

.tracce.

traccia

/tràc·cia/

1. Qualsiasi segno lasciato da un corpo e che costituisca indizio manifesto del suo passaggio
2. Disegno preparatorio

tracciare

/trac·cià·re/

1. Mostrare possibili sviluppi, indicare nuove soluzioni

Tracce indaga la creatività contemporanea.
Tracce espande le conversazioni a tutti i campi.
Tracce mette in discussione.
Tracce confronta diversi punti di vista.
Tracce stabilisce nuove connessioni.
Tracce cerca di dare una lettura trasversale.
Tracce guarda alle convenzioni. E intende provocarle.

| *traccia* |

01

Davide Rapp (videographer)

Sebastiano Leddi (editor in chief Perimetro)

Giacomo Ardesio (Fosbury Architecture)

in conversazione sui temi

**“Gloriously Repeating”
Lo spazio ^{all’} _{dell’} imagine.
Collettivo?**

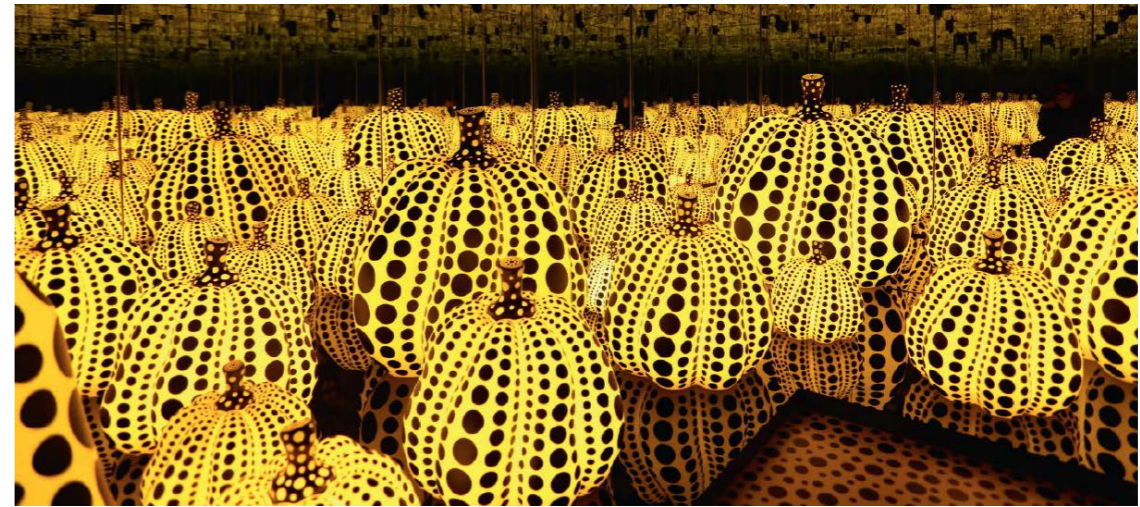
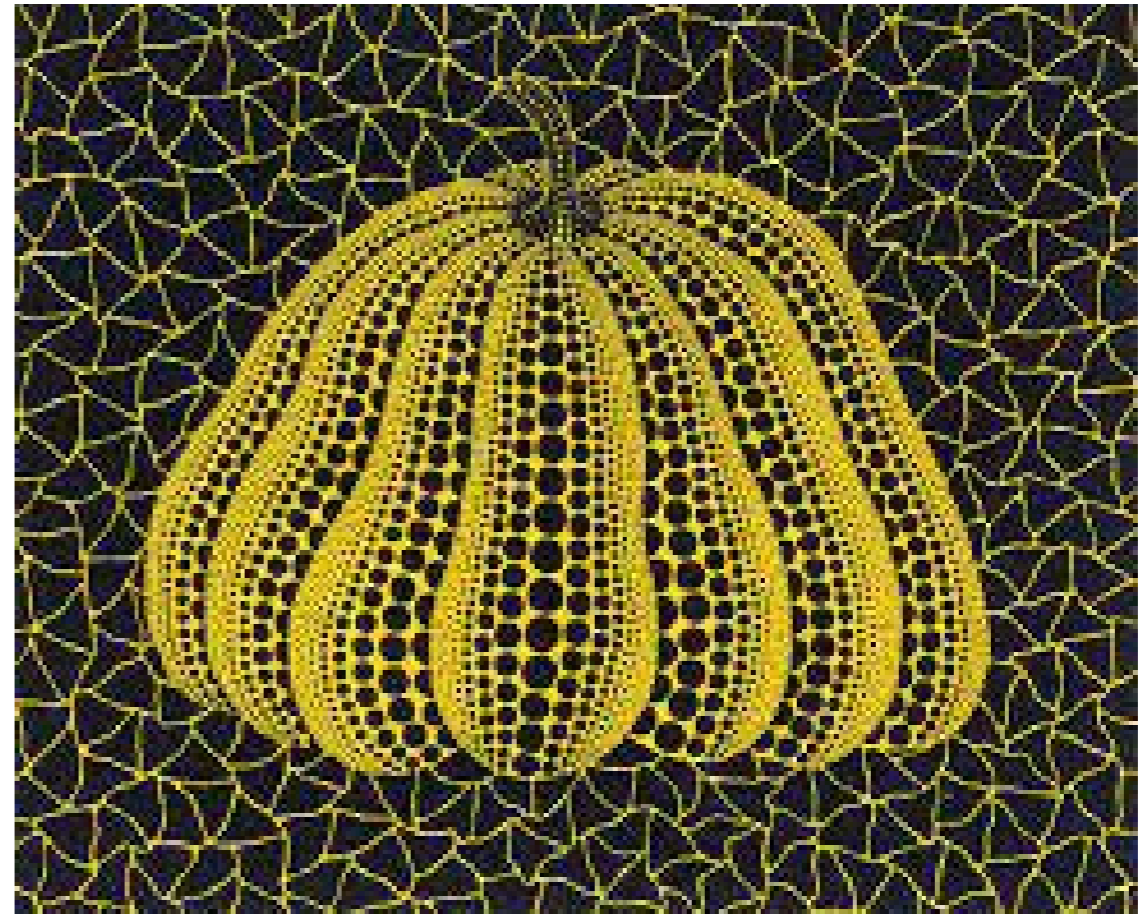
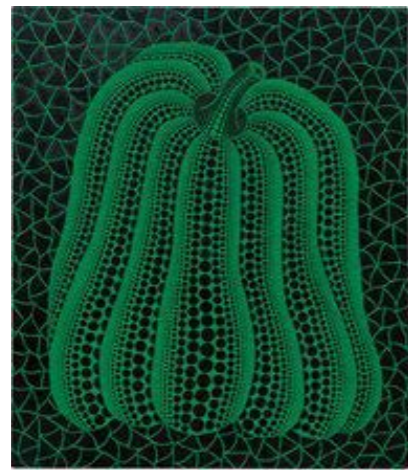
Ripetere per guardare in modo diverso, più lento, più attento.
Ripetere come atto di conoscenza o come rituale.
Ripetere come propaganda o come forma di resistenza?
Ogni giorno vengono scambiate in rete una media di 3.2 miliardi di immagini.
Ognuna a suo modo, rappresenta la realtà di oggi, dove sempre più spesso l'ufficialità del racconto degli "Autori" viene sostituita da auto-narrazioni spontanee, in cui a volte immediatezza e forma prevalgono sul contenuto. Tutto diventa partecipato, tutto è collettivo, eppure ci si cura sempre meno della Res Publica.

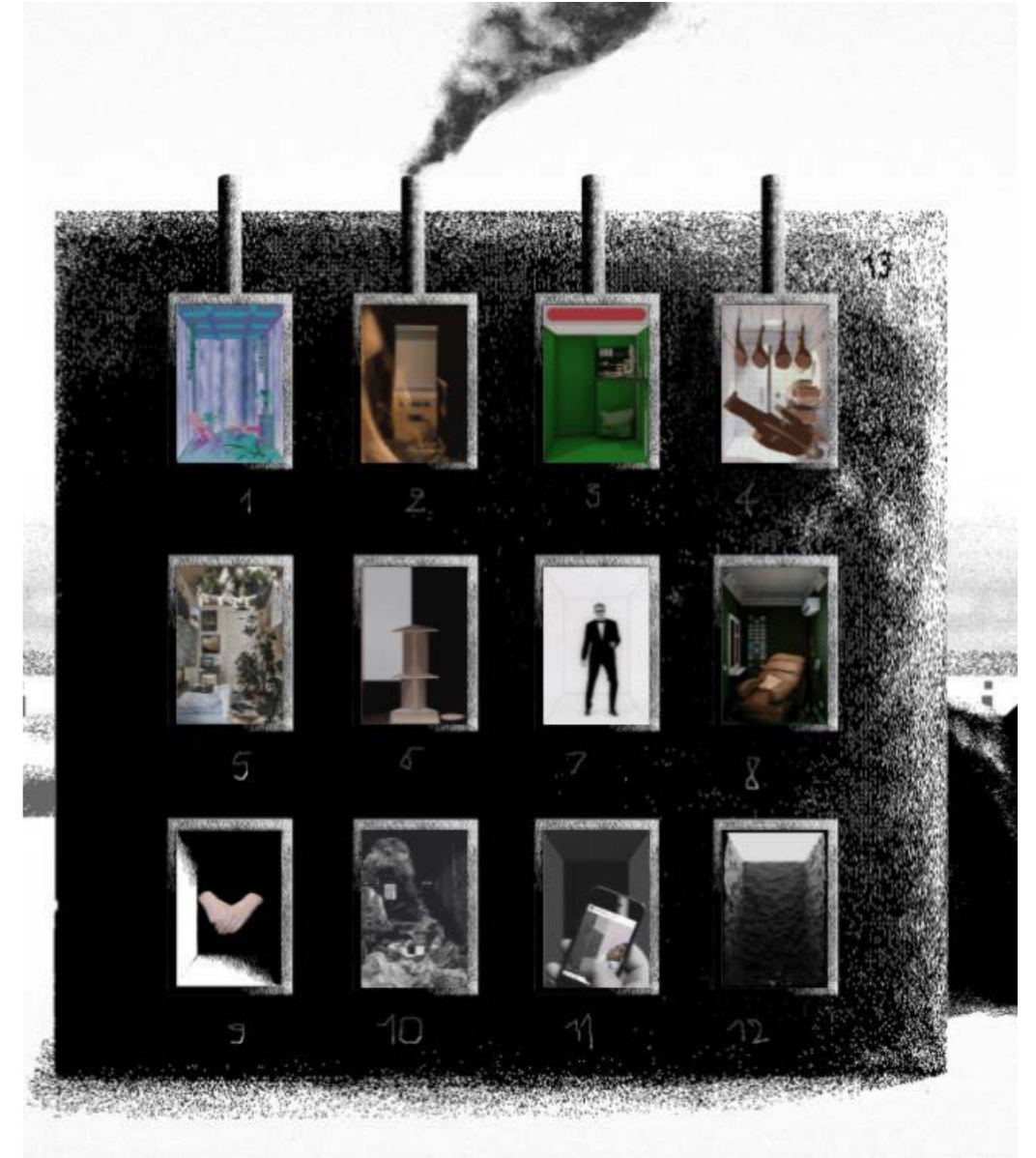


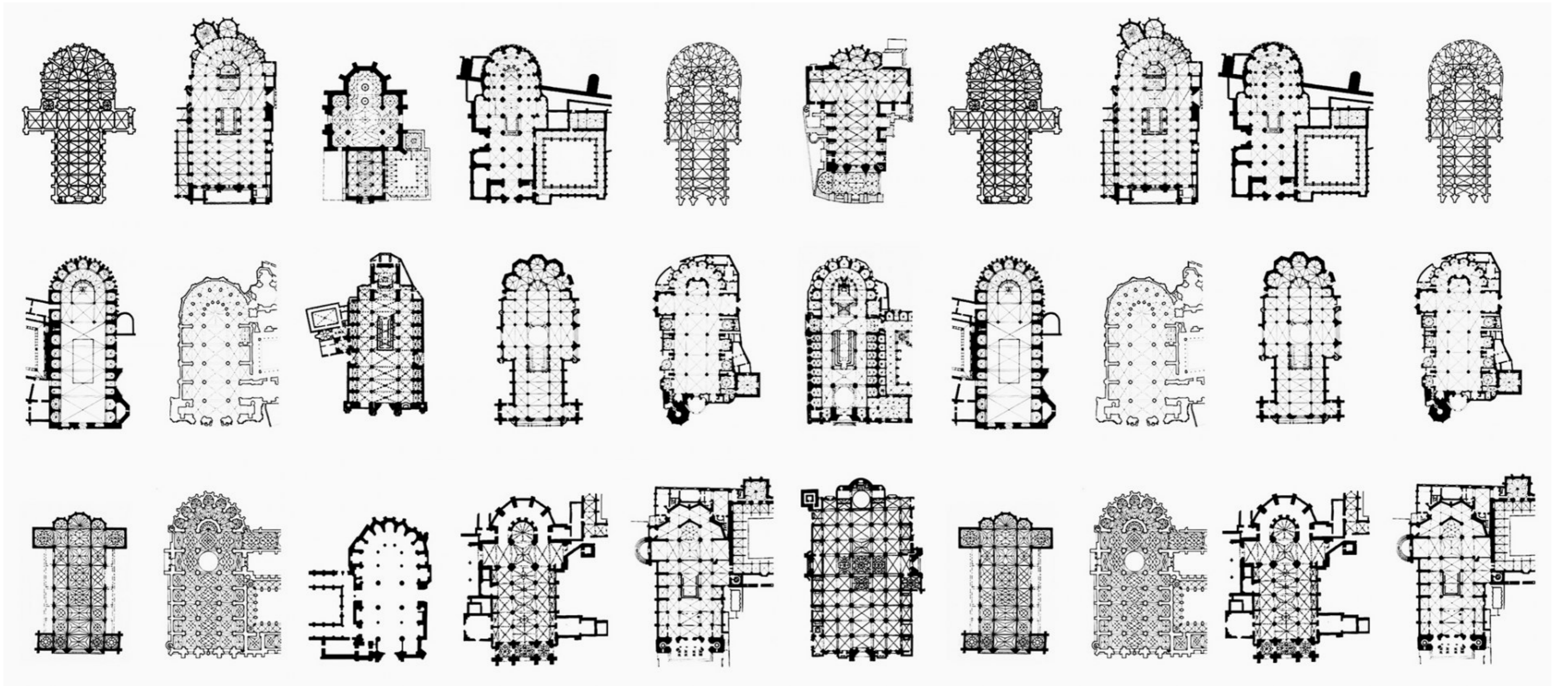
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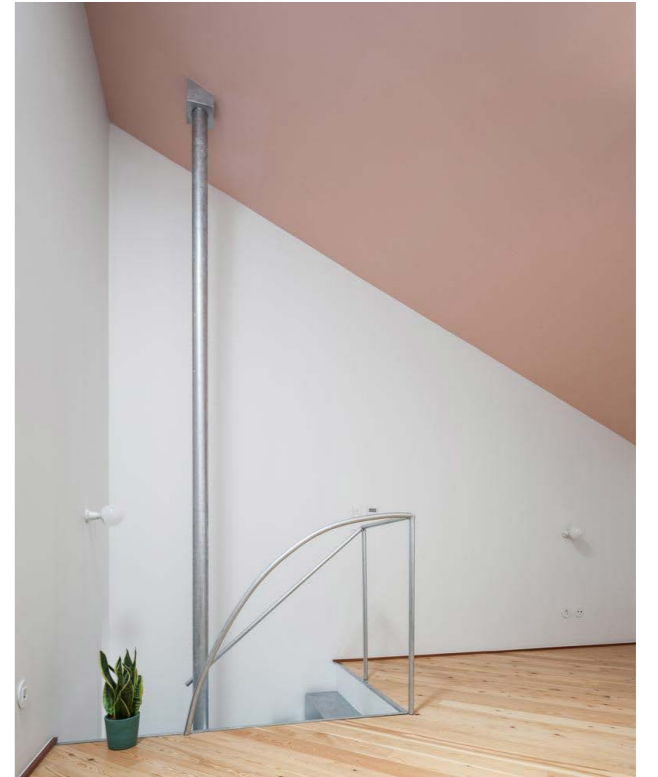
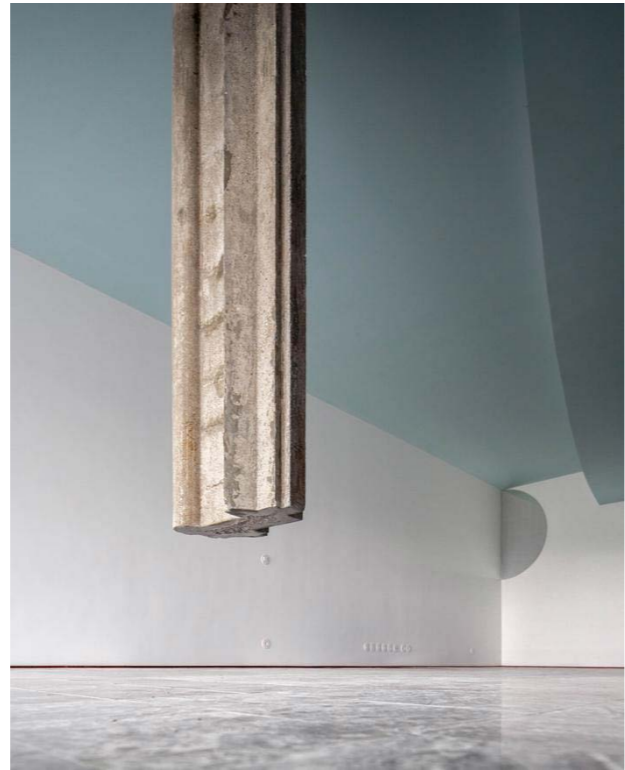
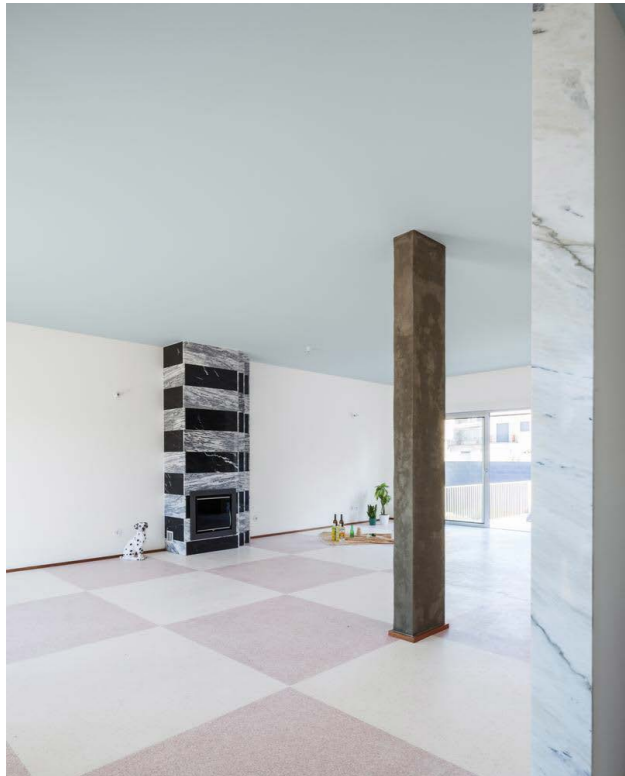


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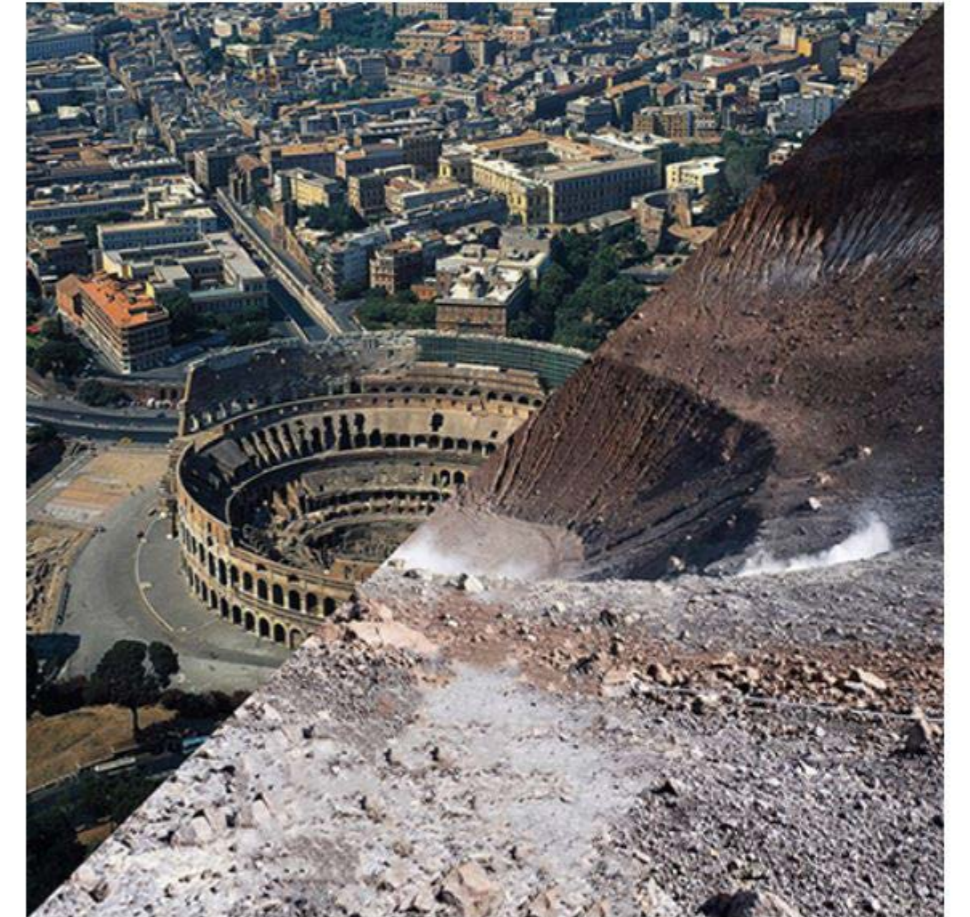
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Raffaella Carrà, Rumore, 1979
VS
Umberto Boccioni, Forme uniche della continuità nello spazio, 1913



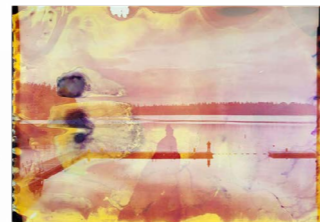
Foster + Partners and HOK Sport, Wembley Stadium, London, UK, 2007
VS
Walt Disney Pictures logo



Colosseum | Amphitheatrum Flavium, Roma, Italy, 72-80
VS
Gran Cratere, Vulcano, Italy



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Starter image



Starter image



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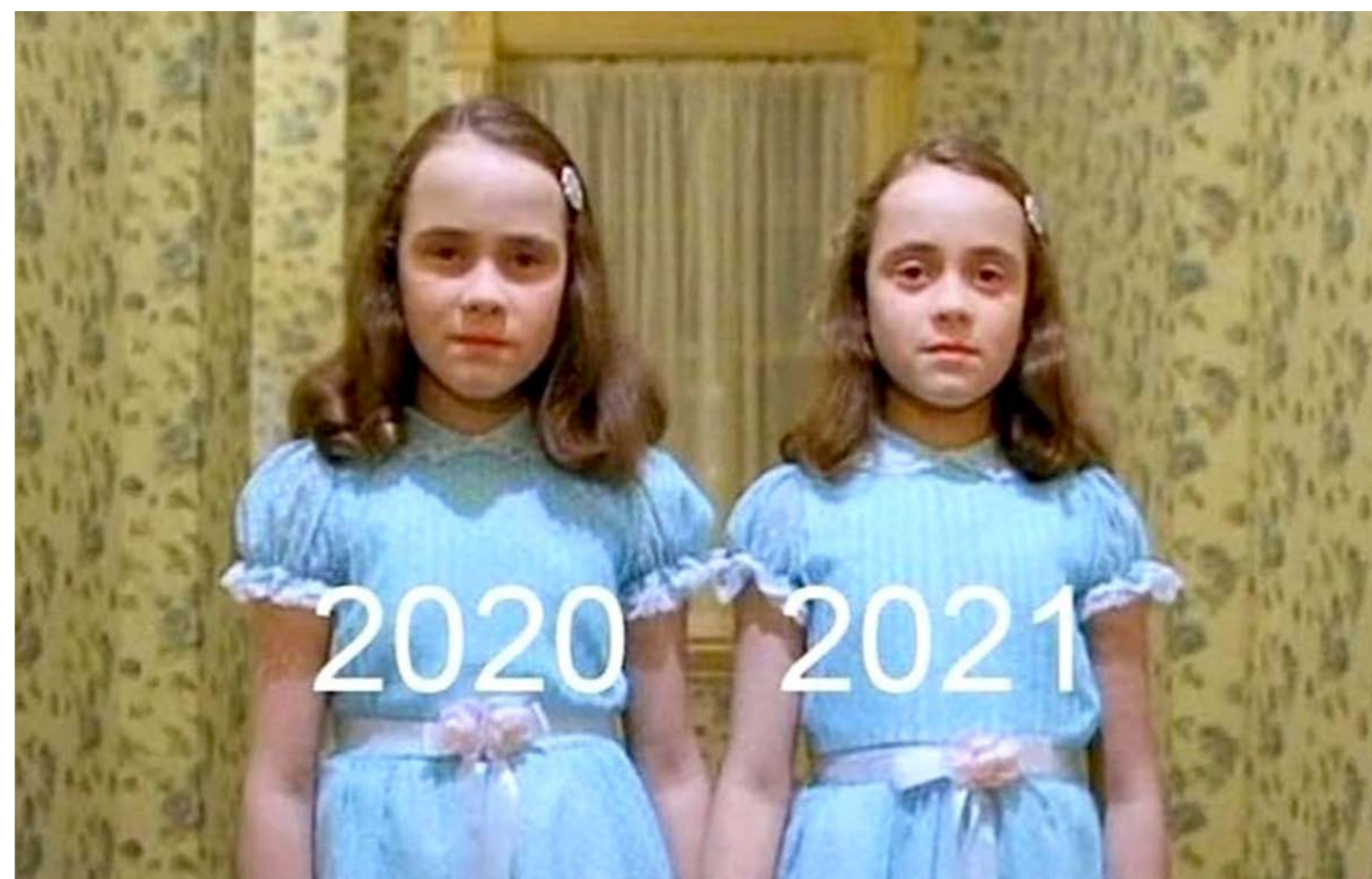
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LOCKDOWN WINDOW



200 METRI DA CASA



“Architecture is born and dies as graphic design.

Think of the work you do in architecture school: how much of it is printed, illustrated, diagrammed, photoshopped, collaged. All graphic.

Think of the buildings you know: how many of them are from books, magazines, catalogues, websites, blogs, collages, photographs, and, ultimately, drawings. Again, all graphic.

You design, and you know, things primarily through their graphic representation.

But while there are clear parallels between the two disciplines, they remain divided.

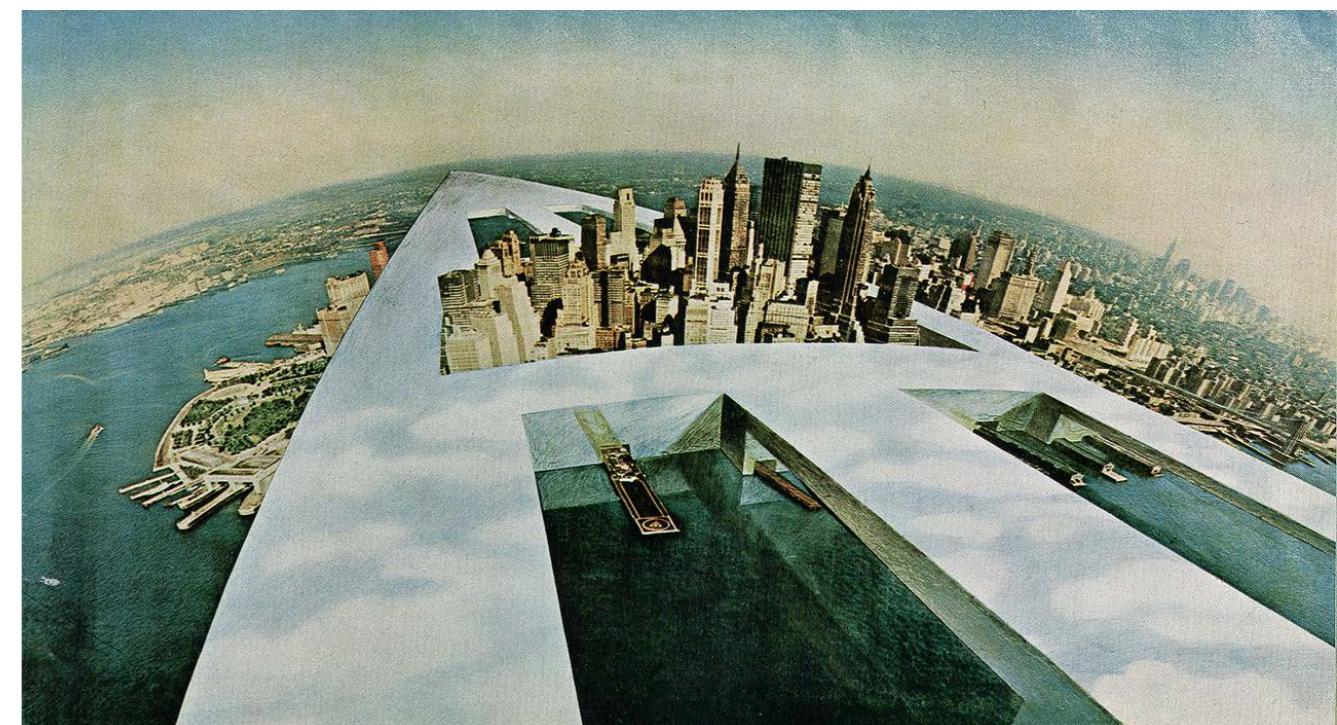
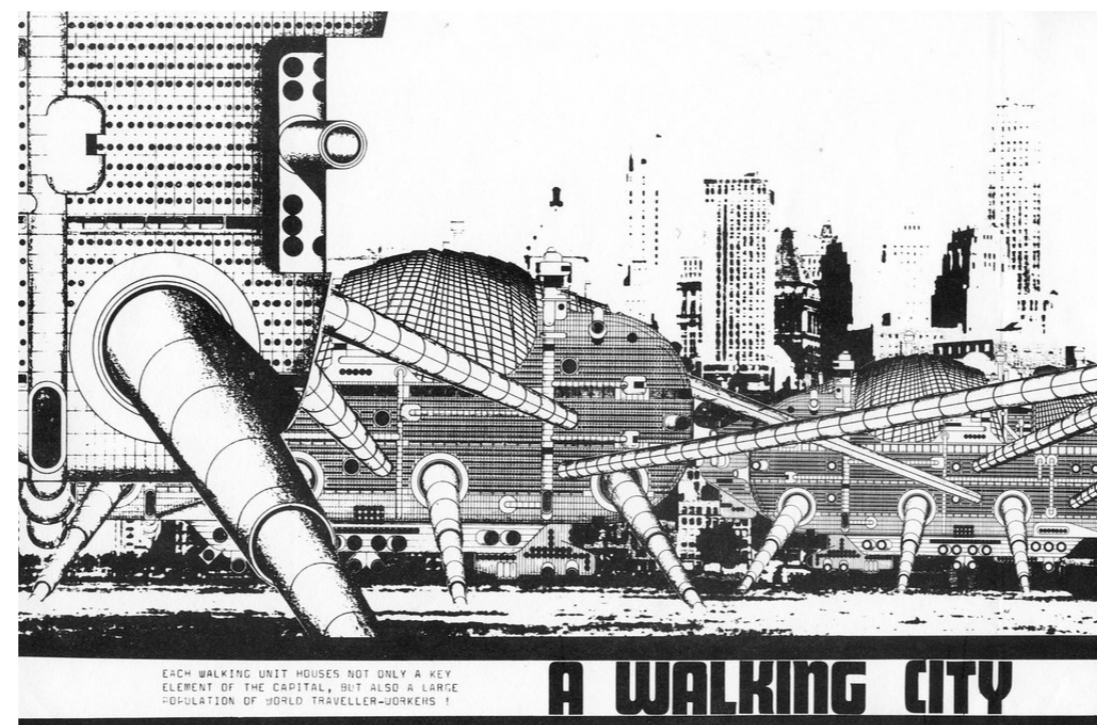
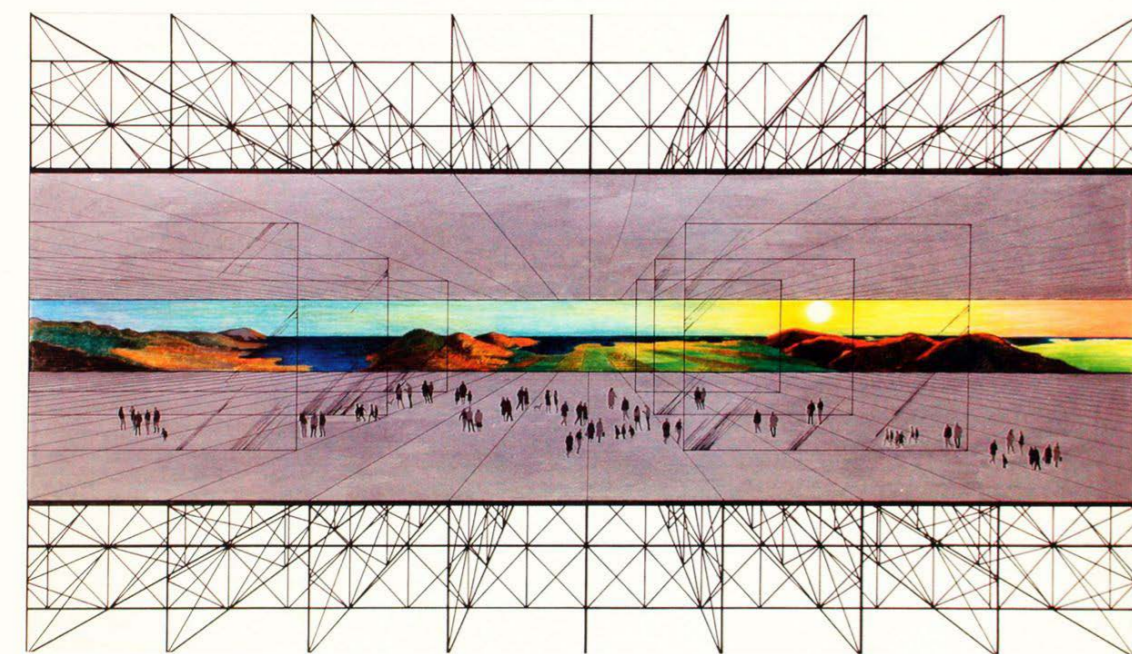
The graphic is still seen in service to some higher purpose [...] a way of organizing, shaping, and broadcasting the multiple narrations that every project encompasses.”



chair (châr), *n.* [OF. *chaïere* (F. *chaïre*), < L. *cathedra*: see *cathedra*.] A seat with a back, and often arms, usually for one person; a seat of office or authority, or the office itself; the person occupying the seat or office, esp. the chairman of a meeting; a sedan-chair; a chaise; a metal block or clutch to support and secure a rail in a railroad.

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an is born, his instincts are those of a newborn dog. His childhood runs through all the changes corresponding to the history of mankind. At the age of two he looks like a Papuan, at four like **one** of an ancient Germanic ntil then violets were blue and purple-fish were red. The physicist today points out colours in the spectrum of the sun that have already been named, but whose comprehension has been reserved for future generations.The child is criminal or a degenerate. The Papuan tattoos his skin, his boat, his rudder, his oars; in short, everything he can get his hands on. He is no criminal. The modern **man** who tattoos himself is a criminal or a degenerate. ats. If someone who is tattooed dies in freedom, then he does so a few years before he would have committed murder.The urge to decorate **one's** face and everything in reach is the origin of the graphic arts. It is the babbling of the first artist scrawled on the wall to give his exuberance vent. A horizontal line: the woman. A vertical line: the **man** penetrating her. The **man** who created this felt the same creative urge as Beethoven, he was in compulsion is a criminal or a degenerate. Of course, this urge affects **people** with such symptoms of degeneracy most strongly in the lavatory. It is possible to estimate a country's culture by the amount of scrawling on a child, is degenerate for modern **man**. I have discovered the following truth and present it to the world: cultural evolution is equivalent to the removal of **Ornament** from articles in daily use. I the realization that no new **ornament** could be created. What every Negro can do, what all nations and ages have been able to do, why should that be denied to us, men of the nineteenth century? What 19th century artists' benches from the Carolingian period, but any trash that exhibited the merest trace of **decoration** was collected and cleaned up, and splendid palaces built to house it. **People** walked sadly around the showcases, don't weep! Don't you see that the greatness of our age lies in its inability to produce a new form of **decoration**? We have conquered **ornament**, we have won through to lack of **ornament** in the metropolis of heaven. Then we shall have fulfillment.But there are some pessimists who will not permit this. Humanity must be kept down in the slavery of **decoration**. **People** progressed far enough for 19th century Papuans, but diminished it. They were sophisticated enough to feel pleasure at the sight of a smooth cigarette case while they passed over a decorated **one**, even at the same price. They were happy with their clothes and glad to have all the Renaissance grandeur and a smooth piece of furniture **more** beautiful than all the inlaid and carved museum pieces. Goethe's language is finer than all the florid similes of the Pegnitz Shepherds.[1] The pessimist is **ornament**. Woe to the State whose revolutions are made by Privy Councillors! A sideboard was soon on show in the Vienna Museum of Arts and Crafts called The Rich Haul of Fish, soon there were 19th century government takes its task so seriously that it makes sure that puttees do not disappear from the borders of the Austro-Hungarian Monarchy. It forces every civilized twenty-year-old **man** to wear puttees instead of the **ornament** is recognized by the State and subsidized by State finds. But I look on this as retrogression. I do not allow the objection that **ornament** heightens a cultivated **man's** **people, ornament** does not give zest to life. If I want to eat some gingerbread, I choose a piece that is quite plain, and not in the shape of a heart or a baby or a horseman, and gilded all over. The 19th century urge for simplicity is equivalent to a mortification of the flesh. No, my dear art school professor, I'm not mortifying myself. I prefer it that way. The spectacular menus of past centuries, which all include decorations to make 19th century supposed to eat these stuffed animal corpses. I eat roast beef.The immense damage and devastation wrought on aesthetic development by the revival of **decoration** could easily be overcome, for no **one**, not even 19th century and material should thereby be ruined. This kind of damage cannot be put right by time.The tempo of cultural progress suffers through stragglers. I may be living in 1908, yet my neighbour still lives in 1900 and that **one** in the twelfth century. And in the jubilee procession there were contingents from national groups which would have been thought backward even in the period of the migrations of the tribes. Happy the country that has no such 19th century are shocked by a picture with violet shadows because they can't yet see violet. They prefer the pheasant on which the chef has had to **work** for days, and cigarette cases with Renaissance **decoration** please them better than 19th century gglers slow down the cultural progress of nations and humanity; for **ornament** is not only produced by criminals; it itself commits a crime, by damaging men's health, the national economy and cultural 19th century s, the following process may be observed from the economic point of view: the **man** from the twentieth century becomes ever richer, the **one** from the eighteenth ever poorer. I am supposing that each lives according to his means and that each is the **man** of his age.

Walk on water... 10. Nietzsche 11. My wife Tamara,every morning when I wake up / 12. Both / 13. Car / 14. If **one** can call this an error, sometimes I am too open 15. Rebel Yell by Billy Idol I had to invent my life anew. If you can't think of that make sense. At the age of 20 I had no specific interests, so I decided for my father's profession. He was a prominent **architect** with a strong personality, who I had to survive. My father only worked with my instincts, I would have ended up with the **architecture** of my father. So I had to start from scratch. I had to invent my life anew. If you are inventing, you have to **work** with ideas. I don't know if I can call this **Architecture** or not. I believe that an **idea** defines an inseparable whole, a DNA in which a relevant project is based on. Like the seed from which a **building** grows. I am convinced that it is not possible to do anything if I would engage in a mystical environment. But I want to emphasize the following: I do not believe in anything, but notwithstanding my position, it is not acceptable to me to declare that everybody can do now whatever he or she wants to do with "anything goes." I clearly reject such relativism and my **buildings** tell you clearly that I reject such an approach because they are conceived and built very precisely. My **buildings** aim to have a general validity. Yet I don't know if I should follow. Nevertheless there is always the presence of an inner logic in my projects, which is crucial and which tells me what there is to do. I call this inner logic **idea**. With such an **idea** I do not have to decide if I should do it or not. We often see how the author interpreted the given task. We can see how capable he was to build the **building**, how inventive he was, what his budget was and so on. We can see an illustration of a secular 19th century temples we realize that profane aspects are not relevant to such **buildings**. They don't talk of their problems, they talk of their ideas. I do not have to decide whether this or that is beautiful or ugly, but rather everything that I did as a student. I was totally lost and I did not know if I should continue to study **architecture**. I was very insecure but I continued because it seemed to me that there was no alternative. During the 19th century and the house was later changed hands more than once. Other **architects** added new parts to it and changed it. This is **one** of a lot of experiences that I had during my life as an **architect**. I don't know if I can call this **architects** or not. **One** is an assembler and the other is a divider. I see myself as a divider. It seems to me that the assembler or perhaps also the composer operates with less mental effort. He puts things together to solve a more complex task. He works strategically and defines a target at the beginning of the process. His **architecture** begins with a certain universal form which reflects a main **idea**. He then divides the 19th century assembler's **work** can only be poetical; the **work** of the divider however can be poetical and philosophical at the same time! I see myself as a divider. ...the **work** of the divider however can be poetical and philosophical thinking for **architects**. To think of **architecture** at the level of the **structure** means defining criteria for decisions. I don't see the **structure** formally only as a system of supports and 19th century nt, however, that such structural considerations don't only express a desire for rationality, but also a desire to express an architectural **idea**. Our contemporary globalized **architecture** is almost always 19th century mutilate the viewer. Hidden behind this are however always the same typologies, mostly consisting of functional systems which date from the modern age of the 20th century. There are hardly any **architects** who can still do something about the facade, towards the inside, to the space, to the **structure**. I am convinced that the **structure** is the contemporary genetics of **architecture** and that here it is particularly worthwhile to do mental 19th century work. Are they part of your personal tradition? There is Kazuo Shinohara. He was an **architect** who was aware of how we understand spatial **structure**. I have learned from him that we can't do anything about **architecture**. He was able to operate with order so that we would be able to read his **buildings** like books. His houses are wonderful, each of them opens a view into another world. We don't need to find these 19th century va Artigas from Brazil. All his **buildings** are dominated by the roof. In his **buildings** the roof is the essence of a thought. It is not a shelter in the common sense, it doesn't include walls, it always is just a horizontal plate with the roof. It is the essence of his way to ideate **architecture**. Artigas also introduced a ramp that is different from what we know so far. For **architects** the ramp is usually a festive stage 19th century **ng**. It always starts at the entrance and it ends under the roof. The inside of the **building** consists of **one** folded slab that spreads across it. This is the way Artigas thought of multi-storey. Two horizontal elements, **one** horizontal and 19th century . The third **architect** of which I think is John Lautner. He was a loner. In the 1940's he started to build houses in California that **one** cannot really describe. They are totally enigmatic. Lautner did not

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