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AVANT-GARDE... ONWARD-TO-WHERE?

AWANGARDA... GDZIE DALEJ?

Abstract

Avant-garde, represented in art and architecture an openly declared way of wanting to be beyond and ahead of the rules. So it has been in the beginning, and so it is in the second half of the last century. But when the rules have long since been lost, who can reasonably claim to be avant-garde? *The future is now*, this is the most popular slogan today! And everyone, individually, mirroring themselves in their own selfie, is claiming to be 'ahead'! Under these conditions, it is very difficult to find an avant-garde; but at the same time, it becomes very fascinating to study what has been left of the old avant-gardes, and what, although at the beginning declared otherwise, has become something truly new in the early twentieth century. If you look in architecture magazines from 120 to 100 years ago, you will find that everything was absolutely NEW then, just like today! From this analysis, we can draw advice on reading today's avant-gardes, thus, in their view, those of the future!

Keywords: first half of the 20th century, new technologies, reinforced concrete, architecture for a new time

Streszczenie

Awangarda reprezentowała w sztuce i architekturze jawnie deklarowaną chęć bycia poza i przed wszelkimi regułami. Tak było zarówno na samym początku, jak i w drugiej połowie ubiegłego wieku. Jednak kiedy reguły już dawno straciły na znaczeniu, to kto może zasadnie przypisywać sobie miano awangardy? *Przyszłość dzieje się teraz* to najpopularniejsze dziś hasło! I każdy, indywidualnie, odzwierciedlając się we własnym selfie, twierdzi, że „wyprzedza swój czas”! W tych warunkach bardzo trudno doszukać się awangardy; jednocześnie niezwykle fascynujące staje się analizowanie tego, co zostało z dawnych awangard, a co, choć na początku deklarowano inaczej, stało się czymś naprawdę nowym na początku XX wieku. Jeśli zajrzemy do czasopism architektonicznych sprzed 120–100 lat, to okaże się, że wszystko było wtedy absolutnie NOWE, tak jak dzisiaj! Dzięki tej analizie możemy wyciągnąć rady dotyczące interpretowania dzisiejszych awangard, a więc, w ich mniemaniu, tych z przyszłości!

Słowa kluczowe: pierwsza połowa XX wieku, nowe technologie, żelbeton, architektura na nowy czas

1. FOREWORD

After all, avant-garde is an old-fashioned term. A term that underwent dramatic changes in meaning during the 20th century.

In the old Italian Encyclopaedia *Treccani*, it was only a war-related term: the long explanation unravelled on the functioning of these units. “The a. is a security unit which, during marches in the vicinity of the enemy, is detached forward, in the direction of their movement...”¹.

¹ Istituto della Enciclopedia Italiana fondata da Giovanni Treccani, 1949.

In the older Zingarelli² the word is still: *avan-càrica* – *guardia*, from French – *Avant-garde*, *Antiguardia*, *Vanguardia*. Department detached from the rest of a marching column to protect it from surprises. *Essere all'* – *be at a.*, Advocate extreme ideas; Be the first to profess, support ideas and sim. And the following Zingarelli³ certainly contains the new concepts; the ones most used today. The brief 'traditional' note reminding us that it is a "Unit preceding a column to avoid a surprise attack" is followed by the figurative *being at a.* to be in a very advanced and innovative position technically, culturally and the like..., and as second meaning – "Artistic and literary movement characterised by polemical and innovative attitudes towards tradition": *the avant-garde of the 20th century...*

But we can find something more accurate in the field of art: *avanguardia*⁴

a term originating from military language and used to refer to artists and especially groups who, committed to experimenting with new languages and expressive techniques, find themselves operating in a position that is detached from dominant artistic practice and more advanced with respect to the current sensibilities and prevailing public expectations. Although conventionally referred to the first quarter of the 20th century, i.e. the so-called historic a., the a. is a typical phenomenon of the 19th and 20th centuries...

As you can well understand, our problem today is exactly to find the kind of 'tradition' by which an avant-garde can be measured: we talk about novelty and experimentations, of the rejection of traditional expressions... but to do this you need a tradition to be rejected.

Seeking everything that breaks the rules. But what if there are no rules... Although, to speak the truth, even in the past, sometimes the apparently broken rules were actually already gone. Certainly – as noted in this conference's Thesis – we could urge artists to reject all the rules. And a similar aim may guide today's architecture. But: where are the rules to be rejected? It is therefore very difficult to speak of the avant-garde when one does not know in which direction we are going... The term originated when it was thought that there was a general direction of the culture as a whole: from there one could detach oneself... maybe...

Everyone today claims to be in the forefront. We see it at every kind of conference: a senior executive, a CEO, a superb communicator, a special female communicator with a managerial role, high heels, black dress, etc., what are they telling you? They are shouting at you: *the future is NOW!!!* of course, *the future is NOW!* A wonderful slogan. Loved and acclaimed by all. A true avant-garde!

But if we stop thinking for a moment – which is something not to be expected today – we may notice a small problem: what does that slogan mean? Nothing! Actually, it means nothing. *The future is now*: if we think carefully, the sentence might even make sense... but its meaning, taken literally, would be tragic...

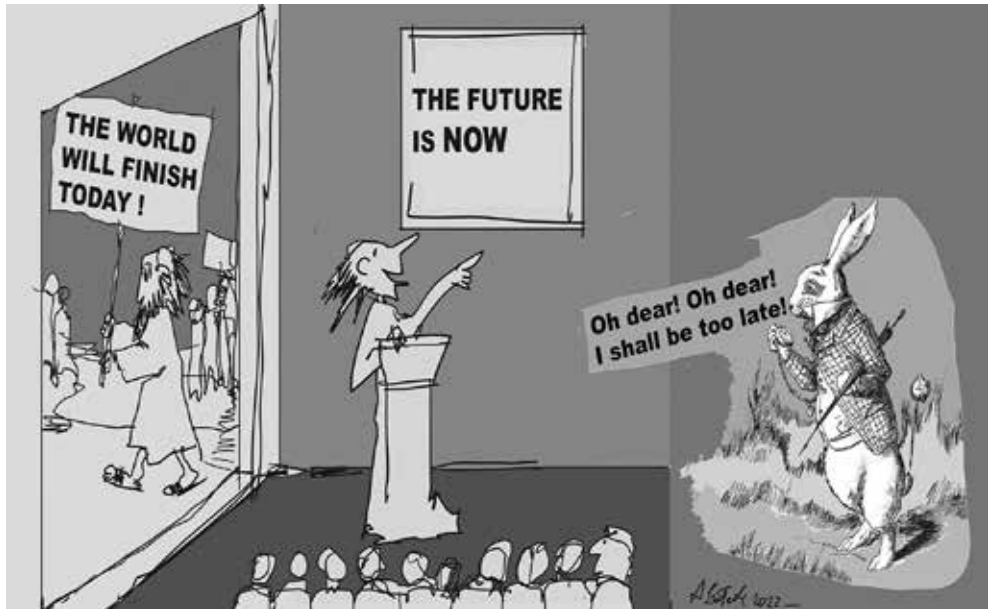
When words no longer have a meaning then it is nice that way. But it means nothing. After all, Alice's white rabbit was more up-to-date, he who, with his watch in hand, was always running, knowing that if he didn't run he wouldn't stay still, but would fall behind...⁵ Perhaps the pocket watch he was wearing would now be a little out of fashion... but he was no more behind than today's managers.

² Zingarelli, Vocabolario della Lingua Italiana, compiled by Nicola Zingarelli, new edition (VIII) Zanichelli editore, Bologna 1959.

³ From the Zingarelli Vocabolario della Lingua Italiana, 2005.

⁴ da Enciclopedia dell'Arte, Garzanti, 1986, ristampa 2006, p. 69.

⁵ L. Carroll's rabbit in Alice's adventures in Wonderland, by Lewis Carroll, 1865, p. 12.



- III. 1. A poster: End of the world today... the end is near... / The future is now... / “Oh dear! Oh dear! I shall be too late!”, A. Pratelli 2022.

...when suddenly a White Rabbit with pink eyes ran close by her. There was nothing so *very* remarkable in that; nor did Alice think it so *very* much out of the way to hear the Rabbit say to itself ‘Oh dear! Oh dear! I shall be too late!’ (when she thought it over afterwards, it occurred to her that she ought to have wondered at this, but at the time it all seemed quite natural); but, when the Rabbit actually *took a watch out of its waistcoat-pocket*, and looked at it, and then hurried on, Alice started to her feet, for it flashed across her mind that she had never before seen a rabbit with either a waistcoat-pocket, or a watch to take out of it, and burning with curiosity, she ran across the field after it...

This is well explained by the queen, in a following section in Alice’s other book:

‘Now! Now!’ cried the Queen. ‘Faster! Faster!’ And they went so fast that at last they seemed to skim through the air, hardly touching the ground with their feet... Alice looked round her in great surprise... ‘Well, in *our* country,’ said Alice, still panting a little, ‘you’d generally get to somewhere else – if you ran very fast for a long time as we’ve been doing.’
‘A slow sort of country!’ said the Queen. ‘Now, *here*, you see, it takes all the running *you* can do, to keep in the same place. If you want to get somewhere else, you must run at least twice as fast as that!’⁶

⁶ Chap. II, Through the Looking Glass and What Alice Found There, Lewis Carroll The Annotated Alice, notes by Martin Gardner, Ed. Norton .C. 1960–2000, p. 165. Gardner also notes here that: “This has been quoted more often (usually in reference to rapidly changing political situations) than any other passage in the *Alice* books”.

2. AN “AVANT– LOOK BACK”

What was the architecture really like in the early 20th century? What were the avant-gardes like? What were the new architectures?

I believe that the reality was very different from what the most famous architectural history books have been narrating to us in the last half century.

Here are some examples:



III. 2. A ‘theatre’. From “Monographies de Batiments Modernes”.

A ‘theatre’, from a Monograph with large-format drawings, the “Monographies de Batiments Modernes”, cm 27 x 37 (Ill. 2). With large, very clear line drawings, perhaps taken and reconstructed from special contemporary photographs⁷. Here we can see “The Maison du Peuple” (“House of the People”). This curious building contains a café-restaurant, a bakery and a festival hall, which is why we classified it as a casino, even though it was specifically designed for workers. The building is owned by the Antwerp Cooperative Society. It was built in 1900 under the presidency of Representative J. Verheyen and was designed to accommodate the entire liberal Party and at the same time to serve as a meeting place for the political section of the Mutual Aid Society and the “Help-U-Zelve” (help yourself) Society.

No one then spoke of Art Nouveau (or Liberty, as it was later called in Italy), but the explanations focused on the novelty of the subject, the novelty of the architectural language, and the new possibilities offered by the materials and technique. The building was there mentioned as *interesting*, nothing more. Today the facade pops up immediately, if you click “von asperen anvers”⁸. Another thing to be noted is that the explanations in the monograph text are very few, just some necessary data. Everything is left to the large illustrations; the same lettering is written into the pictures, perhaps written with a Standardgraph or something similar. What a difference from today, when just by clicking on Wikipedia, you can find a long series of notes⁹: “It is considered to be one of the most beautiful Art Nouveau facades in Antwerp in the Flemish region (Belgium).”

In these monographies (Ill. 3) there are always many, accurate, line drawings, some apparently taken from special photographs of the time, preparatory to the printing, but at the same time very few words explaining the project: only those necessary to know what it is about, and no commentary.

This picturesque station is located on the extension of the railway tracks of the ring road which serves as a connection to the new electric line from INVALIDES to VERSAILLES.

In accordance with the new impetus given to all the work of the Compagnie Du Chemin de Fer de l'Ouest, the construction is extremely careful and executed with choice materials. The passenger building is crowned by a floor containing the accommodation of the Station Manager. With the help of two staircases, a beautiful openwork stone footbridge connects the platforms with the upper level of the station. The retaining walls are composed of a series of arches cut into the lower level to facilitate the installation of benches, which do not protrude over the platforms... Under the high direction of Mr. A. Widmer, chief building engineer, and Mr. A. Bonnet, presently deputy director of the company, Mr. A. Barret, architect, has succeeded, in spite of numerous difficulties, in constructing a building equally remarkable for its original appearance and for its comfortable installation.

You can see from google map the station as it is today, and that they are using these very drawings to show the history of the station.

⁷ Monographies de Batiments Modernes, A. Raguener, directeur Paris. 201me Numéro, Ducher. Fils, Editeurs, Paris. Publication mensuelle. Maison du Peuple, Anvers, Belgique, Jan van Asperen architecte 1901. N.201.

⁸ artnouveaujugendstil.blogspot.com/2012/03/lecllectisme-dans-toute-sa-splendeur-la.html (access: 31.05.2022).

⁹ [Wikipedia fr.wikipedia.org/wiki/Maison_du_Peuple_\(Anvers\)](https://fr.wikipedia.org/wiki/Maison_du_Peuple_(Anvers)) (access: 31.05.2022).



III. 3. A station, from *Monographies de Batiments Modernes*¹⁰.

¹⁰ *Monographies de Batiments Modernes*, A. Raguener, directeur Paris. 167me Numéro, E. Ducher Editeur, Paris. Publication Mensuelle. Gare de Boulaivilliers a Paris (Passy), Batment des Voyageurs, A. Barret Architecte, E. Widmer Ingenieur (Construction), A. Bonnet Ingénieur (Chemin de Fer). 1900 or end of 1890's. N.167.



III. 4–5. ARCHITEKTUR DER NEUZEIT: left – Nuremberg. Hotel Maximilian – Detail. Georg Richter, Architekt. Serie III No.24. 1893; right – Berlin. Wohn und Geschäftshaus – MUNZ-strasse 2. Bohnstedt & Pötsch, Architekten. Serie III. No. 25 1893.

ARCHITEKTUR DER NEUZEIT¹¹. A selected collection of modern facades and details. Original photographs after nature in collotype. 100 plates series III. KANTER & MOHR Verlagsbuchhandlung für Architektur. Berlin S.W Charlotten-Strasse 83 (III. 4–5).

These are 37 x 49 cm large sheets, with accurate, perfectly vertical photographs taken with special photographic lenses, absolutely remarkable for the time, and equivalent to real facade drawings. Such is the importance of this type of photograph, probably printed in collotype (wet collodion), that these large-format monographs consist only of the tables, which show facades or important details, no other explanation or commentary. They are on a quite heavy cardboard, almost sepia-coloured black, in separate sheets, as if each of these were a single work of art.

“Figures show the School of Arts and Crafts in Dessau, whose external structure is inspired by the new building trends that make use of the deployment of certain secondary construction details to achieve a certain architectural effect, such as, in this case, the series of small overhanging terraces on the side and the three long racks on the right head of the workroom wing (III. 6 / Fig.10).

¹¹ ARCHITEKTUR DER NEUZEIT. Eine ausgewählte Sammlung Moderner Facaden und Details. Photographische original-aufnahmen nach der Natur in Lichtdruck. 100 Tafeln Serie III. KANTER & MOHR Verlagsbuchhandlung für Architektur. Berlin S.W Charlotten-Strasse 83. N. 23 / 24.

Fig. 10. — Prof. WALTER GROPIUS.
Scuola arti e mestieri di Dessau.
(*Das Werk*, gennaio 1928).



Fig. 11. — Scuola arti e mestieri
di Dessau,
(*The Architects' Journal*).

- Ill. 6. A new concrete architecture, from IL POLITECNICO, *L'architettura del cemento armato*, Luigi L. Secchi¹²: Fig. 10 – Prof. Walter Gropius, Dessau School of Arts and Crafts (*Das Werk*, January 1928); Fig. 11 – Dessau Arts and Crafts School. (*The Architects' Journal*).

The wing of the school that hosts the various laboratories for decoration, painting and sculpture (Ill. 6 / Fig.11) is characterised by the large windows that completely cover the exterior walls of the building. This can be adopted for the northern regions with some benefit, but is not advisable for our regions where the sun shines for much of the year.”

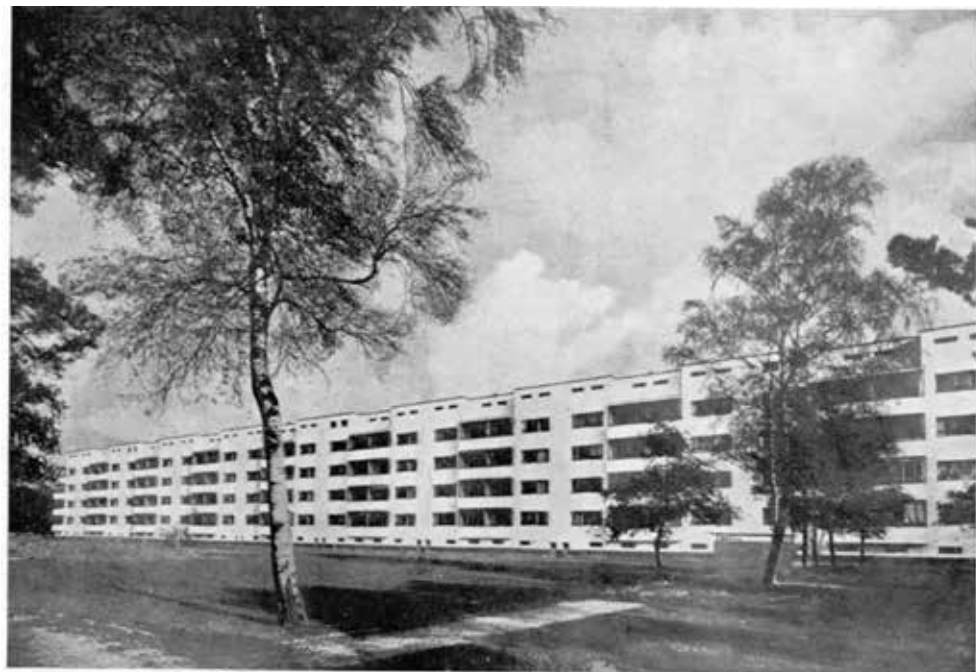
The author shows an interesting review of the use of reinforced concrete for a variety of buildings (well-chosen examples, because many of these would become famous), but while appreciating their qualities, usefulness and the way in which they respond to contemporary needs, he does not appear convinced.

This brief review of various types of modern architecture gives us an idea of the brave architectural innovations that can be achieved with the use of reinforced concrete, but leaves us unsatisfied and perplexed from an architectural point of view. The use of reinforced concrete and the requirements of the modern age certainly involve profound innovations in today's architecture: but we believe that in order to make new constructions suitable for our mentality and taste, it is neither necessary nor opportune to reject completely and a priori what the past can

¹² IL POLITECNICO rivista di Ingegneria – Tecnologia – Industria – Economia – Arte. Anno di fondazione 1852. Pubblicazione mensile. 1928. *L'architettura del cemento armato*, Luigi L. Secchi, IL POLITECNICO anno LXXVI – N. 5, p. 280.

teach us about greatness and beauty, and that we should not completely break away from the tradition of the race, only to fall into the exotic, the grotesque and sometimes the ugly. We can innovate without claiming a non-existent superiority over the past, and we can move away from pre-existing architectural forms through evolutions rather than by rough transitions...

(Luigi L. Secchi)



La casa ad alloggi di 4 locali. Arch. Walter Gropius.

- Ill. 7. A new kind of housing, *La città Siemensstadt a Berlino*¹³, which describes, in a rather technical way, the various projects (actually taking material and information from *La Construction Moderne*). Page 466, The 4-room apartment house. Arch. Walter Gropius. Page 471, A detail of the facade. Arch. Hugo Häring.

The piece (Ill. 7), signed Graphòn, seems rather cold, but while one can see that those projects are still quite foreign to him, we can also see that he finds the idea convincing: “Taken individually, each building is cold, with no proper life; the whole, through the play of lines and volumes, acquires a great harmony. ...” and concludes by pointing out:

In short, what strikes one, at first sight, is the cheerful appearance of the whole: sober and well-chosen play of colours in the decorations, large double windows, healthy exposure to air and light, walls, gardens and balconies in bloom that give the town that country air, so restful, and so much appreciated by the residents of the big cities. (Graphòn, Milano) (Ill. 7, p. 466, the 4-room apartment house)

¹³ IL POLITECNICO rivista di Ingegneria – Tecnologia – Industria – Economia – Arte. Anno di fondazione 1852. Pubblicazione mensile. Anno LXXIX agosto 1931, n.8. (p. 461). *La città Siemensstadt a Berlino*, by Graphòn, Milano.



Gruppo della Fuchsenfeldhof. (Arch. Schmid e Aufinger).



La corte nel gruppo della Quarinplatz.



La biblioteca nel gruppo della Kreitznergasse.

si è detto, sono dei veri parchi: ad esempio, il quartiere nella Lechnerstrasse ha un cortile di 9.538 m², quello nella Heiligenstädterstrasse una serie di giardini e cortili di rispettivi 2.700, 2.130, 13.120 e 14.267 m², mentre quello della Wienerberg ha un insieme di aree scoperte di circa 8 ettari.

Qualche notizia varrà, meglio di ogni altro commento, a dare un'idea della grandiosità del-

III. 8. A different type of housing, *Le abitazioni popolari viennesi*. By Graphon (IL POLITECNICO)¹⁴.

¹⁴ IL POLITECNICO rivista di Ingegneria – Tecnologia – Industria – Economia – Arte. Anno di fondazione 1852. Pubblicazione mensile. Anno LXXIX giugno 1931, n.6. (p. 332). *Le abitazioni popolari viennesi*. Di Graphon.

We quote from the article here.

“From *Construction Moderne*, dated 1 February 1931, we extract some interesting details about the way in which the problem of social housing was approached and, one might say, solved in Vienna.” The author is amazed by the ability of planners and the municipality to solve the housing problem through minimal, well-designed units, through the addition of many common spaces and services.

Collective housing would be a more appropriate term, because the neighbourhoods established in Vienna by municipal initiative are equipped with all the services necessary for a well-organised community: kindergarten, school, toilets, laundry, food shop, etc. There is even an in-house market in the Pitkagasse cluster.

Remarkable is the extent of the work carried out by the municipality, both from a social-economic as well as a hygienic point of view.

At least 50 per cent of the area allocated to new neighbourhoods is left open: courtyards or gardens. ...

In the central laundries, machines with a capacity of 15 kg of laundry, centrifuges, hot and cold water, electric rinsers and dryers were installed.

Generally, every flat has a veranda or terrace, well oriented, on whose beneficial effect, especially for children, there is no need to speak.

Small ponds in the gardens are used in summer for bathing, in winter as skating grounds, a sport locally popular.

There is also a community library, a gymnasium, conference and meeting rooms, anti-tuberculosis dispensaries and various clinics in each district. (Ill. 8, p. 336. Fuchsenfeldhof unit, arch. Schmid e Aufinger)

The narrative of Bruno Bolis (who is indeed an engineer) unfolds to tell something that was read in the opposite way to how we would perhaps read it today: skyscrapers seem the only unreal and magical, yet peaceful and positive stop in a world as chaotic and crazy as America must have seemed to an Italian at the time. Page 45:

In front of the Grand Central a black marble portal greets me; it is the Crysler: it is salvation! The 77-storey Crysler was built in seventeen months and bears on its pointed, silvery summit an observatory similar to that of the Woolworth. From April, the Herculean mass is still largely uninhabited and vacant, but in the meantime the ‘Cloud Club’ has chosen it as its headquarters. The entrance is deeply evocative. There are veined marbles, cross-shaped pillars transformed by indirect lighting into fire breaths, silvery ceilings, polygonal staircases in highly polished black, with steel railings and frosted cascade lamps. All the lights then are so soft and filtered and at times so warm and so cold that I have the impression of being in a sea cave. The building’s atmosphere is undoubtedly unreal, a magical cave or ‘Arabian Nights’ atmosphere. Dramatising goods and environments is after all one of the dogmas of ‘tensionism’: one of the most modern schools around here...

Dreams or fantasies? No, forthcoming reality...

Detroit 12 October 1930 – ... In the evening, Engineer Sossi (a very brave Italian who lives here) takes me to see the Fisher.

– Come, come, engineer. You will see what a marvel it is. The Fisher was recently built, and it is reputed to be the most sumptuous of American skyscrapers. From the groundwork to the finishing touches it took eight months. Its cost was forty million dollars, and it is only one half of the project: ... The style has some Gothic features, and the outer cladding is totally white marble: here it is said, indeed, to be Carrara marble...



Fig. 6. — Il Fisher Building di Detroit, sull'asse della torre l'ingresso alla grande galleria.



Fig. 7. — Il Chrysler Building dell'attualismo, il più alto grattacielo di New York e la più alta struttura del mondo.



Fig. 8. — Una città del futuro secondo Ugo Ferriss.

Ill. 9–11. Perhaps the innovations in progress at that time were so strong that the virtual reality of the avant-garde was forgotten. An interesting paper on American skyscrapers here¹⁵. *Fra i Grattacieli del Nord America*, by Bruno Bolis (IL POLITECNICO). Fig. 6 – Il Fisher Building di Detroit: on the axis of the tower the entrance to the large gallery; Fig. 7 – Il Chrysler Building, currently the tallest skyscraper in New York and the tallest structure in the world; Fig. 8 – A ‘city of tomorrow’ according to Ugo Ferriss.

¹⁵ IL POLITECNICO rivista di Ingegneria – Tecnologia – Industria – Economia – Arte. Anno di fondazione 1852. Pubblicazione mensile. Anno LXXIX gennaio 1931, n.1. (p. 32). *Fra i Grattacieli del Nord America*, by Bruno Bolis, who takes these pictures from “*The Metropolis of tomorrow*” di Ugo Ferriss, Editore Ives Washburn, New York.

In the dark night, the superb mole welcomes the lights of a thousand spotlights and stands against the background of the sky, unreal magic and fairy-like, like a diva on the black velvet of a curtain.

Nearby, the rough bodies of General Motors confront the mass, and almost appear to me in their masculine strength, like the knights of its niveous beauty. The Fisher's body is crossed at the base by a great Gallery, all of multicoloured and precious marbles, and mosaics, with very elegant showcases, illuminated by chandeliers with immense cascades of opaline crystals. In the basement, I find two metres slabs of clear marble and then milky ceilings of light; on the walls, set in white niches, stand fountains of fresh water, simple, nickel-plated, and without a flaw. ... Going to bed at a late hour, I have the perfect illusion I was dreaming. Sleep! The summit of joy is reached. Here is the new America, which thrills and exalts you.

*

The skyscrapers are undoubtedly among the most beautiful things I have seen in my short trip to the American lands... *A grattacielo*, Italian literal translation of the word skyscraper, is a building with more than ten storeys... Photographs never render the true physiognomy of these giants, which today are draped in ultra-modern, sympathetic and American clothes; I therefore chose to illustrate these pages with drawings by Ugo Ferriss, an artist of exquisite and strong sensitivity, and I hope that the drawings themselves can effectively help to enlighten the reader on the beauty of such great structures... (Bruno Bolis, Milano).

3. CONCLUSION

As one can see, what then appeared to be new is quite different from what is being thought today.

What does avant-garde architecture look like today? I was thinking of showing the projects highlighted in architecture magazines in recent months, but I think it is pointless. We know that all architecture today is claiming to be non-traditional, special, advanced and sustainable.

Furthermore, to be avant-garde, it's necessary, to be in a group; no-one, alone, is avant-garde, even if he anticipates everyone. As the encyclopaedia states:

An elitist character is required, to feel like a closed circle, whose members feel united by different or conflicting aesthetic conceptions and artistic languages compared to the traditional or official ones... It is necessary to act by means of manifestos, declarations of poetics, proclamations... to act... as a group...¹⁶

In a world where millions of people are trying to attract followers, and therefore, where millions of people claim to be 'avant-garde' it is virtually impossible to be at the vanguard. Where the avant-garde claims to be mainstream, what on earth will the avant-garde be?

We can reconsider many 'new' things of the early 20th century: breaking with the present, presumption of being superior, race issues, exaltation from new technologies... doesn't this remind you of something? The early 20th century. All very close to today. Maybe it's better to stop, we don't know if we are falling behind, or if we are a lap ahead.

¹⁶ Enciclopedia dell'Arte, Garzanti, 1986, ristampa 2006.

“But there’s one great advantage in it, that one’s memory works both ways”. “I’m sure mine only works one way”, Alice remarked. “I can’t remember things before they happen”. “It’s a poor sort of memory that only works backwards”, the Queen remarked¹⁷.

And if you are looking for a conclusion, here is a good advice: if you see an avant-garde passing by, remember that it is well worth studying it, loving it, learning from it; but don’t follow it, it won’t lead anywhere.

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¹⁷ *Through the Looking Glass and What Alice Found There*, Lewis Carroll *The Annotated Alice*, notes by Martin Gardner, Ed. Norton. C. 1960–2000, p. 196.

A u t h o r ' s N o t e :

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Worked since 1970 on the subjects of architecture at the universities of Bologna and Udine. Full Professor since 1986. Conducted courses on drawing and design in its various forms, on architectural design and art teaching. Active in the fields of architecture and design, interested in the world where problems – reasoning in the old way – can be solved analogically, through “shape” and figures. His research is focused on the analysis of the logic of building architecture, techniques for applied arts, and design as an organizer of language and form.

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