

Massimo Scolari's *L'incontro*

Roberto de Rubertis

Every image created by Massimo Scolari, be it the representation of a volume, a space, an idea or a feeling, or even just the outcome of a state of mind produced by his imagination, is like a door thrown wide open on his mind. A door always bringing forth fascinating descriptions, generated by engaging adventures of thought.

When it is an architectural representation, the effectiveness of its effect is even greater: the descriptions are, in fact, the outcome of the journeys constructed by his mind, presenting the world as a self-produced dream. A dream that opens the imagination to realities that transport elsewhere, and thus lead every observer who observes those images elsewhere, offering him extraordinarily fascinating scenes and panoramas.

It is impossible not to be influenced by the invitation they formulate, when the outcome has the expressive

force generated by the graphic skill of an author like Massimo Scolari. His images are, in fact, strongly realistic, and the observer wonders whether similar realities really exist somewhere in the world or whether it is only the observer himself who gives concreteness (or illusion) to their apparition.

It is enough, in fact, for such apparitions to be the object of observation for them to present themselves as real: it is precisely this 'impossible' but highly effective appearance that gives the images the quality of seeming real, that is, that they acquire the irreplaceable charm of 'truth' conveyed by a strong realism. It is perhaps the consistency of the bricks with which the volumes appear to be constructed that gives them the charm of the concreteness they emanate, creating an 'architectural dream' more fascinating than any fantasy.

This article was written upon invitation to frame the topic, not submitted to anonymous review, published under the editorial director's responsibility.

Perhaps it is not by chance that the image proposed for the Cover of this issue of *diségno* is entitled *L'incontro* (The Encounter) [1], precisely because, more than others, it suggests that the observer becomes part of the composition itself, with the astonishing outcome of becoming its creature. At this point it also becomes

legitimate to wonder whether, in the end, even the glider that often appears in the places depicted by Massimo Scolari (the glider that he himself designed and built) is really able to fly (or can become so), such as its realistic features and those of the places it might fly over would suggest.

Note

[1] Massimo Scolari, *L'incontro*, 1976, watercolor on paper, 19.7 x 15 cm. The image is taken from: Marzari, G. (Ed.) (2007). *Massimo Scolari*,

Exhibition catalogue (Riva del Garda, September 9 - November 4, 2007). Genova-Milano: Skira, p. 83.

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