A LITERARY GEOGRAPHY (pág 2)

either Eastern nor Western, neither Central-European nor Latin. Trieste is a city opening out onto the Adriatic, close to Venice and owned by the House of Habsburg from 1382 to 1919. Merchant port and harbour of the Austro-Hungarian either Eastern nor Western, neither Central

Merchant port and harbour of the Austro-Hungarian Empire, Trisete is the very space of contradiction where the most irreducible oppositions, the most antagonistic opposites find their place. Cosmopolitan and provincial, trading and metaphysical, avant-garde and retrograde, Slav and Italian, bourgeois and monarchist, Catholic and Jewish, Mediterranean and Germanic. Proud of its Italian tradition, Trieste does not, however, soom German culture; "irredentist" and Habsburgian, its Italianness latinises the Teutonic civilisation. The Schillerverein. a German cultural society, is frequented. Schillerverein, a German cultural society, is frequented by Italians, but it will be up to the Austrians to learn the language of Dante: Triestines speak "il tedesco" for trade and administration reasons. The city of Trieste is, above all, Italian; its province Slav.

above all, flailant, its province slav.

The two most antagonistic oppositions, Italianness and Germanicity, are synthesized in the trading bourgeoisie which benefits from the antagonism and accepts this cultural disparity that can provide the city-dweller with the highest culture in Old Europe. Loris Premuda says, when recalling the intellectual training undergone by the Triestine doctor Constantin von Economo (whose name is already significant): "He spoke Greek with his father, German with his mother, French with his sister Sophie and his brother Demetrio Triestine (meaning Italian) with his brother Leo." It is perhaps in this type of linguistic attitude that can be found the roots and essence of a mitteleuropäische Bilkdung (Central-European upbringing).

Trieste is an enlightened and neo-classical city.

Although lacking the monumentality of Vienna or Venice, Trieste includes the urbanistic tradition of the Enlightenment and the Classicist stoicism of Winckelman. Pietro Nobile and Matteo Pertsch design winckelman. Flerior viole and water Perison design stark neo-classical buildings giving the city its trading, progressive and cosmopolitan character. Trieste, however, was open to the East, Byzantium in the Near East, Japan in the Far East, Byzantium in side decorate the lateral vaults of the San Giusto Cathedral, oecorate the lateral vaulis of the San Giusto Cathedral, the altarpiece in Santa Clara, etc. the tradition of icons, produced by a large number of artists, continues right up until the second half of the 19th century. A taste for chinoiseries and turqueries, which is so rococo, is commonplace in Trieste which, as a seaport and place of transit between the East and the West, is frequently visited by merchants arriving from Japan and China with porcelains, lacquers, enamels, furniture, carpets and paintings that decorate the drawing-rooms of the trading bourgeoisie as a symbol of prestige and culture. In 1842 the antique-shop Wünsch, specialising culture. In 1842 the antique-shop Wünsch, specialising in oriental articles, is opened in Trieste and is visited by the most eminent personalities from all the cities throughout the Empire, in search of rarity and nouveaute: the most regular clients are the Archduke Maximilian and his wife, Carlotta, who are at that time decorating their palace on the lake, Miramare. Trieste is an eccentric city, An eccentric and frontier city. Conscious of its marginality in relation to both Italy and Austria. A city devoid of autonomous tradition, ecclectic in its ethnic and civilising foundations. A no

and Austria. A city devoid of autonomous tradition, ecclectic in its ethnic and civilising foundations. A no man's land, a place belonging to nobody, where everyone can create their own city and space to suit their own image and needs, and to elude history. A place where all those who feel persecuted by the plosts of their nationality, their origins, language and identity can find peace. A place for the exiled, a place for those who feel out of this word, because Trieste is another world, is other worlds, is all possible worlds: exiles who consider themselves Triestines the Triestines they are and know they are in exile. Triestines they are and know they are in exile

Triestines they are and know they are in exile.

The city's cosmopolitanism, the cultural and ethnic melting pot, the fact of being from where one is not, of not feeling bound to the ins and outs implied in having indentity, nationality and tradition, can offer the possibility of feeling autonomous, independent and irresponsible for all the events and decisions taken by the social group one feels one does not belong to and with which one knows one is not solidary. Here, in Trieste can be found the place for ideas the snace to. Trieste, can be found the place for ideas, the space to conjure them and the time to build them up. Ideas held in the void, in nothing. In nothing at least that can base itself on logical arguments, on positive realities or universal truths. A place, Trieste, for ideas. For madness too.

Like the madness looming over Carlotta of Belgium round the European courts, already going mad in her palace of Miramare as she watches herself and her husband Maximilian in their exile in Trieste, while they

nusoand Maximilian in their exite in Trieste, while they wait to be given a mission worthy of such high lineage. Having been discharged from his post as Governor General over the Lombardy-Venice possessions by his bother the Emperor Franz Joseph, Archduke Maximilian, a baritone, botanist, bibliophile, a lover of architecture, of gardening and beauty, weak and with his morale sick, obstinate and proud, has the Schloss Miramare built, with its archducal and Lulian reminiscences, in the gulf of Trieste, so as to give himself something to do and recover from his first and frustrated political adventure. Carlotta, his wife, has the character he lacks. Also obstinate, and ambitious, she shares with Maximilian a taste for exotic, neo-romantic, neo-gothic, Venetian and Byzantine architecture, a nec-gomic, venetian and byzantine architecture, a love for oriental plants, Chinese and Japanese drawing-rooms, for rare books; anything to enfold the meanness of reality, anything to raise the spirit beyong the clouds. A castle, Miramare, like hose built by her relation Ludwig II of Baviera, like Des Esseintes's house, like Axel's castle, like Robert de Montesquieu's house, like Axel's castle, like Robert de Montesquieu's nouse, like Axel's castle, like Hobert de Montesquieu s mansion, like Mme de Villegarisis's "salon". Out- of- the-world places whereto rest from the weariness of life, whereto escape from the unbreakable monotony of everyday existence, whereto take reguge from the boredom felt by they who know all and have read all.

Thus, with end-of-the-century crepuscular rensitivity, Giosue Carducci recalls the palace of Miramare and its illustrious dwellers:

O Miramare, a le tue bianche torri attediate per lo ciel piovorno fosche con volo di sinistri augeli vengon le nubi. O Miramare, contro i tuoi graniti grige dal torvo pelago salendo con un rimbrotto d'anime crucciose battono l'onde. E tutte il mare spinge le mugghianti collere a questo bastion di s onde t'affacci a le due viste d'Adria rocca d'Absburgo; e tona il cielo a Nabresina lungo la ferrugina costa, e di baleni Trieste in fondo coronata il capo lava tra' nembi Addio, castello pe' felici giorni nido d'amore construito in vano! Altra su gli ermi oceani rapisce aura gli sposi.

(Grosue Carducci, Odi Barbare, pag. 191) Only some great enterprise, sublime and unreal, could make the Archduke and Archduchess leave their palace. And Napoleon III offered them the chance: the parace. And vaporeon in orient men men cance: the vast and legendary Mexicane Empire. Maximilian and Carlotta, Emperors in the New World. And from the loneliness of Miramare they enact laws, raise bastions, write constitutions, rules for civil and military administration, they elaborate with great care the norms of etiquette for the court, they do and undo make and unmake. From Miramare, Mexico is the dream at last come true, the reward after so much humiliation; once there, Mexico is a blow, a farse, a tragic comedy, a deadly trap set by Napoleon III, which will snap shut with Maximilian's execution (recalled by Edouard

Manet) and Carlotta's hysterical madness.

Réveries like the Archduke's and Archduchess's can only be built out of a chosen or imposed loneliness, out of the space where reality does not rub itself up against ideas and where the latter, having no foundation, soar up in a world where pretentiousness is nothing but the manifestation of madness. Maximilian's and Carlotta's idea, unreal and out of place, intended establishing itself amidst the reality of things, with its own time and itself amidst the reality of things, with its own time and space, and reality itself denied its improbable architecture and pointed out its out-of-paceness, so that it ended up being nothing but a decadent and atrabilious phantasmagoria. The palace of Miramare still stands on the Grignone headland with its gardens gently sloping down toward the sea, and the imagination is still awakened by the drama forged there like a premonition of the fall of the House of Austria. It is thus that the hero of The King of Two Sicilies, Andrzej Kutshiewicz's novel remembers it. Kuśniewicz's novel, remembers it

Rusniewicz s novel, remembers in "Our ship sailed toward Trieste, and Pola disappeared definitely behind the cape of the peninsula. A short while later we passed by the palace of Miramare. I thought: the lonely and tragic ghost of Empress Elizabeth lives on in the shade of the black Empress Elizabeth lives on in the shade of the black cyprus trees with their cemetery silhouethes. And she is perhaps blessing us and, with her long and transparent fingers, she will keep the sun out of her eyes..."

An idea of a different nature was that brought by James Joyce from his native Dublin and matured in

Trieste, in a Trieste that can free one from the ties and commitments bound against oneself, rendering the real assumption of the I more difficult. Exiles is the title real assumption of the Thiore difficult. Extrest is the flue of an IIII-flated play written by Joyce in Trieste, and it is there that he finished Dubliners, a collection of short stories whose common hero is the Dubliner, through whom the city profile is outlined. From the remoteness of Trieste, Joyce can rebuild in his memory and build on his pages his beloved and relinquished city from which he always wished to get away, but to which he irremediably returns. The beginning of the story written in Trieste, "A Palniful Case", describes Joyce's state of mind and his clear choice as an exile: "Mr James Duffy lived in Chapelizod because he wished to live as far as

possible from the city of which he was a citizen."

James Joyce has indeed fled voluntarily from Ireland with his wife Nora Barnacle; but instead of settling in Paris, like all other Irish nationalists, he goes to Zurich where he has been promised some English classes at the Berlitz School, but there is no job for him there, and he leaves for Pola, a town near Trieste which also belongs to the Austro-Hungarian Empire and, several months later, he finally moves to Trieste as an English teacher in the city's Berlitz School. And here, in Trieste, he feels at his ease; or at least better than in any of the other cities he has had to live in the city of failure, rancour and misery. Trieste is his city, with its constant contradictions, its total absence of elements to recognize oneself in, with its double nationality which questions his own, and every day weaker, nationalism After a roving exile, Joyce wants to return to Trieste Dublin definitely becomes.

To return to Trieste is to return to "civilization", for

civilization knows nothing of frontiers. And Trieste offers him the concepts of "civilization" and "nation".in which he recognizes himself and which he will develop in his work after his stay in the city. He himself is the tapestry of intertwined threads of different natures. He is, as is all European culture, a mixture of religions

is, as is all European culture, a mixture of religions, races and languages, of ancestral presences and projects for the future. It is during his Triestine years that his close friendship with that other perpetual exile, Ezra Pound, is born, and there will be a long interchange of letters before they actually meet each other personally. An explicit affinity arises between the novelist and the poet, both exiles in Europe, both denying and rejecting their respective nationalities (see *Patria Mia*, original their respective nationalities (see Patna Mia, original title in Italian), both fascinated by Mediferranean culture and holding similar views on nationality and culture. Pound was the first and onliky one to recognise Joyce as the future author of Ulysses; it was he who encouraged the latter in his moments of disillusionment and who, without imposing any conditions, only him money with the firm conviction that his Triestine friend money with the firm conviction that his Triestine friend would never be able to repay him (the poet, obsessed with USURY, thus showed his prodigiality). Pound was also the only one to understand Joyce's inner exile in Trieste and to think that it was there, and only there,

Ineste and to think that it was there, and only there, that Joyce would be able to accomplish his work.

During the winter of 1913, Ezra Pound and W.B. Yeats, whose secretary he was, were putting together an anthology of Imagiste poets, and Yeats remembered some lyrical and very elaborate poems by

a very young writer named James Joyce who lived in Trieste. Pound wrote off to him immediately, introducing himself as a poet and asking for his permission to publish some poems. Joyce, who had been living removed from the Anglo-Saxon world for the last ten years and was practically unpublished the ta great sense of satisfaction, authorising the publication of his poems as well as sending Pound a copy of Dubliners and a chapter from Portrait of the Artist as a Young Man. This sparked off a friendship and correspondence that lasted until Joyce's definite move to Paris in 1920. It was through Pound that Joyce kept up his contact with his mother tongue and literature, and he was the one to provide Joyce with a publisher for his first books, and to encourage him to go ahead with the work he had begun: Ulysses.

When Pound met Joyce, the latter was going through the most difficult time of his life: his job as an English

teacher in the Berlitz School and his progressive ophtalmological ailment kept him in the throes of a severe depression. Pound managed to save him from this state by getting his books published and financing into state by getting its books pountsited and making the operation on his eyes by selling the Spanish Catholic Kings' "original" autographs. He spread James Joyce's name in all literary circles and in the Anglo-Saxon press.

In the letters he wrote during the last five years of Joyce's stay in Trieste, Ezra Pound insisted on the

Joyce's stay in Trieste, Ezra Pound insisted on the former leaving the frontier city which was so far removed from Anglo-Saxon literary milieux. An insistence to which Joyce replied with arguments, excuses and evasive statements. Before his meeting with Pound in the Garda Lake, Joyce missed his train seven times, and kept putting off the meeting for as long as he could. He was not convinced it was the most appropriate time to leave Trieste, and he only left when his plan for *Ulysses* was perfectly outlines.

his plan for Ulysses was perfectly outlined. An irresistible attraction bound him to Trieste. It was perhaps due to the mixture of languages and dialects which provoked a peculiar crack in the logical order of language and in the structure of tongues; the German speakers' Italianisms, and the Italians' Germanisms; the autonomous constructive capacity of speech Joyce was so interested in and of which speech in Trieste offered him such a wide range of examples. Or it was perhaps due to the atmosphere of the city, closed-in on itself and reflexive and monologuing about its

On July 4th, 1920, the Joyce family leaves Trieste for Paris. James Joyce will change from being the exile, the refugee of Trieste, to becoming the citizen of Paris.

The citizen of Trieste. Ettore Schmitz. nonetheless continue to be an exile in his own city. The bourgeois and merchant city, without any literary tradition, always on the alert for stocks and shares values, for petty-bourgeois performance, with its vanities and conventions, is indifferent to the interests of citizen Schmitz who, accepting the culture the cosmopolitan nature of his city can offer him, decides to dedicate himself to writing. His fellow-citizens: indifference to any of the "sciences of the spirit" will not stop Ettore Schmitz from eventually becoming Italia

Stevo.

Italo Svevo published in 1892 his first book, A Life.

The Italianness and Germanicity making up every

Triestine city-dweller are the adjectives he will use to make up his pseudonym: the Italian from Swabia, or the Italo-Swabian. Svevo himself gives, in his *Profilo* autobiografico the reasons behind his choice for that

particular pseudonym:
"To understand the reasons for choosing a pseudonym that seems to want to unite the Italian and German races, it is necessary to bear in mind the function played by Trieste in the Eastern Gate of Italy for almost the last two centuries: the function of an assimilating melting pot for the heterogeneous elements introduced in the old Latin city by trade, and even foreign dominance. Svevo's grandfather was a civil servant of the Empire in Treviso where he married an Italian. For this reason, his father, having lived in Trieste, considered himself Italian and married an Treste, considered nimself Italian and married an Italian glif who gave him four females and four males. He was not induced to choosing the pseudonym "Italo Svevo" by his distant German forbearer, but by his prolonged stay in Germany during his adolescence.

A German adolescence spent in avid reading of the

German classics Goethe and Schiller and Jean Paul Richter, the contradictory defender of Doppelgänger (double) as a fundamental component of human consciousness: every one of us is made up of many, all contradictory and antithetic with one another, fighting battles between the different I's that form our identity. An identity, that of each individual, which synthesises a dialectical process established between each one of the antagonistic I's shaping us. The businessman and the man of letters (Ettore Schmitz and Italo Svevo searching for, and building their own identity at the other's expense. Svevo's first training is Central-European. Linguistically Central-European and with a mentally,

Linguistically Central-European and with a mentally, reflexively, logistically, idealistically, and transcendentally Central-European structure. As are Central-European his cultural tools, which are not those of the Italian man of letters. On returning to Trieste, his ignorance of the Italian tongue and literature is made manifest to young Ettore who decides to go to Florence to study the language. His father's bankrupcy will prevent him from doing so, and he will have to look for a job to help the family out. He will contemplate his father's moral collapse (described in depth in Zeno's Coinscience) as well as his own impossibility of dedicating himself fully to literature. He enters the Banca Union of Viena as a clerk, and carries out his joib in a methodic, tidy and clean manner, while getting ready to write A Life: the routine life of the bank clerk Alfonso Nittl. clerk Alfonso Nitti.

clerk Alfonso Nitti.

Two lives, two habits, two demands and two diverse and antagonistic orders share Svevo's existence: the bourgeois order, positivist and routine-ridden, with established habits, predictable events and self-satisfaction; and the inner order, with its implacable demands, his constant self-criticisms, his inner withdrawal, his unceasing search and his need to know and to know himself. His wife Livia, remembers him: "his outer appearance was that of a diligent, punctual and conscientious office worker: but parallel to this and conscientious office worker; but parallel to this external life he led a secret life in which he worked and searched for the spirit." And his brother Elio: "He appeared to be apathetic, for he found life within his mind and within himself."

The first book he published, A Life (1892), was received with total indifference; a few notes in the local newspapers, followed by silence. When Senilità (1898) is published, it does not even enjoy the good fortune of his former work. His fellow-townsmen's silence and indifference hurt him so deeply that he decides to abandon literature and dedicate himself exclusively to his wife's family business. On 2nd December 1902, he

writes down in his diary:
"I, at this hour and once and for all, have cast aside from my life that ridiculous and harmful thing called literature. I only wish, through these pages, to be able

to understand myself better."

Italo Svevo is silenced, but Ettore Schmitz, however. continues to practise his writing as a solitary vice. He takes notes, writes down brief thoughts, essays and reflections, and corresponds at great length with his

During those years of silence, James Joyce arrives in Trieste and alternates his classes at the Berlitz School with private English lessons. Svevo turns to Joyce to perfect his English and a friendship immediately stems between them. Svevo recalls it thus

immediately stems between them. Svevo recalls it thus in his Profile Autobiografice:

"Around 1906 (Ettore Schmitz) felt the need to perfect his knowledge of the English language for business matters. For this reason, he takes some lessons with the most outstanding teacher in Trieste: James Joyce. James Joyce's literary conditions were at that time slightly (but not much) better than Svevo's. Much better where state of mind was concerned: Joyce was in the midst of a prolific and full development, while was in the midst of a profilic and full development, while Seveo fought bitlerfy to hinder his own. He was even reticent about talking of his own literary past, and Joyce had to ask him insistently to give him the two old novels to read. He liked A Life less. On the other hand, he felt a sudden and strong affection for Sentilità of which he

a sudden and strong affection for Sonilità of which he knows, up to this day, some pages by heart." From then on, the friendship between the two writers does not cease to emulate for them both and mutually their respective literary worlds, and a real spiritual relationship is established between Joyce, Svevo and his wife Livia who will always exert and extraordinary attraction ever the kishman. I kind knowling will will have attraction ever the kishman. I kind knowling will will have attraction ever the kishman. I kind knowling will will have attraction ever the kishman. I kind knowling will will have attraction ever the kishman. I kind knowling will will have attraction ever the kishman. I kind knowling will will have the support the support of the support of the support of the properties. attraction over the Irishman. Livia Veneziani will lend many of her physical and moral features to Anna Livia Plurabelle in Finnegans Wake. The relationship between the three is based on a common passion for literature: Joyce lends the couple his poems published

literature; Joyce lends the couple his poems published in Ireland and the stories from *Dubliners* written in Trieste; Svevo, as an exercise to practise his English, writes sharp critical essays on them. Like Pound did with Joyce, the latter encourages his friend Schmitz not to forget the gesture of writing which, in any case, Italo Svevo has not stopped practising in spite of the categorical decision taken in December 1902. Emulated by Joyce, Svevo starts thinking, once again, of his need to dedicate himself to literature and, in spite of the considering it a dedication altocether. again, or his need to oedicate nimes it o ilterature and, in spite of considering it a dedication altogether incompatible with his business affairs, he organises the notes he has been taking in order to work on what will later become Zeno's Conscience. No Triestine, not even his own family ("my family would only accept my dedication to literature if it brought in money") can be prepared reading and begin to imagine the time he spends reading and writing, Italo Svevo will continue to be locked away, Ettore will keep jealously to himself this penchant of his personality, so contrary to the commercial spirit of the Triestine bourgeoisie; the lack of external stimuli locks him away in himself. Trieste already appeared, in both A Life and Senilità, as opposed to humanistic values, and as an avid destroyer of all idealism (like Salzbourg was for Thomas Bernhard).

was for Thomas Bernhard).

Trieste, its urban landscape – its streets, atmosphere, nature – is not Svevo's subject. But Trieste is something else besides the abstract framework within which his characters' grey lives take place: it is part of their fate, a reality from which it is place: it is part of their fate, a reality from which it is impossible to flee, ever-present and loaded with ends, omens and premonitions. The paradoxical city is an integrating part of its paradoxical characters and of their perplexity. The description of the urban landscape, especially in A Life and in Senilità, is an external projection of its characters' feelings and moods. A recourse admirably used by Flaubert, with whom Svevo will feel in debt:

"He leant out of the window. The city, with its white houses on the waterfront set out in a wide semi-circle, embraced the sea, and it seemed as if it had been

embraced the sea, and it seemed as if it had been shaped thus by a huge wave which would have pushed it in toward the middle (the sea will always be a metaphorical constant for destruction). It was grey and sad; an ever-denser cloud, looming over the cape, seemed to be produced by the city itself, for it was bound to the latter by its mists, sole manifestation of its vitality. It was in there, in that beehive, that people exerted themselves for gold, and Alfonso, who had met with life there, and believed that only there was life thus, breathed when he rid himself, in his flight, of that layer of mist."

"His arrival in the city was sad. While white and gay snow fell outside, the sirocco blew in from the sea and it was drizzling monotonously in the city. Alfonso had

it was drizzling monotonously in the city. Alfonso had the sad feeling that that weather would never cease. There were not different clouds, in that sky, but a single dirty grey stratum reaching out as far as the horizon."

Trieste is not only physical space, it is also the space of consciousness. The city assimilates itself to that inner space from which one wishes to escape, but which hangs on to our existence like our name and the identity we have built for ourselves. A consciousness trying to avoid the certainty that behind everything—the city, our name and one's identity — there is no transcendence to support it. There is no possible deceit, nor is there a representation hiding the indifferent void of everything.

Like the city, Svevo's characters are irresolute in their choices and keep putting off decisions, hoping

their choices and keep putting off decisions, hoping chance or fate will decide for them. Immersed in deep and labyrinthic solilioquies, they will be led to a radical solipsism that builds up an idealised world (the Empire just as much as the characters in the novels); pure idea just as much as the characters in the hovers); pure lose where happiness does not occur, only indolence and sourness. They all retract before an incomprehensible world (*Ricordo tutto*, *ma non intendo niente*); a world supported by obsolete values that cannot be assumed without irony and without renouncing to those other values which have built and destroyed themselves to the expense of the individual himself who witnesses, impassively, the destruction of his own conscience, now contemplated as a mere subterfuge for survival within the chaos of life and existence.

Articles in English.

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Loneliness, sorrow, old age, sickness, death travel through the imperceptible existences of the city and its characters. But there is no delight, no morbid contemplation of these creatures of decadence – like we find in Villiers de L'Isle Adam, Huysmans or D'Annunzio – since the analysis searching for the origins of such prostration keeps away all decadent aestheticism. These states are considered to be accidents, ridiculous accidents within the great accident of existence itself. Life is an accident, a sickness of matter, an inflamatory process that will once more be extinguished in the purity of the inorganic and the inanimate

Svevo lived Trieste like the obscure province of mediocrity and smallness and, incapable of escaping bougeois vulgarity, he turned to literature, to reading and to the art of playing the violin for his exile. And if Joyce found in Trieste the place where he could rid himself of his obsessive identity, Trieste provoked in Svevo a need to grasp his own until he found the inocuous grounds for human existence.

The anxiety provoked in Svevo by his native city and its "damned dialect", its ignorant bourgeoisie, its winds and humid saltpetre, turns into "la calda vita" for Umberto Saba who feels how its winds rejuvenate Trieste that opens itself out to the sun and the blue like a white "vaporetto" making its way in the waters. Saba loves Trieste like he loves his wife, Trieste è la città, la donna è Lina; in the same way that he loves all those small, insignificant things than can return the feeling that both, Lina and the city, reveal to him. Trieste is, with its "scontrosa grazia", the recurring theme in his poetry. Trieste — aspra e maliciosa, la più strana città—fuffills not only the function of objective correlate (the object of reality that unleashes poetic experience and which is the origins of the poem), but it is also in itself, and through itself, the object of his poetry and his reflections; it is part of his biography, and holds in its streets, in its squares, in the harbour and in many of its walls, slices of his childhood, of his adolescence, of his sorrow and of his dreams.

Trieste's name appears in the title of two of his works Trieste e una donna (poetry) and Inferno e paradiso di Trieste (prose). In the latter book he says: "Trieste has always been a cross of races. The city was populated by different peoples: Italians born in the city, Stavs born in the territory, Germans, Jews, Greeks, Orientals, Turks wearing red caps on their heads, and I don't know how many others. It is born, as a modern city, from the institution of the free port toward the end of the 18th century. Favoured by this and other contingencies, its development was, at the beginning, so quick that it can be compared to that undergone around the same period by New York. Later, not having enormous America to back it up, it slackened its pace and halted... On this trading amalgam of such ethnically diverse persons (some of us Triestines have, even today, up to ien or twelve different blinds; and this is one of the reasons for the particular "nevrosi" of its inhabitants) the Italian tongue and culture played the role of cement, imposing themselves through an entirely spontaneous process. Nobody could, or can today, live and trade in Trieste without knowing Italian. But leaving language and culture aside, Trieste always was, for reasons of "natural history" which neither the city nor its dwellers can avoid, a cosmopolitan city. Herein lay its dangers, but also its fascination."

was, tor reasons of natural nistory which neither the city nor its dwellers can avoid, a cosmopolitan city. Herein lay its dangers, but also its fascination."

Umberto Saba is, together with Eugenio Montale, one of the great 20th century Italian lyrical poets. His cosmopolitanism, like Svevo's, carried Italian poetry to unexpected parameters considering the poetic perspectives at the end of the century, more specifically, D'Annunzio and Carducci. Saba's poetry is transparent, intentionally simple, avoiding all literary aestheticism, unnecessary adjectivisation and a formalism that could veil the immediate meaning of a poetic experience: "Sono uno dei poeti italiani il cul discorsoi regge sul verbo e non sull'aggetivo". In Saba's opinion, the poet's function is exempt from any transcendental finality (even if it is transcendental); the poet is he who "ascoltando e guardando" interprets the common law of human condition: "Through the splendour of form, the poet comforts men, all men who are sensitive to poetry (of whom there are few), from all which they have had to renounce to in order to become civilised men, to walk on two legs instead of four, etc.

Saba's is a poetry of experience. But not of the moral experience provided by years and life, not the experience which shapes the adult and confers him a moral authority. Saba's is a poetry of the first original experience, that which makes us feel human and whose presence allows us to contemplate the world and ourselves with the surprise and amazement of a first time. Poetry brings that first experience back to us, gives birth once again to the child time and experience have spoilt:

"To create and to understand art, one thing is, above

"To create and to understand art, one thing is, above all else, necessary: to have preserved within us our childhood which all process of life tends, on the other hand, to destroy. The poet is a child who is marvelled by the things that have happened to him, having become an adult. But adult up to what point?

Trieste is, therefore, contemplated with amazement, as if the sirocco and the "bora" were constantly rejuvenating it, offering itself to the eyes of the poet, in all its splendorous beauty. Trieste generates in Saba an aesthetic experience awakening feelings and thoughts that flow from him in the form of poems. The poet recognises himself in his city. In it he recognises whom he was and continues to be thanks to the city. He finds comfort in it, and it is through the city that he continues to be a poet: tha child amazed by the ideas, feelings, memories, dreams revealed to him by the city.

In fondo all'Adriatico selvaggio si apriva un porto alla tua infanzia. Navi verso lontano partivano. Bianco, in cima al verder sovrastante colle, dagli spalti d'antico forte, un fumo usciva dovo un lampo e un rombo. Immenso l'accoglieva l'azurro, lo sperdeva nella volta celeste. Rispondeva guerriera nave al saluto, ancorata al largo della tua casa che aveva in capo al molo una rosa, la rosa dei venti.
Era un piccolo porto, era una porta

From Mediterranee, 2.

In Trieste e una Donna Saba identifies the city with

his wife; they both emerge under their unmistakable appearances: those awakening his genuine innocence. "Trieste", "Città Vechia", "Tre Vie", "Via della Pietà", "Il Molo" are poems that embrace characteristic landscapes of the city; no impressionistic descriptions are to be found in them, only a moral reflection on what happens to the poet bound to the city; a joyful exultation of the urban aspect where the poet found, and still finds, thanks to the poem, presences of happiness or of the quietening of his soul:

Per me al mondo no v'ha un più caro e fido luogo di questo. Dove mal più solo mi sento e in una buona ompagnia che al molo San Carlo, e più mi piace l'onda e il lido? Vedo navi cui nome è già un ricordo d'infanzia.

"Il Molo" from Trieste e una Donna

Umberto Saba's innocence knows bitterness, disappointments, goodness and generosity which are different aspects of the same chaotic contents of life; and the light clarity of his poetry is the result of a deep feeling which is aware of all forms of desire and of the difficulty entailed in making them come true. Like Svevo, Saba shared literature with business. He owned the Libreria Anticuaria in Via San Nicoló, 30, in

Like Svevo, Saba shared literature with business. He owned the Libreria Anticuaria in Via San Nicolò, 30, in Trieste. The bookshop was a cenacle of men of letters, a meeting place for poets, and put within the Triestines' reach all literature that had a, special, appeal for the poet, and which the poet himself recalls in Autobiografia:

Una strana bottega d'anticuario s'apre, a Trieste, in una via secreta. D'antiche legature un oro vario l'occhio per gli scaffali errante allieta Vive in quell'aria tranquillo un poeta. Dei morti in quel vivente lapidario la sua opera compie, onesta e lieta, d'Amor pensoso, ignoto e solitario.

The Canzoniere, a title under which is compiled all his poetry, does not owe its name to Petrarch, but to Heinrich Heine and his books Buch der Lieder (Book of songs) and Romanzeroä and, like Heine, Saba decided against icluding in his Canzoniere any poem that could break up the "psychic unity" of the whole. Once again, the cosmopolitan constant of Trieste is strengthened in the poet who, faithful to Italian lyrical tradition, does not scorn the teachings of Germanic lyrical poetry.

It is in that provincial Trieste, forgotten and left aside by the administration of the Austro-Hungarian Empire; in that place lacking tradition and identity, or with the identity resulting from not having one; with frontiers coinciding with the city borders; open, nonetheless, by the languages cohabiting in the same territory; in that closed and self-satisfied city; cosmopolitan, too, as are all metropoles; it is in that bourgeois and decadent Trieste that the transit of our contemporary world takes place; in that city of small dimensions we can contemplate the crystallisation of our modernity and the definite fall of the last presences belonging to an order of old; both sharing the same place and the same time, without feeling alien from one other, even if diverse in their opinions and aims.

diverse in their opinions and aims.
Trieste is the stage for the fall of an Empire; the only empire surviving, badly, in Old Europe since Queen Victoria's death. A survival that manifested its decrepidness and unhappiness by absorbing itself in what it once was; and incapable of getting along and tuning in with the new rhythm of the new times. The last of the Habsburgs remind me of the last members of the family of Usher and the downfall of their manision, all of them ruined by the cracks inflicted by time; Franz Joseph, Elizabeth, Rudolph, Maximilian, Louis, Ferdinand are as Saturnian and irascible as Roderick Usher, as fragile as crystal, and sick from so much heauth.

beauty.

Trieste is also the stage for the collapse of the values maintaining the old bourgeoisie: fatherland, work and family, in whose names the most abject of crimes were committed against human freedom and honesty. And the foundation for this bourgeois society – the individual and the making-up of his identity – will be judged. In Trieste (Joyce and Svevo), and in Venice (Wittgenstein and Hofmannsthal), it is confirmed that the individual is a product of language and that identity is construed through language; that the world is a fabrication of the mind in the possession of language and that, once the logical order of language has been broken, the unity of consciousness is also broken; only the possession of language will allow the assumption of identity. All transcendence is doubted, and metaphysics will take a different route, having both been reduced to the infinite and immanent extension of language. Like this TRIESTE built out of language, extensive and infinite, and removed from history by the sole grace of the highest of literatures.

GENERAL CITY SHAPE CONFIGURATION (pág 8)

shall try to describe the urban development of the city of Trieste by reading and interpreting the episodes which, in my view, crystallize a general specific configuration of the city. I hope also to be able to illustrate issues of a somewhat more general order.

I wish to point out, in the first place, that it is neither immediately evident nor obvious that cities can be understood or represented as a whole. In the second place, and even if we accept it, it is debatable whether this general image is instrumental, i. e., whether it serves the purpose of an operative disciplinary discussion about the city. This "fear" is perhaps due to the scepticism or uncertainty with which one contemplates the development of city-plans. We can at

least be sure that this question has lost meaning for many architects, and we should not be confused by the Spanjsh "hatching-out" that has taken place over the last blew years and which is, in itself, rather exceptional and, presumably, transitory.

To be more specific, it is possible that the

progressive loss, disrepute or devaluation progressive loss, disrepute or devaluation of architects criteria on city-planning in discussions at this level may be the main reason for the excessive, economic, political or sectorial instumentalisation of city-plans, to the point of the cities themselves turning into the omnipresent dimensions. And this process has been emphacised by the indiscriminate generalisation of international city-planning, deriving from the modern movement, although undoubtedly of lesser importance, whose ideas about the new city encompassed the most radical principles, but also the inordinate, doubtful or unsuccessful

developments.
Yet another point should be settled: the size of a city is not an adjectival aspect in a discussion of this kind.
There is no doubt as to the rule according to which the larger the city, the more difficult it will be to appreciate the general shape configuration, since we will find an increasing disarticulation (and difficulty) in its overall meaning. It is therefore advisable to check it out in the context of not too large a city, and this is the case of Trieste with its population of slightly over 250,000 inhabitants. The following deliberations enter, consequently, certain approximate thresholds, and do not include either very abstract or too general

The first point to be borne in mind is that the history The first point to be borne in mind is that the history of city development, and very especially that of cities in the Continental-European tradition, allows for the identification of specific periods in their past during which general shapes were concocted. This was not necessarilly the result of a single scheme or will, although it did come about via certain neither homogeneous nor analogous interventions that were able to be grouped and summed up around a central idea of shape. idea of shape

I shall try to show this in the case of Trieste, a city that has known various general shapes, thus adding yet another interesting point: the chronicle of these successive ideas, in this way denoting the sedimentation of different conceptual crystallisations (i.e., images of a fixed or static nature) in relation to vents which are correlative by definition

The central city in the discussion about general

The enormous impedance of reality is a recognised feature of urban phenomena. When observing the evolution of changes taking place in a city, this impedance is summed up in a simplified manner by referring to "earlier", "old", in opposition to "new". To use more specific terms, the central area, as a translation for "what was already in existence", has always been the recurring theme in each new figurative conceptualisation of the city. From which we can deduce that the evolution of the general configuration of the conceptualisation was could collect a configuration. (an evolution we could call *quantic*) is also, and primarily, the evolution of the central area, in the evolution of its meaning as well as in the redefinition (due to growth or expansion) of the zone understood as

central.

If we were to distinguish, within the multiplicity of phenomena included in this central area, the minor shapes (neighbourhoods, even if central), from that other set of elements or systems which, because of their large scale structure and meaning represent what is specific to this centre, we would establish with the latter the idea of the *central city* since it is through them that we qualify this area in relation to the total urban

The evolution of this central-city continues to be a nodal point in city-planning, and even more so in the nodal point in city-planning, and even more so in the urbanistic activity dealing with the rethinking out of city-plans. This is not due so much to the fact that whatever does not belong to the central city is of minor interest, whether disciplinary or real, whether theoretical or practical, as to the fact that the evolution of the central icity idea exerts a direct impact on the meaning of the non-central areas. The mechanism of balance or orderliness consists in avoiding the central area's microcephaly (meaning that governed by the massing itself of the central city), because its compensation is no other than the giantism of the areas on the ouskirts (including networks in a non-central location, that are building massings at a local level, as well as segments of large-scale "pieces" that are not articulated with the central city), and which contribute to a lack of balance the present magnitude of which has no historical

It is highly probable that spontaneous outbursts such as "suburbs are always alike" or "you can only distinguish one city from another by reading and/or knowing their old parts" intuitively express these everpresent dangers. That is to say that the risk of freezing the general meaning of a city is the cause-effect of another parallel phenomenon we could formulate in the following way: "we are witnessing a never-ending multiplication of partial or individual meanings". Added to the fact that, as these meanings are expressed mainly according to variants of the "international style". mainly according to variants of the "international style", a sameness among suburbs is implicit and, as a result, cities which could be distinguished from one another in the past have now become interchangeable. In spite of our not always nowadays being able to catch a glimpse of a modern city shape, which is tightly

catch a gimpse or a modern city stape, which is gimy linked to the diagnosis of microcephaly or freezing of the central-city, it is also true that its development was not necessarily historically simultaneous with the urban expansion. In other words, it might be possible, after a generalised period of expansion (after the war, after a generalised period of expansion (after the war, in Italy) for the general given conditions to allow once more the development of a larger central-city. In which case there would be a paradox in city development when there is no expansion (development in the sense of increasing order, in opposition to the quantitative idea of growth associated with expansion, as C. Aymonino makes clear). This would lead to yet another interesting issue: a present disciplinary goal would be not only (or not so much) to recover, in the sense of receiving already established structures, but to invent rescuing already established structures, but to invent that is to propose an image for the larger central-city, in

agreement with our cities.

Whence would stem the interest in revising some of the schemes entered for the "Concorso Nazionale di idee per il piano particolareggiato del centro storico di Trieste", in 1969, a relatively recent and still topical debate, given the general conditions of the city, although reflecting the theoretical limits within which urbanistic culture was being debated at the end of the

A description of Trieste

This work has been carried out as a description of the This work has been carried out as a description of the city shapes, paying special attention to the calligraphic transcription of the urban expressions making them up. I wish to stress that a descriptive approximation risks not being a very synthetic and systematic presentation. Not very synthetic because it reflects the complexity

and extension of reality; a complexity due to the heterogeneous situations which cannot be redirected toward secure codes or ones of equal valence, if we do not want to risk an over simplification. An extension leading one to centrifuge the overall dimension in favour of abridged episodes that seem to be compositionally unlinked to one another. I have tended for this reason to offer a more analytical reading, more ambiguous, not easily synthesizable but, at the same time, richer in expressions and, above all, not

We can suppose that a systematic and taxonomic logic will make it possible for the value of analysis to bear coherence. It turns out, however, that the city, in city-planning cipher, groups today too many uncertainties and non-univocal confused predicates uncertainties and non-univocal confused predicates (there is undoubtedly more indetermination of meanings than in the past). The language of city-planning has all too often turned concepts into stereotypes (see: homogeneous area, definition of parts, the idea of infrastructure, the choice of functions...). Perhaps a reading adjectivising figures in not necessarilly univocal ways will bring us closer to a more phenomenological transcription, derived from the physical share without so many mediations. physical shape without so many mediations

We can add that the scale on which the city is being discussed forces one to cross the theoretical tools created over the last twenty-five years with other readings, by observing the overall massing arrangement, the sequential nature in the perception of what is urban, and paying attention to the particular without the prejudice of considering it an exception to would-be rules.

Finally, one cannot avoid posing a fundament

question to counterpoint a perhaps over-speculative introduction. Does it make historical sense to put forward the goneral shape as a subject for discussion on contemporary cities, in the same way as it was pertinent in the past? Will there not have been substancial mutations over the last decades?

Could the general conditions possibly lead up to other types of interests, related to the problem of using what is already in existence, or perhaps to the question of quality of parts (versus an implicit non-meaning of the whole), or else to the idea of unurban-territory thus cancelling out advantages which have always belonged exclusively to the city?... One could basically think that subjects related to territorial justice, essence of the sophisticated technique used during the Welfare State years, could still make up the central core of the

debate over city-planning.
I do not intend to contribute anything directly new to these issues, since I am interested in proving how this overall discussion about the city was pertinent in the past. Nevertheless, the thread of the arguments put forward might show where the idea of general shape fits into today. In actual fact, for city-planning, understood as the discipline dealing with the development of urban forms, the interpretation of its past should avoid confident determinism as well as nihilist evocations, but could, on the other hand, help to unveil how city ideas gained access to the field of possible feats in whose cracks they turned cities into admirable enterprises of civilisation.

The landscapes of Trieste
When naming Trieste we evoke a diffuse but recurring mythology, anchored in important moments of the history of modern ideas and action. Any heedful foreigner will sense this impression, although perhaps each in a different way. Among all these visions the one to have recently interested European architects is not the least important.

Without going ay further, the daily press ofter without going ay turrier, the daily press often includes journalistic articles using the efficiency of the catchword "Trieste", or dealing expressly with the Adriatic city. A few months ago, the prestigious newspaper "La Republica" published an article under the provocative title "Ma Trieste non existe" (But Trieste doesn't exist) which conjured up the evanescent, or perhaps invisible identity of a place where the masters of thought were writers sheltered under an almost literal anonimity and overwhelmed by its condition of border city, of no man's land,

one can find in the city bookshops whole shelf-fulls of publications dedicated to the understanding of the special conditions marking a city which is a crossroads, faces the sea and is the product of a definite geostrategic will. A place without inland where a very peculiar mixture of cultures has crystallised, from Slovenians, Greeks, Jews, and Austrians to the most primitive and hegemonic Italian substratum, giving rise to a bourgeois, mundane and speculative civilisation. Trieste is not very large, but it has suffered directly the Ineste is not very large, but it has suffered directly the European wars. Only just over twenty years ago, and as a result of the definite sanction imposed after the dispute over the border lines with Yugoslavia, the agreement between the allied powers resulted in an impressive exodus of the Istrian population with Italian background toward Trieste, thus dividing artificially a territory ancestrally colonised by an inextricable mixture of Latin and Slav peoples.

We also find a great number of essays trying to

outline a comprehensive identity of the spasmodic activity of Triestine intellectuals. It would seem as if the idea of a frontier were finally the leading thread to explain, even if contradictorilly, the very peculiar character of the city.

In the same way we would not need to look very hard to find, explicit and repeated, the foundational and prestligious neoclassical archetype. There is no doubt that the city concentrates one of the most finished and homogenous building groups. This myth is certainly an academic decoy and a cultural safe-conduct for the pages of any architectural publication (cf. Parametro, Controspazio, Casabella,...), but it also acts as a stimulus for the city's architects (L. Semerani mentions this in an interview held in 1983). It is most certainly

from here that stems the interest Trieste can awaken in anybody curious to get to know one of the most beautiful cities in Europe.

One of the biggest surprises awaiting the visitor,

One of the biggest surprises awaiting the visitor, however, is finding an unusual concentration of images evoking many and very different memories gathered together in an after all small and rather recent place (the characteristic profile of the city is outlined at the end of the 18th entury), as if we were before a miniature, a dense and multiform melting pot full of indentations and atmospheres remissicent of sceneries known from elsewhere but which, grouped as they are here, make up the brushstrokes of a dense and kaleidoscopic painting. and kaleidoscopic painting.

Relief as an argument for shape
It would be easier to understand Trieste if we
distinguished the very peculiar mixture of conditions
belonging specifically to the location, that is, natural or geographic, from others we could call artificial transformations, or constructions of the mind, often conducted under an exemplary intensity and

intelligence.

The visual configuration of the lanscape is uneven. From the carse striations, from the rural and Slovenian high plateau giving the city a woodland background, Karl F. Schinkel discovered Trieste in 1803 when he set out on a journey to Italy. He painted a watercolour and tempera picture to which he added a few notes expressing the emotion such a brilliant and luminous space aroused in an architect from the North, though it would also be true to say that Schinkel seems to have felt more captivated by the actual location thar interested in the streets, façades, port or monuments interested in the streets, laquacys, port or moniments. In fact, his painting reflects, almost to the exclusion of anything else, and in minute detail, the natural scenery: country lanes, people, and houses, the ships and the sea, hills and the light of a city facing the Adriatic, with the Istrian mountains looming in the horizon.

If one were to draw Trieste again from the same place one would have to make many additions although the outline would be substantially the same: out-of-the-way recesses, narrow valleys, peaks and hills, winding lanes climbing up the sides of the will only discovered to the control of the score of the carses... or the vegetation which is so exuberant and luxuriant. Almost everything could still be recaptured by simply making an effort to imagine a slightly less damaged landscape. What counts, then, is the permanence of a city cut out from the force and proximity of the relief.

The oldest nucleus is seen leaning on the San Giusto hillkock which, together with San Vito, is the most prominent hill of the great careening called Montebello, prominent must me great careering called widnessess.

In its turn the most powerful and central backbone of all the other striations which, descending from the high plateau, outline the Adriatic coast like a grandiose rhythm of spurs. Montebello is, therefore, the name of the great crest dividing the waters and shaping the bay which the city presides. But it also provides the main discontinuity in a city where the relief shapes are

main discontinuity in a city where the relief shapes are small and rented, without large features.

Due to its natural physical make-up, Trieste is a location lacking planimetric witnesses that could attempt to establish laws for extendible schemes which could sustain a general declinable massing composition. In other words, there is no leading form whence massing laws for the global configuration could have derived. It is therefore no coincidence that Trieste should be known for its Porton Tensaino, and Trieste should be known for its Borgo Teresiano, and Trieste should be known for its Borgo i eresiano, and that it should be explained as a city in parts. Not in the sense that other cities, nearly all, are intelligible in the key offered by their different parts, but in the sense that it is difficult to build up an image of general identity through a more important massing than that offered by the Teresiano.

The most generalised criterion has been, and is, to consider that the public spaces and networks, which are the result of two hundred years of urban history, have not managed to reach a higher level of massing identity than that obtainable from an outline of the Borgo Teresiano... and adding orgographic forms as a context. I should like to taint, later on, this simplification context, is notice that the total that or on, this simplification with a more definite nuance, by proving that there are other characteristic shapes on a similar par with that of the Teresiano. I wish nevertheless to point out that if we took this context as a text, we might discover its stubborn implication for the overall shape, as the genetic main feature, while at the same time finding that certain fashionable adscriptions abounding in manuals on city shape (radial, linear, concentric, dual,...) will hardly be of use; cf. Trieste. It is therefore minimum yet of use; cit. Inissteritorie necessary to rehearse a different type of understanding.

To begin with, the relief explains the shaping of two types of urban development.

The large hillsides rising next to the few plains make

up enormous surface areas where strictly residential zones have been established. At the beginning of this century, there were few of them and they were private developments intended for seasonal housing, or else large more or less landscaped country properties. However, all the sunny versants have increasingly been covered by more and more intensive typological versions. The idea of villa isolata turned into independent maisonettes with a garden, o cassette raggruppate recognized by the 1933 general plan. This type of coverage, with few exceptions, is adapted to the relief via all sorts of intelligent eco-urban massing compositions. But the filliside landscape also includes the use and abuse of the condominium-type nowadays. These so-called palazzini substitute everywhere, and for no other reason than that of maximum site coverage, the villini (following an analogous process to that pointed out by R. Moneo in relation to Rome), but the wounds caused in the uneven reliefs by this typological abuse are devastating. The mixture of such diverse types, although not in the same proportion everywhere forces one to admire Trieste's mountain range to a greater advantage by night. It is then the carse hillsides become an imposing sight. The city's natural scenery lights up like a spectacular theatre flat, and we imagine standing in the squares, that the best view is over there in the distance, from behind the minute lights sprinkled over the darkness. The outstretched suburb transforms itself fleetingly into a multitude of observatories from which the city contemplates itself. One could sigh, although only at night, that up there, in the background, there is a balanced suburb that has managed to "develop the hills" intelligently and

Other urban developments, also located on the outskirts, which immediately stand out are the neighbourhoods that have been built on geographically singular locations. The Servola nucleus was founded on a hill overlooking the Muggia Bay. Its characteristic pineapple-shape is created by an intricate labyrinth of houses, yards and fences that were at one time rural, surrounded by more recent houses with gardens, stacked together along the paths leading up to the old stacked together along the pains reading by to the out location. On the contrary, Rolano and San Giovanni are another two "borgi", each defined by a church and its corresponding square sited on the best location in a hollow. Rolano, the older of the two, was born along with the building of the railway and the harbour towards the middle of last century. These are the neighbourhoods most clearly characterised by a local focus acquiring the image and reference value of a sharply outlined public space, well connected to the

Looking at it from another point of view, the Triestine Looking at it from another point or view, the Thestine relief offers an obustanding feature. The shape of the roadway accesses into the city is very independent from the urban networks close-by. The route patterns followed by these large roadways exert a very reduced physical and massing influence, whereas they are strictly derived from the topographic conditions. Thus, these access roadways do not include the "added value" of being either guidelines for the planimetric massing, or axes for urban development. The inter-articulation of these roadways takes place far out of the city. The roads enter Trieste according to an essentially nt-deviced diagram. One suddenly "dives" into the

This is the reason why the outskirts reflect the consequences of expansion schemes whose idea of consequences or expansion's carrieries whose near or space is always on a very local scale, or else obeys its own laws, whether these are "of orographic stereotomy", if we think of the garden-houses or the abusive condominia on the hillsides, or of local focus projects, referring here to the more characteristic neighbourhoods

The current, as well as prospective, accessibility to the outskirts is reduced. The agressions carried out on the landscape are more the result of city-planning permissiveness than of a plausible logic of prospects. It is in this sense remarkable that Trieste should grow transforming non-agricultural land, thus making the edges of the city look neat, unprovisional, and turning development, in its srictest sense, into the only reason for changes. Hence, development along pathways, a usual symptom of intensive preurban site-coverage, is unimportant.

As a derivation from the natural conditions of urban settlement, one could also understand the city on the

settlement, one could also understand the cuty on the grounds of the duality expressed by *Teresian valleys* – industrial locations. The former would include the waterfront over the bay and the Borgo Teresiano, as well as, schematically speaking, the 19th centruy and beginning of the 20 th century developments, i.e., all beginning of the 2 of retriuty developments, i.e., at those located on the same versant in relation to the Montebello careening. We would use the epigraph industrial locations to designate all the industrial and more modern residential coverage on the versants delineating the Muggia Bay. Crossing this enormous extension is the Via de l'Istria, of Roman origins, making up the basic backbone currently offered by this

landscape which is so characteristic of large runoffs.

The frame of features outlined up until this point only refers to the *Teresian Valleys* where, in addition, the refers to the Teresian Valleys where, in adoution, the events leading up to the general city shape have been concentrated. That is precisely why they could be understood as the "sufficient condition" for Trieste's image being as it is. Whereas, on the other hand, the industrial locations are the "necessary condition" for the city, the inevitable development, but on the other side, functionally complementary, but transgressing and anomalous, whose topos seems strange in the context of the city's identity.

This distinction is related to another feature of the

general operation: the existence of urban underpasses. We must remember that nothing illustrates better the idea of independent site planning than the image of the tunnel, a subterranean, "sunken", device whose aim is to overcome a surface whose and is to descent a geographical difficulty. Emplaced within the city, the tunnel makes it possible for the traffic and movement to "abandon" the urban epidermis, thus creating two sole places of tensions: its entries and/or exits.

Trieste has three important underpasses and the aim of two of them is to connect the two parts I have just mentioned, thus revealing, in addition to their functional "raison d'être", certain massing features and, above all, asserting clearly the idea of a split-city, of a city that has not managed to solve contemporary continuity without needing to resort to

Three urban arguments

Had there not been a modern and enlightened refounding during the second half of the 18th century, Trieste would have ended up like any other small patrician city along the Adriatic coast, maintaining ties with Venice up until the Napoleonic period.

Wherein lies precisely the interest in Trieste's configuration, in a figurative scheme that translated ideas and wills beyond deterministic geographical explanations. This type of intervention conjures up the signs setting the most solid cities apart from other ones less favoured by cultural and collider wills. less favoured by cultural and political wills.

less tavoured by cultural and point of view, is therefore not satisfied with only observing the city within the context of its landscape, but extends itself essentially to discovering the events that established the artificial shaping of the city's territory.

During the first half of the 18th century, the House of Austria assigned the old medieval nucleus, of Roman origins, the functions of maritime emporium and Mediterranean gate to the Empire. Next to the city walls, but set apart, another city, parallel and massed according to its own laws and courts, independent from the original city's jurisdiction, was developed under Queen Marie-Thérèse's rule. A new nefwork was superimposed over the site where there were once salterns, gaining land both from the sea and the salt

In 1785, A. de Giuliano wrote in his book Political effections on today's image of the city of Trieste: "Let the reflecting man come to Trieste to meditate on the way in which a city is born and shaped." He summarised in these few words the idea of the new city probably being the work of reason governed by clear

laws and estimates. As in the case of other contemporary European examples, a new location was being developed in Trieste, designed to provide, with renewed "efficiency", for the uses and customs considered at that time to be emblematic of all that was urban. But we can guess at an idea of process (to be born and take shape) revealing the greater singularity of the Borgo Teresiano: how to create a city (Città Teresiana as it was 'initially called) without presupposing an overal plan. In actual fact, a process of progressive invention took place without any overall anticipation, in spite of the existing regularity seeming to point to a possible previous unity of design. The geometrical massing order of the Teresiano stands out sharply in the same way as it does in Juvarra's Turin, Minister Pombal's La Baixa in Lisbon, or Craig's Edimburgh: the difference between these and the former lies, however, in the absence of an initial document. The only known projects are late proposals for the expansion of the city beyond the Grand Canal. We know only of the intervention, at the beginning, by an engineer from Antwerp, Giovanni Corrado Gerhard who has been attributed a plan of 1755 wh is the most decisive, in view of the considera catalogue of disposable cartographic documents that have been drawn up. There were some incipient have been drawn up. There were some inciplent hippodemic designs, but it is not until his intervention that massing schemes are "invented", as well as the general scale for the new city, both of which are elements transforming what up until then had simply been a group of aligned blocks. With Gerhard, the new "borgo" is no longer understood to be an indefinite addition of blocks: he creates the Piazza del Ponte Rosso, incorporating the idea of collective (as well as civill' space, and provides the new settlement with its civil) space, and provides the new settlement with its own harbour by building the Grand Canal. The tangent combination of both elements, the Piazza and the harbour-canal, announces the development of a new centre which, in its turn, prc.ctically anticipates the future site-coverage for the new "borgo".

Once this key moment materialized, various projects came forth to prolong the improvement. The relevan point is that all of them adopted, in spite of thei differences, the condition of corollary, of "second man (to apply E. Bacon's shrewd metaphor): the basic street pentagram is respected even if varying, or occasions, the proportions in the block; continuity and unity are garanteed by the streets running parallel with the sea, the idea of canal and half-block are combined in one way or another, without ever needing to propose the Grand Canal as the axis of symetry for the whole

Nevertheless, the declination of a few but essential abstract laws of emplacement and shape was an efficient garantee and made up the basis directly underlying the wonderful appearance offered by the underlying the wonderful appearance offered by the buildings today. The Borgo Teresiano is also, and perhaps above all, a successful implantation whose teachings lie in something that is not immediately obvious: it was able to invent, from a group of elementary blocks, a law allowing the new city to receive scale and massing, and to be declined in its turn accordingly

After this period of refounding, intensive changes took place during last century, establishing the Adriatic hegemony of Trieste when the Serenissima Republica di Venezia disappeared: the railway, a consolidation of the berthing docks, first, and, later, an unceasing portuary expansion, the development of service neighbourhoods and workers' suburbs, the first public assistance centres... but, also, an interna transformation: a rediscussion of the centre, a new articulation with the medieval city, an expansion inland.

Through these changes, not only do we note the presence of large city archetypes, which could be isolated events, but there is also a new articulation emerging in the public's mind, following an overall meaning, thus crystallising a novel shape, in relation to the dual configuration established by the Teresiano

during the previous century.

Up until then, the counterpoint for the "Città Teresiana" had been the scarcely defined waterfront facing the bay; it was not possible to follow along the ne continuously and, significantly, the la buildings were designed with their backs turned to the roadstead, overlooking inland locations where the union nexus had been consolidated between the patrician and emporial cities: the new theatre (1798), the Stock-Exchange (1806) the Tergesteo (1838), and the only bridge then crossing over the canal (The Ponte

During the first decades of the 19th century, the city adapts itself to a larger territorial scale, contemplating the outline of the whole bay as a city building massing following a more modern view of the

Although the Borgo Giuseppino is an imperial iltiative with analogous mechanisms to those of the initiative with analogous mechanisms to those of the Teresiano, it did not represent so much the development of another city as the construction of docks and the increase of sites for a sufficient strip for portuary support. But it meant the beginning of a new idea that would last, whether consciously or not, throughout various decades, and which also affected the Borgo Teresiano with the substitution of the only Catholic temple, presiding over the Grand Canal. Nevertheless, the decisive transformation of the city skyline took place towards the middle of the century,

when a wise massing decision was taken by emplacing the first railway station at a tangent from the centre. The station square rapidly acquired a surprising massing continuity in relation to locations we could, already at that time, call central. A few years later, the old dockvard was covered, in this way eliminating the last

medieval vestige on the waterfront, and a large square was developed in its place.

One can imagine the radical change all these transformations meant, in spite of there not being any documents to fix this overall image: the largest square in the city overlooking the bay was flanked by the station buildings; at the bottom of the inlet, the Borgo Teresiano emerged under the superb and solid appearance of its up-dated palaces, and with a new appearance or its up-dated palaces, and with a new temple designed by Pietro Nobile presiding over the Grand Canal which was seen to its full advantage from the sea; the dockyards had been enlarged, and the jetties furrowed the coastline; at the foot of the St. Giusto hill, the new Town Hall stood out in the midst of the intricate mosaic formed by fences, roofs and streets of the medieval city, and presided over the large

Piazza Unità, solemn entrance to the maritime city. A thick forest of sailing ships anchored everywhere explained the feverish coming and going of goods that were being stocked in the ground floors of the emporial "borgi", as if they were warehouse-palaces

This waterfront image incorporated the bay's olendid natural shape into the city and was able to fer a new general meaning, in contrast to the revious dual understanding of the seventeen previous dual understanding of the seventeen hundreds; but it had its limits. Towards the middle of the century, two essentially new challenges were already emerging: the inland coverage of the valleys converging toward the bay, and the expansion beyond, on the other side of the city, which I have called industrial locations, that is, on the versants whose water courses flow visited to be an industrial size to the city. water courses flow outside the bay. It will only be in the thirties of the present century that an answer is found to one of these challenges, once again clearly outlining a

Trieste has not undergone an efficient modern enlargement, in the sense that there was never a network whose strictness and geometrical vocation expressed a general massing order, in agreement with its expansion. As a result, toward the end of last

century, the city did not apply itself to materialising any planimetrically anticipated scheme. On the other hand, during this same period, an architectural idea was taking shape and would eventually be decisive as an idea for the city. Stemming from blocks of flats, with the systematic application of improvements in the hygienic and environmental housing conditions, a typological model of buildings in alignment with the streets, in strips and two-bay deep. was reached and developed in clusters so that access to the vertical nuclei took place from the semi-public courtyard instead of the street. The block idea did not necessarilly imply an inverted yard or a rectangular shape, but it did appear as a non-residual result.

These buildings created clusters on a *city* scale due to their volumetric proportions, to the massing of the buildings facing the streets, and to the metric street-façade-courtyard relationships. In spite of their managing to form large-size pieces, there was never managing to form large-size pieces, there was never the slightest intention of developing neighbourhoods but, rather, city pieces, meaning parts of existing or supposed massings, and never self-reference clusters. The idea of blocks of flats, but not *only* blocks of flats, is what in the language of the time was called "rione novecento", thus summarising the idea of high-density urban networks having their counterparts in open air spaces, more generous than those of the 19th century.

This preamble is neccessary to be able to be slightly more precise in our approach to the 1930s period. With the disappearance of the Austro-Hungarian Empire after the European Great War, Trieste became part of the Italian State, although still maintaining a strong Central-European component which had included it in the turn-of-the-centruy culture under the direct influence of Vienna. A short time later, the city would be used as a propaganda tool for the Fascist Régime. The irredentist rhetoric would coincide with one of the most significant moments in Trieste's development, since it was one of the few places where the action carried out

during those lustra was verified by its achievements.
The importance of these changes, however, can be understood in a different way to that in which their leading characters inderstood them. This is due, on the one hand, to the fact that the powerful local culture and technique, of Austrian origins, eventually carried more weight than the official rhetoric and, on the other hand, to the initiatives sparked off serving better urban reform than an antithetic metaphysically inspired idea of the

For the first time, the proposals for a city plan (the 1934 Piano Regolatore Generale) in a way accompany the substantial transformation of the city

Among its most relevant options, the Plan proposed a new avenue (Sonnino-Carducci) emplaced precisely like an oblique hinge between the Borgo Teresiano and its adjacent neighbourhoods. By extending it inland, it acquired a more general importance as a territorial axis joining the carse coast (and thereby the exit toward the Friuli) to the natural way toward Istria, at the other end of the city. The plan itself called it an "arterial" axis, thus expressing a basically functional idea in agreement with the growing concern for vehicular traffic.

Nevertheless, its building brought about a series of substantial and strictly urban transformations: the moving back of laçades, its opening onto squares, network "sventramenti", "ex novo" urbanisation, subterranean gallery, and so on. In spite of this new avenue, with its nearby spaces and new buildings. acquired a more general importance as a territorial axis

avenue, with its nearby spaces and new buildings being built with a few variations and a few failures, it managed to multiply the effect and importance of the locations recognised as central by being emplaced in continuity with them, and it made up the key to a new understanding, to a new general shape whose aim would be to give more cohesion to, and extend, the central city. It was probably a more complex idea than former ones, but no less efficient or expressive. And the idea of a larger centre was figuratively expressed in Novecento code, thus proving not only a systematic and normative topic, as has already been pointed out, but also the image one associates with the strategy of growth of, and creating a backbone for, the centre. Indeed, the great arguments for public works in the twenties and thirties, the urbanisation of the precincts

of some old Austrian barracks and the destruction of the Città-Vecchia, are included in the idea of a city associated with that particular point of view. In spite of it not having been made explicit in the texts, both

initiatives helped the "inner" growth of the centre, by substituting uses, locations and urban massing-orders. The old barracks, a site adjacent to the Carduciavenue, covered over fifty thousand square metres. A proposal had been made in 1977 to turn it into a residential neighbourhood following a discreet orthogonal network of cross-streets, and with a small inner square. When the subject was broached once again during the second decade of the present century, however, it was done with another view in mind. A trident was designed in the amphitheatre type site with ris centre on the new avenue. The building of the new Palace of Justice (1924) presiding over the central axis, was begun by E. Nordio and completed by his son Umberto who would eventually be the most outstanding architect in the city. This proposal was revised by Mario de Renzi at the beginning of the thirties, turning it into a significant episode within the

architectural debate taking place at that time, due to the contrast between the demands for an overall whole and the idea of individual buildings, as well as to the participation of outstanding architects in the assignments which were of the greatest importance. Without going into details, it is interesting to point out that the essential meaning was to incorporate the

precincts into the shapes and necessary uses for the large city, according to a massing emphatically linked to the centre. The new quartiere-Oberdan immediately became a part of the central city, not only because of its proximity but, above all, because of the uses and scale of the newly opened spaces.

Although the covering of the medieval port (the Mandracchio) had modified the old Piazza Grande, those works affected, strictly speaking, only the perimeter blocks. The neighbourhoods adjacent to the medieval city were still, in the twenties, an unaltered recured a city were still, in the twentiles, an unatered redoubt of narrow streets and big rambling houses next to the centre. A labyrinth whose disappearance had been announced and feared for many years, but which only took place between 1925 and 1935.

The renovation, which was fulminating, could not be

justified on the grounds of a through-connection (meaning Teresiano-Giuseppino) as in the case of so many other cities, in the same way as the archaeological rescuing of the Roman theatre did not require such vast demolitions, even though a similar policy spread throughout Europe, during that time, similar situations which are inseparable from real estate and public order interests. We must point out, however, that the idea of renovation was mainly aimed at incorporating that area into the structure of the central city, establishing a new continuity with the Teresiano via openings onto the old Corso, allowing to adjust the scale of the demolished places, as can be seen if we look at the exchange of those dense and conflicting, although multiform and popular, neighbourhoods for an area of vast well-to-do residential buildings and institutional services; all carried out without the projects actually having been

As a corollary, a new bridge was built over the Gran Canal the last portion of which was buried in front of San Antonio Nuovo. Since then, not only do the primitive Ponte Rosso and the seashore bridge cross the heart of the Teresiano, but another "horizontal the near of the Teresiano, but another "nonzontal mark" proves the strength the two new central locations acquired from the first third of the twentieth century onwards, when the articulations of the city's basic mosaic were once more changed and the general shape, as we know it today, was fixed.

Thus, the three bridges could be Const. Const.

Thus, the three bridges over the Grand Canal summarise emblematically the live sediment of those three key moments of the city, without the last decades having been able to establish new situations. In spite of the enormous extension developed since then. In spite of the new challenges posed by the larger city. In spite even, of the unceasing activity of those who have let their eyes and work be caught by Trieste... but that would perhaps make us drift into other matters.



ooking at the portrait, at Schinkel's view, you suddenly discover the whole city, from the hills down to the sea.

The traveller, eager to find Mediterraneity, discovers, between the sky and the blue, what is

Classical, what was to remain forever written down.
You look at this beautiful painting, at this masterpiece, and you are convinced you "have not yet found the correct logical analysis" to reveal its mystery

In any case, the existence of a possible analysis makes us feel we are sharing an absolute have found an ethic and aesthetic proconcrete fact. olute truth, that we

And you try again

That transparent and torrid portrait of the city gives Trieste an immortality which does not belong to it; even further: not even the architect himself intended to immortalize the city.

This total absence of intentionality makes the portrait

translucid to the idea; in Schinkel's mind, Trieste

becomes transparent to the idea of Mediterraneity.

If we indulge in philology, if we bear in mind dates—
and dates count in the history of ideas—, we are let
without the slightest doubt: Karl Friedrich Schinkel is a rearguard architect.

A period ranging from a hundred and thirty to a hundred and fifty years lies between the discovery in the court of Louis XIVth of the free combination of archaeological and historical findings by an utstanding comis of the régime, the architect and anatomist Claude Perrault, and Schinkel's journey to Italy, or his promotion to Gehimer Oberbaussessor in the control and supervision office for state contracts and, together with this promotion, his responsability in the projecting and supervising of aesthetics for the civil, royal o religious offices of Prussia, as well as his responsability in his post as national superintendent of the cultural treasures, or, even better, his appointment as professor of architecture and member of the Senate of the Akademie der Künste in Berlin. That is how far behind Germany was in relation to France, and not only in architectural theories. A commensurable lapse of time with that separating us from Schinkel.

None of the projects by Cassas or de Lavallée have the overwhelming coldness shown by those this

architect of the European rearguard designed.
Philip Johnson in New York and the Books Academy in London have remembered him over these last twenty years as the father of Postmodernism.

It is not a coincidence of Trieste's destiny that this city should be "lived" by "great" outdated "spirits".

After all, another architect who built the background for its *Teatro Marittimo*, Pietro Nobile, is also an outdated character

When he is called to Vienna to fill the post of director in the architecture department of the Academy of Fine Arts, and to carry out his duties as palace adviser to the Emperor, it is only 1917 and he is forty seven years old but, already the year before, Leo von Klenze has founded the Munich Glyptothèque. His Casa Constanzi, in Trieste, built barely in 1840, is, on the other hand, "precise and devoid of decoration; it appears" -according to David Watkin- "in a style which was already then out of fashion in the rest of Europe'

-Professor Watkin, what can be done with these

"He, for whom painting was a great effort, and who, when standing before a canvas, added one brushstroke every quarter of an hour, could not bear to

hear anyone speak well of his painting in his presence.
One evening, in a café as usual, a young man came up to him and, calling him master, told him his painting was avant-garde. (Young painters have always been was avaningarde. If young painters have always been obsessed with the avant-garde as if at were a battle or as if its sole aim were to provoke scandal and disdain.) Bolaffio, tall as he was, stood up, to his full height, shouting that his place was in the rearguard, in the last possible rearguard of painting. He was perhaps showing the embers of pride, but the young avantation and the stood particular sole and stood particular sole and the stood partic garde artist said good-bye hurriedly and left, never to return again. He begun to tolerate or, better still, to wish to be praised only during his last illness, as if his art had been a sin and the imminence of death absolved him. He grew fond then of those few paintings he had

finished with so much anguish and so much sadness". The poet Umberto Saba did not keep Vittorio Bolaffio very much in mind. In 1944, however, after his death, he remembers him with affection. The painter reminds him of his own outdatedness.

Bolaffio painted with great effort, adding one brushstroke every quarter of an hour. His fascination for travelling, for the East, the very evil of syphilis which he -who came from a rich Jewish family- contracted in the course of his visits to all sorts of ports and brothels seem in his Porto (1925-28) to have anticipated the

cursed rituals of "Querelle de Brest".

Carlo Sbisà (1899-1964) in "Ill Palombaro" (1931), a portrait of the architect Umberto Nordio, shows the intellectual as a sea-treasure seeker having just emerged from the water. His is an aristocratic painting, rich in metaphores, metaphysical signs and conceptual operations. A reelaboration, variation and metamorphosis of classicality.

Arturo Nathan (1891-1944) portrays himself as a

priest, more of a theosopher, a painter due to his being a man of thought and not the other way round. The inheritors of symbolism, the mystics, live in these border lands more than anywhere else. They are not the dark side of the Bauhaus as Rykwert calls Ittent Klee and Kandisnsky, they do not operate on structural bases as the theosophers or anthroposophers Leorbusier, Schönberg, Mondrian, F. C. Wright do, but keep the anachronic value of the craft separate, aristocratically separate, from realism and futurism

The philosopher Nathan also lived in Rome, in 1920. and stayed at the brothers De Chirico and De Savinio's home. De Chirico, for his part, had already made it perfectly clear that: I paint what I have already thought out - the others, the painters, try to understand what

they have painted, after, once they have finished. Leonor Fini (1908), a student of Nathan's, portrays at the age of twenty Italo Svevo with the Veneziani Zonca stills in the background.

Vitti Timmel (1886-1948) is, among them all, the one to make a more decided choice: born in Vienna and a lover of the Secession, he becomes a Nietzchian and dies a Fascist in a mental home. He paints with delight the Fascist flames burning the Balkan, the Slovenian

House of Culture in Trieste, designed by Fabiani.

Too many heterogeneous selections, but one condition is enhanced in all of them: solitude as the main source of inspiration for intellectuals who have lived through the 1918 disaster. Saba is the greatest Italian poet after Leopardi. Svevo is the only our "Novecento" to have gained international acclair When he entered the Cafe San Marco, the Triestin would say: "Xe rivà quel mona de Schmitz" (He comes that Schmitz woman).

The romantic lament after the disaster, like Schinkel's, Gottfried Semper's, Otto Wagner's, and even Max Fablan's, for a never-owned classicism, becomes irretrievable. The machine culture, the machine aesthetics irreversibly put forward meaningless behaviours, worthless architecture,

architectureless buildings.

The metaphysicians, however, attempt and reach the impossible: by removing all type of tension, all trace the impossion: by removing all type of tension, all trace of drama, and bringing together reality and psychology. Nowadays, the neoclassicists, in some ways postmodern, are trying once more to follow along the same lines: to remain outside, to remain behind.

We are well aware of the meaning of this expression:

Rearguard.

Hearguard.
It is the reaguard's mission to safeguard the battlefield. In military terms, it is the part of the formation protecting the rear of a column on the march from attacks coming from behind.

The vanguard keeps in check an attack in war, and

the variguard keeps in check an attack in war, and the avant-garde in art; if they fall, they fall in the name of victory, obtaining it through their heroic forward march, their contempt for danger. They are the object of unanimous admiration.

The rearguard, at most, resists, as we have seen in

the cinema; few machine guns, few men, no less brave than those in the front line, hurriedly selected, their fate being to save the whole army from defeat. Later, perhaps, an eventual counter-attack. Useful men when there is a fall, but fated to be seen in Rome, Paris. London or Vienna through the complex image of withdrawal, not very fascinating for whoever follows the war from the pages of a newspaper read in a caté.

This is the case of the city of Trieste, cultural

rearguard of the Italian "Risorgimento", rearguard of Mittel Europa, back room of the Slav peoples of whom there is in this city a larger human concentration than in any other Slovenian city.

"Whoever met the young Triestines before the war (World War I, T's. N.) or during the years of propaganda

for interventionism, or immediatedly after the first contacts with the country's political life, will know that...
(they were) ... provincial internationalists, single city
nationalists, imperialists without an empire."
Pancrazi's words fit here like a glove.

Insofar as intellectual work is concerned, to be in the avant-garde or the rearguard implies living in rather different ways the relationship with contemporaneity. Those who accept their own outdatedness have different dealings with the past and with the future, and aim, like true and authentic priests, at the two ancient notions of time -AIWS and KHRONOS- eternal time and everyday time, reaching a point of encounter: the work. In this way, from Zeno Cosini's peaceful lassitude of the soul, his distant prophecy for the end of the world is born:

"Perhaps it will be through an unheard of catastrophe produced by arms that we shall return to health. When poisonous gases are no longer enough, then a man, born, as are all men, from the secret of a bedroom of this world, shall invent an incomparable explosive before which the explosives we know today will seem harmless toys. And another man, born too like the rest but slightly sicker than the rest, will seat this explosive and travel to the centre of the earth to place it where it can have a greater effect. An enormous explosion no-one will hear will take place. And the earth, returning to its primitive nebulous shape will roam the skies, free at last of parasites and

"Dear Sir and Master,
Since I received and read Zeno's Conscience, I have done everything I possibly could to let this admirable book be known in France. Oral but efficient propaganda, as you shall see.

For my part, I should like to publish in Commerce a brief study on his work, of which I would later publish a more complete version in *Nouvelle Revue Française* or in *Revue Européenne*. But I do not know the rest of his books, books I looked for last summer in Bologna and Florence without finding them, and I should be very grateful if you would be kind enough to send them to

As you probably know, our friend James Joyce underwent yet another operation on his eyes. He now well and working again.

Please forgive me for all these petitions, dear Sir and Master whose most fervent admirer I remain, Yours sincerely,

Valéry Larbadd

The Trieste which eventually counts in the history of Italian culture belongs to the rearguard. The Habsburg Empire does not manage to impose compulsory reference models. Thus, every man, born, like all other men, from the secret of a bedroom of this world, can gather on his work table whatever fragments of the garner on his work table whatever fragments of the world he freely chooses to belong to. Thus, the germanophile Italo Svevo's library can be full of Balzac. The painter Arturo Nathan, like De Chirico, denies all that which is modern as understood in France (impresionism, fauvism, cubism, futurism) but rereads "ottocento", Caspar David Friedrich and Arnold

We find Courbet in Triestine painting.
(In Pietro Nobile's architecture, Rosella Fabiani has 'seen" Raffaello Sanzio and Nicolas Poussin.)

The Triestine intellectual, who lives in a neoclassical The Triestine intellectual, who lives in a neoclassical and ecclectic city, belongs in a special way to the "Novecento" which, as Fossati rightly points out, holds a "controversy against previous avant-gardes and, in general, against modernism". It is a controversy which arises from considering that artistic action is always reduced to a pure and simple capacity for an immediate and superficial intervention in events, to the point of being able to impoverish art and its instruments' own weight". We are in full fascism and the "Motae [Institio" gene plains that "are west call out." the "Valori Plastici" group claims that "art must call out for the definition of functions and production, not directed at either the régime or politics, but at an image of State which must be no other than the abstract and of state which must be no other than the abstract and generic nation about which so much has been discussed during and after the war".

It is inevitable that Our Intellectuals should agree with standpoints which:

1) Oppose the rearguard to the avant-garde and,

thus

2) The weight of one's craft to invention "pour épater

les bourgeois";

3) Revalue the image of state and the fact of belonging to a nation in a city made up of many nations and where the choice of belonging and identity, beyond the problem of frontiers, is a subjectively and objectively provable fact. In this sense, rearguard standpoints, the restoration of cannons and the religion of art walk alongside that other operation defined by Fossati as a ponderate renaissance, which, between

1915 and 1930, accepts to oppose to terms such as experimentalism and easy satisfaction of taste the abstract search for neo-neoclassicism.

Neoclassicism could join the set of dimensions the Neoclassicism could plint the set of unimerships the word internationality carries to the over-discussed but nevertheless evident notion of Mediterraneity. In architecture, Giuseppe Pagano Pogaschnig's outstanding examples in "Casabella" and Ernesto Nathan Roger's in "Quadrante" and "Domus" are included in this particular contribution to Triesteneity within the frame of deprovincialisation which was being

debated in Italy.

Professor David Watkin finds the dome Matteo
Pertsch put together over the Palazzo Carciotti (1799-1805) fronton slightly ridiculous; we find Sir Christopher Wren's and especially Hawksmoor's additions grotesque but, at the same time, exiting. Ridiculous and stimulating. Professor Watkin did not apparently realize that Demetrio Carciotti, the owner, had himself placed in a privileged position on the cornice of his palace in the form of a statue, among the pleasant company of the most outstanding Olympic pleasant divinities

Georges Teyssot has reminded us that the premises for neoclassical theory in architectural language lie in the "playful" definition of artistic creation (Schiller) and in considering art as fiction (Goethe).

Where the contradictions appear within the great

theatrical stage Trieste is, within the great display of "urban decoration" in Blondel's tradition, is in the sculptural decoration bearing allegories of fortune, trade, knowledge, internationality. This is part of the self-irony only the bourgeois is capable of showing. Giuseppe Tominz's portraits and self-portraits are a of the period of the folial same and the folial same approach for the folial same and the stream of consciousness -Saba, Svevo, and also Joyce, and, on the other, how to project life toward greater, bolder, always more irrational new adventures. In an outburst of Jewish pity for himself and human

m an outburst of sewish pity to immester and rulliar misery. Saba compares his wife to the humblest of farmyard animals (a hen, a bitch, a heifer) and says: "if a child could marry and write a poem for his wife, he would write the same one I have written".

On the other side of the crossroads there is a

harbour, a departure toward adventure: the building of ocean liners where the images of travels, flight, distant ports are mixed with those of engineeering, of the

ship's frame, engines, guns.

Ballrooms, gambling halls and smoke are sensitive signs of the Grand Hotel. The tunnels, decks, riggings and bow of Captain Nemo's and Ulysses's battles against the sea. The emperor of Mexico Maximilian's execution. And, beyond, the adventure of sport: he regatta. A wise and dear old friend of mine gave me the following advice when I decided to come back to live here: living in Trieste makes no sense unless you own

"Life, my life, has the sadness of the black coal storeroom I still see in this street.

"I see

through its open doors, the sky and the sea with my antennae."
Two voices answer and complement each other in this schizopherenic "Fuga" by Umberto Saba.

The hard obtuseness, the poet's luminous anxiety say much about the port, the vessel, the boat, the imaginary ocean liner of the nineteen hundreds, about the figure of the shipbuilder in our city.

Blue coal.

And Schinkel's admonition, as arid as Caspar David Friedrich's, also encloses the theatrical character of the city, a place to which, even today, intellectuals and aesthetes continue to be atrracted by the strength created in spite of the material laws and conditionings imposed by development.

"In the background, at the foot of the hills, Trieste stretches out and, on a thin strip of land valiently entering the sea, a graceful dock with a small fortress on it protects the harbour. Hundreds of vessels are on it protects the naroour. Hundreds of vessels are anchored around the city, waving their salls like lost points on the vast marine surface. Trieste leans out onto a great bay, limited on the opposite side by the distant mountains of Istria over which the horizon extends itself, a transparent filmy line attracting the eyes toward the infinite. I stopped for a long time to admire this performance, absolutely new to me, until the sun sunk down into the depths of the sea" (1802). Let us retrace our way into the past. What sort of a city is this in which the men of the nineteen hundreds

lived, that travellers have come across by chance ived, that travelers have come across by chance, neaclassical in aspect, international as a shelter for immigrants, maritime theatre in its transoceanic and customs harbour, "mesallianée of Mercurius and Apollo", fascist, working class, tolerant with the mentally sick, intolerant with the modern?

In "Der Srädtebau" (1889) our fellow townsman Camillo Sitte, considers Trieste to be a negative example of urban space because of its squares, derived from the joining up of the Borgo Teresiano's orthogonal network with the curve of the city walls, and

of the Borgo Franceschino's orthogonal network to the Borgo Teresiano, with different orientations. On the contrary, why not take advantage of the outstanding role played by the portuary, roadway and railway infrastructure in the shape of the city?

In the first half of the 18th century, Trieste still stretches between the two poles of the little sea port and the old acropolis where the Cathedral and the Castle are now located.

Along the inside of the city walls, at the top of the hill large orchard areas, later cemeteries. A few steets following the contour lines, crossed by others on very steep slopes or, rather, paths with stairs, are traced and could reproduce the design of an aureole in the centre of the summit.

On this closed location, similar to that of other cities on the Istrian oast, we find in Trieste the juxtaposition of the city wished for by Marie-Thérèse and, later, the Giuseppino and Franceschino neighbourhoods.

When Winckelmann sees it, it is probably only one

when winckelmann sees it, it is probably only one large building quarry.

There are three orthogonal "Borgi" freely stitched to one another and to the medieval city by means of seamlines derived at first sight from altimetric or geographic type obstacles, like hill versants or water

The disjunction between these four parts of the city repeats, therefore, the fracture lines that are natural to the place; but the final adoption of certain nexi of a natural character within the building tasks stems undeniably from a choice of project, a point of reference looked for in the rationality of the developmental operation, and not simply an external resolution casually appearing in the course of

The Borgo Teresiano's urbanisation follows the geometry of the preexisting salterns, a network acting as a metafunctional mark called to control subsequent fates even in this city of colonies, following a "hippodemic" model. But it is undeniable that it is precisely the central canal, built simultaneously with the city on the natural seashore and intended to penetrate the commercial centre because of its traffic load capacity, which makes up a much wider and appropriae axis than the old "Mandracchio" and, leading to the only Catholic temple in the new city, it is the governing element for the proportions of the rectangular shaped blocks in all the neighbourhood, as well as being the determining factor for its orientation and symetric distribution (four rows of blocks on either

when, in time, the key points for infrastructural relationships move outside the Borgo Teresiano, even physically, only a few isolated actions with a certain incentive take place. Thus, with the conquest of a slice incentive take place. Thus, with the conquest of a slice of sea at the foot or the S. Vito hill valley —where, among other 18th and 19th century residences outside the city walls, the Villa Necker and the Villa Murat, the latter atributed to the French architect Champion (1785) stand out —the development of the Borgo Giuseppino begins and, with it, the location on its borders of the first paleoindustrial construction. Whith the building of the first railway station and the "Porto Nuovo" on the northern edge of the Borgo Teresiano, a large square with trees is created as a centre for the port contractors who gradually settle in sumptuous

eignorial palaces.
But the canal remains, for many years, the centre of the new city.

And, finally, the union. The Teresiano and the medieval quarter are closely welded via the complex system of squares connecting the Stock-Exchange, the Theatre, the Town Hall, and, in front of the Town Hall, the Main Square that seems to marry the city to its

It is quite simply as extension of the old municipal nucleus, a few hundred metres around the hotel Winckelmann climbed up to from the square where his murderer was executed. The 19th century city is a development based on the

interdependence of various functional systems interconnected in space. It becomes a sort of theatre with the public buildings acting as characters in the

play. We find in Trieste a characteristic trait of 19th century we into in Triese a characteristic trail of 19m century cities, that still prevails in many contemporary cities, which consists in grouping systematically in a single building all the most important functions of a compact city. This building is the Tergesteo. The Tergesteo is an emblematic feature.

From pedestrian galleries to meeting and business halls, from commercial activity to offices and dwellings, each function is concentrated and interlinked in this building according to a formula which comes from Palmira and reaches Paris, Milan and Prague, and is present in the city from its moment of birth to the present day: the combination in a single organism of all the different urban functions. This widely polyfunctional building makes up the

medular element of the various city functional systems and, in a way, puts in evidence all its emblematic complexity, the richness and number of meetings and relations it offers or, rather, tries to offer the city-dweller. But, at the same time, the Tergesteo, as the concrete materialisation of this richness of life carries out in itself the consumation of the city.

In spite of the city's development (by Städtebau, following Camillo Sitte) being a phenomenon of site and building markets, techniques, location, massing, in spite of its being founded on the human need to

spite or its being iounded on the numan need to transform the ground by cultivating it architecturally, it reaches once more a symbolic dimension.

The lay person maintains that the history of city-planning and the history of architecture offer certainties, complex but precise facts. Nothing could be further from the truth; each concrete datum, once its be runner from the truth; each concrete datum, once its materialness has been exhausted, turns into a transparent ghost Like the Tergesteo which, as the name itself indicates, appears, in the same way as Svevo or Joyce, like an open monad, but always as a monad prepared to hold the whole world (the whole city) in its wish to be an "emblematic feature" of

Mr F. E. Blitz, owner of the Radabeul Mental Clinic near Dresden, quoting Professor Gall of Vienna and Professor Ulbruch of Berlin's principles of modern phrenology, placed in his new "Natural Medicine" of which he is also the publisher, in Lipsia, architects, photographers and post office clerks in the same anthropological category, characterised by a broad forehead and neat clothes.

Tidy and patient by nature, the architect, like the post office clerk, confronts, puts in order, systemises architectural elements, classifies them in relation to the geometrical properties of figures and elementary

solids, discovers syntactic rules, regular lines, relations of proportionality. Schinkel leaves for Italy with these objectives in mind and, once there, he will study, classify, verify

Pietro Nobile, too, is in Rome between 1800 and 1806 to redesign, analyse, classify. A strange document will ensue from his research which will later be published under the title "projets for various architectural monuments designed to celebrate the triumph of the august allies, peace, concorde among the peoples, and the renascent happiness of Europe in the year 1814".

He will also bring forward the proof for the existence of "models" (sheets and sheets analysing physiognomic features —profiles, heads of hair, noses, eyes, mouths—in Renaissance and classical painting; sheets and sheets on the comparative readings of each separate part -capitals, columns, frontons, play of light, picturesque elements- taken from the

monuments of the capital). By taking apart the works by others or rediscovering the city ruins, Nobile, like Schinkel, is sure, at the age of thirty, that the set of transmittable rules, laws and artifices could make up a treatise. The Treatise, on the measurements used in antiquity, less mechanic, less naive than Durand's comparative series although still based on the skill of drawing, on the clarity and

simplicity of analytical knowledge.

Phrenology is no longer in fashion nowadays as a scientific discipline, and I do not know what modern psychiatry has to say about the architect's mind. Leaving aside the breadth of the forehead, the only thing he has in common with the post office clerk is his

propensity for continuous delays.

We are much more admired today, in the postmodern era, than were the unhappy 19th century authors who have left incomplete utopic works whose synthesis many wished to achieve. Schinkelis, Nobile's, Semper's always attempted and always inconcluded Treatises, the quotation repeated over the years on Italian monuments, are different forms of an nth and Faustian longing for immortality.

Ideas about the city are petrified in facts, in projects. but when it is a case of describing their transformation, one can only talk of resources thanks to which the city was made manifest.

But what about the real portrait, the essence of the

city? Essence or substance?

If the reader would kindly catch his breath with me and go through the whole of the Triestine titnerary in one go, I shall attempt a new synthesis: from 1768 onwards we can see, first of all, the fantastic drawings, oriwards we can see, inst of all, the rantastic drawings, the collages and superpositions accompanying the archaeologist and aesthete Johan Joachim Winckelmann's editions, later the scene of his murder, carried out by an archangel, a tansvestite perhaps, or perhaps an agent for the Jesuit Fathers, and Trieste's port's dark name become known for the first time for

itself throughout Europe; later on, the laws of the itself throughout Europe; later or, the laws of the Enlightment and a tolerance toward criminals and foreigners (Jews, Greeks and Servo-Orthodox), an affluence of capital, turbants and fez in the iconorgaphy of the press and in real life, a city in glad rags, an "out!" for the Royal House and for protected merchants and. after... afterwards, a mundaneness imported together with the fugitives fleeing from the French Revolution, the harshness of Napoleonic dominane, the rule of Canova's spirit, the solution to dominant-dominated relationships (as in the times of Apollodoro, when the Kronika publication means the mediatization of the Roman military conquest with the splendour of Helenic artistic activity three centuries before), which consists in choosing a superposition on the port-city of 1700, in the first classical villas... in other words: the unification of the heterogenous in the midst of neoclassica

In 1854, the humanist Domenico Rossetti is able to or 1854, the numanist Domenico Hossetti is able to propose to the rulers of the whole of Europe a series of acts in memory of the heroe-founder; it is the competition for the building of Johan Joachim Winckelmann's mausoleum.

Karl Friedrich Schinkel had already convinced the co-prince in Berlin of the great opportunity it meant to enter the competition.

The city is the seat of great festivities.

Among the Ticinean architects, one meeting the requirements of the sovereign's first master, first builder, first stylist, the architect Pietro von Nobile, will build the Catholic Temple, with basilisk-type ground plans in the perspective background of the canal-port penetrating the hippodemic network of the new city

penetrating the hippodemic network of the new city.
And, suddenly, ecclecticism.
Ten years later, in 1858, the Berliner Friedrich Hitzig,
belonging to the third generation of Schinkel's pupils,
builds the vertical Roman villa for the Venetian (Baron)
Pasqualle Revoltella. The Milanese Carlo Maciachini will build the Servo-Orthodox church of San Spiridione (1861-1869), Ruggero and Arduino Berlam will build, in the 1910's, an exceptionally rich and beautiful Syrian-

The 19 to s, air exceptionary into a declaring synar-type synagogue for the Jews.

The nations, the heterogenous, cosmopolitanism, have, once more, the wind behind them. The Empire does not impose a unique cultural model, but tolerates anything that will favour the revival of popular and national roots in Europe, within the frame of an urban national roots in Europe, within the traine of an urban representation of diversity. Stereotypes appear on the urban stage, true masks in glad rags, that bow down to one another with the respect due to a common demand for civil propriety. In libraries and within reach of constructors, next to Schinkel's and Gilly's designs, we find Jean-Nicholas-Louis Durand's manuals and Quatremère de Qincy's Dictionary of Architecture, his theory "on imitation". Also, but slightly removed, Blondel's theories.

Although the Lombardian-Venetian streak makes up the basic food for the Ticineans and Friulans, Trieste developers, when building, one must not forget the fundamental role played by the moral and aesthetic revaluation of classicism –of Germanic origins– and the preparation of a rationalist "treatistics" on the art of

the preparation of a rationalist reatistics of interior developing public buildings and cities, showing a strong French accent, and tightly linked to one another. This is elegantly and charmingly visible in the works by the more provincial Pertsch, Buttazzoni, Valle; and, more austerely, in Professor Nobile's work.

Little as I know his unfinished treatise, I do know the latter transfers the modern and typically Viennese debate on the visual perception of details to Canova's theory on superposition and to the polytechnic colleges' descriptive and projective geometry issues.

The city now has at its disposal a never-ending number of cultural models, and a planetary dimension of knowledge can freely be created in the private as well as in the public sector. We are before the bougeois city, an anticipated, happy and plebeyan fulfilment of Le Corbusier's naïve "cité mondiale".

Portrait and reality, however, offer few similarities between them.

This means that the fables and symbols of This means that the tables and symbols of Winckelmann's city do not provide answers for all the questions. The enigma, a certain "suspense", the mystery remains. After all, and once again, our culture today no longer expresses an anguish for revealed truths or hidden

reasons, nor are we any longer old masters favouring a schematic logic or one with agiographic reasons. Our master, in everything which refers to the relation between logic and representation, is Giorgio De

De Chirico tells us that "the work of art will never be an exact copy of reality, it will resemble it only insofar as the face of someone seen in a dream resembles that of the same person in reality".

Thus be it for Winckelmann's city, for the portrait of

Trieste, a familiar, mutable, loved face, only just stroked by an attempted timid caress.

TERGESTEO means, in the Triestine dialect, a native