

EX-MOVÈRE

NARRATING PLACES WITH IMAGES

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ARCHITECTURE
DRAWING AS A TOOL
EDITING
IMAGES
NARRATION

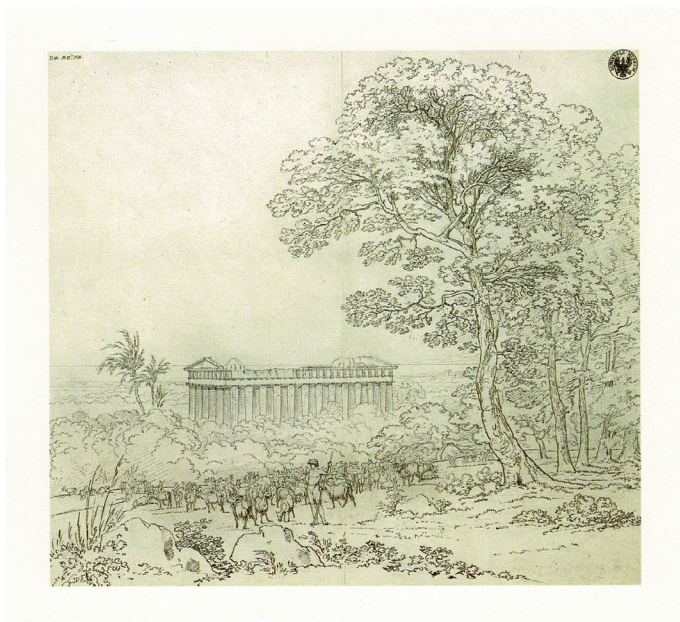
Through paintings, engravings, short texts it is possible to know a place and at the same time discover the propensities, interests, ideological inclinations of each author. Engravings, paintings, photographs, clips are indispensable materials for the architect who intends to recompose places fragmented by the events of history, such as archaeological sites. The drawings of Jean-Pierre Houël, Karl Friedrich Schinkel, the photographs of Josef Koudelka and the reworkings of Massimiliano Gatti, although

distant in time, have in common the story of the natural harmony between architecture, archeology, and nature. The *Percorsi architettonici* of Sergej Michajlovič Ėjzenštejn introduce the way of doing architecture of Dimitris Pikionis and Pierre-Louis Faloci: editing is used as a method to compose sequences of spaces. The conclusion refers to the role of drawing as a tool in architecture with reference to a research project underway at the PhD 'Architecture, Arts and Planning' of the University of Palermo.

INTRODUCTION

The etymology of the word ‘emotion’ is due to the Latin *emovère*, composed of the preposition *ex* that invites you to go out and the verb *movère* that evokes par excellence a motion; literally means ‘to take out, move’, in a broader sense ‘shake, shake’. The word indicates that momentary affective state that upsets the souls, that excites the mind in the presence of a work of art. Emotion is often linked to the recognition of the meaning we attach to things. Jean-Jacques Rousseau, in his *Saggio sull’origine delle lingue* (1781/1984), supposed that it was easier to speak to the eyes and not to the ears. In literature, the writer or poet uses words to produce images, creating a metaphor, evoking a memory. In the visual arts, just as effectively, the artist uses shapes and colors. Jean-Pierre Houël’s trip to Sicily (1776) aims to build a repertoire of images that can illustrate all aspects of the island. His forty-six *gouaches* have the lightness of the note taken live, in which the artist manages to engrave the levity of the air, the reflections of the waters, the spray of the waves of the sea and the powerful porosity of the Greek ruins. Ethnological interests are evident in the representation of civil or religious festivals, in peasant rites against the background of the landscape. Compared to other eighteenth-century travelers, Houël does not frequent the palaces of the nobles, nor the scholars and their libraries: he follows the most impervious trazzere, he stays in country inns. Karl Friedrich Schinkel considers the vestiges of the ancient world a whole to be lived and evaluated with the landscape of which it is part. This point of view emerges from the approximately four hundred pen and pencil drawings, sketches, and watercolors of his trip to Italy (1803). It pays exceptional attention to the peasant world. Most of the European architects—after having stopped in Herculaneum, Pompeii, and Paestum to systematically study the Doric temples— took care to draw up analytical reconstructions of the temples, of the most famous theaters. Schinkel designs the theaters of Taormina

Fig. 1 K. F. Schinkel, *The temple of Concordia in Girgenti*, 1804, pen and black ink, 483x536. In Cometa & Riemann, 1990, p. 57.



and Syracuse, the *Temple of Concordia* in Agrigento (Figure 1), not as monuments to be noted for archaeological vocation, but as a fascinating presence in the whole of a landscape and an environmental context in which the colossal bulk of architecture has the same weight as hills and mountains, bushes and trees, of the resignations and houses scattered throughout the countryside.

The artist Josef Koudelka collects in *Radici* (2020) the results of a research begun thirty years ago in almost 200 archaeological sites and in about twenty countries, from France to Italy, Syria, Morocco, Spain, and Turkey (Figure 2)¹. These landscapes represent an ode to the historical vestiges of the Mediterranean Sea: it is in front of this 'common sea' that Europe and its founding values were born. This work is not only intended to document history, but it also wants to recover the meaning of a world that we risk losing (part of some sites photographed have now disappeared, destroyed by wars). The archaeologist Alain Schnapp called it a unique journey because no one had



Fig. 2 Author, year, sites visited and photographed by Josef Koudelka between 1991 and 2019.

tried with such obstinacy to provide, using photography, such a complete representation of what remains (ruins, works of art and remains of the past) of our ancient history. In these images the artist does not intend to ‘freeze’ the ruins in a romantic vision but, on the contrary, to investigate them with his gaze, returning several times to the same places until he is able to record the passage of time, the effects of human action and the imposition of nature, which claims its rights. The sumptuousness of the alternating sunrises and sunsets emphasize exactly the columns, the sculptures of the bas-reliefs, the paved floors and, in general, the wonderful geometry of the sites. The choice of elongated framing enriches the composition, a combination fine-tuned with a visual grammar made of inclined and fragmented visions, sometimes without horizons, with a powerful black and white that gives strength to the grandeur of the ruins. *Le nuvole* (Gatti, 2019) is the publication of Massimiliano Gatti’s research work that took place in the last ten years, during trips for various archaeological missions, as a reporter. It is a narration conducted by diptychs, composed by Gatti combining their photographs of the ruins of Palmyra with other photographs made from a still image of different videos of archaeological destruction. Explosions fade away acquiring the form and interrogative substance of clouds (Figure 4). From this



DONNAS / ITALIA



PONTE DEL GARD / FRANCIA

Fig. 3 Author, year, *Donnas in Italy* (above), *Ponte del Gard in France* (below). In Josef Koudelka, 2020.

linguistic comparison springs a reflection on communication in our time, too often characterized by the ferocity of ignorance. As often in his work, the fulcrum is time, its flow, its strength both constructive and destructive, iridescent. The title comes from a comedy by Aristophanes, a traditionalist intellectual of the fourth century BC, opposed to philosophical clouds, who lived in an extraordinary moment for ancient Greece, which unites the impalpable lightness of the clouds to that of the new currents of thought. Gatti starts from ISIS, but the situation to which he refers is widespread: culture is frightening, and fear is a key identity element of our era that generates the rejection of the different, of the other. Works of art and literature are often a source of inspiration: they help to convey

meanings using implicit references. Piero Guccione, for example, says:

The lines of the sea that I have painted many times derive from a distant and unique trip to Pompeii. From the sudden emotion caused by observing the friezes of the Pompeian walls, enraptured by the beauty of their geometry, by the permanent density of their material [my translation from Italian²] (Goldin, 1998, p. 18).

The beauty of buildings is understood in the harmony of their relationships, relationships that contain a meaning: our emotion is linked to the recognition of that meaning “If in a forest we find a mound six feet long and three feet wide, arranged with the pyramid-shaped shovel, we get serious, and something says inside us: here a man is buried. This is architecture” (Loos, 1972, p. 255).

ARCHITECTURAL PATHS

SERGEJ MICHAJLOVIČ ĚJZENŠTEJN,

DIMITRIS PIKIONIS, PIERRE-LOUIS FALOCI

Movement is both a cognitive and compositional act: man honors space not only by moving inside, but by opening and experiencing all his senses in doing so. For Steen Eiler Rasmussen “the architect is a kind of theatrical producer, the one who arranges the scenography for our lives” (2006, p. 28). The operation that combines technical perfection with the effectiveness of an involvement, which demonstrates a strict motivation and, at the same time, opens up to authentic pleasure in the field of the arts, has as its common matrix the practice of assembly. Each of us has his own way of knowing and interacting with the world: the perception of things takes place in fragments, for delimited glimpses that lead to grasping the structure of reality. Francesco Cassetti, in the introduction to the text *Teoria generale del montaggio* by Sergej Michajlovič Ějzenštejn (1937/1985), suggests that to have an intelligence of things, whatever they are, it is

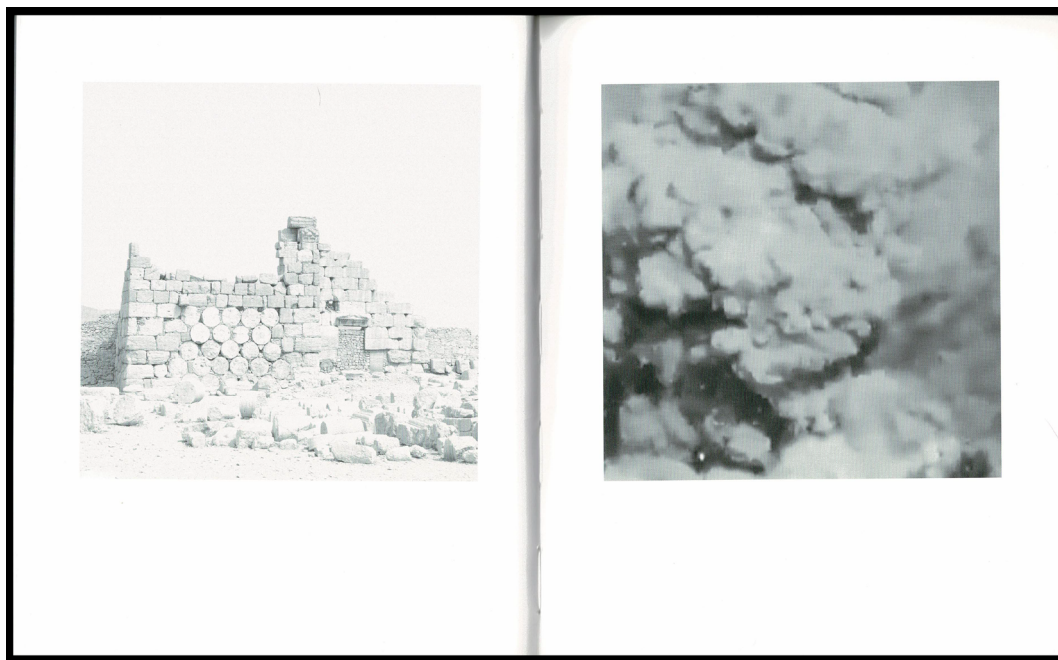
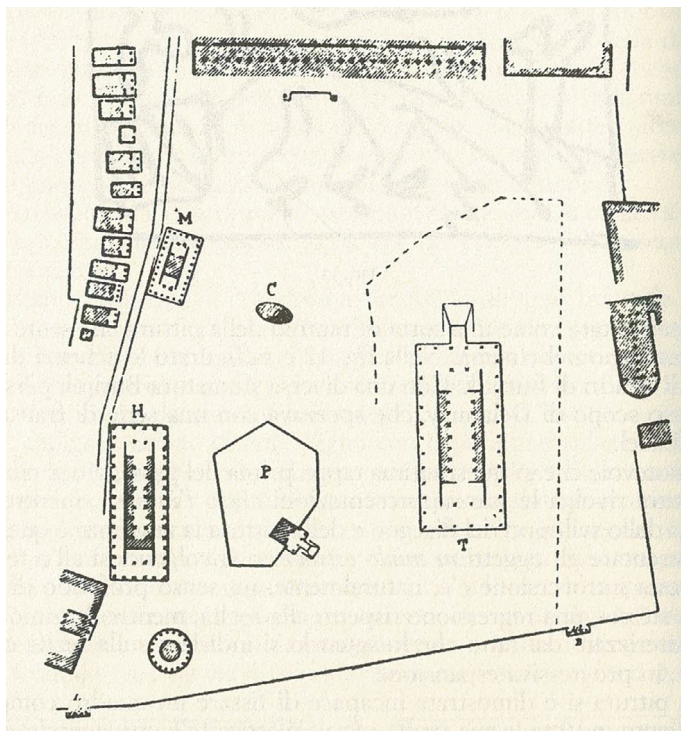


Fig. 4 Author, year, *Palmyra*. In *Le nuvole* by Massimiliano Gatti (Gatti, 2019).

not enough to describe their contours, but it is necessary to 'grasp the entire design', dismantling them in their different components and reconstructing them immediately afterwards with a scheme or a diagram that gives us the overall structure and the supporting dynamics. To grasp a reality, it is not enough to represent it episodically, but it must give an exemplary image through a game of comparisons and stratifications, dismemberments and redistributions, accumulations and correlations, in short, through a formal intervention. The assembly is precisely the main tool of such an intervention, but to grasp the reasons and the functioning it is necessary that it too, like everything else, is worked thoroughly, thanks to a continuous decomposition and re-composition of its presences. Sergej Michajlovič Ėjzenštejn, in his famous treatise on editing (1985), refers to the Acropolis of Athens as a perfect example for the calculation of framing, for the alternation of scenes and even footage. In the chapter *Percorsi architettonici*, Ėjzenštejn writes that "it

Fig. 5 Auguste Choisy, *perceptual analysis of the Acropolis of Athens* (Ėjzenštejn, 2021).



is difficult to think for an architectural ensemble of a more refined editing sheet in its shots than what here looks like a path between the buildings of the Acropolis” (Ėjzenštejn, 1985, p. 79) having as a reference a passage taken from the *Histoire de l'Architecture d' Auguste Choisy*. In Choisy's description, the Acropolis of Athens is presented in a sequence of preordained views (Figure 5). In front of the Propylaea, raising the head, one can see a symmetrical central body and two remarkably different wings: the widest right and the smaller left. At first glance there is nothing more irregular than this planning, but in fact the whole thing looks like a very balanced whole, in which the overall symmetry of the masses is accompanied by a refined diversity in details. The optical symmetry is impeccable (Ėjzenštejn, 1985, p. 82). Going up you enter the square and here the perspective widens to embrace, at a single glance, the Parthenon, the

Erechtheion and the statue of Athena Promachos. At each of the main station points of the city tour route, only one monument dominates. In the end, we return to the starting point (Ājzenštejn, 2021, p. 85). In the Acropolis of Athens, architecture supports vision, punctuates through a syntax of suspended orthogonal planes, of shots (partial, total, close-up, panoramic) each view, accompanies the 'transitions' through the modulation of space, times, and materials, making the transition between inside and outside complex and expressive. When in 1954 Dimitris Pikionis began working on the arrangement of the archaeological area around the Acropolis of Athens, it was clear from the drawings that attention was paid to everything that is placed between the buildings: the resulting spaces, those intended for social life, the section of the streets. The routes are designed in hierarchical relationship, variable in width and by type of traffic (Ferlenga, 1999). A network of relationships, visual and physical, creates the common space. The architect carefully studies the qualities of the terrain, the course of the roads, designs minimal aspects such as fences, sidewalks, pavements attributing a particular value to each attack on the ground. Starting from the characteristics of the place, each component designed has the 'task' of re-establishing relationships, of involving the visitor. Pierre-Louis Faloci in his work has offered a contribution of appreciable rigor and sensitivity by operating within the historical-artistic heritage of France³. He has designed small museum devices in the territory, away from the cities and the main circuits of international tourism. Museums are the project area that Faloci has been able to better explore and, in particular, museums that work with history, that is, those institutions that articulate their mission around the presentation of events, testimonies, places that have participated in the construction of a collective narrative of our past. A first recurring element is the difficulty of the contexts and stories that Faloci often finds himself confronted: the memory of battles or traumatic events. Another type of complexity concerns the

museographic work that is confronted with fragments. In many cases the architect finds himself working with documents, partial collections, fragmentary, but above all with places that although they are recognized as depositories of important memories no longer preserve material traces of the events of which they were the theater or where in any case these forms of time are fragmented, unable to express themselves. To describe these echoes of the past, which represent the main substance from which his constructions take shape, Faloci coined the formula of *histoire sourde du lieu*. These places lie in a silent condition, which lives in the mental dimension of witnesses and scholars, in the archives and artistic transcriptions, that is, in the pictorial or filmic works that have fixed these memories on canvas or on film (Biagi, 2020). The architect's work has a fundamental task: to give coherence to the fragments of the narrative and above all to give them a voice so that they can be understood and become the tools through which the story is told and shared.

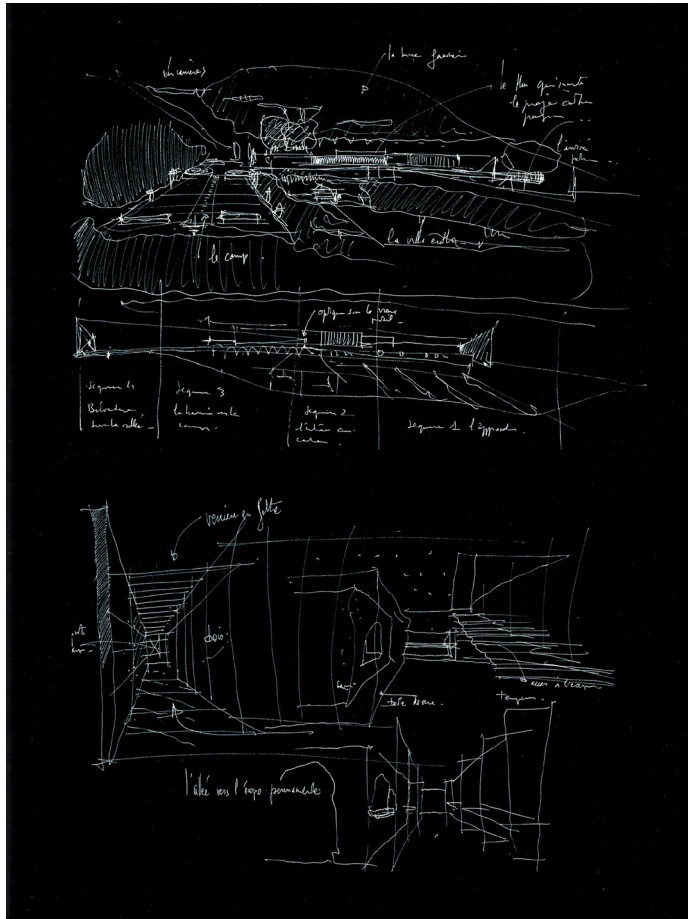
Faloci's method derives from a multidisciplinary approach: from the synergy between the history of architecture and art history, between poetic and technical instances; it puts architecture, construction, landscape, and narration in dialogue. Cinema has determined this way of reading space: as a boy, attending a cinema in Nice, he undertook a personal education of the gaze, which would later feed his vocation as an architect. These were the years of the *Cahiers du cinéma*, of the *Nouvelle Vague*, the period of the new generation of French directors: Truffaut, Godard, Chabrol, Rohmer, Rivette, Malle, Resnais (Biagi, 2018). Faloci's architecture refers to the image-movement (1983/2016) or the image-time (1985/2017) of Gilles Deleuze and, above all, brings into play the dimension of the body and what Peter Eisenman called 'affective involvement' of the viewer with architecture and landscape.

I never think only about the body, but also about the mind. For example of our Berlin project –the Memorial

to the Murdered Jews of Europe, commonly referred to as the Holocaust Memorial— you don't just have to understand its meaning and narrativity. As you walk in space, your body feels something, you feel what I call an empathetic involvement, something affective, which does not only concern the mind [...]. The project I made in Berlin is the most significant for me because there I left the world of the virtual, of not being: in that city it is very important to feel the concrete, its weight, the color of the material, its temperature [my translation from Italian⁴] (Purini, 2014).

In the museum intervention of the site of the Nazi concentration camp Natzweiler-Struthof (2005-08), in Alsace, Faloci's project aims to turn off the gaze to retrace in the dark the geography of annihilation. The principle of the 'darkroom' is applied, an almost braille reading experience (Figure 6). The method, inspired by the work of Alvaro Siza in Evora and Rafael Moneo in Merida, suggests the idea of "an inverted archeology" based on the knowledge of places (Biagi, 2018, p. 14). The forms of architecture constantly refer to something else. The *Archaeological Museum* of Mariana (2013-2021) consists of two overlapping orthogonal volumes, both in concrete. One, laid on the ground and intended for research spaces, is arranged on the east-west axis, parallel to the bed of the Golo river; the other, suspended, faces the archaeological park. The project will find full completion in the years to come, when the work of the scholars will return the buried stratigraphy of the Roman *insulae* and the Christian and medieval superfetations, creating the physical, as well as optical, connection between the museum and the park (Figure 7). In his architecture, Pierre-Louis Faloci tries to stage places, through paths, through framing, framing of situations so that the experience of places takes on a meaning, has a meaning and is not a random passage. The architectural object is not the purpose of design, nor of observation, but a link between the invisible order underlying and the phenomenal visibility that to constitute itself in

Fig. 6 Pierre-Louis Faloci,
*European Centre of the Resistant
 Deportee and Struthof Museum,*
 project sketches (Biagi, 2018).



experience requires an order and a direction. Architecture, according to Faloci, can become the tool of such a visual reorganization of the ecosystem of which it is part. The perspective discovered and applied by Faloci, is not that of the painter, but that of the filmmaker, who orders the space in terms of images-movement and images-time, structuring a narrative that binds architecture to the place, natural or anthropic. Living space is ‘an exercise’, a continuous attention to places, buildings, the sea, the movement of clouds, night noises. The phenomenological exercise aims at returning to the essence of things. Combining a careful reading of

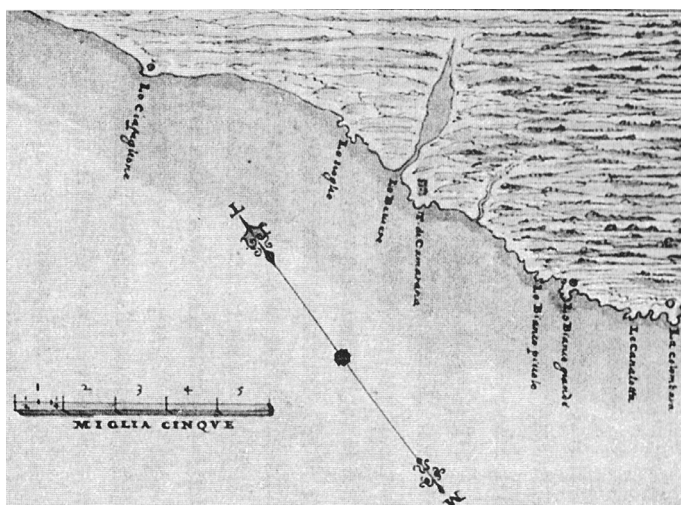
of reality and a poetic response to it. And in this operation the direct connection between mind and hand, the relative convergence and divergence, the starting point of the line, its tracing are the beginnings of the design inquiry. The sheet of paper is also, like the pencil, an instrument of the exercise of architectural design. An instrument that accommodates and fixes all that is continually corrected and rehearsed [my translation from Italian⁶] (Gregotti, 2014, p. 25).

For research in architectural design it can be said that drawing is a central and indispensable tool. The construction and structure of the research work in progress at the PhD 'Architecture, Arts and Planning' of the University of Palermo, entitled *Interactions*. Kamarina and the rural territory of Ragusa⁷, is based on a process consolidated over the years and that can be summarized with three infinite "writing, designing and rewriting" (Sciascia, 2012, p. 21). Using the architectural project can be the main way to study, to understand architecture and consequently to address the specific theme of research. The thesis investigates the relationship between archeology, rural pre-existence, and contemporary architecture, choosing as a place of experimentation the territory of Kamarina (Figure 8). Conceiving drawing as a tool of investigation means highlighting the ability to directly connect thought with the representation of forms, sequences, and relationships. An integral part of the research portion carried out so far has been the redesign activity, based on the interpretation of some recovered graphic drawings. The comparisons between the paper by Tiburzio Spannocchi (1577-78) (Figure 9), the engraving by Jean-Pierre Houël depicting the Temple of Athena transformed into a church (1787) (Figure 10), the planimetry by Julius Schubring (1864) (Figure 11), the planimetric sketch by Arthur Evans (1889) (Figure 12), the planimetric sketches and photos by Paolo Orsi (1899), the layout on plan IGM 1:50.000 and the *Archaeological Map* on an IGM 1:100.000

Fig. 8 The territory of Kamarina in Greek Sicily.

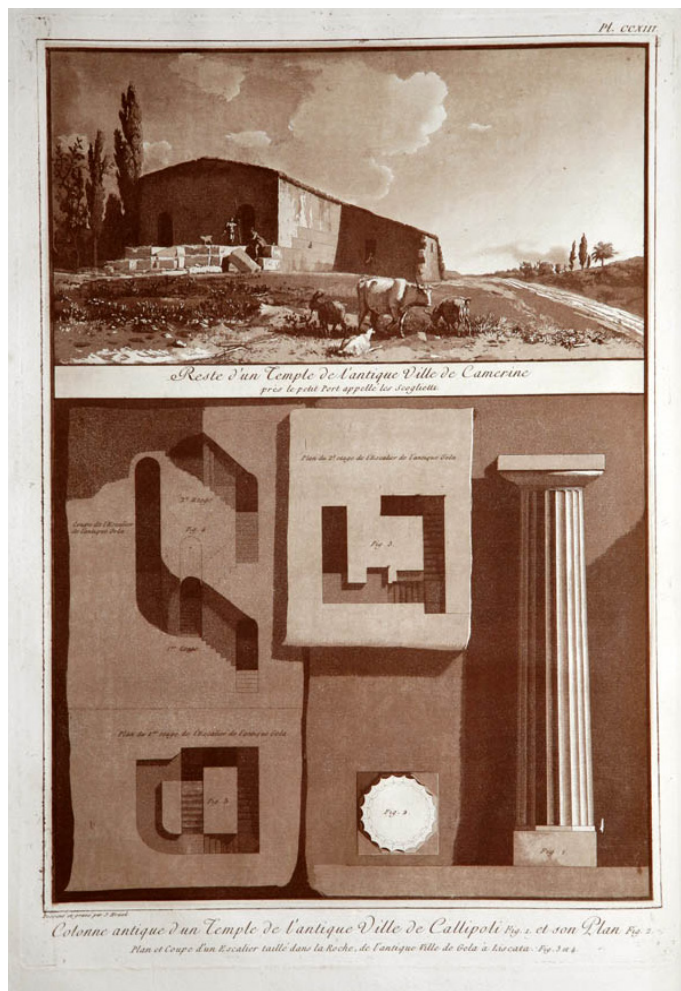


Fig. 9 The Camarine coast in the map by T. Spannocchi, 1577-78. In Uggeri, 2015.



basis by Biagio Pace (1927), the aerial views of the territory of the first half of the twentieth century, the documentary of the *National Institute of Light Dunes Verdi* (1955)⁸, the *Map of Italy* IGM scale 1:50.000 (1970), the planimetric reconstructions of the city of Kamarina by Paola Pelagatti (Pelagatti, 1973) (Figure 13) and Giovanni Uggeri (Uggeri, 2015), the PRG Susani (1988), the *Landscape Plan of the Province of Ragusa* (2016) with the state of affairs of the places,

Fig. 10 J. Houel, 1787, *Tavola CCXIII. Resti di un Tempio dell'antica città di Kamarina presso il piccolo porto chiamato Scoglitti; disegno e incisione.* Retrieved from <http://www.museoviaggiatori.it/incisione_houelz.php?inc=23>.



have made explicit some traces that had not emerged during the inspections. The redesign activity constantly stands as a means of contemporary interpretation of the whole, where new and visions relate ancient remains and traces with the views of the landscape (Figure 14). These combinations were essential to build the intermediate stage, go beyond the relief and define the project of the ground (accessibility, parking, free spaces, areas of common use), the vegetation project (green areas, equipped

Fig. 11 Kamarina, plan by J. Schubring 1864. In Uggeri, 2015.

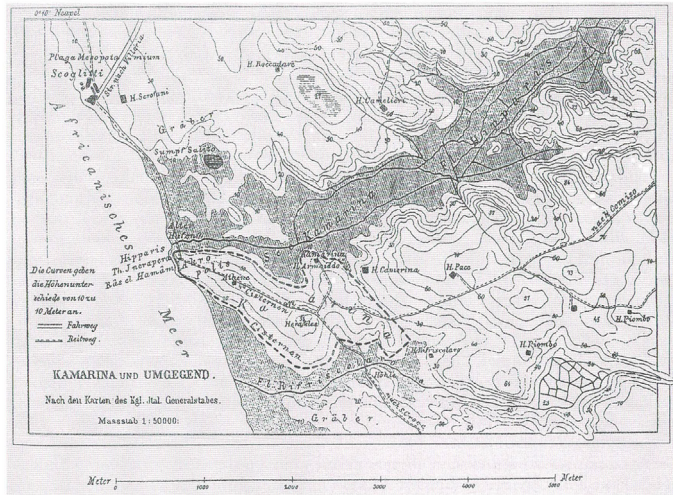
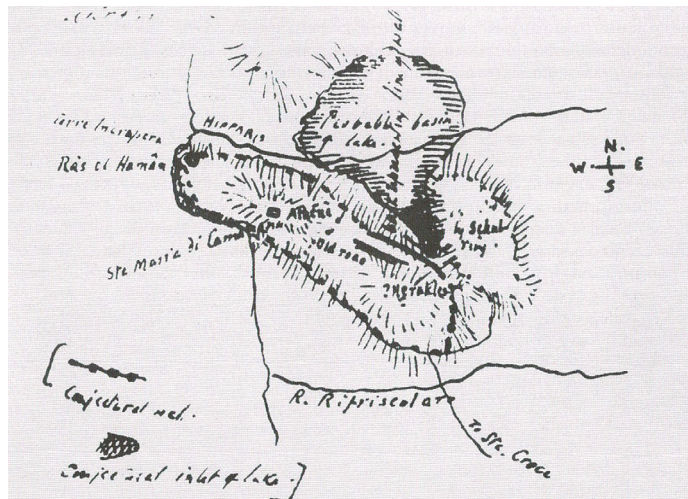


Fig. 12 Kamarina, planimetric sketch by A. Evans, 1889. In Pelagatti, 1973.



green, productive green), new ways to inhabit archeology (guest house for students, canteen, cafeteria, archeology workshops, reuse of a millstone of 1903). In the specific case, working in an archaeological context, the hermeneutic capacity of the drawing is leveraged, constantly verifying the consistency with the starting hypotheses along the research path. The project is progressively focusing on how an unprecedented interaction between

Fig. 13 Kamarina, planimetric diagram (Pelagatti, 1974).

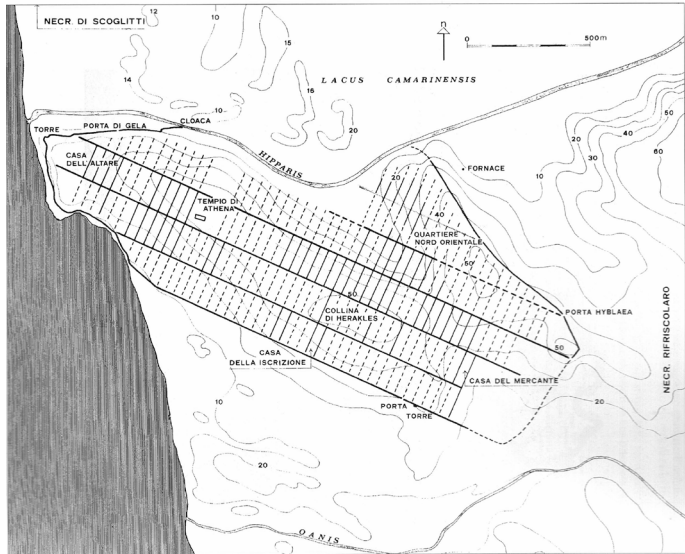


Fig. 14 Kamarina and the rural territory of Ragusa 2022.



archeology, rural and coastal landscape and low-skilled pieces of cities can also redeem these places. Investigating on the narrative character of contemporary architecture, the goal that is intended to achieve is to bridge the distance between archeology, the context and the inhabitants.

Over the past thirty years, digital technologies have provided enormous advantages in the reproduction and popularization of architecture, however they have also

changed the approach and even the purpose of drawing. Today its use is mainly aimed at communication to gain the favor of a large clientele. According to Vittorio Gregotti, architectural design as a project investigation:

It is what can be considered the furthest from representation realistic: it can be considered at most as provisional realism of thought, of imagination and its memory even if it moves progressively towards an internationalized interpretation of necessity of use and absolutely real contexts [my translation from Italian⁹] (Gregotti, 2014, p. 17).

From this point of view, drawing is a particularly flexible investigative tool to verify the consistency of a principle at various scales. John Ruskin in *Prefazione a Gli elementi del disegno* writes:

I am particularly convinced that when we know how to see with sufficient sharpness, there is very little difficulty in the draw what we see. But even assuming that this difficulty is still considerable, I believe that the vision is more important than design. As for me, I prefer teach drawing so that my students learn to love nature, than teach to look at nature why learn to draw [my translation from Italian¹⁰] (Ruskin 1857/2009, p. 17).

To the word drawing the Italian vocabulary gives the double meaning of proposal and representation of a figure, proposing the meaning of a completed act that does not take into account its role in the process of making architecture. Other languages use different vocabulary to give different shades of meaning to this term: draw, pattern, sketch, design, project in English; *zeichnung, zeichnen, entwurf, plan, skizze* in German; *dessin, croquis, esquisse, ébauche* in French. In ancient Greece, the words *graphè* or *skeriphos* were used, referring to the act of engraving. The design had, in the design process, different roles and ways according to the different conditions and the different foundations of the history of architecture: from Villar de Honnecourt to the great architects and theorists of the Rinascimento, such as Leon Battista

Alberti or Andrea Palladio, to the travelers of the *Grand Tour*, to the protagonists of the Avanguardia of the first half of the XX century. Although expressed in the form of a note, of a sketch, drawing represents a process that binds the mind to the hand: the sign traced on the sheet is a symbolic language that dates to prehistory, it is not a simple means, but it is something that is established with thought, memory, desire, dialogue for the construction of the image of the project. It is a process that selects from infinite possibilities and chooses those necessary to achieve specific goals.

NOTES

1 The sites visited and photographed by Josef Koudelka between 1991 and 2019 are: Albania (Antigonea, Apollonia, Butrint, Byllis, Durres, Elbasan, Phoenix, Kamenice), Algeria (Cuicul, Lambaesis, Madaura, Medracen, Tiddis, Timgad, Tipasa), Bulgaria (Nessebar, Nicopolis ad Istrum, Plovdiv, Sozopol), Cyprus (Bellapais, Famagusta, Kourion, Paphos, Salamis), Croatia (Pala, Salona, Split), Egypt (Alexandria, Cairo), France (Arles, Nimes, Orange, Saint-Chamas, Saint-Remy-de-Provence, Vaison-la-Romaine, Vers-Pont-du-Gard), Jordan (Amman, Gadara, Gerasa, Pella, Petra, Rufana, um el-Jimal), Greece (Athens, Cape Sounion, Corinth, Delos, Delphi, Dion, Dodona, Ege, Eleusis, Epidaurus, Philippi, Heraion of Samos, Messene, Mycenae, Mount Olympus, Nemea, Olympia, Orcomeno, Pella, Prèveza, Rhodes, Sparta, Tiryns, Vravrona), Israel/Palestine (Caesarea, Herodion, Jericho, Jerusalem, Lachish, Masada, Megiddo, Nabi Musa, Scitopoli), Italy (Agrigento, Aosta, Baia, Capri, Cuma, Donnas, Ercolano, Gran San Bernardo, Himera, Ostia Antica, Morgantina, Paestum, Palermo, Piazza Armerina, Pompei, Pozzuoli, Roma, Segesta, Selinunte, Siracusa, Solunto, Tivoli, Trieste, Torino), Lebanon (Beirut, Biblio, Heliopolis, Niha, Qalaat Faqra, Qasr Hammara, Tiro), Libya (Cyrene, Leptis Magna, Tolemaide, Sabratha), Morocco (Volubilis), Portugal (Evora), Slovenia (Ljubljana), Syria (Aleppo, Apamea, Bosra, Krak dei Cavalieri, Palmyra, St. Simeon Stylite), Spain (Italica, Merida, Segovia), Tunisia (Ain Tounga, Bulla Regia, Carthage, Chemtou, Gafsa, Haidra, Kasserine, Mactaris, Sufetula, Thuburbo Majus, Thugga, Thysdrus, Utina, Utica), Turkey (Alexandria Troad, Halicarnassus, Alinda, Aphrodisia, Apollon Symntheion, Aricanda, Asklepion of Pergamon, Aspendos, Ace, Aydin, Cauno, Cibira, Claros, Cnidus, Didima, Ephesus, Euromos, Ezani, Faselide, Iaso, Hierapolis, Labranda, Laodicea al Lico, Latona, Limira, Magnesia al Meandro, Mileto, Myra, Nysa, Olympos, Patara, Pergamon, Perge, Pinara, Rodiopolis, Sagalassos, Sardis, Selcuk, Seleucia, Selge, Side, Sidyma, Simena, Stratonicea in Caria, Telmesso, Teo, Termessos, Troia, Xanthos).

2 *“Le linee del mare che ho tante volte dipinto hanno preso corpo e sostanza plastica durante un lontano e unico viaggio a Pompei. Dall'improvvisa emozione provocata osservando i fregi delle pareti pompeiane, rapito dalla bellezza della loro geometria, dalla corposità permeante della loro materia”* (Goldin, 1998, p. 18).

3 Works realized: Winery, Cacula Velha, Portugal 1983-87; *European Centre for Archaeology*, Mont Beuvray, Glux-en-Glenne, 1993-2019; Mediateca e piazza, Meudon-la-Forêt, 1998-2001; *Museum of Art and History*, Rochefort-sur-Mer, 2003-2007; *Rodin Museum*, Paris, 2003-2007; *Palace of Justice*, Avesnes-sur-Helpe, 2003-2008; *European Centre of the Resistant Deportée and Struthof Museum*, Natzweiler, 2005-08; *Muslim Cultural and Worship Centre*, Boulogne-Billancourt, 2009-2011; *Historical Museum of the Battle of Valmy 1792*, Valmy, 2010-2015; *Civic Center*, Fosses, 2011-2015; *Recovery of Wendel Castle as a Regional Civic Center*, Hayange, 2011-2016; *Mediatheque of Architecture and Heritage*, Charenton-le-Pont, 2012-2016; *Andrée Chedid Foundation*, Issy-les-Moulineaux, 2013-2015; *Recovery of the sugar warehouse in Learning Center*, Dunkirk, 2013-2016; *Prorel Catwalk*, Briançon, 2014-2015; *War Museum 1914-18*, Lens, 2014-2016; *Recovery of the Château de Laboissière at the school of music and dance*, Fontenay-aux-Roses, 2014-2017; *Archaeological Museum of Mariana*, Lucciana, 2013-2021.

4 *“Non penso mai solo al corpo, ma anche alla mente. Per esempio del nostro progetto di Berlino – il Memoriale per gli ebrei assassinati d'Europa, comunemente detto Memoriale della Shoah – non devi capirne solo il significato e la narratività. Mentre cammini nello spazio il tuo corpo sente qualcosa, senti quello che io chiamo un coinvolgimento empatico, qualcosa di affettivo, che non riguarda solo la mente [...]. Il progetto che ho realizzato a Berlino per me è il più significativo perché lì ho lasciato il mondo del virtuale, del non essere: in quella città è molto importante sentire il cemento, il suo peso, il colore del materiale, la sua temperatura”* (Purini, 2014).

5 The title of the paragraph refers to Gregotti, 2014.

6 *“Il disegnare è un modo con cui la mente per mezzo del braccio prende contatto fisico con il foglio bianco per cercare, per mezzo del progetto, un'interpretazione critica della realtà e una risposta poetica ad essa. Ed in questa operazione la diretta connessione tra la mente e la mano, la convergenza e divergenza relativa, il punto di inizio della linea, il suo tracciato sono gli inizi dell'indagine progettuale. Anche il foglio è, come la matita, strumento dell'esercizio del progetto di architettura. Uno strumento che accoglie e fissa tutto quanto continuamente si corregge e si prova”* (Gregotti, 2014, p. 25).

7 The research project is underway at the PhD 'Architecture, Arts and Planning', University of Palermo, Department of Architecture, tutor: prof. Andrea Sciascia, co-tutor: prof. Luciana Macaluso.

8 Retrieved September, 2022, from <[**9** *“è ciò che si può considerare il più lontano dalla rappresentazione realistica: si può considerare al massimo come realismo provvisorio del pensiero, dell'immaginazione e della sua memoria anche se esso muove progressivamente*](https://patrimonio.archivioluce.com/luce-web/detail/IL3000088464/1/-4197.html?startPage=80&jsonVal={%22jsonVal%22:{%22query%22:{%22dune%22},{%22fieldDate%22:%22dataNormal%22,%22_perPage%22:20}}>.”</p>
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verso un'interpretazione intenzionalizzata di necessità d'uso e di contesti assolutamente reali" (Gregotti, 2014, p. 17).

10 "Sono particolarmente convinto che quando sappiamo vedere con sufficiente acutezza, vi è ben poca difficoltà nel disegnare ciò che vediamo. Ma anche supponendo che tale difficoltà sia comunque notevole, ritengo che la visione sia più importante del disegno. In quanto a me, preferisco insegnare il disegno affinché i miei allievi imparino ad amare la natura, che insegnare a guardare la natura perché imparino a disegnare" (Ruskin 1857/2009, p. 17).

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