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## MONTMARTRE 15–40

Miasto to przede wszystkim niepokój. Rozważania nad przestrzenią architektoniczną w tym krótkim tekście oscylują między historią najnowszą a teraźniejszością. W morzu pełnym niepewnych, niezdecydowanych fal, zarysowuje się przestrzeń powstała raczej z wrażeń niż z konstrukcji. Prędzej czy później trzeba będzie zrobić krok naprzód, radykalnie zmienić nasze nawyki, wzorce, przestrzenie. *Ce n'est pas fini.*

*Słowa kluczowe: miasto, architektura, ludzie*

First of all, the city is anxiety. Discourse on architectural space fluctuates in this short text between the recent history and the present. In the sea of uncertain waves, undecided about what to do, the space that delineates is made more of sensations than constructions. Sooner or later we will have to take another step, to change radically our ways of life, benchmarks and spaces. *Ce n'est pas fini.*

*Keywords: city, architecture, people*

First of all, the city is anxiety. The (fixed) scene which intimately is everything but hasn't revealed anything yet. There is no set design as well, actors will arrive only later. Or even better: they will be late for sure. (What's more) we cannot even be sure whether they ever come.

Anxiety is love. Perplexity, hesitation, wrong tracks. Bit by bit there are some intersections that occur in between love and fixed scenes, or the fixed scene, or, again, the scene that is fixed. Of intersections and short circuits decorum is made and grows out. Then a man and a woman arrive and everything starts to function, everything becomes function/functional. The equilibrium must change, the re-search for a new equilibrium is about to begin.

In *Un homme et une femme* (1966) by Claude Lelouch everything is a set design for/of a story of love, loves maybe, between a man and a woman. Paris, Deauville, Le Mans, Monte-Carlo are the short circuits tracks.

The city, the beach, the tracks, the midday (*le midi*), streets and ways, and motor-ways, then stations and trains, the rain, the car (interior/exterior), all is functional for two characters that live among the total set design of their present. They live their lives with no evident intimacy. They, who have this marvellous idea of falling in love, are the intimacy itself.

The short circuit that happens out of season, in November, in Deauville. So it is not necessary to

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*Un homme et une femme*, Claude Lelouch, 1966; *2 ou 3 choses que je sais d'elle*, Jean-Luc Godard, 1967 / *Kobieta i mężczyzna*, Claude Lelouch, 1966; *2 lub 3 rzeczy, które o niej wiem*, Jean-Luc Godard, 1967 / *A Man and a Woman* by Claude Lelouch, 1966; *Two or Three Things I Know About Her* by Jean-Luc Godard, 1967



understand where the set design, the scene and the fixed scene structure end. Nevertheless, actors will arrive later. And the anxiety will appear only with their presence. As well as doubts, afterthoughts and changes of view.

Then Mrs. Anne Gauthier, asked by Jean-Louis Duroc, gives him her phone number: Montmartre 15–40.

Montmartre: district (XVIII-th of Paris) and numbers. Somehow it is more an address than a telephonic matter. The city with all its social structure becomes a technological element as well.

The phone is somewhere there in the geography of Paris, 15–40 is an urban actor: Mrs. Anne Gauthier and her small daughter Françoise, live in the same rue Lamark where, at Gabriel Domergue's house, before coming back to Russia just before 1918, Lenin stay [1]. Set design with actors.

And then?

And then the city is not a sterile collection of buildings, a set design, as some (architects) would like it to be, but a sentiment, insinuated or installed, that makes the transition from a set design to the city and its scene possible.

It is the anxiety, ideas that are not bricks and which actuate all, and it is the space of the city to be found in the idea of the city district. Geographically located, Montmartre is and has its own identity because it is inhabited by people: 15–40. And therefore if we took into consideration the space of the city, it is not the case of the space-system organized as a tree, but of an amiotic (semi-lattice) one, as Christopher

Alexander has already noticed in 1964, and Anrea Branzi on the basis of *Pensiero debole* by Gianni Vattimo afterwards, turning to and defining urban models for weak and spread urbanization, that in the last variant becomes Branzi's *open enclosures*.

So it is necessary to change the way of reading the territory we are living in, trying to see the projects in their multidisciplinary and multisensorial context, trying to ask the questions before giving the answers; to understand, at last, its extreme planning richness contained in analyzing and reading the reality, to understand where we are.

This is not to be valid exclusively for professionals of the sector – urban planners and architects in this case. It is to be done in primary school: to experience and recognize the city and the place where one lives is absolutely indispensable for balanced democratic life. It is a way to understand who we are voting for and why. It is a question of language, after all.

To be in Paris, Montmartre and 15-40 at the same time.

- Maman, qu'est que le langage?
- Le langage c'est la maison dans laquelle l'homme habite.

It's Juliette who, quoting Heidegger, answers her son's question. Juliette is a protagonist in the new *banlieus* in *Deux ou trois choses que je sais d'elle* by Jean-Luc Godard (1967), a film, altogether, on the urban studies.

To Claude Schnaidt, *qui a fait de la raison une raisons*.

## PRZYPIS

[1] The fact is mentioned in film, therefore it is truth.

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