

Conference overview

Konrad Buhagiar

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The Founding Myths of Architecture

The relentless progress of architectural technology and practice throughout the centuries has proved to be an irresistible seduction, often providing a distraction from the fundamental values of Architecture, and its primary objectives. Formal and technical controls have, as a result, formed the foundation of the architect's discipline. The profession, sometimes unaware of having relegated the true and authentic values of Architecture to a subsidiary role, concentrates its attention on the pragmatic science of building.

In his preface to *Essai sur l'Architecture* (1753), Marc-Antoine Laugier steered away from the notion of a theory reduced to an "ars fabricandi". In so doing, he distanced himself from the rational architectural principles conceived by Vitruvius and adopted by his modern followers. He strongly advocated the need to penetrate the mysteries of Architecture by providing a theory of Architecture grounded in a philosophical

discourse that studied the dialectic between science, nature, art and society.

Laugier's treatise was a timely reminder that there can be no moving forward without a re-evaluation of Architecture as a bearer of symbols. In view of the continual erosion of the deeper meanings of Architecture, the necessity to stand back and rediscover its authentic roots, must, from time to time, resurface. Architectural history, theory, creativity and criticism cannot exist without an understanding of the founding myths of architecture, those that relate the origins of man and his relationship with his environment.

It is in the light of this search for the meaning of Architecture that took hold of the imagination of architects, theorists, mathematicians and philosophers at different times that one can appreciate the consistent reference to the primitive hut as a symbol of the

architecture of man in an idyllic and natural state. It is perhaps a nostalgia for the latter that has generated at various times new theories in town planning, experiments in landscape design, the manipulation of perspective and the exploitation of the central plan, or the study of the labyrinth that have informed architectural theory throughout history.

It is often in this context that the interest in, and curiosity for, the exotic and the unknown prevailed, providing the motivation of numerous travellers to Egypt, North Africa and the Middle East. Here Architecture, in view of the climate, the specific natural resources and an alien culture, was perceived to have retained its authenticity and essence. In many ways, Malta's reputation from the mid-eighteenth century onwards was linked with this search.

Malta was the gateway to that world of unadulterated

innocence, the first port of call on a traveller's journey to the Orient. Situated on the crossing of the major sea routes linking the East and West Mediterranean, it provided a safe haven for vessels travelling to and from the East.

It was the island that captivated Ulysses and entrapped him, that shipwrecked St. Paul and offered him shelter, welcomed Caravaggio and imprisoned him and that entertained Byron and tortured him with its stepped streets.

A host of other travellers on their quest to discover secret knowledge stopped in Malta...

Faithful to that ancient reputation, this Conference brings together an international group of architects, architectural critics, academics and historians to re-establish a dialogue and to discuss the mythologies that inspired, and, indeed, were created by, not only the Architecture of the past, but also that of to-day.

Présentation du colloque

Konrad Buhagiar

Architect, Partner AP, Malta

Les Mythes Fondateurs de l'Architecture

A travers les siècles, le progrès irrévocable des technologies et des pratiques architecturales a fourni une séduction irrésistible, et, souvent, une distraction des valeurs fondamentales de l'Architecture, et de ses objectifs premiers. Par conséquent, le contrôle formel et technique a toujours constitué la base de la discipline des architectes. La profession, parfois inconsciente d'avoir relégué les vraies valeurs authentiques de l'architecture à un rôle secondaire, concentre son attention sur la science pragmatique de la construction.

*Dans sa préface à l'Essai sur l'Architecture (1753), Marc-Antoine Laugier rejette la notion d'une théorie réduite à un *ars fabricandi*, de façon à s'éloigner des principes rationnels de l'architecture conçus par Vitruve et adoptés par ses disciples modernes. Il souligne la nécessité de pénétrer les mystères de l'Architecture grâce à une théorie de l'architecture qui a ses racines dans un discours philosophique basé sur l'étude de la dialectique*

entre science, nature, art et société.

Le Traité de Laugier rappelle qu'il ne peut y avoir d'évolution sans une réévaluation de l'Architecture comme porteur de symboles. En vue de l'érosion du sens profond de l'Architecture, le besoin d'un recul s'est parfois fait sentir afin de pouvoir redécouvrir les racines premières de l'architecture. Une histoire de l'Architecture, une théorie, une critique architecturale ne peuvent pas exister sans une compréhension des mythes fondateurs architecturaux, qui relatent les origines de l'homme et sa relation à l'environnement.

Si l'on tient compte de cette recherche des racines de l'architecture qui a saisi l'imagination des architectes, théoriciens, mathématiciens et philosophes à différentes époques, on peut apprécier la référence constante à la hutte primitive comme symbole de l'Architecture humaine dans un état naturel idyllique. Serait-ce alors

une nostalgie pour cette dernière qui généra à différentes époques de nouvelles théories d'urbanisme, des expérimentations paysagistes, la manipulation de la perspective et une utilisation du plan centré tout comme l'étude du labyrinthe qui influencèrent la théorie architecturale au cours de l'histoire ?

C'est souvent dans ce contexte que l'intérêt et la curiosité pour l'exotique et l'inconnu se sont affirmés, entraînant la motivation de nombreux voyageurs en Egypte, Afrique du Nord et Moyen Orient. Là ou l'Architecture, face au climat, aux ressources naturelles spécifiques et aux différences culturelles, était perçue comme ayant su retenir son essence authentique. La réputation de Malte depuis la moitié du dix-huitième siècle était liée à cette recherche.

Malte était la porte vers ce monde d'innocence inaltéré, la première escale du voyage vers l'Orient. Située au croisement des routes maritimes majeures qui liaient

l'Est et l'Ouest de la Méditerranée, l'île devenait une escale idéale pour les navires en direction ou en provenance de l'Est.

C'est cette île qui captiva Ulysse et le fit prisonnier, où Saint Paul naufragé trouva refuge. Malte, qui accueillit aussi Le Caravage avant de l'emprisonner et fut la distraction de Byron tout en l'agaçant avec ses rues aux marches trop nombreuses.

Depuis, plusieurs autres grands voyageurs ont fait escale à Malte, dans leur quête d'un savoir secret.

Toujours fidèle a cette réputation, cette Conférence vise a re- établir un dialogue culturel international entre architectes, critiques d'architecture, académiques et historiens afin de découvrir les mythologies qui ont été l'inspiration, mais aussi la création, de l'Architecture non seulement du passé, mais aussi du présent.

Programme

Friday, 7th October 2005

08:00 **REGISTRATION**

09:30 Opening address by the Honourable Minister for Tourism and Culture, Dr.Francis Zammit Dimech.

10:10 **Kari Jormakka**, Professor, Technische Universität, Vienna; Principal, Wombat Architects: The dark side of architecture. *La face cachée de l'architecture.*

11:00 **Albert Ganado**, Lawyer, Co-founder and President of the Malta Historical Society: Discovering Atlantis; The personal adventure of Georges Grognet. *Découvrir l'Atlantide: l'aventure personnelle de George Grognet.*

11:50 **Pascal Julien**, Professor, Université Toulouse II, Toulouse : From Atlas to the caryatid order: man in the immensity of the world. *D'Atlas à "L'ordre caryatide" : l'homme dans la démesure du monde.*

12:40 **BREAK**

14:10 **Caspar Pearson**, Lecturer, American University of Rome: Taming the Beast: Leon Battista Alberti on Mankind and the Origins of Architecture. *Dompter la Bête : Leon Battista Alberti sur le genre humain et les origines de l'architecture.*

15:00 **Vicki Ann Cremona**, Maltese Ambassador, Paris: Creating mythology through scenic architecture; the case of the Baroque. *La création de mythologie dans l'architecture de scène: l'exemple du Baroque.*

15:50 **END OF DAY 1**

18:30 Opening of an Exhibition of Grognet's "Atlantide" at the National Museum of Fine Arts in Valletta.

Saturday, 8th October 2005

09:30 **Laurent Baridon**, Assistant Professor, Université Marc Bloch, Strasbourg: The myth of the incarnation of the architect; the portrait as frontispiece in Renaissance treatises. *Le mythe de l'incarnation de l'architecte : le portrait en frontispice dans les traités de la Renaissance.*

cont...

- 10:20 **Claude Massu**, Professor, Université Paris I Panthéon – Sorbonne, Paris : Function, form, ornament; Louis Sullivan's founding myths of architecture. *Fonction, forme, ornement : les mythes fondateurs de l'architecture chez Louis Sullivan.*
- 11:10 **Henry Dietrich Fernandez**, Senior Lecturer, Rhode Island School of Design: Le Corbusier and his observations of the Neolithic origins of Architecture. *Le Corbusier et ses observations sur les origines Néolithiques de l'architecture.*
- 12:00 **Luca Molinari**, Architect, Critic, Free-lance Professor, Faculty of Architecture, University of Naples; outgoing Head of the Architecture section, Triennale of Milan: Superarchitecture/Radical design; the sixties as incubator of our time. *Superarchitecture / Radical Design: les années soixante comme incubateur de notre temps.*
- 12:50 **BREAK**
- 14:20 **Walter Hunziker**, Architect, Director of Walter Hunziker Architekten, Bern: The cosmic element in architecture. *L'élément cosmique dans l'architecture moderne.*
- 15:10 George Ferguson, Architect, outgoing RIBA President: The power of place. *Le pouvoir du lieu.*
- 16:00 **END OF DAY 2**

Sunday, 9th October 2005

- 09:30 **Fabio Barry**, Architect, Lecturer, American University of Rome: EX UNO LAPIDE and the miraculous birth of building. *« Ex Uno Lapide » et la naissance miraculeuse des bâtiments.*
- 10:20 **Eric Parry**, Architect, President of the Architectural Association, London: The reciprocity between origins and the everyday. *La réciprocité entre les origines et le quotidien.*
- 11:10 Closing address by the Chairman of Heritage Malta, Dr. Mario Tabone.

Kari Jormakka

Professor at the Technische Universität, Vienna

Biography

Kari Jormakka obtained a Master's in Architecture in 1985 from Otaniemi University, Finland, as well as a Doctor of Philosophy in 1991 and a Habilitation in 1993 from Tampere University of Technology, Finland. He was Assistant Professor of Architecture at the Ohio State University between 1989 and 1995 and then until 1998 at University of Illinois at Chicago. From 1993 to 1997, he also held the position of the Walter Gropius Professor of Architectural Theory and Design at the Bauhaus-Universität Weimar. Since 1998, he has been Ordentlicher Universitätsprofessor for Architectural Theory, at Vienna University of Technology. Dr Jormakka has also been

Principal of Wombat Architects since 1989.

Author of nine books and some eighty papers on architectural history and theory, his publications include *Genius locomotionis* (Wien: Edition Selene, 2005), *Geschichte der Architekturtheorie* (Wien: Edition Selene, 2003), *Flying Dutchmen* (Basel: Birkhäuser, 2002), *The Use and Abuse of Paper* (Tampere: Datutop, 1999), *Form & Detail. Henry van de Velde's Bauhaus in Weimar* (Weimar: Bauhaus - Universitätsverlag, 1998), *Heimlich Maneuvres* (Weimar: Verso, 1995) and *Constructing Architecture* (Tampere: TTKK/Ars Magna, 1991).

The dark side of architecture

In his 1745 treatise "The Origin of Architecture, or the Plagiarism of the Heathen Lies Detected", John Wood compared Vitruvian theory with the Bible, and concluded that all architecture derives from five roots, the first and most important of which were shame and fear; these were the real factors behind the concepts of *utilitas* and *firmitas* of Vitruvius. The original sin made Adam and Eve aware of their nakedness, which prompted the need for an architectural hideaway: the masking is according to Wood the primary *utilitas* of architecture. The requirement of *firmitas* or solidity became a major issue once Cain murdered his brother Abel and built a strong house in his defense against a possible revenge.

Wood's treatise is seldom mentioned in books on the history of architecture theory. Yet, it is representative

of a long and extensive tradition that views architecture not as shelter, symbol of society or a tool for rectitude, but rather as a source of evil, of secrecy, oppression, and violence. Myths about the origin of architecture or of cities often link architecture to either an original act of violence or to the concealment of a sin. This is true not only of the myth of Romulus and Remus or of the Biblical account of the city of Enoch, but also of the myth of Daidalos and many similar accounts. The violent origins of architecture continue to find expression in classical ornamentation, as George Hersey has suggested, and echoes of the ancient idea are still to be found in the writings of contemporary architects Bernard Tschumi and Rem Koolhaas. In the present paper, various narratives of violence, power, and ritual in architecture are examined with the help of theories put forward by Georges Bataille, René Girard, David Carrasco and other authors.

La face cachée de l'architecture

Dans son traité de 1745 « The Origin of Architecture, or the Plagiarism of the Heathen Lies Detected », John Wood compare la théorie Vitruvienne avec la Bible, et conclut que toute architecture a ses origines dans cinq racines, les plus importantes d'entre elles étant la honte et la peur ; celles-ci étaient les véritables facteurs derrière les concepts d'utilitas et de firmitas de Vitruve. Le péché originel rendit Adam et Eve conscient de leur nudité, et engendra le besoin d'un refuge architectural : la dissimulation est selon Wood la principale utilitas de l'architecture. Le besoin de firmitas ou de solidité devint un point important après que Caïn eut assassiné son frère Abel et, en vue d'une possible vengeance, eut construit une maison solide comme défense.

Le traité de Wood est rarement mentionné dans les ouvrages consacrés à l'histoire de la théorie de l'architecture. Cependant il est représentatif d'une

tradition longue et variée qui voit l'architecture non pas comme un abri, symbole de la société ou un outil de rectitude, mais plutôt comme source du mal, de mystère, d'oppression et de violence. Les mythes sur les origines de l'architecture ou des villes lient souvent l'architecture soit à un acte initial violent soit à la dissimulation d'un péché. Cela n'est pas seulement vrai pour le mythe de Romulus et Remus ou le récit biblique de la cité d'Enoch, mais aussi pour le mythe de Dédale et autres récits semblables. Les origines violentes de l'architecture s'expriment ensuite dans l'ornementation classique, comme suggéré par George Hersey, et des échos de l'idée ancienne se retrouvent dans les écrits des architectes contemporains Bernard Tschumi et Rem Koolhaas. Dans cette présentation, différents récits de violence, de pouvoir et de rituel en architecture sont examinés avec l'aide des théories avancées par George Bataille, René Girard, David Carrasco et autres auteurs.

Albert Ganado

Lawyer, Co-founder and President of the Malta Historical Society

Biography

Albert Ganado graduated B.A. and LL.D. at the University of Malta and has practised law since 1947. He has published in academic journals studies on various aspects of Maltese history, including art, legislation, politics and philately. Contributor to Encyclopaedia Britannica since 1954 on Maltese History and current events, he has written numerous articles on the cartography of Malta and the Mediterranean. He is a keen collector of Melitensia, including maps and prints, books and manuscripts, autographs, portraits, postcards and philatelic items.

Dr. Ganado is President of the Malta Historical Society; Past-Chairman of the National Archives Advisory Committee; Vice-President of the Maltese Association of the Sovereign Military Order of St John; Chairman of the Cultural Panel of The Malta Environment and

Planning Authority; Committee Member of Fondazzjoni Patrimonju Malti; Knight of Magistral Grace of the Sovereign Military and Hospitaller Order of St John of Jerusalem, Rhodes and Malta and recipient of the award Croce di Commendatore al Merito Melitense in the same Order; Commendatore dell' Ordine dei Santi Maurizio e Lazzaro. He was honoured by being appointed a Member of the Maltese National Order of Merit.

He co-authored with Joseph C. Sammut Malta in British and French caricature 1798-1815, and with Maurice Agius-Vadala' the two-volume work A Study in depth of 143 maps representing the Great Siege of Malta of 1565. He was consultant editor for Palace of the Grand Masters in Valletta and is the author of Valletta Citta Nuova - A Map History 1566 - 1600.

Discovering Atlantis: the personal adventure of Georges Grognet

When the year 1827 dawned, the savants of Europe, and in a special way the Orientalists, were agog with excitement. The Marquis Agricol de Fortia d'Urban, Member of the Institute of France and several international Academies, had announced at a meeting of the Asiatic Society in Paris that a precious, may, unique antediluvian monument had been discussed in Malta, an island well known at the time for Phoenician remains, which included the Maltese Language.

A stone with an inscription in the Atlantico - Phoenician alphabet, older than the Pyramids, has been unearthed in the old city of Malta and acquired by Georges Grognet de Vassé, a learned Maltese Architect and geographer of French origin, who has sent drawings, like those of a bilingual inscription discussed in 1819 at Cyrene by

the renowned traveller and orientalist Louis-Domeni de Rienzi, were eventually lithographed in Paris and distributed to savants in various countries. No one, however, could decipher the inscription and the stone, which was sent to Paris started deteriorating.

This paper tells the story of the part played by the various protagonists. It had a sad ending when the realization gained ground that the inscription has been fabricated by a dreamer who wanted to prove to the world that the Maltese islands were the surviving summit of the submerged continent of Atlantis.

Later in life he redeemed himself by applying his genius to the masterly construction of the Church of Mosta dome, of the third largest in the world.

Découvrir l'Atlantide: l'aventure personnelle de Georges Grognet

A l'aube de l'année 1827, les savants de l'Europe, et particulièrement les Orientalistes, mourraient d'impatience. Le Marquis Agricola de Fortia d'Urban, Membre de l'Institut de France et de nombreuses Académies internationales, avait annoncé lors d'une réunion de la Société Asiatique de Paris, qu'un précieux, et sans doute unique monument antédiluvien était le sujet de débats à Malte, une île bien connue à l'époque pour ses vestiges Phéniciens, dont la langue Maltaise.

Une pierre portant une inscription dans l'alphabet Atlantico-Phénicien, antérieur aux Pyramides, avait été découverte dans la vieille ville de Malte et acquise par Georges Grognet de Vassé, un architecte Maltais érudit, géographe d'origine Française qu'il envoya des dessins, semblables à ceux d'une inscription bilingue débattue

en 1819 à Cyrène par le voyageur et orientaliste renommé Louis-Domeni de Rienzi. Les dessins furent par la suite lithographiés à Paris et distribués aux savants dans différents pays. Personne cependant ne pouvait déchiffrer l'inscription et la pierre, qui fut envoyée à Paris, commença à se détériorer.

Cette présentation illustre l'histoire des différents rôles joués par les multiples protagonistes. La fin en fut triste lorsque la certitude se renforça que l'inscription avait été fabriquée par un rêveur qui voulait prouver au monde que les îles Maltaises étaient le sommet survivant du continent submergé d'Atlantide.

Plus tard dans sa vie il se racheta en dédiant son génie à la construction magistrale du Dôme de l'église de Mosta, le troisième au monde par sa taille.

Pascal Julien

Professor, Université Toulouse II Le Mirail, Toulouse

Biography

Pascal Julien is Professor of History of Modern Art at the Université de Toulouse II. Between 1997 - 2005 he was Maître de Conférences in History of Modern Art at the Université de Provence, during which time he spent a year (2003-2004) as a Member of the _cole Française de Rome, and three years (1999-2002) as Director of the MST "Patrimoine Méditerranéen," Antenne Universitaire d'Arles.

Between 2000 and 2004, he led a research programme under the auspices of the Laboratoire d'Archéologie Médiévale Méditerranéenne on the subject of "Les Marbres du Roi". He has written numerous articles on the History and Philosophy of Art in Academic Reviews and Collective Works.

Publications:

2004 D'ors et de prières. Art et dévotions à Sant-Sernin de Toulouse, XVIe-XVIIIe siècles, Presses Universitaires de Provence, 2004, 427 p., 117 ill.

Forthcoming:

De carrières en palais : Du sang des dieux à la gloire des rois, histoire des marbres en royaume de France, Le bec en l'air, 2005

From Atlas to the caryatid order: man in the immensity of the world

The myth of Atlas supporting the world, is at the centre of our architectural anthropomorphism. From 'atlantes' to the terms, 'caryatids' or 'telamons', to the columns themselves, the myth refers back to the Greek theme of "man measure of everything", theorised by Vitruvius and abundantly debated from the Renaissance onwards, under the topic of proportion. It then generated the caryatid order, which was an ephemeral attempt aiming at rationalising the use of these captive figures that

hesitates between support and ornament. But these architectonic sculptures express another accident of this founding myth, the one about the relation to Earth, to matter and to the gods that forced man to rise and overcome gravity: there is no elegant atlante, in the same way that there is no fine statue or beautiful column, which is not monolithic. The demiurgical quest for body unity appears, as a result, in the stone, the principal of harmony in the immensity of the world.

D'Atlas à "L'ordre caryatide" : l'homme dans la démesure du monde

Le mythe d'Atlas, soutien du monde, est au centre de tout anthropomorphisme architectural. Des atlantes aux termes, caryatides ou télamons, jusqu'aux colonnes elles-mêmes, il renvoie au thème grec de « l'homme mesure de toutes choses », théorisé par Vitruve et tellement débattu, depuis la Renaissance, sous la notion de proportion. Il a alors engendré L'ordre caryatide, éphémère tentative visant à rationaliser l'emploi de ces figures captives, hésitant entre support

et décor. Mais ces sculptures architecturées expriment un autre avatar de ce mythe fondateur, celui du rapport à la Terre, à la matière et aux dieux, qui imposèrent à l'homme de s'élever sous la contrainte et dans la force : il n'est de bel atlante, comme il n'est de belle statue ou de belle colonne, que monolithe. Apparaît alors, dans la pierre, la quête démiurgique de l'unité du corps, principe d'harmonie dans la démesure du monde.

Caspar Pearson

Lecturer, American University of Rome

Biography

Caspar Pearson studied History of Art and Philosophy at the University of Birmingham. He remained there to complete an M.Phil. in the History of Art, focusing on representations of Florence in the art of Domenico Ghirlandaio. Subsequently, he moved to the University of Essex where he gained his Ph.D, with a thesis entitled *Visions of the City in Leon Battista Alberti's De re aedificatoria*.

He was awarded the Haywood Fellowship at the University of Birmingham in order to study for his M.Phil. His doctoral studies were supported by a scholarship from the British Academy, and he obtained a Leverhulme Study Abroad Studentship to enable him to conduct two years of post-doctoral research in Rome. He remains a research fellow at the British School of Rome.

He has taught for the universities of Birmingham, Luton, Essex and Warwick on a variety of courses. Much of his

teaching has been focused on the art of the Italian Renaissance, as well as aesthetics, the methodology of art history, and the history and theory of architecture and urbanism.

He currently teaches on the Art of Rome course at the American University of Rome.

At present, he is conducting research into images of the city in Italy during the fifteenth-century. He has a particular interest in the Rome of Sixtus IV. He has lectured and written numerous articles in academic journals and collective works on Renaissance Art and Architecture.

Publications:

Currently working on a major publication on Alberti's urban theory.

Taming the Beast: Leon Battista Alberti on mankind and the origins of architecture

This paper will explore the idea of the origins of architecture in the works of the fifteenth-century writer and architect Leon Battista Alberti. At the outset, it will examine Alberti's assertion in his architectural treatise, *De re aedificatoria*, that architecture and settlements were first conceived of as a refuge from the harshness of nature. In this sense, he differs subtly from Vitruvius, who considered fire to have been the original occasion for humans coming together and building dwellings. He also differs markedly from Cicero (an author whom he frequently used as a source) who had claimed that philosophy and discourse had caused men to form communities, and from his fifteenth-century contemporary Leonardo Bruni, who had put the cause down to commerce. Alberti in fact continually emphasises the defensive function of architecture throughout his treatise, and stresses the destructive tendencies of both nature and mankind. The paper will consider how Alberti developed such a view and how it may be related to his own architectural theory.

Turning to some of Alberti's other works, it will be argued

that he was strongly influenced by the notion of man and nature as essentially 'fallen.' Indeed, in his comic 'novel' *Momus*, Alberti narrates his own strange, non-Christian account of mankind's fall. Here, Alberti suggests that many men are in fact beasts, who disguise themselves with masks and engage in dissimulation in order to pass unnoticed. The paper will argue that such passages in Alberti's writings provide a background against which his frequent characterisation of the world as an essentially hostile environment may be understood. To a large extent this can be related to Christian conceptions of the Fall, although Alberti's legend contains some very particular and original features of its own.

Finally, the paper will consider Alberti's own architectural theory. Examining his aesthetic thinking, it will pay particular attention to the notion of *concinntas* and its relationship to natural harmony. Ultimately, it will argue that Alberti aimed to conceive of an architecture that would do more than merely resist the hostile and destructive forces of the world. By employing the rule of *concinntas*, he hoped that it might even act as their remedy.

Dompter la Bête : Léon Battista Alberti sur le genre humain et les origines de l'architecture

Cette présentation explorera l'idée des origines de l'architecture dans les travaux de l'architecte et écrivain du 15e siècle Léon Battista Alberti. En premier lieu, il sera question d'examiner l'affirmation d'Alberti dans son traité architectural, De re aedificatoria, que l'architecture et les villages furent conçus premièrement comme refuges contre la dureté de la nature. Dans ce sens, il diffère légèrement de Vitruve qui envisagea le feu comme ayant été l'opportunité originelle pour les humains de s'installer ensemble et de construire des habitats. Il diffère aussi visiblement de Cicéron (auteur qu'il utilisa fréquemment comme référence) qui avait affirmé que la philosophie et le discours avaient poussé les hommes à former des communautés, et de son contemporain du 15e siècle Leonardo Bruni, qui l'avait imputé au commerce. En fait, Alberti souligne constamment la fonction défensive de l'architecture à travers son traité, et insiste sur les tendances destructives tant de la nature que du genre humain. Cette lecture examinera comment Alberti développa une telle vision et comment elle peut être liée à sa propre théorie architecturale.

En se tournant vers d'autres travaux d'Alberti, il sera débattu qu'il était fortement influencé par la notion

d'homme et de nature comme avant tout déchu. En effet, dans son "roman" comique Momus, Alberti raconte sa propre expérience étrange et non chrétienne de la chute du genre humain. Ici, Alberti suggère que de nombreux hommes sont en fait des bêtes, qui se déguisent avec des masques et se dissimulent enfin de passer inaperçus. L'exposé argumentera que de tels passages dans les écrits d'Alberti offrent un contexte dans lequel sa fréquente caractérisation du monde comme un environnement essentiellement hostile peut être comprise. Dans une large mesure ceci peut être rapproché des conceptions Chrétiennes de la Chute, bien que la légende d'Alberti contienne des caractéristiques très particulières et originales qui lui sont propres.

En dernier lieu, cette présentation considérera la théorie architecturale propre à Alberti. En examinant sa pensée esthétique, une attention particulière sera donnée à la notion de concinnitas, et à sa relation à l'harmonie naturelle. En conclusion, il sera expliqué qu'Alberti visa à concevoir une architecture qui ferait plus que simplement résister aux forces hostiles et destructives du monde. En employant la règle de concinnitas, il espérait que cela puisse agir comme leur remède.

Vicki Ann Cremona

Maltese Ambassador in Paris

Biography

Before being appointed Maltese Ambassador to France in 2004, Vicki Ann Cremona was Senior Lecturer in Theatre Studies and French and Academic Coordinator for the two subjects at the University of Malta.

She studied at the University of Provence between 1976 and 1980 and lived in Rome from 1981 to 1992, where she taught at the Centre Culturel Français de Rome and at the LUISS University. She has been interpreting at the European Parliament, and the European Council and Commission since June 2004. She is currently a member of the Malta UNESCO Commission and of the Malta Folklore Commission, and has served on various government committees in the past.

Dr Cremona was invited as a visiting scholar by Lucy Cavendish College, University of Cambridge, where she is currently doing research. She has published both nationally and internationally in academic journals and books, and has edited various books : "Carnival as a Theatrical Event" in *Theatrical Events : Borders, Dynamics, Frames*, Amsterdam/New York, NY, 2004, which she has co-edited with Peter Eversmann, Hans van Maanen, Wilmar Sauter and John Tulloch.

In November 2003, Dr Cremona was made Chevalier de l'Ordre des Palmes Academiques by the French Government for her contribution to the promotion and development of French in Malta.

Creating mythology through scenic architecture: the case of the Baroque

The most important advancement in theatre during the baroque age was attained in the marvels created by Italian scenographers, who were sought after in the whole of Europe. Scenography, however, needed a story in order to capture the attention and wonderment of its public. Writers and composers had recourse to Greek and Roman myths, because their staging allowed for effects such as sudden scenic transformations, apparitions, flights, fires, floods etc... Scenography determined the type of myth that was to be recounted, and imposed the structure and form it was to assume. Myth was

therefore rewritten to accommodate scenic architecture, which in turn established a new type of theatre that came to be known as the 'Teatro all'italiana', an architectural structure that, for over three centuries, was to impose itself as the only conceivable one.

This paper aims to show the visual creation of myth through baroque scenic architecture, and to show how in turn, the staging of mythology itself gave rise to new scenographies, that revolutionized all previous concepts of scenic space.

La création de mythologie dans l'architecture de scène: l'exemple du Baroque

Le progrès le plus important pour le théâtre au cours de l'ère baroque fut atteint dans les merveilles créées par les scénographes italiens, qui étaient prisés à travers toute l'Europe. Cependant, la scénographie nécessitait une histoire afin de pouvoir capturer l'attention et l'émerveillement de son public. Écrivains et compositeurs eurent recours aux mythes grecs et romains car leur mise en scène permettait des effets tels que de soudaines transformations scéniques, des apparitions, des envolées, des feux, des inondations, etc.... La scénographie déterminait le type de mythe à narrer, et imposait la structure et la forme à adopter. Le mythe était re-écrit

pour se conformer à l'architecture scénique, ce qui établit à son tour un type de théâtre nouveau connu sous le nom de 'Teatro all'italiana', une structure architecturale qui, pour plus de trois siècles, allait s'imposer comme la seule imaginable

Cette présentation vise à montrer la création visuelle de mythe à travers l'architecture scénique baroque, et à montrer comment la mise en scène de mythologie donna elle-même naissance à de nouvelles scénographies qui révolutionnèrent tous les précédents concepts d'espace scénique.

Laurent Baridon

Assistant Professor, University Marc Bloch, Strasbourg

Biography

Laurent Baridon received a Ph.D. in Art History from the Université Marc Bloch in Strasbourg, France. His doctoral dissertation entitled, "L'imaginaire scientifique de Viollet-le-duc, genèse d'une pensée architecturale", was completed in 1992. The scope of his research covers the history of ideas of art and artists, western architecture from the 18th to the 20th century, and the representation of the human body in the 19th century, about which he has lectured and written numerous articles in academic journals and collective works.

Laurent Baridon has been, since 1993, Maître de Conférences at the Université Marc Bloch, Strasbourg II. He teaches History of Art and Architecture with an emphasis on the study of the ideas and the imagination of the Artist.

In 2003 he was visiting scholar at the Canadian Center for Architecture in Montreal.

Publications:

L'imaginaire scientifique de Viollet-le-Duc, Paris,

Université des Sciences humaines de Strasbourg / L'Harmattan (collection VILLES, histoire, culture, société), 1996.

Corps & arts, physionomies et physiologies dans les arts visuels (en collaboration avec Martial Guédron), Paris, L'Harmattan/Centre Koyré, CNRS, collection Histoire des Sciences Humaines, 1999.

Homme Animal, histoires d'un face à face, cat, expo. Musées de Strasbourg avril - juillet 2004, Paris/Strasbourg, Adam Biro / Musées de Strasbourg, 2004 (301 p.). Commissariat de l'exposition et direction de l'ouvrage en collaboration avec Martial Guédron.

Forthcoming:

Le mythe de Dinocrate : L'architecte, le corps et l'utopie.

L'Art de la caricature depuis ses origines (en collaboration avec Martial Guédron, a paraître aux Editions Citadelles Mazenod à l'automne 2006).

The myth of the incarnation of the architect: the portrait as frontispiece in the Renaissance treatise.

In his introduction to a publication in 1958, Pierre Francastel wrote : "In a certain way one could say that an architect, more than any other artist, transfers his personality into his work to the point where he is incarnated in the form of living stones". The idea that such a correspondence could exist between the architect and his buildings emerges from a conception of artistic work in general, described as a creation close to procreation or birth in its torments and its joys. In fact architecture seems to have been particularly concerned with this body of artistic literature.

During the Renaissance, the status of the architect was defined by theory, as a reaction to the practices inherited from the Middle Ages. This new claim was expressed as early as the Quattrocento in manuscripts, both by means of texts as well as through pictures. This phenomenon increased with the first editions of treatises in the 16th century. Here the social and professional representations of the architect are embodied in portraits located as the

frontispiece to the work. Architectural treatises contributed greatly to the elaboration of the typology of this style, by showing the author's portrait within an architectural frame.

As suggested by the different meanings of the word frontispiece (façade of a building or study of physiognomy – etymologically frons speciere), the latter composition proceeds from an incarnation, equating face and façade by appropriating the terms of the analogy between the building and the human body often formulated in the tradition of architectural theory. This image of the architect partakes of the recurring process of "self construction", common among the "geniuses" of the Renaissance. However, in its principles, it reactivates the founding stories conveyed by Vitruvius' *De Architectura* – with Dinocrates in particular – considered as exempla by theoreticians seeking to renew the foundations of the status of the architect.

Le mythe de l'incarnation de l'architecte : le portrait en frontispice dans les traités de la Renaissance

« On pourrait dire, en un certain sens, que l'architecte, plus que tout autre artiste, transfère sa personnalité dans son œuvre, au point de s'incarner dans les pierres vivantes », écrivait Pierre Francastel pour introduire à un ouvrage paru en 1958. L'idée qu'il puisse exister une correspondance entre l'architecte et ses édifices ressortit à une conception du travail artistique en général, décrit comme une création proche dans ses affres et ses joies d'un enfantement ou d'une procréation. L'architecture semble en effet avoir été particulièrement concernée par ce topo de la littérature artistique.

À la Renaissance, le statut de l'architecte se définit par la théorie, en réaction contre des pratiques héritées du Moyen-Âge. Ces revendications nouvelles s'expriment dès le quattrocento, dans les manuscrits, par le texte comme par l'image. Le phénomène s'amplifie avec les premières éditions des traités au XVIe siècle. Les représentations professionnelles et sociales de

l'architecte se matérialisent dans des portraits placés en frontispice. Les traités d'architecture ont grandement contribué à l'élaboration de la typologie de ce genre, en faisant apparaître la figure de l'auteur de l'ouvrage au sein d'un cadre architectural.

Cette composition procède d'une incarnation, ce que les différentes acceptions du mot frontispice semblent suggérer ; façade d'un édifice ou étude d'une physionomie – étymologiquement frons speciere –, il fait équivaloir la face et la façade, en reprenant les termes de l'analogie entre édifice et corps souvent formulée dans la tradition théorique. Cette image de l'architecte participe de la « construction de soi », processus récurrent chez les « génies » de la Renaissance. Mais, dans ses principes, elle réactive les récits d'origine transmis par le De architectura de Vitruve – celui de Dinocrate en particulier – considérés comme des exempla par les théoriciens en quête de la refondation du statut d'architecte.

Claude Massu

Professor, University Paris I Panthéon-Sorbonne

Biography

Claude Massu is Professor of History of Art and Architecture at the Université de Paris I Pantheon-Sorbonne. Between 1989 and 2003, he was Professor of History of Contemporary Art at the Université de Provence Aix-Marseille I.

He studied at the Ecole Normale Supérieure de Saint Cloud, and obtained a Doctorate in History of Art in 1986 from the Université de Paris I Pantheon-Sorbonne having conducted his researches on the subject: 'Modernisme et post-modernisme: architecture et urbanisme à Chicago'

Among his more recent publications are:

· Chicago: de la modernité en architecture, Marseille,

Parenthèses, 1997.

- Traduction, édition critique et préface de Henry-Russell Hitchcock et Philip Johnson, *Le Style international*, Marseille, Parenthèses, 2001.
- 'Autour de The International style de H.-R. Hitchcock et P. Johnson (1932) : remarques sur le livre d'architecture aux Etats-Unis', *Etudes et rencontres de l'Ecole des Chartes*, n° 11, 2002, p. 171-183.
- 'Modernist Houses of the Hamptons. A Short Survey', *Docomomo Journal*, September 2004, n° 31, pp. 91-94.
- Traduction et préface de Frank Lloyd Wright, *Testament*, Marseille, Parenthèses, 2005.

Function, form, ornament: Louis Sullivan's founding myths of architecture

In his writings (articles and books, mainly Kindergarten Chats and *The Autobiography of an Idea*), Louis H. Sullivan (1856-1924) tried to find bases for his architecture by borrowing concepts from several scientific and artistic fields of his time: functionalism and the science of evolution (Darwin, Thomas Huxley), poetry (Carlyle, Walt Whitman), literary theory (Hippolyte Taine),

archaeology (the pillar, the lintel, the arch), etc.

These various sources form the basis of Sullivan's heterogeneous and mythical representation of architectural creation that goes beyond the famous catch phrase "form follows function" which all too often summarizes Sullivan's thought.

Fonction, forme, ornement : les mythes fondateurs de l'architecture chez Louis Sullivan

Dans ses écrits (articles et livres, surtout Kindergarten Chats et The Autobiography of an Idea), Louis H. Sullivan (1856 -1924) s'est efforcé de fonder son architecture par des emprunts à divers champs du savoir scientifique et de la création artistique de son époque : fonctionnalisme et science de l'évolution (Darwin, Thomas Huxley), poésie (Carlyle, Walt Whitman), théorie littéraire (Hippolyte Taine), archéologie (le pilier, le

linteau, l'arc), etc.

Ces diverses sources dessinent les contenus parfois hétérogènes d'une représentation mythique de la création architecturale qui va au-delà de la célèbre formule « form follows function » à quoi on résume trop souvent la pensée de Louis Sullivan.

Henry Dietrich Fernández

Senior Lecturer, Rhode Island School of Design

Biography

Henry Dietrich Fernández is a Senior Lecturer with the Architecture Department at the Rhode Island School of Design, USA. He has also taught the History of Art and Architecture at Harvard University, Graduate School of Design, USA and at the University of Cambridge, United Kingdom.

His honors include the Lehmerman Traveling Scholarship, the Owens-Corning Fiberglass National Design Competition Award, and the Hawksmoor Award from the Society of Architecture Historians of Great Britain.

Between 2000 and 2003 he was the Executive Director of Research of the Vatican Topography Project at Harvard University.

He is a member of the Society of Architectural Historians (USA), the Society of Architectural Historians of Great Britain, the College Art Association, the Renaissance Architecture Theory Scholars, (UK), the Renaissance Society of America and the Sixteenth-Century Studies of America.

He has lectured and written numerous articles in academic journals and collective works on the Art and Architecture of the Renaissance.

"Bramante's Conclave Hall for Julius II," in Cavallo, Sandra and Evangelisti, Silvia eds., *Domestic and Institutional Interiors in Early Modern Europe*, Ashgate Press

(accepted for publication).

"Giulio Romano's House in Rome, the Site and the Design," in *Architectural History, Society of Architectural Historians of Great Britain* (accepted for publication).

"Bufalini and Nolli : Mapping the Vatican Borgo in Sixteenth-Century Rome," in Ceen, Allan and Versteegen, Ian eds., *Giambattista Nolli, Imago Urbis and Rome* (accepted for publication).

"Avignon to Rome, The Making of Cardinal Giuliano della Rovere as Patron of Architecture," in Versteegen, Ian ed., *The della Rovere: The Artistic Identity of a Renaissance Dynasty, Sixteenth-Century Studies*, Truman University Press (in Press).

2003

"Raphael's Bibbiena Chapel in the Vatican Palace," in Weddigen, Tristan, de Blaau, Sible, and Kempers, Bram, eds., *Functions and Decorations : Art and Ritual at the Vatican Palace in the Middle Ages and the Renaissance*, Vatican City, 2003.

1999

"The Patrimony of St Peter, the Papal Court of Rome," in Adamson, John S. A. editor. *The Princely Courts of Europe: 1500-1750*, London, second revised ed., 2000.

Le Corbusier and his observations on the Neolithic origins of architecture

Le Corbusier's identity as an architect was marked from an early age by a passionate interest in the history and origins of architecture, detailed and described in the notebooks from his journeys through Europe and the Orient, and subsequent publications and reinterpreted in his built works. In 1933, Le Corbusier participated in a cruise sponsored by the Congrès Internationaux d'Architecture Moderne through the Mediterranean, visiting a variety of ancient buildings. As recorded by fellow cruise member Sigfried Giedion, the Swiss aesthetician, the excitement of examining

the Neolithic sites of Gozo in Malta and Khirokitia in Cyprus made a particular impact upon Le Corbusier. These Neolithic sites provided Le Corbusier with ideas from which he would draw inspiration for architectural projects such as his Jaoul Houses (1952-54) in Paris and at Notre-Dame-du-Haut (1950-55) at Ronchamp. This paper therefore assesses Le Corbusier's observations at Gozo and Khirokitia and his subsequent reinterpretation and reinvention of them, allowing the self-declared "architect of his age" to connect to the eternal past.

Le Corbusier et ses observations sur les origines Néolithiques de l'architecture

L'identité de Le Corbusier en tant qu'architecte fut très tôt marquée par un profond intérêt pour l'histoire et les origines de l'architecture, passion décrite et détaillée dans les carnets de ses voyages à travers l'Europe et l'Orient, et les publications postérieures, et réinterprétée dans ses projets construits. En 1933, Le Corbusier prit part à une croisière en Méditerranée à l'initiative des Congrès Internationaux d'Architecture Moderne, visitant un certain nombre de bâtiments anciens. L'esthète suisse Sigfried Giedion qui prit part lui aussi à la croisière, nota que l'étude des sites

néolithiques de Gozo à Malte et de Khirokitia à Chypre eut un effet particulier sur Le Corbusier. Ces sites néolithiques fournirent à Le Corbusier les idées d'où il tira son inspiration pour les projets architecturaux tels que les Maisons Jaoul (1952-54) à Paris et Notre-Dame-du-Haut (1950-55) à Ronchamp. Cette présentation évalue les observations de Le Corbusier à Gozo et Khirokitia et ses réinterprétations et réinventions ultérieures, permettant à « l'architecte de son temps » comme il s'était autoproclamé, de se lier au passé éternel.

Luca Molinari

Architect, Critic, Free-lance Professor, Faculty of Architecture, University of Naples;
Outgoing Head of the Architecture section, Triennale of Milan

Biography

An architect and critic, Director of the NABA School of Design in Milan, he is also a free-lance professor of Architectural Planning Theory at the Faculty of Architecture of the II University of Naples. He was until 2004 Head of the Architecture Section and a member of the scientific committee of Triennale of Milan. He writes for several national and international magazines including *Abitare*, *Lotus* e *Vanity Fair*. Since 1996 he has been Architectural Editor for Skira Publishers and supervised several photographic and contemporary architecture exhibitions. He recently inaugurated the first Triennale's Architecture Festival.

Publications:

Barcelona. Architetture e spazi urbani 1975-1992, CittàStudi, 1998
Santiago Calatrava, Skira, 1998

Postwar Italian Architecture 1944-1960, 2G n.15, 2000
Tendenze dell'architettura nord Americana. Gli anni Novanta, Skira, 2001
Introduzione alla fisica teorica, scritto con Lanz Ludovico e Raciti Mario, CUSL, 2002
50. Nuova architettura italiana. Due generazioni a confronto, scritto con Motta Federico, 2002
Piero Portaluppi, Skira, 2003
Introduzione alla fisica teorica. Vol. 1 con L.Lanz e M.Raciti, CUSL (Milano), 2003
Città metafisiche. Città di fondazione dall'Italia all'oltremare 1920-1945. Ediz. italiana e inglese, con D.Pizzi, Skira, 2005

Massimiliano Fuksas, Works and Projects 1970-2005, Skira, 2005

Italian Metamorph, A+U, 2005, Tokyo

Superarchitecture / Radical Design: The Sixties as incubator of our time

This paper will discuss the extraordinary architectural and conceptual production of the international Radical groups during the Sixties and their capacity to generate models, symbols and passwords that were decisive for the contemporary experience of architecture and design.

Mass culture and its collective experiences (concerts, meetings, protests, occupations), the triumph of Pop Art and Land Art, the establishment of comics and new forms of mass communication, the resort to the emotions, the construction of new visions for the

future, flexibility and mobility as components of our lives: these and other elements marked the research of Superstudio, Archigram, Archizomm and the Japanese metabolists.

Would Rem Koolhaas, Zaha Hadid, Bernard Tschumi, Massimiliano Fuksas, Jean Nouvel ever have existed without the Radical experience?

I don't believe so.

Superarchitecture / Radical Design: les années soixante comme incubateur de notre temps

Cette lecture présentera l'extraordinaire production architecturale et conceptuelle des groupes internationaux Radical au cours des années 60 et leur capacité à générer modèles, symboles et mots de passe qui furent décisifs pour l'expérience contemporaine de l'architecture et du design. La culture de masse et des expériences collectives (concerts, réunions, manifestations, occupations), le triomphe du Pop Art et du Land Art, l'établissement des bandes dessinées et les nouvelles formes de

communication de masse, le recours aux émotions, la construction de nouvelles visions pour le future, flexibilité et mobilité comme composantes de nos vies : ces éléments, et d'autres, marquèrent les recherches de Superstudio, Archigram et des Métabolistes Japonais. Rem Koolhaas, Zaha Hadid, Bernard Tschumi, Massimiliano Fuksas, Jean Nouvel existeraient-ils sans l'expérience Radical?

Je ne le crois pas.

Walter Hunziker

Architect, Bern

Biography

Walter Hunziker is Principal of the Architectural Studio Walter Hunziker in Berne. Between 1977 and 1983 his architectural work was complimented with his artistic activity as printmaker (exhibitions in USA, Rode, Florence and publication of several album editions of prints).

Between 1981 and 1983 he was Member of the Swiss Academy in Rome, (Theoretical studies on Borromini and the principles of baroque space). Between 1984 and 1994 he was responsible for several furniture designs including an adjustable aluminium lamp for Lehni (1985).

He was Assistant Professor in Architecture, Syracuse University, NY between 1978 and 1981 and taught in London at the Architectural Association, the Royal College of Art, the Thames Polytech between 1979-1980. Since 2001 he is Examination Expert, Architectural Department Technical High school in Burgdorf, Member Swiss Conference of Architects, Member architectural Forum, Berne, President of the Cantonal Commission for the Preservation of Landscapes and Sites and President Foundation Bernese Award for Architecture, Technique an Environment ATU PRIX.

The cosmic element in modern architecture

Modern architecture is allegedly based on rationalism, functionalism and abstraction. The cosmic element on the other hand, expressed through the shape, orientation and the relation to astronomy of buildings, is generally considered the main attribute of archaic place making. But phenomena, such as the reflection of the sunlight on stone, are not exclusively reserved to early cultures. A closer look into the history of recent architecture reveals an unexpected interest of

the so-called modern architects in such principles. A protagonist like Le Corbusier developed his own myth into what he called "la mainmise de l'homme sur la nature". In early architecture these myths were constitutional elements. Nowadays they seem to become attractive formalistic attributes. We have almost infinite knowledge of building technology, but to what extent do we still believe in its founding paradigms?

L'élément cosmique dans l'architecture moderne

L'architecture Moderne est prétendument basée sur le rationalisme, le fonctionnalisme et l'abstraction. L'élément cosmique pour sa part, s'exprimant dans la forme, l'orientation et la relation des bâtiments avec les astres, est généralement considéré comme étant le principal attribut de la construction archaïque. Cependant, les phénomènes tels que la réflexion du soleil sur la pierre, ne sont pas seulement réservés aux cultures anciennes. Un regard plus attentif sur l'histoire de l'architecture récente révèle un intérêt inattendu

des soi-disant architectes modernes dans de tels principes. Un protagoniste comme Le Corbusier développa son propre mythe en ce qu'il appela « la mainmise de l'homme sur la nature ». Ces mythes étaient des éléments inhérents à l'architecture ancienne. Aujourd'hui ils semblent devenir des attributs formalistes séduisants. Nous possédons une connaissance quasi infinie des technologies de construction, mais dans quelle mesure croyons-nous toujours aux paradigmes fondateurs ?

George Ferguson

Architect, outgoing RIBA President

Biography

George Ferguson built up his own practice in the mid 1970's leading to the formation of Ferguson Mann in 1979 and to the national network of practices, Acanthus, in 1986. He has a wide variety of experience in projects of all periods and types and has involvement with all Acanthus Ferguson Mann's major projects and clients, often performing the role of creative critic. He has recently spread the ownership of the practice amongst the six principals, to lighten his load and ensure continuity. George is owner/creator of the Tobacco Factory arts centre in South Bristol. He frequently lectures and broadcasts on architectural and planning matters and lists amongst his recreations "travel, people, ideas and

making things happen". George was elected president of the Royal Institute of British Architects in 2002.

During his career as an architect his practice has received 2 RIBA awards, 4 Civic Trust awards as well as awards from the Royal Institute of Chartered Surveyors for craftsmanship and conservation. George Ferguson was also awarded an honorary MA from the University of Bristol for his services to planning and architecture. During the last twenty-five years he has shown his work at the RWA Autumn Exhibitions, also at the RIBA Awards Exhibition in London and on various occasions at The Architecture Centre in Bristol. He is Honorary architect to the RWA.

Fabio Barry

Architect, Lecturer, American University of Rome

Biography

Fabio Barry received his degrees in Architecture from the University of Cambridge. After working in a number of firms and private practice in Malta and London, he returned to the fold of academia and entered the Department of Art History and Archaeology of Columbia University competing first an M.Phil and then submitting a Ph.D. dissertation on the use of marble from antiquity to the Age of Enlightenment.

He has lectured widely in the United States and Europe including the National Gallery of Art in Washington DC, Dumbarton Oaks, the Biblioteca Hertziana in Rome, Accademia Nazionale dei Lincei in Rome as well as several universities. He has held a number of prestigious

awards including the David E Finley Fellowship at the center for Advanced Study in the Visual Arts and a Graduate Curatorial Internship at the National Gallery of Art Washington DC, research grants from the Kress and Graham Foundations and bursaries from the Ministero degli Affari Esteri and the Centro Internazionale di Studi di Architettura Andrea Palladio in Vicenza.

He has also published widely, on architecture, painting, sculpture and archaeology in international journals and in collections of essays.

He presently teaches at the American University of Rome.

"Ex Uno Lapide" and the miraculous birth of buildings

This paper explores the implications of two aesthetic criteria, *ex uno lapide* (or *ex henos lithou*) and *harmonia*, from Iktinos' Parthenon, to Anthemius' and Isidorus' Hagia Sophia, to the simulated ashlar of the Romanesque church, to Michelangelo's St. Peter's and Borromini's Oratorio dei Filippini. *Ex uno lapide* ("out of one stone," but meaning "all of a piece") denoted the overall desired result, an architectural body without contiguities or joins, a perfect whole. *Harmonia* (literally a "good fit," and thence "harmony") denoted the precision jointing necessary to achieve it. Together these criteria signified perfectibility through confection.

The unity of *ex uno lapide* assimilated the monument to an elemental landscape, while the jointing approximated it to an absolute order, a higher regularity than that of nature. The ultimate ambition was to

achieve buildings that appeared almost ready-formed in seamless perfection, like the products of nature, with the architect or artist consequently acting only as a midwife to their birth. Paradoxically, the unity of the object was proven by the fineness of its seams, because no alien bonds were essential to its integrity; mortar was superfluous and cramps and ties were hidden. The finer the seams and the more perfect the blocks, the more complete the erasure of all indices of facture. In ekphrasis, the linguistic corollary was that the building, the object not-made-by-hands, becomes literally indescribable. When the hand is removed from the artifact's making, the whole process of its manufacture is elided, and with it the dimensions of history or human time in favor of the time-less, the undivided moment of perfect birth. This is the myth of origin.

« Ex Uno Lapide » et la naissance miraculeuse des bâtiments

Cette présentation explore les implications de deux critères esthétiques, ex uno lapide (ou ex henos lithou) et harmonia, du Parthénon d'Iktinos, à Hagia Sophia d'Anthemius de Tralles et Isidore de Milet, aux imitations de pierre de taille dans les églises romanes, à St Pierre de Michel-Ange et à l'Oratorio de Saint-Philippe de Neri de Borromini. Ex uno lapide (« fait d'une pierre » mais signifiant « tout d'un bloc ») dénote le résultat général désiré, un corps architectural sans contiguités ou raccords, un ensemble parfait. Harmonia (littéralement « une bonne taille », d'où « harmonie ») dénote le jointolement précis nécessaire pour y réussir. Ensemble, ces critères signifient la perfectibilité par la confection.

L'unité d'ex uno lapide assimile le monument à un paysage élémentaire, tandis que le jointolement se rapproche d'un ordre absolu, une plus grande régularité que celle de la nature. L'ambition ultime était de parvenir

à des bâtiments qui apparaissent presque préformés, dans une perfection homogène, tels les produits de la nature, l'architecte ou l'artiste agissant par conséquent seulement comme sage-femme assistant leur naissance. Paradoxalement, l'unité de l'objet était prouvée par la finesse de ses joints, car aucun lien étranger n'était nécessaire à son intégrité ; le mortier était superflu et les agrafes et tirants étaient dissimulés. Plus les joints étaient fins et les blocs parfaits, plus l'effacement de tous les indices de construction était complet. En ekphrasis, le corollaire linguistique était que le bâtiment, l'objet non fait à la main, devienne littéralement indescriptible. Lorsque la main est soustraite à la réalisation d'artefact, le processus complet de sa manufacture est éliidé, et avec lui les dimensions d'histoire ou de temps humain, en faveur du moment atemporel et uni de la naissance parfaite. C'est le mythe de l'Origine.

Eric Parry

Architect, President of the Architectural Association, London

Biography

Eric Parry is the Principal of Eric Parry Architects which he established in 1983 and which is based in London currently with a staff of 36. The practice is responsible for Projects in many shapes and sizes where the focus is on design rather than building type. Several are art related. His teaching experience includes University Lecturing in Architecture at the University of Cambridge 1983-1997, at the Graduate School of Design, Harvard

USA 1988, and at the Tokyo Institute of Technology 1996. He is a Member of Kettles Yard Committee, Member of the Arts of the Council of England Visual Arts (1996-2003) and Architecture (1991-2003) Panels, Chair of the RIBA Awards Group 2002-2004 and a Member of the Group from 2001. Between 1976 and 1980 he was night guard (part-time) at the Serpentine Gallery London.

The reciprocity between origins and the everyday

In this paper I will illustrate the role that memory and myth plays in the design and use of public spaces in the city. I intend to explore questions of surface/horizon and stratigraphy/depth in the definition of space and the resonances that materials bring to the question of foundation and place making.

La réciprocité entre les origines et le quotidien

Au cours de cette allocution j'illustrerai le rôle que mémoire et mythe jouent dans la conception et l'utilisation d'espaces publics dans la ville. J'explorerai les questions de surface/horizon et de stratigraphie/profondeur dans la définition d'espace et les résonances que les matériaux apportent aux questions de fondation et de création de lieu.

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