

Into the Storm

A Crossing through the Venetian Wilderness: Architectures 1979-1999

Venice oscillates between two main images, that of the city of Venezia, subject to continuous environmental alterations, and that defined by the slogan Venice, besieged by crowds of tourists. Between the folds of the two images lies a third, often coinciding with the figures proposed, capable of expressing the real condition in which the two forms come to life. It is the wilderness that constitutes the third lens, intended to be an “agglomeration of ‘zones’ in which it is easy to get lost, but also an ‘environment’ that can be crossed by drawing lines of incursion. To inhabit the wildness means increasing the capacity for recognition, defining modes of coexistence; fundamentally, a ‘new alliance’ is called for” (Marini 2020, 15). Discovering Venezia according to this system provides an armamentarium of elements intended for the project where the cross-reference is life, movement, storm, and darkness. Crossing the storm, devising lines of incursion, is the pretext for rereading the figure of Venezia, a dimension in which the project grows, develops, that is, that setting where the signs and actions of the architecture that uses the metaphor of the outpost – the project of conflict – to spatially propose a possible salvation or survival find their place.

Keywords: *Darkness, Outpost, Storm, Wilderness, Venice*

Introduction

About the Turbulence of “Wilderness”

The wilderness manifests itself as both concrete and theoretical reality, its bodies are made up of systems as much material as intangible, and its return to the palimpsest-world represents a datum to be explored and traversed.

The rise of the wilderness, the advancement of a state of nature that Morton has defined through the title *Dark Ecology*¹, compels an updating of the notion by re-weaving systems and figures that throughout “history” has been part of the human and thus architectural imaginary. Dante’s *dark forest* or the forests of Laugier’s hut, or even those of Boullée’s architecture born in the shadow of the woods, have returned in written or drawn form, through books, the tangible and intangible condition of this parallel world. The evidence of an ambiguous organism implies the entry into the field of materials that may not be directly referable to architecture but that can, with theoretical lunges, recover or update notions capable of establishing nexuses and connections in the direction of a projectuality.

The question to be answered is structured through phases that together can give an image of what is wilderness space that speaks of *Formless*², in the Bataillan sense of the term, and that overturns (or updates) the canonical

¹See Timothy Morton, *Dark Ecology: For a Logic of Future Coexistence*, Columbia University Press, New York 2016.

²See Yve Alain Bois, Rosalind Krauss, *Formless: A User’s Guide*, Zone Books, New York 1997.

1 intersections between “form” and “content.” In this sense, the term wilderness is to
 2 be understood as “more apt to define primordial nature, within which the human is
 3 still indistinct and fully immersed in natural dimensionality [...] presenting the
 4 wilderness as dense, intricate, inaccessible, dark.”³ This organism returned
 5 copiously by literary and philosophical publicity has not at the moment undergone
 6 a lunge by the literature of architecture allocating the construction of its map
 7 through a set of themes such as to define instruments of investigation. If it is still
 8 defined as a “multitudo arborum diffusa et inculta”⁴ it is possible to verify a basis
 9 for exploration and graft onto such a “surface” from the many focal points,
 10 hypotheses of representation of space. A set of documents (textual, photographic,
 11 pictorial, and even digital) were collected to trace a logical sequence in the themes.

12 Overlays of texts generated a circuit of indications of what the forest might
 13 be-in the spatial sense of the term-to establish connections with respect to known
 14 or nearby figures. From this emerged the studies made by Lebbeus Woods (1940-
 15 2012) not directly related to the wilderness but close to the hypotheses, to the
 16 crises of the existing-in line precisely with Morton’s statements-such as to return
 17 an apparatus of signs (words, spellings...) that can be associated with the theme of
 18 turbulence within which the wilderness can find theoretical positions.

19 *Turbulence*, coined by Woods, has thus become the container of these
 20 documents, traversed both in paper and digital form, expanded by the analysis of
 21 the blogs kept by the author to cross-fertilize operations capable of returning
 22 usable notions in the direction of the research in question. The materials
 23 introduced, as will be seen, this must be emphasized, are of a different nature,
 24 “wild,” also concrete and intangible fix points around which to work in order to
 25 determine-where possible-a map that nevertheless is to be understood as a
 26 metaphor, that is, a reading of systems and not a mere cartographic science.

27 The use of *turbulence* in representational codes marks the stages of a journey
 28 that merges words and graphemes to increase the armamentarium with respect to
 29 an image not yet operative in the field of architecture. Woods critically points out
 30 how the goal was to enter the realm of these systems to project a whole living but
 31 submerged world in which the human and the natural were “co-dependent and
 32 unified with each other not through mere symbolism but by a richness of
 33 differences and diversity.” Drawing enters the practical description of etymologies
 34 by surpassing symbolic analysis and operationally inserting conditions useful in
 35 identifying the possible phenomenon(s).

36 Narrative practices increase the degree of individuation of aspects by giving
 37 the possibility of translating into maps, understood as metaphors, the elements
 38 brought into play by Woods’ investigation. The parallel with etymological factors
 39 induces the fixing of points that find in turbulence a way of representation that can
 40 clarify what happens within masses and wild spaces making the main lines of
 41 tension visible to the eyes of the project.

³Dario Gentili, Federica Giardini, *Selva e stato di natura: variazioni cinestesiche per il contemporaneo/Sylva and State of Nature: Kinesthetic Variations for the Contemporary*, in “Vesper. Rivista di architettura, arti e teoria / Journal of Architecture, Arts and Theory”, no. 3, 2020, p. 84.

⁴Ibid.

In this sense, if the wilderness is device⁵, turbulence represents and outlines the lines of accumulation of the system. The multidirectionality of the *multitudo inculta* signals the properties of an environment within which the architectural project must penetrate. Such crossing-comparable to some of Woods' studies of Da Vinci and the placing of obstacles in the flow⁶-describes the conflict between the two polarities: artifact and nature, capable of redistributing the cycle of turbulence that seems in this way to regenerate itself by reforming from the obstacle.

In some ways, Da Vinci's drawings are warnings, yet they are not without hope. Human beings cannot control nature, whose power can destroy them, but through their understanding of it, they can adapt themselves when necessary. His understanding of the changing forces liberated by fluid dynamics anticipates key developments in modern science and art. Arguably, he was the first architect of their indeterminate form.⁷

Therefore, the metaphor of turbulence identifies a strategy that can document and define the crossing practices affected by the project.

Methodology

Wilderness as a new Operationalization of the Project

However, as with all descriptions, they cannot bring us to full analytical understanding. We need other perspectives, and for that must turn to the analog. The analog emphasizes some aspects of a slipstream space, while it ignores others. In effect, it creates a fictional construct based on facts, or at least selected ones. [...] Slipstream space can be inhabited by people and sometimes is. Auto racers get extra speed while spending less fuel by following fast cars in front of them, as do drivers of eighteen-wheelers, whose boxy trailers create exceptionally violent turbulence and powerful slipstreams, which is why you will often see, on the highway, two or more of these trucks following each other in a tightly spaced line. [...] Virtual and analog experiences emphasize some characteristics of a phenomenon while ignoring others. That is the price to be paid for vastly expanding the boundaries of our experience, and for exploring the imaginary in the real.⁸

⁵See Giorgio Agamben, *Che cos'è un dispositivo?* (2006), Nottetempo, Milan 2018; Gilles Deleuze, *Qu'est-ce qu'un dispositif?*, in VV.AA., *Michel Foucault philosophe, Rencontre internationale, Paris 9, 10, 11 Janvier 1988*, Éditions du Seuil, Paris 1989.

⁶"Turbulence in a smoothly flowing stream of water (or air) is caused by the insertion into the stream of an obstacle. Da Vinci made many studies of such a situation and was especially interested in the effect of geometric obstacles. A completely different form of turbulence is caused by a smoothly flowing fluid stream pouring into—and colliding with—a still fluid body," L. Woods, *Da Vinci blobs*, December 3, 2012 / 4:40 pm. See: <https://lebbeuswoods.wordpress.com/2010/12/03/davincis-blobs/>

⁷Ibid.

⁸Lebbeus Woods, *Slipstreaming*, December 18, 2012 / 1:06 am.

See <https://lebbeuswoods.wordpress.com/2010/12/18/slipstreaming-2/>

1 Woods suggests that the sign is not pure, but rhythmic, impetuous, by
 2 necessity disconnected from Cartesian logic, ready to intervene in forthcoming
 3 issues where the alteration between degrees of civilization is now discussed under
 4 the terms of thickets, conflicts, indeed storms. To enter the darkness described by
 5 Woods is to find a door into the open, to cross the space of darkness by
 6 recognizing traces by means of small, fragmentary flashes. The result is a conflict
 7 between the architectural “form” and the ‘anti-form’ of the wilderness, within
 8 which the scale of representation provides a map capable of reproducing a possible
 9 reading of space.

10 This operationally new reality intersects spaces that speak of conflict where
 11 the lens of the forest, served by the critical structure of turbulence, understood as
 12 storm or disturbance, can translate parts of contemporary scenarios. Wilderness
 13 and turbulence thus refer to “living” issues, the former as space, the latter as flux;
 14 they are generators or translators of lines of tension that if written or read can be
 15 made traversable according to the project.

16 Representing the wilderness indicates the enactment of an unpredictability
 17 that can only partly be physically discussed. The signs that Woods proposes are as
 18 multiple as the actors in the field. They are elements that underline the existence of
 19 tension in functions of projections.⁹

20 This projecting refers to a condition that indicates the strategies and (possible)
 21 operations and actions of the project. If this, therefore, falls under the elaboration
 22 of maps, it is necessary to think of these in function of a metaphor that depicts the
 23 different and multiple elements of the forest to return them according to signs
 24 capable of producing project activity.

25 The images that fall within the research in question establish an existence
 26 other not unlike the superimposition of layers that have affected the evolution of
 27 Venice. This is why it can be seen that even “the documents in the Museo Correr’s
 28 printed collection include topographical maps, plans and views with different and
 29 relevant contents. They reproduce not only tangible elements but also imaginary
 30 ones, without excluding plans in which a hypothetical reality that cannot always be
 31 realized is represented.”¹⁰ The tangibility of the element or its parallel ‘imaginary’
 32 existence in the documented Venice reinforces the hypothesis of an overlap with
 33 wild bodies.

34 If what has been discussed above is verifiable, it is therefore possible to
 35 identify a coplanarity between objects and actions whereby Venice seems to be
 36 immersed in a condition of wildness, that is to say in a palimpsest of turbulences
 37 and perturbations to be investigated (maps) in order to find possible projectual
 38 crossings (outposts).

⁹“This ‘projecting’ of Woods is interesting then because it seems to affirm not so much or not only the security of one’s direction as the possibility of the existence of a ‘government of becoming’,” Alberto Bertagna, *Il controllo dell’indeterminato. Potëmkin villages e altri nonluoghi*, Quodlibet, Macerata 2010, p. 112.

¹⁰Giuliana Baso, Marisa Scarso, *Raccontare e interpretare la laguna. Descrizione catalografica delle opere a stampa*, in Id., Camillo Tonini, (edited by), *La laguna di Venezia nella cartografia storica a stampa del Museo Correr*, Musei Civici Veneziani, Iuav, Marsilio, Venice 2003, p. XVII.



Figure 1. Venice “Sylva”, © The author, 2021.

The Case: Venice Turbulence and Storm

Venice’s images are often anchored in a world of dreamlike visions, peaceful conditions and human supremacism as well as control over an environmental system that is highly tumultuous, turbulent and disturbing: wild.

In the darkness of the inks, based on Romanelli’s statement, the existence of “black” traces, uncertain signs, and positions that do not always coincide with binary codes, as much as movements and asymmetries, currents, and displacements that attack civilization by reinventing quotas and arrangements, is evident. In Venice, the control of the indeterminate is a real fact, and the city’s project emphasizes the practices of crossing dangers, itself in the inks of the cartographies becomes a space of conflict, and a machine of recognizability and advancement.

[...] perhaps its greatest—but indirect—contribution to the definition of the image of the city lies precisely in this *resistance* that VENETIE MD opposes to the investigation, which is dedalic, dense but very articulate, homogeneous in the complex but highly discontinuous in its fragments; compact but individualized in all its parts—even the most minute—; rich in decoration and invention and yet serial. [...] The accentuation of the protean and the multiform, of the monumental and the celebratory, of the extravagant originality and the labyrinthine and labyrinthine nature remain and coexist until the insurgent need for order and clarity, the choice of a different accentuation, even graphic, of what is essential and of the accessory. [...] In addition, it should be

noted that the map is not limited, most of the time, to being a record of what has happened, but rather a suggestion for new interventions, a reason for reflection and stimulus for projects and for the same options in the field of town planning.

The reading of a homogeneous palimpsest of fragments reveals other presences, excluded from the narrative but now central under the lens of the forest. The representation of the project of this system moves between the material and immaterial, using the environment as a paradigm in which to immerse the certainty of a city that is nevertheless historically under siege.

There are, therefore, two main movements that the inks highlight, on the one hand the position of the city dense with architecture, and on the other, the background of the figure, a living breathing organism that has as much to do with the plant world as with the animal world and that together, with other connections, give us, in the vision of a project, a biological image.

In Cristoph Stimmer's *Pianta prospettica della città e delle sue lagune* (1558)¹¹, the object of investigation is still the city surrounded by a small constellation of islands. The urban core is placed in the center of a semicircular representation where Venice is placed in a barycentric position. The built-up area is thus protected by a continuous sign where, on one side to the left, is the *terrafirma*, and on the other to the right, what the engraver calls *Naturale littus*.

It is the graphic code that renders the antithetical of the environment that becomes emblematic of a reading that observes things under a different lens.

Never before has Venice spoken a more topical and universal language to historians and mankind in general, offering us the experience of a microcosm crossing the path, full of dilemmas, of a risky and perpetually precarious relationship with nature. Its amphibious location, between land and sea, within a lagoon continually threatened by silting and other phenomena of degradation, has prompted it to apply protection policies at an early stage.¹²

¹¹Reference number: S. C.; F. M.: M 10849, Correr Museum, Venice. See also Giandomenico Romanelli, Susanna Biadene, *Venezia piante e vedute. Catalogo del fondo cartografico e stampa*, Museo Correr, Venice 1982.

¹²Piero Bevilacqua, *Venezia e le acque. Una metafora planetaria.*, Donzelli editore, Rome 1998, pp. 20-21.



Figure 2. Jacopo de' Barbari, *VENETIE MD – Veduta di Venezia a volo d'uccello*, 1500.

The *amphibious location* is, in this sense, the pretext for the reinterpretation of the lagoon palimpsest, where Venice is not to be understood as the absolute center of a basic composition, but as a fragment of a discourse born of uncertainty. The inks of the papers that emerged from the archives thus overturn the thought that obscurity is only a place fraught with danger, “obscurity can also be a place of freedom and possibility, a place of equality [...] we have much to learn from non-knowledge. Uncertainty can be productive, even sublime”¹³.

Stimmer's woodcuts darken the layers of a *Dark Era*, which parallels Morton's *Dark Ecology*, allowing the map-makers to construct those disturbances whose reference is selva. Within the tension lines etched by Stimmer based on other previous representations, the existence of a landscape of turbulence turns out to be a concrete reality, where it is possible to “acquire a new dimension of life”¹⁴ and where the lagoon seems to be a diagram, an open system in which the project acts.

This dimension is defined here by the environment, which is followed by a setting, which Tafuri had linked under the representation of Giorgione's *La Tempesta*, indicating “the sacredness of Venetian origins: mysterious ‘conjunction’ of incorruptibility and worldliness.”¹⁵ This double track is an example of the alliance between the biological and the artefactual that underlies the comparison in this research and is reflected in the textual and representational discussions. The amphibious location of which Bevilacqua speaks, found in Stimmer's woodcut, among others, is the key to understanding the palimpsest-lagoon on which Tafuri's *Tempest* works.

¹³James Bridle, *New Dark Age: Technology and the End of the Future*, Verso Books, New York 2018, pp. 24-25.

¹⁴Giancarlo De Carlo, *La città e il territorio. Quattro lezioni*, edited by Clelia Tuscano, Quodlibet, Macerata 2019, p. 102.

¹⁵Manfredo Tafuri, *La «nuova Costantinopoli». La rappresentazione della «renovatio» nella Venezia dell'Umanesimo (1450-1509)*, in «Rassegna. Problemi di architettura dell'ambiente», no. 9, March 1982, p. 20.

In the *Tempest* we have all the figures mentioned, including the serpent, which in the *Hypnerotomachia* is said to “obrepere fora d’una latebrosa crepidine di saxo”. A *Venus-Venice*, identified as parent and protector of her children, but also Venetia-Iustitia, echoing the nude of the Fondaco dei Tedeschi. [...] Whose left leg, we note, is covered by a wild rose bush, whose allusive function is emphasized by the painter. We also note that the depiction of Venice can be traced further within the painting: in the very pose of the woman, whose body seems to trace the shape of the Grand Canal; in the river, crossed by a wooden bridge; in the city, which appears to be without walls and dominated—note—by a neo-Byzantine dome, in the two columns and two trees. [...] The past—the classical ruins, painted without mournful complacency—needs a “bridge” to join the present; nature contains the scene – the sacred and mystical “naturalness” of Venice. But that “*physiozoa Venus*” awaits the summer: she does not weep, because she knows that the festival time will return, in tune with the cycle of time.¹⁶

Venice is thus immersed in a natural image that is both a literary figure, such as the forest and the wild, one thinks of Dante or Hillman, and a concrete and tangible one, such as the dimension that reality returns. The *Tempest* is the pretext in which to reread his figure, which is therefore composed of “natural” elements and breathes in a certain wildness in which ruins and fragments are immersed, dominated by a lurking danger coming from the sky but not only. This dimension is that in which the project grows, develops, that environment in which the signs and actions of that architecture that uses the metaphor of the outpost to find a possible position find their place. The very title *Giorgione, la Tempesta e la salvezza*, chosen by Sergio Alcamo¹⁷, indicates the design response on which Venice works, that of “rescue;”¹⁸ where the elements of the pictorial representation highlight the dangers and immersions from which to defend oneself.

The storm¹⁹ is therefore a dynamic figure, it highlights shifts and disturbances and if these are part of a “Venetian” literature, it is therefore possible to find the evidence of a wild existence that inks and brushes have explored.

¹⁶Ivi, pp. 36-37.

¹⁷See Sergio Alcamo, *La verità celata: Giorgione, la Tempesta e la salvezza*, Donzelli, Rome 2019.

¹⁸One thinks of the projects submitted for the *Salvataggio di Venezia* (Saving Venice) competition and in particular the 9999 project. The project envisaged saving the city by transforming the lagoon into a large prairie, a space of land. See Sara Marini, Malvina Borgherini, Cristina Baggio (eds.), *Dall’archivio: rimontaggi radicali*, Iuav University of Venice, Venice 2016.

¹⁹See Manfredo Tafuri, *Nella Tempesta*, in «Vesper. Rivista di architettura, arti e teoria | Journal of Architecture, Arts and Theory», no. 1, *Supervenire*, 2019, pp. 8-12.



Figure 3. *Giorgione, The Tempest (La Tempesta), ca. 1508, Gallerie dell'Accademia, Venice*

This conflicting, complex and at times ambiguous space is the space of the lagoon, which from that *Naturale littus* observes the changes and entrances to question itself—through active planning activities²⁰—on how it can survive and cross possible dangers. Not only is the tide therefore the enemy to be faced, but also and above all a system of factors on several levels that can be read both horizontally (*acqua granda*, for example) and vertically, in a falling sense.

The elements of siege are “a heap” of things, echoing the etymological definition of *selva*, rendering a figure—that of the Lagoon of Venice—where “this hinge is both process and condition. As a process, forces of transformation unfurl at different scales and across different geographies, producing variegated social

²⁰See VV.AA., *MOSE. Effetto Mose: le sfide di un progetto per il futuro*, Marsilio, Venice 2021.

1 and ecological effects. As a condition, the moment of pause-of fallowness-is
2 replete with potential to forge new social and ecological relations.”²¹

3 Objects are detectors of change, weavers on a state of sinking or salvation,
4 placed at the boundaries of a system that in part seems closed but in reality is
5 constantly undergoing interventions from “outside”, incursions. In this sense,
6 internal perturbations are compounded by others, giving rise to that selva device
7 that we call a “lagoon” by organization of research.

10 **Venice’s Outposts: The Architectures of Wilderness**

12 The theoretical background that the wilderness proposes thus interrogates the
13 practice of the project and proposes actions that in the military language and
14 technique of war and engineering establish devices so that forests can be traversed
15 (and not controlled). If, in the wake of Agamben, we have recognized in the forest
16 a possible device, then the outposts in their technical and exploratory traits can
17 also be associated with this field, including, in the question of the device, aspects
18 that we will verify with the project. The background against which the figures are
19 composed is (di)marked by two macro devices, where on the one hand the first –
20 the wilderness – advances by reinventing palimpsests, and on the other – the
21 outpost – explores and converts into space the actions that the wilderness proposes
22 even if only temporarily.

23 The outpost constitutes the predetermined and temporary synthesis of
24 confrontation where, according to the textbook, one could say how “the project
25 reads the existing as a reference [...] [and where] the relationship between the
26 layers inserted is not aimed at establishing a univocal logic nor a certain alternative
27 to the fabric.”²² Despite the general order dictated by the manual, the role of
28 architecture is not constantly the same but devises different and/or complementary
29 operations depending on the space that the “forest” proposes, as well as the
30 existence or otherwise of a certain land.

31 In this sense, the specter of the lagoon assigns new meanings to the
32 architectural project, which, using the metaphor of the outpost, takes shape
33 according to a system of operations in the idea of crossing the space affected by
34 advances, immersions, and conflicts.

35 Architectures, sentinels and islands become the projects within which to
36 respond to the jungle environment by presenting the search for possible
37 disappearances, design of abandonments, and welcoming of nestings as the
38 configuration of an operational palimpsest that from Alvise Cornaro to MOSE has
39 invested its signs (inks) within the confines of the Venice Lagoon and its
40 “periphery.”

²¹Michael Chieffalo, Julia Smachylo, *Fallow*, in «New Geographies», no. 10, *Fallow*, 2019, p. 6.

²²Sara Marini, *Nuove terre. Architetture e paesaggi dello scarto*, Quodlibet, Macerata 2010, p. 123.

1 *Sentinel*
2

3 In the experimentation of the outpost, two dates and two projects intersect to
4 give rise to the sentinels, i.e. bodies of “vigilance” and custody, elements of
5 anticipatory waiting and scrutiny. 1975 and 1979 mark the times when John
6 Hejduk’s two architectures came to life: *Cemetery for the Ashes of Thought*²³ and
7 *The Thirteen Watchtowers of Cannaregio*²⁴. Both left on paper represent the result
8 of a patrol in the Lagoon of Venice, two overturning experiences that attempt
9 various degrees of incursion, the first horizontally, following the direction of the
10 water in a state of stillness, the second, on the contrary, vertically, that is,
11 challenging the rising sea level.

12
13 Since 1974 Venice has preoccupied the nature of my work. It is a forum of my inner
14 arguments. The thoughts have to do with Europe and America; abstraction and
15 historicism; the individual and the collective; freedom and totalitarianism; the colors
16 black, white, grey; silence and speech; the literal and the ambiguous; narrative and
17 poetry; the observer and the observed.²⁵
18

19 *Observer* and *observed*, that is, the observer and the observed, are the
20 principles of a strategic narrative that uses architecture, and its design, to process
21 interactions of crossing and existence between the layers of a turbulent ecology.
22 The two projects mark a precise moment of knowledge and vigilance over the
23 lagoon territory. They position themselves according to the security of a spatial
24 argument interested in the practice of control.

25 The signs of the cemetery, or rather the “columbarium”, behind the Molino
26 Stucky, on the island of Giudecca, an island in a state of abandonment at the
27 beginning of the 1970s, represent the author's response to the need to read the
28 palimpsest. Composed of continuous lines, the columbarium is the matrix of a
29 cultural programme that Hejduk imports into the lagoon to house excerpts of
30 Western literature in which pieces of a Melvillian *Moby Dick* also stand out.²⁶
31

32 The Molino Stucky Building’s exterior is painted black. The Molino Stucky
33 Building’s interior is painted white. The long, extended walls of the Cemetery for the
34 Ashes of Thought are black on one side and white on the other. The top and end
35 surfaces of the long extended walls are grey. Within the walls are one-foot square
36 holes at eye level. Within each one-foot-square hole is placed a transparent cube
37 containing ashes. Under each hole in the wall is a small bronze plaque indicating the
38 title, and only the title of a work, such as Remembrance of Things Past, The
39 Counterfeiters, The Inferno, Paradise Lost, Moby Dick, etc. On the interior of the

²³See documentation within the John Hejduk fonds, 1947-2000, predominant 1947-1996, Series: *Professional Work, 1954-2000, predominant 1954-1996*, Project: *Cemetery for the Ashes of Thought*, 1975, reference number: AP145.S2.D35, Canadian Centre for Architecture, Montréal.

²⁴See documentation within the John Hejduk fonds, 1947-2000, predominant 1947-1996, Series: *Professional Work, 1954-2000, predominant 1954-1996*, Project: *The Thirteen Watchtowers of Cannaregio* [1974-1979], reference number: AP145.S2.D37, Canadian Centre for Architecture, Montréal.

²⁵John Hejduk, *Mask of Medusa*, edited by Kim Shkapich, Rizzoli, New York 1985, p. 136.

²⁶See Cesare De Seta, *Venezia e Moby Dick*, Consorzio Venezia Nuova, Venice 2012.

walls of the Molino Stucky Building are small plaques with the names of the authors of the works: Proust, Gide, Dante, Milton, Melville, etc. In the lagoon on a man-made island is a small house for the sole habitation of one individual for a limited period of time. Only one individual for a set period of time may inhabit the house, no others will be permitted to stay on the island during its occupation. The lone individual looks across the lagoon to the Cemetery for the Ashes of Thought.²⁷



Figure 4. John Hejduk, *Perspective for Cemetery for the Ashes of Thought*, 1974-1979. Fonds: John Hejduk fonds, 1947-2000, Canadian Centre for Architecture, Montréal

The process of adhesion between project and context seems to invert the rules of a conflictual space by adhering to an idea of thought that tends to work with invisible signs on the horizon. A trace that is the origin of the origin and as such “the ashes mark the event of disinscription of the world and the condition of possibility for reinscription in the future. While the system of names establishes the symbolic structure of thought, the system of ashes points to the pre-symbolic real. But the ashes are not an origin, they are anterior to origins—they erase origins in favor of beginnings and performatives.”²⁸

²⁷ John Hejduk, *Mask of Medusa* cit., p. 80.

²⁸ K. Michael Hays, *Of Mirrors and Ashes and Beginning Again: A Note on Hejduk's Instauration of Brunelleschi's Experiment*, in «Harvard Design Magazine», 38, *Do You read me?*, 2014, p. 61; see also: K. Michael Hays, *Encounter*, in Lamberto Amistadi, Ildebrando Clemente (eds.), *John Hejduk*, Aion, Florence 2015, pp. 23-43.

1 These signs²⁹ are the enactment of a concrete reality that verifies the passages
 2 and states of a possible tide, they are the field in which the starting point is re-
 3 established according to a new quota that is immovable but ready for immersion as
 4 much theoretical (thought) as practical. The architecture-sentinel is the possible
 5 origin of a new history marked by the occupation of individual blocks, which
 6 measure even the smallest differences in the surrounding state in support of the
 7 nearby island—also a project by Hejduk—in which a vertical element, the only one
 8 actually legible in the composition, gives its name to the *House of States of Head*.

9 In contrast to the horizontality of the project in Giudecca, the thirteen “guard”
 10 towers for Cannaregio represent an inverse but complementary reading, placed on
 11 the other side, north of the city, towards the mainland. “Each tower measures 4.87
 12 x 4.87 x 29.26 meters in height. [...] The towers stand on a rectangular slab
 13 surrounded by water. A canal 7.41 m wide, a ditch 1.22 m wide and two ditches
 14 0.61 m wide.”³⁰

15 The design makes space controlled. The measurements are given, not
 16 random, and the plate regulates the life that can be created around it and likewise
 17 declares the existence of predefined distances. However, the experiment cannot be
 18 read into the uniqueness of the project alone, which, as stated, is part of a broad
 19 system of events that entered the *Venice system* between 1979 and 1980.³¹ The
 20 towers represent the trace of a program of sentinels that precisely immerse
 21 themselves in the city or its surroundings to experiment the existence of design
 22 and thought in the face of the movements that the lagoon proposes. The height of
 23 the thirteen towers is an example of a vigilance entrusted to the architecture and its
 24 inhabitant, a single person, a relationship that Hejduk probably intends to be
 25 univocal between the built machine, the man and the palimpsest. Placed in order,
 26 they represent a point of reference of space, visible, and not absent to the eye as in
 27 Giudecca; their color (pink, green, grey and white) is the expression of a
 28 “forestructure” placed in a defensive position.
 29

²⁹“The work consists of two perimeter walls that laterally enclose the island, thus determining a construction with a ‘head’: the mill is a wake or tail-shaped enclosure within which fifty-one parallel walls are positioned. These inner walls have the same height as the side walls, but a shorter length; the result is a building oriented towards Venice within a saturated and compact space. The walls, painted white on one side and black on the other, mark different rhythms depending on their direction (towards Venice or the lagoon); the side walls are painted the same colour as the interior walls but in the opposite direction. [...] The final compactness of the island; the coincidence of land and built-up area, and the strong directionality of the object, are determined by an architectural composition that acts as a disposition in time and space of a simple element: the wall placed within the fixed perimeter of the island,” Fabian Carlos Giusta, *John Hejduk: Profezie figurative. Il progetto per Cannaregio ovest, Venezia 1978*, Il Poligrafo, Padua 2013, pp. 28-29.

³⁰John Hejduk, *Venezia 1979. Le tredici torri di guardi di Cannaregio*, in Francesco Dal Co (edited by), *10 immagini per Venezia*, Officina, Rome 1980, p. 66.

³¹See also to the project *The Silent Witnesses* (1974-1980).

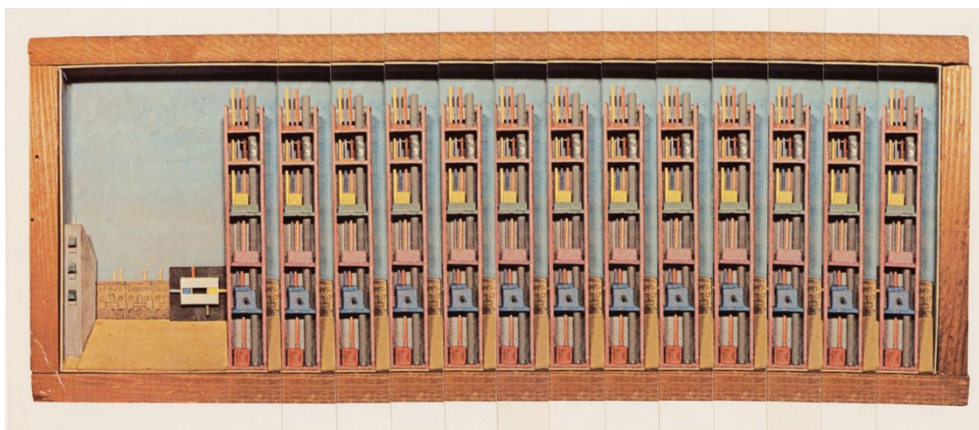


Figure 5. John Hejduk, *The Thirteen Watchtowers of Cannaregio*: section comprising views of a presentation model, 1974-1979. Fonds: John Hejduk fonds, 1947-2000, Canadian Centre for Architecture, Montréal

The strategy that the projects propose marks a circuit that uses the city as a base for observing lagoon behavior, mapping it, according to that “in-depth knowledge of the enemy and its possibilities.”³² In the exercise between verticality and horizontality, Hejduk’s machines design an organism that works with stratification without choosing the type of disturbance to counteract, as much as devising the existence of a gaze that from bottom to top can quantify the advances offered not as rescue elements but as systemic landscape structures generated by a discourse of environmental necessity.

Ark

On 11 November 1979, a new ark joins the Venetian archipelago, it is that of an artificial land that can change its own position following the routes of fortune and chance³³, something close to the terms expressed by the lens of the wilderness. The latter theme prepares the concrete field of research by declaring the assiduous presence of natural cycles with respect to “a Venice in white, all marble, destined to remember itself, to become a monument”³⁴ as was the intention of Jacopo Sansovino or Palladio. Following the traces traced in the drawings of *La città analoga* (*The analogous city*), it emerges how the theatre project sees Venice in its

³²Biblioteca Esercito Italiano, *Memoria sull'impiego delle grandi unità: (n. 900/A della serie dottrinale)*, *Le operazioni difensive*, vol. I, Stilgrafica, Roma 1987, p. 26.

³³“I use the term Fortune, with a capital letter, in the sense of the ancient writers, of a goddess or an intangible quality that when it surrounds a place, a building, a man makes everything lucky or auspicious. How luck intervenes in the life of things and people we certainly do not know; we only know that, like Providence in the Catholic world, it is linked to Hope and therefore to Faith, which are theological virtues. It is therefore clear that I am not referring to a practical, or commercial or other kind of fortune; in the case of the Teatro del Mondo, the divergence of this other fortune is even clamorous, as it is a building that was deliberately destroyed, with decision and efficiency rare in our country,” Aldo Rossi, *Teatro del Mondo*, in Id., *Teatro del Mondo*, edited by Manlio Brusatin, Alberto Prandi, Cluva, Venice 1982, p. 12.

³⁴Aldo Rossi, *I quaderni azzurri 1968-1992*, edited by Francesco Dal Co, Electa-The Getty Research Centre, Milano-Los Angeles 1999, Q/A 26, 1979.

1 being a city interrupted or abandoned to the cycle of its own ecology, an
 2 environment made of water where the islands give land to an architecture whose
 3 interiors are rooms of wonders, theatres, leading the thread back to what the 1979
 4 Theatre Biennale promised, namely *Venezia e lo spazio scenico*.³⁵

5 Rossi, using the city as an experimental laboratory, takes on the role of
 6 “romantic poet, faced with the inexorable reality of the survivor, yearning for a
 7 return to the possibility of the hero.”³⁶ The hero is both the author and the work,
 8 the Theatre of the World, where the architecture, consisting of a single large room
 9 with a central plan, represents the last possible *Wunderkammer*, the last hope of a
 10 city devoured by its own ecological palimpsest incapable of expansion and
 11 renewal.

12 In this way, the project becomes another piece of Venice, of this city,
 13 supporting its ecological systems without defining a distinction between the city
 14 and the lagoon, without separating the two aspects which, on the contrary, become
 15 the spirit of the architecture invented. In Venice, the theatre, an ark, arrived from
 16 the water, like the *Bucintoro*, fixing the origin and end of the work in the narrative
 17 of the project: a floating body and not really a ship. Re-discussing this paradigm
 18 can put into practice some considerations not as much on the known genealogy of
 19 the project, but on the motifs and intentions of the spatial scene supported by texts
 20 and notes that broaden its meaning.

21 The drawing³⁷ for the main elevation, represented in shadow form, suggests
 22 the existence of a paradox, traceable to that of Theseus’ Ship, where the Theatre of
 23 the World absorbs parts of a process from the behavior of the water. In the
 24 drawing, in fact, parts seem to be missing, lost in the stroke and in the hatching,
 25 drowned almost by a reflection. These missing parts within established boundaries
 26 signal the existence of subtexts and the fixation of a possible theory that breaks
 27 through the two-dimensionality of the surface to grasp distant focal points,
 28 programs, discourses on the environment, but above all settings. The only color in
 29 this case is defined by the black that declares the presence of depths or emersions,
 30 once again the black of the inks; like a patina, the general representation is the
 31 summation of the motifs that this architecture takes on in order to survive or
 32 anticipate the relationship with the water that erases, absorbs, drags, adds. In and
 33 around this same water, the theatre will be destroyed.

34 If, on the one hand, the proposed solutions demonstrate the will to work again
 35 on the city’s emergencies, on the reinterpretation of historical or historicized
 36 scenarios, reviewing notions such as context and restoration, understood in their

³⁵“The interiors of Venezia are Wunderkammers of spaces: no occasional vessel is given access, here the tide enters only to mirror the mirrors and tapestries and then to go out sadly. The beauty of Venezia is peaceful, it is exposed and protected from unrepeatable excesses, from the dream of an architecture that whished to become a city,” Sara Marini, Alberto Bertagna, *Venice: a document*, Bruno, Venice 2014, p. 37.

³⁶Peter Eisenman, *The House of the Dead as the City of Survival*, in Id., Aldo Rossi, *Aldo Rossi in America: 1976–1979*, Institute for Architecture and Urban Studies, New York 1979, p. 6.

³⁷In this regard, reference should be made to the drawing *Prospetto*, [s.d.], N INV 193, pencil on tissue paper; 50x39 cm, kept at the Aldo Rossi Fonds, Professional Activities, AP/45: *Theatre of the World for the 1st International Architecture Exhibition of the Venice Biennale, 1979-1980*. Architecture Archives Centre, National Museum of XXI Century Arts, Rome.

values with respect to architectural operations; the precariousness with which the Theatre is presented at its berth speaks consciously of survival. The ark³⁸ is the manifestation of this clash between the heroicity of the architectural sign and the cycle of nature, where the only way to “survive” is not just to rely on Fortune, but to understand the movements, to abandon the solidity of the earth—here in Venice—and to become part of an organism of atmospheric and chronological uncertainty, of landlessness.

There are no animals or men to be protected tout court, but there is a theory of space to be demonstrated and transported beyond the dimension of the tides and the force of the sirocco wind. Venice, in this sense, imposes a probable reversal of previous considerations; the disappearance of land, the emergence of islands and the ecological system place the project in the dimension of testimony, of the documentation of temporal parts. Even the ark, more than a ship, discussed with speculation in Kircher’s *Ark Noë*, absorbed the instances of nature, resisting the force of winds and waters with the “forms” of the monument, representing in the palimpsest of events around its construction a world of meanings that return in the body of the theatre.³⁹

The Theatre of the World is an intermittent work, it is a monument that operates only for small temporal fragments, a victim of the weather imposes a verification of the truth of the mask used by Rossi, which by logic and autonomy establishes “the realm of the separate, the multiple, the confused.”⁴⁰ This architecture works on the limit—understood not in the condition of boundary but of stability—allowing itself interventions and movements that would otherwise be impossible, refusing limitation right from the start, with the design and construction of a palimpsest that will return in future time.

In the movements, the 1979 project produces images by redistributing its presence with respect to the fixity of the context which, however, in each environmental variation, seems to be able to be reinvented or updated.

If, on the one hand, the typological rigidity distances the design of the theatre from the splendid 16th-century theatres such as Rusconi’s, on the other hand the assemblage of pieces and collected parts becomes the paraphernalia for survival constituted by the terms of *Fortune* and *Hope*.

The architecture of the theatre is destined to dissolve together with the utopia of Venice, nature, and spectacle, on the contrary, are immortal and persist in their functions, in constituting the settings. This “reminds us of that space itself is an event connected to time” according to which the project returns to work after a long absence with the cosmos, that is, with the whole awaiting future completion. In this sense, the theatre immerses itself, otherwise it could not live, without

³⁸In Busatin’s essay and the respective iconographic atlas, the first images are those of arches. The representations of Athanasius Kircher (1675) and Jan Sadler (16th century) set the theoretical scene in which the design of the Theatre of the World may have found relations; see Manlio Busatin, *Theatrum mundi novissimi*, in Aldo Rossi, *Teatro del Mondo* cit., pp. 17-96.

³⁹“The roles that the individual parts of the edifice are called on to play never happen by chance but occur as part of a precise hierarchy, just as in the plot of a play,” Alberto Ferlenga, *The Theaters of the Architect*, in «Perspecta», vol. 26, 1990, p. 197.

⁴⁰Alessandro Fontana, *La verità delle maschere*, in VV.AA., *Venezia e lo spazio scenico*, La Biennale, Venice 1979, p. 21.

sinking; the raft saves it and gives it images and symbols identified in the sacred scriptures, giving life to the abandonment of “an earthly certainty”⁴¹ through the use of the metaphor of the outpost.



Figure 6. Aldo Rossi, *Teatro del Mondo*, 1979, Venezia. Ph. Antonio Martinelli, Courtesy: Eredi Aldo Rossi, 2023

Island

The notion of an island refers to an ideal world where an association of concepts shows how the line of meaning is not to emphasize the existence of an introverted system, but, on the contrary, to indicate that the operative strategy to 'survive' the advance of the jungle is to respond by carving out spaces of communication within it, islands. The lands and utopias of the archipelago indicate the osmosis between the two organisms working on dynamic processes, of movements, rather than on the static nature of the masses. In *Venezia e il Rinascimento*, a redesign underlines the work plans in Tafuri's book: Alvise Cornaro's three projects for St. Mark's Basin (c. 1560). Two of the three proposals submitted to the *Savi ed Esecutori delle Acque di Venezia* are islands: a theatre and an artificial hill. The project forms Cornaro works with are therefore “islands” in the idea that they could safeguard and resist the movements of the lagoon. Cornaro's islands are responses to the state of a turbulent landscape in which the design of architecture and its project are called upon to operate in the field of possibility. On Cornaro's vision of founding “new lands”, insists the proposal for

⁴¹Daniel Libeskind, «*Deus ex Machina*», «*Machina ex Deo*», in Aldo Rossi, *Teatro del Mondo* cit., p. 120; or. text Id., «*Deus ex Machina*», «*Machina ex Deo*», in «*Opposition: Journal for Ideas and Criticism in Architecture*», no. 21, 1980, pp. 3-23.

the extension of the cemetery of San Michele in Isola (1998) by Enric Miralles and Benedetta Tagliabue (EMBT). The elements at the basis of the planning document produced by the Venice City Council already called for a hypothesis of enlargement of the cemetery field along the south-eastern side. The idea behind the requests was to establish a time evolution of the enlargement and therefore a multi-phase construction site. The response of the various projects accepted for the second phase, including the winning and currently being realized project by the David Chipperfield studio, involves the entire area made available through sequential “courtyards” or communicating septa systems. In contrast to this, EMBT’s project does not seek to extend the new extension by using the entire perimeter granted, but rather by inserting, within it, a “land” that would respond to the ecological framework of the lagoon.

I am deeply interested in those things related to recollection. The Venice Cemetery was essentially a game of ludo. Because in this project there was an underlying contradiction which is that if the city is not growing, why should the cemetery? Inside the cemetery it is insane.... OK, from a distance, with the mist, it’s nice but not inside. They have kept on digging and digging for years in order to keep burying. And I said to them, ‘What you have to do here is play a game of ludo,’ and that is why we played with Max Bill’s figure, which always closes in on itself. And when you have finished, the chapel will be produced, and then from here, you take a leap, you know? And you take a leap to get nowhere. It is a beautiful project because of that recollection you have of a classical place, you imagination of death. Although it irked me that people began to regard us as cemetery specialists, which I did not enjoy a bit– not in the least. Absolutely not! We had better change the subject.⁴²

The project intends to work with the environment and be a product of it according to an *atmospheric*⁴³ process that invests the lagoon and in this, in its wildness, seeks ways and times of life. Today, in 2023, we are still in the first phase, determining the design of two interconnected elements: a “courtyard” building and an island as the terminal part of the route.⁴⁴ The authors therefore, in

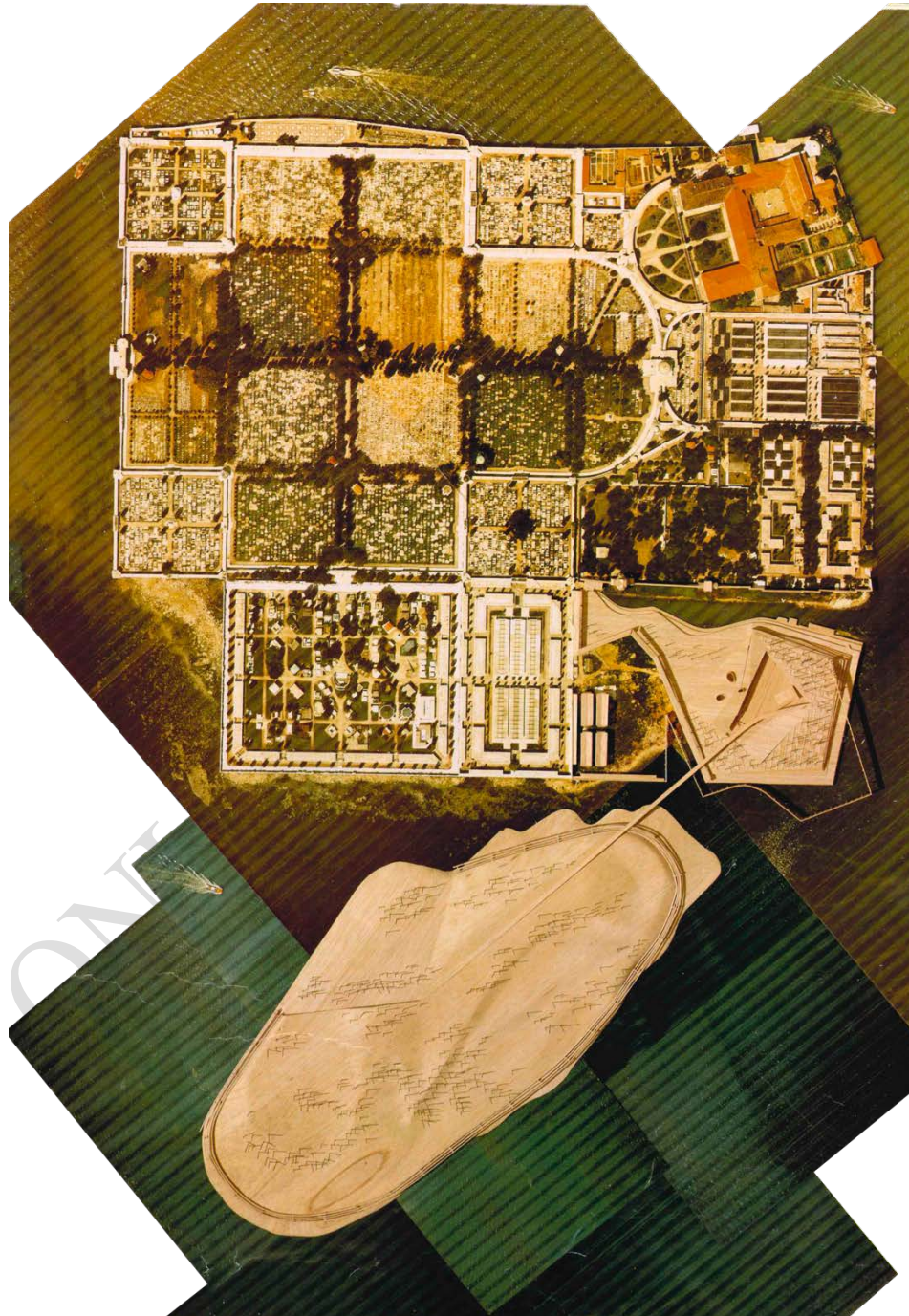
⁴²Enric Miralles in Emilio Tunon, Luis M. Mansilla, *Notes on an Informal Conversation [with Eric Miralles] / Apuntes de una Conversación Informal [con Enric Miralles]*, in «El Croquis», no. 100-101, 2000, p. 20.

⁴³“The proposal drawn up in 1998 for the competition to enlarge the cemetery of San Michele in Isola, in the northern lagoon of Venice, constitutes the last of these atmospheric projects, where the choice to produce ‘documents for building’ instead of conventional representations is more clearly expressed,” Marco De Michelis, Maddalena Scimemi, *Architettura: istruzioni per l’uso*, in Id. (ed.), *Venezia Vigo: EMBT / Miralles Tagliabue*, Skira, Milan 2002, p. 46.

⁴⁴“The project for the first phase of the expansion consists of a plot of land that, in its anomaly, establishes a direct relationship with the hexagonal chapel, located at the opposite end of the island: its perimeter, a sort of deformed pentagon, is attached only on one side to the existing cemetery, precisely the most regular and organic side of the project. The project is not closed, although it is ‘complete’: the perimeter boundary of the cemetery, designed with prefabricated concrete and brick panels supported by poles, is detached from the edge of the island and suspended over the surface of the lagoon. This time the recourse to the suggestion of reflection follows a more extensive path, since in the motto ‘for floor the sea and for roof the sky’ with which the designers presented their proposal, the concern for the condition of the observer in movement seems to resonate: movement of the gaze and of the position within the island,” Ivi, pp. 46-47.

1 the overall operation, do not imagine a new architecture so much as a new land. A
2 land that the authors emphasize is within the constellation of Venetian islands in a
3 representative process that sees Venice and its lagoon palimpsest immersed in a
4 celestial vault. A reference probably to Bordone's *Isolario* and to the idea that
5 lagoon and sky, as well as forest and celestial system, are communicating with
6 each other in their outcomes and movements.

7



8

9

Figure 7. EMBT, *Project for San Michele in Isola*, 1998-1999

10

The consequence of the design thought identifies the action through the sense of *mapas para una cartografias* where the island, a space immersed in the storm, therefore a child of the jungle, responds to the needs of a world of conflicts and instability. The new land proposed by EMBT is the result of a process that will add up over time and will grow according to two main factors, the first connected to the tides, the second, connected to the mass of waste and sludge that companies will be able to collect from the canals in and around the city to bring them to this land. It will therefore be weather and storms, wild actions, that will declare the fate, existence and duration of the outpost of San Michele in Isola.

The island as outpost reverses the static vision to accommodate motion, allocating its process and organization to it; it is not the land that determines the currents as much as the currents themselves that document its boundaries. In this sense, the project, which stems from the collection of rejected, discarded land, recovers the notion of the island to make it operational in the context of the lagoon as a survival solution according to a logistical action, therefore adaptable to changes and indispensable for crossings.

Conclusions: Outposts as New Lands

Already some of the experiences of the competition announced by the magazine «2G» for the Sacca di San Mattia in Murano were signs of these notions where the island emerges “as the pretext for taking a look at the problematic of the lagoon [...] facing the highly contemporary topics of pollution, congestion, ecological threat, the *hyper-frequentation* of tourism, and also facing the need for development.”⁴⁵ Within the semantic operation, it is again Polesello who uses the lagoon as an experimental territory to “lay the ‘figurative’ foundations for understanding and inventing, finding new keys to interpreting the Venetian spatial universe”⁴⁶ where the coherence of forms marks the possible passages of a field where the earth often gives way. The author, therefore, proposes a system of centralities that work as islands do in the entire archipelago, transforming the “natural” into *artifacts*, by necessity, and yet guaranteeing a heteronomous breath with the lagoon *ecumène*.

It seems to me that today considering (and putting into practice) the unity of the lagoon, of the lagoon eco-system, is not substantially possible if a disjunctive specialist view is taken, which distinguishes between “natural” and “artificial” aspects regarding the built-up city and the sandbanks with water as elements that can be “de facto” separated from the former.

⁴⁵Anne Lacaton, in *Comentarios del jurado/ Jury comments*, in Moisés Puente, Anna Puyuelo (editors), *Concurso 2G Competition. Parque de la Laguna de Venicia / Venice Lagoon Park*, G. Gili, Barcelona 2008, p. 20.

⁴⁶Gianugo Polesello, *Progetti veneziani*, in Mirko Zardini (edited by), *Gianugo Polesello: architetture 1960-1992*, Electa, Milan 1992, p. 121.

The lagoon unit is a great, extraordinary construction, it is an enormous *artifact* on a geographical scale that assumes and coordinates within itself different, distinct elements, mediating along a scale whose extremes are *wilderness* and total artifice.⁴⁷

The operative principle is that, although referring to a field of constructions, all of which are directed towards a concreteness, even if some have remained on paper, it is not the “form” that emphasizes the path—except in the “Venetian” author—as much as, referring to the theory, it is the spatial operation that emphasizes the life and alliance as in an outpost.

The projects rediscussed under the lens of the forest thus become outposts, opening up a discourse on the environment (ecology) understood precisely as an alliance. The reference is to an amphibious system, “with a double life”, i.e. “capable of living in two different environments” where the instrument of “form” is only apparently autonomous when inserted into the lagoon palimpsest. Hejduk and Polesello plan possible rescues, Rossi and Miralles plan lands that can be modified in terms of extension or position. Each with a precise technique, invents a system of survival that is not always to be understood as disappearance, but as a planned destiny that can reason with a notion of life that is therefore double.

It is in the *blackness of the inks*, that of the drawings, the very ones by which with *turbulence* and Venice this quest was marked, that reveals a possible epilogue. The inks in the clustering of signs prepare the field in which the designs have operated.

To stay in the wilderness and to cross it, there can therefore be two conditions suggested by the architecture. The first belongs to the surface discussed by Glissant in conversation with Obrist⁴⁸, namely that of moving between the lands of the archipelago, like clearings, like refuges, “islands” in a figurative sense. The other—expressed by the Rossi-authors—lies in the fact that to cross the wilderness it is necessary to be inside, like Dante, looking for the way between the layers, like a wood, in the blackness of the inks, in the depths where movements are minimal compared to the surface that produces islands, daughters of storms where architecture is a guide that hides multiplications and decompositions, of a new world and a possible Venice under the lens of the wild.

Bibliography

«El Croquis», no. 100-101, 2000.

«New Geographies», no. 10, *Fallow*, 2019.

«Vesper. Rivista di architettura, arti e teoria | Journal of Architecture, Arts and Theory», no. 1, *Supervenire*, 2019.

Baso Giuliana, Scarso Marisa, Camillo Tonini, (edited by), *La laguna di Venezia nella cartografia storica a stampa del Museo Correr*, Musei Civici Veneziani, Iuav, Marsilio, Venice 2003.

⁴⁷Ivi, p. 119.

⁴⁸See Édouard Glissant, Hans Ulric Obrist, *The Archipelago Conversations*, Isolarii, New York 2021.

- 1 Bevilacqua Piero, *Venezia e le acque. Una metafora planetaria.*, Donzelli editore, Rome
- 2 1998.
- 3 Bois Yve Alain, Krauss Rosalind, *Formless: A User's Guide*, Zone Books, New York
- 4 1997.
- 5 Bridle James, *New Dark Age: Technology and the End of the Future*, Verso Books, New
- 6 York 2018.
- 7 Dal Co Francesco (edited by), *10 immagini per Venezia*, Officina, Rome 1980.
- 8 De Michelis Marco, Scimemi Maddalena (editors), *Venezia Vigo: EMBT / Miralles*
- 9 *Tagliabue*, Skira, Milan 2002.
- 10 De Seta Cesare, *Venezia e Moby Dick*, Consorzio Venezia Nuova, Venice 2012.
- 11 Giusta Fabian Carlos, *John Hejduk: Profezie figurative. Il progetto per Cannaregio ovest,*
- 12 *Venezia 1978*, Il Poligrafo, Padua 2013, pp. 28-29.
- 13 Glissant Édouard, Obrist Hans Ulric, *The Archi- pelago Conversations*, Isolarii, New York
- 14 2021.
- 15 Hays K. Michael, *Of Mirrors and Ashes and Beginning Again: A Note on Hejduk's*
- 16 *Instauration of Brunelleschi's Experiment*, in «Harvard Design Magazine», no. 38,
- 17 *Do You read me?*, 2014, pp. 54-61.
- 18 Hejduk John, *Mask of Medusa*, edited by Shkapich Kim, Rizzoli, New York 1985.
- 19 Marini Sara, *Nella selva / Wildness*, in «Vesper. Rivista di architettura, arti e teoria |
- 20 *Journal of Architecture, Arts and Theory*», no. 3, *Nella selva / Wildness*, 2020.
- 21 Marini Sara, *Sopra un bosco di chiodi*, Mimesis, Milano 2023.
- 22 Marini Sara, Bertagna Alberto, *Venice: a document*, Bruno, Venice 2014.
- 23 Morton Timothy, *Dark Ecology: For a Logic of Future Coexistence*, Columbia University
- 24 Press, New York 2016.
- 25 Puente Moisés, Puyuelo Anna (editors), *Concurso 2G Competition. Parque de la Laguna*
- 26 *de Venicia / Venice Lagoon Park*, G. Gili, Barcelona 2008.
- 27 Romanelli Giandomenico, Biadene Susanna, *Venezia piante e vedute. Catalogo del fondo*
- 28 *cartografico e stampa*, Museo Correr, Venice 1982.
- 29 Rossi Aldo, *Teatro del Mondo*, edited by Brusatin Manlio and Prandi Alberto, Cluva,
- 30 Venice 1982.
- 31 Tafuri Manfredo, *La «nuova Costantinopoli». La rappresentazione della «renovatio»*
- 32 *nella Venezia dell'Umanesimo (1450-1509)*, in «Rassegna. Problemi di architettura
- 33 dell'ambiente», no. 9, 1982, p. 25-38.
- 34 VV.AA., *MOSE. Effetto Mose: le sfide di un progetto per il futuro*, Marsilio, Venice 2021.
- 35 Zardini Mirko (edited by), *Gianugo Polesello: architetture 1960-1992*, Electa, Milan
- 36 1992.