

Università degli Studi Roma Tre
Dipartimento di Architettura
A.A. 2023-24

SENTIMENTAL TOPOGRAPHY

Project and site in the *Other Modernity*

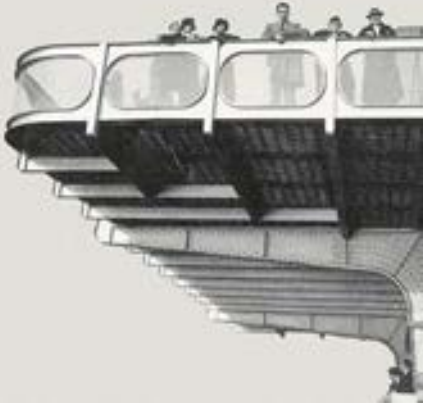
Carlotta Torricelli



Fernando Távora,
Parque Municipal Quinta da Conceição,
Matosinhos 1956-60

The Other Modern Movement
Architecture, 1920-1970

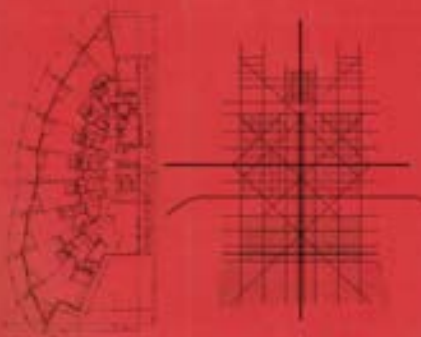
Kenneth Frampton



2015

COLIN SJ JOHN WILSON

THE OTHER TRADITION
OF MODERN ARCHITECTURE
THE UNCOMPLETED PROJECT



AA ACADEMY EDITORIA

1995

Rafael
Moneo



L'altra modernità
Considerazioni
sul futuro dell'architettura

LE MONDIALE
EDIZIONE

Il pensiero dell'architettura

2012

LE TRATTATI DELL'ARCHITETTURA

Luciano Semerani
L'ALTRO
MODERNO



UMBERTO ALLEMANDI & C.

SOMMARIO

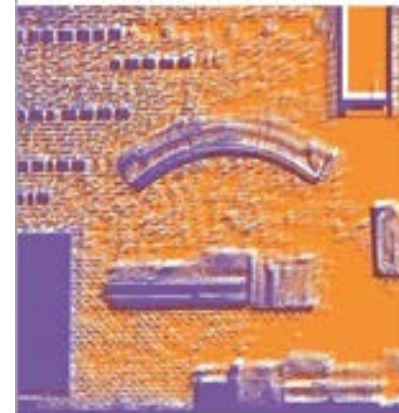
- 1. Corso Orelli
Prefazione
- 11. Prolegomena
- 14. La morfologia in crisi
- 21. L'ordine del progetto
- 24. Il mutuo-accoppiato
- 31. L'ordine del stile
- 41. L'ordine e la forma
- 47. Storie della illuminazione
- 103. L'ordine del tempo

2000

JOSÉ IGNACIO LINAZASORO

La arquitectura
del contexto

Una respuesta antimoderna



2021

*Academicism says no to the oneiric dimension of **classicism** and to the prophetic dimension of **modernity**...*

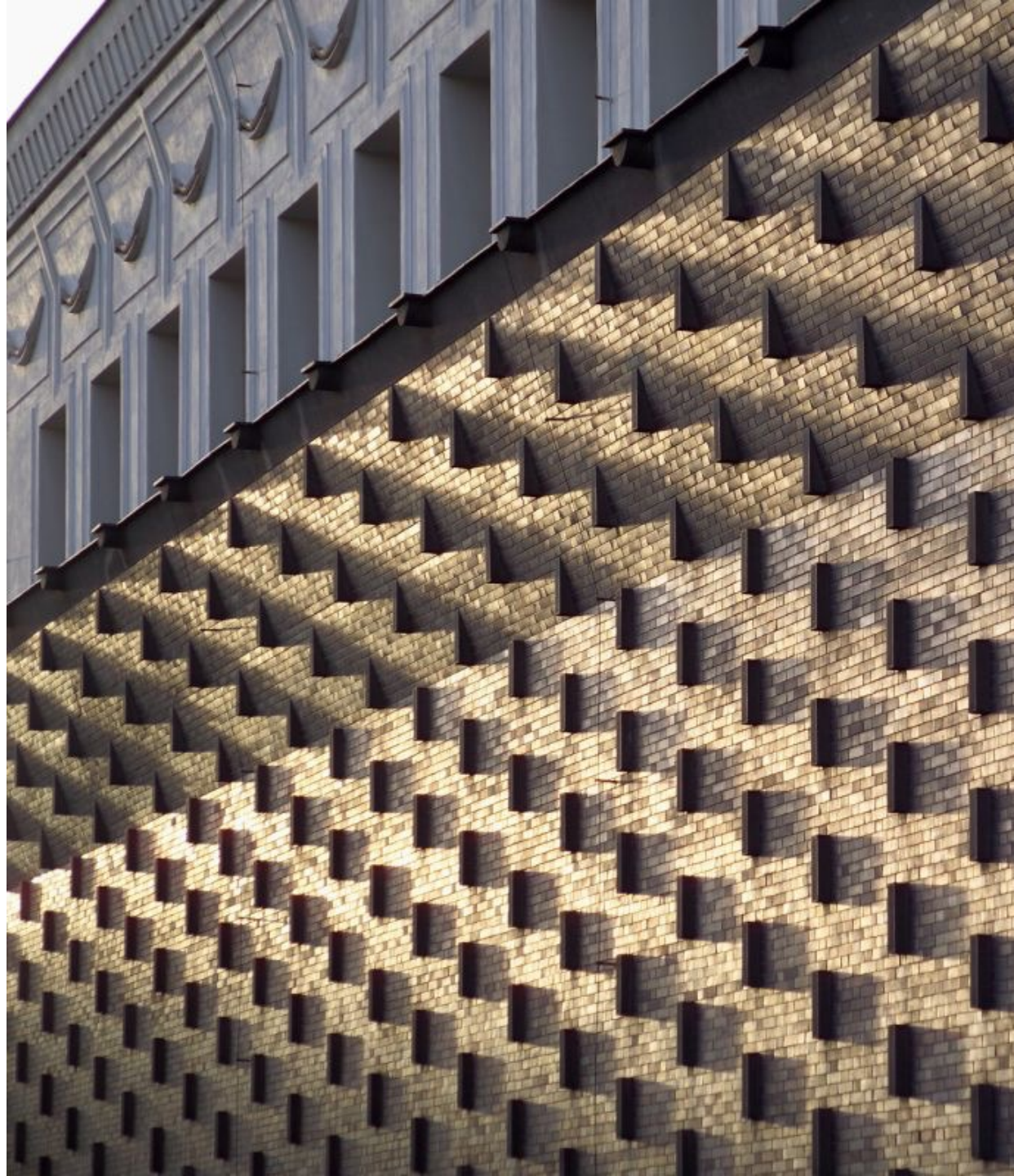
*Academicism fears **contamination**, although this was a vital factor for the birth of Renaissance architecture and all Mediterranean architecture...*

Here classicism communicates with its opposite, barbarism...

*This is the proof that, in spite of his intentions, the great architect has gone with his work beyond light, penetrating the earth and its obscurities, «**seeing**» with his eyes closed.*

Luciano Semerani, *Obscurity and light* from Id. *L'altro moderno*, Allemandi, Turin, 2000

Jože Plečnik,
Part of the exterior of the Church of the Sacred Heart of Jesus in Prague
1928-32



**«Each of Pikionis's buildings is an experiment
in what constitutes a place»**

Freddie Phillipson, 2022



One of the walls of St. Dimitrios Loumbardiaris Church by D.Pikionis,
Philopappou Hill, Athens

*We meditate upon the **spirit** which emanates
from each particular **land or place**...*

*Through the agency of this particular hour
the **mystery of time becomes one with the
mystery of space**. What irreconcilable
elements have merged together here?
Wherever one turns, one
may see the double-headed hermae of
antithesis....*

*It is in moments like this,
O Doric column, that your mystery is
revealed to me...*

*More than any of these things, this hour
reveals that this longed-for union would
project and condense the culmination of
nature's dramatic mystery within an art
form corresponding to nature itself...*

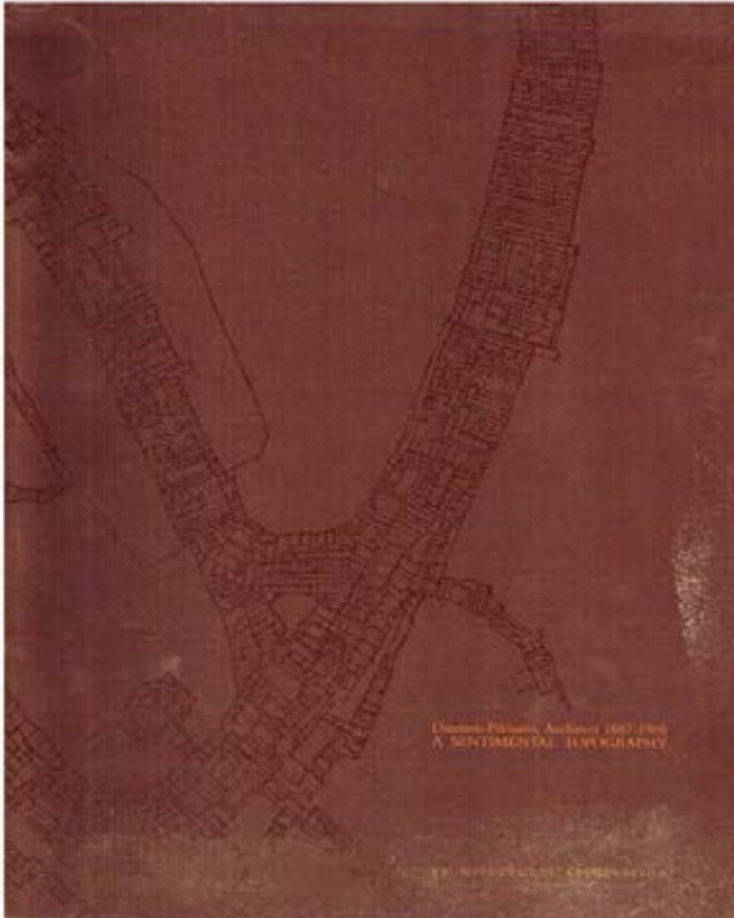
*Nothing exists by its own, everything is part
of a total harmony.*

Dimitris Pikionis,
A Sentimental Topography,
Tó 3° Máti (Third Eye) magazine, 1935

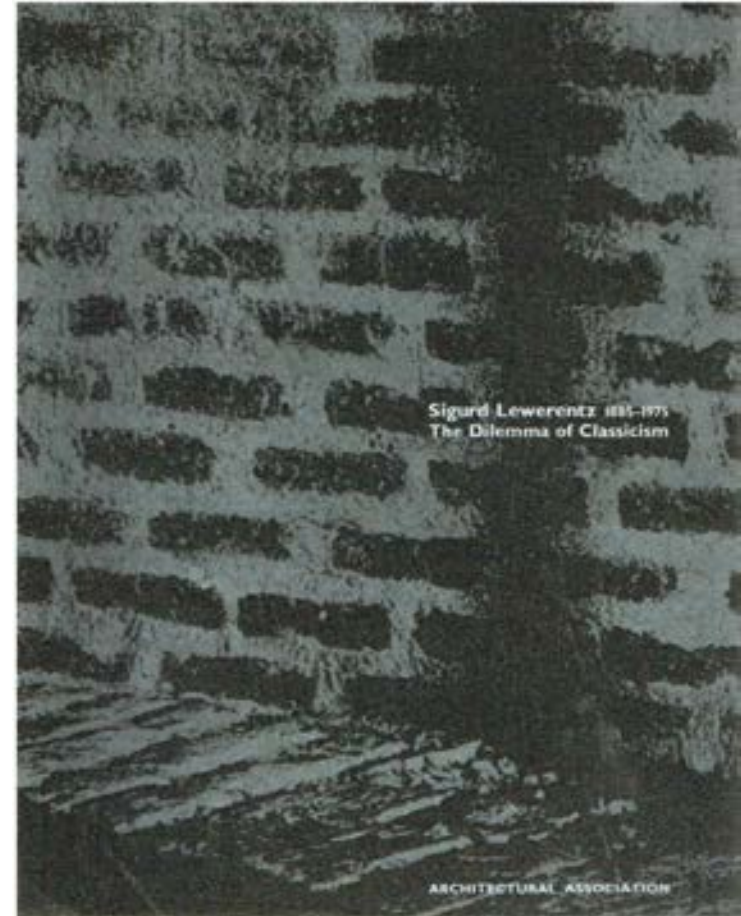
The **Silent Architects** by Alison and Peter Smithson

Silent architects are defined by what they do rather than what they say, and they are «by the complexity of invention, unaware of doing»

To the Smithsons' minds, it was what architects of Lewerentz's ilk are unable to talk about that shifts the tide of architecture.



Dimitris Pikionis, Architect 1887-1968. A Sentimental Topography, Architectural Association, London 1989



Sigurd Lewerentz 1885-1975. The Dilemma of Classicism, Architectural Association, London 1989

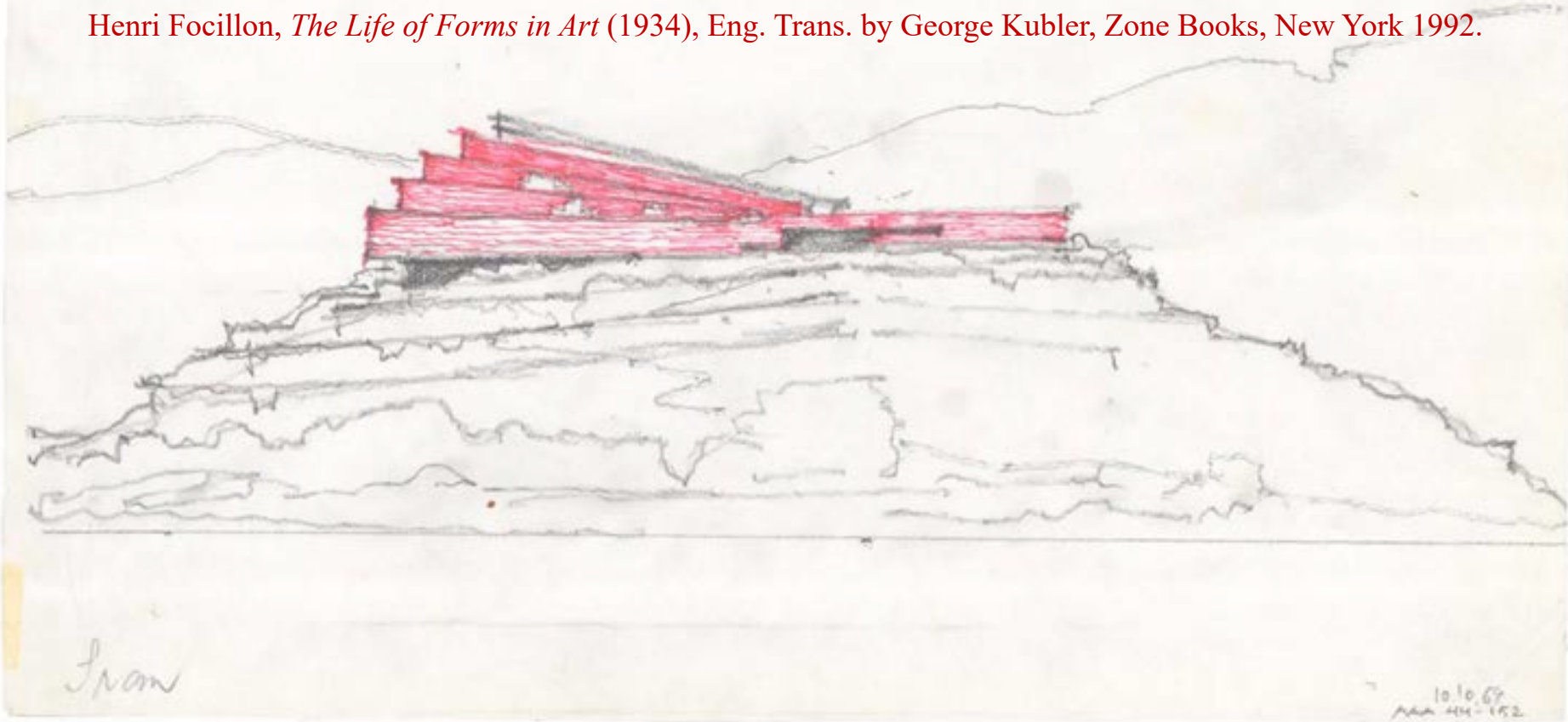
Baltic | Mediterranean. Spiritual Families

There exists a kind of spiritual ethnography that cuts across the best defined "races".

*It is composed of **families of the mind** - families whose unity is effected by secret ties and **who are faithfully in communication with one another, beyond all restrictions of time or place.***

*Perhaps each style, each state of a style, even each technique seeks out by preference a certain state of man's nature, a certain **spiritual family**. In any case, it is the relationship between these three values that clarifies a work of art not only as something that is unique, but also as **something that is a living word in a universal language.***

Henri Focillon, *The Life of Forms in Art* (1934), Eng. Trans. by George Kubler, Zone Books, New York 1992.



Alvar Aalto, Iran Museum of Modern Art, Shiraz, 1969

OTHER WAYS



Pikionis



Lewerentz



Van Der Laan



*In these days, when decay's symptoms and an anesthetic shallow culture are manifested in different forms, **Pikionis' Architecture establishes a very useful paradigm.***

First, it reminds us to Greece, cradle of our culture, and for that, of the Architectural Classicism, always a good reference in uncertainty's ages.

Pikionis' Architecture talks us about a continuity with the past, that is based in the meeting with roots which depth exceeds the hypothetical 'national spirits' and reaches the human community atavistic bottom in an East's frame, half real, half figurative...

*Pikionis shows us, on the contrary, a **symbiosis between Architecture and landscape**, starting from an **ancestral culture that joins the Mediterranean and Far East and that has never refused artificial things as a human presence's inevitable condition, artificial things that are manifested as a Nature's forms alternative in Architecture...***

Pikionis recovers and actualizes the past, making stones talk.

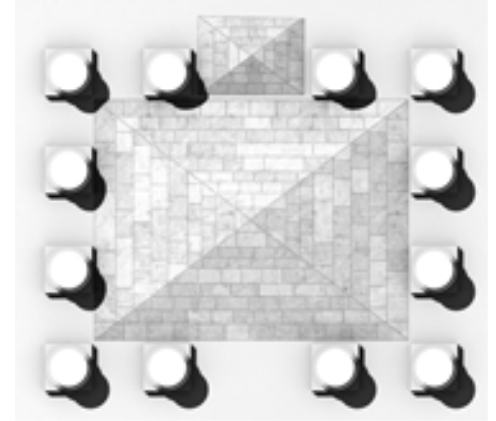
*José Ignacio Linazasoro, **Hablan las piedras / Stones talks**, 2011*

Architecture and Site

Lewerentz places **pillar-columns** supporting a roof between **free-standing tree-columns** in the open air...The columns are firmly rooted to their base like the trunks of pine trees to the earth, and become **trunks built between the trunks of living trees...**

In this almost natural way, the base with **the columns loses the dominating connotations of the classical portico**; it is the protected clearing needed before the entrance, the Scandinavian pause before the door.

Alison Smithson, L'albero e la colonna. The landscape that can survive and the Lewerentz connection, 1984



Sigurd Lewerentz, Chapel of the Resurrection, Woodland Cemetery, Stockholm, 1921-25
Photo and Drawing CT,
May 2009

Circumstance and Space Organization

To this set of natural and human factors...we name 'circumstance'. Therefore, 'circumstance'... is that set of factors that involve man, are around him and, since he is the creator of many of them, to these must be added those that result from his own existence, from his own being...

*And this responsibility arises precisely because man knows that **space organization**, having to satisfy and meet the circumstance, is not 'fatally determined' by it – and hence **the possible active intervention of the organizer** – and knows that once space is organized, the organizer's activity must be the basis of it .*

Fernando Távora, *On Space Organization*, Porto 1962



Fernando Távora, Parque Municipal Quinta da Conceição, Matosinhos, 1956-60

KEYWORDS

Architecture and Site

Nature and Artifacts

Old and New

Classicism and Modernism

Orthodoxy Heterodoxy

Classicism and Barbarism

Baltic and Mediterranean

Affinities and Oppositions

Circumstance

...

SITES



Luigi Canina, *Castrum Caetani, via Appia Antica, Roma, 1853*

ARCHITECTS

DIMITRIS PIKIONIS

SIGURD LEWERENTZ

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JØRN UTZON

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LUIGI SNOZZI

AURELIO GOLFETTI

...