

NON-FINITO ED ESERCIZI NOSTALGICI TRA REMAKE RESTAURO E NUOVI USI PER LE ARCHITETTURE EFFIMERE

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Abstract.

After decades in which historiographic interpretation based on the author and on the genesis of the works held centre stage, now it is restoration's turn to reintroduce all the problems of modern architecture as the time and material of history. The change of status in works designed to be temporary but which over the years turn into icons – which today applies to Le Corbusier's Pavilion or Canada Pavilion by BBPR – like turning something unfinished into a work whose authenticity is almost enigmatic, as in the case of the church of Saint Paul in Firminy, puts question marks against the object itself and its status as a copy, an imitation, a philological reconstruction, a paradigm of a modernity deliberately shorn of any context. However, while these remakes perhaps lie outside the strict definition of restoration, they do serve as reproductions with the “didactic” purpose of demonstrating one of the roots of modernity, as suggested above: the illustrative, almost pedagogical nature of the role of authorship. The essay discusses how restoration maybe transforms a building that was labeled temporary into a permanent architectural structure. Turning what was designed as a temporary building into something built to last is an operation fraught with numerous problems.

Keywords: *Restoration, pavilion, exhibition, remake, “non-finito”*