

36, Via Santa Chiara
61029, Urbino (PU) I
t (+39) 0722 320195
fx (+39) 0722 4336

info@isiaurbino.net
www.isiaurbino.net

○ «**Spiriti**». **Otto fotografi raccontano Giancarlo De Carlo a Urbino.**
«**Spiriti**». **Eight photographers recount Giancarlo De Carlo in Urbino.**

Curated by

Jonathan Pierini

Director ISIA Istituto Superiore per le Industrie Artistiche di Urbino

Marco Pierini

Interim Director Galleria Nazionale delle Marche

Urbino, 31th October 2020 – 28th February 2021

Eight internationally renowned photographers, ISIA teachers were invited to tell the story of De Carlo's work in Urbino today, in response to the architect's invitation to re-evaluate the last phase of the project, the one usually overlooked in the evaluation of results. In *L'Architettura della partecipazione* he exposes how often the representation of architecture does not include the people who live in it, while according to him, a place is a space "experienced, consumed, perpetually transformed by human presence".

Paola Binante, Luca Capuano, Mario Cresci, Paola De Pietri, Jason Fulford, Stefano Graziani, Armin Linke, Giovanna Silva, explore and recount the nature of his lesson through photography.

Alongside their multiple perspectives is the performative work, carried out by the graphic designer **Patrick Lacey** and the artist **Ben Cain**, with the ISIA students and the narrations developed by the students of the IUAV University of Venice, together with Armin Linke, using photographic material from the archives. Finally, a selection of publications edited by **Sara Marini** and **Alberto Petracchin**, underlines the theoretical contribution of the Decarlian thought project, an essential component of his legacy.

According with architect **Gianni Filindegui**, responsible for the exhibition set up, and the graphic designers **Leonardo Sonnoli** and **Irene Bacchi**, all ISIA teachers, working on this project also means to deal with the distinguished relationship between Giancarlo De Carlo and the architects of Palazzo Ducale: Luciano Laurana and Francesco Di Giorgio Martini. De Carlo in the introduction to the volume *Il Palazzo*

di Federico da Montefeltro, 1985, edited by Maria Luisa Polichetti, speaks of Luciano Laurana and Francesco di Giorgio Martini as the 'spirits' of the Palazzo.

We cannot help but imagine De Carlo himself as a presence for the city, always present and alive through his project. De Carlo was able to animate a dialogue regarding the city project in Urbino that involved many stakeholders - from institutions to schools, to the citizens - going beyond disciplinary boundaries to become a cultural and social project.

Link to download the images available:

<http://bit.ly/spiriti2020>

«Spiriti». Otto fotografi raccontano Giancarlo De Carlo a Urbino.

Galleria Nazionale delle Marche, Palazzo Ducale di Urbino, Italy

30th October 2020 – 28th February 2021

Opening hours:

from Tuesday to Sunday: from 8:30 am to 7:15 pm, ticket office closes at 6:15 pm.

Monday: from 8:30 am to 2:00 pm, ticket office closes at 1:00 pm.

Contact

ISIA Istituto Superiore per le Industrie Artistiche

segreteria@isiaurbino.net

www.isiaurbino.net

ISIA U Press Office

Giuseppina Flor

gfl@giuseppinaflor.com

Giancarlo De Carlo (Genoa, 1919 - Milan, 2005) spent his childhood years in Genoa and Livorno before moving to Tunis. He returned to Milan in 1937 and attended the Faculty of Engineering at the Politecnico where he graduated in 1943. Enlisted as a naval officer, when the armistice was signed, he went into hiding and participated in the Resistance. After the war he became close to anarchist movement, in particular to Kropotkin's ideas. In 1947 he wrote a monograph on William Morris.

In 1948 he graduated from the Faculty of Architecture in Venice. At the beginning of the 1950s, after a number of collaborations with Franco Albini, he began his professional activity. His long relationship with the city of Urbino, and the rector Carlo Bo, began in 1952 when he was commissioned to renovate the university's headquarters. This was the period when the "Bocca di Magra" group was born; a group of friends including Vittorio Sereni, Giovanni Pintori, Giulio Einaudi, Marguerite Duras, Franco Fortini, Lica and Albe Steiner, Elio Vittorini, Italo Calvino, who met periodically to spend their holidays together.

In 1954 he was part of the editorial board of "Casabella Continuità", edited by Ernesto Rogers, with whom he worked until 1956. In 1951 he organised an exhibition on spontaneous architecture at the Milan Triennial IX and in 1955 he was appointed Professor of Urban Planning at the Faculty of Architecture at the IUAV University of Venice. In 1958 he was charged with the drafting of the Urbino Urban Plan.

The following year he took part in the last CIAM Conference in Otterlo. It was on this occasion that Team X, which included architects Aldo van Eyck, Alison and Peter Smithson, Jacob B. Bakema and Georges Candilis, was formed. Between 1962 and 1965 he developed the project of the Collegi del Colle in Urbino. In 1968 he was a member of the Board of the Milan Triennial XIV, entitled Il Grande Numero. In the climate of unrest, the exhibition was occupied and destroyed on the very day of its inauguration. Based on a dialogue with the themes and experiences of the movements, De Carlo developed a series of analyses that he shared in texts such as La piramide rovesciata; Ordine, Istituzione, Educazione, Disordine and Un'architettura della partecipazione. In 1976 he founded ILAUD (International Laboratory of Architecture

and Urban Design), a design laboratory that involves institutes and architects from all over the world, inviting them to engage with themes related to the specific places that host it.

De Carlo's editorial and publishing activity was intense. He wrote numerous volumes and articles in magazines such as "Abitare", "Domus", "Spazio e Società", of which he was the founder and director from 1978 to 2000.

Paola Binante (Roma, 1965) is teacher and coordinator of the specialist course in Photography at ISIA in Urbino and at the Accademia di Belle Arti in Bologna. Since 1984 she has been involved in Art Photography, collaborating with artists, galleries and museums. She has held solo exhibitions and participated in numerous group exhibitions in Italy and abroad.

Luca Capuano (Bologna, 1974) has undertaken numerous projects of documentation and interpretative analysis of the contemporary landscape commissioned by private foundations, museums and public bodies such as Unesco and Mibact.

He has exhibited his research work in various private galleries, museums of contemporary art, foundations and Cultural Institutes.

Mario Cresci (Chiavari, 1942) is among the first of his generation to apply and combine the culture of the project together with experimentation on visual languages in Italy. He is one of the authors of *Viaggio in Italia*. He has exhibited at several editions of the Biennale d'Arte in Venice. His works are present in numerous collections of galleries, museums, institutes.

The images of **Paola De Pietri** (Reggio Emilia, 1969) are born from a careful observation of the landscape, be it the urban landscape or the organic and vegetal landscape of nature. She has exhibited in numerous solo and group exhibitions, including BOZAR, Brussels and Die Photographische Sammlung, Cologne. In 2009 she won the Albert Renger-Patzsch Prize with the series *To Face*.

Jason Fulford (1973, Atlanta, Georgia) has adopted the photo book format as a primary mode of expression in which his photographs build a layered articulation through sequence and arrangement. He is a Guggenheim fellow and a cofounder of J&L Books; coeditor, with Gregory Halpern, of *The Photographer's Playbook*.

Stefano Graziani (Bologna, 1971) moves on the border between photography, art and architecture. He is cofounder of the magazines "San Rocco" and "Genda". He collaborates with various architectural firms including Baukuh, Christ&Gantenbein, Office KGDVS, PioveneFabi. Among his most recent projects is *Questioning Pictures*, commissioned by Fondazione Prada.

For over twenty years, photographer and filmmaker **Armin Linke** (1966, Milan) has documented how humanity uses technologies and knowledge in order to transform the surface of the earth and adapt it to its needs. His works were exhibited internationally. Linke is artist in residence at the KHI in Florenz – Max-Planck-Institut.

Giovanna Silva (Milano, 1980) collaborated with the magazines "Domus" and "Abitare". She founded the architecture magazine "San Rocco" and is editorial director of Humboldt Books. Her works have been published by Quodlibet, Mousse Publishing, Bedford Press. She participated in the 14th Mostra Internazionale di Architettura di Venezia.

ISIA Urbino

ISIA Urbino is a graphic design and visual communication school.

It is a school with a strong identity which be summarised as workshop based with local area and regional bonds and focused on design's political dimensions understood as a form of attention to its socio-economic implications. The institute's identity is bound up with Italy's history, with the healthy and productive Italy whose roots lie in the post Second World War period. ISIA is a place in which to learn social commitment and cultural design practices.

The institute was set up in 1962 as a CSAG—Corso Superiore per Arte Grafica (Higher Education in Graphic Art Programme). It was Albe Steiner, invited by the Scuola del Libro's then principal, who shaped the programme's structure in a lively intellectual climate in which Carlo Bo, Rector of Urbino University, philosopher Livio Schirolla and architect Giancarlo De Carlo also took part. Steiner saw designers as intellectuals for whom both cultural and technical elements were equally essential and indissolubly linked.

In 1971 Steiner was succeeded by Michele Provinciali whose subjective and emotional approach to design, inspired by his studies at the Chicago Institute of Design, played a determinant role in the school's evolution. A central novelty in his educational approach was a new preparatory course whose goal was to take students back to a hypothetical primitive creative stage.

Steiner and Provinciali represented two very different historical visions of design which converged into a shared emphasis on social commitment and responsibility externalised via political involvement in socio-cultural reform or seen as a more intimate focus on context and culture's material traces.

○ In 1974 the school became an ISIA - Istituto Superiore per Industrie Artistiche (Institute of Higher Education in the Artistic Industries) - joining the ranks of the AFAM - Alta Formazione Artistica e Musicale (Higher Artistic and Musical Education) - which ensured it wide ranging educational autonomy and flexibility.

Today ISIA Urbino's educational programme is an inter-disciplinary one. The teaching body is made up of professionals of proven quality and diverse origins, from both Italy and abroad.

As a laboratory school ISIA Urbino can adapt easily to the changing contemporary scene making it an optimal place in which to develop and prototype new design professions, functions and economies.

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Galleria Nazionale delle Marche - Palazzo Ducale di Urbino

The National Gallery of the Marche contains a vast number of art works which are on show to the public. These include paintings and sculptures dating back to the 13th through to the 18th century; ceramics; coins; drawings and some furnishings, to which we can add the "fixtures" of Urbino's Ducal Palace.

The museum's prestige is linked in everybody's minds to the absolute masterpieces of the Renaissance that are part of its 15th-century core. To name but a few, we could mention the "Flagellation", the "Madonna of Senigallia" (Piero della Francesca) the "Ideal City" (central-Italian painter, previously attributed to L. Laurana), and the "Portrait of a Gentlewoman" known as "La Muta" (Raphael).

The collections belonging to the National Gallery of the Marche are on display in a unique setting: Urbino's splendid Ducal Palace [in Italian, "Palazzo Ducale"], built for Federico da Montefeltro to promote the glory of his family and at the same time, to express his character as a man of the Renaissance, a man who was able to combine culture, a military career and political prowess.

The Ducal Palace was built in several stages; a significant part was designed by Dalmatian architect Luciano Laurana, responsible for the fairy-tale twin turrets.

The structure of the palace is practical in the sections designed by military architect and engineer to the Duke, Francesco di Giorgio Martini from Siena. The "technical" appearance of the building and the modern nature of the residence can be best appreciated by visiting the basement, the kitchens, the ice house and the other services, all of which reveal the organisation of a building able to accommodate a vast number of servants and an extremely rich court.