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Foglio

THE NEWSLETTER OF THE SYRACUSE UNIVERSITY

SCHOOL OF ARCHITECTURE IN FLORENCE

FERRARA: SEMANTICS OF SPACE

The Prince, the Court, the City

Marcello Fantoni

"Ferrara is the first really modern city in Europe; large and well-built quarters sprang up at the bidding of the ruler."

Jakob Burckhardt, *The Civilization of the Renaissance in Italy*

In order to understand the reasons for and meaning of the urban and architectural interventions carried out in the princely capitals of Italy, it is necessary to have a clear understanding of the nature of the power that generated them: a signiorial court was different from a princely court, just as the social-historical context of the 14th century differed from that of the 15th to 16th centuries. The space of 14th century power, its design and realization, its formal, structural and symbolic content constitute an integral part of the same political-institutional process.

THE HOUSE OF ESTE

The Este family was of ancient feudal origins, acquiring rulership of Ferrara during the communal period. The Este inserted itself into Ferrara with the appointment of Azzo IV to the role of podestà in 1196 and again in 1208. It was during the latter mandate that he was able to have himself recognized as "gubernator et rector et perpetuus dominus." The House of Este definitively prevailed as lords of the city in 1264 (the Comune would officially be terminated in 1287 with the promulgation of the new city statutes), and their rule would continue uninterrupted until Ferrara's absorption into the Papal States in 1598.

The Este maintained their rule for almost three and a half centuries, giving life to one of the most splendid in central Italy. The continuity and length of their rule - for the most part founded on their enormous family patrimony and on their solid network of feudal alliances - allowed the Este to try various forms of *auctoritas*: from a precarious lordship derived from popular acclaim to viceroys of the Popes, obtained at great expense with the annual *census* of 10,000 florins, to the principate with the investiture as dukes of Modena and Reggio in 1452 and as dukes of Ferrara in 1471¹.

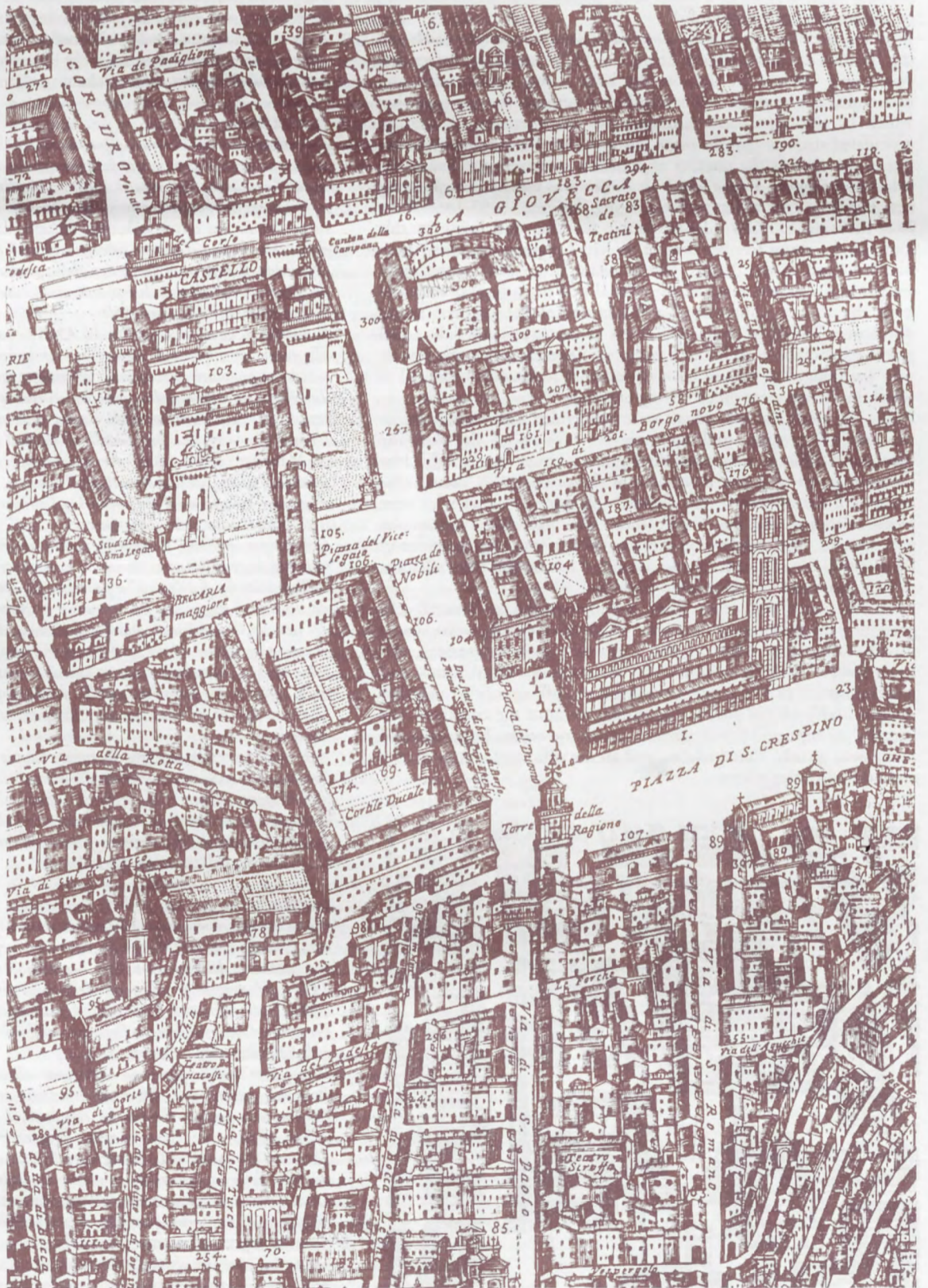
This explains the variety, or better the succession in time, of architectural and urbanistic types: from the palace of the clan, to the lord's castle, to the ducal palace; from the medieval civic center, to the ideal city, to the sacred city. In Ferrara we have the complete typological range of court architecture, while in other comparable cities the decadence and alternation of regimes left relatively unique examples of one or other of these types. For example, Verona under the Scala family, before falling under Venetian control, had time only to see the emergence of a castle; at the other extreme, the Farnese court in Parma, which came forth in the 16th century, developed immediately as a vast enclosed palace.

The examples could be multiplied but it should be emphasized that, beyond awareness of chronology, it is necessary to adopt a comparative perspective that identifies recurrences and affinities, differences and ruptures, and that above all inscribes the court architecture inside of its political context.

THE PALACE

The construction of the Duomo (the city cathedral) beginning in 1135, the Palazzo del Signore (the Este residence) in 1283 and the Palazzo della Ragione (the governmental palace) in 1326, indicate the birth of a new urban center where religious, political, and economic functions converged with sites reserved for the medieval guilds and the numerous shops and pubs embedded in the sides of the cathedral. In these same years the system of urban piazzas was defined (Piazza delle Erbe, Piazza del Duomo, ducal courtyards, and Piazza del Castello) along with a series of functions and particular activities.²

The castle was begun in 1385 under the design of Bartolino da Novara with the objective of protecting the marquis and his court from eventual popular uprisings. The revolt that ended with the murder of Tommaso da Tortona, minister of taxes, during that same year had put at risk the security of the ruling house. The same Bartolino da Novara designed the castles of Pavia (the Gonzaga for the Visconti) and the castle of Mantua (1395-1406) for the Gonzaga. Similar castles were built during this period in Verona (1355) for the Scala, in Naples



ANDREA BOLZANI, MAP OF FERRARA, 1800

(1284) for the Angevins, in Padua (1374) for the Da Carrara, and in all the other cities that had a seigniorial regime.

With time, even if the medieval castle did not undergo radical embellishments, it still conserved its unique prerogative for defense. If in the opposition between fortress and palace, between center and edge, is identified the *discrimen* between tyrant and prince, on the other hand the conversion of the fortress into a courtly residence signaled the hegemony of a legitimate prince. There are many examples, and Ferrara is among them, in which the bipolarism of castle-palace continued to distinguish the morphology of the court and the physiognomy of the city: in fact, in 1385, the castle and "Palazzo di Chorte" in Ferrara were joined by an elevated bridge.

In the same years, it is symptomatic that construction was begun on Palazzo Schifanoia, the urban residence for leisure, enlarged and embellished by Alberto V and Borso II d'Este. With the palaces of Paradiso and Belfiore, the Este completed a network of court residences utilizing the full range of courtly buildings: to the fortified castle and to the palace they added numerous villas.

THE COURT

The process of constituting a true court began only at the end of the 14th century with Niccolò III (1393-1441), was continued in the years of extraordinary patronage of his two sons, Leonello (1441-1450) and Borso (1450-1471), and reached its zenith of splendor with the age of Ercole I (1471-1505) and Alfonso I (1505-1534). This was the age of Guarino Guarini and Francesco Cossa, Biagio Rossetti, Dosso Dossi, and Sabatino degli Arienti.³ The Ferrarese court also saw the succession of Matteo Maria Boiardo, author of *Orlando Innamorato* (1484-1495), Ludovico Ariosto, who composed for the Este *Orlando Furioso* (1516-1532), which the author himself read to his patrons, and finally Torquato Tasso, whose *Gerusalemme Liberata* (1575) concluded the grandiose season of Renaissance cavalier epics.

A true courtly atmosphere, inspired by Burgundian examples, started to emerge with the abandonment of the old palace opposite the cathedral for the new castle. The old "Palazzo di Chorte" would remain a complementary structure reserved for Este princesses. It is noteworthy that in the castle there were princely apartments and rooms for meetings, prisons and kitchens, a chapel and lodgings for servants, canteens and offices. Already in the years of Niccolò II (+1388) there is news of a room for a *referendarius* and a room for *consilium domini marchionis*.⁴

With the reconstruction of the elevated passage between the castle and the "Palazzo di Chorte" under Ercole I in 1471 - a building device that was amply present in Italy at the time - the architectural and ceremonial connections were strengthened between the two buildings which by this time were assuming the characteristics of a single articulated enclosure for the court, distinct from the inhabitants of the rest of the city. As the number of courtiers increased, the size of the palace had to grow, a need which in Ferrara was met by incorporating new buildings into the complex. During the years 1457-1560 there were between 450-600 salaried people working and living in this compound - about five per cent of the city's population. Only those who belonged to the *domus*, which meant those who permanently resided in the palace, retained the official title of *cortexano*: to reside with the prince constituted a fundamental measure of social distinction. To live at court gave access to numerous and substantial privileges and above all led to a complete dependence on the prince, who was obliged to furnish his courtiers with food and clothes, all of which in Ferrara were called "living expenses."⁵

Inside the court the individuals were subdivided into various socio-professional groups, making a reconstruction of the palatine compound difficult. One must distinguish between the "family" (the intimate group of personal servants of the prince), the "court" (the entirety of his followers), the "house" (all those at court who were blood relations) and the "state" (those who had duties within the government). This subdivision explains the extreme fragmentation of the palatine environment, a true mosaic of spaces that were adjacent to each other but not necessarily communicating.

From this structure of court "roles" is evidenced the professional cells governing the activities of the court, which in turn had precise spatial jurisdictions: the office of the "camera" (palace finance), the "guardaroba" (which oversaw the production, acquisition, and maintenance of clothing and furnishings), the officers of the "mouths" (kitchen, table of the prince, and dining room of the courtiers), the "capella" (composed of court clerics), artists, musicians, huntsmen and stablemen, guards, chamberlains, and all the offices of a bureaucratic and administrative nature.



ELEVATED BRIDGE CONNECTING CASTLE(1) AND PALACE (2). THE CATHEDRAL IS #9, THE EQUESTRIAN STATUE #7.

Per comprendere le ragioni ed il senso degli interventi urbanistici ed architettonici realizzati nelle città principesche della penisola occorre avere ben chiara la natura del potere che li genera: una corte signorile è diversa da una corte principesca, così come il contesto storico-sociale del Trecento si differenzia da quello del Quattro e del Cinquecento. Lo spazio del potere principesco, la sua progettazione e realizzazione, i suoi contenuti formali, strutturali e simbolici costituiscono infatti un aspetto integrante dello stesso processo politico-istituzionale.

GLI ESTE

Gli Este erano un'antica famiglia feudale, ma raggiunsero la signoria all'interno di una cornice comunale. La casata si impiantò infatti a Ferrara attraverso la carica podestarile che Azzo VI ricoprì nel 1196 e poi ancora nel 1208, e proprio grazie a tale posizione quest'ultimo riuscì a farsi riconoscere dalla città "gubernator et rector et perpetuus dominus". Gli Este non pervennero tuttavia alla signoria fino al 1264 (il Comune muore di fatto nel 1287 con la promulgazione di nuovi statuti), per poi dominare ininterrottamente Ferrara fino alla devoluzione della città allo Stato della Chiesa nel 1598.

*Gli Este mantengono dunque il loro dominio per circa tre secoli e mezzo, dando vita ad una fra le più splendide corti dell'Italia centro-settentrionale. Proprio la continuità e la lunga durata di questo dominio - in buona parte fondato sull'enorme patrimonio familiare e sulla salda rete di alleanze feudali - fanno sì che gli Este sperimentino consecutive forme di *auctoritas*: dalla precaria signoria derivata sull'acclamazione popolare, al vicariato papale conseguito nel 1329 al caro prezzo di un *census* annuale di 10.000 fiorini, al principato, con l'investitura al ducato di Modena e Reggio nel 1452 e di Ferrara nel 1471.*

Ciò spiega la varietà, o meglio il susseguirsi nel tempo, degli stili e dei modelli urbanistici ed architettonici: dal palazzo clanico, al castello signorile, al palazzo principesco e dal centro civico medievale, alla città ideale, alla città sacra. A Ferrara si ha, in altre parole, l'intero arco tipologico dell'architettura curiale; in altri casi, invece, il decadere dei regimi o l'alternarsi dei medesimi ci lascia testimonianze relative solo ad uno o ad alcuni di questi modelli. Tale è l'esempio di Verona scaligera che, prima di passare sotto il dominio veneziano, ebbe solo il tempo di veder sorgere una corte-castello, oppure di Parma farnesiana che, viceversa, essendo una corte nata in pieno Cinquecento, si sviluppò subito come un fastoso palazzo-recinto.

Gli esempi potrebbero moltiplicarsi, ma - al di là della casistica - si deve sottolineare che, oltre alla presa di coscienza del segmento cronologico, occorre adottare una prospettiva compartiva, che individui costanti ed affinità, divergenze e fratture, e che - soprattutto - inscriva l'architettura cortigiana all'interno del suo contesto politico.

IL PALAZZO

La costruzione del Duomo, a partire dal 1135, del Palazzo del Signore - residenza degli Estensi - nel 1283 e del Palazzo della Ragione nel 1326 segna la nascita del nuovo centro cittadino: qui coesistono funzioni religiose, politiche ed economiche, che convergono sia con la sede delle corporazioni, sia con le numerose botteghe ed osterie affacciate sul fianco della cattedrale. In questi anni si era così contemporaneamente venuto definendo il sistema urbanistico delle piazze (piazza delle Erbe, piazza del Duomo, cortili ducali e piazza del Castello) ed il nesso di queste con funzioni ed attività peculiari.

Il castello viene eretto a partire dal 1385 per opera di Bartolino da Novara allo scopo contingente di proteggere il marchese e la sua corte da eventuali sommosse popolari; una rivolta terminata con l'uccisione di Tommaso da Tortona, ministro delle gabelle, aveva quello stesso anno messo a repentaglio la sicurezza della casata dominante. Sempre Bartolino da Novara aveva realizzato i castelli di Pavia (1359) per i Visconti e quello di Mantova (1395-1406) per i Gonzaga, ma castelli sorgono anche a Verona (1355) per volere degli Scaligeri, a Napoli (1284) con gli Angioini, a Padova (1374) per i Da Carrara ed in tutte quelle città dove si costituisce una corte signorile.

*Col tempo, qualora il castello medievale non venga sottoposto ad un radicale ingentilimento, conserva unicamente prerogative difensive; se nell'opposizione fra "rocca" e palazzo, fra centro e periferia, si identifica da un lato il *discrimen* fra tiranno e principe, dall'altro la riconversione del castello in corte sanziona l'acquisizione dell'egemonia da parte di un principe legittimo. Molti sono tuttavia i casi, e fra questi Ferrara, in cui il bipolarismo castello/palazzo continua a contraddistinguere la morfologia della corte e la fisionomia della città: appunto a Ferrara, castello e "Palazzo di Chorte" sono sin dal 1385 posti in comunicazione da un ponte sopraelevato.*

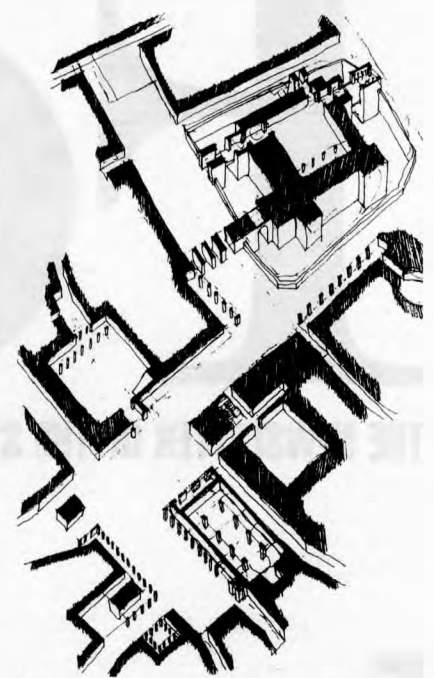
Agli stessi anni data sintomaticamente l'avvio della costruzione di Palazzo Schifanoia, residenza urbana di ozio e di piacere, poi ampliata ed abbellita da Alberto V e da Borso d'Este. Coi palazzi del Paradiso e di Belfiore si completerà di lì a poco la rete poli-residenziale della corte e la gamma tipologica delle dimore signorili: al castello fortificato ed al palazzo si affiancano infatti numerose ville.

LA CORTE

Il processo di costituzione della corte inizia soltanto alla fine del XIV secolo con Niccolò III (1393-1441), continua negli anni dello straordinario mecenatismo dei suoi due figli Leonello (1441-1450) e Borso (1450-1471), per raggiungere l'apogeo dello splendore nell'età di Ercole I (1471-1505) e di Alfonso I (1505-1534), all'epoca di Guarino Guarini e di Francesco Cossa, di Biagio Rossetti e di Ludovico Ariosto, di Dosso Dossi e di Sabatino degli Arienti.

*È un corte, quella ferrarese, che vede altresì succedersi Matteo Maria Boiardo, autore dell' *Orlando Innamorato* (1484-1495), Ludovico Ariosto, che per gli Estensi ne compone il seguito, l' *Orlando Furioso* (1516-1532), che l'autore soleva leggere ai suoi mecenati, ed infine Torquato Tasso, la cui *Gerusalemme Liberata* (1575) conclude la grande stagione dell'epica cavalleresca rinascimentale.*

Una vera e propria corte, caratterizzantesi per la sua ispirazione borgognona, nasce dunque quando viene abbandonato il vecchio palazzo posto dirimpetto alla cattedrale per il nuovo castello: il "Palazzo di Chorte" rimarrà come un complesso complementare, venendo riservato alle principesche e stanze di rappresentanza, prigioni e cucine, cappella ed



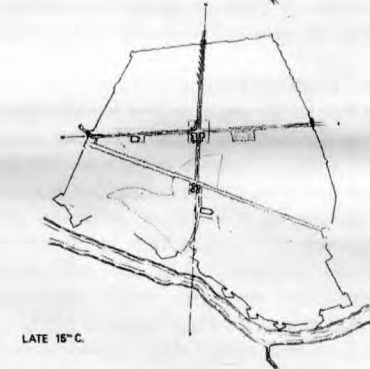
FERRARA ANALYSIS OF CONNECTING PUBLIC SPACES, MARCUS WILKES



MD 12° C.



MD 15° C.

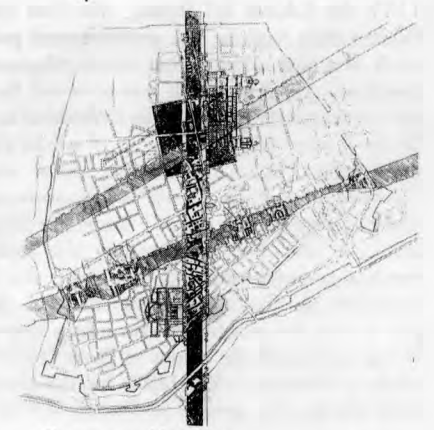


LATE 15° C.

HERCULEAN ADDITION, KAREN HANNEY, HEATHER YEAGER



VIA DEGLI ANGELI, JEFF DI GREGORIO



CHRISTOPHER MIGNERON

An anterior distinction concerned the individual rank of single court members: the hierarchical difference between lords, gentlemen, and family produced a precise compartmentation of private lodgings which had to be commensurate to the status of the individual. Since the end of the 12th century the palace supported a guest house ("caxa de Forestieri") attached to the tower of Rigobello. The most illustrious guests, as seen in 1481 with the visit of the Marquis of Mantua or with that of Elizabeth Gonzaga in 1488, were housed in the same apartments as the Prince, redecorated for the occasion and according to the status of the visitor. To the Prince's residence were added the courts of his relatives which were either attached to the compound of the palace or were housed in other buildings in the city, which generated the system of minor princely residences distributed like satellites in relation to the princely court.

From the budgets of the ducal Camera we learn of the existence of simple salaried servants who worked for the court but were not authorized to live there. This included hundreds of suppliers of services active in the Ferrara market and of a great number of "mouths" who received support from the court but did not formally belong to it. This was an extremely variable world, difficult to analyze, but which certainly pertained to the court milieu and gave life to a series of dwellings, shops and social spaces that are only found in cities where there was a court. From the same documentation one can witness the exorbitant expense for the maintenance of this system: up to 70% of the expenditures of the state during the last 20 years of the 16th century.⁶

The court presented itself as a materially self-sufficient world, and inside of this miniature city there was a concentration of activities that would be considered close to the courtly nature of the palace. The shops are "nice" (*belle*) and the commercial activities are "honorable" (*exerciti honorevoli*);⁷ the rigorous functionality of spaces were joined to the needs of etiquette and magnificence.⁸ The court comprised a small cosmos that was inaccessible to the majority of the inhabitants, open only to an elite society of "honorable" professions and codified compartments admissible at court.

Precise symbolic and ritual norms established the separation between the environment of women and that of men, giving rise to specifically gendered locations such as an *androceum* and a *gynaeceum*: the diarist Bernardo Zambotti remembers that on February 21, 1477, "they began to work in Castel Vecchio ... to make the room of madama the duchess" to be united with those of her husband Ercole I by the "via coperta" and served by its own garden, baths, chapel and oratory, kitchen, canteens, and even a little house for a dwarf.⁹

Every moment in the life of the court was controlled by rigid etiquette: from the *lever* to the *coucher*, every action and every gesture of the prince was carried out according to fixed protocol. The hunt, sleeping, prayers, the audience, the administration of justice, religious liturgy, and even meals and intimacies had a public character that expressed precise political and sacred meanings. From the table of Alfonso I d'Este "the left-overs were taken to two dining tables where 90 people were waiting to eat."¹⁰ As documented in the prescriptions of Francesco Priscianese (1543) and Francesco Liberati (1668) - authors of treatises on court life - food must descend from the table of the sovereign to that of his courtiers. The palatine structure at Ferrara, as elsewhere, had to provide for spaces that were semantically differentiated to accommodate these distinctions in rank.

THE CITY

The enlargement of Ferrara according to schemes of the ideal city described in treatises by Alberti, Francesco di Giorgio Martini and Filarete, was activated through the desire of Ercole I, who hoped to increase the prestige and power of his house through the edification of a larger city more suited to princely status. In 1484 Ercole I asked Lorenzo de' Medici to loan him his copy of *De re aedificatoria*, while other documents allude to an original copy of Alberti's treatise already in the possession of Ercole I since 1480.¹¹

The work sites of the Herculean Addition were opened in 1492 and were closed with the death of the duke. The idea of grafting a new city to the old belonged to Biagio Rosetti, a pluridimensional character who began as a mason, advanced to assistant architect to Pietro Benvenuti degli Ordini, and following Benvenuti's death in 1483, assumed the post of "architetto ducale".

The military, political and economic motives that inspired the duke's enlargement of medieval Ferrara are well known: the consolidation of the defensive line after difficult years of war with Venice (1482-84), the prospect of a demographic increase (the city at this time had a population of 25,000) and economic empowerment. To these should be added ideological reasons that were based in the competition with other princely capitals, as well as in the new needs of decorum and spatial order.¹²

The Herculean Addition juxtaposed to the medieval, popular, and chaotic city of Ferrara a new city for the courtly class: 20 aristocratic palaces built in the new area, mostly concentrated along via degli Angeli, gave rise to a social-spatial dichotomy, reinforced by clearly symbolic motives to which hygiene, modernity, rationality and calculated proportions operated as corollaries to a theory of courtliness.

In via degli Angeli, the Este axis set by Duke Ercole and his brother Sigismondo (the client for Palazzo dei Diamanti), a counterbalance was made with via San Francesco, a street-line of ancient foundation that led to the church of the same name in the heart of old Ferrara. This cross axis attracted the house of Giovanni Romei (a nobleman active in business who would marry Polissena d'Este) and the palace that Ercole I would give to his chamberlain Giulio Tassoni. That this latter building would return to Este property after the death of Tassoni constitutes an example of patronage that involves the distribution of gifts and favors from the Prince, mechanisms established for regulating both the prestige of the courtiers and the careers of state functionaries. Even the fourteen churches and monasteries built in the zone of the Herculean Addition, the restoration and embellishment of nine other holy places and the introduction of numerous religious orders within the walls of the city related to a premeditated political design. They



PLAN OF FERRARA IN 1597. THE HERCULEAN ADDITION IS THE UPPER HALF (LIGHTER AREA) OF THE PLAN.

alloggi per la servitù, cantine ed uffici: già negli anni di Niccolò II (+1388) si ha notizia di una stanza per il referendarius e di una sala per il consilium domini marchionis.

Con la ricostruzione del cavalcavia fra castello e "Palazzo di Chorte" da parte di Ercole I nel 1471 - secondo uno schema ormai ampiamente diffuso nella penisola - si rafforza il collegamento architettonico e cerimoniale fra i due corpi di quello che ha ormai assunto la fisionomia di un ampio ed articolato recinto cortigiano chiuso su se stesso e separato dalla città dei sudditi. Al suo interno vivono ed operano - stando ai "Ruoli dei salariati" degli anni 1457-1560 - fra le 450 e le 600 persone, pari a circa il 5% della popolazione cittadina. Solo coloro che appartengono alla domus, vale a dire quanti abitano permanentemente all'interno del palazzo, possiedono però ufficialmente il titolo di cortexano: la co-residenza col principe costituisce cioè un fondamentale parametro di distinzione. Risiedere a corte dà adito al godimento di innumerevoli e consistenti privilegi e - soprattutto - comporta una completa dipendenza dal principe, che provvede a rifornire i propri cortigiani di cibo, di abiti, di vettovaglie e di tutto quanto rientra in quella che a Ferrara è chiamata "spesa del vivere".

Man mano che cresce il numero dei cortigiani deve pertanto aumentare la capienza del palazzo, un'esigenza alla quale a Ferrara si fa fronte accorpando sempre nuovi edifici al recinto.

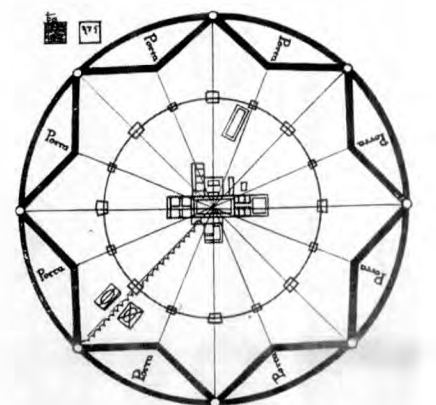
All'interno della corte gli individui sono poi suddivisi in gruppi socio-professionali che rendono assai problematica la ricostruzione del recinto palatino. Occorre innanzitutto distinguere fra "familia" (il ristretto numero dei servitori personali del signore), "corte" (l'insieme di tutti i componenti del suo seguito), "casa" (l'insieme di tutte le corti di tutti i consanguinei del principe) e "stato" (coloro la cui presenza a corte è dovuta a mansioni nell'ambito del governo dello stato). Già questa suddivisione fa capire il perché dell'estrema frammentazione degli ambienti palatini, un vero e proprio mosaico di spazi saldati gli uni agli altri, ma a tutti gli effetti separati e non necessariamente comunicanti.

Dalla struttura stessa dei "ruoli" si evince inoltre come quanti operano a corte siano inquadrati all'interno di precise cellule professionali, le quali rinviano, a loro volta, ad altrettante giurisdizioni spaziali: esiste l'ufficio della camera (o del cubiculum), la "guardaroba" (preposta all'acquisto, alla produzione ed alla conservazione degli abiti, degli arredi e delle suppellettili), gli "uffici di bocca" (cucine, tavola del principe e tinello dove consumavano i pasti i cortigiani), la "cappella" (composta dal clero curiale), gli artisti, i musicisti, gli addetti alle "cacce" ed alle "stalle", le "guardie del castello", la "cancelleria" e tutti gli uffici di carattere burocratico-amministrativo.

Un'ulteriore distinzione riguarda il rango individuale dei singoli membri della corte: le differenze gerarchiche fra "signori", "gentiluomini" e "familiari" producono così una precisa compartimentazione degli alloggi privati, la cui ubicazione, ampiezza e decorazione deve essere proporzionale allo status di chi vi abita. Già dalla fine del Trecento esiste inoltre una foresteria, chiamata "caxa de Forestieri", attaccata alla torre di Rigobello. Gli ospiti più illustri, come avviene nel 1481 col marchese di Mantova, o con Elisabetta Gonzaga nel 1488, sono però alloggiati nelle stesse stanze del principe, ogni volta adeguatamente riarredate e ridecorate a seconda dell'importanza dell'ospite. A quella del principe si sommano poi le corti particolari dei suoi parenti che possono sia occupare un'area delimitata all'interno del recinto, sia essere insediate in altri edifici cittadini, il che spiega il perché del costituirsi di un sistema di residenze signorili minori, distribuite a mo' di satelliti della corte principesca.

Dalla contabilità della Camera Ducale veniamo inoltre a sapere dell'esistenza di semplici "salariati" che lavorano per la corte ma che non sono autorizzati a risiedervi, di centinaia di fornitori di beni e servizi attivi sul mercato ferrarese e di un elevato numero di "bocche", vale a dire coloro che ricevono sostentamento dalla corte, senza però farne formalmente parte. Si tratta di un mondo estremamente variegato e difficilmente analizzabile, ma che certo appartiene al milieu curtense e che da vita ad una costellazione di abitazioni, di botteghe e di spazi di sociabilità che si trovano solo nelle città in cui ha sede una corte. Dalla stessa documentazione si ricava l'esorbitante ammontare della spesa per il mantenimento di questo apparato: fino ad un massimo del 70% delle uscite generali dello stato nell'ultimo ventennio del Cinquecento.

La corte si presenta come un mondo materialmente autosufficiente, ma dentro a questa città in miniatura si concentrano attività comunque



THE IDEAL CITY OF SPORZINDA, FILARETE (C. 1465).

were part of a systematic sacralization of the territory, activated through a capillary network of cult sites that were populated by a clergy whose job was to pray for the prince and offer spiritual comfort to the community. This was a phenomenon typical of many urban situations in Italy, and behind it was a strategy that used the closeness to divinity for political legitimation.

For the same reasons, the Este carried out pilgrimages (the most famous was that of Niccolò III to the Holy Land in 1415) and surrounded themselves with relics, conserved in the palatine chapel or entrusted to religious orders. In 1417 the relics of San Maurilio were consigned by Niccolò III to the Olivetani order of the church of San Giorgio. It was an expression of sovereignty to show devotion for holy images or to host at court "living saints" taken by bribe or by force from their convents to act as court seers and protectors: in 1497 Ercole I instituted in his urban expansion a monastery dedicated to Saint Catherine of Siena in order to invite to Ferrara Lucia Brocadelli da Narni, a young nun "who smelled of sainthood," noted for "the stigmatism of Christ on her hands."¹³

To be the source of a new city plan was an intrinsic act of princely behavior. The boundaries between client and architect - and not just in the case of Ercole I and Biagio Rossetti - were often blurred: the prince is presented as the planner of urban and architectural projects for which the artist carried out technical solutions.

Many Italian princes between the 15th and 16th centuries were actively involved with their architects in the design of new courts and ideal cities: Pope Nicholas V (1447-1455) and Leon Battista Alberti in Rome, Francesco Sforza (1451-1465) and Filarete in Milan, Federico da Montefeltro (1466-1472) and Luciano Laurana in Urbino, Ludovico II Gonzaga (1459-1477) and Luca Fancelli in Mantua, and Ludovico il Moro (1499-1501) and Bramante at Vigevano. The common denominator among them was the Humanist background of the prince, to which can be attributed the precise nexus of sovereignty, urban form, and architecture.

According to Humanist doctrine, architecture is one of the forms of knowledge that a *dominus* should possess in a self-referential system of legitimation of *autoritas*. To the roles of warrior and good judge, cultivated collector of antiquities and books, and sponsor of religious organizations, the prince was also expected to be a supreme *conditor*, who in emulation of the classic example of Augustus, behaved as the designer and guarantor of order. The prince as architect became a topos in eulogistic literature, found frequently in the *Lives* of Vespasiano da Bisticci, in funeral eulogies, in iconographies and in panegyrics. As a case in point, Sabadino degli Arienti cites the practice of architecture to confirm the "magnificence of spirit" of Ercole I d'Este, since "the discipline of architecture" is an unmistakable sign of "an orderly and admirable intellect."¹⁴ *Magnificentia* was a key concept that explains the architectural efforts of Ercole I. It was an Aristotelian category that was already known to 14th century rulers as a means of distinguishing a legitimate prince from a tyrant. This meaning was particularly popular in the Humanist treatises of Coluccio Salutati, Giovanni Pontano, and not by accident, Sabadino degli Arienti.¹⁵

THE DISSEMINATION

After the return of Alberto V from Rome in 1391, having obtained from Pope Boniface IX conspicuous privileges (such as the right to have a university), an effigy of the prince was made for a niche on the facade of the cathedral above a marble inscription containing the papal consignment. The statue, signed by *Henricus de Colonia aurifex* was finished in 1393 and showed the marquis in pilgrim attire, as he would have looked at the head of a contingent of 400 nobles from Ferrara who made their way to the 1391 Jubilee. In such a way the prince demonstrated his religious commitment as a means of helping the collective good.

A few decades later, to honor the memory of marquis Niccolò III, the Magistrato dei Savi sponsored a statue on a public piazza. Through the advice of Leon Battista Alberti, the Florentine Niccolò di Giovanni Baroncelli was hired to design the monument, which was inaugurated in 1451. Along with Donatello's statue of the condottiere Gattamelata built in Padua in 1447, this was one of first bronze equestrian statues set in public space since the time of Theodoric in Ravenna. The gesture of *adventus* that was typical of the victorious lord in Roman statuary was present in both statues. In the example in Ferrara, however, the explicit reproposal of an *imperator* motif suggested a symbolic connection of the Este rulership with the classic model of majesty and victory: the memory of this model was transmitted through medieval times by the statue of Marcus Aurelius in Rome and the celebrated Regiole in Pavia.

In this case we have a Renaissance - thanks to the inspiration of Alberti, who was probably the source for the Roman arch on which

*compatibili con la natura aulica del luogo: le botteghe sono "belle" e gli "eserciti onorevoli"; la rigorosa funzionalità degli spazi si coniuga cioè ad esigenze di etichetta e di magnificenza. Si tratta di un cosmo inaccessibile alla maggior parte dei sudditi: soltanto una società eletta, le professioni "onorevoli" e comportamenti codificati sono ammessi a corte. Precise norme simbolico-rituali determinano al contempo la separazione fra gli ambienti delle donne e quelli degli uomini (secondo la logica di una vera e propria segregazione sessuale facente capo ad un *androceum* e ad un *gynaeceum*): il diarista Bernardo Zambotti ricorda come, in data 21 febbraio 1477, "si principiò a lavorare in Castel Vecchio (...) per volerge fare stantie per madama duchessa", unite a quelle del marito Ercole I dalla "via coperta" e dotate di un proprio giardino, di bagni, di una cappella e di un oratorio, di cucine, cantine e persino di una piccola casa per un nano".*

*Ogni singolo momento della vita di corte, è regolato da una rigida etichetta: dal *lever* al *coucher* ogni azione ed ogni gesto del principe si svolge secondo un protocollo prefissato. La caccia, il sonno, la preghiera, l'udienza, l'amministrazione della giustizia, le liturgie religiose e persino i pasti e l'intimità hanno un carattere pubblico ed esprimono precisi significati politico-sacrali. Alla tavola di Alfonso I d'Este "gli avanzi venivano portati ai due tinelli, dove attendevano di mangiare ben novanta persone"¹⁶: come ricordano le prescrizioni di Francesco Priscianese (1543) e di Francesco Liberati (1668) - autori di trattati sulla corte - il cibo deve discendere dalla mensa del sovrano a quella dei gentiluomini e, di conseguenza, la struttura palatina (a Ferrara come altrove) deve prevedere spazi semanticamente differenziati.*

LA CITTÀ

L'ampliamento di Ferrara secondo gli schemi della città ideale, già oggetto dei trattati di Alberti, di Francesco di Giorgio Martini e di Filarete, fu attuato per la volontà del duca Ercole I di accrescere il prestigio e la potenza della propria casa tramite l'edificazione di una città più ampia e più consona al rango principesco.

*Nel 1484 Ercole I chiede in prestito a Lorenzo de' Medici proprio il *De re aedificatoria*, anche se altri documenti alludono alla copia originale di questo testo già in possesso di Ercole dal 1480¹⁷.*

I cantieri dell'Addizione erculea aprono nell'estate del 1492 e sono ormai chiusi alla morte del duca. Ideatore dell'innesto di una nuova città nell'antica è Biagio Rossetti, personaggio dalla pluridecennale esperienza prima come "muratore" e poi come aiuto-architetto di Pietro Benvenuti degli Ordini, alla cui morte - nel 1483 - egli prenderà il posto in qualità di "architetto ducale".

Sono ben note le motivazioni militari, politiche ed economiche che suggerirono al duca l'ampliamento di Ferrara medievale: al consolidamento della linea difensiva dopo i difficili anni della guerra contro Venezia (1482-1484), ed alle prospettive dell'incremento demografico (all'epoca la città contava circa 25.000 abitanti) e del potenziamento economico si sommano tuttavia motivazioni di carattere più strettamente ideologico, vuoi per la competizione con le altre capitali signorili e vuoi per esigenze di decoro e di ordine spaziale¹⁸.

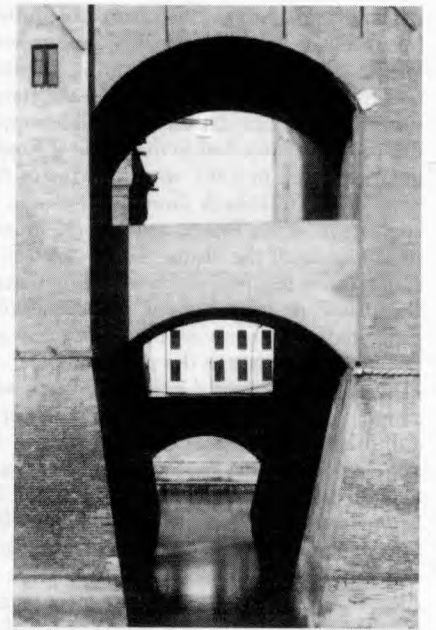
L'Addizione contrappone altresì alla medievale, popolare e caotica Ferrara una nuova città delle classi signorili: i venti palazzi aristocratici edificati nella nuova area - per la maggior parte concentrati lungo via degli Angeli - danno origine ad una netta dicotomia socio-spaziale, rafforzata da chiare istanze simboliche quali l'igiene, la modernità, la razionalità e le calcolate proporzioni, che fungono da corollari a questo stesso teorema della signorilità.

A via degli Angeli, asse estense poiché qui si concentra l'impegno edilizio del duca Ercole e del fratello Sigismondo (il committente di Palazzo dei Diamanti), continua tuttavia a far da contraltare via San Francesco, direttrice di antico valore poiché conduce all'omonima chiesa nel cuore della vecchia Ferrara: ciò fa sì che qui sorgano la casa di Giovanni Romei (nobile attivo negli affari, che sposa Polissena d'Este) ed il palazzo che Ercole I dona al proprio ciambellano Giulio Tassoni. Il fatto che quest'ultimo edificio ritorni di proprietà estense dopo la morte del Tassoni costituisce, tra l'altro, un esempio dei meccanismi che presiedono alla distribuzione dei donativi e dei favori da parte del principe, meccanismi che regolano sia il prestigio dei cortigiani sia le carriere dei funzionari di stato.

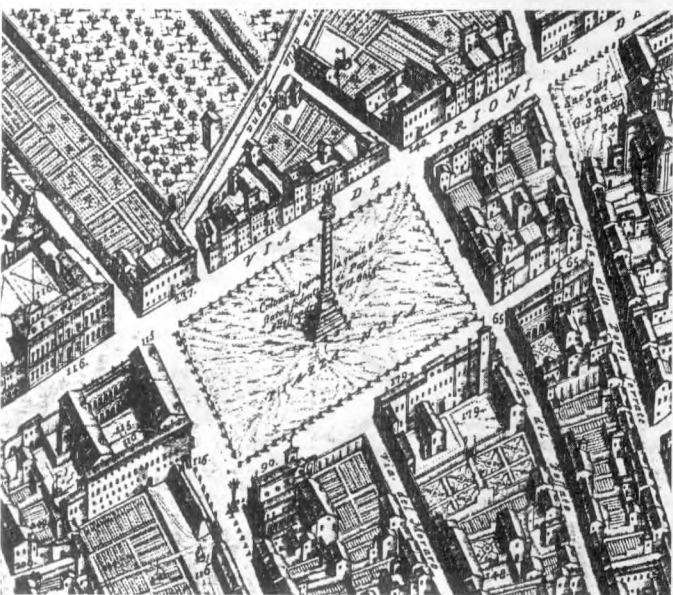
Anche le quattordici chiese e monasteri edificati nell'area dell'Addizione, il restauro ed abbellimento di altri nove luoghi sacri e l'introduzione di numerosi ordini regolari all'interno delle mura cittadine rinviando ad un premeditato disegno politico. Si tratta di un'opera di sistematica sacralizzazione del territorio, attuata tramite una rete capillare di luoghi di culto popolati da un clero i cui compiti consistono nel pregare per il principe e nell'essere di conforto spirituale per la comunità. E questo un fenomeno tipico di molte realtà urbane della penisola e dietro di esso si cela una cultura per la quale l'accostamento alla divinità costituisce un determinante fattore di legittimazione politica.

Per gli stessi motivi gli Este compiono pellegrinaggi (celebre quello in Terrasanta di Niccolò III nel 1415) e si circondano di reliquie, che conservano nella cappella palatina o che affidano alla custodia di ordini religiosi, come avviene nel 1417 coi resti di San Maurilio consegnati da Niccolò III agli Olivetani della chiesa di San Giorgio. Ed ancora espressione di sovranità è il manifestare devozione per immagini sacre, oppure l'ospitare a corte, in qualità di protettrici e di consigliere profetiche, "sante vive" sottratte col denaro o con la forza ai loro conventi di appartenenza: risale al 1497 l'istituzione, da parte di Ercole I, nella cornice della sua Addizione, del monastero delle terziarie di santa Caterina da Siena per ospitarvi Lucia Brocadelli da Narni, una giovane suora "in odore di santità", nota per "le stigmate de Christo alle mane"¹⁹. A questo si aggiunge che il fatto stesso di essere artefice di una città costituisce un atto intrinsecamente principesco. I confini fra mecenate ed architetto - e non solo nel caso di Ercole I e di Biagio Rossetti - sono, non a caso, spesso sfumati: il principe si presenta in prima persona come ideatore di progetti urbanistici ed architettonici di cui l'artista è non di rado chiamato a trovare mere soluzioni tecniche.

Molti principi italiani, fra Quattro e Cinquecento, sono attivamente coinvolti, a fianco dei loro architetti, nella progettazione di nuove corti e di città ideali: noti sono i sodalizi fra Niccolò V (1447-1455) e Leon Battista Alberti a Roma, fra Francesco Sforza (1451-1465) e Filarete a Milano, fra Federico da Montefeltro (1466-1472) e Luciano Laurana ad



FERRARA, IL CASTELLO ESTENSE, TWO VIEWS



PIAZZA NOVA, DETAIL OF BOLZANI MAR, 1800



EQUESTRIAN STATUE OF NICCOLÒ II OF ESTE.

the statue rests - not so much as a revival of forms but as a political renovation with the scope of identifying the legitimacy and identity of Este power through the artistic language of classical times.

In 1453, the same Baroncelli finished a statue of Duke Borso d'Este, at first situated on the right of the Palazzo della Ragione, the site of the Podestà, then transferred next to the statue of Niccolò III in 1472, giving life to a veritable "facade of glorification" according to late antique canons. Borso was depicted sitting on a throne on top of a classical column, overlooking the piazza of the cathedral, the intermediary between heaven and earth as absorbed by Christian tradition from the pagan. The implicit message of this effigy for a circle of Humanists in Ferrara for whom the ancient models must have been well-known, was the image of the just prince: the marquis is depicted in the act of dispensing justice in front of the administrative palace. The meaning of the monument was confirmed in the inscription by the court poet, Tito Vespasiano Strozzi, who underlined Borso's commitment to rectitude.¹⁶

Although the municipality's proposal in May 1498 to erect an equestrian statue to Ercole I in the main square of the new Addition remained unrealized, the appearance of this idea is evidence of the complexity of the artistic program as an instrument of political communication. The placement of the statues, their materials, dimensions and aesthetic aspects were part of this lexicon of power: the equestrian statue, the bust, the coat of arms, the monumental inscription and the gestures of sculpture covered precise meanings of which one could not be confused with the other. There was a substantial dissemination of effigies, signs and metaphors of power that indicate civic space according to an aesthetic typology and a territorial strategy that are an integral part of the appropriation and the signification of the urban territory.

CONCLUSION

In Ferrara, as we have seen, the difference between the late medieval seigniorial period and the princely period of the Renaissance explains the re-adaptation of buildings that the lords inherited from the Commune, the construction of a residence/fortress, and the constitution of a palace as a complex of buildings: a court associated with a crown of secondary residences placed within the walls of the city or in its immediate outskirts (built for the *otium* of the prince, for his followers, and to satisfy the needs of a still itinerant court style). In this same way the new city coincides with the dictates of architectural treatises, with a network of holy sites (a mirror of the *pietas* of the prince and a reflection of the symbiosis between power and religion), the prominence of the ceremonial axes along which were concentrated the elite dwellings and the spread of a myriad of signs of power.

The urban form, both in its single buildings and its decorative elements, was thus clearly related to the power that produced it. What must be stressed is that architectural projects, urban interventions, projects that were more or less organic and others that descend from the ideal city were all political actions, integral parts of the exercise of princely power and were not a mere phenomena of patronage. They were constituent elements of authority rather than ephemeral representations of the same.

Translated by Richard Ingersoll

¹ T. Dean, *Land and Power in Late Medieval Ferrara, The Rule of the Este, 1350-1450*, Cambridge University Press, 1988.

² T. Tuohy, *Herculean Ferrara, Ercole d'Este, 1471-1505, and the Invention of a Ducal Capital*, Cambridge, Cambridge University Press, 1996.

³ M. Pade, L. Waafe Petersen, e D. Quarta, eds., *La Corte di Ferrara e il suo mecenatismo, 1441-1598*, Modena, Edizioni Panin, 1990; M. Bertozzi, ed., *Alla corte degli Estensi, Filosofia, arte e cultura a Ferrara nei secoli XV e XVI*, Ferrara, Università di Ferrara, 1994; L. Chiappini, *La Corte Estense alla metà del Cinquecento. I compendi di Cristoforo di Messisburgo*, Ferrara, Casa editrice Beltriguardo, 1984.

⁴ W.L. Gundersheimer, *Ferrara, The style of a Renaissance Despotism*, Princeton, Princeton University Press, 1973.

⁵ G. Guerzoni, *La corte estense dal 1471 al 1559. Aspetti economici e sociali*, (doctorate thesis) Università Commerciale "Luigi Bocconi" di Milano, 1997.

⁶ M. Cattini e M.A. Romani, "Le corti parallele: per una tipologia delle corti padane dal XIII al XVI secolo," in G. Pagano e A. Quondam, eds., *La corte e lo spazio: Ferrara estense*, Roma, Bulzoni, 1982, vol. I, pp. 47-82.

⁷ W. L. Gundersheimer, ed., *Art and Life at the Court of Ercole I d'Este, The "de triumphis religionis" of Giovanni Sabadino degli Arienti*, Geneva, Droz, 1972, p. 51.W.

⁸ S. Bertelli, *The courts of the Italian Renaissance*, New York-London, Facts on File Publications, 1986, pp. 7-39.

⁹ B. Zambotti, *Diario ferrarese dell'anno 1476 sino al 1504*, in *Rerum Italicarum Scriptores*, vol. XXIV, parte VII, p. 31.

¹⁰ aavv., *A tavola con il principe, Materiali per una mostra su alimentazione e cultura nella Ferrara degli estensi*, Corbo Edizioni, 1988, p. 74.

¹¹ W. L. Gundersheimer, "The Patronage of Ercole d'Este," in *Journal of Medieval and Renaissance Studies*, VI, 1976, p. 16.

¹² B. Zevi, *Biagio Rossetti architetto ferrarese. Il primo urbanista moderno europeo*, Torino, Einaudi, 1960.

¹³ G. Zari, *Le sante vive. Profezie di corte e devozione femminile tra '400 e '500*, Torino, Einaudi, 1960.

¹⁴ W. L. Gundersheimer, *Art and Life...*, p. 51.

¹⁵ L. Green, "Galvano Fiamma, Azzone Visconti and the Revival of the Classical Theory of Magnificence," in *Journal of the Warburg and Courtauld Institutes*, vol. LIII, 1990, p. 98.

¹⁶ W. L. Gundersheimer, *Ferrara...*, p. 132.

Urbino, fra Ludovico II Gonzaga (1459-1477) e Luca Fancelli a Mantova, oppure fra Ludovico il Moro (1499-1501) e Bramante a Vigevano. Minimo comune denominatore a questi, e ad altri esempi, è la formazione umanistica del signore, alla quale è senz'altro da attribuire l'ispirazione di un ben preciso nesso fra sovranità, *forma urbis* ed architettura.

Ancora in virtù della dottrina umanistica, l'architettura è uno dei saperi che il *dominus* deve possedere nel sistema autoreferenziale di legittimazione della propria *auctoritas*. Al principe guerriero e giudice giusto, al signore colto del collezionismo antiquario e librario, ed al signore devoto delle molte chiese, si somma il sovrano *conditor*, che - sulla scorta del registro classico-augusteo - si propone come artefice e garante dell'ordine. Quello del principe-architetto è d'altronde un elemento tipico della letteratura encomiastica: l'abbinamento ricorre spesso nelle *Vite* di Vespasiano da Bisticci, negli elogi funebri, nell'iconografia, nei panegirici e - nella fattispecie - Sabadino degli Arienti adduce la "pratica" di architettura a conferma della "magnificentia d'animo" di Ercole I d'Este, poiché "l'architetica disciplina" è segno inconfondibile di "regolato e mirabile intelletto"¹⁴.

Proprio la "magnificentia" è una delle chiavi che spiegano l'impegno architettonico di Ercole I. Si tratta infatti di una categoria aristotelica che era stata riproposta in relazione alle signorie italiane già dagli inizi del trecento, quando essa era stata impiegata come parametro di discriminazione fra principe legittimo e tiranno. Con questa peculiare accezione essa godrà poi grande fortuna nei testi di umanisti quali Coluccio Salutati, Giovanni Pontano o - non casualmente - Sabadino degli Arienti¹⁵.

LA DISSEMINAZIONE

In seguito al ritorno di Alberto V da Roma nel 1391, dove aveva ottenuto da papa Bonifacio IX cospicui privilegi (fra i quali quello di erezione di una università), un'effigie di lui fu collocata in una nicchia sulla facciata della cattedrale, sopra alla tavola marmorea recante la bolla pontificia. La statua, firmata da *Henricus de Colonia aurifex*, venne ultimata nel 1393: il marchese vi è ritratto in veste di pellegrino, così come si presentava, alla testa di quattrocento nobili ferraresi, al giubileo del 1391. Facendosi ritrarre in abito talare accanto alle prove della sua benevolenza, il principe esibisce la sua religiosità e mostra al contempo di aver operato per il bene della comunità.

Qualche decennio più tardi, per onorare la memoria del defunto marchese Niccolò III, il Magistrato dei Savi, gli dedicò una statua sulla pubblica piazza. Il monumento fu innalzato nel 1451 e per realizzarlo fu scelto, anche su consiglio di Leon Battista Alberti, il fiorentino Nicolò di Giovanni Baroncelli. Con quella di Donatello, raffigurante il condottiero Gattamelata ed eretta a Padova nel 1447, è questa una delle prime statue equestri in bronzo modellate per uno spazio urbano dopo quella di Teodorico a Ravenna. Il gesto dell'*adventus* tipico del signore vittorioso nella statuaria romana accomuna i monumenti padovani e ferraresi, mentre l'esplicita riproposta del motivo dell'*imperator* vuole porre simbolicamente in relazione la signoria estense col modello classico della maestà e della vittoria: la memoria di questo modello era del resto stata tramandata attraverso il medioevo dal Marco Aurelio capitolino e dal celebre *Regisole* di Pavia.

Si tratta dunque di un Rinascimento che - anche grazie all'ispirazione dell'Alberti, probabile ideatore dell'archetto romano su cui poggia la statua - non si caratterizza tanto per un *revival* delle forme, quanto per il suo significato di *renovatio* politica col fine di identificare la legittimità e l'identità del potere estense attraverso il linguaggio plastico della classicità. Nel 1453, lo stesso Baroncelli porta a termine la statua del duca Borso, collocata in un primo tempo alla destra del Palazzo della Ragione, dove risiedeva il Podestà, e poi trasferita accanto a quella di Niccolò III nel 1472, dando così vita ad una vera e propria "facciata di glorificazione" secondo i canoni tardo-antichi. Borso seduto in trono domina la piazza della cattedrale dalla cima di una colonna, tramite simbolico fra terra e cielo che la tradizione cristiana aveva attinto dal mondo pagano. Il messaggio sotteso da questa effigie - in una Ferrara in cui ai circoli umanistici dovevano essere ben noti i modelli antichi - vuol essere quello del principe giusto: il marchese è infatti ritratto nell'atto di dispensare giustizia, davanti al Palazzo della Ragione (dove essa era ufficialmente amministrata). Il significato del monumento è del resto confermato da un'iscrizione del poeta di corte Tito Vespasiano Strozzi che sottolinea l'attaccamento di Borso alla rettitudine¹⁶. Malgrado la proposta del comune (nel maggio 1498) di erigere una statua equestre di Ercole I nella piazza principale della sua Addizione resti irrealizzata, la manifestazione di questa idea testimonia tuttavia la rilevanza e la complessità del linguaggio plastico-monumentale quale strumento di comunicazione politica. Di questo lessico fanno infatti parte l'ubicazione dell'effigie, il materiale con cui essa è fabbricata, la sua dimensione, ed il suo aspetto estetico: la statua equestre, il busto, lo stemma, l'epigrafe monumentale, i paramenti ed i gesti della scultura ricoprono tutti un ben determinato significato e non sono assolutamente da confondere gli uni con gli altri. Si ha sostanzialmente un fenomeno di disseminazione di effigi, segni e metafore del potere che demarcano lo spazio cittadino secondo una tipologia estetica ed una strategia territoriale che fanno parte integrante della appropriazione e della significazione del territorio urbano.

CONCLUSIONE

A Ferrara, come abbiamo visto, ciò si esplica nel riadattamento degli edifici che il signore eredita dal precedente regime comunale, nell'edificazione di una residenza/fortezza e nel costituirsi di una reggia come un complesso di edifici, una corte corredata da una corona di residenze secondarie ubicate all'interno delle mura o nel contado (per l'*otium* del principe, per i "seguiti particolari" dei suoi familiari o per soddisfare le esigenze di una corte ancora itinerante).

In questo stesso processo si inscrivono la realizzazione di una nuova città concepita in armonia coi coevi dettami della trattatistica architettonica, la costituzione di una rete di luoghi sacri (specchio della *pietas* del principe e riflesso della simbiosi fra religione e potere), lo stagliarsi di assi cerimoniali lungo i quali si concentrano le dimore dell'*élite* e la disseminazione di una moltitudine di segni di potere.

Sia la *forma urbis*, sia i singoli edifici e sia gli elementi ornamentali sono dunque da porre in relazione alla determinata cultura politica che li ha prodotti. Quello che preme sottolineare è che costruzioni o ricostruzioni architettoniche, interventi urbanistici diffusi o circoscritti, progetti più o meno organici e città ideali più o meno tradotte in pratica, sono tutte azioni politiche, sono parte integrante dell'esercizio del potere principesco e non puri



FERRARA, PALAZZO DEI DIAMANTI, BIAGIO ROSSETTI, 1493



FERRARA, VIEW NORTH OF THE CORSO ERCOLE I D'ESTE (VIA DEGLI ANGELI)

Professor Marcello Fantoni is Director of the Georgetown University Center at Villa Le Balze in Fiesole.

MASTERS OF ARCHITECTURE SPRING 1997

Post Professional Degree Program

Critics: Fall, Thomas Schumacher - Spring, T.L. Brown

The Masters Program was organized around a series of exercises to both gain familiarity with precedents, spatial models, and urban form and to confront the contemporary condition vis a vis the rich Italian urban context. The first semester included the projection of a section from a "lost plan" by Baroque architect Bernardo Vittone, an urban design intervention in Florence, and the design of a Studiolo with guest critic Andrea Ponsi. Seminars in Italian urban history by Marcello Fantoni and Renaissance Architecture and Theory by Giorgio Ciucci completed the course work for the fall.

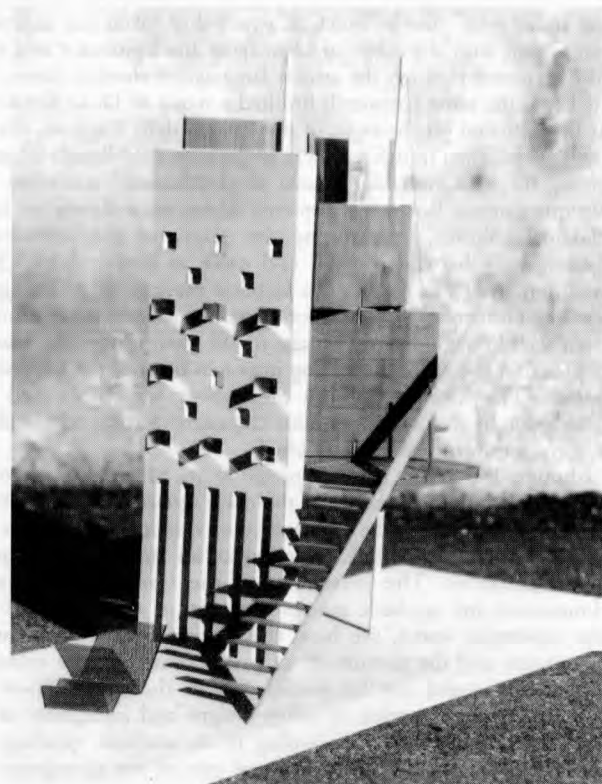
The second semester was initiated with an urban design within and around the Fortezza da Basso, currently functioning as a fair grounds for product design. Students were asked to both reconsider the program and to confront the monument of the Fortezza, constructed during the formulation of the Medici Principate as a direct expression of the suppression of the Republic. The final design problem was Il Riassetto di Piazza Matteotti in Vicenza, an Italian competition conducted some years ago. Facing the piazza is Palladio's Palazzo Chiericati built on a shallow site with the well known projecting colonnade on public ground as a public gesture in exchange for an expanded piano nobile. Many scholars believe that Palladio's intention was to build a fragment of a public square specifically reinterpreted as an antique forum. This theme was proposed as an operative assumption within the studio while proposing solutions to the city's needs of a new or expanded civic museum. The semester included a seminar, "Michelangelo to Piranesi" by Giorgio Ciucci, and three-lecture mini-seminars by Francesco Garofalo, Marcello Fantoni, and Richard Ingersoll in support of the student's independent study of self selected research topics.

During the course of the year sites were visited to reinforce issues addressed in the studio and/or in support of the seminars. Several guest lectures were included as part of the program in order to provide greater historical, theoretical, and cultural depth. In addition, for all interim and final reviews guest critics from Italy and Europe participated.

Il Master è stato organizzato con una serie di esercizi sintetici ed analitici per familiarizzare con precedenti, modelli spaziali e forma urbana da confrontare con la situazione contemporanea e con il ricco contesto urbano italiano. Il primo semestre includeva la proiezione di una sezione da una "pianta perduta" dell'architetto barocco Bernardo Vittone, l'intervento di un disegno urbano a Firenze, e il disegno di uno Studiolo con Andrea Ponsi, critico invitato. Seminari di Storia Urbana Italiana con Marcello Fantoni, e Architettura Rinascimentale e Teoria con Giorgio Ciucci ha completato il corso d'autunno.

Il secondo semestre ha iniziato con un disegno urbano entro ed intorno la Fortezza da Basso, usata abitualmente per fiere o mercati della moda. Agli studenti è stato richiesto sia di riconsiderare il programma che di confrontare il monumento della Fortezza, costruito durante la Signoria Medicea come espressione diretta della soppressione della Repubblica. Tuttavia gli studenti hanno dovuto considerare l'idea del monumento e della sua storia (oppure senza storia), celebrare o sopprimere la sua forma, fortificare o smaterializzare le sue mura, risolvendo allo stesso tempo i pragmatici problemi del traffico, parcheggio e connessione alla stazione dei treni e al Palazzo dei Congressi.

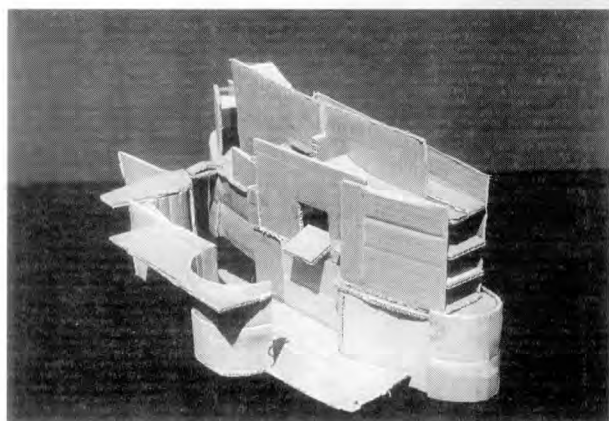
Il compito finale è stato Il Riassetto di Piazza Matteotti in Vicenza. Di faccia alla piazza c'è il Palazzo Chiericati del Palladio, costruito in uno spazio poco profondo, con la famosa colonnata proiettata in avanti come per un piano nobile esteso tutt'intorno, pronto per il cliente. Alcuni studiosi pensano che l'intenzione del Palladio fosse di costruire un frammento di una piazza pubblica specificamente re-interpretata come un antico foro. Questo tema del foro è stato proposto come un'assunzione operativa nei limiti dello studio mentre si tentava di risolvere i bisogni della città con un nuovo oppure esteso museo civico. Il semestre includeva un seminario, "Da Michelangelo a Piranesi" con Giorgio Ciucci, e mini seminari di Francesco Garofalo, Marcello Fantoni e Richard Ingersoll, a sostegno dello studio indipendente su soggetti di ricerche personalmente selezionati.



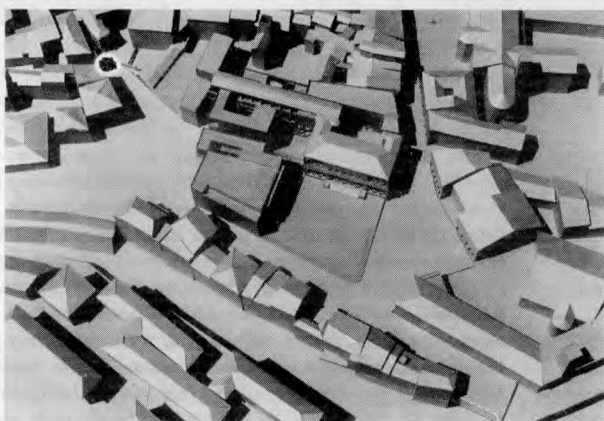
STUDIOLO, ROBERT SINCLAIR



FORTEZZA DA BASSO, VLADIMIR KOWALYK



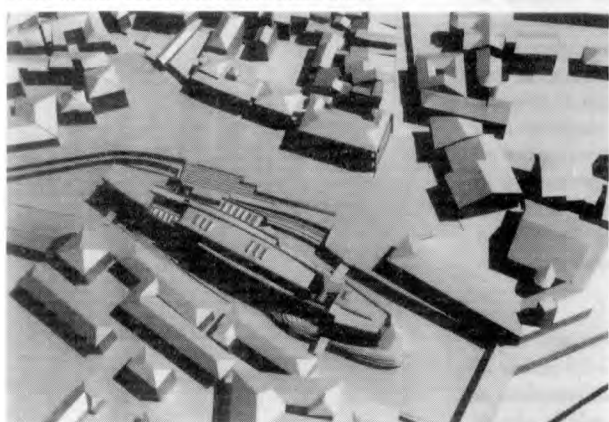
STUDY MODEL, PIAZZA MATTEOTTI, BEEBE OKOYE



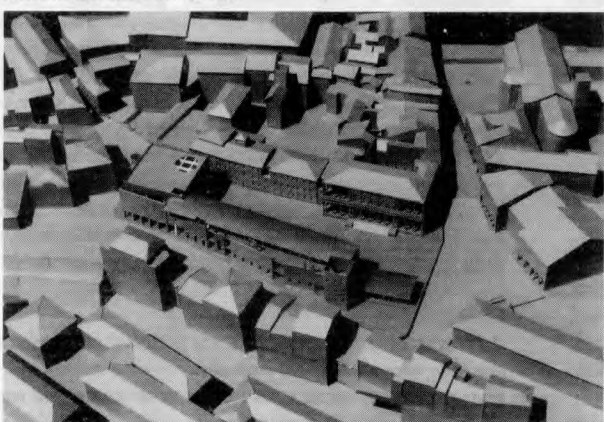
SITE MODEL, ELIZABETH CHANG



SITE PLAN, VLADIMIR KOWALYK



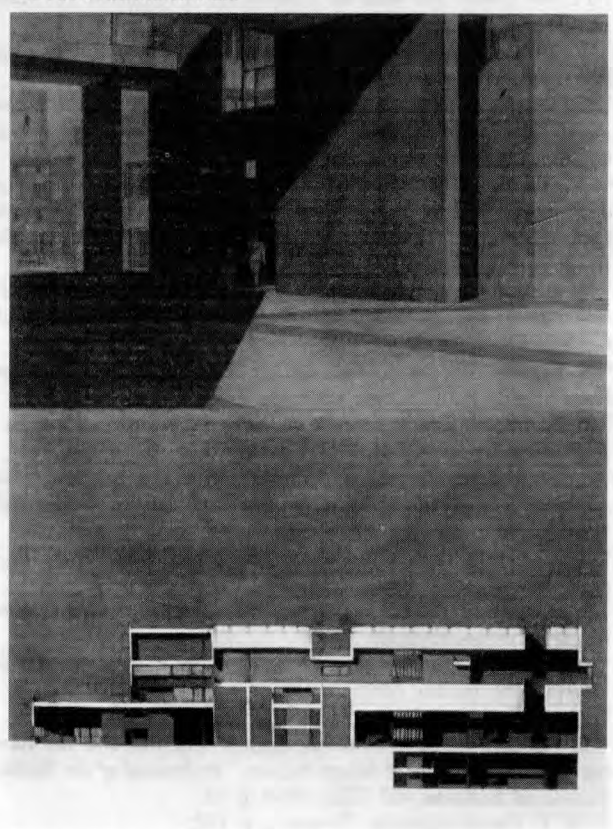
SITE MODEL, BEEBE OKOYE



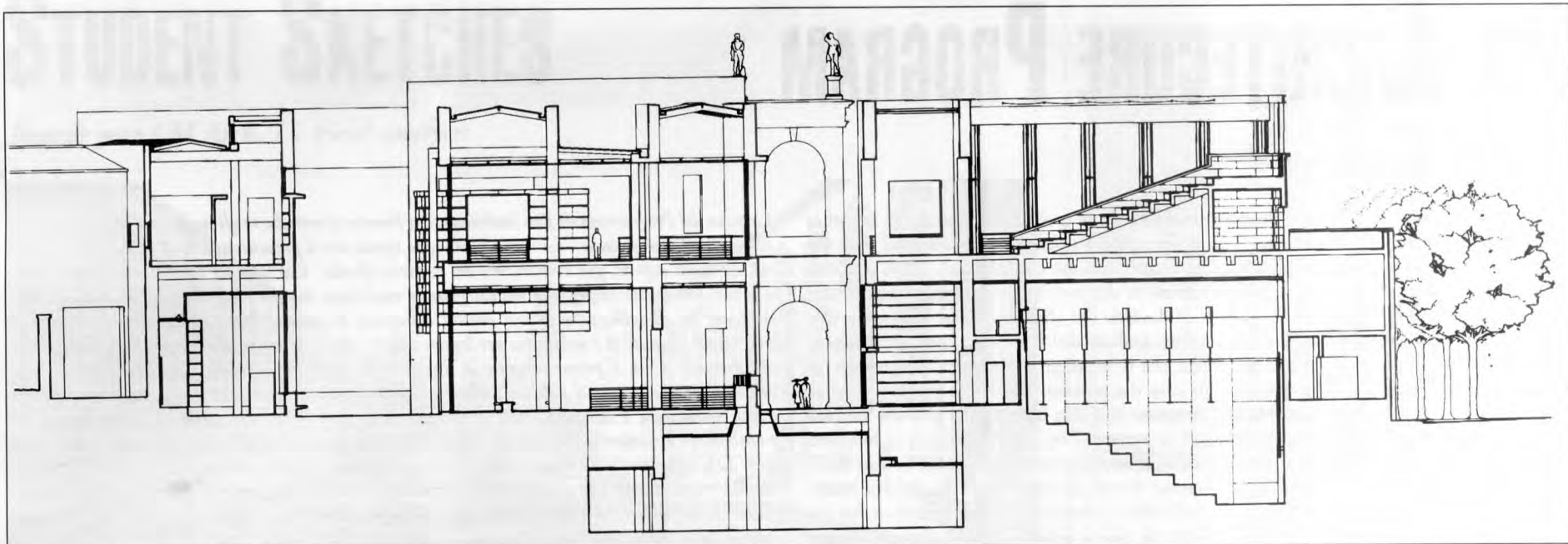
SITE MODEL, ROBERT SINCLAIR



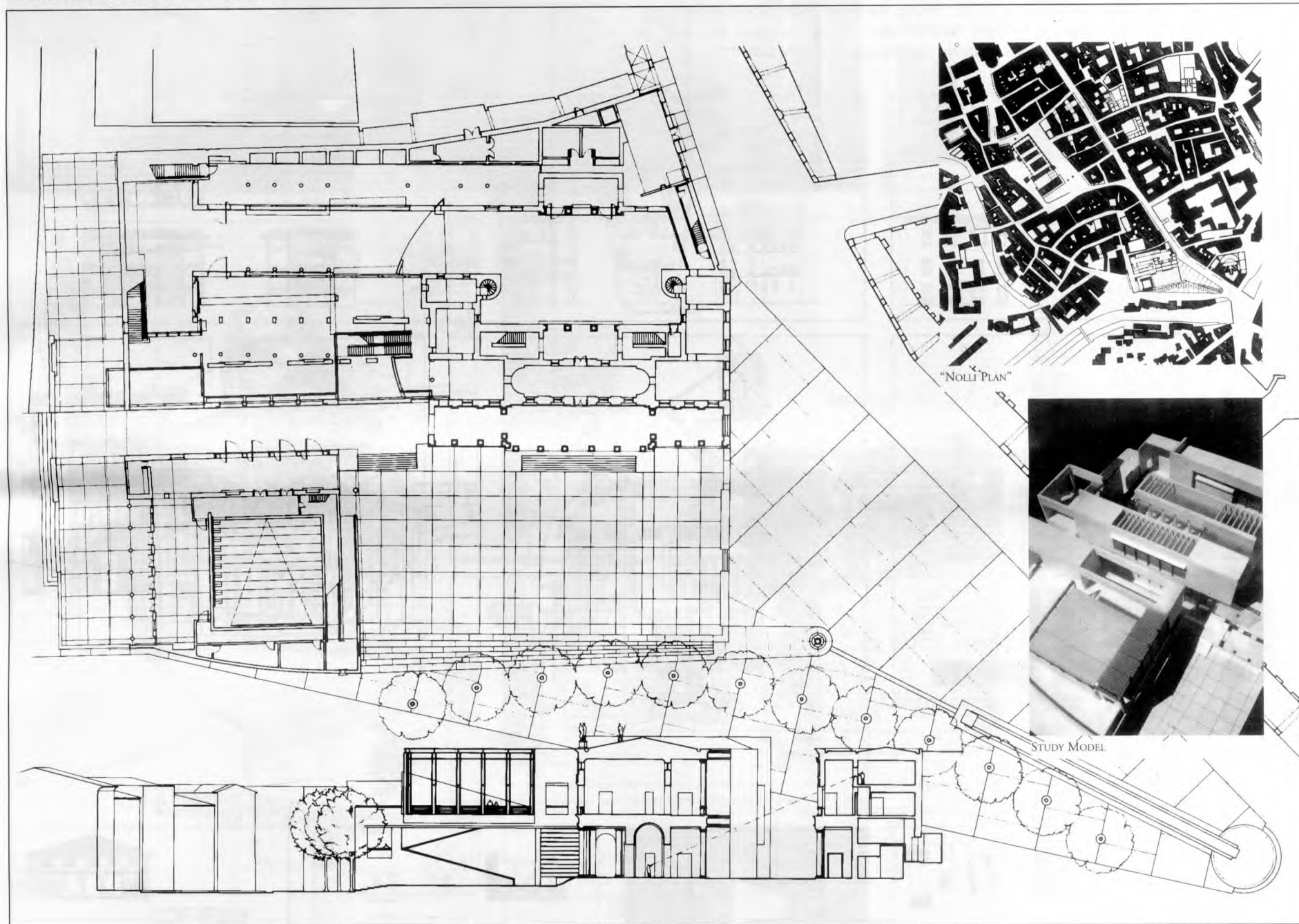
SECTION, ROBERT SINCLAIR



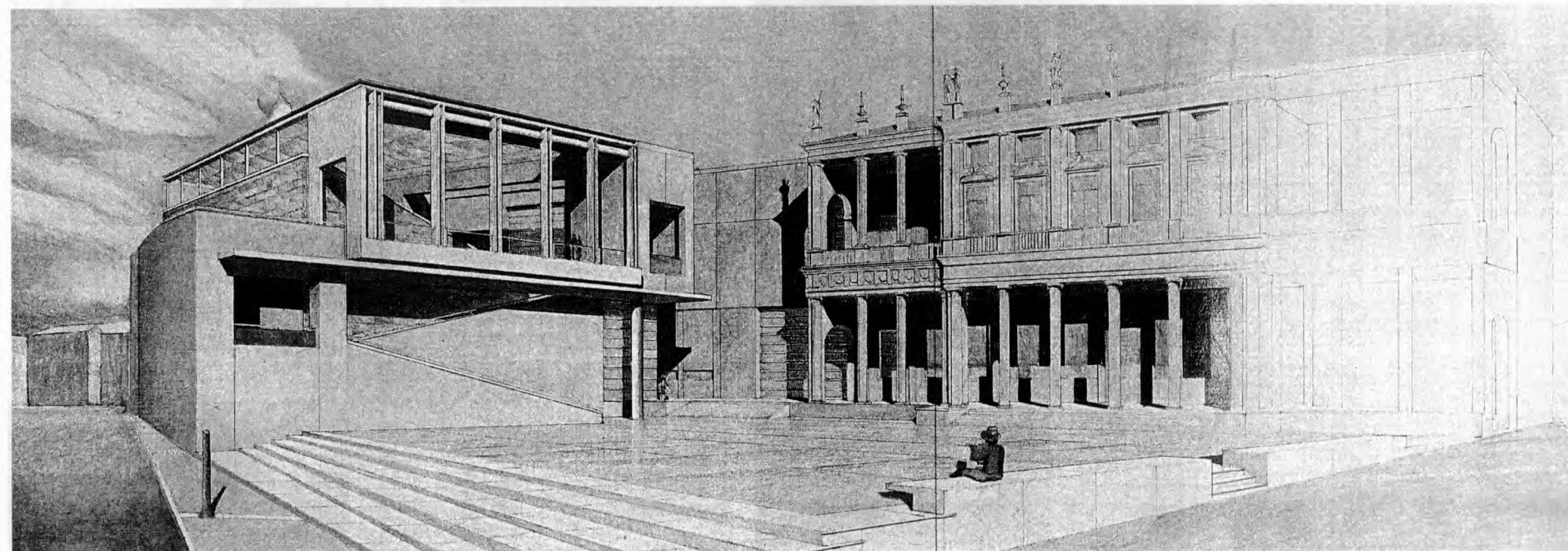
PERSPECTIVE/SECTION, VLADIMIR KOWALYK



SECTION, PIAZZA MATTEOTTI, ALEXANDER FERNANDEZ



GROUND FLOOR PLAN, ALEXANDER FERNANDEZ



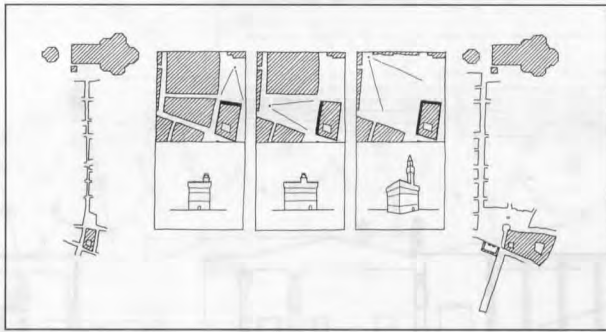
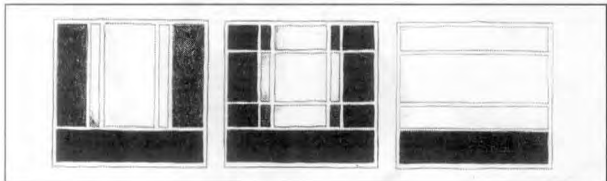
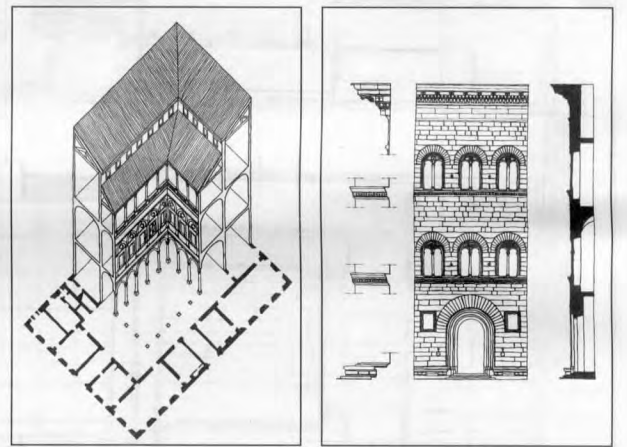
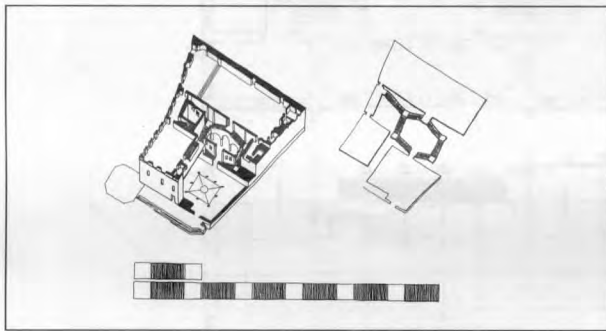
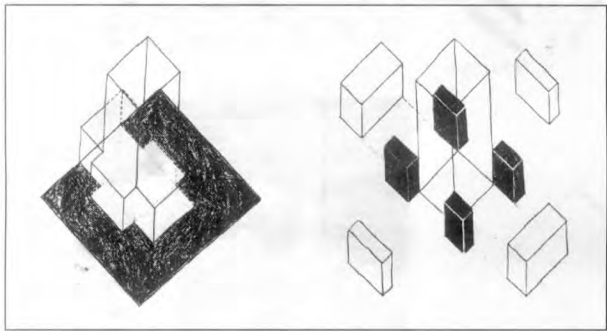
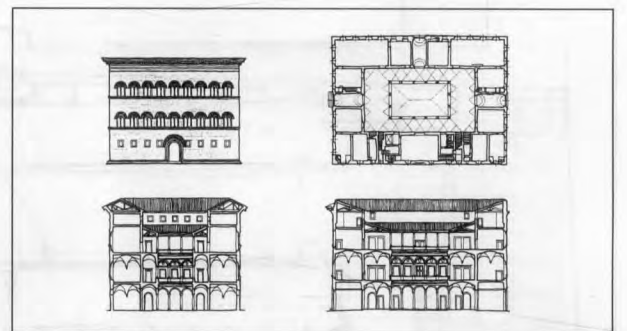
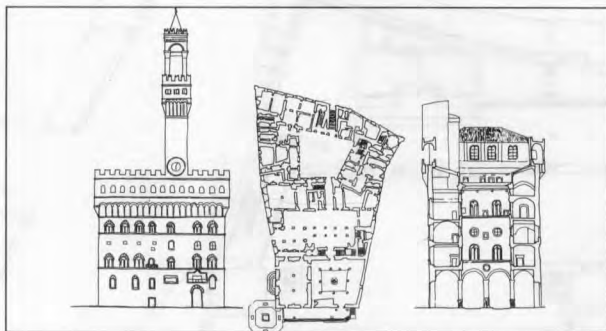
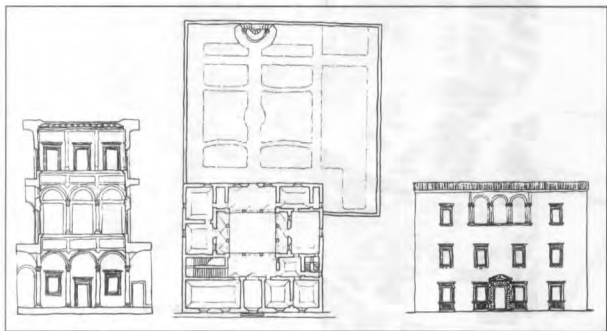
PERSPECTIVE, ALEXANDER FERNANDEZ

PRE-ARCHITECTURE PROGRAM

Studio Critic: Lea Ciavarra

The goal of the Pre-Architecture Program in Florence is to introduce students of other disciplines to the art of architecture. The design studio operates with the bias that the design process is, in many respects, more important than the end product. This is not to devalue or diminish the quality of craft involved in the making of drawings and models but to emphasize the need for each student to develop the ability to draw through his or her ideas. An awareness of precedents of quality, and an ability to read these buildings is an invaluable tool in the design process. Thus, the first design problem of the semester is analysis of a particular building type, in this case the palazzo. While the primary goal of this exercise is to learn how to analyze and diagram, it is also intended to give the student the beginnings of an architectural vocabulary or syntax. The analysis project is followed by a design problem intended to allow the student the opportunity to synthesize and build upon what was learned from the analysis exercise, as well as from his or her field of study. Two design projects are shown here: on the left below, a Fototeca or Photo Archive for the Alinari Company, as an addition to the Museo di Storia della Fotografia Fratelli Alinari housed in Alberti's Palazzo Rucellai; and on the right below, an Atelier or Painter's Studio in the garden of Michelozzo's Villa Medici in Fiesole. In both cases, students were encouraged to approach the problem not only conceptually, through the plan, but also through perceptual drawings or strategies, namely the section, the perspective and the model.

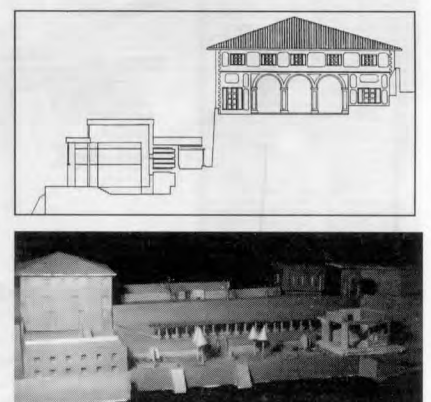
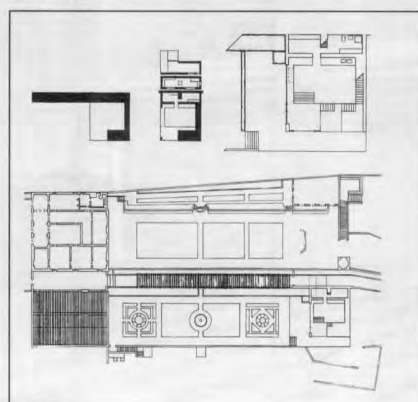
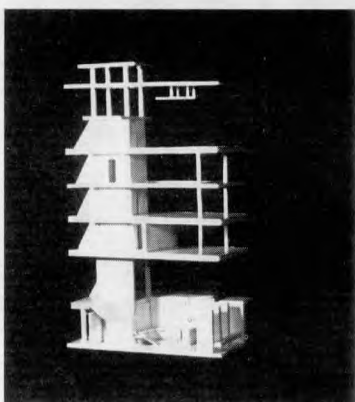
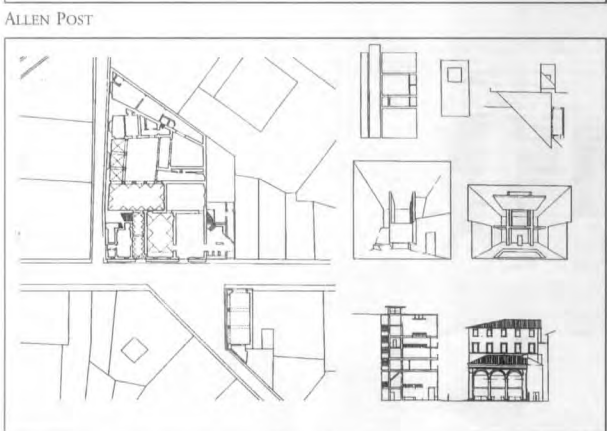
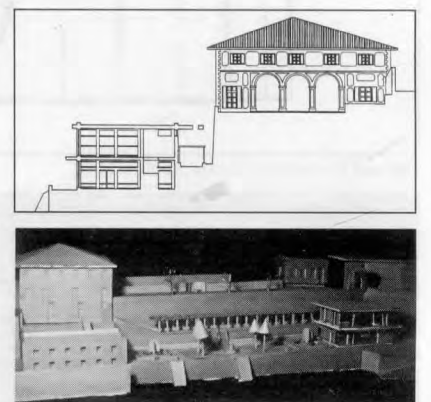
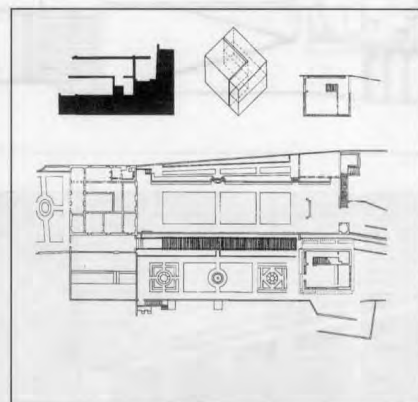
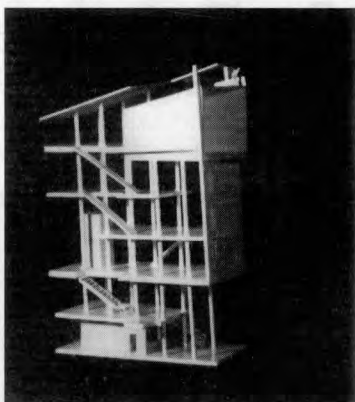
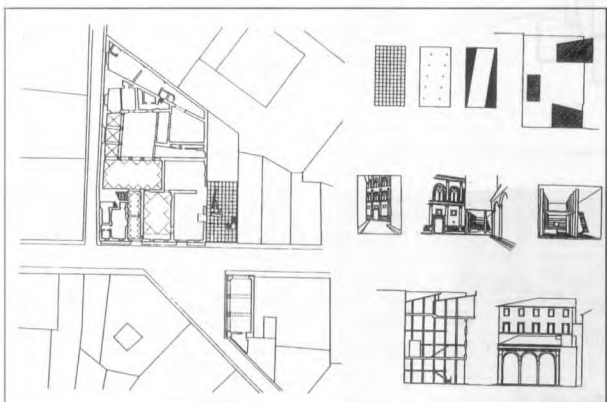
Lo meta del Programma di Pre-Architettura a Firenze è introdurre gli studenti di altre discipline all'arte dell'architettura. La classe di disegno opera con il preconetto che il processo di disegno sia, in molti aspetti, più importante del prodotto finale. Ciò non per svalutare o diminuire la qualità dell'abilità impegnata nel disegnare o modellare, ma per evidenziare il bisogno che ogni studente ha di sviluppare la sua abilità attraverso le proprie idee. Una conoscenza di precedenti di qualità e un'abilità per leggere questi edifici ha un valore inestimabile nel processo del disegno. Così, il primo compito di disegno del semestre è l'analisi di un tipo particolare di edificio, in questo caso il palazzo. Mentre il primo traguardo di questo esercizio è di imparare come analizzare e diagrammare, si intende inoltre di dare allo studente i principi di un vocabolario e sintassi architettonici. L'analisi del progetto è seguita da un compito di disegno per dare allo studente l'opportunità di sintetizzare e costruire su cosa è stato imparato dall'esercizio di analisi, come pure dal tipo di studio dello studente. I due progetti qui esposti sono: una Fototeca o Archivio Fotografico per la Compagnia Alinari, aggiunto al Museo di Storia della Fotografia Fratelli Alinari ospitato nel Palazzo Rucellai dell'Alberti; e un Atelier o Studio per Pittore nel giardino di Villa Medici in Fiesole, di Michelozzo.



KEVIN TOURKUMIDIS

ANNE GAILLOT

GEOFF EAKIN



MATTHEW TURK

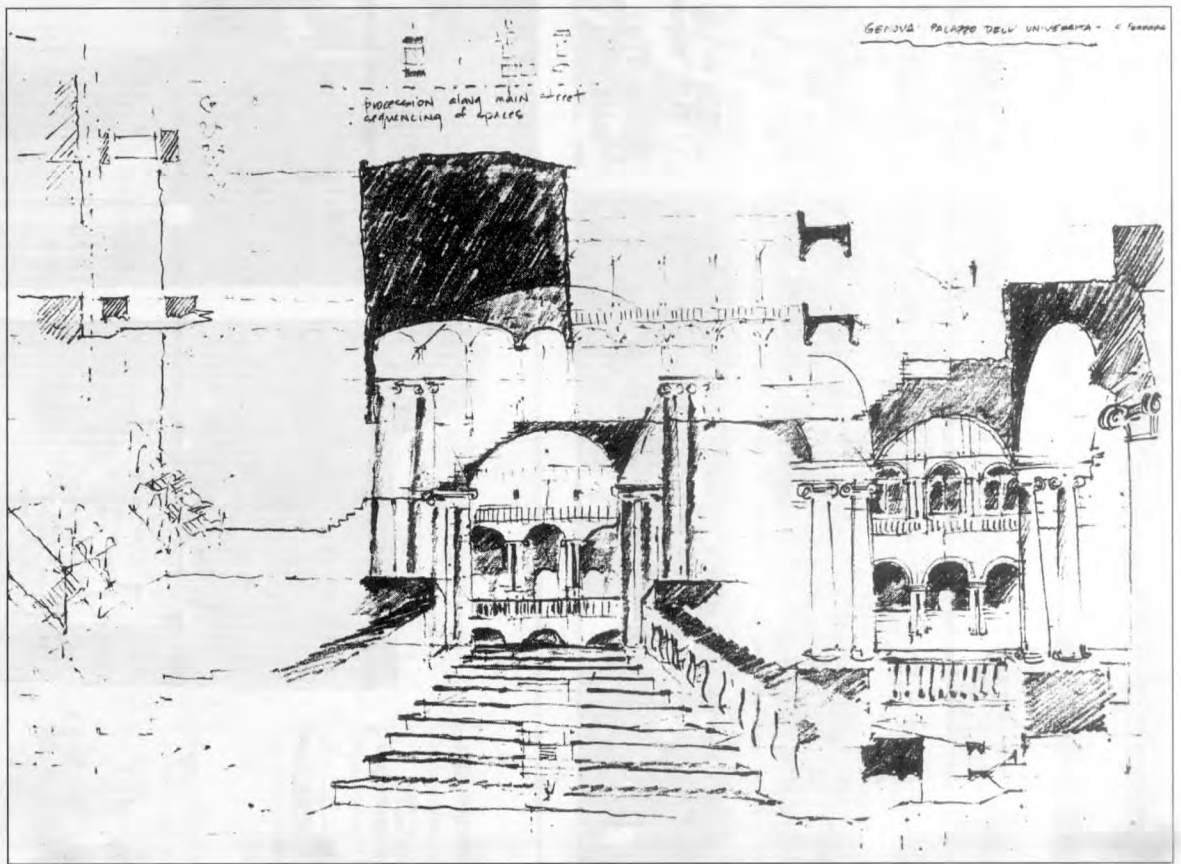
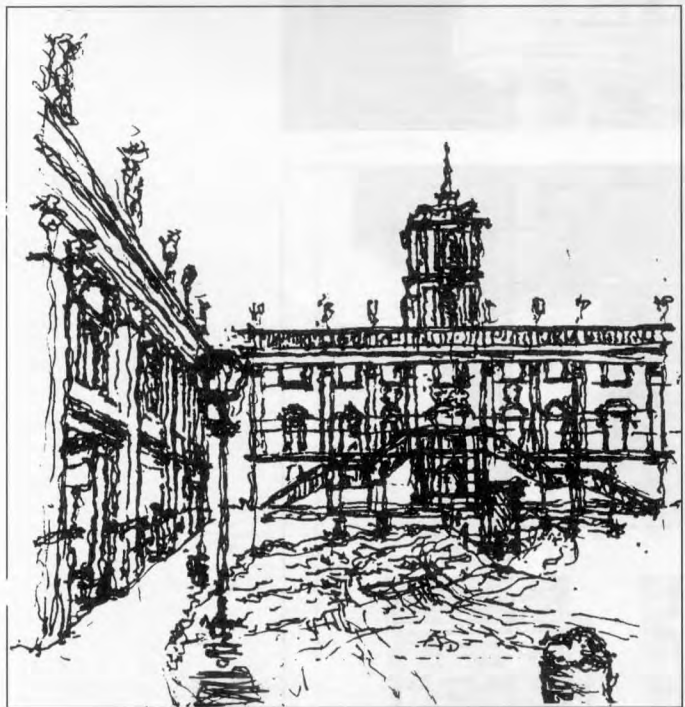
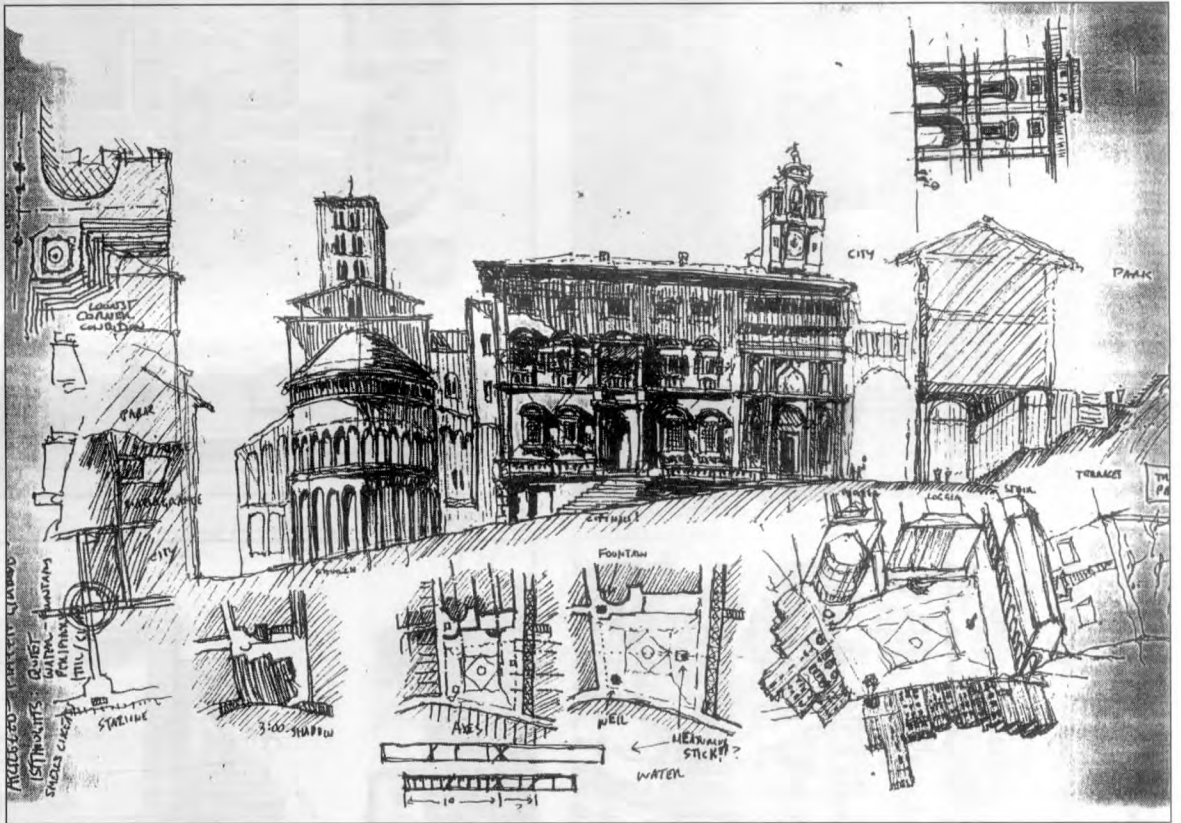
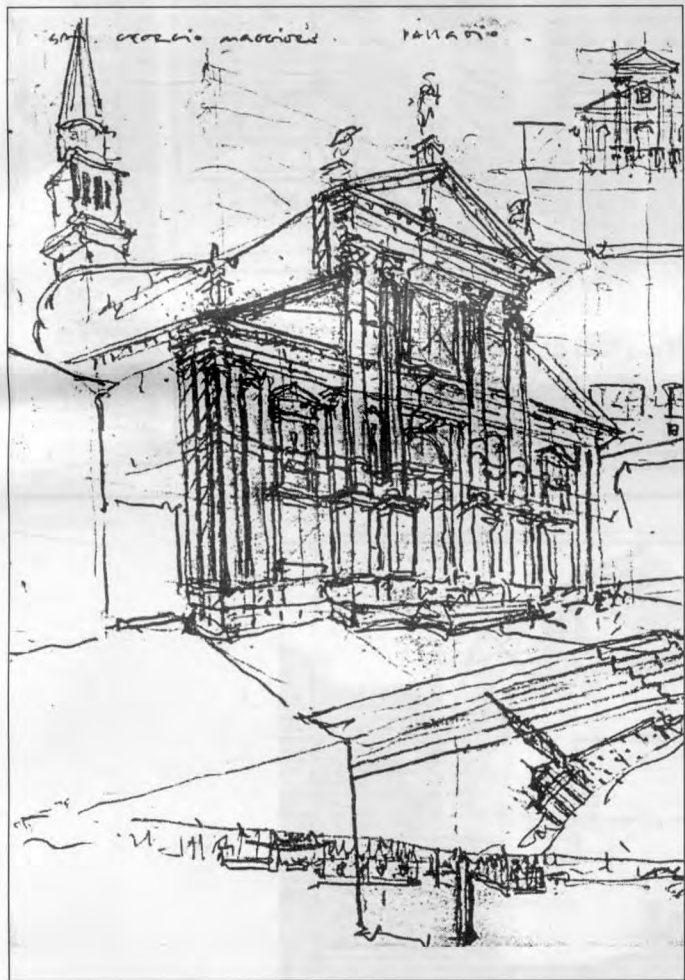
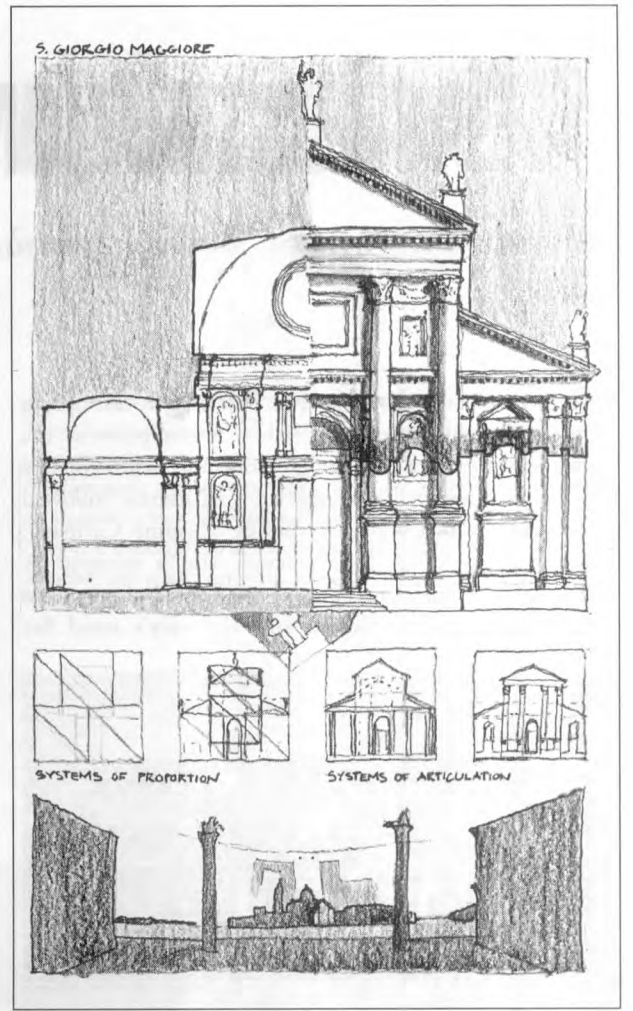
GEOFF EAKIN

STUDENT SKETCHES

Fourth year / M.Arch. I - Field analyses



PHOTO: ALICE RAUCHER



LA COSTRUZIONE DELLA CONTINUITA': LA CITTA STORICA

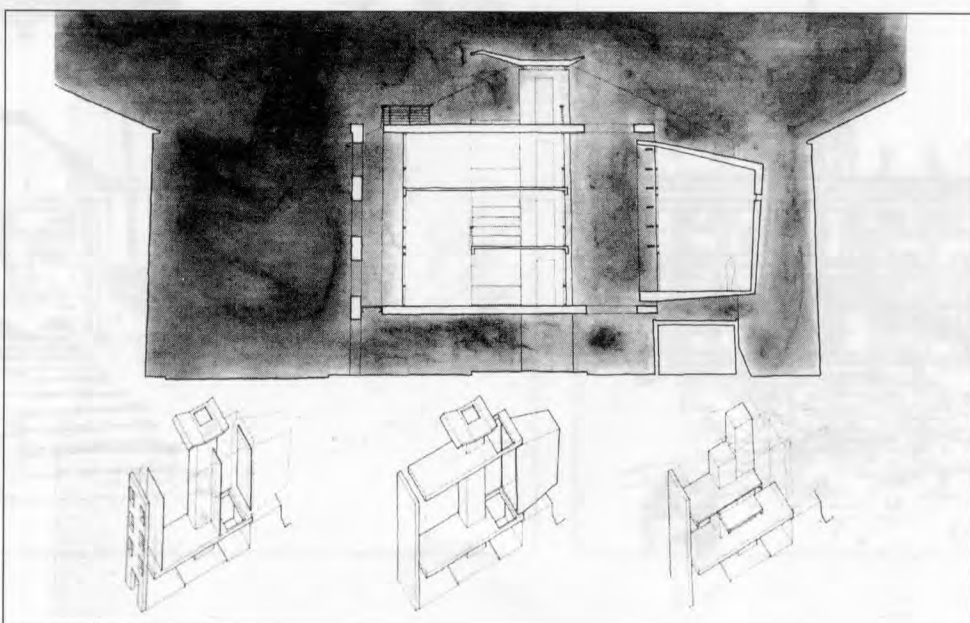
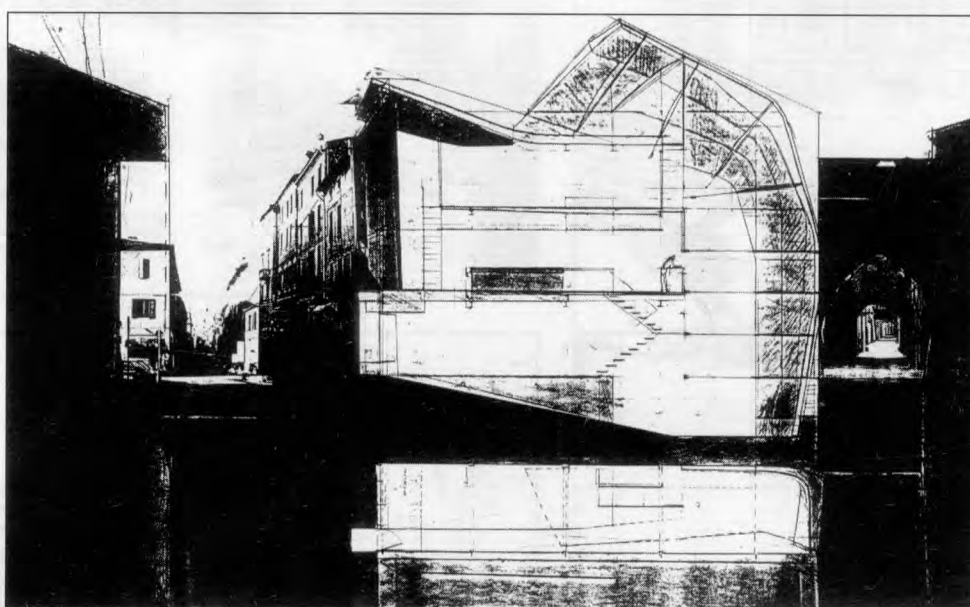
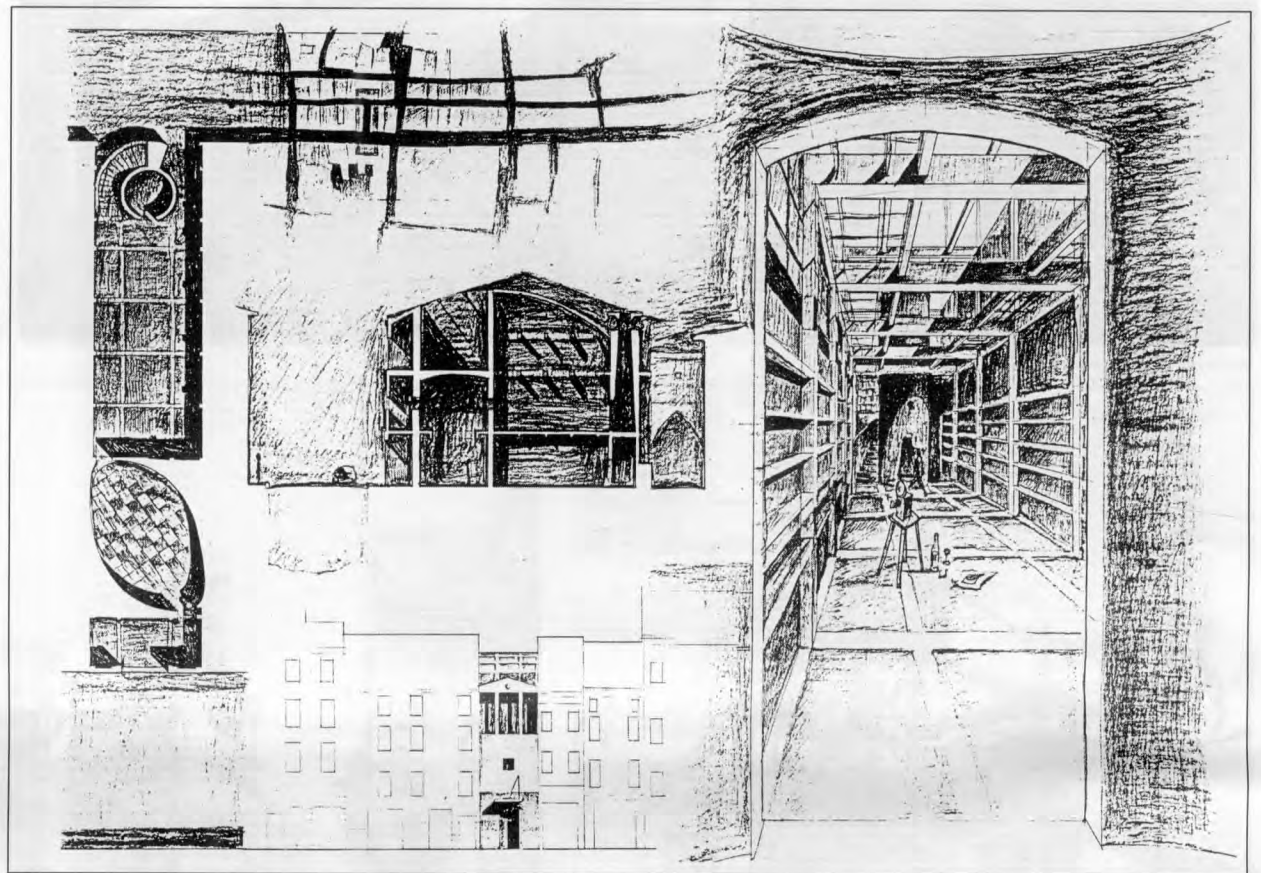
Fourth Year/M.Arch I Studio - Syracuse University Critics: Anne Munly, Tim deNoble, Alice Raucher - University of Ferrara Critics

Architecture students studying in Florence in the Spring semester worked with their Italian counterparts at the University of Ferrara in a design workshop held February 20-22. Dean Ceccarelli gave a welcoming address, followed on the first evening with a lecture by Massimo Carmassi, former visiting critic for Syracuse, and a critique by Vittorio Savi. The assigned project confronted preservation of traditional urban fabric and the city's need for

continuing evolution, in proposing a new photographer's studio for a site between via della Volta and via Carlo Mayr in the medieval quarter of Ferrara. Students considered choice of materials and form in relation to the existing typology of brick warehouse with bridge connection to living quarters. American and Italian professors offered joint critiques to the students, individually and in groups, in an effort to promote study of the city from diverse points

of view and promote cross-cultural dialogue. The workshop ended with a jury of the project boards submitted by both Italian and American students, with guest critics Valle and Carlini.

Following are six design boards produced by Syracuse University students for the workshop.



DI FERRARA JOINT DESIGN WORKSHOP

ERICA SEDIMENTI DI STRATI DI MODERNITA' SUCCESSIVI

Critics: Dean Paolo Ceccarelli, Massimo Carmassi, Vittorio Savi, Luca Emanuelli, Giangi Franz, Gabriele Lelli, Antonio Ravalli

Gli studenti che hanno studiato a Firenze durante il semestre di primavera hanno lavorato con la loro controparte italiana all'Università di Ferrara nel seminario tenutosi il 20-22 febbraio. La prima sera il Preside Ceccarelli ha dato loro un saluto di benvenuto, seguito da una conferenza di Massimo Carmassi, già critico visitante a Syracuse, New York, e una critica di Vittorio Savi. Il progetto degli studenti metteva a confronto la preservazione del tessuto urbano e il

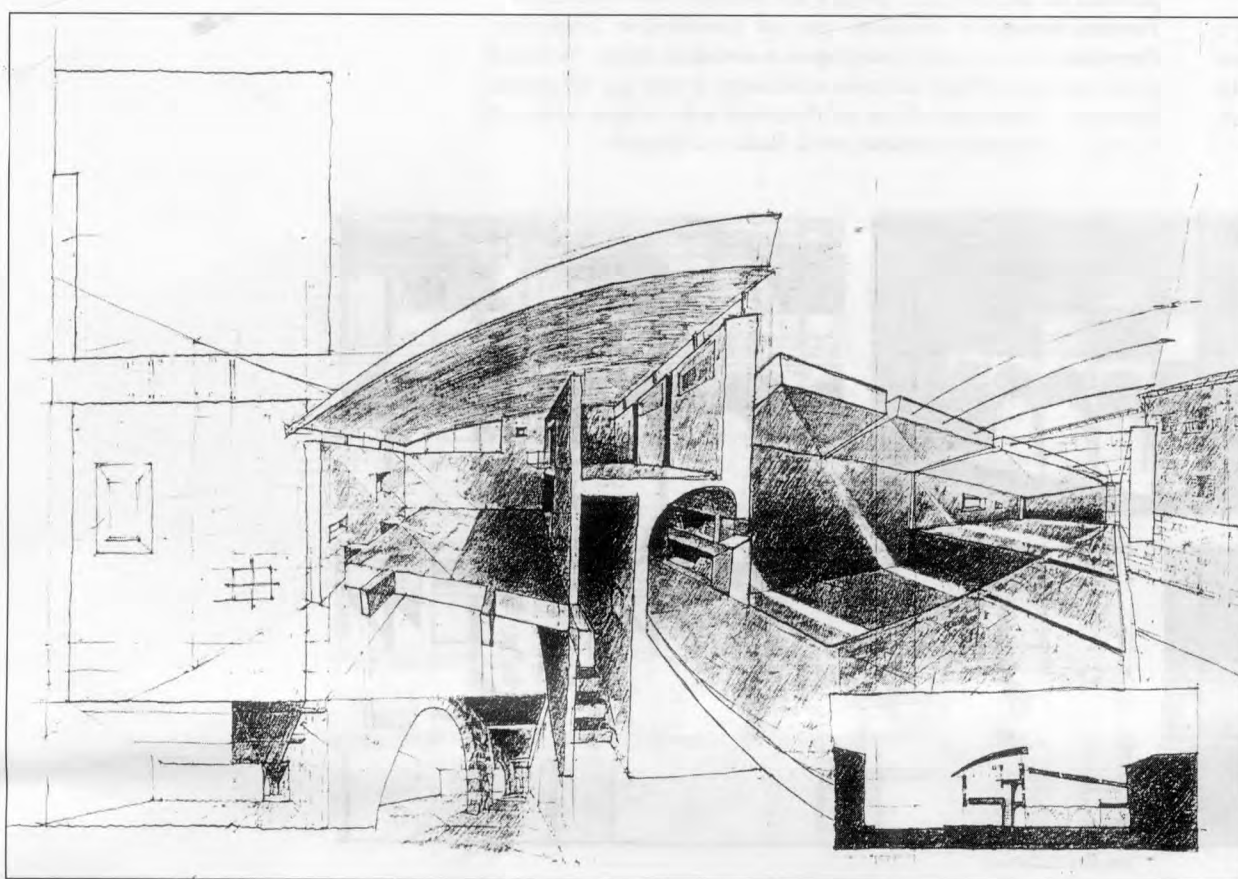
bisogno per la continua evoluzione della città, proponendo uno studio di fotografo in uno spazio vuoto fra via della Volta e via Carlo Mayr, ubicato nel quartiere medievale di Ferrara. Gli studenti hanno scelto con cura il materiale e la forma in relazione alla predominante muratura in mattoni e la preesistente tipologia da negozio connessa da ponte ai quartieri residenziali.

Docenti americani e italiani hanno offerto la loro critica agli

studenti, sia individualmente che in gruppo, nella volontà di promuovere lo studio della città da diversi punti di vista, come pure il dialogo inter-culturale.

Il laboratorio è finito con una giuria dei progetti presentati sia da studenti americani che italiani, con critici invitati.

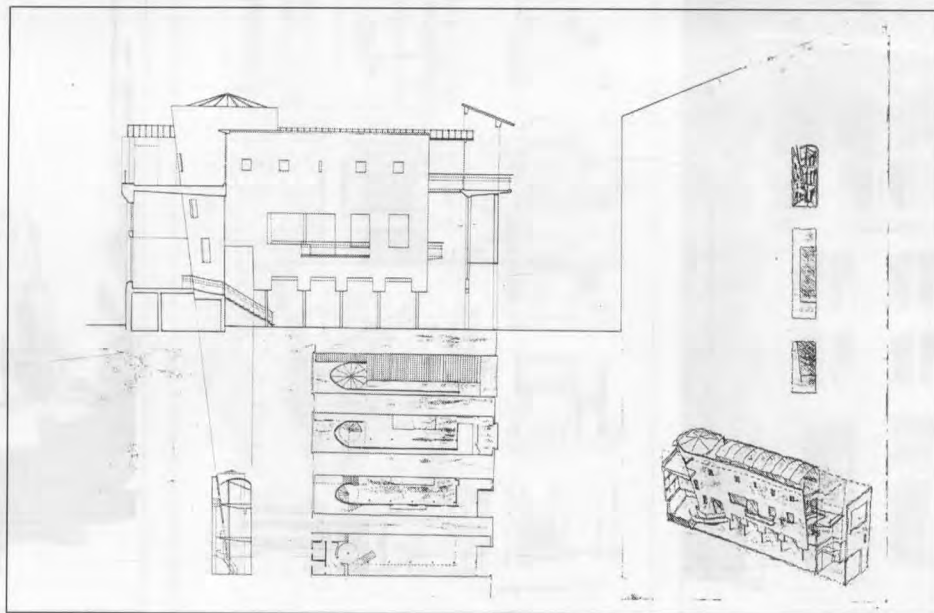
A seguire sono riprodotti sei disegni su tavola fatti dagli studenti Syracuse per il laboratorio.



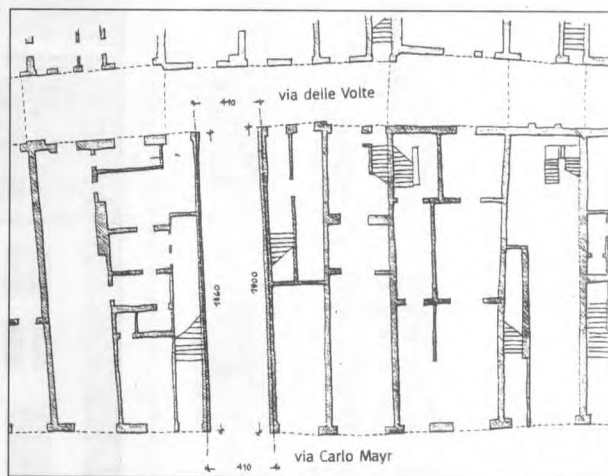
KERRI FERRARA



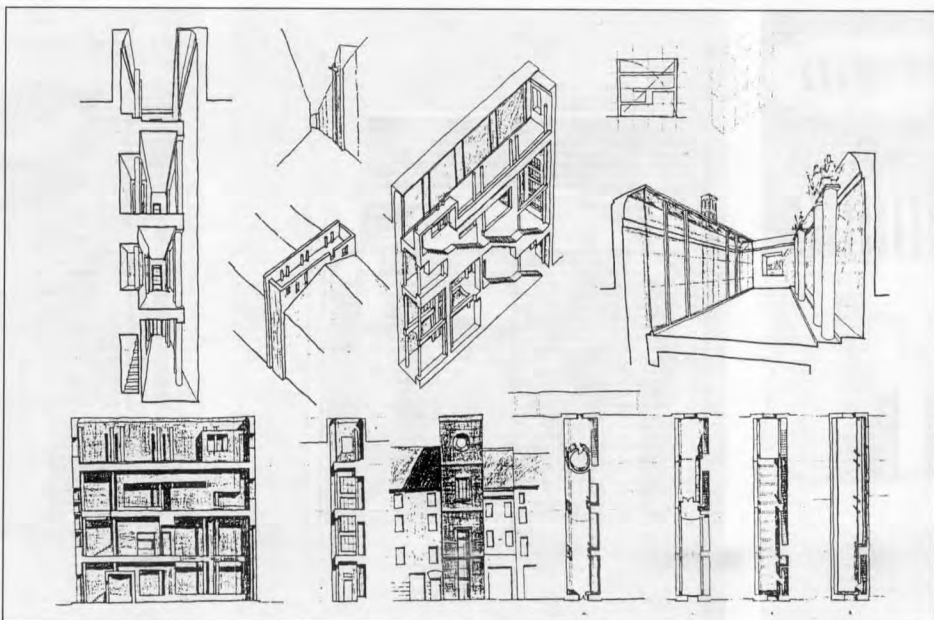
VIEW OF VIA CARLO MAYR



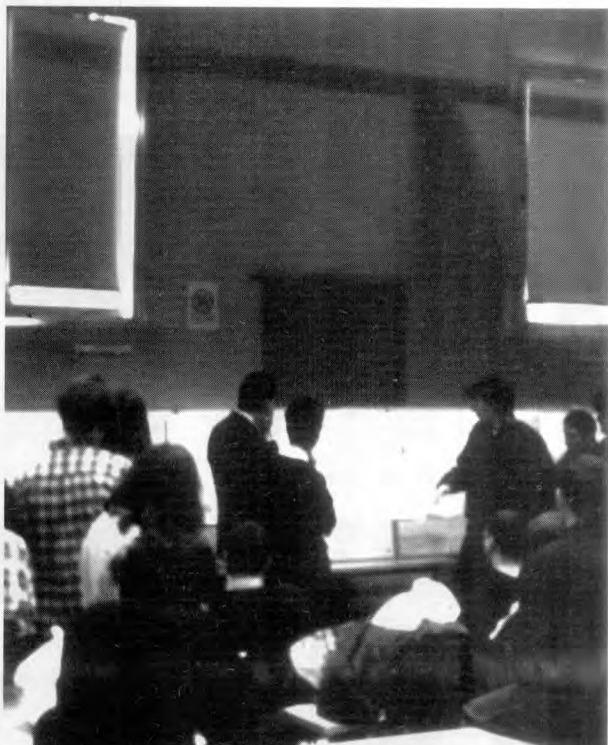
CHRISTIAN EIO



PROJECT SITE AT VIA CARLO MAYR AND VIA DELLA VOLTA



MARCUS WILKES



VIEWING FINAL PROJECT BOARDS DURING THE JURY

VISITING CRITIC DESIGN GROUP

Fall 1996 Fourth Year / M.Arch I Studio: Three-week Esquisse

Fall Critics: Theodore Brown, Anne Munly, Tim de Noble

Visiting Critics: Caterina Frisone, Michele Furnari, Andrea Ponsi

Ponsi/Munly: Permanence and Transformation: The Metamorphosis of a Florentine Cloister. Students were to analyze an existing bay of the Ammannati courtyard at Santa Maria degli Angeli, then to design transformations based on alterations in scale or materials, and finally to test the design proposed as a new courtyard.

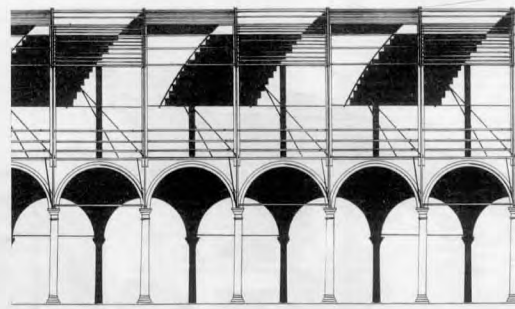
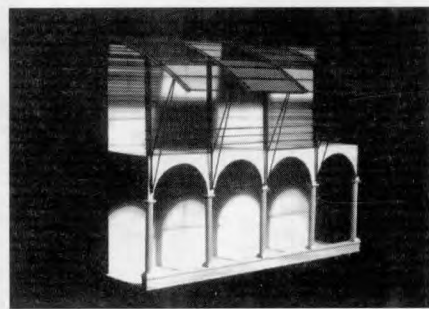
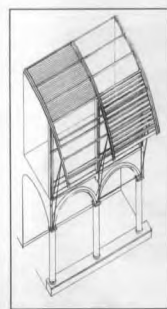
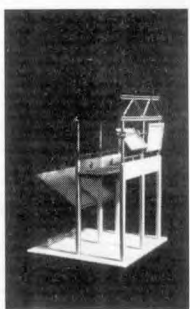
Frisone/de Noble: Students were to design a building from sketches of unexecuted projects by Giuseppe Terragni, based on analysis of other works by Terragni. The potential of the sketch as a point of departure for synthesis of form and concept was emphasized.

Furnari/Brown: A Palazzetto for a Florentine Gentleman. Utilizing a vacant parcel north of the Badia, the primary issues derived from program and site were: the Florentine palazzo typology, the significance of via Proconsolo in the urban development of Florence, and the immediate juxtaposition with the Badia and the Bargello.

Ponsi/Munly: Permanenza e Trasformazione: Le Metamorfosi di un Chiostro Fiorentino. Gli studenti dovevano analizzare una campata del cortile di Santa Maria degli Angeli dall'Ammannati, disegnando poi le trasformazioni della campata basandosi sulle alterazioni della scala o dei materiali, in fine applicando il disegno in serie come un nuovo cortile.

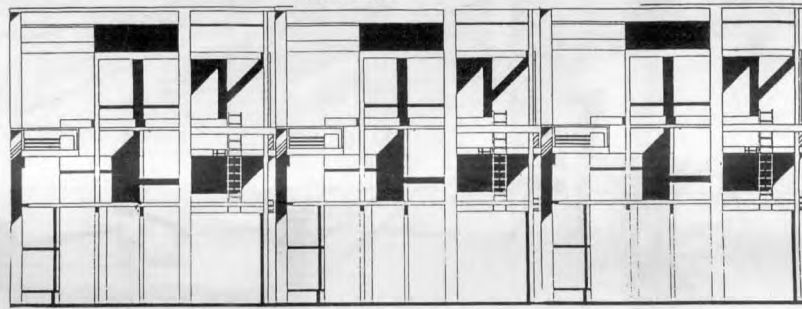
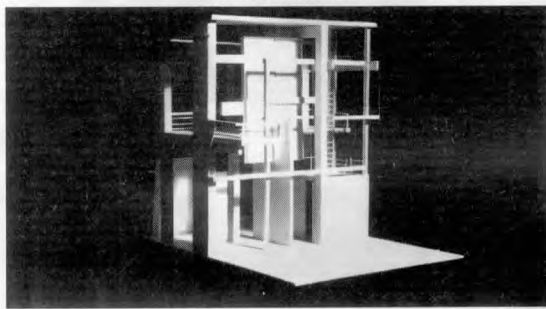
Frisone/de Noble: Gli studenti dovevano disegnare un edificio basato sugli schizzi di progetti incompiuti di Giuseppe Terragni, usando le loro analisi delle sue altre opere. Il potenziale dello schizzo come punto di partenza per la sintesi della forma e del concetto è stato evidenziato.

Furnari/Brown: Un Palazzetto per un Gentiluomo Fiorentino, Progettato per uno spazio vuoto proprio a nord della Badia. Sboocchi di prima necessità derivati dal tema e dal luogo: la tipologia del palazzo fiorentino, l'importanza di via del Proconsolo nello sviluppo urbano di Firenze, e l'immediato contatto con la Badia e il Bargello.



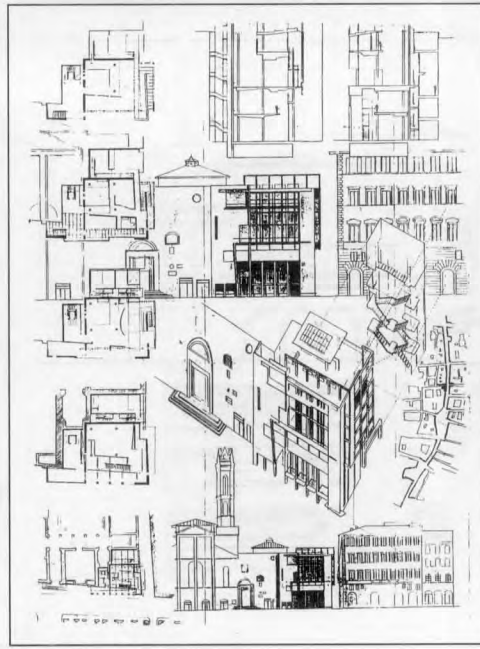
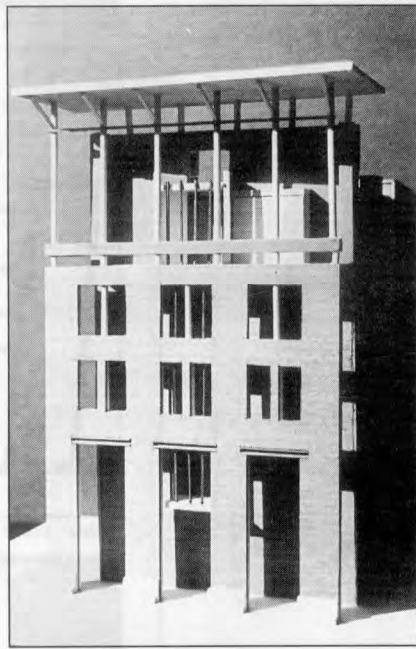
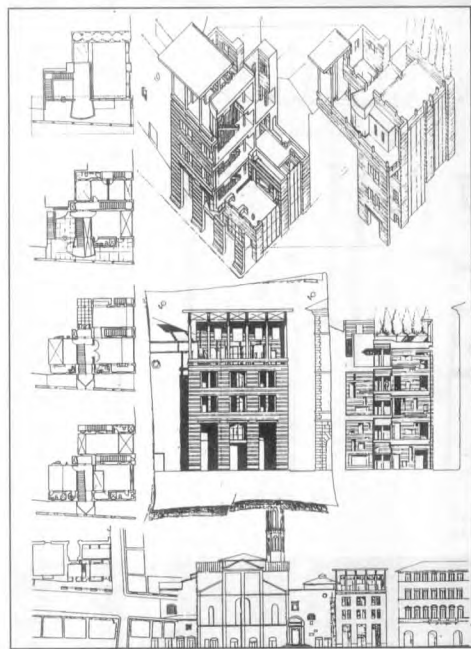
RENZO MAUGERI

ALTON CHOW



PONSI-MUNLY STUDIO

JEFF DVI-VARDHANA

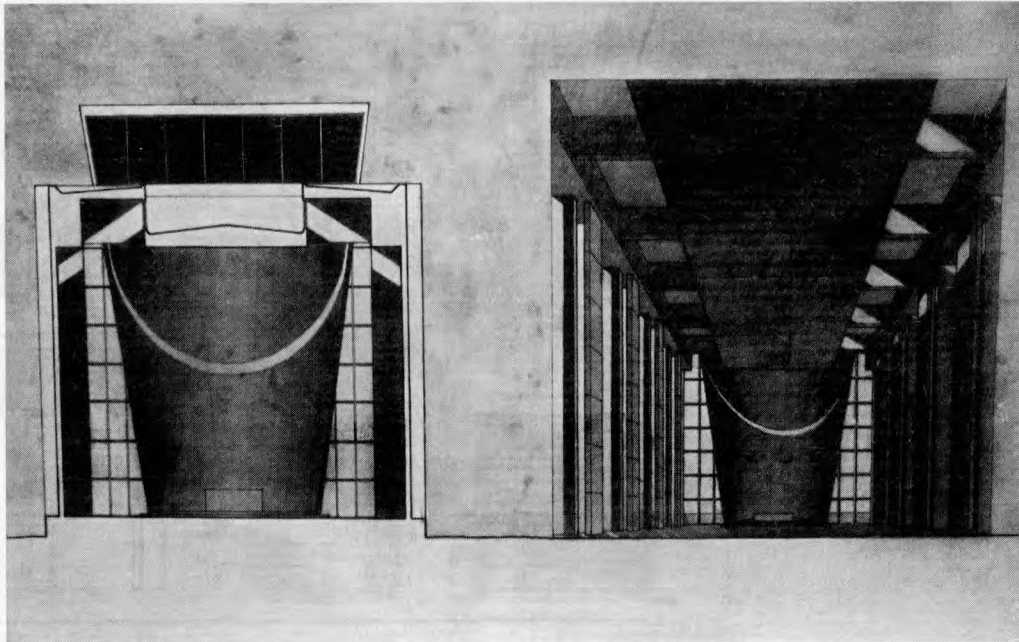
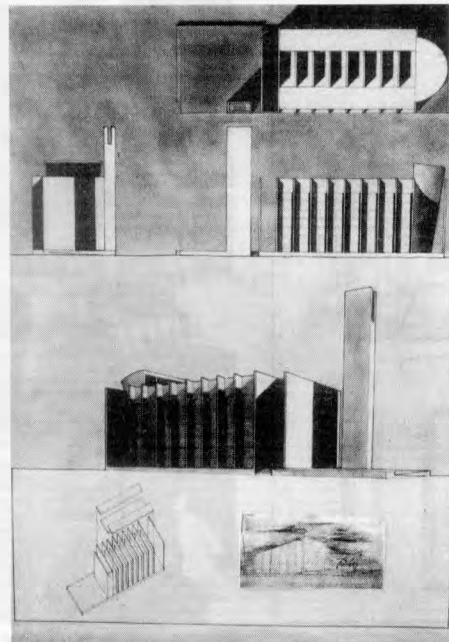
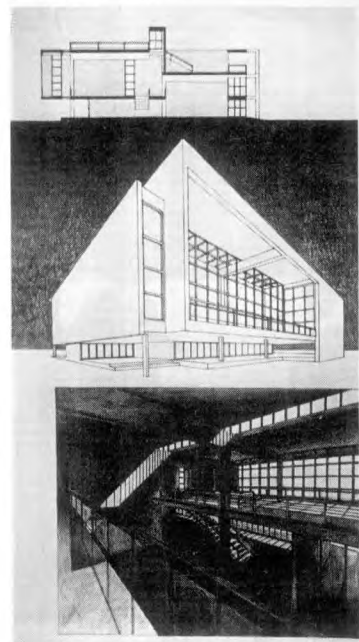


FURNARI-BROWN STUDIO

MARCUS WILKES

ROBERT HALVERSON

MATTHEW HERMAN



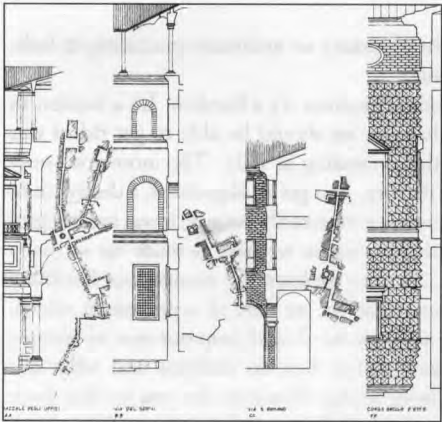
FRISONE-DE NOBLE STUDIO
MILOS MINIC

CATERINA FERREIRA

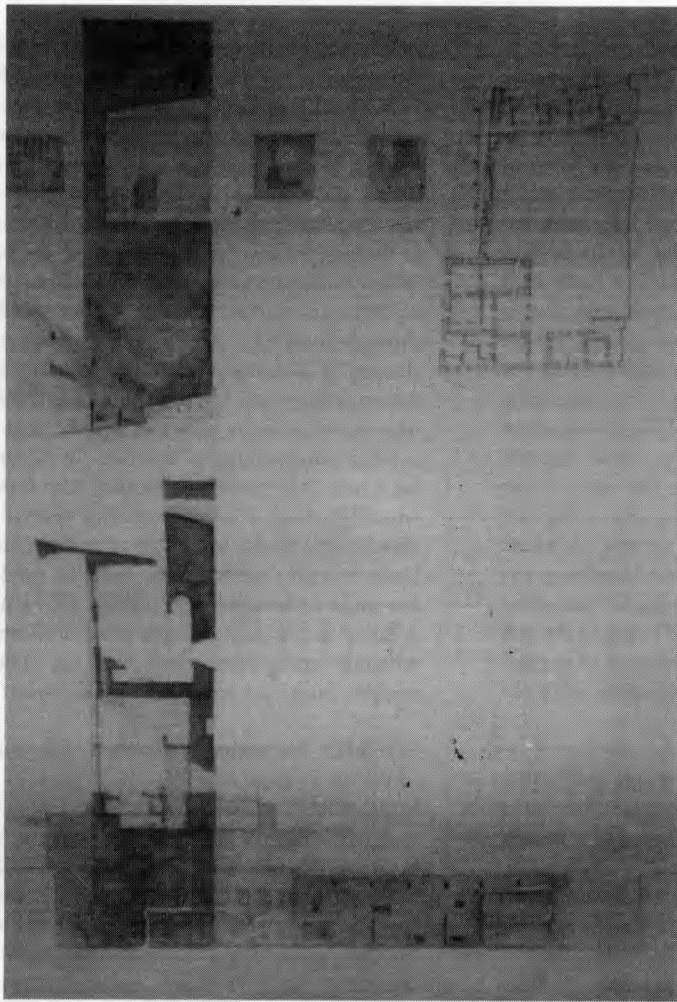
CATERINA FERREIRA

SPRING 1997 FOURTH-YEAR/M.ARCH. I STUDIO

Studio Critics: Anne Munly, Tim de Noble, Alice Raucher



LARS HOGBLOM



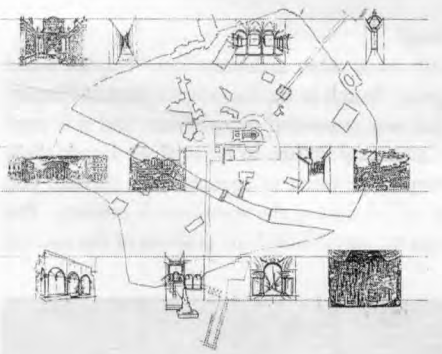
KERRI FERRARA, PALAZZO PANDOLFINI ADDITION, FLORENCE



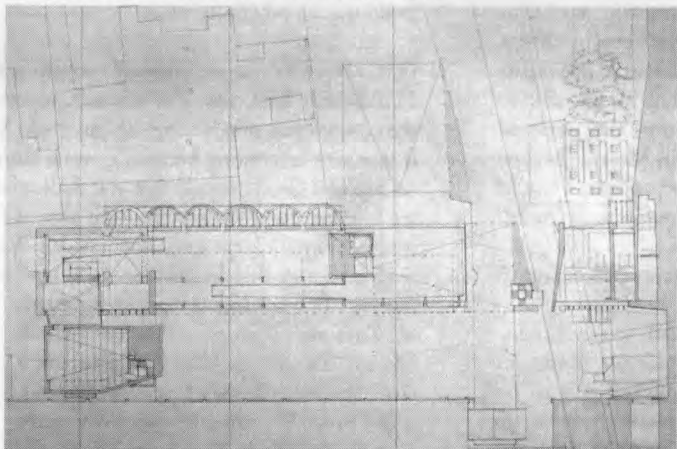
DAVID FANTE

As a means of exploring the nature of cities, and the architecture which defines them, the focus of this semester was on the historical growth and contemporary condition of the cities of Florence and Ferrara. The "mapping" of these two cities involved the re-interpretation, re-evaluation, and re-representation of the ideas, experiences, and observations of the city, graphically depicted as a comparison or contrast of issues, using both planimetric and scenographic conventions. The mapping of the two cities was preceded by a design project in Florence and followed by one situated in Ferrara. Living in Florence allows the student of architecture the unique opportunity to not only study the artifacts of history, but also to understand firsthand the qualities that contribute to the making of a contemporary urban existence. Study of the city of Ferrara, which Zevi called 'the first modern city in Europe', allowed a critical counterpoint to be developed, through which the lessons of Florence might be tested. The design projects of the Spring semester explored the ability of a specific building to interpret, critique, and reframe the larger urban context.

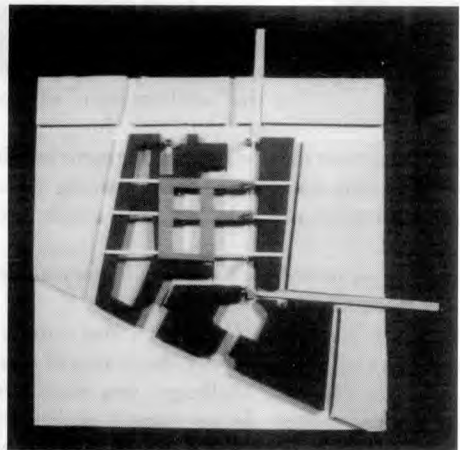
Per esplorare la natura delle città e l'architettura che le definisce, quest'ultimo semestre ha focalizzato la crescita storica e la condizione contemporanea delle città di Firenze e Ferrara. Per disegnare una "mappa" di queste due città coinvolge la re-interpretazione, rivalutazione e la ri-rappresentazione delle idee, esperienze e osservazioni della città, graficamente rappresentate come un confronto o contrasto di idee, usando insieme le convenzioni scenografiche e planimetriche. La progettazione delle due città fu preceduta da un progetto fatto in Firenze e uno in Ferrara eseguito. Vivendo a Firenze permette allo studente di architettura l'opportunità unica di non solo studiare l'artefatto della storia, ma anche di capire subito le qualità che contribuiscono alla realizzazione di un'esistenza urbana contemporanea. Lo studio della città di Ferrara, che Zevi ha chiamato "la prima città moderna d'Europa" ha permesso lo sviluppo di un contrappunto critico, attraverso il quale le lezioni di Firenze potrebbero essere esaminate. I progetti del semestre di Primavera hanno esplorato l'abilità ad interpretare un edificio specifico, fare critica e ricorniciare il contesto urbano più grande.



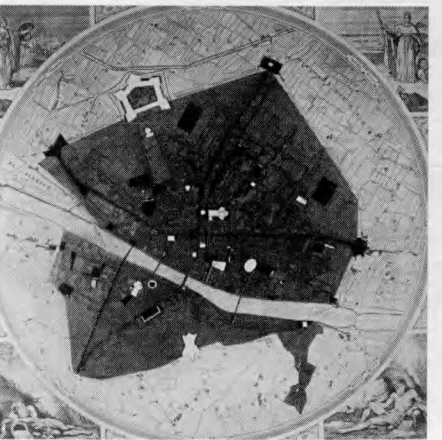
SAMANTA DIVAK



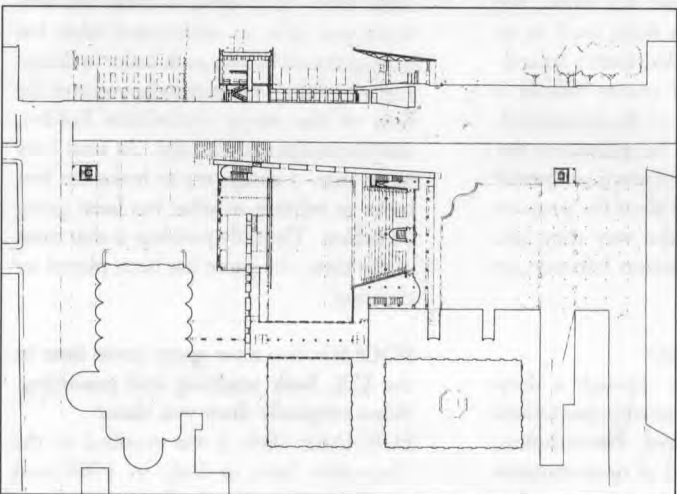
RAFAEL ALVAREZ, SAN ANDREA SITE, FERRARA, "FERRARA INSTITUTE FOR FILM STUDIES"



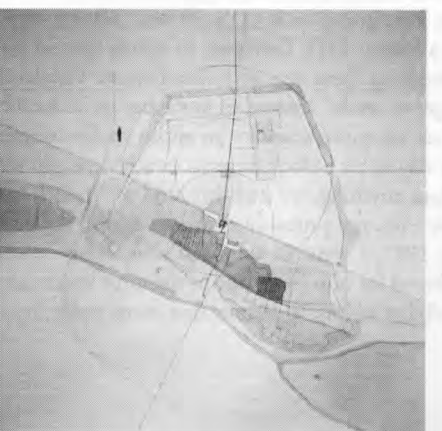
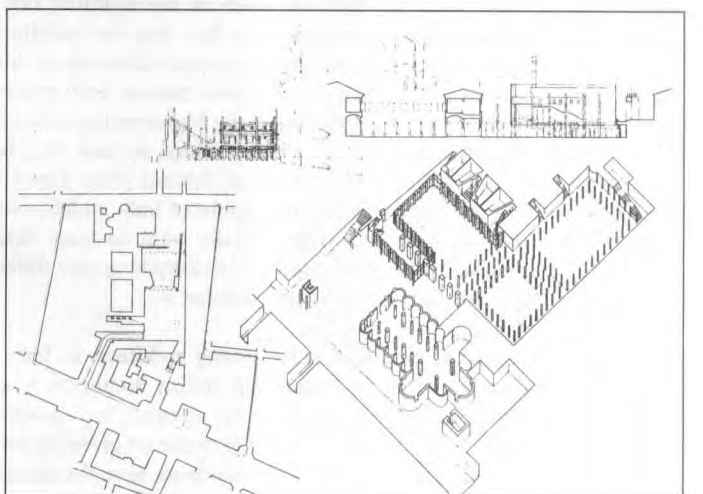
MARCUS WILKES, STUDY MODEL



MARCUS WILKES



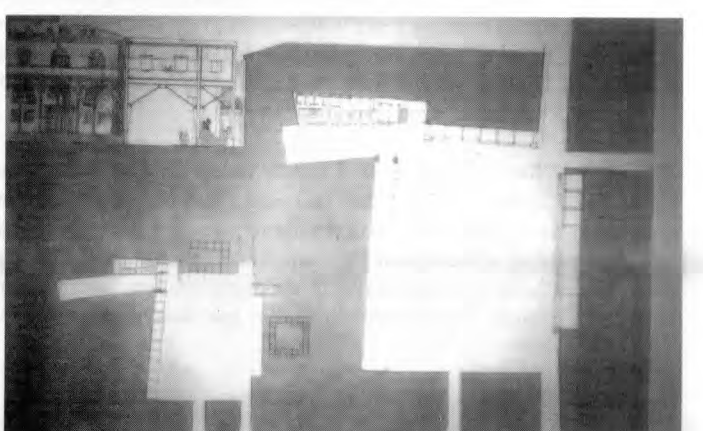
MARCUS WILKES: SAN BERNARDINO SITE, FERRARA, "FERRARA INSTITUTE FOR FILM STUDIES"



ANYA BOKOV



STEVE BEAUCHER: PIAZZA S.S. ANNUNZIATA SITE, FLORENCE, "ARCHITECTS EXHIBIT SPACE"

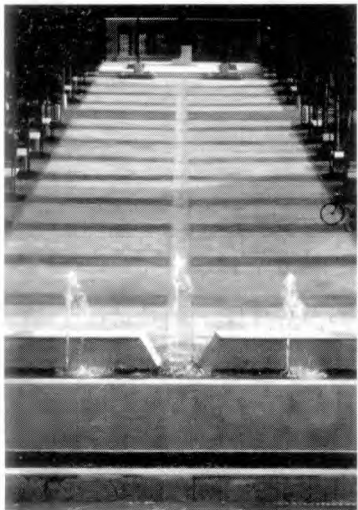


AN INTERVIEW WITH 3 UNDER 40: ARCHITECTS

CATERINA FRISONE is an architect practicing in Venice. She is currently working at Lombardi & DeCarli Associati where her most recent projects include a Market Square and Library Building for the town of Marghera. She also teaches drawing and design for the University of Venice, under Professor Francesco Venezia.

FOGLIO: What are the top issues that animate your design work today?

FRISONE: Since the day I graduated, my interests in architecture have spanned from the scale of the building to that of the urban space and, when possible, I have liked dealing with both. I have just completed a commission with the office I work in - Lombardi & Associati - for a new building and the restoration of a piazza in Marghera, the town of the industrial port of Venice. The building contains a library at the upper levels and a covered food market at the ground level. The long and narrow piazza has been restored to accommodate a temporary - once a week - general market. Our intentions in this project were to give symbolic value to the new public building which faces the existing Town Hall located on the other end of the piazza, and to redefine the open space now used mostly as a parking lot. In the design of urban spaces we have a lot of experience due to the original slant given to the office by Lombardi himself. At this point, we have designed ten piazza projects, four of which are already built. Our office's primary effort is rebuilding those spaces devastated by cars, transforming them into urban places which give the same pleasant feeling of the ancient piazzas, through those elements and materials that are consistent with the historical environment and which help to define the space - for example, pavements, trees, different levels, fountains, monuments and benches. Adapting the new functions of these spaces to their traditional image and use means satisfying the original goal of collective space - that is "gathering people", recovering the pleasure of being in the real city, and solving one of the big problems of present urban spaces which is their substitution with the spaces of the commercial centers.



PIAZZA ROMA IN GHEDI (BRESCIA), 1994-96, VIEW OF PIAZZA. (FRISONE WITH LOMBARDI & DE CARLI ASSOCIATI).

FOGLIO: If you could pick a single project or built work of yours that best describes your philosophy in architecture, which would it be and why?

FRISONE: At my age, I feel my architecture is still evolving, so I cannot say that I have already reached a strong "philosophy" within my work. At this point, I feel my last works are more reflective of my ideas and principles of the past ten years. I must say however, that since I began working with this office in 1991, the projects I have been in charge of are the result of some collaboration, and it is due to the "confrontation" of ideas that we are able to consolidate our thoughts. Among the personal

projects I have done, I would choose the one for an apartment building in Monza [Milan] designed in 1992 and ready to start construction soon. Among the office projects, I would pick the library building and market piazza in Marghera which is also ready to be built.

FOGLIO: There seems to be an incredible weight of history on architects practicing in this country. Do you feel this pressure?

FRISONE: History in Italy is "something in the air". You start to breath it on the day you are born. I don't think it is a pressure. Actually, the history of a particular site condition should be considered an extra clue that challenges you more and pushes you to be concerned with the surrounding context. In my current project - the restoration of the Sant' Anna convent in Venice - I have to deal with a very old context, consisting of many historical layers left from the different users of the building over time: the nuns, the Austrian soldiers, the military hospital. The fact that the building has been used in so many different ways during the past three centuries allows us to think that even a mixed-use building consisting of a theater and other cultural and residential spaces [which is going to be its future function requested by the Municipality of Venice] can be considered. The difficulty of our work comes from the fact that we have to submit the project to the *Sovrintendenza per I beni artistici e storici di Venezia* [Fine Arts Commission], a special institution existing in all of the cities and regions of Italy, which controls all of the projects designed for historical contexts. They usually want to leave things the way they are, allowing only a conservative restoration without making any differentiation between an element with great artistic value and one without it.

FOGLIO: What are the possibilities for young architects in Italy today?

FRISONE: Today, the work condition for Italian architects is going through a deep transformation. There are more possibilities for an upper level professional with specialized training, and much less for the basic level of preparation given by the school. Nevertheless, I think that the recent University graduate students have the same kind of opportunities we had ten years ago. I learned from my experience that if you really want to reach a goal, you can find a way. Obviously, I have been working hard since the beginning. Over the years I realized that the more you want to grow as an architect, enriching your cultural knowledge, refining your sensibility toward man and nature, improving your design method and skills in representing your ideas, the more you have to enlarge your horizon of interests, deepening what you already know.

FOGLIO: What is it like to be a female in the field of architecture in this country?

FRISONE: Today in Italy there is a large number of female students in architecture graduating, but many fewer who decide to pursue a career in practice. While abroad we see an increasing achievement by women in the field, in the professional world here the women who have been successful in this field are few, because conditions are still more favorable for men. This is something that has always happened in this country. If you

MICHELE FURNARI currently works as an architect in Rome. He also teaches design at the Facoltà di Architettura dell'Università degli Studi Roma Tre. Since 1993, he has been a visiting lecturer at the University of Southern California. Recent publications include Formal Design in Renaissance Architecture from Brunelleschi to Palladio [Rizzoli, 1995], Gli Uffici Guide per Progettare [Laterza, 1995], and Italian translation of Lezioni di Architettura by Herman Hertzberger, [Laterza, 1996].

FOGLIO: There seems to be an incredible weight of history on architects practicing in Italy. Do you feel this pressure? Is it, in fact, a burden?

FURNARI: I personally don't feel this pressure but sometimes it's a burden. It's a burden in the mind of the people. I would almost state that yes, we should be able to get rid of this burden, because I see the many distortions that this is creating in Italy. The more you study history the more you study the transformation of the city. You get an alignment, a destruction, and then maybe the alignment becomes meaningful - not necessarily because it was meaningful in the beginning. Sometimes one of the best urban scenarios we have is made up of many different things coming from who knows where. So once we learn the tremendous flexibility of urban development in history, we should know that we are part of a process in which, through knowledge and the ability to read in the archives, we should train our eyes to become sharper in looking at the city and therefore know better how to perform and what our responsibilities are - but this should not detain us from acting. Paradoxically, you see that those who are more aware of history are the ones most afraid of change and transformation. Look at what is happening in Florence. In Florence everything is frozen. Every time there is room for a new intervention either they stop it or they force you to try to rebuild the situation to what they think it was. Yesterday, a year or three centuries ago? We don't realize that the city changes day by day with little changes, transforming everything by degrees. In Italy we don't build enough - we build too little. In the United States you know a building is not forever, but could be demolished or rebuilt. This is not part of our mentality. Here, we think a building is always for eternity and that situations cannot be reversed. I think the interesting part is that with our eyes open, we don't allow any building in the historical centers, while in the suburbs we have built - are still building - the worst buildings you could ever imagine. The worst!

FOGLIO: You mention Florence. Do you notice the same situation in Naples and Rome, or less so in those cities?

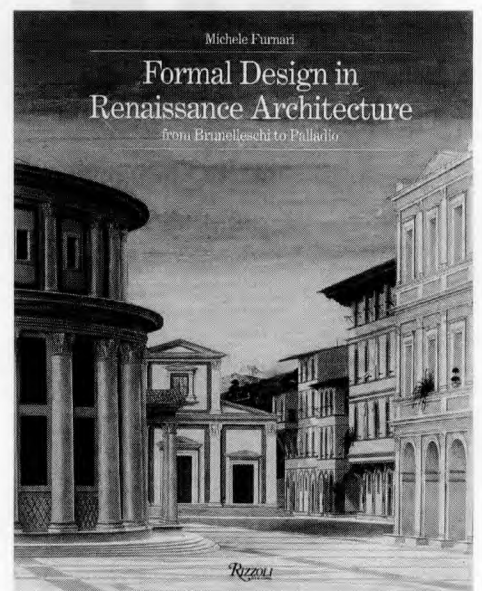
FURNARI: Well, in Rome it's impossible to build in the center - by law. In Naples the situation is different because the historical center of Naples is in a very poor condition. So now there's been twenty years of discussion about what it could be - what could be renovated, what could be saved, what could be demolished. There are certain environments that should be preserved the way they are but there are some other areas that are extremely run down. In Venice, for example, if you look at the buildings designed by De Carlo, Gregotti or Valle, you have different architects who have shown the ability to deal with the tradition of the city, and yet build modern architecture. So, if we have been able to do that in Venice, why shouldn't we be able to do this in other places?

FOGLIO: Do you see yourself operating that way?

FURNARI: Well, yes. For instance, together with some other architects from Naples, I had the commission of restoring the San Paolo Maggiore Church in the historical center of Naples. It was very interesting because it was a church that was renovated many times, and it is sited on top of a Greek temple that was dedicated to Castor and Pollux. In front of the facade there are Corinthian columns that were part of the temple. In order to approach the church, you have to climb a large monumental stair that was added during the seventeenth century. But at ground level there is still a doorway, and if you go in, you still find the podium of the ancient temple. I always like to refer to the book of Calvino, *Invisible Cities*, in which Marco Polo talks to Kublai Khan about a city. The structure of a city, he was saying, is like a match of chess in which you arrive and the match is already going on for some time. As in order to make the next move you have to understand what has been going on before, so in order to design a new building you have to be aware of the flow of the many, sometimes hidden, transformations of the city. At least I try to do that. I always try to make the best move in relation to what has been going on before. The only problem is that most of the time, the game has been played by cheating!

FOGLIO: You have spent some time in the U.S. both studying and practicing. What originally drew you there?

FURNARI: Well, I was enrolled in the University here in Italy in 1980 and together with a friend of mine, we organized our exams so that we could leave for summer session in the United States. We had heard of the Career Discovery Program at the Harvard Graduate School of Design. Since that year we kept going back to the States. After a series of circumstances, we asked Eduardo Catalano, a former MIT Professor, to spend time in his Cambridge office. We went in the office and working there was very nice because Catalano had just resigned from MIT, and he was still eager to teach. Instead of involving us in the life of the office, he actually ran, with only two of us, an entire session - an entire studio course. He was giving us problems of design and every day at six o'clock he gave us a review. So we had a whole office at our disposal, and more than anything, we had this kind of "mouth-to-mouth" education that has been for me probably - no, not probably - without doubt, the best experience. The day after I finally graduated in 1987, I went to work full time in his office. Besides the strong personal affection that I developed for him [he is one of the most important people in my life] with Catalano I had the possibility of having lessons that come really from



BOOK COVER, 1995. (FURNARI)

FRISONE, FURNARI & GAROFALO

Visiting Faculty in 1996-1997

FRANCESCO GAROFALO practices architecture in Rome with Sharon Yoshie Miura. Since 1992 he has been teaching at the Istituto Universitario di Architettura di Venezia, where his tenure was approved in 1995. Among his publications are a guidebook to Italian architecture [Zanichelli, 1988] and a monograph on Adalberto Libera [Princeton Architectural Press, 1992]. He is currently working on a church in Rome and a series of projects in Potsdam.



THE BRITISH SCHOOL IN ROME, NEW ARTIST STUDIOS, 1996. (GAROFALO WITH SHARON YOSHIE MIURA)

FOGLIO: Where would you place yourself in terms of a generational sequence?

GAROFALO: I went to high school and university in Rome, where I graduated in 1984. This makes me part of a generation that has not yet been given a name. Obviously, I belong to the ever-growing and ever-stretching category of "young architects", but that is less than being part of a generation. Italian architecture has been dominated by the "mid-generation", which, unlike in America, is not the mid-generation of a given moment, but a precise group of architects. These came after the first generation of modern architects, those who started to work, or at least went to school, just before or during the war. In order to help you to understand this definition: mid-generation architects are Aldo Rossi and Carlo Aymonino, as opposed to Ernesto Rogers and Ludovico Quaroni who were also their mentors. After the mid-generation there is a first no-name generation. One of its members, Massimo Scolari, in a polemical article which appeared in *Casabella* called it "generazione dei tolti di mezzo", which is a play on words impossible to translate, twisting the expression "generazione di mezzo", but in effect signifying "the wiped-out generation".

It is clear that the mid-generation had no problem entering the professional scene during the Italian post-war boom; and subsequently an expanding university system. It is also clear that the best characters of the wiped-out generation had to content themselves with the university which was still growing. My no-name generation spends most of its time complaining because it does not seem able to enter decently either the profession or academia.

FOGLIO: How were you first involved with American universities?

GAROFALO: Soon after graduating I went to the States on a grant. I stayed in New York for seven months, and when I returned in the Summer of '86 I won a competition in order to get into a Ph.D. program at the University of Rome. I completed this work in 1991, the year before university recruitment began again at the lowest tenure level, following a ten year hiring freeze. I was lucky to enter my first competition for one of these positions in Venice, and win. This ended a whole period in my career during which I had been a sort of glorified freelance. Besides working in offices while I was a student, I had never been employed by an architect. My own practice was very slow and precarious during the first six or seven years after graduating. In other fields, however, I was jumping from one project to the next. In 1984 I began teaching for Canadian and American schools that had programs in Italy, a semester here and there, lecture series, field trips and countless juries. This has declined sharply in the last four years and is part of the change I was describing. The same happened with research work, writing and exhibitions. I worked on a variety of subjects, struggling to maintain a sort of independent professional status, and getting paid for the work I was doing. In retrospect, the more lasting part of this research work revolved around the peculiarity of Italian modernism, and its protagonists: Libera, Moretti, Vaccaro etc.

FOGLIO: Regarding the grant you received to study in the States, did you have a specific proposal?

GAROFALO: Yes, it was one of the mistakes I made because I knew very little about American architecture. I was very young and I asked advice from people who had taught in the States, and this theme came up of nature, image and typology of State architecture, so my proposal was about State Capitol buildings. Someone who had seen the exhibition organized for the Bicentennial had been impressed by the photographs of all those buildings on the wall. Once in the States, I managed to get a position as visiting scholar at Columbia University. I did not work very much on the subject and I was debating whether it made sense to stay in America, find a job etc. So I used the grant to survive in New York. When I decided that I was going to come back to Italy to do my Ph.D. I had to lock myself up in the Avery library to produce a major paper in one month, creating all this literature without seeing any of the buildings. It was good that I was able to publish a significant part of the paper, but I do not think that it is the most important work I have done.

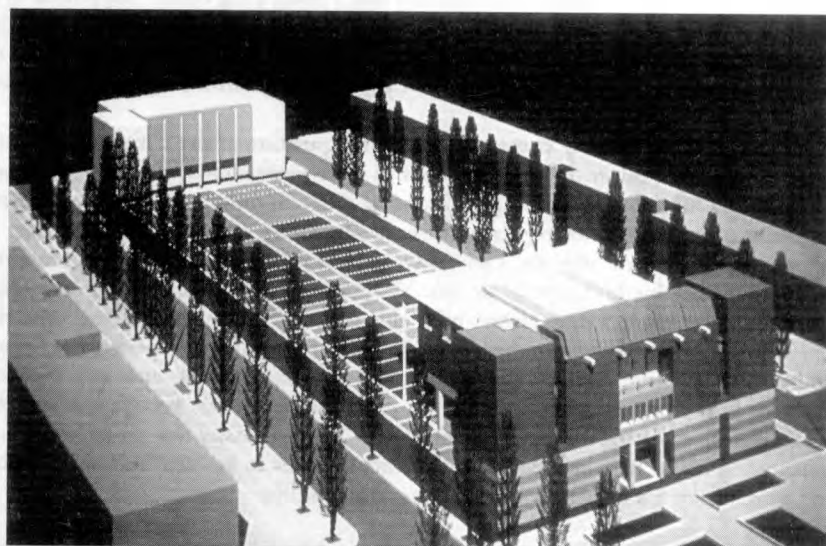
FOGLIO: I know in the States that a Ph.D. in architecture is not common, is it more common in Italy?

GAROFALO: This is a typical Italian story. A Ph.D. did not exist until the early eighties. Then, without a serious evaluation or an assessment system, a law created doctoral programs in all possible fields based on the same rules (one could even get a Ph.D. in medical practice). Financing was showered by the ministry of education and a new category of Ph.D. graduates was generated, 90% of which are still waiting outside the door of a university career.

In the field of architectural design the question is still completely open: if a dissertation is a project, in what way is it different from a competition entry, a Masters thesis or any project one wishes to do? My way of addressing this problem was solved by my involvement in an exhibition on Adalberto Libera. Together with Luca Veresani I was commissioned to reorganize and produce a catalogue of his archive. I found there a substantial number of unpublished drawings and writings dealing specifically with architectural theory: very appropriate material for a Ph.D.

It all worked very well: I added to my stipend the money from the museum organizing the research and the exhibition, and later I was able to publish extensively on Libera, first in the Electa book "Opera Completa", and then with Luca Veresani, the monograph with Zanichelli which was later published by Princeton Architectural Press in 1992.

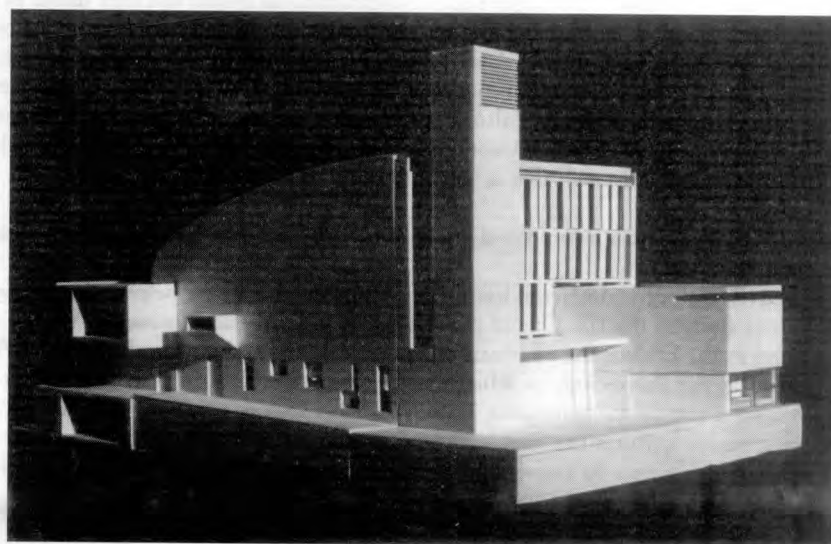
Foglio: Do you see teaching as your main commitment, and what differences have you observed between Italy and the US?



LIBRARY & MARKET SQUARE IN MARGHERA (VENICE), 1996. (FRISONE WITH LOMBARDI & DE CARLI ASSOCIATI). GENERAL VIEW OF MODEL.



RESIDENTIAL HOTEL IN MARINA DI PIETRASANTA, 1992-96. (FURNARI). DETAIL OF LOGGIAS.



CHURCH OF BEATA MARIA JOSEFA, 1997. (GAROFALO WITH SHARON YOSHIE MIURA). STUDY MODEL OF NAVE.

FRISONE continued

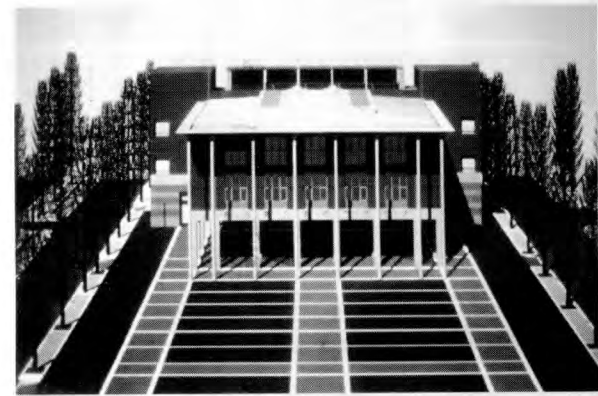
look at the past, in fact, there are only a few female architects who have been able to accomplish satisfying results. My husband is an architect, so no one better than he can understand my problems. Even so, there is still a division of roles that traditionally allow for the man to be the one who relates more to the "outside" [i.e. public relations, the search for commissions and on-site construction] and for the woman to be the one who stays "inside" [i.e. design development, working drawings and office organization]. Maybe my condition is lucky, but I also feel that I make a big effort - supported by my husband - to keep my autonomy by teaching and pursuing other interests. If, then, you aspire to have a family, in order to be successful in this field you need to be very determined and organized, especially when you have four little daughters like I have.

FOGLIO: Having recently come into a teaching position at the University this is, in some sense, a critical or defining moment in your professional life. Do you agree?

FRISONE: Our full-time teaching positions are different from yours, because, generally, they allow you to practice regularly, without absorbing too much of your time and energy. My agreement with the University of Venice is based on a certain amount of contact hours, something similar to your VC position, which needs to be renegotiated every year. Therefore, I have always been able to teach and practice at the same time, since the day I came back from the US in 1989 after my profitable experience at Syracuse University. It is true, though, that my current teaching position represents a defining moment in my professional life. Since the day I met Francesco Venezia, whom I have been assisting since 1992, I have become aware of the necessity that an architect has of transferring his or her knowledge to students in order to be continuously stimulated and to reinforce his or her own ideas in professional life.

FOGLIO: Will you continue to pursue both teaching and practice with equal vigor? How do you balance these endeavors?

FRISONE: Yes, if I can, I will always teach and work at the same time. Teaching and practice balance themselves. In order to be a complete architect you need to study, observe and analyze continuously just like a scientist. In this way, you accumulate knowledge that - at the right moment - allows your project ideas to merge. Teaching gives you the opportunity to keep learning, something that in the routine of professional work would not occur. This is one of the reasons why teaching assistants keep working for free in the Italian Universities.



LIBRARY IN MARGHERA.

FOGLIO: In addition to teaching and practicing, you manage to publish as well. Is it important for you to do all simultaneously?

FRISONE: It is not important to do it simultaneously but whenever you have the chance, it is important to communicate your ideas and thoughts even through articles or books. It is another way to clarify your own ideas,

hence, my decision to edit the book on Milanese courtyards by Cino Zucchi in 1989 and, together with my husband, the monograph on Andreas Brandt and Rudolf Böttcher by Marco De Michelis in 1994. Right now we are working on the future publication of a book on public spaces by Giorgio Lombardi. In my future plans I would like to do another monograph book on Heinz Tesar of Austria, and because of my recent article in the *Rivista Tecnica* about the working method of Ivano Gianola of Switzerland, I hope I will have the chance to write something on his work, too.

FOGLIO: You have spent some time in the US both studying and teaching. What were you seeking? What were you most conscious of during your sojourn there? What did you bring back with you?

FRISONE: I was primarily seeking a new experience of life when I made the decision to study in the US. My first long stay [1986-1987] was to pursue a second professional Master's degree. During this time I also held a full teaching assistantship in the first year design studio. My second stay [1988-1989] was for an Assistant Professor position [also at Syracuse] in the first year design studio. The thing I was most conscious of while living there was how much difference there is between the much older continent of Europe versus the "new" continent of the US. I was also very much attracted to the system and structure of the American University. My thesis on *The Campus* could have been done only there. Together with the urban grid of the typical American city, in fact, the campus represents the other unique American urban model. The two years that I spent in the US have also been so important for my vocational training, that still today I feel the benefits. I brought back an organizational model not only useful in my work, but also in my life, keeping in mind the goals I wanted to reach, finding the most rational way to achieve them. Also, having been trained in the American teaching model, I find I often refer to that model in my teaching now. That kind of experience helped me to complete my cultural preparation as well. The fact that I enjoy collaboration possibilities with American schools means that I believe there is much to learn from them, and much that is useful to bring to Italian schools.

FOGLIO: Would you recommend study abroad in America for Italian architecture students?

FRISONE: Definitely. In fact, it has already happened that I have helped some students to go and study in the US. One of the things I found extremely important while I was studying in the US was the emphasis placed on drawing and on-site sketching. When I studied at the Polytechnic of Milan, no one was interested in sketching, either for describing a site or for generating ideas. For this reason I decided this year in my drawing course - within the First Year Design Studio run by Francesco Venezia at the University of Venice - to engage students in the world of architecture through direct observation, using sketching as a fundamental instrument of knowledge. ♦

FURNARI continued

the root of the Modern Movement. Just to give you some examples: the idea of a clear and truthful structure in relation to geometry, the idea of morality applied to materials, the idea of conceiving architecture in its three dimensions but also in terms of light or in terms of organization, and the importance of function and use of spaces in relation to the people who will then live in these spaces.

FOGLIO: You eventually opened your own practice here in Italy after you worked two years for Catalano, is that correct?

FURNARI: Yes. I came back because I started to earn commissions for myself. For many years I have had my own practice. Now that I teach at the University, I share an office in association with some professors in Rome with whom I am doing some competitions. In Italy, where there is a tradition of small offices, it is sometimes better to create larger associations in which your track record can be more extensive and you can create a kind of network of consultants. However, in my own office I used to have mostly private commissions.

FOGLIO: You said you came back from the States - from Catalano's office - because you had commissions of your own. Where did the commissions originate?

FURNARI: Well, for example, this project [sic. a residential hotel in Marina di Pietrasanta] came from a construction company of a person that I am acquainted with, and he needed an architect. When you work in the private sector it is always true that you get work through relationships.

FOGLIO: Is this still under construction?

FURNARI: Well, no, it's completed. There was an existing building next to the road that goes along the sea. It was three stories, built during the late fifties, early sixties, and the deed was bought by a developer. The city allowed an extra floor and a new volume in the back for expansion. The idea was to renovate it completely, but soon we realized it would have been impossible, and fortunately we had permission to demolish it. That is rarely allowed in Italy. So I had to design a completely new building, but working within a proscribed volume. Because of the tightness of the site, I decided to build a volume all around the three sides. I wanted to work on the idea of making a differentiation between the given portion [that I made very solid with massive walls] and this other portion [made in steel and as transparent as possible within a kind of light framework]. I tried to develop within the framework a system of components that go from the piloti to the parapet to this element here which could be planters. And then working also in terms of light more than with a specific material or color, I attempted to create those "textural effects" referred to by S.E. Rasmussen in relation to the capacity of a single material to interact with natural light during the day. I also attempted to create a specific quality of light known as "incidental" light, or rather to be protected by direct light - so critical as the site is on the sea. More than unifying details through form, I preferred to create a similar "light effect" for them: they share a sort of horizontal orientation. The framework infills become aluminum panels with a thin horizontal molding and the screen becomes wood panels made of narrow elements equally spaced. And so with the components that I used, on the wall there is this kind of "texture" of light. There was also the view. I tried to establish balconies around the different units as an extension of the dwelling, and also as an element in which you can accommodate activities that, for example, in summer time do not take place inside but outside.

FOGLIO: Were there other things in the US that you were looking at that you think inspires your work now? Did you travel? Did you look at other American architects' work?

FURNARI: Oh, of course I traveled throughout the States. I've seen almost all the work of Frank Lloyd Wright, Sullivan and Lou Kahn. Now it's a little bit different, but for a long time, vacation for me was just architecture. I have spent how much time I don't know walking and looking for buildings and, of course, with all kinds of funny stories that you can imagine.

FOGLIO: Do you think the work just mentioned influences your design more than some Italian work?

FURNARI: Let me put it this way. I will not say in terms of forms. The primary effort that I have made is to work with the idea of light, and the idea of how you accommodate the space. But for instance, in the Marina di Pietrasanta project, I could not refrain from thinking about the image of some typical elements of the beach like tents or wooden structures, or from noticing how the solid volume of some tuscan villas were transformed by adding exterior terraces with the shape of a canopy. When you start to think in these terms, then you really work between something that is very original and something that is more universal. This is close to what Jean-Louis Cohen calls "Critical Practice". In a sense, it is like your project is a moment of research, a moment during which you establish a relationship with the elemental part of the architectonic problem and that which may derive from the context, the organization, or the articulation. On the other hand, however, you initiate a different level of action in which you try to look for the central idea of your project, a key concept to be used as an axis around which the design can be molded in a continuous process until a final and convincing architectonic solution is reached. I don't think this is out of our reach.

FOGLIO: That's interesting because it leads to the balance between theory and practice.

FURNARI: Well, yes. Imagine a process in which you work in between theory and practice, and time after time you are free to set - in a critical way - a number of references that nourish the design but that at the same time are protected by a guiding idea or a strong architectural intuition. I don't think that I am "Renaissance" or I am "semantic", but, for example, "Renaissance" to me has been a study of proportion and symmetry. Not as a general rule, but as ingredients. Today, even when you design, when you use a symmetry or an alignment, you are using tools that are coming from the Renaissance, that were established for the first time as tools belonging to the architect. That's the reason why the Renaissance has been very interesting to me. It's about how you structure somehow the space. Of course, it is one thing to study and another to produce research. But that is because you go deep. I started to study the Renaissance not thinking about the book [sic. *Formal Design in Renaissance Architecture from Brunelleschi to Palladio*], and then at one moment you realize that you have so much material, and so homogeneous in the finding, that you try to establish a way to document the differences. And then, it was funny, I thought maybe I can use this, maybe I can produce this as research, and from the time that I decided that, it took another three years to complete it because what I had was nothing of what I needed!

FOGLIO: Out of the three - practice, teaching or publishing, is there one you prefer?

FURNARI: To me, they are all part of a single process. ♦

GAROFALO continued

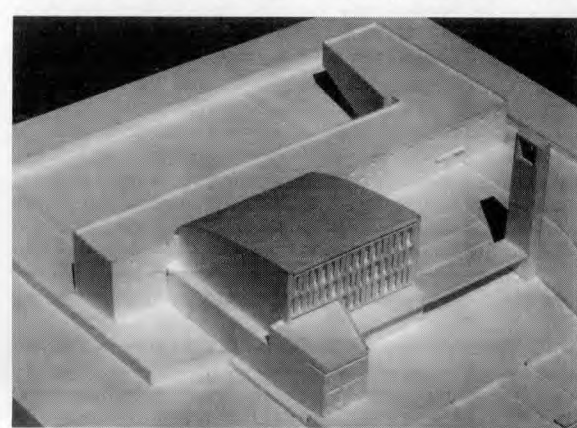
GAROFALO: I know that many of my colleagues will argue the opposite, but I think that it would be honest to admit that teaching - design in particular - is extraordinarily gratifying and even relaxing: practicing architecture is a nightmare by comparison. An old tutor of mine in the seventies told me that he liked teaching because it enabled him to do many projects every year through involvement in the students' work.

Troubles start with the way a school works as an organization, more than as an institution. I am very fond of the North American studio system, so I will name only minor defects. Sometimes the schools are so small that the atmosphere is intoxicating, a moment of unbalance can ruin the place for a decade. This is why a Dean's search is so often a psychodrama. Another point is that the students are pampered, I wonder whether the attrition is so low because schools are more efficient and organized, or just simply that not enough students are failed.

On the other hand the North American system accomplished a great success in the history of education: it took the Beaux-arts studio and replaced its typical authoritarianism with a liberal approach. In doing so, it separated the form of the institution from the content of teaching: a genial move. You can have Bernard Tschumi and Robert Stern teaching studio in the same building, and schools are permeable to new discourses. It is significant that the only group that, to my knowledge, tried to destroy this system was the Team X, by applying its intense ideological vision to the schools where its followers operated.

Trivia about the Italian schools is too well known to talk about, but I warn you that things are changing: as a consequence of limited enrollment architecture students will decrease in some years from 70,000 to probably 35-40,000 and the number of schools will increase from 10 to 20 all over Italy.

There are two impossible reforms that could really improve the situation while this change is undergoing. The first would be the abolition of the legal value of the degree, deferring the problem to the professional organization; in this way each school would be able to define its own curriculum and some school may even decide to go for "Architecture", instead of engineering and mix fried disciplines. This is unlikely because it goes against the interests of the majority of the faculty, and the shortsightedness of the profession.



CHURCH OF BEATA MARIA JOSEFA. PRELIMINARY DESIGN MODEL.

The second reform would be the abolition of the all-tenure faculty and the setting of a maximum percentage of tenure positions in the schools. The advantage of this is too obvious as well as its unpopularity. Just to give an idea, in Venice the faculty council is composed of 245 tenured members plus student representatives. Despite this fact, this School is probably the most successful and definitely the best administrated in the country.

FOGLIO: What is the focus of your research at this point?

GAROFALO: As I mentioned at the beginning, I have reduced my somewhat historical research on Italian modernism. It is not just simply that I am more involved in design and practice: but a more serious matter. Ten or fifteen years ago researching Italian modernism was a way of reflecting on the present condition. Not just the re-discovery of a vocabulary, but the exploration of a dialectic between style and power that defeated the simplification of the post-war historiography and brought to light a wealth of approaches: pragmatic, vernacular, mediterranean, implicitly critical of re-emerging avant-garde attitudes. This is a point of contact with today's position: the discomfort towards the rhetoric of novelty.

I am very interested in understanding how we are able to cut the umbilical cord with modernism, obviously not from an historicist standpoint, but in a more fundamental way.

Last year I edited an issue of the Venice School review "Architettura-Intersezioni" in which I tried to map the potential for this investigation with the help of a large number of people from my generation. I was asking in the title whether the demand for a "new orthodoxy" is emerging. I grouped a dozen projects under three section titles and invited a critic for each project. Acknowledging the approximation of the translation, the three titles sounded like: 1 - Totemic and ideogrammatic (building and blocks in the city), 2 - Between program and form, 3 - Apparently random dispositions (another design strategy). Among the many people who contributed to the issue are Aldo Aymonino, Pippo Ciorra, Mirko Zardini, Cino Zucchi, and from the US Stan Allen and Wesley Jones. I think that they are among those who are intellectually and architecturally breaking up ground these days.

FOGLIO: Between practice, teaching and writing, which do you prefer?

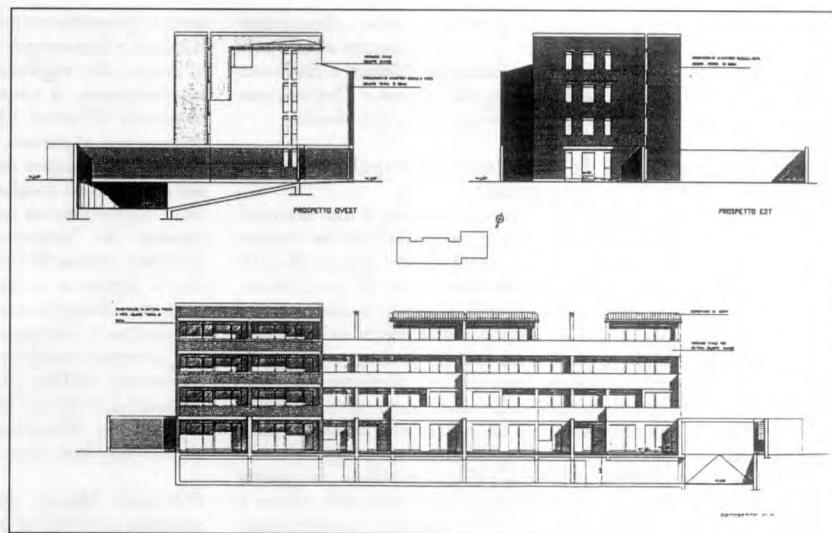
GAROFALO: Practice is absorbing me more and more. But when I say that, I speak of another entity, the one formed by me and my wife and partner Sharon Miura. During the last four-five years we have worked on projects together.

Our last completed project is the renovation of a wing of the British School at Rome building. The academy was built in the 20's and 30's implementing an impoverished version of the Lutyens design. The north wing houses mainly seven artist studios where we built a series of raised glass boxes, so that the artists could sleep on mezzanines, supported on asymmetrical piers that contain washroom facilities.

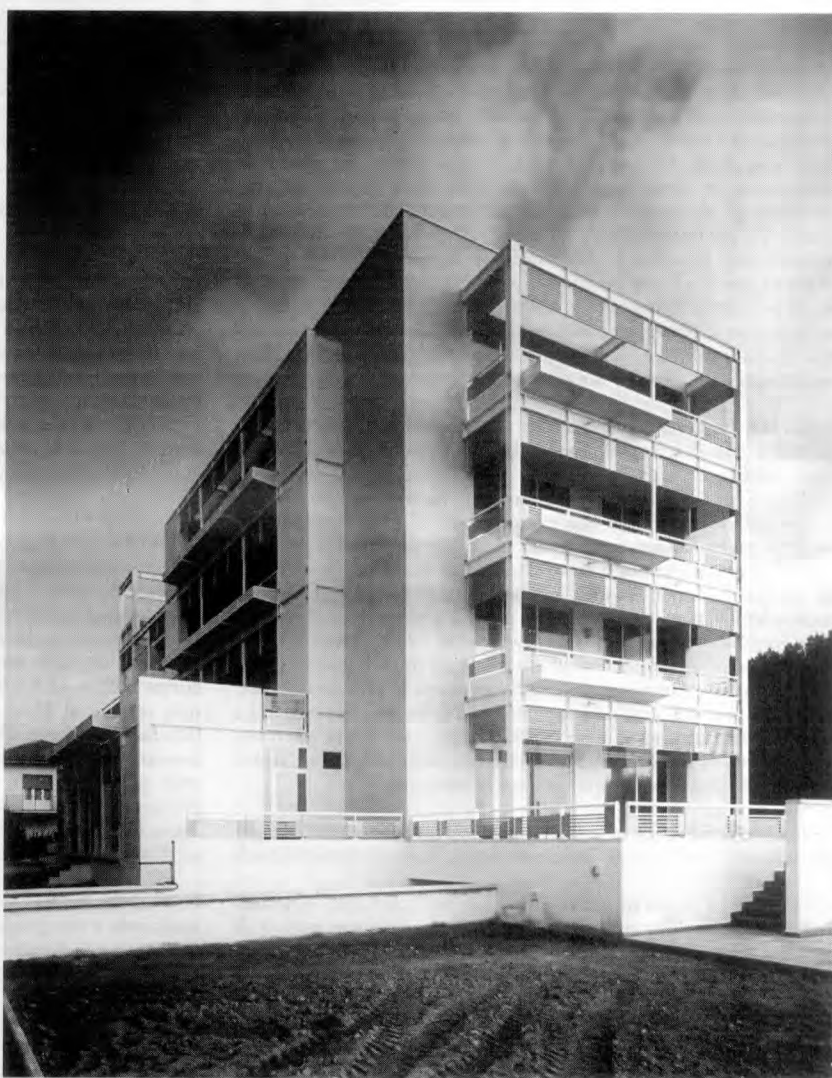
At the moment we are finishing the construction documents for a church and community center in Rome to be built next year.

This commission derives partly from placing well in an open competition together with our former partners Fernanda De Pisa, Federica Ottone and Lorenzo Pignatti, and especially from having developed a good working relationship with the Vicariato di Roma. For this institution we acted as professional advisors in the invited competition for the Church of the Year 2000 won by Richard Meier.

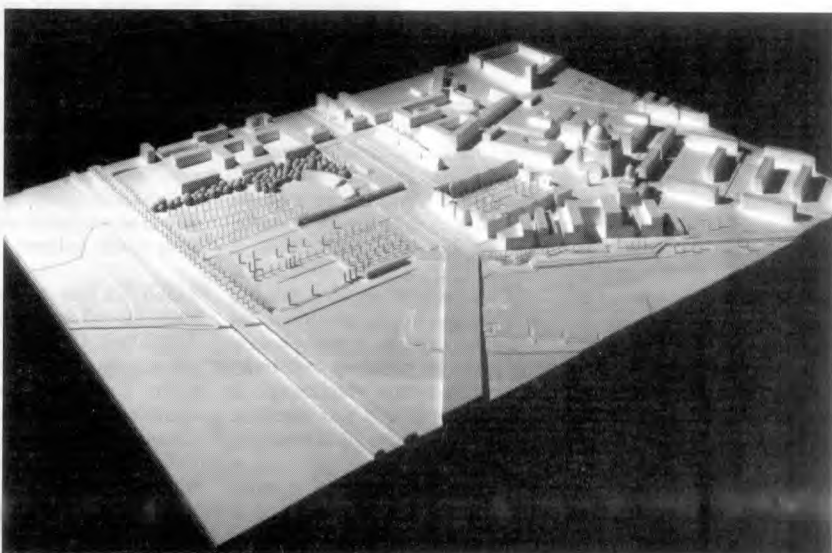
Ours is going to be a very lean and taught building, partly because of the austerity of the budget, and partly because it is an attempt to explore increased monolithic quality in contemporary buildings. Another line of work this year involves a sequence of competitions in Potsdam. We were invited almost fortuitously to participate in the first phase of a competition to redesign the center of the city in conjunction with an important landscape and garden exhibition. We have been selected for the second phase, and are working on it right now. In the mean time we have entered another competition for a new neighbourhood in front of the railway station and are waiting for the shortlist to come out any day. A third invitation may come soon as a result of the first two, and we are trying to respond without expanding the office, because we know that these competitions can leave you more in the red if you win than if you lose them. ♦



APARTMENT BUILDING IN MONZA (MILAN), 1992. (FRISONE).



RESIDENTIAL HOTEL IN MARINA DI PIETRASANTA, 1992-96 (FURNARI), GENERAL VIEW.



POTS DAM BUGA COMPETITION, 1997. (GAROFALO WITH MARIA PIA CUNICO, SHARON YOSHIE MIURA, CLAMENS KUSCH, SIMON HARTMANN). MODEL.

CALENDAR OF RECENT EVENTS

The architecture faculty for the 1996-1997 academic year in the Fourth year/M.Arch.I studios were Theodore Brown, Anne Munly, Tim de Noble and Alice Raucher. Professor **Thomas Schumacher** of the University of Maryland taught the Masters in Architecture Post-Professional program in the Fall, with Theodore Brown conducting the M.Arch II program and studio in the Spring. Lea Ciavarra taught the pre-Architecture career discovery program throughout the year. Guest critics for design reviews included Alberto Alessi, Gianni Braghieri, Adam Drisin, Luca Emanuelli, Giangi Franz, Caterina Frisone, Michele Furnari, Francesco Garofalo, Charles Graves, Gabriele Lelli, Roberto Maestro, Evelyn McFarlane, Giuseppe Milanese, David Polterer, Andrea Ponsi, Antonio Ravalli, Richard Role, Rachele Saltiel, Lucien Steil, and Maurizio de Vita.

Student work from studios conducted by Visiting Critics and Syracuse faculty in the Fall were exhibited at the Amici dei Musei courtyard gallery from November 14 - 25. The Visiting Critics were Caterina Frisone, Michele Furnari and Andrea Ponsi. Syracuse faculty were Theodore Brown, Anne Munly and Tim deNoble.

A joint lecture/film series with the Università di Firenze was inaugurated this Spring with the viewing of three Italian film shorts of the postwar period made as 'urban propaganda' by GianCarlo de Carlo, Lucovico Quaroni, Elio Vittorini and others, entitled "Cronache dell'Urbanistica Italiana", "La Città degli Uomini", and "Una Lezione di Urbanistica". Professor **Gabriele Corsani** of the Università di Firenze

presented the films' historical importance and theoretical position on the city. From February 20-22 a joint design workshop was held for students of the Syracuse University Architecture in Florence program and the Facoltà di Architettura of Ferrara. Students worked in the studio facility of the Università di Ferrara on a project confronting preservation of traditional urban fabric and the city's need for continuing evolution, receiving critiques from joint teams of Italian and American critics.

Highlights of the Fall lecture series included lectures by Professor **Hayden White** of University of California at Santa Cruz on "Description"; **Giannozzo Pucci** on the effect of tourism on urban form and community in Florence; **Tom Schumacher** on Terragni's "Danteum"; and lecture/tours by **Clemente di Thiene** of Villa Colleoni-Thiene and **Mario Valmarana** of Villa Rotonda. The Spring lecture series included presentations by three architects active in Italy and Europe: **Massimo Carmassi**, **Cristiano Toraldo di Francia**, and **Francesco Venezia**. In addition, students enjoyed several field-trip related lecture-tours: **Albert Ammerman**; **Marina Bianchi-Michiel**; **Silvio Cassarà**; **Giancarlo Cataldi**; **Isotta Cortese**; **Bruce Edelstein**; **Stefano Fera**; **Marcello Fantoni**; **Giangi Franz**; **Caterina Frisone**; **Jan Gedeyn**; **Roberto Maestro**; **Giuseppe Milanese**; **Roberto Pandolfini**; **Andrea Ponsi**; **Rachele Saltiel**; **Tom Schumacher**; **James Saywell**; **David Travis**; **Maurizio deVita**.

Theodore Brown and **Anne Munly** were invited by Maurizio de Vita to exhibit work in the show *Architectural Drawings in Florence*



Now, 5: Disegni di Architettura held at the Società delle Belle Arti - Circolo degli Artisti "Casa di Dante" April 5 - 17. An exhibition catalogue was published by the Circolo degli Artisti, curated by Attilio Bellanca and Vasco Giacomelli.

On November 12 in Venice Professor **Lea Ciavarra** gave a lecture to Colgate University students on travel sketches of architects in Italy, entitled *Experiencing Architecture: Drawing, Consciousness and Memory*.

Professor **Anne Munly** participated in a round table conference entitled "Il Recupero del Moderno" held April 11, sponsored by the Università degli Studi di Firenze and the Circolo di Cultura Politica Fratelli Rosselli. The conference dealt with the future of the Rotonda di Settignano designed by Fagnoni.

Professor **Tim de Noble** delivered a lecture entitled *Animal, Vegetable and Mineral - Literal and Figurative Structural Paradigms* at the Clemson School of Architecture program in Genova.

Theodore Brown and **Anne Munly** were invited by Gianni Braghieri to give a lecture on their work, entitled "Unstable Grounds", May 15 at the Università di Bologna Facoltà di Ingegneria.

Members of the faculty participated in architectural reviews at various schools in Italy: University of Toronto, Kent State, University of Michigan, Clemson University, Notre Dame, and Università di Ferrara.

La facoltà di architettura per l'anno accademico 1996-97 del Quarto anno/M.Arch.I sono stati Theodore Brown, Anne Munly, Tim de Noble e Alice Raucher. Il Professor **Thomas Schumacher** dell'Università di Maryland ha insegnato il corso Post Grado Master in Architettura durante l'autunno, ripreso poi dal Professor Theodore Brown nel semestre di primavera. Lea Ciavarra ha insegnato Pre-Architettura, carriera da scoprire durante l'anno accademico. Critici invitati per le giurie di disegno includono: **Alberto Alessi**, **Gianni Braghieri**, **Adam Drisin**, **Luca Emanuelli**, **Giangi Franz**, **Caterina Frisone**, **Michele Furnari**, **Francesco Garofalo**, **Charles Graves**, **Gabriele Lelli**, **Roberto Maestro**, **Evelyn McFarlane**, **Giuseppe Milanese**, **David Palterer**, **Andrea Ponsi**, **Antonio Ravalli**, **Richard Role**, **Rachele Saltiel**, **Lucien Steil** e **Maurizio de Vita**.

Il lavoro degli studenti risultato dai progetti fatti insieme a critici visitanti, nonché da docenti Syracuse durante l'Autunno 1996, è stato esibito presso la galleria cortile della Sede degli Amici dei Musei dal 14 al 25 novembre. I critici visitanti sono stati **Caterina Frisone**, **Michele Furnari** e **Andrea Ponsi**. Per la Syracuse sono stati **Theodore Brown**, **Anne Munly** e **Tim de Noble**.

Una serie di film-conferenza fra l'Università di Firenze e la nostra Scuola di Architettura a Firenze è stata inaugurata questa Primavera con tre brevi filmati italiani del periodo post bellico fatti come "propaganda urbana" di Gian Carlo de Carlo, Ludovico Quaroni, Elio Vittorini ed altri, intitolati "Cronache dell'Urbanistica Italiana", "La Città degli Uomini", e "Una Lezione di Urbanistica". Il Professor **Gabriele Corsani** dell'Università di

Firenze ha presentato i film agli studenti illustrandone l'importanza storica e la posizione teoretica della città.

Dal 20 al 22 febbraio un laboratorio di disegno in congiunto si è tenuto sia per gli studenti di Architettura della Syracuse di Firenze, che per la Facoltà di Architettura di Ferrara. I studenti hanno lavorato insieme, usando i locali dell'Università di Ferrara, su un progetto che confrontava la preservazione del tessuto urbano tradizionale e la necessità di continua evoluzione della città, ricevendo le critiche da ambedue le giurie, l'italiana e l'americana.

Il culmine delle conferenze d'autunno include la conferenza sulla "Descrizione" del Professor **Hayden White** dell'Università di California a Santa Cruz; una critica dell'effetto turismo della forma urbana e della comunità di Firenze di **Giannozzo Pucci**; **Tom Schumacher** sul "Danteum" di Terragni; inoltre una conferenza in locus di **Clemente di Thiene** circa la Villa Colleoni-Thiene, e **Mario Valmarana** sulla Villa Rotonda. La serie di Primavera include tre protagonisti della scena architettonica italiana che presentano i loro lavori: **Massimo Carmassi**, **Cristiano Toraldo di Francia** e **Francesco Venezia**. Hanno fatti conferenze a sostegno dei viaggi e studio progetti anche: **Albert Ammerman**; **Marina Bianchi-Michiel**; **Silvio Cassarà**; **Giancarlo Cataldi**; **Isotta Cortese**; **Bruce Edelstein**; **Stefano Fera**; **Marcello Fantoni**; **Giangi Franz**; **Caterina Frisone**; **Jan Gedeyn**; **Roberto Maestro**; **Giuseppe Milanese**; **Roberto Pandolfini**; **Andrea Ponsi**; **Rachele Saltiel**; **Tom Schumacher**; **James Saywell**; **David Travis**; **Maurizio deVita**.

Theodore Brown e **Anne Munly** sono stati

invitati da Maurizio de Vita ad esibire i loro lavori nella mostra *Architectural Drawings in Florence Now, 5: Disegni di Architettura*, tenutasi presso la Società delle Belle Arti - Circolo degli Artisti "Casa di Dante", 5 - 17 aprile. È stato pubblicato un catalogo della mostra, curata dal Comm. Attilio Bellanca e Vasco Giacomelli.

La Professoressa **Lea Ciavarra** è stata invitata per una conferenza presso Colgate University a Venezia, il 12 novembre, circa gli schizzi di viaggio di architetti in Italia, intitolata *L'esperienza di Architettura: Disegno, Consapevolezza e Memoria*.

La Prof.ssa **Anne Munly** ha preso parte ad una tavola rotonda intitolata *Il Recupero del Moderno* tenutasi l'11 aprile, indetta dall'Università degli Studi di Firenze e dal Circolo di Cultura Politica Fratelli Rosselli. La conferenza trattava del futuro della Rotonda di Settignano disegnata da Fagnoni.

Professore **Tim de Noble** ha dato una conferenza intitolata *Paradigmi della Strutturata Figurativa e Literale - Animale, Vegetale e Minerale*, presso La Scuola di Architettura del Clemson University a Genova.

Il 15 maggio, i Professori **Theodore Brown** e **Anne Munly** sono stati invitati per una conferenza sui loro lavori, dal titolo *Terreni Instabili* presso la Facoltà d'Ingegneria dell'Università di Bologna, dal Prof. Gianni Braghieri.

Membri della facoltà sono stati invitati a partecipare nelle giurie di diverse scuole di architettura in Italia: Università di Toronto, di Kent State, Università del Michigan, Università di Clemson, di Notre Dame e Università di Ferrara.

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