

THE ‘MALAPARTISM’ – A MUSICALIZED «PLEURESEMENT»¹: CURZIO MALAPARTE, ALBERTO MORAVIA, ADALBERTO LIBERA AND THE ARCHITECTURAL STRUCTURES OF THE ‘BEINGNESS’²

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SUMMARY. Starting with Johann Wolfgang von Goethe’s vision, who acclaimed that ‘Music is liquid architecture; architecture is frozen music’⁴, this is an investigation that touches subthemes as a psychological analysis of the characters from the film « Le Mépris » (by Jean-Luc Godard, 1963), made after the eponym novel « Il disprezzo » by Alberto Moravia⁵ (1954); an analysis into the music of the film composed by Georges Delerue (1925-1992) – « Thème de Camille », an investigation in George Delerue’s music and other iconic songs from the decade’s atmosphere; a short philosophical

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- ¹ The « pleurement » is an aesthetical condition of the music. For more details, see Maria-Roxana Bischin, (1) “‘Hebrew Melody in A Minor, Op. 33’ by Joseph Achron. The dehiscence of temporalities between “{in}-flesh-ization” and “holding[s]-still” phenomenon in musicalized mournfulness”, in *Studia UBB Musica*, no. 1/2021 (paper in English), UBB, Cluj-Napoca, July 2021, pp. 285–302. Doi: <https://doi.org/10.24193/subbmusica.2021.1.18>. See too, (2) Maria-Roxana Bischin, “Phenomenology and the ‘levitation-floating’ feeling in music’s nostalgia. An endless {‘into’}-falling”, in *Studia UBB Philosophia*, vol. 66, no. 2 (Jul. 2021), Babeş-Bolyai University, Faculty of History and Philosophy, UBB Cluj-Napoca: pp. 41–53. Doi: <http://www.studia.ubbcluj.ro/download/pdf/1376.pdf>, and <https://www.doi.org/10.24193/subbphil.2021.2.02>.
- ² The philosophical term is transpositioned from Martin Heidegger, *Being and Time. A Translation of Sein und Zeit*, translated by Joan Stambaugh (after the Tübingen’s edition of *Sein und Zeit*, by Max Niemeyer Verlag, 1953), Albany, New York, State University of New York Press, 1996, and refers to the conditions under which the Being manifest itself. In this case, the article includes the existential manifestations and events of the Being related to some conditions such as architectural condition, music condition, timelessness and spatiality.
- ³ Maria-Roxana Bischin, *LinkedIn*: <https://www.linkedin.com/in/bischin-maria-roxana/>.
- ⁴ We have not found the work in which Johann Wolfgang von Goethe affirmed the quote, but we have consulted this digital source: <https://www.elemental-architects.com/post/architecture-is-frozen-music>, that was accessed on 10 August 2022.
- ⁵ Alberto Moravia, (1) *Il Disprezzo (Il fantasma di mezzogiorno)*, Milan: Bompiani, 1954; (2) *Le Mépris*, translated into French by Claude Poncet, Paris: Flammarion, 1955, and 1993; (3) *Contempt*, translated into English by Angus Davidson, New York: NYRB Classics, 2004.



introduction into the universe of the architect Curzio Malaparte (1898-1957) and 'Casa Malaparte' from Capri Island. Said so, 'Casa Malaparte' is bought into analysis through the aesthetical-architectural filter of some nowadays epic mansions/residences from Laval, Montréal, Las Vegas, Atlanta, Los Angeles, Bucharest-Kiseleff-Aviatorilor area, which are included in the architectural research-portfolio. More than this, we try to check how architectural structures sculpture the musicalized Being's essences using examples such as Belle Abri, Villa Cèdres, Villa Astor, Palazzo di Amore, Villa Leopolda, Villa D. Ionescu, Bel-Air, and other magnifiques villas that seem aesthetically very close to Casa Malaparte. In addition, this paper answers the following fundamental questions: Why, sometimes, the music saves/repairs the architectural existentialism? And why is it so important for architecture to create and *re-create* permanent music? The paper opens and enriches a collaborative research niche between architecture, music, analysis-methods from philosophy field, and the applied philosophies 'behind' the real estate portfolios; This paper is an exploration of the beautiful universe of some representative mansions, outlining the ineluctable liaison between sonorous structures and architectural structures, highlighting that the vision of Wolfgang Goethe is still alive in the buildings that surround our cities. This paper is a research realised between 2021 and 2022, and it combines observations from philosophy, architecture, literature, music, and real estate's domain.

Keywords: 'Malapartism', Georges Delerue, "Camille", Curzio Malaparte, Alberto Moravia, Mohamed Hadid, sun's phenomenology, light, architectural structures, musical structures, Adalberto Libera, Casa Malaparte, Belle Abri, Bel-Air, Hadid's architectural structures, Villa Cèdres, Villa Astor, Palazzo di Amore, Villa D. Ionescu.

*"No place in Italy has such a wide horizon to stare at,
nor such a depth of feeling."
(Curzio Malaparte)*

Background: defining the 'Malapartism'

Architecture is meant to heal existence in unimaginable ways. Architecture matters, and the mood of how we habit it matters too. The film *Contempt (Le Mépris)*⁶ together with the Casa Malaparte⁷ shows us this.

⁶ Jean-Luc Godard, the film *Contempt (Le Mépris)*, producers Georges de Beauregard, Carlo Ponti, Joseph E. Levine, cinema Raoul Coutard, music by Georges delrue and Pierro Piccioni, Jean-Luc Godard (director), locations Cinecittà Roma and Casa Malaparte, Capri, release dates, 29 October 1963 Italy, 20 December 1963 France. Production companies: Rome Paris Films, Les Films Concordia, Compagnia Cinematografica Champion, 1963. In the film are used 4 languages: French, Italian, German and English.

⁷ Casa Malaparte (also, Villa Malaparte), architect Adalberto Liber, place: Capri Island, year of construction 1937.

When Martin Heidegger launched his theory about *lived* space and spatiality, he understood this as a constant living event/fact⁸. Should be taken into account that a house *lives us*, too. This means that a house projects inside us events specific to the 'Beingness', and reflects them in our conscience and into the external manifestations (an example would be, drinking a coffee in front of a beautiful window).

More than this, "space gives us the beginning of the world"⁹. Architecture is based on space's idea and produces continuously something that is much more eternal than space – spatiality. The spatiality has the *a prioric* advantage that it is not limited by time. The temporality (which is different from Time) is impregnated with infinity due to the architectural structures that are designed to create *more*¹⁰ spatiality, to open the structures towards infinite¹¹.

Johann Wolfgang van Goethe stated that "*Music is liquid architecture, and architecture is frozen music*"¹², as it was mentioned above. Continuing behind Goethe's words, there can be added the idea that architecture hides « *les structures ideales de la pleurement*¹³ » ('*the crying's ideal structures*'). This means that our inner emotions can be sculpted into architectural forms. The « pleurement's *idea* » was added to the musical art by Céline Dion too¹⁴.

⁸ Martin Heidegger, *Der Ursprung des Kunstwerkes [The Origin of the Work of Art.]*, Leipzig: Reclam Verlag, 1950 [1967], p. 41-42, p. 90.

⁹ Martin Heidegger, *Sein und Zeit*, Tübingen: Max Niemeyer Verlag, 1927, p. 42.

¹⁰ Ludwig Miess van der Rohe [1886-1969], "Less is more." But "less is more" because of the architecture's musicality and timelessness, "more is more".

¹¹ John Wallis, *De Sectionibus Conicis Nova Methodo Expositus Tractatus (Treatise on Conic Sections Expounded in a New Method)*, after the 1655s ed., Creative Partners, LLC., 2021. This is the work in which the concept of infinity (∞) is detailed for the first time with strong mathematical analysis. This work has been classified by nowadays scholars as being the most important work of our civilisation.

¹² The quote is attributed to Johann Wolfgang von Goethe.

¹³ The concept is innovated by us.

¹⁴ Céline Dion, the song *Moi quand je pleure (Myself when I cry)* included in the big album *Sans attendre*, songwriters of the song – Maxime Le Forestier, Stanislas, producer of the song – Stanislas, producers of the full album: Yvan Cassar, David Gategno, Patrick Hampartzoumian, Claude Lemay, Scott Price, Julien Schultheis, Stanislas, Jacques Veneruso; studios for recording – Echo Beach Studio (Florida), Agathe' Studio, Studio Omega, ICP Studios, Studio 73, The Village, Moulin de la Goulette, recording label Columbia, 2 November 2012:

« Moi quand je pleure c'est à mourir,
 Quelquefois même, ça me fait plaisir;
 Roulée en boule, agitée par la houle
 Et les sanglots lourds.

This art nucleus can be enriched through the « les structures intérieures de la pleurement architectural» (the interior structures of the architectural crying) that exist in each building.

'*Malapartism*' is the architecture's 'Beingness' which creates the necessary outside & inside structures deliberately that can create luminosity, music, and more space, in order to compound the spatiality. If time can be brought into inside structures, then spatiality can free everything, both transforming time into temporality (eternity) liaison to spatiality. It looks like the Casa Malaparte was created for this, as the Belle Abri from Atlanta [Georgia] was designated to do films. But, first of all, Casa Malaparte was built by Adalberto Libera for the filmmaker Curzio Malaparte (Kurt Erich Suckert)¹⁵. Initially, Curzio stopped the development of the building, but the construction works were retaken. Marida Talamona sustains that the isolation of the Casa Malaparte it is just an appearance.¹⁶ Despite this appearance, Casa Malaparte opens the spaces due to the windows, due to the luminosity,

Moi quand je pleure c'est sans arrêt;
C'est comme la mer et les marées
De tout mon cœur.
Moi quand je pleure
C'est vrai. »

Our translation:

"When I cry it's as I'm dying,
Sometimes it makes me happy;
Rolled up in a ball, tossed about by the swell
And the heavy sobs.

When I cry it's neverending;
It's like the sea and the tides
From all of my heart.
I, when I cry
It's true."

The online official archive:

https://www.youtube.com/watch?v=GtY6sXEYlvQ&ab_channel=CelineDionVEVO,
accessed on 24-25 May 2022.

The song was next included on the albums: « Sans attendre, 'L'album Incontournable' Édition Deluxe Limité », 2013, France, and on the box-album "Céline Dion Collection, Section 9: <Sans attendre>", 3 June 2016.

¹⁵ The real name of Curzio Malaparte was Kurt Erich Suckert (1898-1957). He chose to name himself "Malaparte", which means "good-sided" or "to be reconciled/peaceful with himself" [which also leads us to the Pyrrho's from Elis' *ataraxia* ('*Ἀταραξία*') concept].

¹⁶ For details, see, Marida Talamona, *Casa Malaparte*, Princeton: Princeton Architectural Press, 1992 and 1996.

and staircases, the 'Beingness' in direct correlation to the blue sea. Armor of apparent Pyrrhonian *ataraxia* ('Ἀταραξία') is created due to the connection between Georges Delerue's composition, the sea, and the house. The sculptural presences create a presentificated Sartrian absence¹⁷ based on the Beautiful (Beautifulness). The idea about Beautifulness of Edmund Burke¹⁸ is very close to Joahann Wolfgang von Goethe's statement.

1. The 'Malapartism' as muscialised 'pleurement' of the light: interior and outside structures of the 'Beingness'¹⁹

Imagine that each house could have designed a special sonorous column just for her. The statement of Wolfgang Goethe is validated. Georges Delerue composed the beautiful *Thème de Camille*²⁰ for the film *Mépris*. Even if the Casa Malaparte is the principal personage, the architectural structures transcend the musical structures and vice-versa. Georges Delerue had composed in addition, works such as *Concerto de l'Adieu*²¹, *Tours du Monde*, *Tours du ciel*. The music of Georges Delerue produces the cinematic effects absolutely necessary in constructing the narrative for a personage, for a house, and so on. Karl Lagerfeld visited the Casa Malaparte in 1997 and has written a special book about it.²²

The film *Le Mépris* (which intorduces us to the most important personage – Casa Malaparte) starts with scenes that are full of luminosity. The house maintains us the attention alive. The coordination between exterior and interior is harmonized due to the sea, the luxuriant vegetation. A first sight, the aridity of the landscape is cheaty, but the aridity should remind us about the Sartrian Notinghness de *l'être*. The aridity is the Moravian indifference, the contempt transposed into stones, and the heat of the weather. The luxury of the sea leads us with our thinking towards some landscapes from Costa Rica (Escazú canton from San José province) of the

¹⁷ Jean-Paul Sartre, *Being and Nothingness*, translated by Richmond, Sarah. Washington Square Press/Atria, New York, London, Toronto, Sydney, New Delhi, 2021.

¹⁸ Edmund Burke, *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful with an Introductory Discourse Concerning Taste*, edited for popular use by prof. Abraham Mills, New York: Harper & Brothers, 82, Cliff Street, 1844, p. 38.

¹⁹ In the French version, this usbtittle it would be – "Le Malapartisme comme le pleurement musicalisée de la lumière: les structures internes et externes de « l'Être »".

²⁰ Georges Delerue, *Thème de Camille* 1963, for *Le Mépris* film, piano arrangements by Vladimir Guevny, unknown year.

²¹ Georges Delerue, *Concerto de l'Adieu*, performance by Juraj Cizmarovic (violin), Frank Strobel (conductor), in WDR Funkhausorchester Köln, 2 September 2021.

²² Karl Lagerfeld, Gerhardt Steidl, Eric Pfrunder, *Casa Malaparte*, 2nd ed., Göttingen: Steidl Publishing, 2015.

small beautiful village Èze from the Provence-Alpes-Côte d'Azur. The aridity of the Botanical Garden from Èze is identical to the aridity of the area of the Casa Malaparte.

The luminosity depicts inter-*realities* to the limit between inside and exteriority. The sounds inserted between the frameworks make like the narrativity of the personages' personal life containing frames for these inter-realities. What I meant, is that despite this common quotidianly, there are realities of the Beautiful that develop in front of us and around us, constantly: a tree put in harmony with architectural structures very beautiful (as in the case of Villa Balbianello²³ from Lake Como). The same thing was designed too, for the Casa Malaparte. Casa Malaparte was designed for us to feel sensations, or feel synaesthetic memories, and so on. I think no one can be unhappy in a house that is sectioned into many rooms, and in which each room is a piece of art through the window that is designed to insert the luxuriant exteriority (the sea, the ships, the rays of the sun) into the house. The interior doubles this Beautiful with the ancient sculptures that decorate each room of the Casa Malaparte. Even though love does not make part of Camille's life (interpreted by Brigitte Bardot), all along the film we can observe that there is a consolation in the architectural structures (something as *de consolatio architecture*).

In this regard, Casa Malaparte, as well as the Villa Bel-Air or the Villa Belle Abri, are iconic for the fact that the sun becomes a character that can organise the personages' life. The enlightenment is as important as it is transcendence. The Greek idea of the *ataraxia* ('*Ἀταραξία*') is very present in the film. Unfortunately, the characters' life is full of *contempt*, full of natural despise.

Behind each architectural detail, stays the music. The substance that unifies the stone-forms with the sonorous forms is the sonorous substance that Georges Delerue achieved to create for the Malaparte house.

Not to forget, that the philosopher who put a value on the idea of living/housing space was Martin Heidegger. In the lectures entitled *Der Ursprung des Kunstwerkes*, Martin Heidegger stated that if we want to find something deep about a work of art, we should look after the space.²⁴ Heidegger uses the term '*behausen*'²⁵ to designate the idea that all the buildings are questing the man.²⁶

²³ Villa Balbianello, 13th Century, transformed into the villa by Angelo Maria Durini, Lake Como, 1785-1796. (film appearances, *A Month by the Lake*, 1995).

²⁴ Martin Heidegger, *Der Ursprung des Kunstwerkes [The Origin of the Work of Art]*, 1950 [1967], p. 116.

²⁵ Trans. "co-living", it refers to the idea of the Being living in coordination with the living space, an idea that highlights much more the aspect of the inseparability that exists between them.

²⁶ *Ibid.*, p. 116.

The idea for the film *Le Mépris* starts with the idea that a building must produce pleasure, healing, and Beautifulness, even harmony all around and inside it. Curzio Malaparte desired this too. But the action of the novel by Alberto Moravia and the action of the film *Mépris* show us an opposite direction.

Martin Heidegger stated that the '*Befindlichkeit*' (meaning "the state of the Spirit") is connected with spatiality²⁷, and separation would be impossible. It is possible that through the walls and stairs constructed, led by the high intuition of the spatiality, and brought, melted into Delerue's music – these basic forms of the expression of Beautifulness, are adding much more *ataraxia* ('*Ἀταραξία*') between the personage Camile and the house. Max Dessoir, a well-known theoretician of aesthetics, noted that Beautifulness in order to be created, needs to be filled with emotions.²⁸

A house is a mirror attentively purified; the more purifying, the more an objective image of the inner soul world is obtained – that of *ataraxia* ('*Ἀταραξία*'). Jane Mustard uses two metaphors: the metaphor of (a) "a house of Sartre", and (b) "situation as space"²⁹. So, the situations Malaparte³⁰ (let's call them so) are open-white spaces in order to rebuild the spatiality of the *inner*-situations. Jean-Paul Sartre uses the metaphor of "espace-temps"³¹ to intentionally postpone the time after space.

What kept our attention focused on Casa Malaparte, are the windows that create a big quantity of luminosity, due to the contrasts of the compressed walls from the exterior of the villa. The structure of the Casa Malparte is unusual in the exterior. Everything has been thought of as a wall formed from stairs that create the illusion of infinity. The windows are the quietness of the music. The light is the harmony, and the walls are the harmonized structure. In the meanwhile, inside them, the music flows, and the architectural structures (walls) are raising up another world for the 'Beingness'.

The dance of the walls is something very unique because creates spatiality and it is growing under our eyes as a tower of peace and quietness.

The inversed stairs are the synaesthesia of the contradiction. Entering from one room to another, as the characters do, looking for just one window that is in each room, this is the fluidity of life and of nature. 'Malapartism' is

²⁷ Martin Heidegger, *Being and Time*..., 1996, p. XIV (in the "Introduction part").

²⁸ Max Dessoir, *Zeitschrift für Ästhetik und allgemeine Kunstwissen [Magazine of Aesthetics and General Knowledge of Art]*, Zweiter Band, Stuttgart, Verlag von Ferdinand Enke, 1907, p. 227.

Digital archive: https://archive.org/details/bub_gb_lwXbHWSpm9cC/page/n5/mode/2up.

²⁹ Jane Mustard, "Sartre in Space: Rethinking Architecture & Rebuilding Philosophy", Te Herenga Waka - Victoria University of Wellington, New Zealand, 2010. <http://hdl.handle.net/10063/1584>.

³⁰ The concept of "situations Malaparte" belongs to us.

³¹ Jean-Paul Sartre, op. cit., 2021, pp. 718-717.

about life's existentialist fluidity, too. Camille watches through the window when the aggressivity around her becomes in contradiction with what she has inside her (creativity, imagination, art, passion). The windows are a metaphor for her own freedom. The luxuriant vegetation, the sun, and many other luxuriant Mediterranean details, the sea are very well amplified by the windows. This is the freedom that the structures of any house create. The contrasts of the exterior brownish-orange walls with the sea, despite this coloristic vibration, there is a conflict with the rigidity of the rock on which the house stays. 'Malapartism' is a travel back to Ancient civilisations. The exteriority of the house embracing luminosity makes us think of Egyptian Ra, to the Greek Pyrrhonian ataraxia ('*Ἀταραξία*') and so on). Curzio Malaparte has designed a room for the piano. The bathrooms are multiple and the connection with the paradise of Ancient Rome is very visible and fusions Camille's life.

2. From marbled structures to the musical liquidity & light architecture's "principle" melted into music: 'Camille's case and Malapartian architectural tessitura. A representative path through villas & "châteaux"

In order to better describe 'Malapartism' and the idea of 'Beautifulness' that lies in this concept, we will continue the argumentation with some examples:

The **Mansion Chelster Hall** in Oakville [Ontario area]³² was designed by the architect William Hicks. The entrances assured by the big green trees is as *Malapartic* as the entrance assured by the sea in the villa Malaparte. The lake that surrounds Chester Hall is also a protective aura for the mansion. The artesian fountains are part of the healing process too. A house should not only be a house, but the freedom that refers to permanent contact with free nature. The elements of white furniture bring a note of ataraxia, freedom, and peace.

Belle Abri from Atlanta³³ looks like this house was designed for doing films inside her. The house belonged to an actor and filmmaker that listed it

³² Chelster Hall, architect William Hicks, projected by Hugo Powell, 43,800 sq. ft., Oakville, Lakeshore East Road, Ontario, 2001-2006.

³³ Belle Abri, architect Paul Girardeau, 34,688 sq. ft., Atlanta, Georgia, Ferry Road, Chattahoochee River, 2007.

See, also: "The most compelling private residence to ever be offered to the market in the history of Atlanta" (<https://www.businessinsider.com/tyler-perry-lists-humongous-atlanta-mansion-for-25-million-2015-6#now-check-out-whats-for-sale-in-the-hamptons-18>), accessed on 27 July 2022.

in 2015. From the first time one enters Belle Abri, and if he/she will start to imagine the scenery for a film, he/she can see from the beginning each word of the personage, each speech that I can design for the personage, each cup of coffee that can drink there, each drama, each joy, each narrative of the personages' destinies, the unfortunate changes in the personages' lives, everything is there, into the perfect marbled-stone structures and into the "a priori" intuition, called beautifully by Kant "space". But if "*music is liquid architecture, architecture is frozen music*" [as Goethe said], then yes, the architecture freezes, "caught" inside her everything, because architecture is atemporal: the words, the sounds, the personages' destinies, the drama, the joy, the mysteries of the existence. You just have to decode the architectural structures [= thinking processes] into words, sounds, details, destinies, events, and actions. So Belle Abri is part of a synaesthesia-imagination that can create different worlds, and destinies. Another thing that characterizes Belle Abri is the luxuriant vegetation, the permanent connection with water through artesian fountains, lakes, baths, or swim pools (hiding behind her a philosophy of living borrowed from Baroque). Another amazing thing about Belle Abri mansion is that inside a room has a candelabra made from rubins.

But things, the *Malapartic* thrill, are the same even when it comes about petite castles such as **Château de Chenonceau**³⁴ that was designed by architect Philibert de l'Orme and Thomas Bohier between 1514-1522, or the **Château Vicomtal Saint-Pierre de Fenouillet**³⁵, a charmy castle from 11th century.

Coming back to the mansions, another distinctive mansion is:

Palazzo di Amore from Beverly Hills, Los Angeles³⁶ was built by architect Mohamed Anwar Hadid in Beverly Hills, Los Angeles. Palazzo di Amore is as breathtaking as the magnificent Villa Astor.

The magnificent Villa Astor from Sorrento³⁷ was built through the hard work of the architect Viscount William Waldorf Astor [1848-1919], and then, restored by Jacques Garcia, Sorrento. Through the Astorian windows, Vesuvius Mountain offers us spectacular ataraxia (*'Αταραξία'*). The white

³⁴ Château de Chenonceau, architects Philibert de l'Orme, Thomas Bohier, the work for the construction took place between 1514-1522.

³⁵ Château Vicomtal Saint-Pierre de Fenouillet, 11th century.

³⁶ Palazzo di Amore³⁶, architect Mohamed Anwar Hadid, 53,000 sq. ft., Beverly Hills, Los Angeles, 2002.

³⁷ Villa Astor, architect Viscount William Waldorf Astor, 12,000 sq. ft., restored by Jacques Garcia, Sorrento, 1905. For details, the recent book written by Right Honorable the Lord 3rd Baron Astor of Hever, Curt DiCamillo, et al., *Villa Astor: Paradise Restored on the Amalfi Coast*, Paris: Flammarion, 2017 [280 pages], brings us into the Astorian architectural universe.

statues which decorate gracefully each room of the villa, create a perfect pitch with the sea.

Villa Balbianello³⁸ was transformed into a villa by Angelo Maria Durini. It appeared in the film *A Month by the Lake*, remaking the Malapartian atmosphere from the film *Le Mépris*.

Villa Bel-Air³⁹ existed since 1920s and was extraordinary renovated due to the work of the architect Mohamed Anwar Hadid in a very seductive Mediterranean-style. 'Malapartism' can also have as characteristic the Mediterranean details.

Villa Les Cèdres Cap Ferrat⁴⁰ was made by the architect Sébastien-Marcel Biasini, in 1830. In the past was named « Villa Les Oiseaux ». The exotic botanic garden « Les Cèdres » surrounds the spectacular villa.

Villa D. Ionescu from Bucharest [Sector 1, Aviatorilor-Kiseleff area]⁴¹ was built by the architect Thoma Socolescu, 900 sqm, in 1927, having 3 designed levels. The exterior is similar to Coimbra's architectural structures from the XVIII century. Villa D. Ionescu not only combines these elements of Portuguese-Maur architecture, but it pitches them in harmony with the unique Neoromanian/Neovallachian style from Romania. Villa D. Ionescu has many ontic neighborhoods with the mansions mentioned above. Its elegance makes her particular and it is the most iconic *palace* of the Neo-Romanian/ Neo-Vallachian architectural style. The castle combines elements of neo-Romanian architecture with strong influences from the Renaissance Quattrocento period and some Baroque notes. But in this context, we would highlight some quite rigorous elements of medieval architecture specific to the style of Iberian castles or to the modernist-Canadian "Château" styles. The castle has 3 floors with extremely spacious rooms.

Villa Île-de-Gagnon-à-Laval⁴² is located on the island Île-de-Gagnon-à-Laval. Surrounded by a water lilies lake, the castle rises spectacular in front of the green trees. The rooms are decorated after French-Classicism style, and Art Nouveau, too. Held by a very special person, the castle reflects the real and ineluctable connection between music and architecture.

³⁸ Villa Balbianello, 13th Century, transformed into the villa by Angelo Maria Durini, Lake Como, 1785-1796. [Film appearances, *A Month by the Lake*, directed by John Irvin, 1955, with Vanessa Redgrave (who played in the film *Isadora*, 1968, too)].

³⁹ Villa Bel-Air³⁹, since 1920, rebuilt by architect Mohamed Anwar Hadid, 30,000 sq. ft., Beverly Hills, Los Angeles, 2005. It has a Mediterranean-style.

⁴⁰ Villa Les Cédres Cap Ferrat⁴⁰, architect Sébastien-Marcel Biasini, 18,000 sq. ft., France : coast Saint-Jean-Cap-Ferrat, France, 1830.

⁴¹ Villa D. Ionescu⁴¹, architect Thoma Socolescu, 900 sqm., Bucharest, Sector 1: Gheorghe Brătianu Street, 1927.

⁴² Villa Île-de-Gagnon-à-Laval⁴², architect René Angéllil, 24,000 sq. ft., Canada : L'Île Gagnon Laval, 2001.

The inspiration, the imagination and other psychological structures involved in producing the art, need to be positioned in a very spectacular architecture in order to become a complete “World” (the term is written here in Heideggerian style). Without an architecture that is not connected to emotions, imagination, and philosophy of life (*art de vivre*), the [outside] and the [inside] will never be balanced as it should.

Villa Leopolda⁴³ was rearranged by architect Ogden Codman Jr. between 1929 and 1931, and became popular due to the film *The Red Shoes*, in 1948. This villa is part of the French Riviera Villa's cycle. Next to her, we can put Villa Les Cèdres, mentioned above, and the spectacular Villa Ephrussi de Rothschild.

If Wolfgang von Goethe said that “*music is liquid architecture, architecture is frozen music*”, we can derive from this so many observations as follows:

- The sounds put together with architectural colonnades can create amazing things. This power is so strong that it can make you see how each sound has a correspondence with the architectural solid structures.
- From a phenomenological point of view we can think that the law of physics of the transformation from the liquid into solid and solids into liquid is validated.
- The examples of the mansions that we gave above are illustrative of how the musical liquidity reflects in the marbled architectural structures.

The connection between « Thème de Camille » and Casa Malaparte's architecture is empowered by the fluidity of the living conditions. Not only Casa Malaparte is illustrative of life's *Malapartic* condition of living ('*behausen*'), but all the mansions mentioned above, because all of them are producing harmonized Beautifulness. The power of luminosity creates this *Malapartic* condition. Jean-Pierre Naugrette puts the equation in terms of “lights and shadows”⁴⁴, but it is less about shadows and more about light. If we take away/cut the action of the Moravian novel, everything remains based on *Kalos' et 'Agathon'*, because that is what the architectural structures create. In other words, Casa Malaparte should not be seen in a negative light, but in the light of ataraxia ('*Ἀταραξία*'). **Chelster Hall** from Oakville (Ontario) and **Belle Abri** are the richest houses regarding the surface of the luminosity that

⁴³ Villa Leopolda, architect Ogden Codman, Jr., French Riviera: Villefranche-sur-Mer, 1929-1931 (film appearances, *The Red Shoes*, 1948).

⁴⁴ Jean-Pierre Naugrette, “Curzio Malaparte, Le Soleil et Les Ombres”, in *Revue des Deux Mondes*, July-August 2009, pp. 112-113. Doi : <https://www.jstor.org/stable/44192577>.

they can offer. In this way, the melody was designed in such a way that the tessitura of the musicality coincided with the tessitura of the architectural structures. The mansions/villas **Chelster Hall, Palazzo di Amore, Villa Astor, Villa del Balbianello, Villa Bel-Air, Villa Les Cèdres Cap Ferrat, Villa D. Ionescu, Villa Île-de-Gagnon-a-Laval and Villa Leopolda** – they all have incorporated the lightness principle, not as an obsession for the light, but as a balance for the interiors in order to be in harmony with the outside nature. Mediterranean-style is another part of this tessitura. Naturally, architectural structures have come to take precedence over sonorous shapes. Building is as important as creating the sounds.

The light was an important principle when doing buildings, since the Egyptians. Ra was connected with this idea too. Along then, through Antiquity and until modern Classicism⁴⁵, the light is mandatory when it came to creating spaces for the 'Beingness'. More than this, in the absurd theater, the lack of space becomes a trauma, and existence is limited by this. But in Antiquity, due to the light, the people could feel the power through what Pyrrho⁴⁶ named *ataraxia* ('*Ἀταραξία*')⁴⁷. Coincidence or not, Georges Delerue obtains the aesthetic effect of *ataraxia* ('*Ἀταραξία*') through the beautiful « *Thème de Camille* »⁴⁸. The vegetation and the luxurious style exemplification through Costa Rica's villas validate the list as in the village Èze.

Conclusion

Our conclusion is set by the question:

Do all the villas have a pitch of 'Malapartism' into them?

⁴⁵ Our observation: Classicism term designates two periods: a. the period of time of the Greco-Roman world [8th-5th century AD], that characterized the arts, the literature of that period, and b. the Classicism of the modernity that is known as Neoclassicism [1760-1790, and continued very close to the 1840s of Romanticism], c. architectural classicism refers to the period from the Renaissance developed by the architects Leon Battista Alberti and Filippo Brunelleschi. For details, see Theodore Ziolkowski, *Classicism of the Twenties: Art, Music, and Literature*, Chicago and London: The University of Chicago Press, Ltd., 2015. Ziolkowski mentioned that Alfredo Casella and Paul Hindemith are maintaining classicism, but Classicism is maintained in Georges Delerue's music, too.

⁴⁶ Pyrrho of Elis (or "Pyrrhōn ho Ēleios", 360–270 BC). Pyrrho hadn't written published works, only a few fragments that were arranged by his student Timon.

⁴⁷ Svavar Hrafn Svavarsson, chapter "Two Kinds of Tranquility: Sextus Empiricus on Ataraxia", in Diego Machuca (coord.), *Pyrrhonism in Ancient, Modern, and Contemporary Philosophy*, Springer Science & Business Media, 2011, pp. 19-31. Doi: 10.1007/978-94-007-1991-0_2.

⁴⁸ Georges Delerue, *Thème de Camille* (1963), for *Le Mépris* film, piano arrangements by Vladimir Guevny, unknown year.

And the answer is affirmative. 'Malapartism' is the perfect condition for luminosity which transcends all architectural structures. 'Malapartism' is similar to the light's irisation phenomenon. The irisation was utilised in the Impressionist paintings in order to create openness and to induce a feeling of ataraxia ('*Ἀταραξία*'). In order for the 'Malapartism' to not transform into *contempt*, it depends a lot by the persons who live in the house. Not each big villa hides a drama. A mansion/villa/château can hide a very spectacular life of a very happy person. Architecture was created to make us happy in inimaginable ways.

Even if each villa/mansion/châteaux can be somehow *Malapartic* due to the characters that live in her, Casa Malaparte never can be blamed, because due to the light and the musicality created inside the architectural structures, it still heals the Being and still *re-puts* her in touch with the ataraxia ('*Ἀταραξία*') in order to rebuild the constant 'Beautifulness' around us.

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List of the real estates [some details are not offered, in order to protect the locations]:

Casa Malaparte (also, Villa Malaparte), architect Adalberto Liber, place Capri Island, year of construction 1937.

Château de Chenonceau, architect Philibert de l'Orme, 1514-1522.

Château Vicomtal Saint-Pierre de Fenouillet, 11th century.

Chelster Halll, architect William Hicks, 43,800 sq. ft., Ontario, Canada, 2001-2006.

Palazzo di Amore, architect Mohamed Anwar Hadid, 53,000 sq. ft., Beverly Hills, Los Angeles, 2002.

Villa Astor, architect Viscount William Waldorf Astor, restored by Jacques Garcia, Sorrento, 12,000 sq. ft., 1905.

Villa Balbianello, 13th Century, transformed into the villa by Angelo Maria Durini, Lake Como, 1785-1796. (film appearances, *A Month by the Lake*, 1995).

Villa Belle Abri, architect Paul Girardeau, 34,688 sq. ft., Atlanta, Ferry Road, Chattahoochee River, 2007.

Villa Bel-Air, since 1920, rebuilt by architect Mohamed Anwar Hadid, 30,000 sq. ft., Beverly Hills, Los Angeles, 2005.

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- Villa D. Ionescu, architect Thoma Socolescu, 900 sqm., Bucharest: Gheorghe Brătianu Street,1927.
- Villa Île-de-Gagnon-à-Laval, architect René Angéilil, 24,000 sq. ft., Canada : L'île Gagnon Laval, 2001.
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List of architecture offices:

- Girardeau, Paul, Abri Design Studio Inc., Atlanta, Georgia.
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