

**DIRECTION DE LA COMMUNICATION  
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**PRESS PACK**



# **LA TENDENZA**

**ITALIAN ARCHITECTURES 1965 - 1985**

**20 JUNE - 10 SEPTEMBER 2012**

# LA TENDENZA

**Centre  
Pompidou**

# LA TENDENZA

## ITALIAN ARCHITECTURES 1965 -1985

### 20 JUNE - 10 SEPTEMBER 2012

GALERIE DU MUSÉE AND GALERIE D'ART GRAPHIQUE,  
MUSÉE, LEVEL 4

21 May 2012



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23 May 2012



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Aldo Rossi  
Perspective Composizione, Teatro del Mondo,  
Venezia, 1980  
Centre Pompidou, Musée national d'art moderne  
Gift of the artist, 1992  
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With the support of **Molteni&C.**

## PRESS RELEASE

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## 20 JUNE – 10 SEPTEMBER 2012

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MUSÉE, LEVEL 4

**The Centre Pompidou is devoting an exhibition to La Tendenza, a pioneering international architectural movement, led by Aldo Rossi, that came out of Italy in the post-war period. The exhibition brings together a selection of major works from the Centre Pompidou's architecture collection, along with more than 250 drawings, historical models, photographs, paintings, films, and a wide variety of documentary material.**

Tendenza means 'trend', a form of progress that criticized the very idea of the avant-garde as both idealistic and unrealistic. The movement rejected utopia in favour of a political and critical architecture with a firm grip on reality.

This retrospective traces the beginnings of an architectural movement that questioned the abstraction of modern architecture, advocating a return to historical forms, which would be known as postmodernism.

Visitors will discover the works of the most famous architects of the Tendenza, such as Mario Ridolfi, Alessandro Anselmi, Carlo Aymonino, Paolo Portoghesi, Ernesto N. Rogers, Aldo Rossi and Massimo Scolari – and of other members of the movement who had a particularly strong influence on the Italian scene: Salvatore Bisogni, Gianni Braghieri, Arduino Cantafora, the G.R.A.U (Groupe Romain d'Architectes Urbanistes), Edoardo Guazzoni, Antonio Monestiroli, Dario Passi, Franz Prati, Franco Purini, Uberto Siola, Franco Stella, Daniele Vitale, Giangiacomo D'Ardia et al.

La Tendenza would have major international repercussions, with Christian de Portzamparc and Antoine Grumbach in France, Joseph Paul Kleihues, Oswald Mathias Ungers (with whom Rem Koolhaas was trained) in Germany, Mario Botta and Fabio Reinhart in Switzerland, the 2C group in Spain, and finally in the United States thanks to the publication of Aldo Rossi's writings by architect Peter Eisenman.

To accompany this exhibition, the Éditions du Centre Pompidou is publishing a 160-page catalogue containing 200 illustrations, edited by Frédéric Migayrou, Deputy Director of the Musée national d'art moderne / Centre de création industrielle.

In the period immediately after the war, Italian architects were working in a new context of crisis. Some questioned the precepts of the modern movement and the cult of classical references of the Fascist years. A realism akin to the neo-realism of Italian cinema asserted itself, one that required a social commitment and a response to accelerated urban development, the construction of vast suburban estates, and new social architecture programmes.

Under the aegis of Ernesto N. Rogers of B.B.P.R., the designers of Milan's *Tour Velasca* (1950-1958), the review *Casabella-Continuità* (with Ernesto Nathan Rogers and Vittorio Gregotti) initiated new debate about the historical city. Urbanism asserted itself as a major discipline, particularly at the University of Venice, where Giovanni Astengo and Giuseppe Samonà trained a new generation of architects.

The experimental neighbourhoods of the INA-Casa, such as the Tiburtino neighbourhood in Rome, designed by Ludovico Quaroni and Mario Ridolfi (1949-1954), provided an opportunity to put this urban theory into practice. The architect Carlo Aymonino was involved in these projects early on, and was called to the university in Venice by Giuseppe Samonà. In the 1960s, he was joined by the young Aldo Rossi; together, they created a think tank, "Gruppo Architettura," which sketched out a new project theory founded on notions of architectural typologies and urban morphology.

The appearance of new, Marxist-influenced reviews such as Massimo Cacciari, Toni Negri, and Manfredo Tafuri's *Contropiano*, or Paolo Portoghesi and Massimo Scolari's *Controspazio* opened up the debate and began a rethinking of history that led to the creation of a movement. In Venice, Milan, Rome, and Naples, a number of architects became involved in this search for a new architectural language, a typo-morphology. It would come to be paid significant critical attention and lead to an intense period of graphic production that translated this new architectural theory into images.

As the movement grew worldwide, galleries gave over their spaces to exhibitions of the group's work: first the 13th Milan Triennale in 1964, which was marked by the first student movements, then the 15th Milan Triennale in 1973, which was organized by Aldo Rossi and affirmed the presence of a new rationalist architecture, *Architettura Razionale*. The 1978 Roma-Interrotta exhibition brought together a group of young architects from both Italy and abroad who, in an innovative way, were drawing up plans for a new Rome from those of the historical city. The exhibition anticipated two major events: the 1979 presentation of Aldo Rossi's *Teatro del Mondo*, postmodern architecture floating on the Venetian Lagoon, and the *La Strada Novissima* exhibition organized for the 1980 Venice Biennale by Paolo Portoghesi; the latter toured to both France and the United States, thus affirming the presence of this historical school.



## PARCOURS DE L'EXPOSITION

### ENTRANCE

La Tendenza is the name of a movement characterised by the intense debates that invigorated Italian architecture between the 1960s and the 1980s. Opposed to the radical abstraction of 1930s modernism, a number of architects sought constants in traditional forms of architecture and the city in an attempt to construct a new language, one which encouraged a new, more coherent culture to support the architectural project. Aside from the influential Aldo Rossi (1931-1997), the Tendenza never represented a coherent group but remained a symbol of the most fertile laboratory of ideas which led international architecture in the second half of the 20th century. The exhibition lets visitors explore the broad diversity of architects, historians and other groups who came together in Venice, Rome, Milan and Naples and who, through their research which resulted in a wealth of graphic production, prolific editorial activity and the organisation of manifesto exhibitions such as *Architettura Razionale* (Triennale di Milano, 1973) and *La Strada Novissima* (Biennale di Venezia, 1980), reinvented the idea of a true «architectural culture».

### ROOM 2

#### FORMS FROM HISTORY

The major reconstruction programmes in Italy (INA-Casa), supported by the steady rise of a regionalist culture, testified to a "neo-realist" movement which, as was happening in cinema and literature, ushered in a return to traditional forms. In addition to the Tiburtino district (1949-1954) and the developments in Terni, the drawings by Carlo Aymonino celebrate this return to a rich geometric vocabulary also found in the research conducted by Paolo Portoghesi (Casa Baldi, 1959-1961) and GRAU (Rome Urban Architects Group). The Torre Velasca (1956-1958), by the BBPR group of designers, will remain, with its medieval crenel, the controversial emblem of this return to traditional forms.

### ROOM 3

#### ARCHITECTURE IN DEBATE

In the immediate post-war period, the pursuit of a new form of urbanism aroused some controversy, expressed in publications such as *Metron*, *Architettura*, *Urbanistica* and *Edilizia Moderna*, highlighting the intellectual dimension brought into architecture. First influenced by Enzo Paci's structuralism, the magazine *Casabella-Continuità* headed up by Ernesto N. Rogers and whose writers included Aldo Rossi, clashed with *Architettura Cronache e Storia* under the direction of Bruno Zevi or the long-standing magazine *Domus* created by Gio Ponti. The advent of numerous Marxist-influenced magazines like *Quaderni Rossi* inspired the creation of *Contropiano*, in which the prominent historian and theorist Manfredo Tafuri posited his ideas, followed by *Controspazio*, *Hinterland* and many other publications. A direct response to these articles, a number of important books were published by architects, leading to a period of intense editorial activity.

### ROOM 4

#### A LOGICAL APPROACH TO THE PROJECT TYPOLOGY – MORPHOLOGY

The assertion of a new architectural logic, of a language founded on the search for typological constants in architecture or morphological constants with regard to a city or region, imposed a new ideology on architectural projects. The Gallaratese housing complex (Milan, 1967-1973) by Carlo Aymonino and Aldo Rossi, envisaged as a community, became the symbol of this new dimension of the architectural project, claimed by a number of other architects introducing a critical dimension to architectural programmes. The exhibition at the Triennale in 1973, *Architettura Razionale*, set forth the manifesto of the Tendenza movement and presented the *Città Analoga*, a heterogeneous city of architectural monuments from every era inspired by the painting by Arduino Cantàfora or a blend of different communities depicted in the large collage of the same name.

## ROOM 6

**EFFECTIVE ARCHITECTURE**

Despite the prolific graphic production, countless drawings published in magazines and the “paper architecture” that contributed to the recognition of the movement and a period of intense educational activity at architecture schools, it was not until the late 1970s that architectural developments actually materialised: Guglielmo Marconi scientific secondary school in Pesaro (1970-1973) by Carlo Aymonino; school in Traiano by Salvatore Bisogni (1978); the Cinque Piazze in Gibellina (1982) by Franco Purini and Laura Thermes; Nice Cemetery (1983) by GRAU; the Uffici Estel in Thiene (1986) by Franco Stella, and Voghera Cemetery (1994) by Antonio Monestiroli. Aldo Rossi himself built very little; San Cataldo Cemetery (1971-1978) in Modena completed with Gianni Braghieri, remains his greatest work.

## ROOM 7

**AN INTERNATIONAL DIMENSION: ARCHITECTURE ON STAGE**

Taking a rather militant approach, from the 1960s onwards architects organised exhibitions to defend their critical relationship with the city, attempting to recommend new strategies of intervention. The city of Venice, which becomes an international stage during the world famous Art Biennale, gave Aldo Rossi the opportunity to demonstrate the effect of an analogy between reality and pretence, historical permanence and the event through the Teatro del Mondo (1979), a floating theatre that changed public perception of the city. In 1980, the exhibition La Strada Novissima, organised by Paolo Portoghesi, the recreation of a fictitious street with 20 façades designed by Italian and international architects, attracted worldwide critical acclaim under the general title The Presence of the Past. This change of scale, from the drawing to life-size urban signs - like the entrance to the exhibition imagined by Aldo Rossi or the large frescoes that Arduino Cantàfora created for the exhibition Idea, process and event (1984) in Berlin - imposed a new reality for a new dominant architecture all over the world.

### 3. PUBLICATIONS

#### ÉDITIONS DU CENTRE POMPIDOU

CATALOGUE

#### **LA TENDENZA. ARCHITECTURES ITALIENNES 1965-1985**

Edited by Frédéric Migayrou

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All the dossier entries were written in French by Léa-Catherine Szacka and translated into English by Gammon Sharpley.



## Foreword

Alfred Pacquement, Director of the Musée national d'art moderne / Centre de création industrielle

Images of the Teatro del Mondo, Aldo Rossi's seminal work, floating along the grand canal, and of the famous "La Strada Novissima" exhibition held in the former rope manufacture of the Arsenal of Venice during the 1980 Biennale, will remain milestones along postmodernism's path to recognition, catapulting it to the level of global cultural phenomenon. After the publication in 1979 of *La Condition postmoderne* by Jean-François Lyotard, this show seemed to echo the crisis in the main currents of thought justifying modernism inherited from Enlightenment rationalism, and acknowledged the exhaustion of the reductionist and purist discourse of the modernists, to propose a new, more prospective way of looking at and appreciating historical experience. Hailed as a genuine style in the English-speaking world, Postmodernism, at the centre of all academic debate on the aesthetics, politics and sociology of the contemporary world, would also leave a significant mark on the artistic scene, scrambling the hierarchy existing between "high" culture and "popular" culture.

At a time when museums shows are offering an exploration of postmodernity as a cultural phenomenon, it seemed important to us to go back to the real Italian sources of this return to history as a reference, among whom Aldo Rossi remains the most influential figure (although he never claimed authorship of even the idea of postmodernity). Focused on a period lasting approximately twenty years (from 1965 to 1985) and consisting of drawings and models selected from the very rich holdings of works by Italian architects in the collection of the Musée national d'art moderne, this exhibition traces the vivid and sometimes bitter debates which, from the neo-liberty current to neo-realism, animated the various groups of architects. This intense activity eventually led to the emergence of the "Tendenza" school, which garnered considerable critical recognition. This "trend", eschewing the idea of avant-garde and refusing all irrationalism and the utopian approach, advocated a new rationalism founded on reality and invigorated by a powerful intellectual movement expressed through a myriad of publications. Inspired by structuralism and strengthened by determined and militant social criticism, la Tendenza proposed a typological reading of architecture, seeking out formal constants throughout the history of architecture as well as those of cities and urban morphologies. This typo-morphology opened a vast field of research, laying the foundations of a new theory on the teaching of architecture as well as an entirely new approach to the architectural project, one relying on a reappropriation of drawing and of the image.

Through a presentation of Mario Ridolfi's neorealist projects, the polemical manifesto of the BBPR group's Torre Velasca and the debates on the subject of a new geometry initiated by Paolo Portoghesi and GRAU in Rome, the exhibition at the Centre Pompidou enables visitors to discover the path leading up to the "Architettura razionale" event held in conjunction with the 1973 Milan Triennale. It was here that the concept of "analogue city" became a precept, one materialized in the drawings of Arduino Cantàfora. Punctuated by the presentation of key projects like the Gallaratese complex (1967-1974) by Carlo Aymonino and Aldo Rossi, the Tendenza exhibition at the Centre Pompidou is first and foremost a sumptuous display of drawings illustrating this quest for a new architectural language – and perhaps the last great graphic expression of architecture before the triumph of computer-assisted, parametric design. Viewers will see the many sources of inspiration for contemporary architecture, the graphic expression and urban strategies of Italian architecture that directly influenced the Ticino School with Mario Botta and Fabio Reinhart, the German scene with architects such as Oswald Mathias Ungers, with whom the young Rem Koolhaas worked, the French School grouped round Antoine Grumbach and Christian de Portzamparc, the Spaniards of the group 2C Construcción de la Ciudad, and finally, Peter Eisenman and his Institute of Urban Studies, which introduced Aldo Rossi's work to the United States.

This first ever retrospective dedicated to la Tendenza is the result of the painstaking work of research and collection tirelessly pursued for many years by Frédéric Migayrou, deputy director of the Museum responsible for industrial design, and Concetta Collura, conservation attaché focused on developments in Italy. We thank them for putting this exhibition together and for their work enabling us to better understand the contributions of an essential source of contemporary architecture, one that has enjoyed increasingly critical acclaim round the globe in recent years.

Translated from French by Gammon Sharpley.

## La Tendenza : historical backlash

Frédéric Migayrou

La Tendenza, the architectural movement that developed round Aldo Rossi, always claimed autonomy for architecture, and with this word its participants sought to express the fully contemporary nature of the current, despite the fact they were deeply involved in a dialogue with history. The watchword of autonomy also seemed to provide an escape from the modernist image of the concept of avant-garde. A trend against all trends, this movement was very much in vogue and yet concealed a complex reality, individualities and positions that were often in conflict. However, it did result in the elaboration of a discipline and a culture that succeeded in inventing the paradigms of a critical form of architecture and nurtured a worldwide debate on the question of postmodernism lasting for nearly half a century. When seeking to define the singularity of contemporary Italian architecture, to specify its identity, by relying notably on the bibliography (so abundant it turns the subject of postmodernism into a cultural phenomenon far exceeding that of what was actually built) of the many publications on the issue, one is immediately confronted with a debate of another order. There was endless discussion and questioning of the means and methods of architecture, with a particular focus placed on experimentation that challenged the discipline, raising issues about all its dimensions (aesthetic, social and political).

In addition to the many buildings symbolising a new post-war vitality in Italy, and to the vast urban projects of the INA-Casa (1949-1963), during this period Italian architects and urban planners also initiated a deep rethinking of the sources of modernism, underpinned by a new humanism formalised by Enzo Paci in *Esistenzialismo e storicismo* (1950). In this book, Paci stated that the "severe lesson of functionalism" tended towards "the search for a more original nature and perception," according to his interpretation of *Krisis* by Edmund Husserl.<sup>1</sup> At the time, the issues of secularisation and rootlessness were deeply influenced by this state of crisis. In the background was Italy's cultural legacy of the Renaissance, the beacon for a Europe shaken to its foundations by the untenable schizophrenia induced by fascism and its exploitation of historicism coupled with an arrogant affirmation of modernity. In this context, the quest for a new ontological anchor, a new approach, was the driving force of the Association for Organic Architecture (APAO) founded by Bruno Zevi upon returning from the United States, where he had discovered the organic architecture of Frank Lloyd Wright. He took the example of Wright's architecture – like that of Alvar Aalto's – to support his argument against the functionalism of Le Corbusier: "Organic architecture is at once a social, technical and artistic pursuit, whose purpose is to create a new democratic environment. Organic architecture means architecture for human beings, modelled on the human scale, but also on human spiritual and material necessities."<sup>2</sup>

Under the influence of Bruno Zevi and Pier Luigi Nervi, the publication of the *Manuale dell'architetto*<sup>3</sup> challenged in the same way the normative system of Ernst Neufert's *Bauentwurfslehre* (1936). Mario Ridolfi, who conceived the drawings for the book with Mario Fiorentino, defined it as a helping tool for the project, one immediately applicable to the post-war reconstruction programme. Espousing reverence for craftsmanship and the construction methods of vernacular architecture, the book (widely read throughout Italy) also sought to optimise building methods by advocating the use of innovative practices and materials. The ideas in the manual echoed the exhibition on rural architecture at the 1936 Milan Triennale, for which Giuseppe Pagano had made his famous series of photographs, an initial typology of the popular dwelling, which resonates in Mario Ridolfi's drawings for constructive typologies.

Another important development influencing the architectural scene was evident at the 8th Milan Triennale of 1947. This show, coordinated by the communist architect Piero Bottoni, advocated a new organisation for architectural and urban production and a more pro-active approach to planning, one which emphasised prefabrication and industrialisation. The implementation, at Bottoni's initiative, of the QT8 experimental housing programme reintroduced the ideas of the rationalists, accentuating the tension between craftsmanship and industrialisation as a result, as well as the tension that existed between two conceptions of urban planning, which in turn pushed architects to think more deeply about means and principles, and to invent a new vocabulary and new methods.

(...)

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## Notes

1. Enzo Paci published a first book on existentialism in 1943, then *Esistenzialismo e storicismo* (Milan: Mondadori, 1950). Close to Ernesto N. Rogers, he published numerous articles in *Casabella-Continuità*, of which "Problematica dell'architettura contemporanea" (*Casabella-Continuità*, no. 209, January-February 1956, pp. 41-46). He introduced to Italy the phenomenology of Edmund Husserl – mainly based on his interpretation of *The Crisis of European Sciences and Transcendental Phenomenology* (1935-1936) – and structuralism, and was the editor-in-chief of the magazine dedicated to philosophy *Aut Aut* until 1976. *Fenomenologia e dialettica* (Milan: Feltrinelli, 1974) was a key reference in Italy in the debate between structuralism and Marxism.
2. Bruno Zevi, statement of the principles of APAO, *Metron*, no. 2, 1945, p. 17. This same Zevi published his manifesto, *Verso un'architettura organica*, Turin: Einaudi, 1945.
3. Mario Ridolfi, Pier Luigi Nervi, B. Zevi, Mario Fiorentino, Cino Calcaprina, Aldo Cardelli, *Manuale dell'architetto*, Rome: Consiglio nazionale delle ricerche (CNR)/Ufficio informazioni degli Stati Uniti (Usis), 1946. See also M. Ridolfi, "Manuale dell'architetto", *Metron*, no. 8, 1946, pp. 35-42, and Giorgio Muratore, "L'esperienza del Manuale", *Controspazio*, 6th year, no. 1, September 1974, pp. 82-91.

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## 4. BIOGRAPHIES

Anne-Marie Zuchelli

### **Anselmi, Alessandro** (Rome, 1934)

A graduate in 1963 of the School of Architecture, Sapienza-University of Rome, Alessandro Anselmi went on to be a founding member of GRAU. An architect and urbanist, he was also a teacher and editor for *Controspazio* magazine. In 1979, he participated in the counter-competition for the redevelopment of Les Halles, the former wholesale food halls of Paris.

### **Astengo, Giovanni** (Turin, 1915 – San Giovanni in Persiceto, 1990)

The architect and urbanist Giovanni Astengo graduated from the Polytechnic University of Turin in 1938. He served first as editor-in-chief, then general manager of the magazine *Urbanistica* (1949-1976). In 1949, at the request of Giuseppe Samonà, he was appointed to a professorship at the University Institute of Architecture of Venice (IUAV), where he founded the first graduate programme in urbanism in 1970

### **Studio AUA, Architetti Urbanisti Associati** (1961 – 1965)

Studio AUA was founded in Rome by architects, urbanists and urban planners gathered round Manfredo Tafuri for the purpose of proposing theoretical and technical solutions to meet urban and rural spatial planning requirements. The AUA designed the new business districts for Turin (1962) and Fano (1962), and participated in a competition for the construction of a hospital in Venice (1963).

### **Aymonino, Carlo** (Rome, 1926 – 2010)

A graduate of the School of Architecture, Sapienza-University of Rome in 1950, Carlo Aymonino, in parallel to his career as an architect, also taught at the Universities of Venice, Palermo and Rome. A theoretician as well, he was a member of the editorial staff of *Casabella-Continuità* and published many essays dedicated to the study of urban phenomena. He participated, under the direction of Ludovico Quaroni and Mario Ridolfi, in the construction of the Tiburtino district in Rome, under the framework of INA-Casa plan (1950-1954). The Monte Amiata housing estate for the Gallaratese neighbourhood, in Milan (1967-1974), a part of which he entrusted to Aldo Rossi, a school complex for the city of Pesaro (1970-1984), the competition for the reconstruction of the Paganini Theatre in Parma (1969) and the construction of the Palace of Justice in Ferrara (1977-1984) are representative of his research on building typologies and urban morphology. Appointed deputy to the mayor of Rome between 1981 and 1985, he was charged with overseeing interventions in the city's historic centre

### **Bisogni, Salvatore** (Naples, 1932)

An architect, theoretician and teacher, Salvatore Bisogni was first Ludovico Quaroni's assistant, formerly one of his professors at the School of Architecture, Sapienza-University of Rome. Bisogni took part in the development of the ZEN housing estates in Palermo (1969). For the city of Naples, he also built a lower secondary school for the Trajan neighbourhood (1974-1978) and the market hall (1980-1987).

### **Braghieri, Gianni** (Villa d'Adda, 1945)

Graduate of the Polytechnic University of Milan in 1970, between 1970 and 1986 Gianni Braghieri collaborated with Aldo Rossi on several projects, notably the San Cataldo cemetery in Modena (1970-1971). He has taught at the Universities of Palermo, Milan and Bologna and has served as dean of the Faculty of Architecture of the University of Bologna since 1999.

### **Cacciari, Massimo** (Venice, 1944)

The philosopher Massimo Cacciari teaches aesthetics at the University Institute of Architecture of Venice (IUAV). He founded, with Cesare De Michelis, *Angelus Novus* (1964-1971), a magazine on aesthetics and, with Alberto Asor Rosa, *Contropiano* magazine (1968-1971). He is a contributor to *Aut Aut* and *Nuova Corrente*. A member of the Italian Communist Party, he was elected deputy (1976-1983), then mayor of Venice (1993-2000; 2005-the present)

**Canella, Guido** (Bucarest, 1931 – Milan, 2009)

Graduate of the Polytechnic University of Milan in 1959, where he attended the courses of Ernesto Nathan Rogers, Guido Canella practiced as an architect, theoretician and professor in Milan and Venice. He designed projects for the development of Milan's suburbs, such as the town hall of Segrate (1963-1964) and the town centre of Pieve Emanuele (1968-1982). From 1979 to 1982, he served on the committee organising the 16th Milan Triennale. His works and research, ranging from experimentation to references to traditional architecture, were published in the magazines he ran, *Hinterland* (1978-1985) and *Zodiac* (1989-1999).

**Cantàfora, Arduino** (Milan, 1945)

The architect Arduino Cantàfora graduated from the Polytechnic University of Milan in 1971. Between 1971 and 1978, he collaborated with Aldo Rossi on the development of important projects, such as the Student Union in Trieste (1974). Professor in Venice, at Yale University and in Lausanne, Cantàfora is also known as a painter and presented *La Città analoga* at the Milan Triennale of 1973, the starting point for his pictorial research on the methods for representing architecture. In 1984, he painted two large format canvases entitled *L'Altra Berlino [The Other Berlin]* for the Internationale Bauausstellung (IBA).

**Dal Co, Francesco** (Ferrare, 1945)

The architecture historian Francesco Dal Co teaches in several universities, including the University Institute of Architecture of Venice (IUAV), where he heads the history of architecture department. The author of numerous essays, he wrote, in collaboration with Manfredo Tafuri, *Architettura contemporanea* (1976, Electa). He has managed *Casabella* magazine since 1996

**Dardi, Costantino** (Cervignano del Friuli, 1936 – Tivoli, 1991)

A graduate of the University Institute of Architecture of Venice (IUAV) under the direction of Giuseppe Samonà, Costantino Dardi built his first projects in collaboration with Daria Ripa Di Meana. An architect, professor and theoretician, he participated in the exhibitions "Roma interrotta" [Interrupted Rome] in 1978 and, in 1980, the one entitled "La presenza del passato" [The Presence of the Past] at the Venice Biennale of architecture.

**D'Ardia, Giangiacomo** (Rome, 1940)

The architect Giangiacomo D'Ardia heads the department of architecture and urbanism of the Sapienza-University of Rome. His research and work show his interest in the city and spatial planning. He has participated in editions of the Milan Triennale and the Venice Biennale, where he was awarded the Stone Lion prize in 1985.

**Grassi, Giorgio** (Milan, 1935)

A graduate of the Polytechnic University of Milan in 1960, Giorgio Grassi has taught in Italy, Spain and Switzerland. In his articles published in *Casabella-Continuità* and in his essays, he advocates a typological approach based on the study of vernacular architecture and history. He built a house on the shore of Lake Iseo (1962), a student dormitory in Chieti (1976-1979) and participated in the competition for a block of flats in Berlin (1981). He has designed numerous projects for the renewal of historic town centres and for reconstruction projects in Italy, Germany and Spain, among which the Roman Theatre of Valencia (1985-1986).

## **GRAU**

The Gruppo Romano di Architetti e Urbanisti (GRAU) was founded in 1964 in Rome by fifteen architects joining forces to oppose the philosophy of construction and urban planning taught at the School of Architecture, Sapienza-University of Rome. Through joint projects and a rethinking of the role of historical references, conducted within the framework of Marxist methodology, they aimed to bring about a complete overhaul of the discipline of architectural and urban planning.

Among their projects: the houses of Eletti (Rome, 1965, Federico Genovese) and Cui (Pomezia, 1966, Massimo Martini and Gianpietro Patrizi); the cemeteries of Parabita (Lecce, 1967, Alessandro Anselmi and Paola Chiatante), Modena (1971, Massimo Martini, Giuseppe Milani and Patrizia Nicolosi) and Santa Severina (1974, A. Anselmi and G. Patanè); the Marina di Copannello hotel (Catanzaro, 1975, Gabriella Mariotti, Massimo Martini and P. Nicolosi); the IACP block of flats (Aprilia, 1978, Pierluigi Erolì, Franco Pierluisi, Gianni Accasto, Renato Nicolini); family housing units (Marina di Pietrasanta, 1980, Francesco Montuori); the competition for the Technical-agricultural Institute (Maccarese, 1980, G. Colucci, R. Mariotti, M. Martini, P. Nicolosi, F. Pierluisi and Corrado Placidi); and the Tedeschi school complex (Rome, 1980-1981, R. Mariotti et M. Martini). The group remained active into the 1980s

## **Gregotti, Vittorio** (Novare, 1927)

Graduating in 1952 from the Polytechnic University of Milan, where he attended the courses of Ernesto Nathan Rogers, Vittorio Gregotti founded, in collaboration with Lodovico Meneghetti and Giotto Stoppino, the firm Architetti Associati (1953-1968). An editor for *Casabella-Continuità* magazine (1955-1963), he was in charge of its management from 1982 to 1996. Gregotti also published writings in *Edilizia moderna*, *Il Verri*, *Linea e Struttura*, *Il Marcatrè*, *Lotus and Rassegna*, which he founded in 1979. In 1964, he was appointed to a professorship in Milan, then again in Venice in 1978. The firm Gregotti Associati, which he founded in 1974 with Augusto Cagnardi and Pierluigi Cerri, developed the ZEN housing estate (Zona Espansione Nord) (1969) and the Universities of Palermo (1969) and Calabria in Cosenza (1973), social housing in Cefalù (1976), shipyards (1980) and housing in Venice (1981), as well as the redevelopment of the Bicocca district of Milan (1985). All these projects were based on a historical revision of architectural design, adapted to and implemented on the geographic scale of the territory.

## **Studio Labirinto** (Rome, 1969 – 1980)

Founded in 1969 in Rome by Paolo Martellotti, Pia Pascalino, Antonio Pernici, Paola D'Ercole, joined by Giuseppe Marinelli and Carlo Jacoponi, Studio Labirinto experimented with an architectural language that attempted to go beyond rationalism, and paying particular attention to the technical world of the machine

## **Gruppo Metamorph** (Rome, 1965)

The Metamorph group was formed in Rome in 1965 round the architects Gabriele De Giorgi, Alessandra Muntoni and Marcello Pazzaglini. They proposed the concept of the city in mutation, in opposition to rationalist architecture. In 1985, the group founded *Metamorfosi* magazine, which among its collaborators counted Alessandro Anselmi, Patrizia Nicolosi, Franco Pierluisi and Vieri Quilici.

## **Monestiroli, Antonio** (Milan, 1940)

A graduate of the Polytechnic University of Milan in 1965, Antonio Monestiroli went on to be Aldo Rossi's assistant there, then his collaborator (1968-1972), eventually became a professor and finally headed the department of architectural design (1988-1994). He has also taught at the Universities of Chieti e Pescara and Venice. He designed the student union building in Chieti with Giorgio Grassi (1976) and a project for an elementary school in Fagnano Olona (1977). He published *Realtà e storia dell'architettura. Note per una teoria della progettazione architettonica* (Clup, 1977).

**Paci, Enzo** (Monterado, 1911 – Milan, 1976)

The philosopher Enzo Paci, a student of Antonio Banfi's, was a professor at the Universities of Pavia and Milan, in 1951 founded *Aut Aut*, a magazine covering philosophy, literature, sociology, linguistics and occasionally architecture and urbanism. Paci was one of the most important proponents of Italian existentialism.

**Passi, Dario** (Rome, 1939)

The architect and professor Dario Passi, a graduate of the School of Architecture, Sapienza-University of Rome under the direction of Ludovico Quaroni, especially focused on the history of Roman architecture, on the redevelopment of historic centres and on painting, to which he exclusively dedicated himself in the 1980s.

**Polesello, Gianugo** (Castions di Strada, 1930 – Udine, 2007)

Gianugo Polesello graduated in 1956 from the University Institute of Architecture of Venice (IUAV), where he became the assistant of Ignazio Gardella and Giuseppe Samonà and where he pursued his career as a professor, eventually becoming the dean. His architectural work and work on urban planning is characterised by the economy of its formal repertory

**Portoghesi, Paolo** (Rome, 1931)

After completing his studies at the school of architecture, Sapienza-University of Rome in 1957, Paolo Portoghesi was appointed professor of the history of criticism (1962-1964). He went on to teach at the Polytechnic University of Milan, then at La Sapienza in Rome. An author of numerous books on the Renaissance, and baroque and contemporary architecture, he also founded the magazines *Controspazio* (1969-1983), *Eupalino* (1983-1990) and *Materia* (1990-). In both his theoretical essays and architecture, Portoghesi distanced himself from the rationalist tradition, revaluing the importance of history in architectural creation. Among other projects, he designed the Baldi house (Rome, 1959), the Bevilacqua house (Gaeta, 1964), the Papanice house (Rome, 1969), the Theatre of Cagliari (1965), the church of La Sacra Famiglia in Salerno (1969-1974), the mosque and the Islamic Cultural Centre in Rome (1974-1995), in collaboration with Vittorio Gigliotti and Sami Mousawi. From 1979 to 1982, he was appointed to oversee the architecture section of the Venice Biennale and in 1980 organised the "La presenza del passato" exhibition (which would later travel to France as the "L'Après-Modernisme" show, then on to the United States, under the title "The presence of the past"). He served as president of the Venice Biennale of architecture from 1983 to 1992.

**Prati, Franz** (Venise, 1944)

The architect Franz Prati, a graduate of the University Institute of Architecture of Venice (IUAV) in 1969, has taught in many Italian universities. Also a painter, he creates paintings of complex urban architecture. During the 1987 Milan Triennale, he exhibited drawings for nine projects for a new city, *Le Città immaginate [The Imagined Cities]*.

**Purini, Franco** (Isola del Liri, 1941)

Franco Purini studied architecture in Rome under Maurizio Sacripanti and Ludovico Quaroni, and obtained his diploma in 1971. In 1966, he founded his firm in Rome with his companion, Laura Thermes. Author of themes they have worked on together – working class housing, public spaces and the idea of the neighbourhood – Purini has developed a complex, structured and independent graphic language characterised by his research on the typology and the history of architectural signs. He also participated in the development of the ZEN social housing district in Palermo (1969). He teaches at the University of Reggio Calabria, and at the Sapienza-University of Rome.

**Quaroni, Ludovico** (Rome, 1911 – 1987)

In his essay, *L'architettura della città* (1939), the architect Ludovico Quaroni was one of the earliest to develop theories on the links between architecture and urbanism. He designed the Tiburtino district in Rome (1950-1959), under the framework of INA-Casa plan, in collaboration with Mario Ridolfi, and the redevelopment of the rural town of La Martella, near Matera (1951).

**Ridolfi, Mario** (Rome, 1904 – Marmore, 1984)

Mario Ridolfi graduated in 1929 from the School of Architecture, Sapienza-University of Rome, where he met Adalberto Libera and Mario Fagiolo. His first projects offer significant examples of Italian rationalism. After World War II and the publication of his *Manuale dell'architetto* (1945-1946), he designed the Tiburtino district in Rome (1950-1954), in a language based on reuse of the formal values of vernacular architecture and craftsmanship, under the framework of the INA-Casa plan, and in collaboration with Ludovico Quaroni. He settled in Terni, a city for which he designed the spatial development plan (1955-1960) and the plan for the historic centre (1968).

**Rogers, Ernesto Nathan** (Trieste, 1909 – Gardone, 1969)

A graduate of the Polytechnic University of Milan in 1932, Ernesto Nathan Rogers founded the BBPR firm that same year, with Gian Luigi Banfi, Ludovico Belgiojoso and Enrico Peressutti. A prolific architect and theoretician, Rogers became an editor for the magazine *Quadrante* (1933-1936), later taking over the management of *Domus* (1946-1947) and finally of *Casabella* (1953-1964), the title of which he changed to *Casabella-Continuità* to emphasise the necessity of a historical consciousness in contemporary design, and which he opposed to any sort of formalism. The magazine brought together the talents of young collaborators, such as Aldo Rossi and Vittorio Gregotti.

A professor in Milan as well, in his teachings, Rogers questioned the relationship between architectural practice and theoretical research, opening them to multiples disciplinary fields, such as history, psychoanalysis, philosophy and politics. BBPR's architectural production and Rogers' theories and teaching made him a leading participant in Italian debate on architecture. In 1958, the group built the Velasca Tower in Milan, whose form bears witness to the permanence of the historic city.

**Rossi, Aldo** (Milan, 1931 – 1997)

Aldo Rossi obtained his architecture diploma in 1959 at the Polytechnical University of Milan, where he was appointed professor in 1965. He went on to teach at the universities of Zurich, Venice, and in the United States. He began contributing to *Casabella-Continuità* magazine in 1955. His articles and essays called for architecture to renew ties with its history and to consider the city as a place of collective memory, charged with symbolic values.

He built the monumental fountain of Segrate (1965). He also built, at the request of Carlo Aymonino, a block of flats (Monte Amiata) in the Gallarate district of Milan (1969-1973). His work on the cemetery of San Cataldo in Modena (1971-1978) began his collaboration with Gianni Braghieri. He designed the elementary school of Fagnolo Olona (1972), won the competition for the Internationale Bauausstellung (IBA) in Berlin (1981), built the Aurora house in Turin (1984) and the Il Palazzo hotel in Fukuoka, Japan (1986). He directed the international section of architecture at the 1973 Milan Triennale and participated in the 1976 Venice Biennale with the collage-painting, *La Città analoga*, and in the one in 1979 by presenting the Teatro del Mondo. He was awarded the Pritzker Prize in 1990.

**Samonà, Giuseppe** (Palermo, 1898 – Rome, 1983)

The architect Giuseppe Samonà, graduate of the School of Architecture of Palermo, headed the University Institute of Architecture of Venice (IUAV) from 1945 to 1972. His teaching, his projects built for the working class neighbourhoods of Mestre (1951), Sciacca (1952), Padua (1953) and Palermo (1956), as well as the publication of essays, such as *L'urbanistica e l'avvenire della città* (1959, Laterza) marked the starting point for urban studies in Italy.

**Scolari, Massimo** (Novi Ligure, 1943)

A graduate of the Milan Polytechnic University in 1969, Massimo Scolari went on to serve as the assistant of Aldo Rossi in his course on architectural composition. Later, he taught at the universities of Palermo and Venice. Design occupied a central position in his work. For him, it was in design that history and the project came together, and it was also an invitation to discover a new territory. Scolari was editor-in-chief of *Controspazio* magazine (1969-1973), published in *Casabella* magazine (1982-1992) and directed the magazine *Eidos* (1986-1995). In 1980, the Institute for Architecture and Urban Studies in New York dedicated a show to him entitled "Architecture between Memory and Hope."



**Siola, Uberto** (Naples, 1938)

The architect Uberto Siola, president of the University Federico-II in Naples (1979-1996), developed seminars on urban studies bringing together representatives of international architecture and founded the Luigi Piscioti Centre of Research and Analysis and Urban Projects.

**Stella, Franco** (Thiene, 1943)

A student at the University Institute of Architecture of Venice (IUAV), where he obtained his diploma in 1968, Franco Stella joined the Gruppo Architettura (1968-1974), under the direction of Carlo Aymonino. A professor and architect, between 1975 and 1985, he designed a complex of office buildings in Thiene as well as school complexes in the province of Vicenza, characterised by the particular importance he placed on classical architecture.

**Tafari, Manfredo** (Rome, 1935 – Venice, 1994)

A student at the Architecture School, Sapienza-University of Rome, Manfredo Tafuri attended the courses of Giulio Carlo Argan and Ludovico Quaroni. Appointed professor in 1968 at the University Institute of Architecture of Venice (IUAV), he built a team comprising the historians Francesco Dal Co, Marco De Michelis, Massimo Cacciari, and Roman architects, such as Giorgio Ciucci and Mario Manieri Elia, and founded the first Institute of History, endowing it with an innovative teaching programme, a precursor of those subsequently created in other Italian universities. Director of the "Architettura" collection at Officina Edizioni, Tafuri edited the designs coming out of the group and interdisciplinary research conducted at the IUAV.

An active member of the Italian Communist Party and heir to the ideological current of criticism that emerged from Italian Marxism of the 1960, in his essays he developed a history of architecture, which is understood as a fragment of labour history. He analysed the crisis of modernism and defined the tasks of effective criticism, the necessary point at which history and the project meet.

**Thermes, Laura** (Rome, 1943)

In 1966, Laura Thermes founded a firm with Franco Purini. Although they designed numerous projects together, such as the Pharmacists house in Gibellina (1980), her own work is characterised by complex rhetorical aspects and the search for an imaginary synthesis of her sources of inspiration. She has also taught at the Universities of Rome and Reggio Calabria.

**Venezia, Francesco** (Lauro, 1944)

Francesco Venezia, a graduate of the University of Naples in 1970, taught at the University Institute of Architecture of Venice (IUAV) as well as other universities throughout Europe and the United States. Attentive to local traditions and the reutilisation of architecture from previous periods, he participated in the reconstruction of urban zones destroyed by the Belice earthquake in Sicily, and especially in the city of Gibellina, where he designed the museum (1981-1987).

**Vitale, Daniele** (Muralto, Suisse, 1945)

An architect, professor and theoretician, Daniele Vitale, graduate of the Polytechnic University of Milan in 1969, col-laborated with Ignazio Gardella on the project for the historic centre of Genoa (1969-1974) and on the villa Eremo in Lecco (1984-1986). He also worked with Aldo Rossi on organising the 15th and 16th Milan Triennales.

## 4. VISUALS FOR THE PRESS

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Aldo Rossi

*Nero, bianco, rosso, 1972*

Composition with elements borrowed from the Cemetery of Modena, from the Gallaratese building in Milan and from the Town Hall of Scandicci

Collage, duplicate, pastels and gouache on paper  
Purchase, 1992

64 x 47,5 cm

Centre Pompidou, Musée national d'art moderne

Photo : Philippe Migeat / Georges Meguerditchian

Centre Pompidou, MNAM-CCI / Dist.RMN-GP

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Aldo Rossi

*Teatro del Mondo, Venice 1979 - 1980*

Built project

Composition

Graphite, colour pencils and pastels on wood panel

60,5 x 33 cm

Gift of the architect, 1992

Centre Pompidou, Musée national d'art moderne

Photo : Philippe Migeat / Georges Meguerditchian

Centre Pompidou, MNAM-CCI / Dist.RMN-GP

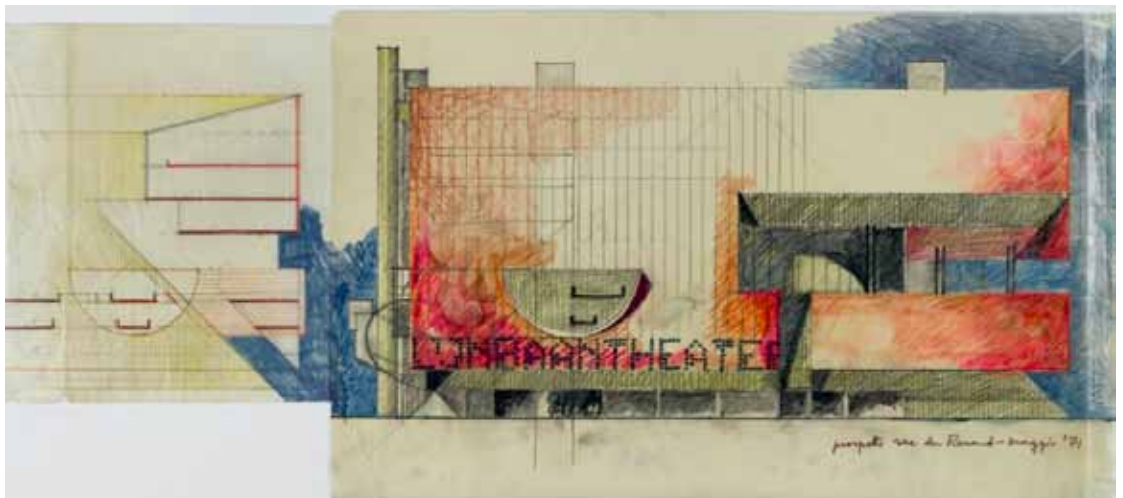
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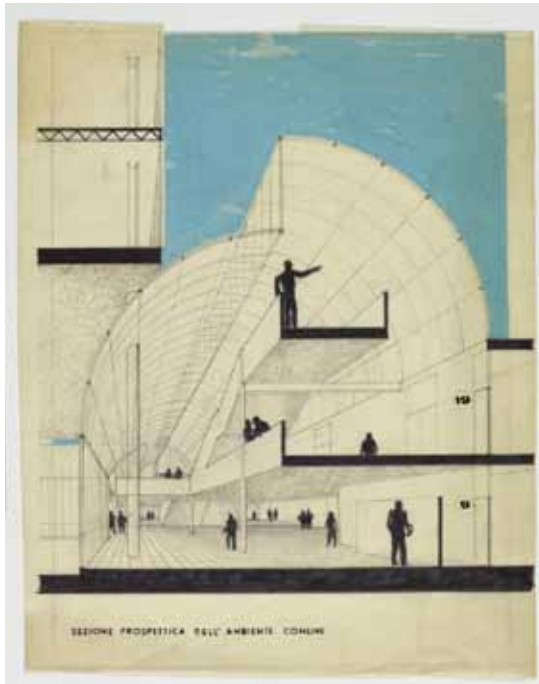
**BBPR**  
*Torre Velasca*, Milan, Lombardie, 1950-1958  
 Built project, in collaboration with A. Danusso  
 Model, painted plastic, wood  
 Purchase, 2008  
 Centre Pompidou, Musée national d'art moderne  
 Photo: Philippe Migeat / Georges Meguerditchian.  
 Centre Pompidou, MNAM-CCI / Dist.RMN-GP  
 © Arch. Prof. Alberico Barbiano di Belgiojoso



**Carlo Aymonino**  
*Monte Amiata Housing*, Gallarate district, Milan, Lombardy  
 1967-1974  
 Built project, in collaboration with M. Aymonino, A. De Rossi  
 and S. Messarè  
 Axonometric projection  
 Graphite and colour felt pens on tracing paper  
 Purchase, 2007  
 Centre Pompidou, Musée national d'art moderne  
 Photo: Philippe Migeat / Georges Meguerditchian  
 Centre Pompidou, MNAM-CCI / Dist.RMN-GP



**Carlo Aymonino**  
 Competition for the Centre Pompidou, Paris, 1971. Unbuilt project  
 Rendered perspective. 47 x 82 cm  
 Graphite, felt pens and colour pencils on sheets of tracing paper  
 joined together on cardboard  
 Purchase, 2007  
 Centre Pompidou, Musée national d'art moderne  
 Photo: Philippe Migeat / Georges Meguerditchian  
 Centre Pompidou, MNAM-CCI / Dist.RMN-GP



**Carlo Aymonino**  
 Competition for the University of Florence, Tuscany, 1971  
 Unbuilt project  
 Circulation, rendered section and perspective  
 Black felt pen, graphite and self-adhesive film on tracing paper  
 43 x 34 cm  
 Purchase, 2007  
 Centre Pompidou, Musée national d'art moderne  
 Photo: Philippe Migeat/Georges Meguerditchian  
 Centre Pompidou, MNAM-CCI/Dist.RMN-GP



**Aldo Rossi**  
 Composition for the San Cataldo Cemetery, Modena, Emilia-Romagna, 1971-1978  
 With an element borrowed from the project for the Paganini Theatre, La Pilotta, Parma  
 Built project, in collaboration with G. Braghieri  
 Chapel, columbarium and cone  
 Rendered elevation and perspective  
 Collage and aquarelle on paper  
 Gift of the architect, 1992  
 Centre Pompidou, Musée national d'art moderne  
 Photo: Philippe Migeat/Georges Meguerditchian  
 Centre Pompidou, MNAM-CCI/Dist.RMN-GP  
 © Eredi Aldo Rossi. Courtesy Fondazione Aldo Rossi



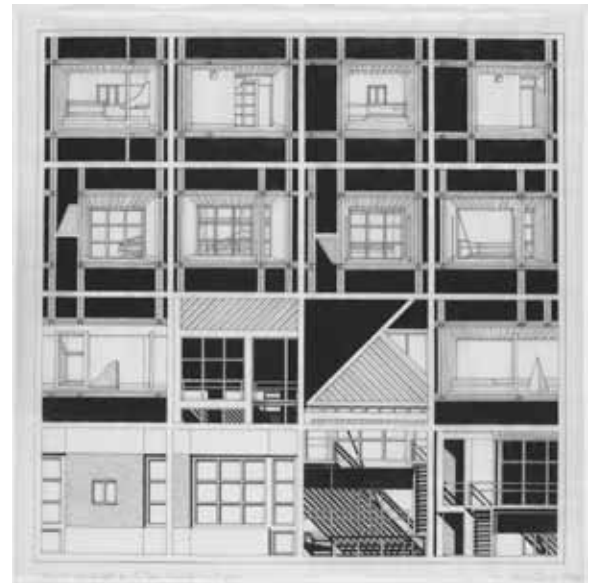
**Arduino Cantafora**  
*La Città Analoga*, 1973. Étude III  
 Watercolour and oil-based pencils on sheets of paper joined together, mounted on cardboard  
 Purchase, 2006  
 Centre Pompidou, Musée national d'art moderne  
 Photo: Philippe Migeat/Georges Meguerditchian  
 Centre Pompidou, MNAM-CCI/Dist.RMN-GP



**Carlo Aymonino**  
*National Library*, Rome, 1959  
 Unbuilt project, in collaboration with B. De Rossi  
 Wood and wood veneer  
 Gift of the architect, 2007  
 37 x 95,5 x 64 cm  
 Photo: Philippe Migeat / Georges Meguerditchian  
 Centre Pompidou, MNAM-CCI / Dist.RMN-GP



**Aldo Rossi**  
*Project for Cannaregio West with the Teatro del Mondo, Venice, Veneto*, Venice, 1979 - 1980  
 Built project  
 Black pen and pastels on paper  
 Gift of the Société des Amis du Musée national d'art moderne, 2003  
 49,5 x 53 cm  
 Photo: Philippe Migeat / Georges Meguerditchian  
 © Eredi Aldo Rossi. Courtesy Fondazione Aldo Rossi



**Franco Purini, Laura Thermes**  
*Parcheggio House*, Foggia, Apulia, 1976  
 Unbuilt project  
 Study  
 India ink and graphite on tracing paper  
 58 x 57,5 cm  
 Gift of the architect, 2011  
 Photo: Philippe Migeat / Georges Meguerditchian  
 Centre Pompidou, MNAM-CCI / Dist.RMN-GP





**GRAU** Paola Chiatante, Aldo Coacci, Gabriella Colucci, Roberto Mariotti et Franco Pierluisi

*Cimetière de Nice*, (version 2), Alpes-Maritimes, 1983

Projet partiellement réalisé, en collaboration avec X. Marguerita

Façade. Pastel et aérographe sur calque. 64 x 107 cm

Achat, 2010

Centre Pompidou, Musée national d'art moderne

Photo: Philippe Migeat / Georges Meguerditchian

Centre Pompidou, MNAM-CCI / Dist.RMN-GP



**GRAU**, Alessandro Anselmi, Giuseppe Milani et Francesco Montuori

*Competition for the Sports Hall*, Florence, Tuscany, 1965

Unbuilt project (3rd prize) Façade, rendered elevations Graphite on tracing paper Gift of the architects, 2009

71 x 349 cm / 73 x 295 cm

Centre Pompidou, Musée national d'art moderne

Photo: Philippe Migeat / Georges Meguerditchian

Centre Pompidou, MNAM-CCI / Dist.RMN-GP

## 6. PRACTICAL INFORMATION

### PRACTICAL INFORMATION

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