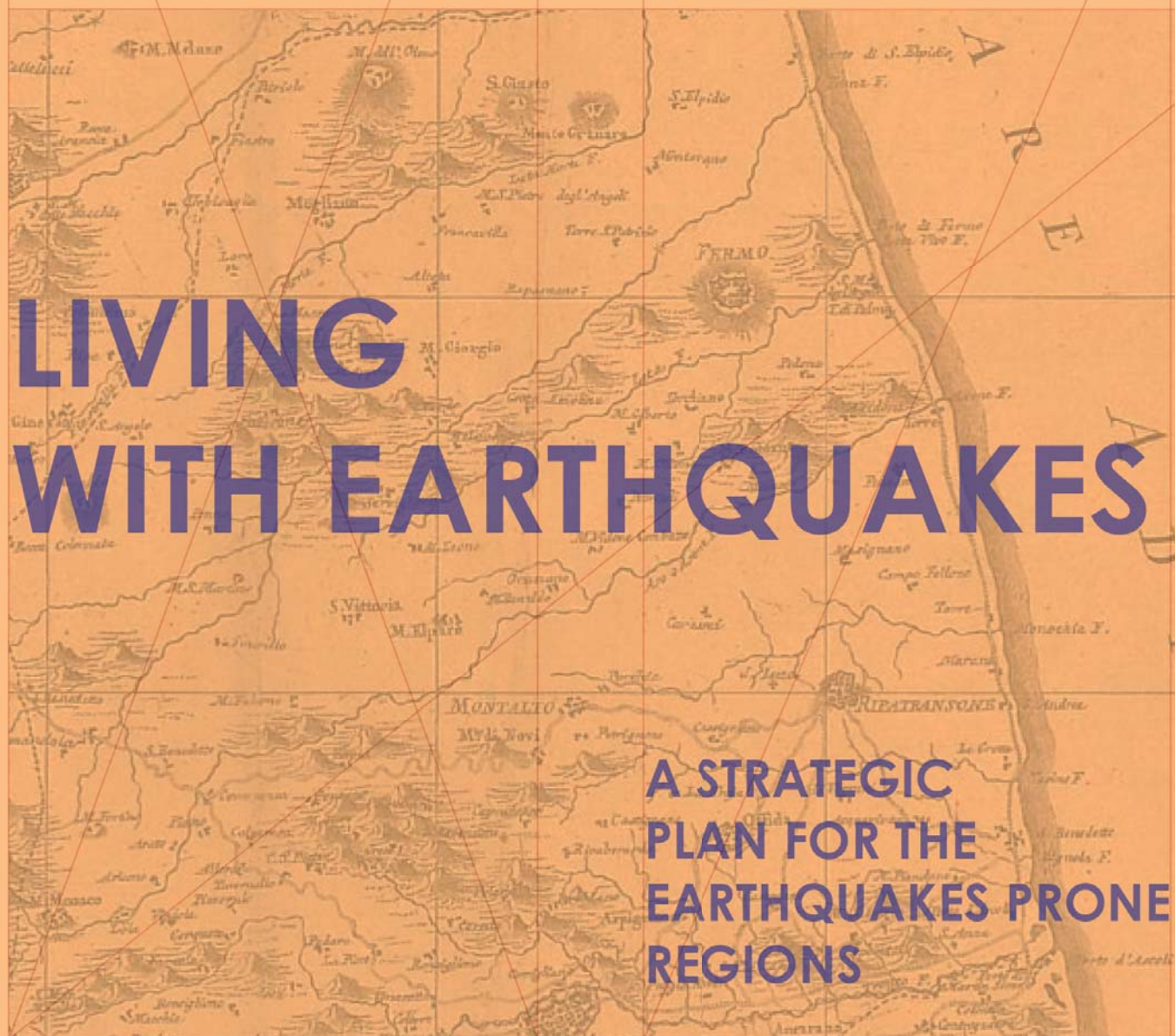


ELZÉARD 08

Antonello Alici
(edited by)



**LIVING
WITH EARTHQUAKES**

**A STRATEGIC
PLAN FOR THE
EARTHQUAKES PRONE
REGIONS**

ELZÉARD

08

La collana *Elzéard* prende il nome dal protagonista del testo di Jean Giono, *L'uomo che piantava gli alberi*, 1953. L'operato di *Elzéard* si compone di piccoli gesti quotidiani, ripetuti con sistematicità e tali, nel tempo, da modificare completamente l'ambiente che lo circonda. Il distribuire i semi lungo precisi tracciati corrisponde ben presto alla formazione di un bosco che non solo modifica l'immagine del paesaggio ma diventa occasione e risorsa per rivedere abitato un luogo ormai abbandonato da tempo. È la condizione del progetto quella di insistere su di un preciso spazio per vedere diffondere gli effetti in quel che lo circonda.

Living with Earthquakes
A Strategic Plan for the earthquakes prone region

A. Alici (edited by)

In copertina: *Map of the Marca di Fermo*, Rome 1803 - Bernardino Olivieri.

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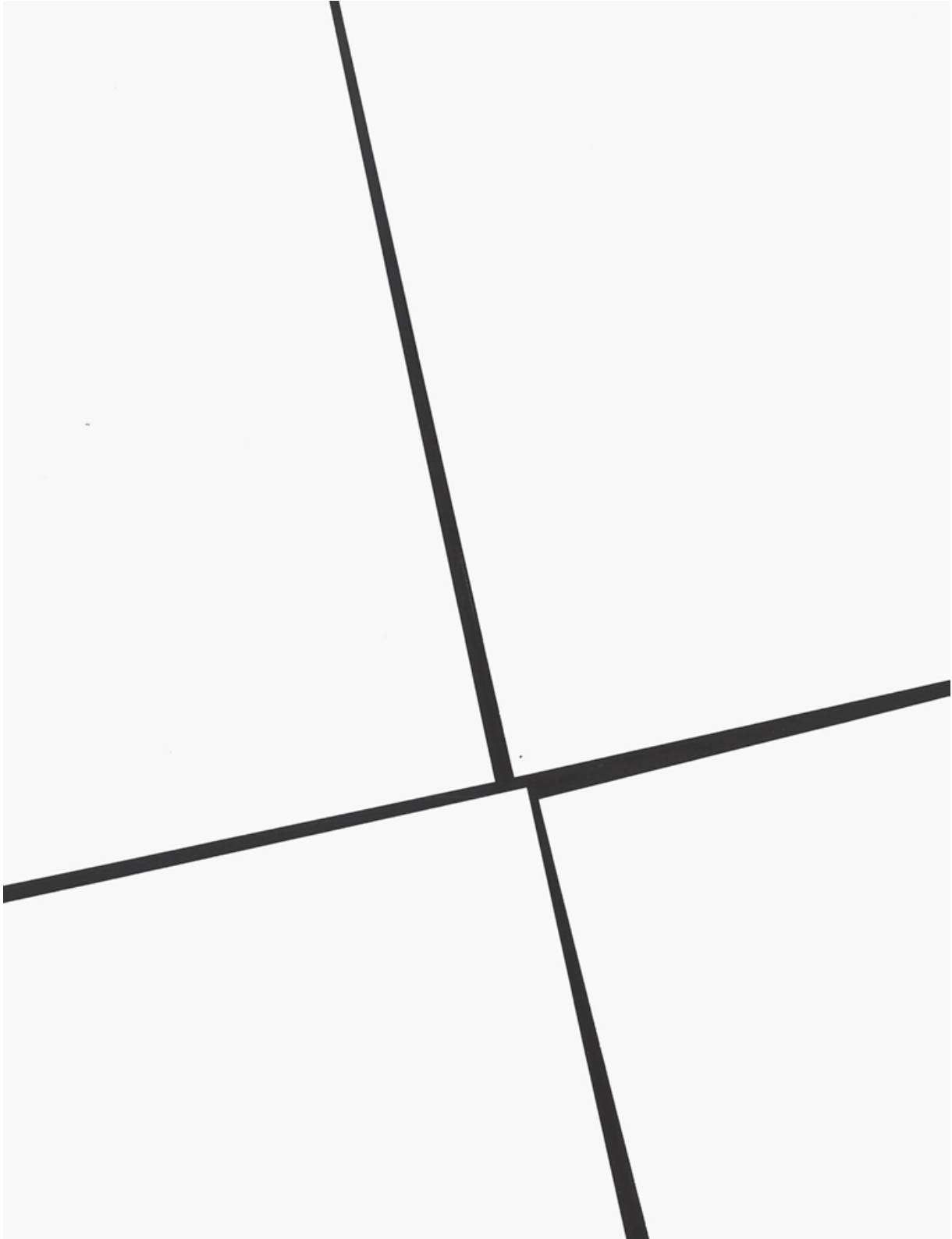


Figure 1 - ©Jose Antonio Sosa Painting, ink on cardboard 25x25cm (ph. J.A. Sosa, 2018).

JOINTS, CRACKS, GAPS, EDGES

Let's draw 4 tables together, till they meet. Left between them is a long and narrow space, tight lines and different widths.

Now, we grab irregular stones to create a wall. Their different gaps and wedge stones conform a network of variable breadths. What constructs our project, the wall? The stones? Or the network of joints?

In the city, the joints are the place left between blocks – the streets and squares – and the network is the grid. Us, architects know that this space is the most important of the city. Not the buildings or the blocks, but the void between them, is what matters and makes up the public space.

However, when we focus our attention on the buildings, we look at the built space, the material, not the gaps.

This is true till there is an earthquake: then nature makes the gaps evident, since any fracture becomes a joint between two solids. An Earthquake fragments, divides and makes or evidences the space within a fissure.

The grid of joints creates the smallest mathematical space that is able to release tensions. The joint is, thus, the elastic space.

What is important in projects is not the solid (now fragmented), but the network that constructs the fracture.

In Japan a valued bowl that breaks, and is restored, is called Kintsugy. From then on, the bowl will be more valuable. Noble materials are used to fill the space left by the fracture, to make it forever visible. Just like in Duchamps Large Glass, the fissures become part of the entropic process of the life of an object.

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Evelyn Alonso Rohner⁽²⁾**

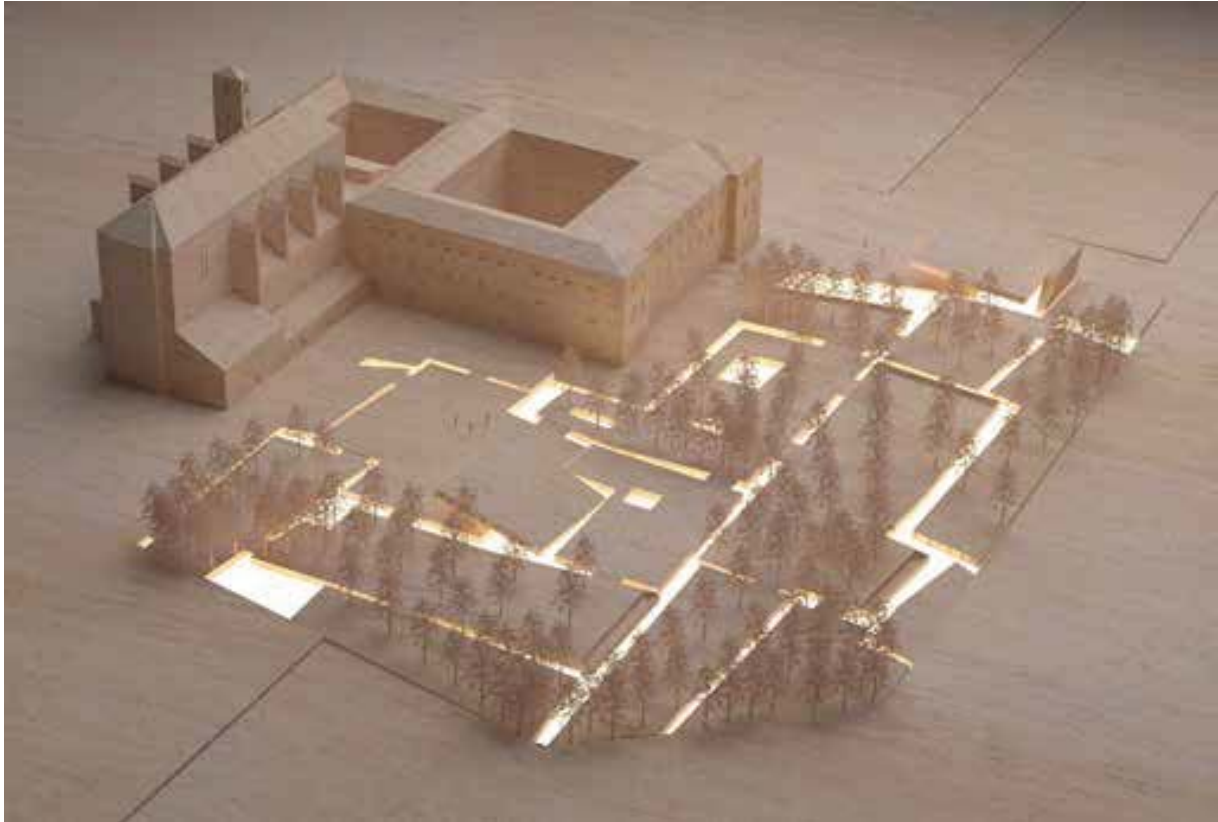


Figure 2 - © Evelyn Alonso Rohner + Jose Antonio Sosa (alonso + sosa architects) photograph of model for the building: St Stephen's archaeological site in Murcia (ph. alonso + sosa architects, 2018).



Figure 3 - © Evelyn Alonso Rohner + Jose Antonio Sosa (alonso + sosa architects) render of the interior: St Stephen's archaeological site in Murcia (ph. alonso + sosa architects, 2018).

Earthquakes are the architect of time (at least one of them, erosion, for example, is another one). Earthquakes articulate what was originally meant to be solid. They create spaces of opportunity and allow for uncertainty.

The joint is the tensioned space that links two edges. All projects share this truth, in some ways. Focusing on this network of joints, we inevitably reorganize a project in our heads. Therefore, if we “read” the project this way while designing, we do it in a different manner.

Many artists have done this: Doris Salcedo at the TATE Modern, Alberto Burri in Gibelling, Gordon Matta Clark in Splitting, Dennis Oppenheim in Accumulation Cuts...

The idea is to work with the articulated versus the rigid, with the joint as the space instead of the fragment; with the tensioned space, not only with the plates... this also means working within the space of uncertainty and with time as a vector of the design process.

The edge (as the sharp corner of matter) exists as a result of the gap. The joint (and its network conformation) is the project (at any scale).



Figure 1 - A house is covered by ash from a volcano on La Palma (AP Photo/Emilio Morenatti. New York Post October 31, 2021).