

# Conceptual Modalities of Architectural Rewriting Techniques

by Domenico Chizzoniti & Flavio Menici  
Polytechnic University of Milan

**Keywords:** Critical urban transformation, architectural rewriting, design techniques.

**Abstract:** In architecture when the criterion of revitalization prevails over the conservative approach, one would wonder if it is possible to identify a series of design practices to be followed in the development of the architectural project. The research here displayed investigates these practices through the technique of rewriting, here conceived as a creative path, which aims at transforming an architectural or urban structure across a critical textual reworking of its formal elements. It is thus a generative technique that entails the recognition of the physical features of architecture, in order to reorganize them into a new narrative system, according to the evolutionary process of the city's urban settlement. The purpose of this study concerns the identification of general principles for a critical transformation of the morphological and figurative features of the original architecture; identification that occurs through a critical analysis of several case-studies emblematic for architectural rewriting procedures. Developing such a critical analysis means to recognize the elements engaged in the architectural transformation processes, defining by comparison an admissible order of the employed design tools. Through a systematic reorganization of these tools, the result of this paper aims to define the conceptual modalities of architectural rewriting technique.

## 1. Introduction

To define the methodological aspect of a problem it is admissible for the scientific research to use models as tools of verification, knowledge, and reproduction of certain phenomena, despite the fact that the complexity of reality cannot be traced back to rigid modelling schemes. The search of categories and experimentation of critical models to investigate the different expressions of experience represent a basic step in order to comprehend (decipher) and decode the structure of the phenomenon itself. The purpose of this short essay is to explore some conceptual modalities, a kind of theoretical model, in order to recognize the generative principles adopted by those projects aimed at transforming, through a process of rewriting, the structure of an existing architecture. What do we intend exactly when we talk about architectural rewriting?

The generative grammar processes suggest that a writing, and more generally any syntagmatic element, a union of signified and signifier, can be transformed into a second syntagmatic element, starting from a critical reorganization of the units that compose its narrative structure.

This critical process is called rewriting. The same happens in architecture when the criterion of revitalization prevails over the exclusive one of preservation of the historical artefact. That is when an act of transformation (re-construction, re-form, re-arrangement, etc.) is the result of a critical re-elaboration of the formal features belonging to some precedencies.

Specifically, in the field of architecture, we could recognize different attitudes in rewriting techniques, with different operational modalities similar to some rhetorical figures or tropes, such as the allegoric transpositions of forms, figures and typology.

So that in architecture the allegorical attributions consist in depicting an element with the appearance of another that is in a symbolic relationship with what it wants to represent (for example the cross plan with the basilica); the metaphorical allocation in transforming formal systems that occur in attributing several figurative properties through the substitution of elements with others; the synesthetic act of semantic estrangement that promotes a non-conventional perception of urban spaces; the substitution through periphrasis, with the transformation of a single existing part or the entire structure of a building with a dialectic combination of heterogeneous forms and figures, and so on.

## 2. Paradigms of rewriting

Witness, for example, the critical process of abstraction such that the form of architecture is directly determined by a superposition of a series of textual elements, architectural figures, settlement models, or paradigmatic plans. We can find in such a process the Peter Eisenman's projects exposed in the essay *Cities of Artificial Excavation*, especially about production highly varying types of drawings, conceptual diagrams, models and texts for the development of projects such as the one for the International Seminar of Design for Cannaregio in Venice (1978); for the reconstruction project of Friedrichstadt district (1980-1981); for the Romeo and Juliet project exhibited at the 1985 Venice Biennale; and finally for the project of the University Art Museum at Long Beach, California (1986). This apparent collage of irregular forms suited to a variety of uses is instead a rigorous layout of the generative procedure that tends to a level of abstraction such that the form of architecture is directly determined by a superposition of a series of textual elements, architectural features, paradigmatic quotations, that Eisenman reduces or enlarges, reshaping them through a compositional scaling process. To quote Eisenman's words, "*My projects created what can be called superimposition, which is a simultaneous existence of two or three formal and historical layers to produce another condition which is totally artificial – a hypercondition, if you like, that has nothing to do with whatever was there, or could be there, but exist only in the juxtaposition*" (Eisenman, 1994; 119).

Eisenman outlines artificial places in which the architect acts freely without formal constraints, that is, without taking into consideration the iconographical values of forms. In this process of re-composition, the formal features of the new intervention appear as an allegory of architectural presences enclosed in the urban structure.

As Michael Hays refers, "*the sequence of appropriation, devaluation, re juxtaposition, and redistribution of depleted signifiers transforms these signifiers, allegorically, into new emblems, redeems them through the very logic by which they were first devalued. Allegory appears, then, as a displacement of or compensation for a disappearing and irretrievable past, a past foreclosed by the historical and social present*" (Hays, 1994, p. 108).

So that, in architectural design, the allegory also represents a process aimed at transforming, displacing, superimposing, engaging forms and figures extracted from a textual and critical

analysis of the urban form. These formal units acquire a new iconographic value, becoming a direct expression of the memory of the place, its absences, and its transformational processes. In other words, the allegorical construction process of the architectural form generates an ideal place, an architecture that evokes the history of the site, the succession of events that have marked the evolution of the city, evoking its narrative structure through the transfiguration of elements belonging to the urban memory.

Likewise in the project for The City of Culture of Galicia in Santiago de Compostela (2011), we can recognize some attitude in rewriting the historical core of the city through a new proposal within a displacement of the original structure and a transformation of its features (figure 1).

At Santiago Eisenman identifies this code by translating the transformational processes contained within the historical core of the city into a series of illustrative figures through a diagrammatic process.

Three deceptive diagrams of the medieval plan of the city, of the shell and of the pilgrims' path are the original genetic source of the project. The deformation of the first diagrammatic layer (the city grid) by superimposing the next two and the final torsion process induced by the introduction of deformation and flow lines creates an internal genetic program that transforms them into coding devices (Eisenman, 2005, p. 174).

Eisenman extracts from the historical core of Santiago the setting principles of the new architecture juxtaposing these diagrams in the same frame of space and time.

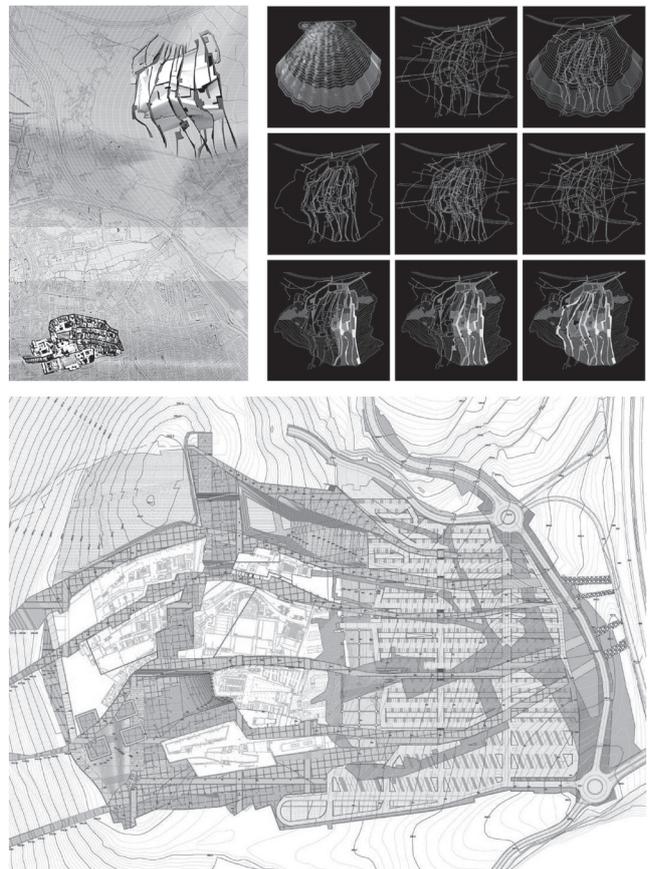


Figure 1. Peter Eisenman, *The City of Culture of Galicia in Santiago de Compostela*, 2011.

While the project at Santiago begins as a series of plans overlaid as a palimpsest, an archetypal form of an index, these overlays are then extrapolated into a three-dimensional matrix. Whether as a palimpsest, a photograph, or a cut in a building, indices are precise records of former presences. At Santiago, the indices become scrambled by a series of deformation and flow lines extrapolated from the original tartan grid. These represent the activity of a new digital – as opposed to analogic – code: a code that scrambles the prior notations. Neither geometry nor planimetric, they are analogous to the strands of the nucleotides of a molecule (Eisenman, 2004, p. 51).

One of the most significant attitudes in the rewriting process is the relationship that links the pre-existence with the new intervention. This connection does not simply endure in a certain aspect of formal or typological correspondence but rather in something deeper; something related to the generative principles that underlie the nature of the formal features of the architecture.

### 3. On some recent rewriting examples

To exemplify this process of rewriting we can use certain rhetorical figures able to clarify the essential steps of the design act. Specifically, it is necessary to define these creative steps in presence of some monumental pre-existences that inevitably affect the architectural project.

In the analysis of the historical city and in the binary type-morphology relationship, aimed at affecting portions of territory with no name – which have gradually been called widespread city, city of extension, etc. – the project had to appeal for rhetoric figures, due to the metaphorical nature of construction, to activate authentic processes of architecture recognition. On the other hand, this is nothing new. The so-called French revolutionary tradition with “L’Architecture Parlante” (above all Ledoux and Boullée) or the Soviet one with the Russian constructivists (specially Mel’nikov, Leonidov and others) had already been used to apply elementary but recognizable figurative archetypes, such as the hammer, the sickle, the axe, and other tools of the trade.

By considering what Paul Ricoeur was conceiving about the supply of new meaning in some terms in literature –,

a word receives a metaphorical meaning in specific contexts within which they are opposed to other words taken literally; this shift in meaning results mainly from a clash between literal meanings, which excludes a literal use of the word in question and gives clues for the finding of a new meaning which is able to fit in the context of the sentence and to make sense in this context (Ricoeur, 1974, p. 99).

– similarly it occurs in architecture when new elements acquire meaning within the system of relationships in which are grafted only through a change, a collision of significance with the replaced element: a metaphor can be conceived indeed as a contextual change of meaning (see, for instance, the role of column in the Adolph Loos Chicago Tribune building proposal).

Specifically, in a rewriting operation, it occurs that a metaphorical figure integrates the pre-existence structure through a morphologically and typologically defined element, in such a way as to acquire a new functional and aesthetical meaning, through the new critical association that establishes in the context where is inserted.

Let’s take into consideration the extension of the San Telmo Museum by Fuensanta Nieto and Enrique Sobejano (2011) (figure 2).

The morphological features of San Sebastian’s historical center required some specific choices for the expansion of the San Telmo museum. In fact it was required “*more than a volumetric*

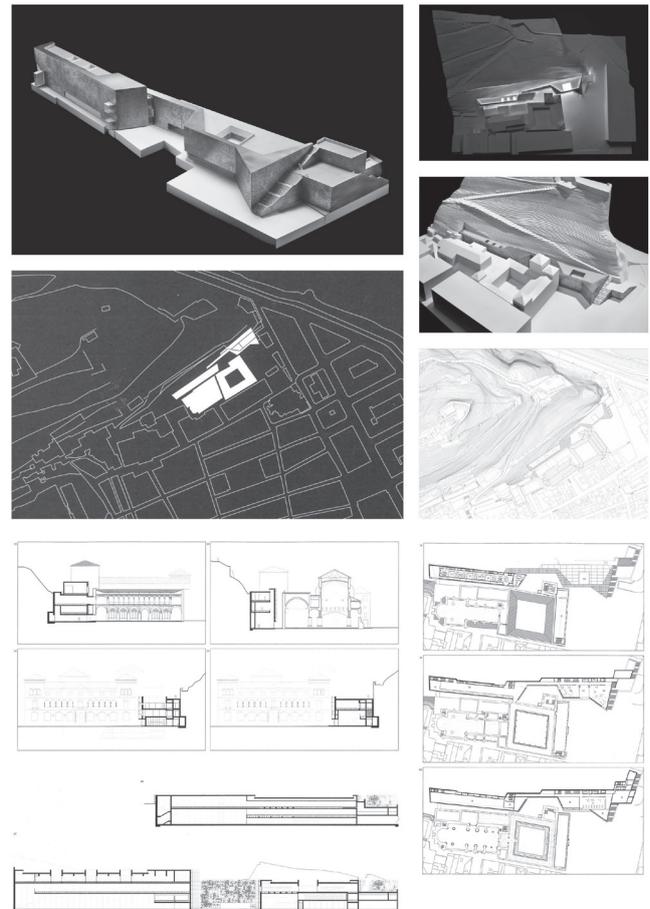


Figure 2. Fuensanta Nieto and Enrique Sobejano, *San Telmo Museum*, 2011.

and functional adaptation to the project, a conscious architectural response to the issue of the edge as main question of site” (Nieto-Sobejano, 2014, p. 191). The ancient Dominican convent of San Telmo is located on the edge of the urban center, leaning against the slopes of Mount Urgull, on top of which there are the ruins of the ancient military bastion.

This condition of margin, of limit between natural and artificial, country and city together with a declared desire for dialogue between old and new, between invention and memory, determines the features of the new intervention, as

a long wall animate on whose plan evokes the irregular geometry of the cloister and the nearby military bastions at the point where they approach the mountain ... the expression of a new discontinuity, seen as a manifestation of the dualism between nature and artifice, between contemporary sensibility and historical memory... unusual metaphor of the indefinite border, where architecture and city match the landscape (Nieto-Sobejano, 2014, pp. 191-192).

Naturally, there are some other rhetorical figures aimed to deal with the process of rewriting. These include that of Synesthesia, a rhetorical process based on the association of two images, words or syntagms belonging to a different sensorial category that creates an effect of estrangement. In architecture, a similar process of estrangement can be seen when two different figures in terms of form and language are juxtaposed to generate a new spatial condition within the urban fabric, in which the observer perceives, in the same frame of space, different moments of time. Specifically, synesthesia can be conceived as a compositional procedure of paratactic type, aimed at creating a structure through a dialectical juxtaposition of architectural elements and figures

belonging to different formal languages, distant in time and space. This occurs especially when the project insists within the historic city by using a formal repertory coming from a reinterpretation of the canons of the architecture. In these cases a rewriting process assumes the character of synesthesia when the project aims at integrating the pre-existence through the grafting of a new architectural system whose formal and figurative components differ from the original architecture, creating a sensation of estrangement in perceiving the building within the urban fabric.

It is not hard to find examples of such tendency, aligned solely with visual impact expedients. The project of O.M.A. for the Extension of the Dutch Parliament (1978) can be conceived as an emblematic example of this rewriting process type. Located in the city of Hague, the project addresses the relationship between pre-existence and new intervention grafting an architectural structure composed of figures and forms drawn from the catalogue of modern architecture. At the time of the project, the Dutch Government and Parliament were located in the same architectural complex in the center of Hague, called the Binnenhof. It consisted mainly of a monumental system developed around a rectangular courtyard, inside which was the Ridderzaal, the iconic building of the Dutch Parliament. As Koolhaas himself pointed out, “*through historical circumstances, government and parliament are intertwined in this architectural complex in a way that denies their political opposition*” (Koolhaas, 1981, p. 15). The aim of the project was to correct this situation of functional and symbolic ambiguity of the architectural system through the addition of two linear structures.

Within them a presence of different independent architectural figures can be noticed: the parallelepiped of the assembly, taken as an element of conjunction between the two linear bodies; the cylindrical volume, where a system of vertical connections links the three floors of the horizontal plate, used mainly for public activities; the autonomy of the pathways, marked by the axonometric projection of the interior spaces.

The same characteristic of autonomy distinguishes the elements that denote the figurative features of the project. It follows that every element appears thus legible, both from the formal and functional point of view, as a single unit with respect to the entirety of the whole.

Therefore, the project renounces the idea of an architectural system with defined margins and limits, abandoning “*all claims of harmony and global coherence*” (Koolhaas, 1990, p. 162) in order to “*pass on in new qualities the tensions and contradictions that tore the historical city*” (Koolhaas, 1990, p. 162). The architecture of O.M.A. is composed of a heterogeneous set of fragments, figures, and forms. It is thus an architecture conceived by parts.

#### 4. The reconstruction of Aleppo's Souk as an applicative case study of the rewriting techniques

The technique of rewriting has found a paradigmatic applicative case study in the reconstruction of the city of Aleppo in Syria. On the other hand, the social, political and economic difficulties that occur to be faced in those particular contexts where the architecture of the city is compromised, mutilated or heavily damaged by acts of deliberate hostility, require a design proposal aimed at safeguarding the architectural heritage. The theme of reconstruction in the transformation of the urban settlement establishes a relevant factor in regaining the identity and the self-identification of local populations and city's symbolic places. The rewriting experimentation as a critical transformation technique of the urban settlement is capable of giving a tangible contribution through operative modalities that has guided the project. As an experimental test in the case of Aleppo, it was decided to operate in the monumental cores where

the continuation of the Syrian civil war caused not only considerable damages to the artistic and architectural heritage, but it has also compromised the foundations of the local economy.

Therefore, the projects for the reconstruction of the monumental system of the Souk area of Aleppo here displayed, are conceived as an experimental and methodological verification of the theoretical assumptions described above concerning the architectural rewriting process.

It is well known that in the past Aleppo's economic fortune came from its strategic position as a trade crossroads between East and West. Since ancient times the city has always been an important center along the Silk Road. Because of this strategic position the city has undergone the expansionist aims of several populations, such as Hittites, Assyrians, Greeks, Romans, Omayyads, Ayyubids, Mameluks, Ottomans until it passed into modern times under the rule of the French government. For this reason, Aleppo cannot be defined only as an Islamic city, since represents the concurrence between occidental and oriental culture. A critical reading of the urban structure reveals indeed how its current condition is the outcome of a stratigraphic accumulation of different cities distant in time that, as a kind of palimpsest, are superimposed one over the other in the same frame of space. A similar phenomenon can be observed in the formation process of the Souk's monumental complex, built during the Ottoman period along the ancient *via recta*, leading axis of the first Hellenistic urban settlement, and involved in transformations, extensions, and integration up to the 1930s.

The architectural development of the Bazar, and in particular the structure of the Souk, appears then as paradigmatic of the generative processes implied in the evolution of the urban fabric of Aleppo. Therefore, the destruction of the Souk, economic and commercial center of the city, appears than also as a symbolic aggression to the city identity, its history and its memory.

Rebuilding this part of the urban fabric assumes thus an emblematic value, a possible motive of self-recognition of the city in one of its most important symbols, as well as providing a possible relief to the social precariousness considering the unique condition of the monumental center.

The project proposal attempts to meet two essential requirements: firstly, to restore the architectural system adapting the old structure to new functional needs, updating the typological and figurative code by sublimation of those settlement features that defined the original building; secondly, to propose a design experiment that does not consider the result itself, rather the methodological procedure adopted in order to be able to accredit this solution in cases and contexts analogues to the one here experimented, which could be generalized, giving the possibility to deduce some indicators compatible with other similar circumstances (figure 3).

As a first step, the study here displayed moves towards an analysis of the permanent features of the urban settlement. In particular, the typological evolution of persistent and long-term factors in the city's history (*madrassa*, *khan*, *mosques*, etc.) belongs not to a strict Islamic repertoire, but rather to a code that transversely intersected the entire history of architecture, from the Hellenistic period to the French protectorate. So that, the rewriting formula adopted in the Bazar structure acquires an experimental connotation precisely in this sedimentation and revival process of permanent characters: the continuous device with alternation of commercial spaces; the relationship between the depth and the extension of the section of the Bazar in a way that it would potentially accommodate different functions displaced also on different levels; the device for natural ventilation and lighting of large spans etcetera (figure 3).

This set of references, aimed at revoking the recurring elements of the city, intends to ensure continuity in the settlement structure between the new proposal and the pre-existing environment, although it was mutilated.

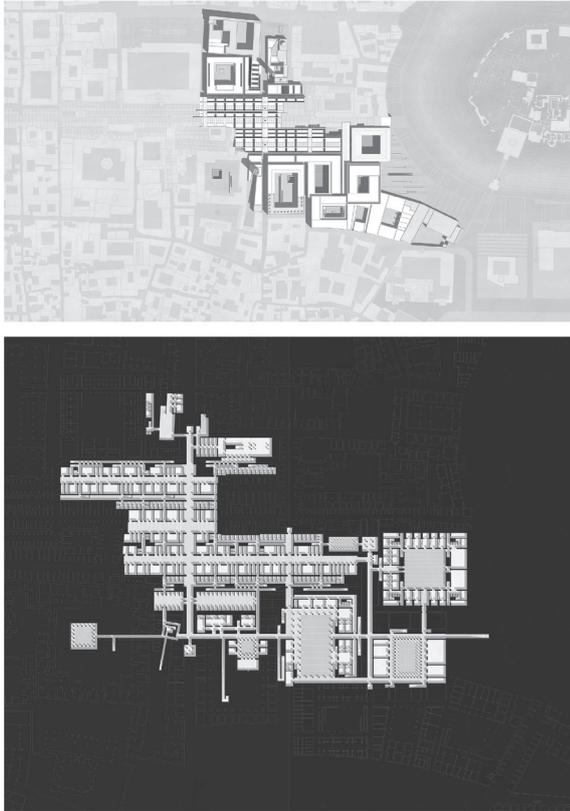


Figure 3. *Project for the reconstruction of Aleppo's Souk, master thesis by Stefano Davolio, roof plan and underground level, 2019.*

At this point, some clarifications are required. The project does not unlawfully appropriate the elements of history as typological and formal solutions to be restored uncritically. This process of rewriting emphasizes the figurative potentialities of these settlement principles gathered from history, predisposed to be reinterpreted experimentally through a critical process of transfiguration, hybridization and functional integration. It is an act that incorporates certain modalities of literary rewriting where, for example, some rhetorical figures and tropes intervene to mark the transformation processes by admitting, for example, allegorical transpositions, metaphorical allocations, and symbolic reductions. To be more relevant to the field of architectural design, these operative modalities would allow the project practice to consciously address the creative act on pertinent solutions to the nature of the context, through the conception and the reproduction of unconventional architectural solutions and at the same time free from the subjugation boundary with history. To act as a solvent in this process of rewriting is the freedom offered by the creative path that positively conditions the transformation project of the city, working with critical awareness between the acquired values (heritage and traditions) and the potential values (responsible freedom, awareness of the possibilities of development allowed by the given context).

The procedure adopted in the intervention on the city of Aleppo has followed some phases here briefly described.

In the first phase, the project assessed the recovery of some damaged buildings through an intervention that took into account the settlement issues of the entire city.

A second phase considered the opportunity of installing new architectural structures to complete the destroyed parts of the Souk that, as well as ensuring the renovation of the building, would have allowed the existing fragments to host new activities.

In a third phase has been involved the arrangement of new structures able to interact dialectically with the preexisting ones, and to induce the verification of the coherence to the assumptions of the critical transformation around the various experimented settlement hypotheses.

Therefore the new Souk retraces the original structure along the axis of the ancient Hellenistic *via recta*, at a later time *decumanus* during the Roman era, which connects the gate of Bab-Antakia with the monumental complex of the Citadel.

Seven thick walls retrace the remains of the preexistence in an east-west direction along the urban axis of the Roman *decumanus*. A succession of vaulted arches replaces the typical 'barrel' form of the tunnels. The structural pace, rhythm and original proportions of the Souk are preserved, while a process of attenuation on the architectural mass is applied through an updated use of traditional construction techniques thanks to a reduction of the load-bearing structure due to the application of new material (figure 4).

The pathways of the new Souk are no longer composed of a single structure but of a juxtaposition of several architectural elements which together virtually rebuild its original form.

These compositional choices allow extending the existing paths ratifying the figurative autonomy of the new intervention while maintaining unchanged the invariant elements of the original architecture. The aim of the project is indeed to create a combination of new and old figures by encouraging a dialectical relationship between the historical building and the new one. It has been also planned to add other functional solutions to ensure new modes and behaviors in the use of spaces.

This occurs due to a doubling of the internal paths: a single space on two levels, which gets light and air from the openings placed on the roof of the building, connects the ground floor with the underground level (figure 3). The elements that compose the architectural complex are linked through a system of pathways extended upon the basement of the buildings. This connection takes place thanks to an orderly succession of triple-height tunnels, corridors, and large open-air spaces. Transferring in the basement part of the secondary activities of the Souk

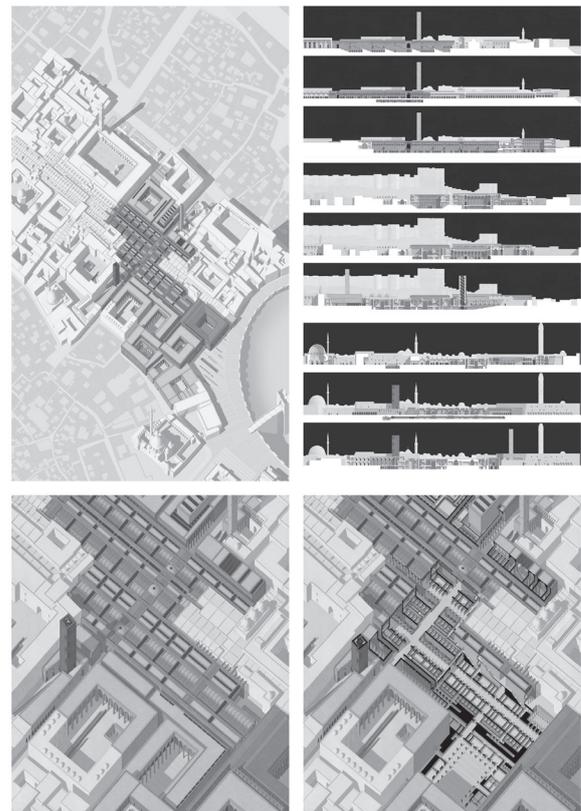


Figure 4. *Project for the reconstruction of Aleppo's Souk, master thesis by Stefano Davolio, sections and axonometric projections, 2019.*

allows the project to acquire new spaces, although contained in the geometry of the original encumbrance section.

The new architectural structure is, therefore, a complex system that, besides reconnecting the parts of the ancient Souk, is able to distinguish its figurative potential from the ensemble of preexistences and at the same time offer new spaces and volumes for the development of market activities. This distance between the new and the old, exalting its own figurative autonomy according to the previous one, induces that process of semantic estrangement in perceiving the new architectural organism within the urban context. The structures used to complete and replace the severely damaged or mutilated segments of the Souk and, more generally, of the whole Bazar also have this estrangement effect (figure 4). A similar phenomenon can be perceived in the new architectural structures placed to substitute the Khans, courtyard buildings mainly used for trading activities, specifically conceived as places for goods storage. New spaces and surfaces connected by a distribution system articulated on several levels allow, even in some cases where deemed necessary by the proposal, a different use than the original one. The adopted typological invariant is that of the centrality of the open space, organized around a courtyard, but with greater levels of complexity in the arrangement of spaces.

In some cases, in the construction of the elements that compose the figurative apparatus of the new buildings, in particular those placed to substitute or complete the preexisting Khans, it is possible to observe a further compositional process, more similar to an operation aimed at exalting the architectural mass through stylistic simplification, or through attenuation of figurative devices (figure 4). This process takes place through a formal synthesis that allows a transfigured condensation of the pre-existence figurative features, aimed at exalting the stereometric structure of the architectural mass instead of the purely linguistic aspects. Let's observe the operative procedures adopted in completing the mutilated part of Khan Al Farrayin. The typology of the courtyard was maintained in the recovery project while integrating the structure through the addition of a basement that links the whole building to the rest of the complex. The rhythm of the original colonnade remains unchanged in the new part of the building to ensure syntactic uniformity to the space of the courtyard. The walls, as well as the interior spaces, are conceived in continuity with the figurative features of the historical architecture, highlighting yet the gap between new and old through a distance, a deviation due to a process of stylistic simplification, of a figurative depuration.

Through these compositional techniques, the project aims at corresponding to a dual mandate: on one hand, it proposes to revitalize the architectural system of the Souk integrating the existing structure with new elements; on the other hand, it endeavors to assume a monumental role in the overall redesign of the city. The same ideal motivations move towards the conception of the two towers placed along the axis traced by the Roman *cardo*: both acquire a more symbolic than functional role, becoming at the same time a religious emblem and a metaphor of the civil war.

## 5. Conclusion

The conceptual modalities of rewriting here analysed do not frame a set of categories to classify, in a taxonomic way, the case-studies adopted for the development of this research. Let's think about the experimental procedures adopted in the rewriting practices of a literary text (trans-textual practices). They do not divide the texts into different groups. In literature, the act of rewriting involves a critical assumption of these procedures by the interpreter. His task

is to choose the creative path to undertake, giving a specific methodological direction to rewriting, accentuating certain features to the detriment of others. The prevalence of a trans-textual practice makes it possible to recognize the affinity of a rewriting to a specific literary field, to recognize thus the intentions that guide the rewriting process but does not deny that within the same text more practices are recognizable other than the dominant one. Similarly it occurs in the rewriting processes in architecture. It means that in a single case study can be recognized more than one conceptual modality of rewriting.

We conclude underlining how the reflections carried out in these pages, naturally, do not claim to exhaust the cases of architectural rewriting process, traceable in the contemporary conditions nor to provide a comprehensive list of the operational tools of this generative technique. On the contrary, they mean to lay the methodological basis for more in-depth development of research. The types of rewriting identified thus provide a set of experimental procedures to analyse the case studies according to the generative processes adopted in the re-construction architectural project. The critical analysis of few architectural models would potentially allow the recognition of several design practices that, once organized in a systematic way, establish a set of compositional techniques to be declined according to the specific problems required by the context in which the architectural project is placed.

## References

- Eisenman P. (1994), *Conversation with Peter Eisenman*, in Jean-Francois Bedard (ed.), *City of Artificial Excavation*, Rizzoli International Publications, Montreal, p. 119.
- Eisenman P. (2004), *Digital Scrambler: From Index to Codex*, in *Perspecta*, n. 35, pp. 40-53.
- Eisenman P. (2005), *Città della Cultura della Galizia*, in S. Cassarà (ed.), *Peter Eisenman Contropiede*, Skira, Milano, pp. 174-179.
- Fehn S. (1992), *The Poetry of the Straight Line*, Museum of Finnish Architecture, Helsinki.
- Koolhaas R. (1981), *O.M.A. projects: 1978-1981*, The architectural Association, London.
- Koolhaas R. (1900), *La nostra nuova sobrietà*, in Lucan, J. (ed.), *OMA. Rem Koolhaas*, Electa, Milan, p. 153.
- Koolhaas R. (1990), *Sedici anni di OMA*, in Lucan, J. (ed.), *OMA. Rem Koolhaas*, Electa, Milan, pp. 162-163.
- Maxwell R. (1981), *Introduction to new work of OMA*, in Office of metropolitan architecture (ed.), *O.M.A. projects: 1978-198*, The Architectural Association, London, pp. 3-7.
- Hays M. (1994), *Allegory unto Death: An Etiology of Eisenman's Repetition*, in Jean-Francois Bedard (ed.), *City of Artificial Excavation*, Rizzoli International Publications, Montreal, p. 107.
- Nieto F., Sobejano E. (2014), *Museo San Telmo, San Sebastian. Spagna 2005-2011. Confine naturale e confine urbano*, in Fuensanta Nieto, Enrique Sobejano. *Architetture*, Electa, Bologna.
- Ricoeur P. (1974), *Metaphor and the Main Problem of Hermeneutics*, in *New Literary History*, vol. 6, n. 1, pp. 95-110.
- Zumthor P. (2006), *A Way of Looking At Things*, Thinking Architecture, Birkhäuser, Basel, pp. 7-27.