



Meeting 2016

19th – 21th May

Milan, Italy

The ENICALS meeting in 2016 will take place in Milan, Italy
from Thursday 19th to Saturday 21th of May 2016

The local organizer is Prof. Vincenzo Silani,
IRCCS Istituto Auxologico Italiano - University of Milan Medical School

See more at:

<http://www.encals.eu/meeting/encals-meeting-2016-milan-italy/>

CITY

Milan has always been a rich and important city. It has always been a place full of various famous artists and offers a particular assortment of churches, buildings and monuments. There was a change of culture and art in the Renaissance with big a contribution in the period of the neoclassicism.

Milan offers a big variety of buildings, monuments and museums. The most important church is the Cathedral which is the third largest church in the world.

It is overall made of marble, with immense statues, arches, pillars, pinnacles.

From the roof you can experience a beautiful panorama of the city. Santa Maria delle Grazie was built between 1466 and 1490 and modified by Bramante. In the Refectory there is one of the most famous paintings of Leonardo da Vinci: the "Last Supper". Milan has many historic palazzos like the Palazzo Reale (Royal Palace) which is situated in the south side of Piazza Duomo. The Sforza Castle is one of the symbols of Milan together with the Madonnina and the Galleria Vittorio Emanuele II. All those sights together are just few reasons for a visit.

HOW TO MOVE AROUND MILAN

By ATM

The municipal transport company which includes buses, trams and 4 undergrounds lines, has started to use low-floor buses which are equipped to transport people in wheelchairs.

A lot of underground stations now provide a lift which makes them very accessible to disabled people. Various transport companies in Milan provide a taxi service for disabled people. They have vans with a hydraulic platform and are equipped to carry wheel chairs.



ACCESS TO THE CITY

By Plane

Milan has three airports - [Milano Linate](#) (LIN) - 7 km from the city centre; [Milano Malpensa](#) (MXP) - 45 Km from the city centre and [Bergamo Orio al Serio](#) (BGY) - 50 Km from the city centre. All three airports are connected to the city by dedicated buses or trains.

Milan Linate Airport, named after Enrico Forlanini, is the city airport of Milan.

It has a wide range of domestic and short and medium range international flights.

Milan Malpensa is the intercontinental airport of Milan. With its wide range of destinations throughout the world, it is the main hub of northern Italy. Malpensa operates with two passenger terminals (Malpensa Terminal 1 and Malpensa Terminal 2) and a cargo terminal (Malpensa Cargo).

by plane

LINATE AIRPORT and MALPENSA AIRPORT are completely accessible to disabled people and have fully equipped toilets. A Reception and an Assistance Centre for disabled passengers, called "Sala Amica", is available at both airports.

by high-speed train

Milan has two important stations:
CENTRAL STATION (PIAZZA DUCA D'AOSTA)
GARIBALDI STATION (PORTA GARIBALDI)

edizione: ottobre 2016
 Courtesy of Regione Lombardia

The Italian railways net is well equipped to help people with disabilities. More than 150 Italian railway stations have a reception service for disabled travellers and about 900 Eurostar trains have coach for them, but this service must be booked at least 24 hours in advance. Central Station is the main station of the city and its ticket office and waiting rooms are accessible for disabled people, the WC is equipped and a lift connects the ticket office to the platforms. Also the second station, Garibaldi Station, offers assistance services for disabled people. For more information go to the dedicated page on the official website: www.trenitalia.it

SOCIAL ACTIVITIES IN MILAN

Sforza Castle

There is a special energy at the Sforza Castle. Perhaps because for centuries it has been a place of power, intrigues, splendors and ruinous downfalls, something subtle and unexplained lingers in its rooms... Not surprisingly, Leonardo da Vinci painted one of his most enigmatic and symbolic works here, the great fresco in the "Sala delle Asse". The interwoven knots enclose an entire cultural program, unfinished and still mysterious. The tour also includes a visit to the Ancient Art Museum, and to the new Pietà Rondanini Museum, where the Pietà Rondanini by Michelangelo is on display, and ends in the vast "Sala della Balla" where Bramantino's spectacular "Tapestries of the Months" are visible.

History of the Castle and collection highlights

The castle was founded in 1300's by Galeazzo II Visconti. Later demolished and rebuilt several times over the centuries, it was entirely reconstructed by Francesco Sforza in 1450s. The **beautiful clock tower** which makes the castle so easily recognizable in the city skyline was originally designed by the Florentine **architect Antonio Averlino – also known as Filarete (literally 'lover of excellence)** and rebuilt in 19th century by Luca Beltrami. The castle is still today beautifully preserved. It hosts a series of **civic museums** ranging from ancient and Egyptian art to paintings, musical instruments and 21st century furniture. The art gallery displays **works by some famous Italian artists** such as Mantegna, Giovanni Bellini e Antonello da Messina but the real masterpiece is the '**Pietà Rondanini**', **an unfinished sculpture by Michelangelo** on which he worked in the last years of his life.



Santa Maria delle Grazie Church and "The Last Supper"

The church of Santa Maria delle Grazie is **one of the highest points of the Renaissance** in the city, an elegant and harmonious composition. Entering the church the visitor finds himself in the central aisle, a dim and narrow space which opens up onto the bright spacious apsidal area. This was designed by the **architect Donato Bramante** and commissioned by Ludovico il Moro, duke of Milan. The dome, built on a broad square base, **a circle within a square**, is an extraordinary piece of architecture whose modernity still today does not fail to impress the visitor.

In the refectory of the convent, next to the Church, there is the mural of "**The Last Supper**" by Leonardo da Vinci, one of the world's most renowned paintings.

The setting

The painting covers one wall of **an oblong hall which used to be the refectory of the monks** in the monastery of Santa Maria delle Grazie. One must imagine what it was like for the monks to have their tables side by side with the table of Christ and his apostles.

The Composition

Leonardo's picture is very different from the traditional representation of this biblical story, where the apostles were always depicted as sitting quietly at the table in a row. **Christ has just spoken the tragic words and the apostles shrink back in terror** as they hear the revelation. In a dramatic contrast Christ sits calm and resigned amidst the turmoil. However, there is nothing chaotic in the picture. The **twelve apostles fall quite naturally in groups of three** on his left and right, linked to each other by gestures and

movements. It is a **harmonious interplay of movements**, an astonishing achievement in a painting which is by its nature static. The scene is lit by a cold clear light that brings forth in analytic detail every object. The plates, the food, the transparency of the glasses and the folds and decorations in the tablecloth form **an extraordinary still life frieze**.

The genius of Leonardo

“Truly marvellous and celestial was Leonardo”: with these words Giorgio Vasari, a 16th century Italian art historian, described Leonardo, while writing his biography. Leonardo da Vinci was a leading artist and intellectual of the Italian Renaissance. His genius embodied the Renaissance humanist ideals, and his myth has been reinforced during the centuries. He was a painter, sculptor, architect, mathematician, engineer, inventor; he was also a musician, a geologist and much more. In science he was one of the first figures to adopt empirical research based on observation, a cornerstone of modern science as it is still conceived nowadays.

“The Last Supper” is just one of his precious gifts to Milan, and it is both a symbol of his incredible artistic talent and his desire to experiment with new artistic techniques.

The Navigli: the waterways of Milan

If Leonardo hypothetically could see the Navigli today, he would surely be much surprised but probably he would just join in the Milanese for a drink sitting by the canals, maybe already drawing a mental plan to improve the functionality and outlook of this entertainment district. **Understanding the movement of water and the rules of hydraulic was in fact, one of Leonardo’s great passions**, as confirmed by the wealth of original drawings on the subject.



Navigli's sluice door near Brera

In 1100s Milan had already developed a circular moat system used for irrigation purposes and to operate hydraulic wheels to mill the wheat, cut woods etc. When Leonardo arrived in the city he started working on ways to improve this **canal system which was becoming increasingly pivotal for the economic development of Milan**. He started first by studying the existing system as confirmed by many drawings and notes referring to Milan’s waterways. For example about the Naviglio

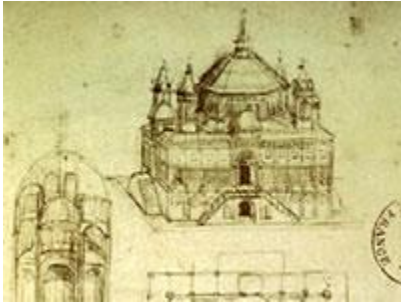
Martesana, connecting the city with the river Adda, Leonardo wrote “[...] when the Martesana Canal was made, this diminished the waters of the Adda, which are now distributed throughout many villages, in service of the fields.” On the resistance of the canal banks he noted: “No canal that flows out of rivers will last if the water of the river from which it arises is not completely enclosed, as in the Martesana Canal and the one that flows out of the Ticino [the Naviglio Grande].” Despite the fact that **Leonardo** was not personally involved with the construction of the Navigli, he **left many sketches and notes about his ideas which were adopted later** by other engineers who worked on the canal system.

The Navigli today

In the 19th century the canals started to be covered and replaced with roads as the invention of combustion engine made transport on rail and roads more attractive. Today only three canals have survived. The **Naviglio Grande e Naviglio Pavese are the centre of the city’s nightlife** especially during the warmest months of the year when Milanese enjoy sitting along the canals and the newly renewed **Darsena** (the city’s old dock), sipping a glass of wine. The **Naviglio Martesana** is used instead by weekend cyclists who can follow the canal all the way to the river Adda about 30 km away.

Duomo (Milan Cathedral)

With its rich and elaborate architecture, **this church is truly a joy to behold. Standing at over 108m at its highest point, the Duomo is adorned by** more than 3,000 finely sculpted statues **and by** an abundance of laced stonework and soaring spires, **which still today dominate the skyline of Milan**.



Leonardo, architectural study - Ashburnham Codex- 2037, paper 4r.

You will be impressed also by its colours: **the shining pink, white and light grey marble** gives the building a **magic and soft atmosphere**.

The original building was however built with terracotta bricks later eschewed in favour of **Candoglia marble shipped from Lake Maggiore** on the Ticino river, and then along the Navigli directly to the construction site. In addition to admiring the Duomo itself it is definitely worth to take the lift to the roof where you can take a closer look at the statues and spires and on a clear day, you can also get **breath-taking**

view of the Alps.

History of the Duomo

Erecting something so prodigiously monumental was a **huge enterprise. It took in fact over 600 years to complete** and works still continue nowadays. The Veneranda Fabbrica del Duomo is an institution responsible for the conservation of the building, carrying out the necessary restoration works. Marking a clear break from the local tradition of the time, **the cathedral, started in 1386, was built in the Gothic International style** using marble. This choice was probably motivated by the desire to enhance the dynastic prestige of the Visconti, Milan's ruling family from 1277 to 1447.

After a period of relative inactivity, work started once again under the Archbishop St. Carlo Borromeo in 1567. The work done at that time was mainly internal and brought the church **closer to the canons dictated by the Council of Trent**. This council of the Roman Catholic Church was aimed at implementing reforms **to counterbalance the spreading of Protestantism**. In particular greater emphasis was placed on the altar and choir, underlining the centrality of the Eucharist and the word of the priest. The façade was built following a style more reminiscent of Rome's tradition rather than the Gothic style, typical of northern Europe where the Protestant Reform was spreading. **The façade you can admire today was, however, completed much later in 1813** by Carlo Amati.



Pinacoteca di Brera (Brera Art Gallery)

At the end of 18th century, the empress Maria Teresa of Austria established that Palazzo Brera, previously owned by religious institutions, would become one of the most advanced cultural institutions of the city.

The art collection within the Pinacoteca di Brera has expanded over the years and the museum now holds some of the most well-known portraits and paintings by 15th and 16th Century masters including

Raffaello Sanzio, Andrea Mantegna, Giovanni Bellini and Piero della Francesca.

Since the 19th Century, the halls and courtyards, entrances and corridors have been dedicated to celebrated men of culture: artists, benefactors and scientists. The Pinacoteca remains an internationally renowned museum today, adding to the rich cultural history that Milan offers.



CONGRESS VENUE

Venue Thursday May 19 and Friday May 20:

Main Lecture Hall at the University of Milan central campus

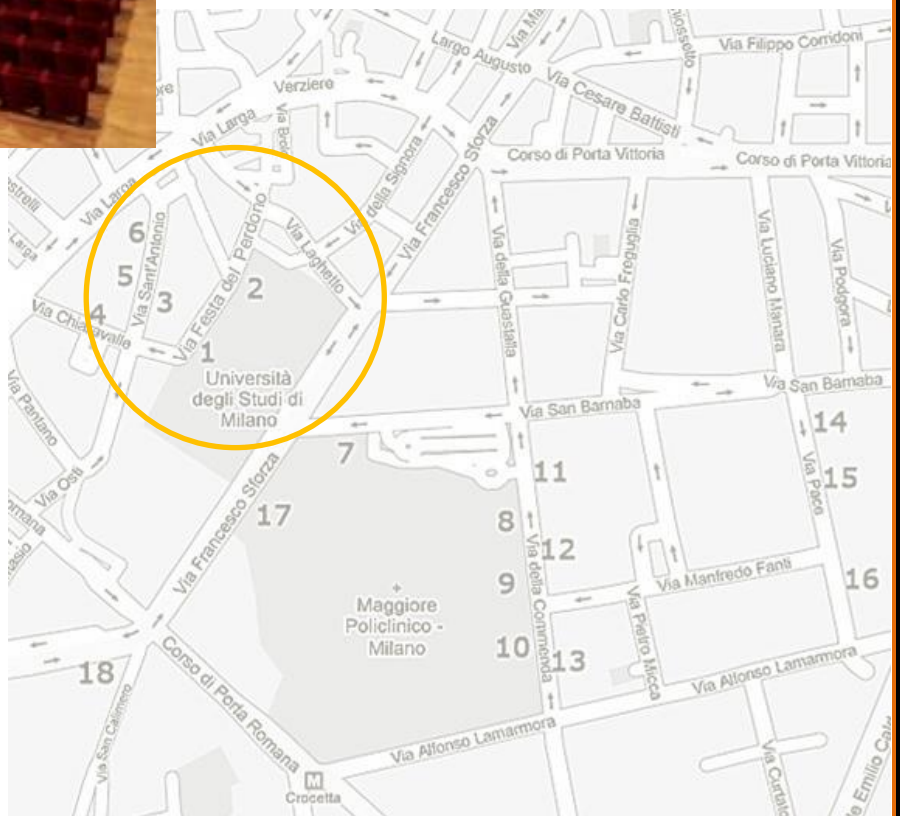
Address: University of Milan Medical School, Via Festa del Perdono 7, 20122 Milano



Venue Saturday May 21:

CASA CARDINALE ILDEFONSO SCHUSTER,

Address: University of Milan central campus
via S. Antonio 5, 20122 Milan
walking distance from the Main Lecture Hall
(MM1 Duomo, MM3 Missori, Tram 12, 23, Autobus 54, 60, 65)



ACCOMMODATION IN MILAN

HOTEL	DISTANCE FROM THE CONGRESS CENTRE	METRO NEAR CONGRESS VENUE	METRO STOP NEAR HOTEL	ROOM RATES PER NIGHT	
				Double single use	Double
Best Western Hotel Ascot**** Via Lentasio, 3 www.ascotmilano.it	Walking distance 5 min, 400mt	Line: YELLOW Stop: MISSORI	Line: YELLOW Stop: MISSORI or CROCETTA	€ 140,00	€ 160,00
Romana Residence **** Corso di Porta Romana, 64, www.hotelromanaresidence.it	Walking distance 5 min, 400mt	Line: YELLOW Stop: MISSORI	Line: YELLOW Stop: CROCETTA	€ 125,00	€ 150,00
Hotel dei Cavalieri **** Piazza Giuseppe Missori 1 www.hoteldeicavalieri.com	Walking distance 6 min, 450mt	Line: YELLOW Stop: MISSORI	Line: YELLOW Stop: MISSORI	€ 210,00	€ 230,00
Uptown Palace Hotel**** Via Santa Sofia, 10 www.uptownpalace.com	Walking distance 7 min, 500mt	Line: YELLOW Stop: MISSORI	Line: YELLOW Stop: CROCETTA	€ 205,00	€ 225,00
Hotel Vecchia Milano *** Via Borromei, 4 www.hotelvecchiamilan.com	Walking distance 16 min, 1,2km	Line: YELLOW Stop: MISSORI	Line: YELLOW Stop: DUOMO	€ 90,00	€ 120,00
Hotel Roxy *** via Nino Bixio 4/a www.hotelroxy.it	NO WALKING DISTANCE	Line: YELLOW Stop: MISSORI	Line: RED Stop: P.TA VENEZIA	€ 75,00	€ 105,00
Hotel Giulio Cesare *** Via Rovello, 10 www.giuliocesarehotel.it	Walking distance 16 min, 1,2km	Line: YELLOW Stop: MISSORI	Line: RED Stop: CAIROLI	€ 70,00	€ 100,00
Hotel London ** Via Rovello, 3 www.hotellondonmilano.com	Walking distance 16 min, 1,2km	Line: YELLOW Stop: MISSORI	Line: RED Stop: CAIROLI	€ 90,00	€ 110,00
Hotel Atena ** Viale Piave, 5	NO WALKING DISTANCE	Line: YELLOW Stop: MISSORI	Line: RED Stop: P.TA VENEZIA	€ 100,00	€ 110,00

Hotel accommodation can be reserved at reduced rates in Milan through



All requests for accommodation information or reservation should be addressed to:
biomediatravel@biomediamedia.net

The indicated room/night rates and availabilities are only applicable for reservations made through the Organizing Secretariat Biomediamedia.

The hotel reservations will be confirmed by e-mail or fax returning only upon receipt of the full pre-payment.

The Organizing Secretariat Biomediatravel s.r.l. will make every effort to meet the participants' requests upon availability. Any change or cancellation in connection with registration fees and hotel reservations must be sent in writing to Biomediatravel s.r.l., Fax +39 02/45498282, E-mail : biomediatravel@biomediamedia.net

HOW TO REGISTER TO THE CONGRESS

All congress participants are invited to register online.

REGISTRATION FEES

Registration is open via the home page (right margin) of www.encals.eu

- Established Researchers: € 245
- PhD students: € 175 (use the code: student2016)
- Each ENCALS centre is entitled to one free registration for a PhD student.

Please email the name, centre affiliation and diet wishes of this PhD student to info@encals.eu

See more at: <http://www.encals.eu/meeting/encals-meeting-2016-milan-italy/>