

53

# Log

Giorgio Agamben  
Giulia Amoresano  
An Tairn  
C+S Architects  
Mario Calvo-Platero  
Mario Carpo  
Edward Eigen  
Britt Eversole  
Fabrizio Puriassi  
Alberto Ceusa  
& Niccolò Suraci  
Ehàlia-Gjorgji  
Alicia Imperiale  
Greg Lynn  
& Marilyn Aronberg Lavin  
Andrea Maglio  
Lina Malfoa  
Gabriele Mastrigli  
OMMX  
Manuel Orazi  
& Marco Valsecchi  
Daniele Profesi  
Douglas Robb  
Ingrid Rowland  
Paulette Singley  
Davide Spina  
Iwan Strauven  
Patrick Templeton  
& Alex Hochuli  
Elisabeta Terragni  
Elidante' Winston

\$18.00



Log

Fall 2021

Why Italy Now?

#### An Ancient Door to an Ever New World

In September 2013, Xi Jinping announced China's Belt and Road Initiative, a strategic masterplan to develop new terrestrial and maritime trade routes between Asia and Europe. Invariably, a primary maritime route is the Adriatic corridor, where Trieste, an international free port, offers rail connections to Central Europe and the North Sea. The BRI represents a return to the role the Adriatic has played since the time of Marco Polo – the gateway to the East – but it is also an opportunity to rethink the region's cities and ports.

For over a thousand years, the Serenissima Republic of Venice built its wealth and dominance as a commercial superpower by expanding trade relations with Asia and the Middle East. The Adriatic Sea, for centuries called the Gulf of Venice, was considered the door to the Levant, the border between Western civilization and the East. As John Ruskin wrote in *Stones of Venice*, "Opposite in their character and mission, alike in their magnificence of energy, they came from the North and from the South, the glacier torrent and the lava stream: they met and contended over the wreck of the Roman empire; and the very center of the struggle, the point of pause of both, the dead water of the opposite eddies, charged with embayed fragments of the Roman wreck, is Venice. The Ducal palace of Venice contains the three elements in exactly equal proportions – the Roman, Lombard, and Arab. It is the central building of the world." Yet, the history of Venice and its gulf was overlooked by modern history. The fascist regime grossly manipulated the history of the ancient Venetian colonies in the Levant, and the Republic's trading activities were superficially interpreted as the precursor of modern capitalism and ideologically dismissed.

The history of the sea defies historiographical cliché and prejudices. Unlike the land, the sea leaves no visible trace, yet the history of maritime trading and exchange reveals the richness of multiculturalism. Venice was founded on the sea, an ability learned from Byzantium. The "Stato da mar" (state of the sea) was an archipelago of islands (Crete, Euboea, Cyprus, Carful and ports of call (Istria, Dalmatia, parts of Montenegro and Albania, Morea) up to Constantinople and its Venetian quarter. In the Middle Ages, Italian identity in the Mediterranean was defined primarily by seafaring Venetian and Genoese merchants and their interaction with trading partners.

A wealth of commercial activities shaped the Adriatic coast: Trieste, Aquileia, Ravenna, Rimini, Pesaro, Fano, Senigallia, Ancona in Italy; Pola, Rijeka, Zadar, Šibenik, Split, Dubrovnik in Croatia; Bar in Montenegro; Durrës and Vlorë in Albania – which also have Italian names. International trade also led to new architectural typologies in ports across the Mediterranean. The *fondaco*, of medieval origin, was both a warehouse and an accommodation for foreign merchants. *Fondaco* appears in the old languages of the Levant and beyond; in Turkish, for example, *funduk* means warehouse. In Venice, the *Fondaco dei Tedeschi*, or *Fondaco dei Turchi* (Turks meant anyone from the Middle or Far East,

Germans meant all northern European merchants), attested to the many relationships the Adriatic fostered between civilizations. The *lazzaretto* was developed as a place to confine infected goods or people for up to 40 days (hence the term *quarantena*) to avoid an epidemic of plague.

The Italian side of Adriatic was always a perfect landing site for refugees: until the unification of Italy (1861) and construction of the Adriatic railway (1863–72), this side of the peninsula was not seen as split between north and south. Dante Alighieri considered it horizontal, like in the *Tabula Peutingeriana* (a possible Roman road map). For centuries, Greeks, Armenians, Jews, Albanians, Slavs, and Syrians established enclaves along the Adriatic. In the 18th century, the Austro-Hungarian Empire began to extend their power toward the Adriatic: the *Südbahnhof* in Vienna and *Miramare Castle* in Trieste are two examples of their effort to establish a presence on the Adriatic.

Postwar economic growth led to industrialization, mostly small and medium-sized manufacturing enterprises, and tourist exploitation of the coastline. The settlements of the 1920s and '30s were repurposed and absorbed into a diffuse network of hotels, clubs, beaches and theme parks that determined the leisurely character of the coast and led to Romagna becoming the epicenter of mass seasonal tourism. Federico Fellini's *Fivelloni* (1953) showed the great contrast between Rimini in summer, full of tourists, workers, and parties, and the melancholic winter atmosphere of an almost deserted city. Dina Risi's *L'ombrellone* (1965) registered the "anthropological mutation" of Italian society due to consumerism and the new rhythms of life.

Since then, the industrious inland and the laid-back coastline are considered two faces of the same coin. Given its distance from the great cities (Rome, Florence, Milan, Naples), the Adriatic city represents the suspended time of holidays, when one can dress and behave differently and test new typologies of leisure. During the fascist era, summer colonies were designed for children. In the 1940s, some of the first discotheques in Europe, *L'atramondo* by Piero Derossi in Rimini and *the Woodpecker* by Filippo Monti in Milano Marittima, experimented with new materials like polymer plastic and fiberglass. At the same time, marginal areas along the Adriatic became home to Roma and Sinti communities. Gay culture also thrived thanks to Pier Vittorio Tondelli, author of *Altri libertini* (1980) and *Rimini* (1985), who was also first to see how the Adriatic's major cities would sprawl to form an urban continuum.

The Adriatic took its most radical form when, in 1968, engineer Giorgio Rosa designed, financed, and built an artificial island off the coast of Rimini to declare the independent *Repubblica de la Insulo de la Rozzoj* (the Republic of the Island of Roses). The short-lived utopian micro-nation became a symbol of freedom and escape from traditional society, a space of self-determination that captured the spirit of an era and, once again, the libertarian call of the sea.

– Manuel Drazi & Marco Vanucci

*Log* is a publication of the Anycorp Corporation, a non-profit organization grateful to the following individuals, foundations, government agencies, and corporations for their support.

#### Benefactors

Eisenman Architects  
Elise Jaffe + Jeffrey Brown  
Graham Foundation for Advanced Studies in the Fine Arts  
Legado Emilio Ambasz Fundación  
Phyllis Lambert

#### Patrons

Anonymous  
Anthony Ames  
Sergio Bregante and Eva Davidova  
Joe Day and Nina Hachigian  
Kurt W. Forster and Elisabetta Terragni  
Alex Kendall and Caleb Linville  
Michael A. Manfredi and Marion Weiss  
Richard and Ana Meier  
David Mohney  
Rafael Moneo  
Thomas Phifer  
William Prince, Parc Office  
Seldorf Architects

#### Donors

Sean Allen Architect  
Andrew Berman Architect  
Phil Bernstein and Nancy Alexander  
Michael Cadwell  
Liz Diller and Ric Scofidio  
Gluckman Tang Architects  
Robert Graham  
Douglas Hartig  
Steven Holl  
Gökhan Kodlak  
Lars Lerup  
Erik L'Heureux  
Metamechanics  
Hilary Sample and Michael Meredith  
Bernard Tschumi  
Sarah Whiting and Ron Witte

#### Friends

Anonymous  
Matthew Allen  
Daisy Ames  
Iman Ansari  
Silvia Balzan  
Erin and Ian Besler  
Louise Braverman  
Brennan Buck  
Frank Burridge  
Michael Cadwell  
Matteo Cainer  
Thomas Daniell  
Charles L. Davis II  
Marleen Kay Davis  
Penelope Dean  
Dora Epstein Jones  
Iman Fayyad  
Mathew Ford  
Naomi Frangos  
Deborah Gans  
Todd Gannon  
Kate Heath  
Lisa Hsieh  
David Huber  
Ed Keller

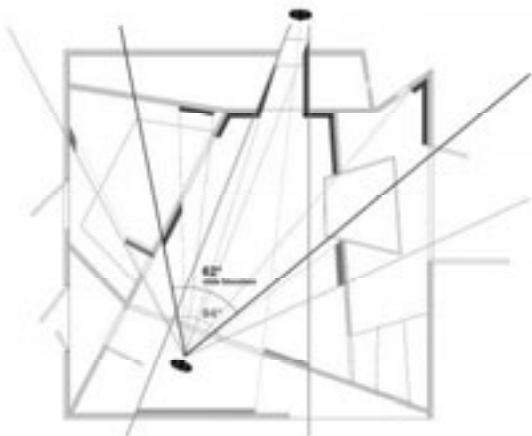
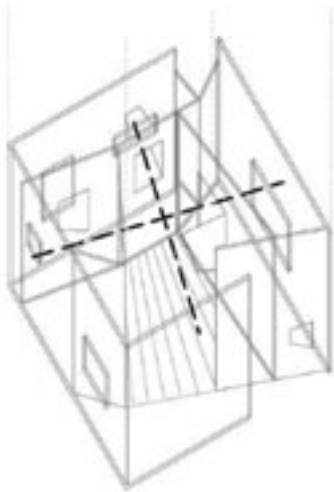
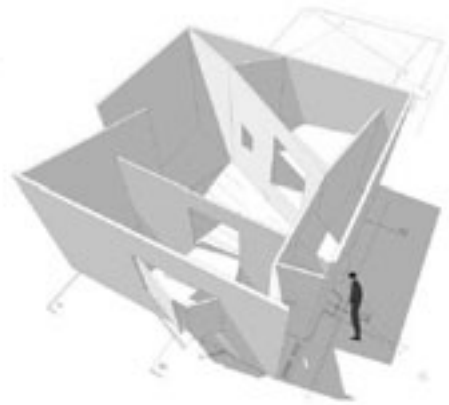
#### Friends

Sheila Kennedy and Frano Yiolich  
Ferda Kolatan  
Gabriel Kozlowski  
Sylvia Lavin  
Robert Livesey  
Angelo Lunati  
Kyle Miller  
Whitney Moon  
Norman Kelly  
Beth O'Neill and Chris McVoy  
O'Riley Office  
Reiser + Umemoto RUR  
Anne Rieselbach and Grant Marani  
Lindy Roy  
Mitchell Rue Carson  
Victor Sardenberg  
Roi Salgueiro Barrio  
Jonathan A. Scelsa  
Massimo Scolari  
Paulette Singley  
Léa-Catherine Szacka  
Alican Taylan  
Christophe Van Gerrewey  
Simon Weir  
Andrew Witt  
Yeadon Space Agency  
Meejin Yoon and Eric Höweler  
Sasa Zivkovic

Visit [anycorp.com](http://anycorp.com) to become a Log supporter.

# Log

FALL 2021	Why Italy Now? / Perché Italia Ora?
<i>Giorgio Agamben</i>	15 Door and Threshold
<i>Giulia Amoresano</i>	109 The Tale of Caffè Espresso
<i>An Tairan</i>	93 Between Stone and Life: Notes on a Sicilian Fish
<i>C+S Architects</i>	81 A Public Presence
<i>Mario Calvo-Platero</i>	128 Under the Blue Mediterranean Sky
<i>Mario Carpo</i>	123 We Used To Be Good
<i>Edward Eigen</i>	169 The W*O*L*F* at the Door
<i>Britt Eversole</i>	21 The Coming Communities
<i>Fabrizio Furiassi</i>	117 Mafia Matters
<i>Emilia Giorgi</i>	144 A Laboratory of Unexpected Nature
<i>Alicia Imperiale</i>	8 Perché Italia? Perché Italia...
<i>Greg Lynn</i>	61 Supercomputing Fresco Cycles
<i>↳ Marilyn Aronberg Lavin</i>	
<i>Andrea Maglio</i>	85 Stefania Filo Speciale: La Signora di Napoli
<i>Lina Malfona</i>	74 Upstate Rome
<i>Gabriele Mastrigli</i>	137 The Open City
<i>OMMX</i>	194 A Second Shot
<i>Daniele Profeta</i>	103 Grand Tours and the Construction of Italian Identities
<i>Ingrid D. Rowland</i>	53 The <i>Genera</i> of Things
<i>Paulette Singley</i>	151 Table Talk
<i>Davide Spina</i>	39 The Dark Side of the Boot
<i>Iwan Strauven</i>	48 On Talking and Silent Architecture
<i>Patrick Templeton</i>	33 Italy at the End of the End of History
<i>↳ Alex Hochuli</i>	
<i>Elisabetta Terragni</i>	68 Viewing Rooms
<i>ElDante' Winston</i>	57 The Body in the Window
<i>General Observations:</i>	Alberto Geuna & Niccolò Suraci on Rubble 102 . . . Douglas Robb on a Floodplain 150 . . .
<i>Cover:</i>	Story: Manuel Orazi & Marco Vanucci, An Ancient Door to an Ever-New World Drawing: Crystal Griggs, Charting the Mediterranean Sea



# Viewing Rooms



## Putting Things in Perspective

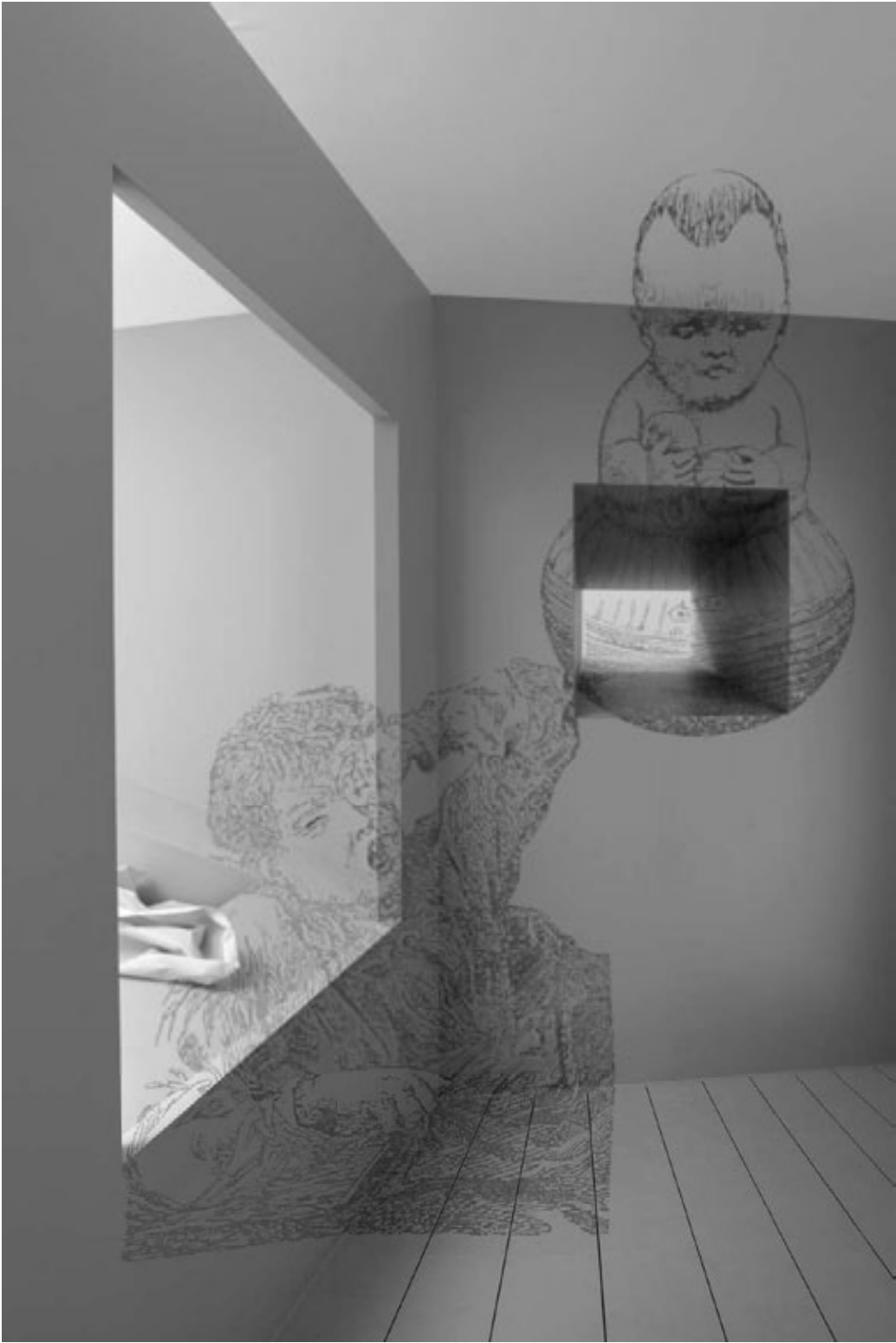
The Milan Triennale exhibition “Rooms: Novel Living Concepts” overlapped with the 2016 Milan Furniture Fair. Many of the architects chose to design rooms for “selling” their work, but we set out to play a perspectival game through the manipulation of space and image. From the outside, the room was a parallelepiped, a three-dimensional figure formed by six parallelograms. The resulting interior spaces set up two lines of perspective. One ran along the axis of the entrance; the other, could only be discovered along the transverse axes. The inspiration for the game was Max Ernst’s 1920 overpainting *The Master’s Bedroom*, in which two-dimensional figures – a bear, a lamb, a bed, a table – stand in the deep perspectival space of a room. In our room, similarly disparate images were arrayed across the interior walls, which caused them to break apart. Only from specific vantage points could visitors see the distorted images realign as legible graphics. Ernst’s overpainting is subtitled “it’s worth spending the night there,” but our room was not to be lived in; the bed niche suggested intimacy only through human absence. The room simply lent itself to those who tried to “play” the game.

Illustrations from Gerd Grüneisl and Wolfgang Zacharias, *PA-Schnippelbuch nr. 1: Materialien-Bilderarchiv*, 1981, a drawing archive similar to sources Max Ernst used in *The Master’s Bedroom*, 1920. Opposite page: Studio Terragni Architetti, studies of perspectival views in “Putting Things In Perspective,” 2016. All images courtesy the architect.

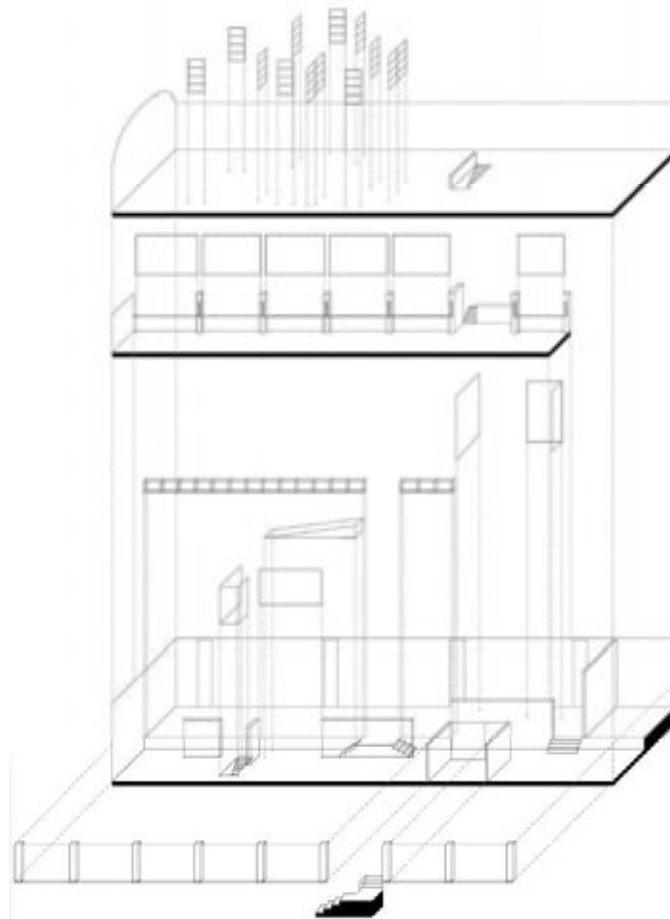


Studio Terragni Architetti, Putting Things in Perspective, Milan Triennale, 2016. A perspectival game, this micro "dwelling" could only be inhabited in one's imagination. Photos: Andrea Martiradonna.





Studio Terragni Architetti, Fondazione Cirulli, 2017. Exploded oblique section showing the placement of glass panels and cabinets in the public exhibition spaces.

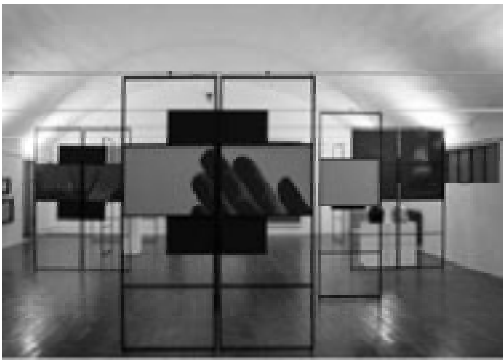


### Fondazione Cirulli

The Fondazione Massimo e Sonia Cirulli archive and exhibition space in San Lazzaro di Savena, just west of Bologna, was originally a showroom designed by Achille and Pier Giacomo Castiglioni in 1960 for Dino Gavina's modern furniture company. The Castiglioni described the building, in *Domus* 385, as "a space invented with liberty and with rigor." Liberty no doubt meant the freedom to experiment in ways that no longer accord with today's building codes. To preserve the Castiglioni sensibility and meet new safety and security requirements was a delicate enterprise. How could we retain the quality of the space while bringing it up to code and installing a flexible exhibition system? The answer was to use large, metal-framed glass panels with a consistent profile of 2.4 centimeters based on the building's original Castiglioni windows. The new transparent partitions, fitted between, but not engaging, the uneven floors and ceilings and enclosing the open stairs are both safeguards and new display surfaces that complement rather than fragment the space.

Elisabetta Terragni is an architect and professor. In 2001, she founded Studio Terragni Architetti, based in Como, Italy, and Brooklyn, New York.





This three-month project – from concept through construction – paved the way for the foundation's first exhibition, "Universo Futurista," curated by Jeffrey Schnapp and Silvia Evangelisti with graphics by Daniele Ledda. Photos: Daniele Ledda.