

LAMBERTO AMISTADI
 ORCID: 0000-0002-1574-1798
 University of Bologna, Italy

THE ARCHITECTURAL TRANSFIGURATION OF HISTORY

ARCHITEKTONICZNA TRANSFIGURACJA HISTORII

Abstract

In this essay, historical events relating to World War I in the border territory between Italy and the Austro-Hungarian Empire become a pretext to envisage the functional programme underlying a museographic display. A former Austro-Hungarian fort, located on a rocky outcrop 1,000 metres above sea level, is transformed into a poetic reaction machine. The fort's underground interiors become a theatre of rhetorical and compositional artifices, through which the architectural transfiguration of history lets the population reach an emotional understanding of past events and in so doing builds the identity of the place.

Keywords: architectural composition, rhetorical devices, Chiese Valley

Streszczenie

W niniejszym eseju wydarzenia historyczne związane z I wojną światową, rozgrywające się na pograniczu Włoch i monarchii austro-węgierskiej, stają się pretekstem do opracowania funkcjonalnego programu ekspozycji muzeograficznej. Dawny fort austro-węgierski, położony na skalistym wzniesieniu na wysokości 1000 m n.p.m., zostaje przekształcony w poetycką maszynę reakcji. Jego podziemne wnętrza stają się teatrem środków retorycznych i kompozycyjnych, poprzez które architektoniczna transfiguracja historii umożliwia współczesnym odbiorcom emocjonalne poznanie wydarzeń z przeszłości, przyczyniając się tym samym do budowania tożsamości miejsca.

Słowa kluczowe: kompozycja architektoniczna, środki retoryczne, dolina Chiese

1. THE ARCHITECTURAL TRANSFIGURATION OF HISTORY

All of a sudden, after entering a spruce forest, we catch a glimpse of the reflections of light on the white Istrian stone: the precise shape of a so-called “donkey-back” form draws the contours of a stone garden within a slight depression in the ground. The disparity between the familiar character of the forest and the white of a foreign stone calls to mind the shock with which the Venetians must have greeted the flatness of Codussi's white façade for the church of the San Michele Cemetery, which abruptly appeared in a city of bricks. The odd atmosphere produced by this combination of opposites suggests to us that this stone garden is not what it seems; that it is hiding a story.

The defensive Lardaro barricade of the upper Chiese Valley in Trentino, amid the mountains of northern Italy, consists of the Larino, Corno, and Carriola forts and numerous other

military artifacts from the Great War, such as bunkers, trenches, tunnels, and artillery emplacements. The architectural character of these artifacts and the architecture of the landscape forms the basis of a reinterpretation of the relationship between the surviving traces, the environment, the new interventions and collective memory, which preserves, albeit in a fragmentary way, a memory of the historical and human events that transformed this valley due to causes outside its inner life.

Had the morphology of the Chiese Valley not been as it is – that is had the geological-hydraulic elements and other natural features not been as they are but otherwise – that concept of “boundary,” “boundary line,” and at the same time “gap”, which led to the idea of the “barricade” would not have applied here. This is to underscore the fact that the presence/absence of the system of military defence works is as one with the place’s identity, while the strengthening of this identity comes through its representation in terms that are suggestive even to a visitor attracted more by images than by concepts. That “slight depression in the ground”, which accommodates the inlay of Istrian stones, is none other than a First World War trench.

Among the Great War artifacts which make up the defensive barricade, “Fort Corno, is situated like an enormous ‘oxhead’ on the top of a high point, overlooking the Cavalla plateau and also the Waterfall.”¹ The natural and man-made elements that make up this fortified landscape are transcribed into a drawing in which morphology and toponymy are symbolically transfigured into the form of a mare, a bucranium, and, at the site of a now-defunct fort, the two-headed eagle from Robert Musil’s *Cacania*. Elements of geomorphology not directly ascribable to the formal conventions of the type are linked by similarity to animal forms, resorting to childlike iconographic references: streams, forests, and lakes, find their own icastic reference in the names Cavalla (Mare) and Corno (Horn). The fortified landscape is inserted into a narrative structure in which the sequence of the different elements, their distance apart, and thus the time required to experience them one after another – on foot or by car, on the move or from a distance in a moment of pause – the rhythm, hierarchy, and intensity of the message, all become the subject of the project. Ultimately, a landscape architecture project, like the plot of a film, is made up of a series of scenes and actions, dialogues even, which set in motion the visitor’s mind, imaginative capacity, and memory with their body, whether they are a student or tourist, a local or a foreigner.

The recovery of Fort Corno as a poetic, didactic, and museographic “reaction machine” is based on the identification and characterization of a series of stations that scenographically evoke the action for which these sites were intended within the military machine, transferring the themes to the symbolic plane through analogies and metaphors of the objective and practical dimensions of the original use. The history of the specific interconnections present in local forts – between the engineering of war works, construction technologies, and the evolution of military tactics and strategies, the socio-economic history of the relations between the lives of the population and military presences; war diaries; and other period documents illustrating the tragedy of the conflict and the violence of war in general – all become poetically transfigured.

¹ L. Semerani, *The Toro del Corno* [in:] E. Prandi (ed.), *Pubblico paesaggio. Festival dell’ architettura 07-08*, Festival architettura edizioni, Parma 2008, p. 132.

2. STUDY FOR THE TRANSFORMATION OF FORT CORNO INTO A POETIC REACTION MACHINE

The first step was to assign Fort Corno to the world as belonging to a particular type of machine: the “bachelor machine.” The fact that by the outbreak of the Great War its technological apparatus was obsolete, and that, in essence, despite its ample supply of howitzers and mortars, it had never fired a shot, conceptually ascribes the fort to the world of bachelor machines, that is, to that of unproductive and perfectly useless mechanisms, whose most characteristic features are vain waiting and loneliness. If the fortress is a war machine – a glorious war machine – than a bachelor machine is an improbable, incomprehensible, and delusional object. War itself is futile and incomprehensible; consequently, both war and fortress fall among the key elements of a bachelor machine: loneliness and death:

Structurally, a bachelor machine looks like a two-storey arrangement, the lower storey being occupied by a reclining man who is the victim of various torments coming from the storey above. This man is generally a male human, dressed in a uniform and member of a hierarchy, in the manner of whose operation he has failed. Occasionally he is also simply a primitive phallopore, incompatible with a rigid social structure. The operative rules of this hierarchy or social structure are registered in a piece of machinery at the top of the apparatus, and they exert a repressive, punitive or conforming action upon the man subjected to them. Depending on the circumstances, the process goes ill for the man, or for the machine.²

Compared to the well-known Es/Id/Super-ego relations (= compendium of parental influences and authoritarian prescriptions, military command) a bachelor machine is deprived of the lower zone (Es = deposit of repression, reservoir of libido, last bastion of the will to live). It is only because the Es is completely absent from these stories, that the torments fall inexplicably from the sky. The condemned man’s complicity in lying beneath the machine is a sadly banal triumph of the instinct for death and self-destruction (war).

How is the loneliness of the bachelor machine generated? Each bachelor machine is an image system composed of two equal and equivalent sets. One of these sets is sexual, including by definition two elements: male and female. The other set is mechanical, also consisting of two mechanical elements, corresponding respectively to the male and female elements of the sexual set. Solitude is generated in the waiting for the woman (Munch’s *Madonna*, rather than Duchamp’s *Rrose Sélavy*, the *femme fatale*) within a closed circle in which “the bachelor machine does not exclude eroticism, but procreation”³ (Duchamp’s *Rrose Sélavy* is a transvestite). But such waiting is sterile and vain, as is the paranoid waiting for the battle in Buzzati’s *Fortress*:⁴

Am I in love? – Yes, since I’m waiting. The other never waits. Sometimes I want to play the part of the one who doesn’t wait; I try to busy myself elsewhere, to arrive late; but I always lose at this game: whatever I do, I find myself there, with nothing to do, punctual, even ahead of time. The lover’s fatal identity is precisely: *I am the one who waits.* [...] Waiting is an enchantment: *I have received orders not to move.*⁵

² A. Montesse, *Lovely Rita, Meter Maid* [in:] M. Le Bot et al., *Le Macchine Celibi / The Bachelor Machines*, Rizzoli, New York, 1975, p. 110.

³ H. Szeemann, *The Bachelor Machines* [in:] M. Le Bot et al., *Le Macchine Celibi*, op. cit., p. 7.

⁴ See D. Buzzati, *Il Deserto dei Tartari. Romanzo*, 1940.

⁵ R. Barthes, *A Lover’s Discourse: Fragments*, Hill and Wang, New York 2001, pp. 38–40.

Directed by such premises, the fort's museological and museographic programme is envisioned as a museum of the horror of war while being thought of as a museum of/for children (who, like evil demiurges, play at war, boredly), which in a demonstration by absurdity (or a deforming mirroring) actually takes on the meaning of a museum of peace or a "Poetic Reaction Machine." Each place in the fort is repurposed from its original function to become a pretext for the rhetorical intention by which the events of war are reversed into a perspective of peace, or into the awkward ambiguity of a suspension of time and space – that is to say, of judgment.

A) THE POETIC-SENTIMENTAL SCENE (3. Guard post/ticket office, reception, bookshop). Visitors are drawn to the poetic-sentimental idyll by the mechanical sound of the carrier pigeons/doves of peace. In bachelor machines, mechanical sound appears often, as does the ambiguity of the relationship between the funereal exactitude of the mechanism and the naïve gaiety of the *fin du siècle*, whose tragedy would be recorded by Kraus and Céline.⁶ The female elements of bachelor machines are always musical: the hollow surgical needles hidden by the cords of Louise's officer's dolmen penetrate her right lung, producing with each act of breathing, a strange automatic music. The Faustine of *Locus Solus* is highly electrified. Her hair stands upright on her head and, as the dancer lightly undulates it, she produces strange musical sounds. Faustine herself acts like an electric musical instrument.⁷

B) TROOPS (7, 8. Troops dormitory).

An arrangement in the dormitory of simple soldier figures of Austrian troops redrawn and stylized from original period uniforms. The soldier figures are thought of as moulds – like the paper or wooden toy soldiers of children's games; their arrangement in the room as a deployment, a well-ordered alignment. In bachelor machines, supremacy is female: males are moulds, dummies, statues, uniforms, sleepwalkers, automatons, hypnotized bodies, zombies, simple soldiers. In *The Metamorphosis*, Gregor Samsa is lying on the bed, like a convict in a Penal Colony. High up on the wall above the table is a portrait of a "fur-clad woman". Each time Gregor Samsa climbs the glass of the photograph he falls back to the floor, waiting for his torture to end in death. In *The Metamorphosis*, illness replaces the machine, the family life of Gregor Samsa's relatives replaces military authority: Gregor is also a reserve officer (his portrait in uniform is visible in the neighbouring room); Gregor's father, a bank messenger, wears his uniform even in the house when he sleeps in the armchair.

In *Impressions d'Afrique*, the torso of the feminine element, Louise Montalescot, dressed as an officer, emerges from the peephole in the roof of a loggia that serves as her darkroom (where are the negatives of photographs of soldiers' women printed?). When she sends out her tame magpie (/homing pigeons) the alternating movements of the birds set the hidden springs of the dummies into action with their beaks and legs. To what, then, is the desire of the soldiers/dummies/machine parts/malic moulds (as Duchamp calls the nine bachelors in *Le Grand Verre*)⁸ addressed in the sterile wait for their fortress/prison/monastery? To women or pieces of women as images of women of whom they possess only a photographic reproduction (and without the "beautiful golden frame" of Kafka's *The Metamorphosis*). Among the most

⁶ See K. Kraus, *Die letzten Tage der Menschheit*, Verlag "Die Fackel", Wien 1922; L.-F. Céline, *Voyage au bout de la nuit*, Éditions Denoël et Steele, Paris 1932.

⁷ See R. Roussel, *Locus Solus*, New Directions, 2017, eBook, pp. 39 et seq.

⁸ In *Le Grand Verre*, the nine bachelors in Duchamp's machine consist only of uniforms and liveries: guard, cuirassier, police officer, priest, café waiter, department store delivery boy, servant, mortician, and stationmaster.

significant documentary materials relating to military life during the Great War are the war diaries, in between whose pages photographs of girlfriends were often hidden. Nostalgia and necessity thus sublimated the object of desire from the woman herself to an image of her.

For the travelling fairground show which he presents, Fogar, eldest son of the emperor Talou, reclines on a sort of stretcher. Above him a large *bed sky* is formed by a billowing white and transparent tree, lit by a spot-lamp.

1. Sexual unit.

The masculine element is clearly Fogar. The feminine element is revealed in the magnificent colour photographs that appear subsequently on the *bed sky* and which represent the tragic loves of the lovely Neddou.

2. Mechanical unit.

In the lower part, Fogar plays the role of a veritable human automaton. In a state of somnambulism, without breathing, he went to look for the big white plant at the bottom of the waters. And it is in a state of lethargy obtained by self-hypnosis that he *automatically* operates the control-lever of the spotlight. In the top part, on the *bed sky*, Neddou, the Moorish issue of a tale from a *Thousand and One Nights*, is nothing but a ‘molecular movement in the fibres of the luminous plant’ whose images file past automatically.

Coming downwards, coloured reflections of the images of Neddou and her loves are projected onto Fogar’s lethargic body. When the projection is over, Fogar comes to life again and puts into action a series of marine vegetables and animals, shaken by spasmodic movements. Though cruel to Neddou who dies in a precipice, this new bachelor machine is kinder to Fogar, still an adolescent, who experiences only a transitory lethargy and the mini-ordeal of the blood clots which he has to extract from his veins after each session.⁹

C) THE HOUSE INSIDE THE HOUSE (9, 10. Troops dormitory).

Inside the double-height hall that once served as a troop dormitory, it is planned to build an exhibition structure suitable from a lighting point of view for the staging of temporary thematic exhibitions.

D) PHOTOVOLTAIC TREES

This is a system to capture solar energy and convert it into electricity through external vertical elements placed on the embankment covering the fortress quantified according to the energy needs of the functional programme (lighting and air conditioning of rooms 4, 5, 9 and 10). These vertical elements resemble trees whose leaves are composed of silicic solar energy capturing material; batteries for storing electricity can be placed inside the embankment. The grove covering the natural/artificial envelope of the fortress serves as an optical-perceptual signal of the presence of a museum programme/event for those travelling on the main road below.

“In fact, the major bachelor machines were contemporary to the beginning of electricity”¹⁰: the electric bulbs hidden inside Kant’s skullcap; Faustine’s electrified hair like the boa on the head of the woman in the fur-clad portrait of Gregor Samsa’s room; the capturing hair that covers high above the head/aerostatic balloon of the dancer/bridesmaid/“hie” (paving beetle)¹¹/hoist. In *Impressions d’Afrique* Djizmé, a charming black girl lies on a resting

⁹ M. Carrouges, *Directions for Use* [in:] M. Le Bot et al., *Le Macchine Celibi*, *op. cit.*, p. 29.

¹⁰ A. Montesse, *Lovely Rita, Meter Maid*, *op. cit.*, p. 111.

¹¹ An “hie” (or “demoiselle” – a punner or paving beetle – suspended above the warrior made from teeth in Roussel’s *Locus Solus*) is a tool used to level cobblestones. Reminiscent in appearance of a

bed. Her head is covered with an iron cap (steel vault / armoured dome / military helmet), connected by a wire to the high vertical tip of a lightning rod. Her feet are enclosed in metal socks connected to the ground.

E) MORTARS/TELESCOPE (14. Mortar turret).

The mortars of the three fire mouths are transformed into three telescopic scopes that establish visual relationships between the fortress and the surrounding landscape. Like a children's game, the telescopes/mortars are equipped with a mechanical aiming device which allows a predefined choice of targets (rural and/or monumental landscape emergencies, the signs belonging to the fortified system, and also, if necessary, redesigned as point elements).

The precision and exactness of the mathematical laws of ballistics are reversed in the childish game of the telescope. In fact,

the bachelor machine has no reason for existing in itself, as a machine governed by the physical laws of mechanics or by the social laws of utility. It is a semblance of machinery, of the kind seen in dreams, in the theatre, at the cinema, or even in cosmonauts' training areas. Governed primarily by the mental laws of subjectivity, the bachelor machine merely adopts certain mechanical forms in order to simulate certain mechanical effects. Only when the signs of this subjective determination are gradually revealed does the fog of absurdity lift and the dawn of an implacable logic begin to rise.¹²

The reversal of the accuracy of artillery shots into the optical precision of the telescope is part of the fun with which irony makes fun of technology:

According to Beda Allemann, in a wonderful work entitled *Irony and Poetry*, precision and exactitude constitute the background within which the field of action of irony moves. Irony consists in thinking that we can control reality by adopting scientific behaviour, knowing full well that this will not protect us from the 'deformations of existence' [...] The extent to which we can make fun of a world depends on its conventionality and determination, which is why science and technology are perfect grounds for irony to the point that, 'the scientific style itself, being used in the service of irony, undergoes a process of ironization.'¹³

The exactness of the ballistic calculations in the positioning of the gun ports and the determination of distances at the former Austro-Hungarian fortress produces no effect; their precision underscores the paradox of their uselessness and the paranoia of a delusional machine, which as a bachelor machine, may not even appear at all, given that it blends in with its surroundings.

ballerina in this case, it consists of a vertical cylinder, ending in claws at the bottom, supported by an areostat. The device, acting as a hoist, grabs teeth (as if homunculi or toy soldiers) of different colours scattered on the ground and lifts them onto an embankment to create a mosaic. The mosaic of teeth depicts a raitro (soldier on horseback), sentenced to death for attempting to rape a married woman, Baroness Christel, on behalf of his master, Duke Gjörtz. The mounted soldier is locked in a crypt, where he reads a beautiful story by the light of a flashlight.

¹² M. Carrouges, *Directions for Use*, *op. cit.*, p. 21.

¹³ L. Amistadi, *Irony and Technology in the Work of John Hejduk* [in:] T. Kozłowski (ed.), *Defining the Architectural Space – Architecture and Technology*, vol. 1, Oficyna Wydawnicza ATUT, Wrocław 2024, pp. 7, 8.

F) THE MILITARY COMMAND (15. Comrade commander and telephone).

The telephone is taken as a metaphor for military command. The definition of the orders to be given to the troops makes use of the ballistic calculations inscribed on the armoured/celestial vaults of the pairs of rooms 16–17, 22–23, 30–31.

G) THE HEAVY ARTILLERY (16, 17, 22, 23, 30, 31. Heavy artillery room).

Double skin. Covering the vault of the fire mouth with a counter-vault of metallic material. The steel cladding of the armoured domes is transcribed in meaning and materials: steel dome/starry vault, steel/tin foil, intentionally rearranged as in as in Schinkel's stage design for *The Magic Flute*. The vaults of the three pairs of heavy artillery depict from time to time the topographical trilateration and prodigious ballistic calculations by which the scientist Canterel¹⁴ directs the movements of the *hie*. The automatic movement of the *hie/hoist/demoiselle/ballerina* is defined on the basis of prodigious meteorological-astronomical-ballistic calculations. The observatory is derived from the automatic opening of mobile steel vaults, the armoured domes of anti-aircraft batteries. The cannons become flat figures on the front and side.

H) THE POWDER (18, 19, 20, 21, 24, 25. Powder magazine).

Gunpowder is replaced by coloured powders, oil lanterns for illuminating the powder rooms are redesigned and permanently set up within the tunnel surrounding the depots. Level IV is thought of as an expanse of coloured sands representing now gunpowder, now coal for the machine room.

I) THE LIGHTHOUSE (28. Observation post).

Placement of a light beam generating device to act as an optical-perceptual lure and an element of visibility and identifiability of the machine/fortress from the valley floor. The observation post becomes the very mechanism through which it can be located.

L) THE PRINTER (29. Mortuary).

The mortuary niches are thought of as being filled, from which negatives of the moulds of privates' uniforms can be excavated. The place where the dead victims of the war were once laid to rest becomes the place where the moulds of the soldiers – sent to become war victims – are produced.

M) THE MAGIC LANTERN (32. Observation post).

Setting up a multimedia system technologically suited to the creation of virtual environments. The ascent into the optical chamber precedes the event of an individual, dreamlike, visionary experience. The alienating evocation of a world whose correspondence with the character of the museographic scheme involves an analogical jump and/or leap into the space and/or time of other anthropological experiences.

In conclusion, bachelor machines remain machines of spectacle that produce effects of wonder in a theatre of tragedy. The museological programme is based on communication between museographic apparatus and user. Recalling Jakobson,¹⁵ in order for communication

¹⁴ Martial Canterel is the scientist protagonist of Raymond Roussel's *Locus Solus*, first published in Paris in 1914.

¹⁵ "The communication engineer most properly approaches the essence of the speech event when he assumes that in the optimal exchange of information the speaker and the listener have at their disposal more or less the same 'filling cabinet of prefabricated representations': the addresser of a verbal message selects one of these 'preconceived possibilities' and the addressee is supposed to make an identical choice from the same assembly of 'possibilities already foreseen and provided for,'" R.

to be possible, there must be something in common between the one issuing the message (the architect-curator-designer of exhibitions) and the one receiving it: some “prefabricated representation” from which the poetic device can be activated. The poetic reaction (chemical in nature, according to Fichte)¹⁶ is established at the moment when the machine, endowed with an aura, reciprocates the user’s gaze. In the poetic-sentimental scene, the mechanical sounds and ominous hisses that accompany explosive launches are replaced by the cooing of peace doves, which, in turn, take the place of the carrier pigeons used for communications during the Great War. Soldiers crammed into the dormitories of Fort Corno are transfigured into flat, iconic figurines in the manner of Mario Ceroli, but in accordance with the advertising fashion of Fortunato Depero, for whom the cheerfulness of the colourful uniforms mitigated the anguish over the anonymity with which soldiers were sent to mass killing in mass wars. The idea of building “the house within the house” (“The theme of the doll within the doll or – to put it another way – the Russian Easter Egg”)¹⁷ yields a playful, child-like theme in place of the bored solitude of the fort: inside the stone and concrete casemates a smaller wooden cell is inserted, which is to protect and house the pieces to be displayed in temporary exhibitions.

But, above all, metaphors and metonyms abound in Fort Corno as a ‘poetic reaction machine’: in the fort’s kitchen, the figure of hyperbole magnifies the table like Oldenburg’s sculptures. The table becomes an alienating element that – as indicated by Shklovsky in *Art as Device*¹⁸ – helps us reclaim an authentic relationship with things, without passively accepting the conventions and habits of the everyday. In a way, the whole museological programme should be played out on the unstable balance between familiarity and estrangement, held together by the intangible thread of imagination, which is continually being solicited: gunpowder once protected by the granite vaults of the hypogean halls is replaced with sands of different colours, howitzers peeking out of the metal caps become telescopes with which to survey the landscape with mechanically predetermined views, the ballistic calculations of the scientist Canterel become a medium through which to reacquaint oneself with knowledge of the places and forms from which the upper Chiese Valley in Trentino (Italy) is made up.

Jakobson, *The Twofold Character of Language* [in:] *Selected Writings*, vol. 2, *Word and Language*, Mouton, The Hague-Paris 1971, p. 241.

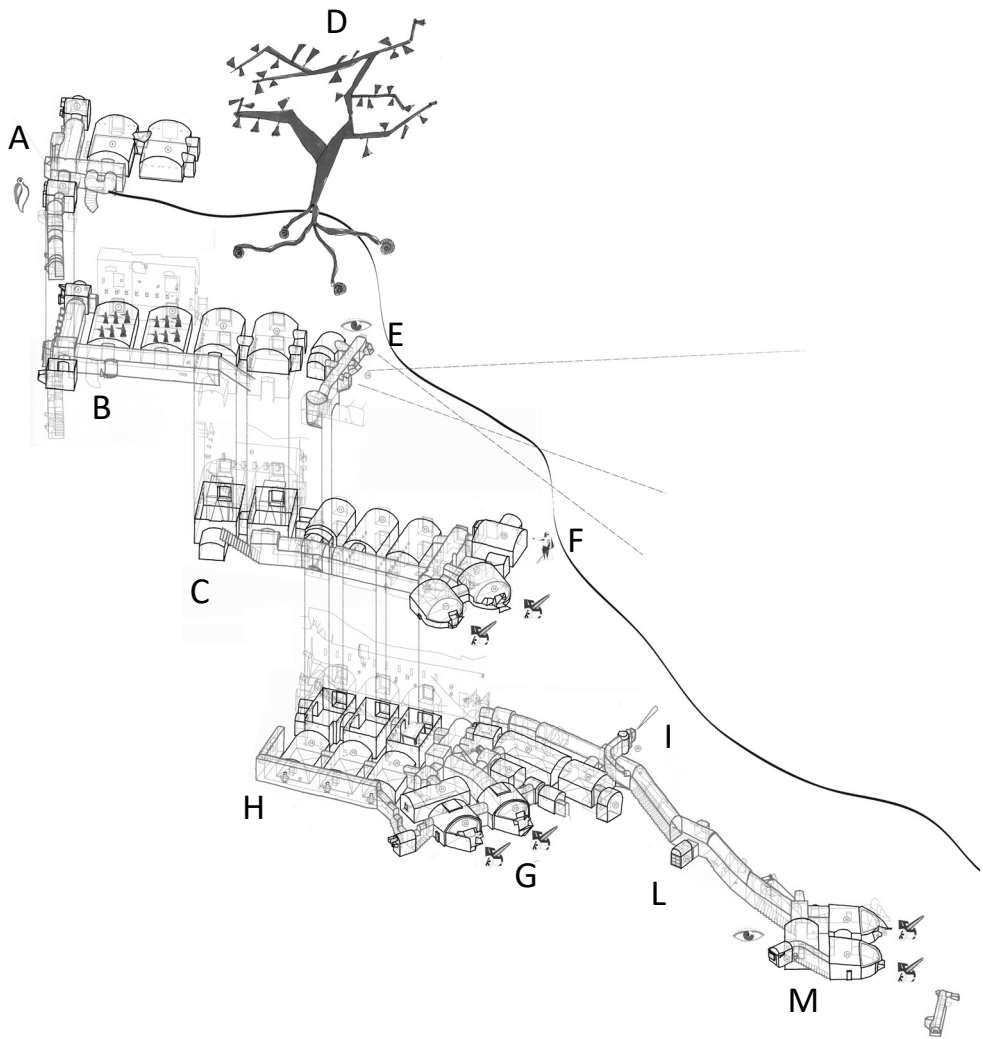
¹⁶ See B. Allemann, *Ironia e Poesia*, Mursia, Milan 1971.

¹⁷ O.M. Ungers, *The doll within the doll, Incorporation as an architectural theme*, “Lotus” 1981, no. 32, p. 14 et seq.

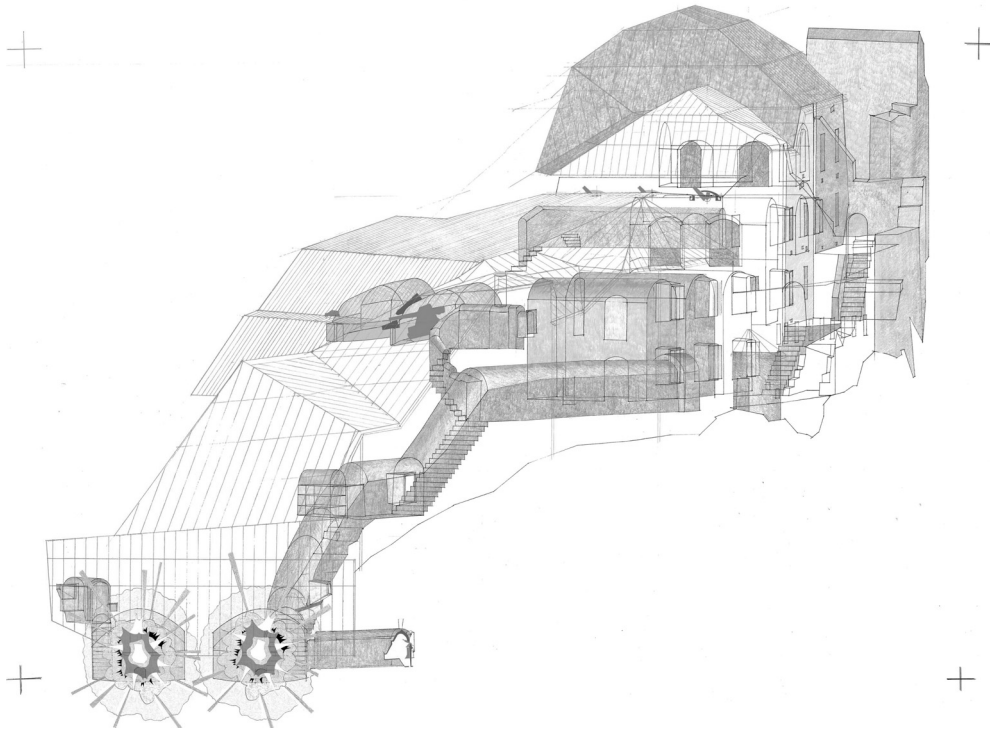
¹⁸ See V. Shklovsky, *Art as Device* (1917) [in:] idem, *Theory of Prose*, Dalkey Archive Press, Champaign-London 1990.



Ill. 1. Stone's Garden, 2005–2008, picture by Lamberto Amistadi



III. 2. Fort Corno as a Poetic Reaction Machine, 2005, drawing by Lamberto Amistadi



Ill. 3. Fort Corno: Simultaneous Vision, 2013, drawing by Lamberto Amistadi

References

- [1] Allemann B., *Ironia e Poesia*, Mursia, Milan 1971.
- [2] Amistadi L., *Irony and Technology in the Work of John Hejduk* [in:] T. Kozłowski (ed.), *Defining the Architectural Space – Architecture and Technology*, vol. 1, Oficyna Wydawnicza ATUT, Wrocław 2024.
- [3] Barthes R., *A Lover's Discourse: Fragments*, Hill and Wang, New York 2001.
- [4] Buzzati D., *Il Deserto dei Tartari. Romanzo*, 1940.
- [5] Carrouges M., *Directions for Use* [in:] M. Le Bot et al., *Le Macchine Celibi / The Bachelor Machines*, Rizzoli, New York, 1975.
- [6] Céline L.-F., *Voyage au bout de la nuit*, Éditions Denoël et Steele, Paris 1932.
- [7] Jakobson R., *The Twofold Character of Language* [in:] *Selected Writings*, vol. 2, *Word and Language*, Mouton, The Hague-Paris 1971.
- [8] Kraus K., *Die letzten Tage der Menschheit*, Verlag "Die Fackel", Wien 1922.
- [9] Montesse A., *Lovely Rita, Meter Maid* [in:] M. Le Bot et al., *Le Macchine Celibi / The Bachelor Machines*, Rizzoli, New York, 1975.
- [10] Roussel R., *Locus Solus*, New Directions, 2017, eBook.
- [11] Semerani L., *The Toro del Corno* [in:] E. Prandi (ed.), *Pubblico paesaggio. Festival dell'architettura 07-08*, Festival architettura edizioni, Parma 2008.
- [12] Shklovsky V., *Art as Device* (1917) [in:] idem, *Theory of Prose*, Dalkey Archive Press, Champaign-London 1990.
- [13] Szeemann H., *The Bachelor Machines* [in:] M. Le Bot et al., *Le Macchine Celibi / The Bachelor Machines*, Rizzoli, New York, 1975.
- [14] Ungers O.M., *The doll within the doll, Incorporation as an architectural theme*, "Lotus" 1981, no. 32, pp. 14–23.

Author's Note

Assoc. Prof. Lamberto Amistadi, PhD, Architect

Architect and Associate Professor in the Department of Architecture at the University of Bologna – Cesena Campus, and the Coordinator of the ArchéA program (<https://site.unibo.it/archea/en>). Deputy director of the scientific journal *FAMagazine* devoted to research and projects concerning architecture and the city (<https://www.famagazine.it>), and co-director of the series TECA, *Teorie della Composizione Architetonica* (Naples: Clean). Along with Ildebrando Clemente, he founded and directs the series SOUNDINGS: *Theory of Architectural Openness* (Florence: Aión), which has included monographic volumes on John Hejduk, Aldo Rossi, and Adolf Loos. He is also the author of the books *La costruzione della città* (Padua: Il Poligrafo), *La città ordinata* (Siracusa: LetteraVentidue) and numerous other publications.

lamberto.amistadi@unibo.it