

# THE PRODUCTION OF ARCHITECTURAL IMAGERY VIA EXHIBITIONS

THREE SCHOLARS  
SHOW THEIR WORK  
AT AR/GE KUNST,  
BOLZANO

**Roberto Gigliotti**

Free University of Bozen-Bolzano

Faculty of Design and Art

[rgigliotti@unibz.it](mailto:rgigliotti@unibz.it)

## ESSAY 127/08

ARCHITECTURE EXHIBITIONS

ARCHITECTURAL IMAGERY

SPATIAL PRACTICES

Both the so-called academic research and the field research related to the production of an exhibition might have a relevant influence not only on the discourse around architecture but also on the production of an architectural imagery and on architecture itself. Starting from the position of the three scholars/artists/architects that conducted their research

at ar/ge kunst in Bolzano –on the border between speculative and spatial production– between 2016 and 2018, the aim of this paper is to investigate their proposals in order to bring to light the undeniable relationship between academic assumptions and explorations concerned with the production of an architectural imagery via an exhibition.

Most of the exhibitions I've done in the last years are always steps into something else: not exhibiting research but sites for collective research, action and for intervention (Antonelli, 2021, p. 271)<sup>1</sup>.

## EXPOSED ARCHITECTURE

The showing of visual art is based on the immediate exposure of the work, while the exhibition of architecture depends on a series of mediation processes intended at communicating via artefacts that have not necessarily been realised with the purpose of being exhibited (Watson, 2021, p. 15). Architecture exhibitions can represent a peculiar case in terms of spatial design capable not only of producing architecture, but also of expanding the imagery about it. The act of exhibiting architecture is often connected with the absence of the very object of the addressed matter, but this is true only if we aim to reduce the exhibition of architecture to the presentation (or representation) of built realm. This would be too restrictive since, as stated by Thordis Arrhenius, “in the exhibition space the idea of architecture as *bricks* and *mortars* is hard to maintain and the notion and border of architectural *work* comes under discussion” (Arrhenius, 2014, p. 7). When the work presented in an architecture exhibition produces—in turn—a new spatiality, the border between exhibit design and architecture project *per se* blurs and the exhibition itself, together with the imagery it creates, becomes subject. An architecture exhibition can produce space every time that the show *per se* is not only supporting structure for the exhibited work but starts producing an own set of images and an own spatiality. The same when its spatiality has such a strong meaning, that it does not even necessitate a support, but it becomes object of the exhibition. Or also in the opposite case, when the work does not need a supporting structure, because it autonomously finds a way to appear, it becomes space and erases any form of sustaining element.

The production of space in the context of the exhibition has always been connected to experimentation and it is acknowledged that “the most extreme and influential proposals in the history of modern architecture were made in the context of temporary exhibitions” (Colomina, 2008, p. 58).

Important exhibitions have marked the history of architecture and the architecture exhibition has become an established and consolidated format in the dissemination of knowledge around architecture: an integral part of the discipline<sup>2</sup>. Together with books and journals, the exhibition has reached the role of barometer, not only for the presentation of architecture but actively fuelling the debate around architecture. Exhibitions are not *about* but *for* architecture (Zardini, 2010; Borasi, 2015). This shift transforms the exhibition from a documentary, retrospective apparatus into an active tool capable not only of producing architecture but also of influencing the architectural imagery and production to come and the understanding from the users about the built environment and its meanings. If every exhibition can be described as an immersive space characterised by a clear narrative component, an architecture exhibition assumes a peculiar meaning if compared to other forms of shows, above all because of the often-mentioned condition of showing in presence not architecture, but instead “indices of something [...] out there” (Bois et al., 1999, p. 6). Starting from this intrinsic apparent contradiction, the nature of the architecture exhibition space as one organised to generate communication, leads to an addition of value to the general imagery of architecture and knowledge on it diffused via the exhibition. As in a field of action, images and reproductions interact with space. Real scale interventions and further artefacts, in many cases, render the space of the exhibition inhabitable, while photography can become an instrument of enquiry instead of a representational tool and spatial reproductions, as models or 1:1 intervention, can supply answers and help the visitors to concentrate on focuses completely different from the ones that address their attention in presence of a realised building. Furthermore—in many

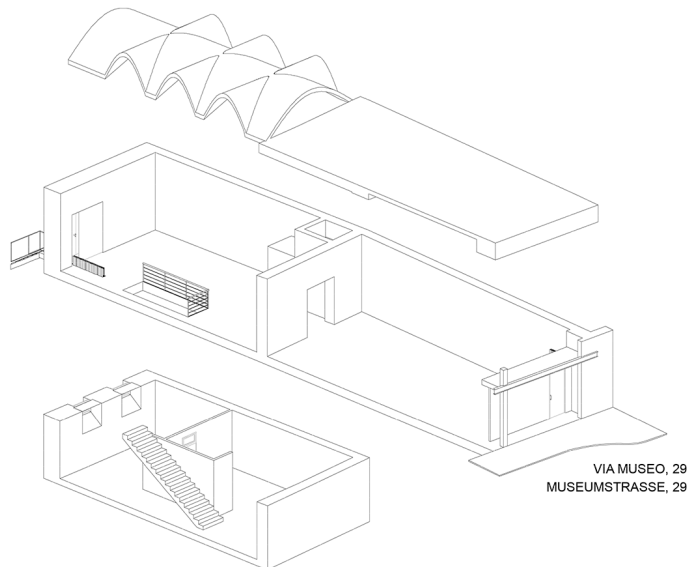
emblematic cases– the traces left in form of catalogues, images, reviews, and ephemera have stronger influence on the shared imagery and on the culture and history of architecture than the exhibitions, since “like all exhibitions, they live a life of say a week or four weeks in reality, then they go on and on forever. Like the Barcelona Pavilion before it was reconstructed” (Colomina & Smithson, 2000, p.24).

### AR/GE KUNST AND ITS SPACES

ar/ge kunst was founded in 1985 as exhibition space for the production of culture in Bolzano, a bilingual town close to the border between Italy and Austria. In the official description of the exhibition space one can read that:

the name is an abbreviation of the German word *Arbeitsgemeinschaft* (working group) [...] chosen to promote the idea of collective work on the language of contemporary art and on its relationship with disciplines such as architecture, design, performance and cinema<sup>3</sup>.

**Figure 1** ar/ge kunst, isometric view (courtesy ar/ge kunst).



**Figure 2** Gianni Pettena, *La Mia Scuola di Architettura*, exhibition view, photo Annelie Bortolotti, 2011 (courtesy ar/ge kunst).



Eventually, the translation from the German of the two words *arge* and *Kunst* is uncomfortable art.

As far as it concerns architecture, the focus of the different artistic directors of the space moved throughout the years from traditional architectural exhibitions to the show of interventions that understand the relation with space in a more extended way.

In the past, next to the artists, the rooms of ar/ge kunst also hosted the shows of nowadays extremely well-known architects as Peter Zumthor, David Chipperfield, Jean Nouvel or Steven Holl, just to name a few. After a break at the beginning of the 2000s, with the mandate of Emanuele Guidi as artistic director, and in subtly reinterpreted meaning in its enlarged role as so-called spatial practice, architecture takes prominence again. The photographic series *La mia scuola di architettura* [My school of architecture], in which Gianni Pettena portrays the peaks of the Dolomites in twelve photographs, has found its prominent role in an exhibition, while long term activities called *One Year-Long Research Project* have been initiated in which space, architecture, culture, and society meet in the production of exhibitions that let the borders between art and architecture blur. Some of the ar/ge kunst's exhibitions can be taken as examples to address issues as architecture, the spaces of its narration and the way it can be

**Figure 3** David Chipperfield, *Architettura 1985-1990* *Architektur*, 1992. Installation view (courtesy ar/ge kunst).



communicated through visual artefacts. The activities of the gallery offer useful case studies for intersecting a genealogy of recent architecture exhibitions and allowing to explore a phenomenon, which is broad and elusive at the same time, through the study of examples that are concrete and comparable since they are hosted by the same institution.

#### EXHIBITIONS AT AR/GE KUNST: FROM ARCHITECTURE TO SPATIAL PRACTICES

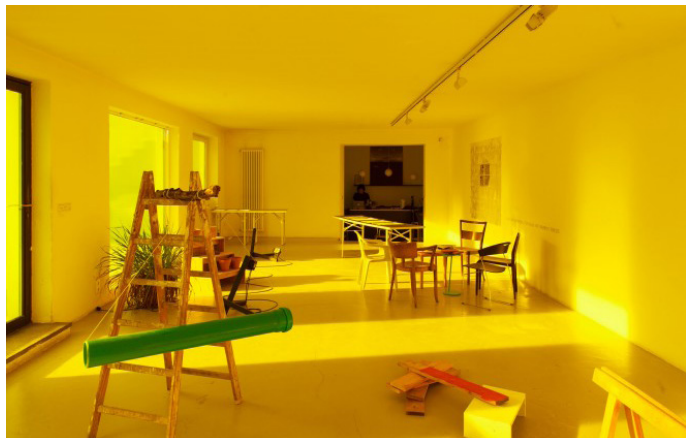
From 1986 to 2000 ar/ge kunst presented fifteen architecture exhibitions<sup>4</sup>. Some of the shows were imported, some were co-curated and organised in collaboration with prestigious venues as *Arc en Rêve* in Bordeaux, *deSingel* in Antwerp, *Canadian Centre of Architecture* in Montreal and *Architekturzentrum* in Luzern. In most of the cases the shows contained images of architecture, as original drawings and models, nevertheless, some of them became also an opportunity to experiment with the construction of the exhibition space through the articulation of the display. If exhibiting architecture means to show space in/through space, these displays positioned themselves somewhere between the content presented through the exhibition (that talks about

the construction of space) and the production of space itself. Without being buildings, they gave the possibility to observe in a 1:1 scale some of the architecture principles that the exhibition was talking about.

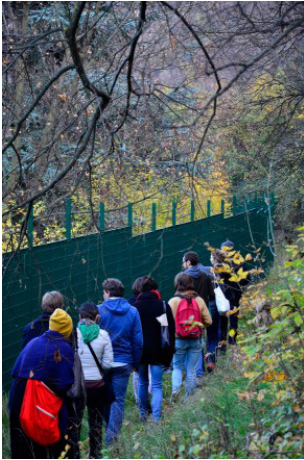
So called spatial practices have been extensively examined by scholars as Jane Rendell (2006) who, on her turn, bases her arguments on the legacy, among others, of the seminal text by Rosalynd Krauss *Sculpture in the expanded field* (1979). Krauss assumes that in a well-defined historical moment, a very special kind of spatial interventions were being developed that could neither be described entirely as art nor as architecture. These could be seen as practices that followed the need of the artists of leaving the art space of the gallery and to position themselves outside: there, where other issues, as the social or relational relevance of their work, could become integrating part of the work itself. But today –in a moment of huge explosion of architecture shows and institutions devoted to them– many architects deliberately abandon the space of the very building and decide to act in the spaces of the galleries instead. We could provocatively refer to a ‘compressed’ field instead of to an ‘expanded’ one.

The presentation within an exhibition produces architecture that draws its own reason for existing from the very exhibition space though.

**Figure 4** Can Altay, VFI – *Virgolo Future Institute* (such claims on territory transform spatial imagination into obscure anticipations of repartition). Extemporary exhibition at Lungomare, installation view (courtesy Lungomare).







**Figure 5** Can Altay, *VFI – Virgolo Future Institute (such claims on territory transform spatial imagination into obscure anticipations of repartition)*. Performative walk (courtesy Lungomare).

This is already a major challenge: architecture exhibits/performs outside the museum. The building is just not there when the exhibition is on place. The very expensive and complex way of creating architecture inside a museum space remains a challenge and removes architecture from its everyday life and context (Casciato, 2017).

When we refer to the more recent exhibitions at the Bolzano gallery, we can talk about an architecture which has been expressly produced for the exhibition, an architecture that exists when it is shown in an exhibition context.

Can Altay, Matilde Cassani and Lorenzo Pezzani are three artists/architects who have been invited to deal for a year with the region where ar/ge kunst is located in the frame of the *One Year-Long Research Project* series. The process usually starts with an opening lecture as a generative moment of exchange with the public and is then concluded by a presentation of the results in the form of an exhibition. This represents a quite unique model, as in the presented case studies the exhibition becomes the research method, the device orienting it and not the final moment collecting the gathered knowledge.

#### AN EXHIBITION AS A SUPPORTING STRUCTURE

##### **Can Altay: *VFI – Virgolo Future Institute (such claims on territory transform spatial imagination into obscure anticipations of repartition)* (2016)**

Altay's project starts from the request of dealing with issues collected under the title of *Radical Hospitality* (i.e., What happens when the ritual/gesture of hospitality is brought to its extreme? Who hosts and who is hosted and what happens between the two parties?). After his first visit the artist orients the focus of his research on the mount Virgolo which stands in the municipal territory of the city of Bolzano and attracts his attention because of a specific episode. After WWII some citizens of Bolzano whose houses had been bombed and de-

**Figure 6** Can Altay, VFI – *Virgolo Future Institute* (such claims on territory transform spatial imagination into obscure anticipations of repartition). Billboard space (courtesy Lungomare).



stroyed –due to the scarce availability of dwellings– started living in a non-finished road tunnel that was being built under the mountain.

This episode, witnessed by an old journal article<sup>5</sup>, represented the initial input for keeping and collecting images and unknown stories about the mountain. The final show in the spaces of *ar/ge kunst* is the last episode of a series scattered along a timespan of one year. A short-lasting exhibition represents the first moment of a durational experiment in making and showing work. A visual campaign in the public space of the city of Bolzano that occupies billboard spaces of the city with a series of posters focussing on neglected desires and unfulfilled promises. Like advertisements for an imaginary tourism, the posters function as a campaign on episodes from the history of the mountain that mix up with issues to be discussed in a public conversation. A performative walk titled *Limited Experience* culminating in the choreographed movement of a dozen of participants along the fence of the former social club on the Virgolo. This action is a score that gives all the necessary indications to make a performative encounter happen and reflects on the meaning and function of boundaries. *Split Horizon*, a viewing apparatus positioned in different parts of the city, is oriented towards the mountain but it in fact enables different views<sup>6</sup>.

**Figure 7** Can Altay, *VFI – Virgolo Future Institute* (such claims on territory transform spatial imagination into obscure anticipations of repartition). Viewing apparatus (courtesy Lungomare).



The mountain is always in the centre of the attention. All the gathered impressions are eventually collected in the spaces of the gallery and tell a story that starts from Bolzano but possess a meaning that includes other episodes, other people, and other times. Inspired by the double idea of the tunnel and of the shelter, Can Altay literally translates the concept of the exhibition into an inhabitable timber structure that supports a phantasmagoria of material coming from the research and documenting the interventions at the same time<sup>7</sup>. The show is the production of contents and their translation into an aesthetic artefact which is the very structure supporting the material selected to narrate the story of a place, which is not the mountain in itself, but all the spatial considerations that its stories contain (in social, historical, anthropological sense) and should have a mean that affects other places too.

AN INSTALLATION THAT TRANSLATES BEHAVIOURS  
(OF THE COMMUNITIES LIVING AT THE BORDER  
BETWEEN ITALY AND AUSTRIA).

**Matilde Cassani: *It's just not cricket* (2018)**

After a year of research at the Brennero border between Italy and Austria, Matilde Cassani positioned in the gallery

**Figure 8** Can Altay, VFI – *Virgolo Future Institute* (such claims on territory transform spatial imagination into obscure anticipations of repartition). Installation view (courtesy ar/ge kunst).



symbolic objects that refer to the cricket game, but don't represent themselves. The cricket game is used as a double metaphor here: What happens to the traditions of a community when this is displaced elsewhere? *It's just not cricket* is an English way of saying meaning that not everything is going well, that it is not completely right. And so, one of the rooms of the ar/ge kunst is occupied by an imaginary cricket field that doesn't fit within the walls of the exhibition space. In the same way that the cricket player belonging to the Pakistan, Afghanistan, India and Sri Lanka communities living at the Brennero border and in other territories of the North and South Tyrol adapt the rules of the game to the few places where they are allowed to play, Matilde Cassani's cricket field is compressed and deformed in the exhibition space: the surface is reduced, the gates are oversized, the two bats are tied to a rope that reminds the constriction to which the player are forced and limits the posture of the visitor that wants to try them. The game enacted in the exhibition is described as an interrupted one, a suspended match pending the coming back of the players.

The *mise-en-scène* of an imaginary cricket match in the spaces of the gallery represents the opportunity to introduce a thought about contemporary geographies, the use of the territory and other categories of time, entertain-



**Figure 9** Matilde Cassani, *It's just not cricket*, 2018. Installation view (courtesy ar/ge kunst).

ment, and spectatorship. In fact, the cricket game reached Asia during the English colonization and comes back today with the displaced communities that embodied that tradition. Nowadays, in South Tyrol, Cricket is often a forbidden sport. Matilde Cassani –whose aim is to assemble structures capable of hosting a show about to begin (Cassani, 2018)<sup>8</sup>– fills the space of the gallery and activates it through her intervention that possess both a sculptural and an architectural strength.

I design small celebrations and people is part of the piece, without audience the project is incomplete. The design ends when people arrive. I explore a very specific context, register collective habits, individual behaviours and then propose a something not always meant to be used, sometimes just to be observed (Cassani, 2018).

AN EXHIBITION AS A MEAN ORIENTING A RESEARCH.

### **Lorenzo Pezzani: *Hostile Environment(s)* (2018)**

The exhibition *Hostile Environment(s)* consists of documents as proofs of how an environment, no matter if natural or urban, can be designed and transformed into a hostile one, as an effect of political decisions. Documents, cartographies, essays and visual analysis are displayed on different coloured metal structures as islands in an archipelago.





**Figure 10** Matilde Cassani *It's just not cricket*, 2018. Installation view (courtesy ar/ge kunst).

Strolling through the exhibition the visitor is confronted with a carefully composed geography of diverse border-environments that produces a continuous movement from the local to faraway environments and vice versa.

Lorenzo Pezzani, scholar at Goldsmiths University of London within the *Forensic Architecture* group, is founder of the spin-off *Forensic Oceanography*. His work has been exhibited in various venues: the European Parliament, museums, periodical events as *Manifesta 12* and *Broken Nature* at the Milan Triennale. The title of Pezzani's project is a quote from one of Theresa May's speeches during her term as Home Secretary. A series of laws (the so-called immigration acts) meant with the specific and declared goal of transforming Britain in a "really hostile environment for migrants and asylum seekers". Primary services (medical care, education) would have been negated to those who did not have a residency permit. This delineates the idea of a border that dematerialises from being a physic boundary and permeates the substance of the very social fabric. From this perspective the idea of environment expands to nations and cities and has little to deal with the shared idea of environment as something natural. In this sense also the Mediterranean Sea, the Alps or the desert can be understood as hostile environments. With his project at ar/ge kunst Pezzani tries to demonstrate that these borders are not natural and have been artificially transformed in boundaries through a series of laws, political decisions, practices, and discourses. This consid-

**Figure 11** Lorenzo Pezzani, *Hostile Environment(s)*, 2018. Installation view (courtesy ar/ge kunst).



eration represents a conceptual challenge: to think about the UK laws, the Mediterranean and other environments in order not only to highlight a design process but also to think about the urban space as an environment and at the natural environment as a space determined by laws and practices just as the city. In Pezzani's project specific cases are used as optical prisms to investigate bigger phenomena submitted to more structural forces. If the environment has been transformed into something hostile, *Hostile Environment(s)* has tried to transform it also into a witness of an occurring violence.

## CONCLUSIONS

To exhibit does not only mean to transfer the results of research into an exhibition context, but also offers the pos-

sibility to build a narration capable of resonating with the present and negotiating the interpretations of the past in an ever-changing cultural heterogeneous society. In this sense, the exhibition, as a device, can acquire a double meaning: on one hand it can be understood as a research instrument, capable of focusing on certain topics in an explicit way and unveiling intersectional paths, on the other hand it represents a powerful device for the communication and dissemination of contents through a lively relationship with the public. The specific lens represented by the 'exhibition device' can be used as a mediator of complex and layered contents.

Free from the constraints of the academia, the exhibition becomes a research method. As argued by Mirko Zardini:

the development of a given project within a museum typically follows a traditional, linear sequence from collecting through exhibiting, often followed by the publication of a catalogue. We might instead consider another model in which acquisitions, exhibitions, publications, research, and public programs become synchronised lines of investigation and begin to permeate one another. (Zardini, 2010, p.82)

Academic research has entered the field of the exhibition as confirmed, for example, by the contributions selected for the last Architecture Biennale in Venice *How will we live together?* curated in 2021 by Hashim Sarkis, architect, educator, researcher and dean of the School of Architecture and Planning at the Massachusetts Institute of Technology (MIT). An exhibition should not be considered solely as a device aimed at collecting, ordering, and making accessible to the public artefacts and documents of the past or of the present. An exhibition represents rather the opportunity to deal in a critical way with the topics that it tackles. Additionally, exhibition design practices should not be understood as mere design of the surface and of the impression, but rather as meaningful apparatus, as part of a series of media in which all the parts contribute to the generation of



significance and of a shared imagery. Due to its performative agency, the architecture exhibition possesses, beyond other meanings, the capability of literally influencing the behaviour of its actors. In the ephemeral character of the exhibition lies one of its more powerful strengths. It concentrates an enormous amount of energy in a certain place at a certain moment and this phenomenon has tremendous transformative potential. The device represented by the exhibition, as a form of architecture, possesses the strength of the synthesis and the capacity to communicate and build narratives across disciplines. Several exhibitions collecting a variety of materials, meanings and media can be included in the field of architectural production thanks to their propositive character able to bring into the discipline topics, objects, works and unknown reflections and thus to expand its fields of action.

The summoned projects demonstrate that architecture exhibitions are nowadays not only exhibition of or about architecture but increasingly exhibitions for architecture, to quote Giovanna Borasi (2015). The exhibitions by Altay, Casani and Pezzani enable us to add some more episodes to an ongoing narration and to argue that an increasing number of architecture exhibitions today concentrate on spatial practices generating a certain autonomy of the exhibited architecture. We are witnessing the growing proliferation of 'exhibitionist' architects and architectures, and the architecture show has become to all intents and purposes an accepted and shared tool in the international debate. Under deeper scrutiny, one could argue that it is possible to trace a path leading from more retrospective exhibitions to the exhibition of artefacts that are recognized for all intents and purposes as architecture per se and deliberately take a distance from the contingency of the building. They become spatialization of an architectonic thought instead. This does not come to terms with the needs of the construction and takes advantage of the licenses allowed by the exhibition context which is an artificial place and allows a wide range of experimen-

tation even in constructive terms. The exhibitions described in this paper are spatial translations of stories, episodes and narrations. They are useful examples to amplify the meaning of the term architecture and at the same time they seem to be antennas capable of providing a very clear picture of what is happening in the moment in which the exhibition is no longer to be considered only the context that hosts, but the very place of the production of the space.

## NOTES

- 1** Performing and exhibiting 'design ideas' Paola Antonelli in conversation with Fleur Watson in *The New Curator*.
- 2** Museums dedicated to the presentation of architecture had started appearing worldwide at the end of the 70s. Due to their activities, the architecture show had become a consolidated medium within the end of the last century. With its start with the Venice Architecture Biennale in 1980 the format of the exhibition expanded in the early 2000s reaching its highest point of diffusion in the very last years. The architecture exhibition has become subject of study and observation in the terms formalised in this paper at the beginning of the 21st century. One of the first extensive volumes on the topic is the journal *Log20, Curating Architecture* edited by Tina Di Carlo in 2010.
- 3** <https://www.argekunst.it/info/> (last visited 29.12.2022)
- 4** The architecture exhibitions at ar/ge kunst between 1986 and 2000 were: Peter Cook (1986), Raymund Abraham (1986), Carlo Mollino (1989), Peter Zumthor (1990), Behnisch and Partner (1991), David Chipperfield (1992), Steven Holl (1993), Juan Navarro Baldeweg (1994), Hans Kollhoff and Helga Timmermann (1994), Gonçalo Sousa Byrne, Joao Luis Carrilho Da Graca, Eduardo Souto De Moura (1995), Antonio Cruz and Antonio Ortiz (1996), Luigi Ghirri on Aldo Rossi (1997), Jean Nouvel (1999), Florian Beigel and Tony Fretton (2000)
- 5** Ettore Frangipane, "Uomini come le talpe. Campionario della miseria sotto la galleria del Virgolo. Dormono in piccole nicchie scavate entro il tunnel. Il gelido soffio del vento del nord canta loro la ninnananna.", in *Alto Adige* 07.12.1948
- 6** For a detailed description of the episodes preceding the exhibition in the spaces of ar/ge kunst see <http://www.lungomare.org/project/lungomare-residency-radical-hospitality-can-altay/> (last visited 04.09.2020)
- 7** Also in his display intervention for "The way beyond art" (2017-2021) at the Van Abbemuseum in Maastricht, Can and Asli Altay produce an artistic work which is support for works of the collection presented in the semi-permanent exhibition.
- 8** <http://atpdiary.com/extreme-land-matilde-cassani/> (last visited 29.12.2022)

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