Botta's Striped Historicism:
Historicism, Myth and Fabulation in Mario Botta's Stripes

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Abstract

This paper will examine the presence of stripes in the work of Mario Botta, and the range of historical interpretations that the stripes have attracted, as an index of broader, and often contradictory, tendencies in his practice. These interpretations oscillate between claims for the Modernist rationality of Botta's work on the one hand—its formal autonomy, lack of excess, and its emergence from the internal logic of its construction—and, on the other, its Post-Modern continuity with the past—its archaism, symbolic forms, and reference to traditional and regional typologies. These tensions are all revealed in the discourse surrounding Botta's stripes.

While most writers remain silent on the matter of Botta's stripes, a small number have made various claims about their origins. These include what appear to be chronologically and stylistically incompatible framings of Botta's stripes: as a reference to a medieval Italian tradition of striped construction (argued by Joseph Rykwert); as an abstract form of classical rustication (proposed by Charles Jencks); and as a continuation of a 19th century Ticinese masonry tradition (presented by Kenneth Frampton).

Such interpretations oscillate between literal and abstract forms of historicism, and seem to float around Botta's work, with no one reading ever gaining purchase as a definitive explanation of his stripes. The result might therefore be called a striped historicism, built upon multiple layers of rich speculation, myth and semantic projection. In other words, his stripes construct a "fabulation," which will be shown to be a productive, albeit ambiguous, layering of meaning that offers new insights into some of the implicit contradictions of Botta's work.

Introduction: Mario Botta's Stripes

Between 1975 and 1976, Mario Botta designed and built a formative residential project: the single family house in Ligornetto (Figures 1 & 2). Located in the southern Swiss canton of Ticino—where Botta was born, raised, and has run his architectural practice for more than forty years—this modest, three storey house sits at the edge of Ligornetto's buildable limits, literally marking out the boundary between the town and the cultivated landscape beyond. Since its completion more than three decades ago, the house has been published extensively, and is regarded by many critics as a key project in Botta's early career.[1] It even appeared on the cover of the first monograph of his work published in 1979.[2] Yet, for this paper, the interest of the project lies principally in its façade, as the first of a significant number of Botta's buildings to exhibit alternating bands of coloured stripes.

Figure 1. Mario Botta: Single Family House, Ligornetto, 1975-76. (Photograph: Ashley Paine, 2012). **Figure 2.** Detail. (Photograph: Ashley Paine, 2012).

The Ligornetto house, however, was no tentative first step towards a banded style of polychromy. Rather, the project is emphatically striped in a veneer of pink and grey cement blocks, organised into horizontal bands each three courses high that cover the building from top to bottom. The stripes are distributed equally over the façade (except for a double height pink band that forms the parapet) and articulated with raked mortar beds that produce fine shadows between the bands of colour for additional emphasis. Intriguingly, while the house itself seems to develop out of a number of formal themes already present in earlier projects, the use of dichromatic stripes appears without precedent in Botta's practice. Moreover, for an architect who is routinely examined within the framework of his education under the guidance of Modern masters—Le Corbusier,

Louis Kahn and Carlo Scarpa—this bold use of decorative pattern is certainly unexpected, and deserves more than just the passing description that it has typically received from architectural critics.

It is the purpose of this paper to look more carefully at Mario Botta's use of stripes that began with the Ligornetto house and have continued ever since on a wide range of domestic, public and institutional works. The stripes appear in places as diverse as Italy, Germany, France, Korea, Japan, Argentina and, of course, in his native Switzerland, making use of chromatically and texturally banded materials including brick, stone and coloured concrete blocks. It is my contention that a detailed examination of these stripes can reveal much about the work of this Ticinese architect. Such an analysis brings to the surface a range of inherent tensions and contradictions in Botta's work, including those between its clearly Modernist tendencies and certain historical evocations and references that mark the work as Post-Modern. But the particular concern for this paper lies in the origins of Botta's stripes, and what these decorative bands might reveal about Botta's use of history, and the presence of a certain kind of historicism in his work. Of course, Botta would never use historical references in a nostalgic revival of the past. His is not that kind of historicism. It is also quite distinct from that of his Post-Modern contemporaries: it lacks the irony of James Stirling, avoids the explicitness of Michael Graves and Robert A. M. Stern, and does not exhibit the play of figurative imagery we might expect to find in the work of Robert Venturi and Denise Scott Brown. Botta's historicism is much more veiled.

While little critical attention has been given to Botta's stripes, their presence has attracted some brief interpretations from a number of major historians of the latter half of the 20th century. What is surprising is the variation between these interpretations—stylistically, geographically and chronologically. This is not to argue that such varied interpretations are not all valid, or that Botta's stripes cannot refer to more than one thing at a time. Certainly, they can.[3] The point here is that these interpretations have a cumulative value, as an index of the broader tensions, unspoken contradictions, and implicit historicism of Botta's practice. This is laid bare on his striped façades for all to see.

The paper proceeds through a discussion of three common framings of Botta's work that locate the origins of his stripes within various geographical, temporal and stylistic frameworks. Each of these will be discussed in some detail below. First, however, it is pertinent to look at Botta's own discussion of his use of stripes, and the broader rhetoric with which he presents his architectural practice.

Botta's Framing of Stripes and History

In comparison to the huge number of articles, books and monographs published on his work, Botta's own writings are comparatively scarce.[4] Botta's texts tend to frame his work in terms of its role in the city, its relationship with landscape, and its evocation of the eternal, sacred and ancient. They present his buildings as self-evident constructions emerging almost inevitably out of their own internal constructional logic. Botta does not discuss his work in terms of its intended meaning, nor does he discuss his forms, techniques or their derivation from specific periods, places or precedents in architectural history. Regarding this selective silence, Irena Sakallaridou suggests that form is the medium with which Botta creates his spatial art and, she argues, like an artist's use of paint, it needs no explanation.[5] By extension, we might assume that the (striped) surfaces that constitute those forms, are part of his unarticulated working palette. While Botta's unspoken formal process leaves much room for critics to explore various critical interpretations of his work, (as evidenced in the later discussion of this paper), it could also be argued that this silence allows Botta to profit from a certain sense of mystique, authority and artistic genius.

Not surprisingly then, Botta has made only a small number of direct references to the stripes found in his work. These tend to focus on the way in which stripes contribute to the monumental presence of the building, and to the expression of the wall. In other words, Botta highlights the *function* of the stripes on his façade, and not their *meaning*. The following comments from the architect illustrate this point. First, in relation to the Ligornetto house, Botta has described the banded concrete block pattern in contrast to nature, thereby reinforcing the artificiality of architecture, and drawing attention to the built boundary marked by the house at the limits of the town.[6] He writes:

> The will to create a clear relation between the new building zone and the remaining countryside has determined the project. The treatment of the façade with horizontal stripes wants to underline the "designed" aspect of the new artefact as a contrast to the nature around. This theme of façade—"design" is found again in the local building tradition: it is a sign of care, attention and love for one's own habitat in a constructive tradition […]. It is a sign of the "richness" of the poor.[7]

In *The Ethics of Building*, Botta describes the textured brick bands on the façade of an office and apartment building in Lugano (Figures 3 & 4): "Laying brick in a variety of patterns can create a two-tone effect, while recessing the mortar joins behind the front

line of the bricks (which are thus highlighted by shadow) gives the wall a powerful, solid appearance."[8] Finally, in an interview with Mirko Zardini, Botta has discussed the civic ambition behind the Villeurbanne Mediatheque façade, and the need for buildings to have a monumental presence and impact upon their public audience. It is in this context that he draws attention to the building's stripes: "The large striped façade of the library in Villeurbanne, looking some what [sic] like a banner, is a seemingly trembling landmark along the street."[9] Again, it is the operative effect of the stripes that Botta describes: the physical marking of a boundary rather than its concept; the expression of the solidity of the wall, not its meaning; and the monumental impact of the façade instead of its semantic content. We can also see Botta consciously connecting his ostensibly decorative façades to larger concerns for the site and built context. But never does Botta provide clues to the specific historical context of his stripes.

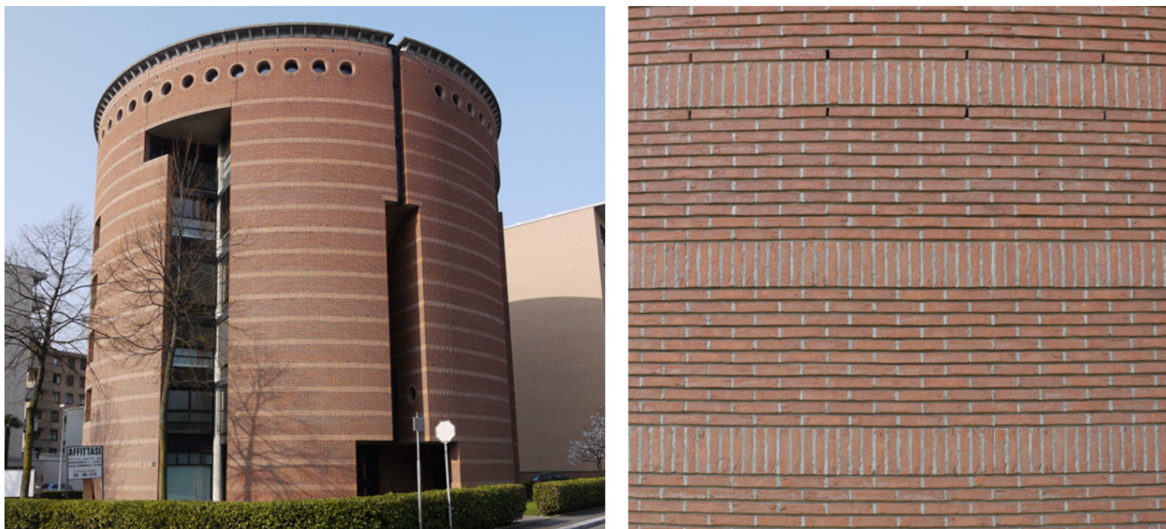

Figure 3. Mario Botta: Office and Apartment Building, Lugano, 1985-90. (Photograph: Ashley Paine, 2012). **Figure 4.** Detail. (Photograph: Ashley Paine, 2012).

In terms of his work and its relation to history more broadly, Botta is a little more forthcoming. For Botta, the past contains lessons for architects—primitive forms, archetypal ideas and original, archaic meanings—that can help generate a new built expression relevant to the time. In this respect, he argues for a continuity with the past, contributing to, and building upon its traditions and memory.[10] But Botta is clear that this does not imply imitation, stating that architects must: "take a careful and critical look at the past, not to emulate its procedures, but to understand what it has to teach us about the potential of our own age."[11] It is the task of the architect, therefore, to re-create the forms and memories of the past, in new and relevant ways.[12] It is a method of connecting

us to our cultural history in a dialectical relationship, without recourse to nostalgia, imitation or citation.

> I do not see conflict between the new and the past. Instead, I see a dialogue, a comparison, in that the new needs the ancient in order to feel like it is part of history. However, the old needs the new to suggest a reading of the here and now.[13]

What emerges from this rhetoric is a conventional and often repeated interpretation of Botta's work and its relation to history that operates through the re-invention of tradition and not its direct quotation. For example, Benedetto Gravagnuolo describes the emotional, spiritual and "primitive force" of the Chapel on Monte Tamaro (1990-1996) and the absence of any traditional forms or iconography that would be expected in sacred buildings.[14] Elsewhere, Gravagnuolo writes of Botta's work: "the past is alluded to and in some ways re-invented, but never evoked."[15] Yet, in spite of this hegemonic reading of Botta's work and its use of the past, some direct historical precedents can be identified. This is particularly true of Botta's stripes, upon which a number of writers have made conflicting historical claims. Three of these interpretations will be considered in detail below, to re-examine Botta's work and its relation to history.

Figure 5. Banded brick and stone construction (Opus Vittatum) on the Aurelian Walls near Porta Ardeatina, Rome, 3rd Century AD. (Photograph: Ashley Paine, 2012). **Figure 6.** Detail. (Photograph: Ashley Paine, 2012).

Botta's Stripes as Italian

Perhaps the most common claim made about the genesis of Botta's stripes, is that they refer to various Italian traditions of striped building. These traditions begin with the

Roman practice of banded brick and stone construction that emerged in the third and fourth centuries (Figures 5 & 6), and evolved over some 1000 years into the striped façades of medieval Romanesque and Gothic churches found primarily in the northern parts of Italy.[16] Proponents of this Italian conception of Botta's work include Joseph Rykwert who writes that: "Over and over again, he has returned to the old Lombardian and Tuscan manner of alternating layers of light and dark stone, even colouring alternating courses of concrete blocks."[17] Harald Szeeman agrees, citing an affinity between the stripes on Botta's Watari-um Art Museum in Tokyo (Figure 7), and the stripes of Siena Cathedral (Figure 8).[18] Other critics focus on less specific references to the Italian tradition. For example, Francesco Dal Co writes of the Ligornetto House that: "The exterior walls, with tinted courses achieved from the arrangement of gray and rosy bricks, are meant to evoke abstractly the chromatic values of ancient walls."[19] Importantly, by locating the origins of Botta's stripes in this Italian tradition, these authors begin to identify a geographically specific meaning in the stripes, which goes beyond Botta's mere operative description of them.

Figure 7. Mario Botta: Watari-um Art Museum, Tokyo, 1985-90. (Photograph: Ashley Paine, 2010). **Figure 8.** Siena Cathedral, Siena, 13th-14th Century. (Photograph: Ashley Paine, 2012).

The interpretation of Botta's stripes as Italian gains credibility when we look more closely at their apparent similarity with the Italian tradition. Significantly, the comparison of Botta's stripes with specific historical precedents reveals not an abstracted re-working of the tradition, but a more direct, almost literal, quotation of them. A likeness is particularly evident between Botta's work and the Italian Gothic churches of the twelfth to fourteenth centuries. Formally, both can be characterised by the use of regular dichromatic bands of masonry, organised uniformly and insistently over entire buildings. Often, Botta's colour

combinations have apparent precedents in the Italian tradition as well. Take, for example, the light and dark stripes of Botta's Watari-um (Figure 7), along with his single family house in Losone, the Mediatheque in Villeurbanne, and the Bank of Buenos Aires in Argentina, which all bear a familial resemblance to the often high-contrast tonality of the Italian stripes. This is exemplified by the bands of pale travertine and dark green-black basalt on the walls of Orvieto and Siena Cathedrals (Figure 8). A similar chromatic connection might be made between the courses of pale pink and grey stone on the left transept of the Santa Maria Maggiore, Bergamo (Figure 10), and Botta's pink and grey stripes on houses in Ligornetto (Figures 1 & 2) and Massagno (Figure 9) in Ticino, as well as the Banco del Gottardo in Lugano. Equally convincing is the connection between the soft grey and white stone polychromy of Botta's Union Bank of Switzerland, Basel, and the use of a similar pairing of two-toned stone on the San Lorenzo Cathedral, and the churches of Sant'Agostino and San Matteo, all in Genoa.

Figure 9. Mario Botta: Single Family House, Massagno, 1979-81. (Photograph: Ashley Paine, 2012). **Figure 10.** Left Transept, Santa Maria Maggiore, Bergamo, 14th Century. (Photograph: Ashley Paine, 2012).

The resemblances are striking, and expose what might only be described as a latent and literal historicism in Botta's work—the similarity is too great to call it anything else. Botta's stripes are, of course, a much less obvious choice of historical reference than might be found in much Post-Modern architecture. (Venturi and Scott Brown's use of columns on the Sainsbury Wing extension to the National Gallery in London is an obvious example.) Moreover, Botta's referencing of architectural history exists in the details, in his handling of materials and articulation of construction, rather than at the scale of the overall building form, shape or planning.

Botta's Stripes as Ticinese

Another literal interpretation of Botta's stripes was first put forward by Kenneth Frampton in his essay "The Will to Build," published in the 1979 monograph on Botta already mentioned. In this explanation, the stripes on Botta's Ligornetto house are said to follow a specifically nineteenth century Ticinese tradition that was re-discovered by architect Ivano Gianola in 1975 during the renovation of his own house in Morbio Superiore (Figure 11).[20] The idea has been supported by Gerardo Brown-Manrique in his guidebook to Ticinese architecture, suggesting that the stripes of the Ligornetto house allude not only to those on Gianola's restored house, but to other Ticino precedents as well, including some older buildings found in the nearby town of Mendrisio, and on various constructions in Balerna's local cemetery. (Figure 12).[21] These funerary buildings include the very stripy nineteenth century entrance structures and adjoining chapels by Giovanni Tarchini.[22]

Figure 11. House, Morbio Superiore, date unknown. Restoration by Ivano Gianola, 1976. This recent image shows some modifications since Gianola's renovation. (Photograph: Ashley Paine, 2012). **Figure 12.** Giovanni Tarchini: Balerna Cemetery, Balerna. (Photograph: Ashley Paine, 2012).

While it is difficult to determine the exact status of these Ticinese stripes in relation to the northern Italian tradition already discussed, it seems highly likely that a connection exists. After all, the Italian-speaking Swiss canton of Ticino shares much of its cultural history with northern Italy, and has variously come under the control of the Romans and the Lombards, as well as the regional influence of Milan. However, it is intriguing that both Frampton and Brown-Manrique identify the genesis of Botta's striped Ligornetto house within the specifically nineteenth century Ticinese tradition, using Ticinese rather that Italian precedents to evidence their claims. There also exists a significant chronological difference between the nineteenth century conception of Botta's stripes by Frampton and

Brown-Manrique, and the much older framing of the stripes as Roman and Medieval by the likes of Rykwert and Dal Co.

Also of interest in the writings of Frampton and Brown-Manrique is their defence of Botta's work against the suggestion of it as Post-Modern. They acknowledge Botta's stripes only as an "allusion" to local traditions. Certainly for Frampton, this interpretation provides him with an important substantiation of his concept of Critical Regionalism. Brown-Manrique maintains a similarly defensive position in his discussion of the work of Botta and his contemporaries in Ticino. He writes that: "Their architecture […] does not follow the post-modern orthodoxy of historicist revival. Instead, their projects result from each architect's conceptual understanding of the traditions of the region."[23] Elsewhere, Brown-Manrique reiterates that their work mines the "conceptual qualities" rather than the stylistic aspects of the local built context.[24] Yet this position, premised on Botta's reinvention of a vernacular tradition, is hard to maintain, at least as far as Botta's stripes are concerned. As it has already been argued—and irrespective of whether they are seen as either Ticinese or Italian—Botta's stripes unavoidably display a kind of imitative historicism, that exhibits little transformation or innovation beyond their original use. Rather, they have been shown to repeat earlier masonry traditions in their form, material, colour and handling on the building surface. Why then do Frampton and Brown-Manrique open up Botta's stripes to the discussion of history at all, risking the exposure of such latent historicism? It might be because they simply do not, or will not, acknowledge the literalness of Botta's stripes. But perhaps it is due to another, greater threat: the troubling perception of the stripes as superficial, or worse, as decoration. If this is the case, the interest of these authors in the particular origins of Botta's stripes might be grounded as much in a desire to authorise and validate the stripes through historical and regional precedent, as it is a conscious defence against Post-Modernism.

Curiously, in the second text of the 1979 monograph (appearing immediately after Frampton's essay discussed above), Emilio Battisti argues for an entirely different origin of Botta's stripes. Once again in reference to the Ligornetto house, Battisti says of the bands of coloured block:

> The by now customary concrete block of his minor works, used by juxtaposing two different colours in horizontal strips, measures the volume with extreme precision. This constructional feature is extremely economical; it is no longer just an ordinary building material, but something as subtle as the courses of

> different marbles in Romanesque architecture or like the projecting surfaces of many Renaissance buildings.[25]

In addition to returning the discussion of the Ligornetto stripes to the medieval Italian tradition of striped masonry, Battisti seems to be introducing an additional reference to classical rustication. This interpretation of the stripes presents a much more abstract kind of historicism than that argued by Rykwert and Frampton, and is supported by the prominent theorist of Post-Modern architecture, Charles Jencks.

Botta's Stripes as Post-Modern Classicism

Although Jencks has made a number of interpretations of Botta's buildings, he has most often argued that Botta's stripes constitute a mannerist form of Classical rustication, thereby connecting the horizontal bands to a different, but equally long, tradition. He writes of Botta's Ticino houses:

> [T]he semantics are Mannerist: these houses look like heavy rusticated bases awaiting a *piano nobile* and roof. […] Nowhere is this clearer than at Massagno where he has constructed another one-family house with banded rustication of light red and gray concrete.[26]

Jencks takes the classical conception of Botta's work further still, with a broader labelling of the architect as a "Post-Modern Classicist."[27] In particular, he identifies Botta's work with the latent Classicism of the Modern Movement, and with the Tuscan Order, for its use of symmetry, Platonic forms, weighty proportions, and the predominance of the wall plane. He supports this idea by citing Serlio's description of the Order as the "solidest and least ornate", befitting defensive and fortified building types, and suitably accompanied by the use of rusticated masonry.[28]

Of particular interest here is that Jencks chooses not to emphasise a literal appraisal of the stripes as a reference to Italian or Ticinese polychromy. Instead, and in contrast to Frampton and Rykwert, he interprets them as an abstraction of the play of light and shadow on rusticated surfaces—quite transformed from the dressed stone blocks to which they purportedly refer. In fact, Jencks goes to some length to explain that Botta's Classicism emerges not through the literal adoption of its language of forms (a la Venturi), but through a return to, and development of, its latent embodiment in Modernism, especially as it is found in the work of Kahn and Le Corbusier.[29] While Jencks downplays the seemingly obvious connection to the northern Italian churches

argued earlier, he re-affirms the idea of Botta as re-inventing the past, instrumentalising history in the pursuit of a new and relevant expression in architecture. Jencks also co-opts Botta's work, using it to bolster his own particular conception of Post-Modernism: a pluralist combination of Modernist techniques with re-worked historical content aimed at communication with a public audience, and used to engage with real, contemporary social issues. After all, to highlight Botta's stripes as a direct reference or revival of a vernacular tradition, would render Botta's architecture useless to Jencks' promotion of his particular conception of Post-Modernism.

In this way, Jencks' interpretation not only identifies a certain classical bent in Botta's work, but at the same time, argues its Post-Modernity. Thus, despite their purported classical origins, Jencks has in fact revealed Botta's stripes as a twentieth century invention. In light of this, we must now also consider Botta's banded buildings not simply within the frame of a Roman, Italian, or Ticinese genesis, but as emerging out of the global context of late twentieth century Post-Modernism. Here we find another point of reference for Botta's stripes in the work of other contemporaries, both in his native Ticino (as seen in the work of Aurelio Galfetti, Ivano Gianola and Rudy Hunziker), and in the work of countless other stripe-making Post-Modernists (the likes of Venturi, Stern, Graves and Stirling have already been mentioned).[30] What is interesting about Botta's stripes when considered in this context, is that they remain quite different from those of his contemporaries. Arguably, this is due to a consciousness of these other works, and the desire to maintain a stylistic difference from them. It might also suggest that Botta's idiosyncratic use of stripes is part of a constructed personal style or signature, which brands his work across the world with his appropriation of a vernacular striped tradition.

Conclusion: A Striped Historicism

Collectively, the interpretations discussed in this paper do not capture all of the possible meanings buried in Botta's stripes, nor can they account for all the speculative ideas that have been associated with them. Moreover, Botta's claims on the visual and civic function of his striped façades certainly need more exploration than is possible here. Nevertheless, this brief look at the historicising discourse surrounding Botta's stripes, still offers some new insights into his work. First, it tells us something of the stripes themselves. It reveals the capacity of Botta's banded architecture to accommodate many different readings—the stripes exhibit a semantic slipperiness that allows them to be read in multiple and often contradictory ways, accepting of a wide range of interpreted and projected meanings. In particular, it has shown how Frampton and Jencks have each appropriated the stripes towards opposite personal ends: Jencks as an illustration of his

particular conception of Post-Modernism; and Frampton as an instantiation of Critical Regionalism in a defence against such claims of its Post-Modernity. Botta's stripes have also been shown to register a broad range of tensions in his work, drawing particular attention to his use of history, and its difficult and contested presence in his work. In particular the stripes have revealed a contradiction between claims of Botta's literal adoption of the formal qualities of banded architecture in Italy, and the more abstracted and transformed use of Classical rustication. They could also be said to highlight further struggles between the meaning of stripes as emerging from a specific regional vernacular, in contrast to Botta's actual use of them on buildings around the globe as a kind of personal signature. Such conflicts are largely unarticulated by critics, remaining as an intriguing and unresolved presence in the work.

Still, and despite their contradictions, all these interpretations of Botta's stripes maintain a degree of validity. No one can provide a definitive or complete explanation of the origin of Botta's stripes and to search for, or to make claims upon, their precise origins seems futile. Yet, here lies what is perhaps the most important insight of this study: that these historic and semantic claims on Botta's stripes have a cumulative value in so far as that together they reveal an ultimately ambiguous relationship between Botta's work and architectural history. Virgilio Gilardoni has come to a similar conclusion about Botta's work more generally, suggesting that: "Almost all his references to "history" are abstract, generic—it seems they mean either to affirm that "architecture is the formal expression of history," or to state that it is necessary to draw "from primitive history as a source for the comprehension of today's problems […]""[31] Yet rather than taking Botta's ambiguity for a "generic" or all-encompassing abstraction of time, place and history as collective wholes, I would argue another position. As this paper has illustrated, Botta's historicism is constituted by an array of possible historical references and projected meanings: literal and abstract, generic and specific, local and international, exhibiting both Modern and Post-Modern tendencies. The similarities with the pre-Modern Italo-Ticinese language of construction may be ambiguous, even ambivalent, but they are not generic. We might therefore better describe Botta's use of history as a complex, layered—and perhaps striped—kind of historicism. The result might also be described as a fabulation.

The resulting "striped" or "fabulated" historicism is strategically useful for Botta. Whether intentional or not, Botta's silence on his specific historical sources has propagated and maintained the gathering of ambiguous meanings about his work. His use of stripes certainly contributes to this, openly accepting such a range of interpretations. The resulting fabulation enables Botta's work to resist strict categorisation—as Modernist,

Post-Modernist, Revivalist, Traditionalist, Classicist, or any other term—because it appears to be all of these things at the same time. Certainly, this striped understanding of Botta's historicism yields a more rich and complex understanding of Botta's work than its conventional reading as archaic, eternal and sacred. Yet, one must also concede that, in the end, it adds just another layer to the already dense gathering of speculation, myth and interpretation surrounding Botta's architecture.

Endnotes

[1] Emilio Battisti referred to the project as Botta's residential masterpiece. Emilio Battisti, "Architectural Experience," in *Mario Botta: Architecture and Projects in the '70*, ed. Italo Rota (London: Academy Editions, 1981), 24.
[2] The first edition was published in Italian in 1979. The first English edition was published in 1981: Italo Rota, ed. *Mario Botta: Architecture and Projects in the '70* (London: Academy Editions,1981).
[3] Charles Jencks has long argued that such "double coding" is a quintessential characteristic of Post-Modernism. See, for example: Charles Jencks, *What is Post-Modernism?*, 2nd ed. (London: Academy Editions, 1987), 14.
[4] The primary text available in English is: Mario Botta, *Ethik des Bauens = The Ethics of Building* (Basel; Boston: Birkhäuser, 1997).
[5] Irena Sakellaridou, *Mario Botta: Architectural Poetics* (London: Thames & Hudson, 2001), 6.
[6] Mario Botta, "House at Ligornetto," *GA Houses* 3 (1977), 62-73.
[7] Botta, "House at Ligornetto," 62-73.
[8] Botta, *Ethik des Bauens = The Ethics of Building*, 52.
[9] Mirko Zardini, "Interview: Mario Botta / Mirko Zardini," *A + U* 89, no. 01 (1989), 116-21.
[10] Botta, *Ethik des Bauens = The Ethics of Building*, 156-59.
[11] Botta, *Ethik des Bauens = The Ethics of Building*, 159.
[12] Botta, *Ethik des Bauens = The Ethics of Building*, 26.
[13] Mario Botta, *Mario Botta, Architektur und Gedächtnis* (Brakel: FSB Franz Schneider, 2005), 45-53. Extracted and re-published as: Mario Botta, "History and Memory," in *Mario Botta*, ed. Alessandra Coppa, *Minimum* (Milan: Motta, 2009), 91.
[14] Benedetto Gravagnuolo, "Sacred and Profane," in *Mario Botta: Public Buildings: 1990-1998*, ed. Luca Molinari (Milan: Skira, 1998), 13.
[15] Benedetto Gravagnuolo, "Towards an Architecture of the New Millenium [Introduction]," in *Ethik des Bauens = The Ethics of Building*, ed. Mario Botta (Basel ; Boston: Birkhäuser, 1997), 16.
[16] While this medieval use of stripes in Italy is particularly associated with the northern parts of Italy, examples can be found all over the Italian peninsular, and on the islands of Sardinia and Corsica.
For a more detailed account of this tradition, see my paper: Ashley Paine, "Façades and Stripes: An Account of Striped Façades from Medieval Italian Churches to the Architecture of Mario Botta," in *Audience: 28th Annual Conference of the Society of Architectural Historians, Australia and New Zealand* ed. Antony Moulis and Deborah van der Plaat (Brisbane2011).
[17] Joseph Rykwert, "Design Dialogue: Mario Botta: Views of a Modernist," *Architectural Digest* January (1988), 56, 60, 62, 64.
[18] Harold Szeeman, "A Sounding Triangle," in *Mario Botta: Watari-um Project in Tokyo 1985-1990* (Tokyo: Watari-um, 1990), 38.
[19] Francesco Dal Co, "The Patience of Things," in *Mario Botta: Architecture 1960-1985*, ed. Francesco Dal Co (Milan / New York: Electa / Rizzoli, 1987), 28.
[20] Kenneth Frampton, "The Will to Build," in *Mario Botta: Architecture and Projects in the '70*, ed. Italo Rota (London: Academy Editions, 1981), 11.
[21] Gerardo Brown-Manrique, *The Ticino Guide* (New York, NY: Princeton Architectural Press ; London ADT, 1989), 108.

[22] It is also interesting to note that Brown-Manrique recalls discussing the stripes on Gianola's renovated home in Morbio Superiore: Gianola referred him to the Balerna cemetery. Gerardo Brown-Manrique, [Email Correspondance], 1 February, 2012.
[23] Brown-Manrique, *The Ticino Guide*, 9.
[24] Brown-Manrique, *The Ticino Guide*, 15.
[25] Battisti, "Architectural Experience," 24.
[26] Charles Jencks, *The New Paradigm in Architecture: The Language of Post-Modern Architecture* (New Haven ; London: Yale University Press, 2008), 120-21.
[27] Charles Jencks, "Mario Botta and the New Tuscanism," *Architectural Design* 53, no. 9/10 (1983), 82-85.
[28] Jencks, "Mario Botta and the New Tuscanism," 82-85.
[29] Jencks, "Mario Botta and the New Tuscanism," 82-85.
[30] The relationship between Botta's stripes and those of his Ticinese and international contemporaries has been discussed in my essay: Ashley Paine, "The Problem of Stripes," *AA Files* 63 (2011), 70-73.
[31] Virgilio Gilardoni, "Gli spazi dell'uomo nell'architetture di Mario Botta," *Archivio Storico Ticinese* 100 (1984), 219-44. Extracted and re-published in: Francesco Dal Co, *Mario Botta: Architecture 1960-1985* (Milan / New York: Electa / Rizzoli, 1987), 273.