

Architecture, Furniture and Some of My Dogs

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ALDO ROSSI

Architecture, furniture
and some of my dogs

A Selection of Drawings and Lithographs
From the Notebooks of Aldo Rossi

1989-1990



In this notebook we have shown images and examples which demonstrate that alternatives to the kind of mass production which attempts to standardize the world are possible. The proposal of bizarre things or even a more complex research, which today we have just begun, could be further alternatives.

Furnishings must become more architectural, and that which we call furniture, objects and domestic monuments, should return to our lives as an integral part of our affection.

Milan, September 1990

In the course of time, situations and emotions in which we believed are destroyed or realized. Sometimes I see time as a three-dimensional object, in which fragments, whose original meaning we have lost, are kept with the fragments of a wonderful structure.

But we cannot piece the broken parts together again and we are not interested in understanding the forgotten. And architecture?

Milan, February 1993

Aldo Rossi



I love this dog. 1990
Penna e acquarello/Ink and watercolor
26 x 21.3 cm



Il caffè del mattino. 1990

Penna e acquarello/Ink and watercolor

29.5 x 21



24 Marzo, il caffè del mattino. 1990

Penna e acquarello/Ink and watercolor

26 x 21.3



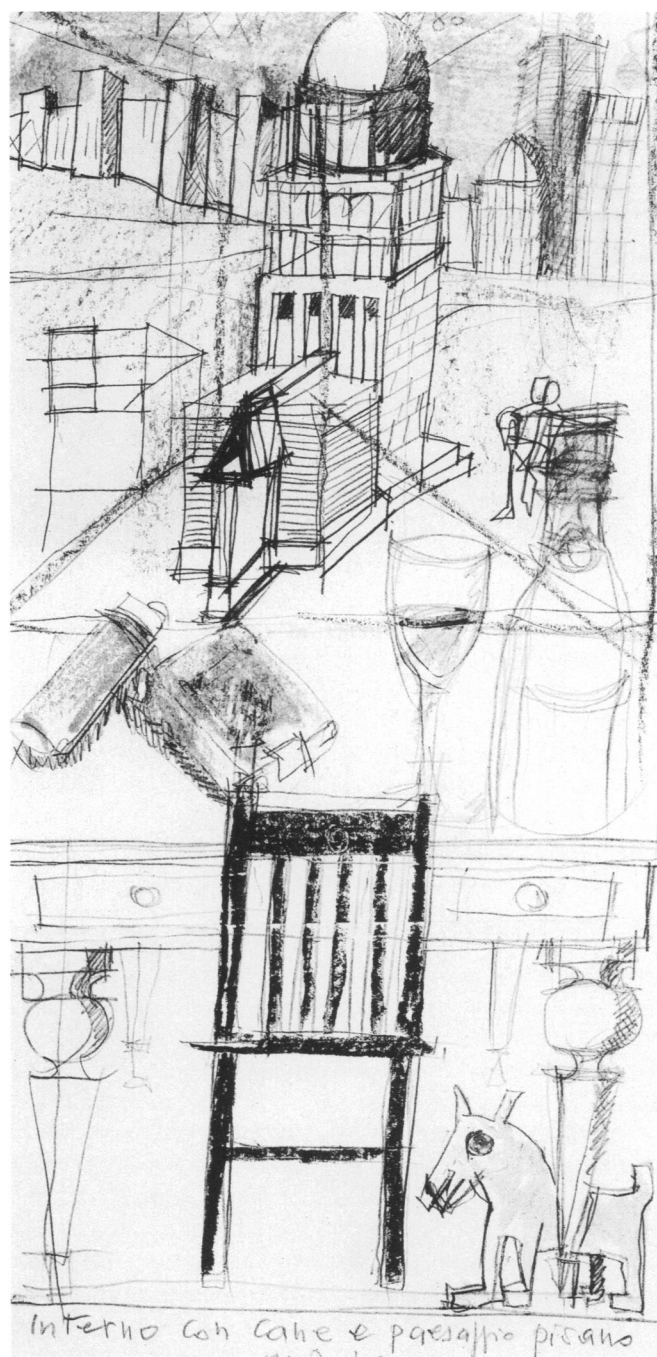
Impiegato con busta gialla in un ufficio con i miei mobili. 1989

Penna e pastello/Ink and pastel

42 x 29.7



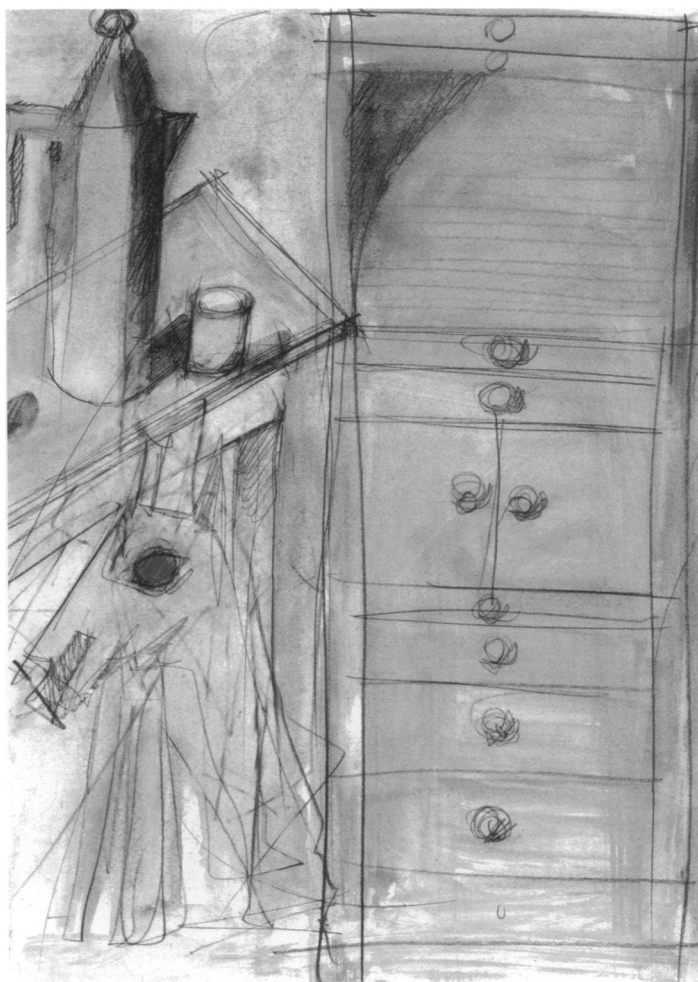
Interno e piazza. 1990
Tecnica mista/Mixed media
21.6 x 35.6



Interno con cane e paesaggio pisano. 1990

Penna e acquarello/Ink and watercolor

21 x 44.5



Senza titolo (detail). 1989

Acquarello/Watercolor

70 x 50



A Conversation

Aldo Rossi and Bernard Huet

Bernard Huet: For a long time, the public knew only one Aldo Rossi, the theoretician and the author of the famous book *The Architecture of the City*. Pretty soon, however, we discovered in magical architectural drafts and powerfully autobiographical imprinted images the poetic world of Aldo Rossi, which lies relatively far away from the conventional association with architecture. One day it became news: Aldo Rossi does not only sketch theoretical projects, he even builds them.

These three areas, in which you have been simultaneously active at specific points in your life, represent to me three insoluble, integrated, complementary aspects of Aldo Rossi's contribution to the architecture of the second half of the 20th century.

I would like to know how you devote yourself to these three aspects in a time in which we increasingly experience the return of the totally one-sided professional architect (whom some call a manager-architect) and which part they play in the creation of your work?

Aldo Rossi: I believe that in the life of an artist, a scientist, and an explorer there exist side by side constantly changing and contrasting possibilities of occupations. Sometimes, at a given moment, one of these occupations dominates the other. The author Aldo Rossi, the painter Aldo Rossi, or the architect Aldo Rossi, consequently does not exist. I simply see these diverse aspects in their entirety—like all artists, I think—and in this sense especially, I like those opportunities in which I am able to express myself in the same way as a technician, an artist, and a writer. Certain moments of my life collide with a sum total of circumstances, which one could call “correspondences” in reference to Baudelaire. These relationships between people, these connections between historical events and personal events, are important, in order to understand the reasons for one occupation being preferred over another.

When I began to concern myself with architecture, writing played a remarkable role. My training is basically literary, and so I believed that writing was decisive in escaping the catastrophic situation in which architecture found itself in the 60s, when I completed my studies at the Polytechnico. It seemed important to me to work out a theoretical foundation, and undertake a complete separation from the Modern, not only from a historical perspective, but also from a professional, architectural production perspective (and for me, of course, this was the architectural production in Milan and the entire European production), which referred itself to the Modern and eliminated every theoretical concept in architecture.

My preference for literature and intention to deepen my then relative interest in architecture in a theoretical rather than a graphic way are the two reasons which propelled me to write essays in *Casabella* and later in books, which you know have not only made me famous in France, but in the whole world. I must add that I never had a special inclination toward architecture, and since we are already talking about circumstances, I would have been an equally good soldier or actor—had I learned one of these trades. Architecture for me was no clear choice. I studied architecture like I could have studied medicine.

After I completed my studies, and while working as an architect, over time, I have become more preoccupied with architecture and with other areas, but even today, when I write an essay on a recently deceased friend, I feel a greater pleasure in writing than in the profession of architecture.

Without wanting to elevate myself to the ranks of great artists, I think that it is a characteristic quality of the human mind to develop the subject matter to which it is directed. If Picasso had written he would have been a great author, as Dante would have been a great painter had he painted. There is no special intrinsic quality of the mind which is tied to a specific occupation; rather the practice of the profession develops the subject, as little as the mind may be prepared for it.

BH: One could think that you are currently dedicating yourself to the realization of a number of projects around the world, and do not have the time or opportunity to develop any new theoretical notions. There was a time when one could see a particular abstraction in your projects, which remained as rough drafts, or were realized like those of Gallarate. This gave the work an exemplary, demonstrative value.

Today that no longer seems to be the case. Along with its maturity, your architecture has attained a density of scale and material, rendering it more subjective (in which I see a transformation of the celebrated

notion of analog architecture to which you referred during the late 70s), so that it may at least appear to be almost pragmatic. Nevertheless, every time I see a sketch of yours I am surprised to notice how much your architecture is influenced by the implicit application of theory.

Can you explain how your most recent works fit into the continuity of your theoretical reflections, most of which you constructed almost twenty years ago?

AR: I believe that I have created fundamental architectural principles for my colleagues and myself, which allow one to design and build relatively easily. Parallel to this, I am teaching or have taught these fundamental principles to a number of young architects.

The commonly raised reproach that there exists a school of young architects that imitate my style throughout the world and who build like Rossi only appears to anger me, because in reality I do not dislike it. I would even claim that it makes me happy, because, basically, I have achieved that which I wanted to. I am convinced of the fact that one can develop one's own personality upon having acquired the fundamental elements of architecture. It is as with language: if one does not have a good command of the basic elements, if one does not learn the most important rules of French, one cannot speak French. Among all of those who speak French, there will be geniuses like Racine, but they are rare. Starting with any language, each can develop his own style in his own way. And, when one shows me so-called copies of my buildings in Japan or in Latin America, I do not see them as copies of my work. It seems to me much more that every architect develops his own specialty and that in a certain way he is even better than I am.

Let us take an example close to my heart. Palladio has created a type of Venetian architecture, which is, as one well knows, very closely related to the "place," with the "genius loci," the spirit of the place. So one has the Venetian Palladio of the villas and palaces, and then one has the Palladio which can be seen in the entire world—from Louisiana to Russia, from England to France—where a beautiful, wonderful Palladian architecture is being developed. I believe that certain English Palladian architects like the Adams Brothers can surpass Palladio in perfection. They elevate the Palladian architecture to its highest level, but in spite of this, there is still a real difference between this perfect Palladian architecture and the Palladio from Vicenza, or the Palladianism of his Italian imitators, which leans more strongly toward the Baroque. With this example, I would like to demonstrate that once the fundamental principles of architecture have been created, they will remain and develop themselves over very long periods of time. This is in part what the Modern (modern architecture) wanted to attain; however, its notorious failure was due to the fact that it chose to induce a rupture rather than represent continuity.

BH: What you are saying seems very important to me in order to understand your work within the language of architecture. What is indeed initially impressive is the consistency, the togetherness and continuity of your work, with which you have proven yourself against wind and storm, without making any concessions to trendy showmanship.

At a time in which difficulties and longwindedness are seen as virtues, your architecture extrapolates its strength and credibility from a simple language and an immediate style. A simplicity which, nevertheless, causes a complex perception of identification within the observer. In view of your rough drafts, or of your constructions, one is often gripped by a strange feeling, a mixture of familiarity of the seen and the already recognized, and the strangeness of a rather odd poetic vision. The basis of your language forms a very small number of terms and commonplaces, which, along with the result of variation and the subtle shifting of context, can be incessantly referred to and repeated. The catalog of inventions by Aldo Rossi would appear easy to draw up. In reality, everything of yours is a lot more complicated.

Regardless of the language problems which your work presents, there are two aspects which I would like to discuss with you. The first arises out of the question of typology. You have said that your architecture relates to consistency, which in my eyes results from both the archetypes of didactic architecture and the typology of the buildings in the classical sense of the word.

Beyond that, through your images one is well acquainted with the arsenal of your poetics, which obtains its substance from everyday objects (the factory chimneys, bathing cabins in Elba, the coffeemaker, etc.). In this respect, and within certain boundaries, it may not be wrong to compare your way of thinking to that of Robert Venturi. When one imagines to what degree everyday objects originate from an exclusively typological universe, then I believe that your typological and poetic advances agree with each other.

Today many architects who argue for artistic freedom reject architecture's approach to typology, which they believe too strict to incorporate into their own expression of personal creativity. How do you deal with this apparent contradiction?

AR: When an architect claims that typology is a rigid affair and that it does not agree with artistic freedom, then he is demonstrating his ignorance and stupidity. Typology is a technical term, which has always been used in architecture to define specific types of buildings and the various ways in which they are built. The typology of the palace is gradual, established over the course of centuries. The Renaissance palaces follow this typology, and yet Renaissance architecture is exceptionally manifold. Milizia said of the architects who have not been able to complete their work: "They did not grasp the general idea of the work," and this according to the typology.

To me this debate seems to rest upon an irrelevant and antiquated misunderstanding. When I should build a room I have to know its dimensions, whether it is square or rectangular, whether it faces a corridor or not. There are specific aspects which the architect must consider, which, incidentally, exist in all fields. I do not horseback ride, but as far as I know, one distinguishes between several riding schools—American, Italian, French, etc.—which by no means lessens the value of the horse or the rider.

For me the reflection upon everyday objects takes on a great meaning. I always tell my colleagues and students that, most importantly, they must observe these objects, since one is taught the most by observation.

Anybody who visits Paris can, for example, visit a museum or just take a walk. It is also the latter view which suffices to enrich one's own personal architecture. In a specific way the observation transfers itself to the draft, which I believe answers your question of how, starting from a consistent and fundamental ground position, one arrives at building different houses in Japan, in the United States, in Germany, and elsewhere—since the final observation always enriches a project and becomes visible within it.

Let us take, for example, the experience which I had with the hotel "Il Palazzo" in Fukuoka, Japan, which is very important to me. The relationship between the Japanese architects, who liked my architecture very much, and who would have gladly approved if I had been more "Aldo Rossi" for this project than I was, and myself, who wanted to become a little bit "Japanese" (not due to a preconceived idea, but rather as a result of observations), very quickly developed into a dialectical one. Many of the typical Japanese objects surrounding me, which I liked, inevitably found themselves again within my creations, as it always happens when a real reciprocal exchange of interest occurs.

To return to our subject matter (typology): It is nearly the same with the farm houses in Louisiana (which perhaps you know more about than I do), which one recognizes by their typology and colonnades, above all, because one knows of Palladio, even though these Palladian houses do not really have much to do with Palladio.

BH: In your answer you did not touch upon the problem of invention. You know, a generation of contemporary architects have been encouraged by a certain trade press to place their work in the perspective of a "new" architecture of the "Modern," without revealing why they are fundamentally new, or which "modernity" it represents.

What place does the problem of invention take in the context of your work?

AR: For me, invention represents a way of living and may not be a problem. I cannot and will not pose myself the problem of inventing a new architecture. I create an architecture, and with this architecture express a few things, but I have never posed myself the problem of invention, and I also will not in the future. Each of us invents when he is expressing his own sensibility.

BH: I understand your answer as a fundamental position, but nevertheless I do believe that one can discover architectural spaces and arrangements that approximate an invention if one analyzes certain projects of yours. For example, I would like to speak about this cylinder-shaped room, which is open in its entire height, and is lit from above, which one knows in draft form as the Congressional Palace in Milan, and which was realized as the foyer of the theater in Genova.

Could one not view this singular room as a true Aldo Rossi invention?

AR: No, for me it is a matter of the result of an observation. Hundreds and thousands of people can see the same thing, yet each perceives it in his own unique way. It is a little bit like love: One meets many people and nothing happens, and then falls in love with one destined person. I have had the idea with the “sky light,” with the light that falls from the sky, for a long time, and I have often mentioned it in my lectures. I remember that the large glass-roofed courtyard of the University impressed me the most of everything that I saw in Zurich. Some time ago, while in Colombia for a lecture series, I visited the tourist attraction Christ Cathedral. It is about former mines given up by the Indians, which the Spanish Conquistadors secured and completed. They used the light that fell from above to place a large wooden Christ (figure) against the wall, so that the sun’s rays would illuminate the statue at dawn and dusk.

Thousands of people have seen this installation. It especially impressed me because here architecture reaches the level of the sublime, so that one no longer talks about architecture, nature, or religion. I do not know which general or soldier of the conquerors’ army had the idea to use the light of the mine in this way, but he created great architecture. So the idea of the “sky light” is not an invention of mine, instead it goes back to an observation, which I have given a special meaning within my structures. I probably got the idea of the light falling from above before I visited Colombia. The top of the Chapel of Giussano is in its upper part nothing but light, as if death came from heaven and not from earth.

BH: If I understand correctly, everything is already available for you. So there remains nothing to invent, because it suffices to carefully observe and to give new descriptions to the existing.

But this retranscription is not readily available?

AR: Right, that is not easy!

BH: I would now like to talk about the relationship between the sketch and the realization of a project. You belong to those who speak mostly of the sketch as the central point of architecture, but thereafter follows the transition to the execution of the building. For many architects this transition can result in a loss of substance. It can be that the poor quality of the execution changes the quality of the sketch until it is unrecognizable, or, as often happens these days, that the execution merely resembles a mechanical and abstract enlargement of the model or sketch. If one follows the history of your sketches, one discovers several that were realized practically without any changes. On the other hand, there are models which were noticeably altered, due to various economic, technical, or functional reasons. Your apartment house in La Villette, for example, was a project which experienced a series of changes from the initial sketch for the competition to the finished building, whose history might be interesting in understanding the acceptable and the changes accepted by the architect.

To put it differently, one would recognize from this what is essential and what is incidental in architecture for you. Every project has its history, which is part of the history of all projects?

AR: Let us distinguish between two things: First of all, I agree with what you just said about the history of all projects. That is right, the history is also a part of the project. The very big projects like the Louvre or Saint Peter’s Cathedral all have a very long history, which amounts to a textbook on architecture. Even though I built neither the Louvre nor Saint Peter’s, I am naturally interested in their history. But in the same way, even the most modest building has its own history, which is not merely of a technical nature; the succession of various masters, legislators, owners, and epochs is part of it. Let us take the town hall of Borgoricco, which was realized according to the model in spite of everything. This small city in the Veneto experienced so many vicissitudes—a series of municipal councils and administrators, who wanted one thing and its opposite—and in the end all of this creates the history of the building, and this is for the best.

As far as the relationship between the sketch and the completed building is concerned, I believe—and am proud of it—that there exists in most cases an almost perfect correlation between the two. If one looks at the Casa Aurora, the headquarters of the GFT in Turin, one sees that the photographs of the completed house are identical to the initial sketches. Likewise, there have been no changes with regard to the architecture in the town hall of Borgoricco or in the latest projects I realized in the United States; sometimes there was a technical improvement, but that is tied to other considerations. Increasingly, an architect today must be a technician, he must always understand the problems better and, I believe, have obtained a certain maturity in the comprehension of these things. Architecture strikes me more and more as a collective work, which requires effort in every part of the construction from specialized technicians, but it does not mean that I give up my role. At the moment, I am preparing the construction drawings for the Congressional Palace in Milan.

First I tried to find and determine a structural type for the roofing (very significant due to its dimensions), and then I could work with the engineers, who restored order to the structure. I do not believe in the architect who rules everything, except in the sense that he must be capable of imagining what is possible and therefore also of discussing it. It would be absurd to do without the high-level technology we have at our disposal today.

BH: All the same, I have a personal explanation for your way of working. It would be a mistake to accuse you of sketching your projects in Milan and then sending them abroad without caring too much about the execution, for the completed building ostentatiously carries your signature. Nevertheless, something remains a mystery to me. As I already mentioned in regard to La Villette in Paris, but which applies equally to the Friedrichstrasse in Berlin, sometimes sketches must defy a building's execution, which goes against the fundamental idea of the sketch. The typology of the public housing "with a foliage-covered arcade," for example, which you favor, is unacceptable in Berlin as in Paris. The first surprise is your ability to take on the typological changes and at the same time maintain the architectural idea. Similarly, you appear to give little notice to drawn details (this does not mean that the details are irrelevant to you), and to handle the measurements and exact proportions of the individual parts of the creation very generously in the building phase. In this you distinguish yourself from the widespread practice of the "art architects," who demand a manic control of all the parts of a building. The detail is for them clearly the mark of architecture. One can rightly object that this tendency is all the more paradoxical, in that the division of labor in the organization, the interdisciplinary teams, and the use of industrial serial products (steelforms, paneling, etc.) all reveal the unavoidable conditions of contemporary architectural production. The exemplary in your work lies in the correct assessment of these production features.

Your projects demonstrate such elemental and essential architectural qualities that the adaptation to a construction system, the details of the execution, or the scale of the building cannot alter the idea of the work itself or its intrinsic poetry. Is this your relationship with the execution?

AR: I think that is exactly how it is.

BH: I could, by the way, bring up numerous examples from the history of architecture that follow your direction. Several important works by Michelangelo were built or finished according to more or less exact handwritten indications long after his death.

The poetry of the artist is so powerful that it can free itself from the authenticity of the detail.

AR: I think you have already answered the question, but I would like to add something. First of all, what you said about the serial production of building parts belongs for me to the basis of architecture: I consider myself a real contemporary architect, because I use modern technology, as it must be used. While I was studying at the Polytechnico in Milan, we were asked to draw individual parts of metal panels—I do not think that is done in any school anymore—and I remember that I failed several times, for it is a difficult assignment: The system must be air-tight, function well, etc. Honestly put, I considered it an aberration.

I have always refused to do it, because there are many specialized businesses in which technicians and engineers spend their lives conceiving of and producing metal paneling. I will not mention any names so as not to give publicity, but is it not ridiculous that in today's world an architect is occupying himself designing metal panels? As if one could study the ventilators of a Mercedes motor!

The designer builds the parts so they are bought when they are needed! In this respect, I believe I have a definite modern attitude. Architects who occupy themselves with the technology of laying floor tiles, or with the individual parts of metal paneling, appear archaic to me. And when an architect has to control the realization of his project to the centimeter, then, as you say, he is a little limited and surely has no generous view of his own architecture.

To answer your question, it is enough to recall Alberti, who perhaps never saw any of his houses built, or Michelangelo, who sent his indications of the approximate height of the columns of the Laurentian library to Florence by letter. In the wonderful collection of Palladio's sketches—which I was able to look at thanks to the kindness of the Royal Institute of British Artists—one sees that he did not draw any details anymore. He limited himself to the sketches, or referred to sever-

al of his realized projects, which rendered the spirit of buildings like the Casa Aurora, for example. This will not change if one alters the columns by two centimeters.

So I approach the execution with a certain lack of constraint. But it is not true that I simply send a sketch to Japan. I followed the project in Fukuoka, for example, with special care. What does it mean “to follow a project”? If one wants bricks or supports that are produced in this or that manner, one must know exactly what one is looking for; and since I had absolutely no idea how the Japanese produce bricks, I tested two or three samples and finally selected one type, which was of better quality than the brick from Lombardy.

BH: I wanted to ask you about your relationship to construction systems. In this area you have always defended yourself by pointing out that you studied at the Polytechnico in Milan and therefore consider yourself an engineer. I think your response is autobiographically correct, but it does not explain the place the construction system takes in your interpretation of architecture. I dare to make the hypothesis that your approach to the construction system, except in the case of unusual buildings such as the Congressional Palace in Milan which you have spoken about, is of a purely typological nature. For you the construction systems represent an ensemble of conventions and commonplaces that are inseparable from the system of architectural forms. Support walls, beams, columns, and roof frameworks are integral parts of your language and therefore have no buildable independence.

In my eyes, this interpretation contradicts the (currently in France very strong) trend, which favors the exhibition of structures and the constructive decoratist as expressions of the modernity of architecture. How do you view the appearance of this fashion?

AR: First of all, I do not believe that the essential purpose of architecture is achieved through this. The development of technology leads to ever simpler structures, to ever clearer decisions. The exhibition of structures and technologies is always limited by time, and in relationship to the future is often already surpassed. Let us take an example that is known to us, since we unfortunately—like all architects nowadays—spend a lot of our time at airports. Let us compare two big European airports: Paris and Frankfurt. I do not know how old Roissy is—ten years maybe? In any case, one wanted to discover the future and truly developed it muscally, a “body building” of structures, gates, and elevators. When one came to this big Parisian airport at the time of its construction, one felt transported into the future. Ten years may have passed, and honestly, with all due respect to the French technology, the airport “functions poorly,” it is ugly and has aged. The airport in Frankfurt is extraordinarily simple—no exhibitions, completely ordinary structures—and although it is of the same time, it is a modern airport that “functions.” What I want to say with this is that the technology must always be the available technology and not a fake imitation of the future.

It is the old futurist idea of Marinetti, for whom Milan was a truly modern city, because it reverberated with the track noises of the streetcars. Today this image of the streetcar and its noise on the tracks reminds us of the past. There is nothing worse than looking into the future, and it is the fate of all science fiction to exhibit in a theatrical manner structures which are simplified and quickly surpassed.

BH: I just noticed that in your defense of the building of La Villette, you unconsciously used the same arguments that one knows from Adolf Loos’s quill, from his answer to criticisms of the famous office building on Michaelerplatz in Vienna. Do you remember what he wrote? I will quote him roughly: “I did not want to make a manifesto to the avant-garde with this house. I simply built a house, as the old masters did.” Loos’s modernity lies in the demand for a continuation in the authenticity of a forgotten tradition.

Is it actually true that you responded to a journalist who asked you where you place yourself, if you are modern, or, rather, postmodern: “No, I am not postmodern, for I was never modern.”

How do you explain your relationship to modernity today?

AR: Yes, but what is modernity? I believe that this invention of the “modern”—as applied to architecture—is a critical distortion which is tied to a particular moment of the history of architecture. Does one today ask of painting, of poetry, of cinema, if the work is modern? If a film is modern or not? Stupid critics in painting, who asked themselves if Picasso or De Chirico was modern, also have no sense anymore; the question is if it is painting and of the particular way the painter chooses to express himself. In contrast, the absurd problem still poses itself for architecture. Does one ask if the patient or his

physician is modern or not modern? First of all, it is about a physician who practices today's medicine, whereby he can naturally choose certain cures over others. When I replied that I could not be postmodern, because I have never been modern, I only wanted to say that I am an architect and I practice my profession as architects have always done. It might be more intelligent and logical to inquire about styles, I mean if a particular architect tends toward the Baroque or the Renaissance. This is the difficult question today; because the boundaries of styles are no longer clearly drawn. To explain it again with medicine: it is really absurd to ask if a certain physician is modern or postmodern, but one can ask, instead, what kind of medicine he practices.

BH: As you speak, I cannot help but think of Roland Barthes when he declared, "Suddenly it has become indifferent to me, if I am considered modern."

To which history are you referring when you say that you have never been modern?

AR: I am referring to the journalistic usage of the term "modern," which goes hand in hand with a certain "modern" history of architecture, whose relevance I dispute. I am convinced that there is a certain continuity through time in architecture. It is evident that Greek architecture precedes Renaissance architecture, which, in turn, precedes that of the 20th century, and so on.

But let us leave this question, which arises out of intellectual discourse, limited to journalistic and university circles, and which loses all meaning in a country like the United States, because such superfluous questions, as you know, occupy barely a handful of New York critics. In some states one sees Georgian houses, in others glass buildings. American architecture is a conglomerate of all of this.

BH: Naturally this is not a question for mass architecture. For the architectural elite, it is different, for it must always pursue an art of "distinction" to persist as an elite.

To a certain degree you belong to them?

AR: No, for I do not believe that there is an architectural elite. To return to my previous example: What does it mean that in a big country like America all different types of architecture exist next to one another, without anyone getting agitated about it? Basically, the illness of the modern—at least, one of its illnesses, which caused the ruins of great parts of our cities—is morality, that is the intrusion of the moral question into architecture. We are unfortunately still today suffering from this illness. And when I say that I am not modern, I am declaring my rejection of morality in architecture, a morality which does not rage in other artistic disciplines. At this point we do not want to debate any academic or philosophical questions, but whether one finds a Doric column beautiful or ugly, whether one likes it or not, this is a judgment which has absolutely nothing to do with morality. For many years I have been accused of liking the Stalinistic architecture, because I considered the buildings of Stalin's era great—and still do. Stalin had buildings erected with columns and the entire Soviet architecture should be damned for using columns and gables, whereas in the predominantly democratic Europe an architectural production (incidentally very ugly), because it uses glass and flat roofs falling to all sides, is considered democratic! Here my polemic begins. Of the so-called "modern" architects I was mostly influenced by Mies van der Rohe, although especially in the final years of his life he built a lot with steel and glass. On the other hand, a Renaissance palace can also have a very permanent influence upon me. For me, architecture is a whole, and I take the good wherever I find it.

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