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**EUROPEAN  
ARCHITECTURAL  
HISTORY  
NETWORK**

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**COLOPHON**

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Front Cover:  
Air view of the Ljubljana city center along the riverbanks  
Photograph: Ljubljana Tourist Board Archive

**CORRESPONDENCE**

Comments are welcome.

EAHN  
c/o Research Centre for Modification,  
Intervention and Transformation, @MIT  
Technical University Delft  
Faculty of Architecture  
P.O. Box 5043  
2600 GA Delft  
The Netherlands

[eahn.office@gmail.com](mailto:eahn.office@gmail.com) [email]  
[www.eahn.org](http://www.eahn.org) [url]

**PRESIDENT**

Christine Mengin

**VICE-PRESIDENT**

Rob Dettingmeijer

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Mestni trg square, Ljubljana, with Town Hall (Gregor Maček Sr., according to designs by Carlo Martinuzzi, 1717–19) and Fountain of the Three Carniolan Rivers (Francesco Robba, 1743–45) Photograph: Damjan Gale

With the first issue of its newsletter, the European Architectural History Network is taking the next step in becoming an organization which will stimulate the study of architectural history across all kinds of borders: political, disciplinary, professional and institutional.

Europe’s built environment includes some of the most beautiful cities and buildings of the world; fortified reminders of a violent history as well as modern dwellings signifying domestic tranquility; planned and unplanned cities as well as cultural landscapes.

Studying the built environment in Europe implies transcending political boundaries in order to provide new insights into European identity, an identity whose visual continuity is often overlooked by European themselves when they stress local, regional, or national differences. Architectural history has too often been instrumentalized for the construction of national identities. A European identity, by contrast, has no fixed borders and is defined precisely through its unlikely combination of different people, different languages and different beliefs. On the one hand, European architectural traditions are not confined to Europe, but have informed architectural practice elsewhere in the world. On the other hand, scholars from other parts of the world participate in defining the contours of the European architectural identity.

Even if Europe never becomes a superstate, transmitting and diffusing knowledge regarding the history of its architecture may be an inspiration in designing its future.

Those studying architectural history also need to cross disciplinary borders. Particularly when we want to understand fully the role of architecture in defining European culture, we must pass into the territory of other disciplines. Architectural history is (or at least should be) part of architectural design, urbanism, social geography, and planning, as much as it is an important part of the disciplines of art history and archaeology.

So what started almost four years ago as the vision of a handful of scholars, open to all people of goodwill, developed into the idea of founding an independent organization in Paris in 2005. The European Architectural History Network hopes to cooperate with other organizations sharing similar goals. It also wants to transgress institutional boundaries and construct bridges between the different aspects of architectural history as it is practiced in schools of architecture, art historical and archaeological institutions, and organizations seeking to preserve our architectural heritage. It now has grown into a network of over 500 scholars connected at the very least through this newsletter: a newsletter produced by an editorial staff consisting of six different nationalities and an increasing number of correspondents already representing 21 countries.

And together we shall continue, step-by-step, to build the European Architectural History Network into a reliable, recognized and respected clearinghouse of information and knowledge for architectural history and its related disciplines.

Christine Mengin  
President

Rob Dettingmeijer  
Vice President



**New EAHN Secretariat Opens in Delft**

The EAHN now benefits from a professional staff member, thanks to the support of the dean of the School of Architecture at the TU Delft, Wytze Patijn, to the generosity of the Delft research institute @MIT and its director Marc Visser, and to the efforts of EAHN committee members Jan Molema, Ivan Nevzgodin and Karin Theunissen. Isabel van der Zande will assist committee members with planning conferences and study tours, newsletter production, web maintenance, and other tasks.

The opening of the Delft secretariat is a milestone in the development of the organization: for the first time the EAHN can rely on the services of a salaried employee one day per week in addition to the volunteer work done by committee members alongside their own jobs and scholarship. We welcome Isabel to the EAHN, and look forward to a long and fruitful collaboration with her.

**EAHN Third Annual Business Meeting**

Leuven, 8–10 February 2008

The third annual business meeting of the EAHN committee will take place in Leuven from 8-10 February 2008, hosted by committee member Hilde Heynen of the Catholic University, Leuven. Comments and suggestions from the general membership for inclusion in the agenda may be sent to Christine Mengin at Christine.Mengin@univ-paris1.fr by the end of January. General members are also cordially invited to attend the meeting: please contact Isabel van der Zande at eahn.office@gmail.com as soon as possible, but no later than 15 January, if you would like to attend.



Aula TU Delft (1959–66)  
Van den Broek en Bakema  
Photograph: Reto Geiser



Grote Markt, Leuven  
© Belgian Tourist Office



## **Transfer and Metamorphosis: Architectural Modernity Between Europe and the Americas 1870–1970**

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

26 June–29 June 2008

Organized by the EAHN committee member Professor Dietrich Neumann of  
Brown University together with Professor Andreas Tönnemann of the ETH  
Zurich, this conference will consider Europe and the Americas as a continuous  
and highly productive space of architectural communication. It seeks to  
elucidate the processes of assimilation and modification that happened to forms,  
ideas and concepts of architectural modernity during their transfer from one  
continent to another.

Some areas of these processes are relatively well known. Figures such as William  
Lescaze, Richard Neutra, Walter Gropius or Ludwig Mies van der Rohe stand  
for a European presence in the architecture of North America, while European  
“Amerikanismus” introduced issues of high-rise building and urban growth,  
mass production and prefabrication to the architectural debates. The conference  
would like to broaden the view beyond such established phenomena to include  
the period of political consolidation and economic growth on both continents  
after ca. 1870 and the postwar period before the growing impact of globalization  
on architectural practice. The less known contacts between Mediterranean coun-  
tries and Latin America also deserve attention. The conference will seek to reach  
beyond the transfer of formal or functional ideas and consider the entire field of  
architectural history and theory, as well as the rich conditions of architectural  
production.

The European Architectural History Network thanks the ETH Zurich for the  
opportunity to be involved in organizing “Transfer and Metamorphosis”.  
Committee members will offer a presentation of the EAHN at the conference,  
including discussion with conference participants regarding the network’s  
future development.

For further information, visit  
[http://www.gta.arch.ethz.ch/d/  
veranstaltungen/veranstaltungen.  
php?id\\_veranstaltung=358](http://www.gta.arch.ethz.ch/d/veranstaltungen/veranstaltungen.php?id_veranstaltung=358).

New York City  
gta Archiv/ETH Zürich  
Nachlass Werner M. Moser





## EAHN Seeking Correspondents

The EAHN Newsletter is seeking additional correspondents to provide listings of local, regional and national events in architectural history every three months.

Correspondents are sought for the following countries: Albania, Belarus, Bulgaria, Croatia, Czech Republic, Denmark, Finland, Hungary, Iceland, Ireland, Latvia, Luxembourg, Norway, Russia, Slovakia, Slovenia, Ukraine.

Nominations and self-nominations for correspondents from these countries are most welcome. Please send nominations to the Correspondent Editor at [eahn.newsletter@gmail.com](mailto:eahn.newsletter@gmail.com), and provide an e-mail address for contact.

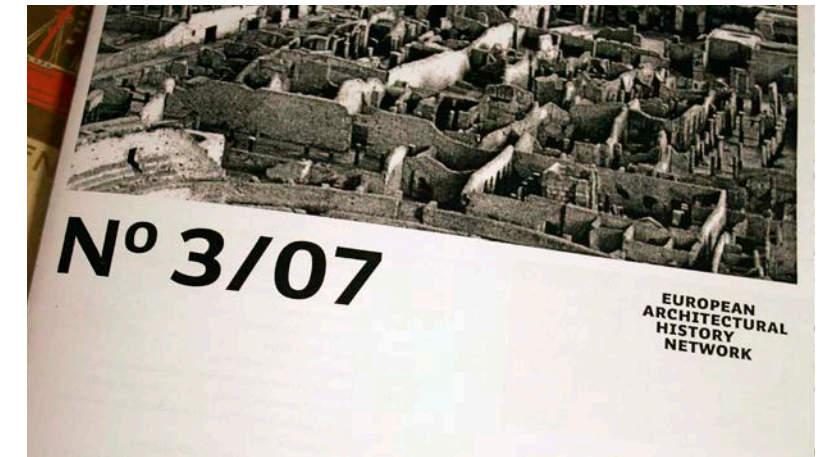
## Travel Report: Ljubljana

The first study tour organized by the EAHN, to Slovenia from 7–9 July 2006, was a tremendous success. During the three-day trip, participants discovered the rich architectural legacy, both urban and rural, of Ljubljana and its surroundings.

Thanks to Breda Mihelič, a researcher affiliated with Ljubljana's Urban Institute and professor of architectural history at the University of Primjorska, and to Carmen Popescu, member of the EAHN committee, those attending the trip benefited from visits led by scholarly authorities and were able to meet Slovenian colleagues.

The full program began with a brilliant contextualization of Ljubljana's urban and architectural history, from the Roman wall through the medieval and Baroque heritage of the capital city, all viewed in subsequent visits. As soon as touring began, we were introduced to the key figure of modern Slovenian architecture, Jože Plečnik. We toured his house, now transformed into a museum, and visited Plečnik's National Library and several of his urban design projects under the erudite guidance of Gojko Zupan from the Slovenian Ministry of Culture. The next day, we saw Plečnik's market, the art nouveau district, apartment buildings built between the two wars, as well as designs implemented

Correspondents' events listings will appear in future issues of the EAHN newsletter  
Photograph: Reto Geiser



The EAHN tour group in front of the Semeniška palača [Seminary Palace], Ljubljana (Carlo Martinuzzi, 1708-14, with portal by Luka Mislej and Hercules statues by Angelo Putti)  
Photograph: Carmen Popescu



under Yugoslavia's communist regime. In addition to Plečnik's cemetery right outside Ljubljana, we visited the medieval town of Knmik and the Velesovo Adergas monastery. The third and final day of the visit took us to the Adriatic Coast, where we benefited from the expertise of Stanko Kokole, professor at the Mediterranean Heritage Institute in Piran. On our way to the coast we visited the Gothic church of Hrastovlje and its famous frescoes depicting, among many themes, the Dance of Death. We made the trip between the marvelous port cities of Piran and Koper (Capodistria)—both under Venetian rule for centuries—on a specially chartered boat.

An enlightening meeting with the dean of the school of architecture in Ljubljana, Professor Peter Gabrijelčič included lively conversation relating not only to general concerns about architectural education, but also to issues affecting design and historic preservation. We were privileged to visit the brand new headquarters of the Mediterranean Heritage Institute in Piran, where we were able to talk to several scholars in residence.

And last but not least, we savored local culinary specialties (who will forget the strukli!) and fully enjoyed the days spent together in a most convivial group.

Carmen Popescu and Alice Thomine

Jože Plečnik, Cobbler's Bridge,  
Ljubljana, 1931  
Photograph: S. Rancov



Jože Plečnik, Žale Cemetery,  
Ljubljana (1938–40)  
Photograph: D. Wedam





Bolniška 20 (P.B. 14)  
Piran  
Slovenija, SI - 6630  
Tel. +386 5 61 77 090  
Fax +386 5 61 77 092  
[http://www.zrs-kp.si/EN/institut\\_d.htm](http://www.zrs-kp.si/EN/institut_d.htm)

**Institute for Mediterranean Heritage, Science and Research  
Centre of Koper, University of Primorska Piran, Slovenia**  
**Inštitut za dediščino Sredozemlja. Znanstveno-raziskovalno  
središče Koper, Univerza na Primorskem, Slovenija**

AIMS

The Institute for Mediterranean Heritage UP SRC is an interdisciplinary research unit that coordinates and conducts heritage research at both the regional and international levels and is responsible for developing content and programs related to heritage in the broadest sense. Linking the humanities with appropriate research fields, the Institute mobilizes creative potential and combines research approaches from various scientific disciplines related to the preservation of natural and cultural heritage. The aims of the Institute for Mediterranean Heritage are to perform professional analyses, coordinate conservation procedures, evaluate heritage situations, publish its findings for the scholarly community and present them to the general public.

RESOURCES

The Institute for Mediterranean Heritage has offices located in two different parts of Slovenia: in Piran and in Ljubljana. Visiting scholars may choose between the two locations or use them successively. Both locations offer a library with 20 seats; access to computers, Internet and photocopiers; and refreshment facilities and restrooms. Currently the libraries contain approximately 8000 volumes. The collections available in Ljubljana and Piran differ in the subjects represented. The library collection in Ljubljana is particularly oriented toward archaeology: here one finds volumes dealing with specific periods, such as the La Tène, Neolithic, Early Medieval and Post-Medieval periods. In Piran one finds volumes dealing with various other subjects, as well as the periodical collection.

In general, the Institute for Mediterranean Heritage, University of Primorska, can host academic workshops, conferences, courses, or summer and autumn schools in the social sciences and humanities organized by other universities, institutes, or non-governmental organizations. For these activities the Institute in Piran can provide, on a contractual basis, a classroom for up to 50 people, furnished with video and electronic equipment, in addition to the other facilities listed above.



A lecture at the Institute for Mediterranean Heritage, Piran  
Photograph: Institute for Mediterranean Heritage



Library facilities at the Institute for Mediterranean Heritage, Piran  
Photograph: Institute for Mediterranean Heritage

The Institute can provide advice and assistance in designing and planning academic events; facilitate appropriate academic contacts with three Slovenian universities (Primorska – Koper, Ljubljana, Maribor); and organize contacts with officials from both the local and national levels, and with the media. Further, it can recommend competent English-speaking experts from Slovenia to contribute to the academic activities outlined above, with lectures on topics related to Slovenia (its history, culture, economy and politics), to Istria, the Mediterranean, Southeastern Europe, the Balkans, Slavic languages, etc.

The Institute can facilitate or organize transfers by coach to and from the airports of Ljubljana (130 km), Trieste (80 km), Venice (210 km), Treviso (230 km), Pola/Pula (110 km), and Klagenfurt (180 km); excursions by coach or boat to Postojna Caves, Lakes Bled and Bohinj, Venice, Pola/Pula and other tourist attractions; guided tours of Piran; day cruises by boat; affordable accommodation for groups of students and individuals in Piran; and recreational activities.

#### ACTIVITIES

The Institute of Mediterranean Heritage for the Koper Science and Research Centre of the University of Primorska was established in October 2003. When conceiving its research program, the Institute took into account the European Union priorities regarding the preservation of natural and cultural heritage, the importance of heritage for the future, the development of similar study fields abroad, as well as the professional guidelines, theoretical assumptions and current needs related to heritage preservation activities and education in Slovenia and abroad.

In its daily practice, the Institute emphasizes active collaboration between archaeologists, anthropologists, art historians, historians, ethnologists, architects and landscape architects—to mention just the most important professional profiles—as a prerequisite for successful work in heritage preservation and research. Though primarily interested in scholarly research into heritage, the Institute has also committed itself to studying heritage from a broader perspective transcending the limits of individual disciplines and the borders of nation states. To this end it conducts a number of research projects—both basic and applied—that promote international collaboration and excellence in scholarship. These projects include varied approaches to studying architecture, such as the study and reconstruction of the architectural remains from the Roman period in San Simon Bay in Izola, the evaluation and documentation of historic architecture in Koper and Piran, and the production of guides and itineraries covering historic architecture in Koper; these last represent one means of extending the Institute’s outreach beyond the scholarly community. An interdisciplinary research project investigating the remains of the medieval town of Stari Bar in Montenegro provides a good example of the Institute’s participation in a project involving international cooperation.

The Institute’s organizational structure mandates the scientific evaluation and publication of research results, which are also presented to the general public. The researchers’ articles are published in prominent Slovene and foreign journals, and in order to enhance collaboration between Slovene and foreign experts active in heritage studies in the wider Mediterranean, a new monographic series, the *Annales Mediterranea*, has been established. The series covers a broad range of subjects dealing with different aspects of heritage. One publication focusing on architectural heritage, for example, examined the architecture of transhumant sheep farming communities in Macedonia. Several other studies on historic buildings of the Slovene coastal region are forthcoming. By enabling the transfer of knowledge and research experiences across a wider area, the series provides a sound platform for scholarly dialogue and cultural exchange.



The Institute has conceived the study program in the Heritage of the Mediterranean and Europe that is offered by the Faculty of Humanities of the University of Primorska. By satisfying the European requirements for presenting such a program and by encouraging cooperation with prominent foreign experts and institutions, the University of Primorska is able not only to implement an innovative curriculum in heritage studies, but also to set an example for other parts of the Mediterranean. The three-year undergraduate program was launched in the academic year 2006/2007. In the first year 30 students were enrolled; these were joined by 30 more in the academic year 2007/2008. In the near future, a two-year graduate program will supplement the undergraduate offerings.

The Institute organizes at least one conference annually – the Archaeology Days in Piran. Additional conferences are organized by the Institute on an occasional basis, depending on current projects and activities.

The Institute has no regular program of exhibitions, but has organized several exhibitions in the past (*Koper med Rimom in Benetkami* – Koper 2004; Split, 2005, *Piceni and Europe* – Koper 2006, *Earth and Fire* - Ljubljana 2007) and has also hosted exhibitions in Ljubljana, Piran and Koper (*Kale – Krševica* – Ljubljana 2004, *Numini Hippi Fluvii* – Ljubljana 2004, *Filip Vlahović* – Ljubljana 2005, *Keramika iz Dioklecijanove palace v Splitu Koper* 2005, *Sirene iz Salerno* – Ljubljana 2006, *Matjaž Kocbek* – Ljubljana, Piran 2007). These exhibitions educate a broad audience about heritage issues.

Permanent staff of the Institute consists of ten researchers and two members of support staff. There is also a wide range of scholars associated with the institution in connection with various projects and other activities. The Institute's activities are supported by public funding from the national and European levels.

Staff of the Institute for Mediterranean Heritage



The "Fishermen's School," Piran, late eighteenth century.  
Originally built as a crafts school, the building has housed the Piran office of the Institute for Mediterranean Heritage since its renovation in 2005  
Photograph: Institute for Mediterranean Heritage



## Ljubljana

Ljubljana is a typical Central European town with a long and rich history. It developed around a significant river crossing, at the natural passage between two hills, in the area of the so-called Ljubljana gate. The history of the town goes back to prehistoric times, but the first important urban settlement was founded in the early first century A.D by Roman invaders. It persisted until the end of the sixth century, when it was destroyed by the Slavs.

The crescent-shaped medieval town developed in the twelfth century, beside the remains of the Roman town along the river Ljubljanica, and was first mentioned as situated between this and the castle hill. Its medieval character has been preserved despite Renaissance and Baroque renovations, and is reflected in charming surviving streets: narrow, winding, and full of picturesque views. The medieval town was composed of three town cores, which can still be recognized in today's urban form; these were encircled by defensive walls up to the late eighteenth and early nineteenth centuries.

During the Renaissance and Baroque periods (sixteenth to eighteenth centuries), the image of the town started to change radically. New large bourgeois and noble houses with the typical arcaded courtyards inside replaced the old wooden houses. The main square with the cathedral, the bishop's palace, the town hall and the fountain in front of it became one of the most beautiful Central European Baroque ensembles.

At the end of the eighteenth century the town walls were demolished. New streets were laid out, squares were created in place of the previous town gates, and quays were arranged along the river Ljubljanica. In the mid-nineteenth century, the railway connecting Vienna and Trieste was constructed through the town, giving rise to extensive modernization in the second half of the century.

Ljubljana underwent a true revival in the last third of the nineteenth century, both in terms of urban planning and architecture, and in terms of politics and economy. The town began to develop very rapidly from a provincial center, able to boast few urban attributes, into a modern national capital.



Air view of the Ljubljana city center along the riverbanks  
Photograph: Ljubljana Tourist Board Archive



\* Boris Gaberščik, “Camillo Sittes Plan für Laibach,” *Berichte zur Raumforschung und Raumplanung* 10:1 (1966): 29-33; Maks Fabiani, *Regulierung der Landeshauptstadt Laibach* (Vienna: published by the author, 1895); id., *Regulacija deželne stolnega mesta Ljubljana* (2nd ed., Vienna: published by the author, 1899).

The devastating earthquake that struck the city in 1895 destroyed more than 10% of the buildings and damaged almost all the rest. A bold project was launched, with the municipal council raising enormous funds for the renovation of the town after the earthquake. A new regulation plan was commissioned from the famous urban planner Camillo Sitte and at the same time Maks Fabiani submitted his own proposal.\* Ljubljana attracted architects from the whole Habsburg empire, and a new art nouveau quarter was built between the old town and the railway station, with Slovene Square by Maks Fabiani and a series of significant modern buildings, such as the Grand Hotel Union, Municipal Savings Bank and People’s Loan Bank by Josip Vancaš, the Cooperative Bank by Ivan Vurnik, the Urbanc department store by Friedrich Sigmund, and the Dragon’s Bridge by Jurij Zaninović

The First World War marked the final rupture with the nineteenth century and the Habsburg dynasty. The unification of the Slovenian national territory into a new state and the new role of Ljubljana within it stimulated the development of the town. A number of important cultural institutions were founded, most prominently the National Gallery, Municipal Museum, Academy of Sciences and Arts, National University Library, a radio station and the Slovenian University. In 1920-21 the School of Architecture was opened within the technical faculty, directed by Jože Plečnik and Ivan Vurnik as the leading professors. By the late 1920s the first generation of architects had already graduated from this school and taken over the most important tasks in the field of architecture and urban planning.

The work of Jože Plečnik had a strong impact on the city. He created a series of magnificent urban spaces and several significant architectural monuments, mainly in the city center: a perspective avenue going from Trnovo church square to the Congress Square and the Zvezda Park with a monumental conclusion in a new, so-called Southern Square (which remained unexecuted); the walkway to the Castle Hill; and the Three Bridges with the market hall, which linked together the town on both banks of the Ljubljanica. Plečnik applied himself as an urban designer working to transform the city into a modern “national capital for the people,” with a personal quality derived from the needs of the population and evolved from its historical foundations. His urbanistic strength lay in his sensi-

tivity to architectural details and craftsmanship. In twenty years he put his own imprint on the city.

Plečnik’s architecture is based on the forms of classical antiquity and composed of classical architectural elements, transformed and adapted to new uses and needs. The first important work which he carried out in Ljubljana was the church of St. Francisco in Šiška and the last was the cemetery complex Žale, which is generally considered the synthesis of his oeuvre as a whole.

Functionalism did not take radical forms in Ljubljana architecture, but remained moderate in the period before the Second World War. Modern functionalist thought developed in the shadow of the great master and needed more time to expand; it was employed particularly for residential architecture. The earliest collective housing estates which expressed modern ideas were built in the late 1920s by the older generation of Slovenian architects such as Vladimir Šubic, Vladimir Mušič, Ivo Spinčič, and Josip Costaperaria. They were mostly influenced by contemporary German and Austrian architecture. New concepts of residential architecture were broadly adopted particularly after 1935, when the municipality launched a large social housing program and engaged a number of young architects.

The town center moved from the old medieval core towards the north and the town expanded quickly in the peripheral areas. In the beginning of the 1930s a new business center on the western side of the old city developed. Six-story commercial buildings, owned mainly by banking and other financial institutions, broke with the overall scale of Ljubljana. The final accent was given by the thirteen-story “skyscraper” (Nebotičnik), the first tower-like building in Ljubljana, designed in 1930-33 by Vladimir Šubic as a symbol of the new economic prosperity of the town.

The liberation in May 1945 made Ljubljana the political, cultural and economic center of the Yugoslav Republic of Slovenia. Its population grew rapidly and the city began to spread beyond its existing borders, demanding urban and architectural modernization. In the postwar period the old city was more or less left behind in the fever of modernization, and the new city center—the Republic Square

by Edvard Ravnikar—was built from the late 1960s to the beginning of the 1980s in the nineteenth-century town quarter in front of the parliament house.

After the declaration of independence and international recognition of Slovenia in 1991, Ljubljana became the capital of a new state: the Republic of Slovenia. According to this new role, the city has assumed additional functions and become the seat of numerous international institutions and economic and diplomatic agencies. Modern business and commercial centers built in contemporary architectural styles have altered the town’s character in recent decades.

Breda Mihelič  
Urbanistični Inštitut Republike Slovenije, Ljubljana

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LINKS FOR LJUBLJANA

*The City of Ljubljana:*  
<http://www.ljubljana.si/>

*Photos of Ljubljana:*  
[http://www.ljubljana-tourism.si/en/media-press/photos\\_hi-res/default.html](http://www.ljubljana-tourism.si/en/media-press/photos_hi-res/default.html)

*Trajekt (Center for the Culture of Space):*  
<http://www.trajekt.org/>

*Online Architectural Guide:*  
<http://www.arhitekturni-vodnik.org/en/>;  
<http://www.evidenca.org/>

*Museums, archives and libraries:*  
Archives of The Republic of Slovenia  
Zvezdarska 1, 1000 Ljubljana, Slovenia-SI  
tel. +386 1 241 42 00  
fax: +386 1 241 42 69  
e-mail: [ars@gov.si](mailto:ars@gov.si)  
<http://www.arhiv.gov.si>

Historical Archives Ljubljana  
Mestni trg 27, 1000 Ljubljana, Slovenia-SI  
tel: + 386 1 306 13 06  
fax:+386 1 426 43 03  
e-mail: [zal@zal-lj.si](mailto:zal@zal-lj.si)  
<http://www.zal-lj.si>

Architectural Museum Ljubljana  
Pot na Fužine 2, 1000 Ljubljana, Slovenia-SI  
tel: +386 1 540 97 98, +386 1 540 03 46  
fax: +386 1 540 03 44  
e-mail: [aml@aml.si](mailto:aml@aml.si)  
<http://www.aml.si>

City Museum of Ljubljana  
Gosposka 15, 1000 Ljubljana, Slovenia-SI  
tel: +386 1 241 25 00  
fax: +386 1 241 25 40  
e-mail: [info@mm-lj.si](mailto:info@mm-lj.si)  
<http://www.mm-lj.si>

National and University Library,  
Turjaška 1, 1000 Ljubljana, Slovenia-SI  
tel: +386 1 200 11 88, +386 1 200 11 10  
fax: +386 1 425 72 93  
<http://www.nuk.uni-lj.si/nuk.asp>

National Gallery of Slovenia  
Prešernova 24, 1000 Ljubljana, Slovenia-SI  
tel: + 386 1 241 54 34, + 386 1 241 54 03  
<http://www.ng-slo.si/>

National Museum of Slovenia  
Prešernova 20, 1000 Ljubljana, Slovenia-SI  
tel.: +386 1 241 44 00  
faks: +386 1 241 44 22  
<http://www.narmuz-lj.si>

*Research Institutes:*  
Urban Institute of the Republic of Slovenia,  
Trnovski pristan 2, 1000 Ljubljana, Slovenia-SI  
tel: +386 1 420 13 10  
fax: +386 1 420 13 30  
e-mail: [breda.mihelic@uirs.si](mailto:breda.mihelic@uirs.si)  
<http://www.urbinstitut.si/>

Institute for the Protection of Cultural Heritage of Slovenia –  
Regional Unit Ljubljana  
Tržaška 4, 1000 Ljubljana, Slovenia-SI  
tel: +386 1 241 07 00  
fax: +386 1 425 61 12  
<http://www.zvkds.si/>

University of Ljubljana, Faculty of Architecture  
Zoisova 12, 1000 Ljubljana, Slovenia-SI  
tel.: +386 1 200 07 62 , +386 1 200 07 52  
<http://www.fa.uni-lj.si>



BOOK REVIEWS

Dmitry Shvidkovsky

*Russian Architecture and the West*

Translated by Antony Wood. Photographs by Yekaterina Shorban.

New Haven and London: Yale University Press, 2007, 480 pp., 250 color and 150 b/w  
illus. \$75.00 / £ 50.00, ISBN-13: 9780300109122, ISBN-10: 0300109121

Somewhat burdened by an ideologically charged title, the book *Russian Architecture and the West*—the mythical “West”—by Dmitrij Švidkovskij\* is in essence the history of the predominantly Italian influence on the development of a unique Russian (and Ukrainian?) architecture since the Kievan Rus’ first Byzantine-derived sacred buildings. The book’s study of influences, and the role of Italy in it, reminds us of the special relationship that has existed between Russia and Italy for close to a millennium, allowing for a continued exchange between the two countries, uninterrupted even under Mussolini and Stalin.

Lavishly illustrated by architectural historian Ekaterina Šorban’s superb photographs, the book is the first comprehensive survey of Russian architecture in the English language that dwells specifically on its “European” character. Švidkovskij belongs to the first generation of major Russian architectural historians who did not spend the better part of their professional careers under the Soviet Union; the originality of his work resides in his intent to “look at Russian architectural history from a European viewpoint,” in an evident effort to undermine the perception of “otherness” in Russian architecture, while emphasizing its uniqueness. The author demonstrates forcefully that the received notion that “European” architecture appeared in Russia only with Peter the Great is unfounded.

In Chapter 1, the author makes an effort to explain the belated arrival of Italian Romanesque in the twelfth and thirteenth centuries as a modifier of the already solidly established Byzantine models. Some of the formal analogies with the Lombard school are convincing, even though the comparative crudeness of execution undermines the author’s (unproven) claim that the Italian models were brought to Russia directly by Lombard masters. Given the documentary uncertainty, it is curious that Švidkovskij makes no attempt at exploring the traditional



Photographs: Reto Geiser

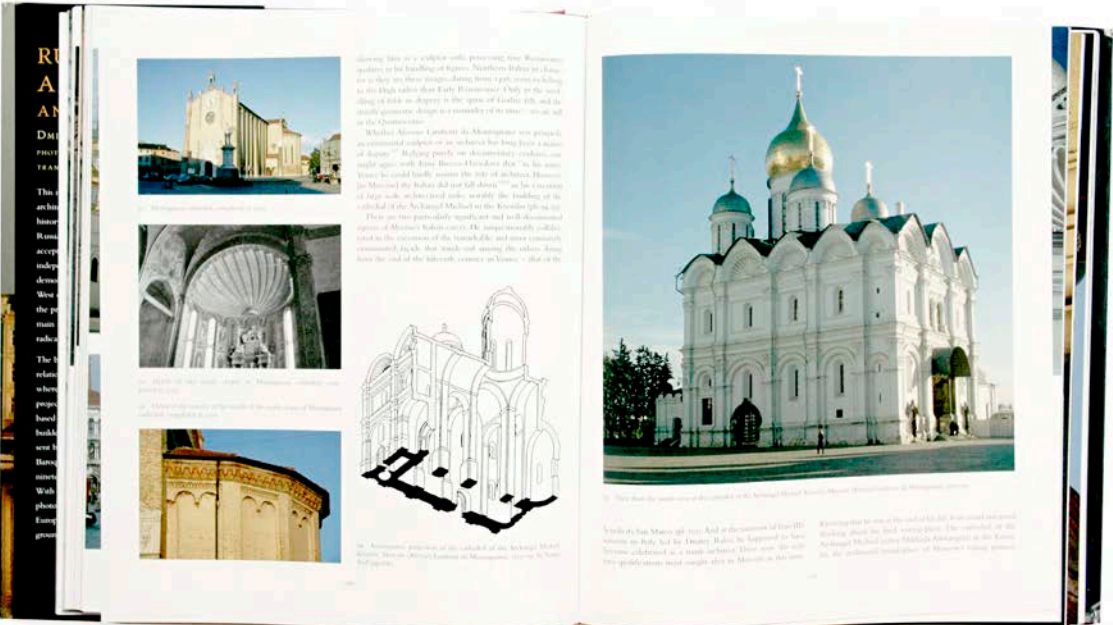
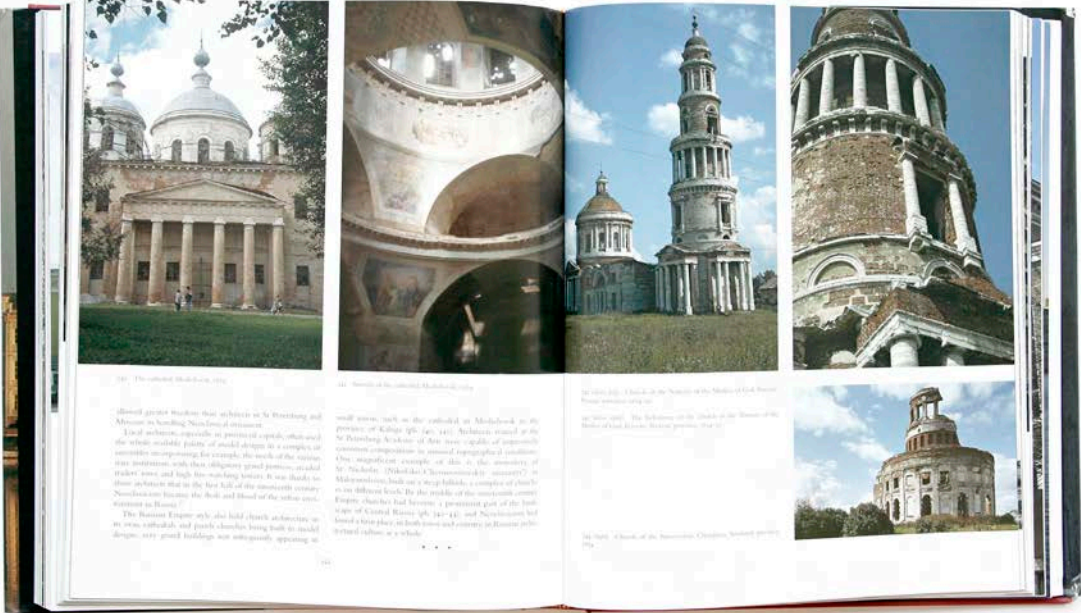
route of influence through the Balkan Peninsula, well established since Cyril and Methodos. Despite the decline of the royal lineage of the Komnens, the route was strengthened by the prosperous Orthodox kingdoms of Zeta and Raška where the dynasty of the Nemanides had long adopted, and adapted, Romanesque styles coming from Italy down the Dalmatian coast, beginning with the tenth century Saint Donat in Zadar.

The author’s use of the expression “architecture parlante” in reference to almost all the historical periods of Russian architecture -- a term introduced by Léon Vaudoyer in 1852 to describe (derisively) late eighteenth century French architecture -- resonates with questionable anachronism. Apart from the author’s zealous efforts to “Westernize” Russian architectural history at all costs, the use of the expression seems utterly unnecessary if not simply confusing.

The second chapter, which discusses the “Renaissance” of the fifteenth and sixteenth centuries in Russia, following the end of the Mongol occupation, is undoubtedly the central and most interesting part of the book. Documents about the presence of Italian masters abound, and the high quality of the craftsmanship testifies to it. The author aptly conjures all the sources with a wealth of fascinating details to develop a convincing narrative. What comes as a surprise, however, is the complete denial of any Mongol, Islamic or Middle and Near-East influences on Russian architecture of that period, not to mention the Ottoman culture. Švidkovskij credits the latter only for having “attempted to imitate” Byzantine models, a rather poor grade given to architects of such stature and influence as Sinan, to take just one example. The author leaves completely unexplained the sudden appearance of the dominant form of double-curved “ogee” arches, let alone the origin of their so-called “tent roofs.” This omission may be due in part to the exclusive pursuit of Western influences, but it could also be derived from the author’s rather explicit adherence to the concept of “higher” or “lower” civilizations, where “Russian” and “Western” are seen as inherently superior.

Chapter 3 introduces the interesting concept of “Post-Byzantine ‘Mannerism’” in the now firmly established Muscovite State following the final expulsion of the Mongols during the reign of Ivan IV, and prior to Peter the Great’s reforms described in Chapter 4. Švidkovskij startlingly proposes the revision of the traditional stylistic categorizations of Russian architecture to anchor it firmly into Europe’s mainstream architectural history.

The fifth chapter dwells on the dubiously termed “Age of Enlightenment” under Catherine the Great. Her autocratic rule, cultural and economic policies, and imperial territorial conquests evoke more accurately the century of the Roi Soleil and his “Illuminated absolutism,” than the “Siècle des Lumières” of a Voltaire.



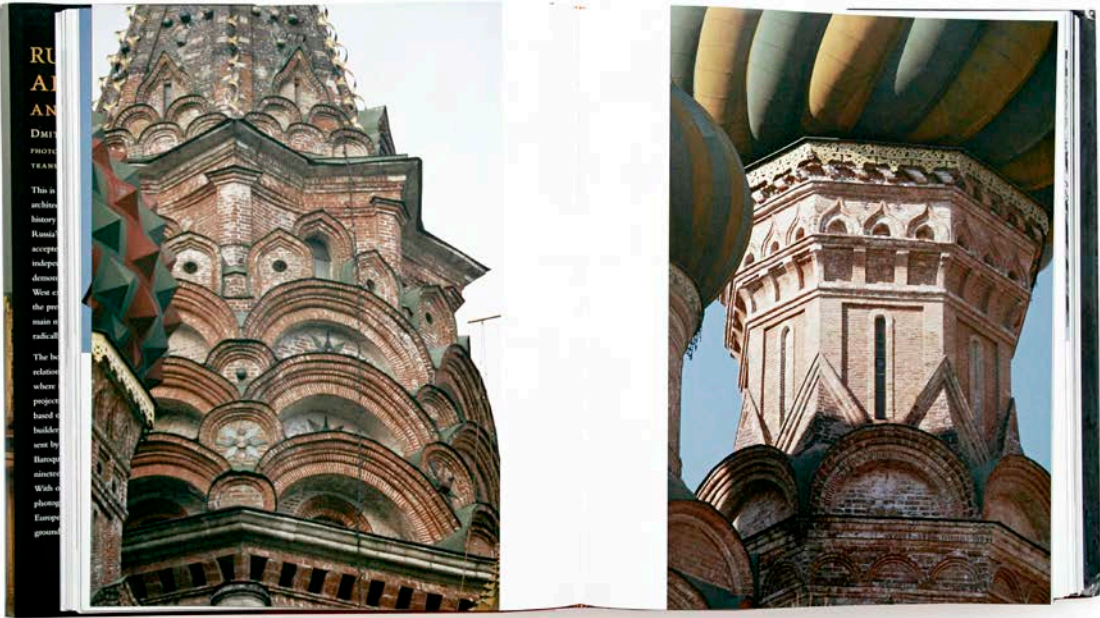
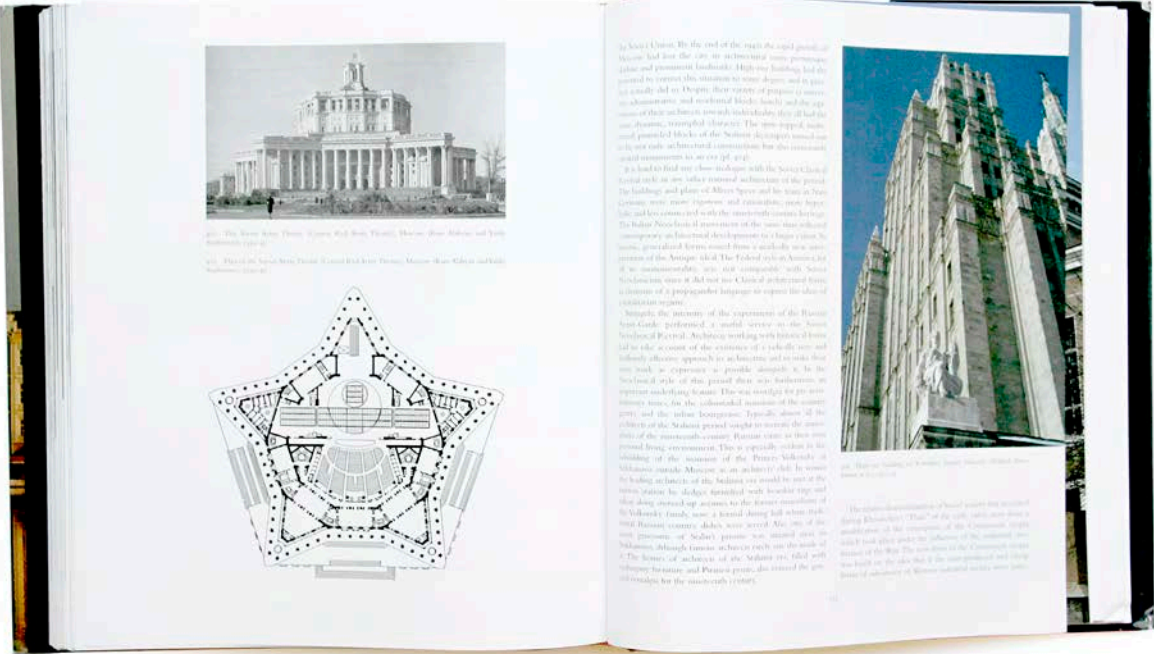


Finally, with Chapter 6, Švidkovskij introduces what he calls “The European Age,” the ultimate stage of his eschatological quest. The 1920s and 30s do not seem to be his scholarly realm, which accounts for some factual mistakes. For example, he adheres to the Stalinist claim that the VHUTEMAS-VHUTEIN school (he misinterprets the V as standing for “All-Russian” instead of “All-Union”) was dissolved in 1930 because a great majority of students were suspicious of the Modernists, and demanded to be given a “serious” education by experienced, pre-revolutionary classicists. The exact opposite was true. Since the very founding of the school in 1919, the students had the option to choose either a “classical” or a modernist training. What is more, a stiff resistance was opposed in the last years of the 1920s to growing historicist trends outside any Party intervention.

Contrary to Švidkovskij’s claim that “Soviet Neo-classical Revival [was] ushered in by the Stalinist regime as the obligatory state architectural style in 1932” (which it never was), many Modernist buildings were still inaugurated throughout the 1930s, along with Stalin-inspired American corporate style; whereas voices defending constructivism were still heard as late as 1937 at the First Congress of the (Stalinist) Union of Architects. In addition, rather than merely representing a totalitarian regime, as Švidkovskij claims, the 1937 Soviet pavilion in Paris harbored sufficiently complex modernist qualities to excite Frank Lloyd Wright’s admiration.

The end of the book, which evokes Khrushchev’s housing campaign, closely resembling the urban principles of the Athens Charter, rings with the authenticity of a seemingly personal experience of the author’s youth.

Danilo Udovicki-Selb  
University of Texas at Austin



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Barry Bergdoll, Werner Oechslin, editors

***Fragments: Architecture and the Unfinished. Essays Presented to Robin Middleton***

London: Thames & Hudson, 2006, 392 pp., 25 color + 25 b/w illus., £38.00

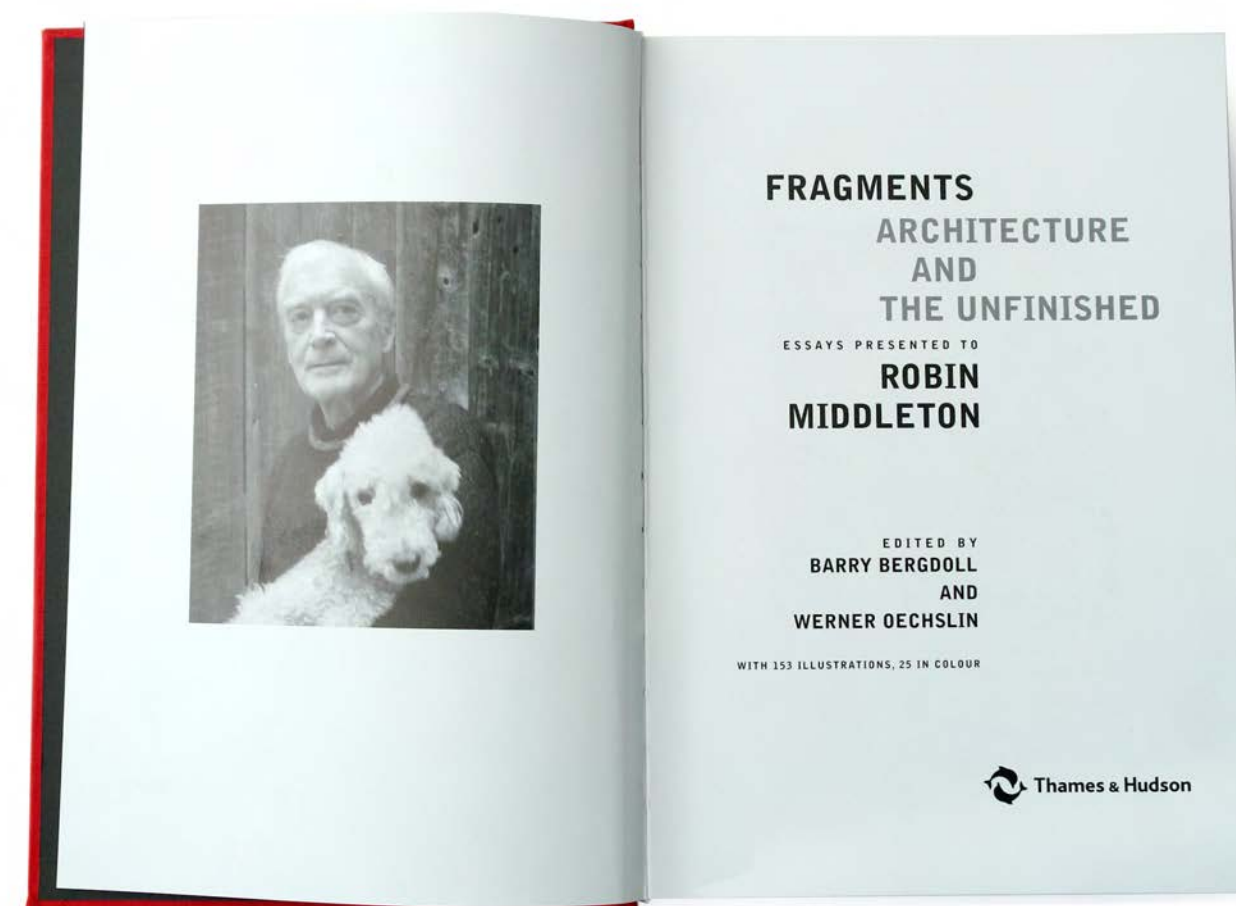
ISBN-13: 978-0-500-34214-5, ISBN-10: 0-500-34214-8

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In the modern era, architects wanted to give ideal form to society as a whole, and their proposals were aimed at forever changing everything from chair to town. But they were also eager to produce examples of new forms wherever the possibility occurred, whatever small fragment of the vision was possible. Towards the end of the modern era, the dream of wholeness and finality was shattered, and in the postmodern era the “unfinished and the fragment” became positive connotations and even goals in themselves.

In short, “...fragments may be construed in both negative and positive ways: as remnants of achievements and a plenitude that is irrevocably lost, or as elements of a restorative power that can provide symbolic and poetic meaning to newly constituted wholes.” With this statement by Robin Middleton from 2002, Barry Bergdoll opens his introduction to the festschrift honoring the South African scholar whose career as a teacher and librarian unfolded between London, Cambridge and New York. The book is divided into five parts and a bibliography of Middleton’s writings, 1959–2005.

Part 1 is devoted to “Theories of the Fragment.” Peter Carl tries to capture the idea of fragment and the danger of fragmentation by examining the way Daniel Libeskind (referring to Benjamin) starts designing by looking for fragments as distant as possible from each other. This attempt to reunite fragments into a (design) field is coupled with Aristotle’s use of the particular and the universal. Accepting fragments as a way in which catastrophe constructs renewal is demonstrated by Paul Valéry’s reading of the poem “Un Coup de Dés” by Mallarmé. This leads to the way Le Corbusier tried to combine the fragmented chaos of the world into the order of his iconostasis sketched in lines and words in his “Poème de l’angle droit” (1955), thus constructing a veil between daily experience and transcendent abstraction. Even more complicated and particular is the chapter, “LA coi RELama-pré-fer en sac-OSE-deux Sa-fine S aid SONEC-LA” by Philippe Duboy.





Dalibor Vesely’s contribution can be read as a second introduction, starting with the Middle Ages and its use of spolia (spoils) as a way to create continuity by active use of fragments, through the origins of the modern fragment in which the historical role of ruins and the design of artificial ruins evokes the Sublime but also, in contrast, stimulates a new search for wholeness. The hope of achieving this completeness flickers for the last time in the *Gesamtkunstwerk*.

Sometimes this longing for wholeness leads to finishing a project ages after the architect left the fragments of his vision, as Ian Gow demonstrates in his “Fragmenting Adam’s Charlotte Square, Edinburgh.” But even in elegantly finished interiors such as those Robert Adam was famous for, “Discord and Dissonance” could seep in, as Eileen Harris tells us. The hero of Part 2 about “Fragments in British Architectural History,” however, is certainly John Soane, who appears in the other three articles of this section, and is the master of a sublime play with the fragments of our memory of the grandeur of antiquity. It is a pity that the monograph on the illustrator of Soane’s vision, Joseph Gandy, was published too late to be taken into consideration by the three authors.

It is interesting to see that the theme of Gothic plays a far more important role in the contributions in Part 3, “Fragments of Continental Practices.” Contributions range from Werner Oechslin’s “Janus-head Figure of Greek-Gothic...” to Richard Wittman’s tale of “A Fictive Debate on Notre-Dame in the Journal de Paris in 1780.”

Part 4, “Landscape as Fragment,” is itself the most fragmentary and starts with “Natural Histories and Sylvan Aesthetics from Bacon to Evelyn” by Vittoria Di Palma and ends with Jean Michel Massing’s “From Dutch Brazil to the West Indies: The Paper Image of the Ideal Sugar Plantation,” which could hardly be even a fragment in an ideal society, since it was only conceivable when based on the hard labor of slaves.

Part 5 is entitled “Modernity and the Fragment,” but almost all contributions concentrate on classic modernists: Mary McLeod on Le Corbusier, Neil Levine on Louis Kahn, Alan Powers on Ernö Goldfinger and Kenneth Frampton on Carlo Scarpa. The only exception is Sylvia Lavin, whose text and subject are as post-modern as it can get: “Twelve Heads Are Better Than One,” about the sculpted horseheads in the oeuvre of Frank Gehry.

How much a love of fragmentation, collage, and hide-and-seek is a central part not only of Middleton’s research but also of his life is demonstrated by Perry Ogden’s photographs of his dwelling/study in Manhattan’s Tribeca neighborhood. Middleton lived there from 1994 until 2002, and the visual record in the heart of the book is all that remains of this intriguing environment.

Rob Dettingmeijer  
Universiteit Utrecht

EXHIBITION REVIEWS

Le Corbusier – The Art of Architecture

Curators: Mateo Kries, Stanislaus von Moos, Arthur Rüegg

Nederlands Architectuurinstituut (NAi), Rotterdam  
26 May to 2 September 2007

Vitra Design Museum, Weil am Rhein  
29 September 2007 to 10 February 2008

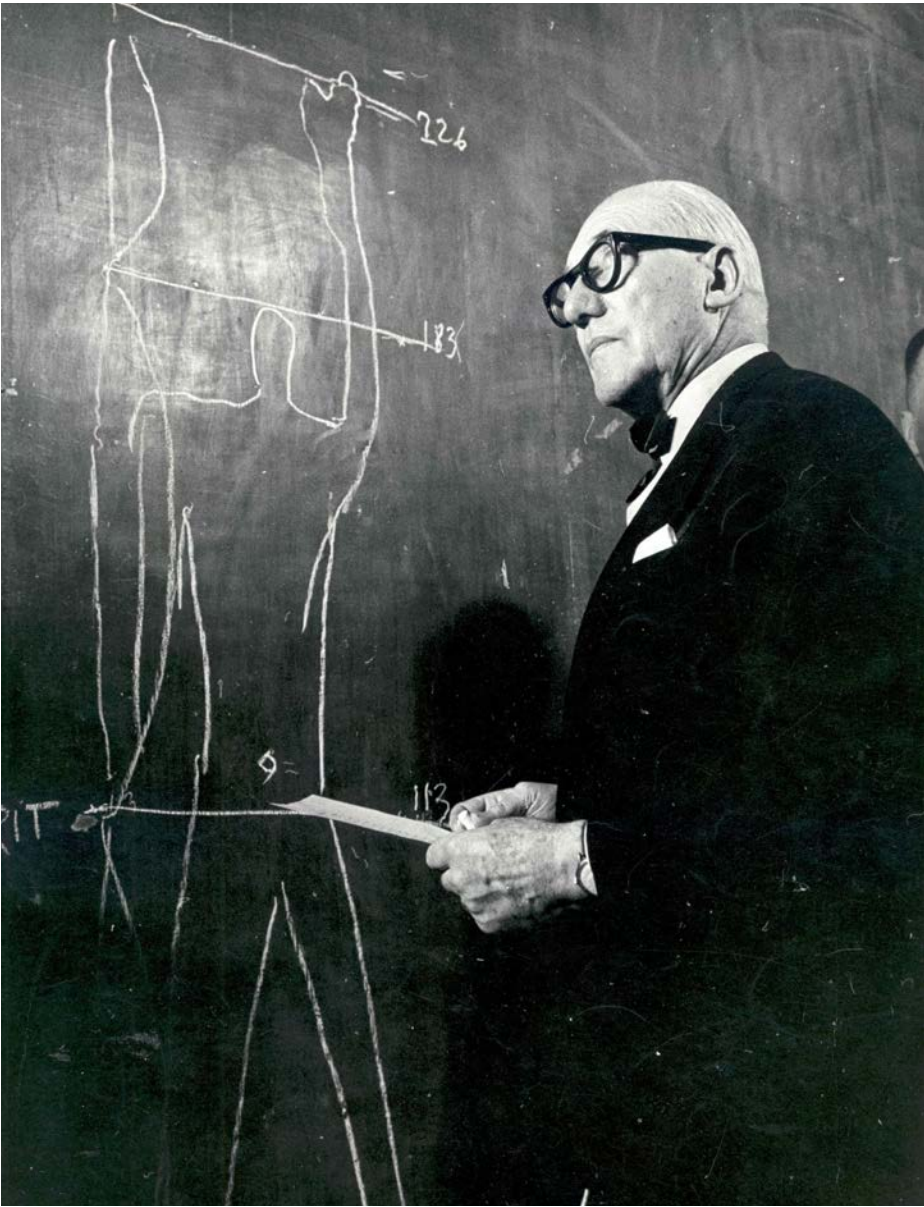
Museu Berardo, Lisboa  
15 May to 15 August 2008

The Crypt, Metropolitan Cathedral of Christ the King, Liverpool, presented by the  
Royal Institute of British Architects (RIBA)  
3 October 2008 to 18 January 2009

Barbican Art Gallery, London, presented in collaboration with the RIBA  
19 February to 24 May 2009

*Seen in Rotterdam, May 2007*

This is the first major exhibition devoted to Le Corbusier since the many exhibitions and books that appeared twenty years ago, in 1987, to mark the centenary of his birth. But try Google and you will experience that Le Corbusier is still the world’s most talked-about architect. For many he is also the most important architect and urbanist ever, but just as many others disdain him as the infamous urbanist. He has even been blamed for the riots in the *banlieues* of Paris. Only one article in the catalogue, by Charles Knevitt on Le Corbusier’s British legacy, refers explicitly to the god-like stature of Le Corbu with his fellow architects and the almost devil-like perception of him by the general public, especially in Britain. So it is even more remarkable that the Royal Institute of British Architects joined forces with the Vitra Design Museum and the Netherlands Architecture Institute to prove that Le Corbusier “remains highly significant and relevant in today’s architectural discourse.” At the same time, however, their intention is to situate the whole of his oeuvre and public life in its historical cultural context.



Portrait of Le Corbusier, 1960-65  
© FLC / VG Bild-Kunst, Bonn, 2007



These two aims seem hard to combine: presenting a contemporary view of Le Corbusier's work by incorporating the results of recent scholarly research, while simultaneously providing a comprehensive introduction to the subject for younger generations. This double approach also plays an important role in the presentation. The show is divided into three sections entitled "Contexts," "Privacy and Publicity" and "Built Art", but it also focuses on themes that played a role throughout virtually his entire career, like the Mediterranean and the Orient; his shift to or ongoing interest in the organic, the vernacular, the primitive and the archaic; his fascination with and exploration of new technologies and media; and last but not least, his belief in the "synthèse des arts."

The first section, "Contexts," presents six cities which repeatedly played a role in Le Corbusier's life and sketchbooks: La Chaux-de-Fonds, where he grew up and made his first designs; Paris, which he wanted to transform almost beyond recognition but which was also his capital; Rio de Janeiro and Algiers, where he entered into competition or dialogue with these fast-developing metropolises, then considered exotic; New York, the only city which really seems to have impressed him (although he tried not to show it); and Moscow, as he believed for a moment that socialism was the future. This last item was shown in a dead-end corridor created within the exhibition space in Rotterdam, and his later enthusiasm for the Vichy Regime is hardly mentioned. But included in "Contexts" are also paintings, furniture and other objects, films and photographs of him or by him, and works by artists almost equally famous, such as Fernand Léger, Georges Braque, Jean Prouvé and his collaborators Charlotte Perriand, Pierre Jeanneret, and Amédée Ozenfant.

"Privacy and Publicity" is the next section and seems a tribute to Beatriz Colomina's most famous book, where Le Corbusier is the main character even more than Adolf Loos. In both the catalogue essay of the same name and in the exhibition she presents newly discovered films by Le Corbusier and explores his play with old and new media. But the real focus of this section in the show is instead on reconstructed interiors and, as in the first section, furniture. So a strange kind of competition for attention emerges between the Vitra Collection, which receives a separate part in the catalogue, and the majority of objects exhibited, which belong to the collection of the Fondation Le Corbusier.

Living area in the Pavillon de l'Esprit Nouveau with original furniture and paintings.  
Reconstruction by Arthur Rüegg and Silvio Schmed, 1987  
© Betty Fleck, Museum für Gestaltung, Zürich / VG Bild-Kunst, Bonn, 2007



The third section is called "Built Art" and focuses on the architect's change in direction, beginning in the 1930s, towards a more "organic" architecture as highlighted in the famous Ronchamp chapel. But equal attention is drawn to a large model of the Philips pavilion, which hosted the first multimedia show with music by Xenakis at the World's Fair in Brussels in 1958. Although authorship is a bit nebulous in this case, it is an important phase in Le Corbusier's life and work, even if it is tiny in comparison with building the new town Chandigarh in India or the Unité d'Habitation in Marseilles. Questions of authorship also arise with the church in Firminy. The temptation to include the beautiful model is understandable but problematic. The church was completed only last year, despite the fact that the ruins of the original unfinished building (1961-64) were declared a national monument already in 1996. It is a very uneasy case, as the church should have been the crown of the architect's only large urban project executed in France, but Firminy with its many authors (Castex, Panerai, and others) has become an example of how ideals can get lost in realization.

Did Le Corbusier die too early in 1965, or could his dream only turn into night-mares because the people who believed in him always seemed to believe in just one carefully constructed image? Whereby the real Corbu seems to have reinvented himself every two to ten years, as at least the majority of writers in the catalogue attempts to demonstrate.

Publication related to the exhibition:

Alexander von Vegesack, Stanislaus von Moos, Arthur Rüegg, Mateo Kries, eds., *Le Corbusier –The Art of Architecture*, Weil am Rhein: Vitra Design Stiftung, 2007, 397 pp., ca. 500 illustrations, about 375 in color. ISBN 978-3-931936-72-3. € 79.90

The catalogue is not really a catalogue but a bundle of sometimes brilliant essays in words and illustrations disguised as a coffee table book. Sometimes the portfolio of illustrations is a direct extension of the argument of the essay, sometimes it seems to be meant as a commentary. The book starts with a compact biography with contemporary photographs and illustrations of designs, and continues with essays by Stanislaus von Moos, Arthur Rüegg, Mateo Kries, Jean-Louis Cohen, Beatriz Colomina, Niklas Maak, Juan José Lahuerta, and Charles Kneivitt. Portfolios treat topics such as *Metamorphoses of the Orient*; the *Technical Object*; *Surrealist Poetics*; and the *Unité d’Habitation*. The book concludes with an annex on furniture and a compact bibliography.

Rob Dettingmeijer  
Universiteit Utrecht



Le Corbusier surrounded by his  
“Collection particulière” in the  
second story of the Rue Jacob 20,  
around 1931  
© FLC / VG Bild-Kunst, Bonn, 2007



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**Avant – Après: Architectures au fil du temps, 150 films d’architecture inédits**

Curator: Patrice Goulet

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Cité de l’Architecture: Galerie Haute des Expositions Temporaires, Paris

21 March to 16 September 2007

The idea for this exhibition seems immediately compelling: in the eastern wing of the Palais Chaillot, at the location which for many decades had housed the famous Cinémathèque Française, the museum and archive of films and related material that Henry Langlois had founded in 1936 (now established in Frank Gehry’s former American Center), an encounter of film and architecture would be celebrated.

Patrice Goulet, the curator for contemporary architecture at the Institut Français d’Architecture (and billed in the exhibition brochure as “one of the great discoverers of architectural talent”), arranged 24 large screens next to each other in the long, uninterrupted curved space of the gallery. 150 short films about recent buildings (many produced by documentary filmmaker Pierre Marie Goulet, and 35 from other sources) were shown in three groups of 50, covering the periods 1964-1998, 1999-2004, and 2004-2010. Each group ran on eight screens simultaneously, but staggered in time to ensure that no film would ever appear on two screens at the same time. This arrangement also recalls one of the lesser-known spectacles at the World’s Fair of 1937 nearby. The Palais de l’Electricité had been designed by the architect and set designer Robert Mallet-Stevens in such a way that films could be projected on its curved, 200 meter long horizontal façade at night. Avant-garde filmmaker Jean Epstein created a film for that occasion, in which three parallel projections told the story of time and the water cycle under the title *Panorama au fil de l’eau*.

Between the 150 architecture film clips, scenes from 24 film classics would occasionally show up, as phantoms of the past, among them Eisenstein’s *October*, Flaherty’s *Man of Aran*, or Griffith’s *Way Down East*. The 150 documented buildings, mostly from the last two decades, stand chiefly in France (some by Jean Nouvel, Dominique Perrault, Lucien Kroll and Rudy Ricciotti, and many by architects little known outside of France). But a few internationally acclaimed recent objects were also included, such as Rem Koolhaas’s Seattle Library, Frank Gehry’s Guggenheim Museum in Bilbao, Will Alsop’s Toronto Design School, or Daniel Libeskind’s

Jewish Museum in Berlin. The actual criteria for the selection of the buildings and their sequential arrangement, however, remained somewhat obscure. The curator’s favorites seem to have been Jean Nouvel (11 projects), the team of Jean Philippe Vassal and Anne Lacaton (10 projects) and the offices of Jacques and Raphaëlle Hondelatte (8 projects), followed by OMA and Massimiliano Fuksas (5 projects each).

The main problem with the presentation was that it turned out to be too cumbersome to find out what the object of each clip was. At the beginning of each short film, a number appeared and the visitor was supposed to look up the information in the accompanying leaflet. The light level was so low, however, that reading its small print was nearly impossible.

Nevertheless, despite this central flaw, the impact of a flood of architectural images from the densely arranged screens alone was impressive. The visitors could participate in the orchestrated sequencing by walking back and forth between the screens in order to see a certain film again. Space and time, film and architecture were suddenly caught up in an intense relationship, which demanded patience and a willingness to engage with the concept.

Dietrich Neumann  
Brown University

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**Rogelio Salmona: Espaces Ouverts / Espaces Collectifs**

Curator: Silvia Arango

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Cité de l'Architecture: Galeries d'Actualité, Paris

28 June to 16 September 2007

This small exhibition about Rogelio Salmona, Colombia's most prominent architect, was assembled as one of three in preparation for the grand opening of the eastern wing of the Palais Chaillot as the Cité de l'Architecture et du Patrimoine during the week of 17-23 September 2007 (see also the review of "Avant-Après" in this newsletter). Tragically, Salmona passed away at age 78, on 5 October 2007, three weeks after his exhibition closed.

Salmona was born in Paris in 1929 to a Spanish father and a French mother, who moved to Bogotá when he was a child. After studying architecture at the National University in Bogotá, he returned to Paris in 1949 to apprentice with and then work for Le Corbusier, whom he had met when he came to lecture in Colombia. In Corbusier's studio in the Rue Nungesser, Salmona worked mostly on the projects for Chandigarh. During his Parisian years he also met Alvar Aalto, whose work in brick became an important source of inspiration. Upon his return to Bogotá he opened an office and began a long series of commissions in his home town, usually employing the light-colored brick typical for the yellow clay found in that region.

Salmona urged, "We must endow our conscience with memory ... We should make an enormous effort to create, weave and prepare space, not only to withhold time, but to make it perceptible and feel it as it elapses. A human being has only his life ... It is squandered when he is offered insulting spaces." He understood architecture as a cultural undertaking, an important contribution to the political and economic struggle that he witnessed in Colombia. Among the projects shown in the exhibition, which span his career from the mid-1960s to the present, were the presidential guest house in Cartagena (1980-82), the Graduate School in the Humanities at the National University in Bogotá (1995-2000), and the slim residential high-rise towers 'Residencias el Parque' (1965-70), which contain 294 apartments and clearly profited from Salmona's respect for Alvar Aalto.

All these projects have a very careful design of their brick cladding and ornamentation in common, and convincing spatial arrangements that suggest viewpoints, paths and spaces to rest. Cloister-like courtyards would be surrounded by sheltered walkways, and the bricks would always be used for simple ornamentation. In recent years, Salmona had turned to precisely executed, light-colored concrete for his private residential commissions. In 2003 Salmona was awarded the Alvar Aalto prize, in 2004 the Dutch Prince Claus Prize.

Originally organized by the Colombian government and curated by Silvia Arango, a professor of architecture and urban planning at the National University of Colombia in Bogotá, the exhibition at the Cité de l'Architecture displayed a careful balance of models, photographs, film clips and drawings that left this visitor with the feeling of having discovered one of the most talented regional modernists of the last few decades.

Dietrich Neumann  
Brown University



**Jane Jacobs and the Future of New York**

Curators: Elizabeth Werbe (direction), Christopher Klemek and Grady Turner

Municipal Art Society, New York

25 September 2007 to 5 January 2008

On 25 September, the Municipal Art Society’s exciting new exhibition ”Jane Jacobs and the Future of New York” opened in the Urban Center Galleries of the MAS in New York. Sponsored by the Rockefeller Foundation, this ambitious show reevaluates the legacy and values of renowned urban activist Jane Jacobs through the lens of the city of today and tomorrow using images, text and multimedia. This interactive exhibit explores contemporary New York through Jacobs’s groundbreaking views on the elements of a healthy city, the value of small blocks, the importance of civic activism and the benefits of a diverse and dynamic neighborhood. It also encourages citizen involvement by helping visitors to engage in community-building efforts in their own neighborhoods. It is the centerpiece of a major MAS campaign aiming to energize a new generation of New Yorkers to observe and recognize the best of their city and become citizen activists advocating for positive change.

In her seminal book, *The Death and Life of Great American Cities*, Jane Jacobs famously articulated the magic of large cities and the magnitude of the social destruction that can be caused by ill-conceived redevelopment plans. Jacobs’s writings and public advocacy are best-known for having successfully opposed urban planner Robert Moses’s plans to bulldoze large portions of historic downtown to build the Lower Manhattan Expressway (LOMEX) in the 1960s. In doing so, she changed the way we look at cities and showed us the wonders that arise in communities of every sort.

Highlighting the context and continued relevance of Jacobs’s work, the exhibit draws visitors’ attention to the many elusive elements that together make a vibrant city. The final station in the exhibit is a purpose-built website providing interactive maps, tools and resources designed to promote communication and action among activists for a sustainable future.



View of the exhibition *Jane Jacobs and the Future of New York*,  
Municipal Art Society, New York  
Photograph: Giles Ashford

A series of public programs with panelists during the fall will accompany the exhibit and continue to expand on its message by promoting provocative discussion and further action on a range of topics related to Jane Jacobs’s legacy and the future of planning, zoning and development in New York City.

Jane Jacobs believed that everyone can contribute to advocating for a more livable city, and MAS hopes that the exhibit, public programs and interactive website will encourage viewers to do just that.

Media related to the exhibition:

Jo Steffens, Timothy Mennel, Christopher Klemek, eds., *Block by Block: Jane Jacobs and the Future of New York*, New York: Princeton Architectural Press, 2007, 64 pp., 12 color and 10 b/w illus. \$17.95, ISBN 1568987714  
[www.futureofny.org/home](http://www.futureofny.org/home)

John Casey  
New York



ONGOING AND UPCOMING:
CONFERENCES AND SYMPOSIA

ONGOING AND UPCOMING
Conference Announcements

FRANCE
PARIS

TOWERS AND DETOURS
TOURS ET DÉTOURS

17–19 January 2008

This international conference follows the symposium on “The ruin and the architectural gesture” organized by the Société Française des Architectes (SFA) in 2007. It aims to develop the thinking generated there by considering the architectural object of the tower, its historic and symbolic form, its role in contemporary urbanity and its various literary and artistic representations. Three approaches are proposed: “Verticality, horizontality, monumentality”; “Towers, contours and detours”; “Imaginary, poetics and esthetics of the tower”.

Ce colloque fait suite au colloque “La ruine et le geste architectural” organisé par la Société Française des Architectes en 2007. Il souhaite en prolonger la réflexion en s’intéressant à l’objet architectural de la tour, à sa forme historique et symbolique, à son rôle dans l’urbanité contemporaine et à ses différentes représentations littéraires et artistiques. Trois axes d’études sont proposés. “Verticalité, horizontalité, monumentalité”; “Tours, contours et détours”; “Imaginaire, poétique et esthétique de la tour”.

Organization:
Société Française des Architectes; Université de Paris VIII-Vincennes-Saint-Denis; Université de Limoges.

Contact:
Société Française des Architectes
247 rue Saint-Jacques
75005 Paris
http://www.sfarchi.org/actions/2049.html

GERMANY
COTTBUS

THIRD INTERNATIONAL
CONGRESS ON CONSTRUCTION
HISTORY

May 2009

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

Organization:
The Berlin-Brandenburg Construction History Group

Contact:
Brandenburgische Technische Universität Cottbus, BTU, Chair of Construction History and Structural Preservation
Prof. Dr.-Ing. Werner Lorenz
Faculty 2 – Architecture, Civil Engineering and Urban Planning
Institut für Bau- und Kunstgeschichte, Konrad Wachsmann-Allee 8
03046 Cottbus, Germany
Tel. 0049-(0)355-69.30.31
Fax 0049-(0)355-69.30.32
werner.lorenz@tu-cottbus.de
schwarzk@tu-cottbus.de
www.tu-cottbus.de/bautechnikgeschichte

HANNOVER

**BAROQUE ROOF STRUCTURES  
IN NORTHERN GERMANY AND  
ITS NEIGHBORING COUNTRIES  
DACHKONSTRUKTIONEN  
DER BAROCKZEIT IN NORD-  
DEUTSCHLAND UND IM  
BENACHBARTEN AUSLAND**

14–16 December 2007

Of the few monographs on historic roof structures in Germany most deal with roofs over sacred buildings, preferably those dating from medieval times. Along with single contributions, three dissertations have been published for Northern Germany (Mehlau 1953, Mennemann 1980, Mohr 1989). There are, however, no surveys focusing on baroque roof structures in Northern Germany, as there are for Southern Germany (Sachse 1975, Ludwig 1981). Regarding roof structures, the Baroque represents a second peak of carpentry after the Middle Ages. During the recovery after the Thirty Years’ War, the demands of the absolutist courts triggered the proverbial “craze” for building. The relation between functional demands and their structural consequences for the roof constructions had been taken into consideration before, but now new formal trends like the mansard roof were added. The demand for free-spanning roofs for the spacious halls of castles, theatres, stables and riding schools, especially in times of an increasing lack of building timber, challenged the spirit of innovation on the one hand. On the other hand, this scarcity led to an economical use of resources and intensified building supervision and regulations. The conference will focus on roof structures in Northern Germany and its neighboring countries, and deal with problems of obtaining timber, construction workers, specialized literature of the period, etc. The conference aims to unite isolated research results and, with the contributions of

foreign colleagues, hopes to situate the roof structures within the context of North European craftsmanship and baroque architecture.

Die wenigen Monographien zu den historischen Dachkonstruktionen in Deutschland behandeln vor allem Gefüge der Sakralbauten, bevorzugt aus der mittelalterlichen Zeit. Für Norddeutschland liegen neben Einzelbeiträgen drei Dissertationen vor (Mehlau 1953, Mennemann 1980, Mohr 1989), in denen die Kirchendachwerke im braunschweigschen und westfälischen Raum erfasst wurden. Es fehlen jedoch Überblicksdarstellungen speziell zu den barocken Dachkonstruktionen, wie sie beispielsweise aus dem süddeutschen Raum bekannt sind (Sachse 1975, Ludwig 1981). Dabei handelt es sich beim Barock um eine Epoche, die – bezogen auf die Dachwerke – einen zweiten Höhepunkt nach dem Mittelalter darstellt. In der Erholungsphase nach dem Dreißigjährigen Krieg führte die neue absolutistische Hofführung zur sprichwörtlichen „Bauwut“. Die Zusammenhänge aus Funktionsanforderungen und technisch-konstruktiven Konsequenzen im Bau- und Dachwerkgefüge überlagerten sich mit neuen Trends zur Gestaltung der Dachform, z. B. dem Mansarddach. Das Bedürfnis, große Spannweiten über den Schlosssälen, den Reit- und Theaterhallen stützenfrei zu überbrücken und dies in Zeiten zunehmender Holzknappheit trieb den Innovationsgeist an. Andererseits führten die Bauholzdefizite zum sparsamen und bewussteren Umgang mit dem Rohstoff Holz und zu verstärkter Bauaufsicht und Reglementierung. Mit der Tagung soll eine Übersicht über die Problematik geboten werden, z. B. Dachkonstruktionen in einzelnen Landesteilen, Holzbeschaffung, Baupersonal, Fachliteratur der Barockzeit etc. Damit wird ein Versuch unternommen, die Forschungen aus dem norddeutschen Raum zusammenzuführen und die hiesigen Dachwerke in den Kontext der nordeuropäischen Baukunst der Barockzeit zu stellen.

Organization:  
Prof. Dr.-Ing. P. Paul Zalewski

Contact:  
Leibnitz University Hannover, Germany  
Faculty for Architecture and Landscape  
Herrenhäuser Straße 8  
30419 Hannover, Germany  
Tel. 0049-(0)511-762.21.12 or 0049-(0)511-39.71.774  
Fax 0049-(0)511-762.58.29  
p.zalewski@igt-arch.uni-hannover.de  
www.igt-arch.uni-hannover.de/denk-mal/

GREECE  
VOLOS

**THE RECLAMATION OF THE  
COUNTRYSIDE:  
CONCEPTUALIZATION AND  
DWELLING OF NATURE IN  
CONTEMPORARY GREECE  
Η Διεκδίκηση της  
Υπαίθρου: Νοηματοδότηση  
και Κατοίκηση της Φύσης  
στην Σύγχρονη Ελλάδα**

7–8 March 2008

The conference will explore the relationship between nature and the self. The examination of tourism, the re-conceptualization of the Greek picturesque and its spatial representation will provide the context within which the interaction of the human subject with nature will be examined.

Το συνέδριο πρόκειται να ανιχνεύσει τις παραμέτρους που απορρύθμισαν τη δυνατότητα ενός διαλόγου ανάμεσα στο φυσικό σύμπαν και στον συλλογικό μας εαυτό. Η εξέταση κοινωνικών πρακτικών όπως ο παραθερισμός, ο τουρισμός και η επαναπροσέγγιση πατρογονικών

τόπων και των χωρικών τους εκφράσεων, θα εξειδικεύσει την γενεαλογία των σύγχρονων φαινομένων και θα επιτρέψει να φανταστούμε με μεγαλύτερη ωριμότητα την παρουσία μας στην ύπαιθρο.

Organization:  
Department of Architecture, University of Thessalia

Contact:  
Pedion Areos  
Volos  
GR-38 334  
ypaithros@arch.uth.gr

ITALY  
ROME

**DESCRIPTIO URBIS, MEASURING  
AND REPRESENTING THE MODERN  
AND CONTEMPORARY CITY**

27–29 March 2008

The eighteenth and nineteenth centuries represented a period of great economic growth, intellectual and technological development, creating the conditions for a scientific approach to the study of European cities. For the first time, methods and tools of cartographic survey reached a sufficient maturity to enable the production of geometrically correct bi-dimensional cartographic imagery, therefore allowing their reference into contemporary coordinate systems. At the same time, spatially referenced thematic sources (demographic, fiscal, etc.) became homogeneous, thus permitting their organization into relational databases. In such a context, the physical transformations and the spatial distribution of phenomena can be studied from a “geographical-thematic” perspective using modern information techniques, able to manage large and inhomogeneous datasets. Interesting new



research perspectives can then be traced for historians aiming to jointly study sources of different origins and characteristics.

The contributions to this event should comprise the following themes:

- Cartographic techniques and products, 18th-20th centuries
- Cadastral systems and other census tools, 18th-20th centuries
- Information systems and urban history;
- Historical city atlases.

Organization:

CROMA - Università Roma Tre  
Comune di Roma, Archivio storico Capitolino  
MiBAC - Direzione generale per gli Archivi  
MiBAC - Archivio di Stato di Roma  
Telemme, UMR 6570 Université de Provence  
CNRS Université de Paris XII-Val de Marne  
Institut J. B. Say

With the support of:

AISU (Associazione Italiana di Storia Urbana), SISE (Società Italiana degli Storici dell'Economia)

Information:

<http://host.uniroma3.it/centri/croma/descriptiourbis/contenuti.asp?page=Home>

**BOLOGNA – CESENA – MODENA**

**THE TEACHINGS OF ALDO ROSSI  
LA LEZIONE DI ALDO ROSSI**

21-23 February 2008

On the occasion of the tenth anniversary of Aldo Rossi's death, the University of Bologna – through a joint effort between the “Aldo Rossi” School of Architecture and the Architectural and Urban Planning Department – will organize a three-day international conference focused on the current state

of studies on the architect and his legacy.

The conference has been planned in three sections, hosted in different cities.

The first section will take place in Bologna: topics will focus on the biography and its related significance in the development of a theory. The second section will take place in Cesena: topics will focus on architectural writings, on media, and on the architecture of the book of architecture. The third section will take place in Modena: topics will focus on the built artifacts, on the relevance of architectural drawings, on architectural projects.

In occasione del decennale della scomparsa di Aldo Rossi, l'Università di Bologna, per iniziativa congiunta della Facoltà di Architettura “Aldo Rossi” e del Dipartimento di Architettura e Pianificazione Territoriale, organizza un convegno internazionale, articolato in tre giornate, che intende fare il punto sullo stato dell'arte nel campo degli studi rossiani. Le tre giornate dei lavori, che si svolgeranno in città diverse (Bologna – sede storica dell'Ateneo felsineo; Cesena – sede della Facoltà di Architettura; Modena – luogo tipico del progetto rossiano, data la presenza del Cimitero da lui progettato) si propongono di mettere a fuoco aspetti peculiari del percorso intellettuale e progettuale di Aldo Rossi. Nel corso di ciascuna giornata, la mattina sarà dedicata ad interventi di relatori invitati dal comitato scientifico, mentre nel pomeriggio sono previste presentazioni brevi selezionate fra gli abstract ricevuti.

La prima filiera propone una riflessione sui percorsi di formazione e sulle loro ricadute in vere e proprie autobiografie.

La seconda filiera si concentra sull'analisi degli scritti di Aldo Rossi, sull'esposizione di una teoria dell'architettura, sull'architettura del libro di architettura.

La terza filiera esamina l'opera progettata e/o costruita come vero e proprio caso studio. In questa sezione un particolare ruolo può essere assegnato al disegno di architettura.

Organization:

The scientific committee includes Maristella Casciato, Francesco Saverio Fera, Giovanni Leoni, Annalisa Trentin (from the “Aldo Rossi” School of Architecture), and representatives of several institutions: the “Aldo Rossi Foundation” – Milan; the Board for Art and Architecture of the Ministry for Cultural Affairs (DARC) – Rome (Margerita Gucione); the IBC/ Emilia-Romagna – Bologna (Piero Orlandi); the DAM – Frankfurt am Main (Annette Becker); the Getty Foundation – Los Angeles (Wim de Wit).

Contact:

ALMA MATER STUDIORUM  
Università di Bologna  
Facoltà di Architettura “Aldo Rossi”  
Via Cavalcavia, 55  
47023 Cesena (FC)  
Italia  
Tel. 0039 0547 338311  
Fax 0039 0547 338307  
mostre@arch.unibo.it

**PORTUGAL**

**LISBON**

**COLLOQUIUM ON INTERIORS  
IN PORTUGAL  
COLÓQUIO “OS INTERIORES  
EM PORTUGAL”**

12–13 February 2008

The colloquium unites specialists (art, architecture and design historians) in the study of architectural interiors. The meetings are open to the public, by means of registration. It is organized into four sessions: 1) Circuits and functions within the house, organisation and ways of living in domestic interiors; 2) Decoration and decorative arts: the metamorphosis of space; 3) Public and private, 19th century

decorative programmes; 4) “Total Design,” from the fin-de-siècle to modernity.

Encontro de especialistas no estudo do espaço interior, oriundos das áreas da história da arquitetura, da história da arte e da história do design. O encontro é aberto à participação do público, mediante inscrição. Divide-se em 4 painéis temáticos, cobrindo um lapso temporal desde o séc. XVI ao séc. XX: 1) Leituras e percursos funcionais. Organização e vivência dos interiores domésticos; 2) Decoração e artes decorativas. A metamorfose dos espaços; 3) Público e privado. Os programas decorativos oitocentistas; 4) Design Total: do fin-de-siècle à modernidade.

Organization:

IADE – Instituto de Artes Visuais, Design e Marketing, Lisboa [www.iade.pt](http://www.iade.pt)

Contact:

Palácio Pombal  
Rua do Alecrim, 70  
1200-018 Lisboa  
[sandra.saldanha@iade.pt](mailto:sandra.saldanha@iade.pt)

**SPAIN**

**PAMPLONA**

**CROSSED LOOKS: EXCHANGES  
BETWEEN LATIN AMERICA AND  
SPAIN IN TWENTIETH-CENTURY  
SPANISH ARCHITECTURE.  
HISTORY OF MODERN SPANISH  
ARCHITECTURE  
MIRADAS CRUZADAS: INTER-  
CAMBIOS ENTRE LATINOAMÉRICA  
Y ESPAÑA EN LA ARQUITECTURA  
ESPAÑOLA DEL SIGLO XX. HIS-  
TORIA DE LA ARQUITECTURA  
MODERNA ESPAÑOLA**

13–14 March 2008

This is a congress on the history of Spanish architecture that is imbedded within research aiming to expand and deepen knowledge of historical and current procedures in this field. Moreover, it will help to illustrate different studies and approaches of this discipline, following a historical analysis. And if we go beyond mere erudition, it will also relate to current architectural practice.

Se presenta un congreso sobre la Historia de la Arquitectura española que se encuadra bajo una línea de investigación cuyo propósito es profundizar en los procesos históricos y actuales de esta noble disciplina. Asimismo completará distintos estudios y enfoques de esta ciencia, bajo las pautas del análisis histórico. Y yendo más allá del mero saber erudito, habrá de entroncar con la praxis de los proyectos de la actualidad.

Organization:  
Universidad de Navarra

Contact:  
Escuela de Arquitectura  
Campus de la Universidad de Navarra  
Pamplona  
<http://www.unav.es/arquitectura/congreso/2008/index.htm>  
In English: <http://www.unav.es/arquitectura/congreso/2008/english/index.htm>

SEVILLA

**FIRST INTERNATIONAL CONGRESS.  
MASTERS OF CONTEMPORARY  
ARCHITECTURE. JØRN UTZON  
I CONGRESO INTERNACIONAL  
MAESTROS DE LA ARQUITECTURA  
CONTEMPORÁNEA JØRN UTZON**

5–8 February 2008

Jørn Utzon has become established as an influential and outstanding architect in Spain. He is now included in a series of conferences studying masters of contemporary architecture that the Universidad Internacional de Andalucía has organized in order to explore contemporary issues. The congress pays tribute to the work of a lifetime devoted to architecture.

Jørn Utzon se ha configurado como un arquitecto influyente e importante en España. Su figura se incluye ahora, en un ciclo de maestros de la arquitectura contemporánea que la Universidad Internacional de Andalucía ha preparado en pro de la difusión del pensamiento contemporáneo. Se reconoce así la labor de toda una vida de dedicación a la arquitectura.

Organization:  
Universidad Internacional de Andalucía

Contact:  
La Cartuja de Sevilla  
Avd. Américo Vespucio nº 2  
Monasterio Santa María de las Cuevas  
Isla de la Cartuja  
Sevilla  
[http://www.unia.es/index.php?option=com\\_postunico&Itemid=167&Curso=107FC007&hist=0&TipoCurso=14](http://www.unia.es/index.php?option=com_postunico&Itemid=167&Curso=107FC007&hist=0&TipoCurso=14)

SWEDEN  
STOCKHOLM

**ARCHITECTURAL COMPETITION,  
NORDIC SYMPOSIUM**

16–17 October 2008

Throughout history, design competition has been deployed as a reliable and acquiescent system for assuring quality and as an efficient instrument

for evaluation of the best design solutions. Nordic countries are enjoying over hundred years of tradition in organizing architectural competition for selection of the best design practices. Competing in architecture has also gained new relevance in Europe through the EU's Directive 2004/18/EG. This conference is aiming at examining architectural competitions through four themes - Architectural History, Architectural Judging, Professional and Political Power and Urban Design.

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

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

TURKEY  
ANKARA

**ARCHITECT KEMALETTIN AND  
HIS AGE: ARCHITECTURE / SO-  
CIAL LIFE / POLITICS  
MIMAR KEMALETTIN VE ÇAĞI:  
MIMARLIK / TOPLUMSAL  
YAŞAM / POLİTİKA**

7-8 December 2007

Organization:  
Turkish Chamber of Architects

Contact:  
Ankara Palas, Ulus-Ankara, Konur Sokak 4/2  
06650 Kızılay-Ankara  
Tel. 0312 417 37 27  
Fax 0312 418 03 61  
[www.mimarlarodasi.org.tr](http://www.mimarlarodasi.org.tr)

ANKARA

**DOCTORAL RESEARCH SYMPO-  
SIUM V: IDENTITY, BELONGING,  
ARCHITECTURAL HISTORY  
DOKTORA ARASTIRMALARI  
SEMPOZYUMU V: KİMLİK,  
AİDİYET, MİMARLIK TARİHİ**

24–25 December 2007

Organization:  
Graduate Program in Architectural History

Contact:  
Faculty of Architecture  
Middle East Technical University  
Ankara-Turkey  
Fax 0312 2107966  
[harch@metu.edu.tr](mailto:harch@metu.edu.tr)

ISTANBUL

**IAPS-CSBE NETWORK CULTURE  
AND SPACE MEETINGS  
NATIONAL SYMPOSIUM I:  
CITY, CULTURE AND HOUSING  
IAPS – CSBE NETWORK KÜLTÜR  
VE MEKAN TOPLANTILARI  
ULUSAL SEMPOZYUM 1:  
KENT, KÜLTÜR VE KONUT**

12–14 December 2007

Organization:  
IAPS-CSBE Network

Contact:  
Bağçeşehir Üniversitesi, Beşiktaş İstanbul  
Fax 0212 244 92 43  
[space@itu.edu.tr](mailto:space@itu.edu.tr)  
<http://www.iaps-association.org/Culture/info.htm>



UNITED KINGDOM  
LONDON

BRITISH ARCHITECTURE AND  
THE VERNACULAR

17 May 2008

The organising premise is that the term vernacular need not be understood as referring only to a distinct category of objects – certain building types from certain periods. Analyses of hybrid architectural practice and traditions across a great continuum have been hobbled by this understanding of the word, and British architectural history and vernacular studies remain largely un-communicating fields.

To remedy this, the vernacular might be conceived simply as a perspective—one that sees the local, indigenous, ordinary, everyday, popular or nostalgic. Such traditions can be traced in the design or adaptive alteration of any buildings. Thus, all architecture is vernacular, more or less. Even the greatest ‘polite’ buildings can be better understood through heightened awareness of local or indigenous forces, by emphasising use and underlying shifts in architecture’s social meaning, and by understanding all architectural design as emerging from social relationships tempered by individual creativity. In this way, architectural history could engage with canonical or elite architecture through new and more ethnographic approaches

Organization:  
Society of Architectural Historians of Great Britain

Contact:  
Art Workers Guild  
6 Queen Square  
London, WC1N 3AR  
United Kingdom  
[www.sahgb.org.uk](http://www.sahgb.org.uk)

BELGIUM  
LEUVEN

AUDITORIUM COUSSÉE &  
GORIS (BE) | RESPIRARE  
L’OMBRA – SHADOWS BREATHE  
AUDITORIUM COUSSÉE &  
GORIS (BE) | RESPIRARE  
L’OMBRA – SCHADUW ADEMEN

13 December 2007, 20.00

STUK  
Naamsestraat 96  
3000 Leuven

Info:  
<http://www.stadenarchitectuur.be/staden-architectuur.aspx?tabid=51&culture=nl-BE&site=stadenarchitectuur>

PORTUGAL  
GUIMARÃES

SPECIALIZED COURSE ON  
ARCHITECTURAL HISTORY –  
FOUNDATION AND CONQUEST:  
THE PORTUGUESE CITY IN THE  
NEW WORLD  
FORMAÇÃO ESPECIALIZADA EM  
HISTÓRIA DA ARQUITECTURA –  
FUNDAÇÃO E CONQUISTA:  
A CIDADE PORTUGUESA NO  
NOVO MUNDO

January-March 2008

Departamento Autónomo de Arquitectura da  
Universidade do Minho

The course (45 hours of lecture sessions) aims to  
explore knowledge about the Portuguese cities of

the overseas expansion. It will embrace the full  
array of pre-existing cities that were conquered and  
transformed by the Portuguese (e.g., North African  
Islamic cities after 1415); the cities of Portuguese  
foundation in Africa, South America and Asia; and  
the modern experiences of the twentieth century in  
Africa and Asia. It is a course for graduate students  
and candidates for a master’s or doctor’s degree in  
architecture, history, art history, archaeology, and  
geography. Its chief aims are to develop knowledge  
about Portuguese colonial urbanism and enable  
acquisition of methodological instruments of  
analysis and research on architectural and urban  
history.

The course ends with a study tour through the  
Kingdom of Morocco (Tanger, Arzila/Asilah,  
Azamor/Azemmour, Mazagão/El Jadida, Marraxe/ Marrakech, Sahara’s route, Fez).

O curso (45 horas lectivas) visa explorar o con-  
hecimento das cidades portuguesas da Expansão  
Ultramarina. Abranger-se-á a panóplia de cidades  
tornadas portuguesas por ocupação de tecidos  
consolidados pré-existentes (tal como as urbes  
islâmicas) e também as cidades fundadas pelos por-  
tugueses em África, América do Sul e Ásia, não es-  
quecendo as experiências modernas mais relevantes  
no século XX em África e na Ásia. É um curso para  
licenciados, estudantes de pós-graduação, mestra-  
do ou doutoramento nas áreas de Arquitectura,  
História, História da Arte, Arqueologia, Geografia.  
Tem como objectivos o conhecimento do urban-  
ismo colonial português, bem como a aquisição  
de instrumentos metodológicos de análise e de  
pesquisa em história da arquitectura e da cidade.  
No final, o curso possibilitará a realização de uma  
viagem de estudo pelo Reino de Marrocos (Tânger,  
Arzila, Azamor, Mazagão/El Jadida, Marraquexe,  
rota do Sahara, Fez), como corolário da formação.

Speaker:  
Jorge Correia, PhD, professor at the Universidade  
do Minho



Contact:  
DAAUM  
Departamento Autónomo de Arquitectura  
da Universidade do Minho  
Campus de Azurém  
4800 - 058 Guimarães  
<http://www.arquitectura.uminho.pt>  
[jorge.correia@arquitectura.uminho.pt](mailto:jorge.correia@arquitectura.uminho.pt)

**LISBON**

**BATHS, BATHHOUSES  
AND THERMAE  
BANHOS, BALNEÁRIOS  
E TERMAS**

8, 9 and 10 January 2008

Series of three lectures dealing with bathhouse  
architecture in Portugal, during the pre-Roman,  
Roman and Islamic periods.

Série de três conferências sobre o tema da arqui-  
tectura termal em Portugal durante os períodos  
pré-romano, romano e islâmico.

Speakers:  
Armando Coelho da Silva (pre-Roman), Inês Vaz  
Pinto (Roman), Helena Catarino (Islamic).

Contact:  
Museu Nacional de Arqueologia  
Praça do Império  
1400-206 Lisboa  
[www.mnarqueologia-ipmuseus.pt](http://www.mnarqueologia-ipmuseus.pt)  
[gamna@mnarqueologia-ipmuseus.pt](mailto:gamna@mnarqueologia-ipmuseus.pt)

**SPAIN**

**MADRID**

**THE CATHEDRAL: FORM AND  
FUNCTION**

**LA CATEDRAL: FORMA Y  
FUNCIÓN**

14 January – 3 March 2008

The course begins by examining the necessity of  
dialogue between the uses of the cathedral and  
its form, in order to understand, apart from the  
artistic elements, how cathedral typologies respond  
to these uses. Moreover, the relationship between  
architecture, liturgy and other elements that are  
part of the cathedral as a unique religious building  
type will be considered.

El curso arranca planteando la necesidad de la  
reciprocidad de los usos de la catedral y su forma,  
para entender como al margen de los elementos  
artísticos, las tipologías catedralicias responden  
a dichos usos. Asimismo se analizará la relación  
entre arquitectura y liturgia y demás elementos que  
componen la catedral como un singular edificio  
religioso.

Organization:  
Pedro Navascues Palacio. Real Academia de Bellas  
Artes de San Fernando.

Place:  
Guiarte Room, Real Acadé mia de Bellas Artes de  
San Fernando. C/Alcalá Nº-13. Madrid  
<http://rabasf.insde.es/cursos.htm#curo2>

**MADRID**

**THE ESCORIAL: ARCHITECTURE,  
PAINTING & SCULPTURE  
EL ESCORIAL: ARQUITECTURA,  
PINTURA Y ESCULTURA**

16 January – 30 April 2008

El Escorial, one of the most outstanding buildings  
within the history of architecture, is considered

in this course as an object of investigation. As a  
paradigm of compositional unity and of design, it  
will serve as the basis to reveal the work of the arts  
that raised its walls and adorned it with glory in  
successive centuries.

El Escorial, uno de los edificios más importantes  
de la Historia de la Arquitectura se presenta en este  
curso como un elemento a investigar. Paradigma  
en si de la unidad compositiva y del diseño, servirá  
de base para dar a conocer la labor de las artes que  
alzaron sus muros y decoraron de gloria sus siglos  
venideros.

Organization:  
Antonio Bonet Correa. Real Academia de Bellas  
Artes de San Fernando.

Place:  
Guiarte Room, Real Acadé mia de Bellas Artes de  
San Fernando. C/Alcalá Nº-13. Madrid.  
<http://rabasf.insde.es/cursos.htm#curo4>

**MADRID**

**ARCHITECTURE, ART &  
THEATRE IN THE GOLDEN AGE  
ARQUITECTURA, ARTE Y  
TEATRO EN LOS SIGLOS DE ORO**

16 January – 30 April 2008

The interrelationship between the arts and the  
theater of the seventeenth century will be revealed,  
studying the mutual enrichment between the fine  
arts and drama.

Se dará a conocer la interrelación existente entre las  
artes y el teatro del S.XVII, estudiando desde formas  
de arte afines al dramático las aportaciones mutuas  
que les sirvieron para enriquecerse.

Organization:  
Alfonso Rodríguez y Gutiérrez de Ceballos. Real  
Academia de Bellas Artes de San Fernando.

Place:  
Guiarte Room, Real Acadé mia de Bellas Artes de  
San Fernando. C/Alcalá Nº-13. Madrid  
<http://rabasf.insde.es/cursos.htm#curo5>

**SWEDEN**

**GOTHENBURG**

**MOSCOW  
MOSKVA**

December 14, 13:00-19:00

Interdisciplinary series of seminars on the aesthetic  
avant-garde of the 20<sup>th</sup> century.

Tvårvetenskapligt seminarium om 1900-talets  
estetiska avantgarde.

Vera Sandbergs allé, Vasa 2, Gothenburg  
[ove.sernhede@kultur.gu.se](mailto:ove.sernhede@kultur.gu.se)

**GOTHENBURG**

**POST-MODERNISM IS BACK!**

January 16, 16:00

Guest lecture:  
Sam Jacob, FAT-Fashion, Architecture & Taste Ltd.,  
London

A-salen, Chalmers Arkitektur  
Sven Hultins gata 6, Göteborg  
[http://www.chalmers.se/arch/SV/aktuellt/kalen-  
darium/](http://www.chalmers.se/arch/SV/aktuellt/kalendarium/)

STOCKHOLM

ON ÖLAND AND IN THE DESERT –  
STRUCTURE OF THE BUILT  
ENVIRONMENT ON THE OUT-  
SKIRTS OF THE ROMAN EMPIRE  
PÅ ÖLAND OCH I ÖKNEN –  
BEBYGGELSESTRUKTUR I  
UTKANTEN AV DET ROMERSKA  
VÄRLDSSYSTEMET

December 19, 13:00

Stockholm University, Department of Archaeology  
and Classical Studies

Organization:  
Frands Herschend, Uppsala University

Contact:  
Wallenberglaboratoriet, Stockholm University,  
[www.archaeology.su.se](http://www.archaeology.su.se)

UNITED KINGDOM  
OXFORD

SACRED LANDSCAPES OF CRETE

19 January 2008

Crete is often thought of solely in terms of its Prehistoric archaeology. But the next two millennia of Cretan history, from the beginnings of the Iron Age, ca. 1050 BC, until the time the Turkish left in AD 1898 are equally fascinating. This day school will examine these later epochs and will focus in particular on how Cretans used religious monuments to articulate their landscapes, both urban and rural.

Speakers:  
Dr Simon Price, Lucia Nixon, Professor Angelos Chaniotis, Pamela Armstrong

Info and Contact:  
Rewley House  
1 Wellington Square  
Oxford  
For enrollment information please contact  
Hazel Richards (01865 270380) or  
Daniel Oliver at (01865 270368)  
<http://www.conted.ox.ac.uk/>

OXFORD

DESERTION AND DECLINE IN  
MEDIEVAL AND LATER TOWNS

8–10 February 2008

From large and once thriving centres to tiny abortive planned boroughs, settlements have variously withered away, decayed or have vanished entirely for a variety of different reasons: environmental catastrophe or change; commercial competition from neighbours; warfare; economic change and demographic collapse. We shall consider the nature, plans and archaeology of such settlements in both the British Isles and the continent, and explore the reasons for their decline and at times their complete desertion.

Speakers:  
Chris Dyer, University of Leicester; Richard Oram, University of Stirling; David Martin, UCL; Oliver Creighton, University of Exeter; Keith Lilley, Queen’s University Belfast; Charles McKean, University of Dundee; John Bradley, University of Ireland; Neil Christie, University of Leicester; Terry Slater, University of Birmingham

Info and Contact:  
Rewley House  
1 Wellington Square  
Oxford  
For enrollment information please contact  
Hazel Richards (01865 270380) or  
Daniel Oliver at (01865 270368)  
<http://www.conted.ox.ac.uk/>



GREECE  
ALEXANDROUPOLIS

II INTERNATIONAL CONFERENCE  
ON HELLENIC CIVILIZATION:  
SPACE AND TIME IN ANCIENT  
THEATER  
Β’ Συνέδριο Ελληνικού  
Πολιτισμού Χώρος και Χρόνος  
στο Αρχαίο Θέατρο

15–18 May 2008

Abstract deadline: 7 January 2008

The conference will focus on contemporary re-  
search regarding theatrical meaning, the dramatic  
function, as well as the function of space and  
time as attributes emerging from the plot/myth  
of the play. The conference will try to cover areas  
as: theatrical performances and theaters outside  
Athens, the presentation and incorporation of  
past and present in the saved plays, the relation-  
ship between representation and ideology, the  
role of agricultural and urban life in the plays, the  
relationship between dramatic space and theater  
in general with the concurrent political situations,  
etc.

Αποστολή περιλήψεων: 7 Ιανουαρίου 2008

Το συνέδριο θα εστιάσει στη σύγχρονη  
έρευνα σε σχέση με το θεατρικό νόημα,  
τη δραματική λειτουργία, όπως και η  
λειτουργία του χώρου και του χρόνου  
ως συνιστώσες που αναδύονται από το  
μύθο/πλοκή του έργου. Το συνέδριο θα  
προσπαθήσει να καλύψει περιοχές όπως οι  
ακόλουθες: οι θεατρικές παραστάσεις και  
τα θεατρικά οικοδομήματα εκτός Αθηνών,  
η παρουσίαση και ένταξη του παρελθόντος  
και του παρόντος στα διασωζόμενα  
δραματικά έργα, η σχέση παράστασης

και ιδεολογίας, ο ρόλος της αγροτικής και  
της αστικής ζωής στα έργα, η συσχέτιση  
του δραματικού χώρου και γενικότερα του  
θεάτρου με τις συγχρονικές των έργων  
πολιτικές συνθήκες κ.ο.κ.

Organization:  
Open Greek University

Contact:  
Enosi Ekataios  
Ionos Dragoumi 42  
GR 68-100, Alexandroupoli  
Greece  
ekataiosconference2008@gmail.com  
<http://ekataiosconference2008.blogspot.com/>

IRELAND  
DUBLIN

THE AESTHETICS OF TRASH:  
OBJECTS AND OBSOLESCENCE  
IN CULTURAL PERSPECTIVE

4–6 September 2008

Paper proposals due 14 December 2007.

Concerns about the environment are dominating  
political and social agendas worldwide. The culture  
of excess underlying this is evident in the issue of  
trash, which for ecologists is a negative category  
heavily implicated in the destruction of the natural  
world. Recently, however, particularly under the  
influence of anthropology and archaeology, trash  
has been explored as a form of material culture that  
articulates modes of identity construction.  
Lying at the boundaries of the useful and the  
discarded, the visible and the invisible, trash is a  
dynamic category, which has been associated vari-  
ously with repression and the need to forget; with  
postmemory’s obsession with hoarding, archiving

and collecting; with human displacement and disenfranchisement; with nostalgia and personal identity, the possibility of creativity and subversion; and with the construction of social value and power.

Organization:  
Dr Gillian Pye or Dr Simone Schroth

Contact:  
University College Dublin, Ireland  
<http://www.ucd.ie/sllf/Research/Conferences/conferences.html>

SWITZERLAND  
ZURICH

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

26-29 June 2008

Paper proposals due 21 December 2007

This conference will consider Europe and the Americas as a continuous and highly productive space of architectural communication. It seeks to elucidate the processes of assimilation and modification that happened to forms, ideas and concepts of architectural modernity during their transfer from one continent to another.  
Paper proposals (in German, English, or French) due 21 December 2007 to Prof. Dietrich Neumann [dn@brown.edu](mailto:dn@brown.edu) and Prof. Andreas Tönnemann [toennesmann@gta.arch.ethz.ch](mailto:toennesmann@gta.arch.ethz.ch).

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

Organization:  
Andreas Tönnemann and Dietrich Neumann, with the Swiss Federal Institute of Technology Zurich (ETH), Society of Architectural Historians (SAH), and European Architectural History Network (EAHN)

Contact:  
Institut für Geschichte und Theorie der Architektur  
attn. Reto Geiser  
ETH Zürich  
Postfach 118  
CH-8093 Zürich  
[http://www.gta.arch.ethz.ch/d/veranstaltungen/veranstaltungen.php?id\\_veranstaltung=358](http://www.gta.arch.ethz.ch/d/veranstaltungen/veranstaltungen.php?id_veranstaltung=358)

UNITED KINGDOM  
LONDON

VAUXHALL REVISITED: PLEASURE  
GARDENS AND THEIR PUBLICS,  
1660

15-16 July 2008

Paper proposals due 15 January 2008

Panels will consider:  
- The relationship between pleasure gardens and pleasure grounds/parks  
- The role of painting and sculpture in pleasure gardens  
- Pleasure gardens outside London  
- Mingling, masquerade and fashion

- Musical programming and performance  
- Victorian rivals and reinventions, including Cremorne  
- The pleasure garden in literature

Please submit paper proposals by 15 January 2008 to Dr. Jonathan Conlin, at [j.conlin@soton.ac.uk](mailto:j.conlin@soton.ac.uk)

Organization:  
The Paul Mellon Centre for Studies in British Art, Tate Britain and The Museum of Garden History.  
Convenor: Dr Jonathan Conlin, University of Southampton. Conference registration begins 1 May 2008.

Info:  
Tate Britain, <http://www.paul-mellon-centre.ac.uk/eventsf/vauxhall.html>

OXFORD

INTERROGATING TRADITION:  
EPISTEMOLOGIES, FUNDAMENTALISMS,  
REGENERATION, AND PRACTICES

12-15 December 2008

Abstracts and CVs due 15 February 2008

Tradition has become a keyword in modern global practices, its meanings inextricably bound with the issues it seeks to explain. Therefore, its interrogation is essential in understanding the social and political contexts in which it is mobilized. Examining the intersecting discourses of tradition and the politics of its organization moreover become critical in identifying how socio-political identities and differences are pursued. Tradition thus can be seen to bind the dialectic of the cultural imaginary and the material reality of the built environment. Within this context, the historical realities and the political economies that have marked the development of local traditions and their attendant

discourses are relevant considerations.

We use the term interrogate to refer to the epistemic exercise of understanding, framing, and questioning the rationalities of traditions, their constructions of authoritative knowledges, and the contingent practices and politics through which spaces and subjectivities are constituted in the 21st century. The conference seeks to underscore the co-constitutive linkages between the epistemologies and the practices of tradition. To that end, interrogating tradition is a re-engagement with how tradition is also mobilized and deployed in the making of space and its sustenance.

As in past IASTE conferences, scholars and practitioners from architecture, architectural history, art history, anthropology, archaeology, folklore, geography, history, planning, sociology, urban studies, and related disciplines are invited to submit papers.

Schedule:  
15 February 2008: Deadline for receipt of abstracts and CVs  
1 May 2008: E-mail notification of accepted abstracts for presentation  
15 July 2008: Pre-registration deadline. Deadline for full paper submissions for consideration for publication in the Working Paper Series.  
1 October 2008: Notification of accepted papers for the Working Paper Series

Organization:  
Nezar AlSayyad, Conference Director, University of California, Berkeley; Marcel Vellinga, Conference Local Director, Oxford Brookes University; Sylvia Nam, IASTE Coordinator, University of California, Berkeley; Karen Hughes, Local Conference Coordinator & Administrator, Oxford Brookes University; Vicky Garcia, CEDR Conference Administrator, University of California, Berkeley; Mark Gillem, Conference Advisor, University of Oregon.



Contact:  
Oxford Brookes University  
Please refer to our website [www.arch.ced.berkeley.edu/research/iaste](http://www.arch.ced.berkeley.edu/research/iaste) for detailed instructions on abstract submissions.  
For further inquiries, please email Sylvia Nam at [iaste@berkeley.edu](mailto:iaste@berkeley.edu)

**STRATHCLYDE**

**ARCHITEXTURE: EXPLORING  
TEXTUAL AND ARCHITECTURAL  
SPACES**

15–17 April 2008

Abstracts due 30 January 2008

This interdisciplinary conference investigates the relationships between architectural and literary constructions of space. It will explore the influence of spatial theories within literary texts; consider how writers evoke and represent a sense of place; and invite new perspectives on the aesthetic, physical, and social functions of texts in the design, production and consumption of the built environment. The conference also aims to discuss these insights within the context of Glasgow. The social and performance events will encourage participants to reflect on the connections between their ‘academic’ and other uses of text and space. We welcome a wide range of disciplinary theorisations of the concepts of text and space, literature and architecture. This international event aims to bring together scholars, artists, architects, writers, urban planners and film-makers and many other interested individuals and organisations. We are happy to accept contributions in any media but proposals for 20 – minute presentations and 10 –minute A2 poster sessions, focused around the following Architextural themes, are invited. The accompanying questions are merely suggestive of some of the themes that could be addressed.

Schedule:  
Abstracts Due: 30 January 2008  
Papers in final form ready for publication:  
13 August 2008

Organization:  
Craig McLean, doctoral student, Department of English Studies; Dr Sarah Edwards, Lecturer, Department of English Studies; Dr Jonathan Charley, Senior Lecturer, Department of Architecture

Contact:  
University of Strathclyde  
Departments of Architecture and English Studies  
For further information contact  
[architexture@strath.ac.uk](mailto:architexture@strath.ac.uk)

BELGIUM

BRUSSELS

VIENNA, BRUSSELS  
WENEN, BRUSSEL  
DE SECESSIONJAREN

26 June–23 December 2007

Museum voor Architectuur – De Loge  
Kluisstraat 86  
Brussels  
<http://www.aam.be/>

BRUSSELS

HISTORIC ARCHITECTURAL  
MODELS FROM THE HENAN  
MUSEUM  
ONDER DAK IN CHINA. OUDE  
ARCHITECTUURMODELLEN  
UIT HET HENAN MUSEUM

28 September 2007–20 April 2008

Jubelparkmuseum  
Jubelpark 10  
1000 Brussel  
<http://www.kmkg-mrah.be/>

BRUSSELS

ARCHITECTURAL LANDSCAPES  
PAYSAGES D’ARCHITECTURE

13 November 2007–12 August 2008

Fondation pour l’architecture  
55, rue de l’Ermitage  
B-1050 Brussels  
[www.fondationpouurlarchitecture.be/xpo/xpo.html](http://www.fondationpouurlarchitecture.be/xpo/xpo.html)

GHENT

ETTORE SOTSASS:  
RETROSPECTIVE  
ETTORE SOTSASS:  
RETROSPECTIEF

13 October 2007–13 January 2008

Design museum  
Jan Breydelstraat 5  
9000 Gent  
<http://www.designmuseumgent.be/>

GHENT

CHRISTOPHER DRESSER,  
PIONEER OF MODERN DESIGN

13 October 2007 – mid January 2008

Design museum  
Jan Breydelstraat 5  
9000 Gent  
<http://www.designmuseumgent.be/>

LAKEN

WILLY VAN DER MEEREN –  
BELGIAN DESIGNER AND  
ARCHITECT  
WILLY VAN DER MEEREN –  
BELGISCH DESIGNER EN  
ARCHITECT

27 July 2007–30 March 2008

Atomium, Atomiumsquare  
1020 Laken  
<http://www.atomium.be/>



BOSNIA AND HERZEGOVINA  
SARAJEVO

ARS AEVI ART DEPO  
ARS AEVI ART DEPO

6 March 2007–6 March 2008

Ars Aevi Sarajevo is a museum of contemporary art initiated during the 1992-95 war as a permanent and visible symbol of the city’s resistance to the war. It is aimed at fostering international dialogue and cultural exchange through art and architecture. Ars Aevi will move from its temporary home to the building designed by Renzo Piano and is planned to open by 2009.

Privremeno sjediste kolekcije Ars Aevi u periodu projektovanja i izgradnje nove muzejske zgrade arhitekte Renza Piana, cije je otvorenje planirano 2009. Ars Aevi je muzej i centar savremene umjetnosti, koji je iniciran za vrijeme rata 1992 -95, kao stalni i cidljivi symbol gradskog otpora nasilju i urbicidu. Cilj ovog centra je promoviranje internacionalnog dijaloga i kulturne razmjene kroz umjetnost i arhitekturu.

Centar Skenderija  
Dom Mladih  
Sarajevo  
info@arsaevi.ba  
http://www.arsaevi.ba

EGYPT  
CAIRO

MEETING THE PAST–100  
YEARS IN EGYPT. GERMAN  
ARCHAEOLOGICAL INSTITUTE  
CAIRO 1907–2007

BEGEGNUNG MIT DER VER-  
GANGENHEIT–100 JAHRE  
IN ÄGYPTEN. DEUTSCHES  
ARCHÄOLOGISCHES INSTITUT  
KAIRO 1907–2007

20 November 2007–15 January 2008

This year the German Archaeological Institute in Cairo (DAI) is celebrating its centenary. On this occasion, several events will be held in cooperation with the Egyptian Supreme Council of Antiquities (SCA). On November 19, a special exhibition in the Egyptian Museum in Cairo will be opened. For two months, it will present selected finds from the institute’s various excavations (among them Abu Mina, Buto, Maadi, Abydos, Dra’ Abu el-Naga, and Elephantine), most of which have never been exhibited before. Through this exhibition, the Cairo institute would like to present its previous and current research and results to the broad public. A catalogue of the exhibition will be available in German, English, and Arabic.

Das Deutsche Archäologische Institut Kairo feiert dieses Jahr sein 100-jähriges Bestehen. Zu diesem Anlass finden in Zusammenarbeit mit der Ägyptischen Antikenverwaltung (SCA) in Kairo verschiedene Veranstaltungen statt. Am 19. November wird eine Sonderausstellung im Ägyptischen Museum Kairo eröffnet. Sie präsentiert zwei Monate lang ausgewählte Funde aus verschiedenen Grabungen des Instituts, die größtenteils noch nie ausgestellt worden sind. Das Institut möchte der Öffentlichkeit hier seine bisherigen und aktuellen Forschungsarbeiten sowie deren Ergebnisse vorstellen. Der Katalog wird in Deutsch, Englisch und Arabisch erhältlich sein.

Curator:  
Deutsches Archäologisches Institut Cairo

Publications:

1. Günter Dreyer and Daniel Polz (ed.): *Begegnung mit der Vergangenheit – 100 Jahre in Ägypten. Deutsches Archäologisches Institut Kairo 1907–2007*. Mainz: von Zabern 2007, XVI, 348 pp., 347 color and 155 in b/w illus., 24 x 30 cm, pb., ISBN 978-3-8053-3793-9, 49,90 €
2. Wolfgang Mayer and Philipp Speiser (ed.): *Der Vergangenheit eine Zukunft. Denkmalpflege in der islamischen Altstadt von Kairo*. Mainz: von Zabern 2007. 176 pp. with 155 color and 48 b/w illus., German and English edition, 21 x 23 cm, pb., ISBN 978-3-8053-3792-2, 29,90 €
3. Daniel Polz (ed.): *Für die Ewigkeit geschaffen. Die Särge des Imeni und der Geheset*. Mainz: von Zabern 2007. X, 139 pp. with 10 b/w and 170 color illus., 2 plates and DVD, 24 x 30 cm, pb., ISBN 978-3-8053-3794-6, 29,90 €

Information:  
Deutsches Archäologisches Institut  
Abteilung Kairo  
31, Abu el Feda  
11211 Kairo-Zamalek  
Tel. 0020-(0)2-27.35.14.60  
Fax 0020-(0)2-27.37.07.70  
sekretariat@kairo.dainst.org or  
100jahre@kairo.dainst.org  
www.dainst.org

GERMANY  
WEIL AM RHEIN

LE CORBUSIER – THE ART OF  
ARCHITECTURE

29 September 2007–10 February 2008

The exhibition shows Le Corbusier’s wide-ranging oeuvre which covers a period of 60 years – from his early works in his Swiss hometown of La Chaux-

de-Fonds, proceeding to the white, cubic buildings of the 1920s, and culminating in the late works for which the buildings for the Indian city of Chandigarh are prominent examples. The core of the exhibition is made up of numerous artifacts on loan from the Fondation Le Corbusier and more than 70 objects from the architect’s personal collection.

Die Ausstellung zeigt das vielfältige Werk Le Corbusiers, welches sich über eine Periode von 60 Jahren erstreckt – von den ersten Bauten in seiner Schweizer Heimatstadt La Chaux-de-Fonds über die “weißen Villen” der Zwanziger Jahre, bis hin zum Spätwerk, zu dessen Höhepunkten die Bauten im indischen Chandigarh zählen. Den Kern der Ausstellung bildet eine Vielzahl von Exponaten aus der Fondation Le Corbusier in Paris und über 70 Kleinobjekte aus der privaten Sammlung des Architekten.

Curators:  
Stanislaus von Moos, Arthur Rüegg, Mateo Kries

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

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

GREECE  
ATHENS

40 YEARS OF ARKITEKTONIKA  
THEMATA  
Αρχιτεκτονικά Θέματα 40  
Χρόνια

31 January 2008 – 1 March 2008

An exhibition for the 40th year of “Arkitektonika Themata” the annual Greek journal of architecture. The exhibition will provide a panorama of the architectural production and discourse in Greece in the last 45 years.

Μια έκθεση για τα 40 χρόνια της γνωστής ετήσιας επιθεώρησης αρχιτεκτονικής. Ένα πανόραμα της αρχιτεκτονικής στην Ελλάδα τα τελευταία 45 χρόνια.

Greek Institute of Architecture  
Department of Architecture at the  
Aristotle University of Thessaloniki

Benaki Museum, Athens  
<http://www.heliarch.gr/future-events/future-events-001.htm>

ITALY  
CEGGIA (VE)

GASPARIN & MEIER  
ARCHITECTS

12 October–22 December 2007

The exhibition, dedicated to the Austrian architects Sonja Gasparin and Beny Meier, is part of a cycle of monographic exhibitions proposed by PROGETTO-CONTEMPORANEO. Gasparin and Meier represent the new Austrian architectural trends, which give central attention to the constructive details but also to the environment. Different scales projects are shown, from housing to urban interventions.

Con la mostra dedicata ai due architetti austriaci Sonja Gasparin e Beny Meier, PROGETTOCONTEMPORANEO riprende la strada programmatica delle mostre monografiche dopo le digressioni operate con la doppia iniziativa dedicata ai giovani architetti italiani nel 2006 e con la mostra sulla giovane architettura dei paesi dell’est europeo conclusasi nella scorsa estate.

Gasparin e Meier, seppur residenti a Villach, in un angolo del paese austriaco hanno un approccio “costruttivo”, in linea con il movimento architettonico più avanzato dell’Austria, intriso di una sensibilità che si esprime nella cura del dettaglio e nella creatività nel risolvere le parti del progetto che testimoniano, oltre che le capacità dei due architetti, tutta la passione per il mestiere. Dall’osservazione dei progetti emerge anche la puntuale lettura del contesto, sia esso naturale o urbano.

La mostra propone progetti di piccola e grande scala, dalle ristrutturazioni o ampliamenti di abitazioni private a interventi a scala urbana come ridefinizioni di piazze o centri direzionali (lavori in qualche caso acquisiti attraverso pubblici concorsi di progettazione).

Curator:  
Danilo Nacini

Catalogue::  
PROGETTOCONTEMPORANEO\_10  
Gasparin & Meier Architekten

PROGETTOCONTEMPORANEO  
galleria di architettura di General Membrane spa  
presso General Membrane spa  
via Venezia 28  
Ceggia VE  
Italia

MILAN

THE ‘70S  
ANNISETTANTA. IL DECENNIO  
LUNGO DEL SECOLO BREVE

27 October 2007–30 March 2008

The decade from 1970 to 1980 in Italy is remembered by keywords, as travel, body, conflict etc. Architecture and design are presented in the rich artistic context of the period.

La mostra ripercorre gli anni Settanta attraverso alcune installazioni dedicate a parole-chiave (viaggio, corpo, conflitto, corteo, ecc.) o a figure emblematiche (Moro, Pasolini) del decennio in questione. Nello stesso tempo, passa in rassegna ed espone, sottolineando le contaminazioni e le ibridazioni fra i vari linguaggi, quanto gli anni Settanta hanno espresso nel cinema e nella letteratura, nel design e nella musica, nell’arte figurativa e nel fumetto, nel teatro e nella moda, nel sistema mediatico e in quello tecnologico, nella comunicazione e nello sport. La mostra del 1972 Italy. The New Domestic Landscape, organizzata dal Moma di New York, esemplare per il riconoscimento del design italiano all’estero, è il punto di partenza per presentare la ricostruzione della Kar-a-sutra di Mario Bellini e l’installazione di Gaetano Pesce Habitat for Two People realizzata proprio in occasione di quella mostra e presentata adesso per la prima volta in Italia, a cui si aggiungono lavori di Riccardo Dalisi, Ugo La Pietra e Enzo Mari.

Curator:  
Gianni Canova

La Triennale di Milano  
Viale Alemagna, Milano  
[www.triennale.it](http://www.triennale.it)

ROME

STUDIO VALLE (1957-2007),  
FIFTY YEARS OF ARCHITECTURE  
STUDIO VALLE (1957-2007),  
CINQUANTA ANNI DI  
ARCHITETTURA

6 December 2007 – 23 January 2008

The exhibition shows the Studio Valle’s evolution from the first amazing projects, dating back to the end of the 1950s –as the Monument for the Second World War victims in Auschwitz –to the contemporary ones –as the 2006 Banca d’Italia headquarters in Rome. Founded by Cesare Valle in 1927, consolidated by his sons Tommaso and Gilberto, the Studio today also includes the founder’s grandsons, combining a family tradition with architectural practice at the highest international level.

La mostra ripercorre l’intera vicenda progettuale dello studio, dai primi sorprendenti progetti della fine degli anni cinquanta, come il monumento ai caduti di Auschwitz, alle ricerche più radicali degli anni sessanta, come il Padiglione italiano all’Expo’ di Osaka o il Palazzo dello sport di Milano, fino alle realizzazioni recenti come la nuova sede della Banca d’Italia e la nuova Fiera di Roma, inaugurata solo l’anno scorso. Fondato dal padre Cesare nel 1927, consolidato da Tommaso Valle (1957) e Gilberto Valle (1960), è costituito attualmente anche dai loro rispettivi figli; lo studio dispiega ancora oggi un’organizzazione professionale che mette insieme la tradizione familiare e le esigenze di una professione praticata ad alto livello internazionale.

Curator:  
Pippo Ciorra

Catalogue:  
Skira – Luca Molinari



San Michele EX CARCERE MINORILE  
Via San Michele 25  
Roma  
Italy

ROVERETO (TRENTO)

FORTUNATO DEPERO: FROM  
SELF PROMOTION TO AN  
ARCHITECTURE OF ADVERTISING  
DEPEROPUBBLICITARIO:  
DALL’AUTO-RÈCLAME ALL’  
ARCHITETTURA PUBBLICITARIA

13 October 2007 -24 February 2008

The “Deperopubblicitario. From the auto-réclame to advertising architecture” project bears witness to the richness of the Mart museum’s holdings: posters, bills, drawings, collages, presented in the exhibition with a new level of completeness. In particular, the exhibition highlights the rich collection of works – part of the original Depero bequest of the 1960s – that Mart has held on long-term loan from the Rovereto Town Council since 1990.

Fortunato Depero si dedicò al mondo della pubblicità con una straordinaria vitalità, sorretta dalla fede futurista. La sua attenzione nei confronti delle arti applicate si trova già nei pronunciamenti del manifesto “Ricostruzione futurista dell’universo”, firmato assieme a Giacomo Balla nel 1915. Depero reclamizza come primo prodotto Fortunato Depero, e a questo importante aspetto del suo lavoro è dedicata la prima sezione della mostra. Sono le “auto-réclame”: carte da lettere, pubblicazioni e curiosi cartelli da apporre all’ingresso delle sale dove si tenevano le esposizioni, come quelli eseguiti per la “Casa d’Arte Futurista Fortunato Depero”, fondata a Rovereto nel 1919. Una delle forme più originali di pubblicità inventate da Depero, sono i Padiglioni tipografici. Lui che non era un architetto, nel

1927 progetta e costruisce il padiglione editoriale Bestetti-Treves-Tumminelli, un’architettura in cemento in cui gli spazi formano delle parole.

Mart (Museum of Modern and Contemporary Art, Trento e Rovereto) corso Bettini 43, 38068 Rovereto  
tel. +39 0464 438 887  
www.mart.trento.it

Curators:  
Gabriella Belli e Beatrice Avanzi

TRIESTE

I WOULD LIKE TO UNDERSTAND  
WHY. AN EXHIBITION ON  
ETTORE SOTTSSASS  
VORREI SAPERE PERCHÉ. UNA  
MOSTRA SU ETTORE SOTTSSASS

5 December 2007–2 March 2008

The title of the exhibition is drawn from one of Sottsass’s thoughts about Indian temples: “I do not know what they represent, but the stones have a sacred meaning; and it is forever. I would like to understand why.” In the exhibition, Sottsass’s works are grouped in seven thematic areas: design, architecture, photography, jewelery, drawing, ceramics, and glass. Every area will have its “temple” a secret place where it will be possible to discover the different kinds of works; they will also be connected to each other by Sottsass’s voice, which will guide the visitor through the various sections, trying to reveal the deep meaning of his work.

Il titolo della mostra riconduce ad una delle riflessioni che Sottsass ha scritto a proposito dei templi indiani ed è una frase che può, in qualche modo, esemplificare l’approccio alle cose del maestro: “Senza che io sappia cosa sono, le forme di pietra hanno il senso del sacro, sacro per sempre. Vorrei

sapere perché”. E proprio questa ultima parte di frase è stata scelta per dare nome e taglio alla grande esposizione triestina. Le molte esperienze di Sottsass vengono qui indagate sul filo di una essenziale raccolta di opere disposte in sette aree tematiche: disegno industriale (design), architettura, fotografia, gioiello, disegno, ceramica ed infine vetro, le cosiddette delicatessen, come Gillo Dorfles le ha definite dopo aver visionato il progetto. Ogni “isola” racchiuderà al suo interno un “tempio”, un luogo segreto dove scoprire gli oggetti, i disegni, le foto, etc. A connettere l’un l’altra le sette “isole” sarà la voce dello stesso Sottsass che accompagnerà il visitatore all’interno di ogni area, per raccontare e spiegare di volta in volta le ragioni del suo lavoro. Con l’obiettivo di avvicinare il più possibile il visitatore all’esperienza più intima del maestro, quella che combacia con il suo lavoro.

Curators:  
Alessio Bozzer, Beatrice Mascellani and Marco Minuz

Catalog  
ELECTA Catalogue – “Vorrei sapere perché. Una mostra su Ettore Sottsass”

Salone degli Incanti dell’ex Pescheria (Riva Nazario Sauro), Trieste, Italy

Associazione Culturale Terradarte  
Tel. 040 311648  
terredarte.it@libero.it

TURIN

THE MARCHIONESS, THE  
ARCHITECT, THE CRAFTSMEN.  
THE PROJECT AND THE  
CONSTRUCTION SITE OF THE  
CHURCH OF SANTA GIULIA IN  
TURIN (1862-1866)

LA MARCHESA, L’ARCHITETTO,  
LE MAESTRANZE IL PROGETTO  
E IL CANTIERE DELLA CHIESA  
DI SANTA GIULIA IN TORINO  
(1862-1866)

24 January–April 2008

The exhibition presents some drawings, documents and objects belonging to the Opera Pia Barolo’s archive. They all show the projects for the church of Santa Giulia, commissioned of Giovan Battista Ferrante by the Marchioness Giulia Faletti di Barolo. Their interpretation illustrates the relationship between the client, the architect and the craftsmen. Moreover, they trigger a reflection on the use of the medieval formal language: for the Marchioness, as well as for the architect, it had a symbolic value, most probably influenced by their mentor’s –Edoardo Arborio Mella– writings. Mella was a key character in the perspective of reevaluating Italian medieval architecture, through the emphasis on an Arts and Crafts tradition. The wide range of documents presented within the exhibition can be read using different interpretative keys.

La mostra presenta alcuni disegni, documenti e oggetti provenienti dall’archivio dell’Opera Pia Barolo che testimoniano del progetto della chiesa di Santa Giulia, voluta dalla Marchesa Giulia Falletti di Barolo e commissionata a Giovan Battista Ferrante. Disegni e manufatti mostrano quali fossero gli interessi della committenza e dell’architetto, quali i rapporti tra questi e le maestranze coinvolte nella realizzazione dell’apparato decorativo e d’arredo e come le minute istruzioni grafiche venissero comunicate e realizzate. La mostra offre inoltre l’occasione per una riflessione sull’uso della citazione e della riproposizione del linguaggio architettonico e decorativo medievale: sul valore devozionale attribuitogli dalla Marchesa Giulia, condiviso dall’architetto e dal suo mentore Edoardo

Arborio Mella, autore di alcuni importanti testi sull’architettura del medioevo italiano, sul valore pedagogico che intellettuali e artisti gli assegnavano in una cultura Art & Craft che vedeva il lavoro dell’uomo come un unicum applicato al prodotto, sul valore operativo in un processo di rinnovamento del gusto che si affidava alla supposta mancanza di divisioni tra le arti alte e applicate nel medioevo. Architettura, decorazione, arredo, organizzazione professionale e luoghi del lavoro, religiosità e devozione si possono leggere nelle vicende della chiesa parrocchiale del nuovo borgo in Vanchiglia, in uno spaccato che offre molti spunti di lettura per un pubblico con diversi gradi di preparazione e interessi differenti.

Curator:  
Elena Dellapiana

Catalogue: a cura di Elena Dellapiana, Renato Bordone

www.fondazionetancredidibaro.com  
info@fondazionetancredidibaro.it

VENICE

EGLERENATA TRINCANATO

15 February –16 March 2008

Architect Trincanato is known for her studies on Venice and for her activity in urban and architectural projects, where she had the opportunity to work with famous architects, such as Giuseppe Samonà, Carlo Scarpa, Bruno Zevi, Frank Lloyd Wright, Le Corbusier, and Richard Neutra.

Egle Renata Trincanato è autrice d’importanti ricerche e pubblicazioni che riguardano soprattutto l’architettura e la città di Venezia, progettista di rilevanti interventi urbanistici, architettonici e

di restauro in città, in terraferma e in altre realtà italiane. Per questo l’archivio, donato da Emiliano e Corrado Balistreri all’Università Iuav di Venezia nel 2004, e dichiarato di notevole interesse storico dalla Soprintendenza Archivistica per il Veneto, si prospetta come uno dei fondi documentali più importanti e promettenti per ricostruire vicende storiche e fatti del secolo passato. I documenti in esso contenuti restituiscono l’attività di Egle Renata Trincanato come progettista, spesso al fianco di Giuseppe Samonà, di restauratrice e di allestitrice di importanti mostre d’arte veneziane, i suoi rapporti con note figure nazionali e internazionali dell’architettura del Novecento come Carlo Scarpa, Bruno Zevi, Frank Lloyd Wright, Le Corbusier, Richard Neutra.

Related events:  
Venezia, Fondazione Querini Stampalia  
15 febbraio 2008;  
Seminario introduttivo dei lavori sul fondo, a seguire inaugurazione della mostra;  
Venezia, Università Iuav di Venezia, 5 marzo 2008  
Seminario in occasione del decennale della scomparsa;  
Mestre, Centro Candiani, 14 marzo 2008;  
Presentazione e dibattito sulla figura e l’opera di Egle Renata Trincanato, a cura di Amerigo Restucci e Maddalena Scimemi .

Curators:  
Amerigo Restucci and Maddalena Scimemi

Catalogue:  
Egle Renata Trincanato. Venezia: forma e rinnovamento, Marsilio (collana IUAV-materiali), Venezia (saggi di Roberto Dulio, Giovanni Marras Amerigo Restucci, Maddalena Scimemi, Carla Sonego, Mariangela Zanzotto, e altri)

Università Iuav di Venezia, Archivio Progetti  
Dorsoduro 2196, 30123 Venezia  
Tel. +39 041710025 / +39 0412571011  
Fax +39 041715788  
archivioprogetti@iuav.it  
http://www.iuav.it/archivioprogetti/

Fondazione Querini Stampalia onlus  
Castello 5252, 30122 Venezia  
Tel. +39 0412711411 / +39 0412711441  
Fax +39 0415285492  
ufficiostampa@querinistampalia.org  
http://www.querinistampalia.it/

THE NETHERLANDS  
ROTTERDAM/MAASTRICHT

CUYPERS / ARCHITECTURE  
WITH A MISSION  
CUYPERS / ARCHITECTUUR  
MET EEN MISSIE

23 September 2007 – 3 February 2008

Pierre Cuypers (1827-1921): famed and maligned. He enriched the Dutch landscape with dozens of churches, designed Centraal Station and the Rijksmuseum in Amsterdam, and restored a considerable number of buildings, among them the medieval castle Kasteel de Haar in Haarzuilens. Cuyper’s architecture and views remain controversial, because he took a strong standpoint in the debate on the significance of architecture in relation to religion and community, and it is a debate that is still highly topical. The inventory of the largest archive in the Netherlands Architecture Institute’s possession has now been completed. The most comprehensive survey ever made of Cuypers work is now on show both in Rotterdam and Maastricht. The two exhibitions present a cross section of Cuypers’ life. The years 1877 (Rotterdam) and 1897

(Maastricht) form the leitmotif of the presentation, and are placed in a dynamic, contemporary setting. In 1877 Cuypers turned 50, in 1897 he turned 70.

Pierre Cuypers (1827-1921): geroemd en verguisd. Hij verrijkte het Nederlandse landschap met tientallen kerken, ontwierp het Centraal Station en het Rijksmuseum in Amsterdam en hij restaureerde een aanzienlijk aantal gebouwen waaronder Kasteel de Haar in Haarzuilens. Cuypers’ architectuur en standpunten zijn nog altijd omstreden, omdat hij positie koos in het debat over de betekenis van architectuur in relatie tot religie en gemeenschapszin. Een debat dat nog steeds bijzonder actueel is. De inventarisatie van het meest omvangrijke archief in het bezit van het Nederlands Architectuurinstituut is afgerond. Het grootste overzicht van het werk van Cuypers ooit is nu zowel in Rotterdam als in Maastricht te zien. Beide tentoonstellingen tonen een dwarsdoorsnede uit het leven van Cuypers. De jaartallen 1877 (Rotterdam) en 1897 (Maastricht) fungeren hierbij als leidraad en worden in een dynamische en hedendaagse setting geplaatst. In 1877 is Cuypers 50 jaar oud, in 1897 bereikt hij de leeftijd van 70 jaar.

Catalogue:  
Jan Bank, Hetty Berens, Dolf Broekhuizen (et. al.), *P.J.H. Cuypers 1827-1921. Het complete werk*, Rotterdam 2007. Dutch edition ISBN 978 90 5662 573 3 € 59,50. English edition ISBN 978 90 5662 574 0 € 59,50

Nederlands Architectuurinstituut NAI  
Rotterdam and Maastricht  
Museumpark 25, 3015 CB Rotterdam  
Tel. +31(0)10-4401200  
Fax +31(0)10-4366975  
Wiebengahal  
Avenue Ceramique 226  
6221 KX Maastricht  
Tel. +31(0)43-3503020  
Fax +31(0)43-3503021  
http://en.nai.nl/

PORTUGAL  
LISBON

**PEDRA FORMOSA (MAGNIFICENT STONE) – EXPERIMENTAL ARCHAEOLOGY IN VILA NOVA DE FAMALICÃO**  
**PEDRA FORMOSA: ARQUEOLOGIA EXPERIMENTAL EM VILA NOVA DE FAMALICÃO**

28 March 2007–3 February 2008

Reconstitution in situ of a typical bathhouse built by the native communities of Northwest Iberia, between 100 BC and 100 AD. The interpretation of these pre-Roman architectural creations has a long and controversial history, “since the dawn of Portuguese archaeology”. The exhibition is an important contribution to the scientific debate concerning these structures. It was organized both by the National Museum of Archaeology, Lisbon, and the municipality of Vila Nova de Famalicão.

Reconstituição in situ de um exemplar do tipo de balneário construído pelas comunidades nativas do Noroeste Peninsular, entre 100 a.C. e 100 d.C. A interpretação destas criações arquitetónicas pré-romanas tem uma longa e controversa história, que remonta ao início da Arqueologia Portuguesa. A exposição – organizada pelo Museu Nacional de Arqueologia e pelo município de Vila Nova de Famalicão - constitui um importante contributo para o debate científico sobre estas estruturas.

Curator:  
Armando Coelho Ferreira da Silva, PhD  
Universidade do Porto

Catalogue:  
Pedra Formosa. *Arqueologia experimental – Vila Nova de Famalicão*, 235 pp. ISBN 978-989-8012-08-1

Museu Nacional de Arqueologia  
Praça do Império  
1400-206 Lisboa  
www.mnarqueologia-ipmuseus.pt

SPAIN

**JEREZ DE LA FRONTERA, CÁDIZ**

**BAROQUE ANDALUSIA: TRAVELING EXHIBITION ANDALUCÍA BARROCA: EXPOSICIÓN ITINERANT**

15 November 2007–6 January 2008

Baroque style in Andalusia varies greatly in time and space; its heterogeneity is the product of geographic, environmental, historical and economic factors that determine the materials used, the constructive traditions, the various typologies and stylistic variations. The formal liberty of the Baroque style blended easily and harmoniously with the aesthetic and cultural peculiarities of Andalusia in such a way that it became integrated in popular culture. It is therefore not surprising that the Baroque, understood as sum and synthesis, has become an intrinsic part of its identity.

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

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

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

Las manifestaciones barrocas en Andalucía son numerosas y variadas, tanto en su distribución espacial como temporal y su diversidad está en función de factores geográficos, ambientales, históricos, económicos, etc., que condicionan los materiales, las tradiciones constructivas, las distintas tipologías y las variaciones estilísticas. La libertad formal del Barroco se asimiló con facilidad y armonía a las peculiaridades estéticas y culturales de Andalucía, de tal manera que lo barroco quedó integrado en nuestra cultura popular. Por ello, no es de extrañar que el Barroco, entendido como suma y síntesis, se haya convertido en una invariante castiza de lo andaluz, como seña de identidad.

La exposición itinerante ANDALUCÍA BARROCA presenta, con un enfoque eminentemente didáctico, los aspectos más significativos de las creaciones artísticas del Barroco en el amplio conjunto del Patrimonio Artístico de Andalucía. De forma sintética, se pretende aportar una visión global y contextualizada del fenómeno artístico, enmarcando las distintas manifestaciones en su entorno físico, histórico, social e ideológico, y enfatizando aspectos como el urbanismo y la arquitectura en general. Existen siete ámbitos:

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

Curator:  
Consejería de Cultura. Junta de Andalucía Alcázar.

Calle Alameda Vieja s/n 11403. 956319798  
andaluciabarroca2007.ccul@juntadeandalucia.es  
www.juntadeandalucia.es/cultura/web/publico/

**MADRID**

**EXHIBITION OF EXHIBITIONS EXPOSICIÓN DE EXPOSICIONES**

1 October–28 December 2007

This exhibition intends to present the designs and most important works comprising the historic holdings of the Colegio Oficial de Arquitectos de Madrid. It is an interesting reexamination of the archived works.

Se trata de una muestra de que pretende sacar a la luz los diseños y obras más importantes de los que forman el fondo antiguo del Colegio Oficial de Arquitectos de Madrid. Interesante recopilación de trabajos archivados.

Library of the Fundación Arquitectura COAM  
Barquillo, 12, Madrid  
http://www.coam.org

**MADRID**

**FROM MONCLOA TO IRON DOOR: TOWARDS A PERMANENT EXHIBITION IN THE UNIVERSITY CITY DE MONCLOA A PUERTA DE HIERRO. HACIA UNA EXPOSICIÓN PERMANENTE EN LA CIUDAD UNIVERSITARIA**

3 October 2007 - 6 January 2008

This exhibition offers a general overview of the



Ciudad Universitaria de Madrid, bringing to the present moments from the past but with a view to the future. The exhibition is structured around four clearly distinguished axes. Through them the historical buildings housing the varied functions that were and are part of this university space can be appreciated.

Es una exposición que ofrece una visión de conjunto la Ciudad Universitaria de Madrid rememorando momentos pasados pero con una vivión afocada hacia el futuro. La exposición se estructura en torno a cuatro ejes bien diferenciados a lo largo de los cuales se pueden apreciar los edificios históricos de variadas funciones que conformaron y conforman este espacio universitario.

Museum of America  
Avenida Reyes Católicos, Nº-6  
Madrid  
<http://museodeamerica.mcu.es/> or  
<http://www.ucm.es/info/ucmp/cont/descargas/documento16880.pdf>

ZAMORA

PLUMB BOBS  
PLOMADAS

5 October–30 December 2007

This interesting exhibition of plumb bobs reveals at first hand construction tools, that, even though they may seem to be simple, contribute as much to architecture as the wall whose verticality depends on them. The exhibition shows a rich and wide range of topologies and varieties selected from the holdings of the collection Primitivo González.

Interesante exposición de plomadas que da a conocer de primera mano herramientas de construcción que, por elementales, pueden parecernos nimias

pero que deben tanto a la arquitectura como los propios muros, cuya verticalidad depende de ellas. La colección muestra una selección rica en topologías y variadas que provienen de los fondos de la colección Primitivo González.

Ethnographic Museum of Castilla y León  
C/ Sacramento s/n, Zamora  
[www.museo-etnografico.com/php/guiaactiva.php](http://www.museo-etnografico.com/php/guiaactiva.php)

SWEDEN  
STOCKHOLM

BERLIN ABOVE AND BELOW  
GROUND  
BERLIN ÖVER OCH UNDER  
JORDEN

13 September 2007–6 January 2008

As an architect and city planner Alfred Grenander was ”the Swede building in Berlin”. Above all he was involved with the development of the Berlin underground railway. This exhibition provides an overview of the broad oeuvre of Grenander, concentrating on his designs for stations and vehicles, but also including his designs for residential buildings, interiors and furniture.

Få svenskar har påverkat Berlins utveckling så mycket som Alfred Grenander. Han var arkitekt, möbeldesigner och stadsplanerare, inredningsarkitekt, konsthantverkare och förnyare. Utställningen ger en överblick av Grenanders omfattande verk med tonvikt på gestaltning av stationer och fordon.

Curators:  
Cooperation between the Deutsches Technikmuseum Berlin and the Swedish Embassy

Catalogue:  
*Berlin under och över jorden: Alfred Grenander, tunnel-banan och metropolens kultur* edited by Aris Fioretos

The Swedish Museum of Architecture  
Skeppsholmen, Stockholm  
[www.arkitekturmuseet.se](http://www.arkitekturmuseet.se)

STOCKHOLM

HELLDÉN + BÆRTLING =  
AESTHETIC SPACES  
HELLDÉN + BÆRTLING =  
ESTETISKA RUM

6 October 2007–27 January 2008

An exhibition about the collaboration between the architect David Helldén and the artist Olle Bærtling, architecture and art within the modern movement.

En utställning om ett unikt samarbete mellan en arkitekt och en konstnär, och samverkan mellan arkitektur och konst.

Guest curator:  
Martin Rörby

The Swedish Museum of Architecture  
Skeppsholmen, Stockholm  
[www.arkitekturmuseet.se](http://www.arkitekturmuseet.se)

SWITZERLAND  
BASEL

PANCHO GUEDES.  
AN ALTERNATIVE MODERNIST  
PANCHO GUEDES. EIN  
ALTERNATIVER MODERNIST

30 September 2007 – 20 January 2008

SAM will be the host to the first major exhibition on Pancho Guedes, Portuguese architect and eclectic modernist. The exhibition will open in September 2007 in conjunction with - and as a response to - the large scale retrospective on Corbusier at the Vitra design museum. Living and working for most of his life in Mozambique, Pancho Guedes absorbed the influences of African culture and developed an extraordinary range of styles in a manner that confounds conventional preconceptions on the nature of architectural production. His wide range of styles and his painting, sculpture, and built works meld into a world that combines the experimental freedom of the amateur, with the creative wealth of the specialist; an architect who realized that at the heart of the true modernist lies an enduring openness to a myriad of cultural influences.

Das SAM wird Gastgeber und Koproduzent der ersten Ausstellung über Pancho Guedes sein, den portugiesischen Architekten und eklektischen Modernisten. Die Ausstellung wird im September 2007 zeitgleich zu der Corbusier-Retrospektive im Vitra Design Museum eröffnet. Hiermit beginnt im SAM eine Re-Evaluierung der Moderne; eine der massgeblichen Bewegungen der Architekturgeschichte. Da er den massgeblichen Teil seines Lebens in Mozambique gelebt und gearbeitet hat, absorbierte Pancho Guedes die Einflüsse afrikanischer Kultur und entwickelte auf eine Weise, die alle herkömmlichen Vorurteile über das Wesen der Architekturproduktion durcheinander bringt, eine aussergewöhnliche Stilvielfalt. Seinen ‚Stilo Guedes‘ und seine Malerei, seine Bildhauerei und seine Bauten vereinen sich zu einer Welt, in der die experimentelle Freiheit des Amateurs mit dem schöpferischen Reichtum des Spezialisten in Einklang gebracht wird; eines Architekten, der erkannt hat, dass das Herz des wahren Modernisten eine bleibende Offenheit für unzählige kulturelle Einflüsse in sich birgt.

Curator:  
Pedro Gadanho

Schweizerisches Architekturmuseum Basel  
Steinenberg 7  
4051 Basel  
www.sam-basel.org

WINTERTHUR

MAX BILL: THE CENTENNIAL OF HIS BIRTH  
MAX BILL:  
ZUM 100. GEBURTSTAG

20 January-12 May 2008

Exhibitions and events celebrating the 100th anniversary of the birth of the Swiss sculptor, painter, designer, theoretician and architect, presented in his native city.

Kunstmuseum Winterthur  
Museumstrasse 52  
8400 Winterthur  
Tel. +41 (0) 52 267 58 00

Gewerbemuseum Winterthur  
Kirchplatz 14  
8400 Winterthur  
Tel. +41 (0) 52 267 51 36

www.maxbillo8.ch

ZURICH

OSCAR NIEMEYER  
OSCAR NIEMEYER –  
EINE HOMMAGE

8 November 2007 – 11 January 2008

An exhibition by the institute gta

With the support of the Brazilian Embassy in Switzerland.

ETH Zürich  
ARchENA  
Hönggerberg  
CH-8093 Zürich  
http://ausstellungen.gta.arch.ethz.ch/

ZURICH

GRABER PULVER

15 November 2007 – 31 January 2008

An exhibition by the institute gta in collaboration with Graber Pulver Architects, Bern/Zurich

ETH Zürich  
ARchENA  
Hönggerberg  
CH-8093 Zürich  
http://ausstellungen.gta.arch.ethz.ch/

UNITED KINGDOM  
LONDON

VAULTING AMBITION:  
THE ADAM BROTHERS,  
CONTRACTORS FOR THE  
METROPOLIS IN THE REIGN  
OF GEORGE III

14 September 2007-12 January 2008

Known primarily as the first celebrity architects in Britain, the Adam Brothers were also partners in the biggest building company in the eighteenth century, which at its height employed 3,300 men—a large number even by today’s standards. Their large scale urban revitalization schemes set the standards for urban development throughout Britain,

establishing the ideal of civilized domestic design in the late Georgian age. The exhibition, curated by Professor Alistair Rowan, includes drawings from the brothers’ great London schemes including Adelphi, Portland Place and Fitzroy Square and their proposals for Bath, Edinburgh, and Glasgow. The exhibition will travel to three regional venues in the UK during 2007-2009.

Curator:  
Professor Alistair Rowan

Sir John Soane’s Museum  
13 Lincoln’s Inn Fields  
London WC2A 2BP  
www.soane.org

ISRAEL

TEL AVIV

WALKING TOURS OF BAUHAUS  
BUILDINGS

Fridays at 10 a.m.

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

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

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

Organization: Bauhaus Center

Contact:  
Bauhaus Center  
99 Dizengoff St.  
Tel-Aviv  
Israel 63461  
Tel. +97235220249  
<http://www.bauhaus-center.com>  
[info@bauhaus-center.com](mailto:info@bauhaus-center.com)



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The program is addressed to foreign researchers “who intend to pursue research using the collections of the National Library”. The funding is provided by three partner institutions: Fundação Calouste Gulbenkian ([www.gulbenkian.pt](http://www.gulbenkian.pt)), FLAD-Fundação Luso-Americana para o Desenvolvimento ([www.flad.pt](http://www.flad.pt)), Fundação Oriente ([www.orienteporlugal.pt](http://www.orienteporlugal.pt)). (These institutions also have their own grant and scholarship programmes addressed to foreign researchers and professors, in addition to that in cooperation with the National Library.)

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Send application to:  
Director da Biblioteca Nacional  
Campo Grande, 83  
1749-81 Lisboa  
Portugal  
The application may also be sent to:  
[bolsas@bn.pt](mailto:bolsas@bn.pt)

For more information:  
[www.bn.pt](http://www.bn.pt); [bolsas@bn.pt](mailto:bolsas@bn.pt)  
[infobib@bn.pt](mailto:infobib@bn.pt)

Contact:  
Programa de Bolsas de Curta Duração  
c/o Mrs. Luísa Cardia | Mr. Luís Farinha Franco  
Campo Grande, 83  
1749-081 Lisboa  
Portugal

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Head of the Sector:  
Dr. habil. Alge Jankeviciene

Sector of History and Heritage of Architecture  
Institute of Architecture and Construction of Kaunas University of Technology  
Tunelio 60, 44405 Kaunas, Lithuania  
Tel. (370 37) 35 04 15  
Contact person:  
Scientific researcher Dr. Vaidas Petrulis  
[vaidas\\_petrulis@yahoo.com](mailto:vaidas_petrulis@yahoo.com)

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tal Action 2005–2008 “Communicating Heritage in  
Urban Development Processes” (CO-HERIT).

Supervisor:

J. Jureviciene

Head:

Prof. Dr. Rimantas Buivydas

Tel. +370 5 2745212

archdek@ar.vgtu.lt

Vilnius Gediminas Technical University

Department of Architectural Fundamentals and

Theory Pylimo g. 26/1, AR-I, 4.9 room LT-01132

Vilnius, Lithuania

Tel. +370 5 2745210

archpit@ar.vgtu.lt

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AND PROTECTION OF  
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Landscape. Integrating Originality into the Europe-  
an Union” (research advisor Prof. V. Stauskas). The  
research focuses primarily on the system “architec-  
ture and environment”.

Director:

Prof. habil. Dr. Vytautas Levandauskas

Assistant director:

Dr. Ausrine Slavinskiene

Tel. +370 5 2745210

archpit@ar.vgtu.lt

Vytautas Magnus University

School of Arts

Laisves 53, LT-44309 Kaunas, Lithuania

Phone +370 37 327 877

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