« Vrai, faux, vraisemblable. La figuration de l'architecture entre plagiat et révolution »

Prof. Nicola Braghieri

Résumé

« En art, il n'y a que révolutionnaires ou plagiaires » écrivait l'impatient Gauguin dans une lettre du 25 avril 1895, au quotidien Le Soir.

Heureusement, entre la fausseté du plagiat et la vérité de la révolution, il y a le monde indéfini du vraisemblable, art ectoplasmatique de l'apparence. L'architecture est à la fois une science imprécise et un art pratique. Elle se nourrit, elle se manifeste et elle se reproduit à travers des processus ambigus, devenant seul-
Construction. Of what?

Leçon inaugurale by

Paolo Tombesi
Chair of Construction and Architecture, EPFL | ENAC | IA | SLL | FAR

What is the social role of buildings? To provide shelter, to promote wellbeing, to facilitate activities, to generate wealth, to manifest aspirations, to reflect concerns, to express identity, to develop community, to hone skills, to give shape to technological advance?

If one assumed that all these functions were equally valid, how should the input and output factors implied in their implementation connect? Should the anatomy of buildings embed processes devised to elicit more than their immediate realization?

And how would success – or fitness for purpose – be measured in this case?

The moment one’s conception and understanding of construction move beyond the simple totemic dimension generally associated with building artifacts, notions such as engineering and architecture take a broader meaning – a meaning that increases their resonance whilst suggesting a critical contemporary mandate.

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