

Reviews

Giorgia Aureli, Fabio Colonnese,
Silvia Cutarelli (eds)

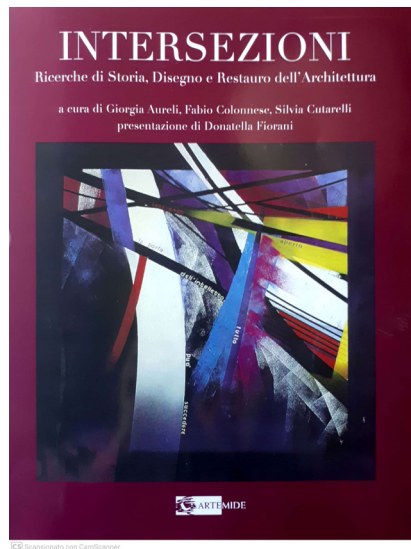
Intersezioni. Ricerche di Storia, Disegno e Restauro dell'Architettura

Artemide Edizioni

Roma 2020

352 pp.

ISBN 978-88-7575-352-8



Turi Sottile's lively bright graphics on the cover (acrylic on transparent blue, 80x80 cm, 2009) are an evocative visual representation of the book's contents. The title *Lasciando aperta la porta dell'intelletto tutto può succedere* (By leaving the door of the intellect open, anything can happen) conjures up the delicate, multifaceted creativity of the original and innovative nature of this study in the field of Architecture.

The book, edited by Giorgia Aureli, Fabio Colonnese and Silvia Cutarelli, and presented by Donatella Fiorani, is a compendium of the topics illustrated during the seminars organised as part of the Research Doctorates in the History, Drawing and Restoration of Architecture taught at the Department of History, Drawing and Restoration of Architecture from 2017 to 2019 (Sapienza University of Rome).

The meetings, organised every year as part of the Doctorate course, are participated by non-resident experts, most of whom are teachers from other Italian and foreign universities involved in the contemporary debate about science and culture; the experts are invited to deliver a presentation on topics regarding the Disciplinary Scientific Sectors of the Doctorate. The seminars have always involved doctorate students from all three Disciplinary Scientific Sectors and all the teachers of the Doctoral College; the objective is to encourage a debate about aspects and problems regarding the subjects included in the study course. The educational goal is to boost the development of a research, analysis and critical interpretation method

as well as create synergies between the doctorate students in various fields and promote interdisciplinary studies.

The book presents the topics studied in-depth during eleven sections; each one contains essays regarding the disciplinary scientific sectors of the History, Drawing and Restoration of Architecture, as well as the conclusions and concise considerations written by the Researchers Giorgia Aureli, Fabio Colonnese, Silvia Cutarelli and Elisabetta Montenegro. These authors emphasise the links between heterogeneous studies—divided by subject-matter, approaches, study processes, methods and objectives—in order to highlight the disciplinary intersections between contributions and, more in general, encourage positive research contamination between separate fields on common issues.

The topics refer to issues such as: Proportion, form and structure in Architecture; Representation, construction and transformation of the city; The Twentieth Century, design and worksite; Surfaces, material and image; Roman architecture between the centre and outposts of the Empire; Architecture and the city; Architecture, form and function; Architecture and visual arts; Architecture and competitions; Finished and unfinished in Architecture; the Ephemeral (and immaterial) in Architecture. Rapporteurs include: Piero Albisinni, Maria Teresa Bartoli, Federico Bellini, Rita Bertucci, Mario Bevilacqua, Lorenzo Bianchi, Thomas E. Boothby, Francesco Cervellini, Massimiliano Ciamaichella, Alessandra Cirafici, Laura De

Carlo, Roberto De Rubertis, Carolina Di Biase, Maria Diodato, Francesco Doglioni, Lorenzo Finocchi Ghersi, Francesco Paolo Fiore, Marco Folin, Roberto Gargiani, Alfonso Giancotti, Andrew Hopkins, Loughlin Kealy, Tommaso Manfredi, Claudio Menichelli, Camilla Mileto, Stefano Francesco Musso, Caterina Palestini, Lia M. Papa, Biagio Roma, Marida Talamona, Giorgio Testa, Fernando Vegas, and Paolo Vitti.

In her presentation Donatella Fiorani, coordinator of the Doctorate from 2017 to 2019, illustrates the cultural project of the Doctorate—education, training, research and interdisciplinary studies—and also provides a brief history of the most recent doctorates. She specifies that a decision was taken to publish the book not only because those involved were firm supporters of the formative method adopted in the three disciplinary sectors, but also because they wished to share this cultural approach with the two teachers responsible for the History Section and the Drawing Section: respectively Paola Zampa and Laura Carnevali. The multidisciplinary nature of the seminars is based on assessments regarding the important subjects in question, including the properties of architecture, chronological and linguistic specifications, and possible dialectics regarding approach, scales and recurrent topics in today's world.

An in-depth study of the cultural contents broadened the research boundaries and knowledge-gathering potential thanks to a fertile contamination between genres and study languages. The educational course encouraged the involvement of individuals and, by creating an integrated vision, helped to overcome fragmented knowledge-gathering.

In the section dedicated to the Representation, construction and transformation of the City there is a contribution entitled *Representation by fragments. Places and visions of the contemporary city* involving the field of Drawing. Written by Biagio Roma (Sapienza University of Rome), the essay is an interesting visual urban narrative of the city that exploits drawings, paintings, photographs, and films. It also provides many critical ideas about the urban scenarios that in turn become potential design sites for the contemporary city. He also indicates places that deserve to be interpreted, monitored and documented. The authors state that the goal is always to “draw, survey and understand the existing scenario in order to be ready to change it, either by designing the contemporary city or imagining an ideal city”. In the section focusing on the Ephemeral (and immaterial) in Architecture as regards History, the authors tackle the concept of the ephemeral and movement in architecture and analyse the buildings where processions pass by.

The contribution by Andrew Hopkins (University of L'Aquila) entitled *The ephemeral and the concept of movement in architecture* focuses on connected ephemeral architecture, in other words on the ways in which the individual discovers and sometimes creates the ephemeral through his own movements, clearly with references to the nineteenth century. He states that the *flâneur* is an obvious example; a person who walks through the city intent on observing others who, like himself, move along the city's streets.

As regards our contemporary world, Hopkins studies the amazing pavilion designed by Francesco Dal Co—the Vatican Chapel—erected in 2018 in the garden of

the island of San Giorgio Maggiore belonging to the Cini Foundation. He points out the pilgrims' role: “Like the pilgrims of yesteryear who discovered the churches for indulgences as they gradually crossed through Rome, so too contemporary pilgrims—in other words the faithful of contemporary art and architecture—stroll across the island of San Giorgio Maggiore in Venice to discover these very beautiful chapels, designed by ten of the most cutting-edge architects of this day and age; ephemeral objects discovered and experienced by the visitors thanks to their movements”.

As regards Restoration, in the section Surfaces: Material and image, Francesco Doglioni (IUAV University of Venice) tackles a topic entitled, *Materials and images of Venetian architecture. Conservation and restoration of the pluralism of surfaces*.

The article focuses on “interest in the plurality of materials, surfaces and the images they create, to which we owe the multifaceted variety of Venetian façades” [pp. ???]. She uses an “observation method that examines data regarding material culture—choice of materials, workmanship during construction—and links it to data regarding figurative culture, in other words the colour and texture of the image, and sometimes to the design that is the visible result of a certain building method”. All the contributions provide ideas for research on individual topics or broader and more complex issues, proving that different kinds of training and knowledge are part of a Research Doctorate; a collective memory of critical dialogue—crucial to help young people decide on their own knowledge-gathering path.

Emanuela Chiavoni

Author

Emanuela Chiavoni, Department of History, Representation and Restoration of Architecture, Sapienza University of Rome, emanuela.chiavoni@uniroma1.it