Aldo Rossi's Teatrino

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Abstract
Crossed by an irreducible ambivalence, fantasy feeds the illusion of human autonomy over the universe of appearances, with the use of mental representations, at the same time as the desire triggered by images closes its in an endless cycle, forcing the realization of the supremacy of his objects of desire, which assume a phantasmatic dimension. Since the possession of the incorporeal is all the more pressing as its consummation is perpetually delayed, it becomes a generator of galloping melancholy. In artistic fictions, ambivalence results in a theatricality that simultaneously seduces and expels the observer, in a push and pull that gives him power and removes it immediately. When the eternal return manifests as an inexorable condition, the observer internalises the radical distance maintained with the field of reality. Just then, the production of culture from the fantasy imagery field will produce a constant drift between abandonment to the field of things, and the access to a materialisation of the incorporeal and the ineffable.

Keywords: fantasy, phantasm, melancholy, miniature, theatricality