CONNECTIONS BETWEEN
TEATRO REGIO
CASTELLO DEL VALENTINO
TORINO ESPOSIZIONI
AND CIRCOLO ERIDANO

EUROPEAN ARCHITECTURAL HISTORY NETWORK
THIRD INTERNATIONAL MEETING
PROGRAMME AND TOURS
Welcome to the Third International EAHN Meeting in Turin

After the two successful International Meetings in Guimarães (2010) and Brussels (2012), we are now gathering in Turin for our Third International Conference.

Turin, “the nicest village in the world” for Montesquieu, “one-company town” for so many 20th-century observers, has many histories that can speak for it. In the last fifteen years, Turin’s cultural offer and its tourist accommodation capacity have widely increased. The city is reorganizing its economic identity also by promoting and being host to an array of cultural activities, exhibitions and conventions related to the cultural heritage, considered in its broad range of artistic, architectural, environmental assets and resources. World-famous events have reshaped Turin’s public image. The Winter Olympic Games (2006), the exhibition of the Holy Shroud (2010), and the celebrations of the 150th anniversary of the Unification of Italy (2011), put much energy into the connection between mega-events and cultural elaboration, through an extensive programme of exhibitions, historic symposia and thematic itineraries.

Turin is home to a lively community of historians and has attracted the interest of architectural and urban historians during most of the 20th century. The city’s baroque architecture gained the early attention of scholars such as Albert Erich Brinckmann, who in 1931 dedicated to Turin and Piedmont his book Theatrum novum Pedemontii: Ideen, Entwürfe und Bauten von Guarini, Juvarra, Vittone. Studies on the capital city of Piedmont proliferated between the 1950s and the 1960s, thanks to the work of such European and North American scholars, as Henry Millon, Rudolf Wittkower, and Richard Pommer. These efforts were paralleled by the research work carried out in Turin by architectural and art historians such as Nino Carboneri, Mario Passanti, Andreina Griseri, and others. The attention for the architecture of Turin often went hand in hand with an interest for its urban structure: Turin was singled out by several scholars as an especially relevant example of European capital city characterized by a uniform, carefully
organized built landscape. The listing of the circuit of the Royal Residences as a World Heritage Site in 1997, has recognized the importance of this organization well beyond the boundaries of the city walls.

In more recent years, the attention to the baroque architecture of Turin was complemented by an interest for its modern buildings. The architecture of 19th-century Turin came to be considered as a significant example of the civic potential of national historicism and the work of Alessandro Antonelli (including his 167-metres tall Mole Antonelliana) was analyzed and discussed as one of the most interesting European attempts to pursue a deep rationalization of traditional building techniques. Turin has often been seen as one of the birthplaces of architectural modernism in Italy, thanks to the favourable context provided by its industrialization. The Fiat Lingotto factory, mostly built between 1916 and 1926, became an icon of European concrete architecture. The presence in the city of such architects and critics as Giuseppe Pagano and Edoardo Persico helped opening the debates on architecture and the city to the influence of European modernism.

After WWII, the city rose to national prominence as one of the leading centres of Italian architectural culture, where architects like Roberto Gabetti and Aimaro Isola and urban planners like Giovanni Astengo led the path towards a revision of modernist architectural paradigms.

Preparations for the Turin Meeting started two years ago. The call for sessions and roundtables launched in the summer 2012 far exceeded the Committees’ expectations: we received 100 proposals of which 27 were selected. These made up the call for papers that yielded more than 500 abstracts. Thanks to this exceptional response, 3 open sessions were activated.

In addition to this, and in order to encourage an exchange between the main research topics addressed by the international scholarly community and the studies conducted by younger and emerging scholars within the Italian PhD programs, the local Executive Committee, in accordance with the Advisory Committee of the Meeting, chose to promote two roundtables exclusively devoted to the presentation of studies recently carried on in PhD programs affiliated to Italian Universities. The aim of this initiative was to overcome the difficulties that often obstacle the dissemination of some of the most promising outputs of Italian doctoral programs by providing them with a truly international arena of discussion. This further call resulted in 37 proposals of which 15 were selected.

The EAHN Third International Meeting consists of 157 papers and discussion positions arranged in 27 sessions and 5 roundtables, involving 176 speakers and 50 respondents. In order to ensure that sessions appealing to the same kind of audience were not scheduled in the same slot, we loosely organized them in 6 tracks: “Early Modern”, “Representation and Communication”, “Questions of Methodology”, “Theoretical and Critical Issues”, “20th Century”, and “Circulation of Architectural Cultures and Practices”. These will then be presented in consecutive rather than parallel sequences so as to give participants the possibility to attend an entire track.

Coherently with the two past editions, EAHN 2014 confirms and strengthens the wide international resonance of the EAHN biannual Meetings and again promises to be a global forum of discussion, attracting scholars who are eager to share the results of their work in an event that brings them all together. We have participants from 37 countries including USA, by far the most represented country, with 52 participants affiliated to American universities, followed by Italy (35), UK (17), and at a distance, Australia, France, Portugal, Belgium, Ireland, Poland, Israel, Slovenia, Switzerland, Croatia, The Netherlands, Sweden, Germany, Brazil, Chile, Greece, Serbia, Canada, Estonia, Norway, Spain, Romania, Russia, Slovakia, Turkey, Austria, China, Cyprus, Czech Republic, Hungary, Malta, Singapore.

For its Third EAHN International Meeting, EAHN has relied upon the organisational efforts of the Architecture and Design Department of the Politecnico di Torino. The Polytechnic’s history is interwoven with the evolution of Turin as an industrial city. Officially, it was founded in 1906, but its origins go back to the Scuola di Applicazione per gli Ingegneri, established in Turin in 1859, and the Museo Industriale Italiano, founded in 1862 under the aegis of the Ministry of Agriculture, Trade and Industry. Today, the Politecnico has 31,000 students enrolled in more than 100 courses, of which 22 are Bachelor Degrees; 30 Masters of Science; 10 second-level specialization courses, and 14 PhD programs.

The main venue of the Turin conference is provided by the 17th-century rooms of the Castello del Valentino, the present seat of the Architecture Department of the Turin Polytechnic and part of the site “Residences of the Royal House of Savoy” inscribed in the UNESCO World Heritage List in 1997.

Due to the limited capacity of the Salone d’Onore, the Castle’s most spacious hall, and in order to accommodate the larger audiences of plenary sessions and lecture keynotes, the organizing committee had to search for alternative locations. What was initially a necessity finally turned into the opportunity of providing the conference with two additional architecturally
remarkable settings: Carlo Mollino’s Teatro Regio and Pier Luigi Nervi’s Salone B of Torino Esposizioni.

In order to introduce the richness and variety of Turin’s cultural heritage to the conference convenors, a vast array of study tours are also offered. From the architectures of Guarini to Mollino’s own residence and the buildings of “Italia 61”, from the baroque quarters to the remnants of the remarkable industrial plants of Fiat, Michelin and Savigliano, in-depth visits to major buildings and sites have been organized. Museum and archival collections will be also made available to small groups. Themes, such as history of construction, will be explored by focussing on some insider-views, rarely accessible even to the most advertised tourist: Antonelli’s complex masonry structure of the Mole Antonelliana, for example. Day-tours have been arranged, to discover Ivrea and the patronage of Adriano Olivetti, and towards some of the highlights of the baroque country.

Financially this event was also made possible through the contribution of local institutions, namely Compagnia di San Paolo, Fondazione CRT and Camera di Commercio di Torino. In particular, thanks to the precious support of the Compagnia di San Paolo in conjunction with the Urban Center of Turin, the organizing committee was able to award 15 grants covering registration costs and extra expenses to emerging and younger scholars lacking an established academic or institutional position who take part in the conference either as speakers or chairs.

Along with sessions, keynotes, tours, a bookshop, a conference dinner and a closing reception, a series of additional side events are also planned. These include three workshops organised by members of the EAHN special interest groups, a lecture featuring some of the issues at stake at the 2014 Venice Biennale, book launches, a photographic exhibition’s special opening, a journal presentation, a Meeting for the preparation of the EAHN themed conference in Belgrade (2015), and two EAHN business meetings.

Eahn 2014 is deeply grateful to the institutions that have offered their financial or institutional support. A special debt is due to the members of the local Executive Committee, to the many colleagues and friends who will lead the 21 Conference and post-Conference tours, and to the volunteer students from the Degree, Master and PhD courses. A last and special thanks goes to the EAHN 2014 Advisory Committee to whom we all owe the scientific quality of this event.

In accordance with the network’s spirit of enhancing communication, fostering the exchange of the research outputs and expanding its scholarly community well beyond the limits of the European framework, EAHN 2014 is honoured to host the many researchers who have been willing to participate in the Third International Meeting.

Enjoy the conference and enjoy Turin!

Michela Rosso
Conference General Chair EAHN 2014
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The need for a network in the field of architectural history has long been felt among European scholars and those working on European architecture. The idea of creating the network emerged from discussions held at the 2004 and 2005 meetings of the Society of Architectural Historians, as well as the 2005 INHA/SAH International Conference in Paris.

In the late 2005 the European Architectural History Network was established as a temporary association under French law, with the goal of preparing the foundation of a permanent organization.

An organizing committee with broad International and professional representation coordinates EAHN's current activities as well as the development of by-laws and other details for the future permanent organization. Today, EAHN supports research and education by providing a public forum for the dissemination of knowledge about the histories of architecture. Based in Europe, it serves architectural historians and scholars in allied fields without restriction on their areas of study. The network seeks to overcome limitations imposed by National boundaries and institutional conventions through pursuit of the following aims:

- Increasing the visibility of the discipline among scholars and the public;
- Promoting scholarly excellence and innovation;
- Fostering inclusive, transnational, interdisciplinary, and multicultural approaches to the history of the built environment;
- Encouraging communication among the disciplines that study space;
- Facilitating the open exchange of research results;
- Providing a clearinghouse for information related to the discipline.

Conference Chair

MICHELA ROSSO
Politecnico di Torino

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DIST - Dipartimento Interateneo di Scienze, Progetto e Politiche del Territorio
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Merlijn Hurx, Universiteit Utrecht, The Netherlands
Mari Hvattum, Arkitektur-og designhøgskolen (AHO), Oslo, Norway
Valérie Nègre, École Nationale Supérieure d’Architecture Paris La Villette, France
Michela Rosso, Politecnico di Torino, Italy

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Studio Associato Comunicarch Politecnico di Torino (DAD Dipartimento di Architettura e Design)

Web and graphic design

The Logo of the Congress, designed by Mauro Melis, was chosen from a competition for students of the degree course in Industrial Design at the Turin Polytechnic (Industrial Design Students Award, Politecnico di Torino, 2012).

Webmaster

Alessandro Dentisi

Proceedings

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Città di Torino
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Turismo Torino e provincia
Urban Center metropolitano Torino

The colors of Turin are blue and yellow.
The plan of Turin is composed of a Roman grid of squares. The basis is the square.
Architecture builds spaces and volumes. The internal space is solid.
Built space is a volume, a cube. The perspective of a cube has two faces, squared.
The square is the beginning and the end. Turin is a mesh of constructed spaces, cubic volumes: buildings.
The buildings of Turin are not all the same. Each historical period has its own characteristic type.
The the types of Turin can be summarized in the arch, for example the portico.
The Architecture of a city is a stratification of historical periods.
The architecture of Turin is a stratification of different periods, different arches, different buildings.
Registration
The Meeting staff is available to answer your questions on Meeting and Tours’ registrations at the Registration Desk (Castello del Valentino, piano nobile, central loggia) during the following hours:

Thursday 13.00-19.00
Friday 8.00-19.00
Saturday 8.00-17.00

Membership Information
To learn more about the new EAHN membership benefits and how to become a member, meet the EAHN staff at the Registration Desk.

Name Badges
EAHN Third International Meeting uses color-coded badges to identify attendees. Colour badges are as follows:

- Scientific Committee: Red ribbon
- Speaker/Chair: Green ribbon
- Visitor: Blue ribbon
- Staff: Orange ribbon

Breaks
Beverages are available courtesy of the Meeting at the Cafeteria of the Castello del Valentino upon presentation of the vouchers received with the Meeting badge at the Registration Desk. The Cafeteria opens in the following hours:

Friday 8.00-19.00
Saturday 8.00-17.00

Transportation
The different venues of the Meeting can be easily reached on foot. Between Teatro Regio and Castello del Valentino you can use public transport (bus n. 18). Tickets are sold at newsstands. If you plan to use taxis, the approximate fare is 10 euros. The following taxis are recommended: Radio Taxi 0115730; Pronto Taxi 0115737.

Insurance
The Registration does not cover insurance. Please arrange your own travel and...
personal indemnity insurance. The organizers will not be liable for accidents, theft and property damage, or for delays and/or modification of the program due to unforeseen circumstances.

Photographs/Videos
EAHN will take photographs and videos during the Third Meeting and reproduce them in the EAHN news materials whether in print, electronic, or other media, including EAHN website. By participating in the Third International EAHN Meeting you grant EAHN the right to use your name, photograph and biography for such purposes.

Please note: photographing, audio recording and videotaping a presentation or speaker is prohibited without the presenter’s prior written consent.

Session Attendance Tracking Form
The Session Attendance Tracking Form as evidence of participation can be asked at the Registration Desk.

Photographs/Videos
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Social media
We will be tweeting live from the conference – please follow us on @EAHN.org. Share your own observations, opinions or pictures by using our hashtag #EAHN2014 – we will respond or retweet as appropriate. You can also connect with other attendees on our Facebook and LinkedIn pages.

Internet Access
Free WiFi will be available for all the attendees of the Meeting.

Thursday, June 19, morning

Teatro Regio: Foyer del Toro
Piazza Castello 215

Completed in 1973 on a project defined between 1965 and 1966, Turin’s opera theatre owes part of its charm to the foyer, the area outside the auditorium that can be roamed by the public before and after the recitals and during intervals. Accessed by twelve glass double doors separated by granite partitions, and visually related by a sequence of elliptic openings, the foyer is distributed on three levels connecting the new building with the pre-existing mid-18th century structure. In this extensive 4,000 sqm area finds place the Foyer del Toro, built inside what remains of the original theatre designed by Benedetto Alfieri and named after the exquisite marble mosaic of its pavement picturing the stylized figure of a rampant bull, the City’s emblem. Characterised by a sophisticated interplay of windows and mirrors further enhanced by the red upholstery and the elegantly designed chandeliers, this space with no partitions allows some spectacular views towards Piazza Castello and the modern theatre. At the same level, two elliptic marble counters located on a passageway closed by crystal walls link the modern building with the pre-existing theatre offering further glimpses of the adjoining Archivio di Stato.
of power of the Regent: Caccia, as a Royal privilege and peacetime activity (1640s); Feste e Fasti, probably as a memorial of the role of the recently deceased (1663) Regent and Duchess; Zodiaco, where the passing of time - the planets, the seasons - becomes a metaphor for dynastic continuity (original decoration from the 1630s, with 19th-century modifications).

**Friday and Saturday, June 20-21**

**Torino Esposizioni:**

**Salone B**

Viale Matteo Maria Boiardo 24

An open competition for the design of a new hall destined to host fashion events was launched as early as 1936. The winning design proposal by Ettore Sottsass Sr. was completed in 1938 and consisted of four wings arranged around a rectangular central garden located on the south-western edge of the Valentino Park, the former site of Great International Exhibitions since the last decades of the 19th century. This structure, partially damaged during the war, was altered between 1948 and 1950: the central pavilion was replaced by a hall designed by Carlo Biscaretti di Ruffia and meant to serve as a showcase for Turin’s automobile industry. Inaugurated on 15 September 1948 and publicized as “the most beautiful building ever built in Italy”, the Salone B attracted the attention of the specialized international press as early as 1949, when it appeared on the cover of *La Technique des Travaux*. With its two side galleries closed at one end by a semicircular apse and its roof structure designed by the Italian engineer Pier Luigi Nervi, the Hall B displays one of Nervi’s first applications of the principles of structural prefabrication, combining in a single large-scale vaulted structure, a highly personal use of ferro-concrete with the extensive use of corrugated precast units.

**Thursday through Saturday, June 19-21**

**Castello del Valentino:**

**ground floor and piano nobile**

Viale Pier Andrea Mattioli 39

Immersed in the 19th century romantic Park of Valentino, along the left bank of the River Po, the Polytechnic’s Architecture Department is housed in a building constructed, transformed and enlarged in several phases since the second half of the 16th century. The pre-existing hunting lodge was acquired by Emanuele Filiberto in 1564. Later on, his son Carlo Emanuele I bequeathed it to the daughter of Henry IV and wife of Amedeo I, Christine of France (the Madama Reale), who used it as her favourite residence and lived there at length with her court. Under Christine the castle underwent a series of notable extension works to designs by Carlo di Castellamonte and his son Amedeo. Based on the French pavilion system and visually related to the surrounding hills and to the Villa della Regina and its vineyards, the Valentino is featured in the engravings of the *Theatrum Sabaudiae* as part of a more ambitious and larger project. The piano nobile twin apartments (for the Queen Regent and the Prince respectively) with their halls accessed by a great central stairway and decorated with rich stuccoes and allegorical frescoes recording some of the most salient dates of Piedmont’s history, still preserve the traces of the original 17th-century splendour. After 1824 the castle served as barracks for the Army Corps of Engineers and in 1861 became the seat of the Re-gia Scuola di Applicazione per gli Ingegneri, later the Polytechnic of Turin. The three rooms at the piano nobile hosting some of the EAHN sessions and bookshop - the Feste e Fasti, Caccia, and Zodiaco - are part of the 17th-century (1640s - 1660s) ducal apartments, decorated by the Bianchi, Recchi and Casella workshops following the architectural design by Amedeo di Castellamonte. The stucco and fresco decoration of each room refers to themes and virtues associated with the education of the Prince and the exercise of power of the Regent: Caccia, as a Royal privilege and peacetime activity (1640s); Feste e Fasti, probably as a memorial of the role of the recently deceased (1663) Regent and Duchess; Zodiaco, where the passing of time - the planets, the seasons - becomes a metaphor for dynastic continuity (original decoration from the 1630s, with 19th-century modifications).
### Thursday, June 19

**Teatro Regio / Foyer del Toro**

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<td>10.30-11.00</td>
<td>Opening Address of EAHN President Adrian Forty and Conference General Chair Michela Rosso</td>
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<td>Keynote Lecture Alina Payne, <em>Renaissance Architecture and Its Frontiers</em></td>
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<td>S2 Afterlife of Byzantine Architecture in the Nineteenth and Twentieth Century <em>(Track “Circulation of Architectural Knowledge and Practices”)</em></td>
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<td>S5 Fortified Palaces in Early Modern Europe, 1400-1700 <em>(Track “Early Modern”)</em></td>
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<td>S6 Public Opinion, Censorship and Architecture in the Eighteenth Century <em>(Track “Representation and Communication”)</em></td>
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MEETING SCHEDULE

Friday, June 20
Castello del Valentino
08.00-10.00 Registration
08.30-11.15 7 Parallel Sessions/Roundtables
Room 6  S7 The Historiography of the Present  (Track "Questions of Methodology")
Room 7  S8 Building by the Book? Theory as Practice in Renaissance Architecture  
  (Track "Circulation of Architectural Knowledge and Practices")
Room 8  S9 Architecture and Conflict, c.300-c.1800  (Track "Theoretical and Critical Issues")
Room 9  S10 Ideological Equality: Women Architects in Socialist Europe  
  (Track "20th Century")
Stanza della Caccia  RT1 Piedmontese Baroque Architecture Studies Fifty Years On, Round Table  
  (Track "Early Modern")
Room 10  S11 The Published Building in Word and Image  
  (Track "Representation and Communication")
Stanza dello Zodiaco  PhDRT1 Architectural History in Italian Doctoral Programs: 
  Issues of Theory and Criticism
Torino Esposizioni / Salone B
11.45-12.00 Welcome Address by the Rector of the Politecnico and the Director of the Architecture Department
12.00-12.45 Keynote Lecture Fulvio Irace, Flat Surface, Light Window: Thoughts upon Postwar Architecture in Milan
Castello del Valentino
13.00-15.30 Lunch/ Lunch Tours (registered participants only)
15.45-18.30 6 Parallel Sessions / Roundtables
Room 6  S12 On Foot: Architecture and Movement  (Track "Questions of Methodology")
Room 7  S13 European Architecture and the Tropics  (Track "Circulation of Architectural Knowledge and Practices")
Room 8  S14 How It All Began: Primitivism and the Legitimacy of Architecture in the Eighteenth and Nineteenth Centuries  
  (Track "Theoretical and Critical Issues")
Room 9  S15 Missing Histories: Artistic Dislocations of Architecture in Socialist Regimes  
  (Track "20th Century")
Room 10  OS1 On the Way to Early Modern: Issues of Memory, Identity and Practice, Open Session  
  (Track "Early Modern")
Stanza della Caccia  OS2 Layers of Meanings: Architectural Narratives and Imagery, Open Session  
  (Track "Representation and Communication")

Saturday, June 21
Castello del Valentino
08.00-10.00 Registration
08.30-11.15 6 Parallel Sessions / Roundtables
Room 6  S16 "Bread & Butter And Architecture": Accommodating The Everyday  
  (Track "Questions of Methodology")
Room 7  S17 Lost (and found) in Translation: the Many Faces of Brutalism  
  (Track "Circulation of Architectural Knowledge and Practices")
Room 8  S18 Socialist Postmodernism Architecture and Society under Late Socialism  
  (Track "Theoretical and Critical Issues")
Room 9  RT2 The Third Life of Cities: Rediscovering the Post-industrial City Centres, Round Table  
  (Track "20th Century")
Stanza della Caccia  S19 Architects, Craftsmen and Interior Ornament, 1400-1800  
  (Track "Early Modern")
Stanza dello Zodiaco  S20 Architecture, Art, and Design in Italian Modernism: Strategies of Synthesis 1925-1960  
  (Track "Representation and Communication")
12.00-14.00 Lunch / Lunch Tours (registered participants only)
14.00-16.45 6 Parallel Sessions / Roundtables
Room 6  S21 The Architecture of State Bureaucracy: Reassessing the Built Production of (colonial) Governments  
  (Track "Questions of Methodology")
Room 7  S22 Southern Crossings: Iberia and Latin America in Architectural Translation  
  (Track "Circulation of Architectural Knowledge and Practices")
Room 8  S23 Histories and Theories of Anarchist Urbanism  
  (Track "Theoretical and Critical Issues")
Stanza della Caccia  OS3 Strategies and Politics of Architecture and Urbanism after WWII, Open Session  
  (Track "20th Century")
Room 10  S24 The Medium is the Message: the Role of Exhibitions and Periodicals in Critically Shaping Postmodern Architecture  
  (Track "Representation and Communication")
“Buildings’ façades do not only speak of their birthdates, but also tell something about the moods, the customs and the most secret thoughts of their time”. These words taken from Alberto Savio’s *Listen to Your Heart, City*, the book he dedicated to Milan following his visit to the Lombard city just after the war’s bombing, seem to suggest that a building’s façade can be considered as the privileged terrain of a research aimed at giving voice to a set of emotions. Immediately after the war, a whole generation of Milanese architects will further strengthen this idea: for them façades are flat screens onto which it is possible to project the portrait of a new bourgeoisie as an idealized class. The first one to make this point is Gio Ponti, for whom the so called *facciata leggera* embodies the progress of a civilization: in Ponti’s work the building’s envelope is treated as a surface where the moral program of “being modern” gains the strength of a manifesto and gives shape to the middle classes’ aspirations to build a “new world” based on precision and technical efficiency, a landscape of shimmering lights, where the objects seems to fly freely over the ground.

Besides Ponti, highly diverse personalities as Asnago & Vender, Luigi Caccia Dominioni, Ignazio Gardella, Vico Magistretti, Angelo Mangiarotti, and Bruno Morassutti, will elab-
Ruskin’s and Viollet-le-Duc’s Englishness and Frenchness respectively, in relation to their appreciation of Gothic Architecture.

It is a striking fact that a prominent advocate of the International style like Pevsner paid so much attention to the question of the national character in the arts. The particular historical situation during the war, and later during the formation of the European Community may be an explanation. However, the thinking in national categories did not come up at this moment. We have to go back to the time around the French Revolution to see the idea of the national state rising all over Europe. In Germany, Goethe’s booklet On German Architecture, published anonymously in 1773 played an important role in this process. Despite the territorial repartition in the high Middle Ages, the often changing boundaries of Europe, and the mixture of populations over the centuries, the early 19th century was entangled in a fierce dispute about the German, French or English origins of Gothic architecture. For more than 150 years European architecture became a thoroughly national affair. The striving for a respective national architecture was accompanied by intensive historical research, aimed on one hand at establishing an effective reference catalogue of national monumental and vernacular architecture, and on the other, at fostering the new disciplines of art and architectural history. National character and national art became an inseparable couple. The criteria to judge architectural quality belonged to their realm and far less to inherent categories like beauty, form, space, construction, durability or utility.

Only recently new methods to analyse the built environment and architecture are emancipating from the burden of the national paradigms and helping us to reinterpret European architecture as a common heritage as well as a common task for the future.
Sessions

Thursday, June 19, Castello del Valentino

15.45-18.30 Room 6
Producing Non-Simultaneity: Construction Sites as Places of Progressiveness and Continuity
Track “Questions of Methodology”
Session Chairs Eike-Christian Heine, Universität Stuttgart, Germany
Christoph Rauhut, ETH Zürich, Switzerland

16.00-16.25 S1.1 Mixing Time: Ancient-Modern Intersections Along the Western Anatolian Railways
Elvan Cobb, Cornell University, USA

16.15-16.50 S1.2 Steel as Medium. Constructing WGC, a Tallish Building in Postwar Sweden
Frida Rosenberg, Kungliga Tekniska Högskolan (KTH), Sweden

16.50-17.15 S1.3 Between Technological Effectiveness and Artisanal Inventiveness: Concreting Torres Blancas (1964-1969)
Marisol Vidal, TU Graz, Austria

17.15-17.40 S1.4 The Global Construction Site and the Labor of Complex Geometry
Roy Kozlovsky, Azrieli School of Architecture, Tel Aviv University, Israel

15.45-18.30 Room 7
Afterlife of Byzantine Architecture in the Nineteenth and Twentieth Century
Track “Circulation of Architectural Knowledge and Practices”
Session Chair Aleksandar Ignjatovic, Univerzitet u Beogradu, Serbia

16.00-16.25 S2.1 A Modern Catholic Tradition: Neo-Romanesque and Byzantine Church Architecture for the Roman Catholic Church in Mid-Twentieth-century Britain
Robert Proctor, Glasgow School of Art, UK

16.25-16.50 S2.2 One Last Chance to Find the Right Style: the Byzantine Revival Synagogue in America
Michael B. Rabens, Oklahoma State University, USA

16.50-17.15 S2.3 France-Byzantium: the Authority of the Sacré-Cœur
Jessica Basciano, Columbia University, USA

17.15-17.40 S2.4 Revisiting Byzantium: Architectural Explorations of Byzantine Revival in Early Twentieth-century Greek Nation-Building
Kalliopi Amygdalou, The Bartlett School of Architecture, UK
### Thursday, June 19, Castello del Valentino

#### 15.45-18.30  Room 9

**Histories of Environmental Consciousness**

**Track** "Theoretical and Critical Issues"

**Session Chair** Panayota Pyla, University of Cyprus

**16.00-16.25**

* S3.1 Concrete Conduits in Gandhi’s Ashram. Tangled Environmental Aesthetics in Post-Independence Indian Modernism
  Ateya Khorskiwala, Harvard University, USA

* S3.2 “We Want to Change Ourselves to Make Things Different”
  Caroline Manique Benton, École Nationale Supérieure d’Architecture Paris-Malaquais, France

**16.50-17.15**

* S3.3 Zoo Landscapes and the Construction of Nature
  Christina Katharina May, Ruhr-Universität Bochum, Germany

* S3.4 Experiments on Thermal Comfort and Modern Architecture: the Contributions of André Missenard and Le Corbusier
  Ignacio Requena Ruiz, École Nationale Supérieure d’Architecture Nantes, France
  Daniel Siret, École Nationale Supérieure d’Architecture Nantes, France

**17.40-18.05**

* S3.5 The United Nations Headquarters and the Global Environment
  Alexandra Quartrill, Columbia University, USA

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#### 15.45-18.30  Room 10

**In-Between Avant-Garde Discourse and Daily Building Practices: The Development of the Shopping Centre in Post-War Europe**

**Track** "20th Century"

**Session Chairs** Tom Avermaete, TU Delft, Netherlands
Janina Gosseye, University of Queensland, Australia

**16.00-16.25**

* S4.1 Shopping à l’américaine in the French New Towns
  Kenny Cuperus, University of Illinois at Urbana-Champaign, USA

* S4.2 From Million Program to Mall: Consumerism in the Swedish Town Centre, 1968-84
  Jennifer Mack, Uppsala Universitet, Sweden

**16.50-17.15**

* S4.3 Reinventing the Department Store in Rotterdam: Breuer’s Bijenkorf, 1953-57
  Evangelia Tsilika, Independent scholar, Greece

* S4.4 Chilean Snail Buildings: Architecture, Typology, Shopping and the City
  Mario Marchant, Universidad de Chile

**17.40-18.05**

* S4.5 Building European Taste in Broader Communities: David Jones in Australia
  Silvia Micheli, University of Queensland, Australia

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#### 15.45-18.30  Stanza della Caccia

**Fortified Palaces in Early Modern Europe**

**Track** "Early Modern"

**Session Chairs** Pieter Martens, KU Leuven, Belgium
Konrad Ottenheym, Universiteit Utrecht, Netherlands
Nuno Senos, Universidade Nova de Lisboa, Portugal

**16.00-16.25**

* S5.1 Fortified Palaces in Early Modern Sicily: Models, Image Strategy, Functions
  Emanuela Garofalo, Università degli Studi di Palermo, Italy
  Fulvia Scaduto, Università degli Studi di Palermo, Italy

**16.50-17.15**

* S5.2 The “Castrum Sanctae Crucis” in Cremona: from a Fortified Castle to a Courtly Residence
  Jessica Gritti, Università Ca’ Foscari di Venezia, Italy
  Valeria Fortunato, La Sapienza-Università di Roma Italy

**17.15-17.40**

* S5.3 From Old to New: the Transformation of the Castle of Porto de Mós
  Luís Gil, Universidade Nova de Lisboa, Portugal

* S5.4 Symphony in Brick: Moscow Kremlin at the Time of Ivan III
  Luis Gil, Universidade Nova de Lisboa, Portugal

**17.40-18.05**

* S5.5 Seventeenth-century Fortified Villas in the County of Gorizia with Residences Modelled on the Type of a Venetian Palace
  Elena Bashina, Umetnostnozgodovinski inštitut Franceta Steleta

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#### 15.45-18.30  Stanza dello Zodiaco

**Histories of Environmental Consciousness**

**Track** "Theoretical and Critical Issues"

**Session Chair** Panayota Pyla, University of Cyprus

**16.00-16.25**

* S3.1 Concrete Conduits in Gandhi’s Ashram. Tangled Environmental Aesthetics in Post-Independence Indian Modernism
  Ateya Khorskiwala, Harvard University, USA

**16.25-16.50**

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* S3.3 Zoo Landscapes and the Construction of Nature
  Christina Katharina May, Ruhr-Universität Bochum, Germany

* S3.4 Experiments on Thermal Comfort and Modern Architecture: the Contributions of André Missenard and Le Corbusier
  Ignacio Requena Ruiz, École Nationale Supérieure d’Architecture Nantes, France
  Daniel Siret, École Nationale Supérieure d’Architecture Nantes, France

**17.40-18.05**

* S3.5 The United Nations Headquarters and the Global Environment
  Alexandra Quartrill, Columbia University, USA
## SESSION 9

### The Historiography of the Present

**Track: Questions of Methodology**

**Session Chair:** Andrew Leach, Griffith University, Australia

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<td>S7.1</td>
<td>Claiming the End of Postmodernism in Architecture</td>
<td>Valéry Didelon, École Nationale Supérieure d'Architecture, France</td>
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<td>9.10-9.35</td>
<td>S7.2</td>
<td>Architectural Discourse and the Rise of Cultural Studies</td>
<td>Antony Moulis, University of Queensland, Australia</td>
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<td>9.35-10.00</td>
<td>S7.3</td>
<td>After Nature: an Architectural History of Environmental Culture</td>
<td>Daniel Barber, University of Pennsylvania, USA</td>
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<td>10.00-10.25</td>
<td>S7.4</td>
<td>Looking Back and Looking Now: Thoughts on History’s Construction</td>
<td>Inbal Ben-Asher Gitler, Sapir Academic College - Ben Gurion University of the Negev, Israel; Naomi Meir-Dann, Tel Aviv University, Israel</td>
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<td>10.25-10.50</td>
<td>S7.5</td>
<td>Radical Histories and Future Realities - NOW</td>
<td>Lara Schrijver, Universiteit Antwerpen, Belgium</td>
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### SESSION 10

### Building by the Book? Theory as Practice in Renaissance Architecture

**Track: Circulation of Architectural Knowledge and Practices**

**Session Chairs:** Sara Galletti, Duke University, USA; Francesco Benelli, Columbia University, USA

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<td>“Restauramenti e restituzioni di case”: Book VII on Architecture</td>
<td>Alessandro Ippoliti, Università di Ferrara, Italy; Veronica Balboni, Università di Ferrara, Italy</td>
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<td>9.10-9.35</td>
<td>S8.2</td>
<td>“Libri tre nei quali si scoppore in quanti modi si può edificare un Monast. o sì la Chiesa”: Architectural Treatise of Capuchin Friar Antonio da Pordenone</td>
<td>Tanja Martelanc, Umetnostnozgodovinski inštitut Franceta Steleta, Slovenia</td>
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<td>9.35-10.00</td>
<td>S8.3</td>
<td>Foundations of Renaissance Architecture and Treatises in Quinten Massys’ St-Anna Altarpiece</td>
<td>Jochen Ketels, Independent scholar, Belgium; Maximiliaan Martens, Universiteit Gent, Belgium</td>
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<td>10.00-10.25</td>
<td>S8.4</td>
<td>An Invented Order: Francesco di Giorgio’s Architectural Treatise and Quattrocento Practice</td>
<td>Angeliki Pollali, DEREE, The American College of Greece</td>
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<td>10.25-10.50</td>
<td>S8.5</td>
<td>“Donami tempo che ti do vita”: Francesco Laparelli, Envisioning the New “City of the Order”, Valletta</td>
<td>Conrad Thake, L-Universita ta’ Malta</td>
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### Friday, June 20, Castello del Valentino

**8.30-11.15** Stanza della Caccia

**Piedmontese Baroque Architecture Studies Fifty Years On**

Track “Early Modern”

Roundtable Chair: Susan Klaiber, independent scholar, Switzerland

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<td>Architectural Exchanges Between Rome and Turin Before Guarini</td>
<td>Marisa Tabarrini, La Sapienza Università di Roma, Italy</td>
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<td>9.00-9.15</td>
<td>RT1.2</td>
<td>Guarino Guarini: the First “Baroque” Architect</td>
<td>Marion Riggs, Independent scholar, Italy</td>
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<td>9.15-9.30</td>
<td>RT1.3</td>
<td>The Multifaceted Uses of Guarini’s Architettura Civile in 1968</td>
<td>Martijn van Bee, Vrije Universiteit Amsterdam, Netherlands</td>
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<td>9.30-9.45</td>
<td>RT1.4</td>
<td>Idealism and Realism: Augusto Cavallari Murat</td>
<td>Elena Gianasso, Politecnico di Torino, Italy</td>
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<td>9.45-10.00</td>
<td>RT1.5</td>
<td>A Regional Artistic Identity? Three Exhibitions in Comparison</td>
<td>Giuseppa Dardanello, Università degli Studi di Torino, Italy</td>
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<td>10.00-10.15</td>
<td>RT1.6</td>
<td>Wittkower’s “Gothic” Baroque: Piedmontese buildings as seen around 1960</td>
<td>Cornelia Jöchner, Ruhr-Universität Bochum, Germany</td>
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**8.30-11.15** Room 10

**The Published Building in Word and Image**

Track “Representation and Communication”

Session Chairs: Anne Huftsch, Bartlett School of Architecture, UK

Catalina Mejia Moreno, Newcastle University, UK

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<td>8.45-9.10</td>
<td>S11.1</td>
<td>Catalogues and Cablegrams</td>
<td>Mari Lending, Arkitektur- og designhøgskolen i Oslo, Norway</td>
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| 9.10-9.35 | S11.2 | Illustrated Picturesquely and Architecturally in Photography - William Stillman and the Acropolis in Word and Image | Dervla MacManus, University College Dublin, Ireland
Hugh Campbell, University College Dublin, Ireland |
| 9.35-10.00 | S11.3 | Lost for Words: How the Architectural Image Became a Public Spectacle on Its Own | Patrick Leitner, École Nationale Supérieure d’Architecture Paris-La Villette, France |
| 10.00-10.25 | S11.4 | In Wort und Bild: Sigfried Giedion, Walter Gropius and the Fagus-Work | Jasmine Benyamin, University of Wisconsin-Milwaukee, USA |
| 10.25-10.50 | S11.5 | Distance, Juxtapositions and Semantic Collisions of Text and Image in Architectural Periodicals of the 1920s and 1930s | Hélène Jannière, Université Rennes 2, France |

**8.30-11.15** Stanza dello Zodiaco

**Architectural History in Italian Doctoral Programs: Issues of Theory and Criticism**

Roundtable Chairs: Mariestella Casciato, Centre Canadien d’Architecture, Canada

Mary McLeod, Columbia University, USA

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<td>08.45:9.00</td>
<td>PhD RT1.1</td>
<td>Meyer and Paulsson on Monumentality: The Beginning of a Debate, 1911-1940</td>
<td>Giacomo Leone Beccaria, Politecnico di Torino, Italy</td>
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<td>9.00-9.15</td>
<td>PhD RT1.2</td>
<td>A Relational Issue: Towards an International Debate on Habitat</td>
<td>Giovanni Cornoglio, Politecnico di Torino, Italy</td>
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<td>9.15-9.30</td>
<td>PhD RT1.3</td>
<td>The Urban Landscape as Cultural Heritage. The Contemporary Debate in France and Italy</td>
<td>Elena Greco, Politecnico di Torino, Italy - Université Rennes 2, France</td>
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<td>9.30-9.45</td>
<td>PhD RT1.4</td>
<td>“A Home”: Östberg’s search for the total artwork</td>
<td>Chiara Monterumisi, Università degli Studi di Bologna, Italy</td>
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<td>9.45-10.00</td>
<td>PhD RT1.5</td>
<td>Order and Proportion: Dom Hans van der Laan and the Expressiveness of the Architectonic Space</td>
<td>Tiziana Proietti, La Sapienza-Università di Roma, Italy</td>
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<td>10.00-10.15</td>
<td>PhD RT1.6</td>
<td>The Use of the Convenzioni Urbanistiche in the Historic Centre of Milan: Negotiation and Planning Instruments after WWII</td>
<td>Nicole De Togni, Politecnico di Torino, Italy</td>
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**15.45-18.30** Room 6

**On Foot: Architecture and Movement**

Track “Questions of Methodology”

Session Chairs: Christie Anderson, University of Toronto, Canada

David Karmon, College of the Holy Cross Worcester, USA

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<td>16.00-16.25</td>
<td>S12.1</td>
<td>Porticoes and Privation: Walking to Meet the Virgin</td>
<td>Paul Davies, University of Reading, UK</td>
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<td>16.25-16.50</td>
<td>S12.2</td>
<td>Defining the Boundaries of London: Perambulation and the City in the Long Eighteenth Century</td>
<td>Elizabeth McKellar, Open University, UK</td>
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<td>16.50-17.15</td>
<td>S12.3</td>
<td>Walking Through the Pain: Healing and Ambulation at Pergamon Asklepieion</td>
<td>Ece Okay, University of California Los Angeles, USA</td>
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<td>17.15-17.40</td>
<td>S12.4</td>
<td>Raymond Unwin Tramping the Taskscape</td>
<td>Brian Ward, Dublin Institute of Technology, Ireland</td>
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**Friday, June 20, Castello del Valentino**

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| 15.45-18.30 | European Architecture and the Tropics  
Track: "Circulation of Architectural Knowledge and Practices"  
Session Chair: Jiat-Hwee Chang, National University of Singapore |
| 16.00-16.25 | S13.1 The Afro-Brazilian Portuguese Style in Lagos  
Ola Uduku, The University of Edinburgh, UK |
| 16.25-17.15 | S13.2 Tectonics of Paranoia: the Tropical Matsched System  
Within the First Fabrication of Hong Kong  
Christopher Cowell, Columbia University, USA |
| 17.15-17.40 | S13.3 Architecture of Sun and Soil: European Architecture in Tropical Australia  
Deborah van der Plaat, University of Queensland, Australia |

### SESSION 14

**Friday, June 20, Castello del Valentino**

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<tr>
<th>Time</th>
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| 15.45-18.30 | How It All Began: Primitivism and the Legitimacy of Architecture in the Eighteenth and Nineteenth Centuries  
Track: "Theoretical and Critical Issues"  
Session Chairs: Maarten Delbeke, Universiteit Gent, Belgium  
Linda Bleijenberg, Universiteit Leiden, Netherlands  
Sigrid de Jong, Universiteit Leiden, Netherlands  
Respondent: Caroline van Eck, Universiteit Leiden, Netherlands |
| 16.00-16.25 | S14.1 On the Colonial Origins of Architecture:  
Building the "Maison rustique" in Cayenne, French Guiana  
Erika Naginski, Harvard University, USA  
Erika D. Walker, Harvard University, USA |
| 16.25-17.15 | S14.2 Out of the Earth: Prehistoric Origins and Gothic Ambitions in Primitive Monuments  
Jennifer Ferng, The University of Sydney, Australia |
| 16.50-17.15 | S14.3 Viel de Saint-Maux and the Symbolism of Primitive Architecture  
Cosmin C. Ungureanu, Colegiul Noua Europă Institut de studii avansate, Universitatea de Arhitectură și Urbanism "Ion Minuc" Romania |
| 17.15-17.40 | S14.4 Primitivism's Return: Theories of Ornament and Their Debt to Eighteenth-century Antiquarianism  
Ralph Ghoche, Rensselaer Polytechnic Institute, USA |
| 17.40-18.05 | S14.5 Cultural Transformations and Their Analysis in Art and Science: Anthropological and Curatorial Concepts Stimulated by the Great Exhibition of 1851  
Claudio Leoni, The Bartlett School of Architecture, United Kingdom - ETH Zürich, Switzerland |
Friday, June 20, Castello del Valentino

15.45-18.30 Stanza della Caccia

Layers of Meanings: Architectural Narratives and Imageries, Open Session
Track "Representation and Communication"
Open Session Chair Cinthia Bilecki, Mersin Universitesi Mimarlik Fakultesi, Turkey

16.00-16.25 OS2.1 The Plan as eidos: Bramante’s Half-Drawing and Durand’s marche
Alejandra Celadon Forster, Architectural Association School of Architecture (AA), UK

16.25-16.50 OS2.2 "What do Pictures Really Want"? Photography, Blight and Renewal in Chicago
Wesley Aelbrecht, The Bartlett School of Architecture, UK

16.50-17.15 OS2.3 Content, Form and Class Nature of Architecture in 1950s-China
Ying Wang, KU Leuven, Belgium; Kai Wang, Tongji University, China

15.45-18.30 Stanza dello Zodiaco

Architectural History in Italian Doctoral Programs: Histories of Buildings, Architects and Practices
Session Chair Mari Hvatavum, Arkitektur- og designhøgskolen i Oslo, Norway

16.00-16.15 PhdRT2.1 Ahmedabad. Workshop of Modern Architecture: The National Institute of Design
Elisa Alessandrini, Università degli Studi di Bologna, Italy

Daniele Campobenedetto, Politecnico di Torino - École Doctorale Ville Transporte et Territoires, Université Paris Est

16.30-16.45 PhdRT2.3 Architecture that Teaches. Swiss School Buildings during the 1950s and 1960s
Marco Di Nallo, Politecnico di Torino - Accademia di Architettura di Mendrisio

16.45-17.00 PhdRT2.4 Star-Shaped Rib Vaulting in the Church of San Domenico, Cagliari
Federico Maria Giammusso, Università degli Studi di Palermo - Università de Zaragoza

17.00-17.15 PhdRT2.5 Layers of Narration: The Architecture of Pietro Bottone in Ferrara
Matteo Cassani Simonetti, Università degli Studi di Bologna, Italy

17.15-17.30 PhdRT2.6 The Wilhelm Lehmbruck Museum. Paradigm of Modern Architecture in Postwar Germany
Benedetta Spopponi, Università degli Studi di Bologna - Karlsruher Institut für Technologie

17.30-17.45 PhdRT2.7 "Magnificiencia", Devotion and Civic Piety in the Renaissance Venetian Republic
Emanuela Vai, Politecnico di Torino - University of St Andrews

17.45-18.00 PhdRT2.8 From the South. Ernesto Basile's Routes and Destinations
Eleonora Marrone, Università degli Studi di Palermo, Italy

Saturday, June 21, Castello del Valentino

8.30-11.15 Room 6

"Bread & Butter and Architecture": Accommodating The Everyday
Track "Questions of Methodology"
Session Chairs Ricardo Agarez, The Bartlett School of Architecture, UK
Nelson Mota, T.U. Delft, Netherlands

8.45-9.10 S16.1 Humdrum Tasks of the Salaried-Man: Edwin Williams, an LCC Architect at War
Nick Beech, Oxford Brooks University, UK

9.10-9.35 S16.2 Third Text: Albert Kahn and the Architecture of Bureaucracy
Claire Zimmerman, University of Michigan, USA

9.35-10.00 S16.3 Architect, Planner and Bishop: The Shapers of Dublin, 1940-1960
Ellen Rowley, Trinity College Dublin, Ireland

10.00-10.25 S16.4 Layers of Invisibility: Portuguese State Furniture Design 1933-74
João Paulo Martins, Universidade de Lisboa, Portugal
Sofia Diniz, Universidade de Lisboa, Portugal

8.30-11.15 Room 7

Lost (and found) in Translation: the Many Faces of Brutalism
Track "Circulation of Architectural Knowledge and Practices"
Session Chair Réjean Legault, Université du Québec à Montréal, Canada

8.45-9.10 S17.1 When Communism Meets Brutalism: The AUA’s Critique of Production
Vanessa Grossman, Princeton University, USA

9.10-9.35 S17.2 Gravitas and Optimism: The Paradox of Brutalism in Skopje
Mirjana Lozanovska, Deakin University, Australia

9.35-10.00 S17.3 Bringing it All Home: Australia’s Embrace of Brutalism, 1955-75
Philip Goad, The University of Melbourne, Australia

10.00-10.25 S17.4 African Ethic, Brutalist Aesthetic: Vieira da Costa in Huambo
Ruth Verde Zein, Universidade Presbiteriana Mackenzie, Brazil
Saturday, June 21, Castello del Valentino

8.30-11.15 Room 9

Socialist Postmodernism Architecture and Society under Late Socialism
Track “Theoretical and Critical Issues”
Session Chair Vladimir Kulic, Florida Atlantic University, USA

8.45-9.10 S18.1 A Dialectic of Negation: Modernism and Postmodernism in the USSR
Richard Anderson, The University of Edinburgh, UK

8.10-9.35 S18.2 When Tomorrow Was Cancelled: Critique of Modernism in the 1970s
Daria Bochankova, Saint Petersburg State University, Russia
Andres Kurg, East Kunstakademia, Estonia

9.35-10.00 S18.3 The Friedrichstadt Palace
Florian Urban, Glasgow School of Art, UK

10.00-10.25 S18.4 Neither Style, Nor Subversion: Postmodern Architecture in Poland
Lidia Klein, Duke University, USA
Alicja Gzowska, Uniwersytet Warszawski, Poland

10.25-10.50 S18.5 Sources of Postmodern Architecture in Late Socialist Belgrade
Ljiljana Blagojevic, Univerzitet u Beogradu, Serbia

8.30-11.15 Room 10

The Third Life of Cities: Rediscovering the Post-industrial City Centre, Round Table
Track “20th Century”
Roundtable Chairs Davide Cutolo, Independent scholar, Germany
Sergio Pace, Politecnico di Torino, Italy

8.45-9.00 RT2.1 When Turin Lost Its Mythes
Cristina Accornero, Società Italiana per l’Organizzazione Internazionale (SIOI), Sezione Piemonte-Valle D’Aosta, Italy

9.00-9.15 RT2.2 The Case of Paris
Joseph Heathcott, The New School - New York, USA

9.15-9.30 RT2.3 Prague: Buildings, Spaces and People in its Rediscovered Centre
Petr Kratochvíl, Akademie věd České Republiky, Czech Republic

9.30-9.45 RT2.4 Turin to Naples Stopping in Milan: Urban Transformations Between Heritage and Theme Parks
Guido Montanari, Politecnico di Torino, Italy

9.45-10.00 RT2.5 Rediscovering a Port-City: Genoa’s New Waterfront
Luca Orlandi, Istanbul Teknik Universitesi, Turkey

10.00-10.15 RT2.6 A Return to Growth
Ted Sandstra, Independent scholar, Canada

8.30-11.15 Room 19

Architects, Craftsmen and Interior Ornament, 1400-1800
Track “Early Modern”
Session Chairs Christine Casey, Trinity College Dublin, Ireland
Conor Lucey, University of Pennsylvania - Trinity College Dublin

8.45-9.10 S19.1 Architecture Before the Architects: Building St Theodore’s Chapel of St Mark’s Basilica in Venice, 1486-1493
Maria Bergamo, Istituto Universitario di Architettura di Venezia, Italy

9.10-9.35 S19.2 Decoration in Religious Architecture of the Eighteenth Century in the South Eastern Part of Central Europe
Dubravka Botica, Sveuˇ cilište u Zagrebu, Croatia

9.35-10.00 S19.3 Architects of the Islamic Work and Phrasing Concepts in Geometry
Hooman Koliji, University of Maryland, USA
Mohammad Sharipour, Morgan State University, USA

10.00-10.25 S19.4 Architects, Craftsmen and Marble Decoration in Eighteenth Century Piedmont
Roberto Caterino, Independent scholar, Italy
Elena Di Majo, Independent scholar, Italy

8.30-11.15 Room 20

Architecture, Art, and Design in Italian Modernism: Strategies of Synthesis 1925-1960
Track “Representation and Communication”
Session Chair Daniel Sherer, Columbia University, USA

8.45-9.10 S20.1 “Fantasia degli Italiani” as Participatory Utopia: Costantino Nivola’s Way to the Synthesis of the Arts
Giuliana Altea, Università degli Studi di Sassari, Italy

9.10-9.35 S20.2 The Enchanted Rooms of Carlo Mollino: Confrontations with Art in a Company Town (1930-60)
Michela Comba, Politecnico di Torino, Italy

9.35-10.00 S20.3 The Logics of arredamento: Art and Civilization 1928-1936
Ignacio González Galán, Princeton University, USA

10.00-10.25 S20.4 The “Synthesis of the Arts” as a Critical Tool and a Necessity for Modern Architecture
Roberto Caterino, Seconda Università degli Studi di Napoli, Italy

10.25-10.50 S20.5 Gio Ponti’s Stile
Cecilia Rostagni, Politecnico di Milano, Italy
### SESSION 23

**Saturday, June 21, Castello del Valentino**

#### 14.00-16.45

**Room 9**

**Histories and Theories of Anarchist Urbanism**

**Track** "Theoretical and Critical Issues"

**Session Chair** Nader Vossoughian, New York Institute of Technology, USA

   Giorgio Gasco, Bilkent Üniversitesi, Turkey

   Łukasz Stanek, University of Manchester, UK

3. **15.05-15.30 S23.3** City of Individual Sovereignts: Josiah Warren’s Geometric Utopia
   Irene Cheng, California College of the Arts, USA

4. **15.30-15.55 S23.4** Architectural Avatars of the Revolutionary City
   Peter Minosh, Columbia University, USA

5. **15.55-16.20 S23.5** “Housing Before Street”: Geddes’ 1925 Plan for Tel Aviv and its Anarchist Disruption of the Dichotomy Between Top-Down Planners-Ideologues and Bottom-Up Urban Citizens
   Yael Allweil, Technion, Israel

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### SESSION 21

**Saturday, June 21, Castello del Valentino**

#### 14.00-16.45

**Room 6**

**The Architecture of State Bureaucracy: Reassessing the Built Production of (colonial) Governments**

**Track** "Questions of Methodology"

**Session Chairs** Johan Lagae, Universiteit Gent, Belgium

Rika Devos, Service BATir - Université libre de Bruxelles, Belgium

   Hyun-Tae Jung, Lehigh University, USA

   Daniel Opazo, Universidad de Chile

3. **15.05-15.30 S21.3** Architecture’s Red Tape: Governmental Building in Sweden 1964-72
   Erik Sigge, Kungliga Tekniska Högskolan (KTH), Sweden

4. **15.30-15.55 S21.4** Provisional Permanence. The NATO Headquarters in Brussels
   Sven Sterken, KU Leuven - LUCA Faculteit Kunst, Belgium

5. **15.55-16.20 S21.5** Para-State “Greyness” and the Frontier Headquarters in Tel-Aviv
   Martin Hershenzon, University of Pennsylvania, USA

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### SESSION 22

**Saturday, June 21, Castello del Valentino**

#### 14.00-16.45

**Room 7**

**Southern Crossings: Iberia and Latin America in Architectural Translation**

**Track** "Circulation of Architectural Knowledge and Practices"

**Session Chairs** Marta Caldeira, Yale University, USA

Maria González Pendás, Columbia University, USA

   Carlos Eduardo Comas, Universidade Federal do Rio Grande do Sul, Brazil

2. **14.40-15.05 S22.2** A vant-garde Crossings Between Italy, Argentina and Spain: from Gropius and Argan to Nueva Visión and Arte Normativo
   Paula Barriuso López, Universidade de Geneve, Switzerland

3. **15.05-15.30 S22.3** Shells Across Continents
   Juan Ignacio del Cueto Ruiz-Funes, Universidad Nacional Autónoma de México (UNAM)

4. **15.30-15.55 S22.4** Emili Blanch Roig and Modern Architecture: Catalonia and Mexico
   Gemma Domènech Casadevall, Instituto Catalán de Investigación en Patrimonio Cultural, Spain

5. **15.55-16.20 S22.5** Antonio Bonet’s Return to Spain
   Ana María León, Massachusetts Institute of Technology, USA
### Saturday, June 21, Castello del Valentino

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<td><strong>The Medium is the Message: the Role of Exhibitions and Periodicals in Critically Shaping Postmodern Architecture</strong>&lt;br&gt;Track: “Representation and Communication”</td>
<td>Véronique Patteeuw, École Nationale Superieure d’Architecture Lille, France&lt;br&gt;Lea-Catherine Szacka, École Nationale Superieure d’Architecture Paris LaVillette - Centre Pompidou, France</td>
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<td>S24.5</td>
<td>Image, Medium, Artifact: Heinrich Klotz and Postmodernism</td>
<td>Daniela Fabricius, Princeton University, USA</td>
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### Stanza dello Zodiaco

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<td>14.00-16.45</td>
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<td>Residency Patterns and Urban Stability: a Theory and Strategy for Republican Rome</td>
<td>Lisa Marie Mignone, Brown University, USA</td>
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<td>14.30-14.45</td>
<td>RT3.2</td>
<td>The Pompeii Quadriporticus Project 2013: New Technologies and New Implications</td>
<td>Eric Poehler, University of Massachusetts Amherst, USA</td>
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<td>14.45-15.00</td>
<td>RT3.3</td>
<td>Reconstructing Rhythm: Digital Modeling and Rendering as Tools for Evaluating the Play of Light and Shadow on the Parthenon</td>
<td>Paul Christesen, Dartmouth College, USA&lt;br&gt;Aurora McClain, University of Texas at Austin, USA</td>
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<td>15.00-15.15</td>
<td>RT3.4</td>
<td>The Urban Development of Late Hellenistic Delos</td>
<td>Mantha Zarmakoupi, National Hellenic Research Foundation (NHRF), Greece</td>
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<td>15.15-15.30</td>
<td>RT3.5</td>
<td>Classical Architecture, Town Planning and Digital Mapping of Cities: Rome AD 320</td>
<td>Lynda Mulvin, University College Dublin, Ireland</td>
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<td>RT3.6</td>
<td>Digital Modeling in the Sanctuary of the Great Gods on Samothrace</td>
<td>Bonna D. Wescoat, Emory University, USA</td>
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Along with sessions, keynotes, tours, a bookshop, a conference dinner and a closing reception, a series of additional side events are also planned. These include three workshops organized by members of the EAHN special interest groups, a lecture featuring some of the issues at stake at the 2014 Venice Biennale, a photographic exhibition's special opening, a journal presentation, a Meeting for the preparation of the EAHN themed conference in Belgrade (2015), and two EAHN business meetings.

**Wednesday, June 18**

**Castello del Valentino
Room 6**

09.00-13.00: *Urban and Architectural Imaginaries. Explorations in Photography, Film and Video*, coordinated by Miriam Paeslack (University of Buffalo, USA) and Anat Falbel (Universidade Estadual de Campinas, Brazil).

The Interest Group on Urban Photography, Film, and Video aims at assessing, contextualising, and theorising urban still and moving imagery. The group’s second pre-conference workshop provides a platform for critique and exchange of recent work on the urban and architectural image of the late 19th and early 20th century. While artists, journalists, and non-professional photographers have often focused on the city, the urban image has undergone far less scrutiny than the urban text and the city as subject matter in literature. The goal of this interest group is therefore not only to establish a scholarly platform for the urban photographic image of the nineteenth to the twenty-first centuries, but also to open a dialogue between disciplines such as visual studies, film studies, architectural history, urbanism/planning, human geography, anthropology.
Elements of permanence, or: the indifference of Modern Architecture. An Excerpt from the 14th Venice Architecture Biennale, coordinated by Manfredo di Robilant.

19 years separate the two advertisements above. The first, of 1936, shows, in its lower portion, a line of workers in a factory flooded with the sun thanks to a transparent façade. Consistently, the headline invites to “Let the spring in the firm”. The advertisement was produced by Nazi organization Schönheit der Arbeit ("Beauty of Labor"). The second, of 1955, shows youngsters who happily participate to a class thanks to the wide view on the idyllic landscape outside allowed by the transparent façade of their classroom. The advertisement was produced by Libbey Owens Ford Glass Company, based in Toledo, Ohio.

World War II, Holocaust, nuclear bombings on Japan, war in Korea and beginning of the Cold War took place in the time lapse between the two images. In the field of architecture major processes took place during the same years, such as Reconstruction in countries hit by the war, as well as the spread of International Style in America. Wright’s Fallingwater, Le Corbusier’s Unité d’Habitation and Ronchamp, Johnson’s Glass House, Mies van der Rohe’s Farnsworth House were constructed also in the same years. By converse, the two ads insinuate that the same element of architecture went unchanged in the way it was presented, perceived, praised. Is this just a triggering case, or is it a demanding symptom of how the meaningfulness and thus the active role of architecture in face of modernity has been overestimated by a growing community of architects and scholars who were, and are, interested in emphasizing the discipline’s role? Should the two images warn that complex narratives on architecture always run the risk of hermeneutical redundancy, even when they are based on philological search for sources? Shouldn’t the building, dissected like a body in an anatomy table and re-conducted to the bare evidence of its fundamental elements, simply suggest that things are what they are?

This talk presents one of the introductions to the “big book” published along with the 14th Venice Architecture Biennale, directed by Rem Koolhaas and dedicated to Fundamentals – the elements of architecture.
news and organizing events and projects. They also allow all members to find, and then connect to, other researchers working in their own fields of interest. During this Meeting group leaders, the web team and other participants will discuss the future aims and ambitions of the Interest Groups, together with the development of the digital infrastructure of the Groups Pages.

**Ristorante “Il Barbagusto”, via Belfiore 36, Turin**

**19.30-21.00: Architectural Theory Review: Journal Presentation** by Jennifer Ferng (The University of Sydney, Australia)

An informal get-together to introduce the journal Architectural Theory Review (published by Taylor & Francis) to a wider European audience. Our aim is to solicit top-quality essays from early career researchers and senior scholars in the field. Dr. Jennifer Ferng will be on hand to explain the journal’s international outreach and to answer any questions about the submission process. Upcoming special issues will focus on the themes of colour (19.2) and violence (19.3). This event is open to all and individuals should be prepared to cover the cost of their own beverages.

**Galleria Caracol, via Saluzzo 23, Turin**


The exhibition explores the residential architecture built for the middle classes in Turin between the mid 1940s and the early 1980s. This urban residential stock played a fundamental role in the processes of growth and transformation of the city during the second half of the 20th century and had a central part in facilitating the access of the middle classes to better living conditions, modernity and comfort. The exhibit shows the result of a collective research conducted over the last three years on the forms, times and geographies that characterized the shaping of this residential stock and aims at observing this ordinary landscape through a plurality of different perspectives adopting a narrative that is strongly supported by the photographic enquire, as well as by the use of thematic maps and analytical representations.

**Saturday, June 21**

**Castello del Valentino**

**Room 10**


In 1925, the Oslo Architects’ Association initiated an ambitious collection of architectural models, drawings and photographs, intended to show the best of Norwegian modernism. Circulating actively in the 1920s and 30s, the collection later fell into oblivion. In 2013, parts of the collection was restored and shown again in Oslo. This book tells the remarkable story of a forgotten collection and its afterlife, exploring at the same time the scale model as a mass media of modern architecture.
Tours

As part of the bi-annual Conference, EAHN offers a vast array of study tours in Turin and its vicinity that are open to conference attendees and the general public.

Tours will be led by over 30 guides, recruited among architectural and urban historians, local practising architects and structural engineers, EAHN committees’ members and conference convenors, independent scholars, Faculty members and residents who will be kind enough to open their private homes’ doors to the visiting public.

Starting from Carlo Mollino’s Teatro Regio, the venue of the conference’s opening address, it will be possible to choose among a set of 21 tours, 12 of which have been arranged thematically and typologically into 4 threads (“Archival Sources for Architectural & Urban History”; “Legacy of Turin’s Industrial Past”, “The City on Display”, “20th century Landmarks”). Whereas the majority of tours (lasting 2 to 5 hours) are devoted to Turin, embracing a wide spectrum of architectural and urban episodes of this city’s fabric, from its ancient origins to its most recent developments, post-conference longer (lasting 1 to 2 days) tours will head towards the surrounding region, to Olivetti’s Ivrea, the medieval settlements of Val di Susa, and the other Piedmontese centres of Baroque architecture, from Venaria Reale to Chieri, Carignano, Mondovì and the Canavese.

Michela Rosso
Conference General Chair EAHN 2014
The current Teatro Regio is located on the site of a previous royal theatre built between 1738 and 1740 to a design by Benedetto Alfieri and destroyed by a fire in 1936. An open competition launched that same year and won by architects Aldo Morbelli and Robaldo Morozzo della Rocca formally requested that the theatre would be reconstructed within the surviving perimeter walls of the original mid 18th century building. Nevertheless, due to the beginning of the war this project was not carried out. Moreover, Morbelli's premature death along with the necessity to contain costs eventually led the City to commission the project to Carlo Mollino and engineer Marcello Zavelani Rossi, soon to be joined by Carlo Graffi and Adolfo Zavelani Rossi. The design, defined between 1965 and 1966 and completed in 1973, succeeded in integrating the pre-existing construction with the new one by detaching the theatre from its 18th century structure and adding two elevated symmetrical wings. The winding profiles of the two lateral fronts, the star patterns of the bricks on one of the two side facades, alluding to similar features of the baroque Palazzo Carignano’s courtyard nearby, the flamboyant foyer with its floors connected by escalators, flights of stairs and walkways, the combination of the purple carpets, prosenium and vault with the red seats and walls are among the most distinctive signs of Mollino’s opera theatre. In addition to illustrating the history of the design process the visit will concentrate on the building’s structural conception and on its more recent transformations based on the design by architects Roberto Gabetti and Aimaro Isola.

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The collections of the Archivio di Stato di Torino guarantee the survival of a series of important funds related to the history of Turin and its architectures. Housed in two historical buildings (Juvarra’s 1720s State Archives, right in front of the Teatro Regio, and Giuseppe Talucchi’s 1820s S. Luigi Gonzaga Hospital) deserving a visit in themselves, the Archives are rich both in documents related to the evolution of the Savoy State from the Middle Ages to the birth of the Italian nation in 1861, and in other collections related to architectural and urban history down to the present day (maps, family funds and, for the 20th century, archives of institutions, of architects, of publishers - such as Einaudi - , of industrial firms). Our visit will concentrate upon Juvarra’s build-
Tour Torre Littoria, built by the Savignano steelworks on a design by architect Armando Melis and engineer Giovanni Bernocco, clearly shows the authors’ acknowledgement of an updated modernist vocabulary. Alternative polemical designs were also published by a group of local rationalist architects in the pages of the modernist magazine La Casabella, then directed by Giuseppe Pagano and Edoardo Persico. Following these polemics, a competition was launched for the reconstruction of the second section of the street stretching from piazza San Carlo to the 19th century piazza Carlo Felice. It is here that totalitarianism found some of its most emblematic expressions: the distinctive architectural vocabulary displayed in piazza C.L.N., conceived by the Roman architect Marcello Piacentini, was soon to become a veritable trademark of the Italian Fascist regime. The tour will include a visit to the panoramic Torre Littoria and photo opportunities at a number of other sites.

**T5 Guarini’s San Lorenzo**

**Tour leaders:** Roberto Caterino; Maurizio Gomez; Susan Klaiber
13.00-15.00

Emblem of complexity and, for some (such as Francesco Milizia), of departure from architectural common sense, the church of San Lorenzo by Guarini Guarini will be examined as a tour-de-force in design, construction and decoration. Specific attention will be given to Guarini’s approach, as a Theatine priest, to the design of a church of his own Order. A discussion of the choice and provenance of the colored marbles that are used throughout the lower levels is also in program, as well as a presentation of the composite structures (iron ties, carpentry, masonry vaults) at clerestory level that allow for the mise en scene of the fragile supports (three-dimensional arches, freestanding columns) that frame the great void created by Guarini at the ground floor.

**T6 Antonelli and the 19th century City: the Mole and the Vanchiglia Neighbourhood**

**Tour leader:** Filippo De Pieri
13.00-15.00

An apparently ordinary residential neighbourhood and a truly exceptional building mark the two extremes of Alessandro Antonelli’s challenging designs at the boundaries of the historic city. The construction of the neighbourhood of Vanchiglia was promoted in 1844 by a group of private developers led by Antonelli himself. The scheme was supported by some ambitious planning proposals that aimed at no less than overturning the prevailing patterns of residential expansion. The operation partly failed but the area still hosts some of the finest examples of Antonelli’s residential architecture, most notably the house the architect built for himself at the corner between corso San Maurizio and via Vanchiglia. The Mole was initially designed for the Jewish community as the first synagogue to be built in the city (1863), but when it was completed, in 1908 and two decades after the death of its architect, it had become something else entirely: the world’s tallest masonry building and an unlikely symbol of municipal pride. The tour also includes the ascent to the Mole’s cupola (not advised for visitors subject to mobility impairment).

**Friday, June 20**

**T7: Stupinigi**

**Tour leaders:** Roberto Caterino; Edoardo Piccoli
12.45-15.30
(Packed lunch provided)

Hunting lodge turned into summer residence for the court, Stupinigi owes its fame to the “open architecture” (Pommer) of its central pavilion, designed by Filippo Juvarra, and to the ingenious, fractal-like plan extending into the countryside, developed by later architects into a maze of apartments, secondary buildings, and rustici. The rustici, an expanded version of the Palladian barchesse, were essential to the vast estate surrounding the Residence - owned by the Ordine Mauriziano, a chivalric order under the control of the House of Savoy. The appartamento di Levante, reopened after restoration in 2012, and a showcase for the principles of 18th century distribution, will be the focus of our visit of the interiors.

**T8 The Architectural Library & The Archive of Carlo Mollino**

**Track:** “Archival Sources for Architectural & Urban History”

**Tour leader:** Sergio Pace
13.30-14.30

Since the 1950s, the Architectural Library and Archives of the Politecnico di Torino have represented one of the most prominent sources in Italy for the study of architectural and urban cultures. The Library houses an outstanding collection of rare books, either coming from private libraries - as the case of Carlo Mollino or Giulia Veronesi - or resulting from the patient acquisition of valuable works: among others, the series of volumes dedicated to national exhibitions, international and universal, set up in Italy and abroad in the 19th and 20th centuries is particularly noticeable. The Archives of Architecture contain an extraordinary wealth of paper and digital documents, especially related to the architectural culture of the contemporary age in Turin and Pied-
directed by engineer Vittorio Bonadè Bottino was only submitted to the city in 1938 and approved in 1942. In the mid-fifties the need to expand the production led to the decision to double the entire facilities: in the district located on the south side of corso Settembrini the new Mirafiori Sud factories were built, and only a few years later two other impressive buildings for mechanical processing were added. The complex also included structures designed by the engineer Pier Luigi Nervi: between 1954 and 1963 his construction company built the Nuovo Ampliamento Nord, parallel to the runway test vehicles, the buildings of Ampliamento Officine Principali and the Trattamento Materiale Gerggio, the forges, the so-called DEA expansion and the water tank, located in the south side of the same factory. A considerable effort was also addressed by Fiat to the implementation of the social services both as the direct integration of the industrial areas as well as more complex operations in the housing field and its related services: from 1949, in Turin and other towns, 12,000 apartments were built, with surface areas ranging from 56 to 142 sqm. In 1952, Fiat started the construction of a much larger district in the vicinity of the Mirafiori plant, however only in 1954 the company, in coincidence with the construction of Mirafiori Sud, decided to start a proper housing plan, parallel to the public intervention.

Tours

T9 The Mirafiori Fiat Plant and its Residential Neighbourhood
Track: “Legacy of Turin’s Industrial Past”
Tour leaders: Alberto Bologna, Rita D’Attorre, Cinzia Gavello
12.45-15.00
(Packed lunch provided)

Already since 1936, the Fiat board had discussed the construction of an alternative plant to Lingotto. The model was that of the Ford factories in the US where the advantages of single-storey buildings had been extensively tested. Although the site was opened in 1937, the design drawn up by Fiat Servizio Costruzioni

T10: Torino Esposizioni
Track: “The City on Display”
Tour leaders: Mario Alberto Chiorino
13.00-14.30

In 1936 Ettore Sottsass Sr. (1882-1953) wins the competition for a new Fashion Hall at the south end of the Valentino Park. Completed in 1938, the building is a clear expression of rationalism. After the war, the structure undergoes several transformations. In 1948 the central pavilion is replaced by a hall with two sides galleries closed at one end by a semicircular apse designed by Carlo Biscaretti di Ruffia to be used as a showcase for Turin’s automobile industry. The roof structure is designed by the Italian engineer Pier Luigi Nervi. The hall represents the first concrete possibility for Nervi to apply the principles of structural prefabrication, unifying, in a single large-scale vaulted structure, his highly personal use of ferro-concrete with the extensive use of corrugated pre-cast units. Inaugurated on 15 September 1948 and publicized as “the most beautiful building ever built in Italy”, the Salome B attracts the attention of the specialized international press as early as 1949, when it appears on the cover of La technique des travaux. In 1950 Nervi adds a rectangular pavilion covered by a ribbed vault with precast elements. In 1959 another Italian engineer Riccardo Morandi adds an underground pavilion, a pre-stressed concrete rhomboidal latticework, supported by inclined struts. Further modifications for the 2006 Winter Olympics have made Sottsass’ rationalist design almost illegible.

T11 The Building Site of the New Region’s Headquarters
Tour leaders: Carlo Micono; Andrea Spinaci; Fabio Piovesana
13.00-15.00

The tour will explore the construction area of the new Regione Piemonte offices and facilities, part of a master plan aimed at the redevelopment and regeneration of a 317,350 sqm area including the former site of the aeronautical company FIAT Avio and the Rete Ferroviera Italiana (Italian Rail Network), comprised between the railway tracks, Lingotto, via Nizza and via Passo Buole. With its 205 metres and 42 floors above ground, on a design by Fuksas Associati further developed by AI Engineering Group, this tower – so far the tallest in Italy – will be able to accommodate 2,600 employees and over 2,000 visitors.
**Saturday, June 21**

**T12 Borgo Medievale**

**Track:** "The City on Display"

**Tour leader:** Elena Dellapiana

12.45-13.30

Conceived for the Art History section of the Italian General Exhibition of 1884, the Borgo Medievale is an anthology of its 15th century Piedmontese architecture, reconstructed so as to give shape to a coherent whole: a fortified village and a castle towering it. The project, promoted by a group of historians, men of letters, artists and architects for whom the study of the medieval remains of Piedmont, Liguria and Valle d'Aosta was not merely a leisurely occupation: Giuseppe Giacosa, Vittorio Avondo, Riccardo Brayda and especially Alfredo D'Andrade, a painter and restorer of Portuguese origins whose survey of Piedmont's smaller towns provided the scientific basis for this initiative. Compared to previous exhibitions of the same period, this one stands out not only for its historical precision and systematic insistence on a defined place and time, but also for the decision to provide a scenario for the results of the research, breaking down the barriers between archaeological investigation and re-creation of the past.

**T13 Castello del Valentino: the Noble Apartments and the charpentes à la française**

**Tour leaders:** Valentina Lombardo, Clara Bertolini; Marco Trisciuglio

12.45-13.30

As congress venue, and as seat of the Architecture school of Turin Polytechnic, the Valentino Castle will be freely roamed by everyone. This guided tour will provide - for a privileged few! - an in-depth reading of the piano nobile late 17th century twin apartments (for the Queen Regent and for the Prince respectively), and an exclusive visit to the roofs. Visitors will appreciate how the dynastic ties between the Dukes of Savoy and Bourbon royal family are readable in clear letters in the apartments' stucco and fresco decoration, and in more constructive terms in the timber structures of the roofs. The two roofs of the pavilions towards the city are unique examples, in Italy, of 17th century Larch timber-frame construction, inspired by contemporary French examples. The wooden frame was surveyed, studied with dendrochronology and painstakingly restored in the late 1980s, ensuring the conservation of the integrity of the original elements: the tour includes a presentation of this restoration and an assessment of its results, after twenty years.

**T14: Lingotto, Carpano and Moi**

**Track:** "Legacy of Turin’s Industrial Past"

**Tour leader:** Sergio Pace

11.30-13.30

(Packed lunch provided)

Since its inauguration in the 1920s up to today, Fiat Lingotto has lived many lives and probably for this reason it is regarded as the most relevant example of modernist as well as contemporary architecture in Turin. As the first factory for the production of cars to be built according to the principles of the scientific management by a team of engineers guided by Giacomo Matté Trucco, Lingotto was soon to become an icon of modernist architecture, as testified by its publication in L’Esprit Nouveau. As the largest relic of Turin’s industrial past, after the end of the manufacturing activities in 1982, Lingotto was turned into a multi-purpose centre of national relevance. The large reconversion project, drawn by Renzo Piano, was accomplished in 2002 with the inauguration of the Pinacoteca Giovanni e Marella Agnelli. In most recent years, on the occasion of the 2006 Winter Olympics, the area surrounding Lingotto has been the object of a further metamorphosis. Besides the former railway tracks, replaced by a pedestrian walkway signalled by a big red arch designed by a team led by Benedetto Camerana, other changes have taken place in the site of the former Mercati Generali (Moi), a masterpiece of rationalist architecture of the 1930s transformed into the commercial core of the new Olympic Village. In the meanwhile, along Via Nizza, other former industrial plants have been recently occupied by new activities: in particular, a project of Negozio Blu Architetti Associati redesigned the former Carpano vermouth distillery as the home of the food company Eataly, bringing new life to the whole neighbourhood.

**Sunday, June 22**

**T15 Liberty & Neoliberty**

**Track:** "20th-century Landmarks"

**Tour leader:** Caterina Franchini

9.00-13.00

The notoriety of the Bottega d’Erasmo built in Turin between 1953 and 1956 to a project by architects Roberto Gabetti and Almaro Isola is linked to the polemics that accompanied its publication in 1957 in the pages of Casabella-Continuità then directed by Ernesto N. Rogers. The debate spread as far as to involve the British critic Reyner Banham and led to a term being coined by Paolo Portoghesi to define this work: Neoliberty. The tour will
include visits to buildings of early 20th century architects such as Pietro Fenoglio, Raimondo d’Aronco and Pietro Gribodo, representatives of the so called Liberty, the distinctive Italian version of Art Nouveau that was to provide an alternative to the well established practices and codes of late 19th century historicism. Moreover the tour will continue to a small group of selected buildings of those architects active in Turin in the 1950s, such as Sergio Jarettì and Elio Luzi, the Milanese architectural firm of Bbpr and the aforementioned Gabetti & Isola, who by way of their works had raised the problem of abandoning the modernist legacy by restoring the continuity with a tradition founded on exquisite craftsmanship and a sophisticated research into building techniques and materials. The tour will include visits to one of the apartments of Bottega d’Erasmo complete with the original 1950s furniture by Gabetti & Isola.

**T16 Italia 61**

**Track:** “The City on Display”

**Tour leaders:** Giacomo Beccaria; Giovanni Comoglio

9.00-12.30

A committee entrusted to draw a plan to celebrate the first centenary of the Italian Unity was established since the Autumn of 1959. The area between the river Po and corso Ventimiglia, originally destined to host a public park according to the City Master Plan of 1956-1959, was instead chosen to house an extensive programme of new constructions and public exhibitions. Besides the two main buildings of “Italia 61”, Pier Luigi and Antonio Nervi’s Palazzo del Lavoro and Annibale and Giorgio Rigotti’s Palazzo a Vela, the plan included the 19 pavilions designed to house the exhibition of the Italian Regions, an illuminated fountain, a monorail track, a cable car to the surrounding hills of Cavoretto and the so called Circarana built by the Fiat Servizio Costruzioni and designed for the projection, on a circular screen, of a film about Italy realized according to the most updated technology of Walt Disney. Soon to be regarded for many years as incongruous objects in the surrounding urban fabric, with the 2006 Winter Olympics the buildings of “Italia 61” have enjoyed a revival of interest, albeit of a paradoxical sort.

**T17 Architectures of Carlo Mollino**

**Track:** “20th-century Landmarks”

**Tour leaders:** Daniele Campobenedetto; Fulvio Ferrari; Napoleone Ferrari

14.00-18.30

The exuberantly versatile and prolific Carlo Mollino, architect and designer, but also rally driver, stunt flier, skilled skier and celebrated photographer, was born in Turin in 1905, the only child of the engineer Eugenio. In this city he attended the Regia Scuola Superiore di Architettura, later to become the Faculty of Architecture of the Turin Polytechnic, where he received his degree in 1931. The tour will start from the guided visit to the interior of the architect’s reconstructed private residence overlooking the river Po and will then head towards his famous projects built in Turin since the 1950s: the Rai Auditorium (1950-1953) designed with Aldo Morbelli and renovated in 2006 on a much debated design by Benedetto Camerana; the Chamber of Commerce (1965-1973), winning entry of an open design competition that was launched in 1964 whose project was signed with Carlo Graffi, Alberto Galardi and Antonio Migliasso; the exterior of the new Teatro Regio commissioned to Mollino and Zavetani Rossi by the City Council in the mid sixties and inaugurated in 1973. The tour will end in the interiors of the Black and White Lutrario dance hall of 1959, probably one of Mollino’s most emblematic works, where the theme of the sinuous line pervades the entire project, from the narrow curved corridor of the entrance to the circular space of the hall, from the wall’s mosaics to the lighting and wrought iron railings of the galleries.

**T18 From Spina Centrale to Scalo Vanchiglia**

**Track:** “Legacy of Turin’s Industrial Past”

**Tour leaders:** Guido Montanari; Subhash Mukerjee

9.00-16.00

It is on “Viale della Spina” (backbone), resulting from the covering of the obsolete railway tracks, that one can find the most blatant signs of Turin’s recent dramatic changes. In fact here is the place where in a few years’ time a number of vacant industrial sites have undergone a metamorphosis that has left deep traces in the surrounding urban fabric. The history of “Viale della Spina” coincides with the history of Turin’s Master Plan drawn by architects Vitorio Gregotti and Augusto Cagnardi (1995). At the time of its conception, following the crisis of the manufacturing industry, the plan was entrusted with many of the hopes to re-launch Turin and re-discuss its world wide established reputation as a “company town”. The visit will cover the recently reconverted industrial areas of the “Spina”, numbered 1 to 4 from south to north including the 19th century buildings of Officine Grandi Riparazioni and the former Carceri Nuove, the new railway station of Porta Susa and the tower designed by Renzo Piano, the district of the former steelworks of Fiat, Michelin, Savigliano and Paracchi and the service structure of the Environment Park, the new public park.
of the river Dora and the Church of Santo Volto by Mario Botta. The tour will then head towards northeast, to the vibrant neighbourhood of Vanchigliria, comprised between the river Dora and corso Regina Margherita. The area, including the former sites of the bilgas company and the now abandoned rail yards, was the object of an international competition launched by the University of Turin that led to the recently inaugurated Law and Political Sciences campuses based on a design signed by Foster and Partners and further developed by Benedetto Camerana, Tecnimont, Mellano Associati, Studio Incis and Giugiaro Design.

**T19 A Pathway to the Middle-Ages: the Entrance to the Val di Susa**

**Tour leaders:** Alessandro Tosini; Andrea Longhi
9.00-18.00 (Lunch included)

Legend, literature and architecture mix together in Val di Susa. The strata francigena, leading to the great western Sanctuaries of Christendom, passed through this narrow alpine valley: this territory was the setting of Charlemagne's victory over the Lombard army, as narrated in Alessandro Manzoni's Adelchi. A short trip to Avigliana will show the various architectural types (Town Hall, houses of burgars and merchants, churches), which characterized the life of a late medieval and early modern settlement on a main trade route, controlled by the castle. The sight which can be enjoyed from the defensive structure (now ruined, yet still impressive) invites the visitor towards the Sacra di San Michele (the Abbey of St. Michael) and its millennial history: founded in the Second half of the 10th century, it underwent a long sequence of transformations until Alfredo De Andreade's restorations at the end of the 19th century, and even beyond. The path along Val di Susa religious heritage is completed by the visit to the church and hospital of the Antoniani canons, Sant'Antonio di Ranverso, one of the best examples of 15th century Gothic architecture in Piedmont.

**T20/Day 1 Re|Visiting Piedmontese Baroque Architecture**

**Tour leaders:** Susan Klaiber; Pino Dardanello; Edoardo Piccoli
9.00-18.00 (Lunch included)

This two-day tour draws on the conceptual and actual itineraries through Piedmont of scholars such as Brinckmann, Wittkower, Pommer, and others. Beginning with the “Crown of Delights” encircling Turin – the Savoy suburban residences – the monuments of Piedmontese Baroque architecture dot the region surrounding the capital with impressive achievements by architects such as Ascanio Vitozzi, Carlo and Amedeo di Castellamonte, Guarino Guarini, Michelangelo Garove, Filippo Juvarra, Bernardo Vittone, Benedetto Alfieri, and Francesco Gallo. These buildings range from rich churches and palaces for court figures through spectacular parish or convent churches achieved with modest means to representative town halls or charitable hospitals. Characterized by Pommer as ‘open architecture’, the works embody issues of patronage, design, and theory that intrigued scholars such as Brinckmann, Portoghesi, and Wittkower. Featuring key monuments with special attention to historiographic issues such as critical fortune, problematic attributions, or lacunae in the literature, the tour also focuses on new discoveries and interpretations of recent decades based on restorations, archival finds, and methodological shifts. Suitable as an introduction to the Baroque architecture of the region or for a renewed critical assessment, the tour aims to address both casual and specialist interests.

**Re|Visiting Piedmontese Baroque Architecture pursues themes discussed in the Eahn 2014 roundtable Piedmontese Baroque Architecture Studies Fifty Years On; attendance at the roundtable, however, is not required for tour participation.**

The first day goes north of Turin to the Canavese district. Visits include the royal residence at Venaria Reale and other churches by Vittone.

**Monday, June 23**

**T20/Day 2 Re|Visiting Piedmontese Baroque Architecture**

**Tour leaders:** Susan Klaiber; Pino Dardanello; Edoardo Piccoli
8.30-17.30 (Lunch included)

The second day of the tour heads south of Turin toward Mondovì, the sanctuary at Vicoforte and a number of exquisite churches by Vittone.

**T21 Olivetti Builds: the Case of Ivrea**

**Track:** “20th-century Landmarks”
**Tour leaders:** Patrizia Bonifazio; Gaia Caramellino; Nicole De Togni; Francesca Giliberto
8.30-17.30 (Lunch included)

The history of Ivrea is indissolubly related to the history of its industry, the Olivetti, a leading typewriters’ manufacturer since 1908. Through the direction and then the Presidency of Adriano Olivetti, this small Piedmontese town has lived since the early 1930s an unparalleled phase
of development marked on one side by the transformation of the production and on the other by an intense season of design activities and sociological surveys involving an impressive number of architects, designers and planners, as well as intellectuals and technicians. During the second half of the 20th century, through the debates inaugurated by Adriano Olivetti’s *L’Ordine Politico delle Comunità* (1945), the construction of Ivrea started to be regarded as the icon and manifesto of the communitarian policies: Ivrea’s buildings hosting the Olivetti facilities and plants became the testing ground of an unprecedented experiment in design and urbanism where the architectural culture was tightly interwoven with the ideal of a community.

In most recent years, characterized by further changes in the company’s structure, the culture of the factory and its architectures still remain the focus of the renovation policies of Ivrea, as exemplified by the recent candidature of this town to the UNESCO World Heritage list. Visits to the main industrial buildings, the Olivetti facilities, the social services and the residential neighbourhoods will serve as an introduction to the most significant moments of the construction of the city, as well as to the encounter between the entrepreneurial culture and the coeval Italian architectural and urban discourse. Visits to the Associazione Archivio Storico Olivetti and the Archivio Nazionale del Cinema di Impresa, will complete the tour.

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Organisation

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