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*ARTS*CHITECTURE
The arts as a solicitation of architectural thought

FAM

Magazine del Festival dell'Architettura   ricerche e progetti sull'architettura e la città   research and projects on architecture and the city

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Dalla nascita (settembre 2010) al numero 42 dell'ottobre-dicembre 2017 gli articoli di FAMagazine sono pubblicati sul sito www.festivalarchitettura.it (Archivio Magazine). Dal gennaio 2018 la rivista è pubblicata sulla piattaforma OJS (Open Journal System) all'indirizzo www.famagazine.it

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a) saggi brevi compresi tra le 12.000 e le 14.000 battute (spazi inclusi), che verranno sottoposti direttamente alla procedura di double blind peer review;
b) saggi lunghi maggiori di 20.000 battute (spazi inclusi) la cui procedura di revisione si articola in due fasi. La prima fase prevede l'invio di un abstract di 5.000 battute (spazi inclusi) di cui la Direzione valuterà la pertinenza rispetto al tema della call. Successivamente, gli autori degli abstract selezionati invieranno il full paper che verrà sottoposto alla procedura di double blind peer review.

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Ricordiamo altresì che, analogamente a come avviene per tutti i giornali scientifici internazionali, il parere degli esperti è fondamentale ma ha carattere solo consultivo e l'editore non assume, ovviamente, alcun obbligo formale ad accettarne le conclusioni.

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Per la sottomissione di una proposta è necessario attenersi rigorosamente alle Norme redazionali di FAMagazine e sottoporre la proposta editoriale tramite l'apposito Template scaricabile da questa pagina.

La procedura per la submission di articoli è illustrata alla pagina PROPOSTE

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ARTSCHITECTURE.
Le arti come sollecitazione del pensiero architettonico**

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1	300	set-19	Long	Yes	Peer (A)
2	301	set-19	Long	Yes	Peer (A)
3	296	ago-19	Long	Yes	Peer (A)

PROSSIMA USCITA

**numero 55 gennaio-marzo 2021.
Ricostruzione e città.**

Una delle questioni di stringente attualità e di impegno anche civile per gli architetti, e non solo, riguarda le azioni in grado di arginare le conseguenze della deliberata violenza nei confronti della città, della intenzionale cancellazione della memoria come fatto collettivo, unitario che lega intere comunità al riconoscimento dei propri luoghi. E' omari un fatto accertato che il tema della ricostruzione, in una tale condizione, abbia assunto un peso rilevante nello sviluppo e nella trasformazione dell'ambiente umano.

Perché ricostruzione? E' un'azione fisiologica, che avviene naturalmente dopo un evento traumatico. Le azioni che causano i traumi sono di origine apparentemente involontaria, come i rapidi cambiamenti climatici che alcuni sostengono abbiano relazioni piuttosto dirette con gli eventi catastrofici dovuti per esempio agli eventi sismici che recentemente per intensità e frequenza minano costantemente l'ambiente umano; o azioni deliberatamente volontarie che a partire dalla crescente instabilità politica ed economica di sempre più ampie regioni geografiche del Sud e del medio Est asiatico ha generato scenari dove la distruzione sistematica del patrimonio architettonico è ormai diventata una triste realtà.

Tutti questi sono fattori determinanti nel creare una situazione emergenziale che invita l'architettura ad interrogarsi nuovamente sul come operare all'interno dell'ambiente costruito.

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*ARTS*CHITECTURE
The arts as a solicitation of architectural thought

Editoriale

Lamberto Amistadi
Enrico Prandi
***Arts*chitecture. Architecture and the arts**

Abstract
The following text is the editorial in issue 54 of FAM dedicated to the relationship between arts and architecture. It explains the reasons for the conception of the number.

Keywords
Architecture and the arts — Composition — Art — Compositional procedures

With this issue number 54 of FAM, it seemed important to point out that although architecture is an autonomous discipline, it has always entertained and continues to have fruitful relationships with art. In this sense, art is understood as "profound" compositional procedures, and with the arts as disciplines which are in themselves autonomous and specific: music, sculpture, photography, cinema, theater.

Some of the *Artschitecture* essays follow the first path and investigate the structures which are common to these different disciplines and form the technical tools man uses to express his poetic nature as "homo faber" and as an architect. Others seek to illustrate the exchanges that the arts cultivate "superficially" and act as a mutual stimulus and invitation. These extremes evidently include numerous "intermediate stages" and particular variants. Some of these intermediate stages are recounted well by the work of Steven Holl, who kindly allowed us to translate and publish the essay entitled *Architectonics of Music* in Italian. Steven Holl uses music to situate his works and adapt them to the cultural context in which they are created, such as the neumatic notes of medieval music for London's Maggie's Center or ancient Chinese sounds for the Hangzhou Museum of Music. In the case of Maggie's Center, the geometry of the notational system is superficially used as an allegorical-ornamental decoration of the colored glass pavilion. In the famous Strait House or in *Tesseracts of Time*, it is the internal structure of Bartók's music and dance that are transposed and "translated" into form and space.

Then there is language and writing in the background. Leon Battista

Alberti exhorted his pupils to learn to paint as a child learns to write. Similar to a game, art and language help us to imagine and build a better world and become aware that each of us is responsible for the outcome.

*   *   *

FAM does not betray its relationship with the Festival of Architecture from which it arose in presenting this issue dedicated to the relationship between Architecture and the other arts. Indeed, it is a return to origins not only for the mechanisms underlying architectural creation which are common to other figurative arts, but also because "Heteroarchitecture" was the name and theme of the first edition of the Festival of Architecture in 2004. In that case, the rich schedule comprehensively investigated lands and relationships barely explored before, such as the field of fashion or cooking, presenting works and projects by the main Maestros of Italian architecture.

That edition of the Festival immediately raised the fundamental question of how architecture cannot be heteroarchitecture, that is to say, a system open to interpretation and exchange with the world, because it must build the house, the place, the city. In the first edition it began to do so starting from the relationship with other arts, other expressions, including music (contemporary music - Martino Traversa also through the painting of Vasco Bendini), sculpture (Arnaldo Pomodoro), photography (Paolo Rosselli, Paola De Pietri), fashion (through the experimental experience of Nanni Strada), cinema (review on Stanley Kubrick and Giuseppe Bertolucci), literature (where Carlo Lucarelli, Giuseppe Barbolini, Gianni Biondillo, and Marco Varesi discussed the role of the city in the contemporary novel).

Among the many guests, the main guest could only have been he who had invented and pioneered the formula of the urban cultural festival, widespread in Rome in the 1970s: Renato Nicolini, whose cultural projects I discuss in my essay on architectural sculpture.

Still in the context of the relationship between design and the arts, the Sculptural Presences project workshop (CSAC, Parma 2016) provided further food for thought, reported by Maria Chiara Manfredi. In this case, the application theme called the architect into question in the design of hypothetical spaces to extend the Museum Archive of the Study Center and Archive of Communication of the University of Parma - which contains the archives of the most important Italian artists and architects of the 20th century - starting with specific works of art to be relocated to the Abbey Museum itinerary.

Other contributions include those of Lamberto Amistadi, who investigates some "common procedures" of (knowing) how to make music, painting, and architecture; the American critic Yehuda Emmanuel Safran on the importance of utopia and the role of the unconscious component in the conception of architecture and the city; Steven Holl, who in his essay with the ambiguous title *The architecture of music* explains how some of his recent projects derive directly from musical compositional logic; Stefania Rössl on the work of Le Corbusier photographically translated through the lenses of the two great photo-

graphers Guido Guidi and Takashi Homma; Gianfranco Guaragna on the relationship between cinema and novel in the film Psycho by Alfred Hitchcock; Ildebrando Clemente on Adolf Loos, in which the analogy between the character construction method and the plot of his controversial and sarcastic stories, and the narrative writing suitable for stage action, proposes an extension of the concept of theatricality understood as a background capable of clarifying and better communicating the purpose of architecture.

The issue closes with two articles in different forms: a story through photographic images of places and architectures of the Po Valley by Luca Mantovani, which invites us to interpret the landscape through a "musical view," and the explanation, in the form of an interview conducted by Riccardo Rapparini, from the Chilean architect Sebastián Irarrázaval on the importance that the arts in general - expressed through the three concepts of translation, repetition, and wholeness - have had in the construction of his architectural language.

The most heterogeneous issue ever (also in form, as this four-handed op-ed is no exception) because it probes the alleged heteronomies of architectural composition in the belief that the design process - and consequently the architecture that arises from it - is also (or especially) nourished beyond the drafting table.

Artschitecture, the title of FAM 54, is a tribute to the sculptor Anthony Caro, Henry Moore's most promising student who probed the relationship between sculpture and architecture (he considered sculpture poised between painting and architecture) through the work of his later period known as *Sculpitectures*, also collaborating with architects of the caliber of Norman Foster, Tadao Ando, and Frank Gehry.

*The first part of the article is written by Lamberto Amistadi, the second part by Enrico Prandi.

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In 2018 he won a position as Coordinator and Chief Science Officer in the European-level call of Erasmus+ Strategic Partnerships for Higher Education, entitled "ARCHEA Architectural European Medium-Sized City Arrangement" < https://site.unibo.it/archea/en>.

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Lamberto Amistadi
Music, Painting, Architecture: the Structure of Appearance

Abstract
In his *Aesthetic Lessons*, Hegel says that "man doubles himself": he exists in himself as a natural object and exists because he manages to in turn produce other objects. This production, the production of what-we-see, uses a know-how which, in a certain sense and at a certain level, is common to many arts and many disciplines.
This essay aims to investigate some of these "common procedures" in music, painting and architecture. And all these disciplines appeal to faith in that so-called "syntagmatic intelligence" – belonging to the associative faculty of the mind – which is the basis of every construction of man, starting from language and writing.

Keywords
Architectural Composition — Figuration — Representation

Before discussing the relationship between architecture, music and painting, it is appropriate to clarify an aspect concerning the relationship of architecture with other arts in general; even more generally, also the relationship between things belonging to different families.
Foucault (1966, 2006) has taught us that the definition of kinship depends on the classification criteria, thus it is easy for him to bring both embalmed animals and dairy pigs or mermaids into the same family. This type of selection, which we could call "horizontal" – which semiologists call "paradigmatic", i.e., "or-or", "or this or that" – does not consider the profound nature of the objects in the classification and to some extent safeguards their integrity and beauty (for example the beauty of superficiality discussed by Nietzsche (1882, 2000, p. 64): «... Oh, these Greeks! They knew how to live: for that purpose it is necessary to keep bravely to the surface, the fold and the skin; to worship appearance, to believe in forms, tones, and words, in the whole entire Olympus of appearance! These Greeks were superficial - *from profundity*!»).
The other manner or the other way – to quote the title of Nelson Goodman's book *Ways of Worldmaking* (1978) – is that of the creator, who to do things by art must use a technique, the same technique that for the ancient Greeks coincides with the meaning of art in the sense of "know-how" and presides over both intellectual and manual activities, to the point of making Greimas and Courtés (1986, p. 227) say that narrative know-how is not so different from the know-how of a shoemaker.
Of course, to go so far as to say that an author's know-how is not so different from that of a shoemaker, the sequence of operations by means of which a shoemaker makes shoes and an author writes books must be dis-

mantled, progressively reducing them to the operations shared by both the author and shoemaker, and will necessarily be elementary operations. Let us remember that in *De pictura* (1435, 1913, 2011, p. 87), Leon Battista Alberti also urges students to approach the study of painting as if they were learning to write: «I want young people, who are new to painting, to do what I see in those learning to write. First they separately teach all the forms of the letters, such as the ancient ones they call helminths; then they teach syllables, then they open up, teaching to compose all the dictions; our painters should follow the same logic.»

Anton Webern uses these terms to speak about his music and art in general, using the phrase "nach Innen", which means "to go inside", to go deep inside. That is why I mention that a paradigmatic approach respects things unlike this syntagmatic approach, which in this going inside, in-depth, can only violate its integrity. For example, the techniques for transforming a melodic line include dismemberment, according to which a fragment of the theme is used to continue the melody. In his *The Path to the New Music*, Webern (1960, 1989, p. 30) speaks of repetition, inversion (*Umkehrung*), retrograde motion (*Krebs*), which are all possible operations in the deep space of articulation: «What then does articulation mean? In a general sense: to be able to proceed with a sectioning in order to analyze something, to distinguish the main aspects from the secondary ones». Webern knows perfectly well how all this has to do with the articulation of language, to the point that he introduces *The Path to the New Music* with a tribute to Karl Kraus and Goethe, he who seeks, conveys and promotes the passage of the universal laws of nature in the universe of linguistic figuration.

The structure of which Goethe speaks is the same deep structure in which the space of variation is articulated, along which the syncategorematic links dissolve and recompose, in relation to which, «The roots are nothing more than the stem, the stem is nothing more than the leaf, the leaf is nothing more than the flower» (Goethe 1999, quoted in Webern 1989). Repetition, inversion, fragmentation, increase, decrease, consonance, dissonance, or – to quote Le Corbusier (1921, 1999, p. 37, 38) – equality (understood as symmetry and repetition), compensation (understood as movement of opposites), modulation (development of an initial tangible invention) or, likewise, the tension generated between Hejduk's opposing pairs rotating around the male-female fundamental (Amistadi 2019), are the more or less natural laws (this depends on the point of view (Comte or Cassirer, to be clear)) that oversee the transfiguration process able to order life in a multiplicity of changing forms.

In *Variations of Identity* (1990, p. 97) Carlos Martí Arís discusses the deep structure of architecture in relation to the architectural type. He first refers to the type as «an authoritative principle for which a series of elements linked by particular relationships acquire a certain structure»; then he considers a structural method as the method which «consists in investigating the structure common to different systems that, in principle, present themselves as heterogeneous». And finally, he speaks of a «limited number of deep structures» obtained through a «process of progressive abstraction». This process of abstraction takes place outside of history, in an indeterminate and obsolete space where the structures that survived the selection process can rely on the reality of the historical experience of architecture as a guarantee. It is therefore a symbolic space, within which it is possible

to slide from the driest, most barren depths to the most vivid superficiality. It is the formal space in which the world builder — Goodman's *worldmaker* — operates, the space that Chomsky (1969) had already articulated into a *Deep Structure* and a *Surface Structure*. Just as with the surface, depth is also a space in which there is not only the "limited number of deep structures" that Arís discusses, but also deep structures located at different levels of depth.

We must imagine a vertical axis that can be ascended or along which one can descend from a sort of "ground zero". Above ground zero are the figures who deal with the manipulation of meanings – the so-called metasemems – below, the formal operations that break the bonds uniting letters together, dissolving the links within the words, transforming their meanings – the metaplasms. Among this second type of figures, Peter Eisenman brings the example of the anagram and the word "cat" which, through the violence that breaks the link between its letters, easily turns into "act". That is, "cat" and "act", from a certain point of view, at a certain level of depth, are the same thing (Amistadi 2008, p. 57-68)

John Hejduk is perhaps the architect who has managed to most consciously flow along the axis within which the creative-productive process develops. With some considerable innovations: the replacement of the axis with a circle, the possibility of leaving this same circle in which the appearance of the empirical-phenomaniac world is structured (Goodman 1951), facing the secret universe of the invisible: «This place isn't what it was supposed to be. It's supposed to be a house. But this wasn't a house» (Hejduk 1985, quoted in Amistadi 2015, p. 46). Avoiding that which we cannot discuss, we will delve into the first of these two aspects.

Hejduk reports the reasoning on the extent and depth of the structure of appearance from the general case of the appearance of all phenomena to the specific case of architecture, its transmissibility and teaching, and does so by deepening the link between empirical-phenomaniac appearance, representation and imagination (Amistadi 2014). What interests him is the possibility of grafting the act of imagination into the creative process. Being precisely a circular process along which it is possible to scroll through all the levels between the initial hypothesis and the final outcome, Hejduk deduces the broadest freedom in establishing this beginning, that is, in establishing the initial determination from which the work's development follows, to the point that it can also begin paradoxically from the end («At the beginning from the end») (Hejduk 1993, p. 27)

In *Mask of Medusa*, Hejduk (1985, pp. 68-69) uses the example of a building clarifying that, given its complexity and unlike painting, the architectural work cannot be conceived starting from a single image kept within the mind. Such images or fragments that serve as the starting point of the work can be captured at any level of its long and articulate creative process. There are prospects, sections, axonometries, perspectives, but we can also imagine observing the house in its entirety from afar or looking at it closely; in this case we could observe the inside from the outside, the outside from the inside or the inside from the inside. We could also build a model of the house or start from a photograph, from a projection on a screen as from a single fixed frame. In any case, these images are all representations of the same house and nonetheless they are all "architectural realities". They are fragments from which, like the dismemberment technique referred to in terms of music, it is possible to develop and articulate
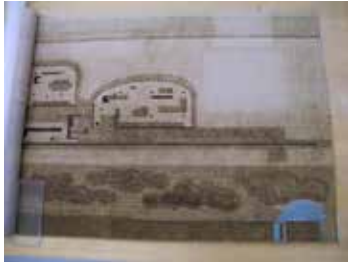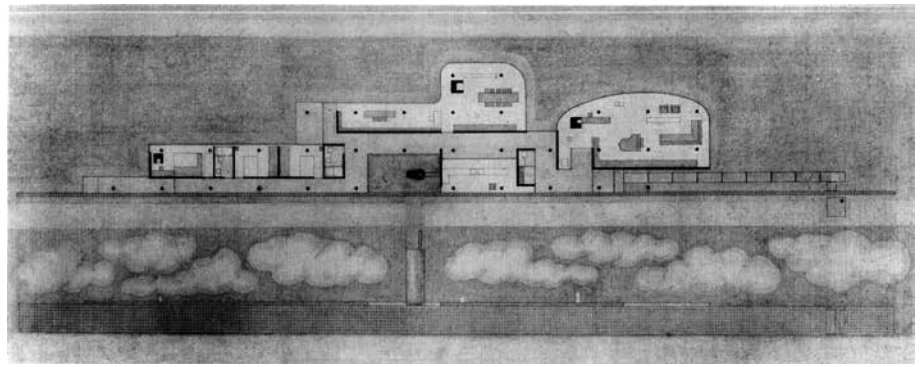
Figg. 1, 2
John Hejduk, *Grandfather Wall House*, 1966-76. Canadian Center for Architecture.
The drawing is published by Richard Pommer in his essay "The structures of the imagination", which appeared on the pages of "Art in America" in 1978.
Above the original drawing in the archives of the CCA.

Below:
Wall House 1
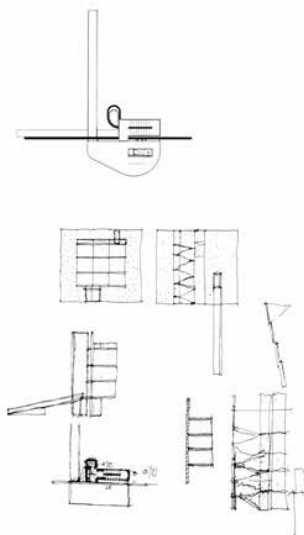
the theme up to the final formal outcome, in this case the architectural work. Hejduk's description closely resembles Goodman's account in his essay entitled "How Buildings Mean": «On the other hand, an architectural work differs from other works of art in its size. A building, park or city is not only bigger, in space and time, than a musical performance or painting, but it is bigger than ourselves. We cannot grasp them all from a single point of view; we must turn both around and inside to grasp the whole.» (Goodman 2008, p. 59) In *The Path to the New Music*, Webern (1960, 1989, p. 91) writes: «An ashtray seen from different sides is always the same ashtray, but each time it is slightly different. A thought must therefore be represented in the most diverse ways.»

Thus it seems that the imagination must be expressed through representation and that this re-presentation of the empirical-phenomaniac appearance of a "fact" is what allows us to understand its structure beyond its different representations. Structure, that is, the connection between the elements of the image, is precisely what facts and images have in common so that those images are indeed images of that fact. If, as Wittgenstein says (1961, 1998, pp. 29, 44), "The picture is a fact", we can represent a fact through an image, but we can also produce images that help us understand the nature of a fact; Wittgenstein calls this possibility "the form of representation of the image". «The gramophone record, the musical thought, the score, the waves of sound, all stand to one another in that pictorial internal relation, which holds between language and the world. To all of them the logical structure is common.»

The belief in the possibility of hidden knowledge among forms of representation is the same belief in drawing that Richard Pommer discusses (1978 quoted in Hejduk 1985, p. 58) in reference to John Hejduk in an interesting article entitled "The Structures of Imagination", which appeared on the pages of "Art in America" in 1978: «The drawings of John Hejduk are of particular interest in their attempt to revivify the mystical modernist faith in the meaning of abstract spatial signals by matching the convention of pictoral flatness to the ground plan of architecture». The basic idea is that the folds of the representation hide those secrets able to open glimpses of the perception of what is not immediately visible, establishing a sort of circularity and reciprocity also in the relationship between imagination and perception (appearance): that is, we can imagine what we have previously perceived but we can also perceive what we have imagined. Hejduk offers numerous examples of this productive-cognitive faculty inherent in the relationship between representation, imagination and work, the brightest of which remains that concerning the discovery of the Wall House [fig. 1, 2]. The starting point of Hejduk's reasoning is the so-called "lozenge configuration". Hejduk borrows the lozenge configuration from a 1921 Mon-
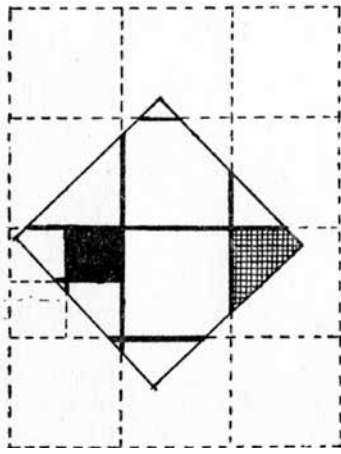
Fig. 3
Piet Mondrian, *Study for lozenge*, 1921.
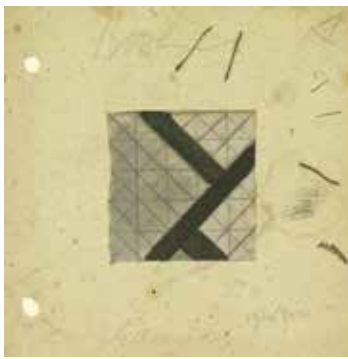
Fig. 4
Theo Van Doesburg, *Study for Counter-composition VI*, 1924.
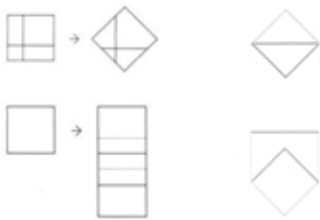
Fig. 5
John Hejduk. Diagrams relating to the isometric representation of the lozenge configuration and its relationship with the diagonal. In *Mask of Medusa* (1985)

drian painting, *Studio for Lausanne* [fig. 3]. A few years later, in 1924, Van Doesburg responded to Mondrian with *Study for Counter-composition VI* [fig. 4], and it seems that this response is the precise reason for the rupture of the partnership between Mondrian and Van Doesburg within De Stijl. The two paintings are only apparently similar, but substantially different: while Van Doesburg rotates the orthogonal texture of the grid within the frame of the representation, Mondrian leaves the tectonic and symbolic dimension of the intersection between the vertical and the horizontal unchanged, rotating the frame by 45°. This exploration of the mechanisms of representation is what gradually leads Hejduk to discover the Wall House. Sliding a step backwards in the process of shaping the square figure, he notices the existence of a configuration which comes first: the lozenge configuration. And this strangely occurs both with regard to the axonometric representation and the perspective one. The square is the product of the isometric representation of a lozenge, just as the perspective picture is the result of compressing the perspective cone on the diagonal of the square. When the optical cone of the observer is compressed on the diagonal, the square plane of this compression is as much the table on which Braque's cubist compositions are arranged as the picture of Albertian perspective - says Michael Hays (2009, 2015), both Albertian and anti-Albertian, it is a configuration that contemplates both possibilities. This screen, this square wall against which space and time compress, is the Wall House [fig. 5].

Space and time are also the protagonists of the relationship between the arts we are discussing, together with the question of the beginning, the point from which the compositional process begins.

A)   Space. There are many types of space. The space we have discussed thus far regarding music and architecture is a formal space (Carnap 1922, 2009, p. 31-32)[1], within which relationships can be established between the completely indeterminate members of the relationship itself. It is precisely thanks to this indeterminacy that these relationships can be as valid for music as for painting or architecture. The next step is to project these relationships into the specific scope of geometry and the relationship between geometric entities. It is within this intuitive space of geometry that Hejduk places the reasoning we discussed, and which makes him say, «The field comes first» (1985, p. 72), which reminds us how the "circumscription" of the field is the first operation of the depiction process indicated by Alberti (1435, 1913, 2011, p. 51). They are the same planimetry and the same faith in design and representation that makes Le Corbusier discuss (1921, 1999, p. 35-37) the strategic dimension of the plan. It is the same symbolic dimension that allows not only to imagine space starting from the plan but also to act within the folds of the representation and transform the lozenge configuration, first in the three-dimensional space of the perspective cone and then in the vertical square plane of the Wall House. It is no coincidence that Hejduk uses the word "configuration", precisely in the terms in which Paul Klee (2011, p. 17) defines the German term "Gestaltung": «The theory of figuration (Gestaltung) deals with the paths that lead to the figure (to form). It is the theory of form, but on the emphasis on the paths that lead to it. (…) Compared to 'form', 'figure' (Gestalt) also expresses something more vivid. Figure is more of a form based on vital functions: so to speak, a function deriving from functions. These functions are purely spiritual in nature, the need for expression underlying them.»

B)   Time. We can insert the question of time within Klee's idea of "putting order to the movement". As we know, there are many types of time.

The time we are interested in right now is the technical time along which an orderly sequence of operations is deployed within the creative process. Webern speaks of a "given order of succession" and introduces the Goethian term of "coherence" to indicate the inner reason that gradually leads to form. The final shape is the result of an orderly series of operations that produce consistent variations of the initial theme. If the primordial form underlying everything is repetition and variation, then it is a matter of establishing the specific nature of the operations and the order in which they follow each other.

The operations we mentioned earlier – *Krebs and Umkehrung* – tell us something about the nature of these operations, they tell us that they are elementary operations: you reach the bottom and go back or you mirror the sequence of notes of a melody. It is the same type of elementary operations that Klee (2011, p. 15) puts at the base of figuration: «There are no concepts in themselves, but as a rule only binomials of concepts. What does "above" mean, without "below"? What does "left" mean, without "right"? What does "front" mean, without "back"?» Above/below, front/back, right/left, inside/outside are the elementary conditions that define the symbolic space within which variations are articulated starting from an initial theme. These are the same operations with which Carnap (1922, 2009, p. 59) defines the topological space of experience: the relationship before, within, between, near, far, etc.

The coherence Webern and Klee mention refers to the coherence of German idealism and the continuity with which everything takes shape starting from an original condition (Goethe's *Urpflanz*). Within language and representation, this continuity is articulated in a sort of gradualness, of which Goethe was indeed fully aware, when within the *Metamorphosis of Plants* (1999, pp. 125, 146) he speaks of "intermediate rings"[2], or when he wrote an essay on the representative nature of language as, "Significant stress for a single intelligent word", introducing the concept of "derivation", which refers to the different levels of which Chomsky's "deep structure" is composed.

A splendid example of this "internal coherence" in abstract painting are the *Architectonic Paintings* by Wladyslaw Strzemiński [figg. 6, 7]. For the so-called "unist" Polish painter, the development of figuration starts, "drifts", from the definition of the size of the canvas. In his *Architectonic Paintings*, the figuration begins starting from the limits of the field towards the inside of the canvas, and this operation recursively occurs within the figures thus obtained. Strzemiński writes (1927-28, quoted in Bois 1993, p. 141): «Starting the construction of a picture, we should take its length and breadth as the basic dimensions and as the starting point, while the breadth and length as well as the place of each shape should be dependent on them». From this point of view, some masterpieces of European abstract art abandon the projective plane of representation to "represent" and "depict" the symbolic space we have discussed.

Yve-Alain Bois (1993, p. 179) introduces the idea of painting as a strategic (and technical) model – *Painting as Model*, and distinguishes between a projective-representative plane and a symbolic plane, recalling Benjamin's youthful intuition (1917, 2008, p. 314): «We could say that the substance of the world is crossed by two sections: the longitudinal one of painting, and the transverse one of certain forms of design. It seems that the longitudinal section has a representative function, in some way contains things;

Fig. 6
Wladislaw Strzeminski, *Architectural composition 9c*, 1929.
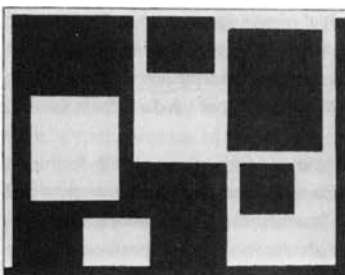
Fig. 7
Vilmos Huszar, *Composition 6*, 1918.

the transverse section is symbolic: it contains signs". Within Benjamin's meaning the longitudinal section closely resembles the horizontal axis discussed, based on a paradigmatic type of choice which represents things in its superficial (and beautiful!) appearance. The cross section is obtained within an abstract symbolic space whose signs represent a formal structure, as an expression of a strategic model. "Like chess pieces, like phonemes in language, a work has significance, as Lévi-Strauss shows, first by what it is not and what opposes, that is, in each case according to its position, its value, within a field – itself living and stratified – which has above all to be circumscribed by defining its rules.» (Alain-Bois 1993, pp. 254, 255) Let us amuse ourselves by playing a game in which diagrams record the subsequent phases of a compositional process at the profound level of its internal mechanics and use the 1935 project for Mies's Haus Ulrich Lange [fig. 8] as our test case. This text must describe an orderly and complete system of configurations starting from the form of the field ("The field comes first"). As in Strzemiński's *Architectonic Paintings*, the figures must originate from the edges of the canvas which simultaneously constitute its limits. Thus the first gesture is conditioned by the shape of the canvas and directs the organization of the field. The final configuration of the Lange house can be described through a succession of elementary operations starting from the two main rectangles that make up the floor plan of the house. Starting from the fenced edge of the courtyard (a) the serving space becomes "enough to" space inside the field, from the outside towards the inside (movement I). Recursively, from the corner of the next field, the living room space "becomes space" (movement II). Similarly, the second courtyard of the entrance (b) is divided into two movements through two figures: the entrance/garage compartment and the space serving the entrance/service courtyard centrifugally originate from the previous field. In the first movement of the series the figures always have one side in common and develop continuously. As with topology, the shape and size of the figures does not matter, but only the order they occupy in the field and the planimetric relationships they establish with each other. Starting from this type of topological configuration, a complete ordered series arranged on different levels can be built. Of course, at a certain level of depth, at the level where the "limited number of deep structures" of which Arís spoke, Ulrich's house can simply be interpreted as a court-type of house (more precisely, two courts), but in this case the intention is to "give the movement (an) order" within the creative process and in some way show what Chomsky calls the"elasticity of language" [figg. 9, 10].

There are many ways to describe the order and articulation that a spatial configuration assumes during the creative process. And this reveals a great deal about the richness and complexity, but also about the uncertainty and fragility, of architecture as a symbolic system. The richness corresponds to the variety of levels and ways in which it can be represented and to the number of moments and times in which creativity can intercept development within the formation process. Uncertainty and weakness correspond to the other side of the same coin, without which the first would not exist, i.e., the difficulty (the impossibility?) of preparing unique devices for the description and representation of these different levels. Nelson Goodman (1976, pp. 190, 191) includes architecture, but also topology and music, among the notational symbolic systems[3], however he considers it an incomplete or at least still immature system: «The architect's papers are a curious mixture. (…) We are not as comfortable about identifying an ar-
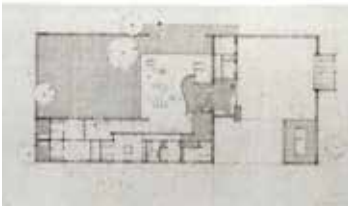
Fig. 8
Ludwig Mies, *Haus Ulrich Lange*, 1935.

In the center:
Fig. 9
Series of diagrams illustrating the (one) compositional process of the Haus Ulrich Lange.
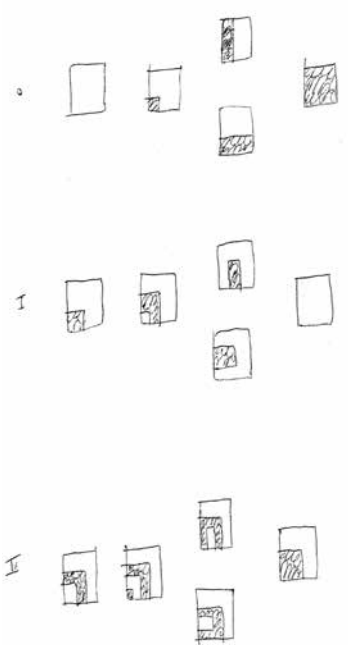
Fig. 10
Complete general series of diagrams.
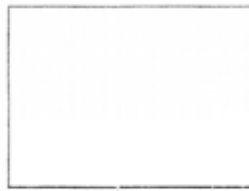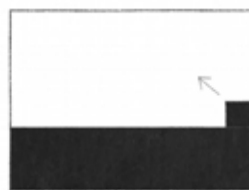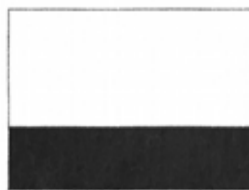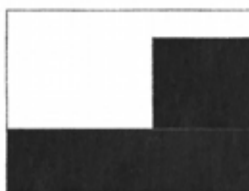
chitectural work with a design rather than a building as we are about identifying a musical work with a composition rather than a performance. In that architecture has a reasonably appropriate notational system and that some of its works are unmistakably allographic, the art is allographic. But insofar as its notational language has not yet acquired full authority to divorce identity of work in all cases from particular production, architecture is a mixed and transitional case". Nevertheless, John Hejduk[4], who knew Goodman's work well, did not hesitate to consider both the design and the building as his work: "In any case, drawing on a piece of paper is an architectural reality».

And, as Wittgenstein reminds us: A picture is a fact.

Notes

[1] Carnap defines three types of space: formal abstract space, the intuitive space of geometry and the physical-topological space of experience.

[2] In the essay entitled "The experiment as a mediator between object and subject".

[3] For Nelson Goodman, a symbolic system is notational when it allows us to retroactively trace the work back to the representation from which it was created and which also certifies its identity, regardless of the author and all particular contingencies.

[4] In "The Flatness of Depth" (1985, p. 69) Hejduk speaks very explicitly of architecture as a notational system: "Although the perspective is the most heightened illusion – whereas the representation of a plan may be considered the closest to reality – if we consider it as substantively notational, the so-called reality of built architecture can only come into being through a notational system".

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Yehuda Emmanuel Safran
The City and the Dream

Abstract
The essay is articulated into a long story that begins with a collection of clues about the origin and functioning of our imagination. Where do the images that have shaped the great urban utopias reside? What relationship exists between invention and entropy (including the "Bataillian" variant of the *dépanse*), what space do free will and technical-scientific determinism have in the project of present and future society?
The essay accompanies us in the impossible search for an answer, advancing through the folds of philosophy, art and literature. In other words, it is a story about the limits of reason and the axiomatic nature of knowledge.

Keywords
City — Utopia — Art — Dream

In the Palazzo Comunale (Town Hall) of Siena there are two painted allegories, by Ambrogio Lorenzetti (1339), depicting Buon and Mal Governo (Good and Bad Government). They stand opposite each other, these two antithetical images of just and unjust polities, that have haunted our urban imaginary ever since. Outside the pictorial window of the frescoes one can observe the city and the landscape of the surrounding territory receding in the distance. This singular image one of the earliest, and at the same time, most ambitious representations of landscape in Western art, which simultaneously shows the city in terms of a complex interdependence with its surrounding territory, prompts a series of reflections. If we wish and desire a just city it is not because we believe we will succeed in our life time, but we feel obliged by our in born, inalienable, desire for a just world. It is born of time immemorial, of Utopian vision as we read in William Morris', *News from Nowhere*, Thomas Moore's, *Utopia*, Campanella's *The City of the Sun* and Plato's *Republic*. Such desires are inspired by dreams with which cities are built.

As Ludwig Binswanger taught us in his seminal text, *Dream and Existence*, in dreaming there is an absolute freedom without which our desires would have not come about. Nor are they merely wish fulfillment. W. E Yeats proclaimed (soon to be followed by Delmore Schwartz): "In dreams begin responsibilities."

In the early 1970s Italo Calvino published a pathbreaking fiction, *Invisible Cities*, in which he provided us with a whole imaginary realm of cities that have never existed but which, for all we know, could have been built. With cities, Calvino believed,

Figg. 1-2
Ambrogio Lorenzetti, *Allegoria ed effetti del Buono e del Cattivo Governo* [Allegory of Good and Bad Government], cycle of frescoes, Palazzo Pubblico, Siena 1338-39.

«it is as with dreams: everything imaginable can be dreamed, but even the most unexpected dream is a rebus that conceals a desire or, its reverse, a fear. Cities, like dreams, are made of desires and fears, even if the thread of their discourse is secret, their rules are absurd, their perspectives deceitful, and everything conceals something else.» p.44

The book was and remains a tour de force of the imagination. Most likely, we will never be able to fathom the origin of such visions. Are they part of the universal archetypal imagery? Are we able to conjure it out of thin air? Who will be able to fathom such a mystery? Indeed, years later Calvino addressed precisely this question in Six Memos for the New Millennium, in the chapter on "Visibilità". Does the anima of the world itself provide us with these imagined cities? Would we ever be able to fathom this mystery? Wolfgang Pauli, in his correspondence with Carl Jung shows above all Pauli's debt to his own dreams, in his scientific theoretical work.

To elucidate this conundrum, it is still possible to believe in the a priori of the subject. Deep subjectivity takes in every given fact in order to reconstitute it. Without repeating life in the imagination you can never be fully alive. Without imagining your act in advance, how could you act? It is commonly said that reality is that which exists, or that only what exists is real. In fact, precisely the contrary is the case: true reality is that which we really know, and which has never existed. The ideal is the only thing we know with any certainty, and it surely has never existed. It is only thanks to the ideal that we can know anything at all; and that is why the ideal alone

can guide us in our lives either individually or collectively as in the lives of a City. "Philosophers and philologists", wrote Vico,

«should be concerned in the first place with a new discipline that could be called poetic metaphysics; that is, the science that looks for proof not in the external world, but in the very modifications of the mind that meditates on it. Since men made the world of nations, it is inside their minds that its principles should be sought.» (Scienza Nuova, 1744).

At one time or another, every small child has had the dream of building a 'Perpetuum Mobile', the desire for a Machine capable of moving endlessly. Alfred Jarry created his version in the Surmâle, a portrait of the ultimate cyclists, and Marcel Duchamp repeated it in his bicycle wheel mounted on a chair: A bicyclist with four legs. If the world, says Nietzsche in the Gay Science, "may be thought of as a certain definite number of centers of force. And every other representation remains indefinite and therefore useless, it follows that in the great dice game of existence, it must pass through calculable number of combinations. In infinite time, every possible combination would at some time or another be realized; more: it would be realized an infinite number of times. And since between every combination and its next recurrence all other possible combinations would have to take place, and each of these combinations conditions the entire sequence of combinations in the same series, a circular movement of absolutely identical series is thus demonstrated: the world as a circular movement that has already repeated itself infinitely often and plays its game in infinitum." If the Eternal Return is the essence of life, a diminished repetition? Is it perhaps a more accurate description of our more limited terrestrial existence?

Leading an endless line of other bicyclists, scaling another mountain, remains the stuff of which dreams are made of. "Spending, spending, spending" was the motto of Georges Bataille. This is symmetrically in opposition to the myth of Sisyphus, so dear to the existentialists. Rolling a stone to the top of a mountain, just to see it rolling down again is an adult view of life. The Tower of Babel was exactly such an enterprise; it bound architecture to language. As there is nothing we are capable of which is not first rehearsed in the cavity of our mouth, it was precisely the inability to speak a common tongue that was designed to prevent this archaic desire from being realized. The Adamic universal language clearly would have allowed mankind to build a tower to reach heaven.

The confusion of tongues ("bilbul", in Hebrew) meant that chaos interrupted the enterprise, never to be resumed again; or perhaps, yes, only now it has resumed. These days, reading of a million-letter genetic code imprinted in a newly minted fungus, life, as we know it can no longer remain the same.

At the top of the heap. At the top of the leap. Is the bicycle dead? In a world without certainties, there are few things that are fundamental. The certainty of our death, above all, is among those certainties. In our time, more than in any other time in history, human inquiry has turned again to the study of ever more imperiled nature; philosophy has turned to the study of external Nature, rather than to the study of man and of the purposes of humane action in society. But, of course, the study of nature itself is bound by analogies constructed on the way we live humanely and, subsequently, projected on the world outside.

It was Karl Marx who responded to Darwin's hypothesis by commenting, «How far this man, Charles Darwin, had to travel to discover the laws of his own society?» Indeed, as children we were told how Monet changed the course of painting by turning to the open-air landscape, outside his studio, and developed plein air painting. But only a little later we discovered that these paintings painted in the open air were much more similar to the Japanese prints in his collection than the natural scene facing him. As soon as he could afford it, Monet invited a Japanese gardener to create a Japanese garden outside his studio and the circle was closed. What he now observed so carefully outside was nothing less than what his gardeners had laid out before him.

Indeed, Plato, in the *Republic*, established the most important analogy in architecture theory when he argued that the well-measured and well-proportioned city would, by analogy will prompt the citizens to be more just. Elaine Scarry in her study *On Beauty* has repeated this argument, without referring explicitly to Plato, and without any difficulties, that is to say, as if there are no instances in which the well ordered city produced tyrannies and other aberrations. There is no element more fundamental to our construction of reality than a measure of paranoia, its need and inspiration to invent a causality all of its own. Joseph Agassiz and Yehuda Fried in *Paranoia: A Study in Diagnosis* have written an entire book arguing this thesis. In fact, Anything Goes was the title of Paul Feyerabend's final lectures. Salvador Dali called this singular faculty "Critical Paranoia." And since Reason is contaminated by social and cultural constraints, its use requires devices which allow it the relative autonomy which will release it in its full protean actuality, permitting invention and celebrating the god-like potential of creating a world.

As is well-known, the idea of entropy attracted a great many writers; painters and sculptors only a generation ago because it corresponded so convincingly to their own despair at being at the top of the heap and having to leap, to commit them to a "salto mortale". Among the novelists of the 1960s and 1970s, Thomas Pynchon in *Gravity's Rainbow* and Donald Barthelme in *The Explanation*, certainly experienced moments of what one can rightly call delirious entropy. In these moments the hero is aware that an increase in paranoia generates meaning as much as the luck of convincing paranoia generates a meaningless chaotic environment. The earthworks of the same period, above all those by Michael Heizer and Robert Smithson, desired to reverse entropy, investing a moving earth with cosmic significance.

In the Architectural Association in the eighties, Gordon Pask, a Canadian mathematician with a cool passion for what he named the Second Cybernetic, he taught the New Cybernetic. He generated calculations which could describe accurately the effect on the inside of the adjacent interior of the accumulation of rubbish outside of a building, as well as the effect on the dynamic of human interaction. He contributed the infinity of circulation paths to Cedric Price's Fun Palace. Our cities have not even begun to benefit from these numerical speculations.

But what are we to say of today and tomorrow?

 In the 2009's Biennale of Art in Venice, my friend Michelangelo Pistoletto hung his Hall of Mirrors, which he cracked with a large wooden hammer on the day of the opening. To a questioning lady about the destruction of the mirrors, Pistoletto replied, "I am just making more mirrors".

Here entropy and visibility multiply and intertwine.

In 1647, an earthquake destroyed the city of Santiago in Chile. Nearly a hundred years later, in 1755, five years before the birth of Heinrich von Kleist, an equally terrible earthquake leveled the larger part of Lisbon.

It was soon to be rebuilt by the Enlightened urban planner Marquis de Pombal. These events shook the belief in the Christian world. Providence could not be trusted. The Western world was shocked and dismayed. The belief in the benevolence of God was shattered.

Every morning, I start the day with a macchinetta. I unscrew the top from the bottom, clean out the leftovers of the last round of the previous night, fill the lower half with water and fill the sieve with fresh grounds coffee, screw the top, light a match and turn the small gas burner on.

I watch the macchinetta heating up and spouting warm aromatic liquid, wars, revolutions and strikes I read about in the morning newspaper. I pour the brew into my cup; add a teaspoon of sugar and stir; after some minutes calmly the liquid rests in my cup. The affairs of the world are mingled with the baroque fountain nearby in Piazza Farnese. Yes, in our everyday life we rehearse every conceivable process and event near and far in time and place.

In dreams we are able to respond to our deepest desires. In the early days of the Spanish Civil War, Andalusian villages, having chased out the authorities, set out to create the anarchist Eden. Quite deliberately, they aimed at the simplification even of the poor life that had been theirs in the un-

Fig. 5
Thomas More, *L'Utopia*, 1516.

Fig. 6
William Morris, *News from Nowhere*, 1890, Frontispice.

regenerate past, closing the cantinas and, in their plans for exchange with neighboring communes, deciding that they had no further need even for such innocent luxuries as coffee.

In *La Guerre et La Paix*, Proudhon drew a distinction between pauperism and poverty. Pauperism is destitution, while poverty is the state in which a man gains by his work enough for his needs, and this condition Proudhon praises in lyrical terms as the ideal human state, in which we are most free, in which, being masters of our senses and our appetites, we are best able to give spiritual substance and grounding to our lives.

This approach of Proudhon is a different sort of Utopian idea than the ones we are used to as readers of More or Plato, who are usually seen as apologists of a rather stable hierarchical order in the ideal polities. Yet Proudhon's vision has other implications that have offended those who support no such order in the state.

In fact, the very idea of Utopia repels most anarchists, because it is a rigid mental construction. Utopia is conceived of as a perfect society, and anything perfect has automatically ceased growing; even William Godwin qualified his rash claims for the perfectibility of man by protesting that he did not mean men could be perfect, but that they were capable of indefinite improvement, an idea which, he remarked, «not only does not imply the capacity for being brought to perfection, but stands in express opposition to it.»

The general distaste for the rigidity of Utopian thinking has not prevented the anarchists from adopting some ideas contained within Utopias. Anarchists-communists echoed the suggestions on economic distribution put forward by Thomas More in the original Utopia, while certain of Charles Fourier's ideas on how to induce men to work for passion rather than profit have entered deeply into anarchists' discussions. Indeed, Le Corbusier in the Marseille Unite de Habitation programmed for 1620 persons following Fourier Phalanx as an ideal number in which all desire imaginable could be satisfied in different combinations and conjugations.

But the only complete Utopian vision that has ever appealed generally to anarchists is *News From Nowhere*, in which William Morris who came close to Prince Peter Kropotkin's Mutual Aid, presented a vision of the world of the kind that might appear if all the anarchist dreams of building

Fig. 7
Proudhon, *Posthumous Portrait*,
Gustave Courbet. Petit Palais,
Paris.

harmony on the ruins of authority had a chance to come true.

The idea of progress as a necessary good has vanished, and everything happens, not in the harsh white light of perfection or heat of whirring machines, which Morris denies, but in the mellow stillness of a long summer afternoon which ends for the unfortunate visitor to the future, who has to return to city life in London or New York, Berlin or Paris and to the acrimonious debates that are wrecking any collective vision.

The golden sunlight of that long summer afternoon when time paused on the edge of eternity haunted the anarchists too. «My conscience is mine, my justice is mine, and my freedom is a sovereign freedom,» said Pierre-Joseph Proudhon. "Such men" said his friend Alexander Herten, «stand much too firmly on their own feet to be dominated by anything or to allow themselves to be caught in any net.»

The complexity of Proudhon's personality and outlook, and his vigorous prose, tempted Sainte-Beuve to write his first biography, and turned the painter Gustave Courbet into his enthusiastic and lifelong disciple. He inspired Tolstoy not merely to borrow the title of his greatest novel from Proudhon's *La Guerre et la Paix*, but also to incorporate in *War and Peace* many Proudhonian views on the nature of war and history.

Yet that is not the only unexpected filiation that we have to discuss in order to clarify the shifting contours of utopian urban thought over the course of the "long nineteenth century".

Following the publication of his *System of Economic Contradictions: or, The Philosophy of Poverty* (1846), Marx chose this occasion for a complete reversal of his past attitude to Proudhon by publishing *The Poverty of Philosophy*, which showed a complete failure to understand the originality and plasticity of thought underlying the apparent disorder of Proudhon's argument. Proudhon was seeking a kind of equilibrium in which economic contradictions would not be eliminated – for they cannot be – but brought into a dynamic equation. This dynamic equation he found in mutualism, a concept that includes other elements, such as the dissolution of government, the equalization of property, and the freedom of credit.

He examined the idea of Providence and came to the conclusion that, far from the state of the world confirming the existence of a benevolent deity;

it led one irresistibly to the conclusion embodied in the aphorism: "God is Evil."

Political government was understood already by William Godwin, originally trained as an architect, to be "that brute engine which has been the only perennial cause of the vices of mankind, and which has mischief of various sorts incorporated within its substance, and cannot otherwise be removed than by its utter annihilation!"

If Locke's definition of freedom as determination by the "last result of our minds" has its logical difficulty of a "free but determined will", then in Godwin's scheme he is eager to construct an exact science of morality, based on the predictability of behavior, the discovery of general principles, and the control of process. It leads him towards the more empirical form of free will, in which the distinction between involuntary behavior and voluntary actions suggests that involuntary behavior exhibits one sort of necessity, which is dictated by past experience, while voluntary actions are always determined by a judgment, and proceed "upon the apprehended truth of some propositions". This second type of determinism, rational and teleological, is hard to distinguish from what is usually considered free will, or the Thomist doctrine of free will, where the will is determined solely by the superior goodness of the alternative chosen. Men's actions, Godwin wrote in "Thought on Man" (1831), the last volume of essays published during his lifetime, are indeed involved in necessary chains of cause and effect, but the human will is emergent from this process and, in turn, takes its place in a series of causes; man's actions become voluntary – and by implication free – in so far as he can alter the direction of the chain, even if he can never break it asunder. Will and confidence in its efficiency "travel through, not quit us till we die. It is this which inspires us with invincible perseverance and heroic energies, while without it we would be the most inert and soulless of blocks, the shadows history records and poetry immortalizes, and not men. We shall view with pity, even with sympathy, the men whose frailties we behold, or by whom crimes are perpetrated, satisfied that they are parts of one great machine, and, like ourselves, are driven forward by impulses over which they have no control". In other words, he grants the contradiction between a universe dominated by immutable law and man's sense of his own freedom, and he pragmatically welcomes the contradiction, thus creating one of those states of equilibrium between opposing conditions or ideas that delighted many of his libertine successors, particularly, of course, Proudhon.

Shelley's elopement with Godwin's daughter is perhaps better known than his intellectual debt to the philosopher, or Godwin's financial debt to the poet. But the irony of the Godwinian Utopia and "Prometheus Unbound" is compounded by the literary work of Godwin's daughter, Mary Godwin Shelley: "Frankenstein or the Modern Prometheus" (1817).

It is the story of a scientist who constructs an artificial man through the transformations of parts from dead bodies. The monster, conscious of the fear he inspires and his need for love – sentiments he cannot overcome – and condemned to solitude, turns against the human race and his inventor, Dr. Frankenstein and his ill-starred family.

Inspired by the Romantic preoccupation in its structure, but above all a painful response to the Utopian thinking of her father, she found little in the man-machine dialectic of the modern era that did not partake in the adventure of this creature.

Heinrich von Kleist, seven years earlier, inspired by a misunderstanding of

Fig. 8
Theodor Von Holst, *Frankenstein*, 1831.

Kant's "Critique of Pure Reason", concluded with men's tragic incapacity to perceive truth, and the vain pursuit of knowledge and a just world. Humanity was condemned to torture and useless gesticulation, with conscience forever divorced from the natural world. Feminine fidelity appeared to him as the only absolute. His

reflection on the theater of marionettes was written after he was engaged to Adolfine Vogel, a young woman suffering from incurable cancer, with whom he would commit suicide by the end of the year on the shore of Lake Wannsee in Berlin. Kleist's reflection is a precise pre-figuration of that very same horror.

Only a marionette, a mechanical contraption, can be conceived as having the advantage of being anti-gravitational. Yet, it could make us believe that there is more grace in the mechanics of a mannequin than in the structure of a human body. The original fall of man from grace

is translated into a mechanical device of wire and string, attached to weights, which precipitates a second fall, eating once more of the tree of knowledge and thus falling back into innocence.

Do we confront, then, in Kleist, the lineaments of a new chapter in the history of the world? In his novella "The Earthquake in Santiago de Chile" Kleist's young man, at midday when the earthquake struck, finds himself free from the prison he was condemned to as a punishment for a forbidden love of a woman who was to be executed at that very moment. He starts his search for her and the child, the fruit of their forbidden love. Finally, in the afternoon light, he discovers them beside a river outside of the town. To celebrate their happiness, they turn to the only church still surviving. There, the congregation realizes who the young couple with a child are. Thinking of the couple as the sinners who brought about the calamity in Santiago de Chile, they execute the young man and the woman, and spare the child. Indeed, in Giorgione: *The Tempest*, hanging in the Academia Museum in Venice, we see the same picture as in Kleist's story. On the right, the young woman with a child and, on the left, the young man with his staff at some-degree diagonal. In the background, the City is burning, if there is a moment of happiness, it is just after a terrible disaster and just before another calamity.

In Laplacian determinism, God, having created his universe, has now screwed the cap on his pen, put his feet on the mantelpiece and left the work to get on with itself. Machines, and people acting like machines, replaced a good deal of human thought, judgment and recognition.

Few know how this or that system works, and for anyone, let alone the inventor, it is often a mystic oracle, producing an unpredictable judgment. Mechanical, determinate processes produce clever, astonishing decisions. A "definite method"

for living, playing (playing chess) – a mechanical method, in fact – does not necessarily mean the construction of a physical machine, but only a book of rules that can be followed by a mindless player. Modernity, in whatever age it

appears, cannot exist without shattering belief and without the discovery of the "luck of reality", together with the invention of other realities.

The power to speak of our inhumanity, benevolent or Mephistophelean, is often granted through the mechanical contraption. The inner consciousness of time subverts the possibility of transparent and communicable experience. On the contrary, that which is communicable is based on the incommunicable.

Fig. 9
Señor de Mayo, *Earthquake in Santiago de Chile*, 1647.

Fig. 10
Giorgione, *The Tempest*, 1508. Venice, Gallerie dell'Accademia.

In order to stop the Golem of Prague in its ruinous activity, it was sufficient to remove the first letter, Aleph, inscribed on its forehead. The deletion converted the other two letters, Mem and Thet, into the word Meth, meaning Death as oppose to AMT (amet), which was originally inscribed, three letters forming the word for "truth" in Hebrew. In a history which was conceived as a ruined text, language itself mediated as a spectrum connecting the two extremes: the sublime and the monstrous.

Each and every machine verges on this dialectic; it gives rise to new spectacular laws, which are then inscribed in our flesh.

If Max Weber believed that we are no more than spiders caught in a web of assumptions that we ourselves have spun. Our tale is a tale of the limits of reason and the axiomatic nature of human knowledge. Episteme seems to hinge on our human intersubjective relationship, on our ability to dream.

In the course of forming our human, all too human, relations, we are bound to project on the universe. Since Immanuel Kant's Critic of Pure Reason and the second Copernican revolution of *Der Ding un Sich*, the noumenon or "the thing itself", is unknown, forever unknowable, and we are condemned to drift in the hall of mirrors. Our capacity to imagine and to dream, not only of the City, but 'tout court', encourages us to think that in this spirit we could wish for our capacity and courage to open a new vista, to paint the yet unpainted, with the full knowledge that it is like the horizon itself, forever deluding us. If knowing thy self is the greatest task then we could only concur with Edmund Husserl's wish to be forever the "absolute beginner".

For those of you who still wonder how could a discussion of that which does not exist could possibly effect what does exist I would reply that things that exist in our mind and no where else determine more profoundly what does exist for us, than anything outside our mind.

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Luca Mantovani
A musical view: the secret mechanics of a landscape

Abstract
This article is a sort of story in images about landscape photography. The author, an architect by training with significant experiences in the field of architectural photography, invites us to see the landscape with a "musical view" through the photographs of different places, mostly in the Po Valley (from Sabbioneta to Mantua, Pomponesco, Bagnolo San Vito, etc.).
A short but dense text forms both the incipit and basic explanation of the article.

Parole Chiave
Musical view — Architecture — Landscape — Photography

Andrea Mantegna, *Orazione nell'Orto*,1455, tempera on wood, 63x80 cm. Londra, National Gallery.

The landscape is not only an expanse of spaces, alternating stops, and escapes towards an immobile panoramic horizon, but it is also a field of levels, intensity, timbral sounds, local colors, emotional memory. The interior resonance of places is comparable to the functioning of remembrance, the device that moves all of Marcel Proust's research. The landscape is custody, vigilance, defense of an invisible harmony perceived through visual acoustics, understood as a complex sensory intertwining of hearing and sight, appearance and resonance, view and memory: a second and more universal nervous system that branches off in the earth, in the air, and in the water, a "sensory device" (Proust 1978).

The sound scales that preside over the identities of places must therefore be monitored, in order to prevent the intensity flows from exceeding that threshold beyond which the resonant form falls into a deafening disorder, exercising the poetic faculty which Gaston Bachelard calls "material imagination" (Bachelard 2007), capable of making matter converge, unconscious of form and fantasy, as a game of influences. We could thus listen to places following an entire architectural tradition that has tied optical sensoriality to that of acoustics with the aim of bringing the sensory phenomenology of the places closer and penetrating the secret mechanics of the landscape. According to the French philosopher, "One step, three steps: that's all it takes to define a kingdom" (Bachelard 2007) and to see the solid reality transfigured in reverie, just as it is enough to find a few scales of coloristic and atmospheric notes in the liquid reality to generate a clearly recognizable refrain, even in its local inflections. As primary elements of the landscape, the earth and water must be laid out, arranged to make their potential physical transformations resonate with meaning.

To transform a physical use of the territory into an aesthetic and fantastic experience of the landscape, it is therefore necessary to resort to the mediation of a device capable of enhancing the sensitive and expressive virtualities of the environment. There is a whole theater of places that is not historical but phenomenological, capable of awakening under the discreet touches of a musical view. Not only do the stones of the Catalan cloisters sing, as Marius Schneider has shown, but the whole landscape reveals its hidden rhythms to those who know how to find the right melodic angle to look from. Le Corbusier had a small mound made from which to successfully photograph the Church of Notre-Dame du Haut, and Aldo Rossi gazed entranced at the landscape of Lake Maggiore from behind the eyes of the gigantic statue of San Carlone di Arona:

«Like in the description of the Homeric horse, the pilgrim enters the body of the saint, like in a tower or a chariot governed by a wise technique. Climbing the external staircase of the pedestal, the steep ascent inside the body reveals the wall structure and the welds of the large sheets. Finally, the head is an interior-exterior; from the eyes of the saint, the landscape of the lake acquires infinite contours, like a celestial observatory» (Rossi 2009)

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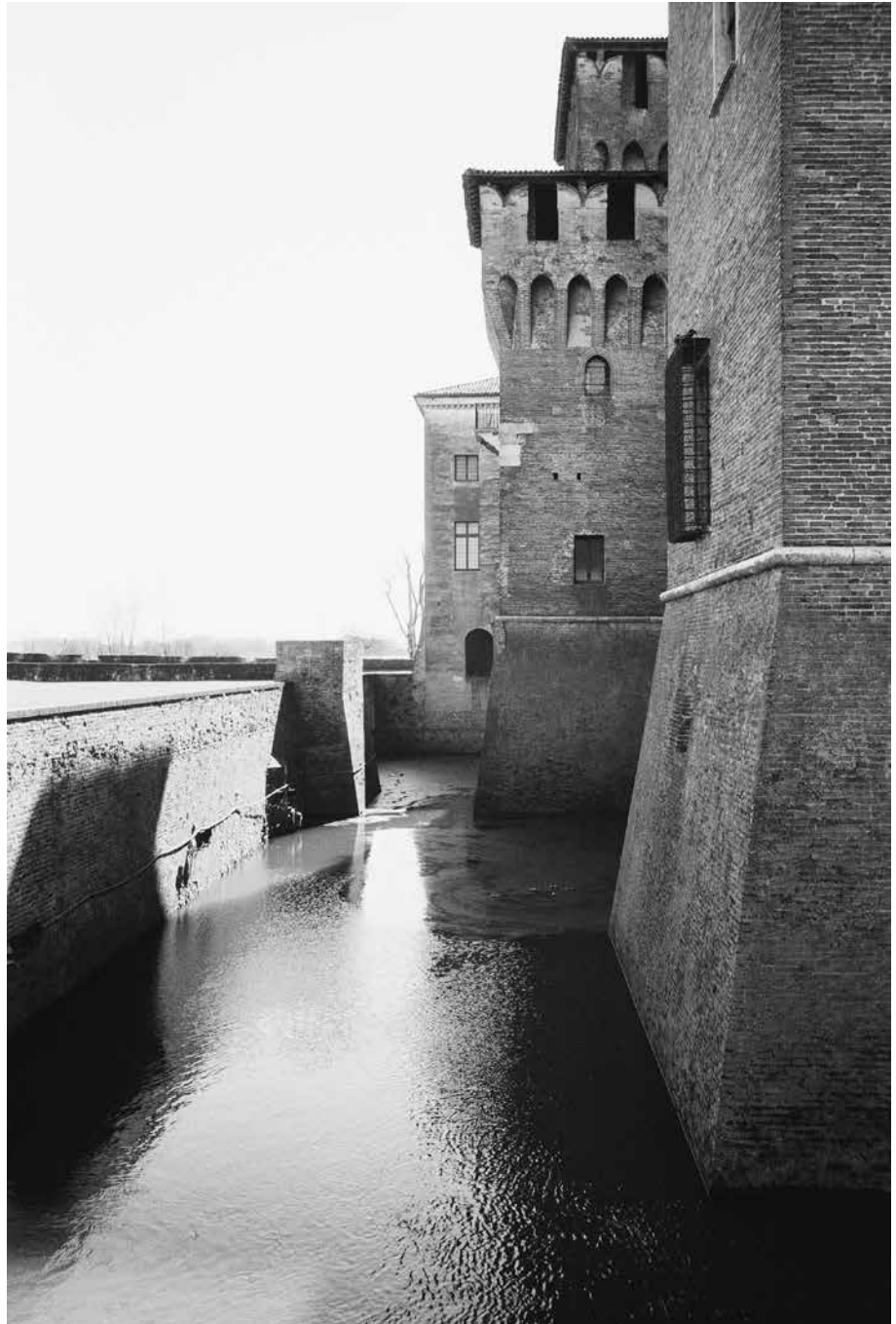
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*Black and white photographs taken in 2018/19. Photographic equipment: Leica M6 TTL, Summicron 35mm; Leica M7, Elmarit 28mm; Olympus OM-2, Zuiko 28mm. Ilford FP4 PLUS 125 film.

Enrico Prandi
**Architectural sculpture in Italy as a compositional method.
From impressions to principles**

Abstract
This essay is a re-elaboration of a lesson held at the "Sculptural Pre-sences" Workshop of the CSAC of Parma on 23 July 2016. The lesson entitled "Architectural sculpture" started from the hypothesis that certain 20th-century architecture had an architectural design attitude that tended towards sculpture, without actually reaching it. Architectural examples have been identified since Rationalism and throughout the 20th century which can be considered "architectural sculpture" for various characters. The thesis subsequently opened the field to more in-depth reflection on the relationship between architecture and sculpture, and above all on some common composition elements in architecture and sculpture as well as on some tendencies of architecture to present itself as a pure formal act.

Parole Chiave
Architectural sculpture — Architecture and Sculpture — Art — Sculp-tural Presences — CSAC

Fig. 1
Presenze scultoree nel chiostro, nel recinto, nel parco. [Sculptural Presences in the cloister, in the enclosure, in the park]. CSAC, Parma, july 21-29, 2016.

As products of artistic creation, sculpture and architecture have a shared territory consisting of formal expression. In general, therefore, the visible manifestation of the artistic creative act can lead to one discipline or the other.

I will try to stay on a rather narrow ridge, attempting not to fall (on one side or the other) while seeking to demonstrate how there is an "architectural sculpture" that is a balanced attitude of the formal expression of architecture that tends towards sculpture without actually becoming sculpture. Also moved by epistemological reflection and the verification of my affir-mations, I will moreover indicate examples of tendencies in which archi-tecture does not "tend to" sculpture, but "flows into it" with disappointing results both as regards the architectural discipline and, a fortiori, sculptural discipline. In other words, there is nothing worse than an architecture that claims to be sculpture, becoming a purely formal (or formalistic) approach to architecture.

If there is a substantial difference between architecture and sculpture, it is precisely in the field of functionality: in general, sculpture is made not to be used internally, while architecture must necessarily be such in order to ensure a usability that is an integral part of its body as well as its discipli-nary statute. However, the internal functionality is not a great concern for the purposes of this essay, as in many cases it is still guaranteed in sculptu-res: there are Architectures (with a capital "A") without a precise internal functionality, such as monuments or all the outfitting, temporary, symbolic architectures and so on.

I will equally discuss both the compositional process that leads to formal expression and the relationship that the work establishes with the outside.

Figg. 2-4
Cover of Zodiac no. 9-1993 with projects by C. Aymonino, G. Canella, I. Gardella, P. Johnson, G. Polesello, L. Semerani, A. Rossi, for the completion of the Sacro Monte of San Carlo.

Guido Canella, Notes for the Sacro Monte of San Carlone in Arona with the IX chapel: vigilance and care in the plague of Milan, 1992.

The San Carlone at Arona in an advertising postcard.

As for the architectural critique (and there is no doubt that this essay represents a critique of the works for the purpose of exemplification in the discussion) it is customary to proceed, as Baudelaire argued, "from the impression to the principles"; thus the title of this essay, *Architectural sculpture in Italy as a compositional method. From impressions to principles*.

It may be interesting to evaluate the other half of the moon, that is, an approach which for an inversion of terms could be defined as "Sculptural architecture." What is the difference? The point of view is that of an architect who goes beyond disciplinary boundaries to probe the potential inherent in this limine.

As often happens between neighboring disciplines – and there is no doubt that architecture and sculpture are such – it is interesting to analyze the limits, i.e., the field of investigation, that lies between the two disciplines: those examples that take the meaning of a work that "is no longer completely that same discipline" but at the same time "is not yet the other discipline" to the extreme. There is a presence and an absence of certain specific values that make the works eloquent without their knowledge of

these hermeneutical probes. The compositional principle defined as "architectural sculpture" is based on these examples.

The first example was created as a sculpture, even if the considerable size projects it into the field of architecture-monument.

The Colossus of San Carlo Borromeo (known as San Carlone) in Arona, the statue built between 1624 and 1698 at the behest of Federico Borromeo by Giovanni Battista Crespi, known as "il Cerano," was erected as a complement to the works of the Sacro Monte to celebrate the memory of the Saint. It has a hollow brick core covered with copper plates, all fixed above a block of marble about 12 meters high. It is the first case of a violation of the sculptural form imagined as such.

It is interesting to note how it becomes Architecture when Aldo Rossi describes its importance in his formation (education) within his prosaic work, A Scientific Autobiography.

«This interior-exterior aspect of architecture was certainly first suggested to me by the San Carlone at Arona; a work which I have drawn and studied so many times that it is now difficult for me to relate it to the visual education of my childhood. I subsequently understood that it pleased me because here the limits that distinguish the domains of architecture, the machine, and instruments were dissolved in marvelous invention. As with the Homeric horse, the pilgrim enters the body of the saint as he would a tower or a wagon steered by a knowing technician. After he mounts the exterior stair of the pedestal, the steep ascent through the interior of the body reveals the structure of the work and the welded seams of the huge pieces of sheet metal. Finally, he arrives at the interior-exterior of the head; from the eyes of the saint, the view of the lake acquires infinite contours, as if one were gazing from a celestial observatory.» [Rossi 1987, p.11]

Fig. 5
Luchino Visconti, Ossessione [Obsession], 1943.

He discusses the interest he has for objects of affection that can be imagined as "livable and practicable architectures" such as coffee pots or pans intended as a "reduction of fantastic architectures." «Today I still love to draw these large coffee pots, which I liken to brick walls, and which I think of as structures that can be entered[1]» [Rossi 1987, p.11].

In the case of Arona, the theme of the formal expression and ideation is rather the reproduction of the Saint. There is no specific compositional theme other than to reproduce the essential features or to portray San Carlo. Aldo Rossi was obsessed with the Saint, and in the period between the beginning of the 1970s and the beginning of the 1990s (Vittorio Savi traces its origin to some drawings of 1973), (Savi 1976), he drew him almost everywhere, becoming a subject of affection.

Obsession is a theme dear to Aldo Rossi (Obsession like the film by Luchino Visconti that Rossi describes in Architetture Padane about his competition project for the Fiera Catena area in Mantua). Obsession, then, must be understood (as Polesello suggests) as repetition. «… Obsession is very important. […] Architecture that repeats itself, that restates itself, tireless and undaunted, is the so-called (unspeakable) theme of Aldo Rossi» (Polesello 2002, p.7).

Rossi portrays San Carlo together with his architecture, he inserts it in the scenography of his Scientific Theater, next to the Milan Cathedral, the Gallaratese, the Teatro del Mondo. It watches over his architectural fantasies. Often, however, only one part of it tends to appear – no less important and strongly symbolic – which is the hand. This limb (not yet an osteological representation) becomes a significant presence when it turns into the subject of a specific drawing in which the hand is repeated obsessively, be-

Figg. 6-12
Aldo Rossi, "Le mani del Santo" [The Saint's hands], 1979. "San Carlone", 1990.
Per il completamento del Sacro Monte di San Carlo in Arona [For the completion of the Sacro Monte of San Carlo in Arona], 1991.
Disegno di studio con il San Carlone e il Gallaratese [Sketch with San Carlone and Gallaratese], 1975. Disegno di studio per il teatro Carlo Felice a Genova [Sketch for the Carlo Felice Theatre in Genoa].
Disegno di studio con la mano del Santo [Sketch with The Saint's hands].
Disegno di studio con la mano del Santo [Sketch with The Saint's hand], 1987.

coming the absolute protagonist of the drawing "Le mani del Santo" [The Saint's hands] (1971). What does that hand obsessively repeated in Aldo Rossi's drawings indicate?

If the hand as a subject in figurative art is rather typical, especially when compared to the strongly symbolic meaning (from prehistoric depiction, to Leonardo's cognitive studies, up to Michelangelo's representations in painting, while Rodin suffices in sculpture), it is regardless not new in architecture: starting from Le Corbusier, who transforms it into a built monument shaping it as a tangible cement form, to a symbol of Chandigart, up to the theoretical contribution of Henri Focillon who praises its virtues in one of his best-known essays.

Taking up Focillon's thesis, Vittorio Savi wrote that, «the hand is the symbol of technique and craftsmanship» (Savi, 1976, p. 21).

One of the various functions that architecture and sculpture must perform is remembrance. Both lead to something else: they remember or favor the memory. After all, remembrance means bringing something back to memory.

Thus the sense of the presence of the hand in Aldo Rossi's compositions could be to favor the memory of something, perhaps forgotten or lost. We do not yet know if this invitation to remember is addressed to those looking at the drawing or if, autobiographically as Rossi himself has accustomed us, is addressed directly to those who drawing.

But widening the scope of interpretation – borrowing the words of Gianugo Polesello who was in turn strongly affected by that hand – could also constitute an "admonition," a warning. In the latter case we can only subjectively hypothesize with respect to who and what Rossi warns, or warns himself, about.

I like to think that Rossi warns against certain tendencies of architecture which, mutatis mutandis, then as now, represent a danger to architecture.

Memory and Warning are often complementarily juxtaposed above all in the memory of certain errors in history: one favors the memory of painful and traumatic facts; the other is a warning so that such errors (and such facts) do not repeat themselves.

The theme of memory then guides us towards a very specific season of architectural sculpture: that of the Italian post-war monuments, above all the two most emblematic with which Manfredo Tafuri opens his History of Italian Architecture [1984]. In this context, works of Architecture such as the Monumental Cemetery of the BBPR (1946) or even the Monument to the Fosse Ardeatine by Mario Fiorentino (1944-1949) – even if the work is penetrable, the sculptural dimension remains strongly pervasive – are by all means examples of architectural sculpture.

Little by little towards strongly symbolic, elementary architectural sculpture like that of the Monument to the Resistance of Udine by Gino Valle (1959-1969) to the Monument of the Resistance in Cuneo by Aldo Rossi, (1962) or, again by the same author, to the Monument-Fountain in the square of Segrate (1965), up to that marvelous sculpture-architecture which is the backdrop for the competition project for the reconstruction of Paganini Theater in Parma (1964). Indeed, architectural sculpture.

After having outlined some of its characteristics, can we ask ourselves the origin of that tendency to blend architecture and sculpture in the cases mentioned?

I like to trace it back to the joyous season of Italian Rationalism in which
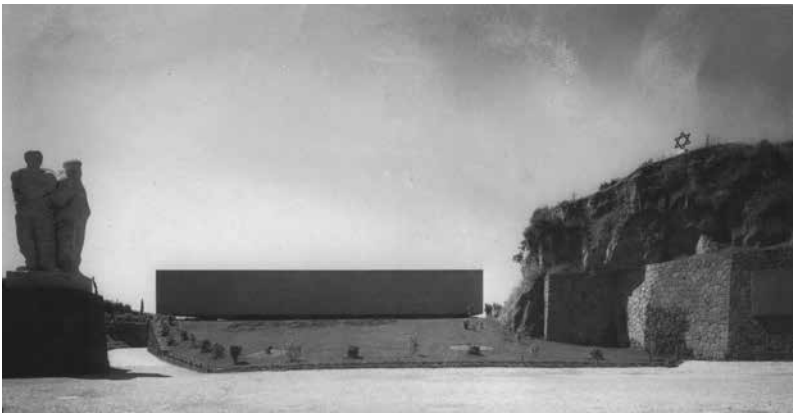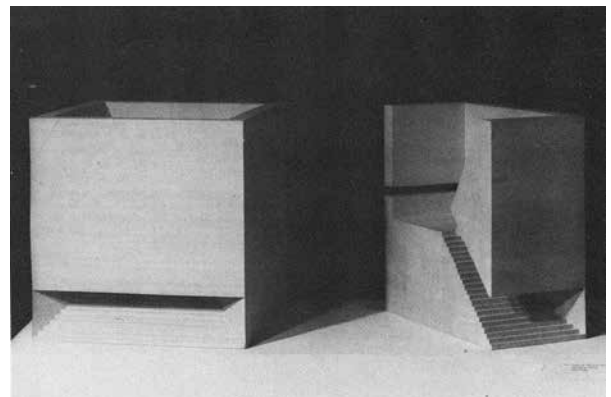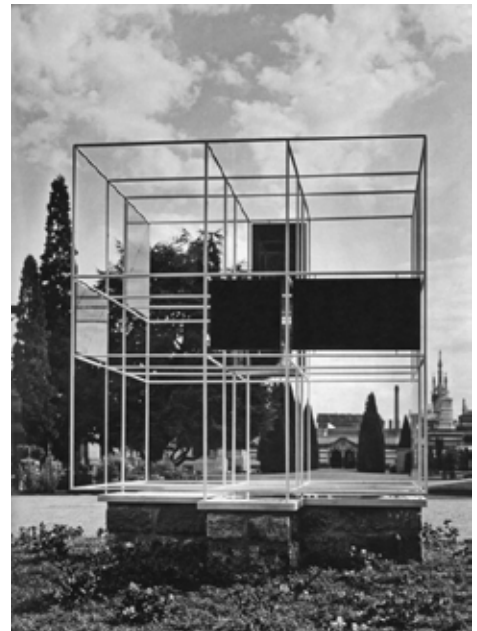
Figg. 14-16
Mario Fiorentino, Monumento alle Fosse ardeatine, Rome 1944-49.

BBPR, Monumento al Cimitero monumentale, Milan, 1946.

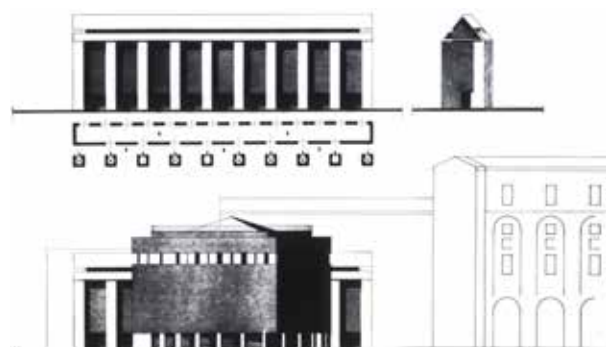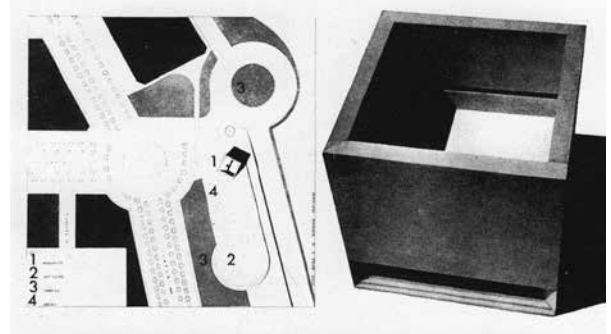Gino Valle, Monumento alla Resistenza, Udine, 1959-69

Figg. 17-19
Aldo Rossi, Monumento della Resistenza, Cuneo, 1962

Aldo Rossi, Monumento ai Partigiani, Segrate, 1965.

Aldo Rossi, Ricostruzione del Teatro Paganini, Parma, 1964.

the so-called plastic arts proved to be able to blend into a unicum still unmatched today, starting with the perhaps most emblematic image of the Hall of Honor of the VI Triennale of 1936 by Edoardo Persico. In this work, his highest ever, architecture and sculpture complement each other in a game of references that makes one part indistinguishable from the other:

«This project does not want to be a mere decoration (...) but an original work of architecture like the others that will appear at the VI Triennale: a contribution to the solution of a problem which is more evidently placed for its consideration by modern artists» (Persico 1936).

In distancing himself from pure decoration by rightly rising to the work of architecture, Persico identifies the character of originality as the quality that can synthesize the architectural sculpture.

«In the project, sculpture and mosaic works are not thought of as 'decoration,' or in any case as parts added to architecture, but they almost constitute the subject for their stereometry and intimate stylistic adherence.»

Fig. 20
Edoardo Persico, Marcello Nizzoli, Giancarlo Palanti, Lucio Fontana (scultura), Progetto per il Salone d'Onore at the VI Triennale, Milan, 1936.

In the next page:
Fig. 21
Edoardo Persico, Marcello Nizzoli, Giancarlo Palanti, Lucio Fontana (scultura), Progetto per il Salone d'Onore at the VI Triennale, Milan, 1936.

This is true for Persico's work, to whom a great capacity for architectural abstraction is fully attributed, but also to many other Rationalist works in which sculptor and architect design one for the other; just consider the historical painter-architect pairs such as Fontana-Persico or Sironi-Terragni. In the highest era of the so-called "synthesis of the arts," frame architecture metaphorically became the frame of architecture in which to experiment also in the field of interior architecture and exhibition design. In these cases, the sculptural material in the form of tubulars is directly shaped by the architect who makes it his own material (for construction) in a poetic-sculptural sense. The Hall of Gold Medals (and in general many works of the Italian Aeronautics Exhibition of 1934), or the Parker Shop also by Persico, are the antecedents to the Postwar BBPR Monument, already identified as architectural sculpture.
«Lyrical visions of building,» as Giovanni Luca Ferreri reminds us, quoting Giulia Veronesi, «which continue the investigation of the city and its changes (...) attributable to the itinerary of pictorial research» (Ferreri 2020, p. 45).
After all, was it not Persico himself, commenting on Gardella's theater in Busto Arsizio (Persico 1935), who wrote the equation that connects Metaphysics to New Architecture?

«An example of how much a concrete experience of European painting is worth in architects, which is the basis of Le Corbusier's work with Cubism, or that of Gropius with Neoplasticism. It seems that today in Italy, at least with some avant-garde artists, architecture aspires to annex itself to the taste of metaphysical painting: this direction is, perhaps, destined to constitute the most original motif of 'Italian' architecture in Europe.»

Therefore, having defined the original architectural sculpture as that of the season that goes from Rationalism to the immediate postwar period (up to the mid-1950s), we can identify a second phase that can be defined as "return architectural sculpture" in which it seems that architecture itself becomes a "synthesis among the arts." In other words, the parataxis of the origin becomes complete syntax.
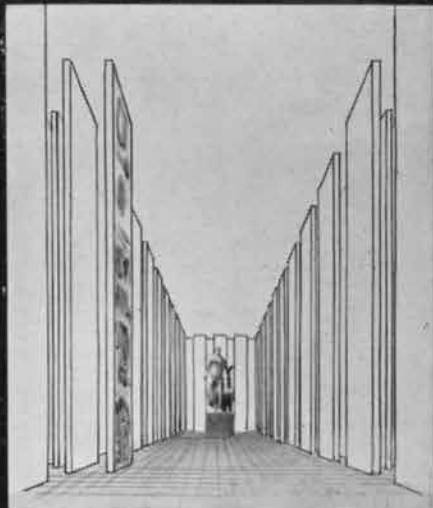
CONCORSO PER LA DECORA-
ZIONE DEL SALONE D'ONORE
ALLA VI TRIENNALE DI MILANO

IV

NEL PROGETTO LA SCULTURA E LE OPERE
MUSIVE NON SONO PENSATE COME "DECO-
RAZIONE", O COMUNQUE COME PARTI
AGGIUNTE ALL'ARCHITETTURA, MA NE
COSTITUISCONO QUASI L'ARGOMENTO PER
LA LORO STEREOMETRIA E PER L'INTIMA
ADERENZA STILISTICA

CONCORSO PER LA DECORA-
ZIONE DEL SALONE D'ONORE
ALLA VI TRIENNALE DI MILANO

V

LA PARTICOLARE DISPOSIZIONE DEI DIA-
FRAMMI VERTICALI CONSENTE UN GIOCO
DI CHIARI E DI SCURI ED UN RAPPORTO
DI PIENI E DI VUOTI, CONDOTTI QUASI
ALL'ESPRESSIONE DI UNA LOGICA PURA.
E COSÌ CHE L'ANTICO ASPETTO DEI CO-
LONNATI ASSUME, NEL PROGETTO, UN
VALORE FIGURATIVO ATTUALE
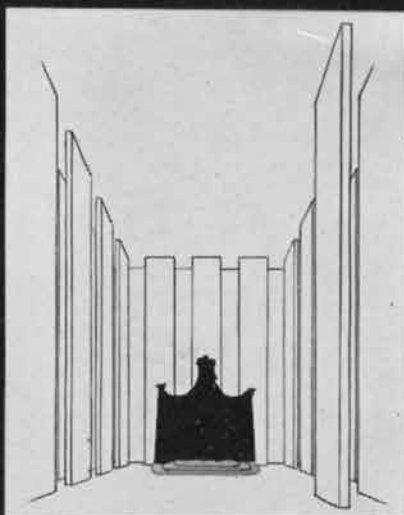
CONCORSO PER LA DECORA
ZIONE DEL SALONE D'ONORE
ALLA VI TRIENNALE DI MILANO

VI

NELLA PARETE DI FRONTE ALLA SCULTURA
PUÒ ESSERE COLLOCATO IL TRONO. PER LO
STILE DEL TRONO SI PREVEDE DI MANTENERE
QUELLO CONSACRATO DALLA TRADIZIONE
ARALDICA COME IL PIÙ RAPPRESENTATIVO
DELL'AUTORITÀ DEL RE
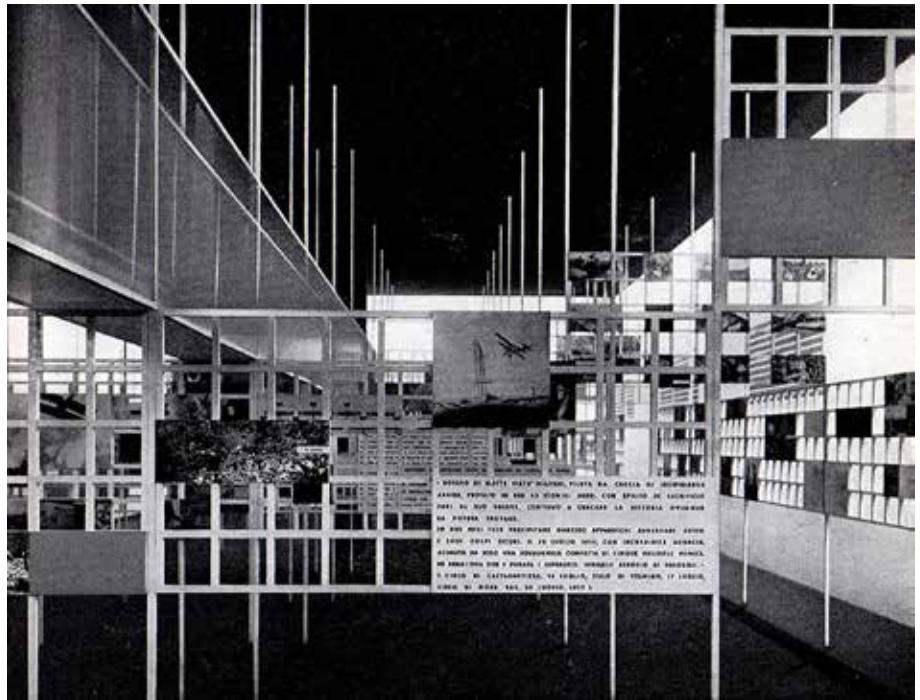
Figg. 22-24
Edoardo Persico, Marcello Nizzoli, Sala delle Medaglie d'Oro, Mostra dell'Aeronautica Italiana, Triennale, Milan, 1934.

Edoardo Persico, Marcello Nizzoli, Negozio Parker, Milan, 1934.

Edoardo Persico, Progetto di stand per la Fiera, Milan, 1935.
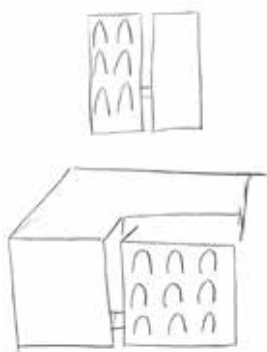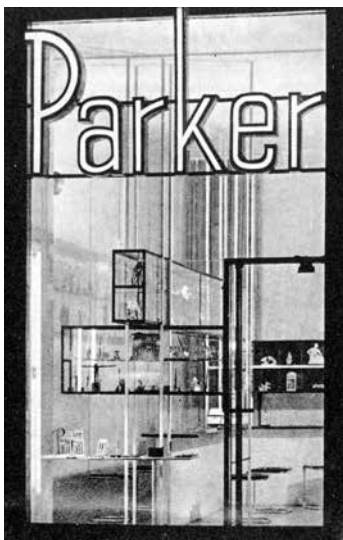
Therefore, understanding the origin of this trend, let us return to analyzing the interpretations of architectural sculpture in architecture.

One architect who makes extensive use of architectural sculpture is Carlo Aymonino. Aymonino's architectural sculpture is the son of Roman architecture (classical and modern) and consequently his way of composing in the open spaces of the city derives from the great and ever-present "lesson of Rome." As in Corbusier's homonymous "Leçon de Rome" by Vers all'Architecture, the worldly city relives in Aymonino's interpretation, becoming contemporary architecture and art itself.

Aymonino not only demonstrates architectural sculpture - for example in the use of architectural backdrops, in the skillful use of solid excavated material, that is, Michelangelo molded "by way of removing," etc. - but often demonstrates the direct presence of classical sculpture (especially of the beloved Antonio Canova who, like Aymonino, moved between Rome and Venice) and evokes (or re-evokes) a dialogue between the arts which, although allusive, is always significant.

Furthermore, with Aymonino Sculpture is placed at the center of his interests, as evidenced by the numerous drawings and studio sketches, some of which were selected for a book on Architecture and Sculpture in the early 1990s that should have been published by Marsilio (Aymonino 2000, p. 133). The main sign of the ideal completion of St. Mark's basin - strictly in Istrian stone – is constituted by a Venus (among the many possible, Canova has the best – that of Hope) emerging from the water of the Marciano basin and communicating with the other signs of the project: the Teatro del Mondo, the lanterns of Punto Franco, and the tower defined by Carlo Aymonino.

Figg. 25-26
Carlo Aymonino, Gabriella Barbini, Progetto per il completamento del bacino di San Marco, Terza Mostra Internazionale di Architettura, Biennale di Venezia, 1985.
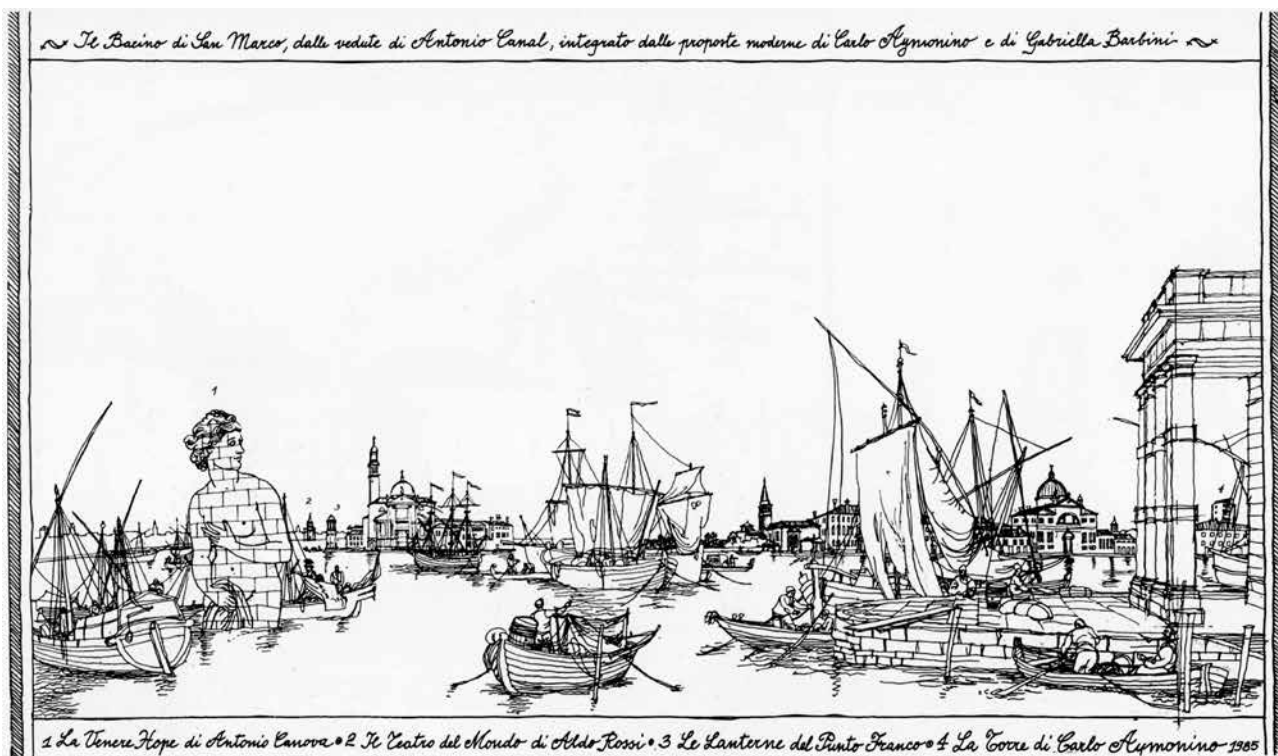
Furthermore, Aymonino uses a theatrical device in his architectural sculpture consisting of backdrops that generate continuity. The distinct parts and volumes that often characterize Aymonino's architectural composition must be related to a unity of the project. The wonderful Aymoninian perspectives are needed for this use, in order to verify the unity of the project which is otherwise difficult to understand as a whole.

There is very little distance between Aymonino and Rossi.

If Rossi's architectural drawings feature the hand of San Carlo, Aymonino's architectural drawings feature the statue, the sculptural group, which intervenes as an "object a reaction poetique."

Aldo Rossi's hand of San Carlo Borromeo is an exact match to the sculptural group of Aymonino. Rossi's hand admonishes, while Aymonino's statue brings us back to a classical harmony.

It only takes a few urban projects to exemplify these concepts, such as the Theater of Avellino (1987-89), the Ex Mulino Andrisani complex in Matera, (1988-91), and the project for Tre Piazze in Terni (1985).

We can see how Aymonino uses the architectural backdrop in association with the sculpture, that is, an element of architecture that acquires further meaning starting from the protagonist of the scene, namely sculpture. Sculpture often dominates its "squares of Italy" mostly as an added element to the representative perspectives of the various projects as well as an introductory cartouche, for example the San Donà di Piave Bella project: desired objects – obelisks, sculptures, sculptural groups – which to my knowledge were only in the project for Salerno and in the form of a sculpture by Kounellis were an integral part of the project.

In the Theater of Avellino, one of Aymonino's most interesting projects, it is important to detect the device of the fifth curve towards the entrance to Piazza Castello through which "the Theater is 'noticed' on the Piazza del Castello" [Zodiac, 1988, p. 118]. An apparently secondary element, but of extreme importance in constituting that "homogeneous facade" that a project divided into different parts and volumes would not have allowed.
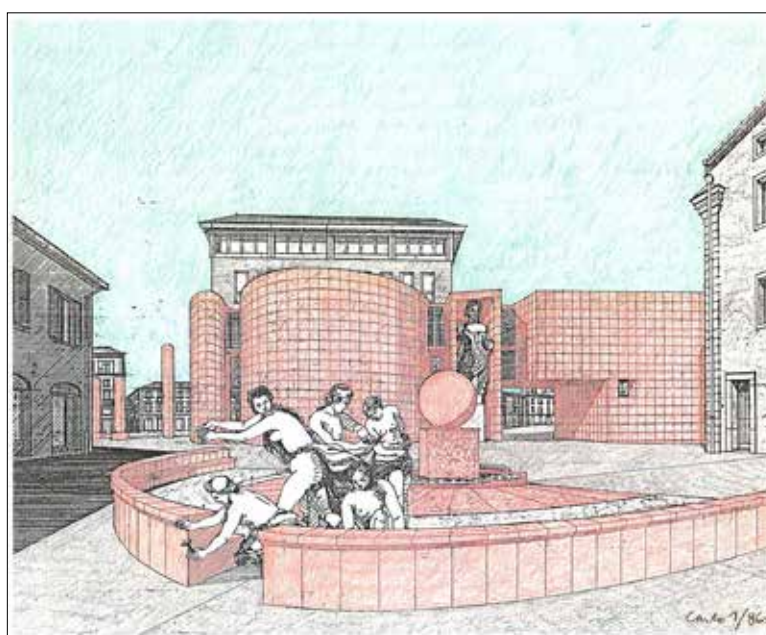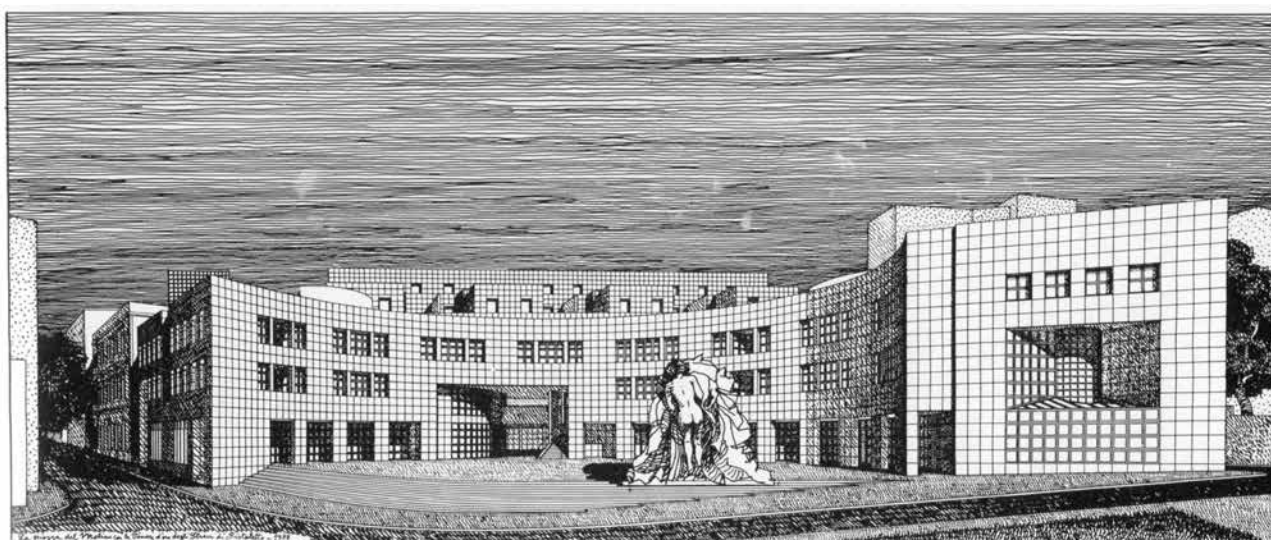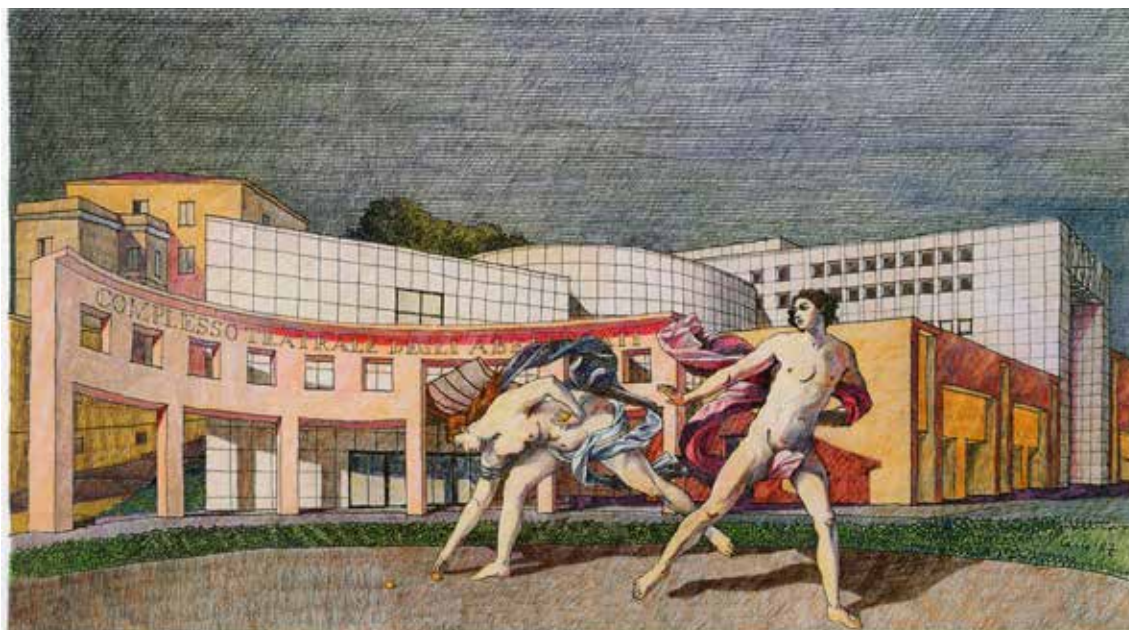
Figg. 27-29
Carlo Aymonino ed altri, Teatro di Avellino, 1987-89.

Carlo Aymonino ed altri, Sistemazione dell'area cx Mulino Andrisani, Matera, 1988.

Carlo Aymonino ed altri, Progetto di tre piazze, Terni, 1985.

il nudo di
Canora
in altorilievo
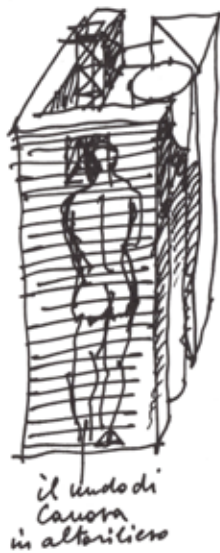
Figg. 30-31
Carlo Aymonino ed altri, Studi
per Il Colosso, Roma 1982-1984

So that, in the perspective drawn with a thick line, the backdrop-wing and the sculptural group reinforce each other.

Aymonino solves the project of the square in the Ex Mulino Andrisani in Matera with the same formal artifice but with a different architectural element (a portico). In this case, there is a significant cylindrical subtraction from the volume of the urban block, onto which a curved portico is superimposed. Similarly to Avellino, the perspective of Matera also shows a sculptural group consisting of the Venus of the Rags by Pistoletto.

If until now architectural sculpture was part of the composition, as an interface between the public space and the functional rest of the building, Aymonino addresses the theme of the configuration of a tripartite space with little or no character with the Tre Piazze project In Terni. Once again the choice falls on the construction of a backdrop made up of «four architectural 'objects' in stone (whether true or false)» [Aymonino 1988, p. 109] of which one consists of a large niche containing a statue.

Up to, in the case of Aymonino, the architectural sculpture par excellence constituted by the Colossus in Rome. An idea arose in the 1980s to erect a building on the recovered area of the foundations of the Colossus, a square of 15 x 15 m; the structure would become an element of visual connection and volumetric completion between the Colosseum, the Temple of Venus, and Rome, the same role that the Colossus had played in ancient times. If in a first project hypothesis Aymonino designed a marble monolith with a square base of the same size as the excavation and 36 m high – an angle with a 45 degree cut from a narrow passage containing a staircase carved inside the marble and leading to an upper viewpoint from which it would be possible to admire the Forums, the proximity of the Colosseum, the ruins of Oppio hill – in addition to sculpturally subtracting the volume on two opposing sides. While the next project sees the shape of the colossus in bas-relief characterize an entire whole side. In this project Aymonino composes an architecture, albeit monumental and strongly allegorical with the sculptural technique of Michelangelo: starting from a single volume, he subtracts material until it becomes the desired shape.

We have confirmation of this compositional attitude: when Aymonino was asked, "What would you like to achieve?", he replied, "A house carved out of a single block of marble" [Quintelli, 1997].

A further variation of architectural sculpture is constituted by so-called ephemeral architecture in its 20th-century revival: a parable that starting from the exhibition architectures, first of all the frame ones of the various Triennali rather than the metal advertising construction in the Galleria Vittorio Emanuele in Milan by Persico, passes through the ephemeral structures of Nicolini's Roman Summer, of the political summer festivals (in this regard, we recall Cesare Leonardi's commitment in setting up the Unity Festivals in Modena) and then flows into the structures of the various Biennials, especially of Rossi, passing through the postmodern experiment of the Strada Novissima. In these provisional and temporary architectures, machines, and devices, the ephemeral represents the attempt to combine the provisional with the eternal.

In fact the limited duration, together with the character of reversibility, guide its construction through flexible and inexpensive materials such as wood and iron, especially in its version of the "Innocenti" pipe-joint.

Unlike the poor constructive aspect, these structures (for all intents and purposes sculptural and architectural) had a great wealth of symbolic mea-

ning. Thus they become machines for representation, theatrical devices as well as elements that characterize (albeit for a limited time) the places they contribute to create.

We have already mentioned how Persico's metal advertising construction in the Galleria Vittorio Emanuele in Milan is prodromal to the subsequent developments of the frame in architecture: in two years, in fact, it will be widely used by Persico himself – but also by others such as Albini for example – as part of the VI Triennale of 1936 and subsequently made a stately monument by the BBPR in the Milanese Cemetery.

The same principle will then be used in the construction of many of ephemeral structures: access portals, stages, backdrops for cinema screens, walkways, up to the highest example constituted by the Teatro del Mondo by Aldo Rossi, the only example in which, paraphrasing Tafuri, the ephemeral has become eternal (Tafuri 1980, 7-11).

But let us proceed in order.

If we have already said in the first part of this essay about architectural sculpture constituted by frame architecture, meaning by this the use of grid structures from Rationalism to the immediate postwar period, during the 20th century this idea evolved up to unconsciously become the identifying character of an architectural cultural season, defined by its own inventor Renato Nicolini, as an urban marvel (Nicolini, 1980, p. 75-88). We are obviously talking about the Roman Summer, that "ephemeral nine years long" (from 1976 to 1985) and all those scenographic apparatuses (stages, portals, backdrops, theaters, etc.) as essential in language as they are powerful in the symbolic re-enactment of an artistic-cultural action in the place.

This aspect is inevitably interrelated with theatrical action, with representation, with art, and with the ritual of the festival.

At the base of the idea of Renato Nicolini – architect, but in this case as Councilor for Culture of the Roman council chaired by Giulio Carlo Argan - for a cultural program for the summer season in Rome, there was the revitalization (today we would call it regeneration) of different places – central and peripheral - to be involved in a program full of artistic and cultural events: music, cinema, theater, poetry, etc. (Nicolini, 1991).

In an earlier inclusive perspective, the invitation was above all addressed to the "people of the suburbs" to regain possession of the central places of the city of Rome, already in a crisis split between tourism and dolce vita.

A composite system of places which, starting from the Basilica of Maxentius, the place for projections and film marathons, unfold in the most extreme periphery. By far the most interesting staging for our purposes is that of the Roman Summer of 1979. Consisting of the Central Park, it included a system of four places opposite four axes of the city, just outside the walls: Via Sabotino, Parco di Villa Torlonia, Circus Maximus and the Mattatoio of Monte Testaccio. The staging entrusted to Purini, Thermes, Colombari, De Boni, and Staderini provided for two enclosures along Via Sabotino in one of which the «scientific theater was conceived, a small experimental space in which the observation between actor and spectator (interchangeable in the relationship with space) is re-proposed within a crudely analytical and perhaps antagonistic relationship, inspired by the model of the Elizabethan theater (i.e., the courtyard)» (Nicolini, 1980, p. 82-85).

At Parco di Villa Torlonia, a bar and an elevated walkway were provided for "videogames" and televisions that broadcast the shows of the other locations of the Roman Summer.
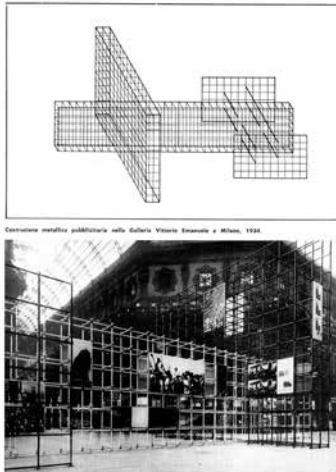
Fig. 32
Edoardo Persico, Marcello Nizzoli, Struttura per il plebiscito del 25 Marzo '34, Galleria Vittorio Emanuele, Milano, 1934.

Figg. 33-38
Ugo Colombari, Giuseppe De Boni, Franco Purini, Duccio Staderini e Laura Thermes, Teatrino scientifico nell'area di Via Sabotino, Roma, 1979;

Il palco e lo schermo cinematografico allestiti all'interno della Basilica di Massenzio e davanti all'Arco di Costantino, Estate romana 1981.

Aldo Rossi, Teatro del Mondo, Venezia, 1979.

Il palco allestito in spiaggia per il Festival dei Poeti di Castelporziano, Estate romana 1979.

Il portale di ingresso alla Festa dell'Unità di Pisa, 1982.
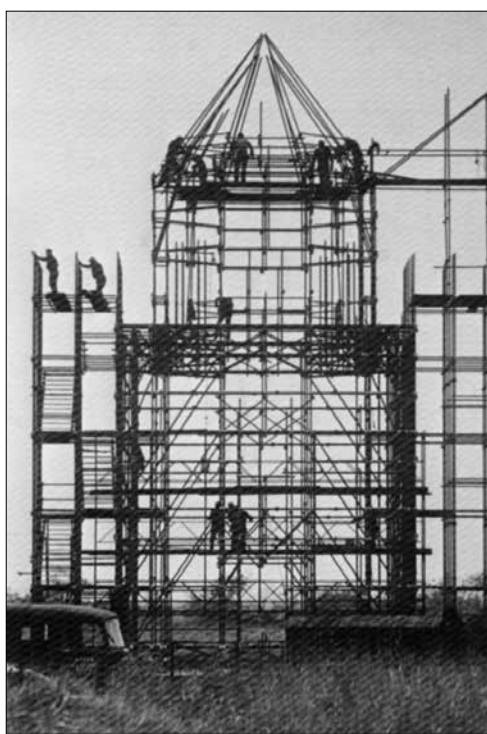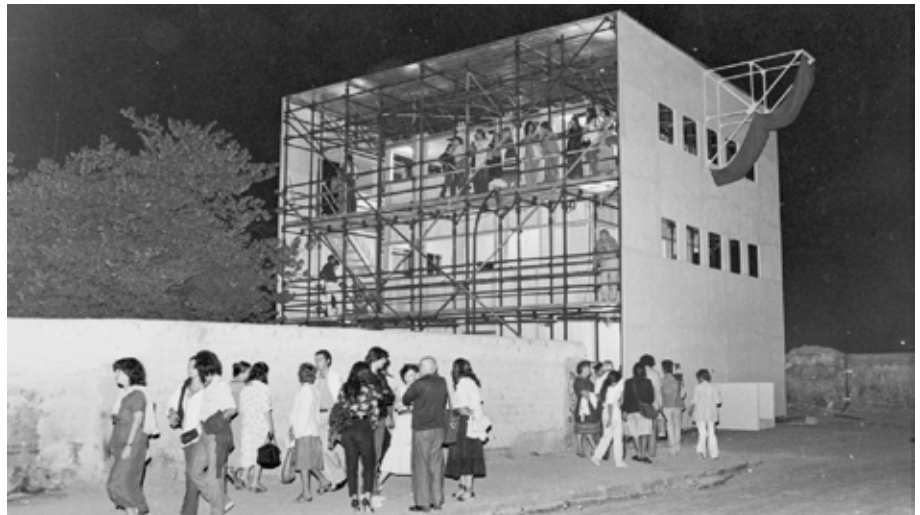
A comet-shaped dance floor was built at Circus Maximus with the finds of Cinecittà, while at the Mattatoio of Testaccio, designed as an arena for music, a large stage, entrance wings, projection booths, and service towers were built.

In addition to the Central Park where the four cities were located (city of television and listening, city of theater, city of rock music, and city of dance), the program was completed by the Maxentius event (cinema in the archaeological area of the Basilica of Maxentius), the Circus in Piazza (in Piazza Farnese), Dancing... and more (at Villa Ada) and the Festival of Poets on the beach of Castelporziano.

Ultimately the architectural elements that characterized those places were all structures that recall the staging of places for popular festivals.

Perhaps it is no coincidence that Nicolini's Roman Summer is closely linked to the Unity Festivals: Nicolini himself recalls how one of the first cultural actions was precisely the organization on his part and the section of the PCI of which he was Secretary (that of Campo Marzio) to organize a Unity Festival in Piazza Navona after it had not been held for many years. Nicolini himself spoke of the Festival project, designed by the architect Mario Renzi: «Thus was born our Festival, according to an elegant modular design: plastic Innocenti pipes, more to protect the paintings of the painting exhibition from humidity than the rain, and many red flags» (Nicolini, 1991, p. 28).

The history of the Festivals' staging is another page entirely still to be written, as demonstrated by the project for the National Unity Festival in Modena at Parco Amendola by the recently deceased architect Cesare Leonardi.

There is very little separating the scientific theater of Purini and friends from Rossi's Teatro del Mondo: both were temporary structures and both had a soul in Innocenti pipes and light wooden cladding, white for Purini, yellow and blue for Rossi.

The latter also has its roots in the same historical imaginary, in this case consisting of the apparatuses for the festivals of 16th-century Venice. Unlike the Roman theater itself, destined to be dismantled without greatly affecting the history of Roman (and Italian) architecture, the Teatro del Mondo was kept for two years, made to travel to different places before being consigned to memory forever. Later, Aldo Rossi will keep track of the ephemeral in the portal of the Venice Biennale of 1985 and in some subsequent projects, with the most representative after the Teatro del Mondo certainly being the Lighthouse Theater of Toronto.

Notes

[1] «... very young, I was struck by the Ferrara 'interiors' of Visconti's first film 'Ossessione'. These 'interiors', as cinema lovers well know, are full, in a pictorial sense, of Clara Clamai's shiny black silk petticoat, beautiful and veiled by a Ferrara summer sweat that made her even paler; then there were objects such as lamps and coffee pots and food such as soups made with reluctance and glasses of wine». (Rossi, 1984, p. 11).

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Steven Holl
The Architectonics of Music

Abstract

Steven Holl analizza la relazione tra musica e architettura nel processo ideativo di 4 sue opere: l'ormai nota Stretto House (1992) e 3 progetti recenti: il progetto teatrale Tesseracts of Time (2015), il Maggie's Centre St. Barts di Londra (2011-2017) e l'Hangzhou Music Museum in Cina (2009). La composizione delle opere di architettura si intreccia con la composizione musicale e con il contesto, inteso sia come contesto morfologico che come condizione culturale: quando Steven progetta a Londra il riferimento è la notazione neumatica della musica medievale del XIII secolo, quando progetta in Cina sono i "bayin", gli otto suoni tradizionali della musica cinese.

Parole Chiave
Architecture — Music — Architectural Composition

A composition is like a house you can walk around in.
John Cage

Music, like architecture, is an immersive experience —it surrounds you. One can turn away from a painting or a work of sculpture, while music and architecture engulf the body in space.

The "Architectonics of Music" portfolio includes a selection of four projects that test new architectural languages, formed by the cross-disciplinary link between architecture and music.

Tesseracts of Time, the collaboration with the choreographer Jessica Lang, was provoked by the fact that architecture and dance are at opposite ends of the spectrum with respect to time: lasting vs. ephemeral, but could merge in a compression of space and time. The music, by composers David Lang, Morton Feldman, John Cage, Iannis Xenakis, and Arvo Pärt, was chosen for its geometric potential.

Looking at music composition, the Stretto House, built in Texas in 1992, was created as a direct analogy to Bella Bartók's distinct division between heavy and light in his work *Music for Strings, Percussion and Celeste*. For this project, I made an equation to explain the condition where sound is to time as light is to space:

$$\frac{material \times sound}{time} = \frac{material \times light}{space}$$

Fig. 1
Steven Holl, Maggie's Centre,
St. Barts, London. Colored glass
facade mockup of the building.
Courtesy Steven Holl Architects.

Bridging music and architecture can form a very unique and dynamic experience of space. For the design of the new *Maggie's Centre*, currently under construction in the historic center of London, the building's colored glass façade was inspired from neume notation of Medieval chant music of the thirteenth century. A new insulating material, a type of glass never used before, brings wonderful colored light to the inside as visitors experience the building.

Music's ancient history and locality was the inspiration for the Huangzhou music museum, a proposal not yet realized. The design concept is based on the idea that each of the museum's eight auditorium volumes relate to one of the Eight Sounds, known as "bayin" (八音), in traditional Chinese music: silk, bamboo, wood, stone, metal, clay, gourd, and hide. Here the materiality of music became a direct reference to the architectural vocabulary.

Research on music and architecture continues to provoke inspiration and is especially needed in the present moment when architectural pedagogy and practice seam diffused, directionless, lacking idea and spirit. I have been teaching the advanced design studio "Architectonics of Music" at Columbia University, School of Architecture over the last ten years, now with Dimitra Tsachrelia. This semester we focus on the work of composer Iannis Xenakis, who was also an engineer, architect, and mathematician who truly connected architecture and music with innovative conceptual strategies. At the studio, we see potential in future architecture as open to experiment as it is connected to spirit. While we ask, "what is architecture"? we also ask, "what is music"?

Tesseracts of Time (2015)*
Both Architecture and dance share a passion for space and light in time. However, they are on opposite ends of the spectrum with respect to time. Architecture is one of the arts of longest duration, while the realization of a dance piece can be a quick process and the work disappears as the performance of it unfolds. Here the two merge. Corresponding to the four seasons, but within a twenty-minute period, my collaboration with choreographer Jessica Lang merges dance and architecture in a compression of time and space. The four sections of the dance correspond to the four types

* Steven Holl in collaboration with Jessica Lang; directed and choreographed by Jessica Lang. Architectural Director, Dimitra Tsachrelia. Jessica Lang Dance: Clifton Brown, Randy Castillo, Julie Fiorenza, John Harnage, Eve Jacobs, Kana Kimura, Laura Mead, Milan Misko, Jammie Walker.
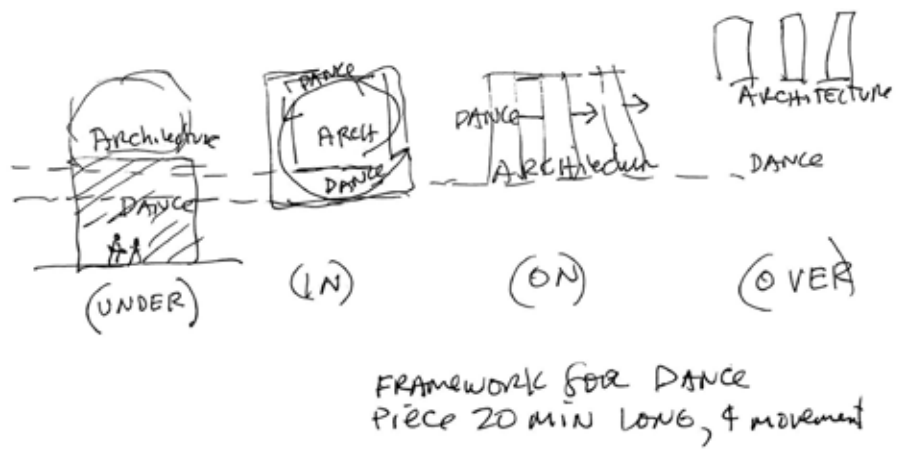
Figg. 2-3
Steven Holl, *Tesseracts of Time.*

Top: Preparatory drawing.
Bottom: Watercolor study for set design.
Courtesy Steven Holl Architects.

Figg. 4-5
Jessica Lang Dance performing Tesseracts of Time. Third section, ON
Bottom: Jessica Lang Dance performing Tesseracts of Time. Fourth section, OVER.
Photos by Todd Rosenberg.

Fig. 6
Steven Holl, Watercolor study for the design. Fourth section, OVER. Courtesy Steven Holl Architects.

of architecture: (1) Under the ground (2) In the ground (3) On the ground (4) Over the ground.

The first section, UNDER, begins with a slow movement of sunlight coming from above, sweeping across the curved interior spaces of the architecture. The dance physically vibrates in the dark shadows of the stage. Dancers are dressed in black geometric and angular costumes. Their movement is grounded and driven with linear thought to the percussive score *Anvil Chorus*, by David Lang. For the second section, IN, compressed spatial sequences filled in deep light are projected in film. The dance movement defies gravity and explores geometry with emotional expression. Space and body in black and white work in synchrony with the minimalist piano music *Patterns in a Chromatic Field*, by Morton Feldman. The third section, ON, all in white, reveals onstage three twelve-foot-tall tesseract fragments. In geometry, the tesseract is the four-dimensional analog of a cube. In dance, the movement explores space now present in the third dimension of the stage. The music is the percussive, prepared piano of *The Perilous Night*, by John Cage. The fourth section, OVER, begins with the tension of sound and energy as the tesseracts rise upwards to the Iannis Xenakis music *Metastaseis*. Unlike the previous sections, bursting color floods the stage, with dancers in asymmetrical colors of oranges and reds. Arvo Pärt's *Solfeggio* takes shape in a synthesis of chromatic forms as the dance releases like a sunrise into intensely lyrical and hypnotic, meditative phrases.

Like seasons, the ending returns to the darkness at the beginning of UNDER. No beginning No ending.

The whole piece takes a year—four seasons—but is compressed into twenty minutes. As there are 525,600 minutes in one year, this compression ratio would render an average human life as four years.

Stretto House, Private Residence, Dallas, Texas (1992)

Sited adjacent to three springfed ponds with existing concrete dams, the house projects the character of the site in a series of concrete block "spatial dams," with a metal framed "aqueous space" flowing through them. Flowing over the dams, like the overlapping stretto in music, water is an overlapping reflection of the space of the landscape outside as well as the virtual overlapping of the spaces inside. A particular music with this stretto, Bartók's *Music for Strings, Percussion and Celeste*, was a parallel on which the house form was made. In four movements, the piece has distinct division between heavy (percussion) and light (strings). Where music has a materiality in instrumentation and sound, this architecture attempts an analogue in light and space.

The building is formed in four sections, each consisting of two modes: heavy orthogonal masonry with light and curvilinear metal. The concrete block and metal recall Texas vernacular. The plan is purely orthogonal, while the section is curvilinear. The guest house is an inversion with the plan curvilinear and section orthogonal, similar to the inversions of the subject in the first movement of the Bartok score. In the main house, aqueous space is developed by several means: floor planes pull the level of one space through to the next, roof planes pull space over walls and an arched wall pulls light down from a skylight. Materials and details continue the spatial concepts in poured concrete, glass cast in fluid shapes, slumped glass and liquid terrazzo.

Arriving at the space via a driveway bridging over the stream, a visitor passes through overlapping spaces of the house, glimpsing the flanking gardens, and finally an empty room flooded by the existing pond. The room, doubling its space in reflection, opening both to the site and the house, becomes the asymmetrical center of two sequences of aqueous space.

Fig. 7
Steven Holl, *Stretto House*. Pattern from "stretto" by Bartók with Stretto House's model.
Courtesy Steven Holl Architects.
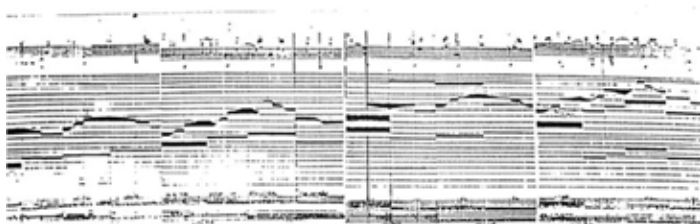
Figg. 8-9
Steven Holl, *Stretto House.*
Ramp to terrace over the floo-
ded room. Photo: Paul Warchol

Bottom:
Watercolor study for Stretto
house.
Courtesy Steven Holl Architects.

Maggie's Centre, St. Barts, London (2011–2017)

The site in the center of London is adjacent to the large courtyard of St. Bartholomew's Hospital. Founded in Smithfield in the twelfth century, the hospital is the oldest in London and was founded at the same time as St. Bartholomew the Great Church in 1123. Rahere founded the church and hospital "for the restoration of poor men." Layers of history characterize this unique site, connecting deeply to the Medieval culture of London.

While most of the realized Maggie's Centres have been horizontal buildings, the Centre at St. Barts will be more vertical, sitting on the historically charged site. It will replace a pragmatic 1960s brick structure adjacent to a seventeenth-century stone structure by James Gibbs, holding the Great Hall and the famous Hogarth staircase. Maggie's Centers, established throughout the UK and Hong Kong, offer free practical, emotional, and social support to people with cancer, their family and friends, following the ideas about cancer care originally laid out two decades ago by Maggie Keswick Jencks.

The building, opening in December of this year, is envisioned as a "vessel within a vessel within a vessel." The structure is a branching concrete frame. The inner layer is perforated bamboo and the outer layer is matte white glass, with colored glass fragments recalling neume notation of thirteenth-century Medieval music. The word "neume" originates from the Greek pnevma, which means vital force. It suggests a breath of life that fills one with inspiration like a stream of air, the blowing of the wind. The outer glass layer is organized in horizontal bands, like a musical staff, while the concrete structure branches like the hand. The three-story Centre has an open curved staircase integral to the concrete frame, with open spaces vertically lined in perforated bamboo. The glass facade geometry, like a musical staff, is in horizontal strips two feet by nine inches wide, which follows the geometry of the main stair along the north facade, while lifting up with clear glass facing the main square, marking the main front entry. There is a second entry on the west opening to the extended garden of the adjacent church.

The building tops out in a public roof garden, with flowering trees open to a large room for yoga, Tai Chi, meetings, and other activities. The interior character of this building will be shaped by colored light washing the floors and walls, changing by the time of day and season. Interior lighting will be organized to allow the colored lenses together with the translucent white glass of the facade to present a new, joyful, glowing presence on this corner of the great square of St. Barts Hospital.

Fig. 10
The page of Gregorian chant serves as a reference for the design. In Medieval chant music, the Guidonian hand (attributed to Benedictine monk Guido d'Arezzo) was a mnemonic device used to assist singers in learning to sight-sing. Heighted neumes were also placed on a stave of four horizontal lines to notate pitch. These inventions evolved into solfeggio and staff notation as used today.
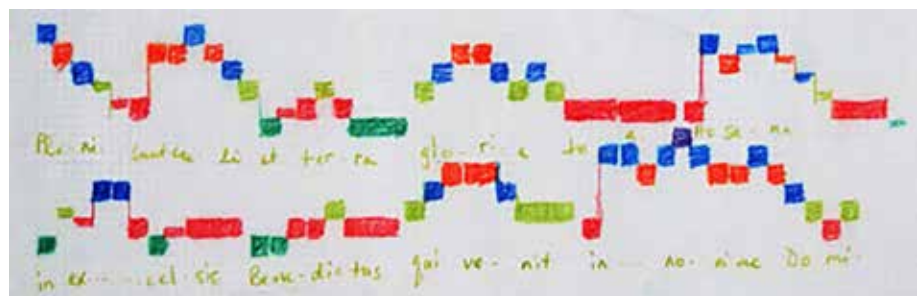
Fig. 11
Steven Holl, Maggie's center. Detail of colored neume notation used as a reference for the design. Colors in mensural neume notation were used to annotate altering metrical values.
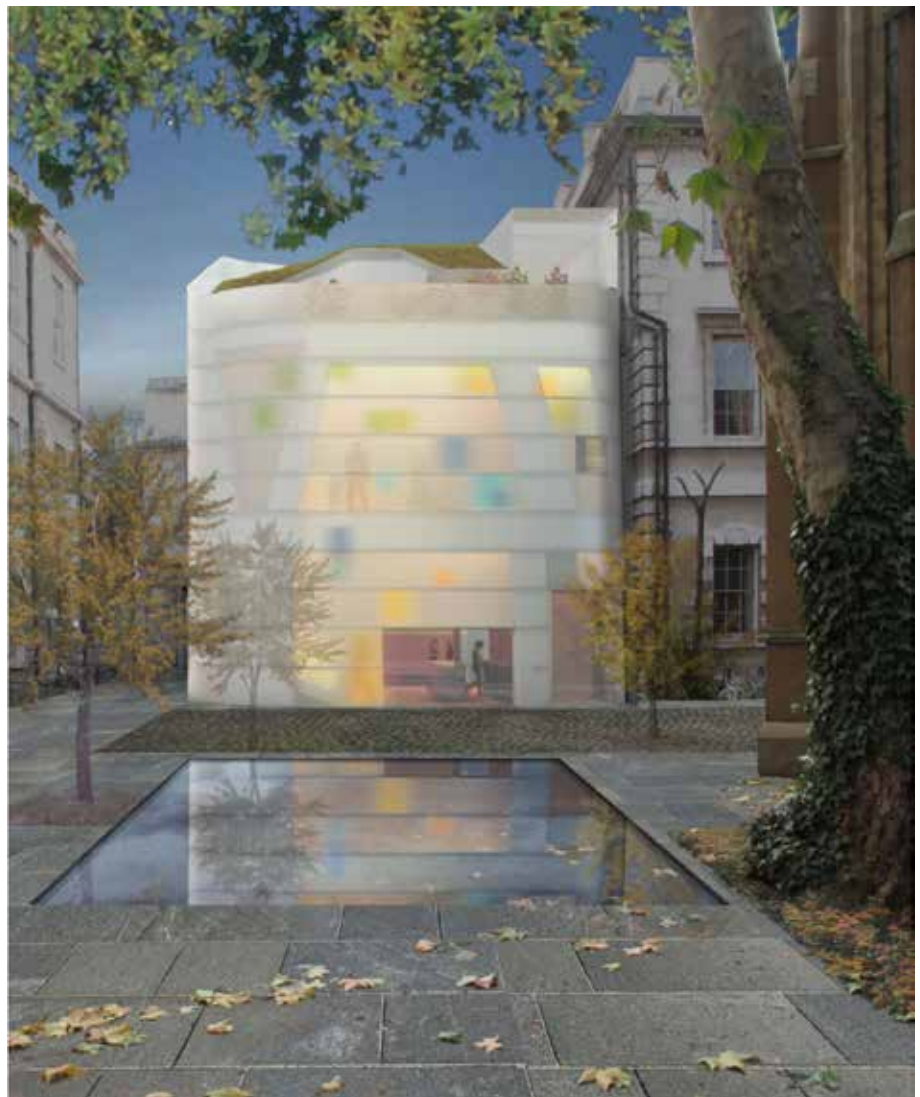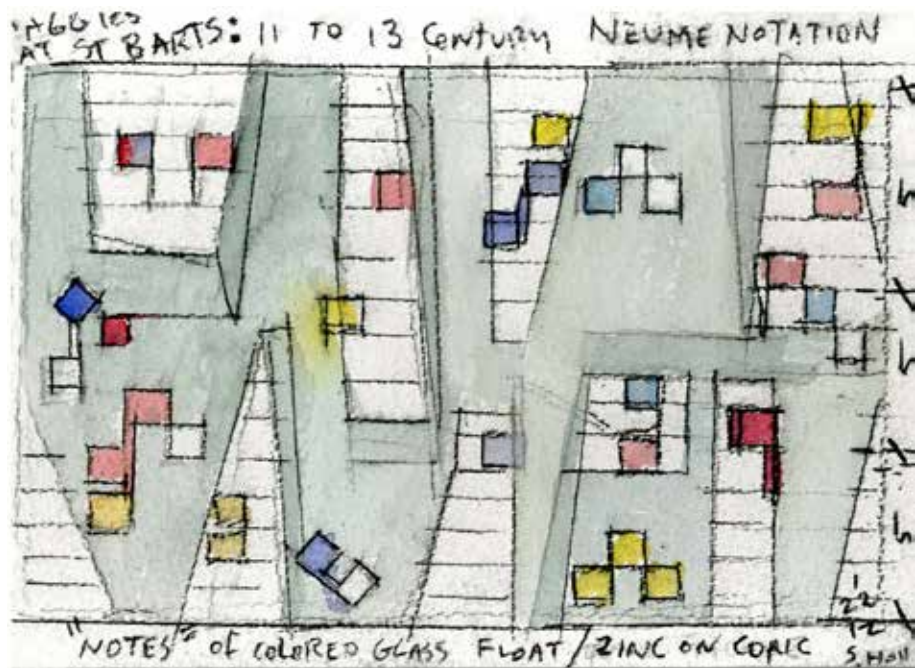
Figg. 12-13
Steven Holl, Maggie's Center.
Watercolor concept drawing.

Bottom:
Rendering of Maggie's second
entry opening to the extended
garden west of the adjacent St.
Bartholomew-the-Less chapel.
Courtesy Steven Holl Architects.

Hangzhou Music Museum, Hangzhou, China (2009)

The Music Museum master plan design proposes to unify the campus of Hangzhou City Planning Bureau, Hangzhou Normal University through the voids between buildings, like a caesura in music. The scheme identifies five voids between the buildings to form the overall morphology of the campus. The first void is the ancient garden with existing trees. The second void is the Music Plaza with reflective pond and arrival space. The third, fourth, and fifth voids utilize the spaces between buildings with different programs, providing open areas for music performance, scholarly discussions, cafes, restaurants, and recreation. These voids are formed by simple wooden pergolas, which hark back to Song Dynasty architecture, when the first wood construction standards were published. The Music Plaza is flooded in a thin layer of water. Skylights at the bottom of the pond bring light down to a large gallery space below. This space is flexible, and the reflecting pond can be drained to accommodate a larger audience. The Music Museum is based on the idea of the Eight Sounds, known as "bayin," in traditional Chinese music: silk, bamboo, wood, stone, metal, clay, gourd, and hide. While the exterior of the building is clad in the same wood as the pergolas, the eight volumes are each constructed from one of these eight materials. Each volume contains a chamber where visitors not only hear the music but can experience its production.

Fig. 14
Steven Holl, Hangzhou Music Museum, Hangzhou, China (2009).
Concept void diagram.
Courtesy Steven Holl Architects.
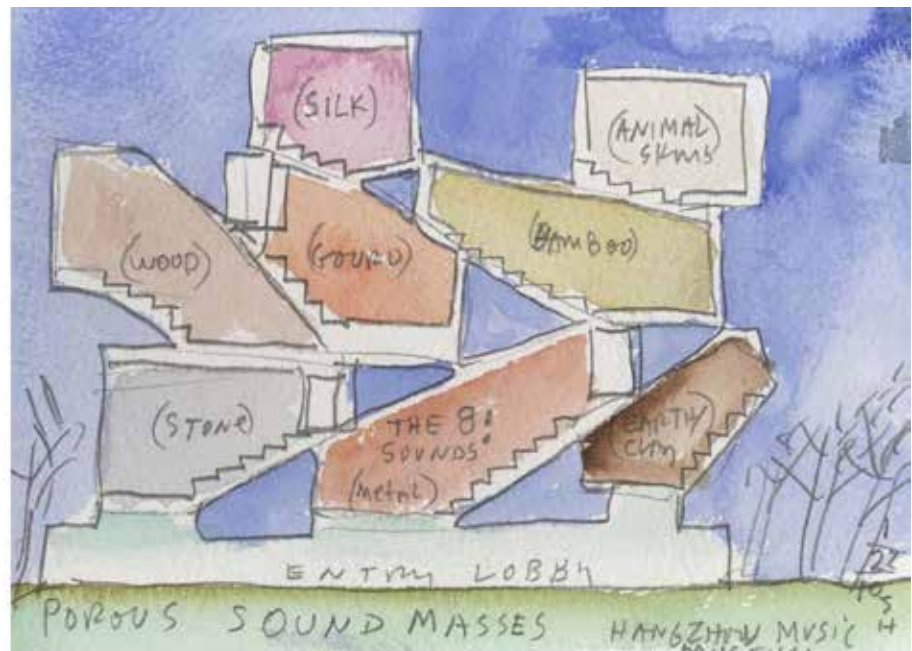
Figg. 15-16
Steven Holl, Hangzhou Music
Museum, Hangzhou, China
(2009).
Watercolor study spiral-bound
pad. Photo: Courtesy Steven
Holl Architects.

Bottom:
View of Water Plaza.
Courtesy Steven Holl Architects.

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Steven Holl Architects is a 35-person innovative architecture and urban design office working globally as one office from two locations: New York City and Beijing. Steven Holl leads the office with partners Chris McVoy, Noah Yaffe and Roberto Bannura.

Steven Holl Architects is recognized for the ability to shape space and light with great contextual sensitivity and to catalyze the unique qualities of each project to create a concept-driven design at multiple scales, from minimal dwellings, to university works, to new hybrid models of urbanism. The firm has realized architectural works around the world, with extensive experience in the arts, campus and educational facilities, and residential work, as well as mix use and office design, public works, and master planning.

Parallel to designing large scale, sustainable urban architecture, Steven Holl supports the preservation and restoration of landscape and wilderness as Lifetime Member of Sierra Club, Active Member of Scenic Hudson, Member of Natural Resources Defense Council (NRDC), and "Advocates for Wilderness"-Member of the Wilderness Society. In 1970, Steven Holl was one of three founding members of Environmental Works at the University of Washington.

Steven Holl Architects is internationally honored with architecture's most prestigious awards, publications and exhibitions for excellence in design. Awards include the Velux Daylight Award for Daylight in Architecture (2016), the Praemium Imperiale Award for Architecture (2014), the Gold Medal from the American Institute of Architects (2012), the RIBA Jencks Award (2010), the BBVA Foundation Frontiers of Knowledge Award (2009), the Grande Médaille D'Or from the French Académie D'Architecture (2001), and the Alvar Aalto Award (1998).

Steven Holl has published numerous texts and has lectured widely. He is a tenured faculty member at Columbia University where he has taught since 1981. He was named by Time magazine as "America's Best Architect," for creating "buildings that satisfy the spirit as well as the eye."

https://www.stevenholl.com

Stefania Rössl
The Houses' Eyes.
Le Corbusier in the photographs of Guido Guidi
and Takashi Homma

Abstract
In photography, the spatial and volumetric characteristics of buildings participate in an implicit abstraction process to realise a bidimensional vision, one which – in creating the image – accomplishes a new expressive form. If architecture is a privileged place for humankind to experience three-dimensional space, photography intervenes in our perception of space, transposing results from the act of looking onto a surface; sometimes this action cannot be understand as an act concluded within a single image but offers, instead, exploratory possibilities that engage the photographer as well as the image's viewers.

«No sane man can believe his point of view to be the only one, and even recognizes that every place and every point of view has its own value. It evokes one unique aspect of the world which, in turn, does not exclude but affirms other aspect» (Florenskij, 2020, p. 105).

The image of an eye recurs in Le Corbusier's sketches, often used to communicate the visual relationship between architecture and landscape. The eye also interprets the metaphor of looking – ready to attract, and, in a certain sense, "activate the observer".

"Look/observe/see/imagine/create" noted Le Corbusier in one of his notebooks, confirming the importance of perceptive aspects for the phenomenological interpretation of architecture and landscape and project development (Le Corbusier 1987, pp. 4-7). Photographers such as Guido Guidi and Takashi Homma – who explored the work of the Swiss architect through their photographs – referred to the image of the eye, each attributing to it a different iconic value. The depiction of an eye, for Guidi, and the photograph of an eye-shaped window, for Homma, seem to support the existence of a correspondence between the visual organ and the act of photography (Rössl 2019, p. 50), understood as a useful process for establishing a *new* relationship with the world. The eye represents the possibilities offered by photography as an essential *medium* for the comprehension of landscape and architecture.[1] In an article dedicated to the memory of the photographer Werner Bischof, Ernesto Nathan Rogers expresses the difficulty of representing architecture through photography: «Photographing architecture is almost impossible. The underlying reasons for this difficulty lie in the very essence of the

architectural phenomenon. Though executed in a precise spatial position, it cannot be understood without sweeping through events, in the lively succession of temporal moments that continually alter our relationship to it and establish direct experience with its complex situation» (Rogers 1958, p. 156). In photography, the spatial and volumetric characteristics of buildings participate in an implicit abstraction process to realise a bidimensional vision, one which- in creating the image- accomplishes a new expressive form. If architecture is a privileged place for humankind to experience three-dimensional space, photography intervenes in our perception of space, transposing results from the act of looking onto a surface; sometimes this action cannot be understand as an act concluded within a single image but offers, instead, exploratory possibilities that engage the photographer as well as the image's viewers. In this sense, «the camera broadens perception in sectors not otherwise evident to our awareness» (Rogers 1958, p. 156).

Le Corbusier photographer

On occasion of his Journey to the East (1910-11), a strong interest in learning about locations and architecture drove young Charles Edouard Jeanneret to purchase a medium-format (9x12 cm) camera, the "Cupido 80". This camera, equipped with bellows and polished glass with a *normal lens*, allowed him to depict buildings while respecting the canons of architectural photography; the camera corrected vision through the *decentring* technique, keeping the vertical lines of buildings perfectly orthogonal to the ground and horizon line. Observing images produced during the trip, it is notable how Jeanneret's gaze clung to architectural detail, distancing itself from more traditional architectural representations that celebrate its monumental characteristics.[2] Travel allowed him to create a photography portfolio that could be considered – in the same way as drawing and writing – a collection of visual notes to deepen his understanding of the architecture he visited and interpret it in later projects. Photographic sections and sketches of the same place, often taken from different points of view, appear among the iconographic material (Figs 1, 2)[3]. Moved by the need to experiment and by a visual approach that did

Fig. 1
Le Corbusier, Santa Sofia, Istanbul 1911, in Giuliano Gresleri, *Viaggio in Oriente*, 1984, pp. 240-241.

Fig. 2
Le Corbusier, views of cemeteries and cypresses, Üsküdar and Tombs in Asköy, Instanbul 1911, in Giuliano Gresleri, *Viaggio in Oriente,* 1984, pp. 248-249.

not stop at conventional framings, typical of architectural photography in the 19th and 20th centuries, Le Corbusier's images seem to instead represent mechanisms to test the available heritage and reveal a new way of imagining the world.[4] His body of work at times demonstrates interest in an open vision, changeable depending upon the observer's position. Varying his point of view, he measures himself against architecture and produces multiple images of the same subject. The elements portrayed emphasize light and communicate a certain abstract character (Rabaca 2012, pp. 102-109).[5] Emboldened by the camera's possibilities, Le Corbusier probes different aspects of vision and in some ways anticipates theories on the nature of imagination and perspective developed by Pavel Florenskij a few years later (1919): «Some points of view have richer contents and more characteristics, others fewer. In any case, this depends on one's position; there is no absolute point of view. The artist seeks to observe the object to be illustrated from different points of view. He enriches his own observation with new aspects of reality, recognising them as equally meaningful, more or less» (Florenskij 2020, p. 105). The different framings of Jeanneret's photographs become a means of representing architecture as well as an internal instrument of the compositional process, useful for identifying formal variants and verifying spatial determinants in architecture.[6] If we overcome the concept of a single, conclusive image to consider the combination of different photograms, photography's static vision acquires dynamic potential: set alongside each other according to the order they were shot or a different one, the a posteriori juxtaposition of different photograms allows us to construct sequences and reveal new spatial dynamics. «There exists no object more suprising, and at the same time simpler, in its naturalness and organic sequence than the photographic series. This is the logical culmination of photography. The series no longer represents a 'picture'. Nor can the canons of painting aesthetics be applied to it. Here the single photogram as such loses its identity and becomes a detail of the whole, an essential structural element of the totality, which is an object in itself» (Moholy-Nagy 1975, p. 131).

Referring to the journey to the East, Italo Zannier states that «the *experience* of space, now more than ever, is what photographic images

teach (and guarantee). These are essential tests of a cultural condition and thus prove the *projection* of a concept of reality that coincides with the architectural project in photography: a game of cross references difficult to avoid, without its captivating, insistent, yet definitive intermediation and comparison» (Zannier 1984, p. 69). Read a posteriori, the photographic image is witness to a process that at once compels the viewer to disappear into the figure of the photographer and share his experiences, and induces the viewer to engage with a *precious historical document* ready to come to life and suggest new meanings (Costantini and Zannier 1986). «Le Corbusier, like Wright, did not much appreciate photography as an expressive medium, despite his frequent and systematic use of it; both would have preferred photography 'servile and humble', as in the time of Baudelaire, and- who knows how- faithful and documentary» (Zannier 1984, p. 69).

Guido Guidi, space and time in photography

In his conception of humble photography, Guido Guidi approaches the work of Le Corbusier, searching for a bond with the Swiss master's architecture. As Olivier Lugon argues, «only by humbly accepting the documentary specificity of their medium, renouncing every artistic effect to approach the mechanical vision of the camera, can photographers hope to access art with a capital A. The idea of 'documentary art', which seemed a perfect oxymoron, takes on a positive connotation: fidelity to the mean's specificity, therefore purity and moral honesty» (Lugon 2008, p. 16).

Undertaking a photographic campaign of Le Corbusier's work, Guidi produced a *corpus* of photographs concentrated on five constructions: l'Usine Duval, La Cité de Refuge, la Maison La Roche, Maison Planeix e Villa Savoye.[7] Facing these buildings, he confirmed his preference for "documentary" photography, free of preconceptions, as pioneered by Eugène Atget[8].

Referring to his photographic campaign of Le Corbusier's architecture in conversation with Antonello Frongia, Guidi stated that he- like Daniel Arasse- wished to visit the scene «without all those critical writings holding me back», as the «best historical documents on a piece of art are not the writings on it but the art piece itself» (Guidi 2018, p. 109-113). This attitude of the flâneur photographer who prefers going to sites to see "what's there", without conditioning, certainly foresees acceptance of randomness and temporality as parameters intrinsic to photography, ready to reveal themselves in the very moment one "experiences photography", just as occurred with "experiencing architecture".

Complying with "what appears", Guidi's images pay close attention to detail, recognizing in this the transitoriness of the moment as well as the long arc of architecture. In his photographs, the interior walls of some of Le Corbusier's buildings become abstract surfaces, preordained to gather the sediment of time, while the elements' chromatic variations seem to seal the properties of different materials revealed by light. The photographer's point of view favours reading the material and underlines the independence of architecture's constituent parts. It makes explicit the different surfaces that intervene in the plane's decomposition, evoking a spatial unit.

A series of shots define the edges of the photography, hinting at spatial

Figg. 3, 4
Le Corbusier, Usine Duval, Saint-Dié-des Vosges, april, 20-25, 2003@Guido Guidi

continuity beyond the photogram and alluding to the fluidity of routes snaking through the environs. Two photographs shot inside the Usine Duval focus on a wall that combines different materials, confirming the interior space's abstract character and scale, which is mirrored in the engraved *Modulor* figure (Figs. 3, 4). While the oblique light captures the transitoriness of the photographic moment, its presence reveals the sediments brought by time and deposited on the surfaces of walls. The photographs of the same subject differ by minimal variations in point of view. Their combination suggests a poetry of vision founded in double pose and negation of the single image. Along with sharpening perceptions of space, the dichotomy produced by the paired images provokes reflection, beyond the appearance of things, on the existence of a temporal dimension inherent in architecture's construction.

The time of photography- consecrated to fixing the present- is overcome in this way by a combination of photograms organised in sequence and susceptible to new meanings and questions, in both architectural and photographical form. "Persistence of the gaze" is a prerogative of Guidi's photos. They express a certain way of observing the subject and seeking to visually capture its primal nature. «Yet while capable of such exactness and precision, while persistently focusing its investigatory, at times restless gaze, photography has the power to suggest other inexpressible realities hidden beneath a meticulous superficial description. The gaze is an intentional relationship with the lived horizon» (Costantini 1989, p. 11).

For Guidi, the gaze represents an act of obligation towards the natural and constructed landscape, but above all towards architecture understand as an artifact erected by man for man. «What seems to connect Le Corbusier to the world of photography the most (and also Guido Guidi to Le Corbusier), is an unending interest toward the cognitive possibilities of sight. […] "Des yeux qui ne voient pas" are attributed to those unaware of changes in the architectural thinking» (Tamborrino 2018, p. 100). Attentively staring at a subject thus allows- when faced with Le Corbusier's architecture, as well- to experience space and overcome one's subjective condition, entrusting new opportunities for seeing to a mechanical instrument: in this case, a large-format camera (8x10").

Fig. 5
Le Corbusier, Villa Savoye, Poissy, may 22, 2003@Guido Guidi.

Lazlò Moholy-Nagy attributed to photography «the possibility of *making visible*, through a camera, things the human eye is unable to capture or perceive. *In other words, the camera can perfect or integrate our optical instrument: the eye*» (Moholy-Nagy 1975, p. 99). The photographer's eye finds space to wander inside the camera's rectangular surface of polished glass and examine the details of what lies before it: Le Corbusier tested a similar process with his "Cupido 80". Within that rectangle, light establishes the rules of photography, verifying and giving value to the volumetric, spatial and chromatic characteristics of the framed work (Fig. 5). «Eyes are made to see forms in light. The leading forms are beautiful ones because they can be clearly read" (Le Corbusier 2002, p. 11). Yet light is the factor that gives substance to photography. In Guidi's photographs, the interplay of light and shadows lays bare a new representation of architecture. The work he carried out for over a decade on Carlo Scarpa's Tomba Brion testifies to an inclination that solidified into method, a necessary act of observation that helped shaped his perception of architecture itself (Guidi 2011). The role of time- so central to Scarpa's thought-forcefully emerges in his photographs, in which shadows intervene once again in the deciphering of architecture. These photographs seem to establish continuity with Florenskij's view of a fourth dimension represented by time, without which "art is impossible". «The artist's creative spirit must synthesise, shaping the essential aspects of reality, of its instantaneous partition by the time coordinate. The artist does not represent a thing, but the life of a thing depending upon the impression he receives of it» (Florenskij 2020, p. 108).

The photographer investigates the spatial qualities of Corbusier's work through the passage of light and shadow, varying throughout the day. Time seems to etch itself on architecture: «space is nothing more that the thinnest light, writes Proclus: a statement in which the world- just as happened in art- is conceived for the first time as continuous and, at the same time, deprived of its density and rationality; space is transformed into a homogeneous fluid, homogenised, but not measurable. Indeed, it is dimensionless» (Panofsky 1988, p. 56).

The Villa Savoye ramp represents a central architectural emblem of this. It is the place in which the *promenade architecturale* – formally defined for the first time to describe Villa La Roche – is unmistakeably displayed. «You enter: the architectural spectacle at once offers itself to the eye. You follow an itinerary and the perspectives develop with great variety» (Le Corbusier and Jeanneret P. 1974, p. 60). Guidi's manifest interest in the ramp materialises in a composition of different photograms. Organised in sequence, these follow the ramp's path, uncovering new geometries within the framing (Figs. 6, 7, 8, 9). The triangle is a repeating dominant theme in the breakdown of space that includes the great ramp: a first triangle corresponds to an outward-facing window, a second identifies the empty space between ramp and parapet. The photographer's varying point of view allows him to progressively perceive two triangles pointing in opposite directions. The line uniting the triangles' vertices reveals a Z-shape uniting the points of two arrows pointed in opposite directions, a symbol that seems to communicate the construction's internal time as revealed by the choice of shot.[9] The ramp identifies a key device in which the harmony of spatial and temporal dimensions is realised. Organised in sequence, the series of photograms directed towards the ramp establishes a diachronic vision of the structure. As George Kubler argues, the formal

Figg. 6, 7, 8, 9
Le Corbusier, Villa Savoye, Poissy, may 22, 2003@Guido Guidi

sequence is akin to «a historic network of gradually altered repetitions of the same traits. One could say the sequence has an armature. In cross section it shows a network, a mesh, or a cluster of subordinate traits; and in long section it has a fibre-like structure of temporal stages, all recognisably similar, yet the mesh is altered from beginning to end» (Kubler 1989, pp. 48-49).

The sequence amplifies perception through a succession of spatial composition frames. However, «cultivating repetition and movement is also a means of escaping the centred, timeless vision of a central point of view. Alberti himself was not so rigid about perspective. He said that point of view should be positioned at human height, but not necessarily centred; that point of view could be lateral or even outside the visual rectangle» (Guidi 2018, p. 111). Thus in the passage from one photogram to the next, the shape of a triangle bursts into the frame, pointing its vertex towards the pilotis located in front of the lens (Figs. 10, 11). The *pilotis* separates the frame in two parts, allowing a glimpse of a small window in the back wall revealing the panorama beyond the horizon.

Figg. 10, 11
Le Corbusier, Villa Savoye, Poissy, may 22, 2003@Guido Guidi.

The composition seems to allude, in formal structure, to the architectural construction in Antonio and Piero Pollaiuolo's Annunciation. The pilotis in foreground, metaphor for the sacred column, draws the viewer's gaze along the margins of the photograph and outwards, beyond the large window. The ramp – protagonist of the composition – continues upwards, beyond the open space where the villa seeks to join with the sky and natural elements «in an attempt at an ideal reconciliation between Platonic absolutes» identified in nature and in man (Benton 2008, p. 230).

Takashi Homma, looking through

Interested on Le Corbusier's work, Japanese photographer Takashi Homma chose to investigate the theme of the window. He saw it as an apparatus that, varying in form and proportion, conditions both the character of architecture and- in a kind of bijective relationship- the place chosen to accommodate it. Homma had the opportunity to delve into Le Corbusier's architecture following a 2013 Canadian Centre for Architecture assignment to photograph Chandigarh. This first Indian experience inspired his work on the Swiss architect's creations, concentrating on their perceptive aspects and the dialogic reference they establish with the landscape[10].

Windows foster interdependence between natural and constructed forms. In Ville Savoye, in particular, this interdependence is expressed through privileged landscape views made possible by the invention of the *fenêtre en longueur*.

The first step in truly looking at a landscape is to frame it, defining its edges with care, so that an observer may rest her gaze. Landscape occupies a central role in architecture, and- as Jean-Louis Cohen writes- «Le Corbusier confronted the question of landscape from different angles. The observer always came first, because it is through her vision that one usually encounters landscape; in his final book, *Mise au point* (1966), he defined himself as 'an ass, but with a sharp eye» (Cohen 2013, p. 25). The borders of openings in his constructions appear as paintings ready to mark the passage between interior and exterior. They are liminal spaces and physical places in which exchange occurs between the observing subject and observed object.

The *fenêtre en longueur* plays a central role in the Villa Savoye: as it governs the light shining into the living space, it opens new views on the first floor, offering a continuous series of framings that- organised in a succession of *photograms* – communicates scenery's diachronic dimension (Colomina 2007). Tim Benton asserts that «practical arguments for the panoramic window were, however, less important that psychological ones. Windows can be understood as the eyes of a house, and Le Corbusier always strove to provide a beautiful view for his houses». (Benton 2019, p. i)

Homma's series of photographs overturns point of view from the garden to the villa in an aim to amplify the role of nature as architecture's prominent backdrop. The shift in point of view enables the Japanese photographer to create a sequence of images accentuating the close relationship between construction and vegetation (Figs. 12, 13, 14, 15). Bushes intervene in the foreground, filtering the view of the building from below. Trunks jut between observer and villa, dividing the frame and architecture in a sequence of images. As the shrubbery grows thicker, vegetation prevails, underlining photographically scenery's

Figg. 12, 13, 14, 15
Le Corbusier, Villa Savoye, Poissy-sur-Seine, 1928@Takashi Homma

central role. In Guidi's photographs, a glimpse of leafy fronds hinted at the surrounding landscape's depth. Homma's images- in contrast- exhibit nature's unbridled force as it accommodates architecture: implicitly clarifying the reason for this.

Describing the villa, Le Corbusier observed that «If it's standing in a meadow one can't see very far. The grass is largely insalubrious, wet, etc. Consequently, the house's true garden won't be at ground level, but raised 3.5 metres: this hanging garden will have dry, healthy soil, and from here one will see the entire landscape far better than if one were to remain on the ground» (Le Corbusier 1964, p. 140). In a game of reflections and projections, the first-floor garden expresses in photography the possibilities of a paradigmatic device seeking synthesis between interior and exterior (Fig. 16). The open-air space identifies the heart of the home, proposing an extension directed at nature and conceived to construct a privileged relationship with nature through an open spatial sequence. The transparency of glass surfaces promotes interconnection between architectural elements, importing an "ideal" landscape into the

Fig. 16
Le Corbusier, Villa Savoye, Poissy-sur-Seine, 1928@Takashi Hommai.

home. The overlap of such elements- like the ramp ascending onto the roof- is reflected in glass surfaces, revealing an "apparent" presence. They take on a double spatial significance, concrete and imaginary. Photography intervenes to enhance the eye's perception, revealing spatial characteristics in equilibrium between reality and imagination within the same photograph.

Facing the Cabanon at Cap-Martin, Homma's lens was attracted by a window next to the front door, facing the sea. The pane's outside surface reflects the scenery, metaphorically incorporating it into the building (Figs. 17, 18). The lens draws progressively closer to reveal the window as it captures the outside landscape while allowing a glimpse of the domestic interior. Photographed from inside and transferred onto a black background, the window depicts a sea view; a mirror on the window opening's right side duplicates reality, amplifying features of the natural surroundings and creating an illusory dimension (Fig. 19). In this intentional positioning, the mirror seems to represent – as in classical painting tradition and later, photography – «exemplification of the fusion between the opposing forces of past and future – the world as a system of symbols, and the world as a set of visible facts […] from the start of an indissoluble intertwining of art and science, directed towards exploration of nature (prior to its exact reproduction) and the consequent expansion of the artist's perceptive capabilities» (Costantini 1992, p. XXVIII). In response to a contraction in living spaces, the photographs celebrate Le Corbusier's attention to a placement of windows that, though small in size, foreshadow the overcoming of limits set by architecture itself to project – through the photographer's gaze – a new reality.

In the catalogue that accompanied the exhibit *Mirrors and Windows*, John Szarkowski observed a «fundamental dichotomy in contemporary photography between those who think of photography as a means of self-expression and those who think of it as a method of exploration» (Szarkowski 2006, p. 52). Guidi and Homma's series doubtlessly reflect the results of photographic research that continues to generate new questions about Le Corbusier's work. As Bertelli argues, «as determined by the frame, photography is the spontaneous ally of a trilithic architecture. Niépce's first photograph was shot from the window of his room. In the

Figg. 17, 18, 19
Cabanon de Le Corbusier, Roquebrune-Cap-Martin, 1951@Takashi Homma

Fig. 20
Pierre Jeanneret House, Type 4-J, Chandigarh 1954@Takashi Homma

rectangular shape of the window, we cannot help but see the need for a steadfast link with known reality prior to the launch into a new, unproven space. And so the relationship between photography and architecture was established at the former's very origins» (Bertelli 1979, p. 6).

Guidi thus identifies in windows the "home's eyes", while Homma summarises Pierre Jeanneret's Chandigarh house in the image of a single window. The window opening's particular shape – the architectural interpretation of an eye – recalls the very act of seeing and the prerogative of framing, implicit in the act of *photographing* (Fig. 20). While windows have mobile fixtures to regulate the amount of light shining into domestic spaces, in rotating these different areas of the yard outside the home become visible: an anatomical analogy to "our optical instrument: the eye". Homma persistently returns to the window opening-eye and, in searching for the right distance, shoots a series of photographs that – placed one after the other in an approaching sequence – allow us to identify frame and window opening (Figs. 21. 22, 23). In this process of assimilation, the house's "gaze" seems to come to life and the window – considered a metaphor for observing – intervenes, activating once more the observer's gaze.

Notes

[1] «Knowledge of photography is just as important as knowing the alphabet. Tomorrow's illiterates will be as ignorant about the use of a camera as they are in the use of a pen today». In: Moholy-Nagy L. (1975, p. 131).

[2] In a letter to his father (7 October 1845), John Ruskin revealed the importance of detail as an element capable of gathering and fixing architecture's essence on daguerrotype. «Daguerreotypes taken by this vivid sunlight are glorious things. It is very nearly the same thing as carrying off the palace itself: every chip of stone and stain is there, and of course there is no mistake about *proportions*». In: Costantini P. and Zannier I. (1986, p. 12).

[3] «Every image presents only that which is necessary and sufficient to describe the subject (and in that sense, Jeanneret is a great photographer), with no visual distractions. He excludes close-ups and bizarre points of view, which such a camera would in any case make difficult, with its obligatory orthogonality». In: Zannier I. (1984, p. 72).
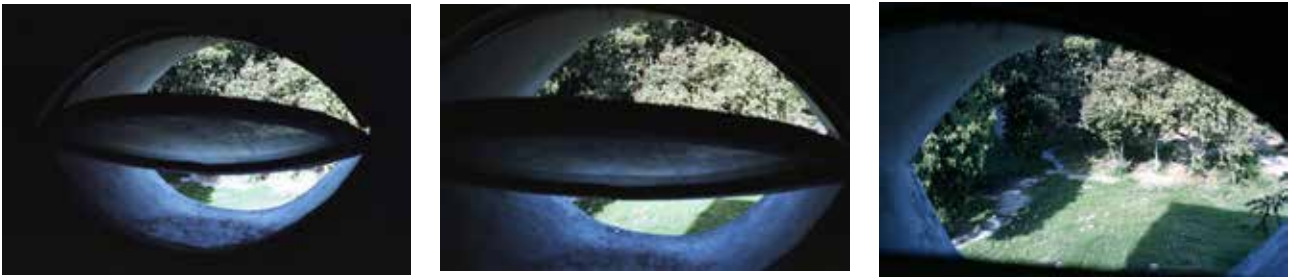
Figg. 21, 22, 23
Pierre Jeanneret House, Type 4-J, Chandigarh 1954@Takashi Homma

[4] «He broadened and often deepened factual, empirical experience with the input of a strong perceptive impulse. This impulse was at once cause and effect of his work». In: E. N. Rogers (1966, p. 11).

[5] Recalling Cézanne: «the same object viewed from a different angle offers an extremely interesting study theme, so varied I believe I could address it without changing position, only turning now to the right, now left». In: Handke P. (1985, p. 26).

[6] Guidi shot the photographs over the course of two trips in April and May 2003. In the same year, part of the photos was published in a volume edited by Rosa Tamborrino (2003). On occasion of the 2017 exhibit "Guidi Guidi: Le Corbusier- 5 Architetture", on display at Galleria 1/9 in Rome (6 May - 24 June 2017) and at Kehrer Galerie in Berlin (27 April - 7 July 2018), a selection of 87 of 137 exhibited photographs were published in the volume Guido Guidi (2018) – *Le Corbusier. 5 Architectures*, Kehrer: Berlin.

[7] As John Szarkowski has sustained «all of Atget's pictures are informed by a precise visual intelligence, by the clarté that is the highest virtue of the classic French tradition. This quality was achieved not by impeccable technique, but by discovering precisely what one meant to say, and saying neither more or less». In: Szarkowski J. (1981, p. 17).

[8] The Z symbol recalls the Giorgione's paintings Old Woman (Castelfranco Veneto 1476-1477 - Venezia 1510), Gallerie dell'Accademia, Venezia). The painting was a particular favorite of Guidi, an expert in Italian Renaissance painting, who often cited it as a metaphor for time. On the reference to the "time's arrow" Cf. Guidi G. (2012) – "Appunti per una lezione".

[9] «Drawn left by the passageway's convergent escape, by the double-arched window (the red column of which has Christological interpretations), and then by the loggia with the symbolic peacock, the viewer's gaze then winds through the landscape towards a view of Florence». Cf. D. Arasse (2009, p. 174).

[10] Homma's research is part of the Tokyo Window Research Institute's Windowology program. He published it in the volume Takashi Homma (2019) – *Looking Through Le Corbusier Windows*.

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Gianluca Guaragna
**The essential role of architecture
in the relationship between cinema and novel.
The classic example of "Psycho" by Alfred Hitchcock**

Abstract
A notorious close connection between cinema and architecture exists, as between cinematography and literature, however we are convinced that architecture plays a central role in this context.
These topics are easily identified in Alfred Hitchcock's vast filmography, which shows that architecture is fundamental in order to create the atmosphere the director wishes to obtain to infuse further emotions to the story. Hitchcock through the editing, the shots and the course of actions provides the movie with what lacks in the conventional narrative of the novel the movie itself is taken. The director manages to enhance the audience's emotions especially through the expressive help of the architectures that frame the story.

Keywords
Architecture – Cinema – Novel

A notorious close connection between cinema and architecture exists, as between cinema and literature, however we are convinced that architecture plays a central role in this context.

In other words, the relationship between cinema and literature can hardly ignore the connecting role of architecture inside this triad, since the link between movies and novels cannot be disregarded.

We know that the "scenario" usually allows the stories to unfold, thus the relationship between "scenario" and action is just as close as the one between stage and theatre play, as written by Amitav Ghosh. Ghosh also adds that we enter into the "scenario" a little at a time until it appears real to us and we become a part of it. This is why the "sense of place" is notoriously one of the great magic aspects of novels. (Gosh 2017)

Architecture, which is the ultimate "scenario", either depicted in the pages of a book, or shot in a movie sequence, represents an essential element of storytelling. However, when a story is told through the movie technique, architecture shows it's imperative role.

We only need to think of movies such as *Le Mèpris* (based on the novel by Alberto Moravia and entirely shot in the Villa Malaparte on Capri, by Jean Luc Godard, starring Michel Piccoli and Brigitte Bardot; or *Le Procès* by Orson Welles, from Kafka's novel, shot mostly at the Gare d'Orsay which at the time was decommissioned; or of *Blade Runner* by Ridley Scott, inspired by Philip K. Dick's novel, where in a dystopian Los Angeles Sebastien, the designer of replicants, lives in Ennies House by Frank Lloyd Wright (Fig. 1)

Architecture, as well as movies, obviously disregards being faithful to novels. When Francois Truffaut, in a paper written in 1958, covers the

Fig. 1
Frank Lloyd Wright, *Ennis House*, 1924.

literary adaptation to cinema, he clearly states that between faithfulness to what is written and faithfulness to the spirit, no rule is possible and every case is particular. He adds that everything is allowed except for trivialisation, impoverishment and sweetening[1].

Luchino Visconti used to interpret very freely the novels from which his movies originated, so much so that during the shooting of *Lo straniero*, in 1967, when he was obliged to strictly adhere to the literary text, he admitted that the movie – that makes use of Marcello Mastroianni's impeccable acting- was one of his less successful films[2].

The movie is inspired by a work by Albert Camus and it is the result of a compromise with Camus' widow. While giving up her ownership rights she required absolute allegiance to the literary text. She even imposed the presence of two French scriptwriters she trusted.

According to David Lynch a book, or a script, are nothing but a skeleton to which one must add flesh and blood[3]. This is true if wanting to adhere to the novel as well as if wanting to interpret it more freely.

In this respect naturally architecture, as well as being the place for the setting, also inevitably plays a strong symbolic key role that concentrates the hidden elements and the psychological implications of the plot.

These topics are easily identified in Alfred Hitchcock's vast filmography which shows that allegiance to the novel is a false problem to him[4], and that architecture is fundamental in order to create the atmosphere the director wishes to obtain to infuse further emotions to the story. Truffaut points out that Hitchcock in many of his movies uses the same principal of exposure, moving from far away to nearer. At first you see a city, then a building inside the town and then a room inside the building (Truffaut 2010, p. 224) Even *Psycho* starts the same way. In fact, before showing us the central place where the whole story will develop, the film starts with a long overview, then moving closer to the building and framing the window that will bring us inside the room where the first scene takes place.

While the images of the town flow in motion, a writing at the bottom of the screen appears by which we understand that the town is Phoenix, Arizona. We then see date and time on the screen: it is seventeen minutes before

Figg. 2-3

Bates Motel, location of *Psyco* by A. Hitchcock

Edward Hopper, *House by the Railroad*, 1925.

three in the afternoon, this apparently marginal detail is used by the director to suggest a possible clandestine relationship between Marion and Sam, even before they appear on the scene (Truffaut 2010, p. 225).

No doubt Hitchcock through the editing, the shots and the course of actions, provides the movie with what lacks in the conventional narrative of the novel the movie is taken from. The director manages to enhance the audience's emotional involvement also thanks to the architecture chosen as frame of the plot. He actually states: «I have chosen this house and this motel as I realised that the story would not have had the same effect in an ordinary bungalow; this kind of architecture was appropriate for the atmosphere.» (Truffaut 2010, p. 227) (Fig.2).

Many like to think that the idea for the house in "Psycho" originates from a painting by Hopper, but even though Norman mother's house is very similar to the one in Edward Hopper's picture *House by the Railroad*, painted in 1925 (Fig.3), Hitchcock clarifies that it is in fact an exact replica of an existing house. His intention was not to recreate the atmosphere of a classical horror film, but to go beyond the film fiction in order to give a sense

of authenticity to it's narration. The mysterious atmosphere is partly accidental because, as the great director points out, the Californian Gothic style of this house is found in many isolated houses of Northern California. Even though the *House by the Railroad* belongs to a quite normal typology, it is wrapped in an atmosphere of such neglect and isolation that it causes a feeling of insecurity and even fear in the spectator. In the painting the building expresses a condition of underlying mystery, emphasised by the clean cut of the railroad that crosses horizontally the whole surface at the bottom of the painting, and conceals a part of the volume of the house at the bedrock's height.

We are not, obviously, so much interested in the similarity between the two houses, as we know it is a very common typology, and it could be a fortuitous coincidence, but in the conceptual analogy between the composition of the elements in the painting and the architecture present in the movie.

What Hitchcock, talking about *Psycho*, calls the composition of the vertical block and the horizontal block, namely the squareness between lines and figures we also found in Hopper.

As in the American artist's painting, the verticality of the house is opposed to the horizontality of the railroad, so that Norman mother's house is opposed to the horizontal block of the motel.

Maybe this "contrast" between geometries, even more pronounced in the second case by the antithesis between the motel's bear formal block look and the austere style of the home somehow adds to the slight sense of tension and raises a latent sense of concern.

Slavoj Žižek even blames the contrast between the two buildings for the mental distress of the lead character in the film. He writes (2011, pp. 45-46):

«… one can consider Norman as having a personality split between the two houses, the modern and horizontal motel and his mother's modern gothic house. He tirelessly moves between the two, never finding his own place. The unheimlich feeling of the end of the film signifies that Norman, who totally identifies with his mother, has finally found his heim, his home.»

Žižek even uses the example of the point of intersection which signals the union between the preexisting building and the expansion, implemented by the architect in the famous Gehry House in Santa Monica, California[5]. (Fig.4) He indicates the union between the preexisting building and the expansion made by the architect, he also underlines how Fredric Jameson identifies in the room of the intersection between the two spaces the place where the antagonism between the two subjects resolves itself. Which means the room itself is the place where the mediation between two opposites takes place.

This brings him to a peculiar conclusion. A hypothesis which is as weird as it is intriguing: the Slovenian philosopher concludes that if the Bates motel had been designed by Gehry, Norman would not have needed to kill his victims as «he would have been relieved of the unsustainable tension that forces him to run between the two places. He would have had a third place as a mediation between two extremes.» (Žižek 2011, p. 47)

Even without sharing Zizek's theory, one cannot deny that the two simple artefacts play a crucial role in the narrative structure of the story. So much so that the whole story can be synthesised by two single images: the house that stands over the motel of the homicides and the scene of the killing in the shower.

Truffaut suggests that there are no good stories, just good movies. The

Fig. 4
Frank O. Gehry, Gehry House, Santa Monica, California, 1977-78, 1991-94.

latter are all based on a deep idea which can always be summarised in a single word[6].

Even though the plot in *Psycho* cannot be summarised in one word, it certainly resolves itself around these two images, without the great French critic and film director's thought being altered.

Everyone knows that Truffaut adored Hitchcock and that he included him within the greatest film directors, and probably considered him the greatest.

«Hitchcock, from the beginning of his carrier, understood that if one is able to read a paper with one's own eyes and one's own mind, one is also able to read a novel with one's own eyes and with a pounding heart. A film should be watched in the same way one reads novel.» (Truffaut 2010, p. 227)

Notes

[1] «Anything goes except low blows. Infidelity to the letter or to the spirit is only tolerable if the director is only interested in one of them and if he managed to do a) the same thing, b) the same thing, in a better way, c) something else, better done. Trivialisation, impoverishment and "sweetening" of the text are unacceptable.» (Truffaut 2010)
Francois Truffaut, L'adattamento lettererario al cinema, from La Revue des Letteres modernes, summer 1958, in Il piacere degli occhi, by Jean Narboni and Serge Toubiana. Ed. Minimum Fax, Rome, 2010, p.279
[2] Nearly all Visconti's movies are inspired by novels, but the director never adhered to the literary text.
[3] «… A script is, so to say, a skeleton. One must provide it with flesh and blood. The director is an interpreter. He translates the images into the script. This applies to all ideas that originate from a script or from a book. The idea does not belong to you, you received it just like the images, the sounds and the atmosphere that radiate from the script. As well as the other variable issues such as the shooting locations, the choice of the actors and so on…» (Lynch 2012, pp. 331-332)
[4] «My greatest satisfaction is when a film has an effect on the audience, this is what I most cared about. In *Psycho* I am not extremely interested in the subject or in the characters, what really matters to me is the editing, the photography, the music and all the technical aspects that may make the audience shout. Using cinematic arts to create a mass emotion is a great satisfaction. We were able to do it in *Psycho*. It is not a message that interested the public. It wasn't a great interpretation that shocked the audience,it wasn't a great play that gripped the public. What moved the audience was the pure film.» (Truffaut 2014, p. 233)
[5] «In 1977 Frank and Berta Gehry bought a pink two storied bungalow with a mansard roof. It had been built around 1920 and was located on a corner block. The building was completely renovated, with a relatively low expense. Gehry chooses materials he has used before - corrugated metal, multilayer, wire mesh - in order to explore its possibilities and to elaborate on the use of rough wooden frames. As for the models, he draws from the "sketches in wood" of the

Wagner, Familian and Gunther houses, trying to install them with an expressive vitality equal to that of the study drawings.

Once again playing with perspective and movement, and thanks to numerous axonometric drawings, he assembles a collage of customary materials equipped with new connotations.

Gehry wanted to encase the building inside a casing through which one could still see the old house; so that new and old could converse and enrich each other…» (Dal Co, Forster and Arnold 1998, p. 151)

[6] «There are no good stories, just good movies. The latter are all based on a deep idea which can always be summarised in a single word. *Lola Montès* is a movie about overexertion, *Eliana e gli uomini* is about ambition and flesh, *Un re a New York* about delation, *L'infernale Quinlan* about nobility, *Ordet* about grace, *Hiroshima, mon amour* about original sin.» (Truffaut 2010, p. 97)

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Ildebrando Clemente
Adolf Loos. Theaters of Joy

Abstract

The manner with which Adolf Loos constructs the characters and plots of his controversial and sarcastic stories closely resembles narrative writing suitable for stage action.
In the light of this narrative writing, the essay examines two famous stories by Adolf Loos, the short, famous story of *The Saddle Maker* written in 1903, and the equally important story entitled *The Poor Little Rich Man* written in 1900. Starting from a theatrical interpretation of these two stories, the essay proposes an extension of the concept of theatricality, understood as a background capable of clarifying and better communicating the purpose of architecture. According to Adolf Loos, this ultimate purpose seems to lie in the search for joy.

Parole Chiave
Theater – Scenic Space – Joy

1

«Adolf Loos – this is Henri Matisse talking – is always the same, ready to fight and sacrifice himself when someone else's honor is at stake. His country, the whole world, can be proud of this man» (Beck 2014, p. 110-111). With these few words, Henri Matisse has left us a portrait of Loos as a man who cannot help but influence our anxious sensitivity: *Adolf Loos as a just man*. Perhaps only a great artist such as Matisse could fix Adolf Loos' life in its essential trait and at the same time highlight it against a background of similarity with the ideal attitude. But to better animate this ideal attitude we need the counterbalance of Loosian irony and disillusionment: «My life – Loos says - is a sequel of disappointments» (Beck 2014, p.14).

In my opinion, the mixture of aspiration to good, desire for justice, and human restlessness mixed with a feeling of general disappointment is appropriate for describing the scene in which the Loosian search for the meaning of things and our actions takes place. In this arena that is life and its destiny, Loos has always expressed himself in sarcastic and theatrical terms. Perhaps the statement of his fraternal friend Karl Kraus applies more to Adolf Loos than anyone else: «I am perhaps the first case of a writer who theatrically lives his writing at the same time» (Kraus 1987, p. 286). If we tried to replace the word "writer" with the word "architect", we could easily say that Kraus's aphorism could have been written and proclaimed with the same inspiration by Adolf Loos himself.

It is strange and surprising that to this day, as far as I know, no theater or film director has ever attempted to stage the extraordinary life of an exceptional man whose head, as Else Lasker-Schüler wrote, «resembles the skull of a gorilla». Adolf Loos: «The liberator of life from the slavery of the instrument, the deviator from the crossroads, mortal to the soul that does not return to

itself, but departs from itself» (Kraus 1995, p. 119). Loos' writings and works possess an intrinsic poetry and provoke such amusement that perhaps only the theater stage, or the cinema, could increase it. It is no coincidence that his ironic, cynical, and controversial texts on the society and culture of his time and his legendary lectures in Vienna *fin de siecle* are now part of the legend of the paradoxical man (Maciuika 2000, Velotti 1988).

2

To evoke the theatrical spirit that animates Loos' *language* and *scenic space*, I will attempt, with all the risks involved in such an endeavor, to comment on some of his famous writings.

Where to begin? First of all, before outlining a possible *scenic action* of Loos' texts, it is useful, in this context, to connect his writings to some arguments by Ludwig Wittgenstein regarding the theme of language as a *game*. And since words are one of the main materials of man's fascination with the game of theater, Wittgenstein's statement is worth recalling in its entirety: «Here the word 'linguistic game' is meant to highlight the fact that *speaking* a language is part of an activity, or a way of life» (Wittgenstein 2014, p. 17). We know that the tone of the linguistic games is more or less the one registered in the relationship between rule and transgression. Which, in other words, would be between lying and sincerity. But the great magic of theater shows us how the game of language – pushing Wittgenstein's discussion a bit – is probably more unpredictable than any other game that man has always dealt with in life. Following the Viennese philosopher's reasoning, we can say that language, rather than a closed *structure*, is configured as an infinitely open *construction*. Language, this essential game of human experience with which men more or less unknowingly play, is constitutively unpredictable. As much as you want to cage words into previously constituted patterns, structures, and behaviors, sooner or later language snaps. If properly addressed, however, words can create a world and make it as poetic as possible. Between language, understood as a closed system and grammar, and the multiple linguistic games practiced by men daily, there is the unexpected. In other words, a creative residual exists between these two dimensions of language – the unexpected – which is out of the ordinary and which from time to time can be perceived as something revitalizing (Clemente 2017).

In fact, when we speak, we do not strictly and rigorously follow the rules, precisely because the application of a linguistic rule in concrete life is subject to the unpredictable. It is subject to the unpredictable insofar as the spaces for games and the *combinations* that a word – for example the word *saddle*, or *salt shaker* or *shit* – are unpredictable with its life, with its soul, with its history and its tradition, what it can open in terms of unprecedented questions about life and truth.

Wittgenstein said, «You must not forget that the language game is, so to speak, something unpredictable. I mean, it's not well-founded, it's not reasonable (or unreasonable). It is there – like our life» (Wittgenstein 1999, p. 91).

3

The first text that we are going to read in an interpretation of scenic action is The *Saddle Maker*, published by Adolf Loos in the second and last issue of *Das Andere* in 1903 (2016, p. 52).

Once upon a time, there was a master saddle maker. A hardworking, good master. He made saddles in a shape that had nothing in common with the saddles of earlier centuries. Or with Turkish or Japanese saddles. So they were modern saddles. But he didn't know that. He only knew that he was making saddles. As well as he could.

Then a strange movement came to the city. They called it the Secession. It demanded that only

Fig. 1
Adolf Franz Karl Viktor Maria Loos.

modern utilitarian objects should be created.

When the master saddle maker heard about this, he took one of his best saddles and showed it to one of the leaders of the Secession.

And he said to him: Professor - because that was the man's title after all the leaders of the movement had instantly made themselves professors - Professor! I've heard about your demands. I, too, am a modern person. I, too, would like to work in a modern way. So tell me: Is this saddle modern?

The professor examined the saddle and then lectured the master at length, the latter hearing over and over only the words "art in craft," "individuality," "modern," "Hermann Bahr," "Ruskin," "applied art," etc. But the conclusion was: No, it was not a modern saddle.

Ashamed, the master withdrew. And he pondered things, worked, and pondered again. But no matter how much he tried to meet the professor's high demands, he still kept producing the same old saddle.

Dejected, he went back to the professor. And he described his problems. The professor looked at the attempts the man had made and said: Dear master, you simply don't have any imagination.

Aha, that was it. That was apparently what he was lacking. Imagination! But he had had no idea up till then that such a thing was necessary for making saddles. If he had possessed imagination, he would surely have become a painter or a sculptor. Or a poet or a composer.

But the professor said: Come back tomorrow. We are here to promote industry and to fertilize it with new ideas. I'll see what can be done for you.

And in his class he announced the following competition: Design a saddle.

The master saddle maker returned the next day. The professor was able to present him with 49 saddle designs. He only had 44 students, but he himself had produced 5 designs. They would now be realized in the "studio." After all. They had real spirit.

The master examined the drawings for a long time and his eyes grew brighter and brighter.

Then he said: Professor! If I knew so little about riding, about horses, about leather, and about my work as you do, then I would also have your imagination!

And so he lived happily ever after. Making saddles. Modern? He's not sure. Saddles.

Fig. 2
Frontispiece of the magazine edited by Adolf Loos *DAS ANDERE*, II, 1903.

4

This extraordinary text will never cease to amaze me. Every time I read it, I never tire of imagining the bewildered face of the master saddler looking at those unlikely 49 modern saddle designs, of which 5 were directly conceived by the "Professor."

The disbelief of the master saddler before the designs of the "modern saddles" is highlighted by Loos in the face of the craftsman who, unexpectedly facing those projects, gradually opens his eyes, and it's as if he asks himself: Is this a joke or are they teasing me?

According to Loos, in fact, the designs of the 49 modern saddles were made in less than 48 hours. A true modern design workshop ante litteram. We know that the stories told often leave us with doubts and uncertainties about certain individuals or characters, and yet reveal some points in which they seem to have an empathic relationship with general actions and, why not, have meaning. In this sense, the perplexity of the master saddler cannot only be attributed to the mocking contingency of his temperament. When he says, «Professor! If I knew so little about riding, about horses, about leather and about my work as you do, then I would also have your imagination,» he is not alluding to the imagination necessary to understand the shape, size and powder of Cleopatra's nose. He, the master saddler, certainly alludes to his workshop experience and obviously also alludes to the buttocks of a jockey or to those of any knight or squire and alludes above all to the anatomical curve of the back of the horse, a beast which, as is known, man began to domesticate later than other animals and in any case not before 3,000 years ago. Moreover, it is no small detail that scholars trace the evolution of the horse back to a time interval ranging from 55 to 45 million years. Without going too far into the anatomy of human buttocks, which also have infinite more or less interesting configurations, it is certain that these are anatomical shapes that take more than 48 hours to adapt well to the use of saddles that do not adequately conform to their rounded shapes. This is at least what can be understood from Loos's discussion.

Fig. 3
Adolf Loos with Karl Kraus and Herwarth Waldenl, 1909.

It is almost a given that the short story of the master saddler, like almost all of Adolf Loos's controversial and sarcastic texts, develops with a progression suited to a scenic action that is attentive to the long and complex question of the representation of reality. In fact, within the short plot of the master saddler we can recognize sufficient compositional artifices that show the development of the *text's satisfaction* in becoming a theatrical staging. Among the *theatrical artifices* used by Loos, the first to stand out are three modes of compositional complacency: the taste for broken or syncopated rhythms, typical of the speech spoken; the poetics of contrast, with the illustrious and austere "Professor" and the master saddler, a humble and modest worker, a «craftsman who worked hard and well»; the amalgam of seriousness and skill that wins the game in the reader-observer's visualization of the plot.

"Once upon a time, there was a master saddle maker" is then the fairy tale and ironic incipit with which Loos begins the story, with the intention of opposing the popular perspective with the professor's solemn boria: «My dear, the problem is that you have no imagination». Loos's craftsman prefers to follow some good shop rules over the professor's scholarly imagination, which are necessary *to make* good saddles in the «best possible way.» What rules? Loos does not describe exactly which rules our craftsman follows, but it is easy to understand that they can be connected to those of the *language game*. Rules that on the one hand have been refined over time and generations, yet on the other hand these rules do not exclude the unexpected, do not disdain the even fortuitous appearance of the new. Rules and techniques that our saddler learned in the shop, probably following customs that have been strengthened and refined over time, but still not so absolute and binding as to prevent him from transforming the materials and making, as Loos says, «Saddles that had nothing in common with those of previous centuries.»

Rules and techniques that our craftsman trusts. And this trust is a sign of loyalty to the tradition from which such rules arise. Loyalty to shop rules is a

free choice. The almost measured, reflective and above all silent behavior of the master saddler on the relationship between rule and innovation leaves no doubt: it is his decision that relates to the transmission of values that can be found in tradition.

In any case, the lack of abstract imagination seems to be the necessary condition to also bring out a certain *comic* taste which is often freed precisely from the senselessness and concrete absurdity of daily life and from the decisions that we are called to make from time to time. A taste that reveals, as already mentioned, in the contrasting effects, both emotional and allusive, present in the text and that are directly linked to an irrelevant Loosian attitude with respect to certain all-encompassing and totalizing manifestations of reality.

5

Now we can imagine, just like a well-orchestrated scene, the master saddler who enters and exits the stage three times, and each time returns doubting what to do. He enters the scene questioning and perplexed, then humiliated and immediately afterwards afflicted, and again full of good will, and finally returns to the scene to end the story with liberating irony. However, the ironic lightness of the ending may not fully satisfy the liberating atmosphere. And this dissatisfaction is in my opinion intentional, it is a dissatisfaction Loos sought and desired.

Thus, and in fact always in a fairytale key, the story ends: «And so he lived happily ever after. Making saddles. Modern? He's not sure. Saddles.» Adolf Loos in absolute *surreal* style is as if, in the end, he worked by emptying the denotative relationship between the joke and the presence of the stage object: the horse saddle. What does this saddle possibly look like? What is the magic of our craftsman's saddle? What is so special about it that it has «Nothing in common with the saddles of earlier centuries. Or with Turkish or Japanese saddles»?

The moment the scene closes, the game of signs and symbols begins: each of us can immerse ourselves, in the wake of Loos' words, in our own thoughts. The rest of the story is now in our hands. We have become part of history, each of us can contribute to its development or abandonment or to the staging of an ending that can satisfy its expectation. In any case, an unexpected ending or regardless one capable of *transforming* the *lament* of reality or the very substance of life into a new and inexpressible joy. I can clearly see our master saddler returning to the scene, this time with a serene and smiling face, with a dozen or more horses in tow, each suitably saddled with a saddle made in his workshop. The horse is the great absence in the story that now manifests itself on the stage of our imagination. No animal has perhaps contributed as significantly to the history of mankind as the horse. So when a herd of horses emerges on stage an original force takes over within the scene and captures our gaze. That which Elias Canetti has indicated as a kind of transference of the will of the knight, latent in each of us, occurs with the meek and loyal horse which obeys. Indeed, Canetti says that man, since «He took possession of the horse and domesticated it, forms a new unit with it» (Canetti 2016, p. 382-383).

6

Man, the object, and the animal are the three constitutive figures of the Loosian plot which, treated with a different degree of visibility and intensity "move the story forward" and push us to continue reading. To a certain extent this plot, like every authentic theatrical event, seeks to understand how human life and relationships, its actions and products, its objects, can acquire a meaning. So as we continue to read it, the "main actors" emerge within a framework

Fig. 4
Adolf Loos tend the ear,
Dessau, 1931.

of contradictions and uncertainties that ultimately act directly on us who are reading or imagining the story in our heads. In fact, how many times have we too put ourselves in a habitual psychological attitude, suddenly discovering that our own character overwhelms us, or from a more usual perspective the same character suddenly appears to us as fake or even fictitious due to the absence of *spiritual resources* that could instead have nourished him? And this is where the magic of theater comes into play: the saddles of the craftsman, patiently made in the workshop with his hands, little by little reveal themselves to be an authentic *spiritual resource*: an object capable of redeeming the real, because it is intertwined with tradition and draws from the spirit of doing from tradition, of knowing how *to do something well*, with patience and the continuous exercise to perfect what is no longer there and what is not yet there.

In Loos's vision, the life of a master saddler and his saddles have something poietic, something that can offer a spiritual outlet. After all, the saddle is an object that can improve the day of those who, for the most varied needs, are forced by necessity or pleasure to use it.

The saddle somehow serves as something similar to a chair and as Canetti says, «Sitting there, the elements of riding are present». On the other hand, Loos's immense love for the chair is known, a simple and indispensable object for resting, so as not to unnecessarily tire standing up. To avoid *wasting* energy. It is above all an object that allows rest by being comfortable, dignified, still and well-disposed to «pleasant and lively conversation.» In any case, even if for a short interval, the saddle or chair of our craftsman, like any other object of use, or a lovely horse or puppy, can give man a small moment of joy. Adolf Loos often addresses these *small, great joys* in his writings. In July 1933, shortly before he died, in one of his last writings entitled Praise of a saltshaker, Loos returns the charm of small joys to life: «We are sometimes more satisfied with small things of no value in daily life than with precious objects. […] I too have a small object that brings me great joy. It is a very normal wooden saltshaker, a new type of saltshaker, actually lacquered white, which I cannot do without at any meal.» (Loos 2016, p. 65)

7

The saltshaker and the saddle, like other things, are objects of use capable of dispensing *small, great joys*: their poetry consists of precisely this, which we cannot appreciate and see except within a life lived and observed as if we were in/at the theater. Or we can love them only after their *end*, when they are lost forever, like the chairs of Loos's old friend, faithful collaborator and teacher Josef Veillich, about whom Loos declares, «Deaf like me – and for this reason – we understood each other very well.» (Loos 1999, p. 372) But it is the house, as Loos says, the first human theater par excellence, «The scenario that people have obtained for the small joys and the great tragedies of this life!» (Loos 1995, p. 60)

The saltshaker, saddle and Veillich's chairs are objects of use made by the craftsman who holds "the secrets of a workshop", that is, preserves the *technical mastery* inherited and acquired over time and necessary to transform any material into a *spiritual opening*. The *finale* of the story of the master saddle maker, in which we have now sufficiently identified ourselves, takes on a far different value: «And so he lived happily ever after.» Because acting "happily ever after", carefully following the rules of the workshop, is a bit like interpreting a poem, rejoicing in the mystery of life or repeating a prayer. "And so he lived happily ever after" is a simple and important phrase that evokes the aspiration to make sense of his own *doing* and *being there: nunc et semper*. The *small joys* that Adolf Loos invites us to welcome with irony and

love unveil the theatrical openness of his compositions and his little dramas, and therefore somehow show us the *metaphysical* aspect of his theater of life. In Loos's theaters life and joy are assimilated, and here life must be understood above all as the unrepresentable origin of the performance. Life and joy are assimilated and then expressed in everything they contain and share that is unrepresentable, indefinite and incomplete. And thus with everything with which we might be able to reformulate what is real.

This is similar to how fostering the experience of joy is an intrinsic objective of theater play and is an important presence in Loos's reflections and texts. The importance of joy lies above all in its ability to transform human dryness, always ready to take over the fate of men, into a living look at the world and its objects. A look willing to generously give and receive. But how is it possible to touch the hearts of others and arouse joy in them? This is, in my opinion, the *secret question* that *haunts* Adolf Loos man and architect, and why not, also author-actor.

8

One of the original motivations capable of arousing joy in the human soul is poetry, as there are words, but more faithfully there is writing poetry. And writing poetry, according to Heidegger's (2007, especially pp. 7-37) famous argument, is saying by listening, but above all finding which reveals itself in that which gives joy. The notion that the first effect of poetry is joy is one of the oldest beliefs in Greek culture and history. The relationship between ancient Greek theater and joy is, in fact, the same as that of Greek poetry in which joy is understood as its first outcome, that is, of that art that was referred to as *mousiké* (Gentili 2006, Gentili and Catenacci 2010).

In the theatrical field it is clear that a performance is certainly what brings joy, it is the show of poetry. In this context, however, it should be remembered that "poetry show" must be understood as that set of elements that defines *mousiké*, that is, the presence of words, song, music and dance, i.e., the means of communication with which ancient Greek culture orally transmitted its messages through public performances. The complexity that these public performances entailed, together with the emotional and intellectual involvement that they managed to arouse in spectators, also explain why *mousiké* was felt as the most effective of all the arts for the education of man, and essential for orienting him towards authoritative, honorable, and just values and models of behavior, drawn mainly from the stories of the myths.

Aristotle speaks of the links between poetry, theater, and joy in *Poetics*, highlighting how poetry can favor the arrival of joy in that it manifests itself through a representation, that is, through that process of poetic production which is mimesis. Following Aristotle's indications, the original source of poetry consists on the one hand of humans' natural tendency to mimic representation, while on the other hand the profound reason of poetry lies in the search for the joy that a performance manages to arouse in the human soul. A joy capable of alleviating the afflictions, sufferings, and sorrows of reality.

Poetics (1448b 4-17) states: «Two causes appear to have given rise to poetic art as a whole, and both natural, because doing as another is inherent to human beings as early as childhood, and in this they differ from other animals: in the fact that they are the most susceptible to emulation and learn their first things thanks to emulation, and in the fact that everyone likes performances. What actually occurs is proof of this: we like to look at as exact images as possible of things that we find painful to see in ourselves, such as the figures of the most despicable beasts and corpses». But the connections between theater, poetry, and joy are indeed important because, according to Aristotle, they allow viewers to learn something. And this learning, this knowledge, is the

Fig. 5
Adolf Loos with his second wife,
the actress Elsie Altmann, 1921

authentic and original source of joy. Knowledge produces joy. So if on the one hand joy serves to forget the evils and worries of life, on the other joy sinks its *reason for being* in the search for knowledge. The same passage of *Poetics* continues to say: «It is also due to the following fact: learning is the most pleasant thing not only for philosophers, but for others alike, even if they participate in it only to a limited extent. For this reason they rejoice in seeing the images, because when they look at them they learn and reason about what everything is, such as this is that.»

9

The search for the deep reasons of the human heart, its poetry, and its destiny are also some of the aspects of *Ode to Joy*, the poetic text by Friedrich Schiller written in 1785 and made universally famous by Beethoven's *Ninth Symphony*. Precisely on the basis of Loos's love of music and theater, I would be tempted to say that it is possible that there is common thread connecting the *small joys* of which Adolf Loos speaks and the theme of joy in the composition of the fourth and last movement of the *Ninth Symphony*. The compositional message of the *Finale* of the *Ninth Symphony*, as Massimo Mila pointed out, is entirely concentrated in the idea of joy as a force, or as an entity, capable of giving the human soul the awareness of solidarity and universal brotherhood. Joy, Mila wrote, taking up Romain Rolland's statement, is «The active feeling of sympathy that unites all beings in the creation and enjoyment of an order of reason and harmony.» (Mila 1977, p .169)

In other words, we can also say that the emotional hue of joy is *fullness*. Joy is fullness. And this fullness is the profound aspect of what reassures the experience. The connection between experience and music invites us, along this path, to the knowledge that everything we have loved and lost is destined, sooner or later, to become joy.

In the short text "Beethoven's Sick Ears" written in 1913, with his usual humor Adolf Loos even outlines a sort of parallel and supplementary universe between the facts of his existence and Beethoven's human history and depth of mind, which he considers «the spiritual face of the world» (Loos 1999, p. 268). After all, like the "divine Beethoven", Loos also considered himself a man whose life and practical activity constituted the reason for a broader cultural mission at the service of all humanity and its joy. Well, in the end

we could say that the very search for joy was capable of instilling a profound ethical motivation in Adolf Loos. So if Schiller's *Ode to Joy* represents the "inspiring booklet" that Beethoven used and modified in relation to his musical intentions, the same identical joy represents perhaps the "secret spark" that ignites Loos's narrative and compositional logic and the profound meaning that he assigns to architecture in relation to life and its contradictions.

10

It must be understood that the game of theater is entirely a possibility. It is like finding oneself in a state of unconscious danger, illuminated by unreality, with pieces of the real world combined with the clockwork of one's own spirit. In other words we can say that words, writing or, if you'll accept Loos's theatricality, his contemptuous irony, and his way of composing a story, seem oriented towards accepting life, and life accepting the miracles of joy and the unpredictable.

In this regard, it is worth recalling a story narrated by Claire Beck in her beautiful *private portrait of Adolf Loos*. In one of her memories, Claire Beck recalls a visit between Dolfi – her nickname for her husband Adolf Loos – and a ceramic craftsman in a remote village near Cannes. Once at his destination, in the back of the potter's shop, Loos – recalled his young wife – immediately started looking around: «He took a soup plate from a shelf, looked at it carefully and placed it in front of him. The owner was alarmed. 'Excuse me, monsieur,' he said, 'but that's trash!' Embarrassed, he took the plate away from Loos. Loos looked at him and laughed. 'That dish is especially beautiful. I'd like twelve soup dishes like that.' 'But it was an accident where the brown ended in the yellow,' the owner desperately replied. 'It will never happen again on twelve dishes!' 'It's quite a beautiful accident. It doesn't matter if the colors aren't perfectly uniform. Make me twelve reject plates... just like that'.» (Beck 2014, pp. 106-107) Perhaps Loos is telling us that there is a close and irresistible relationship between the theory of rejection and the exaltation of use as a means of transforming reality. So irresistible and seductive that only word and scenic action can unveil them.

11

The second story I would like to interpret within a key of scenic action is "The Poor Little Rich Man", bearing the date April 26, 1900 (Loos 1999, pp. 149-155). Here we find seduction and the need for the unimaginable and the unexpected. Here is how this tragic story begins:

I want to tell you about a poor rich man. He had money and possessions, a faithful wife to kiss away the cares of his daily business, and a gaggle of children to make even the poorest of his workers envious. Everything he laid his hands on thrived, and for this he was loved by his friends, But today, everything is very, very different; and this is how it came about.
One day this man said to himself: "You have money and possessions, a faithful wife, a gaggle of children to make even the poorest of your workers envious, but are you really happy? You see there are people who have none of the things you are envied for. But their worries are utterly wiped away by a great magician; Art! But what is art to you? You don't even know the name of a single artist. Every snob could drop his business card at the door, and your servant would throw it open for him. Nevertheless, you have not once really received art! I know for sure it won't come. But now I will call on it. It shall be received in my home like a Queen who has come to reside with me." He was a powerful man, and he carried through whatever he took on with great energy. It was his accustomed way of doing business, And so on the very same day he went to a renowned interior architect and said: " Bring me art, art under my own roof! Money doesn't matter!"
The architect needn't be told twice. He went to the man's house and immediately threw out all of his furniture. There he let floorers, packers, painters, masons, trestle builders, carpenters, installers, potters, wallpaper hangers, and sculptors move in.
You have never seen the likes of the art that was captured and well cared for inside the four corners of that rich man's home. The rich man was overjoyed. Overjoyed, he went through the

Fig. 6
Adolf Loos in America, 1895.

new rooms. Art everywhere he looked. Art in everything and anything. when he turned a door handle he grabbed hold of art, when he sank into a chair he sank into art, when he harried his tired bones under the pillow he burrowed into art, his feet sank in art when he walked across the carpet. He indulged himself with outrageous fervor in art. Since his plates were artistically decorated, he cut his *boeuf à l'oignon* with still more energy.

People praised, and were envious of him. The Art periodicals glorified his name as one of the foremost patrons of the arts. His rooms were used as public examples, studied, described, explained. But they were worth it. Every room was a complete individual symphony of color. Walls, furniture, and fabrics were all composed sophisticatedly into perfect harmony which each other. Each appliance had its proper place, and was connected to the others in the most wonderful combinations.

The architect had forgotten nothing, absolutely nothing. Everything from the ashtray and flatware to the candle extinguisher had been combined and matched. It wasn't a common architectural art. In every ornament, in every form, in every nail was the individuality of the owner to be found. (A psychological work of such complication that it would be clear to anyone).

The architect modestly refused all honors. He only said: " These rooms are not from me. Over there in the corner stands a statue from Charpentier. Just like anyone else would earn my digest, if he claimed a room as his design, as soon as he uses one of my door handles, as little as I can claim these rooms as my design." It was nobly, and consequently said. Many carpenters who perhaps used a wallpaper from Walter Cranesch and nevertheless would want to credit the furniture in the room to themselves because they had created and completed it were ashamed to the depths of their black souls as they learned about these words. After flying off at a tangent let us now return to our rich man.

I have already told you how overjoyed he was. From now on, he devoted a great deal of his time to studying his dwelling, For everything had to be learned; he saw this soon enough. There was much to be noted. Each appliance had its own definite place. The architect had done his best for him. He had thought of everything in advance. There was a definite place for even the very smallest case, made just especially for it. The domicile was comfortable, but it was hard mental work. In the first week the architect guarded the daily life, so that no mistake could creep in.

The rich man put tremendous effort into it. But it still happened, that when he laid down a book without thinking that he shoved it into the pigeonhole for the newspaper. Or he knotted the ashes from his cigar into the groove made for the candleholder. You picked something up and the endless guessing and searching for the right place to return it to began, and sometimes the architect had to look at the blueprints to rediscover the correct place for a box of matches.

Where applied art experiences such a victory, the correlating music can't lag behind. That idea kept the rich man very busy. He made a recommendation to the tramway company to replace the senselessly ringing bells on the trams with the characteristic motif of *Parsifal* bells. He didn't find any concession there, obviously they weren't ready for such modern concept. Therefore, he was allowed at his own cost, to change the cobblestone in front of his house, so that the carts rolled by in the rhythm of the *Radetzky March*. Even the electrical bells in his house got new Wagner and Beethoven motifs, and all the competent art critics were full of praise for the man who had opened up the new area of "art as a basic commodity."

One can imagine that all of these improvements would make the man happier. We can't hide the fact however, that he tried to be home as little as possible. Now and then one needs a break from so much art.

Could you live in an art gallery? Or sitting in *Tristan and Iseult* for months at a time? See! Who could blame him for collecting strength in restaurants, cafes, and from friends and acquaintances to face his own home. He had expected something different. but art requires sacrifice. He sacrificed a lot. It brought tears to his eyes. He thought of all the old things that he held so dear, and that he missed. The big armchair! Everyday his father had taken his afternoon nap in it. The old clock, and the old paintings! Art requires it! Don't cave in!

One time it came to pass that he celebrated his birthday, and his wife and children gave him many gifts. He was very pleased with all his birthday presents, and they brought him much happiness and joy. Soon afterwards the architect returned because of his right to check on the placement of objects, and to answer complicated questions. He entered the room. The prosperous man who had many concerns on his mind came to greet him warmly.

The architect didn't recognize the happiness of the prosperous man, but he had discovered something else, and the color had run out of his cheeks. "Why would you be wearing those slippers?" He blurted out. The master of the house looked at his embroidered shoes, and sighed in relief. The shoes were made from the original design of the architect himself. This time he felt guiltless. He answered thoughtfully. "But Mr. Architect! Have you forgotten? You designed these slippers yourself!"

"Certainly!" The architect thundered. "But for the bedroom! With these impossible pieces of color you are destroying the entire atmosphere. Don't you even realize it?" The prosperous man took the slippers off immediately, and was pleased as punch that the architect didn't find his socks offensive. They went into the bedroom, where the rich man was allowed to put his shoes back on. "Yesterday," he timidly began, "I celebrated my birthday, and my family gave me lots

of gifts. I sent for you so that you could give us advice as to where we should put up all of the things I was given."

The architect's face became visibly longer. Then he let loose: "How dare you presume to receive presents? Didn't I draw everything up for you? Haven't I taken care of everything? You need nothing more. You are complete!" " But," the rich man replied. "I should be allowed, never ever! That's just what I was missing, things, that have not been drawn by me. Haven't I done enough, that I put the Charpentier here for you? The statue that steals all the fame out of my work! No, you are not allowed to buy anything else!"

"But what about when my grandchild brings me something from kindergarten as a gift?" "You are not allowed to take it!"

The prosperous man was decimated, but he still had not lost. An idea! Yes! An idea! "And when I want to go to Secession to buy a painting?" He asked triumphantly.

"Then try to hang it somewhere. Don't you see that there isn't any room for anything else? For every painting I have hung here there is a frame on the wall. You cannot move anything. Try and fit in a new painting!" Thereupon a transformation took place within the rich man. The happy man felt suddenly deeply, deeply unhappy, and he saw his future life. No one would be allowed to grant him joy.

He had to pass by the shopping stores of the city, perfect, and complete. Nothing would be created for him ever again, none of his loved ones would be allowed to give him a painting. For him there could be no more painters, no artists, no craftsmen again. He was shut out of future life and its strivings, its developments, and its desires, He felt: Now is the time to learn to walk about with one's own corpse. Indeed! He is finished! He is complete!

12

We can follow Loos's story and almost inadvertently transfer the intonation of Loos's imaginary voices into our inner voice. The *identification* and *amusement* that Loos's texts are able to arouse are the premise for the visualization of our personal staging. The space of such a staging is unveiled, also in this case, following the *subtle energies* of incompleteness and unpredictability.

In this sad affair, however, both incompleteness and unpredictability work negatively. They work indirectly by showing how their exclusion from *life forms* means, on the one hand, the inhibition of desires, and on the other hand, the removal of the occurrence of joy.

How easy it is to understand the story of the poor rich man is a case that presents the traits of a scenic type that best follows social conventions: he is loved and respected by all, loyal to duty, family and work, but suddenly feels within himself a dissatisfaction in which an original desire takes root, a desire to be happy. He wants to experience joy. And to be happy, to satisfy this original and impalpable desire, he would be willing to do anything, *sparing no expense*. But he does not know what to do, he does not know how to act to make his desire come true and fulfill his dream. On the other hand there is the architect, who on the contrary is so sure of the behaviors we each require to be happy, who expresses himself with the certainty of those who are the custodians of the absolute and revealed truth.

The theme of behavior – as noted by important critics and scholars of Loos – is the true center of gravity of Adolf Loos's speeches and texts. It is no coincidence, in fact, that in his writings he deals with themes related to the fashion and gestures of modern man.

The connection between theater and behavior, understood as knowledge and investigation of the human soul, sinks into ancient experience and goes back with deep clarity and inspiration to when in the *Chained Prometheus* (310 ff) of Aeschylus, Ocean, addressing precisely Prometheus, forcefully warns him with the following words: «Realize your limits and change your behavior». It is no coincidence that the two famous epigraphs "Know thyself" and "Not too much" were already engraved on the outer wall of the Temple of Apollo in Delphi. The first epigraph calls for the recognition of one's abilities related to the limits imposed by one's own condition and circumstances; in the second epigraph, however, there is a warning to avoid any free form of excess. To some extent both Ocean's warning and the two epigraphs of Apollo's temple

Fig. 7
First edition of *Words in the void*, published in Paris and Zurich in 1921.

Fig. 8
Inauguration of the *Café Museum*. Adolf Loos standing to the right, April 19, 1899.

seem to best synthesize Adolf Loos's thought and work. I believe, also on the basis of this last consideration, that it is not very difficult to find a certain "ascetic" opening in the compositions and in the conception of the Loosian *scenic space*, a composition of *empty* and *emptiness* within defined limits in which a way of *making room* for joy acts.

13

So how do we deal with the limits? How do we deal with their transgression or violation and how do we deal with their acceptance? Along this line of questioning and knowledge of the constituent limits of human behavior, perhaps we should also read the pages of the two issues of *Das Andere* (The Other). Pages that collect some of Loos's memorable writings and constitute a real mine of information and analysis of human behaviors described and recounted with merciless irony and playful lightness (Loos 1903, in Cacciari 1995, Borgomaineiro 2008).

As already mentioned, behaviors are very often intrinsically intertwined with desires. And the connection between desire and behavior is essential to the development and understanding of the story presented by Adolf Loos. And this connection is also one of the original motives of the theatrical event.

According to common place, what makes human life worthy of this name and different from other forms of life is the fact that the human being is the living being who desires, who cannot but desire, and who is always and in any case *beyond himself*. In short, the human being is not a mere sentient body, the human being is such because he is *inhabited* by desire. According to an equally widespread manner of thinking, in fact, the human being is never happy, is always dissatisfied, unbearably complaining, and is never enough for himself. That is why he is always restless, and he always needs something else. A bit like our poor rich man. This other could be an object, or as more often happens, another human being from which derives the insurmountable need to love and be loved. But this other could also be an inescapable need for a search for meaning. Although it seems strange, the poor rich man – who gradually becomes more and more sympathetic – wishes to enter the world of meaning. He does not need all the spaces, amenities, objects, furnishings, and accessories that the architect has effectively created for him and only for him. Our *poor friend* arouses sympathy because his behavior resembles that of

Fig. 9
Living room at the Müller house, Praga 1930.

Fig. 10
Adolf Loos with Claire Back, on their wedding day, July 1929.

an *infans*. It resembles the behavior of an *infans* who does not have the right words to express his authentic desire for meaning and therefore appeals to art, which does not need words to make us happy, and entrusts himself to the architect, as a child entrusts himself to his mother taking care of him. But in his inner self he pushes to enter the world of meaning. Without the realization of this private *rite of passage* our lives, the life of our unfortunate rich man, as Loos recounts, seems destined to sink into apathy and despair.

14

In my opinion, "The Poor Little Rich Man" describes the link between seeking meaning and fulfilling desire well, and Loos wonders if this link can find a way out, he wonders if this link can be dissolved. This is why the staging of the relationship between the poor rich man and that of the architect is not only the representation of a *conflict* between characters, a typical aspect of bourgeois theater or realistic theater, but suggests the scenario of a conflict between destinies (Benjamin 1995, pp. 31-38)[1].

The plot of the story, in fact, stages the conflict between the *dominant* architect of existential spaces with his all-encompassing *language*, and the somewhat childish, *dominated*, common mortal, often unaware of the control that is exercised over his life, uncertain about what to do but always curious and eager and in search of unexpected and extraordinary moments of joy. The articulation of the relationship between *dominator* and *dominated* raises these questions: What is happening? What does it mean? How will it end? Where is the justice?

In general, this is the structure of a theatrical plot and this also seems to be the cloth of Loos's small theaters, in which the *game* of the transformation of that which happens before our eyes takes place in relation to what this very

happening arouses deeply in our soul.

As is well known, primary human behaviors such as laughter and crying, affection or hatred, are often caused by incomprehensible motives that arise from unpredictable unconscious forces. And this regardless of the logical explanations that can be given later to prove their rationality.

This need to control the incomprehensible and unpredictable is in turn a characteristic of human behavior and its idea of self-control. To once again resume Wittgenstein's reflections, we can recall how behavior itself is organized like a *linguistic game* in which it resists a residual of unpredictability: Wittgenstein writes, «Our linguistic game is an extension of our primitive behavior. (In fact, the language game is behavior. [Instinct].»[2] Laughter and crying, revenge and forgiveness, friendship, hatred, resentment, resignation, are forms of behavior. As such they are also expressive forms endowed with meaning, with which man reacts and expresses himself in situations of life. Even for Loos behavior, that of men such as that of material or of an object of use such as the saddle, the chair, or the saltshaker, are above all an expressive motion and suggest an orientation of sense in actual reality. An orientation of sense that seeks to have effects on long-term reality: things and facts that want *to last* over time.

15

Now if we go back to the story of the poor rich man we see that the architect worked with the intention of completely guiding, or designing, behavior. Consequently, our *dear poor rich man*, now *stripped* of all forms of desire, wanders around the city like a corpse.

The epilogue of the poor rich man is hilarious and at the same time quite moving: «He was shut out of future life and its strivings, its developments, and its desires, He felt: Now is the time to learn to walk about with one's own corpse. Indeed! He is finished! He is complete!» The end of the story – the *exitus* of the fate of the poor rich man – ends with the image of a soulless man. It ends with the image of a corpse, of a body without any further vital expression. Just as in so many fairy tales, even in the case of the poor rich man, desires are fulfilled in a sinister and self-destructive way.

So on the one hand Loos shows us, without making a judgment, the consequences of the behaviors related to the satisfaction of desire, which would often be better to leave unfulfilled. On the other hand, when the games now seem to have ended and the story of the poor rich man seems definitively resolved with the punishment of the unfortunate man to wander around the city like a corpse - suddenly a new tension silently emerges: aspiration.

The role of desire in the affairs of the poor rich man is quite clear. But what is Loos alluding to when he says that in addition to desire, our *unfortunate friend* also feels shut out from any strivings? We have said that the *exitus* of the story of the poor rich man ends with the image of a wretched and unhappy man wandering around the city like a corpse. Precisely the image of the corpse, the word corpse, moves the Loosian scene from the space of a sarcastic story to one of a legendary-archaic staging. The vision of the corpse moves our story into the space of the archaic rite.

Theater, first and foremost an aesthetic knowledge, as many authors and scholars have shown, has its roots precisely in the experience of the archaic rite. And within the archaic rite, the desire of men to know in advance – or suspend in rhythmic repetition – the value and meaning of human events must also be traced.

Humans have always been interested in the outcome of a story. We like to go to the theater, to the movies, to read a novel, or listen to someone's story, because first of all we are curious and attracted by how a story will end. How

Fig. 11
Adolf Loos with Claire Back and Kiki, their Japanese dog, 1930.

Fig. 12
Ornament und Verbrechn,
poster of the public conference
of March 12, 1909.

did he die? How was he killed? How is that possible? Did they meet again? Did they make up?

And very often we also feel pleasure in reviewing, rereading, or rethinking that same identical story that we already know from time to time. In addition to the pleasure of knowing how things will end, in fact, the ritual repetition of an action also provides a paradoxical liberation from the desire to know the end, perhaps to focus on other aspects and therefore imagine alternative developments at the already marked end. In short, what drives us to love stories, how they begin, how they develop, and then how they end is our innate ignorance in understanding our very existence – its limits – and how it will end.

At this point another question deserves to be asked: does staging also entail the recognition of a further, ethical-political end, inscribed in the end of the story told?

Isn't the insistence on the end also an insistence on the need to have an end? To put an end, a goal, to human actions and aspirations? In short, it seems that a surprising custody of the end appears hidden in the perspective of the game of theater. In theater, as in the events told by Loos, the end and the finale rejoice and suffer the same fate: representing an order, the idea that an order can be placed on contingency and contradictions (Tagliapietra 2010). An order that demands imagination and not imposition, of course.

16

Now speaking of the first ritual experiences, anthropology speaks of a knowledge that humans have developed in relation to the experience of death: from having seen death. In the vision of death, we see what we can call the first representation. Originally it was a matter of representing a mortal outcome, to see the final outcome. And what does he who sees the final outcome actually see? Whoever sees the final outcome now sees the wretched remains of man represented: he sees the corpse. The corpse is the last image of a series of events that completes the end of a human story.

Lucien Lévy-Bruhl (2014) described the traumatic experience of the primitive man before the corpse. According to the French scholar, from the difference between the living individual and the corpse, man has gradually elaborated faith in the immortality of the soul against the corpse that inexorably disintegrates and vanishes forever in little time. With the vision of the corpse, archaic man feels for the first time that he possesses a body governed within by a vital spirit capable of animating its body and therefore guiding its gestures and behaviors. And that is a decisive point. The vision of the corpse raises man's awareness of being subjects of action and not subject to action. In other words, the image of the corpse makes the actor-man emerge, aware of using the body as an instrument according to his precise intentionality. And since we are in the archaic world, awareness of the difference between vital spirit and instrumental body becomes the interpretative model of all human experience and more. This opens the curtain of primordial animation in which everything that happens in some way occurs because it is part of a phenomenon and an actorial intentionality. So the sky, the stars, the sea, the rivers, the rain, the animals, the plants, can behave like benevolent or whimsical beings, hostile or generous. Everything that happens in reality is understood by the original knowledge as being something actorial, as something that is analogical and magical. Reality is populated by deities, who somehow say that the whole world is populated by actors, and takes on the traits of a theater in which good spirits and bad spirits, beneficial and evil forces, fight. And little by little, the whole world is configured as a great representation of life and death. In this scenario the human story is perceived as the set of events in which chance and

destiny, violence and wisdom, father and son, new and old, fight.

17

Especially in all primitive cultures and populations, as José Ortega Y Gasset (2006) wrote about original theater, life is understood as a representation in which the *exitus* becomes the mysterious center of existence. During the archaic rite, in fact, the exitus was staged. With dance and song, the shaman-actor approached the sacred dimension of invocation, evocation, and representation of a positive success of human actions. The detail was the staging of a ritual of invoking the invisible forces and spirits of life, whose friendship and protection was perceived as necessary to ensure the success of hunting trips. Actions full of dangers and surprises, but necessary for the survival of the community (Leroi-Gourhan 1976).

Of these mysterious, invisible, and unpredictable forces of life, the primordial shaman-actor was the representative, the one who during the ritual assumed neither the remains and aspects, pretending their behaviors. As is well known, the ritual is the opposite of irritation – *in-ritus* – which means vain and useless, devoid of any utility. The ritual is what makes things happen. Or rather, it is what predisposes things and events to happen with good exitus. The ritual is what is useful to do to begin an action that involves risks and unforeseen events, such as that of archaic hunting, such as the eternal search for the sense of doing (Sini 2004, 2005). As the philosopher Carlo Sini (2019) has often repeated, at the root of the Sanskrit word *Rta*, from which the word ritual arises, a series of words are linked that are important to give meaning to existence which otherwise seems to be devoted to inexperience and undoing. It is the basis of the word *order*, the word *rhythm*, *law*, and the word *art*. The original theater, and therefore every authentic theater of the forces of life, is included in these four dimensions through which the movement of human history unfolds. In theater, the *rhythm* beats the time of the performance – making it reappear in front. This time is a *topological* time, that is, it does not correspond, to the letter, to the passing of time in the ordinary world.

Fig. 13
Adolf Loos with Lina Loos Obertimpfler, Peter Altemberg and Heinz Lang, 1904.

Each performance flows with its own specific rhythm. And this rhythm must be *ordered* and flow, even when it is held within insoluble contrasts, straight towards the *exitus*. It must flow straight to honorable and dignified *exitus*. It does not matter if it is tragic or comical. Law, as is well known, orders the rules and behaviors to be followed and with which we must proceed and act so that life and its representation assume, consequently, a direction marked by a beginning and an end rhythmed by the order of an ethical sense (Severino 2001). Which would be the order of the sense of Justice (Cacciari 1995, especially pp. 9-17). These rules indicate, in fact, what is right and what is lawful to do within a community of belonging and where, in the end, everyone hopes to always obtain, from the noblest to the most futile opportunity of life, a dignified and good *exitus*. At this point if the spectator who witnesses the performance identifies himself in the story, receiving new strength and new stimuli, then art happens. Art is therefore configured as an action which is well-done and by extension as a know-how, a know-how to make something happen. So, somehow, life and theater, reality and fiction, almost coincide.

18

And so we return to the aspiration of the poor rich man who invokes and evokes art to give meaning to his behaviors so that his destiny takes on meaning in the community in which he lives. On the stage of the theater, as in the wider frame of life, the actor, the architect, or the poor rich man who lives in each of us, stage the rules and behaviors to follow, to be honored or laughed at. Every time he enters the scene, the actor *fakes* a way of life, indicating to the

viewer how *to fake* himself, in the sense of *shaping* actions and behaviors in the direction of the search for a just *exitus*. But just in what sense? I would say it could be put this way: just is what has to do with good. And the good thing for the just man is that everything in front of us – beyond good and evil – is good. It is good that it is what it is, it is good that the *other* is. It is good to let the *other* be free in relation to me and in his full independence. The good thing is to desire and want the *other* to be. Thus in the oxymoron of the poor rich man, Adolf Loos encloses the high space of a secret well rooted in fidelity and in the search for Justice. Poverty and wealth, well-composed and realistically orchestrated among themselves in the great game of life.

From the portrait of Henri Matisse we can understand Adolf Loos's idea of *a just man*. A man who puts on the greatest aspiration for good: the good that is the *other*. It is good that our poor rich man is himself, that he pursues his aspirations and desires, that he is advised and guided but without an external hand artificially claiming to complete it at all costs and *sparing no expense*. And let us not forget that it is often precisely from the *other* that joy comes to us, the free gift of joy. The greatest joy is that the *other* is. Joy is infinitely higher than happiness, repeatedly recalled by Loos in the story of the poor rich man. Joy is deeper and closer to our being than happiness, which is always somehow a fulfilled will. As Heidegger (2007, p. 19) says, those who receive joy are in turn "full of joy" and «Those who are full of joy can in turn give joy. Thus the joyful is at the same time what gives joy.» Joy is infinitely higher and clearer than happiness and reaches us – even if only in the space and in the short time of a play, in the use of a saltshaker or in the drawing of a small chair – because it eliminates or suspends contradictions.

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«No one could have given him a joy anymore [the poor rich man].» At this point we can also say that this statement by Adolf Loos appears to be a statement of unbearable injustice. The worst and most unforgivable *crime* that man can commit against man and his civilization is not ornamentation, it is not covering up or masking unconfessable lies or hiding otherwise cumbersome truths. The worst *crime* is to cancel the aspiration to good and together with it the search for the small, great joys of existence.

I believe that the call to *joy* and its connections with objects of use and places of architecture remains the great gift that Adolf Loos gives to the great theater of architecture. We leave it to architecture to bring joy to the world. The intensity that makes this joy so special, intrinsic to theater and architecture, is the fact that thanks to it Adolf Loos manages to break the spell that inexplicably makes the deep friendship between the energy of reason and emotional intelligence incommunicable. And without hesitation it also manages to break the bonds with every dusty legacy, awakening the freshness and unspeakable smile of life and reality. Awakening, in this way, the closeness between architecture, theater, and ontological knowledge.

Voiceover narration: "I have discovered and given the world the following notion: the evolution of civilization is synonymous with the elimination of the ornament from the object of use. I thought I was bringing this new joy into the world, but it was not grateful to me.» (Loos 1999, pp. 218-219)

Notes

[1] It is not possible to develop the connections between destiny, character and theater here, as they are intertwined in the pages of Walter Benjamin.

[2] Pages 40-46 are dedicated in particular to Loos.

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Riccardo Rapparini
**The merry-go-round of the muses.
Interview with Sebastián Irarrázaval**

Abstract

This interview took place thanks to the Milan International Architecture Workshop (MIAW) held at the Polytechnic Institute of Milan in February 2021 and dedicated to reflections on Milan's Porta Romana. The many lessons and conversations with Irarrázaval gave rise to the idea of an interview that could summarize the numerous issues that emerged and whose relevance to the relationship between art and architecture naturally led to it being published in this issue.
The interview touches on numerous themes that tend, as often happens in projects, to overlap each other. However, in the flow of this conversation, three principles with a more disruptive force emerge: translation, repetition, and wholeness. Three concepts that in their recurrence in every artistic process help to trace and describe the importance that the arts have had in the construction of the architectural language of Sebastián Irarrázaval.

Parole Chiave
Chilean Architecture — Translation — Repetition — Wholeness

Riccardo Rapparini: *I would like to begin this interview by reading a short excerpt from a collection of essays by the Russian semiologist Jurij Lotman entitled* The merry-go-round of the muses *which I think reflects a character of your architecture quite well: «Painting influences cinema, cinema influences novels, poetry influences cinema. It is the merry-go-round of the muses, the exchange between one aesthetic language and another, the construction of the substratum of values of every cultural system» (Lotman 1998, p.32). Lotman therefore argues that the languages of the arts tend to influence each other and derive their strength from this mutual dependence. How have the arts contributed to the construction of your architectural language?*

Sebastián Irarrázaval: There have always been processes of contamination between the arts that have mutually nourished the artistic disciplines, and ultimately, the culture itself. Every culture grows by importing from other cultures, just as every knowledge creation process is based on translations that are triggered between the arts starting from the concept of translation. The same happens in architecture, whose translation processes can take place either starting from other disciplines such as music and figurative arts, or in an interdisciplinary way, so starting from other architectural products. Interdisciplinary exchanges have always been very fertile in the arts; for example in music, just think of the processes of contamination that occured between popular and religious music. More generally, we could go so far as to affirm that it is precisely how a culture imports that produces and defines its culture.

More specifically regarding the relationship between architecture and art, one should first of all ask what art is today and accept that it's impossible to

R. Rapparini, The merry-go-round of the muses. Interview
with Sebastián Irarrázaval

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provide a single answer. But surely what we can say is that what all art has in common is the need to create something, and that this same creation can never take place in a completely empty space. Each new artistic production starts from a particular idea of culture, and therefore necessarily starts from previous productions. It is absolutely impossible to create something from nothing, it can only be done starting from some element that is drawn on. The avant-garde created the legend of the possibility of a completely original and uncontaminated creation, but this has always remained only a legend, as Rosalind Krauss (2007) has clearly illustrated. Just think of the processes of translation starting from African art by artists such as Picasso, Matisse but also Klee and Ernst, just to name a few.

RR: *In your projects, the translation process can start from very different elements such as works of art, sources derived from the context and finally also from the use of diagrams. How does the choice of the reference that will then determine the project take place? How does it rely on one image rather than another?*

SI: At the base of every translation process is the idea of being able to find and recognize something fertile, even accidentally. It is a process of attempts, experiments, failures, and successes. For example, for the *Locutorio* exhibition project, which brings a dialogue of love between two Alzheimer's patients through the relationship between architecture and dramaturgy to the stage, I looked at a large number of photographs to translate into the project, but they were all unsatisfactory until I discovered Gilbert Garcin's *La colère divine*, which on the other hand, turned out to be ideal. Intuition also certainly plays a fundamental role and is inextricably linked to a magical principle of art. The practice of *translation* is like a sleight of hand, it's something you have to try to trigger, something inside you which appears, because by unleashing it you manifest it. It's like a game and you have to accept a certain degree of unpredictability when you play, so the very idea of the game is not only connected to a rational part of the mind but also to an irrational one, and the same is true when approaching knowledge and therefore not only using rational processes, but above all through one's own sensitivity. This is one of the fundamental principles of aesthetics, to achieve knowledge through sensitivity.

Fig. 1
Photo by Gilbert Garcin, "La colère divine", 2002.

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Figg. 2, 3
Sebastián Irarrázaval, "Locutorio", scenography for the play by the playwright Jorge Díaz staged at the Centro Cultural Gabriela Mistral, Santiago, 2017.

RR: *I find it very interesting how you discuss the relationship between architecture and art starting from the compositional processes at the base of the artistic disciplines and not limiting the architectural project to an object of art to be contemplated. There is a further creative process that I find recurrent in the analysis of your projects and which often overlaps with that of* translation*, namely the concept of* repetition. *You often resort to this process of reiteration of forms in your projects, as if it was somehow the* repetition *that gave a logical structure to the irrationality of the* translation. *How do you overlap these two themes in your design processes?*

SI: Surely the idea of working with a concept of wholeness has always been fundamental for me, and I think it is a principle common to all the arts, as is the concept that a certain form of order guarantees *wholeness* itself. *Wholeness* is always present; you can, of course, choose whether to embrace it or not, but it is always there. The contents of an art form are always structured through some sort of organization. For example, in program music it is the *program* that becomes the content, the descriptive line of a story that is told exclusively with musical elements. This, therefore, differs from absolute music whose content is the music itself. For example, Strauss composed the *Eine Alpensinfonie* in 1915 and its *program* sought to translate the experience of climbing a mountain into music and then to translate the vision of natural elements such as stones, streams, or atmospheric phenomena like the sunrise and sunset through sounds. Every element of this climb had to be translated into sound. Listening to this composition, we understand the meaning of these sounds based on our previous musical experiences and also for the specific physiology that belongs to each *phoneme*. This is part of what we can call *emotional content*. To live, to have a presence, we need a duration, we need time to exist, and of course, to physically take part in an experience. So it is absolutely impossible to entirely abandon the idea of some kind of *wholeness*. Now, coming back to your question, order is necessary in this concept of *wholeness*, and is achieved through *repetition*, exactly as it does in music. The point where translation and *repetition* meet is in the need of the former to find a *medium*, and the latter to manifest itself.

Take for example the *Mataquito Theater*, whose *translation* process has two origins. The first is linked to the *translation* of typical elements of Licantén,

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Figg. 4, 5
Silos and cisterns in the municipality of Licantén, Chile, 2020. Sebastián Irarrázaval Archive.

Figg. 6, 7.
Sebastián Irarrázaval, "Mataquito Theatre", Licantén, Chile, 2020. Sebastián Irarrázaval Archive.

the municipality where the theater will be built, and in particular the silos and cisterns that mark the territory like monuments; the second, on the other hand, is linked to the *translation* of the characteristic constructive elements of the local agricultural architectures, such as the slender wooden structures of the vineyards, which *enlarge* and become the supporting structure of the project. After this first translation process, *repetition* is called into question by the need to fragment the program into three parts (foyer, gallery, and stage) but above all to be able to include the theme of the number. The *repetition* must necessarily be measured by the number, it must have to do with something inherent in us, it is connected to the understanding of the number. There is a form of pleasure, of satisfaction, which occurs when our cognitive abilities are stimulated by the recognition of the number. *Repetition* has to do with what can be counted, with the very possibility of counting but also with the possibility of not being able to count. This difference is likely part of the same difference that Roland Barthes identifies between *Pleasure* and *Enjoyment* (*Jouissance*), i.e., the distinction between a satisfying, euphoric pleasure and an enjoyment that is unbridled, lacerating in the absence of the former. In the *Mataquito Theater*, this repetition probably does not produce *Enjoyment*, but *Pleasure* due to its recognizability.

Recognizability is a fundamental theme of architecture and this is why I often choose construction methods and materials that belong to the place, precisely because of their recognizability and understanding. In local, informal constructions such as agricultural ones, the goal is not beauty: the beauty is the result of other factors and is achieved with elements that belong to the territory, that are close at hand. Translating these elements ensures that the project is recognized and understood by the population, and this is fundamental.

The idea of repetition is also linked to that of meeting an expectation. We are always prepared to recognize patterns, thereby an event that happened in the past prepares us for an equal experience that could happen in the future, this projection produces a form of pleasure. So whoever enters the theater is free to move from one side to the other and somehow has the chance to find something known, this security produces a certain pleasure but above

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Figg. 8, 9, 10, 11.
Sebastián Irarrázaval, *"Public Library"*, Constitución, Chile, 2015. Sebastián Irarrázaval Archive.

all makes it more comfortable to live in an architecture. I deeply believe that living has nothing to do with surprise, but with the expected.

RR: *Respect for the place has always been fundamental in Chilean architecture and what you have previously told us confirms this. I think I can add that in your projects you are able to transcend pure appearance to reach the depth of a territory, making its underlying structures emerge. How do you approach a place when a project is commissioned?*

SI: Heidegger's idea of revealing a place has always been a source of inspiration for me. Revealing a place is impossible without revealing cultural aspects, but above all without evaluating how the body moves and interacts with the space.

For example, for the *Public Library* of Constitución I decided to refer to what we could define *intangible heritage*, and therefore to that set of memories that represent and denote a people. For example, also in this case the constructive aspect is fundamental as it inherits the traditional wooden structures of the area.

This translation of the distinctive architectural traits from the place is fundamental, as it creates connections and a large part of *architecture* is precisely creating connections. These can be between internal parts of the building or between building and context, but also and above all with people. The way people react when they relate to the project contributes to creating emotional connections with the architecture. Creating this kind of affection and making the space as comfortable as possible is essential for me. People's affection for a project makes it *live* longer. As we know well, durability is one of the three founding principles of architecture, but I believe that it does not only have to do with the aspects of constructive solidity but above all with those related to how people take care of architecture. This aspect takes on an even more important role in the library, as we are talking about a public building in a place where the education rate is very low. Designing a welcoming space in

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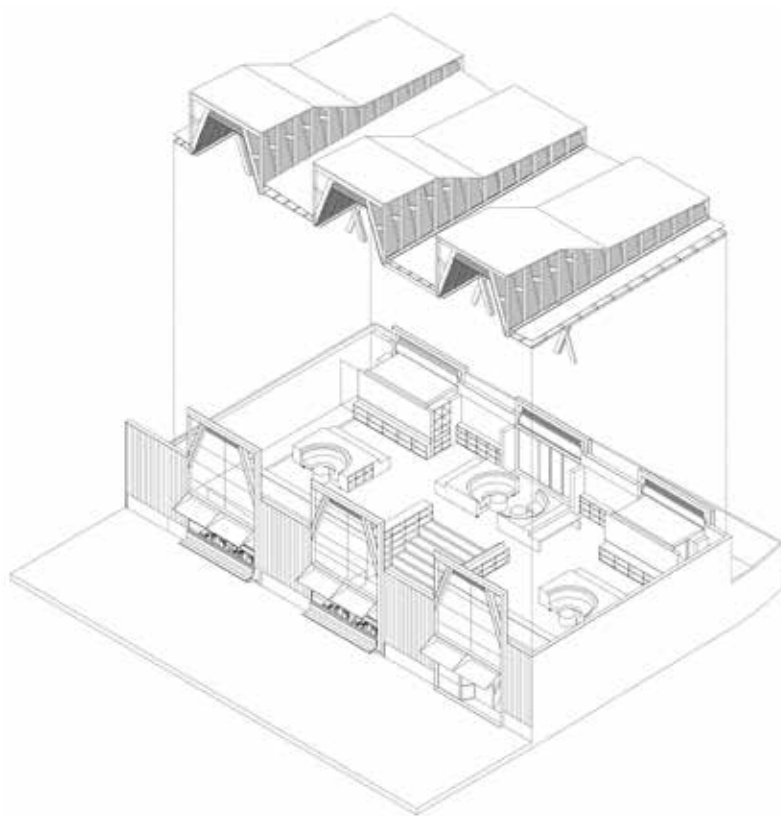
which the population can identify themselves and become attached to it means bringing them, in some way, closer to knowledge. For this reason, the interiors also try to redesign a domestic environment that invites you to spend your time inside and enter into a relationship with this place of culture. This feeling of *refuge* is then also projected outside, in the facades, which reproduce the benches of the Florentine Renaissance façades, inviting you to experience architecture in a welcoming way even in the liminal external-internal space.

RR: *In conclusion, a brief biographical note suggests the next question. Your university studies did not begin with architecture, but with literature. We mentioned* translation *and* repetition *before, now I ask you if there are other compositional procedures typical of literature that you use when designing? Or more generally, how do you interpret this connection between writing and architecture?*

Figg. 12, 13.
Sebastián Irarrázaval, "Integral Stimulation Center", Talagante (Santiago), Chile, 2020.
Photo by Cristobal Palma.
Sebastián Irarrázaval Archive.

SI: There are some obvious points of continuity, such as the idea of order: both architecture and writing need order and organization. Architecture is like a novel in that it aspires to a *wholeness* composed of several parts that are systematized through the use of syntax and grammar. The order in which the parts and the words are organized is fundamental, as it is the composition process that makes a project, or a poem, take on a certain meaning and not another. It is not the same if one word is used before or after another.

Then there is a further important component linked to the sound of words, which can even become more important than the meaning itself. Also in this case, the similarity to architecture is evident. For example, the materiality of an element can produce a completely different effect from the perspective of meaning. As in poetry, all elements are interconnected and the meaning manifests itself thanks to the relationship between the words. For example, the *Integral Stimulation Center*, a pedagogical center for vulnerable children promoted by the Isabel Aninat Echazarreta Foundation, was initially designed to be made of brick but for economic reasons it was not possible to do so. I therefore opted for a white-stained concrete, trying to experiment with entirely *liberating* the materiality, the material presence of the material. I had previously tested the density that is produced by wood, a material with its own internal intensity, and I tried to search for it in concrete, mainly exploiting the relationship between light and shadow.

Returning to the relationship between architecture and writing, I happened to reflect on a further interesting affinity that exists between the architect and the conductor.

As the latter accompanies the listener with the movement of his hands within a musical text and chooses whether or not to satisfy their expectations, the architect has a general vision that unites him with an omniscient narrator, to return again to literature. In fact, the architect somehow knows everything and can thus control the behavior and emotions of those who live in his project, just as the writer exercises control over his characters and, consequently, over the readers. Exerting control is a fundamental exercise of the architect, it means somehow anticipating what will happen in the future, when the project passes from his hands to those of the inhabitants. In the *Integral Stimulation Center* I tried to create something that had a casual aspect, but always starting from a repetitive matrix. This is clearly legible in the plan where the more casual external aspect instead recognizes an internal regularity measured by the classrooms. Where is the control exercised? In the choice of setting up a casual but repeated relationship to try to stimulate the cognitive abilities of children and to create a sort of freedom in a closed and protected space. The space is controlled to ensure that it itself takes on a pedagogical and stimulating role.

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The days following the interview were enriched by further exchanges between Irarrázaval and myself. He wanted to *open the doors* to his library, suggesting some readings that in some way influenced his formation and that, for their richness and originality, I thought it interesting to mention in conclusion.

The first text he suggested refers to the idea of *wholeness* and *order* at the basis of every artistic creation, which Irarrázaval traces back to the figure of Mahler, addressed through Adorno's famous text *Mahler. A musical physiognomy*. It is no coincidence, then, that the study of the Bohemian composer is deepened through a text openly interested in investigating the formal apparatus of Mahler's music and therefore more directly translatable into architectural terms.

Regarding the theme of *translation*, the threads of the discourse are intertwined but two essays emerge with greater clarity. The first is *The task of the translator* by Walter Benjamin, who sees a metalinguistic role in the *translation* processes, the ability therefore to trigger a relationship between the original language and the language of the *translation* that *exists* in the

Figg. 14, 15.
Sebastián Irarrázaval, "Integral Stimulation Center", Talagante (Santiago), Chile, 2020.
Photo by Cristobal Palma.
Sebastián Irarrázaval Archive.

Fig. 16.
Sebastián Irarrázaval, "Integral Stimulation Center", Talagante (Santiago), Chile, 2020.
Sebastián Irarrázaval Archive.

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difference between the two but which, through the difference itself, is able to lead «the original […] into a higher and purer area of the language» (Benjamin 1995), elevating it.

Benjamin is joined by a philosopher, Andrés Claro, Irarrázaval's friend and colleague at the Pontifical Catholic University of Chile who trained under Derrida and has dealt with the theme of *translation* on several occasions. *"Transportation is civilization": Ezra Pound's poetics of translation* addresses the different cultural roles that *translation* assumes through contributions from Pound, but also Eliot, Goethe, and Derrida just to name a few. An even richer picture emerges in which *translation* is outlined as an operational process of building knowledge and culture precisely because of its ability to "produce poetic forms of meaning and representation (strengthening perception, expanding a vision of the world, reviving voices of the past that criticize and shape the present)" (Claro, 2014). Therefore *translation* not as a copy or transcription but as an act of transmission capable of projecting the past into the present, *translation* as a process of construction of new languages of art. Using Eliot's words quoted by Claro:

«Translation is valuable by a double power of fertilizing a literature: by importing new elements which may be assimilated, and by restoring the essentials which have been forgotten in traditional literary method. There occurs, in the process, a happy fusion between the spirit of the original and the mind of the translator; the result is not exoticism but rejuvenation» (Claro, 2014, p.4).

It should be noted that the intent of this *genealogy* of thought is clearly not to suggest the entire universe of references that formed Irarrázaval, but rather to underline the importance that the arts have had in the formulation of the processes he applies to projects. And so Adorno's Mahler gives us a key to interpreting the theme of *wholeness*, as does Strauss's program music where the *wholeness* needs *order* to manifest itself; Benjamin, Claro, and Pound alternate on the theme of *translation* that becomes an operative procedure and never a copy; Krauss *resolves* the conflict between *translation* and *originality* by warning us of the impossibility of a creation *from nothing* but only *starting from*; then Barthes's *The Pleasure of the Text* suggests an analogy between using a literary and an architectural text, a pleasure which, in order to be enjoyed, must necessarily have to do with recognizability; finally, the image of the bridge by Heidegger (1976, pp. 102-103) which *means* a place closes this *merry-go-round* of cultural references.

All these elements are linked together to become the material of the project. And a large part of Irarrázaval's architecture is driven precisely by the desire to create ties because, as he himself says, architecture is a *religious* discipline as it *re-connects*, it creates connections and these must be between arts, languages, places, and people.

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Riccardo Rapparini, 1995, is an architect and Ph.D. student in "Architecture and City" at the University of Parma. He earned his degree in "Architecture, Built Environment, and Interiors" from the Polytechnic Institute of Milan with a thesis entitled "Fragments of an architectural and urban discourse" which deals with the theme of the regeneration of urban suburbs through the dialogue between urban and architectural design. He has been a teaching assistant in architectural composition at the Polytechnic Institute of Milan since 2017 and at the University of Parma since 2020. He has also been a tutor in international workshops such as Archea (2020) and MIAW (2021). His research activity currently focuses on the issues of the transmissibility of architectural design through historical criticism, theory, and teaching.

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Maria Chiara Manfredi
Sculpture and architecture conquer space. Examples between the Middle Ages and the Contemporary from the Sculptural Presences workshop.

Abstract

The 2016 Sculptural Presences Workshop had the common theme of investigating the relationship between architecture and art, and was organized by the University of Parma (coordinated by Carlo Quintelli), the IUAV University of Venice, the University of Bologna, the Polytechnic Institute of Milan, and the La Sapienza University of Rome.
Of that theoretical-practical experience – the workshop had as its purpose the design of new museum spaces of the CSAC in relation to specific works of art – this article is a precise account of all the contributions made in various ways by the numerous speakers who attended.

Parole Chiave
CSAC — Architecture — Sculpture — Art

The *Sculptural Presences* Workshop had the common theme of investigating the relationship between architecture and art, and was organized by the University of Parma (coordinated by Carlo Quintelli), the IUAV University of Venice, the University of Bologna, the Polytechnic Institute of Milan, and the La Sapienza University of Rome

The discussions while being in a specific place, the CSAC of the Valserena Abbey in Parma, with diversified and careful visions of the relationship between architecture and sculpture, migrating from one discipline to another on the concept of "space", is revealed in quite a different dimension today.

Rereading the context of the workshop held in the summer of 2016 in the present moment leads us to better appreciate that opportunity for meeting and sharing which is not currently allowed. The exploration has been furthered after these few years have passed, bringing out unimaginable meanings, albeit in a phase of moving away from the places where art lives and is preserved. The opportunity for comparison while being in a specific place, the CSAC of the Valserena Abbey in Parma, with diversified and careful visions of the relationship between architecture and sculpture, allowed us to move from one discipline to another around a notion of "space", which reveals a different validity today.

The occasion of having to possibly "find space" for the sculptural works that are kept in the abbey, as always happens, was the motive fueling discussion among different speakers who, during the nine days of the workshop, articulated logical sequences and expanded the boundaries on an ancient cultural theme. This continuous interweaving of different points of view between theory and practice brought many real situations to the work table, accompanied by rare testimonies that can only derive from the direct experience of individual teachers and artists.

Fig. 1-3.
Poster of the Workshop *Presenze scultoree nel chiostro, nel recinto, nel parco [Sculptural Presences in the cloister, in the enclosure, in the park]*, CSAC, Parma 2016.

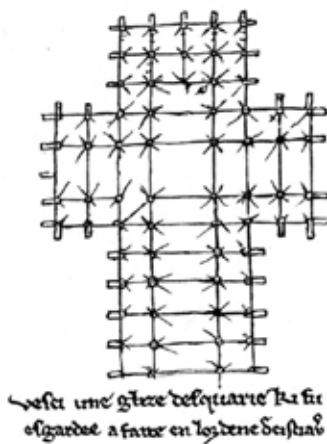Pictures from the Workshop lessons. Photos by Paolo Barbaro.

Fig. 4-6.
Villard de Honnecourt, Drawings from the Notebook, 13th century.

Baptistery of Parma.

So little by little, involving students and the public, a real "cultural context" of investigation emerged. From the Quintavalian school of studies on the Middle Ages to a Milanese philosophy of exhibition that distinguishes architectural space in relation to art, but also through the contribution of the Bolognese school of Ancona with reflections on the relationship between history and project by Aldo Rossi and Guido Canella, and lastly not forgetting the long shadows of Petitot and Aleotti.

This experience can be reinterpreted in three different paths. The first brings the role of the context to light, a place and a time, in which figure and architectural form are realized. The second focuses on the experiment and the immediacy of the creative process, or rather on the complete vision of the three invited artists. The third accounts for an intense theoretical depth that guides the relationship between architecture and sculpture through the exploration of the term "space" after the influence of the critical reading of a guiding text such as *Body and Space* by Martin Heidegger. Returning to those reflections today is useful to bring out the main characters that emerged from that "continuous investigation of a mysterious relationship of man with space" (Heidegger) and therefore with art, architecture, and sculpture.

The duration of the nine-day workshop allowed to articulate and intertwine the students' project work with very different contributions, for example considering the panel on the theme of the medieval art historian, contemporary art historian, and the architect. The "director" of these nine workshop days, Carlo Quintelli, an expert of the CSAC archive and the abbey site where he has carried out projects and research for many years, expressly wanted to bring together "knowledge" that seemed to be separated in daily academic life. The organization and thought behind this theme, in the discussions and also in its design, therefore sought to open up a reflection that sees in the context – the site, Valserena – the focal point to which to tend speculations and converge intuitions and experiences, from the Middle Ages to the contemporary.

Pressed by the relationship between architecture and sculpture, Arturo Calzona, Medieval Art historian and one of the first actors of the newly born CSAC in the 1970s, re-proposed the drawings of Villard de Honnecourt, sheets where every form is part of the geometric logic: everything is related to it, even the human figure.

The abbey context of the workshop itself recalled Gothic design logic, testimony of an "ars cum scientia" architecture and in it, grafted onto the geometry of the spaces, the relationship between architecture and sculpture on facades, capitals, and vaults is revealed. Even St. Bernard of Clairvaux, theologian of the Cistercian rule, wrote of the sculpture of the early Middle Ages: "What is that ridiculous deformed monstrosity and shapely deformity doing in the cloisters?", introducing a new rule for geometry which, once again, as the art historian Giorgio Milanesi tells us in referring to the lines of the Abbey of Valserena, orients both the architectural spaces and the plastic forms of the sculpture, testifying how the abbey symbolizes the historical past of the connection between art and architecture and the meaning of their underlying measure and form.

With his reflections, Stefano Cusatelli recalled how the context of Parma expresses a precise sculptural and architectural identity which is indeed that (medieval) of Benedetto Antelami, but also of Simone Moschino (among others the facade of San Giovanni), of Giovan Battista Aleotti in the 17th century (the Farnese Theater), of Ennemond Alexandre Petitot in the 18th century, which push forward works where the figure of architecture and joint sculpture

Fig. 7-11.
Abbey of Valserena and centuriation of the Parma area.

Bruno Munari, Scultura da viaggio, 1959.

Carlo Scarpa, Poetry Section, Italian Pavilion at Expo 67 Montréal.

Agnes Denes, Wheatfiel, 1982.

outline a single space. Furthermore, in different ways in Parma, both in the Middle Ages and in the flourishing Farnese era, the introduction of spatial, sculptural, and pictorial research conducted elsewhere arose, for example in France (the Baptistery influenced by Saint Gilles) or in Rome (the sculptures of Parma from the Palatine Hill). The context and the occasion in which a certain architecture or sculpture arise is accompanied by that migration and contamination of both disciplines, in the design of places and forms.

Geometric nature of architecture as a form that Carlo Quintelli refers to the centuriation itself on which the abbey is grafted and to its position in the territory, well outlined by a historical map of the early 19th century where an imaginary thread is drawn consisting of visuals and territorial morphology from the Bell Tower of San Giovanni - in the religious center - to the Tower of San Martino (the former name of Valserena). The abbey architecture is an "articulated building body placed with a plastic prominence on the horizon of the plain," in the image of Mario Cresci's white Sasso di Matera. In fact, the areas defined by Quintelli for the workshop project become successive dimensional limits with a morphological character and meaning: the cloister, the enclosure, and the park. They recall the measurements that Cresci himself uses as an anthropological tool for interpreting the artifacts, the territory, and the architecture of Matera.

Mario Cresci is one of the donors who over time have strengthened the vast archive collection of the CSAC, a place of historical memory of the fruitful relationship between architects, painters, sculptors, but also between architects who painted and artists who designed. Looking from the Middle Ages to the 20th century, the Institute of Art History of the University of Parma and CSAC have been addressing the equal relationship between the arts since the end of the 1960s, contextualizing in order to understand but not to divide. The sculptors' works preserved here testify to their precise links to the past, relationships with space and architecture: think of Ceroli and Pardi, Consagra and Spagnulo, Paolini and Uncini to name just a few in the collection.

The works of the artists present in the archive also stand out within a very articulated story of Italian art criticism, on the role and dilemmas of being a sculptor of which Vanja Strukelj speaks. She underlines how the definition of sculpture given by artists sometimes does not correspond to the traditional and commonly used definition of sculpture, as is the case for example for Bruno Munari's Travel Sculptures preserved in the archive, very light and mobile creations. The art historian shows how there are still identities of sculptors today for which the debate that precedes them lives on, both in the relationship with matter or with the emancipation from statuary, archetypal reflections of those fundamental passages in the definition of sculpture, from 15th-century problems between liberal and mechanical arts, to the age-old question of the primacy of the arts.

It highlights the fruitful relationship that architecture establishes with art in the construction of Giampiero Bosoni's installations. Proceeding from the 1930s to today, from Persico to Nizzoli, from Castelli Ferrieri to Castiglioni, Rogers and Carboni, from Albini to Scarpa, then Munari, Carmi, Ponti, Sottsass, Rosselli for which the single occasion, context, event takes form and is expressed in a continuous interaction between architecture, sculpture, painting, and the idea of "space". And not only that, the introduction of materials in historical passages is then revealed in the installation techniques, just as the material in sculpture is often the raw material of the gesture.
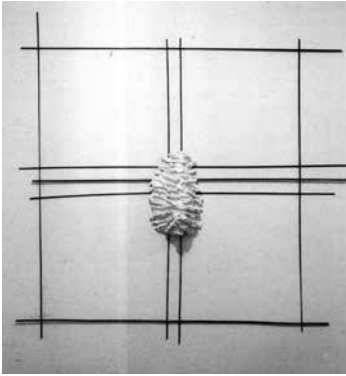
The intervention of Alessandro Rocca brought the relationship between architecture and space to light. Starting from the artistic avant-gardes up to the present day, it intercepts numerous keywords such as montage, assemblage, stage, landscape, disurbanism, gardens. Terms that reveal themes underlying the works and work of numerous artists, collecting issues shared by art and architecture: from Duchamp's experiments and reflections in Le Corbusier, where the design of modernist space appears close to Dada designs. From the figures of East 128 that recall the construction of the perspective image, the themes and examples follow one another, from Agnes Denes to Kathryn Miller to Thomas Demand.

Thus Marco Borsotti showed how in the present day there are new exhibition examples, contexts that art appropriates thanks to institutions that aim to redefine the relationships between context and globality, ensuring that the works are carriers of content in having placed themselves within different modalities of relationship and fruition. Museum-exhibition forms are created that generate models in which the territory - the place, the landscape, the site - becomes the main link of conjunction and interpretation of the work.

The second reinterpretation path brings out the experimentation of the individual artist in his relationship between work and space. The sculptors' case becomes the protagonist and immediately leads to the concreteness of the images. Three different sculptors, Paolo Icaro, active since the 1960s, the younger duo Alis/Filliol, and Alice Cattaneo open their workshop to the questioning gaze of architects. How do you sculpt?

The Turin sculptor Paolo Icaro brought Giacometti as an example of a sculpture that almost seems to not want to occupy space, which tapers as it approaches absence and thus declares the lack of a tangible desire. To be present in space there is a gesture, a step, a raised hand. On the contrary, Icaro recalls wavy wax merging with external space, seeming to almost be modeled by winds and earth by Medardo Rosso. Icaro's exploration establishes a relationship with space, with philosophy, and with the art that precedes it. Like the work Osservazione delle stella Sirio, a sculpture-instrument, a one meter tube that comes out of the wall, to remove the distance of millions of km from the Moon.

The sculptor Alice Catteneo instead evokes the 14th century, speaking of a Madonna with child in which a tension is established in the distance between the two bodies, and she refers to this in her contemporary sculptural construction made of plastic, iron, and wood. She connects her relationship to Picasso, to the research of Vchutemas, taking up themes of images and previous research that fascinate her. She established that places are fundamental for her, from the start she has worked when she finds herself in a space, structuring it with few materials and gestures. As in previous works such as the Palazzo delle Stelline, recalling Leonardo's room, the Synagogue of Ostia, alluding to the non-existent architrave, and the Archaeological Museum of Acqui Terme, relating to the ancient sculpture that her works observe and resume.

Fig. 12-14.
Paolo Icaro, 1991.

Alice Cattaneo, Untitled, 2016.

Alis Filliol, Ultraterra, 2016.

The Alis/Filliol duo works with their own bodies as the protagonist of the work, in the volumes created by lost snowmelt and in the wrapping in which the artists place themselves to build the figures with their bodies. Autonomous works with respect to the context, where the environment does not act in the first place but, for example, it is music that contributes to the work and evokes spaces, to the point of "creating landscapes" as in the 2015 Biennale.

The applications of the contemporary art historian, the historian of cinema, and of architecture that relates to the theater also contribute to this reinterpretation of "experimenting". First of all Marco Vallora evaluates the path of the two artists he met during the workshop, Alis/Filliol, considering the work real, intense, meaningful, and taking it as an example against the rhetoric of manuals and bureaucracy. Vallora argues that within the relationship between architecture and sculpture it is important to understand that contemporary art is not an "inextricable tangle" and, at the same time, it is not a substitute with a filler function (take the example of Puppy at the Guggenheim in Bilbao). With the difference that art can move away from its "object", while architecture cannot renounce its visibility but like the Shakespearean Antonio and like literature as well as sculpture teaches, a way must be found to leave room for beauty and a creator void.

An example of beauty brought by Michele Guerra, professor of History of Cinema, and which is confirmed in Michelangelo Eye to Eye (2004), the short film that Michelangelo Antonioni made at the age of 75, of his steps approaching Michelangelo Buonarroti's Moses inside the Church of San Pietro in Vincoli, showing the close-ups and the emotions of a relationship between his face as an observer and the marble that appears in a mirror between past matter and highly expressive life in progress. On the other hand, the film Les statues meurent aussi by Chris Marker and Alain Resnais (1954) exemplifies a beauty, that of African art, on which the imposition of Western interpretation transforms the religious fetish into a commodity, highlighting everything that is lost in the idea of space and sculpture by rejecting the true cultural origin.

The theater also represents a place of experimentation for the relationship between architecture and sculpture; Orazio Carpenzano provided his personal vision, presenting his works that combine dance and architectural forms. The designs and geometries join the movement that modifies shape. The shows presented, Physico, Sylvatica, Pycta, and Lalunahalalone, show the stage as a terrain that reveals designed geometries to which the body gives life and dimension, movement and light, and which makes the theater the place where the idea of space is investigated.

Enrico Prandi brought sculptural architecture to the foreground, i.e., that architectural work between form and monument, between figure and path, through the drawings of the walkable figure of San Carlo at Arona and of those architectures that refer, beyond sculpture, to something else, to a metaphor, to an image. Among these works, monuments are given the most tangible point of promiscuity: from the BBPR in Milan, to the Rossi of Segrate, from Fiorentino to Rome, and above all Carlo Aymonino who uses sculpture and composes architecture according to sculptural forms. Think of the 1985 drawing for the Venice Biennale where the framed landscape tells of architecture and sculptures in a single gesture.

Architecture is often accompanied by a theoretical thought which some protagonists explore, including Franco Purini. In his continuous relationship with drawing and solid forms, the architect uses black and white photographs of his buildings (and models). A continuous reference from the sign to the figure, from the form to the solid, observes the architecture as a living creature. Architecture is an art, i.e., the architect must think like an artist. This is how Palladio built the Venetian territory, but today his work is a creature that has changed in its own condition and like every form of art, brings it to life, reveals it, as is the case when a work of art is such. Purini argues that if its tangible and

Fig. 15-18.
Luciano Fabro, Lo spirato, 1973. Photo by G. Ricci.

Still from Michelangelo Antonioni's film, Lo sguardo di Michelangelo, 2004.

Orazio Carpenzano, Project for Sylvatica, 2005

Carlo Aymonino, Gabriella Barbini, Project for the completion of St. Mark's basin, Third International Architecture Exhibition, Biennale di Venezia, 1985.

Fig. 19-20.
Franco Purini, Pirrello House, Gibellina, 1990.

Franco Purini at the Workshop, Abbazia di Valserena, Parma 27 july 2016. Photo by Paolo Barbaro.

pictorial components do not emerge, architecture has diminished, in a tension towards the expression of "that which is mysterious in human construction".

The idea for the workshop began with the desire to reread the text Body and Space, the 1964 transcription of a speech by Heidegger on the occasion of an exhibition by his sculptor friend Bernhard Heiliger. The short essay hides numerous pitfalls, as exposed by the round table conducted at the end of the workshop which, mediated and conducted by Rita Messori, brought some aspects of the text and the theme to light. Heidegger's legacy (1964) is also found in some significant expressions: referring to ancient Greece he underlines how "the architectural and sculptural works of the great masters spoke for themselves. They spoke, that is, they indicated the place to which man belongs". In changing thought and landscape, Heidegger recognizes that in any case "it is the artist who creates a comparison with space" and, broadening the reflection, "space makes room as space only insofar as man has space, [...] it orients itself and things in it and thus guards and protects the space as such." Art, be it architecture or sculpture, seems to be what protects a sense of space, exploring its possible boundaries.
Rita Messori highlighted the evidence of Heideggerian thought: having first raised the theme of space by adopting an anti-Cartesian vision, space does not have a uniform and measurable dimension. Instead, "the work of art brings space into play and this brings the very idea of art into play. The work of art is to implement the truth."
Heidegger also introduces the experience of space through living. Messori concluded by observing how "making room" in Heidegger is a continuous process, a manifesting process, the definitions show themselves over time as an event and continuous manifestation of the truth. For an architect - Lamberto Amistadi points out - the importance of this text is undeniable for founding a space as a space full of meaning. In the round table, Ildebrando Clemente and Carlo Gandolfi continued with the examples of architectural "doing" by speaking on the Heideggerian theme with the art historian Davide Colombo.

The conclusion of the workshop and its conferences, work, and meetings left different directions open for a moment such as the present, when the architecture of museums is empty, sculpture is not seen, and the eyes see only the forms of our everyday space. Numerous questions open up about the spaces that are "missing", about spaces where gestures, bodies, traces of culture in-

dicate and still delimit the free place, that poetic hiding place, to which man belongs each time.

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Fig. 21-22.
Portrait of Martin Heidegger by Bernhard Heiliger, 1965.

Round table Starting from Body and space by Martin Heidegger, Cloister of the Abbey of Valserena, Parma, July 22, 2016. Photo by Paolo Barbaro.

Maria Chiara Manfredi was born in Parma in April 1987. After completing her classical studies in high school she earned her Bachelor's degree from the Polytechnic Institute of Milan in 2013 under Prof. Daniele Vitale with a thesis on Milano Bovisa. An idea of the city. The station, the squares, the theater. She is currently working on her Ph.D. at the CSAC of the University of Parma with research on the relationship between the project archives and contemporary exhibitions. She has been supporting and collaborating in the Centre's exhibition activities since 2015. She has carried out brief work and research experiences in Portugal and in the USA.

Imanol Iparraguirre Barbero
The Naked beauty of Francesco di Giorgio Martini

Author: *Aritz Díez Oronoz*
Title: *La forma nuda di Francesco*
Language: *italiano*
Publisher: *LetteraVentidue*
Characteristics: *formato 12x18cm, 140 pages, paperback, b/w*
ISBN: *978-88-6242-438-7*
Year: *2020*

La Forma nuda di Francesco written by Aritz Díez Oronoz is the latest and outstanding addition to Figure, the collection directed by Mauro Marzo for Lettera Vendidue, which has already published texts on masters such as Andrea Palladio, Aldo Rossi, Asplund or Bramante, among others.

This little but precious book on the renaissance architect Francesco di Giorgio Martini, in which the author proposes an interesting journey through his works, tries to unravel the most valuable and atemporal lesson given by the Italian master. A lesson which, in this particular case, relies on the decidedly essential and naked forms that characterise the work of the Sienese architect. The author makes an in-depth reflection on this nakedness of the form or "forma nuda" – as formulated by Francesco Paolo Fiore and Manfredo Tafuri – characteristic of Francesco di Giorgio, that reveals itself as the fundamental – and most contemporary – feature of his architecture. In pursuing this goal, the author does not get lost on the usual digressions regarding classical orders and mouldings which often populate books in renaissance architecture. On the contrary, he sticks to the point and goes straight to the architectural genesis of the work of Francesco di Giorgio, analysing his education, his approach to Roman Antiquity, and the models and influences behind an architect who was able to make a personal and innovative architecture without renouncing to his responsibility of transmitting and reinterpreting the received heritage.

Francesco di Giorgio, disciple and one of the main continuators of the spatial revolution initiated by Leon Battista Alberti, is portrayed in the book as an architect both capable of creating beautiful new places by intervening on existing buildings, as it happens in the Ducal Palace of Urbino; and also, powerful but delicate architectures designed ex novo; decidedly naked, essential and sober buildings, governed by geometry and proportion, such as the Palazzo della Signoria in Jesi, the monastery of Santa Chiara and the church of San Bernardino in Urbino, or the church of Madonna del Calcinaio in Cortona.

Of special interest is the chapter devoted to the formal quest undertaken by Francesco di Giorgio regarding the construction of new fortifications caused by the proliferation of artillery during the 16th century that rendered medieval walls obsolete. A well-documented contribution about the passage from a resistance based on mass to another based merely on form

and its intrinsic qualities – further developed in the author's doctoral thesis – and clearly exemplified here on the fortresses of Sassocorvaro and Mondavio.

The author also demonstrates how the formal quest of Francesco di Giorgio was not merely theoretic, but submitted to the limits of a reality that compelled him to reconcile architectural ideals with the complexities derived from a particular location, the relation with pre-existing buildings, function or construction itself. Thus, the architect was able to establish a fruitful dialectic process between the ideal form and the rigour of construction in each of his designs.

All this is accompanied by a valuable set of worm's eye axonometric views, plans and elevations drawn *had hoc* for this book by the author; as well as by an interesting appendix that contains reflections written by Francesco di Giorgio himself that reveal his iron will to build himself following his own natural inclinations.

In the end one can establish a rather curious parallelism between the ancient master and the author in which Francesco di Giorgio pursues the essence of his own naked architecture, while the author, for his part, seeks the essence of the *ancient master*'s architecture. A task in which Díez Oronoz succeeds with this academic, didactic and also passionate book that allows readers to reflect on the lessons given by one of the most interesting figures of renaissance architecture.
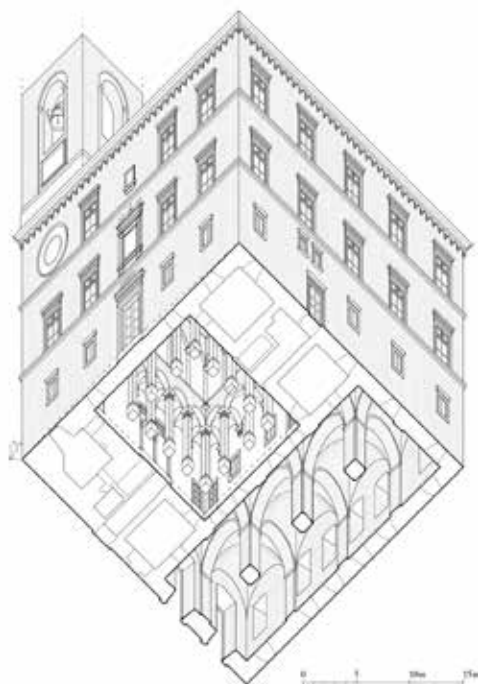
Below:
pages of the book

geometriche della forma, ovvero, grazie a questi *recinti*, la rocca assume un aspetto di solidità e stabilità inesistente nelle fortificazioni precedenti. In questo caso, l'idea della forma viene portata fino alle sue ultime conseguenze: il coronamento tradizionale dei merli è sostituito da due fasce continue di mattoni con finestre e feritoie che segnano il ritmo della curvatura; i beccatelli medievali diventano una superficie continua e obliqua che sostiene le fasce dell'incoronamento; e i torrioni più piccoli attaccati alla fortezza, in particolare la torretta che protegge l'asse del cilindro principale, continuano la logica del cerchio e rafforzano l'idea geometrica segnata dalle linee orizzontali che legano l'insieme. La rocca non solo è efficace per deviare, facendo scorrere lo sparo del proiettile sulla sua superficie, ma anche e soprattutto esprime efficacemente la sua condizione difensiva attraverso la *rotondità* della sua forma[13].
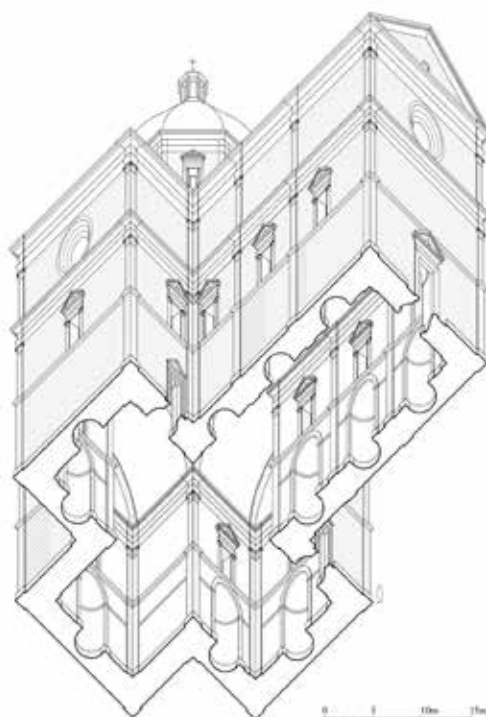
Nel caso di Mondavio, la rocca, pur basandosi anch'essa su un ragionamento formale portato alle ultime conseguenze, è ben diversa. In questo caso, infatti, la continuità che ci mostra la rocca di Sassocorvaro attraverso l'uso del cerchio appare invece frazionata in definite superfici di sole e ombra generate dal volume angolato della fortificazione. Il volume unitario della fortezza si trasforma in una massa sfaccettata a causa delle numerose sporgenze e rientranze della forma: superfici spezzate,

In alto: Rocca di Mondavio
In basso: Fotografia della Madonna del Calcinaio a Cortona

13. A. Díez Oronoz, *Una Bella sfida...*, cit., vol. I, pp. 87-93.

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orientamenti delle strade e posiziona la sua imponente massa di mattone nella piazza cittadina, contrastando la regolarità e il purismo della sua concezione formale con l'impianto medievale irregolare che lo circonda. Sebbene alcuni studiosi ritengano che la torre civica situata all'angolo del palazzo non sia parte del progetto originario di Francesco[6], il rapporto tra i due volumi, tra questa forma slanciata della torre e quella cubica del palazzo, lascia testimonianza dell'effettività espressiva di un insieme di forme basilari che vengono accostate.

Questa efficace composizione di geometrie, sottomesse alla forma cubica globale che caratterizza il volume esterno, viene anche trasferita alla distribuzione e alla sequenza di spazi interni. Il vuoto del cortile principale, la sequenza di stanze laterali con la singolare sistemazione delle scale ai fianchi e le grandi sale sul retro sono il frutto di una rigorosa obbedienza alla geometria generatrice della forma complessiva dell'edificio[7].

Se nel caso del palazzo di Jesi predomina l'insistenza su una forma sintetica cubica, in altri suoi progetti le geometrie delineate dai *ricinti* riescono a dare unità a un insieme più complesso di forme. È il caso della chiesa di San Bernardino e del Duomo di Urbino, dove

6. La torre crollò nel 1657 e fu ricostruita soltanto fino al primo livello della struttura originaria. La tesi che la torre non fosse stata sistemata da Francesco è stata difesa da Agostinelli e Mariano; tuttavia, lo spessore delle murature del palazzo al piano terra e l'irregolarità che provoca nelle scale del cortile sembrano indicare che la torre sia stata progettata fin dalle prime fasi della costruzione del palazzo. Ivi, pp. 163-167.

7. F. P. Fiore, *L'architettura...*, cit., pp. 106-109.

Disegno assonometrico del Palazzo della Signoria di Jesi.

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Disegno assonometrico della Madonna del Calcinaio a Cortona.

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In questo caso, Francesco applica alle murature una griglia che misura sia l'interno che l'esterno dell'edificio e che viene trattata in modo davvero singolare[17]. Mentre le cornici che definiscono i due livelli principali dell'interno percorrono ininterrottamente tutto il perimetro dell'edificio, seguendo il principio dei *ricinti*, gli elementi verticali sono invece formati da paraste trattate come elementi autonomi inseriti tra le linee orizzontali delle cornici, con basi e capitelli propri che contribuiscono ad aumentare la loro indipendenza rispetto alla logica canonica degli Ordini.

L'effetto più singolare deriva dalla scelta di far *concordare* rigorosamente il prospetto esterno con la modulazione interna della chiesa, in modo da mantenere una corrispondenza assoluta fra l'intero edificio e l'idea generatrice della sua forma. La proiezione della geometria interna sulla superficie esterna si traduce in una facciata con distorsioni evidenti, prodotte dalla necessità di assumere le inevitabili condizioni della realtà costruttiva. Sia lo spessore delle pareti, che convergono negli angoli interni e si distanziano in quelli esterni, che l'estradosso delle volte e dei tetti impongono all'essenza formale del progetto una realtà costruttiva che Francesco gestisce in modo magistrale. La difficoltà di garantire nella realtà costruita la coerenza dell'idea geometrica astratta dell'edificio – ne troviamo un esempio nella chiesa di San Bernardino a Urbino, dove le finestre si inseriscono nella parte esterna in modo non così coerente come lo

17. M. Tafuri, *Le chiese...*, cit., pp. 39-40.

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Chiara Monterumisi
Artistic genius or anonymity for Gordon Bunshaft's architecture?
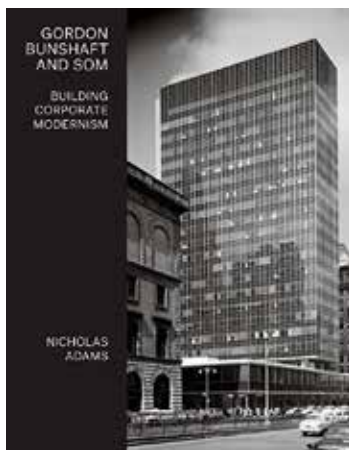
The subject of Nicholas Adams's latest book is the architect Gordon Bunshaft (1909-1990). Almost forgotten by the critics in the last few decades, Bunshaft is a marginal figure in textbooks of architectural history, bracketed by the output of Skidmore, Owings & Merrill (SOM) for whom he worked, though it was he who brought the firm its only Pritzker Prize in 1988. After nearly 40 years' profitable collaboration (1938-1979)[1] with one of the leading architecture practices of the age, the prestige award came as «the capstone of my life in architecture»[2]. Adams's publication adds another chapter to a journey of discovery which began with his interest in thirty major buildings designed by SOM from their inception till the early 1970s (Adams 2006, 2007). Though they have been accused of over-slick professionalism, combining the interests of business with those of aesthetics – and resulting in some "unfortunate" monotony and repetition of details and solutions – SOM have continued to chart the history of American architecture[3]. All of which means there is clearly a need for a new appraisal taking its temporal distance and also the independence from the firm's own works of self-celebration.

The insights from Adams's previous research into SOM have served him in the tricky task of spotlighting a key figure in the practice, Gordon Bunshaft[4], despite the extreme dearth of documentary evidence[5]. There was also another problem as Adams informs his readers: to piece together the origin and paternity of an architectural, structural and design choice within the SOM system is sometimes insurmountably hard. «We cannot always discern the logic of decision, Bunshaft's collaborators are not happenstance» (Adams 2019, p. 88). Undaunted by the challenge, the author set about a dogged and thorough operation of detection.

Bunshaft was "silent" as much in the critic as in the design output, indeed he broke the silence just in three interviews and a recorded memoir. Adams bases his study on an in-depth analysis of these oral sources, set within a broader exploratory canvas. The comments of clients, co-workers and assistants at the firm, along with other interviews of his own, flesh out the investigation and produce an exhaustive picture of the design phases and organization behind each of the firm's projects focusing on Bunshaft and not omitting details of his "peculiar and difficult" character. To the author's great credit the investigation never declines into the anecdotal: he has care-

fully selected his material and gives a lucid commentary going beyond mere description of the sources and delving into how the architect's work evolved and was received, as well as tying in some comments by contemporary critics with key decisions and events in the firm's development. He also provides prompts for future lines of studies conducted by other scholars, being aware that each study is never the last word about something.

In the introduction, Adams (2019, p. 2) makes the point that «Bunshaft's life is very much a history of his buildings, as he would have wanted. But which buildings?». Bunshaft claimed paternity for a group of 38 buildings in which he was the chief *administrative partner and/or design partner*, though he also took part in a host of other SOM projects. In 1988, architecture historian Carol Herselle Krinsky worked closely with him on the first exhaustive study of his output, focusing on those 38 projects that were "his". Adams's book comes 31 years after that Krinsky analysis. Though aware of the risk (Adams 2019, p. 253), he decided likewise to focus on those projects, but from a different standpoint, eschewing the sense of empathy that inevitably resulted from Krinsky's close working relationship with Bunshaft. The very title of the earlier biographical study supports this view. Bunshaft acknowledges his belonging to the SOM practice (Krinsky 1988), but his name dominates the Krinsky's cover in large characters. By contrast, Adams seeks to put architect and firm on the same plane: without one another they would never have developed so-called *corporate modernism*. Their joint hands shaped and perfected the modern idiom and materials for new architecture purposes.

But Adams takes this a step further. The eight thematic chapters are not confined to the «shiny surface of corporate modernism» (2019, p. 5) which clearly owed much to the extraordinary photographic reportage of the legendary Ezra Stoller to whom Bunshaft pays tribute as «an integral part of SOM from its beginning»[6]. Adams's latest book goes deeper, extending Krinsky's richly illustrated chronological presentation of the 38 design files (which he expressly acknowledges) into a far deeper psychological enquiry.

The subtitle to the book is eloquent: *Building the corporate modernism*. Bunshaft's ambitious temperament and tenacious organizational ability, twinning with SOM's structured set-up, succeeded in bestowing a picture of efficiency and modernity to the identity of the mushrooming *corporations*. From the economic reality SOM seemed to borrow (or imitate) their own hierarchical and organizational structure which set a premium on efficient *teamwork* (*design, production, structure, landscape and interiors*) both within the firm and as the outward image identifying their own architecture.

Building the corporate modernism figures as the title to the book's third chapter where we begin to understand via which buildings Bunshaft increased his ascendancy within the practice, without upstaging SOM reputation in the panorama of American architecture (Adams 2019, p. 88). Design of the iconic New York Lever House (1950-1952) was a turning-point in Bunshaft and SOM's fame[7], heralding the arrival of still more important commissions. From the Fifties on, their headquarters for the great corporations, banks, private institutions, commercial centres and so on undeniably changed the face of American cities and projected their image far and wide. Some critics of the day, and others more recently, have suggested that the Bushaft-SOM design approach pressed modernist design into the service of mere "architecture of bureaucracy". One first such comment came from

architecture historian Henry Russell Hitchcock (1947, p. 4)[8] who blamed these buildings «from which personal expression is absent» . In his view, postwar architecture was heading for a division into two categories: "architecture of the genius" versus "architecture of bureaucracy" – the second beginning to gain the upper hand. Bunshaft never denied his connection with major commercial architecture. But his attention to construction and design quality, and his ability to choose and place outstanding artworks to the greatest effect (Adams 2017, p. 5; Marchand 1988) – fully documented by Adams who stresses Bunshaft's passion for collection – turned many buildings into authentic landmarks. Adams's book clearly depicts the architect's "inner struggle": born of Russian émigré Jews, raised in Buffalo and a student at MIT, he sought to assert those principles as an architect in his own right and simultaneously as a member of a practice that stood as a *corporation* in architecture. «He provided an identity for SOM that was an alternative to Hitchcock's binary of genius and bureaucracy. In an office that the founders intended to be anonymous, he mobilized the force at his disposal to create an identity that continues to inspire and shadow many of the firm's designers» (Adams 2019, p. 252).

Adams's book is not just a painstaking new analysis of an architect "forgotten" by the modern world, but an enlightening exploration of the design and identity rationale glimpsed behind the business organizations of the American postwar – from which today's similar ventures still have much to learn.

Notes

[1] He became an *associate partner* in 1946 and, three years later *full partner* until his retirement.

[2] https://www.pritzkerprize.com/laureates/1988-bunshaft. This is part of the concise 57-word comment preceded by short acknowledgements to the Pritzker family and distinguished members of the selection committee. That year he shared the prize with the Brazilian architect Oscar Neimeyer (1907-2012).

[3] In a slightly different timing context, the firm McKim, Mead & White likewise succeeded in changing the cities and architectural perspective of America.

[4] Before the release of the present book, the author published some papers among which one should mention the five for the review «Casabella». See n.870 (2017), n. 874 (2017), n. 877 (2017), n. 880 (2017) and n. 883 (2018).

[5] No private archive of the architect exists and the items in the SOM archives have mainly been lost.

[6] Gordon Bunshaft, *Oral Memoir*, 108.

[7] Other projects raising Bunshaft to a prominent position were: Manufacturers Trust Bank (1950-1952), Connecticut General (1953-1957), Chase Manhattan Tower and Plaza (1955-1961).

[8] Besides SOM, Russell Hitchcock focuses mainly on Albert Kahn.

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Santo Giunta
In the places of "Fragmenta"

Author: *Michele Sbacchi*
Title: *Costruzioni semplici. Nove case nella campagna siciliana*
Language: *italian*
Publisher: *Bramea editore*
Characteristics: *17 x 24cm, 160 pages, paperback, colours*
ISBN: *978-88-94239-80-5*
Year: *2017*

Author: *Vincenzo Latina*
Title: *Sulla roccia verso il cielo. Le tautologie imperfette*
Language: *italian*
Publisher: *Bramea editore*
Characteristics: *17 x 24cm, 160 pages, paperback, colours*
ISBN: *978-88-942398-1-2*
Year: *2018*

Author: *Yiorgos Hadjichristou*
Editors: *Michele Sbacchi*
Title: *Il confine poroso. Riverberi nelle Terre Dormienti di Cipro*
Language: *italian*
Publisher: *Bramea editore*
Characteristics: *17 x 24cm, 160 pages, paperback, colours*
ISBN: *978-88-942398-3-6*
Year: *2020*

Paying a close reading of the editing (drawings, photos, captions) that regulates the books of the series "Fragmenta" means to follow a path towards curiosity. Reading the texts – and the digressions that catch the reader in their complementarity – is, all the more so, also a path towards curiosity.
The new publishing endeavour by Bramea Editore mirrors the will of facing the realm of built architecture with books that span an international point of view.
The themes addressed by "Fragmenta" – as declared by the publisher Giacinto Cerviere – fall in the cultural realm of "acting architects"[1] This specific attitude constitutes a clear identity of the Book Series.
The small publishing company takes the appealing name of a very rare butterfly, Bramea. This butterfly has a special story: it survived the last glaciation and, consequently, since 25 millions of years it has inhabited the area of Vulture in Southern Italy, where Bramea is located. The name of the butterfly is Bramea Europea and it has been discovered in the Sixties, in the protected area of Lago piccolo di Monticchio.
To pay homage to this singular leaving organism betrays a deeply sym-

bolic meaning: a sort of cultural resistance springing from the South. As Cerviere writes, «like many Bramee butterflies the publisher will welcome in his "habitat" all the authors that want to share their cultural path».

In the wake of this desirable suggestion we can better look at the design issues portrayed in "Fragmenta" books. The texts contained in the books open up a scenery where the projects are located and where the "militant architect" is the protagonist.

This is the cultural realm in which "Fragmenta" acts. It does so offering to the reader three possible paths for on-going stories.

The first is about the *Costruzioni semplici*. Nove case nella campagna siciliana, by Michele Sbacchi. A book about "small" houses that insert themselves in the countryside rooting on the ground from which they take their lifeblood. These are indeed design actions by a topographer-architect who – as writes Vincenzo Latina in the introductory essay: «The complex simplicity in the rereading of the land inserts the buildings on the soil. Similarly to the way by which vines are planted and vineyards are constructed. His houses are similar to small agrarian estates which lay peacefully on the small asperities of the soil. They are "housing tools" in which the final simplicity is the outcome of a complex thought.» (Latina 2017, p. 10)

In this book Sbacchi describes, within the complexity of the existing situations, some detached houses, or country houses built «in the same rather restricted area: the countryside in the Belice Valley, on the South coast of Sicily.» (Sbacchi 2017, p. 17)

The story is treated with writing ability. The author takes the occasion to dwell upon the relationship between architecture and agriculture. It is also linked to the establishment of a way of life that Sbacchi defines as architect as well as scholar. This is definitely the case for Marklund Oldenburg house that finds its final location in the upper part of the plot in between to pieces of vineyard. The system road/parking/house/swimming pool adheres to the topography following it. Every room of the ground floor happens to be at the different levels of the outdoor space (a sort of "rustic raumplan"). The long facade faces the view and the pool and acting as its continuation is placed aside the house. The making of architecture elaborates a way of living, between indoor and outdoor, forth and back, using simple yet clever forms.

The second path is the book by Vincenzo Latina, *Sulla roccia verso il cielo. Le tautologie imperfette*, with an introductory essay by Marco Biraghi entitled: "Le tautologie imperfette". This book deals with the effort to make an architecture that is aware of its geographical location and its historical condition.

Vincenzo Latina «belongs to the rescricted group of architects – according to Biraghi – that conceives its profession as the exercise of a wider vision both in space and time; a vision able to encompass reasons not strictly related to the limited realm of the object to be designed. Yet these, apparently external reasons, end up to partake in the project as concrete forms and not only as general principles.» (Biraghi 2018, p. 12)

The book is intertwined to a deep speculation on the concept of space in architecture. They are «imperfect tautologies – writes Biraghi – able to join image and meaning yet putting a distance between them.»

The book, divided in 6 chapters, portrays topics which are similar and correspondent. The first 3 chapters deal with housing projects. They become

the occasion to carry on a research about specific architectural themes such as the digging, the placement on the rocks and the transfer of material, image and sense. The fourth chapter "Construction and subtraction in architecture" is a critical essay focused un the architectural connections with the underground world. The fifth chapter "On the rock towards the sky", is a detailed description of some features of the
latomie of the Neapolis in Syracuse. And how they bring about emotions in the mixture of archaeology, rock, quarry and light. The last chapter focus on two teaching experiences focused on the multi-award winning Entrance Pavilion for the Artemision in Syracuse.

The third reading path is the one by Yiorgos Hadjichristou with: *Il confine poroso. Riverberi nelle Terre Dormienti di Cipro*. Edited by Michele Sbacchi the volume begins with an introduction by Alessandro Rocca whose meaningful title "Beyond the local project" clearly delineates Hadjichristou's architecture. Rocca synthesized it as a «flexible system which empirically, case by case, re-established its own rules.» (Rocca 2020, p. 16)
In the work of Yiorgos Hadjichristou, an architect from the Dead Zone of Nicosia in Cyprus concepts like limit and porosity hold a pivotal role.
In his buildings, spaces develop their qualities in the industrial details and in the use of poor materials. It is a realm in which quality springs off the reduced spaces of an internal patio or a domestic garden, where indoor and outdoor spaces are interchangeable.
This «enviable balance between the imagination of the project and the reality of construction» – in the words of Alessandro Rocca (2020, p. 16) – generates a microcosm of synergies between public and private moments .
This happens, for instance, in the housing complex in Yeri where the excavated box hosts light, air and multiple views in all the rooms. The project is also a research on new housing typologies, a primary need for Cyprus.

The book series "Fragmenta" offers a peculiar cultural view, showing not only well known authors. It focuses on architectural space and the connections between way of life and built space. These are rather debated and contradictory themes nowadays. Fragmenta ambitiously wants to contribute addressing continuity and innovation as cornerstones of the project (Burkhardt 1997, pp. 2-3).
From a graphic point of view the book covers designed by Cerviere himself are sober and remind of Malevič's compositions. For each book a different colour is chosen and it regulates the all book. One round black and white photo stands alone in the cover.
The spirit of "Fragmenta" has a connection to what Biraghi writes about architects as intellectuals «after having observed the actions as intellectuals of the architects of the past, nowadays we have to ask ourselves what is the sense of contemporary architects as critics of the reality and proposer of alternative possibilities.» (Biraghi 2019, p. 15) We find this observation very useful to single out in the three volumes peculiar design issues as civil actions in the improvement of built spaces.

Notes
[1] Giacinto Cerviere, leaves and works in Rionero nel Vulture (PZ). Qualified as Professore di seconda fascia in Architectural Design. He has taught in Naples and Salerno University. He is a partner in the office Vortex_A. He focus his research urban

themes and visionary potentiality of abandoned areas. Director of the architectural review Cameracronica by Libria, he has funded the independent publishing company Bramea.

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Nicola Campanile
The wonder of shape
Twenty-one questions to Renato Rizzi

The small and dense booklet that is the subject of this review is part of series of interviews *Know to believe in architecture*, published by the Neapolitan publishing company CLEAN and composed – as you can read in the introduction – as a "research series edited by students and young architects, questioning protagonists of contemporary architecture on reasons and future of the discipline".

Among *Twenty-one questions to Renato Rizzi*, edited by Claudia Sansò, perhaps the last two are those most of all solicit architect's reflections. Sansò, referring to another text published by Rizzi himself[1], tries to capture the main referent of architect's thought, identifying it not so much as a physical person, as in a general posture that observes and judges the world: that of the "contemporary" man.

It is Rizzi who indirectly makes clear (the term "contemporary" is rarely used during the dialogue) this common position of his masters, describing them as «[…] characters who have always been on edges of culture of their time»[2].

"Exiled", "condemned", "invisible" are not only terms with which Rizzi describes social status of his referents, but also inevitable estrangement that denotes "contemporaries", in the sense that Agamben offers when he writes that «he truly belongs to his time, he truly is contemporary, who does not coincide perfectly with it nor adapts to its demands, and is therefore, in this sense, outdated; but, because of this gap and anachronism, he is able to perceiving and capture hos time more than others»[3].

It is from this "responsibility" towards his own era, which is also an «awareness towards discipline of Architecture»[4], that Rizzi sets out to reflect on culture of our time, dominated, according to him, by technical-scientific knowledge. The critical interpretation of reality provided by Rizzi is carried out in a tight-knit dialectic between opposites, in which the sphere of "dominable", constituted by τέχνη (techne), is contrasted with the sphere of "indomitable" of ἀρχή (archè). While the first breaks connections between things – analysis is precisely the operation that gives free relations – the latter reveals unity of facts, «everything is related, everything is strictly bound»[5].

Rizzi, preferring soul «which is in common with everyone»[6] (archè) to body «which is separate, disjointed»[7] (techne), is interested in deeper me-

aning of things.

Perhaps it is because of this that the interview, thanks to the interviewer's awareness, focuses on language. Both Sansò's questions and Rizzi's answers start with clarification of etymology, almost all of Greek origin – θεάομαι (theàomai) = theory; περί φέρειν (perì pherèin) = periphery; αἰδώς (aidòs) = modesty; δίκη (dike) = justice. Not only this expedient gives the dialogue a certain harmony and continuity, but above all it allows Rizzi to stay in his favorite "field", that of search for meaning of things and connections that hold them together.

The reference to "links" is interesting because it highlights the relationship between the dualistic nature of Rizzi's theses, called for Sansò's questions, and philosophical thought of Jacques Derrida, another possible referent of architect's thought.

In fact, the architect's dualistic thought seems in a certain way to take up concepts summarized by the French philosopher in the neologism *différance*, used to indicate differential relationship that involving a "given" and its "relationship" with other, with is different from itself. According to Derrida, the oppositional determinations (nature/culture; history/technology; sensible/ideal; sign/meaning etc.) «[...] are not simply specular, but hierarchically organized: one term always prevails over the other»[8].

If our time is characterized by the prevalence of τέχνη, it is the architect's duty not to passively accept current condition, but to pose the problem of overturning the status quo.

This declaration of intent on the role of architect in our society should not come as a surprise, if we consider that Architect (with capital A) is for Rizzi one who constantly questions the depth of beruf, another important term – this time with German roots – to be translated not only as "profession", but significantly also as "vocation", «[…] something that does not depend on a choice but that one already possesses»[9].

The vocation of the architect is explicit in his cultural approach to architecture, which has nothing to do with arrogance and personal ostentation, but rather presupposes that he steps aside to bring out the inherent value of architecture. Another dualism in which the contrast emerges between the so-called "nominatives" (a synonym could be "archistars") and the "datives", «those who receive», those who step back so that totality of cultures has the right space to emerge. This is a cultural approach that could be related to Maurice Blanchot's thought, as Rizzi himself suggests: «all works exist before our ideas, and we have only the task of passing them on to their evidence»[10].

Not only dualisms, but also significant triads compose the excursus of this engaging dialogue, such as the one that makes explicit the relationship between "wisdom", "culture" and "civilization". Wisdom is understood by Rizzi as a repertoire of technical-scientific knowledge, which is by nature a-directed. This direction must be dictated by the culture of the time, that owns awareness of its configurations. It is up to civilization to transform these conscious directions into concrete, real forms.

The culture in which Rizzi moves is western culture, the great European culture that represents the peak of thought. Rizzi's projects are rooted in the tradition of western culture.

It is no coincidence that the term "tradition", together with "nature" and "technique", set out another decisive triad for understanding theoretical substratum of his architecture. If, in fact, the project makes it possible to relate «the needs of a community with the ideals developed by history»[11],

it is not in the invention that the architect's work is to be found. It is not through invention that this relationship is manifested, but through imitation which, free from any authorship, allows form to emerge as the foundation of tradition. Imitation is obviously not to be understood as a pure copy, but as the «transposition of a language that changes its forms while preserving their fascination»[12].

The project's link with "tradition" is combined with that with "nature", understood as concrete roots in the forms of the earth. Rizzi explains the prevalence of chthonic architecture in his work as the symbolic desire to sink of all into one's own interiority and then, in the footsteps of our culture (and what else but Dante's work can best symbolise it), climb the ascending path from Hell to Paradise.

Rizzi concretely follows this path in the interview, associating his undergrounds projects with Hell, the *Elizabethan Theatre* with Purgatory, and the *Cosmos of the bildung* revolving around the lantern of S. Maria del Fiore with Paradise.

Finally, "technique", to be understood as perfection of constructive act, ideally concludes design process. However, Rizzi warns us once again that the true definition of a project is the one that allows it to rise to the rank of "opera", but this only happens if the project itself, in its genesis, does not renounce its own singularity, which resides above all in the "wonder of form", that involuntary feeling that must be "the essential of Architecture".

Notes

[1]Rizzi R. (2019) – *Eppure… | And yet…* Divisare Books, Roma. The text is a collection of short essays on the thought and works of 10 masters chosen by Rizzi: Emanuele Severino, Peter Eisenman, John Hejduk, Carlo Enzo, Iosif Brodskij, Derek Walcott, Osip Mandel'stam, Aldo Rossi, René Daumal e Victor Hugo.

[2] Sansò C. (ed.) (2020) – V*entuno domande a Renato Rizzi*, CLEAN, Napoli, p.59.

[3] Agamben G. (2008) – *Che cos'è il contemporaneo?*. Nottetempo, Milano, pp.8-9.

[4] Sansò C. (ed.) (2020) – op. cit., p.7.

5 Ivi, p.15.

[6] Ivi, p.39.

[7] Ibidem.

[8] Vitale F. (2018) – "L'ultima fortezza della metafisica. Dieci anni dopo". In: Id. (ed.), Jacques Derrida – *Le arti dello spazio. Scritti e interventi sull'architettura*, Mimesis, Milano-Udine, p.17. It seems no coincidence that the book series, Aesthetics and Architecture, is directed by Renato Rizzi, who collaborated with Peter Eisenman between the 1980s and 1990s, the very years in which Eisenman, in turn, was an interlocutor with Jacques Derrida, through projects, conferences and lectures on the relationship between architecture and philosophy.

[9] Sansò C. (ed.) (2020) – op. cit., p.7.

[10] Ivi, p. 17.

[11] Ivi, p. 35

[12] Ibidem.