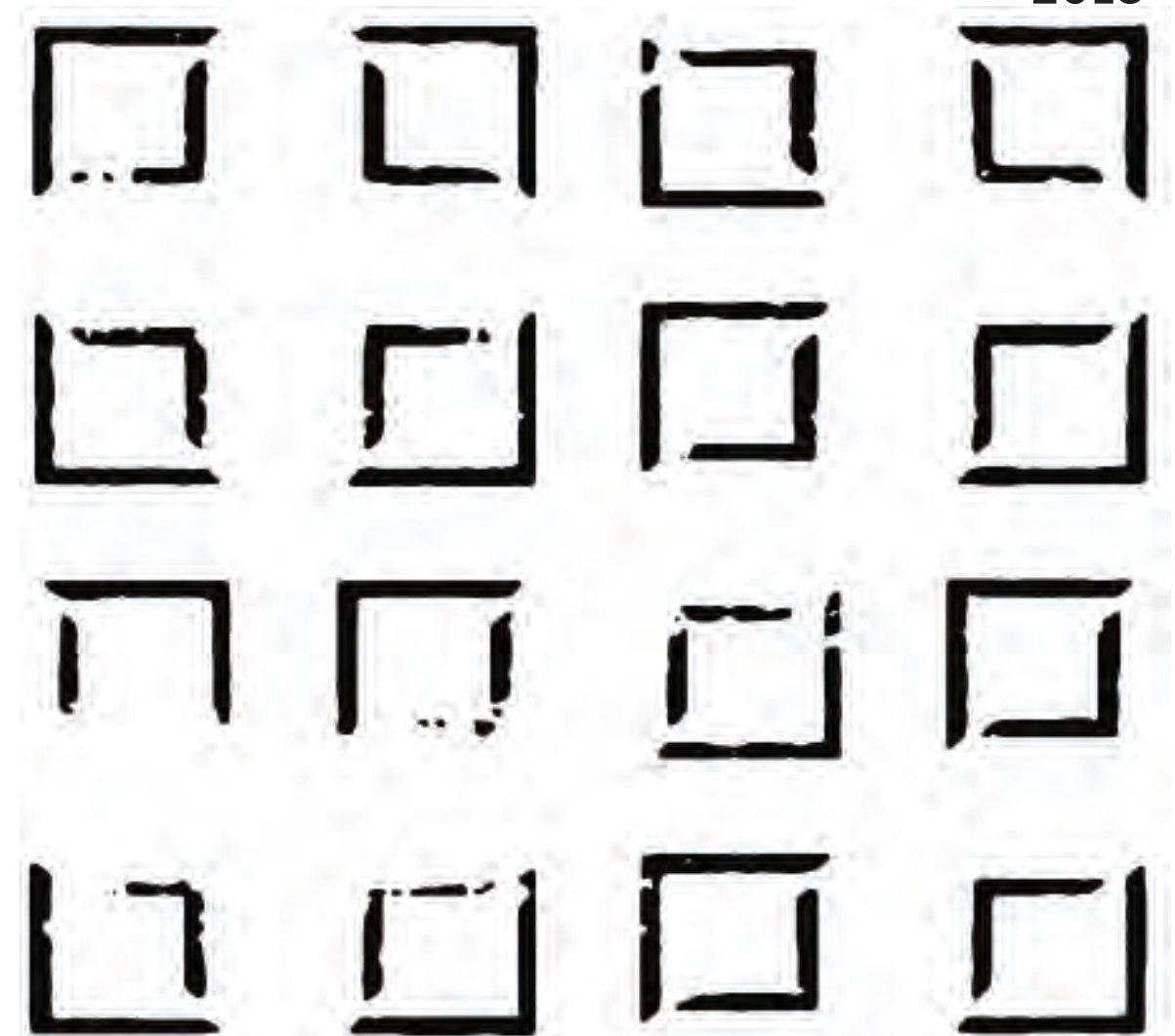


De_Sign Environment Landscape City

a cura di Giulia Pellegrini

2018



Giulia Pellegrini, architetto, è professore associato di Disegno presso il Dipartimento Architettura e Design DAD, della Scuola Politecnica dell'Università degli Studi di Genova.

La Giornata di Studi, nata in occasione di Expo 2015, si pone come occasione di confronto e dibattito multidisciplinare nell'ambito di ricerche e pensieri che dalla Rappresentazione si apre a tutte le discipline che coinvolgono l'analisi, lo studio, la valutazione, il progetto, il design, il colore, dell' "Ambiente uomo".

Il tema della Rappresentazione e delle ricadute scientifiche di tutti quei settori disciplinari che coinvolgono l'ambiente che viviamo, guardiamo, immaginiamo, progettiamo viene affrontata con una giornata di Studi dedicata, presentando le seguenti tematiche: Rilievo e Rappresentazione dell'Architettura e dell'Ambiente; Il Disegno per il paesaggio „Disegni per il Progetto: tracce - visioni e pre-visioni, I margini i segni della memoria e la città in progress, Cultura visiva e comunicazione dall' idea al progetto, Le emergenze architettoniche, Il colore e l'ambiente, Percezione e identità territoriale, Patrimonio iconografico culturale paesaggistico: arte, letteratura e ricadute progettuali, Segni e Disegni per il Design e Rappresentazione avanzata. Nell'ambito della Quarta Giornata di Studi, interviene l'architetto Massimiliano Fuksas a testimonianza del valore e del ruolo del "disegno" più specificamente progettuale, con la Lectio Magistralis "Love will save the world _number 4".

a cura di Giulia Pellegrini

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Environment Landscape City_ 2018

a cura di

Giulia Pellegrini

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Drawing as a critical compositional basis of the analogical methods and historical and aesthetic instances in the theories of Quatremère de Quincy and Jean-Nicolas-Louis Durand

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Abstract

The theoretical corpus of Quatremère de Quincy (1755-1849) influenced the culture of late European neoclassicism, with the publication of *Le but et les moyens de l'imitation dans les beauxarts* (1823) and *Le Dictionnaire Historique de l'Architecture* (1832), and *Essai sur l'idéal dans ses applications pratiques aux oeuvres de l'imitation propre des arts du dessin* (1837), highlighting the role of graphic language as a critical point in the analysis and in the definition of type and model, through an analogical method based on the relationships between measures and proportions of the component parts of the architecture. The cataloging through distinction between imitation, archetype and abstract imagination is compared to the idea of type and typology as a design methodology presented in the *Recueil et parallèle des édifices de tous genres, anciens et modernes* (1799-1801) by Jean-Nicolas-Louis Durand, (1760-1834) through the elaboration of a fragmentation of the typical parts in a sort of systemized abacus and aimed at the rational definition of architectural design. The concepts of taxonomy, repetition, type, recomposition are introduced. Starting from the definition of idea and ideal of Quatremère de Quincy, where idea and image are metaphysical considered as synonyms and the ideal, more applicable to the arts of imitation where nature becomes a visible model and where no art, more of architecture, is based on the principle of what is ideal, The drawing, in its linguistic and geometrical components, is investigated as a significant tool of the generative rules of composition.

Abstract

Le teorie di Quatremère de Quincy (1755-1849) influenzarono la cultura del tardo neoclassicismo europeo, con la pubblicazione di *Le but et les moyens de l'imitation dans les beauxarts* (1823), *Le Dictionnaire Historique de l'Architecture* (1832), e *Essai sur l'idéal dans ses applications pratiques aux oeuvres de l'imitation propre des arts du dessin* (1837) ponendo in evidenza il ruolo del

linguaggio grafico come spunto critico nell'analisi e nella definizione di tipo e modello, tramite un metodo analogico basato sui rapporti tra misure e proporzioni delle parti componenti l'architettura. La catalogazione tramite distinzione tra imitazione, archetipo e immaginazione astratta, viene qui comparata all'idea di tipo e tipologia come metodologia progettuale presentata nel *Recueil et parallèle des edifices de tous genres, anciens et modernes* (1799-1801) di Durand, Jean-Nicolas-Louis (1760-1834) tramite l'elaborazione di una frammentazione delle parti tipiche in una sorta di abaco sistematizzato e finalizzato alla definizione razionale della progettazione architettonica. Si introducono i concetti di tassonomia, ripetizione, tipo, scomposizione, ricomposizione. Partendo dalla definizione di idea e ideale di Quatremère de Quincy, dove idea e immagine sono considerati metafisicamente sinonimi e l'ideale, più applicabile alle arti dell'imitazione dove la natura diventa un modello visibile e dove nessuna arte, più dell'architettura, è basata sul principio di ciò che dicesi ideale, il disegno, nelle sue componenti linguistiche e geometriche viene indagato come strumento significante delle regole generatrici compositive.

Introduction

In the historical dictionary of Architecture *Le Dictionnaire Historique de l'Architecture* (1832) Quatremère de Quincy defines the idea as the images that produce and leave in us the impressions of objects declaring that idea and image are, metaphysically speaking, synonyms.

But some metaphysicians argued that the word image served to represent everything that affects the external meaning of bodily images. and that the word idea was used for representation. The reflection and the habit of setting up information, ideas and projects to the system gives the artist the greatest ease of clearly representing everything he proposes to accomplish: the more the idea has been distinguished in his spirit, the more the representation that he will want to do it, he will acquire truth, and will make it easy for the spectator to understand.

The word idea is used, in the arts of drawing and in architectural drawings, "as a synonym of sketch" therefore it is said to give the idea of a composition form the idea of a monument project. The sketch therefore corresponds to a combined or reduced image of an object, which is sometimes sufficient to fix the general data, or to recall the whole.

Operating according to an idea also means designing or repurposing by memory and imagination painting or drawing not according to a given model or from the natural, but according to the type or image that we have formed: It is as if it were said, reproduce the view of a monument not from the truth. but from the image that has preserved its memory, forming in us with the study a kind of type intended as an ideal specimen. According to Quatremère de Quincy we also use the word idea in another sense, such as when we say operating in an idea, painting or drawing to an idea, reproducing an idea of a monument: which in general means, to perform for reminiscence by imagination. But in essence it is the same as saying, painting or drawing not according to a given model or from the natural, but according to the type or image that we have formed: he is as if it were said, reproduce the view of a monument not from the truth . but from the image that has preserved its memory. Regarding the ideal word, instead, we analyze the two distinct meanings: the first is synonymous "imaginary, fantastic, fictitious, like the product of an unbridled imagination that takes dreams for inspiration of genius, or falls into falsehood by the desire to do new things.

The second way of understanding the word ideal is more particularly applicable to imitation arts. That they have a visible pattern in nature, so in the theory of imitation the ideal voice is opposed to that of natural. And then we understand that the way to imitate, to which we add the natural, is that which is limited to the exact copy of the model, considered individually: and vice versa, it is intended that the manner called ideal is that which represents the objects or beings considered under a point of general view, ie from which they can or could be.

In this last ideal sense he expresses the result of an operation of the intellect, of an abstract system that we call, for example, the ideal of this subject, of this nature, of this kind of composition, etc., the characteristic type, the generic principle of this or that other object of imitation, deduced from the nature considered in its intentions and in the general laws of its works, rather than in the individuality of its productions. This imitative theory does not seem very applicable architecture, which can not operate behind a real and positive model. However, when one thinks that the system upon which this art is founded, and the principles that serve it as a basis, the results of the intellect are necessary, and when it is recognized, that every system based on the universal laws of nature belongs to an order of ideal things, it can be allowed to say that no more than architecture is based on the principle of what is ideal¹.

Durand tries to find a systematic method for classifying various kinds of buildings Durand's diagrams mainly capture the structural elements of various "types" of buildings, including a layer of grids that denotes both the structure and the geometric composition. Durand proposed to create new "types" for the emerging urban condition recently through the adaptation and recombination of these typical elements to specific sites, responding to its constraints. This notion of "type" as a model, represented graphically as structural axes in the case of Durand, introduces precepts that are fundamental to function typologically: previous, In this way, he built an architectural science that inadvertently outlined a didactic theory of "type" and constitutes what we mean by "typology".² Although Durand uses the "typology" in a pragmatic way, highlighted in his pedagogical approach in the teaching of architectural design in the École Polytechnique, his greatest ambition was to arrive at a general principle.

Methodology

The drawing , meant as a disciplinary sector despite the delicate academic balance, has always played a fundamental role in the management of design forms, starting from the distinction between type, model, image, perception through a semantic cognitive survey that can take place only through a graphical visualization Ludovico Quaroni, in 1977, in his book *Design a building. Eight lessons of architecture*, in the Fourth Lesson, focuses on the definition of "model" and "type" of Quatremère de Quincy "The model understood according to the practical execution of art, is an object that must be repeated as it is; on the contrary, the type is an object according to which everyone can conceive of works that will not resemble each other."³

¹Quatremère de Quincy *Le Dictionnaire Historique de l'Architecture* (1832) Le Clere, Paris.

²Jean-Nicolas-Louis-Durand, *Précis des leçons d'architecture données à l'École Polytechnique*, Paris 1802-1805.

³Ludovico Quaroni, *Progettare un edificio. Otto lezioni di Architettura*. G. Esposito Quaroni , a cura di, Ed. Gangemi, 1993, Roma.

These theories are associated with the concept of space, a relative and functional concept also with respect to movement and therefore to the perception of movement which determines new spatial conceptions between interior and exterior, determining the design scheme.

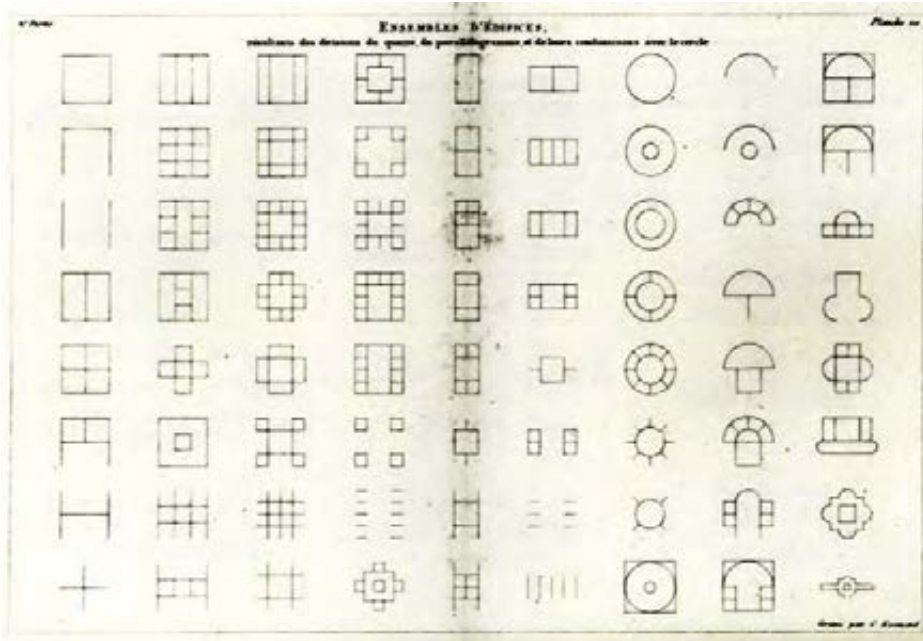


Fig.1 J.-N.-L.-Durand, Result of the divisions of the square, of the parallelogram and of their combinations with the circle tav. 20.

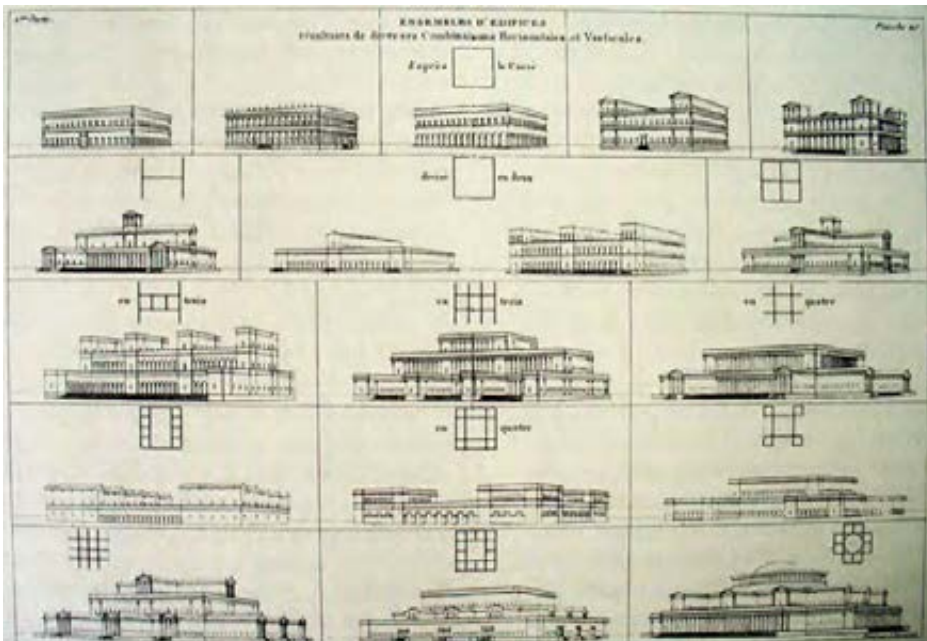


Fig.2 J.-N.-L.-Durand, Abacus of the different horizontal and vertical combinations.tav 80.

In the ideational phase, the design approach through the drawing, of fundamental importance is the dichotomy imagination and genius. The imagination, again according to Quatremère de Quincy, is the moral faculty that has the property of preserving, reproducing and recalling the images of external objects, or the impressions of internal feelings. Imagination has been considered from two points of view: now supposing it is a kind of repertoire, in which the impressions should be ordered and classified produced by external objects, or internal feelings, and in this sense it participates in property of memory now it is regarded as a kind of laboratory, where the images, combined in a different way, come to produce new entities associations of objects, of feelings, of impressions, and under this point of view the imagination participates in the power of what is called genius, imagination is one of the tools of creative faculty. *It is another defect produced by the lack of the judiciary, taken as regulator of the imagination, without subverting the foundations of the architecture, it manifests itself in the arrangement of the buildings. when, for showing imagination, the architect submits to arbitrary effects, to unusual uses and to a false one picturesque, the needs of the building, the conveniences of the composition and the graces of the decoration.*⁴

But a fundamental aspect of the legacy of the theories of the two eighteenth-century treatmentists is the production of real manuals that propose models and examples with the result opposite to intentions, especially de Quincy, with a relapse on the composition technique, where by composition we mean the modality of interpretation, also and above all through the practice of drawing as resolution between form and function. The interpretation of Durand's theories sees just this tendency i.e the abandonment of de Quincy's idea to acquire elements, shapes and dimensions in relation to uses and materials, proposing the lattice and the use of the axes. This compositional methodology, precisely for the assertion essence, is read as synonymous with immobility by the exponents of the Modern Movement, which abandoned, only apparently, the classical concept of type, wanting to emphasize the plastic space beyond the function. They begin to work on prototypes on an industrial level, and thanks to the relationship between form and function, the type is a work tool and not an imposition, that is, not from the existing architecture, from the slow accumulation of experiences produced by humanity within a specific tradition, but from an analytical-synthetic process without any symbolic and intentional historical contamination. The masters of Modern Movement considered themselves as inventors of original compositional systems, the result of a selection that we could call evolutionistic, separating architecture from its material tradition and its historical events, building a new language and a new system of artistic, compositional and civil values. In this way they gave life, willy-nilly to a new type. It is the dynamism of the function that determines not only the shape, but also the type of buildings.

Marcello Piacentini in the Preface the New Italian Architecture, in 1936, declared: "while at the beginning of the first affirmations of modern architecture, Italian architects were considered above all to create exceptional palaces and sometimes, unfortunately, like some façade set designers, today, thanks to a wider understanding of the limits and tasks of architecture, the participation of the architect as a technician and as an artist in the formation of the physiognomy of contemporary Italy

⁴Quatremère de Quincy Le Dictionnaire Historique de l'Architecture (1832) Le Clere, Paris.

is ever more complete. This is enough evidence of this collection of the most recent and remarkable Italian works, exhibited at the sixth triennial. A more complete and thorough examination of these works denounces a unitary appearance, organically coherent and stylistically defined, not only in obedience to current tastes but in direct relation with national influences. Influences of climate and constructive materials, aesthetic impulses determined by the natural action of the Italian artistic environment, analogy relationships, with other times in which architecture had a plastic value of masses and not simple decorative mission, particular sensibilities of the Italian spirit to clarify ideas and concepts in a logical and simple way, they contribute to give a definitive character to these architectures.”⁵

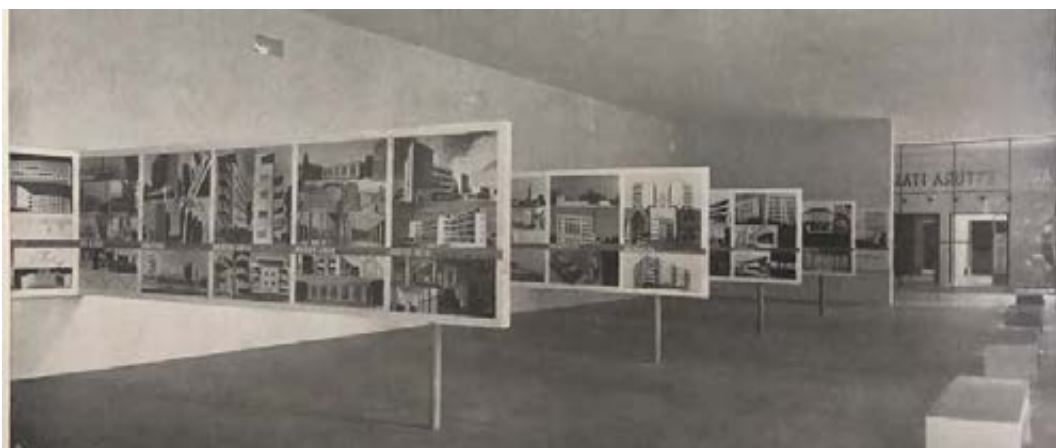


Fig. 3 Agnoldomenico Pica Exposure to the VI Italian Architecture Triennale of Milan, 1936.

⁵Agnoldomenico Pica, *Nuova Architettura Italiana*, Quaderni della Triennale, Prefazione di Marcello Piacentini, pag.6, U.Hoepli Ed, Milano 1936.



Fig.4 Franco Albini, Pavilion of the National Institute of Insurance, 1935.



Fig. 5 Filippo Beltrami, Giovanni Pestalozza- Private house at Ronchetto sul Naviglio, Milan, project drawings exhibited at the 6th Triennale di Milano.



Fig.6 Giuseppe Capponi , University of Rome, Institute of Botany and Pharmaceutical Chemistry.



Fig.7 Giorgio Calza Bini, Francesco Fariello, Saverio Muratori, University of Rome, Student House.

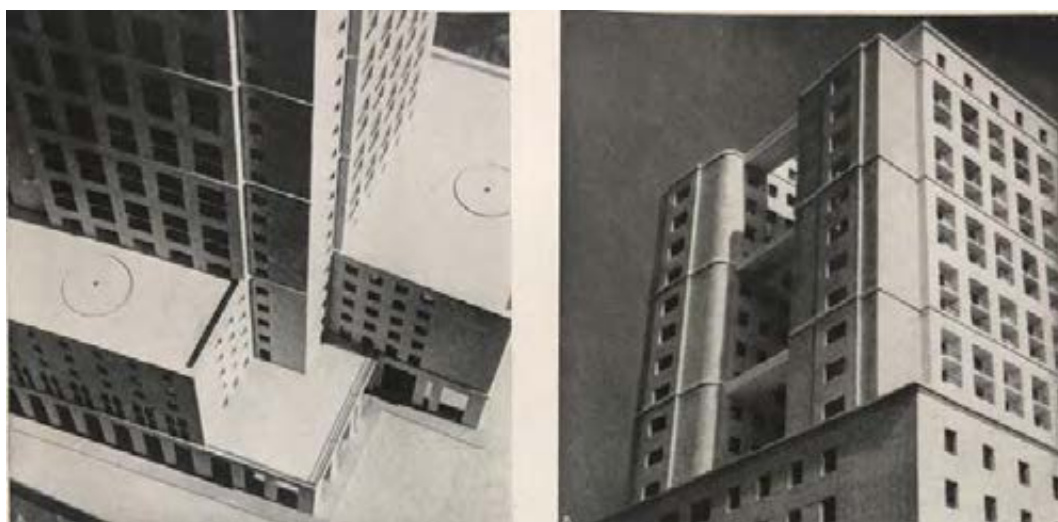


Fig.8 Giuseppe Rosso, Tower House in Genoa, Views of the model.⁶

Since 1927, the application of Ludwig Hilberseimer's theories in the tectonic relationship found in the connection between form, function and city, is evident in the search for a vertical application of proportional diagrams; vertical lines and repeated modules in the idea of Vertical City, propose a model of functionalism from a rational design.⁷

⁶Figg. 3,4,5,6,7,8 taken from Agnoldomenico Pica, Nuova Architettura Italiana, Quaderni della Triennale, Prefazione di Marcello Piacentini, pag.6, U.Hoepli Ed, Milano 1936 (pagg.12,151,153,167,207,223)

⁷ Hilberseimer, Ludwig. Groszstadt Architektur. Stuttgart: Julius Hoffmann, 1927.



Fig.9 L.Hiberseimer, *Groszstadt architektur*, 1927

Conclusion

The theme of the typology in Italy, fits into the theoretical-cultural debate of the second half of the twentieth century, with the figures, among others, of Carlo Argan, Saverio Muratori, Aldo Rossi, the postmodern influence of Robert Venturi e Franco Purini.

Carlo Argan, in the 1962 conference on architectural typology, interprets the nineteenth-century theories of the definition of type from the phenomenological point of view, which describes the ‘type’ phenomenon as it occurs in reality and in its existential process. The type is born upstream of the design process and is critically deduced from the comparison of real examples. “The operation that leads to the identification of the type is similar to that of redrawing on transparent papers works already made that have particular common characters, to superimpose the drawings and to identify all the coinciding elements, to discard those that do not coincide.” The Saverio Muratori schools carry out the study of the relationship between city and morphology through the multi-scale study, i.e the result of typological evolution, where the type determines the evolutionary model of the city. These studies resulted in research methods in the major Italian schools of survey, such as in Genoa, through the survey of the historic center of Genoa in 1972, by prof. Luigi Vagnetti. dsxAldo Rossi contributes to the reconciliation on the concept of the type between the morphological vision and the more traditional ones placing at the center of the design culture the type as the logic of the form, as a balance between memory and reason that defines the building itself of the city. “The type is being built according to the needs and aspirations of beauty. It is therefore logical that the concept of type is built on the foundations of architecture and returns to practice as in the treatises. The type is the rule, therefore the constructive way of architecture.”⁸

⁸ Aldo Rossi, *L’architettura della città*, ed. Marsilio, Padova, 1966.

From these considerations arises the need to explore through the practice of drawing as an expression and graphic experimentation of proportion, measurement, overlap, multi-scale and any possible combination of types and models.

Franco Purini, architect and maximum exponent of the “drawn architecture” in the figure Classification, by sections, of spatial situations, 1968, describes a programmatic draw that proposes a taxonomic survey on the possibilities of thinking a cubic volume. It is about seventy-two possibilities of organizing space. Each of them expresses a primary organization of the elements. “The drawing is the synthesis of themes of Italian rationalism, of the theory of Noam Chomsky on generative grammar, and of minimalist sculpture, in particular those of the works of Donald Judd.”⁹ Franco Purini, *Lectio Magistralis* 2016 The type is intimately linked to reality and to society, by its very nature the idea of change and its transformation is not a rigid mechanism. The most intense moments in the history of architecture are those in which a new type is born, for example for the advent of new technologies or social needs or even for exceptional personalities¹⁰.



Fig.10 Aldo Rossi, *The Modena Cemetery*, 1971.

⁹ Franco Purini, *Lectio Magistralis*, International Conference De-Sign Environment Landscape City, University of Genoa, Architecture and Design Department, 16 maggio 2016.

¹⁰ Rafael Moneo, *La solitudine degli edifici e altri scritti*. Questioni intorno all'architettura, A.Casiraghi, D.Vitale (a cura di), Ed. Allemandi, Torino, 2004.



Fig.11 Franco Purini, drawings: Classifications, by sections, of spatial situations, 1968; Fragments of the ancient protruding on new remains 1984; How to act in architecture, 1994.



Fig.12 Franco Purini, Pavilion of the bus stop, Poggiorale, 1987. Office building at EUR, Rome, 2006-2009; Chapel and Sagrato di Sant'Antonio da Padova, Poggiorale, 1984-1995.

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