

Gravity and Something Graceful, The Potencial of Banality

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Abstract

Fragments, chances, references, places and objects of affinity hover in the diary records of Aldo Rossi and Smiljan Radic. The reading and confrontation approach(es) start from this common autobiographical condition.

For both authors, the process suggests itself as a Revisited Time that operates eminently with Memory - Distillation, Curation and Evolving. Memory triggers reveal themselves more or less diffusely in their works, but appear clearly in the approach and construction of the architectural problem.

In a first moment of curation and selection of their memories, they reveal their showcase of references and affinities. Radic highlights the potential of the Circus tent, a foundational archaic system, orphaned in architectural history. Rossi suggests the Theater as a primordial analogy for architecture - "the fixed scene of man". These archetypes do not characterize or exhaust their works, but emerge from them and are part of them.

The process is triggered by analogies, illustrations, stories or tales that give rise to the Bestiary (Monstruário) which stands as a moment of experimentation. Prototypes, analogies or follies that synthesize in fixed and precise forms the questions of their imaginary, that interest them at the moment and which are transferred from prototype to prototype, from prototype to work of architecture.

Starting from an approach to the common object, and "to things that are only themselves", this paper intends to give notice of the production

(theoretical and practical) of two authors who converge into architecture in its essence, in its natural condition of duality - Gravity and Grace.

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