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### Laggiù

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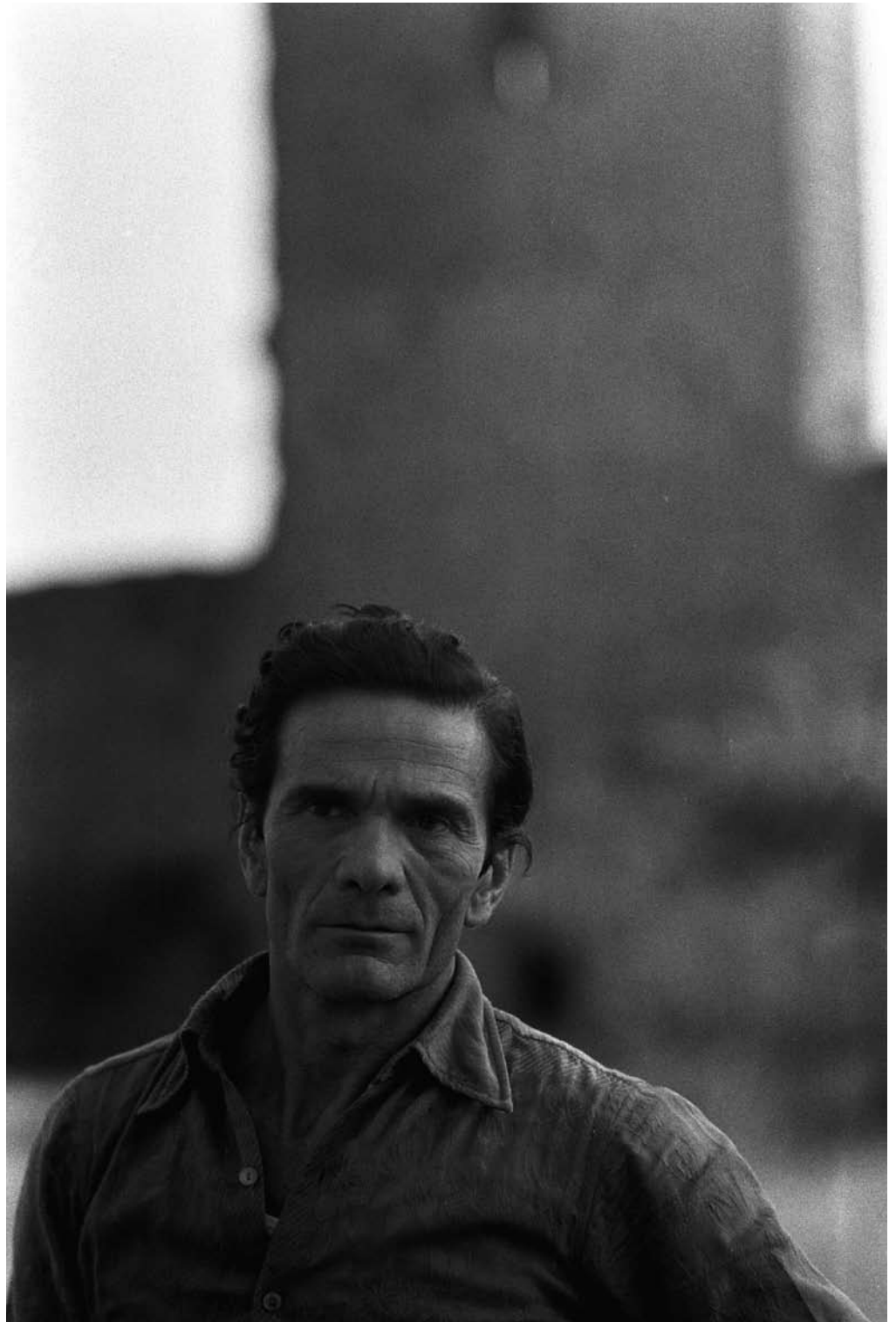
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# FIRENZE architettura

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# Arrigoni Architetti

## Bāmiyān Cultural Centre - Afghānistān

Fabrizio Arrigoni

### Laggiù

The silence, it was  
all, it was everything  
Philip Levine, *Yakov*

*Laggiù* è l'ultima propaggine dell'altopiano iranico od anche l'estremo possedimento del subcontinente indiano od anche la periferia meridionale delle vaste steppe dell'Eurasia; *Laggiù* è la perduta regione detta Āvagāna nella radice etnica presente nei testi sanscriti e che qualcuno ha fatto corrispondere allo Ap'o-chien di Hsüan-tsang. *Laggiù* fu contrada di inizi, di lenti cominciamenti: Bactra per Erodoto - o Balkh o Wazirabad - nel nord, a ridosso dell'Oxus, primo rifugio del profeta Zoroastro nell'Età del ferro, città «Madre di tutte le città» per i cartografi arabi, ed ora anello di mura e torri, Bālā Hisār, a protezione di sabbia, vento e avanzi di colonne scanalate di un tempio di stampo ellenistico. Solo a meridione i possenti bastioni ancora resistono; altrove a fatica si distinguono dalla terra da cui sono sorti. «Was ist eigentlich Aura? Ein sonderbares Gespinst von Raum und Zeit: einmalige Erscheinung einer Ferne, so nah sie sein mag. An einem Sommermittag ruhend einem Gebirgszug am Horizont oder einem Zweig folgen, der seinen Schatten auf den Betrachter wirft, bis der Augenblick oder die Stunde Teil an ihrer Erscheinung hat - das heißt die Aura dieser Berge, dieses Zweiges atmen»<sup>1</sup>. Cos'è dunque l'aura se non una commistione, una combinazione singolare di spazio e di tempo. E poi il sentimento, potremmo anche dire la percezione elementare e diretta di una distanza, di una fuga lungo l'ascisse geografica e l'ordinata storica difficile da colmare. Prima ancora che penetrazione nella trama dei

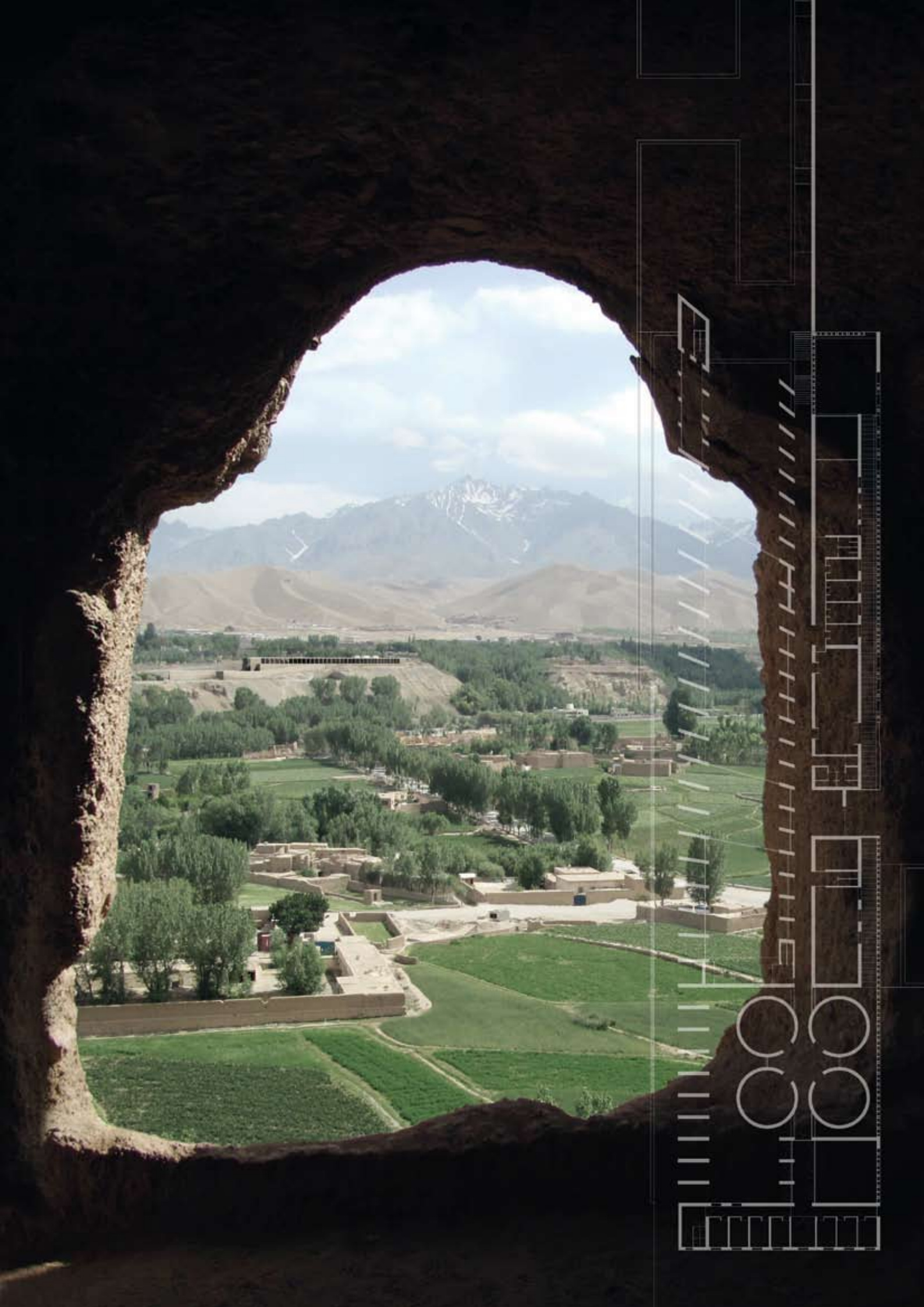
dati oggettivi - topografia, grandezze, programmi - il progetto è rapporto con tale condizione auratica e con il movimento di allontanamento, di graduale sfocatura e dissolvimento che le inerisce.

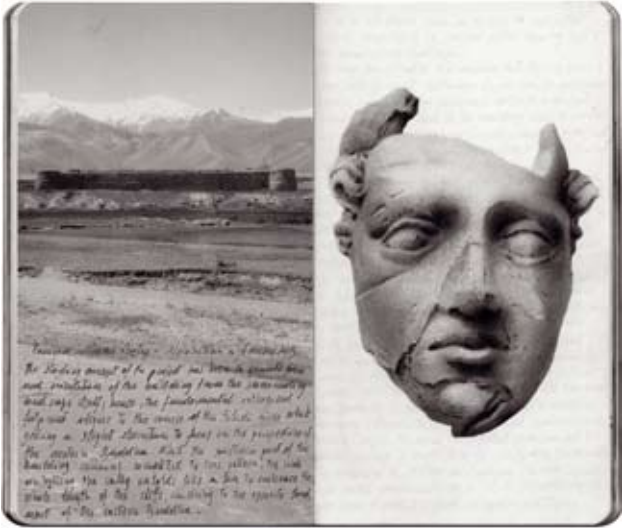
Provincia di Bāmiyān nel distretto centro orientale dell'Hazārajāt. Una stretta striscia pianeggiante si allunga per oltre venti chilometri attorno ad un affluente del Qundūz, da cui trae il nome; a chiudere l'orizzonte il profilo luminoso dei nevai perenni del Kuh-i Bābā, un annuncio della catena dell'Hindū Kūsh. Numerosi sono i luoghi che serbano traccia delle dominazioni trascorse - Fūlūdi, Kakrak, Shahr-I Ghulghula, Shahr-I Zuhak - ma la meraviglia di queste contrade sono i quasi mille e ottocento metri di balza fitamente traforata che cinge la valle a settentrione: 750 grotte variamente decorate secondo l'amalgama di motivi persiani, indiani e del Gandhāra. Sono il fossile di un *vihāra* e del soggiorno durato quattro secoli di una comunità di fedeli-termiti<sup>2</sup>. Il complesso monastico, favorito dall'impero turco occidentale, era poi come condensato attorno a maestose sculture, le cui fogge richiamavano quelle scavate nella viva roccia a partire dal V secolo a Yungang nei pressi della capitale Tatum, sotto la Dinastia Wei Settentrionale<sup>3</sup>. Il Buddha Vairocana, «che è simile al sole», alto 55 metri e, a circa un chilometro di distanza, il Buddha Śākyamuni, alto 38 metri; tra i due uno di scala inferiore nella posizione seduta, forse risalente al III secolo. Il celebre pellegrino cinese Hsüan-tsang quando giunse nel 630 riferì che le sfavillanti dorature degli stucchi che completavano i rilievi abbagliavano l'occhio del visitatore e che in un vicino tempio era possibile ammirare un Buddha Parinirvāṇa la cui lunghezza

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2015

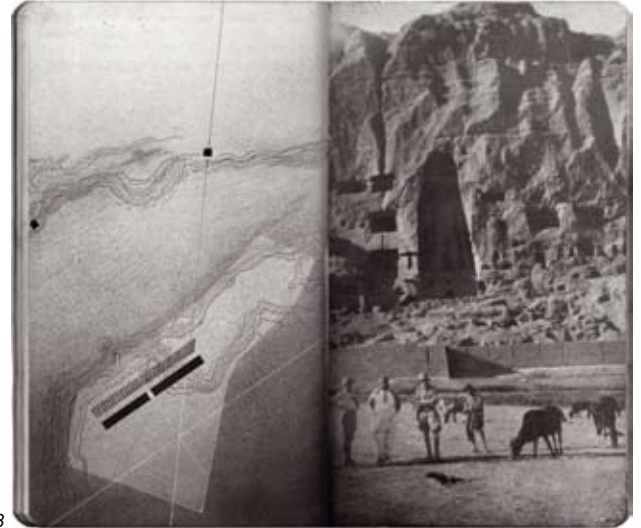
*Progetto:*  
Marco Arrigoni  
Fabrizio Arrigoni  
Damiano Dinelli

*Landscape design:*  
Marinella Spagnoli  
*Gruppo di progettazione:*  
Valerio Cerri  
Valentina Satti  
Giovanni Tanini  
Pietro Torricini

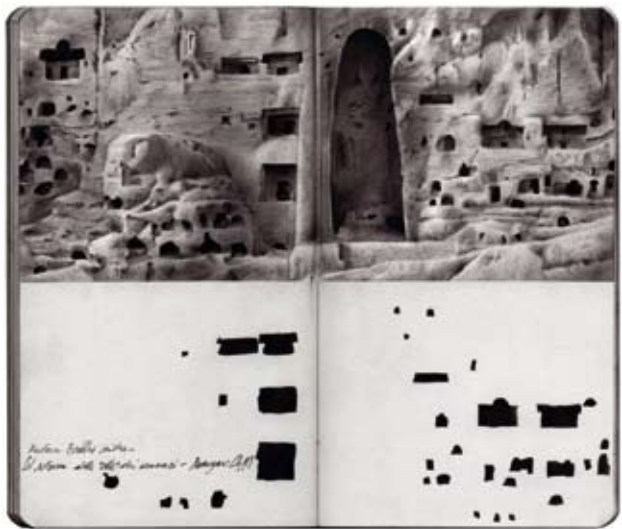




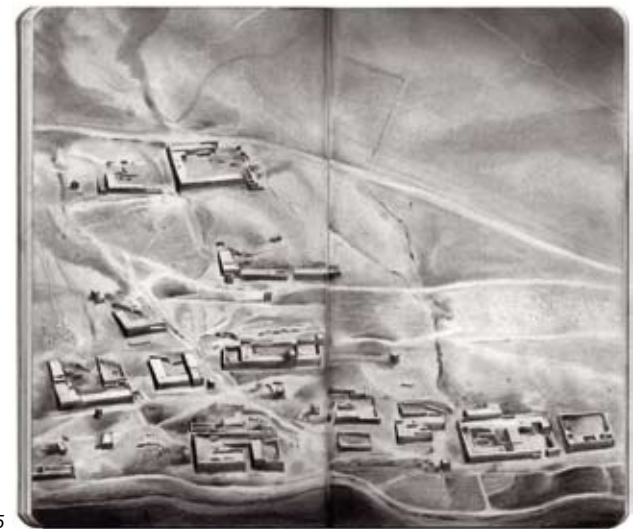
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Pagine precedenti:

1  
Vista del centro culturale dalla grotta di un eremo

2 - 3 - 4 - 5  
Studi, dai quaderni neri

6  
Vista del centro culturale da valle

Pagine successive:

7  
Sala delle esposizioni

8  
Vista esplosa: logica della costruzione

superava i 30 metri<sup>4</sup>. Il 26 febbraio 2001 mullā Mohammed Omar, guida religiosa dei cosiddetti *ṭalebān*, ingiunse la cancellazione di ogni immagine pre-islamica all'interno dei territori controllati dalla milizia; dal 2 al 26 marzo la campagna iconoclasta investì anche i giganti della collina, dissolvendoli in una nube cinerea di polvere e detriti<sup>5</sup>.

La collina Chawni sorge a ridosso del rivo Foladi. La sommità è un pianoro spoglio spezzato da un brusco ribasso di circa dieci metri: una sorta di proscenio spalancato sulla rupe che ospitava i Buddha. La nuova costruzione giace sul margine settentrionale del lotto, al filo dello strapiombo. Nella precisione geometrica dei suoi *lineamenta* e nel dominio dell'asse orizzontale è analoga ai *qala*, i diffusi

insediamenti rurali. La disposizione planimetrica distingue con chiarezza una stecca di servizio - stanze per lo studio, laboratori, magazzini - dalle aree a vocazione collettiva: sala delle esposizioni, auditorio, aule per la didattica, sala del tè; l'ala ad occidente è interamente occupata dai locali dell'amministrazione. L'edificio è organizzato su un unico livello e la tipologia delle strutture è doppia al pari di quella distributiva. A pareti possenti - *pakhsa* - si affianca una teoria di 35 setti ad arco. I setti ruotano tra loro di 40° al fine di guidare lo sguardo verso i due grandi anfratti, arrestandosi sul fronte in modo da ritmarne la sintassi. La ragione costruttiva fa sì che per le murature portanti siano stati scelti i mattoni cotti *khesht-i-pukhta* mentre per le tampona-



ture i *khesht-i-kham* essiccati al sole. Le ampie vetrate sono scandite da infissi in cedro secondo un disegno attinto dalla tradizione e schermate da ruvidi tendaggi di cotone chiaro. Le quattro aule sono ambienti circolari coperti a cupola - una traslitterazione della *gunbad* domestica. La volta, forata al suo apice, è finita con il *kahgil*, una miscela di fango e paglia; le rimanenti parti presentano coperture piane sorrette da strutture lignee. La scarsa disponibilità di energia elettrica ha comportato una grande cura nelle morfologie delle aperture. A meridione l'intera fabbrica è protetta da una filigrana in pietra - *jaali* - che custodisce un giardino di rose damascene e rampicanti: un filtro naturale per garantire trasparenze, ombra, ventilazione. Il sostanziale monocromatismo

dell'insieme è interrotto solo da pochi inserti vegetali ed in prossimità degli ingressi da inserzioni lignee patinate con pigmento di lapislazzuli. Nel tessere in comune ordito saperi locali e culture allogene, resistenti arcaicità e contraddizioni contemporanee la composizione si offre in guisa di processo, prassi soggetta a indefinito perfezionamento: *Kunst ist, mit andern Worten, vollendende Mimesis*<sup>6</sup>.

<sup>1</sup> Walter Benjamin, *Kleine Geschichte der Photographie* (1931) in *Gesammelte Schriften II*, Suhrkamp Verlag, Frankfurt am Main, 1977; p. 378.

<sup>2</sup> «Since leaving the Oxus plain we had risen about 6000 feet, and the colours of this extraordinary valley with its cliffs of rhubarb red, its indigo peaks roofed in glittering snow and its new-sprung corn of harsh electric green, shone doubly brilliant in the clear mountain air. Up the side-valleys we caught sight of ruins and caves. The cliffs paled. And there suddenly, like an enormous wasps' nest, hung the myriad caves of the Buddhist monks, clustered about the two giant

Buddhas.» Robert Byron, *The Road to Oxiana* (1937), Penguin Classics, London, 2007; p. 314.

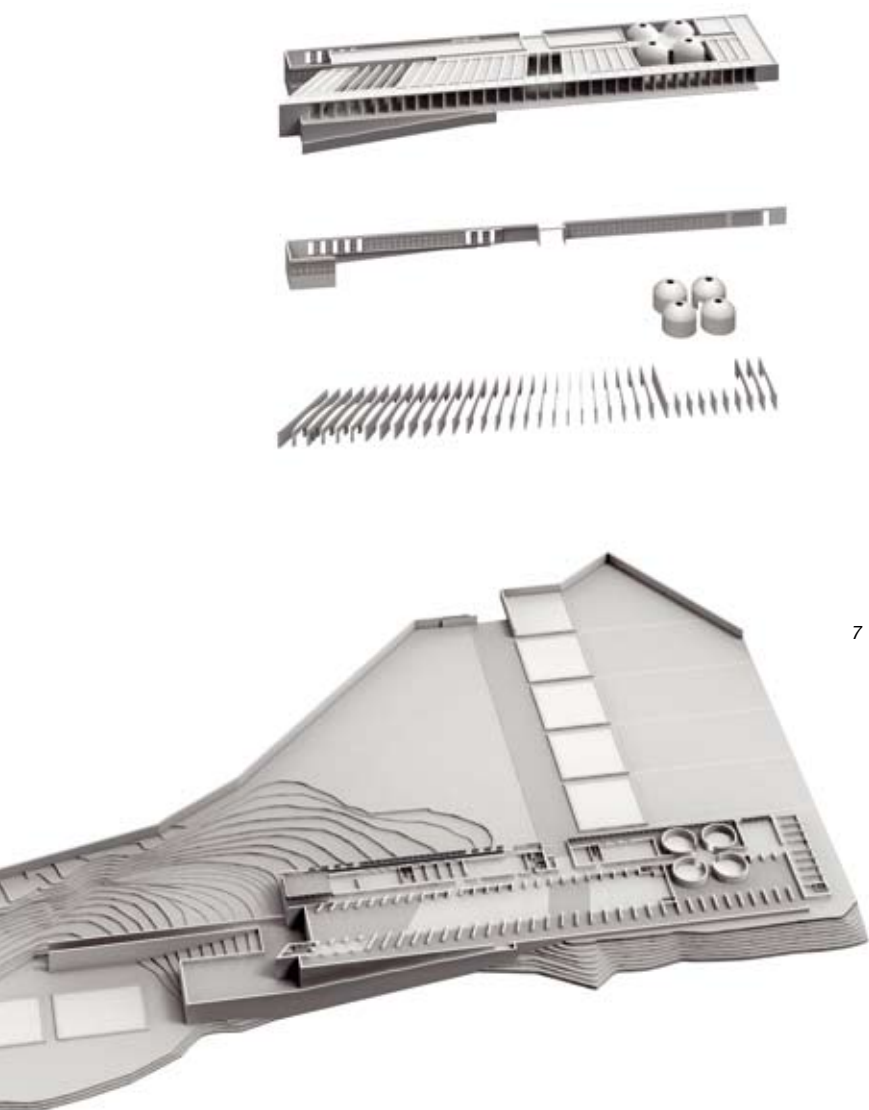
<sup>3</sup> Warwick Ball, *The Monuments of Afghanistan. History, Archaeology and Architecture*, I. B. Tauris, London - New York, 2008; p. 85 e segg.

<sup>4</sup> «golden hues sparkle on every side and its precious ornaments dazzle the eye with their brightness (...)», Si-Yu-Ki, *Buddhist Records of The Western World. Translated from the Chinese of Hiuen Tsiang (A.D. 629)* by Samuel Beal, Book I, London, 1884; p. 51. Del favoloso Buddha sdraiato non si ha, ad oggi, alcun riscontro archeologico.

<sup>5</sup> Per un'acuta lettura di quegli avvenimenti cfr. Jamal J. Elias, *The Taliban, Bamiyan, and Revisionist Iconoclasm*, sta in: *Striking Images, Iconoclasm Past and Present* a cura di S. Boldrick, L. Brubaker, R. Clay, Ashgate Publishing Limited, Farnham, 2013; pp. 145-165.

<sup>6</sup> Walter Benjamin, *Varia zum "Kunstwerk"*, Archiv Ms 399, in *Gesammelte Schriften I*, Suhrkamp Verlag, Frankfurt am Main, 1974; p. 1047.





7



tempt to merge both the technical constraints and the conceptual possibilities. Despite being surrounded by anonymous single-family detached houses which cannot share party walls in order to respect the strict Japanese seismic and fire-protection codes, and being partly overshadowed by high apartment buildings which hide any view of the bay and the volcano, this house introduces to the Take neighborhood an interpretation of a well-known architectural typology. Two built spaces are placed one beside the other, sharing a wall and forming a possible first nucleus for a design for a row house development: the smaller space contains the hallways, the staircase, the toilets and bathroom; the bigger one hosts the main rooms including the *tatami* room (or Japanese-style room) with the usual straw mat floor and the traditional *tokonoma* (a built-in recessed space in which pictorial scrolls *-kake-mono-* or artistic arrangements of flowers *-ikebana-* are usually displayed).

Conceptually blurring the uncertain territory where Japanese and European identities meet, the house and its blackened-timber facade could be read on one hand like an homage to the traditional Japanese art of preserving wood by charring it, called *shou sugi ban* or *yakisugi*; on the other hand as an enigmatic reminder of the arrival of the *Kurofune*, the black vessels used by the first Portuguese merchants. But there is another inevitable reference for such blackness. It is the precious obscurity kept in the traditional Japanese houses, as described by Jun'ichirō Tanizaki's in his *In praise of shadows*. We chose to overturn that deep interior obscurity, using it to form the exteriors of the house, now transformed in a sort of lava rock pierced by the big window of the double-height living room; a squared *oculus* which frames a view of the trees in the nearby park.

The sole green fragment of the landscape surviving in Take, placed between the Ibusuki railway line and the Nakasu Dori bridge, generates another moment in the house. The old trick Le Corbusier conceived for the *cabanon* is directly quoted in the mirrored shutter of the master bedroom interior window which works like a life-size viewfinder of a livable *camera obscura* pointed toward the trees.

We brought the darkness of traditional Japanese houses outside and placed it on the house facades. This move allowed us to work with other powerful analogies in the interiors: the memories of the whitewashed houses of the Mediterranean villages and their little piazzas. Images that form a reversed landscape can be found especially in the living room, an house-like negative space theatrically surrounded by counter-facades with balconies and windows. These open onto secret intimacies, or "the blue of the sky".<sup>3</sup>

Translation by Justin P. Walsh

<sup>1</sup> From "Ai compagni residenti in Goa (Kagoshima, 5 novembre 1549)" ("To the members resident in Goa (Kagoshima, 5 November 1549)", the first letter written by Saint Francis Xavier to his Jesuit brothers living in the monastery of Santa Fé in Goa, India. Translated from Spanish according to the original version composed in Malacca in 1550. In Francis Xavier, *Dalle terre dove sorge il sole. Lettere e documenti dall'oriente*, foreword and editing by Adriana Carboni, Nuova Città Editore, Rome, 2002, p. 323.

<sup>2</sup> Bernardo the Japanese was one of the very first Christian converts in Kagoshima who had no genetic relationship with the clan of Paulo de Santa Fé, the official translator of Francis Xavier (considered the first Japanese to set foot in India). Formerly known as Hanjirō, Paulo, like Bernardo, was a samurai. Bernardo would join Francis Xavier in his journey back to India. From Goa he would then reach Lisbon in September 1522. He would not arrive in Rome until January 1555, remaining there until October of the same year, and meeting Ignatius of Loyola. Thirty years later, four young ambassadors from Nagasaki would also leave for Europe. This epic journey to Portugal, Spain and Italy, managed by Alessandro Valignano, the successor of Francis Xavier in Japan, has been reconstructed in the terrific book written by Michael Cooper, *The Japanese mission to Europe 1582-1590 The journey of four samurai boys through Portugal, Spain and Italy*, Global Oriental, United Kingdom, 2005.

<sup>3</sup> One of the Aldo Rossi's most iconic competition projects was entered under the title 'the blue of the sky'. This was a direct homage to Georges Bataille's book, *Le Blue du Ciel*. Immodestly, this house lies under the Kyushu sky, pretending to imitate Aldo Rossi's Palazzo in Fukuoka. Both buildings call out a miraculous analogy, the Mediterranean blue hour.

## Arrigoni Architeti

*Bāmiyān Cultural Centre - Afghanistan* by Fabrizio Arrigoni

(page 68)



The starting concept of the project has been to generate form and orientation of the building from the surrounding landscape itself; hence, the fundamental orthogonal footprint aligns to the course of the Foladi river while getting a slight deviation to focus on the perspective of the western Buddha. While the southern part of the building remains committed to this pattern, the side overlooking the valley unfolds like a fan to embrace the whole length

of the cliffs, reaching to the opposite landmark of the eastern Buddha. In this way the horizontal layout integrates the different views, transforming them in architectural elements: whereas the complete panorama of the cliffs can be enjoyed from the outside promenade unrolling in front of the new cultural centre, a sequence of arches on the inside accompanies and guides the visitor in the dynamic perception of partial views, stimulating a deeper, individual experience and suggesting different levels of confrontation between human scale and monumental dimension. On the other way, the building aims at encouraging a reflection on its cultural mission through the architectural medium: the southern front welcomes the visitor with the familiar and recognizable image of a walled compound, like the dwelling form of the *Qala*, typical of rural Afghanistan; at the same time the presence of decorative features like interlaced geometric fretwork and a lapis lazuli coloured wooden screen denies the traditional defensive character of the *Qala*, reminding of the singularity of the building and the public spirit of its function. Surprisingly, once stepped beyond the wall, instead of finding us in a withdrawn space, we discover the unexpected, unique character of the cultural centre, opening itself to the surrounding landscape. It is easy then to catch the message that the cultural centre wishes to share with its guests: although we can feel the contentment granted by accustomed forms and materials as we stroll through the public parts of the building, their disposition does induce us to literally see beyond, showing up different perspectives and symbolically inviting us to greet them not as a threat but as a peaceful chance. Yet, should we look for more privacy, that's possible, too: we can find retreat in more secluded spaces, like in the smaller ones on the south, facing the quiet linear garden beyond the wall, or in the library, with its own secret courtyard, or even enjoy the almost meditative atmosphere of the round domed, light-flooded schoolrooms. The northern front displays an array of oblique transversal walls in an ever-changing sequence of light and shadow, mirroring the alternation of glimmering rock surfaces and darkish caves on the other side of the valley. As the building stretches out onto the slope, its short transversal façade takes the form of a monumentally powerful architectural statement, gathering different volumes both horizontally and vertically and thus formally corresponding to the complex commitment of achieving harmony between different peoples and cultures. Consequently, this is the where the expected expansion will be found: instead of weakening the purity of the building with the addition of further constructions the area is going to be carved underneath the cultural centre itself, reproducing the coexistence of additive and subtractive architecture typical of nearby cave dwellings (in this regard a partial reinforced concrete structure beneath the centre can be arranged beforehand by the first construction phase).

### Materials and techniques

The goal is to keep a low profile, taking advantage of local resources in terms of knowledge and materials. Wide use of bricks, provided in their full range of variations depending on their role: from *khesht-i-kham*, sun-dried bricks, to the stronger, baked *khesht-i-pukhta*, suitable for arches and higher load-bearing walls (a concealed, reinforced concrete inner structure might be provided). Furthermore mud cladding, like in the classrooms domes (*gunbad*), and *pakhsa* can increase diversity and general quality: the idea underneath is to establish a fruitful interchange with local enterprises and determine together single formal and technical aspects. Although the structure is mainly based on simple flat-roof construction, some more challenging elements (like domes and wide-spanning arches) are present: one is not supposed to underestimate the capabilities of the afghan constructors, so astoundingly showed in many monumental buildings of the past (among others the *Qalae-Bost* arch...). Precious particulars, on the entrance side and in indoor details, can underline the prestige of the building: we think about the use of lapis lazuli, to be found in the nearby mountains, to stain wood and glaze tiles, the latter ones hidden like a treasure in the linear garden beyond the wall.

### Landscaping

In order to achieve a non-artificial, site-oriented appearance and make maintenance easier, the arrangement of external garden-like areas is reduced to clearly marked beds, slightly rising from the soil to serve as perimeter benches. The rest is deliberately left as untilled flat terrain, which represents the natural surroundings of most afghan architectures. The botanical choice implies a selection of species according to aesthetical and practical principles; they all provide the benefits of lower water needs and, what's more, have been traditionally grown for centuries and acquired over the years a symbolic value, too. Five beds of Damask rose (*Rosa damascena*) greet the visitor with their soul-stirring fragrance. On the lower eastern level again a flowerbed, this time filled with ornamental *Nigella damascena* and valuable saffron (*Crocus sativus*); beyond that a small shady plantation of pomegranate (*Punica granatum*) offers shelter for relaxation and walks.

### Sustainability

Known construction methods applied to traditional materials, albeit focusing on constructive challenges and sensible experimentations, assure consistency and feasibility of the project. Integration means involvement of local workers in the project development, rejection of formal fashionable gestures artificially superimposed to the context, revitalization of an available technical knowledge that should not get lost. We can take advantage of traditional indoor climate controlling solutions (like thickness and composition of walls) integrating them with contemporary systems like solar panels and borehole thermal energy storage. In addition to that a rainwater reservoir is placed under the building.

Last but not least the above-mentioned landscaping project involving useful plants can represent an additional income (pomegranate fruits, rose essence, dried saffron stigmas) as well as the real, continuative integration of local population, avoiding to create an extraneous enclave.

### *Aris Konstantinidis and the house in Anávyssos an offer to the landscape by Fabio Fabbrizzi*

(page 74)



In 1962, Aris Konstantinidis got the assignment to design a small house for the weekend in Anávyssos, at the 48<sup>th</sup> kilometre on the coast road that runs from Athens Cape Sunio promontory.

At that time, landscape appearance of that segment of coastline embodied in the quintessence of nature and in the simplicity of a little number of architecture volumes, that characteristic of authenticity that Konstantinidis would have pursued in his design research since he went back to Greece after the German training period. He did his research principally thanks to photography and drawings, the main instruments that Konstantinidis adopted to analyze and highlight the qualities of nature and Greek authentic architecture, in order to understand the inner-power of sites that only mythological dimension can recount and preserve.

The building site, selected by Papapanayotou, the Anávyssos house client, is situated ten kilometres far away from Poseidon's temple, which ruins rise on the top of Cape Sunio cliff in a dominant position above the Aegean sea, which name originates from the king of Athens who threw himself among the waves as long as he presumed his son Teseo's death.

The construction site – a rock strip that floats on the sea, suspended between earth and sky, in the middle of a pure landscape – moreover than extraordinary beautiful, it's really full of hopes, with an innate strong figurative and paradigmatic *latency*, made dull nowadays by the various little villas and hotels which changed hopelessly the primordial sense of place, so brilliant and primitive to Konstantinidis' eyes more than fifty years ago.

We can imagine him – as sometimes he loved to remember – sitting on a stone, *breathing* the site, feeling himself as part of that compound in which the light, the earth, the water and the air are only a small part of a bigger *non-human* creation, as if that place, like anyone else, would be an earth's breath, wanted by a benevolent god just to be understood in the exact moment of its comprehension. And while the comprehension sediments, we can imagine him, tracing against a bright sky, some clear lines of a possible geometry that can organize the sense of an archaic rhythm, an elementary and absolute measure, made of nothing but still able to gather everything inside itself. Once the design project is *mentally* created on the site, the drawing table represents only the required time that is necessary to fix a concrete shape that *born from the earth*.

It's born from the earth, but also from a constant developing heritage that Konstantinidis feeds, snapshot after snapshot, sketch after sketch, observation after observation, thanks to that spontaneous source made up of vernacular architecture, that allows his design capability to be placed out of time, in a true harmony with things, schemes, figures, themes and types that are still the same through the different ages.

In the sensitive interpretation of a possible *structure* that idealizes and discloses the shape – which linguistic result in the end is less important than the power that determines it – we can find tradition, regionalism and also a critic to modernity inside Konstantinidis' works.

During 1964, on the rock strip promontory of Anávyssos, Konstantinidis inserts a rectangular plane of 18,50 m x 9,50 m made up of grey schist plates of several big dimensions, almost an emerging stylobate that comes from the earth, which foundations are obtained from the same dug stone. On the plane, a raised volume reminds the essence of Mycenaean *mégaron*, a rectangular room identified by four corner columns with the fireplace in the middle, around which all other rooms are distributed.

The pure house geometry is completely understandable at first sight, with its perimeter containing a parallelepiped of 14,50 m x 6,00 m and an L-shape porch which surrounds two sides of the volume. The internal rooms are set-down on a 2,00 m x 5,00 m grid, to which the thickness of the walls must be added-on. The porch is set-down on a 3,00 m x 4,00 m grid, characterized by powerful wall-sections of 2,00 m and 4,00 m length which are alternated to breaches of the same dimensions.

All the external stone walls are realized in big pieces assembled in irregular rows; the best pieces are used to define the angles, in order to obtain

sections of a more defined stonework, clear in their vertical raising as the traditional rural construction technique requires. A 50 cm concrete slab, realized flush with the external stonework, closes the upper part of the building and gives to the internal rooms a symbolic sense of pressure, as long as they are 2,40 m high. So, the compressed internal space, further expanded in the horizontal direction thanks to the rough concrete surface of the ceiling intrados, lets the view run out the house in landscape direction, through the big breaches shielded by sliding green painted wood panels, towards the irregular rock hills profile on a side and the continuous dividing line between sky and sea on the other side.

The internal distribution is arranged around a central fireplace which divides the living room from the dining room, while the kitchen looks out in a small independent loggia and a room with a bunk bed communicates with a small bathroom. The essential dimension of the house, designed for a professional soldier as a *buen retiro*, suggests the sense of shelter, of refuge, protection against the dazzling light and the incessant wind, harmony with the *material* of the surrounding context, till the point that the house, just finished, in some vintage snapshots, seems to be a natural stone concretion, eroded by wind and salt. The intermediate space under the porch, intended to be the mediation site between the inside reflection and the outside vastness, gives the possibilities to live the most part of the day in open air condition.

Sobriety, dignity, simplicity, but at the same time absolute, abstraction, symbol, seem to be the extremities of the vast definition field inside which it's possible to give an interpretative reading of this little masterpiece; first of all, in the overlay of formal and building dimensions, where the technique is pure shape and the shape is pure technique, in a constant sending back between figure and substance, we can find the most precious core, the one that imposes itself over the other possible interpretative superstructures.

In the wise simplicity of this house, we can read the power of archetype, the primordial need of a roof protection and at the same time, the expression of one of the most concise example, immediately after the assertiveness of Modernism, of a certain design tendency originated from the encounter with the archaic sense of site, charged of its whole ancestral tension.

Architecture for Konstantinidis is a collective process, in which the architect can express his own world vision through his works. An authentic world, made of everyday life, of duties and prohibitions, of definite rules and habits that are the improvement of the sensitivity that unites man to earth, and in this alliance, *"the real architecture must be comfortable, as a shoe is, it must have the flavour of well-kneaded bread and grow up on the earth like trees, bushes and flowers do. (...) Architecture, far away from the harsh and cruel scientific method, owns an artisan and handmade dimension, thanks to which it can express and give shape to life teaching, as these take place on the contorted and unknown destiny's paths"*<sup>1</sup>.

Konstantinidis' vision is a fatalist one, absolutely aligned with the spirit and Greek soul, where the sense of humanity consists also of architecture as one of its most high expression, always in relationship with a higher dimension. But looking to Konstantinidis' design and theoretical approach, no provincialism can be recorded, neither typicality due to the folkloristic dimension of several characteristics of Greek identity; instead, we can find a large-scale effort that goes over the strict boundaries of a single nation and makes this itinerary appear extraordinary aligned to the best European design lesson of the second post-war period. In particular, the Italian one, in which the rediscovery of truth, reality, authenticity and simplicity, becomes the conceptual and operative nodes that reveal the way for a more respectful design approach, taking care about the several voices that sites have to suggest to those ones that are humble enough to understand them.

*"In a good architectural project, building general design and its details are all part of an harmonic composition, as if all its parts would be interlaced with the same point of view; detail is identified with the general design and this one, on its own, includes the detail without any fear, as if it would be a part of its own. An architecture with a stature and a shape that has reached perfection in composition, with all the parts that create a well-organized organism, shows itself in the surrounding landscape as if it would be there continuously, as if they would melt together in a moment, ancient and new, contemporary and past, as if we could identify in the present work the construction of tomorrow"*<sup>2</sup>.

Between the undertow lapping, or the cicada's chirping, between the smell of myrtle and the light that hits directly the stone walls, the poetry of this design approach is showed in the clear geometry of this house, designed by an architect as a real "site offer". An offer immediately neglected, only two years after, when the owner, because of the several criticism of his *entourage* that judged the architecture too banal and invisible in the landscape, sold it to a ship-owners family that reduced it to a tools cabin in service of the vulgar and exuberant villa that immediately was built beside.

*Translation by Paolo Oliveri*

<sup>1</sup> Cfr. Konstantinidis A., *Alcune parole ancora*, in Cofano P., *Aris Konstantinidis la figura e l'opera*, Libraccio editore, Milano, 2012, pp.97-103.

<sup>2</sup> Cfr., Konstantinidis A., *Op. Cit.*

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