



Image: Wim Wenders, *Wings of Desire*, 1987

Unit 3 Ifigeneia Liangi & Daniel Wilkinson

In Rêverie

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"Don't try to be modern, it's the most old fashioned thing there is" - Roberto Benigni, *The Tiger and the Snow*

During the codification of architecture into a fixed discipline, the word *modello* could be used to refer to both a drawing and a model. Seemingly, an explicit distinction was not considered necessary. As such, in *rêverie*, Unit 3 will collapse our current distinctions between drawing and model through working with *modelli* by way of a hybridisation of these approaches. Within the maturation of architecture, ideas of the human figure aimed to reconcile the physical and intellectual aspects of our being, the most dominant of which being the mathematical cheat of Vitruvius whose limp spectre still haunts us today. We will use these facts as the grounds to interrogate future histories and fictional antagonisms.

In a story, there are a variety of times; writing time, reading time and story time. This year you will explore these times in your architectural proposals through *modello* time, experiential time and plot time. Umberto Eco considers fiction to be a parasite that feeds off reality which gives us pleasure because, unlike life, it

always has meaning. This is why, he says, we try to read life as if it were a piece of fiction through our tendency to construct our own lives as a novel. In proposing fictitious and narrational responses which permeate their host conditions, we will explore trajectories of architecture which convey meaning.

"We think we understand the rules when we become adults but what we really experience is a narrowing of the imagination" - David Lynch

P1 / Veils

We will begin the year considering ideas of figuration, in relation to architectural design, through figuration itself. Working with clays, waxes, fabrics and more, you will develop sculptural suggestions which will be used to create your own morphological designs. Within this we will question figuration itself; while the human body, or your human body maybe an obvious starting point, other non-anthropomorphic ideas such as a personified object or an animal that holds a concept or an emotion, are also considered as being figurative. As a term, *figure* can be understood through its

implications within a scenario, a point which we will address as we move towards ideas of site.

“The young people in the cafeteria were talking much louder than what he had imagined when looking at the fresco”

Integral to our P1 sites will be pictorial depictions of figures within space. Throughout history, the painted surface has been considered as a veil between realities. Considering the sites which house these depictions, we will expand upon the painterly qualities of a visual literacy through spatial investigations of the inverse of these veils.

Field Trip

For our field trip we will go to Sicily. Staying in Catania, we will visit Kenzo Tange’s socialist vision of Librino, the ancient mosaic bikini girls of the Villa Romana del Casale, the temples of Agrigento, the Greek theatre in Taormina and the Baroque of Palermo. Before visiting Sicily we will view the island through the visual fictions it has enabled including Pasolini’s *The Decameron*, Tornatore’s *Cinema Paradiso*, Besson’s *The Big Blue* and Visconti’s *The Leopard*.

P2 & P3 / Carnal Landscapes, Infatuated Terrains

Following your choice of site in Sicily, you will develop your own storytelling tools and the role of the figure within them. We will expand on our work through techniques such as casting and mosaics in making architectural propositions inseparable from the *modelli* developed within project 1. Your figurative ideas will be reconfigured within an architectural design, having a material effect on both space and its perception. Designing from the detail outwards, the figure will be the detail around which you will weave your architectural proposals. *Figure* can also be understood through its Latin origin as something that gives form, as a peculiar use of words which build meaning different from usual or as a cut or diagram inserted within a text.

Writers use a variety of tools to weave reality and fiction. These are not only literary but can also be architectural. One of the most striking of them is scale and as such we will consider the role of proximity and enclosure in using relationships as a compositional principle. Through your *modelli*, which should take the form of built drawings, you will create experiences that respond to our need for meaning and beauty.

“Sometimes it takes eight months to find a single word, beauty started when people began to choose” - Roberto Benigni, The Tiger and the Snow



Image: Gian Lorenzo Bernini, *The Rape of Proserpina*, 1621-22