors' desire for a unique architectural profile. In some cases, however, the appropriateness of the architectural means has to be questioned: while projects such as BMW Welt are shaped quite comprehensibly reflecting the dynamism of the automobiles exhibited, the justification of the Lyon project is less conclusive. Here, the characterization of the building as “changeable” and permitting a “permanent reinvention of an urban event” remains rhetoric. Architectural decisions in the Frankfurt project have to be questioned as well: is it absolutely necessary to intersect Martin Elsaesser's outstanding market hall built in 1928 in order to achieve a stunning architectural effect?

In any event, the exhibition succeeds in offering a dual approach to COOP HIMMELB(L)AU's architectural work enabling both productive exploration and critical reflection. The show will set a milestone for a new perception of the team's opus in their hometown Vienna – a city that has ignored COOP HIMMELB(L)AU's work for years and is now gradually discovering the firm's artistic potential which is already highly appreciated abroad.

View of the exhibition COOP  
HIMMELB(L)AU. *Beyond the Blue*, MAK  
Museum für Angewandte Kunst,  
Wien, model table in the center of  
the exhibition  
Photograph: © Wolfgang Woessner/  
MAK



COOP HIMMELB(L)AU, Musée des  
Confluences, Lyon, 2001–2010  
Photograph: © ISOCHROM.com,  
Vienna/MAK



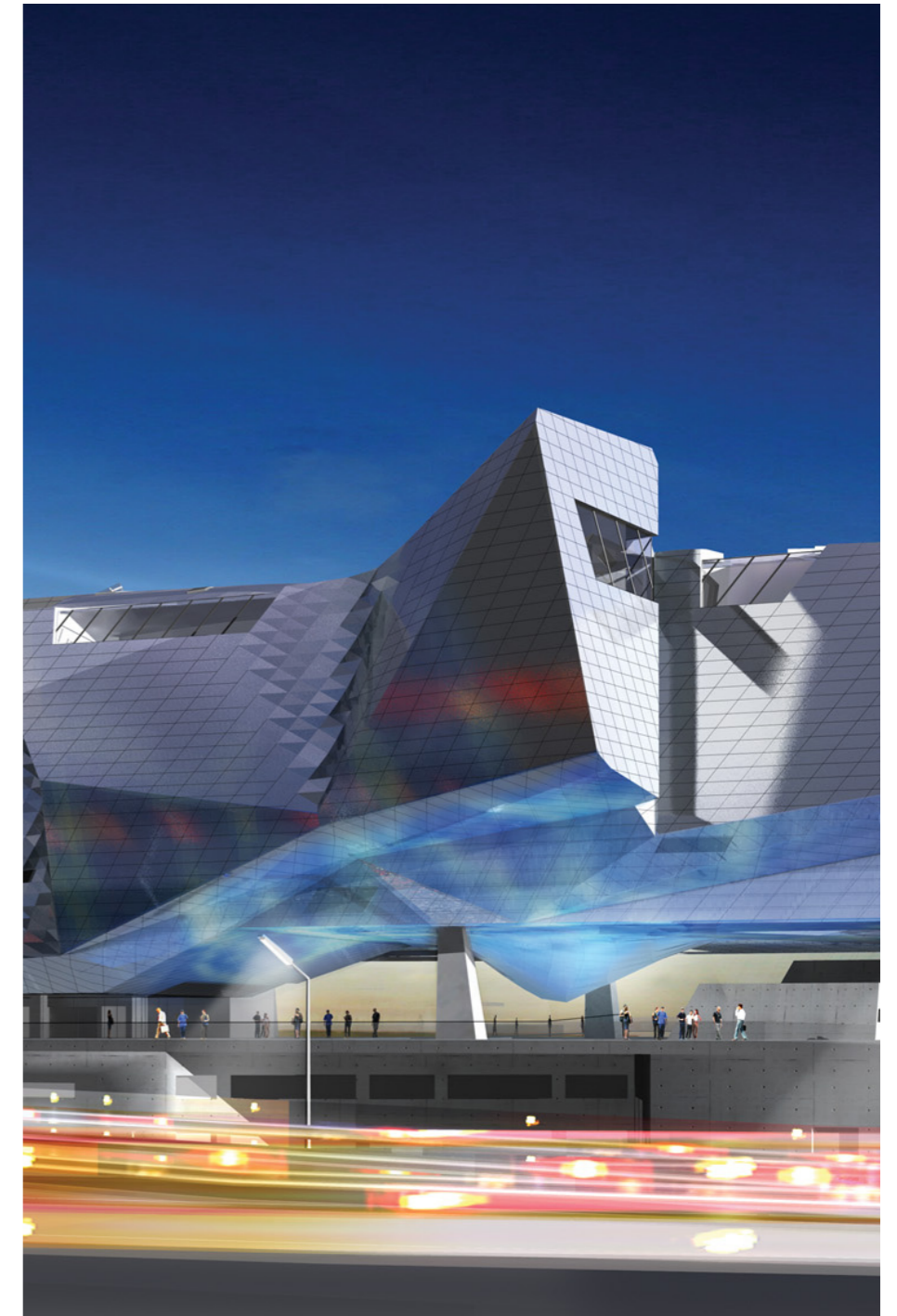
Publication related to the exhibition:

A well-illustrated catalogue with texts by Jeffrey Kipnis, Sylvia Lavin and Peter Noever presents – in chronological order – selected manifestoes and projects of COOP HIMMELB(L)AU as well as photographs of the exhibition:

Peter Noever, ed. *COOP HIMMELB(L)AU. Beyond the Blue*. München, Berlin, London, New York: Prestel Verlag, 2007, 192 pp., 90 color and 58 b/w illus. € 39.90, ISBN 978-3-7913-3962-7.

Andreas Zeese  
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COOP HIMMELB(L)AU, Musée des  
Confluences, Lyon, 2001–2010,  
detail  
Photograph: © ISOCHROM.com,  
Vienna/MAK



## EXHIBITION REVIEW

### The White City of Tel Aviv-Tel Aviv's Modern Movement

Curator: Nitza Szmuk

Architekturzentrum Wien (AzW)

21 February to 19 May 2008

At its current stop in the Architekturzentrum Wien (AzW), the travelling exhibition *The White City of Tel Aviv – Tel Aviv's Modern Movement* is being shown for the first time in a German-speaking country. The exhibition offers insights into the Israeli city's building history by presenting its architectural heritage as well as measures for its preservation.

After its foundation as a garden suburb of Jaffa in 1909 the young settlement Tel Aviv grew rapidly due to immense Jewish immigration from Eastern Europe and, beginning in 1933, from Germany. While the first buildings were erected in an eclectic manner striving for a synthesis of European-historicized and oriental forms, it was the International Style that emerged as the city's architectural *lingua franca*. Though architects like Erich Mendelsohn and Arthur Korn already had proposed the forms of *Neues Bauen* for Zionist colonization as early as 1923, architectural modernism was definitely established from the 1930s on by immigrating and returning Jewish architects educated in Germany, Austria, France or Belgium. Based on a masterplan developed in 1925 by the Scottish urbanist Sir Patrick Geddes, these architects applied different European traditions of modernism adapting them to local (climatic) conditions. As a result, Tel Aviv became an experimental zone for the functionalist style with a unique inner-city ensemble of about four thousand apartment and business buildings whose color inspired the nickname "White City." Since July 2003 parts of Tel Aviv's city center are listed as a UNESCO World Heritage Site.

View of the exhibition *The White City of Tel Aviv-Tel Aviv's Modern Movement*  
Architekturzentrum Wien (AzW)  
Photograph: © Pes Hejduk



View of the exhibition *The White City of Tel Aviv-Tel Aviv's Modern Movement*  
Architekturzentrum Wien (AzW)  
Photograph: © Pes Hejduk



Organized in 2004 by the City of Tel Aviv and curated by Nitza Metzger-Szmuk, teacher of building conservation at the Faculty of Architecture in Haifa and author of the dossier for the UNESCO list, the exhibition in AzW's Old Hall consists of several sections focusing on different aspects of the "White City." The principal medium of presentation is large-scale photographs illustrating the historical and current state of the modernist structures. In addition, films – such as contemporary footage, television documentaries, and the presentation video for UNESCO – as well as LCD projections, animated 3-D graphics, architectural models and city maps contribute to the visualization of the topic. Beginning with the European influences – in particular Le Corbusier, Erich Mendelsohn and the Bauhaus – the exhibition analyzes eleven representative buildings erected between 1931 and 1959. Furthermore, seventy-eight architects who worked in Tel Aviv in the 1930s – such as Erich Mendelsohn, Richard Kauffmann and Arie Sharon – are vividly introduced in short biographies organized by country of origin and place of training. A separate section is dedicated to the Geddes plan and the subsequent development of the city structure with its characteristic free-standing apartment houses. Here, architectural models illustrate the hierarchic road grid consisting of four different types of streets. Particularly suggestive are photographic documentations of balconies, staircases and windows directing the visitor's attention to design details and to characteristic surface treatments. Reports on the preservation of the unique inner-city ensemble complete the exhibition.

The show is an additional contribution to the rediscovery of the modern architectural heritage in Tel Aviv – a topic treated for the first time in 1984 with the Israeli exhibition *White City* curated by Michael Levin and further explored in 1993-94 with the German exhibition project *Tel Aviv. Neues Bauen 1930-1939* led by Winfried Nerdinger. Though the original thematic consistency of the exhibition was altered when adjusted to the AzW premises, the quality of this very graphic, visual and comprehensible show is not diminished. The AzW deserves much credit for having developed a substantial supporting program exploring questions surrounding the emigration and expulsion of Austrian Jewish architects after 1938. The program also featured a two-day symposium entitled "Renovating the Modern Heritage" in April 2008 – co-organized by the Austrian Bundesdenkmalamt – which focused on the preservation of modernist structures in Tel Aviv and elsewhere.

View of the exhibition *The White City of Tel Aviv-Tel Aviv's Modern Movement*  
Architekturzentrum Wien (AzW)  
Photograph: © Pes Hejduk



View of the exhibition *The White City of Tel Aviv-Tel Aviv's Modern Movement*  
Architekturzentrum Wien (AzW)  
Photograph: © Pes Hejduk



Publications related to the exhibition:

A richly illustrated French-English publication by Nitza Metzger-Szmuk – based on a 1994 Hebrew publication by the same author – serves as exhibition catalogue. Furthermore, the AzW has published a special issue of its quarterly journal *Hintergrund* including texts by Ita Heinze-Greenberg, Jeremie Hoffmann and Pe'era Goldman:

Nitza Metzger-Szmuk. *Dwelling on the Dunes. Tel Aviv – Modern Movement and Bauhaus Ideals*. Paris, Tel Aviv: Éditions de l'Éclat, 2004, 447pp., € 65, ISBN 978-2-8416-2077-7

Gabriele Kaiser and Sonja Pisarik, eds. "Tel Aviv." Special issue, *Hintergrund* 38, Vienna: Architekturzentrum Wien, 2008, 96pp., € 7, ISBN 3-9502423-2-4

Andreas Zeese  
[Technische Universität Wien]

# ONGOING AND UPCOMING: CONFERENCES AND SYMPOSIA

ONGOING AND UPCOMING  
Conference Announcements

## DENMARK COPENHAGEN

### PARADOXES OF APPEARANCE

9-11 June 2008

Research Symposium organized by the Danish  
Doctoral Schools of Architecture & Design

Confirmed speakers:

Professor Renaud Barbaras, Université Paris-1 Panthéon-Sorbonne, France, Professor Andrew Benjamin, Monash University, Australia, Artist Olafur Eliasson, Studio Olafur Eliasson, Germany and Denmark, Professor Sanford Kwinter, Rice University, USA, Professor David Leatherbarrow, University of Pennsylvania, USA, Professor Martin Seel, Johann Wolfgang Goethe-Universität, Germany, Professor David Summers, University of Virginia, USA.

When spectators confront and designers invent works of art and architecture vital questions regarding their appearance arise. These are not simply questions about what appears, also what does not, i.e. what withdraws when works are experienced and created. How do we cope with this withdrawal, with latencies that escape concretization? What are the productive paradoxes associated hereto and how do they influence the processes of making? Based on multiple discourses on these subjects, contemporary positions in art, architecture and philosophy draw up new challenges, especially with regard to the creative practices. Within and between these positions emerge potentials for modes of thinking and doing with a new sensitivity.

Registration deadline: 31 May 2008

Organizer: Assistant Research Professor Michael Asgaard Andersen (chair),  
michael.andersen@karch.dk

The Royal Danish Academy of Fine Arts, School of Architecture. Danneskiold-Samsøes Allé 53, DK-1434 Copenhagen K, Auditorium 6, [http://dk.dkad.dk/?IDX=42&option=com\\_calendar&cmd=view&event=155](http://dk.dkad.dk/?IDX=42&option=com_calendar&cmd=view&event=155)

## FINLAND

### HELSINKI AND JYVÄSKYLÄ

### BUILDING-DESIGNING-THINKING. 3RD INTERNATIONAL MEETING ON THE RESEARCH OF MODERN ARCHITECTURE

30-31 August 2008

In the introduction to his essay on architecture, Abbé Laugier claims that in those arts which are not purely mechanical it is not sufficient to know how to work; it is above all important to learn to think. But how should one then think about architecture, or rather, think in architecture? Is there a specific architectural way of thinking, as opposed to, say, an art historical way of looking at a building? Can design be a form of thinking? Or does it all boil down to subjective taste?

The 3rd International Meeting on the Research of Modern Architecture, organised by the Alvar Aalto Academy, examines the points of contact, the influences and effects, the interactions and affiliations, the correlations and cross-fertilisations, the bonds and links between thinking, designing, and building.

The meeting brings together practicing architects and architectural pedagogues, philosophers and art historians, sociologists and cultural theorists. In addition to presentations by distinguished invited speakers, as Farshid Moussavi, Foreign Office Architects, London, England / Harvard University, Cambridge MA, USA; Bernard Cache, Objectile, Paris, France; Jane Rendell, Bartlett, London, England; Leslie Kavanaugh, TU Delft, The Netherlands; Kimmo Lapintie, Helsinki University of

Technology, Finland; Gareth Griffiths,  
Tampere University of Technology, Finland.

Organizers: Kari Jormakka and the Alvar Aalto  
Academy, Main Auditorium, Jyväskylä University,  
Jyväskylä, Finland

[www.alvaraalto.fi/conferences/2008/](http://www.alvaraalto.fi/conferences/2008/)

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**GERMANY  
COTTBUS**

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**THIRD INTERNATIONAL  
CONGRESS ON CONSTRUCTION  
HISTORY**

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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 Wrocaw.

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](http://www.tu-cottbus.de/bautechnikgeschichte)

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**FRANCE  
PARIS**

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**AERONAUTICAL CULTURE.  
ARTIFACTS, IMAGINATION AND  
PRACTICE OF AERONAUTICS,  
18TH – 20TH CENTURY  
LA CULTURE AÉRIENNE.  
OBJETS, IMAGINAIRE, PRATIQUES  
DE 'AÉRONAUTIQUE XVIIIIE –  
XXE SIÈCLE**

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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 XIXe 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 Koyré – 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, Cite des Sciences et de l'Industrie, Musée de l'Air et de l'Espace, Le Bourget.

[colloque2008@culture-aerienne.fr](mailto:colloque2008@culture-aerienne.fr)

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**IRELAND  
DUBLIN**

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**THE AESTHETICS OF TRASH:  
OBJECTS AND OBSOLESCENCE  
IN CULTURAL PERSPECTIVE**

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4-6 September 2008

Concerns about the environment are dominating political and social agendas worldwide. The culture of excess underlying this is evident in the issue of trash, which for ecologists is a negative category heavily implicated in the destruction of the natural world. Recently, however, particularly under the influence of anthropology and archaeology, trash has been explored as a form of material culture that articulates modes of identity construction.

Lying at the boundaries of the useful and the discarded, the visible and the invisible, trash is a dynamic category, which has been associated variously with repression and the need to forget; with postmemory's obsession with hoarding, archiving and collecting; with human displacement and disenfranchisement; with nostalgia and personal identity, the possibility of creativity and subversion; and with the construction of social value and power.

Organizers: Dr Gillian Pye and Dr Simone Schroth  
University College Dublin, Ireland  
<http://www.ucd.ie/sllf/Research/Conferences/conferences.html>

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**ITALY  
BRESSANONE**

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**RESTORING THE RESTORATIONS.  
METHODS, COMPATIBILITY,  
WORKSHOPS**

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## RESTAURARE I RESTAURI METODI, COMPATIBILITÀ, CANTIERI

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24-27 June 2008

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This year's meeting tackles the complex issue, pervasive and increasingly topical, of restoration work that often, after a few decades, is necessary to carry out on previously restored works of art. The need for a congress devoted to these issues stems from the observation of the often disappointing outcome of many restoration works performed especially - but not only - in the 1950s and 1960s. In this period traditional and consolidated working practices were abandoned for the use of new products and technologies which were often inadequate and also not mentioned in the restoration project or in the restoration worksite documents; this has introduced significant elements of uncertainty about the behavior of built systems over time. The congress aims to examine the various themes by developing discussion and comparison among the different disciplines that contribute to the complex problems of projects and execution of the interventions.

L'incontro di quest'anno si propone di affrontare il tema complesso, pervasivo e sempre più attuale degli interventi che, spesso, a distanza di pochi decenni, è necessario compiere su manufatti sottoposti a precedenti interventi di restauro. L'esigenza di organizzare un convegno dedicato a questi temi nasce dalla constatazione dell'esito spesso infausto di molti restauri eseguiti soprattutto -ma non solo- a partire dagli anni '50-'60, periodo in cui l'abbandono delle pratiche operative tradizionali e consolidate nonché l'introduzione di prodotti e tecnologie talvolta inadeguate spesso per nulla documentate sia nella fase di progetto sia nei documenti di cantiere, ha introdotto significativi elementi d'incertezza circa i comportamenti nel tempo dei sistemi edificati. L'incontro si propone di approfondire le varie tematiche sviluppando la dis-

cussione ed il confronto tra le varie discipline che concorrono al complesso problema della progetto ed esecuzione dell'intervento.

Casa della Gioventù, Sede estiva dell'Università di Padova, via Rio Bianco 6, Bressanone, tel. +39.0415093048, fax +39.0415093098  
E-mail: [convegno@arcadiaricerche.eu](mailto:convegno@arcadiaricerche.eu)  
[www.arcadiaricerche.it](http://www.arcadiaricerche.it) [www.scienzaebeniculturali.it](http://www.scienzaebeniculturali.it)

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### THE NETHERLANDS DELFT AND ROTTERDAM

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## THE CHALLENGE OF CHANGE: DEALING WITH THE LEGACY OF THE MODERN MOVEMENT. XTH INTERNATIONAL DOCOMOMO CONFERENCE 2008

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13 -20 September 2008

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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](http://www.docomomo2008.nl)

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### PORTUGUAL FARO (ALGARVE)

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## VIII CONGRESS OF MILITARY MONUMENTS - COASTAL FORTIFICATION, FROM THE ORIGINS TO THE PRESENT TIME VIII CONGRESSO DOS MONU- MENTOS MILITARES - FORTIFICAÇÃO COSTEIRA: DOS PRIMÓRDIOS À MODERNIDADE

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27-29 November 2008

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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 con-

servation and restoration and their reuse nowadays, combining themes such as historiography, structural and building issues, geographical context, restoration 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>

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### RUSSIA SURGUT

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## INTERNET CONFERENCE "SIBERIA IN ACADEMIC & MUSEUM RESEARCH" Интернет-конференция «Сибирь в академических и музейных исследованиях»

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15 February - 15 August 2008

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Conference entitled "Siberia in academic & museum research" dedicated to the 45th anniversary of the Surgut regional museum. The main goal is to unite academic and museum societies and develop communication between museums and scientific centers of various regions of Siberia.

С марта по сентябрь 2008 г. Сургутский



краеведческий музей проводит Интернет-конференцию «Сибирь в академических и музейных исследованиях». Конференция посвящена 45-летию музея и направлена на объединение академического и музейного сообщества, возможности создания партнерских проектов и усиление коммуникации между музеями и научными центрами различных регионов Сибири.

Сургутский краеведческий музей (Surgut regional museum)  
<http://archi.ru/events/extra/event.html>

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#### SPAIN

#### ADEMUZ (VALENCIA)

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### **SYMPOSIUM I. THE CROSS OF THE THREE KINGDOMS** **I SYMPOSIUM. LA CRUZ DE LOS TRES REINOS**

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25-27 July 2008

The course will deal the study of a common border between the three ancient kingdoms of Aragon, Castilla and Valencia. The topic is approached from many different points of view among which the artistic and the architectonic ones will be considered. It is our aim to recall a common historical past of these regions and, through this, to plan a more encouraging future together.

El curso abordará el estudio de un espacio limítrofe entre los tres antiguos reinos de Aragón, Castilla y Valencia. Y lo hace desde múltiples perspectivas entre las que también se va a tratar lo artístico y lo arquitectónico. Con la intención de acercarse mediante la investigación un pasado histórico común y proyectarlo así hacia un futuro más alentador. Organizing Institution: Universidad de Valencia. Vicerrectorado de Cultura. Departamento de His-

toria del Arte & Universidad de Castilla la Mancha. Vicerrectorado de Cuenca. Facultad de Ciencias de la Educación y Humanidades.

Coordinated by: Joseph Montesinos y Martínez & Carmen Poyato Holgado.

The course will take place in the Casa de la Cultura de Ademuz Valencia.

[http://centros.uv.es/web/departamentos/D230/data/tablonestablon\\_general/PDF55.pdf](http://centros.uv.es/web/departamentos/D230/data/tablonestablon_general/PDF55.pdf)

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#### AGUILAR DEL CAMPOO (PALENCIA)

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### **BETWEEN THE CLOISTER AND THE WORLD** **ENTRE EL CLAUSTRO Y EL MUNDO**

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4-7 July 2008

This course will deal with a wide range of aspects related to the monastic life of the Romanesque and will tackle other collateral aspects that have a direct influence on the Romanesque monastic life. The course may offer the chance to visit the ancient monasteries of Arenillas de San Pelayo and Santa Cruz de Ribas and the collegiate church of Santa María del Manzano de Castrogeriz in Burgos. In addition, there will be a concert in the church of San Miguel de Palencia.

Se trata de un curso de temática amplia que abordará aspectos relacionados con la vida monástica del románico y que tratará otros asuntos colaterales que tocan directamente la arquitectura monástica románica. El curso contempla la realización de visitas a los antiguos monasterios premostratenses de Arenillas de San Pelayo y Santa Cruz de Ribas y a la colegiata de Santa María del Manzano de Castrogeriz en Burgos. Además de un concierto en la iglesia de San Miguel de Palencia.

Organizers: J. Ángel García de Cortazar & Ramón

Teja, Universidad de Cantabria.

The course will take place in the Romanesque monastery of Santa María la Real. Aguilar del Campoo (Palencia), Spain.

<http://www.romanicoaragones.com>

<http://www.arquivoltas.com/Monacato08.pdf>

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#### AGUILAR DEL CAMPOO (PALENCIA)

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### **SPACES AND STRUCTURES PARTICULAR TO ROMANESQUE BUILDINGS** **ESPACIOS Y ESTRUCTURAS SINGULARES DEL EDIFICIO ROMÁNICO**

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1-3 August 2008

The focus of the course will be the church type in Romanesque architecture after the implementation of the Roman liturgy. This course will try to explain the morphology and function of some spaces and structures that are part of the Romanesque buildings. By the same token, the course includes visits to the Romanesque churches of Rebolledo de la Torre, Nogales de Pisuerga, the ancient Benedictine monastery of Santa María de Mave, and to the Romanesque churches of Villanueva de la Torre and Valberzoso.

El curso se desarrollará en torno a la configuración del modelo eclesial de la arquitectura románica tras la implantación de la liturgia romana. Y tratará de explicitar la morfología y funcionalidad de algunos espacios y estructuras que son parte integrante del edificio románico. Además el curso incluye las visitas a las iglesias románicas de Rebolledo de la Torre, Nogales de Pisuerga, al antiguo monasterio benedictino de Santa María de Mave, y a las iglesias también románicas de Villanueva de la Torre y Valberzoso.

Organizing Institution: Fundación de Santa María la Real, Aguilar del Campoo, Palencia.

The course will take place in the refectory of the Romanesque monastery of Santa María la Real, Aguilar del Campoo (Palencia), Spain.

<http://www.romanicoaragones.com>

<http://www.arquivoltas.com/Claves08.pdf>

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#### BARCELONA

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### **ART AND MEMORY** **ARTE Y MEMORIA**

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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 is a conference where the studies of art history will be wrapped up, studying the memories of the discipline and bringing them to the 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 (see: <http://www.ub.edu/ceha-2008/esp-05-sedes.html>)  
[http://www.ub.es/ceha-2008/00-home\\_es.html](http://www.ub.es/ceha-2008/00-home_es.html)

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#### BLANCA (MURCIA)

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

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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>

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#### JACA (HUESCA)

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### FUNERARY SPACES AND MONUMENTAL SEPULCHERS IN THE SPANISH ROMANESQUE ESPACIOS FUNERARIOS Y SEPULCROS MONUMENTALES EN EL ROMÁNICO ESPAÑOL

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23 - 25 June 2008

The University of Zaragoza offers a course that will deal with the most outstanding aspects of the Romanesque funerary architecture from multifaceted points of view and in relation to the Camino de Santiago. During the course, guided visits will be offered around the Cathedral of Jaca, the sarcophagus of Doña Juana, the mausoleum of San Juan de la Peña and of Santa María de Santa Cruz de la Serós. An excellent chance for becoming acquainted with the details of these architectural typologies.

La Universidad de Zaragoza presenta un curso que tratará los aspectos más destacados de la arquitectura funeraria románica desde una perspectiva pluridisciplinar y en relación con el Camino de Santiago. Durante el desarrollo del curso se realizarán visitas guiadas a la Catedral del Jaca, al Sarcófago de Doña Juana, a los panteones de San Juan de la Peña y a Santa María de Santa Cruz de la Serós. Una cita inmejorable para conocer de cerca los detalles de estas tipologías arquitectónicas.

Organizers: Javier Martínez de Aguirre, Universidad

Complutense de Madrid, Spain; David L. Simon, Colby College, U.S.A; Universidad de Zaragoza  
<http://www.romanicoaragones.com/Colaboraciones/Colaboraciones04304Jaca2008.htm>

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#### EL ESCORIAL (MADRID)

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### ART AT THE COURT OF CARLOS IV EL ARTE EN LA CORTE DE CARLOS IV

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2 - 6 July 2008

Art, tastes, palaces, porcelain rooms, royal manufactories...the world of the senses, of the art and of the architecture of the time of Carlos IV comes back to the present in a course full of interesting contents and perspectives. Furthermore, the course takes place just as Spain commemorates the two hundredth anniversary of the War of Independence. The course will also organize a tour of the palace of los Borbones in the Spanish capital.

Arte, gustos, gabinetes, palacios, salas de porcelana, reales fábricas... el mundo de los sentidos, del arte y de la arquitectura de la época de Carlos IV regresa al presente en un curso de interesantes contenidos y perspectivas. Y lo hace además en el momento en que España conmemora el doscientos aniversario de la Guerra de la independencia. El curso contempla además la visita al palacio de los Borbones de la capital española.

Directed by: José Luis Sancho, historiador de Patrimonio Nacional and Javier Jordán de Urríes, conservador de Patrimonio Nacional.  
Organized by: Universidad Complutense de Madrid. Cursos de verano del Escorial.

The summer courses will take place in El Escorial in the following venues: Euroforum Infantes, Euroforum Felipe II and Real Centro Universitario El Escorial María Cristina El Escorial.

<http://www.ucm.es/info/cv/sedes.html>.  
<http://www.ucm.es/info/cv/subweb/prog/programas/72110.html>  
[http://www.ucm.es/info/cv/cursos\\_pdf/72110.pdf](http://www.ucm.es/info/cv/cursos_pdf/72110.pdf)

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#### EL ESCORIAL (MADRID)

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### JUAN GÓMEZ DE MORA (1586-1648). THE STYLE OF HERRERA IN THE BAROQUE JUAN GÓMEZ DE MORA (1586-1648). EL ESTILO HERRERIANO EN EL BARROCO

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16 - 20 July 2008

This course will be devoted to the study of Juan Gómez de Mora, an outstanding and prolific architect, well known as the last architect working in Herrera's tradition. The course will offer an in-depth study of his role as master of the major royal works and main architect of Madrid. The course will try to offer a rich and complete view of the life and work of this master trained during the Renaissance and the principal founder of the baroque style in Spain.

Estamos ante un curso dedicado al estudio de la figura Juan Gómez de Mora, notable y prolífico arquitecto, calificable como el último herreriano. Las sesiones del curso analizarán su papel como ayudante de trazador, maestro mayor trazador de las obras reales, aposentador mayor y primer arquitecto maestro mayor de la villa de Madrid. El curso pretende dar una visión nutrida y completa de la vida y obra de este maestro formado en el Renacimiento e introductor del barroco en España.

Organizer: Pedro Moleón, Escuela Técnica Superior de arquitectura, Universidad Politécnica de Madrid.  
Coordinator: Fernando Checa.  
The summer courses will take place in the follow

ing venues: Euroforum Infantes, Euroforum Felipe II and Real Centro Universitario El Escorial María Cristina El Escorial, for further information:  
<http://www.ucm.es/info/cv/sedes.html>  
<http://www.ucm.es/info/cv/subweb/prog/programas/72110.html>  
[http://www.ucm.es/info/cv/cursos\\_pdf/72110.pdf](http://www.ucm.es/info/cv/cursos_pdf/72110.pdf)

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#### PLASENCIA, CÁCERES

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### INDUSTRIAL ARCHITECTURE IN THE IBERIAN PENINSULA LA ARQUITECTURA INDUSTRIAL EN LA PENÍNSULA IBÉRICA

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30 June – 2 July 2008

This summer course aims to offer a review of the history of contemporary industrial architecture, the evolution of the great industrial complexes, the danger of their disappearance and the preservation strategies for industrial heritage in the Iberian Peninsula.

Se propone hacer una revisión de la historia reciente de la arquitectura industrial, del devenir de los grandes complejos industriales, el peligro de su desaparición y de las estrategias de preservación del patrimonio industrial en la Península Ibérica.

Organizing Institution: UNED (Universidad Nacional de Educación a Distancia) at Plasencia.  
Plaza Santa Ana, s/n. Plasencia.10600  
<http://apliweb.uned.es/cverano/>

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#### VALENCIA

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### ART HISTORICAL PATRIMONY AND SO-CALLED CULTURAL TOURISM

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### EL PATRIMONIO HISTORICO ARTÍSTICO, Y EL LLAMADO TURISMO CULTURAL

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14-17 July 2008

This course covers a very current topic and deals with patrimony and art historical heritage; it examines the approaches and attitudes around which rural tourism is structured. Such tourism is closely related to artistic and architectural patrimony. The course offers an excellent chance to explore the interplay between tourism and patrimony.

Un curso de temática muy actual que se compromete con contenidos puramente patrimoniales e histórico artístico. Un modo de conocer los enfoques entorno a los que se estructura el turismo rural. Un turismo estrechamente relacionado con el patrimonio artístico-arquitectónico. El curso ofrece una buena posibilidad de acercarse a binomio turismo-patrimonio.

Organizer: Luís Arciniega García. Universidad de Valencia.

<http://extensio.uv.es/>

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#### SWEDEN STOCKHOLM

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### ARCHITECTURAL COMPETITION, NORDIC SYMPOSIUM

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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 are enjoying over hundred years of tradition in organizing architectural competition for selection of the best design practices. Competing 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.

Address / venue will be announced later, Information and early registration: [reza@infra.kth.se](mailto:reza@infra.kth.se), [magnusr@arch.kth.se](mailto:magnusr@arch.kth.se), [charlottes@arch.kth.se](mailto:charlottes@arch.kth.se)

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#### SWITZERLAND EINSIEDELN

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### NINTH INTERNATIONAL BAROQUE SUMMER COURSE BAROQUE / MOVEMENT NEUNTER INTERNATIONALER BAROCKSOMMERKURS BAROCK / BEWEGUNG

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29 June – 3 July 2008

This year's summer course explores the role of movement in architecture. "Movement" is a metaphor insofar as the building is solid, and even the "floating" stucco angels or putti are anchored to the masonry. It is the spectator who by his movement walks through space and thereby visually absorbs and understands everything. Architecture is inconceivable without such movement. Everything that is changing in time and space has an aspect of movement. This is true for perception itself as well, which knows the momentum just as well as succession. It is not without reason that movement and constant change have served 'historicity' as a basic idea of scholarly thought.

Der Sommerkurs untersucht die Rolle der Bewegung in der Architektur. Musikalische oder architektonische Bewegungen, oder eben beides! Das

'Bewegende' ist insofern wohl in erster Linie Metapher, denn der Bau ist festgefügt, und selbst die "schwebenden" Stuckengel und Putten sind fest im Mauerwerk verankert. Bewegt, 'in Bewegung' ist ohnehin der Betrachter, der auf diese Weise, den Raum durchschreitend, das Ganze sehend aufnimmt und begreift. (Das haben übrigens Architekten und Interpreten der Architektur schon lange bedacht und mit ins Kalkül genommen.) Schnell ist man bei der Einsicht angelangt, dass es ohne 'solche' Bewegungen, ob das nun das "movetur" oder den "movens" meint, gar nicht geht. In Raum und Zeit äussert sich alles sich Ändernde oder Verändernde als Bewegung. Und dies betrifft natürlich auch die Wahrnehmung selbst, die das Momentum (und das "auf einen Blick"! ) genauso kennt wie die Sukzession, die bezogen auf Zeit 'Geschichte' voraussetzt oder generiert. Nicht umsonst haben Bewegung und stetige Veränderung einer 'Geschichtlichkeit' als einem Grundverständnis geisteswissenschaftlicher Betrachtungsweise zugeordnet.

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

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#### ZURICH

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### TRANSFER AND METAMORPHOSIS: ARCHITECTURAL MODERNITY BETWEEN EUROPE AND THE AMERICAS 1870-1970 TRANSFER UND VERWANDLUNG: DIE ARCHITEKTONISCHE MODERNE ZWISCHEN EUROPA, NORD- UND SÜDAMERIKA 1870-1970

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26-29 June 2008

This conference will consider Europe and the Amer-

icas as a continuous and highly productive space of architectural communication. It seeks to elucidate the processes of assimilation and modification that happened to forms, ideas and concepts of architectural modernity during their transfer from one continent to another.

Diese Konferenz widmet sich Europa, Nord- und Südamerika als einem zusammenhängenden, höchst produktiven Raum architektonischer Kommunikation. Sie beleuchtet die Prozesse von Aneignung und Verwandlung, die beim Transfer von Formen, Ideen und Konzepten der architektonischen Moderne zwischen 1870 und 1970 zwischen den Kontinenten entstanden sind.

Organizers: Swiss Federal Institute of Technology Zurich (ETH), Society of Architectural Historians (SAH), and European Architectural History Network (EAHN)  
Conference Committee: Prof. Andreas Tönnemann, Prof. Dietrich Neumann, Reto Geiser  
ETH Zürich, Main Building, Rämistrasse 101  
8092 Zürich  
For a detailed program and registration, visit:  
[www.transferandmetamorphosis.org](http://www.transferandmetamorphosis.org)  
or contact:  
[info@transferandmetamorphosis.org](mailto:info@transferandmetamorphosis.org)

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**TURKEY**  
**ANKARA**

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**TRANSITIONS INTO MODERNITY:  
NEW READINGS IN THE MIDDLE  
EASTERN INTELLECTUAL  
HISTORY**

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26 June 2008

The workshop aims to rethink this widely held assumption by revisiting a neglected period in Islamic intellectual history: the 17th and 18th

centuries. It seeks to reframe the conventional questions concerned with when and how intellectuals engaged with the ideas and challenges of the European modernity, by asking what were they doing when the Europeans were transiting into the modern world? The workshop will focus on the intertwined intellectual history of the Ottomans and the Arabs in the early modern period, in order to explore the internal intellectual developments at a time when Muslim thinkers had their own intellectual program.

Organizing Institutions: Middle East Technical University Faculty of Architecture  
One-day workshop organised jointly by The Centre for Asian and Middle Eastern Architecture, The University of Adelaide Graduate Program in Architectural History and Graduate Program in Middle East Studies, Middle East Technical University (METU) Ankara.  
Organizers: Assoc.Prof. Samer Akkach, Assoc.Prof. Ali Uzay Peker, Assoc.Prof. Recep Boztemur.  
Middle East Technical University Faculty of Architecture, Ankara-Turkey  
For further information please contact:  
Dr. Selen Morkoc, Centre for Asian and Middle Eastern Architecture (CAMEA)  
[selen.morkoc@adelaide.edu.au](mailto:selen.morkoc@adelaide.edu.au)

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**UNITED KINGDOM**  
**LONDON**

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**VAUXHALL REVISITED:  
PLEASURE GARDENS AND  
THEIR PUBLICS, 1660**

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15-16 July 2008

Panels will consider:  
\* The relationship between pleasure gardens and pleasure grounds/parks  
\* The role of painting and sculpture in pleasure

gardens  
\* Pleasure gardens outside London  
\* Mingling, masquerade and fashion  
\* Musical programming and performance  
\* Victorian rivals and reinventions, including Cremorne  
\* The pleasure garden in literature  
The Paul Mellon Centre for Studies in British Art, Tate Britain and The Museum of Garden History. Convenor: Dr Jonathan Conlin, University of Southampton, [j.conlin@soton.ac.uk](mailto:j.conlin@soton.ac.uk). Conference registration begins 1 May 2008.  
Tate Britain, <http://www.paul-mellon-centre.ac.uk/eventsf/vauxhall.html>

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**OXFORD**

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**INTERROGATING TRADITION:  
EPISTEMOLOGIES, FUNDAMEN-  
TALISMS, REGENERATION, AND  
PRACTICES**

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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.

15 July 2008: Pre-registration deadline.  
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 email Sylvia Nam at [iaste@berkeley.edu](mailto:iaste@berkeley.edu)

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**READING**

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**LAND, LANDSCAPE AND  
ENVIRONMENT, 1500**

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14 - 16 July 2008

Current debates over the environment – and in particular over the exploitation or management of

natural resources – find their origin in early modern discourses of mastery and stewardship. Whilst a pervasive argument saw it as man's responsibility to exploit the Earth, to what extent were those who made their living from the countryside, and those who wrote about it, ambivalent about landscape change in the name of progress and improvement, both in England, Scotland and Ireland and in the American colonies? To what extent was land, landscape and environment the subject of struggles between those who were the subjects of agrarian capitalism and those who lived off its profits at first or secondhand? How did representations of land and environment develop in this period? Landscapes are lived environments that find expression through buildings and patterns of behaviour, and bring into focus questions of belonging and the relationship between nature and civilisation. What connection can we draw between literary and visual depictions of land and environment – whether as map, image, or text – and these ideas of mastery and control? And what does the recent turn towards 'green politics' in early modern literary studies suggest about the usefulness of twenty-first century political imperatives for an interrogation of the early modern past?

Early Modern Research Centre, University of Reading  
[http://www.le.ac.uk/urbanhist/pdfs/conferences/land\\_landscapes\\_cfp2008.pdf](http://www.le.ac.uk/urbanhist/pdfs/conferences/land_landscapes_cfp2008.pdf)

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GERMANY  
AUGSBURG

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**LECTURES ON ARCHITECTURAL HISTORY VI**  
**VORTRÄGE ZUR ARCHITEKTURGESCHICHTE VI**

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11 and 25 June 2008, Wednesdays, 18:30

In June 2008, the following topics will be treated: “Developing historic architecture” (Thomas Falk, Berlin) and “Research into the construction history of the Romanesque wall baldachin in the west choir of Augsburg Cathedral” (Reinhold Winkler, Munich).

Im Juni 2008 werden die folgenden Themen behandelt: “Entwicklung historischer Bauten” (Thomas Falk, Hamburg) und “Baugeschichtliche Forschungen zum romanischen Wandbaldachin im Westchor des Augsburger Domes” (Reinhold Winkler, München).

Organizer: Hochschule Augsburg, Prof. Dr.-Ing. Klaus Tragbar, Fakultät für Architektur und Bauingenieurwesen, An der Fachhochschule 1, 86161 Augsburg, phone 0049-821-55.86.111 or .102, fax .110, [tragbar@fh-augsburg.de](mailto:tragbar@fh-augsburg.de)  
Hochschule Augsburg – University of Applied Sciences, An der Fachhochule 1, 86161 Augsburg, room G 1.10  
[http://www.hs-augsburg.de/hochschule/fakultaet/architektur\\_bauingenieurwesen/aktuelles/index.html](http://www.hs-augsburg.de/hochschule/fakultaet/architektur_bauingenieurwesen/aktuelles/index.html)

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ITALY  
FLORENCE

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**NEITHER GRIMM, NOR SCHMARSOW, LET ALONE WÖLFFLIN... REGARDING THE**

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**RECENT DISCUSSION ABOUT SLIDE PROJECTION AROUND 1900**

**WEDER GRIMM, NOCH SCHMARSOW, GESCHWEIGE DENN WÖLFFLIN... ZUR JÜNGSTEN DISKUSSION ÜBER DIE DIAPROJEKTION UM 1900**

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11 June 2008, 18:00

Lecture in the context of the course of lectures on “Photography as instrument and medium for the history of art” of the photographic collection of the Kunsthistorisches Institut in Florenz / Max-Planck-Institut.

Im Rahmen der Vortragsreihe “Fotografie als Instrument und Medium der Kunstgeschichte” der Photothek des Kunsthistorischen Instituts in Florenz.

Lecture by Heinrich Dilly, Martin-Luther-Universität Halle-Wittenberg, Germany  
Kunsthistorisches Institut in Florenz / Max-Planck-Institut  
Konferenzsaal  
Via Giuseppe Giusti 38, 50121  
For more information, contact Dr. Costanza Caraffa, tel.: +39 055 24911-64, fax: +39 055 24911-76, e-mail: [caraffa@khi.fi.it](mailto:caraffa@khi.fi.it)

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THE NETHERLANDS  
ROTTERDAM

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**THE CASE OF JOHN PORTMAN: FROM LOUIS KAHN TO THE SHANGHAI CENTER**

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Tuesday, 10 June 2008, 19:00

Berlage Institute, Botersloot 25, Rotterdam  
Lecture in the series RISKY BUSINESS: ARCHITECTURE AND ECONOMIES OF MEANS

How can architects and urbanists balance public policy with private investment interests? In today's globally market-driven world, how is it possible to influence the construction of the built environment? How can design, finance, and technology be better synthesized to produce value-added architecture? How can real estate developers, product manufacturers, contractors, historic preservationists, community groups, governmental authorities and professional consultants—or those parties who influence and actualize the built environment—be better integrated into the design process? With ever-increasing budget constraints, how can the poetics of tectonics be employed in building today? How can the relationship between architect and client be rethought? How does architecture's cultural role relate to its economic organization?

Architects, urbanists, scholars, and public officials will present a series of contemporary and historical examples that reinterpret architectural conventions and economic forces to explore how the built environment may be conceived by negotiating public and private interests. Each one-hour lecture will be followed by a 30-minute discussion led by a Berlage Institute faculty member.

Speaker: Reinhold Martin, Associate Professor of Architecture, Columbia University.  
Followed by a discussion led by Pier Vittorio Aureli, Head of the Capital Cities Research Program  
Berlage Institute, <http://www.berlage-institute.nl/>  
+31.10.4030399

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## UTRECHT

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### TEXTMAIL NOW: START BUILDING! HISTORIC LIMITS OF

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## ARCHITECTURE SMS NU: GEBOUW AAN! HISTORISCHE GRENZEN VAN ARCHITECTUUR

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Tuesday, 10 June 2008, 20:00-21:30

Debatcentrum TUMULT, Domplein 5, Utrecht

Fourth and last lecture in a series about architecture and its limits. We want to conserve history as authentically as possible. In Utrecht there are plans to reconstruct the nave of the Dom. Should our inner cities remain the open air museums they have become? Aside from questions about our architectural progress, the reconstruction of history primarily evokes questions about progressive thinking and belief in the future. Does a modern apartment building fit into the picture? Can we think beyond our history? Will the centers of Utrecht, Florence, and Bordeaux always remain open-air museums? Or can tradition and future together determine our inner cities?

We willen de geschiedenis zo authentiek mogelijk bewaren. In Utrecht wil men graag het middenschip van de Dom herbouwen. Moeten onze binnensteden de openluchtmusea blijven die ze zijn? Het herbouwen van de geschiedenis roept naast vragen over onze architectonische vooruitgang, vooral ook vragen over vooruitgangdenken en geloof in de toekomst in het algemeen op. Past een moderne flat in dat plaatje? Kunnen we verder kijken dan onze geschiedenis? Blijven de centra van Utrecht, Florence en Bordeaux voor altijd Openlucht Musea? Of kunnen traditie en toekomst hand in hand onze binnensteden bepalen?

Speakers: Hans van Houwelingen and others  
Debatcentrum TUMULT, <http://www.tumultdebat.nl/> +31.30.2332430

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## UTRECHT

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### URBAN DEVELOPMENT OF UTRECHT FROM THE MIDDLE AGES TO AROUND 1750 STADSONTWIKKELING VAN UTRECHT VAN DE MIDDEL- EEUWEN TOT AAN 1750

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Thursday, 5 June, 20.00 - 21.00

Development of the largest city in the Northern Netherlands to a regional center.

Een ontwikkeling van grootste stad in de Noordelijke Nederlanden, tot een regionaal centrum.

Speaker: Prof. Koen Ottenheym (University of Utrecht)  
Architectuurcentrum Aorta, Achter de Dom 14, Utrecht  
<http://www.aorta.nu/?pagina=meer&type=agenda&id=234>  
+31.30.2321686

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**PORTUGAL  
GUIMARÃES**

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**EAHN FIRST INTERNATIONAL  
MEETING**

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17-20 June 2010

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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 description of the call for session proposals elsewhere in this newsletter.

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](mailto:jorge.correia@arquitectura.uminho.pt)

For more information, visit: [www.eahn2010.org](http://www.eahn2010.org)

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**SPAIN  
MURCIA**

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**IMAGE AND APPEARANCE  
IMAGEN Y APARIENCIA**

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19-21 November 2008

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Call for papers deadline: 15 June 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 diálogo 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 Nº1.

Murcia, Spain.

<http://www.um.es/imagenyapariencia>

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AUSTRIA  
VIENNA

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**FLORALS IN FLUX: ABSTRACT,  
STYLIZED, NATURALISTIC  
IM WANDEL. DER FLORALE AS-  
PEKT: ABSTRACT, STILISIERT,  
NATURALISTISCH**

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21 May 2008-12 April 2009

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

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

Curator: Elisabeth Schmuttermeier  
MAK - Österreichisches Museum für angewandte  
Kunst / Gegenwartskunst  
Stubenring 5  
A-1010 Wien  
[http://www.mak.at/e/jetzt/f\\_jetzt.htm](http://www.mak.at/e/jetzt/f_jetzt.htm)

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VIENNA

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**LINZ TEXAS. A CITY RELATES  
LINZ TEXAS. EINE STADT MIT  
BEZIEHUNGEN**

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12 June- 8 September 2008

The capital of Upper Austria is a prototypical middle-sized town. Not only in terms of its size and geographic position, between the hotspots of Vienna and Salzburg, but also because of the widely strewn palette of attributes. And, in fact, in the recent past Linz has used this in-between position and developed a remarkable talent for reinventing itself. One only has to think of the changes in structure and image from that of a cumbersome industrial city inseparably linked to its Nazi heritage to an arena for internationally appreciated experiments like Forum Design or the Ars Electronica. Linz is European Cultural Capital in 2009. This exceptional situation calls once more for a new pitch. But how is a gain in profile to be achieved without restricting this diversity? Who can Linz learn from and what can others learn from Linz?

During the preparations for being Cultural Capital, the exhibition LINZ TEXAS. A City Relates is touring towns and regions in all parts of the world that could be related to Linz. What does Linz share with Madrid, Wolfsburg or Galati? An urban road movie — to the end of the world — is looking for the answer. The result is an adventurous profusion of comparisons intended to refresh the view of the city of Linz and its affinities, and to inspire the imagination.

Die oberösterreichische Landeshauptstadt Linz ist eine prototypische Mittelstadt. Nicht nur was ihre mittlere Größe und ihre geografische Lage zwischen den Hotspots Wien und Salzburg betrifft, sondern auch durch ihre breit gestreute Palette an Eigenschaften. Und tatsächlich hat Linz in der jüngeren Vergangenheit seine Zwischenposition genützt und ein bemerkenswertes Talent zur Neuerfindung entwickelt. Man denke nur an den Struktur- und

Imagewandel von der schwerfälligen, untrennbar mit dem Erbe der NS-Zeit verknüpften Industriestadt zum Schauplatz von international Aufsehen erregenden Experimenten wie Forum Design oder Ars Electronica. 2009 wird Linz europäische Kulturhauptstadt sein. Dieser Ausnahmezustand ruft abermals nach neuen Profilierungen. Doch wie Profil gewinnen, ohne die Vielfalt zu beschränken? Von wem kann Linz lernen und was können andere von Linz lernen? Bereits im Vorfeld der Kulturhauptstadt macht sich die Ausstellung „LINZ TEXAS. Eine Stadt mit Beziehungen“ auf eine spielerische Erkundungsreise zu Städten und Regionen aus allen Teilen der Welt, die mit Linz verwandt sein könnten. Was hat Linz mit Madrid, Wolfsburg oder Galati gemeinsam? Ein urbanes Roadmovie – bis ans Ende der Welt – sucht die Antwort. Es entsteht ein abenteuerlicher Reigen von Vergleichen mit dem Ziel, den Blick auf die Stadt Linz und auf ihre Verwandtschaft aufzufrischen und die Fantasie zu beflügeln.

Curator: Angelika Fitz  
Architekturzentrum Wien (AzW)  
Museumsplatz 1 (im Museumsquartier)  
A-1070 Wien  
[http://www.azw.at/event.php?event\\_id=796](http://www.azw.at/event.php?event_id=796)

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## VIENNA

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### FOKUS 4 – SPACES, ACTIONS, UTOPIAS FOKUS 4 – RÄUME. AKTIONEN. UTOPIEN

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25 July 2008-June 2009

During the Fokus series based on the permanent collection, the MUMOK will show works considering the theme of art and space. Since the beginning of modernity, the connection between art and space, as well as the expansion of the artwork

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

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

Die Ausstellung zeigt sowohl die damaligen Berührungspunkte zwischen Kunst und Architektur in Österreich als auch deren Bedeutung im internationalen Umfeld. Zu sehen sind Arbeiten u.a. von der Wiener Gruppe, des Wiener Aktionismus, Maria Lassnig, Arnulf Rainer, Bruno Gironcoli, Walter Pichler, Bruce Naumann, Stephen Kaltenbach,

Gordon Matta Clark, Dan Graham, Valie Export, Peter Weibel, Hans Hollein, missing link, coop himmelblau, zünd-up, Hausrucker & Co. und Archigram.

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## MUMOK

Museum Moderner Kunst Stiftung Ludwig Wien  
Museumsquartier

Museumsplatz 1

A-1070 Wien

<http://www.mumok.at/programm/vorschau/fokus-4>

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## BELGIUM

### BRUSSELS

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### ARCHITECTURAL LANDSCAPES PAYSAGES D'ARCHITECTURE

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13 November 2007 – 12 August 2008

Fondation pour l'architecture

55, rue de l'Ermitage

B-1050 Brussels

<http://www.fondationpourelarchitecture.be/xpo/xpo.html>

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## GERMANY

### FRANKFURT

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### HETEROTOPIA. WORKS BY WILLEM VAN GENK AND OTHERS HETEROTOPIA. ARBEITEN VON WILLEM VAN GENK UND ANDEREN

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31 May-24 August 2008

Architecture and urban development are the result of rational planning processes, which follow multiple parameters. But beyond professional discourse, the perception of buildings and cities is subjective, not only in the sense of the judgment of

aesthetic taste, but also as a personal projection—be it a fascination or the helpless feeling of being overpowered. Alfred Döblin, in his novel Berlin Alexanderplatz, created a literary expression of this in the urban perception of his protagonist Franz Bieberkopf: “The wagons romped and rang on, the house fronts ran on and on without cease. And roofs were on the houses, they hovered over the houses, his eyes wandered up: if only the roofs don't slip off, but the houses stood straight.” The exhibition *Heterotopia* examines the individual, subjective perception and imagination of architecture and cities. The exhibited works are not characterized by objective representation or realization in plans, but rather by a subjective order of the world's abundance. The exhibition presents, among other things, the work of the autistic Dutch painter and graphic artist Willem van Genk (1927-2005) and works from the Prinzhorn collection as well as from the Atelier Goldstein from the collection of the DAM.

Architektur und Stadtentwicklung sind das Ergebnis rationaler Planungsprozesse, die einer Vielzahl von Parametern folgen. Doch jenseits der Fachdiskurse ist die Wahrnehmung von Gebäuden und Städten subjektiv, nicht nur im Sinn eines ästhetischen Geschmacksurteils sondern auch als persönliche Projektion - sei es als Faszination oder aber dem Gefühl einer hilflosen Überwältigung. Den literarischen Ausdruck dafür hat Alfred Döblin in seinem Roman „Berlin Alexanderplatz“ in der Stadtwahrnehmung der Hauptfigur Franz Bieberkopf geschaffen: „Die Wagen tobten und klingelten weiter, es rann Häuserfront neben Häuserfront ohne Aufhören hin. Und Dächer waren auf den Häusern, die schwebten auf den Häusern, seine Augen irrten nach oben: wenn die Dächer nur nicht abrutschen, aber die Häuser standen grade.“ Die Ausstellung „Heterotopia“ folgt der individuell-subjektiven Wahrnehmung und Imagination von Architektur und Städten. Nicht die objektive Darstellung oder die Umsetzung in Planwerke

bestimmt die vorgestellten Arbeiten, sondern eine subjektive Ordnung der Überfülle der Welt. In der Ausstellung werden unter anderem Arbeiten des niederländischen autistischen Malers und Grafikers Willem van Genk (1927-2005) und Werke aus der Sammlung Prinzhorn sowie vom Atelier Goldstein aus der Sammlung des DAM zu sehen sein. Unser Partner ist das Dr. Guislain Museum Gent, dessen Ausstellung „Intuitive Architecture“ im letzten Jahr wichtige Vorarbeiten zu dieser Ausstellung lieferte.

Deutsches Architekturmuseum  
Schaumainkai 43  
60596 Frankfurt am Main  
www.dam-online.de

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#### MUNICH

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

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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.  
Tours :  
Thursday, 19 June, at 18:30  
Saturday, 28 June, at 18:00

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. Führungen:

Donnerstag, 19.6. um 18.30  
Samstag, 28.6. um 18.00

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

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#### MUNICH

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### **SEP RUF (1908-1982). THE ARCHITECTURE OF PERFECT FORM** **SEP RUF (1908-1982). ARCHITECTUR DER PERFEKTEN FORM**

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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  
<http://www.architekturmuseum.de/index.php>

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#### WEIL AM RHEIN

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### **LIVING UNDER THE CRESCENT MOON – DOMESTIC CULTURES IN THE ARAB WORLD** **LEBEN UNTER DEM HALBMOND – DIE WOHNKULTUREN DER ARABISCHEN WELT**

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23 February - 31 August 2008

“The casbah of Algiers has everything: all the elements of an architecture that shows immeasurable sensitivity to human needs and desires.” With this statement, Le Corbusier expressed his great admiration for the architecture of the Orient. Following in his footsteps, many of today's architects and designers draw inspiration from the Arab world. At the same time, due to the present political situation, our knowledge of these countries is generally limited to daily news reports on politics and social issues. Now the Vitra Design Museum is exploring the myths and realities of the Arab world in its exhibition “Living Under the Crescent Moon,” which offers a comprehensive and fascinating survey of Arab domestic cultures.

„In der Kasbah von Algier ist alles vorhanden: alle Elemente einer Architektur, die unendlich sensibel für die menschlichen Bedürfnisse und Wünsche ist.“ Mit diesem Ausspruch beschrieb Le Corbusier seine grosse Begeisterung für die Architektur des Orients. Wie er werden auch heute noch viele Architekten und Designer von der arabischen Welt inspiriert. Gleichwohl beschränkt sich unser

Wissen über diese Länder, bedingt durch die aktuelle politische Situation, zumeist auf die täglichen Nachrichten aus Politik und Gesellschaft. Mythos und Realität der arabischen Welt untersucht nun das Vitra Design Museum in seiner Ausstellung „Leben unter dem Halbmond“, die einen umfassenden Überblick über die faszinierenden arabischen Wohnkulturen gibt.

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

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**ITALY**  
**TURIN**

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**DISCOVERING DESIGN. THE  
COLLECTION OF ALEXANDER  
VON VEGESACK**  
**SCOPRIRE IL DESIGN.  
LA COLLEZIONE VON VEGESACK**

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20 March -6 July 2008

The exhibition curated by Mathias Schwartz-Clauss presents Alexander von Vegesack's collection, proposing an unusual portrait of the collector, of his great curiosity for research and his ability to look beyond the pure aesthetics of an object.

A nucleus of more than 300 objects, divided into twenty-two sections, traces the history of 20th century design, through furniture, architectural models, textiles, saddles, plates and glasses, books, catalogues, photographs, film and documents put together by von Vegesack, a cultural innovator, and the founder and director of the Vitra Design Museum in Weil am Rhein.

The exhibition opens with an original three-dimensional "biography" which describes von Vegesack's first expeditions in a Cairo bazaar, his relations

with Eastern Europe, his life, his work and above all his journeys around the world, through the story of his family.

La mostra, a cura di Mathias Schwartz-Clauss, racconta la collezione di Alexander von Vegesack proponendo un inedito ritratto del collezionista, della sua passione e della particolare curiosità per la ricerca e la capacità di leggere oltre la pura estetica dell'oggetto.

Un nucleo di più di 300 oggetti, divisi in ventidue sezioni, ripercorre la storia del design del XX secolo, attraverso mobili, modelli di architettura, tessuti, selle, piatti e bicchieri, libri, cataloghi, fotografie, film e documenti, provenienti dalla collezione privata di Alexander von Vegesack, innovatore culturale, fondatore e direttore del Vitra Design Museum di Weil am Rhein.

Apri l'esposizione un'originale "biografia" tridimensionale che, attraverso la storia della sua famiglia, racconta delle prime ricerche in un bazar del Cairo, dei rapporti con l'Europa dell'Est, della vita, del lavoro, e soprattutto dei viaggi intorno al mondo.

Catalogo illustrato, edito da Electa con testi di Deyan Sudjiic, Rolf Fehlbaum, Mateo Kries e altri autori.

Curator: Mathias Schwartz-Clauss  
Pinacoteca Giovanni e Marella Agnelli  
Lingotto, 230 Via Nizza Turin  
39 011 006 2008  
Tuesday-Sunday, 10:00 a.m.-7:00 p.m.  
<http://www.pinacoteca-agnelli.it>

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**TURIN**

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

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27 June -14 September 2008

The exhibition, organized on the occasion of the UIA World Congress, displays archival material relating to the most significant architects who operated in Piedmont during the seventeenth, eighteenth and nineteenth centuries. The objects exhibited 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 Piedmont; these instruments 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 Dardanella and Rosa Tamborino.  
A catalogue will be available in conjunction with the exhibition.  
Palazzo Bricherasio, Via Lagrange, 20, 10123 Torino  
Tel. 011.5711811 - Fax 011.5711850  
INFOLINE: 011.5711888

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**TURIN**

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**BAU + MIAAO**

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7 June -27 July 2008

The exhibition BAU+MIAAO in the lower gallery of the MIAAO presents topics related to urban lighting design and urban signage as practiced in Turin and Biella beginning in the 1970s and 1980s. In addition, works of environmental and architectural graphics prepared by five young teams of Italian visual designers propose new identities and images for Biella.

Se il gran teatro ceramico prende le mosse dalla grande tradizione architettonica e artistica d'Oropa tra XVII e XIX secolo, la mostra BAU+MIAAO, allestita nella Galleria Sottana del museo e inserita anche tra le manifestazioni di Torino 2008 World Design Capital, inizia da una poco nota "tradizione del nuovo", dalle avanguardie storiche biellesi del XX secolo, da prove di loro illustri protagonisti come il futurista Nicola Mosso e il razionalista Giuseppe Pagano, dichiarati numi tutelari di attuali sperimentazioni sviluppate nell'ambito del progetto BAU Biella Arredo Urbano coordinato da Enzo Biffi Gentili, precursore in Italia, nella Torino della fine degli anni '70, di questo nuovo settore di intervento delle pubbliche amministrazioni. I primi progetti e interventi documentati riguardano il tema di un Piano Regolatore della Luce, suggerito per la prima volta all'inizio degli anni '80 a Torino da Achille Castiglioni, con esempi di nuova lettura e "scrittura urbana" luminosa che parte da "aste" caratterizzate dai colori primari dell'era elettronica, il rosso, il verde e il blu, dal codice RGB degli schermi di televisori e computer. Per quanto invece nello specifico riguarda un Piano del Colore saranno presentati progetti di Nino Cerruti nell'insolita e inedita veste di "stilista urbano" che ripropongono quel fondamentale patrimonio di conoscenze cromatiche che da Michel Chevreul in poi è stato accumulato nell'arte e industria tessile. Saranno esposti anche progetti di grafica ambientale e architettonica, elaborati, con la collaborazione della Presidenza Nazionale dell'AIAP Associazione

italiana progettazione per la comunicazione visiva, da cinque studi di giovani visual designer italiani (Architekturbüro D3 di Bolzano, Bellissimo di Torino, Diversi Associati di Cesena, Studio Bubbico di Matera, Meat Collettivo Grafico di Bologna) chiamati a sviluppare “segni urbani” per affermare una nuova identità e immagine di Biella.

Curator: Enzo Biffi Gentili

Come catalogo di mostra verrà edito e distribuito dagli organizzatori a tutti i partecipanti al Congresso Mondiale UIA un numero speciale del tabloid “AfterVille”, promosso dall’Ordine degli Architetti di Torino e dalla sua Fondazione, diretto da Pier Paolo Benedetto ed Enzo Biffi Gentili, realizzato dai grafici del gruppo torinese Undesign.

Gallerie Soprana e Sottana del MIAAO  
Complesso monumentale di San Filippo Neri  
Via Maria Vittoria 5 Torino  
Contact: Elisa Facchin  
Tel. : +39 011.0702350-0702351, fax 011.0702352  
info@miaao.org

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## TURIN

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### THE GRAND CERAMICS THEATRE IL GRAN TEATRO CERAMICO

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7 June -27 July 2008

In MIAAO’s upper gallery, inside the monumental complex of the San Filippo Neri Church, the City of Biella is promoting the most spectacular show in the official calendar of cultural events being held in Turin during the 23rd World Congress of Architects UIA: Il gran teatro ceramico (The Grand Ceramics Theatre). The exhibit has in part been conceived to pay homage to a heritage that forms a substantial part of the City of Biella’s territory: the Sanctuary and Sacred Mountain of Oropa, which since 2003, with other Sacri Monti (sacred mountains) and their sanctuaries in Piedmont and Lombardy, has

been listed as a UNESCO World Heritage Site. The MIAAO exhibit will be introduced and contextualized with an homage, curated by Paolo Portoghesi, to Guarino Guarini, Filippo Juvarra and Alessandro Antonelli, three illustrious architects who were active in various ways in Oropa, and is scheduled during the same period that exhibits celebrating these architects’ monumental achievements will be held in two of Turin’s historic palaces: Palazzo Reale and Palazzo Bricherasio.

Nella Galleria Soprana del MIAAO, nel complesso monumentale juvarriano di San Filippo Neri, viene allestita una delle mostre più spettacolari che verranno realizzate a Torino nell’ambito del programma culturale ufficiale collaterale al XXIII Congresso Mondiale degli Architetti UIA: Il gran teatro ceramico.

La mostra è stata anche concepita come valorizzazione di un patrimonio che è parte sostanziale del territorio del Comune di Biella: il Santuario e il Sacro Monte di Oropa, che dal 2003, con altri Sacri Monti e Santuari piemontesi e lombardi, è stato iscritto nel Patrimonio dell’Umanità UNESCO.

Al MIAAO l’esposizione sarà introdotta da un omaggio, curato e illustrato da Paolo Portoghesi, ai tre grandi architetti Guarino Guarini, Filippo Juvarra e Alessandro Antonelli, attivi in varie forme al Santuario di Oropa, contemporaneamente celebrati per altri loro interventi in mostre che si terranno a Torino a Palazzo Reale, all’Archivio di Stato, alla Biblioteca Reale e a Palazzo Bricherasio.

Curator: Paolo Portoghesi

As a catalogue a special number of “AfterVille” will be edited and distributed to all participants of the UIA World Congress of Architecture. This special edition is promoted by Turin’s Architects’ Board.

Gallerie Soprana e Sottana del MIAAO  
Complesso monumentale di San Filippo Neri  
Via Maria Vittoria 5 Torino  
Contact: Elisa Facchin

Tel. :+39. 011.0702350-0702351 fax 011.0702352  
info@miaao.org

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## TURIN

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### ILDEFONSO CERDÀ: TOWN AND ENVIRONMENT ILDEFONSO CERDÀ: CIUDAD Y TERRITORIO

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26 May-6 June 2008

Individual freedom, the private dimension, ventilation, sunny exposure and natural lighting for all flats; the wish of having the same service quality for the entire neighborhood, making order in circulation as an essential element in using the environment, were some of the goals of the “ciudad integral”. The main characters of the new town in “new civilization” caused by the steam, were mobility and communication. These ideas were at the origin Barcelona Ensanche project (1859) and were the body of Teoría General de la Urbanización (1863), the two main Ildefonso Cerdà works; he was a road engineer who devoted himself to the city planning. The exhibition makes it easier to understand Cerdà, who is considered the modern urbanism pioneer, the most important city planning writer, and finally whose ideas in Barcelona have successfully completed the test of over a century.

La libertad individual, la privacidad familiar, la ventilación, el soleamiento y la iluminación natural de todas las viviendas, la voluntad igualitaria de calidad de servicios para todos los barrios, la ordenación de los flujos como componentes esenciales en el uso del territorio fueron algunos de los objetivos de la ciudad integral. Las principales características de esta ciudad en la “nueva civilización” resultante de la implantación del vapor serían la movilidad y la comunicatividad. Estas ideas conformaron el proyecto del Ensanche de Barcelona de

1859 y constituyeron las bases de la Teoría General de la Urbanización de 1863, las dos obras fundamentales de Ildefonso Cerdà, un ingeniero de caminos dedicado enteramente y vitalmente al urbanismo. La exposición facilita el conocimiento del que se ha sido considerado como pionero del urbanismo moderno y el más importante tractadista, que ha resistido durante un siglo y medio al test de la aplicación a Barcelona a de sus ideas.

Organizers : Instituto de Estudios Territoriales (Barcelona)  
Facoltà di Architettura 2, Politecnico di Torino  
For the Italian edition, curators: C. Cuneo, A. Dameri, S. Poletto, Castello del Valentino  
viale Mattioli 39, 10125 Torino

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## TURIN

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### OLIVETTI: A FINE COMPANY, A BETTER SOCIETY OLIVETTI. UNA BELLA SOCIETÀ

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16 May – 27 July 2008

2008 will mark the centenary of Olivetti’s foundation, and the company’s history not only mirrors the vicissitudes of industrialization, it is also emblematic of the rise and fall of a dream nurtured for over a hundred years, the dream that industry would be more than just a rational, efficient approach to producing things, that it would act as the driving force behind and inspiration for the growth and development of society as a whole. No other company, anywhere in the world, succeeded in making its own the forward-thinking optimism of this ambition to the extent Olivetti did. And it is this quintessential uniqueness that the exhibition aims to highlight, starting with the title: una bella Società (a fine company / a better society). The exhibition showcases a selection of emblematic innovations from across the range of the company’s

activity, collocating at the heart of the exhibition a kind of encyclopedic compilation of all the experiences that marked the output of a firm that was certainly not limited to office machinery. Graphic art and architecture, design and town planning, advertising and communication and literature, shops and typography will all be explored not so much within the confines of their individual disciplines but as a multitude of inter-connected facets of a modern form of culture based on image.

La lunga parabola della Olivetti, che celebra nel corso del 2008 il centenario dalla fondazione, non ripercorre solo le vicende della civiltà industriale, ma mette in scena il sorgere e il declino di un sogno - coltivato per più di un secolo - sulla capacità dell'industria di essere non solamente un modo razionale ed efficiente per produrre oggetti e beni di consumo, bensì di porsi quale motore e modello per la crescita e lo sviluppo della società nel suo insieme. Nessun'altra azienda, in nessun Paese del mondo, ha saputo interpretare meglio della Olivetti l'essenza positiva e ottimista di tale ambizione. E' questa unicità che la mostra cerca di mettere in luce, sin dal titolo scelto: una bella società. La mostra propone una serie di campionature emblematiche di temi innovativi scelti fra i vari settori d'intervento della Società e concentra nel cuore del percorso una sorta di dizionario enciclopedico di tutte le esperienze che hanno caratterizzato la produzione di un'azienda non certo limitatasi alle macchine per ufficio. La grafica come l'architettura, il design come l'urbanistica, la pubblicistica come la letteratura, il cinema industriale come gli allestimenti, i negozi come la tipografia verranno esaminati non tanto nei loro singoli aspetti disciplinari ma come tante facce interrelate di una moderna forma di civiltà dell'immagine.

Curators: Manolo De Giorgi and Enrico Morteo  
Graphic art: Daniele Ledda  
Section curators: Patrizia Bonifazio, Alberto Saibene.

Società Promotrice delle Belle Arti  
Viale Balsamo Crivelli Diego, 11, 10126 Torino  
www.Torinoworlddesigncapital.it

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## VICENZA

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### PALLADIAN WOODEN MODELS ESPOSIZIONE DEI MODELLI LIGNEI PALLADIANI

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30 November 2007 - 30 September 2008

The exhibition of wooden models in Palazzo Barbaran da Porto intends to be a first and due tribute to Palladio and an informative reference center for Palladian tourists who will come to Vicenza in the Palladian year 2008. Since 1973 the models of Palladian works - manufactured on scale 1:33 - testify to the genius of Palladio in the centers of the most prestigious scholarly institutions and museums of the world, with steady success among the public and critics. At the end of the great exhibitions of Palladio's 500th anniversary the models and all the material manufactured for the exhibition will be permanently displayed at the main floor of Palazzo Barbaran da Porto.

Dal 1973, i modelli delle fabbriche palladiane, realizzati in scala 1:33, testimoniano il genio palladiano nelle sedi delle più prestigiose istituzioni scientifiche ed espositive di tutto il mondo, con un costante successo di pubblico e di critica. Punto di forza dei modelli è la rappresentazione dell'architettura di Palladio affidandola ad una lettura tridimensionale e farla così comprendere anche ad un pubblico più vasto. L'esposizione a palazzo Barbaran da Porto ripercorrerà gli aspetti fondamentali dell'architettura palladiana, riproponendo i grandi temi delle ville, dei palazzi di città e delle tecniche costruttive, con una sezione dedicata ai calchi degli imponenti capitelli di alcune fabbriche palladiane. L'esposizione dei modelli lig-

nei vuole essere quindi un primo e dovuto omaggio all'eroe eponimo della città, e insieme un baricentro informativo per il turismo palladiano che affluirà in città nel corso dell'anno palladiano. A conclusione delle grandi mostre del Cinquecentenario, in programma a Vicenza (20 settembre 2008 - 6 gennaio 2009), a Londra (primavera 2009) e a Washington (estate 2009) i modelli e tutti quei materiali prodotti per le grandi mostre verranno stabilmente allestiti a piano nobile di palazzo Barbaran da Porto in una "mostra palladiana" permanente.

Centro Internazionale di Studi di Architettura Andrea Palladio, Palazzo Barbaran da Porto  
contra' Porti, 11, Vicenza, tel. +39 0444 323014  
e-mail: palazzobarbaran@cisapalladio.org; www.cisapalladio.org

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## THE NETHERLANDS LEENS

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### WILLEM REITSEMA TZN. (1885-1963) – ARCHITECT IN HOGELAND WILLEM REITSEMA TZN. (1885-1963) - ARCHITECT OP HET HOGELAND

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5 April – 15 June 2008

As an independent architect, he built more than 100 houses, farms, and other buildings in North Groningen that are still in existence. Fifteen of them have been given the status of national historic monument. Willem Reitsema belonged to a group of Groningen architects including Egbert Reitsma, Evert Rozema, and Evert van Lingen, who have left behind a large number of buildings of high quality. From the designs it is apparent that they were aware of national developments but also sought their own style. The Amsterdam School strongly influenced these architects, but other influences are also to be

found in their work.

Als zelfstandig architect bouwde hij in Noord-Groningen meer dan 100 woonhuizen, boerderijen en andere gebouwen die bijna allemaal nog bestaan. Vijftien panden hebben de status van rijksmonument gekregen. Als architect behoorde Willem Reitsema tot een groep Groninger architecten, waaronder Egbert Reitsma, Evert Rozema en Evert van Lingen, die een groot aantal kwalitatief hoogwaardige gebouwen heeft nagelaten. Uit hun ontwerpen blijkt dat ze goed op de hoogte waren van de landelijke ontwikkelingen, maar tegelijkertijd hanteerden ze een eigen stijl. De Amsterdamse School had veel invloed op deze architecten, maar ook andere invloeden zijn in hun werk te herkennen.

Related book: Bertus Fennema, et al., *Willem Reitsema Tzn. – Architect op het Hogeland* (Groningen: Noordboek, 2008), ISBN 978-90-330-0686-9, 116p., € 17.50. Koetshuis Borg Verhildersum / Landgoed Verhildersum, Wierde 40, Leens  
<http://www.verhildersum.nl/agen2008/Reitsema.htm>

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## PORTUGAL LISBON

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### LE CORBUSIER – THE ART OF ARCHITECTURE

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15 May – 15 August 2008

The exhibition shows Le Corbusier's wide-ranging oeuvre which covers a period of 60 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. Museu Berardo, Praça do Império, 1449-003 Lisboa Portugal, T. (+351) 213 612 400 <http://www.museuberardo.com/index.html>

**RUSSIA**  
**MOSCOW**

## **ANTIQUITIES OF TSARITSINO MANOR** **ЦАРИЦЫНСКИЕ ДРЕВНОСТИ**

Permanent exhibition

Exhibition introduces to visitors the history of the old royal manor and archeological findings which were made during the restoration of the manor from 2005 to 2007.

Выставка знакомит посетителей с археологическими находками, сделанными на территории музея-заповедника "Царицына" с 2005 по 2007 гг. Археологические находки отражают различные периоды существования и развития усадьбы Черная Грязь- Царицыно с XVII века до наших дней. Представлены детали белокаменного архитектурного декора, желтая поливная черепица, клейменный кирпич и другие материалы – свидетельства драматической истории создания дворцового комплекса Царицына В.И. Баженовым и М.Ф.Казаковым (1775–1796 гг.).

[http://www.tsaritsyno-museum.ru/exhibition/exhibition\\_arheology.htm](http://www.tsaritsyno-museum.ru/exhibition/exhibition_arheology.htm)

**MOSCOW**

## **THE CLOISTER BRIGHT AND MARVELOUSLY DECORATED. FOR THE 480TH ANNIVERSARY OF THE NOVODEVICHYIY CLOISTER 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.

Руководитель проекта экспозиции и издания – Т.Г. Игумнова Авторы – М.М. Шведова, И.Г. Борисенко Художник – Н.И. Языкова Новодевичий монастырь, Ирнинские

палаты/  
<http://www.shm.ru/ev11074760.html>

**MOSCOW**

## **THE CHAPEL OF NICOLAY CHUDOTVORETS IN ST. BASIL'S CATHEDRAL** **Церковь во имя святителя Николая Чудотворца в Покровском соборе**

Until 31 December 2016

The results of restoration in one of the side chapels of the cathedral.

Каждая из церквей собора необычна по посвящению своего престола, часть из них связана с событиями Казанского похода 1552 года царя Ивана IV, а Церковь Николы Великорецкого – яркий свидетель русской истории середины XVI века. Южная церковь Николы Великорецкого является одним из четырех «больших приделов» собора и представляет собой столп из двух восьмериков, завершенных купольным сводом. Внутри церкви находится уникальный пятиярусный деревянный позолоченный иконостас с 28 иконами, заключенными в рамы. Пятиярусный деревянный позолоченный иконостас с иконами, заключенными в рамы создан русскими мастерами в 1786 году. Впервые церковь была расписана иконным письмом в 1786 году. Росписи нижних ярусов восьмерика подробно иллюстрируют рассказ Никоновской летописи о принесении образа Николы Великорецкого в Москву. Летописные тексты помещены на нижней части восьмерика церкви. В верхней части столпа церкви – изображение Богоматери

на престоле в окружении пророков, выше – апостолы. Венчает церковь прекрасное изображение благословляющего Спасителя в своде. Реставраторами были выполнены работы по укреплению красочного слоя, удалению потемневших слоев лака, поверхностных загрязнений и поздних прописей живописной поверхности. Проведено тонирование утрат авторской живописи, восстановлены позолоченные фоновые поверхности живописных композиций.

<http://www.shm.ru/ev19135.html>

**MOSCOW**

## **MASTERS. ART & TECHNIQUE OF RUSSIAN ARCHITECTS IN XV-XIX CENTURIES** **Мастера. Техника и искусство русского строителя XV–XIX веков**

8 November 2007- 1 September 2008

Exhibition of principal architectural characters of XV-XIX centuries made of various materials: wood, metal, ceramics, etc. Also introduces tools of old craftsmen: carpenters, carvers, smiths, masons. Through the change in architectural forms one can see the evolution of the construction process in Russia.

Главные архитектурные элементы XV–XIX вв., выполненные из разных материалов: дерева, металла, керамики строительной техники. Здесь собраны инструменты мастеров прошлого – плотников, резчиков, кузнецов, каменотесов; представлена технология строительного процесса на Руси. Московский государственный объединенный

музей-заповедник усадьба «Коломенское», Москва, просп. Андропова, 39

Moscow State Museum “Kolomenskoe manor” Andropov Avenue, 39, Moscow

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#### NIZHNIY NOVGOROD

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### THE INDESTRUCTIBLE SHIELD OF RUSSIA Несокрушимый щит России

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Permanent exhibition

History of the Kremlin of Nizhny Novgorod from the first fortifications of the 13th century to the red-brick fortress of 16th century. Many weapons, models, construction plans, photos & portraits of famous people associated with the fortress. Examples of unique restoration techniques & archaeological findings.

Материалы по истории создания Нижегородского кремля, оружие, макеты, планы застроек, фотографии, предметы быта. В основу выставки “Несокрушимый щит России” положена история Нижегородского кремля: от первого детинца XIII века до краснокаменной крепости века XVI. Использование методов исторической реконструкции, уникальные археологические находки, экспонаты из фондов музея-заповедника, среди которых доспехи и вооружение воинов XV – XVII вв., помогают представить жизнь и быт первых поселенцев нижегородской земли. Об истории кремля после утраты им боевого значения рассказывают императорские указы, планы застройки и реставрации древней крепости, портреты известных людей, внесших значительный вклад в судьбу Нижнего Новгорода.

Нижегородский Кремль, Дмитриевская башня, [http://www.ngiamz.ru/kremlin\\_pages/kremlin\\_index2.o.html](http://www.ngiamz.ru/kremlin_pages/kremlin_index2.o.html)

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#### NOVOSIBIRSK

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### HISTORY OF SIBERIAN ARCHITECTURE История архитектуры Сибири

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Permanent exhibition

This exhibition tells a story about the development of Siberian architecture. It presents much information about monuments, wooden architecture, religious architecture and the history of city planning and development in Novosibirsk.

Памятники архитектуры, деревянное зодчество, культовая архитектура, градостроительное развитие Новосибирска.

Музей архитектуры Сибири, Новосибирск, Красный просп., 38  
Museum of Siberian Architecture  
Krasniy Avenue, 38, Novosibirsk

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#### SERBIA BELGRADE

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### ARCHITECTURE WEEK 2008 NEDELJA ARHITEKTURE 2008

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27 June – 6 July 2008

Program to be announced.

Program još uvek nije objavljen.

Organizers :  
Association of Belgrade Architects  
Belgrade Cultural Center, For further information:  
[www.dab.org.yu](http://www.dab.org.yu), [www.kcb.org.yu](http://www.kcb.org.yu)

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#### SLOVENIA LJUBLJANA

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

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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](http://www.uirs.si/dogodki_delavnice.asp). Any primary and secondary school is welcome to join the project, the deadline is November 10th 2008.

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

nje šole, rok za prijavo je 10. november 2008.

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

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#### LJUBLJANA

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### THE SLOVENIAN IMPRESSIONISTS AND THEIR TIME 1890 - 1920 SLOVENSKI IMPRESIONISTI IN NJIHOV ČAS 1890 - 1920

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23 April 2008 – 8 February 2009

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

Velika razstava več kot 300 pomembnih del slovenskih impresionističnih slikarjev, njihovih sopo-



tnikov 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

<http://www.ng-slo.si/en/>

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## SPAIN

### PRIEGO DE CORDOBA, CORDOBA

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## BAROQUE ANDALUSIA. TRAVELING EXHIBITION ANDALUCÍA BARROCA. EXPOSICIÓN ITINERANTE

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17 June – 20 July 2008

Baroque style in Andalusia varies greatly in time and space; its heterogeneity is the product of geographic, environmental, historical and economic factors that determine the materials used, the

constructive traditions, the various typologies and stylistic variations.

The formal liberty of the Baroque style blended easily and harmoniously with the aesthetic and cultural peculiarities of Andalusia in such a way that it became integrated in popular culture. It is therefore not surprising that the Baroque, understood as sum and synthesis, has become an intrinsic part of its identity.

The traveling exhibition “Baroque Andalusia” presents in a highly didactic manner all the most significant aspects of the artistic creations of the Baroque within the vast scope of the artistic heritage of Andalusia.

The aim is to synthesize and offer a global and contextualized vision of the artistic phenomenon by framing the distinct manifestations in their physical, historical, social and ideological environments as well as emphasizing such aspects as urban planning and architecture as a whole. There are seven areas of study:

- Introduction.
- The Baroque in Andalusia.
- Architecture and urban planning.
- Integration of the arts.
- Baroque mentality.
- Andalusia as a bridge between Europe and America.
- Artistic centers.

Las manifestaciones barrocas en Andalucía son numerosas y variadas, tanto en su distribución espacial como temporal y su diversidad está en función de factores geográficos, ambientales, históricos, económicos, etc., que condicionan los materiales, las tradiciones constructivas, las distintas tipologías y las variaciones estilísticas.

La libertad formal del Barroco se asimiló con facilidad y armonía a las peculiaridades estéticas y culturales de Andalucía, de tal manera que lo barroco quedó integrado en nuestra cultura popular. Por ello, no es de extrañar que el Barroco, entendido como suma y síntesis, se haya convertido en una invariante castiza de lo andaluz, como seña de

identidad.

La exposición itinerante Andalucía Barroca presenta, con un enfoque eminentemente didáctico, los aspectos más significativos de las creaciones artísticas del Barroco en el amplio conjunto del Patrimonio Artístico de Andalucía.

De forma sintética, se pretende aportar una visión global y contextualizada del fenómeno artístico, enmarcando las distintas manifestaciones en su entorno físico, histórico, social e ideológico, y enfatizando aspectos como el urbanismo y la arquitectura en general. Existen siete ámbitos:

- Introducción.
- El Barroco en Andalucía.
- Arquitectura y urbanismo.
- La integración de las artes.
- La mentalidad barroca.
- Andalucía puente entre Europa y América.
- Los focos artísticos.

Curator: Consejería de Cultura. Junta de Andalucía

Priego de Cordoba

Iglesia de Santa María de la Asunción. Plaza de

Santa Ana s/n 14800. 956319798.

[andaluciabarroca2007.ccul@juntadeandalucia.es](mailto:andaluciabarroca2007.ccul@juntadeandalucia.es)

<http://www.juntadeandalucia.es/cultura/web/publico/>

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## SWITZERLAND

### AROSA

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## AROSA. MODERNISM IN THE MOUNTAINS

### AROSA. DIE MODERNE IN DEN BERGEN

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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 villagescape 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 Verkehrsbauten, 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 ortsansässige Architekten wie die Gebrüder Brunold, Jakob Licht, Fritz Maron, Alfons Rocco und Ferdinand Zai entworfen und ausgeführt. Ein wichtiger Schritt zur Erschliessung des Ortes 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 <http://www.rosa-museum.ch/index.htm>

**ISRAEL**  
**TEL AVIV**

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## WALKING TOURS OF BAUHAUS BUILDINGS

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Fridays at 10 a.m.

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The Bauhaus Center conducts specialized tours of Israel's World Heritage Sites in cooperation with the Israel National Commission for UNESCO.

The center conducts walking tours of prominent Bauhaus buildings (International Style) built during the 1930s and 1940s throughout the city. This functional architecture created a cohesive urban landscape that is unparalleled throughout the world.

A regular tour is held every Friday at 10:00 a.m. (please contact the center beforehand).

Organized by the Bauhaus Center

Bauhaus Center

99 Dizengoff St. Tel-Aviv, Israel 63461

+97235220249

<http://www.bauhaus-center.com>

Contact [info@bauhaus-center.com](mailto:info@bauhaus-center.com)

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**ITALY**  
**IVREA (TO)**

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## OPEN-AIR MUSEUM OF MODERN ARCHITECTURE MUSEO A CIELO APERTO DELL'ARCHITETTURA MODERNA

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21 June – 12 July 2008

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Guided tour of the MaAM starting from Turin and lasting approximately four hours.

The MaAM is the conclusive event in a series of coordinated initiatives (identification, cataloguing and salvage) aimed at presenting the Olivetti

architectural heritage and its history. The open-air museum was inaugurated in 2001, and consists of a route along Via Jervis, offering a history of the factory from 1908 to the latest office building.

The unusual museum consists of a tour based on seven information stations which reconstruct Olivetti's social and cultural commitment to architecture, urban planning, industrial design and graphic art in advertising.

Visita guidata di circa 4 ore del MaAM con partenza da Torino. Il MaAM è la sintesi finale di un insieme coordinato di iniziative (individuazione, catalogazione e salvaguardia) rivolte a far conoscere il patrimonio architettonico olivettiano e la sua storia. Il museo, inaugurato nel 2001, prevede un percorso lungo l'asse di via Jervis, che riassume cronologicamente quasi tutta la vicenda olivettiana: dalla fabbrica del 1908 all'ultimo palazzo per uffici. La particolare natura del museo prevede un itinerario di visita caratterizzato da 7 stazioni informative che permettono di ricostruire l'impegno sociale e culturale della Olivetti nell'architettura, nell'urbanistica, nel disegno industriale e nella grafica pubblicitaria.

Organizer: MaAM Museo dell'Architettura Moderna di Ivrea, via Jervis, 26 - 10015 Ivrea (To)

[www.comune.ivrea.to.it](http://www.comune.ivrea.to.it), [www.maam.ivrea.it](http://www.maam.ivrea.it)

INFORMATION:00390125 410311

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**ROME**

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## ARCULT TOURS

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By appointment

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Arcult offers professional guided tours on modern architecture and urbanism. Three international architects, Marina Kavalirek, Florence Le Priol, Luigi Panetta, founded the Arcult association out of appreciation for regional architecture and more

importantly, Italian design and urbanism. Arcult seeks to educate those interested in architectural design and its influence in history and particular urban centers. Arcult promotes modern architecture and urban design through professional itineraries on twentieth and twenty-first-century Rome as well as various sites in Italy. In addition, we organize conferences and lectures or meetings with the architects.

Arcult: Visite guidate specialistiche di architettura e urbanistica moderna. Arcult è nata dalla passione di tre architetti, Marina Kavalirek, Florence Le Priol, Luigi Panetta, che operano a Roma da molti anni e dal loro interesse ad una riflessione sul design, sull'architettura e sull'urbanistica e agli avvenimenti storici che ne hanno determinato lo sviluppo e le scelte dei suoi protagonisti. Arcult promuove e valorizza le opere di architettura e urbanistica moderna e contemporanea attraverso l'organizzazione di: Visite e escursioni a Roma ed altri siti in Italia; Conferenze collegate alle tematiche richieste; Eventuali incontri diretti con i progettisti delle opere. Le opere vengono presentate da un team di architetti qualificati.

Organizers: Marina Kavalirek, Florence Le Priol, Luigi Panetta, Arcult  
ARCULT, via Grosseto, 00176 Roma, Italia  
Tel. (+39) 3396503172, Fax (+39) 06505 13 092  
email: info@arcult.it, <http://www.arcult.it/index.htm>

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## ROME

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### OPENING OF THE DOMUS AUGUSTANA ON THE PALATINE APERTURA AL PUBBLICO DELLA DOMUS AUGUSTANA SUL PALATINO

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From March 2008, daily from 9:00 to sunset

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First public opening of four rooms decorated with frescoes in the eastern part of Augustus's house on the Palatine hill, discovered at the end of the 1970s by the archaeologist Gianfilippo Carettoni and since then subject to a long restoration. Three rooms (entrance, dining room and bedroom) are at the lower level and a studiolo (connected to a terrace) is at the upper level, presumably of the Republican period. Also planned for 2008 is the reopening of Livia's house on the Palatine hill, after being closed for twenty years of restoration; and in 2009 the reopening of the northern part of Augustus's house.

Apertura, per la prima volta al pubblico, di quattro splendide sale affrescate dell'ala est della Casa di Augusto al Palatino, venute alla luce alla fine degli anni Settanta dall'archeologo Gianfilippo Carettoni e oggetto di lunghi restauri: tre sale al piano inferiore e un piccolo studio al piano superiore, presumibilmente di età repubblicana. Una grande rampa conduce a un ingresso, una sala da pranzo e un cubicolo. Allo studiolo si accede invece attraverso un terrazzo: è un ambiente intimo e prezioso, con pareti e volta ricoperti da pitture raffinate, decori a motivi architettonici, figure delicate con una tavolozza che rimanda alla terra. Prevista inoltre entro il 2008 la riapertura della casa di Livia sul Palatino, dopo quasi vent'anni di chiusura. Oggetto di minuziosi restauri, la dimora imperiale, con ricchi affreschi alle pareti, è stata visitabile tra gli anni Ottanta e Novanta e poi chiusa per lavori, in seguito a danni riportati nel corso delle visite. Annunciata, al più tardi a inizio 2009, la riapertura dell'ala nord della casa di Augusto, chiusa dopo un periodo di agibilità.

Organizer: Palatino ed Antiquarium Palatino, Soprintendenza Speciale per i beni Archeologici di Roma, Via di S. Gregorio, 30, 00186 Roma  
tel. +39 06 6990110-69905110, Fax: +39 06 6787689,  
Call Center +39 06.39967700, [www.beniculturali.it/luoghi/dettaglio.asp?nd=lc,ri&idluogo=173/2/dip](http://www.beniculturali.it/luoghi/dettaglio.asp?nd=lc,ri&idluogo=173/2/dip)

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## PORTUGAL

### BRAGA

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

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14 June, 12 July, 26 July, 13 September, 27 September, 11 October, 25 October 2008

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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 suévica. Foi refundado durante o séc. XI, ainda an-

tes 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](http://www.mosteirodetibaes.org); [www.ippar.pt](http://www.ippar.pt)

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## LISBON

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### ITINERARY OF LISBON BAROQUE CHURCHES ITINERÁRIO TEMÁTICO AS IGREJAS BARROCAS DE LISBOA

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7 June 2008

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Combination of lectures and tours presented by experts in Portuguese baroque architecture, as one of the thematic itineraries dealing with religious architecture in Lisbon organized by the Patriarchate of Lisbon in 2007 and 2008. Série de conferências e visitas guiadas por especialistas em arquitectura barroca portuguesa, inserida

num conjunto de itinerários temáticos sobre a arquitectura religiosa de Lisboa, organizados em 2007 e 2008 pelo Patriarcado de Lisboa.

Organizers: António Filipe Pimentel, PhD, e Nuno Saldanha, PhD; Patriarcado de Lisboa (Lisbon Patriarchate) | Sector dos Bens Culturais (Cultural Assets Department)

Mosteiro de São Vicente de Fora, Campo de Santa Clara, 1100-472 Lisboa, [www.patriarcado-lisboa.pt](http://www.patriarcado-lisboa.pt); [itiner.igrejas@netcabo.pt](mailto:itiner.igrejas@netcabo.pt)

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## SLOVENIA LJUBLJANA

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### SECESSIONIST LJUBLJANA FOR CHILDREN

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15 April – 15 June 2008

Visits of Secession Ljubljana. As a part of the May Study Days of Secession Architecture: Investigation of Architectural Heritage, experts of the involved institutions will be giving free guided tours of Secession Ljubljana for children and youth. The participants in the tours will become acquainted with the events in Ljubljana at the turn of the century (after the earthquake in 1895), with work and life of architects (Ciril Metod Koch, Josip Vancaš, Maks Fabiani, Ivan Vurnik and others) and with secession architecture within its European context. They will discover, for example, why Urbančeva hiša house got the name Centromerur, what was the meaning of the Hotel Union to the citizens of that time, what was the role of Slovenski trg square (today Miklošičev park), what was the role of the then mayor Ivan Hribar in the post-earthquake renovation of Ljubljana and will try to figure out the various driving forces which led to remodeling the once sleepy provincial town into the modern capital city.

Ogledi secesijske Ljubljane; Strokovni delavci

sodelujočih inštitucij bodo v okviru projekta Majske študijski dnevi secesijske arhitekture: Raziskovanje arhitekturne dediščine izvajali brezplačne vodene ogled secesijske Ljubljane za otroke in mladino. Udeleženci posameznega sprehoda se bodo seznanili z dogodki, ki so zaznamovali obdobje ob prelomu stoletja v Ljubljani (po potresu leta 1895), z delom in življenjem arhitektov (Ciril Metod Koch, Josip Vancaš, Maks Fabiani, Ivan Vurnik, idr.) in s secesijsko arhitekturo v njenem evropskem kontekstu. Odkrivali bodo, zakaj je npr. Urbančeva hiša dobila ime Centromerur, kaj je za takratne meščane in obiskovalce pomenil Grand Hotel Union, kakšno vlogo je imel Slovenski trg (današnji Miklošičev park), kakšna je bila vloga tedanjega župana Ivana Hribarja pri prenovi Ljubljane in poskušali ugotoviti, kaj vse je prispevalo k temu, da je staro in zaspano provincialno mesto dobilo videz moderne prestolnice.

Organizers: Architecture Museum of Ljubljana, Institute for the Protection of Cultural Heritage of Slovenia, Urban Planning Institute of the Republic of Slovenia.

Study tours are organized by request, please see [http://www.uirs.si/dogodki\\_delavnice.asp](http://www.uirs.si/dogodki_delavnice.asp) for details.

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## LJUBLJANA

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### SECESSIONIST ARCHITECTURE IN LJUBLJANA

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May and June 2008

Presentation of Secession architecture in Ljubljana in situ; guided tours by curators of the museum and external experts will illumine the work of four architects who shaped the Slovenian capital city of Ljubljana in the times of Secession. Study visits in situ will examine the work of Maks Fabiani,

Ivan Vurnik, Ciril Metod Koch and Josip Vancaš. Beside the in-depth explanations of the opus of the selected architects, the guided tours will in some cases offer the insight into the conservation and restoration works undertaken recently. The visits will be enhanced by the musicians of the Academy of Music, Ljubljana.

Predstavitev secesijske arhitekture v Ljubljani in situ; Vodeni ogledi kuratorjev muzeja in zunanjih strokovnjakov bodo osvetlili delo štirih arhitektov, ki so sooblikovali podobo slovenskega glavnega mesta v času secesije. Študijski obiski posameznih stavb bodo predstavili delo Maksa Fabianija, Ivana Vurnika, Cirila Metoda Kocha and Josipa Vancaša. Poleg poglobljene razlage opusa izbranih avtorjev vodeni ogledi v nekaterih primerih omogočajo vpogled v konzervatorska in restavratska dela, ki so bila opravljena v sodobnosti. Ogledi bodo obogateni z nastopi ljubljanske Akademije za glasbo.

Organizer: Architecture Museum of Ljubljana, Plečnik Collection  
Presentations take place at various buildings in the city center of Ljubljana. Exact times and places are announced in the media few days prior to the event (see also <http://www.aml.si/>).

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## SPAIN GRANADA

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### TOUR OF GRANADA'S HERITAGE PASEOS POR EL PATRIMONIO GRANADINO

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1 June 2008

The Granada branch of the Andalusian Ministry of Culture is organizing the eighth edition of the "Tour of Granada's Heritage," which aims to acquaint both experts and the general public with the

rich cultural legacy of the province.  
Itinerary: Defensive architecture of the Lecrin Valley, Castles of Murchas & Restabal.

La Delegación Provincial de Cultura de la Junta de Andalucía en Granada, a través del Gabinete Pedagógico de Bellas Artes, continúa por octavo año consecutivo su Plan de Difusión del Patrimonio Histórico de Granada. Con el lema "Paseos por el Patrimonio Granadino", quiere invitar a los ciudadanos a que conozcan y disfruten del rico legado cultural que existe en nuestra provincia. Itinerario: Arquitectura Defensiva del Valle de Lecrín: Castillos de Murchas y Restabal.

Organizers: Consejería de Cultura. Junta de Andalucía. Gabinete Pedagógico de Bellas Artes Carrera del Darro, 41-43. Casa de Latorre (Museo Arqueológico) 18010 <http://www.juntadeandalucia.es/cultura/web/publico/>

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GREECE  
ATHENS

**UN-BUILT: 2008 INTERNATIONAL ARCHITECTURE RESEARCH EVENTS**

**Α-Κτιστο: 2008 Διεθνή Γεγονότα Αρχιτεκτονικής Έρευνας**

1 March – 31 December 2008

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

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

ιστορικοί, αρχαιολόγοι, θεωρητικοί (των περιοχών της πολιτικής και κοινωνικής θεωρίας συμπεριλαμβανομένων) και άλλες ειδικότητες επιστημόνων καλούνται να υποβάλουν προτάσεις σε οποιαδήποτε κατηγορία γεγονότων με στόχο τη διαθεματική προσέγγιση του Ά-κτιστου.

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

THESSALONIKI

**THE ADVENTURES OF THE GARDEN CITIES**  
**Η Περιπέτεια των Κηπουπώλεων**

4 June 2008

Book presentation.  
Παρουσίαση βιβλίου.

Author: Kiki Kafkoulas  
Macedonian Museum of Contemporary Art  
154 Egnatia Str., Thessaloniki, GR54636  
[www.mmca.org.gr](http://www.mmca.org.gr)

ITALY  
BARI

**EUROPEAN INTERUNIVERSITY EXPERIMENTAL THESES**  
**T.E.S.I. TESI EUROPEE SPERIMENTALI INTERUNIVERSITARIE**

2007/2008

The European Interuniversity Experimental Theses Project is intended as a new model for master's theses, with the aim of establishing a network among students and universities from different countries. This project intends to connect different fields of knowledge, by settling every year and for each field, a specific subject for the thesis, as a programmatic bond between last-year students. A committee of professors and students will be appointed in order to choose the subject and draw up a blueprint containing some guidelines for the elaboration of the referred subject. A transversal involvement of different areas of study is widely expected to take place: students of different fields may coordinate their studies on the same theme. At the same time, in order to render the subject of study more scientific and complete, a number of discussions, lectures and seminars will be held. The European Interuniversity Experimental Theses project has the aim of promoting study and participation as basic formative principles. During this first experimental year, the project is addressed to the scientific branches of Civil Engineering and Architecture and the theme selected is "The Palace of Libraries: Theory, History and Project. Hypotheses for the Campus at Bari University".

Il progetto T.E.S.I. si propone come nuovo modello di organizzazione della tesi di laurea, con l'obiettivo di instaurare un sistema di relazioni e corrispondenze tra studenti e università di diversi paesi. T.E.S.I. intende avvicinare conoscenze formative diverse, stabilendo, annualmente e per ogni settore scientifico-disciplinare, un argomento di tesi quale vincolo programmatico per il confronto tra laureandi. La scelta dell'argomento sarà affidata ad un collegio di docenti e studenti, che avrà inoltre il compito di redigere un apposito dossier sul quale presentare e specificare le linee guida da seguire nell'elaborazione del tema in esame. Tra gli ambiti disciplinari è anche previsto un coinvolgimento trasversale, in cui studenti appartenenti a settori differenti potranno scegliere di coordinarsi sul

medesimo tema. Per dare maggiore scientificità e completezza all'oggetto di studio saranno organizzati, in parallelo, dibattiti, lezioni e seminari. Il progetto "Tesi Europee Sperimentali Interuniversitarie" è un'iniziativa nata allo scopo di promuovere lo studio e la partecipazione come fondamentale principio formativo. Per questo primo anno, in via sperimentale, il progetto è stato avviato per il settore scientifico-disciplinare Ingegneria civile e Architettura, con il tema: "Il Palazzo delle Biblioteche: Teoria, Storia e Progetto. Ipotesi per il Campus Universitario di Bari".

Contact: Vincenzo D'Alba, Francesco Maggiore,  
Politecnico di Bari  
DAU Dipartimento di Architettura e Urbanistica,  
Via Orabona 4, Bari 70028, Progetto T.E.S.I.

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#### GRESSONEY ST. JEAN (AO)

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#### CASA CAPRIATA

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October 2007: groundbreaking ceremony at Casa Capriata. Realization of the building's foundations and structural supports.

Spring 2008: work site opening and construction.

Summer 2008: inauguration of the shelter as part of the XXIII UIA World Congress Torino 2008.

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This initiative involves the realization, on the occasion of the XXIII UIA World Congress Torino 2008, of an experimental prototype in wood, originally designed by the architect Carlo Mollino for the X Triennial Exhibition in Milan (1954).

Casa Capriata 2008, which is part of an initiative aimed at the enhancement of the Weissmatten ski complex, plans to install the edifice along the WalserWeg, where it will serve as an alpine shelter. The structure, designed for the X Triennial Exhibition of Milan, in 1954, but never built because of disagreements between the sponsors, is aerial architecture, raised from the ground level - a modern

translation of the Walser architecture of the Upper Gressoney Valley, analyzed by Carlo Mollino in 1929 - and resulting from a research and design process developed around the conception of an alpine residence.

The initiative repropose the experimental nature of the original design, which, as part of the Vetroflex Domus Contest (1951) and of the X Triennial Exhibition of Milan (1954), constituted a sort of manifesto of experimentation in materials and ingenious and sophisticated construction techniques which also drew on time-honored local traditions.

L'iniziativa è promossa nell'ambito del XXIII UIA World Congress Torino 2008, come occasione per celebrare la figura di Carlo Mollino, importante protagonista della cultura architettonica del Novecento, che proprio nella Regione Autonoma Valle d'Aosta ha realizzato alcune delle sue opere più significative e reperito l'ispirazione per la sua ricerca progettuale e la professione di architetto e designer. Casa Capriata, un'architettura aerea sollevata dal suolo, rappresenta infatti la reinterpretazione, in termini costruttivi moderni, delle architetture walser dell'alta Valle di Gressoney analizzate nel 1929 dal giovane studente di architettura Carlo Mollino, nell'ambito dell'opera Rilievi di architetture rurali valdostane. Il percorso di conoscenza sviluppato da Mollino sulla cultura costruttiva walser, culminato poi nel progetto Casa Capriata per la X Triennale di Milano.

Organizer: Guido Callegari

Contact: Ufficio stampa Off Congress Official  
Events XXIII UIA World Congress Torino 2008  
Liana Pastorin, l.pastorin@uia2008torino.org  
Tel.: +39 011 8184407 - 348 2685295

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PARMA - REGGIO EMILIA - MODENA

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#### FESTIVAL OF ARCHITECTURE

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#### FESTIVAL DELL'ARCHITETTURA

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November-December 2007

October-November 2008

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Seminars and conferences in November-December 2007 in Parma, Reggio Emilia, and Modena, followed by exhibitions and events in October-November 2008 in Parma, Reggio Emilia, and Modena. Program under construction.

Seminari e convegni novembre-dicembre 2007: Parma, Reggio Emilia, Modena. + Mostre ed eventi ottobre-novembre 2008: Parma, Reggio Emilia, Modena.

Direzione: Carlo Quintelli

Coordinamento: Riccarda Cantarelli e Enrico Prandi  
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For more information: [www.festivalarchitettura.it](http://www.festivalarchitettura.it)

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#### ROME

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#### CIPRO. ILLUSTRATED CATALOGUE OF THE MAPS OF ROME ONLINE CIPRO. CATALOGO ILLUSTRATO DELLE PIANTE DI ROMA ONLINE

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The catalogue includes printed maps of Rome for the period ca. 1550 to ca. 1870. Eventually it is planned to connect this catalogue with the Lineamenta database of architectural drawings

developed by the Bibliotheca Hertziana – Max-Planck-Institute for the History of Art, Rome (for Lineamenta, visit <http://www.biblhertz.it/deutsch/forschung/lineamentaEnglish.htm>). The catalogue consists of two main parts: (1) The catalogue of the maps. This contains all basic data relating to each map. Those copies listed in the catalogue (i.e. individual prints) are displayed at the bottom of the form and can be called up one by one or all together. From there those accessing the catalogue will be taken to (2) The catalogue of individual specimens. This catalogue can also be consulted directly, for example when a specific collection is of interest. The database can be used on two access levels: anonymous users can consult the entire catalog but have access only to a selection of the full-size images. Authorized users with a password can see all available images in full size. In any case, no one is allowed to download or reuse the images.

Il catalogo riporta piante a stampa della Roma moderna (da metà del XVI secolo fino al 1870 circa). Il catalogo consiste di due componenti: (1) Catalogo delle piante. Esso contiene i dati fondamentali sulle piante. Gli esemplari (vale a dire le singole stampe di una pianta) registrati nella banca dati vengono segnalati in calce al formulario e possono essere richiamati grazie ad un semplice click. A questo punto ci si trova nel (2) Catalogo degli esemplari. In questo catalogo è possibile effettuare anche interrogazioni dirette, per esempio sul patrimonio di una determinata collezione. Vi sono inoltre due possibilità di accesso ai cataloghi: Per gli utenti senza autorizzazione particolare possono consultare tutti i dati ma non possono accedere al ingrandimento di tutte le immagini. Utenti autorizzati in possesso di una parola chiave valida possono vedere tutti le immagini. Comunque l'uso del materiale oltre la consultazione per motivi di studio non è consentito a nessuno.

Contact: Georg Schelbert, Bibliotheca Hertziana – Max-Planck-Institut für Kunstgeschichte, Rome <http://fmdb.biblhertz.it/cipro/>

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## ROME

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### THE WATERS OF THE CITY OF ROME AQUAE URBIS ROMAE

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Aquae Urbis Romae is an interactive cartographic history of the relationships between hydrological and hydraulic systems and their impact on the urban development of Rome, Italy. The study begins in 753 BC and will ultimately extend to the present day. Aquae Urbis Romae examines the intersections between natural hydrological elements such as springs, rain, streams, marshes, and the Tiber River, and constructed hydraulic elements such as aqueducts, fountains, sewers, bridges, conduits, etc., that together create the water infrastructure system of Rome.

The long term goals of this project are to increase understanding of the profound relationships that exist between water systems and urbanism in Rome, and by its example, in all cities, landscapes, and environments. Aquae Urbis Romae underwent a major reorganization between May 2006 and December 2007. Among other improvements we added GIS data to all the maps, improved our search engine, and added new maps and images to include data from the Late Antique through the Early Medieval periods. We will add digital copies of important treatises and will publish new articles in “The Waters of Rome”, our online occasional journal. Please use FIREFOX or SAFARI web browsers for optimal viewing.

Aquae Urbis Romae è una storia cartografica interattiva delle relazioni tra il sistema idrogeologico e quello idraulico e il loro impatto sullo sviluppo urbano di Roma. Lo studio inizia nel 753 AC e arriva fino ai giorni nostri. Aquae Urbis Romae esamina l'interazione tra gli elementi naturali come fonti, pioggia, torrenti, marane e il fiume Tevere, e gli elementi idraulici costruiti come acquedotti, fontane,

pozzi, ponti, condotte, ecc., che nel loro insieme formano il sistema infrastrutturale dell'acqua di Roma.

Contact: Katherine Wentworth Rinne, Institute for Advanced Technology in the Humanities, University of Virginia, Charlottesville, VA (USA) <http://www.iath.virginia.edu/rome/>

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## ROME

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### SECOND LEVEL EUROPEAN MASTER IN ARCHITECTURAL HISTORY MASTER EUROPEO IN STORIA DELL'ARCHITETTURA

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Deadline: 6 June 2008

Degree program at Università di Roma Tre, Italy. The master's program, activated since 2001-02, has its goal in the formation of high level architectural historians, in the different field of “pure” research, study for the conservation of historical buildings, organisation of architectural museum and archives. It is organised in two semester (autumn 2008 – spring 2009) and a stage (May-October 2009); the final defence will be in December 2009. Maximum number of students: 30. To the application must to be attached: graduation diploma, Curriculum Vitae et Studiorum, cover letter, letter of reference, declaration of knowledge of Italian (for foreigners) and of an other European language (for Italians). After the publication of the short list, the students have to complete the application on the web site <http://portalestudente.uniroma3.it>. The fee is 3000 euros, to be paid in two instalments: the first within 4 July 2008, the second within 31 January 2009.

Università di Roma Tre: Il corso, attivo dall'anno accademico 2001-2002, ha come scopo quello di formare storici dell'architettura altamente quali-

ficati, secondo le diverse possibili articolazioni che vanno dalla ricerca “pura” agli studi per la conservazione degli edifici storici, alle competenze storiche e specifiche per l'organizzazione di musei e archivi di architettura. Il Master si articola in due semestri (autunno 2008 / primavera 2009) ai quali seguiranno (maggio-ottobre 2009) gli stage operativi. La discussione della Relazione finale avverrà nel dicembre 2009. Numero massimo di posti: 30. Alla domanda di pre-iscrizione dovranno essere allegati: titolo di diploma adeguato (oppure dichiarazione attestante l'università presso la quale si è conseguita la laurea e il tipo di laurea); curriculum degli studi, delle attività professionali e di ricerca; lettera di motivazione; lettera di presentazione; autocertificazione di conoscenza della lingua italiana (per gli studenti stranieri) e di almeno un'altra lingua dell'Unione Europea (per i cittadini italiani). Dopo la pubblicazione della graduatoria, gli ammessi dovranno perfezionare l'immatricolazione al Master collegandosi al sito <http://portalestudente.uniroma3.it>. La tassa d'iscrizione è stabilita in 3.000,00 Euro da versare in due rate. La prima di 2.000,00 Euro entro il 4 luglio 2008; la seconda di 1000,00 Euro entro il 31 gennaio 2009.

Contact: Segreteria del master Europeo in Storia dell'Architettura, Dipartimento di Progettazione e studio dell'Architettura, piazza della Repubblica 10 00185 Roma, tel. + 39 06 5733 7943 /7942/7947 ; fax + 39 06 5733 7940, <http://host.uniroma3.it/master/storiarch/bando.htm#borse>

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## SIENA

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### DATABASE OF FACADES OF SIENA'S HISTORICAL CENTER LA BANCA DATI DELLE FACCIAE DEL CENTRO STORICO DI SIENA

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Siena preserves a unique historical center devel-

oped in the Middle Ages and transformed in its aspect, more than in its fabric, until the twentieth century. The high symbolic meaning of Siena's façades form a inestimable artistic and historical treasure, to be protected and cherished by sensitive restorations and in-depth studies. This database unifies all known artistic and historical information on Siena's façades: much material based on direct observation, artistic and historical analysis, reconstruction of building phases, bibliography, and iconography. It describes the status quo of its material elements, reveals lost layers and historical value of each façade. The information (732 records and about 2500 images) offers a remarkable increase in our knowledge about these façades. Until now no such complete repertory has existed for Siena, nor for other cities.

Siena conserva un centro storico unico e inconfondibile che si è formato nel Medioevo e si è trasformato, più nel suo aspetto che nel tessuto, fino al Novecento. Con un alto significato simbolico le facciate di Siena costituiscono un tesoro inestimabile di valore artistico e storico-culturale, degno di valorizzazione per restauri sensibili e studi approfonditi. La banca dati cerca di riunire tutte le informazioni storico-artistiche disponibili delle facciate, un vasto materiale tra ricognizione del costruito esistente, analisi storico-artistica, ricostruzione di fasi di costruzione, bibliografia e apparato iconografico. Non solo constata lo status quo con i suoi elementi materiali ma ricostruisce anche stati perduti e rivela la valenza storica delle facciate. Le informazioni contenute nella banca dati (732 schede e circa 2.500 immagini digitalizzate) accrescono notevolmente le nostre conoscenze sulle facciate studiate; la banca dati si intende quindi come contributo alla conoscenza e valorizzazione di un patrimonio di altissima qualità. Non esiste finora un repertorio di tale completezza né di Siena né di altre città comparabili.

Contact: Matthias Quast

Fondazione Monte dei Paschi di Siena  
Comune di Siena  
<http://db.biblhertz.it/siena/database.xml>; [quast@khi.fi.it](mailto:quast@khi.fi.it)

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THE NETHERLANDS  
THROUGHOUT THE NETHERLANDS

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**DAY OF ARCHITECTURE 2008**  
**DAG VAN DE ARCHITECTUUR 2008**

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21 – 22 June 2008

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The 2008 Day of Architecture, which will take place on 21 and 22 June, will focus on Politics and Architecture. Trias Politica: legislative, judicial, and executive power. In which buildings are these established? Think about governmental and parliamentary buildings, provincial seats of government, town halls, and embassies, courthouses, police bureaus. And think, for example, about the room of the mayor, police chief, prime minister.

De Dag van de Architectuur 2008, die plaatsvindt op 21 en 22 juni, zal in het teken staan van Politiek & Architectuur. Trias Politica: de wetgevende macht, de rechtsprekende macht en de uitvoerende macht. In welke gebouwen zetelen deze? Denk aan regerings- en parlamentsgebouwen, provincie- en gemeentehuizen, ambassades. Ook gerechtsgebouwen, politiekantoren/bureaus. En denk bijvoorbeeld aan de kamer van de burgemeester, korpsschef, premier etc.

Organizer: Bond van Nederlandse Architecten  
Program information will be available at:  
<http://www.bna.nl/dvda/nl/home>

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