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THE PRESENCE OF THE PAST: ANALYSIS AND REPRESENTATION OF THE *STRADA NOVISSIMA*

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Abstract

This article aims to take an in-depth look at the first Venice Architecture Biennale of 1980, entitled *The Presence of the Past*, from a contemporary perspective. That means from two points of view: one is broad and testifies to the moment of conflict between an exhausted modern movement and new – and varied – positions that attempt to explore several disciplinary arguments, of which the exhibition is at least a partial reflection; the other is intrinsic to the exhibition and has the *Strada Novissima* installation as its most faithful interpreter. Along its twenty façades, the ideas of those architects who, according to the curators, are the most representative of this particular moment in time are expressed in projects – or representation of projects – that walk the line between architecture, sculpture, scenography, and painting.

Keywords

Biennale of Architecture, Post-modernism, Drawing, Architectural representation, Perspective view.

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1. THE VENICE BIENNALE'S FIRST ARCHITECTURAL EXHIBITION

The first Architecture Biennale, held in 1980, entitled *La presenza del passato*, is crossed by the main debates of the moment and reflects one of the most relevant positions within the architectural discipline during the 20th century, post-modern architecture.

Within the exhibition, the main installation – named the *Strada Novissima* – acquires greater visibility and relevance, not only because it is one of the most eye-catching parts but also because it is the one that most faithfully represents the concepts that support the exhibition. The *Strada Novissima* offers an impressive collection of twenty post-modern façades, each one designed by a different architect or architectural studio, which together form a street and attempt to transmit, through a sceno-

graphic device that represents the public space of social exchange, concepts such as plurality, diversity and the wideness of the vision of the discipline at the time of the exhibition.

Paolo Portoghesi was the main curator of the exhibition, seconded by several influential personalities such as Charles Jencks, Vincent Scully, Christian Norberg-Schulz, and Kenneth Frampton as co-curators, all of them world leaders in the discipline at the time, and also by Francesco Cellini, Claudio D'Amato, Antonio De Bonis and Paolo Farina as organizers of the exhibition.

Portoghesi's words in the official publication of *La Biennale di Venezia 1980: La presenza del passato, prima mostra internazionale di architettura* give a clear reading of the disciplinary context at the time of the exhibition: «with the title of the exhibition *The Presence of*

the Past, we wanted to capture a phenomenon that has its prodromes in the 1950s, in the courageous turn given to its research direction by the masters of modern architecture, but that with a slow and hard-fought pace has continued to develop, turning in recent years into a radical and definitive effort» [1]. In this way, Portoghesi places the viewer within what he considers to be a moment of change, pointing out a finish line in the process of crisis of the Modern Movement and considering post-modern architecture as the synthesis model of this evolution.

However, the Biennale – notably the *Strada Novissima* exhibition – was not a clear representation of the wide concept of the term post-modernism and certainly not of the vast architectural practice of the time. In this regard, Charles Jencks says the exhibition includes «[...] only one part of the post-modern movement, the historicist part. Naturally, Paolo Portoghesi and the committee [...] favored those who conformed with Portoghesi's Biennale title *The presence of the past* and his concerns (for a *lost language of architecture*). This meant that many post-modernists were excluded – the metaphysical school, some urbanist – and that the post-modern school was emphasized» [2].

In this sense, in the aforementioned book on the exhibition, Portoghesi clarifies some of the positions that had to be taken in the challenge of curating *Strada Novissima*, which certainly not only gave rise to debates once the exhibition was open to the public but also during the moment of its creation, such as the resignation of Kenneth Frampton, who occupied a position as co-curator of this part of the exhibition and, therefore, an essential part in the decision-making process regards to the choice of the participating architects. Portoghesi explains that «the choices made, and therefore the inclusions and exclusions in the group of invited architects [...] privileges a language transformation and the abandonment of modern orthodoxy, and identifies in the “relationship with history” the central node of which it is legitimate to establish as the boundaries of a movement, to identify a “before” and an “after” in regards to something that took place within architecture» [1].

Portoghesi refers to the concept, established in the early 20th century, which deemed the idea of an absolute rupture between the modern movement of architecture

and the history of architecture. This involved moving away from obsolete notions of architectural language and meaning in order to create a new language that was fundamentally connected to its contemporary era. He suggests that the *Strada Novissima* should rethink a return to that lost past, to a language forgotten during the years of orthodox modern architecture production. He affirms that everything that encompasses the history of architecture «has continued to live on in the minds and memories of men, constantly renewing itself because it is nourished by the *presence of the past*, by the messages that continue to come from that tangible set of things that is the historical legacy as a whole, and by the new optics produced by the content of the *human condition*» [1].

In 2018, at a distance of 38 years from the exhibition, an exposition held at the MAXXI Museum allowed us to revisit some concepts regarding the main objectives of the curators at the time of the exhibition through a brief description also by Paolo Portoghesi. Here, Portoghesi expresses that «The main objective was to show how, without denying modernity, one could move forward by attempting the path of heresy, and what was important to us was to recover the third dimension of modernity, which in addition to the conclusion of the International Style included, in my opinion, Expressionism, Art Nouveau and also what would later be christened *The Other Modernity*, that of Tessenow and Piacentini» [3]. Compared to his 1980 position, here, the tone is softer. Indeed, the passing of the years allows for a different reading of the circumstances, using less rupture terms, in the knowledge that post-modernism did not finally achieve the objectives it set for itself, and after the exhibition, it gradually faded away to give way to new ways and models of practicing architecture.

From today's perspective, there is a twofold reading of the exhibition: one is broad and testifies to the moment of conflict between an exhausted modern movement and new - and varied - positions that attempt to explore several disciplinary arguments, of which the exhibition is at least a partial reflection. The other is intrinsic to the exhibition and has *Strada Novissima* as its most faithful interpreter. Along its twenty façades, the ideas of those architects who, according to the curators, are the most representative of this particular moment in time are ex-

pressed in projects that walk the line between architecture, sculpture, scenography, and painting.

2. LA PRESENZA DEL PASSATO AND THE CONCEPT OF POST-MODERNISM

The first international architecture exhibition at the Biennale di Venezia responds as it should to the self-imposed role of having to represent at its best the contemporary situation of architecture and of being the exact place and time where some of the main lines of thought are reflected by those who, in theory, represent them in the best certain way. This is what Giuseppe Galasso says in his brief introduction to the official publication of the exhibition: «In proposing these themes for its first architecture event, la Biennale is aware of the critical risk to which it exposes itself. [...] But in its realization and presentation of these themes, as well as on all that may come from them for reflection on contemporary culture and on our times, the Biennale cannot but refer to the most frank and wide-ranging debate possible. It can only reaffirm, as it does, that it has no prescriptive or normative ambitions, that it only wishes to offer working tools, opportunities for thought, movements of more intense aesthetic and social life» [1].

Certainly, as already anticipated in the previous section, the exhibition's gaze is restrictive in certain aspects. On the one hand, although it tries to reflect a manifestation of what was going through architecture at the time, the so-called *post-modernism* biases its gaze toward the search for *the presence of the past*, not being even a complete view of the broad concept that post-modernism as a movement tries to embrace. On the other hand, perhaps unaware of the global scope of the exhibition as it is the first time it was held within our discipline, the concept and the ideas are also restrictive: the exhibition, in fact, does not include any architect of Central or South American origin, nor does it include the Middle East, Africa or India, among other latitudes that, indeed with different outlooks, though still groupable within the general concept of the exhibition, are relegated out of it.

Beyond this last comment, it is interesting to focus on the concept of *post-modernism*, which the exhibition reflects as a culminating point in the development of this particular architectural period.

Charles Jencks' words at the time of the exhibition clearly describe some of the contradictions of the moment. In his text *The Presence of the Past*, written for Domus Magazine on the occasion of the Biennial, he is forced to begin by making a series of clarifications regarding the concept of post-modernism and the ideas it encompasses: «There are many misunderstandings concerning post-modernism no doubt caused by the success of the term, and its various, indeed erratic, usage. Possibly, this ambiguity and the success are connected since the vagueness leads modernists and anti-modernists alike to read what they like into the label. [...] For such reason, I used the term in 1975 to cover six departures from modernism – departures from a shared tradition, not a reaction against it. The six schools of post-modernism: historicism, neo-vernacular, adhocism, contextualism, metaphorical and metaphysical architects, and those who develop an ambiguous space – are distinguishable from each other, but they also have a commonality: they *double code* their buildings. They are partly modern (because of the tradition from which they depart) and partly other» [2].

In this sense, Jencks shows that the term is not only broad and encompasses different notions, views, and positions but that it is at the same time a natural continuity of the modern movement (or *departures* in his own terms), from where it originates and then declines into a new position in response to the conditions imposed by its contemporaneity.

The first Biennale ends up being a manifestation and manifesto as a result of years of experimentation since the crisis of the modern movement, which began to show its first cracks after the Second World War with the TEAM X group and then increased throughout the 1960s and 1970s, with heterogeneous manifestations arising simultaneously in different parts of the world.

Among them, the most relevant are those developed by Robert Venturi and Denise Scott Brown in the United States, along with theoretical developments like the publications of their most relevant books, entitled *Complexity and contradiction*, published in 1966, and *Learning from Las Vegas*, published in 1972. Together with other American architects, they produced works with some points of contact, such as the use of an architec-

tural language that can be easily recognized by an eye not trained in architecture, with a strong reference to popular culture and mass consumption. Among them are architects like Michael Graves, Philip Johnson, Charles Moore, and Robert Stern, to name the most renowned. Furthermore, on the other hand, Aldo Rossi, who is European and accompanied by a group of Italian architects, distanced himself from the modern movement but with expressions that show the link between the architecture of the present and history.

Moreover, Charles Jencks, the quintessential reference of post-modernism, in his book *The Language of Post-modern Architecture*, published in 1977, refers to post-modernism as a new language, stating that «a post-modern building is one that speaks on at least two levels at once: to other architects [...] and to the general public, including users concerned with other issues related to comfort, tradition, and lifestyle. Therefore, post-modern architecture has a hybrid aspect [...]. Architects can read the implicit metaphors and subtle meanings [...], while the public can respond to the explicit metaphors» [4]. Thus, post-modern architecture is a hybrid language, which allows it to be understood – certainly not in the same way – by several recipients at the same time. It is interesting and clarifying to compare post-modernism with mannerism, both arising from a period of strong rationality and sharing the same double code of meaning, one that can be read and decoded only by those who know the architectural discipline from the inside and another that can be understood by those who wish to relate to the work, and which has a light, entertaining, popular-oriented purpose.

In his text, *Verso un'architettura autentica*, whose title is a clear reference to Le Corbusier and his manifesto text of the modern movement, the author Christian Norberg-Schultz refers first of all to the *need for meaning* of post-modern architecture. In this sense, he expresses, «The various trends and movements that form post-modern architecture have in common the need for *meaning*. [...] The term *meaning* implies something that cannot be quantified. Man does not identify with quantities but with values that go beyond pure utilitarianism. As *art*, architecture has always been concerned with such qualities. [...] Consequently, post-modernism demands

a *meaningful* environment and rejects the functionalist belief that architecture can be reduced to the transcription into the form of practical, social, and economic conditions» [1]. Thus, once again, it is clear there is a need to leave the modern movement behind. In this case, as in Portoghesi's, with a rupture dialectic, almost oppositional, and in specific contrast to the discourse – perhaps more conciliatory in tone – of Jencks, who still traces a sort of common thread from post-modernism as a divergence from the modern movement.

On the other hand, Norberg-Schulz speaks of the *various tendencies* emphasizing the breadth of the term *post-modernism*, and its demand for meaning as a basic need of post-modern architecture to communicate and dialogue with the surrounding environment, which in Norberg-Schulz's terms is to be found in the concept of “meaningful environment”.

The latter is clarified by Portoghesi in his text *La fine del proibizionismo* when he speaks of the *post-modern condition* that arises and, at the same time, responds to the conditions imposed by the present moment. In this sense, he clarifies that architecture responds to this condition in two different ways: one is ideological and has in the architects themselves the search for the response to the changes in the context, so it is an intrinsic response to the discipline. The other, however, is extrinsic and understands that the response does not arise from architects but also from all those who are in some way related to architecture.

This double reading, code or meaning of post-modern architecture, accompanies and allows the interpretation of the leading exhibition of the show, the *Strada Novissima*.

3. THE STRADA NOVISSIMA

The *Strada Novissima*, conceived as the central installation of the exhibition, brings together the ideological intentions that Portoghesi and his group of select collaborators intended to communicate through the creation of a longitudinal street located inside one of the warehouses of the arsenal, along which the twenty selected façades were arranged.

The first question that emerges is why the street, or rather, why the *Strada*? «The intention was to rehabil-

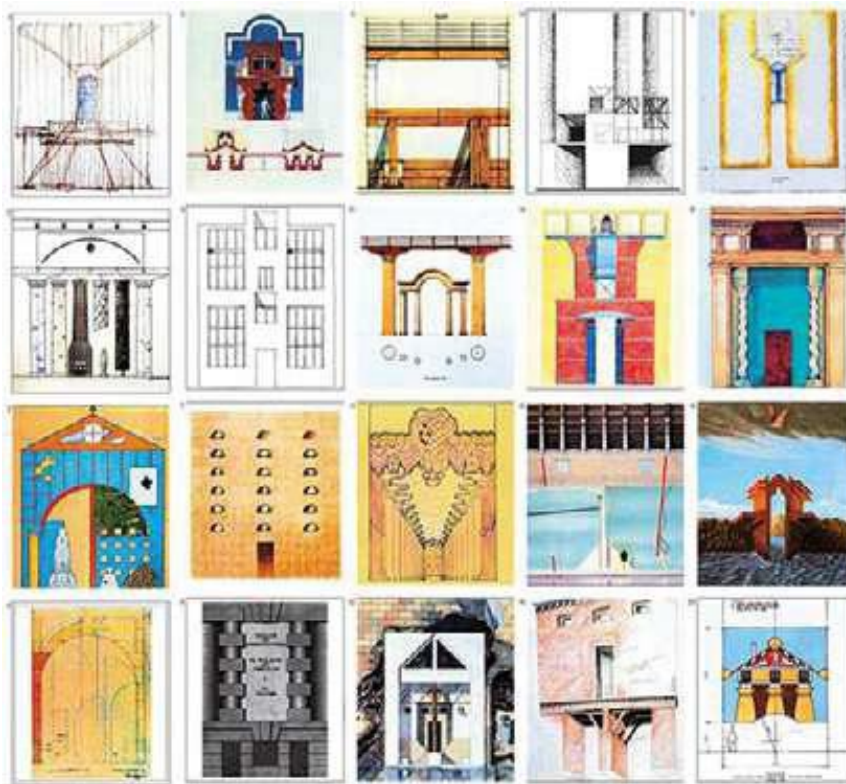


Fig. 1. The projects of the 20 façades of the Strada Novissima. Source: [5].

itate the traditional street, the “corridor street” that Le Corbusier had branded with infamy» [1] says Portoghesi, who intends to continue – but from a place of opposition – the notions of the corridor street proposed by Le Corbusier, a fundamental part of the theoretical and methodological discourse of the modern movement. However, in this case, the idea is to return to the street from a traditional concept, which, revealed by the Italian gaze, emphasizes the word *Strada* as the key since it represents the meaning of the street assigned by Italian, and mainly Roman, society. For Portoghesi, the *Strada* means «the mirror of life, the place of meeting, of strolling, the paradise of the flaneur» [1].

Once conceived, the term *Strada Novissima* conveys something beyond the present; it is not merely current but represents the epitome of contemporaneity, almost reaching the future. It encapsulates the quest for the architecture and city of the future, approached through a perspective that seeks this future in the past and brings it into the present through codes, symbolic expressions, and references to tradition.

A fundamental bias of the exhibition, the presence of the past can also be read as the imposition of a certain

limit to the breadth that the concept of post-modernism, and post-modern praxis, preaches. In this sense, Portoghesi explains that this «[...] does not mean that the choice of invited architects corresponds strictly to a homogeneous design. The sector’s advisory commission, composed of Nino Dardi, Rosario Giuffrè, Giuseppe Mazzariol, Udo Kultermann, and Robert Stern, decided to involve critics such as Vincent Scully, Christian Norberg-Schulz, Charles Jencks, and Kenneth Frampton in the organization of the exhibition, precisely to ensure that the chosen theme, proposed by the director of the sector, would offer a range of different interpretations, even divergent ones; also confronted in the preparatory debate and clearly communicated to the visitors of *La presenza del passato* through special exhibitions» [1].

The installation offers an impressive display of twenty post-modern façades (Fig. 1), the result of the participation of a carefully selected group of architects or architectural practices of relevance in the European and North American architectural environment at the moment, some of which continue to be relevant figures within the contemporary architectural debate. This group includes the following: Allan Greenberg, Arata Isozaki,

Massimo Scolari, Thomas Gordon Smith, Hans Hollein, Grau Architetti (A. Anselmi, P. Chiatante, G. Colucci, A. Di Noto, P. Erolì, F. Genovese, R. Mariotti, M. Martini, P. Milani, F. Montuori, P. Nicolosi, G. Patrizi, F. Pierluisi, C. Placidi, E. Rosato), Josef Paul Kleihues, Stanley Tigerman, Léon Krier, Franco Purini, Laura Termes, Roberto Venturi, John Rauch and Denise Scott-Brown, Robert A.M. Stern, Oswald Mathias Ungers, Charles W. Moore, Frank O. Gehry, the *Taller de Arquitectura* of Ricardo Bofill, Michael Graves, Paolo Portoghesi, Francesco Cellini and Claudio D'amato, Costantino Dardi and Rem Koolhaas with Elia Zenghelis.

Understanding the wide diversity of views on the exhibition concept and returning to the words of Christian Norberg-Schulz quoted above («The various trends and movements that form post-modern architecture have in common the need for *meaning*» [1]), some questions are raised: what are the coded messages that the architects are trying to communicate with their façades designs? In what way are they being transmitted?

4. THE DRAWING PROCESS AS A GENERATOR OF MEANING

The *Strada Novissima* is, above all, a concept that succeeds in bringing together new ideas by transporting them along the traditional idea of the street, urbanity, meeting, and everyday life. In other words, from the present in unity with the past – that is, from what is known and lived on a daily basis – the aim is to rethink the discipline's future. The way to carry out this 'past-present-future' transition was interpreted and represented through scenic backdrops that generated original perspective views (Fig. 2).

The designers who created it tried to give the users an intense sensory experience by creating scenic effects and highlighting the tactile value of the architecture through the different materials. In this path, all the different façades were articulated, each with a conceptual, critical interpretation; in fact, the various architects' design ideas alluded to precise cultural references and known architectural and urban citations.

The contribution focuses on analyzing some of these façades inserted in the route of the *Strada Novissima*;

the representations and the redrawing – in fact – allow for a deeper analysis and understanding of the thoughts behind them. Since the role of drawing is always fundamental in all phases of architects' work, in this case too, the drawing process has played its valuable preliminary function as a creative design process to realize the work, and today serves to re-read the cultural-historical event and the individual façades in the light of contemporaneity [6].

First, analyzing how the installation was organized in general terms is interesting. The *Strada* was structured and defined to manage the articulation of the space and the path and to control the architectural ensemble. The scenic backdrops were created with careful reference to the rules and proportions of the specific forms, and the relationship between these artistic installations with the host architecture was well verified: an elegant combination of the scenic backdrop and the Venice arsenal building with its majestic and welcoming façades and walls.



Fig. 2. Drawing of perspective perception. Source: image by Emanuela Chiavoni.

The large central columns inside the arsenal played a significant role in the insertion of the street from the point of view of rhythm and alternation of full and empty spaces. Like puzzle pieces, the façades have been assembled according to relationships that are sometimes evident, such as colors, shapes, and geometric rigor, and have been put together to create ever-changing graphic compositions [7].

The *Strada Novissima* was presented as a three-dimensional composition, similar to a large sculptural bas-relief where the public, in some cases, could also stand in the recesses of specific façades. The sequence of façades (Fig. 3), each characterized by different materials and colors, created a chromatic continuity that was sometimes contrasting but strongly characterized the street.

The façades arranged in the architectural space were similar to a theatrical stage precisely because of the study of proportions and depth that allowed these scenic ef-

fects [8]. It is then in the study of some of these façades, carried out, as previously mentioned, through a graphic analysis, that it is possible to decode the ideas that the authors try to transmit with the work.

The architect Massimo Scolari's façade (Fig. 4, top) is of great impact because it is set on the centrality of an opening that simulates a door, a passageway, and connects the background plane identified as the natural landscape with the foreground represented with the horizontal plane of the ground. This space division between foreground and background is amalgamated with the sky in a light color to increase depth but interrupted horizontally with a grey-brown cloud bank. This graphic composition is visually powerful and suggests numerous references relating to the relationship between nature, sky, earth, landscape and artifice, buildings, artifacts, and architecture.

Architect Costantino Dardi's façade (Fig. 4, middle) is, perhaps, the lightest from a perceptual point of



Fig. 3. Study and chromatic relationships: shades, materials, lights, and shadows. Source: image by Emanuela Chiavoni.

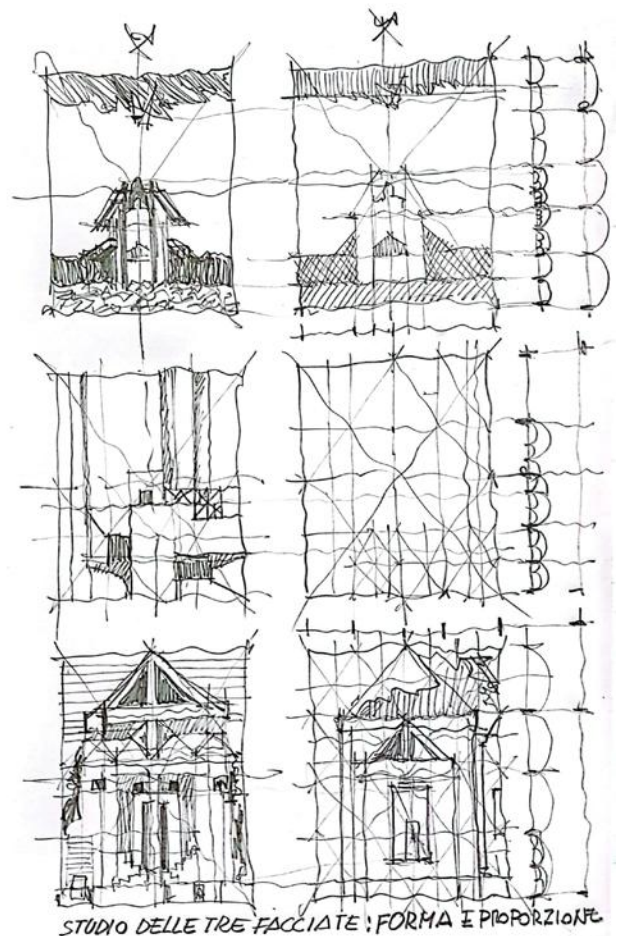


Fig. 4. Summary redrawing and analysis of three façades. Source: image by Emanuela Chiavoni.

view because it is resolved in a monochrome version on a white background with textures, signs, and graphic strokes. This particular characterization, typical of Dardi's lexicon, illustrates the rules always at the basis of design by including square and rectangular geometric figures. The reference is the design process to address and resolve the architectural process between planes, surfaces, structures, space, and depth.

Purini & Termes' work (Fig. 4, down) communicates a synthesis of the work that the group of architects carried out in the 1980s, a concise representation of references to the concept of space in architecture. The authors have always strongly characterized in their projects the composition and graphic representation that became, at the same time, a prefiguration of the idea and architectural design as artistic expression. This composition's perceptive impact is also strong due to its symmetry, centrality, and the great contrast between the structure created with several planes and the background articulated between horizontal resources and references to architectural orders and perspective spaces.

The work of Hans Hollein (Fig. 5), one of the best-known of the installation, seems simple to interpret at first sight. It consists of a succession of emblematic columns, which are not only perfectly aligned with the columns of the nave of the arsenal but also placed equi-

distantly in the space of an intercolumniation, telling a kind of historical evolution of the Doric column. Nevertheless, on closer inspection, the first – looking from left to right – is the closest to a faithful representation of the order, the next is a scaled-down copy of Adolf Loos's 1922 Chicago Tribune competition project, the third is interrupted and allows the visitor to enter the exhibition, and finally, there is a column completely covered in vegetation. The interpretations are wide-ranging, and it is possible that all – or none – are correct. Perhaps the intention is to convey the degradation of an architectural icon over time, with explicit reference to ruin either with the interrupted column or with the column covered in vegetation. Alternatively, perhaps it also represents the transformation of interpretation and use of the Doric order from an element of order in the classical language to a mere form at the service of an idea, as in Loos' project.

The graphic composition is rigorous, harmonious, and structured symmetrically to a central axis that governs the entire representation. The upper part perceptively supports the entire geometric construction; in fact, the five columns hook onto it almost as if suspended. The depiction of the human proportion by means of a silhouette within the design relates to the majesty of the columns and the entire architecture.

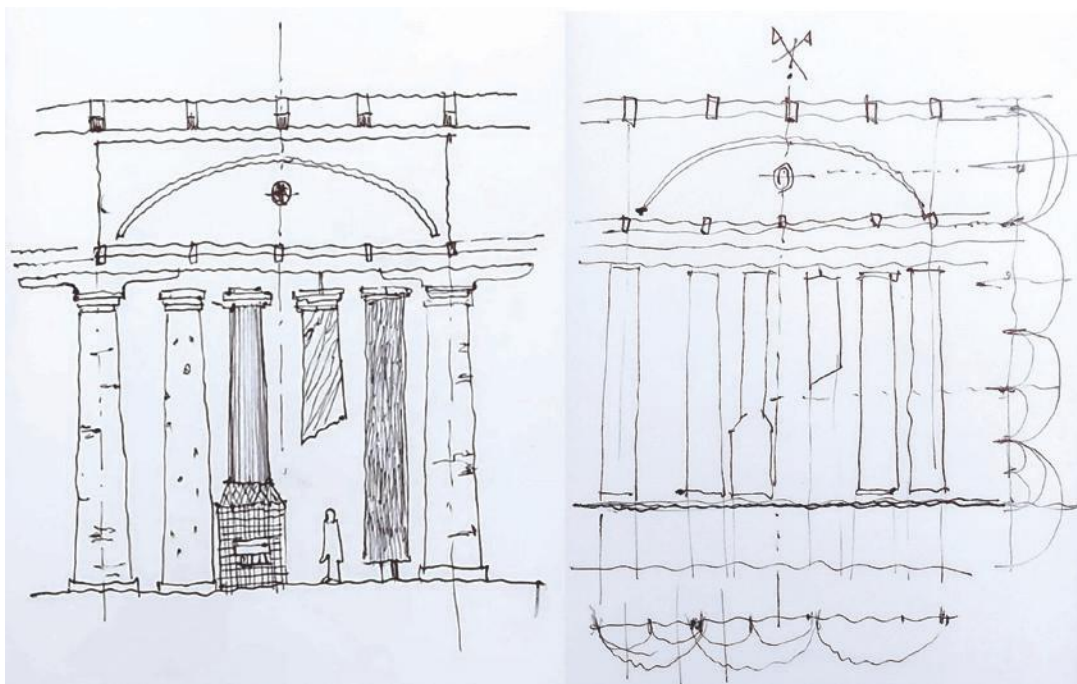


Fig. 5. Redrawing and analysis of Hans Hollein's façade. Source: image by Emanuela Chiavoni.

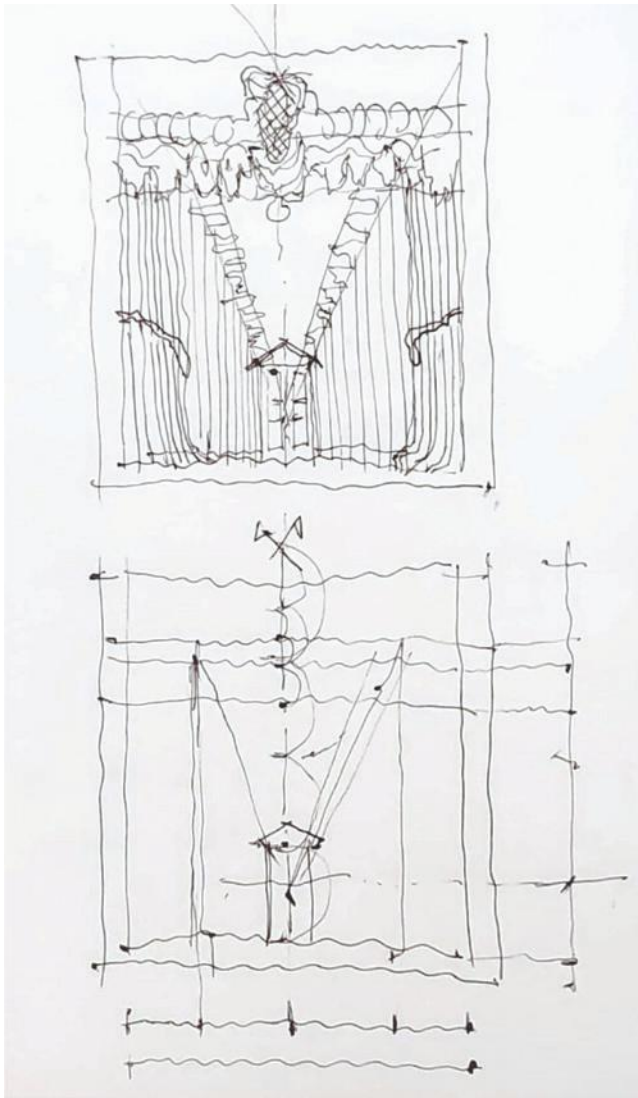


Fig. 6. Redrawing and analysis of Stanley Tigerman's façade. Source: image by Emanuela Chiavoni.

The contribution of Stanley Tigerman (Fig. 6) is a façade that, in a hybrid between creating a real and a drawn object, creates an illusory perspective representation. A kind of theatrical curtain that opens up and allows us to look into an interior that – like Andrea Palladio in the Teatro Olimpico or Francesco Borromini in the Spada Gallery – shows us a space that is presented visually in one way when, in reality, it is in another. The author clearly expresses this representation in the central perspective to emphasize the graphic composition's point of view and the observer's height. The depiction shows the great strength of the perspective method for managing space. Curtains are placed on the two sides, and in the upper part is a precious frame that delimits and emphasizes the inner part.

Finally, Charles Moore (Fig. 7) – unlike Tigerman – constructs a space with a real perspective, achieved through a set of arcades that follow one after the other, in a clear allusion to the arcades of the arsenal in Venice, the site of the exhibition. This interesting composition consists of a graphic play of intersecting arches creating discontinuous effects. A large round arch, centered in relation to the space dedicated to the project, encloses other arches or smaller semi-arches with different openings and directions within it. This configuration creates a dynamic, moving, never static representation that refers to historical and cultural quotations also linked to the Roman world.

All these concepts expressed graphically on the façades constitute a narrative, first in an individual mode and then, all together, as communication between dialogues, messages, and tangible and also intangible references, which, at present, can be used as tools for reading and understanding a not-too-distant past that marked a significant moment in the history of architecture.

5. CONCLUSIONS

The gaze towards the past that constant search for what has already happened and that has left its legacy – both material and immaterial – is not something we should look for in a specific place. It is not hidden, nor is it difficult to find. It is a constant part of our present: the city is the container of the past, the buildings the physical expression of history, and its inhabitants those who can tell it in the first person. This backward-looking, as a fundamental part of the exhibition curated by Portoghesi, attempts to recover the lessons of the past in the future of design in our architectural discipline. Far from proposing a romantic re-reading of history, it does so from a critical point of view, that is, a re-interpretation that decodes history in a contemporary way, with a gaze that questions, interprets, and reinterprets history intending to create a new language in architecture, one that can be representative of the present moment in multiple ways.

It is precisely representation that allows us to search for this future, of this *moving forward* in architecture.

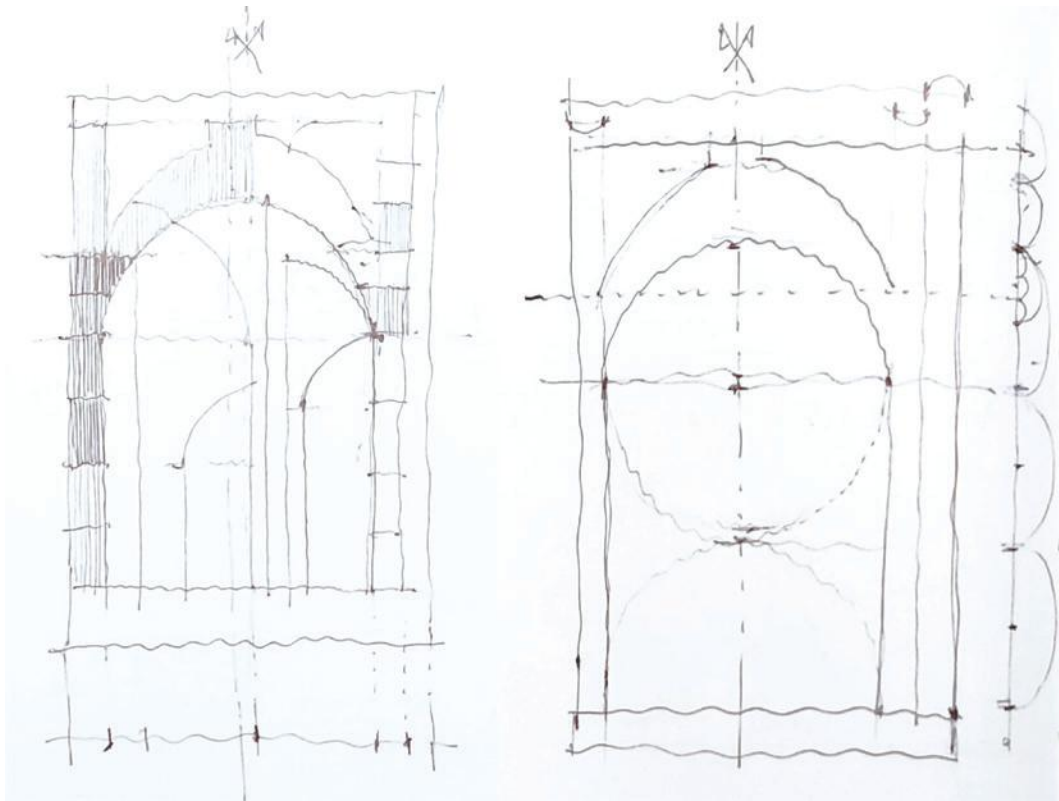


Fig. 7. Redrawing and analysis of Charles Moore's façade. Source: image by Emanuela Chiavoni.

Through representation, Portoghesi in the Biennale can make architecture without actually making it. The *Strada Novissima* allows him to test his and the curators' theories on a scale of 1:1 and in the context of an intellectual disciplinary debate. In this sense, the twenty façades on display are a physical representation of the ideas of those who share a contemporary view of architecture and design work.

Having understood the historical context, the relevance of the exhibition, the reasons for specific choices, and, above all, the thinking process of its curators, the analysis of the façades allows us to understand what messages from the past each architect or architectural studios revises, re-elaborates, produces, and presents. Drawing enables this investigation, analysis, and reflection on tangible and intangible cultural heritage and all the artistic and architectural expressions shown. It is a form of graphic critical thinking that uses numerous processes of synthesis and simplification that make it an extraordinarily communicative and immediate language.

The approach of this work, made 40 years after the exhibition's inauguration, attempts to decipher the messages intended to be conveyed at that moment in

the history of architecture when the debate on the possible creation of a new post-modern language was at its height. Representation was the medium chosen to convey the message of the exhibition, and through it, some of the messages that have arrived to the present day have been exposed, prolonging the debate that began in 1980.

Although much remains to be analyzed, it can be said that the first Architectural Biennale in Venice is a milestone in the history of recent architecture. It represents a historic moment in creating an architectural simulation of a project that is neither city nor architecture but a representation of both. Moreover, through the eyes of different participants, this event generated debate and created a conversation about the role of architecture and the characteristics of the contemporary city, among many others. In this exhibition, post-modern architecture undoubtedly fulfilled its objective of questioning those who observe it, those who walk through it or inhabit it, as well as its objective of communicating a meaning that is not unique, that does not speak the same language, nor is it transmitted in the same way to all those who intend to dialogue with it.

Authors contribution

Although sharing the same theme, objectives, contents, and conclusions, chapters 1, 2, and 3 are written by A.M.G., while chapter 4 is written by E.C.

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