

# **SAN ROCCO**

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## **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.

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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.