

**THE ANCIENT: AS
AN OPPORTUNITY TO
IMAGINE THE FUTURE**



**CALL FOR
ARCHITECTURE
DRAWINGS**

2019

THE ANCIENT as an opportunity to imagine the future

Year Domini 2519.

There was a time when people built massive buildings made by concrete, glass and steel. And that housed banks, museums, working and meeting places.

About 500 years ago, in what is now called the “Archistar period”, the beautiful country was split in two: there was the school of conservatism, which sacralized every historic building and banned its manipulation, reuse, transformation. And the avant-garde one, who spoke the “contemporary” language and was inclined to dialogue with the ancient, placing itself however in a position of detachment from it.

Projecting at that time, it is easy to understand its fears, anxieties, caution, ambitions. The past had, in this sense, a specific weight that would cloud the minds and the collective imagination, “condemning” Architecture to a present and an image of the future inextricably intertwined with its “illustrious” past.

Nature and history teach us that we are Homo Prospectus and “the main function of our mind is to imagine the future”, wrote Martin E.P. Seligman and John Tierney. To do so, however, man must detach himself from his past, from his life, from his habits.

The city is not ours. We didn’t build it. It has been given to us, given by our ancestors, by the people of the past. A precious heirloom to be treated with respect and reverence, but which inevitably has to deal with the ways of living of “today”, whatever it may be.

And this comparison can have multiple implications and variations, dreams and intentions. Just think of avant-garde conceptual works and ideological innovation of that time, visions with different formal declinations such as the non-conformity of the Louvre in Paris, the perseverance of the Sagrada Familia in Barcelona, the triumphal rendering of the Colosseum in Rome. They showed courage and risked failure, now they are history.

JURY

Fabio Alessandro Fusco

ROBOCOOP

Emanuele Piersanti (Library)

Raffaele Guardabascio (Library)

Slacol Squarcella (Library)

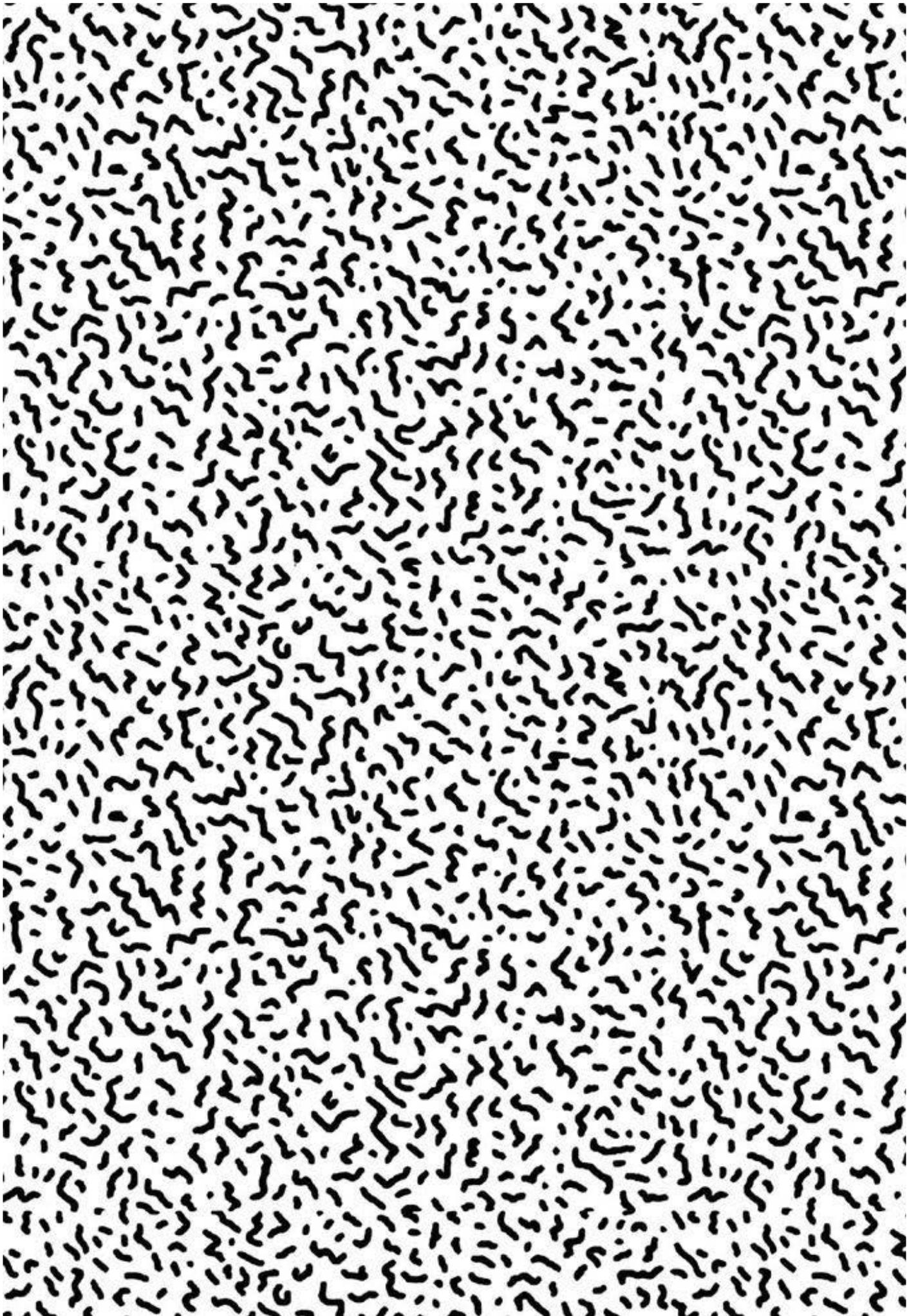
Alberto Russo (Library)

Miriam D'Ignazio (Library)

Sara M.A. Casertano (Library)

special thanks to

Carlo G. Conte (Social Master Library)



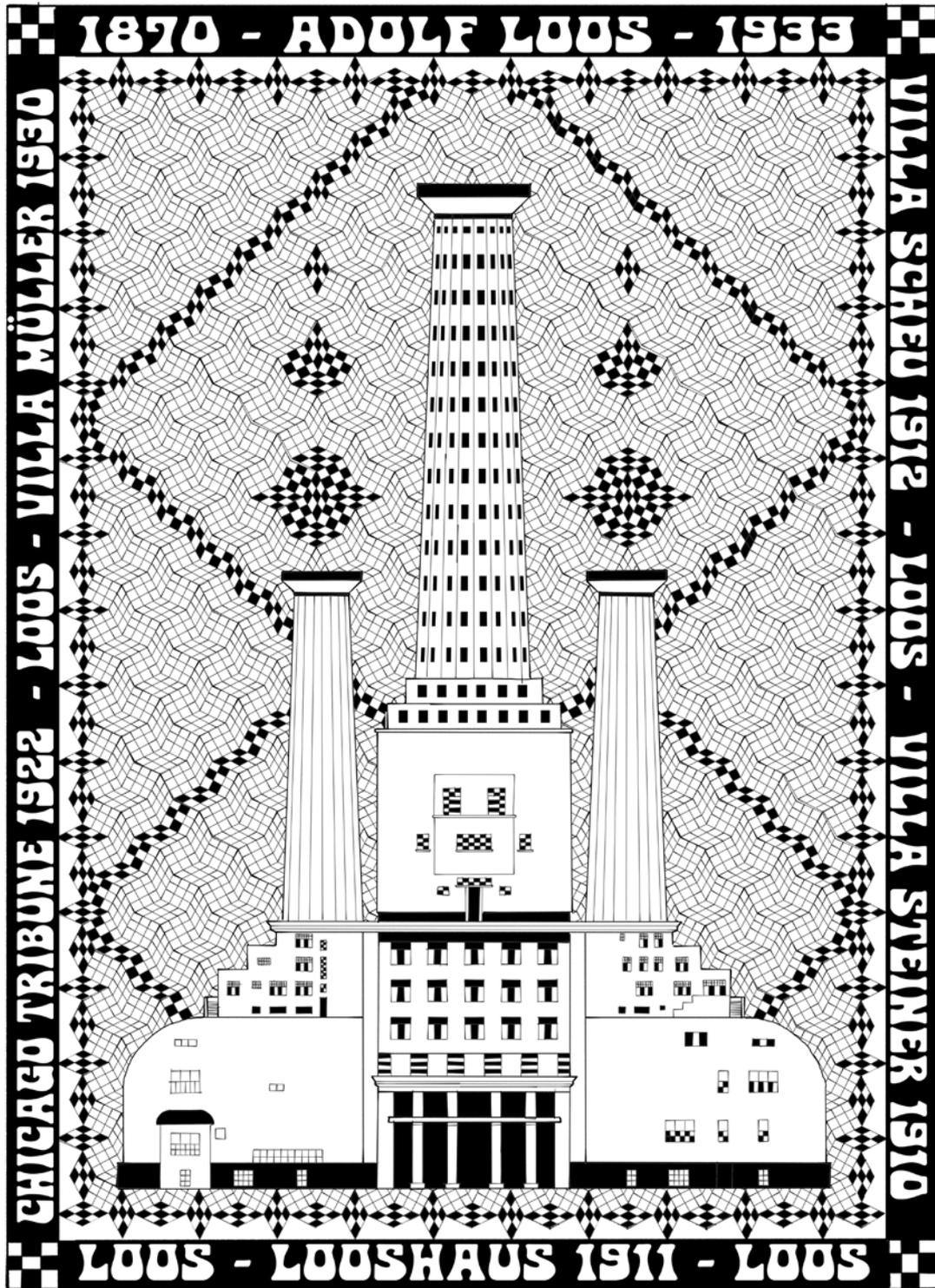
“Inspired by the first video games of the early 2000s, but with a wise trait, direct, which emphasizes an aspect of our future and society, the death.” - ROBOCOOP

“Symbolic and ‘programmatic Manifesto about the end of utopias and the advent of an eternal present as a political condition of the project” - FABIO ALESSANDRO FUSCO

“The jury so composed met to declare the winning project evaluated on 4 different criteria: Relevance on the theme, Dialogue between text and image, Graphic research and Quality of reflection. The winning project has demonstrated a deep research in illustrative terms and attention to details.

W

INNERS



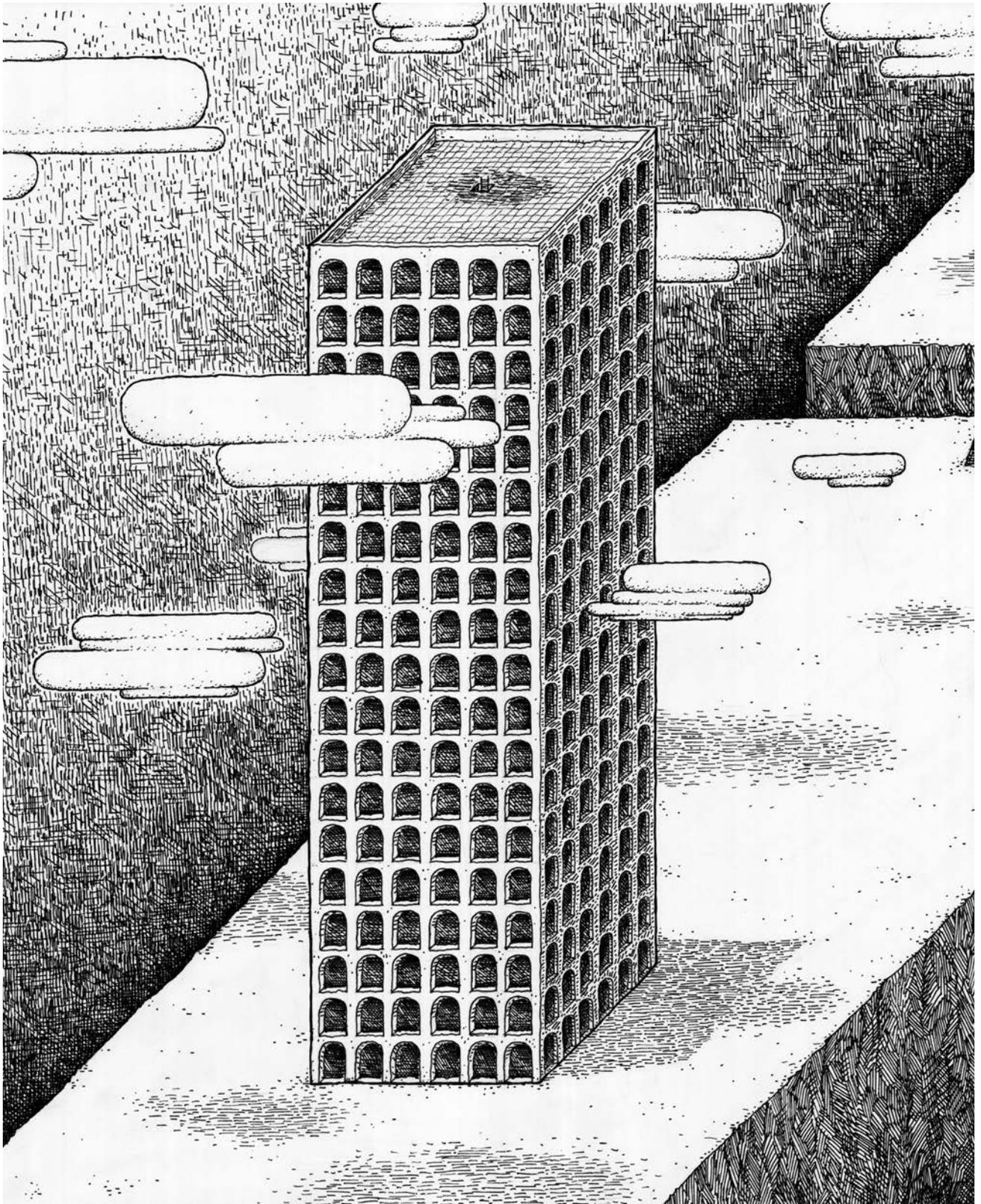
CLAUDIO TRIASSI

Adolf Loos' pastiche

Since the 1980s totalizing cultural utopian positions take a downturn promoting multiplicity over unity. It happens for a specific reason: great historical ideas striving to direct the present towards a different era, have done more harm than good. Since then we are living an eternal presentism condition. Renunciation of new utopias is a great sacrifice for designers who are very attracted to it. Thus artists look for it in the past iconography, to capture its subversive appearance. The main goal is to increase the emotionality of the image and its communication skill.

My work follows this new tendency.

My drawings use past architectural ideas and forms to catch their charm offering an anachronistic spatial and temporal dimension, assembling seemingly conflicting ideas to increase their emotionality. This is the case of Adolf Loos' pastiche (2018), dedicated to Adolf Loos modern architecture but decorated with Koloman Moser's art nouveau patterns.



FEDERICO REBECCHINI

Cemeterial Skyscraper no. 49 / Central Italy Necropole (Artificial Canyon)

In 2519 the world population reached 19 billion people. Global Warming is definitively conjured, the space exploration has now found a third planet to colonize, and the insect and lichen gigafactories keep the global starvation at a considerable distance.

Great-grandparents are now as common as grandparents 500 years ago. The average life-span is now 100 years. We are taller, stronger, more beautiful. The globalization and ethnic mixing brought us the best human beings so far.

19 billion people, 1 billion dies every year. The cemeteries are so full that spontaneous ones pop up every other day. To face this situation the governments of central Europe started to build Cemeterial Skyscrapers. Thomas Willson thought about that in 1831 with his Pyramid for London, and around 2010 the Memorial Necropole Eumenica was built in Santos, Brasil.

Architectural seasons come and go, taking something from here and there, and reinventing old building techniques, updating them to modern technologies. Perfectionalism is an architectural wave taking rationalism and dipping it inside the material perfectionism of Donald Judd. The structure shows no sign of human hand, everything is so perfect that feels alien. The shell and the core in neo-concrete bear all the weight of the free space inside, like the famous O14 skyscraper. It is possible to buy blocks to customize your own family tomb in full autonomy. Every major city in Europe has now its own Necropole. It's commonly situated a few Kilometers outside the city, in rural areas.

The Cemeterial Skyscraper no. 49 is located in the artificial canyons imagined by visionary artist and architect Auquste. The massive land-art takes the Burri's Cretto and enlarges it to an enormous scale. A sort of labyrinth is created. People can visit the area only by feet, reaching one of the 50 skyscrapers present on top of the canyon.

Auquste was inspired by the now decadent Palazzo della Civiltà e del Lavoro by Lapadula, and the San Cataldo Cemetery by Aldo Rossi.

He was also mesmerised by the 'Lavender' tower from the 500 years old masterpiece game Pokemon Blue and Red.

The atmosphere plays a fundamental role, hidden speakers broadcast 24/7 the music from Haroumi Hosono's "Watering a Flower" cassette from 1984. The journey to the Necropole is almost mystical, with a road slowly showing the canyon and its amazing landscape. Auquste also took inspiration from another old videogame called Ico, that he considered the most metaphysical artwork after De Chirico's production. His words during the inauguration of the artwork were: "Everything is remembered, Everything is forgotten".

Today the "Central Italy Necropole" is one of the most visited sites in Europe, welcoming either people taking homage to their deads or lame tourists taking selfies around.

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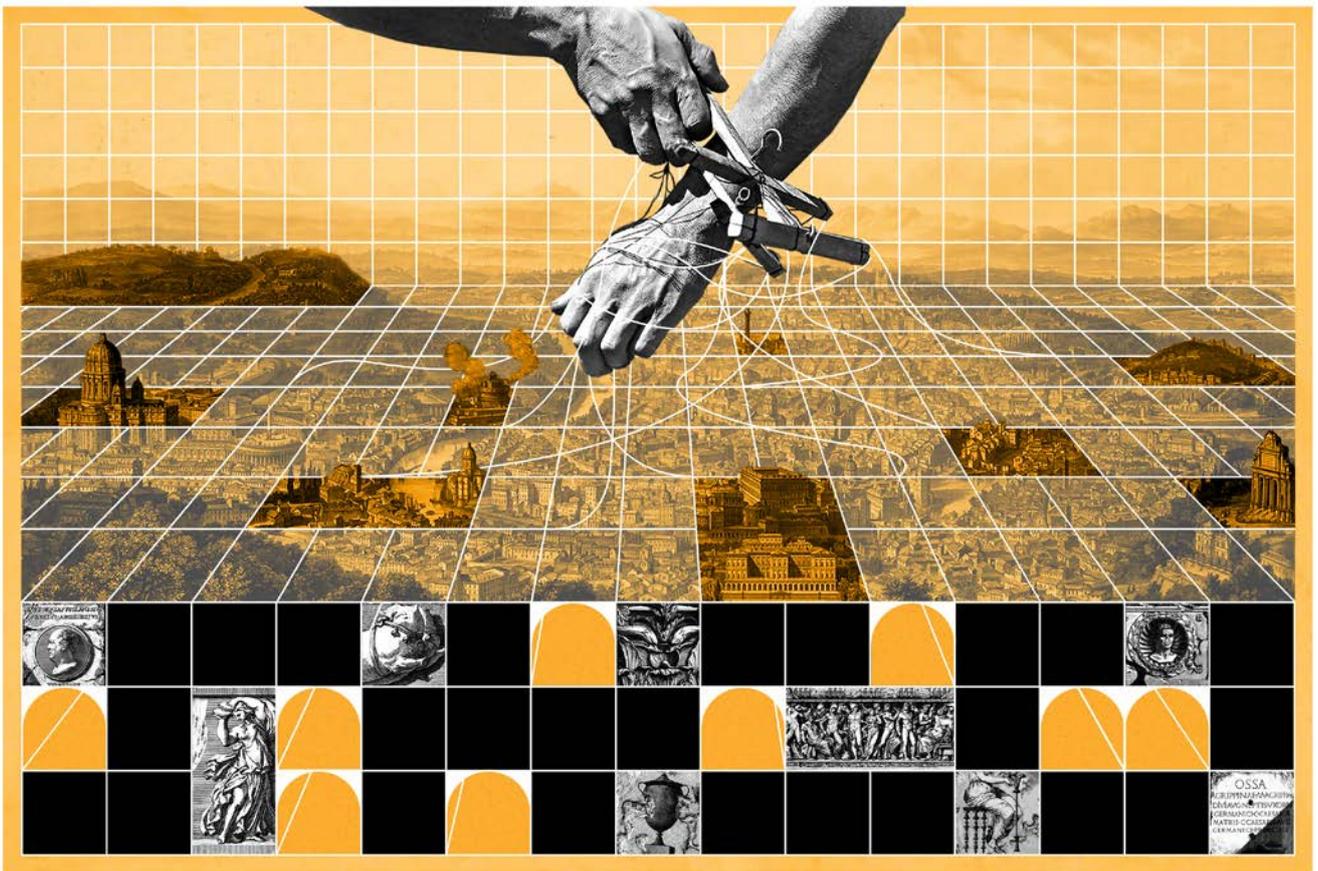
MONUMENTUM GASOLINE



MAURIZIO PIGNATTI

MONUMENTUM GASOLINE

the enemy is the one who wants the monument
for the victims he wanted
the enemy
we are



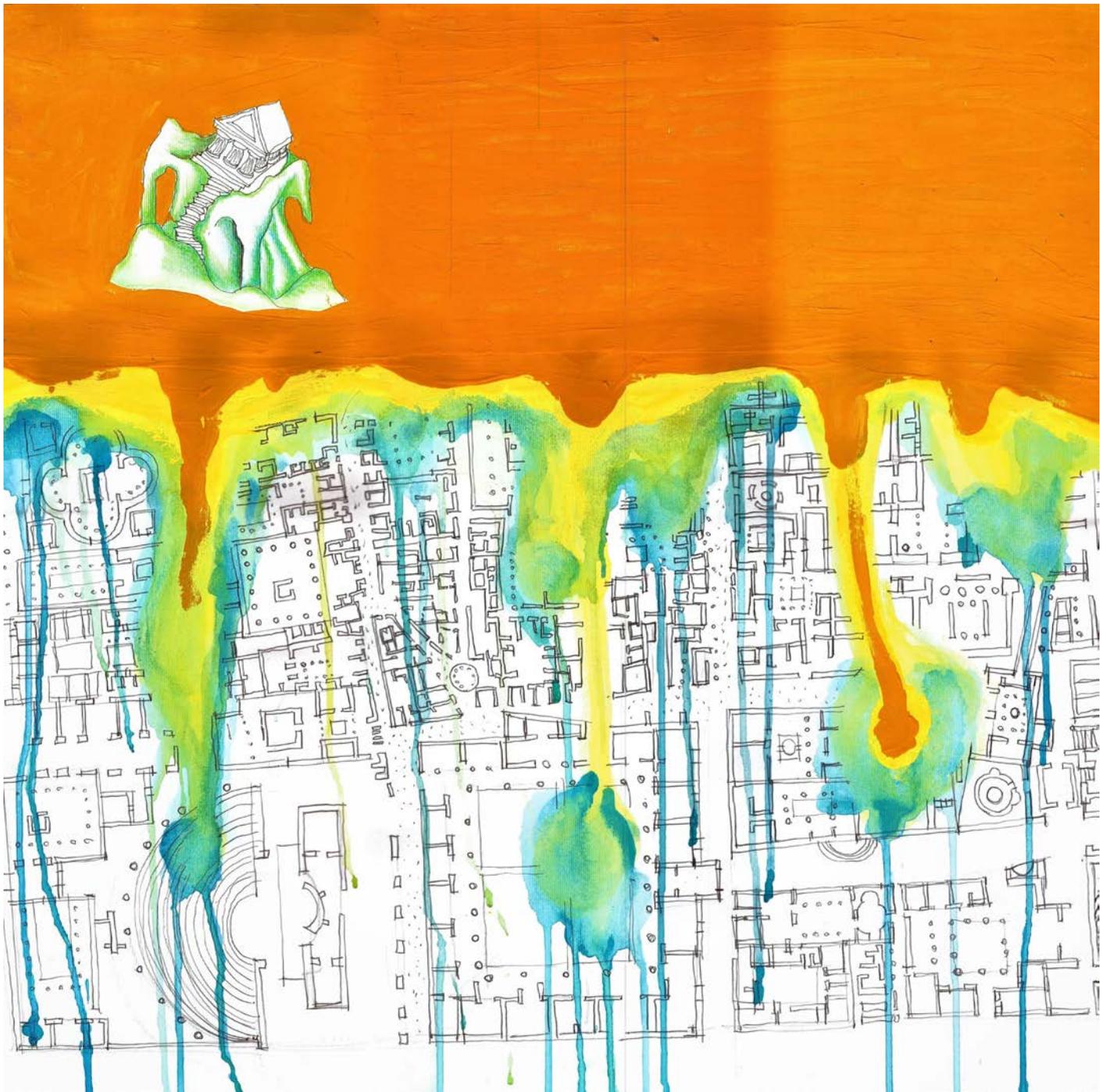
IACONANTONIO - CAFAGNA - GUARINI - MARINI

STRATIFICAZIONE

"Rome is an "interrupted city" because we have ceased to envision it"

said Giulio Carlo Argan, Mayor of Rome in 1978

The city of Rome is the result of a process of millenary historical stratification, of different phenomena: of cultural facts, of artistic experiences, of individual memories that find a complete synthesis in the contemporary community. The means to investigate this overlap in its temporal segments is that of archaeological practice, which reveals uninterrupted secular testimonies, in cooperation with architectural science that becomes a historical discipline, in a recurrent exchange between progress and knowledge.



DAVIDE LIBRETTI

Primordial soup-urbs

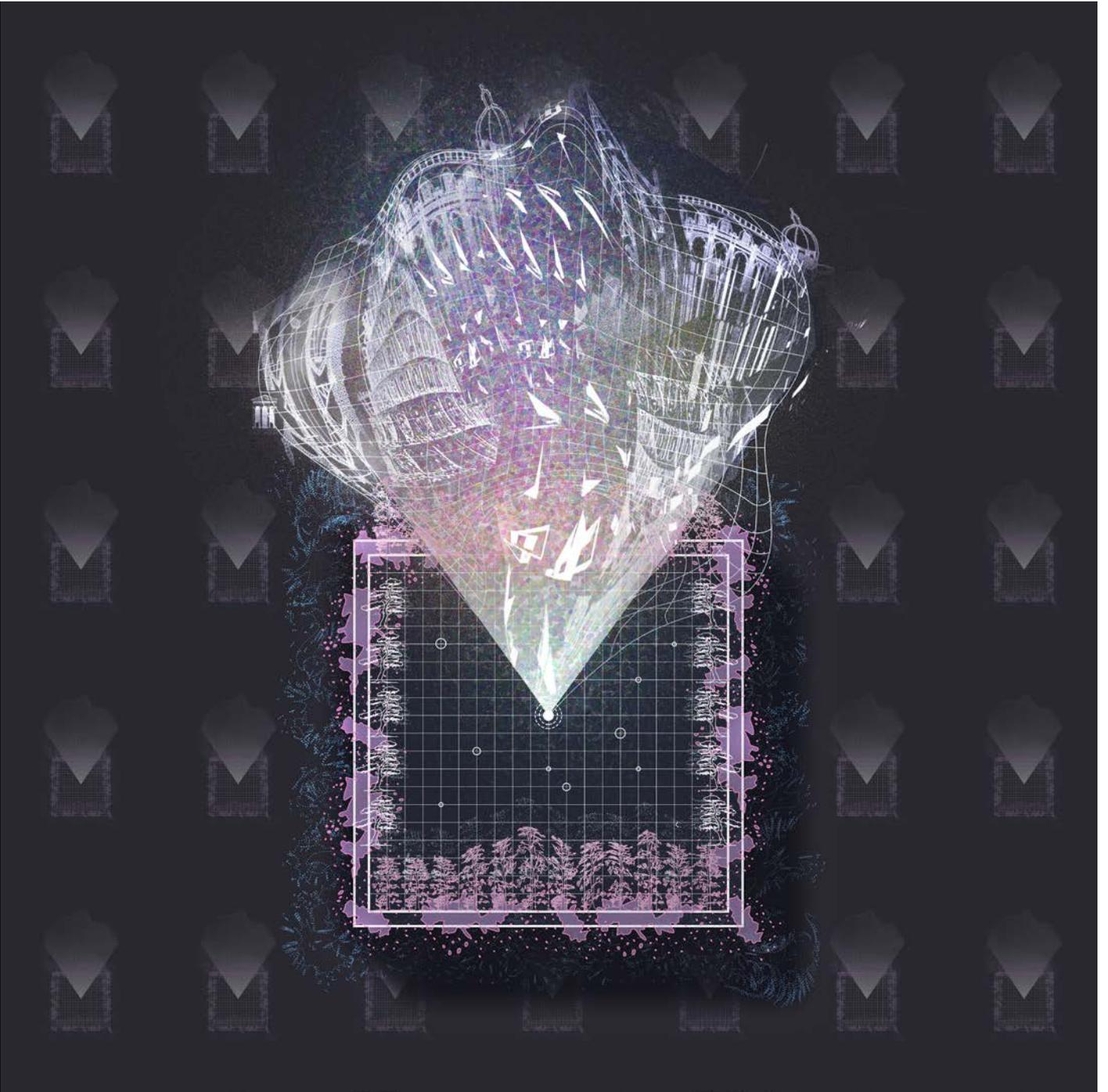
“Pompeii could be defined as a “metamorphic” city, referring to an organism that changes shape according to the rhythms of the earth and the passage of time. Pompeii can teach us this because it has become one with the ash, the earth and the “fire mountain”. The city of Pompeii, in contact with lava and sulfur, corrodes, writhes and melts itself. This changes its appearance, its planimetry and its shape. Oh Gaius! How we have been wrong to build our homes, our cities and our streets in a static and irreversible way. The city desired by the gods is this: it changes continuously based on the motion of the earth, of the seasons, of the cataclysms, of the natural elements.” (from the “lost letter of P#2oK the Elder” 79 AD)



ANGELO LAVANGA

INTERFERENCE CITIES

Once the distinction between urban and natural has disappeared, the presence of a continuous ground on which to operate through mobile structures, infrastructures, programmatic networks and flows of movement is recognized. Emptiness colonizes the landscape as gelatine that invades and transforms the residual spaces and gives them a rarefied, fluid and horizontal definition. The projects that articulate the lands are instead compositional material in the strict sense, a pattern that generates and holds the surfaces together. Edges, boundaries and thresholds are in continuous movement, thus generating new and unpredictable conditions. A landscape to be crossed, without a sense of direction and with the courage to get lost.



MERVE SAHIN

Giardino della Nostalgia

Anthropocene epoch was beautiful, powerful and sublime. And then it just started giving harm. Now it is 2519. Nature is re-set.

What is seen in the illustration is one unit of the nostalgia gardens. Garden is soft. It is not a space of power, capital or personal manifestation. It is neutral. It offers an experience. The reality is now not physical.

What happened to all the great masterpieces? Cities, houses, bridges, cathedrals, pyramids museums and towers... The ancient architecture is an idea, a story, a myth. Now people are flocking to experience this ancient and crazy way of living.

Now, space is cognitive, doesn't have to be represented physically. It is a form of collective and interactive ambiances. Layers of history juxtaposed. Augmented reality transforms physical reality.

The physical was just a war of egos.



EMANUELE LO GIUDICE

Racconto Veneziano

In this drawing the intention is to place the emphasis not so much on the unity of the composition, but on the value and meaning of each individual part. More than the project of a city, it is a theoretical system, an operating diagram to which a project is subsequently applied. In this work like a constellation, is reconstructed part of the morphology of the islands of Venice, within which are inserted the monuments of the lagoon city and some its the projects ever realized. In the upper part everything is reduced or expanded and the historical fabric of the city is proposed again taking only a few pieces and repeated in fragments using different scales, together with individual modern monuments and unrealized projects. In the lower part, instead, the architectures appear as great presences in a cohabitation between different universes within a collective memory that disappears quickly, whose only witness is De Barbari's Poseidon.

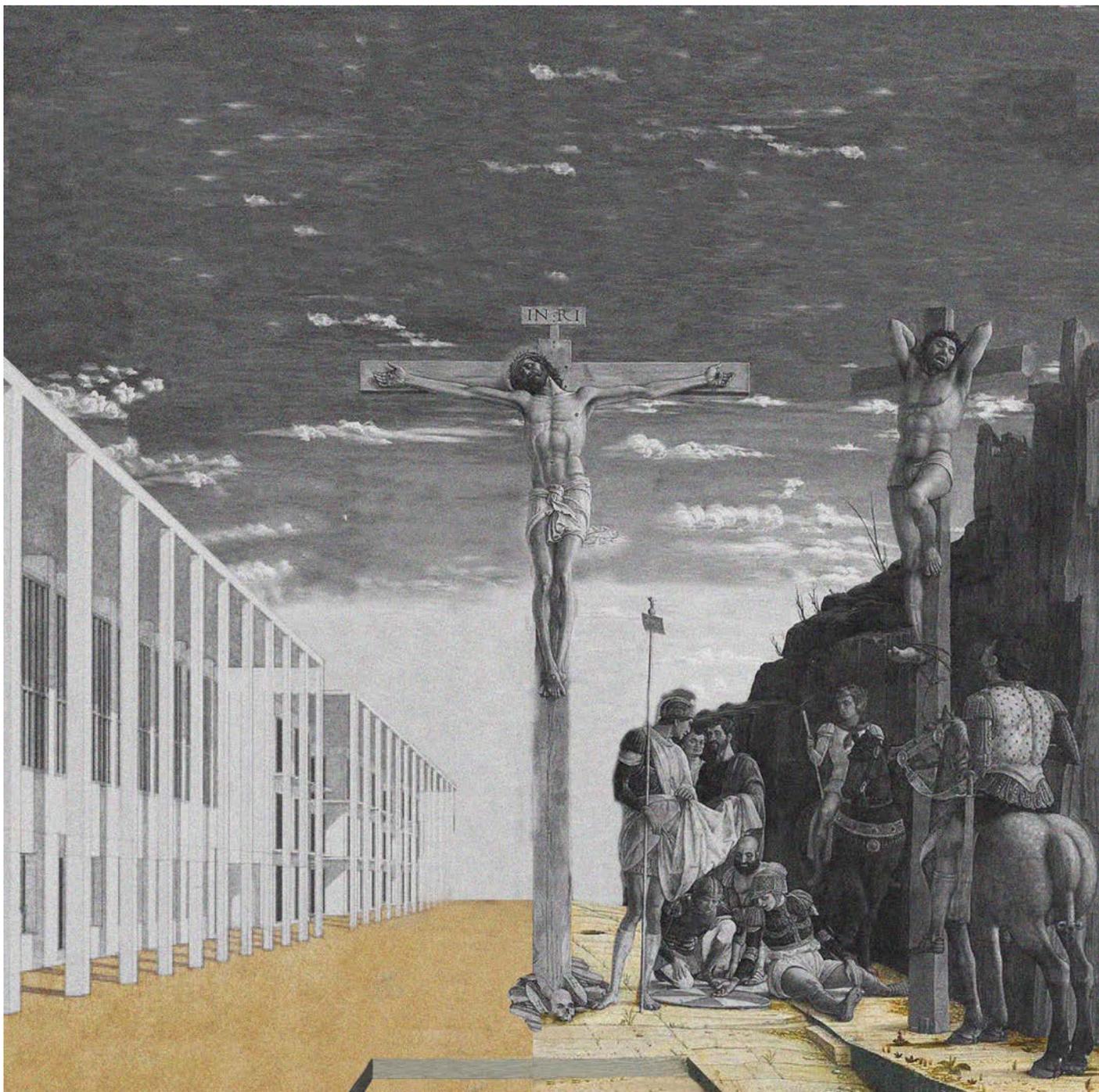


MICHAL PECKO

THE MIRACLE OF THEOPHILUS

Architecture is one of the oldest ways of communication. Older than writing, it spins stories about the societies that created it. It talks about faith, hierarchy, law, experience and science of people who have been laboriously building their habitats over the decades. After many years of consistent development of the art of building, the time of chaos and overgrowth has come. The technology has evolved so that the buildings could take such shapes, of which the architects of past centuries have not even dreamed of. Simple walls, ceilings and roofs have been forgotten. New tools have given architects the freedom — as it is known, it carries the same risks as opportunities.

“Archistar period” is a silent chapter in a history of human architecture. Forms of buildings say nothing about their inhabitants. Lack of written information — unstable digital records have disappeared in the waves of subsequent blackouts — prevents the identification of the function of unbridled, abstract architecture. Lonely, forgotten monuments are suspended in silence between what was and is.



MICHELE MOLITEO

Learn from the ancient

The research in architectural and artistic fields has the intention of achieving the representation and the formalization of the space.

A space that is both physical, tangible and ideal.

The departure point is finding the idea from which our ancestor's work borrows; then abstract it to find its seed. We shall reinterpret the ancient in order to make it contemporary and, maybe, to figure out how the future will be.

Andrea Mantegna metaphorically opens a few windows towards the world of ideas, a space that, in spite of being platonic, is more concrete and real than the reality itself.

Using the painting by Andrea Mantegna "The Crucifixion" of 1456, in which the perspective construction is clear, for the architectural construction of the space, is completely contemporary.

As in the painting by Mantegna, so in Giorgio Grassi's student house in Chieti, the spatial depth is emphasized through the vertical elements of the crucifixions and pillars.

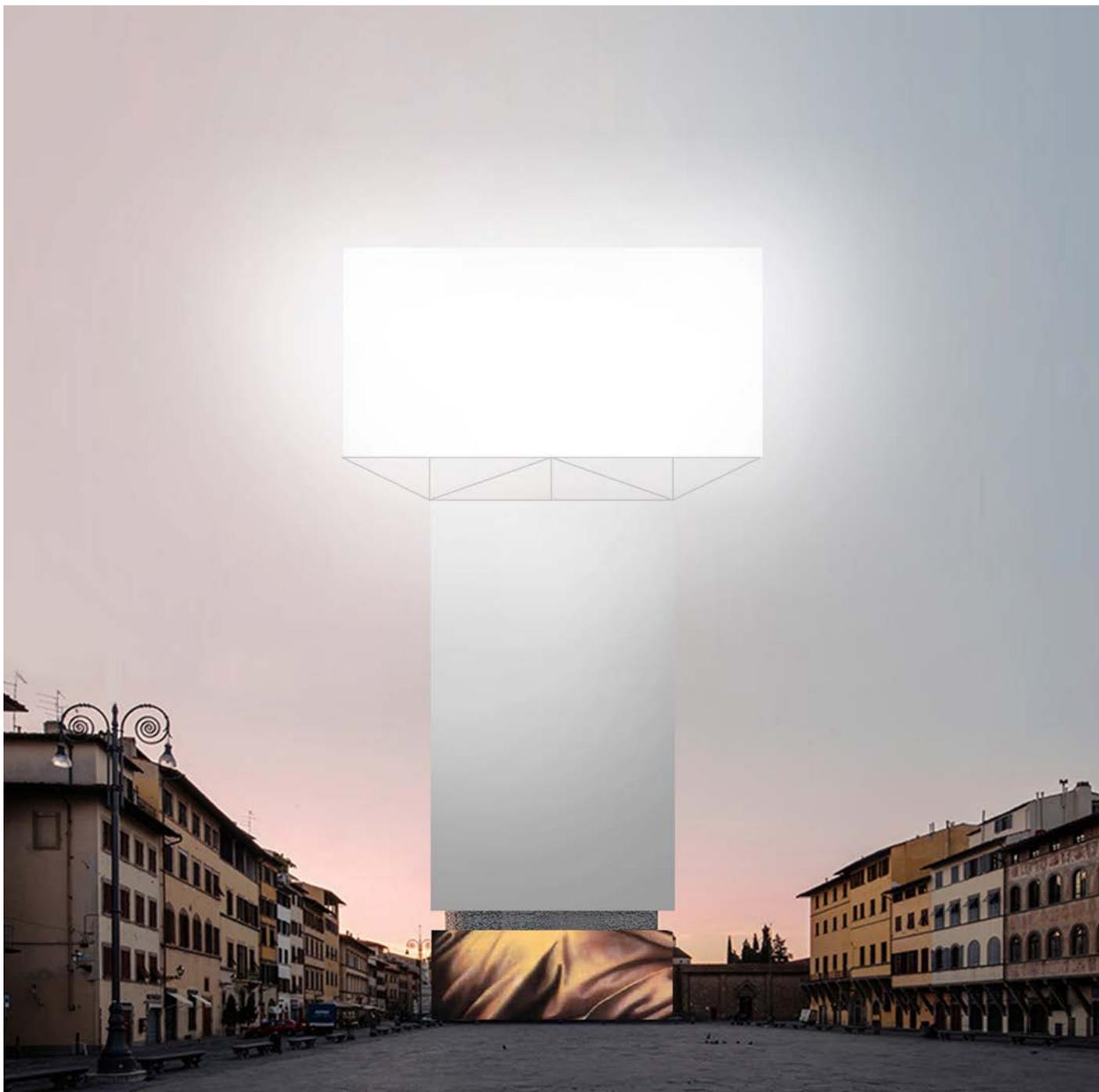


GIULIA E. MALLEY - LUCIA I. MALLEY

Icebergs are melting, deserts are expanding and temperatures are raising every day. What will the earth look like in the future if all these phenomena continue to escalate? Will all humans disappear? Will life on the planet cease to exist?

We decided to envision how earth might look like if we humans don't start facing the problems that are affecting our lives and the life of our planet.

We focused our attention on the city of Venice, not only because of its astonishing beauty and unique configuration, but also because of the already alarming rising sea levels. With "Acqua Alta" we are trying to showcase a dystopian scenario, a future where humans no longer exist. The essence of the city will always remain untouched. What is left above the waterline are only famous Venetian landmarks and an abandoned cruise ship, a symbol of the carbon footprint protagonist of climactic change.



ANDREA DE SANTIS

COMMEDIA DIVINA

This illustration project starts from a reasoning about history. About how it's difficult, maybe impossible, escape from it. Some time ago I was reading an interview with an important theatrical actor who talks about a personal stage representation. The main character, the last male descendant of the Medici family in Florence, tried anything to escape from history. However every gesture, had in himself an echo, already heard, already known that annoyed the leading actor.

Now in the square of Santa Croce in Florence, the façade of the church is re-proposed with the ambivalence of doubt. Making a mark in the story or leaving the page blank? (Villa Scwhob's blank wall, maybe this is the same problem?) In the line that connects to history, we see a pictorial drapery topped by a block of white marble while the white page above is represented by a bright and white advertising screen.

Furthermore the two values of historical and contemporary are exchanged. In fact the luminous screen has in itself a "historical value" since the facades of the Florentine churches were left blank and like the advertising screens now, they provided the public with completely different scenarios, for parties and weddings, to convince and entertain. The drapery instead as it may seem ancient, is completely new as a presence in a Florentine building, as it makes public access completely free and permeable.

These volumes are in contradiction with each other, both in terms of materials and meanings. In the end it is not clear what the historical and contemporary volumes are.

In the end they are all "historical", in the end no one is excluded. Even in the most disagreeable gesture trying to break, Lorenzaccio, the last of the Medici family, irreparably returns to be part of a story.

Of a story with a rambling and contradictory narrative, but from which, certain gestures, certain points belonging to who knows what, jump out and must be connected. The moments of great architecture and great beauty are part of this alternative history.

A monument that celebrates punctual beauties in history, sometimes in contradiction with each other, and the powerful beauty of doubt and uncertainty intrinsic in the future.

A true liberating totem, coherent in its own contradictions.

**THANKS
TO ALL
134
PARTICIPANTS**

**Italy, Spain, Turkey,
Portugal , Germany,
United Kingdom,
Belgium, Latvia,
Poland, Croatia,
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Russia, Quebec,
Ontario, Thailand,
China, India, Cyprus,
Korea, Argentina,
Ivory Coast,
Lebanon, Nicaragua,
Vietnam, California,
Arizona, Florida,
Maryland, Kentucky
Texas, Massachusetts.**

WHO WE ARE



LIBRARY ILLUSTRAZIONI

Library is an online platform, founded in November 2014, born with the aim of promoting graphic research in Architecture, stimulating cultural production up to the limits of the discipline. Library is therefore a mediator between Individual and Architecture, through the awareness that there are many ways to depict an idea, a thought.

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