



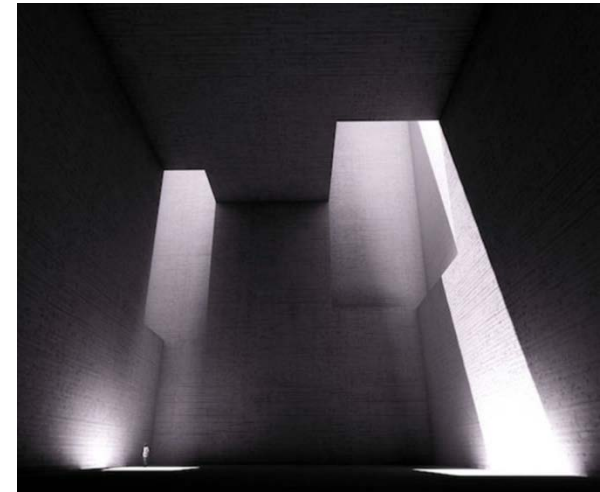
LUCE COME MATERIA DEL PROGETTO D'ARCHITETTURA
MICHELE BECCU | UNIVERSITA' ROMA TRE | ABDR ARCHITETTI ASSOCIATI



HOLLAND HOUSE, KENSINGTON, Londra 1940



**MUSEI VATICANI "Il Braccio Nuovo"
Raffaele Stern ¹⁸17-1822**



“my sculpture desires this mountain, it’s time to know if this mountain desires my sculpture”

TINDAYA, EDUARDO CHILLIDA

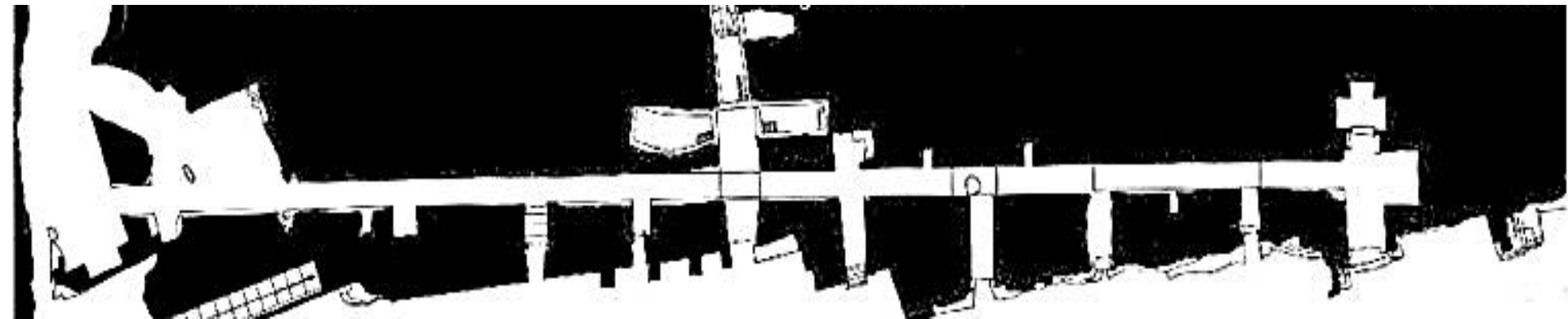


L'antro della Sibilla a Cuma.

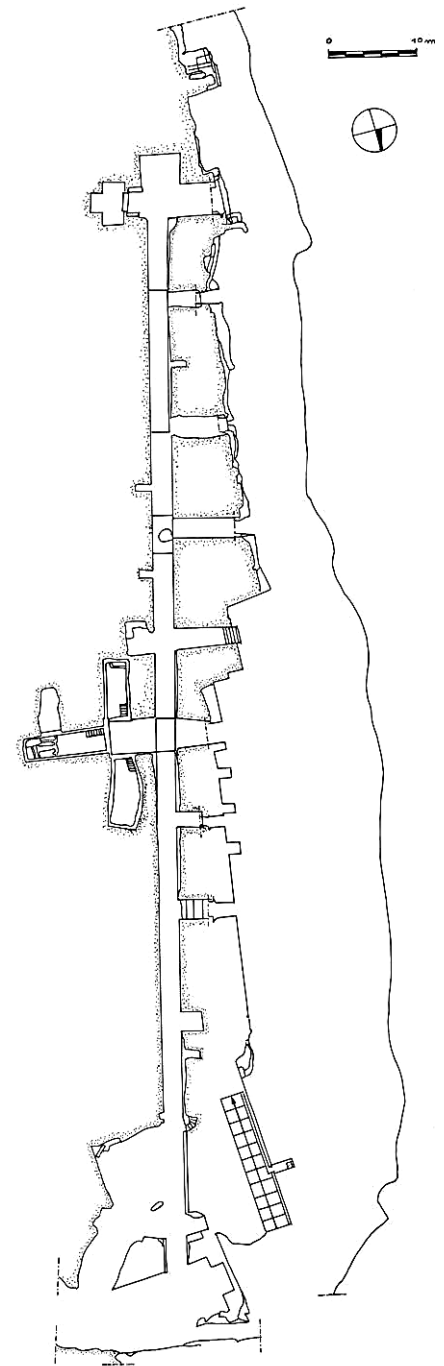
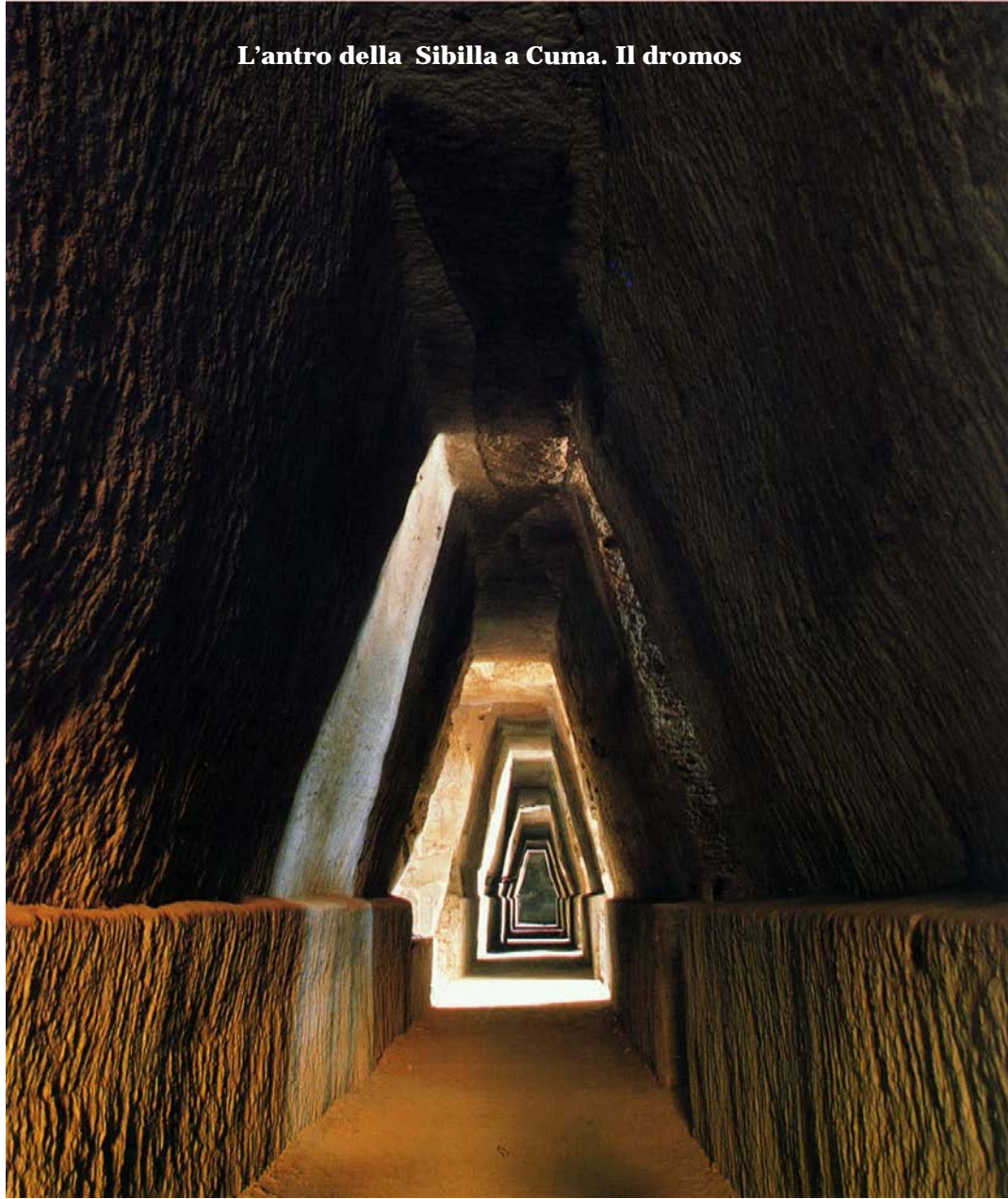
“Incontro della tecnica greca con il tenero mondo tufaceo dei Campi Flegrei»

Spazio cavato ottenuto attraverso il “togliere”. Il ritmo è creato da bande di luce che penetrando da varchi laterali aperti sul fianco del costone, moltiplicano in profondità la sezione del condotto.

***Uno spazio assolutamente disegnato dalla luce solare
(F. Venezia)***



L'antro della Sibilla a Cuma. Il dromos



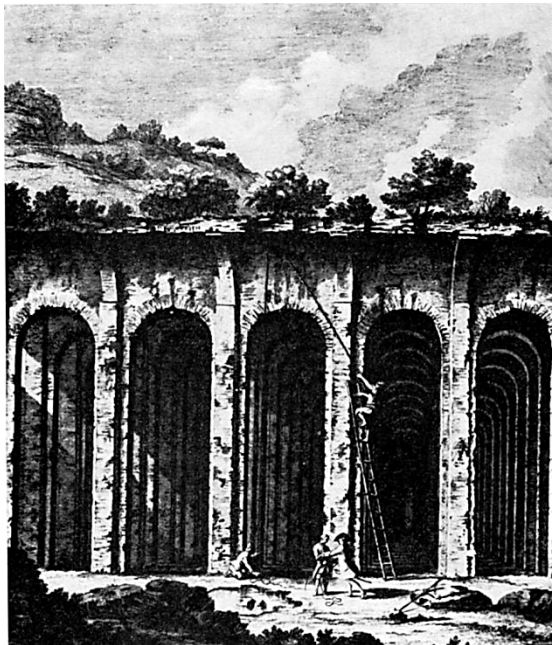
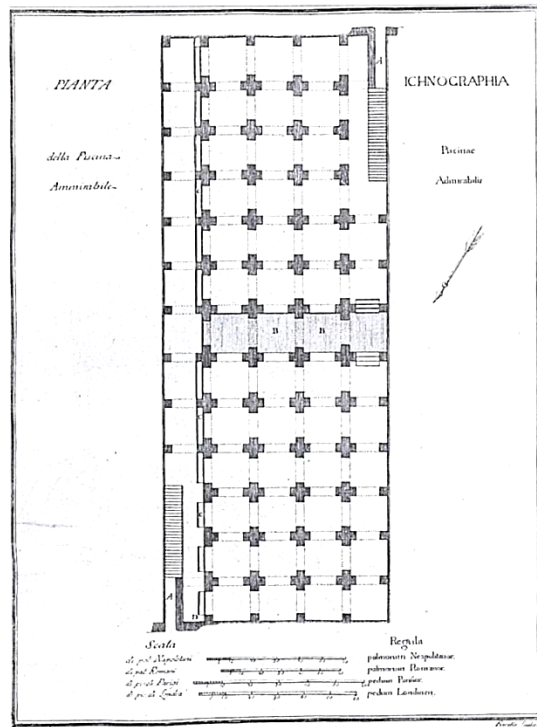


L'origine dello Spazio come fatto ctonio, primigenio, prodotto dello scavo più che della costruzione. Il Tempio di Mercurio a Baia, le Terme stabiane, gli edifici termali campani della tarda età repubblicana.

***"Fabbrica rotonda a Baja la dicono le Terme altri il Tempio di Mercurio ora il Truglio".
Incisione di P. A. Paoli***

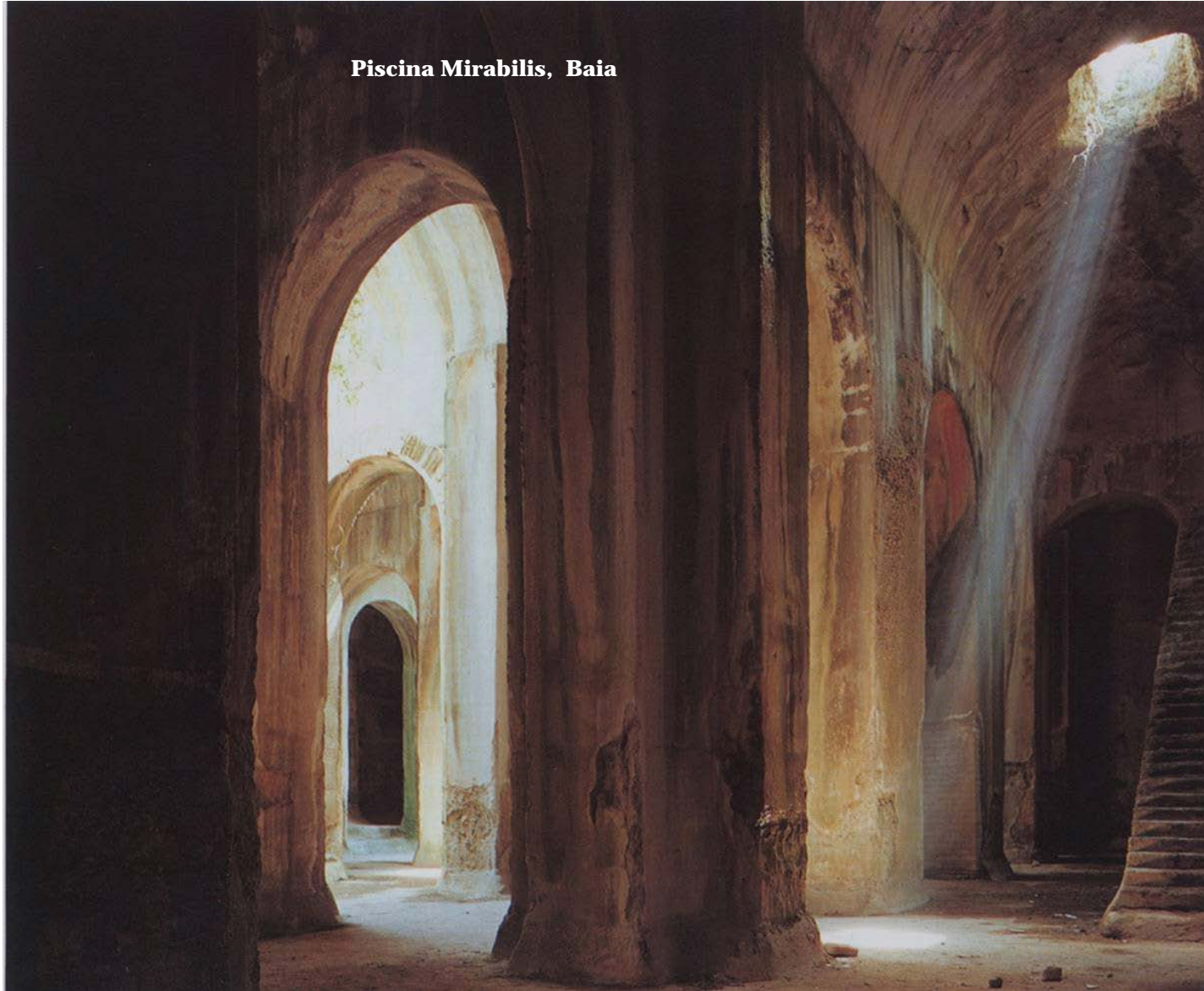


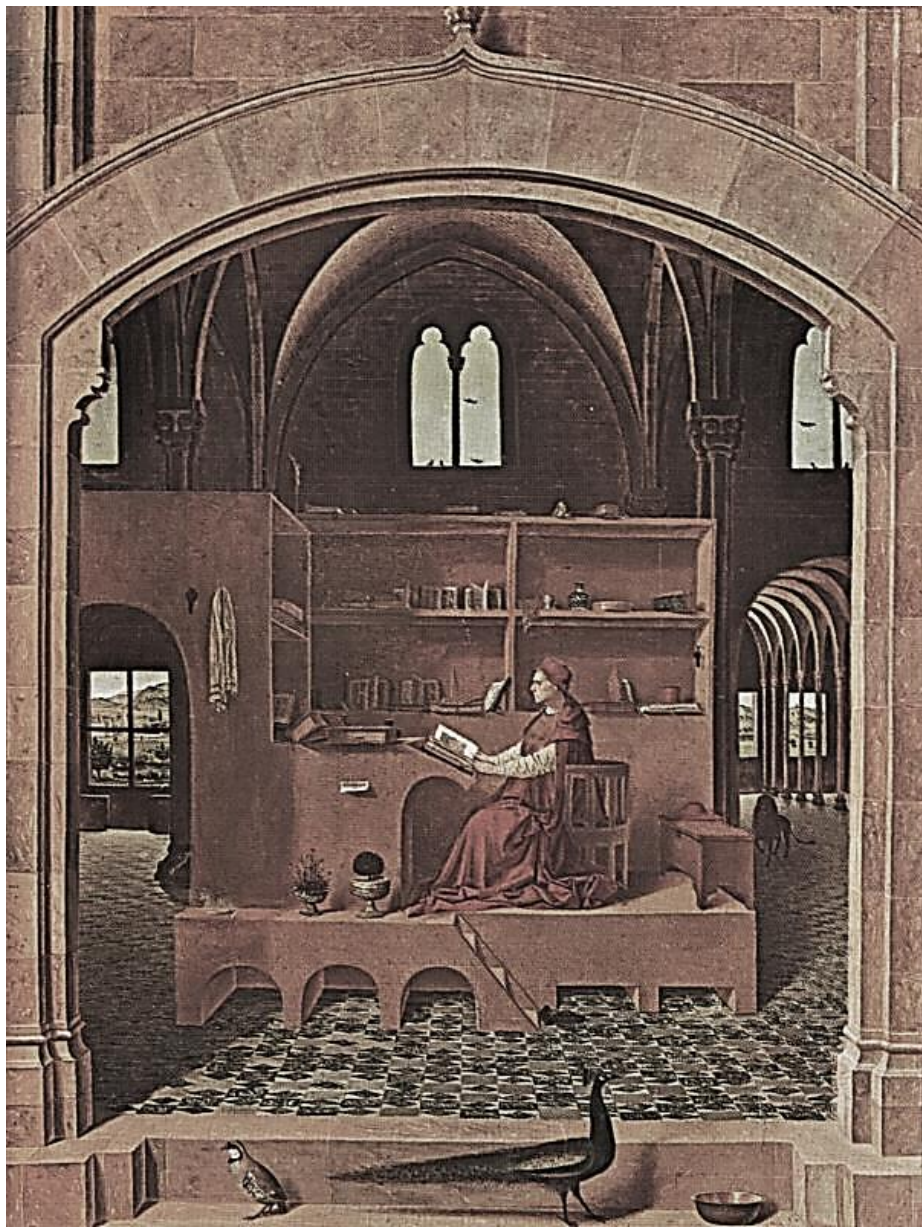
Il Tempio di Mercurio a Baia, Le Terme stabiane, gli edifici termali campani della tarda età repubblicana.



Piscina Mirabilis, Baia

Piscina Mirabilis, Baia





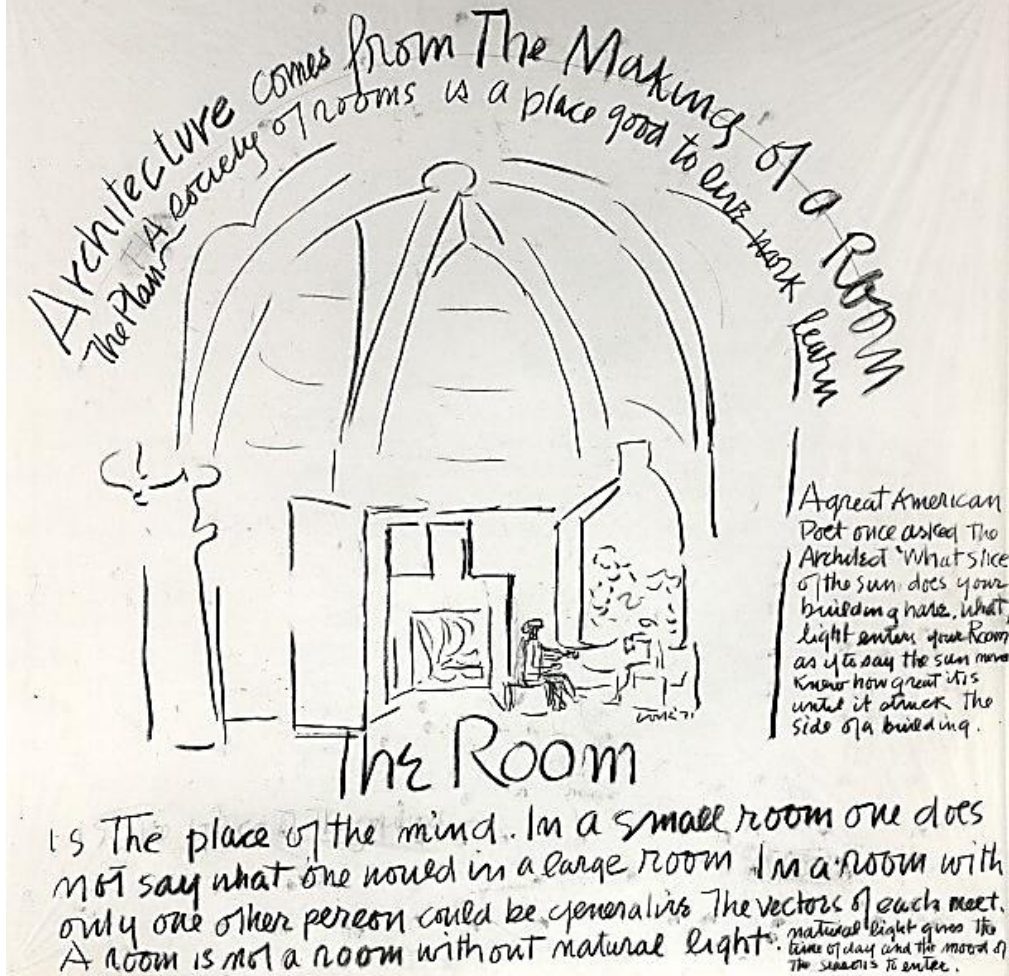
ANTONELLO DA MESSINA, San Gerolamo nello studio, 1475
Londra, National Gallery



VITTORE CARPACCIO Sant'Agostino nello studio, detto anche «Visione di Sant'Agostino», Venezia scuola di S. Giorgio, 1502

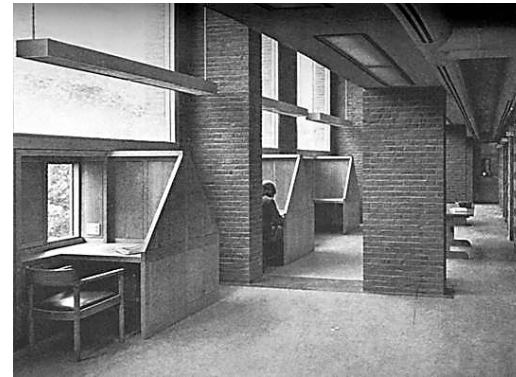


David Teniers il Giovane, La Galleria dell'Arciduca Leopoldo a Bruxelles, 1651, Vienna, Kunsthistorisches Museum. Il primo catalogo d'arte ?



Con lo spazio inizia l'architettura. E' il luogo della mente. Quando ti trovi in uno spazio, con le sue dimensioni, la sua struttura e la sua luce, tu rispondi al suo carattere, al suo spirito; capisci che tutto ciò che l'uomo propone e realizza diventa una vita.

.....Che fettina di luce ha oggi la tua stanza? In altre parole, che raggio di sole entra nella tua stanza? Quale è l'intensità della luce dal mattino alla sera, da un giorno all'altro, da stagione a stagione, negli anni ? [WALLACE STEVENS]

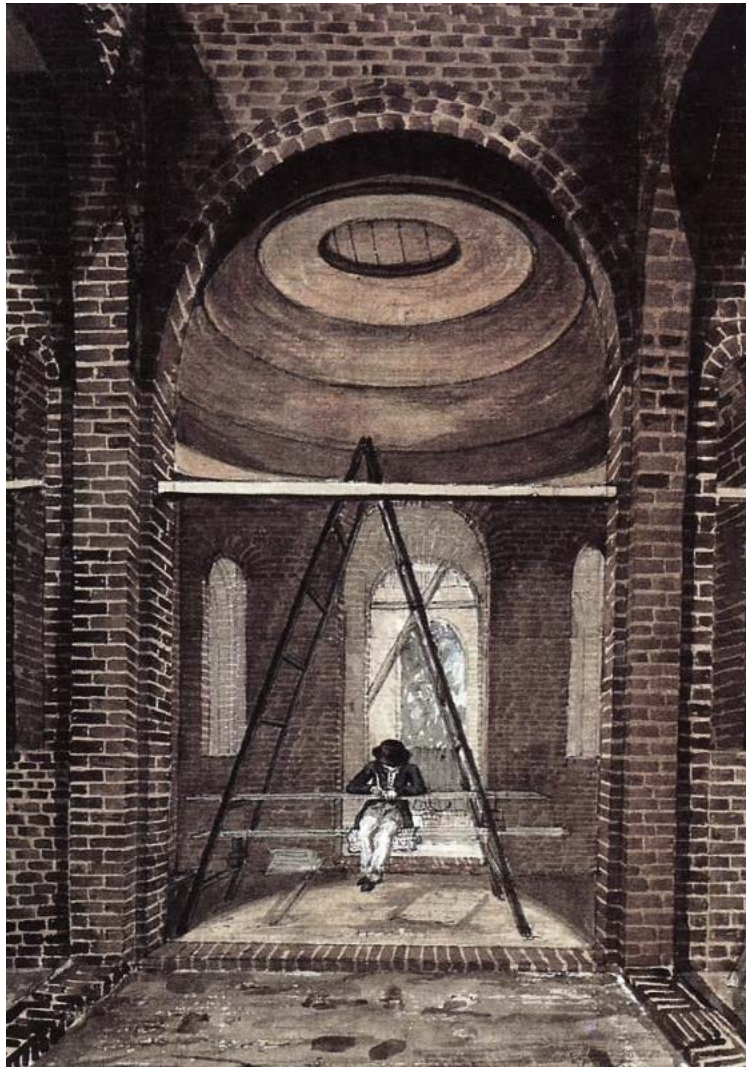


Louis I. Kahn. PHILLIPS EXETER ACADEMY LIBRARY, 1972

“Il vano di una finestra può essere una stanza privata entro una stanza.”



**Anche il Sole si accorse della sua grandezza solo
quando incontrò lo spigolo di un edificio (L. Kahn)**

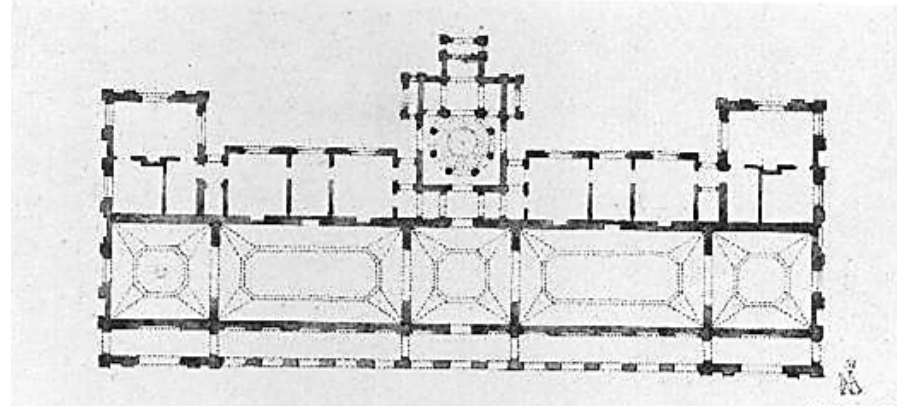
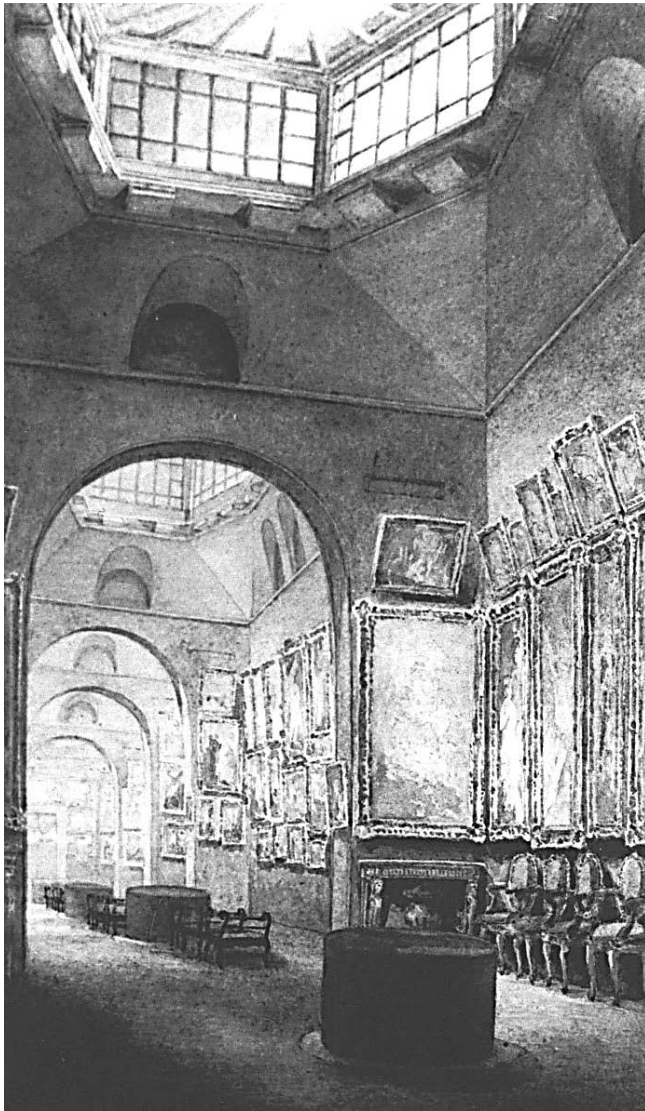


LA COSTRUZIONE DI UNA STANZA

John Soane disegna nel cantiere della sua casa il progetto di trasformazione della sua casa.



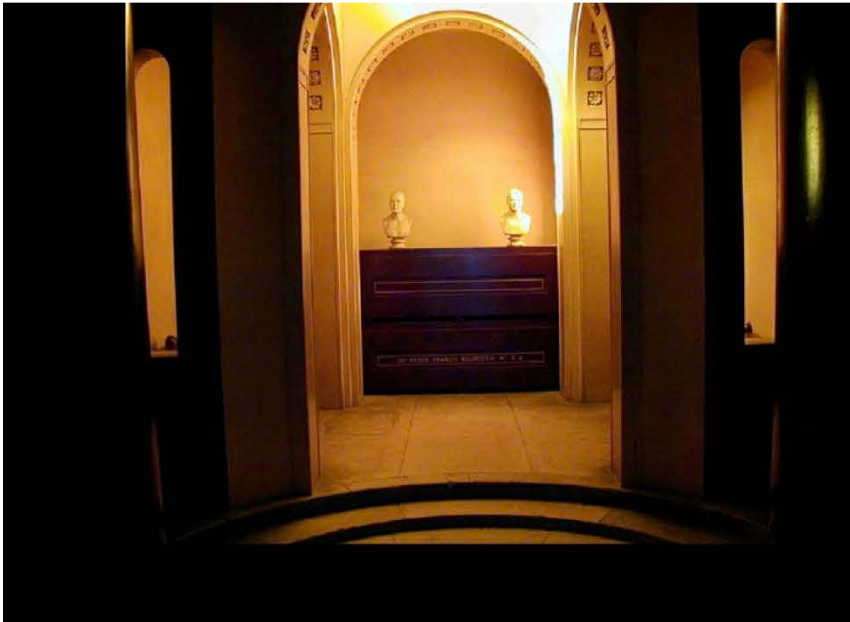
**Dulwich Picture Gallery, Londra 1811-1813
John Soane**



Dulwich Picture Gallery, Londra 1811-1813
John Soane



Dulwich Picture Gallery, Londra 1811-1813
John Soane



Dulwich Picture Gallery, Londra 1811-1813
John Soane



John Soane

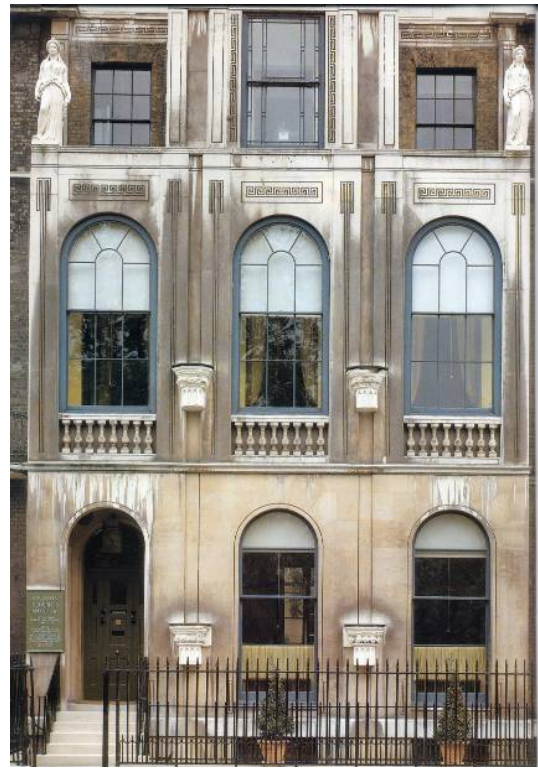
Per una storia della mia casa



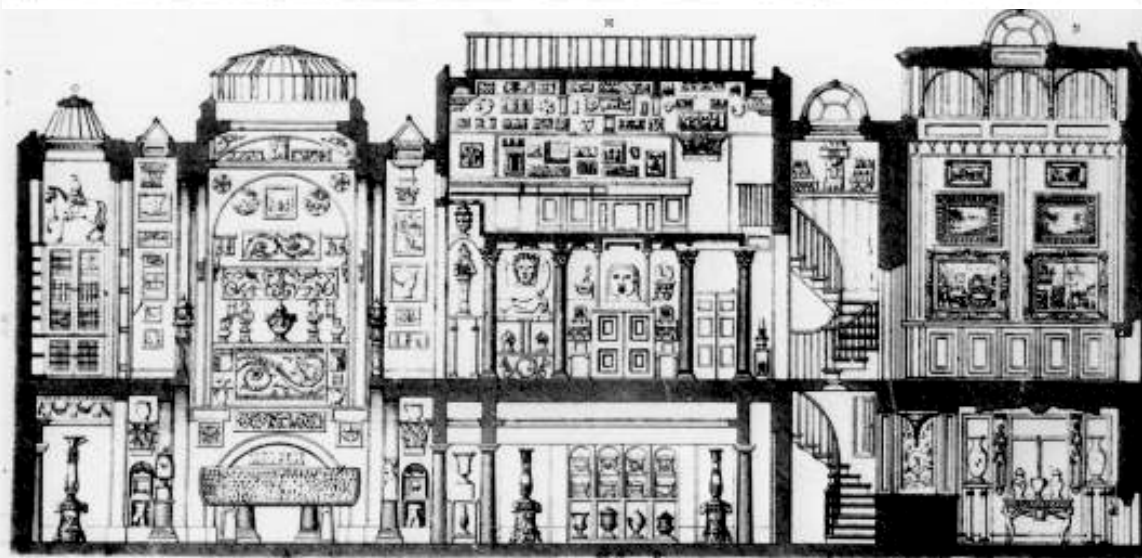
JOHN SOANE (1735-1837) costruì il complesso di Lincoln's Inn Field a Londra, un luogo di culto per ogni architetto. Ne fece la sua casa e il suo studio e vi accorpò il museo che Joseph Gandy (1771-1843), il geniale disegnatore da lui prediletto.

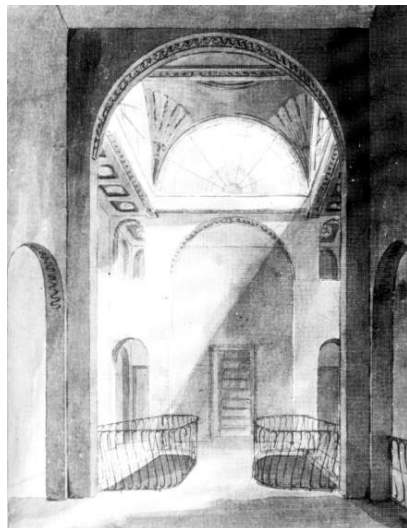
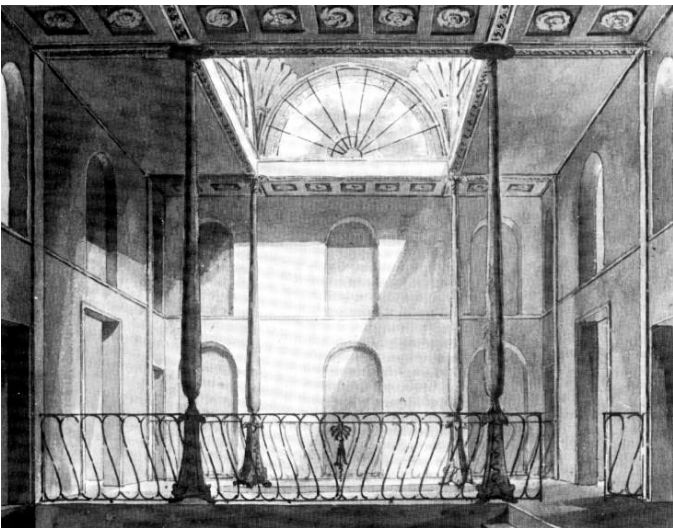
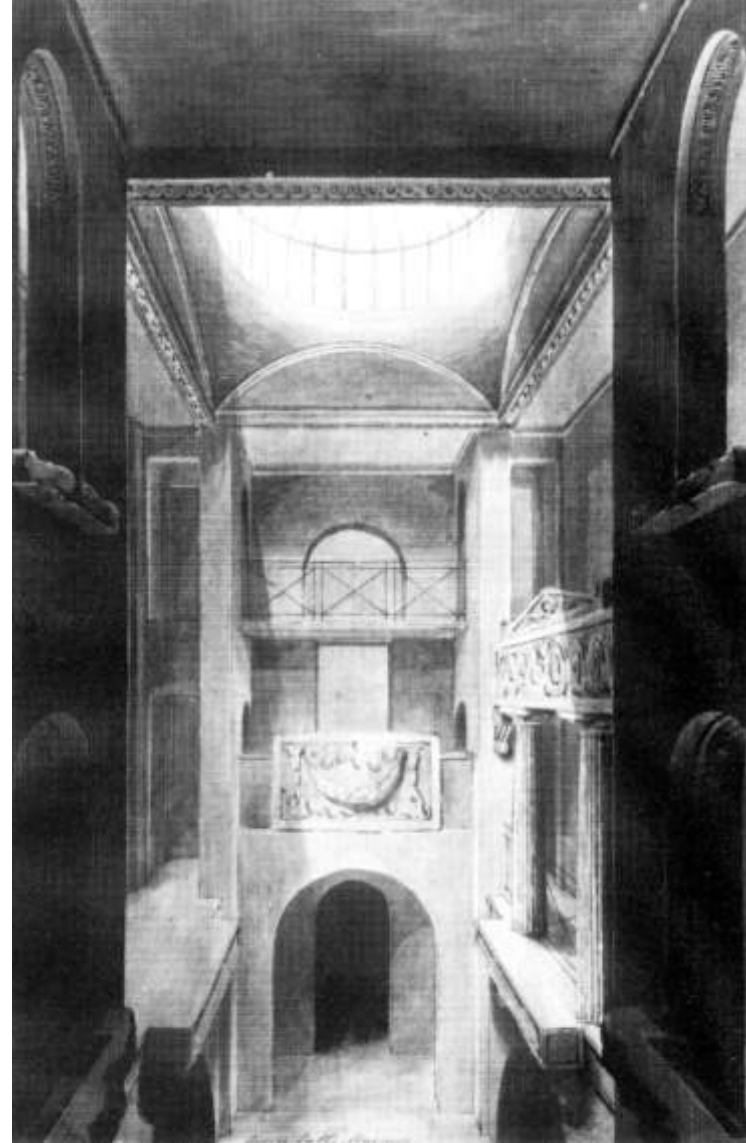


Casa Museo in Lincoln Inn Fields, di John Soane, : la 'Dome' nel 1813 – la 'Dome' di notte - 1792-1824

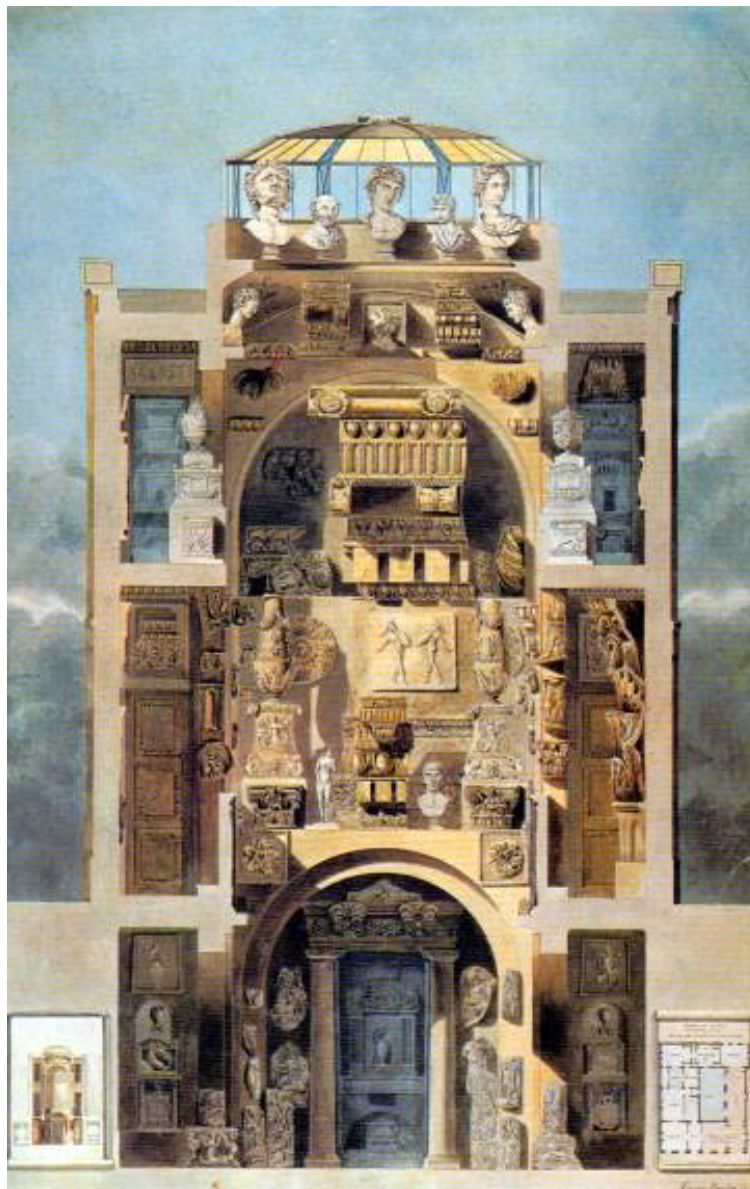


JOHN SOANE 1792-1824
Casa Museo a Lincoln Inn Fields, Londra





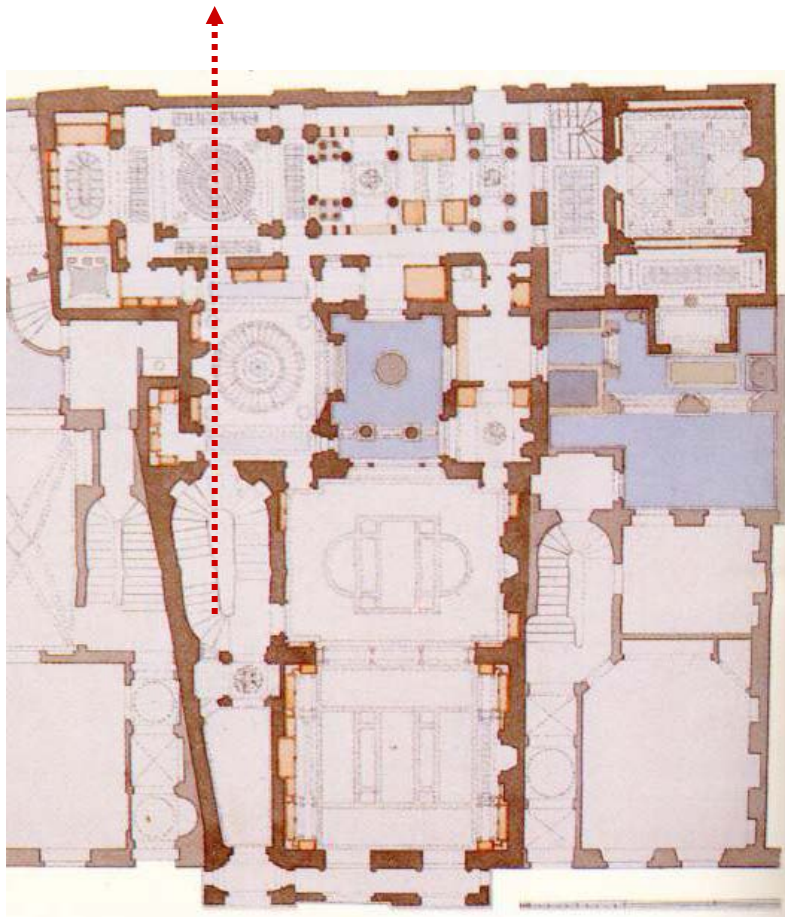
Casa Museo in via Inn Fields, a Lincoln, di John Soane: primo schizzo di Soane per l'estensione del num. 13 - seconda serie di disegni per la plaster room 1792-1824



Casa Museo a Lincoln via Inn Fields, di John Soane. la Dome (cupola) che guarda a oriente 1792-1824



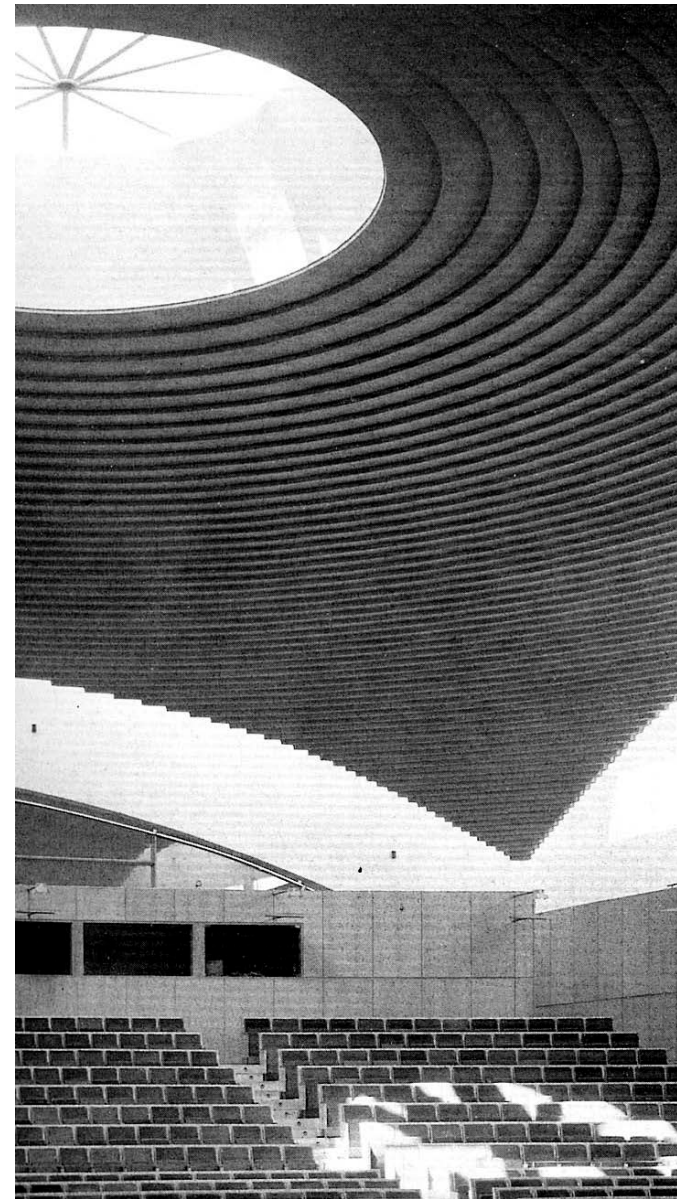
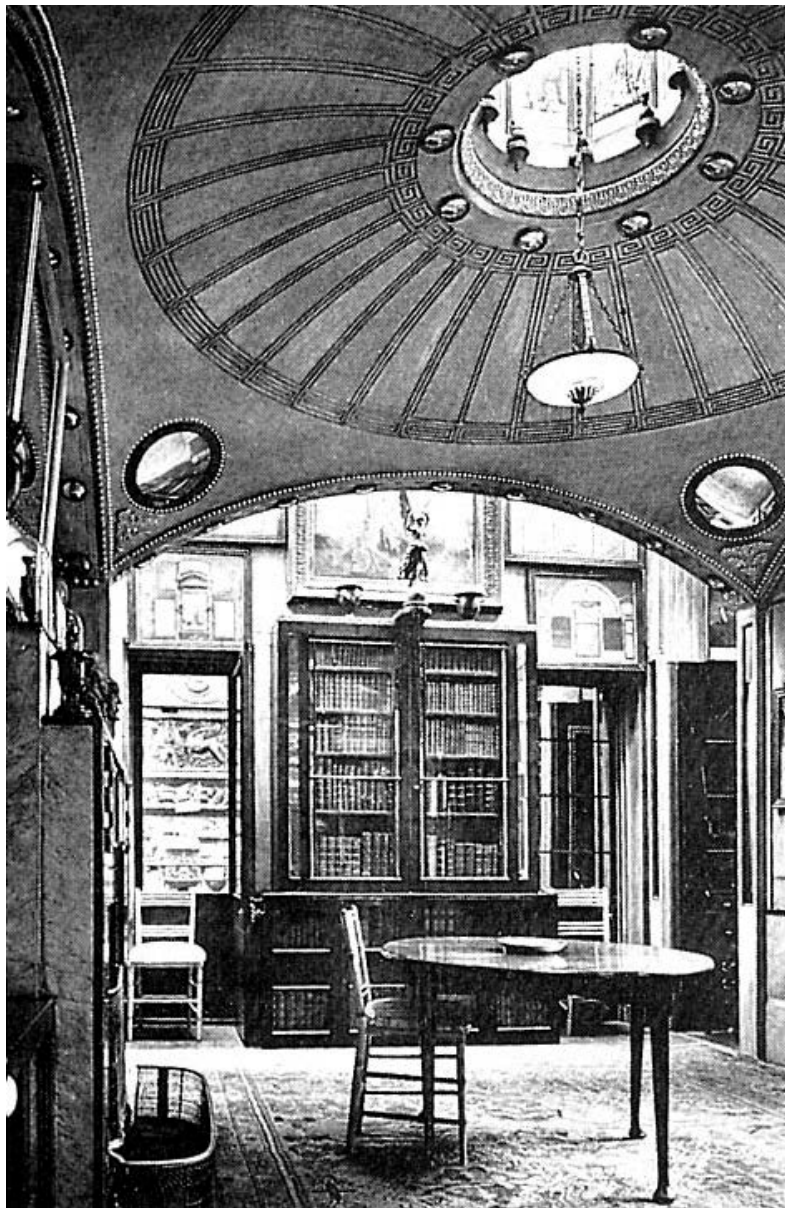
Casa Museo in via Inn Fields, a Lincoln, di John Soane, : La 'Dome'



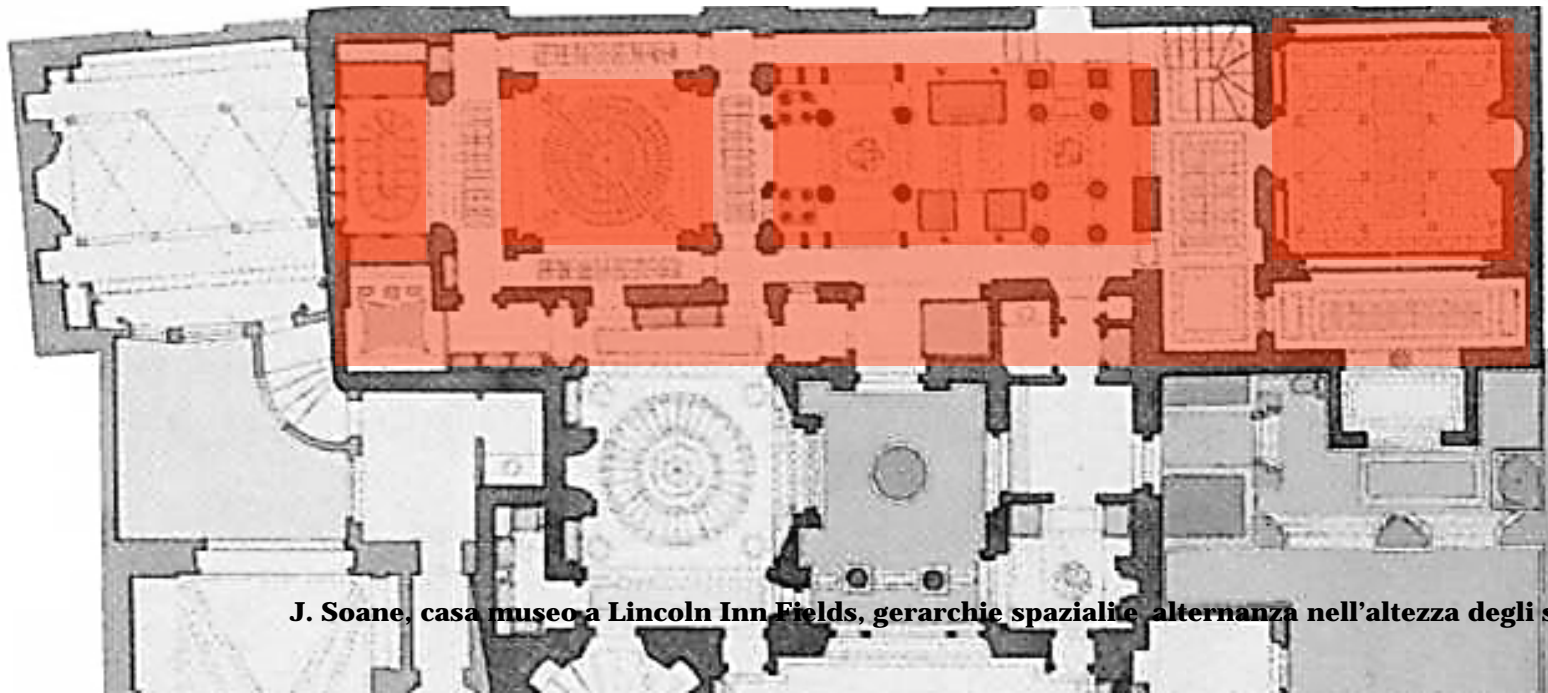
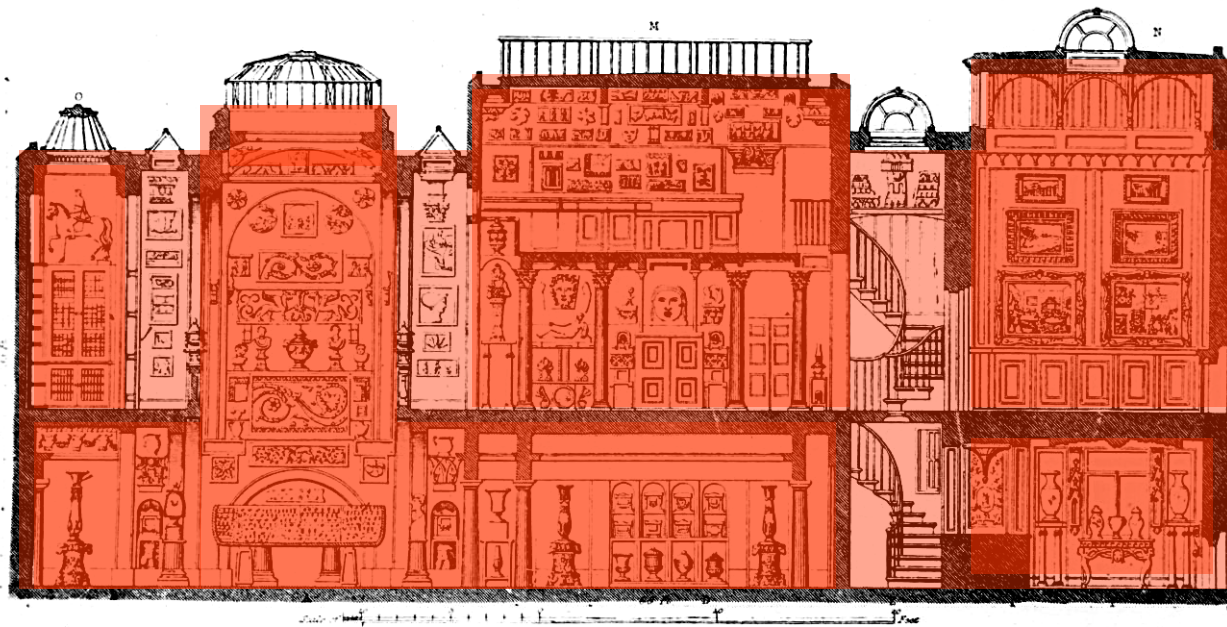
Casa Museo in via Inn Fields, a Lincoln, di John Soane, : La 'Dome' e sua sezione con la Breakfast room - 1792-1824



J. Soane, casa museo a Lincoln Inn Fields, breakfast room Lo spazio centrale e la copertura come dispositivo luministico

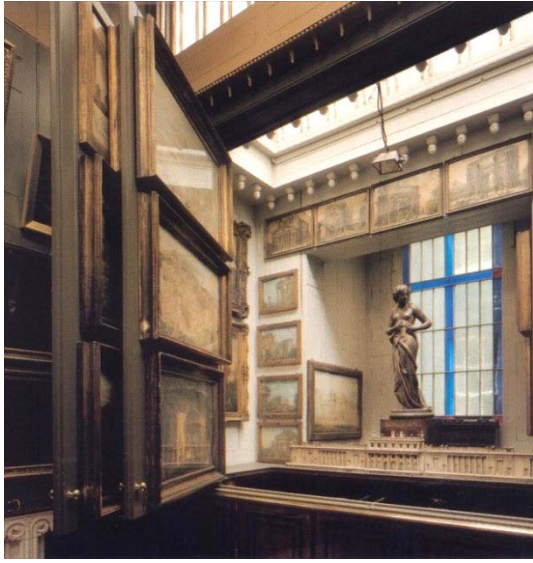


Lo spazio centrale. Lo spazio centrale e la copertura come dispositivo luministico
J. Soane, casa museo a Lincoln Inn Fields, breakfast room. J. Navarro Baldeweg, municipio di Salamanca



J. Soane, casa museo a Lincoln Inn Fields, gerarchie spaziali e alternanza nell'altezza degli spazi.







George Dance II
Common Council Chamber, Guildhall



John Soane
Pithzanger Manor, Ealing, 1800

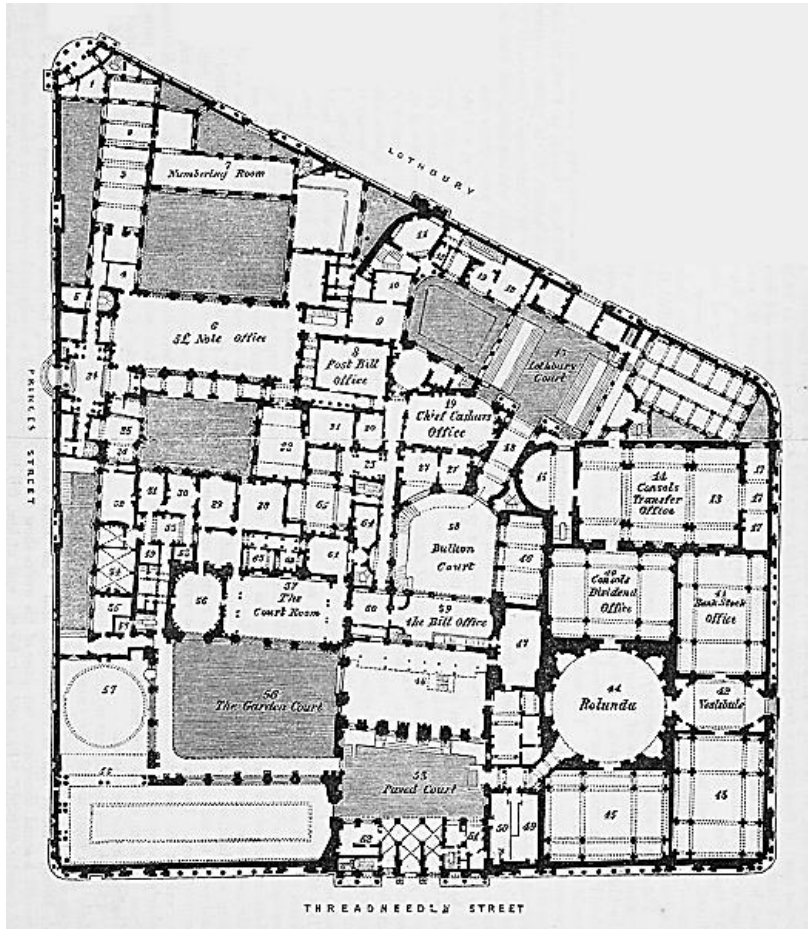


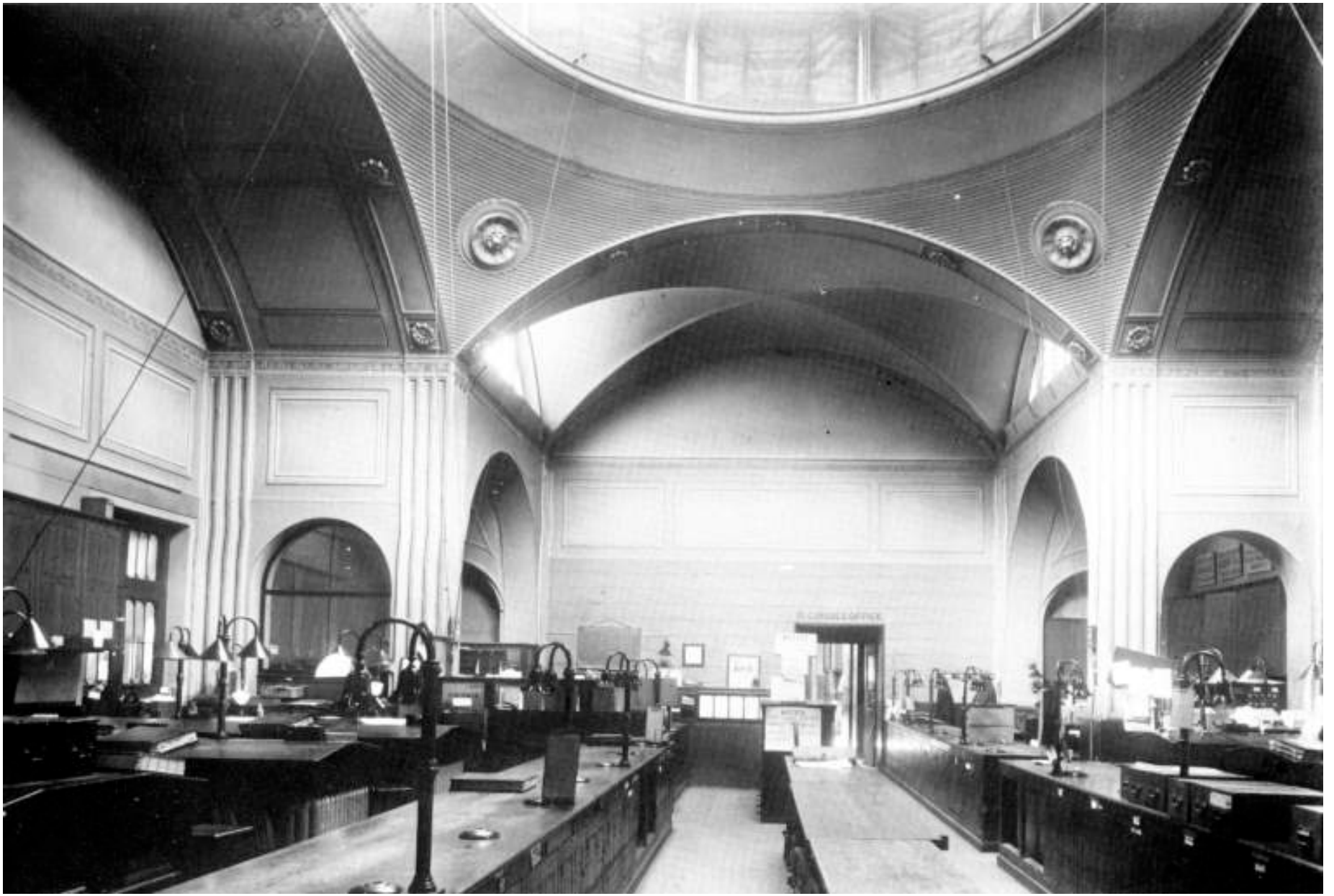
Bank of England

1732- 1765: George Sampson,
creatore dell'originaria banca

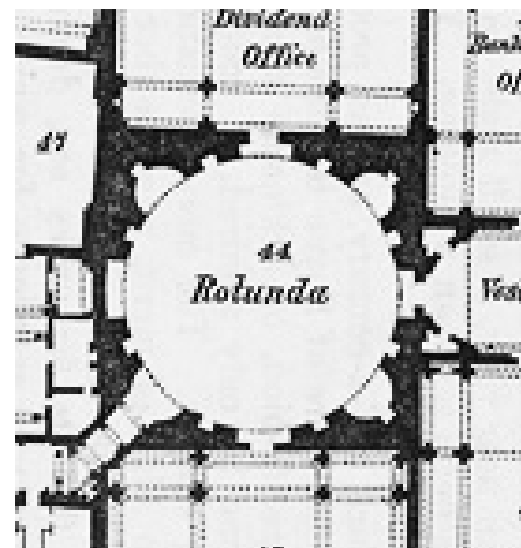
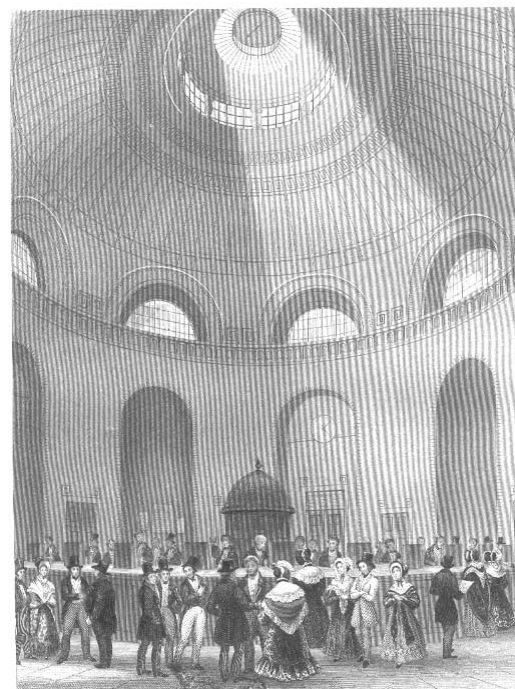
1765- 1788: sir Robert Taylor

1788-1833: John Soane

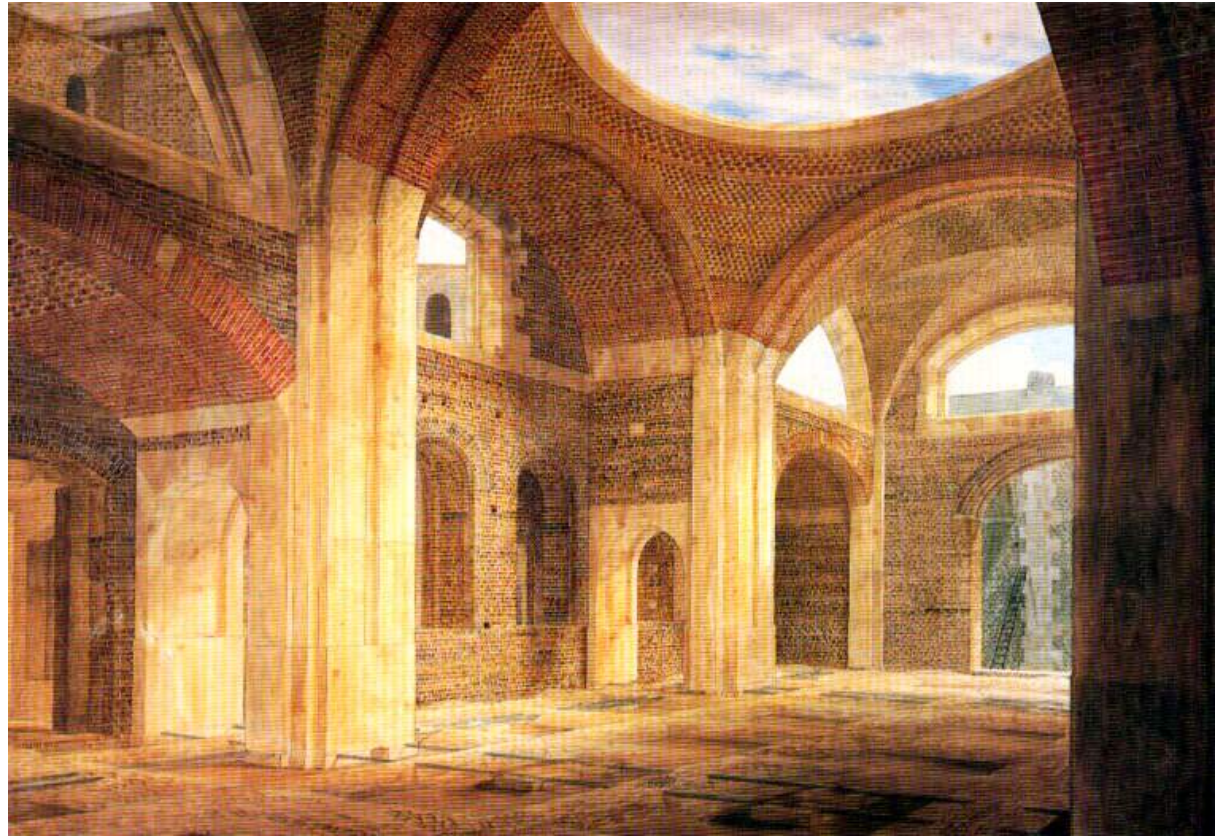




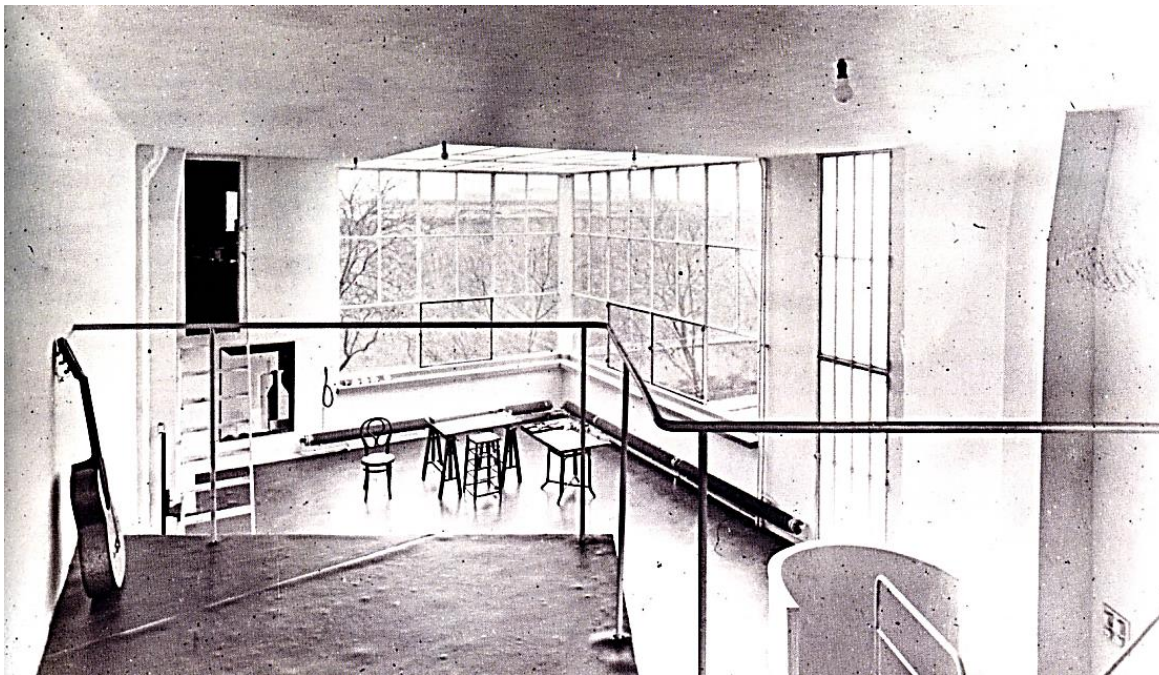
Bank Stock Office



La "Rotonda"
Disegno di J.M Gandy (1798)



J.M.Gandy (1799), disegno della lavorazione del Consols Office prima dell'intonacatura

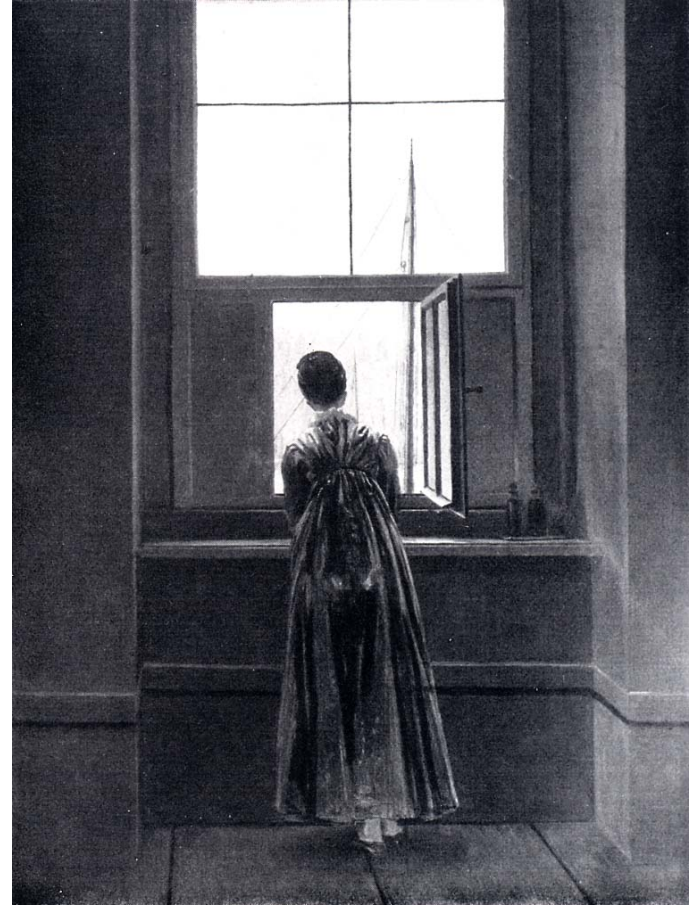


LA COSTRUZIONE DI UNA STANZA
Lo studio da pittore, l'atelier ottocentesco
in sostanziale continuità con lo spazio
architettonico del Novecento.

Frédéric Bazille, l'atelier, 1870
Le Corbusier, casa-atelier Ozenfant, 1923

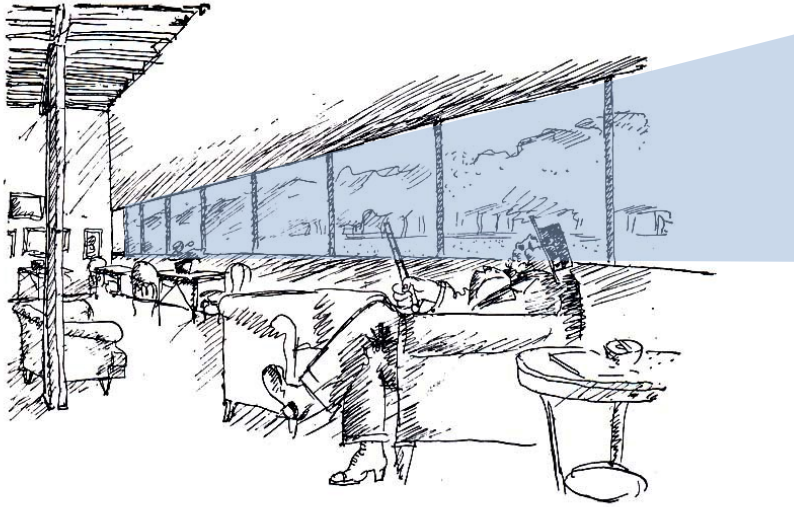


A. PERRET, La finestra verticale, rue Franklin. “La cornice dell’uomo”



C.D. FRIEDRICH “Donna alla finestra”

1924



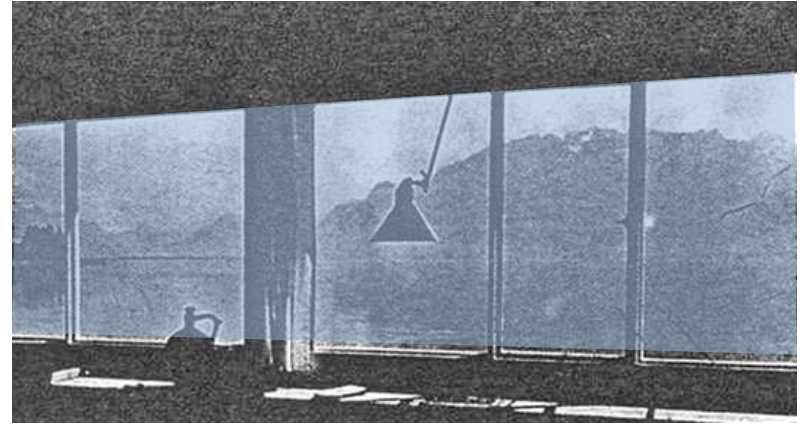
Palais de Bois, juillet 1924,

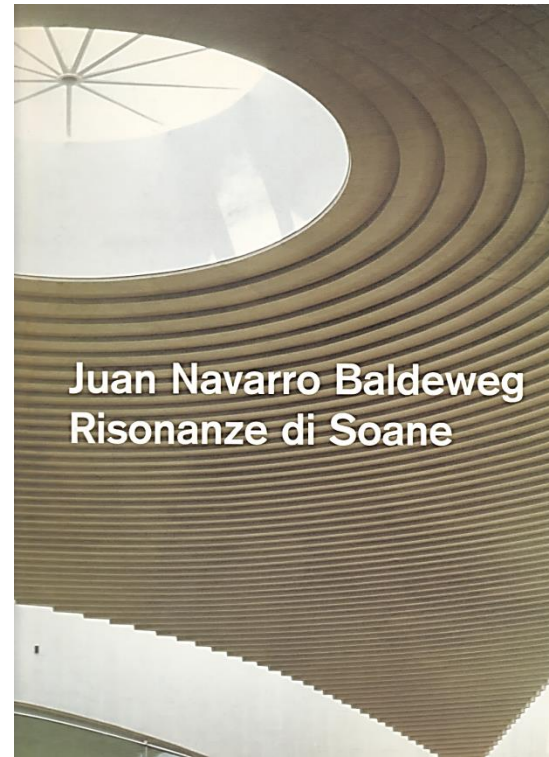
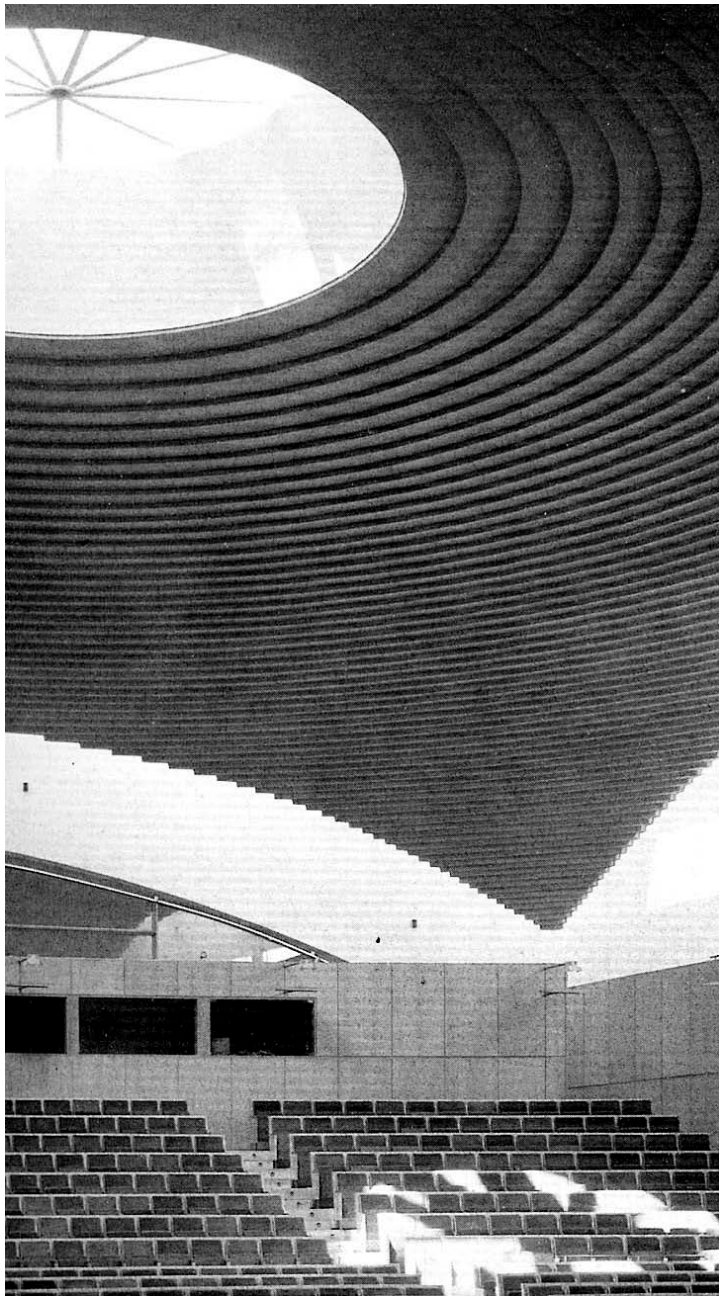
Petite Contribution à l'étude d'une fenêtre moderne

Juillet 1924, au « Palais de Bois ».

Le Palais de Bois a été érigé par Aug. Perret en 1924 pour abriter les expositions de peinture. Le Corbusier et Pierre Jeanneret y rencontrent Auguste Perret assis avec une évidente béatitude dans un grand fauteuil de cuir sous une magistrale fenêtre « en longueur », dans la salle qui devait être le buffet du Palais ; cette fenêtre est du reste la seule de cette sorte dans l'ensemble du Palais ; elle a été munie non pas seulement de verres, mais de glaces limpides.

Une attaque violente avait été lancée contre Le Corbusier et Pierre Jeanneret et leurs fenêtres en longueur, — de même que contre la suppression de la corniche et en général leurs innovations architecturales —



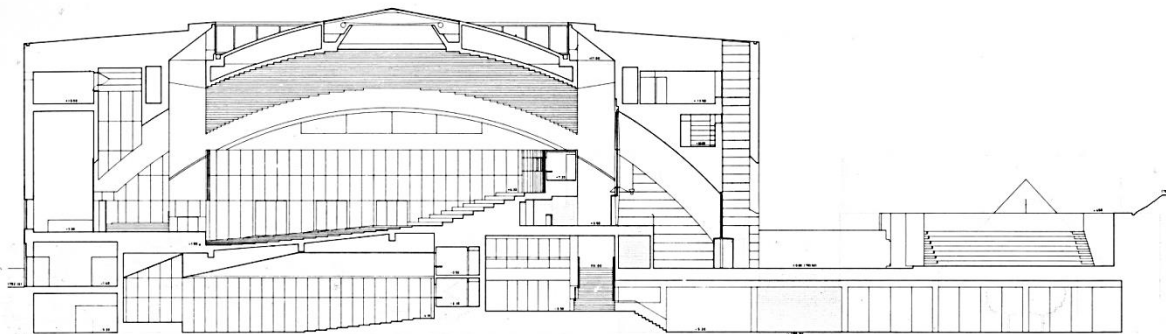
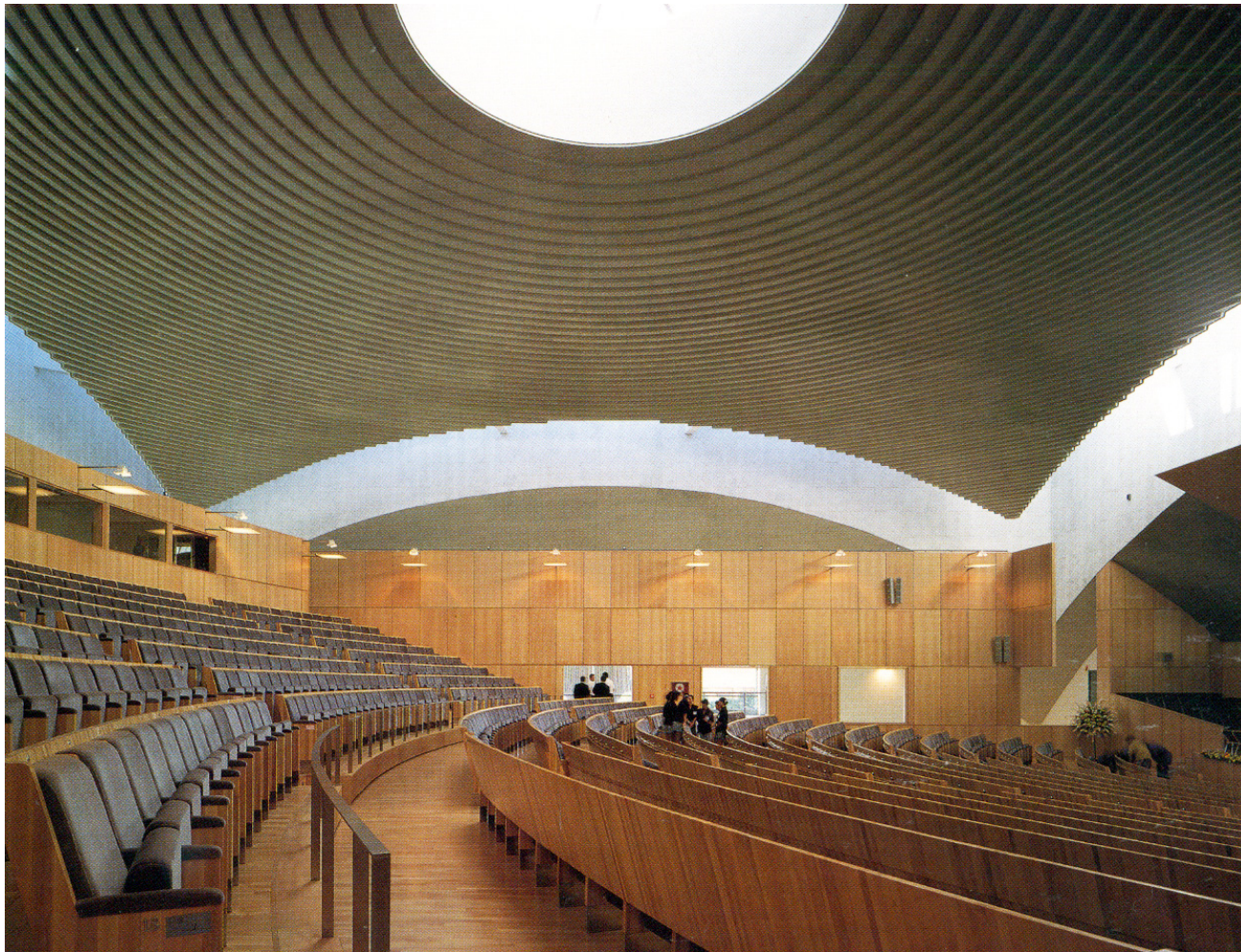


Juan Navarro Baldeweg
Risonanze di Soane

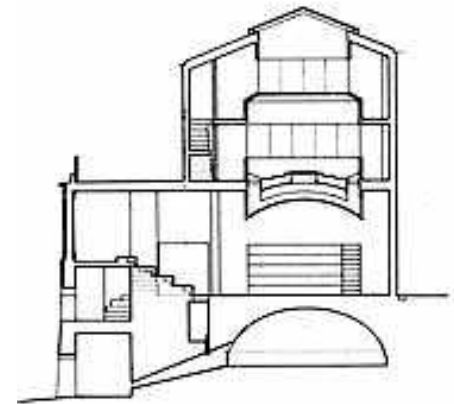
JUAN NAVARRO BALDEWEG

«Risonanze di Soane»

Baldeweg descrive l'architettura di John Soane come una «cassa di risonanza», come lo strumento che definisce la musica. Che l'architettura di per sé sarebbe uno strumento afono e incompleto se non fosse appunto quella cassa di risonanza capace di amplificare quei «suoni» appunto che rendono significativa l'architettura.



Baldeweg. Palazzo de congressi a Salamanca



J. N. Baldeweg. Mulini del Rio Segura a Murcia,

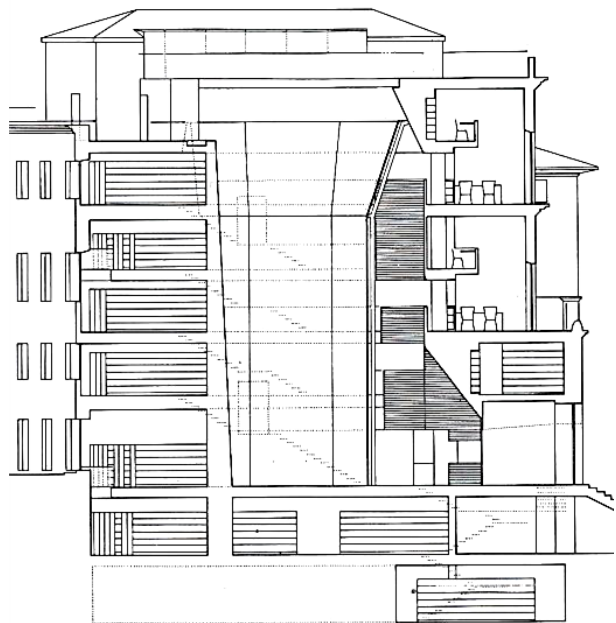


Il rapporto tra la sezione verticale e la luce
J.N. Baldeweg, Biblioteca Hertziana a Roma, 1997

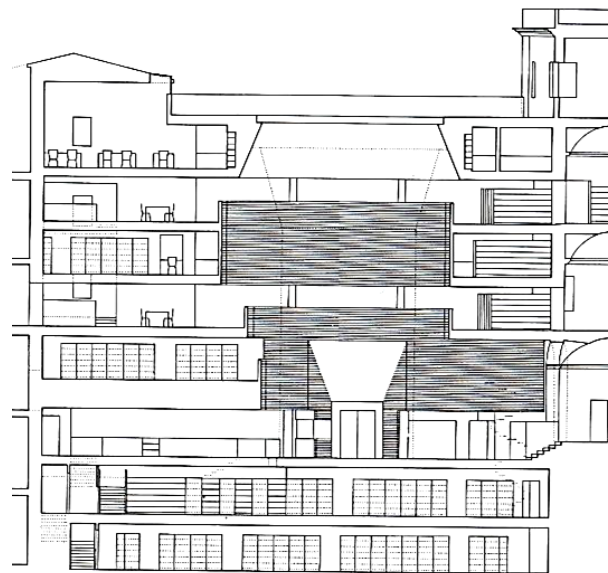


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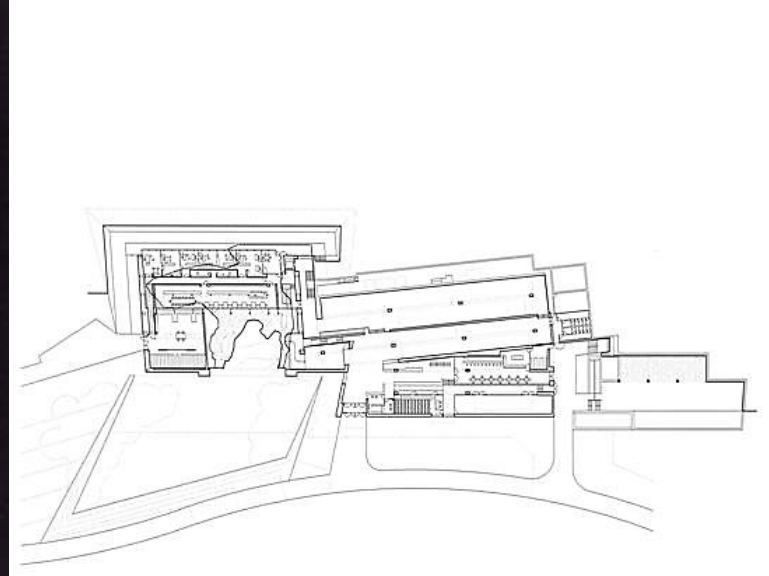
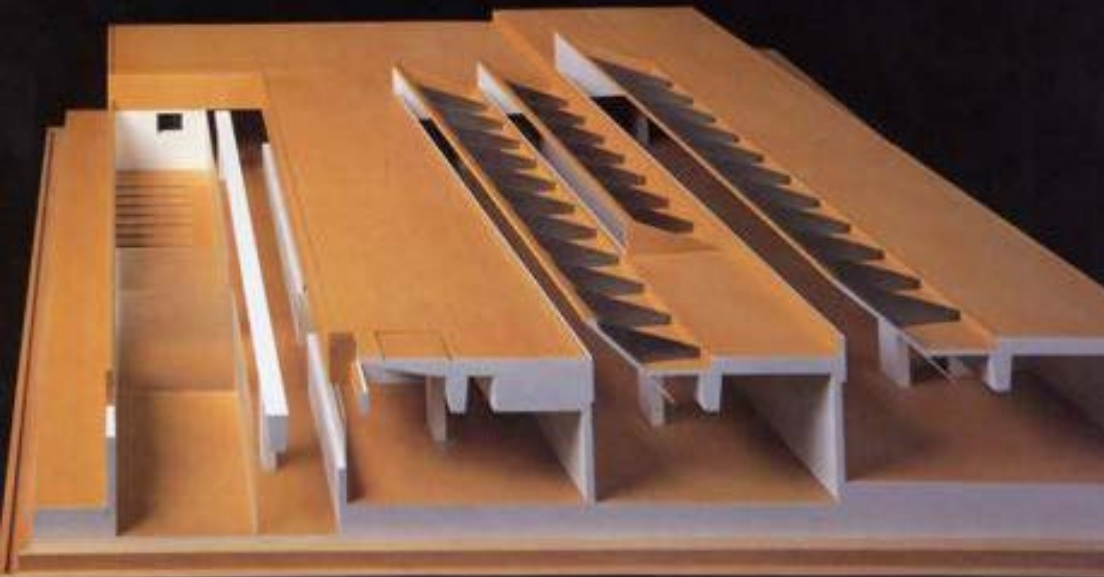
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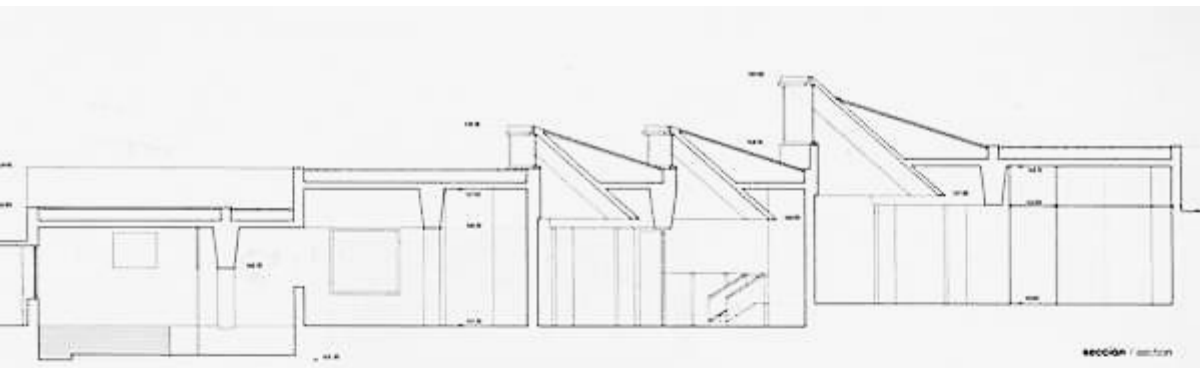
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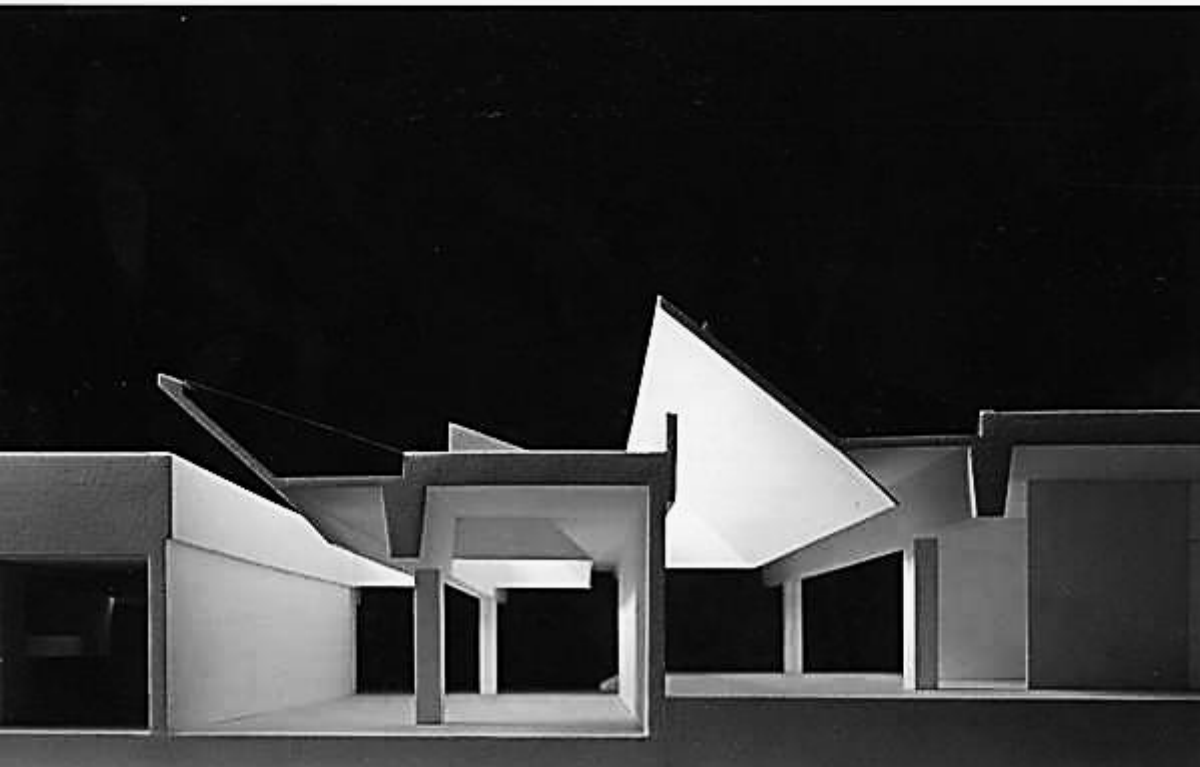
Il rapporto tra la sezione verticale e la luce
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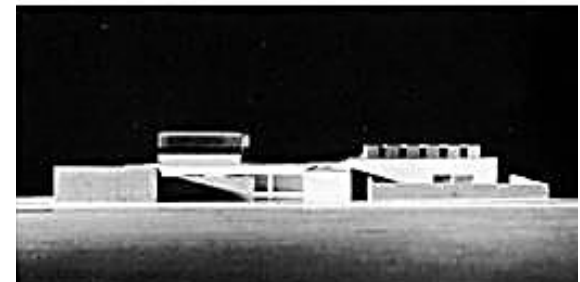
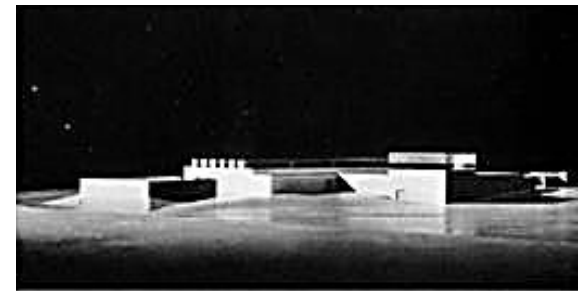
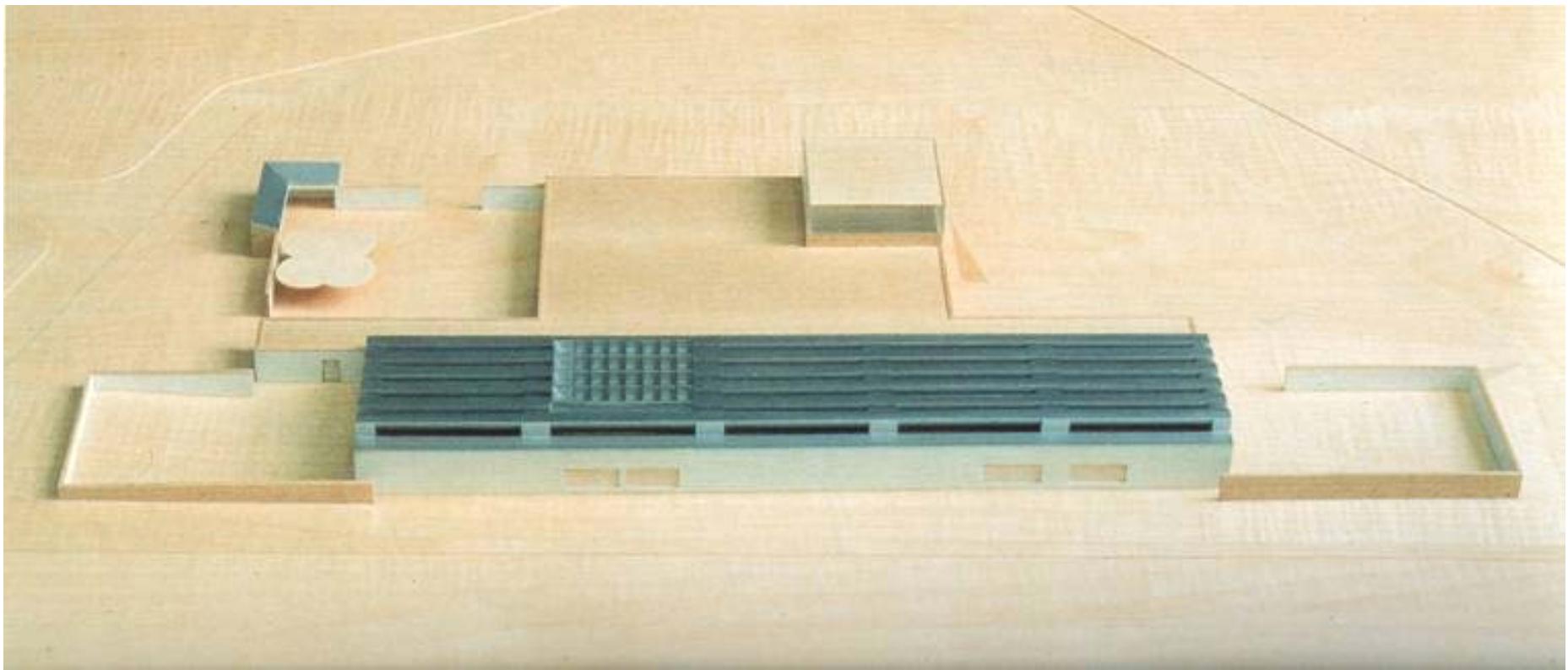


**J. N. Baldeweg,
Museo di Altamira, 1994**

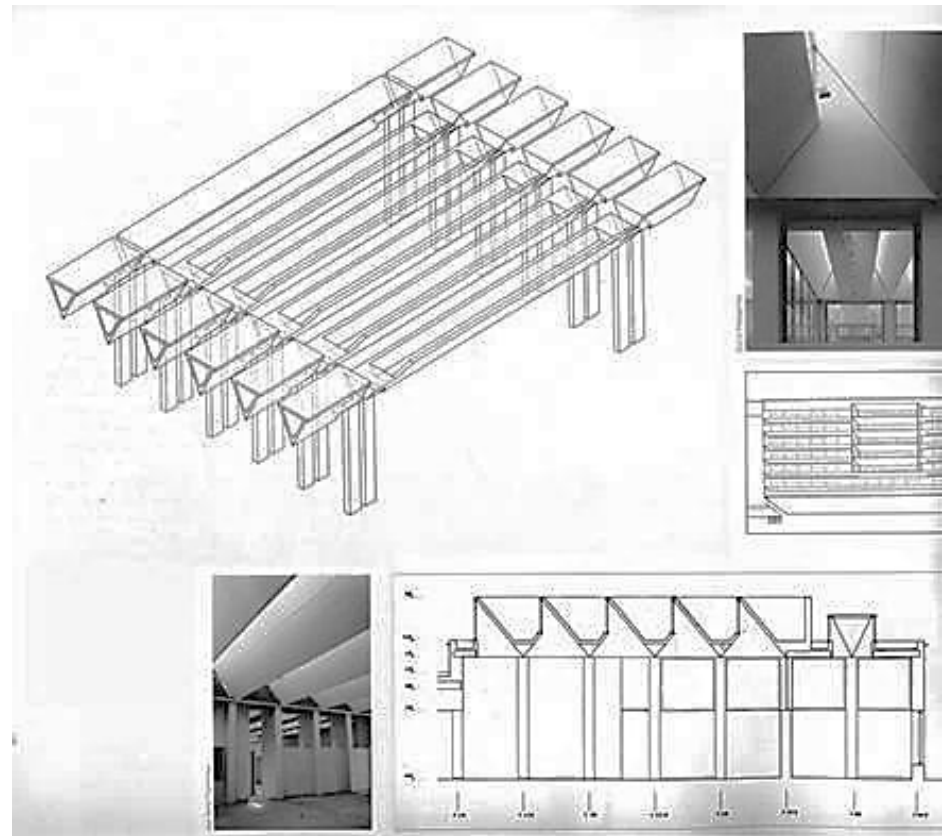
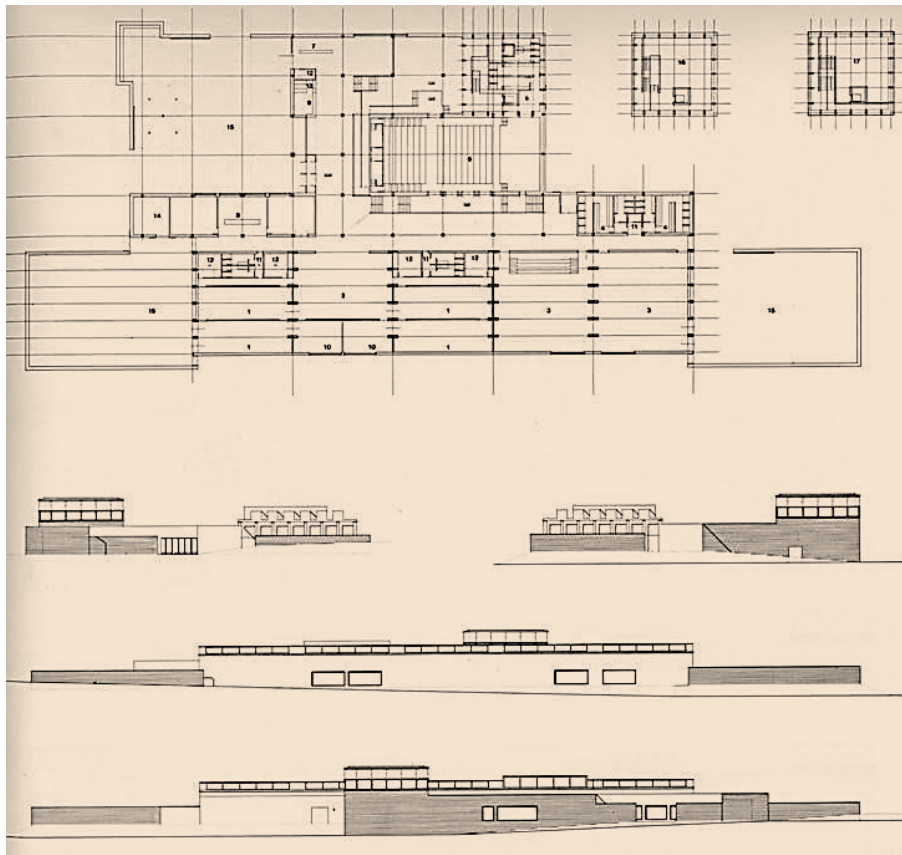


**J. N. Baldeweg,
Museo di Altamira, 1994**

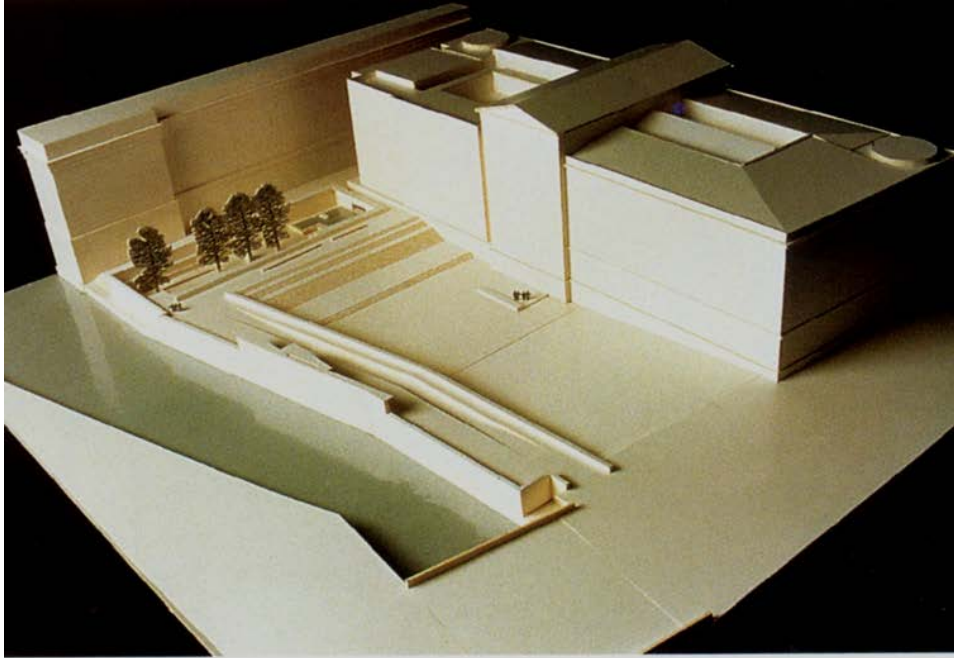




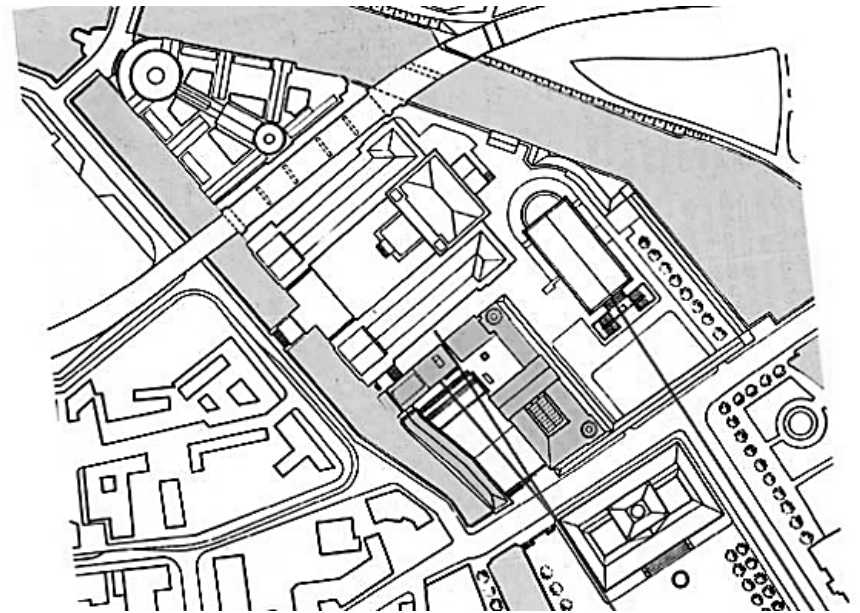
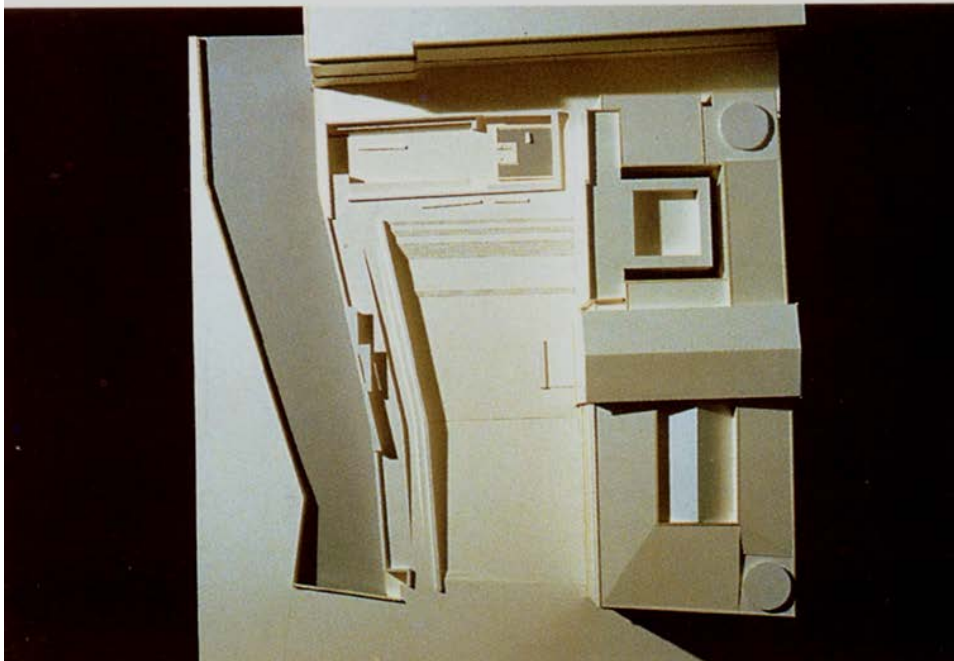
J. N. Baldeweg, Centro culturale Villanueva de la Canada, 1992-94

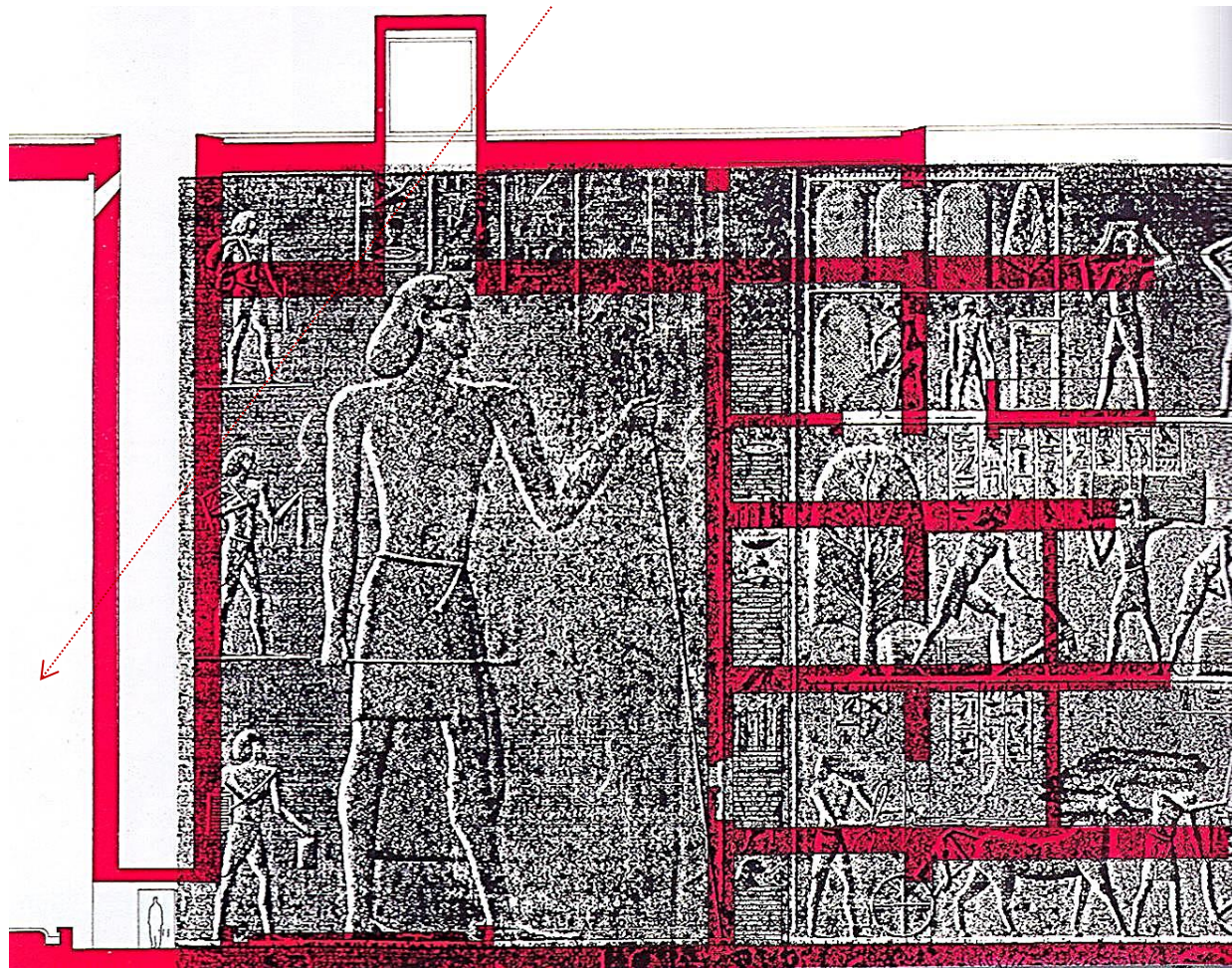


J. N. Baldeweg, Centro culturale Villanueva de la Canada, 1992-94

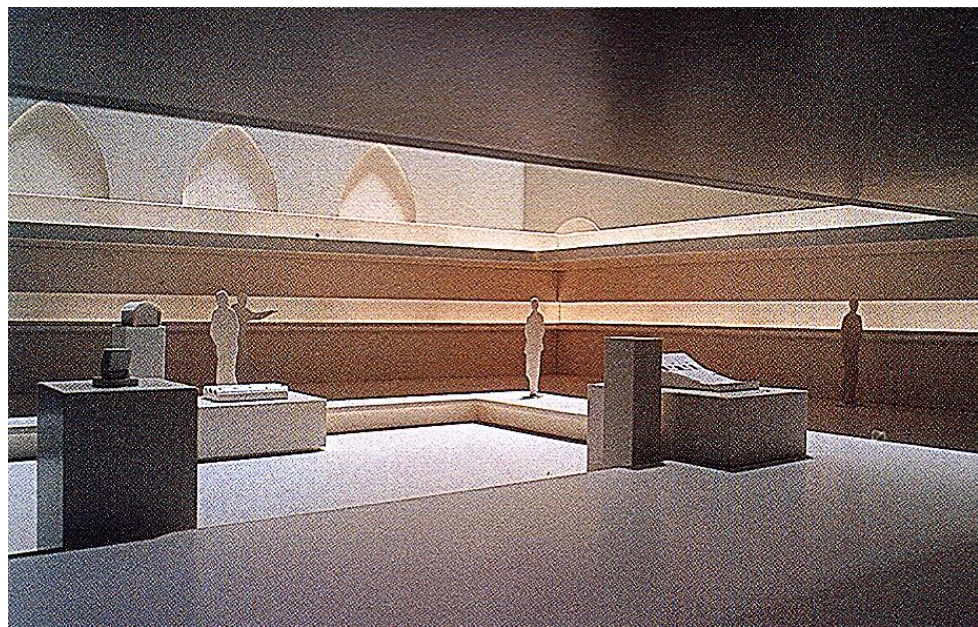


F. VENEZIA, progetto per il Neues Museum I a Berlino, 1997.

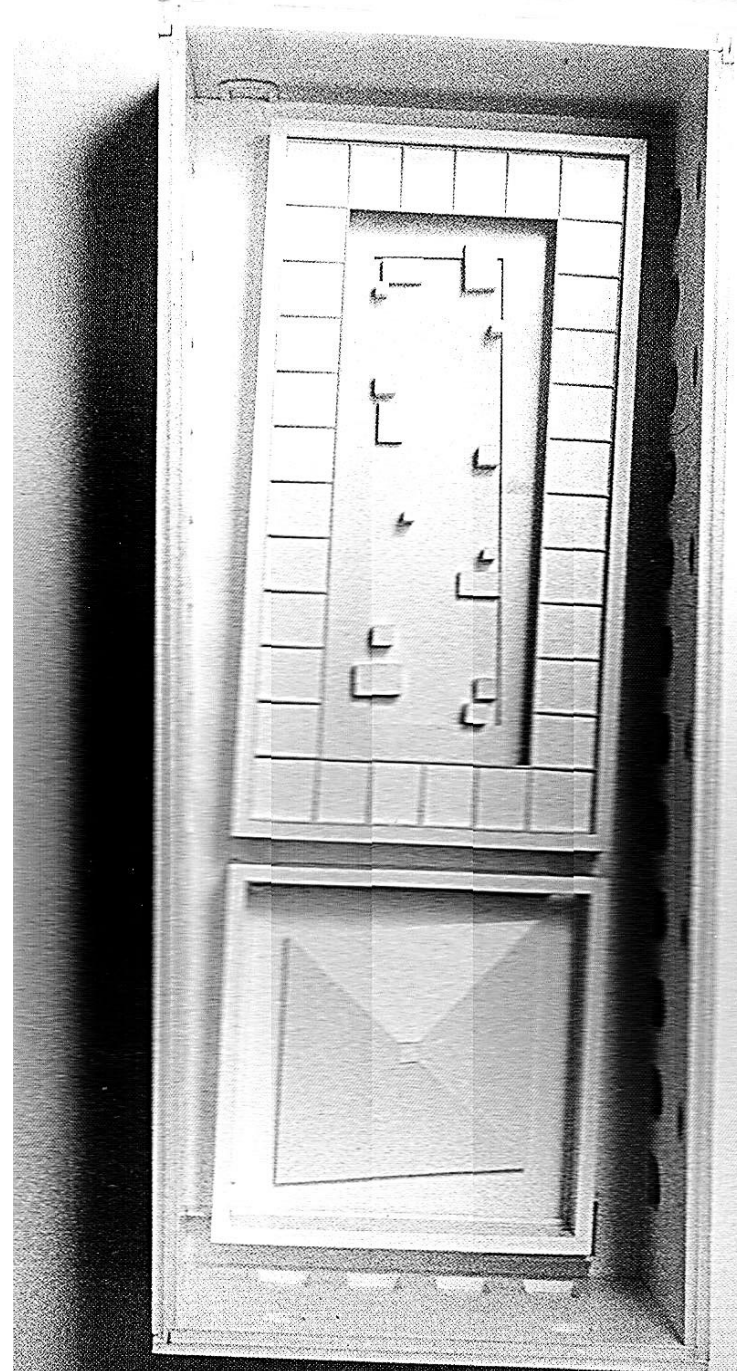


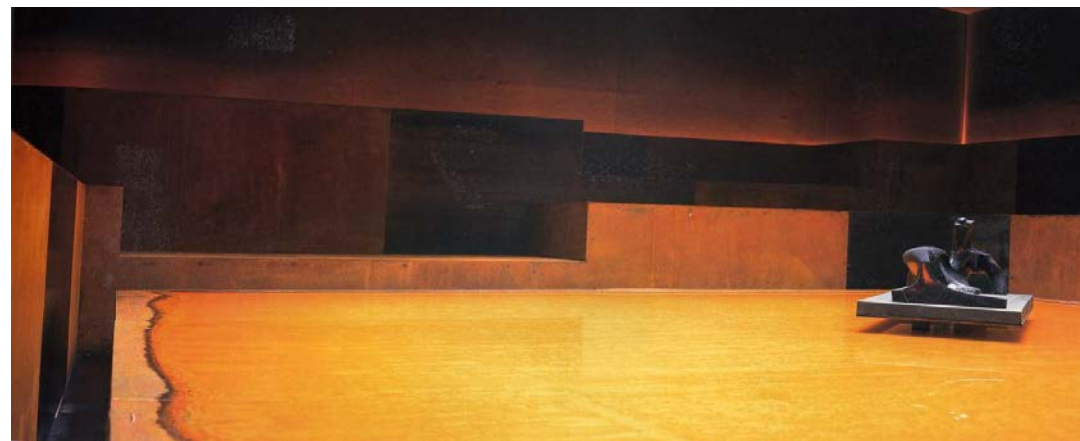
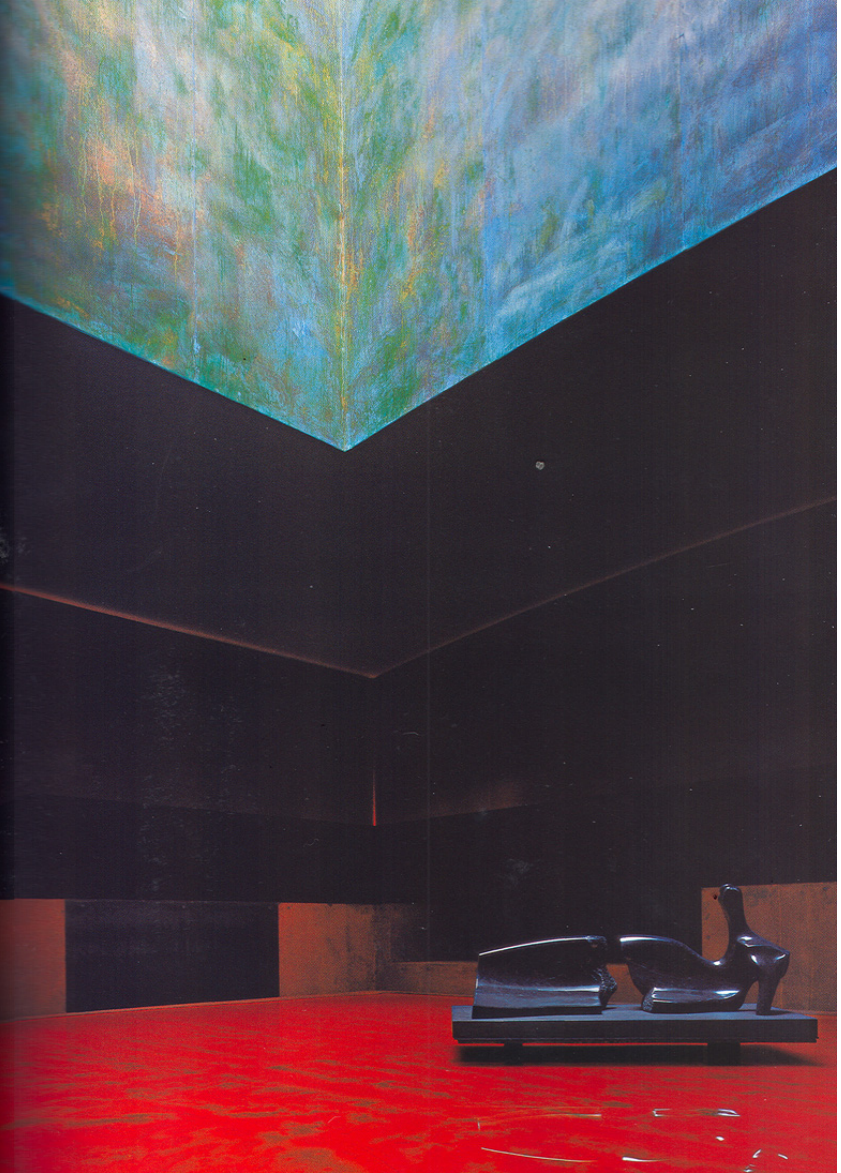


F. Venezia, progetto per il Neues Museum I a Berlino, 1997.

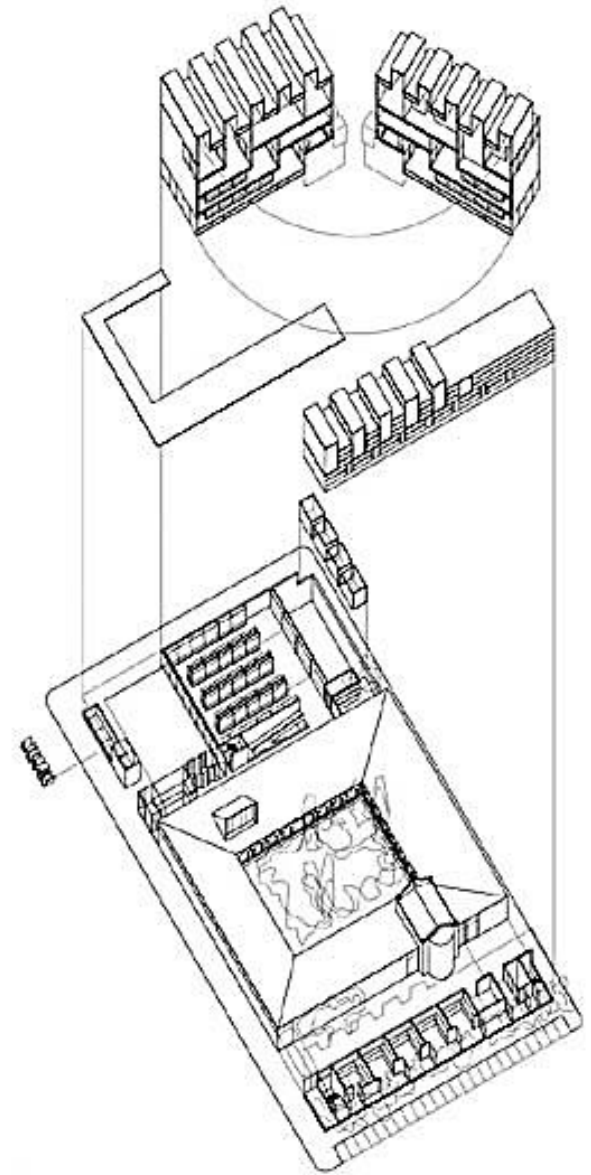


F. Venezia, Mostra dei plastici a I Palazzo della Ragione, Padova

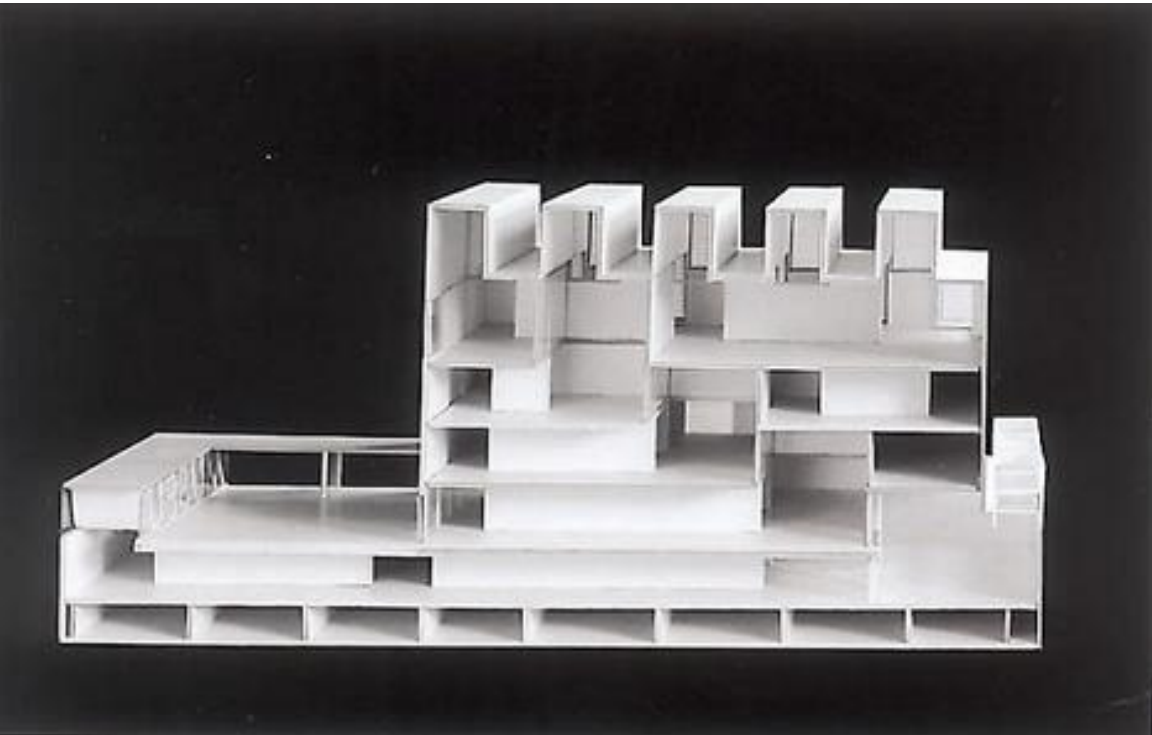
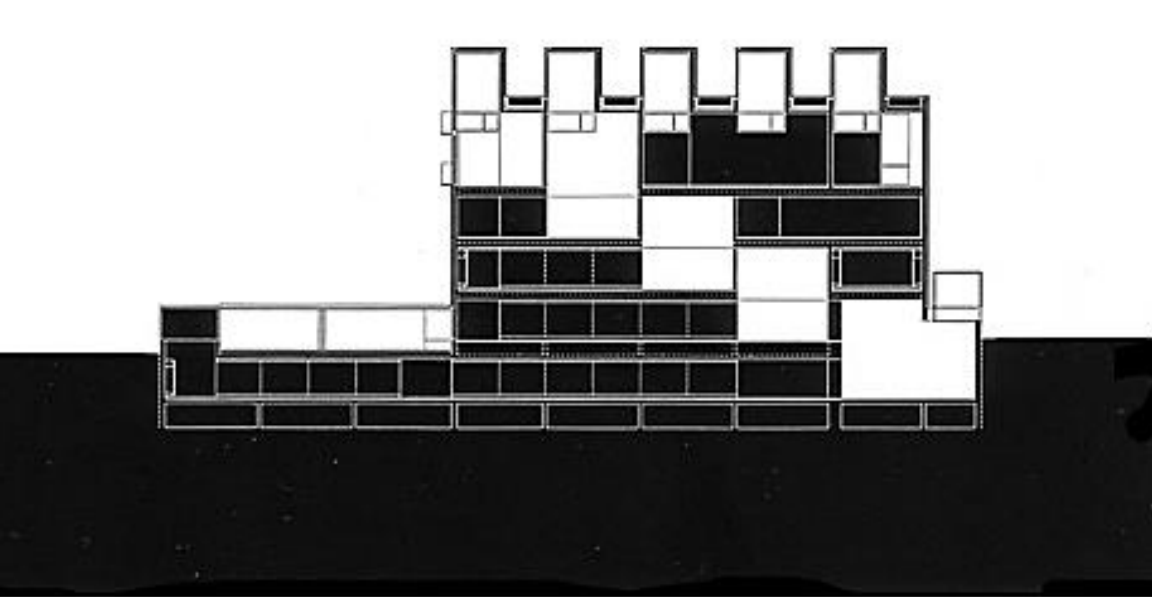




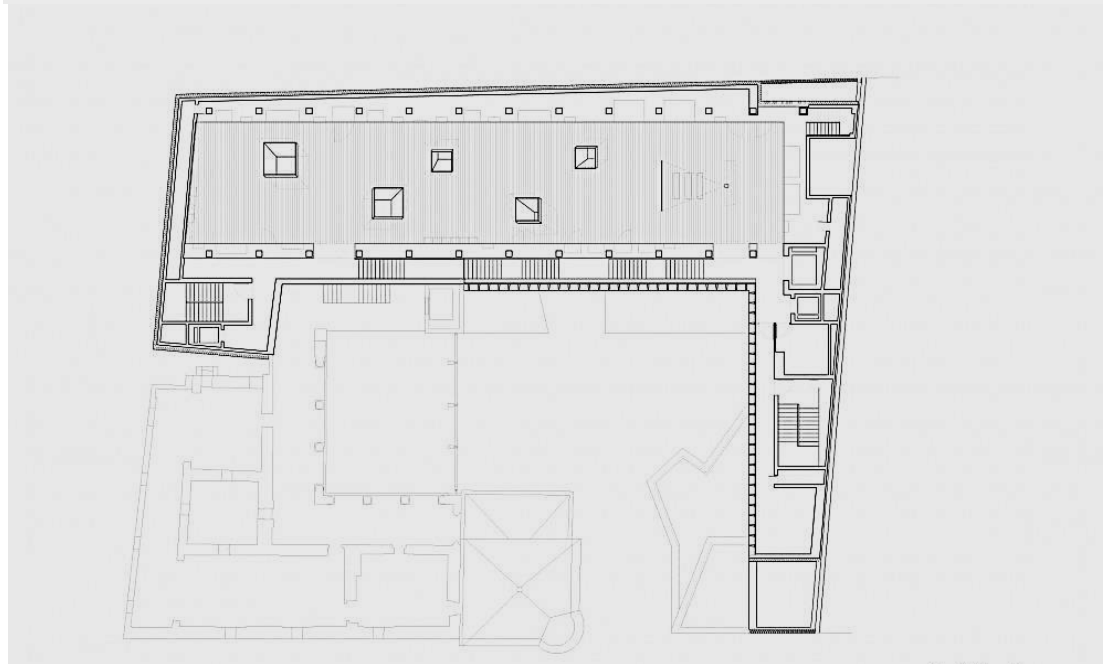
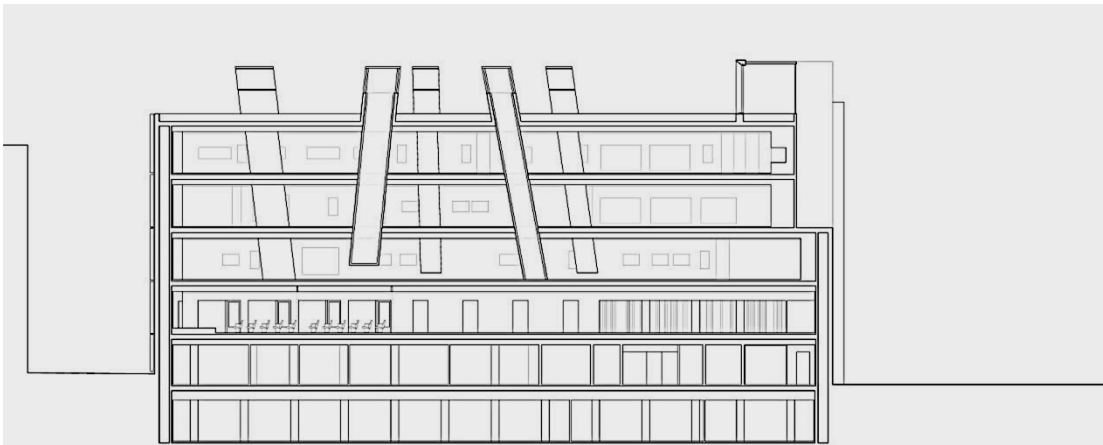
F. Venezia, Mostra gli Etruschi a Palazzo Grassi, Venezia 2000



Mansilla & Tuñón, Museo di Belle Arti a Castellón de la Plana, 1998-2000

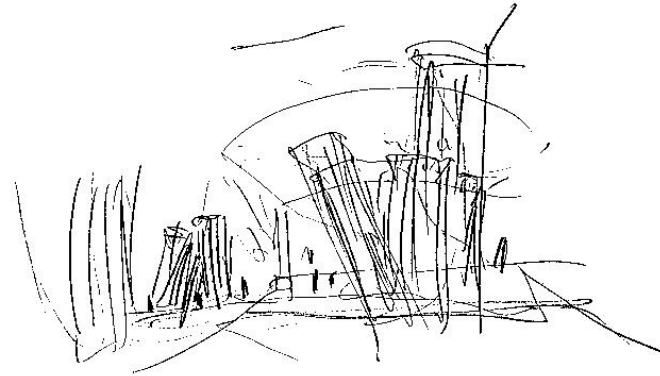
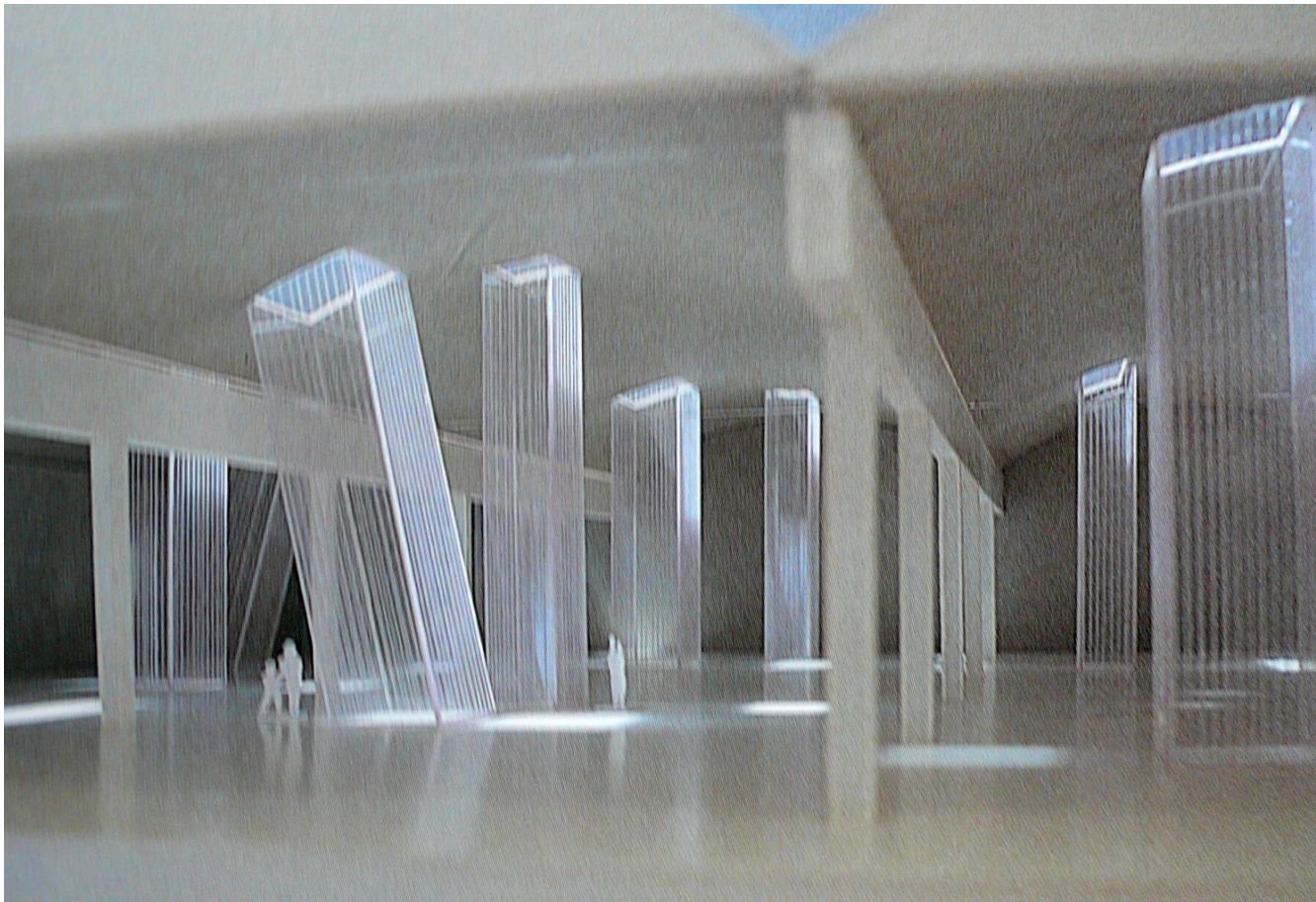


Mansilla & Tuñón, Museo di Belle Arti a Castellón de la Plana, 1998-2000

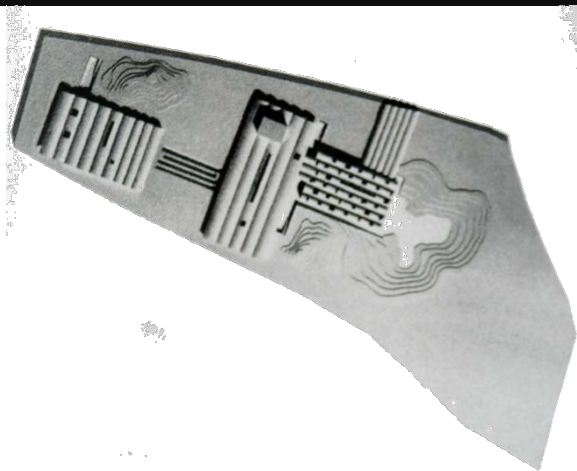
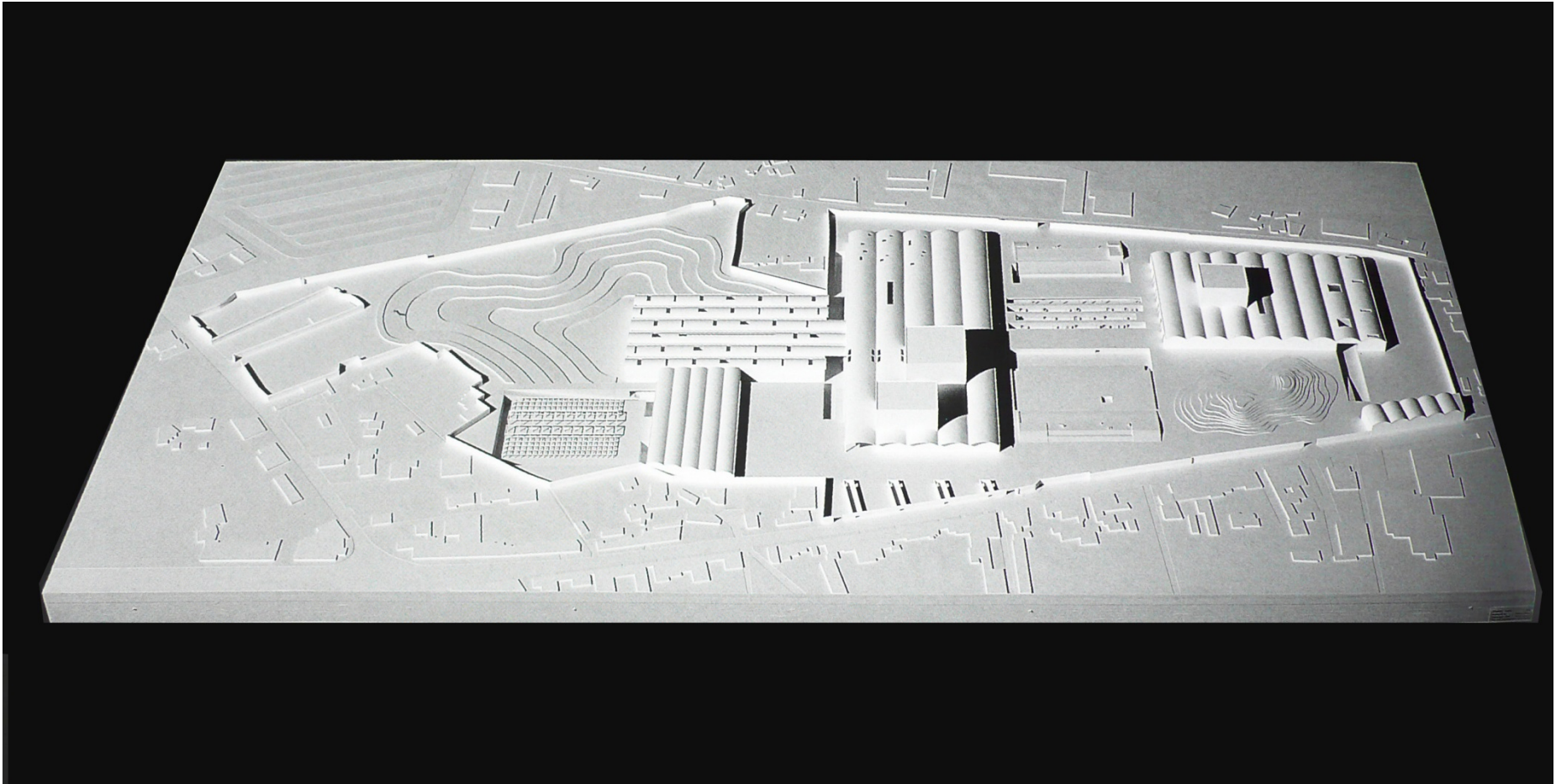


Francisco Jose Mangado Beloqui, Museo arqueológico de Vitoria, Spagna, 2009





Francesco Venezia, Museo a Pompei



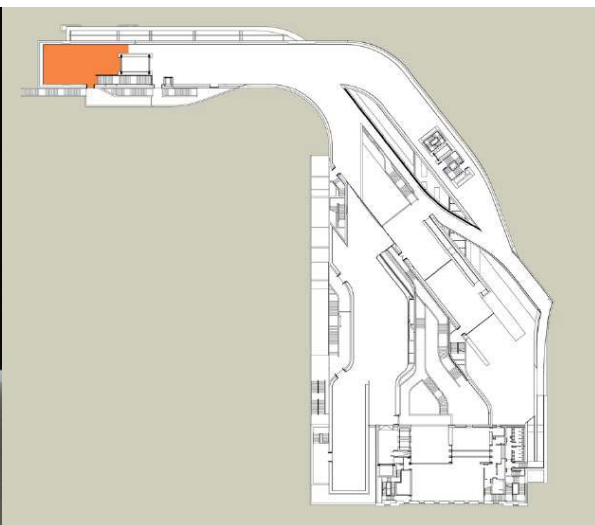
Francesco Venezia, Museo a Pompei



Francesco Venezia, Museo a Pompei



F. Venezia
Allestimento della mostra
“Nature”
MAXXI, Roma 2011



F. Venezia
Allestimento della mostra
“Nature”
MAXXI, Roma 2011



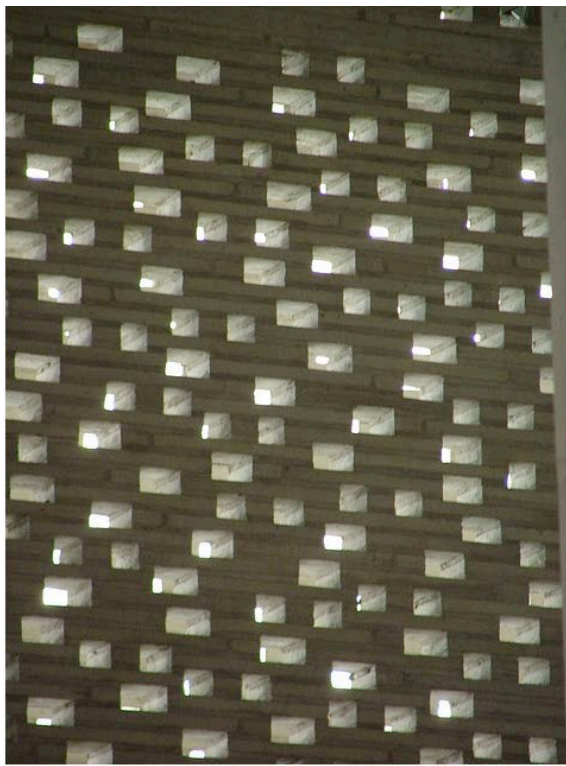
«COSTRUIRE DAL DENTRO AL FUORI»

PETER ZUMTHOR

Museo Diocesano Di Kolumba | Colonia

Concorso 1977

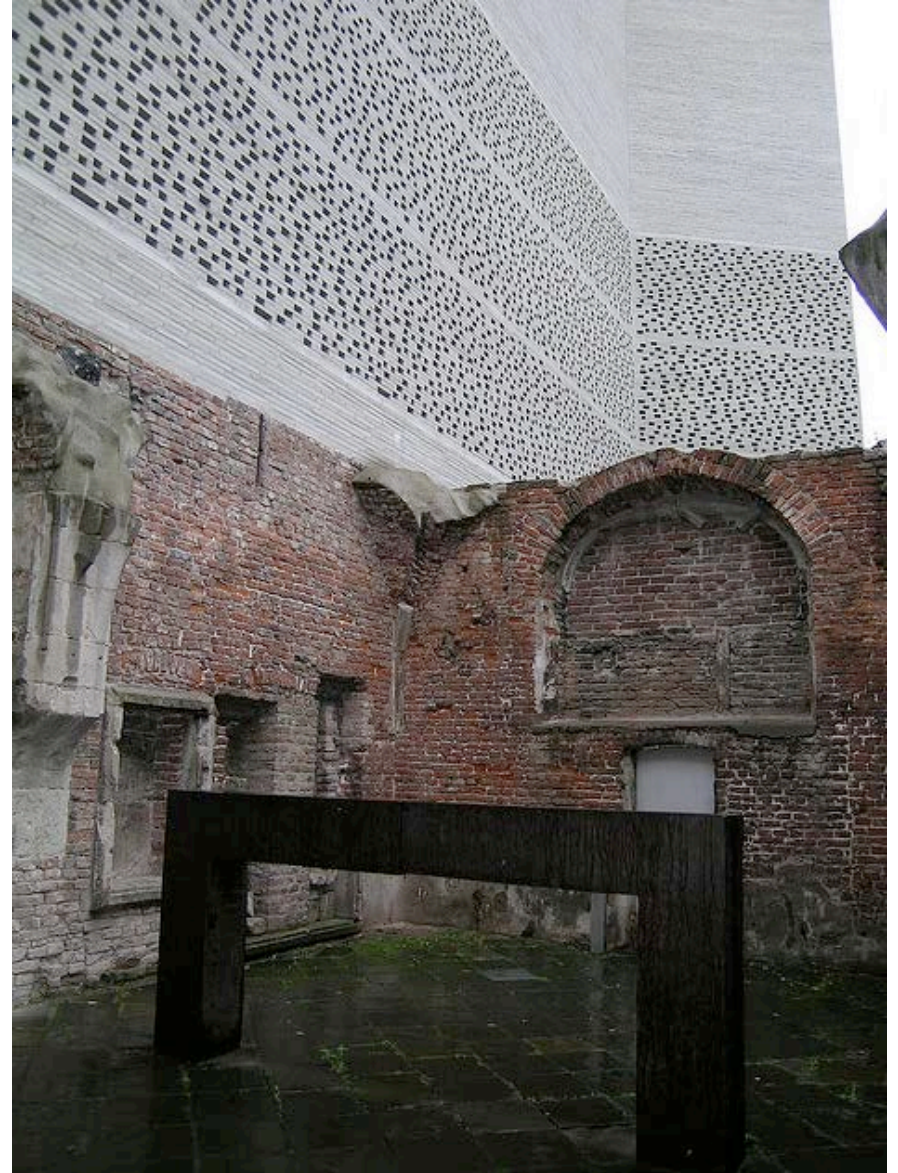
Realizzazione 2003 | 2007

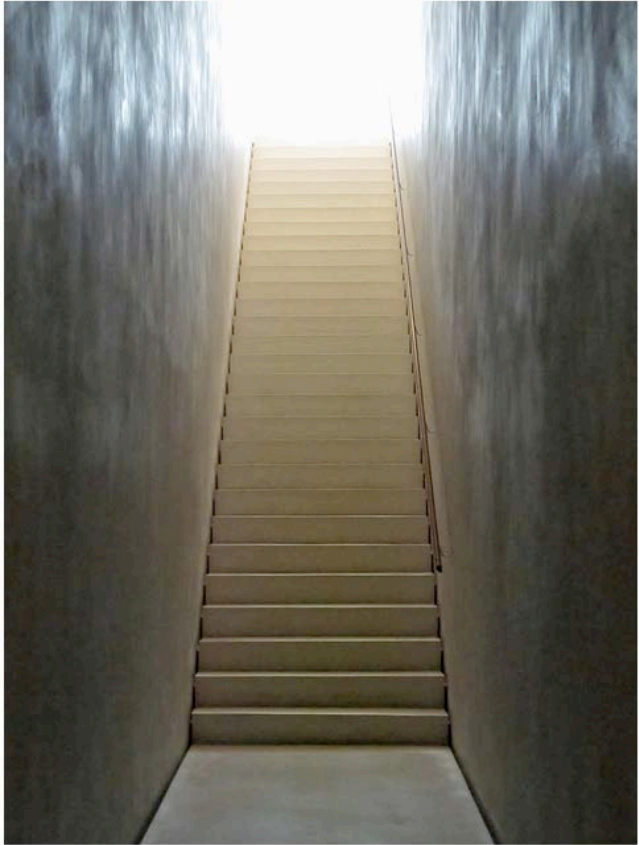
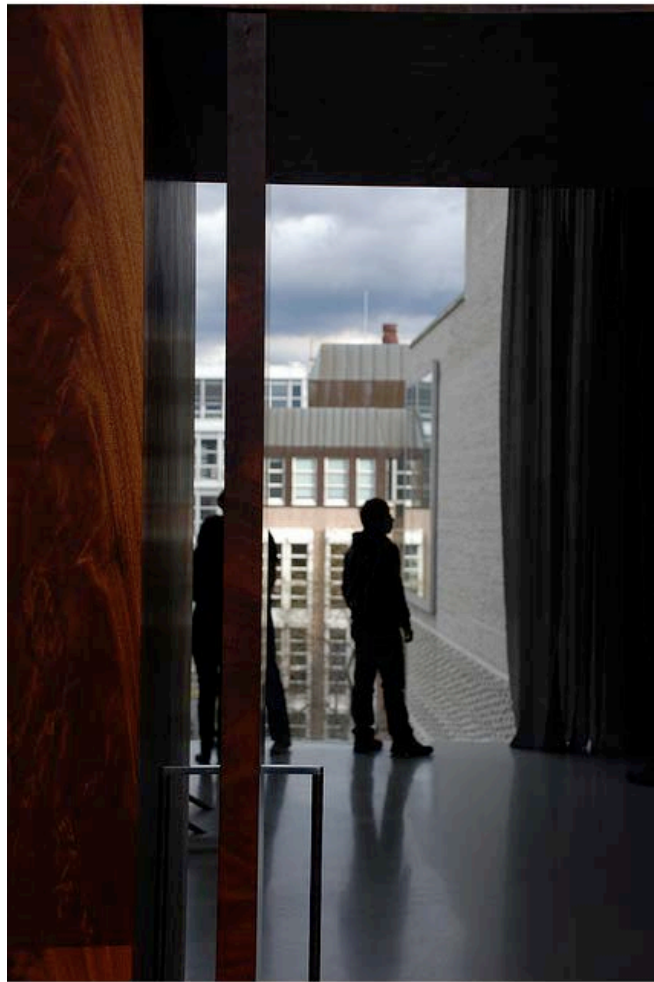
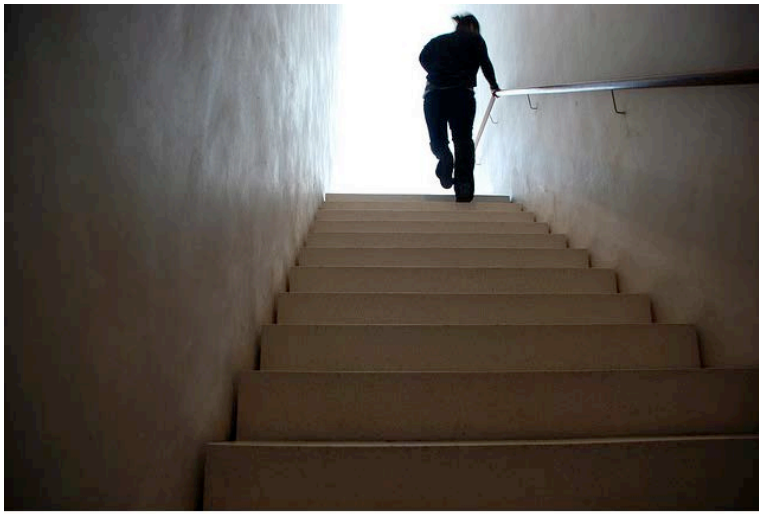


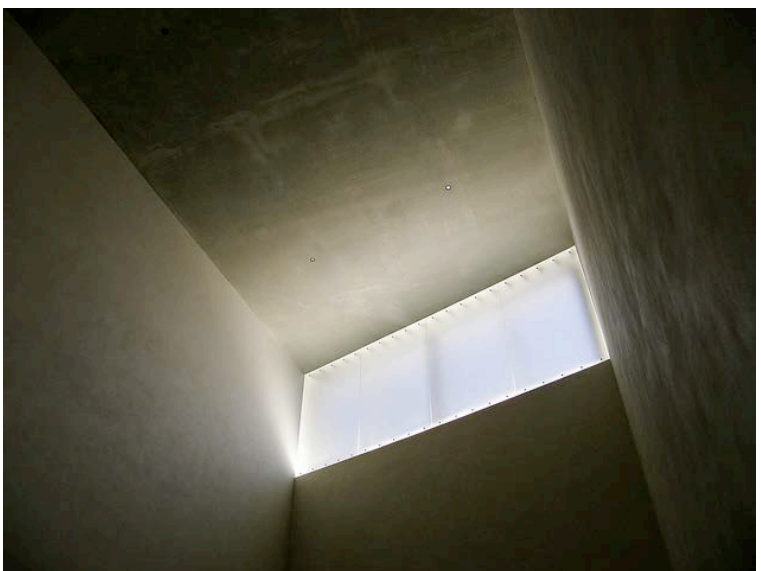
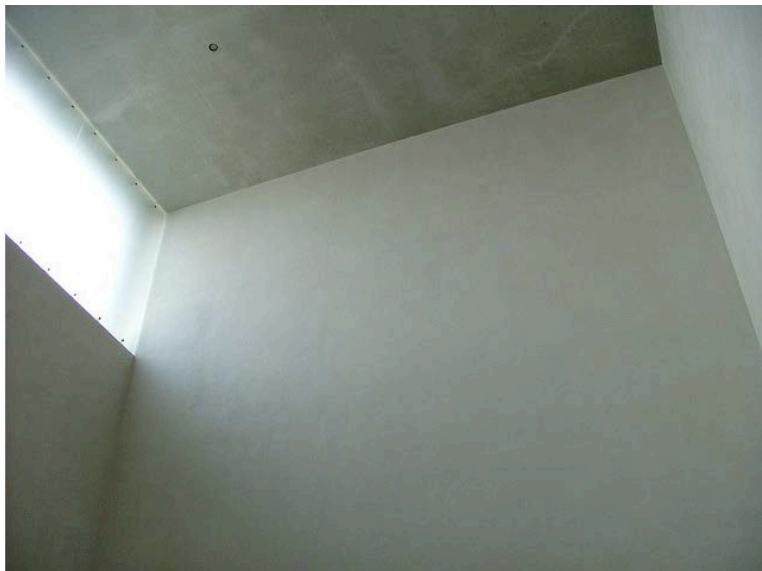


FILTERMAUERWERK

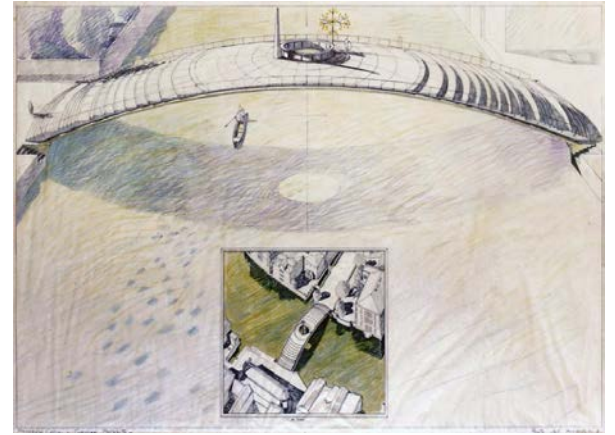
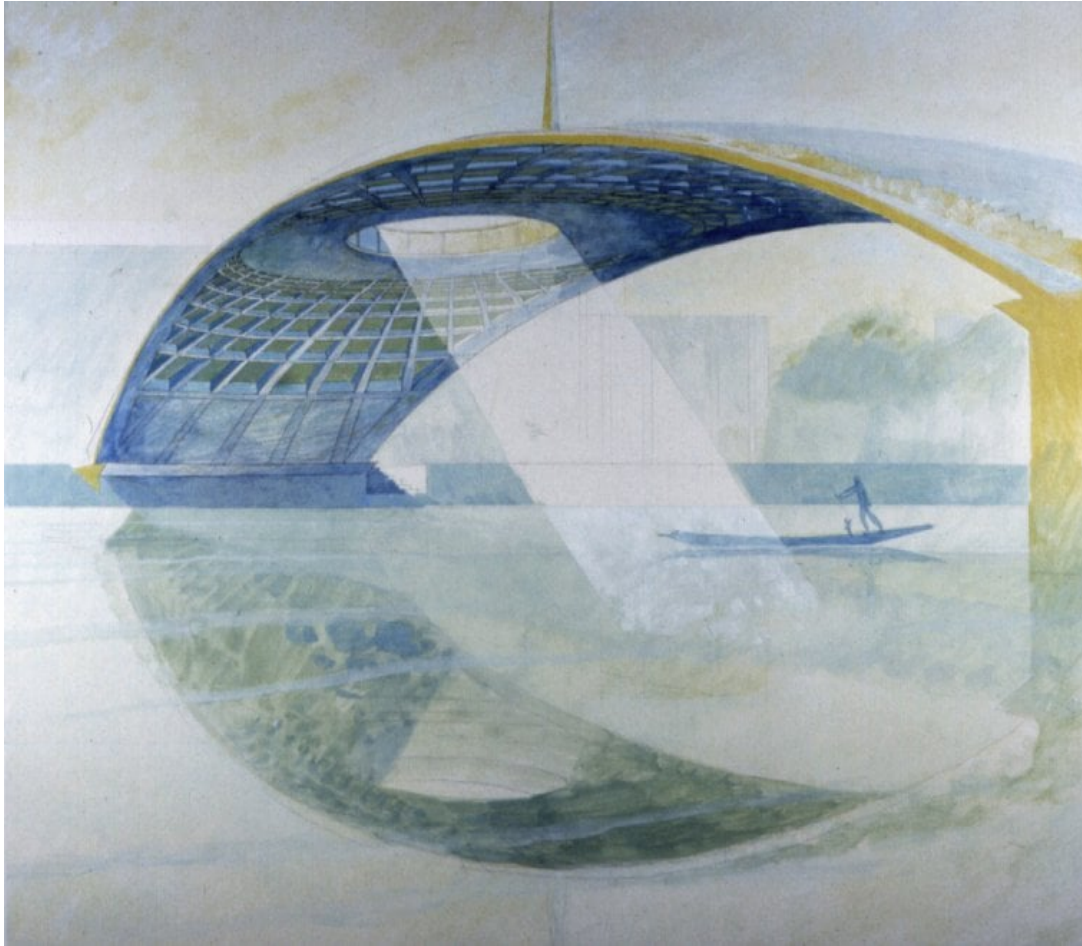
Dal Dentro Al Fuori.



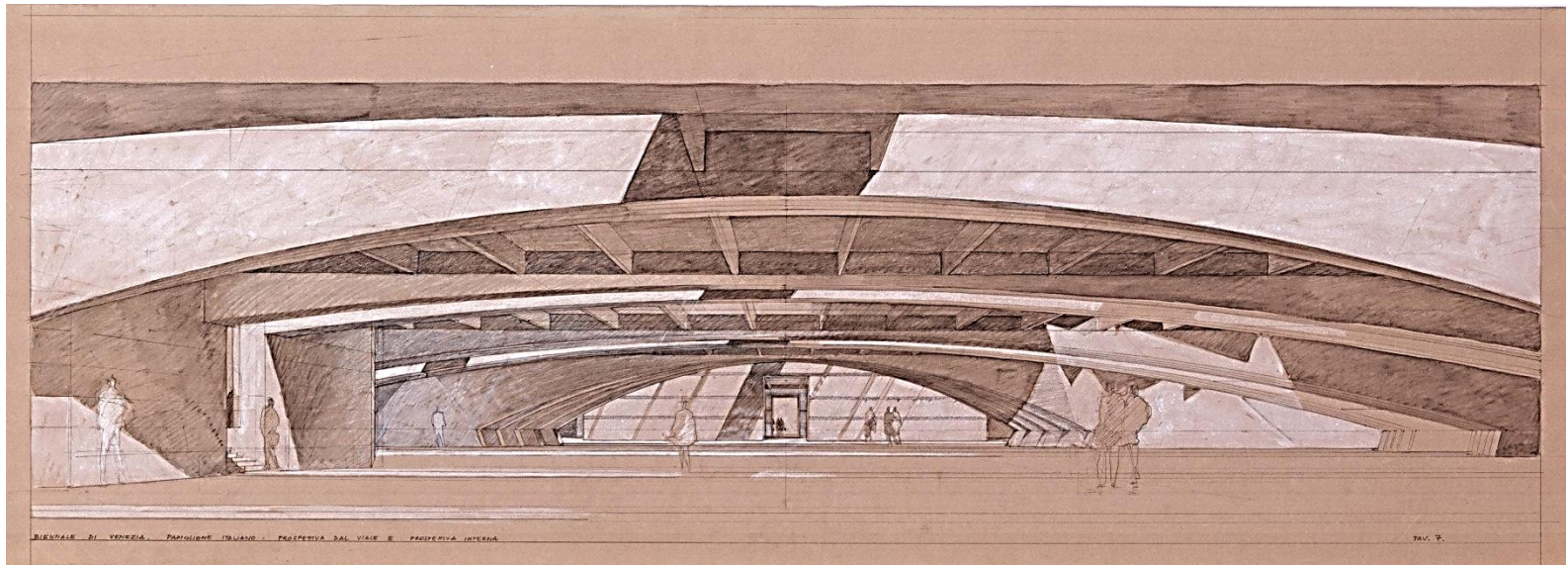
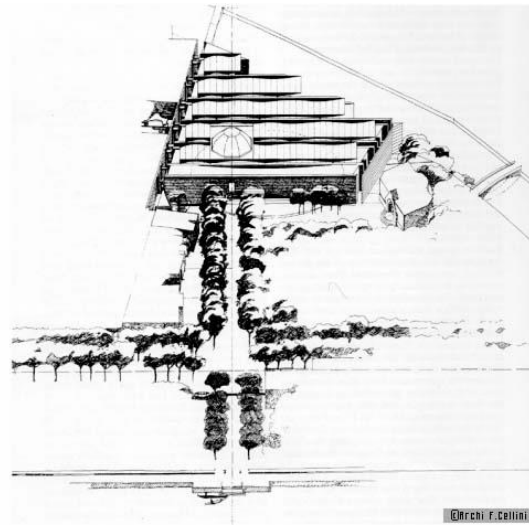




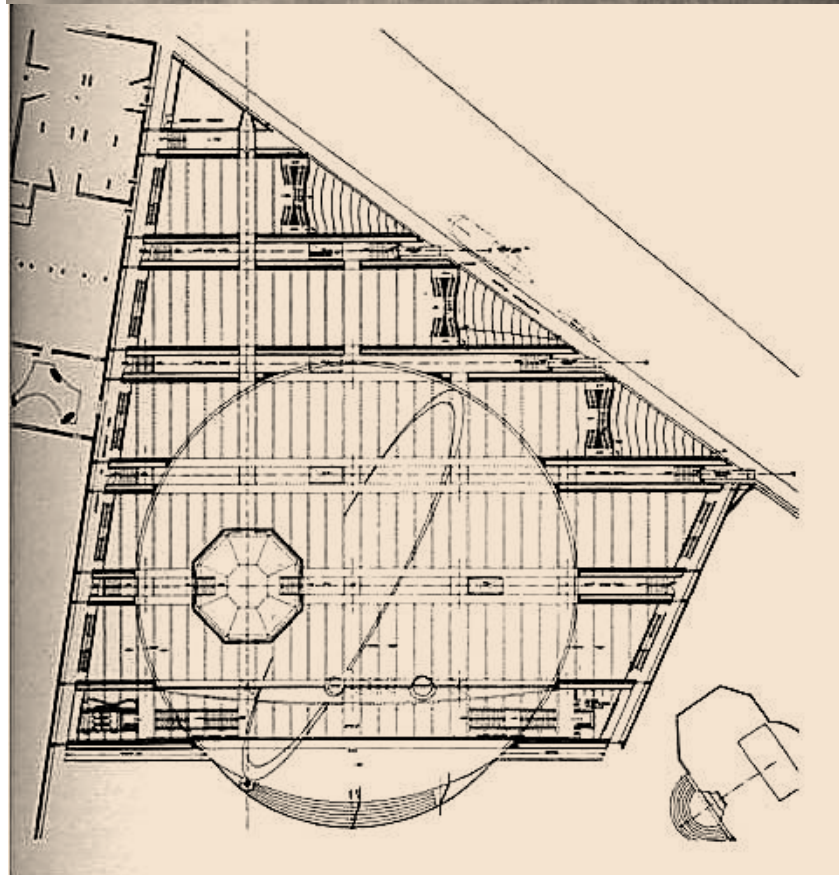
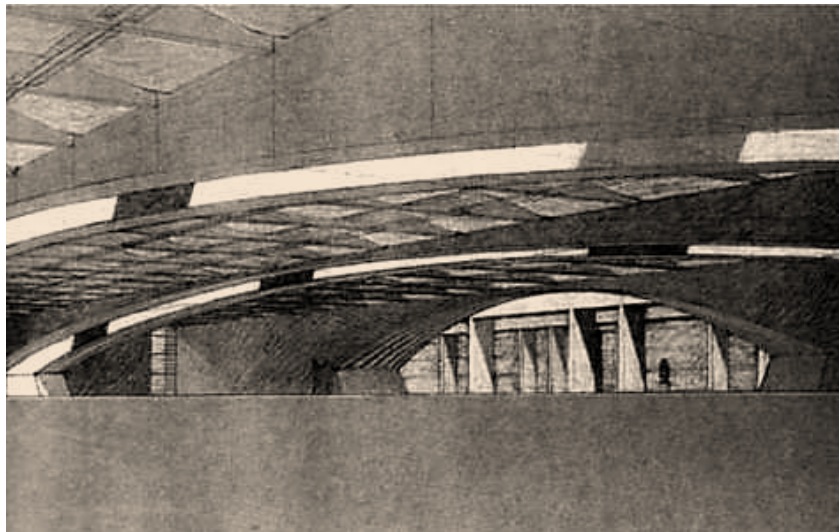
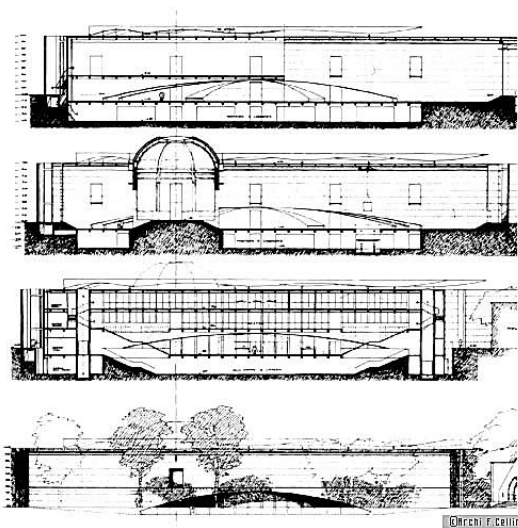
KABINETT E TORRI



**FRANCESCO CELLINI,
Concorso per il Padiglione Italia alla
Biennale di Venezia, 1988**



**FRANCESCO CELLINI,
Concorso per il Padiglione Italia alla
Biennale di Venezia, 1988**

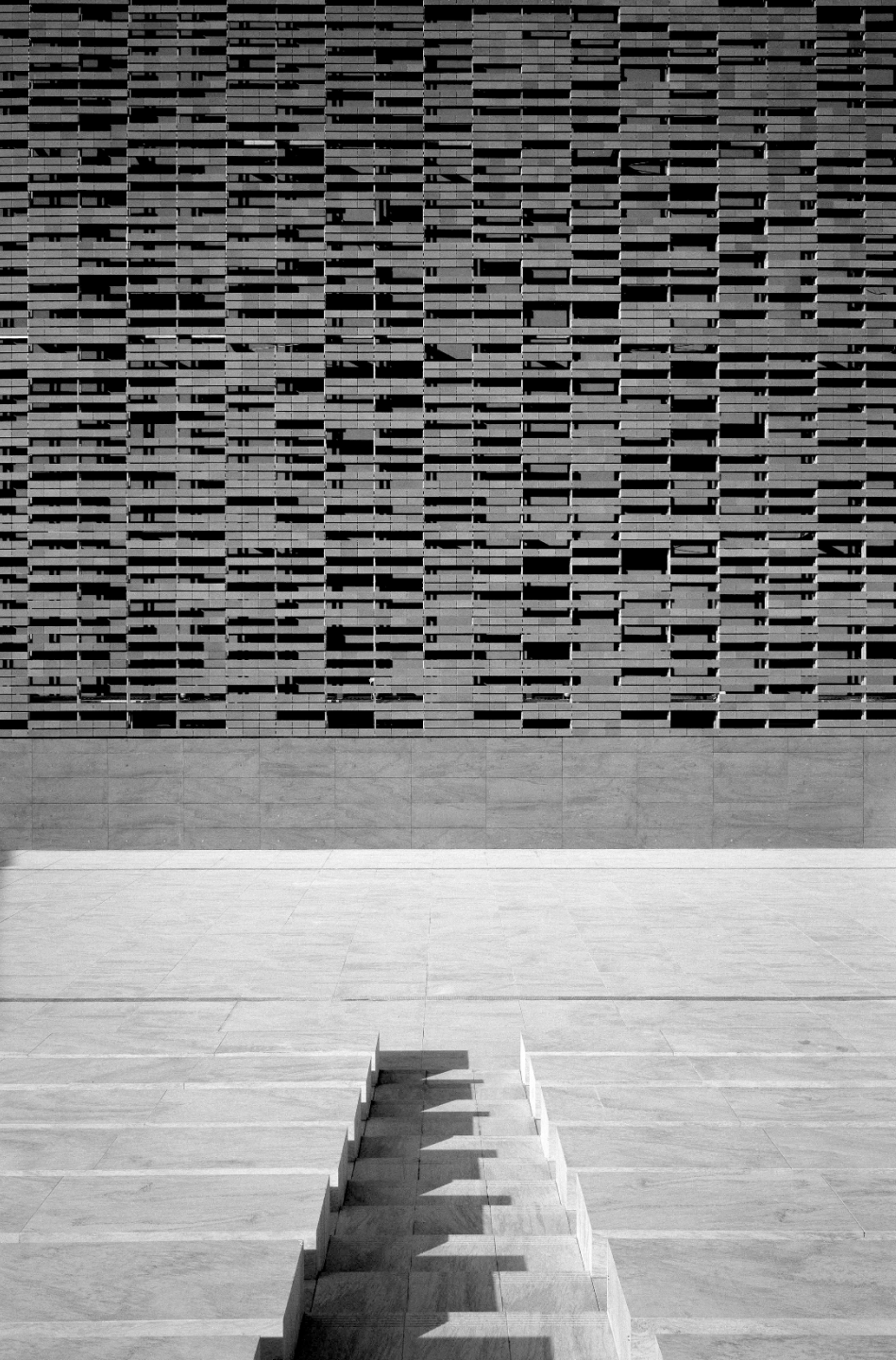


**FRANCESCO CELLINI,
Concorso per il Padiglione Italia alla
Biennale di Venezia, 1988**

NUOVO PARCO DELLA MUSICA E
DELLA CULTURA | FIRENZE

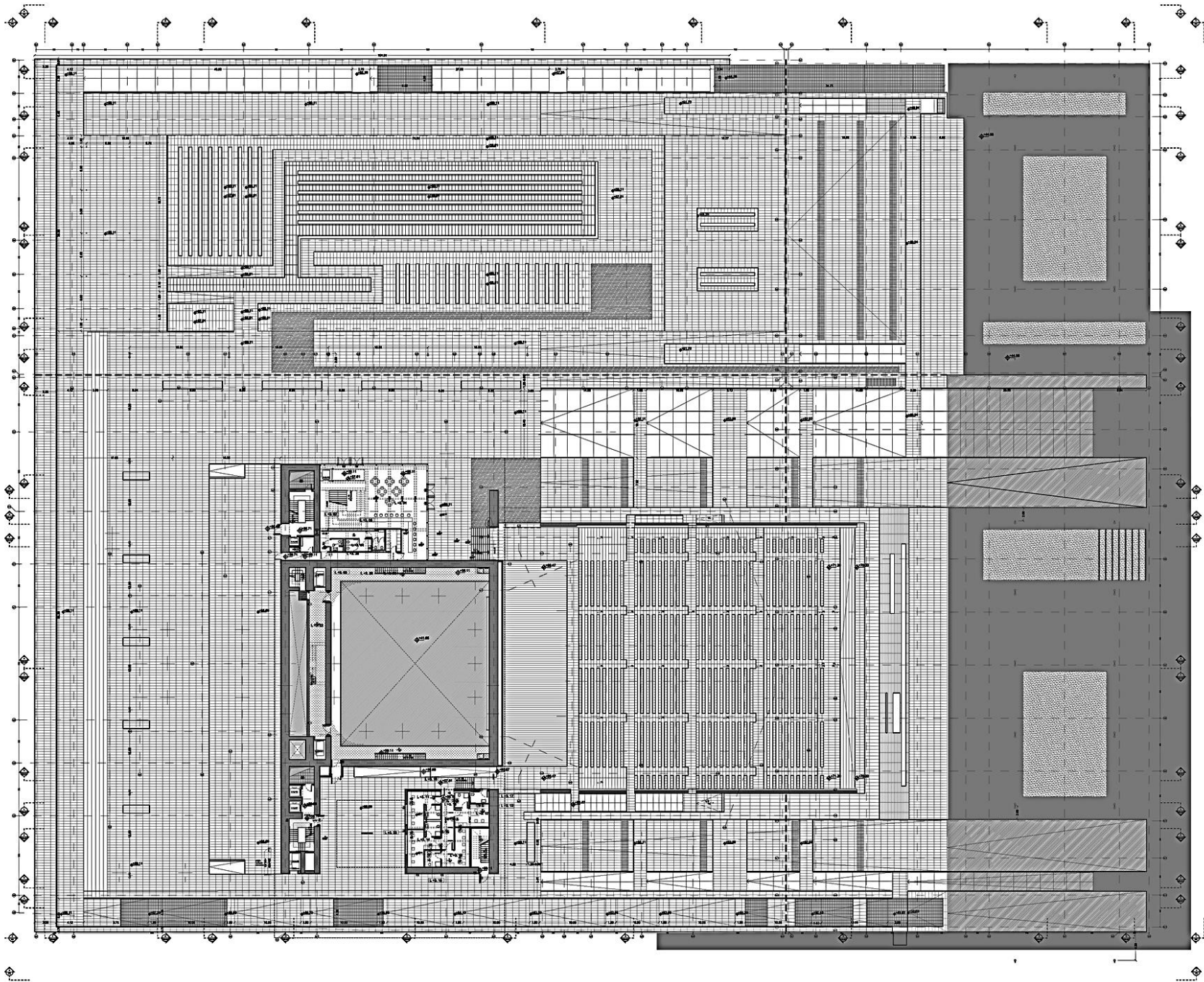


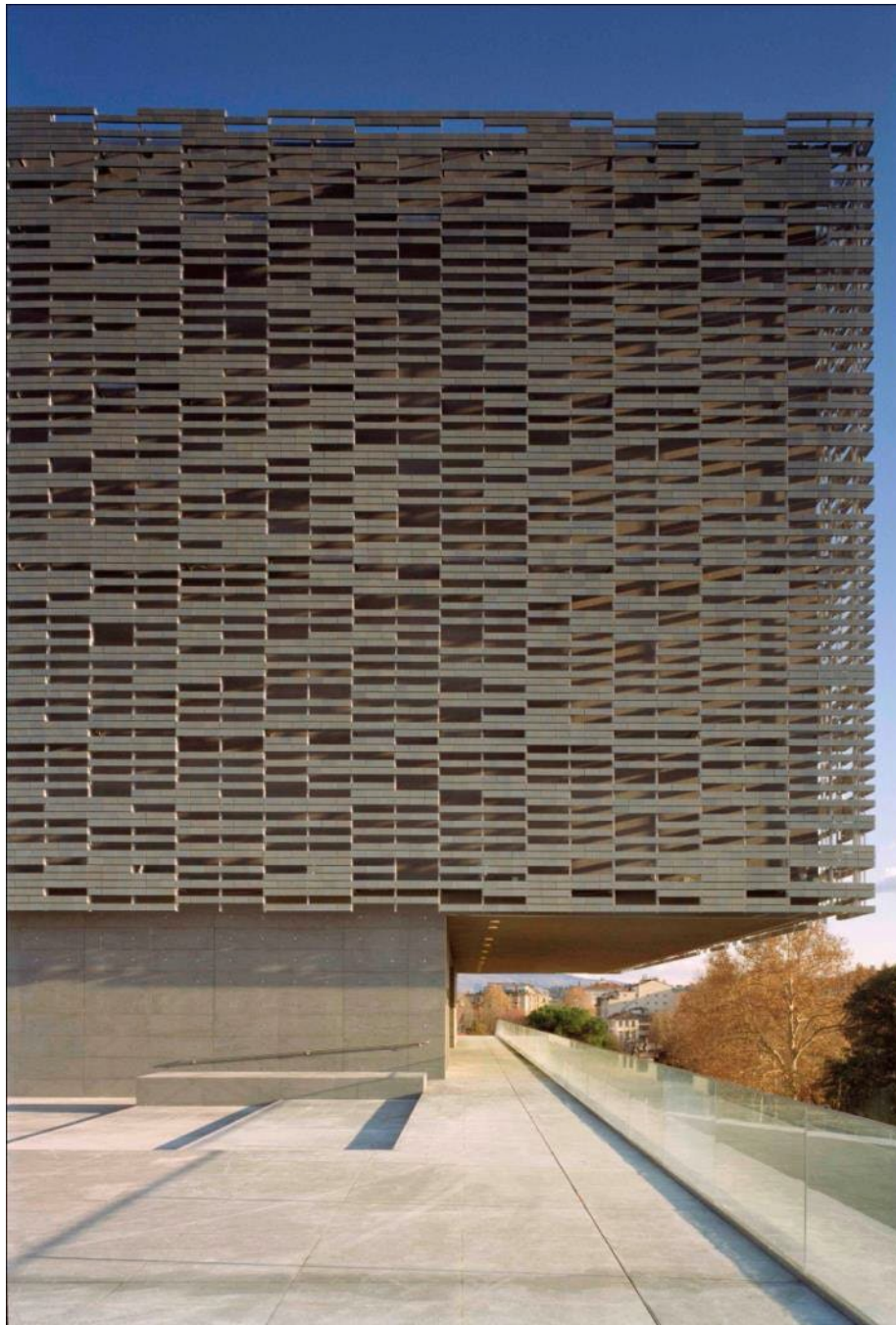








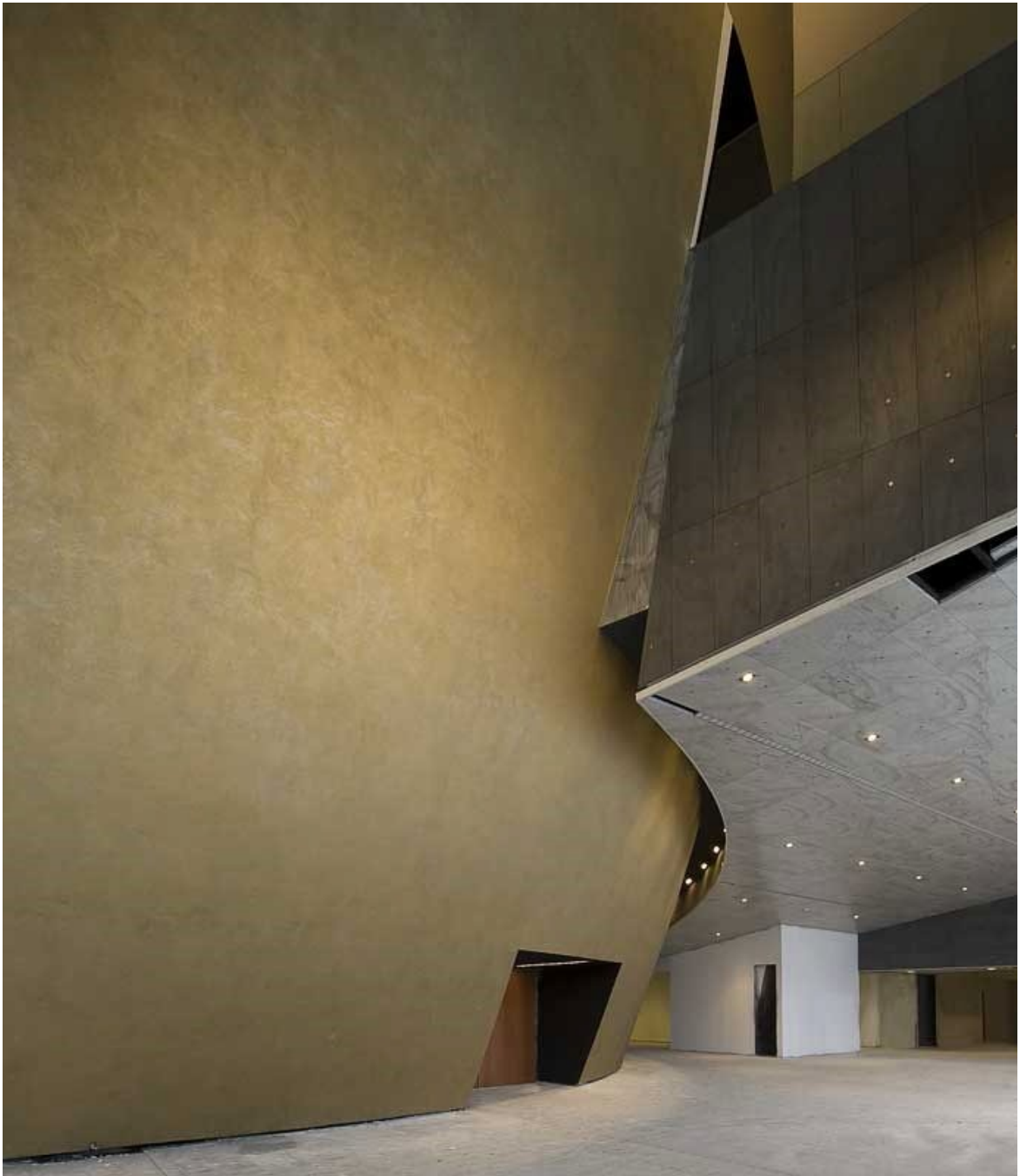






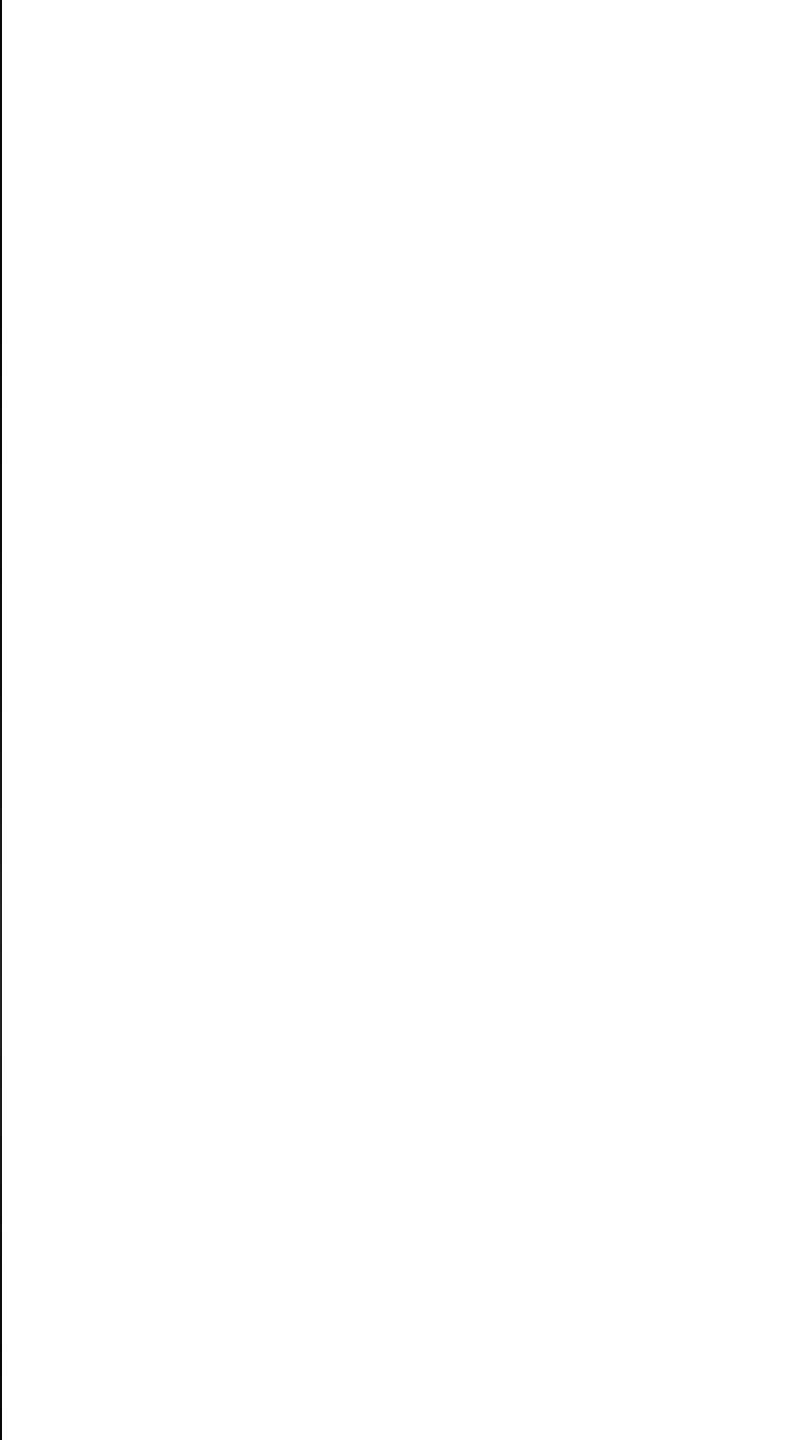
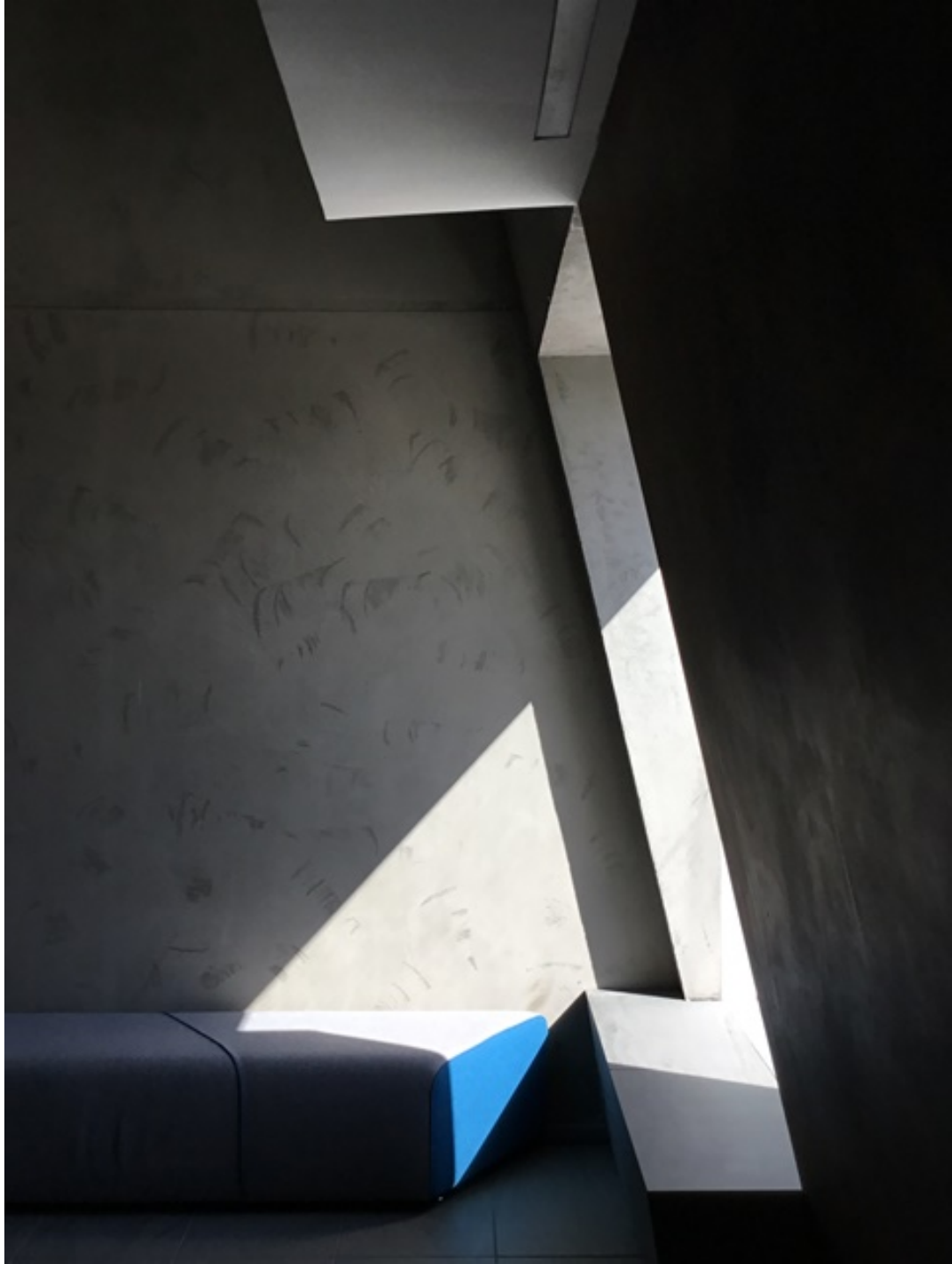




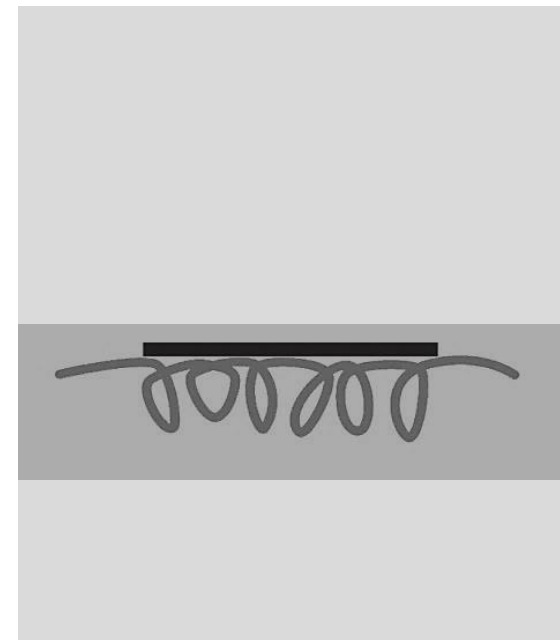






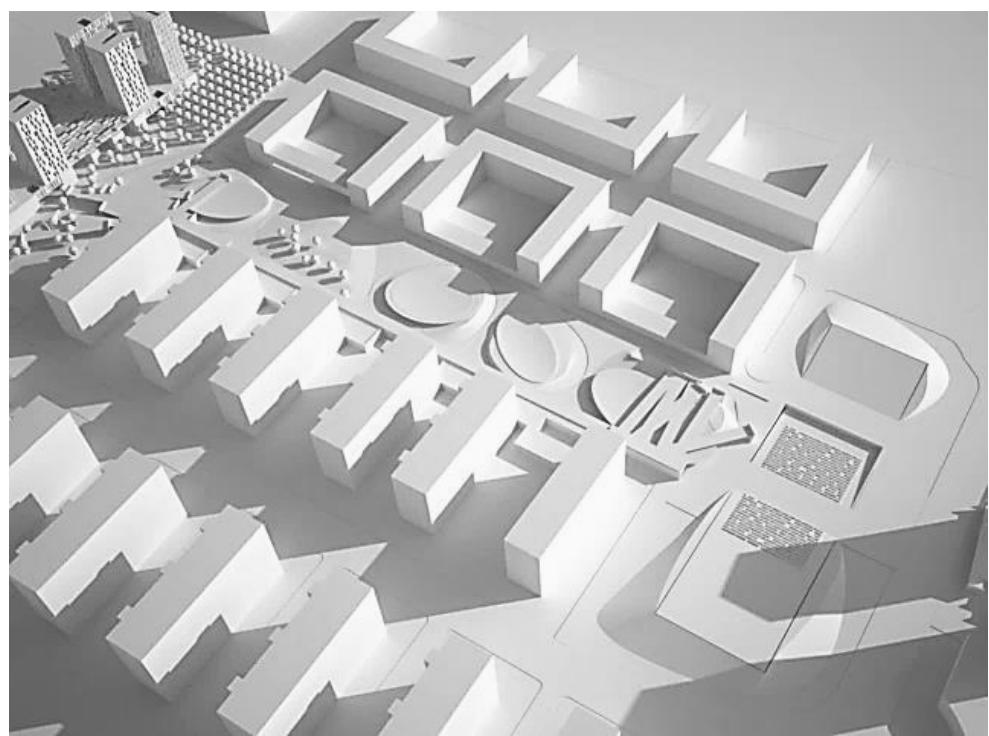


ASSE PEDONALE ATTREZZATO | BARLETTA

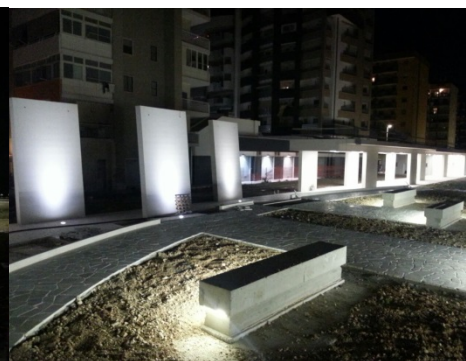




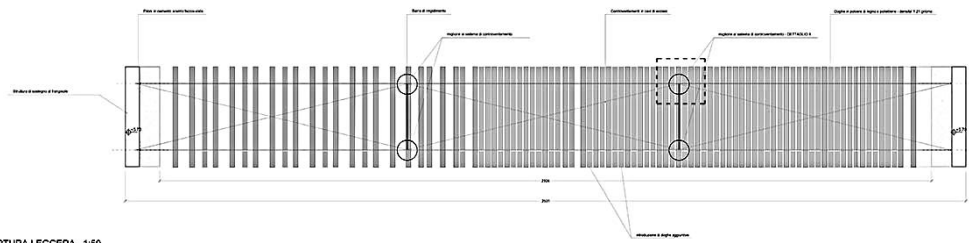
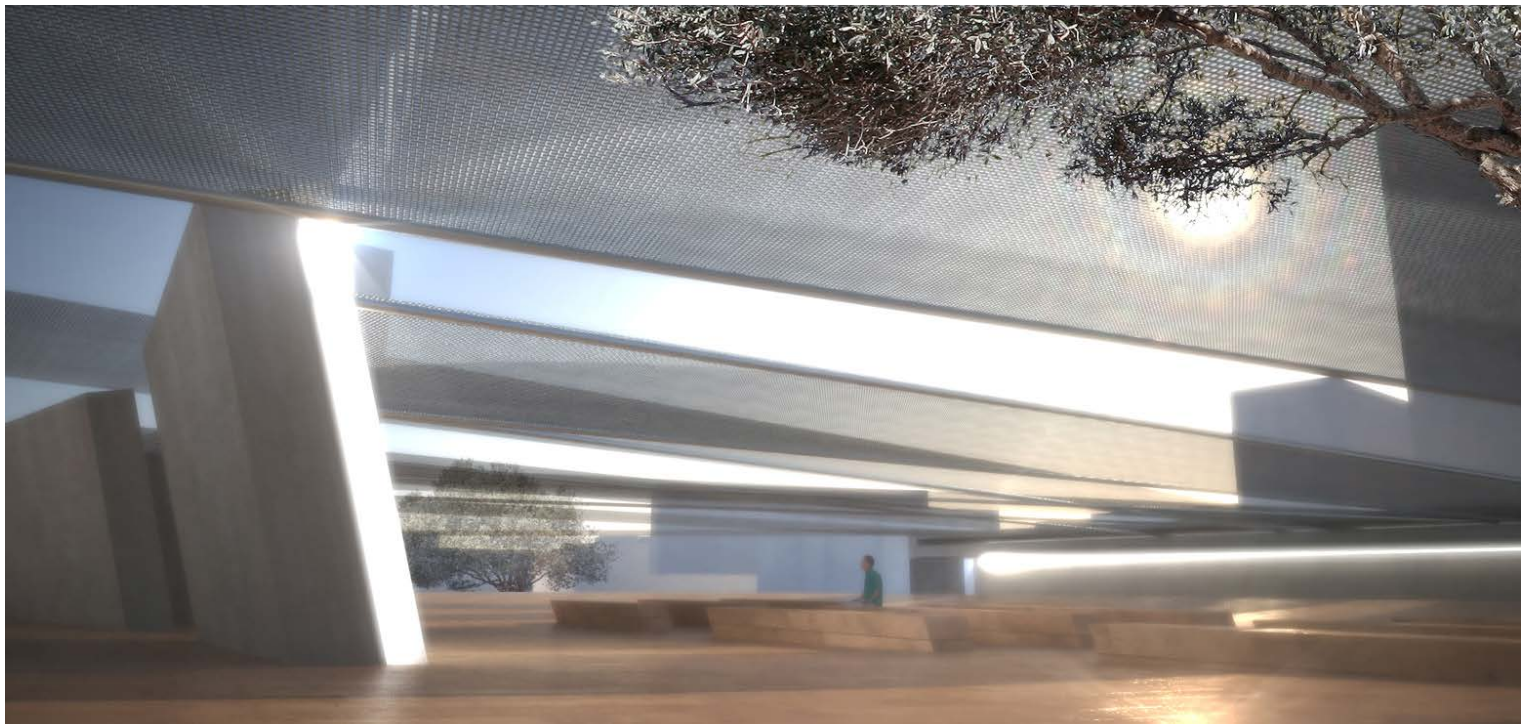
ASSE
PEDONA
LE
ATTREZZ
ATO



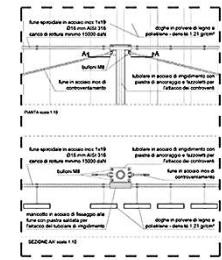




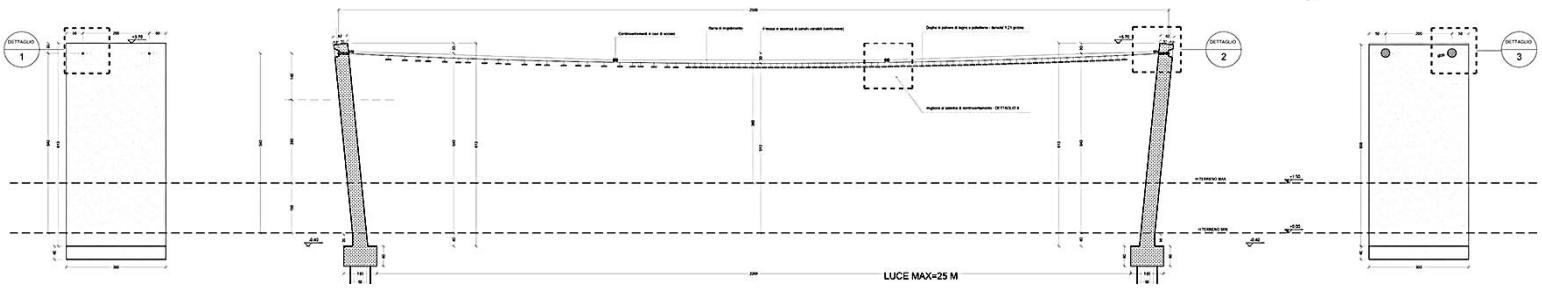




2 VISTA DALL'ALTO DELLA COPERTURA LEGGERA_1:50



4 DETTAGLIO_4_1:10



1

2

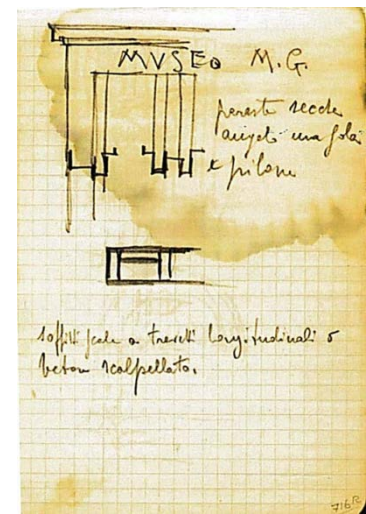
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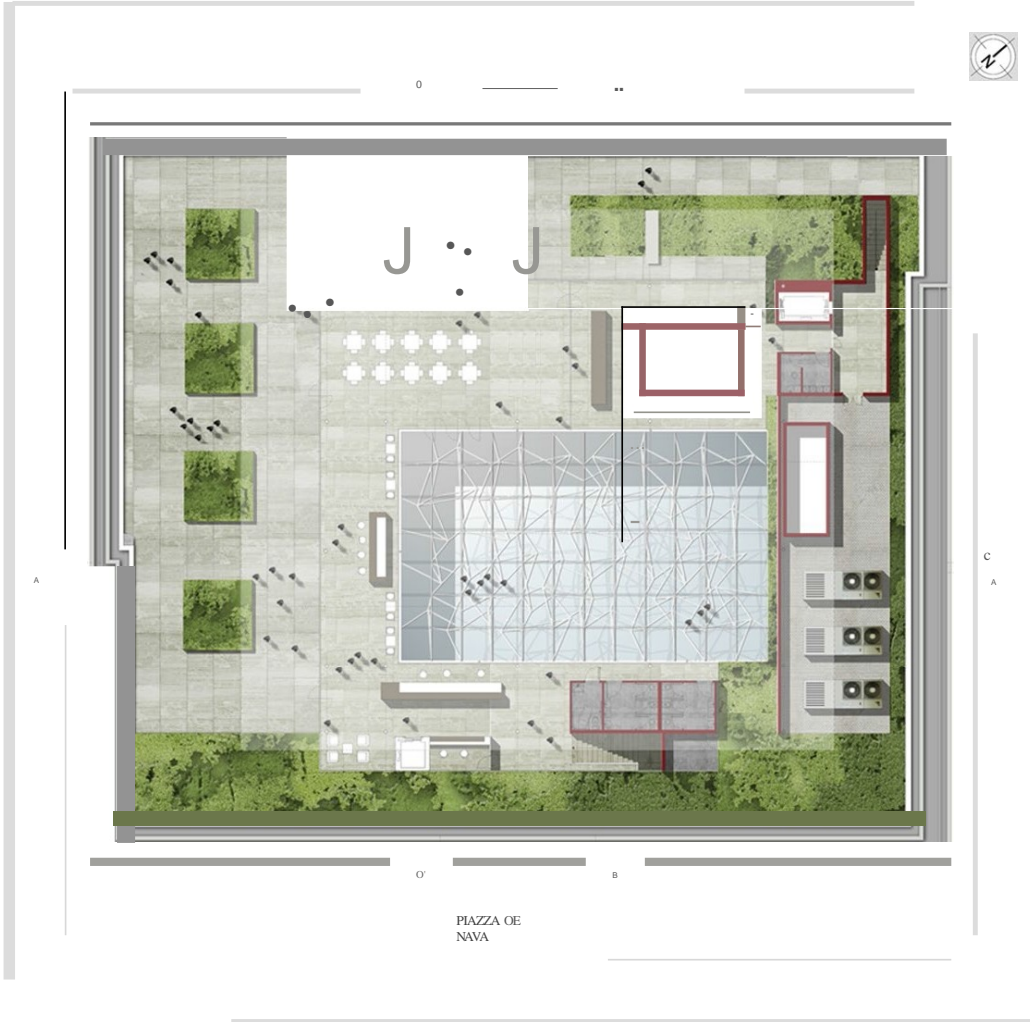




MUSEO ARCHEOLOGICO NAZIONALE | REGGIO CALABRIA





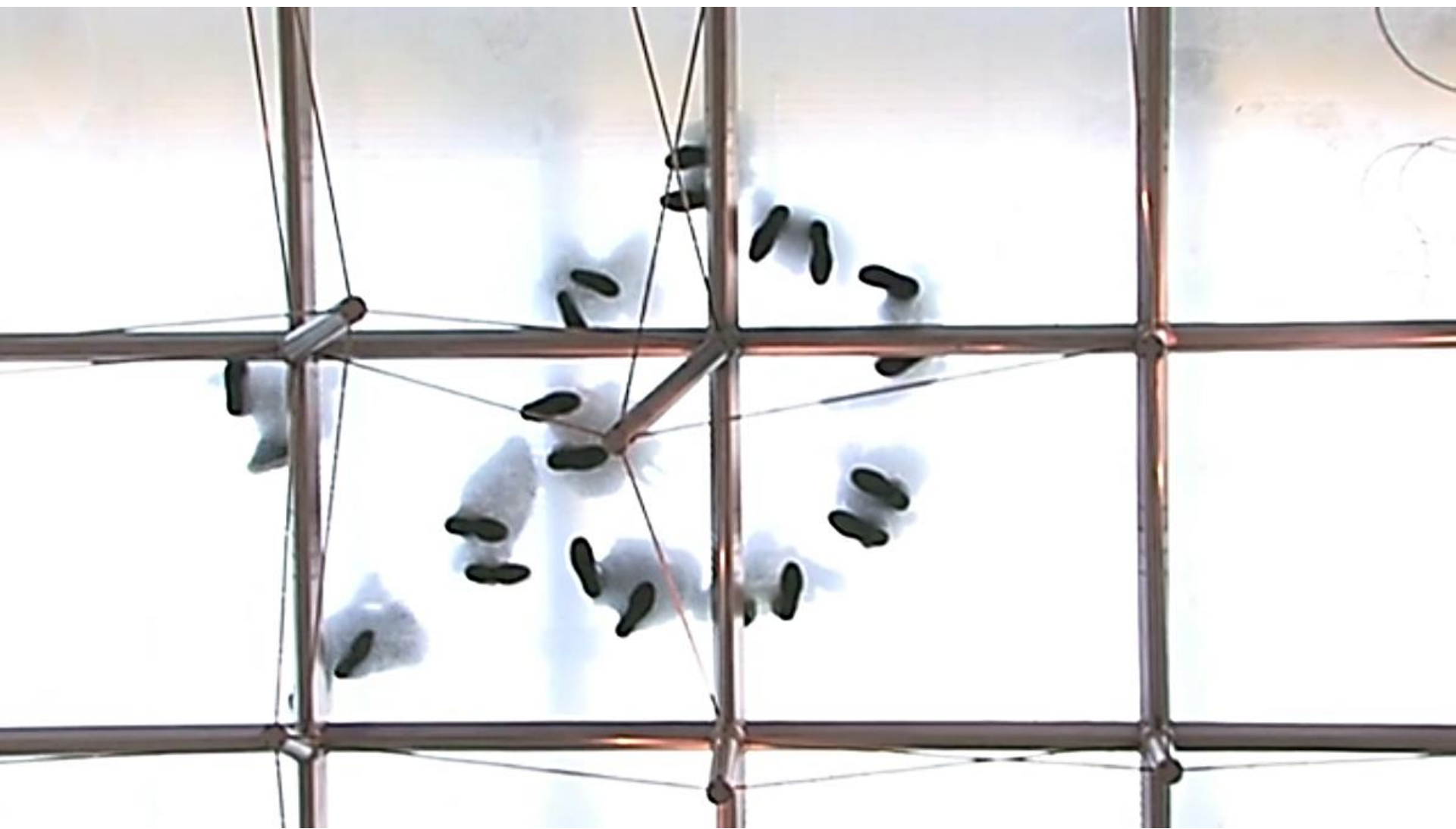


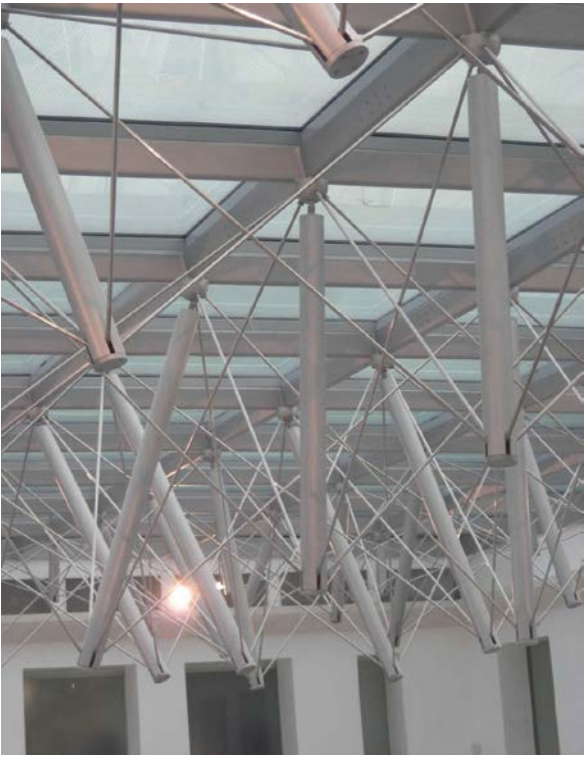
PIAZZA OE
NAVA

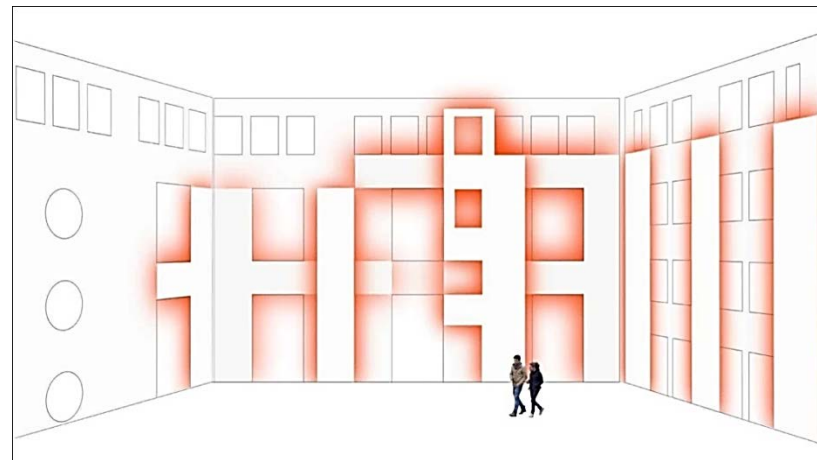
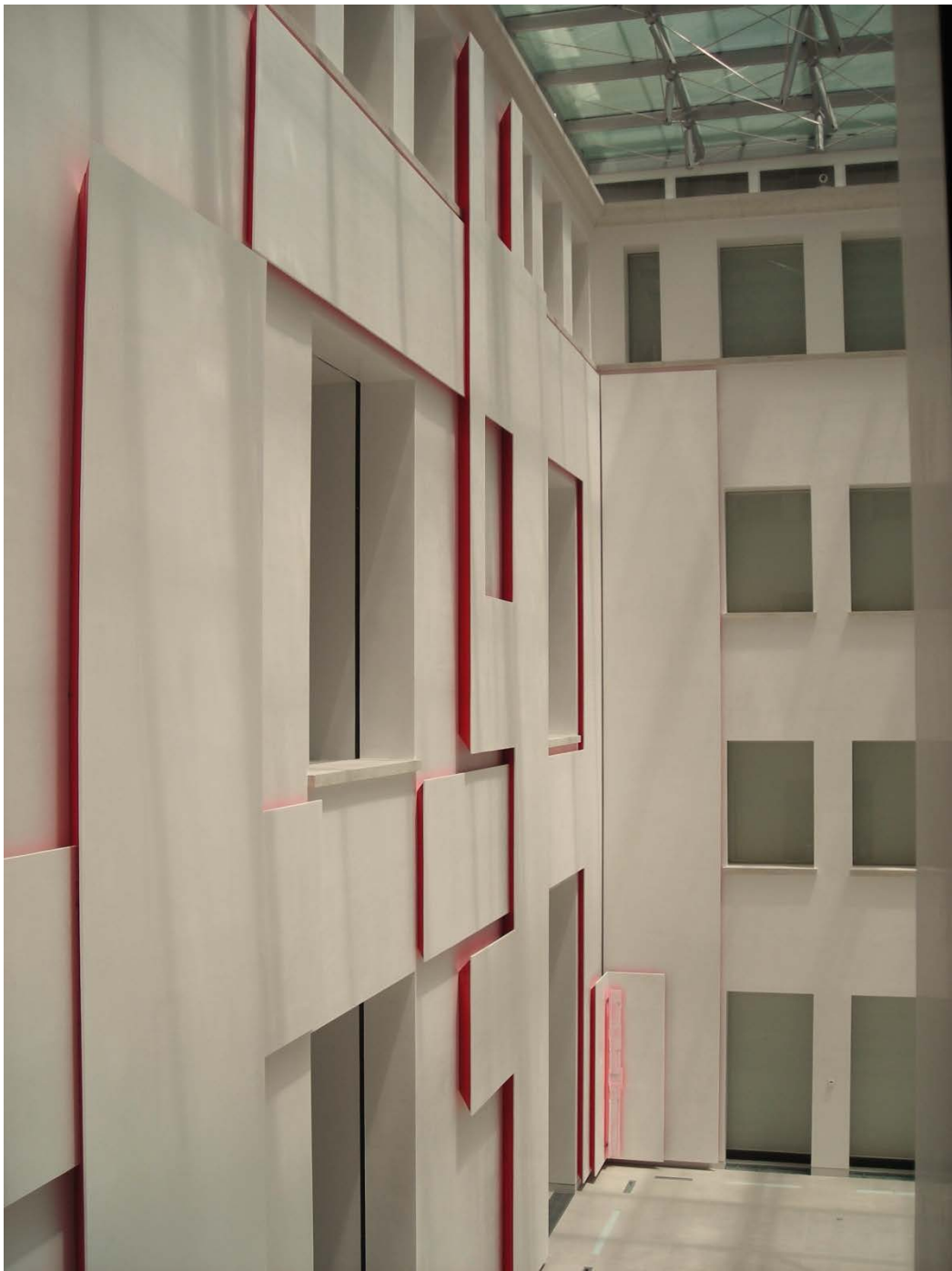




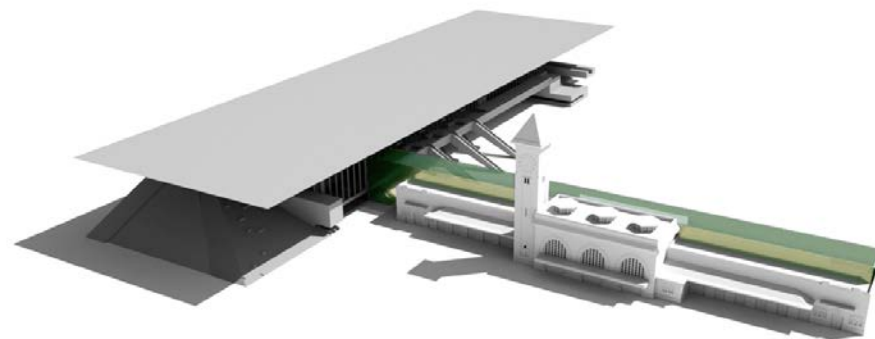






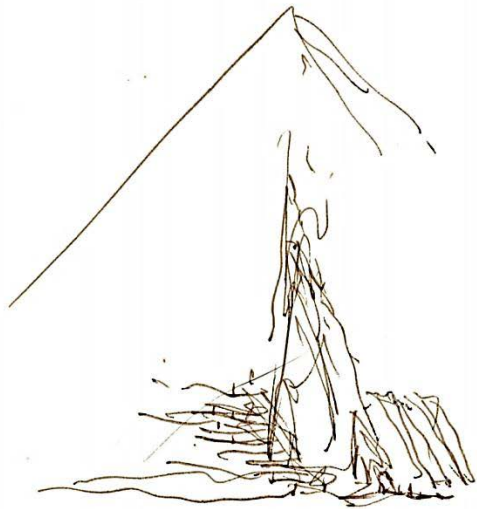


NOUVELLE GARE GRANDE VITESSE
CASA VOYAGEURS | CASABLANCA

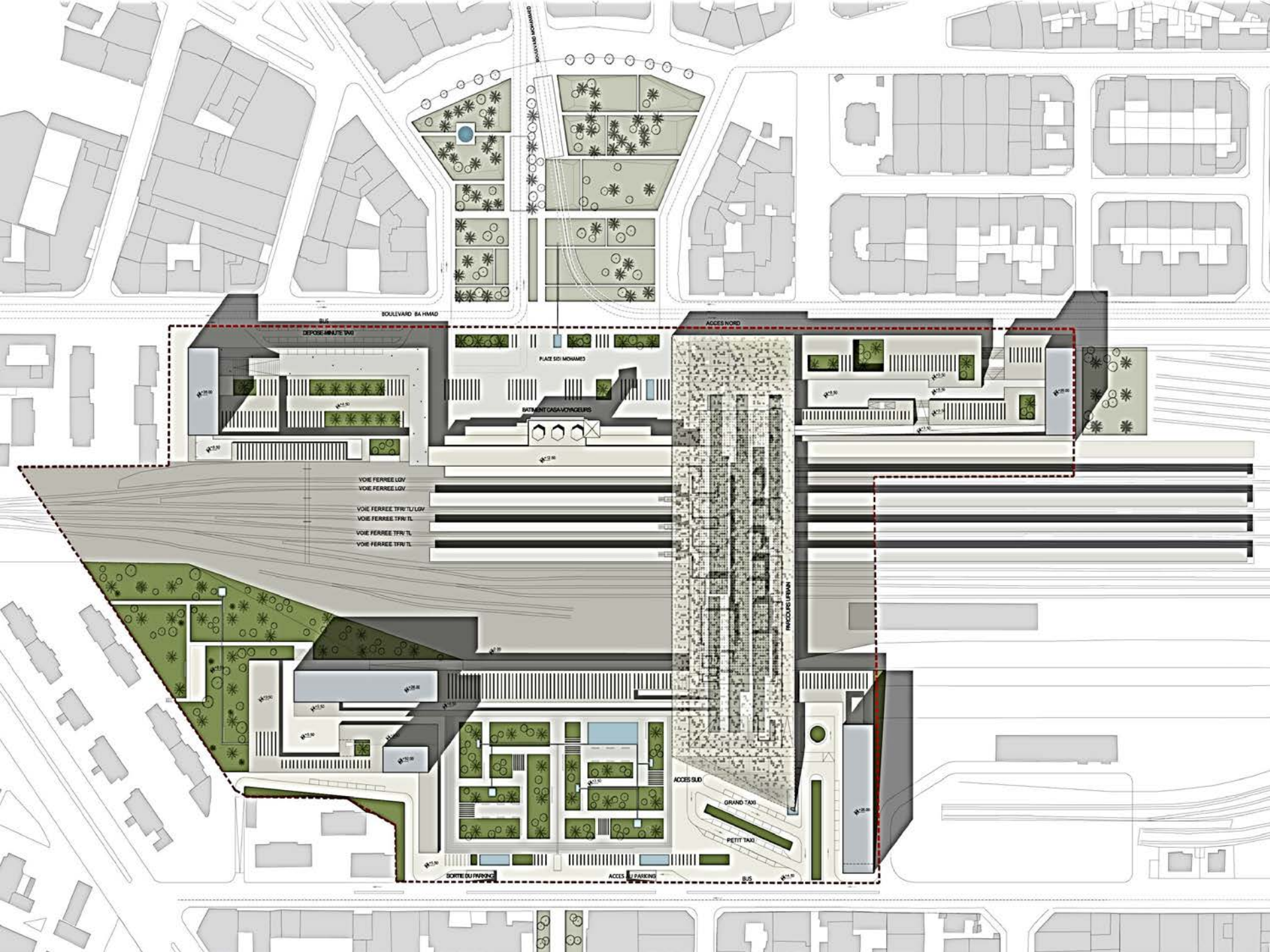


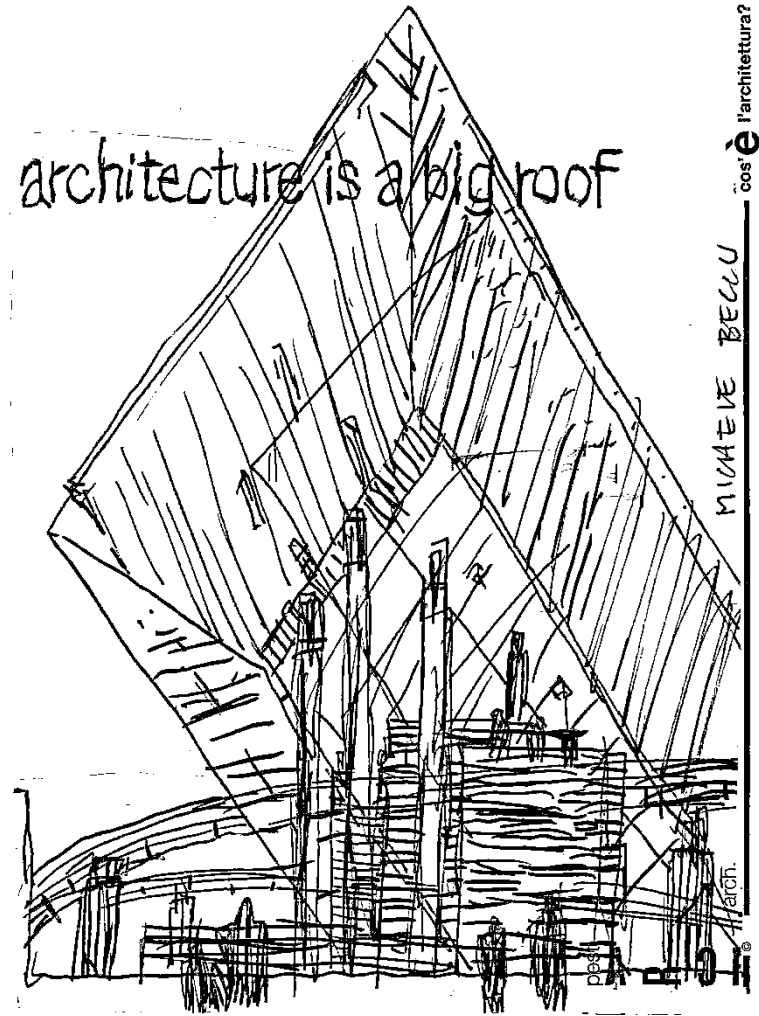


CASABLANCA



CASABLANCA





architecture is a big roof

