

Go beyond the visible. The City of the Future

Silvia Dalzero

ABSTRACT

In the desire to go further, to violate the horizon of reality and go in search of other worlds in which the gaze accepts and makes its own a deformed, analytical, complex vision in which ordinary and extraordinary phenomena coexist. Nothing more than an infinite location in which thought becomes unconditional, without borders, attentive to the urban dimension in its most complex form. Thus, fantastic images emerge, extremizations of the present, future perspectives of a "possible necessary" in which a dominant complexity thrives that cannot be governed and to which an answer is offered by interpreting the existing in a surprising form, staging the reasons and values that underlies. We try to go beyond the obvious and see through what reality hides; we want to go beyond the shared rules, to understand the plots of the invisible and recreate others, unexpected but still linked to reality and conquered by the desire to investigate, to seek presumable and only imagined urban perspectives. In this way, unprecedented aspects are understood driven by the fantastic, by dissatisfaction remove the banal, the usual and assume an attitude of insubordination, a different point of view capable of capturing the complexity of reality in its occurrence. The wonder becomes right to be able to investigate and discover otherwise invisible places, using perceptions, signs and colors that in the unexpected become architectural substance, real compositional words and not of worlds extraneous to our life but of a world of which, of our life, the meanings are revealed. Other perspectives of the urban take shape, and other possibilities of the existing, escaped from the present and projected into the future that design thinking reinterprets through the imagination now used as a means of knowledge and without which only a senseless and amorphous mass of elements would be formulated. devoid of any link with the existing. So, starting from the assumption that everything begins with reality, we advance in this study with imaginative features and evaluate the visions of a fantastic, provocative, at times paradoxical architecture, nothing more than extremism of reality as if it were a re-elaboration of the mind that in the critical-objective reflection finds another future, possible architectural form and spatial dimension. From the analysis and knowledge of fantasy places, the transformations of reality and its possible future developments are therefore discussed and, through the imagination, ideal cities of a fantastic and dystopian universe are outlined, whose diversified architectures become material for learning and communicating characteristics of an urban-architectural real as a manifesto of an imaginative world shattered and reassembled through rules that have escaped from common logic and entered the field of architectural design perception and experimentation.

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S. Dalzero*

IUAV, University of Architecture of Venice, Italy.

(e-mail: silviadal@virgilio.it)

*Corresponding Author

I. INTRODUCTION

In the subject matter of architecture, through the imagination we see otherwise invisible places, we use perceptions, forms and structures that through design thinking become architectural substance, real forms of the imagination. Making visible the invisible is commonly understood as the prerogative of art, of literature whose narrative rhythms become a medium of strategic-formal experimentation in reformulating, through the free juxtaposition of points of view, images and narrative sequences, an architectural urban imaginary such as extremization, prefiguration of reality with imaginative features, catapulted into a spatial and temporal elsewhere. Exploring the territories of contemporaneity, urban architectural matter and imaginative interpretation intersect their paths to investigate places, the becoming of metropolises and translate themselves into anticipation of their potential happening. In this context, the studio wants to deepen the themes concerning the ephemeral and the fantasy, in order to fine-tune the analysis tools, through the research of the main archetypes, the identification of a story that characterizes the message of these architectures. The goal is to show, through the exchanges between the city and the imaginary, the

existence of a transversal spatiality, common to the two and which starts right from the existing and then projects itself into a formal-spatial imaginary that becomes the voice of the alterations, crisis and peculiarities understood in their broadest sense. On the other hand, the interpretation of the architectural codes of the twentieth century has expanded the scope of architectural thought towards contamination with other disciplines such as music, cinema and art in its most varied forms.

The result is an emotional architecture, that is an architecture often “outside the box”, without the obligation to prefigure realizable spaces or structures and whose value falls only in the subject matter of the critical cognitive analysis of the contingent without precluding the possibility of experimenting new models, making use of research in topic adjacent to his, which tell of paradoxical cities projected out of time and space of the ordinary (Demonstrated by some fantastic visions of futurism ranging from those of Antonio Sant’Elia and Mario Chiattonne, to the provocative, super-technological ones of the Archigram, passing through the radical solutions of Yona Friedman, up to the Megalopolises of Superstudio and Paolo Soleri). In this framework, dystopian interpretations of the existent line up urging a criticism of contemporary society, this time anticipating possible negative alterations such as the settings of Fritz Lang’s *Metropolis* (1927), or those of George Orwell (1948), in which every hypothesis of diversity is the victim of an almost total homologating imposition of thought. The result is a general restlessness given by the uncontrolled expansion of the metropolis in which the machine pushes itself towards total control over man and society and which therefore outlines a vision of architecture that is sometimes repetitive, sometimes chaotic, without any control giving it forms, alternatively, to anonymous places and all the same or the manifestation of Power translated into forms of monumentality. Then, it is agreed that an urban model is being determined that is concentrated on the language of architecture taken to its extremes and that recognizes itself as a strategic tool to able to highlight and communicate the imaginative aspects of architecture, of which it suggests potential developments with a dynamic, poised character, in between reality and vision. And that is why the present study observes precisely what reality underlies; goes beyond the shared rules to understand the plots of the invisible and, always in the knowledge of reality, translates the reasons to link them to places and their state. On closer inspection, there is no object in itself but its representation, that is, a single subject that sees and perceives the object. Everything, whether real or virtual, assumes objective reason and sense only to the subject and therefore to the viewer's point of view. In other words, without a representation of reality it would give rise only to a senseless and amorphous mass of elements devoid of any relationship, and the world would have no order, it would be incomprehensible and lost in the most absolute chaos. It is agreed that thought proves itself: an imaginative process of a higher order and, like all sciences, also the architectural discipline merges on the imagination. If the project were conceived only for functions, the result would be mere formalism and would only be emotional expression useful for delineating meaningless aberrations.

Based on this, the present analysis is orchestrated from the 'imaginative' traits that the objective has, thanks to 'spatial' visions that enjoy total creative freedom, to recognize the inventive mechanisms that concur to build, while remaining in the imagination, the idea of architecture. We start from elements, issues, forms of reality to recompose ourselves in a fantastic key. We make use of the comparison between the forms of the imagination and those of reality with continuous references without interruption and always willing to highlight the main archetypes of derivation, the semantic codes to be able to translate them, through the language of the invention, thoughts, hypotheses to be applied to the world of design architecture. In this way, imagination, fantasy, invention, creativity do not prove to be prerogatives of intangible realities, faculties of the mind that are not easily decipherable but useful for the design process in its founding act (See: Bruno Munari in *Fantasia. Invenzione, creatività e immaginazione nelle comunicazioni visive* (Laterza, 2017) in which, among the various faculties of thought, fantasy is the freest to think anything, even the most incredible because it is free from any practical purpose; the invention instead that faculty that uses the same technique of the imagination but is aimed at a practical use while the creativity makes use of both the imagination and the invention to solve a problem or a need and finally the imagination that visualize, summarize what imagination, invention and creativity have thought).

II. PERSPECTIVES OF A "POSSIBLE NECESSARY"

The ideal cities of a fantastic and dystopian universe take shape through the imagination, whose diversified architectures serve to communicate the characteristics of the city in an extreme form. In short, fantasy breaks up the world and then reassembles it through rules that escape the common logic to enter the subject matter of perception and experimentation. Studying the extremely free and articulated mechanism of the design idea that the mind translates into architectural form is tackled in different times and ways according to multiple meanings, both practical and conceptual, poised between reality and unreality, rationality and irrationality, ideation or realization. Starting precisely from this assumption that questions the possibility of using a deductive logical system, even in the creative act of fantastic composition, the ways to translate the imagined forms into other new and re-interpretative forms of reality

are partially explained. The resulting fantastic association suggests going out of the ordinary to acquire new ways of meaning. This is a stereotype, very repeated both in literature and in the depictions of imaginative worlds, as demonstrated by the twirling city of Laputa, designed by Hayao Miyazaki, with a spherical structure organized on seven rings, which, at times, recalls another image of an ideal city, the *City of the Sun* outlined by Tommaso Campanella in the 1600s. Here the overturning of the norm is presumed, through the exasperation of the semantic codes of reality or the reconfiguration of the existing as a caricature that causes a deformation from which to achieve the fantastic invention. The resulting fantastic distortion demonstrates the correspondence between meaning and form from which the architectural image translates the academic code into a different configuration, deconstructs itself and reassembles itself into new meanings so as to reveal the experimentation and conquer other levels of visual research and storytelling.

Visionary architectures are loaded with meanings, recognizing themselves as metaphors that are useful for communicating, through a few shots, a given ambition, whether real or invented, and also the meanings that the author wants to suggest. On the other hand, given the immediacy of the visionary image, there is a certain 'zero degree' of iconographic simplification that tends to stereotype, mediated by other easy-to-understand codes. Just think of the skyscraper that rises to the symbol of the modern Super Man from which the adventures of contemporary heroes who move in the American metropolis of the 1930s are born, as evidenced by Gotham City, catapulted into the real dimension of the New York of skyscrapers, streets, bridges and sparkling lights. Thus, an architecture of the narrative is attested where, in a known scheme, parts have inserted that combine and recombine giving shape to ever-changing scenes. Through the montage, the shots and the succession of the elements, architecture conquers different levels of reading, it becomes history in the making in which it is the reader who deciphers the signs and the different spatialities. We could understand a journey to discover sensitive worlds as a marked aspiration to progress, given its ideal component, its anticipatory attitude, indifferent to feasibility, having as its ultimate goal that of prefiguring ideals, imaginative realities in which architecture is used in its languages, in its limits and its possibilities to be able to talk about something else (See: *Domus*, Milan, n.945, 2011). At this point we could say an interpretation of the reality that from the imaginary is oriented towards an intimate dynamism, in a continuous redefinition, regeneration linked to the fluidity of time and space, to multiplicity, to the mutability of thought and the loss of spatial limits. and thunderstorms in a wandering in search of the sublime redemption of what the Platonic Idea is, that is, what is visible not from the eye but from the thought. So the ideal worlds appear, cities floating in the space of thought as is the urban dimension governed by the philosophers desired by Platone and opposed to the degenerate Athens attempted by democracy and defeated by the Peloponnesian war. The model city, perfect in form and structure, firm in its completeness, makes itself a 'manifest' of ideal worlds in which the end is the Essence itself, understood only by a few heroes capable of harmonizing the chaotic world, victim of the common deception. Leon Battista Alberti, in *Momus*, gives architects this responsibility which is otherwise the prerogative of politics in that described by Aristophanes of the *City of the Birds*, or the flying city of Nubicuculia. The Jewish celestial Jerusalem, taken up in the Apocalypse of John and revived in the Middle Ages through the *De Civitate Dei* of Sant'Agostino takes on real forms in reflecting, in the measures and in the relationships, religious symbolisms typical of the iconography of the medieval city with very high walls, the twelve gates and the temple in the shape of the square city. About this, unprecedented freedom is achieved in which the protagonist role is entrusted to the inhabitants who have the freedom to move unlimitedly along a spatial system suspended from the ground, labyrinthine and continuously variable in line with the changing needs and desires. Thus a mobile architecture is envisaged as revealed, in 1957, by Yona Friedman with her suspended constructions, which can be dismantled and relocated elsewhere, from which space cities floating in the air are outlined, composed of flexible parts, with an unfinished character, in continuous transformation. and perpetual movement, free to go further, to discover other places and other spatialities. Positivism and trust in technology, of those years of reconstruction, however, entered into crisis with the upheavals of 1968 which sanctioned its aporia and from which images of city-factories reduced to a continuous space without quality and without any distinction and in which the elimination of the architectural object found its most explicit realization, highlighting the difficulty of survival of the very notion of architecture. A world that was falling apart, given the processes of the metabolism of urban reality that is spreading everywhere. Little wonder if we have to wait until the 90s to rediscover some form of positivism linked to that visionary image that characterized the post-war years of the last century.

The imaginative urban reality is being rediscovered as Hayao Miyazaki demonstrates with his fortress city of Laputa: a city in the form of a stone ship floating in the sky and which, for its symbolic vocation, evokes the island of Lilliput described by Jonathan Swift in *Gulliver's trips* or for diegetic structure also to Stevenson's *Treasure Island*. *The Castle in the sky* of Miyazaki refers to a dreamlike atmosphere in which legend and reality come together to be the voice of lands near or far but always real as are the railways, coal mines and the typical terraced houses of the miners of Wales of which the difficult living conditions are narrated and also the reality of an industrial revolution that over time seems to have lost control. Among the large meshes of the cinematic story emerges a certain: the melancholy of the future. Laputa and

industrial progress and also technical conquest live in the memory and in the stories handed down they stage a civilization that if on the one hand it has achieved harmony between nature and technology, on the other, precisely the latter, decrees its end. It is agreed that the now lost history of an advanced civilization sees nature dominate every urban-architectural reality and lead back to a state of ruin masterfully represented by the author in a poetic way. Laputa, above the concentric circles of walls, looks like an ancient city in a state of ruin immersed in greenery and clouds, sometimes referring to the real image of the archaeological area, located at more than 2000 meters of altitude. altitude, of Macchu Picchu in Peru. Here nature becomes sovereign, it seems to arise from the stones, from the ruins and causes a short circuit, an estrangement like that which, walking on the walls of the city of Lucca, gives the vision of the medieval Torre Guinigi (Guinigi Tower built by the Giunigi family, in the fourteenth century. in the fortified city of Lucca). Miyazaki consciously observes reality, depicts ancient and present cities, presenting them however in an imaginative form, in a rocky and tree-lined globe suspended in the hidden infinity of the sky. The appearance of that floating world becomes familiar, wrapped in a certain magic, and then refers to a collective imagination full of suggestions ranging from painting to architecture. In fact, *The Castle in the sky* recalls *The Castle of the Pyrenees* painted in 1959 by René Magritte in which we discover a 'paradox' outlined in the form of a rock suspended in the air, in perfect balance between sea and sky, on which stands a stone castle. The artistic references certainly do not stop only at Magritte. The roundness of the walls built around Laputa is also a clear reference to the *Tower of Babel* by Pieter Brueghel the Elder (1563), and in particular to the version entitled *The Great Tower* in which it appears, in great detail: the construction site, the activity of the stonecutters, the machinery used and the landscape that embraces everything. In this case, the visual relationship with Laputa is recognized in the pairs of arches and pillars that run up to the top of the structure which, despite having its foundations on the earth, violates the clouds and projects itself into the sky. It could be said that *The Castle in the Sky* is a mythological place that symbolizes an unattainable utopia and a past idealized and denied by history. Moreover, the surreal cities, told since ancient times, from literature to graphic arts, to cinema contribute, and not a little, to determine, in the collective imagination, a common idea of a fantastic city, free from any spatial constraint, suspended in the sky or sunk in the abysses of the sea or in the depths of the earth it does not matter but in any case in search of different contexts and not well defined configurations. In fact, the graphically translated cities all tell of an ideal spatial model that does not respond to the physical laws of reality and the perception of three-dimensional space but rather recognizes physiological and multidimensional spaces of the mind, in which wonder becomes matter to discover, to know and knowing how to look. The places are no longer mere and simple scenographies but active elements, full of emotional suggestions capable of suggesting fantastic images of surreal spaces but also forecasts for the future, potentials, extremes of reality. In short, hidden behind every corner, beyond walls and fences, hidden dimensions with futuristic features capable of revealing how it will exist, in its forms and peculiarities, in the future. Cities with imaginative features can twirl or even sink into the earth, as is, for example, the underground city rich in symbolism in Paolo Soleri's Arcosanti city (*Arcosanti* by Paolo Soleri: an example of putting into action the ideal project of archeology, of urban extremization in which to maintain an internal ecology and an extremely high population density (it should have hosted 5000 inhabitants). A utopian city takes shape in the Arizona desert 110km from Phoenix starting from August 1970 and which by 2020 will see only a very small part of it built (4 percent of the initial project).

III. ARCHITECTURE IS A LANGUAGE

At this point it could be said that through the critical observation of fantasy places it is possible to guess the transformations of reality and its developments, just as it is possible to understand the essence of a real image from a sketch. It must also be said that the designs for other worlds, in accordance with the fantastic momentum and explosive energy that is investing the projects for future cities drawn up during the 20s and 30s and fueled by technological enthusiasm as demonstrated by the New City of Sant Elia, designed in 1914. Thus a city is envisaged whose architectural dematerialization finds full explanation in the virtuality of cinematographic sets. The close link between visionary image and architectural thought, once again, proves to be closely related since the formal compositional thought cannot only be an arid combination of practicality and usefulness but a true manifestation of art and representation of important social and cultural events that invested those very lively years. For example, the film images of *Metropolis* in which the deep desire to go beyond tradition, style and aesthetics of an architecture that no longer makes sense and is reinforced by another that has its reason to be alone in correlation to the capillary issues of the contingent, or rather of an immeasurable architecture which in its vertical development makes the breaking of the canon of proportionality its first principle About Fritz Lang's *Metropolis* Luis Buñuel says: "Cinema will be the most faithful interpreter of the most daring dreams of architecture"). It could be said that *Metropolis* makes manifest the journey into the architectural-urban space conceived by Sant' Elia as well as being manifest of the failure to reconcile: doing and thinking. In short, since the early years of the last century the modern

city has fascinated and often frightened artists, architects, and filmmakers (Gropius in 1919: "Let's commit our will, our inventiveness, our creativity together in the new building of the future, which will all be in one form: architecture and sculpture and painting, and by millions of hands of artisans it will rise towards the heaven as a crystalline symbol of a new faith that is rising". These words, emblemized by Lyonel Feininger's Cathedral woodcut, are the manifesto of Bauhaus Design). However, history changes continuously as evidenced, among others, by Claude Parent and Paul Virilio in 1964 who think of a fluid city, composed of interchangeable cells in which the urban fabric takes shape from undulating groupings composed without interruption in the natural landscape and then dilating the obliquity to the point of conquering a planetary scale and prefiguring a built landscape based on a self-referential logic, heretical and no longer linked to the passive habit of the horizontal-vertical binomial. This is a philosophy of the oblique and in particular of a fluid system that has come down to us and validated as an object of research for many protagonists of the contemporary architectural debate whom today give shape to a dynamic space, with organic complexity but also imaginative space, without limits, from the paradoxical traits in its extreme forms of the existing and exploitation of the technological potential offered today. In light of what has been said, it could be said that architecture, in its various forms, is not only an intellectual process but also and above all an echo of emotions and the implementation of values and peculiarities of the lived era (Daniel Libeskind, during a conference *Architecture is a language*, held at the Faculty of Architecture of the Mediterranean University of Reggio Calabria on October 18, 2011, stated: "Architecture must not be built on a human scale, but on the scale of dreams of human beings and must express complexity to reflect the complexity of the world"). On this, today, the dynamic aspects of what in the last century was the city by parts told by Colin Rowe and in the current panorama re-proposed in the multiform and infinite hyperbolic space, corresponding to the laws of a non-Euclidean geometry that wants making concrete the imaginary universe of the world of digitalization, made up of agreements and disagreements, flows and nodes, outlining a reticular system as if it were an energy space willing to support the elements of which it is composed. In other words, a visionary architecture that, in the subject matter of virtual space, elaborates models and forms with a wide potential for action, so much so that it becomes the subject of many architectural and artistic types of research, as demonstrated: *Flying City* by Holler or *Pizza city*, an immense plastic of a city made up of hundreds of toys, created by Chris Burden and which is nothing more than a paranoia, a machine city in which there is a strong tension for an unattainable unity. In short, a sort of mental landscape or rather a geographical map of a deviation. A sort of image stolen from science fiction and transplanted into the form of a city full of contradictions and oddities. Then, advancing into virtual space, we discover another visionary city: the RMB city of Second Life, conceived in 2008 and completed only in 2011 by China Tracy (China Tracy, avatar of Cao Fei) interested in narrating, through miniaturized fragments, the story of a city built on a fantastic island, with a familiar and at the same time mysterious aspect that is made up of iconic, historical architectures of the real world and then decontextualized but still recognizable in that elsewhere that unexpectedly brings together, in the same urban dimension, architectures that otherwise could never coexist in a same territorial reality. RMB City thus reveals itself to be an extremist project of the Chinese city: of its boundless explosion, of the contradictions and economic-political and social dynamics that this growth produces and which is continuing. The artist creates the most anti-monumental city in the world, a sort of continuous copy and paste and displacement of historical and representative monuments of other cities which, arousing a pungent, lyrical and at the same time respectful irony, reveals the contradictions of an architecture that falls apart and that in the artist's visionary project finds itself united not by a commonly understood infrastructural system of roads and railways but by virtual connections and a thousand characters that move in that suspended digital network that is the internet. Thus, we discover a hybrid urban model, oriented to foresee a progressive adaptation to the immaterial world, since the show grows before our eyes and is not destined to order but rather to the accumulation of disorder. In this journey into the imaginative urban-architectural story we cannot forget the *Flying City* designed by the Soviet artist-architect Krutikov in 1928 and now recomposed in the form of a plastic floating in the air by Carsten Höller. Krutikov is certainly not the first to hypothesize the colonization of space but he is among the first to reclaim space as a territory of experimental practices in which art and architecture can operate without impediments, free to express themselves in their purest forms and from futuristic technical potential. The flying city of Krutikov, in many ways, can be understood as: the secret twin of the modern city of which it reflects every failure, every error and, absolved by technology and projected into boundless space, stages the spirit of an era that recognizes the suspended dimension, without any limit, of space as the poetic and benevolent place of opportunity. The Soviet artist-architect arouses a 'nostalgia for the future', urges us to go beyond, to violate every limit of human action and, in Holler's model, today, recreated in Krutikov's footsteps, he stages the poetic essence and unrealizable, the elements of which it is composed: transparent and crystalline so as to widen, in the distorting reflection, the persistent disillusionment with modernism, usually using technology and which determines only *Junkspace* as prophesied by Rem Koolhaas. It could be said that this reinterpretation of Krutikov's interpretation of space evolves from the realm of the imaginary to that of the possible-real. The era of the privatization of earth and sky therefore

coincides with a dissolution of the urban architectural design and construction of future scenarios and invests with a certain disenchantment in the city of reality in which architects seem to have lost control. The invitation is not so much to the reinterpretation of the sculptural beauty of the forms elaborated in the past, such as those of Krutikov, but rather to claim, outside the limits imposed by the pragmatism given by the market, the right to fantasy on landscapes, on space, the sky thanks to the violation of every limit imposed by the Fear of the Other as demonstrated by Bauman: "it poisons the liquid society", that is the society capable of going beyond. This is why today we try to understand reality as it unfolds without renouncing a certain amount of upheaval. A bit as if observing the world through a mirror or with glasses different from ours and wanting to conquer another measure, another terrestrial or spatial dimension. Moreover, if you are unable to see the complexity, to conquer an overall vision, the problems escape and for this you are called to experiment, investigate, surprise (violating the horizon of usual action) and thus discover other worlds, other possibilities. Still to be seen and at the moment only on paper, only suggested by the imaginative vision of architects, artists who, before us, have understood the way forward as suggested by Krutikov who, precisely, experiences space as a territory of practices possible in which art and architecture are freely articulated, in their most authentic forms and structures, free to exist thanks to technology whose feasibility absolutism is not sought *in primis*, but rather the conception, the formal compositional reason. On the contrary, the majority of his successors seek its feasibility as a prerogative to be legitimized thanks to innovative technological and engineering strategies, as evidenced, among others, by Buckminster Fuller's flying city project: *Cloud 9*. The architect, in ambition to colonize space, plans to build a fairly large sphere capable of containing an entire city and floating in the sky and all thanks to simple scientific technical devices of thermal regulation for example. A spherical city therefore free to be able to go where the wind takes it or stop suspended on the earth anchored with cables to mountains or hills.

Little wonder if Buckminster Fuller believes in the feasibility of this urban ideal since it reflects, in some ways, the spirit of an era that identifies space as a place of opportunity and which culminates with the landing on the moon and film production which, in fact, takes on the task of exploring space and exorcising the fear that "poisons" (as said by Bauman and to understand the feasibility hypothesis promoted by Fuller in his *Cloud 9* and like him many others who have given legitimacy to the architectural-urban extremization in the technical-scientific conquest, it is enough to recall the description of diabolical and conspiratorial technology told in 1968 by Stanley Kubrick in 2001: A Space Odyssey or the fight against the Communist threat narrated in Star Wars by George Lucas in 1977). In this scenario, Tatlin is also peculiar who dreams of flying in the sky with his flying machine *Lellatin* and, free from the bondage of gravitational attraction, broaden his gaze and discovers other visions of distant worlds, hidden by that materialism of tradition that imprisons and governs everything. It is understood, at this point, that we can be part of a reality that becomes a scene to be investigated and inhabited through innovative technical strategies that, in hindsight, are also supported by bold writers such as the great Russian futurist poet Velimir Chlebnikov (V. Chlebnikov, *Poesie*, tr. it. Torino, Einaudi, 1968; 1989, pp. 69-71), who in 1915 wrote an essay entitled *We and the houses* and in which the author contrasts the architectures of the past with the futuristic and benevolent ones of the future in which the basic unit becomes transparent, glassy flexible and designed as an enormous metal framework free to live in every empty space and therefore suspended from the ground thanks to frames that are articulated in the space, outlining bridges in turn composed of other architectural units. A bridge architecture appears that represents only one of the many conceived by Chlebnikov's fervent imagination, as is also the one described in 1929 in *The City of the Future*. In Chlebnikov's texts a spirit emerges with traits similar to those of another daring writer Poul Scheerbart who declares faith in the future and can consequently change the way of life and dwelling of man as he narrates in his treatise of 1914: *Glass Architecture* (P. Scheerbart, *Architettura di vetro*, tr. it. Milano, Adelphi, 1982). and in which a vitreous architecture appears, with a wealth of technical realization, in which transparency becomes a general code capable of expanding the range of action by affecting other areas such as: roads, cars, trains, trams, motorboats and ships made transparent. This demonstrates a global rethinking of doing and thinking about architecture and the city in its essential character. The magnificence of a show becomes imaginative enough to invest every spatial dimensional possibility: in the sky or on the earth, but capable of surprising and influencing the work of famous architects such as Bruno Taut for example, to whom the work is dedicated. At this point, the city, freed from the straitjackets of geography, from mere pragmatism, from the concreteness of matter, turns out to be the protagonist, the primary subject of value that is even fairytale. The architect in all his design power foresees, imagines future worlds not yet violated in order to establish, in that delicate interplay of actions and reactions, a synergistic relationship with the Other, made actor and spectator, at the same time, of an urban-architectural reality that advances on the horizon and goes beyond the earth's surface, defying gravitational forces to branch out into space, free to move where the void exists and thus preserve the soil from any possible demolition or 'pollution'.

IV. CONCLUSION

At this point, if we look at the examples narrated in this journey into the surreal future, we discover different architectures willing to reactivate this even science fiction image of structures and shapes suspended from the ground, raised in the sky and crossed by air and light of which they are part. An architecture projected upwards that is articulated in its forms and structures such as the *Iron Cloud* (Wolkebugel, 1924) by El Lissitzky with its abstract and airy character is advancing. An architecture suspended from the ground thanks to three translucent towers within which a labyrinthine intertwining of double staircases, rooms and elevators branches off, connecting the basement to the ground floor and then beyond to conquer the sky, thus limiting the need to demolish it. that pre-exists. An architectural work in criticism the antithesis to the capitalist skyscraper interested only in standing taller than the others and which declares nothing but its 'obelistic' centrality. The former headquarters of the *Tbilisi Ministry of Transport* by architects Z. Jalaganiya, Temur Tkhillava and V. Kimberg also take sides in this scenario that defies gravitational laws a building that is articulated in space, crossed by air and light and which takes on: a constructivist form with a futuristic, ironic, dynamic character, at times linked to that ideal *Space City* that minimizes the occupation of the ground and projects into space.

How can we conclude an intricate (and certainly so incomplete) path that wants to give and explain the fortune of an image that, despite some extravagance, continues to fascinate and influence the thinking of architects, writers, artists and many others able to foresee, to experiment other and not yet experienced possibilities? It is not known with certainty but it is easy to answer by observing, conscious and aware, the architectural urban reality that surrounds us and find ourselves catapulted into the past as well as into the present that reveals its futuristic character and narrated in this heteroclitic journey in our historical memory, ready to reactivate, at any moment, the desire to go further, to challenge the unknown and envision future cities catapulted into an elsewhere all still to be conquered and inhabited.

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S. Dalzero has been an architect since 2006 and a PhD in Architecture since 2011 with a thesis on urban transformations about waste disposal systems. She has been carrying out research at IUAV since 2013, initially with a scholarship on the subject of '*Ruins, debris and rubble of war theaters*' and later on the marble quarrying areas in Botticino, Brescia, Italy. From November 2019 until 2021 with a research grant (interrupted for 4 months and then renewed in October 2020) entitled '*Walls and borders, a new geography of the World*'. Starting from October 2021 she continues her research activity with a grant on the topic: '*The construction of new border walls and their influence on the transformation of cities*'. In 2018 she carried out research at the University of G. d'Annunzio, Department of Architecture in Pescara with a scholarship on the topic '*Territories destroyed by acts of war or natural disasters*'. Since 2011/12 she has collaborated in the teaching of the University of Architecture in Venice, IUAV, in the courses of *Architectural and Urban Design* (prof. A. Ferlenga) and 2018/19 in the teaching of the Department of Civil Engineering, Architecture, Territory, Environment and Mathematics, DICATAM, University in Brescia, in the *Course and Laboratory of Architectural Design 1* (Prof. O. Longo). She was in 2016/17 Professor in the *Course of Decoration in Architecture* at the Academy of Fine Arts Santa Giulia in Brescia and from 2012/2013 until 2020/21 she was a visiting Professor of *Architectural Design* at the Department of architecture and urban studies, DATSU, Polytechnic of Milan, POLIMI. Since 2020/21 she has been a visiting Professor of *Architectural Design Laboratory 2* and later in 2022-2023 in *Architectural Design Laboratory 1*, Department of Civil Engineering, Architecture, Territory, Environment and Mathematics, DICATAM, University in Brescia. She participates in several conferences, exhibitions, lectures in national and international research institutes and universities and she wrote in many scientific journals of national and international importance. She has also three monographs: a) *Refused Landscapes-Recycled Landscapes. Waste disposal and recycling sites, contemporary perspectives and approaches*. Scholars-press (DE) 2015. b) *Paesaggi alterati*. Brescia: Liberedizioni 2019. c) *OLTRE IL MURO. Elogio della contraddizione. I muri che dividono il mondo*. Brescia: Liberedizioni 2019.



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