

**Per Aldo Rossi  
 (dieci anni dopo)**

Roma, Accademia Nazionale  
 di San Luca  
 19 dicembre 2007 - 25 gennaio  
 2008

**"L'azzurro del cielo".  
 Omaggio ad Aldo Rossi**

Milano, Politecnico di Milano,  
 facoltà di Architettura civile,  
 Campus Bovina  
 26 gennaio 2009 - 20 maggio 2009

Luca Porqueddu

Due diverse mostre in successione, la prima a Roma presso l'Accademia Nazionale di San Luca, la seconda al Politecnico di Milano, pongono l'attenzione sulla figura di Aldo Rossi, architetto italiano dalle prospettive internazionali a poco più di dieci anni dalla scomparsa.

Le due esposizioni, curate da Francesco Moschini in linea con l'operato della sua struttura denominata "A.A.M. Architettura Arte Moderna", illustrano, nel ricordo del Maestro, il dialogo tra tempo e spazio riassunto nella cruciale questione relativa al progetto, in un'antologia di disegni, opere e modelli provenienti dall'archivio personale di Aldo Rossi all'interno delle Collezioni DARC-MAXXI. I numerosi elaborati, testimonianza di un'attività teorica e progettuale durata più di trenta anni, dal 1964 al 1997 - dal cimitero di San Cataldo a Modena del 1971-76 al Teatro del Mondo per la Biennale di Venezia del 1976, dalla torre di Buenos Aires fino ad arrivare al complesso residenziale in Schutezenstrasse a Berlino del 1992 - definiscono l'indistinta e sospesa dimensione tra storia e geografia insita in tutta la pratica rossiana. Tale discorso, nell'economia dell'allestimento, diviene strumento volto alla riaffermazione di quella realtà come «fatto singolare determinato dal-

*the photographs of another great observer from the Marche region, Giacomelli - but with multiple centres: they are an attempt to understand the broadest possible spatial area from a single viewpoint. In another essay in the catalogue Antonio Tabucchi calls them "minimal infinities", painted almost as if to invite the viewer to go a little further than the painting itself; this is achieved by continuously alternating close-ups and long distance views coloured by an emotional reference also to his own memory.*

*Pericoli's interest in landscape, even in this case - and perhaps as never before - is truly unique. On the one hand, his favourite landscapes are realistically those of the Ascoli hills, the land and nature of his birth in which he accurately portrays its old geomorphologic and cultural plurality, yet at the same time, they seem to belong to many places; this seems to allude to a broader pictorial culture, capable of ranging from the irreplaceable reference, to Paul Klee, to the landscapes of the Far East. In fact, the pictorial inspiration of Pericoli's landscapes is based on a difficult and sophisticated balance between two elements: precision and mnemonic and creative imagination. Scientific precision, almost like a geologist or agronomist, combined with the ability to use signs and compositional artifice to conjure up imaginative visions which in turn evoke yet more images.*

*Elena Pontiggia, who for years has studied his work closely, believes that Pericoli's real interest is not so much in the landscape as a phenomenon, but in the reality of its representation, the reality of painting. Tullio Pericoli's exhibit in Ascoli does in fact move in this direction; he is truly one of the most observant "scholars" of landscape, affirming that the landscape itself is basically a conceptual construction which in order to reveal its meaning has to choose representation.*

**Per Aldo Rossi  
 (dieci anni dopo)**

Roma, The National Academy  
 of Saint Luca  
 December 19, 2007 - January 25,  
 2008

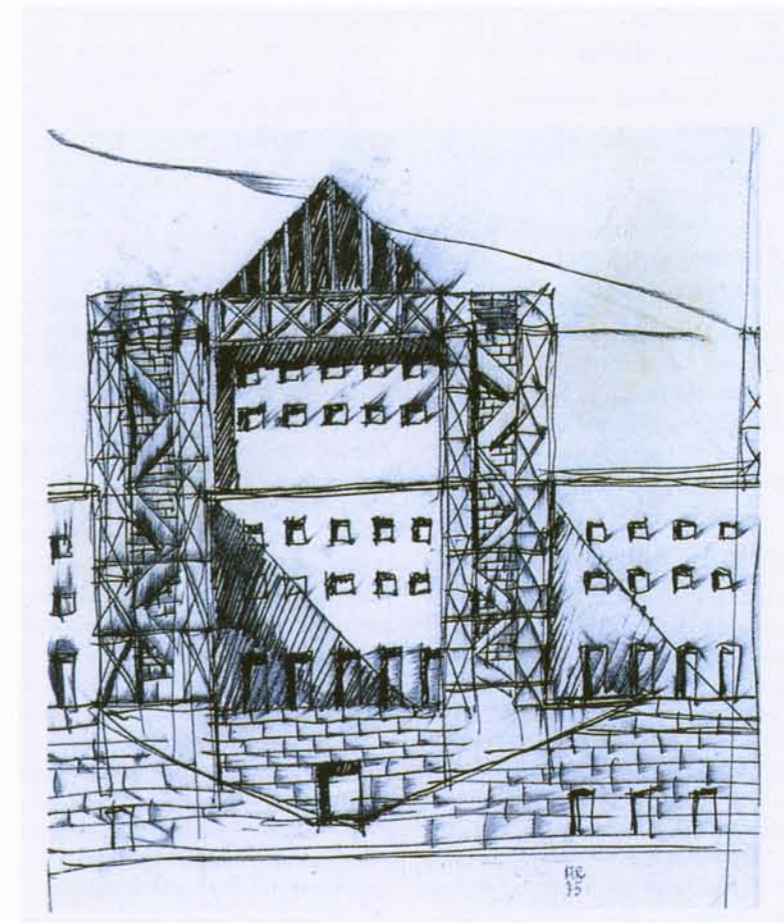
**"L'azzurro del cielo".  
 Omaggio ad Aldo Rossi**

Milano, Politecnico,  
 Faculty of civic Architecture,  
 Campus Bovina  
 January 26, 2009 - May 20, 2009

Luca Porqueddu

*Two consecutive exhibitions, the first in Rome at The National Academy of Saint Luca, the second at the Milan Polytechnic, have drawn attention to the international work of the Italian architect Aldo Rossi, a little over ten years since his death. The two exhibits, curated by Francesco Moschini and organised by his company "A.A.M. Architettura Arte Moderna", highlight the dialogue between time and space that Aldo Rossi condensed in his designs. In memory of the maestro, the exhibition is an anthology of drawings, works and models from his personal archives now part of the DARC-MAXXI Collections. On display are Rossi's theoretical work and the designs of the past thirty years (1964 to 1997), including the San Cataldo cemetery in Modena (1971-1976), the Teatro del Mondo for the Venice Biennale (1976), the Tower in Buenos Aires and the Schutezenstrasse residential complex in Berlin (1992). The designs illustrate the integrated and suspended dimension between history and geography that permeates all Rossi's works. This aspect is used as a tool in the exhibition design to reaffirm this particular reality as a "unique fact created by space and time, by its topographical dimension*

Aldo Rossi, Palazzo della Regione di Trieste "AR 75". Penna su carta.  
 Aldo Rossi, Palazzo della Regione di Trieste "AR 75". Pen on paper.



dall'unità residenziale a Setúbal in Portogallo e dai progetti per la Walt Disney di Parigi ed Orlando, testimonianza non solo delle mutate prospettive inerenti al rapporto con i contesti, ma anche di quel processo evolutivo che conduce il linguaggio rossiano dalla forma/protezione alla forma/evocazione. A quasi trent'anni dalla prima esposizione romana, promossa dalla stessa "A.A.M. Architettura Arte Moderna" nel 1979, Francesco Moschini prosegue dunque il suo percorso di riflessioni sulla figura di Aldo Rossi, architetto, artista e teorico della città, aggiungendo un nuovo tassello al processo di ricostituzione del suo pensiero e della sua opera, che nella dimensione del disegno riassume mondi e contesti divergenti, coesistenti nel progetto, in frammenti di storie e geografie.

*and form, by its being a place that incorporates new and old events, by its memory"; all this coincides with the concept of "locus", used in different ways in the two exhibition designs. The Rome exhibit focuses on Rossi's domestic and international works. Coordinated by Valentina Ricciuti and Roberto Ianigro, in the two very different halls, the exhibition explores the influence of geography on the relationship between the ideal architectural matrix (identification of type in the form) and the real (or unreal) context: it underscores the similarities and differences between very diverse spatial and cultural experiences. The exhibition takes on a global dimension by combining graphic material with personal notes,*

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*"friendly voices" indirectly used to explain Aldo Rossi's ideas using the memories of work carried out jointly on several projects: Tadao Ando, Carlo Aymonino, Gabriele Basilico, Manlio Brusatin, Peter Eisenman, Ignacio Linazasoro and Rafael Moneo are among the contributors, as are Francesco Moschini, Paolo Portoghesi, Franco Purini, Luciano Semerani and Alvaro Siza. Together with the drawings, their contributions break down the barriers of communication and create a single universal message. The Milanese exhibition at the Campus-Bovina is instead smaller and more intimate. Its aim is to take a closer look at the relationship between Rossi's works in Lombardy and his international vocation; the venue (the Polytechnic) is where Rossi began his teaching career and where he left an important and memorable cultural heritage. In the half-light of the hall, his famous projects in northern Italy (the housing unit in the Gallaratese region, 1969-72) or the international airport at Linate (1991-92) are compared with his European and non-European works represented here by the residential unit in Setúbal (Portugal) and the Walt Disney projects in Paris and Orlando. They testify not only to the changes in the relationship between design and context, but also the way Rossi's style evolved from form/protection to form/evocation. Almost thirty years after the first exhibition in Rome, again organised by the "A.A.M. Architettura Arte Moderna" in 1979, Francesco Moschini continues to reflect on the figure of Aldo Rossi, architect, artist and urban theorist by adding a new piece to the puzzle of reconstructing his ideas and works which in his drawings includes introducing fragments of history and geography into different worlds and contexts which coexist in the project.*