

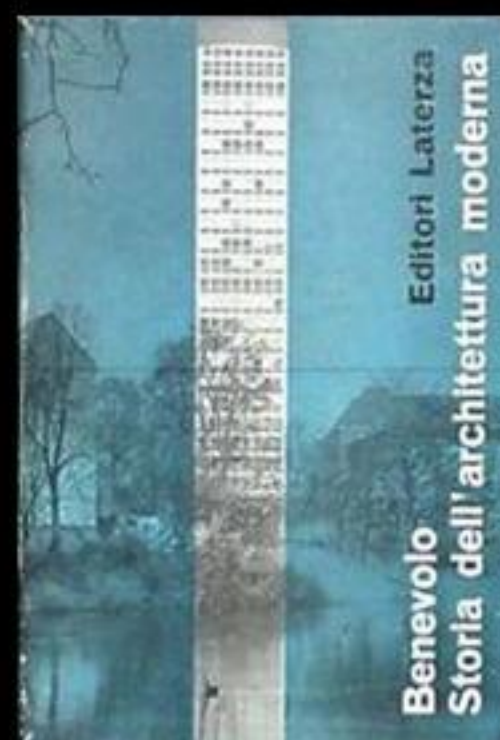
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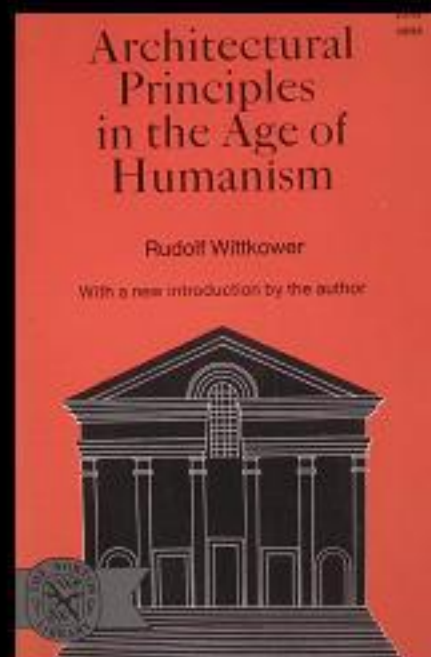
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1960



1961



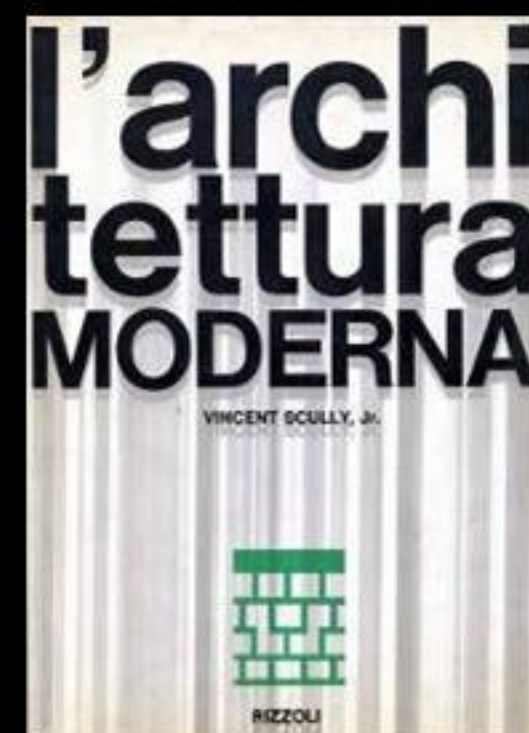
1949, 1952, 1962
(ed. it. 1964)



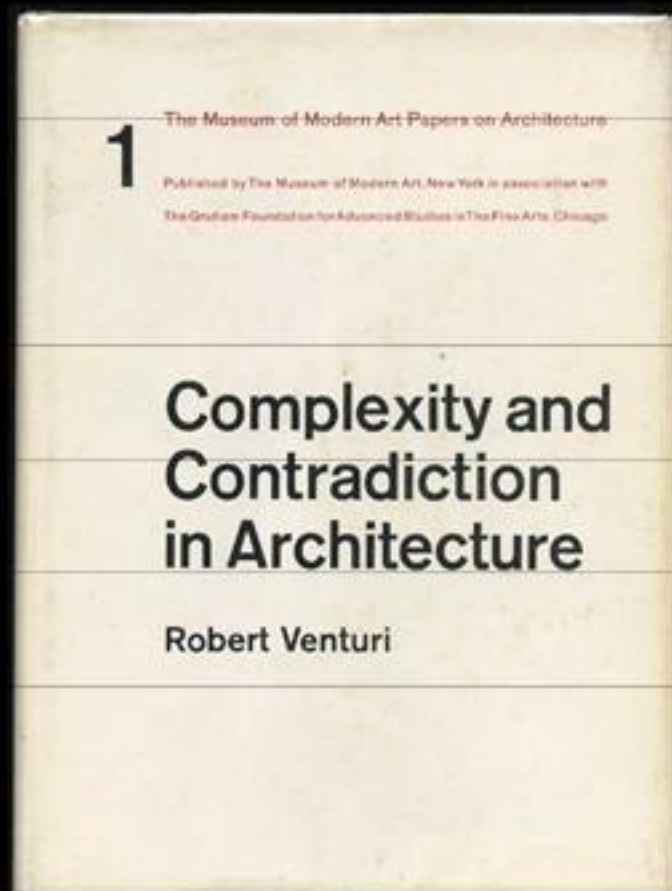
1970



1977



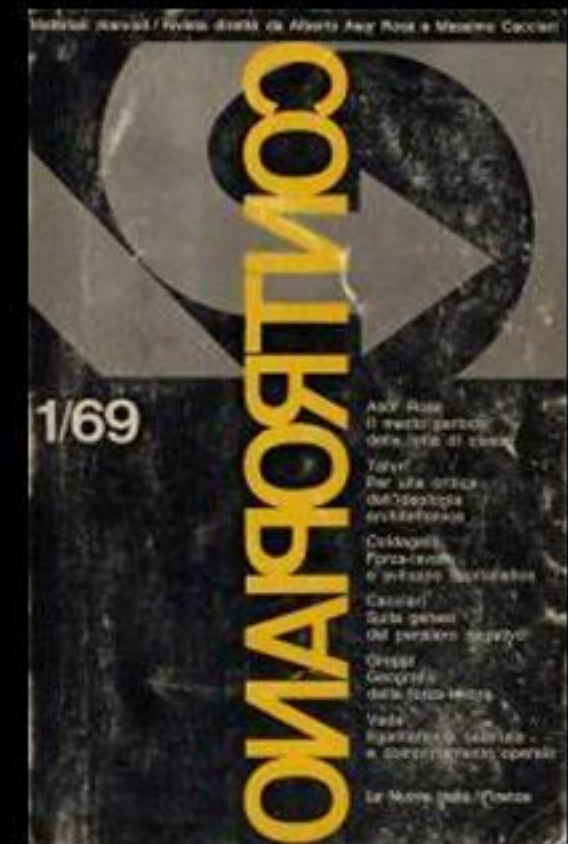
1963



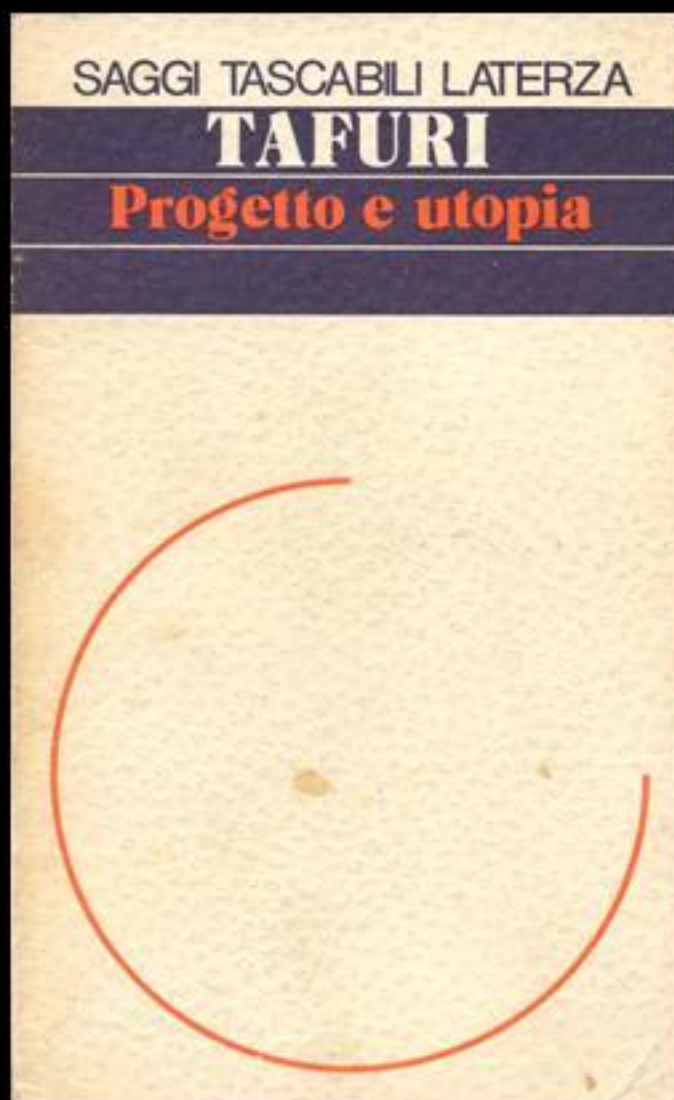
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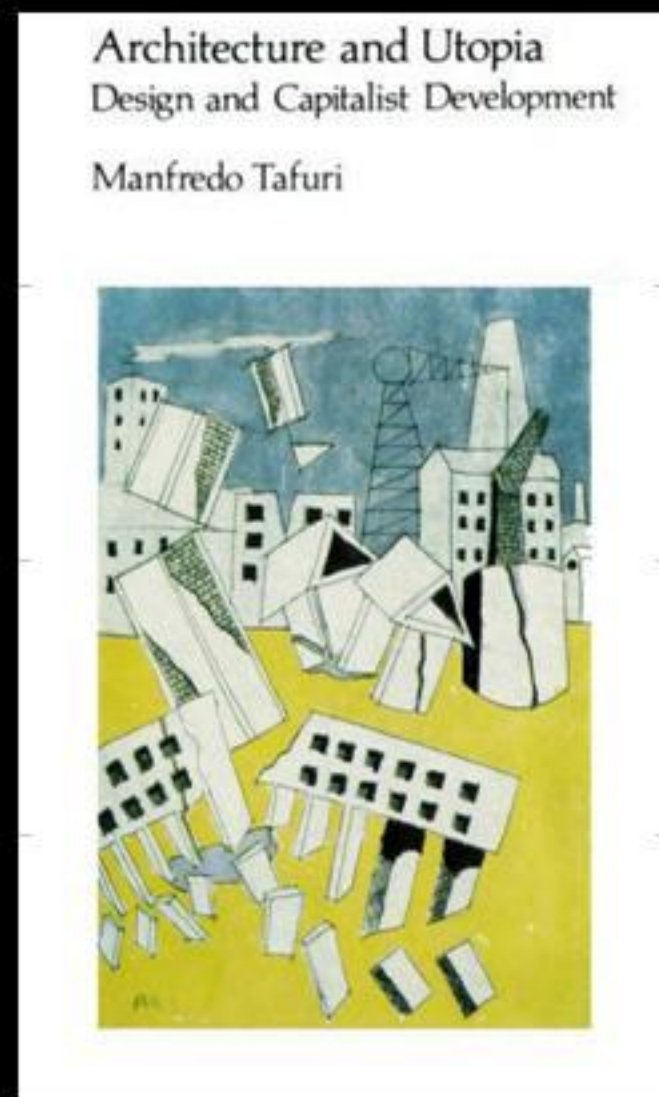
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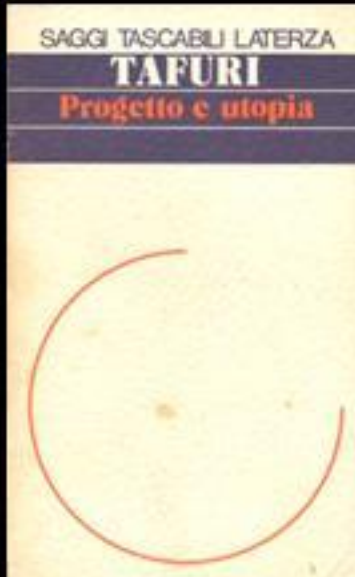
Aki Kaurismäki

A Manfredo Tafuri

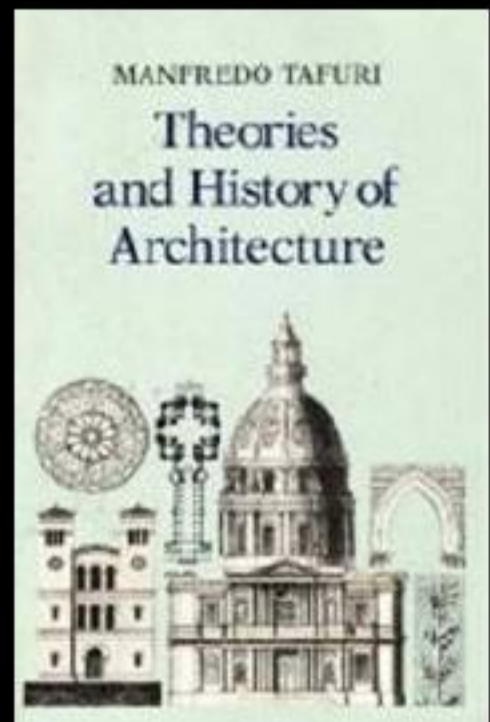
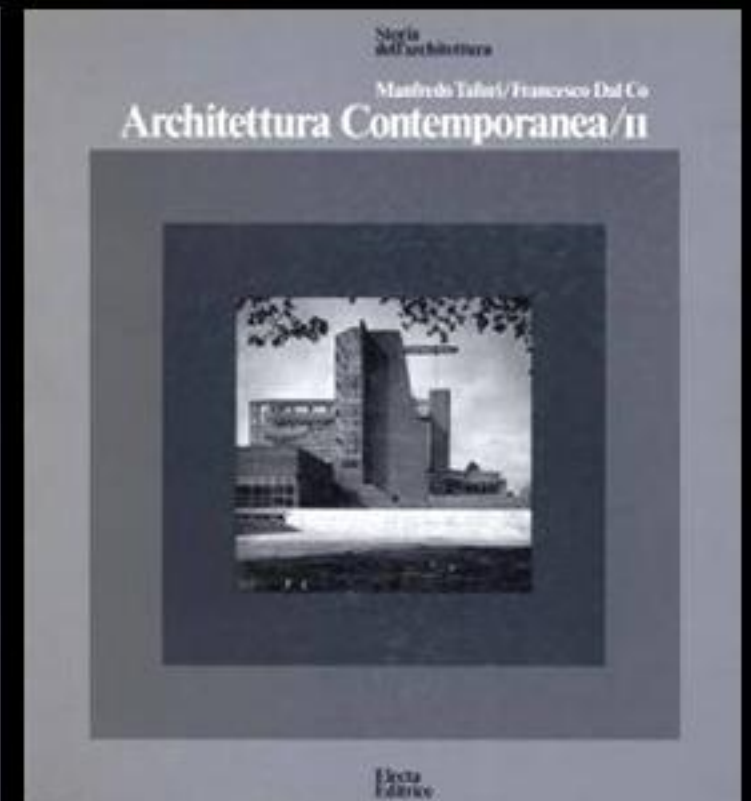
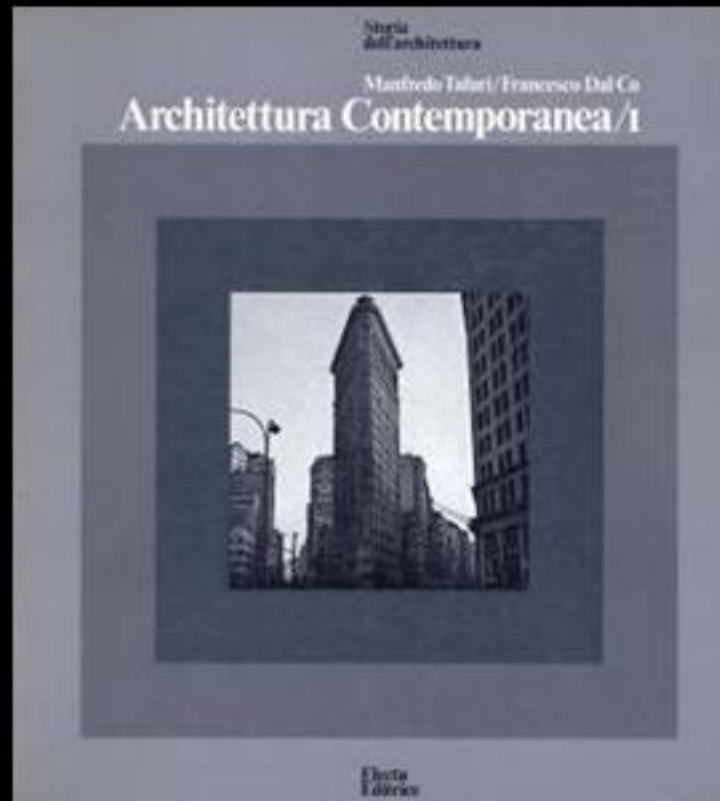
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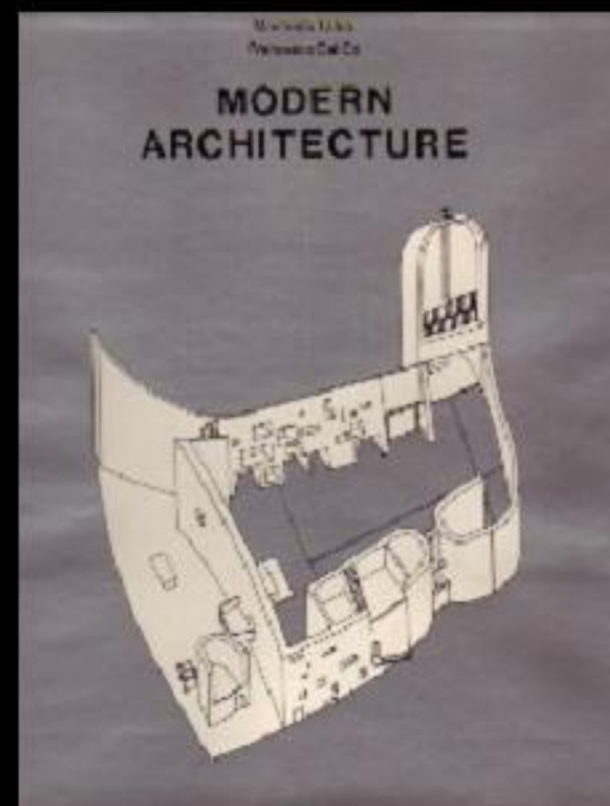


1976



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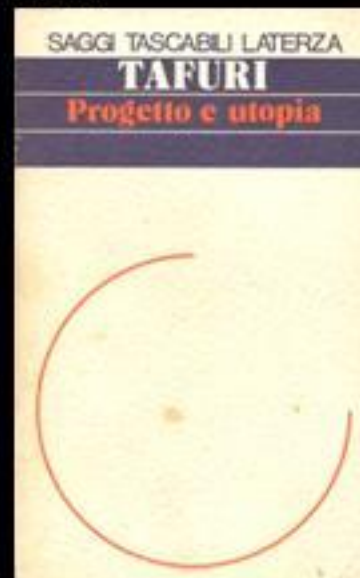


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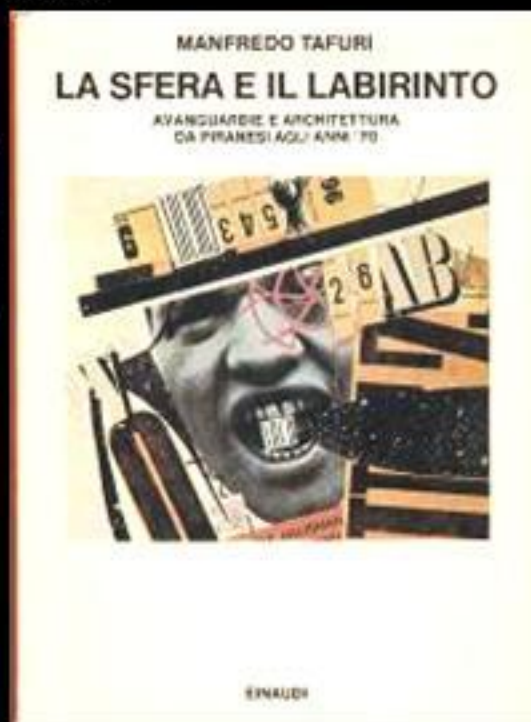
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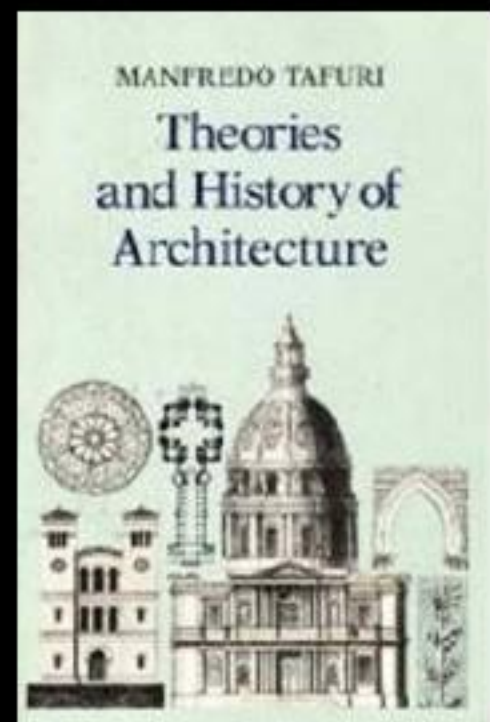
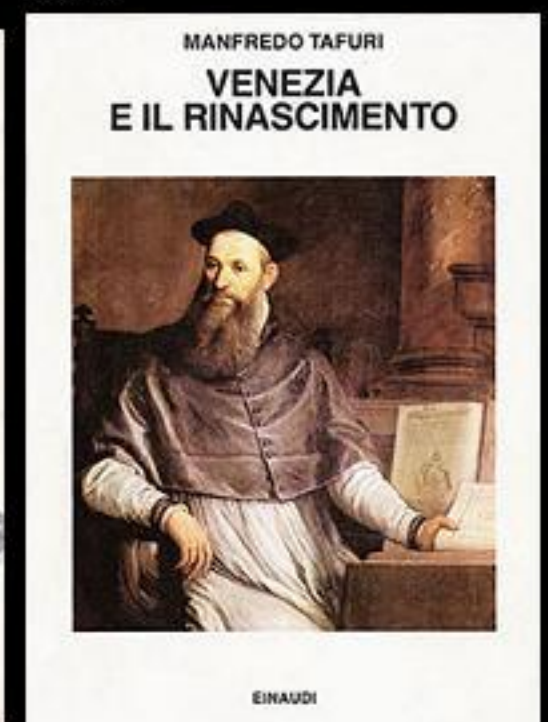
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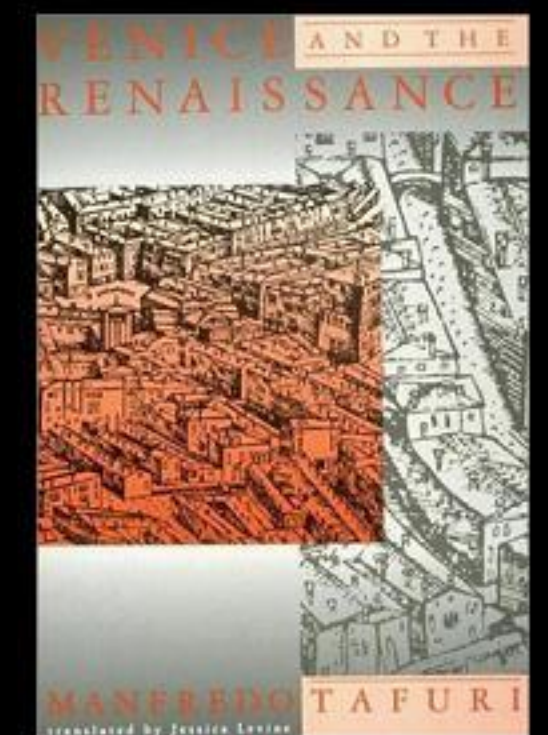
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Summer 1976

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Oppositions

Aldo Rossi: The Idea of Architecture and the Modena Cemetery

Rafael Moneo

Translated by Angela Giral

There is no question for the editors of *Oppositions* but that the face of architecture of 1976 is radically altered from that of 1965. Equally, there can be little argument that a significant contribution to that difference is the concept of autonomous architecture. It can be seen now to be one of the few ideas capable of articulation internationally which has reached this country since World War II, and perhaps it will be of as much consequence as the functionalist doctrines of the early Modern Movement. Its potential to be of some relevance here is perhaps aided by the fact that there is little one could call direction in either the schools, or in our present program of building.

With this set of articles, *Oppositions* brings to its English-speaking readers, for the first time, the work of Aldo Rossi. The article by Rafael Moneo was written in 1973 before the Triennale of September 1973, and thus before the exhibition mounted by Rossi and his followers which codified the notion of autonomous architecture in the form of the neo-rationalist *Tendenza*. The article presents two of the themes central to Rossi's work. First, there is the concept of the relationship of architecture to the city and second, the concept of an autonomous architecture expressed in the development of a typology of relationships between architecture and the city. Neither one of these themes is new; both having a long history in European architecture. What seems of relevance in these

ideas is the particular juxtaposition of an autonomy which is developed from an analysis of the structure of the city. That is, one understands what architecture is from an analysis of these things in the urban fabric which architecture is not.

Moneo makes the connection between the two aspects inherent in Rossi's work by breaking the article into two dialectic halves; each with its own theme and its own rhythm and cadence. The first part, which dissects Rossi's thinking in his book *L'Architettura e La Città*, is intense; the second part, which examines Rossi's project for the Modena cemetery, is lyrical. For me, this is architectural writing at its best — dense and informative, analytic and questioning. There is no question but that Rossi's metaphysics demand this kind of dissection.

Equally important for the European context is the fact that such an article by Moneo, who is one of the Barcelona group of the magazine *Arquitectura 80*, signals a possible change in the Milan/Barcelona axis: from the influence in the early sixties of Vittorio Gregotti and post-war functionalism to the new ideology present in Rossi's work.

What remains in question, ten years after Rossi's book, is whether 'architettura autonoma' is merely another architect's smokescreen, as Functionalism was, for 'aesthetic free-play'. This question persists because the forms of this 'autonomous

architecture', as Rossi and others of the so-called *Tendenza* exhibit, have such a marked preference for a neoclassical style.

And now this autonomous architecture has acquired the moral benefaction accruing to the label of 'rationalism' and, with the broom of the *Tendenza*, has swept up the metaphysical Scolari, the romantic Krier brothers, the delirious Koolhaas, etc.

And who will dare cry in the face of all of this — Formalism!
PDE

Rafael Moneo was born in Tudela, Spain, in 1937. He graduated in architecture in 1961. Between 1958-1961 he worked in the office of Saenz de Oiza and from 1961 to 1962 in the office of Jorn Utzon. After living in Rome as a Fellow of the Spanish Academy he returned to Spain in 1965 to start his own professional practice and to teach at the School of Madrid. In 1971 he obtained a Professorship at the School of Architecture in Barcelona where he is presently teaching while maintaining his private practice in Madrid.

This essay, published here for the first time in English, was originally published in Spanish (*José Rafael Moneo Valles, La Idea de Arquitectura en Rossi y el Cementerio de Modena [Barcelona: Ediciones de la ETSAB]*).

Estate 1976

Premessa di Peter Eisenman al saggio di Rafael Moneo pubblicato in spagnolo nel 1973, prima della mostra "Architettura razionale" curata da Aldo Rossi nel 1973, XV Triennale, Sezione Internazionale di Architettura

ARCHITETTURA RAZIONALE

XV Triennale di Milano
Sezione Internazionale di Architettura



Franco Angeli Editore

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DDR Halle-Neustadt Collective - Deutsche Bauakademie

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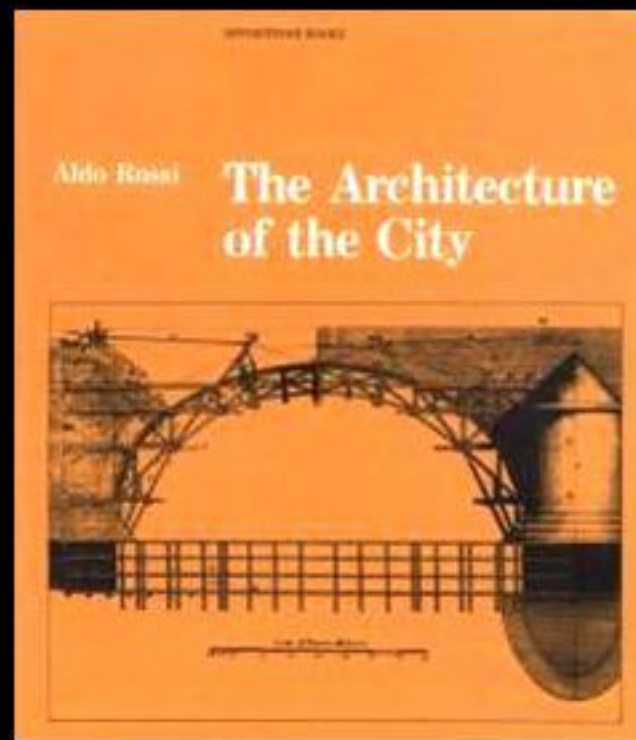
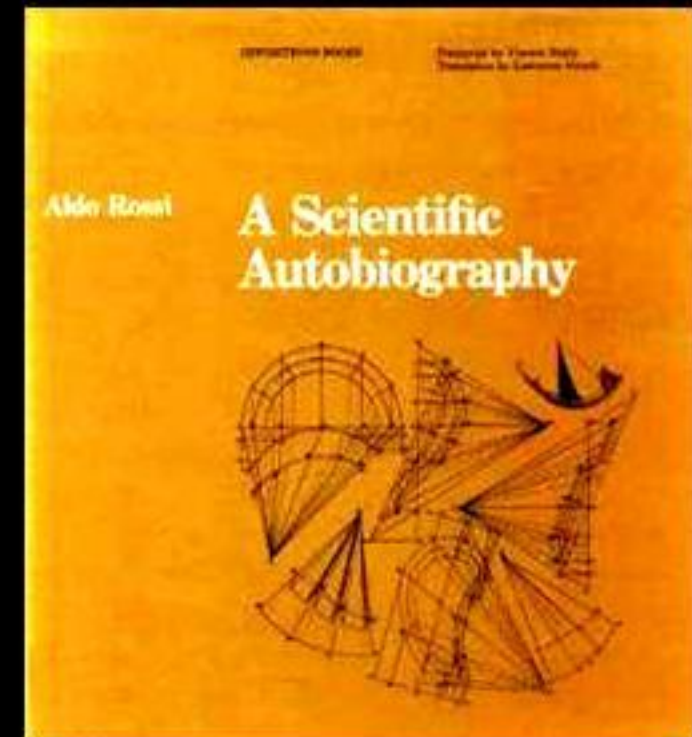
1966



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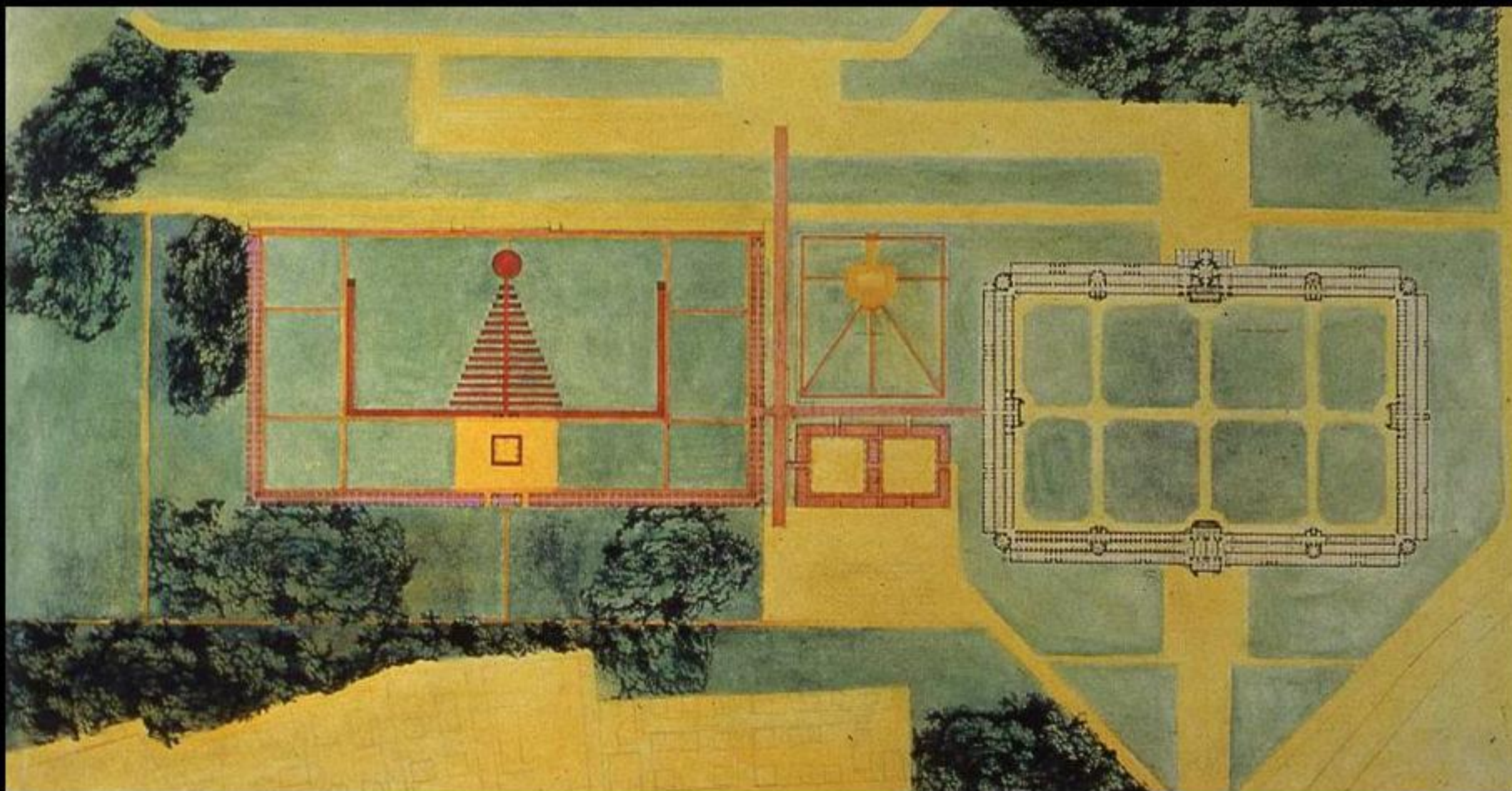
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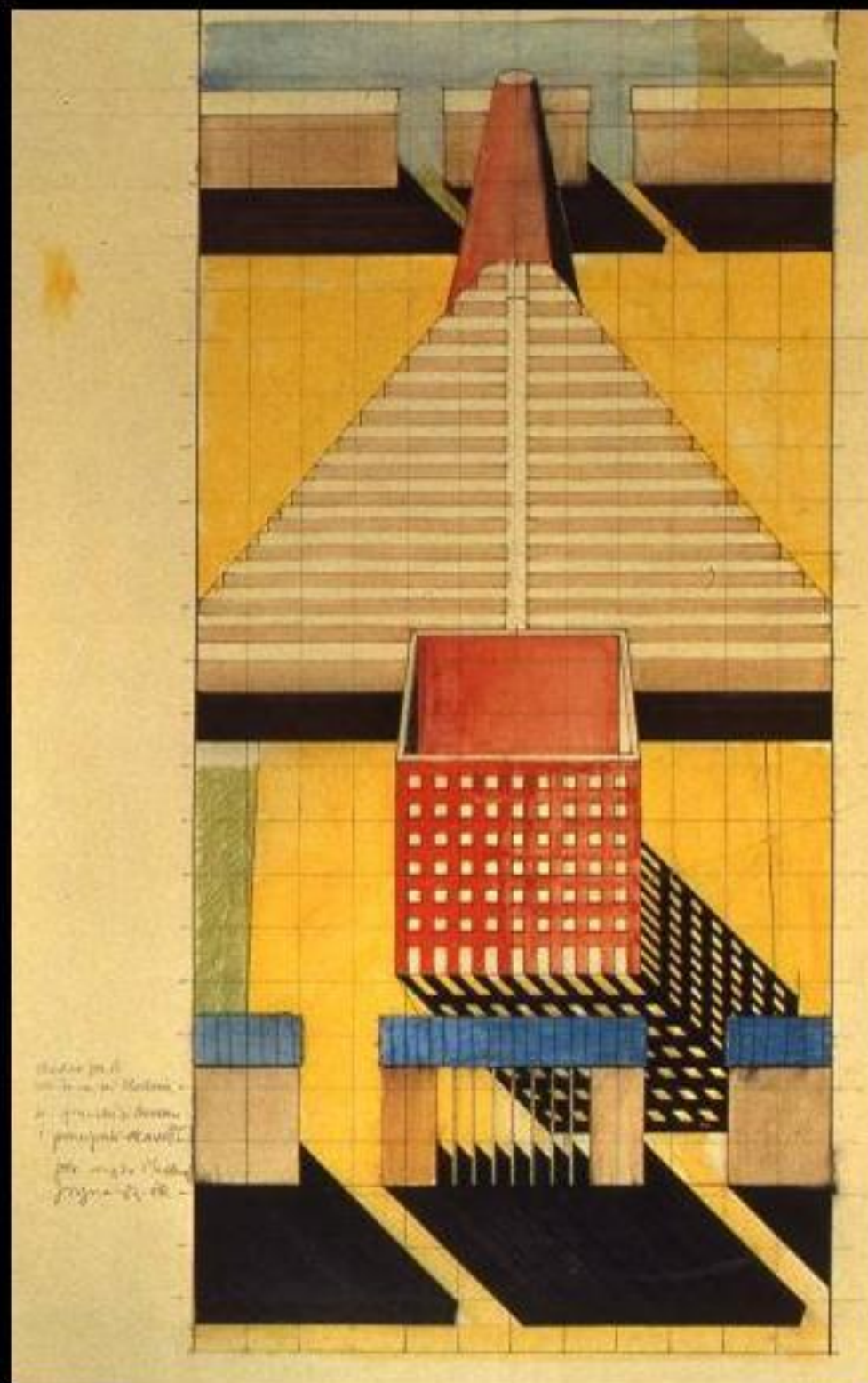
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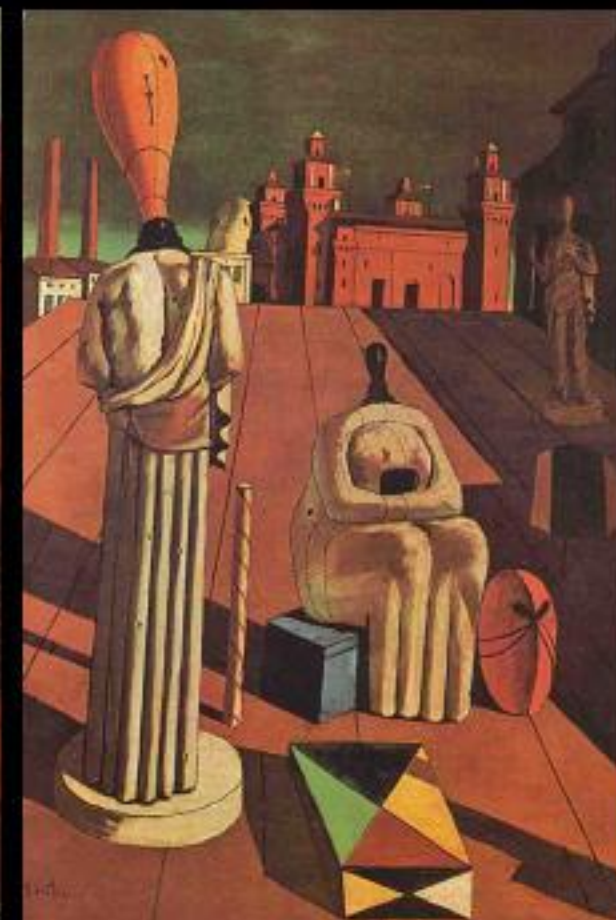
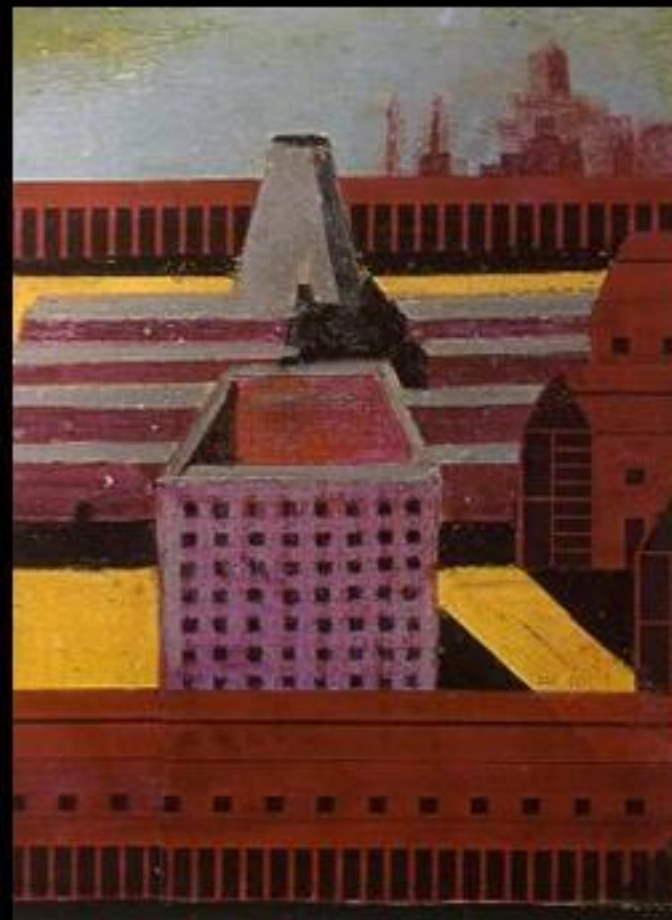
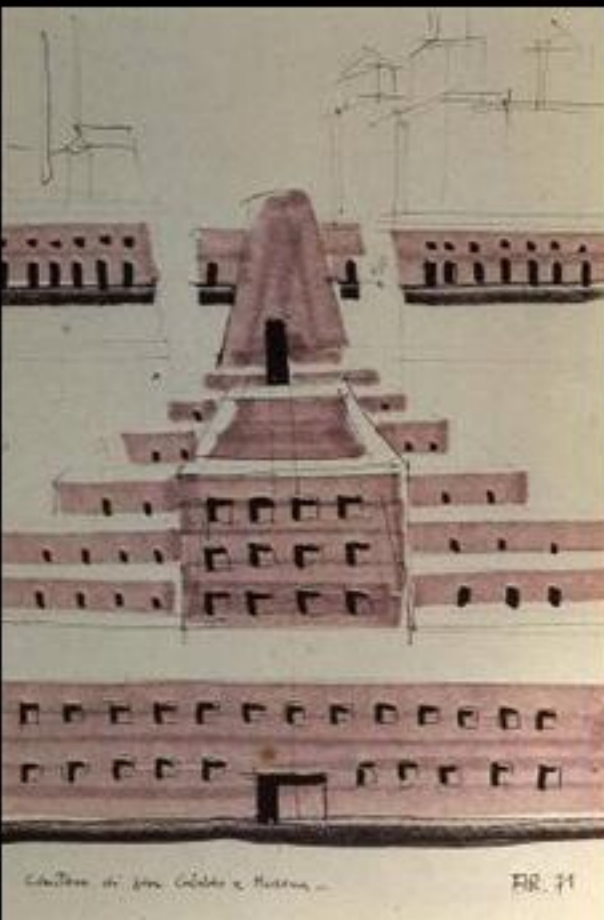
1990



Aldo Rossi, *Nuovo cimitero di San Cataldo*, Modena 1971-1983

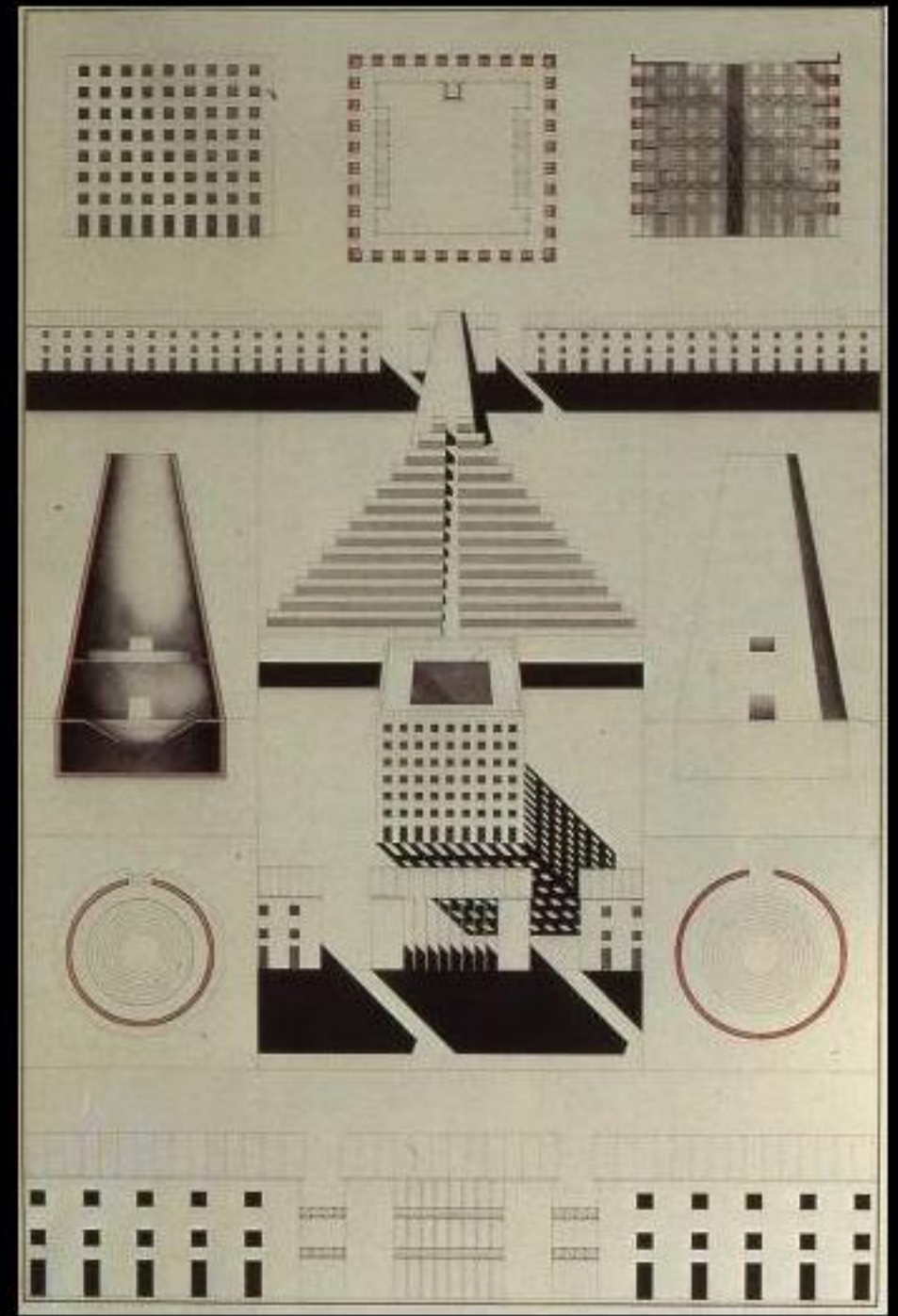


Aldo Rossi, *Nuovo cimitero di San Cataldo*, Modena 1971-1983

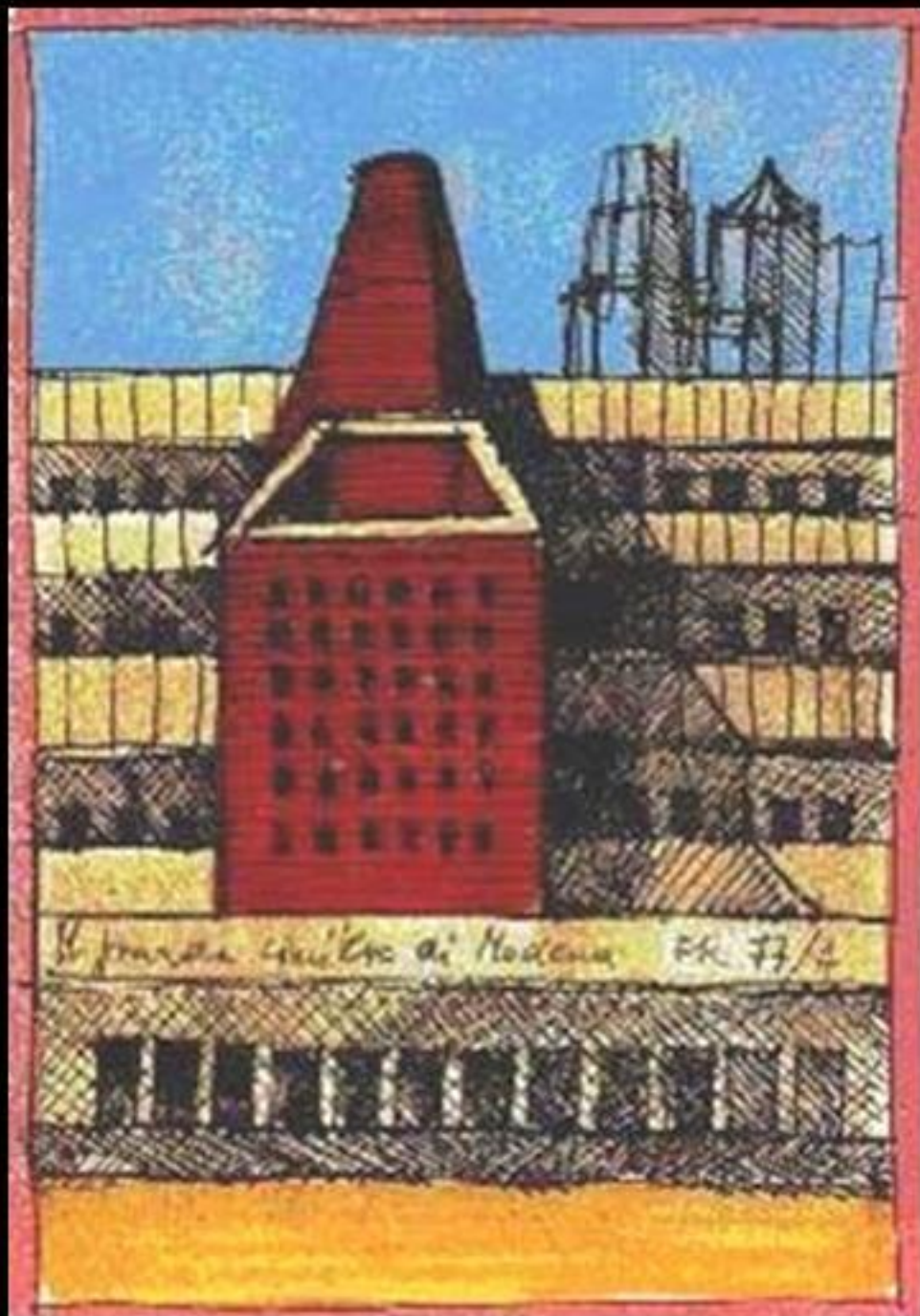


Aldo Rossi, *Nuovo cimitero di San Cataldo*, Modena 1971-1983

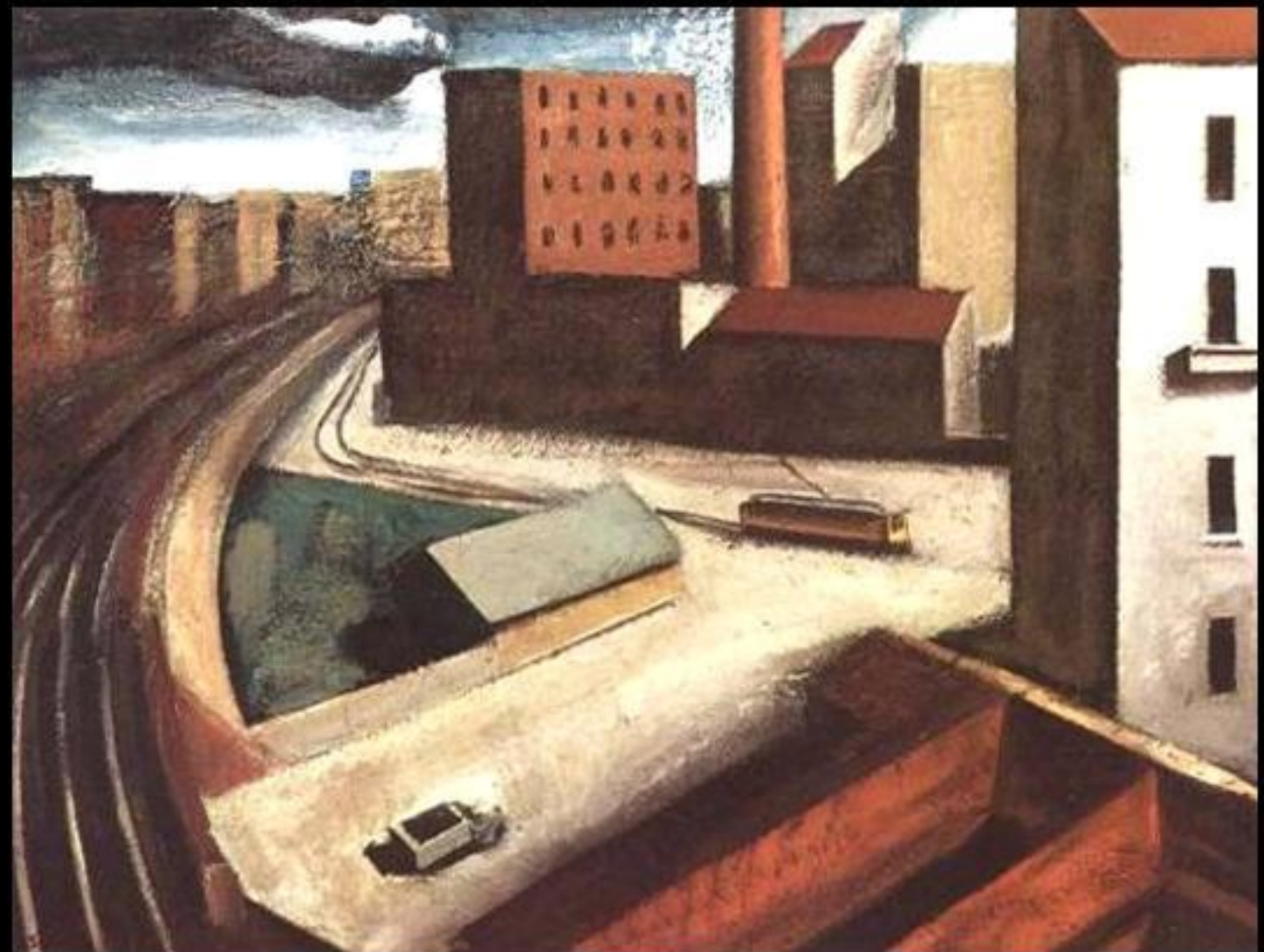
Giorgio De Chirico, *Le muse inquietanti*, 1916



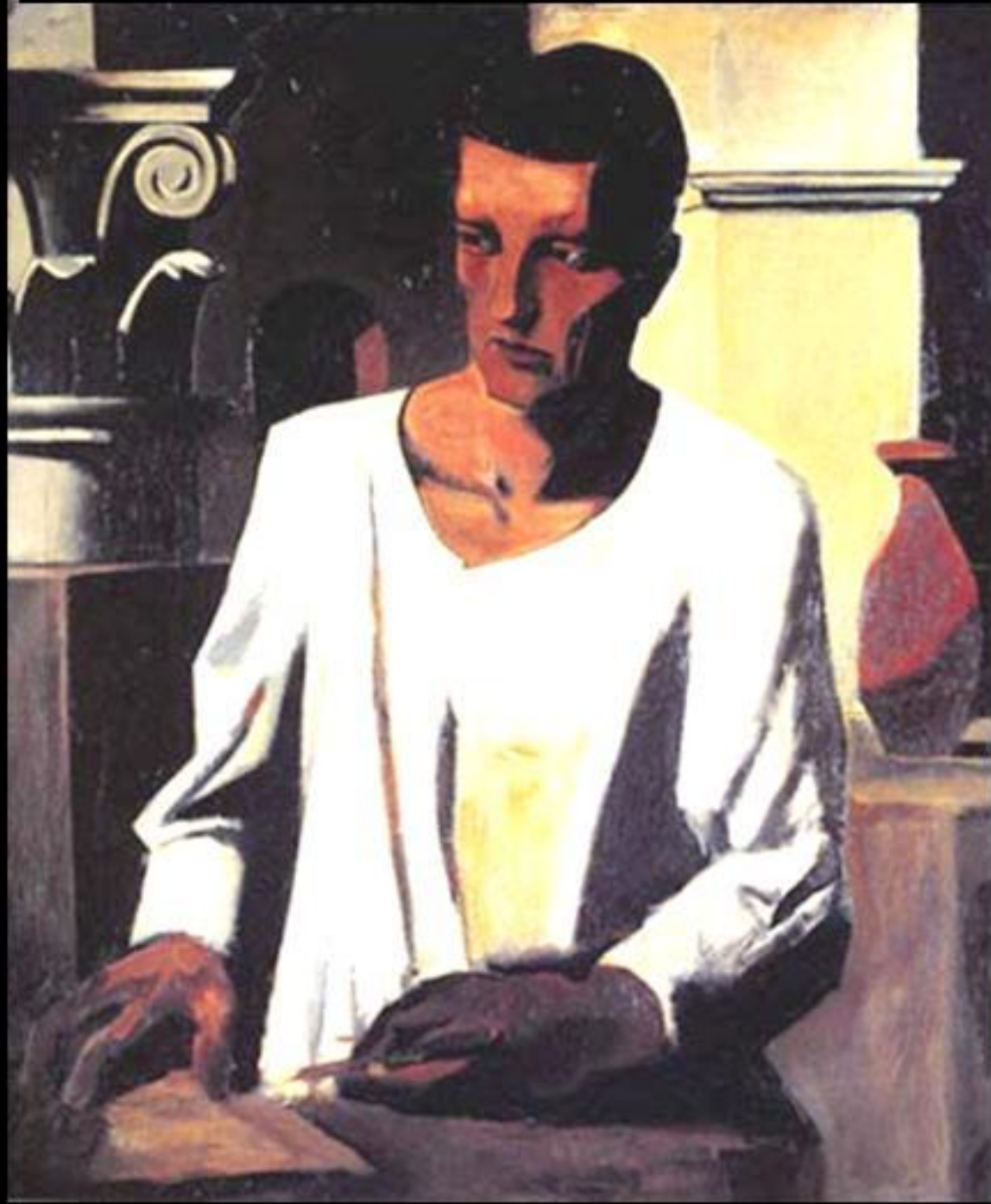
Aldo Rossi, *Nuovo cimitero di San Cataldo, Modena* 1971-1983



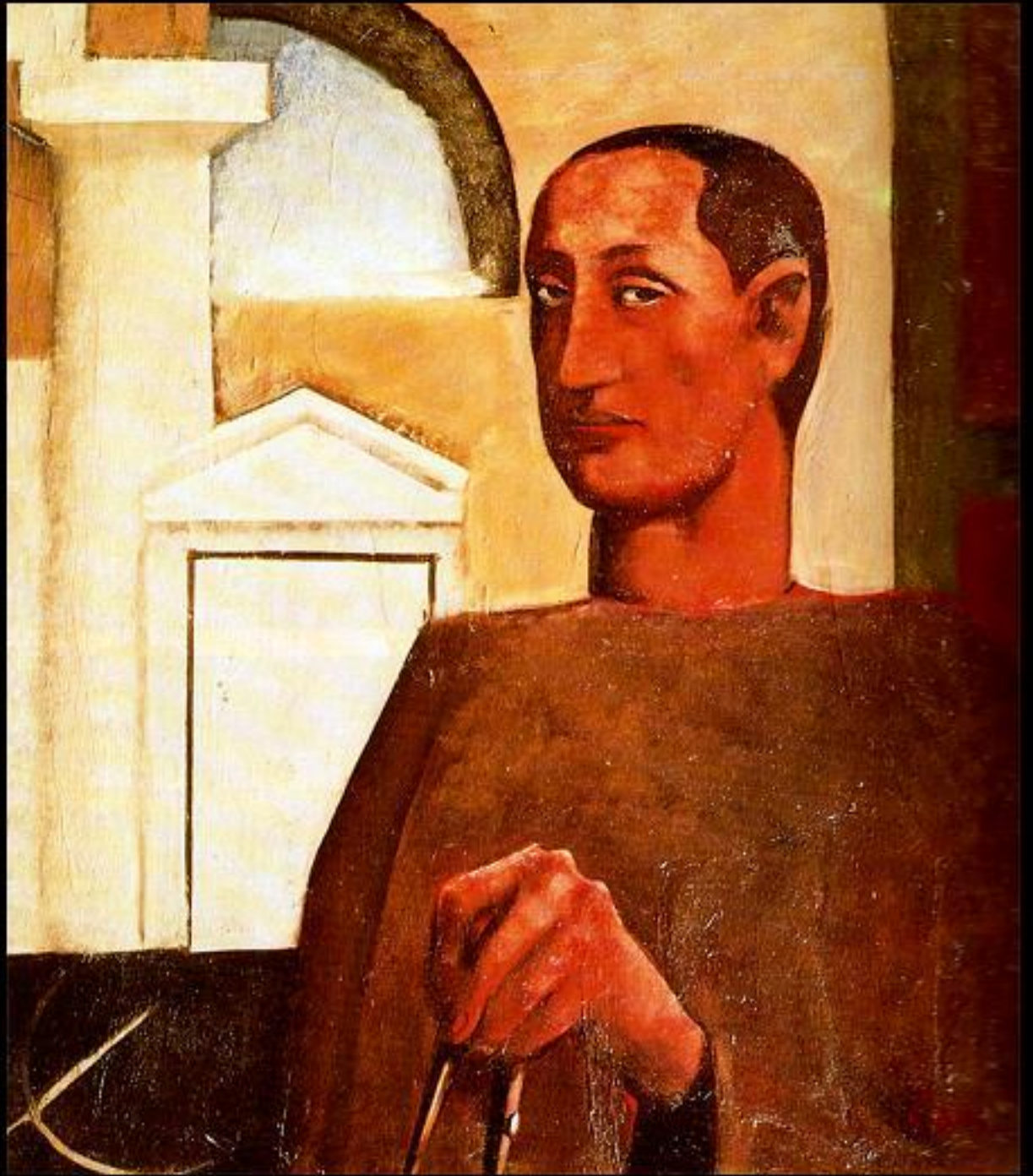
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Mario Sironi, *Periferia*, 1922

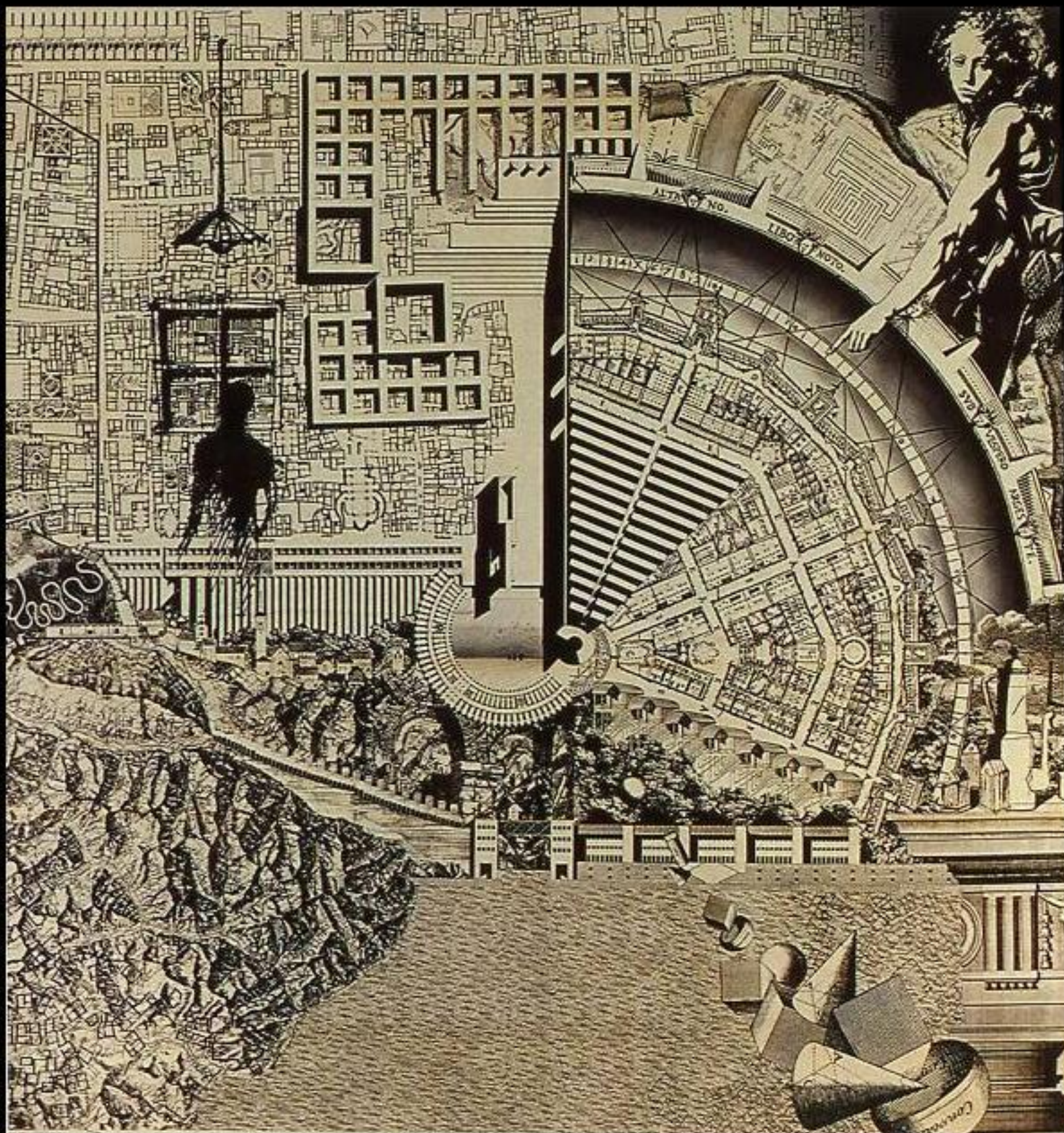


Mario Sironi, *L'architetto*, 1922



Mario Sironi, *L'architetto*, 1922

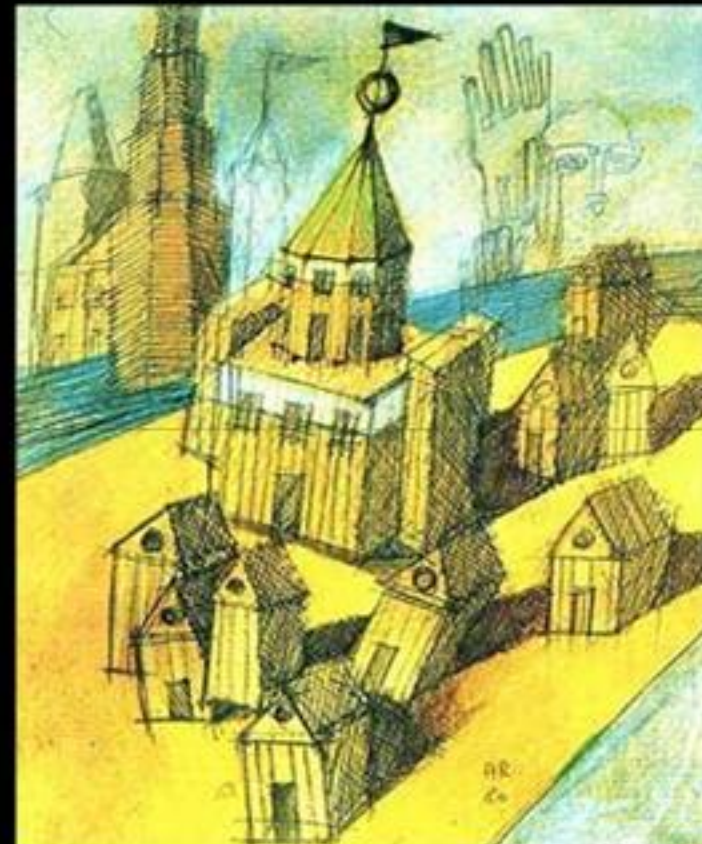
Aldo Rossi
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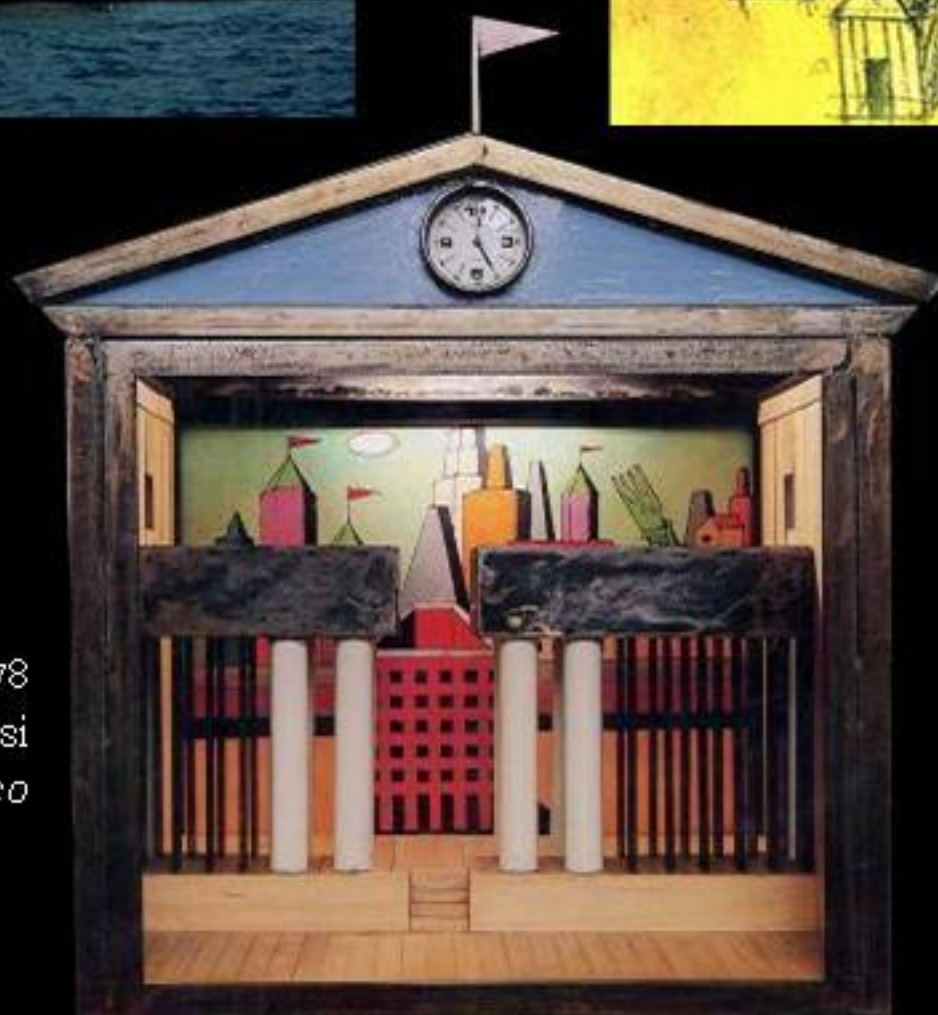
1984



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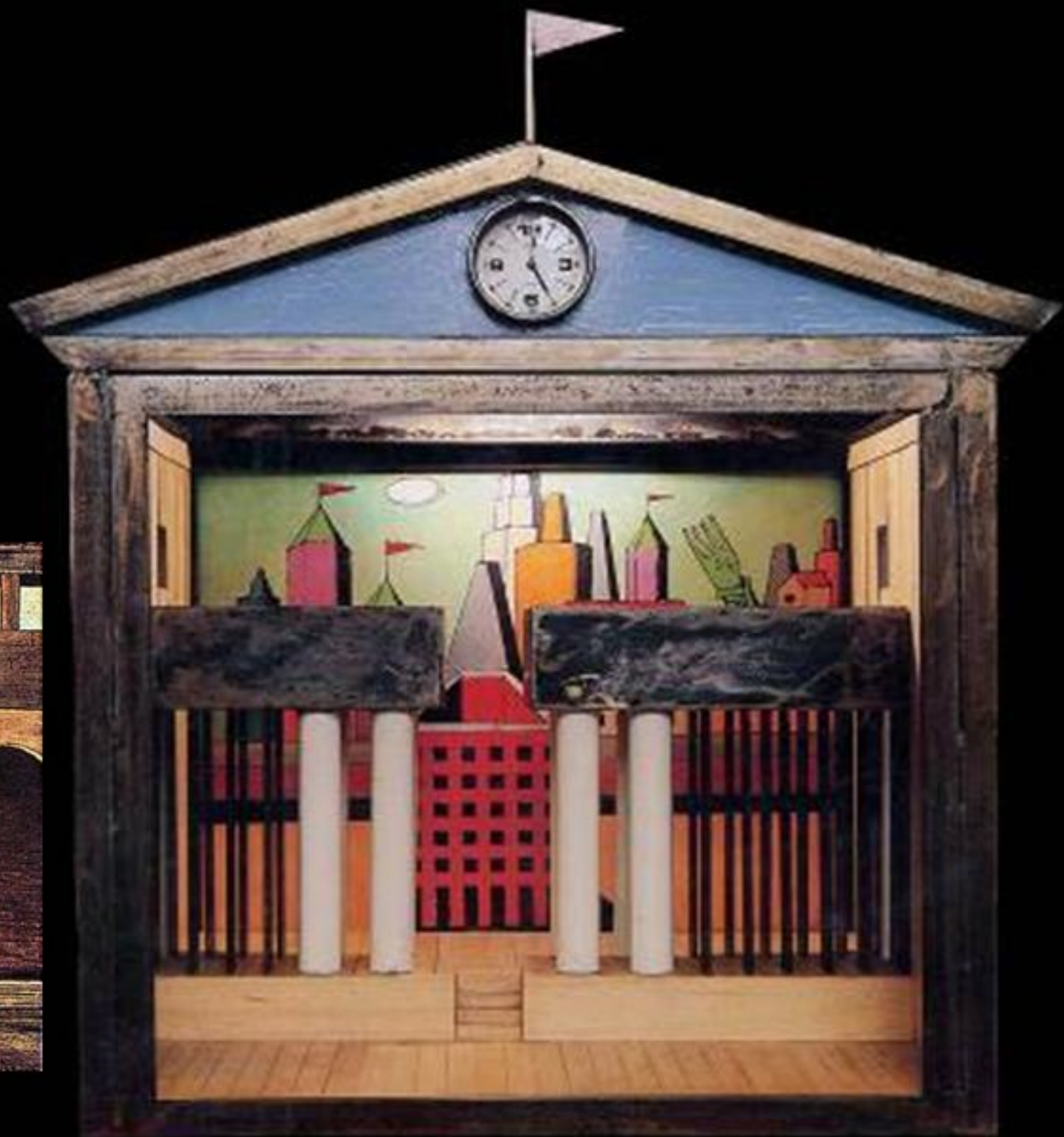


1978
Aldo Rossi
Teatrino scientifico





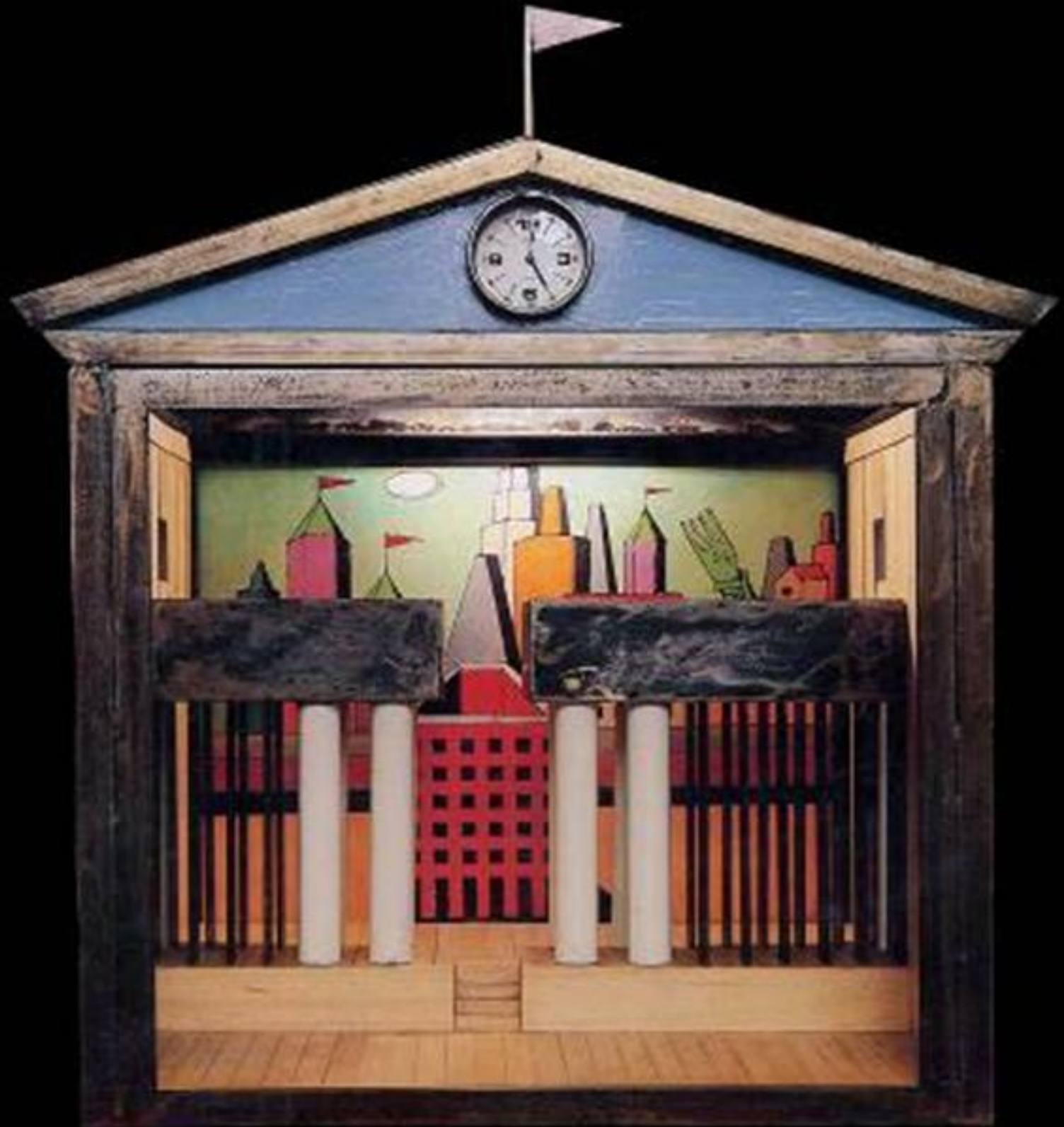
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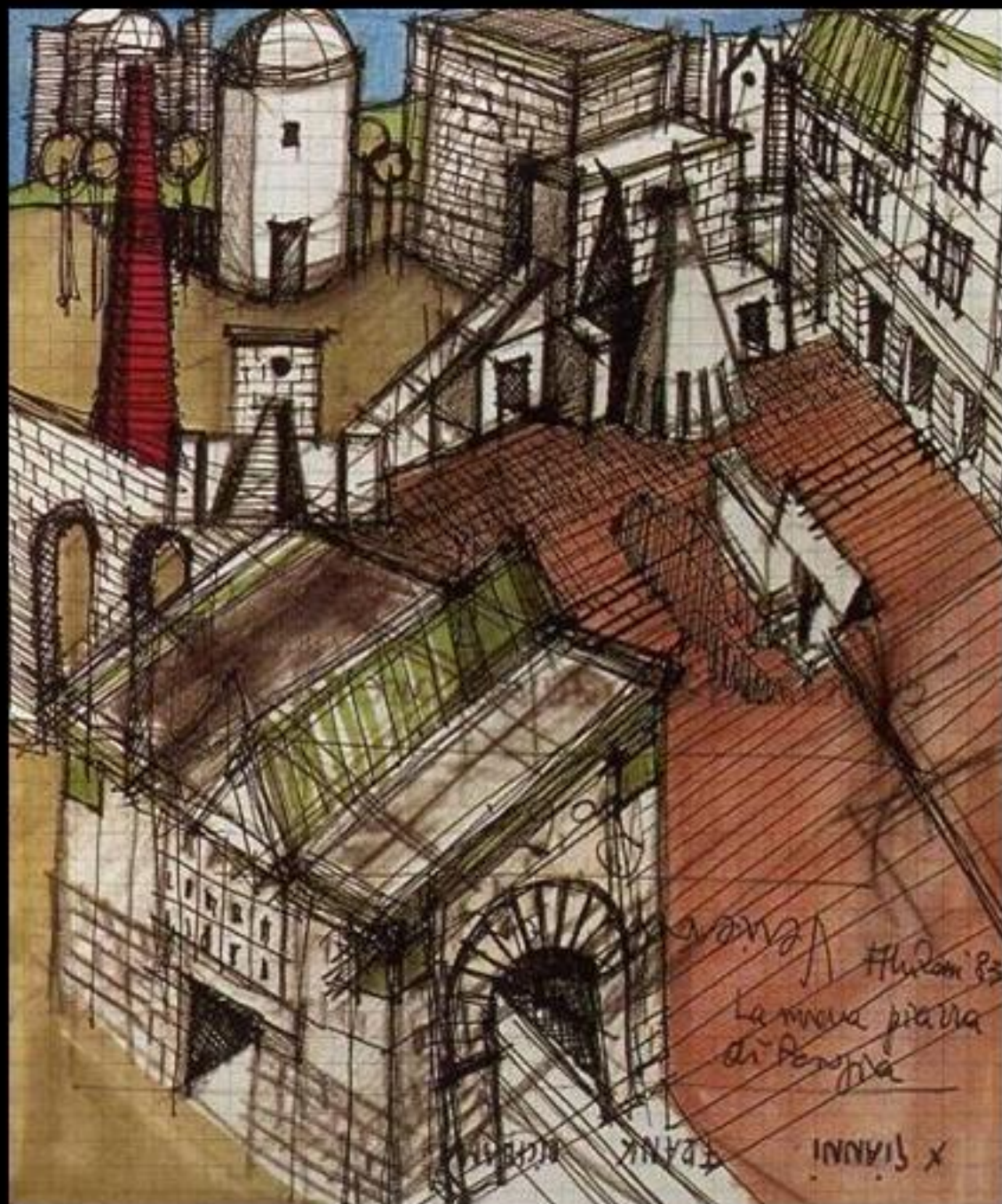
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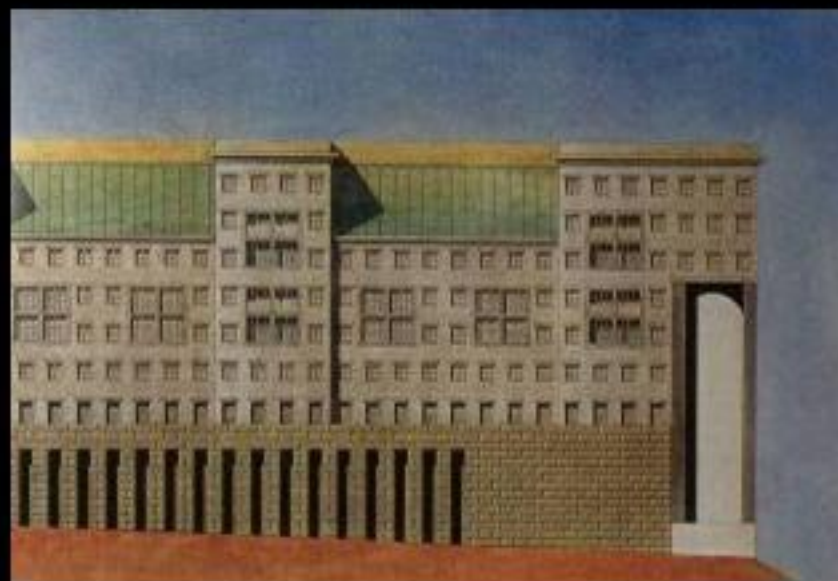
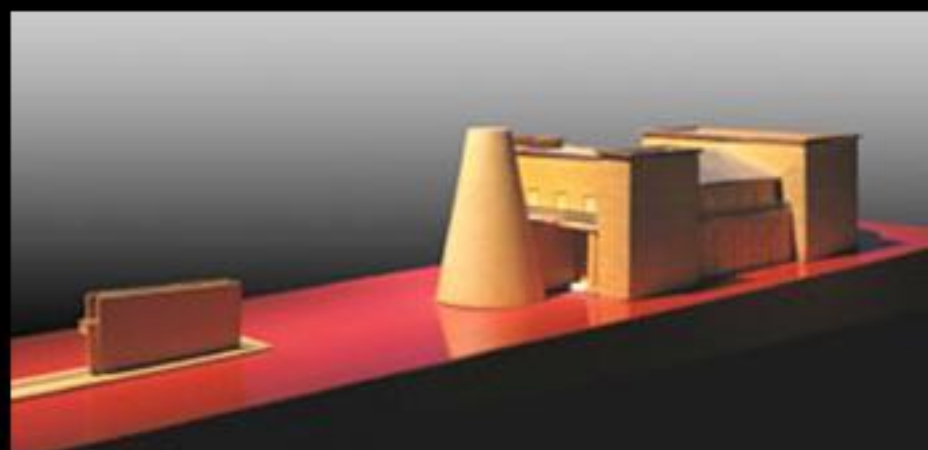
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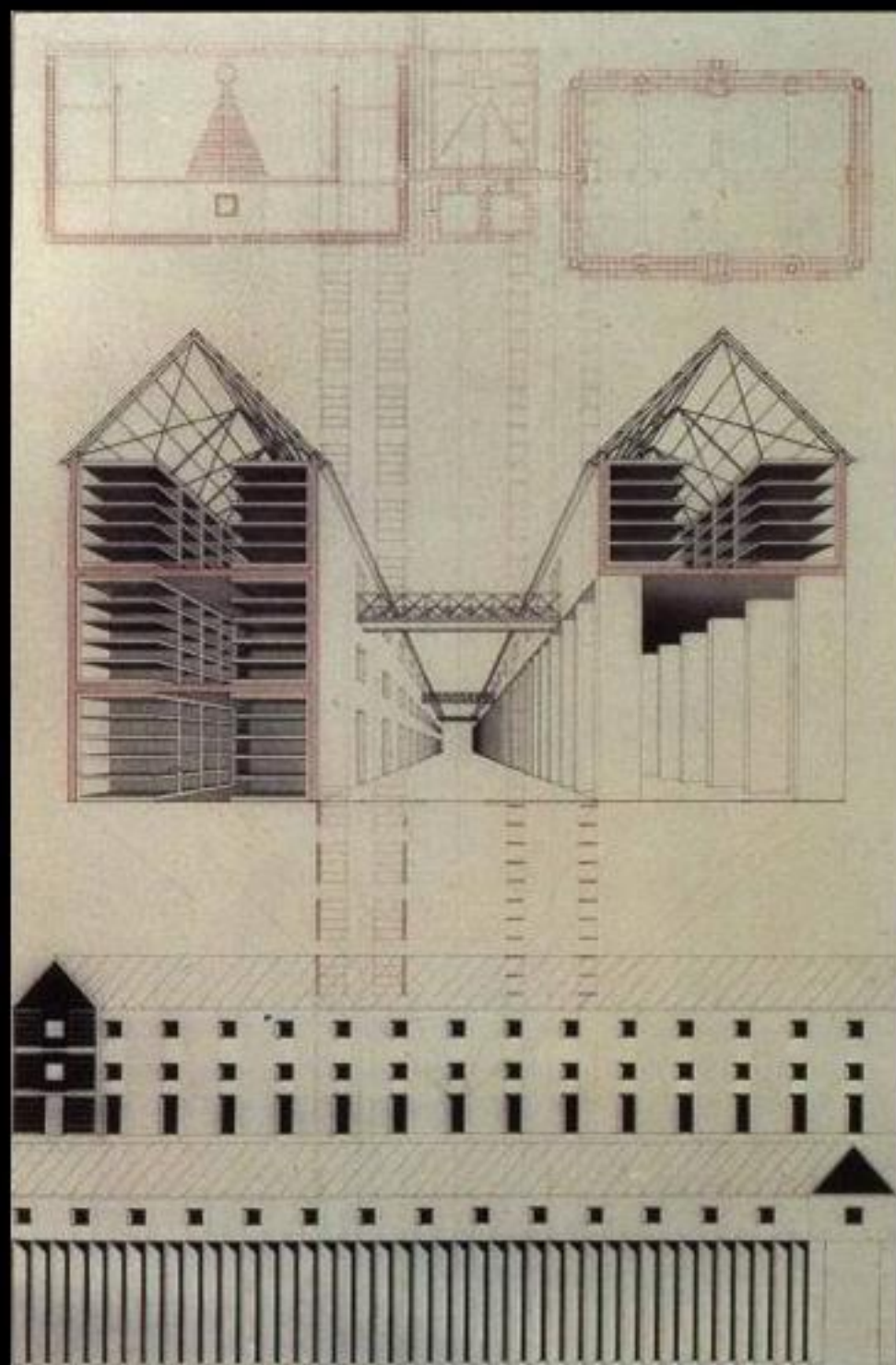
1978 Aldo Rossi, *Teatrino scientifico*



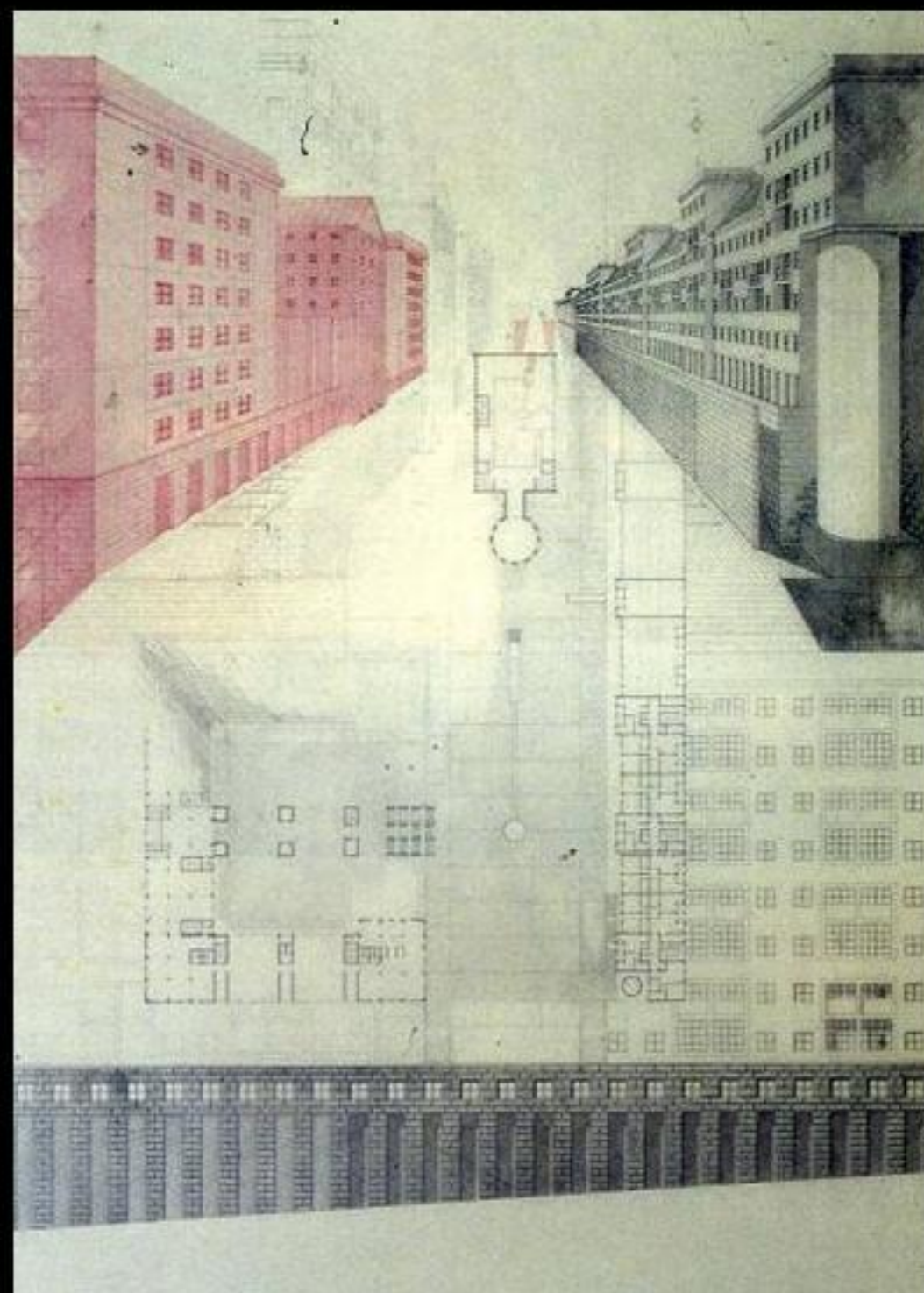
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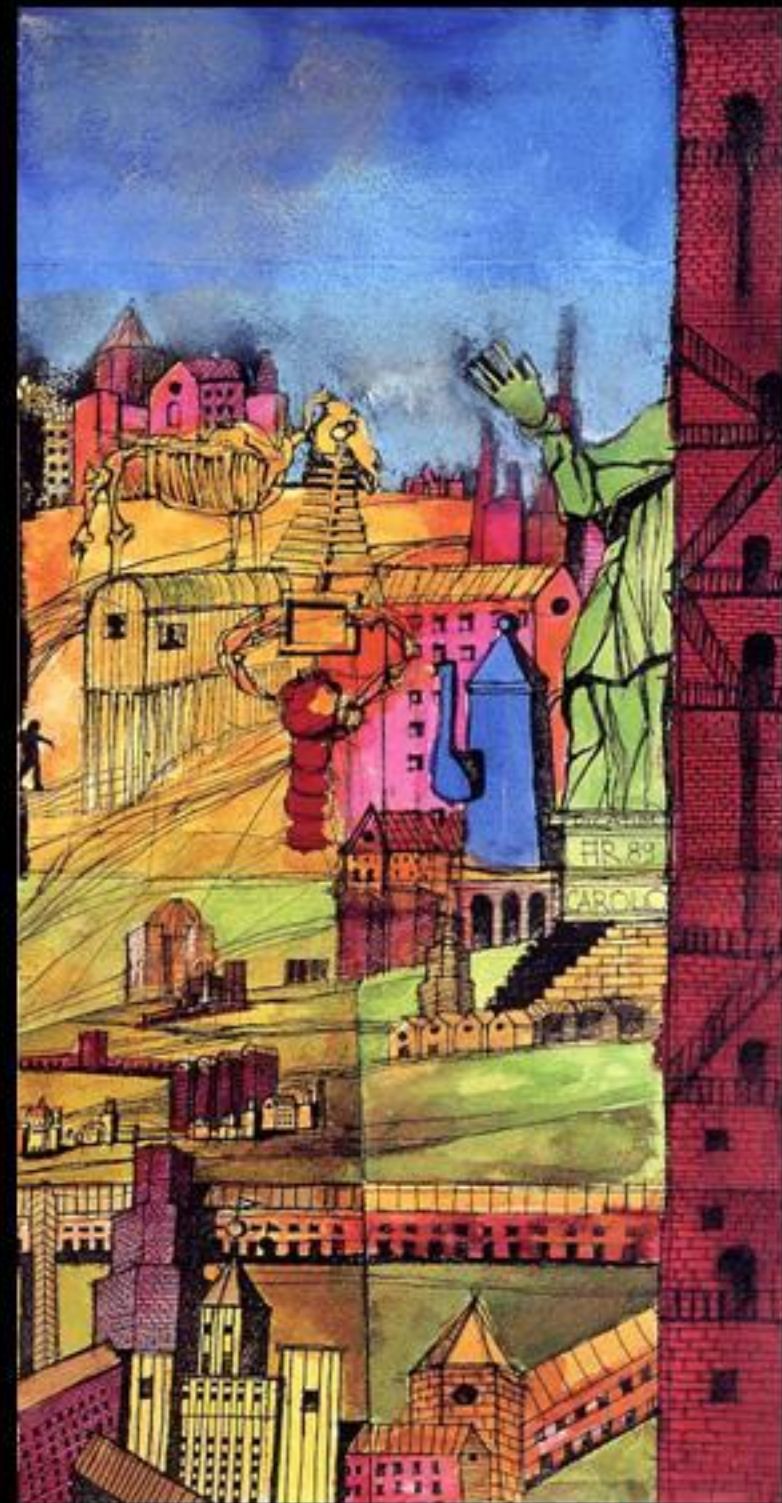
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1971-83 Aldo Rossi, *Cimitero a Modena*



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