

BILLBOARDS

Call for Paper

Panteon è un'iniziativa *anacronistica*: *anacronistici* sono i contenuti, *anacronistico* è il prodotto, *anacronistica* è la sua fruizione.

Anacronismo è il tema del #0.

Sono protagoniste le architetture della città di Roma, tutte realizzate tra il 1911 e il 1989 all'interno del GRA, cinta muraria contemporanea, raccontate e messe in relazione secondo analogie arbitrarie e discutibili.

Panteon vuole essere una piattaforma di dibattito architettonico utilizzando la città di Roma come un pretesto, come un deposito infinito dal quale attingere risposte ad un numero potenzialmente infinito di domande.

Per ogni numero è prevista una *call for paper* pubblicata nel numero precedente che indica il tema e le modalità di partecipazione. Per ogni *call for paper* verranno scelti fino a quattro articoli, selezionati dal *board* editoriale.

PANTEON #1

Il tema della call è "Billboards".

Panteon è interessato alla pubblicazione di articoli che parlino di un edificio scelto tra quelli costruiti a Roma all'interno del GRA tra il 1911 e il 1989.

L'interpretazione del tema è libera.

L'edificio dovrà essere facilmente ed efficacemente fotografabile nella maggior parte dei suoi ambienti (facciate, cortili, interni).

I contributi proposti verranno selezionati sulla base di un abstract di 500 parole, da consegnare in italiano e in inglese in formato .PDF salvato come *Titolo_NomeCognome.pdf* includendo nello stesso una breve selezione di fotografie e/o immagini significative.

I file dovranno essere inviati tramite mail a panteonmagazine@gmail.com indicando titolo, nome, cognome e contatti nel corpo del testo e indicando come oggetto *Billboards_titolo*.

Gli abstract dovranno pervenire alla redazione entro il 2 agosto 2019.

I testi selezionati verranno comunicati ai singoli partecipanti e sulla pagina ufficiale www.panteonmagazine.com.

Gli articoli dovranno essere di massimo 14.000 caratteri spazi inclusi, salvati digitalmente in formato .rtf e redatti secondo le norme redazionali inviate contestualmente alla mail di selezione.

Ad ogni articolo dovrà essere associata un'immagine assonometrica in .dwg dell'edificio scelto che verrà poi inserito nella mappa di Panteon.

Panteon prevede il coinvolgimento di un fotografo per raccontare gli edifici. È però possibile inviare una propria selezione di fotografie che verrà valutata dal board ed eventualmente inserita contestualmente all'articolo.

I crediti dell'articolo, del disegno e di eventuali foto verranno riconosciuti nel colophon della rivista.

Panteon is an anachronistic venture: anachronistic is its content, anachronistic is its product, anachronistic is its use.

Anachronism is the topic issue #0.

The protagonist is the architecture of the city of Rome, all built between 1911 and 1989 within the GRA, our contemporary city wall, whose analogies are arbitrary and questionable.

Panteon aims to be a platform for architectural debate using the city of Rome as a pretext, as an infinite warehouse from which to draw answers to a potentially infinite number of questions.

For each issue there is a call for papers published in the previous one, indicating the topic and the modalities of participation.

For each call for papers, the editorial board will choose up to four articles.

PANTEON #1

The topic of the call is "Billboards".

Panteon is interested in the publication of articles that are consistent with the subject, and cover buildings erected within the GRA between 1911 and 1989.

The interpretation of the subject is free.

The building must be easy to be well photographed in most of its elements and parts (facades, courtyards, interiors).

Contributions will be selected on the basis of a 500-word abstract, in both Italian and English, and saved in .PDF format (Title_NameSurname.pdf) including a short but significant selection of pictures and/or images.

*Files shall be sent to panteonmagazine@gmail.com specifying Title, Name, Surname, and Contacts in the text of the email and indicating as object *Billboards_title*.*

The deadline for the pre-selection is August 2, 2019.

Papers selected will be communicated to each participant and on the official page www.panteonmagazine.com.

Articles shall not exceed 14,000 characters including spaces. They shall be saved and edited according to the regulations given.

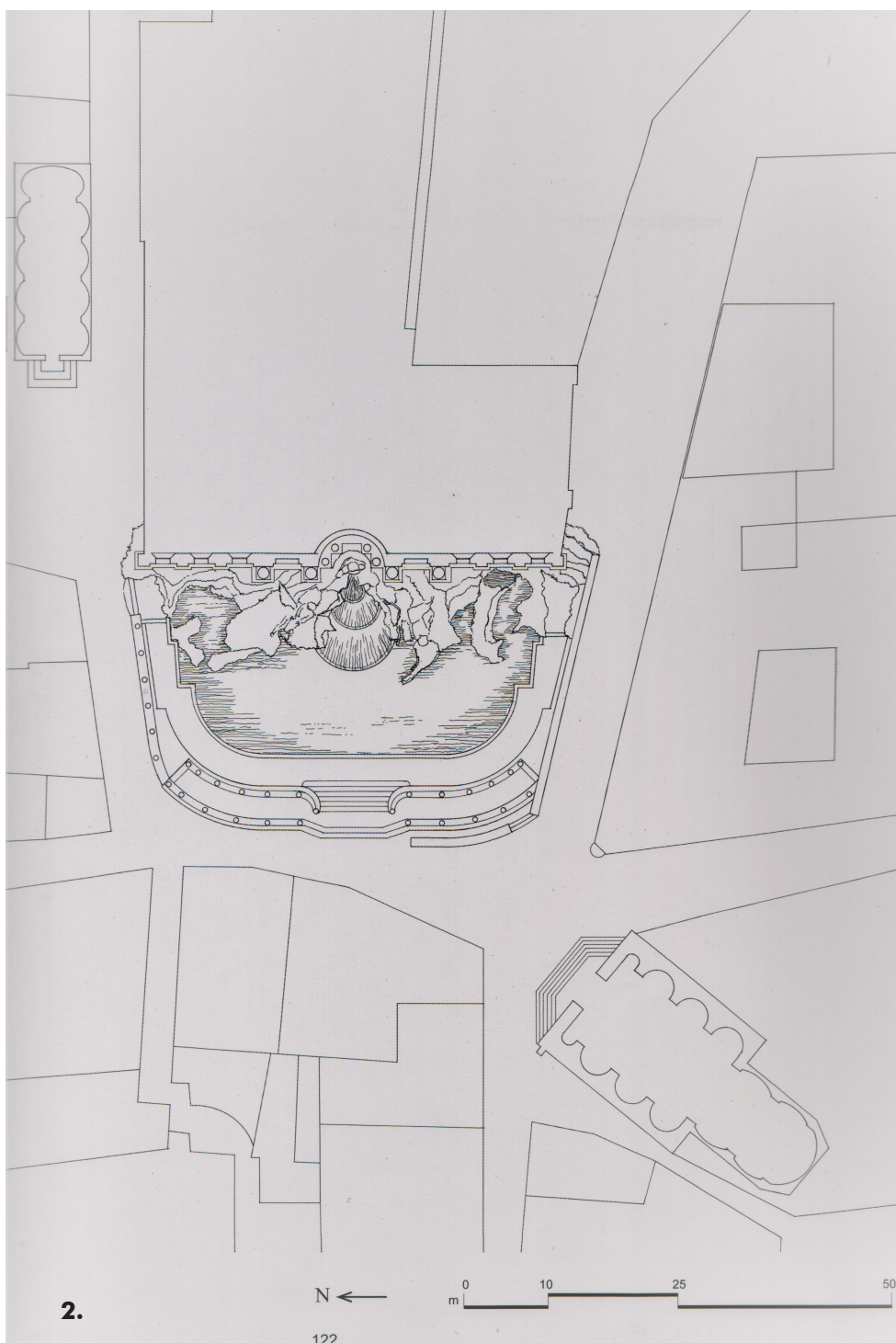
Each article shall include an axonometric image saved as .dwg of the chosen building which will then be included in the Panteon map.

Panteon uses its own photographer and photo editor. Nonetheless, it is possible to send one's own selection of pictures. The board will take it into consideration and decide whether to use one or more pictures for the article.

Credits of texts, drawings and picture will be given in the colophon of the magazine.

1.
Via Cristoforo Colombo, angolo Via Alessandro Severo, Street View, Google Maps, agosto 2018.
2.
AA. VV., *Roma Interrotta. Dodici interventi sulla pianta di Roma del Nolli*, Johan & Levi editore, Monza 2014, p. 137.
3.
J. M. Schwarting, *Rome: Urban Formation and Trasformation*, Applied Research and Design Publishing, Novato (CA) 2017, p. 122.

Street View - ago 2018



FROM ROME TO LAS VEGAS

Las Vegas is the apotheosis of the desert town. Visiting Las Vegas in the mid-1960s was like visiting Rome in the late 1940s. For young Americans in the 1940s, familiar only with the auto-scaled, gridiron city and the antiurban theories of the previous architectural generation, the traditional urban spaces, the pedestrian scale, and the mixtures, yet continuities, of styles of the Italian piazzas were a significant revelation. They rediscovered the piazza. Two decades later architects are perhaps ready for similar lessons about large open space, big scale, and high speed. Las Vegas is to the Strip what Rome is to the Piazza.

There are other parallels between Rome and Las Vegas: their expansive settings in the Campagna and in the Mojave Desert, for instance, that tend to focus and clarify their images. On the other hand, Las Vegas *was* built in a day, or rather, the Strip was developed in a virgin desert in a short time. It was not superimposed on an older pattern as were the pilgrim's Rome of the Counter-Reformation and the commercial strips of eastern cities, and it is therefore easier to study. Each city is an archetype rather than a prototype, an exaggerated example from which to derive lessons for the typical. Each city vividly superimposes elements of a supranational scale on the local fabric: churches in the religious capital, casinos and their signs in the entertainment capital. These cause violent juxtapositions of use and scale in both cities. Rome's churches, off streets and piazzas, are open to the public; the pilgrim, religious or architectural, can walk from church to church. The gambler or architect in Las Vegas can similarly take in a variety of casinos along the Strip. The casinos and lobbies of Las Vegas are ornamental and monumental and open to the promenading public; a few old banks and railroad stations excepted, they are unique in American cities. Nolli's map of the mid-eighteenth century reveals the sensitive and complex connections between public and private space in Rome (Fig. 17). Private building is shown in gray crosshatching that is carved into by the public spaces, exterior *and* interior. These spaces, open or roofed, are shown in minute detail through darker poché. Interiors of churches read like piazzas and courtyards of palaces, yet a variety of qualities and scales is articulated.

Reprinted from "Learning from Las Vegas" M.I.T. Press 1972.