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a RCHITECTURE AND MEMORY

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ABSTRACT

This paper investigates the links between architecture design and restoration, considering the blurry frontier that distinguishes these actions. The study holds in two contemporary architects performance: Lina Bo Bardi (1914-1992) and Aldo Rossi (1931-1997). The analyses of the concrete production, presented here by a work of each architecture – Sesc Pompeia and the Teatro Del Mondo – is based on the ability of reflection on the role of the memory in architecture: not only the memory in the buildings and urban fabrics materiality, but also the memory as an active instrument inside the mental processes adopted by the projects authors. Resorting to architects writings as well as authors who analyses these interventions, they seek to reconstitute the design development path, recognizing the strategy that reinterprets past experiences in order to overcome the traditional contraposition between “old” and “new”, tutorship and innovation.

KEYWORDS

Memory and Architecture. Project and restoration.
Architectural heritage.

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ARQUITECTURA Y MEMORIA

RESUMEN

En este trabajo se investiga la relación entre el diseño de Arquitectura y la restauración, dado el desdibujamiento de la frontera que distingue a estas acciones. El estudio se detiene en el desempeño de dos arquitectos contemporáneos: Lina Bo Bardi (1914-1992) y Aldo Rossi (1931-1997). El análisis de la producción concreta, representada aquí por una obra de cada arquitecto - *SESC Pompeia* y el *Teatro del Mondo* - se basa en la posibilidad de reflexionar sobre el papel de la memoria en la Arquitectura: no sólo de la memoria presente en la materialidad de los edificios y tejido urbano, sino también la memoria como un instrumento activo en los procesos mentales adoptados por los autores de los proyectos. Utilizando los escritos de los arquitectos y de los autores que analizan estas intervenciones, se tratará de reconstruir la trayectoria de diseño del proyecto, reconociendo la estrategia que reinterpreta las experiencias pasadas con el fin de superar la oposición tradicional entre “antiguo” y “nuevo”, entre protección e innovación.

PALABRAS CLAVE

Memoria y Arquitectura. Diseño y restauración. Patrimonio arquitectónico.

ARQUITETURA E MEMÓRIA

RESUMO

Este texto procura investigar as relações entre o projeto de Arquitetura e o restauro, tendo em vista a diluição da fronteira que distingue essas ações. O estudo detém-se na atuação de dois arquitetos contemporâneos: Lina Bo Bardi (1914-1992) e Aldo Rossi (1931-1997). A análise da produção concreta, aqui representada por uma obra de cada arquiteto - o Sesc Pompéia e o *Teatro Del Mondo* - baseia-se na possibilidade de refletir sobre o papel da memória na Arquitetura: não apenas a memória presente na materialidade dos edifícios e dos tecidos urbanos, mas também a memória como instrumento ativo no interior dos processos mentais adotados pelos autores dos projetos. Recorrendo aos escritos dos arquitetos, bem como a autores que analisam essas intervenções, busca-se reconstituir o percurso de elaboração do projeto, reconhecendo a estratégia que reinterpreta as experiências do passado com o intuito de superar a tradicional contraposição entre “antigo” e “novo”, entre tutela e inovação.

PALAVRAS-CHAVE

Memória e arquitetura. Projeto e restauro. Patrimônio arquitetônico.

INTRODUCTION

Continue for a long time men posture to freely handle architectural artifacts from the past, in order to adapt them to the requirements of the present without imposing any limitation to the modification or even demolition. This conduct, however, is altered from the moment it sets a clear separation between past and present and, concurrently, the legacies of the past become the object, not only not only for systematic study, but also interest of conservation.

Inquire about the relations between “project” and “restoration”, between the creation of “new” and preservation of “old”, analyze the boundary between this performances and the possibilities to conciliate respect for conservation with the aspiration of creation are the focus of this research. To this end, an attempt to relate the reflections produced in the disciplinary field of preservation and restoration of the architectural heritage with those in a wider context of the architecture project were made.

Whereas this range of relations is quite wide, it was tried to, initially, establish a time frame which allow to reconstruct the most significant historical passages, to understand the formulation of concepts connected to the architectural heritage and the cultural environment which brings this discussion.

For this purpose, were elected three moments: the 19th century, period of formulation of restoration theories and practices; the 1930s, when accentuates the contrasts between the invention of new and preservation of old; the 1960s, a time when the trends of creation of contemporary design and the preservation of the architectural heritage are reconciled.

The Letters of Athens and Venice¹, 1931-1964, are important indicators of international agreements deliberated in experts meetings of heritage conservation. The first of them is contemporary of the Modern Architecture Congress (CIAM), 1933, responsible elaborate the eponymous document, and, undoubtedly, more widespread among architects than that prepared by preservation experts, by crystallizing the principles of the modern movement and the idea of “functional city” (CURTIS, 2008, p. 306).

This article tried to strengthen one of the doctoral research approaches, which holds the latest production, from 1960, that consists the study of the performance of two contemporary architectures: Lina Bo Bardi (1914-1992) and Aldo Rossi (1931-1997). The analyses of the concrete production, presented here by a work of each architecture – Sesc Pompeia and the Teatro Del Mondo – is based on the ability of reflection on the role of the memory in architecture: not only the memory in the buildings and urban fabrics materiality, but also the memory as an active instrument inside the mental processes adopted by the architects.

¹ Atas deliberated on the 1st and 2nd International Congress of Architects and Technicians of Historic Monuments, organized by the International Council of Monuments and Sites (ICOMOS)

PRIVATE PATHS AND COMMON REFERENCES

The Lina Bo Bardi architecture arouses attention, especially from a perspective linked to the matters discussed within the cultural heritage conservation. Anticipates conducts and open discussions brought on by their elaborate written in project development. Regarding a historical continuity, its production is understood here as an overcoming of the fracture between “old” and “modern” (BARDI, 1957, p. 5). In her texts, she mentions Gustavo Giovannoni’s positions, principal of Rome School of Architecture in the years of her formation, which plays important role in the introduction of conservation and restoration subjects in the course curriculum and partakes of the writing of the *Carta Del Restauro Italiana* (1932). Although the Sesc Pompeia does not correspond to a stricto sensu restoration act, the intervention is established from the recognition of the documentary value of the pre-existence and becomes, itself, obligatory reference in the debates about upgrading and retraining buildings of cultural interest.

The work of Aldo Rossi, in turn, is revealed pertinent, even if situated outside of the specific context of heritage conservation, either by the latent capacity for critical review of the propositions of the modern movement, either by theoretical and operative relation established between urban analyses and the architecture design. Architect, teacher, aligned with the Neo Rationalism from School of Venice, achieves great international repercussion with the book “Arquitetura da Cidade” (1966), whose essence consists in the recognition of the city as a Reading key to instruct the new architecture.

It is Worth noting that the positions of Lina Bo Bardi and Aldo Rossi express strong ties to the Italian critical tradition, pioneered by Benedetto Croce (1866-1952) and continued by Giulio Carlo Argan (1909-1992). It is also possible to recognize the affinity with Ernesto Nathan Rogers, who, at different moments, both kept in touch.

This theoretical references confirm the interest by this memory in the design processes, both of Lina Bo Bardi and Aldo Rossi. Those are sources of a study rather disclosed in Brazil at the time that Lina Bardi develops the Sesc Pompeia Project, being more recently known after the translation of the publications of these authors to Portuguese. Without making use of a mere transposition of rigid and fixed doctrines to a distinct cultural context, carried out projects adapt this knowledge not only to the specific circumstances of each situation, but mostly to his conviction and personal interpretation.

THE SESC POMPEIA (1976-86)

After almost thirty years of its inauguration (1982)², there must be a pursue for a synthesis of what has been highlighted in innumerous studies about the intervention and, perhaps, risk a new interpretation.

The project has aroused much discussion, either by absolutely recognizable inset of new elements in spaces of factory buildings, in order to provide new use to those environments produced by the contrast between the newest

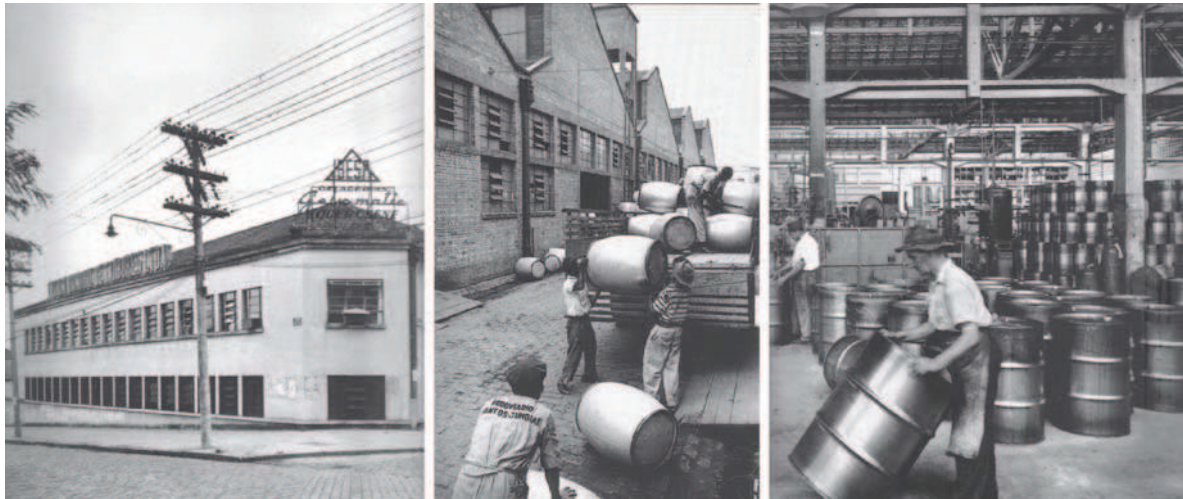
²The opening of the activities in the manufacturing set facilities took place before the finalization of new buildings.

buildings and the existing sheds. Nowadays, though well known and enjoyed, the place retains the same vitality of the 1980s, time of its inauguration.

THE EXISTING FACTORY BUILDINGS

Situated in an originally industrial neighborhood, formerly belonging to a land in Chácara Bananal, allotted by the Companhia Urbana Predial (Urban Predial Company) – owner of those lands between the years 1911 and 1913 –, the main was designed in 1938 for the Mauser, German industrialists. The following year was sold to Fábrica Nacional de Tambores Ltda. (National Barrel Factory Inc.), owned by Indústria Brasileira de Embalagens (Ibesa), which began to house the assembly line of refrigerators industry [Pictures 1, 2, 3].

Between the years 1962 and 1963 the main building endured transformations and were built two smaller sheds. In 1967 the industry installed there goes out of business and, in 1971, the Sesc acquires the land of 17.000 m², starting its activities on a temporary basis, in 1973. The final project was delayed while as was defined the route of the western subway line that, eventually, could involve that area. Aerial photos evidence the unique character of these buildings in the heterogeneous mass of the surroundings. The morphology of the set can be broken down into several elements: the common typology of factory building (sealing bricks, concrete structure, clay roofing with four or two gables equipped with skylight slopes); the compact volume of stripped and uniform features; the regular arrangement of independent blocks of rectangular plan, which establishes an hierarchy between buildings and open spaces (the main longitudinal axis and secondary transverses) and, without front setbacks, follows the alignment of the sidewalks reproducing the urban layout [Pictures 4, 5].



Pictures 1, 2, 3: The old barrel factory. Source: VAINER and FERRAZ, 1996, p. 14, 17 and 23.

THE VALUE ACKNOWLEDGEMENT

Lina Bo Bardi is invited to submit her proposal in 1976. Act as hers collaborators the architects André Vainer and Marcelo Ferraz. With the approval of the project, in 1977, the Sesc interrupts the provisional operation to start the work.

³Lina Bardi associates the characteristics of the structural elements of reinforced concrete to the pioneering Hennebique System, patented in Europe in the late 19th century by François Hennebique and, later, spread to the world.

⁴This statements appears in the magazine *Espaços & Debates* n. 33, 1991, in Interview section entitled "Marcel Proust and memory", p. 80-81. According to the introduction, the interview was granted by Proust in 1912 and extracted from *Globo* magazine n. 59, July/August 1991.

During the initial phase of operation it can be said that the buildings, allied to the ambiance, were ingrained in people's memories that, acquainted, stabilize emotional ties with the existing structure. The factory buildings reveal their expressive force associated with the sobriety and solidity of the first industrial model, with the distinctive concrete structure³, as well as the possibility of glimmered use by the generosity of its spaces after the demolition of inner divisions. It is noticed the empathy established between the people and the atmosphere of the place. Hardly a *ex novo* project would have raised such effect.

It is a sort of deep memory, an involuntary memory, on Proustian molds, distinct from voluntary memory, given by intelligence, by rationality.

To Proust:

*[...] a scent, a flavor, found again in different circumstances, reveals in us, in spite of ourselves, the past; we feel how this past is different from what we believed remember, and that our voluntary memory painted, as bad painters, colors without truth.*⁴

A blend of wisdom and intuition indicates a different path than that one that would lead to vanity or conceit: the demolition of old buildings to give room for a completely new design. Going on the opposite direction, Lina Bo Bardi reach the solution that glimpse the power to evocate the memory impregnated in the walls of those buildings, deciding to keep them. Resorting once again to Proust, the procedure is endorsed:

Figures 4, 5: Aerial views of assembly: before and after the intervention



*[...] I believe it is almost only in the involuntary memories that the artist should get raw material for his work. First, precisely because they are involuntary, because they form themselves, attracted by the similarity of an identical minute: only they have the mark of authenticity. Then they remind us of things in the exact dosage between memory and oblivion. And finally, as they make us try the same feeling in a completely different circumstance, they release it from any contingency, giving us their extratemporal essence [...]*⁵

The writer refers to literature but not limited to it. If the author uses the painter metaphor it allows to introduce an analogy architecture procedures.

Already from the first visit, as a report of memories, Lina Bo Bardi declares:

*Entering for the first time in the then abandoned Fábrica de Tambores at Pompeia, 1976, what made me curious in view of any occasional recovery to turn that site into a leisure center, were those sheds rationally distributed as the English projects at the beginning of European industrialization [...]. However what delighted me was the elegant and precursor concrete structure. Cordially remembering the pioneer Henebique, minded the duty to preserve the work.*⁶

It is like the involuntary memory that enables creation of Lina Bo Bardi sat at the involuntary memory of users, who receive and confirm the correctness of the design. Thereby continues the report, listing the other reasons, not less important, relating to the maintenance but also practices that enliven that place:

The second time I was there, a Saturday, the atmosphere was another one: no longer the elegant and solitary "hennebiquean" structure but a cheerful audience of children, mothers, fathers, elders going to a pavilion and to another. Children ran, youngsters played soccer below the rain that fell from the roof cracked, laughing with the kicks of the ball on the water. [...] I thought: all this must remain so, with all this joy.

An intervention that makes "a cluttered and offended city [...] suddenly arise a silver light, a breath of wind".

Nothing better than repeat Lina Bo Bardi words to describe the core elements of the design:

⁵ Ibid, p. 81. (Italic's ours).

⁶ In FERRAZ, 1993, p. 220. (Italic's ours).

Pictures 6, 7: Totem and inner street with rolled pebble channels.
Source: VAINER and FERRAZ, 1996, p. 66 / FERRAZ, 1993, p.223.



“And there is the Pompeia factory, with thousands of regulars, queues in the choperia, the Deck’s ‘Solarium-Índio’, the Sports Bloc, the of the roofless factory that goes on: little joy in a sad city.”

It is worth to remember that there wasn’t, at that time, no restrictions on demolition of old sheds. The decision to keep them was exclusively from the architect, who recognized there the authenticity and dignity of a factory set, a testament of the history of industrialization of the city of São Paulo.

THE CONDUCTED OPERATIONS

The intervention begins in the cemented of the sidewalk sprinkled with rolled pebble – *“divertente”* – as repetead Lina Bo Bardi to those who heard her describe their work process *“friendly and affectionate offered to society”* (JORGE, 1999, p. 87)

The acces occurs by the ‘street-aisle’, within the lot, that assumes a strategic importance linking diverse activities housed in each building, leading, at the end of the route, the solarium, wich, in turn, leads to new blocs. Odd channels, laid with rolled pebble, flank the cobblestone path, capture and lead the rainwater. [Pictures 6, 7]

After the release of the internal space of the pavilions, the casing remains: initially towed, they were stripped, leaving in sight masonry of massive mud brick and the concrete structure maintained and recovered as well as the wooden structure wich holds the telha-vã coverage (made of clay, French alike, interspersed with excerpts of glass tiles).

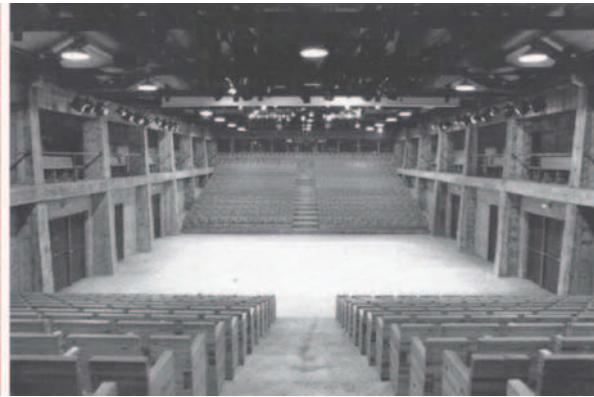
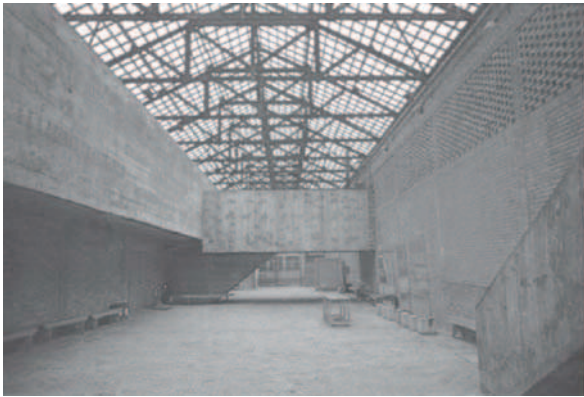
In the biggest shed (with área of 50 x 70 m), fair-faced concrete modules, delimited by low walls, arranged in the central span, independent of the pre-existent structures, spaces are created for reading, meeting and audiovisual projections. Deployed the level above the ground floor, in two flights of different Heights, as a sort of mezzanine, these enclosures allow a pavilion overview [Pictures 8, 9].



Pictures 8, 9: Reserved space for feading and recreation. Source: FERRAZ, 1996, p. 225.



Pictures 10, 11: Living space. Source: VAINER and FERRAZ, 1996, p. 78 and 79.



Pictures 12, 13: Foyer and theatre interior. Source: VAINER and FERRAZ, 1996, p. 90 / FERRAZ, 1993, p. 227.



Picture 14: The "beach" and two new blocs gathered by an aerial walkway. Source: VAINER and FERRAZ, 1996, p. 101.

Wooden furniture, the fireplace, the sinuous route of the water mirror – “the São Francisco river” – drawn in Goiás stone floor and filled with rolled pebbles (the same from the sidewalk and channels), as befit a river, complement the occupation of this wide living environment, wich hosts temporary exhibitions, shows, games room and toy library [Pictures 10, 11].

The increases, elements created to provide new uses are clearly distinguished from existing structures and, strictly speaking, can be removed without damage the original work. The simplicity of these environments has been preserved with the maintainence of the exposed installations, with the placement of plain elements and, at the same time, durable, as the panels on trellises or the basic wooden sliding doors that, free of unnecessary ornaments and accessories, leave the pulleys and rails visible.

Restaurants, theater and workshop-atelier are planned for use other small buildings aranged along the main axis. Describing the “*theater-auditorium*” desig, organized space from the central stage and from two bleachers disposed on opposite sides, Lina Bardi expresses the idea of the “*poor architecture, i,e not in the way of poverty but in the craft way that expresses communication and maximum dignity through smaller and humble means*”.⁷ [Pictures 12, 13]

⁷Ibid, p. 220.

⁸Ibid, p. 231.

With the same spirit to rescue the popular culture dignity, a space of studios/workshops is organized, aiming the articulation between technical education and “know-how” rooted among customs. The architecture extract from scarcity your own genuine expression: freestanding enclosures neatly distributed in a free span, from one side to another of of the central row of pillars, with diversified shapes and sizes, made of fair-faced concrete blocs masonry, of limited height allow the overall view of the industrial type of the architectural container and provide the perception of the development of the activities from those who walks through the workshop rooms. The method used enables to distinguish the latest insertion on the workshop space in relation to the pre-existing structure.

The imposition of the *non aedificandi* area, obstructing to accomodate the new use programme, converts into an important ludic area made by a large wooden deck also called beach [Picture 14].

So Lina Bo Bardu explains the reasoning leading the project:

An underground gallery ‘rainwater’ (actually the renowned Águas Pretas stream) wich occupies the back of the Pompeia factory area, turned almost the entire land into a sports zone, ‘non aedificandi’. Remained two ‘pieces’ of free land, one on the left, near the ‘tower-chimney- water tank’ – all a bit confuse. [...] Reduced to two pieces of land, I thought about the wonderful architecture of the ‘strong’ Brazilian soldiers lost by the sea [...]. Emerged, thereby, two ‘blocks’, one for the courts and swimming pool and other for the changing room. [...] And how to gather the two ‘blocks’? There was only one solution: the air solution, where the two ‘blocks’ embrace themselves through prestressed concrete walkways.⁸

An intervention that is nourished by memory and invention, with a deep poetic⁹ sense of design, understood as a “to do”, a “*modus operandi*”, which supports itself with knowledge, technique and lived experience, an operation that articulates the universal to the private.

THE TEATRO DEL MONDO, VENICE (1979-80)

Facing the architecture design as an extension of theoretical analysis, Aldo Rossi moves between real city and imaginary city to create your *Teatro Del Mondo*. A project that combines two fundamental concepts: the architecture as “urban fact”, inseparable from civilian life; the “analogue construction”, result of an imagination exercise placed between individual and collective memory.

This way, the *Teatro del Mondo* presents itself as a new fact, willing to dialogue with the city, to reinstate its scenery and reinvent its own image.

Opportune description of Marta Bogéa:

*As a fragment that detaches itself from the body it is part, the Teatro del Mondo navigates the waters and dock at different locations with the naturalness of someone who is part of the place. Designed as a traveling body, autonomous, the Teatro del Mondo brings in its design city elements, transformed but recognizable. Constituted so as part of Venice, a way to one time, new and familiar, that reinterprets the city data, and to reinvent itself also reinvents the city.*¹⁰

Built on a ferry, the wooden theater in collapsible metallic structure, emerge as an ephemeral architecture but, however, is preserved in the memory and iconography of the city, mainly by power of synthesis of Venetian character who brings in its own image. [Pictures 15, 16]

Inspired by the ancient Venetian tradition of floating theaters, documented in the iconography from 16th and 17th centuries, Rossi takes up the idea reinserting it in a broader reflection that unfolds three aspects: the meditation about the theater, the city and, finally, about the memory through the possible relation with the “theater of memory”, an allegory of knowledge of architecture.

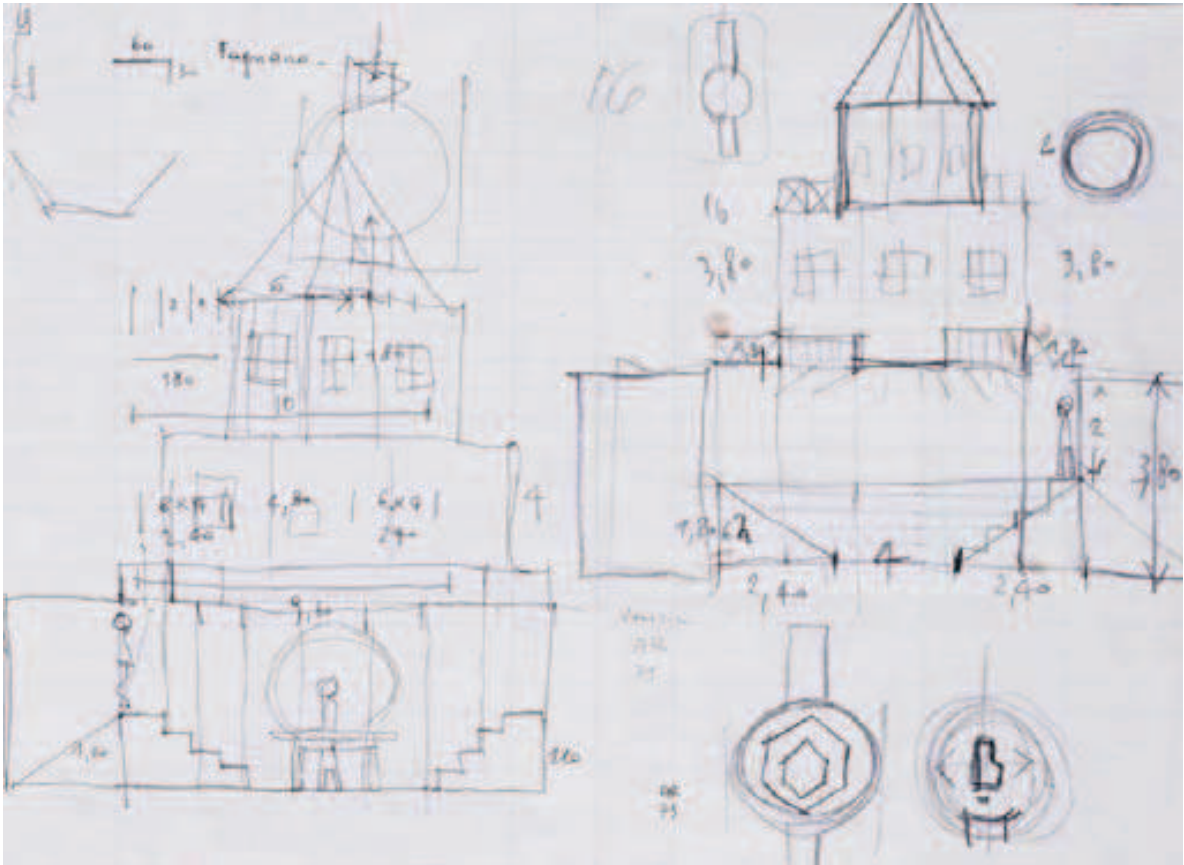
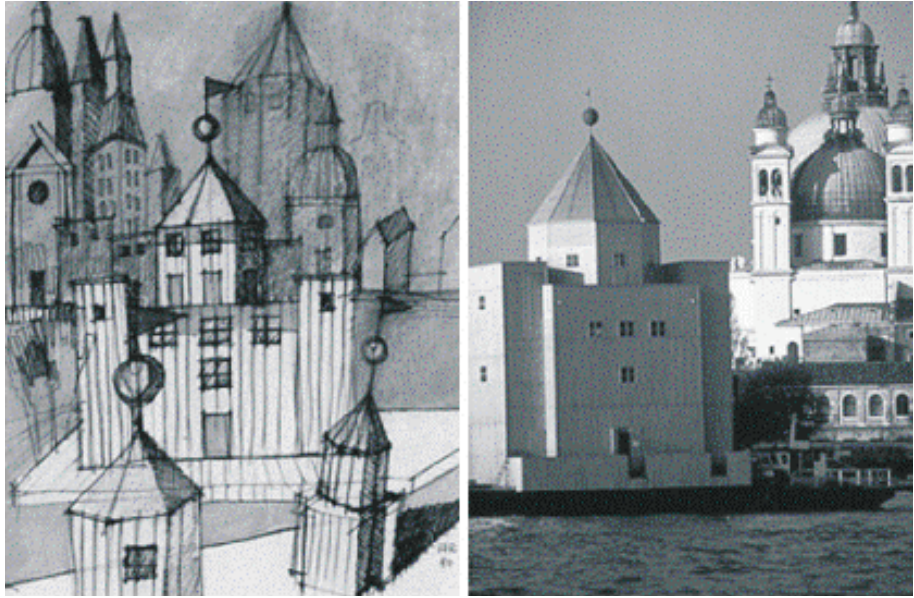
Officially inaugurated in 1979 on the occasion of the Venice Biennale, the theater settles initially in front of the old Customs building. The tubular structure welded to the ferry, lined with wood, define overlapping geometries: the central cube flanked by the stairs volume; the octagonal solid of the upper galleries, supported by the central volume and topped by a pyramidal roof. At the top of the roof stands out the rod with a ball and a flag, reasons that reverberate the crowning of neighboring buildings, identified by Rossi as “*primary elements*”.

Typologically, the theater combines the system of bleachers developed on opposite sides of the center stage with the air galleries arranged on three floors, configuring a capacity of 250 seats. [Picture 17]

⁹ As expressed by Alessandro Castroviejo Ribeiro, in his Master’s thesis, *Architettura: Poética nos anos 90 através da Arquitetura*, FAUUSP, 2001.

¹⁰ Bogéa, M. *Cidade Errante: arquitetura em movimento*. Doctoral Thesis, FAUUSP, 2006.

Pictures 15, 16: Aldo Rossi draw and view of *Teatro del Mondo* at *Canale della Giudecca*, behind *Santa Maria della Salute* church, Venice.
Source: <http://www.the-booklist.com/2012/12/un-saggio-su-rossi.html>



Picture 17: Aldo Rossi sketch, 1979. Permanent collection F. Moschini and G. Vaduva A. A. M. Architettura Arte Moderna. Source: <http://www.aamgalleria.it/cfm-collezione.php?id=2147-Aldo-Rossi&img=17>

Otília Arantes¹¹ describes it so:

With your plan in form of a cross, surmounted by an octagonal dome, this little theater, anchored next the old Customs, [...] rhyme with the San Giorgio church in the background while partially reproduces the forms and plans of the dutiable building in baroque style, wich, situated at Venice entrance, if it does not had the function, gradually assumed the familiar physiognomy of a lighthouse.¹²

It is important to reexamine the relations between the theater architecture and the cultural context wich is componente, the 1980s Venice Bienalle, as does Otília Arantes. [Picture 18]

The title of the event – “Presence of the Past” – recalls Arantes, announces an apparent contradiction in relation to what is expected of these of these showings: innovation. It should be noted, however, that the imperative of the new, sported by the modern movement from the early 20th century, transformed into a “tradition of the new”, shows itself quite worn in that moment. Nothing more understandable, therefore, than to explicit in the showing denomination the dissention towards the repetition of formulas identified as “International Style” and recognized as “*slavish ortodoxy*” to the principles of modern architecture.¹³

The presence of the past appears on the *Strada Nuovissima* elevations, a scenic street, composed of quotations of Italian architecture incorporated into the collective memory. Located at Cordoaria do Arsenal area, over the 320 meters of the central nave, this “manifesto-street” is the result a twenty architects intervention.

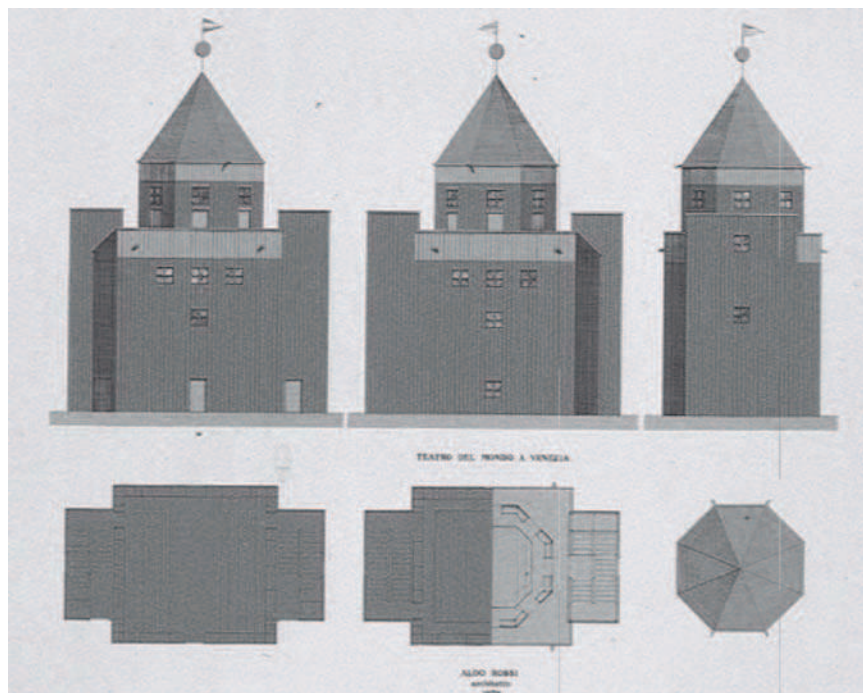
There isn't, in this proposition, the rigor of a faithful reconstruction. Instead, is the irony what drives the initiative of this collage of fronts of different urban

¹¹ In an essay entitled “Arquitetura simulada” inserted on the book, *O lugar da Arquitetura depois dos modernos*. São Paulo: Edusp, 1993, p. 17-22.

¹² ARANTES, op. cit. p. 43.

¹³ Cf. CURTIS, 2008, p. 547, the frase “slavish ortodoxy” expresses the repetition of forms emptied of its initial controversial content and vulgarized by comercial interests or state bureaucracies, resulting in the adoption of clichés, a kind modern scholarship.

Picture 18: Theater plans and elevations. Source: <http://areeweb.polito.it/didattica/01CMD/catalog/034/1/html/026.htm>



contexts. An allegory that raises the “street aisle”, whose death had been decreed by the new rationalist-functionalist Urbanism proclaimed in the Ciam’s Athens Letter, 1933.

The exhibition entrance portal, work by Aldo Rossi, recalls an old wall fragment that discreetly fits the available space in the main access and, as component of the “analogous city”, temporarily incorporated to the existing city, establishes a connection with the theater.

On one hand the entry apparently anticipates the proposal of the street designed on the inside, on the other differs in the same way that the theater, what Arantes calls “*simulated architecture*”.

Otília Arantes marks the integration of these elements – portal and theater – to the urban context, not only with respect to the physical relations, but also from the point of view joints established between the local morphology and an timeless typology, between the pure forms and concrete architecture. In this sense, it refers to Rossi’s theater as a significant example of architecture “located” in counterpoint to the “simulated” architecture, born in cultural environment of postmodernism, with abuses of collages and historicist quotations in a “*decontextualized*” atmosphere of cult to *pop* humor.

On the heels of the Italian thought of the *Tendenza*¹⁴ group, Rossi’s action is the affirmation of a compromised architecture with the place. Just as to navigate the Grand Canal waters redefines the landscape, the *Teatro del Mondo*, through small openings placed in the building, allows the viewer to watch from within the spectacle that is the city itself. [Picture 19]

Theater, lookout, lighthouse, Rossi’s navigator building ends many meanings and evokes an older one, work from a curious Venetian character: Giulio

¹⁴Component of the 1960s created at IAUUV (Istituto Universitario di Architettura di Venezia) which formed part Rossi, Gregotti and others, inspired by a combination the architectural typology and urban morphology.

Picture 19: Image of the floating Aldo Rossi’s theater docked by the *Punta della Dogana, Palazzo Grassi*, in the exhibition “*Venezia e lo spazio scenico*”, curated by M. Scaparro, 1979. Source: www.labiennale.org/it/news/mostra.



Camillo Delminio (c. 1480 – 1544), also known as “il Divino Camillo”. It is about the *Teatro dela Sapienza*, wich is reported to have been developed a model in wood documented in the text: *L’idea del teatro*. His writings denote the figure of a scholar who aligns himself with the Renaissance ideal of creating a knowledge system decoupled from the medieval theological model hierarchy, using the ancient culture, especially the rhetorical model.

The Theatre of Divine Camillo Wisdom is based on the classical model described by Vitruvius in order to gather and organize all human wisdom, incorporates the ancient mnemonics. Composed of seven horizontal orders, subdivided in seven parts corresponding to the planets, contains forty-nine compartments (memory chambers, knowledge *loci*), each one of them identified by an image taken from mythology.

Frances Yates (2007, p. 205-218) describes not only the adventures of Giulio Camillo, seeking sponsorship for his invention, as well as project particularities taken from examined documents. As told by Yates, the good orator would be able to move in imagination, during his speech, through a building mentally built, extracting from memorized places pictures of objects, arguments and characters put there.

Such strategy is based on the concept that the memory is contituted from a spatial process as a mental space in wich images are stored, just as in the Theatre of Wisdom. A model that articulates places of memory to built relation schemes, as if the memory could correspond to the schematic reproduction of the external world.

The approach of Rossi’s and Camillo’s theaters allows relate them to the associations that established between memory, knowledge and invention. Camillo turns knowledge into space. Rossi’s theater is the invention, wich piece of an analogue city, of an imaginary territory that becomes heir to the Venice architectures. [Picture 20]



Picture 20: Inside the theater. Source: <http://www.designboom.com/history/teatromondo.html>

MEMORY AND HISTORY, MEMORY AND REMEMBRANCE

In his text "Memory and History"¹⁵, Le Goff introduces an extensive analysis about the aspects involving the memory in its relations with history, from orality to writing. In an archaic time the Greeks made a memory goddess *Mnemosine*, mother of the nine muses procreated after nine nights spent with Zeus. Deified, the memory:

Reminds men the memory of heroes and their great deeds, presides over lyric poetry. The poet is, therefore, a man possessed by the memory, the bard is a past soothsayer, as he is a soothsayer of the future. It is the inspired witness from "old days", from heroic age and, thus, the age of origins. The poetry, identified with the memory, makes this a knowledge [...] to Homer, rime was remember.¹⁶

In a passage from "Metaphysics", Aristotle says that his exercise makes them more cautious being and better able to learn (980 to 28); is from the memory that comes the experience for men (980 b 27).

¹⁵ Einaudi Encyclopedia. Vol. 1, 1984.

¹⁶ Ibid, p. 20-21.

It is, however, in a little-known text: "Parva Naturalia" or "Mikra Physika" or "Little Physics", which is a chapter that Aristotle discusses about memory and remembrance. Distinguishes the memory itself, *mneme*, faculty to preserve the past, from *mamnesi*, faculty to voluntarily invoke the past.

Clarifies that there is no memory on present time. The present is now, only perception, while memory refers to all that is contained in the past; not only regarding the personal existence but what is experienced by all mankind.

The memory, then, is neither a feeling nor a judgement but is a state or attribute (love, affection) of one of them when the time has passed. [...] All memory, thereupon, involves the passage of time. So only living creatures that are aware of time can remember and they do it with that part that is mindful of time. (Aristotle, 1986, p. 291)

All knowledge originates from the sensory impressions. Perceptions formed by the senses, operated by the imagination are transformed into images which are configured as essential material for the intellectual faculty. Imagination is seen as an intermediate element between perception and thought, able to produce mental images that enable reach higher processes of thought. The activation of the memory and the time course apprehension are not thinking faculties but correspond to primary sensorial capabilities. The happened produces no impression, the fact is like a signet which put a mark on the wax. This mark is the memory, stronger and deeper in some than in others.

It is obvious, then, that the memory belongs to that part of the soul which the imagination also belongs. All things that are imaginable are essentially objects of memory, and those that necessarily involve the imagination are objects of the memory only incidentally. The question that can be made is: how can you remember something that is not present, is only the affection (feeling) that is present, and not the fact? Because it is obvious that one must consider the affect that is produced in the soul by the feeling, and in that part of the body which contains the soul (affection, lasting state which we call memory) as a type of picture/portrait; because the stimulus produced prints of a kind of similarity of the percept [...].

It remains to speak of remembrance [...] it is neither a recovery nor the acquisition of memory; because when you learn or receive a sensorial impression, does not recover any memory (because none happened before) or is acquired for the first time; it is only when the state or affection was induced that there is memory [...] (Aristotle, 1986, p. 293).

What is remembered in memory? Is the present affection or the causa that lead to it? If is not affection, how remember a past event not perceived? There is something analogous to the impression and the perception of it: the remembrance, the perception of the impression. The author appeals to an allegory: the memory is a painting that can be considered by itself or as the representation of something. Although the painting and representation are one only thing, their essences are not identical. This way, the mental representation is an object of contemplation itself, an image of a distinct thing. Two approaches to the same phenomenon.

The remembrance is like something that is far away, but is neither recovery, neither acquisition of the memory. However, the remembrance process involves memory and goes accompanied by it. The acts of remembrance occur when a movement happens naturally right after another, evoking elements close to the lost remembrance, as things that precede or followed what you want to remember. At the remember, you experience again the first movements in relation to what is wanted. A trace is followed starting from the present towards the searched object. To remember you need to find a starting point, the beginning of the series from what you want to remember.

The remember consists in the potential existence of factual movement in mind. That is why is quickly remembered the things that are in thinking, as in nature, a phenomenon succeeds another in time order. Remember differs from memory not only in the temporal aspect. The remembering is like a kind of syllogism as regards or infers or deducts what was seen, heard or experienced before. So remembering is deliberate on what is sought.

When analyzing Aristotle's considerations about memory, Ana Luiza Smolka highlights as particularly relevant elements: the feelings and affection, the imagination and time. The author articulates memory and invention by approaching *mimesis* and *poiesis*:

*[...] mimesis acquires new statute: it is nature imitation; representation; form of knowledge. Poiesis is recovered: as imitation and pleasure, as catharsis and purgation of the emotions, as *techné* (art).*

From *Poetic*, the author extracts:

It is not poet's occupation narrate what happened; it is, rather, to represent what might happen [...]. They do not differ the historian and the poet from write in verse or prose, they differ one that says things as they happened and the other that says something that could happen [...] (*Poetic*, IX, 50).

From the purposeful dimension that invests the architect, it would be here identify the action of Lina Bo Bardi and Aldo Rossi, as poetic operation that, anchored in memory, re-elaborates the experience and reinvents, envisioning a future possibility.

ARCHITECTURE, RESTORATION AND REINVENTION

Each, in its own way, elaborates the project from a process of memory activation: Lina Bo Bardi prioritizes the technical procedure as manufacturing, Aldo Rossi chases the permanent structure, the “types” of architecture reintroduced throughout the years. One clings to actual issues of doing, while the other evades to a territory escaped from collective imagination. Lina Bardi, Dionysian, says that the interesting thing is the people, therefore, the architecture must support the activities that uplift life and favor meetings. Rossi, tragic, despite stating that architecture is inseparable from civilian life ends to admit that “*places are stronger than people*”. This attitude due, in his work, to the insistence of timeless reasons.

The Bardi’s analysis is centered in a project that involves a pre-existing documental and figurative value; Rossi’s study is focused in the method that extracts from the city observation, the essential elements to the formation of a repertoire used in the new project. With the Italian masters, both learned to resume ties with memory, to consider actual examples of architectural production, to appropriate expressions of the monument and from everyday.

It is possible to understand this action as “re-creation”, something mentioned as relevant by Cesare Brandi¹⁷, notwithstanding your strict laying referred to restoration concept: “*although it does not enter in the field of restoration, may be perfectly legitimate also from the historical point of view because it is always an authentic witness of a human deed and, as such, a non dubious monument of history*”.

Among the propositions of recent discussions, Giovanni Carbonara gives indications about a possible restoration action that exceeds the limit of conservation to confront the problem of creation:

*The difference between the old act spontaneously and instinctively on monuments and the action required by modern culture consists in the constant critical control over the project; in this perspective [...] the restoration could also be thought as critical operation developed making use of the same linguistic system that characterizes the object from investigation-restoration [...] resorting to the verbal system: in this aspect restore operation would appear as an act of “metalanguage” i.e. as meditation and reflection, figuratively expressed on another figurative fact.*¹⁸

This puts in discussion a restoration concept as a complex action and open for creative additions, such as a book review page that can be fully and legitimate literature. An action analogous to that called by Brandi of “re-creation” but the author places outside the scope of restoration.

It is worth mentioning that the Carbonara position is developed within the disciplinary field of restoration, certainly more restrictive to changes than the reflections of the architecture design field. A contemporary tendency corroborates the blurring of the distinction between restoration and design: while restorations is required to re-qualify, modify to suit critical

¹⁷ Cesare Brandi, author of Restoration Theory (1963) is one of the most expressive Italian intellectuals of the 20th century in the field of art criticism. His theoretical reflection about restoration, despite having completed more than forty years, remains essential and current. Reference is made by the 2004 Portuguese edition (p. 74).

¹⁸ CARBONARA, 1976, p. 108. (Translation by the author).

transformation needs, the designed is required to consider the pre-existences, to pay attention to the experinces of the place, judging parsimoniously each wrack.

It presents, there by, a lasting character of architecture conception, wich contemplates the layering of different times, according to wich the faculty to preserve and reinterpret data and past experiences can equate to a design instrument that consents to overcome the traditional opposition between “old” and “new”, between protection and innovation.

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