

The thawing of Architecture – One act

We are now so used to going through the artificial mazes of our woods made of rock-metal-glass, metropolitan jungles, translations – dating back to the past- of our desire of supremacy over the ground, of powerful-arrogant manifestation of our knowledge, that we no longer consider them an artificial intervention but a natural part of our life; thus we see, and feel, obliged to reject them with impatience in order not to feel their harshness and hostility. We impotently assist the contradiction that on one hand pushes us to mould space into continuous expansion as a mobile subject, intending it as a filler, and then on the other hand it pushes us to feel the oppressive and suffocating weight of the end product.

With architecture, we have created the means of giving form and content to this exuberant demand of creating human places, to the greed of elevation, of erection of sanctuaries of life, where we can move, act and live every human experience. We have given a meaning to architecture, we have given rules to it, parameters, contents within which styles develop and modify. We have caged it and now we are hindered by it.

Architecture, more than every other form of art, is what is mostly evident to us: we are surrounded by it, we are inside it, but this familiarity has estranged us from its artistic value, from its poetic content. Obviousness is replaced with exclusiveness. Our eyes look further than the shape so that these can mean something to us, they have a hidden sense that is however present.. Goethe gave architecture the best definition considering what we live today. He considers this discipline a kind of frozen music. A music that today more than ever has no sound but only a score, a set of forms whose soul is armoured. A visual deafness grips our sight. Apparently...

The exercise of Art helps to open our eyes and to move every state of inertia: if an artist begins to feel something moving in his heart, then something is going to happen. We are of the same opinion.

This happens when looking at the works done by Claudia Canavesi and Nadia Galbiati. Their activity carries out a research which goes into the unexplored areas of architecture to reveal an unexpected content, to restore a rhyme to the form, of the space, of the matter as one act.

The origin of such work lies in the primordial travelling practice, in the dimension of the discovery of places (which are not necessarily distant places) to be seen: travelling means having an experience of life which opens our eyes on a new environmental space.

The space, on which the matter acts, comes first, then subordinate to the this, the *city* follows. The urban constellations, which we well know, are obtained later in the variables of time and history. These are lively, in a continuous ferment and they evolve not only structurally and artistically but also socially and culturally. And being inside, we do the same with them.

The value of the artistic research by Canavesi and Galbiati revolves around this: recovering the logic of the surrounding complexity, weighed down and neglected by the indifference and incomprehension. Recovering the basic signs to tune up all the score.

The works done by the 2 artists, who don't work together but are similar in their specific individual creativity, are the result of all the processes generated by the phenomena discussed: the work done by Canavesi-Galbiati are justly contextualized. The works are the result of different experiences that slowly unite. The signs that we can find in their works became forms that we can recognize, they remain in our minds and are stronger than the repeated superficial vision of everyday life: Milan, Central Station, Velasca Tour, the references to Terragni and Ponti ...they aren't only part of the taste and preferences of the two artists, they show us that they belong to our rooted environmental imprinting.

These, just as other realities. I don't know how but their works can be recognize by their few parts, from the summary of places and architectonic geometries.

If, for Kandinsky abstractionism was a collection of forms to suggest the visual euphony similar to music-(a lot of works are called composition)-for the young artists those few lines and gestures are the summary of a bigger experience. Matter therefore has more direct values: metals, papers, stones, all constitute an architectural plan, and they characterized every phase, every stage that bring it from conception to realization, from the phase of painting to the completion of the construction.

The route to follow is the one which supports superior admiration to return to the arts (design, painting, sculpture, photography, video). The sum of the architectural actions and not only. The artists' hands grasp all the history and the whole process of evolution pertaining to this enormous reality. They go from abstract to concrete, from conceptual to material.

There are many ways of describing Claudia Canavesi and Nadia Galbiati's work: there are infinite suggestions and stories which emerge from their research and studies, their work can be considered elementary only by those who are superficial. The sculptures, the engravings, the incisions, the paper, the designs, capture us and make it possible for us to appreciate without misunderstanding. A type of poetic check of what is technically possible. Completeness exists and fragmentation doesn't, Contextualization exists and memory doesn't.

There is a variety of architecture and a variety of ways for it to be told. There are the characteristics and the shapes, There is a re-elaboration, in works that are new places to meet. There is space, memory, substance and time. All these elements combine and interact. The harshness and the coldness in human places represent the soul. Then there are the 2 artists and the poetic freedom of their art which provides a vision that voids any and every link and unites all with another meaning. We can perceive the lines, or plunge into an aesthetic poetry of forms and substances that surround, protect and bring anything to life.

This and their art, this is their work. One piece, different fragments than show a value.

They break down architecture crumbling it in the fragments of forms and its materials, they re-unite it and in an only act, they turn it into music.