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Over the last years, architecture has undergone a radical change. The stylistic influences that have accompanied the ‘900 until its end have demonstrated the need to move away from the origins of the Modern Movement, moving closer to the image of a future that is nothing but very similar to present time, long neglected and unseen.

It seemed to me that the desire to go after pure, flawless architecture has gradually decreased, and the architects have preferred replacing this need with the idea of a form closer to the distinctive characteristics of the contemporary, able to manifest itself as a whole through its complexity made of beauty achieved by combining parts and pieces with somewhat disarming ease. I am sure that this is the result of the talent explosion of Le Corbusier and his ordinary elements generation (oddly, the elitist
Swiss master’s architecture gave birth to many beautiful ordinary forms) by combining and mixing parts of decontaminated objects, freed of the superfluous, establishing grounds and designing models which without too many changes reach our days, incarnating -from Stirling to Koolhaas- the uneasiness of the late modernity. Everything comes to being as a result of altered translation, generating an endless series of images where subtle variations, condensed into a sequenced editing, show the endless still race of the Modern which has no time, which knows no sunset. I like to summarize this vision into the symbol image of a straight line wrapped around itself, which, from the origin (in expansions and extensions of its space), shows the variation of thoughts, schools, styles which follow up in continuous return. Its sinuous movement contains a process of figura-
tive synthesis, mapping and outlining (in manifest points) the sign of constant changing of compositional rules and of the rules of thinking architecture, articulating the details of a contemporary model, more various and difficult to sustain.

A figuration, simplified and dried, guardian of the process of expressive growth and maturation, which lends itself to many variations able to revamp places and give them powerful visions. This allows me to choose and elect those I like to qualify as the icons and witnesses of this extraordinary change, morally idle to the ideological charge until a few years ago, which now doesn’t translate into disengagement, but in endless force of common imagination. I refer, in particular, to the tensions and peculiarities of present time characterized by daring souls of those who challenge the paternal and historical rules, generating a contaminated
Una figurazione semplificata e disseccata, custode di un 
processo di crescita e maturazione espressiva che si presta 
 a tante declinazioni adatte a riscattare luoghi e a dare loro 
visioni potenti. Ciò mi permette di scegliere e di eleggere 
quelle che amo qualificare come le icòne e i casi di que- 
sto straordinario cambiamento, moralisticamente fermo a 
una carica ideologica fino ad alcuni anni fa, che ora non 
si traduce in disimpegno, ma in sterminata forza d’im-
imaginazione comune.
Mi riferisco, nello specifico, alle tensioni e partolarità 
di un tempo presente, caratterizzato dall’animo audace di 
chi sfida le regole dei padri e della storia, che ha generato 
un’architettura contaminata finalmente pronta a mostra-
re il suo diverso e libero linguaggio.
Un’architettura tenuta in piedi da un gioco di misure in 
cui si valutano con parsimonia i pesi e gli elementi di

architecture, ready at last to show its diverse and free language. 
Architecture held upright by a game of measures in which weights 
and elements are considered parsimoniously, nurtured by childish 
sensibility, because it is the final recount of a reflection in which 
one is not obliged to choose between nature and artifice; a 
different orientation, which directs its force towards research and 
determination of expressive power as synthesis of a more distant 
social and artistic process.
A process that seems to derive directly from the conse-quences 
of previous eras, replacing the main consolidated languages -well 
fitted with the original writings- with the application capable of 
providing a vaster connection between traditional appearances and 
future interpretations. Recognizing the undeniable cyclical nature 
of time, it wants to create the symbol, model of beauty, which
adds to what is already known the features of a voracious present
instantaneous, ephemeral, fitting its clothes perfectly.

The architecture of today, elementary and complex, appears as the
result of reinterpretation of common objects, establishing itself
with the spirit of return that is no longer the same, as the story of an
image showing the final station, distinct from words representing
antagonistic and opposed characters, but which best explain the
difficulties of the eternal dualism in which the relationship between
form and function is no longer the only undisputed protagonist.

It is the freedom of making space between interpretation and
contamination of image fragments, to reflect the essence
of living time, and, therefore, appearing in confused, non
conventional forms, can be tricky to appreciate, difficult to
recognize and allocate to the category of a certain model.
il frutto della reinterpretazione di oggetti comuni, affermandosi con lo spirito di un ritorno che non è più lo stesso, come il racconto di un’immagine che mostra il punto capolinea; distinta da parole che rappresentano caratteri antagonisti e opposti ma che meglio spiegano le difficoltà di un eterno dualismo in cui il rapporto tra forma e funzione non è più il solo protagonista indiscusso. È la libertà del suo farsi spazio tra interpretazione e contaminazioni di parti d’immagini, a rispecchiare l’essenza del tempo che vive e per questo, apparendo in forme confuse, non convenzionali, può risultare ostica da apprezzare, difficile da riconoscere e attribuire alla categoria di un modello certo.
Il suo sporcarsi con elementi e pezzi di cose scelte sulla regola di un principio compositivo sviluppa un risultato ricco di complessi richiami figurativi che crea espressioni

Its getting dirty with elements and fragments of things chosen by the rule of compositional principle, yields a result rich of complex figurative references that creates architectural expressions impossible to trace back to a different period in history if not the present, making the intrinsic nature of a paradoxical language transpire, capable of demonstrating its extraordinary perceptive power in a mutating complexity appealing able to push the boundaries dictated by time.
Because of the characteristic of melting and re-writing history, elementary and complex architecture is the architecture of resistance, a model that starts from the origins of the Modern and thanks to his journey into the past, enriches the narrative of a style that has gained more agreement in the history of architecture,
fuelling the analysis which aims to decipher and reassume the evolutionary characteristics of the movement which has won over the passing of time.

With unconscious references to the past, this derivation of language results from the effects of the extraordinary works generated by their permanence; objects and symbols that become truth pills to strive toward as product of passages and fundamental mutations which testify today the birth and the affirmation of a different, and so current, model of expression and architectural creation.

In the beginning, it was the purity of form, the simplification of the structure and the importance of perception of the constructed environment, the ideal sought by the majority of architects, particularly involved in searching for ways to improve the techniques able to respond to the necessities dictated by the need
The wall is the limit, the line of separation between domestic and social life, between home and public space. On the inside, partitions and structural elements support the staggered floors and the staircase as a vertical corridor, connecting the rooms in the house’s column.

The need for simple spaces formed by the rule of the square module creates a small-sized object of extraordinary expressive and functional power, a snapshot of the possibility of building architectures in difficult conditions, where the availability of physical space is lacking.

The Tower House is architecture in which the necessity of
living resides in, and besieges, the real space of the limit, underlining a system that intertwines inside and outside through passages and incisions capable of dampening its austere appearance, recalling those edifices whose construction was based on the principle of defense, protection from external attacks. The house is made with little, just a wall, a closed line that is extruded on the input of necessity, capable of evoking a sense of security in those who live there. Inside, the space left uncrowded satisfies the needs of daily life, through simple and energetic ambiences. Atelier Bow-wow breeds the possibility of elementary architecture made of unique gestures, in which the complexity of the structure is concealed behind a line of stone.
Una struttura rettangolare avvolge e maschera il volume di un negozio.
Un taglio nel sistema segna l’ingresso e lascia intravedere dall’esterno il primo piano dell’edificio.
Tutto il resto è ricoperto da tessere illuminate che con movimenti alterni imprimono i diversi decori della facciata caratterizzando il continuo variare della sua immagine.
Gli interni semplici, essenziali, vogliono solo mostrare il contenuto della merce esposta mentre fuori, l’oggetto appare rispondere alle continue richieste di cambiamento imposte dal contesto.
L’architettura di Klein e Dytham sorprende perché è fatta

The rectangular structure contains within the volume of a store. The opening marks the entrance and displays from the outside the first floor of the building.
Everything else is covered with illuminated tiles that impress diverse decorations on the façade with alternate movements, characterizing the continuous variation of its image.
The simple, essential interiors plainly want to show-case the content of the exposed merchandise.
Outside, the structure appears to meet the continuous demand for change imposed by the context.
The architecture of Klein and Dytham surprises because
con espedienti semplici e tecnologie in grado di modificare e suggestionare.
La voglia di vivere spazi sempre diversi, costruiti in economia, crea un’architettura di rapida lettura che lavora soprattutto sulla sua immagine e sul confronto con la città. Si crea così il rapporto diretto tra uomo e costruzione, un legame indissolubile che diventa condizione necessaria di un progetto elementare e complesso in cui oggetto e soggetto sono i protagonisti indiscussi dello spazio.
La partecipazione tra i due attori è l’aspetto decisivo e maturo di un vincolo solido e stabile che determina la possibile evoluzione di una semplice costruzione a simbolo di una comunità.

it is made with wits and technologies capable of changing and influencing.
The desire to imagine ever changing spaces, constructed with economy in mind, creates architecture of quick interpretation that deals especially with the image and the relationship with the city.
Straightforward communication between man and construction is the fundamental element for the elementary and complex project, that object and the subject are the undisputed protagonists of the space.
The participation of the two actors is the definite and mature aspect of a solid and stable tie that determines the evolution of a simple construction as a symbol of community.
Una complessa struttura frutto dell’assemblaggio di semplici elementi lignei.
Il nido è una figura potente che soverchia l’immagine del contenitore e diventa un posto ibrido dove interno ed esterno sono in netta comunicazione attraverso parti e fessure ricavate dall’intreccio delle travi; risultato consapevole dall’assemblaggio di una struttura resistente ai più duri fenomeni tellurici, in cui lo sguardo da dentro a fuori rimbalza in uno scatto continuo. Internamente, l’essenzialità degli elementi, denuncia la volontà materica di ritirarsi per dare spazio a una scena occupata dalle colorate e dirompenti opere di Toshiko Horiuchi Macadam.

The complex structure is a result of the assembly of plain wooden elements.
The nest is a powerful figure that subjugates the image of the container, becoming a hybrid place in which internal and external parts are in clear communication through fragments and fractures formed by the intertwining of the beams; conscious result of the assembling of a structure that is resistant to the harshest telluric phenomena, in which the glance from the inside bounces outwards in a continuous spasm.
On the inside, the essentiality of the elements indicates the will to retire in order to give space to the scene occupied
by colourful and disruptive works of Toshiko Horiuchi Macadam. The apparently static structure hides a formidable game of lights and shadows of strong expressive dynamism, which creates an incessant alternating play of bright and obscure fragments, fascinating and embracing the spectator in a space of almost mystical taste.

It is a project of great expressive power, in which the choice of a predominant gesture creates a new and sophisticated form, constructing an image without connotation, the immortal character, stupendous for its elementariness, fascinating due to its intrinsic complexity and apparent technological simplicity.