



## TITLE OF THE ISSUE

## Studies on Italian Architecture of the Twentieth Century

## EDITORIAL

In 2006, when Marcelo Rebecchini (who created this magazine, together with Giuseppe Nicolosi, Edoardo Salzano and Umberto De Martino, almost 50 years ago) decided, regretfully, to end his university teaching career “for having reached the maximum age limit”, there was one thing that a subtly gnawed at him, a sort of regret, a future nostalgia, a sensation that he defined with a smile and almost apologetically as “inconvenient”: it was the sensation of one who fears, during the passage of testimony, that he has not done enough to leave at least “some sign”, a “tangible record” of his passage, something that continues to speak of the school as it was once and as he experienced it, the lessons he learned, the discipline that he cultivated and transmitted for so many years.

Now that Marcelo, in the wake of his passing, has also left *Rassegna*, and with each of us deprived of his gentle and rigorous style and his measured words, that sign appears so clear, sharp and enduring, that we have difficulty in comprehending his apprehensions; his approach was so evident and his path so straight, faithfully annotated case-by-case in *Rassegna*, similar to a captain’s log from a journey that proved, year after year, to be much more challenging than it may have appeared at the moment when it began. “Little enthusiasm on our part for change and the avoidance of risks and leaps into the unknown? Perhaps, but in so doing *Rassegna* avoided being shipwrecked and held its course in stormy seas, even if on many occasions it was not so easy to navigate in the dark, in the presence of *lighthouses* whose beams appeared and disappeared along the horizon like fatuous fires”, he himself wrote in 2005 in occasion of the magazine’s fortieth anniversary.

The fear of confusing the light of a safe harbour with the vain and inconsistent calling of an impromptu bonfire obsessed him. Marcelo never believed in the culture of the ephemeral. Hence he was always wary of passing trends. His North Star never wavered. He was constantly guided by a sole conviction: that architecture must never prescind from its function, that it can never choose the path of the irrational, of costly intuition, solely for the desire to put itself on display, perhaps employing astonishing forms. He remained of the conviction that, having overcome the initial attraction, society would soon become annoyed by works of architecture incapable of fully performing their duties, by a fragile and ephemeral aesthetic detached from ethics. And that the applause would soon give way to manifestations of dissent for so much costly uselessness.

He stubbornly refused to abandon this principle, claiming instead with marked determination, in the face of what appeared to him as formalist evasions, an unwavering faith in what for him was the very foundation of any foundation: that in architecture, as in any language, there is no form without content; to the same degree that there are no contents without form.

Form – Nicolosi taught him – is “the hard-fought result of a path”, of a “process of sublimation”, of a “tenacious act”. Form is the aesthetic synthesis of contents. In an era that appears to have lost control of both the one and the other, this was and remains the problem. It resides in the object of this synthesis that for Marcelo Rebecchini was one thing above all: the human domain.

In an era without memory, that easily accepts rapid infatuations and equally sudden abandonment, Marcello cultivated memory even at the risk of resembling a conservative. Instead, he was curious to understand. Though he was also severe in his criticism of those who praise form as an end in itself, self-satisfied theorists of a fantastic, eccentric architecture, openly ignoring reality and its problems. In these figures he saw the refusal of any ethical involvement.

Not by accident he greatly admired Stendhal; his was an antique admiration, almost adolescent, from his high school years. A passion cultivated throughout his entire life. His last book, dedicated to Stendhal, was published posthumously.

As Stendhal was not an admirer of the Baroque and Rococo, Marcello Rebecchini did not admire a certain acquiescence in contemporary architecture towards caprice. With Sciascia he repeated that the romantics worthy of admiration are those with a classical spirit.

In addition to uniting form and contents within an ever more advanced synthesis, architecture, for Marcello, could permit itself a distinction between ethics and aesthetics, between utility and beauty. Instead ethics is (or must be) the catalyst, that which brings meaning, a lasting perspective, to design. And beauty must be a complement to the useful. Ethics – he repeated to those of us younger than he, and more inclined not to underestimate the theme of architectural design as a work of art – is what makes it true, what allows it to adhere to a concrete need: “Architecture is more important for living than for representation. It is an intellectual game that can only be justified through its originality and intelligence, because it always and in any case has a social cost”.

Memory – he added – is that which gives meaning, it is a touchstone. It is that which measures what will remain. It is that which allows us to better enjoy and understand the era in which we live: “We look to the past with a gaze that perhaps differs from that of the pure historian, while at the same time we observe the present without being overrun by the heat of the moment. We believe that an opinion will be clearer and more lucid when, through an awareness of history, which is culture, it manages to capture the significance of events, avoiding the deformations that without fail accompany passing trends and fashions. It is evident that maintaining the balance between an involvement in the present that is urgent and equally risks submerging us in the contingent, and a detached position that allows us a vision from above through the filter of a culture with its autonomous ends is not simple, nor in many cases is it appreciated. However, in this lies our effort and with the correct level of modesty we may enjoy some success”.

This issue, published only a few months after Marcelo’s passing, and which preannounces an issue dedicated to him, presents a series of essays on Italian architecture; seeking amongst the folds of the recent past the sense of a lesson (in part lost) to be recovered and passed on.

Because, in the end, this was always the intention of *Rassegna*. To understand what would remain.

M.A.





## DEBATE

### The Discontinuity-Continuity between Marcello Piacentini and Ludovico Quaroni

Antonino Terranova

The essay analyses the discontinuity-continuity between Marcello Piacentini and Ludovico Quaroni who, under his guidance, wrote *L'architettura delle città* (The Architecture of Cities) and realised, with others, the Piazza Imperiale at the E42 [the EUR in Rome – TN], only to reappear after the War with the neorealism of the Tiburtino neighbourhood. The privileged themes, often common and very Italian, rotate around the urban project (which Piacentini defined as *Edilizia Cittadina* (City Construction) and Quaroni, later, as *Town Design*), are applied to the relationship between Monuments and the fabrics of the city (that Quaroni would attribute to the notion of a city that was social as well as physical). The means, however, are radically different.

At the outset Piacentini realised the centre of the lower city of Bergamo, later becoming the protagonist of a fascist revolution involving Rome and including the mythisation of monumental Roman-ness through strategic works and plans – from the Garbatella to the *Città universitaria* to the E42 – as well as buildings and grandiose urban spaces in various cities. What is more, he led the affirmation of an original and moderated Modernism, whose anti-naturalism grew from *Novecento* to a true *Stile littorio* (Fascist style).

Quaroni, after the E42 and his imprisonment in India, returned with an interest for social urbanism – from the exhibition *La città dell'uomo* (The City of Man) with Giancarlo De Carlo to the *Comunità ideale* (Ideal Community) with Adriano Olivetti – and with an experimentalism that ranged from neorealism to critical rationalism, applying himself above all to designing low cost housing projects, which comprised the majority of urban planning during the Italian post-war period. When, beginning with the competition for the Barene in San Giuliano from 1959 and the *Centro Direzionale* in Turin in 1962, Quaroni hoped to implement the so-called *Nuova Dimensione* (New Dimension) in the design of the city and even the territory, he designed a number of unbuilt works that aspired to a new monumentality, without being separated from the system of urban fabrics.

However, a radical criticism of opulent urbanism was already underway, within the framework of Pasolini's "development without progress", and these experiences would remain without any concrete results.

These utopian objectives would remain in the semantically excessive drawings proposed by the Studio Asse as a means of architecturally defining the *Asse attrezzato* for Rome. Though these prefigurations served the successive and partial realizations of the SDO [*Sistema Direzionale Orientale* – Eastern Business District – TN], they offer the feeling that a figurative and unitary form of the city was by then impossible to realise. Quaroni revealed the impossibility of the architect's ambitions with his significantly entitled text *La torre di Babele* (The Tower of Babel).

### Saverio Muratori: training experience through the 1940s urban projects

Anna Bruna Menghini

The planning experiences led by Saverio Muratori in the 1940s, during the central phase of his professional activity,

belong to the less known period of Muratori's work, though they have several original features and prove to be particularly important for the future developments of his planning and theoretical research.

Often carried out on his own and mostly remained on paper only, these projects, temporally, take their place between the most known early works, carried out in collaboration with Ludovico Quaroni and Francesco Fariello, and the so called works of maturity.

The study of this phase of Muratori's planning activity allows us both to read the specificity of his contribution to the works, previously carried out in collaboration with the team, and to identify the evolutionary lines of following experimentations.

This also goes for the 1940s theoretical research, since it, subsequent to the occasional writings of the beginnings, leads the way to that organic body of critical-practical essays of the 1960s.

Exactly these experiences, which represent the link between the activity of the young Muratori, curious and updated planner, and the one of the postwar Muratori, severe critic of modern culture, provide occasion to investigate the problematic nature of the Italian architectural culture in the half of 20<sup>th</sup> century and its subsequent developments.

### Francesco Fariello: the educational path of an architect

Francesca Sarno

The name of Francesco Fariello is strictly linked to the fellowship with Muratori and Quaroni which started in 1933 and went on till the end of the decade.

Those were, for him, thrilling years of intense planning and architectural investigation and experimentation, in which the FMQ group participated in important competitions, imposing itself on the stage of Italian architecture.

After the end of the war and the break up of the group in 1940, Fariello obtained the free tenure of Architectural Composition. While teaching Architecture and Art of Gardens at the Faculty of Architecture in Rome, he managed to develop an expansive and diverse professional repertoire. His poetic way of designing inspired by the rules of nature can be recognized in all of these projects. They are characterized by a certain respect and care for natural surroundings and inhabited space, together with a choice of forms that are both functional and aesthetically pleasing. His use of local materials, attention and care for details, and application of minor decorative arts are also fundamental elements that of his architecture.

The essence of Fariello's work is in his constant search for an equilibrium that goes beyond architectural form, highlighting the substance, through an indissoluble harmony between the different elements that make up the work itself.

In his projects we can find the core philosophy of his architecture: «I prefer what moves me rather than what surprises me».





## At the Drawing Board. Giuseppe Samonà and the beginning of a design in the tale of three unbuilt projects

*Livia Toccafondi*

The competitions for the Parliament, for the University of Sardinia in Cagliari and for the Strait of Messina Bridge are used as examples to demonstrate the beginnings of a project and the phases of its development. This is not a description of the parts of which a project is composed, but rather of the reasoning that precedes the signs that are set to paper, which tend to involve the multiple aspects tied to the site, contemporary debate and a specific culture, and which appear to a collaborator as forming those principles necessary for structuring a project.

The buildings for the enlargement of the offices of the Italian Chamber of Deputies and the University of Sardinia in Cagliari together with the project for the Strait of Messina Bridge are not limited to responding to the requests of the brief; they involve the terms of an urban and territorial study and with their architecture they transform an idea about construction, introducing new terms within the study of sites and translating them into the act of design. The historic, or as Samonà preferred ancient centre, is seen as a space to be lived and observed; the excavation in Cagliari orders a territory marked by a sparse granularity of construction; the crown over the city in the Metropolis of the Strait respects the nature of its surroundings and impresses a necessary unity upon them. Each of these works offer responses to conditions discussed for many years and towards which, at present, with our thoughts focused on the spaces of the city and the territory as the landscapes of dwelling, we can better understand.

## Works of Giorgio Calza Bini at the EUR: the research of new identity for the E42

*Edoardo Currà*

Giorgio Calza Bini was a character of *architect – urban planner* of the Italian Razionalism. He began his activity with two innovative projects for some highway stations near Genoa (1934-1936) and a student hostel at the University of Rome Sapienza (1933 with F. Fariello and S. Muratori).

Both the projects were published and noted by the academic and the professional community. After this encouraging prelude he participated to a lot of contests and projects both architectural and urban. The first period of activity ended with the Second World War and G. Calza Bini renovated his studies and his design, conserving his ability to approach complex planning from the urban to the local scale. In that years, starting from the 1951, Calza Bini was called from Marcello Piacentini to help him in the 1942 Universal Rome Exhibition area re-design (also known as E42, now EUR). During the war the exhibition was cancelled and in the 1945 a lot of buildings were still unfinished or even unrealized.

The vast territory chosen for the exhibition seemed like a modern archeological site, with enormous marble buildings isolated in a desolate land. M. Piacentini and G. Calza Bini planned the transformation of the exhibition area to a city for Rome. They proposed to use the existing urban asset for headquarters of companies and ministries with an important component of residences.

G. Calza Bini specifically worked on the building guidelines. And, having completed them, he resigned and focused on the architectural design of a large number of residential and commercial buildings.

Finally he had the unique chance to explore his architectural design in a guidelines context that he himself defined in the early stage of the E42/EUR redevelopment.

## Nascent Cities. The agricultural hamlets around the Fucine Lake in the Archives of Marcello Vittorini

*Angela Marino*

Marcello Vittorini, engineer, urban planner and passionate protagonist of a lengthy period of Italian public life donated his personal archive (declared of historical interest in 2007) to the Dipartimento di Architettura e Urbanistica at the Faculty of Engineering in L'Aquila, the city in which he was born and with which he continued to visit and remained attached. Vittorini united his roots in Abruzzo with a national profile of significant importance.

He developed his activities primarily during the 1960s, when the hopes of maturing suitable responses to the need for social housing and territorial and urban planning first appeared, based on a plurality of tools that included regulations, technical culture and industrial programming. During these years, Vittorini shared his practice with Federico Gorio, to whose work the Accademia di San Luca in Rome dedicated a vast exhibition only a few years ago.

The reality documented by the *Archivio Vittorini*, in short, offers evidence of the indispensable and difficult relationship with clients, for the most part public, and the concrete and real aspects of professional practice, presenting something more than a honed and neutral image.

The decision was made to catalogue a particular segment of the Archivio, which would allow for an initial reflection, both technical and cultural, on its entire contents. With this objective a grouping of material related to the borgate agricole (agricultural hamlets) in the area of the Fucine Lake was selected. This interesting and little known experience to construct a series of agricultural hamlets occurred during the mid-1950s, following reclamation works involving the Fucine Lake, and shortly after the vast phenomena of 'new cities' that developed under the Fascists. It can be said to have inaugurated the era of post-war reconstruction, which aimed at a technical and formal renewal of architecture and a new 'neorealist' social awareness.

## Assemble/Disassemble/Inhabit. The Italian Contribution to Research During the First Half of the Twentieth Century

*Maria Argenti*

### An Itinerary through Recent Research into Temporary Dwelling in Italy. From the Revolution in the 1960s to Emergency Projects in the 1980s

*Maura Percoco*

The design of prefabricated homes to be assembled and disassembled that characterised (without ever assuming a





central role) an area of Italian architectural research during recent decades belongs in reality to the dawn of the past century and may constitute a starting point for confronting, in a different manner, the diverse problems related to the contemporary housing emergency and the rehabilitation of abandoned urban areas. The essays by Maria Argenti and Maura Percoco reconstruct the history of temporary dwellings in Italy (from the house “transportable by pack animal” from the turn of the century to more recent experiments using remodelled shipping containers), seeking the key to a possible future in the more or less recent past. In the first of the two essays, alongside homes that could be disassembled and transported on animal-drawn carriages, we find a patent for a dismantlable deco villa constructed as a prototype in Rome at the beginning of the past century. There are also experiments made by such architects as

Albini, Pagano, Gandolfi, Canella, Daneri, Ponti and Minoletti.

Temporary workers’ housing, dismantlable vacation homes, prefabricated and lightweight houses for colonial habitats or post-war constructions that could be built in a short period of time are all described as occasions for designing and experimenting with residences, increasingly based on a logic of assembly.

The investigation of Italian experiments (from Rosselli and Zanuso to Mendini and Pea, from Spadolini to Morassutti and Pacanowski) continues in the second essay with an examination of successive projects and patents designed with ever-larger components. Shells, containers, monocoques or moulded elements define increasingly more comfortable dwellings that are easier to assemble or simply to be unpacked.

## RESEARCH

### The Workers' Village for the “E42” World's Fair

*Alessandra Capanna*

the Workers' Village across the via Laurentina is part of the wide-ranging of projects conceived to perform the “E42” World's Fair. Both the major buildings and the whole of infrastructure and urban services including this little working class settlement, were undertaken as to realize the Piacentini's new Town development - planning the expansion of the city towards the south-west, connecting it to the sea –just thanks to the employment of a huge number of workmen, coming from outside. The social utopian ideals and their related belief about a positive relationship between factory and city, between businessman and working class, and above all about the need of a decorous life condition as the ground of a civil society were strong basis for roman Workers' Village as well. Prominent figure was Gaetano Minnucci, at that time the “Ufficio Architettura Parchi e Giardini dell'E42” chief, whose aim was to practice those architectural subjects on modern council houses he studied during his long stays in Holland.

### The Palazzo delle Poste, Telegrafi e Te.Ti. at the E42. The Chronicle of a Permanent Commitment

*Fabio Cutroni*

The reconstruction of the design and realisation of the *Palazzo delle Poste, Telegrafi e Telefoni Tirrena*, conceived by BBPR for the E42 in Rome, offers an occasion for a vaster reflection on the relationship between architecture and power in Italy, during the years of the recrudescence of Mussolini's regime: a reflection on the misunderstanding that consumed the authentic instances of renewal expressed by Rationalist architects, confusing and distorting them through propagandist intentions pursued with ever greater zeal and obtuseness by the Fascist hierarchy, and by the technicians of the group responsible for the management and realisation of the *Esposizione Universale di Roma*. The research retraces the

complex and contrasted story of one of the most interesting buildings constructed during this period in the EUR – perhaps the only one able to maintain a consistent linguistic coherence – on the one hand relating it to the historical-cultural context of this period and the developments of the ideological battle in favour of modern architecture and, on the other hand, framing it within the work of BBPR, as a moment of comparison between the rigorous intransigence of this Milanese group and the rhetorical compromise of the architectural climate in Rome, dominated by the personality and influence of Marcello Piacentini.

### The poetics of the fragment in the collaboration between Marcenaro and Albini

*Marco Spesso*

The exhibition of fragmentary sculpture from the sepulchre of Margherita of Brabante by Giovanni Pisano (Genoa, Palazzo Bianco Gallery, 1950) was devised as a multitasking project linking museology and restoration theory with industrial design. A new harmonious whole was formed correlating a democratic idea of museal functions with Modern Movement aesthetics. Caterina Marcenaro carried out Albini's design through the avant-garde arts and the Italian trend of hermetic poetry (C. Sbarbaro, S. Quasimodo). This masterpiece of design was forerunner of Structuralism and of new avant-gard arts in late Fifties and early Sixties years.

### Adalberto Libera: Marginal architecture for the Olympic Village

*Paolo Cavallari*

In the buildings examined Libera, while responding to the invariant parameters laid out for the Olympic Village [in Rome – TN] produces original architectural and typological structures.

In the type D1, based on a classical cross-shaped matrix, he





avoids the risks of banal repetition and arrives at an incisive image used to realise urban spaces and architectural expressions significant for their time. The orthogonal grid that characterises the built structure expresses concepts of rigour and rationality; all the same, entering inside, between the pilotis, even along the diagonal suggested by the rotation of the stairs, multiple dynamics of perception and a variety of rhythm produce views with surprisingly differentiated effects, while remaining within the syntactic relations common to the entire neighbourhood.

An analogous method was applied by Libera to resolve the second design theme, relative to the type E, comprised of five point-like buildings aligned along the western edge of the neighbourhood. Here the archetypal structure, simultaneously classical and modern, is based on the geometry of the square, used to activate a perfect unity between functional organisation in concentric rings, ordering rationality and aesthetic form, within which the rhythms of the construction of the façade, in the absence of determinant contextual relationships, are set uniformly within the imposed structural grid.

Significant importance for the syntactic and compositional dynamics of the two built areas is attributed by Libera to the structural elements, conceived as ordering instruments with aesthetic-figurative, in addition to structural values.

### The Olympic Village: Compositional syntax and dynamics of perception

*Fulvio Scarinci*

The text critically analyses the structure of the Olympic Village [in Rome – TN], underlining how its layout was strongly characterised by the presence of the Corso Francia Viaduct that, thanks to the suspended line it defines, functioned as a catalyst and organising element for the complex, introducing a vertical dynamic within a project that develops primarily in the horizontal.

Building systems articulated around different design themes and patterns are enclosed within a collection of “invariants”, principles of uniformity fractured by minimal shifts in expression (the line, the fold, the embrasure, dialectic variations between beams and columns, *pilotis*, the composition of façades, etc.), with the role of uniforming architectural articulation using common themes and elements. These latter can be traced back to three groups: settlement, composition and lexicon. The result is that space, in the complex dynamics of its perception, becomes an operative tool of qualification and its variability the expressive means in a composition that reveals the overlapping, on the plane of perception, of different levels of reading.

The syntax of the composition is superintended by a principle of autonomy that exposes the basic element in any arrangement and which, through combinations made at corners, applies ambivalent values of continuity/discontinuity, not only in the individual characterisation of each architectural volume, but also through the definition and framing of the external spaces; these latter are thus linked with one another, as part of a syncompated system in which the separate dimensions of “open” and “closed” tend to disappear.

### The Tor di Valle Racetrack in Rome

*Stefania Mornati*

At the time of the design of the Tor di Valle Racetrack (Rome, 1957-59) the use of the hyperbolic paraboloid in reinforced concrete structures was not a novelty. What is more, the interesting structural properties that make it suitable to the formation of vaults had also been proven, together with its versatility in being combined in the most diverse ways with other analogous surfaces, giving rise to particularly suggestive buildings. Through the consultation of archival materials, the text retraces the history of the design and construction of the Racetrack that, while it belongs to an advanced phase of experimentation with thin shells, nonetheless represents a significant example within the architectural production matured up to this moment by its architects. What is more, the building stood out within the Italian panorama of this period for its diverse and evidently original traits. The design is characterised by the use of limited materials – glass and exposed concrete – and distinguished by its structural connotation: imposing pylons centrally supporting the sectors of the hyperbolic paraboloid canopy covering the stands and accessory spaces. Its grandeur, coupled with geometric and constructive choices, for the most part entirely new, place the Roman racetrack amongst the most interesting works of architecture employing this particular surface. Also innovative in this case is the development of this typology, which revised the recurring scheme of small, separate structures to propose a single building that joins the various public services in one building.

### Thresholds. The Children’s Summer Colony in Riccione by Giancarlo De Carlo

*Federico Bilò*

Together with the projects for the Holiday Hostel for Children in Classe, unbuilt, and the Holiday Apartments at Bordighera, the project for the Children’s Summer Colony in Riccione contributes to the definition, within Giancarlo De Carlo’s professional curriculum, of a small though recognisable *corpus* of works united by programme, similar and comparable, by size, also similar, and by the year of their design: all three projects are from 1961. These three projects can thus be considered as constituting three different investigations of the same questions, or three segments of the same line of research. This trio of projects precedes the beginning of the design of the residential colleges in Urbino by one year; given that with the latter it shares the majority of design themes, both in programmatic and spatial terms, it is possible to hypothesise that this triple design exercise played an important role in the early stages of De Carlo’s ideas for the Collegio del Colle, and those that followed. The project for the Children’s Summer Colony in Riccione, like the others from 1961 and the colleges, constitutes a reflection on the relationship between private and public space or, in other words, between the individual and the collective environment. These relationships, variously articulated, translate into distinct types of spaces, into particular mechanisms of aggregation and, finally, into thresholds, instruments of primary importance for articulating architectural space and capable





of mediating and marking the passage from one type of space to another. A fundamental theme in the architecture

of Giancarlo De Carlo that finds an important moment of definition in this trio of projects.

## IN MEMORY OF FRANCESCO TENTORI

With this issue *Rassegna* intends to respect both an obligation and a promise, recalling the figure of Francesco Tentori, for many years an active member of the magazine's Scientific Committee. His essays and suggestions contributed to its depth, critical quality and authority. It is worth mentioning only a few of the monographic issues dedicated to Italian architecture promoted and curated by Francesco Tentori, in particular those dedicated to Ernesto Nathan Rogers, Franco Albini and Marcello Piacentini.

The memories offered by a number of his friends during the Day of Study organised in Venice by Giovanni Leone<sup>1</sup>, and the suggestive images of a voyage to India accompanying his writings, are a way of recognising a sincere and dutiful tribute to his memory, from the Director, the Editors and the entire Scientific Committee of the *Rassegna*.

Carlo Melograni re-evokes the perspicacity and breadth of the intelligent analyses of 20th century artistic and cultural phenomena, focusing his comments on the famous text "*Quindici anni di architettura*" (Fifteen Years of Architecture), published in *Casabella-continuità* in May of 1961, and the eight lessons – held in 1988 – collected in a small publication by the IUAV entitled *1900-1988 Dividendo per undici. Architettura italiana nel XX secolo* (1900-1988 Divided by eleven. Italian Architecture in the 20th century). Franco Purini exposes this complex personality,

commenting on his free and anti-conformist nature, the demanding scrupulousness of the teacher and the incessant curiosity and intellectual vivacity of the historian and critic, founded on the practice of "systematic doubt" in architecture, as in life.

Giovanni Leone traces a moving portrait, rich with autobiographic notes, framing the intimately analytical nature of a master and an attentive and selective listener, open and passionate about literature, meticulous in his cataloguing, and rigorous and intransigent in his writings. Finally, Jacopo Gardella documents what are perhaps his least well known talents, those of the architect, illustrating two projects from the late 1950s that, beyond specific linguistic solutions, reveal the "principles of seriousness and rationality" underlying both general and detailed compositional choices: the thermoelectric plant at Porto Corsini in Ravenna, designed together with Ignazio Gardella, and the condominium at Pineta Arenzano, along the Ligurian coast between Genoa and Savona, designed with Luigi Rovera.

<sup>1</sup> From the study day entitled "Francesco Tentori, progettista storico" (Francesco Tentori, Historical Architect), held on the 22 September 2010 at the Cotonificio at the IUAV in Venice. A publication of the proceedings, curated by Giovanni Leone, is forthcoming.

