



EAHN

7th International Meeting

Conference Proceedings

DOI: 10.20868/UPM.book.75019

EUROPEAN ARCHITECTURAL
HISTORY NETWORK
MADRID 2022

CONFERENCE HOSTED BY THE ETSAM
SCHOOL OF ARCHITECTURE OF THE
UNIVERSIDAD POLITÉCNICA DE MADRID





EAHN

7th International Meeting

Conference Proceedings

This book has been printed on paper from responsible sources, certified by the Forest Stewardship Council.



© of the texts their authors
© of the images their authors

© of the edition
© Ediciones Asimétricas, 2023
www.edicionesasimetricas.com

Editors
Ana Esteban-Maluenda
Nicolas Marine
Laura Sánchez Carrasco
Alberto Ruiz Colmenar

Graphic Design and Layout
Irene Egea Ruiz
Mónica Verdejo Ruiz

ISBN
978-84-19050-53-3
Depósito Legal
M-29806-2022
DOI
10.20868/UPM.book.75019

Impreso en España
Printed in Spain

All rights reserved. No part of this book, including the cover, may be reproduced in any form without permission from the editors or publisher.

**european
architectural
history
network**

DCa
COMPOSICIÓN ARQUITECTÓNICA



COAM COLEGIO OFICIAL ARQUITECTOS DE MADRID



ediciones **asimétricas**

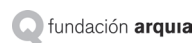
Organized and promoted by EAHN (European Architectural History Network)

This work has been supported by the Madrid Government (Comunidad de Madrid-Spain) under the Multiannual Agreement with Universidad Politécnica de Madrid in the Excellence Programme for University Professors, in the context of the V PRICIT (Regional Programme of Research and Technological Innovation)

Acción financiada por la Comunidad de Madrid a través del Convenio Plurianual con la Universidad Politécnica de Madrid en su línea de actuación Programa de Excelencia para el Profesorado Universitario, en el marco del V PRICIT (V Plan Regional de Investigación Científica e Innovación Tecnológica)



Comunidad de Madrid
Dirección General de Investigación e Innovación Tecnológica
CONSEJERÍA DE CIENCIA, UNIVERSIDADES E INNOVACIÓN



LEUVEN UNIVERSITY PRESS

Index

Message from the Conference Chair	11	Living in Central Peripheries	89
Message from the EAHN President	12	Casais Pérez, Nuria	
Editors preface	14	Grau Valldosera, Ferran	
Credits	17	Towards Non-Eurocentric Historiographies: Challenging Europe's Position in the Formation of Architectural Histories	103
Conference Proceedings		Charitonidou, Marianna	
The Performative Acts of Becoming an Architect	27	Robert Venturi's Camouflaged Academicism	113
Alves, Vítor		Costanzo, Denise	
Rediscovering Barcelona's "Coreas" through Latin American Experiences: Marginal Urbanization Studies at LUB/UPC	39	Photography as Criticism: Gabriele Basilico and the Project of a "Small Utopia"	123
Barcellos de Souza, Gisela		Deriu, Davide	
Communicating Culture: the Role of Women and Female Architects Inside Casabella Magazine. The Gaze of Giulia Veronesi (1906-1970) and Gae Aulenti (1927-2021)	49	Elements of Architectural Memetics	131
Boeri, Elisa		Djalali, Amir	
Marino, Fabio		Heritage and Periphery: Flashes of Everyday Life through Scenes of Madrid	141
Architectural Guides in a Hyperconnected World: Proper Dissemination Tools?	63	Escudero, David	
Camacho Pina, Ángel		Building Supranational Power: The European Central Bank	153
Design Through Analogies with Poetry. The Disciplinary Approach of John Hejduk	79	Fabbrini, Sebastiano	
Cardani, Luca		Between Local and Global, Civil Architecture in Palermo and the Surrounding Area at the Time of Charles V	163
		Garofalo, Emanuela	
		Ambiguous and Muddy: the Alternative Practice of Reiko Tomita and Her Group Atelier Zō during the Bubble Era	173
		Gómez Lobo, Noemí	
		Martín Sánchez, Diego	
		The Tropical and the African: Sert, ATEC, and the Planning of Havana	185
		Lejeune, Jean-François	

The Urban Renewal of Sessa Aurunca promoted by Governor Lope de Herrera (1546-1560) for Duke Gonzalo II Lenzo, Fulvio	193	Retro-Transference: Le Corbusier in Asunción, Paraguay, 1929 Torrent, Horacio	281
A Drawn Story of Architectural Phenomena. Re-reading Flemish Architecture of the 1960s and 1970s Through an Architectonic Lens: Redrawing the Design Process of Westrand (1967) Lievevrouw, Laura Voet, Caroline	203	“Dream-Like Spaces” as Spaces of Likes: Towards the New Research Sources Tošić, Jovana	289
Minimalism unto Structuralism in an Age before Deconstruction in Architecture Martin, Tim	215	The Public of Architecture: Participation and Disciplinary Autonomy Tostões, Ana	301
The Judo Takedown. French Tiles in the Rio de la Plata Basin (2nd Half of the 19th Century) Martínez Nespral, Fernando Luis	223	The Power of Shadow, from Magic to Illusionism Trazic, Laura	311
Hélio Oiticica in London: “The Whitechapel Experience” and the Protagonism of Architectonic Space Martins, Patrícia Pereira	229	One Critic, One Architect: The Birth of the Reader Van Gerrewey, Christophe	323
Comparative Histories of Architecture: History, Architecture, or Idealism? Palazzo, Pedro P.	239	Erskinean Isomorphisms. The Transformation of Byker Under the Microscope (1969-1982) Varas, Julián	329
French Diving into Brazilian Modern Architecture Peixoto, Marta Silveira	249	Marina Waisman’s Summarios (1976-1991): Heralding the Last Quarter of 20th Century Architectural Debates Verde Zein, Ruth	337
Not a “Coal Mine Shaft”: Washington D.C.’s Metrorail Stations and Their Postwar Classical Character Petroli, Marcos Amado	259	A Magazine of One’s Own: Soheila Beski and Architecture Writing in Iran Zarei Hajiabadi, Sina	345
Double Peripheries. Homelessness on the Edge of the City of Barcelona: the Case of Poblenou Serra-Permanyer, Marta Bitrian Varea, Carlos	271		

Between Local and Global, Civil Architecture in Palermo and the Surrounding Area at the Time of Charles V

Emanuela Garofalo

*Department of Architecture
Palermo University, Italy
emanuela.garofalo@unipa.it*

Abstract

During his triumphal tour through Sicily, following victory in the battle of Tunis in 1535 Charles V, when arrived in Palermo, was hosted in Palazzo Aiutamicristo, an imposing building commissioned by a banker in the last decade of the 15th century and considered at that time to be the most beautiful and suitable location for housing the emperor and his entourage. It was immediately after this event that new trends in the field of civil architecture can be found in the island's capital city and its surroundings. New or renovated buildings testify to the "complex genesis" of modern palaces in Sicily at the time of Charles V; it is true also for the suburban residences. *All'antica* models started to replace previous linguistic, technic and spatial solutions, conceived in the wake of Mediterranean Gothic, but also conditioned by other external inputs, that were linked to the visual culture of a multifaceted group of clients.

Although many palaces and villas built at that time have been demolished or heavily transformed, the scholars can count on a significant number of elements or fragments of previous configurations, as well as written sources. The focus has been placed on some themes, important for assessing new trends in civil architecture, or the persistence of established solutions linked to local examples. These are: the design of portals and windows on the façades; the positioning of the stairs and their relation with courtyards and loggias; the introduction of loggias in suburban residences; the design of gardens surrounding villas. Ultimately, this contribution aims to investigate how far the new dimension of Charles V's empire affected the Sicilian context in the field of civil architecture, one that is very sensitive to changes in social and cultural perspectives.

Keywords

Charles V, Civil Architecture, Palermo.

Introduction

The passage through Sicily of emperor Charles V in 1535 has been considered by historiography as a kind of threshold for architectural debate in the island, stimulating interventions on different scales inspired by classicist models. Two years later, the printing of the *Quarto libro* by Sebastiano Serlio and its immediate reception in Sicily gave a new and effective input to the spread of Renaissance architectural language.¹ However, these circumstances didn't create a sudden, global change in architectural production. On the contrary, a varied panorama is noted until almost the mid 16th century, where on the one hand *allantica* elements and decorative motifs appear in the context of buildings conceived and constructed according to Mediterranean Gothic models, and on the other hand, elements or coatings relating to the latter are included in spatial or typological solutions inspired by Renaissance examples. Moreover, other inputs come from local history as well as from the experiences and the visual culture of a multifaceted group of clients.

The field of civil architecture appears to be a particularly fertile field of investigation for observing the various coexisting cultural components and the trends taking place in the city of Palermo between the third decade and the middle of the 16th century and to reveal its dynamics.

The urban palaces

The choice of the Palazzo Aiutamicristo —an imposing building dating back to the end of the 15th century and linked to Mediterranean Gothic architectural culture— to host emperor Charles V when he arrived in Palermo on his triumphal tour through Sicily, following victory in Tunis in 1535, testifies to the relevance still attributed to that building in the 1530s. Even if it seems likely that some alterations to the main façade were made for that very occasion, intending to update its appearance and to adapt it to the ceremonial needs of its illustrious guest,² it is clear that the palace was still appreciated and considered suitable for housing the emperor and his entourage. Moreover, the same palace was also the temporary residence of the viceroy Ferrante Gonzaga, around 1540, during the second campaign of works in his palace in the fortress of the Castello a Mare.³ This could be interpreted as evidence of some stalling in the sector of palace construction, after the grandiose buildings at the end of 15th century and before the celebrated achievements of the second half of the 16th century, in particular related to the rectification and extension of the main road axis then called Via Toledo.⁴ The reality that emerges from the fragmentary evidence is different and dotted with a number of initiatives that show an ongoing reworking of the models already present in the city and the appearance of new ones. The greatest problem in reconstructing the “difficult genesis of the modern palace in the age of Charles V in Palermo”⁵ lies precisely in the fragmentary information available, as well as in the total disappearance or substantial reconfiguration of most of the buildings constructed in this era. Some significant episodes, however, can provide us with important elements of knowledge.

Between 1538 and 1546, during two different work campaigns, the viceroy Ferrante Gonzaga started the reconfiguration of the viceroy's residence in the fortified complex of Castello a Mare. We have information about this

building, totally demolished in 1922, from 17th century iconography and coeval archival documents. It was a relatively small palace, but which introduced some significant new elements, that may have had a certain resonance in the city, also due to the prestigious role played by the client. These elements include: the loggia that opened onto the maritime landscape; the twin portals, on the opposite side, facing the fortress courtyard, inspired by Serlio's models;⁶ the clear division between the apartments of the viceroy and those of his wife; the *stufa* (a small thermal bath) and large fireplaces with devices for the release of smoke “a la usanza di Italia”. The innovative elements, however, were to be flanked by others that were in continuity with 15th-century palatial architecture, such as the spiral staircase and the marble columns for the mullioned windows in the viceroy's rooms cited in the documents.⁷

From the same documents we know that in 1542 a new “beautiful and comfortable” staircase was built inside the palace, to connect the entrance hall with the main floor, again unlike the model that became popular in 15th century Sicilian palaces, namely the *escalera descubierta* placed in the courtyard.

The location of the staircase in relation to the inner courtyard and the connotation of the latter are themes where we can observe a tendency to change and update the preferred solutions. A significant example is that of the palace of Berlinghieri Requesens, a member of an aristocratic Catalan family and general of the galleys of the Sicilian fleet during Charles V's endeavours in Tunis.⁸ The central trapezoidal courtyard, accessible from a square entrance hall, refers to the 16th century configuration of the building (Fig. 1). It has a double loggia on one side only—in front of the entrance— showing a classicist reinterpretation of the model offered by the palaces in the late 15th-century Palermo, such as Palazzo Aiutamicristo.

Ionic columns are repeated with different proportions on the two levels, connected by round arches on the lower floor and lowered polycentric arches on the upper. The use of pavilion vaults on lunettes is also in line with a phenomenon of progressive prevalence of models from the Italian peninsula, also in the construction field, as well as the decorative expedient of profile portraits of the patrons on the pedestals of two columns in the upper loggia. The staircase here is built into an open case accessible from the portico on the ground floor and the landing at the loggia level.

Allantica profiles, together with engraved mottos, also appear in the large classical aedicula windows, dating back to 1547, of the Palazzo Scavuzzo (Fig. 2), that is located on Piazza della Fieravecchia on the corner with Via Porta di Termini, onto which also overlooks Palazzo Aiutamicristo.

Although the inconsistencies that can be found in the façade, in particular in the grafting of the modillions of the window in correspondence with the portal, configured—according to Mediterranean late Gothic models— with long radial ashlar and moulded cornice, have cast doubt on the contextual dating of portal and windows, their construction on the whole falls within the middle decade of 16th century. The male face in the central window of the main façade certainly refers to the image of Caesar, probably alluding to that of Charles V, therefore to be interpreted as a tribute to the emperor.⁹



Fig. 1. Palermo. Palazzo Requesens, courtyard. Picture by the author.

Fig. 2. Palermo. Palazzo Scavuzzo, façade. Picture by the author.

Fig. 3. Palermo. Palazzo Settimo, detail of the façade. Picture by the author.

Even the inner courtyard presents hybrids that are difficult to interpret, with wide lowered arches supported by polygonal pillars to form a portico vaulted on lunettes; the space of the courtyard is again freed from the encumbrance of the staircase, accessible from the portico through a small portal.

A similar location of the staircase also seems to suggest a document relating to the disappeared palace belonging to Benedetto Ram, a rich member of a family of Catalan origin. In 1541, a contract assigned the task of decorating the loggia of the building in correspondence of the staircase landing and the entrance to the main hall, with “istoria seu ystorias” established by the client, to the painter and stucco plasticator Orazio d’Alfano from Perugia.¹⁰ This adds testimony to an aspect that today is no longer observable in existing casuistry, but probably not limited to Palazzo Ram and certainly not secondary to framing the taste and the requests of clients in search of affirmation within the urban patriciate.

Some fragmentary and sometimes episodic testimonies, in the context of deeply transformed buildings, enrich the casuistry of hybridizations and diversified models. Among these, an example of the alternatives put in place in particular for the definition of façades is that of the palace belonging to the jurist of Pisan origin Giovanni Luigi Settimo in Via Lungarini. Under the plaster layer of the 18th-century reconfiguration of the façade, restoration work has brought to light a decoration that was probably made by 1525 using the graffiti technique, which simulates a covering with ashlars in the shape of diamond points divided by a *cornice marcapiano*, conceived as a continuous frieze with *grotesche*¹¹ (Fig. 3). This is the only existing example traced to date, but from a 17th century manuscript we know that the painter Jacopo Vigneri, a pupil of the more famous Polidoro da Caravaggio, created several graffiti façades in Messina in the 16th century (after 1528).¹²

Suburban residences and villas

The construction of residences in the country-side for aristocrats and eminent figures belonging to political and economic élite is not at all a novelty of the 1530s. However, they were usually linked to a production activity and located at a distance from the city and, even when an aesthetical intention can be detected from the construction documents, they had a fortified aspect and were built in the shape of a tower. Authorizations to build similar tower-palaces with crenellations (*licentiae mergulandi ac turrim construendi*) are still quite frequent among the acts issued by the viceroy during the first half of 16th century, demonstrating the strategical values of such buildings as well as the meaning attributed to those architectural features as a status symbol. What really stands out from the medieval inheritance at the time of Charles V is the appearance of a different way to conceive a suburban residence, as a place for pleasure to be enjoyed in more comfortable and open buildings, surrounded by gardens that are carefully designed and enriched with fountains, sculptures and porticoes. We can therefore infer that this was the very moment when the first attempts to create *allantica* villas can be recorded, that were inspired by a fascination for models, linked to the humanistic culture, coming from the Italian peninsula.

However, we cannot overlook the existence of an illustrious precedent in local history, namely the *sollacia regia* of the Norman kings. It is surely no coincidence that two of the most relevant examples known of this new type of suburban residences were built right in the proximity of those *sollacia*. These are: the Villa Ventimiglia (today Villa Napoli) located not far from the Cuba, incorporating the Norman *torre* Alfaina (or Cuba Soprana) and including a pavilion called “Cubula” (small Cuba) in its garden; Villa delle “Quattro Camere” belonging to the powerful Aragona family, built near Zisa.

After all, recent studies have shown that neo-Norman themes can clearly be found in 16th century Sicilian architecture, both in the technical and formal solutions, sometimes revealing the aspiration of aristocratic patrons to accredit themselves as descendants of the Norman lineage that came in the wake of the conquistadors.¹³ Therefore, it seems that the reference to Renaissance models was added to this aura of myth, which clearly also transpires from the pages written by the erudite Tommaso Fazello in his narration of Sicilian history¹⁴ and that had already manifested itself a century earlier in the request by Panormita for the concession of Zisa by King Alfonso V.¹⁵

In the first example cited, Villa Ventimiglia, the incorporation of the remains of a building dating back to Norman times, as well as the respective positions of the main building and the Cubula pavilion, as the backdrop of a straight pathway that crosses the garden from the northern side of the villa, left no doubt about the importance attributed to those structures as elements that enhanced the prestige of the new building. Even though partially transformed, the villa maintained the original overall configuration: a “C” plan, with two symmetrical advanced wings creating a half-court in front of the main façade (Fig. 4). The residential rooms were on the second floor of the building, lying on a first floor opened on the two wings by big round arches and crossed by a central passage-way, directly connecting the entrance in front of the villa with the garden behind it. The change from the fortified residences to a type of building in a close relationship with



Fig. 4. Palermo. Villa Ventimiglia, overall view. Extracted from Google Earth.

its external environment is completed here, as the presence of loggias on three sides on the second floor of the wings demonstrates. The only archival sources known up to now that relate to this villa, the purchase of the site by Giovanni Ventimiglia in 1505 and the assignments given to the sculptor Giacomo Gagini for the realization of statues for two fountains between 1539 and 1542, suggest a date of construction between the second and the fourth decades of the 16th century.¹⁶ The extraneousness of the villa's plan and general layout to the local and regional context could indicate the involvement of a "foreign" designer. Moreover, the overall conformation of the villa has similarities with the Villa Chigi in Rome. Postponing the hypothesized date of construction to the early 1540s, this could be explained by a design by the architect Domenico Giunti.

Recalled to Sicily in 1540 by the viceroy Ferrante Gonzaga, he came from Rome where he had completed his training as a perspective painter, demonstrating, in particular, familiarity with the modes of representation used by Baldassarre Peruzzi. Of course, he wasn't the only architect coming from the Italian peninsula who was aware of the Renaissance models of villas and who came to Sicily in those decades. For instance, we know that in 1537 the viceroy summoned from Naples the architect Giovan Battista Peloro, pupil of Baldassarre Peruzzi, from Naples, to do a drawing of Messina with its fortifications.¹⁷ No other information is known about his stay in Sicily, but we cannot exclude other assignments by Sicilian clients.

What was certainly designed by Domenico Giunti is the villa belonging to the viceroy Ferrante Gonzaga, built between 1540 and 1546 in the suburban area north of the city.¹⁸ Thoroughly transformed in the 17th century, the main façade has only been slightly altered in, characterized by the central loggia and square windows with modillions on the two sides (Fig. 5). It is probable that the main residential space of the villa, a wide rectangular hall, higher than the other rooms on the two sides, was positioned behind the loggia. Part of these rooms still shows the original pavilion type vaults on lunettes, a technical and formal solution imported in Sicily from the Italian peninsula in the late 15th century but that became popular in that period. This villa is single storey, but located in an elevated position, connected with the lowest level of the original access road by a double



Fig. 5. Palermo. Villa Gonzaga, façade. Picture by the author.

cordonata ramp. This rather scenographic solution together with the permeability of the wide three arches of the front loggia clearly testify to the main novelty of this residences, namely the strong connection between the building itself and the garden.

The attention paid by the viceroy Gonzaga to the garden has been recorded by the correspondence exchange with his architect Giunti.¹⁹ In addition to vineyards and cultivated areas, it included pleasure gardens and at least one fountain, a fishpond and a rabbit hutch, close to which a porticoed structure had been set up to watch the hunting shows. The importance of the garden is also testified by references to the villa in coeval documents such as the garden house (*la casa del giardino*) or the viceroy's *viridarium*. However, the documented use of Villa Gonzaga, when it had passed to the Cifuentes family, as a place for hosting the new viceroys, suggests that it must have been a comfortable and elegant residence, long considered up to that function, as part of a precise ceremonial procedure that included the subsequent accompaniment of the Island's governor with a procession to the royal palace.²⁰

The design of a rich and articulated garden exemplified by the models offered by the Medici villas and other "delights" of the Italian Renaissance courts seems to reach its acme with the last example we are dealing with, the lost villa of the Aragona family, better known as the Villa delle "Quattro Camere". The date of construction is still uncertain, but it seems likely that it started in the 1540s, emulating the viceroy Gonzaga, and considering the familiarity of Giovanni Aragona with the latter.²¹ The information on this complex mainly derives from the description written by the local erudite Vincenzo Di Giovanni around 1620, focused on the garden.²² In the sequence described by Di Giovanni, after the entrance there were spacious courtyards, then a labyrinth of myrtles with a square in the middle, with a mountain and a cave with water games. Then you passed to a first square section of the garden, divided in turn into square flowerbeds—planted with fruit trees—by paths bordered by myrtles and orange trees, with a large sculptural fountain and, at the end of the path in a straight line, an artificial cave, richly decorated and with water games. Three steps on you came to a second square crossed by covered paths and with a vaulted

pavilion covering a fountain, decorated with sculptures. Shortly after, you finally reached the house, which was given only a brief description: a central wide loggia and four rooms, two on each side, all of them covered by vaults with a rich decoration (gilded stucco statues in the loggia; paintings in the four rooms, depicting scenes and *grotesche*). The description is not very clear on the following part, where it refers to another loggia accessible from a big gate and connecting with a grove of hazelnuts and wild plants, crossed by wider pathways and with another scenography fountain.

From this description, we can deduce that the garden was the real protagonist of the overall project; but the quality of the finishes in the rooms of the villa also bears witness to the client's interest in the representativeness of the same villa, also offering some clues of hybridization of models. On the one hand the techniques and the subjects of decorations are undoubtedly linked to Renaissance models, so much that Houel, visiting the villa in the 1770s, believed that it was the work of artists from the Raphael school.²³ On the other hand, the use of Valencian tiles to cover walls up to a certain height and to pave the loggia and the rooms is reminiscent of residences linked to the Mediterranean Gothic and also common in Sicily from the 15th century.

Other examples have been cited by scholars and some still remain (probably dating to the 1540s-1550s), showing more traditional solutions with limited concessions to that search for greater permeability of the interior spaces, already commented on, and namely the introduction of loggias. This is the case, for example, of Villa Belvedere at Altarello di Baida owned by the merchant Sigismondo Rustici from Lucca in 1555.

In this combination of long-lasting or recent traditions and new inputs, that was spreading on a global scale, we cannot forget an element rooted in Islamic building culture, which we find in the villas around Palermo in the 16th century, i. e. the “camera dello scirocco”, included for example in the complex of Villa delle “Quattro Camere”. It was an underground space served by cold water, used as a refuge from the heat during the summer.

Conclusions

The framework of knowledge on civil architecture in the first half of the 16th century in Palermo is certainly still very fragmentary and largely incomplete, and this should lead to necessary caution in drawing conclusions. However, from the case studies known to date, and in particular from the examples briefly commented on in this contribution, we can observe a context that is anything but static and unproductive. On the contrary, the Palermo area appears characterized by a lively building activity and by architectural research that moves between the opposite poles of traditions —more or less ancient— linked to the local context, and the phenomena of diffusion of models on a large scale, which have in the Italian peninsula the new privileged horizon of reference. Languages, technical solutions and housing models, new and linked to established uses, are compared and frequently hybridized, not only due to clients' aspirations, but also due to the frequent arrival in the Island of artists from different contexts in peninsular Italy. However, the relationships with the Iberian Peninsula, other contacts and paths of men and models are also not to be ignored, especially in the network of relations that revolved around the charismatic figure of Charles V.

Funding

This contribution is a product of the research projects: PRIN 2017-The Renaissance in Southern Italy and in the Islands: Cultural Heritage and Technology, and Poyecto I+D - Taller DR: el Maestro Diego de Riaño y su taller de cantería. Arquitectura y ornamento en el contexto de la transición al Renacimiento en el Sur de Europa, (Ref.: PID2020-114971 GB100).

Notes

1. Fulvia Scaduto, "Sebastiano Serlio e la Sicilia. Modelli per porte e finestre", in *La circolazione dei modelli a stampa nell'architettura di età moderna*, ed. Stefano Piazza (Palermo: Edizioni Caracol, 2013), 57-68.
2. Stefano Piazza, "Palazzo Aiutamicro. Il progetto di Matteo Carnilivari (1490-1494)", in *Matteo Carnilivari Pere Compte 1506-2006, due maestri del gotico nel Mediterraneo*, ed. Marco Rosario Nobile (Palermo: Edizioni Caracol, 2006), 147.
3. Emanuela Garofalo, "L'impeto de l'animo al vincere e l'ardore de la mente a la gloria. Il governo di Ferrante Gonzaga (1535-1546), tra opere pubbliche e committenza privata", in *La Sicilia dei viceré nell'età degli Asburgo. La difesa dell'isola, le città capitali, la celebrazione della monarchia 1516-1700*, ed. Stefano Piazza (Palermo: Edizioni Caracol, 2016), 70; Emanuela Garofalo, "La costruzione di una corte, prove generali. Ferrante Gonzaga e Isabella di Capua in Sicilia (1535-1546)", in *I Gonzaga fuori Mantova. Architettura, relazioni, potere*, eds. Emanuela Garofalo and Francesca Mattei (Roma: Viella, 2022), 118-119.
4. Fulvia Scaduto, *Architettura committenza e città nell'età di Filippo II. Il palazzo Castrone a Palermo* (Palermo: Promolibri Editore, 2003).
5. Marco Rosario Nobile, Giovanna D'Alessandro and Fulvia Scaduto, "Costruire a Palermo. La difficile genesi del palazzo privato nell'età di Carlo V", *Lexicon. Storie e architettura in Sicilia*, no. 0 (December 2000): 11.
6. Maurizio Vesco, "Ecos de Renacimiento en la Sicilia del siglo XVI: arquitecturas para la vida de corte en la edad de Ferrante Gonzaga", in *Las Artes y la Arquitectura del Poder*, ed. Victor Mínguez (Castello de la Plana: Universitat Jaume I, 2012), 933.
7. For the relative references to the archival sources see: Vesco, "Ecos de Renacimiento", 931-935; Garofalo, "L'impeto de l'animo", 68-71.
8. Nobile, D'Alessandro and Scaduto, "Costruire a Palermo", 17.
9. Nobile, D'Alessandro and Scaduto, "Costruire a Palermo", 27.
10. Gioacchino Di Marzo, *I Gagini e la scultura in Sicilia nei secoli XV e XVI. Memorie storiche e documenti*, (Palermo: Tipografia del Giornale di Sicilia, 1880), I, 721.
11. Francesca Paola Mineo, "Palazzo Settimo: un esempio di facciata graffita in Sicilia", *Lexicon. Storie e architettura in Sicilia*, no. 5/6 (2007-2008): 109-113.
12. The manuscript dating around 1650 was published for the first time in the 18th century: Placido Samperi, *Messana S.P.Q.R. regumque decreto nobilis exemplaris et Regni Siciliae caput, duodecim titulis Illustrata* (Messina: typis D. Joseph Maffei, 1742), I, 614.
13. On this subject see the contributions by Stefano Piazza, Emanuela Garofalo and Marco Rosario Nobile in: *Romanesque Renaissance*, ed. Konrad Ottenheym (Leiden-Boston: Brill, 2021), 25-86.
14. Tommaso Fazello, *De rebus siculis decades duae* (Palermo: apud Ioannem Matthaem Maimdam et Franciscum Carraram, 1558).
15. Erik Neil, "A Green City: ideas, Conditions, and Practices of the Garden in Sixteenth Century Palermo", in *L'urbanistica del Cinquecento in Sicilia*, eds. Aldo Casamento and Enrico Guidoni (Roma: Edizioni Kappa, 1999), 227.
16. Stefano Piazza, *Le Ville di Palermo. Le dimore extraurbane dei baroni del regno di Sicilia (1412-1812)* (Roma: Istituto Poligrafico dello Stato, 2011), 25.
17. Emanuela Garofalo and Maurizio Vesco, "Antonio Ferramolino da Bergamo, un ingegnere militare nel Mediterraneo di Carlo V", in *Defensive Architecture of the Mediterranean XV to XVIII Centuries*, ed. Giorgio Verdiani (Firenze: DIDAPRESS, 2016), 3, 114; Garofalo, "Costruzione di una corte", 129.
18. Nicola Soldini, *Nec spe nec metu. La Gonzaga: architettura e corte nella Milano di Carlo V* (Firenze: Olschki, 2007), 239-252 e 391-402.; Garofalo, "L'impeto de l'animo", 71-75.
19. Soldini, *Nec spe nec metu*, 391-402.
20. Neil, "Green City", 232.
21. Piazza, *Ville di Palermo*, 27.
22. The manuscript was published in 1989 as: Vincenzo Di Giovanni, *Palermo Restaurato*, eds. Mario Giorgianni and Antonio Santamura (Palermo: Sellerio, 1989), 110-111.
23. Piazza, *Ville di Palermo*, 28.

Ambiguous and Muddy: the Alternative Practice of Reiko Tomita and Her Group Atelier Zō during the Bubble Era

Noemí Gómez Lobo

Quality of Life in Architecture Research Group, CAVIAR

Department of Architecture, University of the Basque Country, Spain

noemi.gomez@ehu.eus

Diego Martín Sánchez

Cultural Landscape Research Group, GIPC-UPM

Madrid School of Architecture, Universidad Politécnica de Madrid, Spain

d.martins@upm.es

Abstract

When Japan was dazzled by the frenzy of economic growth, a group of young architects chose to get down in the mud and talk about collaboration. Environmental concerns and participation-driven projects are commonplace today; however, when skyscrapers were endlessly sprouting from Japanese soil, Atelier Zō (Elephant Group) was already taking a groundbreaking stand. Reiko Tomita (1938-), the first woman architect to graduate from the prestigious University of Tokyo, was one of its founders. After studying at Kenzo Tange Laboratory, she worked with Takamasa Yoshizaka. At his office, she met Hiroyasu Higuchi (1939-) and Koichi Otake (1938-1983) and resolved to go independently as a team in 1971. Vastly differing from the typical postmodern scene, Tomita approaches architecture using onomatopoeic words to communicate properties such as surface or proportions, seeking intimate relationships between people and things.

In 1993, one year after the bubble burst, the magazine *Kenchiku Bunka* published a special issue dedicated to Atelier Zō entitled *Amaimoko* (ambiguous). Along with their projects, they presented a manifesto of "seven principles" and "twelve givens" for thinking architecture. The sensory world, cosmology, diversity, and indeterminacy were fundamental notions of their practice. In contrast to heroic buildings, their alternative designs were intimately rooted in place. Landforms and vegetation permeate their proposals, ranging from houses, care facilities, schools, or landscape interventions. With a palette of earth, wood, clay, tiles, pebbles, or bricks; colorful and playful materials, Atelier Zō's architecture radiates a sense of timelessness that historians such as Riichi Miyake associate with the Jomon culture of prehistoric Japan. Nevertheless, its environmental consciousness and involvement with the local community are genuinely contemporary. Taking as study material different publications and an interview with Tomita, this article proposes to review the work of Atelier Zō as a revolutionary practice that laid the foundations of ecological design in Japanese architecture.

Keywords

Japanese Architecture, Reiko Tomita, Atelier Zō, Alternative Practice, Ecological Design.