When photographing architecture, cities and spaces where the artifact, the historic fabric, received a contemporary contamination due to a redevelopment, a reuse or a reconstruction, I always recall two images: the Nativity painting by Francesco di Giorgio Martini and the Flagellation painting by Piero della Francesca. The first painting does not only frame the scene with the triumphal arch in ruins. Indeed, it points out temporally and spatially the point from which new life will occur, just as happens when - in a project- we work on something existing and historical with the will to give it a new meaning, function, life. The second painting is evoked because of the relationship between the Roman style architecture - where the Flagellation is staged - and contemporary architecture in Piero. Here three characters talk to each other, they seem to be speaking of the sacred scene, of its value in the contemporary world, as the continuous doubt and challenge of design in historic settings and the dialogue with history.
Alvaro Siza, Quartiere Chiado, Lisbona
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Alvaro Siza, CGAC, Santiago de Compostela
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Enrico Maria Raschi, Sara Lonardi,
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