THE UTOPIA OF REALITY. REALISMS IN ARCHITECTURE BETWEEN IDEOLOGY AND PHENOMENOLOGY.

A B S T R A C T

Proposed on the occasion of the First Congress of the Soviet writers in Moscow in 1934, the notion of realism coming about in the theoretical debate on architecture in the early thirties of the twentieth century appears to be an ambiguous notion, straddling between idealism and ideology, innovative research and historicist formalism. The failure of socialist realism and the crisis of its emphatic and monumental architectural imagery, clearly shows the utopian character of the realist “dream,” but also, in some ways, its imaginative power of striving to build a better world. After the Second World War the question of realism comes into discussion again. Especially in Italy realism turns into an alternative to the modern paradigm, no less utopian, but open for the emerging postmodern American ideas as well as for the architecture of the “Tendenza.” The paper proposes a survey on the twentieth century realisms as an instrument of reflecting the current state of architecture: after the excesses of the postmodern populism, the disillusionment of the “Architettura Razionale” and the dialectics of reconstruction – deconstruction, *a new spectre* of “Realism” as a way to react to the current architectural and urban condition seems to emerge in architecture again.

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ARCHITECTURE OF THE CITY

SOCIALIST ASSUMPTIONS OF REALISM

Certainly all historical experience confirms the truth, that man would not have attained the possible unless time and again he had reached out for the impossible.¹

In the statement quoted in the epigraph, Max Weber explains in an exemplary way the link that unites in human action the possible and the impossible as a relationship of mutual need; a relationship which strongly characterizes the architectural thought of the twentieth century, torn between realism and utopia and on which I would like to focus my reflection.

The notion of realism appeared in the theoretical debate on architecture in the early thirties of the twentieth century, when the “realistic” assumptions proposed on the occasion of the first congress of the Soviet writers in Moscow in 1934 were claimed as the “official” creative method and were subsequently adopted by all artistic disciplines.²

This notion appears immediately as ambiguous and contradictory, straddling between idealism and ideology, innovative research and nostalgic historicism.

If indeed, realism proposes itself as critical tool for overcoming the functionalism and technicality of avant-gardes, it leads, in fact, with an amazing logical leap, to the opposite extreme, i.e., to the most exasperated formalism, only addressed to the exaltation of the past, in its most extreme form.

The failure of socialist realism on the political and social level and the crisis of its architectural image of propaganda, emphatic and monumentalist, clearly show the utopian character of the realist “dream,” but does not erase its imaginative positive power, in which architecture has played a central role in striving to build a better world.³

Maybe that is why after the Second World War the question of realism comes again into discussion, especially in Italy, as an alternative to the modern paradigm, no less utopian, which was seeking absolute laws in defining shape and conforming space.

ROGERS, ROSSI AND THE POST-WAR DISCUSSION IN ITALY

In 1949 a young Aldo Rossi joined the Faculty of Architecture at the Politecnico di Milano. During these years he began his militancy in the Italian Communist Party and wrote a few articles relating to architecture and industrial design for the newspaper “Voce Comunista.” In 1951 he took part in a trip to Moscow

organized by the party that would strongly impact his architectural imaginary. From 7th to 9th October 1955 he participated in the conference *Communists Architects*, where he presented a written speech. (Fig. 1 - 2)

In the same year, in 1955, Aldo Rossi joined the editorial staff of the architecture magazine *Casabella-Continuità*, of which Ernesto Nathan Rogers took the direction in 1952.

First in 1959 *Casabella-Continuità* dedicated a special issue to Yugoslavia with the considerable article of Aurelio Cortesi, “Politica e architettura in Jugoslavia: revisionismo e ortodossia.”⁴ In 1962, Rogers himself devoted an issue to the USSR,⁵ with the aim of documenting the Soviet architecture from a phenomenological and not ideological point of view, in the “reality of things,” and in its relation to the life of the people, focusing attention on the form-content relationship as a problem of architecture.⁶ (Fig. 3 - 4)

Only a few months earlier, Rogers had published an editorial on *Casabella-Continuità* with the eloquent title of “Utopia of Reality,”⁷ and three years later, under the same title, he would edit a book about the school,⁸ where the ambitious goal of architecture appeared to reconcile the free and open-minded dimension of university education with the practical needs of life, “to transform reality in its deepest essence, in the moral and political, as well as in the didactic and pedagogical fields.”⁹

Rogers’ idea in fact is that utopia is not always “a ‘vain or unfounded picture’ or ‘chimera, bouncy castle etc.’ according to the cold definition of dictionaries,” but, on the contrary, that it can be “a teleological charge that projects the present in a possible future, even if its forms are still unrealizable [...]” According to Rogers, we must “activate the concept of utopia” that is “concrete thinking towards a better society [...] in a world built with real media for real purposes [...]”¹⁰

Far from contradicting the meaning of utopia, Rogers identifies its progressive aspect. Utopia is not something opposed to reality, an escape from necessity, but is the tension inherent in each project to “loftier goals, even if far remote.”¹¹ Utopia is thus an approach to the possible.

This vision is actually already contained in the concept of “continuity,” that Rogers offers as an antidote to the crisis of modernism: he rejects the *tabula rasa* and all forms of dogmatism (functionalist or formalist) and, on the contrary, proposes a phenomenological interpretation of architecture, in which

Figure 1. Aldo Rossi as a student, participating in the *International Conference of Architecture Students* (courtesy Fondazione Aldo Rossi)

Figure 2. Aldo Rossi: a trip to Moscow, 1951 (courtesy Fondazione Aldo Rossi)

Figure 3. *Casabella-Continuità*, no. 255 (September 1961), monographic issue "Yugoslavia"

Figure 4. *Casabella-Continuità*, no. 262 (April 1962), monographic issue "U.R.S.S." (cover and p. 60)

which the possible words are in any case debtors to the existing reality and also to the architects who contributed to built it.¹²

It is a vision that focuses on the link of art-life / utopia-reality seeing the architectural design as a process that is performed by a sense of reality, which pushes towards the satisfaction of the needs, and by a sense of possibility open to imagination. Therefore Rogers looks for the inherent utopian sense of each project, understood as a reaction to reality, but filled at any time by the possibility and by the imagination that represents it.

Since the early post-war years in Italy there has been a discussion on realism in architecture, alongside and in correspondence to what happened in literature, painting or cinematography.

The Roman neighbourhood Tiburtino and some works by Mario Ridolfi, like the towers in viale Etiopia in Rome, are among the exemplary achievements of that time.¹³ Examples that show how this idea of realism has not gone beyond the stylistic choices of adherence to popular architecture and the use of a vernacular architectural language, without a true understanding of the structural transformations of the city and the territory. (Fig. 5-6)

RETURN TO REALITY: POSTMODERNISM AND RATIONALISM

But, on the basis of this insight, the attention to the reality comes back to the core of the theoretical discussion on architecture in the seventies, and with it the notion of realism as a keyword in overcoming the legacy of modernism, both in relation to the American postmodern proposals, and, above all, in relation to the Italian architecture of the “Tendenza.”

Figure 5. Mario Ridolfi, Ludovico Quaroni and others, District Tiburtino, Rom, 1950-1954 [Casabella-Continuità, no. 215 (1957): 35]

Figure 6. Mario Ridolfi, Towers in viale Etiopia, Rome, 1951-1954 [in Casabella-Continuità, no. 199 (1954): 20]

Aldo Rossi dedicates an important contribution in the seminar *Urban analysis and architectural design* held during his course at the Faculty of Architecture of the Polytechnic School of Milan in the academic year 1968-69, under the title “The Idea of Socialist City in Architecture.” This essay, while not speaking specifically of “realism,” covers many topics that will be brought back by Rossi to this theme in the subsequent years.

In particular, the reference to the thoughts of Friedrich Engels, who gave a very interesting definition of realism: “realism means, in my opinion – says Engels – apart from the fidelity to detail, faithful reproduction of typical characters in typical circumstances.”¹⁴ This definition closely combines realism and typological thinking and thus, with a next step, realism and rationalism.

In the syllabus of the course held by Aldo Rossi in the academic year 1970-71 at the Faculty of Architecture of the Polytechnic School of Milan,¹⁵ one of the key points concerned the question of realism in architecture. The notion of realism in architecture, according to Rossi, is inextricably linked to the issue of rational architecture, and the aim of the course is to pose the question of the relationship between architectural rationalism and realism, “meaning by the first a rational and progressive choice with respect to the construction of an autonomous discipline [...]; by the second a definition of the aspects of the discipline which link it to reality.”¹⁶

In March 1971 Aldo Rossi gave a lecture entitled “Realism in Architecture.” The lecture was recorded, but Rossi never wanted to re-read and correct the transcription and never authorized the publication – as he otherwise did for his other lectures.

The realist formulations of Rossi are therefore linked on the one side to the Modern Movement, in this sense collecting the legacy of Rogers, and on the other side to Marxism, filtered in Italy through the aesthetics of György Lukács,¹⁷ but also through the cinematographic neorealism and the recovery of the “magic” realism of the metaphysical painting in the visual arts, in a composite and varied plot.¹⁸

This position of Aldo Rossi is also evident in the choice of the not at all homogeneous projects, submitted the year after, at the fifteenth Triennale of Milan, *Rational Architecture*, coordinated by Aldo Rossi himself.¹⁹ (Fig. 7)

And, above all, in the movie *Ornamento e delitto* (*Ornament and Crime*) written by Rossi together with Gianni Braghieri and Franco Raggi, presented

at the same Triennale, where – in a complex assembly of pieces of neorealist films (Visconti, Bolognini, Fellini, Rossellini), with texts by Adlof Loos, Walter Benjamin, Karl Marx and Hans Schmidt – paintings by Sironi alternate with images of Lenin's funeral.

Therefore, the notion of realism does not appear as a univocal category, neither as a shared position: the issue no. 16 of the Swiss magazine *Archithese*,²⁰ edited by Stanislaus von Moos, in collaboration with the American architects Denise Scott-Brown and Robert Venturi and published in 1975, with the title “Realismus in der Architektur. Las Vegas etc.,” represents an opposite view on this subject: von Moos identifies “realism” as the antimodernist position of American architecture of Venturi and Scott-Brown, who “base their theory at the same time on trivial world and on the past – baroque Rome, if necessary – and sharply criticize post-Le Corbusier and post-Mies academicism.”²¹ (Fig. 8)

These studies on Las Vegas, focusing the reflection on consumerist society and stylistic eclecticism, fully express the distance from the modern paradigm, with its absolute principles in defining space and shape that the Italian rational architecture tried, however, to recover.

“It is – writes von Moos – an attempt to respond to a crisis situation in a realistic way [...]. This answer consists of adapting to contemporary visual reality, of giving up the traditional role of architecture as producer of utopias as alternative to reality.”²²

According to this point of view, realism in architecture would consist in replacing great utopias with day-to-day reality, values implicit in reality with irony. The project is an awareness of reality, not a possible alternative.

But already in the following year, in no. 19 *Archithese* bearing the title “Realismus-réalisme,” the point of view seems radically changed.²³ (Fig. 9)

The issue, this time monographic and edited by Bruno Reichlin and Martin Steinmann, offers an ambitious project, with a foundational character: “The word ‘realism’ – the editors write – is used here for a critical review of the very notion of architecture.”²⁴ Indeed, the editorial, signed in four hands, bears the title “On the Immanent Reality of Architecture,” and decidedly and directly refers to the formulations of socialist realism and the aesthetics of Lukács. Lukács' definition, describing architecture as a real fact, resulting at the same time from a “social reality” and from a “formal reality,” seems better than any other to understand the specific quality of architecture: certainly a reality, but a concrete reality evolving in time.²⁵ And the place of this evolution is history.

Figure 7. XV Triennale di Milano 1973
(cover of the official catalogue and an image of the "International Section of Architecture")

Figure 8. Archithese, no. 13 (1975) (Cover and p. 8)

Figure 9. Archithese, no. 19 (1976) (Cover and p. 7)

If socialist realism as worked out before the Second World War was opposed to the materialist realism of the *Neues Bauen*, the new “rationalist” realism rehabilitates the Modern, complementing it, however, with a new historical dimension, and opposes the “impressionist” realism of the American studies.

Aldo Rossi, with his project for the Town Hall of Scandicci (1968) and with the Gallarate quarter in Milan (1970-72), seems to embody this attitude most directly.

It is interesting to notice that among the philosophical fathers of this notion of realism appearing in this issue of *Archithese*, Jacques Derrida and his theory of the production of the text²⁶ can be found also, as well as Karl Popper, who states that “[...] ‘History’, i.e. description of change, and ‘Nature’, i.e. what during change stays unchanged, are correlative terms [...] the nature of a given thing can be recognized only through its change.”²⁷

Nature as the place of permanence and history as the place of transformation, introducing in architecture the theme of self-reflection or tautology, well synthesized by Giorgio Grassi: “Architecture consists of architectures.”²⁸ The project on the cover of this issue by the way is his palace for the regional offices in Trieste, 1974.

Also in this second formulation, depicted through many examples of modern and some contemporary projects by Rossi, Grassi, but also Stirling and Venturi, realism looms as an overcoming of modern through a recovery of historical values. Aldo Rossi writes in the short essay “Une éducation réaliste:” “Initially I saw realism as a replacement solution: first of all it was superiorly fighting the grey and penitentiary aspect of modern architecture.” And also “I was looking for a daily and ancient realism.”²⁹

This is in opposition to the inductive method – from actual examples to theory and not vice-versa – proposed by Denise Scott-Brown in her essay “Signs of Life. Symbols in the American City,” where she refers to “the concept of ‘Reality’ as an empirical one, based on a sociological or architectural perception rather than on philosophical thought.”³⁰

In December the same year, from the pages of *Casabella*, with the paper “Some Ideas on Realism,”³¹ Léon Krier, another important protagonist, enters the debate, introducing the idea of a collective language of architecture, encoded in popular culture and tradition. (Fig. 10)

Figure 10. *Casabella*, no. 420 (December 1976) (cover and p. 21) Figure 11. *L'Architecture d'Aujourd'hui*, no. 190 (1977) (cover and p. 41) Figure 12. *Rational Architecture Rationnelle*, 1978 (cover and L. Krier, Royal-Mint-Square, London 1974)

Figure 13. *The Harvard Architecture Review*, no. 1 (spring 1980) (cover and p. 27)

Figure 14. "Reconstruction-Deconstruction", *Architectural Design Profile*, no. 81 (1989) (cover and p. 10)

Figure 15. *Archithese*, no. 1 (1990)

We will meet him again shortly thereafter in the issue no. 190 of *L'Architecture d'Aujourd'hui*, edited by Bernard Huet, in 1977, bearing the title “Formalisme-Réalisme.”³² (Fig. 11)

REALISM AND RATIONALISM: ADDRESSING THE CITY

This issue again mostly deals with the same themes and includes the same papers as the issue of *Archithese* – the short essay by Rossi, accompanied by a long interview, those by Giorgio Grassi and by Reichlin and Steinmann – however marks a significant shift: Massimo Scolari and the Kriers move in and the Americans definitively step out. Moreover, besides the essays, an important iconographic apparatus is present. This is not trifling: the initial fascination for socialist architecture having been overtaken, realism seems to identify itself on one side with the rationalism of the “Tendenza”³³ (geographically located in Italy, Spain and Canton of Ticino³⁴), and on the other with the rising phenomenon of “urban reconstruction,” which in the following year will generate the exhibition “Rational Architecture Rationnelle: The reconstruction of the European City.”³⁵ (Fig. 12)

The complexity and richness of this discussion in a dialectical relationship with the projects and the buildings is evident in the article by Jorge Silvetti, “On Realism in Architecture”, published in *The Harvard Architecture Review* in 1980, but dated March 1978.³⁶ (Fig. 13)

Silvetti takes into consideration the problem of realism with respect to the legacy of modern architecture, focusing on the aspect of the figuration, and in particular on its refusal to deal with the past as figurative reference.³⁷ The question of realism arises here in purely formal terms: what is the reality which architecture can establish figurative relationships with, when the confrontation with its own history is no longer possible as a reference?

This opens the field to the disciplinary discussion between autonomy and heteronomy, between typology and iconographic interpretation of architecture, between permanence and contingency.

Silvetti, in fact, clearly grasps the two opposite faces of the notion of realism in those years, already highlighted by the above mentioned issues of *Archithese*: the “populist” one of post-modernism, which relies on a “narrative” method and uses the image of the past in a visual and formal way, and the “neo-rationalist” one, which again looks at the historical architecture searching however not images and suggestions, but general and abstract operational categories for the project.

In one case realism is expressed as a “verisimilitude based on common knowledge” rejecting “a programmatic, promising but yet non-existing real,”³⁸ that accepts the world as it is, in the other case architecture itself and the city are the real to deal with in a perspective of progressive development.

Therefore, the discussion on realism moves in a certain sense into the field of the dialectics morphology / typology or construction / reconstruction, that in architecture is not only a conceptual operation, but is a physical, real question.

This position is emblematically presented in the booklet of *Architectural Design*, of 1989, bearing the title “Reconstruction-Deconstruction,” in which Peter Eisenmann and Léon Krier face each other in the dialogue “My ideology is better than yours.”³⁹ (Fig. 14)

Beyond the colloquial and provocative character of this dialogue, some interesting aspects emerge in it just concerning the dialectics between the present and history, innovation and tradition, practical and evocative value of architecture, which are at the centre of the discussion on realism as the aspiration to a better society.

The last episode, which in a certain sense marks the conclusion of this story, is again on *Archithese*, in no. 1, 1990, bearing the title “Dirty Realism.”⁴⁰ (Fig. 15)

It begins with an editorial by Liane Lefaivre, whose *incipit* leaves no doubt:

“A new trend in architecture begins to appear with a notable coherence in several world regions, from California to Catalonia, from London to Lyon, from Berlin to New York, from Zurich to Tokyo. Far from being strictly architectural, it is also present in different cultural fields, for example in cinematography, in music and literature.”

Actually, precisely from literature the definition “Dirty Realism” (used by William Buford on the literary review *Granta* in order to define a certain number of contemporary novelists) has been borrowed.

In addition to the difficulty of understanding who these “new realists” from all over the world are (beside Rem Koolhaas to which the text directly refers to), the idea of a positive principle, as an opening of the real to the possible, that hitherto characterized the notion of realism applied to architecture – and that is here underlined in the essay by Fritz Neumeyer “Realität als Disziplin” (“Reality as a Discipline”) – seems here to have completely disappeared.

WELCOME BACK REALITY: A NEW GHOST HAUNTING EUROPE

For some time now, however, a new “ghost” has been haunting Europe. Starting from the *Manifesto of New Realism*, proposed by the Italian philosopher Maurizio Ferraris on the pages of the newspaper *La Repubblica* in August 2011 and as a book a few months later (2012), a new season of thought, called the “New Realism,” has begun with the aim of bringing to discussion “in philosophy, politics and everyday life” the notion of realism, as an antidote to the open and disenchanted vision of the world, as a system of signs and images to be freely interpreted and transformed, that characterized the last twenty years.⁴¹

It is certainly not a coincidence that, just a few weeks later, on the occasion of the opening of the retrospective exhibition at the Victoria and Albert Museum in London, from the pages of the same newspapers, critics – and also the same protagonists of that controversial season – sanctioned, with undeniable relief, the end of postmodernism and the overcoming of the hedonistic lightness that characterized the eighties and that in architecture was embodied by the game of forms and deformations, outside the conventions and without rules.⁴² (Fig. 16)

Architecture, more than any other “artistic” expression is in fact touched in the heart by this debate, because of its reality and its close relationship with economy and society: architecture contributes significantly in constructing the physical environment in which we live and the problem of the production of images, in architecture, is a matter of great importance, in so far as there is no difference in a building, between representation and reality of the work.

Figure 5. M. Ferraris, *Manifesto del nuovo realismo*, (Bari: Laterza, 2012)

It should therefore not be surprising to find an interest rising among the architects by a line of thought in which reality – what exists – is a “hard core” which is necessary to face: a new openness towards the real means, a greater attention to the external world as it is and as it was, and also, a chance to rehabilitate a concept of “truth” as “experience” in relation to our daily actions: dominant amongst these are dwelling, and therefore architecture and the city, which provide the physical place of living for everyone and thus they are an integral part of our reality.

Therefore, after the disillusionment of “Tendenza”’s rationalism, the excesses of the postmodern age and the sophistry of deconstruction, in architecture there is also an emergence of the interest in tackling reality again, in order to build a better world.

“Once completed the critique of postmodernism – says Ferraris – it is the matter for contemporary philosophy to move on to a constructive phase, to ‘rebuild deconstruction’. That does not mean to return to order (and which, then?), but to develop a philosophy which strives to account for the whole of reality, from physics to the social world. [...] The possibilities are produced by the impact of reality, without thereby philosophy being reduced to a fragmented vision, and renouncing to provide an overall sense of the real.”⁴³

Also, in architecture we can see an attempt to think again about reality as a critical tool to reflect on the current state of architecture: on its historical reality, on the urban reality and more generally on its “concrete” reality.⁴⁴

We could really talk, in architecture, about “re-construction,” not in the sense of restoration,⁴⁵ but of a mindset, which sees in reality not just something inherently negative, that resists and opposes the change, but the actual source of the possibilities.

As Rogers argued, it is actually possible to talk about a “realistic utopia” as a way of exploring alternative possibilities within the space that the world offers us.⁴⁶ Thus, the question: Is realism today’s great utopia?

NOTES

- 1 Max Weber, *Politik als Beruf*, lecture given on January 28, 1919 (München: Duncker & Humblodt, 1919), later in Id., *Gesammelte Politische Schriften* (München: Drei Masken Verlag, 1921): 396-450. English edition, Id., "Politics as a Vocation," in Id., *Max Weber: Essays in Sociology*, ed. Hans Heinrich Gerth, Charles Wright Mills (New York: Oxford University Press, 1946): 77-128.
- 2 Karel Teige, "Realismus und Formalismus," in *Archithese*, no. 19 (1976): 49. Monographic issue "Realismus-réalisme." Teige states that "It was not usual before that time to speak of realism in architecture. Only the theoreticians of socialist realism have started to apply this concept to architecture". He therefore fixed at the first half the Thirties the birth of the notion of realism in architecture, strictly related to the assumptions of socialist realism.
- 3 Cfr. Otár Macél, "Zur Theorie des sozialistischen Realismus," in *Archithese*, no. 19 (1976): 43-48.
- 4 *Casabella-Continuità*, no. 255 (September 1961). Monographic issue "Yugoslavia."
- 5 *Casabella-Continuità*, no. 262 (April 1962). Monographic issue "U.R.S.S."
- 6 Cfr. Alexander Alexandrovic Viesnin, "Intervista 'Sul realismo socialista in architettura'," in *Sovietskaja Arkhitektura* (1957), translated in *Architectural Design* (January 1959), unpublished in Italy, in *Casabella-Continuità*, no. 262 (April 1962): 24-25.
- 7 E. N. Rogers, "Utopia della realtà", in *Casabella-Continuità*, no. 259 (January 1962), presently in Id., "Utopia della realtà", in *Editoriali di architettura*, ed. Gabriella Lo Ricco and Mario Viganò (Rovereto: Zandonai, 2009), 266-269.
- 8 Ernesto Nathan Rogers, *Utopia della realtà* (Bari: Laterza, 1965).
- 9 Ernesto Nathan Rogers, "Esperienza di un corso universitario," in Id., *Utopia della realtà* (1965): 12-23.
- 10 Ernesto Nathan Rogers, "Utopia della realtà," in *Editoriali di architettura* (2009): 267.
- 11 Ibid.
- 12 On the position of Rogers cfr. Ernesto Nathan Rogers, *Gli elementi del fenomeno architettonico* (1961), third ed. 2009 (Milano: Christian Marinotti, 2009); Anna Giannetti and Luca Molinari, *Continuità e Crisi. Ernesto Nathan Rogers e la cultura italiana del secondo dopoguerra*, (Firenze: Alinea, 2010). On his relationship to phenomenology and particularly with the philosopher Enzo Paci, cfr. *aut aut*, no. 333 (2007), monographic issue "Enzo Paci. Filosofia e Architettura."
- 13 About the Tiburtino see *Casabella-Continuità*, no. 215 (April-May 1957) and no. 259 (January 1962). About Viale Etiopia: Giò Ponti, "Stile di Ridolfi," in *Stile*, no. 25 (January 1943): 2-15; Giancarlo De Carlo, "Architetture italiane," in *Casabella-Continuità*, no. 199 (January 1954): 19-33; Guido Canella, Aldo Rossi, "Architetti italiani: Mario Ridolfi," in *Comunità*, no. 41 (June-July 1956): 50-55; Vittorio Gregotti, "Alcune recenti opere di Mario Ridolfi," in *Casabella-Continuità*, no. 210 (June 1956): 22-48; "Opere recenti di Mario Ridolfi," and "Unità residenziale al km 7 della Via Tiburtina," in *Casabella-Continuità*, no. 215 (April-May 1957): 7-43.
On this topic see Bruno Reichlin, "Figures of Neorealism in Italian Architecture," in *Grey Room*, no. 5 (Autumn, 2001): 78-101 and no. 6 (Winter, 2002): 110-133.
- 14 Letter to Margaret Harkness in early April 1888, reported in Karl Marx and Friedrich Engels, *Scritti sull'arte* (Bari: Laterza, 1967): 156-160, quoted in Giancarlo Motta, "Caratteri tipici in circostanze tipiche," in, *Architettura e realismo. Riflessioni sulla costruzione architettonica della realtà*, ed. S. Malcovati and others (Santarcangelo di Romagna: Maggioli Editore, 2013): 335.
- 15 Rossi was teaching at the Institute of Architectural Composition of the Polytechnic School of Milan. The syllabus is dated 18 December 1970; in the research group lead by him participated Adriano Di Leo, Massimo Fortis, Mario Fosso, Giorgio Grassi, Vittorio Introini, Emanuele Levi Montalcini, Paola Marzoli, Antonio Monestiroli, Giancarlo Motta, Massimo Scolari, Daniele Vitale.
- 16 I thank Giancarlo Motta for these materials and for the precious information.

- 17 György Lukács, *Saggi sul realismo* (Torino: Einaudi, 1950); Id. *Estetica* (Torino: Einaudi, 1970). See also Mary Louise Lobsinger, "That Obscure Object of Desire: Autobiography and Repetition in the Work of Aldo Rossi," *Grey Room*, 8, (Summer 2002): 38-61.
- 18 In February-March 1973, an exhibition about Mario Sironi took place in Palazzo Reale in Milan. Aldo Rossi visited it. Mention may be made in this regard to the exhibition *Les réalismes*, curated by Jean Clair at the Centre Pompidou in Paris a few years later in 1980.
- 19 Ezio Bonfanti and others, *Architettura Razionale*, catalogue of the XV Triennale of Milan - International Architecture Section (Milano: FrancoAngeli, 1973); Federica Visconti and Renato Capozzi, eds., *Architettura Razionale 1973-2008* (Napoli: Clean, 2008).
- 20 *Archithese*, no. 13 (1975). Monographic issue "Realismus in der Architektur. Las Vegas etc.".
- 21 Ibid., 5.
- 22 Ibid.
- 23 *Archithese*, no. 19 (1976); Monographic issue "Realismus-réalisme."
- 24 Ibid., 2.
- 25 "Architecture builds a real suitable space, visually evoking suitability," György Lukács, *Estetica* (1970): 1210.
- 26 The quoted Derrida's text is Jacques Derrida, "Sémiologie et grammatologie," in *Social Science Information* (June 1968).
- 27 Karl Popper, *Das Elend des Historismus* (1957) 4th edition (Tübingen: Mohr, 1974).
- 28 Giorgio Grassi, "L'architettura come mestiere," introduction to Heinrich Tessenow, *Osservazioni elementari sul costruire* (Milano: FrancoAngeli, 1974): 38.
- 29 *Archithese*, no. 19 (1976): 25-26. Here the complex relationship of Rossi with Soviet realism appears only hinted at: Rossi doesn't deny his initial enthusiasm towards Soviet realism (he reports a trip to Moscow), which appears to him a "glorious episode" in architecture, opening a difficult debate on post-war achievements in socialist countries (beginning from the Stalinallee in East-Berlin).
- 30 Denise Scott-Brown, "Signs of life. Symbols in the American City," *ibid*: 29.
- 31 Léon Krier, "Qualche idea sul realismo," *Casabella* no. 420 (December 1976): 20-27.
- 32 *L'architecture d'Aujourd'hui*, no. 190 (1977). Monographic issue "Formalisme-Réalisme."
- 33 In 1969, in the introduction to the catalogue of the exhibition *Illuminismo e architettura del '700 veneto*, 13 August - 9 November 1969, ed. Manlio Brusatin (Resana TV: Paroni, 1969), Aldo Rossi for the first time denies the architecture of reason as a "tendenza" architecture.
- 34 For Spain, cfr. the magazine *2C. Construcción de la ciudad* with the issues devoted to Aldo Rossi [no. 2 (1975) and no. 14 (1979)] and Giorgio Grassi [no. 10 (1977)], and *Arquitecturas bis*, with the paper by Maria Teresa Muñoz, "Sobre el realismo en arquitectura," in *Arquitecturas Bis*, no. 43 (1983): 15-18.
- 35 Robert Delevoy, ed., V, *Rational Architecture Rationnelle: The reconstruction of the European City*, catalogue of the exhibition (Brussels, A.A.M.: 1978), and the essay by Léon Krier, "The reconstruction of the city:" 41. In the previous year, in March 1975, the exhibition *Rational Architecture: The Architecture of the City*, took place in London, arranged by the AA School London, organized by Léon Krier as an extension of the Triennale by Aldo Rossi (1973).
- 36 Jorge Silvetti, "On Realism in Architecture," *The Harvard Architecture Review* no. 1 (spring 1980): 11-31, monographic issue "Beyond the Modern Movement." The title makes reference to a meeting organized by the same magazine on the 7th of November 1977 at the Harvard University, in which Jerzy Soltan, Stanford Anderson, Peter Eisenman, John Hejduk, Leon Krier, Donlyn Lyndon, Cesar Pelli, Robert Stern and Stanley Tigerman participated. Six buildings were discussed: the Kitakyushu Prefectorial Central Library by Arata Izozaki (1975), the Addition to Allen Memorial Art Museum at Oberlin College by Venturi e Rausch (1976), the Crooks House by Michael Graves (1977), the Gallarate by Aldo Rossi (1970), the Whitman Village by Moore, Grover, Harper (1974) and the Central Beheer Office Building by Herman Hertzberger (1973).
- 37 Jorge Silvetti, "On Realism in Architecture," (1980): 12.

- 38 Ibid., 16.
- 39 Peter Eisenman and Léon Krier, "My ideology is better than yours," "Reconstruction-Deconstruction," *Architectural Design Profile* no. 81: 7-18, enclosed in *A.D.* no. 9-10 (1989).
- 40 *Archithese* no. 1 (1990). Monographic issue "Dirty Realism."
- 41 Maurizio Ferraris, "Ritorno al pensiero forte," *La Repubblica*, August 8, 2011: 36-37. Cfr. also the dialogue between Ferraris and Gianni Vattimo in *La Repubblica*, August 19, 2011: 48, and the answer by Paolo Flores D'Arcais on the same newspaper, August 26, 2011: 48. The *querelle* on realism, started by the publication of the "Almanacco di filosofia" in *MicroMega*, no. 5 (2011) and brought to the attention of the main daily papers, continued among academicians in several international meetings and with the publication by Maurizio Ferraris of the *Manifesto del nuovo realismo* (Bari: Laterza, 2012). Cfr. also *alfabeta2*, no. 17 (March 2012). This debate is thoroughly documented in <http://labont.it/rassegna-nuovo-realismo>.
- 42 Edward Docx, "Addio Postmoderno," *La Repubblica*, September 3, 2011: 35, review of the exhibition *Postmodernism. Style and Subversion 1970- 1990*, Victoria and Albert Museum, London, September 24, 2011 - January 15, 2012. Cfr. also Vittorio Gregotti, "Il postmoderno senza sovversione," in *Il Corriere della Sera*, September 17, 2011: 57.
- 43 Maurizio Ferraris, "Quando i filosofi pensano in grande," *La Repubblica*, February 19, 2013: 38. Cfr. also, as far as the European outline is concerned, Alexander Galloway, *Les nouveaux Réalistes* (Paris: Leo Scheer, 2012).
- 44 Silvia Malcovati, "Dal postmodernismo al nuovo realismo. Ritorno all'architettura della città / Von der Postmoderne zur neuen Realismus. Rückkehr zur Architektur der Stadt," in *Neue Berliner Architektur/Nuova architettura berlinese*, ed. Michele Caja and Massimo Fagioli (Firenze: Aión Edizioni, 2011); Silvia Malcovati, Stefano Suriano, Michele Caja, ed., *Nuovo realismo e architettura della città*, catalogue of the exhibition, Turin - Naples - Milan, December 2012 - March 2013 (Maggioli: Santarcangelo di Romagna, 2013).
- 45 Cfr. *Arch+*, no. 204 (October 2011). Monographic issue *Krise der Răpresentation*.
- 46 Maurizio Ferraris, Salvatore Veca, "Cercando Utopia," *La Repubblica*, March 21, 2013: 58-59.

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ARHITEKTURA UTOPIJA REALIZAM: TEMATSKI OKVIR

Ljiljana Blagojević

Termin ili koncept *realizma* re-aktuelizovan je u skorašnjim teorijskim debatama od rasprava u filozofiji i estetici do onih u teoriji i praksi arhitekture. Počev od 2000. godine, arhitektonski diskurs se često bavi širokim spektrom srodnih pitanja koja proističu iz post-kritičkih rasprava o utopijanizmu i realizmu i mogućnosti jednog “utopijskog realizma”, kako je to sugerirao Rajnhold Martin (2005). Rasprave o realizmu ponovo rezoniraju u arhitektonskoj teoriji kao odraz *Manifesta novog realizma*, filozofa Mauricija Ferarisa iz 2011 godine. Pitanja realizma naspram postmodernizma, “novog realizma” koji nastaje na pepelu post-modernizma, kritički i operativni pojmovi realizma i slično, postavljana su kako kroz prakse savremene arhitekture tako i kroz preispitivanje realizma i socijalističkog realizma u istoriji i teoriji arhitekture. Postavka tematskog okvira u ovom članku SAJ: *Arhitektura Utopija Realizam* ima za cilj da produbi tekuće rasprave o odnosima arhitekture sa realizmom i utopijom.

KLJUČNE REČI: ARHITEKTURA, UTOPIJA, REALIZAM, AUR MEĐUNARODNA NAUČNA KONFERENCIJA, UNIVERZITET U BEOGRADU — ARHITEKTONSKI FAKULTET

UTOPIJA STVARNOSTI. REALIZMI U ARHITEKTURI IZMEĐU IDEOLOGIJE I FENOMENOLOGIJE

Silvia Malcovati

Predložen povodom Prvog Kongresa sovjetskih pisaca u Moskvi 1934 godine, pojam realizma u teorijskim raspravama o arhitekturi u ranim tridesetim godinama dvadesetog veka, izgleda kao dvosmisleni pojam, koji se koleba između idealizma i ideologije, inovativnog istraživanja i istoricističkog formalizma. Neuspeh socijalističkog realizma i kriza njegove naglašene i monumenalističke arhitektonske slike, jasno pokazuju utopijski karakter realističkog “sna”, ali isto tako, na neki način, njegovu maštovitu moć nastojanja da se izgradi bolji svet.

Pitanje realizma aktuelno je i posle Drugog svetskog rata. Posebno u Italiji realizmi se pretvaraju u alternative savremenoj paradigmi, ni manje ni više utopijski, već otvoreni prema novim postmodernističkim američkim idejama, kao i arhitekturi grupe “Tendenza”.

U ovom radu predloženo je pregledno istraživanje realizama dvadesetog veka kao instrumenta koji odražava stanje u arhitekturi: nakon ekscesa postmodernog populizma, razočarenja “Architettura Razionale” i dijalektike dekonstrukcije – dekonstrukcije, izgleda da se ponovo pojavljuje u arhitekturi *jedan novi bauk* “Realizma” kao način reagovanja na trenutno arhitektonsko i urbano stanje.

KLJUČNE REČI: UTOPIJA, REALIZAM, ITALIJANSKA ARHITEKTURA POSLERATNOG PERIODA, “TENDENZA”, POSTMODERNIZAM, NOVI REALIZAM, ARHITEKTURA GRADA

(SOC)REALIZMI U PRAKSI: PONOVRNO ČITANJE SOVJETSKOG ISKUSTVA IZ TRIDESTIH GODINA PROŠLOG VEKA

Alessandro De Magistris

Diskurs o realizmu u savremenoj arhitektonskoj raspravi izgleda da zaobilazi složenost istorijskih korena ove pojave u arhitekturi dvadesetog veka i, posebno, diskurs o socijalsitičkom realizmu: izvor mnogih perspektiva koje gravitiraju oko ideje realizma u posleratnom periodu i koje predstavljaju značajan momenat u teorijskoj raspravi i projektantskoj praksi između tridesetih i pedesetih, sve do Staljinove smrti.

Cilj ovog članka je da predloži jedno artikulisano razmišljanje o iskustvu socrealizma, istraženog u njegovim “formativnim” godinama, u ključnoj fazi njegove razrade. Daleko od toga da je rezultat krutog, teoretskog određenja od vrha nadole, realizam je definisan na pragmatičan način, u većini radova projektanske prakse i teorije. Eklekticizam i pluralizam njegovih izražaja, koji gravitiraju oko ideje kritičke asimilacije istorije, objašnjava razvoj socrealizma između ratnog i posleratnog perioda u SSSR i istočno evropskim zemljama i nalazi svoj najjasniji iskaz u moskovskom metrou.

KLJUČNE REČI: SOCIJALISTIČKI REALIZAM, EKLEKTICIZAM, TRADICIJA PLANIRANJA I *GENPLAN REKONSTRUKCIJ*, MOSKOVSKI METRO, SINTEZA UMETNOSTI, POST-KONSTRUKTIVIZAM

MANFREDO TAFURI I KRITIKA REALIZMA

Luka Skansi

Jedna od glavnih tema istorijskog rada Manfreda Tafurija, bilo da je analizirao arhitekturu renesanse, iluminizma ili dvadesetog veka, ticala se odnosa između arhitektonskog stvaralaštva i stvarnosti. Ova tema takođe je premisa, odnosno uvodni teorijski okvir, za njegov istorijski i kritički diskurs "kritike realizma", koji je opisan u eseju *Architettura e Realismo (Arhitektura i realizam)*, objavljenom 1985. godine. Ovaj esej predstavlja zaključne Tafurijeve opservacije italijanske posleratne arhitektonske kulture. Neorealizam postaje u njegovom eseju predmet prilično jedinstvene istorijske kontekstualizacije, predmet duboke kritike i, konačno, demistifikacije.

KLJUČNE REČI: ARHITEKTURA, REALIZAM, NEOREALIZAM, KRITIKA, POSLERATNA ITALIJA

FRENK LOJD RAJT, EJN REND I HIPER-KAPITALISTIČKA UTOPIJA

Tijana Vujošević

Ovaj rad predstavlja paralelno čitanje Frenk Lojd Rajtovog traktata *Iščezavajući grad* i Ejn Rendovog romana *The Fountainhead*. Autorka istražuje retoriku anti-urbanih utopija iz ere Depresije isnspirisanu mitom američkih pionira i osvajanjem granice. Ona identifikuje tri karakteristike Rajtovih i Rendovih anti-urbanih konstrukta: slavljenje muževnosti, poricanje političkog angažmana i anti-intelektualizam, sve to kombinovano u snu prvobitnog, idealnog kapitalizma. Koje su protivrečnosti i nedoslednosti svojstvene u građenju anti-urbane utopije? Ovo je pitanje na koje ovaj rad namerava da odgovori.

KLJUČNE REČI: MODERNIZAM, UTOPIJSKA FIKCIJA, ANTI-URBANIZAM, USONIA, THE FOUNTAINHEAD – FAUNTEJNHED, IDEOLOGIJA, MUŠKOST, ANTI-INTELEKTUALIZAM

MESTO [PROSTOR] NE-MESTO

Krunoslav Ivanišin

Čak iako se nikada ne materijalizuju kao zgrade, arhitektonski projekti pripadaju stvarnom svetu. Odvojeno od stvarnog prisustva, ali bez lišavanja merljivih prostornih osobina, ovi skupovi tehničkih crteža u srazmeri, opisa i proračuna objašnjavaju buduću fizičku relanost u pogledu prostora, materijalnosti i forme, sa ciljem stvaranja sveta bar malo boljeg nego što je onaj iz koga potiču. Topografski izazovno, divno mesto pored mora; neko specifično gusto urbano okruženje; intrigantan način razmišljanja : neposredni kontekst prethodi i prati stvarnu izgradnju arhitektonskog dela. To je očigledna činjenica sama po sebi koju istoricističke konceptualizacije i klasifikacije ne mogu da poreknu. UTOPIJSKI ili REALISTIČNI, arhitektonski projekti su po svojoj prirodi vezani za mesta. Samo mera njihovog mešanja i uplitanja sa tim mestima može da varira. U našem post-globalizovanom svetu, i utopijski i realistični kvaliteti se mogu naći u projektima koji su hiperrealistični prema neposrednom kontekstu i koji se kontekstima bave minimalno, samo u pogledu raspoređivanja opterećenja, prilagođavanja stvarnoj topografiji, ili klimatskoj zaštiti.

KLJUČNE REČI: MESTO, ARHITEKTA, PROJEKAT, MATERIJAL, [PROSTOR], KONTEKST, ARHITEKTURA, NE- MESTO