

Oriol Bohigas

SÓN MOLTS ELS RECORDS DE LUDOVICO QUARONI I DE LA SEVA OBRA QUE EM VAREN REVENIR A FLOR DE PELL AMB LA NOTÍCIA DE LA SEVA MORT. N'HI HADOS, PERÒ, ESPECIALMENT SOBRESSORTINTS PEL SEU ARRELAMENT A DOS MOMENTS SIGNIFICATIUS EN EL MEU ITINERARI INTEL·LECTUAL. EL PRIMER FOU EL DESCOBRIMENT DE L'ESGLÉSIA DE GÈNOVA, EN UN NÚMERO DE LA INOBLIDABLE *CASABELLA* D'ERNESTO ROGERS, UNA OBRA QUE EM PERMETÉ D'ENTENDRE COM ES PODIA FER UNA ARQUITECTURA CRÍTICA EN FRONT DE LES ORTODOXIES DE L'AVANTGUARDA, CONSERVANT-NE, PERÒ, LES EXIGÈNCIES METODOLÒGIQUES –I, ADHUC, MOLTS PRINCIPIS FIGURATIUS–, I DESTACANT-SE, AL MATEIX TEMPS, DELS ESTILISMES JA MASSA CODIFICATS DELS SEUS JOVES COMPANYS DEL NEOLIBERTY. EL SEGON FOU LA SEVA PRESENCIA A BARCELONA, CONVOCAT PER UNA COMISSIÓ DEL COL·LEGI QUE PROGRAMAVA UNES ENQUESTES SOBRE ELS PROBLEMES DE L'ENSENYAMENT DE L'ARQUITECTURA. A LA SALA DE JUNTES DE L'ESCOLA FEU UN RESUM DELS PROBLEMES GENERALS I PARTICULARS QUE ENS AFECTAVEN, I PLANTEJÀ CAMINS DE REDREÇAMENT. ENCARA CONSERVO ELS APUNTS D'AQUELLA MENA DE CONFERÈNCIA FETA EN LA MÉS ESTRICTA INTIMITAT, UNS APUNTS QUE, AL LLARG DELS ANYS, M'HAN SERVIT PER IMPULSAR O CORREGIR ALGUNES DE LES NOSTRES IDEES SOBRE L'EVOLUCIÓ DE L'ESCOLA DE BARCELONA. SÓN DOS RECORDS POTSER DE PETITA ESCALA. AL COSTAT DEL QUE HA REPRESENTAT PER A TOTS NOSALTRES EL CONJUNT DEL SEU MESTRATGE. PERÒ AQUESTA PETITA ESCALA ÉS LA QUE EXPLICA MILLOR LA INTIMITAT DEL CONDOL, EN EL TRASBALS DE LA MORT D'UN AMIC.

THE MEMORIES OF LUDOVICO QUARONI AND HIS WORK THAT IMMEDIATELY CAME TO ME UPON HEARING ABOUT HIS DEATH WERE MANY, BUT TWO OF THEM IN PARTICULAR STAND OUT SHARPLY, ROOTED AS THEY ARE IN TWO SIGNIFICANT MOMENTS OF MY INTELLECTUAL ITINERARY. THE FIRST WAS WHEN I DISCOVERED THE CHURCH IN GENOA IN AN ISSUE OF ERNESTO ROGERS'S UNFORGETTABLE *CASABELLA*, A WORK THAT LED ME TO UNDERSTAND HOW ONE COULD CREATE CRITICAL ARCHITECTURE AS OPPOSED TO AVANT-GARDE ORTHODOXIES, WHILST STILL RETAINING THE LATTER'S METHODOLOGICAL DEMANDS –AND, CONSEQUENTLY, MANY FIGURATIVE PRINCIPLES– WHILE AT THE SAME TIME STANDING APART FROM THE ALREADY OVER CODIFIED STYLISMS OF HIS YOUNG NEOLIBERTY COLLEAGUES. THE OTHER MEMORY IS OF HIS PRESENCE IN BARCELONA, WHEN HE WAS INVITED BY A COMMISSION OF THE COLLEGE OF ARCHITECTS THAT HAD SCHEDULED A SERIES OF SURVEYS ON THE PROBLEMS OF TEACHING ARCHITECTURE. IN THE BOARD ROOM OF THE SCHOOL OF ARCHITECTURE HE GAVE US A SUMMARY OF THE GENERAL AND SPECIFIC PROBLEMS AFFECTING US, AND SUGGESTED WAYS OF REDRESSING THE SITUATION. I STILL HAVE THE NOTES I TOOK AT THAT SORT OF LECTURE GIVEN IN THE STRICTEST INTIMACY, NOTES WHICH I HAVE TURNED TO AGAIN AND AGAIN OVER THE YEARS IN ORDER TO PUSH FORTH OR CORRECT SOME OF OUR IDEAS FOR THE EVOLUTION OF THE BARCELONA SCHOOL. THEY ARE PERHAPS TWO SMALL-SCALE MEMORIES, NEXT TO WHAT THE WHOLE OF HIS MARTERY HAS MEANT FOR US ALL. BUT THIS SMALL SCALE IS BEST TO EXPLAIN THE INTIMACY OF MY BEREAVEMENT, IN MY GRIEF OVER THE DEATH OF A FRIEND.

Federico Correa

UNO DE LOS GRANDES DE LA ARQUITECTURA ITALIANA DESDE LOS AÑOS 50, QUARONI CONTRIBUYE SUBSTANCIALMENTE AL CORPUS DOCTRINAL QUE MAS INFLUYO EN MI FORMACION.

LA HUMANIZACION CON QUE EN ESTE PERIODO SE INTENTA PERFILAR EL INDISCUTIDO CONTENIDO IDEOLOGICO DEL MOVIMIENTO MODERNO SE PRODUCE EN UNA ITALIA QUE, AL TIEMPO QUE SE RECUPERA DE SUS HERIDAS DE GUERRA, TRAS MUCHOS AÑOS DE DICTADURA, AFRONTA CON VIGOROSO FRESGOR LOS PLANTEAMIENTOS DE UN FUTURO LIBRE Y DEMOCRATICO.

EL PAPEL CAPITAL DE QUARONI, EN SU DILATADA ACTIVIDAD DOCENTE Y PROFESIONAL, ES TIPICO DE LOS PERSONAJES HUMANISTAS, TEORICISTAS Y EMPIRICISTAS QUE DOMINAN LA ESCENA DE ESOS AÑOS EN ITALIA Y ABARCAN CON SU INFLUENCIA HASTA NUESTRO PAIS. CONCRETAMENTE A BARCELONA, DONDE ALGUN DIA SERA PRECISO CALIBRAR LA CALIDAD Y EXTENSION DE SU LEGADO.

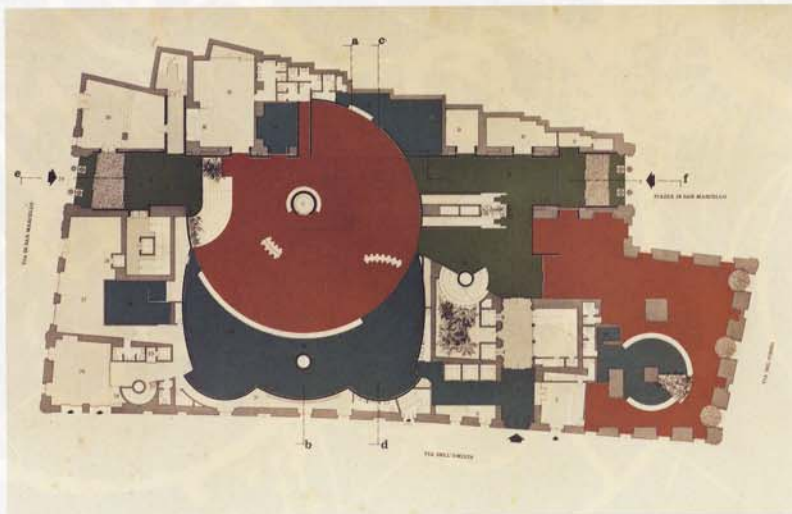
ONE OF THE GREAT MASTERS OF ITALIAN ARCHITECTURE, QUARONI CONTRIBUTED SUBSTANTIALLY TO THE DOCTRINAL CORPUS THAT MOST INFLUENCED ME IN MY TRAINING.

THE HUMANISATION WITH WHICH IT WAS AT THE TIME SOUGHT TO OUTLINE THE UNDISPUTED IDEOLOGICAL CONTENTS OF THE MODERN MOVEMENT WAS TAKING PLACE IN AN ITALY WHICH, WHILE STILL LICKING ITS WAR WOUNDS, AND AFTER MANY YEARS OF DICTATORSHIP, WAS TACKLING WITH VIGOROUS FRESHNESS NEW APPROACHES TO A FREE AND DEMOCRATIC FUTURE.

THE OUTSTANDING ROLE PLAYED BY QUARONI THROUGHOUT HIS EXTENSIVE TEACHING AND PROFESSIONAL ACTIVITIES IS TYPICAL OF THE THEORETICIST AND EMPIRICIST HUMANIST FIGURES THAT PEOPLED THE ITALIAN SCENE OF THE PERIOD, AND WHOSE INFLUENCE EXTENDED AS FAR AS OUR OWN COUNTRY, MORE SPECIFICALLY BARCELONA, WHERE IT WILL ONE DAY BE NECESSARY TO ASSESS THE QUALITY AND REACH OF THEIR LEGACY.

Ludovico Quaroni, próximo a nosotros

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7-1990
URBANISMO



Planta del proyecto para el Banco de Roma. (1970). (con G. Esposito, P. Micalizzi)

Ground plans of the project for the Bank of Rome. 1970. (with G. Esposito, P. Micalizzi)

Lluís Domènech

LA PRIMERA VEZ FUE EN UN AULA DE LA ESCUELA DE ARQUITECTURA, EN 1963, MIENTRAS LLOVIAN SOBRE NOSOTROS UNAS APRESURADAS NOCIONES DE SOCIOLOGIA Y ECONOMIA, STANDARES SOBRE EQUIPAMIENTO DE BARRIOS Y DIMENSIONADO DE VIAS RAPIDAS: EL URBANISMO ERA AUN UN CORPUS ABSTRACTO E INTANGIBLE QUE DEBIA SALVAR LOS ERRORES DE LA ARQUITECTURA. EN EL FONDO DE LA CLASE SE SENTO, DE REPENTE, UN ROBUSTO PERSONAJE VESTIDO DE OSCURO, UN PROFESOR INAJUDADO, QUE ASISTIO IMPASIBLE A LA EXPLICACION DE NUESTRO CATEDRATICO. SUS OJOS, NO OBSTANTE, LE TRAICIONABAN, Y SUCESIVAS RAFAGAS DE TRISTEZA, IRONIA Y APACIBLE DESILUSION EVIDENCIABAN UNA SUAVE CRITICA A LO QUE SE NOS ESTABA ENSEÑANDO.

NO VOLVIA A VERA LUDOVICO QUARONI HASTA DIEZ AÑOS MAS TARDE, DEBERIA SER HACIA 1974, UNA NOCHE EN QUE PRONUNCIO UNA CONFERENCIA EN EL COLEGIO DE ARQUITECTOS Y, POR ESTAR LIGADO ENTONCES EN TEMAS ORGANIZATIVOS DE LA COMISION DE CULTURA, TUVE LA SUERTE DE ACOMPAÑARLES A EL Y A SU MUJER MIENTRAS TOMABAN UN CARGADO CAFE. ESTA VEZ SUS OJOS, UNA INCREIBLE CARACTERISTICA DE SU PERSONALIDAD, INTENTABAN FORMULAR UNA TIMIDA EXCUSA, YA QUE EN CIERTA FORMA CONSIDERABA IMPROPIA SU PRESENCIA ACADEMICA FRENTE A LA MAGNITUD Y GRAVEDAD DE LOS HECHOS POLITICOS QUE MARCARON LOS ULTIMOS AÑOS DEL FRANQUISMO. RECORDABA SU PROPIA EXPERIENCIA POLITICA, SU CONFINACION, COMO PRISIONERO DE LOS INGLESES, EN LA INDIA. SIN DAR MAS IMPORTANCIA A SUS PERIPECIAS, Y AL DEMOSTRARLE YO UN INTERES ESPECIAL POR EL TEMA DE LOS VIAJES EXOTICOS, DERIVO HACIA UNA LENTA DIGRESION SOBRE LAS CULTURAS ORIENTALES, SOBRE LA MUSICA HINDU Y SUS MODALIDADES TONALES.

GUARDO DE ESTE ENCUENTRO UNA PROFUNDA IMPRESION. EN AQUELLA EPOCA, QUARONI NO ERA, PARA MI, NINGUNA DE LAS GRANDES FIGURAS DE LA ARQUITECTURA ITALIANA QUE NOS TENIAN, LITERALMENTE, PENDIENTES DE SUS OBRAS (ALBINI, GARDELLA, ROGERS, SCARPA) Y AUNQUE SU IGLESIA DE GENOVA ME HABIA IMPRESIONADO MUCHO, NO ACABABA DE SITUAR SU, A MI ENTENDER, VACILANTE PERSONALIDAD.

A PARTIR DE AQUEL MOMENTO, DE SU POSTERIOR CONFERENCIA, DE LA LECTURA DE LA *TORRE DE BABEL* Y DE SUS OCHO LECCIONES DE ARQUITECTURA, DE LA IMPRESION QUE CAUSARON SUS PROYECTOS PARA MESTRE, BARI, TUNEZ, ETC., EMPECE A COMPRENDER EL GRAN EMPEÑO DE QUARONI, SU TITANICO ESFUERZO EN LO QUE EL LLAMABA EL "CONTRABALANCEO" DE LA CULTURA ARQUITECTONICA, EL LENTO IR Y VENIR ENTRE LA PEQUEÑA Y GRAN ESCALA, LA DIALECTICA ENTRE ESTRUCTURA URBANA Y FORMA ARQUITECTONICA.

ES OBLIGADO DEBER DE AGRADECIMIENTO DECIR QUE, EN LA PROLONGADA EVOLUCION DEL PROYECTO DEL CENTRO HISTORICO DE LERIDA (EN EL QUE VENGO TRABAJANDO DURANTE 20 AÑOS), DESDE EL PRIMER ESQUEMA DE 1974 HASTA LA ONDULANTE Y DEFINITIVA PRESENCIA DE LA INFRAESTRUCTURA YA REALIZADA, FLOTA LA INFLUENCIA REFLEXIVA Y LUCIDA DEL PROFESOR QUARONI.

THE FIRST TIME WAS IN A LECTURE ROOM IN THE SCHOOL OF ARCHITECTURE, IN 1963, AS SOME HASTY NOTIONS ON SOCIOLOGY AND ECONOMICS, ON STANDARDS OF NEIGHBOURHOOD FACILITIES AND SIZE OF FAST TRAFFIC ROUTES WERE BEING RAILED UPON US: URBANISM WAS AS YET AN ABSTRACT AND INTANGIBLE CORPUS THAT WAS TO SAVE THE ERRORS OF ARCHITECTURE. A ROBUST AND DARKLY-CLAD FIGURE SUDDENLY CAME IN AND SAT DOWN AT THE BACK OF THE ROOM: A GUEST LECTURER WHO ATTENDED IMPASSIVELY THE EXPLANATIONS OFFERED TO US BY OUR PROFESSOR. HIS EYES, HOWEVER, GAVE HIM AWAY AND WERE SUCCESSIVELY CHARGED WITH SADNESS, IRONY, AND A QUIET DISILLUSION, DENOTING A GENTLE CRITICISM OF WHAT WE WERE BEING TAUGHT.

I ONLY SAW LUDOVICO QUARONI AGAIN TEN YEARS LATER, IN 1974 OR THEREABOUTS, ON AN EVENING WHEN HE GAVE A LECTURE IN THE COLLEGE OF ARCHITECTS AND I, BEING AT THE TIME CONNECTED TO ORGANISATIONAL ASPECTS OF THE COMMISSION FOR CULTURE, HAD THE PLEASURE OF ACCOMPANYING HIM AND HIS WIFE AS THEY SAT AND SIPPED SOME STRONG COFFEE. ON THIS OCCASION, HIS EYES, AN INCREIBLE FEATURE OF HIS PERSONALITY, WERE TRYING TO FORMULATE A SHY APOLOGY, FOR HE SOMEHOW CONSIDERED IMPROPER HIS ACADEMIC PRESENCE IN THE FACE OF THE MAGNITUDE AND SERIOUSNESS OF THE POLITICAL EVENTS MARKING THE LAST YEARS OF FRANCOISM. HE RECALLED HIS OWN POLITICAL EXPERIENCE, HIS CONFINEMENT IN INDIA, HAVING BEEN MADE PRISONER BY THE ENGLISH. WITHOUT GRANTING ANY MORE IMPORTANCE TO HIS ADVENTURES, AND AS I SHOWED A PARTICULAR INTEREST IN THE SUBJECT OF EXOTIC JOURNEYS, HE MOVED ON TO A SLOW DIGRESSION ON EASTERN CULTURES, ON HINDU MUSIC AND ITS MODALITIES OF TONE.

I HAVE RETAINED A DEEP IMPRESSION OF THIS MEETING. AT THE TIME, QUARONI DID NOT FOR ME BELONG WITH THE GREAT FIGURES OF ITALIAN ARCHITECTURE THAT HAD US, LITERALLY, HANGING ON TO THEIR EVERY WORK (ALBINI, GARDELLA, ROGERS, SCARPA), AND ALTHOUGH HIS CHURCH IN GENOVA HAD IMPRESSED ME GREATLY, I COULD NOT PIN DOWN HIS, TO MY MIND, RATHER WAVING PERSONALITY.

FROM THAT MOMENT ON, HOWEVER, AFTER HIS LECTURE LATER, AFTER READING *THE TOWER OF BABEL* AND HIS EIGHT LESSONS ON ARCHITECTURE, AFTER THE IMPRESSION CAUSED BY HIS PROJECTS FOR MESTRE, BARI, TUNIS, ETC., I BEGAN TO UNDERSTAND QUARONI'S GREAT DETERMINATION, HIS TITANIC EFFORTS IN WHAT HE CALLED THE "COUNTERSWING" OF ARCHITECTURAL CULTURE, THE SLOW TOING AN FROING BETWEEN SMALL AND LARGE SCALE, THE DIALECTICS BETWEEN URBAN STRUCTURES AND ARCHITECTURAL FORM.

IT IS AN OBLIGATORY ACT OF GRATEFUL ACKNOWLEDGEMENT TO POINT OUT HOW, IN THE PROLONGED EVOLUCION OF THE PROJECT FOR THE HISTORICAL CENTRE OF LERIDA (ON WHICH I HAVE BEEN WORKING FOR THE LAST TWENTY YEARS), FROM THE FIRST SCHEME OF 1974 RIGHT UP TO THE UNDULATING AND DEFINITE PRESENCE OF THE NOW DEVELOPED INFRASTRUCTURE, THE REFLECTIVE AND LUCID INFLUENCE OF PROFESSOR QUARONI HAS HOVERED OVER THE WHOLE PROCESS.

José Ignacio Linazasoro

EL RASGO MAS SOBRESALIENTE DE LUDOVICO QUARONI FUE, SIN DUDA, CONSTITUIR UN PUENTE ENTRE LAS EXPERIENCIAS DE ANTEGUERRA, CARACTERIZADAS POR LOS GRANDES CONCURSOS DEL REGIMEN FASCISTA, Y LAS DE LA POSTGUERRA, EPOCA EN LA QUE SE REVELO COMO PROFESOR, TEORICO, URBANISTA Y ARQUITECTO POR ENCIMA DE TODO. EN ESTA SEGUNDA ETAPA, DESTACO ADEMÁS POR SU PROFESIONALIDAD DE ARQUITECTO CONSTRUCTOR PROPIO DE LA GENERACION DE LIBERA, RIDOLFI, GARDELLA, SCARPA O ALBINI, A LA VEZ QUE INTRODUJO EN LA CULTURA ARQUITECTONICA UN ACERCAMIENTO A LOS PROBLEMAS URBANOS QUE HARRIAN DE CONSTITUIR LAS APORTACIONES MAS DESTACADAS DE LA GENERACION SIGUIENTE (AYMONINO, ROSSI, DE CARLO, ETC.).

DESTACARIA DENTRO DE ESTE ULTIMO ASPECTO TRES PROYECTOS: EL BARRIO TIBURTINO EN EL QUE COLABORO CON LOS PRINCIPALES ARQUITECTOS DE SU GENERACION, DESDE LIBERA A MURATORI, EL CONCURSO PARA VENEZIA MESTRE O EL DEL CENTRO GUBERNATIVO DE TUNEZ.

EL PRIMERO ES FIEL EXPONENTE DEL NEORREALISMO DE POSTGUERRA, MIENTRAS QUE LOS OTROS DOS ACUSAN LA INFLUENCIA DE LE CORBUSIER, PRELUDIANDO LOS MODELOS URBANOS POSTERIORES DE AYMUNINO O ROSSI. NO PODRIA DEJAR DE LADO, SIN EMBARCO, EL BELLISIMO PROYECTO PARA LA ESTACION TERMINI QUE REALIZARA JUNTO CON MARIO RIDOLFI A FINALES DE LOS AÑOS 40. EN SU CONJUNTO, QUARONI COMO ARQUITECTO SE MUESTRA SIEMPRE ECLECTICO Y OPORTUNO, EN EL MEJOR SENTIDO DE LA PALABRA.

LUDOVICO QUARONI'S MOST OUTSTANDING FEATURE WAS UNDOUBTEDLY TO HAVE BEEN A BRIDGE BETWEEN THE PREWAR EXPERIENCES, CHARACTERISED BY THE GREAT COMPETITIONS OF THE FASCIST REGIME, AND THOSE OF THE POSTWAR, A PERIOD IN WHICH HE EMERGED AS A TEACHER, THEORETICIAN, URBANIST, AND ARCHITECT ABOVE ALL ELSE. HE ALSO STOOD OUT IN THIS SECOND STAGE FOR HIS PROFESSIONALISM AS AN ARCHITECT OF BUILDINGS CHARACTERISTIC OF THE LIBERA, RIDOLFI, GARDELLA, SCARPA OR ALBINI GENERATION, WHILE AT THE SAME TIME INTRODUCING INTO ARCHITECTURAL CULTURE AN APPROACH TO THE URBAN PROBLEMS THAT WERE TO MAKE UP THE MOST SIGNIFICANT CONTRIBUTIONS BY THE FOLLOWING GENERATION (AYMONINO, ROSSI, DE CARLO, ETC.).

I WOULD POINT OUT TO ILLUSTRATE THIS LATTER ASPECT THREE OF HIS PROJECTS: THE TIBURTINO NEIGHBOURHOOD IN WHICH HE COLLABORATED WITH THE MAJOR ARCHITECTS OF HIS GENERATION, FROM LIBERA TO MURATORI, THE COMPETITION FOR VENEZIA-MESTRE, AND THAT FOR THE TUNIS GOVERNMENT CENTRE.

THE FIRST IS A FAITHFUL EXPONENT OF POSTWAR NEOREALISM, WHEREAS THE OTHER TWO DENOTE THE INFLUENCE OF LE CORBUSIER, PRELUDING LATER URBAN MODELS BY AYMUNINO OR ROSSI. I COULD NOT, HOWEVER, LEAVE ASIDE HIS EXTREMELY BEAUTIFUL PROJECT FOR THE STAZIONE TERMINI, DESIGNED TOGETHER WITH MARIO RIDOLFI IN THE LATE FORTIES. OVER ALL, QUARONI AS AN ARCHITECT ALWAYS APPEARS ECLECTIC AND TIMELY, IN THE BEST SENSE OF THE WORD.

In Memory of Ludovico Quaroni



View of the interior of the building for the Banco de Roma.

View of the inside of the building for the Bank of Rome.

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Manuel Ribas Piera

EL "MEU" LUDOVICO QUARONI NEIX MOLT AL FINAL DELS ANYS CINQUANTA, QUAN EL VAIG CONÈIXER A LONDRES AL "PUB" DE LA REDACCIÓ DE L'"ARCHITECTURAL DESIGN". POC TEMPS DESPRÉS, EL RETROBO EN UN CONGRÉS A BARCELONA EN EL QUE TOTS DOS SOM ACTORS, ELL CONFERENCIANT I JO FORMANT PART D'UN "PANEL" ENCARREGAT DE DEBATRE LES SEVES APORTACIONS. EL "MEU" PARTICULAR LUDOVICO QUARONI ES VA ACABAR D'AFORMAR DINS LA MEVA MEMÒRIA QUAN APAREIX LA TORRE DE BABEL (I ENCARA MÉS QUAN MANUEL DE SOLÀ-MORALES EN FEU EL NÚMERO Ú DE LA FAMOSA "SÉRIE VIOLETA" DE GILI).

L'IMPACTE VA PASSAR A SER DEFINITIU EN EL MOMENT QUE VAIG LLEGIR A *URBANÍSTICA* LES QUATRE MAGISTRALS LLIÇONS SOBRE ROMA. AQUELL ESCRIT, SOBRE TOT EN LA MÉS ESTRICTA FORMULACIÓ INICIAL, EL RECONEC ENCARA COM UN TEXT FONAMENTAL SOBRE UNA CIUTAT FONAMENTAL, LA SEVA; EN LA MATEIXA LÍNIA, PROFESSIONAL I DIDÀCTICA, HI POSARIA "PROJECTAR EN VUIT LLIÇONS" QUE VA SORTIR MÉS TARD.

PER MÍ LUDOVICO QUARONI SIGNIFICA SENTIT COMÚ PERÒ INCONFORMISME, SENY PERÒ TAMBÉ ESTÍMOL. EN LA SEVA PAUSADA I PENSADA MANERA DE FER I DE DIR JO HI VAIG LLEGIR SEMPRE UN MISSATGE D'INQUIETUD, DE RENOVACIÓ I DE CRÍTICA.

LA SEVA SERENITAT INDICAVA SEGURETAT. SI IMPRESSIONAVA, TAMBÉ RECOMFORTAVA. NO ERA, CERTAMENT UN "ENFANT TERRIBLE", PERÒ SI UN CONSTRUCTOR DE LA URBANÍSTICA MODERNA. CAL AGRAIR-LI.

MY LUDOVICO QUARONI WAS BORN IN THE VERY LATE FIFTIES, WHEN I MET HIM IN LONDON IN THE PUB UNDER THE ARCHITECTURAL DESIGN EDITORIAL OFFICES. A SHORT WHILE LATER, I MET HIM AGAIN IN A CONGRESS IN BARCELONA IN WHICH WE BOTH TOOK ACTIVE PARTS, HE AS A LECTURER, AND I AS A MEMBER OF A PANEL IN CHARGE OF DEBATING HIS CONTRIBUTIONS. "MY" PARTICULAR LUDOVICO QUARONI FINALLY TOOK ON DEFINITE SHAPE IN MY MEMEORY WHEN *THE TOWER OF BABEL* WAS PUBLISHED (AND EVEN MORE SO WHEN MANUEL DE SOLÀ-MORALES TURNED IT INTO THE FIRST PUBLICATION OF GILI'S FAMOUS "SÉRIE VIOLETA").

HIS IMPACT BECAME FINAL WHEN I READ IN *URBANÍSTICA* HIS FOUR MASTERFUL LESSONS ON ROME. I STILL CONSIDER THIS PIECE OF WRITING, ESPECIALLY IN ITS STRICTEST ORIGINAL VERSION, A FUNDAMENTAL TEXT ON A FUNDAMENTAL CITY, HIS CITY. I WOULD ALSO INCLUDE ALONG THOSE SAME LINES, BOTH IN A PROFESSIONAL AND IN A DIDACTIC SENSE, *PROJECT DESIGNING IN EIGHT LESSONS* WHICH APPEARED LATER.

LUDOVICO QUARONI FOR ME MEANS COMMON SENSE BUT ALSO NONCONFORMISM, WISDOM BUT ALSO STIMULUS. I HAVE ALWAYS READ INTO HIS CALM AND THOUGHTFUL WAY OF ACTING AND SAYING A MESSAGE OF RESTLESSNESS, RENOVATION AND CRITICISM.

HIS SERENITY POINTED TO ASSURANCE. IF HE IMPRESSED, HE ALSO COMFORTED. HE WAS NEVER CERTAINLY AN "ENFANT TERRIBLE", BUT HE WAS A CONSTRUCTOR OF MODERN URBANISTICS. FOR WHICH WE MUST THANK HIM.

Ignasi de Solà-Morales

LUDOVICO QUARONI: LA IMAGEN DE ROMA.

LUDOVICO QUARONI: THE IMAGE OF ROME.

EN LOS ÚLTIMOS AÑOS DE SU VIDA, QUARONI PUBLICA UNO DE LOS MÁS BELLOS LIBROS QUE, EN TIEMPOS RECIENTES, SE HAN ESCRITO SOBRE UNA CIUDAD. *IMMAGINE DI ROMA* (LATERZA, 1969) NO ES UNA HISTORIA DE LA CIUDAD, AUNQUE ACABE DESARROLLANDO UNA AGIL INTRODUCCIÓN A LA COMPLEJA EVOLUCIÓN DE ROMA A LO LARGO DE LOS SIGLOS. TAMPOCO ES UN ESTUDIO ANALÍTICO DE LOS PROBLEMAS MÁS ACUCIANTES DE LA CIUDAD ACTUAL AUNQUE NO FALTE UNA PÁGINA EN LA QUE ESTA LECTURA DEL PRESENTE CON PROYECCIÓN DE FUTURO NO ALIENTE A TRAVÉS DE INDICIOS Y REFLEXIONES APARENTEMENTE MARGINALES.

EN UN ARQUITECTO DE GRAN AMBICIÓN, DE AMPLIOS PROYECTOS, COMO FUE LUDOVICO QUARONI, PODRÍA PENSARSE QUE UN LIBRO COMO EL QUE AHORA QUIERO RECORDAR ES SOLO UN DIVERTIMIENTO, UNA EFUSIÓN PERSONAL. UN PRODUCTO MENOR DE QUIEN HA COMPROMETIDO SU TIEMPO Y SU INTELIGENCIA EN OTROS MENESTERES. A MI JUICIO NO ES ASÍ. NADA MEJOR PARA ENTRAR EN LA OBRA DE QUARONI QUE LA LECTURA DE ESTE LIBRO INCISIVO Y FRAGMENTARIO, HECHO DE CONOCIMIENTO, REFLEXIÓN Y, SOBRE TODO, DE UNA VIVA PASIÓN POR SU CIUDAD, POR LA CIUDAD.

RELATAR UNA CIUDAD ES NARRAR AQUELLO QUE LA CIUDAD TIENE DE ARGUMENTO, LOS PERFILES PRINCIPALES DE SUS PROTAGONISTAS, EL CLIMA DE SUS RELACIONES, SU PULSO VITAL Y SU DESTINO.

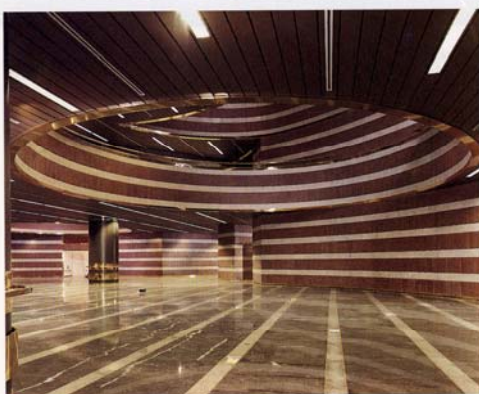
ROMA, PARA QUARONI, ES LA CARGA MALTRUCHA DE UNA HISTORIA TRES VECES MILENARIA QUE NO ES SOLO CARNE DE MUSEO, SINO ESTRUCTURA PERMANENTE DE LA CIUDAD ACTUAL. ROMA ES TAMBIÉN UNA CIUDAD DESTRUIDA POR EL ALÚD DE LAS NECESIDADES CONTEMPORÁNEAS QUE LA HAN LLEVADO A SU ACTUAL CONDICIÓN TERCERMUNDISTA. ENTRE EL ESPLENDOR ARRUINADO DEL PASADO Y LA VULGARIDAD ZAFIA DEL PRESENTE, EL ARQUITECTO MUESTRA CUAL ES SU PALABRA. NO HABLE COMO UN *FLANNEUR*, CON INDIFFERENTE ESTETICISMO. NO ESCRIBE COMO UN CRONISTA, CON MINUCIOSO DETALLE. SU DISCURSO ES, EN ÚLTIMO TÉRMINO, EL PROYECTO. LA ORGANIZACIÓN, FRAGMENTARIA, MODESTA, PARCIAL, DEL FUTURO, UN FUTURO INCIERTO, PROBLEMATICO, PERO ESPERANZADO EN LA MEDIDA EN QUE, PARA QUARONI, SIGUE SIENDO RAZONABLE LA TAREA DEL ARQUITECTO ANTE LA CIUDAD.

IN THE LAST YEARS OF HIS LIFE, QUARONI PUBLISHED ONE OF THE MOST BEAUTIFUL BOOKS TO HAVE RECENTLY BEEN WRITTEN ABOUT A CITY. *IMMAGINE DI ROMA* (LATERZA, 1969) IS NOT A HISTORY OF THE CITY, EVEN IF IT DOES END UP DEVELOPING AN AGILE INTRODUCTION TO THE COMPLEX EVOLUTION OF ROME THROUGHOUT THE CENTURIES. NOR IS IT AN ANALYTICAL STUDY OF THE MOST PRESSING PROBLEMS OF THE CURRENT CITY, ALTHOUGH THERE IS NOT A SINGLE PAGE IN WHICH THIS READING OF THE PRESENT PROJECTING INTO THE FUTURE DOES NOT BREATHE THROUGH APPARENTLY MARGINAL SIGNS AND REFLECTIONS.

ONE COULD THINK THAT FOR A GREATLY AMBITIOUS ARCHITECT, DESIGNER OF LARGE-SCALE PROJECTS, SUCH AS LUDOVICO QUARONI, A BOOK LIKE THE ONE I AM NOW RECALLING IS MERELY A DIVERSION, A PERSONAL EFFUSION, A LESSER PRODUCT FOR SOMEONE WHO HAS COMMITTED HIS TIME AND INTELLIGENCE TO OTHER TASKS. TO MY MIND THIS IS NOT SO. THERE IS NO BETTER WAY OF ENTERING INTO QUARONI'S WORK THAN BY READING THIS INCISIVE AND FRAGMENTED BOOK, MADE UP OF KNOWLEDGE, REFLECTION AND, ABOVE ALL, A LIVELY PASSION FOR HIS CITY, FOR THE CITY.

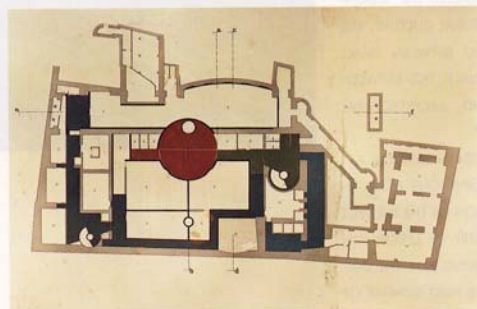
RECOUNTING A CITY INVOLVES NARRATING WHAT THE CITY HAS IN TERMS OF PLOT, THE MAIN OUTLINES OF ITS PROTAGONISTS, THE CLIMATE OF ITS RELATIONS, ITS VITAL PULSE AND ITS DESTINY.

ROME, FOR QUARONI, IS THE BATTERED LOAD IT CARRIES OF ITS THRICE MILLENNARY HISTORY WHICH IS NOT ONLY FODDER FOR MUSEUMS, BUT A PERMANENT STRUCTURE OF THE CITY TODAY. ROME IS ALSO A CITY DESTROYED BY THE AVALANCHE OF CONTEMPORARY NEEDS WHICH HAVE LED TO ITS PRESENT THIRD WORLD STATE. BETWEEN THE RUINED SPLENDOR OF THE PAST AND THE UNCOOTH VULGARITY OF THE PRESENT, THE ARCHITECT SHOWS US ITS "WORD". HE DOES NOT SPEAK LIKE A *FLANNEUR*, WITH INDIFFERENT AESTHETICISM. HE IS NOT WRITING A CHRONICLE DOWN TO THE MINUTEST DETAIL. HIS SUBJECT MATTER IS ULTIMATELY THE PROJECT. THE FRAGMENTARY, MODEST, PARTIAL ARRANGEMENT OF THE FUTURE. AN UNCERTAIN, PROBLEMATIC FUTURE, YET HOPEFUL INsofar AS, FOR QUARONI, THE ARCHITECT'S TASK BEFORE THE CITY REMAINS A REASONABLE TASK.



Vista del interior del edificio para el Banco de Roma.

View of the inside of the building for the Bank of Rome.



Planta del proyecto para el Banco de Roma. (1970). (con G. Esposito, P. Micalizzi)

Ground plans of the project for the Bank of Rome. 1970. (with G. Esposito, P. Micalizzi)