





A Rome nous tenons à remercier tout particulièrement, pour leur aide, aussi variée que chaleureuse, Francesco Moschini, qui nous a aimablement fait bénéficier de sa connaissance des architectes romains ; Laura Thermes, Alessandro Anselmi, Ugo Colombani, Giuseppe De Boni, Francesco Ghio, Franco Pierluisi, Franco Purini, Mario Seccia, Duccio Staderini pour leur amical soutien. Notre gratitude va, particulièrement, à Ludovico Quaroni qui, malgré un moment personnellement éprouvant, nous a remis son projet, et à Pippo Ciorra qui l'a assisté dans cette tâche. En France, à Paris, remercions Monique Mosser qui se chargea de la relecture des traductions de l'italien, Isabelle Auricoste pour le concours qu'elle a apporté à cette édition, Manolo Nunez pour ses informations sur le *Hamburger Bauforum*, à Hambourg, Igor Jenik qui y fut mon cicerone. A Angers, remercions Jean Bécquet qui a résolu maints problèmes photographiques.

Le Bureau pour les interventions dans le centre de Rome organise une recherche en collaboration avec l'AAM-COOP Roma (*Architecture Art Moderne*, galerie coopérative, Rome), dirigée par Francesco Moschini. Cette dernière œuvre, depuis deux ans, pour réunir un ensemble de projets contemporains sur Rome, demandés à des architectes de toute l'Italie. Nous avons bénéficié de son effort. L'AAM-COOP nous demande de spécifier que les projets suivants ont été exécutés à sa demande (par ordre, selon le sommaire) : L. Quaroni, *La salle peristyle...*, 1985 ; A. Anselmi, *Musée archéologique...* ; F. Prati, *La piazza Argentina* ; G. D'Ardia & A. Zattera, *Musée & Archives...* ; L. Thermes, *Piazza della Rovere* ; M. Seccia, *Parc archéologique industriel* ; les trois projets sur la *piazza della Moretta* de G. Rebecchini, D. Passi & F. Purini. Enfin, signalons que l'ensemble des projets publiés ici seront exposés, dans le courant de l'année 1986, à Rome dans le cadre de l'exposition *Progetto Roma. Laboratorio di progettazione*.

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## REVIEW

### BY ISABELLE AURICOSTE

#### ARCHITECTURE NOW

Architectural drawing of Paris was the main issue of the first four volumes of "L'Ivre de Pierres". The publication of which began in that city in 1977. Drawing seemed to us the best means of expressing new ideas about architecture. The sun of modern architecture was setting. In the face of the actual buildings, its theory had lost credibility. With architecture drawing, a careful consideration of the acquired knowledge, classical as well as modern, was again possible. New concern for the essence and the appearance of architecture was dawning. All over Europe, the studios, those laboratories of architectural research were producing another way of devising space and scenery for the city in Europe, a parting with the International Style which did not announce a revival of local style but a new autonomy for architecture.

Paris was becoming too small a place for our explorations. The vessel which symbolizes Paris had to leave its mooring. *Vaisseau de Pierres* is the title of this new series which will explore architecture as a means of putting into practice the meeting of the past with modern history in the cities, in other places and symbolic locations.

Again, we have chosen to show the drawings of the projects. This first volume of "Vaisseau de Pierres" will touch land in Rome the historical city of architecture. Then the vessel will set anchor in the river Elbe, at Hamburg in Germany. Meanwhile we will catch a glimpse of the question of skyline in architecture.

#### (p. 5) ROMA TODAY OF AMORAROMA by Tonka.

This legendary city scarcely seemed to belong to the cosmos of modern international architecture any longer. But some recent events pleading for a revival of the idioms of architecture have brought attention back to Rome, which has kept the past fresh and available. As the edge of the modern movement was blunted, the signs of the past replaced the signs of modernity. This new interest for "classicism" was born in North America far away from the actual bulk of the classical buildings and ruins. This "post-modernism" then was not a return but a discovery. In the old world, the flow of ideas washed the slag away. Post-modernism was only a bend on the path of architecture but it offered a new perspective on the modern movement. As Baudelaire says: "Modernity is the transient, elusive, contingent half of art whose other half is eternal and unchanging."

Post-modernism is over. It is in Rome that the question of architecture after the modern and post-modern movements can be best brought into focus. And the city itself is a puzzle, simultaneously bespeaking the discourses of enchantment and disillusion. Showing itself as a metaphor for accumulation and inconsistency, Rome is setting the background of contemporary architecture.

We found architects permeated with the past of the city and yet belonging to modernity. All the projects published in this volume are located in the city "intra-muros". Unlike the suburbs which have been conquered by the process of modernism, the intricate historical centre of Rome has not been touched by any major architectural process as yet. Everyday life is seeping through it, creating an astonishing internal chaos and an urgency for devising new projects.

#### (p. 6) WRITING THE VISIBLE

by Valentino Zeichen

Rome today is like a child fathered by an absent-minded lover of enigma. The rodent-like diggers of antiques are eating away layer after layer of civilisation and meanwhile the consortium for post-modern style has set itself to the task of freeing Rome of all the zones occupied by obsolete or decaying buildings. In the future I fear, nobody will be able to recognize the work or the name of a poet in the centre of Rome any longer.

#### (p. 8) WRITING IN IMAGES

These sketches of ruins, trees and monuments were done by the French architect *Henri Gaudin* during his wanderings through Rome. The fragments about Rome are from the diary of the French writer *Tonka* who is also the editor for this volume.

#### (p. 12) THE STORIES OF ARCHITECTURE

The projects published here are visions and stories. We have asked their authors to design the layout and to select the images themselves. Then we grouped the projects in several chapters.

1. TRAVERSE is published as a tribute to *Ludovico Quaroni* who, during nearly half a century, projected works of architecture in Rome and elsewhere in the spirit of the modern movement. In this project, L. Quaroni designs a *peristyle for the opera of Rome* in the post-modern atmosphere of the time ; he remembers a study on the "classic project" done while he was a prisoner in India during the war. The project here is divided in two parts : an ironical "homage to Perrault" and again the same "more economical" with a reduced number of columns in the "ionic taste".

2. AT THE BIRTHPLACE OF ROME. Two projects. *Franco Pierluisi's (GRAU) Discovery of the center of Rome* is a new interpretation of the "forma urbis". Architectural work should not produce separate buildings but a deciphering and rewriting of the spatial symbols in order to achieve a new "hortus mirabilis" in the heart of the city. *Alessandro Anselmi's open air Archeological Museum near Santa Maria in Cosmedin* is a rethinking of modernity in the light of archeology. Like a big arrow pointing towards the Isola Tiberina, it is a homage to Malevich and Kandinsky. Several floors on pillars but no walls housing open-air archeological objects leave the soil free for further excavations.

3. IN THE CENTER OF THE CITY. Four projects. *Franz Prati* proposes a *New scenography for the archeological sites*. Throughout the nineteen century the monuments were isolated in space. In Piazza Venezia, Prati rebuilds the spatial unity of the perspective. Piazza della torre Argentina, two towers between theater and ruins frame the scene as a stage set. *Giorgio de Carli's Arditi and Ariella Zattera's Museum and Record office at the temple of the nymph via della Botteghe oscure* is dedicated to researchers : visitors are not allowed inside but they can admire the gigantic ruins of the Campo Marzio through the transparencies of the building. *Laura Thermes' project for the Reconstitution of via della Lungara* is a careful redesigning of the urban scenery in a succession of small events. *Pierluigi Erolì's Temporary architecture in the piazza Venezia* is designed as a shelter for the restauration work on the colonna Traiana and as an experimental structure testing a new spatial arrangement.

4. THE TESTACCIO is a working class district built around the old slaughterhouse. Four projects are located there. *Alessandro Anselmi's* project is a building for the temporary housing of the inhabitants of historic

districts during rehabilitation. It is designed as an extension of the hill with a careful eye to the dialogue of modernity with the typology of the architecture in this district. *Francesco Cellini's* is also about buildings in rapport with significant architectural contexts. For the important archeological site of the Testaccio harbour *Franco Purini and Laura Thermes* propose a pillared hall which will provide shelter for the excavations and room for social services. Devised on a multilayer basis, the building is founded upon the structure and roughness of the ruins. From a base level in analogy with these a modern structure springs up. *Mario Seccia* issue is the conservation of disused industrial buildings in the neighbouring of the Testaccio. He rethinks these latterday traces in a comprehensive design which emphasize their symbolic value.

5. THE WALL OF THE CITY. *Giampaolo Ercolani* projects to reconnect the remaining parts of the Aurelian wall. In the gaps, he builds elements of architecture which do not interrupt the traffic flow and could be monumental doors.

(p. 91) PLACE AND ARCHITECTURE is a panorama of the context and ideas of architecture in Rome today. *Secret harmonies in the city* by *Franz Prati*.

While we are looking after the splendid remains of the past, testimonies of a more recent time are disappearing. The optimistic dogmas of the modern urban culture have severed the link between architecture and city. Until a recent date the city was thought to be an organism strong enough to rejuvenate itself. We feel now that this semimythic world is fading away. But we should not feel any bitterness, we should head for more unknown places in the secret history of the cities, firmly hold our pencils and design architectural projects which will disperse this ominous atmosphere. *Italian architectural culture, its troubles and concerns, the Roman situation* by *Franco Pierluisi*.

The crucial question of building in Rome must be seen in the light of the "culture of the territory" in Italy. The organic growth of the city is now made impossible while its center is involved in a slow decay. The territory is sorely tried by devastation. The planning system originated in the International Style has been instrumental in these changes. After forty years of "laissez faire" it advocates development patterns which were already outdated everywhere else in Europe twenty years ago. While other capitals have started to redesign urban projects in an effort to achieve a truly architectural language, the innovating projects of Roman architects such as Portoghesi, GRAU, Purini and several of the younger generation whose influence is spreading abroad are not built in Rome. My own projects are related to this context of twilight and decline of a wonderful "forma urbis".

*Architecture, time, story, drawing,* by *Pierluigi Erolì*.

The practice of art is a metaphoric practice. Every work of art lies at the exact crossroad of nature and history. The recent discovery of history enables us to make use of its creative value. The neglect of the time-value, which in architecture and visual art is contained in the word "space", has already reduced the work of art to a mere object, a merchandise without any symbolic nor metaphoric value. To use history today with no foundation in gnoseology would lead to a fruitless geometry or to a revival made of quotations and anachronisms. The new interest for drawing in architecture in the context of a crisis is now a central issue. It calls for a rethinking of the architectural field

and enriches "doing" with new symbolic and didactic meanings. These drawings may well be called utopias but the intrinsic value of these utopias must be asserted : they foretell new schemes for the future and provide us with arms for a controversy.

*How we designed temporary architecture for the events of the "Roman Summer"* by *Ugo Colombari and Giuseppe De Boni*.

While Rome was under a left-wing administration, the Department of culture undertook an experiment in urban space : "Roman Summer". This led to a reshaping of the image of Rome and a change of habits. The temporary architectures were light structures designed to be parts of spectacles. They belonged to different ranges of scale. Some projects were on the scale of the city as a whole, and proposed a different interpretation of the sights and circuits in Rome each year, while other projects were more local. All of these may be described as "matter of fact" architecture ; they were mostly technical devices as well as elements of scenography for the center of Rome and were destroyed after the summer. We have chosen to show drawing here in order to assert the idea that drawings are the only permanency of temporary architecture.

*Let the war start...*

by *Franco Purini*.

A war never declared has been raging in Italy for some time. Started within the Left, it draws nourishment on the Right and finds fuel in the moderate forces as well. The core of the contest lies in the way we should use the "Italian riches". These new riches that our country manages after all to produce are wrongly seen by the Left on a background of unchanging structural poverty. But riches do exist in Italy. Not to recognize their reality is causing a widespread sentiment of false urgency and reducing all possibilities to nothing. This war can be summed up by the following alternative ; either the superfluous riches are used to assert self image, or they are used to enhance the community and serve social aims. Today, the city is a positive myth which is superseding the urban structure in the minds of Italian architects. The architectural language, on the other hand, has been reduced to a function. The principal reason for the confusion between city and architecture is the category of continuity artificially binding elements which would gain from being separated. Let the war start in Italy, then we might hope to reconcile Valery and Le Corbusier.

*Historical city, political city*

by *Carlo Aymonino*.

Rome is a unique city for three reasons. From ancient times to our days it has always kept an identity and produced an unending chain of monuments which are still part of the structure of the city. Owing to the long process through which Rome became the capital of Italy, the essential baroque structure of the city has not been transformed : the rapid growth in the nineteenth century didn't allow time to engulf the old plan in the new structure as happened in other European capitals. The third reason could be a result of the others. In Rome there has been a succession of three different urban scenes. The compact mass of the Roman city, the disseminated nuclei of mediaeval Rome and the monumental design of the baroques. Except for the EUR. Rome has no truly contemporary landscape. The Roman administration planned to transform the Fori Imperiali into an archeological park to give its coherence back to the historical part of Rome. This has been a useful action aiming at a contemporaneous renewing and consolidating of the structure of the modern city with that of the ancient. As in

other capitals at the same time, the issue was to define the influence of a central area of archeological interest next to the political part of the city. This is the most important problem for urban science since the war. *The three projects for the piazza della Moretta*. The role of architecture in building urban space is controversial. These debates show several ways to approach the rethinking of the history of architecture and reading of space. In Rome the meaning of architecture does not only depend on theoretical and professional practice, the claim of an intrinsic relation between architecture and space is the core of the question. We had the luck to find several projects for the piazza della Moretta which give evidence of these points of view : *Giuseppe Rebecchini's* includes fragments and ruins in a contemporary journey through the multilayered traces of history in the space of the city ; *Dario Passi's* quest lies in a new consideration for the Roman style of building in the thirties and Franco Purini asks the question of contemporary architecture and the situation of the architect, with a monument to the memory of Dante's Inferno.

*Rome* : drawing by *Alessandro Anselmi*.

*Roman chronic*

by *Henri Gaudin*.

"... anathema was hurled at Borromini because he wandered away from the straight lines of the cadastre. He was termed gothic : when painters and architects kept for only rule the proportions of the human body, Borromini alone found his rule in monsters (...) Owing to Borromini we can love Rome passionately and nonetheless not yield to an abjuration such as Goethe's. Savage and sublime are both in Rome, Michel Ange Terribilita and the Coliseum looking without eyes, Maxence and Caracalla and the blind arches of immense ruins.

Let us remain Gothic.

Let us break up destiny and open it to space, Nicolas de Staël cut off the trees with a line. It is a matter of enlarging the whiteness, hunting down the scenery, crossing swords with space. Painters have always known that things do not exist separately, that they are engulfed in a fluid mass in which they alter each other. I had this revelation one day on the Janicule. The columns of Bramante's tempietto were illuminated by the light reflected on the red plaster of the building in the nearby yard. There is a nearness between the breakings of Nicolas de Staël and the strangeness of the design of any dwelling : on the threshold, which manifests the dwelling place, the line is interrupted. The founding rites of the city inscribe this. They also interrupt the furrow in order to mark the place of the doors to come."

(p. 117) NOTEBOOK : Skyline.

Five studies on the outline of buildings by *Jean-Paul Girardot* : *Monument for the bi-centenary of the French Revolution* ; *Jean Nouvel, Pierre Soria, Architecture Studio, Jean-Marc Ibos, Didier Laroque* : *International competition for La Défense in Paris* ; *Jean-Paul Jungmann* : *Therms in the île Saint-Louis in Paris* ; *Manolo Nunez-Yanovsky* : *Housing block in Alfortville* ; *Bernard Tschumi with Jean-François Ehrel, Alexandra Villegas, Lucas Merlini* : *Folies in La Villette park in Paris*.

(p. 128) IDEAS FOR A CITY

In October 1985, the city of Hamburg in Germany invited 130 architects from several countries to participate during a week in a "Bauforum" and produce ideas for the redesigning of the banks of the Elbe. Among the teams which were formed, we selected the projects of *William Alsop & ME-DI-UM* ; *Donald Ray Carter & Asmus Werner* ; *Manolo Nunez-Yanovsky & Jörg Friedrich* ; *Zaha Hadid & Martin Kirchner* ; *Coop Himmelblau*.