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MoMoWo. Women. Architecture & Design Itineraries across Europe

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12 October 2024

MOMOW

Women · Architecture & Design
Itineraries across Europe

Barcelona
Lisbon
Paris
Turin
The Netherlands
Slovenia

Co-funded by the
Creative Europe Programme
of the European Union

MoMoWo

Women · Architecture & Design

Itineraries across Europe

MOMOW
WOMEN'S CREATIVITY SINCE THE MODERN MOVEMENT

Co-funded by the
Creative Europe Programme
of the European Union

MoMoWo Partnership

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UNIES

UNIVERSITÉ Grenoble Alpes

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ORDINE DEGLI INGEGNERI DELLA PROVINCIA DI TORINO

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MoMoWo

Women · Architecture & Design Itineraries across Europe

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The MoMoWo Project – Women's Creativity since the Modern Movement (1918–2018)

Women's creativity since the Modern Movement - MoMoWo is a large-scale cooperation project co-financed by the European Union's Creative Culture Programme under the Culture Sub-Programme (Education, Audiovisual and Culture Executive Agency - EACEA). It is a four-year non-profit project that began on 20th October 2014.

The project considers an issue of contemporary cultural, social and economic importance from a European and interdisciplinary perspective namely women's achievements in the design professions. These achievements are in fields including architecture, civil engineering, urban planning, landscape design, interior design, furniture and furnishing design some of which are still perceived as traditionally male professions.

The project works towards the harmonious development of European society by removing disparities and increasing gender equality both in the workplace and beyond. MoMoWo aims to reveal and promote the contribution of women design professionals to European cultural heritage which, until now, has been significantly 'hidden from history'. At the same time - considering History as a 'living matter' - it aims to promote and increase the value of the works and achievements of past and present generations of women professionals to give strength to future generations of creative women.

This project, organised for the first time on a European scale, was conceived to be interdisciplinary and is intended to give a new impetus to broaden studies in Europe and beyond. Besides the Project Leader, Politecnico di Torino - POLITO, MoMoWo has six co-organisers from universities and research centres in France, Italy, the Netherlands, Portugal, Slovenia and Spain. The co-organisers' fields of interest are complementary to each other.

The research teams are made up of architects, civil engineers, designers, art historians, historians of architecture, design historians, technologists, political scientists and economists from six different countries. They are specialised in: gender studies, Modern Movement history and technology, cultural heritage, cultural tourism and marketing. This mix of knowledge and skills is essential in order to consider MoMoWo as a multidisciplinary project, thus providing European added value and fostering the protection and promotion of European cultural diversity.

Emilia Garda, *Project Leader*

Why the MoMoWo project?

The project originated from a number of under reported issues. The contemporary history of women's creativity and the tangible cultural heritage produced by women's works is still mostly unknown today, not only by the general public, but also by students, scholars and professionals.

Through experience gained during research and teaching it has been noticed that, except for a few monographs or female gender anthologies, women's works are not highlighted in text books on the History of Architecture, History

of Building Technologies and Engineering, Urban History and Design History. Furthermore, buildings designed by women are rarely included in tourist or architectural guidebooks of major European cities. Only a few 'archistar'© women are represented by the History of Contemporary Architecture, although a considerable number of women architects appears in prestigious specialised magazines. Conversely, in 20th century history many women designers in the textiles, fashion, jewellery and ceramics fields have made a name for themselves and their talent has been fully recognised.

Through the project we would like to answer questions that have been raised in Europe since the Twenties and that are still of great relevance today. Is there a professional space for European women in traditionally male professions? What can be learned from European women pioneers so as to improve women's current professional achievements in architecture, civil engineering and design?

The project intends to bridge the gap between past and future generations in order to increase the awareness of capabilities of the female gender and contribute to women's liberation from professional prejudices and clichés. This is why from the outset of the project proposal, engaging a broader public with works created by women has been a priority in order to engender new perceptions of professions and new narratives in the fields of architecture, civil engineering and design.

The ambition of this cultural project goes beyond the mere cliché that women architects, civil engineers and designers should be entrusted with tasks specifically related to women in order to make certain built spaces or products even more successful, on the grounds that women have 'a different view of things'. Consequently, through its activities MoMoWo tackles a real equal opportunities theme, in both the past and present.

The project's major research activity consists of a database of women architects, civil engineers and designers active in their profession in Europe, from 1918. It has been created to support MoMoWo cultural activities and its products, such as this guidebook of architectural and design itineraries, the international travelling exhibition and its catalogue, and the final symposium and its books. Three historical workshops and their open-access publications aim to collect materials to enrich the database and to share and debate the design experiences of European women.

Two international competitions, the first for the design of MoMoWo visual identity and the second, for a photography reportage on women architects' own homes were conceived to transform audiences from passive receivers into creators and active users of cultural contents.

Annual open days held in professional women's studios celebrate International Women's Day every 8th March in partners' countries. They are intended to provide the opportunity to make new contacts by visiting women architects, civil engineers and designers' studios, thus transferring know-how between different generations, networking with professionals and creating a sense of community.

Last, but not least, the MoMoWo website is both a repository of research products and experiences and their dissemination tools. Therefore, to find out more about the project and its activities visit: **www.momowo.eu**

Caterina Franchini, *Assistant Project Leader*

Architectural Tourism

In many places, tourism is extremely important for the growth of the local economy. The valorisation of the territory in tourism terms is increasingly linked to interventions to identify innovative tools aimed at best combining the expectations of visitors with the welcome of the locals. It is above all thanks to this crossroads of supply and demand that tourism can be a font of economic growth on one hand, and tourist satisfaction on the other.

The question that arises is no longer that of counting arrivals and stays (hardware) but rather on the culture of hospitality, the training of operators (software) and the integration with policies regarding disabled access, the environment, urban planning, and culture or architecture - as is the case here.

For this reason, tourism is studied with a more integrated approach, one that characterises a reading of the territory by SiTI.

This approach is then joined by the participation of stakeholders and the use of innovative technology which allow us to analyse and reorganise tourism by monitoring the flow and behaviour of tourists (for example) - a preliminary analysis for the formulation of any tourism policy.

For many regional economies, the tourist industry today is a new development model able to sustain - both directly and indirectly - those territories that over the years have experienced a slump in their economic situation. The expansion of the service industry has proven to be a good chance for regions to start to come out of the economic crisis, especially where the local economy was founded on models of industrial monoculture.

The Italian Ministry of Cultural Property and Activities and Tourism has defined tourism as “the most important economic ministry”. A quick, but important example: what does valorising culture mean? In November 2012 (two years before the centenary), France opened the National Museum of the Great War in Meaux, and launched it with the Facebook 1914 page which told the story of a young engaged couple who had been separated by the conflict. Again in France, every year, more than six million visitors buy a ticket to go and see the locations of the war, and spend on average 6 € if they are passing through, but 88 € if they are tourists staying in the area. This is what 'valorising' means - or rather 'making touristic'.

In Italy it is estimated that cultural tourism generates a total of € 9,3 billion, 60% of which is generated by foreign tourists. To give an idea of how much this is in real terms, it is estimated that the added value generated by cultural tourism amounts to over € 6.3 billion and that consequently 186,000 jobs are generated.

Overall, a final estimated amount of over € 11.2 billion is spent on property and events, half of which is sustained by foreign visitors. Once again, by applying the sectorial multipliers, the added value reaches € 8,1 billion and 224,000 jobs are generated.

The various evaluations, though schematic, substantially show two things: that culture is 'worth' approximately € 10 billion in tourism (around 24% of the national total) and € 7 billion in added value; and this area of tourism 'employs' around 200,000 people, a quarter of the sector. But, above all, they tell us that tourists sustain most of the direct expenses incurred by culture and its induced activity.

It may perhaps seem sacrilegious and materialistic to treat cultural property and events as a factor in the production of income and employment: valorising does not only mean digging, recovering, renovating, listing, archiving and protecting. These are all preconditions: sacred, maybe, but nevertheless not the be all and end all. In an ideal financial statement they represent an equal number of costs, against which we must start to consider and increase the number of sources of profit. Not only tickets and books, but increasingly also transport, catering, shopping and accommodation. In a word: tourist spin-offs.

This is why a guide on female architecture includes tourist facilities and itineraries.

It would be a good idea to work on the product/service ratio: if the public is global and diverse, our offer cannot be a standard one but also varied, which in fact is what is required by the Creative Europe Programme call for proposals: making the itineraries in various countries accessible to a wide range of targets (not only 'professional' tourists).

Furthermore, this guide is structured to allow tourists to use it for longer stays - not just racing through. By highlighting accommodation, tourists will be able to make their own 'package' holiday in order to generate more spin-off throughout the territory.

Sara Levi Sacerdotti

Discovering Tangible Cultural Heritage Created by Women across Europe

Travelling does not help us much
in understanding [...] but it does serve to
reactivate our eyes for a second.
(Italo Calvino, *Collezione di Sabbia*, 1984)

This guidebook offers a journey leading to the discovery of women's creativity in the fields of architecture and design that reveals women's contribution to the creation of European tangible cultural heritage of the last two centuries. It encourages visitors into a personal dialogue with European cities and countries along the most varied and even unusual itineraries.

This publication is the result of MoMoWo's cultural-tourist itineraries creation as well as being the first architectural-design guide devoted specifically to women's works in Europe. It aims to raise awareness and to provide the information about the accessibility to sites, buildings and design works created by women working alone, in pairs or in a team. According to the aim of the MoMoWo project, the guidebook mainly addresses a broader audience, tourists and local visitors, families and young people. Given its innovative topic, it can also be a useful source of knowledge for students and scholars, professional architects and designers.

This free publication is available to everyone including local authorities and tourist organisations as a way to promote cultural tourism in their areas. Its digital version can be downloaded from the MoMoWo website and for some selected architectural works an augmented reality experience in situ will be offered. Therefore, the guidebook is an interactive tool intended to transform the visitor from a passive receiver into an active user of cultural contents.

The itineraries presented here focus on four cities - Barcelona, Lisbon, Paris and Turin - as well as on two countries - the Netherlands and Slovenia. They are representative of the MoMoWo partnership and evocative of cultural, geographic and landscape varieties across Europe.

Enjoying a strategic position on the Mediterranean Sea, Barcelona had an important commercial and industrial past, but nowadays it is one of the main international tourist destinations in the Mediterranean. Europe's westernmost capital city, Lisbon is historically the place of exchange between European and non-European cultures. Paris is the European capital of cultural-tourism *par-excellence*, while Turin - at the foot of the Alps - epitomises the successful conversion from an industrial city to a city of culture. The Netherlands and Slovenia, both historically intercultural countries, are quite similar in size, despite having two totally different landscapes - flatlands and mountains.

This book of itineraries was conceived to become a pilot non-exhaustive cultural product since its format can be extended to other cities and countries beyond the MoMoWo partnership. It is an innovative cultural product for several reasons. Firstly, its topic is new because it is focused on female gender. Secondly, it is not only a guide about architecture or design, as it considers these two fields merged together in the manifestation of the project's process. Thirdly, it combines cultural and tourist contents for technical and informative purposes. Finally, it has double use, as the reader can start reading either at the selected works or at biographies and works of women-pioneers.

Emilia Garda

About the methodology and the criteria for the works' selection.

The eighteen itineraries published here showcase different types of urban and non-urban works, sites and buildings, created by women in the twentieth and twenty-first centuries. The selection of works was undertaken to offer a wide variety of building types such as residential and industrial buildings and complexes, educational, religious, commercial and transport buildings, power stations, medical and care centres, cinemas, theatres, museums, offices and banks, sports halls and stadiums, playgrounds and gardens. The selection includes *ex-novo* buildings or reuse of pre-existing buildings, refurbishments and restoration works, extensions of buildings, urban design, garden design, landscape architecture as well as interior design. The Paris itineraries presents furniture and furnishings designed by women which are housed in the renowned *Musée des Arts Décoratif*.

One criterion for selecting the works of each itinerary was their proximity to each other, in order to allow visitors to enjoy the trails mainly by foot, bike or public transport. Another important criterion of selection was accessibility to the works or at least their façades and exterior spaces. This last criterion inevitably led to the exclusion of many private interiors even though they are note-worthy in contemporary architecture or represent significant steps for the author's career.

To include a large number of women professionals it was decided to restrict the number of works of the same author, thus favouring visibility of less known architects and interior designers worthy of attention for the quality of their work. The first investigation, in fact, concerning the works quality was based on a close examination of European prizes and awards such as EU Mies van der Rohe Award, EU Prize for Contemporary Architecture, EU Prize for Housing and Leading European Architects Forum - LEAF Award. Taken into close consideration were prizes and awards given by prestigious institutions such as *Biennale di Venezia*, *Triennale di Milano*, *Musée des Arts Décoratifs* – Paris, International Union of Architects (Benedictus Award). Whereas national awards included Spain's Architecture Prize of the Higher Council of Architects, France's l'Equerre d'Argent Prize, Slovenian's three awards Plečnik Award, Golden Pencil Award and France Prešeren Award for Architecture and lastly the Germany's Designer's Association Iconic Award. Local prizes were also taken into account including Fundació Princesa de Girona Arts i Lletres - FPdGi Prize, Barcelona Foment de les Arts i del Disseny - FAD Awards; Portugal Leading Design Hotel Prize; Architetture Rivelate Prize (Turin); Golden Amsterdam Architecture Prize. Prizes given to architects included Royal Institute of British Architects - RIBA Stirling Prize, accVision prize-Women and Architecture and Prix Femme Architecte

awarded by the *Association pour la Recherche sur la Ville e l'Habitat* - ARVHA.

The contents of this book are the results of academic research that was based on archives and bibliographic sources such as anthologies, almanacs, specialised magazines and technical journals. Investigations were also done *in situ*, in order to analyse building structures, techniques and materials. Series of photographs were taken to illustrate and document the works.

An innovative and interactive research approach was applied 'up-stream' through the active involvement of women architects and designers in suggesting works to be published. This approach was tested in Turin for the first MoMoWo public presentation at the *Festival Architettura in Città 2015*. On that occasion, a call was launched by the architects and engineers' associations in order to receive work from women professionals to be presented to the public. That call asked for the author's favourite and not necessarily the most popular one.

The works selected by MoMoWo have since become part of the guided visits "Women and the city. Fragments of an architectural talk" and of the open air installation "W = Women". This installation was formed by QR codes of the single works and provided the festival participants a virtual journey across buildings and interiors designed by women in Turin. The designers who participated in these events have become MoMoWo's first 'ambassadors'. This 'up-stream' involvement of a specific audience contributed to raising awareness of belonging to a European cultural community and was the first step to setting up a network supporting the sustainability of the MoMoWo project.

Apart from its introductions, this book is made up of three itineraries presented in each geographical section (city or country). Each itinerary is preceded by a description of the urban historical context and its transformations. All geographical sections are completed by a short biographical article about one or more women pioneers with the exception of Barcelona. The reasons of the absence of Spanish pioneers are well explained in that section.

One hundred and twenty-five works are described. Each work is identified by the following data: work's complete name in English, and work's complete name in national language or its local name - type of work, complete list of authors, year or years of creation and complete address. In the list of authors, women's names are written in bold type and the members of a studio follow the studio's name, while for brevity, professional titles are not mentioned.

The texts are easily understandable by non-specialists. In most cases, where possible, architectural works are described in their specific urban context, as we consider History of Architecture part of Urban History. At the end of the book are the index of women architects and designers and a bibliography. Titles listed in this bibliography do not include a complete repertoire of references or sources as they are considered useful to the reader as a base for further personal study.

The MoMoWo partnership is grateful to all authors, the architects, the designers and their studios, and professional and non-professional bodies who actively contributed in the creation and dissemination of this guidebook.

Caterina Franchini

Itineraries

- Barcelona
- Lisbon
- Paris
- Turin
- The Netherlands
- Slovenia

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BARCELONA

A Modern City with Local Identity

Ana María Fernández García

Barcelona is a cosmopolitan city with more than 1 million inhabitants (more than 5 million people live in the metropolitan area). The city is located on the shores of the Mediterranean Sea and it is widely known as the "City of Counts" due to its past as the capital of the former County of Barcelona. The capital of the Autonomous Community of Catalonia is one of the most important ports in Europe.

The first settlements in Barcelona date back to the Neolithic; some time after that, the Laietani, Iberian people occupied the area. According to legend, after the First Punic Was, Carthaginians came to the Iberian Peninsula and the city was founded in 230 B.D. by Amilcar Barca, Hannibal's father. After that, the city was conquered by the Romans in 218 A.C. In Ptolomeo's Mapamundi (2nd century A.D.) the city was referred to as Barcino, evoking its Carthaginian past.

Barcelona reached its first period of prosperity at the end of the 13th century when it became a settlement for merchants in the Mediterranean Sea. The Medieval urban remains are today an essential part of the Gothic quarter. A second crucial moment for the history of the city dates back to the interventions carried out in the mid 19th century and the outcomes of the Universal Exhibition of 1888. Once the Gothic walls were demolished, the engineer Idefons Cerdà designed the urban plan of the new bourgeoisie city, with its characteristic blocks with cut squares. This expansion was the home of the so-called "Catalan Modernism", a national version of the Art Nouveau, which was supported by the rich clients of the bourgeoisie of Barcelona. Figures such as Antoni Gaudí, Domènech i Montaner or Josep Puig i Cadafalch provided the city with its original and visual uniqueness of a cosmopolitan and modern city. These urban and architecture interventions were promoted by the industrialization of the 19th century, the time of the monopoly of the textile trade with Cuba. The economic growth reached its peak in the First World War and started its fall with the crisis of 1929 and the Spanish Civil War. The city, which supported the Spanish Republic, was bombed several times until it was finally occupied by Franco's troops in 1939.

A third stage for the development of quality architecture in the city was boosted by the celebration of the Olympic Games in 1992 and, later on, the Universal Forum of Cultures in 2004. In both cases, besides the construction of relevant buildings, some important urban interventions were carried out in the city, with the extension of the road systems and the creation of public areas in all the urban area. Although the industry has been the traditional economic drive of the city, the growth of Barcelona has progressively expelled the industrial areas beyond its limits. In the last years Barcelona has focused on commerce and service, as well as knowledge-based activities with important research parks.

The patrimonial magnificence of Barcelona stands for one of its most prominent tourist attractions. From the historical centre with the Cathedral and the narrow streets of the Gothic quarter to the original Catalan Modernism, the city is truly fascinating due to the quality of its old and new architecture. Since the Olympic Games were held in 1992, several landmarks have been built: this is the case of the Agbar Tower by Jean Nouvel, Saint Jordy Sports Centre by Arata Isozaki or the Museum of Modern Arts by Richard Meier. In some way, these projects have gone further with the modern architecture of Barcelona defined in 1929 by the Mies van der Rohe Pavilion built for the World Exhibition held in the city.

From Ancient to Modern Districts

The first itinerary shows the activity of female architects in Barcelona in the historical centre of the city and the area of the 19th century *Ensanche* (the widening). As these areas are highly protected, the interventions carried out have been designed with a special sensitivity towards preserving the historical identity of the area while at the same time adding modern architecture elements. This is the case of the project developed by Mercè Zazurca y Codolà and César Sánchez Medrano in the Barcelona Resident - Student Residence (1) located in the medieval quarter of the *Born*. This project shows the perfect connection between the two cloisters of the old Saint Augustine convent. Similarly, the colourful restoration of the Saint Catherine's Market (2) by Benedetta Tagliabue and Enric Miralles (2005) offers a suggestive dialogue between the iron structure and the glass walls which were frequently used in 19th century markets and Gaudi's mosaic tradition.
In the Antoni Tàpies Fundation (5), Roser Amadó and Lluís Doménech Girbau (1990) carried out an intervention in an Art Nouveau building designed by the architect Domènech i Montaner between 1880 and 1885. The façade, which keeps its brickwork and large windowpanes, provides a suggestive reference to the function of the construction, as it is complemented with a sculpture by Tàpies. Probably, the most ambitious project in this route is the one of the Gardunya Squre (7) by Carme Pinós (2015) in the *Raval* quarter, where the building closes the back façade of the popular Mercat de la Boquería, supporting the logistics operations of the market. In addition, the project envisaged the construction of a block of houses and a new urban hub in the very centre of the city.
The itinerary also includes three commercial interior design projects. The first one can be found in the hallmark gothic Cathedral of Barcelona, with the bold and respectful Shop in the Cathedral Cloister (3) by Pilar Líbano. In the Mandarin Oriental Hotel (4), located in the heart of the Passeig de Gràcia, the Italian-Spanish architect Patricia Urquiola offers a rich proposal intended to recover the concept of the 19th century grand hotels by combining functionality with luxury and exotic features. Finally, Olga Felip's studio developed the venue of the Malborough Gallery (6) in Barcelona: the building was designed with pure materials and clear spaces underlining the commitment of the studio to current trends and achieving an attractive façade with a comfortable and friendly interior design.
A.M.F.G.

From Ancient to Modern Districts

itinerary 1

1. **Barcelona Resident - Student Residence**
   Carrer Tantarantana, 13-17

2. **Saint Catherine's Market**
   Avinguda Francesc Cambó, 16

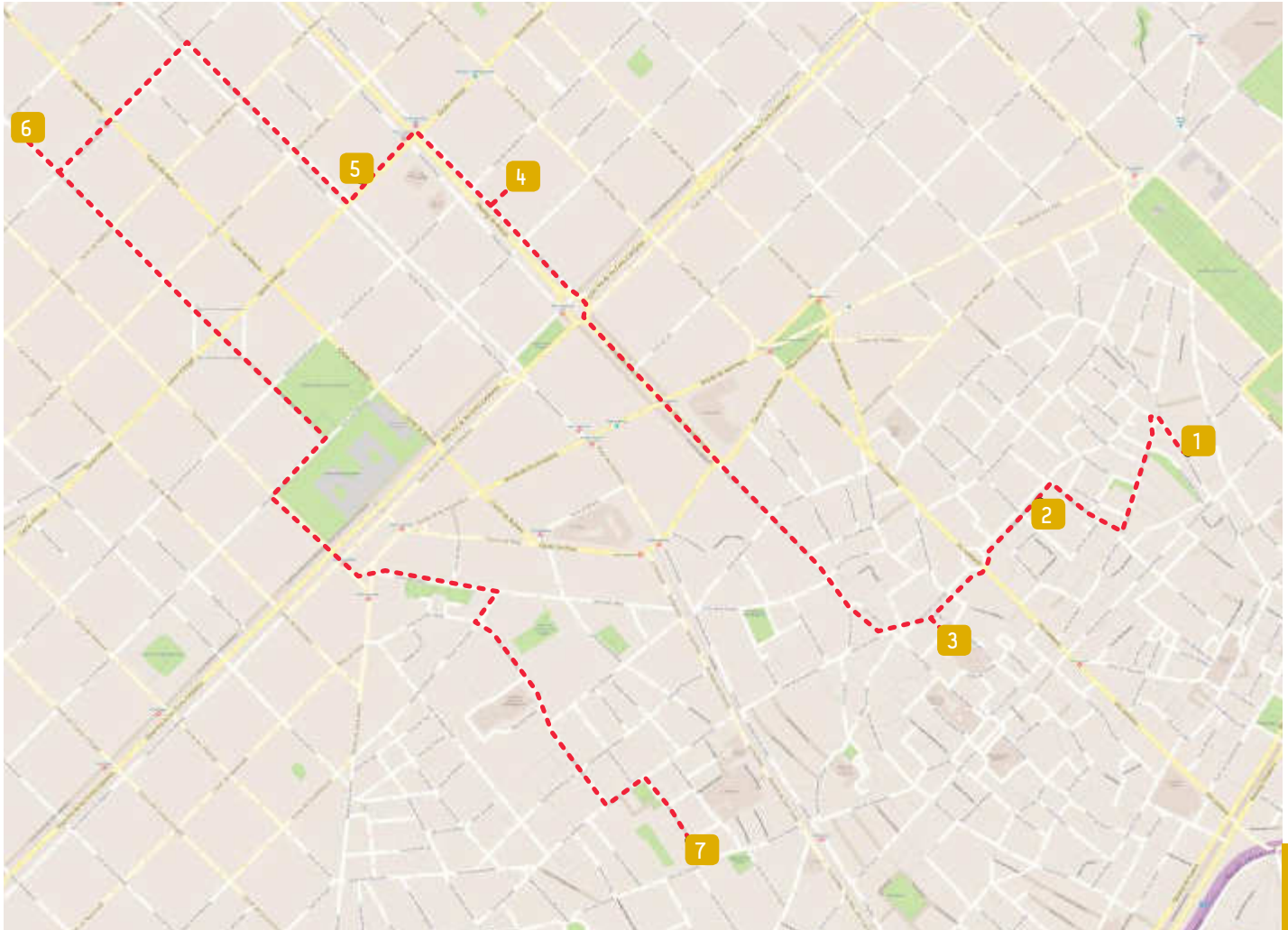
3. **Shop of the Cathedral Cloister**
   Pla Seu, 3

4. **Mandarin Oriental Hotel**
   Passeig de Gràcia, 38-40

5. **Antoni Tàpies Foundation**
   Carrer Aragó, 255

6. **Marlborough Gallery**
   Carrer d'Enric Granados, 68

7. **Gardunya Square**
   Plaça de la Gardunya


6
5
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Barcelona Resident-Student Residence

Barcelona Resident-Residencia de Estudiantes

Carrer Tantarantana, 13–17 - Barcelona

Mercè Zazurca i Codolà, César Sánchez Medrano
2013

This student hall of residence is located in the Born Square area of Barcelona. The project was carried out by the architects Mercè Zazurca and César Sánchez Medrano who aimed to optimise and increase the historical value of the existing and adjoining buildings. The volumetric of the building follows the traces and design of the old quarter, setting the height and interior spaces. The new residence has separated various functions by area, with accommodation on the top floor and activities and leisure areas on the ground floor. The ground floor includes the *Aula Magna* and the Museum of Chocolate (linked to Barcelona's Association of Pastry Chefs, who promoted its foundation), which can be found in the courtyard connecting the two cloisters of the old Saint Augustine convent. As for the entrance, a planted gallery-façade in the inner courtyard was designed to guarantee continuity between construction stages as well as provide some shade. The use of steel materials in the interior and exterior parts of the building – the gallery and the carpentry - supplies a modern solution to the use of existing construction elements.

A.M.F.G.

Museum of Chocolate, Mercat de Santa Caterina, Arc de Triomf, Parc de a Ciutadella, Parc Zoològic de Barcelona, Catedral de Barcelona, Gothic Quarter | Underground: Line 4 (Jaume I)

www.barcelonaresident.cat

Saint Catherine's Market

Mercat de Santa Caterina

Avinguda Francesc Cambó, 16 - Barcelona

Benedetta Tagliabue, Enric Miralles

2005

The market was built in the mid-19th century in the area of the old convent of Saint Catherine, which had been demolished following Mendizábal's ecclesiastical confiscations. The remains of the old convent, which were found during the restoration works carried out by Tagliabue and Miralles, can be seen in the subfloor of the market as part of the MUHBA - Museu d'Història de Barcelona (the Barcelona History Museum). It is worth mentioning that this is the oldest roofed market in the city and its refurbishment was part of the works to restore the old quarter of Barcelona. Benedetta Tagliabue (Milan, 1963) and Enric Miralles (Barcelona, 1955) introduced a colourful roof which was inspired by the 'trencadís' of Antonio Gaudí, who used broken shards of tiles. The mosaic of the roof was designed by Toni Comella as a metaphor of a sea coloured by the idea of fruit and vegetables. The new roof, which covers the original structure, is based on a set of irregular wooden vaults and big arches supported by steel beams that seem to be floating over the building. Tagliabue was awarded the prestigious RIBA (Royal Institute of British Architects) Stirling Prize for Best Building in 2005 by the Scottish Parliament and in 2010 she received the RIBA's International Fellowships. Other examples of Benedetta Tagliabue's work in Barcelona include the Park Diagonal Mar (2002) and the building of Gas Natural Fenosa (2007).

Mon: 7:30 – 14:00; Tue- Wed-Sat: 7:30 to 15:30; Thurs & Fri, from 7:30 to 20:30 | WC | MUHBA - Museu d'Història de Barcelona, Museu Picasso de Barcelona, Catedral de Barcelona, Palau de la Mùsica Catalana, Gothic Quarter | M Underground: Line 4 (Jaume I)

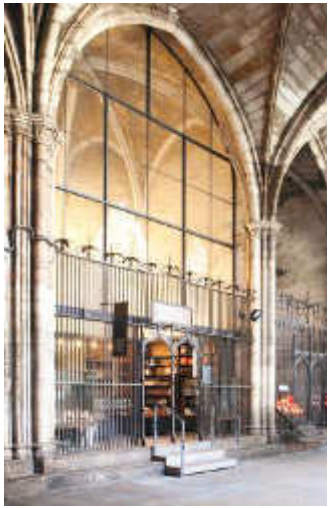
Shop in the Cathedral Cloister

La Botiga del Claustre

Pla Seu, 3 - Barcelona

Pilar Líbano

2009



The *Botiga del Claustre* is a unique little bookshop found in the cloister of the Gothic Cathedral of Barcelona, which has roots in the Paleo-Christian style, with Romanic interventions. In 1298, final construction work began, finishing at the beginning of the 15th century when the façade was closed. The selection of items includes religious products and souvenirs. In order to keep with the austerity of the religious interior design, the designer has chosen hardwood and noble metals for the bookshelves: elements that can also be found in the church. The space is closed by a simple stained glass window which keeps the original forge closure without interfering in the visual aspect of the project. Pilar Líbano is a renowned interior and furniture designer born in Barcelona, who graduated in the Massana School in 1980. Her company has worked on different stores of the couturier Antonio Miró, for *Nespresso* all over Spain and for countless commercial establishments, offices and homes.

A.M.F.G.

Mon to Sat: 8:30 – 12:30 and 17:45 – 19:00; Sun. and holidays: 8:30 – 13:00 | WC | Gothic Quarter, Mercat de Santa Caterina, MUHBA - Museu d'Història de Barcelona, Museu Picasso de Barcelona, Palau de la Mùsica Catalana | Underground:Line 4 (Jaume I), Line 3 (Liceu)

www.catedralbcn.org

Mandarin Oriental Hotel

Hotel Mandarin Oriental

Passeig de Gràcia, 38–40 - Barcelona

Patricia Urquiola

2009

This hotel belongs to the Mandarin Oriental chain. The original building dates back to 1955 and it hosted the Hotel Hispano-Americano, adapted in 2004 by the studio of Carlos Ferrater and Juan Trías de Bes, who commissioned the interior design to Patricia Urquiola, a designer born in 1961 in Oviedo who has worked in her own studio in Milan since 2001. The objective was to create an international icon for the Oriental Mandarin brand, originally located in Hong Kong, and design a building as the flagship of these hotels in Europe. The intervention was intended to be timeless and overcome any particular trend; at the same time, the building was aimed to provide comfort, functionality and beauty. In order to do so, the designer resorted to the classic 19th century grand hotel concept. The hotel reception was accessed by a walkway without stairs or any obstacle: Urquiola used a silk and wool handcrafted floral carpet which resembled Japanese Imari, and provided luxurious and silent floors evoking oriental landscapes. For the lobby, the designer used a clean ceiling to highlight the spacious hall introducing golden aluminium lattices. In the Blanc Restaurant, the designer re-interpreted an interior garden with a great white net with hanging vegetation. B & B Crinoline Collection seats highlight the oriental style of the garden.

A.M.F.G.

www.mandarinoriental.com/barcelona

WC | guided access | Casa Batlló, Museu del Modernisme Català, Plaça de Catalunya, La Rambla | Underground: Lines 2, 3, 4, 11 (Passeig de Gràcia)

Antoni Tàpies Foundation

Fundació Antoni Tàpies

Carrer Aragó, 255 - Barcelona

Roser Amadó, Llu´s Doménech Girbau
1990

This project focussed on the restoration and refurbishment of the old building of the *Editorial Montaner i Simón*, which was originally designed by the modernist architect Lluís Domènech i Montaner and was built between 1880 and 1885. Since 1990, it has been home to the museum and the cultural centre devoted to the Catalan artist Antoni Tàpies. The Foundation was created by the author in 1984 and it includes more than three hundred works by Tàpies. Since this is a building between party walls, the famous artist created a sculpture for the top of the building intended to increase its height: *Nube y Silla* (1990), with the chair evoking aesthetic contemplation, a common element in Tàpies' production.
As in other works by Amadó and Doménech (e.g., the project of the Historical Centre of Lerida or the Archive of the Crown of Aragon), the architects focus on the relationship between architecture and the city, and on the creation of striking indoor spaces. The project received the Década Prize, awarded by a committee including Robert Venturi and Denise Scott-Brown. Roser Amadó (Barcelona, 1944) and Lluís Doménech (Barcelona, 1940) have worked together since 1975 and their buildings feature rationalism and functionality, in addition to a deep respect for the urban elements of their projects.
A.M.F.G.

Tue to Sun 10:00 - 19:00 | 7 € | WC | upon reservation | Casa Milà "La Pedrera", Casa Amatller, Casa Lleó Morera, Casa Batlló, Museu del Modernisme Català, Plaça de Catalunya, La Rambla | Underground: Lines 3, 6, 7, 10, 11 (Diagonal); Lines 2, 3, 4, 11 (Passeig de Gràcia)

www.fundaciotapies.org

Marlborough Gallery

Galería Marlborough

Carrer d'Enric Granados, 68 - Barcelona

Studio Arquitecturia - **Olga Felip**, Josep Camps
2013

The renovated Marlborough Fine Art Gallery opens in Barcelona on 13th September 2014 with an exhibition devoted to the painter Manolo Valdés. The gallery project was developed by Josep Camps and Olga Felip (named Young Architect of the Year 2010 in the LEAF Awards and awarded the *Arts i Lletres* Award of the *Fundació Princesa de Girona* 2015), from the studio Arquitecturia. The Gallery building has two hundred square meters of covered premises and includes the Marlborough Gallery, which is very well known in the international panorama. The first Marlborough Fine Art Gallery was founded in London in 1946, and was later established in Barcelona in 2006 in a large exhibition space which is 'open' to the street by means of steel profiles and glass plates

which allow pedestrians to see the inside of the building, consisting of a white area with a second floor leading to the central part of the building, where several offices and a meeting room are located. The white colour of the walls contrasts with the polished concrete floors creating an aseptic but warm atmosphere that is particularly suitable for exhibiting contemporary art. *Arquitecturia* is a studio renowned for its developments in the *Museo de la Energía de Ascó* in Tarragona and by the *Plaza del Ábside* of the Cathedral of Tortosa.

A.M.F.G.

www.galeriamarlborough.com

Mon-Sat: 11:00 -19:00 | upon reservation | Art Gallery, Casa Milà "La Pedrera", Casa Amatller, Casa Lleó Morera, Casa Batlló, Museu del Modernisme Català, La Rambla
Underground: Lines 3, 6, 7, 10, 11 (Diagonal)

Gardunya Square

Plaça de la Gardunya

Plaça de la Gardunya - Barcelona

Carme Pinós i Desplat

2009 – on going

The *Plaça de la Gardunya* (Gardunya Square) is an urban project by the studio of Carme Pinós, and comprises several works which have redeveloped an area that was originally set up to support the logistics operations of the *Mercat de la Boquería.* The back façade of the market - one thousand square meters in size - is home to new stands, facilities and goods lifts for logistics operations. This façade does not compete with the existing roofs, but overlaps new ones to host new stands. The main idea is to create non-symmetrical rhythms integrated with the trees and the rounded shapes of the square. Moreover, in 2015 the foundation stone for the new *Escola Massana*, a fine arts centre, was laid. The building is expected to be completed with the inauguration of the educational centre in academic year 2016–17. The square will be bordered by thirty-nine official social housing residences on the other side of the new venue of the teaching institution. The design is intended to create small dynamic public spaces in the middle of an area of remarkable historical interest, with different façade effects and the irregular shape of green areas. All the projects have been designed by Carme Pinós (Barcelona, 1954), an architect who opened her own studio in 1991. She was awarded the Spanish Architecture Prize of the Higher Council of Architects in Spain in 1995 and the National Architecture Prize in 2008.

A.M.F.G.

WC | Biblioteca de Catalunya, Gran Teatro del Liceu | Underground: Line 3 (Liceu)

From the Beach to the Hills of Barcelona

The second itinerary starts in the Barceloneta - Seafront Promenade (1). At the beginning of the 19th century, this area contained the entirety of the city's textile industry as well as a good number of warehouses and workshops which blocked the sea façade of Barcelona and pushed the old fisherman's quarter out to nearby zones. As textile activity progressively abandoned the area to concentrate itself in the suburbs of Barcelona, the *Paseo Marítimo de La Barceloneta* turned into a leisure area with public baths and picnic areas. The urbanistic boom and the Olympic Games held in 1992 in Barcelona promoted the opening of new spaces, such as the *Muelle de la Barceloneta* and the *Paseo Marítimo*, which included the recovery of the maritime façade and beach for tourists and local citizens. Olga Tarrasó (1995–2001) was one of the architects in charge of this ambitious intervention planned by the Council: the project aimed to remove obstacles and optimize traffic. The intervention in the *Paseo Marítimo* was designed following the city strategy which had been planned during the years prior to the Olympic Games: this strategy included a global plan for Barcelona and a conceptualization of the city model. On a different level, the so-called "Forum 2004 Operation" implied fragmented actions, with high level projects regarding design and technology; however, this strategy lacked a general conception model for the city. In this second line of buildings, in the northern area of the Promenade, the Spanish National Radio Venue (2) de Carmen Ribas (2008) and Pere Joan Ravellat, in another industrial area in the Poblenou, offers a modern image in the façade which combines the logo of the company using solar protection sheets to cover the building. The principle of energy efficiency and a commitment to refurbishing the downgraded areas of the city can also be observed in the building for the Catalan Economists' Association (4) by Mercé Berengué and Miguel Roldán in the area of the Gala Placidia square or the Passeig de Saint John Refurbishment (3) by Lola Domènech, where sustainability and biodiversity are prioritized with the pedestrian use of the street. In the final part of the itinerary we recommend a visit to the Social Housing Apartments for Young People (5) developed by Marta Peris and José Manuel Toral, with simple forms and an efficient use of light and materials. The last stop on this route is the Fabra Observatory (6), located in the Tibidabo mountain, a spot with a privileged view of Barcelona, where the architect Julia Schulz Dornburg designed a unique backdrop to the "dinners with the stars" held in the old astronomic observatory built in 1904. The spectacular scenography of the event is further aided by the ambient lighting that gives visitors the feeling they are 'floating' over Barcelona.

A.M.F.G.

From the Beach to the Hills of Barcelona

1. **Barceloneta - Seafront Promenade**
   Passeig Marítim

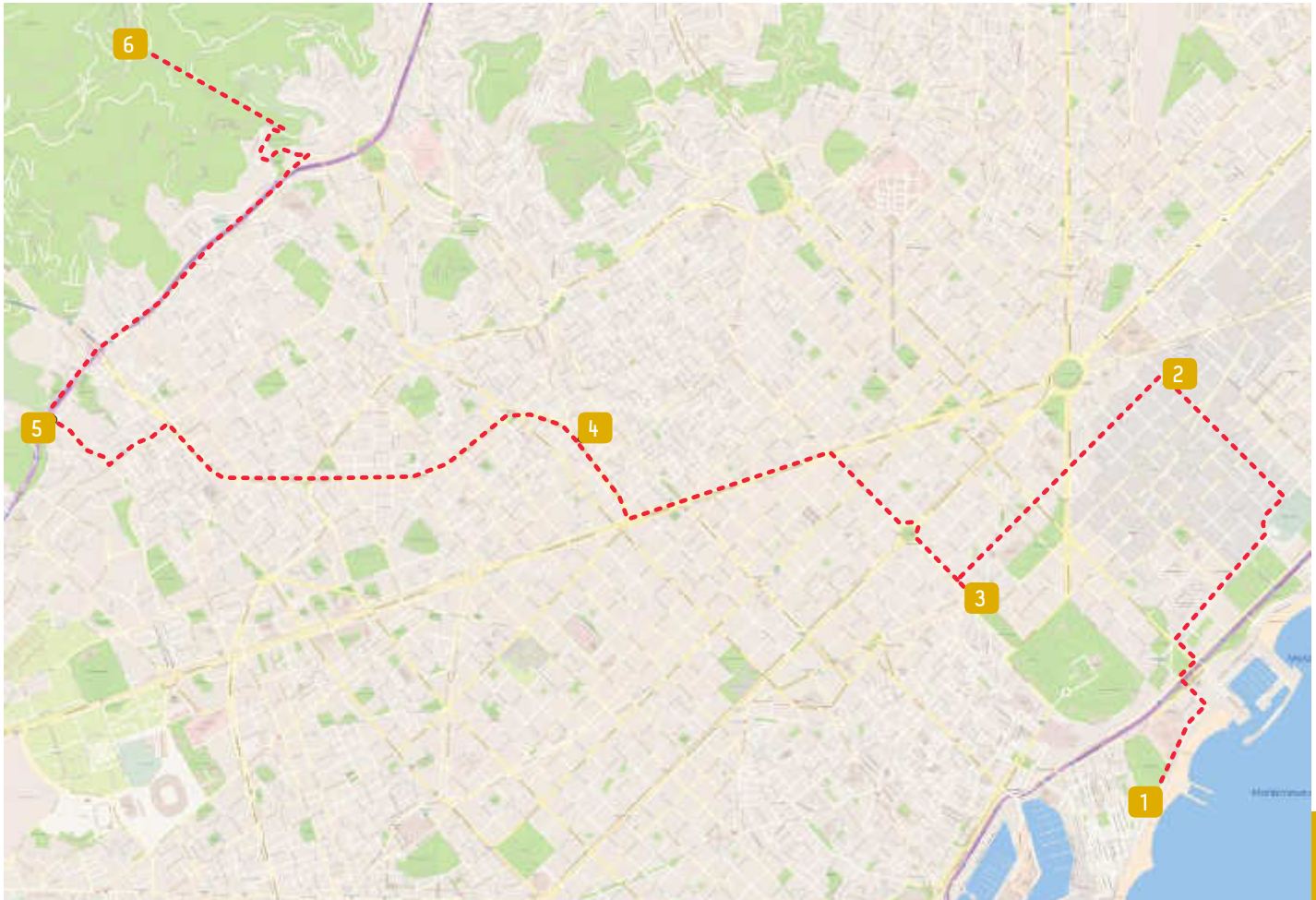
2. **Spanish National Radio Venue**
   Carrer de Roc Boronat, 127

3. **Passeig de Sant Joan Refurbishment**
   Passeig de Sant Joan between Arc de Triumph and Tetuán

4. **Catalan Economists' Association**
   Plaça de Gal·la Placídia, 32

5. **Social Housing Apartments for Young People**
   Av. de Josep Vicenç Foix, 122

6. **"Dinner with Stars" - Fabra Observatory**
   Carretera Observatori Fabra, s/n


6
5
4
3
2
1

Barceloneta - Seafront Promenade

Paseo Maritimo de la Barceloneta

Passeig Marítim - Barcelona

Olga Tarrasó, Jordi Henrich, Jaume Artigues and Miquel Roig
1995–2001 (1st and 2nd phases)

An ambitious work led by the Barcelona Council and its technical staff. This project aims to recover an area which had been downgraded due to its proximity to the port and industrial premises.
The project was set up in two stages and aimed to promote use of the beach by the citizens of Barcelona; additionally, it contributed to cleaning the seafront by removing urban obstacles and improving connections with *Barceloneta*. It is an unremarkable public area between the neighbourhood and the sea, with several squares adapted to the buildings' shape. A bay pointing out towards the sea was built in order to protect the lower part at the beach level (hosting terraces with wooden platforms with sports clubs and other services); on the upper level a pedestrian area was designed, including a bicycle lane. The main aim was to keep the streets pointing out towards the sea by means of the pavement, the plants, and the Kanya lights.
Olga Tarrasó (Navarrés, Valencia, 1956) was a member of the Urban Projects Office of Barcelona Council from 1981 to 2000. The promenade also includes Nu benches (1991), designed by Tarrasó with Jordi Henrich for *Santa & Cole*. The galvanised steel structure united with tropical wood allows a number of compositions and, in fact, has become a characteristic feature in the urban landscape of modern Barcelona.
A.M.F.G.

WC | Torre de St. Sebastià, Port Olímpic | **Bus:** 45, 59 (Platja de la Barceloneta) | Underground: Line 4 (Ciutadella-Vila Olímpica);

Spanish National Radio Venue

Sede de Radio Nacional de España

Carrer de Roc Boronat, 127

Carmen Ribas, Pere Joan Ravetllat

2008

The building was designed to host the Spanish National Radio in Barcelona, and the main functions were broadcasting and administration. The building is located in an area of industrial conversion in the *Poblenou* of Barcelona. It is part of the urban transformation project known as 22@Barcelona, which is aimed at converting industrial spaces in Barcelona into an innovative district, focussed on activities related to knowledge.

The building is a rectangular construction with a car park, ground floor and four open floors. It is supported on concrete pillars with screening walls and a central communication area. Walkways can be found in the four sides of the building which aim to provide some shade indoors. These colourful resources also provide the building with a second skin and hide the service walkways that can be found throughout the four sides. Between the third and fourth floor there is an open space, due to the current neighbourhood bylaw, which states that all buildings must have open spaces or terraces to avoid the feeling of being 'trapped'. Ribas and Ravetllat teach architecture at Barcelona's Higher Technical School of Architecture. In 2007, Olga Schmid joined the studio as an associate architect. Also in Barcelona, you may find some of their designs like the roof structure of the San Antonio dominical market or the restoration of the Orlandi House into a Civic Centre.

A.M.F.G.

once a year | Torre Agbar | Underground: line 1 (Glòries) | Tram: 4 (Ca l'Aranyó)

Passeig de Sant Joan Refurbishment

Reforma del Paseo de San Juan

Passeig de Sant Joan,
between Arc de Triumph and Tetuán - Barcelona

Studio de **Lola Domènech**
2013

This urban intervention was planned with two main objectives: on one hand, it aimed to work as a green corridor leading to the Park of Ciutadella, and on the other promotes the pedestrian use of this street.
Two new lines of trees were added to the existing ones, in order to cast nice natural shade over the street. To improve the draining system, a drainage pavement was designed with lawn and brickwork. The automatic watering system takes advantage of water tables and autochthonous species are continuously used. One of the most relevant achievements of this urban intervention (which relied on the collaboration of engineer Teresa Galí), was the recovery of the Passeig de Sant Joan as a social area, with a project where biodiversity and sustainability are key features. In addition, this intervention was undertaken in full respect of the urban layout designed by Ildefonso Cerdá (1860), adapting the streets for pedestrian use and presenting a new use for the streets.
The project was a finalist in the Fad awards 2012. The promenade was further extended by the same architect in a recent intervention (2014).
A.M.F.G.

Arc de Triomf, Museu de la Música, Teatre Nacional de Catalunya | Underground: Line 2 (Tetuan) | **Bus:** 7, 50, 54, 62 (Tetuan), B20, B25 (Pg. Sant Joan - Auxiàs Marc)

Catalan Economists' Association

Colegio Economistas de Catalunya

Plaça de Gal·la Placídia, 32 - Barcelona

Mercé Berengué, Miguel Roldán

2013

The building is part of a bigger project intended to revitalize the urban area of the Plaça de Gal·la Placídia and is located in the new edge of the square. It is a six floor building designed as a sequence of overlapped boxes, which are defined by the use of three materials: glass, aluminium and wood. The architects have created a sustainable building with low energy consumption, efficient energy systems and air conditioning: four façades receive daylight, while the south façade is provided with a double-glazed vented panel. This particular façade works as a thermal cushion generating several galleries shaping the heart of the building and emulating the *Ensanche de Barcelona*. The building's main feature is its visibility, since the façades (especially at night and with selective lighting) make the inside part of the building appear transparent and interactive with the square.

In 2014, the project was awarded the prize to the best non-residential project, by NAN Arquitectura y Construcción, with the Catalunya Construcció Awards, and with the AIT Award.

A.M.F.G.

Jardins de Salvador Espriu | Underground: Line 3 (Fontana) | Bus: 22, 24 (Pl. Gal·la Placídia) | Train: FGC S1, S2 (Gràcia)

Social Housing Apartments for Young People

Viviendas Sociales para Gente Joven

Av. de Josep Vicenç Foix, 122 - Barcelona

Marta Peris, José Manuel Toral

2008

This project was designed to create 36 apartments for young people in a social housing project. The building is structured in independent areas that require a basement floor to balance out the difference in level and which gives access to the car park. The elevation of the flats, with setbacks and empty areas, is aimed to promote sun exposure of the houses. A single type of window was used for homogeneous and plain façades. Sun protection is guaranteed by means of aluminium arcades that provide shade and create plastic richness in the façade. This project was awarded the FAD 2009 Awards, due to the quality of a simple and smart housing plan in area like *Can Carellau*, a place where no examples of architectural quality could be identified. The *Studio Peris + Toral* was established in 2003; both architects were trained in Barcelona and in the studios of Esteban Bonell and Rafael Moneo. Marta Peris (Palma de Mallorca, 1972) and José Manuel Toral (Madrid, 1978) are particularly interested in social housing, and move away from commercial criteria, working with dynamic floors with two-way spaces, or with intermediate spaces that enrich the conflict between the public and private sectors.

A.M.F.G.

Monastery of Pedralbes | Bus: 60, 63, 130 (Ronda de Dalt-Ràfols) | Train FGC: line 6 (Reina Elisenda)

"Dinner with Stars" - Fabra Observatory

"Cena con estrellas" - Observatorio Fabra

Carretera Observatori Fabra, s/n - Barcelona

Julia Schulz-Dornburg
2008–2009

Dinner with Stars is an unmissable event in a Barcelona summer. Held in the Fabra Observatory, it aims to combine scientific dissemination and astronomic observation with enchanting cuisine. The plan includes *al fresco* dining, guided observation of the night sky with a telescope, a visit to the permanent exhibition and a scientific conference. The observatory and the dinners are held in one of Barcelona's privileged viewpoints. The main building was inaugurated in 1904 and designed by architect Josep Doménech. It was built for studies in astronomy, meteorology and seismology.
The intervention of architect Julia Schulz-Dornburg (Munich, Germany, 1962) included the floor boarding of the area in which the activity is carried out. The particular scenography of the event is supported by means of ambient lighting that highlights the feeling of 'floating' over Barcelona. The author is an expert in exhibition curatorship, exhibition design and ephemeral architecture. Some of her most popular works can be found in the Xian Warriors exhibition (finalist of the 5th "Salón de Arquitectura Interior" 2005), or the City of Barcelona Award 2002 in Design for the exhibition design "Cosmópolis. Borges and Buenos Aires".
A.M.F.G.

Sun and public holidays: 20:30 - 00:30 | dinner + observation: from 70€ pp | WC | Tibidabo | Bus: 111 (Mentora Alsina or Tibidabo) | Cable Car: Vallvidrera Superior

The Western Path

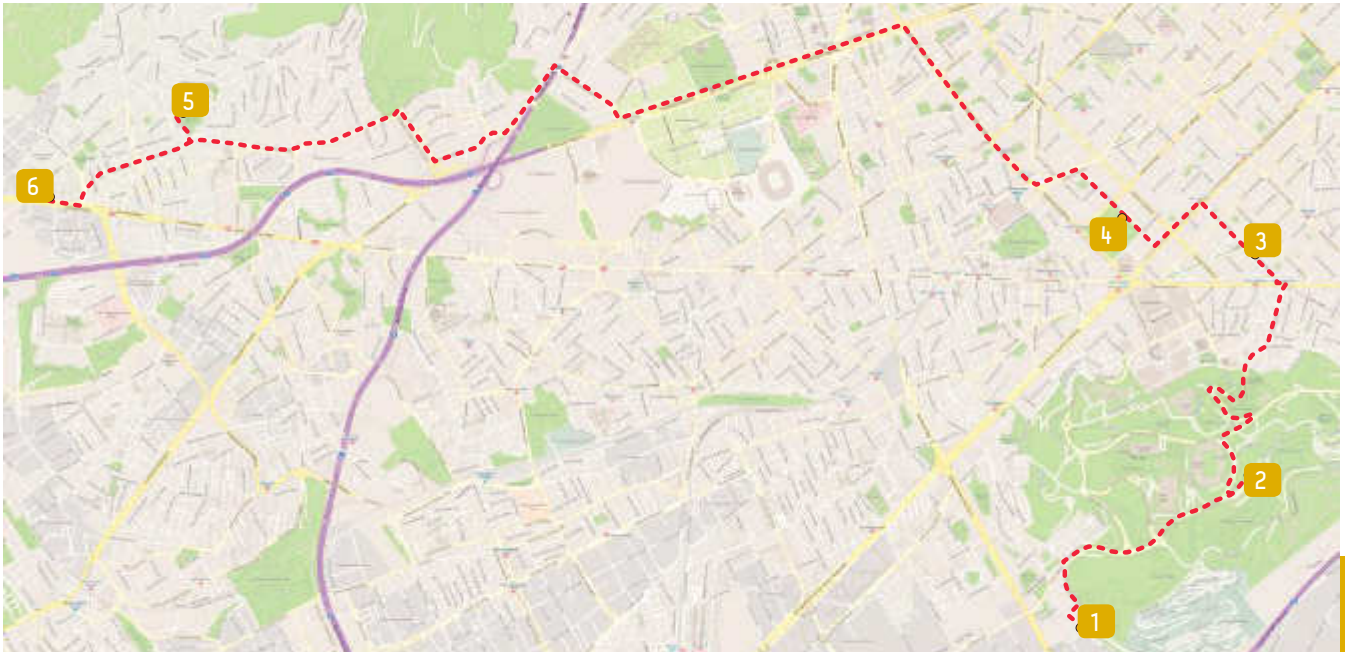
The third itinerary of Barcelona as designed by women architects includes several landscapes of the western part of the city. Starting by the *Zona Franca*, which unites several quarters and industrial areas that hosted harbour activities and working-class houses built in the industrialisation era, we can find a project by Blanca Lleó: 97 Houses for Young People (1) This project provides rented accommodation for young people, representing a remarkable example of energy efficiency and social policies in the city by combining modern design, low-cost construction and sustainability. The houses include outstanding views of the Montjuic Mountain, where the Botanical Garden of Barcelona (2) is located. Bet Figueras, together with other professionals, has been able to group the botanical species of the Mediterranean at the Botanical Garden following modern landscaping models regarding respect of the environment and water saving.

Visitors are advised to enjoy two works which are particularly relevant from the urban and social points of view. One is the the Joan Miró Library (4) which was designed by a group of architects including Beth Galí, in the *Ensanche* of Barcelona. This was the city's first building intended to be used as a library. The second example is the restoration of the Mil·lenari Park (5) by Isabel Bennasar and Anna Noguer, who designed a clever solution for access to the building and the problems relating to the various levels. Finally, in the site of an old concrete factory, Anna Bofill and architects of the Architecture Workshop of Ricardo Bofill, planned the "Walden 7" Building (6) in 1973. This was an ambitious social housing project inspired by the Unité d'Habitation of Marseille by Le Corbusier. The "Walden 7" building is still today managed by open assemblies of neighbours.
A.M.F.G..

itinerary 3

The Western Path

1. **97 Houses for Young People**
   Carrer de la Mare de Déu de Port, 179
2. **Botanical Garden of Barcelona**
   Carrer Dr. Font Quer, 2
3. **Social Service Centre, Local Archives and Landscaping of the "Waldorf" Block** - Carrer de Calàbria, 38
4. **Joan Miró Library**
   Vilamarí, 61
5. **Mil·lenari Park**
   Carrer Angel Guimerà - Sant Just Desvern
6. **"Walden 7" Building**
   Carretera Reial, 106 - Sant Just Desvern



97 Houses for Young People

97 Viviendas para Gente Joven

Carrer de la Mare de Déu de Port, 179 - Barcelona

Blanca Lleó

2007

This project developed 97 flats to be rented out to young people and located in the Free Trade Area of Barcelona. The building is structured over five floors and was designed as a long tablet with a diagonal sequence of empty spaces aimed for use as social areas (community rooms, terraces, yards, etc.). This strategy promoted the interaction of private houses with the city environment fostering the air circulation. Each flat is 40 square metres in size, with a well-lit area provided with large double-glazed French windows to promote energy saving. In addition, colour slats (green, glue and mustard) have been installed to control the interior lighting. The slats are also able to capture sunlight, moving like sunflowers following the energy source.

The project was developed in modules in order to save both time and material, using concrete for the structure and panels and designing a sustainable system without waste. The compact image of the building is nuanced by several empty spaces in the façade for air circulation and the integration of the building with the environment. In addition, these areas also can be used as social meeting points for young people. Blanca Lleó (Madrid, 1959) is a Professor of Architectural Projects in the *Escuela Técnica Superior de Arquitectura* (Higher Technical School of Architecture) of Madrid and is one of the most renowned and prestigious architects in Spain.

A.M.F.G.

Montju¨c | Bus 23, 37, 109 (Pg. Zona Franca – Cisell)

Botanical Garden of Barcelona

Jardin Botanico de Barcelona

Carrer Dr. Font Quer, 2 - Barcelona

Bet Figueras, Carlos Ferrater, Artur Bossy, Joan Pedrola
1999

The Botanical Garden is located in *Montjuïc*. It was created in 1999 and was intended to be the first botanical garden in the city, as the previous one was rather small for Barcelona. The creators of the project were Carlos Ferrater, Artur Bossy, Joan Pedrola and Bet Figueras. This garden is also home to a number of species living in the Mediterranean climate and originating from all over the world, and they are grouped into 5 phytogeography areas: California, Chile, Australia and South Africa (as well as the Mediterranean). The garden also includes species from China and Japan. The total number of species is around 7000, grouped in triangular platforms placed in terraces. The garden also has garden centres, a botanic laboratory, an auditorium, a library and a restaurant. It is also home to the Salvador Museum, which includes 800,000 samples of botanic species collected since the 17th century. The botanical garden has a neat style, following the artistic trend of land art, and was designed in respect of ecology and the local ecosystem.
Bet Figueras (1957–2010) was one of the most famous environmental architects in Spain. She was trained in Berkeley, Georgetown and Edinburgh and since her return to Barcelona in the 1980s, she contributed to renovating landscaping. A.M.F.G.

Mon-Sun 10:00 – 17:00 | 3.50€ | WC | Olympic stadium | Bus: 13 (Jardí Botànic)

Social Service Centre, Local Archives and Landscaping of the "Waldorf" Block

Centro de servicios sociales, archivio municipal y ajardinamiento de la manzana "Waldorf"

Carrer de Calàbria, 38 - Barcelona

Conxita Balcells Associats

2009

This project by Conxita Balcells Associates (Barcelona, 1962) contributed to recovering interior areas in the *Ensanche de Barcelona* block, making these spaces available for public use. The intervention was carried out in the site of the old Waldorf cinema. The project was developed in the ground floor, the basement and the central area, and it hosts the Centre for Social Services and the Local Archives, which can be accessed by an interior pedestrian corridor.

The central area hosts a leisure zone for the people of the neighbourhood.

Several kinds of flooring (concrete and draining floors) and colours have been used for the leisure area and the children's area. All areas are bordered by planter-benches with aromatic flowers and carpet plants. Social areas are interconnected by glass wall coverings which are partially closed by metallic slats that allow the interaction of the interior and the exterior areas.

This project can be regarded as a rather original solution for a place which was previously unused, and meets the demands of social areas of the *El Ensanche* neighbourhood.

A.M.F.G.

Mon-Sun 10:00-sunset | Montjuïc | Underground: Line 3 (Poble Sec)

Joan Miró Library

Biblioteca Joan Miró

Vilamarí, 61 - Barcelona

Beth Galí, Màrius Quintana, Antonio Solanas

1984–1990

The building is located in the Joan Miró Park, in the *Ensanche* of Barcelona. The first project for this park, opened in 1983, was designed by Beth Galí, Quintana, Solanas and Arriola. Galí was the one leading the last redesign of the area in 2006. The park is devoted to the Surrealist artist Joan Miró. The area contains pergolas and climbing plants, a wood, sports facilities, an area for children, a bar, as well as ping-pong and bowling premises. The park is decorated with *Lamparaalta* streetlights (1983), designed by Galí and Quintana to shed light on the palm trees, which were awarded with the Delta de Plata ADI-FAD in 1984.
Access from the park separates the building in two symmetrical zones, one for children, and the other intended to be used by adults. The long and narrow corridor is overlooked by two walls working as screens that reflect the sunlight, casting light on the two porches. The shadows cast by metal 'people', designed by the creators of the project, lend the setting a casual character. The building, surrounded by ponds, is reserved and simple and interacts with the environment thanks to the porches and the water, resembling the Barcelona Pavilion by Mies van del Rohe.
It was the first building conceived as a library in Barcelona, and also the first one to have an automatic catalogue for its resources. 1991 FAD award finalist for New-build Architecture for Public use with the Joan Miró library. A.M.F.G.

Tue-Fri 10:00 –14:00 and 15:00 – 18:00 | WC | Fundació Joan Miró, Fira de Barcelona, Font Màgica de Montjuïc | Underground: Line 1 (Rocafort), Line 3 (Tarragona)

Mil·lenari Park (second stage)

Parc Del Mil·lenari

Carrer Angel Guimerà, Sant Just Desvern - Barcelona

Isabel Bennasar, Anna Noguera

2007

This project focused on the roof of a car park designed as a landscape for pedestrians. The project is next to an old Dominican convent transformed into sheltered housing. The square is accessed by ramps. The top part of the parking lot is square in shape with several pavement levels, and a pergola in the central part used for shade over the area set aside for children. Spaces are bordered by planters close to the pergola so that climbing plants can climb the structure; other areas are provided with concrete walls covered with slate. The façade of the existing parking lot has been treated as a lattice with metal profiles and slate panels.

The project was one of the finalists of the FAD awards in 2007.

Architect Isabel Bennasar (Menorca, 1963) is specialized in landscape projects and has been involved in several initiatives aimed at the environmental recovery of public spaces, while Anna Noguera has developed several projects ranging from the urban to the domestic, with an intense activity in public construction, restoration, housing and interior design. In the last few years she has collaborated in a number of tourism projects to Morocco.

A.M.F.G.

Walden 7 | Tram: 3 (Rambla de Sant Just) | Bus: 63, 157 (El Parador)

"Walden 7" Building

Edificio "Walden 7"

Carretera Reial, 106 - Sant Just Desvern

Architecture Workshop - **Anna Bofill**, Ricardo Bofill and collaborators
1973

This is an iconic building located in *San Just Desvern* (Barcelona) and designed by the multidisciplinary group *Architecture Workshop*, which aims to unite architecture, engineering, psychology, literature and philosophy. The group was integrated by Ricardo and Anna Bofill, the poet Goytisolo, the politician and writer Salvador Clotas, and the architect Núñez Yanowsky. The building was inspired by the science fiction novel "Walden Two", by Skinner, and was originally known as *Ciudad del Espacio* (Space City). The project was designed to host a small city with flats, houses, shops and services. Half of the area in each structure would be devoted to social spaces, walking areas and gardens. The project originally included the construction of three buildings but, due to economic reasons, only one was finally built, limiting the number of houses. "Walden 7" was planned as a city within the city, a project with social housing including 400 flats and 1000 inhabitants, organized in independent modules of 30 square metres each. The result is a vertical labyrinth with seven courtyards connected horizontally and vertically. In accordance with the democratic and reflective spirit of its design, the building is managed by the neighbours through open assemblies. Anna Bofill (Barcelona, 1944) has combined her professional activity with music composition and theoretical reflections on urban planning and housing. A.M.F.G.

www.walden7.com/

upon online reservation only | Park del Mil·lenari | Tram: 3 (Walden) | Bus: 50, 51, 57, 60, 61, 62, 64, 65 (Ctra. Reial - Walden 7)

Architectural Studies in Spain

Ana María Fernández García

In Spain, female pioneers in architecture can be found much later than in other European countries. It is worth mentioning that women in Spain accessed higher education quite recently. The first university female student in the University of Barcelona was María Elena Maseras Ribera, who graduated in medicine in 1878. The two main pioneering schools in architecture providing technical training were located in Madrid (created in 1844) and Barcelona (founded in 1875). In both cases, only men could be found among teaching staff and students for many years, as architecture and technological and construction degrees were at that time regarded as being 'male-oriented' activities.

It was not until 1936 that the first female architect (Matilde Ucelay Maortúa, Polytechnic University of Madrid) graduated in Spain. That year she was the only woman in the Board of the Association of Architects of Madrid. As an aftermath for holding this position in the Spanish Republic, after the Civil war she would be judged and banned for life to hold any public position; she was also prohibited to work as an architect for 5 years. The prohibition by Franco's authorities implied that she did not receive the title or architect until 1946 and she had to ask colleagues to sign for her projects.

In Barcelona, the first architect in the Higher Technical School of Architecture was Margarita Brender Rubira in 1962, who actually recognized a degree she had already completed. The first graduate student having completed her training in the city was Mercedes Serra Barenys, who finished architecture in 1964. In fact, in several interviews she has confessed that she had her hair cut like a boy so she would be unnoticed at the University. Other women who completed their studies in the 60s were Roser Amadó and Anna Bofill. Since then, women account for more than 50% in the total number of students registered in architecture schools, although we need to underline that their professional recognition has not been the same than the one of their male colleagues. As it has been argued by Zaida Muxí, the activities of the first architects in Spain were related to administration or teaching; later on, they started to work in studios led by male architects (their husbands, in many cases), and only in the last decades it can be said that independent studios founded by female architects are common. Nevertheless, it is worth mentioning that the first women becoming a Full Professor in "Architecture Projects" in a Spanish university -Pascuala Campos de Michelena- achieved this position in 1995. This fact underlines that the glass ceiling has prevented women to access high positions in the field until quite recently.

LISBON

MOMOW

WOMEN'S CREATIVITY SINCE THE MODERN MOVEMENT

Portuguese Modern Movement

Maria Helena Souto

The 19th century legacy of revivalism and eclecticisms marked the Portuguese architectural production until quite late, extending itself until the first decades of the 20th century. However, in the late 1920s and early 1930s, Lisbon saw the rising of buildings in an expression balancing between Art Deco and purism, which took as reference models in the international vanguard of the Modern Movement.

This first cycle of modern Portuguese architecture is historically intersected with the military hit of 1926, which led to the establishment of the *Estado Novo* dictatorship, established by the 1933 Constitution. Several architects from the first generation of Portuguese modern architecture, were called to the proximity of the Power to work for these years in a strictly formal tone, applying either a modernist and international expression, as eclectic-historicist and regionalist, in great campaigns of public works.

With the Post-Second War and especially after the completion of the "First National Congress of Architecture" in 1948, a generation of young architects took over from there, deliberately in a more radical way, the sense of modernist research (such is the case of Francisco Keil do Amaral, Miguel Jacobetty Rosa, Viana de Lima or Francisco da Conceição Silva, who belonged to the second generation of national modernism). The assumptions of the modern movement, clearly referring to Le Corbusier and Brazilian architecture, have been adopted in a creative way, ethical and ideologically convinced (like in the interventions and works of the immediately following generation, of Nuno Teotónio Pereira, Bartolomeu Costa Cabral or Nuno Portas).

The end of the 1950s and the 1960s brought a moment of reflection and questioning of the International Style, linked to the research proccess of local references, giving way to organic and regional approaches and explorations, expressed on Álvaro Siza Vieira works, first Pritzker of Portuguese architecture (1992), an architect from the “Oporto School”, as his disciple Eduardo Souto de Moura (Pritzker Prize in 2011). Lisbon owes to Siza Vieira the wise intervention in *Chiado* after the huge 1988 fire, an urban rehabilitation project which granted to this central place of the capital, the first step to modernization.

As far as the participation of women in the Portuguese architecture is concerned, they found it difficult to assert themselves in the profession in Portugal, which was dominated by the male gender. Taking the remarkable case of Maria José Marques da Silva, one of the first women graduating in architecture in 1943 who left us several works in Oporto, in collaboration with her husband, architect David Moreira da Silva, only in the late 1950s they slowly began to take a more active role, particularly in the context of professional practice associated with the colonial period.

However, the turning point was marked in the 1960s, namely by Olga Quintanilha: with a degree from the Lisbon School of Fine Arts in 1967, she became the first head of the Portuguese Architects Order, between 1999 and 2001. In fact, after the 1974 Revolution, it was possible to witness a trend towards an increasing feminization of this field, associated with the enlargement of the university system and the opening of private courses in architecture, in 1986. Nowadays women architects in Portugal are mostly younger than male architects, and have come to assert themselves in the profession.

From the Downtown Lisbon to the Hills

The first itinerary starts at *Praça do Comércio*, commonly known as "Terreiro do Paço", a symbolic liaison space between the city and the river. This square was built in the 18th century during the Enlightenment and from the reconstruction that followed the 1755 earthquake. It is surrounded by arched buildings and overlooked from east to west by two towers opening up from the Tagus River. To the north a major arch leads to Augusta Street, and in the centre stands the equestrian statue of King D. José I.
Remaining faithful to the 18th century urban planning, the area was subject to some change: the most recent in 2010 which enhanced its relationship with the Tagus River creating from the pier columns a continuous panorama which visitors may enjoy or merely relax in the area.
Anyone who crosses the river to the south bank will reach the South and Southeast River Station (1) an Art Decó building constructed between 1929 and 1931, it was classified as a Monument of Public Interest in 2012 and recently expanded and currently subject to rehabilitation works.
Crossing the arch that leads to Augusta Street, we reach the orthogonal frame of *Baixa Pombalina*, an urban setup also dating back to the 17th century reconstruction. At the entrance, you will find on your right the MUDE – Design and Fashion Museum (2). Further on, turning left onto Santa Justa Street, you can access the elevator that connects downtown to uptown Lisbon, reaching the ruins of *Convento do Carmo* and the *Museu Arqueológico do Carmo*.
Down to the left, *Chiado*, the majority of which was rebuilt after the 1755 earthquake and which, following the huge fire of 1988 took its first step on the road to modernisation thanks to the wise intervention of architect Álvaro Siza Vieira. From the romantic times of the 1800s, *Chiado* is claimed to be the cosmopolitan area of the city and the centre of cultural Lisbon where you can find, for example, the *Museu do Chiado* and the *Teatro S. Carlos.*
Go through *Largo das Duas Igrejas* and you will find Misericórdia Street opposite to the right. Follow this street which connects to São Pedro de Alcântara Street , near the *Igreja de São Roque*, and on the right you will find the beautiful garden and view of *São Pedro de Alcântara*, built in 19th century.
Continuing along to D. Pedro V Street, you will reach the Square and garden of Príncipe Real, where you will also find the Ribeiro da Cunha Palace (3) emodelled between 2009 and 2013. From here, you will find Escola Politécnica Street, named after the ancient Polytechnic School, and today the *Museu Nacional de História Natural e da Ciência* that integrates the *Jardim Botânico da Universidade de Lisboa* and the Politécnica Theatre (4) which also stands on the site of the old school.
At the Príncipe Real garden, go down to O Século Street – where you will find the *Convento e Igreja dos Cardaes* and the *Palácio do Marquês de Pombal* – until you reach *Calçada do Combro*. Climb it and to the left you will find *Igreja e Convento dos Paulistas* and, further on and to the right Bica de Duarte Belo Street. You are now on the edge of *Bairro Alto* and *Bairro da Bica*, two legendary districts that maintain their importance as residential areas and night time entertainment, where you will find nightspots such as Bar Funicular (5).
In Bica de Duarte Belo Street you can take the lift to *Bica*: near the building where it ends, a project of ceramic works entitled "Vai Vem" (6) was recently undertaken. Descending the elevator, you once again find yourself in the harbour river side area: go to *Banhos de São Paulo*, headquarters of the Architect Order and through *Largo D. Luís*, where, on the left, you will find the Underdogs Art Store (7) at the Ribeira Market. M.H.S.

From the Downtown Lisbon to the Hills

itinerary 1

1. **South and Southeast River Station**
   Avenida Infante Dom Henrique, 1

2. **MUDE – Design and Fashion Museum**
   Rua Augusta, 24

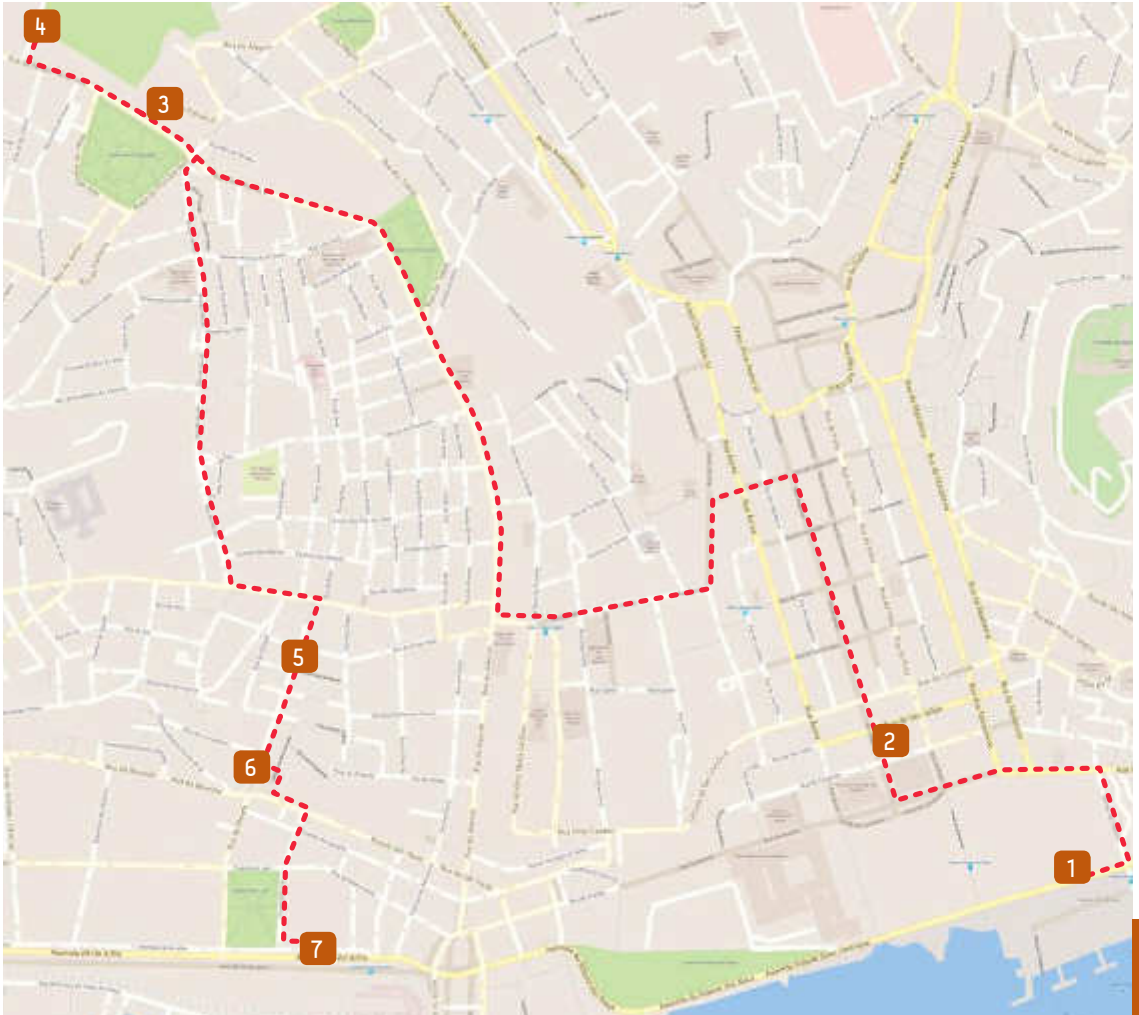
3. **Ribeiro da Cunha Palace**
   Praça do Príncipe Real, 26

4. **Politécnica Theatre**
   Rua da Escola Politécnica, 54

5. **Bar Funicular**
   Rua da Bica de Duarte Belo, 44

6. **"Vai Vem" - Site Specific Art Work**
   Rua da Bica de Duarte Belo, 4

7. **Underdogs Art Store**
   TimeOut Mercado da Ribeira - Cais do Sodré, Avenida 24 de Julho, 49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South and Southeast River Station

Estação Fluvial Sul e Sueste

Avenida Infante Dom Henrique, 1 - Lisboa

Atelier Daciano da Costa - **Ana Cottinelli Telmo Monteiro da Costa**

2003–2011

The building was designed by architect Cottinelli Telmo (1897–1948), built between 1929 and 1931, and classified as a Monument of Public Interest in 2012. It has recently been subject to extension and transformation works by *Atelier Daciano da Costa*, yet the rehabilitation process of the existing building is still awaiting conclusion. The former station is made up of parallelepiped volumes with a covered terrace; its form takes inspiration from Art Deco, which is clearly visible in the subsequent scaled plans that emphasize the curves of large spans and vertical and horizontal directions and also in the pyramid shaped top of the façades. The interiors are decorated with large marble plates in contrasting colours and textures, metallic wire with geometric designs, ashlars with polychromatic tiles and tile panels.
In 2003, the studio of designer Daciano da Costa (1933–2005) began a project of transformation that altered and extended the existing building and connecting it to the Lisbon Metro station. The works were directed by architect Ana Costa (1960), the granddaughter of Cottinelli Telmo who took over management of the Studio Daciano da Costa in 2005.
M.H.S.

Mon-Sun 5:30 - 2:00 | WC | Comércio Square, Bicos House | Bus: 25E, 206, 210, 706, 711, 728, 735, 746, 759, 774, 781 | Underground: Terreiro do Paço

MUDE - Design and Fashion Museum

MUDE – Museu de Design e Moda

Rua Augusta, 24 - Lisboa

RCJV Arquitectos - Ricardo Carvalho, **Joana Vilhena**
2009

Opened in 2009 and centrally located in *Baixa Pombalina*, MUDE is a museum dedicated to all forms of design, with exhibition, creation, meeting and debate areas. With the end of the colonial bank BNU following the 1974 revolution that brought independence to the Portuguese colonies, the building was included in a complex process that ended with the almost total demolition of its interiors, which was interrupted thanks to the importance of the existing patrimonial elements. Up until 2008, it remained in a state of almost complete abandon, with part of the ornamental plasters, floors and coatings destroyed. In the same year, by decision of the Municipal Chamber of Lisbon, a project was put into effect that foresaw the temporary installation of the Museum of Design and Fashion. Consequently, the architects Joana Vilhena and Ricardo Carvalho (RCJV arquitectos) choose to imagine a museum with rather unique premises: following the idea of recycling and reuse, we now find ourselves in a surprising encounter with a modern, 20th century ruin. Besides the visible concrete structure, the project was also made with materials resulting from the construction itself, reinforcing the idea of a continuing process, of something still going on.

M.H.S.

www.mude.pt

Tue-Sun 10:00 - 18:00 | WC | Rua Augusta Arch; Martinho da Arcada Restaurant, Comércio Square | Bus: 711, 794, 714, 732, 735, 736, 759, 760, 781
Underground: Baixa-Chiado, Terreiro do Paço, Rossio

Ribeiro da Cunha Palace

Palacete Ribeiro da Cunha

Praça do Príncipe Real, 26 - Lisboa

J. P. Falcão de Campos e Appleton & Domingos Arquitectos, Lda. and Francisco Vilaça, Carmo Carvalho, **Cátia Venda**, **Marta Bandeira**, **Vanessa Santos Silva**

2009–2012

Built in 1877, the *Palacete Ribeiro da Cunha* at *Príncipe Real*, in the corner of *Calçada da Patriarcal*, is a neo-Arabic building designed by architect Henrique Carlos Afonso as the residence of the wealthy capitalist José Ribeiro da Cunha. With a rectangular top plan with three façades it has a sloping appearance, with the four sloping roofs divided by four rounded domes. With three floors separated by a frieze in stone, the building is divided at regular intervals by horseshoe arches. The interior is dominated by the axes defined by the foyer and the staircase; these, as well as the interior patio are not only areas to be used, but also represent an internal way of distributing the space.

The palace passed between several owners throughout the 20th century, with part of it rented to the rectory of *Universidade Nova de Lisboa*, from 1980 to the mid-1990s. Today, it belongs to a bank institution and was remodelled in 2009 by the studios *Falcão de Campos e Appleton & Domingos Arquitectos*, Lda., with the collaboration of a team of predominantly women: Carmo Carvalho, Cátia Venda, Marta Bandeira, Vanessa Santos Silva. The owners are the promoters of the project which started in 2013; the space includes a commercial gallery with several shops, mainly selling articles by Portuguese creators; there is also a restaurant. M.H.S.

Mon-Sun 12:00 - 20:00; restaurants: Mon-Sun 12:00 - 2:00 | WC | Principe Real Garden, National Museum of Natural History and Science | Bus: 758, 773 | Underground: Rato

Politécnica Theatre

Teatro da Politécnica

Rua da Escola Politécnica, 54 - Lisboa

Patrícia Barbas, Diogo Lopes
2009–2011

Several buildings stand out in *Rua da Escola Politécnica*, including the one which lent its name to the street: the former *Escola Politécnica*, the Polytechnic School, build as educational architecture in *Pombalina* and Neoclassic style, and later transformed into the *Museu Nacional de História Natural e da Ciência da Universidade de Lisboa*, the National Museum of Natural History and Science of Lisbon University, which includes a number of spaces inherited from the *Escola Politécnica* and the only surviving building from the ancient *Real Picadeiro do Colégio dos Nobres* (1761), the Royal Riding School - and the *Jardim Botânico*, the Botanical Garden, designed in the mid 19th century as a modern accompaniment to botanic teaching and research in the *Escola Politécnica*.

At the entrance of this scientific garden is the Polytechnical Theatre, a space that for a long time was used as canteen for the *Faculdade de Ciências* (the Science Faculty) but which once, in 1907, also housed a theatre.

In October 2011, the theatre company "Artistas Unidos", reopened the doors following a project of renovation by architects Patrícia Barbas and Diogo Lopes. Besides the main room - with its large iron structured windows with a view over the plants of the *Jardim Botânico* - the adjoining room of the same size functions as a multi-purpose hall for exhibitions, lectures, courses and experimental shows.

M.H.S.

www.artistasunidos.pt

ticket office: Tue, Fri 17:00 - the end of the show; Sat 15:00 pm - the end of the show | WC | National Museum of Natural History and Science, Botanical Garden of the University of Lisbon | Bus: 758, 713 | Underground: Rato

Bar Funicular

Bar Funicular

On the edge of *Bairro Alto* and *Bairro da Bica* - historical districts that maintain their importance as residential areas and night spots with a number of pubs - you can find the Funicular bar and pub in *Bica de Duarte Belo*.
The pub was remodelled following the 2006 plans by architect and designer Inês Cortesão. It is located in the ground floor of a building that was entirely restored by Cortesão between 2006 and 2015, in collaboration with studio BICA Arquitectos, founded by Inês Cortesão in 2006 and including the collaboration of architects Marco dos Santos and Margarida Brito Alves and architects and designers Célia Faria and Maria Rebelo Pinto. M.H.S.

Rua da Bica de Duarte Belo, 44 - Lisboa

Inês Cortesão

2006

Tue-Sat 22:00 - 2:00 | WC | Bica Lift, Santa Catarina viewpoint, Pharmacy Museum of Lisbon | Bus: 25E, 774, 714, 732, 735, 736, 759, 760, 781

"Vai Vem"- Site Specific Art Work

"Vai Vem"

Rua da Bica de Duarte Belo, 4 -Lisboa

Catarina and **Rita Almada Negreiros**, **Sílvia Rocio**

2013

As part of the project of urban requalification of the area next to the *Bica* lift directed by architect Teresa Nunes da Ponte, the ceramic intervention with tile panels entitled "Vai Vem" covers two small walls next to the lift building, created by architects Catarina and Rita Almada Negreiros.

Within the tradition of Portuguese contemporary tile art whose major references come from the public art work of Maria Keil and Eduardo Nery, here we can find inspiration from Op Art or Kinetic Art that enhances the continuous "Vai Vem" (lit. "Come and Go") movement of the lift. In a play of black and white that alludes to the colours of Lisbon's coats of arms, bringing together the sign and the arrow, the tiles take on a function of indication that, thanks to their changeable characteristics, allude to the digital signs of today.

M.H.S.

can-ran.com/vai-vem

Bica Lift, Santa Catarina viewpoint, Pharmacy Museum of Lisbon | Bus: 25E, 774, 714, 732, 735, 736, 759, 760, 781 | Underground: Baixa-Chiado, Cais do Sodre

Underdogs Art Store

Underdogs Art Store

TimeOut Mercado da Ribeira - Cais do Sodré,
Avenida 24 de Julho, 49 - Lisboa

Studio Pedrita - **Rita João**, Pedro Ferreira and António Pedro Louro

2015

Underdogs, a cultural platform dedicated to promoting the production and distribution of urban-inspired contemporary art, was founded in Lisbon in 2010, and have maintained their current work model - interacting and collaborating with urban-inspired creators through regular exhibitions in the gallery, public art programmes and by producing original artist editions - since 2013.

The work developed by the project (all exhibitions, public art programmes, collaborations and exhibitions) has not only reshaped the city landscape, but it has also made art accessible to a wider audience and a wider space, transforming the whole city into a gallery. Being part of a continually developing process, Underdogs opened an art store in the heart of the city, in the legendary *Mercado da Ribeira*, Lisbon's main market.

A storefront for the work that has been developed by the project so far, Underdogs Art Store was designed by Studio Pedrita (designers Rita João and Pedro Ferreira) and is devoted to showcasing and selling limited-edition screen prints, created by artists with which the project has already collaborated.

A simple yet strong metallic structure contains the works of over 30 artists from all over the world, curated by the acclaimed Portuguese artist Alexandre Farto, also known as Vhils, and by Pauline Foessel. The store opened on 4 December 2014 on the ground floor of the market, but was relocated to the first floor on 24 June 2015, on the occasion of their new visual identity launch.

M.A.S.

www.under-dogs.net

Mon-Sun 10:00- 23:00 | WC | Ribeira das Naus waterfront promenade, Garden of Dom Luis Square | Bus: 15E, 201, 207, 208, 210, 706, 714, 728, 732, 736, 758, 760, 774, 781, 782 | Underground: Cais do Sodre

From Santos to Belém

The itinerary starts at *Santos*, an area that was historically linked to the Portuguese Discoveries. It also has a centuries-old connection with industry: first with shipbuilding and its associated trades and then during the 19th century with the Industrial Revolution. Its industrial character produced great demographic mobility and, consequently, a population in which the working classes have always mixed with the aristocratic and bourgeois elites. At the time of the Discoveries, the inhabitants were basically located in two areas - the traditional *Madragoa* neighbourhood, known as *Mocambo*, and the area marking the southern limit of the large quarter going down from *S. Roque* to the riverside area of *Santos-o-Velho de S. Paulo* and *Boa Vista*.

The itinerary highlights the 19th century transformations. Beginning at the Largo Vitorino Damásio (named after the engineer José Vitorino Damásio), you can enjoy a drink at the Left Bar (1), designed by Ricardo Carvalho and Joana Vilhena. This square is the result of land filling works on what is now known as Aterro de Santos or da Boavista, where silting and earthmoving operations were concluded in 1867, leading to urbanisation marked by the opening of the D. Carlos I Avenue, in 1889.

At the beginning of this avenue you will find the IADE building, designed by Tomás Taveira, a renowned Portuguese Postmodern architect. Going up, the Esperança fountain is on the left (designed by Carlos Mardel in 1752), after which you reach the fire station, designed by José Luís Monteiro (1848–1942), who adapted the ruins of the Esperança Convent specifically for this purpose. The Building D. Carlos I Avenue (2) is opposite. Multifunctional in design, the original project dates back to 1960, reflecting the characteristics of the Modern Movement. At the top, to the right, is the former convent of São Bento da Saúde which, following the triumph of Liberalism and the abolition of the religious orders (1834), was converted into the Portuguese Parliament.

Carry on along Calçada da Estrela until you come to the Romantic Estrela garden, inaugurated in 1852 and the first 'à l'anglaise' garden in Lisbon. After recharging your batteries with a quiet stroll, go left to where the English cemetery connects Estrela to Saraiva de Carvalho Street. You'll find the Lisbon School of Tourism - Machado De Castro School (3), a former industrial school regenerated and enlarged by Teresa Nunes da Ponte's design.

Why not now return to the entrance of the Estrela garden to have a leisurely look at two emblems of late 18th century Lisbon architecture: the Estrela Basilica and Convent? Afterwards, stroll downhill along the Avenida Infante Santo towards the Tagus River, passing the traditional "O Mar" (4) tile panel by Maria Keil.

You are now heading for *Belém*, an area inextricably linked to the Discoveries. Here lies the harbour where the Portuguese fleets set sail from and returned to in the 15th and 16th centuries. It was during the early 1500s that the most emblematic examples of Portuguese art of the time were built: the Jeronimos Monastery and, on the riverbank, the *Torre de Belém*, built by Manuel I, the king who gave his name to the late-Gothic Portuguese style, Manuelino. Since 1983, this group of monuments has been listed as a World Heritage Site by UNESCO.

The grandeur of the Belém riverside was further enhanced in the 20th century by the Padrão dos Descobrimentos which was created for the Portuguese Fair in 1940 and, in the 1990s, by the *Centro Cultural de Belém* (opened in 1992). The early 21st century saw work begin on the new home of the National Coach Museum (5), opened in 2015.

If you need to rest and relax, both the hotel Altis Belém Hotel & Spa (6) (opened in 2009), and the restaurant, Espaço Espelho d'Água (7) enjoy great riverside locations. Initially built for the Portuguese Fair in 1940, *Espelho d'Água* was recently restored and reopened. M.H.S.

From Santos to Belém

itinerary 2

1 **Left Bar**
Largo Vitorino Damásio, 3F

2 **Building Dom Carlos I Avenue**
Avenida Dom Carlos I, 126

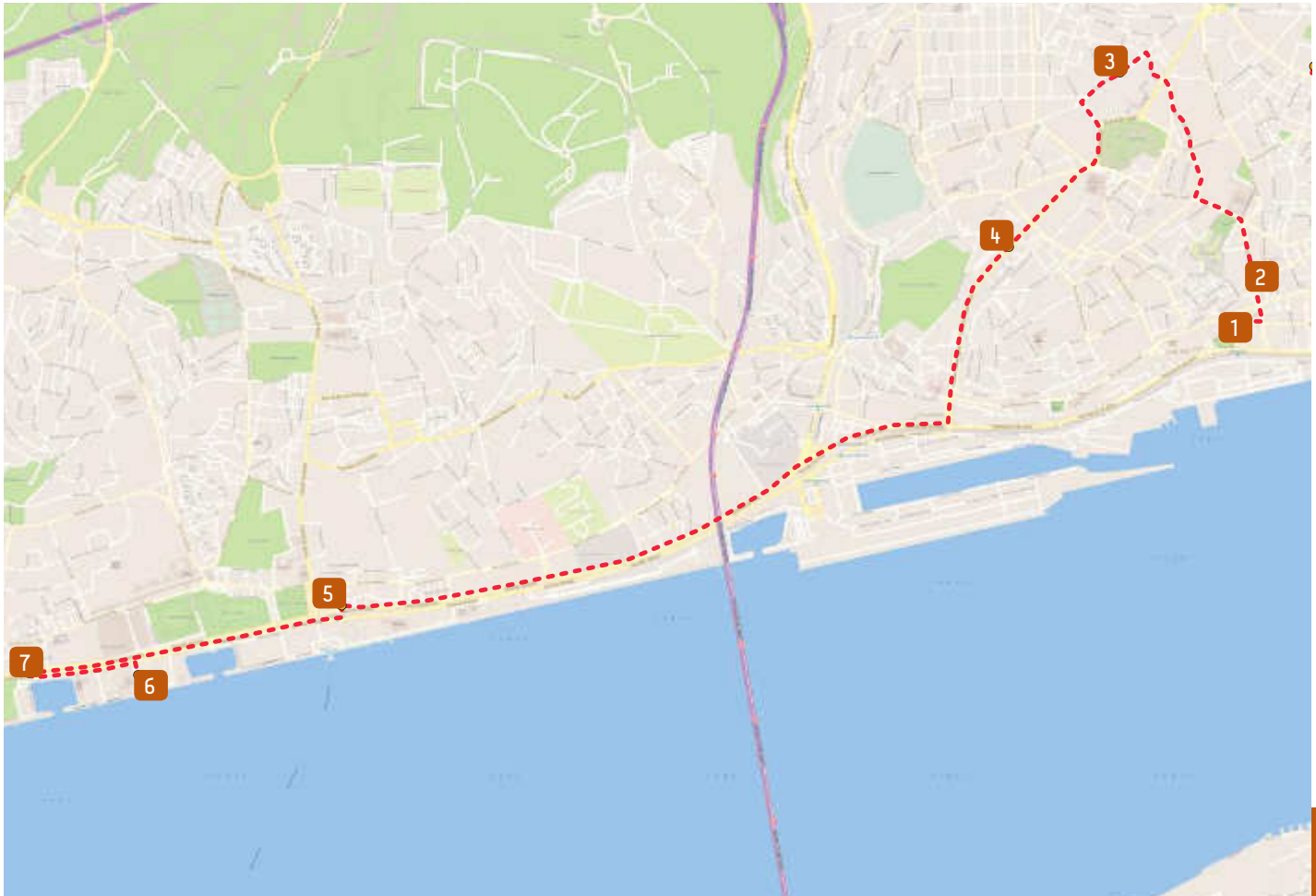
3 **Machado De Castro School**
Rua Saraiva de Carvalho, 41

4 **"O Mar" - Site Specific Art Work**
Avenida Infante Santo, 70J

5 **National Coach Museum**
Avenida da Índia 136

6 **Altis Belém Hotel & Spa**
Doca do Bom Sucesso

7 **Espaço Espelho d'Água**
Avenida Brasília, 210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Left Bar

Bar Left

Largo Vitorino Damásio, 3F - Lisboa

Ricardo Carvalho and **Joana Vilhena** Arquitectos
2004–2005, 2005

Ricardo Carvalho and Joana Vilhena's intervention in 2005 on the old 20th century warehouse in Largo Vitorino Damásio led to the Left Bar as we see it today.
The project used the unusual dimensions to its advantage, making the most of the narrow width and great length to create a relationship between the interior and exterior environments.

The space was designed to reduce the excess of elements and material. All furnishings - such as the balcony - were set up along the bar, highlighting the connection between the exterior and the interior. Thanks to the size of the premises, the bar is dark and artificial light is constantly needed, confirming once again the permanent transition between day and night. M.H.S.

Mon-Sun 21:00 - 2:00 | WC | Museu Nacional de Arte Antiga (MNAA), Puppet Museum of Lisbon | Bus: 25E, 706, 727, 774 | Underground: Cais-do-Sodré

https://www.facebook.com/Leftbar/

Building Dom Carlos I Avenue

Edificio da Av. Carlos I.

Avenida Dom Carlos I, 126 - Lisboa

Maria João Eloy, Jorge Costa Maia, João Guilherme Faria da Costa

1998

This building on Dom Carlos I Avenue, in *Santos*, has undergone a number of interventions since its original construction, all of which have remained faithful to the initial architectural lines - a principle respected by João Guilherme Faria da Costa (1960), Jorge Costa Maia (1968) and Maria João Eloy (1998). The building was built to fulfil a variety of functions simultaneously; there are garages on the lower ground floor, several offices that fill the building from the ground floor to the seventh floor, and you may still find a nursery on the last two floors. The design features modern construction architectural lines, typical of the time. For this reason, the façade has large straight windows to make the most of the sunlight, and flat terraced roofs also highlight these architectural lines. The interior, on the other hand, was designed as an open-space area with just a few columns that break the space up on each floor.

M.H.S.

Puppet Museum of Lisbon, Mercês Parish Church, São Bento Palace (home of the Assembly of the Republic and of the Portuguese parliament) | Bus: 706, 727 | Underground: Cais-do-Sodré

Machado De Castro School

Escola Machado de Castro

Rua Saraiva de Carvalho, 41 - Lisboa

Teresa Nunes da Ponte

2009

Saraiva de Carvalho street is located in the *Campo de Ourique* neighbourhood, an urban structure designed in 1879–80 by engineer Frederico Ressano Garcia (1847–1911). In the latter years of the First Republic (1910–26), Machado de Castro Industrial School was built by architect Vitor Bastos Junior. This building is distinguished by its central corridor which is lit by large windows along its length, and the floors that are connected by a ladder to the centre which is again lit by natural light.
In 1975, the former Industrial School was converted into Machado de Castro secondary school which closed in 2005, leaving the building to gradual ruin. It was eventually and fortuitously recovered by the Lisbon School of Hospitality and Tourism. In 2009, its restoration and rehabilitation were completed thanks to a project developed by the studio of Teresa Nunes da Ponte, an architect mainly dedicated to the restoration and rehabilitation of building heritage whose work spans from the master plan scale to completed objects.
The outer traces of the former Industrial School have been preserved and the interior was adapted to the teaching requirements of the hotel sector. The high ceilings allowed mezzanines in several areas. The auditorium marks the spot where the old palace belonging to the Counts of Paraty was expanded, and is now home to a fully-equipped 'practice' hotel. M.H.S.

WC | upon reservation | Fernando Pessoa House, Estrela Gardens | Bus: 709, 713, 720, 738

www.parque-escolar.pt/en/school/031

"O Mar" - Site Specific Art Work

"O Mar"

Avenida Infante Santo, 70J - Lisboa

Maria Keil
1956–1958

Her extensive and multifaceted work clearly demonstrates how Maria Keil (1914–2012) always sought to reject the system of "major" and "minor" arts, crossing languages, forms and techniques, in a polygraph spanning a variety of artistic worlds: painting, graphic design (illustration, book covers and magazines, posters and advertisements, stamps), sets and costumes (stage design), furniture and interior design, cards for tapestry and tile compositions.
Her happy encounter with tile work in 1954 gave her the opportunity to develop an experimental kind of research denoted by combinations of geometric patterns, with triangular motives overlapping to infinity in a dynamic visual web-like composition. This prismatic game is especially clear in the famous tile panel "O Mar" (1956–58), located on one of the walls of Infante Santo Avenue's residential complex.
The striking vibrations of clear Op Art influence lent a particular modernity to her work, paving the way for what would become a central core of her ceramic work: the walls of the Lisbon underground stations - a constant presence in Lisbon daily life.
M.H.S.

Museum of the Orient, Tapada das Necessidades Park | Bus: 720, 738

2.4

National Coach Museum

Museu Nacional dos Coches

Avenida da Índia 136 - Lisboa

Paulo Mendes da Rocha, **Marina Sabino**, **Sónia Silva**, **Vera Higino**, Edison Hiroyama, Giovanni Meirelles, José Paulo Gouvêa, Luís Pedro Pinto, Pedro Serrazina, Nuno Velinho, Rui Cancela, Walter Perdigao

2005

The new National Coach Museum in Lisbon opened in 2015 and is located between Junqueira Street and Índia Avenue, quite close to the old Museum. It is the new National Coach Museum from two basic physical and metaphorical points of view: 'museology' as the basic criteria for exhibiting remarkable heritage and 'urbanism' understood as the building of a monumental venue. This project was supported by the State's "Belém Rediscovered" project.

The project included the construction of a large exhibition hall, an annex building for administrative offices, auditorium and restaurant, plus a pedestrian walkway with ramps linking Junqueira Street and *Gare Marítima de Belém*, thus seeking to create a new interior dynamic, uniting what is on the inside with the outside: a concept that will surely increase thanks to this new vitality.

M.H.S.

Tue-Sun 10:00 - 18:00 | 6€, free on the first Sun of the month | WC | Monastery of the Hieronymites, Belém Cultural Center, Belém Tower | Bus: 15E, 28E, 714, 727, 728, 751

2.5

Altis Belém Hotel & Spa

Altis Belém Hotel & Spa

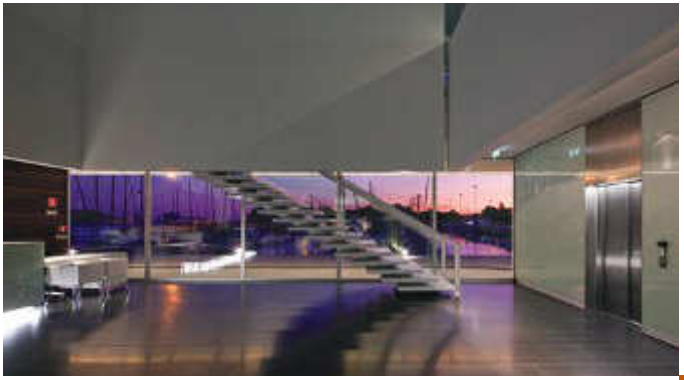
Altis Belém Hotel & Spa, a design hotel near the Tagus river, represents a contemporary take on Portuguese expansion overseas. Its design takes into account the axis between the Belém Tower and the *Padrão dos Descobrimentos* (the Monument to Discoveries), without blocking the connection between the two.
The main structure of the two -floor building lies upright to the river in such a way as to best take advantage of the views over the city and the estuary. The Hotel also has a rectangular platform, occupied by the restaurant, designed to increase the privacy of its guests.
This Hotel was awarded first prize for Portugal's Leading Design Hotel 2015 in the World Luxury Hotel Awards.
R.B.

Doca do Bom Sucesso - Lisboa

FSSMGN Arquitectos Lda. - Fernando Sanchez Salvador, **Margarida Grácio Nunes**

2005–2009

Ex-novo



www.altishotels.com/EN/HotelAltisBelem

WC | Monastery of the Hieronymites, Belém Cultural Center, Belém Tower, Padrão dos Descobrimentos | Bus: 15E, 714, 728

2.6

Espaço Espelho d'Água

Espaço Espelho d'Água

Avenida Brasília, 210 - Lisboa

Duarte Caldas Architecture / Design - Vitor Vicente and Studio Pedrita and **Rita João**, Pedro Ferreira
2014

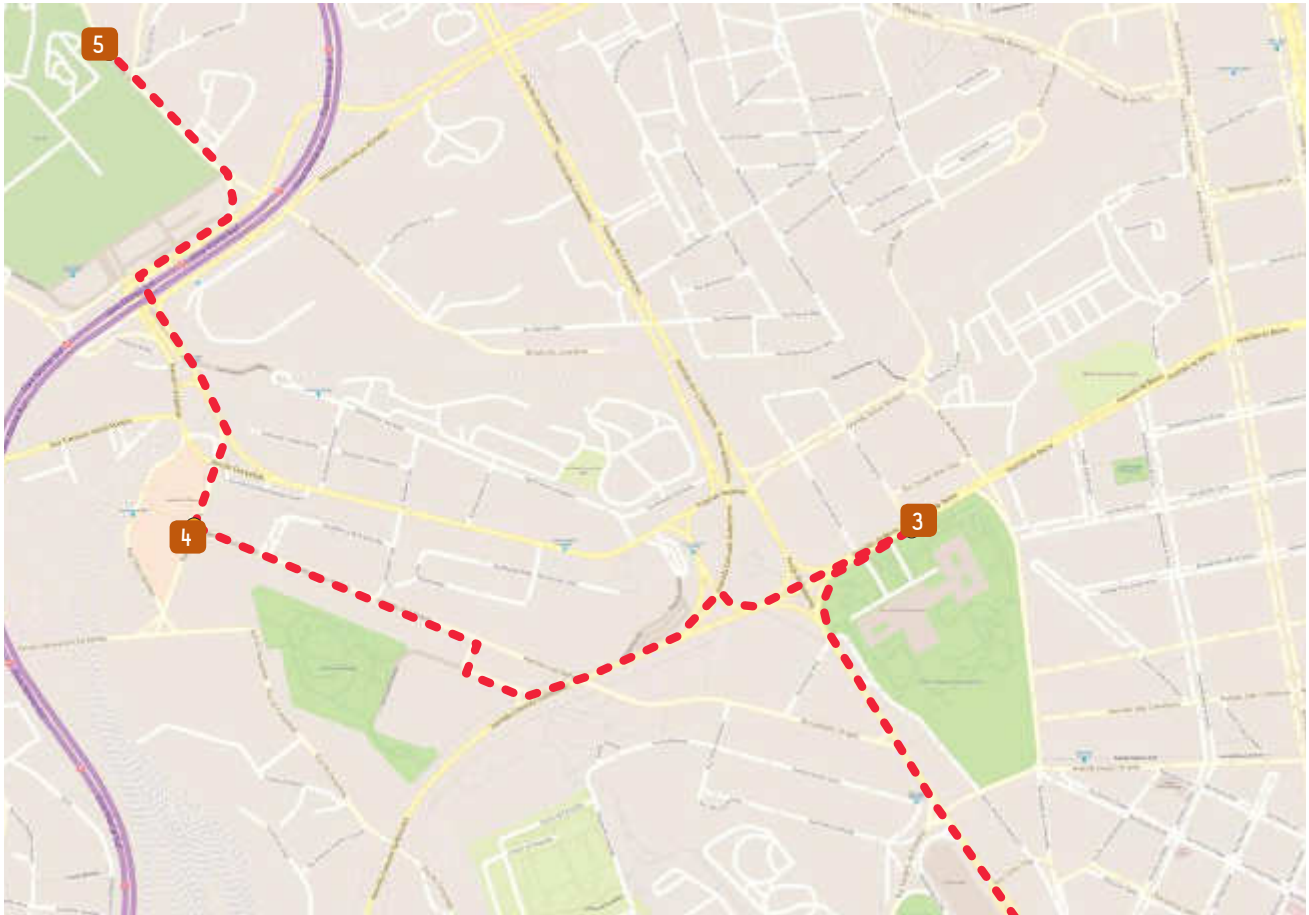
Espaço Espelho d´Água is the latest name given to a building constructed over the Tagus River over sixty years ago. Initially designed by architect António Lino as part of the "Portuguese Fair" which took place in 1940, it was redesigned and extended three years later by architect and filmmaker José Ângelo Cottinelli Telmo.
The building has been used as a Pavilion of Nautical Amusement (1940), the Naval Brigade club - museum, a restaurant (Espelho d'Água) and club (T-Club). Finally, in 2012, the space was refurbished thanks to a Lisbon Tourism Association public contest, gathering a team of architects (Duarte Caldas de Almeida), designers (Rita João and Pedro Ferreira – Studio Pedrita) and artists (Michael Hellgreen, CGD who created the vertical garden, while the entrance was designed by Yonamine and Sol Lewitt created a mural in the restaurant area) in a collaborative rehabilitation project: Portuguese expansion overseas. Intended as a platform for cultural exchange and inspiration, the *Espaço Espelho d'Água* provides a wide range of cultural activities and events, related to art, design, music, gastronomy, cinema, video, among other subjects. Located next to the Monument of Discoveries, the area includes a restaurant, cafeteria, promenade and art gallery / concert venue, creating an environment which - according to the owner, Mário Almeida - aspires to be both artistic and cultural: a reflection of the relationship between the Portuguese people and the world.
M.H.S.

www.espacoespelhodeagua.com

Mon-Thu, Sun 11:00–24:00; Fri-Sat 11:00–1:00 | WC | Monastery of the Hieronymites, Belém Cultural Center, Belém Tower, Padrão dos Descobrimentos | Bus: 15E, 714, 728 | Train: Belèm

Modern Lisbon

The itinerary starts at the Castil Building (1), which runs alongside Braamcamp Street and Castilho Street, in the *Barata Salgueiro* neighbourhood. The urbanisation project of this neighbourhood started in the last decade and a half of the 19th century, following the city's expansion of Liberdade Avenue - the main road that opened in 1885 which lends Lisbon a modern boulevard look, evoking Baron Haussmann's Paris.
In the early 1970s, several buildings were built for the tertiary sector, resulting from Portugal's touristic and economic development, and almost simultaneously the *Franjinhas* (Braamcamp Street, 1969–71) and Castil buildings were erected, designed by architect Nuno Teotónio Pereira (in collaboration with architect Nuno Portas) and by architect Francisco Conceição da Silva (in collaboration with architects Tomás Taveira and Maria João Eloy) respectively. Both buildings represent new relationships between public and commercial spaces, making up one of the most well-made set of buildings which then occupied the area around the Marques de Pombal Square.
Continue up Castilho Street to Joaquim António de Aguiar Street, where you will find the side wall of the Ritz Hotel (2) façade; the main entrance is a little further on, in Rodrigo da Fonseca Street. A set of two separate but interconnected buildings (built at different times) the initial project, created by Porfírio Pardal Monteiro (1956–64), contemplated the hotel area of the building. A modernist work decorated by various Portuguese artists who helped turn the interior into an important collection of contemporary Portuguese art.
The subject of contemporaneity in Lisbon leads us to one of the most important collections of buildings in the capital, located on Berna Avenue: Amphitheatre of the Calouste Gulbenkian Foundation (3), surrounded by a verdant garden, home of *Centro de Arte Moderna*, to the south. Opened in 1969, the project for the headquarters and museum building includes a remarkable collection left by Calouste Gulbenkian, and was designed by a team of Portuguese modern architects.
By leaving Gulbenkian and crossing Espanha Square onto Columbano Bordalo Pinheiro Avenue, you leave the so-called "Avenidas Novas" (New Avenues) which were created out of the progressive urbanisation development dating from the end of the ninetieth century that we mentioned earlier and in which Berna Avenue plays a final role.
Columbano Bordalo Pinheiro, on the other hand, connected Berna Avenue with Campolide Road, in 1929. Where José Malhoa Avenue meets Campolide Street stands the Twin Towers Complex (4), the emblematic work of architect Olga Quintanilha (1942–2005), first president of the Portuguese Architects Order.
Completing the itinerary, we recommend you visit a work in which the past meets the present: Thalia Theatre (5), on Laranjeiras Road, near the Zoo. Commissioned by the 1st Count of Farrobo, in 1820, next to his Laranjeiras palace, whose luxurious good taste was famous in Romantic Lisbon. In 1862, devastated by fire and abandoned, it seemed condemned to eternal ruin: a situation worsened in 1978, when the theatre's roof and annexes were demolished. Belonging to the Ministry of Education and Science, in 2010 the architectural rehabilitation project signed by Gonçalo Byrne, Diogo Lopes and Patricia Barbas, was finally started, and completed in 2012. The intervention aimed to maintain the volumes of the traditional scenic spaces, while the new volume is a light and transparent sustaining pavilion which reflects the construction of playgrounds and leisure spaces that existed in the old *Conde de Farrobo Quinta das Laranjeiras*. M.H.S.


5
4
3

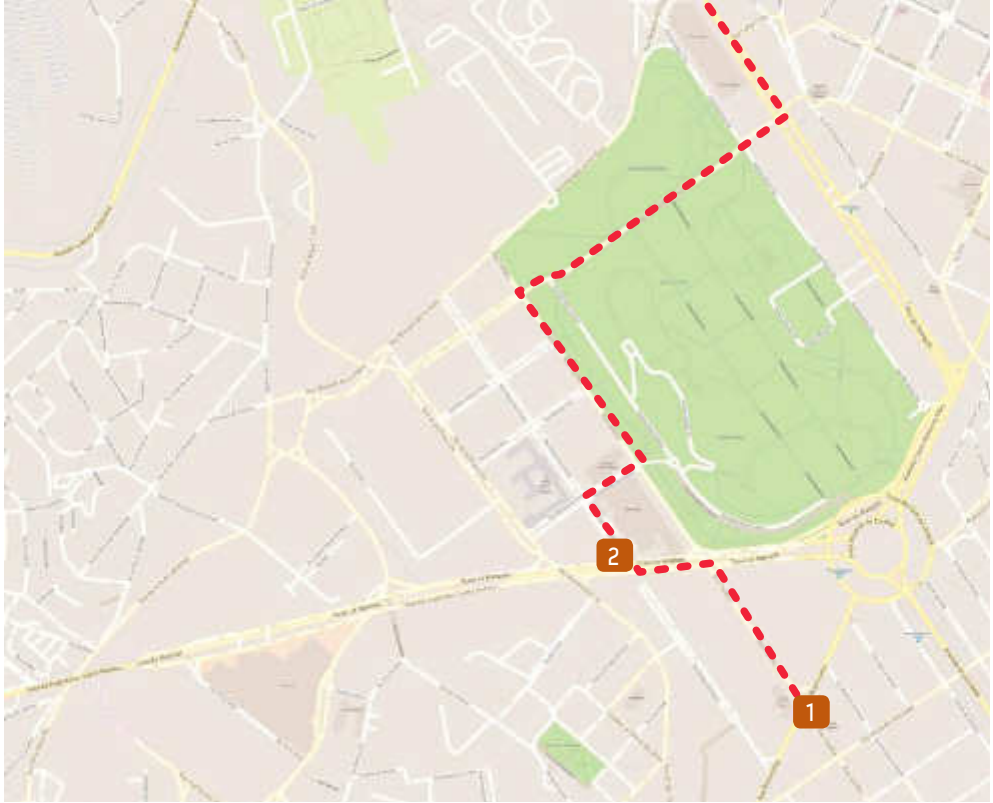
1 **Castil Building**
Rua Castilho, 39

2 **Ritz Hotel**
Rua Rodrigo da Fonseca, 88

3 **Amphitheater of the Calouste Gulbenkian Foundation**
Avenida de Berna, 45a

4 **Twin Tower Complex - Malhoa Residential Complex**
Avenida José Malhoa

5 **Thalia Theatre**
Estrada das Laranjeiras, 211



Castil Building

Edifício Heron Castilho

Rua Castilho, 39 - Lisboa

Atelier Francisco da Conceição Silva and Tomás Taveira, **Maria João Eloy**

1970–1972

Located on the elegant and executive Castilho Street, the Castil Building was Lisbon's first shopping centre. A pioneering example of architecture in Portugal, thanks to the audacious combination of aluminium structures and glass on its façade, as well as its verticality; the building (1970–72) was designed by Atelier Francisco da Conceição da Silva, along with architects Tomás Taveira and Maria João Eloy and opened in 1973. A consequence of the social and economic situation of 1970s Portugal - the country's economic and tourist growth and the increasing housing needs in the urban centre - the Castil Building also embodies a newfound interest in the relationship between public and commercial spaces, demonstrated by the internal square that leads to the shops. The end result reflects the influence of British architect James Stirling on Conceição Silva's work: clear here in a programme uniting offices with shopping mall both of which required a cosmopolitan language to satisfy the demands of the real estate market.

It is no coincidence that this was also the first shopping centre in Portugal to have a parking control system, with tickets to get in and out of the car park through the bar. Nevertheless, far from being considered merely as a commercial and business area, the building was awarded the status of Monument of Public Interest in 2011.

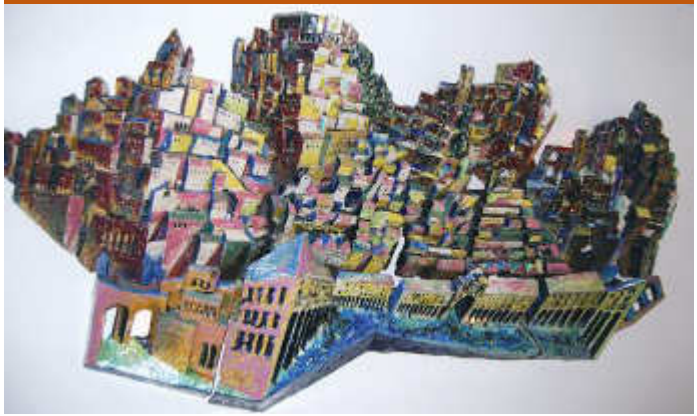
M.H.S.

Mon-Sat 8:00–19:30 | WC | Marquês de Pombal Square, Mãe d'Água das Amoreiras Reservoir | Bus: 706, 709, 720, 727, 738, 774 | Underground: Marquês de Pombal

Ritz Hotel
Hotel Ritz

Rua Rodrigo da Fonseca, 88 - Lisboa

Atelier Pardal Monteiro - **Estrela Faria**
1956



The Ritz Hotel was created from an idea by Casimiro Antunes Paulo and the desire of a consortium of capitalists (among them the Espírito Santo and Queiroz Pereira families) to have somewhere dignified to welcome the rising number of high-class tourists that were more frequently starting to arrive in Lisbon after the Second World War.
Being the first grand luxury hotel in the Portuguese capital, it became the portrait of a noble, modern and elegant Lisbon. The bold and complex design was the work of Porfírio Pardal Monteiro (1952), with 15 floors, 290 rooms, 14 conference rooms, 2 restaurants and bar, all sumptuously furnished with Espírito Santo Foundation furniture, Austrian crystal chandeliers, and tapestries from Belgium and the Portalegre textile factory.
The hotel was opened on 24 November 1959 with an exuberant banquet and party, described as "Opulent grandeur, Hotel Ritz" by the *O Século* newspaper, also earning it a cover on *Life* magazine three years later.
Considered by some as a museum, the Ritz Hotel is lavishly decorated with works from famous Portuguese artists, such as interior designer and painter Estrela Faria (1958–59), and painters Sara Afonso, Almada Negreiros, Lino António, among others. The initial project underwent a general rehabilitation in 1990 and has been adapted over the years, remaining today a mark of modernity and grandiosity of the city, located next to the Eduardo VII garden.
M.H.S.

www.ritzlisbon.com

WC | Eduardo VII Park, Marquês de Pombal Square, Mãe d'Água das Amoreiras Reservoir | Bus: 702, 711, 712, 723, 748, 753 | Underground: Marquês de Pombal

Amphitheater of the Calouste Gulbenkian Foundation

Anfiteatro da Fundção Calouste Gulbenkian

Avenida de Berna, 45a - Lisboa

Teresa Nunes da Ponte, Vasco Moreira Rato, **Sónia Antunes**, Pedro Gomes, Pedro Mira

2006

Founded in 1956, on request of Calouste Sarkis Gulbenkian in his will, the Calouste Gulbenkian Foundation is dedicated to fostering and promoting knowledge and improving life through the arts, science and education.
One of the city's most remarkable cultural spaces, it is home to the Modern Art Centre (*Centro de Arte Moderna* - CAM), the Arts Library and the Calouste Gulbenkian Museum.
The garden, designed in the 1960s by António Viana Barreto and Gonçalo Ribeiro Telles, is not merely a quiet place for escaping from the hustle and bustle of daily life, but also a reference for the modern movement in Portuguese landscape architecture.
Events such as *Jazz em Agosto* (Jazz in August), among others, are held outside in the garden in the outdoor amphitheatre.
Given the wide variety of events that take place at the amphitheatre and the bold cultural programme offered by the Foundation, it soon became imperative to create a flexible yet resistant structure, which could hold and shelter all the necessary equipment, such as lighting and sound machinery.
Thanks to its covering, the amphitheatre can host outdoor shows, concerts and performances, in an intimate and whimsical environment provided by the lighting and its effect on the natural surroundings. M.H.S.

from sunrise to sunset | WC | Calouste Gulbenkian Museum, Modern Art Centre | Bus:716, 718, 726, 742, 746, 756 | Underground: S. Sebastião

www.gulbenkian.pt

3. 3

Twin Towers Complex
Condomínio Twin Towers

Malhoa Residential Complex -
Avenida José Malhoa - Lisboa

3.4

Olga Quintanilha
1999

Ex-novo

Where José Malhoa Avenue meets Campolide Street stands the complex known as "Condomímio Twin Towers", an emblematic work designed by architect Olga Quintanilha (1942–2005), whose work was crucial to her rise to public association status of the Order of Portuguese Architects in 1998, becoming its first president - a position she held from 1999 to 2001. Approved by the Municipal Council of Lisbon in 1998 amid much controversy - its 90 meters high much exceeded the limit of 25 meters set by the Municipal Plan - this complex opened in 1999 as a residential space with shopping centre, comprising two towers with 28 floors each, constituting a housing model intended for the upper middle class.
Olga Quintanilha considered this peripheral area of Lisbon as cosmopolitan, contributing to the characterization of a public space that was previously a non-place - a fragmented crossing point with plenty of mobility obstacles - and thus overcoming the features of the commercial buildings of José Malhoa Avenue.
M. H. S.

Lisbon Zoo, International Amnesty Garden, Comuna Theatre | Bus: 202, 701, 716, 726, 731, 746, 758, 770 | Underground: Sete Rios

3.4

Thalia Theatre

Teatro Thalia

Estrada das Laranjeiras, 211 - Lisboa

Barbas Lopes Arquitectos - Gonçalo Byrne, **Patrícia Barbas**, Diogo Lopes
2008–2012

The Theatre Thalia is located on Laranjeiras Road next to Lisbon Zoo. It was commissioned in 1820 by Joaquim Pedro Quintela 1st Count of Farrobo (1801–69) near his Laranjeiras palace. In 1842, the Count decided to rebuild and renovate the theatre, commissioning the job to Italian architect Fortunato Lodi, who was also responsible for the *Teatro Nacional Dona Maria II*, in *Rossio*. In 1862, devastated by fire and abandoned, it seemed condemned to eternal ruin, a situation worsened in 1978 when the theatre's roof coverage and annexes were demolished. Owned by the Ministry of Education and Science, in 2010 the architectural rehabilitation project, signed by Gonçalo Byrne, Diogo Lopes and Patricia Barbas, finally began and was completed in 2012. The intervention aimed to maintain the volumes of the traditional scenic spaces - the Foyer, Stalls and Scene - clearly expressing the relationship between old and new, and lending the ruin an autonomous entity as an imposing body which merited preservation and protection in its entirety. By contrast, the new area is a sustaining pavilion, light and transparent, reflecting the construction of playgrounds and leisure spaces that existed in the old *Conde de Farrobo Quinta das Laranjeiras*.

M.H.S.

Mon-Fri: upon reservation and during public events | WC | Lisbon Zoo, Children's Museum | Bus: 701, 726, 755, 764, 768 | Underground: Jardim Zoológico

www.sec-geral.mec.pt/pagina/teatro-thalia

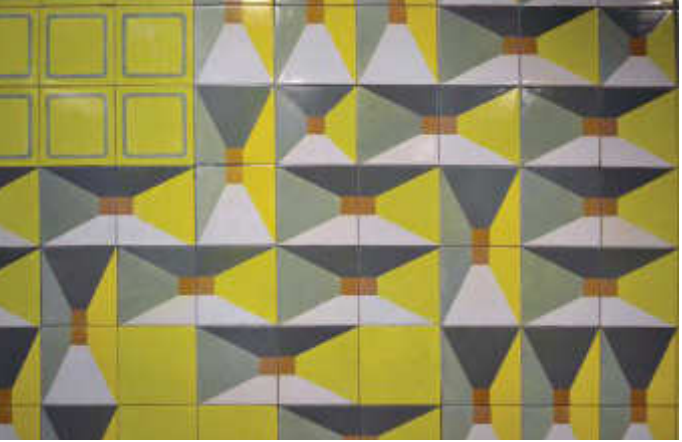
3.5

Maria Keil (1914–2012)

Maria Helena Souto

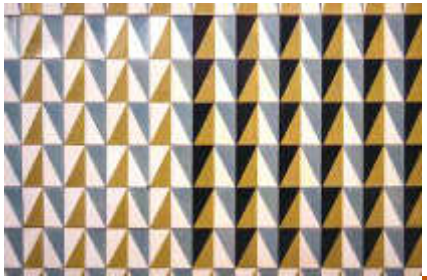
Maria Keil

Maria Keil studied painting at the *Escola de Belas-Artes de Lisboa* (School of Fine Arts of Lisbon). She bequeathed a vast and multifaceted work which, while it started with painting, quickly took on other art forms, highlighting her pioneering role in graphic design and advertising, but also illustration, furniture, scenography and costume design, tapestry and more particularly tile design, and she left Lisbon several urban interventions that are a contemporary heritage of the capital's tile legacy.
She was part of the ETP - *Estúdio Técnico de Publicidade* (Technical Studio of Advertising, under the direction of the designer José Rocha). Here, Maria Keil was the first woman to participate in pioneering graphic design works for Portuguese advertising, which are embodied from 1942 in a number of almost humorous ads for the women's lingerie manufacturers Pompadour, renowned for their subtle irony.
Maria Keil constantly tried to reject the passé arts system, anticipating what today is designated as a dissolution of genres, crossing languages, forms and techniques in a polygraphy that overcomes the multiple artistic worlds which she developed, both in graphic design (illustration, editorial design, posters and commercials, stamps) and furniture and interior design and - with special relevance to the composition of tiles.
She is portrayed in the history of post-war Portuguese tile work as one of the key characters in the reinvention of wall tiles. She is one of a group of artists who, through a variety of paths, reached the position of carrying out tile work on public art commissions.
Contents, forms, colours, motifs all highlight her intention to depart from the folk themes - be they nationalistic or historical - which some artists created (with varying degrees of quality) due to dictatorship demands. If it is true that a figurative design persists, her fortuitous encounter with tile work from 1954 allowed her to develop an experimental type of research denoted by geometric pattern combinations, with triangular motives overlapping in an infinite and dynamic visual web-like composition.
This prismatic game is especially clear in her famous panel of tiles, "O Mar" (1956–58), found on a wall in one of the Infante Santo Avenue's residential complexes; suggestive vibrations of clear Op Art influence which lent a particular modernity to her work, paving the way for what would become a central theme of her ceramic work: the Lisbon underground, designed by her husband Francisco Keil do Amaral (1910–75).
Despite the recurring themes, the motives all have unique features and their own identities, varying in each underground station, showing the maturity of the artist's sensitivity. The prisms in the Campo Pequeno Station lack the density of those in the "O Mar" panel. Reduced to acting as a frame, they are transparent and only occasionally filled in to give them



Maria Keil, Azulejo wall, Praça de Espanha's Metro station, Lisbon

some body. The overall effect is therefore lighter, dematerialising the wall and giving the illusion of more space to the user.
The Restauradores Station (the covering of which was partially removed) is the most original of this first cycle of wall coverings for the Lisbon underground system: a combination of traditional Portuguese tiles in contrast with the modern language.
In 1963, in the Rossio Station the artist returns to using methods for wall tiles which date back to the early 16th century, when the tiles used in the Portuguese public sector came from Sevillian potteries and the dry rope technique was widely used. This process prevented colours from running in the composition. Maria Keil reinterprets it, giving it prominence and creating an intricate mesh of diverse elements, but in which one can sometimes contemplate some historical grammar, through the armillary sphere styling and Islamic-inspired motifs. The potential of this process is given further relevance with the opening of the Intendente underground Station in 1966, which is rightly considered the artist's most accomplished work within the Lisbon underground context.
In the stations that opened in 1972, it is clear that the artist had embarked on a new path. A return to research into optical effects which, despite being rather close to the wall coverings designed so far, now takes on a greater role. The dimly 'Vasarelian' effects of the Alameda Station have greater visual dynamism than the meshes which fill the Areeiro Station. However, it is the initial project for the Alvalade Station that fully expresses Op Art, being Maria Keil's work that most effectively expresses the movement. Changed upon request by the client - who was afraid that the optical illusion could have adverse effects on users of the space - here (as already sensed in Areeiro) we see a new path, the withdrawal of the tile grid to which the artist had subjected much of her work so far. The curved lines and filaments print an absolute dynamism, escaping the more inert geometry in a way in which the edges prevent greater freedom.
Her work was also a means of educational and civic intervention, simultaneously playful and artistic, capable of projecting images onto the very visual memory of Lisbon and all those who visit the city.



Maria Keil, Azulejo wall, Parque Metro station, Lisbon

PARIS

MOMOW

WOMEN'S CREATIVITY SINCE THE MODERN MOVEMENT

Women Architects in Paris

Alain Bonnet

In 2008, the *Pavillon de l'Arsenal* published the *Guide d'architecture 1900–2008* by Éric Lapierre. In the preface the author, an architect by training, listed the criteria on which he had selected the buildings in his book: spatial, temporal, historical significance and artistic quality. He also wrote that he had not wanted to choose only buildings that were important by virtue of their location, their function or their budget, but also those more modest or discreet buildings. The guidebook recorded 1024 buildings in all twenty *arrondissements* of Paris, designed by a thousand architects or architectural agencies. The index of names in the appendix clearly reflects the proportion of women architects in the construction of buildings deemed worthy of inclusion in a 20th century architectural guide of Paris: four percent. This figure furthermore needs to be considered in relation to the number of buildings actually built by women architects. While some men architects each have their name next to over twenty buildings considered to be significant (Jean Prouvé, Auguste Perret, Henri Sauvage among others), we rarely see their female colleagues mentioned more than twice; usually only once.
Le Guide de l'architecture moderne à Paris by Hervé Martin, published by Alternatives in 1996, with a revised edition in 2001, proposes a selection of three hundred buildings considered important in Parisian architecture from the late 19th century to the present. The author selected no more than four examples produced by women architects, one of which is distantly related to architecture (the Bercy Park), and only one was awarded to a woman working without male collaborators. Such a limited number of examples of buildings by women is of course found elsewhere too, and not exclusively in guides on Parisian architecture. Karen Kingsley pointed out, ironically, that of all the books on the history of architecture, *Modern Architecture: A Critical History* (first edition in 1980) by Kenneth Frampton was the one that included the most women professionals. The historian cited four female architects: Gertrude Jekyll, Charlotte Perriand, Margaret MacDonald Mackintosh and Lilly Reich (Kingsley 1991; Kuhlmann 2013, 14).
What should be emphasized is that the profession of architecture was closed to women for a long time. There was the fine yet distant example of Sabine von Steinback, who succeeded her father as head of the Strasbourg cathedral building project, but that prestigious precedent had no posterity. It is, for instance, noteworthy that the Rome Prize for Architecture was never awarded to a woman, right up to its final edition in 1968, whereas in the early 20th century the highest academic distinctions were bestowed on women sculptors - Lucienne Heuvelmanns in 1911 - and painters - Odette-Marie Pauvert in 1925. Notwithstanding the fact that women were enrolled at the *École des Beaux-Arts* in 1893; in 1902 Julia Morgan, born in San Francisco in 1872, was the first woman to graduate in architecture in France (Clausen 2010, 153–161). In the latter half of the 20th century Paris was the site of what journalists termed the *Grand Travaux* (Great Works) but, also in this very busy period, little attention has been paid to the work of women architects.
Ultimately, women's involvement in the transformation of Parisian architecture dates back only to the second half of the 20th century or even, to be precise, to the last quarter. Prior to that there is little worth

mentioning, apart from a private mansion built at 33 Avenue Gambetta in 1903, by Louise Brachet, an architect about whom very little is known. The presence of women architects in the following decades appeared only insofar as they were associated with their husbands. In 1939 Juliette Mathé and her husband Gaston Tréant built a charming residential building with cylindrical bow windows at 109 Rue des Entrepreneurs, as well as residential buildings at Bon Marché, Rue Saint-Denis and Rue de Metz. Likewise, in the 1950s and 1960s, in collaboration with her husband, Renée Bodecher built a series of blocks of flats (the Paul Bourget housing estate, rehabilitated in 2012) and offices (Avenue Montaigne, Rue de Vaugirard, and Rue Alfred Roll, among others). From the 1980s, women started to appear more regularly in building programmes in Paris, first associated with men architects who generally signed the work (group of residences in the Rue Baudricourt, and at Rue de Hautes-Formes, 1979, signed by Christian de Portzamparc with Georgia Benamo), and finally autonomously - although still as a small minority.

The City Centre

Various strata shaped the historic heart of Paris and gave it a complexity that is reflected in its architecture and in its urban organisation. The ancient *Lutetia* was founded on the *Île de la Cité*, at the heart of the current city (or, according to recent archaeological excavations, near *Nanterre*). The nation's political power was concentrated in a narrow space, which today houses the symbols of power: the *Palais de l'Elysée* and the *Palais de Matignon*, the ministries, the National Assembly and the Upper House. The respectable character of the architecture of this historical area, even though profoundly modified under the Second Empire, offers only a few possibilities of intervention to the contemporary architecture. The National Museum of Modern Art, on the plateau of Beaubourg, is one of the rare examples of the inscription of a modern building within a historic district. Thus, traces of architectural modernity have to be searched for inside the buildings, as decorations and layout, or in the numerous museums, which occupy former palaces.
The "Phantom" - L'Opéra Garnier Restaurant (1), which is the first stop of our visit, is an appropriate example of this design redevelopment within prestigious architecture. Located in the *Palais Garnier,* a major symbol of the neo-Baroque architectural eclecticism of the Second Empire built by the academic architect Charles Garnier, the decoration of this restaurant was conceived by Odile Decq.
By following the Avenue de l'Opéra towards the Seine River, we arrive at the Musée des Arts Décoratifs, which occupies a wing of the *Palais du Louvre* (entrance 107, Rue de Rivoli). The museum, established in 1905, preserves an important collection of contemporary design in the upper levels, including some interesting works by women designers. The following are the next four stops which highlight four important design works, all displayed in the same museum: Tripodal Vase (2) by Suzanne Ramié, Sun Chair (3) by Janine Abraham and Dirk Jan Rol, "Le Roi" and "La Reine" (4) by Janine Janet, "Prince l'Impérial" Chair (5) by Elisabeth Garouste and Matia Bonetti.
Our sixth work is only a 14 minute walk away. Head to the Solferino Bridge and cross the Seine River, after going through the *Jardin des Tuileries*. We arrive at the D'Orsay Museum (6), a world-renowned former railway station built in 1900 and reconverted to a 19th century museum in 1986. The interiors of the new Parisian museum were entrusted to Gae Aulenti.
Our next stop in our city centre visit not far from the *Musée d'Orsay*, is in the *Quartier Latin.* This is the main university district in which - despite the invasion of fast food restaurants and fashion shops - the romantic spirit of medieval Paris still pervades. The city is famous for the number and quality of its cinemas, and in the *Quartier Latin* are some cinemas devoted to showing art films, such as the Nouvel Odéon Cinema (7), which was restructured in 2010 by Matali Crasset.
Our visit to the centre of Paris ends on the other side of the Seine. From the cinema, head back to the river and walk through the *Île de la Cité* towards the *Les Halles* neighbourhood near the grand boulevards. In 2003, the City of Paris launched a competition for the transformation of the former Gaîté Lyrique Theatre (8), which had been built under the Second Empire but had not been used or maintained since 1967. The idea was to create a cultural centre for present-day music and contemporary arts. Manuelle Gautrand, who won the competition, set herself two objectives in transforming the building: to create a place to welcome all artistic forms and also a place for both artists and the public. A.B.

The City Centre

1. **"Phantom" - L'Opéra Garnier Restaurant**
   Palais Garnier, Place Jacques Rouché, 1

2. **Tripodal Vase - Musée des Arts Décoratifs** - Rue de Rivoli, 107

3. **Sun Chair - Musée des Arts Décoratifs**
   Rue de Rivoli, 107

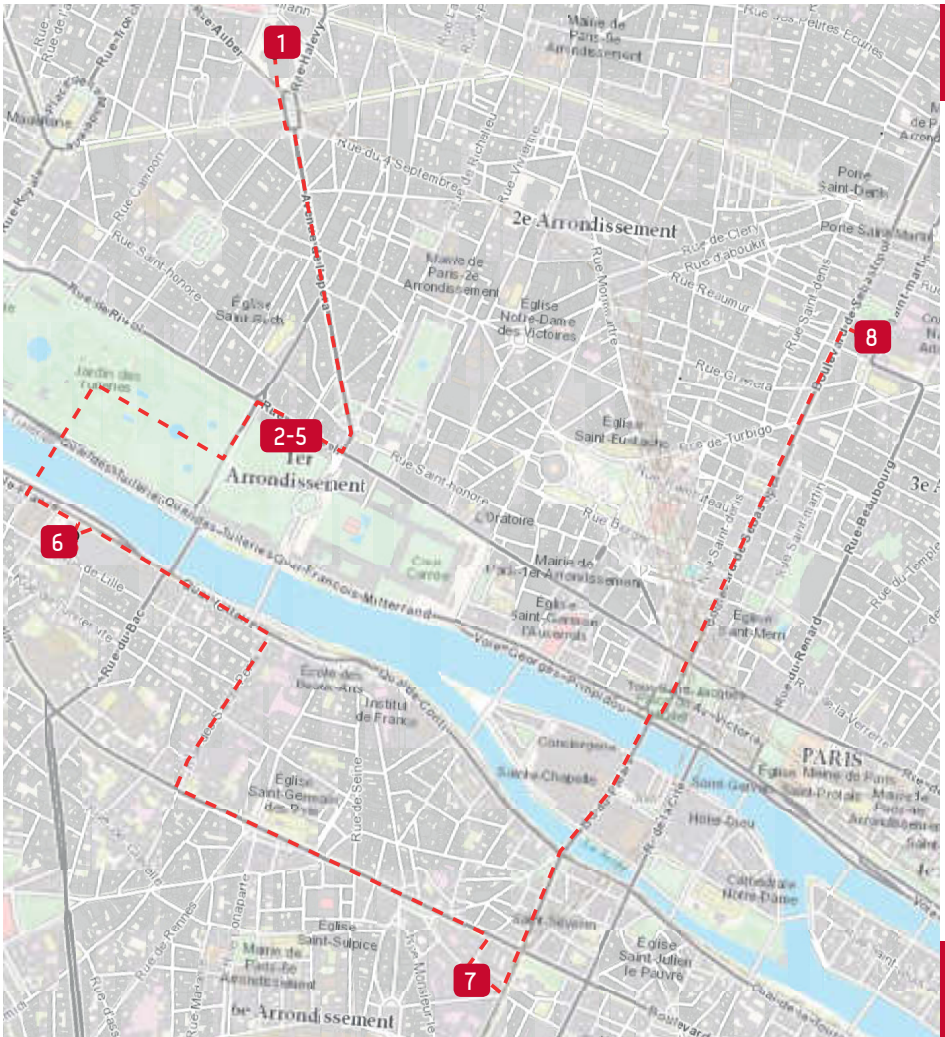
4. **"Le Roi" and "La Reine" - Musée des Arts Décoratifs** - Rue de Rivoli, 107

5. **"Prince l'Impérial" Chair - Musée des Arts Décoratifs** - Rue de Rivoli, 107

6. **D'Orsay Museum**
   Rue de la Légion d'Honneur, 1

7. **Nouvel Odéon Cinema**
   Rue de l'Ecole de Médecine, 6

8. **Gaîté Lyrique Theatre**
   Rue Papin, 3bis



"Phantom" - L'Opéra Garnier Restaurant

"Phantom" - L'Opéra Garnier Restaurant

Palais Garnier - Place Jacques Rouché, 1 - Paris

Odile Decq
2008

Harmoniously integrated into the historical building, the "Phantom" - L'Opéra Restaurant, opened in 2011, consists of a mezzanine that has been carefully designed so as to avoid leaning on the existing architectural elements: the walls, columns and roof. The stylistic treatment of the contemporary architecture - undulating and natural - plays with the ornamental profusion and classical undertones of Garnier's eclectic architecture. Odile Decq founded the agency Odile Decq - Benoit Cornette - ODBC in 1980, which was awarded the Leone d'oro at the Venice Architecture Biennial in 1994, and the Benedictus in 1999 from the International Union of Architects. In 2008, Odile Decq was commissioned to work on a restaurant inside the *Opéra Garnier*, where she designed a reversible interior that modified neither the structure nor the décor of Garnier's architecture in order to meet the criteria of the *Monuments Historiques*: "we had to shift. And since they wanted transparency, I used free-standing glass. You cannot see it but it indicates different spaces. On the mezzanine it is the same story - you manoeuvre around the poles. It was while observing the shape of the façade that I had the idea of this protean mezzanine with gentle curves, threading its way throughout the inside of the building without actually touching it. When I presented the project to Addy Bakhtiar [the commissioner], he said it's a ghost! It looks like the mask in Scream! And that's why the restaurant was renamed the Phantom" (Simonnet, 2014). A.B.

Mon-Sun 7:00 – 24:00 | WC | Opéra National de Paris, Galeries La Fayette | Underground: Opéra station, Chaussée d'Antin, Madeleine

www.opera-restaurant.fr

Tripodal Vase
Vase Tripode

Musée des Arts Décoratifs - Rue de Rivoli, 107 - Paris

Suzanne Ramié
1950

In 1938, after graduating from the *École des Beaux-Arts de Lyon* and working as a textile designer for the Lyon-based company Gillet, Suzanne Ramié (1905–74) and her husband Georges Ramié founded the *Madoura studio in Vallauris*. The Tripodal Vase, dated 1950, represents a break from Vallauris' production, which was typically utilitarian and traditional in style, as well as having a particular design and dimension. Although the *Madoura studio* collaborated with Picasso for a long time in the production of his ceramics, Suzanne Ramié never gave up her own creation. Her work stood apart from that of Picasso thanks to her use of monochrome glazes. Picasso decorated the Tripodal Vase by accentuating the anthropomorphic aspect of the piece, thus turning it into the head of a woman leaning on her forearms.

A.B.

www.lesartsdecoratifs.fr

Tue-Sun 11:00 – 18:00 | 11€/8.50€ | WC | Louvre Museum, Tuileries Gardens, Royal Palace | Underground: Palais Royal-Musée du Louvre, Tuileries, Pyramides

Sun Chair
Fauteuil Soleil

Janine Abraham, Dirk Jan Rol
1958

The *Fauteuil Soleil*, designed by Janine Abraham, was awarded the gold medal at the 1958 Universal Exhibition of Brussels, where she was responsible for "activities including a dimension of fantasy. That is how Janine had the chance to make wicker furniture. Wicker implies craft production and therefore affords more possibilities for invention", Rol explained. "I like organisation. I dread nothing more than being obliged to adapt to a situation that I have not anticipated. The same applies in my work. I avoid improvisation. Except when I create wicker furniture. It seems to me that, on the contrary, there is something a little crazy about this" (Renous, 1964).
Janine Abraham, (1929–2005), graduated from the *École Camondo* in Paris, the *École des Beaux-Arts* and the *École des Arts Décoratifs*. She then trained with René-Jean Caillette, Maxime Old and Jacques Dumond, where she met Dirk-Jan Rol, whom she married. Together they displayed furniture at the *Salon des Artistes Décorateurs* in 1956 and in the following year opened an agency. They participated in the Turin International Labour Exhibition in 1961 and in the Exposition *Formes Industrielles* in Paris in 1963, at the *Pavillon de Marsan*. A.B.

www.lesartsdecoratifs.fr

Tue-Sun 11:00 – 18:00 | 11€/8.50€ | WC | Louvre Museum, Tuileries Gardens, Royal Palace | Underground: Palais Royal-Musée du Louvre, Tuileries, Pyramides

"Le Roi" and "La Reine"

"Le Roi" et "La Reine"

Janine Janet
1959

Janine Janet, born in 1913 on Réunion Island, studied at the *École Supérieur des Beaux-Arts* in Toulouse and Paris, and then at the *École des Arts Décoratifs* where she was a student of poster designer Cassandre. In 1952, after working for various firms (Pierre Frey, Arthus-Bertrand, Christofle), she embarked on a long period of collaboration with Balenciaga. In 1959 she created three busts sculpted in wood and spiked with nails, for the shop windows of the Avenue George V, *Le Roi* ("The King"), *La Reine* ("The Queen") and *Le Valet* ("The Jack of Cards"). "My personal technique lies in the fact that the nail is not completely planted. Hitting a nail hard is a somewhat savage joy. Imagine what it's like if one has to, on the contrary, place thousands of nails, each one at a particular depth. It's a remarkable exercise of controlled will" (Anthenaise, 2003).
Janet used her plastic vocabulary from the artistic tradition, from Arcimboldo to Middle Ages sculptors, mixed with contemporary influences of De Chirico's or Ernst's Surrealism. This taste for the fantastic and marvellous drew the attention of Jean Cocteau, who commissioned her to design the costumes and décor for *Orpheus*.
A.B.

Tue-Sun 11:00 – 18:00 | 11€/8.50€ | WC | Louvre Museum, Tuileries Gardens, Royal Palace | Underground: Palais Royal-Musée du Louvre, Tuileries, Pyramides

"Prince l'Impérial" Chair

Chaise "Prince l'Impérial"

Musée des Arts Décoratifs - Rue de Rivoli, 107 - Paris

Elisabeth Garouste, Matia Bonetti

1985

Élisabeth Garouste was born in Paris in 1949 and married the painter Gérard Garouste. She studied interior design at the *École Camondo* in Paris. From 1980, she collaborated with Mattia Bonetti, born in 1953 in Lugano (Switzerland), who had trained at a school of decorative arts. In 1982 the interior decorating firm Jansen exhibited the work of these two designers who had veered away from what were then the fashionable industrial and high tech trends. Instead, they proposed a primitives style that earned them the nickname 'nouveaux barbares' ('new barbarians'), after a *Barbare* chair exhibited at Jansen.
The *Prince Impérial* chair was characteristic of their craft-like approach. Made of wood painted in vivid colours and enveloped by a raffia skirt, this unique piece reflects Garouste and Bonetti's playful and theatrical world, inspired by the Middle Ages, Black Africa, Venetian Baroque and Arte Povera. "This chair resembles a totem and a sculpture. Around a table one needs at least eight light, practical and inexpensive chairs. In this field, we have never been able to work seriously with the industrial world on a chair. Our chairs, like those created for the campaign of Napoleon III's son, against the Zulus, remain nothing but nice stories, neither very practical nor very decorative" (Staudenmeyer, Croquet, Le Bon, 1998).

A.B.

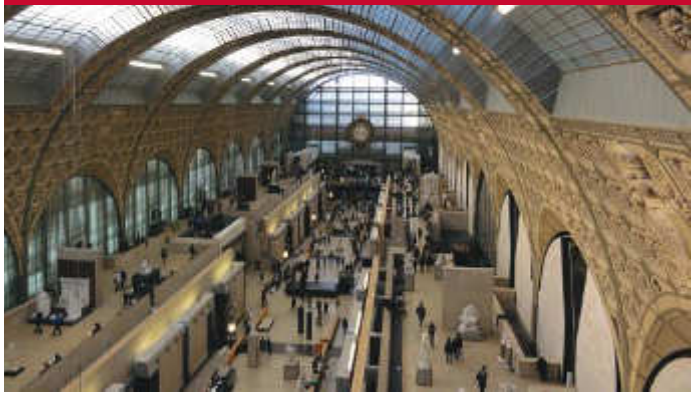
Tue-Sun 11:00 – 18:00 | 11€/8.50€ | WC | Louvre Museum, Tuileries Gardens, Royal Palace | Underground: Palais Royal-Musée du Louvre, Tuileries, Pyramides

D'Orsay Museum

Musée d'Orsay

Rue de la Légion d'Honneur, 1 - Paris

Gae Aulenti
1986



In 1980, the *Musée d'Orsay* commissioned Gae Aulenti with the set up and decoration of its new premises. The mission of the *Musée d'Orsay,* established in a former railway station built by Victor Laloux in 1900, was to preserve and exhibit art works and other objects from the second half of the 20th century. Laloux's building, with its open iron framework and the opulence of its eclectic décor, was a characteristic of the late 19th century Beaux-Arts tradition in French architecture.
To transform spaces that had originally been intended for trains and passengers, Aulenti broke away from the station's structure and aesthetics: "The main composition adopted was deliberately and systematically in opposition and not in naturalistic or stylistic symbiosis, as if the buildings within the building analysed the process of this decomposition, this fragmentation, to lend form to the elements constituting their own language" (G. Aulenti). She divided the majestic space of the hall by erecting massive partitions along the axis of the former rails. On this longitudinal axis, she created an orthogonal framework that allowed for particular movement between the rooms. On each side of the central path of the wings, she closed off the view by building two massive towers.
In previous years, Gae Aulenti acquired international recognition for both her architectural work and her interior decorating and designs. **A.B.**

www.musee-orsay.fr

Tue-Sun 9:30 – 18:00,Thu 9:30 – 21:45 | 11€/8.50€, under 18s and members: free | WC | Musée National de la Légion d'Honneur et des Ordres de Chevalerie, Place de la Concorde, Louvre Museum | Underground: Solferino, Musée d'Orsay

Nouvel Odéon Cinema

Cinéma Nouvel Odéon

Rue de l'Ecole de Médecine, 6 - Paris

Matali Crasset

2010

In 2010, the *Haut et Court* agency for cinematographic production and distribution commissioned Matali Crasset to restructure the interior design of a cinema. She proposed a space that was largely open to the road thanks to a glass façade through which the entrance hall and restaurant area were visible. "The left side of the entrance gave access to the cinema. On the right, the restaurant area. Between them, you could organise your time both before and after the film. This cinema has only one hall. It is designed to experience cinema with other people. The reception area is the heart; it is set in a quasi-networked metallic structure in which the functions of the cinema appear to be articulated, fitting together like a 3D puzzle whose elements are the

roots. The seats are numbered, as at the theatre, and the cinema has an online booking system enabling audiences to choose their seat and to print their ticket at home. Finally, the New Odeon is accessible on the ground floor, from the street, and has a lift leading up to the restaurant area. It is one of the only cinemas in the Latin Quarter that also has disabled access" (Archilovers, 2011).

Nathalie Crasset - known as Matali Crasset - was born in 1965. After working for Denis Santachiara and then for Philippe Starck, she founded her own firm in 1998. Some of her works are exhibited at the *Musée des Arts Décoratifs de Paris* and the Museum of Modern Art in New York. **A.B.**

www.nouveloodeon.com

Mon-Sat 13:30 – 23:30 | WC | Quartier Latin, Luxembourg Palace, La Sorbonne University, Cluny Museum, Pantheon | Underground: Odéon, Cluny La Sorbonne

Gaîté Lyrique Theatre

Théâtre Gaîté Lyrique

Rue Papin, 3bis - Paris

Manuelle Gautrand
2010

In 2003, the City of Paris launched a competition for the transformation of the former Gaîté Lyrique Theatre, which had been built under the Second Empire but had not been used or maintained since 1967.
The idea was to create a cultural centre for present-day music and contemporary arts. Manuelle Gautrand set herself two objectives in transforming the building: to create a place that welcomed all artistic forms and which also welcomed both artists and the public: "a 'permissive' place welcoming the random and the unexpected, defining without predefining anything, allowing a fusional and non-compartmentalized encounter between the digital arts and present-day music, between all the digital cultures irrespective of what they are and finally a place open to new types of encounter between artists and the public" (Press Release, 2007).
To this end, the architect created two distinct types of space: spaces for presentation, consisting of three main halls - the auditorium, the multimedia theatre, and the conference hall - and areas for moving about and for documentation and exhibition. At the same time, she maintained an emphasis on flexibility and plasticity characterized by the 'little guides', that are "small modules containing techniques [that] are dedicated to the artists or to the public, to creation, or to presentation. They enable one to create and un-create a multitude of scenes following the pace of the place itself" (Press Release, 2007).
A.B.

www.gaite-lyrique.net

Tue-Sat 14:00 – 20:00, Sun 12:00 – 18:00 | WC | Museum of Arts and Crafts, Marais Theatre | Underground: Réaumur Sébastopol, Arts et Métiers

The Rive Gauche and the Eastern Neighbourhoods

In this second itinerary, we leave the prestigious national monuments and palaces which we saw during our visit of the centre of Paris, and we offer you a different perspective: a stroll through the residential buildings and civil infrastructures which allow Paris to preserve a working population and avoid being transformed into an open-air museum. These districts are a little away from the historical centre but, according to the current division in which economic activity is reserved for the more western-situated areas, these neighbourhoods in the north-eastern part of the city are essentially home to residential properties.

Our first stop starts in the heart of the 18th *Arrondissement*, just a 15-minute stroll from the world-renowned church of Sacré Coeur: this Social Housing and Commercial Building (1) is a project by Shohreh Davar Panah and dates to 2013. She designed this building as a sculpted compact volume. The two scales are decidedly marked and clear to see. The entire building is enveloped in zinc, with a dark patina, and punctuated vertically by a geometric design based on the lines of the façades and the rhythms and proportions of the openings around it.

The second work and stop on our itinerary is in Rue Ernestine, 10 minutes from Davar-Panah's work. This is a Residential Building in Goutte d'Or (2) by Odile Decq, dating from 1995, and noteworthy for its industrial style combining a metallic covering of the wired fences with plate-glass openings on the façade. Odile Decq was awarded the first Woman Architect Prize by the *Association pour la Recherche sur la Ville et l'Habitat* (ARVHA) for five projects. This residential building is one of the winning works. From here, head east: a 30 minute walk will take you to our next stop, right in front of the Bassin de la Villette, where the famous Canal Saint Martin starts its journey through the city. Edith Girard's work is a complex of Residential Buildings with 111 Apartments (3). This complex overlooks the water basin and a beautiful residential area with parks for children and a waterfront promenade. The 111 flats were built in 1985, at the corner of Quai de la Loire 66 and Rue Vincent Scotto 4-6 in the 19th *Arrondissement*: they are divided up between two separate buildings at right angles to one another.

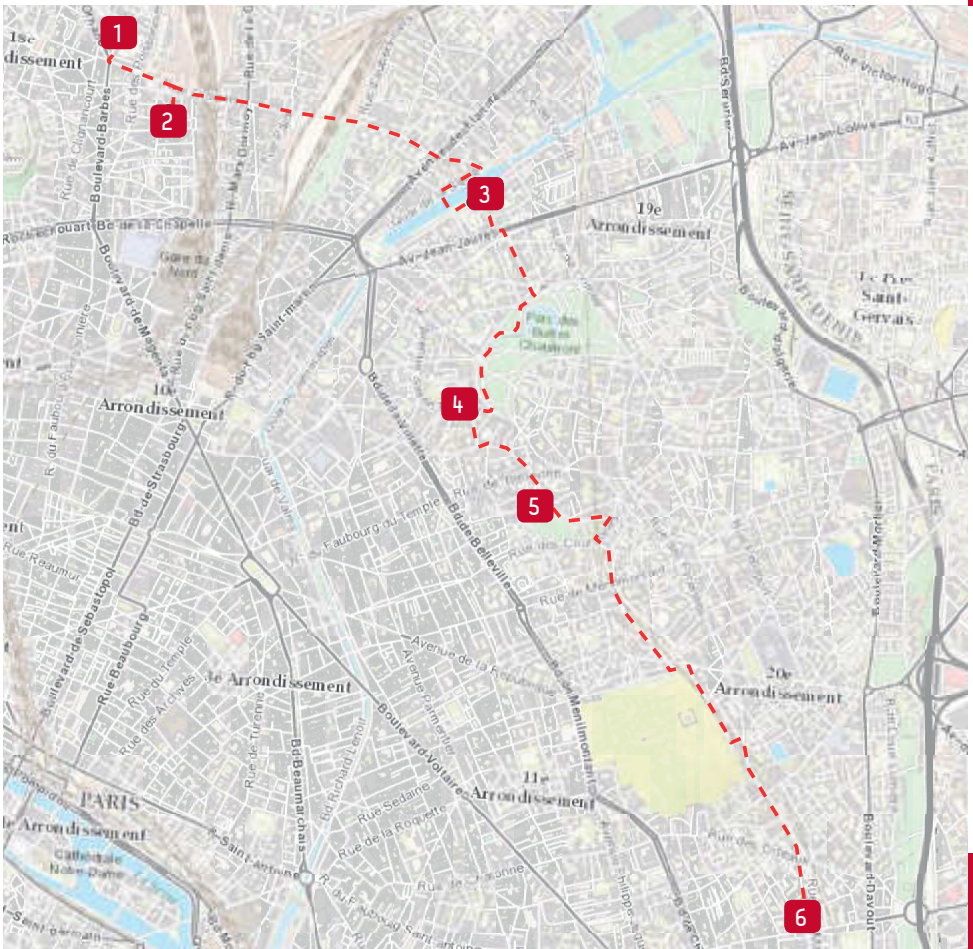
Next, leave the water basin behind you and walk approximately 20 minutes towards your next stop, passing by the famous Buttes Chaumont Park. Rue Lauzin is right next to the park. At number 22, you will find the Lauzin Municipal Collective Nursery (4) built in 2004 by Shohreh Davar Panah: situated on the ground floor of an ordinary 1970s Parisian building, it was initially concealed behind a blind wall. The 19th *Arrondissement* municipality wanted to restructure the building and give it street access. Ten minutes away you can find the Belleville Residential Complex (5) designed by Catherine Furet in 1995 and overlooking a set of low houses next to Belleville Park. Do not miss the Belleville Park and the lovely Saint Martin Canal. We now leave the hip neighbourhood of *Belleville* and head towards Rue de Pyrénéees, in the 20th *Arrondissement*.

The last stop of this itinerary is slightly further away, though easily accessible both on foot (passing through the famous Père Lachaise cemetery) or by public transport. This last project, located very close to the multicultural neighbourhood of Montreuil and its famous weekly *Marché aux Puces* (flea market), is a recent Social Housing Apartments and Nursery (6), built in by Ingrid Taillandier. It represents a harmonious adaptation of a building, consisting of social housing and a *crèche* (nursery), in composite architectural surroundings.

A.B.

The Rive Gauche and the Eastern Neighbourhoods

1. **Social Housing and Commercial Building** - Rue Boinod, 15 and Rue du Nord, 27–29
2. **Residential Building in Goutte d'Or** Rue Ernestine, 13
3. **Residential Buildings with 111 Apartments** - Quai de la Loire, 66; Rue Vincent Scotto, 4–6
4. **Lauzin Municipal Collective Nursery** Rue Lauzin, 22
5. **Belleville Residential Complex** Rue Piat, 43–49
6. **Social Housing Apartments and** Nursery - Rue des Pyrénées, 68–70



Social Housing and Commercial Building

Logements sociaux et immeuble commercial

Rue Boinod, 15; Rue du Nord, 27-29 - Paris

Atelier Architectes Davar & Associés - **Shohreh Davar Panah**
2013

In 2008, Shohreh Davar Panah, founder of the *Atelier Architectes Davar & Associés*, won a competition to transform an old building unfit for habitation into social housing and shops. Based on her plan, she decided to demolish the old building and to replace it with a new one, for she would otherwise have been able to retain only the façade. The architect nevertheless wished to maintain the layout the road, which was situated in a working-class district that presented a typological diversity of buildings and scales. The volumes, rhythms and scales of her building fitted into the surroundings. She designed it as a sculpted compact volume for which she "borrowed from the somewhat severe character of the Rue Boinod, to then create a gradual transition towards the more domestic one of the Rue du Nord" (Borne, 2013). The two scales are markedly different. The staircase, placed outside "to leave more room inside" has a railing with an openwork design. It serves two flats per floor, along with a lift that opens onto landings from which the outside can be seen through glass panes. The entire building is covered in dark patina zinc and vertically punctuated by a geometric design based on the lines of the façades and the rhythms and proportions of the openings around it. "We also chose a dark zinc to assertively contain the corner" (Borne, 2013), she explained.

A.B.

WC | Goutte d'Or district | Underground: Marcadet Poissonniers

Residential Building in "Goutte d'Or"

Immeuble résidentiel dans le quartier de la Goutte d'Or

Rue Ernestine, 13 - Paris

Odile Decq

1995

This building, located in the *Goutte d'Or* district of Paris, is significant for its industrial style that combines a metallic railing with plate-glass openings on the façade. Restricted by the narrowness of the stand, the building presents a small rectilinear façade on the road and then extends inwards.

Odile Decq was awarded the first Woman Architect Prize by the Association pour la *Recherche sur la Ville et l'Habitat* (ARVHA) for five projects: the "Phantom" - L'Opéra Restaurant (described in this guide on our first itinerary); the Museum of Contemporary Art of Rome – MACRO; the *Fonds Régional d'Art Contemporain* of Brittany - FRAC Rennes (Brittany Regional Contemporary Art Fund; the *Banque Populaire de Bretagne* (the Co-operative Bank of Brittany), and the residential building in the Rue Ernestine.

A.B.

Goutte d'Or district | M Underground: Marcadet Poissonniers, Chatêau Rouge

Residential Buildings with 111 Apartments

Immeuble résidentiel de 111 appartements

Quai de la Loire, 66; Rue Vincent Scotto, 4–6 - Paris

Edith Girard
1985

These 111 flats, built at Quai de la Loire 66 and Rue Vincent Scotto 4–6 in the 19th *Arrondissement*, are divided between two separate buildings at right angles to one another – a layout bordering an inner courtyard and which allows a road to pass through. The elevation of the façades evokes the classical language of architectural Modernism between the two World Wars, with its treatment of surfaces, vertical openings, and the use of concrete, and recalls the theories and practices of Aldo Rossi and Bernard Huet.
Edith Girard was born in 1949 and died in 2014. She graduated from the *École Nationale Supérieure d'Architecture de Paris-Belleville* in 1974. In 1976, she took up a teaching post there and helped found the UNO group, along with Henri Ciriani, Jean-Patrick Fortin and Claude Vié. She was also a visiting professor in various universities and institutes in the Netherlands, Canada, USA, Colombia, Lebanon and Japan.
As a freelancer for an agency established in 1977 with her husband Olivier Girard, Edith Girard has always shown concern for a city in which there is a spirit of solidarity and humanity, where the inhabitants' emotions are allowed to be expressed. This led her naturally to focus her work on housing, especially social housing. In 1985, she was shortlisted for the Equerre d'Argent prize for a residential building created in the same year.
A.B.

Rotonde de la Villette, Bassin de la Villette, Buttes-Chaumont Park | Underground: Laumière

Lauzin Municipal Collective Nursery

Crèche Collective Municipale Lauzin

Rue Lauzin, 22 - Paris

Atelier Architectes Davar & Associés - **Shohreh Davar Panah**

2004

The *crèche*, situated on the ground floor of an ordinary Parisian building from the 1970s, was initially concealed behind a blind wall. The municipality of the 19th *Arrondissement* wanted to restructure the building and open it onto the street.
Shohreh Davar Panah remodelled the alignment by surrounding it with repetitive modules consisting of coloured glass scales mounted on a discreet frame. The simplicity of the square glass panels contrasts with the chromatic palette, playing on blues and greens, pinks and greys. The panels are made of laminated glass, fulfilling security requirements while following aesthetic criteria, guaranteeing light and transparency and allowing plays of colour that change with climate, distance and angle.
A.B.

Buttes-Chaumont Park | Underground: Buttes-Chaumont

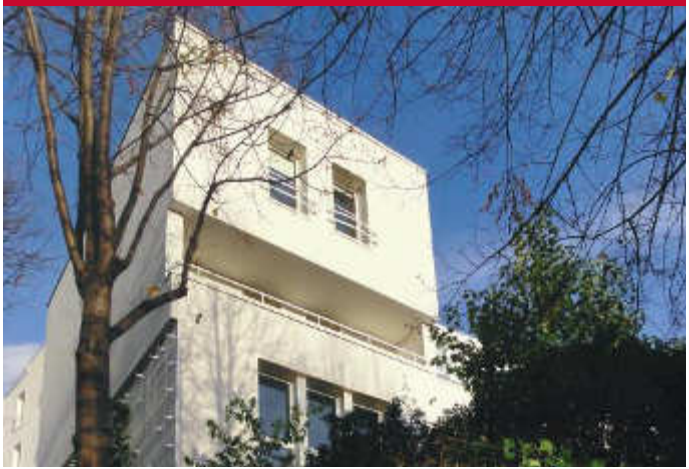
Belleville Residential Complex

Ensemble residentiel à Belleville

Rue Piat, 43–49 - Paris

Catherine Furet

1995



This residential complex, located in the higher-lying part of the Belleville neighbourhood, overlooks a series of low houses next to the park. As a whole, it expresses the architect's convictions on the social function of construction: fragmentation in sequences, attention paid to the right ratio of built-up sites and empty space, reflection on domestic architecture and on its capacity to integrate the disorder caused by the occupation of buildings and the creation of places for sociability.
Catherine Furet, born in 1954, graduated in architecture in 1980 from the *École Nationale Supérieure d'Architecture de Versailles* (School of Architecture of Versailles). In the following year she obtained a post-graduate degree in History from the *École des Hautes Études en Sciences Socials* (The School for Advanced Studies in the Social Sciences). After a two-year period at the *Villa Médicis* on a grant from the *Académie de France* in Rome, she established her own agency in 1985. She also carried on teaching, first in Versailles and then in Clermont-Ferrand and at the *École Spéciale d'Architecture de Paris*.
A.B.

Belleville Park, Church of Notre-Dame-de-la-Croix | Underground: Pyrénées

Social Housing Apartments and Nursery

Logements sociaux et créche

Rue des Pyrénées, 68–70 - Paris

Ingrid Taillandier

2015

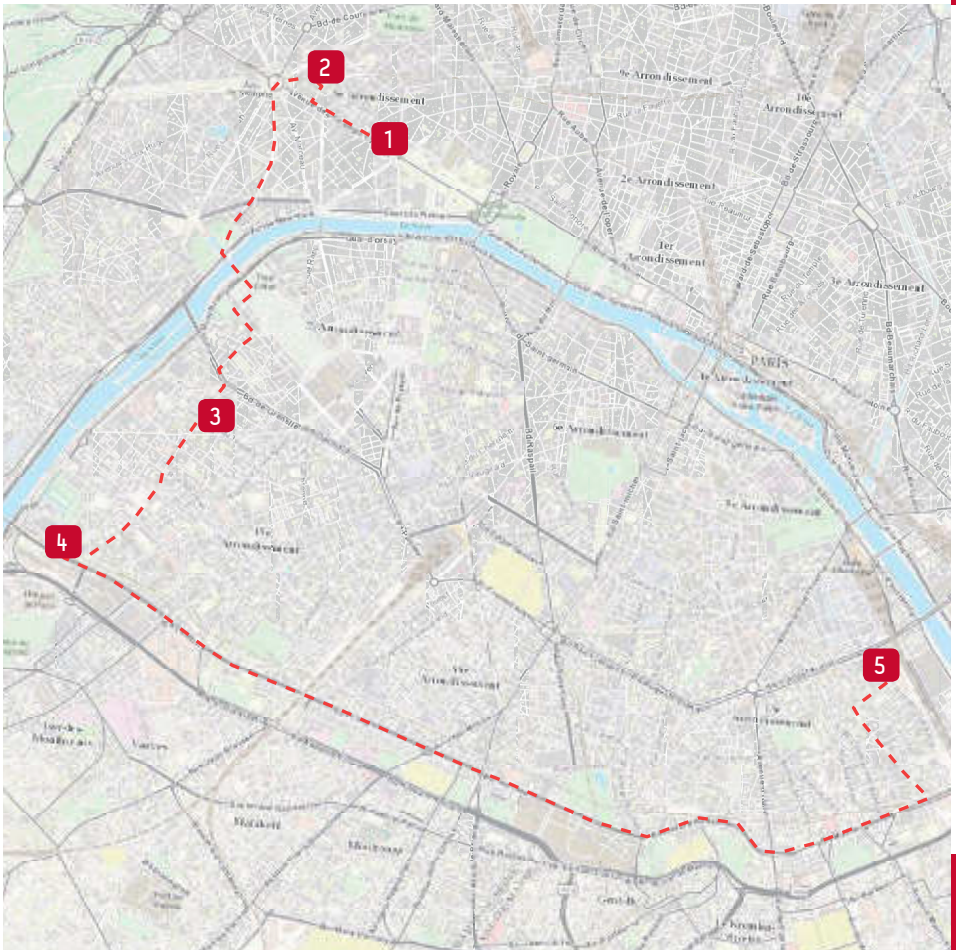
The Rue des Pyrénées project represents a harmonious adaptation of a building, consisting of social housing and a nursery, in composite architectural surroundings. Taillandier proposes a homogenous style of architecture, with a play of recesses and projections on the façade, and complex articulation with surrounding buildings, as well as a subtle architecture, with her use of a variety of materials. The façade overlooking the road, divided into three sections, fits into the restrictive framework of Parisian town planning.
Ingrid Taillandier graduated in architecture from the *École d'Architecture de Paris-Belleville* (School of Architecture of Paris) in 2000 and obtained a Master's degree from Columbia University in New York. She works in three fields: architecture, in France and abroad (collaborating with Philippe Gazeau, Richard Meier, Behnish & Partners); teaching at the *École d'Architecture de Versailles* (School of Architecture of Paris); and the theoretical reflection on questions of density and height of buildings. She was also the scientific organizer for the exhibition *L'Invention de la Tour Européenne* at the *Pavillon de l'Arsenal in Paris*, in 2009.
A.B.

WC | Underground: Mara chers

Western Districts and Champs-Élysées

The western Parisian districts were marked off by the Royal Road, which runs from the *Palais du Louvre* to the *Défense* via the *Carousel* and the *Arc de triomphe de l'Etoile* and the *Grande Arche*, to continue beyond. Districts were developed along this historical axis which were reserve for upper class residences and economic activities; the main example of this is the *Défense*, an island of modernity and architectural innovation within the classic Parisian urban fabric. The *Champs-Élysées*, the symbol of French luxury, extends the royal prospect of the *Tuileries*, drawn up by the gardener André Le Nôtre and continued by Baron Hausmann.
The first visit of our third itinerary starts right in the heart of Champs-Élysées Avenue. Manuelle Gautrand - graduated in architecture from the *École Nationale Supérieure d'Architecture* in Montpellier in 1985 - is the author of the Citroën Showroom (1). The main façade of this huge sculpture displays the double chevron - the company's symbol - over the entrance porch and then repeated higher up. The project was completed in 2007. Do not miss the *Grand Palais*, which is only five minutes away from here.
Afterwards, head west to Avenue de Friedland, very close to Place de L'Etoile, where the "Origami" - Office Building (2) is located, a project by the same innovative author, Gautrand. The "Origami" project included two separate parts: a main building, twenty metres long, along the avenue, and an annex behind it, between two gardens. On the avenue, the architect designed a glass façade partially covered by a second layer of glass, which gave it a 'wrinkled marble' aspect, creating a coloured vibration.
We now leave the *Etoile* area and cross the Seine River. We proceed southwards, crossing the *Champ de Mars* opposite the Eiffel Tower and reaching Rue du Théâtre, in the busy 15th *Arrondissement*. In 1992, Patricia Leboucq designed this Residential Building (3) or which she also received the Cogedim de la Première Œuvre award. As a whole, it attests to the common language for residential buildings in the last decade of the century, which can also be found in many projects: modest and somewhat banal modernity that complies with the constraints of Parisian town planning. The *Front de Seine* district is a short stroll from here, with lovely walks along the river and peculiar high-rise buildings still within the city centre.
Our next stop is located not far from the Paris EXPO. In 2003, Catherine Furet designed a Residential Building (4) in Rue Leblanc, a very challenging project as it was on the fringes of the demarcation line of the *Petite Ceinture*, close to the former railway line that surrounded Paris within the *Boulevards des Maréchaux*. The north-facing plot for this buildingwas adjacent to the railway line and over a hundred metres long.
The last stop on our third itinerary is slightly detached from the previous ones and we will find it after crossing the southern part of the city, through *Montparnasse*, towards the southeast, in the 13th *Arrondissement*. The Dunois Theatre, the last stop of the visit, is a renovation project by Edith Girard dating back to 1990 and a combination of residential buildings and the Dunois Theatre (5). The theatre was rebuilt on a triangular plot in this part of the city that was both residential and industrial. With its complex composition and an accessible terrace, this building was intended to be an homage to Le Corbusier's architecture, while at the same time evoking a revisited Haussman tradition, owing to the rotunda on the corner of the triangle.
While here, do not miss the chance to visit the National Library, dedicated to former President François Mitterrand, only a stone's throw away from the Dunois Theatre. A.B.

Western Districts and Champs-Élysées



1 **Citroën Showroom**
Avenue des Champs-Élysées, 42

2 **"Origami" - Office Building**
Avenue de Friedland, 26

3 **Residential Building**
Rue du Théâtre, 67

4 **Residential Building**
Rue Leblanc, 70–78

5 **Dunois Theatre**
Rue Louise Weiss, 7;
Rue de Chevaleret, 108–118

3

Citröen Showroom

Citröen Showroom

Avenue des Champs-Élysées, 42 - Paris

Manuelle Gautrand

2007

When the car manufacturer *Citroën* wished to convert a narrow stand (10 m wide and 30 m long) that it owned on Paris' most prestigious avenue, the Champs-Élysées, into a showroom it turned to Manuelle Gautrand's agency. The architect chose to treat the project as a transparent showcase allowing the centrally situated monumental sculpture to be visible from the road: "This sculpture is a giant display around which visitors turn via a succession of landings and staircases that lead to the top of the building, from where the view onto the avenue below is magnificent. The cars are displayed on revolving circular platforms covered in facetted mirrors that fragment their image" (Gautrand, 2007). The façade is based on the double *chevron*, the firm's symbol, over the entrance porch and then repeated higher up: "The outer shell, in a single swoop and made completely in glass, reflects the *chevron*: the company's emblem. On the façade that overlooks the Champs-Élysées the shell starts with a simple, flat and regular curtain-wall. The double chevron then appears, and is developed more and more freely and inventively, right up to the top. The glass façade is bent, a giant piece of origami, tinted with white and red translucent films suffusing the inside with a soft white light" (Gautrand, 2007). Manuelle Gautrand, born in 1961, graduated in architecture from the *École Nationale Supérieure d'Architecture de Montpellier* in 1985. In 1991, she set up her own agency.

A.B.

Sun-Wed 10:00 – 20:00, Thu-Sat 10:00 – 22:00 | Champs-Élysées boulevard, Grand Palais | Underground: Franklin Delano Roosevelt

"Origami" - Office Building

Immeuble de bureaux "Origami"

Avenue de Friedland, 26 - Paris

Manuelle Gautrand

2011

Manuelle Gautrand called this office building on the Avenue Friedland, close to the Place de L'Étoile, the "Origami". The project included two separate parts: a twenty-metre long main building along the avenue and an annex behind it, between two gardens. On the avenue, the architect designed a glass façade partially covered by a second layer of glass, which gave it the appearance of folded marble creating a coloured vibration.

The building was called "Origami" because of this second layer composed of 'creased' glass panels formed from a serigraphy with a marble motif, on a double layer of laminated glass. The symmetrical panels are creased and assembled in pairs, forming an 'open-book' motive that exploits the graphic effect of marble veins. This second translucent and precious 'skin' serves to protect the privacy of those within. It also filters the daylight to create a soft atmosphere inside.

A.B.

Champs-Élysées boulevard, Arc de Triomphe | M Underground: Charles De Gaulle Etoile, Charles De Gaulle Etoile (RER)

Residential Building

Immeuble résidentiel

Patricia Leboucq, who has been practising independently since 1986, received the Cogedim de la Première Œuvre award for this residential building created in 1992. This work adopted the same principle as on neighbouring plots: a building on the road, a garden, and a building on the courtyard. The façade overlooking the road blends with the staggering of the semi-detached buildings and received special treatment through the use of noble materials such as Beauval or Cardoso stone, or white marble that partially conceals the entrance of the building. As a whole, it attests to the common language for residential buildings constructed in the last decade of the century, and which can be found in many projects: a modest and somewhat banal modernity that complies with the constraints of Parisian town planning. A.B.

Front de Seine district | Underground: Av. Emile Zola, La Motte-Picquet Grenelle

Rue du Théâtre, 67 - Paris

Patricia Leboucq
1992

3. 3

Residential Building

Immeuble résidentiel

Rue Leblanc, 70–78 - Paris

Catherine Furet

2003

With this plan, Catherine Furet was confronted with a complex situation. The project in Rue Leblanc in the 15th *Arrondissement* of Paris was on the very edge of the demarcation line of the *Petite Ceinture*; that is, close to the former railway line that surrounded Paris within the Boulevards des Maréchaux. The plot for this north-facing building was next to the railway line and over a hundred metres long. The idea was to create a long slab building - typical of low-cost housing built in the 1950s and 1960s - so the plan (consisting of forty-two flats, four individual houses and parking spaces) was divided into four plots, each with flats on six levels and four individual houses on two levels at the end of the plot, away from the road, with a private garden.

The various buildings were set on a brick base that housed the parking spaces and entrances. The cast concrete was combined with white-coated prefabricated elements on the façade. Overall, this entity gives the impression of being an architectural paradox: a large complex on a human scale.

A.B.

Porte de Versailles | M Underground: Balard

Dunois Theatre

Dunois Théâtre

Rue Louise Weiss, 7; Rue de Chevaleret, 108–118 - Paris

Edith Girard

1990

In 1979 a music hall, the Dunois Theatre devoted primarily to jazz, was set up in a former postal depot that had become a warehouse and was to be demolished. The theatre was rebuilt in 1990 on a triangular plot in a part of the city that was both residential and industrial.
The project, commissioned to Edith Girard, consisted of eighty-six dwellings, five artists' workshops and the new theatre. The architect designed two separate sets of buildings: one along the road that was residential, with the theatre on two levels; and the artists' studios away from the road on a separate plot, on three levels topped with a gangway leading to four studios. With its complex composition and an accessible terrace, the building was intended to be an homage to Le Corbusier's architecture, while at the same time evoking a revisited Haussmann tradition, owing to the rotunda on the corner of the triangle.
A.B.

during the events | WC | Bibliothèque nationale de France "François Mitterrand" | Underground: Chevaleret, Bibliothèque "François Mitterrand" (RER)

www.theatredunois.org

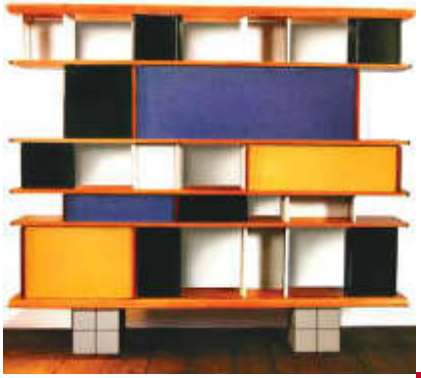
Charlotte Perriand (1903–1999)

Alain Bonnet

Charlotte Perriand

Charlotte Perriand was one of the most influential designers of the Modern Movement. After graduating from the *Union Centrale des Arts Décoratifs* in 1925, she participated in the same year in the *International Exposition of Modern Industrial and Decorative Arts* and, the following year, in the *Salon des Artistes Décorateurs de Paris*. In 1927 she exhibited "Un Bar sous le toit" at the *Salon d'Automne* and subsequently joined Le Corbusier's agency. Perriand was put in charge of furnishings and fittings at the Villa La Roche and the Villa Church, presented under the title "Équipement intérieur d'une habitation" at the *Salon d'Automne* in 1929. She applied Le Corbusier's functional principles developed in *L'Art décoratif d'aujourd'hui* (1929). Le Corbusier, Pierre Jeanneret and Charlotte Perriand drew three chairs on a chrome tube structure: the B301 chair for conversation, the LC2 "Grand Confort" for relaxation, and the B306 chaise-longue for rest. The latter, inspired by beds from Louis XVI's reign, consisted of a simple metallic frame over which steel wires were stretched, attached by springs. The base was built on aviation tubes to which four conical legs were attached. The chair had no mechanism and could be used as an armchair, a chair for resting or a rocking-chair, by moving the body. This piece of furniture was produced by Thonet, and Perriand posed for the advertisement photograph of the chaise-longue. She left Le Corbusier's agency in 1937 to work with the painter Fernand Léger. In 1940 the Japanese Ministry of Trade and Industry entrusted her with an industrial design advisory mission. The outbreak of Second World War forced her to seek refuge in Vietnam until 1946. This long period in the Far East afforded her an opportunity to study traditional woodwork techniques, in which she perceived an echo of Le Corbusier's architectural research. The "Sélection, Tradition, Création" exhibition in Takashimaya department stores of Tokyo and Osaka enabled her to show how traditional Japanese production could be adapted to Western uses. In 1929 she exhibited a bamboo version of the chaise-longue, and in 1936 another of her folding armchair.

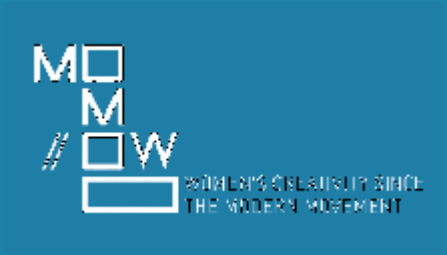
The B306 chaise-longue designed by Perriand, Le Corbusier and Jeanneret in the late Twenties rapidly became a prime example of



Mexico's house
Library, Paris, 1952

Modernism, for its use of new materials and industrial production techniques, and for its ergonomic aspect.
In local production she distinguished two types of objects of different quality: objects intended for export, that awkwardly imitated the formal characteristics of Western design; and objects intended for the local market, produced according to traditional techniques that could also be used to produce modern objects. To demonstrate the efficiency of these traditional production techniques, she suggested transposing into bamboo and wood a few of these creations envisaged not as models but as *typical solutions*. Perriand wanted to propose a natural evolution from craftwork to design, based on the art workers' practical skills and on the designers' cultural imprints.
In this sense the chaise-longue exemplifies the intention to create a gradual transition from conventional craftwork to modern design. Although this particular form of seat was not part of the Japanese domestic tradition, it could, by its pure line, its local materials and its productive technique, evoke traditional furniture. While this proposition was well received by artisans, it triggered criticism among teachers of decorative arts (Renous 1969, 73–84; Benton 1998, vol.11, 31–58). Perriand's experiment was however discontinued when Japan entered the war, even though a small number of prototypes had been made for the "Sélection, Tradition, Création" exhibition, and a book had been published in 1941 in Tokyo to set out the theoretical principles underpinning these prototypes (Perriand, Sakakura, 1941). After the war Japan adopted an industrial policy that, to a large extent, caused it to lose its traditional know-how. These skills were seen to belong to a bygone age and to be of no use in the context of development of new production technologies. New schools of industrial art were set up, and design, the term that gained currency in the Fifties, supplanted craftwork. The MITI, the influential Ministry of International Trade and Industry, founded in 1949, facilitated the standardized conception of design by opening agencies to develop it, in 1957 and 1958. When Perriand organized an exhibition of her recent works in 1955 in Tokyo, she wanted to highlight the necessity to have in-depth knowledge of the new technologies and materials offered by industrialization, as they were the only effective way of mass producing quality objects. Craft techniques could be used only for objects in limited series, for the luxury market: "The creators of models are in a dead-end street. Either one does craftwork, or one does mass production. In the former case, one may as well veer towards pure craftwork, even if it is considered to be luxury production (…) At least we will preserve these beautiful craft techniques that unfortunately are tending to disappear and therefore to become increasingly expensive" (Benton 1998, 50).

TURIN



From Industry to Culture

Caterina Franchini

This chapter presents three itineraries which comprise twenty-one works situated in the city of Turin and two works in its metropolitan area. The first itinerary focuses on the city centre, while the other two stretch north and south, outside Turin to Pino Torinese and Moncalieri where two significant buildings are accessible to visitors. The chapter includes an article about 'pioneer' Ada Bursi (1906–96) who was the first female professional architect to work in the city and it suggests other works to be visited beyond the ones included in the itineraries.
A brief introduction to each itinerary guides visitors along the routes which are rich in urban and architectural history. They can also experience the transformations which have significantly changed Turin's vocation and identity since 1980s as it has developed alternatives to its industrial image. It used to be the epitome of a company town, but over the last few decades it has become one of those medium sized European cities to have significantly changed its urban landscape. The city centre is the first urban area to have progressively consolidated its cultural attractiveness over time. The works in Itinerary 2 and Itinerary 3 are closely connected to the crucial steps of Turin's transformations including the reuse of the FIAT (*Fabbrica Italiana Automobili Torino*) factory Lingotto (1982), the approval of the Land Use Plan (*Piano Regolatore Generale* - PRG) in 1995, and the works for the Winter Olympic Games in 2006. This is the why, women architects' contribution is mainly seen in restorations, renovations, reuses, extensions, interior and museum set design.
Ten architectural works from the three itineraries received the Architetture Rivelate Prize. This local annual prize was established in 2004 by the Order of Architects - OAT (*Ordine degli Architetti Pianificatori, Paesaggisti e Conservatori della Provincia di Torino*). The prize aims to raise awareness and give visibility to those works that provide a better quality of built environment thanks to their careful architectural design and coherent realisation. It also aims to encourage observers to appreciate and enjoy architecture, even though they are just visitors or passers-by. A plaque on the wall of the prize winning building shows the 'extraordinary quality of ordinary architecture' to both local people as well as MoMoWo visitors.
Among the women architects in Turin itineraries, Laura Petrazzini Levi (1931–86), author of Residence Du Parc (Itinerary 3), is included in the "Albo d'Onore del Novecento. Architetti a Torino" (Honour Roll of the 20th century. Architects in Turin). Her work has been recognised for its originality and her ability to give consistency to her architectural designs without losing sight of the numerous and varied distinctive traits. The Honour Roll was established in 1980 by OAT to celebrate and preserve the memory of professionals who have brought honour to the category with the quality of their work, commitment to culture and education, dedication to work, and participation in civic life.
Out of thirty-eight architects included in the Honour Roll, besides Petrazzini Levi, just two other women are mentioned. They are Vera Comoli Mandracci (1935–2006) and Mariella de Cristofaro Rovera (1931–2001). Both women distinguished themselves with their exceptionally ethical, human and professional rigour which also greatly highlighted their intensive scientific and academic achievements at the Politecnico di Torino. As they were both professors, Comoli in the fields of Urban History and de Cristofaro in Construction and Structural Engineering, transferred their passion and knowledge to generations of students, that are now architects.

The City Centre beyond the Roman Grid

This itinerary takes Turin's city centre starting from the 17th century district. This area has been characterised by the presence of some important theatres and cultural buildings since the 18th century. Among them is the Gobetti Theatre (1). Walking along Via Gioachino Rossini visitors will reach Via Po. This arcaded street was designed by architect Amedeo di Castellamonte in 1673, who created a theatrical walkway to connect the city centre with the Po river.

At the end of Via Po visitors will arrive in the heart of the Baroque capital city, Piazza Castello. The square was commissioned in 1584 to architect Ascanio Vitozzi, who designed a wide square around the Medieval Acaia castle (1317), now named Palazzo Madama (2, Civic Museum of Ancient Art) Chosen by the Duchess Maria Cristina of France (1606–63) as her favourite residence, the building underwent its first renovation. However, it was the second '*Madama Reale*' (regent), Maria Giovanna Battista di Savoia Nemours (1644–1724), who brought about a decisive transformation and turned the ancient castle into a royal residence, assigning the new façade design to Filippo Juvarra (1718).

On the northern side of Piazza Castello stands the Royal Palace. It was designed in 1584 by Ascanio Vitozzi in order to host the Savoy royal headquarters. Crossing the square, a passage on the left leads directly to Piazza San Giovanni, where the Renaissance San Giovanni Battista cathedral houses the Holy Shroud. Reaching Largo IV Marzo, visitors will arrive in the centre of the Medieval city, where they can admire two renovated historical buildings the "Casa del Senato" - Apartment Building (3) and the University Residence (4).

Walking along Via Porta Palatina visitors will cross two important streets. The first one is Via Giuseppe Garibaldi, designed by the Romans as *decumanus maximus* - the principal axis of the Roman settlement - and then widened in 1736–39 by Benedetto Alfieri. The second is Via Pietro Micca (1885), a diagonal street with arcades which bears witness to the intensive transformations begun at the end of the 19th century. On the corner between Via dell'Arsenale and Via Benedetto Alfieri visitors will see Lascaris Palace (5). Going straight along Via Alfieri they will reach Piazza San Carlo. The square with arcades, originally built as the Royal Square, was designed in 1637–44 by Carlo di Castellamonte as part of the southward expansion plan of the Baroque city (1620). This square was pedestrianised for the Olympic Winter Games (2006) under the direction of architect Elena Bosio. Going straight along Via Giovanni Giolitti, on the right is Valdo Fusi Square (6). This was built in an area which had been heavily damaged during the Second World War. The east side of the square is characterised by the Baroque San Giovanni Vecchio Hospital (7, "Infernotti" - Multifunctional Hall), designed by Amedeo di Castellamonte (1680).

Turning left into Via Camillo Benso di Cavour visitors will enter the city Neoclassical district, called *Borgo Nuovo* which was built between 1825 and 1864. Here they can see the *Aiuola Balbo* and *Giardino Cavour.* The outline of these two gardens shows the presence of the former city fortifications. From the nearby Via della Rocca it is possible to see a view of Piazza Vittorio Veneto. The Neoclassical square, designed by Giuseppe Frizzi (1825), is characterised by uniform arcades and sober architectural lines. On the opposite side of the river is the imposing Gran Madre di Dio church. It was designed by Ferdinando Bonsignore and built in 1931, based on the model of the Pantheon in Rome. Crossing Corso Casale, visitors can go up the *Monte dei Cappuccini* as the last step of the first itinerary, the Mountain National Museum (8), and enjoy a great view of the city and the surrounding Alps. C.S., A.S.

The City Centre beyond the Roman Grid

1 **Gobetti Theatre**
Via Gioachino Rossini, 8

2 **Palazzo Madama - Civic Museum of Ancient Art**
Piazza Castello

3 **"Casa del Senato" - Apartment Building**
Largo IV Marzo, 17

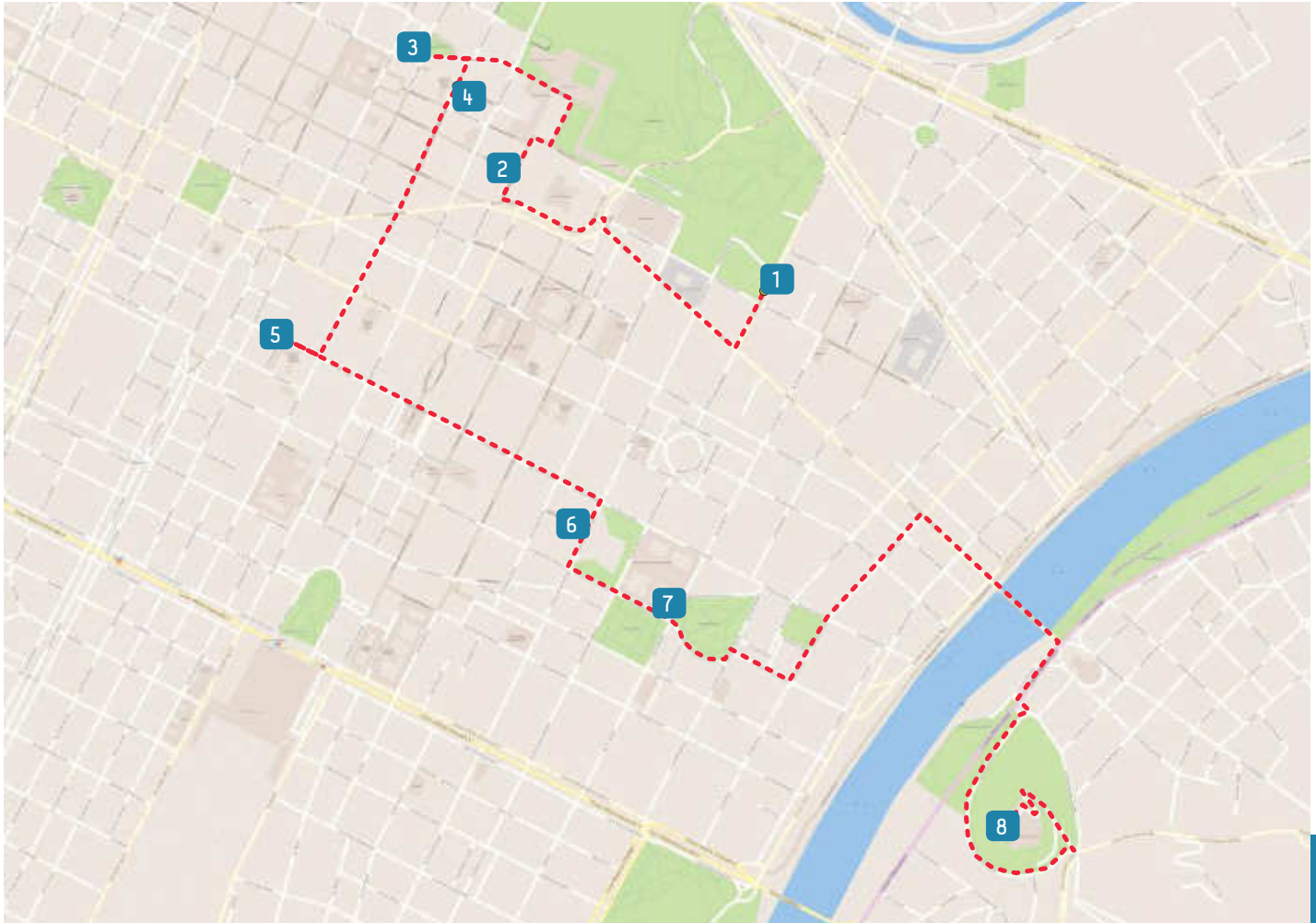
4 **University Residence**
Via Cappel Verde, 5

5 **Lascaris Palace**
Via Benedetto Alfieri, 15

6 **Valdo Fusi Square**
Piazzale Valdo Fusi

7 **"Infernotti" - Multifunctional Hall of San Giovanni Battista Hospital**
Via San Massimo, 24

8 **Mountain National Museum**
Piazzale Monte dei Cappuccini, 7


3
4
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7
8

Gobetti Theatre

Teatro Gobetti

Via Gioachino Rossini, 8 - Torino

Studio Architetti Deabate - Luca Deabate, **Marina Deabate**
1996–2001

The Gobetti Theatre was built to host the seat of the Turin Amateur Dramatic Society in 1840. It was designed by Giuseppe Leoni following the typical Italian theatre plan scheme, with the exception of some variations. According to the Neoclassical more 'democratic' idea of art, in fact, the traditional tiers of boxes were avoided. It was later used as a prose theatre and finally closed in the 1980s for safety reasons.
The restoration project involved the conservation of the foyer and the main hall, including the stuccoed ionic parastas and frescoes. On the historical façade, facing Via Rossini, a careful restoration of the plasters and decorations was realized.
The renovation work also involved the spatial and functional organization of the building's historical core, where technical facilities were enlarged and improved. Additional spaces have been designed to host the ateliers, the offices and to enlarge the stage. The façade combines new and ancient bricks with metallic yellow-painted windows frames.
The new construction consists in a semi-cylindrical building on pillars, completely hidden to the theatre and designed to accommodate the services area.
The connection between original and new elements is the basic underlying concept of the project, which is typical of Italian restoration style since the 1950s especially in buildings for culture. This work received the Architetture Rivelate prize from the OAT in 2005.
E.D.

Tue-Sat 13:00 - 19:00 | WC | Museo Nazionale del Cinema, Mole Antonelliana, Royal Palace, Royal Gardens, Madama Palace, Egyptian Museum of Turin | Bus/tram: 55, 56, 13, 15

www.teatrostabiletorino.it/teatro-gobetti/

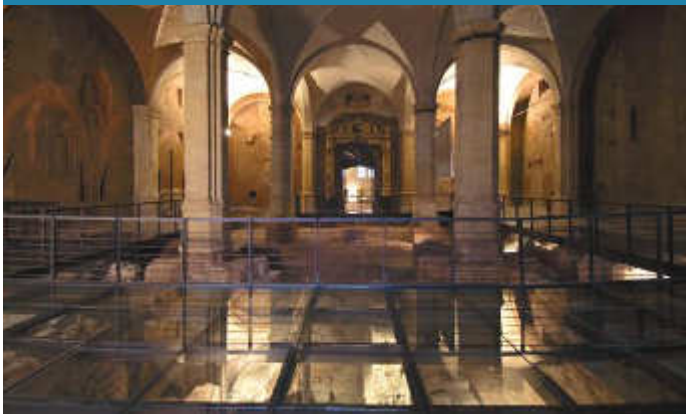
"Palazzo Madama" - Civic Museum of Ancient Art

Palazzo Madama - Museo Civico d'Arte Antica

Piazza Castello - Torino

Alfonso Famà, Diego Giachello, Giancarlo Gonnet, **Paola Grifoni**, **Emanuela Lavezzo**, Leonardo Mastropietro, **Alessandra Perugini**, Mario Ronchetta, Massimo Venegoni, Carlo Viano, **Cristina Volpi**

1996–2006



The ancient Acaja family castle, which included one of the city Roman gates in the 13th century, is one of the most multi-layered buildings in Turin. Originally Roman, then Medieval, the building was later extended by Filippo Juvarra to give the royal Savoy family another gorgeous residence during the late Baroque period (1718–21). It was restored in the last years of 19th century by Alfredo D'Andrade, who structured the project showing the different phases of the ancient building.
Entrusted to the city administration at the beginning of the last century, *Palazzo Madama* housed the Civic Museum of Ancient Art since 1934. The changes in public exhibition venue safety regulation forced the museum to close in 1988. Extensive restoration of almost a decade of works was carried out up to 1996 by a group of architects and restorers, in order to show to the public the collection, the story of the building and its civic significance over the centuries. The restoration work included philological restoration of the Juvarra's monumental staircase, the *anastylosis* of the Medieval court and the positioning of glass over the archaeological excavations. The visitors to the museum can have a feel of the original interior, as well as witnessing new solutions such as the steel staircases in the tower facing the Po river and the 'treasure-rooms' in which some of the themes of the collection are reunited and explained in detail.
E.D.

www.palazzomadamatorino.it

Mon - Sat: 10:00 - 18, Sun: 10:00 - 19:00, Tue: closed | 10€/ 8€ | WC | Museo Nazionale del Cinema, Mole Antonelliana, Royal Palace, Royal Gardens, Egyptian Museum of Turin
Bus/tram: 13, 15, 55, 56

"Casa del Senato" - Apartment Building

"Casa del Senato" - Edificio per Appartamenti

Largo IV Marzo, 17 - Torino

Studio De Ferrari Architetti - Agostino De Ferrari, Giorgio De Ferrari, **Claudia Gatti**, Claudio Germak, Vittorio Jacomussi, Osvaldo Laurini - and Denis Actis, Gianluca Alemandi, Matteo Bo, Marco Massimo Rapetti, Marco Tobaldini

2011–2012

This building is probably one of the most important testimonies of the Medieval period of the city. Originally built with Roman materials, it was supposedly the residence of the Duke during the Langobardic domination (6th century). Afterwards it was rebuilt several times and consequently showing a 16th century façade, with mullioned windows. It was then restored in the late 19th century by Riccardo Brayda, one of the protagonists of the Gothic Revival in Turin. Heavily damaged by Second World War bombing, the building was completely rebuilt during the 1950s, with only the façade still standing. In 2011, in accordance with a wider programme of renovation of the 'Roman district', a project overseen by the Cultural Heritage Office was assigned to the De Ferrari's studio. The project was aimed at preserving the medieval parts and evoking the former tower system still present in some of the remaining Medieval houses. The project involved the insertion of a new, modern-looking tower that connects the historic façade of the building to the post-war construction. Five residential units and two commercial ones were created using only one-half of the original building, while the remaining part still awaits a complete restoration. There are also two terraces on different levels overlooking the old town, with its Roman, Medieval and Renaissance sights. This work received the Architetture Rivelate prize from the OAT in 2014.

E.D.

Roman district, Basilica Cathedral of St. John the Baptist / Chapel of the Holy Shroud, Museum of Oriental Art (MAO), Palatine Gate | Bus/tram: 4, 6, 11, 27, 51, 57, 92, ST2

University Residence

Residenza Universitaria

Via Cappel Verde, 5 - Torino

Pietro Derossi, **Maria Teresa Massa**, Davide e Paolo Derossi
1993–1999

The project involved the renovation and extension of a historic block in Turin city centre. The University Residence houses 49 beds plus one for a disabled student and common areas for cooking, meeting, studying and recreation. The decision to create two separate buildings, one in Via Cappel Verde with five storeys and another one in Via Porta Palatina with four, made it easier to integrate the renovation with nearby buildings of different heights, giving a greater uniformity to the façades. The sequence of buildings in Via Cappel Verde repeats and reinforces the historic layout of the street, which concludes with a slight retreat from the street line, communicating with the church of the Holy Spirit and the churchyard.

There is an opening between the two buildings which favours the illumination and ventilation of the courtyard, helping to make it a pleasant public space, but the buildings are connected by two walkways covered in metal, with a design that evokes the metal inserts common in 19th century architecture. Similar metal details are in the canopy of the entrance and above windows and shops. Similarly the tubular inserts, the arched openings, dormers of various shapes and curved façades help to enliven this inclusion of the new in the stately context. Maria Teresa Massa (1960), collaborator of Pietro Derossi from 1983 to 1994, contributed significantly to the project both in the creative and the execution phases. G.M.

Royal Palace, Royal Garden, Madama Palace, Roman district, Basilica Cathedral of St. John the Baptist / Chapel of the Holy Shroud, Museum of Oriental Art (MAO), Palatine Gate

Bus/tram: 4, 6, 11, 27, 51, 57, ST2

Lascaris Palace

Palazzo Lascaris

Via Benedetto Alfieri, 15 - Torino

Studio Albini Associati - Franco Albini, Marco Albini - and **Franca Helg**, Antonio Piva
1976–1979

Palazzo Lascaris was originally built as an aristocratic home probably by architect Amedeo di Castellamonte between 1663 and 1665. It was reworked in the late 19th century following the neo-Baroque taste, then almost completely destroyed during Second World War. It was rebuilt during the 1950s to host the Commerce Chamber with a reinforced concrete structure. Afterwards the property passed to the regional administration that decided to settle its headquarters there. The project was entrusted in 1976 to Albini's architectural firm, which was particularly involved in the concept of 'constructing within the construction'. The firm was requested to design a new main assembly hall, a couple of minor ones and all the spaces designated to the public and the officials. Together with the restoration of the surviving painted, carved and stuccoed decorations the renovation focused on closing the loggias at the main level with glass panels thereby allowing insulated access to the different offices almost without interfering with the previous interior layout. The renovated Council conference room is on the floor below the courtyard, with an elliptic plan and a conical roof. The characteristic of the project is also the accuracy in designing interiors, furniture, display and signposting in accordance with the architecture: a hallmark of Italian design of which Albini and Franca Helg are among the most significant architects.
E.D.

Mon-Thu: 9:30 - 14:00 (school visits); Mon-Thu: 15:00 (groups/associations); Fri: 14:00 (citizens/single visitors) | Solferino Square, San Carlo Square, Castello Square, Royal Palace, Royal Gradens, Madama Palace | Bus/tram; 4, 11, 15, 55, 57, 58, 58/, 92, ST1

Valdo Fusi Square

Piazzale Valdo Fusi

Piazzale Valdo Fusi - Torino

Crotti Forsans Architetti Studio Associato - Massimo Crotti, **Marie-Pierre Forsans** - and Francesco Dolza, Maurizio Marcelli
1997, 2001–2006

The urban project covers the area that previously hosted a 17th century convent and then the headquarters of the Royal Industrial Museum (1862). The area was heavily damaged during Second World War, remaining an empty space until 1997. The municipality then launched an international design competition in order to create a two level underground car park, leaving a wide outdoor public space. The centre of the square is below pavement level and can be reached by four surrounding sloping surfaces. The resulting spatial organization creates a direct relationship between the square and the buildings around it: the San Giovanni Battista hospital, the Chamber of Commerce (1965–72) by Carlo Mollino and the former Stock Exchange (1953–56) by Roberto Gabetti and Aimaro Isola. Two slopes link the central space with the surroundings streets, while the other two form 'wings' covering the parking entrances and ramps. Furthermore, three of the slopes contains green areas, whereas the fourth has stone paving. In the middle of the square a glass building has been constructed, originally designed to house an information centre, now hosting a pub. Near the pub another building has been designed to house the Jazz Club. The result is a wide urban public square, where youngsters can meet and skate on the slightly sloping surfaces and people can sit on the wood terraces and stone benches, surrounded by green areas and water fountains.

E.G.

WC | Regional Museum of Natural Science, San Carlo Square | Bus/tram: 18, 61, 68, ST1, ST 2

"Infernotti"- Multifunctional Hall of San Giovanni Battista Hospital

"Infernotti" - Sala Polifunzionale dell'Ospedale San Giovanni Vecchio

Closely related to the theme of the humanisation of care, the project represents one of the first examples of soft qualities within the hospital heritage in Turin. The space below the church, previously used as a pharmaceutical warehouse, was transformed into a multipurpose room dedicated both to care and to art exhibitions, conferences and performances. In this way a particularly evocative space was revived - an underground room dominated by a semi-circular brick vault with nails - surrounded by a circular passage through which the dead were taken to the mortuary.
Through a few careful interventions the space was returned to public use and set up as a meeting place between the hospital and the city, turning a place of death into a place of life.

upon reservation | wc | Regional Museum of Natural Science | Bus: 18, 61, 68, ST1, ST2

Via San Massimo, 24 - Torino

Emilia Garda, Paola Urbano
2002–2003

The design choice wanted to respect the original features with minimal intervention through the use of light and colour as qualifying elements. For economic reasons it was decided not to replace the existing light installations but simply to screen them from view by introducing a bright *velarium* placed diagonally to the floor.
In order to allow the spatial perception of the room, characterized by unique aesthetic values, the *velarium* was designed not as a traditional false ceiling, but as a light element independent of the structures from which it is suspended by means of slender steel rods. The system creates a bright wraparound effect which highlights the profile of the vault.
E.G.

Mountain National Museum

Museo Nazionale della Montagna

Piazzale Monte dei Cappuccini, 7 - Torino

Aldo Audisio, Luigi Bistagnino, **Elena Grillone**, **Carla Lanzavecchia**, **Emanuela Lavezzo**, **Rosalba Stura**
2001–2006

Based on an ancient complex, church and monastery, designed in the late 16th century and the beginning of 18th by Ascanio Vitozzi and Amedeo di Castellamonte, the core of the museum was the product of the collaboration between the *Club Alpino Italiano* (CAI) and the city administration in 1874. The museum, named *Museo Nazionale della Montagna Duca degli Abruzzi* in 1942, was improved and enlarged - following war damage - till the beginning of the 1990s, together with the consolidation of the whole: church, street, monastery and hill complex. At the turn of the century, the museum management together with a team of architects began a new project of restoration and museum set design to enhance the quality of the building and the collections, aiming at connecting the spectacular skyline of mountains outdoors to the collections indoor. To achieve this the project focused on the layout of the original museum rooms. Furthermore, it is characterized by new connecting elements, such as the steel staircase and glass elevator, a new vertical axis to the *Vedetta Alpina* on the new panoramic terrace placed on the octagonal drum. Even the natural light plays an important role entering into the four glass pyramids on the roof and reaching the first floor halls. The so-enlightened collection is settled as a mix of documents about the mountain modern lifestyle, the historical conquests and the witnesses of mountain environments.

E.D.

www.museomontagna.org

Tue-Sun 10:00 - 18:00 | 10€ / 7€ | WC | Monte dei Cappuccini and Church of Saint Mary, Gran Madre Church, Villa della Regina royal residence
Bus/tram: 13, 53, 56, 66, 70, 73

From the City Borders to the Starry Hill

This itinerary stretches along Corso Regina Margherita and passes through the town from west to east. This important road axis functions as a division between the Roman town and the expansion of the city towards the north, where the intensive industrial development transformed the area and gradually removed the farming heritage.
The itinerary is organised in six stops coming in succession. Each of them is representative of districts having historical, social and architectural features deeply different.
Our tour starts from west going to east towards the hills. The starting point is near the *San Donato* district, in the commercial and lively Via Livorno, to discover an abandoned industrial area, one of the most interesting of the town. In the hub of that ever changing area - called *Spina 3* by the Land Use Plan (1987–95) - reach the Parco Dora - Multifunctional Centre (1), near the former Michelin area. A new place to meet people facing the big two-level square with walkways winding through the green areas.
The second stop is near *Porta Palazzo*, the biggest outdoor market in Europe. An extraordinary place for goods exchange and a cultural melting pot. Heading due north, in the direction of Corso Giulio Cesare, on the left-hand side the *Centro Palatino* designed by Massimiliano and Doriana Fuksas stands out. Here, the clothing business is gathered and the iron and glass pavilions of the covered market in the 1800s are reused in a contemporary way.
This itinerary reaches Via Borgo Dora. Along there and each Saturday morning the *Balŏn*, a typical outdoor market winds through workshops, second-hand shops, elegant antique stores or old taverns, where it is still possible to taste the traditional Piedmont cuisine. Its hub is the Maglio Courtyard (2). It is worth pointing out that building with its truncated pyramid covering made of lamellar wood supported in its center by inclined steel struts, where it is used the wooden covering of the Piedmont heritage in a modern way.
The third stop of this itinerary ends in Piazza Borgo Dora. Facing there, the Ex-Army Arsenal (3) hosts the *Servizio Missionario Giovani* (SERMIG) and the Holden school.
Now the itinerary goes along Corso Regina Margherita up to Piazza della Repubblica. There visitors will enjoy the wonderful exedra signed by Filippo Juvarra and then the *Giardini Reali*, going in the direction of the hill on the right-hand side.
Past Corso San Maurizio this itinerary runs along the *Vanchiglia district* on the right-hand side, called 'the district of smoke' due to the presence of a lot of tanneries in the beginning of 20th century, and on the left-hand side of the Dora River which brushes up against Corso Regina Margherita but then suddenly leaves again for another important changing area: the former gas company *Italgas* area.
Among the most remarkable buildings in this interesting urban reconversion, it is worth pointing out the Borgo Dora University Residence (Cristiana Bevilacqua - Agenzia Torino, 2006), former born to host the journalists arrived in Turin for the Olympic Games 2006 and the Luigi Einaudi University Campus designed by Norman Foster - a building complex having winding shapes, transparent facades and the site specific art work named "Principio - Cosmo, ...lunare" (4) located in its inner courtyard.
The fifth stop of the itinerary then arrives at the Azimut Club (5) on the other side of the Dora River which is an ex industrial building changed into a restaurant and club.
The itinerary ends in the Turin metropolitan area reaching the Infin.to Planetarium of Turin, Museum of Astronomy and Space (6), surrounded by the green hills. E.G., C.S.

From the City Borders to the Starry Hill

1. **Parco Dora - Multifunctional Centre**
   Via Livorno, Via Treviso, Via Antonello da Messina

2. **Maglio Courtyard**
   Via Vittorio Andreis, 18

3. **Ex-Army Arsenal**
   Piazza Borgo Dora, 49

4. **"Principio - Cosmo, ...lunare" - Site Specific Art Work - Campus Luigi Einaudi**
   Lungodora Siena, 100

5. **Azimut Club**
   Via Modena, 55

6. **Infini.to - Planetarium of Turin, Museum of Astronomy and Space**
   Via Osservatorio, 30 - Pino Torinese (Torino)

Parco Dora - Multifunctional Centre

Parco Dora - Centro Polifunzionale

Via Livorno, Via Treviso, Via Antonello da Messina - Torino

Studio Granma - Marco Bosio, **Alessandra Coscia**, Andrea Geja, Marco Peiretti, **Natalia Rosso** - Promo.ge.co - Claudio La Montagna, Antonio Audo
1998–2003

The destination of the large industrial areas in the north of Turin, abandoned in the 1980s, changed with the master plan of 1995, under the programme of urban renewal called *Spina 3*. The former Michelin factory was completely destroyed, preserving only the cooling tower, while the surrounding areas were developed to house residential and tertiary activities. The multifunctional centre was designed to become the core of this new urbanisation and it includes a cinema, a large shopping centre, offices, restaurants, bars, shops and parking. Various buildings arranged around a public/private space host the different functions of the complex. The core is something like a square laid out on different levels connected by suspended walkways, elevators, escalators and balconies. The buildings, while adopting a uniform modern language, have autonomous finishing and compositional choices: brick walls, steel and glass transparent screens, alternating openings and closures.
The multifunctional centre, in spite of the good quality design of the public space, shows the effect of the culture of today that promotes the building of large shopping centres as substitutes for traditional urban social life. These spaces, although well designed, are called 'non-places' because of their anonymity and their serial reproduction in the globalized world. G.M.

24hrs; shops: Mon-Sat 8.30 - 21.30, Sun 9.00 am - 20.30 | WC | "A come Ambiente" Museum, Dora Park | Bus; 60, 72, 72/

Maglio Courtyard

Cortile del Maglio

Via Vittorio Andreis, 18 - Torino

Torpego Architetti - Claudio Perino, Giovanni Torretta - and Pio Luigi Brusasco, **Adriana Comoglio**, Vincenzo De Francesco, Giuseppe Lacidogna, Marco and Paolo Lazzerini, Renzo Zorzi
1999–2001

The covering of the Maglio Courtyard was an opportunity to reuse one of the four courtyards of the abandoned area of the ex-Military Arsenal, in the context of a wider requalification plan for Porta Palazzo market. The aims of the project, headed by the City of Turin, was to open a new passage following the course of the ancient Molassi canal, originally used as an energy resource for local industry and then closed. The new covered square houses workshops, shops, bars and spaces for graphic designers and artists assigned by a call for tenders. The new roof covers the public space with a truncated pyramid in laminated timber supported by four steel struts and a series of secondary elements that reinforce the four surfaces. The result is a fascinating wide space that recalls its industrial past through the presence of the original brick walls. In the centre of the square, the iron trip hammer of the old military factory stands as a testimony of industrial archaeology and became the fulcrum of the new space. The respect of the historical and social context and the use of sustainable materials, such as wood, integrated with iron structures, show a modern sensibility that characterizes the urban transformation of the former Arsenal as one of the most interesting in the recent history of Turin's passage from industrial to post-industrial city. The project won the Architetture Rivelate prize from the OAT in 2004.
G.M.

http://cortiledelmaglio.it

WC | Porta Palazzo and Balôn outdoor markets, Basilica Cathedral of St. John the Baptist / Chapel of the Holy Shroud, Palatine Gate | Bus/tram: 4, 11, 51

Ex-Army Arsenal

Ex-Arsenale Militare

Piazza Borgo Dora, 49 - Torino

Torpego Architetti - Claudio Perino, Giovanni Torretta - and Pio Luigi Brusasco, **Adriana Comoglio**, Vincenzo De Francesco, Giuseppe Lacidogna, Marco and Paolo Lazzerini, Renzo Zorzi
2001

The reuse of the former Military Arsenal in *Borgo Dora* began with a plan backed by the mayor Diego Novelli and drawn up by architects Torretta and Brusasco in the early 1980s. The aims of the plan were to make the complex accessible, to maintain the historic parts and to demolish unnecessary buildings, opening a new passage along the line of the old Molassi canal linking Piazza Borgo Dora with Via Cottolengo. The plan was not approved, but was the starting point for subsequent action. With the transition of the property from military use to the City, the buildings were earmarked for the assistance activities of the *Servizio Missionario Giovani* (SERMIG). In the first half of the 1990s Adriana Comoglio with a large group of designers studied the feasibility of the recovery of the Arsenal according to the new Master Plan of the City. Comoglio's project team freed the canal route from incongruous buildings adding a number of water tanks to recall its former use. The team also freed the four courtyards to the south, connecting each other, while a fifth remained with the internal construction.

The spaces of the former Arsenal are now used for commercial activities and workshops while the main building has become the Holden School headquarter. The project, which is a positive example of urban transformation in compliance with heritage and the conservation of its memory, won the 2004 Architecture Rivelate prize from the OAT.

G.M.

WC | Porta Palazzo and Balôn outdoor markets, Basilica Cathedral of St. John the Baptist / Chapel of the Holy Shroud, Palatine Gate | Bus/tram; 4, 11, 51

"Principio - Cosmo, ...lunare"- Site Specific Art Work

"Principio - Cosmo, ...lunare"- Installazione artistica

Campus Luigi Einaudi - Lungodora Siena, 100 - Torino

Marcella Tisi
2012–2013

The original work by architect Tisi is in the courtyard of the University Campus Luigi Einaudi (2013). The university complex is located in a former industrial area, next to the Dora River. Over the last years the district has undergone many transformations that persuaded architect Norman Foster to introduce a break point with the surrounding context.

By reinventing the internal garden of the building, this work of art fits into the context and moves away from the traditional concept of art, becoming a space to be used during the students' daily life. Both aesthetical and functional features are wisely combined. Art becomes living art. The innovative creation tries to reproduce a harmonious landscape, bringing the spectator back to a primordial place that aspires to counterbalance the extremely contemporary building structure. *Principio* consists of two creations, *Cosmo* and *...lunare*, placed to delimit a path through vegetation. *Cosmo* consists of two low hills made of organic and artificial material; it presents a characteristic sculpted Nanto stone element settled in a concave surface that is reminiscent of a moon crater. At the opposite side *...lunare* is less structured than *Cosmo*, suggesting an idea of peace that seems to invite the spectator to reflect. This contemplative function is underlined by Luigi Einaudi's famous aphorism, quoted near the end of the walkway: "conoscere per deliberare" (know to deliberate).
C.S.

WC | Mole Antonelliana, Museo Nazionale del Cinema, Royal Gardens, Royal Palace, Madama Palace | Bus/tram: 3, 6, 55, 68, ST1

Azimut Club

Azimut Club

Via Modena, 55 - Torino

TRA Architetti - Matteo Robiglio, **Isabelle Toussaint** - and Andrea Andrich
2014

The building is located in a semi-central area of the city near the Dora River. The former industrial building, after several interventions over the years, was recovered and redesigned in 1999 by UdA architectural studio to accommodate a club and a restaurant. In 2007-08 a restyling work by architect Martina Tabò modified the interior design of the building. Finally, in 2014 a renovation project by Andrea Andrich and TRA Architetti completely changed the spatial and functional organization of the club.
On the ground floor a covered corridor connects the street to the internal courtyard, allowing the visitors to reach the club entrance. There, the service spaces (cloakroom, bar and restrooms) have been located in order to connect two dance floors.
To reach the second floor of the building visitors go up an external steel staircase located into the courtyard. The upper hall is a long and free open-space area. It is characterized by reinforced concrete pillars and big windows. The second floor also opens onto an outdoor terrace which faces the internal courtyard.
The connection between the various spaces and their functions, together with the relationship between the current and former building are the basic underlying concepts of the project. To this end, new components have been added and the careful use of contemporary materials - metal, ceramic, glass - and lights play a fundamental role in the final result.
A.S.

Wed-Sun: 23:00 - 4:00 | WC | Mole Antonelliana, Museo Nazionale del Cinema, Royal Gardens, Royal Palace, Madama Palace | Bus/tram: 19, 68

Infini.to - Planetarium of Turin, Museum of Astronomy and Space

Infini-to - Planetario di Torino, Museo dell'Astronomia e dello Spazio

Via Osservatorio, 30 - Pino Torinese (Torino)

Loredana Dionigio, Giancarlo Gonnet

2003-2007

Located on a steep slope, the building was designed to be partially underground in order to minimize its visual impact and help it blend in with the beautiful hilly landscape of the Turin Astronomical Observatory area.
Infini.to was designed by architect Loredana Dionigio - in collaboration with engineer Giancarlo Gonnet - as a dynamic and open architectural work. It houses the three storey museum and the big sphere of the planetarium which is surrounded by a suspended ramp that provides additional exhibit space.
Evoking astronomical geometries, an elliptical terrace leads into the entrance hall from which a helicoidally stair takes visitors to the floors below, where the museum and the educational itinerary are.
On the lowest floor, the audio-visual library occupies the entire surface of the building, connecting the museum area to the planetarium in a large open-space.
The interior space is brought to life by a 'spider glass' cone that gives natural light across the storeys. 'Spider glasses' were used also to build the entrance façade, while the lower façade towards to the valley consists of a ventilated double glass wall supported by a metal structure. Inside the building, multiple points of views are offered by transparencies and a concept of fluid functional distribution gives rise to an unexpected and unpredictable ambience. This work received the Architetture Rivelate prize from the OAT in 2007.
C.F.

www.planetarioditorino.it

Mon-Fri 9:30 - 15:30, Sat-Sun 14:30 - 19:30 | 8€ / 6€ | WC | Basilica of Superga, Natural Park on Torino's Superga hill | Bus/tram: 30

A New Urban Identity through the Industrial Landscape

This itinerary stretches south of the city centre taking in areas that have undergone urban renovations.
The Land Use Plan (1987–95) foresaw the gradual covering up of the railway lines that divided the city together with intensive renovation works in the surroundings ex-industrial areas. The resulting axis, also known as *Spina Centrale*, includes four districts from south to north named *Spina 1, 2, 3* and *4*.
Starting from the Thermal Power District Heating Plant (1) visitors will enter the *Spina 1* area, developed along Corso Mediterraneo. The former railway repair yards (*Officine Grandi Riparazioni* - OGR) are located along this wide boulevard, which is characterised by cycle paths, walkways and green areas. A Climbing Sports Centre (2) (2008) was built in Via Paolo Braccini to accommodate the indoor climbing-wall, previously located in the *Palavela* from the 1980s to the 2006 Olympic Winter Games.
Facing Corso Mediterraneo, Santa Teresa di Gesù Bambino Church and its Parish Complex (3) is located on the edge of the residential *Crocetta* district. In front of the church, the *Igloo* created by Mario Merz in 2002 marks the boulevard's separation into two avenues. Taking the left-hand avenue, visitors will walk past a large residential and shopping block designed by Jean Nouvel (2001–09) on the site that previously hosted the *Materferro* railway materials factory.
Across Largo Orbassano, the avenue turns and runs along Clessidra park to Corso Filippo Turati. Here are some ex industrial buildings that were renovated in 2010 to host the "Toolbox" - Torino Office Lab and Co-working Space (4).
Crossing the railway, visitors will reach the *Torino Esposizioni* exhibition complex, built between 1936 and 1938 by Ettore Sottsass sr. and extended two times by Pier Luigi Nervi (1968, 1950). Residence Du Parc (5, now Duparc Contemporary Suites) apartment hotel is located just alongside *Torino Esposizioni* in a stretch of Massimo d'Azeglio boulevard that sow its urban renewal in the 1950s. At the time of its construction, the apartment hotel was considered as the most suitable to host the cosmopolitan exhibitors of the adjacent exhibition centre.
Reaching Via Nizza and crossing Piazza Giosuè Carducci, visitors will enter the *Lingotto* neighbourhood. This area used to be a farming suburb of the city that was significantly transformed from the end of the 19th century onwards, during the increasing industrialisation process of the city. The opening of the *Lingotto* FIAT car plant (1923) finally defined the spatial organisation of this industrial district. The compounds were located on the west side of Via Nizza, and a large number of working-class houses were built on the east side. From the second half of the 1980s the area underwent intensive renovation work due to the closure of the factories. FIAT Lingotto was turned into a multifunctional centre (1983), the former *Pastificio Italiano* became the AC Hotel (6) (2003–05) and the former *Vermouth Carpano* was reused to house the Eataly - Food and Wine Centre (7) (2004–07).
Turning left into Corso Eusebio Giambone, visitors will reach the urban area selected in 1961 to host "Italia '61", the exhibition complex to celebrate the 100th anniversary of the unification of Italy. Among the buildings erected for this event, the Palavela - Sports Centre for Figure-Skating and Short Track (8) stood out for its innovative design. The building was recently transformed by Gae Aulenti and reused for the 2006 Winter Olympics. Shortly after the Palavela, visitors will reach the *Palazzo del Lavoro*, a Pier Luigi Nervi's masterwork that is currently abandoned.
When visitors have crossed Corso Pietro Maroncelli, they will be in an ex-industrial were the Fonderie Limone - Centre of Research on Theatrical Arts (9) are. This complex is located in a pleasant leafy area on the banks of the Sangone river, facing the hills of Turin. C.F., A.S.

A New Urban Identity through the Industrial Landscape

1. **Thermal Power District Heating Plant**
   Corso Francesco Ferrucci, 123 A
2. **Climbing Sports Centre**
   Via Paolo Braccini, 18
3. **Santa Teresa di Gesù Bambino Church and Parish Complex**
   Via Giovanni da Verazzano, 48
4. **"Toolbox" - Torino Office Lab and Co-working Space**
   Via Agostino da Montefeltro, 2
5. **Residence Du Parc, now Duparc Contemporary Suites**
   Corso Massimo D'Azeglio, 21
6. **AC Hotel**
   Via Bisalta, 11
7. **Eataly - Food and Wine Centre**
   Via Nizza, 30
8. **Palavela - Sports Centre for Figure-Skating and Short Track**
   Via Ventimiglia, 145
9. **Fonderie Limone - Centre of Research on Theatrical Arts**
   Via Pastrengo, 88 - Moncalieri (Torino)

3

Thermal Power District Heating Plant

Centrale Termica per il Teleriscaldamento

Corso Francesco Ferrucci, 123 A - Torino

Jean-Pierre Buffi & **Marianne Buffi** and Hugh Dutton Associés
2008

As part of the transformation of brownfields in Turin, the *Spina 2* sector is among the most successful urban sectors both for functional choices and for the design of public spaces. Among the elements of this quest for urban quality was the choice to mask the cumbersome thermal power heating construction, functional to the neighbourhood and to the Polytechnic, but built with no attention to the context. The masking was carried out with metal screens and a grid for lining the chimneys. The shields, consisting of diagonal bands of stainless steel, denser at the bottom and more spaced out further up, curved and partially overlapping, appear light and mobile. The steel reflects the light of the sun by day and the artificial lighting at night, dematerializing the banal thermal power district heating building and creating an attractive sight, which has become a local landmark.
Marianne Buffi with her husband Jean Pierre and their partner Hugh Dutton helped with this and other projects in the difficult attempt to improve the quality of urban public spaces. Attempt late started by the Administration trying to control the too rapid transformation of derelict brownfield sites. The project won in the 2010 the Architecture Rivelate prize from the OAT in 2010. **G.M.**

Politecnico di Torino and Cittadella Politecnica, Prison Museum "Le Nuove", OGR - Officine Grandi Riparazioni Ferroviarie, Intesa Sanpaolo Skyscraper | Bus/tram; 15, 16CS, 33, 42

Climbing Sports Centre

Centro Arrampicata Torino

Via Paolo Braccini, 18 - Torino

Antonio Ingegneri, **Elena Prochio**, **Erica Ribetti**, **Silvia Zanetti**
2005–2008

The building is located near the *Spina* - north-south axis of the city's redevelopment (1998–2010). It was commissioned by the Sports Division of the City to house the largest indoor public climbing-walls in Italy (1,000 m² with 5,000 holds) and it has become a local landmark. The architects in chief - Erica Ribetti and Silvia Zanetti - reused a former municipal power station to house all user and staff facilities. They added two inter-connected new architectural bodies with different heights in accordance with the height of the climbing-walls that had to be located indoors. The more spectacular part of the building is 20 m high and houses the 18 m climbing-wall for competitions. It is shaped like a wedge with a structure made of a series of pre-tensioned beams in laminated wood that is hinged to a single reinforced concrete pillar and braced by the metal cylinder of the lift shaft. The exterior side facing the street is entirely glazed, thus making the climbers visible day and night. The roofing and part of the façades are coated with grey zinc-titanium which evokes the colours of the mountains, while the interior space features a bright orange colour. The work has been considered outstanding architecture for its advanced building and equipment technologies such as ventilated walls and roofing, photovoltaic panels and low emission glass curtain walls. In 2009 it won the Architetture Rivelate prize from the OAT.

C.F.

Mon, Fri 15.00 - 23.00; Tue-Thu 11.00 - 23.00; November and March: Sat, Sun: 12.00 - 19.00 | WC | Italian contemporary art foundation Fondazione Sandretto Re Rebaudengo, Politecnico di Torino and Cittadella Pollitecnica, Prison Museum "Le Nuove", OGR - Officine Grandi Riparazioni Ferroviarie, Intesa Sanpaolo Skyscraper | Bus/tram: 12, 15, 16CS, 33, 42, 58, 58/

Santa Teresa di Gesù Bambino Church and Parish Complex

Chiesa e Complesso Parrocchiale di Santa Teresina

Via Giovanni da Verazzano, 48 - Torino

Studio Zuccotti - **Maria Carla Lenti**, Gian Pio Zuccotti, **Giovanna Maria Zuccotti** - and Gianfranco Fasana, Giuseppe Varaldo, Giorgio Raineri

1957, 1963–1966

The new parish complex replaced an earlier one built in 1932. The church - topped by a crystalline dome structure - and its high solitary bell tower were designed to become a local landmark in an area that was situated between a residential zone and an industrial district.
The church stands two and a half meters from ground level, above a crypt that was built in order to support the foundations of a church. Access to parish annexes was kept at the same level as the crypt, under the parvis, in order for the church to stand out more.

The architects in chief from Studio Zuccotti (since 1951) - sister and brother Giovanna Maria (1926–2004) and Gian Pio (1927) with his wife Maria Carla Lenti (1929) - succeeded in designing an innovative religious building thus anticipating the functional needs for the new liturgical guidelines laid down by the Second Vatican Council (1962–65) immediately afterwards. The church has a polygonal central plan with the main altar in the centre, thus emphasising the communitarian importance of the mass. The roof's triangular geometry reminds the visitor of the most spectacular Baroque churches in Turin. Its formal appearance is both modern and unconventional due to the lack of decoration, as well as the dome's exposed reinforced concrete structure and the use of sober materials such as facing bricks and Luserna stone. In 2010, this work received the Architetture Rivelate prize from the OAT.
C.F.

Mon-Fri: 9:30 - 12:00, 16:30 - 18:30, Sat: 9:30 - 12:00; during mass | WC | Italian contemporary art foundation Sandretto Re Rebaudengo, Politecnico di Torino and Cittadella Pollitecnica, Prison Museum "Le Nuove", OGR - Officine Grandi Riparazioni Ferroviarie, Intesa Sanpaolo Skyscraper | Bus/tram; 10, 12, 58, 58/

"Toolbox" - Torino Office Lab and Co-working Space

"Toolbox" - Ufficio Laboratorio e Spazio di Co-working

Via Agostino da Montefeltro, 2 - Torino

Caterina Tiazzoldi

2010

Toolbox is situated in a semi-central area of the city next to the rapidly changing *San Salvario* neighborhood. It is a co-working space located in a former manufacturing building near the railway line. The project is conceived as a professional incubator and it is designed to deal with the needs of a new generation of free-lancers. It consists in a space available for professionals in different fields. There are forty-four individual workstations with additional facilities. The main open-space area is divided lengthwise by some technical and functional compartments. The main idea of the project was to mediate between the plurality of users' needs and the coherence of the design, combining spaces for socialization and relax with spaces for privacy and concentration. A variety of the solutions is obtained by using an adaptable component model, a single system developing an infinite range of possibilities and different configurations. Each compartment is identified by the use of different materials - cork, rubber, gloss paint - according to its specific function as well as its climatic, visual and sound proofing requirements. The result is a very flexible space allowing an almost limitless number of configuration. Through an automated system for the control of lighting, access and use of facilities each professional can design his personal profile, according to his needs. The project won the Architetture Rivelate prize in 2012. C.S., A.S.

Mon-Fri 9:00 - 22:00 | WC | Bus/tram: 1, 4, 24, 35, 42 | Underground: Line 1 (Dante)

Residence Du Parc, now Duparc Contemporary Suites

Residence Du Parc, oggi Duparc Contemporary Suites

Corso Massimo D'Azeglio, 21 - Torino

Laura Petrazzini Levi, Corrado Levi

1968, 1971–1973

This tall modern building is situated near the Po river and next to the mid-19th century Valentino park. Built in 1971 by the architects Laura Petrazzini (Turin, 1931–86) in collaboration with her husband Corrado Levi (Turin, 1936), the Residence Du Parc has always been considered prominent contemporary architecture in Turin. Here the architects succeeded in combining the functionality of Italian Rationalism with the expressiveness of Brutalism in an original composition that is still unique today.
The plan and façades were designed on an orthogonal grid based on a square module of 90 cm. The façade is defined as an overlap of layers in which the primary elements are exposed reinforced concrete panels. Inside there are large open spaces, with light-filled rooms thanks to the wall-windows giving exceptional views of Turin's hills. The hall and original apartments were designed to hold outstanding works of art and furniture design from the sixties and early 1970s.
In 2014 the apartment hotel was converted into a luxury apartment building, with a new restaurant and an oriental spa. It hosts an extraordinary collection of modern and contemporary works of art, including masterpieces by Arte Povera artists.
In 2002 Laura Petrazzini was included in the Albo d'Onore del Novecento (Honour Roll of the 20th century) and in 2007 the Residence Du Parc received the Architetture Rivelate prize from the OAT.
C.F.

www.duparcsuites.com

WC | Valentino park, Valentino Castle, village and medieval Castle | Bus/tram; 1, 18, 24, 35, 42, 67 | Underground: Line 1 (Dante)

AC Hotel

AC Hotel

Via Bisalta, 11 - Torino

Negozio Blu Architetti Associati - Gustavo Ambrosini, **Cristiana Catino**, **Paola Gatti**, Carlo Grometto, Mauro Penna - and **Francesca Bagliani**, Giovanni Bartoli
2003–2005

The AC Hotel is located in a former industrial district of the city. The original building was designed in 1908 by engineer Angelo Santonè to host a pasta factory. It was one of the first industrial building in Turin to be built with reinforced concrete pillars and beams. After the damages caused during the Second World War, the building was restored and became property of the adjacent *Vermouth Carpano* factory. In 1996 the company moved to Milan and the factory complex was left vacant. A proposal for the reuse of the building was approved according to the 2003 urban plan. The renovation project was designed by *Negozio Blu Architetti Associati* and the AC Hotel was opened in 2005. The architects' main idea was to preserve the original features of the building by underlining its clear lines. The building consists of a four-storey block with white façades characterized by a series of vaulted windows. A two-storey addition was designed in 1921 by engineer Pietro Gambetta and now hosts the reception and the hall. These spaces lead to the main building's ground floor, where the common areas - lounge, restaurant and relaxation areas - are located. Here, the wide open-space area has been divided with light partitioning walls, in order to emphasize the characteristic concrete structure. The series of large windows create a space full of light, that opens onto an internal courtyard with a garden by the architect Francesca Bagliani.
E.G.

WC | Lingotto Gallery, Pinacoteca Giovanni e Marella Agnelli | Bus/tram: 1, 17, 17/, 18, 24, 35 | Underground: Line 1 (Spezia)

Eataly - Food and Wine Centre

Eataly - Centro Enogastronomico

Via Nizza, 30 - Torino

Negozio Blu Architetti Associati - Gustavo Ambrosini, **Cristiana Catino**, **Paola Gatti**, Carlo Grometto, Mauro Penna - **Francesca Bagliani**, Giovanni Bartoli

2001, 2004–2007

The food and wine centre Eataly is located in a peripheral area characterized by a series of former industrial buildings dating from the early 20th century: the FIAT *Lingotto* car factory (1915–26), a pasta factory (1908–21) and the *Vermouth Carpano* liqueur company complex (1900–47). From the second half of the 1980s the area underwent some important transformations. The FIAT *Lingotto* factory was turned into a multifunctional centre (1982), the former pasta factory building was transformed into the AC Hotel (2003–05) and the former *Vermouth Carpano* complex was reused to house the multifunctional centre of Eataly (2004–07).
The main entrance has been opened into the long red-painted wall facing the Lingotto factory. The interior, characterized by a series of buildings linked by a system of internal courtyards, squares and walkways, has been preserved and emphasised. It recalls an urban space with market stalls for food tasting and buying. There are different levels, with various thematic areas. Further facilities have been added such as didactic and exposition areas, a library, a conference room and the Carpano Museum. An additional light steel and glass structure covers the central passage and underlines the original buildings façades, characterized by red bricks and yellow-painted pillars and beams.
The facing outdoor area is a large public pedestrian square, designed by the landscape architect Francesca Bagliani. E.G.

Mon-Sun 10:00 - 22:30 | WC | Lingotto Gallery, Pinacoteca Giovanni e Marella Agnelli | Bus/tram; 1, 17, 17/, 18, 24, 35 | Underground: Line 1 (Spezia)

www.eataly.net

Palavela - Sports Centre for Figure-Skating and Short Track

Palavela - Centro Sportivo per Pattinaggio Artistico e Short Track

Via Ventimiglia, 145 - Torino

Gae Aulenti, Arnaldo De Bernardi

2003–2005

The Exhibition Palace named 'Palavela' was built in 1960 and designed by Annibale and Giorgio Rigotti as the Ente Moda headquarters. Incorporated in the plan of "Italia '61", it was designed to celebrate the 100th anniversary of the unification of Italy. It has the structure designed by Nicola Esquillan for the pavilion of CNIT in Paris and further developed with the collaboration of Franco Levi, passing from a triangular plan to a hexagonal one, with three cantilever edges. The double shell, connected by thin ribs and resting on three points, constitutes a covered area of 15,000 m^2, with a maximum height of 29 m, held up by huge windows, a work of high engineering. The building, whose ownership passed to the City of Turin, was used over time for exhibitions and indoor sporting activities. For the 2006 Winter Olympics the City Council decided to make it the hub of activities related to indoor winter sports. The project, awarded to Gae Aulenti through an international competition, involved the construction of a new entirely independent building, which is underneath the preserved and restored vault. The outcome is an efficient building for sports ice characterized by a septum in reinforced concrete, coloured red, with 9300 seats.
Gae Aulenti, an internationally renowned architect known for her work as a modern designer and for major urban interventions and museum installations, here confirmed her free and independent spirit.
G.M.

www.palavelatorino.it

09:00 - 12:00 | WC | Lingotto Gallery, Pinacoteca Giovanni e Marella Agnelli | Bus/tram: 34, 74

3. 8

Fonderie Limone - Centre of Research on Theatrical Arts

Fonderie Limone - Centro di Ricerca sulle Arti Teatrali

Via Pastrengo, 88 - Moncalieri (Torino)

Franco Fusari, **Marina Gariboldi**, Sergio Manzone, Giovanni Oggioni, **Giulia Sarti**

1996–2003

Located in a former industrial district in the Turin metropolitan area, the Limone foundries worked metals from the 1950s to their closure in 1970. With the new approach to conserving old manufacturing buildings and the culture of industrial archaeology, the Moncalieri urban design plan earmarked the complex as a cultural centre of metropolitan impact. The project was conceived by Marina Gariboldi, who began the renovation and extension of the original building in 1996 with a group of architects. The centre of research on theatrical arts houses two theatres, laboratories, some offices and a school. Both the old and the new parts of the complex are characterised by corrugated aluminium panels and they are laid out following an almost deconstructivist approach. The theatre fly tower outline follows an axis which branches off from the original one, creating a focal point which is rotated with respect to the whole building. The external wall is parallel to the street and there is a section opened into an internal courtyard. A light installation by Marco Gastini breaks the façade uniformity, changing by day and night, when blue and pink lights there are. The memory of the building's industrial past is shown in a small 'galleria della memoria' (memory gallery) which testimonies the manufacturing period with the restored chimney and the preserved core of the former factory used as the starting point of a footpath through the garden. E.D.

during exhibitions and shows | exhibition ad shows tickets | wc | Le Vallere Nature Reserve | Bus/tram; 40, 45/

Ada Bursi (1906–1996). From Painting and Graphics to Interior Design and Architecture

Caterina Franchini

Ada Bursi (around 1935)

One of the first women to work as a professional architect in Turin was Ada Bursi (Verona, 1906 - Castiglione Torinese, 1996). When she was a girl, she moved from Verona to Turin with her family and attended a girls' only school. In the late 1920s she attended Felice Casorati's (1883–1963) school of painting and, influenced by her friendship with painter Mino Rosso (1904–63), she completed some graphic works in futurist style.

In 1929, Bursi's tempera drawings of *linoleum* floorings, that she had done for the Modernist architect Giuseppe Pagano (1896–1945), were published in the specialised magazine *La Casa bella* (8: 44–46). Artistic skills led her to finding work in advertising graphics, in fact she worked for *Avigdor*'s fabrics in 1929, Gancia's spumante in 1930, and in 1946 she designed a poster for the Exhibition of Mechanics held in Turin the same year. For the City of Turin, she continued to work on graphic advertisements in Via Roma (the high street in Turin) up to 1954, as well as *Porta Nuova* (the Central train station).

In 1933, Bursi became a member of the national Fascist party and the same year exhibited her paintings with the group of Futurists at the 5th Regional Exhibition of the Fascist syndicate of fine arts. She was soon well integrated in the artistic milieu of the time, although it was still almost exclusively male. In 1936, she took part in the *VI Triennale di Milano* exhibiting some carpets together with architect Ettore Sottsass sr. (1892–1953) and she won awards for the design of a tapestry and a set of coffee cups.

Ada Bursi graduated in architecture in 1939 from the School of Architecture of the Royal Turin Polytechnic, where she was the only woman in her class. She was the second woman to graduate in Architecture in Turin, the first was Giuseppa Audisio (graduated in 1930) although she never practiced as an architect. After having passed the State exam to become a professional architect, on 24 October 1940 Bursi was the first women to became a member of Order of Architects of Turin.

The same year, she was a volunteer assistant at the Polytechnic for courses of Architectural Composition and Elements of Architecture and Survey of Monuments. Not believing she could have a future academic career, which was still the privilege of men, she looked for employment in Turin's public administration and

Amedeo Albertini, Ada Bursi, Gino Becker, Competition for the Cemetery to the Fallen for the liberation of Turin, second prize

Ada Bursi, Portmanteau of satin brass with securit glass top

in 1941 she was hired in the City's technical office where she worked until 1971.
At the end of 1945, Bursi was the only woman among the 26 founders of the *Gruppo di Architetti Moderni Torinesi "Giuseppe Pagano"* (Modern architects group in Turin). One year later and together with her colleague architects, Amedeo Albertini (1916–82) and Gino Becker (1913–71), she worked as a furniture designer making a series of modular furniture for the Exhibition of furniture by architects and craftsmen of Piedmont. This exhibition was held in Turin at the *Pro Cultura Femminile* association (which was set up to promote women). The modular furniture was designed to be mass produced and contributed to new life styles; architects wanted to express a new freedom at home. Bursi later played a part in supporting women's professional emancipation by becoming one of the first members of the Italian Association of Women Engineers and Architects (*Associazione Italiana Donne Architetto e Ingegnere* - AIDIA) founded in Turin, 26 January 1957.
While working in the City's technical office in 1946, Ada Bursi also participated - together with architects Albertini and Becker - in a competition to design a cemetery for those fallen during the liberation of Turin. The project, anti-monumental and metaphysic won second prize. Shortly after, Bursi won first prize for the design of the Cavoretto cemetery, located on the hill of Turin. In the late 1940s, once again she showed her artistic creativity by designing some furniture reminiscent of abstract painting and sculpture.
In the City Office, Bursi designed social housing buildings and several school buildings. In 1954, she contributed to the design of the "Piccolo Torino" nursery school.

Ada Bursi, Nursery school "Piccolo Torino", Via Giacinto Collegno 73, Turin 1954

Ada Bursi, School complex in Via Duino, Turin 1968–70

There she studied the terracotta decoration that surrounds the facades and decoration of the entrance hall, thus demonstrating her artistic sensitivity and skills as chief architect on the building site of the entrance hall.
It wasn't until the end of the 1960s that Bursi was officially entrusted with the planning of an entire school complex (1968–70) which was in a working class suburb, between the FIAT factories of *Lingotto* and *Mirafiori*. There, the architect applied her experience to the building which is distinguished by the relationship between the indoor and outdoor spaces. She designed four main wings which she built parallel to each other on the access road. They are interspersed with large green areas and a garden which are used for outdoor activities and connected with other buildings at the back via covered walkways. New technologies characterised the design of the brick work facades: window frames were made out of aluminium.
Bursi worked as a professional architect during the reconstruction of post-war Turin, when the number of architette (women architects) started to rise: there were 43 women architects in 1961 in Turin out of a total of 306. She was also involved in the urban growth of the 1970s with some projects of urban design and restoration, until she left the Order of Architects in 1975 and retired.

THE NETHERLANDS

MOMOW
WOMEN'S CREATIVITY SINCE
THE MODERN MOVEMENT

Introduction to the Three Itineraries of the Netherlands

Marjan Groot

The Netherlands is often regarded as a very Modernist country. Although there is some truth in this, it is also an idealised view. While there are many fine Modernist-Functionalist buildings throughout the country, there are just as many pre-1945 buildings in traditional vernacular and Gothic-related styles. Of the Modernist-Functionalist buildings some are located in the big cities, and will be discussed hereafter, and some are in villages in the countryside. Many Modernist bungalows from the 1950s and 1960s were built in rural areas. Post-1945 architecture is generally Functionalist-Modernist with many local varieties. After the late 1970s, Expressionist and Postmodernist buildings entered the architectural landscape and discussion.
In addition to those buildings designed by women architects which will be described below, it is worth mentioning two other stylistic landmarks which relate to the characteristic geography of the water management of the western part of this small country, but which are located further away from the main cities. Both examples have the status of national monuments. The first building is the electrical pumping station Lely at Medemblik, designed by architect Dirk Roosendaal of 1928–30 in a striking Art Deco style. It served in the draining of the new Wieringermeerpolder to below sea level. And, 75 km south-east across the IJsselmeer (former Zuider-Sea), is the striking modernist village of Nagele which was one of the first settlements in the newly drained polder called "Noordoostpolder". The village of Nagele was designed between 1947 and 1954 and constructed between 1954 and 1964. It is famous for its extremely Functionalist-Modernist layout and design, which can still be fully experienced today. It had pre-fab and flat-roofed houses for land workers and shop owners. The layout of the houses, community buildings such as churches and green areas were all planned as one integrated design, signifying the unity of equality through highly abstract architecture without referring to any past devices or styles. There is a museum about the architecture in the former Catholic church; please

Dirk Roosendaal, Electrical pumping station for the Wieringmermeerpolder, 1928–30

Mien Ruys, Garden of the burial ground in Nagele, 1954

check for opening hours. In Nagele, the burial ground with garden is one of Mien Ruys's earliest designs. She became one of the most well-known Dutch landscape architects between 1930 and 1980 and often worked with functionalist architects. She was self-taught in garden design but did attend a School for Decorative Art in Amsterdam. She also contributed to some of the housing blocks in Nagele by Lotte Stam Beese.
The number of practicing female architects grew after the late 1980s and today buildings found throughout the country were constructed by women architects. An important part of these buildings are commissions for schools, social housing, and buildings for care and well-being.
Since the beginning of the 20th century, the Netherlands have had a powerful governmental policy on social housing in larger cities such as Amsterdam, Rotterdam, The Hague and more: this policy aimed to improve the living conditions of lower classes in the expanding cities. Over time, the policy has become standard and until today has also permitted both the concept and realization of housing quarters and blocks in many smaller towns as well. The building demands are quite specific and must meet the needs of inhabitants who nearly always are involved in the building process.

A Journey of Architecture in and near the Capital of Amsterdam

Amsterdam, the capital of the Netherlands, is famous for the layout of the 17th century canals, a UNESCO World Heritage: it also has a rich heritage of 20th century buildings with fine examples of International Modernism as well as important Amsterdam School Expressionist social housing blocks. Amsterdam has an Academy of Construction (Academie van Bouwkunst), founded in 1908 and one of the main centres of Amsterdam School architecture in the 1910s. This itinerary aims to showcase buildings representing the various typologies and styles of architecture in and near Amsterdam from between 1918 and today.

To the south of the city is Amsterdam Schiphol airport, an important transit airport for intercontinental flights. It is celebrated as a fine example of layout and planning of the complicated routing that today's airports need, and you may enjoy viewing the splendid new Hilton Amsterdam Airport Schiphol (1) by *Mecanoo*. Another area at the city borders that you can easily reach from there is the main Amsterdam Forest (2), for which Jakoba Mulder designed the layout. The "Red Potato" - as the impressive VU University (3) building by Jeanne Dekkers is known - is located not far from the airport and very close to Amsterdam Zuid train station in an emerging business district. In the south-eastern part of the city, Mulder designed a Swimming-Playing Pool (4) in 1938, redesigned in 1960.

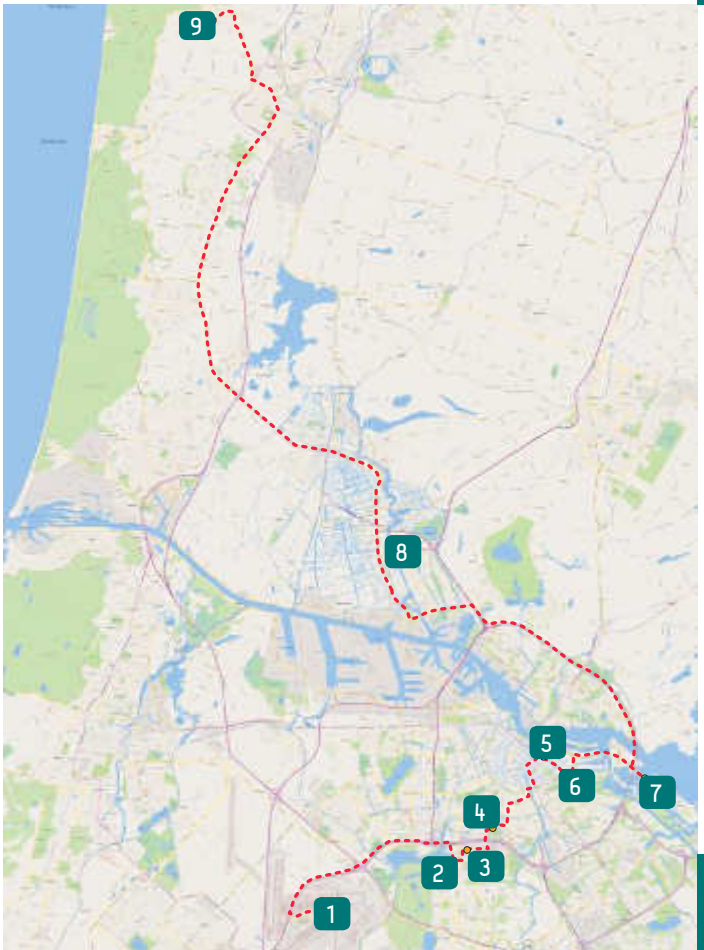
Going into the town to the former old trade-port of Amsterdam you will find a later example: a very fine renovation work of the Dutch National Shipping Museum (5) from 2007–11 by Liesbeth Van der Pol. Not too far from there is an impressive Urban Housing Block: Water Dwellings Steigereiland (7) by Marlies Rohmer, developed on one of the newly developed islands as a fashionable living area during the 1990s. It is interesting to compare this to another example of new Urban Social Housing Block (6) from 1992.

To the north of Amsterdam is Zaandam, a town only 10 minutes by train from Amsterdam. You will find recent postmodern eclectic architecture for which the town attracted a lot of attention. This architecture, part of which offers Five Shops on Stadhuisplein above the Provincial Road (8) designed by architects Mieke Bosse and Peter Drijver, is inspired by the architectural language of the town's industrial and commercial past. The complex connects the main train station of the town with the town centre. The architecture features a palette of green colours used to paint old houses, together with the white gable contours so typical of Dutch town houses of both Amsterdam and the North-Holland province. It is worth a visit to just walk into the town hall, which is part of the new complex. The town of Zaandam has been recognised as one of the first early industrial areas in Europe: the open-air museum, Zaanse Schans, with picturesque 17th century Dutch trade houses and shops still demonstrates some of the town's past activities. Situated in the polder countryside, this scenic museum is certainly worth a visit.

Continue your journey by train on the same track from Zaandam further north to Alkmaar (30 minutes); take bus no. 6 from the main train station to the village of Bergen. This village has attracted writers, painters and architects since the early 1900s. It is located in the countryside near the North Sea and has beautiful dunes as well as small forests for walking; in the summer, you can enjoy the beach of Bergen aan Zee. The village has Country Villas (9) and a bridge dating back to the first decades of the 20th century, in particular from the Expressionist Amsterdam School-style; three of these are by Margaret Kropholler, the pioneer woman architect of the Netherlands. There is also a nice old church and the Kranenburgh Museum with paintings of the so-called Expressionist Bergen School. M.G.

A Journey of Architecture in and near the Capital of Amsterdam

1. **Hilton Amsterdam Airport Schiphol**
   Schiphol Blv.: Evert van de Beekstraat 202, 1118 CP - Schiphol
2. **Amsterdam Forest**
   Bosbaan, Koenenkade - Amsterdam
3. **VU University**
   De Boelelaan, 1109 - Amsterdam
4. **Swimming-Playing Pool**
   Beatrixpark - Diepenbrockstraat - Amsterdam
5. **Dutch National Shipping Museum**
   Kattenburgerplein, 1 - Amsterdam
6. **Urban Social Housing Block**
   Corner Pieter Vlamingstraat and Pontanusstraat - Amsterdam
7. **Urban Housing Block: Water Dwellings Steigereiland**
   IJburglaan corner with Haringbuisdijk, Steigereiland - Amsterdam
8. **Five Shops on Stadhuisplein above the Provincial Road**
   Stadhuisplein, 78-88 - Zaandam
9. **Country Villas**
   Meerwijklaan, 5 and 7 - Bergen



1

Hilton Amsterdam Airport Schiphol

Hilton Amsterdam Airport Schiphol

Schiphol Boulevard: Evert van de Beekstraat 202,
1118 CP - Schiphol

Mecanoo - **Ellen van der Wal, Francine Houben**
2013 (ongoing)

The recent Hilton hotel complex on this huge airport complex stands out as one of the latest creations of the firm *Mecanoo* directed by - among others - Francine Houben. This building was designed by Ellen van der Wal and Francine Houben.
Mecanoo's Hilton Hotel contrasts strikingly with the orthogonally designed buildings on Schiphol Boulevard due to its curved cubic structure and regular diagonal façade pattern, formed by lozenge-shaped window panes and composite panels in grey and white. This distinctive exterior immediately catches the eye of flight passengers landing at Schiphol Airport. Guests are welcomed to the hotel in a spacious atrium topped by a 42-metre-high glazed roof, reflecting daylight deep into the building through circular white balustrades.
The hotel's interior design was overseen by interior architect Evelyne Merkx and hospitality design company Hirsch Bedner Associates. Evelyne Merkx' Amsterdam-based studio Merk X has been responsible for interior design concepts and renovations in many prominent buildings throughout the Netherlands, including the *Royal Concertgebouw*, skyboxes in the Amsterdam Arena football stadium and Amsterdam Central Station.
In the Hilton main atrium hall, the characteristic round city center plan of Amsterdam and its main canals features as a decorative element above the reception desk and as separation panels in the seating area. **M.E.**

WC | Amsterdam International Airport | Train: Station Schiphol from Amsterdam Zuid Station or Amsterdam Central Station

www3.hilton.com/en/hotels/netherlands/new-hilton-amsterdam-airport-schiphol

Amsterdam Forest

Amsterdamse Bos

Bosbaan, Koenenkade - Amsterdam

Jakoba Helena (Ko) Mulder

1933–1937

In the 1930s, the Amsterdam Forest was designed in the urban development of the Amsterdam suburb to the south and today it has become a full-grown forest park. It has many recreation sites, theatre spaces as well as the Bosbaan rowing canal. The forest is inspired by English landscape designs, with rolling meadows, twisty forest trails and streams.

Covering 1000 hectares, Amsterdam Forest is three times the size of Central Park in New York. Its woodland park was intended to be used by all levels of Amsterdam society - not just for Sunday strolls, but also for sports, relaxation and recreational activities. At the time of its construction, Amsterdam was suffering the effects of the Great Depression, which had left 55,000 citizens unemployed. The forestation of the Amsterdam Forest served as a work relief programme by providing employment for 20,000 people.

Ko Mulder belonged to the first generation of urban architects in Amsterdam. Graduating as a civil engineer from the Technical College of Delft (now Delft University of Technology), she spent most of her career at the municipality of Amsterdam where she eventually became Head of City Planning. The Amsterdam Forest was one of her first assignments and is still her most well-known contribution to Amsterdam's cityscape. A majestic tulip tree was planted at the edge of the forest in her honour, near the entrance at the Nieuwe Kalfjeslaan.

M.E.

www.amsterdamsebos.nl

WC | Visitors Centre, goat farm, wellness centre, excursions, open-air theatre | Bus: 170, 172, 174 (Amsterdam Koenenkade)

VU University

Opleidingsinstiuut Zorg en Welzijn (OZW) - Vrije Universiteit

De Boelelaan, 1109 - Amsterdam

Jeanne Dekkers, Helga Snel
2006

The building, nicknamed 'de rode pieper' ('the red potato'), is the Institute for Care and Wellbeing of the VU University in Amsterdam. The façade is made out of brick and has round-shaped and curved walls, reflecting the Amsterdam School style of the 1920s. The many large vertical windows in the building allow a transparency and lightness to pass through to the interior which was also designed by Dekker, with seven, different-coloured floors and a special 'floating' lecture hall. Jeanne Dekkers was educated at the Technical University in Eindhoven. She worked for EGM Architects and became a board member in 1988 before establishing her own studio, Jeanne Dekkers Architecture. She was appointed the role of professor at the Technical University Eindhoven in 2010. In 2000, she designed the Historical Museum in Venlo, in the southern part of the Netherlands; other projects include a police office in Nijmegen (South-Brabant), town hall and offices in Beverwijk (North-Holland), and Deltares in Delft (2013).
This building for VU University Amsterdam revives the brickwork architecture and wavy lines which characterised anti-rationalist and expressionist Amsterdam School architecture of the 1910s and 1920s. Adding to the recent revival of this style, the recent Sports-hall block (2010–15) at Violenstraat in the northern town (and Province) of Groningen by Marlies Rohmer is an equally interesting example.
M.G.

Mon-Fri: 9:00 - 18:00 | WC | Amsterdamse Bos | Bus: 62, 241, 242, 246, 310, 346. Tram: 5, 16, 24, 51

www.falw.vu.nl/en/

Swimming-Playing Pool

Pierebadje

Beatrixpark - Diepenbrockstraat - Amsterdam

Jakoba Helena (Ko) Mulder

1960 (first design 1938 destroyed)

Mulder's 'Pierebadje' - a shallow pool for children who have not yet learned how to swim - is hidden amongst the greenery of the *Beatrixpark*. On warm summer days, it never fails to attract Amsterdam's youngest residents and their parents. The pool is filled when outside temperatures reach 21°C. Mulder had been chiefly responsible for the design of the *Beatrixpark*, named after the new-born crown princess Beatrix who would later become Queen of the Netherlands. The park was built in the late 1930s in a then recently developed neighbourhood of Amsterdam to the south. Her original design included a kidney-shaped pool with a concrete pergola, which was demolished in 1958 to make room for the Amsterdam RAI complex. The current pool is one of Mulder's later designs.

Before the Second World War there had been no public playground areas for children in the city of Amsterdam. Although not a mother herself, Mulder was concerned with the welfare of children and initiated the construction of several playground areas in the late 1940s. Mulder found swimming pools ('playing ponds') most attractive and said "What could be more pleasant for children, than sun, light and water?" Amsterdam's citizens today still share her vision. In 2006, her playing pool in the *Beatrixpark* was chosen as Best 'Pierebadje' in Amsterdam by newspaper *Het Parool*.

M.E.

www.vriendenbeatrixpark.nl

from Mid-May to early September | WC | Beatrixpark | Tram: 5 (Stadionweg) | Train and underground: Amsterdam-Zuid

Dutch National Shipping Museum

Het Scheepvaartmuseum

Kattenburgerplein, 1 - Amsterdam

Dok Architecten - **Liesbeth Van der Pol**

2007–2011

This monument in fine Dutch-classicist style was built in 1656 by Daniel Stalpaert as a warehouse and munitions house for the Amsterdam Admiralty. In 1973, the Dutch National Shipping Museum settled here. In 2005, the organisation of the museum asked Liesbeth Van der Pol to make a masterplan to renovate the building. The renovation included a new roof covering the courtyard of the 17th century munitions depot. This roof (designed by Laurent Ney) is made out of steel, 1,200 pieces of glass and 868 lights and is inspired by compass lines that are used in historical nautical maps. The lights change colour when the sun sets at the end of the day. Van der Pol also designed the interior and made adjustments in the floor plan in order to create larger exhibition spaces and a clear orientation for visitors. In 2012, the renovated museum building was awarded with the Amsterdam Architecture Prize and won the FIABCI Prix d'excellence in the category Public Infrastructure. Today, the museum building honours the work of Daniel Stalpaert, but also fits modern times. The Museum Library owns one of the most important maritime history collections in the world.

M.G.

www.hetscheepvaartmuseum.nl

Mon - Sun 9:00 – 17:00 | children 5 – 17 yrs, students: 7.50€; adults 15.00€ | WC | Botanical Gardens, Artis Zoo, Verzetsmuseum (Dutch Resistance Museum), Hermitage Museum of Amsterdam | Bus: 22, 48, 246, 359 (Kadijksplein) | Tram: 26 (Kattenburgerstraat)

Urban Social Housing Block

Stedelijke sociale woningbouw

Corner Pieter Vlamingstraat and Pontanusstraat - Amsterdam

Dok Architecten - **Liesbeth Van der Pol**
1992

This urban social housing block in the eastern part of Amsterdam was one of Van der Pol first projects and is built on the corner of two existing streets. The block consists of two separate volumes, separated by a narrow opening containing staircases. The distinctive character of both buildings is emphasized by their difference in height and the materials used for both façades. Van der Pol finds it important to give urban social housing a friendly atmosphere and individual character, which this housing block reflects. The apartments in the longer volume are designed with sliding walls and can be divided into two, three or four rooms. Each new owner of these apartments can choose how many rooms they would like to have. This makes the housing block very flexible. Liesbeth Van der Pol started an architectural studio in 1989 after graduating from TU Delft. In 1995, she launched the studio Atelier Zeinstra Van der Pol with Herman Zeinstra. In 2007, the atelier merged with Blue Architects Amsterdam, into the Amsterdam-based Dok Architects. Currently, she is one of its directors. She was also the Chief Government Architect between 2008 and 2011, the first woman to hold this position in the Netherlands. When Van der Pol won the Rotterdam-Maaskant Prize for Young Architects in 1993, her work on this housing block was particularly praised.

M.E.

Oosterpark, Tropen Museum, Artis Royal Zoo | Tram: 10 (Azartplein), 14 (Pontanusstraat)

Urban Housing Block: Water Dwellings Steigereiland

Waterwoningen Steigereiland

IJburglaan corner with Haringbuisdijk, Steigereiland - Amsterdam

Marlies Rohmer Architects - **Marlies Rohmer**, Floris Hund
2001–2011

This is a compact urban district with a density of 60 homes per hectare. The project was made up of 75 floating and dike houses for the social rental sector, the low and high-end private housing sector. It also shows how Dutch housing policies determine the architecture of city areas.
Water, banks and jetties form the framework of this Island of two neighbourhoods with floating and platform homes in the inland waterways. The floating homes are accessed from the jetties.
The allotment has a triangular structure, while the basin is cut diagonally by suspended power lines giving the jetties a seemingly detached informal layout with varying distances between the water dwellings and their orientation.
The occupant can alter the view of his home, depending on whether he wishes an open view or some privacy. Other options include the addition of extensions (through a pre-designed package), and sunrooms, verandas, floating terraces, awnings can also be attached to this skeleton frame.
The architecture and construction systems are different for the dike homes, which are suspended on pylons above the dike on the edge of the basin, to be developed in much the same way as the floating homes.
The floating homes are supported by concrete 'tubs' submerged into the water to a half-storey depth.
A lightweight supporting steel construction on top can be filled with glazing and brightly coloured plastic panelling.
M.G.

Dutch Shipping Museum | Tram: 26 (Steigereiland) | Bus: 759 (Steigereiland)

Five Shops on Stadhuisplein above the Provincial Road

Vijf winkels aan het Stadhuisplein boven de provinciale weg

Stadhuisplein, 78-88 - Zaandam

SCALA Architecten - **Mieke Bosse**, Peter Drijver, **Barbara Wieland**, Jean-Paul van Alten
2008–2014

Mieke Bosse and Peter Drijver of SCALA architects designed five shops on a bridge above the Provincial road in the city of Zaandam. These shops, co-designed by Barbara Wieland and Jean-Paul van Alten, were built as part of the large urban redevelopment project "Indervan", in which architect Sjoerd Soeters intended to connect both sides of the old canal. To achieve this, Soeters designed two bridges above the Provincial roadway and the Railway Station.
Mieke Bosse and Peter Drijver designed the shop buildings on one of these bridges and used the same style that Sjoerd Soeters used for the new Town Hall and surrounding streets. These buildings are inspired by local traditional wooden houses in various shades of green and white paint, typical in the 17th century but here given a Postmodern configuration. The houses are in different shapes and sizes assembled as building blocks, all together creating an attractive façade.

Known for their critical attitude towards Modernism, Bosse and Drijver strive for a seamless fit between architectural design and existing cultural identity. Renovations and new buildings should, per their approach, resonate organically within their architectural environment, rather than function as individual entities that stand out drastically from their context. This often leads SCALA architects back to old techniques and architectural styles. A love for classical proportions and traditional craftsmanship is given space in the Zaandam project. M.E.

WC | Zaanse Schans world-renowned ancient mills, shops and a historical Zaans museum | Train: Zaandam Central Station

Country Villas
Landhuizen

Meerwijklaan, 5 and 7 - Bergen

Margaret Kropholler
1918

These three villas are part of a residential park designed by Amsterdam School architects, Park Meerwijk. This park in the village of Bergen was developed during First World War by Arnold Heystee, who commissioned five architect friends from Amsterdam to design a total of seventeen villas. Margaret Kropholler, the only practicing female architect of the time, designed three: the mirrored double villa 'Meezennest' (Tit nest) and 'Meerlhuis' (Blackbird house) (number 5 and 7); and a single villa named 'De Beukenhoek' (The Beech Corner). She also designed a brickwork bridge near the villapark. Kropholler's villas are a testimony to the Amsterdam School's expressionism in their plasticity and characteristic masonry work, which focusses on the expression of emotion in form, in which they oppose a masculine rationalism of abstraction, which would become normal practice after c. 1925.
As Kropholler meant for architecture to optimize the efficiency of women's domestic work, windows are undivided by cross bars so as to reduce tiring house-cleaning. Hatches and chutes were similarly intended to spare women unnecessary effort. Modern appliances such as gas stoves replaced the less hygienic and user-friendly coal furnaces common in contemporary kitchens. Even the alcoves in the corner of the façades can be stocked with bird seed from inside the house. After all, who would want women to "degenerate to overworked, irritable household drudges?" M.E.

Bergen aan Zee, Kranenburgh Museum in Bergen | Bus: 6 (Bergen Natteweg)

From Rotterdam to The Hague, Two Very Different Cities

The two cities of Rotterdam and The Hague, situated in the mid-west of the Netherlands in the province of South-Holland, are only 20 minutes apart. The cities are very different from each other. Before touring around, buy the Rotterdam day transport card+Museum at the Central Station Tourist Information: vouchers include a discount to the Boijmans Van Beuningen Museum in Rotterdam. Rotterdam-Delft and The Hague are also connected by Randstadrail-trams; you may include Delft in this trip as well.

Rotterdam is one of the largest seaports in the world and a city for commerce and businesses. It has an important reputation for Modernist and contemporary architecture. Around 1930, Modernist-Functionalist buildings marked the industrial and business sphere of the city, and the Van Nelle factory at the outskirts of the city has been internationally recognised as one of the key monuments of Functionalism today, built in 1933 for a tobacco, tea and coffee factory. Other key monuments for modernist housing are some villas for the factory directors. A few are located at Kralingse Plas and one has been reconstructed to its original state of 1933, with its original interior, and turned into a museum-villa near the Museum Boymans van Beuningen. It is open to the public and it is surprising to see how colourful the interiors of some modernist buildings were. The building of Museum Boymans van Beuningen shows a return to traditional architectural styles in the 1930s. The city centre of Rotterdam was heavily bombed in the Second World War; another of its very fine pre-war modernist buildings - the department store of the Bijenkorf by Willem Dudok - was lost.

After 1945, the city had to reconstruct many houses and public buildings. In this so-called 'reconstruction' (re-building), a huge contribution was made by one female architect in particular: Lotte Stam Beese. She was largely responsible for the Pendrecht Urban Social Housing Area (1) and Ommoord Urban Social Housing Complex (4), which were built in the 1950s. Although these quarters have been in the process of re-structuring and re-designing since the early 2000s because they no longer meet the needs of today's inhabitants and city population, some parts are still as they were originally designed. You can compare the changes in style of social housing architecture for which the Netherlands are renowned by visiting a series of houses – "Periscope" Houses (5) designed by Joke Vos. Closer to the city centre, you'll find the design of a clothes rack: the "Merry-Go-Round" Wardrobe (2) for Museum Boijmans van Beuningen as well as the spectacular Market Hall Ceiling Painting (3), a much reclaimed building.

The Hague is the city where the Dutch government resides and is known for its diplomatic and governmental services. One of the oldest buildings of governmental nature is the 14th century Knights Hall. This was initially restored around 1900 in a neo-Gothic style, and then in 2005–06 when the interior was embellished with a carpet and wall tapestries by designers Marya Gasille and Liesbeth Stinissen (Ridderzaal complex Grafelijke zalen Binnenhof, Den Haag). The Hall serves as ceremonial place for the Dutch parliament and the Royals. The Hague also has some remarkable early buildings by male architects. Two of these are the housing quarter *Papaverhof* by Jan Wils from 1922 inspired by De Stijl, and the so-called *Nirvana* flat building from 1929 (Benoordenhoutseweg/ Willem Witsenplein/Van Alkemadelaan, by Jan Duiker and Jan Gerko Wiebenga), which was an early experiment in cooperative living following the communist ideal. There are some fine examples of schools by female architects in The Hague, and you can view two of them: "Het Spectrum" Primary School (6) and Wateringse Veld College (7). More prestigious contemporary architecture can be found in the area around Central Station. M. G.

From Rotterdam to the Hague, Two Very Different Cities

1. **Pendrecht Urban Social Housing Area**
   Pendrecht - Rotterdam

2. **"Merry-Go-Round" Wardrobe - Museum Boijmans Van Beuningen** - Museumpark, 18-20 - Rotterdam

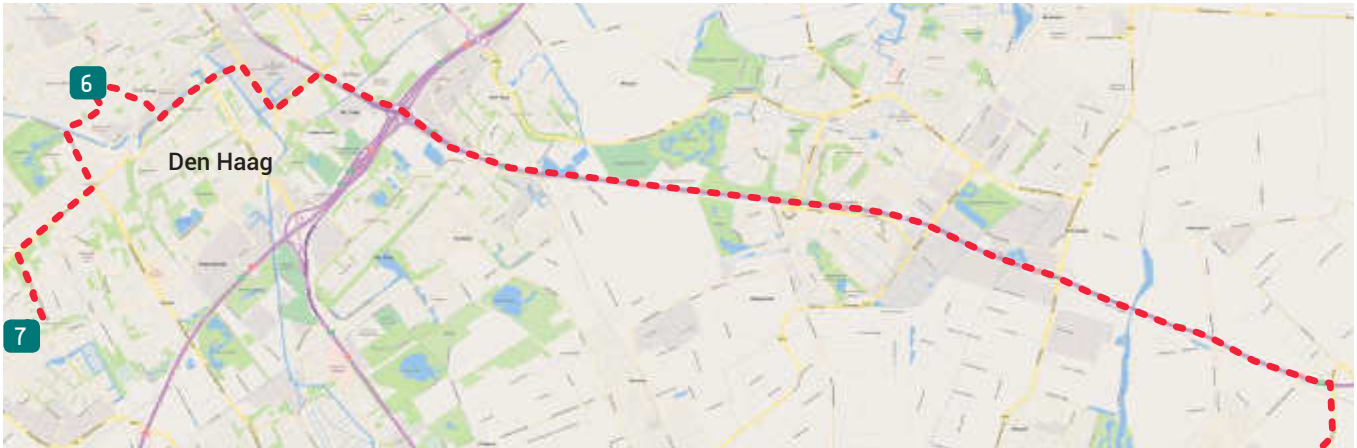
3. **Market Hall Ceiling Painting**
   Ds. Jan Scharpstraat 298 3011 GZ - Rotterdam

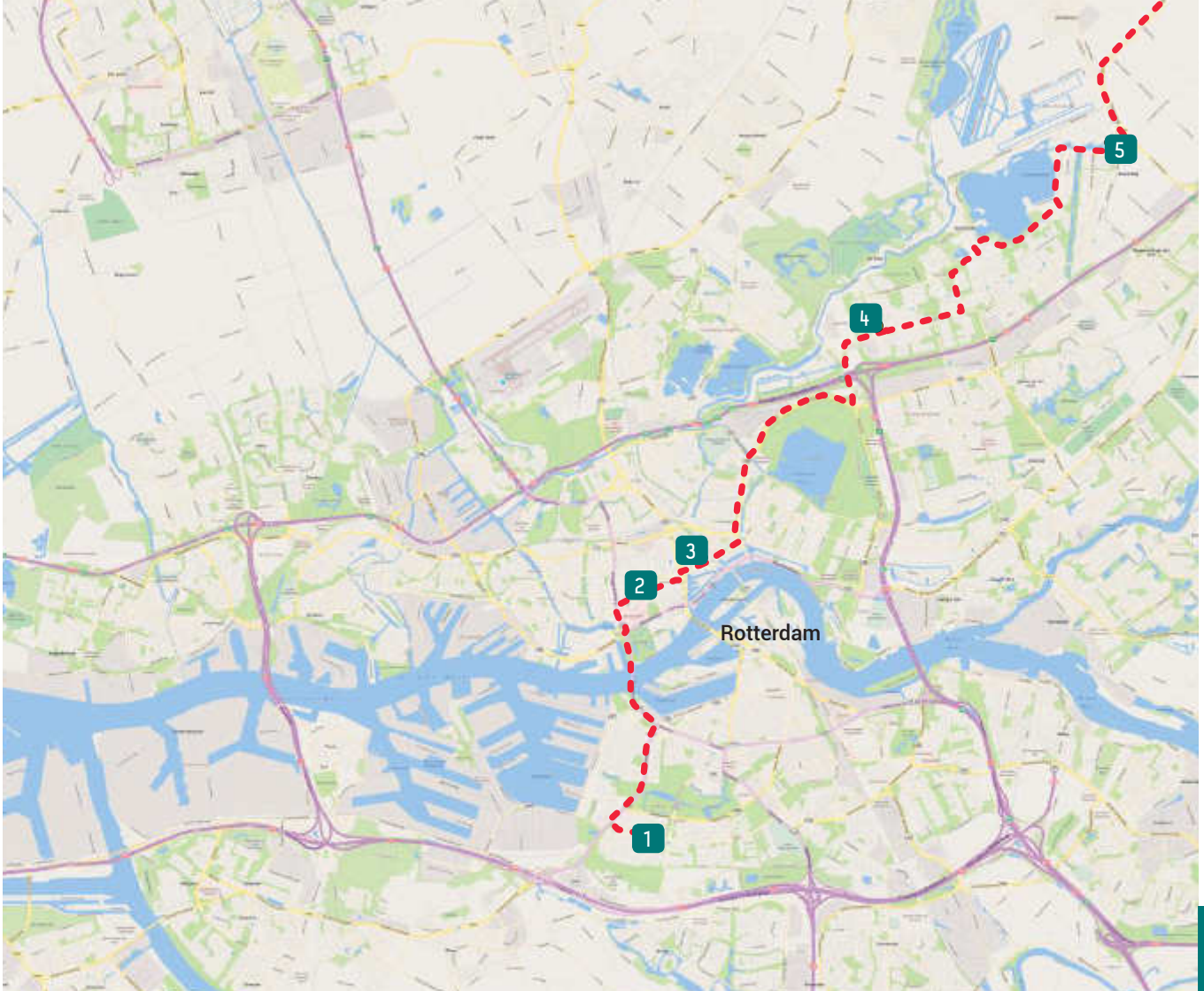
4. **Ommoord Urban Social Housing Complex**
   Zernikeplaats, Ommoord - Rotterdam

5. **"Periscope" Houses**
   Marinus van Elswijkkade, 2–24 - Rotterdam

6. **"Het Spectrum" Primary School**
   Terwestenstraat, 105 - Den Haag

7. **Wateringse Veld College**
   Missouri, 1 - Den Haag

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3
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Rotterdam
1

Pendrecht Urban Social Housing Area

Pendrecht sociale woningbouw

The social housing area of *Pendrecht*, built on Rotterdam's southern rim during the post-1945 reconstruction, is considered Lotte Stam Beese's most significant architectural contribution. Constructed to house workers at the nearby docks, *Pendrecht*'s geometrical woven grid consists of functionalist living units linked in a mirroring design. Residential areas are complemented by a main shopping centre, as well as several smaller retail areas, schools and green zones. There are 6,300 dwellings, organised over four neighbourhoods concentrated around a traffic-free square. Central to each neighbourhood are the so-called *wooneenheden* (living clusters), influenced by the planning ideologies of the CIAM association.

Bus: 68, 70, 82, 183 (Rotterdam Slinge) | Underground: line D or E (Slinge)

Pendrecht - Rotterdam

Lotte Stam Beese

1948–1952

Each cluster consists of a four-storied block, a three-storied block and two low-rise blocks surrounding a communal garden. The architectural design of each block was tailor-made for the needs of a particular group of residents - families, single dwellers and seniors. Interaction between this demographic mix was encouraged by the open social spaces between buildings, where residents would meet throughout the course of their daily routines. Stam Beese's programme of clustered living units was unprecedented and influential in post-war urban design programmes. More than sixty years after its completion, *Pendrecht* is undergoing drastic redevelopments to outgrow its reputation as an impoverished low-income area. M.G.

"Merry-Go-Round" Wardrobe

Merry Go 'Round garderobe

Museum Boijmans Van Beuningen - Museumpark, 18–20 - Rotterdam

Studio Wieki Somers: **Wieki Somers**, Dylan van den Berg
2007–2009

Rotterdam's art Museum, Boijmans van Beuningen, invited a group of local designers to redesign its entrance hall in 2007. As part of the collective *Haunting Dogs Full of Grace* that was formed for the occasion, designer Wieki Somers and her partner Dylan van den Berg created an arresting new coatrack installation. Their creation won the award for Best Dutch Design in 2009.
The "Merry-Go-Round" wardrobe was designed according to the principles of old miners' coatracks. Before descending into the mines, workers would change into their uniforms on site and use a chain system to store their clean clothes close to the ceiling. Coats, hats and shoes would dangle from the ceiling until their owners returned at the end of a long workday.

A carrousel-like coatrack rotating on its own axis, the "Merry-Go-Round" wardrobe operates in a similar way. Coats are stalled on clothes hangers and pulled up by a cable system, making for a lively scene among visitors. The airborne coats serve as a visual representation of the museum's audience, making the "Merry-Go-Round" both a functional design

and artistic installation. Bags can be stowed away in the adjoining, semi-transparent wire lockers, which create a similar experience.
Close by the museum is the *Villa Sonneveld*, a Modernist villa for one of the directors of the Van Nelle Company, which has been restored and refurnished into its 1933 state and cannot be missed. Tickets at the *Nieuwe Instituut*. **M.G.**

www.boijmans.nl/en/

Tue-Sun 11:00 – 17:00 | adults: 17.50€; group rate (min. 15 people, booking in advance): 15.00€; students and Museum Card holders: 10.00€ | WC | ZThe Kunsthal, Villa Sonneveld, Het Nieuwe Instituut, Chabot Museum, Maritime Museum, World Museum, Tent Rotterdam, Witte de With Centre for Contemporary Art, De Markthal | Tram: 7 (Museumpark) | Bus: 32 (Eendrachtsplein) | Underground: line B or C (Eendrachtsplein), line D and E (Leuvehaven)

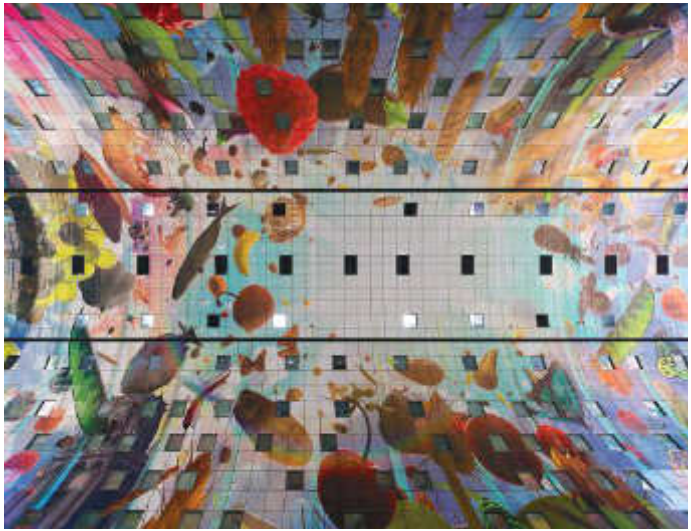
Market Hall Ceiling Painting

Markthal or Koopboog

Ds. Jan Scharpstraat 298 3011 GZ - Rotterdam

Arno Coenen, **Iris Roskam**

2014



The recently completed Market Hall in Rotterdam with offices and apartments is designed by MVRDV architects, one of the leading architectural firms in the Netherlands with the architect Nathalie de Vries as one of its founders in 1993. However, the aluminium interior roof has a striking printed painting by the artists-duo Arno Coenen and Iris Roskam.

It represents the Horn of Plenty, referring to the many groceries and goods that are for sale in the market. The artwork measures 11,000 m^2 and is very colourful. It shows huge fruits, groceries, flowers and insects, celebrating nature and the universe. The artists Arno Coenen and Iris Roskam wanted their work to bewilder the visitors. They also believe that art can empower the use and experience of a particular space by visitors. In this respect, the work of an architect needs art. The Market Hall and its ceiling are a modern capitalist Sistine Chapel and have given enthusiastic Rotterdam inhabitants something to be proud of. **M.G.**

Mon-Sat: 10:00 – 20:00; Sun 12:00 – 18:00 | WC | Museum Boymans van Beuningen, city centre | Tram: line 21, 24 (Station Blaak) | Bus: 32, 47 (Blaak) | Underground: line A, B, C (Blaak)

www.markthal.nl/

2. 3

Ommoord Urban Social Housing Complex

Ommoord sociale woningbouw

Zernikeplaats, Ommoord - Rotterdam

Lotte Stam Beese
1962–1977

German architect and urban planner Lotte Stam Beese's contributions to redeveloping Rotterdam after its demolition in Second World War were extensive. Stam Beese was one of the first women to join the Bauhaus Department of Architecture in 1927. Continuing her career in the Soviet Union shaped her idealist approach to urban planning, leaving visible marks throughout her Rotterdam oeuvre. Relocating to the Netherlands in 1934, Stam Beese eventually became Chief Architect at the Urban Development and Reconstruction Agency in Rotterdam. Approaching her retirement, Lotte Stam Beese created several designs for the residential district Ommoord, situated in the eastern part of Rotterdam. Construction was completed in 1977. High-rise apartment buildings are a key feature in Ommoord, making up the central part of the district. Characterised by Stam-Beese as 'vertical residential districts' in their own right, her high-rise architecture serves to connect the neighbourhood with both the city and its surrounding landscapes.
Habitat was another point of focus in *Ommoord*'s design. Hook and disk-shaped flats as well as *woontorens* (high-rise apartment buildings) are situated in park-like surroundings, featuring playgrounds for children and limited access to motorized traffic. Most low-rise neighbourhoods, including the *Buitenlust* area that Stam Beese designed herself, were added at a later stage.
M.E.

Bus: 35 (Stamroos) | Underground: Line A (Binnenhof)

"Periscope" Houses

"Periscope" Houses

Marinus van Elswijkkade, 2–24 - Rotterdam

Joke Vos
2003–2006

Twelve lakeside residences by architect Joke Vos have become the eye-catching features of Rotterdam's *Waterwijk* (Water district). These four sets of triplex houses are clustered on little peninsulas. Each waterfront façade faces a different direction, suggesting an archipelago of periscopes looking out over the water.

Originally named 'The Fourth Dimension', the "Periscope" Houses are designed as drive-in homes. Vos encased her triplex structures in a robust dark brick with a metallic look, whereas the periscope volumes on the upper floors are enclosed in aluminium panels. Facing the waterfront, these volumes reveal a wooden loggia accessible through the main living area. The ground floor and first floor both feature a spacious wooden balcony terrace facing the waterfront. On the wooden platform adjoining the lower terrace, residents can moor small boats. Special attention was given to sustainability, using durable and low-maintenance natural materials, including hard wood and wire netting, filled with natural stone lumps. Thermal insulation and energy-saving mechanisms were installed, aiming for a 'low energy, high comfort' living experience. A survey in 2007 revealed high satisfaction rates among homeowners; the same year the Periscope Houses were nominated as 'Building of the Year' by the Dutch architectural association BNA.
M.G.

Bus: 175, 383, 575 (Brandingdijk) | Underground: Line B (Nesselande)

"Het Spectrum" Primary School

"Het Spectrum" Basisschool

Terwestenstraat, 105 - Den Haag

Marlies Rohmer

2001–2005

Het Spectrum is a primary school in the multicultural district of *Schilderswijk*, in The Hague. It provides teaching over 24 classes to children of over 30 nationalities. The new school now forms part of the district's fragmented urban fabric in which 19th century perimeter blocks alternate with large housing redevelopment projects from the 1980s and 1990s. There was a small parcel of land available next to two school playgrounds adjoining the street: a third one came to be located on the roof. In this way, children of different age groups can have their breaks with others of their same age. The classrooms occupy two L-shaped wings flanking a central core with areas dedicated to sports and games, an assembly hall/theatre, a media library, a caretaker's office and a staff room. The central core of the school answers the need for both socialising and surveillance. It offers children from ethnic minority backgrounds a supervising father figure (the caretaker, teachers, parents), while giving them an opportunity to learn about Western educational values, such as individual freedom and personal development.
A separate meeting space for parents has been included with the aim of involving them in the school's activities. The column structure of the building gives the school the flexibility to respond to new developments in educational practice.
M.G.

City centre and its main attractions: the Spui shopping road, Grote Markt, Museum Het Mauritshuis, Escher Museum, Gemeentemuseum | Tram: 11 (Hoefkade); 6 (Hobbemaplein)

Wateringse Veld College

Wateringse Veld College

Missouri, 1 - Den Haag

Vera Yanovshtchinsky

2008

This secondary school is built on the so-called 'Missouri Island', an artificial hill in the water. It is built together with a sports hall, parking spaces and bicycle storage facilities. The school is connected to the city by a special pedestrian or cycle route leading through the buildings and by a communal hall that also serves as a district centre for the neighbourhood. The communal hall is easily recognizable by its orange walls that form a semi-spherical volume with round windows.
It is nicknamed 'the ladybird'.
The distinctive glass rooftops are evocative of greenhouse horticulture, an important industry for the Westland region in which the school is situated.
Vera Yanovshtchinsky was commissioned to deliver an architectural design that reflects modern visions on education. As *Wateringse Veld College* opposes traditional teacher-centred learning, the silver-toned 'floating boxes' surrounding the communal hall are divided into ten 'domains'. These consist of one instruction room and several supporting rooms for classroom teaching, as well as a large working space where up to 120 students may work individually. Each domain has a distinctive colour palette, allowing students to identify with the habitat allocated to their year. Yanovshtchinsky's designs resulted in an innovative, non-hierarchical building that facilitates Wateringse Veld College's ambitions of becoming a frontrunner in modern education.
M.E.

Tram: 16 (Hoge Veld) | Bus: 37 (Hoge Veld)

itinerary 3

Highlights in Utrecht, Leiden and Delft

This itinerary focusses on fine examples of architecture and design in three old cities, all of which are also home to scenic canals: Utrecht, Leiden, and Delft. They are easily reached by public transport. In each city, you can experience a combination of contemporary design and architecture with the more traditional sightseeing of canals and interesting museums. Start from Utrecht and then proceed to the south-west.

Utrecht is situated in the middle of the Netherlands (c. 335,000 inhabitants in 2015). It is known for its Medieval past with its largely Catholic culture and its general University. In terms of architecture, Utrecht is internationally renowned for its avant-garde Rietveld Schröder House (1) designed by Gerrit Rietveld in collaboration with Mrs. Truus Schröder-Schräder in 1924. After the 1990s, Marlies Rohmer designed a colourful complex, the "Casa Confetti" Student Housing (2) and Liesbeth Van der Pol created a rather functionally exceptional building: the "WKK Centrale" - Power Plant and Energy Generator (3). You may additionally take a look at the interior of the new University Library in the same quarter of *De Uithof*, a building of 2008 by Wiel Arets referencing Functionalist Modernism in a dramatic black, red and white colour palette. If you choose to stay longer in Utrecht you may visit highlights such as the Central Museum (with many fine pieces of furniture by De Stijl) and the Gothic Cathedral. Try to complete this itinerary by foot from the Central Station and walking through all the points of interest. At the end of the tour, you can take a bus from the University Campus back to the Central Station or any other places in the city centre. You can also experience this tour in real Dutch style by renting a bicycle on one of the main rent-a-bike points in the city. Afterwards, you can proceed from the Central Station by train to Leiden and Delft.

Leiden is about 30 minutes by train from Delft to the north and has around 122,000 inhabitants (2015, 200,000 including neighbouring villages). Leiden is known for its general University, which was founded in 1535 and is the oldest University in the Netherlands. For a modernist reference, Leiden is the town where the avant-garde De Stijl group actually began, developing on from the local group *The Sphinx* around 1916 (Groot, Gaillard 1999). Currently, two women are involved in the renovation of two buildings. Katja Hoogenboom, living in Sweden, in currently contributing to the renovation of the interior of the Library of University of Leiden (4). Leiden's Municipal Museum De Lakenhal is currently restoring and expanding its building of the *Laecken-Halle*, a guildhall for woollen cloth built in 1640–41. The renovation is a joint project between Julian Harrap Architects (JHA, London) and a new extension by Happel Verhoeven BV architects represented by Ninke Happel. The museum combines old and contemporary collections and exhibitions, and has early artefacts from the De Stijl-group. The new wing is expected to be ready by 2018.

Delft is about 30 minutes by intercity train from Leiden to the south and close to Rotterdam. It is one of the most pristine and scenic 17th century town centres with a wonderful Gothic New Church. In 2014, it was home to around 100,000 inhabitants. Delft is also renowned for its University of Technology, where many Dutch architects were and are educated, including more and more women architects from the end of the 1970s. The *Mecanoo* architect firm has completed a number of very interesting works in Delft: the interior design of the Train Station and Municipal Offices (5) and Library of Delft University of Technology (6); another building in Delft is the Deltares Office Building (7) by Jeanne Dekkers, by whom we already viewed a university building in Itinerary 1.

M.G.

Highlights in Utrecht, Leiden and Delft

1. **Rietveld Schröder House**
   Prins Hendriklaan, 50 - Utrecht

2. **"Casa Confetti" Student Housing ("Smarties")**
   Leuvenplein - Utrecht

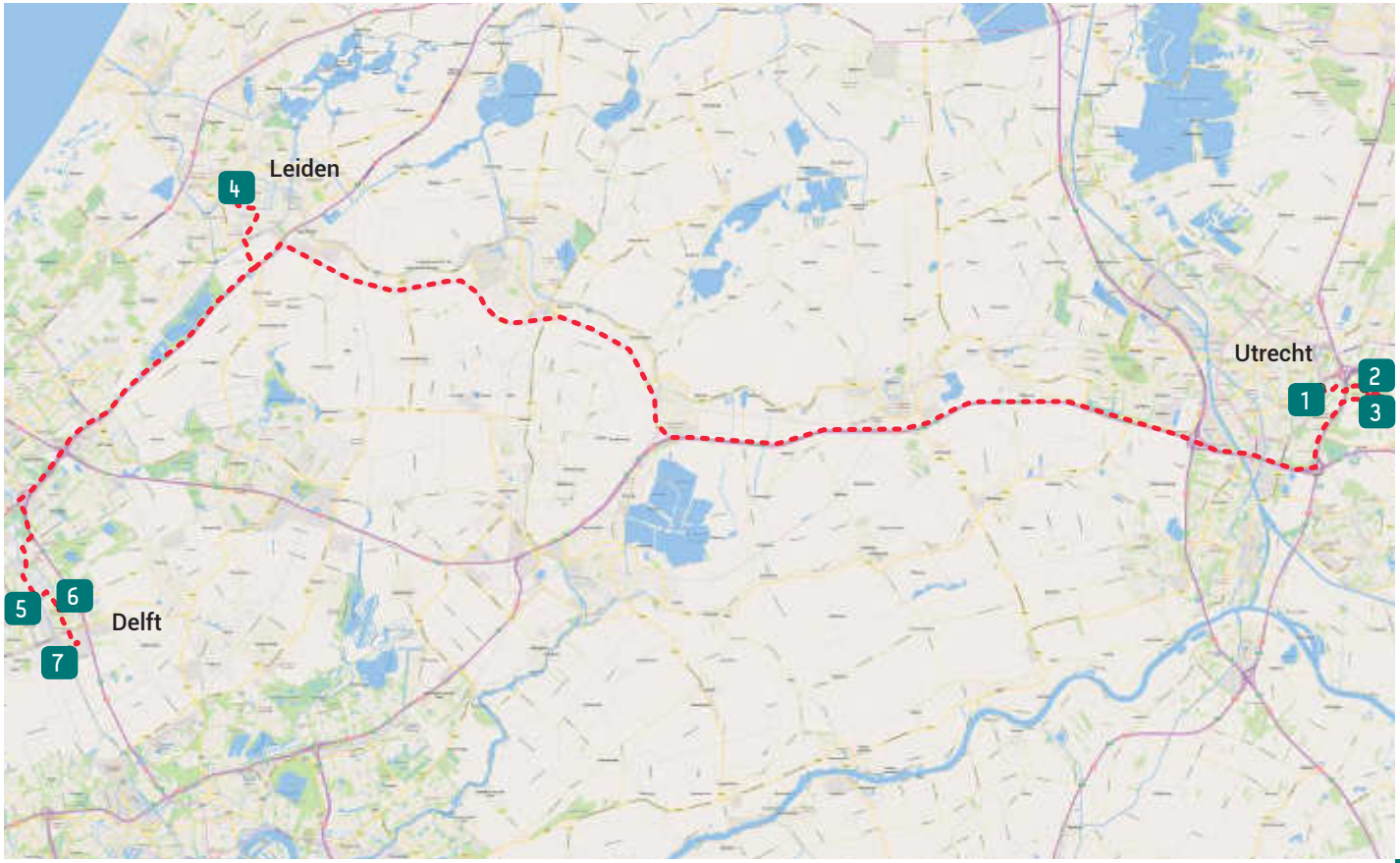
3. **"WKK Centrale" - Power Plant and Energy Generator**
   Limalaan - Utrecht

4. **Library of the University of Leiden**
   Witte Singel, 27 - Leiden

5. **Train Station and Municipial Offices**
   Stationsplein - Delft

6. **Library of Delft University of Technology**
   Prometheusplein, 11 - Delft

7. **Deltares Office Building**
   Rotterdamseweg, 185 - Delft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Utrecht
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Delft
7

Rietveld Schröder House

Rietveld Schröder Huis

Prins Hendriklaan, 50 - Utrecht

Gerrit Thomas Rietveld, **Truus Schröder-Schräder**
1925

Commissioned by Mrs. Truus Schröder-Schräder, the eccentric widow of a lawyer with three young children, this was Rietveld's first house to show his vision on interior architecture, furniture and free flowing space. It has since become an international benchmark and icon for avant-garde Modernism of the 20th century.
Truus Schröder-Schräder worked side by side with Rietveld on the design of the house. Her outspoken ideas on organising a home are deeply reflected in its architecture. Schröder-Schräder envisioned a house that declared how an independent modern woman lived. Sobriety was to characterise its design and all principal living facilities were to be situated on the upper level.
The exterior of the Schröder House immediately stands out for its planar modernist qualities, designed according to the principles of the De Stijl movement. The interior and furniture, created by both Rietveld and Schröder-Schräder, are an equally integral part of its design. Movable wall partitions created a dynamic open zone rather than a hierarchical arrangement of rooms, which Rietveld and Schröder believed would stimulate active living.
Truus Schröder-Schräder inhabited the house until her death in 1985, after which it was restored to its original condition by a former associate of Rietveld. The house is a national and UNESCO World Heritage Site and can be visited by appointment.
M.E.

Tue – Sun 11:00 – 17:00 | adlults 15.50€; 13-17 yrs and students: 8.00€; children <12 yrs: 3.00€; prior booking required | WC | Wilhelmina Park, Centraal Museum Utrecht | Bus: 8 (De Hoogstraat)

centraalmuseum.nl/en/visit/locations/rietveld-schroder-house/

"Casa Confetti" Student Housing ("Smarties")

"Casa Confetti" studentenwoningen

Leuvenplein - Utrecht

Marlies Rohmer
2003–2009

This building has 380 living units for students. The façade consists of aluminium panels in different colours, which gave the complex its name. The windows have become part of this grid and are therefore less recognizable. The multi-coloured walls reflect to the diversity of the students, who come from all over the world. At the entrance there is a large swing bench underneath a large overhang, creating a dramatic effect where students meet and socialise. The first four green floors are open to the public and include different facilities and companies, such as a hairdresser and a Medical Centre. Since the 1980s, in the Uithof campus, a number of unusual, award-winning complexes by notable architects have since given the area its colourful architectural character. Marlies Rohmer has designed student housing complexes and university buildings throughout the Netherlands as well as in Barcelona. With her eye-catching design for "Casa Confetti", Rohmer aimed to emphasize the contrast between her building and its surroundings, while adding character to the Uithof campus. The building was designed to facilitate interaction and exchange between its inhabitants on every level. "Casa Confetti" won both the Betonprijs and the Rietveld Award's Audience Award in 2009. The nickname 'Smarties' humorously connects the 'smart' inhabitants with the well-known colourful children's chocolate weets. M.E.

www.casa-confetti.nl

Utrecht University Campus | Bus: 28, 30, 31, 32, 71, 72, 150, 242, 252, 276, 281, 283, 28 (Heidelberglaan)

"WKK Centrale" - Power Plant and Energy Generator

Warmtekrachtkoppeling Centrale

Limalaan - Utrecht

Dok Architecten - **Liesbeth Van der Pol**
2002–2004; 2005

The WKK - *Warmtekrachtkoppeling Centrale* was designed in 2002 for the University of Utrecht to increase the capacity of two power stations that already existed in the Uithof neighbourhood in Utrecht. Van der Pol designed this building in order to protect the machines and soundproof the building. It is made of weathering steel (Corten steel), which naturally oxidizes and turns the steel into a brown colour. The form of the building becomes a sculpture within the landscape.
In an interview for the Dutch daily *Trouw* dated 12th May 2013 by Henny de Lange, Van der Pol said she believed it to be important to 'live dangerously'. She went to Mexico City on her own after studying one year in Delft, and later to Barcelona where she combined her study with working in a studio for urban architecture. To earn some money, she translated books and did other jobs but also discovered that there is a limit to what you can do on your own.
In her work she also searches for the dangerous and extreme when designing a building, not afraid to explore the gap between kitsch and affectation because she believes that everything else has already been done. According to her, the *Warmtekrachtkoppeling Centrale* is such a building: it is simultaneously cool enough to express the power of the machinery it conceals behind rust-coloured steel, while its surface has a warm velvety appearance. **M.G.**

Utrecht University Campus | Bus: 28, 30, 31, 32, 71, 72, 150, 242, 252, 276, 281, 283, 287 (Heidelberglaan)

Library of the University of Leiden

Universiteitsbibliotheek Universiteit Leiden

Witte Singel, 27 - Leiden

Studio Katja Hogenboom - **Katja Hogenboom** and collaborators - and Nout Architects, Felsch Architects

2007–2014

Katja Hogenboom has worked on the renovation of Leiden University Library since 2007. In her initial commission to redesign the Special Collections Reading Room, Hogenboom sought to remove its staid and musty ambiance.
By breaking through the old ceiling, stronger emphasis was placed on the robust columnar structure. Visitors now experience a more stately spatiality of Bart van Kasteel's original design from 1976–82. Hogenboom subsequently redesigned the Huygens Centre and Leiden University Library's first floor. Although budgetary limitations did not allow for structural renovations, Hogenboom designed a reading lounge furnished with modern classic furniture pieces designed by Charles and Ray Eames and Arne Jacobsen, and reorganized library service points in a visual scheme inspired by El Lissitsky's Proun studies. Her interior designs approach the library as a 'counter public space': a non-commercial public environment facilitating encounters between people, knowledge and ideas. Bart van Kasteel's Dutch Structuralist architecture is respected throughout the library.
Hogenboom was recently appointed chief architect for the redesign of the 'Open Stacks' as well as the construction of the Asian Library and the Van Steenis Building in Leiden's Bioscience Park, on which she is currently working in collaboration with Jasper Felsch. **M.G.**

Mon-Thu 8:00 – 22:00, Fri 8:00 – 20:00, Sat – Sun 10:00 – 23:00 | WC | Leiden University, Molenmuseum de Valk, National Museum of Antiquities, Leiden Botanical Gardens, Castle of Leiden | Bus: 3 (Paterstraat)

3.4

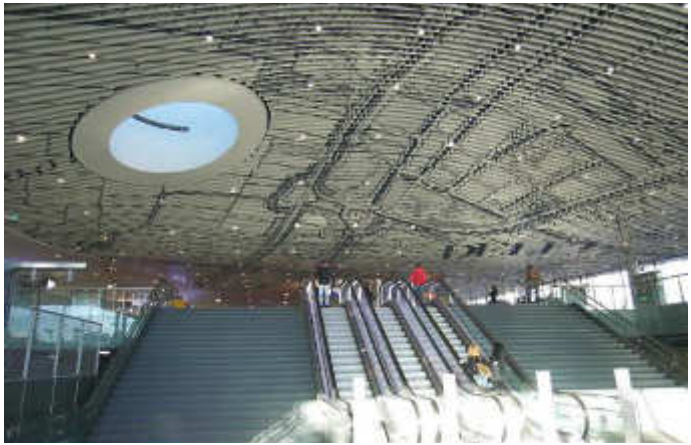
Train Station and Municipal Offices

NS Station en Gemeentehuis

Stationsplein - Delft

Mecanoo - **Francine Houben**

2012–2017



Francine Houben is founder and architect-director of *Mecanoo Architects*. One of their latest projects is the railway station in Delft, which also houses the city's municipal offices.
Houben intended the railway station to have a truly Delftian character and visually integrated the city's identity into her architectural design. The ceiling of the central hall is made of long white strips with an historical large-scale printed map of Delft. It is designed in white and blue colours reflecting Delft's famous pottery.
The building plan of the municipal office was based on a historic map of Delft's city centre, elevating the city government to the level of miniature city in itself. An integrated solar panel system in the roof provides energy for the railway station. The wall of glass at the ground floor creates openness and brings light into the building.
One of the strengths to which the success of Houben's high-profile designs is attributed, is her ability to combine unique design statements with a focus on human experience of architecture. "Architecture must appeal to all the senses," Houben states. "What counts in the end is the arrangement of form and emotion."
Her architectural vision convinced both a municipal committee and a panel of Delft inhabitants to commission *Mecanoo* with the project for the new railway station and municipal offices.
M.E.

WC | Delft TU University, Oude Kerk, the New Church, Delft City Centre (The Markt) | Train: regular direct trains from Rotterdam, Den Haag, Amsterdam, Breda, Leiden, Utrecht.

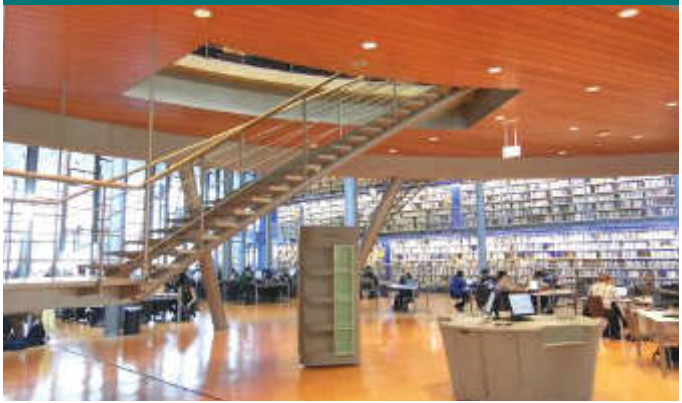
Library of Delft University of Technology

Bibliotheek van de Technische Universiteit Delft

Prometheusplein, 11 - Delft

Mecanoo - **Francine Houben**

1997



Having worked on libraries in New York, Taiwan, Birmingham and Norway, *Mecanoo* is among the world's leading architectural companies in library design and renovations. Delft University of Technology was one of the first to commission architect-director Francine Houben the job of designing a library.
The slanted roof is covered with grass and some tiled pathways, which can be accessed by pedestrians. As the heart of Delft's university campuses, the library houses various rooms and spaces. The central hall has room for running editions and periodicals, and a semi-sunken floor for older books. There is a computer room for students and various meeting rooms and study rooms. The central part of the library is a wide cone opening above with four floors running around it. The main entrance is on the west side; on the north side there is a glass wall for letting in daylight; in the south side there are offices. The library received the Dutch National Steel Prize in 1998 because of the special use of steel in its construction.
The university library and the recently-opened new hall of Delft Central Station were both designed by *Mecanoo* architects of whom Francine Houben (b. 1955) is one of the founders and directors. She was also educated in Delft where she graduated in 1984. Over the years, she has been awarded many international prizes and honours.
M.E.

www.library.tudelft.nl/

Mon - Sun 8:00 – 24:00 except for during exam times which follow: 8:00 - 2:00 | (ground floor) | WC | Delft TU University, Oude Kerk, the New Church, Delft City Centre (The Markt)
Bus: 40, 55, 69, 121, 174 (TU-Aula)

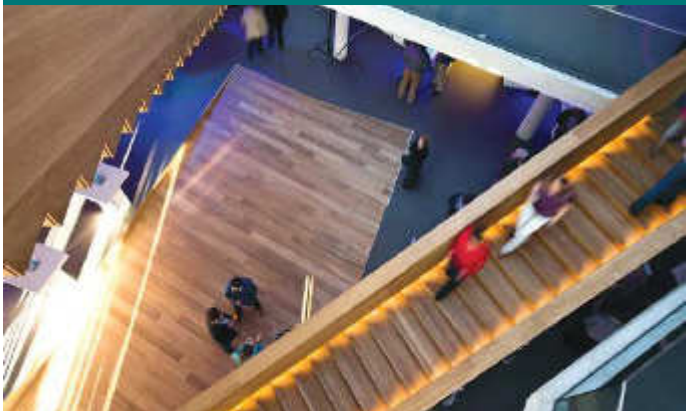
Deltares Office Building

Deltares kantoorgebouw

Rotterdamseweg, 185 - Delft

Jeanne Dekkers, Helga Snel

2013



Deltares, an independent institute for applied research in water management, sought to unite all of its Delft-based offices under one roof. Architect Jeanne Dekkers expanded their existing headquarters with a new office building - *Tetra* - and visitors' centre, the Pavilion.
The tripod plan of the *Tetra* (meaning four in Greek) building refers to the Greek letter delta Δ. Its forms create an organic look, unifying the new structure with the robust architecture of the original 1970s complex through a flowing ribbon façade. Triangular shapes echo in Tetra's interior design. An open floor plan was chosen to encourage communication and the exchange of knowledge among employees. Flowing forms were also chosen for the Pavilion, which nevertheless contrasts with the Tetra offices. Its exterior is covered in wooden slats, as opposed to Tetra's concrete and glass façade. The interiors of both buildings are furnished in light colours and natural materials, especially wood. Minor redesigns of the surrounding landscape further integrate the Deltares complex with its natural surroundings.
Sustainability plays a key role in Dekkers' architectural design. Her two additions to the Deltares complex are low-carbon, energy efficient buildings. The progressive depth of Tetra's reflective ribbon façade, for instance, functions as natural shading, whereas the Pavilion features recycled carpeting. M.G.

TU University Delft | Bus: 69 (Delft Technopolis)

Margaret Kropholler (1891–1966)

Marjan Groot

Margaret Kropholler, c. 1910

Between 1910 and 1945 there was only one woman architect in the Netherlands whose designs were actually built. Her name is Margaret Kropholler (1891–1966). Her work has been discussed in a Dutch monograph from 1991 (Van Kessel, E. Kuperus, M. 1991; also Groot, M. 2007). Then there was Mrs. Truus Schröder-Schräder (1889–1985) who in the 1920s worked with the avant-garde designer and architect Gerrit Rietveld in Utrecht. Three more women were active between 1930 and 1940; they were Jacoba Mulder (1900–88), Ida Falkenberg-Liefrinck (1901–2006) and Lotte Stam-Beese (1903–88). Jacoba Mulder has been left largely unnoticed. She was active in her role as landscape and city architect in the 1930s and designed a forest area and recreation swimming pool area in Amsterdam. Both Ida Falkenberg and Lotte Stam-Beese designed furniture and interiors, and both have been the subject of monographs.

In general, the profession of architect was not accessible to women in the Netherlands before the first decades of the 20th century and those women who were allowed to work with architecture firms were only allowed to design the decorative parts of a building. Women could only attend lessons related to architecture at decorative art schools and these concerned mainly interior design. For example, between 1915 and 1920, two women were registered as following courses in construction at the School of Decorative Art and Building in Haarlem but nothing else is known about them. This leaves Margaret Kropholler as the only woman who visibly associated with architecture. When her work was discussed in 1929 in the women's magazine *De vrouw en haar huis* (Loeff Bokma, A.H. 1929), Kropholler also addressed architectural education in the Netherlands: she found the architectural training in Delft Polytechnic too theoretical. Vocational schools were not focussed enough on aesthetics, the architectural design department of the School of Decorative Art and Building in Haarlem was closed down, and architects' offices were not keen on hiring women interns because they supposedly demanded too much attention. Towards the end of the 1930s, Kropholler advocated the importance of women in architecture and encouraged young women to choose the profession of architect. She is reported to have said: "When it comes to intuition – as well as

Villa Meerlhuis, Bergen North-Holland, 1918

Social Housing Block, Holendrechtstraat 1–47, Amsterdam, 1921–22

the other skills necessary in practicing the profession of the architect, I believe that a collaboration between female and male architects can only serve to enrich architecture." (Van Kessel, E. Kuperus, M. 1991: 84).
Margaret began her career around 1908 at the architect studio of her brother Ko and his partner J.F. (Frits) Staal who later would become her husband. First, she mainly designed ceiling and wall stencil decorations for refurbishing clients' houses and her first architectural work was the interior of a 'House 1913' at the women's exhibition "De Vrouw 1813-1913" (Woman 1813-1913) in Amsterdam. She submitted her design under the pseudonym of Greta Derlinge. 'House 1913' had modern furnishings with central heating, warm water, daylight and windows for letting in fresh air. Greta/Margaret designed the floor plan, light fittings and furniture for the dining room, living room, bedroom and study, all in a rationalist Arts and Crafts derived style, which at the time was still highly valued in the Netherlands. Moreover, she designed stencil decorations for the walls and ceilings (Exh. cat. Amsterdam 1913: 271–272).
While Kropholler benefitted from working in her brother's bureau, it seems no coincidence that her real architectural career began immediately after the Great War. Her first buildings were country villas: one for a painter friend located in a popular rural area in the east of the Netherlands and two more in a villa park in the area of north Holland.

Louise Went-House, Wibautstraat, Amsterdam, 1963

SLOVENIA

Slovene Women Architects

Helena Seražin

As Slovenia occupies a relatively small geographical territory this part of the publication presents women architects' work as it is dispersed across three of the country's regions defined by different geography, climate, cultural and historical contexts instead of proposing three separate itineraries for one city only. In this manner women's architectural creativity is presented most thoroughly and in a way most fit for the format of publication.

Diverse projects by women architects of various generations were included to demonstrate the wide span of their activity covering all fields of architecture: from landscaping and interior design projects, schools, kindergartens and children's playgrounds, which made up the majority of architectural oeuvres by the older generations of architects, to social housing, hotels, museums and sport facilities built mostly by the younger generations. Several interesting cases - particularly projects for private housing - were inevitably left out, as preference was given to projects opened to public and located near other points of cultural and architectural interest, which are also easily accessed by (public) transport.

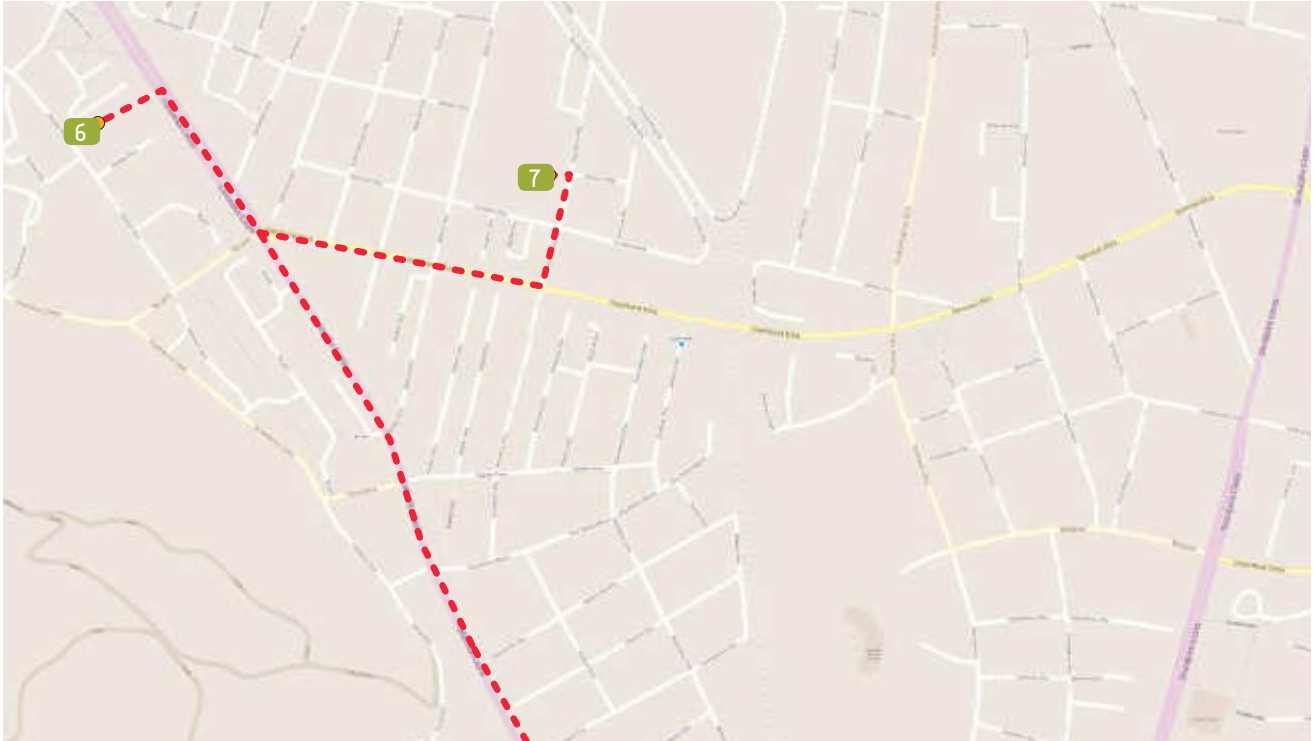
The role of women in the development of Slovenian architecture has not yet been adequately researched or properly assessed. Those belonging to the oldest generation of women active in the field of architecture (such as Helena Vurnik) were educated as visual artists. The first female to graduate from the University of Ljubljana's department of architecture was Dušana Šantel, who completed her studies under the supervision of Professor Ivan Vurnik in 1932. She was part of the pre-war generation of Slovenian women architects (Gizela Šuklje, Marjanca Kanc, Katarina Grasseli, Marija Grafenauer Vogelnik and Majda Neřima), who received their first independent small-scale commissions only after the Second World War, when building activity increased significantly to repair war damage and support the expansion of the new state. Socialist Federative Republic of Yugoslavia viewed women's equality as an important political topic, officially proclaiming equal opportunities for both genders. Despite these formal changes female architects remained active mostly as the anonymous co-authors of projects realized for large state-owned construction companies, public offices or architectural studios owned by their male colleagues, teachers or partners. The first post-war generation (Marta Ravnikar Ivanšek, Magda Fornazarič Kocmut, Nataša Štupar Šumi, Mira Ružič Kraigher, Lidija Podbregar and Erna Tomšič et al.) also worked in similar circumstances with only a select few getting opportunity to develop larger independent projects. Their creative efforts were directed mostly towards urban planning, interior and industrial design, monument protection, developing projects for housing, teaching, etc. Some of them, including Vladimira Bratož and Alenka Kham Pičman, were also active in the field of the visual arts. In 1970s and 1980s female graduates who studied with Professor Edvard Ravnikar came to the forefront of the local architectural scene, either with projects of their own or by working in their (former) professor's studio. These include Majda Dobravec Lajovic, Majda Kregar, Barbara Rot et al. Their work gained wide recognition and was awarded the highest national and architectural prizes. Only after Slovenia's gaining of independence in 1991 did the female architects start to be more equally represented with respect to their male colleagues and became more widely known to the broader public, both home and abroad. The projects included in the itineraries attest to their creativity and success.

Ljubljana - The City of Women

The itinerary starts in the city's historical centre where a short climb on the Cable Railway will take you to the restored Ljubljana Castle (1) on top of a hill offering views over the whole city. After a short and easy descent, either via the cable car or on foot, you will reach the bustling Central Market, famous for its market halls and colonnades designed by Jože Plečnik (1940) and renovated by architect Barbara Rot in 1994–95. Stroll around the surrounding squares, making your way through the Flower Market, past the 18th century Baroque Cathedral (Andrea Pozzo) and Archbishop's Palace towards the Town Hall. From the Baroque *Robba* Fountain (1751), continue towards the river and across the Triple Bridge to the centrally located Prešeren Square, dominated by the Franciscan Church of Annunciation (1660s), and take the sloping Miklošičeva Street to the Cooperative Business Bank (2). This area is distinguished by some of the best examples of Ljubljana's Secessionist architecture, mostly built after the devastating earthquake of 1895 following the civil engineering master plan by architect Maks Fabiani. Turn right on the corner of the *Bamberg* Palace and continue to the Turist Hotel; from here, take the narrow street on your right to the former public baths, converted into the "Mala ulica" Family Centre (3).

From here take Trubarjeva, one of Ljubljana's oldest and most authentic streets and then stroll along the riverbank until you walk up the gently cascading Dvorni trg designed by Vesna and Matej Vozlič to Congress Square and the adjacent Zvezda (Star) Park. The area, designed in the early 19th century, has been the stage to many important political and social events throughout history. It is enclosed by a number of notable historical buildings: the Slovenian Philharmonics, the Baroque church of the Ursuline order and the University Palace. Ljubljana's other, more recent, ceremonial centre was highlighted in Edvard Ravnikar's plans for the Republic Square (Trg republike); the city's largest square, a short walking distance from the Zvezda Park, is flanked by imposing skyscrapers, a modernist retail store and the Parliament building. The Early Christianity Centre Archaeological Park (4) is located right next to the square (the Emonian House Archaeological Park - 4) is located on the other side of the city centre, running along the preserved Roman walls close to the historic *Krakovo* suburb). Complete your visit after a good look around the park, by taking a walk around the late 19th century palace of the National Museum, the neo-Baroque Opera House, and then continue towards the vast Tivoli Park, past Ravnikar's Gallery of Modern Art, the National Gallery and the Orthodox Church.

Once you find yourself on the leafy Jakopič Promenade keep to your right and walk towards the edges of the park and the *Hala Tivoli* Sports Complex with the "Fish" Playground Equipment (5) located on the children's playground in front of it. Nearby is a bus stop where you can take a bus journey along the busy Celovška Street into Ljubljana's *Šiška* municipality, driving past the Medieval Old Church (*Stara cerkev*) and a number of residential neighbourhoods. After two stops you will reach the central administrative and cultural square of the predominantly residential area, surrounded by Modernist architecture, including the Kino Šiška Centre for Urban Culture (6). Heading back towards the centre, stroll along the quieter residential streets towards the Parish Church of Saint Francis of Assisi (7) and the official end of the itinerary - should you have enough energy left, you might fancy a walk along the Drenikova Street to visit the famous Stadium designed by Jože Plečnik and his student Gizela Šuklje. A pioneer in the field of women's architecture, Šuklje devised the Celebratory Stands along the shorter, western side of the Stadium. K.M.


6
7

1 **Ljubljana Castle with Cable Railway**
Grajska planota, 1

2 **Cooperative Business Bank**
Miklošičeva cesta, 8

3 **"Mala ulica" Family Centre**
Prečna ulica, 7

4 **Early Christianity Centre Archeological Park, Emonian House Archeological Park**
Erjavčeva cesta, 18; Mirje 4

5 **"Fish" Playground Equipment**
Playground next to Sports Park in Tivoli Park

6 **Kino Šiška Centre for Urban Culture**
Trg prekomorskih brigad, 3

7 **Parish Church of Saint Francis of Assisi: Winter Chapel and Main Altar**
Verovškova ulica 44

Ljubljana Castle with Cable Railway

Ljubljanski grad, Tirna vzpenjača

Grajska planota, 1 - Ljubljana

Ambient Project Design Office - Edo Ravnikar Jr., Miha Kerin, **Majda Kregar**

1968 (ongoing)

Ljubljana Castle is located on Castle Hill above Ljubljana's historical centre. It was built as a Medieval fortress - most likely dated to 11th century - and frequently rebuilt together with most of the buildings that surround the vast courtyard. The latter, dates back to the 16th and 17th centuries.
The first project for the Castle's restoration was prepared in 1932 by Jože Plečnik, although only his plans for the surrounding area were realized. Renovations of the eastern part of the castle took place between 1940 and 1963, according to the plans made by architect Boris Kobe. The current restoration of the Castle has been underway since 1968. The ambitious plans by the above-mentioned architects have been thought out to the smallest detail. The original idea, selected in a public tender in the 1970s, has successfully passed the test of time and remains unaffected by the changes in ownership and political developments. However, it reflects the changes in architectural values and styles that occurred in the past decades. The architects' work was awarded with two national awards for architecture - Plečnik Award 2004 and the Golden Pencil Award 2005. In 2006, Majda Kregar and Miha Kerin devised the concept for the funicular railway to Ljubljana Castle, for which they were given the Plečnik Award 2007, the Golden Pencil Award 2007 and the Gold Medal at the 21st Ljubljana Biennial Industrial Design (BIO) in 2008.
H.S.

www.ljubljanskigrad.si

Mon-Sun 10:00 – 20:00 | without funicular: Adults 7,50€; children 5,20€; family up to 2 adults, min 1 child 19,00€ | WC | Ljubljana city centre and its whole attractions |
Funicular: Krekov trg

Cooperative Business Bank

Slovenska zadružna banka

Helena Vurnik's share of the former Cooperative Business Bank's design (currently the headquarters Ljubljana's Regional Court Land Registry) includes the original decoration of the façade and the central hall on the ground floor.

The four-storey building is flanked by a couple of bay-windows on each side, spanning over all floors and similar, except only one floor high bay-windows on the remaining window axes of the fourth floor. The rich, mostly geometric ornament in bright colours of the Slovenian tricolour (white, blue, red) and gold, covers the entire surface of bay-windows and surrounds the windows, the ground floor openings and the cornice. A more modest design used to cover the northern façade, although it is currently hidden from view by a new building, has been constructed next to it. The painterly decoration of the central hall on the ground floor is even richer, both in the elaborate designs and in colour schemes: it depicts women in typical costumes from the *Gorenjska* region in addition to geometrical patterns. The decorative patterns represent one of the attempts of conceiving a Slovenian national style in architecture (some authors interpret them as stylised carnation flowers of *Gorenjska*). Such efforts were quite common from the early 20th century onwards and reached one of their pinnacles in the early 1920s oeuvre by the Vurnik spouses.

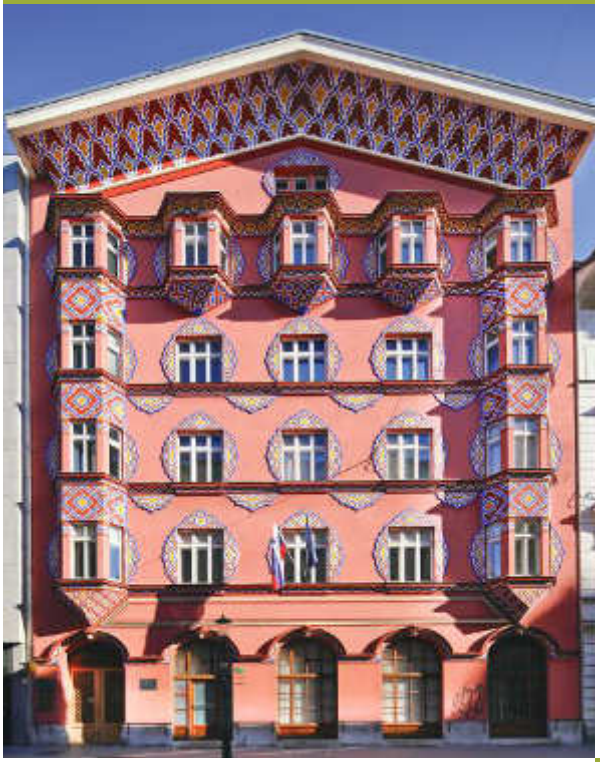
F.L.

Ljubljana city centre and its whole attractions | Bus: 5, 13, 20 (Turist)

Miklošičeva cesta, 8 - Ljubljana

Ivan Vurnik and **Helena Vurnik**

1921–1922



1. 2

"Mala ulica" Family Centre

Družinski center "Mala ulica"

Prečna ulica, 7 - Ljubljana

Špela Kuhar, Mateja Panter

2013

Mala ulica or Little Street, located just off the popular Trubarjeva Street in Ljubljana's historical centre, is a public day-care and activity centre for preschool children. It occupies the premises of a former City Public Bathhouse built in 1899–1901 after plans of Wilhelm Brückner, which was repurposed as a restaurant in the second half of the 20th century.

After several years of neglect, a team of architects devised a plan for its conversion into the Family Centre. The neo-Romanesque façade was reconstructed respecting cultural heritage protection guidelines with the interior following and making the most of the former ground plan, while adapting it to its users - the children. It was created as a reflection of the outside city on a child's scale with the various play areas mimicking its constituent parts. One enters through the city gates and continues along a city street lined with playful imitations of Ljubljana's famous façades into the city park, a cafe, a model apartment, a play-house, a fishpond, a library etc. The design encourages imaginative play and helps children to get to know Ljubljana; the innovative equipment was conceived with soft, tactile and washable materials in dynamic, irregular shapes with a stress on safety. To further reference and honour the building's original purpose, artists Mojca Smerdu and Alenka Videgar created a fountain for the basement lavatory area, appropriately named the 'City Public Bath'. K.M.

upon reservation; write to info@malaulica.si | WC | Ljubljana city centre and its whole attractions | Bus: 5, 13, 20 (Turist)

www.malaulica.si

Early Christianity Centre Archaeological Park, Emonian House Archaeological Park

Arheološki park Zgodnjekrščansko središče; Arheološki park Emonska hiša

Erjavčeva cesta, 18 and Mirje 4 - Ljubljana

Studio Stratum - **Polona Filipič**, Peter Šenk, Marko Pretnar
2012

At the Early Christianity Centre archaeological site excavations unearthed a Roman residential building built at the beginning of the 1st century A.D. and rebuilt in the early 4th century. A section of the house was found to have been subsequently converted into an early Christian chapel (second half of the 4th century) with a rectangular baptistery, enclosing a small pool in the centre, which was also built nearby, along the central courtyard (early 5th century). The Emonian House site displays remains of a building dating from the late 4th and early 5th century. The building with top quality floors, mosaics and heating was most likely owned by a wealthy and respectable Roman family.

Presentations of both archaeological excavation sites allow the visitor to experience Roman ruins by walking on elevated paths leading from the entrance plateau over the ruins, flanked with information boards and surmounted with a non-invasive supporting construction, covered by a linen roof. At the side of Early Christianity Centre, a workshop corner for schools was arranged. The presentation of excavated material through layers enables a more thorough understanding of the archaeological heritage. With the renewal, the archaeological parks became a part of the wider urban context. H.S.

www.mestnimuzej.si

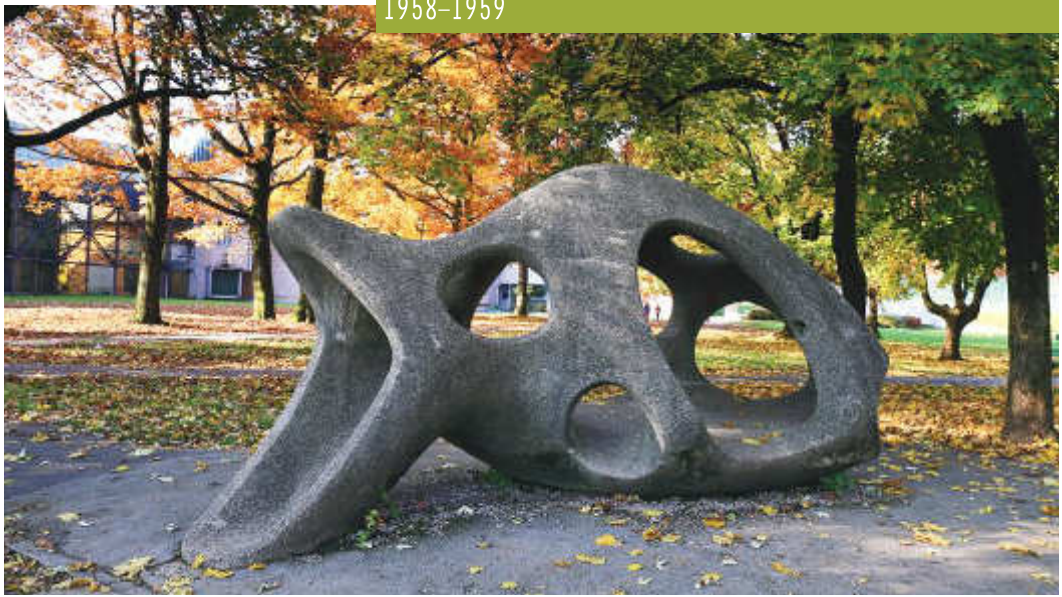
Apr – Nov: Tue–Sun 10:00 – 18:00 | adults: 4,00€; children, students and seniors: 2,50€ | Ljubljana city centre and its whole attractions |
Bus: 14, 18 (Cankarjev dom), 9, 19 (Mirje), 2,3,11, 27 (Križanke)

Fish Playground Equipment

Igralo "Riba"

Playground next to Sports Park in Tivoli Park - Ljubljana

Vladimira Bratuž "Laka"
1958–1959



The first layout of the Tivoli Park was designed by engineer Jean Blanchard in 1813 and underwent extensive renovations between 1921 and 1939 by architect Jože Plečnik, whose most notable contribution to the original plans is the Jakopič Promenade traversing the park. The fish-shaped piece of playground equipment was created upon request by Marjan Božič - the architect in charge for building the sports complex in Ljubljana's Tivoli Park in 1950s - and was placed onto the children's playground in front of it. The durable concrete construction made up of organic shapes reminiscent of a fish presents an alternative to the prevalent mass produced playground equipment; enables a tactile experience of its surfaces and encourages imagination and creativity while elevating its surroundings through its sculptural quality. The author, architect and sculptor Vladimira Bratuž "Laka" - Plečnik's student - initially proposed to include a horizontal and vertical bar made of bronze with a large, varicoloured glass eye, which could not be realized due to lack of funding. The popular fish, famous with generations of Ljubljana's inhabitants, subsequently became the official logo of the nearby swimming-pool complex.

K.M.

Ljubljana city centre and its whole attractions, Muzej novejše zgodovine, Muzejska zbirka Pivovarne Union | Bus: 1, 3, 5, 7, 8, 25 (Tivoli)

Kino Šiška Centre for Urban Culture

Center urbane kulture kino Šiška

Trg prekomorskih brigad, 3 - Ljubljana

Anja Planisček, Nena (Andreja) Gabrovec
2008–2009

The spaces of a former cinema in the central square of Ljubljana's Šiška municipality, built in 1961 after plans by Božidar Gvardjančič, were left to ruin after its closure in 2000. After almost a decade of neglect and a number of initiatives for renovation, the modernist architecture was revived as a centre for urban culture. The architects in charge decided to respect the original plans made to harmonize with the buildings surrounding the square and closely followed monument protection guidelines. Alterations were kept to a minimum and incorporated in a way that does not interfere with or distract from the older architecture, but rather puts it in focus. The main elements, including the exterior glazed surfaces and plasters, the (reinforced) pillars covered in green mosaic tiles, the 'terrazzo' flooring and the dominant spiral staircase, were carefully preserved; the upper large hall was technologically improved and refurbished, in order to suit its new use as the main concert/theatre venue. The storage space on ground level was converted into a second, smaller multi-purpose hall, while keeping the original ground plan throughout the building. The restored building also includes an exhibition space and a popular cafe, furbished with the famous *Rex* chairs by designer Niko Kralj. The project was awarded the Golden Pencil Prize for best public architecture by the Chamber of Architecture and Spatial Planning of Slovenia in 2010.

K.M.

www.kinosiska.si

Mon-Sun 8:00–23:00 | WC | Stara Cerkev Medieval Church | Bus: 1, 3, 5, 8, 22, 25, 60 (Kino Šiška)

Parish Church of Saint Francis of Assisi: Winter Chapel and Main Altar

Zimska kapela in glavni oltar v župnijski cerkvi sv. Frančiška Asiškega

Verovškova ulica 44 - Ljubljana

Erna Tomšič

1965–1973

Architect Jože Plečnik's student Erna Tomšič was challenged with the difficult task of finishing the interior of Plečnik's church of Saint Francis of Assisi in Šiška. The church, built between 1925 and 1927 belongs to the most important examples of Slovenian Modern architecture. Between 1965 and 1973 Tomšič was in charge of overseeing the construction of the so-called Winter Chapel on the north-eastern side of the church, based on her teacher's plans from 1950. The interior is dominated by an altar at the northern wall (1973). The ciborium is especially of particular interest – a wooden oval with an inscription is placed onto four slim pillars, with a second, slightly narrower oval on the four vase-shaped pillars, topped by an angel musician.
Due to the liturgical reforms following the Second Vatican Council, the architect redesigned the presbytery in 1971–73. The altar follows Plečnik's original layout for the presbytery in the materials, colour schemes and forms. In 1973, Tomšič supervised the additions to the main altar: a large, pyramid structure made of wood and carrying the patron saint was superimposed onto the tabernacle.

Even though she was faced with the difficult task of finishing master Plečnik's works, Tomšič managed to complete the job demonstrating a high level of skill, while succeeding to not overshadow her teacher's works.
F.L.

Mass celebrations | WC | upon reservations | Bežigrad Stadium | Bus: 22 (Drenikova)

info@zupnija-siska.si

1. 7

From Ski to Spa

This itinerary follows the women architects' work from Slovenia's Alpine region to the Coast, taking you on a journey through some of the country's most important natural and cultural heritage. It starts in the picturesque heart of the Alps (the Upper Carniola Valley) just a few kilometres from the border with Italy and Austria, in the Planica Nordic Ski Centre (1) on the outskirts of the Triglav National Park. The area is popular with lovers of both winter and summer sports.

The next stop on the itinerary is only a couple of minutes' drive away - the Špik Hotel (2) is located in the small village of Gozd Martuljek, surrounded by ski slopes and close to the beautiful Martuljek waterfalls. Enjoy a leisurely drive through the Sava river valley towards the idyllic town of Bled, one of the country's most important landmarks. Here, take a walk around the lake to visit the Referee Tower and Spectator Stand (3) and appreciate the late 19th and 20th century Villas scattered along the banks (including Josip Broz - Tito's former summer residence, Vila Bled). Take a boat ride to the small island which is home to the Church of the Assumption, and climb the Medieval castle on the tall rock overlooking the lake to enjoy the beautiful views over the area. You could also drive to the nearby Bohinj Lake in the protected Triglav National Park area and stop in the village of Bohinjska Bistrica to admire the recently constructed and architecturally praised wooden bridge across the Sava Bohinjka River (*Dans Arhitekti* team) in Camp Savica.

Leaving Bled, continue past the Medieval town of Radovljica with its well-preserved historical centre and architectural works by Ivan and Helena Vurnik, and arrive in the Square and Exterior Altar (4) in Brezje. This is the last stop in the Alpine *Carniola* region - after passing Ljubljana in the direction of Koper you will reach the Karst landscape renowned for its caves, disappearing lakes and forests. Take a short excursion to Idrija, a UNESCO World Heritage Site noted for its Medieval mercury mine and lace. Climb the castle overlooking the old town, visit the late 18th century Miners' theatre building (the oldest in the country) and the Idrija Primary School (5). From here you can take a short detour to Žiri and stop at the Kržišnik Family Garden (open to the public), which was designed by its previous owner Juta Krulc, a landscaping pioneer.

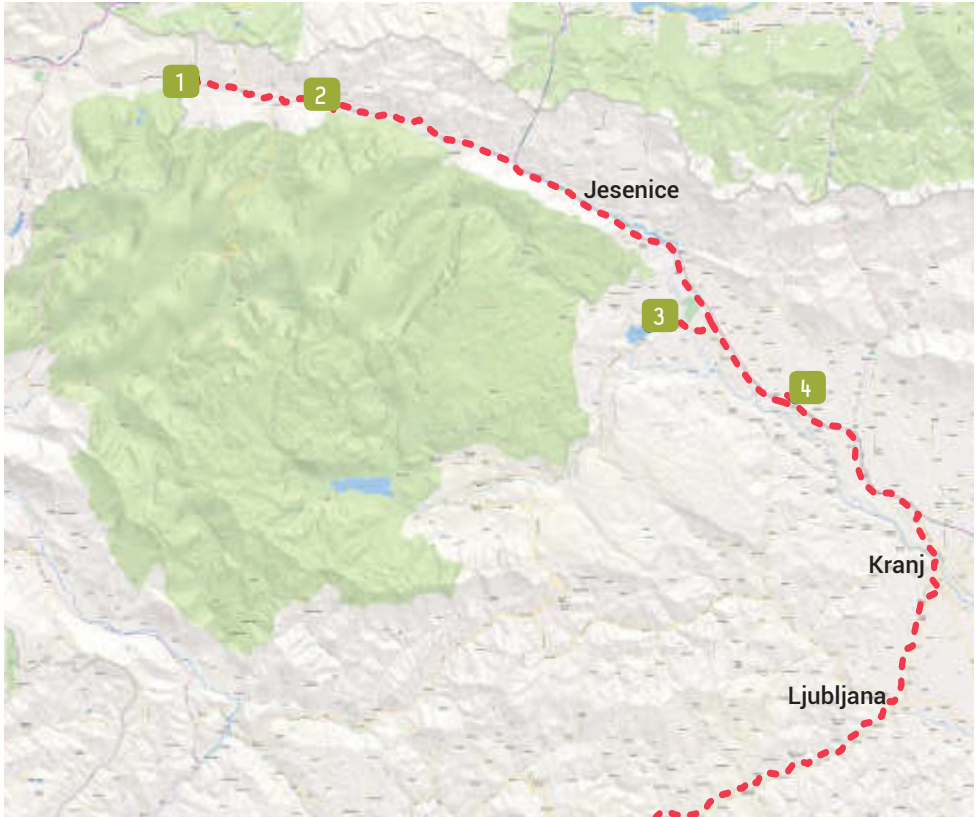
Continuing along the main road towards Koper you will reach the TIC - Tourist Information Centre (6) in Postojna, located close to the famous Postojna Cave and the spectacular Predjama Castle.

Next, driving up the Karst plateau, you will pass the fertile Vipava Valley with its numerous renaissance and Baroque villas. Stop in Divača, a well preserved nucleated village typical of the region, which is located on the crossroads of the historical border between the Habsburg Empire and the Republic of Venice. Wander around the Museum of Slovenian Film Actors (7) located in a perfectly preserved example of Karst vernacular architecture. The Škocjan Caves, a UNESCO World Heritage Site, and the village of Lipica from where the white Lipizzaner Horses originate, are both nearby and worth a short trip.

Finally, leaving the Karst region with its fortified Medieval churches and villages behind, you will reach Istria and arrive on the Adriatic coast. Here you may decide first to take a walk around the seaside town of Koper with its typical Venetian main square with the Praetorian palace, the loggia, and the cathedral. Drive to the nearby "Honeycomb" Housing Blocks (8) overlooking the Izola Bay and the old town, pass the cliffs to arrive in the charming Medieval Piran and then continue - either on foot or by car- along the beaches of the *Portorož Riviera*. Enter the Salina Nature Park in Sečovlje and relax at the Lepa Vida Thalasso Spa (9), found amidst the abandoned saltpans. K.M., H.S.

From Ski to Spa

1. **Planica Nordic Ski Centre**
   Planica - Rateče
2. **Špik Hotel**
   Jezerci 21 - Gozd Martuljek
3. **Referee Tower and Spectator Stand**
   Velika Zaka - Bled
4. **Square and Exterior Altar**
   Brezje 72 - Brezje



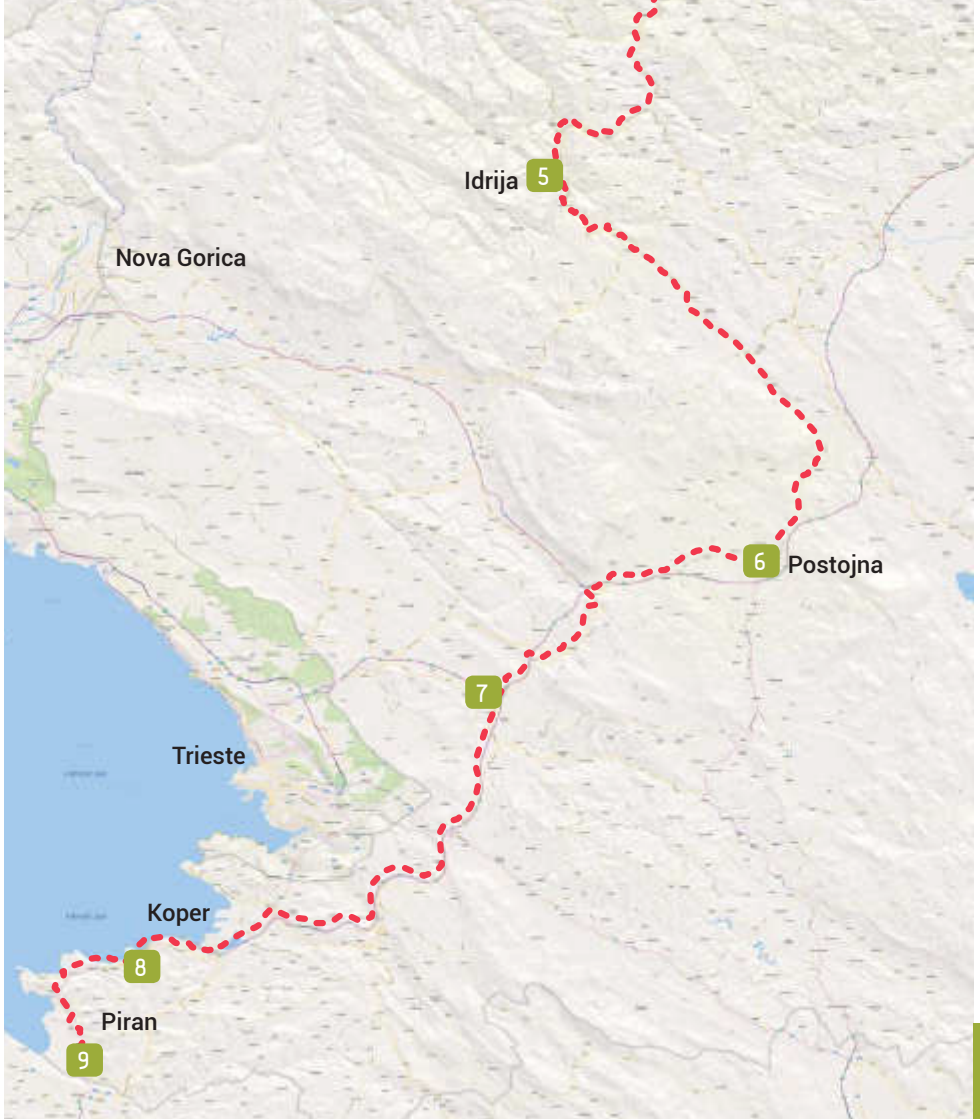
5 **Idrija Primary School**
Lapajnetova ulica, 5 - Idrija

6 **TIC - Tourist Information Centre**
Tržaška cesta - Postojna

7 **Museum of Slovenian Film Actors**
Kraška cesta 25 - Divača

8 **"Honeycomb" Housing Blocks**
Ulica Zvonimira Miloša,
25 and 27 - Izola

9 **"Lepa Vida" Thalasso Spa**
Sečovlje Salina Nature Park,
Seča 115 - Sečovlje



Planica Nordic Ski Centre

Nordijski center Planica

Planica - Rateče

Studio AKKA - Luka Javornik, **Ana Kučan, Eva Zupan** and collaborators

2012

Planica is one of the most exciting entry points to the Triglav National Park and the largest protected natural environment in Slovenia.
As the Planica Nordic Ski Centre is also protected as national technical heritage, the renovation of the old ski-jump facilities in 2009 had to be planned and carried out respecting the existing landscape: the 1920s "Giant ski jumping hill" by Stanko Bloudek and the 1969 ski flying facility designed by the Gorišek brothers. Apart from the renovation of the historic ski-jumping centre, the new project also included the construction of a new cross-country skiing facility.
The main aspect of landscape design was based on the profound relation between the construction, the constructed site and the natural site. The careful planning of topography, the systematic selection and reduction of materials, the bold shapes and forms are aligned and in tune with the silhouette of the mountains and the calmness of the pine and beech forest. The project works on many levels combining the solid and the soft, the resistant and the ephemeral, the cold and the warm, the monumental and the intimate. Attention is given to the way the landscape interacts with architecture through different seasons, from the winter cold and sharp mountains reflected in the simple geometry of the concrete structures, to the warm colours of late summer, bringing attention to the wooden details. The Planica Nordic Ski Centre renovation project won the Architizer Award for 2015. H.S.

Museum of Sports, winter/summer sports facilities | Bus: Ljubljana - Rateče Planica Line (Rateče Planica)

www.nc-planica.si

Špik Hotel
Hotel Špik

Jezerci 21 - Gozd Martuljek

Mojca Guzič Trplan, Gregor Trplan, **Nina Kozina**, **Barbara Pirih**
2009

The building was conceived as an extension of the older hotel in order to increase its capacities with a spa and wellness centre. In 2004 a part of the old hotel building was demolished to make room for the new additions, which respect the form and the scale of the preserved wing. While the older structure mimics the surrounding mountainous landscape with its massive, slanting concrete roof, the annexed wing is more open due to the large glazed surfaces, but still in tune with both the nature and the existing architecture.
The architecture is designed as a unified monolithic volume with tilted surfaces; the colour and structure of the façade visually interact with the rocky shapes and forms of the Alpine surroundings. The façade is composed of vertical boards made of larch wood, alternating with perforated balcony partitions and horizontal metal fences, creating a visually rhythmic and airy outer structure. The interior comprises glazed surfaces in wooden frames in combination with wooden wall panelling, and furnishings made of natural materials in simple shapes. These features serve a dual function: they effectively connect the hotel interior with its exterior and offer beautiful panoramic views.
S.K., H.S.

WC | winter/summer sports facilities; Triglav National Park; Slovenian Alpine Museum in Mojstrana | Bus: Ljubljana- Rateče Planica Line (Gozd Martuljek Zgornje Rute)

Referee Tower and Spectator Stand

Sodniški stolp in tribune

Velika Zaka - Bled

Miha Kajzelj, **Sandra Banfi**, Iztok Lemanjič, Iztok Kavčič, Aleš Žnidaršič, **Katja Žlajpah**, Primož Grabnar
2010

Two notable new projects, both sensitively in tune with the surrounding landscape, were built in the finish arena of the redesigned Rowing and Regatta Centre before the 2011 Rowing World Championship in Bled. The "Referee Tower" in Velika Zaka blends in seamlessly with the tree-lined banks of the lake, while providing its users with unobstructed views of the finish line. The simple construction seemingly hovering above the water level was conceived as an 'invisible tower' made from three horizontal concrete plates intersected by the dominant, irregularly positioned steel pillars reminiscent of tree trunks, which are clearly visible through the remaining glass construction. The elevation of the building enables direct access to the shore. The authors were awarded the Plečnik medal for the architecture of the tower and landscape design for 2012 (awarded by the Society of Architects of Ljubljana).
The "Spectator Stand" is built on a steep slope on the other side of the finish line. Devised as a sloping gallery made of concrete tiers its lower, open parts function as seating for spectators, while the upper covered parts are intended for commentators and VIP lounges. The walkable roof above the latter offers panoramic views over the lake. K.M.

WC | water sports, Bled castle, Bled island, winter/summers sports | Bus: Ljubljana-Bohinj line | Train: Villach-Jesenice-Nova Gorica-Koper/Gorizia (Italy) line (Bled Jezero Station)

Square and Exterior Altar

Trg in zunanji oltar pred romarsko cerkvijo

Brezje 72 - Brezje

Studio Arrea - **Maruša Zorec**, Martin Tepina
2008

The steady influx of pilgrims visiting the Slovenian national shrine and famous pilgrim centre in Brezje in the north of Slovenia led to a need for a redesign of the square in front of the Saint Vitus church (also known as the Basilica of Mary Help of Christians), conceived by architect Jože Plečnik in the late 1930s.

Instead of the former, longitudinal orientation of the square following the church axis the square is presently accented on both the longitudinal and the transverse axis, preserving all elements of Plečnik's design (the exterior wall, staircases, niches). A simple construction enclosing the altar, designed with clear lines without ornament, is located next to Plečnik's wall on the north side of the square. The altar itself is placed into a rectangular solid object with large double door. Its dark exterior contrasts with the light birch wood interior, which 'radiates' whenever the doors are opened. The altar furnishings (altar, two ambones, seats for priests and servers) are minimalist in design, made of birch wood without ornamentation. According to the architect's vision the square appears to be oriented longitudinally when the exterior altar is closed, leaving the pilgrim church with its richly ornamented neo-Renaissance façade to dominate the space, and transversally, towards the new altar, when closed.

F.L.

www.marija.si

altar: end May to end Oct, during Sunday mass and church holidays | WC | Basilica of Mary Help of Christians | Bus: Ljubljana-Rateče Planica line (Brezje)

Idrija Primary School

Osnovna šola Idrija

Lapajnetova ulica, 5 - Idrija

Barbara Rot, Božo Rot

1981

The building with the dynamic layout is located at the Lenštat plain above the river Idrijca. It is characterized by clearly defined architectural elements and careful design of the visual connections between the interior and exterior. Despite the fact that it is one of the largest buildings in town it does not obstruct views due to the attentive design of the elevations and the transparency of the front parts. The main façade, composed of three two-storey sloping volumes, is supported by square concrete pillars. With baldachins above the two rows of window openings harsh rectangular shapes are softened. The exterior walls are flanked by yellow tin plates with horizontal gutters. With the exception of the main façade, the building is surrounded by a wide, concrete cornice, and covered by a flat roof. The entrance portal is sculpturally decorated (Tomo Kržišnik and partners) and consists of visually refined details - the convex staircase leads through a rectangular frame covered with decorative ceramic tiles and a multi-part concave passage with a door into the school's interior. The project was awarded the highest national award for culture, the France Prešeren award for architecture in 1982.

S.K.

UNESCO World Heritage Site, mercury mine and museum | Bus: Ljubljana-Nova Gorica/Tolmin Line (Idrija)

TIC - Tourist Information Centre

Turistično informacijski center

Tržaška cesta - Postojna

Studio Stratum - **Polona Filipič**, Peter Šenk, Marko Pretnar and collaborators

2011–2014

The Tourist Information Centre in Postojna is located close to the town bus station and the main intersection with roads, leading toward the town center, Postojna cave and the highway. It includes a small resting area with parking spaces and urban furniture. The building was designed as a modern, attractive and easily visible multi-functional pavilion. The front comprises an information center and a gallery, with public toilets for visitors in the back. The uniform exterior façade morphs into a roof reminiscent of cave formations; its design, form and orientation follow the principles of sustainable construction in using renewable materials (i.e. wood). The autochthonous materials also reflect the building tradition of the *Notranjska* and Karst regions. The multifunctional pavilion is a perfect example of Rotterdam's Berlage Institute teachings, which can be attributed to the fact that authors Polona Filipič and Peter Šenk both attended its postgraduate Laboratory of Architecture (graduating in 2003). The project received German Designer's Association Iconic Award 2015 for Architecture and Slovene award Wood in Town 2015.

H.S.

Fri–Sun 10:00–15:00 | WC | Postojna cave, Predjama castle | Train: Ljubljana-Koper line (Postojna) | Bus: Ljubljana-Koper line (Postojna), Ljubljana-Nova Gorica line (Postojna)

Museum of Slovenian Film Actors

Muzej slovenskih filmskih igralcev

Kraška cesta 25 - Divača

Matjaž Bolčina, Ernest Milčinovič, **Teja Savelli**

2011

The Museum of Slovenian Film Actors is housed in the restored *Škratelj* homestead, a monument of ethnological, architectural and regional cultural heritage, which is also the birthplace of the first Slovene European film star of silent movies Ida Kravanja (1907–79), with stage name Ita Rina. Its restoration greatly contributed to the overall quality of the village surroundings, as well as focused on the smallest details of the building interiors. Careful attention was given to preservation, revitalization and repurposing of the homestead's features, such as the typical 'borjač' courtyard with an original fountain in the center, occasionally serving as a venue for open-air events. While the house was completely restored and has remained the dominant feature of the complex, the desolated barns were rebuilt in a modern interpretation of the local traditional architecture. The roof construction is carefully laid over the old walls, which enclose a gallery, with a narrow line of windows below it, providing an interesting and playful illumination of the interior.

The Museum is a model example of successful restoration and repurposing of a monument of cultural heritage, encouraging revitalization of local community and was awarded the Slovenian National Plečnik's Award for architecture in 2011. H.S.

www.muzejdivaca.si

May to Sept: Tue-Sun 11.00 - 18:00; Oct to Apr: Tue-Sun 10.00 – 17:00 | adults: 4,00€; students and seniors 2,50€; family ticket 7,00€; guided tour 1,00€ per person

Divaška cave, Škocjanska cave, Lipica Stud Farm | Train: Lines from Koper, Maribor, Sežana, Ljubljana (Divača Station)

"Honeycomb" Housing Blocks

"Čebelnjak" - stanovanjska bloka

Ulica Zvonimira Miloša, 25–27 - Izola

Ofis Arhitekti - Rok Oman, **Špela Videčnik**, **Martina Lipicer**, Nejc Bastič, **Neža Oman**, Florian Frey, **Marisa Baptista**
2003–2005

The two housing blocks are set on a hill with a view of Izola Bay on one side and the surrounding hills on the other. They comprise 30 differently sized apartments of various layouts: all are small, with rooms sized according to the minimum allowed by Slovenian standards and do not include any interior structural elements, enabling flexibility and space for reorganization. Since they are subject to Mediterranean climate, shade and outdoor spaces were given careful consideration. Each apartment has a loggia-like balcony, providing the inhabitants with an outdoor space that is intimate, partly connected with the interior, shaded and naturally ventilated; the main façade gives an impression of a honeycomb. Textile shades provide privacy while still allowing open views over the bay; their strong colours create different atmospheres within the apartments, block direct sunlight and create an 'air buffer' zone. The balcony modules are designed as an efficient system, providing shading and ventilation for the apartments. In the summer, the accumulated hot air behind the shades is naturally ventilated through perforated side partitions of the balconies. In the winter, the warm air is trapped inside and provides additional heating to the apartments.
The project was nominated in 2006 for the EU Prize Mies van der Rohe Award, for "Housing on the Coast" Category. H.S.

Old town centre, Parenzana Museum | Bus: Koper-Piran Line or Maribor-Piran Line (Izola)

2.8

"Lepa Vida" Thalasso Spa

Thalasso Spa Lepa Vida

Sečovlje Salina Nature Park, Seča 115 - Sečovlje

PIA studio - **Stanislava Pustoslemšek**, Adriano Coren, **Uršula Koren**, Pascal Fusil
2013

The open-air wellness is situated amidst the abandoned saltpans of Sečovlje in Salina Nature Park located in the area called "Lera" where the salt production is still alive. The Sečovlje saltpans are the northernmost Mediterranean saltpans in use and among the very few where salt is still produced respecting the centuries-old processes originating from at least the 14th century.
The spatial concept of the spa follows the traditional features of saltpans landscape. The centre of the complex consists of a swimming pool with seawater, pools for Kneipp therapy and small pools for brine therapy. Wooden paths connect the surrounding simple cottages and pavilions reminiscent of traditional tool sheds commonly used in saltpans. They house a reception, changing rooms, doctor's offices, toilets, a bar, the pool machine room, and other service facilities.
Wood was chosen as the primary building material for its ecological and sustainable value, as well as for its aesthetics and tradition; the washed-out grey of the wooden paths, seamlessly complementing the cracked salt pond floors surrounding the emerald pools, creates a perfect background for the pavilions and deck chairs in contrasting warm, golden tones. Despite being enclosed by a fence of hundreds of wooden pillars to separate the complex from the sea, the spa remains sensitively in-tune with the surrounding landscape. H.S.

www.thalasso-lepavida.si

Mon-Sun 8:00 – 17:00. May to Sept-Oct: 8:00 – 20:00 | Two-hour admission: 18,00€; four-hour admission: 30,00€ | WC | Sečovlje Salina Nature Park, Forma viva Seča, Portorož beach and town | Boat or private car only. For boat accessibility in summer, please contact the reception at the Spa.

The East: From Shopping Malls to the Stadium

itinerary 3

This itinerary starts on the outskirts of Ljubljana and leads you into the hilly landscape of *Štajerska*, the north-eastern part of Slovenia. The first stop is located on the outskirts of Ljubljana, in the so-called "BTC City". The transformation of former public warehouses into one of the largest centres of business, shopping, recreation and entertainment in Europe began in the 1990's when they were converted in shopping malls. Several new buildings have since been constructed, including the austere and minimalist Radisson Blue Plaza Hotel (1), the Crystal Palace (the tallest high-rise office building in Slovenia, designed by *Atelje S*), the Multiplex Cinema and the Atlantis Water Park. From here, start your trip heading towards the east. Leaving the city behind, drive to Krašnja, one of Slovenia's oldest parishes and visit the Farewell Chapel (2) on the village cemetery. You might also stop at the nearby remnants of one of the oldest Renaissance castles of the region in Brdo pri Lukovici. Driving under (if you take the highway) or over the Trojane Pass you leave *Kranjska* and enter the *Štajerska* region. This fertile wine region is scattered with spas - you can take a detour and relax in the old Roman baths of Rimske toplice, visit Rogaška, a popular health resort since the times of the Austrian Empire, or the more modern *Terme Olimia* in Podčetrtek, noted also for its *Ortenia* Apartments, designed by architects Petra Ostanek and Tinka Beltram Prekovič.

After driving through narrow valleys overlooked by steep hills, you will see the landscape open up into the vast Savinja Valley plain. Passing the fields of hops and the Roman necropolis in Šempeter you will arrive in Medieval Celje, the third largest city in Slovenia. The former seat of the powerful Counts of Celje (1341–1456), the area is home to an abundance of architectural remnants which still attest to their historical influence. Climb the nearby Tolsti vrh hill and enjoy the beautiful open views across the southern part of the valley from the popular "Celje" Hut (3) mountain cottage.

Next, drive northwards until you reach the small village of Vitanje, the birthplace of cosmonaut pioneer Herman Potočnik Noordung (1892–1929). Visit the KSEVT - Cultural Centre of European Space Technologies (4) which was built in his honour and as a home to his legacy. From here you can take a detour to nearby Velenje, a modern industrial town founded after the Second World War near the older town centre below Velenje Castle, as well as Ravne na Koroškem and its architecturally interesting low-energy *Punkl Youth Hostel* designed by architects Maruša Zorec, Martina Tepina and Uroš Rustja. Alternatively, leave Vitanje and head for Kidričevo, the next stop on the itinerary and drive through Zreče (the spa and Rogla ski resort are of particular interest). You will first reach Slovenska Bistrica, a town founded in the 13th century which is full of interesting architectural sites, and then arrive in Kidričevo. The entire industrial town was built after the Second World War. The more recently-founded "Kidričevo" Kindergarten (5) is located on its northern outskirts.

The final leg of the itinerary will take you past Slovenia's oldest town, Ptuj, which is well worth a visit for its hilltop castle and the old historic centre that lies underneath. Follow the Drava River to Maribor, the last stop on the tour. Slovenia's second largest city is renowned for its old town which is of architectural interest, particularly along the riverfront, where you can also enjoy a glass of one of the great local wines in the shade of the world's oldest vine. Finally, stroll through the town's winding streets towards the historical villas on its western outskirts, and your journey's end at the "Ljudski Vrt" Stadium (6). H.S.

The East: From Shopping Malls to the Stadium

1. **Radisson Blu Plaza Hotel**
   Bratislavska cesta 8 - Ljubljana

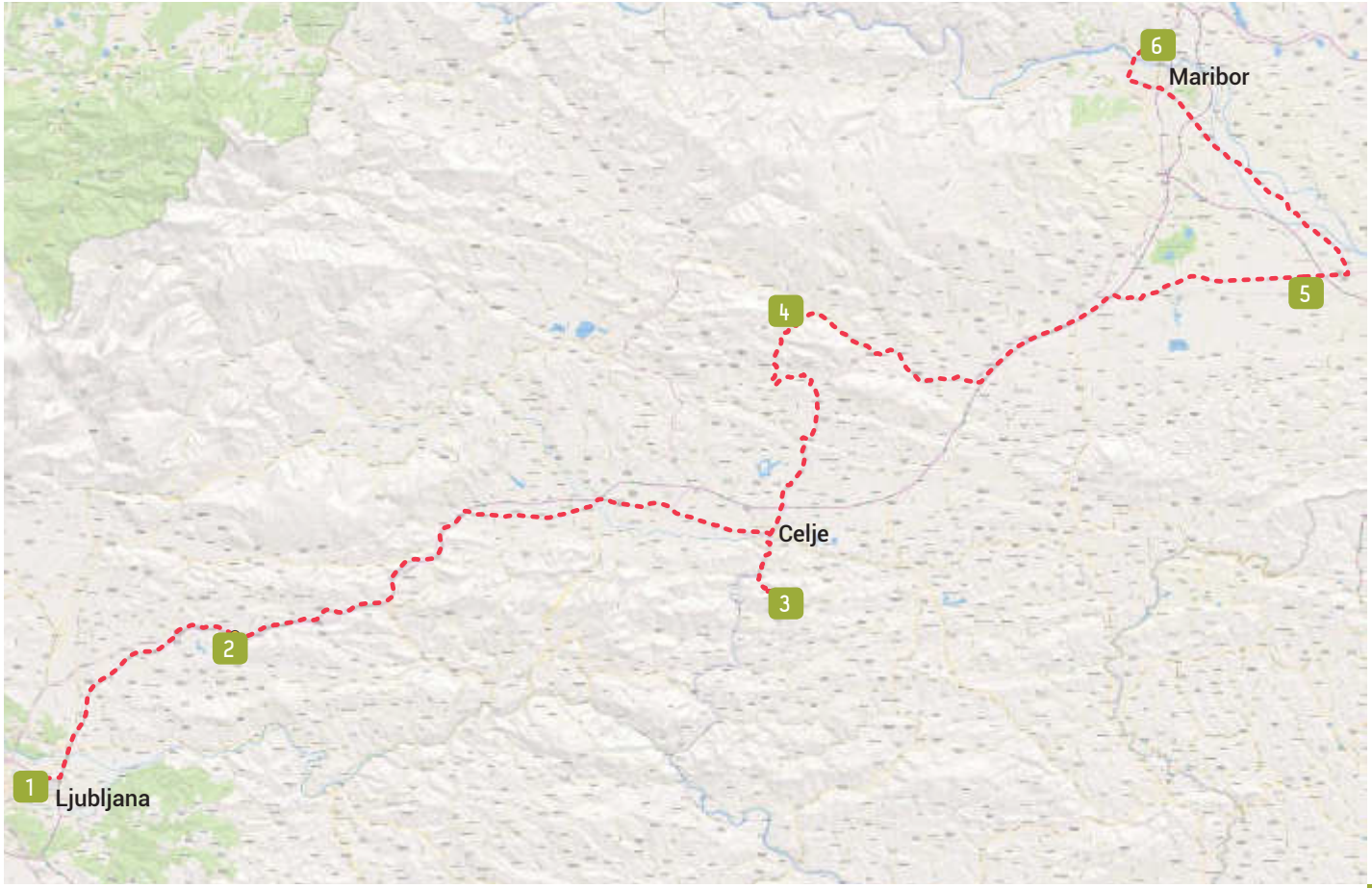
2. **Farewell Chapel**
   Cemetery of Krašnja - Krašnja

3. **"Celje" Hut**
   Pečovnik 31 - Celje

4. **KSEVT - Cultural Centre of European Space Technologies**
   Na vasi, 18 - Vitanje

5. **"Kidričevo" Kindergarten**
   Kajuhova ulica, 10a - Kidričevo

6. **"Ljudski Vrt" Stadium**
   Mladinska ulica 29 - Maribor


6
Maribor
5
4
Celje
3
2
1
Ljubljana

Radisson Blu Plaza Hotel

Hotel Radisson Blu Plaza

Bratislavska cesta 8 - Ljubljana

Raketa Studio - **Katjuša Kranjc**, Rok Kuhar
2012

The Radisson Blu Plaza Hotel is located next to Ljubljana bypass road, at the edge of BTC shopping centre. Its architecture, designed by the architect Sandi Trajkov, is austere and minimalistic, while the interior design of the lobby, the first floor restaurant and the adjacent staircase invites the visitor with its rich and varied materials, the structured ceiling and wall covers; the different reflections of light against the structured surfaces create secluded and intimate spaces. The perforated window-screens and specially designed lamps casting the walls with graphic patterns further prove that lighting was among the top considerations in designing the interior; graphic design is Katjuša Kranjc's speciality. All of the elements included were designed by the Raketa Studio team and made in Slovenia to promote the local know-how and tradition.
H.S.

WC | Shopping Village, Multiplex Film Theatre, Casino, Indoor karting, Atlantis Water Park, Farmer's market | Bus: 07L (Bratislavska)

Farewell Chapel

Pokopališka kapela

Cemetery of Krašnja - Krašnja

OFIS Arhitekti - Rok Oman, **Špela Videčnik**, Andrej Gregorič, Janez Martinčič, **Magdalena Lacka**, **Katja Aljaž**, **Martina Lipicer**
2009

The Farewell Chapel on *Krašnja* Cemetery was built according to plans selected in a competition in 2005. It was constructed at the foot of a slope and is partly cut into the terrain. The ground plan and the curved walls echo the contours of the surroundings. The interior curved wall encloses the central space and continues towards the entrance way into the supporting wall, concealing the service spaces (storage room, lavatories, kitchenette). A glazed partition wall enables communication between the interior and the outside courtyard entrance. A cross-shaped opening in the centre of the grass covered walkable roof, extended over the exterior walls to provide a canopy over a part of the courtyard, provides a source of natural sunlight in daytime and illuminates its surroundings at night through integrated lamps. The main materials used are polished concrete, larch wood, and glass. The project won ArchDaily Building of the year 2009 Award for Religious Buildings and was nominated for the Mies van der Rohe Award in 2010. OFIS Arhitekti is an architectural studio founded in 1996 by Rok Oman and Špela Videčnik, both graduates of the Ljubljana School of Architecture and the London Architectural Association. They are based in Ljubljana, but work internationally (Venice, Graz, Paris, Borisov) and exhibit worldwide, most notably at the Venice Biennale of Architecture in 2004. S.K., H.S.

Arboretum Volčji Potok | Bus: direct bus from Ljubljana bus station (Krašnja stop)

"Celje" Hut

Celjska koča

Pečovnik 31 - Celje

3. 3

Arhitektura Krušec - Tomaž Krušec, **Lena Krušec**, Vid Kurinčič
2006–2007

The *Celjska koča* Alpine Hotel stands beside a small Slovene ski slope under Tolsti vrh, in the middle of a forested hilly landscape on the southern part of the Celje valley. The Hotel, set on an exposed natural plateau at altitude 652 meters, is a unique dominant in the mountain landscape. The shape of the building with a sun terrace on one side takes into account the steep slope that allows unhindered panoramic view over the valley, especially toward the rocky hill Grmada. Preserving the view guided the design of the interior spaces.

The design of the façade follows the principles of construction applied in building Slovene barns and hayracks, still in use in local villages, featuring a double façade with an outer transparent layer of horizontal laths made of untreated larch wood. In 2007, the project for *Celjska koča* Alpine Hotel won the Plečnik's Award and the Golden Pencil Award. S.K.

www.celjska-koca.si

WC | Celje Castle and old town with museums, Laško with Spa | Bus: Ljubljana-Celje-Maribor line (Celje), bus from Celje bus station (Požnica Kamnolom)

3. 3

KSEVT - Cultural Centre of European Space Technologies

Kulturno središče evropskih vesoljskih tehnologij (KSEVT)

Na vasi, 18 - Vitanje

Bevk Perovič arhitekti, Dekleva Gregorič arhitekti - **Tina Gregorič** -, OFIS arhitekti - **Špela Videčnik** -, Sadar Vuga
2012

KSEVT is the headquarters of an eponymous institute, promoting research in the fields of space culturalization. It is located in the centre of the village Vitanje, the birthplace of the spaceflight pioneer Herman Potočnik Noordung (1892–1929). The design derives from the plans for a habitable wheel, one of the three parts of a geostationary space station described in Potočnik's book *The Problem of Space Travel - The Rocket Motor* from 1929.

The building is a concrete monolith consisting of two low cylinders. The dynamic relation of the two creates an impression of levitation and rotation. The central hall and the surrounding main corridor-like exhibition area are both connected through a round opening in the middle. The inclined flooring creates a sensation of walking in a space station situated in the outer space and echoes a similar solution in the Town Museum of Ljubljana, designed by Špela Videčnik and Rok Oman. The smaller cylinder of the building with the study and research area can be reached from the highest point of the circular exhibition space.

A part of the rooftop is planted with grass, visually connecting the architecture with the village and the surrounding landscape. The four leading studios involved received a number of Slovenian national awards for their collaboration. They were also among the nominees for the Mies van der Rohe Award, the EU Prize for Contemporary Architecture. H.S.

www.ksevt.eu

Mon-Thu 9:00 – 15:00. Tours: Fri at 10:00, 12:00, 14:00, 16:00. Sat at 10:00, 12:00, 14:00, 16:00, 18:00. Sun at 10:00 | 3,00€. With tour: Adults and families 7,00€; Groups 6,00€ per person

WC | Zreče (spa), Rogla ski resort | Bus: Celje-Vitanje Line (Vitanje)

"Kidričevo" Kindergarten

Vrtec Kidričevo

Kajuhova ulica, 10a - Kidričevo

Mojca Gregorski, Ajda Vogelnik Saje

2008

The Kindergarten, located in a green area close to the modernist industrial settlement Kidričevo (founded in the late 1950s) is made up of three architectural wings enclosing green, tree-lined surfaces. The two ground-floor wings intended for children of different age groups are connected by a multi-purpose space. The third wing, housing management offices, kitchen and a cafeteria, is geometrically and functionally tied to the neighbouring building, the Boris Kidrič Grammar School (the architects Gregorski and Vogelnik Saje also designed the school gym and playground in 2011).
The Kindergarten interior reveals large glazed surfaces enabling visual interaction between the interior and exterior spaces, as well as diverse light effects and imaginative solutions of spatial design. The playrooms are connected to a light-flooded corridor through wide, double doors and slides, transforming it into additional play area; a spray-fountain located in the toilet area also provides possibility for play. The whole complex is built of different materials, with their variety particularly evident in the bright and colourful interior. The layout is designed to allow further partitioning of the spaces, allowing an additional increase of the number of units.
For her projects in Kidričevo Mojca Gregorski was declared as one of Europe's most important emerging young architects and designers ("Europe 40 under 40") in 2014 by the Chicago Aethenaeum Museum of Architecture and Design. F.L., H.S.

Ptuj ancient town, Ptuj Thermal Baths | Train: from Ljubljana via Maribor (Kidričevo)

"Ljudski Vrt" Stadium

Stadion Ljudski vrt

Mladinska ulica 29 - Maribor

OFIS architects - Rok Oman, **Špela Videčnik** -,
MULTIPLAN architects - Aleš Žnidaršič, **Katja Žlajpah**
2006–2008

The "Ljudski Vrt" Stadium in Maribor was built in 1952 after plans by Milan Černigoj, with spectator stands added by Boris Pipan in 1961.
The extensive renovation of the complex is noted particularly for the new spectator stands, built after the winning competition proposal submitted under the "Project Ring" title. The latter is a good description of the architecture. The modern, double-glazed stand is shaped as a curve encircling the grass from three sides. A concrete arch connects it with the older stands (on the western part, next to Kajuhova ulica) covered by the same wavy roof, visually connecting the old and the new elements.
The renovation not only increased the capacities of the Maribor's central stadium (it can now host up to 12,435 spectators), but also enriched the cityscape with a new, well-designed contemporary sports complex.
Further renovations are currently being planned, focusing particularly on designing gyms, club offices, conference halls and offices for rent in the area below the stands, as well as restoring the old stands by Pipan.
H.S.

Mon-Fri 08:00 – 16:00 | WC | upon reservation | Old towm centre, UGM Art Gallery | Bus: Maribor Bus Station | Train: Maribor station, Maribor Studenci

www.nkmaribor.com/klub/stadion

3. 6

Gizela Šuklje (1909–1994)

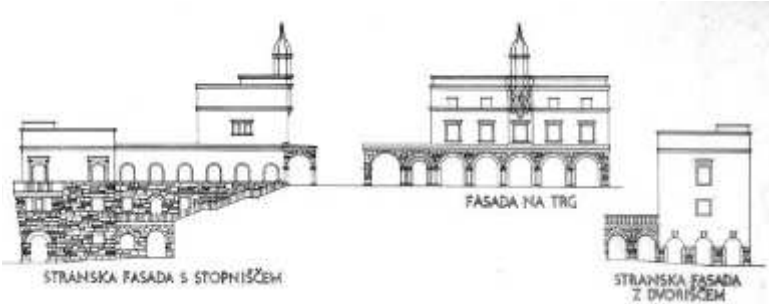
Helena Seražin

Gizela Šuklje

Born to a middle class family, Gizela Šuklje started her studies in architecture at the Faculty of Technology in Ljubljana in 1927–28 and graduated in 1932 in a seminar by Professor Jože Plečnik, who considered the profession of architecture to be similar to that of a priest - reserved for men only. Šuklje was his first female student and the second female to graduate at Ljubljana University. She won the French national scholarship to study at the *Institut d'Art et d'Archèologie at the Sorbonne*. While continuing her studies in Paris (1933–34), she worked in the atelier of architect Auguste Perret (1874–1954), drawing plans for his house on the outskirts of Paris. Other Slovenians who studied architecture in Paris did so in Le Corbusier's studio - Šuklje was the only one to study with Perret and was recommended to him by Plečnik. Šuklje was a highly skilled and talented draftswoman. Upon her return to Ljubljana she became an assistant volunteer at the University of King Alexander I and also worked in Plečnik's studio (Prelovšek 1994: 8). She passed her professional architectural exam in Belgrade in 1938 and later obtained a permanent position at the Ljubljana Magistrate building department, again with Plečnik's recommendation (Plečnik was known to help advance his most talented students' careers in this way). The post enabled her to collaborate with her former teacher on some of Ljubljana's most important projects of the 1930s and 1940s: the National and University Library, the Central Market, the Archaeological Park at the Mirje Roman Wall, the Šentjakob/Levstik Square, the Baraga Seminary and the town Stadium.

Plečnik was commissioned to build the Stadium by the Orel Catholic Sport Association and was initially assisted by student Ivan Pengov. Construction started as early as 1925, but soon came to a halt due to insufficient funding and political circumstances, which led to the dissolution of Orel in the period of the 6th January Dictatorship. Several years later, Gizela Šuklje devised a new project for the Stadium in her bachelor thesis. When Plečnik returned to the project, which was now to be used as the venue for the Eucharist Congress of 1935, he created the project for the Celebratory Stands together with his former student Šuklje. The stands were constructed along the shorter, western side of the Stadium and composed of a massive, rusticated ground floor made of stone and a contrasting open first floor, divided by four Doric columns on each side.

Plans for the Town Hall in Metlika, 1944–45



Šuklje also developed projects for the Tivoli Park children's playground and the canopy over the entrance to the open air sports grounds; she also drafted drew the first plans for Žale Central Cemetery, renowned for its monumental arched entrance, several small chapels and other constructions, including the tomb of Archbishop Anton Bonaventura Jeglič. She also worked on Plečnik's other projects throughout the Kingdom of Yugoslavia: she drafted plans for Villa Epos at Bled Lake, the Church of the Holy Mother of Lourdes in Zagreb (only the crypt was built), the Jesuit monastery and church in Osijek (demolished in 1948), and the church of Saint Antony of Padua in Belgrade, for which she developed plans for the entire interior decoration including the Holy Tomb and the altar of the Annunciation (Zupančič 2009: 15).
The drawings she made of Plečnik's projects were published in collections of the architectural master's essays, *Architectura Perennis* (1941) and *Napori* (1955), and represent an outstanding contribution to Slovenian architectural drawing (Prelovšek 1994: 8).

Celebratory Stands at Bežigrad Stadium, Ljubljana, 1935,

In 1946, Šuklje became a professor at the State School for Handicrafts in Ljubljana. A year later she was sent to Sarajevo in Bosnia and Hercegovina to work on the city's urban planning. She returned to Ljubljana in 1948 and started teaching typography, construction drawing, design and the history of decorative arts at the present-day High School for Design and Photography in Ljubljana, later becoming headmistress (1969–73). She designed several books, proving herself as an excellent graphic designer, and was also interested in vernacular architecture, a subject on which she elaborated in her article on the impact of weather conditions on the design of houses and villages in Slovenian *Istria* (1952).
The first urban design for the town of Metlika (1945) stands out among her independent architectural projects. The architect proposed elaborate plans for the Town Hall, the public baths and the town's public school, although only the project for the park in front of Metlika Castle (home to the Museum of Bela Krajina) was carried out (Zupančič 2013: 70–75). Located on a hill and divided into a series of cascading terraces it was created in the early 1950s. The trees and shrubbery provide a leafy background for the portrait sculptures of prominent citizens of Metlika, such as the sculptor Alojz Gangl and poet Oton Župančič. The low stone walls surrounding the park are particularly fitting with the surrounding architecture of the main town square. The plants vary in size and height and were arranged in such a way as to bring attention to the main entrance of the museum, creating a visual connection between the square and the castle. Šuklje used a similar approach in her plans for the town park in Krško, where she divided the area into smaller entities using minimal architectural language, public monuments and plants.
The documents making up Šuklje's professional legacy, and which are kept at the Museum of Architecture in Ljubljana, attest to her broad creativity, which spanned a variety of fields such as architecture, interior design, book design, urban planning, landscaping, writing, teaching and the conceiving of tombstones and public monuments, firmly placing her amongst the foremost female pioneers in Slovenian architecture.

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