



MIAMI THROUGH THE EYES OF VISCUSO

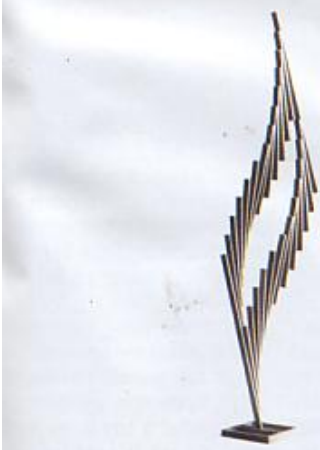
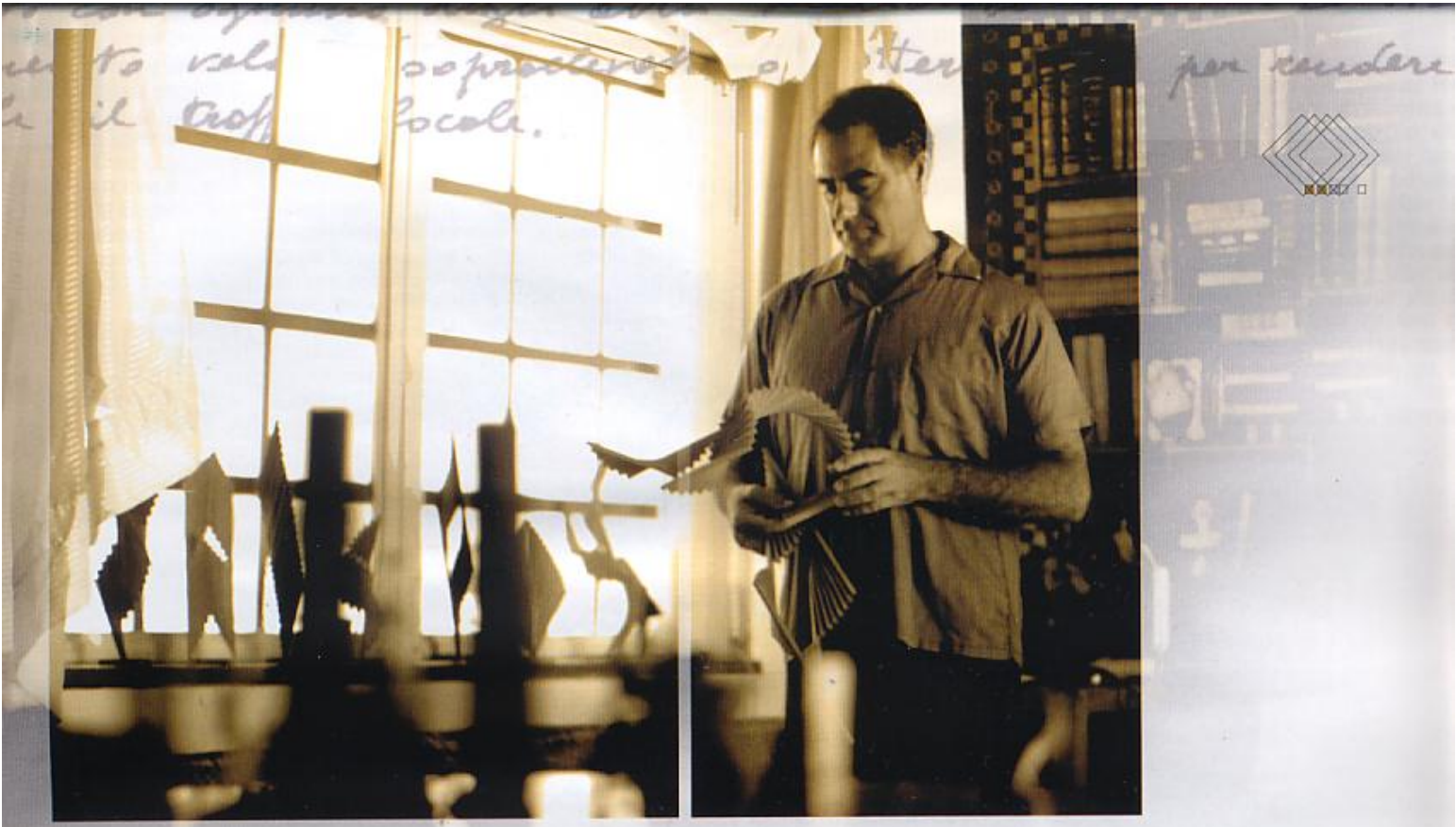
MIAMI COULD BECOME AN EXAMPLE FOR THE REST OF THE U.S., STIMULATING INTEREST IN THE REST OF THE WORLD, BECAUSE THIS IS A CITY OF CREATIVITY AND A SENSE OF HUMILITY. WE ARE NOT PERFECT, BUT WE CAN CHANGE ANYTHING AND WE MUST IMPORT THE BEST FROM THE HISTORY OF THE WORLD.

Emanuele Viscuso

TEXT BY DENISE SYPESTEYN PHOTOS BY RICK DELGADO



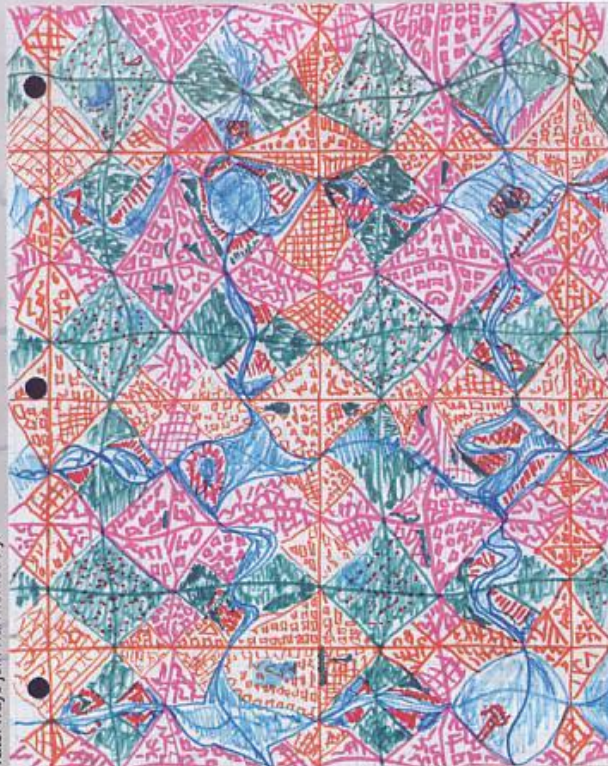
*di città policentrica e raggiungimento diretto.
...anti ...*



“An absurd city is one with all the houses on one side and facilities for the residents on another side,” Emanuele Viscuso says. “A city with districts only for offices, or stores, and where all the restaurants and hotels are in the same place, so that if one wants a coffee he/she is obliged to take a car and drive for miles to where all the shops are. An absurd city is one that appears to be suburbs almost everywhere. This city exists, and its name is Miami — but I believe that this area represents the most exciting opportunity to create an ideal city, because of the nature and waterways, beautiful houses and commerce, dynamic civilization and crossroad of ideas and culture. Miami has the potential to be an ideal city.”



THE IDEAL CITY The "future of Miami" — the individual cities, like



waterways join harmoniously.

the cells in the body, become interconnected with a sense of continuity — business sections,

retail stores, homes, restaurants and nightlife, cultural venues, parks and

A bold statement, you may think. Who, you ask, is Emanuele Viscuso, and what does he know of such things? Viscuso is a sculptor, composer and a visionary — a renaissance man — who is considered something of a national treasure in Italy. Since moving to Miami to discover a new life, he has attracted the attention of many of our country's "cultural cognoscenti," but along the way, he has also envisioned his new city, Miami, as a metropolis — a spiritual city with a sense of community, interconnected by nature

and culture, thereby stimulating a sense of harmony. It makes sense, but why, you ask, would this Italian artist care to concoct such a dream for Miami's future? Is he a simple dreamer or a protagonist and crusader?

Among many great things, Viscuso is perhaps Italy's most well-known sculptor. His sculptures can be found on large-scale in public places, such as the Malpensa Airport in Milan, as well as in smaller dimensions, in the form of jewels, such as the golder pir he made for Queen

Elizabeth, or even at Italy's Oscar Awards, where his "Mifed Award" sculpture is given in recognition of the top cinema distributors. His creativity spans from sculpture to music (he is a recognized composer and concert pianist), painting and poetry, to architecture, literature and theater (he is currently writing a book and a movie script, for which he has directed and written the music score). His sculptures appear on the cover of philosophy secondary school books, linking four-dimensional perception through

both philosophy and science, based on mathematics and the "golden section."

Viscuso understands how to create beauty with a sense of harmony that creates spiritual satisfaction — perhaps the true aim of all art. "If we multiply billions of times every one of our movements, we can begin to understand the importance of even the smallest things of everyday life," he says. "Every action is like a bud on a tree and already potentially contains all the essential elements that can lead us either

to an earthly paradise or a complete desert. Thus, we can begin to learn to think in modular terms, to attune our actions and to sense the potential implications. It is the only way to continue to rejoice in the great concert of life and to participate, without hitting the wrong note, in the most harmonious music of the universe."

In the pursuit to change a city's landscape, we must understand what a city is, or perhaps, what it is not. It is not just a group of buildings, businesses and houses with bars and restaurants



where people can meet. We must extract its beauty and enhance it. "The foundation of all historical cities came from spiritual issues," Viscuso says. "Great cities, such as Rome, had a human and spiritual connection at its center, with matrimony of culture. It is an ideal continuum of human resources and cultural contents; architecture alone is not a city. Our city planners have not thought in this manner, and the result is a city without human connection in mind; distancing us from each other and creating pockets of

poverty — monetarily, culturally and spiritually — stimulating isolation and a loss of community. There is no center of reference." What Miami lacks in history, it makes up for in geographical beauty and resources, however. Viscuso believes a city must look for its specialties and its beauty and exist in them, and if necessary, create them, discarding less-attractive things, and enriching others with new motivations and poles of visual, cultural and human attraction. "The most beautiful city is one where every house, street

and district compete with each other in beauty, richness and elegance," Viscuso says. "Every single improvement is able to better the whole city. My attention has always been captured by the concept of the 'Ideal City' although I am not a philosopher nor a professional city planner. Everyone with a minimum of creativity should feel compelled to participate in this forum with his ideas, along with the major philosophers and city planners whose job is to do so."

Historical city founders — Romolo, founder of Rome, and Dido,

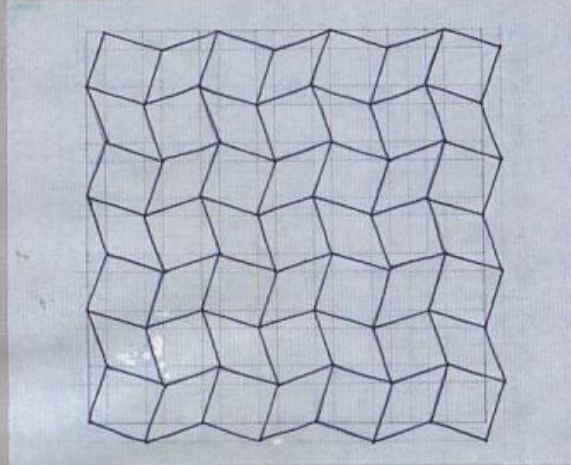
founder of Carthage; even our own Carl Fisher, founder of Miami Beach, and George Merrick, who founded Coral Gables — had one thing in common: an ideal. "These men were warriors, renaissance men, dreamers and investors with a fantasy," Viscuso says. "They were not bureaucrats or employees, so they could dream of creating something new that materialized into an ideal. Creativity should be supported by our governmental agencies and decision makers."

Miami is separated by islands of communities, with no connect-

ing lines to bring them together. Our neighboring community, Fort Lauderdale, has made strides in creating a center in Las Olas, with the Intracoastal Waterway being used as a mode of transportation. "We need to create this flow between our communities, because if we strip our ability to share and communicate with each other, we lose our core sense of shared culture. Everything we need in life should be within close reach where people can easily get to wherever they need to go. There would be less pollution, traffic and

HYPER-MONUMENTAL CITY This is a passionate city that

continuous journey, with the architecture becoming the singular cultural element.



Città ipermonumentale 1973

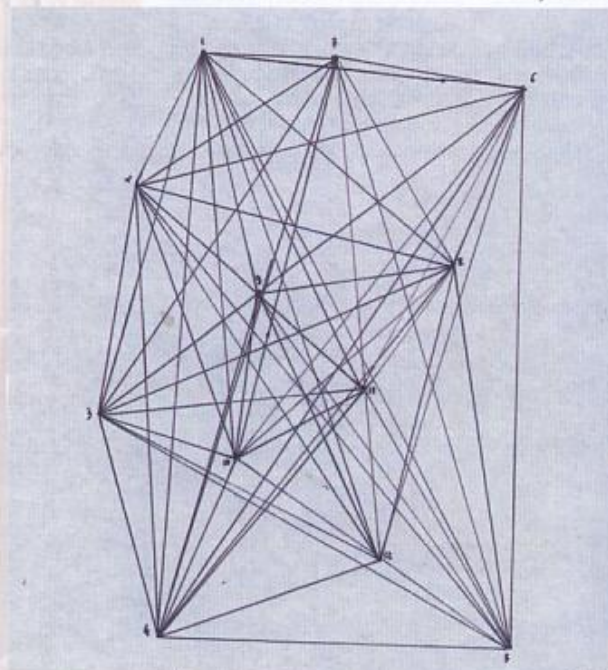
Ad ogni isolotto si ha una prospettiva frontale con una struttura architettonica e non col proseguimento dell'asse stradale, senza che venga a soffocare il senso dello scorrimento e della linearità di una moderna e funzionale rete stradale che rischia essere irraggiungibile e decisamente angolata sui due sensi.

is cultural, sexy and tempting you to look further. There is never a void or emptiness when

you look down any street. There is visual stimulation that draws you on a

THE POLYCENTRIC CITY This is a modern city that is

and efficiency. (Viscuso dreamed of this concept when he was 16 years old.)



*Schema di città policentrica a collegamenti diretti. 1972
I 16 punti rappresentati debbono essere "centri" (università, ospedali, uffici, case, negozi, banche, etc.) ed ognuno di essi è direttamente collegato con ognuno degli altri mediante una via veloce e conveniente (aereo, metropolitana o sottoripa) per rendere più agevole il traffico locale.*

Interconnect various communities and cities very quickly, through speed

very time-related. It is very high-tech, with fast and modern transportation systems that

overall wasted time being spent simply trying to get somewhere."

So, what is the ideal city, we ask? How do we approach such a monumental task? It seems daunting, with political hurdles and decision makers that would turn it into another "impossible dream." But, we must remind ourselves that it has always been the visionaries in the world who have built great cities, and when enough people in the community come together to support their ideals, even the most daunting tasks

can be successful. Viscuso is a man who dared to "dream," and his presence and qualified experience bring enrichment to our communities.

"America never allows a good idea to be wasted and is typically very respectful of new ideas and of its visionaries," Viscuso says. "Miami is often looked upon negatively. I want to change the way people perceive this city. It could be visually transformed by creating more movement in the landscapes, making dead areas look more interesting and creat-

ing neighborhoods that thrive with a sense of community spirit."

Miami has its share of visionaries that have made great strides in changing the overall landscape, although often not with the community in mind. Trends seem to be changing, however, and we embrace and look forward to a city that will grow, with the communities' best interest at heart. We celebrate the minds of these forward thinkers and hope they remember to incorporate the human and spiritual side to their grand plans. **L**



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