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COLOPHON

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FRONT COVER

Detail, Bibliothek Werner Oechslin, Einsiedeln, Switzerland
Photograph: Robert Rosenberg

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Comments are welcome.

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Rafael Moneo,
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Heverlee near Leuven, 1521 ff. / 2000-2002,
detail of convent wall inside library
Photograph: Reto Geiser

As we write this message, what is already our third annual business meeting is taking place in the Castle of Arenberg just outside Leuven, thanks to the hospitality of the Catholic University, Leuven. Our meeting started with an afternoon of lively and diverse presentations introducing ongoing architectural historical research in Flanders. During the session, something that every architectural historian knows but forgets in the course of day-to-day practice became crystal clear: namely, that the scope of our field is very broad and that we are very much inter-related with other disciplines. For instance, preservationists from the Flemish Heritage Institute (Vlaams Instituut voor het Onroerend Erfgoed) described their research, which enriches our knowledge not only of old and respected monuments but also of industrial complexes. Moreover, their institute also houses scholars specializing in church organs and seventeenth-century scientific instruments. Similarly, our hostess Hilde Heynen explained that architectural history is but one of the many disciplines, including philosophy, that weaves into the web of knowledge that creates an architectural theory which helps architects and users understand their environments better and act more meaningfully within them. We learned a great deal from the array of presentations, but most satisfying was to observe that our Belgian colleagues themselves learned from this exploration of their regional research landscape, and that many connections between the various institutes and comparable international efforts emerged as the afternoon progressed. The June issue of the *EAHN Newsletter* will include a thorough summary of this forum on current Flemish research in architectural history.

The second day our committee welcomed two new members: Jorge Correia, from the University of Minho, Guimarães, Portugal and Jan Kenneth Birksted of the Bartlett School of Architecture, University College London. Of course everybody was very proud of the great step forward we took by publishing the first issue of our online newsletter last December, and the newsletter is now formally registered at the ISSN International Center in Paris which will facilitate its inclusion in bibliographies and other reference works. The newsletter is positioned to become a tool not only for gaining knowledge about the current situation in our field but also to become the cornerstone for building a database on the history of the discipline. This remains our chief goal: making architectural history more

visible as a distinct discipline, but at the same time connecting ourselves with other fields in environmental and design studies, the humanities and social sciences.

The next great landmark for our developing organization will be our first independently organized scholarly conference a few years from now. We have made great progress on the road toward this goal since our beginnings in Paris at the joint INHA / SAH meeting in August 2005, where we first thoroughly discussed the possible perspectives for an organization for European architectural history. Only a few days later we started as a virtual network by opening a website. During the past few years we have been able to present ourselves at the meetings of other organizations with which we feel connected like the Society of Architectural Historians and Docomomo International. In June this year we will co-host our first joint conference with the SAH and the Swiss Federal Institute of Technology (ETH) in Zurich, *Transfer and Metamorphosis: Architectural Modernity Between Europe and the Americas 1870-1970*. This will give us a further opportunity to pursue our interest in transnational, interdisciplinary and multicultural approaches to our discipline, to facilitate the exchange of specialized studies as well as to rethink the tools of our research. Future conferences, whether independent or joint, will allow us to fulfill our broad mission and promote the study of other aspects and periods in the history of architecture.

It was not so long ago that Nikolaus Pevsner’s *Outline of European Architecture* was the bestselling book in architectural history. He sketched his story as if Anglo-American culture was the center of the world. But today we see Europe as a fascinating collection of many diverse cultures with shifting boundaries and aims, which becomes abundantly clear the more we study its architecture. We have only just begun to sketch the new outlines.

Christine Mengin
President

Rob Dettingmeijer
Vice President

EAHN Third Annual Business Meeting, Leuven

The Third Annual Business Meeting of the EAHN committee took place at the Catholic University, Leuven from 8–10 February 2008. Committee member Hilde Heynen and her colleagues Krista De Jonge and Luc Verpoest at the Department of Architecture, Urbanism and Planning organized an ample and varied program for the weekend which allowed for exchanges with Belgian colleagues and the exploration of several centuries of architecture in Leuven, in addition to the full business meeting agenda. Thirteen out of twenty-one committee members could attend the meeting, and on Saturday we welcomed two new committee members to our group, bringing our total to twenty-three for 2008. Our new administrative assistant, Isabel van der Zande, from the EAHN secretariat at the TU Delft, helped with everything from taking the minutes during the business meeting to translating menus from Flemish into English.

Our hosts prepared a fascinating forum on current Flemish research in architectural history for our first afternoon at the Castle of Arenberg on the outskirts of Leuven. Representatives of fourteen research institutions presented profiles of their projects, programs and facilities. A reception in the castle salons, restored period rooms with historic furnishings, ended the day on a convivial note in informal discussions with Belgian scholars.

Committee members discussed Network business all day on Saturday, reviewing the accomplishments of 2007 and planning new projects for 2008 and beyond. Krista De Jonge’s tour of the campus library by Rafael Moneo provided a welcome break just before lunch (see the report of this tour below). After an exhausting but productive day of deliberations, participants relaxed Saturday evening and enjoyed an outstanding dinner at a nearby restaurant, hosted by committee member Hilde Heynen.

Subcommittees met Sunday morning to discuss Network publications and the planning of future conferences. Committee members who had time on Sunday afternoon could tour the historic center of the old university city before returning home.

Castle of Arenberg,
Heverlee near Leuven,
sixteenth century
Photograph: Reto Geiser



EAHN committee members
surveying the grounds at
the Castle of Arenberg
Photograph: Reto Geiser



Full reports on the Flemish research forum and the EAHN business meeting will be published in the June issue of the *EAHN Newsletter*; the minutes of the meeting will be circulated through the EAHN listserv and posted on the website.

Introducing Isabel van der Zande, EAHN Secretariat, @MIT, TU Delft

The EAHN Annual Business Meeting in Leuven gave committee members a first opportunity to meet the organization's new administrative assistant, Isabel van der Zande. Starting on 1 December 2007, Isabel joined the @MIT Research Center team in the Faculty of Architecture at the Technische Universiteit Delft. @MIT has generously offered to sponsor the EAHN by allowing Isabel to staff our secretariat one day per week. She will coordinate development of our new website and assist with newsletter production, conference planning and other tasks. The EAHN committee gave Isabel a warm welcome in Leuven, and we enjoyed getting to know her over the course of the weekend.

"I'm glad to have the opportunity to contribute to the EAHN by starting up something from scratch, and helping it grow into a more professional organization," says Isabel. "My work for the EAHN is very interesting because of the international contacts. After intensive e-mail contact with committee members, it was a pleasure to meet all of them in person."

Isabel studied urbanism at the Faculty of Architecture in Delft. During her studies she spent six months in Valencia, Spain taking courses in the history of art and architecture as well as polishing her Spanish. From 2003-2007 she organized exhibitions and conferences about architecture, art and design. Her work for @MIT will consist of project management for restoration projects, organizing lectures, exhibitions and other events, and coordinating the center's newsletter. As an @MIT employee she is also on the organizing committee for the 2008 Docomomo conference in Rotterdam (www.docomomo2008.nl).

@MIT is a new department within the Delft Faculty of Architecture which focuses on restoration, modification, intervention and transformation of historic buildings. Supplementing the research center, a related educational program has been established. Professor Jo Coenen chairs the department of @MIT, and Marc Visser directs the @MIT research center. For further information: www.rmit.nl.

Carmen Popescu, Andrew Ballantyne and Jan Kenneth Birksted outside the Arenbreg Campus Library
Photograph: Reto Geiser



Isabel van der Zande (left) with Susan Klaiber in Leuven
Photograph: Reto Geiser



Rafael Moneo's Arenberg Campus Library, Catholic University, Leuven

Competition: January 1997

Construction: 2000-2002

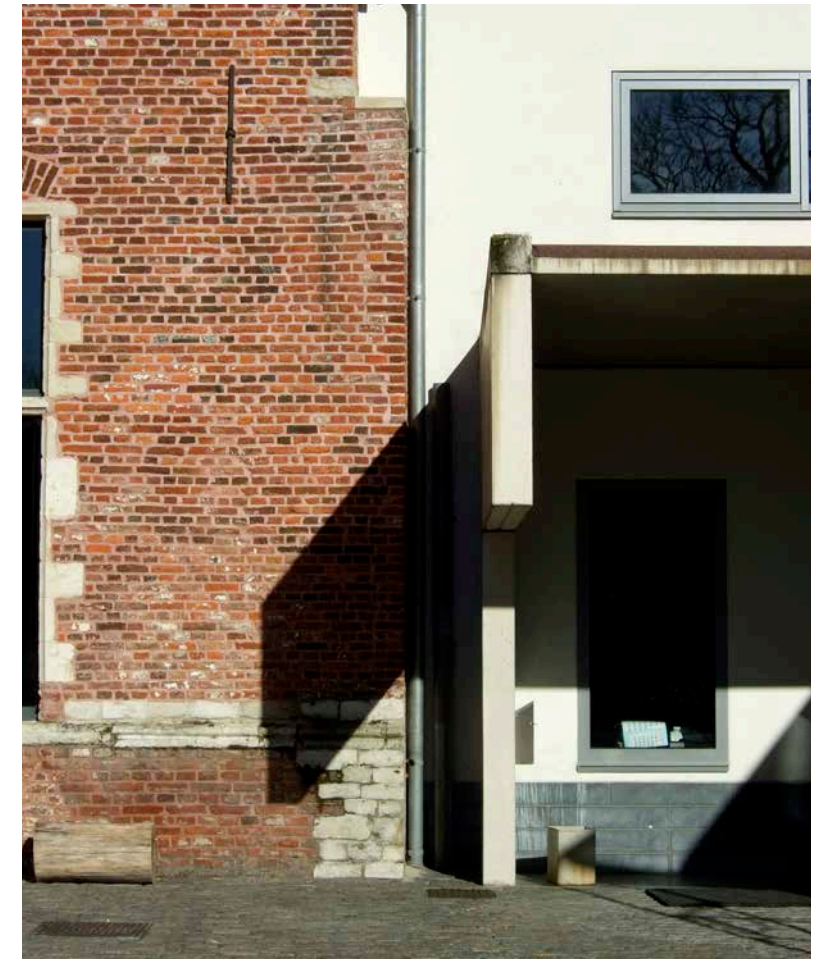
During the EAHN business meeting in Leuven on 9 February, the committee members took a refreshing break to visit the recently rebuilt Celestine Convent adjacent to Arenberg Castle where our meetings were held. Professor Krista De Jonge, chair of the Architectural History and Conservation department, guided the walking tour to the library and gave us a well-informed and detailed account of its genesis, since she was deeply involved in the design process.

The Celestine Convent in Heverlee near Leuven was founded by Willem de Croy in his will of 1521; the convent was to serve as burial place for him and his family, and the resident monks were to pray for the founder's soul. The convent was suppressed in 1783, and its church demolished in 1816. The remaining convent buildings stand under the protection of the historic preservation authorities.

In transforming the convent into a modern campus library, Moneo was limited on practically all sides by existing walls and buildings. Furthermore, Moneo operated extremely cautiously in order not to dominate the already humble remnants of the convent. Therefore his interventions hardly show from the outside. His interior is also quiet and sober; walls, ceilings and floors are smoothly covered with light materials in order to give room to the richer detailing of the existing convent spaces, especially its three remaining vaulted and glazed arcades that surround the central cloister court, and the enormous reading room. Ingenious details throughout provide modern comfort, such as the narrow voids along the edges of the big book storage floors and the skylights that provide subtle awareness of the outside climate in these low underground spaces.

Moneo's *pièce de résistance* is certainly the volume along the fourth, west side of the cloister court, containing the entrance hall, reception desk, cafeteria and reading rooms. Only after entering the new outdoor space between the convent and the park-like surroundings is one faced with this virtuoso play of white

Rafael Moneo, Celestine Convent /
Arenberg Campus Library,
Heverlee near Leuven, 1521 ff. /
2000-2002, detail
Photograph: Rob Dettingmeijer



The EAHN committee at the
juncture between old and new
in the Arenberg Campus Library
Photograph: Reto Geiser



cubes and free volumes that cheerfully counterbalances the roughness of the pre-existing buildings. The architect scrupulously designed the volumes in such a way that the right-angled, protruding ground floor could provide room for the necessary functional requirements while the free curves of the upper floor follow their own path, thereby also respecting the the extant courtyard wings.

The new building celebrates the old identity of the convent as well as the new identity of the (very) modern library; in so doing, it also celebrates the modern plurality which can be the ultimate outcome of successful rebuilding.

Karin Theunissen, Technische Universiteit Delft

Transfer and Metamorphosis Conference, Zurich, June 2008: Program Published and Registration Opened

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

The program for the EAHN's first joint international conference, *Transfer and Metamorphosis: Architectural Modernity Between Europe and the Americas 1870-1970*, has now been published. The conference features twenty-eight papers in six sessions, with speakers coming from a wide variety of countries in Europe, Asia and the Americas. Three keynote addresses will bring all conference participants together to examine major themes, while the working sessions are organized in three groups of two parallel sessions each. Three optional excursions—to modern and contemporary architecture in Zurich and Basel, as well as to Le Corbusier's early works in La Chaux-de-Fonds—round out the program.

The EAHN will host an information session at the conference on Friday, 27 June, from 16:30-17:30. EAHN committee members will update conference participants about the organization's latest projects and answer questions. Conference

Rafael Moneo, Arenberg Campus
Library, Heverlee near Leuven,
2000-2002, entrance
Photograph: Rob Dettingmeijer



Hood and Howells,
Chicago Tribune Tower, 1922-25
gta Archiv / ETH Zürich
Nachlass Werner M. Moser



participants are cordially invited to offer their ideas and input for the Network at this session.

Those interested in attending the conference are urged to register early and, in particular, to book their hotel accommodations as soon as possible, since the conference coincides with the European Football Championship (UEFA Euro 2008) being held in Zurich this summer.

For complete information, or to register for the conference, visit www.transferandmetamorphosis.org

EAHN Study Tour to Romania in July 2008

Join the EAHN on a five-day tour to Bucharest and Bucovina from 1 to 7 July 2008. The tour will begin with three days in Bucharest, where there will be an opportunity to meet with colleagues from the University of Architecture. We will examine Bucharest's urban development from the Middle Ages through the nineteenth century and then focus on the various forms of architecture in the twentieth century: the national style, modernism, monumental neo-classicism, and the socialist city. We will also visit the open-air Village Museum, which features over fifty examples of rural architecture, before leaving for Suceava. From there we will travel by bus to view some of the painted churches of the fifteenth and sixteenth centuries, including Voronet, Humor, Moldovita, and Dragomirna, all of which are UNESCO monuments. Their interior and exterior frescoes reveal a complex and fascinating iconography. The tour ends in Bucharest.

As with all tours organized by the EAHN, every attempt will be made to keep the costs of the tour low and to encourage interchange with local experts. Estimated cost without meals or travel to Bucharest is € 480. To express interest in participating in the tour or for more information, please contact Carmen Popescu (crmvp@clicknet.ro) before April 15.

The *Transfer and Metamorphosis* conference website



Tache Ionescu Boulevard (today: Magheru Boulevard), Bucharest, completed in the 1930s. In the foreground, the ARO Building by Horia Creanga, 1929-1931
Photograph: Union of Romanian Architects



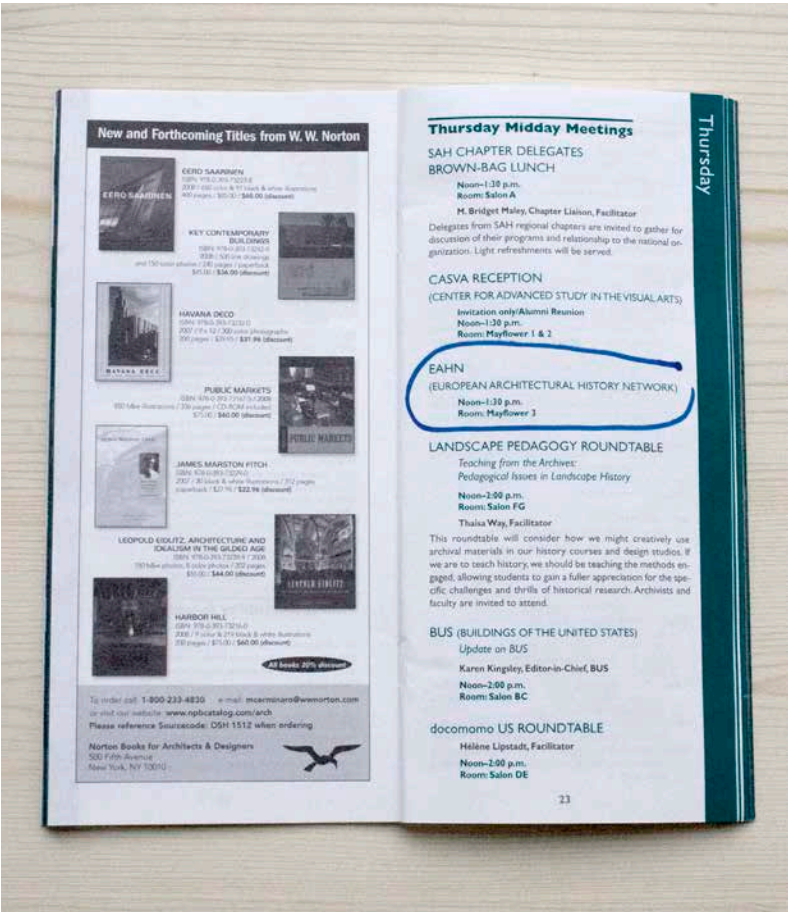
For further background see the following links:
University of Architecture “Ion Mincu”, Bucharest: <http://www.iaim.ro/en/>
UNESCO monuments: <http://www.cimec.ro/Monumente/UNESCO/UNESCOen/index2C32.htm>

Save the Date: EAHN at SAH 2008, Cincinnati, and Docomomo 2008, Rotterdam

As in recent years, the European Architectural History Network will once again be represented at the Society of Architectural Historians annual meeting this coming April. The EAHN meeting at the SAH conference is scheduled for Thursday, 24 April, from noon to 13:30, in the Mayflower 3 room of the Hilton Cincinnati Netherland Plaza Hotel. Please join EAHN committee members in Cincinnati for the latest information about the Network and stimulating discussion regarding new projects under consideration.

The EAHN will also host an information session at the Docomomo conference in Rotterdam from 13-20 September 2008. Details will be announced in the September issue of the *EAHN Newsletter*.

Plan to attend the EAHN meeting
at the SAH conference in
Cincinnati in April
Photograph: Reto Geiser



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Werner Oechslin Library Foundation Stiftung Bibliothek Werner Oechslin

RESOURCES AND ACTIVITIES

The Werner Oechslin Library, designed by Mario Botta and situated near the Baroque Benedictine abbey in Einsiedeln, Switzerland, opened in June 2006. In the course of almost forty years of collecting, the art and architectural historian Werner Oechslin, who teaches at the ETH Zurich, has amassed over 50,000 books. The core of the library consists of primary sources in the history of architectural theory, from the fifteenth to twentieth centuries, as well as in the related fields of mathematics, history, philosophy, art theory, art history, archaeology and cultural history. The decisive factor has been a *comparanda eruditio* in the ancient sense. The library thereby follows an old holistic concept of education that is also reflected in the placement and organization of the books. Thus, “architectonics”—in Kant’s sense, “Ich verstehe unter einer Architektonik die Kunst der Systeme”—supplements the architecture as focal point. The library itself is a “form of knowledge,” “mentalmente architettato,” as Paolo M. Paciaudi described it. Correspondingly, the library’s interests lie in systematic attempts to understand and substantiate through the sciences and humanities, and this activity confirms the perpetual relevance of studying cultural history. It is about the insights, about the *understanding*, that can be won through the direct testimony of the primary sources. The library is an instrument that deals not only in single books or single pieces of information, but rather in the context of knowledge in every combination imaginable.

The library reflects its founder’s broad interests and methodological explorations. In order to preserve the collection and to enable public access to it, the Werner Oechslin Library Foundation was established in 1998. A board of trustees administers the foundation, and the library can rely on an advisory board of distinguished scholars. The library is linked to the ETH Zurich through a cooperative contract; aspirations exist to tie the library more closely to the ETH and its Department of Architecture. The cataloging of the collection is underway. For further information consult our website www.bibliothek-oechslin.ch, where one may also sign up for the library’s new electronic newsletter.



Mario Botta
Werner Oechslin Library, Einsiedeln, 1996-2006
view of reading room
Photograph: Robert Rosenberg



Mario Botta
Werner Oechslin Library,
Einsiedeln, 1996-2006,
view of reading room
Photograph: Robert Rosenberg

The research interests pursued and supported by the library focus on four themes: above all, comprehensively and omnipresently, architectural theory; further, “architectural conversations” dedicated to contemporary questions and their roots in history; Baroque research; and broad inquiries in the *Geisteswissenschaften* (humanities). Since 2000 an annual Baroque Summer Course has taken place at the library, with various topics (recently: “Forms of Knowledge”; “The Figure of the Architect”; “Holy Mountains”; and, in 2008, “Movement”). The library seeks cooperation with other institutions. With the University of Karlsruhe it organized an international colloquium in 2007, “The Basilica. An Outstanding Building Type of European Architectural History”; with the Roman university La Sapienza, a colloquium on Daniele Barbaro; and at the beginning of 2008 a conference on the theme of “Der neue Mensch” with the society Freundeskreis Paul Goesch e.V. from Cologne. Planned for 2008 are conferences on Palladio, the Pantheon, and questions regarding “die Praxis informiert die Theorie” (the impact

of practice on theory). The library has facilities to present small exhibitions (through the end of March still: “The Basilica: From ‘aedes sacra’ to ‘New Spatial Art’”). The reading room is available for further cultural events: in 2007 it hosted three concerts. The architect and musician Damian Zangger performed in the library together with his ensemble as part of his project “Musical Encounters with Architecture.” In September 2008 he will accompany readings by the actress Verena Buss who will read from Dante’s *Divina Commedia* on two days. An evening with the cabaret performer Margrit Läubli is also planned.

The library’s group of supporting members, Friends of the Werner Oechslin Library, has published the bulletin *Scholion* since 2000; it serves as the institution’s official publication. In addition to substantial scholarly essays on topics dealing with the collections and thematic orientation of the library, it presents reports about library events and other activities, book acquisitions, and exhibitions.

Library staff currently consists of a librarian, a coordinator of scholarly programs, and an administrative assistant. Qualified scholars may consult the library collection by appointment.

AIMS AND PHILOSOPHY

It was a long path from the first ideas for the library to the groundbreaking, from there through establishing the library foundation, and finally to the completion of the library building. The concept of a “path” presented itself very naturally as the basic idea for the library building itself as well as its deeper meaning. Across the property where the library now stands, the old pilgrimage road to Santiago de Compostela used to run. An old, mid-nineteenth century house already existed on the property, facing the Baroque façade of the abbey of Einsiedeln and thus called “Gottshuusluegeten” (roughly: “God’s house lookout point”). Coming from the south, one would see the abbey from here for the first time. Or one turned away from the abbey here in order to travel farther south, as for example Goethe did. The library was to lie along this path.

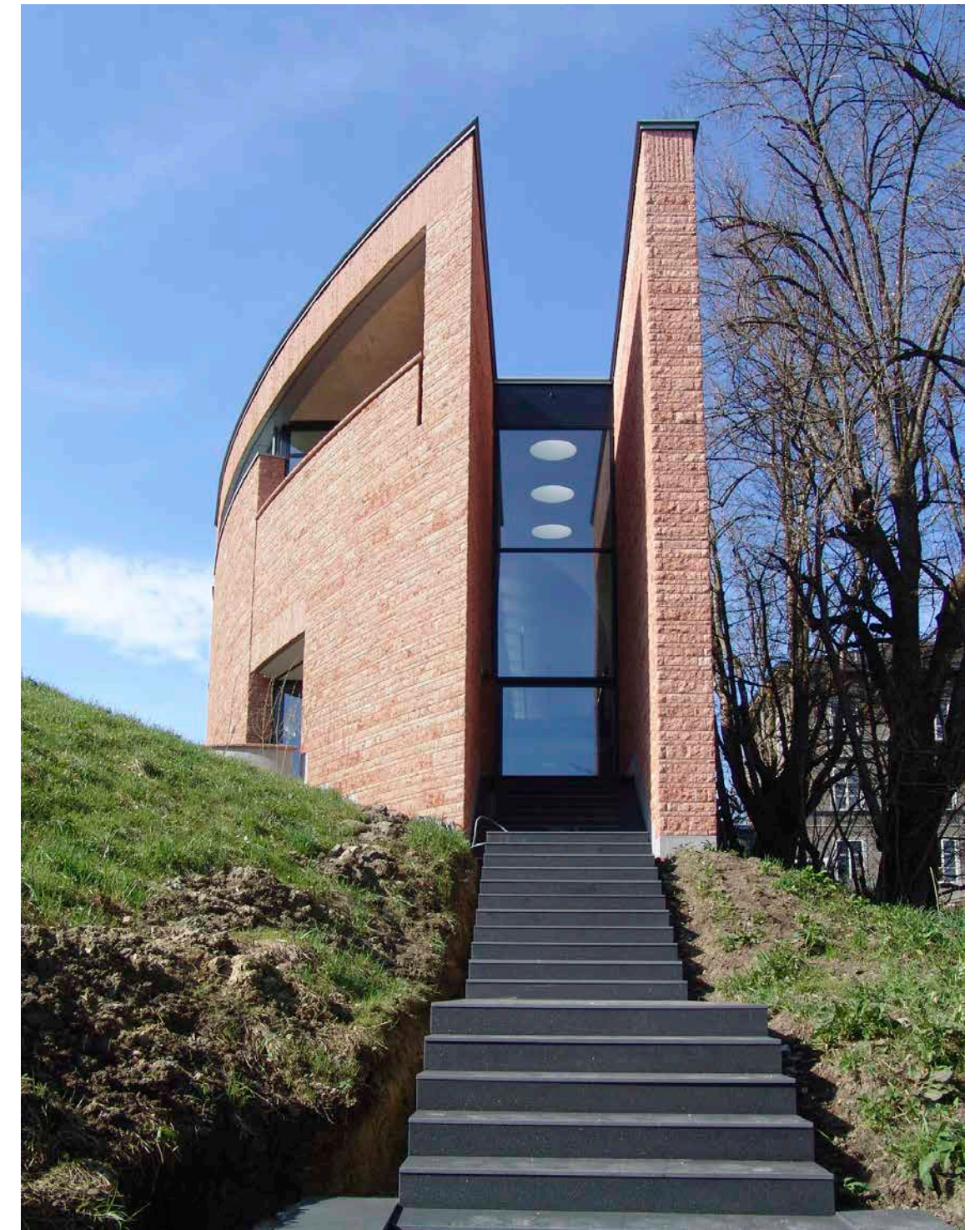
Nothing makes more sense than to understand the visit to a library and the associated activity pursued there, “reading and understanding,” as “taking a few more steps through life.” For Mario Botta, the path became a pencil line and the pencil line became a wall out of *rosso di Verona*. The rest was the inevitable result of the (rising) terrain and the narrow building site available between some old trees and the hill, against which the building flexes itself with its long convex flank. Thus, one ascends to the library with a stairway and, once at the top, pauses. One finds oneself in an entrance zone in which it is explained how libraries were “invented” with Alexander the Great’s order to store Homer’s writings in the sarcophagus of Achilles.

The library as the extension of history through memory: “vita memoriae”! According to an old custom, the library does not try to explain itself and its aspirations simply with books, but also with images, sculpture (such as plaster busts) and inscriptions. When one enters the reading room from the side of the corridor (the “path”)—past what is perhaps the most famous library inscription “psychè iatreion,” the metaphor of a hospital for the soul—one discovers more inscriptions on the reading room ceiling. The first reads “DIE CUR HIC.” Leibniz translated this into the French “Où en sommes-nous?”, and suggested that one should pause, occasionally indulge oneself in a moment of reflection, breathe deeply, and think. Schelling, on the other hand, selected “DIE CUR HIC” as the motto of his inaugural lecture in Berlin in which he justified his claim to Hegel’s professorial chair. Here too, this yields the *notion of a constant reassurance about the meaning of one’s (intellectual) action*. On the wall of the stairway underneath this inscription one finds Schopenhauer’s concept of “PEREGRINATIO.” And underneath this, in turn, hangs an image of Odysseus, finally back in Ithaca and recognized only by his dog.

Again and again, the theme of the path! Embodied in a “Trojan cycle” with all of its misleading trails which yet are ultimately right on target! One sees Melancholia, and in the same posture of the thinker, a Salvator Rosa engraving of the heir and successor of the Trojan story, Aeneas, who is in the middle of dreaming and, according to Virgil, is told by the face in the dream, “Hic tibi certa domus.” This is how to interpret it: the books have—finally—found their house, their library.

Of course all these references are tailor-made for the nature of a library in the humanities. The library bases its deeper motivation in the historic dynamic of constant change and transformation precisely *because* absolute certainty—apart from the purely mathematical—cannot be found. The library user, in the “image” of the Trojan cycle, can experience this concretely for himself. A moveable stairway allows one to reach the books along the upper half of the wall, a siege tower adapted to peaceful purposes; a Trojan horse therefore, that had already provoked Argyropoulos to exclaim, “tamquam ex equo Troiano quamplures prodire viri eruditissimi” in the face of the Medicean cultural flowering. Claude Clément, in his important early theory of libraries, ties this metaphor to the *comparanda eruditio* which he propagates as an essential principle of libraries: education and culture are things that one shares, transmits, and opens to comparison, and only thereby do they take on cultural meaning. The library vouches for this.

Understanding is achieved through the senses, according to the motto *et visui et usui* of a Nuremberg librarian named Leibnitz. Thus, one links up with both the old (mnemotechnical) and the new (Warburg’s dictum about the “good neighborliness” of the book) concepts of a library, in which the order of the books



Mario Botta
Werner Oechslin Library, Einsiedeln, 1996-2006,
entrance
Photograph: Robert Rosenberg

does not just abstractly symbolize a deeper order of meaning, but also embodies it concretely. In view of today’s flood of information and the proverbial lack of an overview, a reminder of the library as an instrument for orientation, referring to the whole of knowledge and education, was more than called for.

The library is more than the sum of its books, it is a form of knowledge in and of itself, that one first perceives as a whole, and in which a certain order assures that the whole and the parts relate to each other, so that the reader—thanks to this order—finds his way about, and, what is decisive, so that he lets himself be inspired and sustained by *that which has already been thought*, the *virī eruditissimi* of the Trojan horse. It is no mere coincidence that the books on modern architectural theory end up being placed above the books on classical architecture (Le Corbusier in the top level over Blondel in the lower level). The external order stands emblematically for an internal order, in the sense that this can be comprehended as a hint, as a memory crutch and a stimulus for the user.

The library as a whole, therefore, is brought together in a room, or several rooms. That here, in the end, books, bookshelves, and architecture enter into a symbiotic relationship with each other is practically self-explanatory. One finds the “architectonics,” the “art of the systems,” whereby an old (and a new) tradition is reinforced. In the library this is realized concretely, physically, and materially, along with the—for this reason— “sense-ible and meaning-full” order of the library: *visui et usui*. With such concepts one finds oneself in the middle of a long tradition of libraries and knowledge.

Werner Oechslin
Stiftung Bibliothek Werner Oechslin and
Eidgenössische Technische Hochschule (ETH), Zürich

Translation: Susan Klaiber

FOR FURTHER READING:

Oechslin, Werner. “Die Bibliothek und ihre Bücher - des Menschen Nahrung.”

Scholia o (2001): 7-39.

Oechslin, Werner. “...als die Bibliotheken (und nicht die Kataloge) noch Wissensordnungen darstellten.” In *Blättern & Browsen: 150 Jahre ETH-Bibliothek*, Vol. 7 of *Schriftenreihe der Bibliothek*, 81-93. Zurich: ETH-Bibliothek, 2005.



Werner Oechslin at work among some of his 50,000 books Photograph: Robert Rosenberg



The Werner Oechslin Library houses an important collection of old and rare books in architectural theory and allied disciplines Photograph: Robert Rosenberg

Seljuk Architecture and Urbanism in Anatolia

This essay provides a guide to the most important Seljuk sites in the city of Konya and offers an overview of Seljuk history and of Seljuk cities in Anatolia.

HISTORIC BACKGROUND

Seljuk is a general name given to the Turcoman groups settled in Anatolia at the end of the eleventh century. The house of Seljuk originated north of the Caspian and Aral Seas in the Oghuz confederacy. In the tenth century the Seljuks migrated from their ancestral homelands into mainland Persia, where they founded the Iran Seljuk Sultanate or Great Seljuk Empire. Between the eleventh and thirteenth centuries, Seljuks gradually migrated to western Asia and took control of the cities of eastern and central Anatolia where Seljuk chieftains and army commanders established city-states. Contrary to popular misconceptions, the early Seljuks were not illiterate nomads, but pursued a sedentary life before their migration to Iran and Anatolia. As Richard N. Frye points out, “Turks were town and village dwellers, except in regions where natural conditions imposed a nomadic life on them.”* The members of the Seljuk family accepted Islam in the last decades of the tenth century near the city of Jand. Their subsequent progress towards the west attested to their will and ambition to make their mark among the Middle Eastern nations.

The Crusades caused great unrest in the region from the late eleventh century through the thirteenth century. The fall of Constantinople to the Europeans in 1204 during the Fourth Crusade, and the consequent rupture of Byzantine hegemony, gave an impetus to Seljuk expansion and consolidation of power in Central Anatolia after years of strife.

The reigns of Giyasaddin Kaihusrav (1204-11), Izzaddin Kaikavus (1211-19) and Alāaddin Kaykubād I (1220-37) were periods of prosperity. Cities thrived and old Roman highways (the so-called silk road) leading to Iran, Central Asia and China were restored and furnished with hundreds of *hans* (lodges for merchants, *caravanserai*). Among the highways, the Konya-Aksaray-Kayseri-Sivas-Erzincan route on the east-west axis was the main artery for the flow of resources and services between these cities and neighboring countries. The harbors of Trabzon and Sinop in the north, and Antalya and Alanya in the south were the terminal points of a north-south route intersecting the main artery. These provided

* Richard Nelson Frye, “The Turks in Khurasan and Transoxiana at the Time of the Arab Conquest,” in *Islamic Iran and Central Asia (7th-12th Centuries)*, London: Variorum Reprints, 1979, p. XIII: 309.



Alāaddin Mosque
Konya, before 1155-first quarter of the thirteenth century
Mosaic tiles on the *mihrap* and Turkish triangles
Photograph: A.U. Peker

secure shelters for Muslim and Christian merchants sailing in the Mediterranean and Black Seas.

In the Seljuk administrative system, autonomous local rulers owned and taxed the lands they ruled in the provinces. *Malik* (dynasty-like sultans’ progeny), or the military (*subashi*) and civilian governors (*shanna*) were in charge of these administrative units. Governors owned armed forces and public organizations and minted local currency. The center of this shared authority was Konya, from which the Seljuk sultan held sway over *maliks* and governors. An able and powerful ruler, Alāaddin Kaykubād I (1220-1237), changed this system and established centralized governance that survived until the Mongol domination in the mid thirteenth century. After 1235, Seljuk sultans acted as vassals of the Mongol (later Ilkhanid) rulers.

ANATOLIAN SELJUK CITIES

A typical Seljuk city included inner and outer walls reinforced with bastions encircling the city in two layers. There are two types of double-walled citadel formation. In cities like Ankara, the citadel is on top of a hill overlooking the plains around it. The walls of the outer citadel extend down the slopes of the hill. In cities at the center of large agricultural estates like Konya, the citadel is in the flat plain. In general, while the inner citadel housed a garrison (*ahmadaq*), palaces, official buildings, mansions of the state officials, the citadel mosque and cisterns, the outer citadel contained the trade center, great mosque, educational institutions and further official buildings like a council house (*divanhana*, as in Kayseri). Residential quarters were located both inside and outside the outer citadel.

As the threat from Crusader and Byzantine armies waned, community buildings were also built in neighborhoods outside the outer citadel. Open areas (*maydan*, *sahra*) outside the walls were used for communal gatherings like sport facilities. Peripatetic Seljuk rulers favored a pastoral life, so pavilions and kiosks in suburban palaces were built in the countryside next to natural and artificial lakes and agricultural estates near the cities.

The Seljuk territories supported lively international exchange. The Genoese Consulate in Sivas and the Venetian Consulate in Konya promoted intense continental trade activity facilitated by the highways and *hans* constructed

under the Seljuks. Several cities boasted quarters for the Christian (Greek and Armenian) and Jewish communities. In Kayseri, Latin merchants from Pisa were an active group. Armenians had their own markets (*han*) called *ermenhāna* in some cities. We learn from travelers’ accounts that no visible barriers like walls were placed between groups of different religions and races in the cities.

Seljuk cities were centers of rich and diversified trade, crafts, and manufacturing. In urban bazaars called *suq-i sultanī* (*han*), traders and craftsmen were active in their own quarters named after their professions such as grocers or tailors; special bazaars existed for manufacturers of copper and iron merchandise. Leather manufacturers had plants next to rivers on the outskirts of the cities. Open markets like the horse bazaar were likewise on the fringes. Agricultural products were widely traded in these markets.

Baths (*hammam*) with separate sections for men and women were usually next to great mosques in trade centers. Institutions of learning (*madrasa*) were established around the inner citadels to attract students of diverse sects and socio-cultural backgrounds. These were founded to train students in subjects like Islamic law, traditions (*hadith*) and medicine. Guild organizations (*ahī*) in cities used dervish lodges (*zaviye*) for communal gatherings, learning and ritual performances. The great mosque, neighborhood *masjid*, Koran schools (*dar’ul kurra*), and tombs (*kumbad*) were other buildings in dense urban fabric of the Seljuk cities. Monumental buildings were built by charitable trusts and protected with deeds.

The medieval cities of Anatolia with new public institutions and their novel monumental architecture demonstrate that the Seljuks were long familiar with similar urban settings before their arrival to this land. In every field, the Seljuks synthesized local elements with the ones they brought from Iran and Central Asia and borrowed from neighboring Islamic lands.

THE SELJUK CAPITAL: KONYA

Konya is in the middle of the plateau of the same name. Its long history includes periods as a Phrygian, Greek and Roman city. St. Paul visited Konya, which then became one of the foremost Christian centers in Anatolia. Briefly ruled by Arabs in the eighth century, it was captured by the Seljuks in the second half of the

eleventh century and made their capital after the fall of Iznik (Nicaea) during the First Crusade. Konya prospered during the reigns of Izzaddin Kaykāvus and Alāaddin Kaykubād in the first half of the thirteenth century. In 1221 a new wall, four kilometers long, was built around the city, and construction of a number of monumental public buildings followed this.

Significant Buildings

ALĀADDIN MOSQUE

Alāaddin Mosque is the Friday (or Great) mosque of Konya located on top of the so-called Alāaddin Hill, an ancient tumulus inhabited in earlier periods. Adjacent to the mosque were the palace quarters of the Seljuk sultans. The mosque was built before 1155 by Sultan Mas’ud and reconstructed in the first quarter of the thirteenth century by Sultan Izzaddin Kaykāvus and Sultan Alāaddin Kaykubād. The inscriptions on its north façade, added by several Seljuk rulers, render the mosque a symbol of Seljuk royal presence. While the east wing of the interior is a typical Arabic or Kufa-type hypostyle, the west wing contains an Iranian-type central axis embracing a *mihrab*, a *maqsura* dome and an *iwan*-like projection to north (*iwan*: vaulted room walled on the three sides). Hence two streams of influence, Arabic (hypostyle) and Iranian (*maqsura* dome), are combined in an Anatolian mosque. The courtyard on the north contains two polygonal royal tombs (*kumbad*) built for prominent members of the Seljuk dynasty.

To the northeast of the mosque one sees the remains of the Alāaddin Kiosk, a pavilion built over the only remaining wall of the inner citadel of Konya.

INCE MINARELI MADRASA

On the north and west of the Alāaddin Hill are two remaining Seljuk high schools (*madrassa*). The western one is called Ince Minareli after a thin minaret attached to a *maşjid* adjacent to its façade. It was a school of theology (*dar’ul hadis*) built in 1260-65. The name of its architect is inscribed as “Amel-i Koluk bin Abdullah” (work of Koluk bin Abdullah) inside the two symmetrical rosettes on the portal, a rare example of a designer’s name recorded on an Islamic monument. Behind the portal is a vaulted square vestibule leading to a central domed space. The dome with oculus leans on fan-pendentives on the corners and the

Alāaddin Mosque,
Konya, before 1155-first quarter
of the thirteenth century
Photograph: A.U. Peker



Koluk bin Abdullah, İnce Minareli
Madrasa, Konya, 1260-65.
Entrance facade with portal
Photograph: A.U. Peker



walls of the cubic substructure. Hence, the building is a type called “enclosed *madrasa*” in Anatolia (others are “open *madrasas*” with an unenclosed, arcaded courtyard). The enclosed type of Anatolian Seljuk *madrasa* is unprecedented in Iran or elsewhere.

Underneath the dome, a square pool is sunken into the floor giving the impression of an inner courtyard. A monumental *iwan* fronts this court on the west and domed square rooms flank it on the two sides. Student cells open to the court on north and south sides. The unique portal of the *madrasa* is one of the most intricately ornamented Seljuk portals. A twofold Koranic inscription band (divine logos) runs along the center of the portal, interlacing and knotting together above the gate. Along with this, abstract sacred trees (or eagles) inserted in two corner niches above the gate and bands of floral designs framing the portal symbolize the world created by God as a transitory realm in a way specific to Seljuk Anatolia. Today, Ince Minareli Madrasa is a museum of Seljuk sculpture.

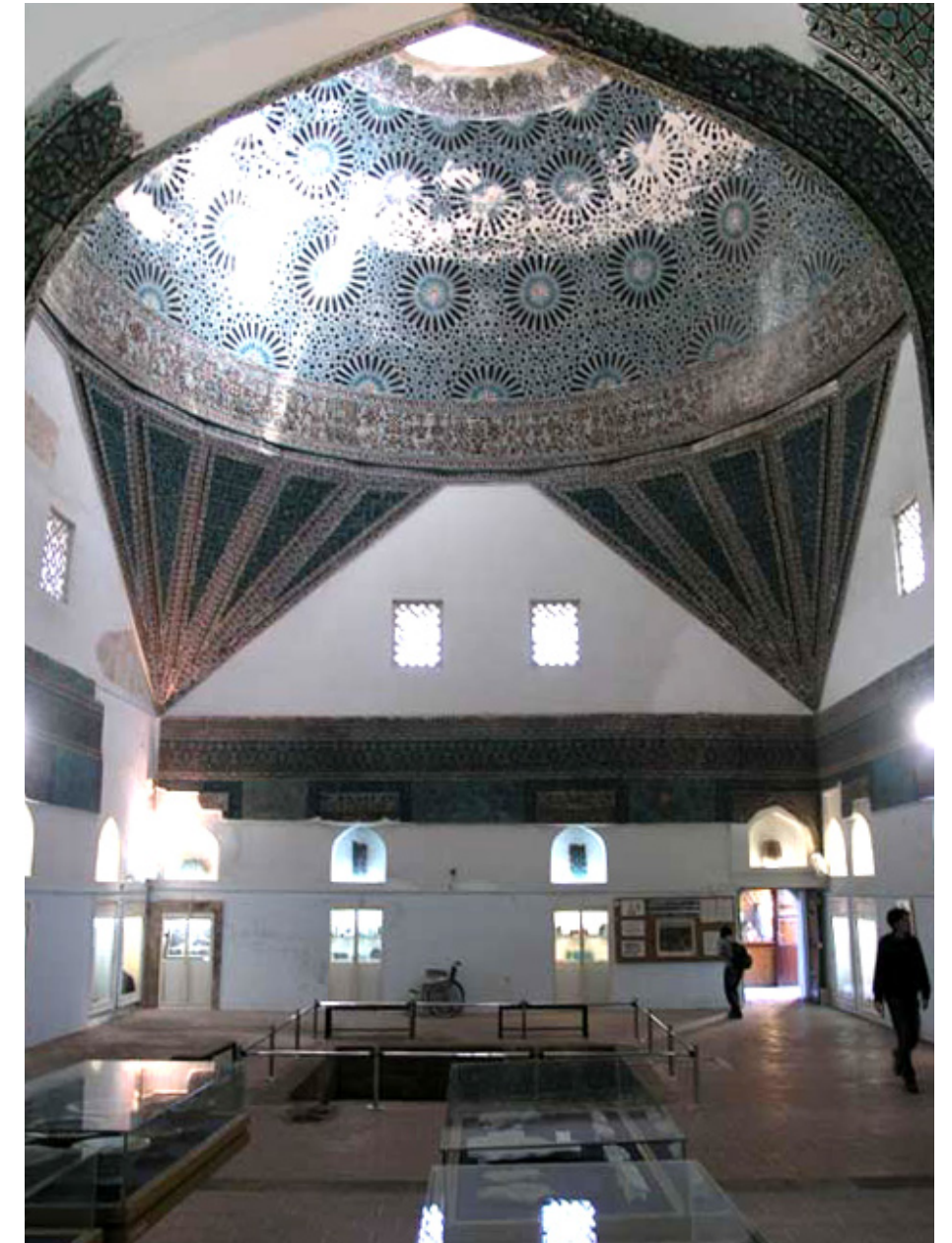
KARATAY MADRASA

Calāddin Karatay, a vizier of Sultan Izzaddin Kaykāvus, founded Karatay Madrasa (completed 1251-52). It also falls into the enclosed-*madrasa* group with its main *iwan*, flanking rooms and student cells. A prominent portal gives way to a square entrance section once covered with a dome in the southeastern corner. The architectural ornament of the portal is rich in cosmological symbolism, which is also found elsewhere in the building. Inside the *madrasa*, the stars in four concentric lines on mosaic tiles of the strikingly beautiful dome create an image of rotating heavens with the central aperture as sun or sky gate. Karatay Madrasa is now a museum of Seljuk tiles brought from the suburban Kubādabād Palace on the shores of Beyşehir close to Konya.

MAWLĀNĀ CONVENT

Mawlānā Celalāddin-i Rūmi (1207-73) made a substantial mark on Seljuk arts and letters with his original Sufi philosophy (*Tasavvuf*) and literary writings. He also founded the Muslim sect called Mowlawīyah. After his death, Mawlānā was buried in a rose garden outside the city walls of Konya. This simple garden was transformed into a sacred precinct through the construction over several centuries of various sect buildings such as the Mowlawī Convent (*dargāh*), the *masjid*

Karatay Madrasa,
Konya, 1251-52.
Central pool and dome as
seen from the *iwan*
Photograph: A.U. Peker



and the whirling hall (*samāhana*). The tomb of Mawlānā with its turquoise-colored conical cap is the most remarkable part of the complex; it was originally built in 1274 and later restored in the fourteenth century. North of the tomb is a kind of domed vestibule where dervishes gathered before the *sema* (whirling) ceremony. The *samāhana* is a large square space covered with a dome and flanked by private lodges for musicians and spectators; west of this is the domed *maşjid* area. Sultan Sulayman the Magnificent constructed both the *maşjid* and *samahāna* in the sixteenth century. Dervish cells flank the courtyard of the convent. The large room on the southwestern side was for the sheikh (religious leader) of the convent and a kitchen is adjacent to it. Today the convent is a museum where objects from the former sect center in the complex are exhibited.

SAHIP ATA MOSQUE AND CONVENT

Sahip Ata Mosque was founded in 1258 by Sahip Ata, vizier of Sultan Izzaddin Kaykāvus II, and built by the architect Amele Koluk - bin Abdullah. The portal and *mihrap* of the old mosque and its convent are intact today. The former original mosque had wooden posts supporting a ceiling made of timber. This type is called a “wooden-pillared mosque.”

ZAZADIN HAN (SAADETTIN CARAVANSERAI, INN FOR MERCHANTS)

This *han* is on the road to Aksaray, twenty-two kilometers from Konya. Zazadin Han was built in 1237 by Saadettin, the architect and also vizier (prime minister) of Sultan Alāaddin Kaykubād. *Hans* in Iran and Central Asia from the eleventh to thirteenth centuries are single or double-sectioned mud-brick structures with huge *iwans* at the midpoints around open courtyards. The enclosed section of an Anatolian *han* is an oblong building with a nave-like central axis and aisle-like corridors perpendicular to it. The fine masonry of the vaults and walls as well as the building techniques are reminiscent of medieval Christian cathedrals in Caucasia and eastern Anatolia. Local influence is apparent. The open courtyard, *iwans* in many examples, portals, fortress-like appearance, embrasures and undecorated surfaces still suggest Iranian and Central Asian predominance.

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Mawlānā Convent, Konya.
Entrance to the tomb area,
1274-fourteenth century
Photograph: A.U. Peker



Saadettin, Zazadin Han,
near Konya, 1237.
Entrance façade with portal
Photograph: A.U. Peker



OTHER MAJOR SELJUK CITIES IN CENTRAL ANATOLIA

Cities featuring extant Seljuk urban topography and buildings:
Niğde, Aksaray, Kayseri, Sivas, Divriği, Tokat, Amasya

Great *Hans* (*caravanserai*) between these cities:
Horozlu Han Konya, Han, Agzikara Han Aksaray, Sultan Han Aksaray,
Sultan Han Kayseri, Karatay Han Kayseri

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LINKS FOR SELJUK ARCHITECTURE AND CULTURE

Institutes in Konya Specialized in Seljuk Studies:

Selcuk University, Research Center on Seljuks, with Prof. Nejat Goyunc Library and Mevlana Library: <http://www.susam.selcuk.edu.tr/>
Selcuk University, Department of Art History and Department of Architecture: <http://www.selcuk.edu.tr/>

Images from Seljuk sites and museums by Dick Osseman:

http://www.pbase.com/dosseman/konya_turkey&page=all

The Seljuk han in Anatolia:

<http://www.turkishhan.org/homebase.htm>

Photos and brief descriptions of the sites in the ArchNet digital library database:

<http://archnet.org/library/images/>

“Basic reference tools in Islamic Art and Architecture” by the bibliographer András J. Riedlmayer:

<http://hcl.harvard.edu/research/guides/jaa/>

Old World Trade Routes by Matthew Ciolek:

<http://www.ciolek.com/OWTRAD/caravanserais-catalogue-oo.html>

The Silk Road Society:

<http://www.travelthesilkroad.org/>

Articles:

http://archnet.org/library/documents/one-document.jsp?document_id=8752
http://archnet.org/library/documents/one-document.jsp?document_id=8967

PIERRE CUYPERS AND DUTCH ARCHITECTURE:
THREE EXHIBITIONS AND THREE BOOKS

Cuypers / Architectuur met een missie / Architecture with a Mission

Curator: Linda Vlassenrood

Nederlands Architectuurinstituut (NAi), Rotterdam

22 September 2007 to 6 February 2008

Netherlands Architecture Institute (NAi) Maastricht, Wiebenga Hall

23 September 2007 to 6 February 2008

Architect Pierre Cuypers (1827 – 1921) vernieuwer vanuit het verleden

Stedelijk Museum Roermond

16 September 2007 to 17 February 2008

Hetty Berens, editor

P.J.H. Cuypers (1827 – 1921). Het complete werk

Contributions by Jan Bank, Hetty Berens, Loes van Harrevelt, Ida Jager, Barbara

Laan, Wilfred van Leeuwen, Jan de Maeyer, David Mulder, Mariet Willinge

Rotterdam: NAI Publishers, 2007, 400 pp., many color + b/w illus., € 59.50

ISBN: 9789056625733, also available in English translation ISBN: 9789056625740

A.J.C. van Leeuwen

Pierre Cuypers, architect 1827 – 1921

Zwolle: Waanders and Rijksdienst voor archeologie, cultuurlandschap en

monumenten, Amersfoort: Zeist, 2007, 344 pp., 149 color + 113 b/w illus., €39.95

ISBN: 9789040084010

Ileen Montijn

Pierre Cuypers. Schoonheid als hartstocht

Roermond: Inmerc and Stedelijk Museum Roermond, 2007, 120 pp., richly illustrated

in color, € 17.95, ISBN: 9789066116368



Pierre Cuypers,
Great Hall of Royal Waiting Room,
Centraal Station, Amsterdam, 1889.
Cuypers’s design included details
such as the parquet floor and carpets
Photograph: RACM, Amersfoort,
from Van Leeuwen, p.160

Pierre Cuypers was born 181 years ago but he died only 87 years ago. During his long life Cuypers shaped the Dutch skyline by designing numerous Catholic churches throughout the Netherlands. While many of his them have already been demolished and any number were never erected, nonetheless his designs dominate Dutch landscapes both urban and rural. Cuypers's work and personality towered over Dutch architectural culture for more than fifty years. His fame and notoriety grew after he moved to Amsterdam in 1865 where he designed an entire Catholic enclave including his own house and a church, then garnered the most attention for his Rijksmuseum and Central Station. Almost from the start of his career Cuypers succeeded in becoming the first and most important Dutch Catholic master builder, casting himself as the reborn medieval master([*Dom*]baumeister) of the guild (*bouwloods*, *Bauhütte*). At the end of his life he was generally considered to be the grandfather of Dutch architectural modernism. His archive in the Netherlands Architecture Institute is probably the largest of any single architect in the world. This inventory of this vast collection of artifacts and documents was finally completed in 2007, making it available for restoration and research.

Exhibiting architecture is always difficult, but in the case of Cuypers even more so because he himself always tried to create a *Gesamtkunstwerk* using a plethora of available techniques and crafts. It mattered little if the work in question was his own invention or was based on what he considered restoration, that is, a construction of how he imagined a building had been or should have been in the past. People react with either appreciation or approbation to the total control he exacted at every point, the adjustment of form and color to scale, and the resultant creation of rhythm in the composition. Much of this is still visible in the buildings that have survived, but much has been destroyed or altered, especially in churches that have been re-used or whitewashed. Documentation of every phase of design, including correspondence with contractors and clients, has often survived. For the Rijksmuseum and the reconstruction of Castle De Haar in Haarzuilens we have particularly rich sources that reveal innumerable designs, redesigns, models and sketches. This poses a challenge to the exhibition curator: how to provide an overview of Cuypers's oeuvre and at the same time be selective? The two NAI exhibitions each picked a single year that could be used as a touchstone for the power, influence and position of this architect in his long life.

The exhibition in Rotterdam focused on the year 1877, when Cuypers moved to his new house in Amsterdam and was reshaping large parts of the Dutch capital. One could say he was at the summit of his power. He was at the same time overseeing two of the largest building projects in the Netherlands, the Rijksmuseum (1875 – 1889) and the Central Station (1875 – 1885). He was also being consulted on nearly every restoration in the Netherlands while still finding time to participate internationally in many important organizations. These activities elicited envy and even hatred. In many influential papers and magazines people talked about what they called the 'towering madness' (*toren dolheid*) of the many towers on Cuypers's churches. The Neo-Gothic forms he often chose were regarded as visual signs of a conspiracy to transform Holland back into a Roman Catholic nation (*verroomsching*). In the exhibition, the words of praise from his Catholic friends and the critical phrases of his opponents were printed on large banners placed throughout the installation. But the exhibition itself did not really focus on the discussions. Indeed, it was hard to find any focus at all since the full range of Cuypers's activities and media were used to show off the rich material of the archives. The good thing about the show in Rotterdam was that the organizers abstained from attempting complete reconstructions of environments. The bad thing was that the criteria for selection were not clear. Although the Central Station and Rijksmuseum were massive undertakings, requiring the circulation of many plans, elevations, and other drawings, the display gave no indication of Cuypers's challenge in controlling the building process. Cuypers's new home in Amsterdam in a complex eclectic style was not put into any relation to his work, his life, or his marriage. Given the lack of context provided in the exhibition, it could have been a design for any client. To understand how the four different houses Cuypers built for himself and his family expressed different meanings, situations and positions in relation to other architects and architectural theories, one has to read the article by David Mulder in the exhibition catalogue.

The show at Maastricht takes 1897 as the point of departure and considers the festivities at the time of Cuypers's 70th birthday and the discussions it engendered about his contributions to Dutch culture. Cuypers's position in Dutch architectural culture seems to have shifted dramatically. In 1897 he is seen as the first rationalist and the master builder who preserved the position of the architect as

the individual who controls all aspects of design and construction. It is true that many architects who played a role in revolutionizing Dutch architecture either worked for Cuypers or studied with him or people from his firm. But as in Rotterdam one can only guess this by reading the banners.

The exhibition displays a project at the heart of the final years of his career, one that met with a good deal of criticism as well as praise. Between 1892 – 1915 Cuypers and his son Joseph transformed the age-old ruins of Castle De Haar into one of the most luxurious living machines ever built in the Netherlands. Restoring and reconstructing the medieval castle and church for the Baron Etienne Van Zuylen van Nyevelt, who married the very rich baroness Helène Rotschildt in 1887, was as much about installing modern facilities and using the most modern construction techniques as it was about recreating a feudal atmosphere. An entire village near the ruins was demolished and a new village was built. Fake old farmhouses were used to house cars and horses. Documentation from sketches to models, from stencils to contemporary photographs are shown. The photographs are of special interest in the Cuypers collection, as Loes van Harreveld demonstrates in her chapter in the catalogue. An article by Barbara Laan devoted almost solely to the dining room in Castle De Haar demonstrates in detail how every aspect of the design of the castle was discussed by the Cuypers, father and son, and the baron.

In both exhibitions the original material, which is for the most part colorful and decorative, was presented around sub-themes in a clean and simple design of tables and room space-dividers without ceilings. This worked better in the central and spacious exhibition hall in Rotterdam than in the space of the Wiebenga Hall in Maastricht, which was not very well-lighted and has a considerably lower ceiling.

The relation between exhibition and building was far more complex in Roermond. Roermond is Cuypers's birthplace and the city where he started and ended his career. The museum, one of the first projects by Cuypers after his training at the Beaux Arts School in Antwerp, is partly modernized and partly restored. It was both home and workplace (1853) of Pierre Cuypers and the firm Cuypers & Georges

Pierre and Joseph Cuypers,
Castle De Haar, Haarzuilens, 1892-1915
Photograph: Deltaphot for Immerc,
from Montijn, pp. 82-83

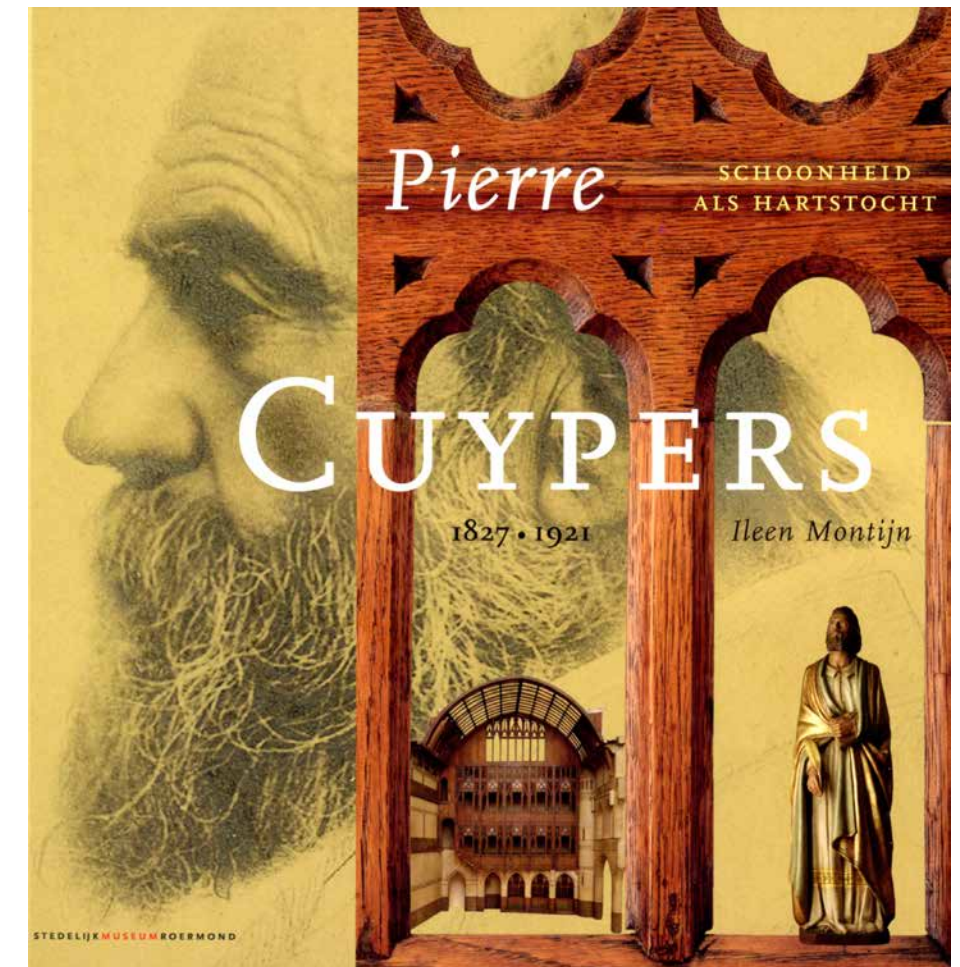


en Stoltzenberg, which furnished and refurnished more than a hundred churches and other buildings. Production was organized according to the model of a building guild combining training with the production of sculpture, furniture and all the other elements that are part of a building. Copies of medieval examples were made but increasingly free inventions were also produced. The exhibition was based on results of the research by the cultural historical research firm Res nova on the house itself and the way Cuypers lived and worked there. This research also led to digital reconstructions produced by Maurer Architects United, which still can be viewed in Roermond and on the exhibition website; the latter also includes a Cuypers game.

Among the books that appeared during the 2007 “Year of Cuypers,” Ileen Montijn has written a sketch of Pierre Cuypers’s impassioned life, which was devoted to constructing a society and environment that would develop into as beautiful and as social a place as the Middle Ages had been, following the visions of both Pugin and Viollet-le-Duc. Montijn based her book on the research of Wies van Leeuwen and the team working on the catalogue accompanying the NAI exhibitions. She tries to show people who have never heard about Cuypers the importance of his architecture and the vision behind it.

At the other end of the scale is the work of Wilfred (Wies) van Leeuwen, who in 1995 published a widely praised dissertation about Cuypers and the construction of the past. One could interpret his new book as the scholarly counterpart to his position as president of the Cuypers Society (Cuypers Genootschap), which has tried to prevent twentieth-century visions of the past from destroying nineteenth-century visions in the name of restoration. More than four years of intensive research have gone into Van Leeuwen’s attempt to integrate Cuypers’s activities as restoration architect and restoration consultant into the story of Cuypers’s life. The book is not chronological; it is structured around themes that play a major role in the life of every architect from early modern times onwards. It starts with the personality of the architect, his family, friends and his operations as head of a business. It moves on to discuss “space” and shows how the architect found and created increasingly greater niches in Dutch society to produce his vision of architecture, town, and landscape. The theme “time” develops the argument presented

Photograph: Rob Dettingmeijer



in Van Leeuwen's dissertation further but also shows how the "architect doctus" tried to use history, philosophy and a strong belief to create a future. This leads to the last theme "heritage." In this part Cuypers's point of view, as well as the myth around his person and his buildings, is evaluated.

If Van Leeuwen's book is the result of almost a lifetime of research centered on one person, the book produced by the NAI tries to open up new fields of research and presents at times conflicting views on the place of Cuypers in Dutch and European architectural history. In the NAI book the chapter by Van Leeuwen claims that Cuypers may be compared with other great Neo-Gothic architects who considered him an important colleague such as Augustus Welby Pugin, George Gilbert Scott, William Burges, Jean Baptiste Lassus, Eugène-Emmanuel Viollet-le-Duc, Georg Gottlob Ungewitter, Conrad Hase, Jan Béthune, Friedrich von Schmidt, and his Belgian friend Joris Helleputte. But the main focus of the chapter is Cuypers's failure to win the style war with the government, clients and architects who considered the Neo-Renaissance to be the Dutch national style, in spite of his rationalist arguments. This very failure made Cuypers a hero in the eyes of the next generation, who wanted to reject historic styles and develop rationalism further. For the past fifteen years or more, Auke van der Woud has opposed this view of Cuypers as the knot in the "Tree of Jesse" of Dutch Modernism, leading to Berlage and then Oud. In an international context, he considers Cuypers to be no more than a footnote to the story of Catholic Neo-Gothicism. It is a pity that his contribution to this book did not materialize as announced. Certainly the Cuypers, father and son, Berlage and probably even Oud firmly believed in the story. Hetty Berens's contribution about the history of the Cuypers archive collection begins to suggest how Cuypers grew into a giant compared to his contemporaries.

Cuypers enjoyed being honored as 'master of the guild or masterbuilder,' as [*Dom*] *Baumeister* or *bouwmeester*, a term he preferred to that of architect. Ida Jager explains in her chapter that Cuypers, like the master masons practicing in the Middle Ages, traveled extensively in order to become acquainted with his sources

Pierre Cuypers,
Rijksmuseum, Amsterdam, 1885
Photograph: Archief Cuypers NAI,
from Van Leeuwen, p. 154



Pierre and Joseph Cuypers,
Castle De Haar, Haarzuilens, 1892-1915,
detail of entrance with Baron Etienne
Van Zuylen van Nyevelt and members
of the Automobile Club which he
founded
Photograph: Archief Cuypers NAI,
from Berens, p. 86



which he considered to be European. He believed travel essential to knowing his roots (“le voyage pour connaître ma source”). Jan de Mayer takes the story one step further by claiming that the nineteenth century was far more a century of internationalization than is generally recognized. In this international field Cuypers was connected with all the main figures in architectural culture. He both knew them personally and read them. So it is understandable that even during his lifetime people called Cuypers the “Dutch Viollet-Le-Duc.” De Mayer goes further and sees him as a man who combined the best of Pugin and Viollet-Le-Duc. Jan Bank tells the complex story of the official equality of religion in the Netherlands when the king and the majority of the inhabitants of the Netherlands, especially in Holland, considered Protestantism the core of Dutch identity. Restoring the hierarchy of bishoprics and the subsequent increase in church building was therefore debated as much and as violently in Cuypers’s time as the building of monumental mosques is debated in the Netherlands nowadays. The emancipation of the Dutch Roman Catholics can be demonstrated perfectly by showing how Cuypers and his network came into ever more powerful positions. Cuypers was a politician; he was a member of the city council in Amsterdam and later also in Roermond.

The debate over Cuypers’s significance will continue and maybe become even more lively once Aart Oxenaar’s book on Cuypers is published this spring. Perhaps the Cuypers year signifies not so much a conclusion as much as an invitation to further research now that the full panorama of this architect’s work has been displayed so completely in the NAI catalogue. It should soon be possible to compare the position of Cuypers with his contemporaries. And it would be challenging to compare the current restoration and restructuring of Amsterdam Central Station, the Rijksmuseum and Castle De Haar at Haarzuilens with restorations where there are hardly any archival sources and where study of the physical building itself is almost all that can guide the designs.

Rob Dettingmeijer
Universiteit Utrecht

EXHIBITION REVIEW

Peter Zumthor

Curator: Thomas Durisch

Film Installation: Nicole Six and Paul Petritsch

Kunsthaus Bregenz

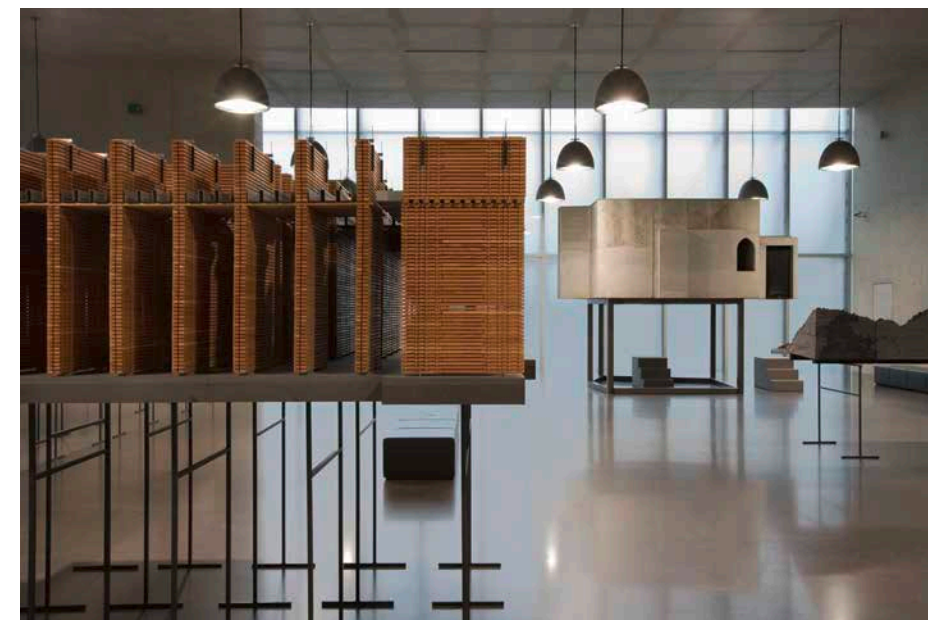
29 September 2007 to 20 January 2008

The largest piece in the Peter Zumthor exhibition at the Kunsthaus Bregenz this winter was, of course, the museum itself, built by Zumthor between 1994-1997 at the lakefront on Lake Constance. The outside of the four-story cube is covered in overlapping glass shingles; light enters the large exhibition spaces horizontally above the bare concrete walls and is refracted down evenly via its translucent ceilings. The building's stark interior spaces proved perfect for the occasion of showing Peter Zumthor's buildings and projects from 1986 to 2007 with their emphasis on materiality and architectural essence.

Models on the ground floor of the museum included the Kunsthaus Bregenz, the Bruder Klaus Chapel, and an impressive cast concrete model of the addition to the Cologne Kolumba Museum, complete with a little wooden stair that allowed visitors to stick their head inside the model at eye level, in order to experience its lighting and spatial complexity.

The darkened first and second floors were entirely devoted to film presentations by Nicole Six and Paul Petritsch on six large floor-to-ceiling screens—a fitting and highly convincing tribute to the master's work, and the part of the exhibition that left the most lasting impression. Each group of six screens presented a corresponding group of six High Definition videos which played for forty minutes; the groups of videos were each devoted to one of twelve selected Zumthor buildings, which, in turn, had each been filmed by six stationary cameras on the interior and exterior. The cameras did not move and thus each film presented a continuous still view of a corner or a detail. The position of the six large translucent screens precisely recreated the spatial configuration of the six cameras that had filmed the building, sometimes showing another camera calmly standing in the space, recording. The distance between screen and projector recreated the original distance between

Peter Zumthor
Model Swiss Sound Box, Swiss
Pavilion, EXPO 2000 Hanover, 2000
Model Kolumba Art Museum,
Cologne, Germany, 2007
Model Zink-Mine Museum Alman-
najuveit, Sauda, Norway, 2003-
(from left to right)
Installation view ground floor,
Kunsthaus Bregenz
© Peter Zumthor, Kunsthaus Bregenz
Photo: Markus Tretter



Peter Zumthor
Bauten und Projekte 1986 - 2007
Film installation by Nicole Six and
Paul Petritsch
Installation view 1st floor,
Kunsthaus Bregenz
© Nicole Six and Paul Petritsch,
Kunsthaus Bregenz
Photo: Markus Tretter



camera and building and represented the view in a scale close to a 1:1 representation of reality. This elaborate setup meant that the future position of the screens in the gallery spaces had informed the precise location of the cameras when the filming took place, thus grafting one spatial configuration onto another. Film and architecture hardly ever intersected more meaningfully.

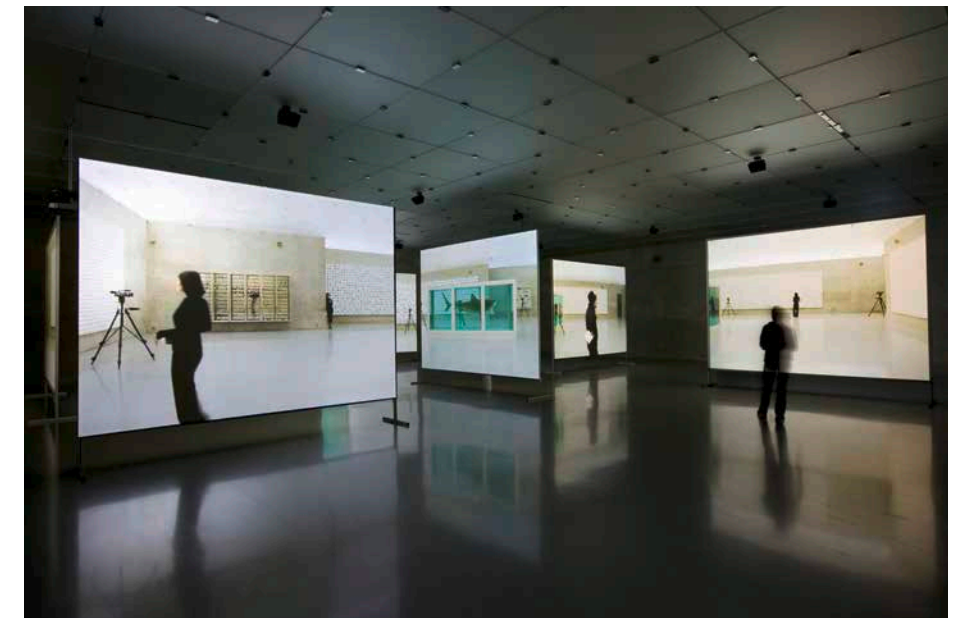
This calm, unyielding gaze at a part of a building turned out to be a very efficient means of giving the visitor a feel for the powerful presence of Zumthor's structures, which are aimed so much at authenticity of architectural experience. A slight movement of the grass in the wind, slowly tracking clouds and occasional visitors were the only signs of life in these images that evoked the century-old dialogue between the still and the moving image.

On the high-ceilinged third floor Zumthor had assembled working models, material samples, drawings and occasional photographs of twenty-nine projects on long tables that gave the space the feel of a workshop. They made apparent what Peter Zumthor meant when he described his own approach to architecture as characterized by "a particular thoroughness in solving tasks." The sections on the creative process leading to each building document an exhaustive search for the essential, most profound response to each functional, spatial and material challenge, and thus for the essence of architecture. Among the projects were his well-known baths in Vals, Switzerland (1996) with their sequence of spaces carved out from walls of dense layers of local granite, his own house and atelier in Haldenstein (1986, 2005), the Swiss pavilion at the Hannover Expo 2000 or the small oval Sogn Benedetg Chapel (1988) high in the Graubünden mountains. More than most contemporary architects, Zumthor has the ability to reach for one simple, essential idea in each project, an idea that is then carried out with utmost clarity and determination.

The exhibition provided rich insights into the creative process in Zumthor's studio and, through the film installations by Six and Petritsch, succeeded—as architecture exhibitions hardly ever do—in offering a convincing and moving encounter with the presence of the actual buildings.

Dietrich Neumann
Brown University

Peter Zumthor
Bauten und Projekte 1986 - 2007
Film installation by Nicole Six and Paul Petritsch
Installation view 2nd floor, Kunsthaus Bregenz
© Nicole Six and Paul Petritsch,
Kunsthaus Bregenz
Photo: Markus Tretter



Peter Zumthor
Model Kunsthaus Bregenz, 1997
Partial model Kolumba Art Museum,
Cologne, Germany, 2007
Model Mountain Hotel Tschlin,
Graubünden, 1999 – 2002
(from left to right)
Installation view 3rd floor,
Kunsthaus Bregenz
© Peter Zumthor, Kunsthaus Bregenz
Photo: Markus Tretter



ONGOING AND UPCOMING:
CONFERENCES AND SYMPOSIA

ONGOING AND UPCOMING
Conference Announcements

FINLAND
HELSINKI AND JYVÄSKYLÄ

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

30–31 August 2008

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

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

The meeting brings together practicing architects and architectural pedagogues, philosophers and art historians, sociologists and cultural theorists. In addition to presentations by distinguished invited speakers, as

Farshid Moussavi, Foreign Office Architects, London, England / Harvard University, Cambridge MA, USA; Bernard Cache, Objectile, Paris, France; Jane Rendell, Bartlett, London, England; Leslie Kavanaugh, TU Delft, The Netherlands; Kimmo Lapintie, Helsinki University of Technology, Finland; Gareth Griffiths, Tampere University of Technology, Finland

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

Information:
www.alvaraalto.fi/conferences/2008/

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

REGENSBURG

45TH CONFERENCE OF THE
KOLDEWEY-GESELLSCHAFT,
ASSOCIATION FOR HISTORICAL
BUILDING RESEARCH
45. TAGUNG DER KOLDEWEY-
GESELLSCHAFT, VEREINIGUNG
FÜR BAUGESCHICHTLICHE
FORSCHUNG

30 April – 4 May 2008

The conference will have two main sections: a
programmatic one with the title “Mason’s lodge,
building school, building enterprise – Organisation
and transmission of knowledge in architecture”,
and another one presenting “Reports on current re-
search”. Guided tours to monuments in and around
Regensburg will be offered.

Die Tagung wird zwei inhaltliche Schwerpunkte
haben. Der programmatische Teil behandelt das
Thema “Bauhütte, Bauschule, Baufirma – Organisa-
tion und Überlieferung von Wissen im Bauwesen”,
daneben sind “Berichte aus laufender Forschung”
vorgesehen. Es sind Exkursionen zu Zielen in und
um Regensburg geplant.

Organization:
Koldewey-Gesellschaft, Vereinigung für
baugeschichtliche Forschung

Local chair:
Prof. Dr.-Ing. Thekla Schulz
Fachhochschule Regensburg
Fachbereich Architektur
Prüfeninger Straße 58
93049 Regensburg
phone 0049-941-943.11.91
thekla.schulz-brize@architektur.fh-regensburg.de

General information:
Prof. Dr.-Ing. Klaus Tragbar
Hochschule Augsburg
Fakultät für Architektur und Bauingenieurwesen
An der Fachhochschule 1
86161 Augsburg
phone 0049-821-55.86.111 or .102 fax .110
tragbar@fh-augsburg.de.

For further information, visit:
www.koldewey-gesellschaft.de

WÜRZBURG

FIRST CONFERENCE OF THE
“NEW FORUM FOR ITALIAN
ART HISTORY”: PAINTING IN
ARCHITECTURE
ERSTE ARBEITSTAGUNG
“NEUES FORUM KUNST-
GESCHICHTE ITALIENS”:
MALEREI IN DER ARCHITEKTUR

9–11 March 2008

The conference features thirteen speakers who
explore the interactions between painting and
architecture in a variety of Italian monuments
spanning the medieval and early modern periods.

In addition, the conference constitutes the first
working meeting of the New Forum for Italian Art
History, founded at the 29th Conference of German
Art Historians in Regensburg. Discussion about
future goals and organization of the New Forum
will play an important role at the Würzburg confer-
ence.
Registration mandatory at wuerzburg@kunsthisto-
riker.org. With your registration, please mention
if you would like to take part in the tour of Tiepolo’s
Kaisersaal frescoes on the scaffolding of the current
restoration.

Um den Austausch innerhalb der deutschsprachigen
Forschung zur italienischen Kunstgeschichte nach-
haltig zu fördern, wurde auf dem Forum “Italien-
forschung” des 29. Deutschen Kunsthistorikertages
in Regensburg beschlossen, einen Arbeitskreis
einzurichten, der sich regelmäßig jährlich trifft:
auf den Kunsthistorikertagen im Rahmen der Foren
und in den Jahren dazwischen zu Arbeitstagungen
zu wechselnden Themen an wechselnden Orten.
Zur konstituierenden Arbeitstagung ergeht hiermit
herzliche Einladung nach Würzburg. Ihr Thema
“Malerei in der Architektur”, ebenfalls in Regens-
burg beschlossen, stieß beim call for papers auf
großes Interesse und bietet mit einem inhaltlich
und methodisch weitgespannten Programm einen
idealen Anfang für eine kontinuierliche und frucht-
bare Arbeit.

Im Rahmen der Würzburger Tagung soll ausdrück-
lich auch über die weiteren Ziele und mögliche
Organisationsformen des Arbeitskreises beraten
werden.
Aus organisatorischen Gründen bitten wir drin-
gend um Anmeldung unter folgender Adresse:
wuerzburg@kunsthistoriker.org Bitte geben Sie
dabei auch an, ob Sie an der Gerüstbegehung im
Kaisersaal teilnehmen möchten.

Organization:
Stefan Kummer, Ulrich Pfisterer, Georg Satzinger

Sponsoring institutions:
Bibliotheca Hertziana (Max-Planck-Institut für
Kunstgeschichte), Rom; Kunsthistorisches Institut
in Florenz (Max-Planck-Institut)

With the generous support of the Dante-
Gesellschaft, Würzburg.

Würzburg, Residenz, Toscana-Saal
(entrance south wing)

Registration and contact:
wuerzburg@kunsthistoriker.org

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

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: the-
atrical performances and theaters outside Athens,
the presentation and incorporation of past and
present in the saved plays, the relationship between
representation and ideology, the role of agricul-
tural and urban life in the plays, the relationship
between dramatic space and theater in general with
the concurrent political situations etc.

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.

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

ATHENS

ECOLOGY + ENVIRONMENT + ARCHITECTURE Οικολογία + Περιβάλλον + Αρχιτεκτονική

10–13 April 2008

International conference coorganized by AIACE, Ecoweeek, the British Coucil and the participation of UIA and dedicated to sustainable architecture and the work of ecology. The conference intends to focus on how architects have addressed ecology and environment up to today.

Organizers:
AIACE, Ecoweeek, British Coucil and UIA
Zappeio, Athens, Greece

<http://aiaeurope.org/events/2008/Athens/>

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.

Contact:
Department of Architecture, University of Thessalia
Pedion Areos, Volos, GR-38 334, ypaithros@arch.uth.gr

IRELAND DUBLIN

THE AESTHETICS OF TRASH: OBJECTS AND OBSOLESCENCE IN CULTURAL PERSPECTIVE

4–6 September 2008

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

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

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 prospective can then be traced for historians aiming to jointly study sources of different origin 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)

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

THE NETHERLANDS
DELFT AND ROTTERDAM

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

13–20 September 2008

The icons of the Modern Movement have become so precious that they are treated more like pieces of art rather than as buildings in everyday use. Sometimes they are conserved like fossils, completely ignoring the original intentions of flexibility and functionality and their architects’ ideas about changeability and adaptation to future use. Today the question that we must ask ourselves is how to deal with changes, in form, function, furnishing, refurbishing and environment. Rather than reconstructing a modern building to its presumed original state, our challenge is to maintain the essence of the modern architecture and, perhaps, to add something new.

Over the years, Docomomo has put an emphasis on the icons of modern architecture. Preservation and conservation of these monuments is a major challenge, not only in a complex technological, financial and conceptual setting, but also in relation to the basic values of the original design and subsequent history of use of the buildings involved. Today’s architects need to find solutions to integrate old and new, to be in dialogue with the old masters, since they often want to display their own design skills as well. How ‘subservient’ must an architect act towards the original designer and the present client? Is it necessary to make a distinction

between the icon and the ordinary and if so, what are the consequences? What is the impact of current technologies, materials and mass-production? The conference will be a combination of both a conference, with paper and poster sessions, case studies and debate, and a convention, where Docomomo members of all the working parties will meet. The conference will also host a student workshop, offer evening lectures by renowned invited speakers, and feature an exhibition.

Organizer:
Docomomo NL
www.docomomo2008.nl

PORTUGAL
LISBON

**THE POMBALINE CITY: HISTORY,
URBANISM AND ARCHITECTURE.
250 YEARS OF THE LISBON
DOWNTOWN REBUILDING PLAN
JORNADAS “A CIDADE POM-
BALINA. HISTÓRIA, URBANISMO
E ARQUITECTURA. OS 250
ANOS DO PLANO DA BAIXA”**

7–8 May 2008

In 2008 the plan for the rebuilding of Lisboa after the 1755 earthquake will be 250 years old. The conference aims at understanding the new Pombaline* city that emerged post-1755, not only through the analyses of the consequences of the 1758 plan, but through a multidisciplinary approach - historical, urbanistic and architectural - sustained by different methodological approaches to the theme.

*After the name of the prime minister at the time, the marquis of Pombal.

Em 2008 cumprem-se 250 anos sobre o “Plano da Baixa” de Lisboa, elaborado na sequência do Teramoto de 1755 com vista à reconstrução da cidade,

o qual determinou o nascimento de uma nova urbe. Procurar-se-á compreender a cidade pombalina não apenas à luz desse plano, mas através de abordagens pluridisciplinares de carácter histórico, urbanístico e arquitectónico e de diferentes metodologias e aproximações à cidade resultante dessa intervenção.

Organizers:
Teresa Vale (teresa.vale@clix.pt);
Grupo “Amigos de Lisboa” e Fundação das Casas de Fronteira e Alorna
Palácio Fronteira
Largo de São Domingos de Benfica, 1
1500-554 Lisboa
fronteiraalorna@mail.telepac.pt

PORTO

**CINEMARCHITECTURE –
INTERNATIONAL WORKSHOP ON
ARCHITECTURE AND FILM**

7–18 April 2008

Cinemarchitecture will bring together students, scholars and experts at the Oporto School of Architecture with the aim to reflect on the connections, intersections and contaminations between architecture and cinema.

Cinemarchitecture will explore how architecture, real or staged, is used in cinema and how cinema, in its multiple dimensions, can be a tool in the creative process, the perception and teaching of architecture. Particular significance is to be given to the concept of space in these two disciplines, mainly when it refers to movement, as the perception of tridimensional space derives from a temporal experience. It will examine the way both disciplines create a sense of place, the visible expression of a feeling usually referred to as atmosphere, that makes one identify with a specific place. It will study the similarities of making

architecture and cinema in the way they both are processes that demand design, with the aim of establishing a plan of action that co-ordinates a complex set of contributions. The workshop will reflect on how cinema stages the urban condition through a multiplicity of observation points, providing an analytical look through the city and its spatiality, becoming in itself an instrument of knowledge of urban tissue.

Organizers:
Luis Urbano, Faculty of Architecture, University of Porto

Partners:
Department of Architecture, University of Cambridge
School of Architecture, University of Liverpool
Faculty of Architecture, Estonian Academy of Arts

Faculty of Architecture, University of Porto
Rua do Golgota, 215
4150-755 Porto Portugal

<http://cinemarchitecture.arq.up.pt>

SPAIN
MURCIA

**IMAGE AND APPEARANCE
IMAGEN Y APARIENCIA**

19–21 November 2008

This is an international congress treating various aspects of baroque art. Among the wide range of possibilities it offers, it will contemplate the treatment and study of the architecture of this period, people’s surroundings, the houses they lived in, their homes, etc. All of these aspects are tackled from the most intimate point of view, linking the historical tradition of domestic architecture to monumental architecture in a dialogue between image and appearance which is in a constant flux.

Estamos ante un congreso internacional en el que se tratarán aspectos del arte de los siglos del barroco. En su amplio abanico se contempla el estudio y tratamiento de la arquitectura de esta época, los espacios inmediatos de las gentes dieciochescas, la casa en que vivían, su morada, todo tratado desde el punto más íntimo ligando la tradición histórica de la arquitectura doméstica a la monumental en el constante diálogo de imagen y apariencia.

Organizing Institution:
Department of History of Art. Faculty of Arts and Humanities. University of Murcia.
Facultad de Letras
Campus de La Merced. C/ Santo Cristo Nº1.
Murcia, Spain

<http://www.um.es/imagenyapariencia>
http://www.uvilce.es/uvilce/index.php?option=com_content&task=view&id=352&Itemid=117

PAMPLONA

**VI INTERNATIONAL CONGRESS.
CROSSED LOOKS: EXCHANGES
BETWEEN LATIN AMERICA AND
SPAIN IN TWENTIETH-CENTURY
SPANISH ARCHITECTURE.
HISTORY OF MODERN SPANISH
ARCHITECTURE**
VI CONGRESO INTERNACIONAL.
MIRADAS CRUZADAS: INTER-
CAMBIOS ENTRE LATINOAMÉRI-
CA Y ESPAÑA EN LA ARQUITEC-
TURA ESPAÑOLA DEL SIGLO XX.
HISTORIA DE LA ARQUITECTU-
RA 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
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>

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.

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

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

SWITZERLAND
EINSIEDELN

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

29 June–3 July 2008

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

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

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

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

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.

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

Organizers:
Swiss Federal Institute of Technology Zurich (ETH),
Society of Architectural Historians (SAH), and
European Architectural History Network (EAHN)

Conference Committee:
Prof. Andreas Tönnemann, Prof. Dietrich Neumann,
Reto Geiser

ETH Zürich
Main Building
Rämistrasse 101
8092 Zürich

For a detailed program and registration see:
www.transferandmetamorphosis.org
or contact:
info@transferandmetamorphosis.org

**TURKEY
ANKARA**

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

26 June 2008

The workshop aims to rethink this widely held assumption by revisiting a neglected period in Islamic intellectual history: the 17th and 18th centuries. It seeks to reframe the conventional questions concerned with when and how intellectuals engaged with the ideas and challenges of the European modernity, by asking what were they doing when the Europeans were transiting into the modern world? The workshop will focus on the intertwined intellectual history of the Ottomans and the Arabs in the early modern period, in order to explore the internal intellectual developments at a time when Muslim thinkers had their own intellectual program.

Organizing Institutions:
Middle East Technical University Faculty of
Architecture
One-day workshop organised jointly by
The Centre for Asian and Middle Eastern Architecture,
The University of Adelaide Graduate Program in
Architectural History and Graduate Program in
Middle East Studies, Middle East Technical
University (METU) Ankara.

Organizers:
Assoc.Prof. Samer Akkach
Assoc.Prof. Ali Uzay Peker
Assoc.Prof. Recep Boztemur
Middle East Technical University Faculty of Architecture, Ankara-Turkey

For further information please contact:
Dr. Selen Morkoc
Centre for Asian and Middle Eastern Architecture
(CAMEA) selen.morkoc@adelaide.edu.au

EDIRNE

**4TH INTERNATIONAL SINAN
SYMPOSIUM: WATER AND
ARCHITECTURE
4. ULUSLARARASI SINAN
SEMPOZYUMU: SU VE MIMARLIK**

10–11 April 2008

The theme chosen for the 4th International Symposium, for the 420th anniversary of Architect Sinan in 2008 is “Water and Architecture,” a reference to the classic problem of the interactions between water and planning and implementation at different scales. There will also be discussions on the problems associated with monuments in permanent contact with water, such as fountains, thermal and public baths and pipes, as well as bridges, quays, mills, dams, aqueducts and chateaux surrounded by moats. The symposium on “Water and Architecture” will be an opportunity for architects, engineers, scientists and experts in the new and old building sectors to present their work and share ideas and experiences in an international platform.

Topics:
I. Water and Sea / River Front Architecture, Monuments
II. Water and Contemporary Architecture

Posters and Exhibitions:
- Papers in poster sessions on the themes of “New building materials”, “General and technical studies”, “Case studies”, etc., will be presented alongside the exhibition of scientific posters in English.
- Exhibition of private building companies will be presented in English or Turkish

Symposium Languages:
English and Turkish

Organizing institution:
Trakya University Faculty of Engineering and
Architecture
Trakya University Faculty of Engineering and
Architecture, Edirne

arc@trakya.edu.tr
<http://www.mimarlik.trakya.edu.tr>

IZMIR

**PAPHLAGONIA AND PONTUS
IN ANTIQUITY AND EARLY
BYZANTINE PERIOD**

31 May–4 June 2008

The conference aims to bring together participants from throughout the world to discuss a range of issues concerning this North Anatolian landscape and encourage dialogue amongst and between Classical and Near Eastern archaeologists, ancient historians, classicists and all other disciplines from Classical, Near Eastern and Anatolian Studies.

The conference presents papers on both the adaptation and change and the continuity of culture(s) over time and space, and on the construction of ethnic identities in the culturally diverse area of Paphlagonia and Pontus. Participants are encouraged to explore all kinds of evidence on the region and its relations with other areas including textual, archaeological, artistic, anthropological, numismatic and epigraphic, from Archaic to Early Byzantine times.

Language:
Western European languages (English, German, French, Italian, Spanish) and Turkish, although English is preferred.

Organizing Institutions:

Department of Archaeology, Faculty of Arts and Sciences, Dokuz Eylul University, Izmir and The Centre for Classics and Archaeology, School of Historical Studies, University of Melbourne

www.paphlagonia.com

UNITED KINGDOM
LONDON

SAHGB ANNUAL SYMPOSIUM
2008: 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

Organizers:

Society of Architectural Historians of Great Britain and the Vernacular Architecture Group
Art Workers Guild
6 Queen Square
London, WC1N 3AR, UK

http://www.sahgb.org.uk/index.cfm/display_page/EventsSymposium

LONDON

VAUXHALL REVISITED: PLEASURE
GARDENS AND THEIR PUBLICS,
1660

15–16 July 2008

Panels will consider:

- The relationship between pleasure gardens and pleasure grounds/parks
- The role of painting and sculpture in pleasure gardens
- Pleasure gardens outside London
- Mingling, masquerade and fashion
- Musical programming and performance
- Victorian rivals and reinventions, including Cremorne
- The pleasure garden in literature

The Paul Mellon Centre for Studies in British Art, Tate Britain and The Museum of Garden History.

Convenor:

Dr. Jonathan Conlin, University of Southampton, j.conlin@soton.ac.uk. Conference registration begins 1 May 2008

Tate Britain

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

OXFORD

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

12–15 December 2008

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

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

As in past IASTE conferences, scholars and practitioners from architecture, architectural history, art history, anthropology, archaeology, folklore, geography, history, planning, sociology, urban studies, and related disciplines will participate in the conference.

15 July 2008: Pre-registration deadline.

Organizers:

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

www.arch.ced.berkeley.edu/research/iaste

For further inquiries, please email Sylvia Nam at iaste@berkeley.edu

READING

LAND, LANDSCAPE AND
ENVIRONMENT, 1500

14–16 July 2008

Current debates over the environment – and in particular over the exploitation or management of natural resources – find their origin in early modern discourses of mastery and stewardship. Whilst a pervasive argument saw it as man’s responsibility to exploit the Earth, to what extent were those who made their living from the countryside, and those who wrote about it, ambivalent about landscape change in the name of progress and improvement, both in England, Scotland and Ireland and in the American colonies? To what extent was land, landscape and environment the subject of struggles between those who were the subjects of agrarian capitalism and those who lived off its profits at first or secondhand? How did representations of land and environment develop in this period? Landscapes are lived environments that find expression

through buildings and patterns of behaviour, and bring into focus questions of belonging and the relationship between nature and civilisation. What connection can we draw between literary and visual depictions of land and environment – whether as map, image, or text - and these ideas of mastery and control? And what does the recent turn towards ‘green politics’ in early modern literary studies suggest about the usefulness of twenty-first century political imperatives for an interrogation of the early modern past?

Organizer:
Early Modern Research Centre, University of Reading

http://www.le.ac.uk/urbanhist/pdfs/conferences/land_landscapes_cfp2008.pdf

STRATHCLYDE

ARCHITEXTURE: EXPLORING
TEXTUAL AND ARCHITECTURAL
SPACES

15–17 April 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.

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

Department of Architecture
University of Strathclyde
Departments of Architecture and English Studies

For further information contact:
architexture@strath.ac.uk

GERMANY
AUGSBURG

LECTURES ON ARCHITECTURAL
HISTORY VI
VORTRÄGE ZUR ARCHITEKTUR-
GESCHICHTE VI

April, May and June 2008, Wednesdays, 18:30

During summer term 2008, the following topics will be treated: “Bridges of Paul Bonatz” (Roland May, Darmstadt), “Problems of design of Doric temples” (Dieter Mertens, Rome, requested), “Tasks of a cathedral’s master builder” (Barbara Schock-Werner, Cologne), “Developing historic architecture” (Thomas Falk, Hamburg) and “The third Rome” (Klaus Tragbar, Augsburg). Lectures will be scheduled by mid March, see our website.

Im Sommersemester 2008 werden die folgenden Themen behandelt: “Brücken von Paul Bonatz” (Roland May, Darmstadt), “Entwurfsprobleme dorischer Tempel” (Dieter Mertens, Rom, angefragt), “Aufgaben eines Dombaumeisters” (Barbara Schock-Werner, Köln), “Entwicklung historischer Bauten” (Thomas Falk, Hamburg) und “Das dritte Rom” (Klaus Tragbar, Augsburg). Die Termine werden bis Mitte März festgelegt und auf dem Web-site veröffentlicht.

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

SPAIN
SEVILLA

LECTURE SERIES ON “AULA
AMERICANA” LATIN AMERICAN
ARCHITECTURE IN ANDALUCÍA
CICLO DE CONFERENCIAS AULA
AMERICANA DE ARQUITECTURA
EN ANDALUCÍA

March - April 2008, 12:00 noon

Lecture series on the history of Latin American architecture organized by the Department of History, Theory and Composition, School of Architecture, Seville University. All of the lecturers –professors, historians, critics and professionals- are from Latin America

5 March 2008: Humberto Eliash (Chile)
16 April 2008: Jorge Francisco Liernur (Argentina)
23 April 2008: Bernardo Gómez Pimienta (Mexico)

Es un ciclo de conferencias organizado por el Departamento de Historia, Teoría y Composición Arquitectónicas junto con la dirección de la Escuela Técnica Superior de Arquitectura. Todos los conferenciantes –profesores, historiadores, críticos y profesionales- son de Latinoamérica.

5 de marzo de 2008. Conferencia: Humberto Eliash (Chile)
16 de abril de 2008. Conferencia: Jorge Francisco Liernur (Argentina)
23 de abril de 2008. Conferencia: Bernardo Gómez Pimienta (México)

Organizer:
Escuela Técnica Superior de Arquitectura
Avda. Reina Mercedes, 2
Seville

FRANCE

PARIS

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

13–15 November 2008

Deadline for paper proposals: 31 March 2008

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

- The following themes are suggested as departure points.
1. Thinking, transferring and experimenting with flight
 2. Flight, Overflight and the Change of Space
 3. The Practice of Flight
 4. Artifacts and Memory: Conservation, Collection, Gatherings, Shows

La construction concrète de la troisième dimension

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

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

Organizing institutions:
Centre d’histoire des techniques et de l’environnement (CDHTE/CNAM) and the Centre Alexandre Koryé – Centre de recherches en histoire des sciences et des techniques (CAK – CRHST/ CNRS), with the participation of the Aéro-Club de France, the Département d’histoire de l’armement (DGA/CHEAr) and the Musée de l’Air et de l’Espace. Conservatoire National des Arts et Métiers, Cite des Sciences et de l’Industrie, Musée de l’Air et de l’Espace, Le Bourget.
Proposals (title and 1-page abstract), and a short CV should be sent by 31 March 2008, to colloque2008@culture-aerienne.fr

PORTUGAL
FARO

VIII CONGRESS OF MILITARY
MONUMENTS – COASTAL FORTI-
FICATION, FROM THE ORIGINS
TO THE PRESENT TIME
VIII CONGRESSO DOS
MONUMENTOS MILITARES –
FORTIFICAÇÃO COSTEIRA: DOS
PRIMÓRDIOS À MODERNIDADE

27–29 November 2008

Call For Papers Deadline: 30 April 2008

The Department of History, Archaeology and Heritage of the University of Algarve and the Portuguese Association of the Friends of Castles are organizing the VIII Congress of Military Monuments. The Congress aims to rescue the complex history of these monuments and to contribute to a better understanding of the problems related to their conservation and restoration and their reuse nowadays, combining themes such as historiography, structural and building issues, geographical context, restauration and protection of the monuments and cultural intervention. The paper proposal deadline is 30 April. Proposals should consist of an abstract (250 words max.) in Portuguese or English and a one-page curriculum vitae per author. Please mention in which session the paper is to be included, the title, a concise presentation of the subject and a summary of its main conclusions.

O Departamento de História, Arqueologia e Património (DHAP) da Universidade do Algarve e a Associação Portuguesa dos Amigos dos Castelos vão organizar o VIII Congresso dos Monumentos Militares. O Congresso procura resgatar a história complexa destes monumentos do passado e con-

tribuir para uma melhor compreensão dos problemas postos pela sua conservação e restauro, ou pela sua reutilização na actualidade, combinando temáticas como a historiografia, elementos estruturais e construção, inserção geográfica, restauro e protecção do monumento, e intervenção cultural. A entrega de resumos de comunicações deve ser feita até 30 de Abril, com um texto até 250 palavras em português ou inglês e um curriculum vitae de uma página por cada autor. Deverá ser mencionada a sessão específica onde incluir a comunicação, título, apresentação concisa do tema e sumário das principais conclusões.

The submission deadline is 30 April 2008.
Abstracts must be submitted via e-mail by filling out the appropriate form, available at:

[http://www.amigosdoscastelos.org.pt/tabid/138/
language/en-US/default.aspx](http://www.amigosdoscastelos.org.pt/tabid/138/language/en-US/default.aspx).
Applicants will be notified by June 30, 2008.

AUSTRIA
INNSBRUCK

SEEING INNSBRUCK. TOWN-SCAPES OF THE PAST AND TODAY
INNSBRUCK SEHEN. STADT-BILDER EINST UND JETZT

2 April – end of June 2008

„Innsbruck sehen. Stadtbilder einst und jetzt“ is an exhibition developed by the Archiv für Baukunst in cooperation with the municipal archives in Innsbruck. The exhibition intends to document the alteration of the townscape of the city of Innsbruck in the last decades. It is based on the comparison of historical and current photographs of selected streets and squares in Innsbruck.

„Innsbruck sehen. Stadtbilder einst und jetzt“ ist eine Ausstellung des Archivs für Baukunst in Zusammenarbeit mit dem Stadtarchiv Innsbruck. Die Ausstellung will die Veränderung des Innsbrucker Stadtbilds in den vergangenen Jahrzehnten dokumentieren. Sie basiert auf dem Vergleich historischer und aktueller Aufnahmen ausgewählter Straßenzüge und Plätze Innsbrucks.

Archiv für Baukunst (Hrsg.): *Innsbruck sehen. Stadtbilder einst und jetzt*. Innsbruck 2008

Archiv für Baukunst – Architektur und Ingenieurbau
Leopold Franzens Universität Innsbruck
Im Adambräu
Lois Welzenbacher Platz 1
A-6020 Innsbruck
<http://archiv-baukunst.uibk.ac.at/>

VIENNA

THE WHITE CITY OF TEL AVIV
TEL-AVIV’S MODERN MOVEMENT

21 February – 19 May 2008

The historic center of Tel Aviv has been a UNESCO World Heritage Site since July 2003. The Israeli city on the seafront includes a unique ensemble of over 4000 houses in new functionalist style — a little known fact in Austria — that have only recently been restored.

The “White City’s” development is presented in the form of plans and models. Historic and contemporary photographs provide an insight into the architectural language of the time, showing the influence that the European heritage had on what was created there. The diversity of surface quality and colors of different plaster are shown, as are precise analyses of the detail planning (e.g., the different types of balconies). A selection of historic film footage provides an animated image of the development of the city between 1920 and 1958. The presentation video for UNESCO and the current project for the conservation of these buildings are also included in the exhibition. Animated 3-D graphics of eleven representative buildings add depth to an understanding of the architecture of The White City. Almost 100 brief biographies of architects who worked in Tel Aviv round off the overall image. Under the title The White City of Tel Aviv — The Modern Movement, this exhibition organised by the City of Tel Aviv has been touring the world since 2004, and is to be shown for the first time in Austria at the Architekturzentrum Wien.

Das Stadtzentrum von Tel Aviv ist seit Juli 2003 UNESCO Weltkulturerbe. Die israelische Stadt am Meer verfügt – wie hierzulande wenig bekannt ist – über ein einzigartiges Ensemble von mehr als 4000 Häusern im Stil des „Neuen Bauens“, die erst in den letzten Jahren teilweise restauriert wurden. Zahlreiche Pläne und Modelle präsentieren die Entstehung der “White City” Tel Aviv. Historische und aktuelle Fotografien geben Einblick in die Architektursprache der Zeit und vermitteln den

Einfluss, den das europäische Erbe auf das örtliche Schaffen genommen hat. Die Vielfalt der in Oberflächenbeschaffenheit und Farbe unterschiedlichen Verputze werden ebenso gezeigt wie genaue Analysen von Detailplanungen (z.B. die verschiedenen Balkonarten). Eine Auswahl von historischen Filmen gibt ein lebendiges Bild der Stadtentwicklung zwischen 1920 und 1958. Das Präsentationsvideo für die UNESCO und das aktuelle Projekt der Konservierung dieser Bauten werden ebenfalls vorgeführt. Grafische 3D-Animationen von elf repräsentativen Gebäuden vertiefen das Verständnis für die Architektur der „Weißen Stadt“. Nahezu 100 Lebensläufe von in Tel Aviv tätigen Architekten runden das Bild ab. Die von der Stadt Tel Aviv organisierte Ausstellung tourt seit 2004 durch die Welt und wird im Februar erstmals in Österreich – im Architekturzentrum Wien – gezeigt.

Curator :
Nitzza Szmuk

Catalogue:
Architekturzentrum Wien (Hrsg.): *Tel Aviv* (= Ders. (Hrsg.): Hintergrund, Bd. 38). Wien 2008

Architekturzentrum Wien (AzW)
Museumsplatz 1 (im Museumsquartier)
A-1070 Wien
http://www.azw.at/event.php?event_id=773

VIENNA

COOP HIMMELB(L)AU.
BEYOND THE BLUE

12 December 2007 – 11 May 2008

The exhibition entitled “COOP HIMMELB(L)AU. Beyond the Blue” shows the team’s recent and very latest projects; for the exhibition a spectacular

space installation has been specially conceived for the MAK Exhibition Hall, the core of which shows the constant development of urban projects. Established in 1968 by Wolf D. Prix and Helmut Swiczinsky, COOP HIMMELB(L)AU are among the most important and innovative architects of our time, who, with their unconventional, cutting-edge work, have laid the foundation stone for the unparalleled global career of the architectural studio. Models, sketches, drawings, projections and animations offer deep insight into older as well as future buildings and projects, which trace the development in the architectural vocabulary of COOP HIMMELB(L)AU and its path from experiment to buildings, thereby demonstrating that a vision can ultimately become reality. At present COOP HIMMELB(L)AU is working on projects in Europe, the USA, Asia, Mexico and the Middle East.

Die Ausstellung „COOP HIMMELB(L)AU. Beyond the Blue“ zeigt im Rahmen einer eigens für die MAK-Ausstellungshalle konzipierten spektakulären Rauminstallation, deren Mittelpunkt die Weiterentwicklung städtebaulicher Projekte bildet, neuere und neueste Projekte des Teams. COOP HIMMELB(L)AU, 1968 von Wolf D. Prix und Helmut Swiczinsky gegründet, zählt zu den bedeutendsten und innovativsten Architekten unserer Zeit und hat mit ihren unkonventionellen, zukunftsweisenden Arbeiten den Grundstein für die beispiellose weltweite Karriere des Architekturbüros gelegt. Modelle, Skizzen, Zeichnungen, Projektionen und Animationen bieten einen fundierten Einblick in ältere sowie zukünftige Bauten und Projekte, die exemplarisch die Entwicklung des architektonischen Vokabulars von COOP HIMMELB(L)AU und ihren Weg vom Experiment zum Gebauten nachzeichnen und damit unter Beweis stellen, dass ursprünglich angedachte, visionäre Projekte letztlich doch auch realisiert werden können. Derzeit arbeitet COOP HIMMELB(L)AU an Projekten in Europa, den USA, Asien, Mexiko und dem Mittleren Osten.

Catalogue:
Martina Kandeler-Fritsch
Noever, Peter (Hrsg.): *COOP HIMMELB(L)AU. Beyond the Blue*. München u.a. 2007

MAK - Österreichisches Museum für angewandte Kunst / Gegenwartskunst
Stubenring 5
A-1010 Wien

http://www.mak.at/e/jetzt/f_jetzt.htm

BELGIUM
BRUSSELS

IMAGE/CONSTRUCTION:
PHOTOGRAPHY BY FILIP DUJARDIN

18 January – 31 March 2008

BOZAR ARCHITECTURE starts off a new series of exhibitions on architectural photography and the construction of the image with an exhibition of the work of Ghent photographer Filip Dujardin. Filip Dujardin presents three intriguing sets of photos: first, a series of architecture projects commissioned by the Belgian architectural journal A+; second, a series dedicated to sheds – intuitive architecture hobbled together by farmers and set here and there into the Flemish landscape; and finally, a series of photomontages, eye-opening fictions being exhibited publicly for the first time at BOZAR. The interaction between the three series puts construction of the image on center stage, a theme that plays a central role within the genre of architectural photography. Thus the exhibition displays both images of construction and constructions of images. Filip Dujardin (1971) studied art history at the University of Ghent and photography at KASK in Ghent. He worked for two years with Carl De Keyzer and was associated with Frederik Vercruysse from 2000 to 2006.

Together they established reputations as architectural photographers and published in national and international journals.

Met een tentoonstelling van het werk van de Gentse fotograaf Filip Dujardin begint BOZAR ARCHITECTURE een nieuwe reeks tentoonstellingen over architectuurfotografie en de constructie van het beeld. Filip Dujardin presenteert drie intrigerende fotoreeksen. Vooreerst een reeks beelden van architectuurprojecten gemaakt in opdracht van het Belgische tijdschrift voor architectuur A+. De tweede serie is gewijd aan barakken: intuïtieve architectuur, in elkaar geknutseld door landbouwers en her en der in het Vlaamse landschap ingeplant. En tot slot een reeks fotomontages, in het oog springende ficties die in BOZAR voor het eerst aan het publiek worden voorgesteld. Het samenspel tussen de drie reeksen stelt de constructie van het beeld aan de orde, een thema dat een centrale rol speelt binnen het genre van de architectuurfotografie. De tentoonstelling toont daarom zowel beelden van constructies als constructies van beelden. Filip Dujardin (1971) studeerde kunstgeschiedenis aan de Universiteit Gent en fotografie aan de KASK te Gent. Hij werkte twee jaar bij Carl De Keyzer en was van 2000 tot 2006 geassocieerd met Frederik Vercruysse. Samen maakten ze naam als architectuurfotografen en publiceerden ze in nationale en internationale tijdschriften.

Paleis voor Schone Kunsten Brussel
Ravensteinstraat 23
1000 Brussel
iwan.strauven@bozar.be
<http://www.bozar.be/activity.php?id=7797&lng=nl>

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
1050 Brussels

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

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/>

GERMANY

FRANKFURT AM MAIN

HANS POELZIG (1869–1936).
ARCHITECT, TEACHER, ARTIST
HANS POELZIG (1869 BIS
1936). ARCHITEKT, LEHRER,
KÜNSTLER

1 March – 18 May 2008

Hans Poelzig was one of the most influential artists of the early twentieth century in Berlin. His plans for the convention complex, the broadcasting house, the Babylon Movie Theater and the residential development near today’s Rosa-Luxemburg-Platz shaped the face of the city more than the works of virtually any other architect. Furthermore, he was involved with film and theater projects in Berlin in the 1920s: he was the architect of the Grosses Schauspielhaus for Max Reinhardt and was one of the most important set designers for early silent movies.

He also worked outside of Berlin, building the Klingenberg Dam near Dresden and the IG-Farben building in Frankfurt am Main. His oeuvre as a painter remains largely unknown today. And he was an outstanding teacher of architecture, leaving his mark on an entire generation of architects. The exhibition explores the multifaceted aspects of Poelzig’s work through drawings, plans, paintings, photographs, film clips, documents and models.

Hans Poelzig gehörte zu den prägenden Künstlern des frühen 20. Jahrhunderts in Berlin. Mit seinen Planungen zum Messegelände und dem Haus des Rundfunks, zum Kino Babylon und der Wohnbebauung rund um den heutigen Rosa-Luxemburg-Platz hat er sich wie wenige andere in die Physiognomie der Stadt eingeschrieben. Hinzu kommt seine Bedeutung für Film und Schauspiel im Berlin der zwanziger Jahre: Er war der Architekt

des Großen Schauspielhauses für Max Reinhardt und einer der bedeutendsten Architekten früherer Stummfilmsets. Auch außerhalb Berlins hinterließ er architektonische Spuren, die monumentale Talsperre Klingenberg bei Dresden und das IG-Farbengebäude in Frankfurt am Main (heute Campus Westend der Goethe Universität) sind zwei besonders prägnante. Daneben hat Poelzig auch ein malerisches Oeuvre geschaffen, das der breiten Öffentlichkeit bisher weitgehend unbekannt ist. Und er war ein hervorragender Architekturlehrer, der eine ganze Generation von Architekten prägte. Anhand von Zeichnungen, Plänen, Ölgemälden, Fotografien, Filmausschnitten, Dokumenten und Modellen zeigt die Ausstellung die vielfältigen Aspekte von Poelzigs Werk. Die Ausstellung präsentiert Originalmaterial, zusammengestellt aus Privatbesitz, Archiven und Sammlungen, aus dem Hamburger Nachlass seiner Erben und vor allem aus dem beruflichen Nachlass Poelzigs im Architekturmuseum der Technischen Universität Berlin. Neben Plänen und Zeichnungen umfasst dieser Nachlass großformatige Fototafeln, die schon Poelzig selbst zur Dokumentation seiner Bauten und Projekte auf Ausstellungen und für Präsentationen anfertigen ließ. Erstmals seit langer Zeit wird auch exemplarisch das malerische Oeuvre des Architekten, aus dem er einzelne Bilder nur einmal, im Jahr 1919, für eine Ausstellung freigab, im Zusammenhang mit seinen Architekturentwürfen gezeigt. Ebenso werden künstlerische Positionen heutiger Fotografen gezeigt, die sich mit den Bauten Poelzigs auseinandergesetzt haben.

Curators
Wolfgang Pehnt, Matthias Schirren

Catalog
Hans Poelzig (1869 bis 1936). Architekt Lehrer Künstler, Munich: Deutsche Verlags-Anstalt, 2007.
With essays by Wolfgang Pehnt, Matthias

Schirren, Hans-Dieter Nägelke, Jörg Stabenow, Heike Hambrock, Claudia Dillmann, Christian Marquart, Peter Cachola Schmal und Wolfgang Voigt, Sylvia Claus, Hans-Stefan Bolz.
272 pages with ca. 90 color and 260 B/W illus. Price in the exhibition: € 29,00; in bookshops € 49,90.

Deutsches Architekturmuseum
Schaumainkai 43
60596 Frankfurt am Main

www.dam-online.de; www.poelzig-ausstellung.de

MUNICH

ARCHITECTURE AMONG THE
ARTS: 200 YEARS OF THE
MUNICH ART ACADEMY
ARCHITEKTUR IM KREIS
DER KÜNSTE – 200 JAHRE
KUNSTAKADEMIE MÜNCHEN

15 February – 18 May 2008

On the occasion of the 200th anniversary of the Munich Academy of Fine Arts, the Architecture Museum of the TU Munich is exhibiting historic works by the Academy’s teachers of architecture and their students. Impressive graphic sheets and pictorial material, plaster casts and models illustrate the specific type of architectural education offered at the Academy. As in the 19th century, when the architecture school of the Academy was closely linked to other arts through the Academy’s schools for engravers, sculptors and painters, so too is architecture taught at today’s Academy with a particular emphasis on an artistic approach. The “Royal Academy of Fine Arts,” founded in May 1808, grew out of a public school for drawing, extant since 1766. Its charter mandated that “the beneficial influences of the fine arts” be spread among the entire population. With the foundation of the

Academy, architecture became an academic discipline in Bavaria with the same rights and privileges as the other arts.

Anlässlich des 200jährigen Jubiläums der Münchner Akademie der Bildenden Künste zeigt das Architekturmuseum der TU München zum Auftakt des Festjahres Arbeiten der dort wirkenden Lehrer für Architektur und ihrer Schüler. Beeindruckende graphische Blätter und Bildmaterialien, Gipsabgüsse und Modelle geben ein Bild von der spezifischen Form der Architekturausbildung an der Akademie. So wie im 19. Jahrhundert die Bauschule der Akademie mit der Kupferstecher-, Bildhauer- und Malerschule in den Kreis der Künste eingebunden war, wird dort auch heute noch Architektur besonders nach künstlerischen Gesichtspunkten gelehrt. Die im Mai 1808 gegründete „Königliche Akademie der Bildenden Künste“ ging aus einer seit 1766 bestehenden öffentlichen Zeichenschule hervor. In ihrer Konstitutionsurkunde wurde bestimmt, dass sich die „wohltätigen Einflüsse der Schönen Künste“ auf das gesamte Volk verbreiten sollten, um durch „dieses mächtige Bildungsmittel“ die „Neigung zum Schönen und Wohlgestalteten“ zu vermehren und so „den Geist und die Sitten des Volkes“ zu veredeln. Mit der Gründung der Akademie wird Architektur gleichberechtigt mit den anderen Künsten akademische Disziplin in Bayern.

Architekturmuseum der TU München
Pinakothek der Moderne
Barer Straße 40
80333 München
Tel. 089 289 22493

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

ITALY
BIELLA

INHERIT THE LANDSCAPE
INHERIT THE LANDSCAPE

Until 24 March 2008

In this exhibition nine masters of photography present eighteen young photographers and they reflect on the landscape photography. The landscape’s photographic representation is one of the most interesting aspects of the Italian photography. The artists question the impact of the transformations on the landscape they show, the territorial fragmentation, the unplanned expansion of the cities, and the proliferation of a “bad architecture”. Then these transformations created new landscapes which are now the main focus of a new generation of photographers.

Il Museo del Territorio Biellese intende realizzare una programmazione specifica sulla fotografia paesaggistica. Nove grandi maestri della fotografia presentano diciotto giovani fotografi per confrontarsi con loro sulla fotografia di paesaggio. La rappresentazione del paesaggio è sempre stata uno degli aspetti più interessanti della fotografia italiana, specialmente dall’ormai lontano 1984 quando Luigi Ghirri, Gianni Leone e Enzo Velati organizzarono a Bari la mostra Viaggio in Italia, vera pietra miliare nel rinnovamento del dibattito sulla fotografia paesaggistica. La generazione di autori cresciuti intorno a questa esperienza ha utilizzato la fotografia per interrogarsi sui mutamenti che stavano avvenendo sul territorio. Le loro immagini riproponevano la frantumazione del paesaggio, il proliferare di un’architettura senza qualità e l’espandersi incontrollato delle città, senza denuncia ma prendendo atto dei mutamenti in corso. Oggi quei mutamenti hanno creato nuovi paesaggi con i quali una nuova generazione di fotografi si sta confrontando.

Curators
Giovanna Calvenzi and Maddalena d’Alfonso

Museo del Territorio Biellese
Via Quintino Sella
Biella

Tel. 015 2529345
Fax 015 2432791

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

NOVI LIGURE

THE OTHER HALF OF LIFE.
INTERIORS IN ART FROM
PELLIZZA TO DE CHIRICO
(1865-1940)
L’ALTRA METÀ DELLA VITA.
INTERNI NELL’ARTE DA
PELLIZZA A DE CHIRICO
(1865-1940)

Until 13 April 2008

An original investigation “inside” houses and objects: Arts and Crafts and its environment; the contrast between poverty and bourgeoisie, highlighted through objects and furniture.

Un’originale indagine “dentro” le case o le cose: i mestieri artigianali e i loro ambienti; il contrasto fra povertà e borghesia evidenziato attraverso gli arredi o gli oggetti; i sontuosi saloni delle case da gioco, gli interni di chiese e di cori, tanto consueti alla pittura del secolo XIX, i chiostri orientali, le mura domestiche.

Curators
Nicoletta Colombo e Giuliana Godio
Museo dei Campionissimi
Viale Dei Campionissimi
15067 Novi Ligure
+39 014372585

ROME

MEMORY LANDSCAPES: THE ROMAN WATERCOLORS OF ETTORE ROESLER FRANZ FROM 1876 TO 1895.

PAESAGGI DELLA MEMORIA: GLI ACQUERELLI ROMANI DI ETTORE ROESLER FRANZ DAL 1876 AL 1895

Until 24 March 2008

One hundred years after his death, this exhibition celebrates the famous nineteenth century artist Ettore Roesler Franz through a rich display of his watercolors featuring views of Rome.

Nel centenario della morte, Ettore Roesler Franz al museo di Roma in Trastevere, una mostra raccoglie una ricca selezione di acquerelli del famoso vedutista dell'Ottocento.

Curators
Maria Elisa Tittoni, Federica Pirani, Maria Paola Fornasieroo

Museo di Roma in Trastevere
Piazza S. Egidio, 1b
Roma

Info
Tel. 060608
http://www.museodiromaintrastevere.it/mostre_ed_eventi/mostre/paesaggi_della_memoria_gli_acquerelli_romani_di_ettore_roesler_franz_dal_1876_al_1895

ROME

TRASTEVERE. URBAN SOCIETY

AND TRANSFORMATIONS FROM THE NINETEENTH CENTURY TO THE PRESENT TRASTEVERE. SOCIETÀ E TRASFORMAZIONI URBANE DALL'OTTOCENTO AD OGGI

Until 24 March 2008

The Museum of Rome in Trastevere hosts a display of more than 400 photographs which bear witness to the urban history of this famous Roman neighborhood over the last 150 years.

Il Museo di Roma in Trastevere ospita un excursus storico-urbanistico a testimonianza degli ultimi 150 anni del rione trasteverino attraverso più di 400 fotografie.

Curators
Carlo M. Travaglini, K. Lelo, C. Mazzarelli, G. Stemperini

Catalogue
CROMA Centro per lo studio di Roma

Museo di Roma in Trastevere
Piazza S. Egidio, 1b
Roma

Info
Tel. 060608
<http://www.museodiromaintrastevere.it/>

ROME

SAINT PETER'S. PHOTOGRAPHS FROM 1850 TO THE PRESENT SAN PIETRO. FOTOGRAFIE DAL 1850 AD OGGI

Until 30 March 2008

The exhibition celebrates the 500th anniversary of the foundation of the new basilica of St. Peter's and displays the role of this important building in the context of landscape photography.

La rassegna, promossa in occasione della ricorrenza dei 500 anni dalla fondazione della Basilica di San Pietro, intende ripercorrere la storia della riproduzione della Basilica Patriarcale nell'ambito del vedutismo fotografico. Novanta straordinari esemplari di grande e grandissimo formato selezionati dalle ampie collezioni dell'Archivio Fotografico Comunale custodito presso il Museo di Roma con un piccolo lotto di fotografie contemporanee provenienti dall'archivio della storica agenzia Magnum Photos, verranno ordinati nelle sale espositive di Palazzo Braschi al fine di compiere il più suggestivo dei percorsi storico-fotografici della splendida Basilica nel contesto visivo e panoramico dell'Urbe.

Curators
Anita Margiotta, Maria Elisa Tittoni, Patrizia Masini

Catalogue
Gangemi Editore S.p.A.

Museo di Roma Palazzo Braschi
Piazza S. Pantaleo, 10
Roma

Info
Tel. 060608
<http://www.museodiroma.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 2008 – 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

Catalog
A cura di Elena Dellapiana, Renato Bordone

www.fondazionetancredidibarolo.com
info@fondazionetancredidibarolo.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, è 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.

- 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

Catalog/related book
Egle Renata Trincanato, *Venezia: forma e rinnovamento*, Marsilio (collana IUAV-materiali), Venezia (saggi di Roberto Dulio, Giovanni Marras Amerigo Restucci, Maddalena Scimemi, Carla Sonogo, Mariangela Zanzotto, e altri)

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**PORTUGAL
LISBON**

**LE CORBUSIER –
THE ART OF ARCHITECTURE**

15 May – 15 August 2008

The exhibition shows Le Corbusier’s wide-ranging oeuvre which covers a period of 60 years – from his early works in his Swiss hometown of La Chaux-de-Fonds, proceeding to the white, cubic buildings of the 1920s, and culminating in the late works for which the buildings for the Indian city of Chandigarh are prominent examples. The core of the exhibition is made up of numerous artifacts on loan from the Fondation Le Corbusier and more than 70 objects from the architect’s personal collection.

Stanislaus von Moos, Arthur Rüegg, Mateo Kries
Alexander von Vegesack, et al.: *Le Corbusier – The Art of Architecture*. Weil am Rhein: Vitra Design Museum, 2007. € 79.90.

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1449-003 Lisboa

Portugal
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<http://www.museuberardo.com/index.html>

**RUSSIA
ST. PETERSBURG**

**MODERNIZATION AND CON-
VERSION OF BUILDINGS FROM
THE SOCIALIST EPOCH.
EXAMPLES AND EXPERIENCES
MODERNISIERUNG UND UM-
NUTZUNG VON BAUWERKEN
AUS DER SOZIALISTISCHEN
EPOCHE. BEISPIELE UND
ERFAHRUNGEN**

14–20 April 2008

The exhibition is realized within the city partnership between Dresden and St. Petersburg and stands under the auspices of the General Consulate of Germany in St. Petersburg. A lecture series is offered in association with the exhibition.

Die Ausstellung wird im Rahmen der Städtepartnerschaft Dresden – St. Petersburg durchgeführt und steht unter der Schirmherrschaft des Deutschen Generalkonsulats St. Petersburg. Parallel zur Ausstellung wird eine Vortragsreihe angeboten.

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Dr.-Ing. Sebastian Storz
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01219 Dresden
Phone 0049-351-47.69.00
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www.villa-salzburg.de
Chamber of Architects, St. Petersburg

SLOVENIA
LJUBLJANA

PHOTOGRAPHIC EXHIBITION:
MATJAŽ KAČIČNIK, THEBAN
MAPPING PROJECT: GRANDEUR
OF ROYAL TOMBS
FOTOGRAFSKA RAZSTAVA:
MATJAŽ KAČIČNIK, THEBAN
MAPPING PROJECT: VELIČAST-
NOST KRALJEVIH GROBNIC

19 March – 20 April 2008

The Valley of the Kings is one of the most famous archaeological sites in the world – the burial place of pharaohs of the 18th, 19th and 20th dynasties who ruled Egypt from 1567 until 1080 B.C. Since 1974, the Theban Mapping Project has been carrying out the documentation, cartography, research and protection of tombs in the Valley of the Kings. From September 2004 until February 2006, TMP prepared a master plan of the Valley of the Kings, including a report on the state of paintings in pharaonic tombs with complete photographic documentation. Photographs had to be taken of each wall, ceiling, pillar, each painted surface. These photographs reveal the beauty, grandeur, refinement, as well as delicacy and vulnerability of the interior of the Egyptian rulers’ last resting place. Matjaž Kačičnik first visited Egypt in 2001 and has been living there for the last three years. As a member of the Theban Mapping Project organisation, he photographed Pharaonic tombs in the Valley of the Kings for almost two years and is also working with other organisations involved in the restoration of historical structure in Egypt (Aga Khan, American Research Center in Egypt, Getty Conservation Institute, Metropolitan Museum).

Dolina kraljev je eno najbolj slavnih arheoloških mest na svetu, pokopališče faraonov 18., 19. in 20.

dinastije, ki so Egiptu vladali od leta 1567 do 1080 pr. n. š. Theban Mapping Project se že od leta 1974 ukvarja z dokumentiranjem, kartografiranjem, raziskovanjem in zaščito grobnic v Dolini kraljev. Od septembra 2004 do februarja 2006 je TMP izde- loval glavni upravljavski načrt (masterplan) Doline kraljev, ki je med drugim obsegal tudi poročilo o stanju poslikav v faraonskih grobnicah, del česar je bila tudi popolna fotodokumentacija. Fotogra- firati je bilo treba vsako steno, strop, steber, vsako poslikano površino. Fotografije razkazujejo lepoto, veličastnost, prefinjenost ter tudi krhkost in ranljivost notranjosti zadnjih prebivališč egipčanskih vladarjev. Matjaž Kačičnik Egipt prvič obiskal leta 2001, zadnja tri leta pa tam tudi živi. Skoraj dve leti je kot član organizacije Theban Mapping Project fotografiral faraonske grobnice v Dolini kraljev, sodeluje pa tudi z drugimi organizacijami, ki se ukvarjajo z obnavljanjem zgodovinskih ob- jektov v Egiptu (Aga Khan, Ameriški raziskovalni center v Egiptu, Gettyjev konservatorski inštitut, Metropolitanski muzej).

Cankarjev dom
Cultural and Congress Center
Prešernova cesta 10
Small Gallery
<http://www.cd-cc.si/default.cfm?Jezik=En&Kat=0205&Predstava=290>

SWITZERLAND
EINSIEDELN

THE BASILICA: FROM “AEDES
SACRA” TO “NEW SPATIAL ART”
DIE BASILIKA: VON DER
“AEDES SACRA” ZUR “NEUEN
RAUMKUNST”

20 September 2007 – 1 April 2008

This small exhibition was conceived on the

occasion of the conference “The Basilica. An out- standing building type of European architectural history“, which took place at the Werner Oechslin library 20-23 September 2007. In twelve display cabinets, various aspects of the reception and interpretation of the building type are investigated, as well as its impact up to the present.

Aus Anlass der Tagung “Die Basilika. Ein heraus- ragender Bautypus der europäischen Architektur- geschichte“, die vom 20.-23. September in der Bibliothek stattgefunden hat, wurde eine kleine Ausstellung konzipiert. In 12 Vitrinen sind unterschiedliche Aspekte der Auseinandersetzung mit dem Bautypus und dessen Einfluss bis in die Moderne thematisiert.

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

LIESTAL

FROM BRODTBECK UND
BOHNY TO OTTO+PARTNER.
ARCHITECTURE FROM LIESTAL
SINCE 1901
VON BRODTBECK UND BOHNY
ZU OTTO+PARTNER.
ARCHITEKTUR AUS LIESTAL
SEIT 1901

9 November 2007 – 20 April 2008

Architectural offices that have successfully been in practice for over a century can rarely be found. One of them is located in Liestal. The founder Wilhelm Brodtbeck started his

independent practice in 1901. Later, Fritz Bohny joined the firm, and then Rolf G. Otto took over. It is remarkable how many buildings this firm has contributed to architectural development, mostly in Liestal and its region, but also all over Switzerland. The exhibition presents a series of select examples in chronological order starting with 1901 and interprets them in comparison with developments in architecture on a national and international level. The juxtaposition of projects from a variety of periods illustrates how much architecture changed in the 20th century.

Architekturbüros, die seit über einem Jahrhundert ununterbrochen erfolgreich tätig sind, finden sich nur selten. Eines davon arbeitet in Liestal. Der Gründer Wilhelm Brodtbeck begann seine selb- ständige Tätigkeit 1901, später stiess Fritz Bohny dazu, dann übernahm Rolf G. Otto die Firma, die heute unter dem Namen Otto+Partner weiter wirkt. Es ist erstaunlich, mit wie vielen Wohnhäusern, Schulen, Gasthäusern, Kultur-, Industrie-, Sport- und Verwaltungsbauten dieses Büro zur baulichen Entwicklung beigetragen hat, vor allem in Liestal und in der ganzen Region, aber auch schweizweit. Die Ausstellung im Dichter- und Stadtmuseum stellt auf einer Zeitachse von 1901 bis 2006 aus- gewählte, repräsentative Beispiele vor und ordnet diese in die nationale und internationale architek- turhistorische Entwicklung ein. Pläne und Karten zeigen die Fülle der bis heute realisierten Bauten. Die Gegenüberstellung von Gebäuden aus verschie- denen Epochen des Büros veranschaulicht, wie sehr sich im Laufe des 20. Jahrhunderts das Bauen verändert hat. Aufschlussreich ist auch das Thema «Weiterbauen». In Hörtexten sprechen Bewohner- innen und Nutzer über die spezifische Architektur, in der sie leben oder arbeiten.

Dichter- und Stadtmuseum Liestal
Rathausstrasse 30
4410 Liestal

Tel 061 923 70 15
Fax 061 923 70 16
<http://www.liestal.ch/de/tourismus/kulturstadt-museum/>

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
+41 (0) 52 267 58 00

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

www.maxbillo8.ch

ZURICH

**THE APPEARANCE OF BEAUTY –
ASPECTS OF ZURICH
INTERIORS**
**DER SCHÖNE SCHEIN –
FACETTEN DER ZÜRCHER
RAUMKULTUR**

7 March – 8 June 2008

Taking advantage of an anniversary — “50 Years of Archaeology and Conservation in the Canton of Zurich” — this exhibition examines the design of peaux intérieures of various epochs. It tells of historical periods of the Canton of Zurich when people loved both lavish wall decoration and simple décor, and when craftsmen could produce even the most complicated kinds of ornament. Decorative, stucco, and glass painting, as well as wallpaper and floorings, were carefully matched to the architecture of the rooms. While much of the decoration was destroyed in the course of time, some has survived in the form of models or collector pieces. These have now been placed side by side with today’s designs, thematic translations by contemporary artists that present the conservation and archaeology study collections in a new light. The beautiful appearance of the peaux intérieures is accompanied by works of the artist Heidi Bucher.

Die Ausstellung nimmt das Jubiläum «50 Jahre Archäologie und Denkmalpflege im Kanton Zürich» zum Anlass, sich mit der Gestaltung der «Peaux intérieures» aus verschiedensten Zeit-epochen zu beschäftigen. Es wird von Zeiten im Kanton Zürich berichtet, in denen die Menschen üppigen Wandschmuck wie auch einfaches Dekor liebten, und als Handwerker fähig waren, auch die kompliziertesten Ornamente auszuführen. Dekorations-, Stuck- und Glasmalereien, Tapeten sowie Böden wurden meist sehr sorgfältig auf die Architektur des Raumes abgestimmt. Viele Dekorationen wurden im Laufe der Zeit zerstört, einige konnten jedoch als Muster oder Sammlung-sobjekte überleben. Diese werden nun mit Design von heute konfrontiert, mit thematischen Um-setzungen zeitgenössischer Künstler, und stellen somit die Studiensammlung von Denkmalpflege und Archäologie in ein neues Licht. Der schöne Schein der «Peaux intérieures» wird begleitet von Arbeiten der Künstlerin Heidi Bucher.

Museum Bellerive
Höschgasse 3
8008 Zurich
<http://www.museum-gestaltung.ch/exhibitions/program.html>

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

PORTUGAL

BRAGA

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

8 March, 12 April, 10 May, 14 June, 12 July, 26 July, 13 September, 27 September, 11 October, 25 October 2008

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

A história do Mosteiro de Tibães remonta ao séc. VI quando terá sido fundado por São Martinho de Dume, bispo de Braga, durante a monarquia suévica. Foi refundado durante o séc. XI, ainda antes da constituição do reino de Portugal. Mais tarde, em 1569, depois do Concílio de Trento, o Mosteiro de São Martinho de Tibães tornou-se a casa -mãe da Congregação beneditina portuguesa. Durante o séc. XVII foi profundamente transformado e a sua igreja tornou-se num dos mais interessantes exemplos da arquitectura barroca portuguesa. Depois de um longo período de decadência, na sequência da

nacionalização e venda dos bens da Igreja (1834), foi adquirido pelo Estado Português em 1986 e afecto ao Instituto Português do Património Arquitectónico, actual IGESPAR. Recentemente, tem vindo a ser objecto de uma operação integrada de restauro, recuperação e reabilitação, co-financiada por Fundos Comunitários.

As visitas guiadas que terão lugar em 2008 visam a divulgação e o conhecimento directo do projecto de reabilitação em curso, permitindo ainda que a visita ao monumento não seja interrompida durante a execução dos trabalhos.

Organizers
Ana Paula Martins and António Soares, IGESPAR

Mosteiro de São Martinho de Tibães
Lugar do Convento
4700-565 Mire de Tibães
www.mosteirodetibaes.org
www.ippar.pt

LISBON

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

7 June 2008

Combination of lectures and tours presented by experts in Portuguese baroque architecture, as one of the thematic itineraries dealing with religious architecture in Lisbon organized by the Patriarchate of Lisbon in 2007 and 2008.

Série de conferências e visitas guiadas por especialistas em arquitectura barroca portuguesa, inserida num conjunto de itinerários temáticos sobre a arquitectura religiosa de Lisboa, organizados em 2007 e 2008 pelo Patriarcado de Lisboa.

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

Mosteiro de São Vicente de Fora
Campo de Santa Clara
1100-472 Lisboa
www.patriarcado-lisboa.pt; itiner.igrejas@netcabo.pt

ROMANIA
BUCHAREST AND BUCOVINA

EAHN STUDY TOUR TO ROMANIA

1–7 July 2008

This tour spends three days in Bucharest studying architecture from the Middle Ages through the twentieth century. The tour then continues to Suceava which serves as a base to explore the fifteenth- and sixteenth-century painted churches of Voronet, Humor, Moldovita, and Dragomirna, among others. Estimated cost including lodging and transportation within Romania but excluding meals and transportation to Bucharest is € 480. For further details, please consult the full tour description elsewhere in this newsletter.

Organizer
European Architectural History Network.

If interested, please contact Carmen Popescu (crmv@clicknet.ro) before 15 April.

PORTUGAL
LISBON

BIBLIOTECA NACIONAL DE
PORTUGAL
SHORT-TERM SCHOLARSHIP
PROGRAMME
PROGRAMA DE BOLSAS DE
CURTA DURAÇÃO

Application: from 1 February to 30 March 2008

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), FLAD-Fundação Luso-Americana para o Desenvolvimento (www.flad.pt), Fundação Oriente (www.foriente.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.)

O programa destina-se a investigadores estrangeiros que pretendam prosseguir a sua investigação recorrendo às colecções da Biblioteca Nacional. O financiamento do programa é assegurado por três parceiros institucionais: Fundação Calouste Gulbenkian (www.gulbenkian.pt), FLAD-Fundação Luso-Americana para o Desenvolvimento (www.flad.pt), Fundação Oriente (www.foriente.pt).

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

For more information:
www.bn.pt; bolsas@bn.pt
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

GERMANY

NEW ONLINE JOURNAL OF
ARCHITECTURE AND
ARCHITECTURAL HISTORY

<http://www.archimaera.de/>

Architecture has many facets. Architectural theory, architectural design and architectural history approach their common topic in very different ways, have developed diverging methodologies and are interested in different questions. “archimaera.de” attempts to bridge the gap between the different disciplines with the aim of a mutual exchange of ideas. We understand architecture as a comprehensive cultural phenomenon. Architectural discourse urgently needs a forum where interdisciplinary exchange can take place between theoreticians, designers and historians of architecture.

Architektur hat viele Facetten, ebenso die Beschäftigung mit ihr. Architekturtheorie, architektonisches Entwerfen und Architekturgeschichte nähern sich dem gemeinsamen Thema von ganz verschiedenen Seiten, haben unterschiedlichste Methoden entwickelt und interessieren sich für unterschiedliche aktuelle Themenstellungen Ein Medium, das diese unterschiedlichen Standpunkte mit dem Ziel gegenseitiger Befruchtung und allgemeiner Horizonterweiterung vereint, existiert bisher noch nicht, weder im Bereich der Print- noch der Online-Medien. „archimaera.de“ hat es sich zum Ziel gesetzt, diese Lücke zu schließen. Wir verstehen Architektur als ein übergreifendes Kulturphänomen, das es in seiner gesamten Spannweite zu erfassen gilt. Typologie und Nutzung, mediale Präsenz und gesellschaftliche Funktionen, motivgeschichtliche Deutung, Konstruktion und Materialität sind Kategorien des Architektonischen, die einen gemeinsamen Zugang für alle beteiligten Disziplinen darstellen. Darüber hinaus besitzt die Auseinandersetzung mit Architekturgeschichte

und -tradition bis in die Gegenwart eine unmittelbare Bedeutung für das kulturelle Selbstverständnis. Der Architekturdiskurs benötigt dringend ein Forum, in dem ein Austausch auf fächer- und methodenübergreifender Ebene stattfinden kann. Dies ist eine interdisziplinäre und interkulturelle Aufgabe.

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PARMA - REGGIO EMILIA - MODENA
FESTIVAL OF ARCHITECTURE
FESTIVAL DELL’ARCHITETTURA

Nov.–Dec. 2007 / Oct. – Nov. 2008.

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

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

Organizers:
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Information:
www.festivalarchitettura.it

SWITZERLAND
ZURICH

THE MEMORY OF SWISS
ARCHITECTURE
DAS GEDÄCHTNIS DER
SCHWEIZER ARCHITEKTUR

6 May 2008, 18:15-19:15

Introductory tour of the gta archive at the ETH Zurich (archive of the Institute for Architectural History and Theory, Swiss Federal Institute of Technology).

Organizer
gta Archiv, ETH Zürich
ETH Zürich
Campus Höggerberg
Gebäude HIL
Architekturfoyer
Wolfgang-Pauli-Str. 15
8093 Zürich
044 633 28 89

www.abendfuehrungen.ethz.ch

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