

This international seminar's fifth edition, dedicated to the theme *Desenho (...) Cidade (...) Corpo, Habitando a Terra (Drawing [...] City [...] Body, Inhabiting the Earth)* was held as a joint activity between: this C.I.A.U.D./F.A./U.Lisboa Research Project, the University of São Paulo, represented by the Maria Antônia University Centre, and the Faculty of Architecture and Urbanism of the Federal University of Juiz de Fora. Its objectives were threefold:

- To discuss how Drawing in/of the City and the elements that identify it (geographical area, inhabitants, natural landscape and/or built landscape; present, desired or memorable facts and data) are represented and identified through the presence and/or action of the body, in the form of gestures, movements, interventions, displacements or permanence.
- To problematise the association between Drawing and City from the starting point of the perception of the Body, assuming this mediation as a condition for the particular construction of that relationship.
- To identify the presence of the Body in the Representations/Drawings of the City, submitting this event or phenomenon to analysis, aiming for cognitive production.

The contributions will be of interest to artists, academics and professionals in the fields of drawing and the arts, architecture, sociology, philosophy, urbanism and design.

Editor  
Jan

Editor

Pedro António Janeiro

Dwelling on Earth



# Drawing (...) City (...) Body, Dwelling on Earth

Imagined-Architectures:  
architectural graphic representation and other images

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CRC Press  
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6000 Broken Sound Parkway, NW  
Suite 300, Boca Raton, FL 33487  
Skripkiweg 107C  
70374 Stuttgart, Germany  
2 Park Square, Milton Park  
Abingdon, Oxon OX14 4RN, UK

ISBN 978-0-367-02602-8



9 780367 026028

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PROCEEDINGS OF THE 5<sup>TH</sup> INTERNATIONAL SEMINAR ARCHITECTURAL GRAPHIC  
REPRESENTATION AND OTHER IMAGES, SÃO PAULO, BRAZIL, 5-9 MARCH 2018

# Drawing (...) City (...) Body, Dwelling on Earth

Imagined-Architectures: Architectural graphic  
representation and other images

*Editor*

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**CRC Press**

Taylor & Francis Group  
Boca Raton London New York Leiden

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Typeset by V Publishing Solutions Pvt Ltd., Chennai, India

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Published by: CRC Press/Balkema  
Schipholweg 107C, 2316 XC Leiden, The Netherlands  
e-mail: [Pub.NL@taylorandfrancis.com](mailto:Pub.NL@taylorandfrancis.com)  
[www.crcpress.com](http://www.crcpress.com) – [www.taylorandfrancis.com](http://www.taylorandfrancis.com)

ISBN: 978-0-367-02602-8 (Hbk)  
ISBN: 978-0-429-39877-3 (eBook)

## Preface

The Research Project *Arquitecturas-Imaginadas: Representação Gráfica Arquitectónica e 'Outras-Imagens'* (Imagined Architectures: Architectural Graphic Representation and Other Images), based since 2009 at the Research Centre for Architecture, Urbanism and Design, at the Lisbon School of Architecture, University of Lisbon, C.I.A.U.D./F.A.U.Lisboa, held in partnership with the University of São Paulo and with the Federal University of Juiz de Fora, Brazil, its fifth International Seminar, dedicated to the theme *Desenho (...) Cidade (...) Corpo, Habitando a Terra* (Drawing [...] City [...] Body, Inhabiting the Earth).

This International Seminar was held as a joint activity between: this C.I.A.U.D./F.A.U./Lisboa Research Project, the University of São Paulo, represented by the Maria Antónia University Centre, and the Faculty of Architecture and Urbanism of the Federal University of Juiz de Fora; having as scientific heads Professor Pedro António Janeiro (C.I.A.U.D./F.A.U.Lisboa), Myrna de Arruda Nascimento (FAU/USP – Maria Antónia University Centre), and Ricardo Ferreira Lopes (DPRT/FAU/UFJF), respectively.

In the section on Presentation and Regulations, at the time of the Call for Papers for this International Seminar, the following text was provided:

In sum, this International Seminar's fifth edition dedicated to the theme *Desenho (...) Cidade (...) Corpo, Habitando a Terra* (Drawing [...] City [...] Body, Inhabiting the Earth) – similarly to its first edition, entitled *Desenho (...) Cidade* (Drawing [...] City), of April 2014; similarly to its second edition, entitled *Desenho (...) Cidade (...) Eu* (Drawing [...] City [...] Myself), of April 2015, both held at the Lisbon School of Architecture, University of Lisbon; similarly to its third edition, entitled *Desenho (...) Cidade-Moderna* (Drawing [...] Modern City), held at the Faculty of Architecture and Urbanism of the Federal University of Rio de Janeiro in March 2016; and similarly to its fourth edition, entitled *Desenho (...) Cidade (...) Reminiscência* (Drawing [...] City [...] Reminiscence), held at the Superior Technical School of Architecture of Madrid in May 2017 – can be described, based on its objectives:

1. To discuss how Drawing in/of the City and the elements that identify it (geographical area, inhabitants, natural landscape and/or built landscape; present, desired or memorable facts and data) are represented and identified through the presence and/or action of the body, in the form of gestures, movements, interventions, displacements or permanence.

To recognize the body in/of the city through drawing is an intention.

'A arquitetura é a única arte cujas obras exigem ser percorridas fisicamente. Só ela exige deslocamentos, percursos, desvios que implicam o envolvimento de todo o corpo e que não podem ser substituídos pela percepção visual isolada.' (Architecture is the only art whose works require to be physically traversed. It alone requires displacements, pathways, detours that imply the involvement of the whole body and cannot be replaced by isolated visual perception. Françoise Choay, *A Alegoria Do Património*, 2001, p. 258).

'Eu não sou um "ser vivo" ou mesmo um "homem" ou mesmo "uma consciência", com todos os caracteres que a zoologia, a anatomia social ou a psicologia indutiva reconhecem a esses produtos da natureza ou da história – eu sou fonte absoluta.' (I am not a 'living being' or even a 'man' or even 'a consciousness', with all the characteristics that zoology, social anatomy or inductive psychology recognize in

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these products of nature or history – I am the absolute source. Maurice Merleau-Ponty, *Fenomenologia Da Percepção*, 2ª ed., São Paulo, Martins Fontes, 1999, p. 3).

2. To problematise the association between Drawing and City from the starting point of the perception of the Body, assuming this mediation as a condition for the particular construction of that relationship.

‘Nossos corpos e movimentos estão em constante interação com o ambiente; o mundo e a individualidade humana se redefinem um ao outro constantemente. A percepção do corpo e a imagem do mundo se tornam uma experiência existencial contínua; não há corpo separado de seu domicílio no espaço, não há espaço desvinculado da imagem inconsciente de nossa identidade pessoal preceptiva.’ (Our bodies and movements are constantly interacting with the environment; the world and human individuality redefine each other constantly. The perception of the body and the image of the world become a continuous existential experience; there is no body separated from its abode in space, there is no space unrelated to the unconscious image of our aware personal identity. J. Pallasmaa, *Os Olhos Da Pele*, 2011, p. 38.)

‘[...] o sentido intelectual não é o teste final; o teste é a experiência da arquitetura – a arquitetura precisa ser experimentada pelo público (espaço e corpo atuando juntos, aceitando diferentes ângulos, vistas, texturas, cheiros e detalhes).’ (The intellectual sense is not the final test; the test is the experience of architecture – architecture needs to be experienced by the public (space and body acting together, accepting different angles, views, textures, scents and details. Steven Holl, *Cuestiones De Perception*, 2011).

3. To identify the presence of the Body in the Representations/Drawings of the City, submitting this event or phenomenon to analysis, aiming for cognitive production.

‘[...] Essa era a imagem idealizada do corpo, segundo o seu código, elaborado a partir de diversas fontes e práticas de há muito estabelecidas, como se verá. Baseados nela, seus princípios moldaram o interior do Pantheon, onde o quadrado estava inscrito dentro do círculo, e inspiraram, séculos depois, os desenhos de Leonardo e Serlio. Sua crença fundamentava-se na escala do corpo humano, com base na qual o arquiteto devia modelar o prédio a ser construído. Mais: a geometria humana seria o indicio de como uma cidade deveria ser.’ (This was the idealized image of the body, according to its code, drawn from various long established sources and practices, as we will see. Based on it, its principles shaped the Pantheon’s interior, where the square was inscribed within the circle, and inspired, centuries later, the drawings of Leonardo and Serlio. His belief was based on human body’s scale, on the basis of which the architect was to model the building to be constructed. More: human geometry was the clue as to how a city should be. Richard Sennet, *Carne E Pedra: O Corpo E A Cidade Na Civilização Ocidental*, 2010, p. 95).

Thus, the fifth International Seminar *Arquiteturas-Imaginadas: Representação Gráfica Arquitectónica e ‘Outras-Imagens’* (Imagined Architectures: Architectural Graphic Representation and Other Images) dedicated to the theme *Desenho (...) Corpo, Habitando a Terra* (Drawing [...] City [...] Body, Inhabiting the Earth), saw the participation of teachers, researchers and specialists (integrating the abovementioned Research Project, and others similar ones) who, overall, have been dedicating their scientific work to the study of this subject and who, through talks, conferences and round-tables open to public discussion and debate, contribute to the clarification of, reflection on and critique of these topics – from our point of view so evidently paramount to the knowledge transfer within the disciplinary area of Drawing applied to the education of Architecture, Urbanism and Design – the texts published in this book mirror that and underwent a double blind review carried out by an International Scientific Committee.

Lastly, I would like to thank, as Editor of this book, all the participants and the partner institutions.

Pedro António Janeiro

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## Literary and travel images for the knowledge of the city

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**ABSTRACT:** One of the most fruitful approaches to the study of the city is in the analysis of travel reports, both graphic and literary.

The journey to an unknown city, in fact, always involves a careful exploration—that cannot be achieved without both a physical and corporeal relationship, in which the foreign eyes manage to catch things that escape its inhabitants—and the need to remember, document, analyze, interpret, understand, represent and tell it, for oneself and for others.

In this sense, they are also fundamental the descriptions of cities in the literary works of some writers, that have linked their name to some particular city, in which they have placed scenarios of the narrated adventures, constructing or consolidating their myth or re-inventing it. In some cases they have represented it only in the topographic, architectural and spatial articulation; in other they have attempted to reveal its pulsating, underground, obscure life, to convey the unique and unrepeatable atmosphere that gives it life, coming to grasp the mysterious charm of his teeming humanity, the inexplicable imbalance or the incredible harmony between his body and his soul.

Such intense relationships have been established precisely because in many works of these authors the city is protagonist—as well as the characters, sometimes more than the characters but often thanks to their movement in its world universe and their relations with its geometrical space; as a subject and as an object: an organism supported by intricate spatial patterns, that assure its vital functions and allow its independent existence, and set of human events, which develop in it.

*Keywords:* cities, images, travel drawings, travel literature, literary images

### 1 INTRODUCTION

The city is an expression of human creativity, perhaps the most important product which stimulated and still now stimulates the interest of humankind. The city was firstly field of interest of philosophers and poets, historians and geographers, political reformers and utopians, before the claim of architects and planners of a competence almost exclusively over this matter.

Some scholars remember that the city *is* “already before its birth, an ambiguous and contradictory sign, [because] it originates from a violent end [and the metaphysics of the city] if investigates the origin, it comes across the myth of Cain, and a city as a legacy of a fault, the space in which the exile takes place” (Zarone, 1994: 79–80).

Almost everyone is of the opinion that the history of the world is an urban history, and that civilization represents the triumph of the city. Since the beginning of the last century, the conviction that the modern city is “the hallmark of modern man, his large format portrait” is

firmly rooted. "Man built himself, the great modern city is the work of human imagination. The metropolis is manifestation of choices made by human beings" (Schabert, 1994: 17).

Urban geographers consider the city as a complex social organization, product of an advanced civilization. The complexity of the topic involves all fields: historical, social, cultural, economic, architectural, technological, etc.

For this reason the study of the city is therefore more than complex and cannot be reduced to the analysis of architectures, urban space, individual items or of functions and relationship. Specialists from various disciplines have taken up the subject also through multidisciplinary studies, finding a perspective for the right approach and key points for the reading of the city, mindful that no studies provided a comprehensive knowledge.

One of the most fruitful approaches to the study of the city is the analysis of travel reports, not only graphic—as, first of all, the drawings of architects travelers—but also literary: a large quantity of material, mostly unexplored.

Travelers, as they are unfamiliar with the cities, are best able to capture aspects of the context that normally elude ordinary perception (Cardone, 2007; Id., 2017).

The perception of space in fact is influenced by the culture of those who experience it. It is a social fact (Nuvolati, 2013: 69). It has been noted for decades that the city "cannot be identified with buildings, whether centrally located or outlying, rather in the mobility, in the flow of cars, finance and information" (Duque, 1994: 52).

And before that, in human movement, the same perception is linked to mobility, because, "by walking we perceive the space, we measure and it internalize it" (Pavia, 2015: 5).

And still more:

*"Human existence is movement and this movement creates spaces. To be more precise: human life consists of a thousand movements and these movements create the space in which they exist. Their existence is a spatial existence and so is their 'space'. It is the space in which they exist: human space. Yet this space, human space, is not a space like any other. It is a flowing space, that flows continuously like the human movements that create it. Human existence is a spatial existence and, as such, it is a social existence. [...] Its structures are anything but solid and its outlines are anything but clear. Whatever its forms may be, these are inevitably transformed"* (Schabert, 1994: 23).

These processes take place through the movement of the human body or of something commensurate with it, even when the man is in a static position or moves using mechanical devices: the car, for example, as the research group of Kevin Lynch proved more than half a century ago, in a study that has not enjoyed the good fortune it deserved (Appleyard, Lynch and Myers, 1964).

According to some scholars, the spaces of western cities, especially those with historical origin, can be traced back to two main iconic archetypes, to which it is possible to refer their multiple figurative declinations: the scene and the labyrinth (Cervellini, 2017).



Figure 1. Orhan Pamuk, Labyrinth.

The labyrinth is the inextricable tangle of the streets, devoid of a single center but characterized by multipolarity. To be known, this space can not only be looked at, but it must be penetrated, explored in different directions of its uncontrollable and unknown extension; choosing between alternative and contrasting options, retracing our steps, following twisted itineraries, with repeated feelings of disorientation.

From time to time, in this intricate tangle, a widening opens up allowing one to recover from disorientation and to find oneself: the square. Namely the en plain-air space, equipped with a main center; the scene, a manifestation of the controllable geometric order, pursued with the central perspective. It is the stage, in fact, for the celebration of the main rites, civil and religious, for the representation of existence and of the human condition.

It represents "the heritage of citizens, it is not enough just to cross it, we must take possession of it by remaining there. [...] But the cities of the Mediterranean area show that they need more than the presence, that is, a square without traffic and coffee" (Neumeister, 1994: 67).

In the square everything is apparently under control, observable and usable statically, yet we need to walk through it to take possession of it because its space is not static, but evolves. Both these archetypes have enjoyed great fortune among the scholars who have analyzed the city; but the scene, the square, can be considered part of the labyrinth, which is therefore the most suitable metaphor of the stratified city.

Walter Benjamin, also used the image of the labyrinth to describe modern cities, noting that "getting lost in it, in the same way as you get lost in a forest, it's something to learn".

Already the abbot Laugier considered the city as a forest and the condition of disorientation that the great cities generate, even in many of their inhabitants, has been the object of repeated reflection. A few years ago Claudio Magris wrote that "the forest of the modern traveller is the city, with its deserts and its oases, its voices and its solitude, its skyscrapers or its suburban taverns, its rectilinear streets which leads towards infinity" (Magris, 2005: xvii).

Other authors used the metaphor of the labyrinth, beginning with Jorge Luis Borges who used it in various writings and argued that the only way to know a city is by walking through it, by exploring it and by getting lost in it (Borges, 1952; Grau, 1997). But it is precisely Benjamin who provides the most effective and suggestive formulation, related in particular to the exploration of the labyrinth, and to the figure of the flâneur dear to Baudelaire to the practice of flânerie, which mainly characterizes the attitude of the cultured traveler.

For this reason, travel descriptions provide a series of 'portraits' indispensable for capturing the identity of a city.

The journey to an unknown city always generates the need to analyze it, to interpret, to understand, to document, to remember, to tell and to represent it, for oneself and for others. A city can be analyzed and described through images, literary and visual; the first in written form, the others consist of pencil or tempera drawings, or by image once obtained from a camera, while today the continuous stream of images, does not allow time for reflection: in this way images are used only for documentation, while the analysis is delegated to end users.

The drawings, in particular, often are the completion of the written récit; they provide feedback, clarifications and offer the possibility of ideally transporting people to the place described; they evoke feelings and arouse, in those who observe them, personal enjoyments, not mediated by the opinion of others. They also play an essential role in making the travel experience concrete otherwise relegated to a certain state of indeterminacy or left to the imagination of the reader.

The author Michel Chaillou observed that "dans les récits de voyages, même s'ils ne sont pas dus à des écrivains, il y a une aventure. [...] L'aventure que contiennent les récits de voyages procède de l'exploration. Un auteur de récits de voyages est un dévoreur d'espace, quelqu'un qui fait connaître des choses nouvelles de l'espace" (Chaillou, 1992: 79). It follows that the reader creates spaces from what he reads on the basis of imagination, because the story stimulates a spatio-temporal construction with few constraints and many degrees of freedom unlike a graphic image.

"The eye also imprisons the gaze in a closed frame, while listening frees the spirit from too particular stimulations and increases freedom in relation to the environment



in this sense. [...] Logocentrism, that privileges speech over writing as a form of communication, opposes the indefinite creativity of poetic language to the relative immobility and poverty of visual representation, forced into its spatiality, and enhances multiple meanings of words against the apparently unique sense of images" (Wunenburger, 1999: 30).

The graphic image contextualizes the experience and limits it in a given space, reducing its bearing and, in some ways, arbitrariness. In this sense it assumes the role of control and a documentary proof of the experience. It is "a means of preserving and fixing the experience impressed into memory, to record the presence of the observer and the observed. [...] It connects past and present because it allows you to stop time, to freeze the moment, to stop the eternal flow of light" (Leed, 2001: 18-19).

The graphic image thus becomes a new information of external reality, turning into an even more stable information than what it represents.

*"In fact, while reality continues to transform itself, the drawing stops this transformation and freezes it in a precise time and in a precise place. [...] The graphic sign can then be the only possible perceptive connection of an evolving culture with its origins and, in a changing world, only representation allows comparison with the past" (de Rubertis, 1994: 23).*

Writings and images are complementary, not equivalent communication channels. Cesare de Seta wrote that "we know very well that the rules of the figurative text and the literary text are very different. But between a verbal image and a visual image a syncretism is realized that takes shape in the consciousness of those who read a text or observe a painting. As in a play of mirrors, the two texts are compared along a common axis of balance" (de Seta 1999: 10).

Their joint use for the description of the city dates back to Albrecht Dürer. Between the fifteenth and sixteenth centuries, he visited almost all the fundamental places for the formation of an artist, leaving an immense amount of graphics (drawings, engravings, watercolors), but also written texts.

He sometimes used the written form and the drawing on the same sheet. Thus he anticipated a large group of travelers who later used both forms of expression.

Dürer's innovative contribution to the theme of travel drawing is precisely in the representation of the landscape and the city. He proposes, in fact,

*"a new cosmographic way of representing the landscape that reveals the action of the forces of nature through the observation of physiognomy, color and light of sites. The result is an image of timeless modernity. Moreover, for the first time the landscape acquired autonomous dignity, rather than being a frame for sacred or profane images" (Herrmann Fiore, 2007: 191).*

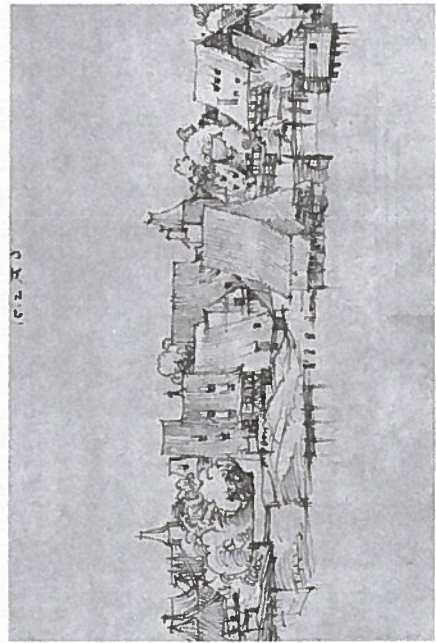


Figure 2. Albrecht Dürer, houses on the Pegnitz at Nuremberg.

In the representation of the city, in particular, Dürer did not draw the urban center as isolated, common practice at the time, but he also created a faithful image by inserting it into the surrounding landscape. Subsequently, the graphic images have acquired a strong conditioning power in the thought of their users. A power comparable, or greater than the written texts as the experience of the Grand Tour travelers has shown. Many of them have made their images based on the belief that the drawing provides "a greater capacity to memorize the elements studied, becoming a useful tool for the study of the internal structure of things" (Pratelli, 1989: 100).

Thus the folder of drawing sheets and the box of watercolor colors become essential elements of travelers. Johann Wolfgang Goethe decided to learn how to draw before his Italian journey. The scholars who analyzed his travel sketches "an analytical instrument of knowledge of nature, of the landscape whether natural or human-built" (de Seta, 1982: 251).

It was not an isolated attitude or the habit of a great person. "The paintings allow us to identify the perceptible with what can be drawn. Painting and drawing were practiced as a means of training observation skills and stimulating visual intelligence" (Leed, 2001: 19).

A lot of detailed and in-depth research has been carried out on drawing travelers. These researches have produced serious studies, but sometimes limited in time and space, without a broad contextualization and a global vision. Some general publications on the topic of travel drawings are recent (Barba-Messina, 2005). Perhaps only for the architects' travel drawings a study was undertaken in this sense in the last quarter of the last century. However, even this activity is still partial (Cometa, 1999; Mangone, 2002; Moleón, 2003; Maglio, 2009; Cardone, 2014).

Even the most anonymous and amateur album of travel drawings constitutes, independently of artistic value, a precious document, more than many written stories, to study the evolution of the image of the visited cities. These drawings are personal notes and this characteristic, that distinguishes a large part of this production, gives it a more user-friendly look than the written page—result of long reflection, even with the help of guides and classic texts.

The short time lapse between the capture of a particular aspect of the place visited and its transfer on paper makes sketchbooks and the drawing of carnets de voyages less conditioned by the consolidated images of a city. For this reason, they reveal particular aspects that are invisible to the eye of the usual observer and of the artist who works for a long time.

However, both the writings and the graphics and the reciprocal contaminations must be studied.

*"The drawer and the painter look and describe the reality transforming their analysis in synthetic images, the writer describes things through words and has the opportunity to narrate places and facts that cannot be represented. The brush and the pen are*

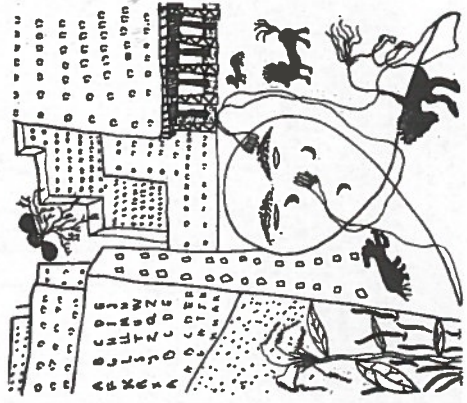


Figure 3. Federico Garcia Lorca, Urban perspective with self-portrait.

*different probes to give us the knowledge of a fantastic imaginary that makes real the moment painted or narrated. The same experience described and represented in different ways with two specular artistic forms generates an ambiguous attraction in the reader" (de Seta, 1999:10).*

The last considerations open interesting scenarios for the study of travel drawings. The first, and the most intriguing, is to examine the relationships between written text and drawings of the same traveler. We have more precious testimonies to analyze. One of the authors has already dealt with it in general (Cardone, 2006) and specific terms, focusing on the travel reports, writings and graphics of the French architect Pascal-Xavier Coste (Cardone, 2005), of Victor Hugo, of Benito Pérez Galdós, the Spanish novelist of Nineteenth century and author of splendid relatos de viajes (Cardone, 1993).

There are many artists who have used both expressive means during their travels: from the above-mentioned Goethe to Hans Christian Andersen, from Hermann Hesse to Evelyn Arthur Waugh, from the American Charles Dana Gibson—a satirist and illustrator of books, who made travel sketches, accompanied by a small text, a very personal form of expression, which had a great publishing success—to Czechoslovakian Karel Čapek (who coined the term 'robot'), author of travel stories accompanied by little sketches, to Tahar Ben Jelloun. Federico García Lorca should be also mentioned. He was not a great traveler—maybe he did not have the time, but surely the desire as his stays in New York, Cuba and Argentina suggest—nor he was the author of relatos de viajes.

He enjoyed drawing (Hernández 1998). His drawings of New York—the city where the traveler captures "*arquitectura extrahumana y ritmo furioso. Geometría y angustia*"—remember the settings of *Metropolis* di Fritz Lang. They are unavoidable from his experience and communicate much more than thousands of pages written on the metropolis of skyscrapers (Villanueva, 2008: 217–244).

The travel drawings of the writers have more value than the travel drawings of architects or any other traveler. They also served as a source of inspiration for subsequent writings, to

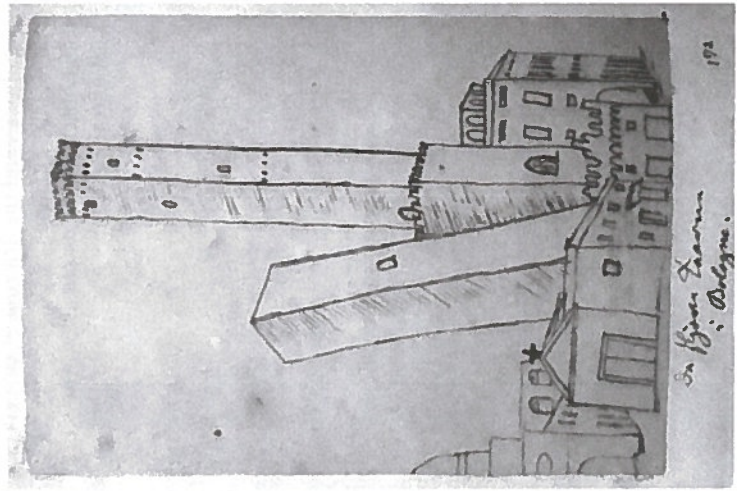


Figure 4. Hans Christian Andersen, leaning towers in Bologna.

create scenarios, locations, atmospheres, as well as to remember: it should be sufficient to recall Italian drawings of Andersen, who set in the Peninsula the novel de Improvisatore (Berni, 2013).

Therefore, these schematic drawings capture aspects that are not objective but related to the individual fruition, in a certain sense immaterial, that other travel drawings do not possess.

For the same reason, the descriptions of cities in the literary works of some writers are also fundamental. These authors have linked their name to some particular city, which they described, in which they placed the scenarios, sometimes still recognizable, of the narrated adventures.

They have thus succeeded in creating or consolidating the myth of a city reinventing it, whether when they represented it in its topographical, architectural and spatial articulation, or instead when they tried to reveal its pulsating and underground, obscure life, hidden from sight creating a unique and interesting atmosphere, reaching its soul.

Some cities have created writers, attracting them with their enchanting location, their splendid architectures, the strident contrasts between the regular geometries and the intricate system of their fabric, their past and their present, the dazzling lights and the enveloping shadows, the magical silence of their secret spaces, the deafening sound of their incessant breath, the mysterious charm of their teeming humanity, the inexplicable imbalance or the incredible harmony between their body and their soul.

In one case as in the other, writers and cities are bound in indissoluble relationships. For instance Fedor Dostoevskij, Nikolaj Vasil'evič Gogol' or Aleksandr Sergeevič Puskin and Saint Petersburg; Charles Dickens and London; Victor Hugo, Honoré de Balzac, Charles Baudelaire, Émile Zola or Marcel Proust and Paris; Benito Pérez Galdós and Madrid; Franz Kafka and Prague; James Joyce and Dublin; Costantino Kafavis and Alexandria; Pier Paolo Pasolini and Rome; Jorge Borges or Ernesto Sábato and Buenos Aires; Ferdinando Pessoa and Lisbon; Anna Maria Ortese and Naples; Manuel Vázquez Montalbán and Barcelona; Jorge Amado and Salvador de Bahia; Don DeLillo or Paul Auster and New York, Orihan Pamuk and Istanbul.

Such intense relationships have been established precisely because the works of these authors have as their protagonist—alone or usually together with the characters and sometimes more than the characters—the city, as the subject and the object: an organism characterized by intricate spatial circuits that assure its vital functions and allow its independent existence. The city is the stage of human events. In some cases, the identity of a city, its collective imagination and perception still today coincide with those that the authors have built.

These descriptions are very important to know the city. The artist, in fact, endowed with highly sensitive antennas, possesses a boundless imagination, determined also by cultural factors but not conditioned by physical and material limits related to the physicality and materiality of things, to their concrete technological and structural feasibility, etc.

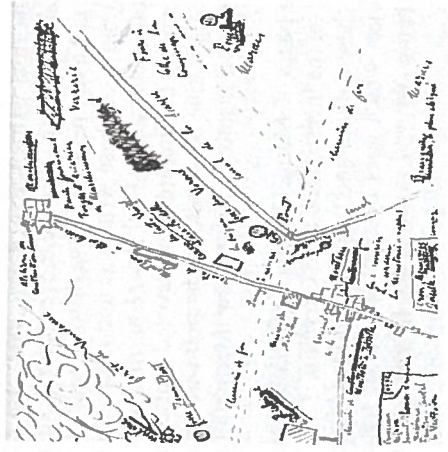


Figure 5. Émile Zola, plan view.

Most of them have a strong connection to the body, because they are not descriptions of ideal or simply fantastic or absolute spaces—like those of Italo Calvino in *Città invisibili*, often mentioned inappropriately—but real spaces, perceived by man, in close relation with his movement. The story is almost always linked to man; there is always someone, the narrator or some character of the literary work, which describes the paths that follow, the views he makes, his personal fruition.

Many examples could be given, with the writers mentioned above. Particularly interesting is the case of Benito Pérez Galdós, whose graphic production has only recently been discovered.

Galdós, however, has always been drawing, with particular interest for architectural themes, in fact some of his sketches seem surveys of constructive details (Miller, 2001).

The same can be said for Victor Hugo, whose skill as a painter and drawer was already well known not only to his friends: although in 1863 the engravings of some of his drawings were published, with a presentation by Théophile Gautier (Hugo, 1863), his great graphic production—in which the theme of architecture is forcefully imposed together with beautiful landscapes, pen or colored, and imaginary images—was in fact only disclosed on the occasion of the centenary of death (1985) and of the bicentenary of the birth (2002) of the artist (AA.VV. 1985; Georgel, 2002). A study of his written reportages and travel images—of Spain, of the Rhine, of the Pyrenees, of the Belgium or France and of all the places he visited, leaving testimony—is started, partly extended to his entire and immense literary and graphic production.

Victor Hugo was a close observer of the choses vues, that he described with overwhelming charge, rereading and representing them in a real and fantastic way. The techniques used for his travel drawings, on which we can see corrections to the original drawing, testify to a broad reflection subsequent to their realization.

The best-known example of writer drawer is perhaps Émile Zola, the greatest exponent of naturalism, who went around the city to take notes, also graphical and photographic, for his novels and created thick Carnets (later published), thanks to which he was even considered an ethnographer.

He was convinced that the characters depend on the environment so he not only observed the reality he had to describe but also he experienced environments and situations. For the settings of his novels, he walks through Paris like a flâneur, through avenues, boulevards, markets, shopping malls and for those passages so dear to Benjamin, who wrote a large and unpublished metropolitan description, unfortunately unfinished.

Zola explores the places—the city and its architecture—meticulously, street by street, room by room, corner by corner, down to the smallest details, including installations and furnishings; he draws plans of streets, squares, urban areas, houses, facades, gates; he notes the functions that take place in a space, which will rework in his creative writing and that have nothing to envy to the final written text (Reim, 2001). He spends whole days in the places he wants to investigate and often these are the real protagonists of some of his novels: like the Les Halles market, in *Le ventre de Paris*, the third volume of *Les Rougon-Macquart*.

Today the most representative of these writers is undoubtedly Orhan Pamuk, who as a young man aspired to be an architect (like Paul Valéry, another writer-drawer) and until the age of twenty-two, before opting for literature, he devoted himself to painting; he has nevertheless preserved a good figurative approach: to the point that many critics consider him a 'visual writer'. In his works on Istanbul he gives new interpretation of the labyrinth after Benjamin and Borges.

We also like to recall the pages of Manuel Vázquez Montalbán on Barcelona, perhaps the best things about the cycle on the investigator Pepe Carvalho.

An in-depth analysis of these authors and their descriptions of cities, literary and graphic, however, is a complex subject which goes beyond these brief notes. They are only a general introduction to the theme. We will make it the subject of specific reports, on other occasions.

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## Conversions

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**ABSTRACT:** Nowadays, several different forms of resilience draw our attention but, among all the inflated meanings of this term, we are definitely attracted by the one concerning the ability the material has to regenerate to a new life (in a different present) when it is widely used both in "sophisticated" technologies and also in "simple" methodologies to support man in his research, knowledge and production in a world still to be planned, far from the logic of reinforced concrete.

Today the anthropic world of "buildings" must be reconsidered in terms of redesign, systemic editing, methods and results of the performance while creating (even in the case of new artifacts).

The current environmental emergencies force us to adopt the principle of "Circular Economy" also in Architecture. It had never been considered as a complete cycle: at the time of its birth (project), its life (realisation and durability), its death (deconstruction and reuse). Dry stone architectures and other parallel techniques allow easy interventions with the purposes of "build on what has been built", "redesign", and "recycling". These actions constitute different resilient urban settings, able to reborn, to defend themselves and to activate again before adversities (earthquakes, natural disasters and anthropic emergencies).

**Keywords:** Technology, Resilience, Conversion, Reuse

"Resilience, the capacity to lead to a continued existence by incorporating change" (Berkes, Colding, Folke, 2003, p. 393)<sup>1</sup>

### 1 AT THE BEGINNING

The term 'resilience' comes from metallurgy: it represents the property of metal to resist the forces applied to it, in metallurgic technology.

For a metal, resilience is the opposite of fragility.

The same goes for psychology: a resilient person is opposed to an easily vulnerable one, which "lives: The NIGHT of ego" (Mormese, C. 2004). Etymologically, "resilience" comes from Latin "resalio", iterative of "salio". Some propose a suggestive connection between the original meaning of "resalio", implying the gesture of going back on an upturned ship capsized by the force of the sea, and its current use in the psychological field: both terms indicate the will to carry on without giving up while facing adversities, 'beyond' the night.

1. The use of ecosystem resilience together with the development of territorial systems has officially entered International and European Union policies since 2002, when Carl Folke, Steve Carpenter, Thomas Elmqvist et al., presented Resilience and Sustainable Development: Building Adaptive Capacity in a World of Transformations, and today has a central role in community policies (EAC, 2002).

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