

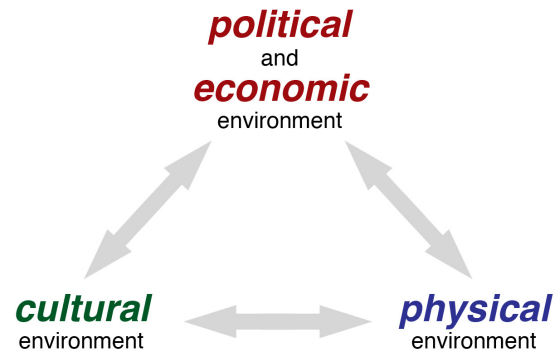
## ***Politics of the Tectonic:***

***The problem of alienation in modern architecture, and thoughts on how to solve it.***

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## Introduction

This essay considers the extent to which, if any, political and economic systems, cultural outlooks and the built environment, hold influence over one another. I will seek to demonstrate how these three concepts are not only more strongly linked than might at first be assumed, but that they are mutually reinforcing of one another. This is an investigation into the philosophical ideas underpinning various aesthetic theories, and their political ramifications. I will attempt to show how, within the built physical environment, it is the smaller architectural details - and the resulting tectonic composition - rather than any interpretive intellectual concepts, which ultimately have the greatest power to shape our cultural outlook and influence our everyday actions. It is my hope that this essay will make the architect conscious of the socio-political implications of his or her work in the built environment, allowing them to add their contribution to this balance as they see fit.



More specifically, this essay explores some cultural understandings of **freedom** and **beauty**, and perceptions of **time** and **space**, and how these manifest themselves in the details of architecture to shape and reflect human societies. I will focus these ideas with reference to the works of the Italian architect **Carlo Scarpa**, exploring his direct influences, as well as the broader historical context in which he lived and worked. Finally, I wish to present Scarpa's philosophical approach, here, as a possible conclusion in the long and complicated struggle to find an appropriate architectural theory for the post-industrialised world.

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## Freedom – the politics and anthropology of modernism

The concept of achieving freedom is presented as a primary objective in both capitalist and communist economic theories. Contemporary proponents of American-style capitalism, which emerged as the dominant ideology following the fall of the Berlin Wall, might point to Milton Friedman's *Capitalism and Freedom* (1962), as articulating the fundamentally inherent link between economic and social freedom. The free market, it is argued, offers the people a choice in the work they do and the products they consume, and is akin to free speech and democracy.<sup>1</sup> Other thinkers have argued that, to the contrary, capitalism has the strong but subtle power to remove freedom, as I shall discuss.

During the Second World War, German born Jewish anthropologist Theodor Adorno sought an explanation for what had caused what he perceived as the moral decline of humanity, culminating with Fascism in Europe. His work *Minima Moralia: Reflections on a Damaged Life*, written whilst in exile in the USA, consists of a series of short reflections on the subject. Among the many ideas discussed in the book, Adorno considers how the smallest details of the modern lifestyle, with their roots in the economic system, made the rise of the Nazi party almost an inevitability. We live in an *inhuman* society, he declares, where "life does not live".<sup>2</sup> Whilst avoiding simply blaming prominent individuals or events, he discusses the more subtle and all-pervading characteristics of modern life, and specifically the effects of technology upon our actions: "technology is making gestures precise and brutal, and with them men". He explains that the movements machines require of us – for example the mechanism of a modern door, which requires slamming rather than latching – condition our minds with a degree of violence, and our actions with the "unresting jerkiness of Fascist maltreatment".<sup>3</sup>

It is little wonder that many would dismiss such ideas, due to the worrying deterministic implications concerning our freedom over our thoughts and actions, and not least to the lack of scientific evidence to

<sup>1</sup> Milton Friedman, *Capitalism and Freedom*, 40<sup>th</sup> anniversary edn., (London: The University of Chicago Press, Ltd., 2002).

<sup>2</sup> Theodor Adorno, *Minima Moralia* (London: Verso, 2005) p.19.

<sup>3</sup> *Ibid.*, p. 40.

back these ideas up. Throughout the work of many communist theorists, there can be observed a core belief that our economic and physical environments do indeed affect the human spirit, and society.

In his early writings, Karl Marx theorised on what he termed *alienation*, arguing that the capitalist labour process had created a state of alienation between the way humans live and their true nature. He concludes that, under a capitalist system, relationships between people are reduced to representing relationships between commodities and money.<sup>4</sup> Adorno addressed this as a modernist phenomenon: the spirit of reductionism was pursued across all fields to reduce things and ideas to their functional, minimised conclusions, converting our understanding of the world into a “network of abstract relationships”. With the dominance of the representation over the represented, and the declining power of abstraction, Adorno perceived a similar ebbing away of society from human nature and reality.<sup>5</sup>

French Marxist theorist Guy Debord developed a continuation of Marx’s theory, in his 1967 work *Society of the Spectacle*. He blamed what Marx termed “commodity fetishism”, an obsession with money and possessions born out of the necessity to make a living, for the decline of human relationships into relationships between *images* and *symbols*. Debord identified “the decline of being into having”, and “having to appearing”<sup>6</sup> – the idea that capitalism drives us to present ourselves in a symbolic fashion, in order to find a place within this network of abstractions. *Society of the Spectacle* served as the primary theoretical work behind the *Situationist International* movement, of which Debord was a founding member. The group advocated alternative human experiences to those of capitalism, based upon the fulfilment of primitive desires, to draw existence away from perceiving as a spectator, back into a world of moments. They developed the urban design approaches of *psychogeography* and *unitary urbanism* to help realise these ideas. Simon Ford explains Debord’s intention, “to wake up the spectator... through radical action in the form of the construction of situations... situations that bring about a revolutionary rendering of life, politics and art”. Situations are actively created moments characterised by “a sense of self-consciousness of existence within a particular environment and ambience”.<sup>7</sup>

The human mind understands the world by means of emotional associations and so, when the world is reduced in our minds to a network of abstractions, as Adorno suggests, the result is one of dehumanisation. It was, Adorno would agree, the dehumanisation of the Jews under Nazi propaganda that made it possible to involve so many fellow human beings in their systematic extermination. This was done so under the emotionally removed title of *The Final Solution*, with the terrifying efficiency of the industrialised age.

*Freedom* has proven itself difficult to define, and postmodern philosophy would have us recognise that its interpretation boils down to individual perception. It seems that, despite the radical Marxist agenda of the Situationists, the lesson they sought to teach is that *alienation* can be escaped even within a free market system, so long as we are able to consciously resist the invisible alienating forces of our economic system. If freedom is a goal for the contemporary architect, then the prevailing lesson from the 20<sup>th</sup> Century might be that its psychological aspects can and ought to be pursued in the design of the built environment, without having to take away people’s economic freedom.

“I am not interested in dry economic socialism. We are fighting against misery, but we are also fighting against alienation. One of the fundamental objectives of Marxism is to remove interest, the factor of individual interest, and gain, from people’s psychological motivations. Marx was preoccupied both with economic factors and with their repercussions on the spirit. If communism isn’t interested in this too, it may be a method of distributing goods, but it will never be a revolutionary way of life.”<sup>8</sup> – *Che Guevara*

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<sup>4</sup> Karl Marx, *Economic and Philosophic Manuscripts of 1844* (Progress Publishers: Moscow, 1959).

<sup>5</sup> Adorno, pp. 140-1.

<sup>6</sup> Guy Debord, *The Society of the Spectacle* (Cambridge: MIT Press, 1994) p. 16.

<sup>7</sup> Simon Ford, *The Situationist International: A User’s Guide* (London: Black Dog, 2005).

<sup>8</sup> Paul Hollander, *The Many Faces of Socialism: Comparative Sociology and Politics*, 1(Piscataway, New Jersey: Transaction, 1983) p. 224.

## *Beauty* – cultural perceptions and their political implications

The traditional “Western” understanding of beauty is often said to have its roots in the writings of Plato and his Theory of Forms.<sup>9</sup> Underpinning the theory is the idea of theoretical perfection, or a universal ideal, as perceived by humans. Classical Greek philosophy identified, for example, mathematics as an ultimate truth, despite its precision never being measured in the natural world.<sup>10</sup> Everything has, the logic follows, its ideal form. Modernism embraces this idea in what became known as the *International Style*, with the belief that its design principles form absolutes for architecture of the future. The style is presented as a kind of logical conclusion for architecture, as an evolutionary pinnacle to which history has invariably led.

It is with caution that I speak broadly about a *Western* idea of beauty, as this can be misleading in an essay concerning politics, and I do not intend the word to imply *capitalist*. This section is interested in how understandings of beauty are influenced by the philosophical outlooks of societies and their political implications, rather than economic systems, which was more the concern of the previous section. The word *Western*, here, would be better regarded as interchangeable with the word *modern*, and is held in contrast to *traditional*. Elements of modernism were, after all, romanticised in the early 20<sup>th</sup> Century by both capitalists and communist avant-garde art movements. The zeitgeist of modernism involved a fascination with the possibilities for technology, with speed and industrialised production. Both the Russian communist revolution and the American post-war dream embraced modernist ideas.

Living in a time of disillusionment with modernism following its perceived failures, and under the confusion of postmodernism, Carlo Scarpa chose instead to look elsewhere for an understanding of beauty. During his education, he was exposed to the work of Josef Hoffman and Charles Rennie Mackintosh. Arts and Crafts principles of craftsmanship, the making process, and the understanding of materials all featured importantly in his architectural education, and their influence is clear. Scarpa's personal hero was Frank Lloyd Wright, with whom he shared a delight in traditional Japanese architecture.<sup>11</sup> In particular, Scarpa took his view of what constitutes beauty from the centuries-old Japanese concept of *wabi-sabi*.<sup>12</sup> *Wabi-sabi* is a traditional concept best explained in comparison to modernism, which is the intention in the following paragraphs.

*Wabi-sabi* involves to some extent a belief, as in modernism, that there is a truth underpinning beauty. This differentiates its ideas from those of postmodernism, which rejects objective truth altogether, and has resulted in some bizarre and confused architectural variations. What differentiates modernism from *wabi-sabi* is that where modernism accepts as its source of truth a mechanical understanding of the world based upon function and utility, *wabi-sabi* looks to the lessons of nature. Both are reductionist, favour simplicity, and seek to dispense with the unnecessary.

The *wabi-sabi* understanding of beauty is derived from an understanding of the world as imperfect, ever-changing and never complete. Whereas *wabi-sabi* represents an acceptance of the increasing entropy of the universe, and the inevitability of death, modernism stands in defiance of it. Where modernism romanticises the idea of humanity using technology to take control over our environment, *wabi-sabi* allows the environment to dominate, accepting decay. *Wabi-sabi* encourages the recognition of beauty in things unconventional, and is often associated with a worn or weathered aesthetic, or rustic charm.<sup>13</sup>

It is interesting to consider the political significance of these two worldviews. Liberal versus conservative politics, at their core, are characterised by the extent to which one wishes to maintain and control the social environment. The two interpretations of beauty discussed above have implications for or against controlling the physical environment, which, as discussed under *Freedom*, has an effect on the social environment. It seems likely that Adorno would make the connection between this worldview under modernism and the rise of far-right politics in Europe during the first half of the 20<sup>th</sup> Century – the result of a dehumanised understanding of beauty.

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<sup>9</sup> Bertrand Russell, *History of Western Philosophy* (Bodmin, Cornwall: MPG Books Ltd, 2007) pp. 121-32.

<sup>10</sup> *Ibid.*, pp. 38 – 45.

<sup>11</sup> Mark Cannata, *Carlo Scarpa and Japan* (2007) <<http://www.lincoln.ac.uk/home/conferences/human/papers/Cannata.pdf>> [accessed 23 December 2010].

<sup>12</sup> Cannata.

<sup>13</sup> Leonard Koren, *Wabi-Sabi for Artists, Designers, Poets & Philosophers* (Berkeley, California: Stone Bridge Press, 1994).

## **Time and Space** – cultural understandings and their implications for architecture

This section addresses two very different cultural understandings of time and space, which have played significant roles in informing the origins of the modernist and *wabi-sabi* worldviews, in turn informing their respective understandings of beauty. I will also discuss how Scarpa's attraction to the traditional Japanese understanding was key in informing his approach to architectural design.

The first half of the 20<sup>th</sup> Century, as well as seeing the rise of many new technologies, represents a watershed moment in theoretical physics, the advancement from classical Newtonian mechanics towards the modern understanding. Albert Einstein's Theories of General and Special Relativity blew the minds of the scientific community and beyond, demonstrating the flexibility of time and space, and how the two are woven together as one. Time was now understood as being a concept relative to the observer, rather than as a linear progression of the present along a line of past to future. Theories speculated the existence of higher dimensions, and people began to consider time from a God-like outside perspective, which was reflected in modern art. Many cubist paintings, for example, show the abstracted subject from many angles simultaneously, as if from a higher dimension.<sup>14</sup>

Considering the emergence of the *International Style* within this context, it is easy to imagine the inspiration behind its expression of *volume* rather than mass, and the idea of *space* and *light* becoming primary building materials. The style itself was presented as timeless and non-regional, separating it from all other styles associated with the past. In *Ornament and Crime*, Adolf Loos makes his case that ornament of any kind is inherently unethical, as it will prove economically wasteful due to its fleeting appeal.<sup>15</sup>

*Wabi-sabi*, as I have described, embraces impermanence. It is in conflict with the modernist notion of a timeless, conclusive style. Where modernism dreams of the future and theorises utopias, *wabi-sabi* insists upon a temporal focus on the present. Immediate experience is all that is important, and the present cannot speak for the future.<sup>16</sup>

Carlo Scarpa spent over 40 years of his life in Venice, where he studied, and where much of his work is based. The city's unique nature had clear influence in the formation of his philosophy.<sup>17</sup> The constant coming and going of *aqua alta*, or high water, puts the architecture and infrastructure of Venice under constant threat and strain. Seasonal water level fluctuations are often difficult to predict and force the city to simply operate for the present, adapting as nature demands, when it demands. This also, of course, gives Venice a constantly varying physical appearance and methods of operation. The persistence of the water causes erosion and damage, which must be constantly monitored and repaired.

According to Mark Cannata,

"Scarpa's 'Venetianitas' pervades every aspect of his work. Venice means a certain way of approaching materials and their transformation, of approaching space - and time. For Scarpa, Venice is both real and mythical - not simply a collection of monuments and buildings, but a way of encountering reality. Light, water, decay and renewal, the coupling of precious and humble materials, are all used by Scarpa to articulate space, the most precious material of all."<sup>18</sup>

### **Journey**

The concept of *journey*, within Japanese tradition, can be considered a metaphor for impermanence. It implies travelling into the unknown, the consequences of which cannot be anticipated. It can also signify purification or atonement.<sup>19</sup> Scarpa's architecture is often composed of unique moments in series, with

<sup>14</sup> Michio Kaku, *Hyperspace* (New York: Oxford University Press, 1994) pp. 57-79.

<sup>15</sup> Adolf Loos, *Ornament and Crime* (Riverside, California: Ariadne Press, 1998).

<sup>16</sup> Koren.

<sup>17</sup> Cannata.

<sup>18</sup> Ibid.

<sup>19</sup> Ibid.

his intriguingly strange and highly articulated details keeping the occupants' focus on the immediate present. His spaces have a rich experiential quality, appealing for the intimate participation of the user (

## **Flow**

*Wabi-sabi* ideas of the flow of time, evolution and impermanence, are celebrated in Scarpa's work. In his renovation of the *Querini Stampalia Foundation* building, the seasonal waters of Venice are not resisted but admitted, embracing the full poetic potential of their coming and going. Into the ground floor, Scarpa has inserted a monolithic concrete tray as the floor platform, with a ridged edge leaving a gap before the walls (fig. 1<sup>20</sup>). As the waters rise, they are admitted into the building, transforming the tray into an island platform. In the garden design, Scarpa indulges in crafting elaborate aqueduct features, turning what might have been a purely functional element into something infinitely more elegant and enjoyable (figs. 2<sup>21</sup> & 3<sup>22</sup>).

## **Weathering, decay**

In stark contrast to the modernist notion of designing for forever, as if buildings last that long, Scarpa accepts that he is building for today, and that one day his work, like any other, will face its death. By accepting this, he is able to design for a graceful and dignified decay (fig. 4<sup>23</sup>). In his *Banca Popolare di Verona*, Scarpa has created expressive drips below circular windows, to guide the rainwater downward and control how it stains the wall (fig. 5<sup>24</sup>). A similar wall staining is left around the room edges in the *Querini Stampalia* as a trace of recent water levels.

## **Memory**

A great deal of Scarpa's work consisted of the restoration of historic museums. His projects helped pioneer an attitude towards intervention with history that is proving increasingly popular with architects today. To Scarpa, history is a continuing process with no conclusion, and his interventions seek to express its rich layering. He is unafraid to make bold interventions in some parts and leave others untouched, his primary concern being to keep alive the story of that building's past, whilst adding his own continuation. In the roof of the *Castelvecchio Museum, Verona*, he strips back the layers of construction to display them to visitors. When it comes to exhibiting fragmented historical artifacts, Scarpa gives each piece individual consideration when deciding how and where to display it. Each has its own broken story to tell, and Scarpa had considered how best to present each piece, that the viewer's imagination can complete that story (figs. 6,<sup>25</sup> 7<sup>26</sup> & 8<sup>27</sup>).

## **Shadow**

In his 1933 work *In Praise of Shadows*, Japanese author Jun'ichirō Tanizaki considers the conflicting ideas of modern western aesthetics with those of Japanese tradition.<sup>28</sup> With an attitude in keeping with the *wabi-sabi* philosophy, he seeks a juxtaposition of these traditional ideas into modern aesthetics, rather than to simply resist the progress of modernism. Although the modernists spoke of building with light, this never seemed to correspond with the use of light's opposite, shadow. Where modernism sought to shed light both physically and, in the spirit of scientific truth and the Enlightenment, metaphorically, Tanizaki explores the subtle poetic richness of darkness. He challenges modernism's obsession with the visual sense, and presents vision as being the most direct and yet least intimate sense. Whilst darkness creates uncertainty, it also serves to heighten the other more intimate senses. Scarpa's work takes full advantage of the potentials of both light and shadow to create acutely sensuous spatial experiences (figs. 9<sup>29</sup> & 10<sup>30</sup>).

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<sup>20</sup> Sergio Los, *Carlo Scarpa Architect* (Nuremberg: NUREG, 1993) p. 102.

<sup>21</sup> Toshio Nakamura, *Carlo Scarpa* (Tokyo: a+u, 1985) p. 113.

<sup>22</sup> *Ibid.*, p. 113.

<sup>23</sup> Nicholas Olsberg, George Ranalli, Jean-Francois Bedard, Sergio Polano, Alba Di Lieto, Mildred Friedman, *Carlo Scarpa Architect: Intervening with History* (Montreal: Monacelli Press, 1999) p. 194.

<sup>24</sup> Los, p. 42.

<sup>25</sup> Olsberg et al., p. 31.

<sup>26</sup> Francesco DalCo & Giuseppe Mazzariol, *Carlo Scarpa: The Complete Works* (London: The Architectural Press, 1986) p. 161.

<sup>27</sup> Los, p. 83.

<sup>28</sup> Jun'ichirō Tanizaki, *In Praise of Shadows* (London: Vintage, 2001).

<sup>29</sup> Olsberg et al., p.174.

## **Tectonics** – how political ideas are condensed into the details of architecture

When one traces the history of the word *architect*, we find it is derived from *architekton*, meaning master builder. We know that, historically, the architect's connection to the making process was an intimate one, and that the alienation of designing from making in architecture is a relatively recent phenomenon.

The architectural term *tectonics* is often understood as the art of joining.<sup>31</sup> In his *Studies in Tectonic Culture*, Kenneth Frampton describes modernism as having imposed a consciously distanced, symbolic character to architectural construction and aesthetics.<sup>32</sup> This has resulted in another form of the alienation discussed earlier, reducing our understanding of these spaces to a part of Theodor Adorno's *network of abstractions*. Frampton promotes the notion that we actually understand space and structure through corporeal experience and relation to the body, rather than through symbols. He quotes Scott Gartner:

"The philosophical alienation of the body from the mind has resulted in the absence of embodied experience from almost all contemporary theories of meaning in architecture. The overemphasis on signification and reference in architectural theory has led to a construal of meaning as an entirely conceptual phenomenon. Experience, as it relates to understanding, seems reduced to a matter of the visual registration of coded messages – a function of the eye which might well rely on the printed page and dispense with the physical presence of architecture altogether. The body, if it figures into architectural theory at all, is often reduced to an aggregate of needs and constraints which are to be accommodated by methods of design grounded in behavioural and ergonomic analysis. Within this framework of thought, the body and its experience do not participate in the constitution and realization of architectural meaning."<sup>33</sup>

Sergio Los, a student of Scarpa, explains that "Scarpa always distanced himself from the functionalist as well as the historical schematism of the modern school. His feeling for learning by doing protected him from their abstractions".<sup>34</sup> Scarpa's education allowed him to understand the importance of making in architecture. He saw that an understanding of materials and their working processes are central to creating an architecture that human beings can relate to – both spatially, and structurally. He therefore fostered a close working relationship with the craftsmen on his projects, and would use the same familiar contractors repeatedly, wherever possible.<sup>35</sup>

Drawing was also a key part of the design-build process for Scarpa. More than just a process of recording or representing, drawing to Scarpa was a strategy for processing spatial ideas and developing them simultaneously. His style utilises montage and layering. He encouraged creative input from craftsmen, and did not see his drawings simply as final blueprints, but rather as evocative representations. Any drawing that appears to be a realistic depiction of a design should be viewed with suspicion, he taught.<sup>36</sup>

If we wish to avoid the alienation of architectural form from human emotional understanding, then we must repair the alienation of the design process from the making process, which, as Scarpa would remind us, ought to be one and the same.

In his essay on Scarpa entitled *Carlo Scarpa and Adoration of the Joint*, Frampton describes the joint in Scarpa's work as "a tectonic condensation, as an intersection embodying the whole in the part".<sup>37</sup> The joint, here, may be in the form of an articulation, a bearing, or even a set of stairs or bridge (figs. 11<sup>38</sup>, 12<sup>39</sup>, 13<sup>40</sup>, 14<sup>41</sup> & 15<sup>42</sup>). It is the definitive point at which the architect gives his materials their full expression

<sup>30</sup> Ibid, p. 195.

<sup>31</sup> Kenneth Frampton, *Studies in Tectonic Culture* (London: MIT Press, 1995) p. 4.

<sup>32</sup> Ibid, p. 1-28.

<sup>33</sup> Ibid, p. 10-11.

<sup>34</sup> Los, pp. 10-12.

<sup>35</sup> Ibid, p. 22.

<sup>36</sup> Ibid, p. 22.

<sup>37</sup> Frampton, p. 299.

<sup>38</sup> Frampton, p. 300.

<sup>39</sup> Ibid., p. 326.

<sup>40</sup> Ibid., p. 326.

as part of the whole. In a book titled *Strange Details*, Michael Cadwell describes his frustrating struggle to understand, after much searching, the reasoning behind Scarpa's unique detailing in the *Querini Stampalia*. This confusion is symptomatic of an academic search for abstract modernist reasoning, which is not to be found in Scarpa's work. Cadwell comes to a realisation that Scarpa's details follow their own tectonic logic, which can only truly be understood by bodily experience rather than through a distanced, analytical process:

"...construction liquefies at the Querini Stampalia, and we are cast adrift, into a kind of liquid ambience. What I had dismissed as a collection of fetishes, I came to understand as a coherently constructed world that was, nevertheless, persistently strange." ... "I came to understand how Scarpa cast this spell: how he liquefied materials and how, in doing so, he sometimes gave rise to an all-embracing spatial affect that unmoors us from the earth, leaving us to swim in a liquid ambience. Scarpa's sensibility, especially for an architect, was fundamentally strange. It was aquatic."<sup>43</sup>

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## Conclusions

### For architectural design

It had been not so much my intention to present Scarpa's architecture itself as in any way stylistically conclusive, but rather the philosophical ideas underpinning and driving his work. My aim has been to investigate a means of tackling the problem of alienation in contemporary society, within a free market environment, and specifically through architecture. I presented this problem as being symptomatic of capitalism and modernism, and I have sought a solution that need not remove freedom in the market or impair technological progress. My conclusion would be that alienation could be avoided in architecture through an approach to tectonics that pays attention to the human nature from which alienation occurs. This must be addressed in the lowest-level details of architecture.

### For contemporary practice

To return to my initial diagram, it is interesting to consider how the community of architects fit into this. The diagram is intended to show how the world around us, and our experience of living, can be manipulated by people's actions in any of the three areas, with their effects spreading across the other two. The zeitgeist is driven by artists, writers, politicians, philosophers, scientists, innovators, town planners and architects. In architecture, in the absence of central leadership or an imposed shared agenda, individual architects or firms are free to pursue their own socio-political agendas, so long as they can gain the support of clients and planning bureaucrats. This is also true, and more obviously so, of those whose primary source of influence lies in the social category – the writers and journalists, artists and musicians, philosophers and anthropologists, celebrities and parents. By contrast, there is a much greater degree of autocratic influence in the political field – less so under the more democratic governments of the world, but still greater by comparison to the two other fields. Thomas Jefferson recognised that the decentralisation of power and influence was desirable in order to avoid the mistakes of individuals having devastating widespread effects, and he sought such a political structure for the United States. I conclude that this is a good model for the architectural profession, and hope that the ideas contained in this essay might help inform the individual architect in pursuing his or her own socio-political agenda, hopefully to the greater good of humanity.

The total word count of this essay, excluding titles and subtitles, long quotations and illustration notes is **3749**.

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<sup>41</sup> Los, p. 152.

<sup>42</sup> Ibid., p. 153.

<sup>43</sup> Michael Cadwell, *Strange Details* (London: MIT Press, 2007) pp. 4-5.



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