

Fragments for a Zwischenwelt: At the edge of the sky

These fragments are drawn from *Limina: il pensiero e le cose* by Franco Rella, Feltrinelli, 1987, and are authorised by the author. Each piece is followed by a numeration which corresponds to the chapter, paragraph and page.

Title and selection by Renato Rizzi

Absence of place is paradoxically what allows us 'to grasp' space in all its extensions, to catch its specific 'reality'. (I-1, 9)

'Displaced' space is then *atopic*, but it is not unlimited. It receives within itself the limit . . . that no longer runs around its exterior, as a line of defence, but in its interior. (I-1, 9)

The modern city has no confines, but its interior is transversed by a plurality of limits. (I-2, 10)

Leopardi, however, has celebrated the city, precisely because thousands of limits break the habitual gaze – the gaze of reason which orders everything into hierarchy and category – and is compelled to go beyond these limits with the imagination: with the noetic force of the image. (I-2, 10)

The arabesque . . . a kind of indefinite negation of closed geometric forms. (I-2, 10-11)

Even in the figure of the arabesque the demonic touch of Eros is decisive. (I-2, 11)

The thing . . . is the place of a paradoxical synthesis in which both Polemos and Eros act . . . the love of the thing, because it is a polemic love, is then deconstruction and new construction of the world. (I-3, 12)

The alienation of the ego, the metaphor of the labyrinth, the unsettling of the light-dark dialectic in the Kafkaesque proposition of the shadow as place of a different ability to see the world, the unsettling of the relationship between the real and the possible, are certainly included in the modern, but they also mark – in the moment of their becoming our thinking today – a profound epochal change. (I-4, 15)

Always to think the modern is to think the limit: it is liminal thought. (I-4, 15)

The secret . . . is also next to the figure of *horror*, of stupor, of displacement. (I-5, 16)

In a certain sense the secret is then the spirit of the unsettling strength of *atopia*. (I-5, 18)

We have returned to the capital point of the experience of the modern: the voyage that transforms the *everywhere* of the labyrinth into its own house. (I-7, 20)

Fronting the great paradox of contemporary modernity is the language of Witz, of the arabesque, of the eroticism of knowledge, that can give us a glimpse of the possibility

of transforming the chaos of things, of the intrigue of images and of information, into a order, into a dissonant harmony. (II-1, 27)

In fact the *fantastic form*, or the arabesque, in its sinuous and woven movement, keeps together, as possibility, whether it is what we consider true or what only appears so, which is then object of fantasy or of the knowledge of the imagination. (II-5, 37)

The luminous point of fluctuation becomes the discovery of a new world. (II-7, 44)

The specific space of the thing: the displaced and atopic space of the thing, in as much as it is its middle space, its interior limit, the *Zwischenwelt*, the in-between world, that will be captured by Kafka, Klee, Proust and Rilke. (II-7, 45)

When a line of confinement is placed at the centre, and not at the extreme periphery, where it is almost invisible, this line then not only redesigns the map of the land, and uncovers depressions in it until now invisible and unknown, but it also overturns the habits of its inhabitants. (III-1, 67)

It is in this intermediate place . . . 'that the little that we can apprehend of the laws of the visible world makes us discover the immensity of the superior worlds'. (III-4, 72)

Mythical cosmogony opens to man a new world . . . in the interlacing of the opposing tensions that reside within myth, inside its *synthesis of the heterogeneous*. (III-9, 84)

Tediousness and stupidity seem still to dominate every human horizon in the guise of whatever has no figurative image. (IV-2, 103)

And Cézanne communicated to Gasquet . . . the terrible impression that *everything is lost, that you need to be quick if you still want to see anything*. (IV-6, 115)

It is a matter of designing difference, then, or better the place – the atopic space – in which differences can not only become manifest, but also reproduce themselves. (IV-7, 119)

In the hustle of metropolitan life man lives a perverse relationship with space and time, a relationship that has been highlighted as a terrible estrangement, and which only today can we begin to read as a productive *atopia*. (V-1, 125)

Everything is oscillating along the evanescent frontier that separates being and nothing, the apparent and the unapparent. (V-I, 125)

The figure . . . must have the precision, the inventiveness of imagination, *but also the element of exactness and of the possibility of fulfilment*. (V-3, 130)

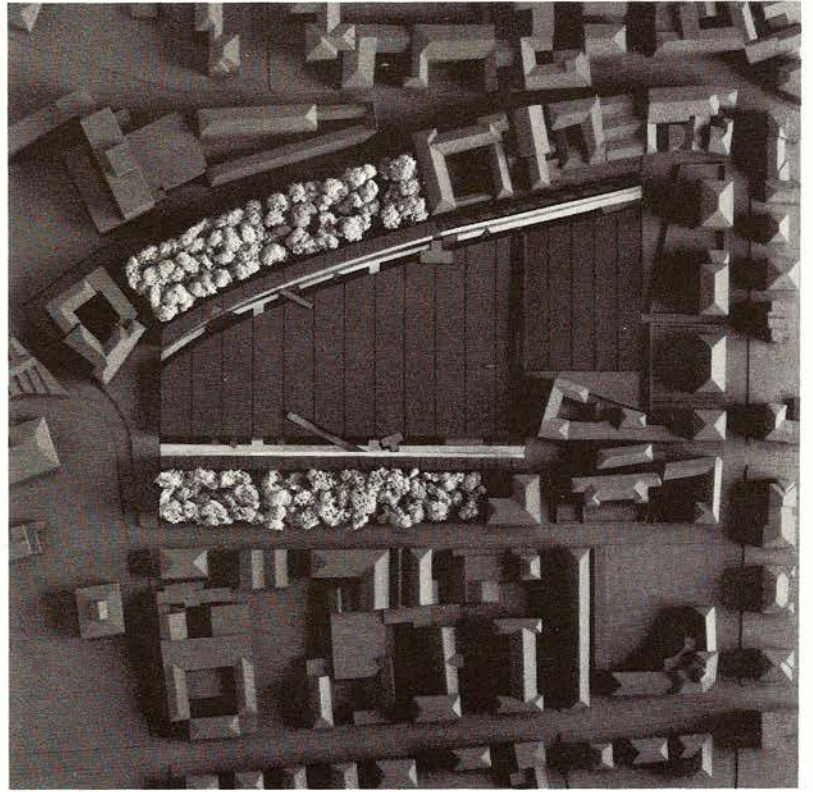
The figure proposes an oblique truth. It proposes, in place of its hierophany in light, the reality of light and darkness. (V-4, 130)

. . . the only language in a position to capture reality is . . . the figurative language of mixture. (V-6, 135)

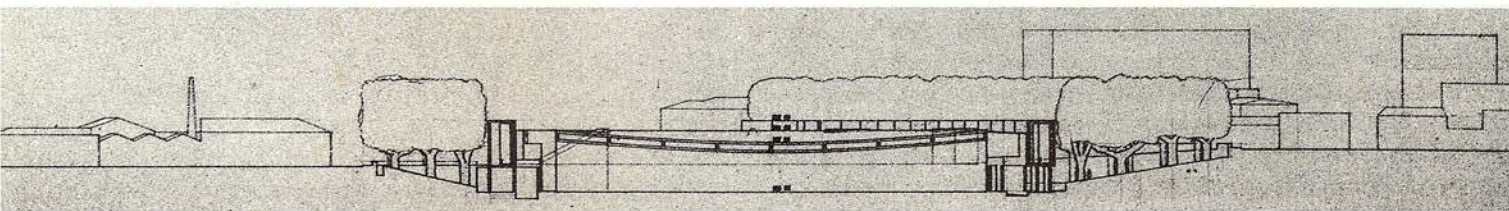
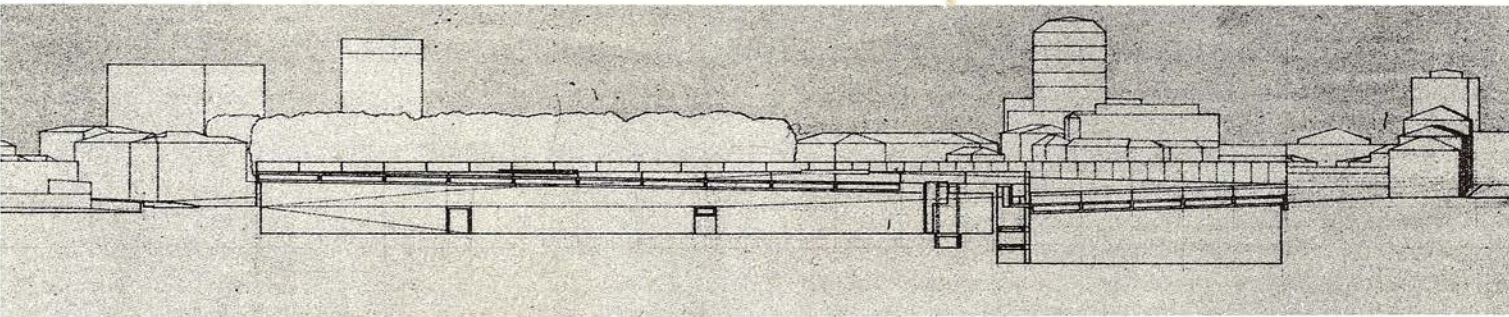
Today we are in another paradoxical time, in which as Handke says, springs gush even from the trash. (VI-4, 162)



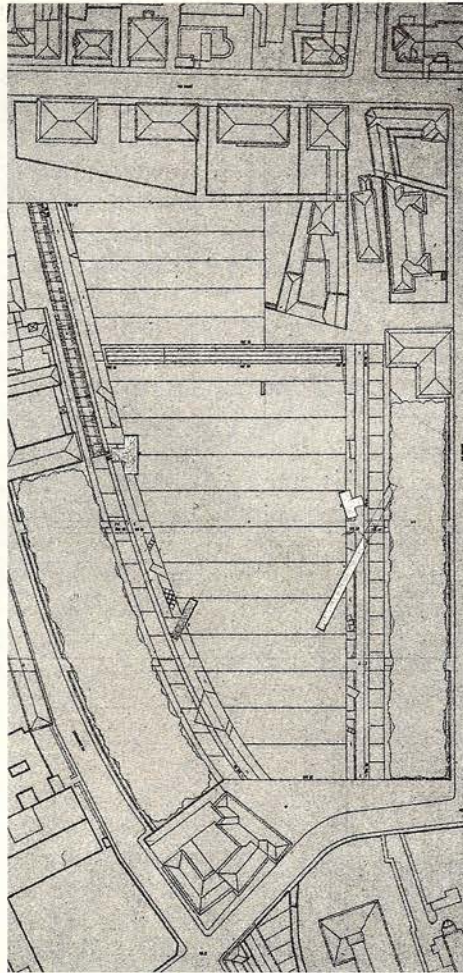
Site Plan



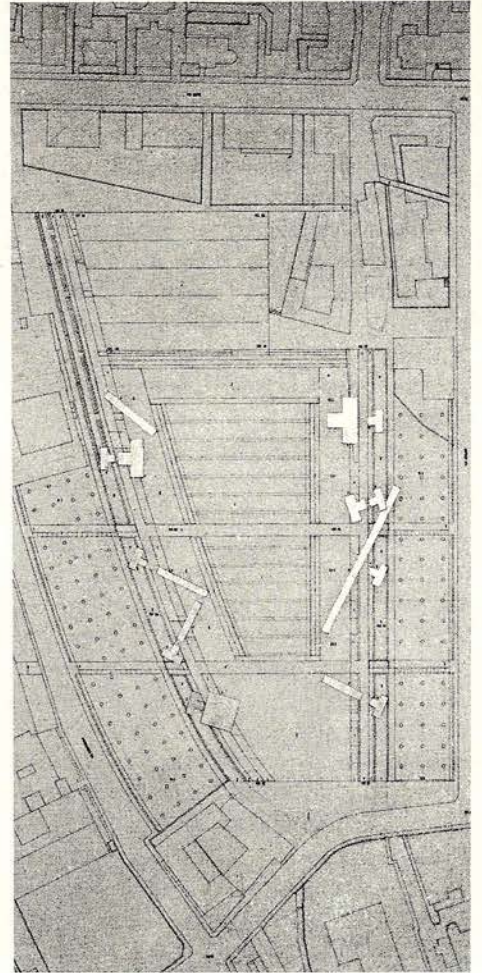
Plan view of model



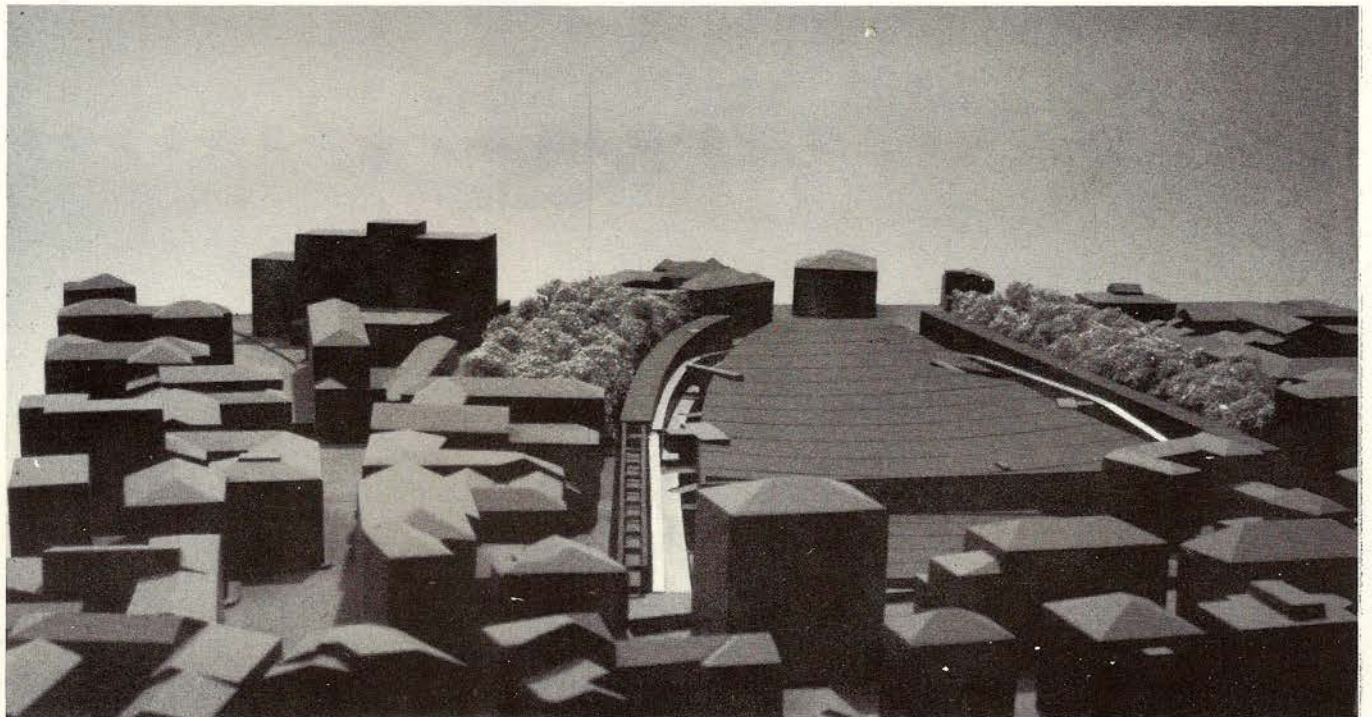
above longitudinal section, below transverse section.



Plan of lower level



Plan of upper level



View of model from East