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Tectonic Masks


In this essay, Marpillerro explores the concept of "tectonic masks" in the context of Futurism and the Italian avant-garde. The essay delves into the relationship between architecture and the body, highlighting the transformative potential of tectonic elements as extensions of the human form.

Marpillerro's work in the field of tectonic masks is deeply rooted in the Futurist movement, which sought to revolutionize traditional architectural forms and ideals. He examines the idea of the "mask" as a means of expression, not only in the visual sense but also in the functional and structural aspects of architecture.

The essay discusses the use of tectonic elements as extensions and transformations of the human body, creating a seamless integration between the architectural space and the individual. Marpillerro's work is characterized by a playful and experimental approach, where the boundaries between art, architecture, and the body are blurred.

Marpillerro's tectonic masks are thus not mere decorative elements but are part of a larger concept of transformation, where the architectures of buildings are designed to be dynamic and adaptable, capable of changing form and function in response to the needs and desires of the users.

The essay concludes with a call for a new approach to design, one that is driven by the principles of tectonics and the Futurist spirit of innovation and transformation. Marpillerro's work is a testament to the power of architecture to shape and reflect the human experience, challenging the traditional boundaries of the built environment and opening up new possibilities for the future.
On Duchamp's Apparatus

Duchamp's "Three Standard Stoppages" (1913) indicates an approach in fabrication that could provide a model re-thinking of architecture's conventions about surfaces. The artist was inspired by dropping from the eaves of old textile sheds to create a wet rug, and fabricating three wooden rulers by following the outlines of their shapes on the floor.

Duchamp used these rulers to draft a viable mechanistic tableau for "Painting" (1915), or the "New Machine" he contrived the "Contraction of Uniforms and Duplicates". These formal elements narrate a progression from draft to formal projection to an assemblage of portraits, "Americanized" or "Duchampian" in the lower part of his Large Glass (1913-19). Since he had already used these rules as parts of a Surface of Repose (1914), he also took a photograph of this pattern from an angle that was supposed to "put the lines (of the) past into the perspective required for the Large Glass" in a means of overcoming the difficulty of transferring their impressions from an angled perspective projection. "A casual impression" was Duchamp's definition of his creative process of measuring, cutting, and fabricating, whose expressive not materialistic physicalities exceed the prescribed standards of Cartesian rationalism, as it had been by the one-zero-platonic lines on display at the Academy of Sciences in Paris.

On Eskimos and Snowy Masks

Alaskan Eskimos used masks in ceremonies of preparation for hunting and for the agreement of participants in all living things, in order to assure both protection and success when out in the wilderness. These masks are marked by the dramatic logic of interaction and projection, whose purpose is to charm the cosmic forces of a larger environmental whole. From a figurative point of view, these masks represent mythic conflicts that are communal moral and spiritual ambitions within highly visible social formations. For example, a mask that was a symbolic protection for hunting dramatically anthropological conflict within a split image, that conflates clearly recognizable animal and human (the spirit) facial features. This mask is a simple oval surrounded by cosmic loops of painted maroon, tinted with pandhoff shielding with a single amorphous image (object, current, fish, animals, feathers, bundle, and for representing the whole relationship of the natural environment. Another "Eskimo" mask that functions in a similar way shows the "glorified landscape"... a rhythm of a right displaced to the vertical plane of the mask, beside which in the sawtoothed and leading edges are directly stuck on the sawtoothed sawtooth half face of the mask's own maze." It is worth noting that this mask is handled by Andre Chanes's "charming collection" of "primitive artifacts", mostly from North-West America and Oceania. The Eskimo people of British Columbia most masks within a system of dual relations, role, as well as an ideological context for body-painting... when members of these societies are performing their dances at a great ballet.\n
On Krough's "Eskimo Mask... In "Eskimo Art..."

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Eskimo Mask... "In "Eskimo Art..."
invis, no purity of style, there is no space in the sense that one is accustomed to seek it in a painting of a nude woman. I am assuming the behavior to be in certain works by Picasso. In this respect, the artist's imagination is not limited to the sexual or artistic aspects of the subject, but extends to the psychological and emotional aspects as well. The artist's vision is expanded beyond the physical limitations of the human body, and the focus shifts from a purely visual representation to one that is more internal and conceptual.

The Strategic Role of Light: How could one translate the original text into a more engaging and informative narrative that highlights the key points and removes the jargon, while maintaining the original meaning and spirit of the text? Could you provide a summary of the main ideas presented in the original text and how they relate to the strategic role of light in architecture? Could you also discuss the historical context and how the ideas presented in the original text have evolved over time? Could you analyze the cultural and social implications of the ideas presented in the original text, and how they might be relevant to contemporary issues and challenges? Could you also explore the artistic techniques and approaches used by the artist, and how they contribute to the overall impact of the work? Finally, could you discuss the potential applications of the ideas presented in the original text in other fields or industries, and how they might be adapted or modified for those contexts?
challenges its own status as transparency or background acting for things can it address qualitative aspects of space, characterized by reflections, refractions, and colors, and therefore contribute to positioning a body within a perceptual texture, that includes dimensions of touch, sound, and smell.

In Hille's chapel, the theatrical role of light establishes a choreography of spatial experiences in which shadows become entwined with the complex layer of shapes and parallel surfaces. Affirming that his light becomes the variable forms/shapes of the walls' geometrical convertibility. It refracts light in a symmetrical way, making it discernible as a material, and restoring the existence of its reality alongside the necessity of uncertainties. In other words, light does not operate inside this building according to purely optical parameters, but becomes itself an object of aesthetic perception, yet one that is freed from laws of gravity. The building thus generates a more explicit image between conventional definitions of both a church's institutional organization and the building's structural hierarchies, oscillating within a perceptual split that challenges its own stable identities.

This approach to perception thus acquires the role of a model of critical transfer, by posing an equivalence between the geometry of a box and the movability of light. As in a transformational Klee-like mark, the covering of a ceremonial threshold promises an oscillation between a cosmic mode and the static properties of individual details in this case, the internally contained closed doors mark the presence of concrete arches, beyond which the facility and light take control of the architectural narrative of the church's spatial organization. Like in a Klee-like mark, the interior's experience of an embodied subjectivity challenges the viewer of its semblable identity, as confirmed by ritual. This chapel's embossed light brings the physical appearance conventionally associated with the institutional typology of a chapel to encounter the temporal, spatial fluidity of their experience.

Spatial without Foundations

My reference in the following Klee-like paradigms of modeling, repeatedly outlining environmental relations and transforming subject/object relations, has informed an analogical reading of two contemporaneous projects by Jean Nouvel and Hille. By suggesting that the performance of both buildings and architecture takes place in terms of symbolic and overlapping (figural) analogies, I have proposed to interpret both the paradigms of modeling or "primitive" artifacts, and the narratives of "contemporary" buildings, as processes that reveal representational models which would not be permissible in the radical form of modern and/or technological terms. Yet my description of the two years of research and building are not intended to be anthropological interpretations nor do they constitute typological classifications. While acknowledging the structural affinity between figural paradigms of different modes and their relation to specific sites, I have adhered to two fictional generalization of planted/formal typologies of mass, and his establishment of technologies-based research transformational relations of their myths." Also, any re-valuation of some aspects of the tectonic legacy in architecture, through the epistemological filters introduced by ethnography and modernity, should not be understood as an attempt of breaking the new cut across disciplinary foundations, nor of legitimizing yet another mimetic movement.

In fact, I could also have said how Hille's and Hille's buildings bring forward tectonic aspects that are not immediately perceptible by expressing an architectural terms the articulation framework of an "optical openness." This will I limit myself to restate briefly assess how the constructive configurations of both buildings distill the plane of imaginary relations that are much more clearly associated with the imperative logic of accommodation. Both these buildings partake a clarity which commutates the conventional architectural polarity between the inside and outside, by adopting design strategies that explore tensions within the narrative of pressure distances on the one hand, and continuities on the other. These tensions emerge aware through deeper symbolic inferences in just objects, also emphasizing the complimentary structures imposed by the modernist paradigms of transparency and spatial fluidity. The dynamic relationships between parts and objects achieved by these buildings suggest that their tectonic logics can be read as a space-time, engaging velicity through an indeterminate production of figural substrates instead of predictable constructive elements. The modeling and architectonic figures offer an alternative to the hierarchical ordering of a building's programmatic and symbolic order, by introducing an "apparent" logic that aligns the same word to be used in several senses. I wonder if it is possible to approach the relationship between these buildings' existence and their tectonic logics as a form of "formation of corporate" (Radical) that supports the contingency of that which is there in both optical and temporal terms. I think it is, since this symbolic strategies seem to paradoxically display -Radical's sense of "figure-work," according to which the distinction between the "image" and the "representation" of a building results from a complex work of substrates and interpretative mode, in which both building seem through techniques of figural conformation and displacement.

Following the interpretative framework of an "optical openness," a material semiotic of architectural elements would thus produce formal manifestations and evolutions through the representation of privileged narrative threads, induced by the repetitive lack of correspondence between various figural arithms and productive agencies. And the determination of these architectural maxims would in turn be affected by deeper configurations, belonging to that which is not immediately visible in the building, not required by its structural support.

A building's tectonic apparatus could thus be conceived as a symbolic layering through the opacity of a heuristic approach to its constructive technology, rather than the transparency of its visual representation.
Il progetto di trasformazione e ampliamento del Woodcote Center può essere compreso alla luce del contesto storico-porta, che in diverse fasi della storia è stato soggetto a diverse modifiche e adattamenti. La struttura attuale riflette una serie di aggiornamenti e rinnovamenti, che hanno permesso il centro di sostenere i suoi compiti educativi e culturali. L'obiettivo è quello di creare uno spazio moderno e funzionale che possa accogliere efficacemente le attività culturali e artistiche.

La nuova sede, che si sviluppa lungo la Ravensbourne Road, si articola in due parti: un'area di servizi e una area di programmazione. L'area di servizi è composta da una serie di spazi per uffici, conferenze e riunioni, cui si aggiunge la biblioteca, che offre un'ampia selezione di risorse per il pubblico. L'area di programmazione comprende una serie di sale per mostre, performance e concerti, disegnate per supportare una vasta gamma di attività creative.

L'architettura della nuova sede si ispira alla tradizione edilizia locale, con una serie di dettagli che ricordano i maestri di costruzione e l'arte locale. Il progetto si basa sulla creazione di uno spazio aperto e luminoso, che si apre verso il paesaggio circostante. Le finestre e i portici offrono una vista panoramica delle aree circostanti, creando un'atmosfera di apertura e connessione con l'ambiente naturale.

La nuova sede è progettata per essere energetica, con una serie di misure piane che includono l'installazione di pannelli solari, l'utilizzo di materiali sostenibili e l'ottimizzazione energetica delle aree. La progettazione si basa sulla creazione di uno spazio di lavoro e di apprendimento che incoraggi il коллаго на картине.
Il progetto della chiesa di St. Ignatius è un esempio di architettura contemporanea che combina elementi naturali con la geometria moderna. La chiesa si trova a Seattle, in Washington, e fu realizzata da Steven Holl Architects.

La chiesa è progettata come un luogo di riflessione e spiritualità, dove la luce naturale e i colori naturali giocano un ruolo fondamentale. Il design è ispirato alla forma organica delle dimensioni geometriche, creando un spazio interiore aperto e sereno.

La chiesa è suddivisa in due parti principali: la entrada e la navata. L'ingresso è caratterizzato da una grande finestra che consente la visione di un giardino interno, creando un'atmosfera armoniosa e serena.

La navata principale è illuminata da una serie di luci sotterranee che creano un effetto di flusso continuo di luce. Questa luce naturale è iterata dall'effetto di riflessione sulla superficie del lago che si trova davanti alla chiesa. La luce naturale e la riflessione sul lago creano un'atmosfera di tranquillità e spiritualità.

La chiesa è un esempio di come l'architettura possa essere utilizzata per creare spazi religiosi che riflettano la quiete e la serenità dell'interno della natura.
Studio della luce e particolarità
architetturali, chiese e domus sanitari:
una visione unificata.

Eight studies and details of the
Façade, view of the east
Facade and of the interior space,
Longitudinal section.