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A PROJECT *ISSUE N.1*

ADH JOURNAL OF ARCHITECTURAL DESIGN AND HISTORY
The Journal of Architectural Design and History is a biannual magazine, undergoing a double-blind peer review process, realized within the framework of the UNESCO Chair in Architectural Preservation and Planning in World Heritage Cities at the Mantova Campus of Politecnico di Milano.



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MILANO 1863



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BOOK

WRITING ON ARCHITECTURE

By Federico Bucci (Politecnico di Milano)

Dimmi: perché giacendo
A bell'agio, ozioso,
S'appaga ogni animale;
Me, s'io giaccio in riposo, il tedio assale?
Giacomo Leopardi¹

The Journal Architectural Design and History is the official magazine of the UNESCO Chair in Architectural Preservation and Planning in World Heritage Cities I'm directing at the Mantua Campus of Politecnico di Milano.

Here, in the UNESCO site of Mantova and Sabbioneta, the "sense of history" has a specific characterization and becomes a design teaching and research method within a polytechnical culture.

About our roots, Camillo Boito (1836-1914), founder of the architectural section of Politecnico, was engaged in writing *L'Architettura del Medio Evo in Italia*, to introduce a "style" to be adopted in Italian architecture, soon after the national unity.

But the golden season of the Politecnico School of Architecture is the period in between the Fifties and the Sixties of 20th century, when Ernesto Nathan Rogers (1909-1969), professor at Politecnico and an associate of BBPR group, is the beginner of a true "pedagogical revolution", based on an interpretation of history of architecture in relation to design work.

His tracks have been pursued by his followers: Vittorio Gregotti (1927-2020), Aldo Rossi (1931-1997), Guido Canella (1931-2009), Antonio Monestiroli (1940-2019), protagonists of the third generation of the School of Milano.

The architectural magazine *Casabella-continuità*, edited by Rogers between 1953 and 1965, is the instrument through which was accomplished this close link between history and design work, practiced inside Politecnico.

Rogers' history is an "operational history", since he invites his students to study Van de Velde, Loos, German Expressionism, Amsterdam school, and afterwards he reflects his pioneering studies in the affirmation of a critical "continuity" with the Modern Movement. The "sense of history" is for Rogers not only the key to study the Modern Masters, but also a method to confront oneself with the new reality in life.

In the introduction of his lectures, in the academic year 1964-'65, Rogers stated that "history is permanent evolution: history is men's life in their conscious intuition, in their use of life, thus in their values. Architecture represents their use and practice of life, their customs, in a specific and totally extrinsic way, that is expressed and declared. Should there be an art where it is impossible to lie and simulate or deceive in a conceptual sense, this is architecture; and we can say that history expresses itself graphologically, according to its intimate entity and without a chance to escape". But studying history implies, for Rogers, also a political act against the Fascist regime crimes to launch the democratic path of the Italian post-war architecture.

Today, the architecture culture cannot afford a vision of history to draw material from, just to build the new. For this reason, inside the ADH Journal, we will present a wide range of research, as basic elements to develop the education path of an architect working in historical contexts. The aim is to understand the architectural work and highlight relationships established among design and history, buildings, environment, and sustainable urban transformations.

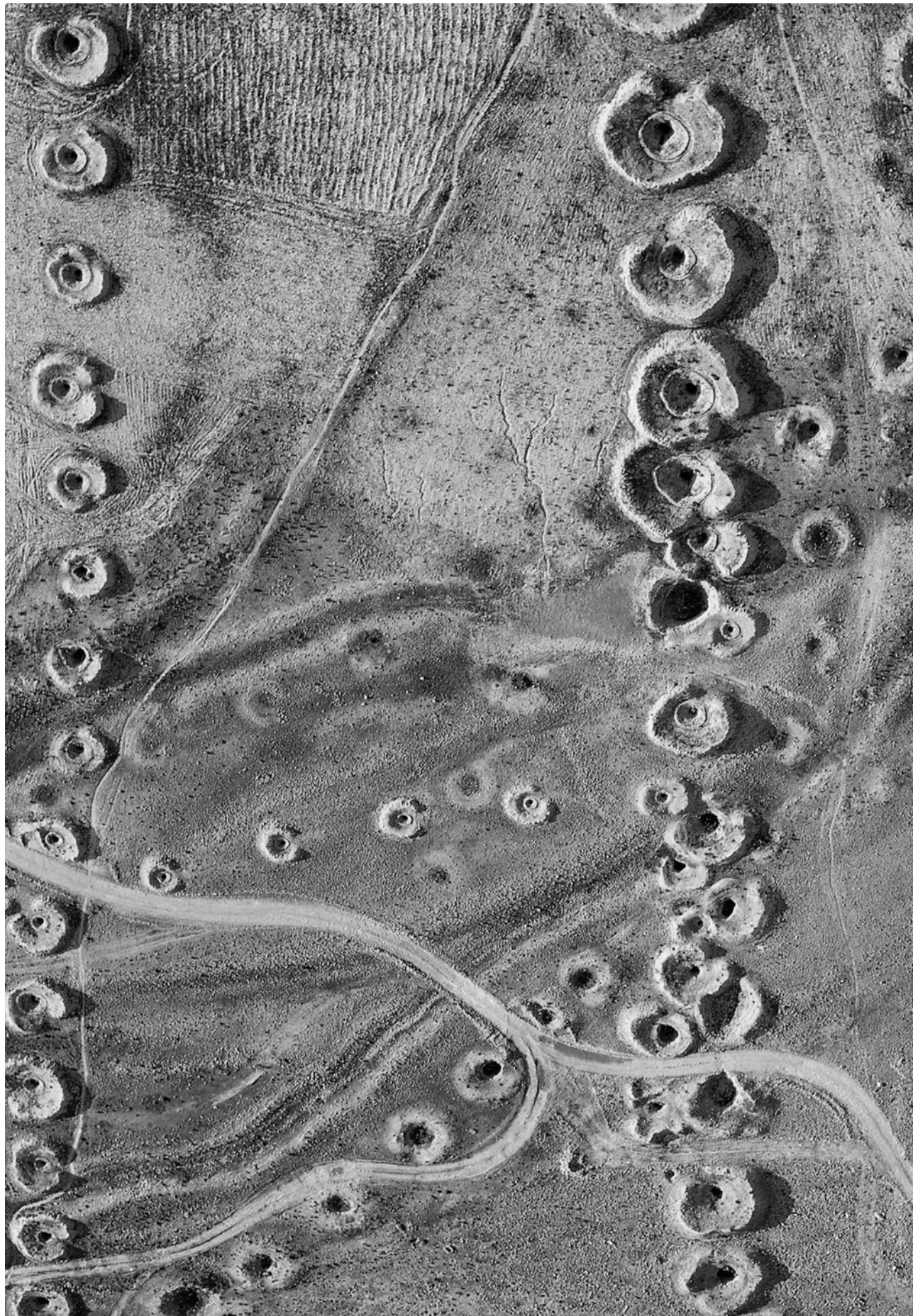
Also, the critical reading of means of communication in architecture is a good field for ADH Journal. Photographs, paper archives, written texts in the form of books or articles, new communication tools, need a critical guide, a guide that can focus the attention on the interpretation of the "architectural phenomenon".

The images from history that Johan Huizinga (1872-1945) evokes as a basis of his research on civilisations, referring to the symbols of figurative arts, are the first reference for our work.

Finally, I hope that ADH Journal could be a new opportunity to improve the sense of history in the architectural design.

NOTES

- [1] "Please tell me, why lying/there peacefully and idle, /every animal in content, /and I, if I lie restful, tedium assails me?". Leopardi, G. 1859. Canto notturno di un pastore errante dell'Asia. In: Leopardi, G. *Opere di Giacomo Leopardi*. Edizione accresciuta, ordinata e corretta secondo l'ultimo intendimento dell'autore da Antonio Ranieri, Catania: Tipografia S. Giuseppe di P. Giuntini, p. 127. Quoted in the opening of Nietzsche, F. 1874. *Unzeitgemässe Betrachtungen*. Zweites Stück: Vom Nutzen und Nachtheil der Historie für das Leben. Leipzig: E.W. Fritsch.
- [2] Boito, C. 1880. *L'architettura del medio Evo in Italia*. Milano: Hoepli.
- [3] Rogers, E.N. 1958. *Esperienza dell'architettura*. Torino: Einaudi.
- [4] Rogers, E.N. *Prolosure al corso di storia dell'architettura moderna*, Politecnico di Milano, a.a. 1964-65, typescript, p. 1.
- [5] Strupp, C. 2000. *Johan Huizinga. Geschichtswissenschaft als Kulturgeschichte*. Göttingen: Vandenhoeck & Ruprecht.



A qanat seen from the air, Iran (from web)

AROUND THE MEANING OF THE PROJECT *DIPTYCHS AS ASSONANCES, DIVERGENCES AND OVERLAPS*

Edited by Annalucia D'Erchia (Università degli Studi di Bari),
Beatrice Moretti (Università di Genova) and Claudia Tinazzi
(Politecnico di Milano)

Imagining the meaning of the word “project” makes us move today over a multifaceted territory that is not always linear and in part still to be explored. Giving shape to the virtuous relationship between the notions of Heritage City and Project, allows us to embrace, with growing awareness, an increasingly tangible emergence of a complex multidisciplinary palimpsest capable of opening horizons more than closing possibilities, of superimposing points of view more than reinforcing certainties, of perceiving assonances as well as underlining distances and divergences. Set up in a sequence, dual visions translate a virtuous path that, from the city to architecture, returns back to the city, to its measure, to its authentic value in the overlapping of signs.

PORTRAYING

The photographer's gaze makes it possible to read the historical city and recognize, through the choice of precise points of view, its deepest values. The photographic project becomes a tool that unambiguously represent portray the identity that each city possesses.

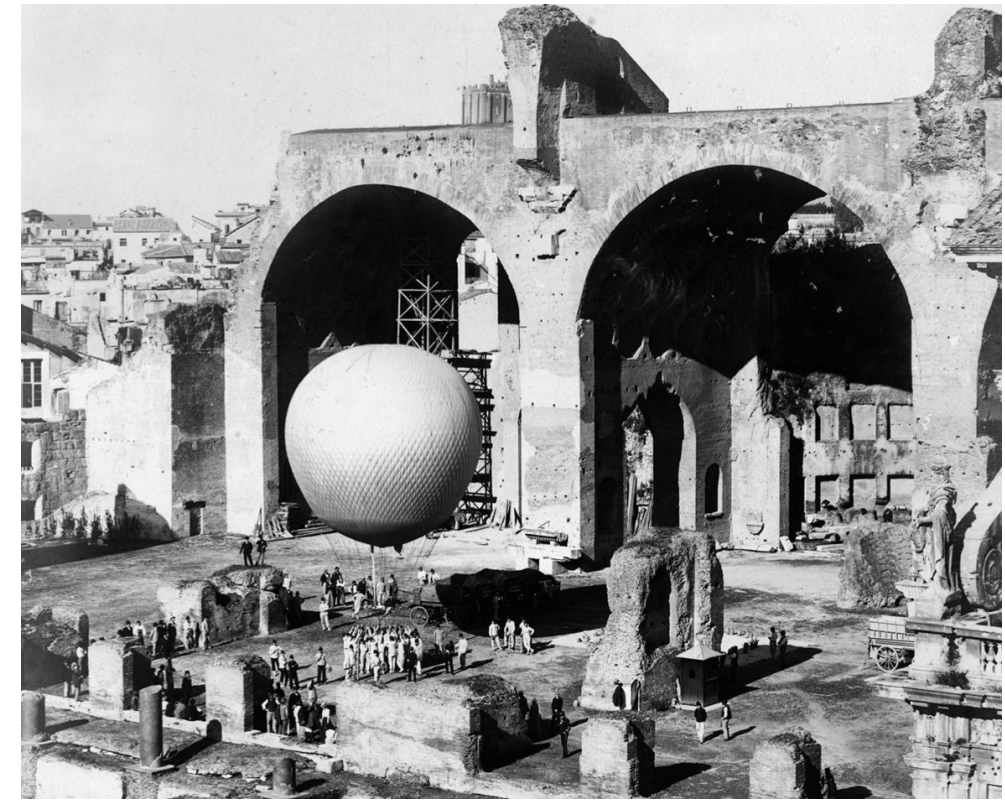


Gabriele Basilico, Beirut, 1994 (© Archivio Basilico)

Luca Capuano, Refugee Heritage, 2017 (© Luca Capuano)

SUPERIMPOSING

The comparison with the buildings that constitute the historic city admits both the possibility of integrating portions of the old into the architectural design of the new, and the attempt to compose fragmented histories in a renewed order. Planar or superimposed, it is a rewriting that sees in the coexistence of diachronic projects its deepest quality, without hiding it but enhancing it.

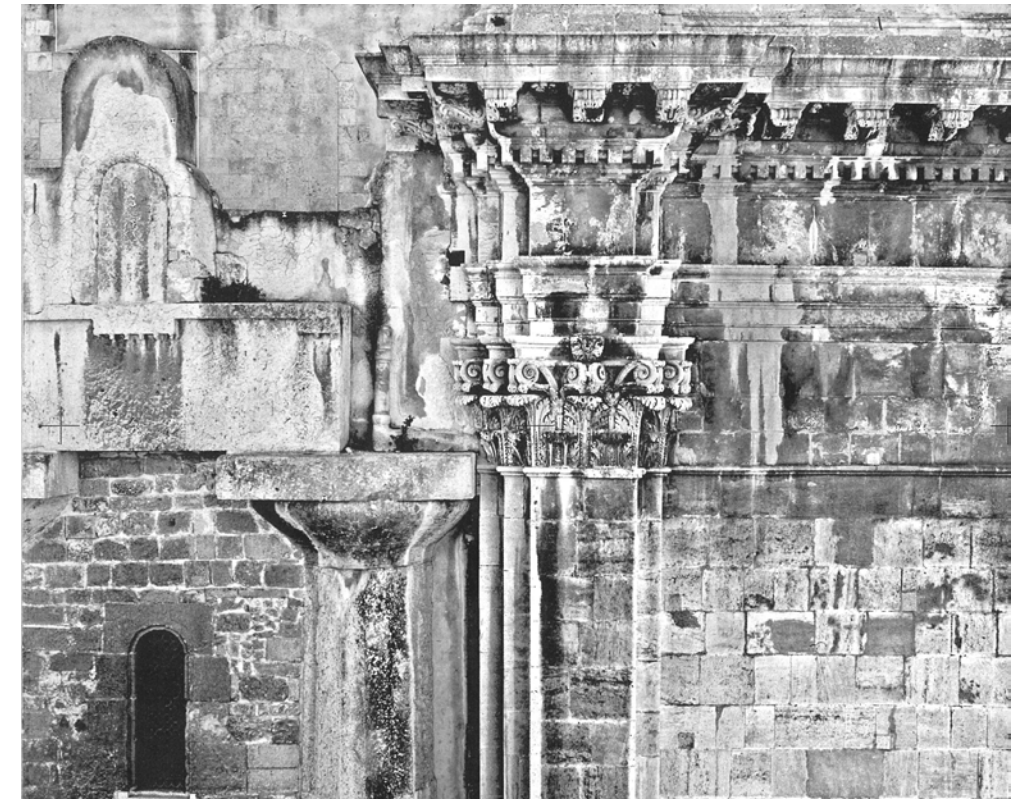


Tethered balloon of the Genio Militare aerostatic section, Basilica di Massenzio, Rome, early 1900s (from web)

Mirador on the Carr Panamericana Sur, Lines of Nazca, Perù (from web)

RECONSTRUCTING

The recomposition of the image and the precise arrangement of forms in a space are antinomian attitudes that underlie an act of reconstruction. Although distant in time, anastylosis and the restitution of the character of a place through the citation of volumes, paths, points of view find a common matrix in the preservation of memory.



Side façade of the Cathedral Nativity of the Blessed Virgin Mary in Siracusa (© Silvia Sgariglia)

Side façade of St. Dimitrios Loumbardiaris Church, restoration project by Dimitris Pikionis, Athens. (© Annalucia D'Erchia)

SURVEYING

Instruments of observation and scientific research become means of knowledge, of understanding, of surveying and of measuring historical and territorial heritage. It is precisely the perspective from above, from a mirador or a braked balloon, that allows this privileged view: an elevated vantage point, completely unprecedented, and conquered through design innovations in the field of technology.

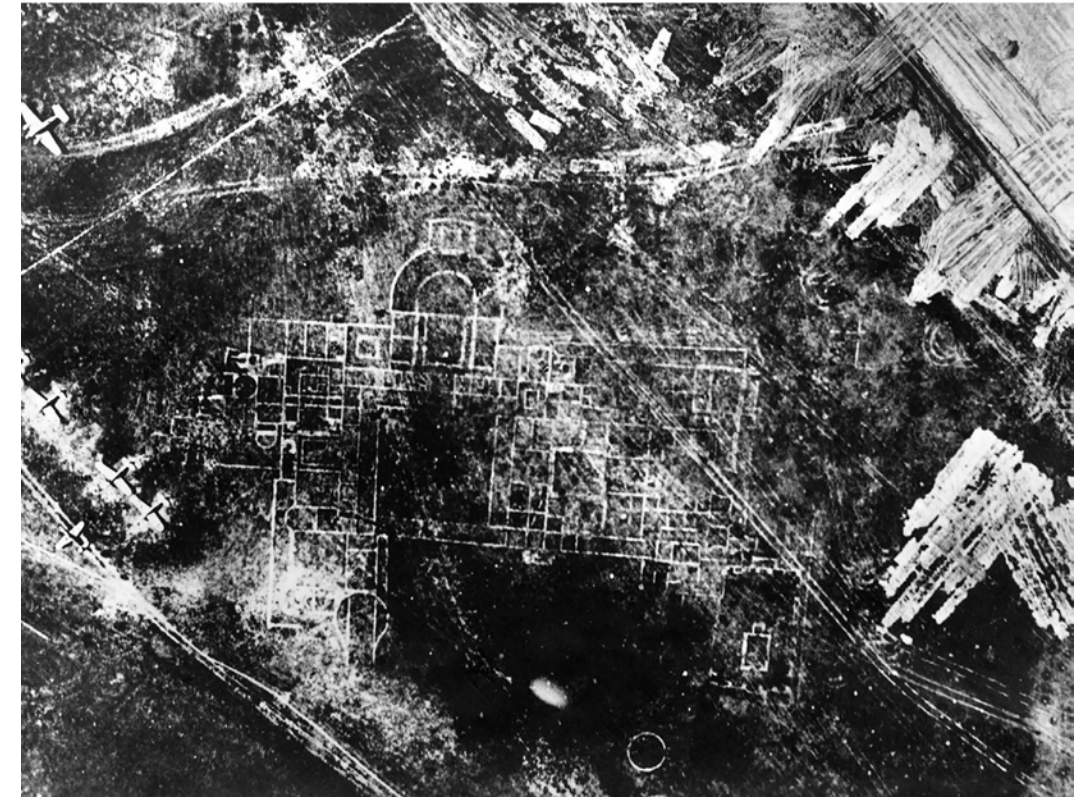


Luca Campigotto, Persepoli, 2015 (© Luca Campigotto)

Edoardo Tresoldi, Opera, lungomare Falcomatà, Reggio Calabria, 2020 (© Roberto Conte)

OUTLINING

The trace of a settlement on the initially bare land, seemingly almost empty and deaf, implies the recognition of a border, a thin but clear outline that establishes an inside and an outside. This very ancient process of appropriation distinguishes habitable and protected spaces from foreign and unknown spaces that, while appearing abstract and faded by the course of time, still define the margin of contemporary projects.



The remains of the great Roman villa, Centocelle airport, Roma, 1953 (from web)

Cropmarks at a protohistoric site at Grezac, France, (from web)

GAE AULENTI: *THE FUNCTION OF HISTORY*

Edited by Elisa Boeri (Politecnico di Milano) and Francesca Giudetti (Politecnico di Milano)

Born in 1927 in Palazzolo dello Stella, a small town in Friuli-Venezia Giulia region, Gaetana Emilia Aulenti had a career filled with great projects and awards: she was a talented architect capable of working at all scales of design, as well as experimenting extensively, especially in her early years. However, historians and scholars have particularly carried out research on three aspects of Gae Aulenti's career: the main designed museums, renovations, and furniture design². The text reported and annotated here for the "From the Archive" column of the Journal of Architectural Design and History (JADH) represents another step in the advancement of the rather recent studies of the architect's cultural production.

These thoughts, handwritten by Aulenti, are contained within an unpublished agenda of the architect, covered in brown leather and dated 1973. The document is part of a series of personal diaries, stored at the Aulenti Archives in Milan, located inside the house designed and inhabited by Gae Aulenti from 1974 until her death in 2012. The home-studio hosts evidence produced in the drafting of design, architecture, urban planning, and theatre set design projects (graphs, papers, and various documents), but also some interesting papers about the preparation of writings and conferences, published and unpublished articles and interviews³.

The text, provided below in its original Italian version as well as in its English translation, is a reflection by architect Aulenti on the state of the art of society and design in Italy in the early 1970s. In the first pages of this agenda, in fact, Aulenti focuses on describing a sort of pyramid structure at the top of which are the institutions, then followed by what she calls «contingenze storiche modificabili ed in continuo spostamento»⁴ and that specifically characterize the phenomenon of design. In the small text, the architect addresses three macro-themes: the definition of history and the underlying emotions inhabiting it, the importance of the individual – the architect - in the development of projects, and the difference between teaching and discipline. The last topic in particular calls to mind the interests and cultural directions well outlined by the one master Aulenti will acknowledge in his life: Ernesto Nathan Rogers (1909-1969)⁵. Rogers, who has always been concerned with the intertwining of architecture and education, is also echoed here in references to the importance of "Environmental Pre-existences"⁶ in the design field. A beloved subject to Aulenti⁷, who dealt with it especially in the early years of her career, first through her participation in Casabella magazine, directed by Rogers, and then again in the classrooms of the Politecnico. As a matter of fact, in 1965 Gae Aulenti is appointed as teaching assistant on Ernesto Nathan Rogers class at the Faculty of Architecture of the Politecnico di Milano, titled Elementi di composizione⁸.

"From him – Aulenti wrote in 2009 – we received the fundamental lesson of being intellectuals first and architects afterwards"⁹. At the end, as Aulenti's text outlined very well: "Art and culture are an important combination in respect of places and communities"¹⁰.

ITALIAN TEXT (ORIGINAL)

Si deve avere il sospetto che ci sia regolarmente, nella società, una sorta di dislivello tra i discorsi, gli atti, il fare, il progettare mediante scambi di ogni sorta¹¹. La cronaca si genera con il trascorrere dei giorni e si sviluppa con l'atto stesso del suo farsi, per mezzo dei progetti che sono all'origine di un certo numero di atti nuovi, di elementi che li riprendono, li trasformano o deformano. Questi ultimi sono i progetti che, al di là della loro formulazione, restano espressi e sono ancora da esprimere (storia).

A partire dalle cose, dai sentimenti, dai pensieri, c'è la necessità di ricostruire un pensiero che sia assolutamente nuovo e innocente, in piena freschezza. Questo dislivello non c'è sempre, cioè non c'è sempre il progetto fondamentale e creatore, ed allo stesso tempo ci sono progetti che ripetono, commentano. Anzi, a tal proposito, spesso i commenti vengono ad occupare le prime posizioni. Ma la funzione della storia resta ed è continuamente rimessa in gioco, esprimendo questa necessità con utopie, gioco, o sentimenti di angoscia.

Utopia: Pensiero di un futuro possibile

Gioco: critica e racconto di un progetto che non esiste

Angoscia: il sapere che non sarà possibile.

Sarebbe assurdo negare l'esistenza dell'individuo che inventa perché esso parla di oggetti, mette in opera metodi, si pone in un orizzonte teorico che può essere estraneo al presente in cui opera. Strumenti concettuali e fondamenti teorici nuovi che vengono richiesti dalla necessità di nuovi oggetti. La disciplina è un principio di controllo in quanto è definita da un campo di oggetti, un insieme di metodi, da un insieme di proposizioni considerate come vere, da un gioco di regole e di definizioni di tecniche e di strumenti. L'insegnamento, invece, si serve della disciplina ed è un sistema che ritualizza i comportamenti, riconduce alle qualificazioni e porta alla assegnazione di ruoli; è un sistema che guida a costituire gruppi dottrinali, distribuisce il potere della conoscenza e non la conoscenza. Ma ogni disciplina, a sua volta, riconosce proposizioni vere e proposizioni false. Meglio che non ci sia la scuola di design in Italia.

L'involucro esterno di una scienza è molto più popolato di quanto non si creda di esperienze immediate, di temi immaginari che propongono creativamente al di fuori della memoria, e la possibilità di errore è ridottissima; mentre una disciplina propone l'errore in quanto generato da una pratica definita. Una disciplina è un principio di controllo di una produzione: è una permanente attuazione di regole.

ENGLISH TRANSLATION

Despite the availability and abundance of information, the gap between thoughts and facts, between the act of designing and that of building, is still tangible in today's society. The roots of this chronicle mainly start from the subjectivity and uncertainty nature of most projects, which evolve over time and can develop along different paths. Delays are common in project design, as new acts or elements may arise from unexpected sources and may deform the initial plan. By definition, history has the ability to track these changes, and make them an important component of the master project itself. In other words, history is the linear sequence of such (sub-) projects¹². Starting from things, from feelings, from thoughts, there is a need to reconstruct a notion that is absolutely new and innocent, in full freshness. The imbalance I mentioned earlier is not always there. In fact, occasionally, a master project does not even exist in the first place. In these cases, the work-in-progress comments, written thoughts, or annotations do build the project on an ongoing fashion. They come in the form of commentaries.

In this sense, they take a crucial role as they become historical records. Nevertheless, the function of history remains the same. The exposure to fragmented information and the continuous willingness to incorporate new facts make history an expression of utopia, a game full of anguishing feelings.

Utopia: can be defined, in this sense, as the thought of a possible future.
Play: expresses the critique and narrative of a project that does not exist.
Anguish: presupposes the knowledge of something that will probably not happen or that is impossible to happen¹³.

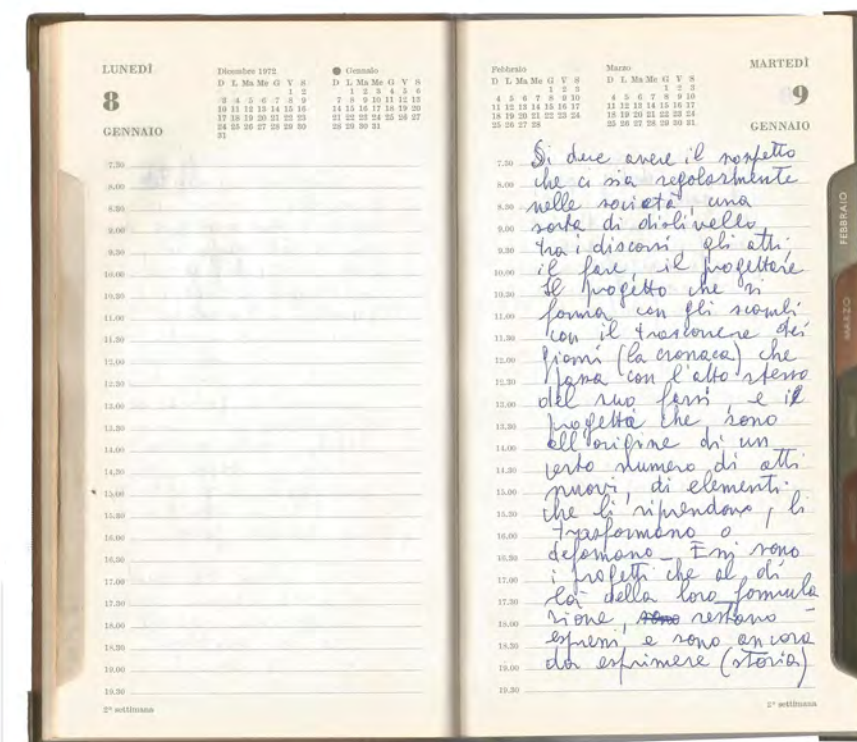
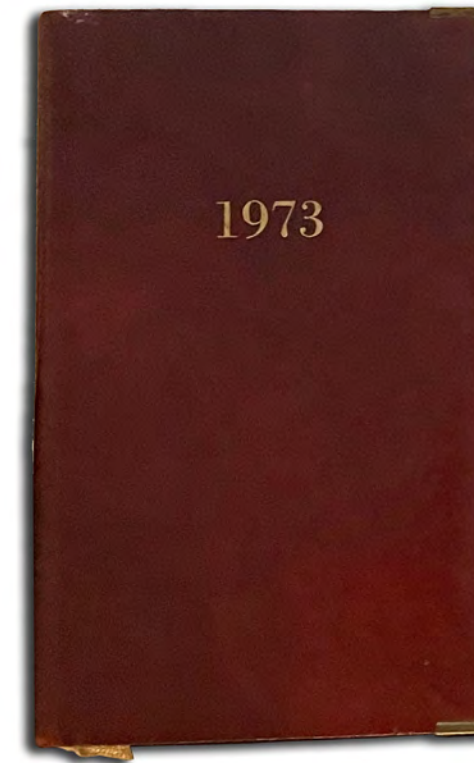
It would be inaccurate to deny the existence of the individual who invents because she speaks of objects, puts methods into operation, and sets herself in a theoretical horizon that may even be extremely different with respect to the present in which she operates. The presence of newly created objects and projects concerns the use of new conceptual tools and theoretical foundations¹⁴.

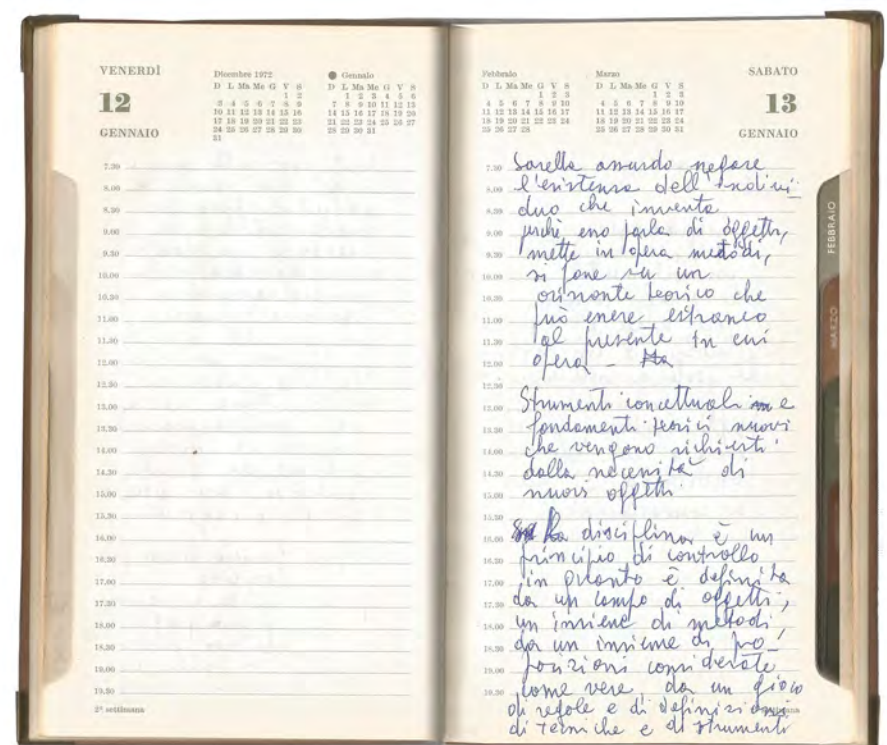
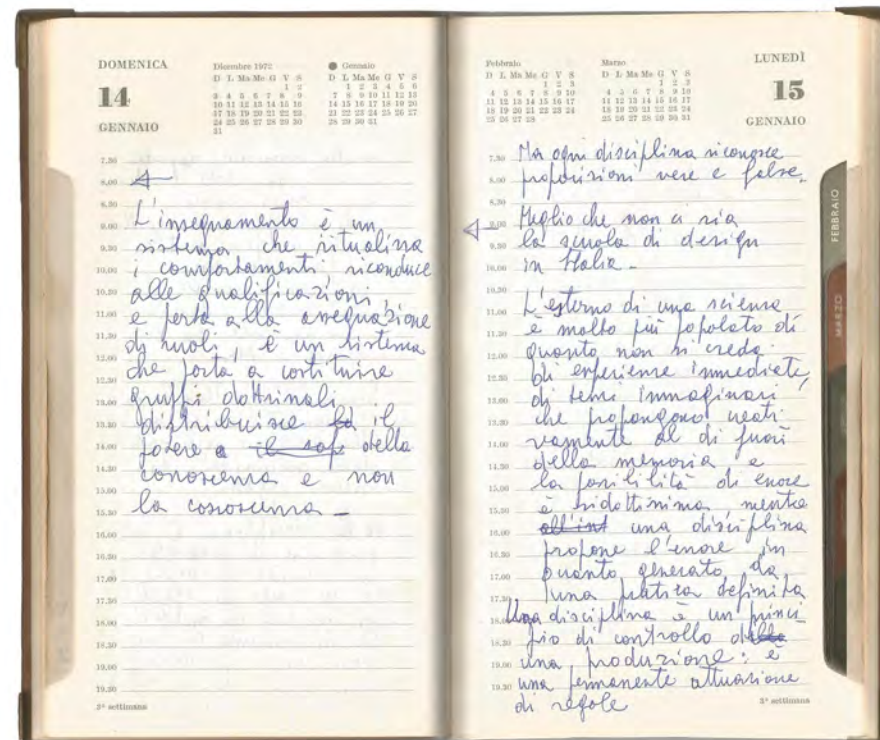
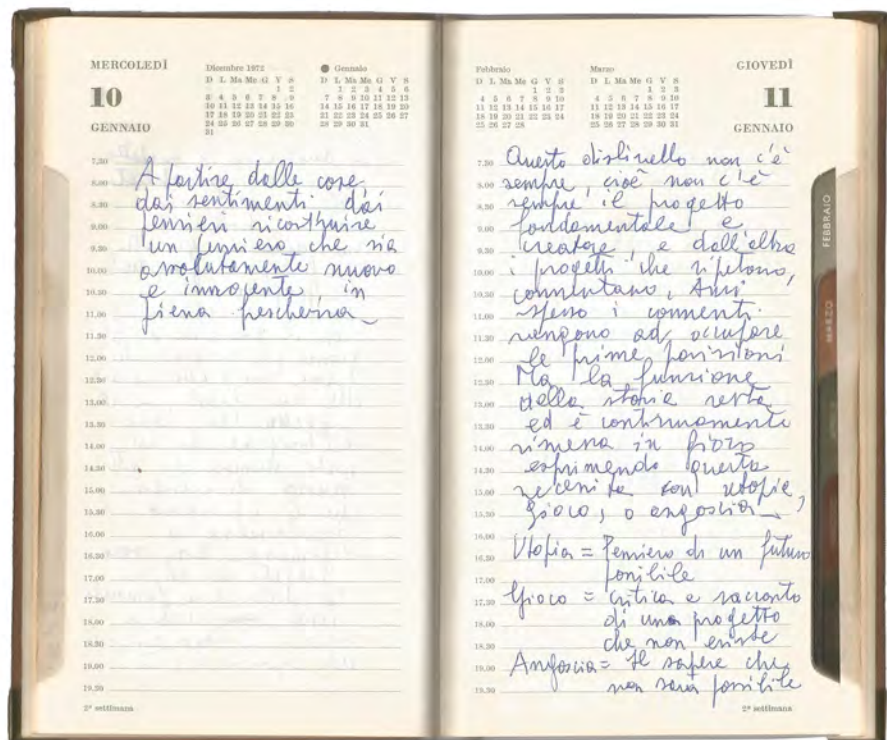
A research field is a controlling principle that is determined by a field of objects, a set of methods, and a set of propositions that are based on previous studies. Moreover, there are specific rules and appropriate definitions of techniques and tools that have to be used within a certain space.

Teaching, on the other hand, uses discipline (these fields) to ritualize behavior, and resort to qualifications. It leads to the assignment of roles. The structure of teaching is a system that leads to the establishment of doctrinal groups, distributes the power of knowledge rather than knowledge for its own sake.

Each discipline, in turn, recognizes true and false propositions. Better that there is no design school in Italy¹⁵. A discipline is a principle of production control: it is a permanent implementation of rules and sees the possible presence of errors.

The external surface of a science is much more populated than one would think with imaginary issues that suggest creative acts outside of memory, and the possibility of error is very small. A discipline, on the other hand, reiterates mistake as generated by a defined practice. A discipline is a controlling principle of a production: it is a permanent implementation of rules.





NOTES

- [1] The original document, written in pencil and left in a draft format, has no reference title. The authors therefore chose to excerpt a fragment of text related to the "function of history" and use it as the headline of this commentary. We thank Nina Artoli and the Aulenti Archives in Milan for their helpfulness in accessing and providing this unpublished material.
- [2] Among all, the Gare d'Orsay in Paris, MNAC Barcelona and Asian Art Museum in San Francisco, Palazzo Grassi in Venice, and the National Museum of Modern Art at the Centre Georges Pompidou, always in Paris. Some of her best-known interior design objects include the Pipistrello lamp, Sgarsul chair for Poltronova, "Tavolo con ruote" for FontanaArte, armchair 4794 for Kartell.
- [3] Some of these papers have been collected in the small volume: Gae Aulenti, Vedere poco, immaginare molto, Roma-Ivrea, Edizioni di Comunità, May 2021.
- [4] These words are quoted in the agenda page dated December 31, 1972.
- [5] Aulenti will never neglect to remember Rogers as a 'total' master. See G. Aulenti, "Fare Architettura", lecture's typescript (Tokio, 1991). Now in Gae Aulenti: Vedere molto, immaginare molto, Roma/Ivrea, Edizioni di Comunità, 2021.
- [6] E. N. Rogers, Le preesistenze ambientali e i temi pratici contemporanei, in «Casabella-continuità», n. 204, febbraio-marzo 1955.
- [7] See, for example, Aulenti's early projects. G. Aulenti, Abitazione e scuderia a Milano S. Siro, in Casabella Continuità, n. 219, May 1958.
- [8] See the letter formalizing the appointment dated 9 July 1965 sent to Aulenti and Rogers by the Rector of the Politecnico. In Gae Aulenti Private Archive, "Personal documentation 1945-2012, 7.5 ua02 - S7.
- [9] Ivi.
- [10] Stradaroli, L. (curated by) Intervista con Gae Aulenti, Domus Aurea, year II, n. 1, January 2011, p. 41.
- [11] The authors aimed to keep the paper as faithful as possible to the one discovered in the agenda. Small discrepancies with the original concern the punctuation of the text or other minor editing changes.
- [12] Gae Aulenti defines history as the linear sequence of accomplished and unrealized projects ("espressi e ancora da esprimere"), also emphasizing the repetition of certain design processes, phases and perceptions that periodically put history itself back into question and doubt.
- [13] As in a timeline, the architect uses the concepts of play and anguish to express, respectively, the fantasies and unrealizability of certain projects and utopia to shape possible futures. « (...) there is no such thing as an electrocution (...) Every work has its own life and destiny, which is built up over time. When you think that an architectural process lasts almost a decade, then you can understand the factors involved» says Aulenti in an interview. See Milanese, A. (curated by), Con lo sguardo rivolto al futuro, in MAG, Year I, No. 4, December 2004, p. 6.
- [14] For Aulenti, the individual-designer is the inventor who can choose what theoretical horizon to operate within and makes use of methods, theories, tools and, in general, the discipline. This latter controls sets of propositions and implements rules by means of teaching, not without errors at times. That suspicion, that gap of which the architect speaks can be stemmed by a careful study of history.
- [15] The quote "Better that there is no design school in Italy" is not meant in an absolute meaning but should be interpreted according to Aulenti's thinking. Against specializations of any kind the architect, indeed, has always believed in the interweaving of different disciplines and she doesn't create distinctions between architecture and interior design. For Gae Aulenti, architecture and design are sources of similar processes and they have similar functions.

THE PRESENT OF A NEW PAST *UPDATING THE GENEALOGY OF ANDEAN COLONIAL CITIES*

By Daniela Bustamante (Universidad Católica de Chile)

ABSTRACT

Latin American urban historiography has traditionally defined a Spanish origin for the city of Santiago, Chile. However, recent territorial analysis, new archaeological evidence, and a critical reading of Spanish colonial chronicles have questioned this narrative, presenting an alternative version in which Spanish conquistadors occupied and repurposed a preexisting Inka administrative centre¹. Inka urban centres were connected by the Qhapaq ñan -road network- and distributed according to spatial units based on temporal modules. This, along with territorial demarcations projected from urban centres, defining orographic relations with the surrounding sacralised topography that served calendrical and ceremonial functions², shows how the Tawantinsuyu -the empire of the Inka- rooted their settlements within its natural environment. In diametral opposition, the geometric abstraction of the Spanish colonial grid placed cities ubiquitously across the territory. Questioning the origin of a city will inevitably affect the dialectical relation between identity and the built environment, raising the study of Spanish colonial cities in former Inka territories to a debate of epistemological and ontological dimensions. This article reflects on the ontological and epistemological implications of this debate for the present identity of Andean colonial cities, challenging traditional approaches to Andean urban historiography built upon colonial epistemologies, critically reviewing their political, spatial, religious, and cultural dimensions according to an expanded ontological framework. The expected contribution of this exercise is to offer a new genealogical perspective to study the link between the past and present of Andean colonial cities.

INTRODUCTION

Since its conquest and subsequent colonisation, between the sixteenth and seventeenth centuries the American continent underwent an explosive process of urbanisation. Never before in Western history had that many cities been founded, so rapidly, and in such a vast territory³. This process, however, did not only respond to political or military reasons, nor solely to economic motivations, but was in itself an act of profound symbolic implications. In this sense, emphasised architect and urban historian Jaime Salcedo, the American continent represented for its conquerors an opportunity to "extend their culture, their faith, their ordering of the world and society", according to which territorial expansion became a way of life, and the new cities a field for the reproduction of a society that reflected the values of a profoundly catholic Spain⁴. Thus, the founding of cities in America gradually became both an instrument and a symbol of an ideal order, imposed over the territory and native populations, oscillating between military and religious imperatives and means. Consequently, the city assumed a condition of 'historical boundary', marking their inception a before and after in the trajectory of the territories.

Traditionally approached and studied within this epistemological framework, the city of Santiago, Chile, would at first glance appear to fall right within this category of Spanish colonial endeavour. Over the past few decades, however, interdisciplinary efforts to critically reviewed primary documentary sources, supported by abundant archaeological evidence, led to a radical revision of this narrative. Instead, it was proposed that the city was the result of Spanish conquistadors occupying and repurposing an Inka administrative centre, founded sometime in the mid 15th century during the height of the Inka conquest of the Andean territories⁵. Despite their historical antagonism, Inkas and Spaniards largely coincided in the strategies deployed in their overlapping colonising campaigns⁶. In both cases, the founding of administrative centres - cities- was instrumental in the organisation and synchronisation of their corresponding empires, featuring strong representational and symbolic implications. In this sense, cities that -like Santiago- share a common origin in this twofold colonisation process, would see their urban space perform the ontological dispute between the Andean and Hispanic worlds, inviting us to consider how this dynamic would affect the way in which such cities should be approached and theorised today.

Over the past decades, Latin American urban historiography has focused on its more recent past. Seeking to find the roots of current urban conflicts and problems in the modernisation of cities during the XIX century⁷, it coincides with the end of the colonial period and the construction of new national identities. However, in the midst of contemporary discourses of decolonisation, an indigenous origin for a Spanish colonial city invites us to revisit the colonial period to address how, as an object of study, it has been theorised only according to events that meant a radical break in the trajectory of the continent. But also, and probably the most critical concern, should be how within an expanded cultural framework, colonial cities in the Andean region in particular shall be approached not only epistemologically, as well as in ontological terms. Reflecting on the manner in which urban environments enact the history of cities, urban planner and author Kevin Lynch wondered about the role a perceived temporality effects on our experience of a place⁸. A new past for the city of Santiago does not eliminate its history -but rather expands it, affecting the historic and symbolic meanings associated with its recycled historic centre, as they no longer assume the form of one representational effort alone. Written as part of my doctoral research on Spanish colonial cities in former Inka territories, this article deals with the implications of an indigenous past for the study of Andean colonial cities, by focusing on the case of Santiago. Proposed by philosopher Michel Foucault as a theoretical tool to address power relations and the shortcomings of historiographical research⁹, a genealogical approach is introduced to balance the epistemological-ontological tensions evidenced by the subject matter, as well as the different temporalities converging, as well as confronting one another, in the discovery of a new urban past.

A NEW PAST

Little material evidence remains in place to tell the story of Santiago as a colonial city. After almost five centuries, between devastating earthquakes and urban regeneration, most colonial era architecture has disappeared, making the urban fabric of its historic centre its most relevant testimony. In this sense, although at first glance even less remains of a prehispanic past, it is precisely in its fabric where some rather impressive indigenous structures can be found today; roads, irrigation systems and a calendric system offer testimony of an interconnected and well developed land (figure 1), as well as the basic grammar for the shape the city acquired over time¹⁰. The irruption in 2012 of the concept of the city of Santiago having an indigenous origin came as the culmination of decades worth of rigorous interdisciplinary research, allowing to establish a strong connection between the inception of the Spanish colonial city and a preexisting Inka administrative centre¹¹. Further archaeological research adds to these findings¹². Little has been done, however, in order to reconcile colonial historiography with an rediscovered indigenous past; a new epistemological field where divergent ontologies and temporalities collide in one space, adding extra layers of complexity to the way in which the city should be both understood and theorised today.

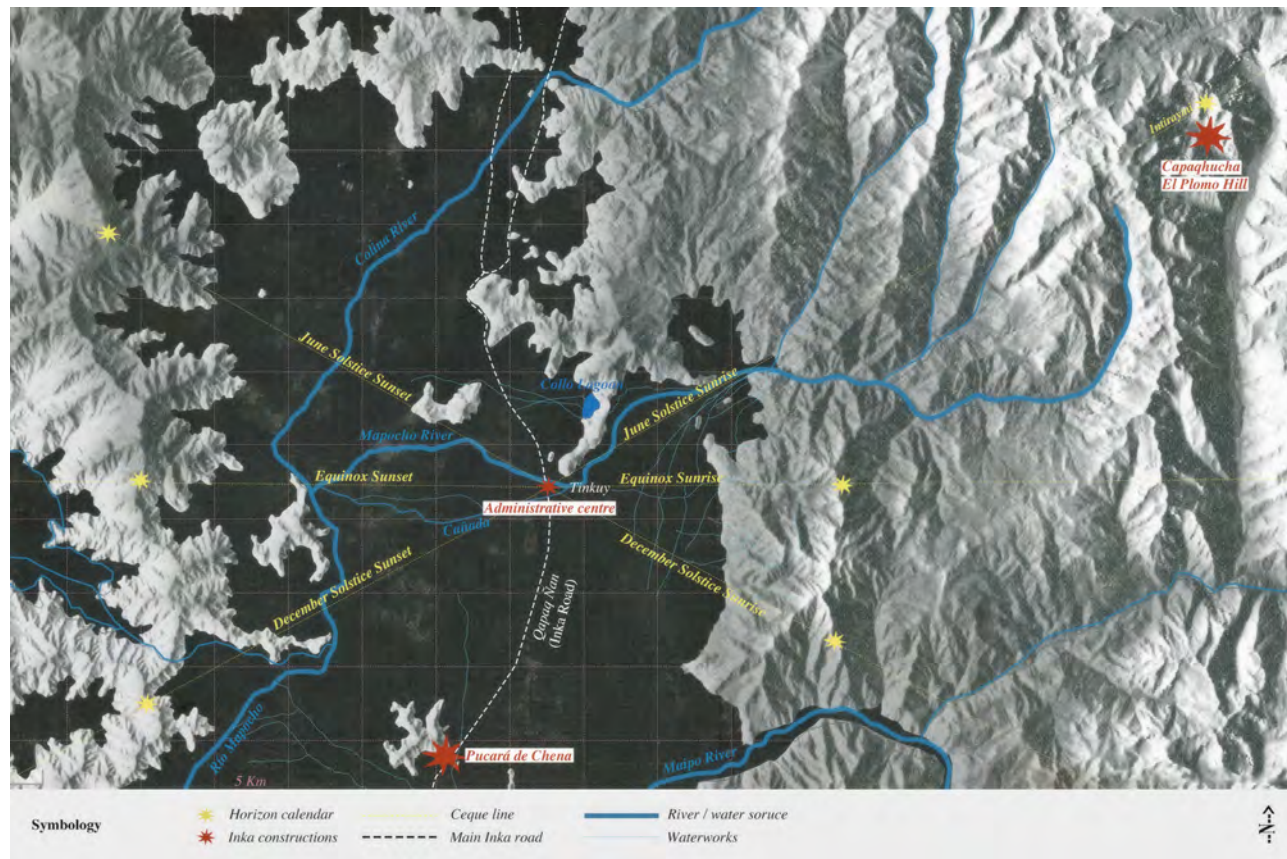


Figure 1. Schematic representation of the Santiago area during Inka times
Source: Image by the author based on Moyano and Bustamante, 2021 and Stehberg et al., 2021a.

An Inka origin for Santiago shows how cities like this one would be the product of at least two colonising campaigns; first, the expansion of the Inka empire in the 15th century, followed in rapid succession by the Spanish conquest in the 16th century. However, and despite the interdisciplinary interest and the resources employed in its study, archaeologist Steven Wernke points at how the events taking place before and after the Spanish invasion of

the Andean region of South America have traditionally been approached as discontinuous processes, despite the fact that a significant number of Inka institutions and infrastructures were recorded as remaining in place after their appropriation by the Spaniards¹³. The Inka empire flourished in the city of Cuzco -present day Peru-, covering an area that went from the southern tip of Colombia to central Chile, over a period of a little over a century. The striking speed of this process can be explained, according to classic Andean scholarship, due to a skilful diplomatic apparatus based on the pan-Andean principle of 'reciprocity'¹⁴ and macroscale territorial planning¹⁵, drawing on earlier Andean governmental and technological achievements¹⁶. Altogether, this tradition sets its own epistemological framework.

Also relevant for the understanding of the pre-Hispanic Andean world is the relationship established between the built environment with the surrounding geography. In this sense, the symbolic construction of landscapes, and the spatio-temporal representation of their sacred orders, adds ontological complexity to the understanding of the scale and constitution of urban centres. At the core of this order is the structuring of the empire according to radial quadrants, represented by virtual sight lines projected from the capital Cusco onto sacralised geographic markers, distributed around the four regions of the empire -suyus-. Known as the ceques system, these orographic relations were the basis of the spatio-temporal organisation of the Tawantinsuyu, articulating the cosmological, political, economic and social structure of the Inka Empire¹⁷. Described by archaeologist John Hyslop as an administrative instrument, the "the spatial patterning of the ceque system also influenced architectural planning in other Inka settlements"¹⁸. A ceque system has been described for the Inka administrative centre of Santiago (figure 1), placing at its centre the ceremonial square of the settlement, later turned into the main square of the Spanish colonial city¹⁹. Therefore today, as if facing the body of an ancient human, when standing on this square we shall find ourselves at a crossroads, an experience described by Lynch as the shock of a 'short circuit of time'²⁰, a space where indigenous and spanish temporalities converge.

Acknowledging the possibilities of human experience as a doorway into the past of built environments, archaeologist Christopher Tilley aims -from a phenomenological perspective- at understanding the dialectical bond established between people and place, giving this interaction "rise to a feeling of belonging and rootedness and a familiarity" which, in turn, "is not born just out of knowledge, but of concern that provides ontological security"²¹. As such, familiarity and security shall provide the foundations for identification with the place; an environment known and acknowledged both in constitution and essence. Architecture historian Carmen Popescu deals with identification with the built environment, underscoring an intimate link between identity and architecture. In her view, identity emerges as a result of a system of references established by the notions of physical space and historical time, where architecture operates both as an instrument and vehicle of identity; that is a mechanism, not a reflection²². In this sense, architect Aldo Rossi expands on the link between architecture and time, placing its interest on the historical condition of the city. In his words, "with time, the city grows upon itself; it acquires a consciousness and memory. In the course of its construction, its original themes persist, but at the same time it modifies and renders these themes of its own development more specific"²³. However, time alone does not explain the evolution of a given space, as human will and its representational capacities must also be taken into consideration. In this sense, the aesthetics and necessity forging the architectural project as an urban fact are then again a matter of a specific ontological framework and

epistemological tradition, lending a particular character to the inception of an European city in a Andean colonial outpost.

THE OLD PAST

As a representation of an ideal, the Spanish colonial city portrayed according to Salcedo “a model of cosmic order in which the indigenous world, as pagan, was considered as the primordial chaos”²⁴. The city, thus understood as a source of order, played a predominant role in relation to the exercise of power and cultural imposition. The Spanish founding of Santiago was a process centred around one key urban element: the main square. Architect and historian Gabriel Guarda O.S.B. delves in the importance of the main square for Spanish colonial town planning, as it “constituted the heart of political life - in the sense of polis - and the nerve centre of civic activity”, centred around it, the city would find its most emblematic buildings, “starting with the main church, and continuing with the seat of the bishops or rectors of the main churches, governors and the town council, or, as in Santiago, the Royal Audience”²⁵, projecting sense and order onto the conquered territories and peoples. Guarda dissects the symbolism underlying the urban fabric of colonial Santiago, “from the grid layout, which determines two axes oriented towards the cardinal points”, inherited from ancient Rome, “the city presents a plan marked by the Cross of the Redemption. As if that were not enough (...) the islands or ‘blocks’ are divided into four plots by another cross”, an urban statement of joint military and religious endeavour²⁶(Figure 2). As such, Spanish colonial cities were indeed statements of power. For Popescu, the interaction between ideology and aesthetics directly affects the construction of identities²⁷, raising awareness of the rhetorical value of the city. Thus, by questioning the fundamentals of its spaciality and history, the urban identity of Santiago comes into question.



Figure 2. Schematic representation of the Santiago area during early Spanish colonial times
Source: Image by the author

Typologically heir to the Roman military camps, the Spanish colonial city is characterised by the abstract orthogonality and regularity of its layout. Following this line of thinking, historian Alan Durston highlighted how, by means of its abstract spatial disposition, the colonial city “represents an intentionality of change and domination”, a persuasive and rhetorical function aimed at modifying the lives and thinking of its inhabitants²⁸. Along with offering practical advantages, the model colonial city was implemented as an instant colonising device²⁹, conceived to establish and reproduce a new ideal cultural order and identity. In this sense, it is necessary to highlight the historic framework under which Spain embarked in the colonisation of America. According to historian Isabel Cruz de Amenábar, unlike other European powers that found themselves transitioning into a Renaissance mindset, “Spain preserved during this period”, that is, the XVI and XVII centuries, “the theocentric ideals of the Middle Ages and their subsequent translation into everyday life”, becoming both repository and champion of Catholic religious ideals³⁰. The idea of inscribing Spanish colonial cities within a mediaeval cultural framework is shared by many historians³¹. According to this tradition, the process of the founding of a colonial city was dominated by religious ceremonial symbols and practices, imposing a sacred character onto the city as a whole, a view that is, according to Durston, “supported by the founding acts that tend to emphasise the religious nature of the foundation and also the importance of the layout in the ritual”³², an urban space seeded by an ideal of cosmological order.

In the Andean context, the transition from Inka to Spanish domination reveals shared spatial strategies and operations, both seeking to impose structure and order. From this perspective, the symbolic value of pre-existences deemed as relevant becomes a capital for conquest. Tilley highlights the role of memory in the social and individual temporality of a place, where both the past and the spaces “are crucially constitutive of their presents”³³, key to influence the way in which cultures and subjects project and understand themselves in the environment they inhabit. In this sense, for Wernke, “colonial projects that aim to erase and replace autochthonous practices must resonate with autochthonous analogues” (Wernke, 2013, p. 7), this is because, according to Tilley, “neither space nor time can be understood apart from social practices which serve to bind them together”³⁴, therefore, present places will always resonate with the past experiences. From a more contemporary urban perspective, Lynch adds to the dialogue by commenting on the loss of historical environment and its effects on the experience of a city, where “the past is known, familiar, a possession in which we may feel secure”³⁵. As previously discussed, identity depends on both time and space. Together, these coordinates “determine the way in which tradition is conceptualised: the dynamics of temporality engenders its substance and the spatial boundaries determine its addressee” (Popescu, 2006, p. 193). The discovery of urban spaces transcending the colonial historic divide is bound to lead to a debate regarding the characteristics and boundaries of the past. In this regard, a genealogical approach opens the possibility to integrate converging temporalities, as well as diverse epistemologies and ontologies, providing new alternatives for a more comprehensive study of Andean colonial cities.

AN UPDATED GENEALOGY

Three decades ago, historian and ethnographer Eduardo Kingman Garcés reflected on the use of the term ‘Andean’, championed in the social sciences as synonymous to indigenous. The author proposed that, instead of this ahistorical use of the term, it should be viewed as a process rather than a

condition; the result of a common trajectory by which an identity linked to indigenous roots is forged³⁶. Later, the author penned the term 'andean city': cities that, as Santiago, share a common past of colonisation and the presence of European, mestizo and indigenous Andean populations³⁷, containing in their urban space the epistemological-ontological dispute between the Indigenous and Hispanic worlds. Since the dawn of Spanish colonial times, Christianity recognised a radical difference between Europeans and Indigenous populations, dividing them into two 'republics'; one of the natives and the other of the Spaniards³⁸. Within Spanish colonial thought, America was conceived as a refounding project of a primitive continent. In this sense, the concept of 'allochronism' is proposed by anthropologist Johannes Fabian as a critical tool to define denial of synchrony or contemporaneity, accounting for the arbitrary differentiation between European and indigenous temporalities, by which the former is presented as modern or contemporary and the latter is relegated to the past³⁹. The Andean city, thus, becomes an epistemological lens through which this allochrony can be represented, observed and discussed, putting into perspective the relation between pasts and present.



Figure 3. Historic centre of Santiago today
Source: Google Earth

It is in this idea of allochronism that genealogy emerges as a suggestive theoretical tool for the study of Andean cities. According to Foucault, genealogical studies offer a critical alternative for reviewing historic processes, that is, a way of studying how they develop without aspiring to the definition of an origin⁴⁰. The philosopher bases his idea of genealogy on Nietzsche's reaction to the idealisation of 'origin' as a state of unreal perfection. Genealogy, on the other hand, registers the singularity of facts beyond finality; it does not establish continuities in evolutionary lines, but finds the accidents and dispersions that give character to certain processes or results. According to Foucault, "what is found at the historical beginning of things is not the inviolable identity of their origin", but rather, "it is the dissension of other things. It is disparity"⁴¹. In this sense, the present, a

cultural construct, would not be the most recent state of a linear singular process, but the sum of a number of parallel temporalities and, therefore, narratives. Foucault recognises in Nietzsche that the destruction of a myth of origin also affects the ideal pursued in the narrative of the single 'perfect state', which, applied to the case of cities, will affect their identity, questioning the meaning of the spaces in which they are inserted. In the study of Andean cities, a genealogical reflection shall point to a reinterpretation of multicultural spaces from the perspective of converging temporalities, each one of them presenting its own epistemologies and ontologies. In some cases, it shall be found that there is a direct correlation in the transfer of use and meaning of specific urban elements, such as roads or irrigation systems, and in Santiago's case, for example, the main square.

As the result of two different colonisation processes, the idea of a genealogy of Santiago presents a tantalising field of research for architectural historiography and theory. Reflecting this line of thought, an idea regarding cities put forward by Lynch comes to mind: "we can change our minds so that we enjoy the dynamics of the world", but as a matter of will and power, "we can also change the world to correspond more closely to the structure of our minds"⁴². In Foucault's view, genealogy seeks, precisely, to represent the power dynamics at play "to reestablish the various systems of subjection", unlike history's "anticipatory power of meaning", but rather "the hazardous play of dominations"⁴³. Resonating with both Lynch and Foucault, Tilley observes that since space is a multilayered social construct, culturally informed experience conditions the manner in which space is understood, "always shot through with temporalities, as spaces are always created, reproduced and transformed in relation to previously constructed spaces provided and established from the past. Spaces are intimately related to the formation of biographies and social relationships"⁴⁴. In this sense, historian Lewis Mumford observed that "no two cultures live conceptually in the same kind of time and space"⁴⁵, alluding to the epistemological-ontological disputes that accompany intercultural exchanges.

The effects of a new past for Santiago, in terms of how the ontological dimensions of its genesis, from Inka administrative centre to Spanish colonial city, affects the epistemological framework according to which its history should be re-appraised. Prior to their colonial overlap, Inkas and Spaniards had their own identities and dynamics. After their encounter, "the cultural entanglements of colonial encounters produce new kinds of societies that are the product of both colonizer and colonized but controlled entirely by neither"⁴⁶. Thus, the identity of the Andean city emerges as a dynamic process, the result of references provided by the relationship with the merging of spaces and converging temporalities. Present experience of the place is, therefore, a dialectical condition that builds upon both Indigenous and European rationalities. Although their presence has been acknowledged, Indigenous cultures have been made redundant, a thing of the past, a shortcoming of traditional Andean historiography that according to Kingman Garcés, has denied them of a relevant role in the present and the future of the urban experience⁴⁷. However, as observed by Wernke, while seeking to erase indigenous practices, the Spanish colonial project had to resonate with them, and, "in so doing, they (wittingly or unwittingly) partially reproduce the practices they intend to replace"⁴⁸. As emphasised by Foucault, the idea of 'origin' is an elusive one. More an ideal than a fact, a single point of origin is not able to grasp the complexities of colonial power dynamics. For Lynch, the historic condition of a city depends on the way in which we live it, how we piece and combine its pasts. From this perspective, the constitution of the contemporary Andean city would emerge from many origins and trajectories;

a palimpsest of spaces, times, knowledge, reasons and aspirations. When combined, they offer a kaleidoscopic view of the present.

CONCLUSION

The present article sought to reflect on the ontological and epistemological implications of the rediscovery of an indigenous past for a Spanish colonial city. By commenting on the case of the new past of the city of Santiago, Chile, the links between an Inka administrative centre, and the urban fabric of the Spanish foundation of the city, reveal a break in the way in which the city had been studied, theorised and, ultimately, experienced. The idea of the city itself emerges as a symbol of the radical break in the trajectory of the territory and its indigenous cultures, marking a historical boundary that imposes a single narrative on the way in which both, urban space and historical time, dialogue in the construction of contemporary identities. The introduction of a genealogical approach sought to provide a critical tool that aims to repair the shortcomings of traditional urban historiography. Oversought in scholarly research in the past decades, the study of the colonial past of cities in the Andean territory allows to address current cultural conflicts by repairing the fractured temporality offered by the colonial historic narrative. The implications of this debate, for the present identity of Andean colonial cities, challenges traditional approaches to urban historiographic epistemology, critically reviewing and complementing it by an expanded ontological framework that brings indigenous identities to the foreground of the urban experience.

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NOTES

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THE AMBIGUOUS PERIOD IN VERNACULAR ARCHITECTURE OF A LIVING HERITAGE: *CITY OF MUĞLA IN TURKEY*

By Öncü Başoğlu Avşar (Muğla Sıtkı Koçman University), İlke Tekin (Muğla Sıtkı Koçman University) and Bora Yasin Özkuş (Muğla Sıtkı Koçman University)

ABSTRACT

What heritage cities offer us or what we experience in them depend on how we interpret the past. Heritage properties that are produced till the beginnings of 20th century are often prioritised as heritage and the entities of the following years may be ignored. Especially in the field of architecture, uses of traditional materials and techniques are easily acknowledged as heritage. Nevertheless, modern materials and techniques have been used since the end of 19th century and they have already become parts of our heritage.

Muğla, a small-scale heritage city of Turkey, is well-known about her vernacular settlements that are original in means of tangible and intangible entities. It is a well-conserved, silent living heritage city sustaining its original vernacular architecture together with the local inhabitants. Vernacular houses, public and commercial buildings of the 19th century and Early Republican Period are distinguishing, indisputable components of the heritage city of Muğla. However, we claim that there are more. In this study we analyse the buildings built between 1920s-1970s. This period is important for the transformation of the traditional settlement to a modern city and for the use of new manufactured building materials, but it is full of questions because there isn't enough registered information about the buildings built in these years. So our research starts with oral history studies. We have interviews with the architects, engineers, and craftsmen of the years in question in order to understand the architectural practice of those years and make a list of buildings built in those years. Then we analyse them on site and propose a set of heritage values. Our study intends to enrich the heritage values of the city of Muğla by making room for the early modern years in our interpretation of heritage.

INTRODUCTION

Heritage studies have expanded its scope from the old to the recent, from the grand to the civil, from the elitist to the mundane existence of everyday life. Any tangible or intangible assets around us can now be components of our heritage narratives. Harvey¹ argues that “heritage has always been with us and has always been produced by people according to their contemporary concerns and experiences” and advocates heritage as a cultural process more than artefact or record. On the other hand, Smith² asserts that there is a rather hegemonic discourse about heritage which acts to constitute the way we think, talk, and write about heritage, and heritage can unproblematically be identified as old, grand, monumental, and aesthetically pleasing sites, buildings, places, and artefacts.

Although scholars expand heritage definition by including everything about the human it is observed what Smith draws attention still affects the heritage practices. The official grand historical narratives still play an important role in heritage interpretations of cities. These official narratives, most of which are scientifically acceptable, tend to classify especially architectural heritage according to their recognizable characteristics generally in a chronological historic timeline. However, these classifications may not always be sufficient to describe all the heritage of cities, or they may be reductionist. Transition phases or ambiguous phases may be experienced out of or together with these classifications. In other words, what the grand narratives exclude or ignore may construct or contribute to the authenticity of a heritage city.

As it is widely accepted, the examples of vernacular architecture are the most important components of heritage cities. The conventional understanding of the term vernacular is equivalent to the word native meaning one belonging to the land in which he/she was born. However, the synonyms of the word are varied; anonymous, popular, indigenous, primitive, spontaneous, every day and shared are parts of these expressions³. ICOMOS Charter on vernacular heritage established in 1999 states that: “Vernacular building is the traditional and natural way by which communities house themselves.”⁴. Just like in heritage studies, the scope and definition of vernacular architecture have also expanded. Not only the traditional buildings but buildings and environments of people to be built in a particular place, at a particular time are accepted as components of vernacular architecture. It is conceptualized as the local dialect in built form. It carries local character that is identifiable with that particular community, particular area and it is a continuing process, including necessary changes and continuous adaptation as a response to social and environmental constraints. Considering the contemporary debates in both heritage interpretation and vernacular architecture studies, we are in the aim of analysing the ignored examples of vernacular architecture of a heritage city in Turkey which we believe will picture the life of the people of a certain period.

In Turkey architectural heritage, either as buildings or environments, is mainly categorized according to chronological timeline and described as archaeological (belonging to ancient period), historical (having values of grand narratives), monumental (having high architectural values of a period) or traditional (products of local materials and traditions). The term ‘vernacular’ is often used equivalent to the word ‘traditional’ defined as cultural relics, habits, knowledge, customs, and behaviours, which have the power of

sanction and are respected and transmitted from generation to generation due to their old age in a community. In Turkey, it is often tended to limit the scope of the term vernacular mostly with traditional buildings which are the products of local materials – generally natural materials and local traditions handed from generation to generation. The buildings that go beyond these descriptions and classifications (especially those made of manufactured materials and not be examples of high architecture) are generally ignored or not noticeable.

Considering the contemporary debates in the field of heritage and vernacular architecture, we have an attempt to assert the buildings built in interlude of traditional to modern in a small-scale heritage city in Turkey, Muğla, as heritage buildings. Muğla is a well-preserved place of living heritage, which is well-known by its traditional vernacular heritage and authentic buildings/environments of the young Republic of Turkey, which was founded in the first quarter of the 20th century. Almost all the studies about the heritage of the city bring out basically its traditional vernacular architecture, and early republican monumental architecture. However, the environment of the city has been in a constant change and transformation with the introduction of new way of life, trades, manufactured materials etc. Today the city displays the examples of traditional vernacular architecture together with the high-rise concrete apartment blocks of modern times. Considering the current two categories of the city's heritage that is suggested in the relevant studies and evaluating the present picture of the city, some questions arise: Has the construction of traditional buildings been given up suddenly and apartments started to be built? What happened to the traditional way of construction with the introduction of manufactured building materials? While the local people of Muğla were transforming with the republican revolutions in the first half of the 20th century, the craftsmen of the city had met with new manufactured building materials. How has the craftsman's know-how of building changed?

Bozdoğan⁵ asserts that the architectural culture and production of the Early Republican Period in Turkey bears witness to the ambiguity, complexity and contradictions when imported modern ideas and local realities come across. With the revolutions of the Republic, social life has undergone significant changes in the way of Westernization. For Bozdoğan⁶ in order to be truly modern, Turkey should not lag behind the requirements of the time and the transformation should have started at residential home. So residential architecture had been the main representative of the understanding of modernity in this period. Tanyeli⁷ on the other hand, argues that residential architecture develops in its own way, apart from all kinds of grand narratives. Each region contains unique interpretations of 'modern' and modern materials in architecture in its locality and reality. In other words, it may not be possible to see the typical examples of modern architecture (cubic shaped architecture without ornaments) in residential architecture in every region. These opinions point out that there may be original, authentic, and remarkable examples in vernacular architecture of every region in the years after the proclamation of the Republic in Turkey. Original interpretation of the building masters or architects about modernity and tradition would probably house the ways of the authenticity of this period. The aim of this study is to document the vernacular examples of this period which are

overlooked and unfortunately some of which are lost today in a typical authentic old city – Muğla, and thus contribute to heritage interpretation of the city. These buildings would both house the possible answers of above questions and picture what happened when modern and traditional encountered. With this study, we invite heritage researchers in Turkey to consider expanding the scope of vernacular heritage to include modern times.

METHODOLOGY OF THE STUDY

The research consists of three phases: literature review, field observation and interviews. Actually, these phases were not sequential but carried out together because the writers needed to switch between the phases. The literature review covers the books, articles and theses written about the social, political, and cultural history of the city as well as its architectural heritage. The main intention is to correlate the information about the social and economic history of the city with the built environment. Interviews are held with both the elder construction practitioners like architects, building technicians, contractors, suppliers, and owners of the buildings in order to reach information about the way of building, designing, available construction materials and actors of building practice. We have had the list of the oldest architects who are still alive from the records of the Chamber of Architects in Muğla and held interviews with three architects between the ages of 65-85 about the period they practiced architecture and the previous periods. We have listed the names of other building practitioners working in the construction industry from them and interviewed with two construction masters and a topographical engineer worked in the municipality. Besides we have held questionnaires with the owners of the buildings about the construction years of the buildings, building processes and materials used. In the light of the information obtained from interviews and literature review, the particular region of the city that is determined as the most developed area in the mentioned years is surveyed. Finally, a set of buildings that is thought to carry common architectural features of those years and some particular changes in traditional architecture of the city are put forward to be taken into consideration in the heritage interpretation of the city.

CURRENT HERITAGE INTERPRETATION OF MUĞLA

Muğla is a province located in south-eastern Turkey. It is very rich in terms of natural and cultural assets, as its western borders lines on the Aegean Sea and it has been inhabited continuously since history. The region of the province that is the subject of this study is the central settlement that gave its name to the province and is located relatively inside (fig. 1). It has the characteristics of a typical Anatolian traditional city, which is established on the slopes of a mountain and spreads through the slopes over time. The city's history dates back to Bronze age and over time, it has been under the domination of, in chronological order, the Caria, the Egyptians, the Scythian, the Assyrians, the Doris, the Medes, the Persians, the Macedonians, the Romans and the Byzantines⁸. During these ages Muğla is supposed to be a small settlement on its own located on the mountain of Asartepe where it is still possible to see the

remains of the antique and Byzantine period⁹. The traces of today's living heritage city begin with the dominance of the Seljuk Turks in the 13th century and continue with the Ottoman domination in 15th century. In 1923 with the foundation of Turkish Republic the city has become one of the provinces of Turkey.

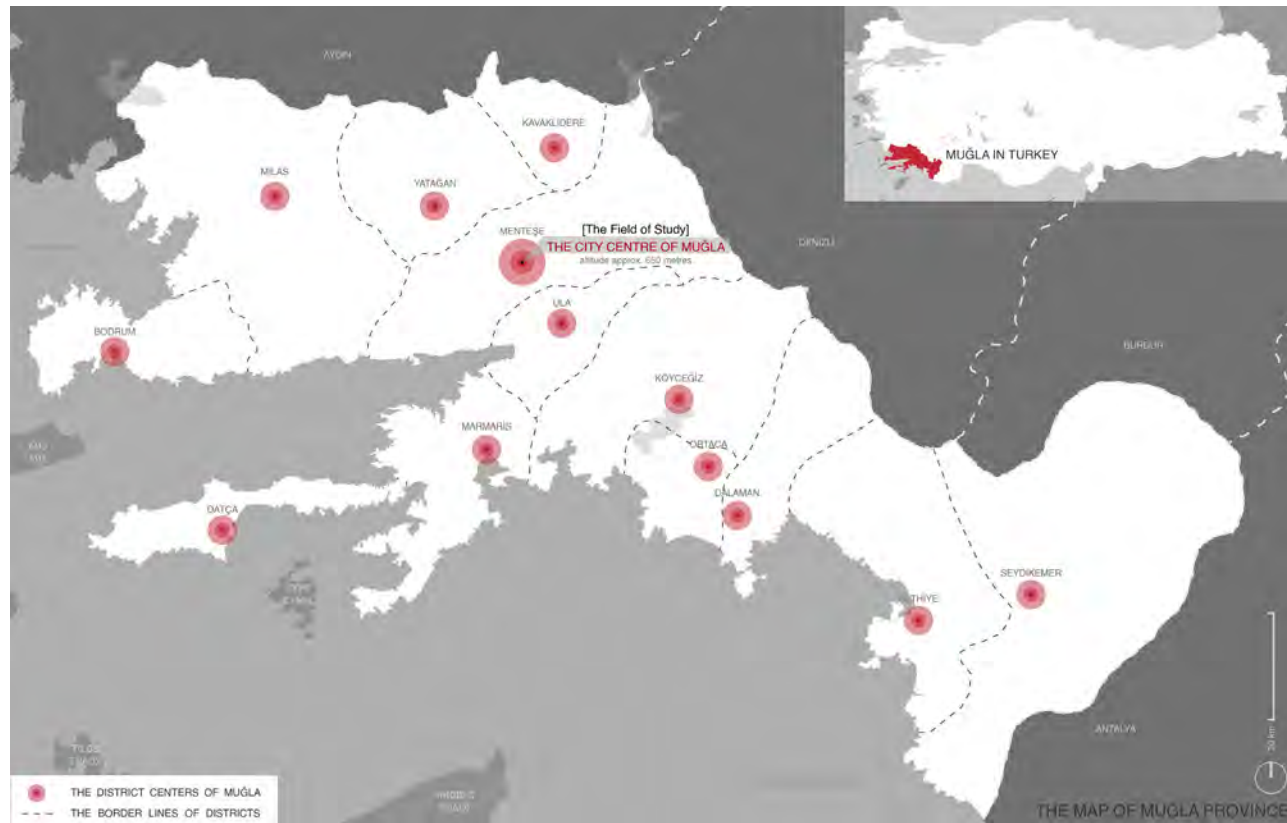


Figure 1. Location of Muğla and the study area.
Source: rendered by the authors

The 13th century is the period when the city is established as a border settlement of Seljuk State. It is settled by spreading to the southern slope of Asar Mountain around Karamuğla and Basmacı streams (fig. 2). During this period, it is thought that the settlement is concentrated around religious buildings, which is the typical Seljuk cities' characteristics. The settlement might have consisted of neighbourhoods defined by maşjids (small mosques) and contained institutions of the Islamic cultural world such as dervish lodges, zawayas (Islamic monasteries) and madrasahs (Muslim theological schools) between the 13th and 15th centuries¹⁰. In this period, the southern border of the city is the Sekibaşı-Dibekli road, and the settlement is completely on the slope. With the Ottoman domination in the 15th century, the city grows a little further to the south, the Kurşunlu complex is built and the commercial centre, which is still active today, develops. In the 17th century, the Turkish travel writer Evliya Çelebi describes the settlement as a pretty one including 2170 houses, 70 mihrabs (mosques) and eleven neighbourhoods¹¹. It is thought that the morphology of the city doesn't change

much until the 19th century, it preserves the appearance of a limited hillside settlement with the caravan road passing from the south (Sekibaşı-Dibekli road), and the commercial centre remains around Kurşunlu Mosque (fig. 2).

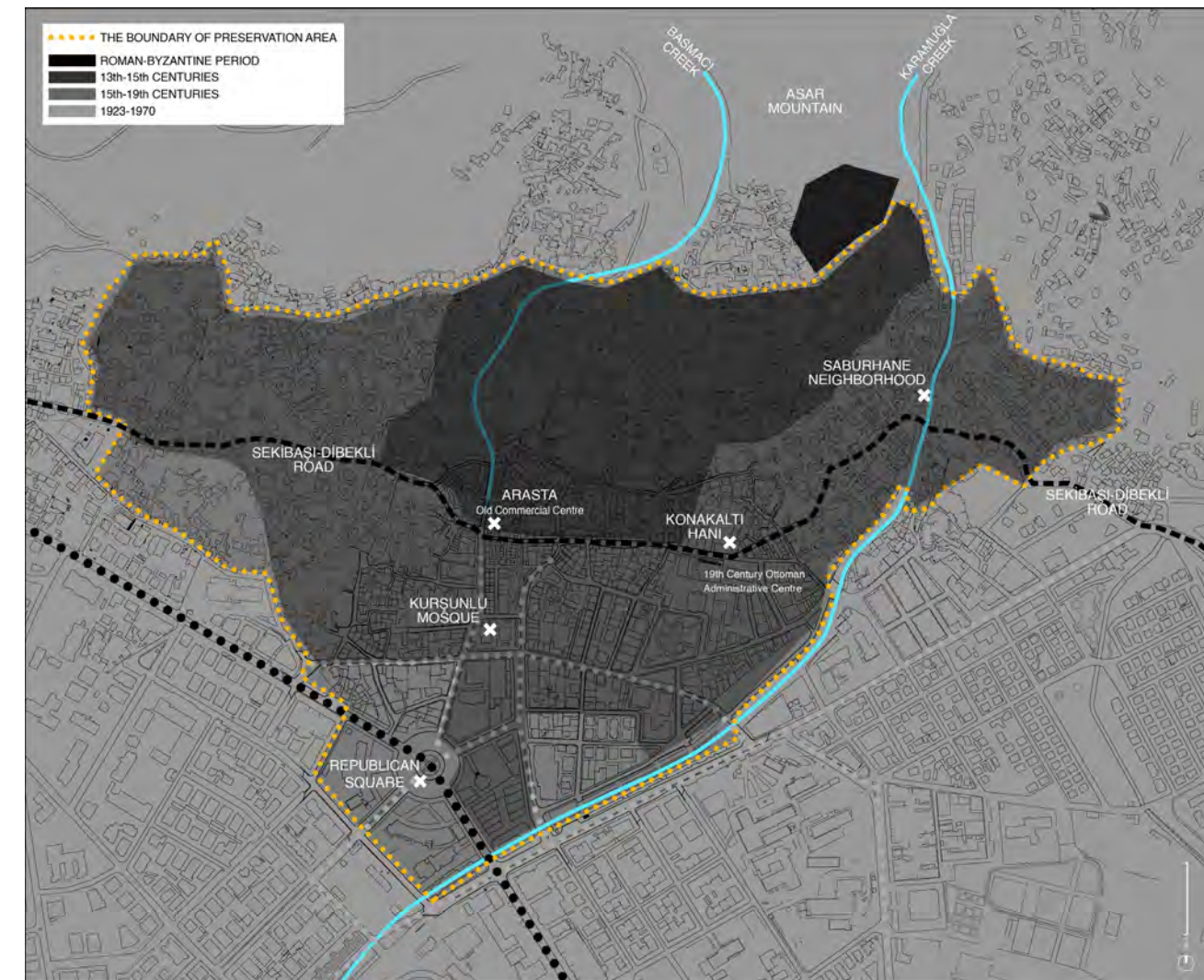


Figure 2. Map of the city of Muğla showing its development in history. [12]

Until the end of the 19th century and the middle of the 20th century, the urban fabric is characterized by one or two-storeyed houses in courtyards, either with flat or tiled roofs. The houses are oriented to the south and to the courtyard, while the north-facing facades are closed and the courtyard-facing facades are open. This type of settlement also determines the street character, and the streets parallel to the slope are defined by high courtyard walls on one side and closed rear facades on the other. As elements of an Ottoman City, white washed stone buildings, high courtyard walls overflowing with plants, wooden doors and windows, and authentic chimneys are recognizable vernacular characteristics of Muğla in this period (fig. 3). Cansever¹³ describes the Ottoman city as a city that consists of houses on a calm and lively road scheme, whose location, shape, and personality change along the way: As you

pass between houses with different colours, you see the flowers or fruit trees hanging from the walls and you encounter a new beauty at every moment. He adds that many people may see this irregular road network as chaos, but while the Ottoman city is constantly changing, you can see it as a beauty to be savoured, without being bothered by change. The traditional settlement of the city of Muğla can be described as a living example of this original depiction of Cansever.



Figure 3. Streets carrying properties of pre-19th century on the left, and late 19th and early 20th century on the right.
Source: photographs by the authors

In the 19th century economic, social, and political changes in the aim of Westernization affect the entire Ottoman Empire and as well city of Muğla. New social functions and buildings like governorate, municipal headship, hospitals, schools, public squares, and parks are added to the urban fabric. The small administrative square located in Konakaltı region is formed by these new structures with a large park in front (fig. 2). Parallel to the new lifestyle and values, influenced by the relations of the West with the Ottoman Empire new stone residences with extrovert and neo-classical features begin to appear, especially in Konakaltı and Saburhane neighbourhoods¹⁴. Therefore, it is possible to talk about a different urban fabric in the 19th century than in previous centuries. Outdoors, roads and squares have become more important. The buildings are located according to the predetermined outdoor spaces, not by following the traditional rules as in the previous traditional process. Geometric layout is intended. Social class differentiation is reflected in the settlement. Extraverted, two storey stone mansions with inner sofas are recognisable vernacular forms of 19th century¹⁵ (fig. 4).



Figure 4. Examples of the monumental buildings of Early Republic.
Source: photographs by the authors

With the establishment of the Republic in 1923, revolutions take place in economic, social, cultural, and political life with the aim of modernization. The effects of these revolutions reflect to physical environment of Muğla through 1930s. During this period, it is envisaged that Muğla would develop towards the south with smooth roads and geometric building blocks. Accordingly, Republican Square is designed and implemented with its current circular form, and important buildings of the Republic such as the Public House and the Government House are located around this square (fig. 2). New building types shaped by the new lifestyle and values of the Republic (primary school, club, cinema, hotel, bank, and restaurant) have started to appear in the city rapidly. The location of these structures is between the newly formed square and the 19th century administrative centre and the traditional commercial centre that was and is still alive (fig. 2). The recognisable buildings of the republican period are the government-built structures and the houses of the notables of the society (fig. 4).

The above chronological history narrative has constructed the interpretation of Muğla's architectural heritage until today. The vernacular architectural examples of traditional character and monumental architecture of the Early Republican Period have already been registered as heritage. However, the physical environment has continued to develop and change in the following years after the foundation of Republic. The buildings of the following years, especially civil architectures, have not been the subject of academic studies and they have not been discussed comprehensively whether they have heritage values. There is a gap in architectural history of the city between the years 1930s, first years of the Republic, and the beginnings of 1970s when it is possible to reach information about the built environment via the architects still alive today or municipality registers.

THE AMBIGUOUS PERIOD: INTERLUDE OF TRADITIONAL TO MODERN

We name this period, between 1920s and 1970s, as ambiguous because all the determinants shaping the physical environment have been in constant change. People have met new lifestyles; builders have encountered new building materials and thus new experiences are produced in all segments of life. At the same time, it can be considered as an interlude until the 1970s, when traditional building materials and construction systems were completely abandoned, and way of modern architecture has taken place. We have the information that new modern building materials had started to be used in the 1930s via the government-built buildings.

However, we do not know the exact time of the abandonment of applications of traditional ways of building. The interviews we conducted in the field and the information we supplied from the registers of the municipality point out that after the years 1970s, the use of new building materials in modern style completely dominate the architectural practice. Therefore, the years between 1930s and 1970s characterize a period where traditional building practice was transformed and largely disappeared to be replaced by modern building knowledge. This period can be interpreted as the localization of modern architecture as well. In both cases, it is clear that the traditional and the modern come across, influence each other and a characteristic physical environment emerges (fig. 5).

Turkey enthusiastically embraced the revolutions of the New Republic in 1923 and the breakthroughs in social, economic, and cultural life rapidly reshaped the physical environment. Although many complex and diverse determinants are discussed in literature, there appears four primary factors influencing the formation of the physical environment after 1923; first is the new socio-cultural life introduced by the Republic, second is the new idea of city planning, third is the availability of new building materials and the last is the stakeholders in building practice. After the proclamation of the Republic, social life in Muğla, as in the rest of Turkey, was revitalized, people met with new socialization venues such as cinema clubs, women became more visible in the public sphere, education became widespread, large families were split into nuclear families¹⁶. Since the image of the small nuclear family consisting of a working husband and father, an educated wife and mother, and their healthy child or children was idealized, the physical space of the house was also represented with a western expression¹⁷. On the other hand, the Republic brought a new understanding of planning, a city plan was prepared for the first time in 1936 and according to this, it was envisaged that the physical environment would grow to the south within geometric building blocks divided by wide roads. This foresight was also developed in the later city plans¹⁸.



Figure 5. Examples of the vernacular buildings between 1920s and 1970s.
Source: photographs by the authors

Introduction of modern building materials to the city via the newly developed highway connections with big cities, especially İzmir which was an important seaport of Turkey, was one of the main factors that brought out changes in buildings. Until the proclamation of the Republic, the highway connection of the city with the surrounding provinces was underdeveloped, unsuitable for the use of motor vehicles, which made it difficult to enter manufactured goods to the city. Only lime and tiles were produced in the city. Natural building materials like stone and wood were readily available. Accessibility to brick, cement and iron had increased since the 1950s, and these materials had emerged almost simultaneously in the building constructions of Muğla after the 1950s¹⁹. Lastly, new stakeholders had taken part in building practice like architects, engineers, construction technicians and contractors. However, it takes time for them to be active. Architects and engineers were almost lacking in the building practice until the 1970s. There are only three architects we know worked in Muğla and they left the city after a few years after their start. Before the Republican period, Greek craftsmen dominated the building practice, and after the population exchange in 1922 Turkish craftsmen who were the trainers of Greek masters replaced²⁰. Building master Şekerin Mehmet Usta, carpenter master Hacı İbrahimioğlu Mustafa Usta, Yeni İsmailoğlu Mehmet Salih Usta are among the names that are remembered

today. Between 1950s-1970s building technicians who were trained for technical drawings conducted the design and planning services and they did not have control over the entire building process. Still craftsmen might have managed the construction of the buildings. After 1970s we know architects and engineers gained the authority of design and control of building activities.

The city centre comprising the area between Kurşunlu Mosque, Konakaltı Square and Republican Square is approved to be alive between 1930 and 1970 both culturally and commercially. Likewise, it is figured out that the area between Konakaltı Square and Republican Square appears to be attractive zone of the city for new buildings. Due to these reasons the field study is conducted on these areas actually where are still alive (fig. 6). 44 buildings in sum are determined to be built in the period and they are analysed according to their common properties considering the above-mentioned determinants of physical environment (fig. 7). Analysing the sum of the buildings documented, it is difficult to derive stable architectural typologies, but it is possible to group some common properties which we have divided into two. The first group pictures common properties of the buildings which continue to carry some characteristics of traditional architecture but also have got considerable changes (fig. 9). The second group comprises buildings which carry more modern architecture features but still have got traces of traditional architecture (fig. 10). For better comprehension of these two groups, it is necessary to put forward the general characteristics of the traditional architecture of Muğla.

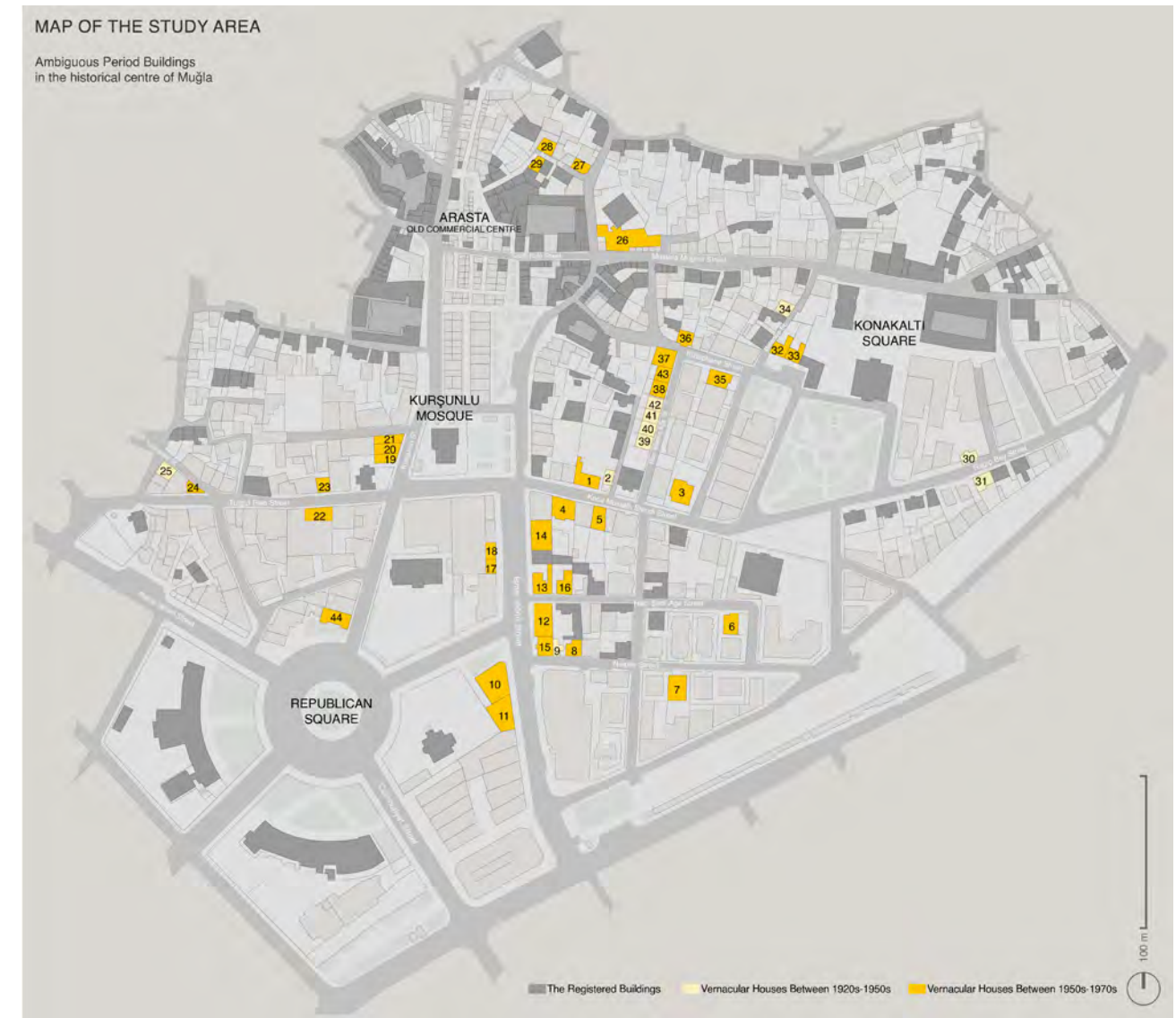


Figure 6. Map of the study area showing the buildings constructed between 1920s and 1970s.
Source: rendered by the authors

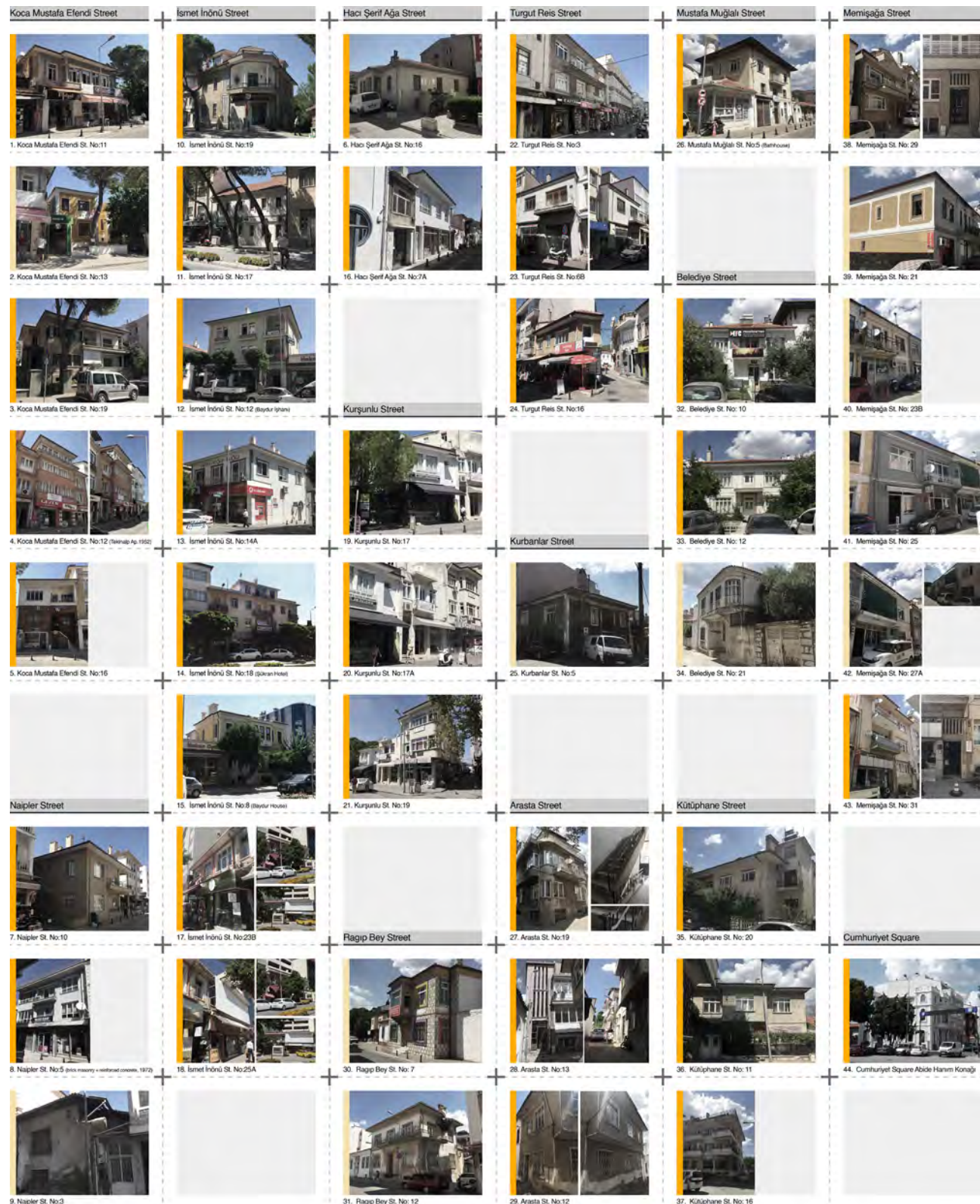
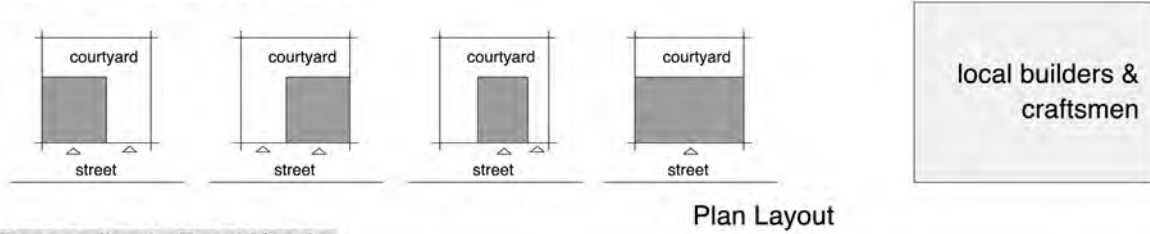


Figure 7. The buildings marked on the map, which were constructed between 1920s and 1970s and are determined to have heritage values.

Distinctive Characteristics of Traditional Vernacular Architecture in Muğla: Native people or local builders build traditional buildings with the help of simple tools and materials available around. These buildings respond to the traditional requirements of pre-industrial communities and to the restraints of locality and climate. The houses are placed as parallel to the slope as possible and in such a way that they do not interrupt each other's view and light. Rural life based on agriculture is designed in a private way to meet the requirements of the religion of Islam, and the houses are introverted, closed to the street and open to the courtyard in front of them. High stone walls separate the courtyard from the street. So the traditional settlement is characterized by its narrow, sinuous streets defined by whitewashed walls, wooden courtyard doors, wooden windows above eye level and they are shadowed by long wooden eaves of the houses and vegetation hanging from the courtyards. The traditional vernacular house of Muğla has a plan setup with a sofa. Sofa is the common space between rooms which provides both circulation and gathering of the users²¹. The houses of families based on agriculture generally have an outer sofa and integrate with the courtyard in front of the house. However, the houses, which belong to families with non-agricultural occupations and started to be seen mostly after the middle of the 19th century, have a plan with an inner sofa. These houses are ostentatious because they are the homes of the notables of the society and wealthier families. They are more integrated with the street; the entrance to the building is directly to the inner hall, and the ground floor now has windows opening to the street (fig. 8).

Either in plan type of outer or inner sofa all the traditional houses respond to Mediterranean Climate, which is distinguished by its warm and rainy winters, and hot-dry summers. The settlement is founded on the hillside of Asartepe facing south, so all the houses face south, southeast, southwest in order to get more out of the sun. The buildings consist of cubical structures with whitewashed thick masonry walls enveloping the inner spaces from prevailing wind directions. Window openings are small and equipped with shutters. Roofs were first covered with earth but in time replaced with tiled roofs with the availability of tiles. Stone, wood, earth, and lime are the local building materials found in the immediate vicinity of Muğla. Stone is used in a mixed system with wood. The building is surrounded by thick stone walls in the direction of the prevailing wind, and the inner walls are infill walls between the wooden frames. Floors and roofs are wooden. Outer facades of stone walls are left white washed whereas the inner facades of all the walls are plastered with earth and lime. These two recognizable traditional types were the basic typologies that the craftsmen handled from generation to generation till the introduction of new building materials to the city.

Traditional Vernacular Houses



Plan Layout

Responding to Rural Needs



Ground Floor Plan

Plan Layout

- * introverted
- * outer sofa
- * street-courtyard-sofa circulation
- * high courtyard walls
- * location according to neighbour buildings
- * facing south, southeast and southwest
- * basement floor or elevated ground floor

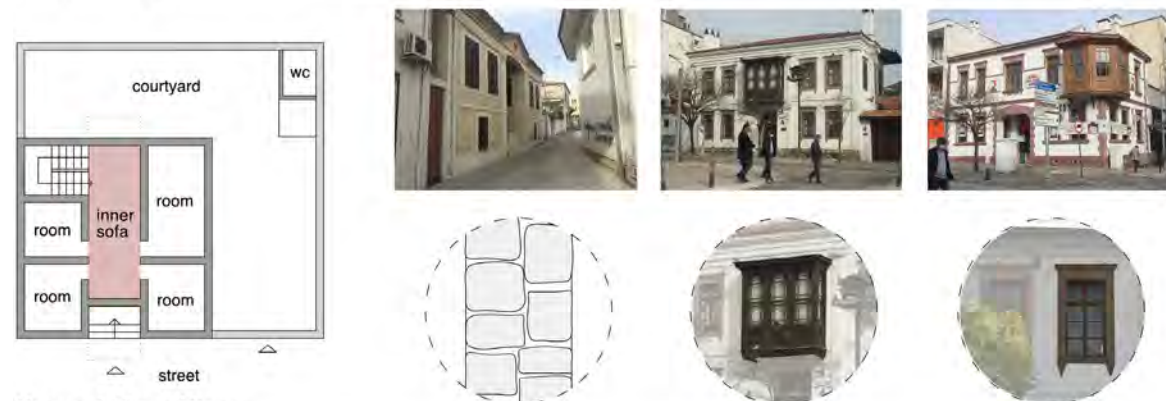
Facade Arrangements

- * blind walls on ground floor
- * narrow rectangular wooden windows above eye level
- * protruded chimneys
- * bay windows on the street as extension of upper rooms
- * pitched tiled roofs
- * large wooden eaves on prevailing directions
- * wooden-posted sofa on the courtyard facade

Materials & Construction Systems

- * stone masonry for outer walls
- * wooden frame filled with rubble for inner walls
- * wooden floors
- * wooden stairs
- * wooden roof structure
- * whitewashed stone walls

Responding to Urban Needs



Ground Floor Plan

Plan Layout

- * extroverted
- * inner sofa
- * street-sofa-courtyard circulation
- * high courtyard walls
- * location according to predetermined outdoor spaces
- * facing south
- * basement floor or elevated ground floor

Facade Arrangements

- * ground floor open to street
- * rectangular wooden windows on both ground and second floor
- * protruded chimneys
- * recessed entrances from street
- * bay windows on the street as extension of sofa
- * pitched tiled roofs
- * large wooden eaves on prevailing directions
- * neo-classical ornamentations

Materials & Construction Systems

- * stone masonry for outer walls
- * wooden frame filled with rubble for inner walls
- * wooden floors
- * wooden stairs
- * wooden roof structure
- * bared, whitewashed or painted stone walls

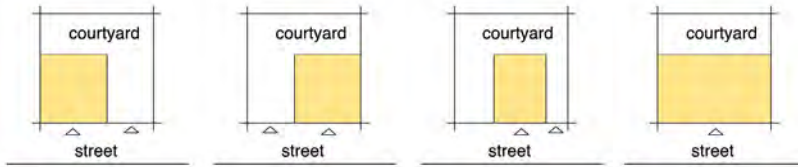
CHANGES IN VERNACULAR TRADITIONAL ARCHITECTURE: 1920S-1950S

Until the end of the second quarter of the 20th century we know that only nails are supplied from the other cities²²; traditional building materials available from close vicinity are on use. By means of the economic opportunities provided by the Republic, it has become possible to use new modern building materials, like cement, reinforcing bar and brick. However, it must have taken time for these materials to become widespread. New building materials are observed first in government-built buildings and in some houses of notables²³. The interviews point out that the use of concrete could be affordable around 1950s and correspondingly it has taken time for the masters to develop skills with these materials. We know that experts like architects, construction technicians and engineers appear in building practice in Muğla after 1920s, however they are very few and work for the government²⁴. Therefore, in these years, building activities must have been dominated by local craftsmen, which means the building knowledge in the minds of the masters has been reshaped with new way of life and new materials.

It is analysed that the determinants from climate, topography and lifestyle maintain their continuities; plan layouts responding to urban way of life with inner sofa continue. The plan type of inner sofa is adopted to new way of life. In some examples it is observed that small bathrooms are included inside. Façade arrangements remain basically the same, but the proportions of the windows change from rectangle to square by means of the use of concrete window lintels. Rough plasters with cement and addition of small concrete balconies on facades are distinctive features added in this period. The basic difference is the replacement of stone with brick masonry. The masters wall the buildings with blend brick which is yet available in the city and it is observed that use of framed walls slowly disappears. The floor slabs continue to be often wooden whereas in some examples concrete slabs are observed, which denotes that the masters are experimenting with new materials. All of these changes can be observed totally in a single structure as well as separately. For example, a concrete balcony can be added to a traditional vernacular house or while all traditional features remain the same, cement-based plaster can be seen. This period picture that the traditional master is introduced to the new materials, and he is experimenting with them (fig. 9).

Figure 8. Distinctive features of the traditional vernacular architecture of Muğla.

Vernacular Houses Constructed Between 1920s and 1950s

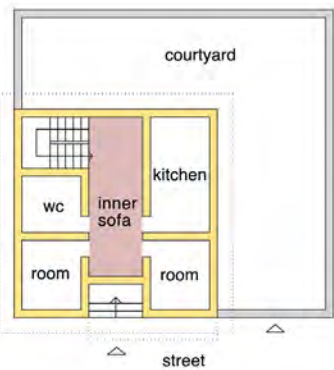


local builders & craftsmen and technicians

Plan Layout



Ground Floor Plan



Ground Floor Plan



Plan Layout

- * extroverted
- * inner sofa
- * street-sofa-courtyard circulation
- * high courtyard walls
- * location according to predetermined outdoor spaces
- * facing south
- * basement floor or elevated ground floor
- * introduction of wet spaces inside in some examples

Facade Arrangements

- * ground floor open to street
- * square wooden windows on both ground and second floor
- * recessed entrances from street
- * protruded chimneys
- * pitched tiled roofs
- * large wooden or concrete eaves on prevailing directions
- * imitation of neo-classical ornamentations

Materials & Construction Systems

- * brick masonry for outer walls
- * brick masonry for inner walls
- * wooden or concrete floors
- * wooden stairs
- * wooden roof structure
- * rough plastered and painted outer walls

EARLY CONCRETE BUILDINGS: 1950S-1970S

In the following years, between 1950s-1970s, the modern way of life introduced by the Republic is approved and becomes widespread. The city grows in geometric layouts through south and out of the traditional settlements. It is much more possible for the local to reach new manufactured building materials. New actors like construction technicians who have ability to produce technical drawings emerge in building practice. Two or three storeyed apartment blocks whose flats are housed by the members of a family are the prominent examples of this period. Although an apartment block is a totally different type of housing it is observed that a common space similar to inner sofa which is the characteristics of traditional houses is still the focus of the plan. It turns to be either a larger living area integrated with outside via a wide, elongated balcony or a hall for circulation. The plan layout becomes more complex; rooms are customised according to special uses like bedroom, kitchen etc., and wet spaces are now located inside. Extended families living together in traditional houses are broken into elementary ones, women are more outside and working, private zones of the families become smaller, and the public spaces get crowded. So the houses are more extroverted and integrated with the street. (fig. 10).

A hybrid system in which the brick masonry construction system and reinforced concrete carcass is observed in these buildings. Still there seems a hesitation for the use of reinforced concrete system because thick brick walls remain as bearers together with reinforced columns while the foundation and floors become completely reinforced concrete. The eaves are now concrete and turn around the building on all four sides. The entrance of the building is generally placed on one side of the building that is perpendicular to the street, sheltered with an independent eave either cantilever or carried by a column and it opens to a hall big enough to fit the staircase and the staircase is now concrete. Elongated balconies facing the street that are characterised by circular corner columns, iron balustrades, rough plaster and square or horizontally placed windows are recognizable architectural features of these buildings. (fig. 10).

Since transportation and communication opportunities have developed and building experts like architects and engineers become decision makers of the physical environment, the international and national architectural movements influence the vernacular architecture of the city in this period. Linear and curved contours of the buildings, cubic and volumetric compositions reveal modern style in architecture. In other words, the buildings of this period picture the confrontation of modern architecture with traditional tenets.

Figure 9. Distinctive features of the vernacular houses constructed between 1920s and 1950s in Muğla.

Vernacular Houses Constructed Between 1950s and 1970s

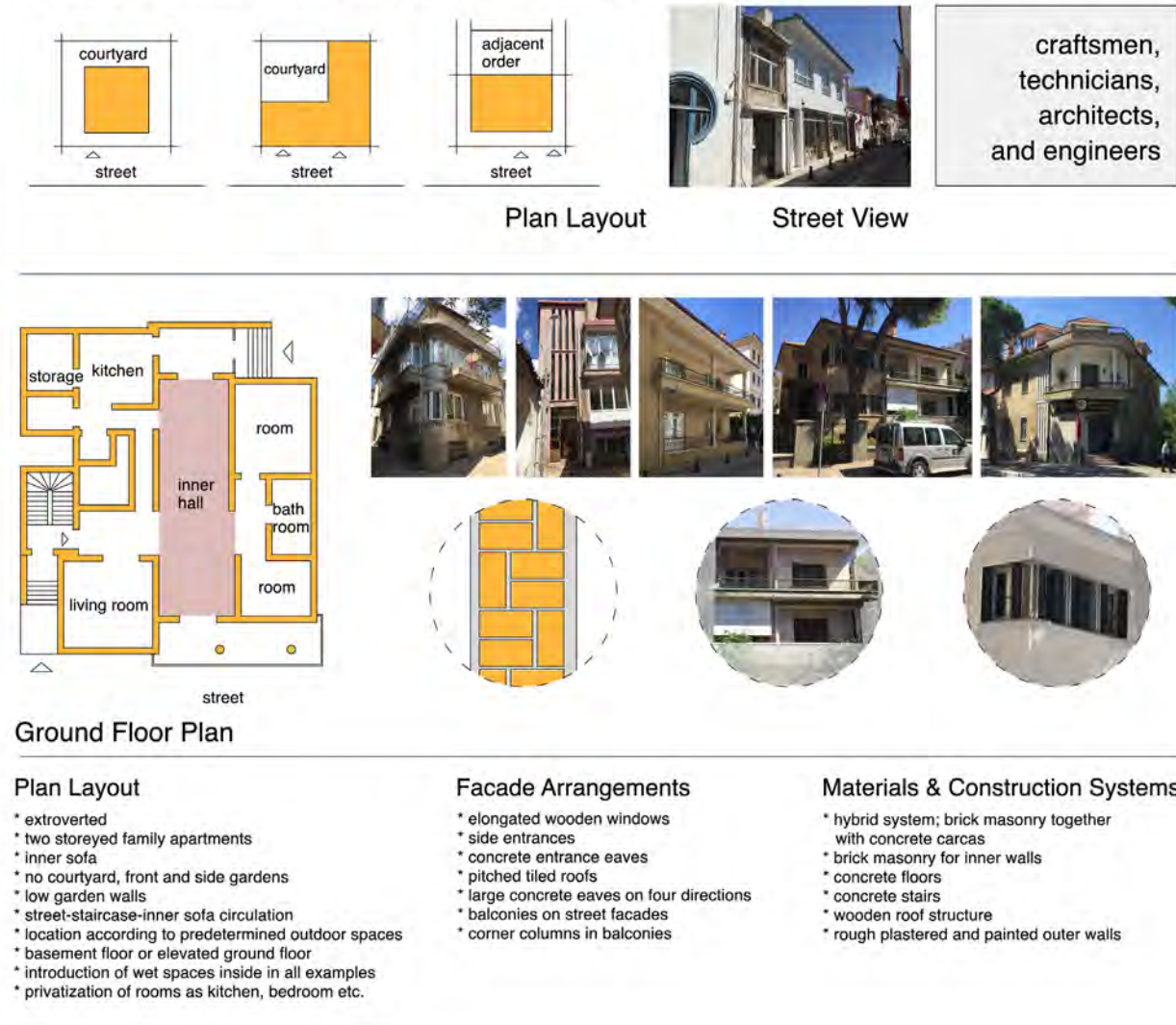


Figure 10. Distinctive features of the vernacular houses constructed between 1950s and 1970s: early concrete buildings.

HERITAGE VALUES OF THE VERNACULAR BUILDINGS BETWEEN 1920S-1970S

The traditional vernacular buildings of Muğla have already been approved and interpreted as tangible heritage examples of the city to be conserved like in other cities of Turkey. As it is analysed comprehensively in this study, the buildings of the following years covering 1920s to 1970s also have got heritage values telling particular socio-cultural stories of the society. These values are interpreted as follows.

Documentary value: These buildings display local interpretations unique to Muğla in the transition from traditional to modern building production. It can be asserted that they are the documents of the westernization and modernization movements that are introduced with the Republic observed in the built environment in the peripheral Anatolian cities. On the other hand,

they picture how the local master's experiment with new modern building materials and how architects deal with in the light of traditional architecture.

Architectural/Identity value: These buildings respond to the social and economic requirements of the society in these particular years. They stand as representatives of the local people who first meet the opportunities of young Republic and step into modern times. Responding to changes in social life, the layouts of the building have become more complex than the traditional times, courtyards have lost, gardens around the buildings emerged, balconies are added to street silhouettes, window openings increase in number and size, and the houses are planned more extraverted. The effects of the national and international architectural trends of the period are also observed. The authentic traditional buildings on one side and on the other identical multi-storeyed apartment blocks of today, it is clear that these buildings carry particular architectural and social values of the local people of Muğla between the mentioned years.

Structural/Physical Value: These buildings can be easily adopted to today's requirements since they are early examples of modern times. They comprise a considerable part in the building stock of the city and reuse of these houses will contribute to the sustainability of the physical environment. The load bearing system of these buildings is a hybrid system that combines masonry and reinforced concrete and because the brick walls are thick enough, they can respond to current rules for earthquakes.

Urban Value: These houses which have documentary and architectural value, are also valuable in terms of the historical urban fabric in which they are located. They are part of urban change. Together with the traditional and modern houses around them, they have the value of integrity. Their absence will create a gap in the history of the city.

CONCLUSION

The contemporary notion of heritage includes everything that is part of the society's life and can be preserved for future generations. The growing interest in heritage in the last years is partly motivated by a sense of nostalgia and being lost, in contrast to the turbulent present. David Lowenthal²⁵ describes it as follows: dissatisfaction with the present and malaise about the future induce many to look back with nostalgia, to equate what is beautiful and livable. This is apparent in tourism and heritage conservation practices that mainly the examples of picturesque traditional or monumental buildings attract the attention of people and heritage experts. Though the old, monumental, and aesthetically pleasing sites still shape the popular heritage interpretations, as Smith²⁶ argues, Harvey²⁷ asserts that heritage is produced by people according to their concerns and needs so anything could become heritage. Considering these debates in heritage studies a particular period in the history of Muğla that is ignored is analysed in this study. A group of buildings carrying the original characteristics of the period is suggested to be included in heritage interpretation of the city and to be preserved.

Muğla, a small-scale living heritage city of Turkey, is famous with its traditional vernacular buildings, and monumental buildings of early Republic

founded in 1923. The years after Republic and before 1980 are important for the city because it is the period of change and transition from traditional to modern. The buildings listed in this study respond to requirements of the society that is seeking its way to modern so the architecture in this period is in trail-and-errors. Maybe they are not aesthetically pleasing the eyes or evoking nostalgia for people, but they are documenting a particular period whose absence will create a gap in the urban history.

NOTES

- [1] Harvey, D.C. 2001. Heritage Pasts and Heritage Presents: temporality, meaning and the scope of heritage studies. *International Journal of Heritage Studies*. 7(4): 319-338, DOI: 10.1080/13581650120105534, p.320. [2] Smith, L. 2006. *Uses of Heritage*. London and New York: Routledge, p.11. [3] Lawrence, R.J. 1983. *The Interpretation of Vernacular Architecture*. *Vernacular Architecture* 14(1): 19-28. DOI: 10.1179/Vea.1983.14.1.19. [4] ICOMOS 12th General Assembly, 1999. *Charter on the Built Vernacular Heritage*, October 1999 in Mexico. Available at https://www.icomos.org/images/DOCUMENTS/Charters/vernacular_e.pdf [Last accessed 15 August 2022]. [5] Bozdoğan, S. 2002. *Modernism and Nation Building: Turkish Architectural Culture in the Early Republic*. Seattle and London: University of Washington Press, p.6. [6] *Ibid.*, pp.195-196. [7] Tanyeli, U. 2005. *İstanbul 1900-2000 Konutu ve Modernleşmeyi Metropolden Okumak*. İstanbul: Ofset Yapımevi Yayınları. [8] Günsan, O. 1973. *Muğla İli Yıllığı*. İzmir: Dizgi Baskı Ticaret Matbaacılık T.A.Ş. [9] Ekinci, O. 1985. *Yaşayan Muğla*. İstanbul: Bilimsel Eserler Kollektif Şirketi, p.22. [10] Akcura, N. 1993. *Muğla'da Geleceğe Yönelik Çabalar Tarihi Çevre Koruması*. In: İlhan Tekeli (ed.) *Tarih İçinde Muğla*. Ankara: Faculty of Architecture Press, Middle East Technical University, pp.240-333, p.246. [11] Eroğlu, Z. 1939. *Muğla Tarihi*. İzmir: Marifet Basımevi, p.139. [12] For comprehensive Muğla mapping: Koca, F. 2015. *The Historical Transformation of Urban Space Within the Context of Property-Society Relations in Muğla, Turkey*. METU JFA. 32(1): 203-228, DOI: 10.4305/METU.JFA.2015.1.11. P.211. [13] Cansever, T. 2013. *Osmanlı Şehri*. İstanbul: Timaş Yayınları, p.99. [14] Aktüre, S. 1993. 19. Yüzyılda Muğla. In: İlhan Tekeli (ed.) *Tarih İçinde Muğla*. Ankara: Faculty of Architecture Press, Middle East Technical University, pp.34-114, p.105. [15] *Ibid.*, p.257. [16] Akça, B. 2002. *Sosyal Siyasal ve Ekonomik Yönüyle Muğla (1923-1960)*. Ankara: Atatürk Araştırma Merkezi. [17] Bozdoğan, S. 2002. *Modernism and Nation Building: Turkish Architectural Culture in the Early Republic*. Seattle and London: University of Washington Press. [18] Osmay, S. 1993. 1950-1987 Döneminde Muğla Kenti. In: İlhan Tekeli (ed.) *Tarih İçinde Muğla*. Ankara: Faculty of Architecture Press, Middle East Technical University, pp.188-240, p.229. [19] Tekeli, İ. 1993. 1923-1950 Döneminde Muğla'da Olan Gelişmeler. In: İlhan Tekeli (ed.) *Tarih İçinde Muğla*. Ankara: Faculty of Architecture Press, Middle East Technical University, pp.114-188. P. 167. [20] *Ibid.*, p. 167. [21] Eldem, S.H. 1968. *Türk Evi Plan Tipleri*. İstanbul: İTÜ Mimarlık Fakültesi, p.16. [22] ekeli, İ. 1993. 1923-1950 Döneminde Muğla'da Olan Gelişmeler. In: İlhan Tekeli (ed.) *Tarih İçinde Muğla*. Ankara: Faculty of Architecture Press, Middle East Technical University, pp.114-188. P.167. [23] *Ibid.* [24] *Ibid.* [25] Lowenthal, D. 1985. *The Past is a Foreign Country*. Cambridge: Cambridge University Press. [26] Smith, L. 2006. *Uses of Heritage*. London and New York: Routledge. [27] Harvey, D.C. 2001. Heritage Pasts and Heritage Presents: temporality, meaning and the scope of heritage studies. *International Journal of Heritage Studies*. 7(4): 319-338, DOI: 10.1080/13581650120105534

FICTIONALIZING CITY: WANG SHU'S ARCHITECTURE THEORY

By Shen Jialiang (Independent Scholar)

ABSTRACT

Wang Shu, the first Chinese winner of the Pritzker Prize, is the representative of the contemporary Chinese architect. His projects use traditional materials, vernacular crafts, and historical heritages as references. Wang Shu has never been afraid of criticizing Chinese urbanization. His design approach is entirely different from the mainstream, which are examples of modern interpretation of the historical heritages, which also illustrate his architecture theory that comes from Fictionalizing City.

Fictionalizing City (1995-2000) is the title of Wang Shu's doctorate dissertation. Wang Shu consolidated his theory by studying European linguistic thinking to give modern authority to the traditional art value. Meanwhile, the linguistic approach reflects the ancient spirit of historical Chinese cities. More importantly, Wang Shu's unique narration in Fictionalizing City represents the traditional architectural language. As he wrote, "Due to this theory, we come to realize that urban design associates itself closely with every possible user through an architectural language rather than an instrumental language." The idea of fictionalizing comes from the reality of every Chinese historical City without inventing a secondary artificial language. Thus, Wang Shu defined architects are philosophical craftsmen, or in other words, amateurs.

Wang Shu takes linguistic methods as a ladder to climb up to the modern debate on Chinese architecture. The study of his theory is the key to discovering Wang Shu's modern interpretation of traditions. When more and more scholars consider he will be the gesture of Asian architects, it is vital to understand Wang Shu as an enhancement and critique of this old continent's heritages.

INTRODUCTION

In 2012, when Wang Shu became the Pritzker Prize winner, most Chinese architects did not know who Wang Shu was and why. In the 2012's Pritzker Prize ceremony, the Jury committee gave Wang Shu this academic citation, "the (Wang Shu) work is that of a virtuoso in full command of the instruments of architecture—form, scale, material, space, and light"¹.

After ten years, now Chinese local government describes Wang Shu as "a famous architecture scholar, an architect, a representative scholar of neo-humanism architectures, and a world-famous leader of the Chinese neo-architecture movement, the first and the only Chinese winner of the Pritzker Prize"².

In the past decades, Wang Shu has found a way to open the road to contemporary Chinese architecture modernization. In this journey, he acquires triple identities, a theorist, an architect, and a professor. While among these titles, the first and the most fundamental target for Wang Shu is becoming a theorist. That's why Wang Shu first spent six years writing his doctoral dissertation to consolidate his architecture theory before becoming a practicing architect and lecturer.

This doctoral dissertation is the "Fictionalizing City." Fictionalizing City is not only a title but also the name of Wang Shu's design approach. In this dissertation, Wang Shu illustrates his origin of thinking in an academic structure step by step. Based on this theory, Wang Shu started his practices.

A few researchers found the value of Fictionalizing City and studied it from the narration perspective. For example, in 2019, Gaojin Xinleng, Jonathan Hale, and Qi Wang³ presented a detailed textual analysis of this dissertation, concluding that it has novelistic characters. In 2016, they used Saussure's method to locate Wang Shu's citation and ideas in a coordinate system (fig. 1). In comparison, this text will summarize Fictionalizing City's core ideas with a parallel presentation of Wang Shu's projects.

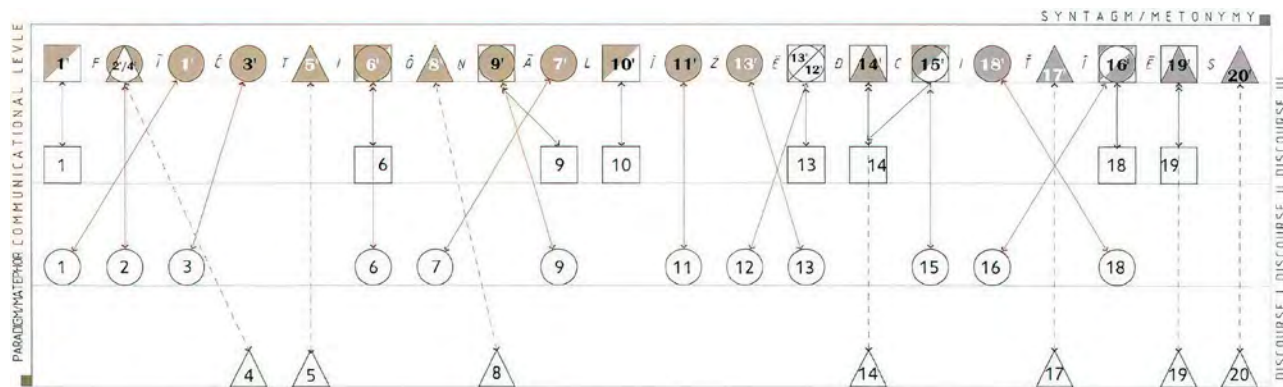


Figure 1. Diagram of Wang Shu's Narration

WANG SHU'S LINGUISTIC MANIFESTO

Compared to many contemporary architects' theories, Wang Shu's Fictionalizing City is rarely known to the public because this theory has a limited intersection with others. It is because Wang Shu wants a clean cut with the past mechanical urban theories. He said, "It is the inconsideration of the inconsiderate urban design in the past (Wang Shu, 2000)".

Wang Shu tried to go back to the origin of the architectural language. He said, "Due to this theory, we come to realize that urban design associates itself closely with every possible user through an architectural language rather than an instrumental language⁴". This sentence also points directly to most Chinese architects, who pretend to think for the public but rely on mechanical architecture concepts.

Wang Shu's critiques are not groundless. The urbanization of China during that period is radical. In 2001 Koolhaas gave a critical comment on Chinese urbanization in the book *Great Leap forward*. He considered Chinese urbanization as "destroying everywhere the existing conditions" and "creating a completely new urban substance⁵". Kenneth Frampton associated Wang Shu's rebellion with this terrible phenomenon. He said, "Wang Shu and Lu Wenyu have witnessed firsthand the juggernaut of maximizing Chinese

modernization from its impact on their city." Meanwhile, "both foreign and Chinese architects have participated in the wholesale destruction of traditional Chinese building culture for the immediate rewards of money and fame⁶". On the contrary, Wang Shu kept his deep concern in this background. In the dissertation, Wang Shu wrote, "In a period when various positive factors contribute to making daily life systematic, specialized, strict and completely different, it is inevitable for us to strike to a position of dissolution and to explore what is the designing language of Chinese city⁷". Because Wang Shu wanted to find the Chinese architecture language, thus, Wang Shu first sought help from linguistic philosophy. He bonded urban architecture tightly with the spirit of linguistic philosophy. "Because few can ultimately go beyond language to develop a deep insight towards Being, or rather die meaning system of the language of urban architecture, it intends to prepare for an urban design all the possible means (Wang Shu, 2000)⁸". It is a short but compelling statement that inherits the spirit of linguistic philosophy. The British philosopher Michael Dummett once give linguistic turns a definition. He said the principles of linguistic philosophy are "first, that a philosophical account of thought can be attained through a philosophical account of language, and, secondly, that a comprehensive account can only be so attained⁹".

Wang Shu presents a very similar statement that he accepts only the approach of architecture language and rejects other possible methodologies, believing it was the only way to go through the origin of human settlements. He said, "Then heading for language will lead to a thoroughgoing criticism on urban design and at the same time brings about emancipation for it¹⁰". Wang Shu was seeking a complete review of the urban study.

Although Wang Shu gave a promising and fascinating declaration to create a new theory from a linguistic approach, he did not forget that he was doing something without former experience. He said, "I insist: the tentative openness comes out with sign of imperfection, because it has no former experience to borrow and no certain method to follow. Its difficulty lies in its initiation. Therefore, it is not important what the conclusion is, what stands significant is the action has been taken. Surely, once it starts, it will not stop trying¹¹". Wang Shu listed six points at the beginning of the theory to show the potential of Fictionalizing City. Meanwhile, he also involved many architects, artists, and philosophers with linguistic approaches. Aldo Rossi could be one of the most significant references.

SIX VALUES FROM FICTIONALIZING CITY

In the abstract, Wang Shu presented the value of his doctoral dissertation from six impacts. Those keywords are Wang Shu's threads to explain his theory, which are refined to see the whole image of his views. In the abstract, Wang Shu introduced that Fictionalizing City will bring effects on urban design today in these six aspects:

- Narrow down the boundary of the architecture study.
- Build an understanding of architecture language to find its structure
- Abandon the idea of "urban development."
- Get into the urban text without any conditions
- Wipe out the difference between urban historians, architects, artisans, and planners. Leave only the construction.
- Go back to the reality of cities

These effects also follow a sequential order. Starting by narrowing the boundary of urban studies, then purifying several concepts inside the theory, readers can finally reach the reality of all the cities.

Wang Shu wanted to narrow the boundary of urban study to find the definition of urban architecture. He thought this process should only rely on the linguistic and semiology approaches because he believes urban existence is linguistic. In other words, the architecture in city is a linguistic phenomenon. This transformation in both methodology and epistemology is called by Wang Shu the "Linguistic turn in urban studies." As he said, "we are to confine our topic to city only and succeed to define urban architecture without any other influences except the reference to linguistics and semiotics. The city lies like language; therefore, I claim it a shift of urban research to linguistics, which is the main topic first half of my¹²."

Wang Shu explicitly used the concept of "urban architecture," which is coherent with Aldo Rossi's invention in *The Architecture of the City*. It is not a coincidence. To find the image of urban architecture, Wang Shu first used Calvino's "invisible cities" as the opening of the dissertation. After that, he compared Calvino's invisible cities and urban architecture. Wang Shu considered Calvino to be an architect of Fictionalizing City. Based on this observation, Wang Shu reached the discussion of the city concept.

In the ninth chapter of part I, Wang Shu asked, "What is Aldo Rossi's research approach in 'The Architecture of City?'"¹³ He significantly demonstrated Rossi's contributions to urban research. Wang Shu considered Rossi's semiotics approach in urban study helps setting up the principles for contemporary architecture theories. In Wang Shu's opinion, the typology approach purifies the topic in urban studies. Aldo Rossi defined individual architecture as typology and described the city as an abstract fabric that unifies all the typologies. It focuses on the relationship between various buildings instead of their physical existence.

Wang Shu's postgraduate coursework and Haining Youth Palace could help understand Wang Shu's preference for Aldo Rossi's theory. (fig. 2). In his master thesis, Wang Shu used Aldo Rossi's projects as references to illustrate his design.¹⁴

In his early project, Wang Shu designed a youth palace inserted by an abstract cubic block, which has a similar shape to Rossi's cemetery in Modena. This project is one of Wang Shu's early practices in 1995. Compared to Wang Shu's other projects, it is more like a post-modern experiment by transplanting Rossi's design partly. But it is still relevant to Wang Shu's theory because Wang Shu soon realized the limits of Rossi's approach in the Chinese context.

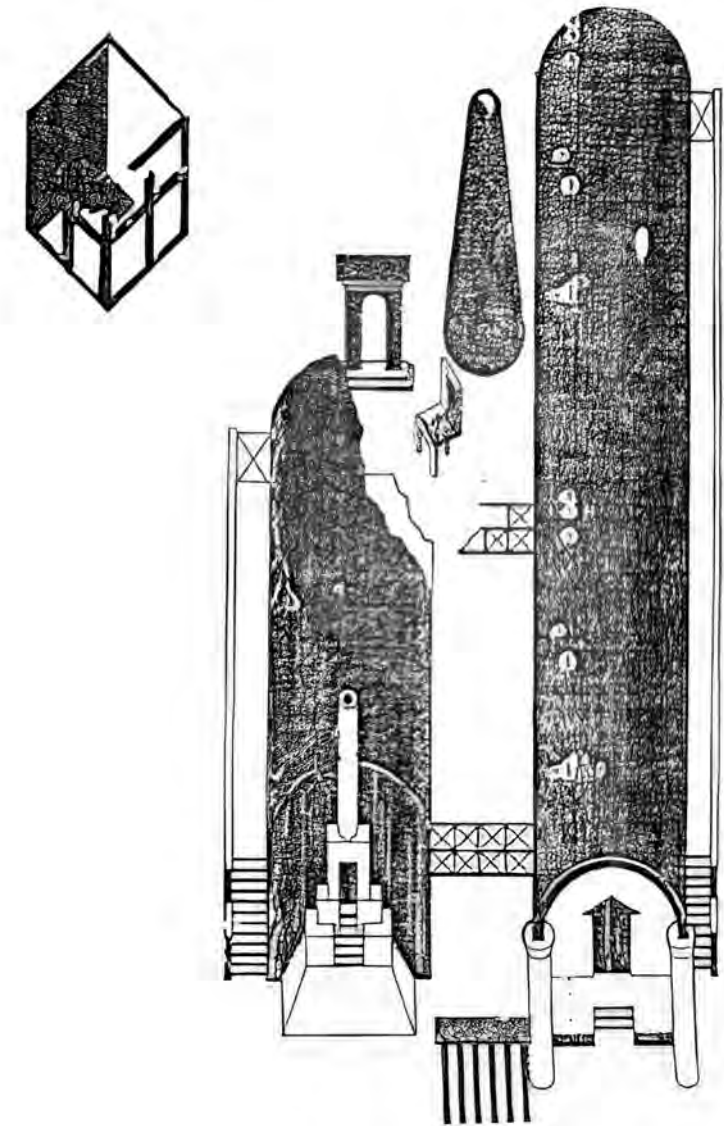


Figure 2. Wang Shu, 1988, Zhou Enlai Memorial Hall, Wang Shu's Postgraduate Coursework

Although Wang Shu takes Aldo Rossi's theory to enter the discussion and practices of urban architectural design, Wang Shu also criticized Aldo Rossi's methodology for developing it into his Fictionalizing City. He considered Rossi's approach comes from semiotics, which keeps distance from daily

observation and experience. For example, Aldo Rossi liked to take midlevel cities as research targets to exclude the scattered settlements in various periods.

Wang Shu wants to add another layer above Rossi's urban theory. This process is Fictionalizing City. Wang Shu trusts the stability of typologies, believing the typologies are static no matter how cities evolved. The Fictionalizing only arrives after the acceptance of the typology study. The key to Fictionalizing is to eliminate all the specific forms and observations through a process that can only be achieved by imaging in the formless typology world. It is about to think "how" the layers are overlapped instead of thinking about what the layers are.

At this stage, the boundary of urban studies was drawn by Wang Shu; however, the demonstration of fictionalizing started. Wang Shu concentrated on several concepts from Rossi. After that, he accepted and criticized them for constructing his theory's basis. But Why Wang Shu chose Rossi as part of his theory basis? Because Rossi's linguistic approach faced a background in the 1960s Italian urbanization movement. Similar to this period, China also has the phenomenon that functionalism dominates all the fields of architecture.

Against this background, "Fatti Urbani" is rediscovered to embrace other aspects that contribute to daily urban life. Aldo Rossi combined his structural understanding of urban architecture with the semiotic approach and opened this concept to additional layers. He said, "In fact, I am convinced that there should be many more studies devoted to the history of the idea of the city¹⁵".

The urbanization background of Fictionalizing City is similar to Rossi's "Fatti Urbani". Wang Shu continues Rossi's theory to bring him a linguistic foundation. His critique of Rossi is more like a development. From the design perspective, Aldo Rossi's buildings are more scientific than Wang Shu's. Wang Shu's designs are more site-specific than Rossi's.

For example, the timber façade in Xiangshan Campus shares the typology of the traditional courtyard (fig. 3). However, more than designing this space typologically, Wang Shu used vernacular nature material to become the facade of a university building. It is a collage of bamboo and modern space. When the windows open, the courtyard becomes vivid. When they are close, the courtyard becomes peaceful. Wang Shu exposed the traces of craftsmanship to bring back people's memory of living in the countryside.



Figure 3. Xiangshan Campus, Hangzhou, Courtyard House

Wang Shu's vision concentrates on Aldo Rossi's critiques of Italian urbanization. Meanwhile, Rossi's linguistic approach scientifically draws the boundary of urban architecture, which helps Wang Shu establish his independent theory. More specifically, Ferdinand de Saussure is Aldo Rossi's first reference in the *Architecture of the City*. Rossi stated, "The points specified by Ferdinand de Saussure for the development of linguistics can be translated into a program for the development of an urban science (Rossi, 1982)." The first value of Wang Shu's Fictionalizing City is a direct citation and development of Rossi's linguistic approach in the Chinese context.

Although Aldo Rossi provides a scientific way to criticize irrational urbanization, he only gives a preliminary answer, which Wang Shu wants to continue in Chinese cities. Furthermore, Wang Shu wrote four chapters to discuss the other values from the second to the fourth. In the first chapter, Wang Shu wanted to present the notion of architecture language as the second value. He considered the architecture language a system to identify the layers of urban architecture. It is a tool for understanding the components of cities.

While he admitted that he could not draw a clear image of the architectural language, on the opposite side, Wang Shu takes this ambiguity as the nature of architectural language. He said, "We do not mean to eliminate the ambiguity of architectural language. On the contrary, we are rather intending to understand and establish this ambiguity and move on to seek for a structure to formulate this ambiguity and formalize the thoughts of semiotics¹⁶". The conflict of tradition and revolution, openness and close, requires an attitude

to say yes and no simultaneously. In this sense, Fictionalizing City becomes an overlap between two opposite sites. The imagination comes from the tension inside. Furthermore, this ambiguity helps to predict and trace simultaneously, which corresponds to the cities' reality. If someone wants to expel the maze of cities, they are removing the aesthetic of cities.

To be more specific, in the Xiangshan Campus, Wang Shu put various recycled tiles and bricks on the facade to preserve the urban history. Instead of using modern materials, this interaction between traditional and modern materials generates the halo from time, making this building the modern monument of collective memory. Countless bricks overlapping each other become a poetic wall reflecting local history. The abandoned bricks gain their second life in a contemporary structure. Facing this misty façade, the visitors start to fictionalize each brick and free their imagination on it.

Following this observation that architecture is dynamic existence, the third value is reshaping the concept of history. Wang Shu believed that "Pluralistic interpretation gives birth to the openness of the stale ancient city and meantime induces new elaboration in the course of re-interpretation it became useless, died in a history fact and is presenting itself in the moving anthropological fact, because no historical view can fully convey the meaning of it¹⁷".

Wang Shu took an ancient map of a Chinese village as an example (fig. 4). This map equally presents hills, rivers, pools, farmlands, buildings, bridges, streets, and trees. When modern planners tend to show those fabrics in the same stock, this Zhifeng map is like a collage image where each place has its language but co-exists. Although it doesn't provide accurate data on all the elements, it is very close to people's daily experiences in their surrounding environment. It is a fictionalized city plan without the difference between old and new. The gap inside the components provides the space for imagination, making this city an open text.

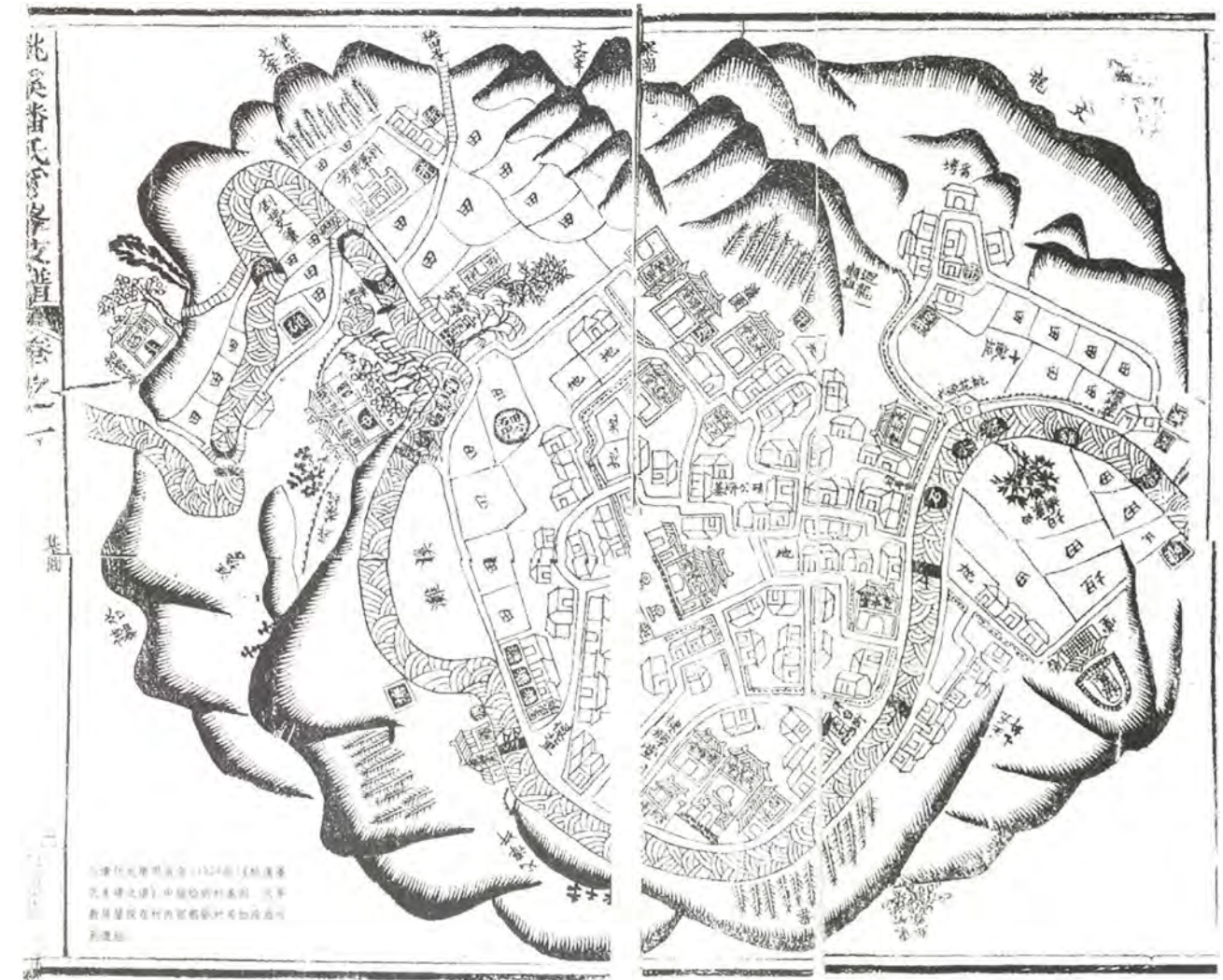


Figure 4. Kai Gong, Yuxiang Li, 2003, Map of Zhifeng (A small village in Anhui)

This open text welcomes architects to enter in. However, their participation should get rid of all the pre-decided methodologies. As Wang Shu stated in the fourth value, "the real linguistic criticism is not to judge or criticize but rather to devote itself to the city without any pretext so as to differentiate, recognize and cut it into half with a position of 'presence'¹⁸". The architecture design process becomes a "seeking for the structure." Meanwhile, "With description of a kind of 'inner experience' of City, this design has practicability and the eventual return to real City lies in a pure designing process without any pretexts, presupposed approaches or an unification in methods¹⁹." The comparison between the Zhifeng Map and the plan of the Xiangshan Campus (fig. 5) shows Wang Shu's continuity in this Chinese urban tradition. In 2001, Wang Shu got a commission from the China Academy of Art to design a new campus in Xiangshan, Hangzhou. This whole project is constructed separately, the north part was completed in 2004, and the south part was finished in 2007. This campus is on a giant scale containing over 20 buildings with around 150,000 square meters.

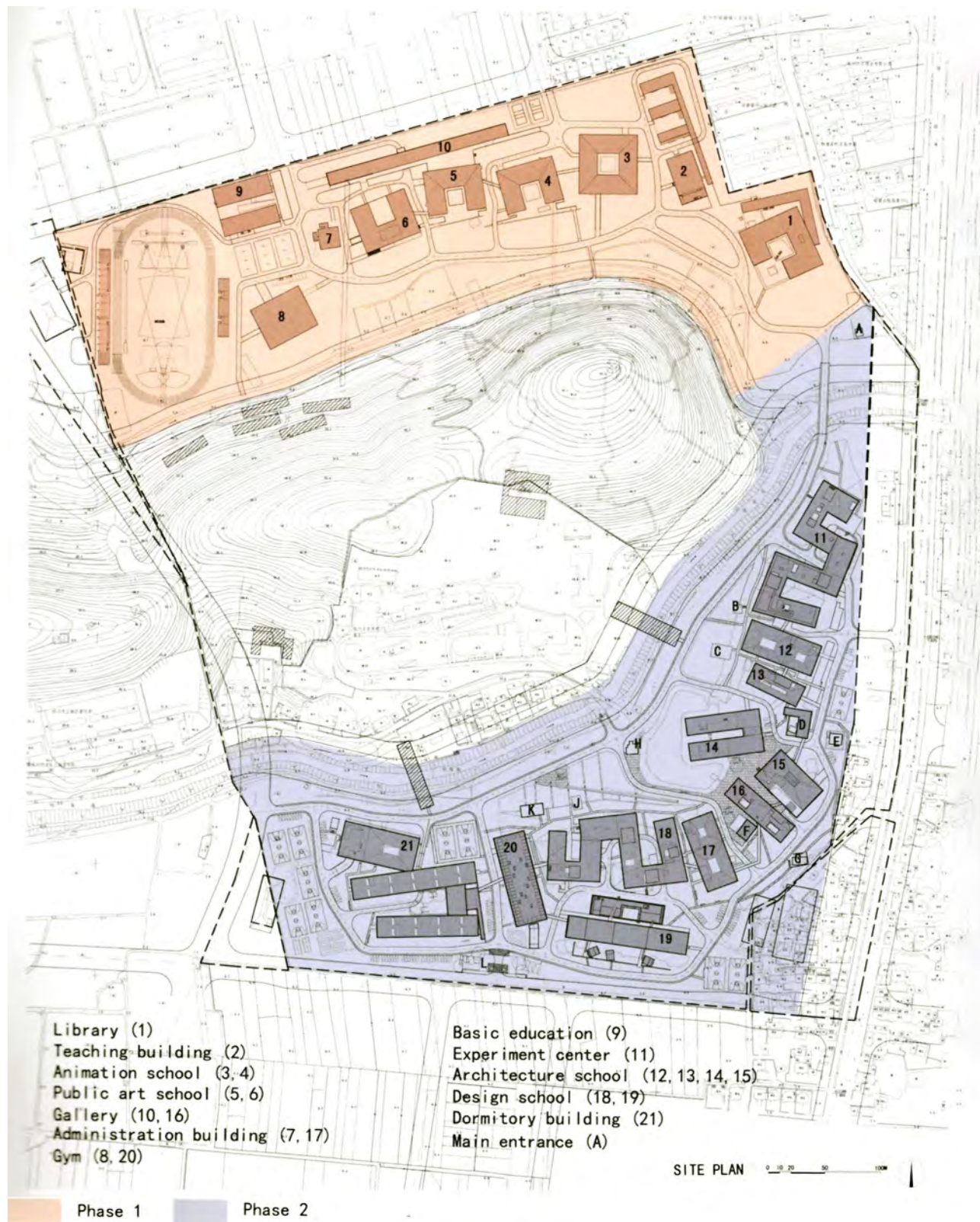


Figure 5. Frampton, K., Dong, Y et al., Plan of Xiangshan Campus, 2017

Wang Shu wanted to present the Chinese architectural tradition collectively. He designed this school not only as an architect but also as a planner and an artist. During that period, he kept shifting his vision between the scale of planning and the scale of tectonics. As a planner, Wang Shu followed the orientation of the hill, planning all the buildings like designing the village houses. As an architect, Wang Shu carefully designed the layout and

dimensions of the building to create diversity among each other. As a craftsman, he used various vernacular crafts and materials to construct tectonics.

While after Wang Shu demonstrated the traditional urban architecture language, he decided to bring back equality. "The abandon of classification in this paper eliminates the apparent differentiation between architects, designers and artisans." Please come into the cities" is Wang Shu's invitation. It is not a poetic journey nor a routine with narration. It is a relaxed walk that meets the fragments accidentally. There is no expectation before entering the urban. It is only about standing with the cities. Only the construction of the City's own will live. Then a dreamer and constructor of this Fictionalizing City will concentrate on the architectural language of the City. He may achieve a deeper sense of the profundity of urban architectural language and the paradox of multi-meaning rather than its instrumental fiction and beauty". In the fifth value, Wang Shu melts the solid architecture concept. In front of the pure urban architecture language, there is only an imaginer in the Fictionalizing City.

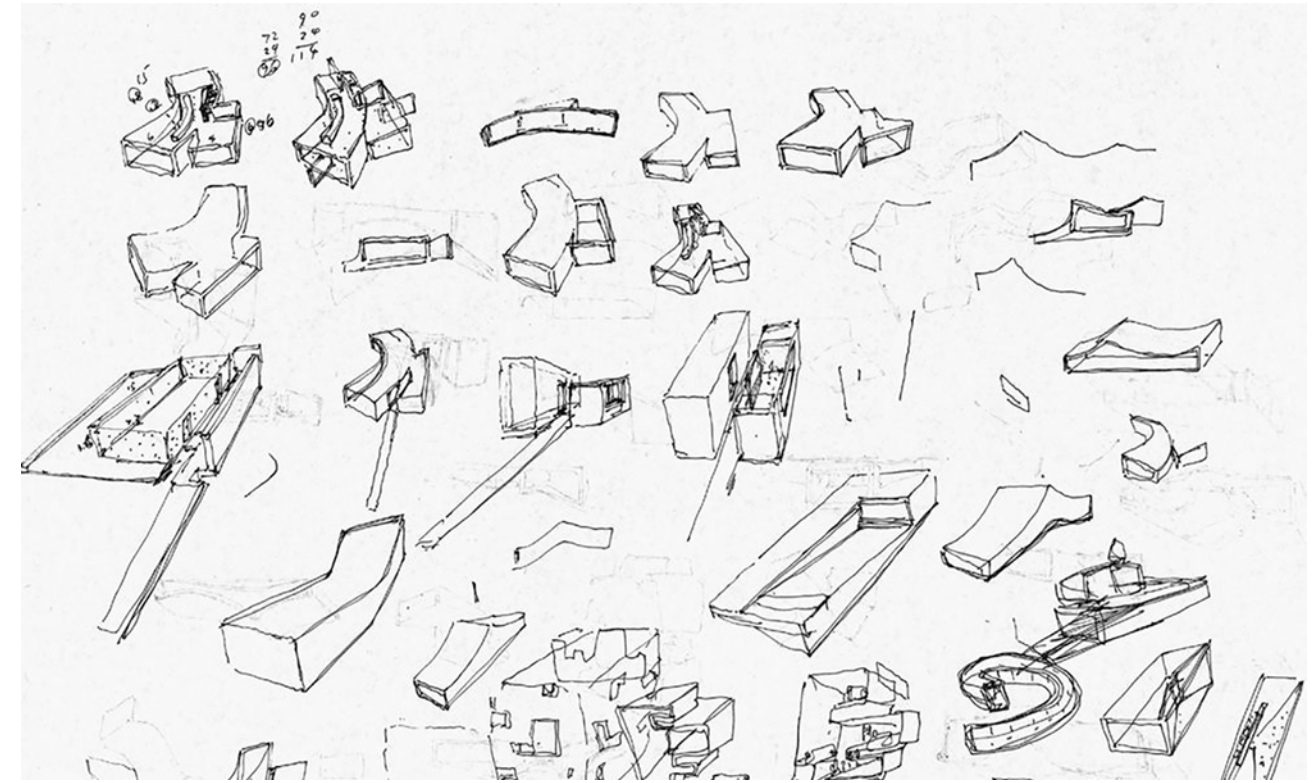
In Xiangshan Campus, some spaces are designed without specific functions. People will enter those places accidentally, where they can study, rest and think inside (fig. 6). That is how Wang Shu protected unexpected lives, letting them grow with diverse stories inside the campus. Those places discourage occupants from using it but encourage them to experience and become part of it.



Figure 6. Xiangshan Campus, Hangzhou, a small space between buildings

When the urban architecture became transparent, Wang Shu considered the purification of the attached language coming. "It starts from the minimal unit, with no aim to develop, expand and frame a unified structure. Quite oppositely, it aims for a fragmentational weighing and deliberation which is insuccessive, indefinite and indirectional²²". These rebellions require architects to forget to design a building but focus on the design itself. It will help architects to find authentic happiness in exploring.

In Wang Shu's drawings, he sketched many housing types from vernacular residential typologies (fig. 7). With tiny transformations in the volume, Wang Shu came up hundreds of houses in his mind. Those courtyard houses followed the same idea without losing the characteristics of traditional space (fig. 8). Then Wang Shu organized and collaged various buildings in the paper and constructed them on the site. This process didn't involve any mechanical architecture concept but a pure devotion to the city.



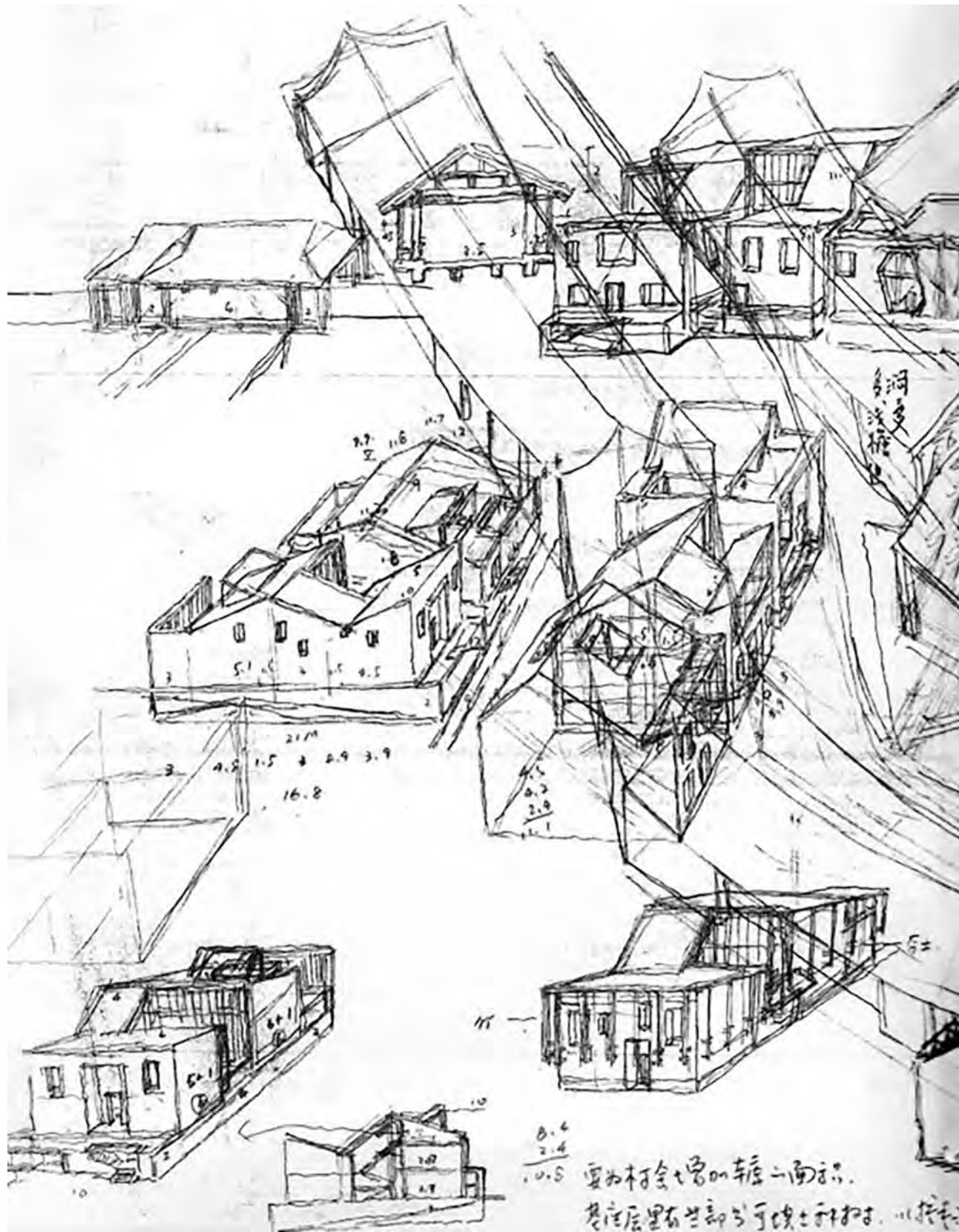


Figure 7 and 8, Frampton, K., Dong, Y et. al, Wang Shu's sketches, 2017

When architects give up their instrumental languages, the critiques of contemporary urbanization will activate. In the last value, Wang Shu thought it was time to return to the reality of the Chinese urban environment. Wang Shu said, "Activate existence, evoke existence, and advance towards existence, all for existence! What we are criticizing is language itself and urban

architecture itself. I take no hesitation to stand with the unauthoritative textual design, imagine and experiment the commonness in the different small units which are strict, inexcessive and unauthoritative. This is an idea, an ideal every City of China in the early 21th century regained²³".

After years of writing and practicing, Xiangshan Campus becomes Wang Shu's solid experimental design for seeking Chinese architectural identity. Surrounded by modern communities, this campus is a physical critique of this land's rapid deconstruction, protecting the dignity of the traditional dwelling and growing with nature.

It is the spirit of Fictionalizing City. Wang Shu wanted to use this text to open the self-reflection of traditional Chinese languages. The instrumental language critiques aim to liberate the design from ideologies. His theory follows the previous linguistic research and sets up an order for future architectural design. Meanwhile, it becomes an unconventional force that destroys conventional methodologies. It will create an intimate relationship between architects and the cities by liberating both of them. Finally, it will generate a relaxed atmosphere, where the designers can stand inside the cities and play in the gap among all the conflicts.

CONCLUSION: FICTIONALIZING

The modern architecture movement in China is very aggressive, while this continent's intangible urban heritages are too silent. Wang Shu aims to fill the enormous gap and reveal the conflicts. So Wang Shu designed a strict brief to reintroduce the value of the traditions. In this process, Wang Shu transformed his rage, worries, and pride into a rich text. Finally, he got his freedom in the world of Fictionalizing City.

After Wang Shu's demonstration, Fictionalizing City became a complex concept. It is a critique of mechanical architecture design, a linguistic approach, a manifesto, a revolution, the reality of cities, and the original way to design architecture. It reflects Wang Shu's attitude toward architecture design; it should keep its distance from the restless political movement but stay close to daily life and traditions.

Beyond guarding Chinese tradition, Wang Shu's dream is to help people find dignity and freedom in modern cities. Wang Shu said, "As a matter of fact, 'I' stands as refute to the 'individual' theory of philosophy in the past. 'I' is a mark, challenging the belief; which regard human being as an abstract existence and disagreeing with the so-called 'spiritual architecture'. It sticks to a pure individual experience of a city on the base of nature intending for a certain collectively. 'I' is only a living component of the total structure of a city²⁴".

What is Fictionalizing City? It is a theory inspired by the abroad approach that helps to find the value of domestic heritages. It is campaigning to present tradition post-modernly to fight against Chinese modernity. It is a manipulation of both heritages and modern architecture. It is a box to put solid prejudices on the cities altogether and dismiss them. As Wang Shu said, "Enhancing existence in a city and guarding its freedom are the real value of 'fictionalizing a city²⁵". Fictionalizing City is an attitude that tries to find eternal peace inside all the built environments.







NOTES

- [1] Hyatt Foundation, 2011, Wang Shu | The Pritzker Architecture Prize. [online] Available at: <https://www.pritzkerprize.com/laureates/2012>. [Last accessed 6th Dec. 2022]. [2] Housing and Urban-Rural Development Bureau of Longquan, 2021. 著名建筑学家、建筑设计师王澍工作室“落户”龙泉. [Famous architecture scholar and architect Wang Shu's studio settle in Longquan]. [online] Available at: http://jsj.lishui.gov.cn/art/2021/3/4/art_1229219406_58985439.html [Last accessed 6th Dec. 2022]. The original text in Chinese is "[王澍是著名建筑学家、建筑设计师，当代新人文建筑的代表性学者，中国新建筑运动中极具国际学术影响的领军人物，是第一位也是目前唯一一位获得普利兹克建筑奖的中国建筑师。]"
- [3] Gaojin Xinleng, Jonathan Hale and Qi Wang, 2019. Novelistic essay: on the form of Wang Shu's PhD thesis, 'Fictionalising Cities', arq (2019), 232 157-166, Cambridge Press. DOI: <http://dx.doi.org/10.1017/S1359135519000228>. [4] Wang Shu, 2000. 虚构城市 Fictionalizing Cities, Unpublished thesis (PhD), Supervisor: Lu Jiwei, Tongji University, pp. 1-4 (Abstract in English from pp.1 to pp.4). [5] Chuihua Judy Chung, Inaba, J., Koolhaas, R. and Leong, S.T. (2001). Great leap forward. Köln: Taschen; Cambridge, Mass. pp. 27.
- [6] Frampton, K., Dong, Y., Aric Chen, Ole Bouman, Mette Marie Kallehauge, Iwan Baan, Michael Juul Holm, Kjeld Kjeldsen, Garner, G., Wang, S., Louisiana, Wang Shu Amateur Architecture Studio. 1st ed, Publisher: Louisiana Museum Of Modern Art, Denmark, pp. 12-16. [7] Wang Shu, 2000. 虚构城市 Fictionalizing Cities, Unpublished thesis (PhD), Supervisor: Lu Jiwei, Tongji University, pp. 1-4 (Abstract in English from pp.1 to pp.4). [8] Ibid. [9] Dummett, M., 2014, Origins of analytical philosophy. 1st ed in 2014, London: Bloomsbury, pp.5. [10] Wang Shu, 2000. 虚构城市 Fictionalizing Cities, Unpublished thesis (PhD), Supervisor: Lu Jiwei, Tongji University, pp. 1-4 (Abstract in English from pp.1 to pp.4). [11] Ibid. [12] Ibid. [13] Wang Shu, 2000. 虚构城市 Fictionalizing Cities, Unpublished thesis (PhD), Supervisor: Lu Jiwei, Tongji University, pp. 9-12 The original text in Chinese is "[什么是罗西《城市建筑》中的研究模式?]" [14] Wang Shu, 1988. 死屋手记 Death House Poetic of Spatial Language Structure, Unpublished thesis (Postgraduate), Supervisor Qi Kang, Southeast University, pp. 21&40 [15] Rossi, A. (1982). The architecture of the city. 1st ed, Cambridge, Mass, MIT Press, pp. 23. [16] Wang Shu, 2000. 虚构城市 Fictionalizing Cities, Unpublished thesis (PhD), Supervisor: Lu Jiwei, Tongji University, pp. 1-4 (Abstract in English from pp.1 to pp.4). [17] Ibid. [18] Ibid. [19] Ibid. [20] Ibid. [21] Ibid. [22] Ibid. [23] Ibid. [24] Ibid. [25] Ibid.

CALL FOR ABSTRACTS

HERITAGE CITIES AND DESTRUCTION

Future history will not create ruins anymore. There will not be enough time for that.
Marc Augé

Ruins can offer an effective incentive for rebirth, a way back from origins to creative energy.
An interruption of death or oblivion is needed for civilization to modernize.
John B. Jackson

The second issue of the journal JADH is dedicated to the theme of “destruction”, its perceptions, as well as its implications that can be perceived in several fields of architectural heritage as positive and negative at the same time (destruction/construction, absence/loss, memory/oblivion, etc.).

Destruction refers to the process and outcome of an event: every destruction, regardless of whether being voluntary or involuntary in nature, imposes a reflection on losses, things that have existed but ceased to exist, and forces us to make a value judgment about what we recognized as being part of our history and identity.

A destructive event becomes very relevant for the social life of the collectivity that is subject to it, and its results can be materialized over time depending on several directions and different ways.

For example, it is possible to verify the recovery of a line connecting with its own past - which has become so just because it precedes the event -, through strong participation in the process of rebuilding, which imposes the recovery as it is considered the historical identity of the affected population.

In other cases, the destruction implies a deeper fracture in the history of the collectivity, generating an active reaction that assumes diverse implications and an acceleration of the processes (of various natures: planning, historical, social, economic, cultural, etc.) and amplifies, in this way, the break with the past that already started with the destructive event itself.

The destruction becomes the main theme of this issue, which encourages the investigation of the multi-faceted interpretations of the term itself in a multi-disciplinary horizon.

Even though we do not preclude the canonical process of destruction-reconstruction, we further encourage the various interpretations in the space-time dimensions that may be examined.

To contribute to this issue, we invite groundbreaking investigations and reflections about themes revolving around (but not limited to) the following fields:

- Loss of identity as a process of destruction-reconstruction/construction (architectural heritage in its cultural/social/political values)
- Destruction as subtraction in a creative act
- Destruction as a result of human or natural action
- Enhancing the void (material/immaterial)
- Destruction of historical memory (documents, archives, personal or public library...)

HOW TO PARTICIPATE

→ The participation to the call is open to national and international structured and independent scholars (PhD students, postdoctoral fellows, research fellows, researchers).

→ The issue will host essays and articles selected through a double-blind peer review process.

→ To apply, please send an abstract of max. 400 words in English and a short CV to adh-journal@polimi.it by April 11th, 2023.

→ The outcome of the selection and the judgments of the peer review will be communicated by e-mail to the author of the article.

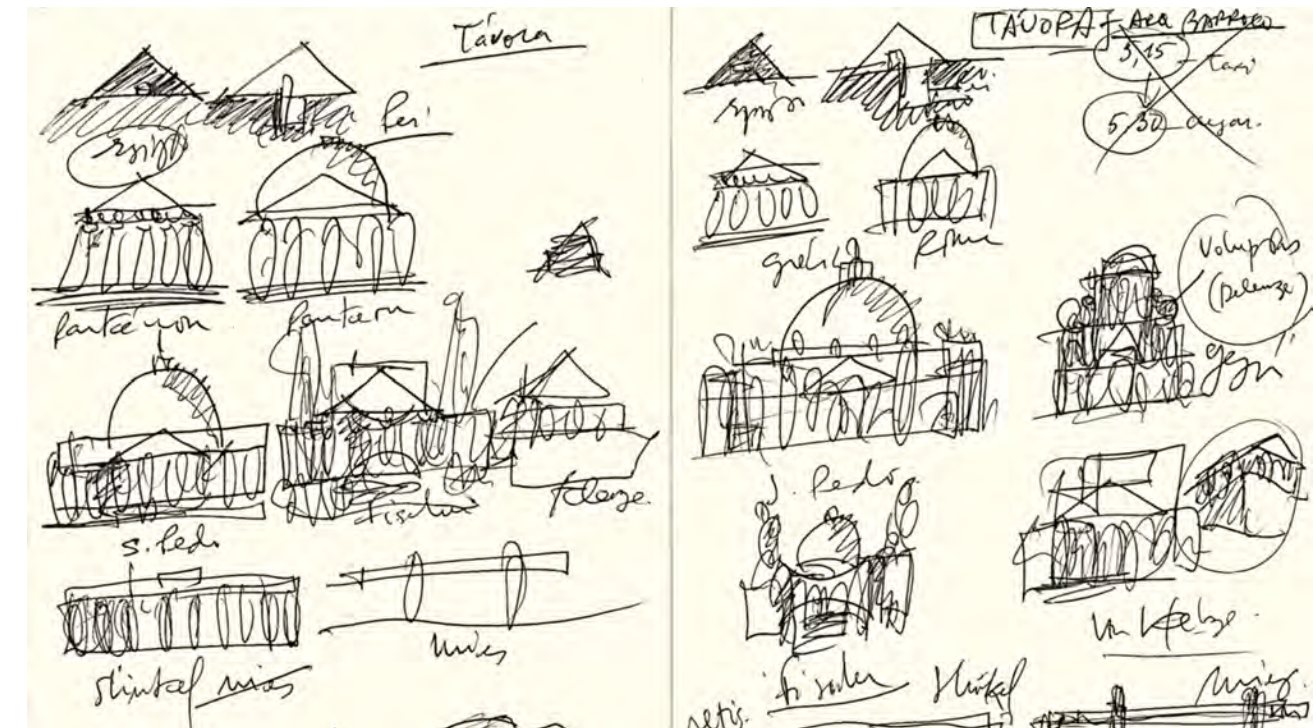
→ Proposals selected for publication must be developed into unpublished texts, complete with bibliography and images, and sent to the editorial board by August 18th, 2023.

TIMETABLE

- Launch of the Call: March 10th, 2023
- Abstract submission deadline: April 11th, 2023
- Notification of acceptance: April 18th, 2023
- Text delivery for peer review: August 18th, 2023
- Notification of full-text peer review outcome: October 2nd, 2023
- Final text delivery: October 20th, 2023

EDUARDO SOUTO DE MOURA *ARCHITECTURE UPON HISTORY*

Edited by Elena Fioretto (Politecnico di Milano) and Fabio Marino (Politecnico di Milano)



TITLE
Architettura sulla storia

GUEST SPEAKER
Eduardo Souto de Moura

DATE
Friday, May 20th, 2022

EVENT
MANTOVARCHITETTURA 2022

LOCATION
Palazzo della Ragione, Mantova

This lecture was held by Edoardo Souto de Moura during MANTOVARCHITETTURA festival, in May 2022 at Palazzo della Ragione. Following a meticulous transcription, it was decided to report the most significant passages of the conference (in italics), interlined by short curatorial notes. These notes aim to link the sequences, supporting a potential reader, no longer a spectator of Souto's conference. In the same way, it was necessary to select the contents, although the great variety of topics was largely covered. In the translation from spoken Italian to English it was not possible to give back the word similarity that occur between two neo-Latin languages, such as Italian and Portuguese. An attempt was made to preserve the spontaneity of the off-the-cuff speech through the use of punctuation and references to the orator's gestures (in square brackets).

On the occasion of his "last lecture" as a professor at Polytechnic of Milan, Edoardo Souto de Moura [ESDM] shared some "arbitrary fragments" on the topic of the project.

When I use this expression [arbitrary fragments], I remember a Rafael Moneo's speech. He talks about arbitrariness by saying: when someone does architecture, always begins with an arbitrary decision.

In the process of designing, an architect uses and follows a code that is not so much arbitrary, but rational.

What is the project? The project is doing the research, because, after all, the project is making a code to build, which cannot be arbitrary, but must be rational. In the sense in which Aldo Rossi intends rational architecture. So, I use this system by Rafael Moneo of choosing arbitrariness to arrive to a logic that can be more rational or more “emotional”. Well...I quote others for my speeches.

ESDM defines himself as an architect, not as a theorist. But he is an architect who needs theory in order to inject contents into his projects, and who aspires to communicate something. And he quotes a Portuguese proverb:

Se não tens cão, caça com gato. Well...I don't have a dog to do architecture. So, I use two cats, that I love so much! One is Deleuze...the other is Calvino.

The first “cat” mentioned by ESDM is Gilles Deleuze who conceived philosophy overturning the dialectical formulation, dominant after Hegel, and its construction of linearity and unity. On the contrary, Deleuze proposed a non-linear rhizomatic system that allows an open circulation of multiple concepts, favouring diverse paths and unprecedented connections. The second one is Italo Calvino. ESDM always carries his famous book “American Lessons. Six proposals for the new millennium”, because he thinks that this book is useful for an architect who aims to experiment the themes of lightness and gravity.

Today the topic of the lesson (because times may change my concerns) is about lightness and gravity. Since everybody knows Calvino's famous book about the six lessons for the new millennium, I got that on lightness. I need it a lot. Calvino gives examples in literature, but it is very easy to cut off the word literature and replace it with the word architecture. He explains that in literature there are two ways of dealing with gravity, or lightness that is the opposite. There is a way - and he gives examples - that in front of gravity and weight one can simulate this role. The other is to invent the opposite. And to think that it's impossible to invent this lightness, which is false...being able to get its own identity of weight, opacity, gravity, to define its finite physical dimension.

Well...I have used both formulas in my work. I do not defend either one or the other because, I think, in the world, in architecture, in art or in science...there is not only one way of doing things.

Through a series of images of more or less recent projects, ESDM shows in which ways he defines his own idea of lightness. Illusory lightness, realised without leaving a trace. Such as the entrance he designed for a monastery in Portugal: a stone staircase that leads to a sliding glass door.

I like the contrast of the sliding door within the old wall. A brutal job. To build this glass door, which seems neutral, peaceful, I destroyed the wall, which was a double wall. I designed a frame, a sliding door, and I built the wall again. A very heavy job...without leaving a trace.

But in doing this, ESDM does not want to recur to arts as an endorsement.

Indeed, because I am an architect, I do not like the architect-artist. I think architecture is a profession. And I am convinced that the current weakness of architecture is that architects are pretentious, they want to be artists. And I also observe this attitude among students.

Conversely, speaking about gravity, ESDM recalls a lecture by Fernando Tavora. An excursus that begins with Ancient Architecture.

Tavora talked about weight, about gravity, using the pyramids of Egypt as an example: the purest form to respond to weight and gravity. It is the form that gives mostly an image of stability and rest. It is the Egyptian pyramid that, 5000 years later, becomes the glass pyramid.

Between the pyramids of Ancient Egypt and Ieoh Ming Pei's glass pyramid in Paris, a multiplicity of signs and fragments stimulate and inspire the architect, from Bernini to Schinkel to Alvaro Siza and Mies van der Rohe. The last one is precisely mentioned to reject the simplifying rhetoric of the Modern Movement that denies history. On the contrary, ESDM refers to Mies' holidays in Greece, and he reflects on the importance of history.

After the Egyptian pyramid there's the Parthenon, whose pediment has the same shape; then, the Romans arrive and take the Greek temple and add a dome. And later the Baroque. Bernini uses this architectural form opening its arms, and takes over the city. The Baroque that begins to transform architecture into urbanism. Sixtus Quintus with the obelisks, the radial city, and all the rest. Afterwards, the very complex development of the Baroque by the Germans, such as Fisher von Erlach and that enormous drama. So much drama that people get tired and move back again. Because I think that History works in this way [Souto mimes a sine wave]. And here again comes the longevity of the classic. With Leo von Klenze and the pure Greek temple, which has greatly influenced Schinkel who builds the Altes Museum...I don't know, I haven't counted it, with fifteen, twenty or twenty-five columns...and Mies who says “but if I have steel, why do I take twenty-five columns, if I can do everything with two, or one!?”. And Mies himself built, I think in 1925 or 1924, this glass skyscraper, with organic shapes, and the same building is also built after by Alvar Aalto, Siza and many others.

So, this is a way [understood as modus, method], a very artificial way of understanding the history that interests me. Not real history, but history that I can manipulate to design my own projects.

The pyramid continues to have a strong ascendancy for the project. Even the inverted pyramid, used by Oscar Niemeyer for the Caracas Museum. Also ESDM is recurring to this shape for a convention centre, although he is not yet fully satisfied with the proportions achieved. The shape of the pyramid was also chosen for an installation at the Lisbon Triennale.

And to continue with the “pyramids” issue, I was invited to do an installation at the Lisbon Triennial. I immediately made it clear that I am not an artist, but an architect, and I can do something I care about. I made models on this theme. A concrete pyramid, a stone pyramid and a glass pyramid. All displayed in a beautiful room where the floor was very precious. We made this structure that presented three themes, and the effect was that temporal perspective, meaning that the past and history, if read, can explain the present day and not the other way around.

ESDM manipulates history, and uses it in his projects. He is interested not only in pyramids, but also in windows.

I have a great fear of drawing windows, and we have talked about it many times already, but I still have this fear, really! Every time I am afraid to forget something! We see this reference in Paestum, that recalls window openings. The Romans then added a rectangular body where the dome rests. And this is the succession of the classic. And then comes Michelangelo, who was tired of the classic. He was a baroque artist, violent. Violent in the intellectual sense. Michelangelo built the

Porta Pia, whose design was changed ten or twenty times. And I like this distortion of the rules. The central door, almost anthropomorphic, the eyes and the four openings. And the tower, which is the opposite of the pyramid, that is unstable, and you can see the central body almost moving.

ESDM illustrates another pictures of an art installation on the theme of the window, created for the Venice Biennale.

Well...what does my installation mean? It is about the theme of windows in the three proportions: the vertical, the horizontal, and the non-window, thus the negative.

And let's see the vertical window, with the thickness. So, the proportion is always the same: width, height and depth [ESDM mimes these concepts, raising his hands in the air]. That's what gives beauty. That's why when I open windows...I feel sick! They seem to be made of paper. They look like a moving scenery [ESDM makes a fluttering gesture]. The proportions of these windows: in some cases, they are fine, while in other cases they are not. But why? Because the windows, for example in a monastery, are 1.2 meter thick. They define an autonomous space, not a negative. And this interests me, but today I cannot make walls one meter deep, because they would kill me. So, [in Venice] I fixed a point that is the tower. Then this is the wall you pass through, and one enters and sees the tower on the left, with the proportion of verticality and depth.

Then we have the horizontal window that does not require thickness. It is the Berlin window, by Bruno Taut, who, in order to build social housing, could not afford to introduce windows with of three- or four-meters heights. So, he thought of rotating the window (there is a beautiful article in Casabella from the 1960s about Bruno Taut and this peculiarity). I used this reference for an apartment building in Porto, where the mutation of the windows follows the mutation of the interior typology. Many times, I tell the truth, I liked to change the window according to the variation of the interior typology, in order to have an alibi and to avoid unnecessary exceptions.

And, at last, the non-window. The void. Like Le Corbusier did, with nothing. The landscape entering inside the house.

The non-window allows ESDM to leave the shores of artistic installations and move on to a project of patio houses he is currently completing in Lisbon. This is a typology that has been used in several occasions by the architect.

This is a place, nice and contradictory of the suburbs. There is a road that ends there, in front of a small church. It's was a village. And later, the horrible postmodern buildings. Lisbon used to like the Postmodern...not all...it was a period! There is this void, almost triangular, where they asked me to design residential buildings. So, keeping in mind this village imaginary, that for me is beautiful, I draw these patio houses, which are a bit of a negative of this site. They resemble a Wild West town: a street and houses on both sides, on the left and on the right. The front that faces the street is closed, except for the entrance door and the garage. It is a fragment, an island.

The project for Lisbon offers ESDM the opportunity to reflect on the different designs based on the patio typology which, however, result into different outcomes each time. There are many factors that mark this difference, such as the construction site, or the clients' requests.

It's the third time I've used this typology, and every time I do something different...And I like this evolution, like the Germans change the photo camera Leica. Even if it has changed, it remains the same. Always the same shape, and always much better. Like the Volkswagen, or the Porsche, the 911 which is always the same, but is always a little wider (like me!). It is always the same type, and I think that technically it is better and better.

Once again ESDM talks about Porta Pia, referring to Deleuze's book "Le Pli. Leibnitz et le Baroque". This is the occasion to discuss about the construction of the universe, that after all is also a matter of architectural representation. ESDM refers to Paul Klee's Angelus Novus, in Walter Benjamin's interpretation, with its meaning of a future raised from the ashes of the past. Klee's Angelus Novus serves ESDM to recall his experience as a young architect at Alvaro Siza's studio.

Siza spent his life drawing angels. And he often represented them in the form of fragments. There is a text, a beautiful one, by a minister of education who was a poet. He wasn't bad as a poet, but he was a disaster as a minister. I don't know if he read Benjamin, but he talks about this angel who flies over the ruins of the world, which represent the past, and he flies so close to them that he falls apart because he is too attached to reality. It means that progress cannot stay inside reality, so closed, but it must stay out of it. And Siza has drawn so many angels, that in the end he designed buildings in China similar to the form of angels. That building, for me, is not one of Siza's masterpieces, because it is too much. It is a bit like Tabucchi who studied Pessoa so much, that he turned into Pessoa himself.

Then ESDM illustrates an on-going project for the Polytechnic of Milan, at Leonardo Campus. His project will be located above an existing pavilion designed by Ignazio Gardella. For this reason, his project faces the constraints imposed by the Superintendence.

I make a very light building, where the pillars are almost not visible. I use the air conditioning tubes not like in the Centre Pompidou, where they have a decorative function. In this case, they are part of the structure. A very light structure, fully glass covered, which does not touch Gardella's building. I almost wanted to conceal the building. So I conceived the main façade as a mirror glass. But then I thought that it would have been a form of cowardice! Doing something I don't want to be seen. So, I'll use clear glass.

To go back to the subject of lightness, not as a philosopher but as a professional architect, ESDM shows a building that has just been completed in Bruges, designed for exhibitions and multiple uses, talking on the construction site and its complexity, particularly the relationship with the municipality and the developers. Interventions inside the historic city, or on the pre-existing buildings, often generate doubts and perplexities. And once again there is not a unique design attitude. Later on, ESDM remembered a shared experience with Siza, in the project for the restoration and extension of a monastery.

This is a topic that I really like...and I worked on it many times with Siza, who is always a master. It is a monastery, and we have to transform it in a museum. In the 60s, I think, the main façade was modified, because it was a judge's private office, who had opened a door to access inside with his own car. While Siza realized the new museum, I renovated the old building.

So, the first thing was to destroy the former entrance, that had been

added, replacing it with a new, baroque window, symmetrical to the other. The second thing was the demolition of the corner, and waiting for Siza, who would come with his new building. And Siza did a beautiful thing. Instead of intersecting his volume with the ancient wall, he moved it back a bit. He reconsidered, corrected the direction, and entered at another point. It does not directly touch the surface perpendicularly. (Paf!) Siza comes in, approaches, and says "it doesn't look good", so he goes back, changes the angle, and then he goes.

Seriously...Siza is a baroque architect, who I like. And he enjoyed doing the staircase, like Michelangelo did the Library [Laurentian Library]. The point is that he uses marble, he makes these shapes, which look bizarre, but they are beautiful. The problem arises when his new extension and my restoration have to intersect: my design in wood and granite, while Siza's design with marble. There is a door, specifically, where our projects must meet each other. So, I did one in white marble, to begin to enter Siza's world.

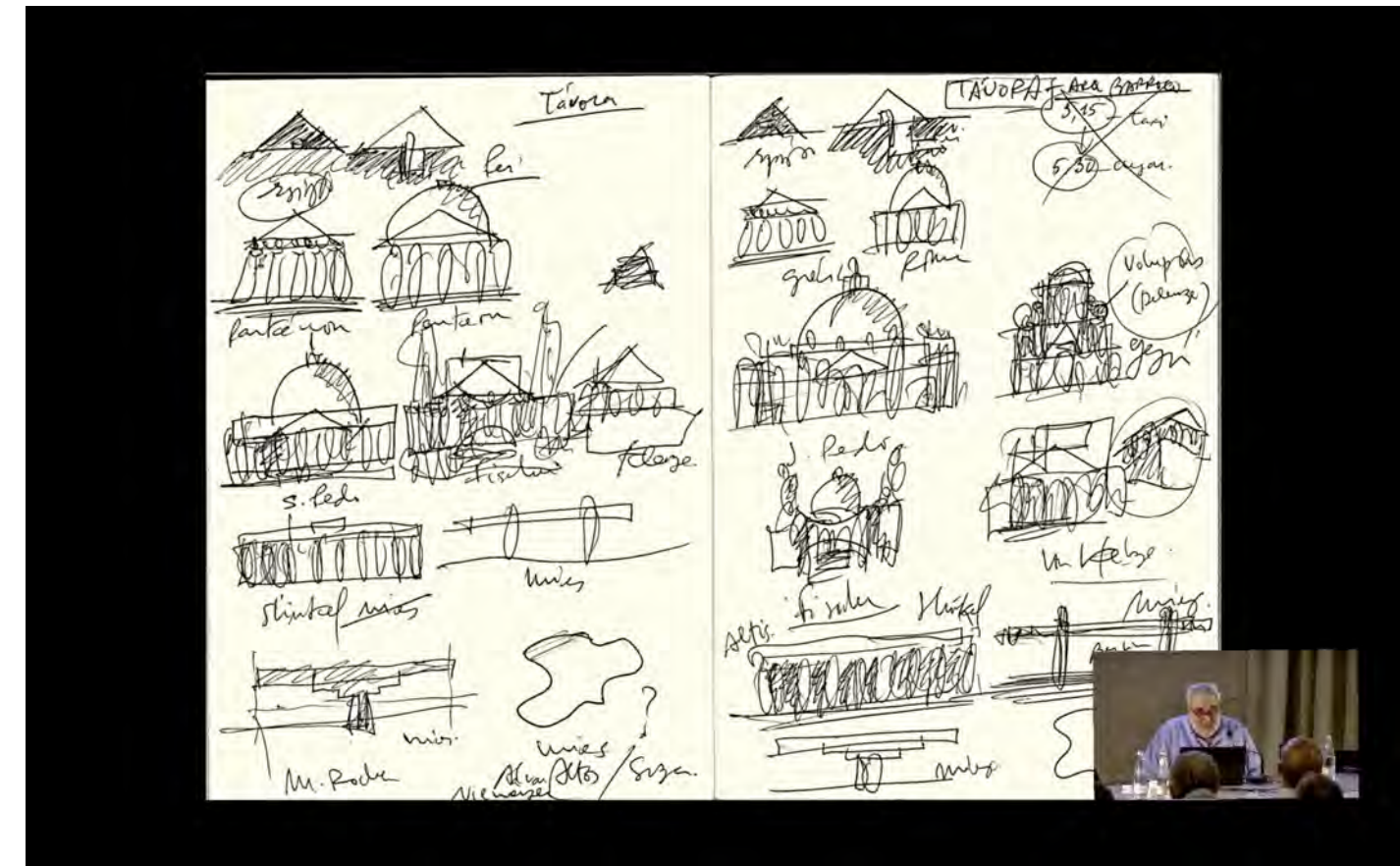
ESDM concludes the slideshow of fragments with a personal project.

And now I am making a home. After nineteen years, the municipality of Braga paid me for the stadium. And I have money. And I don't know what to do because I've spent my life working. What can I do? My mother died and left as a legacy to my brother a house and some money to my sister. I, on the other hand, received some corn fields (which are worthless to me). Next to my mother's house there was a land for sale, with a ruin. I bought that land, and the ruin is beautiful. It is always my theme: ruins. But not in the sense of romantic contemplation, like for the British. I like it because I'm not the author of the ruin. I go there on site very often, every Sunday instead of the church service. I draw, and it is the ruin that asks me for something. It means that the ruin is operational, it is willing. I like this word. The ruin does not meet my needs. I manipulate everything. I don't like slanted corners. I don't recuperate anything. I'll build a contemporary house with old stones. I change everything and I design everything in order to figure out if I need the ruin or not!

And to manipulate the ruin ESDM doesn't recur to history, but to the tricks of a stonemason.

And again, an image of a floating stone! The walls are almost completed, and this is the man who makes my house. He's a man I've always worked with. He's a historical figure. One who works stone (is it called a stonemason?). He is a brilliant stonecutter, who worked fifteen years in France, cutting stones, and raised two children with his wife in a caravan. We renovated two monasteries together. And I design his house. When he asked me, I told him "I'm modern!". And he said "I know you!". The problem was his wife. I went to his house, with the model. Shyly I said "Madame, I don't know if you like the house I'm going to do", and she answered looking at me "I'm sure I don't like it". At this point the best was to leave, but the husband said "no! I like it a lot". And now I've invited him to build my house. And he does a trick, beautiful. I don't like the old taste, deformed, folk. I like making contemporary houses with the stones that are there. So, I don't like having sloping walls, and he adjusts them with metal cables and wood. He rotates the walls and puts them vertically straight. He teaches me how to complete it. Now a little video to finish. It's beautiful. The stonecutter explains to me with drawings how I have to do the project. And I finish. Can I translate something? Can we watch the video? No? There it is! Go, go, thank you!

ESDM bids farewell with images of this intimate construction site, where he goes every Sunday to listen and admire these tricks, which are anything but illusory, artistic, or philosophical.



ROMA INTERROTTA. TIME STOOD STILL IN NOLLI'S PLAN OF 1748

Edited by Michela Pilotti (Politecnico di Milano)

TITLE

Roma Interrotta. Interventi sulla pianta di Roma del Nolli

AUTHOR

Incontri Internazionali d'Arte - President Alberto Moravia and Director Graziella Lonardi Buontempo

CURATOR

Piero Sartogo, Franco Raggi and Daniela Puppa

LOCATION

Mercati Traianei, Roma

PERIOD

May - June 1978

By invitation of the Association Incontri Internazionali d'Arte in 1978, the Italian architect Piero Sartogo gather eleven other figures to assemble an exhibition, which strives to become a pivotal event in the architectural panorama and debate of that time.

Piero Sartogo, Costantino Dardi, Antoine Grumbach, James Stirling, Paolo Portoghesi, Romaldo Giurgola, Robert Venturi with John Rauch, Colin Rowe, Michael Graves, Rob Krier, Aldo Rossi and Leon Krier, starting with the map of Rome drawn up by Giambattista Nolli in 1748, more than two centuries later, exploit this cultural opportunity to analyze the process of modifying the urban fabric of the Italian capital.

The attempt of the twelve personalities involved is to investigate and, consequently, to safeguard the immense cultural heritage of the city and its historical center. Peculiarity of this initiative is the complete and total freedom of the elaborations and the contributions yielded, which sometimes generate real utopian projects.

The exhibition Roma Interrotta [Interrupted Rome], followed by the conference Roma – Città Futura and its publication with the opening text by Christian Norberg-Schulz (Il genius loci di Roma), turns out to be the pretext to shed light and raise awareness of the issues on the rehabilitation of Rome, a square one to kick off a series of enterprising initiatives.

Even the title, which echoes Giulio Argan's words, then the mayor of Rome, is a clear reference, or rather accusation, towards the conditions in which Rome finds itself at that time; the capital is, precisely, defined by the historian as «interrupted» because it is a city that has ceased to be envisaged and it has begun, instead, to be redesigned at the mercy of building speculation and boundless growth.

Hosted from May to June in the archeological setting of the Mercati Traianei in Rome, the exhibition is connoted by proposals dealing with the themes of memory and imagination, diverging from the mere urban design and landscape planning, without setting out to find solutions. Assigned to

each architect one of Nolli's twelve panels, deemed the last example of coherent urban design, the participants are urged to reinvent and highlight the difficulties encountered in that city's portion allotted, erasing the occurrences of the previous two hundred years.

Inside a turquoise-coloured cube, the two Rome's plans mirror each other, held by a steel structure, of the same color, resting on a base of faux serpentine marble; the thought-provoking comparison is emphasized at the visitor's sight, as well as the meeting of the antique with the new. The shade of this space recalls the curtain placed at the entrance of the roman market, which is inflated with the help of a large fan, simulating a continuous breeze; this ploy enhances an unavoidable solemn and ceremonial atmosphere and contributes to immerse people even further into the imaginary theme. In the side rooms, once the site of workshops, displayed on lattice structures, it is possible to admire the drawings of each architect, in a dimmed light in contrast with the gloom of the walls, that seem to project the visitor almost into an underground environment.

In the projects presented, the relationship between the Tevere river and the urban tissue is still lively and, above all, oblivious to the embankment's construction during the Unification of Italy, to the actions of gutting during the Fascist twenty years and to the senseless post-war reconstruction. The exaltation of the public space is the protagonist, as well as the multidisciplinary and transversal nature of the proposals, which illustrate Rome as a heterogeneric city, and, at the same time, a surreal field, an almost, fantastic urban territory, dreamed up in the mind of the different authors.

From Sartogo's avant-garde proposal, with clear references to Futurism, in which he focuses on pre-existing matrices, the so-called 'emergencies', such as the Basilica di San Pietro and the Mausoleo di Adriano, imagining a phalansterium; to Dardi's more rational and controlled project around the Trident, which organizes the area into functional cues, as well as for Giurgola in the area adjacent to Porta Pia.

Numerous Piranesian influences are evident in Grumbach's approach with his system of Beaux Arts-style parks along the walls; in Graves's rays at Porta Maggiore; in the fortresses and castles of an extreme classicism of the two Krier brothers.

From the creation of collages, drawing from his own educational itinerary, as Stirling does, or from the elements that make up the American main streets like Venturi or, again, from Napoleonic projects in Rowe's interventions on the Palatine, the Caelian, the Colosseum and the Circus Maximus.

Finally, the more archaeological proposition of Rossi, with the return to the Roman baths and aqueducts, and the more environmental suggestion of Portoghesi with the recovery of ancient coves.

Roma Interrotta is an exhibition that entices also future generations to reflect on the enduring character of the eternal city and that contains a series of crucially topical points, both in its method and its outcome, so much so that it was repropoed at the 2008 Venice Biennale, at the behest of the then director Aaron Betsky, in the Arsenale artillery.



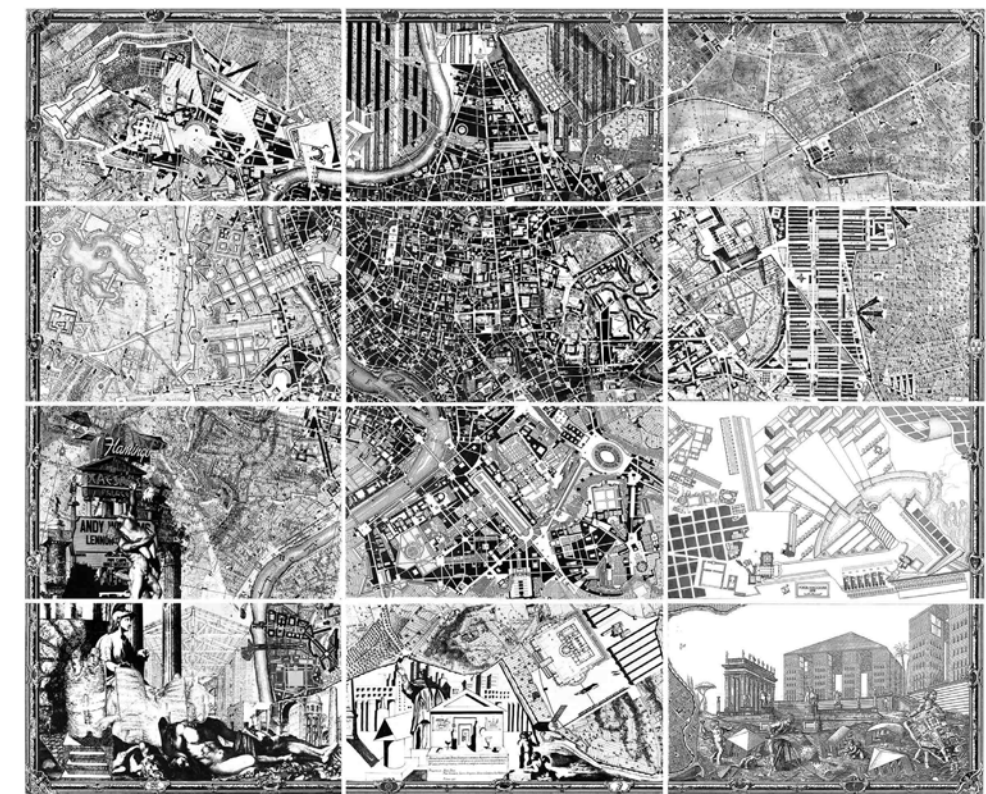
Entrance to the Mercati Traianei, the turquoise of the cube and the curtain contrasting with the red of the walkaway. Courtesy: Franco Raggi.



Inside the turquoise cube, the two opposing plans: Nollí's on the right and the revisited one on the left. Courtesy: Franco Raggi.



Exhibition of drawings on reticular structures in the workshops of the Mercati Traianei. Courtesy: Franco Raggi.



Collage of the outcomes of the twelve participating architects. From left to right: Piero Sartogo, Costantino Dardi, Antoine Grumbach, James Stirling, Paolo Portoghesi, Romaldo Giurgola, Robert Venturi with John Rauch, Colin Rowe, Michael Graves, Rob Krie

FROM LAS VEGAS TO ROME, FIFTY YEARS LATER: PHOTOGRAPHS BY IWAN BAAN

Edited by Rosa Sessa (Università di Napoli Federico II)

TITLE
From Las Vegas to Rome: Photographs by Iwan Baan
AUTHOR
Iwan Baan
CURATOR
Lindsay Harris
LOCATION
American Academy in Rome, Roma
PERIOD
October 6 - November 27, 2022

There is no doubt that, in the history of contemporary architecture, there is a before and an after Learning from Las Vegas. Authored by Denise Scott Brown, Robert Venturi and Steven Izenour, the revolutionary book has been revered by many and furiously attacked by just as many since its release in 1972. Its pages, wittingly provocative and irreverent, have in fact broadened the discourse on architecture and the city beyond the traditional elements and reassuring territories of modern narrative, including in the conversation the wild growth of suburban areas, the informality and fragmentation of the recent urban expansions, the non-codified and yet tangible role that communication, commercial dynamics and economic power have on the shape of the objects we inhabit.

Among the many events celebrating the fiftieth anniversary of the publication, the American Academy in Rome enters the debate with an original contribution. Iwan Baan, the award-winning architectural photographer, was invited by Lindsay Harris, interim Andrew Heiskell Arts Director of the American Academy in Rome, to question the analyses and urban visions developed by Scott Brown and Venturi first in Italy (during their formative trips) and then in the United States (through their research projects). Baan's task was to manipulate and update these visions by training his lens on the cities of Rome and Las Vegas today.

Iwan Baan's works are appreciated worldwide for their contamination of different languages, and the curiosity for the ever-surprising interaction between the human figure and architectural and urban spaces. The images for From Las Vegas to Rome are no exception: the exhibition puts on

display photographs of different formats, produced in the summer of 2022, which fill the two rooms of the American Academy gallery, and, like telescopes, teleport the visitor from one city to another, with narrow eye level shots as well as wide aerial images captured during helicopter flights.

The Las Vegas that Baan captures does not seem to have strayed too far from the 1970s object of investigation by Venturi, Scott Brown and Izenour. The Dutch photographer's eyes were drawn to the overlapping of architectural layers (fences, historicist facades, curtain walled skyscrapers), decorative layers (plasterboard reproductions of Renaissance or Baroque ornaments, or of a gently cloudy sky), and human layers (homeless people, alienated gamblers, sloppy tourists, tackily overdressed wedding guests). Las Vegas is the realm of the possible against conventions, the triumph of the icon beyond the concepts of authenticity and counterfeit. With all its artificial gimmicks, the city asserts that if something exists, then it is real. Learning from Scott Brown, Venturi and Izenour, Las Vegas becomes an a priori valid city, notwithstanding its inner contradictions.

If Las Vegas is a confirmation, when Baan turns his lens towards Rome, something unexpected happens. As we know, the imaginary of Rome as the ideal city has been celebrated for centuries in its identity and most recognizable elements of its heritage. And yet, the Rome of 2022 immortalized by Baan, although charged with the expressive power of historical forms impossible to obliterate or diminish, is nevertheless an overcrowded city, gasping in its summer heat, suffocated by mass tourism. A city that, behind its marble facades, looks shabby, dirty, almost tired of its own image. Without being judgmental or disrespectful, Iwan Baan records a city whose atmosphere works as a commercial brand, and whose very appearance becomes a majestic backdrop for ad campaigns, tourist snapshots, phone's selfies.

Zooming in and out from Rome to Las Vegas and back, the visitors of the exhibition are captivated by the different elements characterizing the cities, but, at the same time, are left mesmerized by the shocking similarities between the two. The most recent phases of their urban evolution, indeed, are the ones most affected by tourism and mass consumption, complex and pervasive phenomena that, on the flat surface of Baan's pictures, effectively merge the experience of the Italian capital with the one of the Nevada city. Against the architectural background, Baan shows bodies in motion: an improvised fashion runway on the Spanish Steps, a man dressed as Elvis Presley coming out of a parking lot, a guy savoring his gelato while sitting on a travertine sculptural detail. Baan de-monumentalizes architectural works, emphasizing their contamination with reality, with the untidiness of contemporary lifestyle.

If Las Vegas remains consistent with itself, it becomes increasingly difficult (and Baan confirms this frustrating feeling) to make our idealization of Rome adhere to what the center of the city has become today. A place which seems relegated to the role of a sad, chaotic, and incoherent amusement park inspired by the theme of "Roma storica", historic Rome.



SANTIAGO DE COMPOSTELA: HOW HISTORY AND FUTURE WENT TOGETHER

Edited by Stefania Campioli (Politecnico di Milano)

TITLE
Santiago de Compostela: la ciudad histórica como presente

EDITED BY
Carlos Martí Aris

PUBLISHER
Consorcio de Santiago

CITY
Santiago de Compostela

YEAR
1995

DIMENSION
250x300 mm

PRINT LENGTH
302 pages

LANGUAGE
Castilian plus English version at the end of the book

ISBN
8476281579



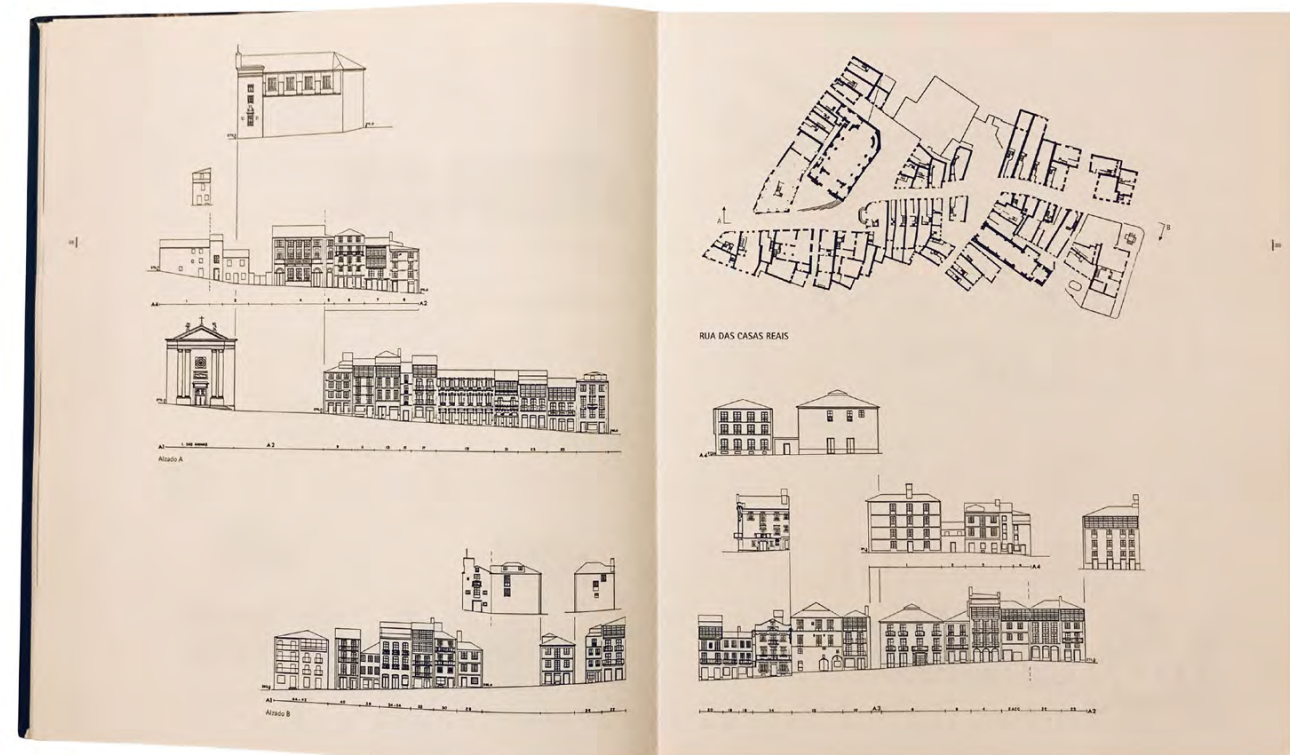
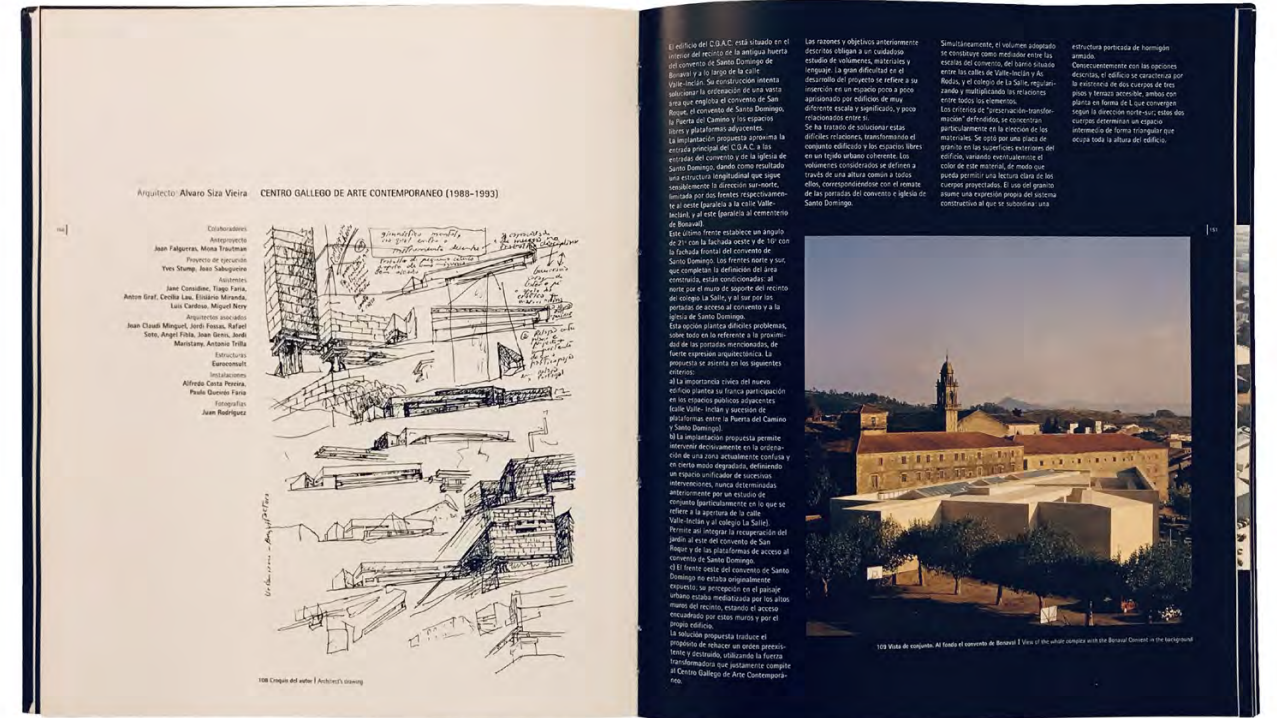
The book starts with a promenade architecturale of Le Corbusier’s memory very evocative and useful for those unfamiliar with the image of the city (both architectural and landscape) of Santiago de Compostela. With the first few lines, Carlos Martí Aris (the editor) is capable to catapult the reader in an imaginary itinerary through the historic city center which includes the ancient fortified enclosure, characterized by an almond-shaped nucleus, and radial streets called rueiros, which penetrate deep into the rural areas as tentacles. The inner core of the historic center is a specific point of view from which to see the surrounding countryside and represents the best starting point to explore and understand the development of a city that had been a European cultural focal point since the discovery of the sepulcher of Saint James Apostle.

Besides the presence of the well-known sepulcher and the inclusion of the city in UNESCO’s catalog of the Cultural Heritage of Humanity in 1985, the book explains the peculiarity of Santiago de Compostela which is inherent to the urban development that has occurred; it is possible to recognize a strong continuity of the ancient structure of the city to the whole territory because that approach has created a powerful urban stamp. The strength of this city is a robust backbone of public spaces that holds together the combination of traditions and modernity, countryside and city, history and future. Santiago is “the result of the superimposition of a multiplicity of layers that time has fused together”.

That’s how the reader is introduced through the structure of the book that deals with the development of the city from medieval times to the reconstruction of the XIX century, and then, there is a focus on the many interventions on the ancient city carried out by the architects who took

part in the development of the “Plan Especial” for the protection and rehabilitation of the historic city in 1989. The characteristic of this book is that it includes 15 contributions written by different experts on the many topics discussed on the urban design of Santiago. There are two main parts, one devoted to the urban analysis of the city and the other devoted to the design of the city. The first part of the book further deepens the historical evolution of the city through the eyes of the main scholars of art history in Galicia. The second part of the book, that have a more practical approach, deepens the interventions on the historic city made by leading architects such as Alvaro Siza, Josef Paul Kleihues, Giorgio Grassi, José Luis Pérez Franco, Josef Paul Kleihues, John Hejduk, Mnauel Gallego, Helio Piñon, Albert Viaplana, Juan Luis Dalda and Anxel Viña. Great importance is also given to illustrations: there are pictures, architectural drawings, aerial photographs and plans that complement the narration about Santiago. All the book is enriched with pictures of the main squares and buildings of the historic center, but in addition there are three different sections of illustrations that go along with the reading. The first series includes very precise architectural plans and elevations of the main roads and gates of the city. The second series proposes a comparison between the urban plan of Santiago in 1908 and the photogrammetric view of the same area (and at the same scale) in 1992. This comparative series allows us to detect the urban transformation of the city during the Twentieth century. The third and last series shows the central pages of the document of the “Plan Especial”, that are focused on the organization of the road network of the historic city and all the empty spaces for collective use.

The pilot case of Santiago de Compostela deals with the key topic that every city must face: what kind of approach shall we adopt for the renovation of the historic city center? The answer given by the “Plan Especial” is an integrated approach for the protection of the whole city, far from being a protective tutelage within the tradition of heritage administration about the historic center. The theory behind this approach does not consider the historic city center as an untouchable, completed work because “the only attitude possible would be that of strict conservation, the prohibition of any and all reforms or transformations, and, therefore, a cryogenic freezing of its physical structure for all time”. At a time when speaking about the “human dimension” of cities has become fashionable, it is surprising to find an author that, in 1995, states that “a city is to human life what the stage is for a theater, and, as such, requires constant accommodation to change and progressive evolution linked to the dictates of life itself”. An invitation for designers to boldness and creativity, to reinvent the present of cities without rejecting their past and being able to open up to the future.



THE TRADITION OF A LEGACY

Edited by Luca Cardani (Politecnico di Milano)

TITLE
Patrimonio e progetto di architettura

EDITED BY
Renato Capozzi, Francesco Costanzo, Francesco Defilippis, Federica Visconti

PUBLISHER
Quodlibet Studio, ProArch, Studi e Ricerche

CITY
Macerata

YEAR
2021

DIMENSION
165x240 mm

PRINT LENGTH
288 pages

LANGUAGE
Italian

ISBN
9788822906809



Patrimonio e progetto di architettura [Heritage and Architectural Design] is the first issue of the Quodlibet publisher series entitled ProArch. Studi e Ricerche, which focuses on the activities realized by the Italian National Scientific Society of Architectural Design Professors (ProArch). Together with the title and curators, the entry “Patrimonio / Heritage” from the etymological dictionary is imprinted in Black Courier font at on the 165x240 mm scarlet cover that binds together the series publications, leaving the lower half of the first page to the red field. A mask can hide, or reveal, the distinctive features of what it covers.

The book re-presents an investigation started in 2019, on the occasion of an imposing conference of the scientific society, held at the University Federico II of Naples, on the topic of the relationship between architectural design and heritage, for a renewed notion of the latter through disciplinary intersections. This reflection published two years later, was deepened during the dilated time of Covid-19 pandemic crisis, which occurred shortly after that conference: a global fact recalled by some authors to reinforce their positions about the theme of the world heritage.

The book’s curators deserve the task of finding a difficult synthesis for an heterogeneous mass of contributions through some choices: the selection of the most distinguished voices of the Italian academy; a formal reduction of their thoughts in 5 pages articles; a structure divided into 7 thematic sections – the notion of heritage; heritage and dwelling; heritage and architecture; heritage and city; heritage and archeology; heritage, territory and landscape; heritage policy [eng.trans.] – for a total of 42 articles, preceded by 3 introductory notes and 2 lectures - given by architect José Ignacio Linazasoro and philosopher Silvano Tagliagambe – condensed in 288 pages.

Therefore the volume is – by choice and by necessity – dense, rich, multifarious, partly iterative and notional, sometimes comforting and clear, others provocative and sparkling, and, consequently for those features, fortunately not really doctrinaire or unanimous. One example above all is the widespread recourse of many authors to the etymological origin of concepts to develop their theses, which at the same time also turn out to be very conflicting, demonstrating the complexity achieved by the topic.

The collected entries come from the entire country offering an updated state-of-the-art about the value and the sense attributed to the heritage and the architecture project by the Italian University, while revealing the conditions in which it moves.

Except for a few discordant exploits, the impression is that of an established or, at least, commonly felt theoretical tradition on the meaning of history and heritage, which, however, in some cases, finds new life from the encounter with the reality of its own time. So, the book reveals the great task and value of theory, which – like history itself – teaches us nothing directly except by means of its negotiation with reality. This negotiation – surely at least for designers – lies in the project and in its ability to “provoke theory” through its manifestations. Nevertheless the Project, which is named in the title and repeatedly invoked through the pages like a mantra, along with its outcome, the “Form”, is the great absentee of these pages, the obscure object of a common desire through which verify the authenticity of the theories set forth.

Thus, the empty lower half of the red cover works like a metaphor of an absence, the other side of the mask full of desire, which has no chance to express itself in university research, despite few actual occasion and several appeals to the third mission.

In this critical condition that is reminiscent of the Franciscan expression reinvented by Georg Simmel “omnia habentes, nihil possidentes”, the words of the contribution “La necessità del progetto / The Necessity of the Project” by Bruno Messina, reveal the awareness of the actual state but also a perspective of continuity of research waiting for future opportunities: «It remains my firm belief that the project, precisely because of its nature as a tool for interpreting and transforming reality, can only be based on the ability to hold together multiple knowledge and multiple techniques around an idea. (...) I am more interested in a theoretical reflection involving a state of advancement of experience, seeking all the operational tools that the project can bring to bear [eng.trans.]».

These words bring to mind the unrivaled concepts expressed by Ernesto Nathan Rogers in his book Esperienza dell’architettura / Experience of Architecture, to which many authors are inspired: the possibility of advancing thought through the study of the great architectural phenomena of the past considered as a collective work and common heritage; the history of architecture as a tool to measure the architectures of our time, so that they may be valid for all times and build a better reality.



Palazzo Gravina. Cortile interno, Napoli 2010. Foto Giovanni Minetti.

Presentazione

Gaetano Manfredi, già Rettore dell'Università di Napoli "Federico II" già Ministro dell'Università del Governo Italiano

Il volume *Patrimonio e progetto di architettura* vede la luce dopo poco più di un anno dal Forum organizzato nell'Ateneo federiciano, con l'Università della Campania Luigi Vanvitelli e il Politecnico di Bari, dalla Società Scientifica ProArch e costituisce un significativo avanzamento delle riflessioni imposte nel Convegno che ha rappresentato un'iniziativa alla quale, allora come Rettore della Federico II, avevo guardato con grande interesse e come una qualificata occasione scientifica che la nostra Università aveva deciso di ospitare e sostenere.

Il tema del patrimonio è un tema che, nel nostro Paese, deve essere centrale: abbiamo un patrimonio culturale e artistico unico che dobbiamo valorizzare e rendere fruibile e accessibile. All'interno di questo scenario, l'Università deve assumere un ruolo importante, mettendo il patrimonio al centro non solo nell'ambito della didattica curriculare ma anche della ricerca, dai corsi di Dottorato fino alla ricerca competitiva e istituzionale. Per raggiungere questo obiettivo è necessario lavorare alla costruzione di un dialogo costante tra le Università e le istituzioni culturali, consapevoli che il futuro dell'Italia passa attraverso la capacità di far crescere una cultura diffusa nel Paese.

Il recente accordo tra MiBACT e MUR riconosce proprio questa necessità: coniugare la tutela e la valorizzazione del patrimonio con la formazione superiore e la ricerca, stabilendo sinergie operative tra i percorsi formativi delle Università e gli Enti che, sul territorio, hanno responsabilità istituzionali nel campo di tali beni. L'obiettivo è di rendere sempre più elevata la qualificazione dei nostri studenti su questi temi che rappresentano, peraltro, un importante fattore delle future strategie per il rilancio delle città.

Il patrimonio è presente anche nel Programma Nazionale della Ricerca 2021-27 nell'area, tra le sei, dedicata alla "Cultura umanistica" ma - con specifico riferimento al patrimonio architettonico e urbano - deve essere protagonista anche delle ricerche in altre aree che si occupano di delineare le trasformazioni delle nostre città e dei nostri territori, con lo sguardo rivolto alle sfide del presente senza però perdere di vista la salvaguardia dei valori di un passato comune che genera identità. L'efficace utilizzo dei Fondi europei per la ripresa post-Covid destinerà alla ricerca nuove risorse e, anche in questo caso, sarà importante che il patrimonio costruito sia osservato, come in questo volume, attraverso lo sguardo progettuale dell'Architettura e diventi l'occasione per nuove opportunità di formazione e ricerca, nonché di crescita e di lavoro, per i nostri giovani.



Le rovine della chiesa delle antiche Escuelas Pías de Las Palmas in una fotografia precedente l'intervento di restauro e riabilitazione.

per un lotto vuoto adiacente e la sistemazione di Piazza de Agustín Lara sopra un parcheggio sotterraneo. Il complesso subì un incendio durante la Guerra dopo il quale furono realizzati un teatro, un cinema, un mercato e un edificio per abitazioni che coesistevano con le rovine della chiesa rimaste a rappresentare simbolicamente la memoria dell'antico collegio delle Escuelas Pías. Negli anni Settanta la Municipalità decise di lasciare allo stato di rovina, come un pezzo pittorresco, l'antica chiesa collegandola alla piazza adiacente che subì un processo di progressivo abbandono e degrado durato fino alla metà degli anni Novanta, quando venne bandito un concorso per intervenire sulla rovina e sul lotto dove precedentemente era stato costruito il cinema, poi andato distrutto. Nel bando era richiesto di costruire un complesso di edifici nuovi e, genericamente, di immaginare un intervento sulla rovina senza che fosse indicato esplicitamente in che modo intervenire sull'antico. L'indeterminatezza del bando ha permesso, da un lato, di esprimere, attraverso il progetto, un pensiero sul tema più generale dell'antico e, dall'altro, di proporre una riflessione personale sul modo di intervenire su questa rovina.

In risposta al bando di concorso, i progetti presentati rappresentavano soluzioni molto diverse: alcuni hanno proposto la ricostruzione dell'antica chiesa, "com'era, dov'era", altri hanno "occupato" la rovina introducendo un pezzo di architettura moderna in contrasto con l'antico e dimenticando un po', a mio avviso, il senso della rovina.



Vista de Las Escuelas Pías de Las Palmas dalla Plaza de Agustín Lara dopo l'intervento di José Ignacio Linaresoro e Ricardo Sánchez González.

I riferimenti

Nel mio progetto ho pensato alle opere di riuso delle rovine antiche dopo la caduta dell'Impero Romano, nel Medioevo e nei secoli successivi. Ho fissato alcuni riferimenti, come il tempio di Antonino e Faustina nel Foro repubblicano di Roma, assumendolo non come principio tipologico ma soprattutto come lezione di senso pratico per il suo modo di appoggiarsi alla rovina, di affermare che gli elementi dell'architettura, come le colonne e il portico, possono diventare anche elementi per arricchire la chiesa barocca costruita all'interno del tempio. Un altro esempio, forse ancora più forte e chiaro, è il riuso del tempio greco di Siracusa che nel VII secolo è stato trasformato in cattedrale. Questo intervento è molto interessante perché determina un cambiamento radicale della tipologia del tempio dove c'era un portico c'è ora un muro, dove c'era un muro si aprono archi o altri elementi per trasformare lo spazio interno nella navata centrale di una cattedrale. Quindi il portico diventa la navata laterale e la parte del *voûc*, della cella, diventa la navata centrale.

Avviene dunque una trasformazione tipologica in qualche misura in contraddizione con l'idea, molto diffusa anche in Italia, della continuità e della permanenza del tipo. Tutti questi riferimenti mi sono serviti per pensare a cosa fare con la rovina di Lavapiés, alla quale pensavo come a un elemento da conservare, da valorizzare e non necessariamente da ricostruire. In un certo senso credo che



Il gigante circo Orione (il passato, la tradizione) porta sulle spalle il suo servitore Cefalione per vedere il suo posto più lontano il futuro, l'innovazione. Unknown medieval Author, Encyclopedic manuscript containing allegorical and medical drawings, Leuven, J. Bowerhall Collection at Library of Congress, Washington (D.C.).

La nozione di patrimonio

Cos'è Patrimonio

Renato Capozzi, DIARC - UNINA

Dichas Bernardus Carmentis non esse quasi natus gigantum heredes insidentes, ut possum plura eius et remota videri, non utique propriis vias acutissime aut cernitima corporis, sed qui in altum subvolantur et conflantur maximeque gigantes.

Iohannes Saresberienis, Metalogicon, 1159

Prima di aggiungere qualche riflessione supplementare a quanto recita la sinossi inviata, a mo' di traccia, a chi ha scritto i saggi di questo primo capitolo che però già indica una intenzionale e precisa postura, bisogna provare a rispondere alla *Grandfrage*: «cos'è Patrimonio?». Patrimonio, oltre a essere una bella cittadina della Corsica o una parte della Sabina, è un classico "concreto ombrello" da varie parti sovente evocato per ripararsi al di sotto della sua generalità che spesso, però, diviene precaria genericità semantica. Da qui l'esigenza di chiarire in che termini si vuole intendere la nozione di Patrimonio dapprima ripercorrendo il senso comune, accettato, convenzionale, per poi pervenire *sub specie architecturae* a una sua declinazione capace, in una prospettiva rinnovata, di ri-significarlo e ri-semantizzarlo.

Anche la stessa nozione di "progetto" è fungibile come "ombrello" per molti saperi: tutti fanno Progetto(i), molte sono le "discipline del progetto". Ma in che senso? Con quali posture definibili e confrontabili, atteso che tutte - dal restauro, alla tecnologia, all'urbanistica - si occuperebbero a vario titolo (dallo studio, alla tutela, dall'interpretazione alla trasformazione e alla modificazione) dell'ambiente fisico naturale o antropizzato? Attraverso quali tecniche argomentative e operative queste discipline liminari si caratterizzerebbero?

Ci si riferisce alla sinossi posta in esergo a questo capitolo a p. 31. Cfr. Marino Borelli, Renato Capozzi, Francesco Contino, Francesco Dell'isola, Pasquale Milano, Carlo Moccia, Federico Nicotri, Progetto e patrimonio, introduzione di Alberto Caldesi, Roma Ed Palms, Antonio Neri, Giuseppe Oliva (a cura di), Il progetto di architettura come interazione di saperi. Per una revisione rinnovata di Patrimonio, Acta dell'VIII Forum di ProArch, Società Scientifica nazionale dei docenti di Progettazione Architettonica, SSD ICAR 24, 13 e 14, ProArch, Roma 2019, pp. 9-11.

Si tratta di due architettoni - Ottavio Caporin e Camillo Prosperi - e di due filosofi - Dario Gioglio e Raffaele Milani - invitati a riflettere, dalle rispettive angolate discipline, sul senso e sulla nozione di "Patrimonio".

Patrimonio è un comune francese di 681 abitanti situato nel dipartimento dell'Alta Savoia appartenente all'Arrondissement di Gaby, vicino "Patrimonio di Sabina" designa una parte della antica Sabina.



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per un lotto vuoto adiacente e la sistemazione di Piazza de Agustín Lara sopra un parcheggio sotterraneo. Il complesso subì un incendio durante la Guerra dopo il quale furono realizzati un teatro, un cinema, un mercato e un edificio per abitazioni che coesistevano con le rovine della chiesa rimaste a rappresentare simbolicamente la memoria dell'antico collegio delle Escuelas Pías. Negli anni Settanta la Municipalità decise di lasciare allo stato di rovina, come un pezzo pittorresco, l'antica chiesa collegandola alla piazza adiacente che subì un processo di progressivo abbandono e degrado durato fino alla metà degli anni Novanta, quando venne bandito un concorso per intervenire sulla rovina e sul lotto dove precedentemente era stato costruito il cinema, poi andato distrutto. Nel bando era richiesto di costruire un complesso di edifici nuovi e, genericamente, di immaginare un intervento sulla rovina senza che fosse indicato esplicitamente in che modo intervenire sull'antico. L'indeterminatezza del bando ha permesso, da un lato, di esprimere, attraverso il progetto, un pensiero sul tema più generale dell'antico e, dall'altro, di proporre una riflessione personale sul modo di intervenire su questa rovina.

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Agnes Denes, *Wheatfield - A Confrontation*, Manhattan 1984.

Patrimonio e città

Il disegno che tarda a venire

Carlo Moccia, DIARC - POLIBA

L'errore è tale perché non ha figura. Non amarlo o abbracciarlo, ma dare ad esso figure, questo è il compito. Questo, come dice Baudelaire, è "il disegno che tarda a venire".

Franco Rella, *Verso l'estremo*, 1997

La periferia come opportunità

La cultura urbana contemporanea considera Patrimonio non soltanto i luoghi delle città della storia ma anche le forme che giungono a noi da un passato più recente: la città del Novecento, finanche nelle sue manifestazioni più critiche e problematiche come la *periferia*.

Questa accezione di patrimonio corrisponde al rinnovamento delle categorie di giudizio estetico che si è operata nel nostro tempo. Rimettiamo in discussione il senso delle forme prodotte nel passato recente proponendo, rispetto al tempo in cui si sono prodotte, ribaltamenti di giudizio sui loro valori. Soprattutto per merito del cinema e della fotografia abbiamo imparato a riconoscere una bellezza latente nei territori "vuoti" delle aree periferiche, in quel territorio che non possiamo nominare né campagna né città.

A volte l'"amore" per la bellezza perturbante ha portato, scambiando la malattia per la cura, a una idolatria dell'informe della periferia. La frammentarietà e la discontinuità dell'edificazione diffusa nel territorio, l'assenza di ogni limite all'estensione della città nella campagna, sono manifestazioni di crisi della forma urbana. Eppure ognuna di queste manifestazioni di crisi della forma della città contiene in potenza valori morfogenetici per il rinnovamento della sua forma. La frammentazione del costruito potrebbe aprire a inedite manifestazioni dell'organicità della città: la città composta di parti formalmente definite che, attraverso la dialettica tra le loro differenti identità accresca il senso plurale della città. La discontinuità del costruito e la sua dispersione nel periferico, introducendo nei contesti urbanizzati "vuoti" di natura, potrebbe aprire a un nuovo "patto città campagna" superando l'antinomia tra la città e la campagna.

Per trasformare la condizione di crisi della *periferia* in opportunità per la forma della città dobbiamo ripensare l'idea di spazio urbano, rinnovando di conseguenza la teoria e le tecniche del progetto urbano.

CONTATTI

Politecnico di Milano, Polo Territoriale di Mantova
Piazza D'Arco 3, 46100 Mantova
unescochair.mantova.polimi.it
adh-journal@polimi.it

