



Made in Italy Goes Eastern

Beyond the Cold War: Italy and Eastern Europe



POLITECNICO
MILANO 1863

DIPARTIMENTO DI ARCHITETTURA E
STUDI URBANI
DEPARTMENT OF ARCHITECTURE AND
URBAN STUDIES

LINK



Made in Italy Goes Eastern

Beyond the Cold War: Italy and Eastern Europe

International Seminar - Politecnico di Milano - Online

May 3-4, 2021

curated by

Alessandro De Magistris and Luka Skansi - EstLab, DASTU - Department of Architecture and Urban Studies, Politecnico di Milano

Monday - May 3

9.30 Cultural and Political Scenarios

Adriana Castagnoli, University of Turin

Scenarios of the Cold War: Economic Aspects and Side Effects

Valentina Fava, Ca' Foscari University, Venice

Italian Companies' Strategies for the Soviet Market:
the 1980s and the Challenging Path from Techno-scientific
Cooperation to Productive Integration

Tvrtko Jakovina, FFRI, Zagreb

Communist, but not Soviet and not Chinese.
Yugoslavia — Italian closest Eastern Neighbour

12

Lukasz Stanek (Manchester School of Architecture)

A Conversation on Global Socialism
with Alessandro De Magistris and Luka Skansi

13.30-14.30 lunch break

14.30 URSS

Anna Vyazemtseva, Università Roma 3

Italian nostalgia of soviet modernism: Nikolaj Sukojan's trip
to Italy (1957) and the project for the Central House of Artist
in Moscow.

Anna Bronovitskaya, Ph. D., Institute of Modernism, Moscow

Looking for models: Young Soviet architects impressions of
Italy in 1958

Natalia Solopova, Ph. D., University Paris VIII

"Made in Italy" in Soviet Union: technological import or
model interpretation?

Christian Toson, University Iuav in Venice

Italian architecture in Soviet publications 1955-1980

Made in Italy Goes Eastern

Beyond the Cold War: Italy and Eastern Europe

International Seminar - Politecnico di Milano - Online

May 3-4, 2021

curated by

Alessandro De Magistris and Luka Skansi - EstLab, DASTU - Department of Architecture and Urban Studies, Politecnico di Milano

Tuesday - May 4

9.30 Yugoslavia

Sara Rocco, DASTU, Politecnico di Milano; Marko Špikić,
Faculty of Humanities and Social Sciences, Zagreb
Italian and Yugoslav Experts in Architectural Conservation:
the role of 1957 Milan Triennale

Sara Di Resta, Enrico Toniato, University Iuav in Venice,
The Memorial Ossuary in Barletta, by Dušan Džamonja

Lorenzo Pignatti, Università G. d'Annunzio Pescara
Made in Italy. From Giuseppe Pagano to a critical regionalism
in the Balkans

Raimondo Mercadante, University of Palermo
The influence of Aldo Rossi and Manfredo Tafuri in Ljubljana
and in Slovenia as seen from "Arhitektov Bilten"

13.30 East

Akos Moravanszky, ETH Zurich
"The fertile soil of true architecture": Hungarian architects
and the lessons of Italy in the Cold War period

Oana Tiganea, DASTU Politecnico di Milano
Cracks in the Wall: Western Models of Influence for the
Industrial Architecture in Romania, 1945 — 1989

Alberto Franchini, Archivio del Moderno Mendrisio - Polimi
De Carlo in Plovdiv. Open forms and participation

Adriana Castagnoli, University of Turin,
Scenarios of the Cold War: Economic Aspects and Side Effects

In the aftermath of World War II, the ideological antagonism between East and West and the threat of nuclear weapons had created the conditions for the Cold War. Economy and technology were critical factors in the East-West confrontation. Both the economic Cold War in peacetime and economic warfare in wartime tend to weaken and cause the collapse or defeat of the targeted State and replace its political regime.

According to Washington, the build-up of an international economic system conducive to economic growth and prosperity was the main instrument for preventing and stopping the spread of Communism by non-military means. A robust U.S. economy could be a model for allies and third countries and a construct of a technologically advanced military and defense system. It was essential for the U.S. to work in concert with its European partners to achieve these goals. However, during the Cold War, the United States' main economic competitors were not the Soviet Union and the communist countries but their closest allies, Western Europe and Japan. Beneath the shared values system, this competition of economic interests has undermined U.S.-E.E.C. relations for a long time.

Adriana Castagnoli, Business Historian and Economic Newspapers' Columnist. Expertise and Research Areas: Internationalization, Geoeconomics & Geopolitics, Entrepreneurs and Entrepreneurship. She has taught Contemporary Economic History and Contemporary Social History at the University of Turin. Professional Experience Abroad: Research Activity in the U.S.A. (Washington, Boston, Austin, Atlanta, Wilmington, Simi Valley, College Park, Schenectady); Fellowship Abroad: Hagley Center for the History of Business, Technology, and Society. International & National Speaker. Author of more than 400 Books, Essays, Articles.

Valentina Fava, Ca' Foscari University, Venice
**Italian Companies' Strategies for the Soviet Market:
the 1980s and the Challenging Path from Techno-scientific
Cooperation to Productive Integration**

In the 1960s, Italian firms signed several technical scientific agreements with the Soviet Union and other Communist countries. Italy was a first comer in East-West trade.

Despite its initial achievement, in the 1970s and 1980s, Fiat S.p.A. had to fight to defend its position on the Soviet market in different segments of the Group's activities, in particular, in the automobile.

My research project focuses on the last two important Italian Soviet cooperation projects in the automobile industry, which after time-consuming negotiations (from 1975 to 1983) ended up as partial failures for the Italian group. The first project concerned the manufacturing of a new model for the VAZ plant in Tolyatti (1976-1980) and the second one regarded the manufacturing and product engineering of a new car for the Moskvitch/AZLK plant near Moscow (1975-1983). In both cases, Fiat management not only refused to be general contractor, but also proved hesitant in envisioning a closer form of cooperation with the Soviets, be it a compensation agreement or any other forms of production integration. The paper explores the reasons of this reluctance, especially in light of the fact that, in the same years, Fiat Auto was ready to sign with Poland one of the most courageous and forward-looking contract between a Western firm and a socialist country in the automotive sector (1979). The goal of the work is, on one side, to reconstruct, through Fiat archival documentation, Fiat strategic debate; on the other, it aims at providing a picture on how East-West business cooperation evolved during the 1980s, laying the ground for the post 1989 radical change in European productive geography in the automotive sector (Havas, 2000; Domanski, 2005, 2009, 2013).

Valentina Fava is Assistant Professor at the Department of Management at Ca' Foscari University in Venice. She is the author of *Storia di una fabbrica socialista. Saperi, lavoro, tecnologia e potere alla Skoda Auto (1918-1968)* and has published articles on the history of the Italian and Czechoslovak automobile industry.

Lukasz Stanek (Manchester School of Architecture)

A Conversation on Global Socialism

with Alessandro De Magistris and Luka Skansi

Starting from his recent book *Architecture in Global Socialism: Eastern Europe, West Africa, and the Middle East in the Cold War* (Princeton University Press, 2020) Sandro De Magistris, Luka Skansi and the students will discuss Lukasz Stanek's research work, the various historiographic questions aroused by his book and the perspectives opened in the field of architectural history.

Lukasz Stanek is Senior Lecturer (Associate Professor) at the University of Manchester, UK. Stanek authored *Henri Lefebvre on Space: Architecture, Urban Research, and the Production of Theory* (University of Minnesota Press, 2011) and *Architecture in Global Socialism: Eastern Europe, West Africa, and the Middle East in the Cold War* (Princeton University Press, 2020), which won the Alice Davis Hitchcock Medallion by the SAH GB and the RIBA President's Award for History & Theory Research. Besides Manchester, Stanek taught at the ETH Zurich, Harvard University GSD, and the University of Michigan.

Anna Vyazemtseva, Università Roma 3

Italian nostalgia of soviet modernism: Nikolaj Sukojan's trip to Italy (1957) and the project for the Central House of Artist in Moscow.

In 1957 a group of architects who worked in Moscow in the city project studio directed by Ivan Vjacheslavovich Zholtovsky (1867-1959) joined to Italy. For Zholtovsky, the undiscussable leader of Russian neoclassicism of XX c., it was the last journey to the Bel Paese, while for most part of his disciples it was the first. Among them there was Nikolaj Petrovich Sukojan (1915-2009) who was charged, with a group of collaborators, to design the Central House of Artist (1957-1979), a great exhibition and museum space, which would apply the most innovative trends of museum construction and would become an important landmark of growing Moscow. The paper examines the impact of Sukojan's Italian trip on the project, realized in 1979, the influences both of Italian heritage and contemporary architecture of exhibition spaces, those of Franco Albini, Carlo Scarpa etc.

Anna G. Vyazemtseva (b. 1985). Ph.D. in the Architecture and construction (History of Architecture, 2015), Candidate in the History of Arts (2011), Leading researcher of the Institute of History and Theory of Architecture and Urban planning : branch of Central Project Institute of Russian Ministry of Construction, and adjunct professor of history of architecture of University of Rome "Roma Tre". Author of the book *Art of totalitarian Italy* (Moscow, 2018) and more than 50 publications and lectures on history of modern art and architecture, Soviet and Italian art and architecture between two wars, problems of arts under dictatorship. Research interests: art, architecture and urban planning of late XIX - XX c., modern and contemporary Italian art and architecture, cultural relations between USSR and the West, Russian artists and architects in Italy in XX c.

Anna Bronovitskaya, Institute of Modernism, Moscow

Looking for models: Young Soviet architects impressions of Italy in 1958

In 1957, when Soviet architecture was returning to the Modern idiom after two decades of historicist stylization, a small group of young architects went for a studying trip to Italy. It was a gift from the Soviet leader, Nikita Krushchiov, to their 90-years-old teacher. Ivan Zholtovsky, who worked all his life in the Palladian style, thought that spending time in Italy is crucial for the development of an architect.

Four Zholtovsky's students visited both historical sites and modern developments, filming and making photographs. In the following year, they have made several presentations of their Italian impressions in front of the architectural communities of Moscow and Leningrad. The resulting influence is evident in many buildings through the 1960s and 1970s.

Anna Bronovitskaya Ph.D., specializes on Soviet Architecture of the 1960s - 1980s.

Head of Research at the Institute of Modernism, Moscow; professor at MARCH (Moscow Architecture School)

In 2004 - 2014 she worked as editor at Project Russia and Project International architectural magazines.

In 2012 - 2014 she headed the Russian chapter of Do.Co.Mo.Mo.

Selected publications:

2018 *Alma-Ata: Architecture of Soviet Modernism 1955 - 1991* (with Nikolay Malinin and Yury Palmin, in Russian)

2016 *Moscow: Architecture of Soviet Modernism 1955 - 1991* (with Nikolay Malinin and Yury Palmin); English edition 2019

2015 *Leonid Pavlov* (with Liya Pavlova, Olga Kazakova; Russian and English editions were published by Electa, Milan)

2009 *Moscow Heritage at Crisis Point. Second Edition* (with Clementina Cecil and Edmund Harris; Russian and English versions available online)

Natalia Solopova, University Paris VIII

"Made in Italy" in Soviet Union: technological import or model interpretation?

Historically during periods of major construction projects, Russians invited Italian architects and engineers. But during the post-war reconstruction period and following years, neither Italian architects nor engineers were present on Russian soil. Despite the physical absence of Italian specialists, Italy exerted on Soviet architecture an influence through models.

Until Stalin's death in 1953, the Palladian model was the source of inspiration for Soviet architects. In 1954, Nikita Khrushchev launched a new architecture and construction policy based on the massive use of concrete, and it was the figure of Pier Luigi Nervi's engineer who became the source of inspiration for soviet architects and engineers. In 1956, Nervi's book "Construire Correttamente", just published in Italy, was translated into Russian. Soviet architects quickly assimilated Nervi's model, and "Nervian" buildings were constructed.

In the 1970s, the works of Aldo Rossi became the model for Soviet architects and theoreticians. His book "L'architettura della città" was a prism through which cities were analysed. Quotations from Rossi's works can be found in various constructed buildings in URRS. Rossi is one of the "influencers" of the "Paper Architecture" - movement that emerged in the 1970s as a reaction to the supremacy of prefabrication and standardisation. As for the presence of Italians in the USSR, let's note the Fiat automobiles. In 1966, the USSR bought the Fiat car factory and starts the production of its own passenger's vehicles.

Despite the modest presence of Italians in Russia in the second half of the 20th century, the influence of the Italian model on architecture, intellectual thoughts and industrial production was non-negligible. This gives us the right to talk about the presence of things "Made in Italy" in the USSR in the second half of the 20th century.

Natalya Solopova is an architect and historian. She graduated from the Moscow Architectural Institute and Ecole d'Architecture de Paris-Belleville, and holds a PhD in architectural and urban Projects from the University Paris VIII. She is a practising architect in Paris and Moscow, working on interior design, dwellings and public buildings. Her research in architectural history has focused on Soviet and French prefabricated housing systems and on Soviet modernist architecture. She published in 2020 the book *La prefabrication en URSS. Concepts techniques et dispositifs architecturaux*.

Christian Toson, University Iuav in Venice
Italian architecture in Soviet publications 1955-1980

Soviet architectural system radically changed after Stalin's death and the XX Party Congress of the Soviet Union in 1954. The new tasks were the industrialization of construction, mass housing, typologies and design standardization. Consequently there was a radical change in building authorities, design processes and construction managing. The rapid increase in modernization of Soviet architecture and construction led to a debate that can be read on the pages of the most popular publications.

For the first time since the Thirties, western examples and practices are openly described, discussed, and sometimes reused. Wide parts of the discussion do not concern only purely technical aspects of construction, but they also address general issues of architectural theory, regarding the relationship between technology, architecture, and society. Western theoretical and practical works are carefully selected by critics and censors who operate specific choices according to the guidelines of the Soviet government.

A particularly close interest towards contemporary Italian architecture can be observed in the period 1955-1980. It seems that Soviet architects feel a connection with the Italian debate of the Sixties concerning architecture and politics, new organicist movements versus old rationalists, relationships of structure, function, and form. Soviet architects select those aspects of Italian architecture that intersect with their own problems, and adapt them in a manner that fits ideology and Party guidelines.

Christian Toson holds a Master's degree from IUAV Architecture University of Venice. He also studied in EU University in St. Petersburg. He is currently a Phd student in History of Architecture at IUAV University of Venice. He is editor and correspondent of the academic journal "La Rivista di Engramma". His main research area is Russian architecture. He has previously worked on the myths and the foundation of St. Petersburg, on the Russian painter Pavel Filonov, on unpublished buildings by Peter Behrens in Riga. He is currently researching Soviet architecture after Stalin's death (1953).

Sara Rocco, DASTU, Politecnico di Milano; Marko Špikić, Faculty of Humanities and Social Sciences, Zagreb
Italian and Yugoslav Experts in Architectural Conservation: the role of 1957 Milan Triennale

The second half of the 1950s was characterized by gradual opening of the Federal People's Republic of Yugoslavia towards the western countries. Among other treaties, this period was marked by the Memorandum of Understanding of London (1954), regulating the Istrian question (until that moment, Istrian peninsula was divided between Italy and Yugoslavia in zones A and B).

Within this political context, the paper aims to investigate the relations between Italy and Yugoslavia, concerning interlinked topics such as conservation, restoration, urban planning and adaptations in historic towns. We intend to focus our attention and interest on the International Congress *Attualità urbanistica del monumento e dell'ambiente antico*, held in Milan in September 1957 on occasion of the XI Triennale.

This conference, organized by Roberto Pane, represents an interesting and important moment of debate and "cultural transfer" between the West and the East, due to the presence of professionals coming from Italy, Czech Republic, France, Germany, Poland, United States and Yugoslavia.

The attendance of architects and urbanists from Yugoslavia (Bruno Milić, Branislav Kojić, Tomislav Marasović, Zdenko Sila and Fran Šijanec) represented their first open exchange with Italian professionals. Each of the participants proposed case studies from their homeland, in order to compare simultaneous but different reactions to similar problems of modernity, such as the destructive legacy of Second World War in historic towns, caused especially by bombings. They also discussed traffic congestion, tourism, transformations of existing surroundings to new and modern requirements, and the extension of the concept of monument to the environment. What emerges is the common purpose of protection of historic town centers, pressured at that moment by speculation and uncertain methods of intervention.

Sara Rocco, born in 1992, graduated in architecture in 2017 at Politecnico di Milano. She is an architect and currently a PhD student in Preservation of the Architectural Heritage at DASTU in Politecnico di Milano. Her research is followed by prof. Gianfranco Pertot (ICAR-19) and prof. Marko Špikić from the University of Zagreb, where she

spent a mobility period as a visiting PhD. The thesis deals with the development of the protection of monuments in the city of Pula in XX century and it is supported by Fondazione Fratelli Confalonieri scholarship. She is a member of SIRA, the Italian Society of Architectural Restoration.

Marko Špikić, born in 1973, graduated art history and comparative literature at the Faculty of Humanities and Social Sciences in Zagreb in 1998. He is Full Professor at the Department of Art History in Zagreb. His fields of interest: history and theory of architectural conservation in Europe, history of antiquarian studies, architectural reconstructions and transformations of historic towns in Europe. He published 14 books and numerous articles in scientific journals. Between 2011 and 2016 he was Chairman of the Croatian ICOMOS. Since 2018, he serves as Vice-Chairman of the ICOMOS International scientific committee on theory and philosophy of conservation and restoration.

Sara Di Resta, Enrico Toniato, University Iuav in Venice,
The Memorial Ossuary in Barletta, by Dušan Džamonja

The Memorial Ossuary inaugurated in Barletta (Italy) on 4th July 1970 houses the remains of about 800 Yugoslav soldiers died during the First and Second World Wars.

From 1960, between Italy and the Socialist Federal Republic of Yugoslavia, agreements were signed for the construction of new Memorials in our Country: in Barletta, in Sansepolcro (1973) and in Rome (Prima Porta cemetery, 1978).

In Barletta it was decided to make available a plot (about 2100 m²) inside the municipal cemetery, to build a monument divided into two levels, 400 m away from the coastline, facing the Motherland. The soldiers buried here were Yugoslav Partisans of the National Liberation Army transferred in 1944 by the British to the Slavic military camp in the northwest part of the Barletta cemetery.

The project was presented by artist Dušan Džamonja, supported by Eng. Arch. Hildegard Auf-Franić and Eng. M. Simić for the Yugoslavian part, with the contribution of Eng. Aldo Maria Palmiotti as Works Supervisor and structural engineer, and realized by the Building Company “Calò Giacomo di Domenico”.

The Ossuary of Barletta represents an example of how the “Made in Italy” has taken on board the phenomenon-culture of the Yugoslavian spomeniks, leaving us today relevant issues on how to approach these monuments. Their strong symbolic character as Memory places clashes with an equally fundamental theme: their use-accessibility.

Are they architectures or artworks? What can be done if structural interventions are needed to safeguard their integrity? What compromises can we accept if safety issues are no longer respected?

Today the Monument is closed to the public due to structural problems (collapse of the terrace) and safety problems (the parapets are lower than 60 cm). There are also critical issues related to the conservation of reinforced concrete structures that require a careful project.

These themes are part of the Specialization Thesis (SSIBAP Iuav) aimed at defining a Conservation Management Plan (CMP) of the memorial, in which material-structural preservation issues are intersected with the permanence of its figurative power.

Sara Di Resta, Architect, Ph.D in Conservation of Architectural Heritage, she is Assistant Professor (Senior Researcher) of Architectural Preservation at Iuav University of Venice. Her research activities are

focused on the conservation of 20th-century heritage and on the architectural language in conservation design. She is a member of the executive board of SIRA - the Italian Society of Architectural Restoration. Gold Medal at the VI Domus International Prize for Architectural Conservation, she obtained in 2017 the habilitation as Associate Professor (ASN National Scientific Qualification procedure)..

Enrico Toniato, Architect, Pg.D at the School of Specialization for Architectural and Landscape Heritage (2021) with thesis on the Ossuary of the fallen Slavs in Barletta. He is Master Degree in Architecture at Iuav University of Venice (2015). His thesis, focused on the conservation and adaptive-reuse of the Micul Trianon in Floresti, was published in journal ANANKE (77, 2016). He collaborates in preservation-conservation programs at Iuav. Gold medal at the VI Edition of the Domus Restoration and Conservation Award (2017), he carries out his professional activity in the restoration field.

Lorenzo Pignatti, Università G. d'Annunzio Pescara

Made in Italy. From Giuseppe Pagano to a critical regionalism in the Balkans

Starting from the 1930s, Italian architectural culture has proposed a re-interpretation of the assumptions of the Modern Movement through the study of vernacular architecture and of its strong historical tradition. This is certainly the case of Giuseppe Pagano in the exhibition "Italian Rural Architecture" of 1936 at the VI Triennale in Milan which addressed the theme of the Italian and Mediterranean domestic tradition, already the subject of some of his writings on Casabella. Anticipating a profound criticism of the period of the Fascist "Ventennio", Pagano wrote that "The knowledge of the laws of functionality and the artistic respect for our important and little-known heritage of healthy and honest rural architecture, perhaps will preserve us from academic consequences, will immunize us against a pompous rhetoric".

But the revision of international modernism has also gone through many of the works created in Italy after the war, both with interventions on an urban scale, as in the case of L. Quaroni's project for La Martella in Matera (1952), or Tiburtino III, San Basilio and Tuscolano in Rome, both for much of the residential architecture promoted by INA Casa, and, finally, for some individual buildings by Gardella (Case Borsalino - 1950), Gabetti and Isola (Bottega d'Erasmus - 1953) or other works by Libera, Ridolfi, Albini, Mollino, ending with Moretti (Palazzina del Girasole 1952).

In the countries of the former Yugoslavia, Tito in the post-war period had established a process of "socialist modernization", that, after his detachment from Stalin in 1948, had mainly directed his gaze towards the West, using European models, and in particular the lesson of Le Corbusier, as the main reference for modernizing the country.

However, in some regions, and in particular in Bosnia, a careful reinterpretation of the architectural heritage of the region emerged with the work of Dušan Grabrijan and Juraj Neidhardt, based on the interpretative concept of Bosnian Orientalism. This particular critical reading addressed mainly residential Ottoman architecture and generated a cultural position based on the reinterpretation of Bosnia's historical, cultural and religious values. In addition to some interesting buildings, this position was mainly disseminated through the publication of their book "Modern Architecture in Bosnia and the way (to) modernity" (1957), absolutely little known but of great cultural value.

Lorenzo Pignatti Morano is full professor in Architectural Design at the Department of Architecture of Pescara where he carries out studies and research on the Adriatic-Balkan region. He has promoted numerous academic initiatives in various countries and published various essays on these issues.

He has always been an interpreter of the phenomena related to the development of modernity and has reported these reflections in both research and design work.

He is a founding partner of the **Ottone Pignatti Architetti Associati** studio which has concentrated his work on urban regeneration and the design of public spaces: among these the redevelopment project of Piazza San Cosimato in Rome

Raimondo Mercadante, University of Palermo

The influence of Aldo Rossi and Manfredo Tafuri in Ljubljana and in Slovenia as seen from “Arhitektov Bilten”

In the mid-seventies, stimulated by a climate of ever-increasing openness to the West, the Slovenian architectural debate was enriched with new nuances through the contribution of the magazine “Arhitektov Bilten”. Born in 1964 as the bulletin of the Architects’ Association of Ljubljana, the journal went in 1974 under the direction of Janez Koželj. As a former student of Edvard Ravnikar, Koželj was among the main exponents of a generation of architects who strove to underline the autonomy of architectural language. While “Sinteza”, the magazine animated by the historian and art critic Stane Bernik had already promoted the dialogue between the arts, design and architecture since the 1960s, AB was the expression of the point of view of the architects, making a clear break with Slovenian art historical school. Strongly supported by Ravnikar, the publication soon became the organ of ideas of the KRAS group, founded in 1977 and formed by Vojteh Ravnikar, Marko Dekleva, Matjaž Garzarolli, Egon Vatovec, which was joined by Koželj, Mladen Marčina, Irena Černič, Damjan Gale. Its best works, the commercial building with post office in Vremski Britof near Sežana, or the town hall in the same Karst town, which was the epicentre of the group’s production, both designed by Vojteh Ravnikar in association with the KRAS group, highlighted the affinities with the Italian debate.

A continuous attention to Rossi’s work and theory also emerges through Aleš Vodopivec’s writings. Vodopivec, in association with Koželj, was the co-author of a fundamental theoretical text, entitled *Iz arhitekture*.

The strong interest in the Italian debate emerges from the writings by the sociologist Pavel Gantar, who praised *Progetto e Utopia* as “the most relevant essay on architecture ever written”. Tafuri himself gave a speech at the Klub delegatov in Ljubljana in 1981. Translations into Slovenian of Tafuri’s works were done by the architect and critic Janko Zlodre, like *Projekt in utopija* (1985). We should not forget Aldo Rossi’s *L’Architettura della Città*, whose text was partially translated in Slovenian by Nanča Kosmač-Kogej in 1980. Very relevant was also the exchange of ideas with Luciano Semerani and the historian Marco Pozzetto from Trieste, who had a strong presence in Slovenian debate.

In an intellectually lively context, we can basically understand the role of Italian theory as an instrument of criticism and resistance to an

American-style Postmodernism.

Raimondo Mercadante (1981), PhD in Art History at the University of Palermo, Aistarch and Aisu member. He has given lectures at Centre André Chastel in Paris (where he was chercheur invité in 2007, directed by Werner Szambien and Claude Mignot) and at the Milan Polytechnic. He is currently enrolled in a second PhD degree in “Architecture. History and Project” at the Polytechnic of Turin with a thesis about “Critica del Moderno e Postmodernismo in Slovenia. Etica, teoria, progetti e realizzazioni da Edvard Ravnikar al gruppo di “AB” (1970-1990)” (Tutor: Prof. A. De Magistris (PoliMi) Co-tutors: Prof. À. Moravánszky (ETH, Zürich), Prof. M. Caja (PoliMi)). Among his publications: *Messina dopo il terremoto del 1908: la ricostruzione dal piano Borzì agli interventi fascisti*, Caracol 2009; the Italian edition of Karl Scheffler’s “Die Architektur der Großstadt” *L’Architettura della Metropoli e altri scritti sulla città*, Franco Angeli 2013; *Facciata, isolato, tipologia e composizione urbana negli scritti di Walter Curt Behrendt (1911- 1933)*, Maggioli 2017 and the Italian edition of Walter Curt Behrendt’s “Der Kampf um den Stil”, *La lotta per lo stile nell’artigianato e nell’architettura. La nascita del design e dell’architettura moderna*, Maggioli 2018.

Akos Moravanszky, ETH Zurich

“The fertile soil of true architecture”: Hungarian architects and the lessons of Italy in the Cold War period

After the Communist seizure of power in Hungary (1949), the former intensive cultural ties to Italy were interrupted. However, Hungarian architects remained well informed about new Italian architecture from Italian journals and from articles written by critics who were allowed to travel. The most authoritative voice was that of Máté Major, a former CIAM architect turned Marxist academician. Major was respected for his defense of modern architecture in the so-called “big debate” in 1951, organized to introduce Socialist Realism in Hungary. He was critical of both Socialist Realism as an “archaism” and of the modern “formalisms” in Western architecture. For Major, who visited the 8th Milan Triennale in 1947, the efforts of Italian architects to fuse innovative construction methods and prefabrication to enable mass production were a model for Hungary. As editor of the architectural review *Új Építészet* (New Architecture), he dedicated the issue 11/1947 to new Italian architecture. The central protagonist of an historically informed, but not historicist modern architecture was in his eyes the Communist architect Gabriele Mucchi, soon member of the “ideological cell” of left-wing architects attempting to introduce a “realist” turn at the 7th CIAM congress in Bergamo in 1949. Based on the lessons of new Italian architecture, Major rejected the separation of the artistic and technical aspects of architecture. As editor of a series of popular monographs on modern architects, Major wrote the first volume, dedicated to the work of Pier Luigi Nervi as the successful synthesis of art and engineering (1966). In the bulletin of the Hungarian Academy of Sciences, Major praised the architectural education at the Politecnico in Milan for the workshop “atmosphere” encouraging experimentation. However, at this time, after the CIAM meeting in Otterlo (1959), new ties between Italian and Hungarian Team 10 “rebels” have been forged.

Akosz Moravanszky, Ákos Moravánszky is Professor Emeritus of the Theory of Architecture at the ETH Zurich where he taught since 1996. Born 1950 in Hungary, he studied architecture at the TU Budapest. After a practice as architect he received his PhD at the TU Vienna and was appointed Editor-in-Chief of the architectural journal *Magyar Építőművészet*. He was a guest researcher at the Zentralinstitut für Kunstgeschichte in Munich (1986-1988), worked as Research Associate

at the Getty Center in Santa Monica, California (1989-1991) and as Visiting Professor at the M.I.T. (1991-1996). He is Visiting Professor at the University of Navarra, Pamplona and Dr.h.c. of the TU Budapest. His main fields of research are the history of Central European architecture and topics in the theory of architecture.

Oana Tiganea, DASTU Politecnico di Milano

Cracks in the Wall: Western Models of Influence for the Industrial Architecture in Romania, 1945 — 1989

During the 1964 London exhibition, Romania was presented through a short reportage as a modernised country where ‘living, wining and dining (occurred) in the best of international traditions’, while its capital, Bucharest, was described as a ‘city of architectural fascination’ when showing the new modernist neighbourhoods, the State Circus or the Palace Hall, all dating late 1950s - early 1960s. ‘What’s happening to that old Iron Curtain attitude?’ the reportage concluded, as Romania appeared to be embracing the western principles and ideas manifested within the built environment. (British Pathè, 1964) Simultaneously, the socialist state worked towards a certain economic, social and cultural isolation of Romania even within the Eastern Bloc, creating the image of an “industrialised self-sufficient fortress”. (Tismaneanu 2003)

Starting from these premises, the article will focus on the international models of influences that managed to penetrate the Romanian architectural practice scene during the communism. A particular focus will be on the industrial architecture which appeared to be privileged among the other architectural themes, due to its investment priority. (Enescu 2006, Panaitescu 2012)

A starting point in this analyse will be the archive of *Arhitectura* journal, the only officially accepted architecture and urban planning publication of the period, where different references to the international scene were periodically published and subtly suggested. For example, the foreign industrial architecture considered of “good quality” was mentioned in direct reference to the case of Ivrea (Italy) or in reference to other case studies from France, Sweden or Germany (The Federal Republic of Germany). To this will be added the archival documentation material available that attests the official state visits abroad to which various architects participated. Through a cross analyse of these fonts, together with the study of several Romanian industrial sites dating the socialist years, the article will try to define the mechanisms, tools and channels used in disseminating internally the foreign architectural culture. Moreover, it will be interesting to understand which where the models of influence (projects and authors) that penetrated the Romanian “industrialised fortress” and if there were any consequences in matter of architectural practice overall.

Oana Tiganea, Trained architect with a PhD in “Preservation of Architectural Heritage” at Politecnico di Milano (Italy) in 2013. Postdoctoral fellowship during 2016 - 2017 at “New Europe College” Institute for Advanced Studies in Bucharest (Romania) and coordinator of the cultural project “Anina, Mine of Ideas” during 2014 - 2017 focused on the research and preservation of the mining heritage from Anina (Romania). Main research interest in industrial architecture of the 20th century and its preservation, architectural legacy dating the recent past, industrialization - urbanization process in socialist Romania and its implications on the post-industrialisation territorial transformation.

Alberto Franchini, **Archivio del Moderno Mendrisio - Polimi De Carlo in Plovdiv. Open forms and participation**

In 1968 the municipal council of the city of Plovdiv in Bulgaria launched an international competition for the redefinition of its center. In addition to a large number of Bulgarian and Soviet bloc architects, a number of architects from the West, including the Italian Giancarlo De Carlo, were invited to this competition.

This paper aims to place De Carlo’s participation within the network of professional relations between Bulgaria and Western Europe. The peculiarities of this project will then be compared with the jury’s critique in order to understand the motivations that led to the awarding of third place. The methodology includes the perusal of some international journals (The Architectural Review, The Architects’ Journal), the analysis of the plans submitted for the competition, the comparative analysis with some subsequent projects and the comparison of the project’s intentions with the critiques of the jury.

The research on the journals allowed to insert this competition in a wider strategy of diplomatic relations between Bulgaria and the West, which in the field of architecture is expressed by the participation of Bulgarian architects in the UIA, the International Union of Architects. De Carlo’s biography reveals his contacts with the UIA and it was through this important international body that he was invited to participate in the competition. From the analysis of the project and the comparison with subsequent projects, this proposal emerges as a central moment in De Carlo’s thinking. De Carlo’s ideas, manifested through the elaboration of an open plan, did not convince the commission, which was rather interested in defined formal solutions. The invitation extended to international architects, therefore, seems to reflect more the diplomatic strategies of Bulgaria in those years than a desire for the renewal of the city, as evidenced by the conservative positions manifested by the jury.

Alberto Franchini (1989) received his PhD in History of Architecture and Urbanism with a thesis on Giancarlo De Carlo’s Villaggio Matteotti, discussed at the Luav University of Venice in 2019. He is SNSF researcher for the project “L’architettura nel cantone Ticino, 1945-1980”, coordinated by Nicola Navone, vice-director of the Archivio del Moderno. His research activity is mainly focused on the history of contemporary architecture. He won the International Prize for Contemporary Art and Architecture “L’ERMA-C 2019” called by the publishing house L’Erma di Bretschneider for his doctoral thesis, published in 2020.