

2ND ICONA | INTERNATIONAL CONFERENCE ON ARCHITECTURE
JUNE 30 | JULY 01 | 2021 | ROME

CANON *and* CODE

THE LANGUAGE OF ARTS IN TODAY'S WORLD



Book of Abstract

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Coordinator Dina Nencini

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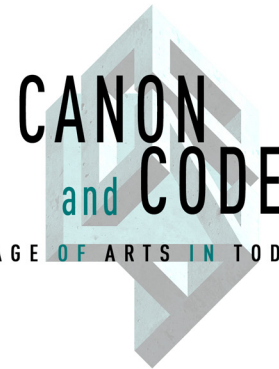
Editorial Coordination

Francesca Addario
Alessandro Oltremarini
Andrea D'Urzo
Enrico Marani
Luigi Savio Margagliotta
Giorgio Quintiliani
Andrea Siciliani

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Dottorato di Ricerca in Architettura e Costruzione
Dipartimento di Architettura e Progetto
Sapienza Università di Roma

2nd IConA
INTERNATIONAL CONFERENCE ON ARCHITECTURE



THE LANGUAGE OF ARTS IN TODAY'S WORLD

JUNE 30 | JULY 01 2021
ROME piazza Borghese 9



CURATORS

Orazio Carpenzano

(Dean of Faculty of Architecture, Sapienza Università di Roma)

Alessandra Capanna, Anna Irene Del Monaco, Dina Nencini

(Sapienza Università di Roma)

Francesco Menegatti, Tomaso Monestiroli

(Politecnico di Milano)

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CALL FOR ABSTRACT

What is the meaning of artistic language in today's world?

Architecture, art among the arts, in the age of uninterrupted transformations of paradigms and expression codes, is mostly perceived as communication while in cities all over the world, construction continues by mediating public and private interests.

The legacy of modern culture is still influential, producing language within a field of aesthetic expression on the one hand logical-rational and the other intuitive-empathic. Language is transformed through neologisms, transcriptions, and experiments. Does each language live in its own time? Does the meaning of language change over time?

The hermeneutics of language is expressed either by (absolute or relative) intelligibility or by the construction of a consensus through the use of intermediate codes opening conceptual boundaries and multiple ways of representations. Adhesion to a linguistic expression does not occur thanks to the intelligibility of the language, and therefore consent is not obtained only through codifiable procedures.

In this brief framework, we can discuss whether architects still need to equip themselves with their own language, grammar, canons and codes. The conference aims to explore the languages of the arts at the present time through studies and research on genealogies, inventions, metamorphoses and contaminations, that have always characterized architectural and artistic cultures.

TRACKS

The theme of the conference is presented in three topic tracks:

A. genealogy / poetic

#order #neologisms #transcriptions

B. metamorphosis / actions

#transformations #mutations #collages

C. multiplicity / communication

#politics #media #intercodes

PROGRAM OF THE CONFERENCE

DAY ONE June 30 | Wednesday

14:30

registration

PLENARY SESSION **CANON AND CODE**

15:00

Opening Ceremony
and introduction

Orazio Carpenzano
Dean of Faculty of Architecture, Sapienza University of Rome
Alessandra Capuano
Director of DIAP, Sapienza University of Rome

16:00

Keynote speech

MANFREDI CATELLA
CEO & Founder COIMA

discussants
moderator

Alfonso Femia Atelier(s) Alfonso Femia, **Pierluigi Morano** Polytechnic of Bari
Anna Irene Del Monaco Sapienza University of Rome

17:00

Keynote speech

JOSÉ FERNANDO DE CASTRO GONÇALVES
Architect and Professor of FCT, University of Coimbra

17:45

Keynote speech

ELISA VALERO RAMOS

discussants
moderator

Architect and Professor of ETSA, University of Granada
Giovanni Leoni University of Bologna, **Emanuele Fidone** University of Catania
Dina Nencini Sapienza University of Rome

DAY TWO July 01 | Thursday

PARALLEL TABLES

10:00

Introduction

Alessandra Capanna, **Anna Irene Del Monaco**, **Dina Nencini** Sapienza University of Rome

10:30

starting

PARALLEL TABLES

PLENARY SESSION **THE LANGUAGE OF ARTS IN TODAY'S WORLD**

15:00

Round Table

CARMEN ANDRIANI University of Genova
FRANCESCO CARERI University of Roma Tre
CHERUBINO GAMBARDILLA University of Campania "L. Vanvitelli"
VALERIO PAOLO MOSCO IUAV Venice

moderator

Orazio Carpenzano Sapienza University of Rome

17:15

CLOSING SESSION

All Chairs of Parallel Tables

DAY THREE July 08 | Thursday

PLENARY SESSION **ICONA BOOK EVENT**

moderator

Anna Irene Del Monaco Sapienza University of Rome

15:00

Keynote speaker
presentation of the book

XING RUAN Shanghai Jiao Tong University
Confucius' Courtyard. Architecture, Philosophy and the Good Life in China
Bloomsbury Visual Arts, 2021

discussants

Lucio V. Barbera Sapienza University of Rome, **Domenico Chizzoniti** Polytechnic of Milan

16:15

Keynote speaker
presentation of the book

GIANLUCA PELUFFO University of Enna 'Kore'
Il giuramento di Pan, Marsilio, 2020

discussants

Orazio Carpenzano, **Dina Nencini** Sapienza University of Rome

17:30

Keynote speaker
presentation of the book

REINHOLD MARTIN Columbia University of New York
Knowledge Worlds: Media, Materiality, and the Making of the Modern University
Columbia University Press, 2021

discussants

Antonino Saggio Sapienza University of Rome, **Francesco Menegatti** Polytechnic of Milan

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TRACK C *multiplicity / communication*

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Constants in sacred space

TRACK B. METAMORPHOSIS / ACTIONS

Emel Petërçi: emel_peterci@universitetipolis.edu.al1

Polis University

In a century of rapid technological change, it seems that returning to the importance of experiencing sacred space is a contemporary problem. Also, reducing the tension between continuity and innovation is a dilemma that has long troubled and conditioned the modern discourse on the architecture of sacred spaces. One of the phenomena that have intrigued this study is to explain how different religions have shared the same room at other times by highlighting how during functional transformations, the feeling of sacred space remains unchanged. Consequently, the need arises to use an immeasurable tool that will explain the perception of the sacred. This tool in the research is called “constant” referring to its use as a noun meaning “not to interrupt in time and which acts continuously over a while” (Dictionary, 2021). The term “Constant” is widely used in algebra as “a fixed value” (Dictionary, 2021) and this paper will demonstrate that in this special case the transition from well-known “type” has developed to “constant”. and this paper will demonstrate that in this particular case, the transition from well-known “type” has developed to “constant.” Typology is a functional and instrumental device and is accepted due to the importance that many authors have paid to it, and any other term has not seriously challenged it. However, although a long time has passed since the treatment of the typology, an agreement has not yet been reached to conclude the exact concept. Raphael Moneo makes a good effort to summarize the author Quatremere de Quincy’s definition, where he defines it as a grouping objectively characterized by the same formal structure (Rossi, 1956-1972). And here lies the power of type. Many theories relate the concept of sacred space through a phenomenological, ontological, or cultural explanation. These definitions relate to the notion of emotions and perception as the primary means of experiencing the sacred.

As is well known, our perception doubles between objective and subjective, between material and non-material, and this perception is closely related to the interpretation of form. Through the authors’ analysis will achieve the existence of constants in the built architecture and the precise definition of the sacred space, the finding of the elements, in this case, will accomplish the constants during the transformation of the sacred spaces. In the following, the research looks closely at how space is loaded with meaning and, more broadly, in some aspects of space transformations - how they were brought about and what constituted them. This thesis will parallel the study of constants as architectural theory and the research of sacred spaces converted for Mediterranean cities. Also, be able to project how were experienced the sacred spaces before the transformations took place. The discussion focus on Muslim attitudes towards the conversion of the sacred space, how they have influenced the transformation of space, especially in Albania, during the Ottoman occupation. The social dynamics of the change of sacred spaces over time is a relevant topic for the religious community and the preservation, and documentation of the country’s cultural heritage values.

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