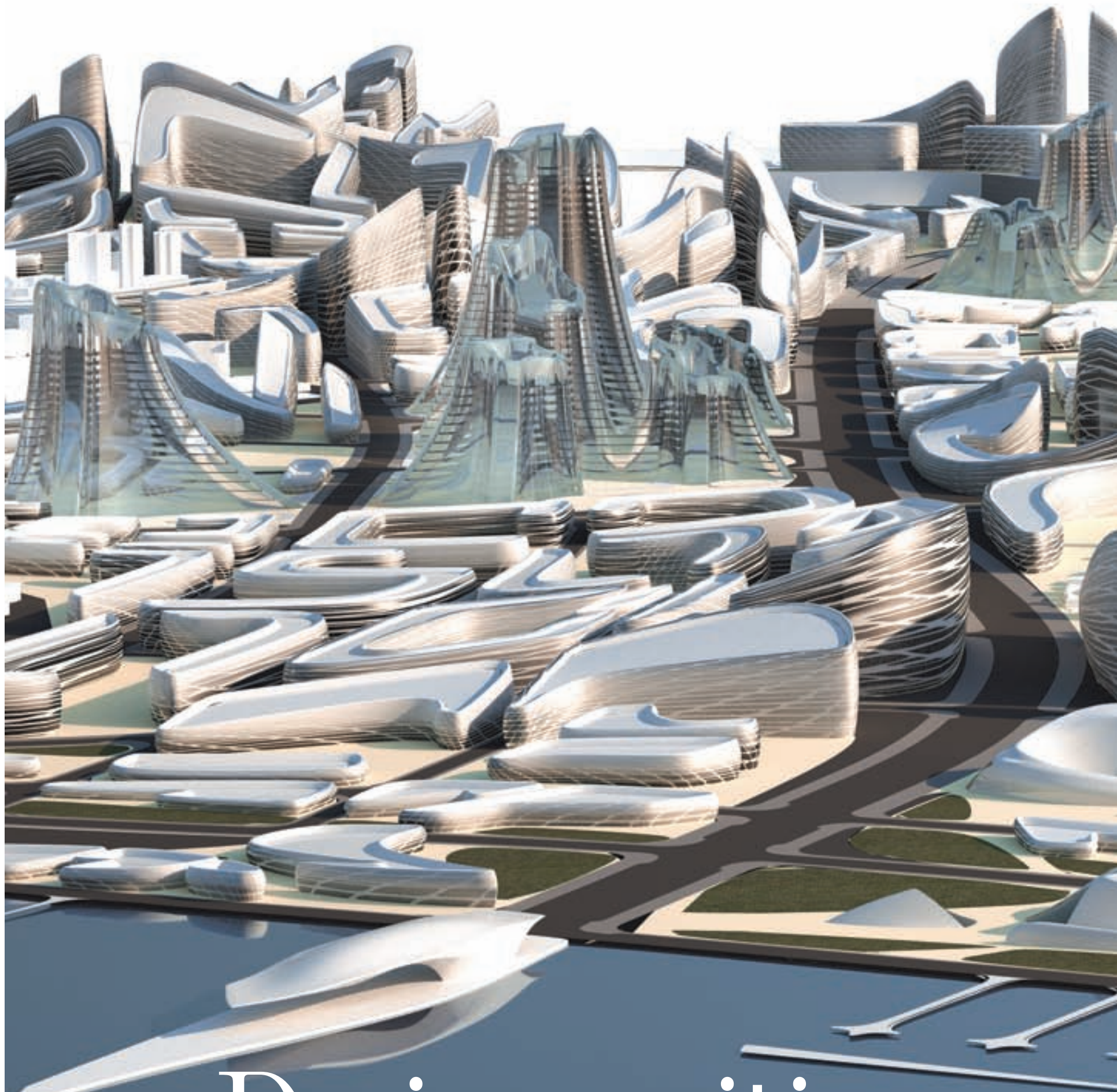


FRIDAY-SUNDAY, JULY 25 - 27, 2008

WEEKEND JOURNAL.

EUROPE



Designer cities

Zaha Hadid's vision for Istanbul and other superstar urban plans

Restoring a Venetian island | Books for art collectors

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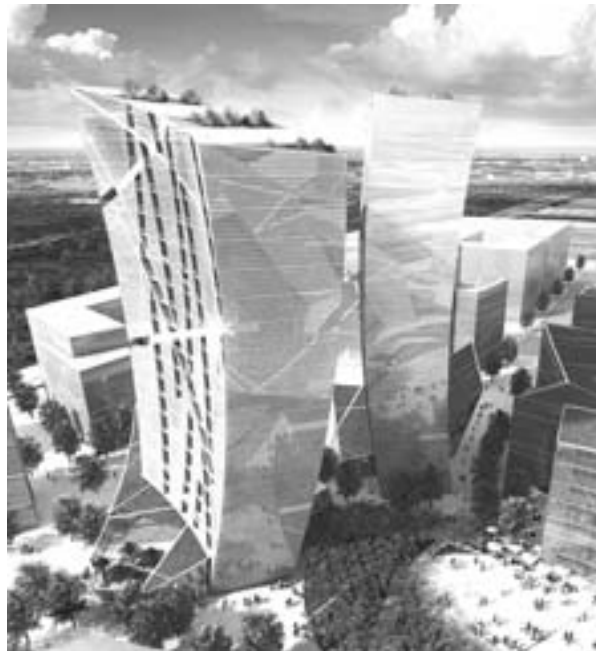
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Designer cities

The new superstar urban plan



Above, Daniel Libeskind's master plan for Orestad in Copenhagen. On cover, Zaha Hadid's master plan for the Kartal district of Istanbul. Cover credit: Zaha Hadid Architects

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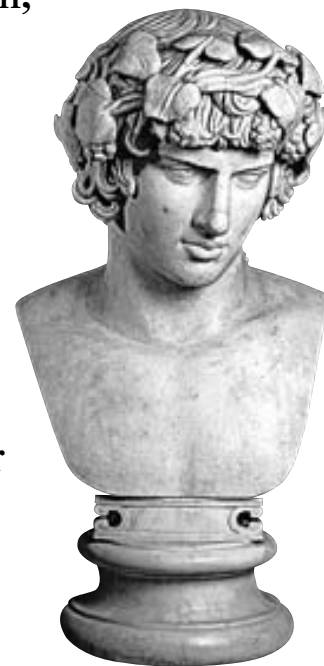
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WSJ.com

Iron mom

A mother-daughter team is competing in Primal Quest, an ultra-endurance race.
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Shanghai style

The travails and triumphs of refurbishing an old house in the Chinese city.
WSJ.com/Asia

House of the week

Bellevue, an estate that inspired Paul Cézanne, is for sale for more than €9 million.
WSJ.com/Real Estate

WEEKEND JOURNAL

EUROPE

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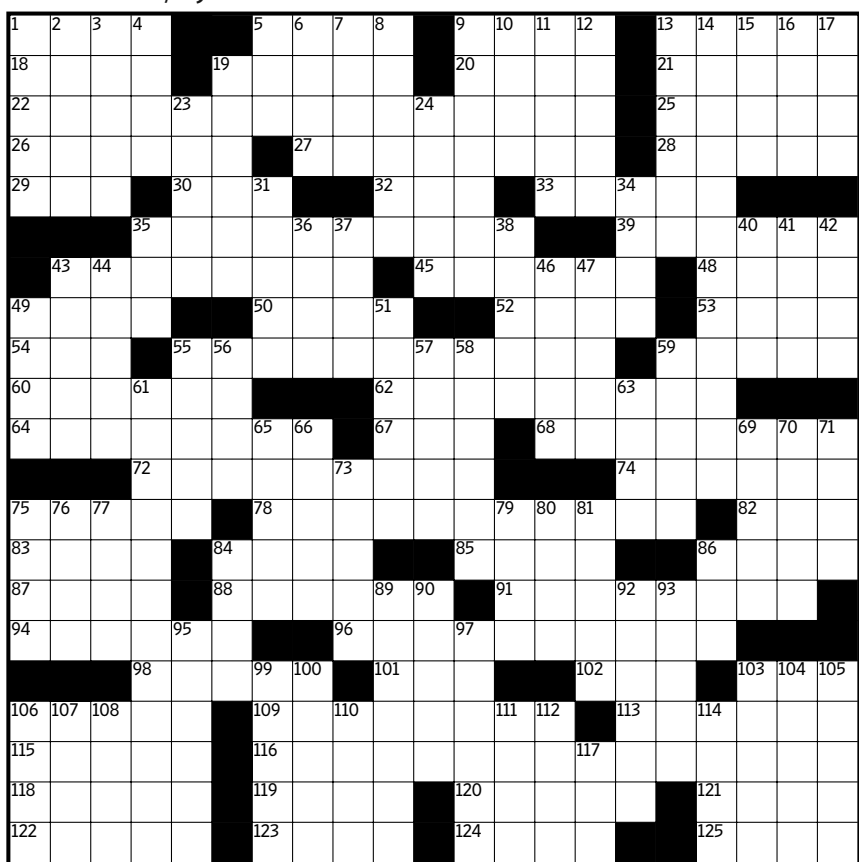
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- ### Down
- Cow catcher
 - Needed to be kneaded
 - Sole pattern

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Crossword online

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WSJ.com/WeekendJournal

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| 44 "Believe it --!" | 81 Nevil Shute's "Like Alice" |
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| 47 Tattooed lady of song | 86 End for dull or drunk |
| 49 Pointed end | 89 Controversial science project |
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| 61 1948 Pulitzer-winning cartoonist (50) | 100 French legislature |
| 63 Linda of Broadway's "Jekyll & Hyde" | 103 Comment to the audience |
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| 66 Ford in a Beach Boys song | 105 Maker of many chips |
| 69 "The Color Purple" heroine | 106 Exploding cigar sound |
| 70 Krispy ... | 107 Philbin's co-host |
| 71 Bygone fleet | 108 Cat in Disney's "Peter and the Wolf" |
| 73 Happen next | 110 Ballerina Pavlova |
| 75 Rudiments | 111 Times to remember |
| 76 Make a run for it | 112 Invitation letters |
| 77 Cracker topper | 114 End-of-week cry |
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Last week's solution



Pardon me, your slip is not showing

BRIDGET BRENNAN has a drawer full of slips that “are celebrating at least a decade of being stuffed in the back of the same drawer.” Ms. Brennan, the 42-year-old founder of Female Factor Corp., a Chicago consulting firm, says the slip has become irrelevant to her life.

When did we give the slip the slip? Once de rigueur, slips have dis-

On Style

CHRISTINA BINKLEY

appeared from our culture to such an extent that when I put in a call to designer Nanette Lepore about them, she told an assistant, “I have never worn a slip in my life.”

The slip—once an all-purpose weapon against visible panty lines and sheer, clingy dresses—has lost its usefulness for several reasons. One is technological. Thong panties and shape-squeezing Spanx undergarments dispense with unsightly panty lines. But the real truth, I believe, is that the end of slips coincides with a diminished sense of modesty. Our social mores no longer conform to a world where nice girls wear skirts that don’t cling.

“It seems that slips sort of went the same way that virginity went,” says Karen Nelson, a 57-year-old expat American who recently moved to Uruguay. “What a slip says about its wearer today is ‘fuddy duddy.’”

Instead of hiding what’s underneath, young women today play with making the underlayers visible—camisoles under sheer silk blouses, leggings under see-through skirts, layered, feather-thin T-shirts. A lot of sheer and even transparent looks will show up on the fashion runways this fall.

It can take effort to buy a slip these days. Most depart-

ment stores still carry a selection of slips and half-slips, but a recent search around Los Angeles revealed meager choices of slips at Neiman Marcus and Saks. Bloomingdale’s at the Beverly Center had none. Spanx makes a belly-hugging slip—most easily found online. Lisa Kline, owner of the four well-known Lisa Kline boutiques, says her stores, known for catering to celebrities, carries boy-cut panties and other lingerie—but no slips. “Slips don’t sell,” Ms. Kline says firmly.

Slips were still expected in 1980, when the silhouette of a lady’s legs, backlit by the sun, was a gasp-worthy offense, like the now-famous photo of 19-year-old Diana Spencer. (In a way, the look was an early hint of the future fashion-forward Princess Di.)

At a time when undergarments weren’t meant to show, a slip could be sultry. Back in 1958, when Elizabeth Taylor lolled about in a full-coverage slip in “Cat on a Hot Tin Roof,” the look was simultaneously sexy and degenerate. Of course, some women didn’t leave the house without gloves at the time. A decade later, Mrs. Robinson’s slip and garters in the key seduction scene in “The Graduate” suggested the conflict between her proper image and her adulterous nature.

Then came the bra-burning ’70s, Princess Di’s 1980 snapshot and John Galliano’s early ’90s fashion show in Paris, when he sent a series of black slips down the runway as dresses. People became more accustomed to peek-a-boo clothes. It came as a relief to many young women that they needn’t fret if their bra straps showed.

Today, the slip has morphed into a symbol of pu-

rity. Angelina Jolie wore a sturdy bra and half-slip in the 2005 film “Mr. & Mrs. Smith”—in a scene depicting the fastidiously uncaral nature of Mrs. Smith’s life with Mr. Smith.

David Wolfe, creative director for Donegar Group fashion consultants in New York, says this isn’t the first time in history that women have forsaken underwear. He points to the French Empire period, when some upper-class women doffed their voluminous hoop skirts and flounced about in sheer linen shifts. At the time, their culture was blossoming anew after the French Revolution.

We are still living through the revolution that altered social norms. Judging by the number of women on Seventh Avenue in New York’s garment district “walking around in diaphanous dresses with

only a thong underneath,” Mr. Wolfe laments, “propriety is a word that just has no meaning today.”

Nevertheless, occasions do arise that seem to demand a more modest look. Janelle McMurdie, a 29-year-old financial-services employee in San Diego, sought out her first slip this summer after feeling exposed in a see-through skirt at a bridal shower. Slips “reek of a bygone era of extreme modesty, almost Victorian,” she says, but she went looking for one nevertheless. “I finally had to ask my mom where I could buy one, and what type I should get.”

Ms. McMurdie recently polled the five women in her office: The one woman over 40 owns two slips. There is only one slip among the four under-30 women—Ms. McMurdie’s. Not yet worn, she notes, “as I have yet to wear that skirt again.”

Email Christina.Binkley@wsj.com



In 1980, a picture of **Diana Spencer** in a skirt without a slip had shock value.



Getty Images



Getty Images



Embassy/Kobal Collection

Top, a **Prada** skirt plays with the peek-a-boo look; above, slip fashions as worn by **Cyndi Lauper** in 1987 (left) and **Anne Bancroft** in ‘The Graduate.’

WSJ.com

Slipping away

See a slideshow on the evolution of the slip dress, from the 1930s to 2008, at WSJ.com/Fashion

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An island oasis of calm is restored in

BY LESLEY RIVA

Special to *The Wall Street Journal*

FROM THE WESTERN bank of the island of the Certosa, one is close enough to the center of Venice to tell time by the chime of its church bells or count the sheets flapping on a laden line. Yet little more than a decade ago, this roughly 22-hectare island on Venice's doorstep was so weed-choked, garbage-strewn and—given the military firing range at one end—dangerously inaccessible that it might as well have been buried beneath the murky waters and mud of the lagoon.

"It was a disaster," says Cesare Scarpa, Venetian native, coordinator of the Committee for the Certosa and one of the people most closely associated with the island's rebirth. "The only way to move was by hacking your way with machetes, and we had geological strata of garbage: one meter from the '50s, another from the '60s, another from the '70s."

Today, thanks to an unusual public-private restoration project, the Certosa is a well-tended urban oasis, humming with activity yet full of unexpected green spaces. Where heaps of refuse once lined the shores, a sparkling new full-service marina boasts moorings for 120 boats. Decrepit military hangars have been restored and now house nautical workshops, where boats are repaired and traditional Venetian vessels are constructed by hand. A small hotel welcomes guests, who can dine on simple, seasonal cuisine at its restaurant's outdoor tables, surrounded by flowering oleander and lavender. Last year the city added a public water-bus stop, so getting to the island is as easy as jumping on the No. 42 *vaporetto*. Students of yacht design, photography, documentary filmmaking and fashion are flocking to courses at an island campus. And a three-hectare public park, filled with wildflowers and patrolled by grazing rabbits and wild goats, welcomed its first gang of schoolchildren last month.

For visitors to Venice, there may be no better time to discover this island, a still largely unknown escape from the summer crowds only five minutes by public boat from the city center. Guests can use the Certosa as a base to explore the surrounding lagoon, including little-frequented islands such as Sant'Erasmus, with its fields of purple artichokes and peaceful walking paths, by renting a sailboat or catamaran from the new yachting center. For nonsailors, the hotel makes a tranquil retreat after a day of wandering the narrow, crowded Venetian streets. Even a quick half-day trip—for a walk in the park and glimpse of the views out to the Lido and across St. Mark's Basin—gives a tantalizing taste of the lagoon's hidden history. Many of the now abandoned islands served important roles as military forts, orchards, leper colonies, hospitals and way stations for pilgrims and crusaders to the Holy Land.

Almost as unlikely as the Certosa's startling rebirth is the improbable partnership to which it is due: on the public side, between an upstart group of citizen activists and Venice's mayor, the forward-thinking philosophy professor Massimo Cacciari; and on the private, between a visionary band of sailors (in-



Above, the **Certosa** island with Venice in the background; left, the main entrance to the marina at **Vento di Venezia** yacht club; below right, carpenters in a **boatbuilding shop**.

cluding the Italian Olympian and world-champion catamaran racer Alberto Sonino and champion solo navigator Giovanni Soldini) and the European Institute of Design, a cutting-edge international university based in Milan. The success of their collaboration has provided a much-needed bright spot for a city struggling to maintain its identity under the onslaughts of mass tourism and a dwindling population. It could well set an example for how to restore other neglected pieces of Venetian heritage—such as the nearby Forte di Sant'Andrea, an imposing 16th-century castle gradually dissolving into rubble—without selling them off as sites for exclusive hotels and the like.

"People line up to invest when you want to create an exclusive resort, but then you have an island that is just as inaccessible to the public as it was when in ruins," says Roberto Benvenuti, one of the municipal architects who oversaw the Certosa

restoration project. "The trick is to find a balance between respect for the nature of the island, the right of the public to have enjoyment and access, and the appeal to private investors."

Among the largest of the 50-plus islands that dot the Venetian lagoon, La Certosa had been inhabited by various religious orders since at least the 12th century. Augustinian monks were the first to settle there, in 1199, eventually abandoning the site some two centuries later. The island takes its name from the Carthusians who followed: Certosa is Italian for "charterhouse," a monastery built by the Carthusian order. Constructed in the 15th century, the Carthusian monastery was famed for its artistic treasures, yet now lies in ruins—stripped of its artistic treasures by Napoleon's army, which rampaged through Venetian territories after conquering the republic in 1797.

In more recent times, the island

served as a military base and explosives factory. When the Italian military pulled out in the early 1960s, Certosa gradually fell into a state of abandon. By 1984, it was in such a piteous state that a group of citizen activists, led by Mr. Scarpa, decided to take action and formed the Committee for the Certosa. "In a city that has almost no green space, it was criminal to let this place go to waste," he says.

The committee's aims were simple: Shut down the firing range (the last remaining military installation on the island) and convince the city to clean up the municipal disgrace on its doorstep. To involve the local population, they declared an annual "Certosa Day," which enlisted Venetians to sail over each year in a flotilla of boats to hack away at the vines, occupy the firing range and stage a concert or a picnic.

After 10 years of agitating, city hall finally reacted, setting aside funding for the project from the Eu-

ropean Union and from Italy's "special law for Venice" (which governs historic preservation efforts in the city). A master plan began to take shape. The island would be transferred from national to municipal control. Rather than sell the site to developers to turn into a more deluxe hotel, like the islands of Sacca Sessola or San Clemente (now the ultraexclusive San Clemente Palace, which opened in 2003), Certosa would be restored and leased to private enterprises, who would be charged with improving the property while keeping it accessible to both visitors and citizens. Work began on removing garbage, clearing brush and restoring structures.

In 2004, the nautical group Vento di Venezia (Wind of Venice) was awarded a lease on a western portion of the island. Founded by Messrs. Soldini and Sonino and local sailing professional Matteo Vianello, the group's idea was to create a nautical center—open to anyone—rooted in the city's historic ties with the sea. "We're in the perfect position here, close to the city, yet at the mouth of the port, with access to open waters," says Mr. Sonino. "We knew this could be a great center of Venetian boating and tradition."

Now, the marina is full of boats bobbing at moorings and the nautical-themed hotel is welcoming sailors, students from the design school and guests (see accompanying article for more travel information). Its restaurant is planning to increase menu options to include fresh fish and local, seasonal cuisine. For visitors, there are boats to charter (with or without skipper) for cruises ranging from a day to a week; sailing lessons, with offerings at all levels, from beginner to expert racer, as well as instruction in sea kayaking, canoeing and more; and

Venice lagoon

courses given by the prestigious French sailing school Les Glénans. Restored military hangars, once used for weapons production, now house boat-repair and yacht-building services that employ young craftsmen in the construction of traditional Venetian vessels, such as the small, wooden Sampierota.

This focus on boat building helped bring the European Institute of Design on board as a partner in 2006, under the same leasing arrangement with the city. Based in Milan, with branches in cities as diverse as Rome and São Paulo, the institute focuses on the fields of design, fashion, visual arts and communications, while teaching many of its courses in English. In Venice, it has founded a creative laboratory, where small groups of postgraduate students can take high-level courses in yacht design, fashion design, documentary filmmaking and more. Visitors can sign up for weekend workshops in subjects such as photography, or attend any of the frequent public conferences and presentations hosted on the island.

"We've been able to create this little jewel, a real center of excellence," says Cristina Marchetti, director of the IED Venice seat. "And with Venice's traditional ties to the arts, there couldn't be a better setting."

All of this is only a start. Much of the island, including the archaeological zone with remains of the ancient Carthusian and Augustinian monasteries, is still fenced off, inaccessible to visitors and covered by thick undergrowth. Plans for a much larger park, linked to other islands in the northern lagoon, are stalled for lack of funding. But the city is actively seeking partners interested in restoring additional areas, for possible use as summer camps, environmental classrooms, hostels or sporting activities. Officials say the focus will remain on small-scale activities, public access and "green tourism."

"We chose this island because it was the most neglected and mistreated in the whole lagoon, with perhaps the greatest past and the saddest present," says Mr. Scarpa. "People thought we were crazy. But Venetian kids need a natural environment. You ask them to draw a tree, it's always with a square at its base. They don't know about roots and earth; they just know about a hole in the pavement. They deserve this place."

Exploring Certosa

THE VENTO di Venezia Web site (www.ventodivenezia.it) offers information on the island of the Certosa, including opportunities for boat charter and sailing lessons. The Institute of European Design Web site (www.ied.edu/city/venice) has information on upcoming lectures, courses and workshops.

Where to stay: The three-star Vento di Venezia Certosa Hotel offers 18 rooms, all with private bath, television, air conditioning and free wireless Internet. Décor is nautical-themed, with beds and tables constructed of the same wood used in the marina's floating walkways. Rooms cost from €90-€160 for a double (☎39-041-520-8588, www.venicecertosahotel.com).

Where to eat: The hotel has a bar that serves breakfast, snacks, sandwiches and drinks all day and has a pleasant outdoor patio. The hotel restaurant will soon offer an expanded menu of local specialties, such as pasta with tiny lagoon clams.

A more ambitious alternative is to book a dinner aboard the Eolo, a historic 16-meter sailboat that has been restored and retrofitted for dining and cruising (www.cruisingvenice.com).

How to get there: The ACTV vaporetto line 41/42 stops at the Certosa on request three times an hour from 7 a.m. to roughly 9 p.m. (www.actv.it). Outside that time frame, a free private shuttle is available by prior arrangement with the hotel.

What to see: While the island's archaeological zone is still inaccessible, a walk through the new park gives a sense of the island's recent past. Tours of the Vento di Venezia boat-building facilities are available on request, and visitors may stroll down the landscaped paths to the restored hall where the Institute of European Design holds classes and mounts occasional exhibits of students' work. —Lesley Riva



Fisherman Anthony Hsieh (right) aboard 'Bad Company.'

Michael Darden

Reeling in the big one

BY HANNAH KARP

Kailua-Kona, Hawaii

FOR ANTHONY HSIEH and other wealthy big-game fishermen, this is a summer of great expectations. Or maybe grand illusions—it's too early to know.

Mr. Hsieh, the former president of LendingTree.com, and some of the world's best-financed fishermen are flocking to the cobalt blue waters here off the coast of Hawaii to try to catch what many consider the holy grail of trophy fish, the grander—a blue marlin that tops 1,000 pounds.

Not only are these fish prized for their size, beauty, and heroic fighting ability, they have serious literary cachet: the most famous one stars in Ernest Hemingway's classic novel "The Old Man and the Sea." Only 51 granders have been caught and recorded since 1939, according to the International Game Fish Association. Although locals here in Hawaii have a slightly higher tally, one thing is certain: Nearly everyone who has ever set out to catch one has failed.

Though little is known for certain about the status of the blue marlin population in Hawaii—the only place in the world where the elusive, migratory beasts have been caught year-round—the stars seem to have aligned to produce a bumper crop. Increasing pressure from conservationists as well as new tournament incentives to "catch and release" fish shy of 1,000 pounds may be increasing the ranks of marlins that grow to grander size. A recent ban on long-line commercial fishing, which used to claim hundreds of marlin casualties each year, seems to be helping. What's more, soaring gasoline prices have cut the local sport-fishing charter business by around 40%, leaving the few there who can afford to stay on the water with little competition.

Sure, says Mr. Hsieh, 43, it's a bit of an obsession—and one his Chinese-immigrant parents can't understand. He says he'll spend \$1.6 million this year to keep his fishing team at sea trolling for granders, up from \$1.2 million last year. Mr. Hsieh left his post at LendingTree in 2007 and founded Granders Inc., which operates a Southern California-based yacht dealership and brokerage.

A fishing addict since his high-school deckhand days in Newport Beach, Calif., he now spends the entire month of July in Kona with his wife and four daughters, fishing



Anthony Hsieh

nearly every day and logging notes about the moon phase, currents, temperature and tides into his BlackBerry each night.

Mr. Hsieh's team made waves in the fishing world two years ago after winning \$3.9 million at Bisbee's Black and Blue fishing tournament in Cabo San Lucas—the largest single payout in sport-fishing history. His multimillion-dollar yachts stir jealousy in the hearts of his neighbors at Kona's 260-slip harbor. Last August, he hooked what he judged to be a 900-pound blue marlin in Kona, and ordered his team to toss it back. Still, the grander eludes him.

Last week, Mr. Hsieh and his team, "Bad Company," were warming up for the annual Skins Marlin Derby, where the first boat to catch a grander would win a Corvette. But after two days on the water with no bites, the crew was getting antsy. Captain Randy Parker suspected someone on board had been eating bananas—considered bad luck in marlin hunting—possibly in muffin form. Deckhand Keith O'Brien killed time slicing up last week's catch into sashimi, after changing the lures fruitlessly for the umpteenth time. Six-year-old Amanda lolled inside the cabin on a leather couch watching "Goonies" on a flat-screen TV, while her father, Mr. Hsieh, implored her to come outside. "I thought you were going to be my good luck charm today," he said.

As sportfishing's demographics have shifted, tournaments have morphed from purely recreational contests to events in which competitors can win more than professional golfers. The average marlin hunter earns \$445,000 a year, has a net worth of \$2.3 million, and spends an average of 84 days a year on the water, says Bisbee's tournament director Wayne Bisbee.

When it comes to granders, hooking one is only half the battle. The fish are so fast they have spurred chases at speeds approaching 80 kilometers per hour and at other times, have taken the fight to the fishermen. A teenager from Atlanta was hospitalized with broken sinus

walls and cheek lacerations three years ago after a 600-pound marlin jumped out of the water and lunged bill-first at his face. A lawyer from Valdosta, Ga., was knocked off his feet recently after his 1,115-pound marlin, bleeding upside down in the water, suddenly sprang to life.

Superstitions rule the day. Hawaiians never utter aloud that they're going fishing for fear their prey will hear. It's also customary in Hawaii to have new boats blessed by an island priest, many of whom charge for the service. The banana curse first seemed silly to Mr. Hsieh and his crew until one day six years ago when, after a hapless day at sea, they discovered a dozen bananas tied under the bow pulpit of the boat, presumably the handiwork of a rival. Mr. Parker relies on a friend, who he says once successfully exorcized an evil spirit hiding in a boat's shower.

Last month, Mr. Parker and his friend performed two ceremonies to cleanse Mr. Hsieh's new boat of its former name, "Amnesia." They wrote the word on a slip of paper, wrapped it in green tea leaves and sent it into the sea at sunset with tropical fruits and flowers. They repeated the ceremony a week later after sensing the vessel wasn't completely cleansed.

The two granders caught in Kona this year were completely unexpected. Aboard the fractionally owned Integrity, Captain Rob McGuckin says a 78-year-old angler from Montreal had only one concern about the 1,251-pounder on the line throughout the 80-minute battle: "Is it good to eat? Is it good to eat?" (They had it made into fish jerky.)

The next one, angled by a fruit-company sales manager from Spokane, Wash., was mauled by a trio of sharks on the way back to shore. (Even mutilated, it weighed 1,056 pounds.)

Mr. Hsieh says he and his team will be prepared when their big one comes in. Back on the Bad Company yacht, deckhand Mr. O'Brien fantasizes about the one that got away. "People ask me what the biggest fish I've ever caught is and I have no idea," says Mr. O'Brien. "It's still growing."

WSJ.com

A fish story
Watch a video about
fishing for granders, at
WSJ.com/Sports

Not too far from the club scene, Ibiza's

BY AUDE LAGORCE

TWO LADIES WHO lunch have slipped out of their ballet flats to sit cross-legged at a low Moroccan coffee table, ready to tuck into some organic focaccia, still warm from the oven. A group of yummy mummies in linen sundresses sprawl on bright cushions, a sleepy eye on their frolicking toddlers as they gulp down cups of fresh mint tea. A woman in her sixties strides in, swinging a yoga mat in one hand and a straw basket in the other. Everyone is tanned, toned and smartly dressed. Welcome to Ibiza.

Among grown-up travelers, Ibiza suffers from a somewhat bruised reputation. Dismissed as an orgiastic never-ending disco enclave, it is high on the to-skip list of sophisticates looking for a Mediterranean getaway. But underneath the persistent bass thump, the island moves to a slower, gentler rhythm—one of *agroturismos*, yoga retreats, simple food and stunning sunsets.

Throw in a lush countryside of wooded hills and orange groves, the trendiest outdoor bars in Europe and a handful of new restaurants, and it's surprising that Ibiza's Day-Glo image persists. Both European designer Jade Jagger and French football player Zinedine Zidane have long been seduced by the island's quieter alter ego and own vacation homes in the less-touristed north, where a more tranquil scene rules.

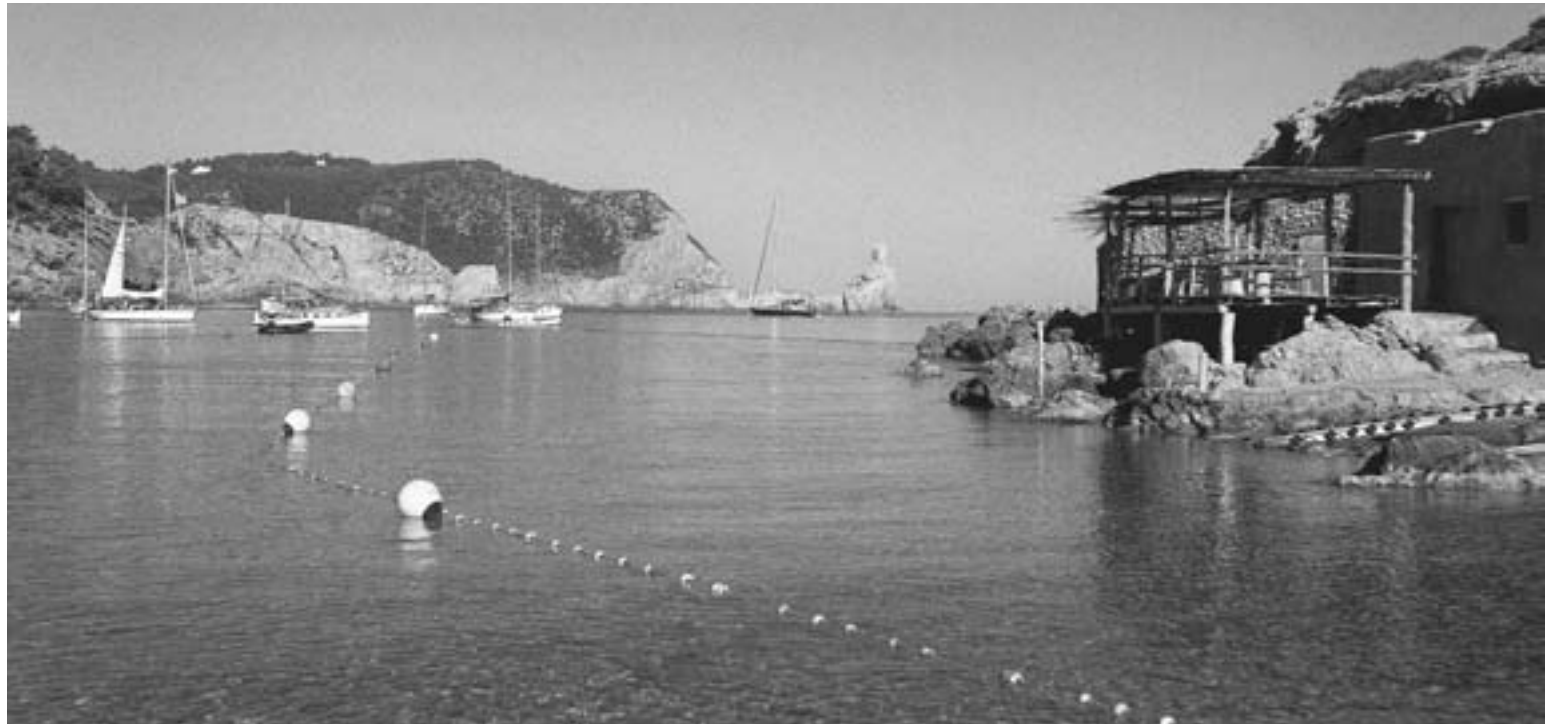
To see Ibiza's other side, book a stay near Sant Llorenç or Sant Miquel, far from Ibiza Town, ground zero for the podium-dancing nightlife. Staying away from the fray is especially well advised in July and August, when thousands of revelers flock to the island's southern resorts and the world-famous Pacha and Space nightclubs. During those wild weeks, the north is the only guaranteed oasis of tranquility.

There, stay at one of a cluster of top-notch rural guesthouses that have sprouted up in recent years. These country estates, often converted farmhouses, are known in Spanish as *agroturismo* and offer a glimpse of Ibiza before the DJs moved in. The best of them boast high-end amenities, including large pools and Internet access.

Agroturismo Atzaró, one of the pioneers of the genre, has a 43-meter lap pool, a spa, a gym and landscaped gardens with Moorish flair dotted with fountains, shallow ponds and bronze sculptures. The century-old whitewashed farmhouse still houses the restaurant and reception. Atzaró also hosts nightly events for guests, including summer art exhibits.

Neighboring Can Gall, a country house that has belonged to the same family for seven generations, has a large terrace overlooking a blossoming orchard and a pool tucked away in a quiet corner of the garden. Gorge on *nispero*, or loquat in English, an apricot look-alike with the juicy flesh of a litchi rarely found outside southern Spain and Italy. Ancient dry-stone walls and exposed beams made of local savin wood give Can Gall's nine breezy rooms an authentic, timeworn feel.

Staying at these countryside hideaways is no condemnation to rural exile: Ibiza's small size (it's only about 40 kilometers from the southern to northern tips) means none of the key attractions are more than an hour's



Above, the beach at Ibiza's **Cala Benirras**, where drummers often gather for impromptu concerts (right).

drive away. Here's a plan for a less-frenetic long weekend on the island.

Saturday

Breakfast, taken in proper Ibiza fashion, should tie you up until at least 2 p.m. At most *agroturismos*, the first meal of the day consists of warm slices of dark bread with fresh tomato paste or sweet chorizo, plus pastries, yogurt and fresh fruit. Thus refreshed, begin the weekend with a trip to the small, pleasant northern village of Sant Carles and the Las Dalias Saturday hippie market, a remnant of the island's past as a favorite hangout for free spirits. (Parking is available for €3.) Many stalls peddle the usual trinkets—leather sandals, stone jewelry and tie-dye dresses—but deep into the maze you will encounter a pleasant outdoor café blaring world music, remixed jazz songs and the relaxed electronic beats the island is famous for. Grab a seat around the bar and a headset to begin sampling the mixes, all created by local DJs. (CDs for sale are around €20.)

Next, drive to Ses Salines on the southern tip of the island, Ibiza's most fashionable beach and a magnet for celebrities and jet-setters. The road there winds past hectares of salt pans that were the island's only reliable source of income for more than 2,000 years and gave the beach its name. Ibiza's less glamorous cash cow, the pans still yield 50,000 tons of salt every year.

A short stroll through a pine-wood trail brings you to the broad beach. The pristine kilometer-long strip of white sand is almost deserted outside the peak summer months, making it easy to nab a sun bed for a very reasonable €8. (Prices shoot up in the high season.) The sea is turquoise and shallow, perfect for swims with small children. Stop at the Jockey Club, one of the three *chiringuitos*, or beach bars, for salmon carpaccio with pomegranate seeds and grapefruit and generous skewers of fresh grilled scallops (around €20 for a main dish). Eat on the sunny terrace, or have the staff bring your meal to your sun bed.

Take a post-meal stroll to the



Carina Berlingieri for The Wall Street Journal (5)

southern tip of the beach to explore Punta de ses Portes, a 16th-century fort. Follow the gently sloping rocky path, which takes you along sandy coves to the fort's craggy promontory. From here, admire the view of Formentera, the surrounding islets and lighthouses in the distance. On the other side of the peninsula from the fort is Es Cavallet, the island's most famous nude beach. (If you venture over, be prepared for impromptu volleyball games, set to a soundtrack of disco beats.)

Hop back in the car and drive west to Cala Jondal as evening draws near. Grab a spot on a lounge bed at Blue Marlin, a swank outdoor lounge that's perfect for watching the sunset (and the sun-kissed beauties who flock there). Go for the scene, but be prepared for a hefty check. In high season, you'll have to spend a few hundred euros to secure a prime spot on a sun bed.

Or, if you'd prefer to go shopping, head to Santa Gertrudis de La Fruitera, a tiny but chic town, for a café con leche on the Plaza de la Iglesia, the town's pedestrian-only main drag. Next, browse antiques at auction house *Casi Todo*. Art deco lamps, solid-oak farm tables (from

€600) and paintings by local artists go under the hammer at least once a month. If you're looking for a more portable souvenir, peek into *Ti Curo*, just left of the church. This small boutique sells leather goods in modern designs with appealing colors and prices (around €50 for a small handbag). Next door, Italian-owned Nino d'Agata showcases funky jewelry set with semiprecious stones and affordable silver bangles and earrings. (Prices start around €60.) Head back north to the sleepy village of Sant Llorenç for dinner at La Paloma, where Italian chef Daniela Coppini serves home-style Mediterranean food made with local ingredients in simple, rustic surroundings. The menu changes daily but always includes risotto and at least one strictly vegan dish—another reminder that you're in upscale hippie heaven. Standouts on a recent visit included squid-ink risotto, eggplant parmigiana and malabi, a light, fluffy panna cotta-type cream perfumed with rosewater, pistachios and a drizzle of honey.

Next stop: Nightlife, sans the scantily clad throngs. Try a venue like *Aura*, a laid-back music bar on the stretch of road from Sant Joan

to Sant Carles known as the restaurant mile. DJs from Pacha and Ibiza's other megaclubs head here on their nights off, so you'll hear the island's legendary beats, without the legendary crowds. Be sure to check out the barn space at the back that was recently converted into a gallery showing island artists.

Sunday

Time to luxuriate on the beach again, so head for Cala d'Hort, a small cove nestled at the end of a scenic coastal road dotted with walled-off private villas about 15 kilometers south of Sant Antoni. This pebbled beach, only a few hundred meters long, offers spectacular views of the rock island of Es Vedra, a 378-meter-high limestone outcrop inhabited only by goats and birds. Revel in the profound isolation and ponder what life would be like if you owned one of the dilapidated huts still used by local fishermen.

Now that you're thinking fish for lunch, climb the small promontory at the northern tip of the cove to Es Boldado, an unpretentious seafood restaurant with a terrace and breathtaking views of Es Vedra and the crystalline waters below. Make a res-

quieter side



Left, the view from Restaurant **Es Boldado**; below, the restaurant/bar at **Agroturismo Atzaró**.



ervation the day before, and don't be fooled by the empty parking lot, as many customers arrive by sea. Seafood paella of moist dark-yellow rice, mussels, prawns and local fish is the house specialty (€34 for a paella that serves two). Service is unhurried but pleasant. Try a starter of aïoli, a garlicky mayonnaise that comes with dark bread, but take a pass on the unimpressive dessert menu.

Time to squeeze in exercise before dinner, so drive back north to the stables at C'an Mayans (near Sant Llorenç), where daily guided horseback tours depart at 7 p.m. Beginners and children are welcome, and the horses are safe old hands. The one-hour ride (€18) takes you up and down some hills, but the soil is hard, so there's no galloping.

Dust off your trousers, don a linen shirt—the Ibizan wardrobe staple—and head east for one of the many reasonably priced restaurants on Carrer Sant Vincent in Santa Eularia des Riù, the island's third-largest city and a popular family resort. Try the tapas at Companatge, a small wooden hut on Calle de San Jaime, the town's heavily trafficked thoroughfare, dotted with typical

holiday-town bathing-suit and souvenir shops. For €1, you get a slice of dark country bread topped with sweet, melt-in-your-mouth chorizo or mature, spicy goat cheese and a shot of local wine. There's no seating—mimic the locals and hover at the counter until you're ready for your next round.

Monday

Start the day with a session of fast-paced Ashtanga yoga at Ibiza Yoga in Benirras (15 kilometers north of Sant Llorenç). The school specializes in weeklong retreats, but you can call ahead for a day pass or an individual class. Teachers hail mostly from London and New York City, and the sessions take place on the shaded roof terrace. Meditate on views of the craggy hills and the sea in the distance.

After yoga, head downhill to Cala Benirras for a quick dip. The small beach is virgin of any development, and although it's no longer home to the orgies that made it notorious in the 1960s, it remains popular with hippies. Fire eaters perform at sunset on Sundays, when locals also gather to play drums and maracas. Head back south to soothe your

muscles with a massage (from €80 for one hour) or a Balinese facial with acupressure at Agroturismo Atzaró's spa. Take lunch in Atzaró's landscaped gardens, where the Asian-accented menu of Mediterranean dishes includes a black risotto with red king prawns and a salad of shiitake mushrooms. Another nearby lunch option, Cicale, serves a variety of home-made ravioli, stuffed with artichoke, ricotta or pumpkin, in a Provençal-inspired dining room and large garden.

If you'd had enough of tranquility at this point, here's how to hit the clubs. Ramp up with a late-afternoon nap and a hearty dinner at Can Caus (near Santa Gertrudis), famous for making its own sausages, or Cami de Balàfia (on restaurant mile, near Sant Llorenç) for nourishing pre-club grub, such as ribs roasted on olive wood and butifarra, a spiced pork sausage perfumed with pine nuts, almonds and cinnamon (about €15 for a main course).

After midnight, head back to the hotel, put on your smallest outfit (for ladies, a crocheted dress and colorful bangles, for gents, a leather necklace and linen shorts) and take a taxi south to Ibiza Town, where

the evening is just getting started. Explore the sinewy streets that form the historic center of Dalt Vila, just behind the harbor, before settling in for a drink at one of the pre-party venues on Plaça des Parc, such as Café Madagascar, a brightly colored, always-packed café popular with laid-back Italian and French thirty-somethings.

Then take another lift to Space in Playa d'en Bossa. Tickets at the venue famous for its all-day Sunday parties cost from €30 to €60 depending on the night and the act. (A vodka lemon costs €8.) Outside, there's a glass-enclosed soundproof terrace from which dancers wave maniacally at roaring aircraft about to land. Head upstairs to the Caja Roja and Premier Etage for alternative beats. And if that sounds just a bit too much, you can always buy the club's annual compilation at the airport, wear dark glasses and pretend.

WSJ.com

Island life
See additional images of Ibiza
in a slideshow at
WSJ.com/Travel

Getting there

IN SPRING and summer there are direct flights to Ibiza from European capitals including London, Paris, Berlin and Zurich.

Where to stay

Agroturismo Can Gall

Nine rooms, pool, terrace and a wonderful orchard. Rates start at €215 in high season, including a gourmet breakfast.

Ctra. Sant Joan, km. 17.2
☎ 34-971-33-7031
www.agrocangall.com

Agroturismo Atzaró

Pool, gym, spa, restaurant and landscaped gardens. Rates start at €330 in high season.

Ctra. Sant Joan, km. 15
☎ 34-971-33-88-38
www.atzaro.com

Where to eat

La Paloma

No-fuss country restaurant serving Mediterranean cuisine with Middle Eastern accents. Uses only local or organic ingredients. Main dishes from €15 to €25.

San Lorenzo Apartado 156
☎ 34-971-325-543
www.palomaibiza.com

Es Boldado

Relaxed seafood restaurant with fabulous view of Es Vedra and a wonderful terrace. Paella is the specialty.

Cala d'Hort
☎ 34-626-494-537

Cicale

Casual Italian restaurant with a lovely dining room. Main dishes from €12 to €25.

Ibiza Town-Sant Joan Road, km. 12
☎ 34-971-325-151

Cami de Balàfia

Family-run rural restaurant serving meats and sausages grilled over an open wood fire. About €15 for a main course.

Ibiza Town-Sant Joan Road, km. 15.4
☎ 34-971-325-019

Can Caus

Busy country restaurant well known for its home-made sausages. Main dishes from €15 to €20.

Ibiza Town-Santa Gertrudis Road, km. 3.5
☎ 34-971-197-516

Where to have a drink

Blue Marlin

The people-watching bar of Ibiza. Right on the beach, it's also a top sunset venue and serves tasty light dishes.

Cala Jondal
☎ 34-917-410-117
www.bluemarlinibiza.com

Café Madagascar

Casual café ideal for an al-fresco drink before the clubs or a breakfast afterwards. Excellent pastries.

Plaça des Parc, Ibiza Town
—Aude Lagorce



Manuel Harlan

The Globe beyond the Bard

BY JEANNE WHALEN

THERE WASN'T a pantaloon or a troubled prince in sight at Shakespeare's Globe theater one recent afternoon. Instead, drug dealers and prostitutes trod the boards in a contemporary play about London's seedy street life.

"The Frontline," written by 40-year-old Londoner Ché Walker and running until Aug. 17, is part of the Globe's new push to stage modern works alongside Shakespeare's masterpieces.

Dominic Dromgoole, the Globe's artistic director, has staged half a dozen contemporary works since taking the reins at the theater in 2006. Most have had plots set in the past, including one about America's founding fathers. "The Frontline" is the Globe's most modern work to date.

"I wanted to do more new plays, to remind people that the Globe was the greatest writers' theater of all time," says Mr. Dromgoole, noting that not just Shakespeare but also Ben Jonson, Thomas Middleton and many other Elizabethan playwrights staged works at the original Globe, which was destroyed by fire in 1613. The new Globe opened on the south bank of the Thames in 1997, complete with an open roof and a central



Sheila Barnett

Top, a scene from 'The Frontline'; above, the Globe's **Dominic Dromgoole** says he wants to encourage artists to write bold works for the Globe's stage.

"yard" that packs in lively crowds for standing-room tickets.

By offering modern writers a chance to work at the Globe, Mr. Dromgoole says he wants to encourage them to move away from the "thin" and "meager" fashion of modern playwriting and instead pen the kind of bold works that the Globe's large, raucous audience demands. "You need to be robust, open, expansive. You can't do small plays that sort of mutter in corners. You need plays that have got a

bit of song in them," he says.

Mr. Dromgoole started his career at the Bush Theatre in west London, a small venue known for staging new writing. While there he helped launch the careers of several playwrights who have since become well-known, including Conor McPherson and Tracy Letts, an American whose "August: Osage County" recently won the Pulitzer Prize.

The action in "The Frontline" takes place outside a subway station in Camden, a north London neighborhood known for its flea market and sometimes tough street life. In the play, drug dealers fight over turf, a madame under a neon sign lures customers into her lap-dancing club and evangelicals attempt to convert the nonbelievers rushing by. Several plots swirl onstage at once, punctuated by jazzy musical numbers. "Invisible. Invisible. We're desperate, and we're invisible," the characters sing as the play opens.

Staging such plays is a financial as well as artistic risk for Mr. Dromgoole and the Globe. Many of the Globe's visitors come specifically to see Shakespeare. The contemporary plays don't sell as many tickets as the Shakespearean works do, Mr. Dromgoole says. "The Shakespeares in a way have to subsidize the new plays...I think it's worth it as an investment," he says.

Arbitrage

The price of illy ground espresso coffee

City	Local currency	€
Paris	€6	€6.00
London	£5	€6.30
Rome	€7	€7.00
Brussels	€7	€7.00
Frankfurt	€7	€7.00
Tokyo	¥1,270	€7.50
Hong Kong	HK\$96	€7.75
New York	\$16	€10.10

Note: 250 g can. Prices, including taxes, as provided by retailers in each city, averaged and converted into euros.



A summer-reading list that appeals to art lovers

ART COLLECTORS CAN choose from a range of new reads this summer, from thrillers set in an art milieu to scholarly analyses of historic and contemporary art issues.

"The Brutal Art" (2008, Sphere, £12.99), a thriller by American writer Jesse Kellerman, paints a

spirituality and architecture. Says Ms. Heartney; "Art today...is not a single story. It is a tapestry of stories." After reading this book, you may not have a definitive answer to the question of what is art today, but the number of artists and styles discussed makes it a valuable reference book, and it is well-illustrated.

"Vermeer's Hat: The Seventeenth Century and the Dawn of the Global World" (2008, Profile Books, £18.99) takes paintings by one of Holland's greatest masters as a vehicle to make us see the importance of history in painting. Oxford University scholar Timothy Brook looks at the beautifully painted objects in Vermeer's paintings and tells the stories behind them. In Vermeer's "Officer and Laughing Girl" (around 1658), a young man in a debonair hat made from beaver fur courts a smiling lady. Beaver pelts came from the eastern woodlands of Canada, giving the author a peg

Collecting MARGARET STUDER

wonderfully cynical, humorous view of the contemporary art world. The plot centers on Victor Cracke, an elderly loner who disappears from a New York slum, leaving behind an apartment packed with his secretly created paintings and drawings. Savvy New York art dealer Ethan Muller promotes the absent Cracke's works and prices skyrocket, helped by the exotic mystery of the artist's identity. The police, however, see a darker side in Cracke's drawings as possible evidence of past murders. There are plenty of thrills in the twisting tale, but the asides on the contemporary art market are what make this book a priceless read for collectors.

Here's a taste of dealer Ethan Muller's views. "A piece of art becomes a piece of art—and an artist becomes an artist—when I make you take out your checkbook." His view on a rival star dealer: "She found the similarities between selling art and selling handbags to far exceed the differences." His view on collectors: "Everybody likes to be able to talk about their art to their friends, to be acknowledged. In this way one can rationalize spending half a million dollars on crayon and string."

"Art & Today" (2008, Phaidon, £45), a thick, glossy examination of contemporary art and its major artists by American art writer and critic Eleanor Heartney, is a welcome overview of today's confused art world. She shows that a previous concept of art development as a succession of movements no longer applies to today's art.

A tremendous diversity of views and techniques are presented through 16 themes, including popular culture, story-telling, body language, technology, performance, abstraction, representation, politics,

to discuss the effect of world trade on the daily lives of people living in Vermeer's home town of Delft. Painted into Vermeer's "Young Woman Reading a Letter at an Open Window" (circa 1657) is a blue-and-white Chinese porcelain dish. Chinese wares were all the rage at the time and an early expression of globalization. After reading this book, it would be hard to walk away from an old master painting without delving into its every detail. It is a book that teaches us how to see.

"Who Owns Antiquity?" (2008, Princeton University Press, £14.95) by Art Institute of Chicago director James Cuno deals with one of the most sensitive questions in today's art world: Should antiquities be returned to their country of origin? The issue is hotly contested among museums, collectors, archaeologists and national governments. Mr. Cuno takes a clear stand, saying that restrictive nationalistic export laws in countries of origin, such as Italy, Turkey and China, have failed to stem the looting of archaeological sites. He calls for measures to broaden rather than restrict legal international access to antiquities through cross-border cooperation. For, he insists, "antiquities are the cultural property of all humankind." This issue will receive ever-increasing attention and this book provides a lot of worthwhile background.



Tate, London/Art Resource, New York

'Towards the Corner' (1998), by Juan Muñoz, featured in 'Art & Today.'



Heath Ledger
as the Joker in
'The Dark Knight.'

Newscom

A suffocatingly dark 'Knight'

TOWARD THE END of "The Dark Knight," the Joker—the movie's animating force, thanks to a startling performance by the late Heath Ledger—sets up what he calls a social experiment that's meant to show the malign essence of human nature. (The outcome may or may not surprise you.) The whole movie is a social experiment on a global scale, an ambitious, lavish attempt to see if audiences will turn out for a comic-book epic that goes

Film

JOE MORGENSTERN

beyond darkness into Stygian bleakness, grim paradox, endless betrayals and pervasive corruption. All of the early signs—not just the ritual ravings of fanboys—say that vast numbers of people will. But they may sustain lots more punishment than they signed up for. Christopher Nolan's latest exploration of the Batman mythology steps its muddled plot in so much murk that the Joker's maniacal nihilism comes to seem like a recurrent grace note.

A great deal of the anticipation surrounding the film has sprung from the hope that Heath Ledger's role in it (his penultimate performance, since he'll be seen in a Terry Gilliam film scheduled for next year) would turn out to be something memorable. That hope has been rewarded more fully than anyone familiar with his previous work might have imagined.

His portrait of the Joker owes nothing to Jack Nicholson, even though that in itself is hard to imagine. This knife-wielding psychopath isn't jaunty, but hunched and frowzy. His mirthless grin isn't fixed, but the lipstick smear of a crazy street lady. He moves with Peter Lorre's furtiveness, speaks in a bright, crisp voice that seems to channel Jack Lemmon, and licks his scarred chops with a frequency that suggests heavy doses of anti-depressives. If the stories he tells about those scars are contradictory, they are never less than creepily entertaining. He's the best-written character in the script, but it's Ledger's eerie fervor that plumbs the depths of the Joker's derangement.

Elsewhere in the film, entertainment is a function of one's appetite for shock (the elaborate action sequences are pounding but arrhythmic, like extended cardiac seizures) and a kind of awe at the spectacle of a city seized by unremitting evil. The Gotham City of Mr. Nolan's "Batman Begins" was no slouch as sinkholes go, but "The Dark Knight" turns it into a moral Sargasso. ("This town,"

the Joker jokes, "deserves a better class of criminals.")

There's never any doubt about the movie's deadly seriousness, or its airless complexity. The script, which the director wrote with his brother, Jonathan Nolan, could be the syllabus for a civics class in a dark-matter universe. Every motive is mixed. Every effort to banish criminals has unintended consequences. Batman's psychic scars are mirrored by those of the Joker, while his lofty ambitions and grievous failings find their counterparts in Harvey Dent. He's the tight-jawed district attorney played by Aaron Eckhart, who also plays the hideously, and finally tediously, deformed Two-Face. (Both of those incarnations flip a coin fatefully in the fashion of Javier Bardem's monster in "No Country For Old Men," except that this coin has two heads, so what's the point?)

The Dark Knight of the title is played, as in "Batman Begins," by Christian Bale, an actor of such intensity that his smolder would be another star's blaze. Maggie Gyllenhaal is a welcome replacement for Katie Holmes as the assistant D.A. Rachel Dawes, but Rachel remains a hard case to care about because her feelings for Harvey and Bruce Wayne are so fraught with ambiguity.

Michael Caine and Morgan Freeman are back as, respectively, Bruce's butler and the CEO of his business empire. So is Gary Oldman as the upright police lieutenant Jim Gordon. The production outbonds Bond with technology that includes a new Batsuit made of titanium-dipped tri-weave fiber (so Bruce can turn his head), a two-wheeled vehicle called a Bat-Pod (they couldn't call it an iPod and they didn't want to call it a motorcycle) and a new Batmobile that looks to be less than brilliant when it comes to gas mileage. Quick shots of

the control panel show two of the car's operating modes to be Loiter and Intimidate. The movie's main mode is Suffocate.

'Mamma Mia!'

You couldn't ask for a better or brighter alternative to "The Dark Knight" than "Mamma Mia!" My own response to Phyllida Lloyd's screen version of the ubiquitous stage musical was the opposite of my take on Batman. During the early stretches of "The Dark Knight," eager anticipation gave way to resistance. During the first few minutes of "Mamma Mia!" I resisted the bombardment of good cheer, then surrendered almost unconditionally. Yes, of course this is fairly old-fashioned entertainment, but it's really, really entertaining. And Meryl Streep, bless her graceful presence and buoyant spirit, plays lusty joyfulness just as fearlessly as she has ever played tragedy or riveting drama.

She is, of course, the imperishable Donna Sheridan, a former rocker who owns a small hotel on an idyllic Greek island. (If Greek islands come in other varieties they're not in evidence here.) Donna is also the mother of a bride, Sophie (a sweetly ardent performance by Amanda Seyfried) who doesn't know the identity of her father. Conveniently for the advancement of the plot, Sophie not only wants to know but, unbeknownst to her mother, invites three plausible candidates from Donna's past to her wedding. That means three surprise encounters with old boyfriends; they're played by Pierce Brosnan, Colin Firth and Stellan Skarsgard.

Two of the three come through with low-flying colors; Messrs. Firth and Skarsgard sing and dance gamely. Mr. Brosnan works visibly hard at his extra-dramatic chores, but he's touching in his way, precisely because of his willingness to do such hard work. Ann Roth's costumes have an energy all their own, and the ABBA songs are, well, ABBA songs—likable, serviceable (except for the irresistible "Dancing Queen") and eminently danceable. Still, the show belongs to Meryl Streep, who's supported in her exuberant exertions by Christine Baranski and Julie Walters; they play Tanya and Rosie, two of Donna's old friends and former bandmates. Ms. Baranski is a known quantity in these surroundings—known to be terrific—and her big number, "Does Your Mother Know," is sensational. Ms. Streep is not exactly unknown, but you'll never know how much fun she has with her unaccustomed role unless you see her. A song-and-dance star is born.



Above, 'The Villager,' one of nine bike racks designed by singer David Byrne for New York City (below left); below right, 'The Chelsea.'

Street art: David Byrne rocks the bicycle rack

BY REED ALBERGOTTI

NEW YORK ISN'T the first city to take a crack at going green. But its "Sustainable Streets" plan—an initiative that includes improving bike routes and mass transit—does have one thing most other cities don't: Star power. Recently, celebrities such as Lance Armstrong, Talking Heads lead-singer David Byrne and a slew of high-profile movers and shakers in the financial world, have teamed up with the city to reach its goal of tripling the number of bicycle commuters by 2015.

One problem that has kept many New Yorkers off their bikes is lack of secure parking. When the city recently announced a contest for new bike-rack designs, Mr. Byrne, a longtime bike commuter, agreed to lend his artistic acumen and sit on a judging panel. He also sent the city some of his own sketches of bike racks, which were designed to suit various neighborhoods—including a rack the shape of a dollar sign to sit on Wall Street, and an abstract object for placement in front of the Museum of Modern Art. New York's Department of Transportation liked his ideas and Mr. Byrne's gallery offered to foot the bill. Each rack costs roughly \$5,000 to build because of the funky shapes. Nine racks by Mr. Byrne will be placed throughout the city.

Transportation Commissioner Janette Sadik-Khan says the spiced-up racks go a long way toward making bike commuting a little "sexier." "Bike racks don't all have to look like they're handcuffs grabbing onto the concrete," she says.

Mr. Byrne, who has been biking around Manhattan for 30 years, also has lent his support to promote new initiatives such as closing down New York City streets for cycling and recreation on Saturdays in August. The singer takes his bike all over the world while on tour, and has commuted in cities such as Manila and Istanbul. How does New York compare to other cities? "It's better than some, but there are an awful lot that are way ahead of it," says Mr. Byrne.

The city says Mr. Byrne's bike racks will be placed on sidewalks by the end of July. "Usually, with a project like this, you'd end up battling city agencies for years," says Mr. Byrne. Instead, he says, the city put the project through right away, and even put the racks in "pretty much the exact spots that I threw out there."



Photos: DB, PaceWildenstein Gallery, NYC; Associated Press

WSJ.com

Talking bikes

Watch a video of David Byrne and Reed Albergotti cycling to Brooklyn to test out the new racks, at WSJ.com/Sports

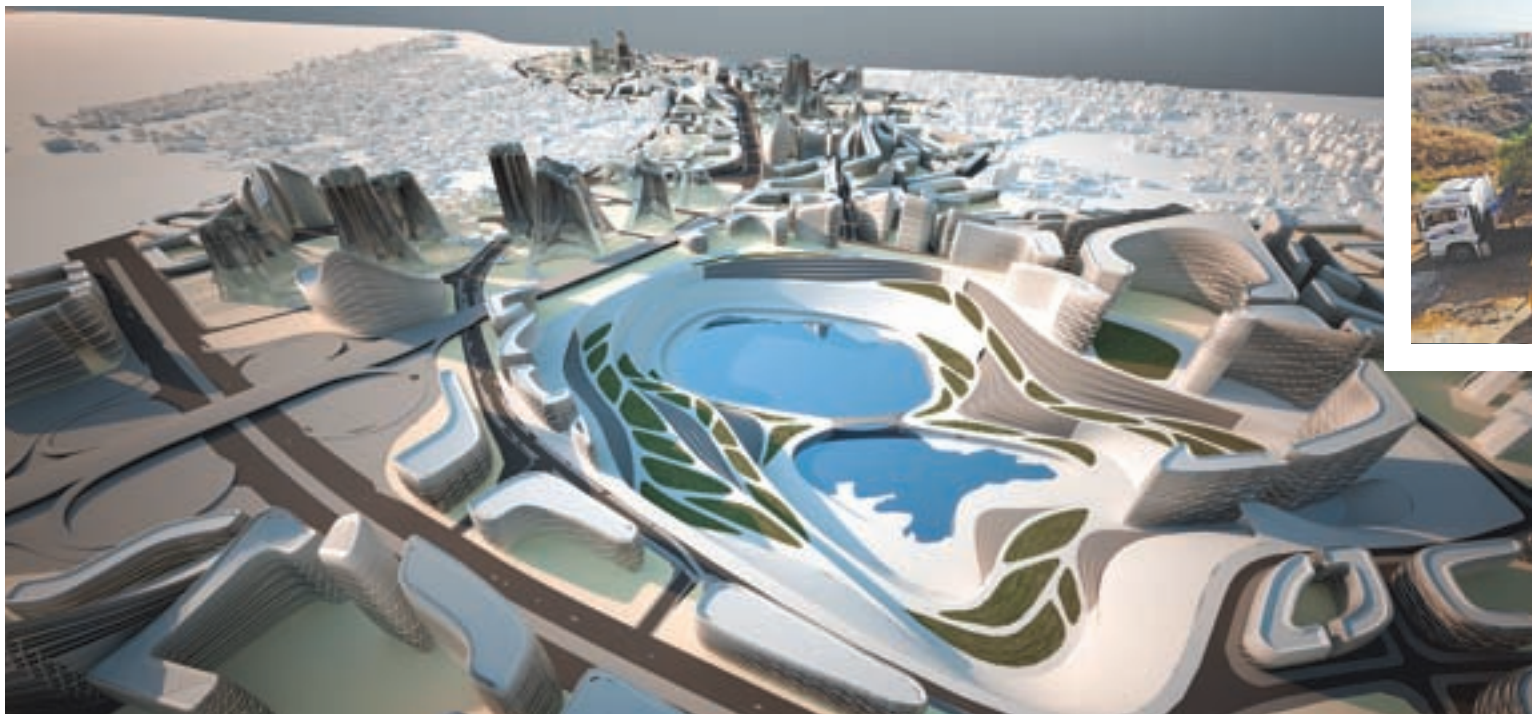
WSJ.com

Opening this week in Europe

- Forgetting Sarah Marshall Romania
- In Bruges Finland
- Kung Fu Panda Finland
- Meet Dave Greece
- The Chronicles of Narnia: Prince Caspian Austria, Germany, Slovenia
- The Dark Knight Belgium, Italy, Netherlands, Sweden, Turkey, U.K.
- The Love Guru Iceland, U.K.
- Untraceable Italy
- Wall-E Belgium, France, Netherlands
- You Don't Mess with the Zohan Estonia, Romania

Source: IMDb

WSJ.com subscribers can read reviews of these films and others at WSJ.com/FilmReview



Left, Zaha Hadid's master plan for the **Kartal** area of Istanbul, with the Sea of Marmara at the top of the image. Above, the **landscape today**.

Zaha Hadid Architects

Levent Kulu

Designer cities: The development of

The boom in brand-name neighborhoods by architects like Zaha Hadid

By J.S. Marcus

Special to *The Wall Street Journal*

KARTAL, A POSTWAR industrial area amid Istanbul's Asian sprawl, is the city's rust belt. Once home to nearly 100 factories, making everything from cement to ceramics, the area is now dominated by an abandoned stone

quarry and scattered concrete apartment blocks, home to thousands of the city's recent arrivals from rural Anatolia.

During a recent visit to a residential area, squashed between auto workshops and a mosque, the peace of a warm afternoon was broken by the rattle of a hand-pulled wooden cart and the cries of the cart's owner announcing to the neighborhood that he had come to buy scrap metal.

The future will come rushing in to Kartal next year, when ground is expected to be broken on one of the world's biggest urban-renewal projects. As mapped out by Zaha Hadid, the London-based, Iraqi-born Pritzker Prize-winning architect, Kartal will be redeveloped according to a 555-hectare master plan that includes soaring skyscrapers, swerving thoroughfares and newly designed public spaces where 100,000 people will live and work and many more will come for shopping and entertainment.

The all-encompassing plan is the

latest example in a new trend in urban development that has taken hold in the past decade, in which a visionary designer creates a detailed concept for an entire neighborhood. While individual buildings aren't designed, the overall shape and style of the structures are guided by the master planner.

In the past, with a few notable exceptions, urban planners have been concerned with organizing space and infrastructure, while architects, separately, have created buildings. For the most part, cities and neighborhoods developed organically over time. Today, governments and private developers are turning to name-brand architects to create plans for both space and structures, elaborate designs that can be marketed as the creative expression of an artist.

"We are seeing an emergence of a new industry," says Dennis Frenchman, director of the city design and development program at the Massachusetts Institute of Technology's urban-studies department. "It's not

real-estate development; it's not architecture; it's not city planning. All I can do is name it 'the city-building industry.'"

And a name-brand architect can make the product sellable. "It's just like teapots," he says.

On a 172-hectare artificial island off Dubai, architect Rem Koolhaas is designing Waterfront City, which plans a dense grid of Manhattan-like skyscrapers, punctuated by a mirrored globe-shaped building and a spiraling tower. About 400,000 people will live and work in the area; it's part of a larger development that will eventually be home to 1.5 million people. Landworks have begun; building is expected to take decades.

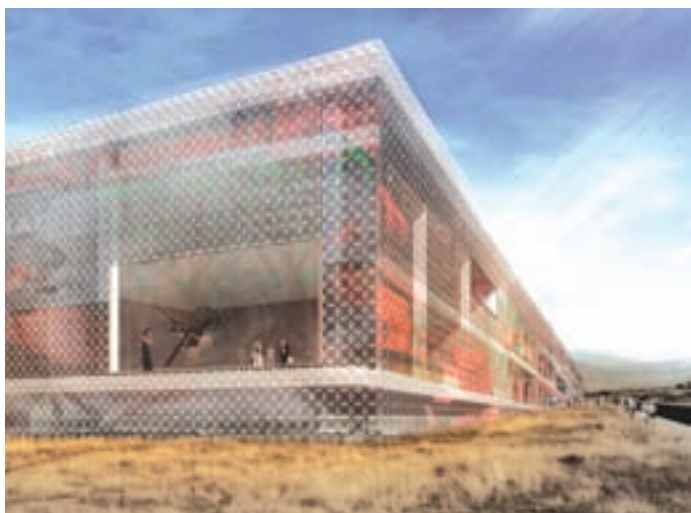
In his 2006 plan to rebuild a 100-hectare section of Riga's port, which hasn't broken ground yet, the architect, founder of the OMA firm in Rotterdam, includes a staggered skyline of midrise buildings and a forest-like landscape created by Dutch designer Petra Blaisse.

Architect Daniel Libeskind is de-

signing the downtown of Orestad, a five-kilometer-long urban area south of Copenhagen. The 19-hectare area will include two concave 18-story towers, which will dominate the main square and will be visible from the center of Copenhagen, and low-rise buildings with landscaped roofs. Commissioned in 2006, the master plan is expected to take about a decade to complete.

The architect also includes landscaped roofs and terraces in his Fiera Milano project, which is redeveloping 43 hectares of Milan's old fairgrounds. A mix of skyscrapers and low-rise buildings will provide housing, a contemporary-art museum, office space and shops arranged around a public park. The project, for which Ms. Hadid is designing an office tower and residential buildings, is scheduled to be completed in 2014.

In Segovia, architect David Chipperfield won a competition in March to create a plan for a new art and technology quarter. The plan, which covers an area of 12 hectares



David Chipperfield Architects



Inside Outside

Left, David Chipperfield's plan for a new art and technology quarter in **Segovia**; above, landscaping plan by Petra Blaisse for **Riga Port City**; right, Rem Koolhaas's plan for **Waterfront City**, an artificial island in Dubai.



OMA



JTC Corporation/One-north Devt. Group



Studio Daniel Libeskind



Studio Daniel Libeskind

Left, Daniel Libeskind's layout for **Fiera Milano** and, above, its **planned museum**. Below, his plan for a **Copenhagen** neighborhood. Far left, part of the development under Zaha Hadid's master plan for **One-North** in Singapore.



Studio Daniel Libeskind

of the superstar urban plan

and includes a museum, offices, government buildings and public spaces, will bring a modernist flair to the city's medieval setting.

Ms. Hadid has experience in the city-building industry. In 2001, her studio designed the master plan for One-North in Singapore, a 200-hectare residential and science campus. The development, which is already partially built, is united by an undulating roofscape, with the same fluid lines found in Ms. Hadid's individual buildings and furniture.

In Bilbao, meanwhile, she is redeveloping 60 hectares of a peninsula in the river, a former industrial site. The Zorrozaurre plan will turn the land into an island, with angled buildings for housing and offices following the curve of the river.

The question "How can I differentiate my city?" has become the driving force in urban planning, Mr. Frenchman says. It's an attempt by local politicians and developers to compete for attention and resources in a globalized world.

"Zaha's international standing

played a role" in the judges' decision to pick her plan, says Bülent Eczacıbasi, chairman of Eczacıbasi Holding, the largest landholder in the Kartal area. He says both Ms. Hadid's reputation and the quality of the project's design will "create high investor interest."

Name-brand master plans are "an entrepreneurial tool" that are key to getting these large projects built, says Reinier de Graaf, an OMA partner working with Mr. Koolhaas on the Riga and Waterfront City projects. Urban planning is now "a very weird mixture of marketing and urbanism," he says.

Mr. Chipperfield agrees. "It's easier to know about architects than architecture," he says. "A banker won't know about architecture but will know that 'Zaha Hadid' or 'Rem Koolhaas' is a brand."

Major changes in politics and development have fostered the trend—the fall of communism, the diversification of Middle Eastern economies, and the urgent need to build or rebuild cities in booming regions

of Asia.

The architecture business, meanwhile, has become more global. Until recently, even well-established architects tended to work nationally. And as computer technology allows for ever-more elaborate design methods, the design of cities has become the latest frontier.

Mr. Frenchman says that in the past, urban planning was primarily concerned with the creation of an urban infrastructure, like roads and the sites of major buildings, but that today, aesthetic concerns, like the visual impact of all the structures in an urban area, have become dominant.

"Pierre Charles L'Enfant didn't design buildings," he says of the man who laid out the new city of Washington in 1791. His plan, considered one of the most successful in history, resembled a map—showing streets and empty lots. Even so, by designing the great views where monuments should go, "he gave a vision," Mr. Frenchman says.

"Now, what we call 'starchitects'

are being asked to come up with a vision of what a city should look like and how its growth should occur," says urban theorist Richard Sennett, professor of sociology at New York University. "Being trained to develop unusual or extraordinary buildings is not the best preparation you can have."

A new way of thinking about urban planning dates back to the 1920s. Swiss-born architect Le Corbusier, who wanted to bring the efficiency and glory of the Machine Age to bear on the landscape, created the design for what he called a Contemporary City, made up of a series of 60-story glass-and-steel skyscrapers. He later suggested tearing down much of the center of Paris and building his towers.

The plan, which was theoretical and not meant to be implemented, reflected the era's optimism about technology, but it anticipated the postwar building spree of tower blocks and concrete slabs, now usually considered to be urban blights. But the idea's radical, comprehen-

sive vision continues to inspire designers. The plan represents Le Corbusier's belief that "one man can give form to a city," says Jean-Louis Cohen, a Le Corbusier scholar at NYU.

Today, master plans are seen as a way to revive or repurpose old sections of cities, such as Mr. Koolhaas's 1994 master plan for Lille that developed an urban quarter around the new Eurostar station.

This new wave of master plans combines aesthetic experimentation with recent ideas in urban planning. "Master plans are changing so rapidly," says Mr. Libeskind, who credits the current trend with what he calls "a renaissance of cities."

For both Mr. Libeskind and Ms. Hadid, the cultivation of street life is key. Ms. Hadid says a good master plan should "animate the ground." She says she hopes to "add or scoop out a civic space around every tower or building" in Kartal.

The plan, which will affect the industrial core of the Kartal district, *Please turn to page W13*



Niklas Kaarli



Sivu

Left and above, the **Arabianranta** development in Helsinki, which emphasizes **digital technology** as much as architectural structures.

City planning through history

Urban planning as a discipline developed only in the 20th century, but ideas about organizing communities are as old as civilization. Here, some important points in the development of cities.



◀ **Grid plan**
Ancient Alexandria, Egypt
332 B.C.
 Early urban settlements in the Indus Valley around 2500 B.C. used a grid plan of straight streets laid out at right angles. The grid plan, which is an efficient way to use space, reached its most sophisticated form in the ancient world in Alexandria, founded by Alexander the Great and built by Greek architects.



◀ **Paris**
1852
 Georges-Eugène Haussmann, hired by Napoleon III, began to modernize Paris. Over the next few decades, Haussmann supervised vast demolition of the city's medieval core, and replaced twisting alleyways with broad, tree-lined boulevards. Haussmann also standardized building heights and instituted facade requirements. The Parisian-style boulevard became a model for cities around the world. Left, the Boulevard Haussmann, and demolition near the Paris Opera during the city's rebuilding.



Medieval defense ▶
Carcassonne, France
1st-13th century

Urban settlements in the European Middle Ages were built as defensive compounds. Often placed on higher ground, the cities at first maintained a grid pattern but tended to grow irregularly in response to changing elevations. Walls were heavy stone, designed to withstand attack by battering rams and catapults.



English Garden Cities ▲
1898

Sir Ebenezer Howard initiated the Garden City movement in response to the industrial slums and social segregation of Victorian England. The influential movement sought to create healthier living conditions by balancing residential, industrial and recreational space. Letchworth Garden City (pictured above) and Welwyn Garden City were built near London.



◀ **Renaissance**
Rome
16th century
 Pope Sixtus V laid the foundations for Baroque town planning during his short papacy (1585-1590). He called for new avenues, which were used by pilgrims moving between the city's basilicas and created vistas that accentuated the religious structures. He created what modern urban planners call a circulation route. Before Pope Sixtus, people thought only of how to get to the center of cities, says sociologist and urban theorist Richard Sennett. Sixtus thought about "how to get around" in the city, he says. Left, the Piazza del Popolo.

Modern era ▶
Washington, D.C.
1791

Pierre Charles L'Enfant's plan for the new American capital was inspired by Baroque ideas about city planning from 17th-century Europe. It used grand, radiating avenues, which created natural pathways for the city to expand and led the eye to dramatic vistas. Conceived in reaction to the cramped medieval cities of Europe, open spaces, like the Mall, fostered the flow of fresh air and created public meeting points.



▲ **Plan Voisin**
1925

Swiss-born modernist architect Le Corbusier's plan proposed replacing the historic structures in the heart of Paris with a high-rise business district of 60-story steel-and-glass towers. Sponsored by a luxury car maker, the hypothetical plan envisioned elevated superhighways and pushed residential buildings out of the city center. Mr. Sennett describes the Plan Voisin as "the grandfather of the 'start-all-over school'" of urban planning, which seeks to find solutions to urban problems that can be applied regardless of a city's history or cultural traditions. "Early modernists thought that to create new life you had to obliterate the past," says Zaha Hadid, adding that contemporary urban planning "can deal with the old city in a good way, without erasing everything." While the main goal of Le Corbusier's plan is now discredited, it is seen as a groundbreaking work by a visionary designer who sought to create the look and layout of an entire city—a forerunner of today's master plans. Above, Le Corbusier's model.

Designer cities: the new superstar urban plan



© SABAM Belgium 2008

Chandigarh, India ▲ 1950s

Le Corbusier's design, which was used to build a new city, was a break with the Plan Voisin. Built with rough, unfinished concrete, the buildings have a sculpted, handmade touch that is in direct contrast to the Plan Voisin's ma-

chine-made towers. The Chandigarh plan also accepted local conditions and traditions in its low-rise buildings and arrangement of public spaces, according to Mr. Sennett. "It's more of an insert than an erasure," he says.



AFP

London Docklands 1980s and '90s

The signature project to renew London's former harbor is Canary Wharf, a 97-acre business district meant to compete with the City of London. It includes Britain's tallest building, One Canada Square. Urban renewal projects in European port cities like Hamburg, Rotterdam and Bilbao have all taken ideas from the London project, in which multiple architects and developers took part. Despite a period of vacancies during an economic downturn in the 1990s and bankruptcy for its largest developer, the area has turned into a financial success for investors. But critics say the project overemphasizes commercial properties. "After work hours, it's dead," says Istanbul's mayor, Kadir Topbas.

Seaside, Florida ► 1980s

The planned community revived local building styles and materials and invented a new urban plan meant to recall an old-fashioned small town. It is part of the New Urbanism movement, later advocated by Prince Charles, which promotes dense, walkable towns as more pleasant and environmentally friendly places to live.



Newscom



ELBE&FLUT, Illustration: M. Korol, Quelle: HafenCity Hamburg GmbH

HafenCity ▲ Hamburg ongoing

The 155-hectare HafenCity redevelopment of Hamburg's inner harbor, begun in 1997, is one of Europe's largest, most far-reaching urban renewal projects. It tries to combine various architectural styles with green building principles, based on a master plan largely created and managed by the city's Senate, rather than an architectural firm.

Key structures such as Herzog and de Meuron's Elbphilharmonie concert hall and Rem Koolhaas's Hamburg Science Center should be finished around 2011. The project itself, which is expected to house around 12,000 people and provide office space for another 40,000, is expected to be completed by 2025. Above, an architectural rendering.

Continued from W1
involves constructing three clusters of curvaceous skyscrapers to serve as business and recreation centers, along with smaller residential buildings. The project is expected to continue for decades.

"It started like a net," Ms. Hadid says of her concept for the development, which pieces together plots belonging to a range of landowners, including several of Turkey's largest companies.

Ms. Hadid and her studio have layered the plan with buildings of radically different heights, echoing the topographical variety of Istanbul itself. Though other architects will build most of the structures, the master plan will determine key aspects of the development, from the street grid to plot size to the dimensions of many buildings. Ms. Hadid's architects refer to the project's sculpted skyline, and Istanbul Mayor Kadir Topbas says he is fond of the expected "silhouette" that will be visible from cruise ships sailing by on the Sea of Marmara.

The current plan doesn't specifically address what will happen to the 30,000 people who now live in the area, but the Istanbul planning agency says that the residential pockets will be phased in over time and that the hoped-for rising property values will offer residents choices.

Ms. Hadid says the plan is flexible and can be implemented in phases—since a master plan can take decades to realize, changing economic and political conditions can dramatically affect its outcome. "You can build bits of it or all of it," she says. "But it still works."

But Mr. Frenchman says master plans need more conceptual flexibility along with architectural flexibility. He says the Internet is breaking down distinctions between residential, commercial and industrial spaces. He says current plans by Ms. Hadid, Mr. Koolhaas and Mr. Libeskind still reflect 20th-century distinctions between the home and the workplace—a key aspect of the Corbusian model from the 1920s. He says these divisions are becoming outmoded in the Internet age—in a world where people work at home and shop online, designations like a "business district" or "downtown" don't apply.

An example of a new approach to urban planning, Mr. Frenchman

says, is the Arabianranta development in Helsinki, which emphasizes digital technology as much as architectural structures. It is a "smart city," where personal and professional relationships are fostered online. The 85-hectare development, expected to be finished in 2012, conceives of interconnectivity as a new form of public space; the 3,500 dwellings are networked so residents can share information. Computer technology is treated as public infrastructure, like water or electricity.

"Technology can help us rethink how cities function," Mr. Frenchman says.

Because of their unified vision, master plans have the potential to create great beauty. But for the same reason, they risk provoking strongly negative reactions. The city of Brasilia, built in the 1950s according to a master plan by Lúcio Costa, is hated for its barren public spaces, even though individual buildings by Oscar Niemeyer are admired. Berlin's Potsdamer Platz, redeveloped under a master plan by Renzo Piano in the 1990s, has been criticized for the mediocrity of its architecture and its inability to blend into the surrounding older neighborhoods.

Ms. Hadid's 3-D drawings of the Kartal project are instantly recognizable as the work of the designer, who is known for buildings and furniture that capture a sense of movement. The Kartal structures have a surreal, sand-castle quality.

Ms. Hadid is "actually a very traditional architect" who is aesthetically driven, says Eelco Hooftman, a principal in Gross. Max., the Edinburgh-based landscape architecture firm that is collaborating with Ms. Hadid on the Bilbao project.

Two of the five phases of Biopolis, Ms. Hadid's One-North project in Singapore, have been completed. Buildings were designed by other architects using Ms. Hadid's plan as a guide, and elements such as the wavy roofscape and skybridges preserve the Hadid flair, says Dillon Lin, Ms. Hadid's project architect.

The campus "doesn't look like the rest of Singapore," says Paul Chapman, head of the GlaxoSmithKline research facility at the complex. "The bold design and the kind of buzz about it keep us thinking creatively."



Leow Aik Kian, JTC Corporation

The partially finished science research campus at **One-North** in Singapore, developed under a master plan by Zaha Hadid.

❖ Top Picks

The emperor's new clues: Hadrian in London

London ■ archaeology

Britain is in the throes of Hadrian-mania, partly anticipating director John Boorman's coming-but-delayed movie based on the 1951 novel "Memoirs of Hadrian" by Marguerite Yourcenar. But the British Museum's new exhibition, "Hadrian: Empire and Conflict," has inspired most of the excited media coverage—and sold a record 25,000 advance tickets. Some of the hubbub is due to the sheer size and location of the show—the second of four major exhibitions on emperors to be held in the museum's Reading Room. And some of it is because every schoolchild knows of Hadrian's Wall, famously separating Scotland from England (though modern scholarship shows that its real purpose was somewhat more obscure). But mostly it's because the military and political situation of Hadrian's era seems eerily familiar to us, while his tangled love life feels very up-to-date.

The Roman Emperor Hadrian (A.D. 76-138) came from a southern Spanish family of olive-oil magnates (the equivalent of a petroleum dynasty today). He ruled over territories that included 40 modern-day countries, from Scotland to the Sahara, and from the Atlantic to the Euphrates. Parallels between Hadrian's Rome and today's U.S. are uncanny and the exhibition plays them up. For example, the emperor's first action when he came to power in 117 was to withdraw the Roman forces from Mesopotamia—Iraq. Though his military challenges were mostly in the Middle East, he had to keep a close eye on the Balkans and North Africa as well as the Persian Gulf. And by forgiving the plebs of their debts to the state, he solved the second-century Roman equivalent of the subprime-mortgage problem.

What makes this show worth visiting, however, aren't its interpretations of the politics of Hadrian's time, but its displays of recent archaeological discoveries—which are monumental.

The first thing the visitor to the show sees is a massive head, leg and sandaled foot of Hadrian, discovered only a year ago in southwest Turkey. Curator Thorsten Oppen's arrangement encourages visitors to try to visualize what the four- to five-meter-high colossus would have looked like assembled. This is only one of the 180 choice objects on display under the Reading Room dome, whose design follows that of Hadrian's own architectural wonder, the Pantheon in Rome.

Most modern ideas of Hadrian come from reading "Memoirs of Hadrian." Despite the fact that there are almost no contemporary accounts of Publius Aelius Hadrianus—his own autobiography was lost, as were a pair of early third-century biographies, the exhibition gives you a picture of the man as well as of his empire.

In one corner of the show a dimly lit (for conservation reasons) display case holds a poignant letter about Simon bar Kokhba's Jewish revolt of 132, which Hadrian suppressed so ruthlessly that he very nearly exterminated the Jewish people as thoroughly as he dismembered their state of Judea. By contrast, he was a great art collector, and celebrated the extent of his personal power by building something noteworthy in almost every city he visited, culminating in the great villa near Tivoli. He knew the value of cities, however, and his building program transformed the urban fabric of Rome.

As Yourcenar's book stressed, Hadrian was a great romantic. The BM's superb catalog says flatly that "Hadrian was gay" while also stressing that Latin, though it has many explicit words for homosexual acts, has no word equivalent to "homosexual." (One of the exhibits, the BM's own silver Warren Cup, graphically shows some of the former.) He took



Above, marble bust of Hadrian's lover Antinous (A.D. 130), in London; right, a Robert Rauschenberg installation in Munich.

a Greek lover, Antinous, who traveled everywhere with him but was mysteriously drowned in Egypt in 130. Hadrian was so shattered that he built a city named for Antinous close to the spot where he died and deified him.

He loathed his wife, Sabina, who boasted that she had taken steps to avoid giving him an heir, as "offspring of his would harm the human race." Hadrian was able to ensure years of peace following his reign by choosing two of his successors, one of whom was the benign Marcus Aurelius.

—Paul Levy
Until Oct. 26
☎ 44-20-7323-8181
www.britishmuseum.org

Munich ■ art

The Haus der Kunst reveals a fascinating and forgotten phase of American artist Robert Rauschenberg, who died in May. "Travelling '70-'76" consists of works created in the 1970s and directly related to Mr. Rauschenberg's journeys to Italy, France and India.

Coming shortly after the artist's epoch-breaking "Combine Paintings," which made him famous in the 1960s, these works, often using simple materials like cardboard from packing material, shocked collectors. Many were only shown in galleries for a short time and then disappeared into the artist's private collection. Now they are on view for the first time since the late 1970s.



'Return from the Woods' (1890), by Giovanni Segantini, in London.



Photos: Trustees of the British Museum; Robert Rauschenberg/VG Bild-Kunst, Bonn, Jens Weber; Segantini Museum

In 1970 Rauschenberg left New York for Captiva Island, Fla., where he would live and work for the rest of his life. Surrounded by cardboard boxes containing the remains of his New York existence, he began a series of works using this packing material as his principle medium. In an interview following the first exhibition of his "Cardboards" he explained that he had discovered the material as a universal medium found all over the world. The three-dimensional works combine exceptional simplicity, liveliness and brilliance, with no attempt to disguise the material's origins.

In "Venetians," created in 1972 and 1973, Rauschenberg used mass-produced materials and discarded household objects such as fabric, rope, wood, leather, stone, electric cable and wire, chairs, vases, pillows, an old bathtub, water and scrap metal. The works refer to the imagery of Venice without directly citing the clichés associated with the Italian city. "Untitled," from 1973, uses common objects like an inner tube and a piece of wood, which evoke the outline of a gondola and the gondolier's oar. In "Sor Aqua" (1973), Rauschenberg uses bent pieces of metal suspended above an old bath-

tub filled with water—a response to the gradual decline of the city and its morbid beauty.

In "Early Egyptians," created in 1973 and 1974, Rauschenberg returns to cardboard. This time he paints the boxes with glue and covers them with sand. The result is an ambiguity between the fragile, transient nature of cardboard and the solid, stone like image he creates.

"Hoarfrosts" from 1974 and 1975, refers to Dante's Inferno, which Rauschenberg had illustrated in the 1950s. Using fabric on which he transferred images from newspapers, Rauschenberg creates a series of works that embody suspense, concealment and mystery.

"Jammers" (1975 and 1976) originated in an ashram in Ahmedabad, India, a center of textile production. The name is borrowed from the windjammer, a sailing vessel, and the titles of the individual works, such as "Pilot" and "Sextant," emphasize the maritime reference. Brilliant colors and transparent material create exotic and delicate works evoking images of India, without borrowing concrete images of them.

—Mariana Schroeder

Until Sept. 14
☎ 49-89-211-27-115
www.hausderkunst.de

London ■ art

The National Gallery's big show this summer, "Radical Light: Italy's Divisionist Painters 1891-1910," is a curiosity—a major exhibition of a lot of painters most people have never heard of. I expected to see an Italian take on the French movement of pointillism. But none of this group of avant-garde artists from Northern Italy starting in the 1880s had any firsthand experience of the experiments with light and color of Seurat or Signac, though they had similar theories. The Italians "believed unmixed threads of 'divided' color would fuse for the viewer at a distance and bring maximum luminosity to their paintings," says the show's catalog.

You can see attempts at this, after a fashion, in the 1888 "Girl Knitting" and several other paintings by Giovanni Segantini, and in those of Giuseppe Pellizza da Volpedo, whose 1905 "Washing in the Sun" is as close as any of them ever approach to Seurat; and later, especially in the 1909-10 "Lightning" of Luigi Russolo.

But this ambition seems sometimes to be at war with the political motivations of several of the artists—Segantini being one of them, but also Angelo Morbelli and Emilio Longoni—who had Socialist views, summed up by Pellizza in 1892 as "an art not for art's sake but for humanity's sake." This resulted in some paintings that to our contemporary taste probably seem more amusing than moving, such as Pellizza's huge 1895-96 canvas of a proletarian rising, "The Living Torrent."

The show is worth visiting, though, for a few hyperenergetic pictures by Umberto Boccioni and Giacomo Balla. Otherwise, you can see all too easily why these painters never became household names.

—Paul Levy

Until Sept. 7
☎ 44-20-7747-2885
www.nationalgallery.org.uk

Basel ■ art

French painter and sculptor Fernand Leger (1881-1955), who started his career as an architectural draftsman, nurtured a lifelong fascination with the achievements of modern technology.

His early cityscapes—such as "La ville" (The city), a colorful oil canvas of 1919 depicting an inner-city view with human figures, or the 1918 oil canvas "Les disques" (The disks), showing the interior of an imaginary machine—pay tribute to industrialization and show the artist's predilection for primary colors and graphic simplification of form.

But far from being a pure structuralist who is attracted by the abstract geometric rhythm of machines or buildings, Leger never pushes aside the human being—and this, along with his stylistic innovations, made him popular with Pop artists such as Roy Lichtenstein.

"Fernand Leger, Paris-New York," at the Beyeler Museum, explores the extent to which Leger's choice of style and subject matter appealed to American artists such as Andy Warhol. Many of the French artist's works, such as "Les grands plongeurs noirs" (The big black divers), predate the figurative simplification of Pop Art, which rose to prominence a decade after his death. The 1944 oil canvas, which shows a group of curiously intertwined people, colored in blue, black, green and yellow, recalls Keith Haring's graffiti-inspired figures from the 1980s.

American painter Ellsworth Kelly, whose so-called hard-edge painting concentrates on simple geometric forms such as circles or rectangles, also clearly was inspired by Leger, who, rather than using a single background color, often split up his paintings in rectangular-shaped color fields. In his 1954 oil canvas "Deux femmes tenant des fleurs" (Two women holding flowers), Leger structures the background into orange, blue and red color fields, reminding the viewer of Kelly's "Blue Black Red Green" painting from 2000, also on show here, with four colored panels.

In his 1950 oil painting "Les Constructeurs," probably inspired by his stay in New York during the Second World War, Leger shows two construction workers on a building scaffold. The workers, depicted against a dark blue sky, look concentrated on and at ease with their work. The picture is a rare homage to both technology and human labor, two often antagonizing forces Leger embraced.

—Goran Mijuk

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Cricket and the Lord's Bounty

By Tunku Varadarajan

When a friend of mine—let's call him Manhattan Man—told me that he was going to Yankee Stadium for a game, I couldn't help but think that an outing such as his would drive some English friends of mine to suicide. This is not a comment on baseball, which is not a bad game, really. It is an observation on the way two societies—America and England—watch their respective national sports. All Manhattan Man had to look forward to was a prolonged exposure to Bud Light and soggy wieners. I, on the other hand, just back from London, where I'd spent two days at Lord's cricket ground—which is not merely cricket's Mecca, but also its Vatican, Jerusalem and Benares rolled into one hallowed stretch of turf—had watched sport in such delicious circumstances as to make Manhattan Man swoon with envy.

Here, for the record, is what happened at Lord's.

My host at the Test match—cricket's name for the five-day games that are the acme of international competition—was an Old Etonian, my son's godfather, whose way of making up for his scandalous neglect of his godchild is to invite me every year to Lord's. We were to watch England play South Africa for the Basil d'Oliveira Trophy. This is named, archly, after an accomplished

Cape Coloured cricketer of the 1960s, who, because of apartheid, was never picked for South Africa.

So much for digressive history. The thing to understand about a day at Lord's is that it is as much about the cricket as it is about the sybaritic senses. No one would go to watch a Test match there without calculating in advance precisely what to eat and drink. Old Etonian (OE), a sublime host, had undertaken to fulfill the role of victualer. And here, I must digress again, to note that nowhere is England's class structure more visible than in the rules governing spectators at sporting events.

Contrast cricket with soccer. No one can bring into soccer stadiums, or purchase there, a drop of alcohol. The soccer-watching classes are not trusted to handle the stuff in a civilized way. Cricket grounds—visited by a more genteel demographic—have few such restrictions. At Lord's, for example, although spectators are permitted to bring in only one bottle of wine per head, there are bars dotted conveniently around the ground, and tents that sell wine and champagne. (In any case, the rules aren't strictly enforced: OE brought in three bottles, saying one was for his wife, the other for his "friend already inside," and was waved through by the steward.)

On day one—with each day's play lasting from 11 a.m. to 6:30 p.m.—we started at about 11:15

with a snack of stuffed Greek vine leaves. Shortly before noon, when we were joined by his wife, OE uncorked a chilled bottle of Pouilly-Fumé, which we sipped with smoked trout sandwiches.

At lunch, at about 1:15, we had kipper pâté and chicory sandwiches along with a sadistic-sounding but actually rather delicious and very Etonian creation: soft rolls stuffed with salami, chopped radish and English mustard. These we ate with a lovely, firm Pauillac.

With a pause between the lunch and tea breaks, we allowed ourselves time for gastric recovery. At tea, we turned our attention to scones, clotted cream and strawberry jam, and I discovered that there are two ways of eating these luscious bombs of cholesterol: jam-then-cream (in which you spread jam on the scone first), and cream-then-jam (inverting the order, in order to attain a fruitier finish on the palate). We debated which was better over cold pints of beer, and jam-then-cream won, in our small party, by two votes to one.

On day two, OE's wife's place was taken by an ox of a man, a

restaurateur from Ely, in Cambridgeshire, so we brought extra wine and heartier fare. ("The advantage of going to the cricket with one's wife," observed OE, "is that there is more wine for the

there being greater wear-and-tear on supplies because of the gentleman from Ely—a bottle of Spanish Pesquera. This we drank with the cheese course, which was a soft cow's milk pillow from the Isle of Wight.

We ran dry at tea, so trooped off to a wine tent to purchase a blunt bottle of Australian cabernet, a mule's kick on the palate after the wines that had preceded it. By this time, the cricket had meandered to a stalemate—or so it seemed, as we peered at it through mildly addled eyes. All around, men and women with picnic baskets and iceboxes were chewing and quaffing with immense satisfaction as the English sun enveloped us. At close of play, after two days of OE's hamper, I was ready to call it quits—with an air of sated cheer and a pint of beer on the way

out. And no, it wasn't Bud Light. I'll save that for my next sightings of the Yankees.

Mr. Varadarajan is a professor at New York University's Stern School of Business and a fellow at Stanford University's Hoover Institution.



An aerial view of the hallowed Lord's cricket ground.

In the Fray / By Allen Barra

Too Far From Escapism

Director Christopher Nolan's "The Dark Knight," currently on track to be the biggest box-office smash of the year and maybe of all time, crosses a line that perhaps did not need to be crossed, the fantasy-into-reality line.

Nothing illustrates how much movies have changed over the past 20 years than to compare Tim Burton's "Batman" (1989) with Mr. Nolan's "The Dark Knight." The Burton film, starring Michael Keaton as Batman and Jack Nicholson as the Joker, was photographed in garish, neon-noir colors in a gargoyles-infested neo-gothic city designed by the late Anton Furst. The action was highlighted by Danny Elfman's rousing pop-Wagnerian score.

In contrast, Mr. Nolan's movie drains the fantasy element from the material. Gotham City bears a striking resemblance to Chicago, where some scenes were filmed, as photographed in shades of black, green and drab industrial gray. Gone are the Batcave and "stately Wayne manor." Bruce Wayne lives in a penthouse, and the closest thing to a cave is an underground garage where he tests high-tech weapons with his armorer (Morgan Freeman). The Batmobile is banished, replaced by an assault vehicle—a high-speed tank, really. The minimalist score by James Newton Howard and Hans Zimmer evokes not exhilaration but dread.

All color, lyricism and virtually any humor that doesn't partake

of the macabre is gone from this Batman story. There isn't even a hint that this PG-13 film might be suitable for youngsters, as many parents of distraught preteens have discovered. The Joker's psychotic brutality—he impales one character on a pencil and in a shocking scene blows one of the franchise's leading female characters to smithereens—makes a mockery of the rating system.

What, then, is "The Dark Knight"'s near-fanatical audience responding to? To Heath Ledger's Joker, of course. Mr. Ledger's character has touched some national nerve in the U.S., and it will be interesting to see how the rest of the world responds to the film.

"The Dark Knight" isn't simply another superhero movie. In fact, taken on its own terms, it's really not a superhero movie at all: It's a supervillain movie, and the many critics and fans who are calling for Mr. Ledger to be nominated for an Academy Award are reading the film correctly—they want him nominated for best actor, not best supporting actor.

This Joker is the most thoroughly principled and incorruptible character in modern movies. He doesn't care about money and, unlike Mr. Nicholson's Joker, he doesn't even care about power. He consolidates the various mobs of Gotham City merely as a means to his end, which, contrary to numerous editorials we are seeing, isn't terrorism. Terrorists, in



Christian Bale as Batman and Heath Ledger as the Joker in "The Dark Knight."

their hearts, believe that they are really the good guys; Mr. Ledger's Joker has no such illusions. He's a nihilist whose avowed purpose is to disrupt society by corrupting and destroying its heroes—Batman and Aaron Eckhart's straight-arrow D.A., Harvey Dent.

In the most unsettling scene ever presented in an action movie, Christian Bale's Batman is left to interrogate the Joker in a police lock-down room while the police simply watch. Mr. Ledger snickers, leers and goads Batman into beating him up—thus violating his

civil rights, which is precisely what the Joker wants Batman to do. It's a stunning victory for the villain that makes Batman seem helpless and foolish. This is the first time I've ever seen a superhero humiliated like this in his own movie. "The Dark Knight" seems to be telling us that, ultimately, we're completely helpless against any characters as ruthless and ideologically pure as the Joker. We can't even win by becoming vigilantes—that's what the Jokers of this world want us to be.

Although Mr. Nolan (who also directed the previous Batman film, "Batman Begins") is an undeniably gifted creator of images, the film is a bleak reminder of the limits of comic-book literature when it comes to dealing with serious themes. "Some men," says Michael Caine's Alfred the Butler to Bruce Wayne, "aren't looking for anything logical, like money. Some just want to watch the world burn." Is the only alternative to become as merciless as your opponent? It's a dilemma that leaves Batman and his fans in the dark.

The mania that "The Dark Knight" has touched off in a certain segment of the movie-going audience—and it's not hyperbole to call it mania when people are going to eBay and paying up to \$100 each for Imax tickets and \$229 for action figures—is reminiscent of the nuttiness exhibited by American teens in 1955 when "Rebel Without a Cause" was re-

leased after James Dean was killed in an auto accident. Media pundits who ask if Heath Ledger's death has anything to do with the obsession surrounding this movie know that the answer is yes.

But there is another, more troubling, aspect to this part of the story. We know that Mr. Ledger died of an overdose of prescription drugs after a period of insomnia and acute depression. What we see on the screen in "The Dark Knight"—as we are plunged into a netherworld that provides no escape from its brutal realities—may well be a projection of Mr. Ledger's inner torment as he tried to fight those afflictions: a portrait of a Method actor who could not keep a proper distance from his role, an artist who stared too long into the abyss and saw a twisted, drug-addled death mask staring back at him. (This past weekend, Christian Bale was arrested then released on bail following charges of assault from his mother and sister; "The Dark Knight" must present one heck of an abyss.)

We know enough about how involved actors can be in their roles to see that this idea is not far-fetched. Does that make "The Dark Knight" a \$180 million-plus snuff film? Give that a thought before you plunk your \$229 down for that action figure.

Mr. Barra's next book is "Yogi Berra: Eternal Yankee," due out in March 2009 from W.W. Norton & Co.

By Julie Bennett

ROBIN CANTER and her partner, an executive with a large corporation, searched for vacation homes in the Hamptons for 10 years. On the last Saturday in June, they finally bought one.

Real estate in the Hamptons, a highly coveted 60-mile stretch of beaches and sand dunes on the far-southeast end of Long Island, is moving toward a buyer's market. The inventory of everything from multimillion-dollar estates to \$900,000 (€565,000) condos is up 25% to 30% compared with the number of homes on the market in 2007, says Paul Brennan, regional director for the Hamptons for Prudential Douglas Elliman in Bridgehampton. Prices may not be falling in every Hamptons community, but they're not rising as quickly as in past years, and committed sellers are willing to negotiate.

"Most people out here don't have to sell," Mr. Brennan says, "and if no one offers what they feel their house is worth, they'll just sit on it for another year." For example, Mr. Brennan says that an "authentic Southampton estate," with nine bedrooms, a guest house, tennis court and formal gardens on 15.5 acres has been on the market for six months at \$59 million. The owners have received two good offers, but don't want to accept anything yet. "I think of this as a lull in our usually frenzied market," he says.

That lull has pockets of activity. Sag Harbor is one. Mala Sander, senior vice president of Corcoran Group in Sag Harbor, says she's having "the best year I ever had. Our typical buyer is not affected by the financing crisis, because almost all our deals are for cash. We've sold estates, priced at \$10 million and up, plus several homes in the \$2 million to \$3 million range. Basically, sellers are getting more realistic, and buyers are saying, 'We might as well make a deal for the property we love.'"

Which is exactly how Ms. Canter and her partner became the owners of a comfortable four-bedroom beach house built in 1880 that's within an easy walk of the village of Sag Harbor. "We had loved the house," Ms. Canter says, "since it came on the market a year ago, and watched for its price to come

Market lull offers opportunities



This nine-bedroom, 15.5-acre Southampton estate is currently on the market for \$59 million.

down. Then we put in a bid and stuck to our guns until we finally met the seller at a price we all agreed to."

A certified public accountant with offices in Manhattan and Long Island who asked that his name not be published, says, he, too, moved from renter to buyer this year, paying \$3.5 million in April for a four-bedroom Colonial with water views in Bridgehampton. "It was a life decision," he says, "but it was augmented by the fact that the market is softening." The property had originally gone on the market at \$4.2 million although by the time he made

his bid, the asking price had been cut to just under \$3.8 million, he adds.

Vicki Reynolds, a broker and owner-manager of Norma Reynolds Sotheby's International Realty in Westhampton Beach, says the real estate lull broke in her part of the Hamptons when the sun came out. "We had a cold and damp spring," Ms. Reynolds says, "but once June brought beautiful weather, business picked up for many realtors and most of the deals, especially for waterfront property, are not too far off the asking price." Ms. Reynolds says three ocean-front properties recently sold

for \$4 million to \$6 million apiece and two of those buyers, she says, will tear down their new houses and build something fancier.

Judi Desiderio, president of Town & Country Real Estate in East Hampton, with six additional offices in the Hamptons, says she expects sales to pick up next month. In the first quarter of 2008, Ms. Desiderio says, the number of home sales across all Hamptons markets was 268, a drop of 48.5% from the 520 homes sold in the first quarter of 2007. "But our summer rentals have been off the charts and

19% of all Town & Country leases this year are to people coming in from overseas." She expects a lot of them will turn into buyers, because with the dollar in the dumps, "they see our homes as investments and our prices as bargains."

One market segment that has not seen a lull is condominium sales, says Cee Scott Brown, senior vice president and associate broker at the Corcoran Group in Sag Harbor. "We listed a three-bedroom, two-and-a-half-bath condo at \$885,000 in The Villas in Sag Harbor 10 days ago and already have a lot of interest," he says. "In the past, the condo market appealed to people scaling down from larger homes," says Ann Marie Deane, an associate broker in the Southampton office of Sotheby's International Realty. "Today's buyers include Europeans and young professionals

"We had loved the house since it came on the market a year ago, and watched for its price to come down. Then we put in a bid and stuck to our guns until we finally met the seller at a price we all agreed to."

who want the amenities of a pool and tennis courts, but don't want the maintenance." Her office has several condos listed, ranging in price from \$1 million to \$4.5 million. "The ones that sell fastest are in mint condition," she says.

Condominiums in a luxury building overlooking the Sag Harbor waterfront that won't be finished until next year, may sell even faster. Yuval Greenblatt, manager of the Manhattan office of Prudential Douglas Elliman, exclusive agents for the project, 21 Water, says: "The sales center isn't built yet, and we already have a couple of contracts out." 21 Water will contain 19 condos, with prices starting at \$2 million for a two-bedroom unit and up to \$5 million for each of three penthouses.

Prudential Douglas Elliman's Mr. Brennan says: "Lulls are good times to shop. If you buy something now and the market starts to churn again in two years, you'll look like a genius."

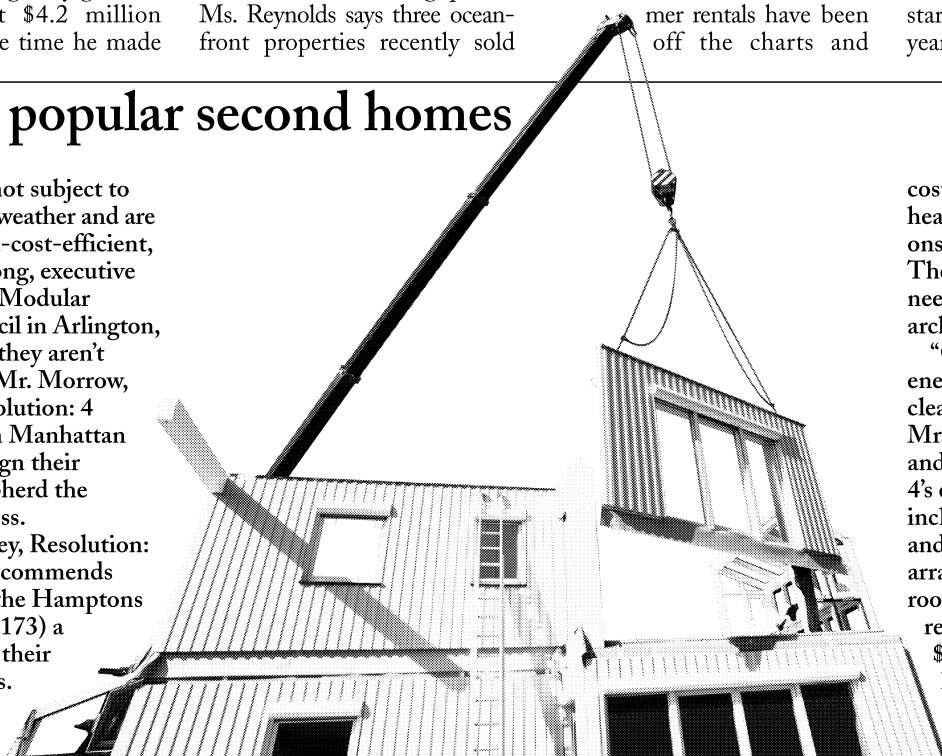
Modular houses prove popular second homes

LAST JANUARY, Tim Morrow, the Manhattan-based training director for a Fortune 250 company, watched a huge crane pick up the four pieces of his house and plop them down. Mr. Morrow and his partner had purchased a three-bedroom, two-bath modular home that was built in a factory in Scranton, Pennsylvania, and delivered to their lot in the village of Hampton Bays. The assembly took only a few hours. "I was surprised that a house could go together that quickly," Mr. Morrow says.

Modular houses are popular in the Hamptons and other vacation areas because homes built in a factory waste fewer

materials, are not subject to changes in the weather and are more time- and cost-efficient, says Thayer Long, executive director of the Modular Housing Council in Arlington, Virginia. "But they aren't cheap," warns Mr. Morrow, who hired Resolution: 4 Architecture in Manhattan to custom-design their home and shepherd the assembly process.

Joseph Tanney, Resolution: 4's principal, recommends that buyers in the Hamptons budget \$275 (€173) a square foot for their modular homes. This figure excludes land



costs, site work, appliances, heating and cooling, and additions like porches and decks. Then 15% of the total cost needs to be added for the architectural fee.

"Our clients all want energy-efficient homes with a clean, modern aesthetic," says Mr. Tanney. For Mr. Morrow and his partner, Resolution: 4's energy-saving ideas included geothermal heating and cooling, a 9.6-kilowatt array of solar panels on the roof which last month helped reduce the power bill to just \$5.91, and a tankless water heater that provides hot water on demand.

— JULIE BENNETT



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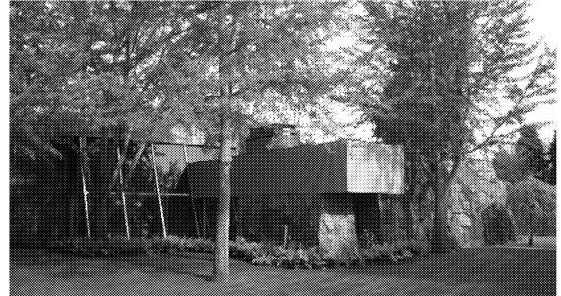


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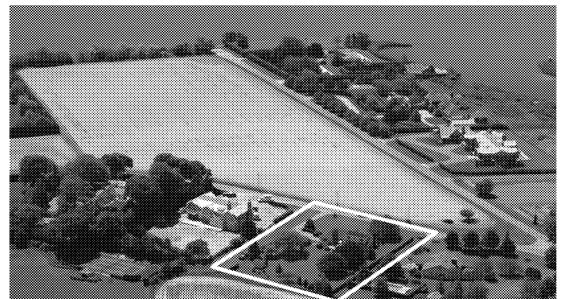
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Amsterdam

art
"Black is Beautiful" shows 135 paintings, drawings and manuscripts from seven centuries of Dutch art illustrating changes in the depiction and role of black people in the Netherlands. Included are works by Rubens, Rembrandt, Karl Appel and Marlene Dumas.
De Nieuwe Kerk
July 26 to Oct. 26
☎ 31-20-6386-909
www.nieuwekerk.nl

film festival

"Cary Grant" screens 27 movies starring the Hollywood legend, including "The Awful Truth," "His Girl Friday," "An Affair to Remember" and "North by Northwest."
Nederlands Filmmuseum
Until Aug. 27
☎ 31-20-5891-400
www.filmmuseum.nl

Athens

theater
"Athens Epidaurus Festival" stages concerts, operas, dance and ancient drama, including performances of Oedipus, Agamemnon and Medea.
Athens Festival
Until Aug. 16
☎ 30-210-9282-900
www.hellenicfestival.gr

Barcelona

photography
"Reuters: The State of the World" showcases works of photojournalism from the international press agency Reuters, taken during the period 2000-2005.
Palau Robert
Until Aug. 31
☎ 34-93-2388-091
www10.gencat.net/probert/index-cat.htm

Berlin

photography
"Die Riess—Photographic studio and salon in Berlin, 1918-1932" exhibits portrait photography of celebrities, artists, politicians and writers of the Weimar Republic by Frieda Riess (1890-1955).
Berlinerische Galerie
Until Oct. 20
☎ 49-30-78902-600
www.berlinischegalerie.de

art

"Expressionale 2008" shows works of art from the Expressionism and New Objectivity movements in seven exhibitions around Berlin's Potsdamer Platz.
Kunstzentrum in den Park
Kolonnaden am Potsdamer Platz
Until Aug. 24
☎ 49-30-2888-4965
www.expressionale.de

Copenhagen

design
"New Nordic Food" showcases examples of packaging and branding design used in the Danish food business.
Danish Design Centre
Until Nov. 1
☎ 45-3369-3369
www.ddc.dk

Edinburgh

art
"Edinburgh Art Festival 2008" shows art by international and Scottish visual artists in 130 exhibition venues.
Edinburgh Art Festival
July 26 to Sept. 2



'Mujer con pistola' (Woman with pistol), 1925, by Julio Romero De Torres, in Paris.

☎ 44-7825-3367-82
www.edinburghartfestival.org

Graz

design
"Joe Colombo—Design and the Invention of the Future" is a retrospective of work by Italian industrial designer Joe Colombo (1930-1971), including his classic "Elda" armchair, the "Universale" chair and the lamp "Alogena."
Neue Galerie Graz am Landesmuseum Joanneum
Until Aug. 31
☎ 43-316-8017-9200
www.kunsthausegraz.steiermark.at

Hamburg

art
"Peter Fischli & David Weiss—Questions & Flowers—A Retrospective" exhibits sculptures, photography, video

installations and art books by the Swiss duo known for their use of humor and love of the absurd.
Deichtorhallen Hamburg
Until Aug. 31
☎ 49-40-3210-30
www.deichtorhallen.de

London

history
"Icons of Revolution: Mao Badges Then and Now" looks at Chinese badges bearing the portrait of Chairman Mao since the 1930s.
British Museum
Until Sept. 14
☎ 44-20-7323-8299
www.britishmuseum.org

society

"The Last Debutantes" revisits the world of the debutante with a multi-

media presentation that includes afternoon dresses, ball gowns and accessories from the final British Debutante Ball Season of 1958.
Kensington Palace
Until Aug. 16
☎ 44-870-7515-170
www.hrp.org.uk

Madrid

art
"Arikha" shows 95 works including portraits, nudes, landscapes and still lifes by Israeli painter Avigdor Arikha (born 1929) in an overview from 1965 to the present day.
Museo Thyssen-Bornemisza
Until Sept. 7
☎ 34-91-3690-151
www.museothyssen.org

Munich

books
"The Ottheinrich Bible" shows the Ottheinrich Bible, the first illustrated New Testament in German, written on 307 large-format parchment pages.
Bayerische Staatsbibliothek
Until Aug. 10
☎ 49-89-2863-80
www.bsb-muenchen.de

Oslo

art
"Summer Exhibition" displays a selection of popular paintings by Norwegian painter Edvard Munch (1863-1944), featuring the works "Death in the Sick Room," "The Voice," "Separation," "Metabolism" and more.
The Munch Museum
Until Sept. 26
☎ 47-23-4935-00
www.munch.museum.no

Paris

history
"The Grace Kelly Years: Princess of Monaco" shows photography by Howell Conant, Irving Penn and others alongside letters to Hollywood friends by actress Grace Kelly before she became Princess of Monaco.
Hôtel de Ville de Paris
Until Aug. 16
☎ 33-1-4276-4040
www.paris.fr

art

"Flamenco, Avant-Garde and Popular Culture" shows more than 150 works of art exploring artists' fascination with Flamenco, including works by Manet, Courbet, Degas, Picasso, Miró, Delaunay, Picabia and others.
Petit Palais
Until Aug. 31
☎ 33-1-5343-4000
www.petitpalais.paris.fr

Rome

design
"Jean Prouvé: The Poetics of the Technical Object" shows 100 objects of furniture design, architectural models and signed drawings by French designer Jean Prouvé (1901-1984).
Museo dell'Ara Pacis
Until Sept. 14
☎ 39-06-0606-08
www.arapacis.it

photography

"Life in Municipality 1930-2007: Photography of Rome from the Archives of Rome's Campidoglio Press Office" shows historic photographs documenting institutional ceremonies, city planning and social events in Rome.



'Anne in Summer, Jerusalem,' 1980, by Avigdor Arikha, in Madrid.

Palazzo Braschi
Until Sept. 21
☎ 39-06-8207-7304
www.museodiroma.comune.roma.it

art

"The Wolf and the Sphinx: Rome and Egypt from History to Myth" uses sculptures to track the influence of Egyptian culture on Roman art and culture from the second century B.C. through the Age of Enlightenment.
Museo Nazionale di Castel Sant'Angelo
Until Nov. 9
☎ 39-06-6819-111
www.castelsantangelo.com

Stockholm

art
"Weird and Wonderful Postcards" shows graphic art montages in postcard and poster formats by Swedish artist Christer Themptander (born 1943).
Postal Museum
Until Nov. 2
☎ 46-8-7811-755
www.postmuseum.posten.se

Vienna

art
"Punk. No One is Innocent: Art—Style—Revolt" shows art and artifacts such as flyers, record sleeves, manifestos, photographs and films from the original 1970s Punk movements in New York, London and Berlin.
Kunsthalle Wien
Until Sept. 7
☎ 43-1-5218-90
www.kunsthallewien.at

art

"Stone Witnesses: Relics from Old Vienna" shows stone relics of demolished Vienna buildings, illuminating 400 years of the Austrian capital's architectural history.
Wien Museum Hermesvilla
Until Jan. 11
☎ 43-1-5058-7470
www.museum.vienna.at

Zurich

art
"Art of the Future—Richard Wagner and Zürich (1849-1858)" shows rare manuscripts and printed scores, personal items, pictures and musical instruments illustrating Wagner's years in Zurich as a political refugee.
Museum Bärengrasse
Until Nov. 16
☎ 41-1-2111-716
www.musee-suisse.com

Sources: ArtBase Global Arts News Service, WSJE research.

WSJ.com

What's on
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Universale chair, 1965-67, by Joe Colombo, in Graz.