

FRIDAY, MAY 28, 2021

14:00 - 16:00 (EDT)

THEATRES OF TEMPORALITY

MEMORY, MOVEMENT, MONTAGE

PRESENTATIONS

4

SESSION #

Public Spaces as Theatres of Action:

Two Phenomenological Perspectives on Cities by Lawrence Halprin & Bernard Rudofsky

Gaia Piccarolo, Free University of Bozen-Bolzano

Charles W. Moore's Public and Private Memory Palaces

Richard W. Hayes, New York

The Façade Inside: City, Stage and Montage in the Architectural Interior

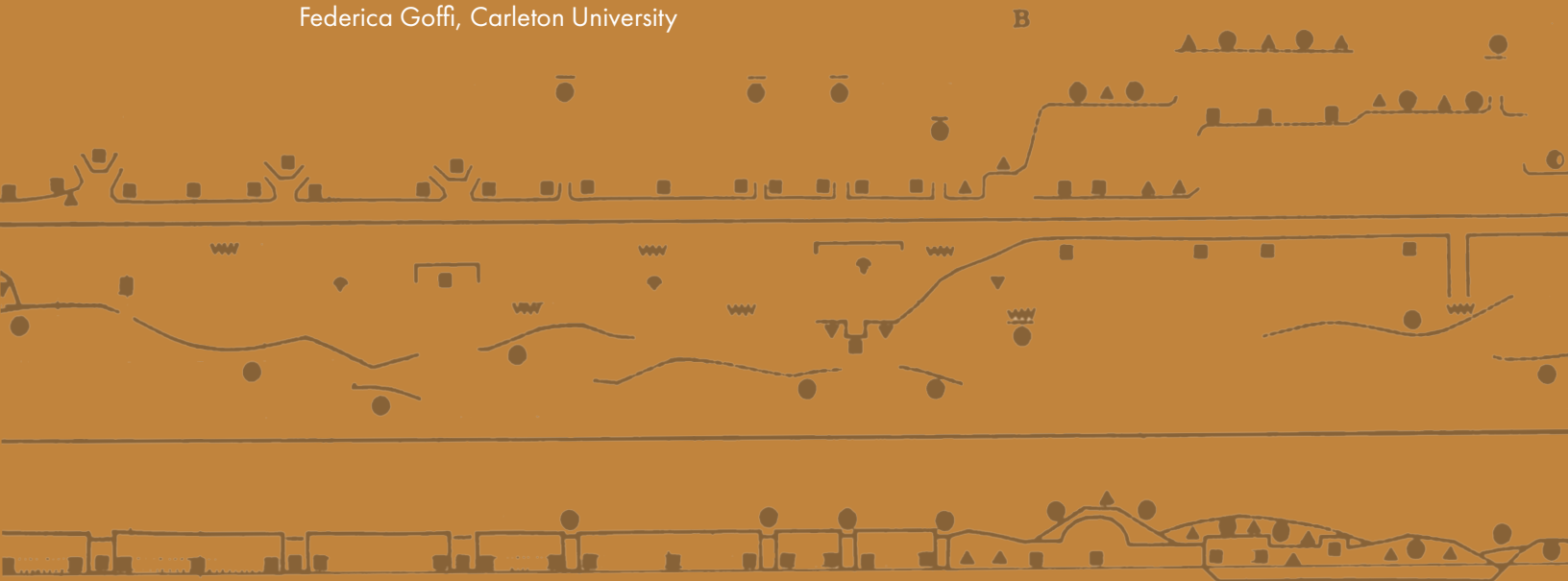
Patrizio M. Martinelli, Miami University

Theatre of the Dialogic Self: Carlo Aymonino's Civic Architecture

An Tairan, Princeton University

MODERATOR

Federica Goffi, Carleton University





ACTION

Public Spaces as Theatres of Action: Two Phenomenological Perspectives on Cities by Lawrence Halprin & Bernard Rudofsky

Gaia Piccarolo, Free University of Bozen-Bolzano

In the '60s, a phenomenological and participative approach to public space emerged on the stream of the previous decade' solicitations, epitomized in the debate on the "Core of the City" in the occasion of the 8th CIAM held at Hoddesdon in 1951. This paper proposes a cross-cutting reading of two publications, respectively by Lawrence Halprin (*Cities*, Reinhold Publishing Corporation, 1963) and Bernard Rudofsky (*Streets for People. A Primer for Americans*, Anchor Press, 1969), as symptomatic case-studies of a conceptualization of the city as a varied environment where the action of living takes place as on a "world stage".

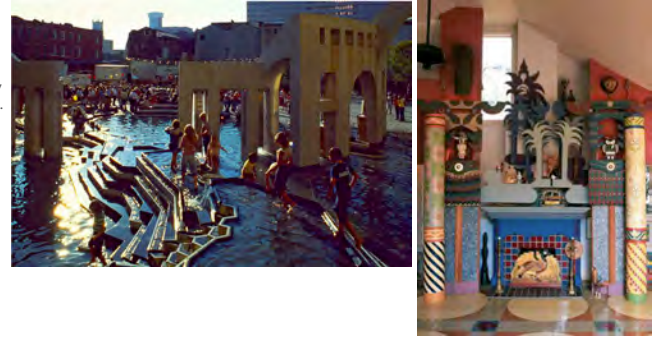
Despite the specificities of the two editorial projects, they show astonishing parallels in terms of target, methodological approach, organization of contents, writing style, character and role of the iconographic program. Meant as handbooks for designers rather than as scientific-based investigations, both authors programmatically decline the thankless task of dealing with the traditional disciplinary instruments of urban planning. Instead, they choose to merge a direct phenomenological observation of the urban experience from the point of view of its main actors: people and their multifold relations and encounters, enabled by basic materials, elements and patterns of existing urban spaces of apparently any place or time, selected and displayed with no scientific criteria except a personal and oriented catalogue of physical, typological, spatial, perceptive, environmental and sensorial categories. (This approach is along the lines of what Kevin Lynch and Venturi and Scott Brown were doing in the very same years). Not accidentally, given the personality and biographies of their authors, both the works appear to be subtly permeated by the metaphor of public space – and the street in particular – as a "world theatre", quintessential stage of a creative process of which people are the generators (the actors), their activities are the aim (the drama), and the physical elements are the tools (the scenes).

Dr. Gaia Piccarolo is an architect and architectural historian. She received her PhD in the History of Architecture and Urban Planning at Politecnico di Torino. She is an AR at the Faculty of Design and Art, Free University of Bozen-Bolzano, Adjunct Professor of History of Contemporary Landscape Design and Theory at Politecnico di Milano and member of the editorial board of the architectural magazine *Lotus International*. Her research focuses on contemporary architecture, urban planning and landscape design, with special reference to the circulation of ideas and models between Europe and the Americas. Recently, she has been investigating disciplinary encroachments between architecture, art and landscape. Her research has been presented at international seminars and conferences in Europe, the United States, Canada and Brazil. She is author of *Architecture as Civil Commitment. Lucio Costa's Modernist Project for Brazil* (Routledge, 2020) and *Un progetto di mediazione. Lucio Costa fra tutela del patrimonio e nuova architettura* (Maggioli, 2014).

MEMORY

Charles W. Moore's Public and Private Memory Palaces

Richard W. Hayes, New York



Memory was a vitally important theme in the work of architect Charles W. Moore (1925-93). This was true of both his built work and his writings. Moore's interest in recuperating the role of memory in architecture is perhaps most apparent in his books, such as *Body, Memory, and Architecture*, co-written with Yale colleague Kent Bloomer, and *Chambers for a Memory Palace*, a series of letters between Moore and architect Donlyn Lyndon that was published after Moore's death in 1993. How the theme of memory pervades Moore's buildings, however, has yet to be fully explored.

My paper therefore seeks to elucidate the role of memory in Moore's designs for both public and private realms. I selected a well-known public design—the Piazza d'Italia in New Orleans of ca. 1975—and and a lesser-known private work—his own house Austin, Texas, begun in 1985. In both cases, Moore experimented with haptic experience as a trigger of memory: cultural memory in the Piazza, personal memory in the Austin house. In the Piazza, a shallow fountain encourages participants to wade through standing water while fragmented colonnades and Latin inscriptions surround them with recollections of Roman architecture. In Austin, Moore took advantage of the temperate climate by centring his design about an outdoor lap pool and pergola, around which the house's separate volumes fuse references to vernacular buildings and high-art architecture.

Both works also introduce a theatrical metaphor. In New Orleans, Moore learned from Rome's Baroque fountains, with their inherently theatrical qualities, how to intensify layers of meaning in a public space. In the private realm of his Austin home, Moore learned from Sir John Soane how domestic collectibles can induce memory. Mementoes that Moore collected over a lifetime of teaching and travelling suffuse every inch of the interiors, sparking private recollections on the part of the house's owner and inviting visitors to enter imaginatively into his intensely personal memory palace.

Richard W. Hayes is an architect and architectural historian, educated at Columbia and Yale Universities. His publications include *The Yale Building Project: The First 40 Years* (Yale University Press, 2007), a comprehensive history of an influential educational program that was founded by Charles W. Moore. Hayes also published articles on Moore in *Scroope: Cambridge Architectural Journal*, *Rome: Postmodern Narratives of a Cityscape*, and *The Journal of Architectural Education*. Two additional chapters on Moore are forthcoming in 2021. Hayes has received grants and awards from the American Institute of Architects, the American Architectural Foundation, the Graham Foundation, the Paul Mellon Centre for Studies in British Art, the New York State Council on the Arts, the MacDowell Colony, and Yaddo. In 2019, he received the Brunner grant from AIA New York. A visiting fellow at the University of Cambridge in 2009 and 2013, he is now a life member of Clare Hall.

SESSION 4

Aldo Rossi, "Sala Rossi"
rehearsal room at the Fenice Theater in Venice
(photo-collage by the author)



WORLD

The Façade Inside: City, Stage and Montage in the Architectural Interior

Patrizio M. Martinelli, Miami University

For the reconstruction and renovation of the Teatro La Fenice in Venice, after the 1996 fire, Aldo Rossi designed the interior elevation of one of the rehearsal rooms as a wooden replica of the façade of Palladio's Basilica in Vicenza. As he wrote, he used this fragment, "not only because it's beautiful, but because it reproduces the interior of the Venetian world, almost an attempt to recompose inside the building a Venetian world, between history and invention."

This represents the apex of Rossi's reflections on the theme of the theater, summarized in his definition of architecture as "the fixed stage of the vicissitudes of man." What is compelling is how, in the interior of the Fenice rehearsal room, Rossi recreated an urban artifact, drawing on the Renaissance tradition of the theater type. Here the city is manifested inside the building as a montage of elements (façade, street, and square), defining the stage (Olympic Theater in Vicenza) or the auditorium (Farnese Theater in Parma). A similar manifestation of the city happens inside the churches of Florence, where Brunelleschi built stage machinery (the so called "ingegni") that evoke urban fragments (the dome, the loggia, the portico) as the *mise en scène* for staging religious representations of sacred events and rituals.

Using this framework and the precedents of Aldo Rossi's investigations (Teatrino Scientifico, Teatrino Domestico and Molteni Chapel) this presentation will explore select projects where the montage of interior façades transports and transfigures the city inside the building. This design strategy activates the metaphor of the urban microcosm and the staging of everyday private rituals and public performances, where the collective character of the city is dramatically absent yet present.

Dr. Patrizio M. Martinelli studied at Venice University IUAV where he earned a Master's degree in Architecture and a Ph.D. in Architectural Composition. Since 2017 he is Assistant Professor at Miami University in Oxford, Ohio. His teaching and research focus on modernism, domestic and urban interiors, adaptive reuse and the concept of theatricality of the architectural interior. He's also guest teacher at Münster School of Architecture and taught workshops at BTU Cottbus (Germany) and at Escuela de Arquitectura de Toledo (Spain). His researches have been published in monographs and journals, and presented in several international conferences in Italy, Germany, Poland, Spain, UK, and the United States. In March 2020 he was given the award for Best Creative Scholarship Presentation by the Interior Design Educators Council.



WORLD

Theatre of the Dialogic Self: Carlo Aymonino's Civic Architecture

An Tairan, Princeton University

The Roman architect Carlo Aymonino (1926-2010) is one of the most prominent protagonists of the Italian Neo-Rationalist Movement of the 1960s and 70s. This paper takes as its subject three of Aymonino's civic projects, which he quite self-consciously conceived of, then fashioned, as a continuum: first, the psychiatric hospital in Mirano (1967), of which the project was titled "Marat/Sade" in reference to Peter Weiss's celebrated play of 1964; second, the Monte Amiata low-income residential complex of Gallarate, Milan (1967-1972), which oriented low, rectangular building blocks towards an amphitheatre; and finally, the civic center in Pesaro (1976-1979), which in ghostly fashion reiterated Mirano only to overturn its programmatic premise. My aim here is to see how these three projects allow us to explore a set of fundamental issues in which the fragmentation and collage suggested by postmodern aesthetics collide with the programs expected of certain social orders and their typologies: when Aymonino stitched these three projects together, he was suggesting architectural, philosophical, and theatrical links between the asylum, the residence, and the civic plaza. The purposeful combination he made, then, allows us to consider the interrelationship and opposition between an architecture for social outcasts, an architecture of home, and an architecture for the urban collective as well as the tension between the stoicism of pure form and an excessive symbolism that speaks simultaneously to the complexities of the world, to the reality of the tectonic, and to the theatre of the city. Aymonino's civic architecture, this paper aims to show, dramatizes the dialogue—dialogue in the sense that Mikhail Bakhtin has theorized it—between the public institutions of the city (where social expectations are the most overwhelming) and the architectural form in relation to others—other bodies, other social groups, other ideologies. What I see as a dialectic of architectural autonomy against its social responsibility unfolds as a dialogical drama in the hands of Aymonino.

An Tairan is a PhD candidate in architectural history and theory at Princeton University School of Architecture. Tairan received his undergraduate degree from Peking University in China (2015); upon finishing an MDes in History and Philosophy of Design at Harvard GSD with distinction (2017), he embarked on his pre-doctorate travels and fieldwork on post-war Italian architecture under the aegis of Harvard University Frederick Sheldon Traveling Fellowship (2017-8). His ongoing dissertation work focuses on what shapes the convergence of geology, architecture, and environmental histories in the context of nineteenth-century Italy, with a particular interest in the anomalies, anachronisms, and other instabilities of space and time.