

Antonio Franco Mariniello

Abstract

Time is the main and conceptual matter in Architecture. The latter does not include an idea of time as being a linear and cumulative sequel, but it masters it, by playing with time (by means of the specific proceeding of Art) in complex and deliberated maner. I do not see an opposition between Ancient and Modern as it's for stylistic and linguistic code, but I mean a tension between some different and coexisting layers as in material and topological dynamics across *spaces of Time*

. That is the word of poets, the most opened sign (in the first and second Modern time) wich makes it clearer the desire to go back to the Ancient time. It is as much arcaic/original/essential (Baudelaire, Rilke, Borges, as Loos, Mies, Terragni until Rossi) as the lacerating conscience of the irreparable lost of is sense (Gadda, Celan as James Stirling). The Ancient is the deep layer of time that the Modern tries to drive away however it is irresistibly attracted. It is not adhesion to the

historic time

but the instant and ecstatic touch of the

pure time

of continuity that is line the perception of that deep layer suspending the fall-down: and every time it re-opens the possibility of sense.

Antonio Franco Mariniello is an architect and full Professor of Architectural and Urban Design at the University of Naples «Federico ii». Since 1990 he was Chief editor of the Italian review ArQ-Architettura Quaderni, founded by Michele Capobianco. In the last two decades he devoted part for his work at the University of Naples to the organization of international conferences and exhibitions (among which is the one dedicated to Swedish architecture and the works by Sven Markelius and Ralph Erskine. His works includes *Variazioni. 13 esperimenti di composizione architettonica*

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Graffiti, Naples 1996;

Mito

, in:

Architettura, Arte, Museo

(Alberto Cuomo ed.), Gangemi, Rome 2004;
Pre-testi. Sussidiario di Composizione

,
Liguori,
Naples 2005.