

2018, Light Music, and Isotopes of Plutonium

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The ten years of Embrice 2030 are well represented in this multi-layered, interdisciplinary article by founder and president Carlo Severati that touches on several diverse, and at times pressing, issues: from the nuclear risk, that has strangely come back to haunt the 21st century, to UNESCO fading into irrelevance, to the Sustainable Development Goals of the 2030 Agenda (<http://www.un.org/sustainabledevelopment/>) certainly going to be missed and, last but not least, the role of architecture and of architecture criticism.

The work of Japanese architect Terunobu Fujimori seems to encapsulate these concerns, spanning from his 2006 Japanese Pavilion at the Venice Biennale to his dramatic achievements in-between tradition and final solution, namely the house as tree, and the city as forest (fig. 1, 2, and 3). Other projects of his are reminiscent of fallout shelters (fig. 5, 6, and 7): not by chance, the author argues, considering the high incidence of Strontium-90, Cesium-137, Iodine-131 and isotopes of plutonium in our atmosphere ever since the 1950s – in fact, the decade that marked the beginning of a new geological era, “Anthropocene.” The theme was so pervasive that an Italian pop song (Quartetto Cetra, *Nel Duemila*, 1959) even made puns on some names of these radioactive, lethal elements.

Fujimori and Severati met 33 years ago in the Tokyo house of Hiroyuki Suzuki. Fujimori’s smile, almost in spite of the nuclear disaster that struck – and continued to strike – his country, is still remembered, as if coming from within his architectures, facing an unknown future that can only be mapped keeping all these heterogeneous components in mind.