

## Architettura come spazio liminale

### *Architecture as liminal space*

*Il progetto d'architettura deve derivare la propria origine dalla combinazione di immersioni interne ed esterne, fra limiti fisici o immaginari. La sfida più urgente è quella di diffidare della netta divisione dell'architettura in distinti campi di conoscenza e porre l'agire dell'architetto su di una soglia tra universale e particolare. L'architettura è una lente, uno strumento attraverso il quale si guarda per mettere a fuoco nuove prospettive, attivando la trasformazione dell'esperienza dall'ingrandimento di uno spazio di auto-riflessione a un più ampio orizzonte. L'architettura narra le relazioni tra gli spazi e verifica la propria validità attraverso la significativa pratica del disegno. Il Design, invece, preso in sé stesso, diviene il linguaggio della moda corrente. L'architettura può appagare i sogni degli uomini e miracolosamente può fornire loro strumenti per inventarne di nuovi: la curiosità è il primo movente all'azione.*

*The point of departure of the architectural project has to stem from the combination of inner and outer journeys in between the real or imagined limits. The pressing challenge is to destabilize the neat division of architecture into separate bodies of knowledge and pose the architect's mode of action on the threshold between the concrete and the universal. Architecture is a lens, an instrument one looks through to bring new perspectives into focus, enabling the transformation of experience from a magnified self-concentrated space to a wide horizon. Architecture narrates relations between spaces and examines its validity through signifying practices of design. Design for itself becomes the language of the current, of the immediate fashion. Architecture can fulfill peoples' dreams and miraculously can provide them tools to invent new ones: Curiosity is the first motive to act. LB*



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What is the most pressing challenge that architecture is asked to resolve today?

The pressing challenge of architecture nowadays is to treat architecture as a reality lab. The point of departure of the architectural project has to stem from the combination of inner and outer journeys in between the real or imagined limits. Architectural designs should be informed by critical and theoretical thinking which regards architecture as an in-between mode of conception and action—a “third e/state.” The provocation is to penetrate beyond picturesque descriptions or narratives and grapple with the daily reality through the presentation of a prism of perspectives that will shed a new light on the conflicts. I regard every geographical site, as a concept and as a locus of conflict—a space fraught by polarity, inner fissures and

an obliteration of the “other.” By tracing liminal spaces in-between the realms of architecture, the challenge is to imagine a space beyond the unsurmountable physical boundaries and those equally impassable fences erected by negating narratives. I look at reality through liminal lenses that will enable to turn fixed and final states into *hyle*, the malleable material of change, into an open space for sensuous experience, analytical thinking and—last but not least—architectural creation and production. The pressing challenge is to destabilize the neat division of architecture into separate bodies of knowledge and poses the architect’s mode of action on the threshold between the concrete and the universal.<sup>1</sup>



With respect to the design of the contemporary city; what is the role of architecture in managing urban phenomena?

The role of making architecture is—to borrow Wimsatt’s terms in *The Verbal Icon*—“in some peculiar way a very individual thing or a very universal thing or both.” I see the aim of architecture at mapping psychological and cultural traces of its inhabitants in the city—an atlas construed by the traces of memories and imagination of those who pass through it by choice or by force—inviting the architects to create their own unexplored territories and also translate them into words, as an atlas legend for their projects. Architecture is the interdisciplinary link by which we seek to enrich a territory in-between architectural designs and the city. Architecture is a lens, an instrument one looks through to bring

new perspectives into focus, enabling the transformation of experience from a magnified self-concentrated space to a wide horizon.

Our cities calls for a relevant quality action, geared towards making architecture from a personal perspective. Architecture is not merely another way of looking at the world—it also entails the ability to invite others to envision spaces and dreamed structures through the architect’s eyes. The architect’s epiphanic gaze manifests itself through fields of action. I assume that a site/insight approach will enable architects to allocate a space to perform technological and artistic designs and thus become a healing

membrane.

I seek to redefine exhausted narratives and offer new ways of grappling with primal human questions—be it in the architectural, political, artistic and/or environmental arenas. My approach seeks to relocate the human empathetic gaze as the locus of architectural praxis.



Architecture and design have established an exchange that is both operational and perceptive; buildings are conceived as objects and objects are conceived by those who design buildings. Between architecture and design, is it possible to define boundaries or intersections?

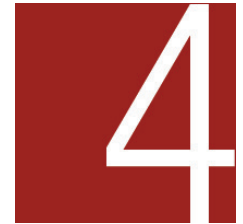
I thrive from the liminal spaces of the city revealed in between its rational planning mechanism to a space conceived by the border itself.

The contemporary representational tools created unlimited projections of the city. I find the liminal networks that are interconnected through the various disciplines of representation as the intersections between boundaries. I question the boundaries of architecture with a critical observation of its design limitation. Architecture narrates relations between spaces and examines its validity through signifying practices of design. Design for itself becomes the language of the current, of the immediate fashion.

Examining contemporary architecture reveals that the skin as the liminal paradigm that transforms into an envelope to house the design. Design for itself cannot exist without the needed threshold to define it. This unfolding neutral relation between the disciplines reveals that both Architecture and design are closely related; the main difference between them is which way we face. Architecture faces towards abstract, structure and purpose while Design faces towards practice and the concrete.

The boundaries become psychological divisions beyond the extensive systems of power control. I see the screen as the possible intersection of cultural approach

to our global world. It seems that the use of screen as separation tool is used for implementing a collective memory based on the order of events. The architect's cultural action extends to the user scope that uses it to establish relationships of power and control in private spaces as in urban environments.



When giving advice to students, what is the most valuable tool that an architecture or design student ought to acquire during their studies?

Architecture can fulfill peoples' dreams and miraculously can provide them with tools to invent new ones.

It is based on the elusive role of the architectural discipline in dictating our contribution to the art of living well, both as architects and users on every act we take in the world.

I see curiosity as the prime motive to act. The concept of curiosity alludes to desire beyond the discovery adventure.

Etymologically it is linked to the Latin verb CURA, which refers to conflicting but rather interesting meaning: attention, care, pains, zeal, concern, worry, anxiety, trouble and the most exciting ones: treatment and cure. All meanings correspond with the long and winding road of making architecture.