

CORNER BUILDINGS
Jean-Paul Jaccaud

SAN ROCCO
BOOK OF COPIES

*chè, per quanti più si dice li nostro,
tanto possiede più di ben ciascuno*
Dante, Purgatorio, XV, 55-56

Books of copies contain pictures that can be copied to produce architecture.
Books of copies are comprised of a packet of black-and-white A4 photocopies.
Books of copies are stored in a web archive and are downloadable for free.
Each book has a title naming a class of buildings that could be produced by copying the figures contained in the book. For example, a book of copies entitled Book of Houses would contain various images that could be employed to produce houses; a book of copies entitled Book of Prisons would contain images that could be employed to produce prisons; and a book of copies entitled Palaces for the Tyrant would contain images that could be employed to produce palaces for tyrants.
Books of copies do not have a fixed number of pages.
These books of copies do not follow a strict typological order. A book entitled Book of Houses is not necessarily comprised of pictures of houses, and a book entitled Book of Prisons is not necessarily comprised of pictures of prisons.
Everything can be included in books of copies except nature (after all, one can copy a toy, but one cannot copy a mountain).
Copies should not be confused with quotations. Copies do not establish any link to the lost virtue of ancient civilizations. Copies do not testify to any particular erudition, and copies do not affiliate the copying architects with the great masters of the past. Copies are humbler and less refined than direct citations. Copies simply re-employ knowledge that is already available and public.
The only reason to include a picture in a book of copies is its intimate beauty.
Books of copies define the provisional set of objects that deserve to be copied; they are a tentative corpus iuris of architectural beauty.
Books of copies do not present an exhaustive taxonomy.
Books of copies simply contain a collection of examples, a tentative index of a collective architectural knowledge.
The number of books of copies to be produced is not fixed.
The action that produces books of copies is that of selection: the recognition of beauty (not just actual beauty, but potential beauty as well – the fragile, incomplete beauty of so many clumsy buildings of the past that are begging for completion and plenitude in the architecture of the future).
The production of books of copies relies on the existence of a collective knowledge (provisionally named Architecture). Books of copies depend on and, at the same time, redefine this collective knowledge.

NOTICE The authors of the Books of Copies produced their images by making photocopies of books available in their own libraries. San Rocco did not try to contact all of the copyright holders of the illustrations that appear in the Books of Copies. Such an enterprise would have been beyond our capabilities, for the Books of Copies produced thus far include around 4,000 illustrations, which means we would potentially have had to contact as many as 4,000 architects, 4,000 photographers, 4,000 writers and

4,000 publishers to request permission to reproduce these images. San Rocco believes the Books of Copies project constitutes a fair use of these images. Indeed, the Books of Copies are the product of a collective intelligence, something that should be accessible to everyone. If you claim ownership of any of the illustrations appearing in the Books of Copies and have not been properly credited, please inform us and we will be happy to indicate this in any future publication of the project.



Immeuble Zivvy - Bondaryan / Marius Bayen / Casallanca

Ridgmount Gardens, London



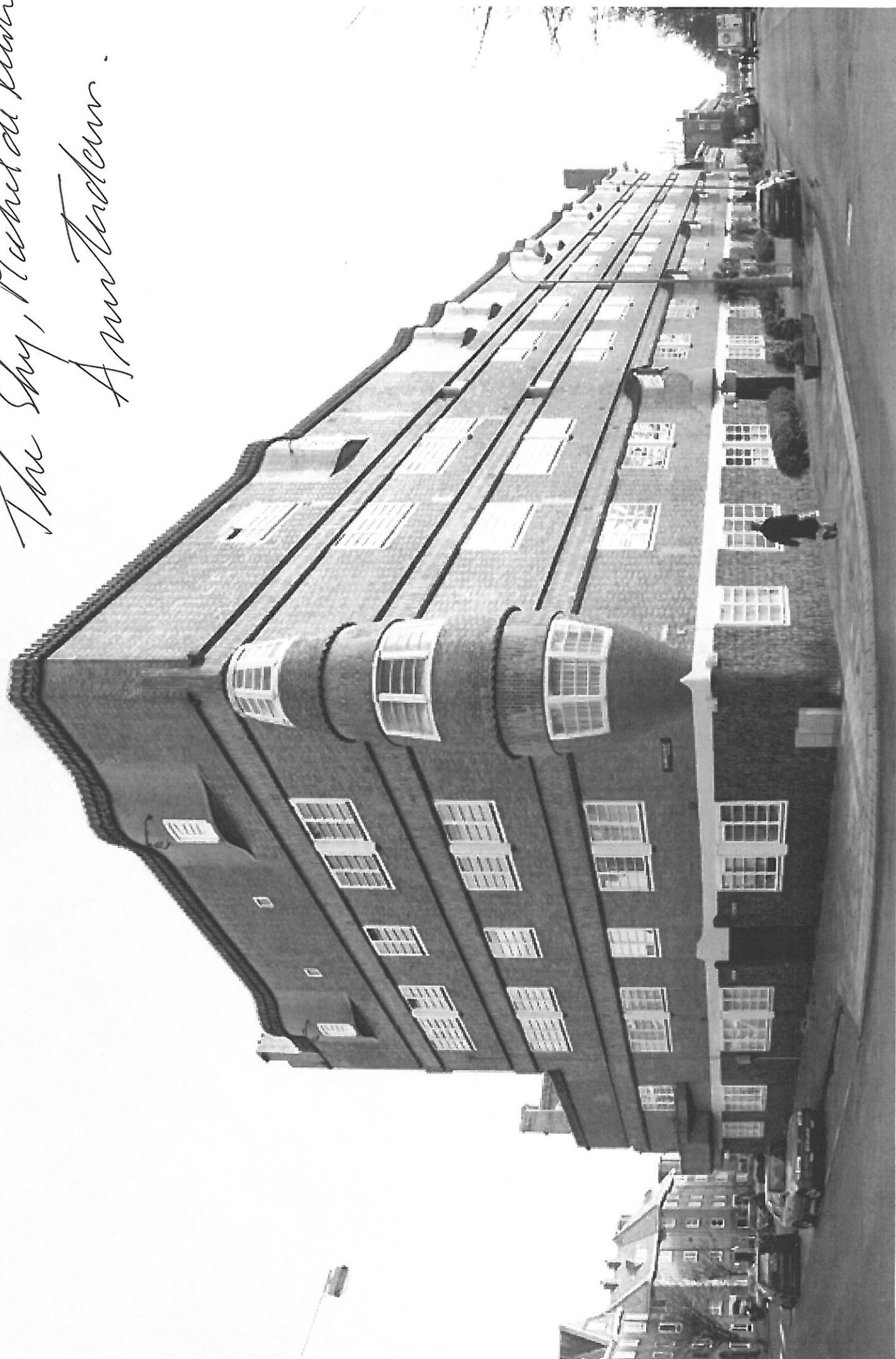


Immeuble Asayag / Marius Bayn / Carantenna.

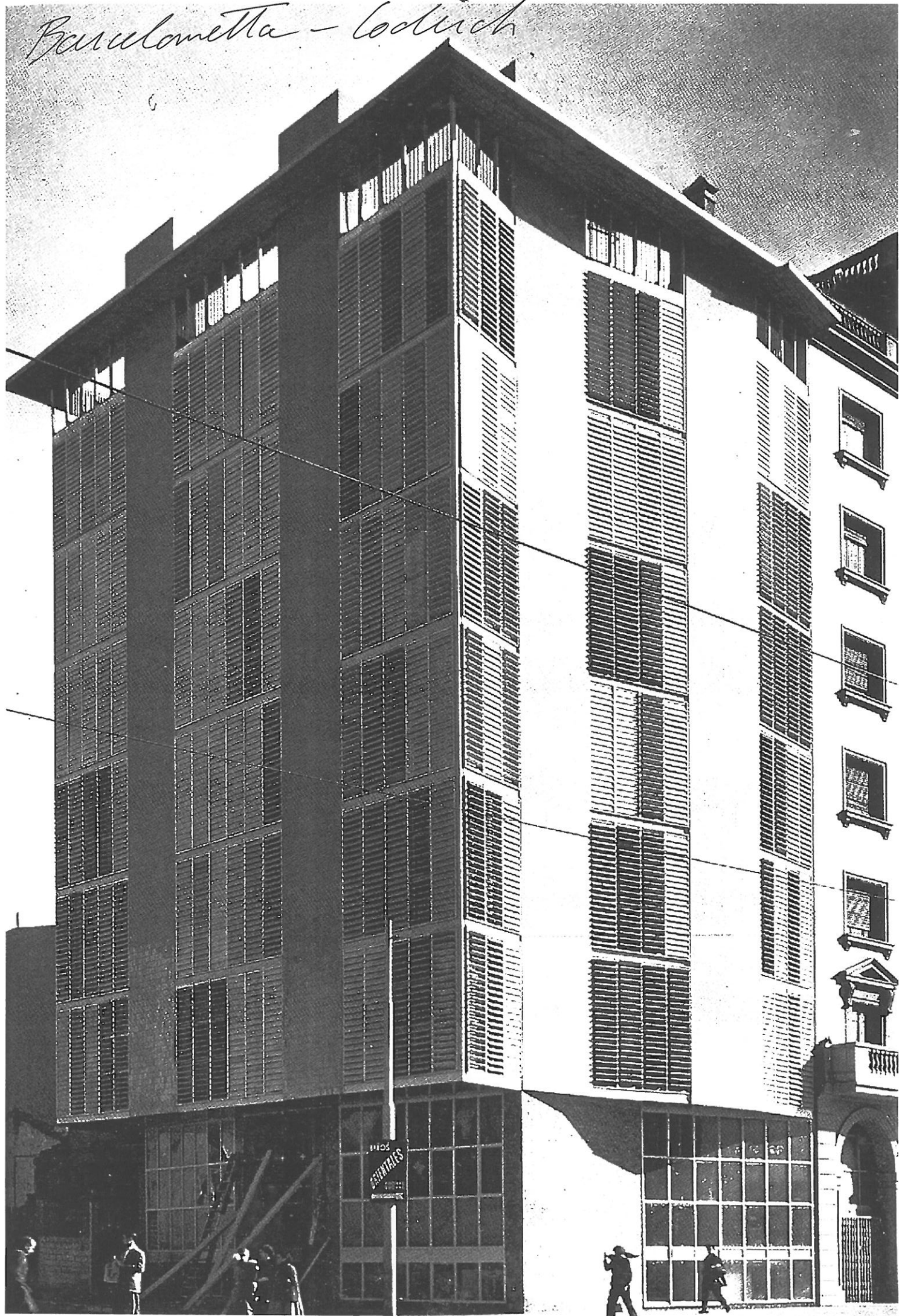


Hallmark's Upper End

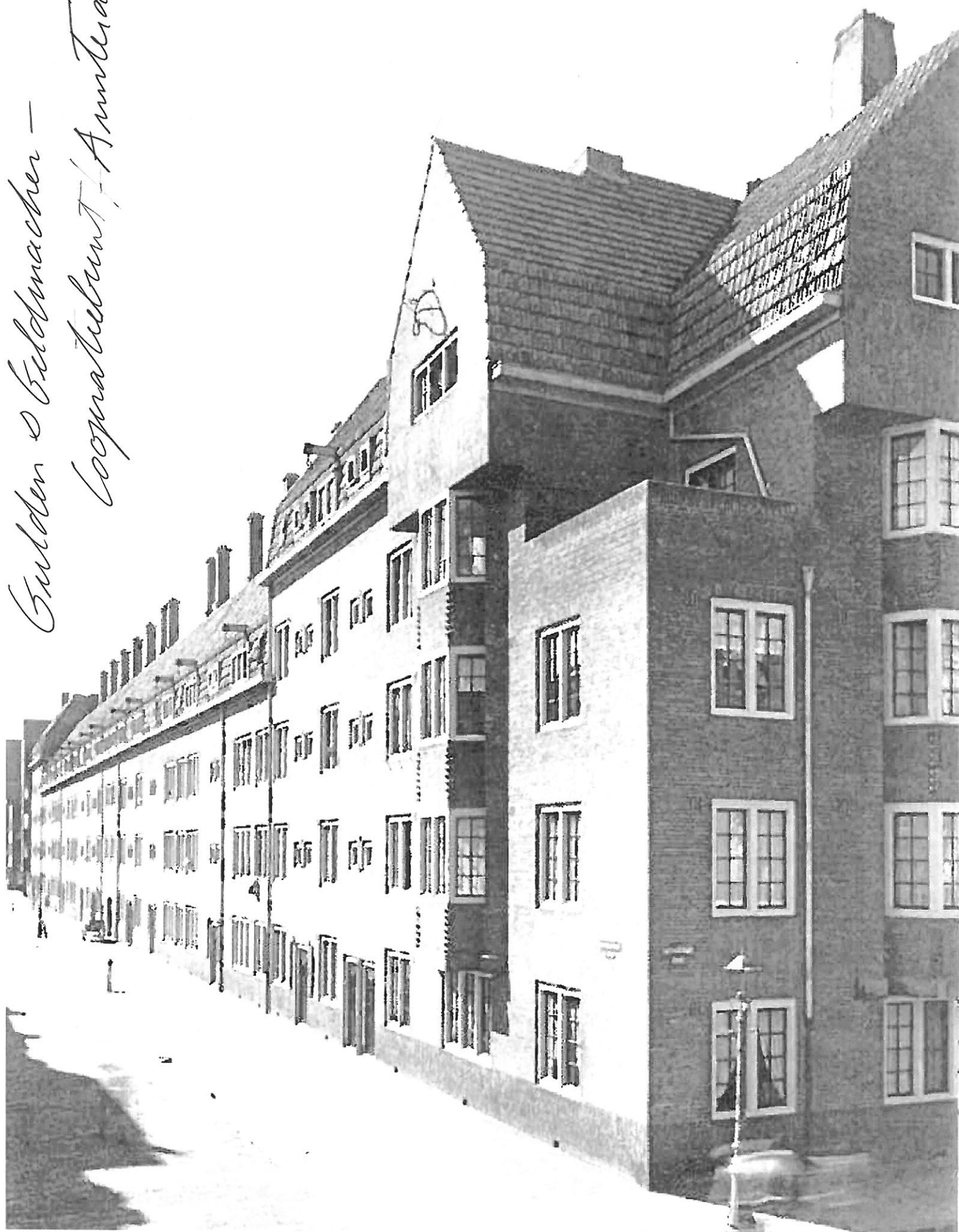
The Spy, Michael de Klerk
Amsterdam.



Barcelonetta - Lodrich



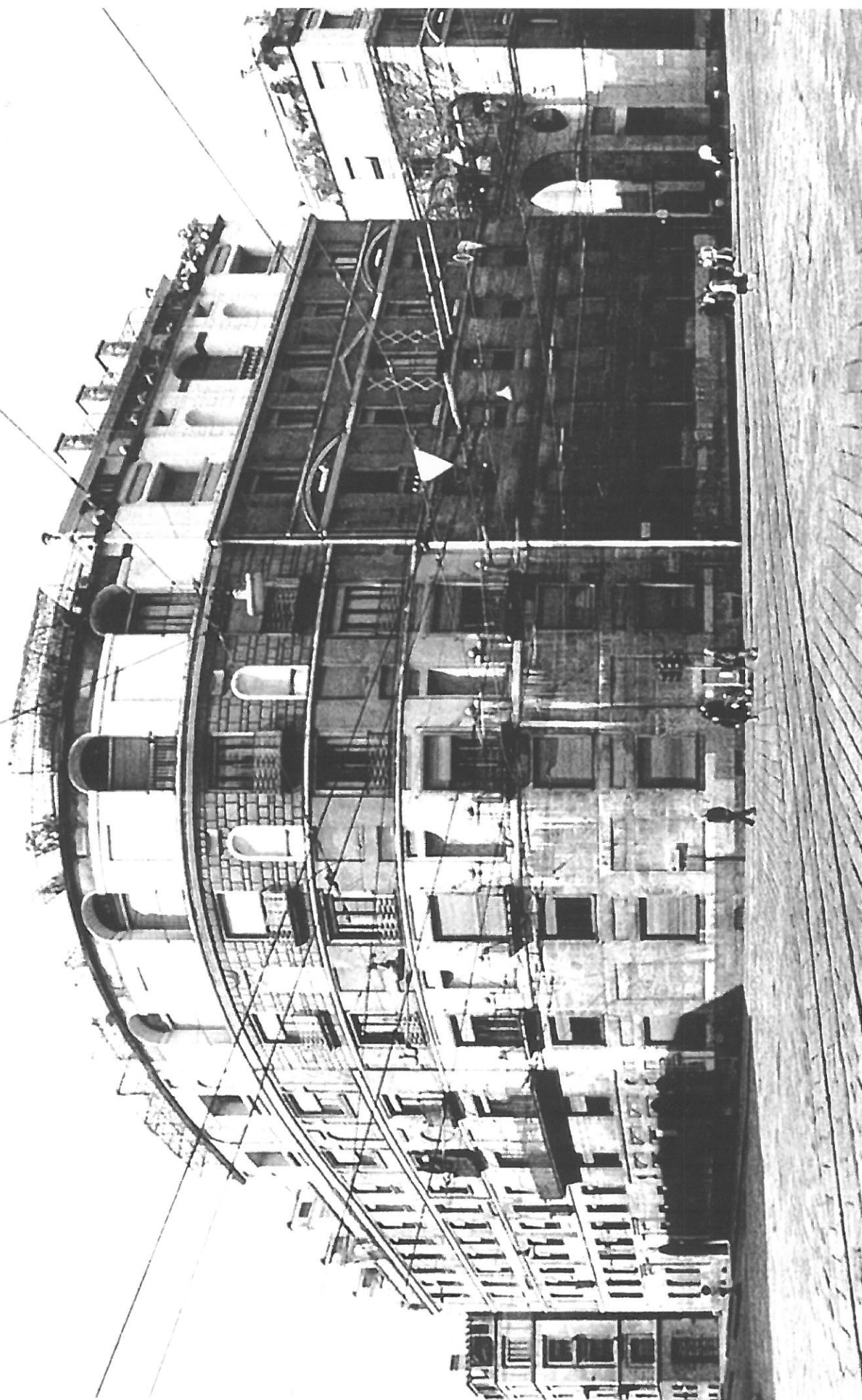
Gudden & Goldmacher -
Cooperatiewest - Amsterdam



Eugène Atget - Rue de Seine Paris 1924



La Bunta / Milan / Baudli - colomere.



*Edificio Cane, Jorge Lluch
Barcelona*



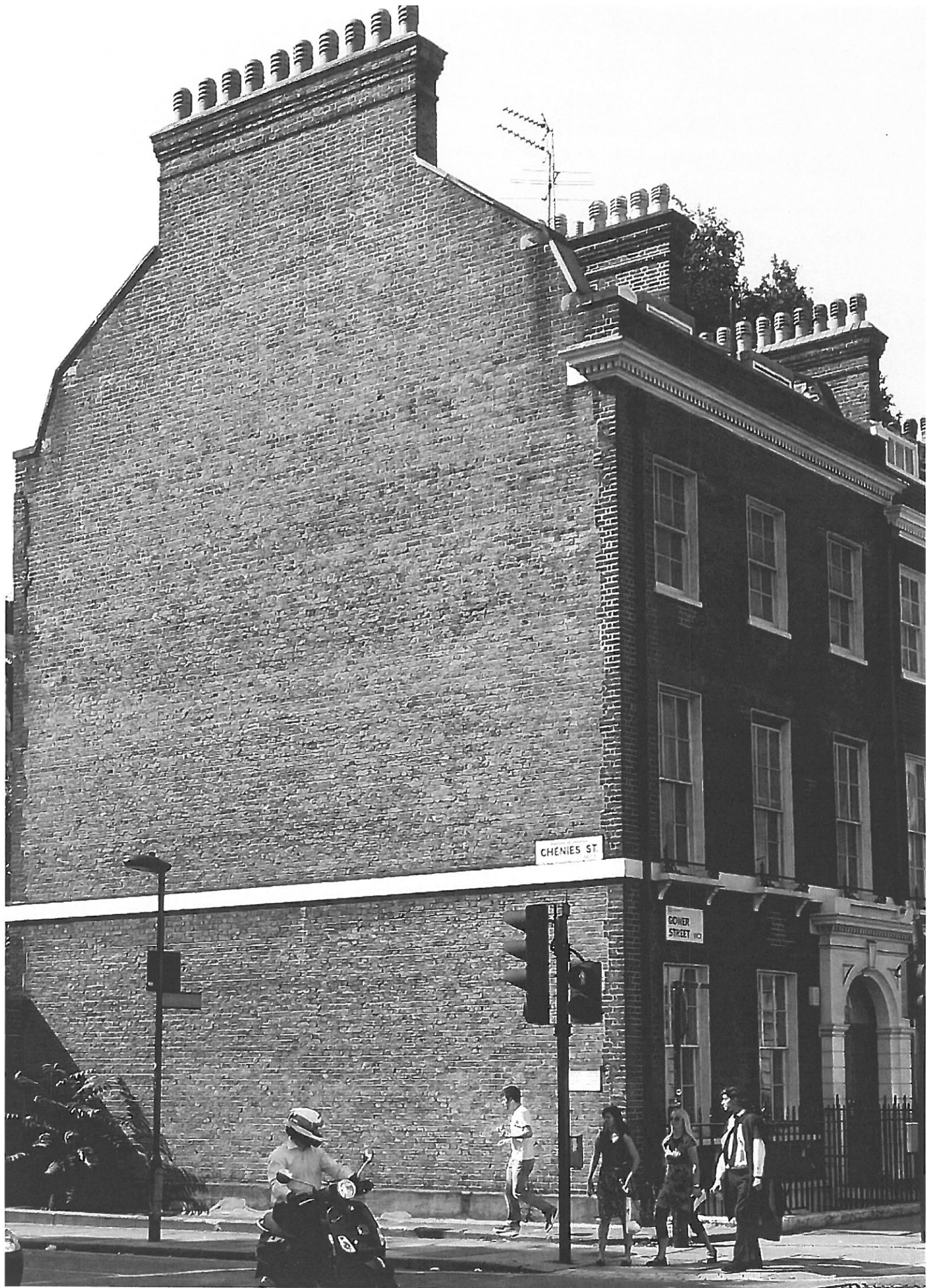
BONJOUR

TRIERRE





Haus Bayn / Los studios / Casallanica.





Ernst Gisel / Clamuzstrasse / Zürich



Casa Lombardi Milan.

Square Man Reyes / Zamboanga.



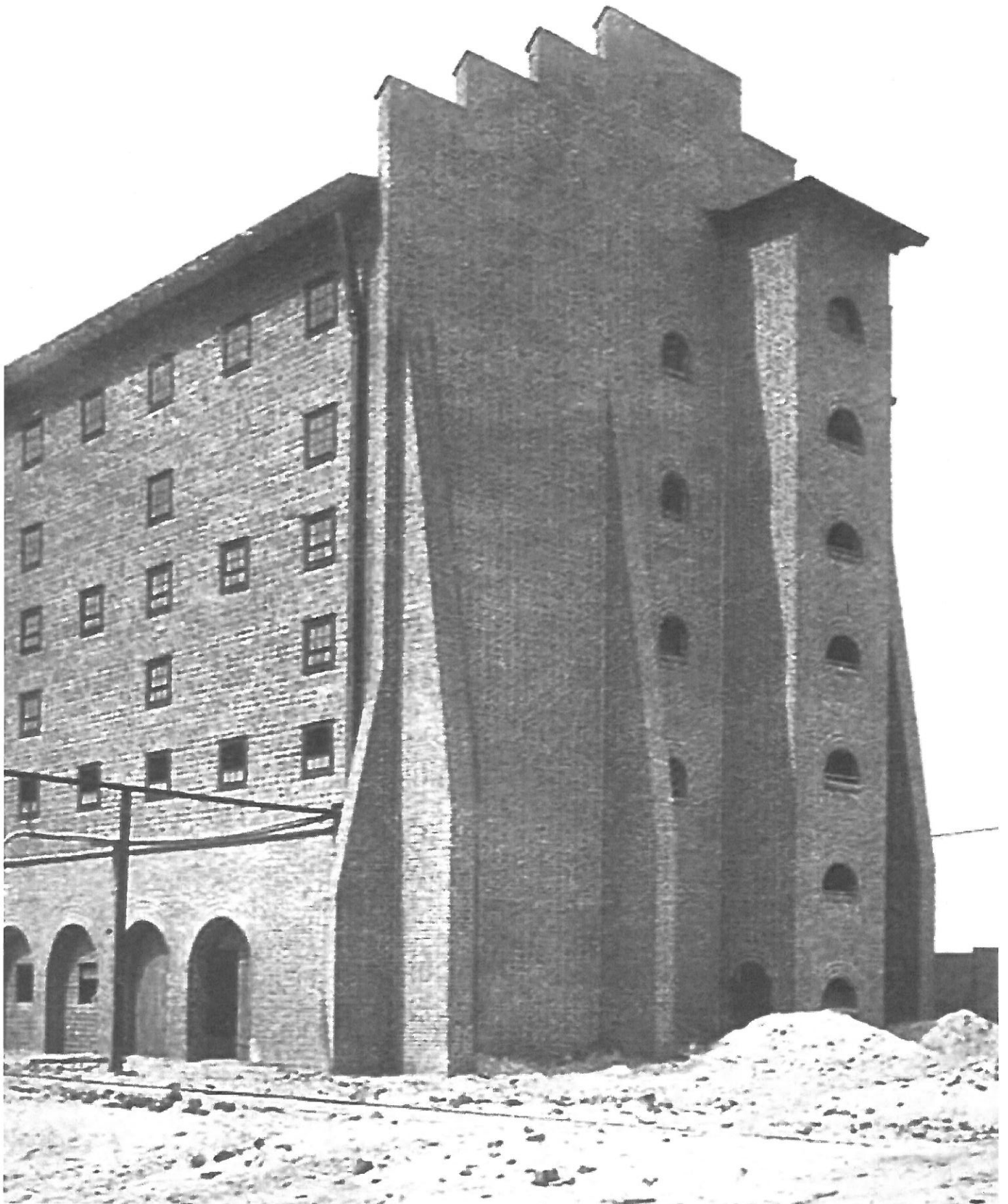


Rue Bonaparte, Paris.



Square Vinct, Lausanne.

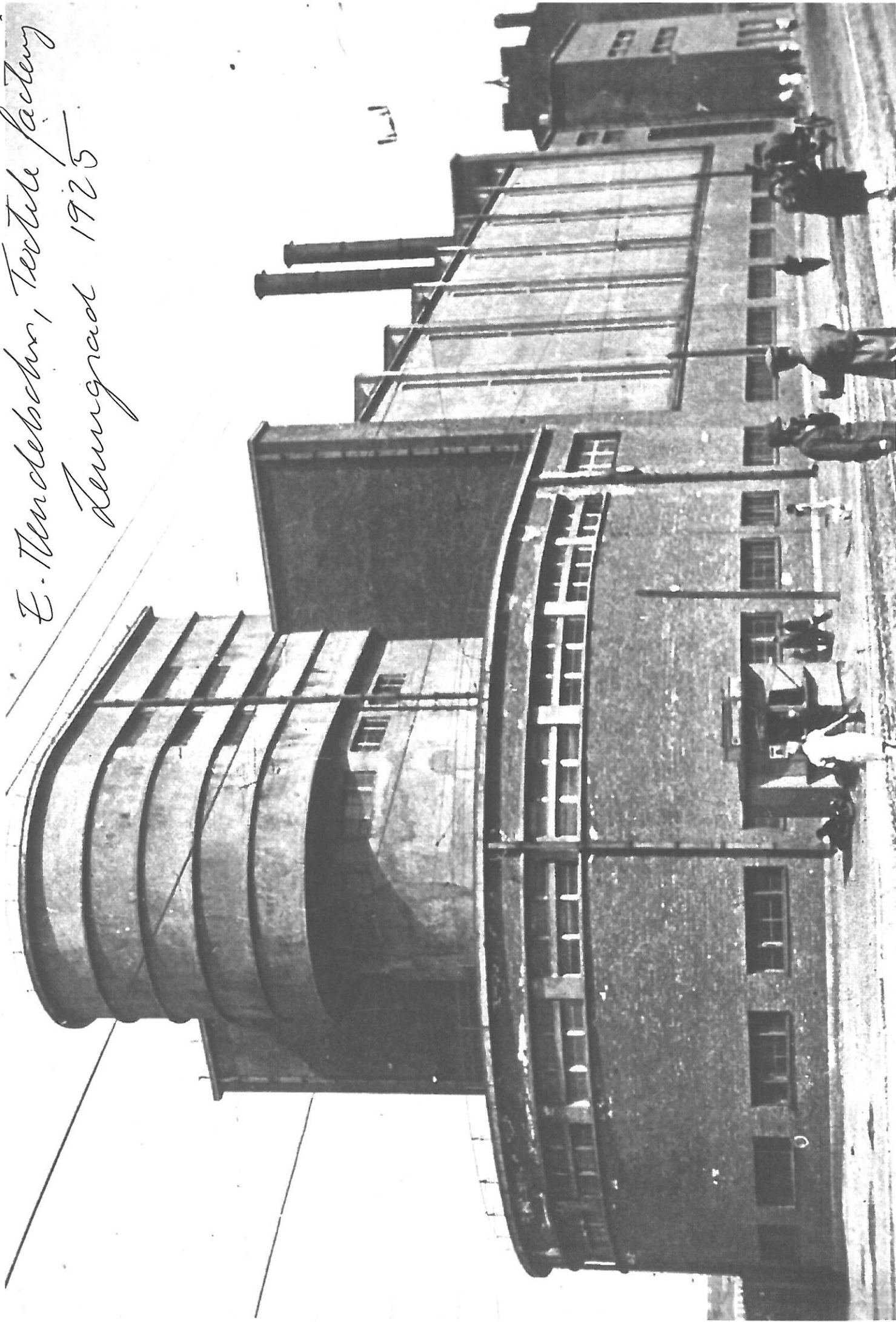
H. Polzig, Luban, 1912



Rue Lanini, Paris.



E. Mandelstam, Textile factory
Leningrad 1925



Spálená 4, Prague





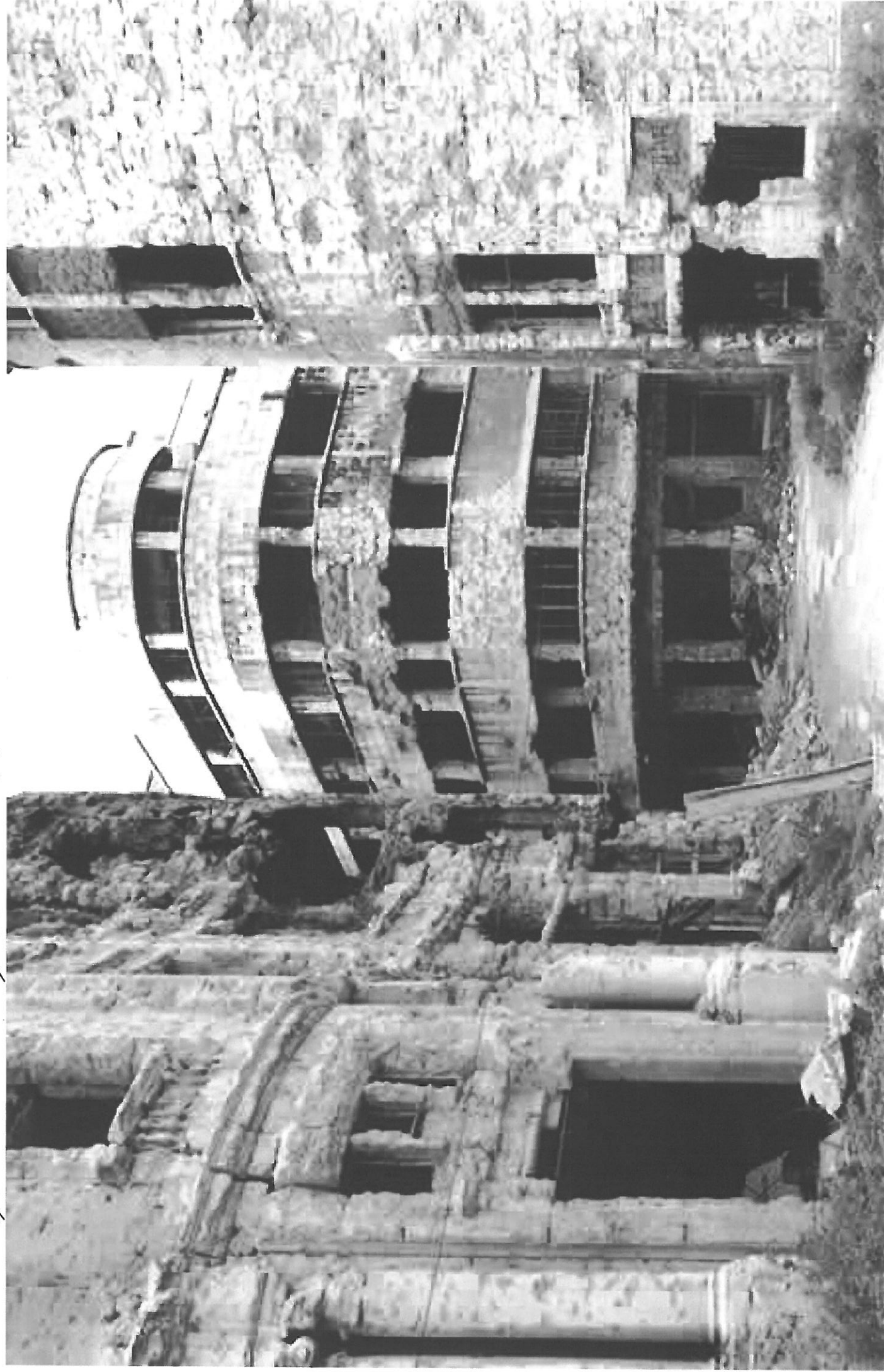
Milan 2012

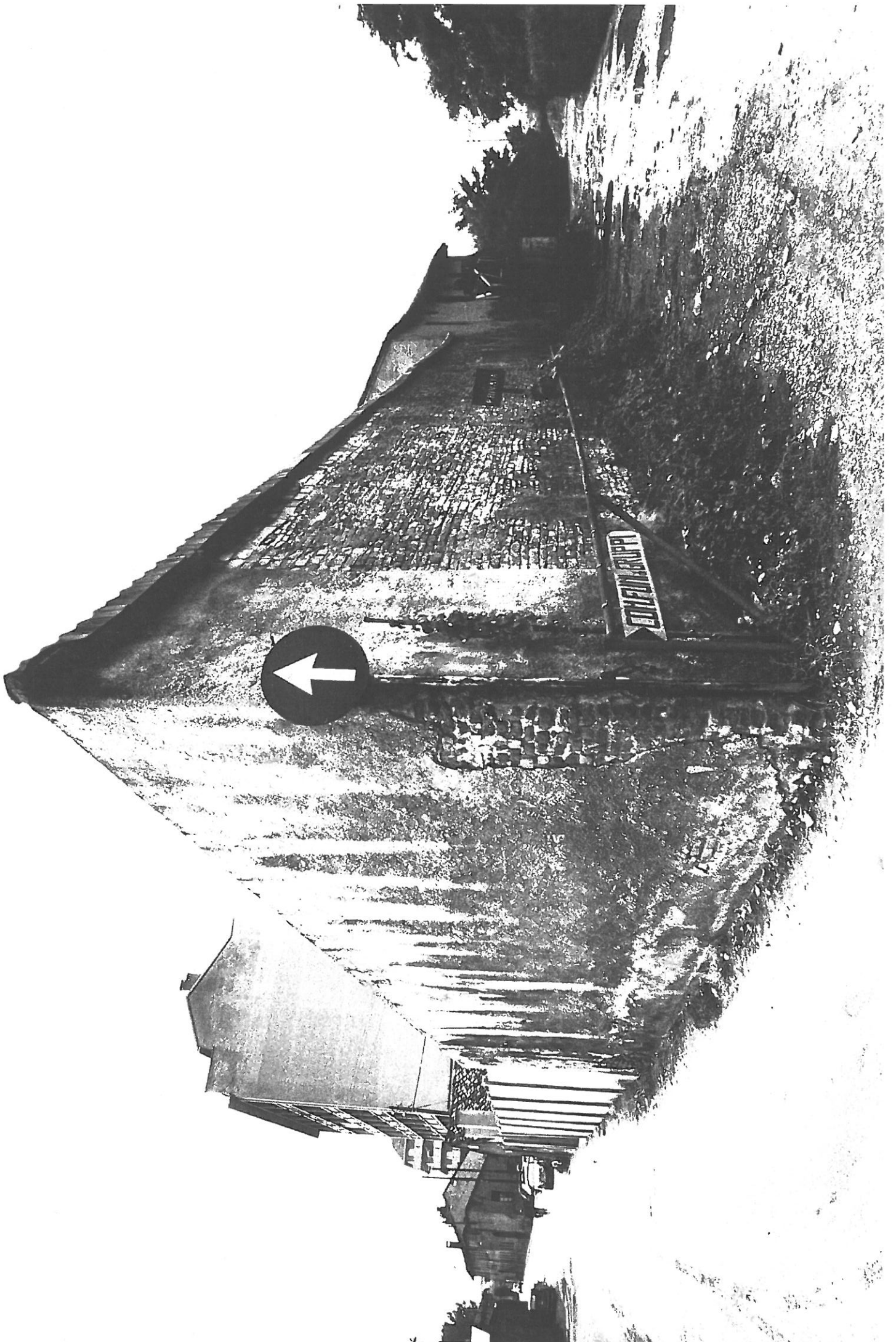


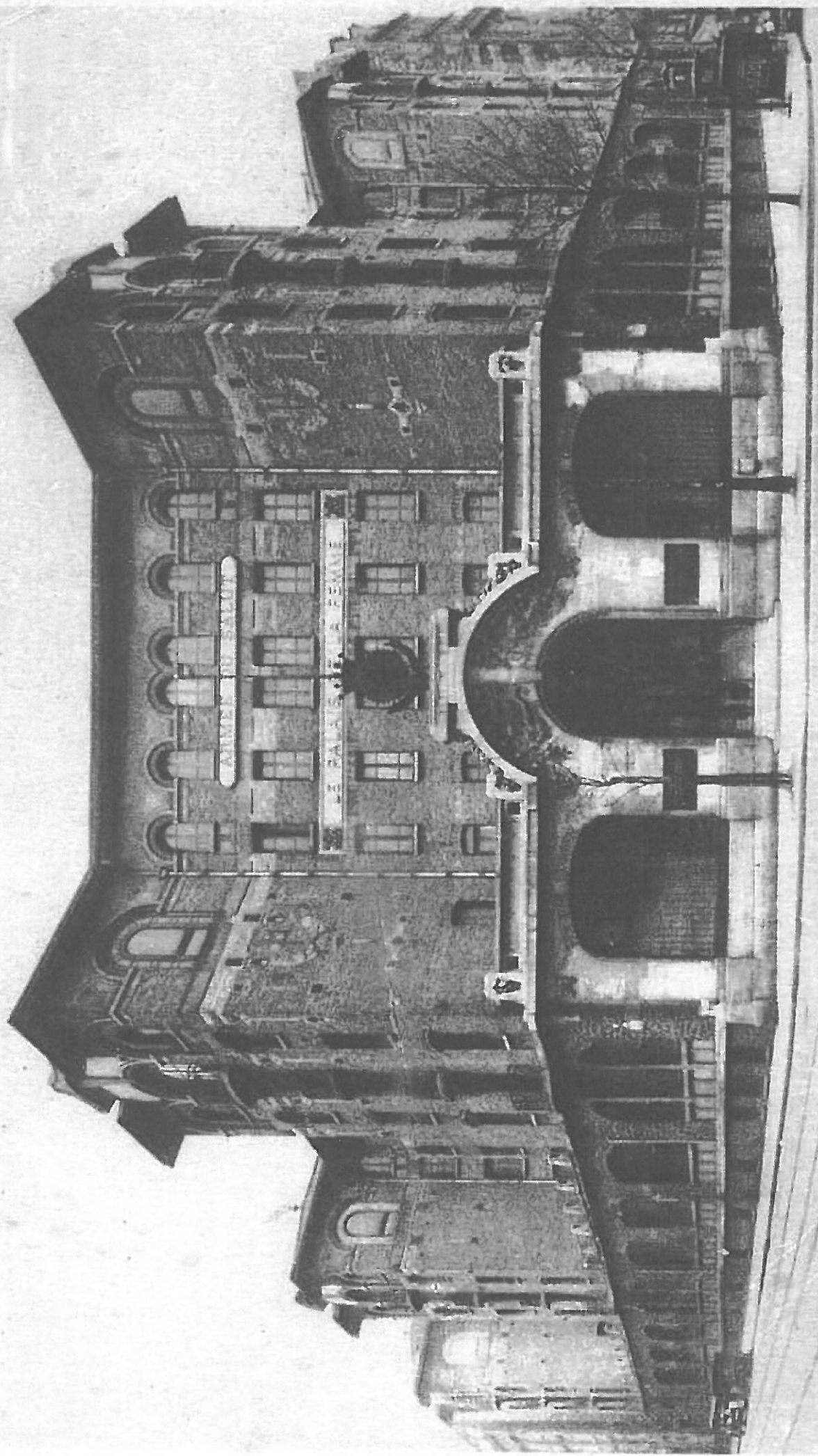
Square Ten eyes - Tawacume.



G. Bandic - Benit 1991







ARMÉE DU SAUVAGE

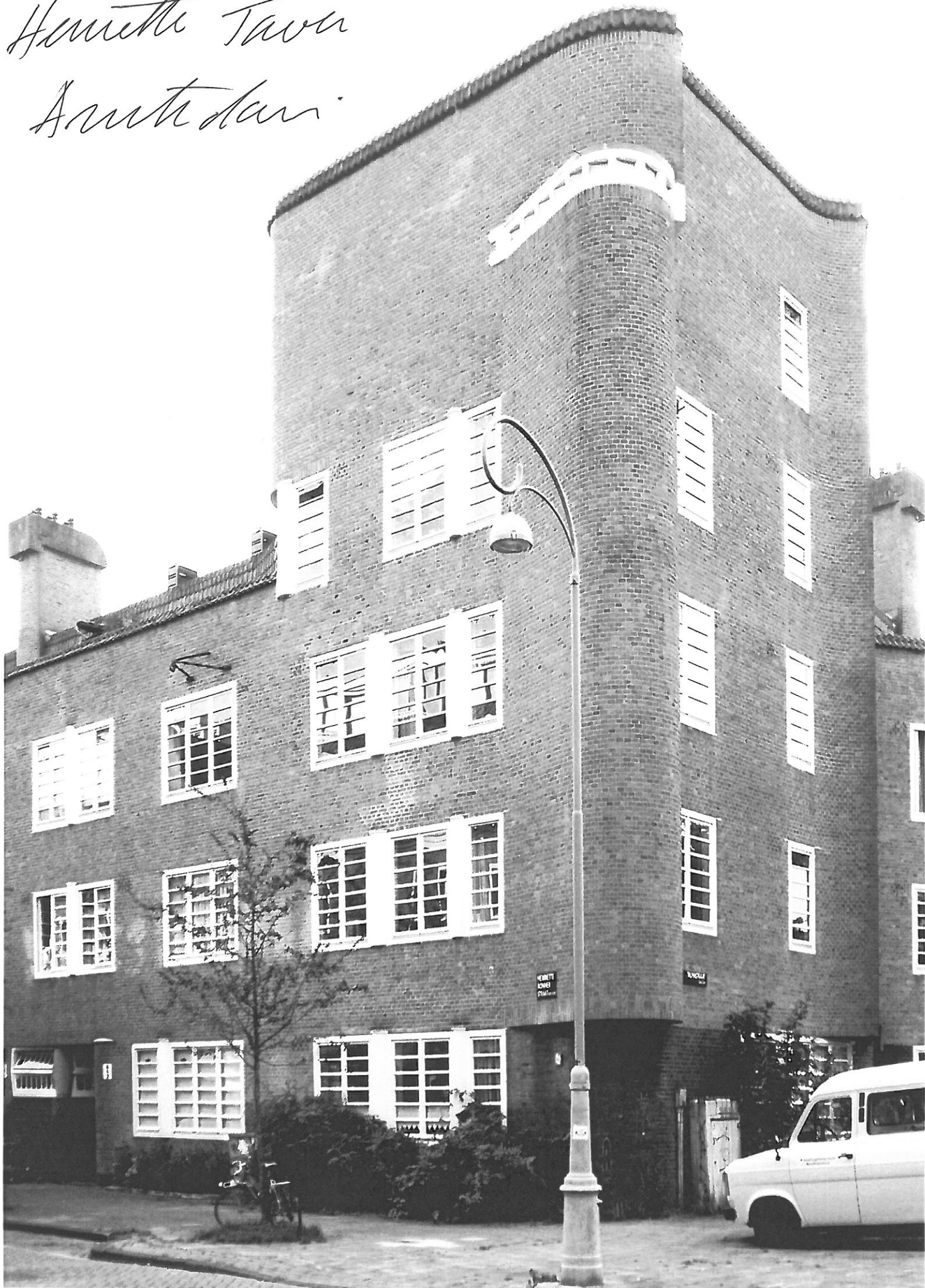
LE PALAIS DE LA FEMME

94, Rue de Charonne, PARIS (X^e)

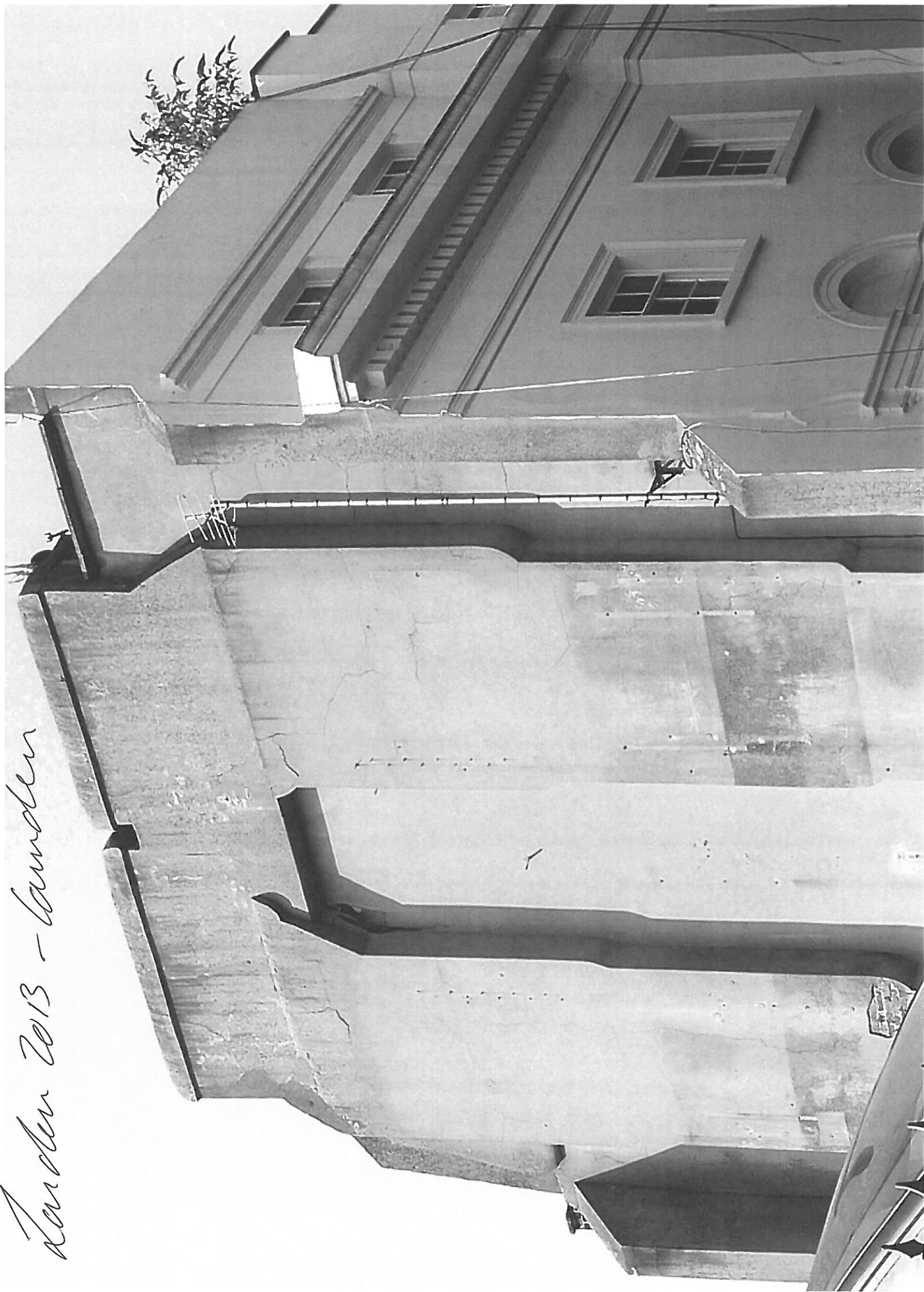
Amage e Vender, Telar.



*Hennette Tower
Amsterdam.*



London 2013 - Camden



Amag e Vuch - Tilen

