

Model and Context in the Mediterranean Basin

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I. introduction

1.1 INTENT AND TOPIC

The intent of this thesis is to demonstrate the common character of Mediterranean architecture with specific regard to the relationship between building and circumstance through the analysis of architectural practices. It is a realistic rethinking and test on actual facts and specific conditions with the aim of discovering the fundamental but rarely mentioned qualities which create the complexities and contradictions of the relationship between architecture and place.

The idea of emphasizing two terms - *Model* and *Context* - in the title, is to propose two concepts that stand for the points of two characteristics of modern architecture; they have two similar meanings which are, respectively, close to architectural *strategy* and the actual *circumstance*. When putting the two concepts together, and using the conjunction word "and", the whole phrase, "model and context", demonstrates its interest particularly in the discussion about the relationship in between those two subjects. That is the value matters, but not so much the separate meanings of things as the meaning between things.

The relationship between model and context is represented in the way called architectural intervention. It can be simulated in

an abstract way of the playing between new and old. If there is an experiment of inserting new object into the existing environment, theoretically, two extreme values could be found in experimental results that define two poles: the segregated condition in which new objects stay in an isolated situation as insulation ones without change and connection with external fields - the existing environment; the coherent condition in the other extreme, in which new objects were physically decomposed and vanished into the existing environment without possibilities to trace the originality, being completely opposite to the segregated ones. In reality, however, in any field of science, including architectural design, the fact of to reach either of those two extremes would not be easily found. That is to say, architectural interventions used to follow the way of staying in between, or in mutual, between those theoretical extremes, which initiated the intent of this thesis to focus on this ambiguous status between ideal model and realistic context.

The term model in this thesis represents a synonym meaning of a mental image that comes out from the intelligent storage of an architectural brain. The architectural intervention is the process that to apply the metaphorical emergence of model into the context of site by means of modification and compromising. And that creates the work of art in architectural design. If the aim of architectural design is to create art into the scenes presented by

circumstances, or to fit and tally model to the *mise en scène* granted by context, or to accomplish this aim, which not only involves the pairing of designer's proper ideas with his previous decisions, *modus*, standardized orders, individual's manners, etc., but also comprises the adjustment and attunement of those ideas with the particularity of place. So there is tension lying in the contradiction and confliction between ideology and reality, and the contradiction indicates the way in which architecture uses its way to reveal the tacit or consistency of the pre-given context. This way of intervention and revealing is not passive but productive, not conforming to what is given but augmenting it. And this productive way of how Mediterranean architecture act to its context is what this thesis all about.

When we look back to the history, the emphasis on the relationship of object and place, building and urban space, architectural and nature, etc., have not stopped being discussed since the mid of last century, the contextual intervention in architecture has been taken as an essential subject of the arguments in the big wave of postmodernism. Many researchers have been working on this topic, according to reflections, either from the field of urban planning or the field of architectural composition. The two main streams: in the English-speaking counties, researchers like Robert Venturi, Kenneth Frampton, as well as Alexandra Christopher, with their manifestos

about opening a big discussion on context and contextualism, and until the context-related writings by David Leatherbarrow in the field of architectural phenomenology and Stan Allen's study on the architecture representation related to the terrain in our time; and the European experiments, the urban-related experiments taken by big masters of Team X, the special concern with context in a very broad sense of De Carlo's ILAUD¹, also Aldo Rossi, the writing about the relation among object and city, Vittorio Gregotti and other Italian researchers with their theories on territories, parts of the city, building types, and urban morphology, then in Barcelona, Manuel and Ignacio Sola Morales, and the Laboratori d'Urbanisme de Barcelona with the exam on the prospects of parceling, planning and construction from an urban view, till Oriol Bohigas with his naming of Barcelona School and Eduard Bru's re-definition of Architecture Realism in our time. In those reflections, the intent of giving prominence to the beauty of differences, oppositions and contradictions inside of architectural representations which are caused by both the architect's brain and the objective issues from the site, was constantly accentuated in their writings but basically played a role as sub-premise which stayed under a bigger frame of problem to urban planning and architectural composition. So the purpose of this thesis is engaging in a relative pragmatic study which can establish a systematic analysis in a practical way, that is to synthesize the category of aspects which demonstrates the multi-

1. See Risselada, M. (eds): "ILAUD 1974 - 2004" in "Team 10 1953-81 in search of a Utopia of the present", Rotterdam, 2005, pp.216

manifestation of interactions in the process of architectural design as a process of progressive corrections, between the architect's intension base on individual manner, and the predetermination matter of peculiar circumstance, or specific situation.

1.2 SCOPE

Regarding to two motives from the metaphorical aspect and the physical aspect, the scope of the thesis is bounded in the Mediterranean Basin which has an addition restriction on the area of the north coastal shore of the western Mediterranean Sea².

From the metaphorical aspect, which gives the scope and frame for the concept of Model, the reason lies in the history of the modern and contemporary architecture with their starting respectively from the Italian Renaissance and the turning of the 20th century, the area of the north coastal shore of the western Mediterranean Sea, which has its near 4.000 km long coast line, with its capital cities as Palermo, Naples, Genoa, Marseilles, Barcelona, etc. staying in a sort of secondary influenced place, where the new techniques and the new tendencies were arriving and being absorbed in a delayed temper. In the mean while, the off-central location offered the local architects more freedom and opportunity to build in a certain style according to their communication with the mainstream of the development in the central Europe and their own understanding of the place. So the architects who practiced in the Mediterranean Basin were walking with a sort of design freedom sustained by the mixture of principle, knowledge and reflection. And then from the physical aspect, which is comprised by two sub-criteria in

2. This geographical definition is taken from the French historian Fernand Braudel's astronomical work "The Mediterranean in the Age of Philip II", Volime I, Berkeley, 1995



fig. 1.1

Odyssey in Jean-Luc Godard's film "**Le Mépris**", 1963

order to form the framework for the concept of Context, they are the nature-geographical quality of the certain area and the urban-topographical quality. The former is the most unquestionably question that can be answered by it own nature of the complexity of the terrain: the mountains, the hills, the rocks, the cave, the plain, the basin, the low-lying land, the valley, the river, the stream and the Mediterranean Sea, all those geographical elements gathering inside of the linear belt going along the coast are explaining the great potential that how the ecological and topographical multiplicities form a privileged base by those physical conditions. And the latter quality of the physical aspect for delimitating the scope of the thesis in Mediterranean Basin is to give vale on the urban structure of the Mediterranean cities, which have the most characteristic features on typology, morphology, topography, layers, infrastructures, and so on, with their great benefits and values in the public spaces. Those challenges from the complexity of the natural environment and urban distribution offered the architect always with problematic pre-conditions and difficulties in the site but still requested for better solutions.

The definite scope of Mediterranean Basin confirms a geographical idea of a specific region from where the analysis was selecting the studies cases, however, those cases were chosen by a honestly concerning and presentation related only on Site, it is a new journey

of Odyssey, bravely jumping on the times and schools of thought in those proposals concerning the relationship between building and place. If insist to give a range on the matter of time, the study would be taken from Baroque to present now. Since starting from baroque architecture, the semblance of ambiguity underpinning visual complexity³ opened a trend of concerning the enclosure, the environment, which was the starting of the experiences of loosing the classical principles into the irregularity of the existing conditions. Then in the Art Nouveau, the Modernisme in Catalonia, also produced architectural works which relied constantly on the caring about the context. Although looking into the practices in the Modern Architecture Movement, the appearance of the intervention between model and context in this peculiar region can be traced in the Mediterranean Basin. Not to mention the postmodern era till now, the context related discussion had already been one obligated process during the procedure of design.

So standing on the territory, facing to its geographical complexity and culture diversity, the architects, who are working on the terrain that locates between the mountain and the sea, have the full capabilities to form their own characteristic of design method that comprises the ideal and architectonic thinking with culture and nature pre-existing.

3. See one of the defends on baroque architecture from Rudolf Arheim in H.F. Mallgrave: **"The architect's brain"**, Oxford, 2010, pp.95

1.3 METHODOLOGY AND STRUCTURE

Mediterranean architecture is the tool which is re-conditioned by the scope of the geographical concept Mediterranean Basin that refers to a so called the Mediterranean tool. Mediterranean countries present a specific book of tools able to empower us to affront specific problems from the coming times. The thesis is built systematically under synthetic principles codified from analogies and comparisons of the fact from the analysis of peculiar architectural projects that a certain amount of architects or groups who had been practicing in the specific area of Mediterranean Basin are following a common sense or stepping into a common ground of the design method. So to say in other words, the thesis is built on study of architectural projects locating in the specific region, especially designed by those architects holding origin from the Mediterranean Basin.

There are six terms to conclude and describe in a comprehensive way the characteristics and qualities of the Mediterranean tool that is undertook in the architectural intervention particularly take place in the Mediterranean Basin. For each term, the definition of each one specific quality is figured by the reviewing of the projects with the help of study by documentary research, on-site visiting, interviewing, writing and re-drawing. And among those case studies,

(...) The unconscious has been likened to a store-house. But what a strange storehouse we find it to be! Things do not simply fall into those places into which they are being thrown, they arrange themselves in coming and during their time of storage according to the many ways in which they belong together. And they do more; they influence each other, form groups of various sizes and kinds, always trying to meet the exigencies of the moment. A miraculous store-house indeed!

K. Koffka's article: "**On the Structure of the Unconscious**", in "**The Unconscious: A Symposium**", New York: Alfred A. Knof, c.1928, pp.65

there is one main project chosen to be the main clue that has the most potential to take the job of demonstrates one aspect of the characteristics of Mediterranean tool among the other five. And in order to avoid the partiality and limitation against the universality in the selections of projects, a certain amount of cases have been illustrated and categorized as sustained materials in parallel to accompany the six main study case according to the inclination of focus on its specific the characteristic of design method related to the topic of the thesis.

So the intention of the structure is to synthesis a systematic framework that can be able to demonstrate relatively a complete picture of the methods by which model and context could interact with each other and the characters of Mediterranean tool which the process of architectural design would apply. However, in the mean while, the importance of a systematic structure is also lying in its ability to keep open to the computation of any other advanced possibility that could involve distinctive thinking. And lastly, the systematical analysis could bring opportunity to the research itself to take parts in a broader juxtaposition comprising the Mediterranean specification with regions from other parts of the world.

1.4 TERMINOLOGY

Model

The term model used in the thesis does not represent a tangible and physical object such as words "*mould*", "*maquette*", and "*mock-up*" in architectural and industrial design workshop for either plastic operation or computing simulating of fashion. The word *model* has its relation with the Latin "*modus*" by means of "*measure, due measure, rhythm, melody, method, manner, bound, limit, etc.*"⁴ For example, the often used term "*modus operandi*" has the meaning of method, or manner. In the development of modern architectural theory, in eighteenth-century the writing of Robert Morris had started to concern the alteration and variation of the *Modus* (order) as necessity requires balancing the classical style and proportion with its particular demand calls from distinct situation. And not to mention the development of the term *Modulor* for an anthropometric scale of proportions by Le Corbusier in the long tradition of Vitruvius, Leonardo da Vinci's Vitruvian Man, the work of Leone Battista Alberti, and other attempts to discover mathematical proportions in the human body and then to use that knowledge to improve both the appearance and function of architecture.⁵ Apart from the various derivative interpretations of the term *Model* in the development of architectural theory, the concept of the term model in the thesis is

4. From the definition of "modus" in Wiktionary

5. See M. J. Ostwald: "**The Modulor and Modulor 2**" by Le Corbusier (Charles Edouard Jeanneret)", Basel, 2001

First, the taking in of scattered particulars under one Idea, so that everyone understands what is being talked about ... Second, the separation of the Idea into parts, by dividing it at the joints, as nature directs, not breaking any limb in half as a bad carver might.

Plato, **Phaedrus**, 265d

built on the original meaning in Latin about manner and limit. In the discussion of one design method, especially in this thesis, the model represents to a shapeless element appearing in the form of design intelligence inside of the sensory field⁶; it does not have a physical existence; it is an inclusion by subconscious thoughts with their very dynamic appearances as mental storages; it works the way as the piece of thoughts in mind does during the psychological composition of dream that any random combination of thoughts and ideas could produce any random result; and it presents its systematic mental field without system.

So the model is obtained basically by adopting raw materials from conceptual matters like reflection, intelligence, educational and practical manners, etc, producing the mental image corresponding to specific assignment of design with the help of digesting those initial thoughts and mental materials in a general term. When this mental image starts to be connected with the concrete place and theme of task, a diagram made by the synthesis of mental dynamic which shows a structure of the designer's thought referring to problems based on the actual case with possible logical or illogical solutions. But, it has to be very clear that, this synthesis of mental resources are not the directly reflection from the solid project on which this preparation has to be applied. It happens before the design, before the application of the specific process of design on the concrete

6. See Part 1, Chapter 7: **The Gestalt Bain**, H. F. Mallgrave, **The Architect's Brain: Neuroscience, Creativity and Architecture**, UK, 2010

place with its context. It is a previous decision before the project. So, a diagram of model is a purification made by the perceptual organization, like a paragraph of description of a fabricated story, a graphic or video collage, an extemporaneous composition of melody, etc. And the procedure of building a model diagram is the biological process of cell division: genetic materials (the mental materials) forms cell (mental image), and the division of this cell is inheriting its genetic information to create new genetic system (the model) in its daughter cells.

Back to the concept of the model, it is the container of designer's thoughts; it has the similar structural characteristic of microscope world of molecular which the units of the thought work as the electron elements, disrupting in the containment of the human brain as the electron organized in the field by gravitational force. In architectural practice of Mediterranean Basin, the **mental materials** of model in the architect's brain can be individually various as typologies, programs, standardized rules or ideological things for the sake of mental security. So, like the savage mind, talking about the constructing the idea of model, the structure is a kind of no structure, because it is structural but it is randomly logical, its working appears from the very first point to the finishing moment in the true process of design.

Context

The word context is used most often for the milieu of any contingency.⁷ Like the word text, context is a metaphor for weaving. The Latin *contexere* has the meaning of “to weave” and the noun *contextus* is used in the sense of “connection”.⁸ It was in the fourth century A.D. that another noun, *contextio*, came into use to describe the text surrounding a given passage that one wishes to interpret.⁹ And the term also came to refer to the coherence of an entire text, encouraging awareness of the need to attend not only to individual words but to the **relations** between them.¹⁰ The terms just discussed virtually dropped out of use in the middle ages, but this absence does not entitle us to conclude that no one at all in this long period was interested in the kind of problems we call contextual. The interest was sometimes expressed by means of other words, notably *circumstantiae* (the things that stand around), scope, occasion, situation, and field. Context has come into more and more frequent use in the last thirty or forty years in a number of disciplines among anthropology, archaeology, art history, geography, intellectual history, law, linguistics, literary criticism, philosophy, politics, psychology, sociology, and theology. In English, for example, contextualism is first recorded in 1929 in a philosophical context and contextualize (1934, in linguistics) have been joined by contextualization (1951, in anthropology) and decontextualize

7. See D. Leatherbarrow: “**Topographical Stories – studies in Landscape and Architecture**”, Penn, 2004, pp. 12

8. See P. Burke’s article: “**Context in Context**” in “Common Knowledge”, Volume viii

9. See Augustine, **De Genesi ad literam**, ed. P. Agaesse and A. Solignac (Paris: Desclée de Brouwer, 1972), bk.1, chap. 19, pp. 38-39

10. See W. Cave: “**Scriptorum ecclesiasticarum historia literaria, 2 vols**”, London, 1688-98, 1:xi.

(1971, in sociology).¹¹ For its use in architecture scope, the master dissertation of Robert Venturi which was submitted 1950 he was the first few architectural theorists who started to mention the term context in contemporary architectural theory. And the term contextualism derived from context was used the early 60's pupils of Colin Rowe and his Cornell School.¹² In the later 70's and 80's, the thought of contextualism was paid high attention standing as one main position in postmodern ideological trends in America and Europe. It became a basic principle in architecture and urban planning that valued historical neighborhoods and cultural environment at the first place of concerning in the design. Situationists like Costant, or contextual sensitivities under the reclaim of Bigness from Koolhaas, and also the Italian school, leading by Rossi, proposed the importance of the collective memory of the city that we use that memory through monuments; that is, monuments give structure to the city, which could be seen as well as the starting that opened a discussion of the context-related topic in Europe for the follow-up half century.

For defining the concept of the term context in the thesis, the antique coinage law and the discussion in the contemporary architecture theory all give reference and help to build its explanation. Here context can be seen more as a container, working like a mini-universe which combines an amount of individual objects linking

11. See P. Burke's article: "Context ..." op. cit., pp. 164

12. S. Cohen and S. Hurtt, used contextualism in their master dissertation in Cornell School in early 60's

with each other (one individual to one individual or one to multiple individuals) by means of natural laws and human knowledge. The context contains the general objects with features of all that having the connections with the locus, the site. Those connections, from the natural aspect, are natural resources like wind, sea, river, etc.; and from the culture aspect, they are cultural matters like street, plaza, fountain, etc. However, it is not a word to present all, not a word that can borrow ideas from any field of knowledge to represent an encyclopedia of universe. The context indicated in the thesis is a concept of a framed yard that aims to the inclusion of the concrete environment of place, which offers the materialistic situation to the design.

The care for the color, thickness, speed, luminosity, temperature, texture of things is the concern for the configuration of interests in physical geometry of the given place. It is one aspect of the material quality which the context object has. Further the context material not only has the physical appearance, for example, the land is not only soil, it is all that can be discovered beneath it and emerges from it, as well as the several agencies that sustain that emergences. Attention to the qualities of these elements naturally leads to an interest in their associations, and thus to their experience power, their potential for representation. But also the concern for the physical aspect of context can lead to an awareness

of the functional potentials of what the materials of a place can do, how they can act or perform in service of some purpose other than expression or representation. Attention to the performing aspects of context also invites recognition of its expected and unexpected events, the latter revealing the limits of both foresight and design intelligence, which can be disastrous in some cases, wonderful in others. If we borrow the similar description from Stanford Kwinter for *field* to context, that is, context describes a space of propagation of effects. It contains no matter or material points, rather functions, vectors and speeds. It describes local relations of difference within contexts of celerity, transmission or careering points, in a word, what Minkowski called the *world*.¹³ For the description of context, it does not have to take on the important task of comprising the world, but an abstract system built by the awareness of materiality of the place can consolidate the concept of the context and it is the depot which storages connections, networks, references, conflict problems rising from the physical reality.

13. Quotation of S. Kwinter' words by S. Allan from: "**Practice: architecture, technique + representation**" New York, cop. 2009, pp.217

II. model and context -

a synthesis of form and tension

This thesis is talking about the process of design, inventing physical thing that displays its new form in existing environment, achieving its final coherence by balancing the interaction between model and context. From this point of view, architectural design starts with the aim of fitting objects together under a relatively pre-established condition, in other words, it tries to create new balance or conflict in the existing environment. Before stepping into analysis of particular projects, the necessity of building a theoretical framework needs its priority. That is to say, above all, a synthesis of the effect from the interaction of model and context in the design process is going to be built.

If we go back to the initial idea of viewing the design process from a general understanding that assumes the whole process of design comprises the period before the encounter of a peculiar assignment with its concrete site, which can be seen as pre-design phase. Why this assumption has to be raised because that is the premises of the whole discussion around mind and objectivity. Design happens before the individual mission was given. In the pre-design phase, metaphorical objects are the materials that storage and act in designer's brain. The object mentioned here refers to an inclusion of elements which could stay in either physical or vain shape, and each one of them represents one specific characteristic relating to the conscious of the designer. The difficulties lie in the

problem of the limitation of the scope, so as the quantity and the amount of the selected objects into the theoretical framework. In the mean while, the typological problem of classifying the objects into independent parts or categories which are involving in any step of design process is becoming increasingly complex in matters of lacking precise definition of the classifying rule, and often problems come with multiple in hierarchy with over ambition and poorly selecting. The two categories, or two genera given in the title, model and context, will solve the problem of typological classification for those objects which are mentioned above, and also the referring to one specific geographical region, that is the north coast of western Mediterranean Sea in this thesis, gives a precondition to limit the boundary of selection. The work does not finish when the objects are extracted out from the very basic and consolidated raw materials of the particular environment, neither does it not reach the final goal that when the objects go to a subdivision into two categories. The essential aim is revealing the interest lying inside of the process of design, the process of form making, using the materials from the model and context categories to build a synthesis of its inner-connection, a synthesis of form and tension which works like the magnetic scope, which could recall the awareness of the pure internal coherence of form with its enclosure in the certain context through the analysis based on the reality.

2.1 INTERVENTION OF MODEL AND CONTEXT

— Development on self-conscious intervention

Since the mid 60's, the architectural form and environment started to be seen as in an ensemble of which the former one was generated from the latter, following a one-way procedure, a mathematic operation.¹ It is totally distinctive from the indigenous architecture. The indigenous architecture seems to adapt better to its context than the designed ones, demonstrating integration at multiple levels (construction, operation, maintenance, social context, and environmental "fit"). But it rarely has the thought of "design" which reveals the intelligence of designer. Normally the same persons develop the form, build it and use it. Individualism is not highly prized. Tradition, folklore, ritual and taboo have a strong influence in limiting "change for the sake of change" - once a misfit is resolved, the impulse driving further change is eliminated. At the same time, adaptation to misfits is rapid due to the immediacy of the builder to the materials and the usage of the form. Constant maintenance of most designs provides an opportunity for small-scale changes which is for the adaptation to the functional needs or to the environment surrounding. And those changes are a kind of direct demonstration of the effects by the strengths, or better forces, from the environment, or better the context, produce directly the

1. See the part two in A. Christopher's "Notes on the Synthesis of Form", Boston, 1964

outcome of form. It is an unselfconscious procedure; it likes iron-magnet experiment. Place iron shavings inside of a magnetic field, the pieces of iron will move to form a fixed layout according to the effect of magnetic forces.

In contrast to the unselfconscious process, our designs often suffer from excessive simplification (in the pursuit of clarity) or at the other extreme an un-integrated attempt to meet a list of requirements without resolving the inherent conflicts. It is difficult to give an absolute definition on the degree of how much unselfconscious is undertaken in the process of build and when the critical point comes where the process of build turns into the process of design with self-conscious. In a general way of concern, self-conscious cultures encourage the craft of design which breaks the immediacy between identifying and correcting misfits, and also encourages change for its own sake. So the role called designer appears in the process of building. The stableness of indigenous architecture is broken by the interaction of the new division of work. Art should appear at the starting point of the enlightening of the turning from unselfconscious to self-conscious practice. However, what comes more with the art of form and architecture is the so-called educational or experiential principles which often discourages the development of the latter-day, the contemporary tempo. Whereas the rules for creating form are not explicit or written down in unselfconscious cultures, we

pass on design knowledge mainly through formal education of generalized principles, but the crossover knowledge which rushes into the formal education by another digital operation for building designing which fashions a generalized principles today also. This creates a feedback loop that accelerates the rate of change beyond the ability of the system to adapt. Rather than been in a state of near-balance requiring only minor adjustments at a local level, our systems are moving away from a certain equilibrium between the designed form and its environment. That is becoming more visible today, a kind of Genius Zeitgeist; designers are increasingly called upon to solve systems-level problems without the ability to deal with the complex network of conflicting requirements.

And in the self-conscious process regarding to the model and context aspect, it works in two hierarchies, which can be seen as the objective and subjective ones. The objective comes from the pre-existing environment, the context, which bases on a rather rational analysis of the background materials relating to the place. Context plays the main role in the objective process. And the raw materials which rooted in the context are abstracted from the physical environment, turned into conceptual words or forms. The subjective process is made by the mental figures, like images, elements in the memories, emotional texts, etc. And it follows either a logical organizing for problem solving, or a relatively open and dynamic

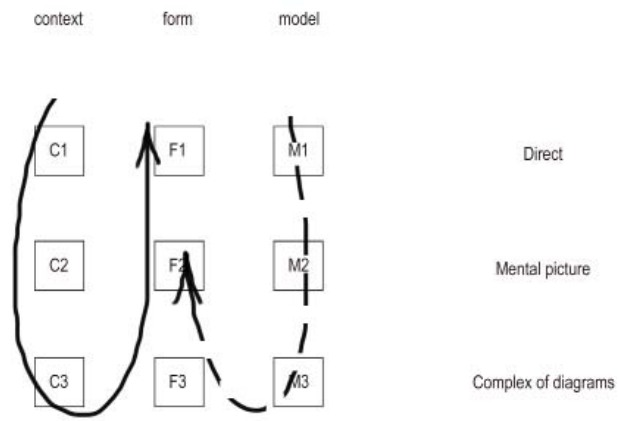


fig. 2.1

The diagram of collaborating structure by context and model

collection of individual spot of ideas. How do the two hierarchies work and interact with each other is the essential problem that would form the metaphorical structure of self-conscious intervention of model and context.

— Illustrating the structural process

The diagram (see figure 2.1) of collaborating context and model is one way to synthesize architectural intervention – the process of form making. If we isolate C1 and F1 out of the diagram, it shows the way how indigenous architecture is produced: the result form is generated directly from the context. If we isolate C1, C2, F2, F1 out of the diagram, it shows the formation of a mental picture of context in a self-conscious way, which might not rely on the actual existence of the place but only a mental picture of the place (C2) which helps to development of a mental picture of the ideal form (F2), and then translating the ideal form to the form in the real world. Its limitation is that the ideology fantasy might invent all the criteria the design needs only to reach the goal of building what the designer wants, a self-made utopia, without care so much of how the reality does its limit of acceptance. If we isolate the left and center branches out of the diagram, the process going from C1 to F1 passing through C2, C3, F3, F2 in proper order; it has one more step after C2 and one before F2. It develops an “orderly complex of diagrams” from which

the mental picture of the form is derived. The C3 step retains only its abstract structural features of context, which are organized in an orderly complex and helping the diagram making of a complex of keynotes for composing the idea form. That shows one possibility of self-conscious design by three-hierarchy progressive transition, but it only reveals the context influence inside of the decision make during the design process, it only tells the concerning of the one-way road that produces form from the context following a relatively direct strategy. But things go far more complicate and with much more uncertainty, the unselfconscious and self-conscious aspects are very indicating the subjective factors during the whole progress of design. The self-conscious intervention involving dual concept of model and context needs a different structure using system with multiple hierarchies.

The process of self-conscious intervention actually follows two clues, which is influenced both by model and context, shown by the entire diagram composed by elements C, M and F. If we face the whole image of the self-conscious diagram again, in the left branch, the one indicating context shows a sort of on-site progress. Initially, the designer works as an archaeologist whose job is to excavate (gather and collect) deposit (the valuable information) from the earth (the place). C1 represents the deposit; it is the raw material which directly expresses the appearance of the place. Then in the second

hierarchy, a mental picture C2 is produced based on the preparation of the raw collections which starts to visualize a general concept of the understanding of the place. It is close to the interpretation under an objective rational way of thinking. And then in the third level, the complex of diagram is built according to the possible connections between elements which are abstracted and detached from the mental image. It likes illustrating the internal network of geometry concealed inside of a perspective image to reveal secrets of natural law. The third level finishes the preparation for the starting of design composition, using the way of metaphorical transition that abstracts an ideological network out of the physical existing of context. In the model branch, the model clue is proposed by following the same three-hierarchy-procedure marked from M1 to M3, but under the help of Gestalt psychology. Unlike C1, M1 does not represent to the concrete material with certain form and origin; it is bunch of spots sparkling in human's mind that to create ideas. It can not be described in true shape or real matter, but by particular meaning. It is musical note that can assemble melody, and the work composed by M1 can outline the picture of M2, a kind of collage made by notes of melody. And for M3, similar with C3, the system of an inner connection between those pieces or fragments has to be settled down by the human ability and intelligence of the designer which finishes the preparation work for the process of design. It also means, until the C3 and M3, the preparation is done for the start of

creating form.

— Form and tension, a dynamic balance

When the process goes into the third hierarchy C3 and M3, there is a precondition that has to be declared: the two clues are not following a lineal development without exceptions. It means there might be crossroad where C1, C2, M1, M2 overlapping their own scope into others. However, the assumption without any defined precondition will be easily lost its direction, so the premise of the progressive diagram is that the third hierarchy is the obligated requirement which leads to the starting point of the intervention between model and context.

Again the analogy of iron-magnet experiment will be used to simulating the character of reaction when two complex of diagram meet together in the third hierarchy. The gravitational magnetic force plays the role of intermedium which attracts iron shavings fixing each single piece of them in their own position, and so as the tension plays between model and context. The performance of tension is like the performance of magnetic force, so the field of tension is like the field of force. It is an invisible medium that plays the crucial part in the interaction between model and context. So we can say the complex of both diagrams of model and context

are attracted by the gravitation from the fact that the existence of tension between them with its qualities of vector: different strength and different direction. The two complexes are inter-connected by the effect of tension; thereby those sub-objects inside of the two complexes also are inter-connected by the force of tension. And if we look into the problem one step deeper to find what the cause of the tension is, the question eventually leads to the core of the discussion around the relation between model and context, and that is the demonstration of the principles on which tension depends, and also, the qualities of architectural form that response to the affecting of tension. It is different from the common sense of the linguistic discussion of interpretation and translation in architectural composition. The resemblance, the similarity between context and model would cause tension by attraction of homogenous, but also the contradiction and conflict are the activator of producing tension by the repulsion of heterogeneous. So the idea of raising the concept of tension is to find a method to qualify the feature presented in the interplay between the two complexes, and it helps to offer a better understanding of the way that decision making would follow during the process of design, or we can say the participation of tension attains the composition between the complexes of model and context in order to form the complex of diagram of F3.

We can not deny that, from a realistic point of view, architecture

can not be created without concerns about building techniques, economic condition, functional program, etc. But the discussion of architectural intervention between model and context is the one follows with interest about the problem of how the two aspects, the election of immaterial exemplification and the contextual realistic condition, relating to the formal basis of architecture design, so the concerns should be concentrated on the formal evolving promoted by the qualities of the forces from tension. So the mental image synthesized by the ideological diagrams of model and context complexes is the reflection of a virgin formal basis, which roots the soul of art into the design work and provides the meaning that comprises the intelligence of human's creativity and the spirit of place. It is the manifestation that contains the genetic codes of design principle, and it is an excellent display of the dynamic balance, which is forced by tension between ideological prototype and contextual realism, concealed under the appearance of architectural form.

2.2 INDETERMINATION AND CONTINGENT OF MODEL

Before entering the analysis which unfolds the exam of peculiar qualities of tension that directs the formal transform during the progressing of design, it has to give priority to talk about the indeterminate and contingent of model. Because of that those characteristics of model help to clarify some possible misunderstandings on the definition of model by its terminological description of a container of standardized strategy and prototypical thoughts. And also to answer the questions of the real meaning and position model has obtained in the formal transformation of architecture by the involving of tension between model itself and context.

Three steps are necessary for this argument. First I want to point out the clarification which aims to oppose the view that model causes the restriction of design instead of sustaining for the freedom of design. Second, I wish to elaborate the bricolage method to analogize the procedure of electing model, which criticizes the structural mind that roots inside of human's brain, in contrary, instead of the scientific mind, the contingent fact reveals the true principle that lies in the craftsman's methodology of the repairing work. Third, the possible way to witness the appearance of model is taken only by reviewing specific examples and cases, and that is

exactly the reason of passing the type task to the synthesis work of classification of the expression of tension which is based on the characters and qualities of context.

Can freedom of design be preserved when the disciplines of tradition are observed? Are limitations or rules of some sort necessary in design work? Do the internal discipline and rules of method in design and production give freedom to its framework or the external rules that devolve from the nature of the materials and site? Do the indetermination and contingent of model create constrained creativity to achieve the freedom of design? To observe interconnection between the laws of model and design freedom is not to suggest that the design creativity is always spontaneous, lacking in principles or procedures, lawless. Actually, the very opposite is often held to be the case. While personal in its genesis, every design practice has its own precept; they are the models of the game, not those of physics but of form making. For some designers, these are rules of composition. One might decide, for example, that asymmetrical configurations, not grid patterns, will govern a particular design; alternatively, that some but not all proportions or ratios might be prescriptive. In each case, the composition would be governed configurationally by guidelines. Those guidelines could be derived from either the classical or modern traditions. They might also index functional typologies or they might demonstrate

an individual's manner of stylizing. Each of us should have our own model, as individual designers have their own models, so do individual projects. While variable from project to project, designer to designer, models of composition and communication are, nevertheless, entirely necessary because they sustain but do not constrain the design freedom, the liberty of choosing the individual's model or even create the model for its own sake.

Instead of representing a narrative development of scientific derivation, the diagrammatic illustrations of the structure of model presented in label from M1 to M3 are more corresponding with the bricolage method concerning better on things individually connected than things adapted to bigger framework. It brings one essential view that the bricolage method provides an opposite angle to review systematic work under the discipline of an existing framework. The job of a bricoleur who works with existing materials and assembles the individual character of material pieces together according to the information of interconnection between individuals, but not as a technique engineer who adapts the scientific procedure that to settle down a schematic schedule in the first place. Compare to the scientific method, the way of bricolage is more like an incidental cooking that the dishes are created just based on what can be found in the field than following the instruction of what a specific recipe tells. The recipe is the framework, but the designer makes

the decision of which model will be selected without a pre-set framework; designers follow the way of bricolage, obtaining specific model only by references from specific occasion, and that is the artistic creation² truly about.

Model varies from one case to another; it has its characteristic of indeterminate and contingent, so to realize the uncertain ground of the instrumentality that gives the circumstance contingencies of the concept of model, that is to say, if acceptance if an uncertain ground for performance seems to plunge practice into irrationalism, we need only aware that most of the decisions we make in our daily lives rest on a foundation that is just as uncertain. Thus it is unwise to spend energy and thought to build a systematic synthesis that can demonstrate the complete qualities model would have possibly have in every performance it might present since that is the rational way to reveal its feature. However, for a theory of performativity, we should seek nothing more and nothing less, instrumental reason and rationality on which model depends, plus situated understanding that discovers the particulars of people and purpose the uncertain conditions that actually animate the development of design. And that is the point which helps to announce that the indetermination of model will not eliminate the spreading out of the discussion on the intervention between model and context, plus the characteristic of context that can be qualified into types which would produce a

2. See C. Lévi-Strauss, "**The Savage Mind**", Chicago, 1966, pp.18

comprehensive view of how the metaphorical method of designer would act on the materials of pre-existing nature.

2.3 MEDITERRANEAN REALISM

The intent of revealing the true existence of tension is to research how importance the mode and context play their roles in the formal transformation during the realization of design. The force is a matter that could not be traced by visual observation, but its expression can, the formal one, that can be caught up by the performance of the bearer object on which the force affects. So does the force of tension between model and context. The expression of tension between those two matters affecting on the architectural form can be observed in analysis of designing process, drawings, final outcome, photographic recording and so on about those negotiation, communication, compromising lying inside of complexity of architectural form. And this is the way the research was undertaken in this thesis in order to find out the specific secret that architecture would have beneath its formal surface.

According to the previous text about introducing the premise of the established concept on the indeterminate character of model, it is hard to find out a statistic reporting that whether model or context has the priority to enlighten ideas for design strategy. Although model has its advance of making precious decisions and predicting imaginary prototype before the time of getting involved into dealing with specific place and environment, the essential work done by

context should never be underestimate since its fundamental job to reshape and revise the metaphorical plan of model. If we call the real job that model takes is sustaining instead of containing the design freedom, the context practically has the job of inclusion. It is the womb that provides nutrition and information which feed the energy needs of design freedom. By how the term context was defined its meaning in this thesis, which includes both the nature and the culture aspects that all represent their physical existences inside of the place and environment, and also according to the explanation of the mental image of context when the diagram of intervention process was shown in the previous writing, it comprises the illustrated meanings and allusions that express constantly the unphysical feature but by consolidate referring, which can be seen as the special quality that demonstrates characteristics related to architectural language such as dimension, connection, circulation, openness, enclosure, inside and outside, etc. That is to say, context has its qualities both in form and formless representing, but never meaningless; and the concern of the importance of how context performs in design is not a problem of context-related but context-interacted, that pays more attention on the result that context takes the initiative to drive to the form making which is as well parallel with the conduction of model. And this is the key point to enter the discussion of tension expression which caused by physical and unphysical qualities of context.

Base on the idea of the spatial qualities context would be observed from its performance of an existence of materiality which has been talked about in the previous chapter. The spatial quality of context can be categorized into two aspects: the topographical and the persistent characters, according to one of the basic principle of classification in general by Lévi-Strauss that things can be sorted in two ways: between the natural and cultural prospects or the normal and especial ones, the categorization of two main branches, the topographical and persistent characters of context, follows the former one, the classification by nature and culture: the topographical character refers to the natural aspect, and the other one goes to the culture. The reason to call the natural character of context topographical is because it gives the basic and objective law of natural existence providing the reference elements and allusion in view of very consolidate thing. The feature that relates to the physical condition of the circumstance can be called topographical since all creatures of nature are tightly joined with the soil of the terrain: the form of a mountain, the geographical enclosure of a basin, the opening direction of a valley, etc. all are the expressions that topographical character comprises. The revolution of the prototype of Italian villa from previous castle or building inside to building with view and natural landscape opening to the outside, for example, those Florentine villas built on the slopes, and not the Piazza Pio II of "ideal city" but those backyards facing to the bay



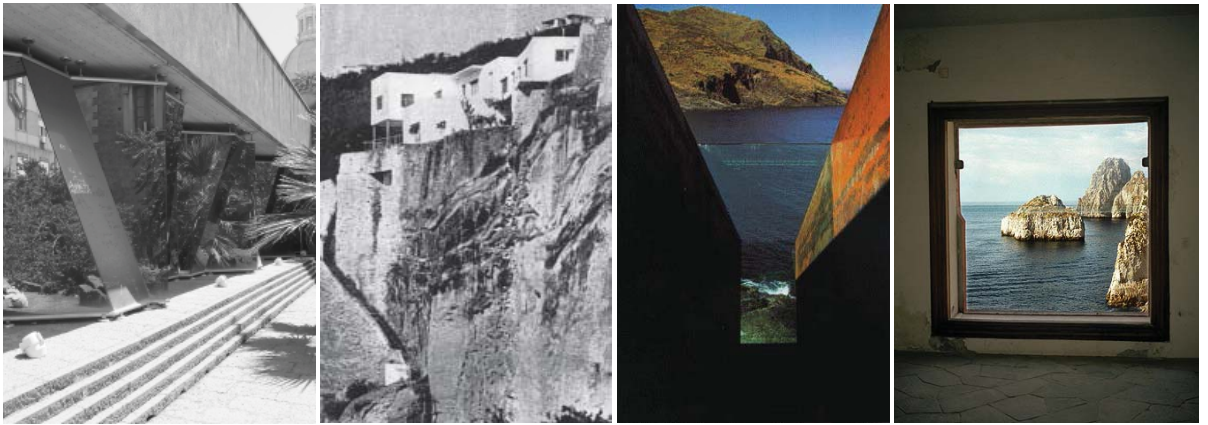
left to right:

- 2.2 Enric Miralles, **Centro de Tecnificacion de Alicante**, 1993, Alicante
- 2.3 Francesco Venezia, **Teatro all'aperto**, 1983-1986, Salemi
- 2.4 Albert Viaplana and Helio Piñon, **CCCB**, 1994, Barcelona
- 2.5 Giancarlo De Carlo, **Recovery of the complex of the Benedictines in Catania**, 1986-2004, Catania
- 2.6 Luigi Cosenza with Bernard Rudofsky, **Villa d'Oro**, 1934-1937, Naples
- 2.7 Dani Karavan, **Memoria de Walter Benjamin**, 1994, Portbou
- 2.8 Adalberto Libera, **Casa Malaparte**, 1937, Capri

of valley in Pienza, are the perfect cases that demonstrate how the topographical influences of context change the standardized model in the history of culture tradition.

And the term persistent has its inclination to the concept defined by the culture, the history, the common sense of events which give meanings to some specific elements in specific place, the fragments. And it is used for summarized the urban character that the city may provide but the nature can not. It is a physical existent as well, for example, may tell the characteristic of the urban structure within a peculiar geographical condition, the system of public spaces on the land with inclination, the artificial limitation made by territorial complexity, and so on. It relates to the artificial world created by the culture development, so it is also historical, comprises the monumental influences from buildings with significant meaning.

Then we can come to the point that to face the necessity of a typological analysis that has to apply on the writing about the content of the context and the exact expression of the tension. In the second part of the thesis, seven points with perspective thinking on each of them are proposed, which aims to build a solid body that could reveal the model and context influencing the operation of form making in design, moreover, the systematic organization of those seven properties will have the ability to draw a comprehensive



scene that would outline the fundamental rules and brings about the researched in details to answer the question of how does the intervention act in the process of design, what is the expression of tension in its real performance and how to face critically the approach to achieve the new contextual architecture. So those perspectives are:

Topographical

- i. Belvedere (to see and to be seen)
- ii. Interface (to interpenetrate)
- iii. Landform (to enhance environmental performance)
- iv. Platonic Center (to allude)

Persistent

- v. Urban Panopticon (to juxtapose)
- vi. Urban Sequence (to plug-in)
- vii. Landmark (to monumentalize or to include)

(The three - Belvedere, Interface and Landform belong to the Topographical category, and then, the other three - Urban Panopticon, Urban Sequence and Landmark belong to the Persistent category; the one of Platonic Center, comprises both that can be categorized into either topography or pre-existence.)

Then I will give a brief introduction to each one: Belvedere talks

about the characteristic of visual connections to the natural elements, the views, and possibilities of to see and to be seen between the architecture and its natural circumstance (figure 2.7, 2.8). Interface relates to the problems happen on the intermediate space, such as boundary, surface, limit, etc. (figure 2.4, 2.5). Landform refers to the abstraction of the form of terrain, which is a method of architectural interpretation in the Mediterranean basin. Land in land (figure 2.2, 2.3). Platonic Center, literally stands for the essential object that stays outside of the body, it would be one element abstracted from the Mediterranean life, or one specific urban character, playing the role to guide the thought of designer to search the essential core of architecture (figure 2.6), like the sun, which is platonic to organic body. Urban Panoptic refers to the composition of perceptions that reveals the vertical distribution of the built area, the elevated hierarchies existing inside of the urban structure. Urban Sequence indicates the urban distribution in horizontal fashion that provides narrative order by physically interface, the accesses of streets, squares, public spaces, to be plugged or responded by the building. And the last one - Landmark, addresses to the idea of monumentality, such as points and marks setting in the urban fabric which might stay a physical distance away from the site but still play great importance of affecting the formal transformation of the design.

This is the structure of the content body which shows the expression of intervention between model and context, the synthesis of form and tension, especially revealed in the Mediterranean Basin, the visions of these features proposed in the following writing would not only reveal the common points that Mediterranean architecture has in its design process but also comprise some points that has their particularity on individual occasions, only in this way that can make it a complete work with the perspective thinking of the attitudes and strategies of Mediterranean Tool that I insist to follow, in order to tell the stories about those specific characteristics of the design method by those maestros and anonymous practicing in Mediterranean Basin. So it is an analysis of thinking with perspective: what I wish to achieve is not an encyclopedia of containing a survey of every possible assumption to describe all the features of Mediterranean tools would have had, neither using several points of view to generalize a standardized manual without exceptions comprised by common rules and principles for that all the buildings have to obey when building in the Mediterranean Basin, but only to provide those perspective thinking and understanding which could introduce the Mediterranean tools in an operative and systematic way.

III. seven journeys of form and tension

It is necessary to provide some empirical proof of the assumptions contained in the argument in propounding any theory.¹ Concerning to the topic of the thesis, the proof should come from the analysis of architecture projects in the position of sustaining the theoretical view and ideas that synthesizes practical disciplines dealing with the analogical specification of reality. Therefore the second chapter examines seven projects in order to test those qualities of assumption. It is not the desire of the research to analyze the particular method or manner of each architect who responds to those projects, nor to prove the validity of the their method, but it is rather to illustrate a comprehensive view of Mediterranean tool that any architect could utilize or take references, or at least would not ignore.

These particular projects have been chosen for both general and specific reasons. In general they can be seen as the works of collective hierarchies of architects which comprise the works of accepted "maestros" and also the works of no-famous local architects, even one designed by anonymous. And also they are not chosen from a restrict framework according to any specific category of building typology in scale, neither are they follow a order of appearance by chronological sequence; it comprises house, public building, square, urban design project, built in period from baroque to actual time. But a collective chosen does not equal to a selection

1. See P. Eisenman's doctoral thesis: **"The Formal Basis of Modern Architecture"** delivered in 1963, University of Cambridge, published in 2006, Baden pp.139

without rule. The rule of chosen is to take aim to the project which has its focus on specific performance of one property among those seven, which strongly reveals the conceptual basis of formal manifestation. Furthermore, these projects have been selected because they satisfy a particular condition demanding a syntactical resolution. Therefore along with the seven chosen projects, there are two or more than two projects examined for each argument about the properties of intervention by form and tension. These projects under the same category are of a similar generic type: either linear or concentric. And in each case the external condition present axes either parallel or perpendicular to the internal development, thereby providing an opportunity to analyze the evolution of a specific form in somewhat similar or controlled condition; the notion being that similar programmatic requirements seen in terms of generic form, when subjected to the specific grammar of each architect will provide an opportunity to analyze the particular systemic response. These analyses will not be concerned with problems of social realism: economy, social policy, sustainability, etc., but will only attempt to consider the conceptual basis of the manifestations by form and tension in each example.

3.1 BELVEDERE

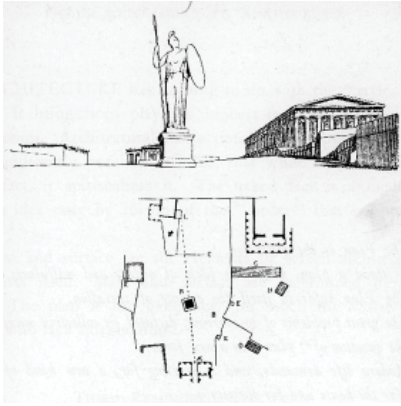


fig. 3.1.1

Greek plaza, the site plan of Acropolis of Athens

Belvedere refers to the design strategy that provides visual communications which leads the opportunity to see and to be seen between inside and outside of an autonomous world created by building and its circumstance. The term belvedere describes the feature of a building designed and situated to look out upon a pleasing scene, in the thesis it is used to illustrate the characteristic of visual connection and multiple-axis distribution made by the intention of model and been revised or directed by the context.

The site plan of Acropolis of Athens is the prototype of this method of belvedere which gives a clear illustration of how perspective plays its major rule in building the whole master plan; it is the very original idea of the definition for the property of belvedere strategy. In what the belvedere strategy requires, the form, the space, or the site plan should have the character of a platform that can provide possibilities to see and to get good view. So, in the motivation of the purpose to get the good view, the view itself is what we called the mental image of context in the previous discussion; the actual and physical components that reform the reflection of an illustrated image is the direct elements which can collect straightly from the context. The intention of belvedere is one of the forces from the context that can influence the design result in various degrees by expressing its potential of applying modifications and even playing essential role in guiding the design. Once any modification or contradiction appears

in the process, the interacting between the “original plan” and the revising force from the context emerges, so that brings about the tension between model and context.

In order to give a relatively complete description of the manifestations achieved by the impact from the forces of context inducing on the model, four approaches involved in the belvedere strategy are concluded from the analysis of one project, a baroque villa in Palermo, which aims to draw an ideal exemplification which can dissect the divided qualities that form the belvedere strategy in a systematic way. Those approaches are: manifesting axis complexity, simultaneous movements by visual connection and circulation of path and the last one, creating scenery field by visual events, framing particular views of the environment as parts of a narrative consequence.

Villa Boscogrande is a baroque villa locates in the suburban of Sicilian capital city Palermo. It is a classical example of traditional villa which has many similarity with other villas built in the same period in Sicily. It is also the villa of two leopards because it was the villa written in the novel “Il Leopardò” by the writer and Sicilian noble man Giuseppe Tomasi di Lampedusa; and it was filmed also by Italian director Luchino Visconti in the movie with the same the of the novel. In architecture history and theory, it is not a famous

building and only be recorded in some restoration research or appears in some catalogues of baroque architecture in Palermo. However, for me, it is a prorate study case to tell and to prove the assumption that I was trying to achieve; and it is definitely a beautiful work of architecture that should not be missed.

As a preface

- The theater of sol

The baroque was widely built and adapted in Sicilian cities. In Palermo, it can be observed that there is always an ambiguity going beneath the complexity of the baroque architecture. The baroque was written usually by art historian after the war that it gave up an identical and consistent image of the building, instead prefer to the architectural style of "many partial images that can not be unified in to an integrated whole"². This criticism was refutes by the German-born perceptual psychologist Rudolf Arheim in his text of perspective with a considerable insight. He pointed out that, in fact, is contrary to the nature of the building that let the building subject to some kind of image on a moment or such instant image similar to that on a movie or appearing on stage. Therefore he insisted that baroque architect's purpose is not to break down the architectural theme, but to attract viewers coming close to the theme of building,

2. See P. T. Frankl: "Principles of Architectural History: The Four Phases of Architectural Style, 1420 – 1900", New York, 1968

so that they can reach close to the fundamental meaning and significance of the building.³ Shakespeare once used a roundabout way of indirect to tell the story, disclosing the ending of the story to attract the audience into the core of the story. Arnheim thought the baroque architecture did the same as well. Therefore, if we understand his logic, he actually believes that the visual complexity is followed always by an ambiguity. This roundabout way is the perfect interpretation of the idea of that. But Arnheim's problem today, in addition to over-emphasis on purely visual events, is that his position of the vision analysis weakens a greater discussion to the complexity of nature basic embedding and the diversity of sensory experiences. The multiple diversities of consciousness and perception should be the extension part to the visual events by observation. All those form the result of a complete configuration of the analysis on architectural complexity and coherence; also form the principle of an ambiguous way to tell the architectural story.

The Quattro Canti, (or named piazza Vigliena, or Ottagono del Sole, or Teatro del Sole) is one example to explain the idea. It is an octagonal square at the intersection of the two main streets of Palermo, Via Maqueda and the Cassaro, Corso Vittorio Emanuele today (ancient way of Phoenician origin, connecting the acropolis and the Palace of the Normans to the sea). It has the reference from le Quattro Fontane, on the crossing of via Pia and via Felice

3. See R. Arheim: "The Dynamics of Architectural Form", University of California Press, 1978



fig. 3.1.2

Quattro Canti or il Teatro del Sol

of Roma, that here are four architectural perspectives defining the space of the intersection. The four-story facades are well decorated: the lower floor, fountains representing the rivers of the ancient city (Oreto, Kemonia, Pannaria, Papireto), then an order in Doric style, containing the allegories of the four seasons (represented by Aeolus, Venus, Ceres and Bacchus), the next order, in the Ionic style, houses the statues of Charles V, Philip II, Philip III and Philip IV, and finally, in the higher, the four holy Palermo, Agate, Nymph, Olive and Cristina, the patron saint of the city before the arrival of Santa Rosalia (1624) and St. Benedict the Moor (1652).⁴ In this way the four tables set out a joint on several levels, with a decoration based on the use of the architectural orders and entries figurative, from bottom to top, follow one another according to a principle of ascension from the natural world to that of the sky. The facades on the corner are no longer playing the essential role of closing the short side of the backwards buildings which they belong to. Instead of that, the four enclose an octagonal void space in its geometry. It is a kind of "living room" for Palermo city by reversing the physical interior and exterior to its sensorial fact that a panorama of urban interior is formed, with its interior walls - the four facades - and the ceiling - the sky.

4. See De Seta, Spadaro, Troisi: "Palermo città d'arte. Guida ai monumenti di Palermo e Monreale", Palermo, Kalòs, 2004

If we use the configuration of model and context to analyze Quattro Canti, the ideas of interior, room, enclosing are elements forming the

model system; sky, plaza, octagonal silhouette are those forming the context system. And what happens on the location of an urban center is an ambiguous combination of model and context which presents the characteristic of using plasticity to shape the nature. And it is the starting point of discussing the model of ornamentality and context of a baroque villa in suburban Palermo.

- Progressive transformation

In the middle of the green expanse bounded by mountains Pellegrino, Rooster and Billiemi, the "Piana di Colli" (see figure 3.1.3), one of the resort areas of the noble families of the eighteenth century Palermo, where Villa Boscogrande stands, the largest one of those that are located in the surrounding area.⁵ It was called Villa Montalbo before the current name, in accordance with the title of Duca Montalbo, its founder Giovanni Maria Sammartino of Ramondetto had granted in 1710 by Philip V of Spain.⁶ The first duke of Montalbo, nephew of Giovanni, prince of Pardo, who in 1680 was elected by Carlo II regent in the supreme Council of Italy, became a skilled politician and was overlaid by numerous charges.⁷ By his willing, it was insisted that the constructing work of the villa had to last over half century and all the process had to be reflected on its actual look.

5. See R. L. Filosto: "**La Villa Boscogrande nella Piana dei Colli a Palermo**", Palermo, 1965, pp. 9

6. See Sig. Dr. S. C. di Maria di Boscogrande B.ne di Carcaci, Volume 1, Issue I, Siglo VIII-XVIII, Archivio Boscogrande

7. See the Archive Boscogrande quoted notes of that G. M. Sammartino of Ramondetto

There are not any notes so far that recorded the precise date of the commencement of the construction, neither the date of the completion. There is not any information for the name of the architect or those who were involved in the design and the management of the project.

One Tuscan economist G. A. Arnolfini, who visited the villa in 1768 with Duke Antonio di Montalbo (the first son of Giovanni Maria, who died in 1756), noted in his travel diary three points of observation which can partly enlighten our imagination: the villa is ordinary, the house is mouthful, the design would be great but is just beginning. (La villa è mediocre, la casa un boccone, il disegno sarebbe grandioso ma è appena cominciato.)⁸ Because it is probably that Arnolfini, on the way to Villa Montalbo along the 113 road, had the opportunity to observe from afar the volumetric consistency of villa De Cordova, or, passing the near street via Faraone, on that there is Villa Amari, those villas are dimensionally smaller in both the main body in the courtyard and the already existence parts. And also it is considered that at that date, the staircase with its forepart and perhaps even the first floor had not been built.⁹ Also, from the examination of the warping of the walls, there is some evidence on the ground floor, that shows clearly the structure of a original core located in the wing to the northeast, perhaps having the character of a fortified "beam", whose stronghold could insist on the walls of

8. See R. Cedrini, J. T. Montaperto: "I Palazzi Palermitani nel 700 tra Storia e Memoria", Palermo, 1997, pp. 38

9. See R. L. Filosto: "La Villa Boscogrande nella Piana dei Colli a Palermo", Palermo, 1965, pp. 10



Isometric view of Piana di Colli, In the middle of the green expanse bounded by stands, the largest one of those that are located in the surrounding area



fig. 3.1.3

mountains Pellegrino, Rooster and Billiemi, one of the resort areas of the noble families of the eighteenth century Palermo, where Villa Boscogrande

the scope of what is the largest compartment of the wing. And so as to accommodate the hypothesis that the villa was not born new of an area totally free from the development. The body to the north is almost certainly the expansion due to the transformation from the beam in "casena", which is in the construction that still maintains its using mainly for agricultural purpose, and also for short stays. It was therefore it was called a casena but not a villa, when Arnolfini paid his visit in 1768.

The completion works were done in a later period and continued very slowly, by Antonio, Duke of Montalbo. Antonio was succeeded by his brother Stefano in 1783 and in 1796, the title of Duke of Montalbo was passed to the son of Giovanni Maria, Governor of the pawnshop.¹⁰ It was the latter, having the same name of his grandfather who is the initiator of the work, had brought the building to the state that came down to us now.

The area where the Villa Boscogrande located is called Cardillo, between Tomaso Christmas and San Lorenzo in Palermo's suburban area where the aristocracy of the eighteenth century transformed existing rural in villas and residences, making it possible to conduct agricultural management that had representative requirements appropriate to splendor of aristocratic residences in the city. It is accessed from the main 113 road of Palermo to Partinico and, from

10. Ibid, pp. 10

the sea side, through the local road Pharaoh (see figure 3.1.4).

The villa Boscogrande, despite of having some of the architectural character constants that are found in similar patrician houses of the period, what Prof. V. Ziino highlighted presents a unique feature that differs from all the other villas of the period:

"The plan layouts symmetrically on a single axis; the symmetrical vertical fronts, are accentuated by a great plastic richness of the axial motives and, often, by those highlighting or protruding elements; the enclosed courtyards are constructed big and void; the exterior staircase is leading up to the main floor, with its symmetrical double ramps; lacking of columns; framing its prospects with pilasters, borders, frames and showing its wealth clearly on the plaster."¹¹

The staircase is not directly attached to the rectangular body of the building, but it is preceded by a forepart whose interior serves as a vestibule-salon to the representation room, both for the ground floor and the first floor. (see figure 3.1.5) The design of the forepart is one of the characteristic peculiar of the dwelling, because, it is to concretize an innovation in the organism pattern distribution solves the compositional problem of breaking the monotony of the flat façade projecting towards to the central areas of the villa.

11. See V. Ziino: "Contributi allo studio dell'architettura del '700 in Sicilia", Palermo, 1950

If other "vacation palace" with flat façade has the staircase that compositionally solves the problem of bringing the front of the house to the courtyard, in this case, in this case the same purpose has been achieved by entrusting the role more significant to the connection between house and stair, with the advantage of obtaining, in addition, a volumetric variability that brings up the staircase as an element not the one removed from the facade, although it is still leaned on the building, but as a natural prominence of the main architectural body.

That the design of the forepart was a variant to the original project - to the extent that the paper has been drawn up - is confirmed by the result of the following observations: - The tuffaceous structure of the crowning cornice of the villa does not stand on the front part but stops in correspondence to the points A and B of the perimeter wall overlooking to the mountain from the villa (see figure 3.1.6), instead of the cornice of the forepart, identical as mold and sets leans against to the core of the villa; - The left support of the primitive arched lintel of the compartment sited left to the point B, falls within the thickness of the extension of the wall of the forepart, which suggests that the compartment has been built before the wall of the forepart; - In correspondence to the vertical line on the point A, there is not the continuity of the laying of the stone rows, but a system of

masonry used for the corners can be seen, it is a clear evidence of a limitation of the vertical construction and a successful recovery in the lineal continuity of time. To these elements, if bring the walls of the forepart on the extension of those of AD and BC of the villa, two compartments would be left without direct lighting and ventilation, which confirms the view that the construction of the villa and the forepart occurred at different times.

The facade of the ocean side of the villa is the only completed one, near the end of the eighteenth century. It is framed by flat pilasters, to the center of which a pediment is hanged above which there is the coat of arms, it works like a base of support for the exhibition of those balconies, the central one is protruded and shaped, the rests are simple shelves in iron.

The lack of plastic elements, born together with the wall structure, has excluded the execution of deciding architectural elements for giving position, instead, to a facade covered with plaster, imitating those elements of color that would have been able to achieve naturally with carving tuff and Billiemi's stone in a building that had been the result of a compositional unity.

The two courtyards were added after the built of the forepart and the big staircase. Actually the one in the mountain side was embraced

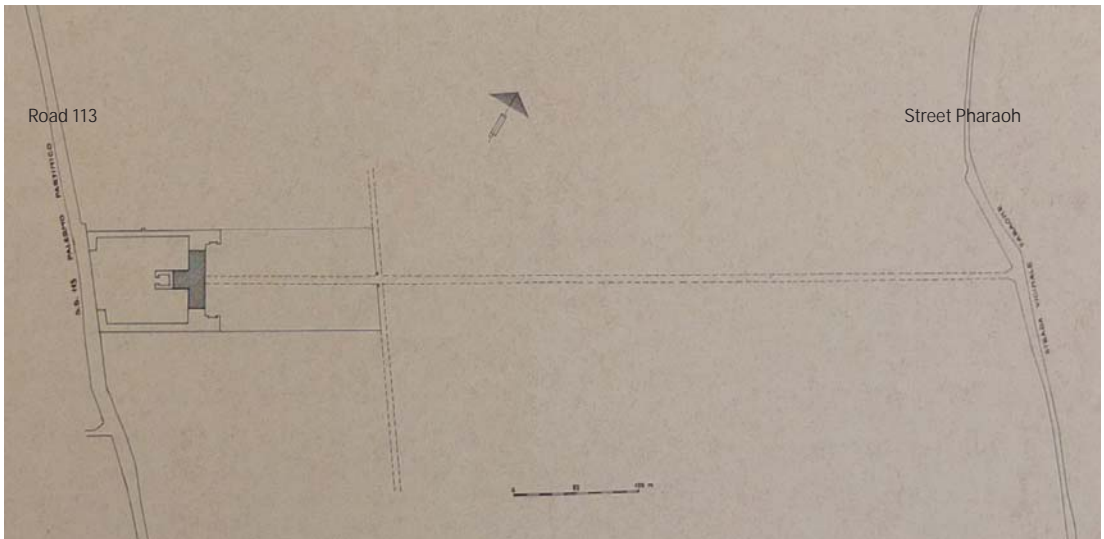


fig. 3.1.4

Urban streets near Villa Boscogrande

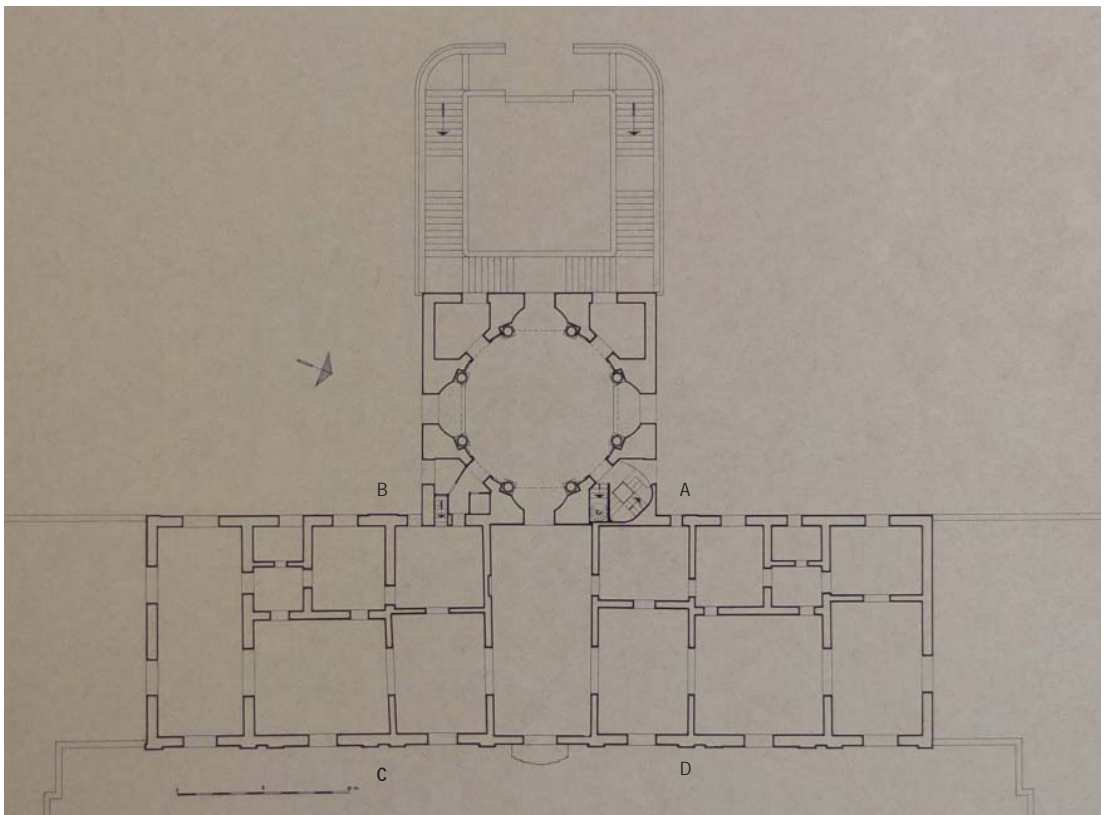
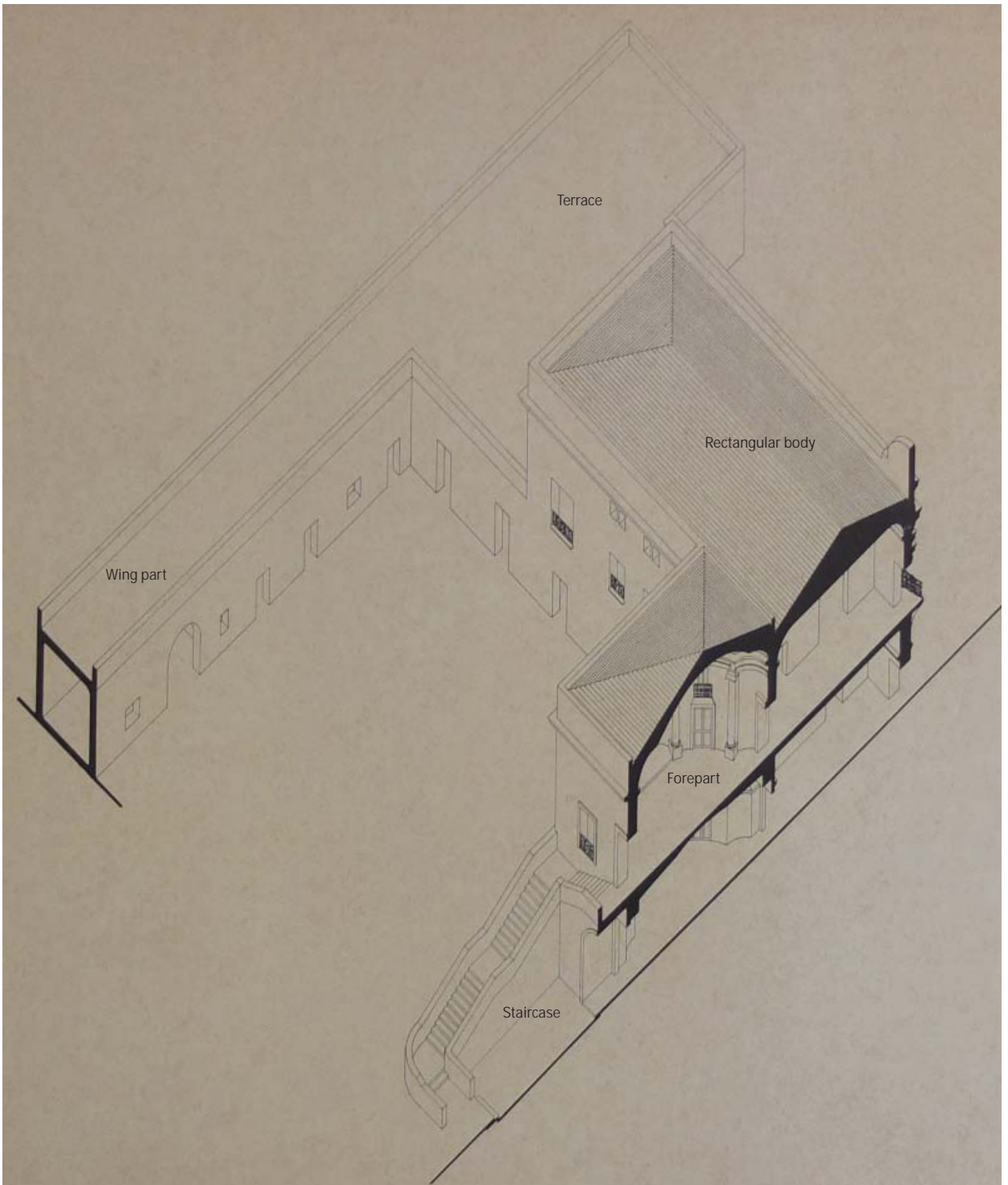


fig. 3.1.6

Noble floor plan



Isometric section of Villa Boscogrande

fig. 3.1.5

naturally by the construction of the two long wings which were built for hosting the guests of the servants, temporal workers and so on. So things happen spontaneously but also intentionally, the appearance of the walls of the two wings as partitions to the Road 113 turns the attention of the arrivals from the longitude orientation parallel with the important road a strongly move of 90 degree to the orthogonal direction going through the body of the villa and running towards the sea. The other courtyard in the sea side plays the same method to the perception of the arrivals about the axis change. And the finishing of the construction of the two courtyards marks the end of the transformation process of the building.

- Two leopards

"On white-washed walls, reflected in wax-polished tiles, hung enormous pictures representing the various Salina estates; there, in bright colours contrasting with the gold and black frame, was Salina, the island of the twin mountains, surrounded by a sea of white-flecked waves on which pranced beflagged galleons; Querceta, its low houses grouped round the rustic church on which were converging groups of bluish-coloured pilgrims; Ragattisi tucked under mountain gorges: Argivocale, tiny in contrast to the vast plains of corn dotted with hard-working peasants; Donnafugata with its baroque palace, goal of coaches in scarlet and green and

gilt, loaded with women, wine and violins; and many others, all protected by a taut reassuring sky and by the Leopard grinning between long whiskers. Each picture was jocund – each illustrating the enlightened rule, direct or delegated, of the House of Salina."¹²

House of Salina in Lampedusa's novel, his masterpiece "The Leopard" is the prototype of Villa Boscogrande in Luchino Visconti's film of the same name. The writings and the movie images are the most valuable and faithful materials on which the argument relating to the theme can be fully supported. Lampedusa's novel is a grand panorama of the nature and culture landscape of Sicily, especially Palermo. The author drew inspiration from the story of his ancient family and in particular the life of his great-grandfather, Prince Giulio Fabrizio Tomasi di Lampedusa, who lived during the crucial years of the Risorgimento and also known for his research and for the astronomical observatory realized from him. The whole story of the first chapter takes place in Salina, in which many Lampedusa's wonderful pieces of description with honest and emotions about the nature and culture environment around the area of Piana di Colli, the architectural distribution and decoration, and the activities of daily life inside the building, which gives a fruitful reference to imagine and appreciate the soul of the architecture. Also Visconti did an award-winning job to alternatively select Villa Boscogrande in the same area as the substitution of Salina to a kind of rebuilt it back

12. See G. T. Lampedusa: "The Leopard", London, 1960, pp.20

to the prince's era in a splendid real reduction to the original in his 1963's film. The film did its most faithful remaking to the novel; even the same perceptions can be received by the audience like those can be obtained in the text.

- Actual model and context according to the former diagram

The diagram of form making process in the previous chapter has to be kept in mind that as the guideline for processing the analysis after. So the first thing that needs to be aware is what comprise the deposit of the C1 and M1 in this project, that is to say, what is the material resource that can be direct taken from the circumstance and the initial plan.

From the aspect of model, the construction progress of Villa Boscogrande demonstrates the Model in a very obviously way. In the case of this villa, the model is the typology of baroque villa in Palermo. If we put all the plans of those baroque villas together, it is not hard to find out the composition is similar: the symmetrical rectangular body of two floors with the grand staircase locating in the middle (see figure 3.1.7 and figure 3.1.8).

From the aspect of context, the physical objects appearing in the circumstances of Piana di Colli are the raw materials harvested from

the environment; if put it more specifically, they are the geometrical elements which can shape the characteristic of the particular formal condition of the place where Villa Boscogrande locates. In other words, the direct presentation of the context can be any creatures that may be found in the reality of place: the soil, the sea, the hills, the vegetations, etc. But referring to the discussion of the elements that can create forces and tension to influence the model during the process of design, the direct presentation particularly indicates the geometrical features that relate to those motives which can bring revisions to the model, to the decision making in the design process. And that C1 is the presentation of the geometrical character of the physical composition of the Colli Basin, which shows a distinct configuration of a piece of relatively small flatland surrounded by two hills, one mountain chain and two openings to the sea.

In geological dictionary, basin may refer to some types of geological depressions, which is a land sunken or depressed below the surrounding area. Depressions may be formed by various mechanisms. As I mentioned in the context of Villa Boscogrande, basin has its general meaning of a plain are surrounded by geological limits, like boundaries created by different objects in nature landscape. In Lampedusa's writings we can easily found these kinds of descriptions: "Salina, the island of the twin mountains, surrounded by a sea of white-flecked waves on which

pranced beflagged galleons"¹³; also "a sea suddenly petrified at the instant when a change of wind had flung the waves into a frenzy"¹⁴. Those limits there, made by the rise of hills and the appearance of the sea are the mechanism which giving the mental image its theme, the sensory of enclosure inside of the basin. If we still remember the octagonal square of Quattro Canti, it is the perfect analogical image of the image of the basin only having difference on the scale.

If we follow the diagram procedure, after making sure what is the direct element specific in the case we are facing, the process of producing the mental image out of the collection of direct deposits, from C1 to C2, is the one in which the characteristic of the context emerging. It shows the specific understanding of the context. The mental image can have various possible channels to get; each one of those channels could bring out one aspect of feature, so that the amount of mental images certainly can be multiple. But in the discussion of case study, we just choose one aspect to analyze and combine it with one feature of mental image of model in this chapter. The aim of case study is proving the logical success of the design process, not making an enumeration of all its possible characters. And the description of a place enclosed by natural wall with opening on its side is what I call mental image with the mark C2 in the process diagram; furthermore, when the mental image is consolidated, the urban interior analysis of the octagonal "sitting

13. Ibid, pp.20

14. Ibid, pp.76

room” helps the derivation operated on the process from C2 to C3, which is digesting the mental image of context and then preparing the abstract elements for building the system of context. Basically the four facades of the octagonal plaza work the same as the three hills of Piana di Colli – the walls; the void of the crossroads or the plaza, is the plain in the bottom of the basin – the floor; the main two streets crossing at the plaza, Via Maqueda and Corso Vittorio Emanuele, are the two corridors (see figure 3.1.9 and figure 3.1.10) – one along the Road 113 from Palermo center to the port of Sferracavallo and the other goes orthogonal from the side of Monte Billiemi to the port of Montello – which places the site of the villa in a centralized position – the positional importance as the sitting room in the residential program; and last, the shaped piece of sky with its geometry in octagonal as well is the sky above the Piana di Colli Basin – the ceiling. So the particular condition in the case of Villa Boscogrande, which is the enclosure in place, brings naturally the character of C3 into our sight. That is a sort of force of orientation created by the visual corridors which shaped from the natural geography; and it is the quality of context that brings the manifestation of visual connection into the interaction of model and context.

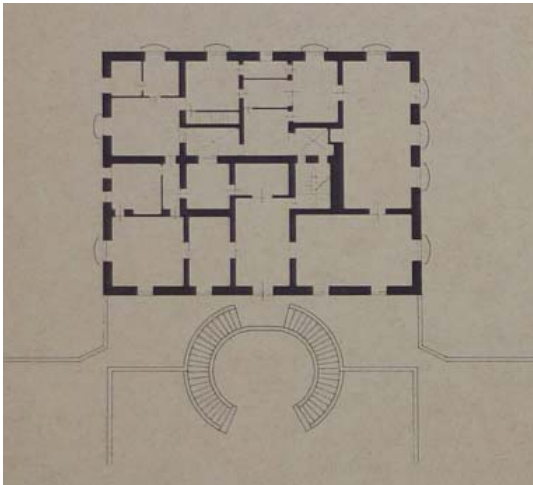


fig. 3.1.7

Noble plan of Villa De Cordova

The typology of baroque villa in Palermo, the similar composition: the symmetrical rectangular plan of the noble floor with the grand staircase locating in the middle front.

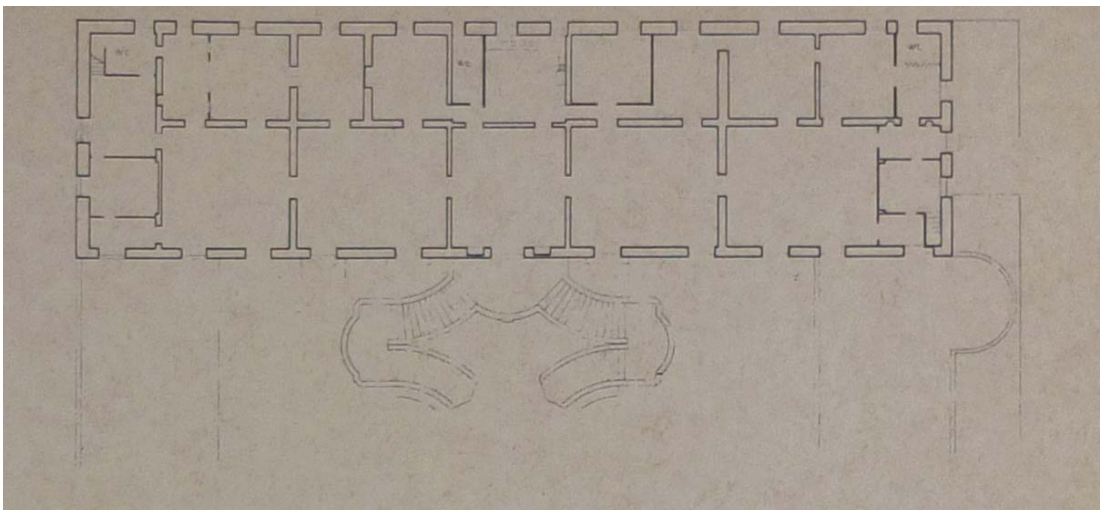


fig. 3.1.8

Noble plan of Villa Amari

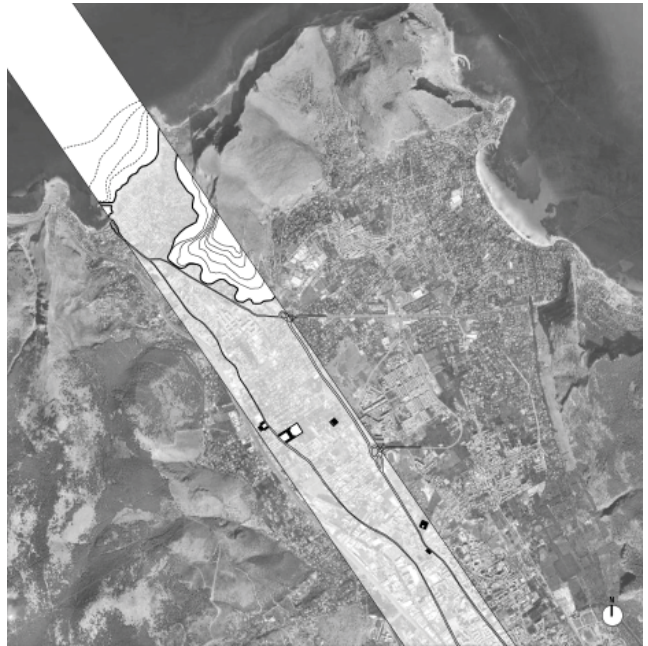


fig. 3.1.9

Corridor of Road 113 from Palermo to Serracavallo



fig. 3.1.10

Corridor from Monte Billiemi to Port Montello

(The laws of belvedere)

The approaches drafted in the previous section only express a sort of manifesto of the principles of belvedere method, in this part of discussions those principles will be reviewed by the study of the villa and they will get the fully proved by the narrative style of writings with illustrative drawings of the analysis of the formal composition of the villa, and again it will sustain the reason why I choose this example as the one to research.

A. Axised complexity

The first axis was settled in the very first built of the villa by the single direction of the original rectangle plan parallel to the view corridor of Road 113. As other typical plan of baroque villas, it just had the rectangular body symmetrical and without decoration on four sides. To the question of directions of the plan distributing, the transformation of the geometrical composition gives a clear explanation: firstly the rectangular body was built, with its sea orientating façade completed; and secondly, the forepart and grand staircase were added to the rectangular body; lastly the two wings with its top as terraces enclosed the whole garden at the mountain side and give two protrusions breaking out of the sea elevation to the garden at the sea side. In the first addition, the main axial

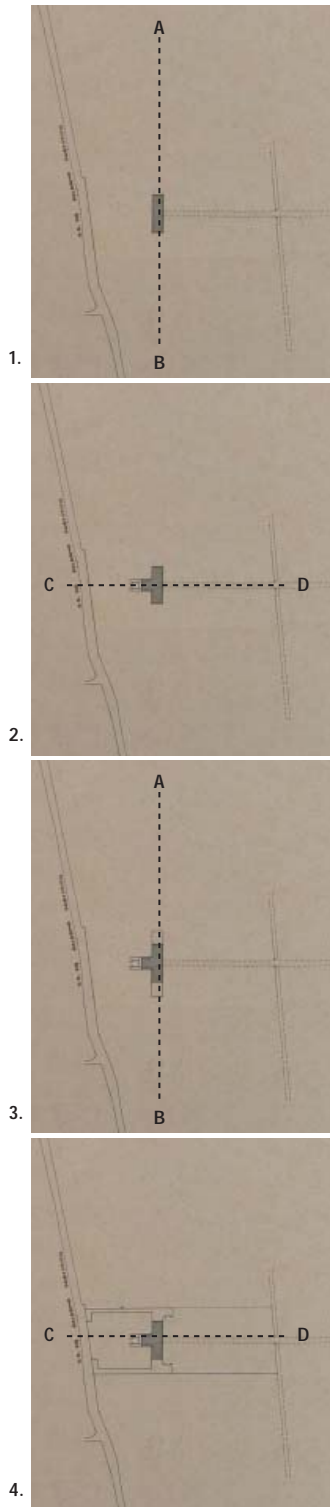


fig. 3.1.11

Illustration of the axis swifiting process in steps

direction was turn orthogonally from A-B to C-D (See figure 3.1.11); in the first part of the second extension, the longitude of the rectangular body was strengthened, the main axial turned back to A-B axis, that is to say, the addition of the forepart gives strength on the axis orthogonal to the longitude one, which turns the dominate direction of the whole distribution from parallel of the Palermo-Port Sferracavollo corridor to Minte Billiemi-Opening to the sea between Monte Pellegrino and Monte Gallo; but in the end, after the completing of the two wings with top terrace, together with the closing of the two gardens, the final axis of the whole master plan was consolidated in C-D direction. To the question of the dominant façade, which reveals the dominate orientation of the whole building, is either to the mountain or to the sea, the decorated façade to the sea supposed to be the main façade with the main entrance. But the addition of the forepart and the marvelous staircase did a kind of swift the entrance and the main orientation to the other side mountain. Also did the extension of the wings the mountain side gain its weight of importance by its complete form, the other protruding two parts did not have such long part but they had their stone balusters decorated the same way as the staircase which the mountain side terraces did not realize.

These two questions are enough to provide an illustration of the complexity of axis manifestation. Let's go deeper to the essential

problem of the context and model in the axis manifestation, that is, the changes of decision making are all around the question of the scene of the view, in other words, the direction of the dominate orientation of the building determines the best view that those rooms can get, so the character of the context continuously took part in every step of the transformation on the form of the building.

B. Visual events

Try to image that you step up on the semicircle staircase and arrive in front of the main door, the 180 degree view of the background mountain that can be obtained on the top of the staircase totally has the power to turn your face back and shock you by the magnificent of an image of the front view of mountain chain (see figure 3.1.12), the background of Palermo is blocking your sight. The second moment of shock will happen in the balcony of the main hall: when you try to pass through the openings on the wall stepping out to the balcony, another visual impact of a 180 degree view of the plain ended by the infinity of the sea will punch the perception once again. And the last moment to hold the breath is after crossing the holes on the series of partition wall lined in a strict order, the last exterior wall is opening to the terrace on the top of the wing, the panorama of a 360 degree view suddenly links the previous two splendid images together, and that is what the visual events achieve in the end (see

figure 3.1.13).

In this way, the images from exterior of the building are tightly linked with the interior distribution of space (see figure 3.1.14), which is exactly what the context play its impact on the building, by the way of creating entirely local and characteristic scene of the field that embraces the site of the building for enriching the significant of experience inside of the villa. It is definitely necessary for the architecture that has its close relationship with the landscape to provide possibility of obtaining the information from the place and forming a field with full understanding of the information in mind as a mental background to sustain the design of the building itself.

C. Simultaneous movements

To the question of visual connection, in the illustration drawing, the poly line 1-2-3-5 and 1-3''-5 show the two visual axis going through the forepart and the central room of the rectangular body, which can be perceived even from the standing point on the center of the two gates of the garden. However, there are other possibilities for the visual contacts made by the setting of several platforms surround the whole body of the villa, such as the links between the points 2', 4, 4' (See figure 3.1.15 points mark by numbers). In the mean while, the circulation of the walking path is another system which is designed



Panorama view of the basin's topography, the images from exterior of the building are tightly linked with the interior distribution of space. It is a field with full design of the building.



fig. 3.1.14

All information composing a mental background to sustain the

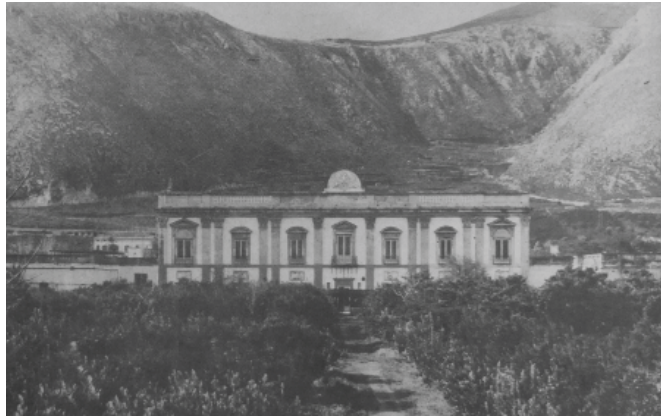


fig. 3.1.12

Villa Boscogrande and background mountain chain



fig. 3.1.13

Villa Boscogrande and forwards mountain chain

from a standardized model of plan for villas: from the entrance of the courtyard going straight down to the bottom of the staircase, then turning a semicircle round up passing the first two stages in the half way and finally reach the main door on the noble floor, then entering the door passing the vestibule hall of the forepart then arriving the main hall of the villa, the core of the building, and then without any doubt that the sight will continue moving straightly forward until going out to the balcony of the main hall, in the end, the sight will be completely liberated into the scene of field of citrus trees till ended with the sea.

The two systems, the view connection and the walking path are working individually in their autonomic mood; however, putting them together here in the case of Villa Boscogrande, they cooperate in a simultaneous way that plays with the tension of separation and coinciding, that is to say, sometimes they are overlapping on the same route, sometimes they keep distance and be apart from each other. (See figure 3.1.16) It is absolutely the way that the view from the context is guiding the determination of the walking circulation which borrows its prototype from the typical standard by the way of a series designed scenery intimation controlled from the points of place that can receive the magnificent view.

D. Narrative consequence

"... we should attempt to bring nature, houses, and human beings together into a higher unity. If you view nature through the glass walls of Farnsworth House, it gains a more profound significance than if viewed from outside... it becomes a part of a larger whole."¹⁵

The places of location where to encounter a specific scene of the nature landscape are settled in different parts of the villa: the one at the gate on road 113, on the steps of the semicircle staircase, in front of the door of the forepart, at the center of the octagonal vestibule, inside of the main hall, on the balcony of the decorated facade, in the sitting room facing to the long corridor crossing rows of parallel partition, in the end of the rectangular interior with two doors opening to the large terrace, on the protruding part of the terrace which goes along the line of the decorated facade, etc. (see figure 3.1.17) In each area there is one or more picturesque view which defines the atmosphere and identity of the space, and most of those images of view are too strong to conquer the spatial content of each interior space and become the central issue that attract people's full attention. It plays the similar way with one situationist's guide of Paris that has been cut up in different areas that are experienced by some people as distinct entities and neighborhoods. The mentally felt distance between these areas are visualized by spreading out the

15. Mies van der Rohe's writing of Farnsworth House in Catalogue of Neue Nationalgalerie, Berlin

pieces of the cut up map. The composition of those particular scenes that can be obtained in the villa together compose a narrative consequence inside of the building by weaving those individual sections and images cut from a panorama picture of a coherent landscape into the ordinary using of space and daily activities. Here, the ordinary life reflected from the architectural program plays the role of the model, and the visualized scene of the exterior landscape is one important reference to mark the space and render the atmosphere of the situation accompanying with the activity and movement of people. The architecture works as an assembler that manifestures the views of the surroundings, and that is also what the context can implant into the program of the model in response.

The tendency of expansion on multiple directions, the hesitation of decision making about the main facade and dominant orientation, and the diversity of vision interconnection simultaneous with the walking circulation, the subconscious aide for stringing a series scenes and settings are forming a complex visual system with tensions and ambiguity. This ambiguity lying in the complexity makes all the methods mentioned before have the feature of duality: whether using the single-direction axis or the multiple-direction axis to the whole distribution of the plan, whether the dominant façade should orientate to the mountain or the sea, whether the route of visual connection relates to the walking circulation, and

last, whether the life is controlled by the reference to the view of nature landscape. And all the points of double concerned question are staying in a ambiguous condition; it forms an experience like perceiving everything unstable, buffering in between, which holds large potential of dynamic interesting and intriguing.

Then what produce duality and ambiguity in Villa Boscogrande? The answer is clear: it is the tension between geometrical form and the solid circumstance with strong character that produces duality and ambiguity in side of architecture; it is that the formal basis lying under the superficial appearance of a typical baroque villa; it links together the elements between terraces and the sea, the grand staircase and the mountain, the main living rooms with the sensible awareness of sun and wind, the coat of arms with the corridor towards the outgoing to the sea. And it is just the representation of the tension in this case has been realized by the way called the strategy of belvedere.

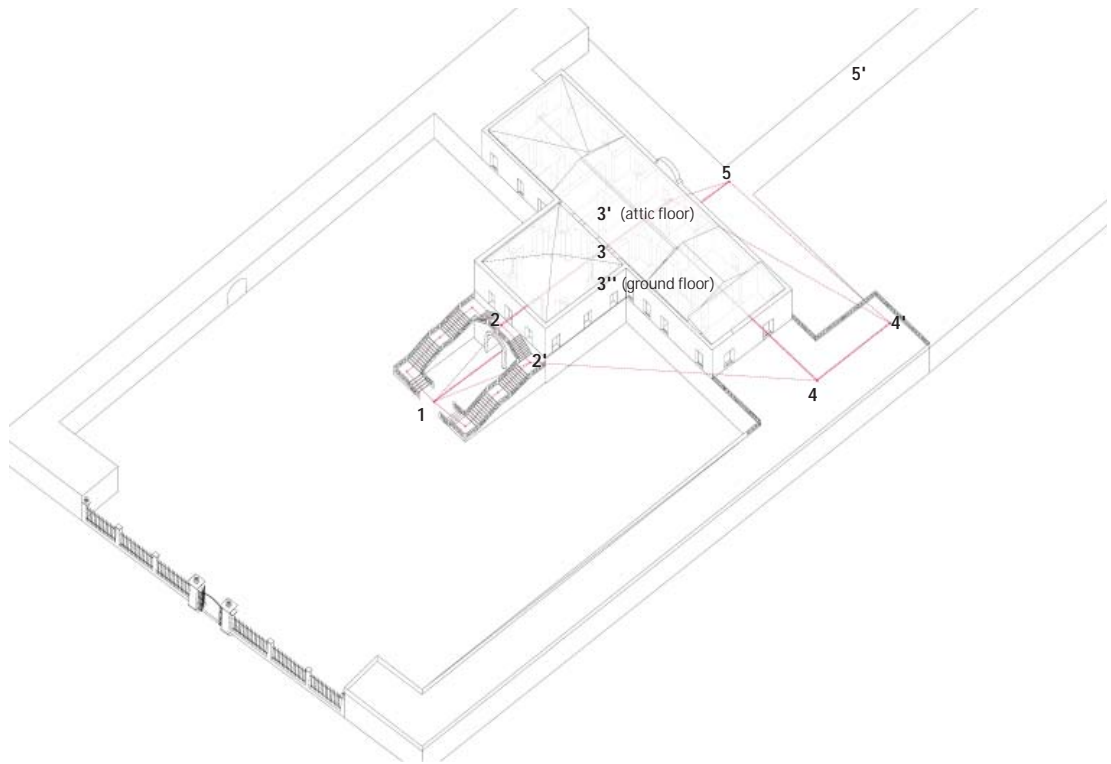


fig. 3.1.15

Simultaneous movements, the poly line 1-2-3-5 and 1-3''-5 show the two visual axis going through the forepart and the central room of the rectangular body, and the links between the points 2', 4, 4' show the visual contacts made by the setting of several platforms surround the whole body of the villa

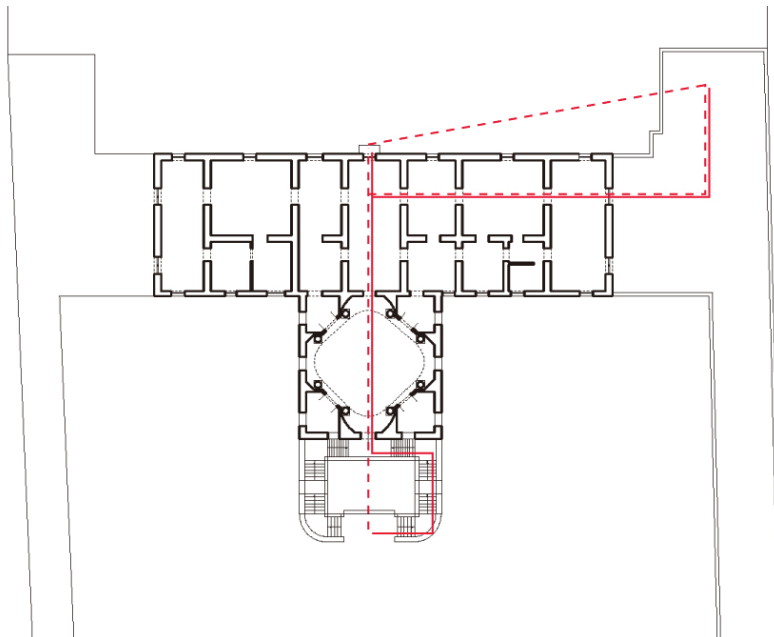


fig. 3.1.16

Simultaneous movements, the dash line represents the view connection and so the solid line does for the walking path, the physical connection.

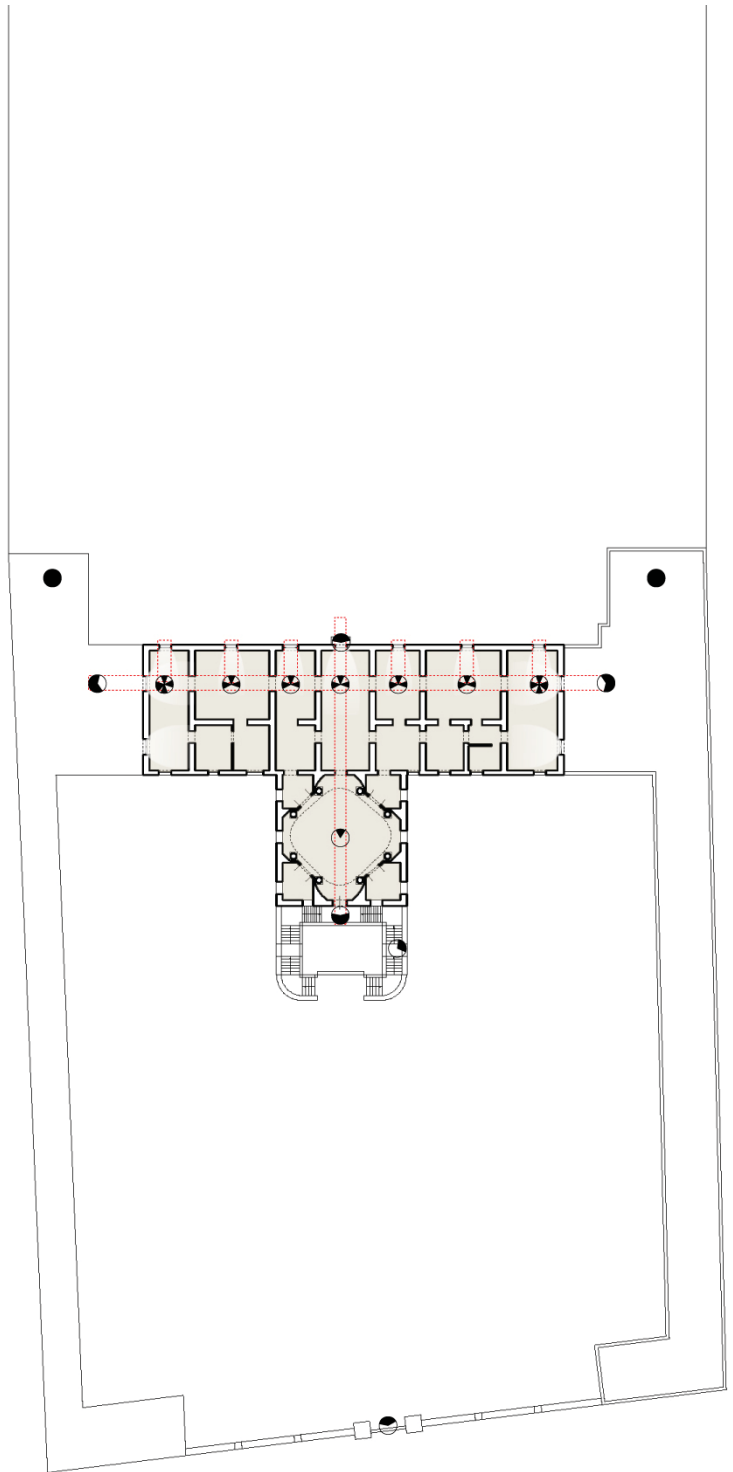


fig. 3.1.17

Points of view and narrative consequence, picturesque view which defines the atmosphere and identity of the space. The black solid color marks the available visual range under the condition of the openings (doors, windows, corridors, etc.)



fig. 3.1.18

Villa Madama and Tiber River

Belvedere elsewhere

Apart from Villa Boscogrande, I want to mention another baroque villa which adopts its brilliant expression of the feature of belvedere as well, that is Villa Madama, the Pope's villa, locating in the north of Rome, on the slope of Monte Mario facing towards the Tiber River. It is a beginning to link architecture with garden and landscape in the early 16th century. Because the intention of setting the main orientation of the building is to becoming the scene must be seen from the antique entrance to Rome, that is to say the main façade of the villa is facing to the Ponte Milvio on the Tiber, which has one kilometer distance away from the hill slope of Villa Madama. The bridge is very important for the villa because it follows exactly in the strategy of belvedere to let the bridge become part of the villa and the villa will become part of the bridge, so that the villa will become part of the landscape. And in the other direction, the longitude axis of Villa Madama is pointing towards the road leading to the Vatican City. The design of these two axes tells the similar character with one of the principles in the strategy of belvedere, the manifestation of axis complexity in processing the design. That happens also in Villa d'Este of Tivoli, which follows a similar concept of receiving two directions as the main axis of the master plan of its garden controlled by the views towards to the city Rome and to one antique temple existing close to the site before the villa was built

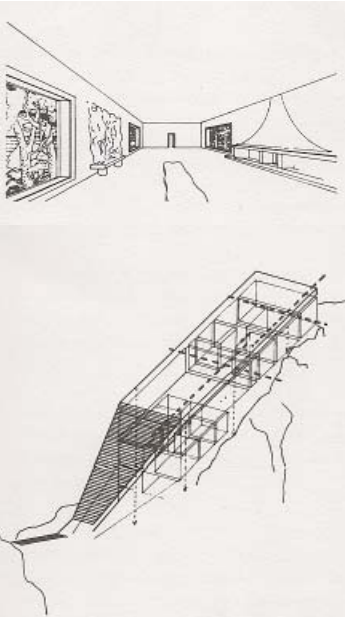


fig. 3.1.19

Casa Malaparte, interior and isometric model with visual axis

as a respond to the place around like what the Villa Madama does. So many Italian villas with their gardens and landscape are good examples for explaining the role that context plays in design.

And the last project I want to mention relates to the point of framing particular views of the environment as parts of a narrative consequence; it is one private house on the island Capri, the Casa Malaparte. It shows the example in contemporary period and it is the perfect case that should be mentioned when talking into the topic of using the picturesque views to achieve the artificial harmonization between the building and its landscape: the big windows in the sitting room, the small window inside of the back wall of the chimney, the relationship between the fixed setting of furniture are all designed with specific connection with the magnificent views out of the windows. Also the flat roof terrace and the white wall on it, works the same way that provides a sort of "frame" or "base" to sustain and shape the scene of the nature context. The villa was filmed in some movies also, and those view connections were always taken as the perfect background, even sometimes a bit overacting to catch more attention from people's acting and the script, like those views can tell the stories by themselves.

3.2 INTERFACE

Interface is the criteria that concerns about the issue of the surface or boundary that separates nature and the artificial construction. In Mediterranean Basin, the interface between building and its circumstance is not simply an awareness focusing on the surface which divides inside and outside but an existence of buffering area which has been enlarged for a certain depth so as to offer the space for dynamic communications driven by the different qualities of inner and outer sides of the architectural components, walls, windows, colonnades, etc., or viewing from a larger scale, by the city boundaries restricting the urban fabric from the nature. That is to say, in many cases locating around the Mediterranean Sea, the segregation between, no matter interior-exterior space in architecture composition or artificial-nature texture in view from urban planning aspect, is not that clear to be observed. It is mainly because of the favorable climate condition, the stable temperature, the plenitudinous sun, the mild wind, and the most unmatched natural deposit – the warm and moderate wave of the Mediterranean, all that enrich the interactive qualification of the interface between artificial and natural elements.

The concerning lies in the concept of interface, however, is not with the building as a whole, or the urban district as a integrative comprehensive object, but just one of its parts, treated as an element that would be called “wall” to the architectural dimension,

or “boundary” to the urban realm. Obviously, instead of a consolidate object in physical presence those terms of wall and boundary are metaphorical. In what follows, the partial of single elements will be studied in order to use the particular formulation to illustrate the presence of interface as a foundation for more basic arguments about model and context.

A. Breathing walls

The vocabulary breathing wall has the idea in double meanings simultaneously: practically, as a way of structuring for modifying the climatic condition which is its initial purpose of use; symbolically, as the representation of evens that encourage the interchange between two distinct sides of in and out. It is a useful topic because it produces a visible image that characterizes the sensation of feeling interchange of air and sunlight. Leatherbarrow has defined the similar idea of breathing wall in the sense that amplitudes the representation of religious institution and he quoted Klumb’s description of a modern church: “one of the human necessities of prayer is the ability to breathe; therefore the circulation of air is something that has to be considered by the architect.”¹⁶ In which breath was simultaneously an instrument and a sign of new life.¹⁷ But different from his indication, I use the term breathing wall to identify the character of interface in architecture sphere.

16. See D. Leatherbarrow: “**Architecture Oriented Otherwise**”, New York, 2008, pp.23

17. Ibid, p.24



fig. 3.2.1

Flowing curtains, interior of Villa Boscogrande

- Significance of cavity

Rafael's loggia on the northeast side of the noble plan in the unfinished work Villa Madama is one of the examples of the concept breathing wall which explain the specific quality of interface from relative small scale of architectural point of view. Giulio Romano's fresco for the interior together with three round arches overlooking the Italian garden gave the space inside of the loggia the open-air quality as if it was received from the outside garden, in other words, it seems that the exterior garden was extended into the interior of the villa without being bind by the limitation defined by the surface of architecture, the walls, the arches (now covered with glasses), etc. Or we can say the exterior elements from natural context have infiltrated within the building's internal space. The perception of this infiltration was strengthened by the opposition on the dimension of openness in between the inside and outside. Borrow the term cavity from technique vocabulary that give a specific description on the significant point by which can achieve the succeeding of forming the breathing wall. The effect of a perceptible circulation of air flow is based on the obstacle elements that shapes cavity with certain depth backwards from the external wall. The same does on the appreciable degree of the existence of the interface buffering between buildings's in and out, so the appropriate dimension of

Villa Madama's loggia is the essential key to obtain the internal coherence from nature.

So as the sea-oriented wall in the previous case Villa Boscogrande which has the main balcony and several door-size openings on the noble floor facing to the sea, the system of in and out, one of the most typical characters in this building. The interior space that is high frequently occupied by various activities of the people living inside is the area with a certain depth close to the external wall with windows and doors opening to the balcony and terraces.¹⁸ Because it is where the sun can reach in through the semitransparent curtains and the wind can come with the temperature and the flavor of the sea water. Actually the confusion of in and out would not be achieved in any place by placing opening for providing enough possibilities to do the interchange between interior and exterior, to bring vitality into the interface has to carry out under the help of particular natural conditions, as simply as it was analyzed, those are exactly what Mediterranean Basin has - the sunlight and the warm air.

The three longitude walls of Francesco Venezia's reconstruction of the new Palazzo Lorenzo in Gibellina give another dimension of representation of the cavity to the idea of breathing wall. The circulation of the walking path inside of the pavilion is tightly tied

18. See the statistics on the screenshots of film "Il Gattopardo", directed by L. Visconti, 1963



fig. 3.2.2

In between two walls, courtyard of Palazzo Lorenzo

with the walls and the spaces between them. So the experience of the tension tearing in the cavity between limits and interfaces reaches a high degree that can be perceived first in the uncovered cavity pressed from both sides by one that combines partial section of old Palazzo Lorenzo's façade moved from its original site in the earthquake ruins and the other stimulates the rammed earth wall construction with openings on it stressing to the original window by correspondence height; after crossing through the first cavity, the walking path is led into the second cavity on the upper floor by a straight ramp attached on the rammed earth wall. Similar with Villa Boscogrande's façade with balcony, the upper floor of Palazzo Lorenzo is an integral unique space covered in rectangular shape with French windows on both sides, one facing to the first uncovered cavity and the other side looking outside to the Gibellina landscape, fields, hills, woods, etc. The overlapping of interfaces between outside nature and inside artificial, historical remains and newly construction are kinked in the same moment that the original model of the pavilion with rational composition of direction and order has almost been blended in the atmosphere rendered by dusts in the sunlight, breeze passing through transparent walls, only left the unconscious tranquility lying beside of the interfaces.

- Continuity through resistance



fig. 3.2.3

Facade of apartment building in Av. Meridiana, by MBM, the rhythmical windows break down the massive scale and recall individual houses

Resistance solid

The apartment building designed by Bohigas's studio MBM in 1964 locating in the Meridiana Avenue of Barcelona, one of the main entrances into the city followed a typological composition of eight different types of windows on its street facing façade that all the apartments seems alike and having the same façade, view, and from the outside it looks by totally the same formalization. However, the details of each unit were introduced by many differences: the sitting room might have one or two windows, one or two balconies, with terraces or without, and the same happened in those bedrooms without changing its typology. The interesting point lies in the construction of all the windows, they were formed in triangular shape in plan, with the side facing north block and closed but he side facing south all opened. The diamond shape of the window created a particular rhythm that the whole façade had its extraordinary unification as texture done by pixel art, and the two faces of two different appearance of the façade caused by the close and open on the triangular volume transmit an information of the continuity which orientated to the sun and good ventilation through the resistance by the depth that the protruding prism made. The protruding layer produced the layer of interface. It is not the breathing wall in the building itself, but also the breathable elevation of the street and the city.



fig. 3.2.4

The sheer glass wall off the courtyard reflecting the pre-existing facade and the roof-scape of the old quarter of Barcelona, Centre for Contemporary Culture in Barcelona (CCCB)

Resistance transparent

The Centre for Contemporary Culture in Barcelona (CCCB) is dedicated to cities and the phenomena they generate, the sheer glass wall off the courtyard comes as something of a rude shock. The left-hand side of the wall is of dark glass; the right-hand side, very slightly offset, is light. The wall cant out over the courtyard at an angle of 60 degrees. The glass wall here physically eliminates the interior and exterior spaces between the museum and the uncovered courtyard, but spatially creates the invasion by the glass-reflection that the pre-existing facade received a visual continuity which enlarges the space of the courtyard from outside, and in the meanwhile, the full-height hall behind the glass wall let people obtain a perception that the space of courtyard belongs to part of the interior as well when looking from the inside out.

B. Common boundary

In Mediterranean Basin, every city has the interface area that lies between the urban patterns and the sea. Usually it is called the waterfront that represents the common boundary between city and water. Who owns that carpet between nature and the artificial? It can belong to one or the other, or a bypass between both: mediations that separate or connect, with ambiguities of soft touch and inter

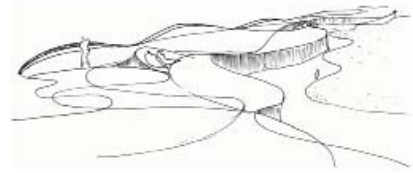


fig. 3.2.5

Sketch of the waving shape by Carlos Ferrater

adapted by gentle slope or tortuous coast line; or cut through like a blade when they reach the sea without mediation at all, when they reach the sea with all their energy. All the construction, the agreement between material wishes and the things that the city is, all stopped right in front of the water by mutual fascination without the possibility of any kind of surrender or agreement. Furthermore, whether we see the line of boundary as a physical or metaphorical existence, the strategies of proposing new structure in the intermediate scope have their very characteristic manifestation particularly in Mediterranean area.

- Juxtaposing

Carlos Ferrater and Xavier Martí from the Office of Architecture in Barcelona (OAB) decided in the waterfront of Spanish coastal city Benidorm to invent adding volume on the top of a "Burle Marx".¹⁹ There is nothing in that summer city but a cliff, a wall of massive buildings in front of a languid coastline to support the project from the context. The waving shape of the continuous terraces, or we can say the volumetric Copacabana promenade, is the model with its most artificiality in uses of bright pure colors for the pavement; the gardens, plants and waters are the points signifying the natural element coming from the other side opposite to the artificial built environment, representing the sea. So the natural elements and the



fig. 3.2.6

Facade of city, waving terrace, beach and sea

19. See E. Bru's article: "In front of the sea", in on-line magazine **Mas Context**, Issue 6, 2010

artificial ones juxtaposing together in the lineal area that does not stay as a boundary-edge but as a middle ground that permeates the transition between the built city and the natural character of the sea and the beach.

The route along the coast line set up as a dynamic space that allows the ride and look out over the sea but also organizes various sitting areas for contemplation, is divided into different layers: a first structural layer that builds the edge line finished in white concrete another layer of pavement textures with different colors and a last layer that makes up the street furniture. Along with natural elements - water, vegetation, etc. - builds a homogeneous place with personality and constitutes a new form that integrates built artificial and the natural. The walk includes the longitudinal and transverse flows of different flows and channels allowing comfortable access to the beach. By eliminating architectural barriers allows direct access from the car park, making it an architectural place that shapes a new topography and plays with light and shadows. A set of sinuous, braided lines, which set the different spaces and taking various natural and organic forms, recall the fractal structure of a cliff and the movement of the waves and tides. It might not be the influence of stimulation to the form of the natural context, the sea waves, that the project received its analogical shape of waving lines and various layers, but the organic form should be seen as the model that goes

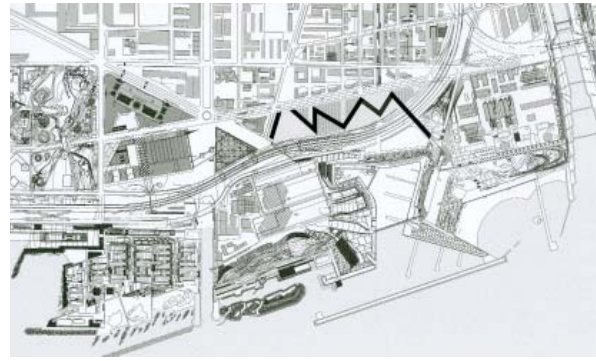


fig. 3.2.7

Master plan of UPC campus de Llevant

parallel with the natural phenomena of the beach and sea, the juxtaposition of the forms of fractal geometry of nature between the level of the beach and the level of the city. The new boardwalk is not due to chance but arises of establishing certain acts, and particular geometric modulation. From this form, a constructional logic that facilitates its modulation in parts was settled and the parts inserted by “greens” – those gardens in side of the waving form – show its positive responding to the nature.

- Inter-extending

Eduard Bru’s design for UPC campus de Llevant in Besós, north Barcelona, prefers to live with the sea instead on walking by it. As a result, in the project the architect tried to extend the urban tension all the way to the edge: like the Venetian Arsenal, like naval dockyards when they were in front of the sea.²⁰ The site plan takes the pattern of the main road and transforms it into a zigzag line, which is a waterfront that creates plazas of land and plazas of sea, a zipper between water and soil. What wish the project in Barcelona has is not to insert a waterfront juxtaposing between city and water; it is the whole urban public space that offers itself to the water, also to turn the water into city and that is what the inter-extending talks about and this action of extending is exactly what the water (the elements of context) plays all about in the ways of communication

²⁰. See E. Bru’s article: “In front of ...”, op, cit.



fig. 3.2.8

Under the overhanging of Villa Méditerranée with Cathedral Marseille in behind

between the established reference of model and the nature context.

The new Regional Centre for the Mediterranean in Marseille – la Villa Méditerranée - realized by Stefano Boeri in the new seafront of Marseille is another case that talks about the idea of inter-extending to building the connection between architecture and the nature. Regardless the question on stability and expediency of the structure by an out of ordinary 40 m overhanging as its entire volume positioned above a 2000 m² pool, the form of a cantilever positioned orthogonal to the coastal line with its underneath pool symbolizing the water coming from the Mediterranean Sea has the intension to proposed constructing a building that would house the sea, which is open to it, which would be an input and not a barrier door: “Our first aim was to bring a part of the sea into the inside of the building. It is the main component which brings together, leads and organizes the whole project.”²¹ The project related to the issue about limits of land and city when facing to the water, it turns into something more than a simple architecture to become an element of landscape and an element interpretation of the point of contact between two different materials. It is not only strengthened by the tension lies and forms the distance with compactable energy that ties the artificiality with nature, but also an imaginable space of void that fulfilled by thinking of citizens in the way of restructuring and recomposing the landscape of the interface area in the possible future.

21. See the introduction of the architecture design in the official web site of **Villa Méditerranée Culture Center**

3.3 LANDFORM

Landform refers to the formal strategy within architecture, which abstracts the law of simulating the inter structure of the formal character of the terrain. It is a commonplace in architecture of Mediterranean Basin; it is a re-thinking of architecture's traditional relationship to the ground that provoked from the demand for enhancing environmental performance: not as a cross-disciplinary phenomenon that architects working in the landscape but as the new strategy with its aim to make open interpretation of the land in its context. Furthermore, it does not link with the architectural practices adopting a direct simulating of form, like artificial mountains rising up from the plain, geological forms of large scale building complex, green roof of the building buried in the ground or landscapes lifted high into the air; in the contrary, the landform building refers to the one searching for the method that is enable to achieve the true inner coherence between the artificial form, the people's experience and the environment of the natural context; it can be realized by networks of ramps, warped surfaces, multilayer spaces and so on, which breaks the strict geometric schemes rather be a freer and more meaningful configuration.

The initial intent of propose the analysis of the model-context relationship is stimulated from the thinking of the characteristic of a landform architecture, it needs a new open mind to reviews the phenomena of interpretation in a dissolution of boundaries which

overcomes the conception that discussion building and place based upon the figure-background hierarchy. That is the basic principle to frame the analysis of the interaction between model and context in landform architecture.

In this section, the solid land of the terrain is the property of context plays its geographical and topological characters in the design process of landform architecture. The principles of giving pattern and structure to a new constructed geographies which suggests an operative topography is the conceptual elements which comprises the model. The way of building landform architecture is parallel to the orthodox one. The figurative definition of model would not be typological plan or operative program, nor any constructive manners or traditions; it would be the experienced formal principle base on the understanding of the natural law of the solid terrain. That is to say, the model of landform architecture is a configurative abstraction of an operative principle which suggests the rule to create a new topography in the context of actual land. The landform architecture is not a clear volume, but an ambiguous landscape under the sky. So as fields within other fields, land in lands.²²

In a normal vision, the wording of landform is naturally referring to those landscape architectures in large scale, because thinking about the form of terrain and the shape of nature is easily relating

22. See the term "Land in land" definition by M. Gausa in "The Metapolis Dictionary of Advanced Architecture", Barcelona, pp.387

with the image of artificial intervention that would be big enough to simulate the characteristic of land. However, what I propose the landform architecture here not only includes the common idea thinking of a unique qualification of the degree on bigness, but also the awareness has to be paid to those intermediate and individual-small scales of interpretation related with the definition of landform architecture. So that the landform architecture should comprise the three hierarchies depending on the scale of projecting and they can be summarized in short as the systematic bigness for the large scale design which has already rose up the effecting on urban level, the intermediate balance of medium scale and the single representation of individual building.

A. Landform conceals

- Line of topos

"... I remember the first thoughts that I put on paper for a design of the Iqualada Cemetery project. My idea, at that time, was to fashion the landscape, which until then had been used for agriculture, in such a way that it would resemble the channel which a stream cuts into farmland by erosion.

... I chose an extreme zigzag geometry for the ground plan of the cemetery so that its abstract, radical forms differentiated it from



fig. 3.3.1

Auto path for the topography, Nujiang Valley, Yunnan Province, southeast China

the ground plan of a town, which is built according to very different rules.

...²³

I would like to call the geometric shape of letter Z "the line of topos"; it represents the nature order of artificial construction acting on the terrain with inclinations. Working with the diverse formal condition of the land, creating intervention into the natural pre-existing topography of the place needs the formula, or the way, that has been the inheritance past over through the human history of living in the mountainous area (See figure 3.3.1). And the form of letter "Z", the zigzag formal rule, is the human's manner to build the way of traversing the land on an inclination. It reveals the bare empiric of the relation between the human being and the natural environment. Because behind the zigzag polyline there lies the structural law that is essential to the topographical order, which is the practical way of creating route that can be walked above the slope surface: the polyline superposing diagonally over the counter line. It is a perfect expressing to the beauty of the geometric principle; and it plays the role of model to provide the formula of geometrical rule in the intervention of artificial into the nature. The formula of geometrical rule of zigzag trend of path is the mental image of model; it may not be obvious in formal presence but it works unconsciously in a way to give guideline and principle to spontaneous outlook.

23. See E. Miralles' article: "From What Time is This Place?" in "TOPOS", Sept. 8 1994, pp.102-104

If we stop a moment and take a glaze back, model of the fold line arose from the topography bridges on the gap between the human's necessary of walking on the slop and topographical condition of locos, the intention of the behavior of to build, in the discussion here, is directly born from the understanding of the context, from geographical and topographical logics. However, the model, created by the understanding of the topographical logic of the context does not equal to the interpretation of the context. The architect makes it as the design principle of the project, in order to grow a spontaneous expression of self-conscious. It can be put in a metaphorical way that the model here grows from the earth, but stays above it.

In the project of Igualada Cementery that was designed by architects Enric Miralles and Carme Pinós and had been constructed from 1985 to 1994,²⁴ the fragments of those architect's sketches, writing and the actual incomplete condition all tell the example of a interaction between the model of formula shape and the specific topographical quality of the context in the periphery of the Catalan city of Igualada.

Like the architect said himself, the first action he thought to do is to cut an extreme zigzag geometry form on the site where used to be a quarry in a curve valley.²⁵ The initial idea of the architect shows the conscious manner of human beings to make artificial working on the

24. See E. Miralles' article: "From What Time ..." op, cit., pp.103

25. Ibid, p.104

complicate topographical condition. Moreover, as the architect said, the incision, it likes the channel which a stream cuts into farmland by erosion.²⁶

- Invasion of the nature

Claudio Vekstein explains his visit to the cemetery in the company of Miralles and how, as they made their way down the stairs, Miralles talked to him from behind (the stairs are so narrow that you have to go up or down them in single file). On beginning the descent, Enric began to whisper: "Now you are dead, now you are dead." on moving out of the first flight of the stairs and into the open he said "Now you are alive." On proceeding down the second "tomstone-stairs" he repeated "You are dead, you are dead." and on getting outside again, onto the large esplanade, he looked at him and said: "Now you are alive again. Do you understand?"²⁷

That is why the obvious form of "Z" in the initial plan of the cemetery is not appearing in the final outlook; the strong geometrical form is replaced by a more metaphorical method expressing perceptions related with the path of promenade. After winning the competition in 1986, Miralles and Pinós travelled to Sweden to visit the cemetery designed by Asplund and Lewerentz in Stockholm.²⁸ The journey might be the motive to change the plan of a "Z" form to the

26. Ibid, p.102

27. See D. Bestué: "Enric Miralles a izquierda y derecha (también sin gafas)" Barcelona, 2010, pp.70

28. Ibid, p.58

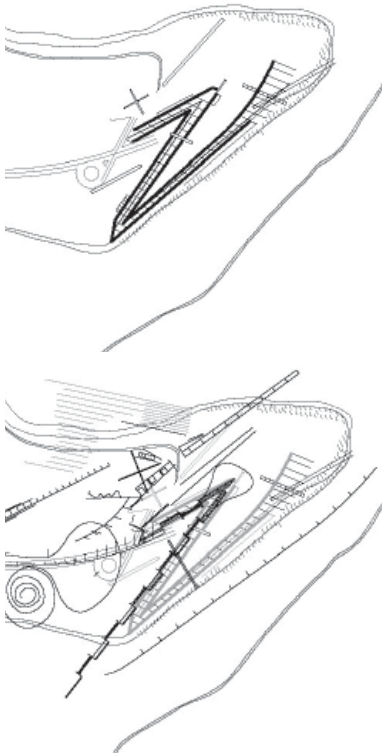


fig. 3.3.2

Up: zigzag shape in the initial drawing of master plan for Igualada Cemetery, by architects Enric Miralles and Carmen Pinos, 1985. Down: drawing in black colour leading to the final layout, the gray lines superposing the zigzag shape on the final distribution is to make the comparison between the design transformation.

constructed one, the purification from the first version is digested into a complex combination of stripes, gestures and signs, (See figure 3.3.2) that is the initial strong geometry is digested by the individuality of things like angular lines, trench, symbols of objects, which organized by the circulation of the path in a sense of narrative sequence of encountering objects and experiencing spaces. The form of the incision and the zigzag shape enhance the existing topographical order.²⁹ This situational perception making method is the way that is adopted by the architects to revise their original model into the actual one; so the folded path is the metaphorical presentation of the mental image of the model.

And the fold path has two types of arrangements: one is the orthogonal path cutting through the left longitude branch of the original zigzag shape; it gives access to the wild terrace on the top of the buried service space and the triangular chapel, the mid-level niche arranged along the longitude branch that is one of the two existing parts of the first version's "Z" distribution and the bottom niche area, the second branch of the "Z". The second promenade route are three paths almost staying in the original position of the "Z" shape, but one of them is half-shaded by the suspended concrete frame beside the line of service rooms and the open-air chapel, and the other two follow the position and direction of those two longitude branches of the former "Z". The two paths share

29. See William J.R. Curtis' article: "Mental maps and social landscape", in "El Croquis: Enric Miralles / Carme Pinos" Num.49-50, 1991, pp. 15

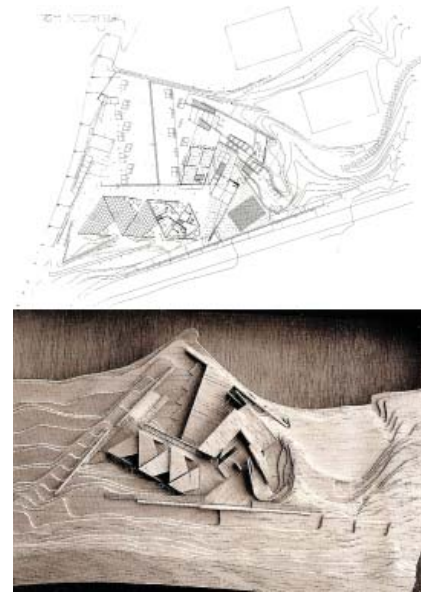


fig. 3.3.3

Morella School, the general plan (up) and the model (down), the traces and creases that define topographic intervention - Inside outside - between architecture and landscape.

the same starting and ending point, which means they could offer multiple combinations of many closed circulations. And the most interesting thing is that whichever path you choose to stroll around inside of the project, it is like walking up and down in a natural quarry, and the quarry was exactly the site used to be. When the trees grow big enough to cover the excavated land with their crown as the coffin lid, it comes the moment that we can call the cemetery landform architecture. That is to say, instead of following the unique passage from the head of "Z" to its foot point the architects chose a narration way done by recomposing the circulation and interrupting the geometrical into shapelessness; and instead of presenting the "line of topos" in a formal and geometrical operation, it has been concealed in the organization of the passage that can experienced and perceived by the visitors. In the way the line of the terrain is no longer visible from the drawing of the plan, but it is formed automatically in the memory of the perception on the site; in other words, the model is still there, but represented by the organization of the fragments of the context.

Another project from the same architects, the Morella Home-school, has similar character with Igualada Cemetery. The project locates on the slope side of Castle Morella. The right branch of a series of fold line forms children's dormitory rooms and the left branch made by triangular shape entrance hall and breaking zigzag distribution



fig.3.3.4

Aerial view of Park Güell in which can see the ramps going in and out of the covering of greens.

of classrooms and services. Starting from the meeting point of the left and right branches, both of them are descending downwards on the sloping land. The order of the zigzag line appears again in this project not in the way of indicating the sequence of the circulation but the classification of the inner space, however, what in common for both of the projects is all the interruption and breaking happen to the basic law is leading by the intention of involving the manifested invasion from the nature context.

- Other adoptions of "line of topos"

The ramps inside of Park Güell have the same model that illustrates the topographical order of Carmel hill. Gaudí excavated the sloping side of the hill and utilized a series of viaducts that can support themselves on the inclined terrain without overriding it. In this way, the architect concealed two manifestations inside of the ramping system: the one loaded on the land of the slope and the one lifted above the land supported by the organic colonnades. These two systems are accompanied to each other in very diverse patterns of overlapping, parallel, crossing-over, and the most dramatic composition happened when the lifted ramp locates as the extended part of the road on earth so that the road can be ended in an enlarged open terrace with wonderful view towards the whole Barcelona city. So we can see, the system of viaduct reveals clearly

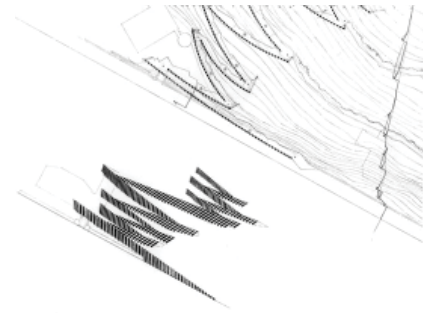


fig. 3.3.5

Entrance walkways at Castelldefels Castle, designed by Torres y Lapeña. The iron panels in the shape of folded lines are the fenders of retaining walls which support the ramps climbing from the bottom layer to the higher plain where the castle stands.

its artificiality of the intervention in the geometrical form borrowed from line of topos, but it can only achieve its maximum value of existence at the moment when conceals itself into one unity with the context.

There is another example of using the zigzag line to express the attitude of talking with the context but opposite to Park Güell. It is the new pedestrian way leading to the entrance of the castle in city of Castelldefels, project done by Torres y Lapeña. No doubt that the zigzag ramp catches the formal basis of the line of the terrain and expresses that in a direct simulating of the model. However, different from the human footprint on the natural slop and the viaducts inside of the Park Güell, despite that it seems the zigzag form is the prorate choice that when the architect has to face the requirement of connecting the main entrance point on the lower street to the higher platform on the top of the hill where the castle locating, the intervention of the new linear form into the natural slop is till over loaded and that brings the whole image of the composition out of context. That means when the model is out of the context, the tension could not find its field to assemble its both sides, the inner coherence building with its context will not be achieved.

B. Landform reveals



fig. 3.3.6

Salt fields built on the topography, Lancangjiang Valley, southeast Tibet

- Fixed law of grid

"... a layout organized here by three geometrical forms, a common dimensional unit and a variety of auxiliary formations."³⁰

"... the final result had to be able to generate "a piece of city". Sixty hectares, the amount tackled here, can't be planned according to the trying out of different conflicting interventions, without a previous idea and set of laws... As conceived, the new space is a structure of fixed laws and open forms."³¹

The ancient man-made structure of the salt fields supported above the riverbed down in the valley shows the intelligent of working with the grid method. The direction of the river course defines the orientation of the axis of the grid which keeps orthogonal to the boundary line of the water, the cultivation experience defines the unit area of each square, and the sun-light angle gives the minimum measure to the height of each layer. That tells the geometrical rule of the manifestation on grid.

30. See E. Bru's article: "Plan for the Vall d'Hebron, Barcelona", in "Quaderns d'Arquitectura i Urbanisme", Num. 183, 1989, pp.56

31. See E. Bru: "Coming from the South", Barcelona, 2001, p.274

The master plan of Vall d'Hebron Olympic area is built on grid as well. The project is one of the four Olympic areas which was launched construction during the 92' Olympic period. The project area started from the imposing of the three-dimensional grid on the

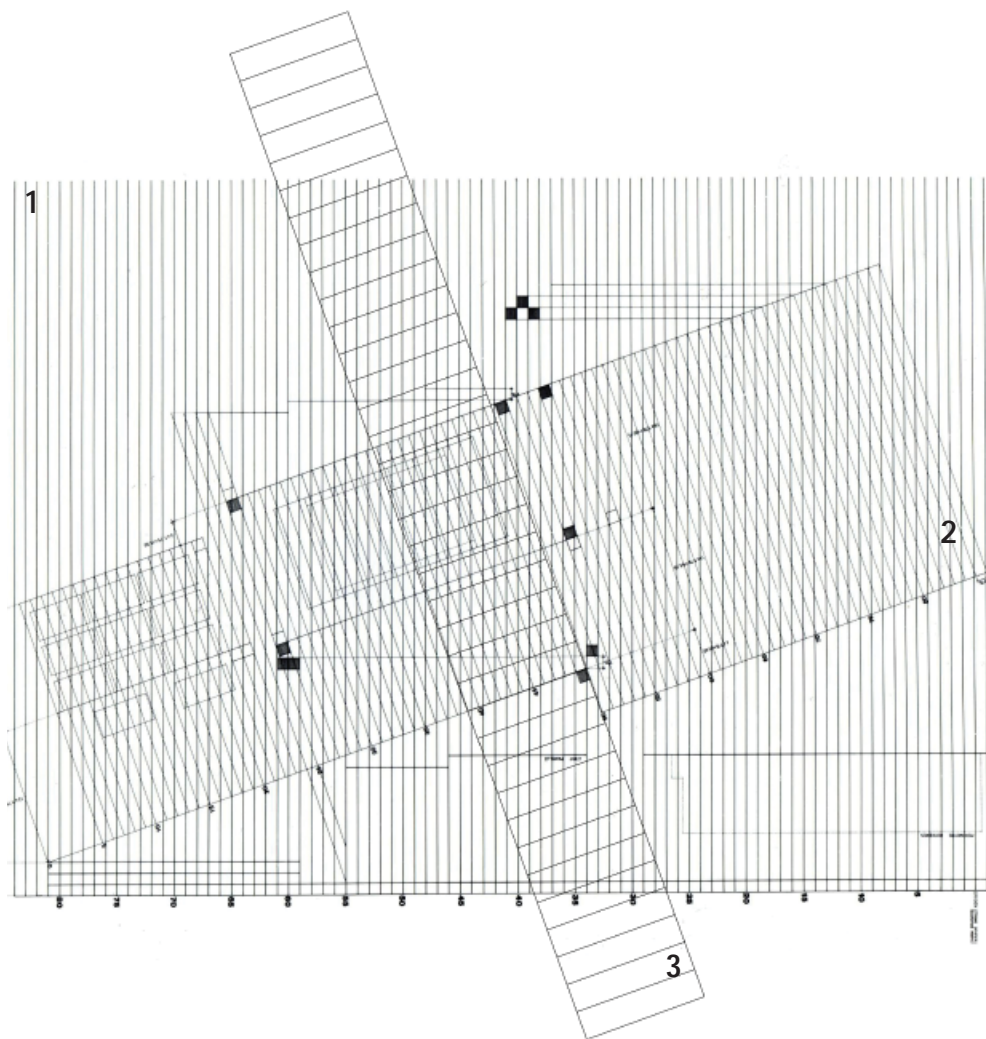


fig. 3.3.7

Three dimensional grid of Vall d'Hebron Olympic Area: 1. the orthogonal direction to the line of steepest slope of hills, 7,75m each unit; 2. N / S orientation of the Olympic areas, 7,75m each unit; 3. vertical dimension: 3,5m each unit.

37 hectares site in a triangle shape. It is sited in at where the foothill of the mountain and the city plain meet, at the encounter between the sloping plain with 5% inclination climbing up from the coast and the hills rise in turn from it. The project sets out to connect the edge of the mountain and the beginnings of the city. Such connections involve relation between the topography and the urban layouts, between what considered natural and the artificial.³²

Like the salt field, the model of grid gives the maximum capacity of containing things and in the meanwhile offers the most possibility to keep the individuality and diversity for each unit inside of the grid. The grid is the model for standardizing the quality of dimension and scale but not the regulation for restricting its content and function. So it could be survived from the ancient way of building on the sloping land to now. The grid in the plan of Vall d'Hebron area is defined on three physical dimensions³³:

1. The orthogonal direction to the line of steepest slope of hills, 7,75m each unit;
2. N / S orientation of the Olympic areas, 7,75m each unit; (7,75m is the basic dimensional unit of the whole sector and it is the distance between the facade pillars of the Metro depot.)
3. Vertical dimension: 3,5m each unit, 1/3 height of the facade of the existing Metro depot, the drop from one end of the area to the other

32. See E. Bru's article: "Vall d'Hebron A New Landscape", in "Quaderns d'Arquitectura i Urbanisme". Num. 193, pp. 47

33. See E. Bru's article: "Plan for ...", op. cit., pp.56

(80 m).

The material to create each orientation and dimension of the grid is offered by the site. About the orientation, the orthogonal direction is to the line of the steepest slope of the hill and the Passeig de la Vall d'Hebron; the north-south orientation is to the regulation of the sport facilities of the Olympic area. And about the dimension, the vertical dimension 3,5 meters takes the reference and balance the height of the facade of the San Genis Metro depot; the basic measures of the unit in the whole area 7,75 meters is taken from the facade pillars of the Metro depot. The Metro station is the only large existing building in the site. It has 220 meters long with a roof area of 220 x 80 m.

The result of the triangular platform on the crossing point where the two directions meet, the orthogonal axis meets the N/S orientation axis, forms a series open area platforms with different elevations, building for multipurpose using as parking land, greens and sports services.

The similar method of introducing dimensional grid is used by the same architect in the project of Reconstruction Beirut. The grid adapted from the traditional bazaar and the new cross-through inner streets support the coexistence of the old and new buildings in the

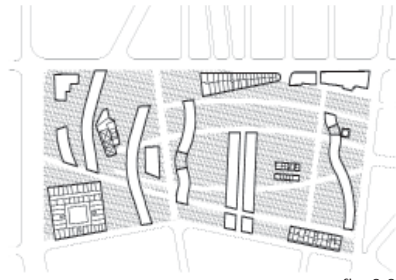


fig. 3.3.8

Existing buildings and the new-inserted grid in reconstruction project of Beirut

same district. And the grid of Cerdà as well, it is the best example to show what had been talked about: under the mechanical strategy of superposing networks and dimensions on the land, there conceals highly potential to bearer and comprise the maximum diversity and changes.

- Reveals from topography

"The streets, then, are asphalt fluids that spill over into the rectilinear geometries. At times they are help up and fill the geographical interstices."³⁴

Between the system of platforms and horizons inside of the modular grid and the natural inclination of the sloping land, the architect used several specific ways of artificiality that played the contradiction with the grid model, in order to reveal the topographical condition what the terrain used to and still have. I can see it as a kind of method to enlighten the tension by producing complexity and conflicts between the artificial and nature. The tension acts like bridge that crosses the gap between the designed grid system and the topography of the context, jumps the distances between the ideological framework and the given reality.

The asphalt fluids of the road system inside of the Olympic area

34. See E. Bru: "Coming from ...", op. cit., pp.272

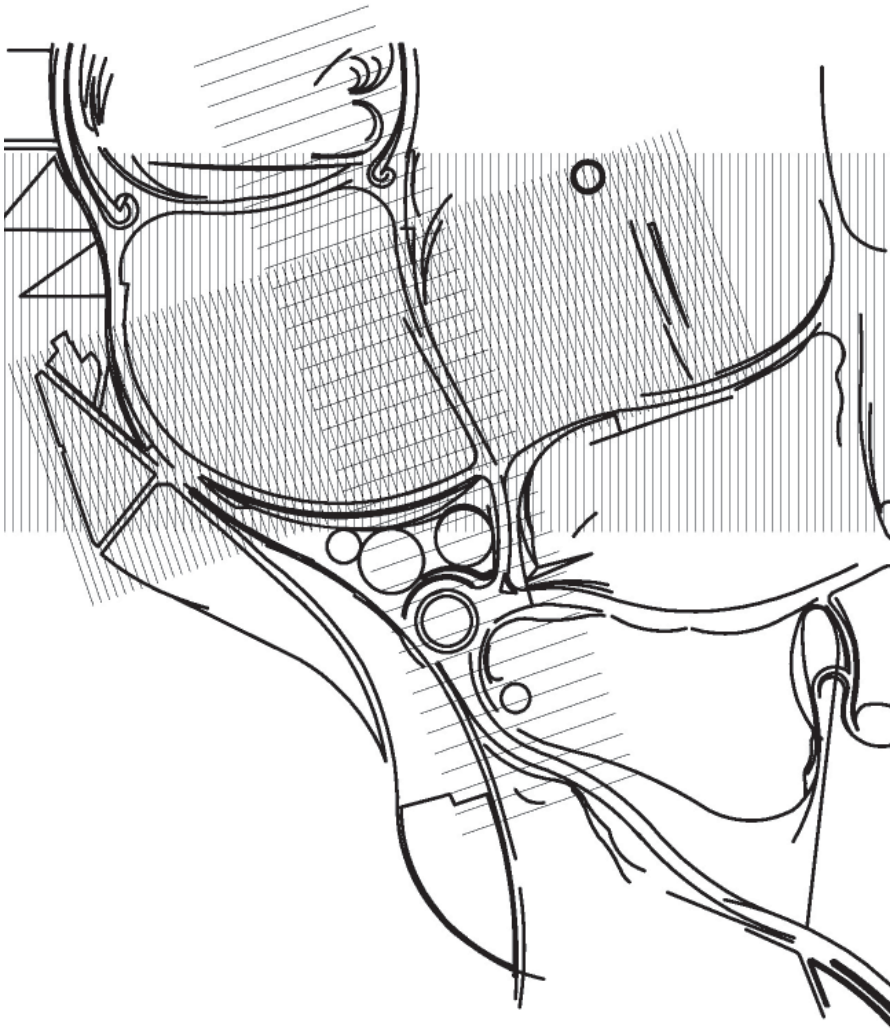


fig. 3.3.9

The asphalt fluids meets the grid, Vall d'Hebron

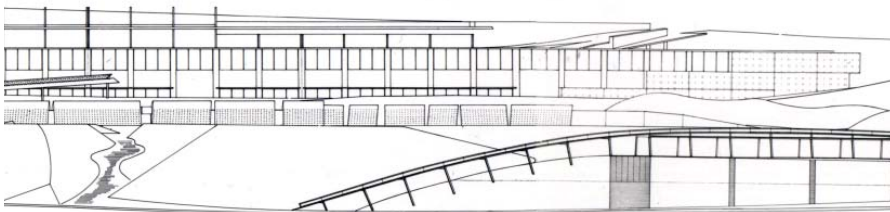


fig. 3.3.10

Optical illusion of falling bridge, Vall d'Hebron



fig. 3.3.11

Eugene stair (Eugeni in Spanish), stairs running into the pedestrian pavement, Vall d'Hebron

would not follow the geometrical shape of the grid. It takes the form from the stream falling downwards from the mountain to the Mediterranean Sea demonstrating the nature of the topography. The fluid shape of the road is like the running water, making turns and swirl shape around the geometrical lines of the grid. It does not break or cut off the clarity of the model, instead, it works like the filler embracing the network and fulfilling the gaps between the manmade structure and the nature.

The same for what the so called auxiliary constructions does to the grid system.³⁵ Several minor pieces are formalized far remove from rectilinear geometries, like masses dispersed and molded by the tensions existing between nature and artifice.³⁶ For instance, the columns that support the pedestrian bridge are not standing straightly vertical, instead of that they are leaning with different angles which performance as falling along the inclination of the topography; and moreover, there are many occasions that the bottom of the concrete staircase are rushing into the sidewalk of the roads. In these examples, the conflicts and contradictions between the orthogonal and horizontal characters of grid and the artificial representation of the topographical feature of the context are revealed in a uncovered way; and the intent of the designer becomes very obvious that to expose the topographical character of the land by creating tension and contradiction between the artificial

35. See E. Bru's article: "**Plan for ...**", op. cit., pp.56

36. See E. Bru's article: "**Vall d'Hebron. A New...**", op. cit., pp.47

construction on the land of the nature is the way of how landform architecture reveals.

C. Landform simulates

- Geometrical analogy direct

The attention to evolve field conditions in order to accommodate existing topographies is developed under the geometrical modulate logic in some of landform architectures. The modulate logic has the aim of analogizing the form of terrain in a direct way, which gives clear demonstration of the intention to simulate the land by artificial presentation. It records the superficial outlook of the natural presenting of the original site but reprocessing the topographical and the formal information by the own understanding of the designer.

Carlos Ferrater's botanic garden on the south slop of Montjuic in Barcelona is this landform architecture of landscape which simulates the form of terrain by the way of a direct analogy to geometric performance of the land form. The projected garden results from the layout of a triangulated grid which adapts the different formations of vegetation, placing them in "mosaics" (plan) and "transepts" (section), according to the different ecosystems. It

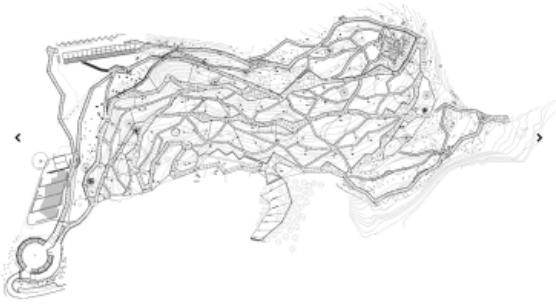


fig. 3.3.12

Landform architecture simulates the form of terrain by the way of a direct analogy to geometric performance of the land form, Jardin Botanico de Barcelona.

was written by the design group that when they started the project on Montjuic's mountainside, one of the fundamental considerations they approached the formal generation is to achieve an argument that would enable the place itself to generate the scope of the intervention, revealing the form of the new landscape from its morphological and topographical conditions. This prompted the idea of superimposing a triangular grid over the site would adapt the grid itself to the terrain, unweaving itself at the edges and growing or diminishing in area in accordance with the slope. The orientation of the triangular grid would follow the three principal directions of the topographic lines, insuring that two ends of each triangle would always be at the same level. That is the work of making a new land which would certainly stay in the area with between the simulating the authenticity of the original condition of the landscape and creating the artificiality of complete new. This project device would finally achieve their most important goal: to obtain a limited control of the form of the future landscape. The second consideration is related to the structure of the new gardens which would have to include the Mediterranean flora as well as that of other homo-climatic zones. The planting of the vegetations gives the geometrical concrete folding triangular system a soft cover that saves the cirrhosis of whole area of the land a bit green adjusting and softening with its surrounding circumstances.

Like the designer said: this method, with an ultra artificial component at the beginning, ends accepting the characteristic fractal dimension of nature, achieving, in J.M. Montaner's words, an advanced synthesis between the ecological equilibrium of the plantations and the artificiality which provides the territory with built infrastructure.³⁷ The triangular modulated network is the mathematic principle for realizing the geometry of warped surfaces; it is the model in the project, like Burri's cretto in the territory of Gibellina's hills area, forming strongly an escaping out of the ignorant masses and giving powerful a re-exam of what the land used to be. However, the Mediterranean environment provided the project another layer, which is the overlay of various plants and flowers typically grown under the Mediterranean climate. Although the vegetation can not completely conceal the momentum of the artificiality of this landform architecture so that the contextual invasion would not be able to influence the clean-cutting boundary of the geometry of the model, but still this direct expression of the artificial landscape has its value of enriching the variable approaches to represent the form of our land.

- Geometrical analogy relevant

I can not imagine the final look of another Gaudí's unfinished church, the Colonia Güell Church, if I just see the built part of

37. See C. Ferrater: "OAB. Carlos Ferrater & Partners", Barcelona, 2010, pp.16-33



fig. 3.3.13

Form of the ramp, Colonia Guell

crypt, but it is a fortune that for me, this built section apart from a magnificent plan of the whole body fits perfectly as the example of the idea what I am going to explain. The church is built on a slop side on the outskirts of the town Santa Coloma de Cervelló which is a bit away from Barcelona, and facing towards the town's center. There is distance on height between the forwards platform of the main entrance of the upper body of the church (the body was not built except several frames and columns) and the lowest point on the boundary of the site. The architect used a dynamic form of warped surface as a ramp of stairs to give the accessibility from the lower part (which is also the main entrance direction) directly upon to the big entrance platform. Furthermore, the curved shape of the ramp with the distribution of those supporting columns under the ramp formed a semi-opened entrance to the crypt as if it was cut from the slop land. So no matter from which direction to get the view of the whole architecture, the ramp is always playing the role of bridging the natural inclination and the building itself (now the built part is only the roof terrace of the crypt). Because of the existence of the ramp, the mountainside can reserve its initial form of a continuous slop and also the topography is brought directly to the front door of the church. And this analogical method with the aim to borrow the relevant topographical information from the surroundings, trying to build part of the project similar to the context where the site belongs is one of the methods of landform architecture would adopt.

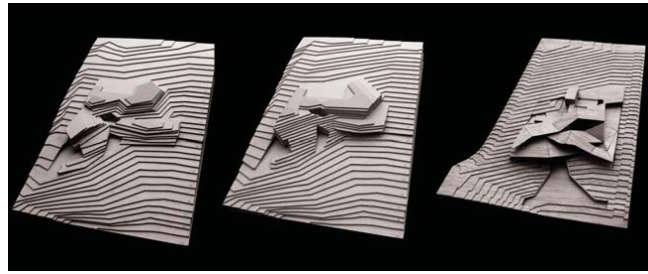


fig. 3.3.14

Layering in modeling of project IMO

A century later, another Barcelona's architect Josep Llinás started to play the similar way with what Gaudí did to Colonia Güell's entrance ramp in several projects which require the formative thinking of working on the boundary between the topographical condition of mountain and the artificiality of building in order to link the nature with architecture: he makes the building's volume disappear under the roof or largely reduces its presence with partial burial. In some cases, this burial does not just affect the underground part of the building, but also the emerging volume which is configured as topography. Although seemingly paradoxical, this disappearance of the building is related to its consolidation in the most primitive sense of architecture as part of the land and that is just what landform architecture would have in the strategy of searching the way to achieve geometrical analogy.

The project for the Ocular Microsurgery Institute done by Llinás chose the way to juxtapose two geometries, corresponding to its two clearly differentiated zones of function: the twisted, swiveled geometry of the aboveground part is for the public, management, administration and doctors' areas, and the research room part, which is imposed on the regular and orthogonal geometry used to compartmentalize the underground part of the building that is for the parking, the operating theatres and the surgeries. These two

parts are not merely attached: the twisted geometry is mounted on top of the regular geometry, creating an interesting intertwining effect. And this distance between the regularity and twisted variation tells the intention of the architect that to expose the tension between rational standard of a particularity requirement for medical uses and the respond to the relation with the nature. The project summary for the Ocular Microsurgery Institute explains that it tries to "relate the building's volume to the shape of the land"³⁸, and thus the front part decomposes into a set of elements that can be linked formally to the topographic contours and the play of the roofs has an essential role in this evolution and provides both a connection between the building and the contour of the land. It might be the representation as the architect mentioned "the parallelism with the sloping ground"³⁹.

38. See J. Llinás' Summary of the project of O.M.I. in "El Croquis: Josep Llinás 2000-2005", Num. 128, Madrid, 2006, pp.180-191

39. See J. Llinás: "Josep Llinás" New York, 1997, pp.130

3.4 PLATONIC CENTER

The term Platonic Center means the existence of an essential core of a project is staying outside of the physical boundary of the site. It is not a discussion related to the topic of centralization of form, function, or construction in architectural composition, but a journey to discover the metaphorical root where the authors' ideas and thoughts of design come from. It is a phenomenal way of selecting the "center", which refers to meanings and allusions by particularity that playing an essential role and influencing the creative process of the collective manner without hierarchical evaluations that has been widely used in the practices in the Mediterranean Basin. And the characteristic manner which could be one particular from the Mediterranean tools is the determination of abstracting the very consolidate and physical object that occurs in the environment but out of the limitation of the site's border in order to settle a formless core "outside" that could lead the following form making process. It is a special manner of design that bases on the allusion related tightly with something particular and representative enough for the local context, or we can say it is a way specific to express the spirit of the place, the genius loci. In the Mediterranean Basin, for instance, all the cities and places locating inside of the basin would have the most recognizable and typical center that was alluded in many designs and projects, which is the Mediterranean Sea, which becomes the natural mother in a common sense that gives identity to every unity inside. Like the Mediterranean Sea can be seen as the

center outside to the Mediterranean cities, the metaphorical core, the platonic center, might also be other matters that could have the strength to appear in those nostalgia dreams, as the Vesuvius to Naples for another example, or the Montjuïc to Barcelona, the big toe shape vieux-port to Marseilles, etc.

A. When it refers to the Mediterranean Sea

- Place de la Joliette

Place de Joliette in the harbor of center Marseilles reached its historical glory with the north extension of the port starting since mid-19th century. Its location marked the transference of the urban center from the old port to the north shore of Mediterranean sea which opened the golden age of the new sea transporting and logistic industry of Marseilles. However, the plaza has to witness its third transformation since the relocating of the port to Port Étang de Berre which locates completely out of the metropolitan area of the city. Then on the same site of the previous port, the largest urban renewal project in southern Europe, the program of the Euroméditerranée, which is comprised by commercial, cultural, tourism, and offices sectors. The project had started to be constructed since 1995, and as part of the ambitious program, the redesign of Place de Joliette was the first few projects that had been



fig. 3.4.1

Air view of Place de Joliette and the sea in its back

completed before 1998, which made it to become the center of the new seafront area of Marseille.

The renew project of Place de Joliette was done by the Marseilles based architect Marie France Chatenet. The site of the plaza stimulated the architect's various emotions from its location and history, so as the architect wrote:

"Le projet est d'abord un concept: Une unité horizontale ponctuée par des événements tirés de l'histoire - la fontaine classée où les rails - ou bien créés pour l'occasion. La mer toute proche s'impose par des signes imagés: kiosques-containers, mats porte-drapeaux, lame de cuivre profilée qui fend le tapis de béton."⁴⁰

Embedded in the city besides the Mediterranean port, the Place de la Joliette has been undergoing a complete process of overhauling between the city and the sea: street furniture, lighting, planting, management of parking problems and re-qualification of the court of the docks. The project is primarily a concept that a horizontal unit punctuated by events from the history or created for the occasion, for instance, the fountain placed where the rails was paved for the logistic use. The nearby sea is hid behind the left infrastructure of the port authority: stands-containers, flagpoles, shaped copper strip that cuts the carpet of concrete. And apart from the fountain, trees

40. See M. F. Chatenet's article: "Marseille, Place de Joliette", in "AMC" Num.98, 1999, pp.70



fig. 3.4.2

Lines and angles in side of the design, Place de Joliette: a. the axis of those kiosks breaks the classical regulation and proportion of the plan to create a small degree of diagonal and produce a perspective angle away from the copper strip; b. the perspective angle formed by the existing buildings gives the opening to the Mediterranean Sea.

in grid, the metal triangular board, there are four kiosks provide different services and the organizing the flow.

It looks an ordinary design of plaza that we might possible pass-by without spending several minutes to stay for a while looking around. The symmetrical arrangement of the rectangular concrete paved plaza is emphasizing strongly the exist boundary of Place de Joliette. It is also apparent that the trees in the plaza are planted strictly in grid and the copper strip exactly stands in the middle point of the short side of the rectangular pointing across the center of the circle fountain to the façade of the unused terminal building of the former port. However, the interesting thing lies in the discovery of a not-so-apparent "trick": the only line that hasn't followed the rectangular and pendicular directions is the axis formed by the four kiosks; the axis of those kiosks breaks the classical regulation and proportion of the plan to create a small degree of diagonal and produce a perspective angle away from the copper strip. The only irregular line of the plan might tell something that the architect wishes to express. And it is not difficult to find from the perspectives on site that the diagonal line is pointing to the façade of the terminal building and the opening with accessing to the Mediterranean Sea, because from the western corner of the plaza there is a standing point that can offer the full view corridor going out directly to the Mediterranean Sea.

In the irregularity that is contrasting with a kind of standardized model in the symmetrical shape of the plaza and its orthogonal grid of the planting position, the allusion pointing to the Mediterranean Sea is concealed in those secrete area when people encounter themselves in exactly right situation with right view direction. And then the sudden discovery of a perspective scene concentrated by the angle in the bottom of the inverted triangle frame composed between the diagonal line of the kiosk and the copper strip, and the sea is in the end, behind every artificial things, the tension between the regularity and the nature is created in a moment and the ordinary drowsy plan of the plaza finally receives its vibrant.

- Diagonal Mar Park

In the project description of Diagonal Mar Park, it is written that:

“The design favors an interaction with the city. It is organized by following a series of paths, which similar to the branches of a tree spreading out in all directions. A type of Rambla, a main thoroughfare, connects the Diagonal Avenue directly to the nearby beach crossing the ring expressway by means of a pedestrian bridge...and it transforms itself into a series of recreational tracks: to stroll, for skating, cycling, walking etc...”⁴¹

41. See the project description on the official website of the studio EMBT



fig. 3.4.3

Sketch by the architect on trace paper, Diagonal Mar Park

The park is located in the last few square blocks in the northeast part of Cerdà grid in Barcelona and inaugurated in 2002. It is a desire for its architect Enric Miralles that use the design to link the most important diagonal avenue of the city to the sea, and to connect the city with its mother nature, the Mediterranean. This trend of desire was realized by the multilayer of paths, the shape of artificial pool of water, the free-shape lines of metal pipes superposing together into an organic form that coheres different landscape elements in a unified tendency to the direction towards the sea. The trend of those landscape installations in Diagonal Mar Park and the diagonal line of Place de la Joliette have been directed by their “platonian center” as the Mediterranean Sea in common. The reason why the Diagonal Mar Park can be seen as the one has the idea of controlling the design by the allusion from its platonian center is because in every part of the project you can percept the forces that are indicated by formalized shapes and lines that direct towards some particular orientation, and when you are attracted along the orientation until the end of the path, you will find the sea is suddenly appearing in front of you. That is to say the center can not be seen inside of the project but can be percept; it is always there, directing every internal connections and composition in the perspective from outside.

B. When it refers to other particulars



fig. 3.4.4

Sketch in architect's notebook, Villa d'Oro

- Vesuvius

One of the few projects collaborated by Luigi Cosenza and Bernard Rudofsky from 1934 to 1937 on the cliff of western section of Naples' sea front, the Villa d'Oro can be seen as the case that borrows the volcanic mountain Vesuvius as its center outside for its design of architectural composition.

The villa is located in the area of Posillipo which is a residential quarter of Naples, western to the historical center on the northern coast of the Gulf of Naples. The houses at water's edge all have at least small piers or landings, and there are even a few small coves with breakwaters along the way. These small harbors are the nucleus for separate, named by communities with the characteristic "Large rock". The site of the villa is this kind of narrow uneven land squeezed between the edge of the cliff and the winding motorway climbing up to the top of the mountain. And the geographical position of the salient part of the gulf in Posillipo gives all the houses on the cliff a complete view towards the Vesuvius without any interruption in between. There is no doubt that the volcanic mountain became the essential element from the context that accompanied the whole designing process from the very initial sketching of Luigi Cosenza.



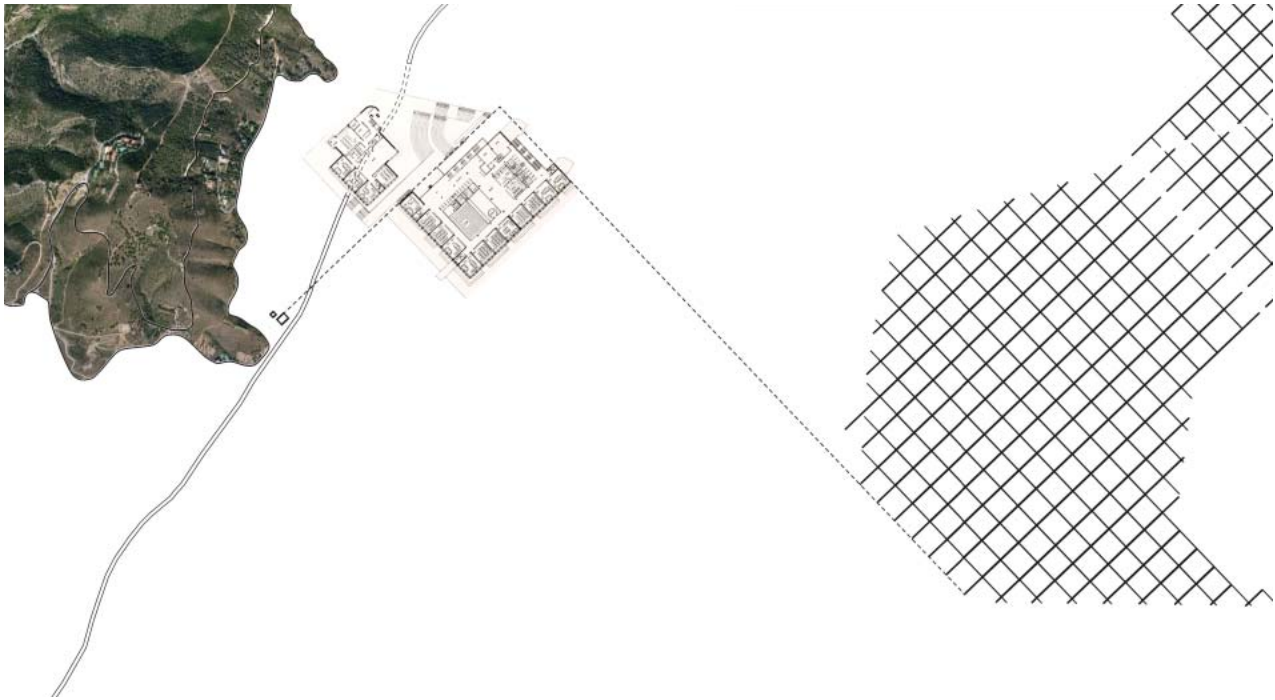
fig. 3.4.5

Villa d'Oro and Vesuvius

The curved shape of the linear distribution of the building which stimulates the curved line of the gulf with the extended direction pointing to the monumental massive body of the mountain and its three-steps downwards roof also goes inclined towards the view of Vesuvius from high to low. Not to mention the completely different attitudes accommodated to the two sides of the linear body that in the motorway side, the whole elevation is an entire solid wall that only left the hole for locating the entrance door; but in the side facing to the opening of the cliff and the panorama view of sea, the volumetric in and out on the sea-side façade with the setting of terraces and balconies that even giving access to the little road connecting the other houses shows its most dynamic architectural composition closely communicating with the nature. The interior and exterior experiences are all having the iconic mountain as the theme of background view or pieces of ornamenting images, the platonic center of the outside nature could be observed everywhere inside of the architecture, and that is the best demonstration this concept gives.

- Cerdà grid

Escola Thau is a mixed age school designed by MBM architecture studio in Barcelona. It locates outside the ring of expressway



Plan of Escola Thau and its relation with Cerdà's Grid

fig. 3.4.6

closed to the ending section of Diagonal Avenue where it reaches the mountain on the west of Barcelona city center. The school is composed by two buildings, standing on distinct heights of the land, because the site belongs to a part of the mountain's foot, there are height differences formed by the nature topographical condition. Although the organization of the open-air courtyard with the buildings had been seen as one of the best example that brings the urban character into the school and the whole school area is like a micro-city, the un-easy-noticed intention of the unhidden "grid" in side of both buildings' plan is what reveals the allusion of its center outside – the Cerdà grid of Eixample in Barcelona.

When you look at the site plan, you will find that there is an un-parallel angle sandwiched between the line of the south façade and the south boundary of the site which is parallel to the axis of the ring road. It is not an intentional rotation so that a triangular geometry will be created for making a plaza, the fact is that the south line of the building's shape together with the orthogonal partition wall of classrooms taking the shape of restrict grid in which every unit is a square with every side having equal length came from the idea of parallel referring to the orientation of Cerdà grid in Eixample which fixes all the model of plans and facades both of the two buildings. Eventually it is the Cerdà grid that guided the essential orientation of the distribution and even the ideal of structure.



fig. 3.4.7

Le Corbusier's drawing of Plan Macià project

The site of the school has about 3,5 km distance away from the nearest point of the Cerdà grid in the Eixample quarter, so it is impossible to receive a direct visual connection inside of the building, but this unilateral respecting shows the thought of the designer that the identity of the city should play a job as the central core of the project by spiritual supporting and sustaining. And it is the entire meaning of what its platonic center reveals in the urban characteristic of this project.

- Montjuïc

The Plan Macià was the most ambitious project of urban planning for a new Barcelona in the 30's. The intervention of Le Corbusier was key to the plan and had been working on the plan lasted from 1930 to 1934.⁴² In the content related with the city's historical center, two towers at the sea front of the old quarter of Barcelona were placed by Le Corbusier together with the GATPAC of Josep Lluís Sert, Torres Clavé, etc. in the height of 167 meters for each. The precise number would not bring any doubt to the local habitants because all they know that the 184 meters is referring to the height of the Montjuïc Hill that stands on the coast line next to the old port playing an important role in signifying the limitation of the city.

42. See J. Busquets: "Barcelona, the urban evolution of a compact city", Rovereto, 2005, pp.252

The concealed number of the tower's height could not be announced through the visual observation by the public with the only exception that probably it only could be noticed when sailing in a distance away from the sea shore and looking back to the front elevation of the city. The meaning of the secrete number might not lie in suggesting a obvious concrete and strong relationship between the nature and the city, but to root an impression of the big ambition in the years of Modern Movement that the new front of Barcelona would be marked by the new artificiality that had the equal monumentality with the nature.

3.5 URBAN PANOPTICON

Many cities locating on the north coast line of West Mediterranean Sea have to face the problem of being short of flat terrain in their geographical location between the coastal mountain chain and the sea, so they used to deal with the multi-topographical situation of the land while constructing artificial things on it. Especially for those cities having more perception number of the ground inclination, such as Genoa, Naples, parts of Marseilles, etc., which means when every projected area of the site on the slope has the potential of obtaining more surface area than the one on the plain, the design naturally goes towards the direction of verticality and be stratified according to height difference of the site. That happens not only to the construction of single buildings, but also the infrastructure of transportation system and city public spaces, which reveals the fact that it is the limitation of the natural condition of the land forcing local habitants to explore the capability of vertical density of the city and the individual building prospectively in general and particular. That verticality is not the same with the one in metropolitan city's concrete forest, Manhattan for instant, because in Mediterranean cities, the result of their compact urban area with high density is generated by the topographical law from the nature since the ancient antiquity, but not the result of economical competition in commercial market.

The verticality is the base that conceals the concept of urban

panopticon: the typical character of those Mediterranean cities building on slopes with sharp inclination, which is the vertical distribution and composition of building area, urban fragments and urban structure by the elevated hierarchies from height differences. So it is not an idea created from the observation of individual building, but a perspective view starting from the interior that projecting into scenes of outer space, covering a macro scale over certain sequences influenced by the different conditions of elevation and height. And the building solutions focusing on problems caused by elevated hierarchies even produced typological transformation of how to build on various levels with elevation changing, at the same time obeyed great amount of occasions in exceptional situations encountering in side of specific sites. When the typological tradition of constructing in the mountainous area interoperates with the particularity of various situations of differences happening in between multiple levels of urban section, the relationship of model and context would be disclosed in an alternative perspective point of view. And the way of calling them sections marked with number in the following part are not only representations through architectural drawings, but also the ideas that coming from the thinking based on the topic which gives the comprehensive view of the designed strategy related with the idea of urban panopticon - awareness of relationship between internal space and elevated hierarchies of urban context through vertical distribution.

A. Section one: Hierarchical publicity and Strada Nuova

In the extraordinary context of Via Garibaldi, the Renaissance and Baroque Strada Nuova grows as a social element and a form-symbol⁴³, on January 20, 2007, a plaque was placed by UNESCO at the beginning of Via Garibaldi on the grounds that it inserts the description of Palazzi dei Rolli within the world heritage listing:

"The largest homes, various in shape and distribution, that were chosen at random in the lists (rolli) to host visits of state. The buildings, often built on sloping land, formed of a stepped atrium - courtyard - staircase - garden and rich interior decorations, express a singular social and economic identity and commencement of modern age urban architecture in Europe."

Strada Nuova, the street almost goes parallel with the counter line of the sloping land with sharp inclination and those palaces arraying on both sides of the street could be viewed as a whole to represent the name as the "urban architecture". I think one of the most important reason is that the composition of the buildings and the streets shows the most characteristic feature of their interconnections by the manipulating of publicity, which is all the big palaces had designed in various ways to share part of the building to the public. That means you can always find a part of the private authority

43. See A. Rossi's article: "Determinanti Storiche e Sociali della Strada Nuova", in "Genova Stada Nuova", Genoa, 1967, pp.19

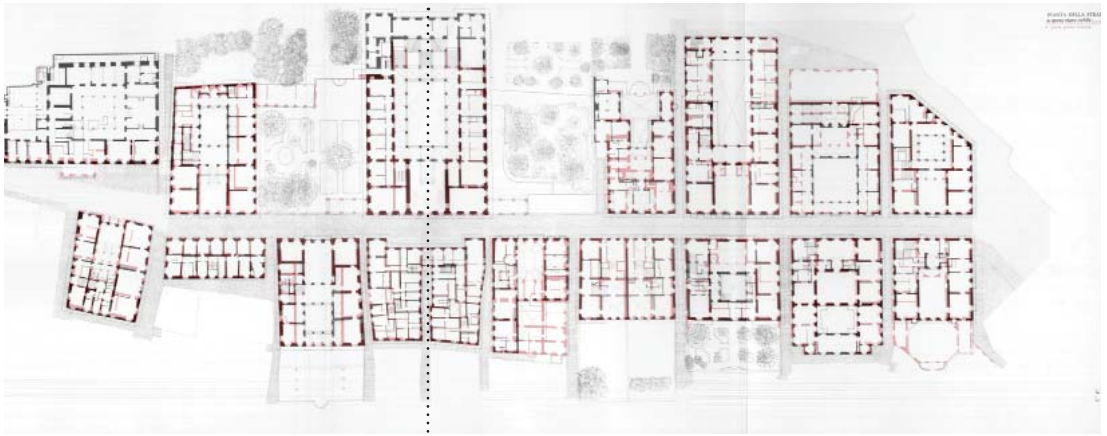
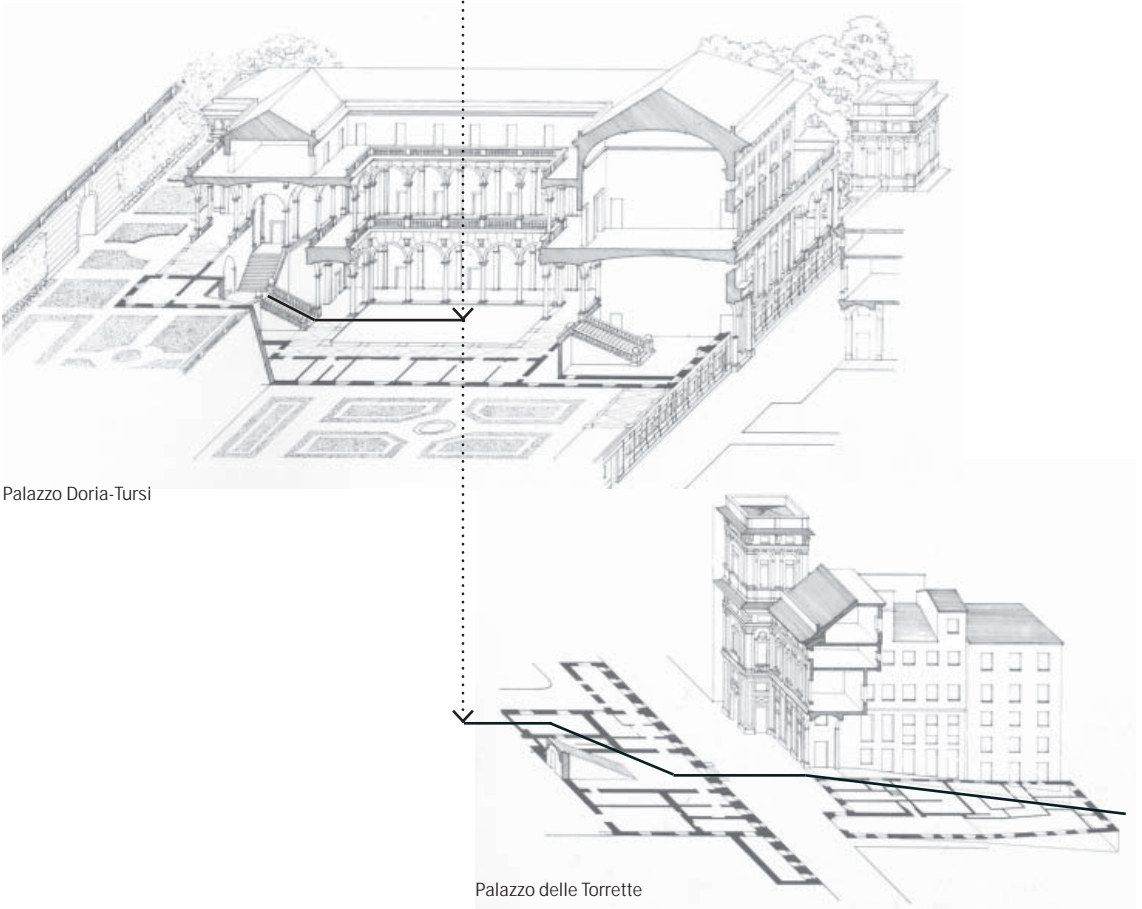


fig. 3.5.1

Plan combination of Strada Nuova, ground floor in red and noble floor in black



Palazzo Doria-Tursi

Palazzo delle Torrette

fig. 3.5.2

Isometric section of Strada Nuova related to the plan, Palazzo Doria-Tursi and Palazzo delle Torrette

available to enter and be visited when you are having a walk along the street. Those places opened to the public nearly become parts of the street and join into the urban structure and they are comprised by spaces like vestibule hall, courtyard and garden following a standard typology of composition for Genovese palace. However, the interesting happens not only in the tradition of having the private-public duality of the inner space inside of those palaces, but also the way of transition from complete public place (the street) to the semi-public place (the open section inside of the palace) until ending with the visible but unreachable complete private place (the private section of the palace) by the interaction of the natural topography and that is what the first urban section is going to demonstrate.

For instance, if I propose a collage image of a long section cutting orthogonal with the counter line on the middle point of the street façade of Palazzo Doria-Tursi and Palazzo delle Torrette, it will demonstrate the combined section of them both: the section of Palazzo Doria-Tursi from the street level to the higher slop are organized in the consequence of: the vestibule hall, the large stair going up, the first floor courtyard with columns, three stairs going up to the noble floor; until the section of the staircase connecting with the noble floor, the area with public accessibility ends before entering the upper level; but when standing on the staircase that links with the noble level, the garden which locates in higher

level cutting inside of the mountain still can be seen but without accessing. And almost all the palaces on the mountain side of the street share this similar type of entering and going up section. The section of Palazzo delle Torrette is the example of from street to lower part of the slope. Starting from the main door on the street until the end of the public accessibility in the terrace garden, it follows the sequences of the main door, vestibule hall, courtyard, terrace garden and it is easy to see through this sequence of semi-private spaces and end up with a view of the lower city. In this entering and going downwards type, nearly all the space on the street level are open to the public.

This ideal image of urban section tells the realistic character that how the typology inserts and compromise into the hierarchy of levels in urban structure, furthermore, the hierarchy of accessibility and publicity reveals the secret character of topography that hidden under the cover of massive block of stone building and the narrow and complicated street system, which can only be shown in section that the transition of publicity inside of the palace is classified by the vertical composition, which is formed exactly according to the natural topographical condition. Following this tradition of working with hierarchies in topography and different elevations of urban context, the total quantity of public space in Genoa is enlarged greatly by the semi-public spaces inside of those palace buildings.

B. Section two: Elevated communications and Albinì's renovation in Palazzo Rosso

- Transformation and renovation of Palazzo Rosso

Palazzo Rosso was built on Strada Nuova between 1671 and 1677, as a new residence of Brignole Sale family. The two brothers Rudolph and Gio Francesco Brignole Sale, enjoying equal right of primogeniture, led to the unusual structure of the building, the two-story noble superimposed.⁴⁴ The volume is divided into three boxes, the central body of the building itself and two dependencies. The main building is set on a pattern of U-shaped, (by Bartolomeo Bianco) with loggias inserted at the ends of the two wings to define the inner courtyard. The two wings, engaged rooms, block on two sides of the central core, consisting of the atrium entrance, the reception rooms and the courtyard. During the eighteenth and nineteenth centuries, the Palazzo Rosso was completely transformed both practical needs of housing and for inevitable changes of taste, which modified the look to make up almost completely obscure the original structure. The final blow was dealt by the bombings of 1942, which brought about the breakthrough of the roof and damaged paintings, frescoes and stucco. In 1950, when it met apparently the urgent of action on prevailed building, the option of a restoration, freeing the building's overlaps and giving insertions departure from its original character,

44. See C. Marcenaro: "Una fonte barocca per l'architettura organica : il palazzo Rosso di Genova", Florence, 1961, pp.3

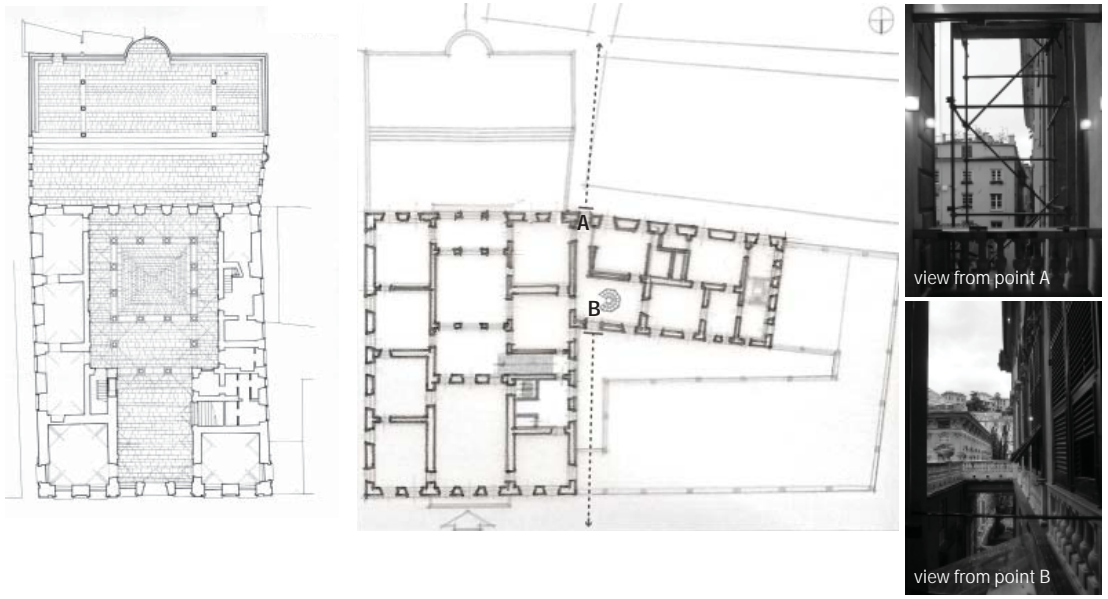


fig. 3.5.3

Ground floor plan (left) and plan noble (right) with the views from renovation points by Franco Albini

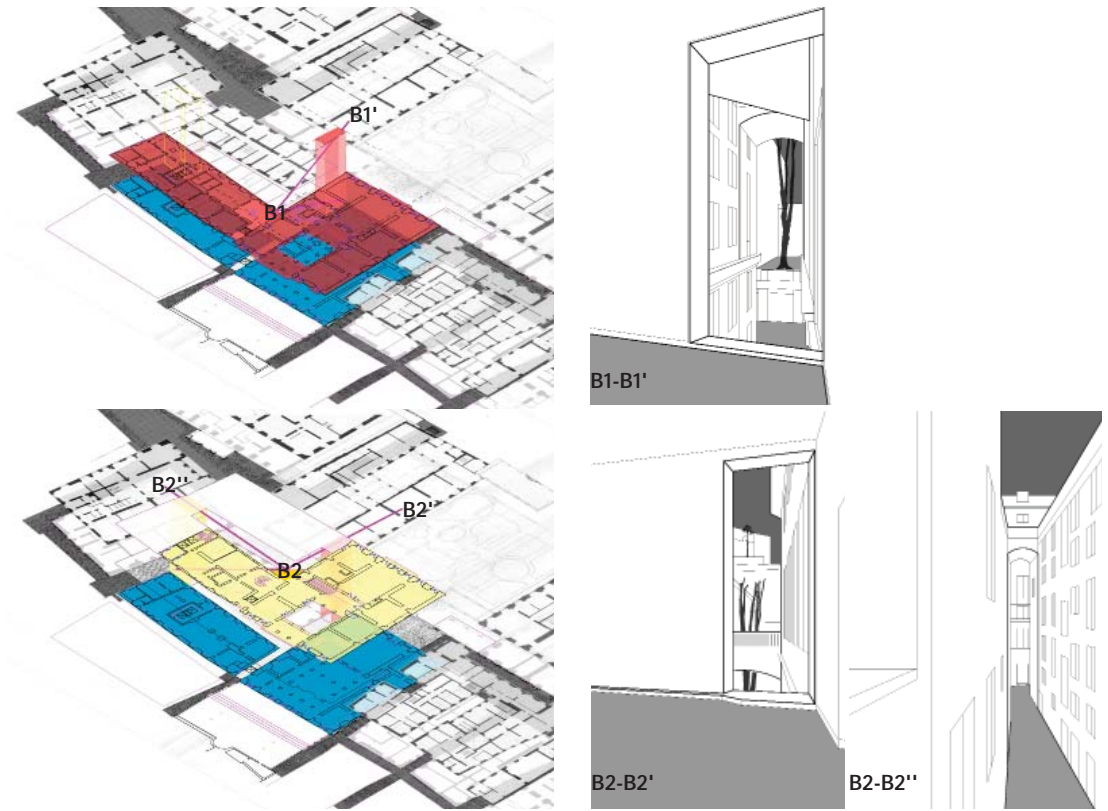


fig. 3.5.4

Communications on point B in different hierarchies

was able to recover the highest level of its historical, architectural and decorative values. It was then set up its collections following modern museological criteria, as Palazzo Bianco and San Lorenzo, revisited by the collaboration between Catherine Marcenaro and Franco Albini. Within a process marked by a severe philology, aimed essentially to recover the original character of the building, Albini and Marcenaro allowed themselves very few freedoms: for example, the absence of a clear documentation of the connection between the main body and the south wing of the dependencies, this space was solved as empty passage (see point A in figure 3.5.3), assuming the general principle of continuous space that characterizes the complex. Similarly, in the absence of documentation on the vertical links, the four floors were connected by an octagonal staircase (see point B), the scalinata, supported by steel rods and slabs detached from the crossing, enhanced by a continuous handrail in wood covered of leather, and the stairs are softened by a red carpet.

- Communications with different hierarchies

The different attitudes obtaining from the architect during the renovation process when meeting the situation of documentation absence tell the secret of the intention in bridging the relation with the scenes various from height difference of the surroundings. In the connection part between the main body and the south wing of the

dependencies, the reason why only an empty passage was created without any new intervention apart from the new glass window covering the opening of the passage facing south, but in contrary, in the north side of the passage, the connection part enlarged into a room with window facing north, there is the most important new object Albini created inside of the historical building, the scalinata, connecting four floor together as a vertical gallery on the spiral staircase. The scene looking outside of the windows would tell the reason frankly: from the passage window looking south, no matter which floor are you in, there is the same image of scene you can receive with one narrow road undergoing the connection part on the ground floor and vanished far away downwards in an area of massive dark of residential buildings; and from the windows in the north part room next to the spiral staircase, you can experience various views of scene with so many layers and perspectives in different floors: the arch connecting the main body with the north wing of dependencies, the terrace on the north wing of dependencies, the ground of Strada Nuova and its branch-road going under the connecting arch, the trees and gardens on the noble floor's terrace of Palazzo Doria-Tursi on the mountain side of Strada Nuova, even its second floor's garden and other palazzo-garden combinations in its upper elevation background. The spatial experience of a multiple layers superposition with the cross-section of elevated differences is tangible as specific fixed scene looking out from the northern

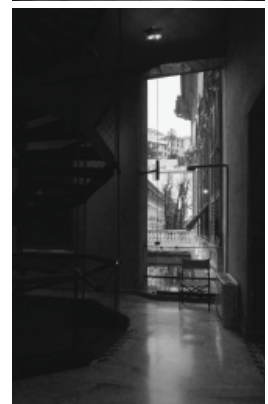
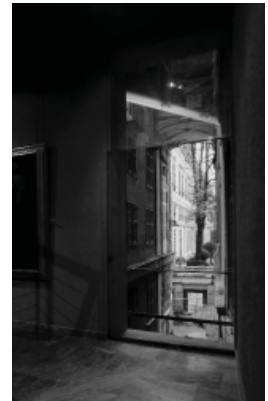


fig. 3.5.5

Views in different heights from the room where locates Albini's staircase

windows in individual level, in the mean while those images are also connected as a dynamic visual flow when you step on the spiral line of Albini's scalinata.

The richness of compositional variety of the urban section is the force that encourages and enlightens the designer to alternate part of the existing model of traditional palace building in order to make the communications and interactivities between the architecture and the context. The Albini's tiny but smart breaking off the standard principles of typology and traditional program opens a new approach to bringing more perspective thinking that related to the communication with the characteristic of the urban context.

C. Section three: System interchange and Facolta di Architettura di Genova

- Transformation in San Donato area and the design of faculty building

The area of San Donato and San Silvestro had been destructed extensive and massive during the Second World War. After the interlude between the sixties and early seventies, in which the role of the masters of the first generation inevitably starts to fade, Ignazio Gardella falls strongly in the debate of Italian architectonic



fig. 3.5.6

Detailed plan of the historic center of San Silvestro and San Donato

with some important projects. One of these is the detailed plan for the area of San Donato and San Silvestro in Genoa, developed between 1969 and 1971 together with Silvano Larini, in collaboration with Jacopo Gardella, Gilberto and Daniele Nardi Vitale.⁴⁵ The plan involves the insertion of a complex university for about 8000 students in one of the most ancient and degraded the historical center of Genoa, still devastated by bombing during the last war.

The Faculty of Architecture of Genoa is part of the detailed plan of the historic center of San Silvestro and San Donato, destroyed by bombing. In that plane the architect had left free almost all the areas destroyed by the war in order to create large spaces for the gardens and partly paved, crossed by paths that are more or less as historical paths. One of the paths matches the axis of the facade of St. Augustine and came to the center of San Silvestro where there was a convent of nuns. The whole plan had a universal destination, but it was built only the Faculty of Architecture. The new headquarters of Architecture Department fits more or less on the abutments of the church of San Silvestro, which still has the bell tower standing.

- Reconnection of the different levels of the existing environment

The idea of the project is expressed very clear: the technical impossibility of reconstruct philologically those demolished

45. See S. Guidarini: "Ignazio Gardella nell'architettura italiana", Milan, 2002, pp.199

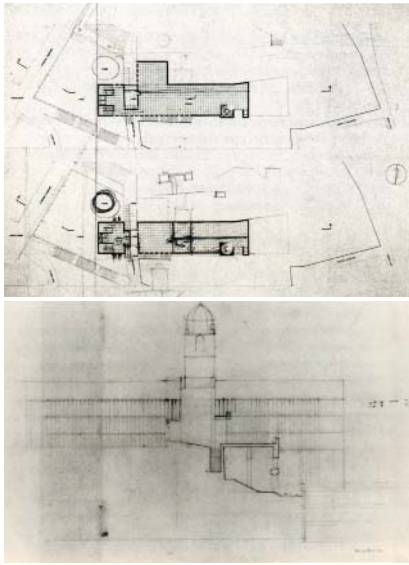


fig. 3.5.7

Drawing of plan (up) and section (down) which can see the connections on different heights of the pre-existence

buildings, is confirmed by the need to adapt the invention in that locating to the specific requirement which derived from the development of the urban dynamics. As Gardella noted: "the ruins could not become elementary generators of the solution ... which is used in compositional sense, as elements that form the fabric of the space environment ...: are, in some sense, a ground floor plan design after the firmness of the new volume." and "as the different levels of the system of terraces and squares. In particular, in the project of the Faculty of Architecture there are two levels, that of via Sant'Agostino and by that of the upper square. A system of stairs connecting the different levels, as often happens in Genoa, are also very different shares."⁴⁶

The building consists of a trapezoidal lower body and flat roof defined as an embankment, by "incisions" from via Sant'Agostino and the stairway leading to the passage route of Macherona, and a second body in the form parallelepiped which relies in part on the first and absorbing the difference in level is arranged on the top of the hill in the dominant position which once was occupied by the church of San Silvestro. Part of the nave of San Silvestro and the remains of the cloister attached to the convent on which building is constructed, and the structure and topography of hill "certain characteristics of the whole area"⁴⁷ of data acquired as rational, technical elements of the project. They are the structure of the

46. See A. Monestiroli: "L'Architettura Secondo Gardella", Milan, 2009, pp.122

47. See I. Gardella's article: "Il nuovo edificio della facoltà di architettura di Genova. Dialogo tra Ignazio Gardella a Daniele Vitale" in "Zodiac" Num. 3, 1st September 1990, pp. 127

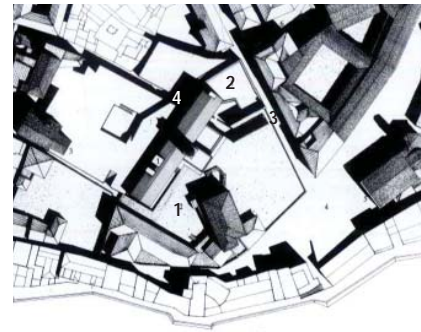


fig. 3.5.8

Part of the detailed plan of the historic center of San Silvestro and San Donato, with the marked points of positions where photos locate

workplace and concur to determine the project's starting condition. Indicate, as it were, a constructive interprets that the project progressively establishing the need "dialogue in the urban context between old and new"⁴⁸, which nevertheless decisively oriented toward transformation. And traces of demolished old buildings guide the project, referring to them instead. They are the secret of its form, a way of rooting the ground that persists over time to successive transformations: "the mode of Genoese architecture to get the solution to attach the mountain and the inclination of the slops is so rich and so full of fascination that you can not do anything but start there and make it the starting point of a new architecture."⁴⁹



fig. 3.5.9

1. courtyard on the upper level next to the 11th century tower

The main design problem is to connect the new development to the city, to be achieved by passing a vertical drop of over 9m. The university building composed the ground and secondary floors as the fundamental body to support the cubic volume in the upper part, whose trapezoidal shape is the result of the alignment of the new and existing urban walkway of the master plan, consisting of a staircase that had to meet in the town square as already mentioned north of the main building with historic paths: the usual passage way of Macherona, along which are located the inputs, is then involved in the project. It is like the work of Bramante's magnificent staircase in Vatican that connects the noble courtyard on the upper city with the plebeian's world in the lower level, which adopts the

48. See article: "Genova: un progetto per la città antica. Il piano particolareggiato per i nuovi insediamenti universitari delle zone di San Donato e San Silvestro" in "Controspazio", a.VI, Num.2, October 1974, pp. 4-31

49. See I. Gardella's article, in "Il nuovo edificio...", op. cit., pp. 129

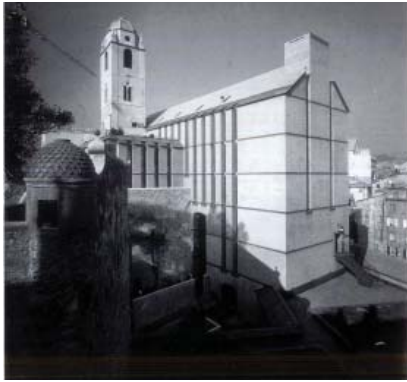


fig. 3.5.10

2. trapezoidal shape and the cubic volume in the upper part



fig. 3.5.11

3. the entrance of the faculty on via Sant'Agostino, the stairway leading to the passage route of Macherona

height differences in the urban context in order to bring into the project the sense of ritual that elevates the sincerity and tranquility from common customs to an intellectual world.

- The cubic intervention and the interchange with multiple levels

The cubic block recorded the volumetric existence of the church of San Silvestro at its location and direction. However, the one unique interior space of this cube with its full flexibility of the plan and the repeating of the pilasters and window on the façade clearly announced the architectural language of this Genoa based architect: the new intervention by the concrete volume is the dominate form in the design, and the pre-existence ruins, the cloisters, the road and street destroyed by the bombing are the facts that need to be considered as the other side which brings conflict against the purification of the volumetric building.



fig. 3.5.12

4. the main entrance to the concrete volume of architecture faculty, locating on the cross-point of the pre-existence road the passage route of Macherona going through the block

So here can be seen the relationship between the model and the context in the composition of the new geometrical volume and its adaptation to the street system from the view of urban section concept, the geographic height difference, the ruins and the convent. The long rectangular cube stands here firmly with its direction taken from the historical existence and with its contact to the scene tower of Carlo Felice Theater. The exterior path linking the main streets

and the entrance of the faculty strictly follows the outline of the cube and at the same time offers the access to the archaeology site distributing on the terraces next to the faculty building. So the accessibility is the only intervention the whole project has, not only to the pre-existence ruins, but more important, to the elevated height differences in the structure of urban section.

3.6 URBAN SEQUENCE

Different from urban panopticon that talks mainly about a static condition of spatial awareness, the way of describing something as sequence shows the idea of telling the experiencing character of things that play the fundamental role with its importance in giving the essential framework to provide the capacity and possibility to cultivate components and produce connections among fragments inside of urban area in a narrative order. The sequence is controlled by the structural thing like tree's trunk and branch, the structure of the plant, those hold all the roots of leaves and fruitages, and supply them nutrition to maintain the life. In those cities locating inside of the Mediterranean Basin, the urban structure comprise all the public spaces inside of the city: streets, plazas, markets, covered corridors, etc. those also are called the urban interior, which allows the flexibility of events and stories happening inside forming situational variety, and also provides uncountable amount of options of directions, accesses, even secretes ways and passages contained inside of the ambits what the urban interior covers. The architecture itself is using the the way called urban sequence, to response the variety of situations lying inside of the urban structure. Many changes could happen, and many things and events could appear at the same time that may link with each other in an unconscious decision by any occasion. That is the multipurpose which the urban sequence would offer to access every particular individual building.

When the individuality of single building faces to the multiple accessibilities that the urban structure offers, various types of responding would appear according to the attitude inside of the individual intention of the designer. If we view the autonomous development of every freestanding object as models which depend on the self-generating principle that differentiates and separates from one to the others, the connections and intercommunications those individuals would interchange with the public space are the intersecting points where model can relate to the urban structure, the context, under designing of sequence. It is like the way how the board of electrical connects works with the plugs, the single building is like the individual electrical product and the urban sequence is like the electrical system with the board full of connects; the building has to use part of its body to respond and link to the urban structure, that likes plugging-in the electrical production with the electrical board. So the strategy to work with the urban sequence prospect of the context is the action of plugging-in.

A. Urban sequence respond

The interaction of responding is the main operation that the single building could communicate with the public space. Usually it happens when the urban structure poses particular requirement expecting the specific respond from the individual architecture



fig. 3.6.1

Facade of Church San Domenico and the fountain

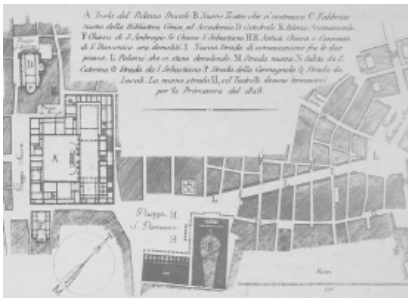


fig. 3.6.2

Carlo Barabino's plan

during the period of urban transformation and development. And the long-term progress of construction and renovation of Carlo Felice Theater in Genoa city center is a good example to explain this characteristic of the interaction between building and its urban structure.

- The urban transformation of Piazza De Ferrari area in Genoa

The urban transformation progress of Piazza De Ferrari area and the construction of Carlo Felice Theater were strongly influenced by each other since the early 19th century. Where today is the plaza, was once little more than a roughly triangular shaped open space enclosed between the front of the church of San Domenico, from which it derived its name and was demolished in 1820s in order to build the Teatro Carlo Felice, the building located north of the Ducal Palace, and some buildings that pursued the southern facades of the buildings in Via Giulia (then Via XX Settembre). After the annexation of the territories of the Republic of Genoa to the Kingdom of Sardinia in 1815, in 1818 the new authorities decided to open a hole in the heart of downtown, which acted as a hub for transportation in the city, so it was decided to demolish the complex Church of San Domenico. The refurbishment of the surrounding area was entrusted to Genoese architect Carlo Barabino. In 1821, the convent adjoining the church was demolished and planed to build

barracks with lodge on the eastern side of the northern vacated area. In 1825, the Carlos Felice Theater and its porch started to be built on the north. The work began in 1826, ended in 1828, while in the place of barracks where the same architect built a two story building that was intended to house the Academy Linguistic and the Berio Library so that consigned the square its new facade to the north-east, and the remaining area formerly occupied by the religious buildings, remained void in order to enlarge the square. In the meanwhile, in 1825, it was decided to open a new street connecting the monumental center "Piazza delle Fontane Lovino" (now Piazza Fontane Marose) and the plaza by Via Carlo Felice (now Via XXV Aprile), which actually was opened in 1828.

In second half of 18th century, many works were completed in this period: opening of Via San Lorenzo (leading the plaza to the sea front), Via Assarotti (together with Via XXV Aprile and Galleria Mazzini, leading the plaza to the background mountain) and in relation to them, the square became increasingly playing the role as a hub of transportation in the city. In 1868, a straight path Via Roma was designed shaped by the house on its both sides that extending Via Assarotti to reach the west part of the theater, and went parallel with the covered Galleria Mazzini. Until then, the urban transformation of Piazza De Ferrari area had been completed as what it looks today.

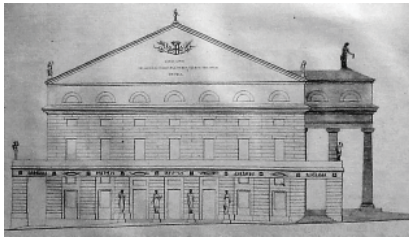


fig. 3.6.3

Carlo Barabino's north-western facade

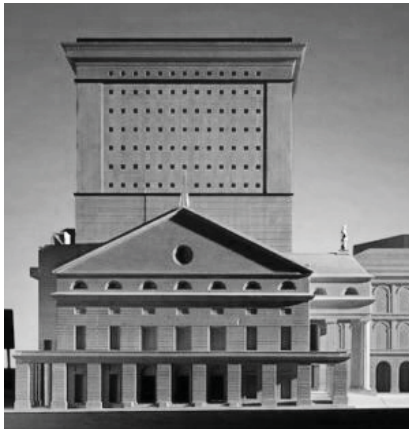


fig. 3.6.4

Aldo Rossi's north-western facade and scenic tower

- Two design phases of Teatro Carlo Felice

Teatro Carlo Felice inaugurated in 1828 is the principal opera house of Genoa, which was after the inaugurating of San Carlo of Naples in 1737, the Scala of Milan in 1778 and the Fenice of Venice in 1791. It is located on the Piazza De Ferrari and named for Duke Carlo Felice. On January 31, 1825, local architect Carlo Barabino submitted his design for the opera house which was to be built on the site of the church of San Domenico⁵⁰. The auditorium accommodated an audience of about 2,500 in five tiers (each with 33 boxes), a gallery above, and standing room in the orchestra pit. In 1892, Genoa commemorated the 400th anniversary of Columbus' discovery of America and to celebrate the occasion the Carlo Felice Theater was renovated and redecorated for the first time. And then the concert hall was altered many times during 1859 to 1934, and remained remarkably unscathed until the second war when a shell fired hit the roof leaving a large hole open to the sky and destroying the ceiling of the auditorium which had been a unique example of 19th century rococo extravagance. Further damage was sustained when incendiary bombs started a backstage fire which destroyed all scenery and wooden fittings. Even additional damage was caused by looters who stripped the back of the theatre of every possible scrap of metal they could find. Finally, an air raid in 1944 caused the destruction of the

50. See E. De Negri's article: "L'architettura del teatro" in "Il Teatro Carlo Felice di Genova", Genoa, 1986, pp.47-80

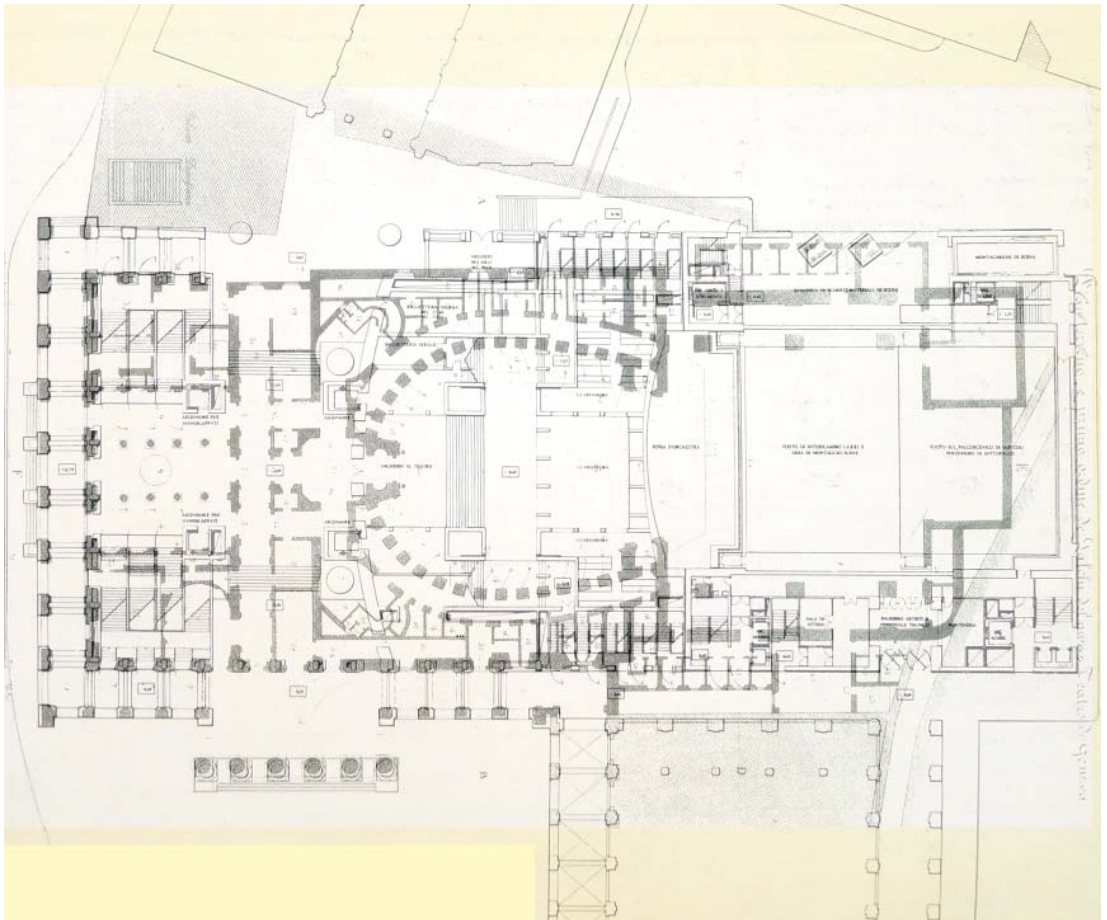


fig. 3.6.5

Overlapping Carlo Barabino's plan with Aldo Rossi's plan

front of the theatre leaving only the outside walls and the corridors behind the tiers of boxes virtually; and finally the opera houses had become a skeleton of bare walls and roofless porticos.

Reconstruction plans began immediately after the war's end. The first design by Paolo Antonio Chessa (1951) was rejected; the second by Carlo Scarpa was approved in 1977 but brought to a halt by his untimely death. Aldo Rossi ultimately provided his design in the look of today, in which portions of the original facade have been recreated but the interior is entirely modern. The concert hall officially reopened with a main hall holding up to 2,000 seats and a smaller auditorium holding up to 200 seats.

The old Carlo Felice Theater presented an original architectonic structure, which in general, is built in a straight succession, a rectangular body from lobby to the stage; on the other hand, architect Barabino added a porch on the long side of the rectangular shape of the theater that bent 90 degree at the side of the plaza to make the building that looked like the old town referred to the main façade of San Domenico church, destined to become the hub of modern Genoa. The theater, in neoclassical style, occupied an area of four thousand square meters, had a maximum length of 94 meters and a maximum width (including porches) of 47. The south facade of the theater, 48 meters long, was equipped with a colonnade

of Doric, made of Carrara marble. On the sides it was possible to directly access the carriages inside of the colonnade of the theater. The porch facing to the plaza loomed a statue of the genius of Harmony by the sculptor Giuseppe Gaggini. The facade to the west had a large terrace with seven windows that were accessed from the gallery of the second rows of boxes.

Reconstructed in the same area of the Barabino's building, the new theater recovers an idea already presented in the projects of Chessa and Scarpa: The creation of a covered square of 400 square meters, from which access to the inside of the theater, ideally links Galleria Mazzini and Piazza De Ferrari. A physical connection, real and direct, pits two opposing entities (the gallery and theater) that architect had obviously wanted to keep a stylistically distant but within a connection. The square is an open foyer, spacious with big columns and beams of metal. "The ceiling" said Vittorio Savi "would be bad, if for such a pedestrian tunnel, thanks to the porthole to the cone, thanks to which the scientific study of the optical phenomenon ..." ⁵¹

In his design, the architect had to take into account two different needs and in some respects they are conflicting to each other: to rebuild the theater exactly where it was, and at the same time to provide the new technology within the new structure. That forced him to develop the building in its height, which is generating the

51. See R. Iovino: "Il Carlo Felice due volti di un teatro", Sagep, 1991, pp.28

scenic tower in its impressive height of about 63 meters. The theater itself is kept as a massive wall complex in which what remains of the work of Barabino (columns, the porch, the Latin inscription). The building structure is square, geometric developed in a box height (stage tower), compact, adorned with a simple cornice, a small box (corresponding to the audience, foyers, public facilities), surmounted by a prism triangular. The functionality seems to be the greatest value of the new Carlo Felice Theater. In this sense be interpreted also the choice of materials used: stone, plaster, and iron outside, marble and wood inside.

The Barabino's exterior terrace overlooks Via XXV Aprile was maintained and it can be accessed from one of the foyers. The cone is visible on the roof, totally about 30 meters high. It is a connection of light between the different floors of the building: the structure in fact goes as a perforating "camino" the various foyers up to reach the covered square below, creating a sort of fusion between interior and exterior. "Il camino conico della luce" wrote Savi "trafigge la batteria verticale e a ogni ridotto ritroviamo l'esterno del camino forato di finestrelle a dare illuminazione naturale alla stanza. Da un secolo dalla sponda orientale del Mediterraneo, da Barcellona, la cuspide del Palzcio Guell di Gaudi insiste nell'annuncio, ora pero la bellezza si incarna nella torre rovesciata come il guanto che sale, sale e si restringe alla lanterna che capta il cielo di Genova mentre

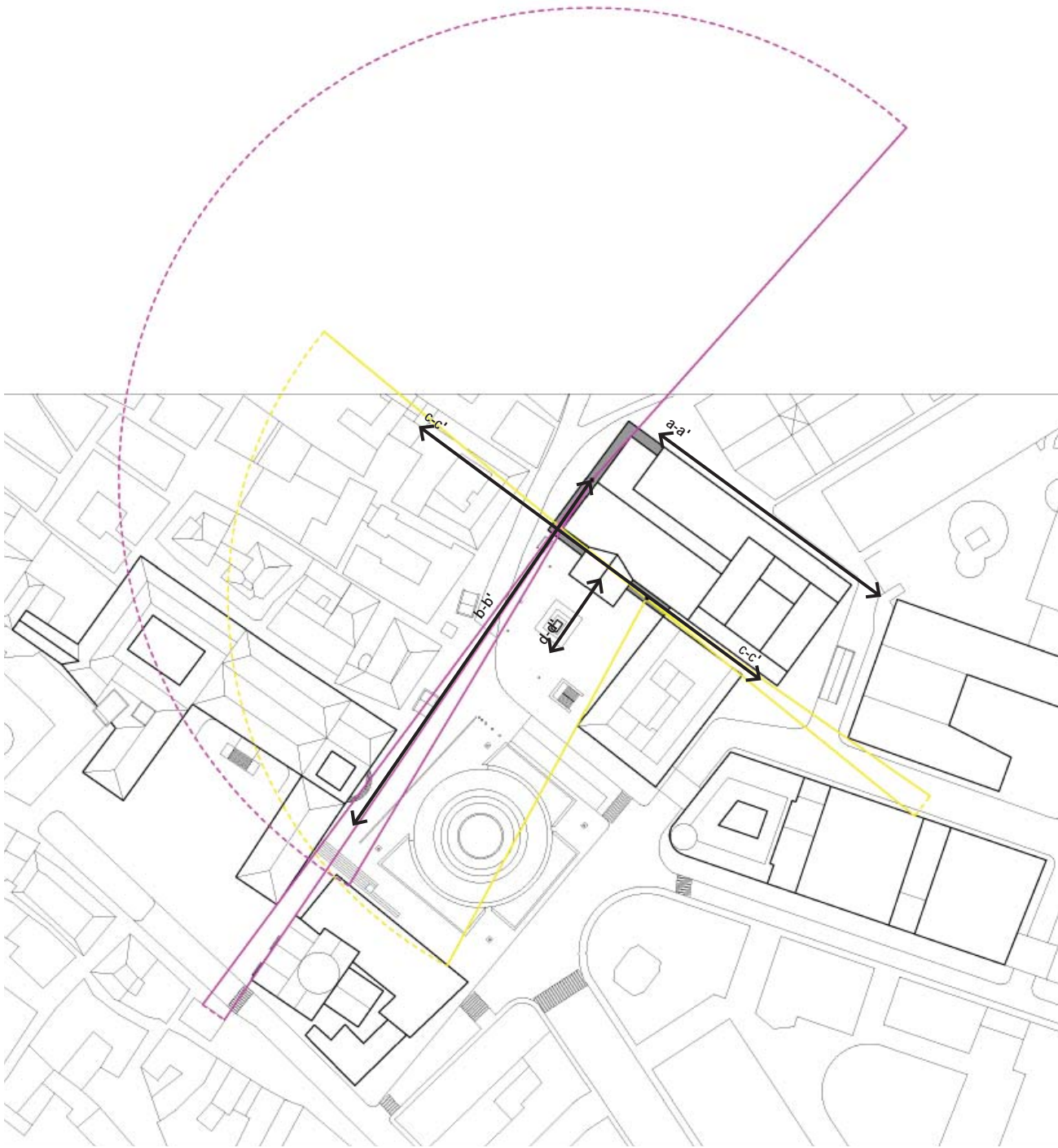


fig. 3.6.6

Juxtaposition with the urban context, view axis (in black lines with arrows) on the first floor and the view range (in colours), on the level of balcony

la sentinella di pietra sorveglia il prodigio. Credo che il visitatore il capo a guardare in su provi la stesse vertigine di Saffo che mira Gongila e la sua tunica bianca come il latte."⁵²

- Two responding to the structural force of the context

Responding by **juxtaposition**: porch and the terraces by Barabino

The 1825 design of Teatro Carlo Felice by architect Carlo Barabino clearly shows its purity of a neoclassical all, besides of its heightened play of shadows and the yield of fine decorative details, the combination of the colonnade along the street front and the marble porch facing to the Piazza De Ferrari state dynamically the intention of the architect that let the heavy body required by the concert hall of the theater respond to the structural forces from urban context.

First, the colonnade continues in the height of the residential building on its south-east where used to located the convent of San Domenico, completing the walking circulation open to the public from via XXV Aprile turning to Piazza De Ferrari, at the same time, the top of the colonnade was made as the terrace opening to the vestibule rooms on the first floor serving for activities taken places before entering to the concert hall. The long terrace occupies the

52. Ibid, pp.28



fig. 3.6.7

Terrace and view a-a' (marked in figure 3.6.6)

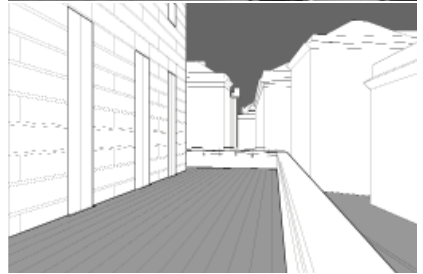


fig. 3.6.8

Terrace and view b-b' (marked in figure 3.6.6)



fig. 3.6.9

Terrace and view c-c' (marked in figure 3.6.6)



fig. 3.6.10

Front view d-d' (marked in figure 3.6.6)

whole western side of the theater and turns and divides into two partial balconies entering under the porch. It is hard to tell that the space on the terrace and balconies whether stay themselves as the extension of the interior space or are involved into the public space above the streets: the long terrace with via XXV Aprile, the two sections of terrace's extension under the porch as balconies with the passage between the palace of Linguistic Academy and the scenic tower of the theater, because compare the narrow section of the urban street, the depressed height under the porch's cover with the scale of the large interior hall on the first floor of the theater, the similarity on the openness of the space brings perception of uncertainty and ambiguity in the question of attribute that can not clearly distinguish which belongs to which.

Second, the marble porch protruding out from the surface of the south facade of the theater entering into the small square enclosed from the L shape composed by the rectangular theater and the academy palace and pointing towards the monumental status of Garibaldi. The porch plays more its importance from urban aspect of view that recalls the main façade and the orientation of the church San Domenico turning 90 degree of the orientation of the massive block of the theater in order to pay respect to fill one missing section of façade, so to form the complete enclosure of Piazza De Ferrari. The comparably large rectangular volume of the theater and its

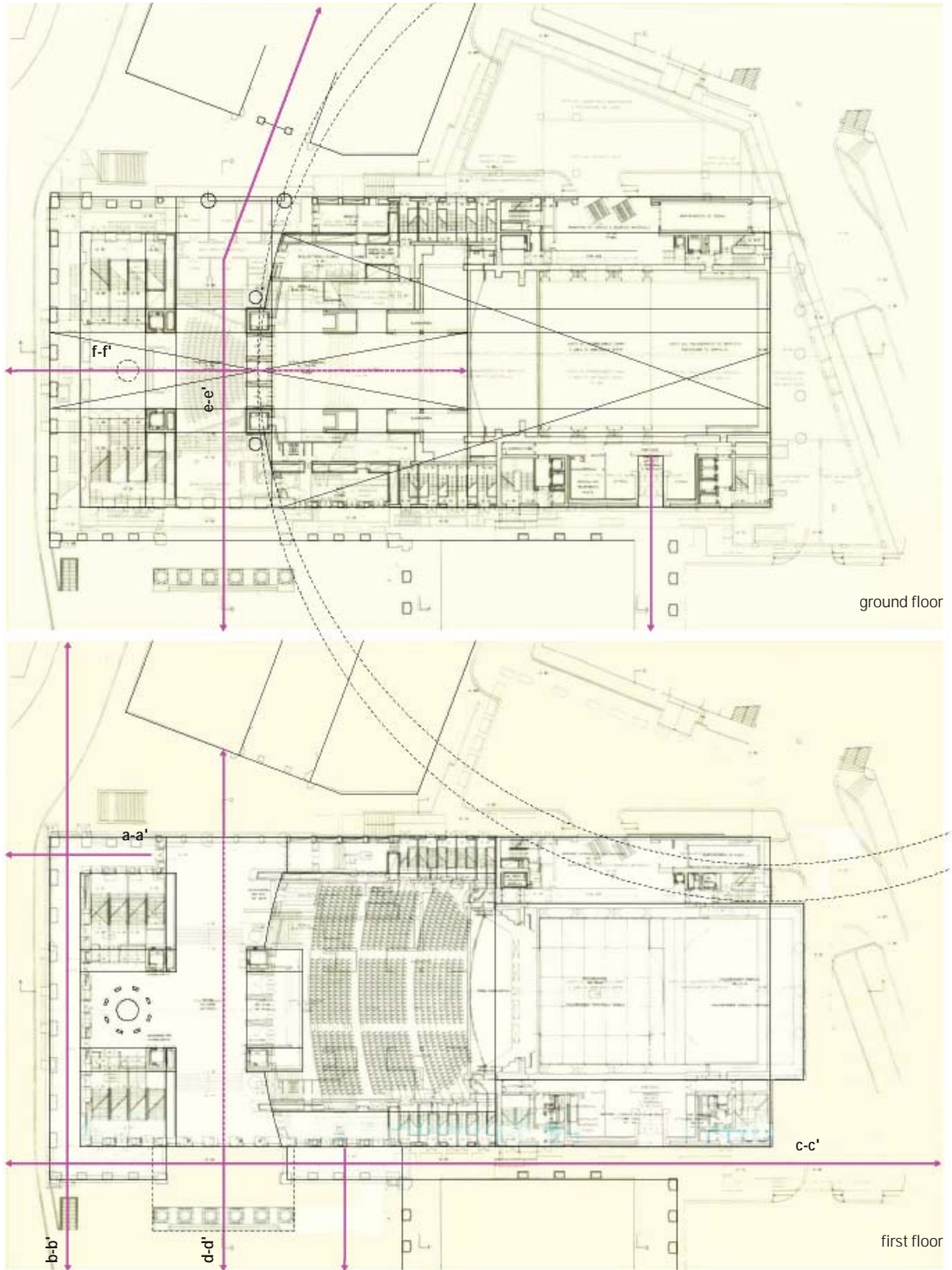


fig. 3.6.11

Pedestrian tunnel and its connection with urban network, view axis on the ground floor (up) comparing with the axis on the first floor (down)



fig. 3.6.12

Pedestrian tunnel and view e-e' (marked in figure 3.6.11)



fig. 3.6.13

Pedestrian tunnel and view f-f' (marked in figure 3.6.11)

longitude axis were nearly invisible into the urban structure and the entrance on via XXV Aprile has been reduced its appearance by do so as well. The design of the porch and the colonnade with terrace on it together bridges the massing of the big block, the heavy volume with the requirement of connecting with the urban public space by ways of revealing the sequence of different situations on scale, axis and orientation.

Responding by **interconnection**: pedestrian tunnel by Rossi

In Rossi's design, the pedestrian tunnel having two entrances one from the porch side of the building and the other on the north façade facing to the opening of Galleria Giuseppe Mazzini. The intention was so clear that the existence of the tunnel is trying to connect two ends of the urban network: the Galleria and the Plaza, the pedestrian tunnel together with the passage orthogonal entering from the opening on the via XXV Aprile have the aim to create a sort of interior plaza in Ignazio Gardella's words during one of his interview by Antonio Monestirolo, when Antonio asked "Quali sono le idee fondamentali su cui si basa questo progetto?" Ignazio answered: "La grande torre scenica e la piazza interna."⁵³ However, despite the very accessible tunnel gives so much convenience to offer a full responding to the requirement of repairing the continuity of the urban network, the architect strongly does an action of reversing

53. See A. Monestiroli: "L'architettura secondo Gardella", Rome, 1997, pp.116



fig. 3.6.11

Plaza de la Catedral in Almería

on the crossing point where the longitude northwest-southeast axis crosses the direction of the tunnel, which is the lighting hole open to the bottom of the conical volume going through the upper floors corresponding with the circle shape mosaic on the ground of the interior passage. The white marble mosaic is just intimating the connection between the un-closed openings on via XXV Aprile with the main entrance of the theater. So when you stand exactly on the crossing point in front of the theater entrance, you can understand every motive that Rossi had been planned to let the monumental solid block coherent with the urban sequence of its context.

B. Urban sequence extend

Apart from the action of responding which is the main and the general feature of the interactive process between building and the public space of urban structure, the operation of "extending" could be seen as the special phenomenal that is different from the juxtaposition and interconnection method of building "responding". The word "extend" has the meaning of intermediating in between with double directions: while the building extends into the ambit of public space, partial of the public space simultaneously becomes part of the building as well.

The plaza de la Catedral in the city Almería which locates in the

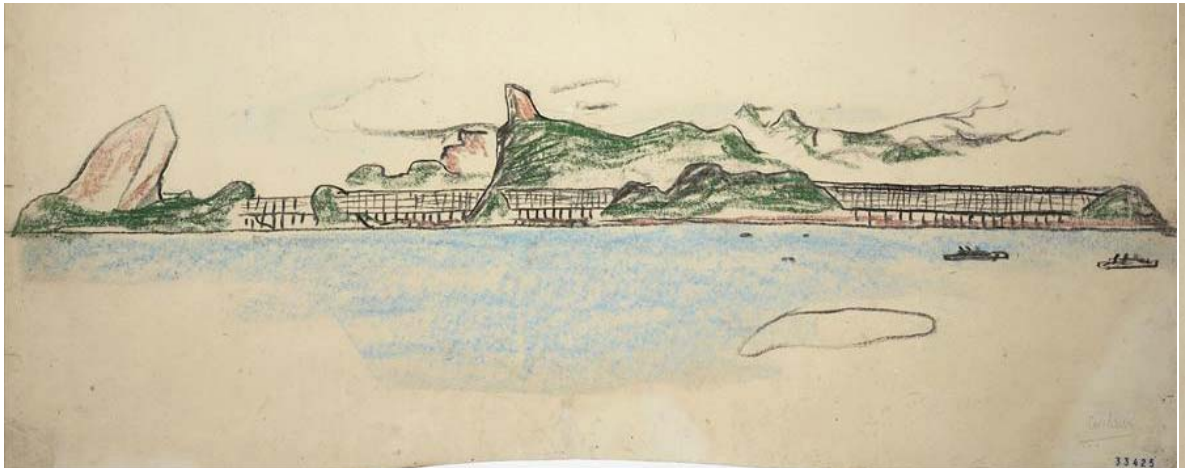
southern coast of Spain is the example of this situation that happens to the interaction between the model of the cathedral and the square next to it. The project was designed by the Cádiz born architect Alberto Campo Baeza in a national open competition organized in 1978 and haven't been built until 2000. It was called "architecture without architecture" by the author⁵⁴. The ground is paved with white Micael marble which is the local marble from Almería province, the same as the sidewalk paving in the rest of the city. Twenty-four palm trees, taller than the cathedral itself, are located in strictly order and position of their linear axis, which, like the columns of the interior cathedral offset into the exterior plaza, order the space presided over by the renaissance façade of the cathedral by Juan de Orea, as if it were an altarpiece. The plaza with its "columns" seems like the extended section of the grand cathedral and at the same time efficiently bringing shadows to the plaza which is a particular need for the open space in Mediterranean region, Those palm-trees, the most regular choice of vegetation to plant in the public space of Mediterranean cities but arranged in the rigid grid of rectangular, bring so much ambiguity and confusion in doubting that whether the open space on the plaza belongs to part of the monumental building in order to form another exterior "hall" or the still existing road passing through the plaza seized this amount of open-air from the massive block to enlarge the important node inside of the urban structure. Twenty-four palm-trees planted to resemble the nave of

54. See the project summary in the official web site of Alberto Campo Baeza architecture studio

an imaginary cathedral coherent with the location at the center point of the street network of the urban structure, which is the essentiality of interaction by structural extending happens with the collaboration from the building and its context. In other words, Campo Baeza's kind of architecture is by definition inclusive of inescapable reality of the context, but claims to be exclusive in formal terms. Like the project of cathedral plaza of Almería, the rational expression of the intention to comprise the constructive model of the solid with the void in the way of interpenetrating the self-attribute into each other's ambit demonstrates the very reprehensible example of the strategy of "extend" and this essentiality of the formlessness conform the physical reality to a distinct approach which brings the new perspective thinking into the adjusting of the relationship between model and context. That is, as he himself puts it, it is "essential". Essentiality, a more conceptual notion in that it suggests both simplification and purification, an expression of essence, is what bodies forth the "constructed idea" and determines the poetics of its formulation. He defines the "essential" as "a more which keeps human beings and the complexity of their culture firmly at the center of the created world, at the center of architecture, and a less which, leaving all questions of minimalism aside, distills the essence of a design by using a 'precise number of elements' to translate ideas into physical reality."⁵⁵

55. See A. Piza's article: "The Quest for Abstract Architecture: Alberto Campo Baeza", in "Alberto Campo Baeza Works and Projects", Barcelona, 1999, pp.13

3.7 LANDMARK



Le Corbusier's master plan for Rio de Janeiro

The idea of landmark has two aspects, or two kinds. First, it refers to the building as the landmark itself, like big structures or monuments. The landmark building might not aim to be the new core of a certain urban area but it takes the reference to the consideration of the equivalent in scale, which means the landmark building tries to establish the connection with the natural context by the way of taking account of bringing the natural scale into the artificial project. And I call the landmark autonomous, which is the reconsideration of the meaning of the monumentality and giving a reinterpretation on the topic of the relationship between artificial building and the natural elements focusing on the scale equality. The second aspect is from a contrary point of view that the project we analyzed plays the role of landmark inclusion, which means the project may not have the mega structure for itself but it uses the intention of creating the way to include those landmarks existing inside of its context into the project by various methods and approaches in order to complete the project itself with the very contextual identity of some specific quarter of the city.

A. Landmark autonomous

- As analogue in scale

The seafront towers in Plan Macià of Barcelona proposed by Le Corbusier and GATPAC which has the same height with the hill Montjuïc could also be seen as the example of landmark buildings accommodated to the concept that the artificial structure has the similar scale referring to the

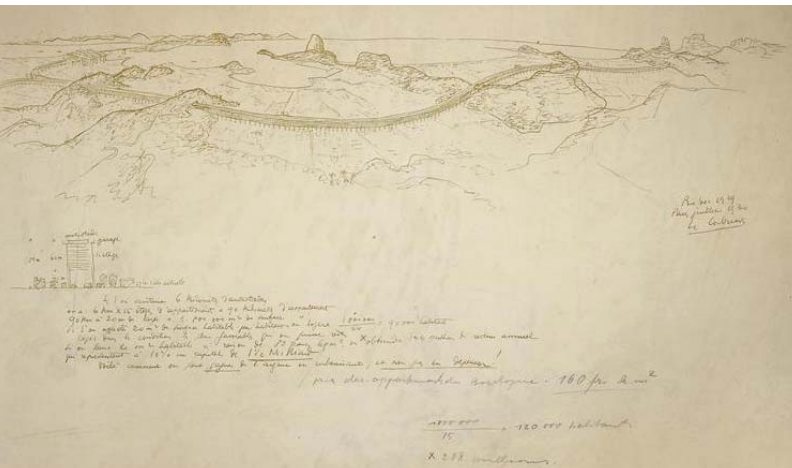


fig. 3.7.1



fig. 3.7.2

Residential complex "Ina Casa di Quezzi" known as the Biscione, for its shape to follow the contour lines.

natural elements, here in this case, the architecture is related with the mountain. Also in Corbu's master plan for Rio de Janeiro, also the one for Algeria, the continuous model of mega structure combined together the automobile way with the habitant apartments goes through the landscape of mountainous area on the costal line. The interval between the artificial structure and the mountains in a similar scale in the drawing of the elevation seeing from the sea gives a good manifestation on the concept of landmark building as analogue to the equal scale of the nature.

The residential house Biscione on the hill of Quezzi in the quarter Forte-Quezzi of Genoa designed by Luigi Carlo Daneri in 1956 has the strategy of operating within the actual context, applying different design solutions to its architecture, but always strongly liaising with the territory where the architect was able to work on the concentration on different scales between nature and architecture. Daneri took certain types and elements expressed by Le Corbusier, but adapted them to the context of Liguria. This is where it becomes interesting to his work, which was also appreciated by architectural historian Bruno Zevi, which he published in his "History of Modern Architecture" an aerial image of the residential complex "Ina Casa di Quezzi" (known as the Biscione, for its shape to follow the contour lines). Daneri focuses in the design of public housing as shown by the district Quezzi in which the recurring element is the relationship with the orientation and size of the building aims to build the landscape. In fact, just the neighborhood called by the Genoese , the Biscione is the expression of that Plan Obus designed

by Le Corbusier for Algiers and never realized , is one of the most important and significant examples of architecture of big scale in Italy , as it has repeatedly stressed Bruno Zevi in "L'architettura" , also for the relationship established with the territory.

- As artificial boundary

The Bastida secondary school designed by Eduard Bru and Josep Lluís Mateo in 1981 is located in the frontier of Santa Coloma quarter of northeast Barcelona facing the boundary to the neighbor district of Badalona. The building was built in an environment of nothing on the highest point of a small mountain chain in between two different patterns of territory: the coastal plain with slow slopping of Badalona area and the mountainous terrain of district of Santa Coloma. So the architecture itself took the form of a massive block of concrete as the dam using for power plant cutting off the water in the river. The form consolidated the boundary by the way of becoming the iconic landmark in the void area without any urban texture only encountering sporadic settlements of temperate house. However, the two facades of the building has absolute distinct appearances integrated with the surroundings: looking from the sea side, the profile of the strong cubic volume covered by concrete and brick colors filling the empty of the valley between two hills frames a clear image of elevation composed by interval of artificial and nature which look similar with the Corbusier's drawing of Rio's elevation looking from the sea; then if looking from the mountain side, on the contrary, the whole building having more than



fig. 3.7.3

La Bastida secondary school, artificial boundary, Barcelona

100 meters long basically is concealed inside of the environment. The position and the geometry of Bastida School defines a new outline of the territorial boundary which not only takes reference from the context in the problem of the scale but also underlines the natural common boarder in the way of artificial representation as landmark architecture.

B. Landmark inclusion

- Extension of the city hall of Marseilles

The city hall of Marseilles locates in the Ville Basse area of the old quarter of Marseilles which stays in between the Ville Haute and the north bay of the old port. The site's boundary is formed by the main horizontal Rue Caisserie on the upper side, Quai du Port in the bottom, and the orthogonal streets on two sides which were built following the antique paths of running streams from the hill to the sea. Because of the destruction of the Second World War, the site of city hall had been transformed like a fallow plot where a lot of work has been done but have ever been completed, that is because rehabilitating this place is to touch the heart of Marseilles, where they also found the archaeological ruins from Roman and Greek period.

The extension project of Hôtel de ville contains two parts: the underground town hall and its public surface having its area over two hectares. It did not seem appropriate to the architect to introduce an "object" over this site: "This is a cityscape that is fantastically well, it



fig. 3.7.4

The roof plan of Hôtel de ville Marseille, its geometry and its monumental surroundings

is theatrical.”⁵⁶ Franck Hammoutène, the extension project architect played the card of the invisible. And the entire expansion project was “buried” in a volume of underground 10 meters high with the natural slope of ground, which offered no less than 10 meters in altitude. As the architect mentioned in his writing that in the ground surface, the public space design, he took care of the visual axis which links the Notre-Dame de la Garde and the Hotel Dieu, the existing perspective shaping by the historical building on the site, the historical buildings themselves and finally he respected the nature flow from the platform of Hotel Dieu to the sea. Base on the plan of the public space, the gradual descent from the Hotel Dieu and the Old Port is clearly dominated by the rectangular shape of the steps paved in large pattern of stone with one side cutting strictly straight and the other side interrupted by a continues slope paved in brick shape texture. On one side, the rectangular shape of the big steps exactly fits parallel to the visual axis and emphasizes the orientation to the monuments. On the other side, the fluid shape of the slope path carefully satisfies all the entrances of the historical buildings existing on the site.

The particularity that this project has in the relationship between model and context lies in the interaction between the regularity of the rectangular of the roof terrace and its compromises on the edge when the complete form of the new plaza meets the intersection with the monumental buildings in the environment. It is obvious that from the site plan drawing of this project, the rectangular shape is repeatedly used under a new pattern that is inserted into the inverted trapezoidal

56. See L. Fritsch's article: “Mairie de Marseille - Bâtiment public” in “ACTINEO” on line, 28 novembre 2008



fig. 3.7.5

Hôtel de ville, perspective upwards to Hotel Dieu



fig. 3.7.6

Hôtel de ville, perspective upwards to Hotel Dieu through the parking entrance from the old port

shape that the original enclosure of the site has, which is formed by the position and orientation of the existent buildings. Imagine that at the initial point of implanting a geometric volume inside of such a complicated environment that concealed many dynamic forces sent from the pre-existences of monumentality (buildings within the close range and trendy of flows and also visual connections by the ambit defined from a larger range of area), the transforming of the purification of the ideological shape into the intermediate solution using the method of inclusion that comprises the important individual figures into the project itself, which also demonstrates the way of invasion that the monumental buildings in the context acting on the simplicity of the original pattern and model. So the result of a coherence by patterns of regular stone pavements on the rectangular platforms and steps, together with the junction areas paved by small brick forming a continues floor without steps where the stone steps meets the boundary of the historical buildings, is the direct manifestation of the landmark inclusion. Furthermore, the straight cutting for the public entrance of the extension part of the city hall located to the east side of those steps orientating to the opening on the southern side of the stepping roof gives a strong perspective angle towards two iconic features of the city – the upper and farer one is the church Notre-Dame de la Garde on the highest natural top of Marseille and the vieux-port with the curved bay just beyond the bottom of the stepping roof. It is the indirect representation of the structural connection offered by the project that the straight line emphasizing the entrance accompanied by the perspective angle has completely grabbed the landmarks of the city



fig. 3.7.7

Hôtel de ville, perspective towards
Marseille Notre Dame

into the project itself.

- Piazza Negri

Let's go back to Genoa again, on the void place in front of the Sant'Agostino Church, a new square has been built in 2008 by local architecture studio Sp10 associated with Franz Prati. The peculiar destiny of compactness and complexity of the town of Genoa seems to sum itself up in the small project because in few meters of its perimeter, an extraordinary repertory of Tendenza is all at a glance: Franco Albini's renovation project of the museum of Sant'Agostino, Ignazio Gardella's construction of the Faculty of Architecture, not too far away, there is Aldo Rossi's mark on the theatre of the city, and the Nazionale, now called "della Tosse", which was for many years set designer Lele Luzzati's workplace, all in the solid fabric of the medieval town of Genoa. In the project there are split and diffuse shapes of the stones of Genoa – the grey sandstone which was taken out from the promontory of the Lighthouse (the place has now disappeared, but was exploited at the end of 1800) and the white marble is from Carrara, which is extracted just off the eastern boundaries of Liguria – alludes to the destiny of the displacement of stones and to their very resistance through gravity. The placement of the blocks of marble – squared off and brand new – over the dark fabric of ancient pieces of sandstone restored sends back to the unfinished nature of the placements, to the continuously changeable look of places and to the meaning of the architectural project within the ongoing change of the town. And the particular

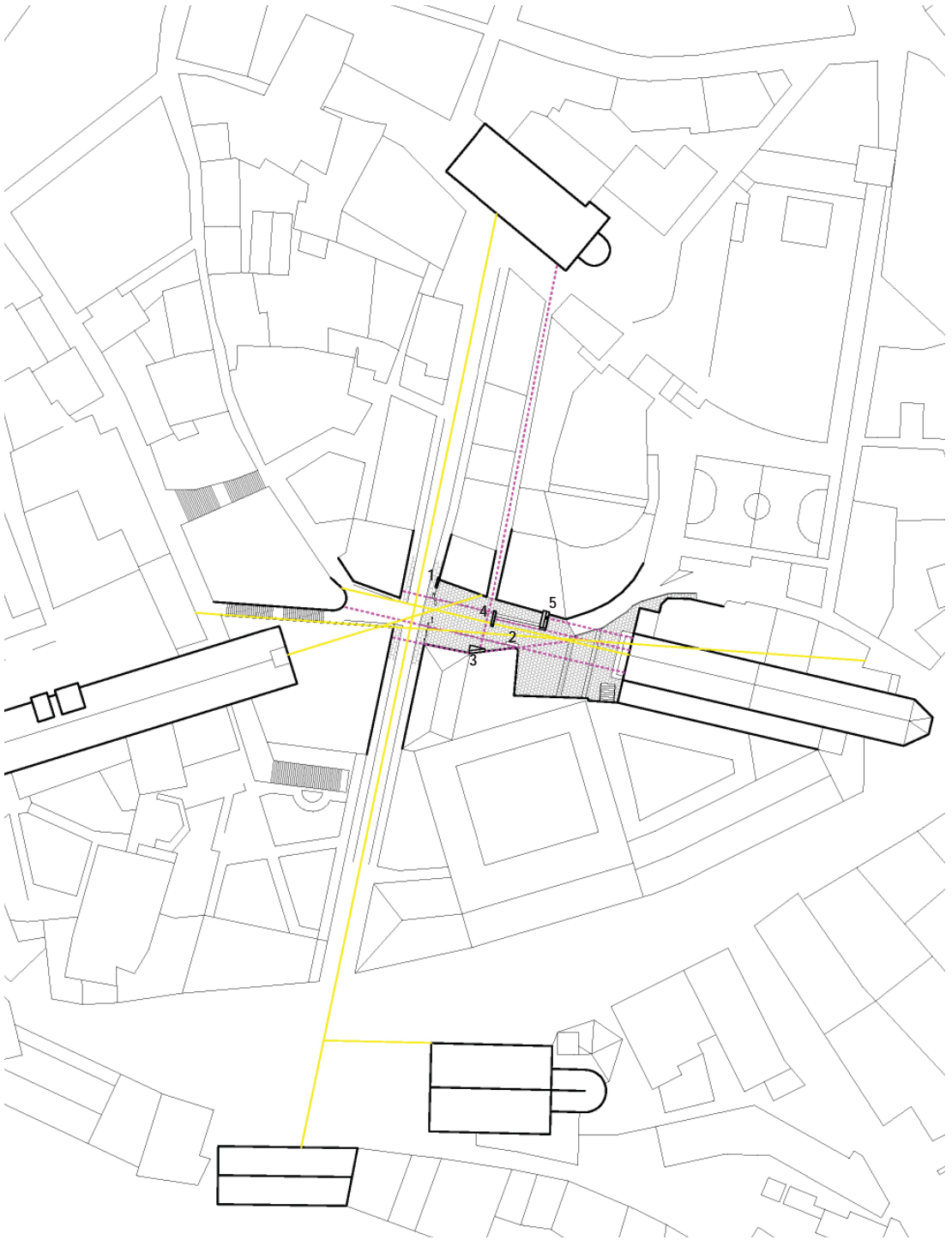


fig. 3.7.8

Piazza Negri, placing of marbles according to monuments



fig. 3.7.9

Piazza Negri, perspective of Marble No.3 and No.4

placement of the material of marble expresses another approach of the landmark inclusion method in the public space design project.

There are five pieces of marble rock placed in this plaza (see figure 3.7.8): four above the ground, one paved into the ground (No.2); one is cut a notch in its body (No.5), other four are in their rectangular shape; two of them are kept their surface semi-crude, which are the one along Street Sant'Agostino (No.1) and the one paved in the ground (No.2). The crude surface ones marks the point to let people stand on them, on the other hand, the ones with smooth surface are for sitting. Each one of them offers the position and direction to get its perspective view when people stay on them: the main façade of Church Sant'Agostino and Albini's entrance door and façade of the triangular cloister of Sant'Agostino (No.4), the colonnade of Teatro della Tosse and the church of sant'Agostino (No.5), the tower of church San Donato (No.3), the main entrance of Teatro della Tosse (No.2), Street Sant'Agostino and the façade of faculty building of architecture (No.1). Also the marble on the Street Sant'Agostino stays out of the border line of Piazza Negri, which gives a point to remind the passenger walking from the north to south on the Street Sant'Agostino the existence and the starting of the plaza.

The indirect connection, the perspective view, to connect the person with the environment; the direct connection, the physical actions – the touching, sitting and standing – to connect the person and objects inside of the project; in the end, the environment is connected with

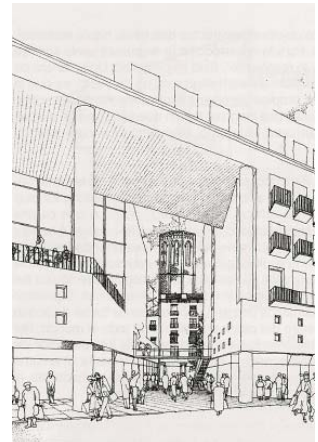


fig. 3.7.10

Perspective from La Rambla with view of the bell tower of Santa Maria del Pi, Palau Nou

the objects. That can be seen as the main idea of the design, which is let the public space be a kind of hub, to include important elements in the surroundings; also it can explain the attitude of dealing the relationship between the public space design project and the urban context it located in, which is an attitude of adaptation, in a bit lower and humble place, let itself be a reflection of the landmarks around in the circumstances.

- Palau Nou

The Palau Nou of Rambla in Barcelona is a complex building combining residential, office, commercial together and was designed by Barcelonese architect Oriol Bohigas in 1993. The pedestrian street la Rambla is a worldwide well-known street in Barcelona. It is the axis of the natural drainage of all the geography area and had been marked by the first enclosure walls, but nowadays had been totally disappeared. It is a street of tremendous vitality with great commercial and civic power. One of the most important characteristics of this street has been marked by the boundary of the wall.⁵⁷ As a result, very few accesses had been opened to the old town and where had been wall has become a succession of houses that constitute almost another wall made by apartments. Walking along la Ramblas, always saw the wall of continuous houses but once shot down this piece, discovered for the first time, an opening with a magnificent picture of what was around the gothic quarter of Barcelona and especially, one of the most important gothic architecture, the bell tower of the Church Santa Maria del Pi. It

57. See Oriol Bohigas: “**Realismo, urbanidad y fracasos**”, Pamplona, 2003, pp.35

is like a hole with the directly view to the bell and at the same time, improve the physical mainstreaming of the accessibility from the main pedestrian street into the old quarter. It explains clearly what landmark inclusion means from the example of Palau Nou that the part of monumental building offers absolutely the force to generate the formal transformation of the new building even though the original model, the shape of the wall, is so powerful that it can not be ignored. Or we can say it is not the model of wall being interrupted by the absence of the hole that gives access to the important church, but be reprocessed by the method of inclusion that receives more strong connection with its near context.

IV. post-scriptum -

a circled but open-ended research

(...) It is not intended to suggest that the phenomenal transparency (for all its cubist descent) is a necessary constituent of modern architecture, nor that its presence might be used like a piece of litmus paper for the test of architectural orthodoxy. It is intended simply to give a characterization of species and also to warn against the confusion of species.

Rowe, C. and Slutzky, R., **Transparency**, pp.53, (cop.) 1997

The post-scriptum will not make the thesis' final chapter as a test paper for architectural orthodoxy, neither an ambitious summary of a large collection on topic of modern architecture design; the research is a synthesis of collection and selection from observations and pieces of experience, organizing information and materials from adventure journeys in specific areas, which aims to provoke a re-thinking of architecture's traditional relationship to place of nature.

4.1 Two species

The analysis of this thesis is built on two concepts – model and context – which has the ability to complete the circle that offers a fundamental platform to bring communications on the transversal character that many projects built in the landscape of Mediterranean Basin have in common, and the conclusion of this contextual character of Mediterranean architecture will try to overview these criteria of seven perspective points from a higher hierarchy that to summarize two species which are comprised in the research in the form of conclusion, and to give the definitions on characterization of species according to the general-specific categorization - contextual compounding and contextual particularizing.

CONTEXTUAL COMPOUND is the species related to the integrate perspective, which indicated the situation of combination by more

than two properties and each of the property plays a relative equal influence in the complexity of architecture: the combination of platonic center plus landmark can be found in Le Corbusier's Plan Macià Barcelona, urban sequence plus urban panopticon can be reviewed in Palazzo Rosso, urban sequence plus urban panopticon plus landmark can be traced in Architecture Faculty in Genoa, etc. The intention for classify this species is to reveal the multi-purpose of architectural design when dealing with the problems coming out from the differences and diversities of Mediterranean context. If I use the statistics method that treats the seven points as seven criteria of counting to go over all the projects listed inside of the thesis, three results will come out from the database. First, from the point that bases on the diversity of integrated, in forty-one analyzed projects of total, there is only one project relating with three criteria, but there are thirteen projects relating with two, so compare to the single-criterion projects, the character-integrated type of projects still did not occupy the majority of the all quantity (only take 1/3 places); furthermore, inside of those character-integrated type of projects, the majority is comprised by two contextual-related features which means the duality of the contextual-related character is relatively common. Second, among seven points, interface and urban panopticon are the two features with six points of notice; which means they are the characters, at least according to the information in this research, that were concerned more by the

architect which related with the Mediterranean environment. Third, inside of those mentioned dual-combinations, belvedere-interface, interface-landmark, landform-urban panopticon are the three pairs that have been encountered in more than one project, which means these combinations are the ones found more popular in Mediterranean architecture.

CONTEXTUAL PARTICULARIZING is the other topic giving specific perspective that distinct from the compound one. In this particular species, the design of the project would be guided under a dominate strategy, one from those seven. That admits existences of another thoughts or intensions accompanying with the main strategy, but cannot compare with the dominate one that play the significant role during the form making process, examples like belvedere to Villa Boscogrande, platonic center to Place de Joliette, landform to Vall d'Hebron, etc. are belonging to the type of contextual particularizing. The duality and contradiction are less appeared in the contextual particularizing situation, because it is the species that have more specification on definitude than the idea of ambiguity.

4.2 Circled but open-ended research

The trying for defining the character of contextual architecture in Mediterranean Basin by a complete circle made of seven points of

perspective in this research is trying to tell the author's intention from the very beginning that through a systematic approach of analyzing these architectural practices and synthesizing their analogical characters, an integrated and comprehensive view overlooking the realistic condition of architectural design in the particular environment around Mediterranean can be built eventually.

The research is open-ended as well, because we cannot restrict the divergent thinking if all the work is built on the particularities, trying to sum them up is not refusing the possibility of extension base on the "complete" circle, but try to establish a systematic frame of reference, in order to build a open source structure that accept new ideas, types and species to participate into the complete circle. By this reason, the possibility for continuing the opening can be:

Possibility one: according to the formula for combination: $C(7,2) + C(7,3) + C(7,4) + C(7,5) + C(7,6) + C(7,7)$, there are 120 possibilities of combinations that integrate less than seven (include) but more than one characters in each project. It means apart from the ones that have been discussed in the thesis, there should be many more situations and occasions waiting for uncovering.

Possibility two: also apart from the seven points, I should admit other hypothesis on the same topic. The system I have built in this

thesis is to offer more space that could include supplement and revising.

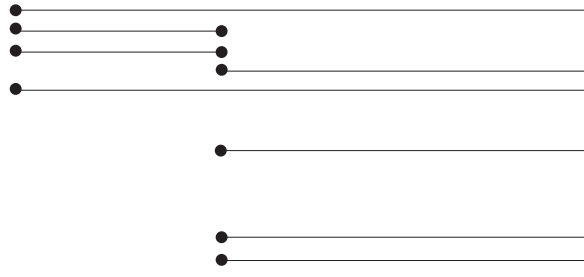
Possibility three: as I quoted Rowe and Slutzky's words about the orthodoxy of architecture in the head of this chapter, these seven points of contextual architecture is not summarized by the intention of creating a test of architectural orthodoxy in Mediterranean Basin, which means it is not the only standard to exam architectures' orthodoxy of being "Mediterranean" in this particular region by these synthetical characters, no doubt, Mediterranean architectures have much more magnificent treasures and interests concealing under their native terrain with expectation.

It seems that I met a moment of departing to a next journey when I tried to sum them up here, it is like travelling along the route of Odyssey, experiencing the maximum diversity of Mediterranean but the destination - home - is always ahead; and that is the idea I would propose to end the open-end research.

table 4.1

iv

vi



Compound

Project	Belvedere	Interface
Acropolis of Athens	√	
Quattro Canti (Teatro del Sole)	√	
Memoria de Walter Benjamin	√	
Villa Boscogrande	√	√
Villa Madama	√	√
Villa d'Este	√	
Casa Malaparte	√	
CCCB		√
Palazzo Lorenzo		√
Appartment Av. Meridiana		√
Waterfront Benidorm		√
UPC Llevant campus		√
Villa Méditerranée		√
Teatro all'aperto		
Recovery of the Benedictines in Catania	√	
Igualada Cemetery		
Morella Home-school		
Park Güell		
Castelldefels castle entrance		
Vall d'Hebron Olympic area		
Reconstruction of Beirut		
Botanic garden of Barcelona		
Colonia Güell Church		
Ocular microsurgery institute of Barcelona		
Colonia Güell Church		
Placa Joliette		
Diagonal Mar Park		
Villa d'Oro		√
Thau School		
Seafront towers in Plan Macià Barcelona		
Strada Nuova		
Centro de Tecnificacion de Alicante		
Palazzo Rosso		
Architecture faculty building of Genoa		
Carlo Felice Theater		
Cathedral Placa of Almería		
Biscione residential building		√
Bastida secondary school		√
New city hall of Marseilles		
Placa Negri		
Palau Nou		

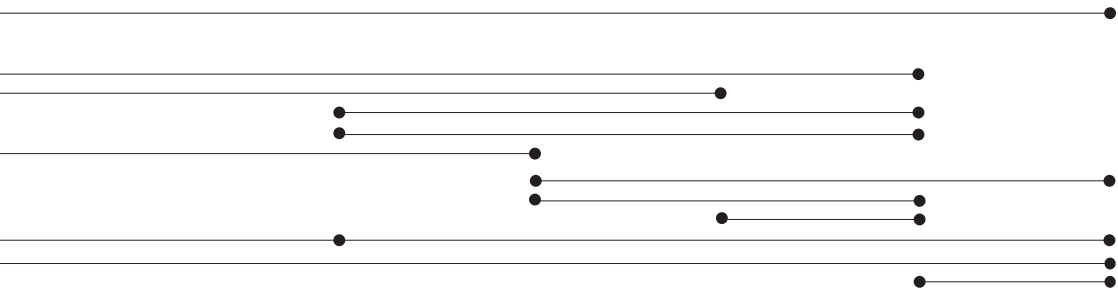
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Landform	Platonic Center	Urban Panopticon	Urban Sequence	Landmark
				√
			√	
√				
		√		
√				
√				
√				
√				
√			√	
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			√	√
				√

V. epilogue

Epilogue

The six-year study of architecture in Europe fundamentally reformed my structure of knowledge. I still clearly remember, from the autumn of 2008 to the summer of 2010, two-year study in Politecnico di Milano, my research about Palladio's Villa Emo directed by Professor Margherita Azzi Vensentini in her course on the modern architecture history, together with the inspirational writing related with four classic Vitruvius's "De Architectura", Palladio's "I quattro libri dell'architettura", Le Corbusier's "Vers une architecture" and Rem Koolhaas' "S,M,L,XL" tutored by Professor Pier Paolo Tamburelli can be seen as the elementary education for preparing myself adapting into the European context. Afterwards, I was once fascinated in an obsessed degree in the rationalism architecture in the age from early 20th-century to 60s' neo-rationalism's Rossi, group of Tendenza, etc. However, probably because of my partial opinion and lack of knowledge, I could not bear keeping thinking in the radical way of aggressive imagination and ambition in making a magnificent architecture in a circumstance of nothing. In contrary, I prefer to face the dramatic complexity of the natural geometrical condition and the practical strategy in building the architecture in the diversity context of Mediterranean area, to searching the architecture with interference. And that is the reason why my mater supervisor Remo

Dorigatti advised me to go south, to contact Professor Eduard Bru in ETSA.Barcelona.

The topic I chose to be my doctoral research was tough for me, besides of reaching enormous reading quantity, I decided to learn by the way of study trip, in order to collect enough numbers of projects and cities as original materials prepared for analyzing. I have made **twenty-one** architecture journeys traveling around more than **twenty cities**, big and small, all locating on the coastal line of Mediterranean Sea, which aims to get a direct reading about building typologies and urban morphology. The sketches, photographs and writings done during the journey are precious materials for later producing the comprehensive analyzing upon the synthesis about all of them when my director played an essential part in helping me organizing what I have been interested in and what can be reviewed from another perspective. When the thesis came into the final writing period, a complete and systematic concept was rooted into my mind by my thesis direct that in order to finish my work in a proper manner, I need to reorganize my fragments materials and opinions in a metaphorical circle that means I have to close my work based on a systematic structure, which is what a doctoral thesis should have to be supported by a scientific research method. So it is when the seven properties of relationship between model and context were summed up from those specific case studies.

Last, in the manner of a sharp-eyed observation and critical thinking plus the all-the-way-long accompanied writing references from excellent doctoral thesis examples: Eisenmann's "The formal basis of modern architecture", and Eduard Bru's "Sis idees de l'ordre", I could only encourage myself to finish my work by learning from those big masters.

Acknowledgement

To Professor Eduard Bru, with all my respect, for the process of a kind of enlightenment and inspiration that I have received from his supervising. He is the true mentor and master, advising me to break the confusions and difficulties all the way long to the moment when I encountered the light of the destination;

To my companions in CERCLE d'Arquitectes research group, especially to Enric Llorach, for his honest advices to my studies;

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VI. appendices

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