

THE 00:30.
01:00. 01:30.
02:00. **DARK**
02:30. 03:00.
SIDE 03:30.
04:00. 04:30.

OF 05:00.
05:30. **THE**
CITY 06:00.

Carte blanche

5

The Dark Side of the City
Edited by **Alberto Bertagna**

Designed by **bruno**

Carte blanche
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THE DARK SIDE OF THE CITY

Edited by **Alberto Bertagna**

The Dark Side of the City

- | | |
|-----|--|
| 8 | Twelve Strokes Before Dawn
Alberto Bertagna |
| 18 | 00:30.
Stereograms
Piotr Barbarewicz |
| 52 | 01:00.
When Nothing Goes Right, Go Left
Alberto Bertagna |
| 72 | 01:30.
Into the Dark Light
Alessandro Bertirotti |
| 88 | 02:00.
Neo-Baroque Underground
Elisa Cristiana Cattaneo |
| 98 | 02:30.
(Un)Political
Pippo Ciorra |
| 120 | 03:00.
The Dark Side of the (Law of the) City
Fulvio Cortese |

- 126 **03:30.**
 Night and Day of the Inner City
 Matteo De Simone
- 136 **04:00.**
 Stellar Cities
 Federica Giardini
- 146 **04:30.**
 I wanna be sedated
 Simone Gobbo
- 154 **05:00.**
 Found in the Dark
 Sara Marini
- 164 **05:30.**
 The Bleeding Cities of Eternal Present
 Mosè Ricci
- 176 **06:00.**
 Anti-Melancholia
 Luciana Rogozinski

TWELVE STROKES BEFORE DAWN

Alberto Bertagna

In 1984 two books, published after only four months from each other, in January and in May, opened the series *Panorami* of the publisher *Il Quadrante*. Both important, the two volumes, even if only the first significantly mark the Italian and then the international culture. Between the two – published also in Italy, in March of the same year – a third book intrudes, leaning somewhat to the first, too hasty to wait for the second. Meanwhile worldwide the appearance of new phenomena has seduced more and more; while the difficulty of reducing these events to existing codifications has concentrated all efforts on the presentation and explanation of the changes: the exponential growth in China, the palms of Dubai, the contraction of Detroit are just a few possible examples. If the Venice Biennale in 2006 was the consecration of the story of what was happening in the world – that of overtaking made by the urban population respect to the rural one – the long season of studies has produced (as emergence of deep and complex analytical and interpretive workings done by many researchers) fascinating images, from *La città diffusa* to *Junkspace*, and a series of narratives, chronicles, reports, descriptions, testimonials: atlases all derived basically from that magnificent starting point represented by *Viaggio in Italia* conceived by Luigi Ghirri and published exactly in January 1984. All, however, were mainly – not only in Italy – tales of the “day” of the city. That is what was immediately possible to cross, touch, detect and therefore describe. The story that has been done since then is in fact that of the concrete, the obvious, the material, the politician, the speakable of the city. After all – as mentioned, just after the book by Luigi Ghirri – Bernardo Secchi writes a text entitled to

*'Tis night: alas,
that I have to be light!
And thirst for the nightly!
And lonesomeness!
'Tis night: now doth my
longing break forth
in me as a fountain
– for speech do I long.
'Tis night: now do all gushing
fountains speak louder.
And my soul also
is a gushing fountain.
'Tis night: now do all
songs of loving ones awake.
And my soul also is the song
of a loving one.
Thus sang Zarathustra.*

Friedrich Nietzsche

*What happens when
the music's over?
What happens when
the lights turn off?
What happens when
the lights turn elsewhere?
This is the story of what
you do not want to see.
This is the story of what
you do not want to watch.
This is the story of what
you do not want to know.
This is the story of the hidden,
this is the story of the forbidden.
This is the story of the unspoken,
the inscrutable, the unsearchable,
the unfathomable, the impenetrable.
This is the story of empty, void,
vacant, shallow, vacuous, frothy,
null, insignificant, pointless,
vain, invalid, disabled, bereaved,
bereft, destitute, blank, emptiness,
gap, rifle, dump, deplete.
This is the story of a city,
this is also the story
of all cities.
This is the story
of the Dark Side
of All of Us.*

Alberto Bertagna

00:30.

01:00. 01:30.

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02:30. 03:00.

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06:00.

00:30.

**STEREO
GRAMS**

Piotr Barbarewicz

00:30.

18

11+1

Piotr Barbarewicz

Zootropo Series

From "C.Lineal"

2016

3/2x9

Graphite on paper.

3x210x297 mm

3/2x3+3/6

Graphite on paper.

3x210x297 mm

3/2+1

Graphite on paper.

3x210x297 mm

3x4

Graphite on paper.

3x210x297 mm

1+1+1

Graphite on paper.

3x210x297 mm

1+

Graphite on paper.

3x210x297 mm

Taumascopio

From "Cartografie

nostalgiche"

2016

1/1

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210x297 mm

3/2

Ink on paper.

210x297 mm

1x2/2/2

Ink on paper.

210x297 mm

1/1x2/2

Ink on paper.

210x297 mm

figure/1

Ink on paper.

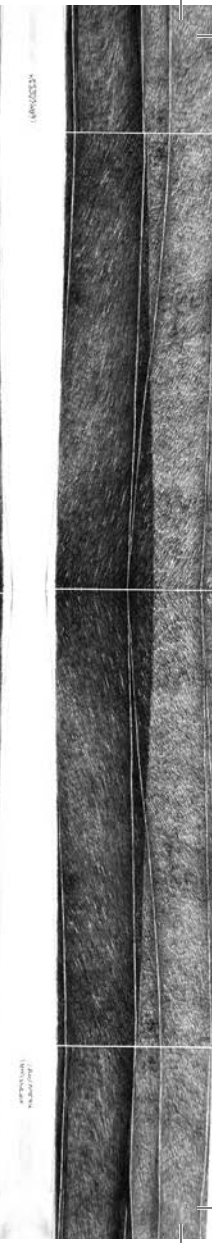
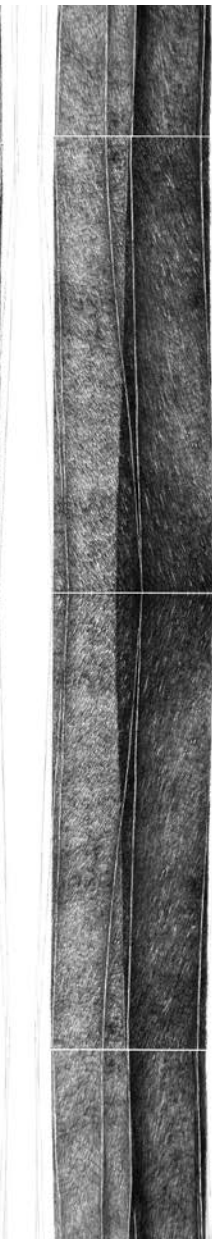
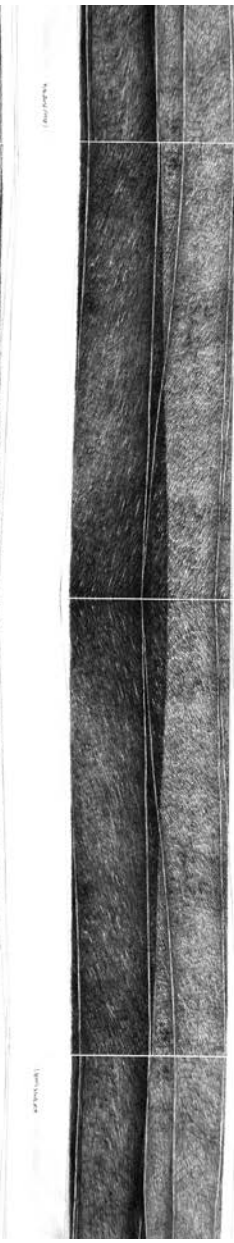
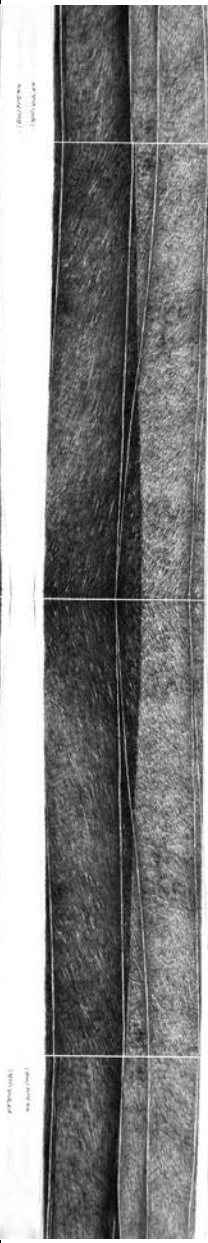
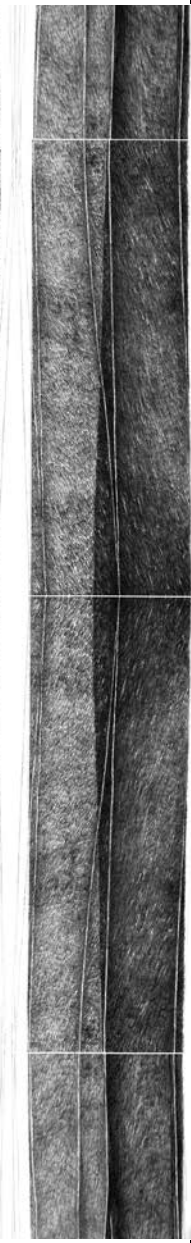
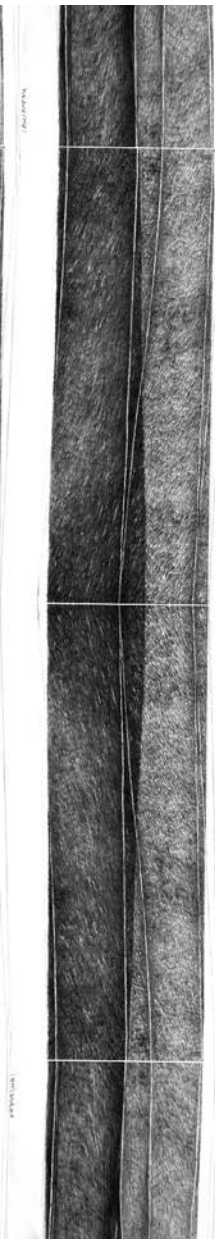
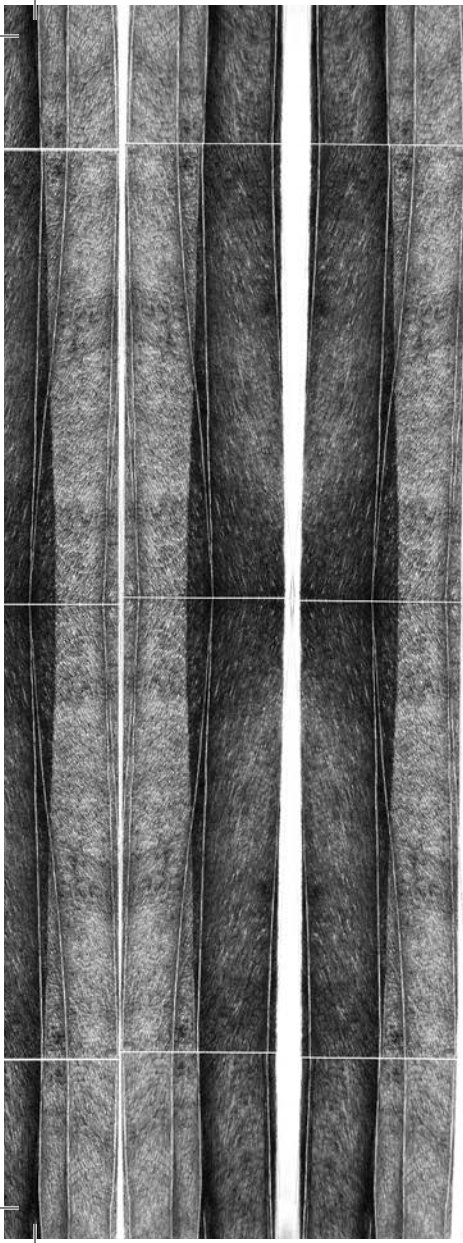
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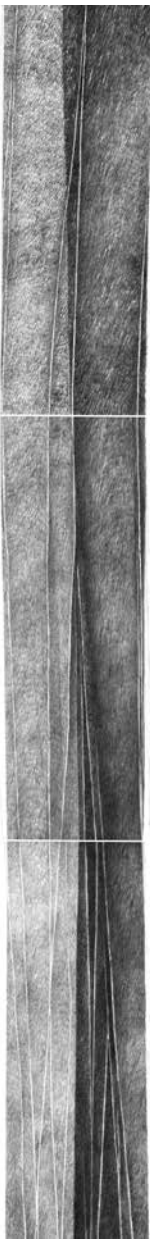
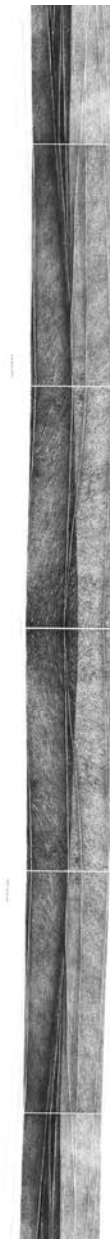
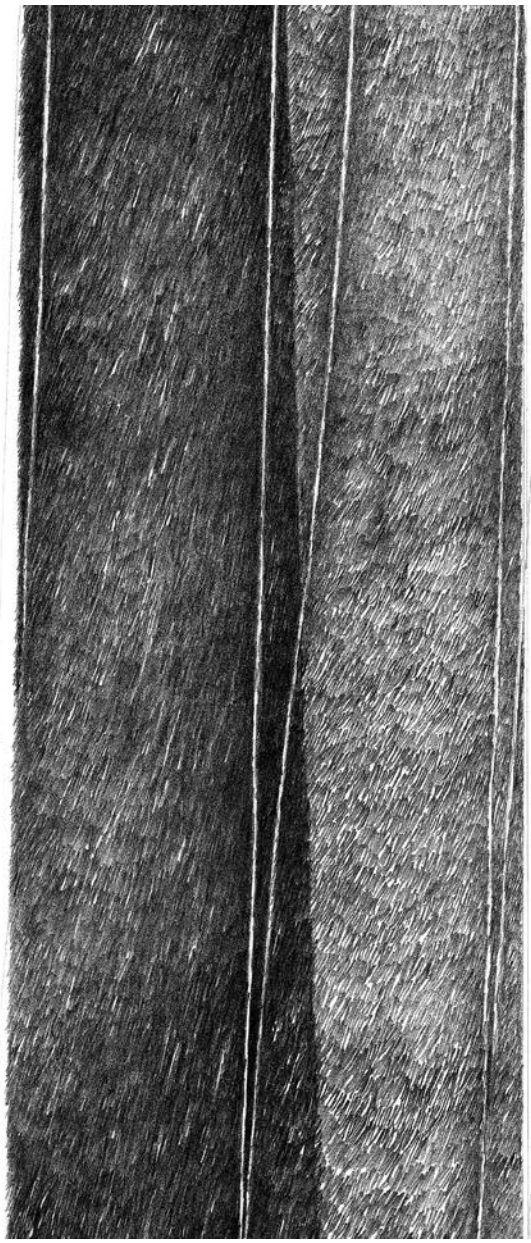
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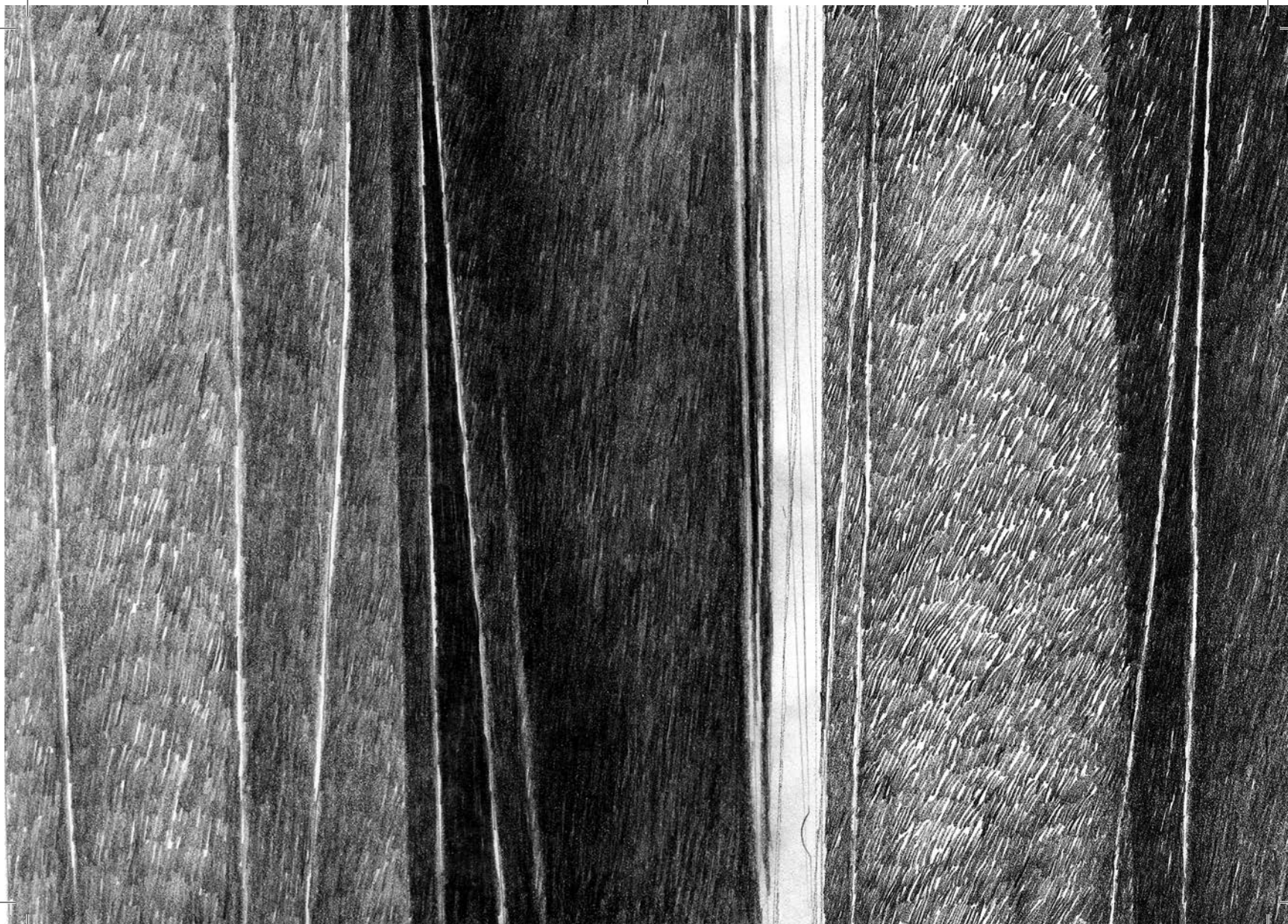
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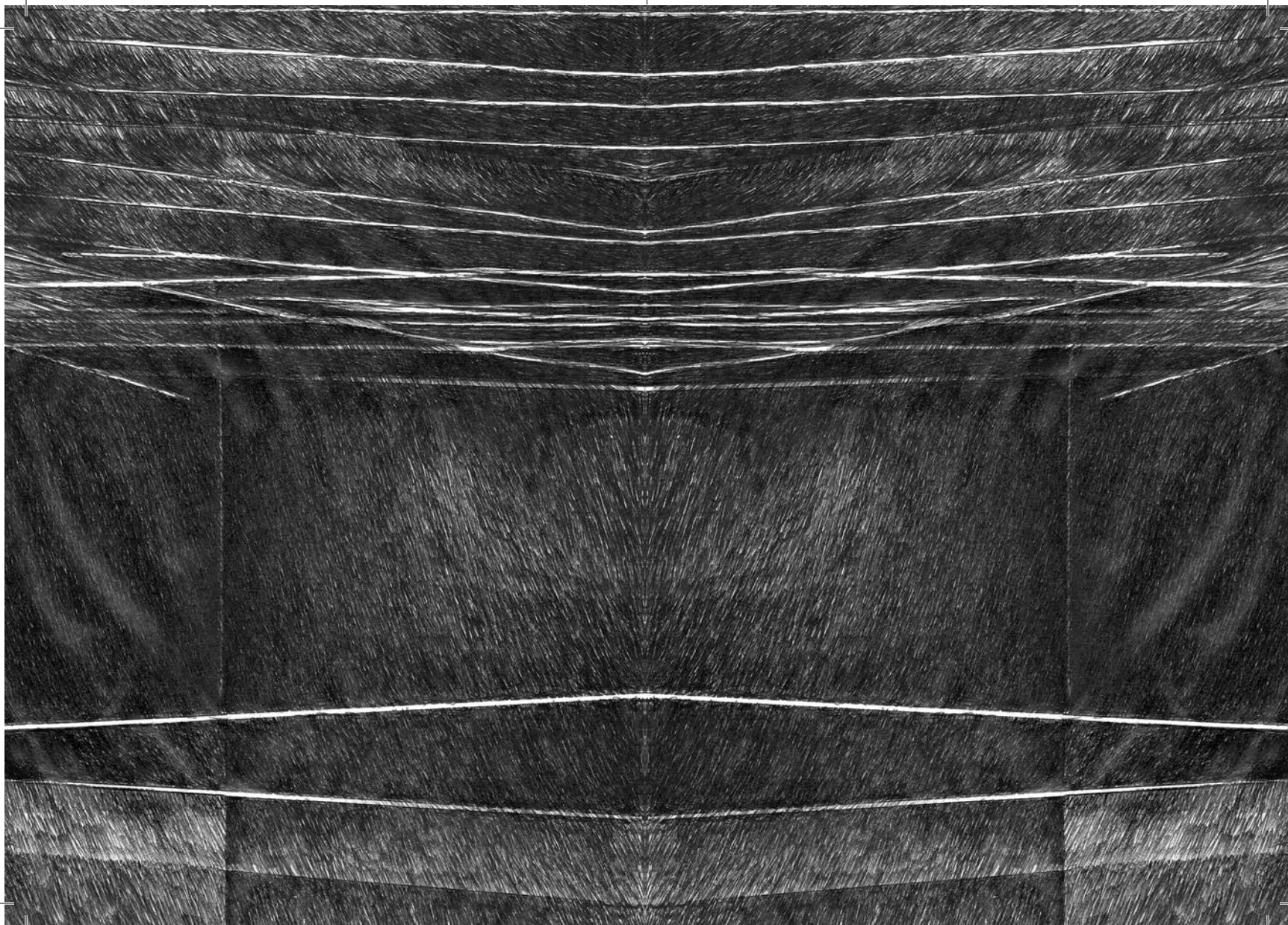
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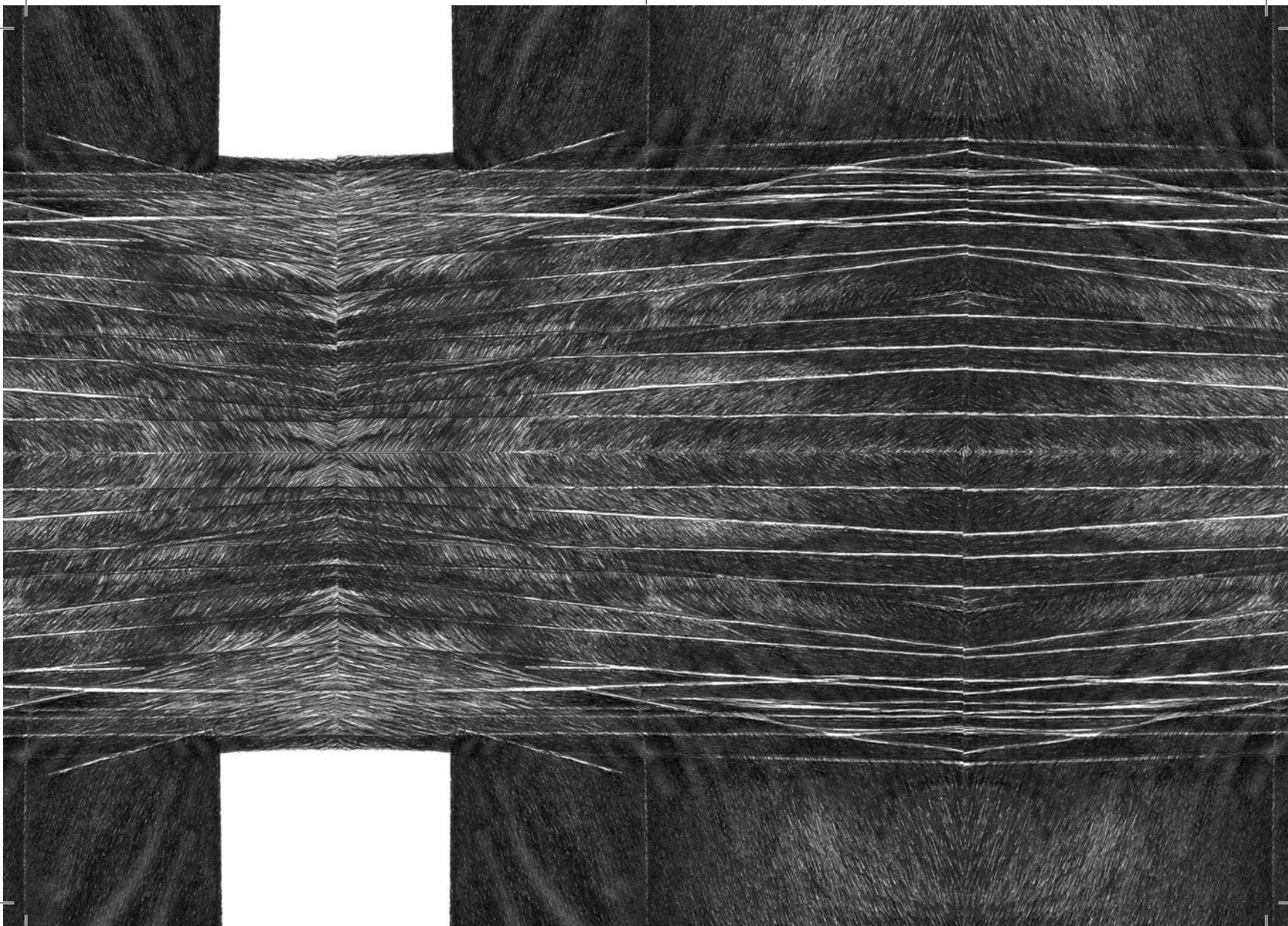


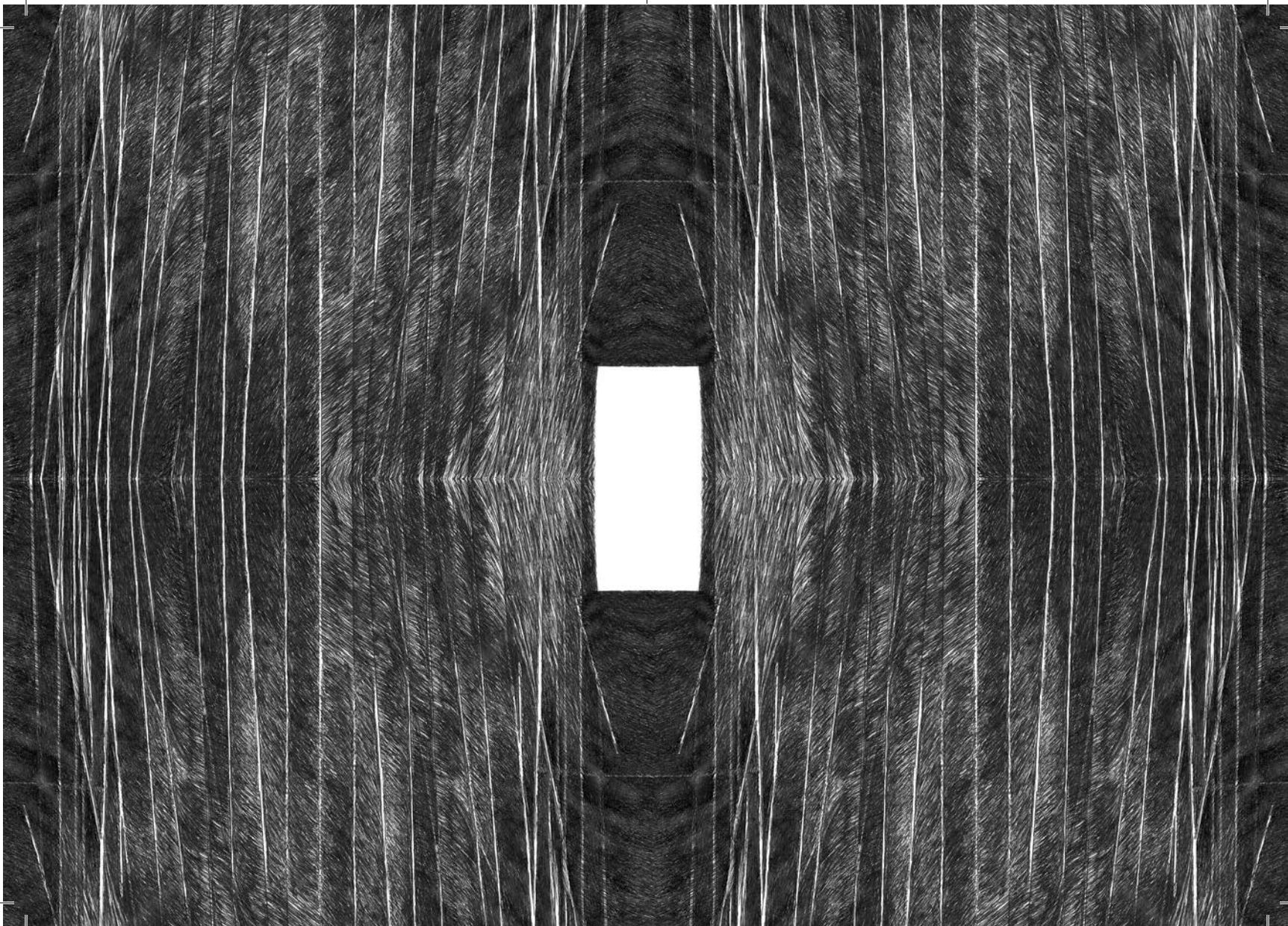


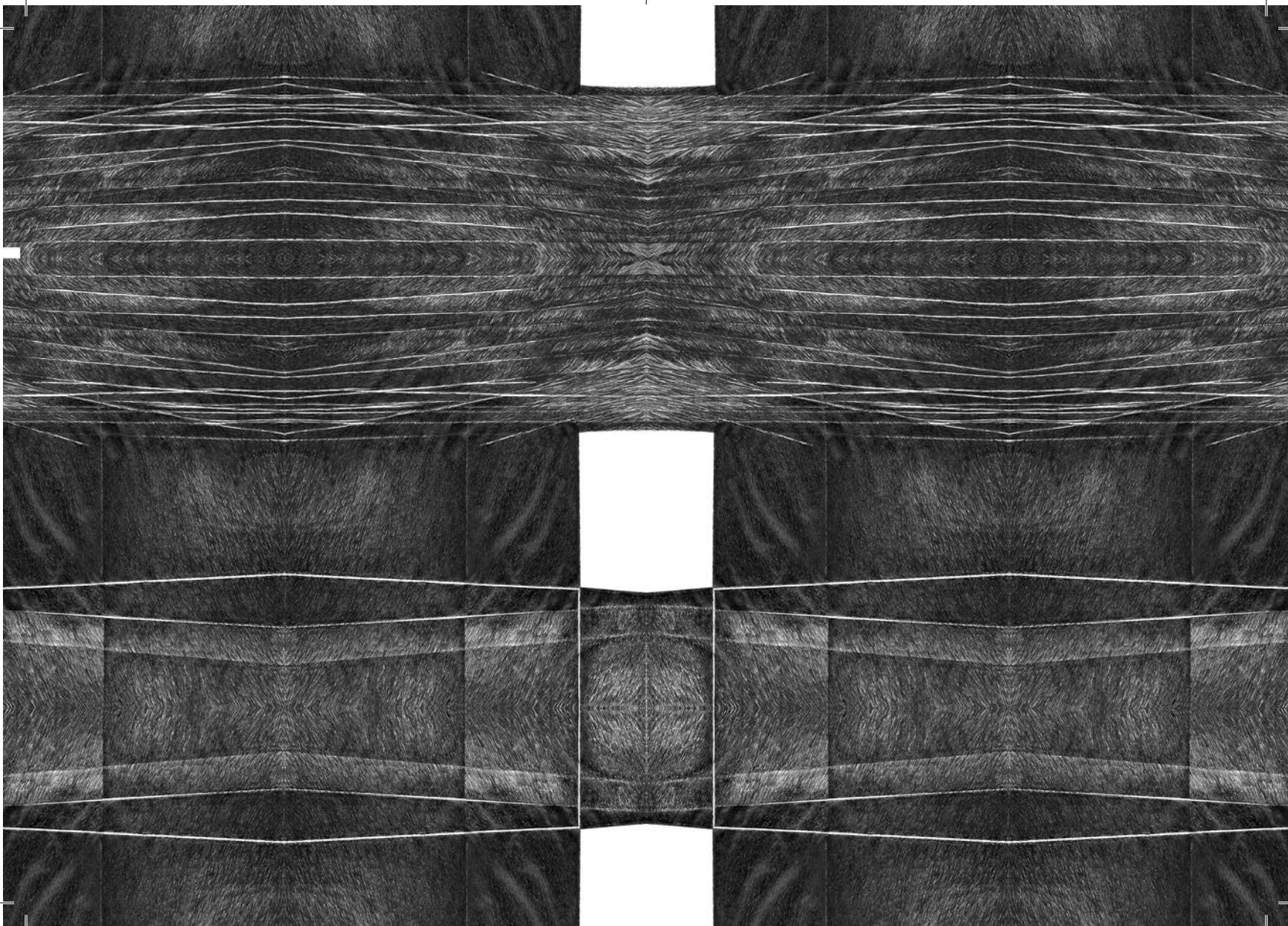


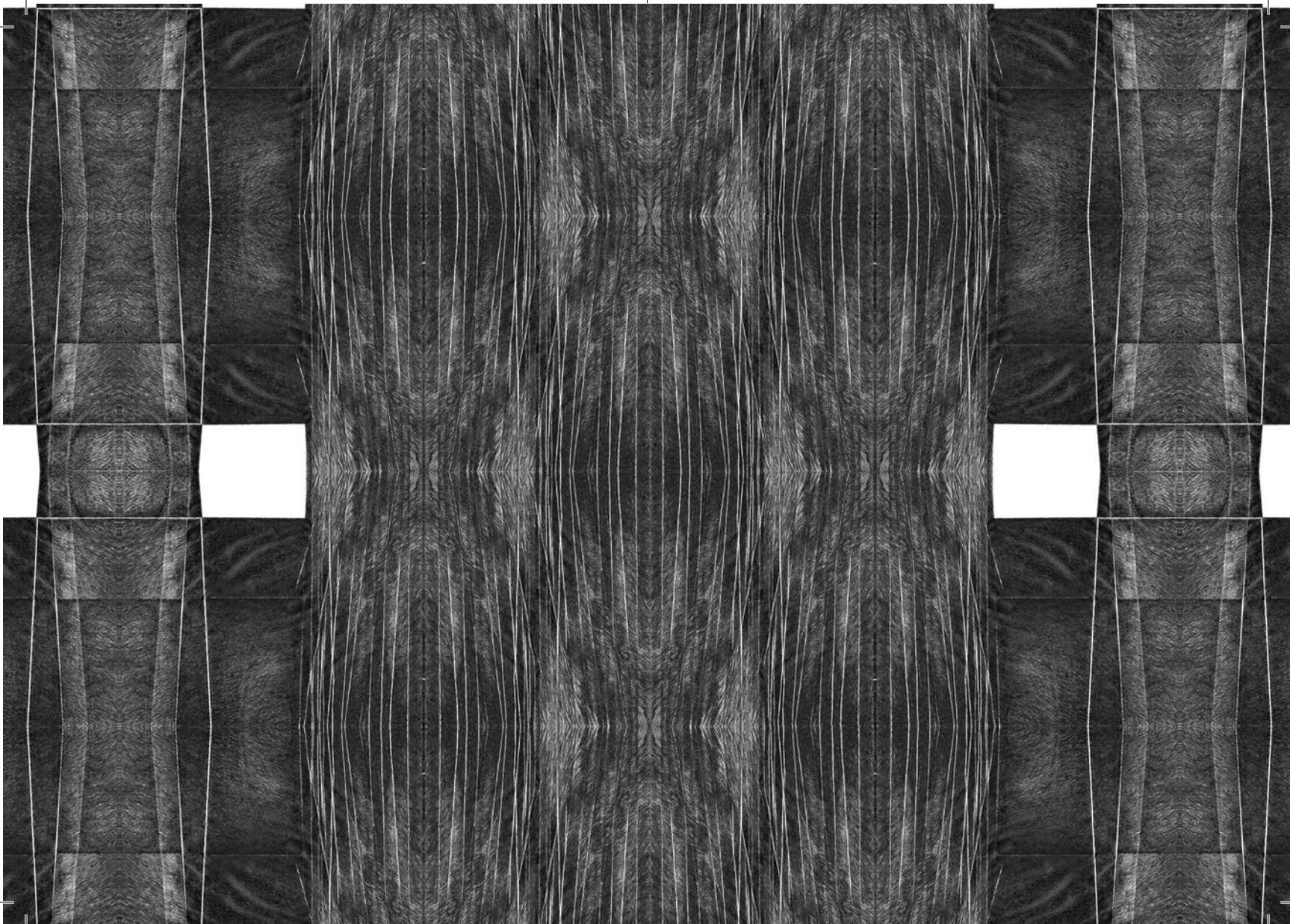


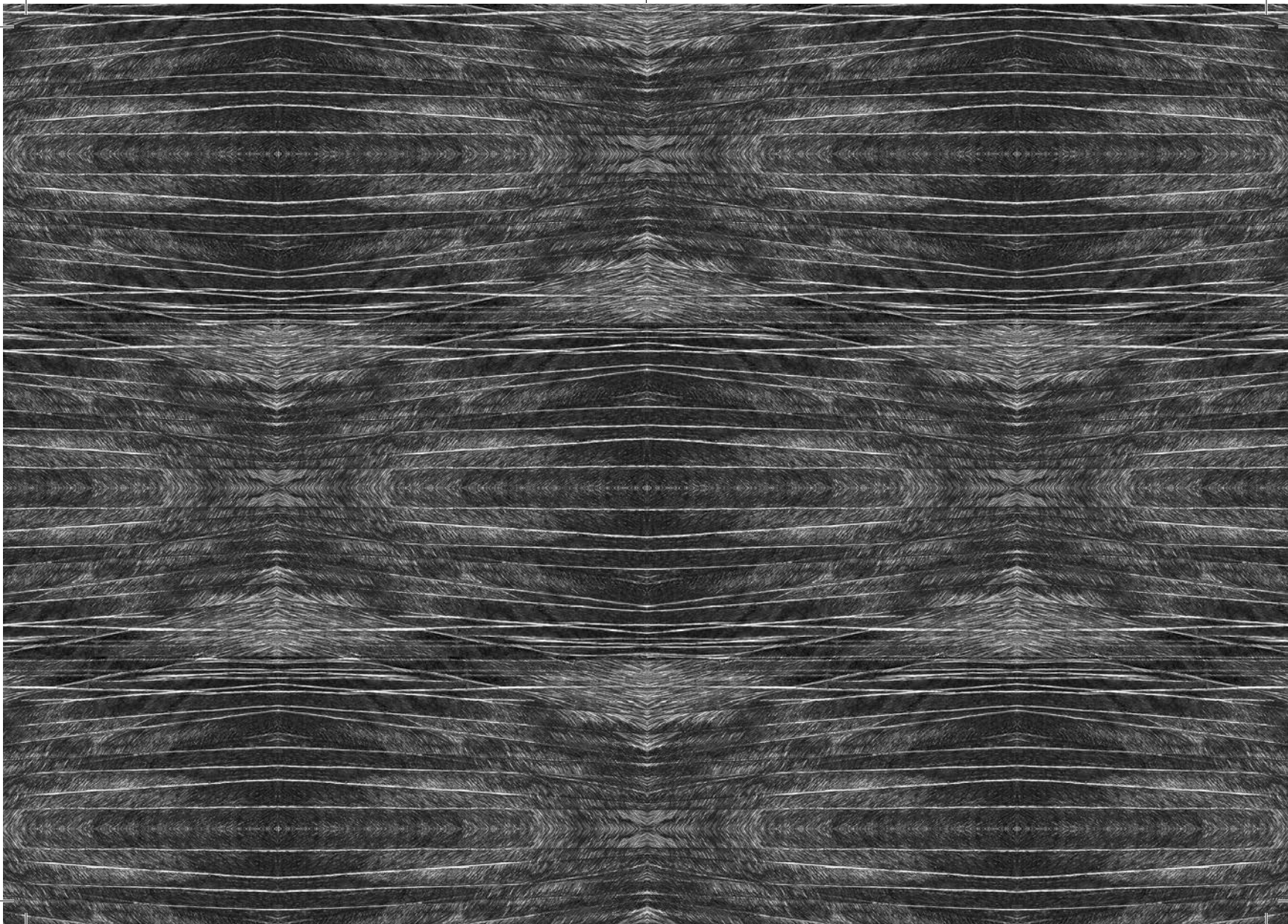












01:00.

44

WHEN NOTHING GOES RIGHT

GO
LEFT

Alberto Bertagna

WINTER

“I was in the winter of my life – and the men I met along the road were my only summer. At night I fell asleep with visions of myself dancing and laughing and crying with them”. Thus the beginning of *Ride* (2012), the memorial of Lana Del Rey. At the end of the diary of her life, she asks us: “Who are you? Are you in touch with all your darkest fantasies? Have you created a life for yourself where you can experience them?”¹. But it is the only interlocution, the only time that gives way to a interlocutor: immediately, without waiting for that of others, continues the monologue and she gives her own answer, again tells about herself: “I have. I’m a fucking crazy. But I’m free”. Her life, real or imaginary², in short, has been conducted until that moment just to be “in touch” with her own “darkest fantasies”. This made her – certain – “an unusual girl”. “But” – concludes – “I am free”. And with this, in essence, releases her warning: “Live fast. Die Young. Be Wild. And Have Fun”, supported by her way of life: “My motto is the same as ever – I believe in the kindness of strangers”. And what about us? We believe “in the kindness of strangers”? Ten years ago, in 2006, opens the 10th International Architecture Exhibition, directed by Richard Burdett and titled *City. Architecture and society*. The Venice Biennale looks to the city. It is an anticipation of what just a year after will be established: the centrality of the city, and its centripetal force. On 23 May 2007 (the date has been set conventionally by the University of North Carolina and the University of Georgia) the urban population exceeded the rural one. On 15 September 2008 Lehman Brothers declared the intention to file for Chapter 11 of the US Bankruptcy Code (a procedure that takes place in case of bankruptcy) by announcing bank

45

Carte blanche

White is the color of possibility.

White paper expects lands from the imaginary,
raises the issue of the witness.

Who bears witness to what, and why?

The when and the how are not so relevant:
this is about the author, his work, his audience,
our carte blanche.

Moreover Oscar Wilde said:

“My wallpaper and I are fighting a duel to the death.
One or the other of us has to go”.

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by Sara Marini, Alberto Bertagna
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- 4 Durban. Real and Dystopias**
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- 5 The Dark Side of the City**
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- 6 Heritage. Orchestra Rehearsal**
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