

The background of the cover is composed of large, expressive brushstrokes in various shades of teal and dark blue. These strokes are layered and curved, creating a sense of movement and depth. In the center-right area, there is a square patch with a darker, more textured appearance, possibly representing a material or a specific architectural element.

COMUNICAR LA ARQUITECTURA

DEL ORIGEN DE LA MODERNIDAD A LA ERA DIGITAL

eug

The background of the cover is an abstract composition of broad, expressive brushstrokes in various shades of teal and dark blue. A prominent, dark, textured square, resembling a piece of fabric or a different material, is positioned in the center-right area, overlapping the brushstrokes.

COMUNICAR LA ARQUITECTURA

DEL ORIGEN DE LA MODERNIDAD A LA ERA DIGITAL

TOMO I

eug

COMUNICAR LA ARQUITECTURA

del origen de la modernidad
a la era digital

TOMO I

JUAN CALATRAVA
DAVID ARREDONDO GARRIDO
MARTA RODRÍGUEZ ITURRIAGA
(EDS.)

COMUNICAR LA ARQUITECTURA

del origen de la modernidad a la era digital

Granada, 2024

© Los autores

© Universidad de Granada

ISBN(e) 978-84-338-7371-2

Edita:

Editorial Universidad de Granada

Campus Universitario de Cartuja

Colegio Máximo, s. n., 18071, Granada

Telf.: 958 243930-246220

Web: editorial.ugr.es

Maquetación: Noelia Iglesias Morales

Diseño de cubierta: Francisco Antonio García Pérez (imagen de fondo: detalle de *Blue on almost white*, Nikodem Szpunar, 2022)

Imprime: Printhauss

Printed in Spain

Impreso en España

Cualquier forma de reproducción, distribución, comunicación pública o transformación de esta obra solo puede ser realizada con la autorización de sus titulares, salvo excepción prevista por la ley.

IV Congreso Internacional Cultura y Ciudad

Comunicar la arquitectura: del origen de la modernidad a la era digital

Granada 24-26 enero 2024

Comisión Organizadora

David Arredondo Garrido

Juan Manuel Barrios Rozúa

Juan Calatrava Escobar

Ana del Cid Mendoza

Francisco Antonio García Pérez

Agustín Gor Gómez

Bernardino Líndez Vílchez

Juan Carlos Reina Fernández

Marta Rodríguez Iturriaga

Manuel "Saga" Sánchez García

María Zurita Elizalde

Comité Científico

Juan Calatrava, Universidad de Granada (Presidente)
Paula V. Álvarez, Vibok Works
Atxu Amann, Universidad Politécnica de Madrid. MACA
Ethel Baraona Pohl, Dpr Barcelona
Manuel Blanco, Universidad Politécnica de Madrid
Mario Carpo, The Bartlett School of Architecture
Miguel Ángel Chaves, Universidad Complutense de Madrid
Pilar Chías Navarro, Universidad de Alcalá
Teresa Couceiro, Fundación Alejandro de la Sota
Francesco Dal Co, Università IUAV di Venezia
Annalisa Dameri, Politecnico di Torino
Arnaud Dercelles, Fondation Le Corbusier
Ricardo Devesa, Actar Publishers
Carmen Díez Medina, Universidad de Zaragoza
Ana Esteban Maluenda, Universidad Politécnica de Madrid
Luis Fernández-Galiano, *Arquitectura Viva*
Davide Tommaso Ferrando, Libera Università di Bolzano
Martina Frank, Università Ca' Foscari Venezia. *Rivista MDCCC1800*
Carolina García Estévez, Universitat Politècnica de Catalunya
Ramón Gutiérrez, CEDODAL
Ángeles Layuno, Universidad de Alcalá
Marta Llorente, Universitat Politècnica de Catalunya
Mar Loren, Universidad de Sevilla
Samantha L. Martin, University College Dublin. *Architectural Histories*
Paolo Mellano, Politecnico di Torino
Marina Otero Verzier, Design Academy Eindhoven
Víctor Pérez Escolano, Universidad de Sevilla
Antonio Pizza, Universitat Politècnica de Catalunya
José Manuel Pozo, Universidad de Navarra
Eduardo Prieto, Universidad Politécnica de Madrid
Moisés Puente, Puente Editores
José Rosas Vera, Pontificia Universidad Católica de Chile
Camilio Salazar, Universidad de Los Andes. *Revista Dearq*
Marta Sequeira, ISCTE-IUL, DINÂMIA'CET-IUL, Universidade Autónoma de Lisboa
Jorge Torres Cueco, Universitat Politècnica de València
Thaïsa Way, Dumbarton Oaks, Trustees for Harvard University, Washington DC
Jorge Yeregui, Universidad de Málaga. MICA

INTRODUCCIÓN	XXIII
Juan Calatrava, David Arredondo Garrido, Marta Rodríguez Iturriaga	

TOMO I

FOTOGRAFÍA, CINE, PUBLICIDAD: LA COMUNICACIÓN VISUAL

DOS PELÍCULAS SOBRE LA COMIDA Y LA CIUDAD	29
Juliana Arboleda Kogson	
EL PAISAJE DE LA ESPAÑA MODERNA DEL <i>BOOM</i> DESARROLLISTA A TRAVÉS DE LAS TARJETAS POSTALES	37
Cristina Arribas Sánchez	
CLOTHING, WOMEN, BUILDINGS. THE ARCHITECTURAL IMAGES IN FASHION MAGAZINES.	49
Chiara Baglione	
LA PLAZA (BAQUEDANO) EN LA CIUDAD (DE SANTIAGO DE CHILE) EN DIEZ FOTOGRAFÍAS: DISCURRIR DE UN IMAGINARIO URBANO A TRAVÉS DE SU REGISTRO VISUAL	61
Pedro Bannen Lanata, José Rosas Vera	
ARQUITECTURA POPULAR Y PAISAJES SIMBÓLICOS: LA HUELLA DE FEDERICO GARCÍA LORCA EN EL CINE ESPAÑOL	75
Paloma Baquero Masats, Juan Antonio Serrano García	
ESPACIO URBANO Y ARQUITECTURA EN LA REPRESENTACIÓN CINEMATOGRAFICA DE LA MARGINALIDAD COMO TEXTO MODELIZADOR DE LA CULTURA. UNA APROXIMACIÓN DESDE LA SEMIÓTICA DE LA CULTURA	87
Diana Elena Barcelata Eguiarte, Andrea Marcovich Padlog	

FILMS AS MANIFESTO. GIANCARLO DE CARLO AT THE X TRIENNALE OF MILAN	101
Gemma Belli	
LAS CELOSÍAS DE LA ALHAMBRA: CONSTRUCCIÓN DE UNA IMAGEN	113
Bárbara Bravo-Ávila	
TRANSITAR SOBRE EL TEJADO: HACIA NUEVOS IMAGINARIOS URBANOS A TRAVÉS DEL CINE. EL MEDITERRÁNEO Y BARCELONA	125
Marina Campomar Goroskieta, María Pía Fontan	
ORIGEN Y DIAGNÓSTICO DEL <i>COLLAGE</i> POSTDIGITAL COMO EXPRESIÓN ARQUITECTÓNICA DE LA DIFERENCIA A INICIO DE LOS AÑOS 2000	137
Alejandro R. Carrasco Hidalgo	
FOTOGRAFÍA, ARQUITECTURA Y PATRIMONIO: CONSTANTIN UHDE Y LOS <i>MONUMENTOS ARQUITECTÓNICOS DE ESPAÑA (1888-1892)</i>	151
Miguel Ángel Chaves Martín	
ESCRITORES Y DIBUJANTES VIAJEROS EN LOS REALES SITIOS. EL ESCORIAL EN LAS REVISTAS ILUSTRADAS ESPAÑOLAS Y FRANCESAS DEL SIGLO XIX	163
Pilar Chías Navarro, Tomás Abad Balboa, Lucas Fernández-Trapa	
BUILDING THE IMAGE OF MODERNITY: THE INTERACTION BETWEEN URBAN ARCHITECTURE AND MONTAGE IN EARLY FILM THEORY AND PRACTICE	175
Bernardita M. Cubillos	
UTOPIA IN ARCHITECTURE AND LITERATURE: WRITING IDEAL WORLDS	191
Jana Čulek	
LA FORMA DE LA LUZ. PROYECTOS, IMÁGENES, RECUERDOS (S. XX-XXI)	205
Maria Grazia D'Amelio, Antonella Falzetti, Helena Pérez Gallardo	
LA MIRADA SOBRE LA VIVIENDA COLECTIVA CONTEMPORÁNEA EN EL CINE: DE LA DISTOPÍA A LA REALIDAD SOCIAL.	217
Rafael de Lacour, Ángel Ortega Carrasco	
ESPACIO Y TIEMPO EN LA ADAPTACIÓN CINEMATOGRAFICA DE UNA OBRA LITERARIA. <i>SOLARIS, BLADE RUNNER Y 2001: A SPACE ODYSSEY</i>	229
Juan Deltell Pastor	
LA MURALLA ROJA. ENTRE EL ESPACIO REAL Y EL VIRTUAL	243
Daniel Díez Martínez	
CRÓNICAS DE UN ARCHIVO LATENTE. LOLA ÁLVAREZ BRAVO: FOTÓGRAFA, TAMBIÉN, DE ARQUITECTURA	257
Alicia Fernández Barranco	
ARCHITECTURE AND PHOTOGRAPHY IN THE MODERN ERA. THE ITALIAN SETTING BETWEEN THE TWO WARS (1920-1945)	269
Adele Fiadino	
GEORGIA O'KEEFFE Y BERENICE ABBOTT: MIRADAS CRUZADAS DE NUEVA YORK	281
José Antonio Flores Soto, Laura Sánchez Carrasco	

REALIDADES Y FICCIONES DEL SUEÑO AMERICANO: LA CASA PUBLICITADA EN EL SUBURBIO ESTADOUNIDENSE DE POSGUERRA	293
Estibaliz García Taboada, Javier Fernández Posadas	
CARTOGRAFÍAS CINEMATOGRAFÍAS: LOS DESCAMPADOS DEL CINE QUINQUI	309
Ubaldo García Torrente	
DOCUMENTOS DE ARQUITECTURA: PASIÓN POR DOCUMENTAR	321
José Ramón González González	
COMUNICAR LA ARQUITECTURA MEDIANTE LA FOTOGRAFÍA: TRES MIRADAS SOBRE LA CASA URIACH	335
Arianna Iampieri	
GRAND HOTEL ARCHITECTURE AS DEPICTED, PHOTOGRAPHED, AND FILMED IN THE CASE OF THE CIGA: COMPAGNIA ITALIANA DEI GRANDI ALBERGHI	349
Ewa Kawamura	
THE IMAGINED AND THE LIVED: A COMPARATIVE STUDY OF KOWLOON WALLED CITY IN CYBERPUNK SCIENCE FICTIONS AND HONG KONG URBAN CINEMA	361
Zhuozhang Li	
PHOTOGRAPHED ARCHITECTURE: THE CASE OF THE VILLAGGIO MATTEOTTI IN TERNI BY GIANCARLO DE CARLO (1969-1975)	371
Andrea Maglio	
LA REPRESENTACIÓN DEL ESPACIO URBANO A TRAVÉS DE LA FOTOGRAFÍA. ESTUDIO COMPARATIVO DE LA PLAZA MAYOR DE SALAMANCA, PIAZZA SORDELLO EN MANTUA Y MOUNTJOY SQUARE EN DUBLÍN	383
María Gilda Martino	
STEEPED IN INFLUENCE: THE IMPACT OF TEA ADVERTISEMENTS ON BLACK URBAN DOMESTICITY IN THE SOUTH AFRICAN PRESS.	393
Nokubekezela Mchunu	
EXPLORING LANDSCAPES THROUGH VISUAL NARRATIVES: BETWEEN CARTOGRAPHY AND FIGURATIVENESS	407
Giulio Minuto	
LA ARQUITECTURA COMO PASARELA DE MODA	421
Marta Muñoz	
IMÁGENES QUE COMUNICAN Y SONRIÉN. EL HUMOR GRÁFICO EN LA ARQUITECTURA, DE LA CARICATURA AL MEME	431
Idoia Otegui Vicens	
EL LUGAR COMO GENERADOR DE LA IMAGEN: EL <i>STREET ART</i> COMO PATRIMONIO DE LA CIUDAD . . .	443
Larissa Patron Chaves, Bernardino Líndez Vílchez	
LO SINIESTRO EN EL ESPACIO DOMÉSTICO. ENCUADRES Y RELACIONES VISUALES EN LA CREACIÓN DE NARRATIVAS DE SUSPENSE	455
Aina Roca Mora, Maria Pia Fontana, Juan Deltell Pastor	
GAUDÍ BAJO EL ENCUADRE: LINTERNA MÁGICA, <i>FOTOSCOPI</i>, CINE DOCUMENTAL	469
Carmen Rodríguez Pedret	

ROBERTO PANE Y EL PAPEL DE LA FOTOGRAFÍA COMO HERRAMIENTA DE INVESTIGACIÓN CRÍTICA E HISTORIOGRÁFICA	483
Raffaella Russo Spena	
EL MENSAJE DE LOS PREMIOS PRITZKER: DISCURSO OFICIAL Y REACCIONES CRÍTICAS	493
Laura Sánchez Carrasco, José Antonio Flores Soto	
ENTRE PLANOS. LA ESCALERA EN LA CONSTRUCCIÓN DEL IMAGINARIO ARQUITECTÓNICO A TRAVÉS DEL CINE	507
Juan Antonio Serrano García, Paloma Baquero Masats	
DIAPHANOUS WHITE. THE INDUSTRIAL GARDEN CITY OF ROSIGNANO SOLVAY THROUGH THE COLORS AND PHOTOGRAPHS BY MASSIMO VITALI	521
Chiara Simoncini, Giulia Gabriella Sagarriga Visconti	
CHILE EN <i>HOGAR Y ARQUITECTURA</i>, 1970. SERIES FOTOGRÁFICAS DE PATRICIO GUZMÁN CAMPOS SOBRE LA OBRA DE SUÁREZ, BERMEJO Y BORCHERS	533
Andrés Téllez Tavera	
ITALIAN SKYSCAPERS IN THE CINEMA DURING THE PERIOD OF ECONOMIC BOOM	547
Annarita Teodosio	
THE SPLENDOR (AND THE <i>SHINING</i>) OF SPACE: COMMUNICATION AND ARCHITECTURE AS STORYLINE CATALYSTS IN KUBRICK'S WORK	559
Manuel Viñas Limonchi, Antonio Estepa Rubio	
 CONSERVAR, ORDENAR, DIFUNDIR: ARCHIVOS, MUSEOS Y EXPOSICIONES	
OPEN-AIR MUSEUMS IN BORNEO AND THE DIALECTIC OF VERNACULAR FORM	575
Azmah Arzmi	
PRESERVING/SHARING/COMMUNICATING 20TH-CENTURY ARCHITECTURAL CULTURE: THE CASE OF THE IACP-NAPLES ARCHIVES.	587
Paola Ascione, Carolina De Falco	
COMMUNICATING MUSEUM ARCHITECTURE: THE ROLE OF EUROPEANA COLLECTIONS IN THE CONSTRUCTION OF ARCHITECTURAL MEMORY	599
Helena Barranha, Isabel Guedes	
TRAS LOS REGISTROS DEL CONCURSO DEL PLATEAU BEAUBOURG	609
M. Fernanda Barrera Rubio Hernández	
CATEGORIZACIÓN DEL <i>MELLAH</i> EN MARRUECOS	621
Julio Calvo Serrano, Carlos Malagón Luesma, Adelaida Martín Martín	
SOBREEXPOSICIÓN. EL MITO DE LA ARQUITECTURA CHILENA CONTEMPORÁNEA Y SUS ESTRATEGIAS DE CIRCULACIÓN	633
Felipe Corvalán Tapia	

ARCHITECTURE FILM FESTIVALS: AUDIOVISUAL NARRATIVES, PROTAGONISM AND ACTIVISM IN CONTEMPORARY URBAN SPACE	645
Liz da Costa Sandoval, Tania Siqueira Montoro	
TURÍN 1926: LA MOSTRA INTERNAZIONALE DI EDILIZIA, LA NARRACIÓN DEL CAMBIO	657
Annalisa Dameri	
ECOLOGÍAS PRODUCTIVAS: HIBRIDACIONES ENTRE LO RURAL Y LO URBANO A TRAVÉS DE TRES EXPOSICIONES RECIENTES	669
Eduardo de Nó Santos	
UNA RECOPIACIÓN DE LOS PROYECTOS DEL GRUPO NORTE DEL GATEPAC (1930-1936)	681
Lauren Etxepare Igiñiz, Leire Azcona Uribe, Eneko Jokin Uranga Santamaria	
PRODUCTIVE ARCHIVES AND ARCHITECTURAL MEMORY	691
Michael Andrés Forero Parra	
"ABOUT THE STYLE AND NOTHING BUT THE STYLE": EL ESTILO INTERNACIONAL Y LA MODERN ARCHITECTURE: INTERNATIONAL EXHIBITION DE 1932	701
Daniel Gómez Magide	
BRASIL CONSTRUYE. LA ARQUITECTURA MODERNA COMO ICONO IDENTITARIO DE BRASIL, 1943-1957	715
Ramón Gutiérrez, Ana Esteban Maluenda	
URBAN CONCERNS IN CURATORIAL ASSEMBLAGES: AN INQUIRY INTO DESINGEL'S ARCHITECTURE PROGRAMME AROUND THE 1990S	731
Alice Haddad	
LA PRODUCCIÓN PLANIMÉTRICA DE LEOPOLDO TORRES BALBÁS COMO ARQUITECTO CONSERVADOR DE LA ALHAMBRA. RESTAURACIÓN DE LA COLECCIÓN TRAS EL CONOCIMIENTO DE SUS MATERIALES	747
Rafael Lorente Fernández, Ana M ^a López Montes, M ^a Rosario Blanc García	
LA MEMORIA VIRTUAL: DOCUMENTACIÓN Y HERRAMIENTAS DIGITALES DE TRATAMIENTO Y DIFUSIÓN	761
Jorge G. Molinero-Sánchez, Concepción Rodríguez-Moreno, María del Carmen Vílchez-Lara	
DEL ARCHIVO DIGITAL AL ARCHIVO FÍSICO. LA EXPERIENCIA DEL ARCHIVO DIGITAL DE ARQUITECTURA MODERNA DEL ECUADOR	773
Shayarina Monard-Arciniegas	
ANÁLISIS DE ESTRATEGIAS CURATORIALES POR MANUEL BLANCO. MOSTRAR ARQUITECTURA PARA COMUNICAR	787
Héctor Navarro Martínez	
THE SERGIO MUSMECI ARCHIVE AS A KEY TO UNDERSTANDING HIS FORM FINDING	801
Matteo Ocone	
COMMUNICATING THE CONTEMPORARY CITY. PRACTICES AND EXPERIENCES IN A PARTICIPATORY PERSPECTIVE	811
Serena Orlandi	

"MUSEOS" DE ARQUITECTURA: UNA COLECCIÓN DE IDEAS	825
Nuria Ortigosa	
LA APLICACIÓN NAM (NAVEGANDO ARQUITECTURAS DE MUJER): RETOS Y OPORTUNIDADES DE UNA HERRAMIENTA BIDIRECCIONAL PARA LA INVESTIGACIÓN Y TRANSFERENCIA DE CONOCIMIENTO	835
José Parra-Martínez, Ana Gilsanz-Díaz, María-Elia Gutiérrez Mozo	
VENEZIA, 1976: LA BIENNALE ROSSA DEL PABELLÓN ESPAÑOL. UNA COMPROMETIDA EXPOSICIÓN INTERDISCIPLINAR, FINALMENTE "SIN" ARQUITECTURA	847
Antonio Pizza	
ENTENDIENDO LOS PAISAJES DE DESIGUALDAD URBANA. ENFOQUES, MÉTODOS E INSTRUMENTOS PARA UN ATLAS OPERATIVO ESTRATÉGICO PARA EL SUR DE MADRID	859
Alba Rodríguez Illanes, Miguel Y. Mayorga Cárdenas	
"ASÍ VIVE EL CAMPESINO ESPAÑOL": RECONSTRUCCIÓN, HIGIENIZACIÓN Y PROPAGANDA EN LA EXPOSICIÓN NACIONAL DE LA VIVIENDA RURAL (1939)	873
Marta Rodríguez Iturriaga	
LOS BARDI Y EL MUSEO DE ARTE DE SÃO PAULO: TRANSFUSIONES MUSEOGRÁFICAS ENTRE LO POPULAR Y LO ERUDITO, LA CALLE Y EL MUSEO.	889
Mara Sánchez Llorens	
EXPONER ARQUITECTURA. LA EXPERIENCIA DEL MUSEO MAXXI DE ROMA	901
Elena Tinacci	
URBAN STORYLINES OF CON-TEMPORARY MURALS IN MINOR ARCHITECTURES	913
Luca Zecchin	

TOMO II

REVISTAS, LIBROS, TEXTOS: LA COMUNICACIÓN ESCRITA

CRÍTICA Y DIFUSIÓN DE LOS TRABAJOS DE RESTAURACIÓN DEL ARQUITECTO LEOPOLDO TORRES BALBÁS EN LA ALHAMBRA A TRAVÉS DE SUS PUBLICACIONES	927
Fernando Acale Sánchez	
EL MANIFIESTO DE LA ALHAMBRA YA ESTABA ESCRITO. LA ARQUITECTURA ESPAÑOLA EN DEUTSCHE BAUZEITUNG (1915-1920)	939
Pablo Arza Garaloces, José Manuel Pozo Municio	
BUILDERS AND DEVELOPERS IN 17TH-CENTURY LONDON	953
Gregorio Astengo	
LA REVISTA HERMES (1917-1922) Y LA NUEVA IMAGEN DE LO VASCO. DEL CASERÍO AL CHALÉ NEOVASCO	967
Ana Azpiri Albistegui	

FOR A REFOUNDATION OF MODERN ARCHITECTURE: <i>METRON</i> IN THE FIRST YEARS (1945-1948) . .	979
Guia Baratelli	
LA REVISTA <i>ARQUITECTURA</i> Y EL DEBATE TEÓRICO EN UN PERIODO DE DESCONCIERTO (1918-1933): LA APORTACIÓN DE LEOPOLDO TORRES BALBÁS	997
Juan Manuel Barrios Rozúa	
LA GUÍA DE ARQUITECTURA MODERNA ANTES DE 1951: TRES PUBLICACIONES PIONERAS	1009
Ángel Camacho Pina	
RONDA, VISIONES DE UNA CIUDAD Y SU ARQUITECTURA POR CRONISTAS Y VIAJEROS (SIGLO XII AL XIX)	1023
Ciro de la Torre Fragoso	
<i>FABRICATIONS</i>. 35 AÑOS DE LA REVISTA DE LA SOCIEDAD DE HISTORIADORES DE LA ARQUITECTURA DE AUSTRALIA Y NUEVA ZELANDA (1989-2024)	1035
Macarena de la Vega de León	
LA VIVIENDA SOCIAL ANDALUZA DE LA SEGUNDA MITAD DEL SIGLO XX EN LAS REVISTAS DE <i>ARQUITECTURA</i>	1045
Rafael de Lacour, Alba Maldonado Gea, Ángel Ortega Carrasco	
RESACA MODERNA: LA TRANSCRIPCIÓN DEL “AFTER MODERN ARCHITECTURE DEBATE” PARA LA CONSTRUCCIÓN DE UN CORPUS TEÓRICO ESPAÑOL	1057
Jorge Díez Estellés, Pablo Marqués Otero, Raúl Castellanos Gómez	
THE DIFFUSION OF ARCHITECTURAL CULTURE THROUGH TREATISES AND MANUALS ON THE ART OF BUILDING IN DENMARK BETWEEN THE 18TH AND 19TH CENTURIES	1069
Monica Esposito	
HISTORIAS GRÁFICAS: “EL ALOJAMIENTO MODERNO EN ESPAÑA” DE FOCHO	1083
Héctor García-Diego Villarías, Jorge Tárrago Mingo, María Villanueva Fernández	
VISIONES CRUZADAS: HACIA NUEVAS PERSPECTIVAS DISCIPLINARES EN LA COMUNICACIÓN DE <i>ARQUITECTURA</i> (1959-1973)	1095
Eva Gil Donoso	
LAS PRIMERAS MICROESCUELAS DE RAFAEL DE LA HOZ. ARTÍCULOS EN PRENSA 1958-1959	1109
Alejandro Gómez García	
<i>PIVOTAL CONSTRUCTIONS OF UNSEEN EVENTS</i>: FIVE ARCHITECTURAL NARRATIVES FROM UNITED STATES HISTORY, 1871-2020	1121
Irene Hwang	
<i>HOUSE BEAUTIFUL</i>: INTRODUCING AMERICAN WOMEN TO THE WORLD	1131
Kathleen James-Chakraborty	
A BERLIN CATALOGUE. A REPERTOIRE OF ARCHITECTURAL FIGURES FROM MICHAEL SCHMIDT’S PHOTOBOOKS	1141
Marco Lecis	
EL SOPORTE PAPEL Y LO DIGITAL. DESVELANDO LA VIDA Y OBRA ARQUITECTÓNICA DE MILAGROS REY HOMBRE	1153
Cándido López González, María Carreiro Otero	

LAS PIRÁMIDES DESPUÉS DE LE CORBUSIER. <i>THE NEW ARCHITECTURE IN MEXICO</i> DE ESTHER BORN, 1937	1165
Cristina López Uribe	
THE ROLE OF ILLUSTRATIVE PHOTOGRAPHY IN THE EARLY MODERN HISTORIOGRAPHY	1183
Fabio Mangone	
SINERGIAS Y DIVERGENCIAS: LA REPRESENTACIÓN DE LA ARQUITECTURA BARCELONESA EN <i>ILUSTRACIÓ CATALANA Y ARQUITECTURA Y CONSTRUCCIÓN</i> (1897-1908)	1191
Pilar Morán-García	
THE HERALD OF A NEW WORLD. ALDO ROSSI AND <i>THE ADVENTURES OF PINOCCHIO</i>: AN ARCHITECTURAL THEORY	1205
Vincenzo Moschetti	
DEL <i>LIKE</i> AL <i>BYTE</i> PARA LLEGAR A LO “ECO”: LAS REDES SOCIALES COMO <i>INFLUENCERS</i> DE OTRA ARQUITECTURA EN LA ERA DIGITAL	1219
Francisco Felipe Muñoz Carabias	
REVISTAS COLEGALES DEL COAM (ESPAÑA) Y EL COARQ (CHILE). DE BOLETINES GREMIALES A ENTORNOS DE PUBLICACIONES	1229
Gonzalo Muñoz Vera, Paz Núñez-Martí, Roberto Goycoolea Prado	
A THICK MAGAZINE: MANUEL GRAÇA DIAS' <i>JORNAL ARQUITECTOS</i> AND THE CONSTRUCTION OF THE CULTURALIST ARCHITECT	1243
Vitor Manuel Oliveira Alves	
ANÁLISIS COMUNICATIVO DEL LIBRO <i>PLUS</i> DE FRÉDÉRIC DRUOT, ANNE LACATON & JEAN-PHILIPPE VASSAL	1257
Ángel Ortega Carrasco, Rafael de Lacour	
LA EXTRAÑA PARADOJA: LAS REVISTAS GARANTES DE LA VERDAD	1271
José Manuel Pozo Municio	
CUANDO LA CONSTRUCCIÓN DE UNA CIUDAD PASA POR LAS PÁGINAS DE UN PERIÓDICO: <i>LA CIUDAD LINEAL. REVISTA DE URBANIZACIÓN, INGENIERÍA, HIGIENE Y AGRICULTURA</i>	1285
Alice Pozzati	
LA DIVULGACIÓN Y ANÁLISIS DE LA ARQUITECTURA HABITACIONAL FUNCIONALISTA A TRAVÉS DE <i>ESPACIOS. REVISTA INTEGRAL DE ARQUITECTURA Y ARTES PLÁSTICAS EN MÉXICO, 1948-1957</i>	1301
Claudia Rodríguez Espinosa, Erika Elizabeth Pérez Múzquiz	
DISCURSOS PATRIMONIALES EN LA REVISTA <i>ARQUITECTURA</i> Y LA CONSTRUCCIÓN DE UN RELATO HISTÓRICO NACIONAL	1313
Elina Rodríguez Massobrio	
THE MAKING OF ARCHITECTURAL IMAGERY IN THE AGE OF UNCERTAINTY AND DISEMBEDDING	1329
Ugo Rossi	
ARCHITECTS AND THE LAY PUBLIC IN AN AGE OF DISILLUSIONMENT: SOME NOTES ON ACTIVISM, SATIRE AND SELF-CRITICISM IN BRITISH ARCHITECTURAL PUBLISHING	1341
Michela Rosso	

ESCAPARATE PÚBLICO DE UNA NUEVA ARQUITECTURA. LA COMUNICACIÓN DE LAS EXPOSICIONES UNIVERSALES	1357
Alberto Ruiz Colmenar, Beatriz S. González-Jiménez	
GEOMETRÍA, UNA REVISTA PARA COMUNICAR EL URBANISMO DE LOS ARQUITECTOS	1369
Victoriano Sainz Gutiérrez	
ESTADOS UNIDOS EN LOS BOLETINES DE ARQUITECTURA ESPAÑOLES. 1945-1960	1381
María del Pilar Salazar Lozano	
ARQUITECTURA Y ANSIEDAD EN LA OBRA DE ISAAC ASIMOV	1393
Mario Sánchez Samos	
MIES Y EL PERIÓDICO <i>TRANSFER</i>	1407
Rafael Sánchez Sánchez	
FROM DOMESTIC INTERIORS TO NATIONAL PLATFORMS. MODERN ARCHITECTURE AND INDIAN WOMANHOOD IN THE <i>INDIAN LADIES' MAGAZINE</i>	1417
Pooja Sastry	
COMMUNICATING THE WELFARE ARCHITECTURE FOR WOMAN AND CHILD IN FASCIST ITALY	1427
Massimiliano Savorra	
MOBILIARIO Y DISEÑO INTERIOR EN EL MÉXICO MODERNO EN TIEMPO REAL: LAS PUBLICACIONES ESPECIALIZADAS EN LA PRIMERA MITAD DEL SIGLO XX	1441
Silvia Segarra Lagunes	
<i>SUN AND SHADOW</i> Y LA TRANSICIÓN DEL PROGRAMA DOMÉSTICO A LA OBRA MONUMENTAL DE MARCEL BREUER	1453
Erica Sogbe	
EL REGISTRO FOTOGRÁFICO DEL <i>PLAYGROUND</i> COMO CONSTRUCCIÓN DE LOS IMAGINARIOS MODERNOS DE ESPACIOS DE JUEGO URBANOS	1463
Nicolás Stutzin Donoso	
<i>LES PROMENADES ET LE PAYSAN DE PARIS</i>. EL PARQUE DE BUTTES-CHAUMONT ENTRE LA LÍRICA Y LA TÉCNICA	1471
Diego Toribio Álvarez	
EL PROYECTO URBANO EN LAS PUBLICACIONES DE ARQUITECTURA EN CHILE: UNA SECUENCIA ANALÍTICA (1930-1980)	1483
Horacio Enrique Torrent	
LE CORBUSIER, 1933. UN LIBRO Y UNA <i>CRUZADA</i> CONTRA LA ACADEMIA	1495
Jorge Torres Cueco	
OTRA <i>ARQUITECTURAS BIS</i>: LA APORTACIÓN CRÍTICA DE MADRID	1511
Alejandro Valdivieso	
LA ARQUITECTURA DEL CONOCIMIENTO	1523
Ruth Varela	
LA CASA EN EL MAR Y EL JARDÍN: LA COLABORACIÓN DE LINA BO EN EL DEBATE PROPUESTO EN LA REVISTA <i>DOMUS</i> DE 1940	1535
Carla Zollinger, Eva Álvarez, Carlos Gómez	

LA ARQUITECTURA EN LA ERA DE LA COMUNICACIÓN DIGITAL

LA DIFUSIÓN DE LA ARQUITECTURA EN LA ERA DE LA POST-FOTOGRAFÍA: EXCESO Y ACCESO	1547
Luisa Alarcón González, Mar Hernández Alarcón	
UNA MIRADA DESDE EL METAVERSO A LA CIUDAD	1557
Mónica Alcindor, Alejandro López	
MANIERISMO <i>ON STEROIDS</i>: REFLEXIONES EN TORNO A LOS PROCESOS CREATIVOS EN LA ERA DE LA COMUNICACIÓN DIGITAL	1565
Serafina Amoroso	
APLICACIONES DE LA INTELIGENCIA ARTIFICIAL EN ARQUITECTURA. CLASIFICACIÓN Y ANÁLISIS DE OBRA EN LA ERA DIGITAL	1577
Guido Cimadomo, Vishal Shahdarpuri Aswani, Jorge Yeregui Tejedor	
FROM PHYSICAL TO DIGITAL: THE IMPACT OF TWENTY YEARS OF WEB 2.0 ON ARCHITECTURE	1587
Giuseppe Gallo	
NIKOLAUS PEVSNER EN LA BBC: LA COMUNICACIÓN ORAL DE LA HISTORIA DEL ARTE Y LA ARQUITECTURA	1599
David García-Asenjo Llana, María Pura Moreno Moreno	
<i>CREAFAB APP</i>: HERRAMIENTA DIGITAL PARA LA INVESTIGACIÓN Y GESTIÓN DE PROCESOS DE REINDUSTRIALIZACIÓN CREATIVA EN CIUDADES HISTÓRICAS	1613
Francisco M. Hidalgo-Sánchez, Safiya Tabali, María F. Carrascal-Pérez	
REPRESENTACIÓN Y DIFUSIÓN DIGITAL DEL PATRIMONIO MONÁSTICO: EL PROYECTO <i>DIGITAL SAMOS</i>	1627
Estefanía López Salas	
ARQUITECTURA PARA REDES O ARQUITECTURA PARA LA VIDA	1639
Ángela Marruecos Pérez	
ENSEÑAR EL PROYECTO (Y TRANSFORMAR LA CIUDAD) EN LA ERA DE LA COMUNICACIÓN DIGITAL	1649
Paolo Mellano	
REVISTAS DE ARQUITECTURA LATINOAMERICANAS: EXPERIENCIAS Y RESULTADOS DE ARLA	1661
Patricia Méndez	
LA MUTACIÓN DEL DIBUJO PLANO A LA REALIDAD AUMENTADA. UNA NUEVA FORMA DE COMUNICAR EL ESPACIO Y SU CONSTRUCCIÓN EN LA ARQUITECTURA	1673
Alejandro Muñoz Miranda	
¿INVESTIGACIÓN O ACTIVISMO? EL CASO DEL <i>MAPA INTERACTIVO DIGITAL DE ARQUITECTURAS IDEADAS POR MUJERES EN ESPAÑA, 1965-2000</i>	1683
Lucía C. Pérez Moreno, David Delgado Baudet, Laura Ruiz-Morote Tramblin	

The Making of Architectural Imagery in the Age of Uncertainty and Disembedding

La construcción del imaginario arquitectónico en la era de la incertidumbre y el desarraigo

UGO ROSSI

Politecnico di Milano, ugo1.rossi@mail.polimi.it

Abstract

El Congreso aborda cómo se comunica la arquitectura, desde los orígenes de la modernidad hasta la era digital, afirmando además que la historia ofrece un amplio abanico de ejemplos de transmisión del saber arquitectónico. Sin embargo, podemos hacernos la pregunta, ¿qué tipo de arquitectura? Desde un principio, con la *Exposición Internacional de Arquitectura Moderna*, el objetivo fue presenciar el desarrollo del Estilo Moderno, que se había originado a partir de algunos Maestros. Sin embargo, desde entonces, podemos constatar que los arquitectos solo diseñaron el 2% del entorno construido y gran parte de este ha sido excluido del conocimiento arquitectónico general. Este aspecto plantea una gran pregunta; ¿Podemos afirmar haber logrado una visión arquitectónica global?

Esta contribución indaga en los desafíos que deben afrontar arquitectos e historiadores para superar esta condición de exclusión del paisaje construido y, en esta era moderna, líquida e incierta, definir qué papel juega la arquitectura.

The Congress deals with how architecture is communicated, from the origins of modernity to the digital age, also stating that history offers a wide range of examples of architectural knowledge transmission. However, can we ask the question, what kind of architecture?

From the beginning, with the *Modern Architecture International Exhibition*, the purpose was to witness the development of the Modern Style, which had originated from a few Masters.

However, since then, we can ascertain that architects have designed only 2% of the built environment, and much of the building has been excluded from general architectural knowledge. This aspect raises a huge question; Can we claim to have reached a comprehensive architectural vision? This contribution investigates the challenges architects, and historians must address to overcome such a condition of exclusion of the built landscape and, in this modern, liquid and uncertain epoch, to define what role architecture plays.

Keywords

Erwin Anton Gutkind, Bernard Rudofsky, Rem Koolhaas, Zygmunt Bauman

Introduction: From the beginning up to WWII

In 1969, in the essay *Where Architectural Historians Fear to Tread*¹, John Maas stated, "Architectural historians are fortunate because they are working in a field where the surface has hardly been scratched"². The field to which Maas was referring was the architecture that historians generally paid no attention to, precisely because, quoting John Lukacs, "whatever tends to be uninteresting is either something with which we are excessively familiar or something utterly alien to us [...] Historically speaking, we are usually attracted to places and periods about which we already know something"³, and the architectures to which historians have not paid attention have been, according to the investigation conducted by Maas in the article, the non-Western ones, the industrial ones, and the vernacular ones (fig. 1). In fact, at the time, Maas was writing, the journal addressed the publications and book reviews of (*JSAH*) essentially to the Western, and the architectures considered were those of the masters or, in any case, were architectures known by the mainstream apparatuses. What worried Maas was the complete indifference to the cultural phenomena alien to Western civilisation. This void of studies, research, and interest was probably because the historicisation of Architecture in the 30s-50s was to witness the New Architecture spreading.

Unlike the past histories of architecture, the ones of modern architecture, such as *Modern Architecture, International Exhibition*⁴ by Philip Johnson and Henry-Russel Hitchcock, or Nikolaus Pevsner's *Pioneers of the Modern Movement, from William Morris to Walter Gropius*⁵, and James Maude Richards' *An Introduction to Modern Architecture*⁶, have been written while the events were still taking place. Such histories witnessed the affirmation of a new kind of architecture, more adherent to the needs of a world whose technical progress had turned past styles and materials into obsolete relics, as we can deduce from what has written by James Maude Richards in *An Introduction to Modern Architecture*,

... the principal reason why a new architecture is coming into existence is that the needs of this age are in nearly every case different from the needs of previous ages, and so cannot be satisfied by methods of building that belong to any age but the present.⁷

Also, Pevsner's *Pioneers of the Modern Movement* and Hitchcock-Johnson's *International Style* expressed essentially the same vision. Their texts brought the reader's attention to

¹ John Maass, "Where Architectural Historians Fear to Tread", *Journal of the Society of Architectural Historians* 28, n.º 1 (1969): 3-8.

² Maass, "Where Architectural Historians...", 3.

³ John Lukacs, *Historical Consciousness* (New York: Harper & Row, 1968), 244.

⁴ Henry-Russel Hitchcock, Philip Johnson, *The International Style: Architecture since 1922* (New York: W.W. Norton & Company, 1932); Henry-Russel Hitchcock, Philip Johnson, *Modern Architecture, International Exhibition* (New York: MoMA, 1932).

⁵ Nikolaus Pevsner, *Pioneers of the Modern Movement, from William Morris to Walter Gropius* (London: Faber and Faber, Ltd. Price, 1936).

⁶ James Maude Richards, *An Introduction to Modern Architecture* (London: Pelican, 1940).

⁷ Richards, *An Introduction...*, 26.

the birth of the new movement and the enumeration of the differences between the Modern Movement architecture and past architecture.

The dissemination of this kind of architectural history has had the task of teaching and sustaining the architecture of the Modern Movement, as opposed to those of the past, academic and ancient. This aim was so widespread that it left no space for the architecture of different cultures or countries, much less for non-architect architecture (fig. 2). Moreover, the *International Exhibition*, which opened at New York's MoMA in 1932, curated by Philip Johnson and Henry-Russell Hitchcock, celebrated the first decade of Modern Architecture and its "birth". According to Johnson and Hitchcock, the exhibition was characterised by and based on the work of a few masters: Le Corbusier, Oud, Gropius, and Mies van der Rohe, and still, their purpose was to witness the development of the Modern Style, which from those Masters –convinced as they were– had begun.

However, since then, we can ascertain with bitterness that architects have designed only a short part of the built environment –and above all, no Master influenced it entirely– thus, the architectural history investigation has left out most of the buildings, then, paradoxically, a significant part of communication and studies has been dedicated to the masters' architecture and, conversely, very little to the rest.

While the historiographical interest of the early heroic mechanisation era and of the affluent society⁸ –which took command in the 1930s– was directly interested in the work of the masters and of the diffusion of the Modern Movement, at the same time, some groups of architects, scholars and intellectuals –such as Fernando García Mercadal, José Luis Sert, Luigi Figini, Gino Pollini, Massimo Bontempelli, Pietro Maria Bardi, Gabriele Daniel, Giuseppe Pagano and others– started to research some aspect of vernacular architecture, as it was in the architecture of rural settlements and fishermen's houses of the Mediterranean coasts and islands. Notwithstanding, also in these cases, their interest was to join modern architecture with traditional. In their research, reports and books, these authors considered vernacular and traditional architecture overall to confirm the continuity between modern architecture and its origins, to find the ancient roots of the Modern, or on the contrary, to affirm the contrast between traditional architecture, or even more, focusing the research only to the past, rejecting contemporary history because it did not become history yet. At the end of the 19th century, this was the principal concept of the *Wiener Schule der Kunstgeschichte* (Vienna School of Art History) scholars⁹.

⁸ John Kenneth Galbraith, *The Affluent Society* (New York: Harcourt Publishing, 1958).

⁹ The Wiener Schule der Kunstgeschichte effort was to catalogue and classify all "historical" monuments, furnishings, and anonymous buildings, to know, in its entirety, the multicultural "History" of the Austro-Hungarian Empire.

Similar to this direction was the position and study of Paul Schultze-Naumburg, who introduced the concept of *Heimatkunst* (National Art) in contraposition to modern architecture and the *Neue Sachlichkeit*¹⁰.

In this brief premise, we can deduce that we have encountered many contrasting visions that prevented a whole architectural meaning since the beginning of modernity. Above all, it is evident that the main problem was the lack of interpretation and study of architecture as a result and evidence of the anthropological and social aspects of architecture, which shapes and is shaped by human activities, thoughts and aspirations. In other words, as Maas said in *Where Architectural Historians Fear to Tread*:

Philosophically speaking, "Architectural History" is a contradiction in terms; History is a continuum which cannot be chopped into fragments of time like "Medieval History", or fragments of space like "French History", or fragments of content like "Art History". It should be evident that triple fragmentations like "History of Nineteenth-Century American Architecture" have no valid meaning except as the title of a college course or textbook.¹¹

From these words, we can also point out that architecture could be a continuum which is impossible to chop into fragments of function, like house, theatre, or Hospital; or of time, like modern and ancient; or of culture, like Mediterranean, Western and Middle Eastern. Despite all these problems and from them, a huge question arises: is a comprehensive architectural vision possible?

As we have just seen, rarely –hardly ever– someone has considered architecture as a whole. But since then, we, fortunately, may encounter some isolated efforts in this direction.

Towards a comprehensive architectural vision: Bernard Rudofsky, Erwin Anton Gutkind and the Architecture of the Others

In the early 50s, Erwin Anton Gutkind showed how primitive people live and construct their dwellings out of basic materials and processes, writing six articles (hereafter series) devoted to *How Other Peoples Dwell and Build*, published in the *Architectural Design magazine*¹². In these series, Gutkind explored vernacular dwellings in the South Seas, Japan, China, Africa, Mid East and Native America. With this study, Gutkind intended to critique the Modern pursuit of a universal solution to housing. Gutkind wrote the series to encour-

¹⁰ Schultze-Naumburg was the director and founder of the series of essays and illustrated books entitled *Kulturarbeiten* (Cultural Works). Published between 1900 and 1917, *Kulturarbeiten* was devoted to the entire material, cultural and environmental landscape. However, in this enormous work, there is only the testimony of the ideal of peasant, rural and anonymous German architecture at the beginning of the century. To Schultze-Naumburg Modern architecture, as well as at the Viennese School, was rejected.

¹¹ Maass, "Where Architectural Historians...", 7.

¹² "How other peoples dwell and build: 1 Houses of the South Seas", *AD*, n.º 1 (1953): 1-2; "How other peoples dwell and build: 2 Houses of Japan", *AD*, n.º 2 (1953): 31-34; "How other peoples dwell and build: 3 Houses of China", *AD*, n.º 3, (1953): 59-62; "How other peoples dwell and build: 4 Indigenous Houses of Africa", *AD*, n.º 5 (1953): 121-134; "How other peoples dwell and build: 5 Mohammedan Houses", *AD*, n.º 6 (1953): 159-162; "How other peoples dwell and build: 6 Houses of North American Indians", *AD*, n.º 7 (1953): 193-197.

rage Modern architects to think afresh about present-day architecture and to echo and add to the post-war Modernists' preoccupation with everyday life. It was his opinion that:

The building of houses in primitive and past societies is an integral part of the social and spiritual life of the people, the group and the environmental experience. It is more than a mere practical adaptation to the needs of everyday life.¹³

Gutkind intended to raise awareness of architecture as a manifestation of culture and to show how different civilities express themselves architecturally in different ways. For him, a standardised solution which fulfils only or primarily the technical needs was out of the question. As Gutkind wrote to the MARS group in the midst 50s:

I am glad that, at long last, the Athens Charter has been recognised as what it is in reality, namely, an utterly useless and nonsensical salad of meaningless phrases. It has nothing whatever to do with life, for it neglects the most significant fact, the human beings whom it degrades to functions of the Functions on which it purports Town Planning to consist [...] I enclose my latest book, *The Expanding Environment*, which I believe contains a discussion of some of the problems which could form the basis for a new Charter.¹⁴

Gutkind's books like *The Expanding Environment*¹⁵ and *Our World from the Air*¹⁶ looked at different aspects of the need for a fundamental reconfiguration of the relationship between people and their environment and the urban and rural landscape as the result of man's practices of dwelling and building, not of men as the product of economic or technical forces. Gutkind's series was devoted to:

The characteristic individuality of different dwellings in different lands is an attempt [...] to explain the interplay of the ideas which move people in other parts of the world when they build their homes and the language of form in which these ideas are expressed.¹⁷

If, on the one hand, Gutkind, with the *How Other Peoples Dwell and Build* series, testified the importance of the cultural aspect of architecture and expressed his criticism on the homologation pursued by the Modern Movement. On the other hand, the Austrian architect Bernard Rudofsky tried to raise awareness of the architectural culture towards the diversity of world cultures, showing a few original design proposals. In this sense, like Rudofsky, many other architects were sensitive to the issues of simplification and homologation in architecture, but what distinguishes Rudofsky though from the others was precisely the primary importance of the cultural exchange relationships, which was the basis of his thought

¹³ Gutkind, "How other peoples dwell and build: 1...", 2.

¹⁴ Letter from E. A. Gutkind to MARS group, in: C.I.A.M., gta/ETH, 42-JT-13-347, s.d.

¹⁵ Anton Gutkind, *The Expanding Environment* (London: Freedom Press, 1953).

¹⁶ Anton Gutkind, *Our World from the Air* (London: Chatto and Windus, 1952).

¹⁷ Gutkind, "How other peoples dwell and build: 1...", 2.

and work in architecture. Above all, Rudofsky did not ask *how others dwell* but, on the contrary, criticises *how we live*.

Bernard Rudofsky's work was entirely devoted to the way of living, considering different cultures and traditions. Regarding the prejudice of modern architecture –especially the ethnocentric vision of the alleged superiority of Western civilisation– Rudofsky nevertheless stated that "If we ever decide to get out of the mess that so-called modern architecture is in, we have to start all over again, to begin at the beginning"¹⁸.

From the beginning, Rudofsky tried to express the issue of the Modern Movement, mainly since modern houses were conceived and considered like machines, with their gadgets, electrical devices, and standardised rules. Since the 30s, Rudofsky tried to demonstrate how the modern way of life put humankind in danger¹⁹.

In his projects, he showed how much the culture of the Middle East, Japan and Anonymous had something to teach Western men. Unlike the CIAM and *International Style* architecture, Rudofsky argued that ignorant builders (without degrees or education) built more sensitively and effectively to solve housing problems. Free from preconceptions and impositions, the *prodigious*, ignorant builders were inclined to choose among the many consolidated possibilities their culture and traditions handed down.

Just as Gutkind in *The Expanding Environment* thought there was something wrong with how we inhabit cities, Rudofsky thought there was something wrong with modern architecture and its ways of living; in any case, to Rudofsky and Gutkind, there were no differences between modern and ancient architecture, as there were no differences between different cultures.

Unlike them, much further vital research on the relationship between modernity and tradition and the reciprocal joining of diverse cultures to rediscover and re-appropriate one's own culture was conducted by Dimitris Pikionis in Greece, Sedad Hakki Eldem in Turkey, Keil do Amaral in Portugal, and yet on the Mediterranean architecture in Spain, with Eusebi Guell, Eugeni d'Ors, Fernando Garcia-Mercadal and José Luis Sert, as well as in Italy, with Luigi Figini, Gino Pollini, Massimo Bontempelli, Pietro Maria Bardi, and with the research on the rural landscape by Giuseppe Pagano with Guarniero Daniel, and the Italian-style house by Gio Ponti.

Architectural Vision in the Uncertainty and Disembedding Age

It may seem paradoxical to speak of inhabiting, dwelling and human settlements in the modern age, the age of uncertainty, bewilderment and disembedding. As Johan Huizinga

¹⁸ Bernard Rudofsky, *Copenhagen Lecture (Back to kindergarten)*, April 8, (1975) (Rudofsky Papers Getty), 1-2.

¹⁹ See Bernard Rudofsky's articles published in *Domus* in 1938, above all: "La moda: abito disumano", in *Domus*, n.º 124 (1938): 10-13; English translation: "Fashion: Inhuman Garment", *Lessons from Bernard Rudofsky, Life as a Voyage* ed. by Monika Platzer (Vienna: Birkhäuser 2007), 274-277; "Non ci vuole un nuovo modo di costruire ci vuole un nuovo modo di vivere", *Domus*, n.º 123 (1938): 6-15, English translation: "What We Need Is Not a New Technology but a New Way of Living", in Platzer, *Lessons...*, 262-270.

wrote in *The Shadows of Tomorrow*²⁰, modern times differ from previous ones when men have always seen the aim for which to strive and the means to pursue it. On the contrary, current think found on the steady conviction that our time is a phase in a progressive and irreversible sequence, in which “Progress” indicates a way without showing where the road leads, whether to salvation or perdition. This condition of uncertainty and bewilderment is a very new aspect of consciousness of Modern times in which we live, characterised by globalisation, the tearing down of life’s certainties and the fickleness of our existence, more and more hectic and forced to keep up with the inclination of the group to avoid feeling out of place or outright excluded. Zygmunt Bauman describes such a condition²¹, and it recalls what Jean-François Lyotard recognised as *The Post Modern Condition* a few years previous²². In both cases, the most relevant aspect is the impossibility of pinpointing a centre of reference and a way to follow.

Contrary to that, Richard Florida stated that, nowadays, there are many centres of reference in correspondence with places that can attract, stimulate and encourage new and thriving generations of creative people²³.

Excluding wars, pandemics and other causes, such as earthquakes and floods –the first causes of mass displacement– the natural condition of modern man is that of the pilgrim, the tourist, and the nomad (fig. 3). Furthermore, the images of the current dominant accounts about economic globalisation emphasise hypermobility, global communications, and the neutralisation of place and distance²⁴. There are several testimonies and studies on progressive removal from one’s place of birth. As Christopher Alexander wrote, “Until a few years ago, human society was based on the extended family: a family of at least three generations, with parents, children, grandparents, uncles, aunts, and cousins, all living together in a single or loosely knit multiple households”²⁵.

Also, Vance Packard in *A Nation of Strangers*, which investigated the causes of the Americans’ mobility and then of the Europeans, noticed that

To the best of my knowledge, all my aunts, uncles, and grandparents spent most of their lives within thirty miles [...] As a boy, I believe I knew everyone living within four miles of our farm. And I guess Dad knew just about everyone in the county [but] when I was nine, my parents made a radical decision. They aspired [...] for me to have a college education. The only way they could finance this, they felt, was to move a hundred and fifteen miles

²⁰ Johan Huizinga, *In De Schaduwen Van Morgen* (Haarlem: H. D. Tjeemk Willink & Zoon, 1935); *In The Shadow of Tomorrow* (New York: W.W. Norton & Company, 1936).

²¹ Zygmunt Bauman, *Liquid Modernity* (Cambridge: Polity Press, 2000).

²² Jean-François Lyotard, *La condition postmoderne: Rapport sur le savoir* (Paris: Les Editions de Minuit, 1979); *The Post Modern Condition: A Report on Knowledge* (Manchester: Manchester University Press, 1984).

²³ Richard Florida, *The Rise of the Creative Class: And How It’s Transforming Work, Leisure, Community and Everyday Life* (New York: Basic Books, 2003).

²⁴ Saskia Sassen, *The Global City* (New York, London, Tokyo: Princeton, 2000).

²⁵ Christopher Alexander, *A Pattern Language* (New York: Oxford University Press, 1977), 377.

from our rural community to Penn State College (now University) [...] It seemed a thousand miles away geographically and psychologically.²⁶

There are many reasons to leave the birthplace today, and the pilgrim figure is not a modern invention. Detachment and uprooting were already well-known in the past and were as old as men. As Bauman noticed, in such a modern society, pilgrimage is no longer a choice of a way of life; less is it a saintly choice. Pilgrimage is what one does of necessity to avoid being lost in a desert; to invest the walking with a purpose while wandering the land with no destination or in search of the stimulant places whose spoke Richard Florida. Paradoxically, for Baumann, only the home could be the place to take off the armour and unpack, where nothing needs to be proved and defended as everything is obvious and familiar²⁷.

However, suppose a family often leads to a relatively rootless existence because of mobility or urban strangers surrounding it. In that case, it still can enjoy some sense of continuity by having a fixed home to which it can always return; as Reyner Banham stated, "Home is where the heart is"²⁸. Although Bauman affirms, "For the pilgrim, what purpose may the city serve? For the pilgrim, only streets make sense, not the houses; houses tempt one to rest, relax, and forget about the destination"²⁹. If we consider the necessity of living and inhabiting a recognisable place, which we could define as our "Home" and dwelling is how men are on the earth, as Martin Heidegger suggested in *Building Dwelling Thinking*³⁰, the real issue of our time is the indistinguishability of the building and environment we have designed, built and lived in.

If in the age of the *Machine*³¹, of the *Affluent Society*³² and the *Hidden Persuaders*³³, it was natural not to consider other models of development and culture, only after the Second World War did the certainties of the Western model suffer a first breakdown. Above all, in those years, the criticism of human consumption and activities caused a rift between linear and sustainable development, giving rise to ecological and planetary sensitivity.

During the early years of Modernisation, we have registered the increasing realisation of edifices that deliberately resort to exceptional and daring solutions and sophisticated techniques to make those solutions more possible, creating environmental contexts explicitly artificial and disengaged from locally affecting situations. At the basis of the guidelines in terms of research, planning and building techniques to make it all possible is the belief that construction models do not necessarily need to be rooted in their local contexts (the most

²⁶ Vance Packard, *A Nation of Strangers* (New York: David Mc Cay, 1972).

²⁷ Zygmunt Bauman, "From Pilgrim to Tourist", in *Questions of Cultural Identity*, ed. by Stuart Hall and Paul Du Gay (London: SAGE Publications / New Delhi: Thousand Oaks, 1996), 30.

²⁸ Reyner Banham, *Los Angeles: The Architecture of Four Ecologies* (London: Penguin, 1971) 132.

²⁹ Bauman, *From Pilgrim...*, 20.

³⁰ Martin Heidegger, *Building Dwelling Thinking. Poetry, Language, Thought* (New York: Harper & Row, 1971), 145-161; *Vorträge und Aufsätze* (Pfullingen: Günther Neske Verlag, 1954), 145-162.

³¹ Reyner Banham, *Theory and Design in the First Machine Age* (New York: Praeger, 1960).

³² Galbraith, *The Affluent Society...*

³³ Vance Packard, *The Hidden Persuaders* (New York: David McKay, 1957).

appreciated aspect that has contributed to its great success and global promotion), severing the more direct ties with the local communities. Regarding architecture, it suffices to consider skyscrapers.

Initially and exclusively American construction, skyscrapers are the “new” constructions most commonly displayed on the planet in modern times. Its great success comes essentially from the simultaneous representativeness of modernity, a symbolic value and the “Reklame Arkitektur”, or simply because *The Medium is the Massage*³⁴. As Rem Koolhaas stated, Skyscraper “Implies an essential isolation: no longer does the city consist of a more or less homogeneous texture – a mosaic of complementary urban fragments – but each block is now alone like an island, fundamentally on Its own”³⁵, above all, “It is a solipsism, celebrating only the fact of its disproportionate existence, the shamelessness of its own process of creation. This monument of the 20th century is the *Automonument* and its purest manifestation is the Skyscraper”³⁶.

However, the skyscraper is not the only protagonist of such a phenomenon. Enormous has been the success of brand hotel chains, clothing franchises, fast food chains, large groceries stores, shopping malls, multinationals headquarters, and Airports that nowadays are globally widespread and adopted in geographical contexts very different from one another, promoting the creation of urban landscapes that little by little end up denying their original peculiarities and contributing to the result of what the French anthropologist Marc Augé called *Non-Lieux* (non-places)³⁷. Buildings or multi-unit constructions elevated to be representative of modern societies, as well as developing countries, for their unfamiliar flair and their intrinsic quality to be endlessly repeated, easily transmigrated anywhere in the world without exceptions, which for people it is very comforting because we feel protected from the “risk” of being “surprised” by “unusual” or “unknown” environmental contexts, and, at the same time, alienating because it appears as a universal place the same, anywhere we are. The idea of an international-multinational-global economic enterprise has marked the step towards the crises of identity, belonging and reference centres. Probably the last feeble attempt to react to the postmodern condition of uncertainty was Critical Regionalism, advocated and popularised by Kenneth Frampton³⁸, Liane Lefaivre and Alexander Tzonis³⁹. Following this, today, we are witnessing a new condition. In it, the idea of living is weakened to the point of being questioned. Thus, if, on the one hand, the cultural question has been addressed, on the other, the problems deriving from economic inertias have erased

³⁴ Marshall McLuhan, *The Medium is the Massage* (London: Penguin, 1967)

³⁵ Koolhaas, *Delirious...*, 97.

³⁶ Koolhaas, *Delirious...*, 100.

³⁷ Marc Augé, (Non-places) *Non-Lieux. Introduction à une anthropologie de la surmodernité* (Paris: Seuil, 1992).

³⁸ Kenneth Frampton, *Modern Architecture: a Critical History* (London: Thames and Hudson, 1980), 314-327; Kenneth Frampton, *Towards a Critical Regionalism: Six Points for an Architecture of Resistance*, in Hal Foster, *The Anti-Aesthetic* (Seattle, Washington: Bay Press 1983), 16-30.

³⁹ Liane Lefaivre, and Alexander Tzonis, *Critical Regionalism: Architecture and Identity in a Globalized World* (New York, London: Prestel, 2003).

the question of architecture as a cultural expression, as an anthropological and social testimony; or rather, it has become an expression of the current phenomenon of estrangement and denial of sociality; to architecture is denied its primary aspiration: to be a social and cultural art.

If, in the early 70s, to Robert Venturi, Denise Scott Brown, and Steven Izenour, Las Vegas⁴⁰ was the model of the future city and Pop Art, the peak of expression of the American and world Consumerism Age. In the same years, also Reyner Banham⁴¹, as well as Peter Blake⁴² declared that railway stations, skyscrapers, bowling alleys, shopping centres, drive-ins and motels were architectures to be admired and known (fig.4); as Blake said, "... the most significant development in the arts [...] has been the emergency of Pop –or, rather, our recognition of what we once considered vulgar and trashy as a vast, untapped resource—"43. Twenty years later, Rem Koolhaas identified, in a process that began in the late 70s, the absence of cultural references in the city's development and architecture. Koolhaas writes that the city and the architecture are shaped by economic power, which public administration abdicates in favour of personal power. The new metropolis and architectures have no cultural references. They just arise. In this sense, what Koolhaas recognises in our century's "generic city" is the absence of rules and urban plans, with legislation so weak that the exception is the rule⁴⁴. The new –no longer– city and generic architecture are parthenogenesis, cities and architectures cloned, in which the buildings do not need each other, in which the periphery and the centre are indistinguishable because each building is a centre and it cannot live in society. It is sufficient for him to live in majestic isolation. Thanks to the Hall –a vast space that replaces the square and the city's public areas– the centre is inside, multiplied infinitely, replicated indistinctly throughout. The centre is everywhere; the city and the architecture as a cultural result are nowhere; they no longer exist.

Conclusion

What conclusion, then?

Is this the global architectural vision of today?

Probably yes. However, while architecture has given way to the global economy, given up its social duty to build the human environment and adapted to the needs of the private sector, now that the illusions of the affluent society are shattered, we are witnessing the crisis of

⁴⁰ Robert Venturi, Denise Scott Brown, Steven Izenour, *Learning from Las Vegas* (Cambridge: MIT Press, 1972).

⁴¹ Reyner Banham, "The Missing Motel: Unrecognized American Architecture", *Landscape*, n.º 2 (1965): 4-7.

⁴² In the 1960s, Peter Blake found deplorable the trivialities and visual pollution that spoiled the landscape and the streets of American cities. In 1963, he had also written a book on that topic, *God's own junkyard. The planned deterioration of American landscape* (New York: Holt, 1963). However, at the 1973 Melbourne conference, he changed idea, as witnessed in Peter Blake, *The New Forces: the Melbourne Architectural Pno.apers* (Melbourne: Royal Australian Institute of Architects, 1971).

⁴³ Peter Blake, *The New Forces...*, n.p.

⁴⁴ Rem Koolhaas, Bruce Mau, "Generic City", in *S,M,L,XL* (New York: The Monacelli Press, 1995), 1239-1264.

the planet, the social, anthropological and cultural role of architecture is more evident than ever. More noticeable than ever is the necessity to observe and learn from those who, in the most efficient way, live, work and produce in the most sustainable way and with less waste. If we recognise architecture's role in shaping our ways of life and establish the truthfulness of this principle, all else follows.

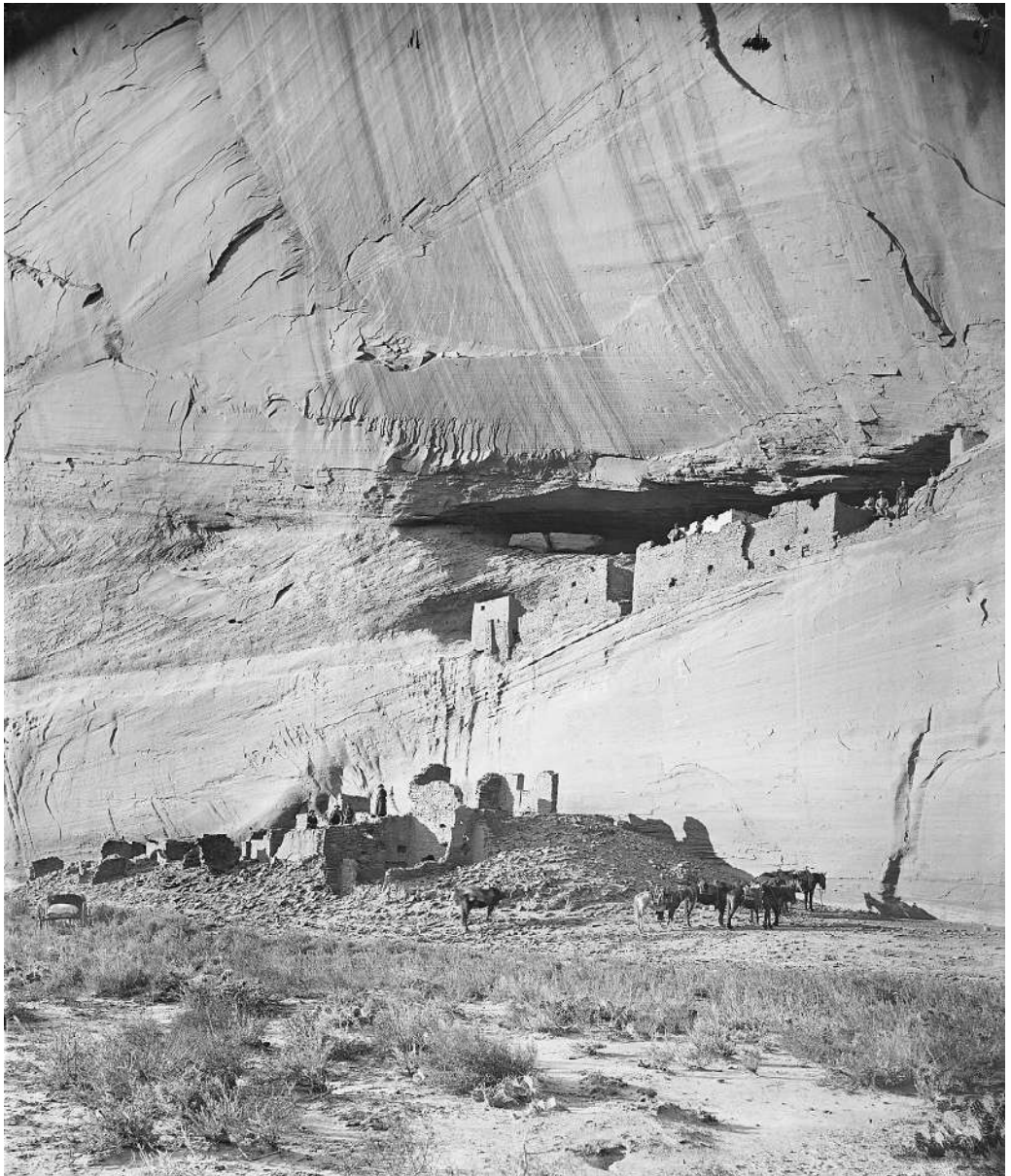


Figure 1. Canyon de Chelly, Arizona. Source: National Archives and Records Administration, Record Group 106.



Figure 2. Dancers at Zuni Pueblo. Source: National Archives and Records Administration, Record Group 106.



Figure 3. Westley, Stanislaus County, San Joaquin, California. Migratory labor camp, Farm Security Administration, 1940, Dorothea Lange. Source: National Archives and Records Administration, Record Group 83.



Figure 4. Las Vegas Street Scene, Maj, 1972, Charles O'Rear. Source: National Archives and Records Administration, Record Group 412.



UNIVERSIDAD
DE GRANADA