

罗马停顿，30年之后 30 YEARS AFTER ROMA INTERROTTA

亮点
Highlights

Alessandro Camiz, architect Ph.D.

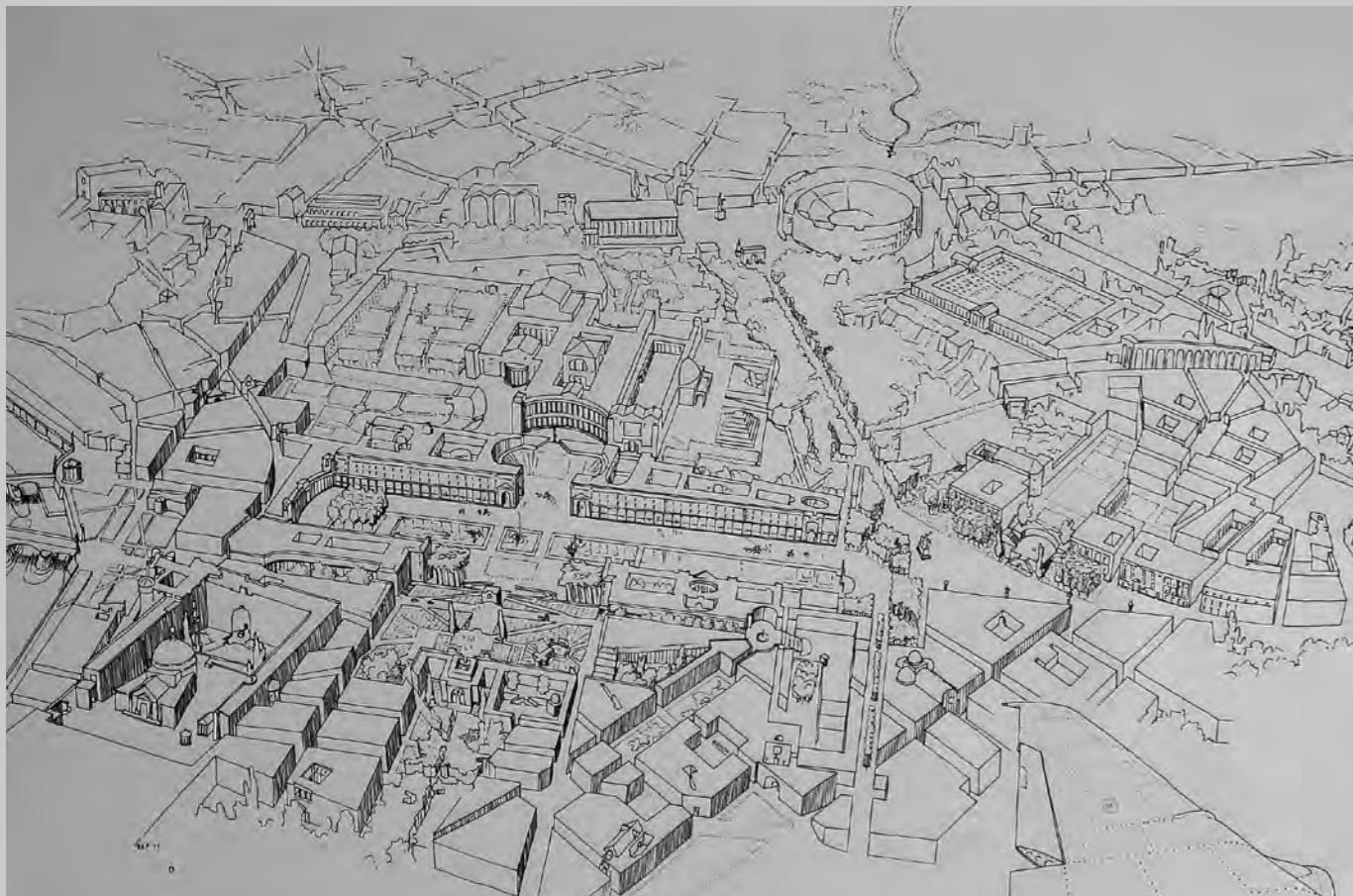
“罗马将是一个停止的城市，如果我们停止想象。”

军械库的制绳区的第一个展室中展示“罗马停顿”的原创图纸，以此作为下一个展览“非永恒的罗马”(Uneternal City)的引子。这个展览在时间上比“罗马停顿(Roma Interrotta)”晚了30年。当时的参与者为12家国际建筑师事务所（5家来自意大利，4家来自欧洲，其余3家来自美国），他们展示其针对罗马大都市区域的新的城市规划建议。这次展览把通过尝试新工具来转变当代城市，以摆脱抽象规划而寻求新的城市设计方法定为文化和科学目标。1978年那个项目的重点针对的是Giovanni Battista Noll描绘的罗马规划图所包含区域。在为期230年支离破碎的局面（历经了意大利国家统一、法西斯当权和战后不动产投机几个阶段）出现前，那是这个城市历史上最后一个宏伟的城市设计篇章。最初的12位建筑师 Piero Sartogo, Costantino Dardi, Antoine Grumbach, James Stirling, Paolo Portoghesi, Romaldo Giurgola, Robert Venturi, Colin Rowe, Michael Graves, Leon Krier, Aldo Rossi 和 Robert Krier的设计图在罗马的图拉真市场(Trajan's Market)进行了展示。在纽约的库珀·休伊特博物馆(Cooper-Hewitt museum), 伦敦建筑协会。

巴黎蓬皮杜中心(the Centre Georges Pompidou)和巴塞罗那当代文化中心这些富丽堂皇的场所——巡礼后，罗马停顿历经岁月终于成为了真正的城市设计象征。在威尼斯军械库的制绳区(Artiglierie dell'Arsenale)同时举行的两个展示对1978年的那次展览推崇备至。正如时任罗马市长的Giulio Carlo Argan 在1978年写道，“罗马是一座停顿的城市，因为我们已经停止想象它。”30年之后，本次威尼斯双年展将视野从城区拓宽到整个都会，开始了新一轮滚雪球之旅。这一创造性的道路引领着想象力的重新发现。在展览结束之际，这些由 Incontri Internazionali d'Arte 送展并独家拥有的作品 (James Stirling的图纸除外) 将成为罗马 Museo Nazionale delle Arti del XXI secolo 博物馆的永久藏品。Johan & Levi出版社很快将把罗马停顿出版一本新的意大利语-英语双语读物，其中附有原始的规划图和1978年展览中使用的文字。

（图片提供：Archivio Incontri Internazionali d'Arte, Roma Foto Massimo Piersanti.)

Colin Rowe



罗马停顿展览新版本的制作获得了以下方面的支持：

罗马市 - 文化局

意大利文化遗产部当代艺术、建筑和环境管理总局

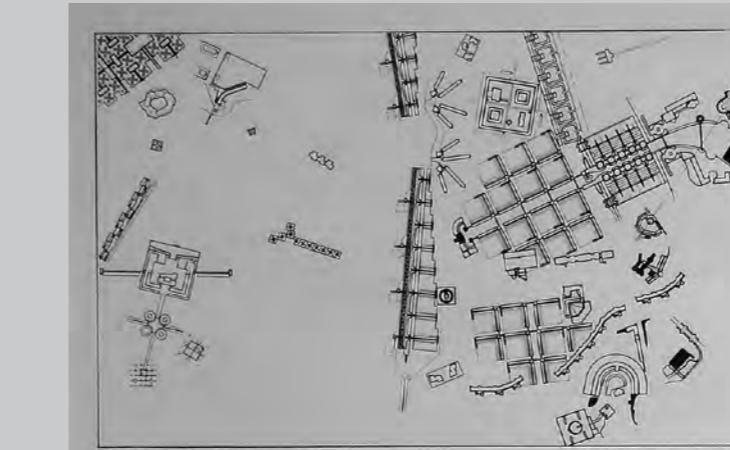
MAXXI - Museo Nazionale delle Arti del XXI secolo 博物馆

Riva集团

Paolo 和 Alessandra Barillari



Costantino Dardi



JAMES STIRLING AND PARTNER
JAMES STIRLING
MICHAEL WILFORD
RICHARD RYNHARTON
BARBARA WETZ

JAMES STIRLING, LONDON
REVISING TO THE NOLI PLAN OF ROME
(THE MFA SOLUTION)
and notes towards the demise of the post-war planning profession

Megalomania is the privilege of a chosen few. Piranesi who made his plan in 1752 was surely a Megalomaniac. Frustrated Architect (MFA) as also Boullée, Vanbrugh, Soane, Sam Eila, Le Corbusier etc. and it is this distinguished company as an MFA architect that makes the proposed... The galomanic architect is at his most frustrated in regard to projects designed but not built and a first decision was to revise Noli's Plan incorporating all our unbuilt works. Soon we were trying to incorporate the entire oeuvre and in order to sustain momentum a rigorous method was necessary. Therefore the selection of projects (fig. 1 and 2) is limited to those appropriate to aspects of context and association either to the circumstances of 1748 (fig. 3) or to JS projects at the time they were designed — sometimes to both. Projects are disposed in prototypical ways with wall buildings related to, or reinforcing the Gianicolo and its relation with the Tiber. Sometimes topographical factors enter the choice with hill buildings on the Gianicolo slope and water-edge buildings along the Tiber. There are projects which have a parallel relationship to built form contexts. There is also an interchange of monuments, e.g. JS bridge/cake in lieu of Gerbaldi. A selection had to be made of existing buildings and places essential to preserve/integrate/intensity, and this, along with contextual, associational

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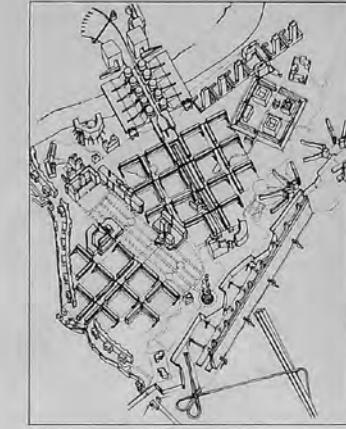
James Stirling



Leon Krier



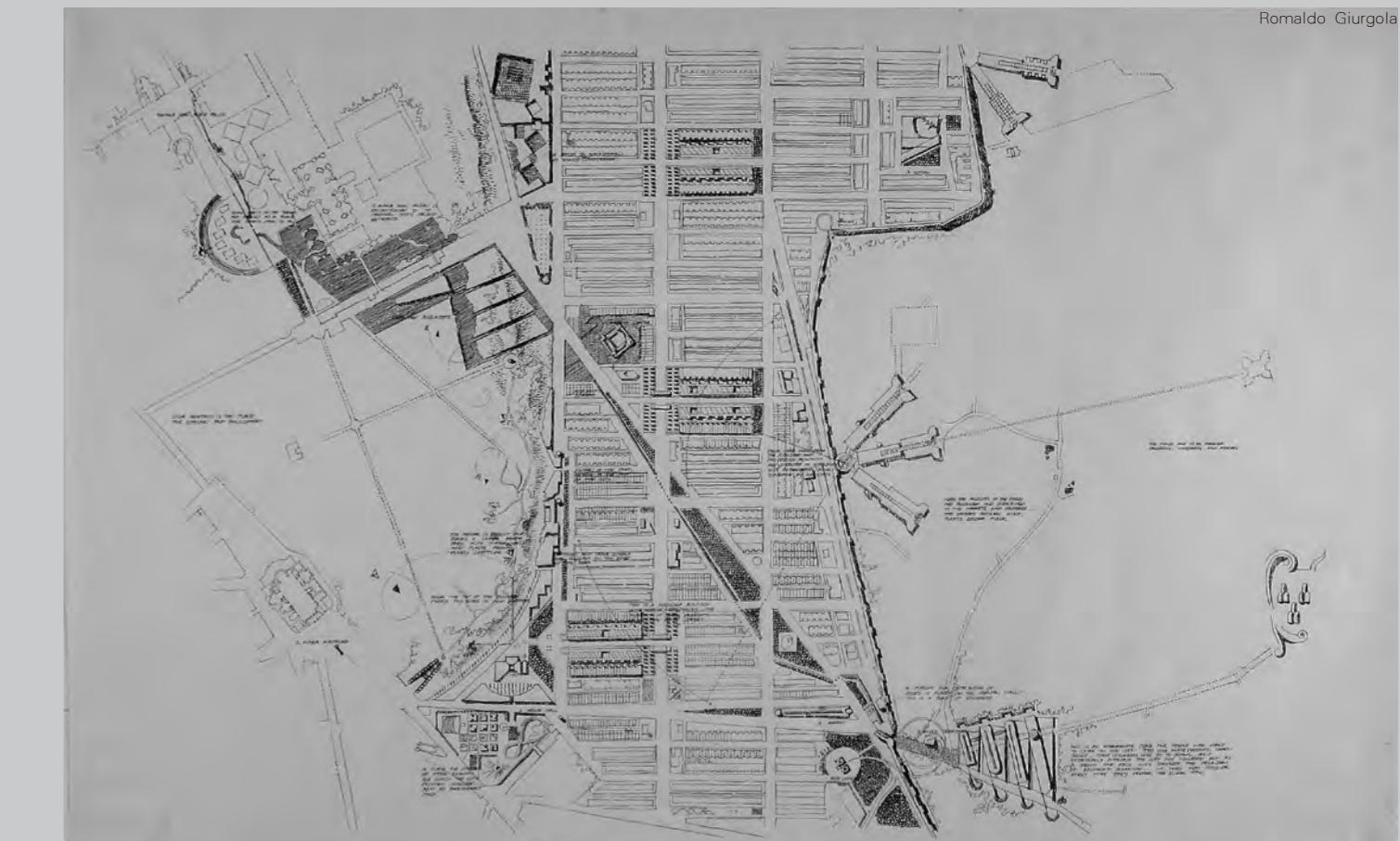
Robert Krier



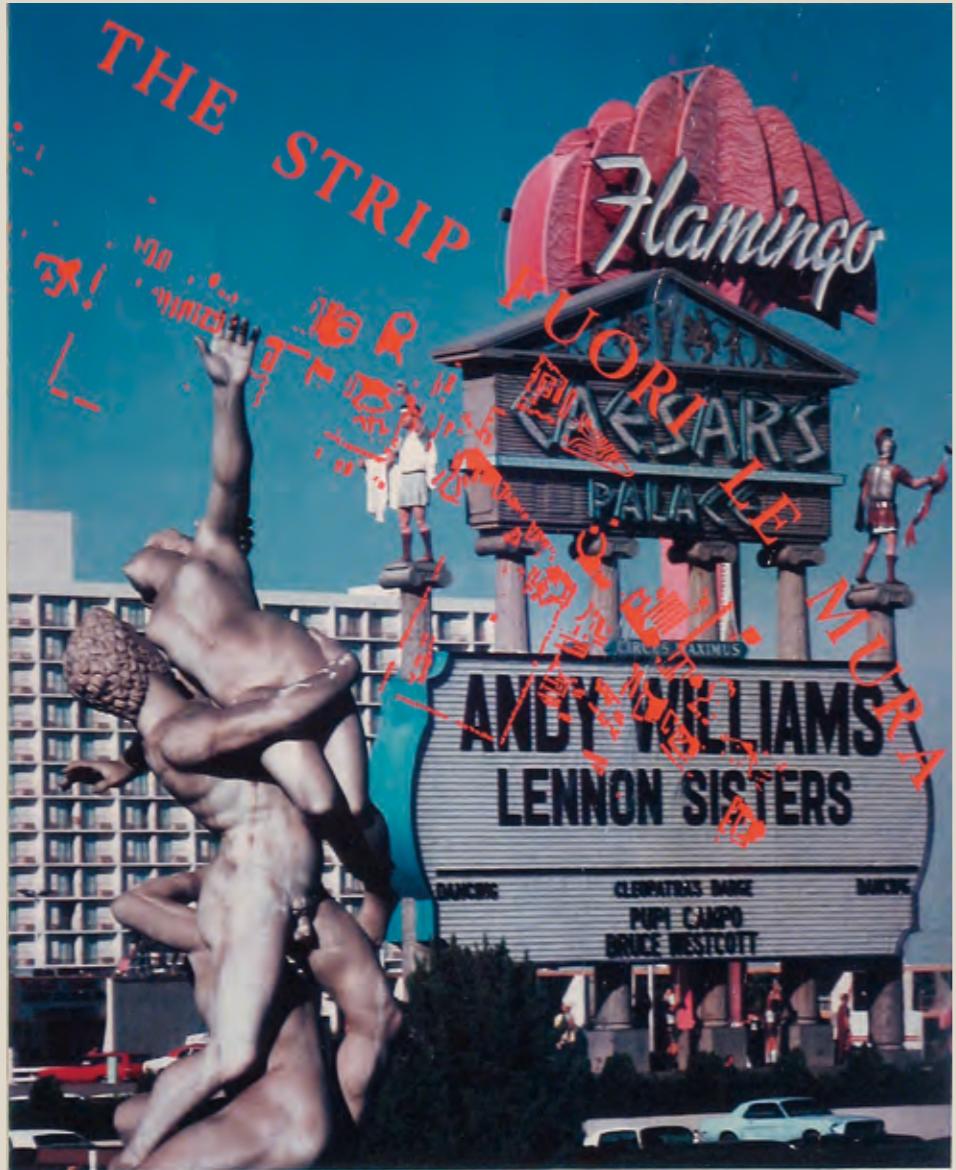
Michael Graves



Romaldo Giurgola



URBAN FLUX 17

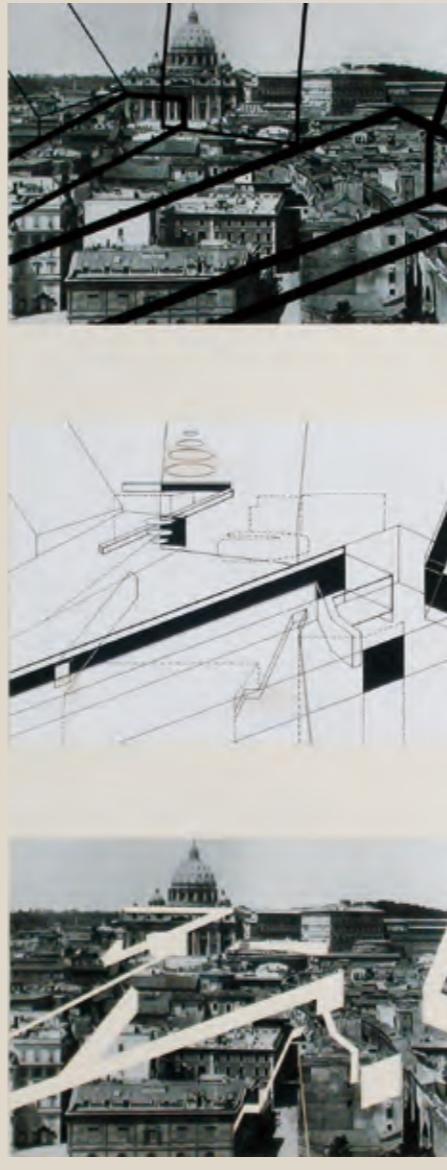


Robert Venturi

LAS VEGAS

"Rome is an interrupted city because we stopped to imagine it"

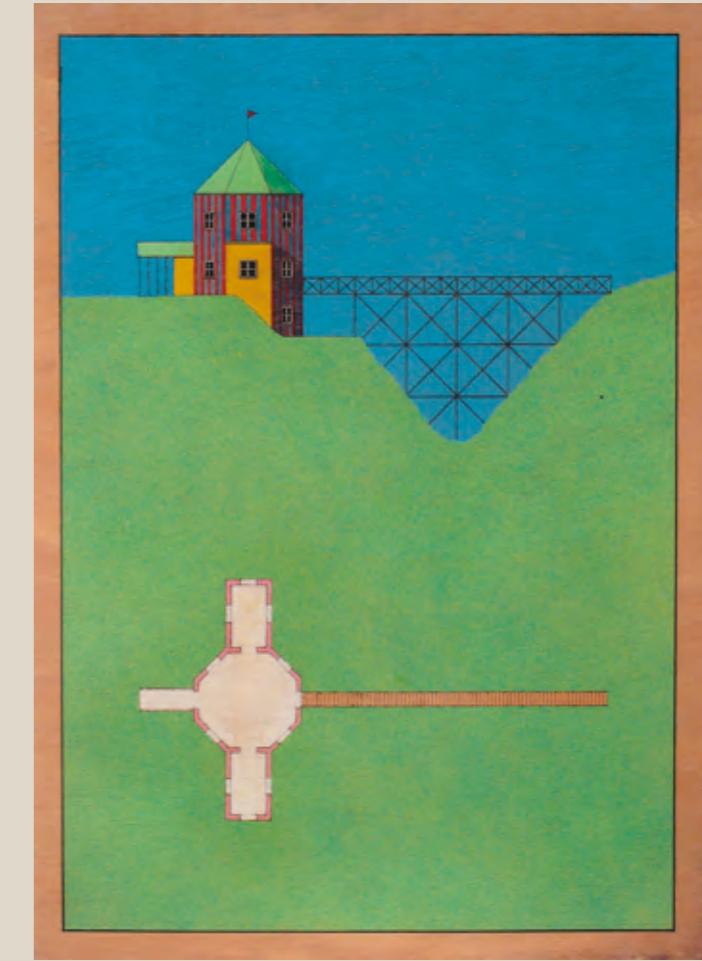
Thirty years later the Biennale opens the game, widening the horizon from the historical city to the metropolitan area. Aaron Betsky has decided to display once more in the first room of the Artiglierie of the Arsenale the original drawings from "Roma Interrotta" as an introduction to "Uneternal City". Designing the exhibition in the first room of the Artiglierie of the Arsenale in Venice, our choice was to enhance the extraordinary quality of the original drawings, collages, sketches from the twelve projects dating back to 1978. Rather than a new interpretation of the project, using new communication technologies, we have decided to use a philological approach, enclosing the original drawings in new glass frames, on display



Piero Sartogo



Antoine Grumbach



Aldo Rossi



Paolo Portoghesi

on a dark background: using chromatic difference to enhance the original drawings as floating in space. The exhibition of the 12 projects is unrolled on the perimeter of the room, on modular supports designed to be used again in the future exhibitions of "Roma interrotta". In the centre of the room a double faced volume displays the original Plan of Rome by Giambattista Nolli (1748), consisting of 12 etchings where the city of Rome is displayed as a whole organism. On this historical plan we can recognize buildings from different ages, 1320 different points of interest, 114 piazzas, 311 palaces, 326 churches, aqueducts and arches, fountains, chapels, oratories, monasteries, hospitals: all this in a city of 150.000 inhabitants (Rome in 1748). On the other side of the volume,

the master plan of "Roma interrotta" 1978, composed by the different projects of each of the 12 architects invited to design Rome on the base of the precapitalistic plan of Rome designed by Nolli. A small orange volume is added at the left lower corner of the central volume, to display the explanatory folders of the exhibition, but also to break the symmetry of the general composition, introducing a dynamic gesture in the static space of the Arsenale, using volumetric intersections and chromatic selections as meaningful visual devices to build an effective dialogue between the 1978 "Roma interrotta" and the 2008 "Uneternal city".