



RADICAL UTOPIAS

BEYOND ARCHITECTURE
FLORENCE
1966 - 1976

Florence
Palazzo Strozzi
Strozzina

20 October
2017
21 January
2018

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PRESS RELEASE

The Radical Architecture Movement in Florence in the 1960s and '70s: the movements and individuals who revolutionised contemporary architecture, midway between utopia and the demolition of the discipline, come together in a single exhibition for the very first time

Radical Utopias

Beyond Architecture: Florence 1966–1976

Promoted and organised by the Fondazione Palazzo Strozzi, the Fondazione CR Firenze and the Osservatorio per le Arti Contemporanee

Florence, Palazzo Strozzi, Strozzina 20 October 2017–21 January 2018

www.palazzostrozzi.org - #UtopieRadicali

From 20 October 2017 to 21 January 2018 Palazzo Strozzi in Florence will be hosting *Radical Utopias. Beyond Architecture: Florence 1966–1976*, an exhibition curated by Pino Bruggellis, Gianni Pettena and Alberto Salvadori in conjunction with Elisabetta Trincherini, celebrating the **outstanding creative season enjoyed by the Radical Movement in Florence in the 1960s and '70s**.

In a kaleidoscopic dialogue involving **objects of design, videos, installations, performances and narratives**, the exhibition brings together for the very first time in a single venue the visionary work of such groups and figures as **Archizoom, Remo Buti, 9999, Superstudio, Gianni Pettena, UFO and Zziggurat**, groups and individuals who succeeded in turning Florence into the hub of a creative revolution that was to have a profound impact on the development of art at the global level. The exhibition comprises 320 exhibits ranging from **clothing, jewels, fabrics, porcelain, lamps, furniture, photographs, photomontages and collages to scale models and designs**.

Radical Utopias brings together all the Florentine Radical architects for the first time, half a century after the origin and spread of their movement between 1966 and 1976. This generation of artists – who started out as students gravitating primarily around Florence University's Faculty of Architecture – was the first in Italy to adopt an original approach to the sweeping renewal of the discipline of architecture as part of a search for a **new way of conjugating architectural utopia with research based on the most advanced forms of technology**, a process that was already taking place on the international level thanks to such groups and individuals as Hollein and Pichler in Vienna, the Archigram in London, the Metabolists in Japan, Yona Friedman in France, Buckminster Fuller in the United States, Frei Otto in Germany, or Costant and Debord's Situationist Movement in France and the Netherlands.

Initially labelled "Superarchitecture", "counterdesign", "conceptual architecture" or "utopia", the Florentine Radical Architecture movement's chief distinguishing feature was an original and fertile **interaction between architectural research and the visual arts**, taking it beyond architecture as the exhibition title explains. Characteristically, the Florentine avant-garde architects' "radical" role lay in profoundly renewing design strategies and conceptual platforms, a feature apparent also in their urban performances and operational short-circuits, with global theorisation and conceptual input translated into both interior architectural design and the urban space.

The exhibition sets out to acquaint the visitor with the movement's formative and productive years, illustrating both the **international context** in whose wake its radical research flourished, and the impressive legacy that it left to subsequent generations in the shape of such celebrated architects as Bernard Tschumi, Zaha Hadid and Rem Koolhaas. In fact it is no mere coincidence that most of the leading radical protagonists' works and materials now form part of the collections of such major museums as the MoMA in

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New York, the Centre Pompidou in Paris, the Canadian Center for Architecture in Montreal, the FRAC Centre in Orleans and the MAXXI in Rome.

The exhibition illustrates the central role that the city of **Florence** continues to boast to this day in the wake of a moment in history in which it was a leading player in the contemporary world: the years of the foundation and dissemination of Radical Research between 1966 and 1976. Archizoom and Superstudio first emerged in an exhibition entitled *Superarchitettura* in Pistoia in December 1966, just as Florence itself was emerging from the murky waters of the dramatic flood that struck the city on 6 November of that year, whilst Pettena and Ufo were already working both inside and outside the university by then. Shaking off the cultural dross and architectural infatuations embodied in the legacy of Rationalism, the Radicals began to engage in the **demolition of the discipline**, adopting guerrilla tactics, short-circuits and Trojan horses, transgressing in their determination to rock the very foundations of a grey, bourgeois and monotonous society that had no time for the contemporary cultural debate. While the Radicals operated on various different and occasionally inconsistent levels, they constantly displayed an **irreverent, sardonic and cutting** irony towards a totally unaware society, thus effectively staging the clash between the establishment and the new generations who were clamouring for their own space.

THE EXHIBITION

Adopting a collective approach broken down into individual themed sections, the exhibition sets out to reveal the complexity that underpinned the cultural scene of the time with its intense **interplay between art, design and architecture** but also with **music** and mass concerts, **discotheques** and clubs, including 9999's *Space Electronic* in Florence or Ufo's *Bamba Issa* in Forte dei Marmi. Now iconic **interior design** and **furniture** such as Archizoom's *Superonda* and *Safari* projects, Superstudio's *Bazar* and Gianni Pettena's *Rumble Sofa* are displayed alongside **utopian interpretations of the world** embodied in drawings, photomontages and pictures of such works as *Monumento continuo* and *Architettura interplanetaria* by Superstudio, *No stop city* by Archizoom, *La città n. 551* by Remo Buti, *Linear City* by Zzigurat and *Giro d'Italia* by UFO, together with a special section devoted to the **goldsmith's art** and to **clothing**. Another important section of the exhibition is devoted to **Radical publications** and **advertisements**, which played a crucial role at the time because it was precisely through such media that the various players at both the national and international levels familiarised with each others' work.

As part of a **cooperative venture with the Mercato Centrale Firenze**, two installations from the series entitled *Urboeffimeri* by the UFO group will also be on display. These are inflatable tubular structures covered with provocative words and slogans which, while they were set in iconic areas of Florence such as Piazza del Duomo and Piazza della Signoria back in 1968, will be made to dialogue in the context of this exhibition with the Renaissance architecture of the Palazzo Strozzi courtyard and with the late 19th century architecture of the Mercato Centrale, thus sparking a short-circuit between happening and architecture, art and politics.

The exhibition is promoted and organised by the **Fondazione Palazzo Strozzi**, **Fondazione CR Firenze** and the **Osservatorio per le Arti Contemporanee**, with the support of the **Comune di Firenze**, the **Camera di Commercio di Firenze**, the **Associazione Partners Palazzo Strozzi** and the **Regione Toscana**, with the scholarly collaboration of the **Canadian Centre for Architecture (CCA)** and with the participation of **Gervasi S. p. A** and of the **Mercato Centrale Firenze**.

"The Fondazione CR Firenze has been developing its Osservatorio per le Arti Contemporanee with projects, initiatives and proposals for some time now, pursuing a reflection on the many 'faces' of Florence that stretch way beyond the beautiful cradle of the Renaissance" says Umberto Tombari, Presidente della Fondazione CR Firenze. "This, because our city is a fertile centre of creativity and innovation with

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international connections capable of sparking cooperation with prestigious institution, but at the same time it is also a theoretical workshop from which to unleash ideas, experiments and knowledge on the world so that they can then take root and develop activities and operations making a deep mark on international cultural and social history. That is the humus in which the Fondazione has supported Radical Utopias in its entirety, in order to finally present an extremely vibrant season from our recent past for the very first time. This offers us another opportunity to extend our gaze over the depth and complexity of our city, which is capable of fuelling a fertile and unique patrimony of knowledge both in the past, as in the best-known seasons of the Renaissance, and in eras closer to our own."

"Cooperation between the Fondazione Palazzo Strozzi and the Fondazione CR Firenze has proven capable once again of creating an original cultural product of the highest quality shedding new light on our recent history" explains Arturo Galansino, Director General of the Fondazione Palazzo Strozzi. "Radical Utopias celebrates and, at the same time, acquaints our audience with a historical era in which Florence once again embodied an avant-garde and culturally open movement. The Radicals' research is one of the most interesting topics for exploration at the international level today, in addition to representing a foundation stone and a starting block for the most up-to-date experiments in the world of contemporary architecture. Events of this kind consolidate Palazzo Strozzi's role as a cultural workshop open to the city and its excellence".

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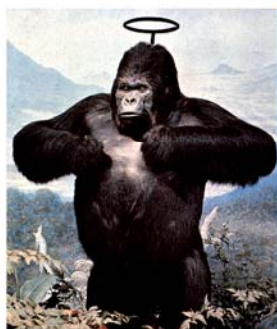
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FACT SHEET

Titole	<i>Radical Utopias. Beyond architecture: Florence 1966-1976</i>
Venue	Palazzo Strozzi, Strozzina
Period	20 october 2017-21 january 2018
Exhibition curated by	Pino Bruggellis, Gianni Pettena, Alberto Salvadori
Promoted and organised by	Fondazione Palazzo Strozzi, Fondazione CR Firenze, Osservatorio per le Arti Contemporanee
With the support of	Comune di Firenze, Camera di Commercio di Firenze, Associazione Partners Palazzo Strozzi, Regione Toscana
With the collaboration of	Canadian Centre for Architecture (CCA), Montreal
With the participation of	Gervasi S.p.A., Mercato Centrale Firenze
Institutional Partners	Centre Pompidou, Paris; Centro Studi e Archivio della Comunicazione – CSAC, Parma; FRAC Centre
Technical Sponsors	Trenitalia, ATAF, la Feltrinelli, Ufficio Turismo Città Metropolitana, Toscana Aeroporti, Unicoop Firenze, Firenze Parcheggi
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Promotion	Susanna Holm – Sigma CSC T. +39 055 2340742 susannaholm@cscsigma.it
Catalogue	Quodlibet Editore, Macerata
Bookings	Sigma CSC T. +39 055 2469600 F. +39 055 244145 prenotazioni@palazzostrozzi.org
Times	Daily 12.00-20.00, Thursdays 12.00-23.00. Last admission one hour before closing
Info	T. +39 055 2645155 www.palazzostrozzi.org
Admission	Full € 5,00; reduced € 4,00; schools € 3,00. Combined ticket with the exhibition <i>The Cinquecento in Firenze</i> : full € 12,00; reduced € 10,50; schools € 5,00

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Images can be downloaded from the press area of www.palazzostrozzi.org

	PHOTO SHEET	
0	The image of the exhibition is a quotation from the cover of the number 367 of the Casabella magazine of July 1972, created by then director Alessandro Mendini and dedicated to the Italy exhibition. The New Domestic Landscape by Emilio Ambasz at MoMA in New York who had celebrated internationally the work of radical designers involved in the Palazzo Strozzi exhibition.	
	RADICAL POP	
1	9999, <i>Meeting tra Mao e Nixon a Graz</i> , 1971. San Casciano Val di Pesa (Firenze), Archivio 9999	
2	9999, <i>Happening Progettuale su Ponte Vecchio</i> , 1968. San Casciano Val di Pesa (Firenze), Archivio 9999	
3	Ettore Sottsass jr. <i>Ultrafragola</i> , 1970. Firenze, Centro Studi Poltronova	
4	Archizoom Associati, <i>Sanremo</i> , 1967-1968 Firenze, Centro Studi Poltronova Archizoom Associati, <i>Sanremo</i> , 1967-1968 Firenze, Centro Studi Poltronova Archizoom Associati, <i>Mies</i> , 1969 Firenze, Centro Studi Poltronova	

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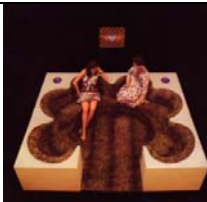








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6	Archizoom Associati, <i>Letto di Sogno</i> , <i>Naufragio di Rose</i> , 1967-2000 Orléans, Frac Centre-Val de Loire, Projet de Gilberto Corretti	
7	Superstudio, <i>Bazaar</i> , 1968. Casalguidi (Pistoia), Giovannetti Collezioni	
8	Gianni Pettena, <i>Carabinieri</i> , <i>Milite Ignoto</i> , <i>Grazia&Giustizia</i> 1968. Fiesole (Firenze). Archivio Gianni Pettena	
9	Lapo Binazzi (UFO) <i>Dollaro</i> 1969. Firenze, Archivio UFO di Lapo Binazzi	
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11	UFO, <i>Giro d'Italia. Evasione alla rovescia sul territorio</i> , 1973. Firenze, Archivio UFO di Lapo Binazzi	

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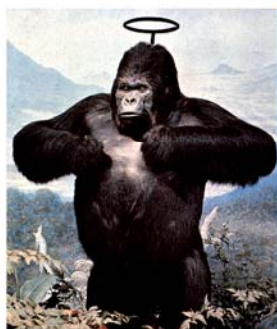
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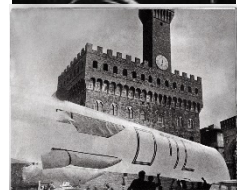



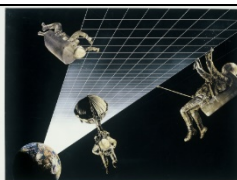
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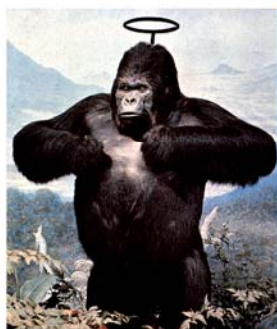
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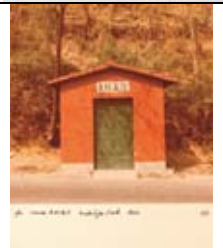



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16	Alessandro Poli (Superstudio). <i>Nuovi paesaggi rurali, Architettura interplanetaria</i> , 1970-1971. Photomontage. Alessandro Poli fonds, Canadian Centre for Architecture. Gift of Alessandro Poli. ©Alessandro Poli	
17	Alessandro Poli (Superstudio). <i>Costruzione di un edificio gonfiabile, Architettura interplanetaria</i> , 1970-1971. Photomontage. Alessandro Poli fonds, Canadian Centre for Architecture. Gift of Alessandro Poli. ©Alessandro Poli	
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21	UFO, <i>Casa ANAS e Case ANAS Neoclassiche</i> , 1969-1970. Firenze, Archivio UFO di Lapo Binazzi	
22	Gianni Pettena, <i>About non Conscious Architecture</i> 1972-1973. Fiesole (Firenze) Archivio Gianni Pettena	

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28	9999, <i>Nuova Università di Firenze</i> , 1971. San Casciano Val di Pesa (Firenze), Archivio 9999	

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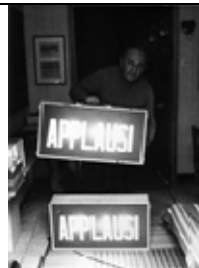


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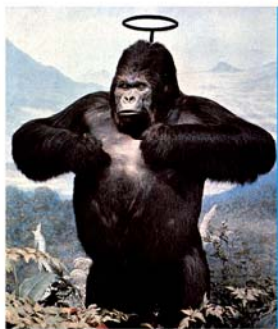
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RADICAL UTOPIAS

BEYOND ARCHITECTURE
FLORENCE
1966 - 1976

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EXHIBITION WALKTHROUGH

Everyone is born an architect but only few people become one.

(Franco Raggi, 1978)

An experimental approach totally unrelated to the legacy of earlier modernist trends but closely related to the renewal taking place in other areas of art, began to spread to architecture in Europe in the early 1960s. The radical architectural movement's distinguishing feature was an unprecedented and fruitful interaction between a utopian, conceptual dimension of architecture and the visual arts, together with the cinema, the theatre and dance. Pop Art, Conceptual Art, Arte Povera, Land Art, Body Art, Environmental Art and Happenings were the visual arts' counterparts to the architectural avant-garde of the period. When the extremely lively and creative vein in Florence burgeoned into texts and images, Hollein and Pichler in Austria, the Archigram and Cedric Price in London, the situationist theorisations of Constant in New Babylon, the utopian city for "homo ludens", and the professional and experimental activity of Ettore Sottsass jr. had already made their mark. For the very first time, this exhibition brings together the work of all the architects in the Florentine radical movement, fifty years after that movement first saw the light of day. It sets out to highlight the contribution of people who succeeded in transcending the specifics of individual disciplines. Everything started and firmed up in Florence before spreading to Milan, Turin and Naples, including with such shared experiments as Global Tools, Alchymia and Memphis – designs and thoughts that, at the international level, were to influence the work of Koolhaas, Tschumi, Eisenman, Site, Future System...

RADICAL POP

The Pop Art shown in the American Pavilion at the Venice Biennale in 1964 played the star role in the exhibition, with work by Dine and Oldenburg and with the Golden Lion being awarded to Rauschenberg. For some of the Florentine radicals the Pop phenomenon, though independently metabolised, and even replacing Lower East Side "residue" with typically industrial materials, continued to be a traceable source of inspiration. Oldenburg's animalier leanings return in the tribal seat entitled Safari ('67, Archizoom). Some of the objects and performances presented here testify not only to this influence but also to openly-stated membership of the youth culture of the time. Objects of design, lamps and chairs, while not totally neglecting their function, de facto afford priority to "evasion". Bazaar (Superstudio, '68) is at once a sofa and a hybrid form midway between Cinderella's pumpkin and a space capsule. Superonda (Archizoom, '67) conjugates seemingly chance form with function. Lapo Binazzi/UFO's MGM ('69–73) and Paramount ('69–'73) lamps poke fun at the "coloured dreams" of the American movie majors. And the street happenings of UFO, Pettena and 9999 seek to trigger a direct yet destabilising debate with the city's true scale.

THE DISCO CLUB

In 1959 Gallizio's Manifesto della pittura industriale introduced the concept of "free time", which returned to occupy a central position in the Milan Triennale of 1964 curated by Gregotti and Eco. In 1961 Price designed the Fun Palace in London, an open structure whose distinctive feature lies in the unfolding of human action. The radical designers metabolised these stimuli and thanks to the prevailing counterculture mood, American underground cinema and the world of mass pop concerts, they freed up the concept of young people enjoying themselves as a founding moment in society. In 1966 Savioli, assisted by Natalini and Deganello and harking back directly to Price, ran a course at the Faculty of Architecture in Florence entitled Room for Involvement. Some of the projects on display here are a product of that experience: Poli's utopian Piper (with Gherardi, Pacini, Russo and Spinelli) and that of Breschi, Fiorenzuoli and Pecchioli (Zzigurat). The Space Electronic, designed (Galli, Fiumi) on that same occasion, was built in Florence thanks to input from the 9999 group as a whole, as were the Mach 2 (Superstudio, Florence, '67) and Bamba

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Issa (UFO, Forte dei Marmi, '69) discotheques, while UFO also adopted a playful mixture of architectural styles for the Sherwood restaurant (Florence, '69).

FROM THE LUNAR MODULE

NASA's Apollo 11 mission put two men on the moon in 1969. The imagination fuelled by that event translated into a number of radical projects, although the triumphant American tone was subordinated in them to an emotional anguish that was thoroughly European. Thus in Poli's Architettura interplanetaria (Superstudio, '70), the fascination of the space theme is a graphic resolution designed to express an approach that sees architecture gradually being sidelined until it removes from the earth to the "cold and empty spaces of the moon". The coeval Progetto Apollo (9999, '70) takes issue with the competition between the superpowers to "conquer" space, aiming rather to carry nature and culture to the moon. Pettena's flying aeroplanes are not heading for space but seeking to eliminate whatever is unwelcome on earth.

The Archeologia del futuro (Ziggurat '78) considers contemporary design to be a modern ruin, heralding the designs that will be forms developed in lucid symmetries in a hypothetical future.

The Istogrammi (Superstudio '69), with their extremely standardised design, extend from the object to the home and from the city to the planet.

GREEN ARCHITECTURE

In the 1960s, for reasons associated not so much with survival as with cultural strategy, a growing proportion of dissenters decided not to put up with the enforced urbanisation model, opting instead to build their own physical environment. It was also thanks to the birth of the hippy communes that the radicals pursued an idea of architecture openly expressing its social and environmental sustainability. Vegetable Garden House (9999, '71) introduces the natural element into the domestic environment, in order to then replicate it on a vast scale. In Nuova università di Firenze (9999, '71) the wood, a synergetic place of learning, becomes a university. La città di foglie (Ziggurat, '73) also shrinks Florence's historic centre to make way for a rambling wood, in a renewed climate of social relations. Pettena's work excludes the presence of man, thus Grass Architecture (Pettena, '71) structures nature in the form of architecture. The projects on ice (Ice house I e II, Pettena, '71-'72) and the Clay house (Pettena, '72) transform functions into naturalisations, a process that also involves the tower in Tumbleweeds catcher (Pettena, '72).

UTOPIAN CITIES

The dominant development model in Italy in the 1960s was closely linked to the factory, and one aspect of radical utopianism aspired to liberation from the rationale of work. The search for a non-alienating, vibrant and creative dimension stimulated the rediscovery of an architecture that was more ideal and conceptual than actually built. This was the case with No-stop city (Archizoom, '67-'70), more of a hyper-utopia than a utopia, in which the built space provocatively expands in proportion to the increase in capital to produce a "city without architecture". An "architecture without a city" is the Monumento continuo (Superstudio, '69), "a single design", a non-specific infinite structure that contaminates the entire globe. The Supersuperficie (Superstudio, '72), presented at the MoMA, is a mental grid adhering to the planet to permit "life without objects". About non conscious architecture (Pettena, '72-'73), a kind of catalogue of "wind architecture", is a utopian theorisation demolishing the architect's desire to build in order to make way for the imaginary desire of an "architect without architecture". Not only architects but also objects were defunctionalised, for instance in Rumble (Pettena, '66), Sanremo (Archizoom, '67) with its intrinsic semantic value.

UTOPIAN CITIES

The utopian city is declined in various different ways in radical projects often sparked by reflections on free time: La città lineare per Santa Croce (Breschi and Fiorenzuoli, '69) and La città come ambiente significante (Ziggurat '73), macroscopic strips of leisure facilities, are dropped into the historic centre of Florence with

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its typically Renaissance sense of measure and along the Arno, in each instance adopting an outsize dimension that is typically Pop in flavour. Cataloguing a common feature of the countryside such as the Case Anas confirms, for UFO, the idea of the metaphor as a vehicle for communication which, as is also the case with numerous performances, involves verifying a theoretical proposal through full-scale visualisation in the field. Le 12 città ideali (Superstudio, '71), inspired by the settings of the Urania sci-fi series, are metaphors of coercion mechanisms produced by urban devices whose operation is represented in drawings and photomontages. La moglie di Lot (Superstudio, '78) is an ingenious device associating salt dissolving in water with architecture being consumed by time.

TEACHING ARCHITECTURE

Remo Buti came from a family of potters and he himself initially devoted his energies to ceramics, spending time in Albissola Marina working with Lucio Fontana and others. By the time he enrolled at Florence's Faculty of Architecture, he could boast of a wealth of practical artisan knowledge that was later to become a distinguishing feature of his radical architecture. Architettura Free ('66-'67) is a reflection on the tools of architectural design and communication. The City ('71), a set of drawings produced with an airbrush, addresses a theme much beloved of the radicals, the utopian city on a grand scale. I piatti di architettura (produced in '75 but developed as prototypes in embryonic form years earlier), designed as a tribute to various architectural projects including those of the Florentine radical movement, set radical thinking side by side with a firmly sculptural gesture. They were shown at the Venice Biennale in 1978. One of the best-loved and most innovative teachers at Florence University, Buti produced dozens of teaching experiments over the years, taking his cue from basic ideas to construct entire universes.

THE HUMAN SCALE

Thanks both to sexual liberation and to people's need to reaffirm their individuality in terms of their world vision, a typical feature of happenings and performances, the body became a receptacle for experimentation. The research of Dario and, in particular, of Lucia Bartolini for Archizoom translated into finished projects: Dressing Design ('72), a wild system of combining clothes, and Vestirsi è facile ('73), a stringent design based on the square module. Just as the architect's traditional role was snubbed, so the idea that the act of dressing had to depend on specific sartorial skills was rejected and replaced by a carefree, joyous creativity made of "do it yourself" elements that assign to the individual both the freedom of the act and responsibility for that act. Many radicals got to grips with architecture for the body. Aurora Boreale rings (Cristiano Toraldo di Francia, '66, revived in 2016) were initially made of discarded scraps of plexiglass. Architecture in love (Pettina, '97) was designed for a wedding anniversary. The Gioielli spaziali (Poli, '71-'86) were a response to interplanetary architecture. And Remo Buti in the 1980s designed a collection of handbags that was featured in numerous fashion magazines.

EARLY PRINTS AND FINAL ACTS

Publishing – books, magazines, videos (which were also frequently used by the radical designers) – has always offered architects an opportunity to return to a design in order to fine-tune it and to communicate it. In this march in which architecture and publishing move hand in hand, the feature that most readily distinguished the Italian and Florentine radical movement from what was going on on the international scene at the time was their mass of theoretical writings. All Florentine radicals wrote and theorised, shedding light on an aspect of the design ethos that official critics have invariably tended to overlook.

The Radical Tools retrospective held on the premises of the Artisti Base/Spazio per l'arte collettiva in Florence in July 2014 – photographs of the event are on display here – alternated performances and brief exhibitions of the seven Florentine protagonists. Radical Tools not only lit the spark that was to spawn Radical Utopias but also marked the ideal closure of that performative dimension fifty years later.

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FONDAZIONE PALAZZO STROZZI DIRECTOR GENERAL ARTURO GALANSINO CATALOGUE INTRODUCTION

On a number of occasions, the exhibitions held at Palazzo Strozzi have touched on the theme of postwar Florence, a time when our city was culturally very much alive and contradictory. The exhibition held in 2016 on The Art of the Guggenheim Collections revealed that in 1949, the Peggy Guggenheim collection was shown for the first time ever in Italy, at Strozzina, and that it was greeted by most Florentines with perplexity and irony. With similar circumspection, in the 1970s, the local cultural circles reacted to the experience of art/tapes/22, a cutting-edge video art center that brought to the city many artists of international fame, including a very young Bill Viola, as we learned in the Bill Viola. Electronic Renaissance exhibition that recently ended.

The two exhibitions hosted by Palazzo Strozzi serve as an excellent introduction if we are to delve into the atmospheres recalled by Radical Utopias. Beyond Architecture: Florence 1966-1976.

The Radical architecture movement was born in the city's Faculty of Architecture in 1966, the year of the disastrous flood. The movement focused on a reassessment of urban space, and it did so by also taking into account the provocations and ferment of 1968.

Developing in those classrooms was an exceptional and ideal workshop, a current that would not be limited to Europe, and that would focus on the need to rethink the field of architecture. The current made way for "spontaneous" architecture represented by ironic happenings whose goal was to take back public spaces from a political point of view as well. The critical thinking that surrounded the idea of a radical utopia was not just a local phenomenon, spreading internationally and promoting the idea of doing away with the borders that existed between architecture and disciplines such as the visual arts, music, and literature. The movement also developed spontaneously, in "orderly disorder," in a "well-thought-out rebellion," stemming from the desire to eradicate the past and re-elaborate the present.

The present exhibition offers the chance to re-examine figures and actions that characterized a time when Florence faced the international scene not just as concerns architecture, but artistically and politically as well. Radical Utopias offers an outstanding opportunity, through the Osservatorio per le Arti Contemporanee, for a close collaboration with the Fondazione CR Firenze, our common goal being to further Florence's role as a contemporary cultural capital of the world. This collaboration also includes the City Administration, which shares with us the mission to rediscover the city's recent past and the influence it had on the international experiences that were inspired by that period. The Fondazione Palazzo Strozzi wishes to thank the curators Pino Bruggellis, Gianni Pettena, Alberto Salvadori, and with them Elisabetta Trincerini, for having conceived an exhibition capable of appealing to a diverse public also by providing stimulating new debates. Along with them, the publisher Quodlibet has given shape to these ideas and reflections, to the reappraisal of an era, by producing a volume of great scientific value.

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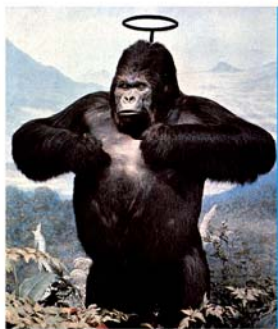
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MIRKO ZARDINI, DIRECTOR. CANADIAN CENTRE FOR ARCHITECTURE CATALOGUE INTRODUCTION

Tomorrow, In Retrospect

Cultural phenomena always appear easy to predict, in retrospect. Looking backwards, it seems inevitable that from the mid-1960s to the mid-1970s Italy experienced a burst of new ideas reshaping architectural culture, disassembling its limits, and repositioning it in an entirely different context. Italy in this period of cultural, social, and political change was an incredible laboratory for ideas and this environment was a product of the many different and destabilizing forces exerted from outside the profession and across national borders. At the time, new understandings of society were emerging directly out of the university, where a younger generation was laying claim to cultural reform and revolting against the rules, didactics, and values of an older generation through the spread of student protests in Milan, Turin, and Rome in 1963, the occupations of the Milan Triennale and Venice Biennale in 1968, the creation of operaismo and its radical, anti-reformist and anti-utopian critique of welfare-state capitalism, and the workers' movements and large-scale strikes in industrial centres across northern Italy triggered by the 'Hot Autumn' of 1969. At this climax, radical groups emerged from the architecture milieu in Florence and other Italian cities such as Turin, Milan, and Naples. The intensity of this period momentarily aligned diverse perspectives, while all these groups would later go on to experience very different fates. The University of Florence, in particular courses led by Leonardo Savioli and Leonardo Ricci, became a launching pad for experimentation and a critique of ideologies imposed by the postwar regime.

In retrospect, this context of resistance and pronounced dissent makes it clear that it was not by chance that Germano Celant devised the terms "Radical architecture" to mark a sudden change of course and "arte povera" to reference a similar rejection of traditional art forms and new experimentation with materials and tools. During this period, different process-oriented explorations through alternative media storyboards, collage, surveys of peasant tools, writing, music, film, photography and montage, installation and performance art, seminars and casual conversations—developed new anthropological and cross-disciplinary definitions of architecture. The projects of Alessandro Poli and his work with Superstudio now at the Canadian Centre for Architecture in Montreal present a crucial component of this discourse and a compendium of new possibilities as illustrated by Poli's thesis work—a recreation and entertainment venue called Piper which reflected emerging cultural understandings of leisure time—the Cultura materiale extraurbana project with students from the Faculty of Architecture in Florence and the Zeno Fiaschi research—both of which explored possibilities for alternative, self-sufficient cultures outside of consumer society and premised on Italy's fading peasant culture—and Architettura interplanetaria, a voyage whose itinerary surpassed the limits of human control, assumptions, and perception, all of which were destabilized after the Apollo 11 landed the first two humans on the moon. These projects, as well as the others presented by the exhibition and catalogue Radical Utopias, this environment was not defined by geopolitical boundaries and at the same time that the architecture discipline was being exposed to sudden societal changes and cultural debates, transnational dialectics were emerging to address common questions and challenges. Radical groups in Italy were especially influenced by British experimentalism, specifically Archigram, British Pop Art, and Cedric Price; and American art, architecture, and underground counter-culture, from Robert Rauschenberg, Anna and Lawrence Halprin, and Allan Kaprow, to Buckminster Fuller and many others. The search for alternatives beyond Modernist principles and postwar consumerism, and for resulting new forms and definitions of design, led architects and artists to look outside their immediate and volatile political, social, and environmental context. Alongside exhibitions, conferences, symposiums, and increased travel, architectural magazines played a crucial role in enabling the production and dissemination of this search, contributing to an international dialectic and cross-contamination of radical groups. Today, the archival material that documents this period in Italy can be found in different, geographically dispersed

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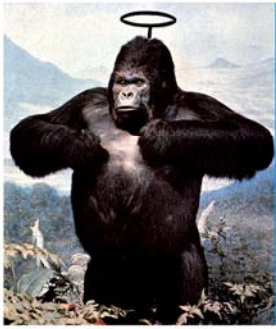
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institutions, from Europe to North America, once again creating opportunity for unexpected encounters and relationships, disseminating provocations, oppositions, and a discourse of dissent among diverse but interconnected cultures. Just as the flourishing of experimentation in Florence and creation of radical groups like Archizoom, Superstudio, Lapo Binazzi and Ufo, Gianni Pettena, Remo Buti, 9999, and Zziggurat began with local exposure to many overlapping and international influences; today, the spread of ideas that emerged in Italy in the 1960s and 1970s invites new insights, reactions, and interpretations from different cultural contexts that can continue an international exchange and relate this historical moment in Italy to contemporary challenges and crises surpassing national borders. In the future and looking backwards, this new dissemination of ideas will once again seem inevitable. For cultural phenomena always appear easy to predict, in retrospect.

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BIOGRAPHIES OF THE RADICAL ARCHITECTS

ARCHIZOOM: The Archizoom group, founded by Andrea Branzi, Gilberto Corretti, Paolo Daganello and Massimo Morozzi in Florence in 1966 (Lucia and Dario Bartolini were to join later on, in 1968) took part in the "Global Tools" venture and initially devoted its energies to researching architecture based on analysing and improving the territory and society through direct interaction with them. Their multiple and often provocative projects, in addition to serving as a source of inspiration for architects and designers, became iconic manifestos of Italian art in the 1970s and indeed they continue to play that role today. The group in its entirety, and Andrea Branzi's "Radical Notes" column in Casabella magazine in particular, were to make a crucial contribution to the Radical Movement's theoretical debate.

REMO BUTI: A craftsman and ceramicist even before he gained a degree in architecture, Buti ran one of the most innovative courses on Interior Architecture and Design in Florence University's Faculty of Architecture, becoming the spokesman for the drive to "free up the imagination against the tyranny of the economic system." He and other Radicals were among the founder members of the "Global Tools" counter-school for design. In parallel with his beloved teaching job he pursued a successful professional career, winning numerous international awards for urban planning, architecture and design. His design research projects with their major focus on visuals and communication allowed him to show at both the Venice Biennale and Milan Triennale exhibitions.

GIANNI PETTENA: An architect, artist and critic, professor of the History of Contemporary Architecture at Florence University and of Architectural Design at California State University as well as co-founder of "Global Tools" initiative, Pettena's work has always focused on design, architecture, museum installation and performance projects. He has not reneged on his training as an architect, but he has always believed in the need to rethink the discipline's true meaning. He was to draw closer than the other Radicals to the conceptuality of Austrian Radical research back in the 1960s, preferring the tools and languages of the visual arts to those of architectural design.

SUPERSTUDIO: The Superstudio group, founded in Florence in 1967 by Adolfo Natalini, Cristiano Toraldo di Francia, Roberto Magris, Piero Frassinelli, Alessandro Magris and Alessandro Poli (who was a member of the group from 1970 to 1972), pursued theoretical research in design, working in the field of architecture and design with layouts, constructions, furniture and objects, and taking part in setting up the "Global Tools" venture. The group produced utopian projects on the acts held to be "crucial" in the search for a philosophical and anthropological refounding of architecture. With its "Monument," the group developed a model of total urbanisation in which the discipline of architecture is seen in the guise of a metaphor as a last-ditch tool of criticism.

UFO: The UFO group founded by Lapo Binazzi, Riccardo Foresi, Titti (Vittorio) Maschietto, Carlo Bachi, Patrizia Cammeo and Sandro Gioli (1967–8) in Florence University's Faculty of Architecture in 1967 sought to build a spectacular component into architecture in an attempt to turn it into an event, into an urban and environmental "guerrilla" operation. This was the environment that was to spawn the Urboeffimeri (1968), life-size inflatable structures positioned in the city's historical centre. The group's Case-Anas were a typological categorisation that became counter-information, while its objects and interior design projects were characterised by a hint of pop revealing a thoroughly ironical take on conventional design.

9999: The group established in Florence in 1968 and initially comprising Paolo Coggiola, Andrea Gigli, Giovanni Sani, Mario Preti, Paolo Galli, Fabrizio Fiumi and Paolo Caldini adopted the name 1999. Coggiola, Preti, Sani and Gigli left the group in 1971 while the photographer Giorgio Birelli joined it that same year. The group opened its own studio, a space for design and creativity, on the hill of Marignolle in the summer of 1968, while its Happening Progettuale su Ponte Vecchio [Design Happening on the Ponte Vecchio], an

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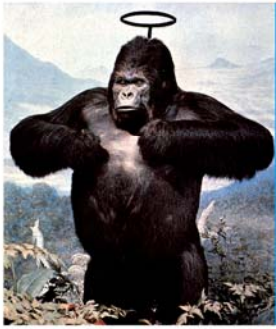
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RADICAL UTOPIAS

BEYOND ARCHITECTURE
FLORENCE
1966 - 1976

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urban operation for reinterpreting a site with a strong and long-established identity, was staged on 25 September of that year. The Space Electronic, a free space managed by the group in the first person to host experimental events, theatrical performances and concerts, was designed in 1969. The group took part in the MoMA's exhibition on Italy the New Domestic Landscape with its Casa-Orto project in 1972.

ZZIGGURAT: The Zziggurat group was established as joint venture by Alberto Breschi, Giuliano Fiorenzuoli and Roberto Pecchioli in 1969. Its work was characterised by a predominant interest in architecture, in architecture's urban dimension and in its expressive and communicative tools as filtered through the experience of art. In this context the group took part in competitions and exhibitions, including the Milan Triennale in 1973 and the Venice Biennale in 1978. It also took part in a seminar entitled Vita, morte e miracoli dell'architettura [The Life, Death and Miracles of Architecture] held inside the Space Electronic venue in 1971, while it became one of the founder members of the "Global Tools" initiative in 1973. Though Zziggurat sought its inspiration in utopian abstraction, the primary aim of its work was to see permanent built projects through to completion.

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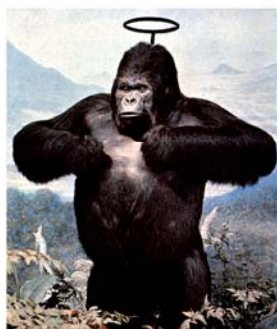
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LIST OF THE WORKS

COURTYARD

UFO *Urboeffimero* 6 1968. Courtesy Lapo Binazzi. New production 2017 by Tendenze e Servizi S.r.l - Gonfiabili TeS. Thanks to Mercato Centrale Firenze

RADICAL POP

Radical Utopias *Video*, 4'. Art Direction: Karmachina Visual Design. Compositing video: Elisa Serravalle
Music: Fernweh. Produced by Fondazione Palazzo Strozzi e Fondazione CR Firenze

Ettore Sottsass jr. *Ultrafragola* 1970. Firenze, Centro Studi Poltronova

Superstudio *Bazaar* 1968. Casalguidi (Pistoia), Giovannetti Collezioni

Archizoom Associati *Sanremo* 1967-1968. Firenze, Centro Studi Poltronova

Superstudio *Passiflora* 1967. Firenze, Centro Studi Poltronova

Archizoom Associati *Safari* 1968. Firenze, Centro Studi Poltronova

Remo Buti *Case* 1965. Firenze, Collezione Remo Buti

Remo Buti *Cattedrale* 1965. Firenze, Collezione Remo Buti

Archizoom Associati *Superonda* 1967. Firenze, Centro Studi Poltronova

Superstudio *Gherpe* 1967. Firenze, Centro Studi Poltronova

Lapo Binazzi (UFO) *MGM* 1969-1973. Firenze, Archivio UFO di Lapo Binazzi

Lapo Binazzi (UFO) *Paramount* 1969-1973. Firenze, Archivio UFO di Lapo Binazzi

Lapo Binazzi (UFO) *Dollaro* 1969. Firenze, Archivio UFO di Lapo Binazzi

Gianni Pettena *Carabinieri, Milite Ignoto, Grazia & Giustizia* 1968. Fiesole (Firenze), Archivio Gianni Pettena

Gianni Pettena *Dialogo Pettena-Arnolfo* 1968. Fiesole (Firenze), Archivio Gianni Pettena

Gianni Pettena *Laundry* 1969. Fiesole (Firenze), Archivio Gianni Pettena

9999 *Meeting tra Mao e Nixon a Graz* 1971. San Casciano Val di Pesa (Firenze), Archivio 9999

9999 *Happening Progettuale su Ponte Vecchio* 1968. San Casciano Val di Pesa (Firenze), Archivio 9999

UFO *Umberto Eco in pasto agli Ufo* 1968. Firenze, Archivio UFO di Lapo Binazzi

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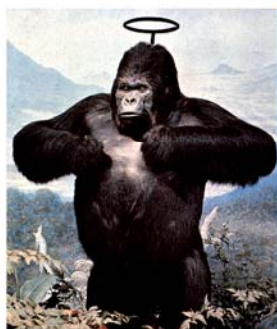
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UFO *Comune Agricola di Piazza della Signoria* 1970. Firenze, Archivio UFO di Lapo Binazzi

UFO *Stand e performance Salone del Mobile di Milano* 1971. Firenze, Archivio UFO di Lapo Binazzi

UFO *Il mago di Oz. Boutique* 1969. Firenze, Archivio UFO di Lapo Binazzi

Lapo Binazzi (UFO) *Maschere al neon* 1981-1982. Courtesy Marc DiDomenico. Fiesole (Firenze), Archivio Gianni Pettena

Archizoom Associati *Stoffa farfalla* 1968. Firenze, Centro Studi Poltronova

Superstudio + Archizoom *Superarchitettura. Jolly 2*, Pistoia 1966. Courtesy Superstudio, Archizoom Associati e Centro Studi Poltronova

Archizoom Associati *Letto di Sogno, Elettro Rosa* 1967. Orléans, Frac Centre-Val de Loire, Projet de Gilberto Corretti

Archizoom Associati *Letto di Sogno, Naufragio di Rose* 1967-2000. Orléans, Frac Centre-Val de Loire, Projet de Gilberto Corretti

Archizoom Associati *Letto di Sogno, Presagio di Rose* 1967-2000. Orléans, Frac Centre-Val de Loire, Projet de Gilberto Corretti

Archizoom Associati *Letto di Sogno, Rosa d'Arabia* 1967-2000. Orléans, Frac Centre-Val de Loire, Projet de Gilberto Corretti

9999 S-SPACE MONDIAL FESTIVAL N.1: *Vegetalbe Garden House* 1971. San Casciano Val di Pesa (Firenze), Archivio 9999

UFO *Ipotesi di sopravvivenza/Nuotata/Arrampicata (Performance)* 1972. Firenze, Archivio UFO di Lapo Binazzi

UFO *Giro d'Italia. Evasione alla rovescia sul territorio* 1973. Firenze, Archivio UFO di Lapo Binazzi

Lapo Binazzi (UFO) *Giro d'Italia n. 1 (Space Electronic) dalla rivista "IN"*. Argomenti e immagini di design 1971-1972. Firenze, Archivio UFO di Lapo Binazzi

UFO

Urboeffimero 5-Piazza del Duomo; Urboeffimero 5-Piazza San Marco; Urboeffimero 5-Ponte Vecchio; Urboeffimero 6-Piazza del Duomo 1968. Firenze, Archivio UFO di Lapo Binazzi

Gianni Pettena *Wearable Chairs* 1971. Fiesole (Firenze), Archivio Gianni Pettena

THE DISCO CLUB

Alberto Breschi, Giuliano Fiorenzuoli (Ziggurat) con/with E. Cecchini, G. Cini, G. Cruciani *Piper Plan and Section* 1967. Firenze, Archivio Roberto Pecchioli

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9999 *Space Electronic Interior*, Project. Performance Scuola Separata di Architettura Concettuale Espansa: Jam Session n. 1, Performance Paradise Now (Living Theatre) Live music 1969-1970. San Casciano Val di Pesa (Firenze), Archivio 9999

UFO *Bamba Issa 1* (Discoteca Forte dei Marmi); *Bamba Issa 2* (Discoteca Forte dei Marmi) 1970. Firenze, Archivio UFO di Lapo Binazzi

Alessandro Poli (R. Gherardi, S. Pacini, R. Russo, F. Spinelli) *Section of the Piper* ca.1966. Alessandro Poli fonds. Canadian Centre for Architecture. Gift Alessandro Poli

Alessandro Poli (R. Gherardi, S. Pacini, R. Russo, F. Spinelli) *Longitudinal Section of the Piper* ca. 1966. Alessandro Poli fonds. Canadian Centre for Architecture. Gift of Alessandro Poli

Alessandro Poli (R. Gherardi, S. Pacini, R. Russo, F. Spinelli) *Side elevation of the Piper*, ca.1966. Alessandro Poli fonds. Canadian Centre for Architecture. Gift of Alessandro Poli

Alessandro Poli (R. Gherardi, S. Pacini, R. Russo, F. Spinelli) *View of a model of the Piper* ca.1966. Alessandro Poli fonds. Canadian Centre for Architecture. Gift of Alessandro Poli

Superstudio *Discoteca Mach 2* 1968. Courtesy Cristiano Toraldo di Francia

UFO *Sherwood* 1969. Firenze, Archivio UFO di Lapo Binazzi

9999 *Performance Paradise Now* (Living Theatre) and S-SPACE MONDIAL FESTIVAL N.1, Space Electronic. Riprese filmed by Fabrizio Fiumi, extracts from the documentary "A Florentine Man" by Elettra Fiumi 1969/1971. Video, 8'36". Courtesy Elettra Fiumi

FROM THE LUNAR MODULE

Alberto Breschi, Roberto Pecchioli (Zziggurat) *Archeologia del Futuro* 1978. Firenze, Archivio Alberto Breschi

9999 *Progetto Apollo (2)* 1971. San Casciano Val di Pesa (Firenze), Archivio 9999

Alessandro Poli (Superstudio) *Autostrada-avvicinamento pianeti. Architettura Interplanetaria*, 1970-1971. Photomontage. Alessandro Poli fonds, Canadian Centre for Architecture. Gift of Alessandro Poli.

Alessandro Poli *Trasporto dei pianeti per ingrandimento della Terra. Architettura Interplanetaria*, 1973. Photomontage. Alessandro Poli fonds, Canadian Centre for Architecture. Gift of Alessandro Poli.

Alessandro Poli *Paesaggio lunare-Lunar-park. Architettura Interplanetaria*, 1973. Photomontage. Alessandro Poli fonds, Canadian Centre for Architecture. Gift of Alessandro Poli.

Alessandro Poli (Superstudio) *Autostrada con sinusoide di energia. Architettura Interplanetaria*, 1970-1971. Photomontage. Alessandro Poli fonds, Canadian Centre for Architecture. Gift of Alessandro Poli.

Alessandro Poli (Superstudio) *Autostrada di collegamento tra asteroidi. Architettura Interplanetaria* 1970-1971. Photomontage. Alessandro Poli fonds, Canadian Centre for Architecture. Gift of Alessandro Poli.

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Alessandro Poli (Superstudio) *Nuovi paesaggi rurali. Architettura Interplanetaria* 1970-1971. Photomontage. Alessandro Poli fonds, Canadian Centre for Architecture. Gift of Alessandro Poli.

Alessandro Poli (Superstudio) *Costruzione di un edificio gonfiabile. Architettura Interplanetaria* 1970-1971. Photomontage. Alessandro Poli fonds, Canadian Centre for Architecture. Gift of Alessandro Poli.

Alessandro Poli (Superstudio), *Architettura riflessa. Architettura Interplanetaria* 1970-1971. Photomontage. Alessandro Poli fonds, Canadian Centre for Architecture. Gift of Alessandro Poli.

Alessandro Poli (Superstudio) *Autostrada terra luna. Architettura Interplanetaria* 1970-1971. Photomontage. Alessandro Poli fonds, Canadian Centre for Architecture. Gift of Alessandro Poli.

Alessandro Poli (Superstudio) *Nuove architetture con avvicinamento di masse planetarie. Architettura Interplanetaria* 1970-1971. Photomontage. Alessandro Poli fonds, Canadian Centre for Architecture. Gift of Alessandro Poli.

Alessandro Poli (Superstudio) *Avvicinamento dei pianeti e fasi di assestamento. Architettura Interplanetaria* 1970-1971. Photomontage. Alessandro Poli fonds, Canadian Centre for Architecture. Gift of Alessandro Poli.

Superstudio *Istogrammi di architettura* 1969-2000. Orléans, Frac Centre-Val de Loire

Superstudio *Design Istogrammi* 1968-1970. Paris, Centre Pompidou - Musée national d'art moderne/Centre de création industrielle

Gianni Pettina *Imprisonment* 1971. Fiesole (Firenze), Archivio Gianni Pettina

Alessandro Poli (Superstudio) *Architettura Interplanetaria*. Film 1971. Video, 10'. Courtesy Alessandro Poli

Superstudio *Supersuperficie* 1972. Video, 9'43". Bologna, Collezione Enea Righi

UTOPIAN CITIES

Superstudio *La Moglie di Lot* 1978. Bologna, Collezione Enea Righi

Superstudio *Atti fondamentali "Vita, educazione, cerimonia, amore, morte". Cerimonia: gli uomini che vollero il deserto* 1973. Paris, Centre Pompidou - Musée national d'art moderne/Centre de création industrielle

Superstudio *Le dodici città ideali, Terza Città: New York of brains* 1971. Paris, Centre Pompidou - Musée national d'art moderne/Centre de création industrielle

Superstudio *Le dodici città ideali, Ottava città: città cono a gradoni* 1971. Paris, Centre Pompidou - Musée national d'art moderne/Centre de création industrielle

Alberto Breschi, Roberto Pecchioli (Ziggurat) *La città come ambiente significativa* 1973. Firenze, Archivio Alberto Breschi

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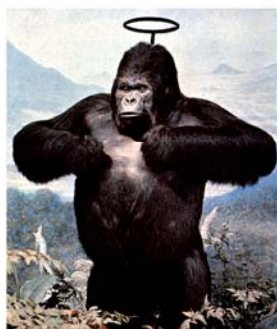
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Zziggurat *La città lineare per Santa Croce* 1969. Firenze, Archivio Alberto Breschi

UFO *Case ANAS e Case ANAS Neoclassiche* 1969-1970. Firenze, Archivio UFO di Lapo Binazzi

Lapo Binazzi (UFO) *Villaggio Anas* 1970. Firenze, Archivio UFO di Lapo Binazzi

UTOPIAN CITIES

Archizoom Associati *Sanremo* 1967-1968. Firenze, Centro Studi Poltronova

Archizoom Associati *Mies e poggiapiedi* 1969. Firenze, Centro Studi Poltronova

Remo Buti *Star* 1970-1982. Collezione privata

Gianni Pettena *About non Conscious Architecture* 1972-1973. Fiesole (Firenze), Archivio Gianni Pettena

Archizoom Associati *Fotomontaggi Urbani, Wind Tower* 1969. Milano, Archivio Andrea Branzi, Firenze, Archivio Gilberto Corretti

Archizoom Associati *Fotomontaggi Urbani, Grattaciolo a Manhattan* 1969. Milano, Archivio Andrea Branzi, Firenze, Archivio Gilberto Corretti

Archizoom Associati *Fotomontaggi Urbani, Edificio Residenziale per Centro Storico* 1969. Milano, Archivio Andrea Branzi, Firenze, Archivio Gilberto Corretti

Archizoom Associati *Fotomontaggi Urbani, Belvedere* 1969. Milano, Archivio Andrea Branzi, Firenze, Archivio Gilberto Corretti

Archizoom Associati *Fotomontaggi Urbani, Quartieri Paralleli per Berlino* 1969. Milano, Archivio Andrea Branzi, Firenze, Archivio Gilberto Corretti

Archizoom Associati *Fotomontaggi Urbani, Grattaciolo con foglie di Ficus a New York* 1969. Milano, Archivio Andrea Branzi, Firenze, Archivio Gilberto Corretti

Superstudio *Vita educazione, cerimonia, amore, morte, prima città New New York* 1970-1972. Filottrano (Ancona), Archivio Cristiano Toraldo di Francia

Superstudio *Monumento Continuo (La Mecca)* 1969. Firenze, Zona Archives

Superstudio *Monumento Continuo (Coketown rivisitata)* 1969. Firenze, Zona Archives

Archizoom Associati *No-Stop City. Residential Parking, Climatic Universal System* 1970. Parma, CSAC, Università di Parma

Archizoom Associati *No-Stop City, parcheggio residenziale sistema universale, paesaggi interni* 1969-1972. Parma, CSAC, Università di Parma

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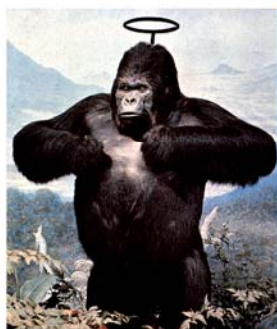
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Gianni Pettena *Rumble Sofa* 1966. Collezione privata

Superstudio *Scatola Simulatrice per Supersuperficie* 1972. Filottrano (Ancona), Archivio Cristiano Toraldo di Francia

GREEN ARCHITECTURE

Gianni Pettena *Grass Architecture I* 1971. Fiesole (Firenze), Archivio Gianni Pettena

Gianni Pettena *Grass Architecture II* 1971. Fiesole (Firenze), Archivio Gianni Pettena

Gianni Pettena *Grass Architecture III* 1971. Fiesole (Firenze), Archivio Gianni Pettena

Gianni Pettena *Grass Architecture IV* sedie e tavolo d'erba 1971. Fiesole (Firenze), Archivio Gianni Pettena

Gianni Pettena *Ice House II* 1972. Fiesole (Firenze), Archivio Gianni Pettena

Gianni Pettena *Ice House I* 1971. Fiesole (Firenze), Archivio Gianni Pettena

9999 *Salvataggio del centro storico di Venezia dall'acqua alta*. San Casciano Val di Pesa (Firenze), Archivio 9999

9999 *Vegetable Garden House* 1971. San Casciano Val di Pesa (Firenze), Archivio 9999

9999 *Nuova Università di Firenze* 1971. San Casciano Val di Pesa (Firenze), Archivio 9999

Alberto Breschi, Roberto Pecchioli (Ziggurat) *La città di foglie* 1972. Firenze, Archivio Alberto Breschi

Gianni Pettena *Intens-Progetto d'architettura* 1971. Video, 6'13". Fiesole (Firenze), Archivio Gianni Pettena

Gianni Pettena *The Pig, Carosello Italiano* 1967. Video, 8' 38". Fiesole (Firenze), Archivio Gianni Pettena

Gianni Pettena *Salt Lake Trilogy: Tumbleweeds Cutcher*, model 1972. Fiesole (Firenze), Archivio Gianni Pettena

Gianni Pettena *Salt Lake Trilogy: Clay House*, model 1972. Fiesole (Firenze), Archivio Gianni Pettena

Gianni Pettena *Ice House II*, model 1972. Fiesole (Firenze), Archivio Gianni Pettena

Gianni Pettena *Salt Lake Trilogy: Tumbleweeds Cutcher* 1972. Fiesole (Firenze), Archivio Gianni Pettena

Gianni Pettena *Salt Lake Trilogy: Red Line*, foto 1972. Fiesole (Firenze), Archivio Gianni Pettena

Gianni Pettena *Salt Lake Trilogy: Clay House* 1972. Fiesole (Firenze), Archivio Gianni Pettena

TEACHING ARCHITECTURE

Remo Buti *Piatti di Architettura* 1962-1975. Firenze, Collezione Remo Buti

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Remo Buti *Allestimento Piatti di Architettura Biennale di Venezia* 1978. Firenze, Collezione Remo Buti

Remo Buti *Menabò legenda Piatti di Architettura* 1978. Firenze, Collezione Remo Buti

Remo Buti *Free Architecture* 1967. Firenze, Collezione Remo Buti

Remo Buti *Città degli edifici* 1971. Firenze, Collezione Remo Buti

Remo Buti *Teaching Architecture*, slideshow. Firenze, Collezione Remo Buti

Remo Buti *Piatti di Architettura storici* 1962/1970/1975/2017. Firenze, Collezione Remo Buti

EARLY PRINTS AND FINAL ACTS

9999 *Ricordi di Architettura* 1972. San Casciano Val di Pesa (Firenze), Archivio 9999

UFO *Questionario di prossemica territoriale* 1971. Firenze, Archivio UFO di Lapo Binazzi

UFO *Il Mostro dell'Id* 1972. Firenze, Archivio UFO di Lapo Binazzi

UFO *Grafiche Jabik* 1974, Firenze, Zona Archives

Gianni Pettena *Wearable Chairs* 1971. Fiesole (Firenze), Archivio Gianni Pettena

Superstudio *Architettura Interplanetaria* 1971. Collezione privata

UFO *Libro rotolo* 1972. Firenze, Zona Archives

Archizoom + Superstudio *Superarchitettura* 1966. Firenze, Zona Archives

UFO *Case ANAS*, models. Firenze, Zona Archives

Radical Tools. Base/Progetti per l'arte 2014. Courtesy Carlo Cantini e Francesco Gnot

THE HUMAN SCALE

Gianni Pettena *Architectures in Love* 1997. Fiesole (Firenze), Archivio Gianni Pettena

Remo Buti *Borse* 1992. Firenze, Collezione Remo Buti

Dario Bartolini (Archizoom Associati) *Fogge di Vestirsi è facile* 1973-2009. Firenze, Archivio Lucia e Dario Bartolini

Dario Bartolini (Archizoom Associati) *Scatola Do-it- yourself* 1973-2016. Firenze, Archivio Lucia e Dario Bartolini

Lucia Bartolini (Archizoom Associati) *Tute No-stop City* 1972. Firenze, Archivio Lucia e Dario Bartolini

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Lucia Bartolini (Archizoom Associati) *Storyboard* 1972. Firenze, Archivio Lucia e Dario Bartolini

Dario e Lucia Bartolini (Archizoom Associati) *Manifesto Calze Pelose* 1973. Firenze, Archivio Lucia e Dario Bartolini

Lucia Bartolini (Archizoom Associati) *Giacca prototipo 2 altezze* 1973. Firenze, Archivio Lucia e Dario Bartolini

Lucia Bartolini (Archizoom Associati) *Borsa grembiule* 1973. Firenze, Archivio Lucia e Dario Bartolini

Lucia Bartolini (Archizoom Associati) *Giacca in miniatura* 1973. Firenze, Archivio Lucia e Dario Bartolini

Lucia Bartolini (Archizoom Associati) *Giacca tre rigati in cotone* 1973. Firenze, Archivio Lucia e Dario Bartolini

Lucia Bartolini *Giacca casentino* 1978. Firenze, Archivio Lucia e Dario Bartolini

Lucia Bartolini (Archizoom Associati) *Vestito in tela blu scuro* 1973. Firenze, Archivio Lucia e Dario Bartolini

Dario e Lucia Bartolini (Archizoom Associati) *Manifesti Archizoom-Fiorucci* 1972. Firenze, Archivio Lucia e Dario Bartolini

Dario e Lucia Bartolini (Archizoom Associati) *Calze pelose* 1972. Firenze, Archivio Lucia e Dario Bartolini

Dario e Lucia Bartolini (Archizoom Associati) *Dressing Design* 1972-1973. Firenze, Archivio Lucia e Dario Bartolini

Dario e Lucia Bartolini (Archizoom Associati) *Grebbiule bianco* 1973. Firenze, Archivio Lucia e Dario Bartolini

Archizoom Associati *Vestirsi è facile* 2014. Video, 10'24". Parma, CSAC - Centro Studi e Archivio della Comunicazione dell'Università di Parma

Cristiano Toraldo di Francia *Aurora e Boreale* 1966-2016. Firenze, Centro Studi Poltronova

Alessandro Poli *Variazioni solari* 1973-1974. Firenze, Collezione Alessandro Poli

Alessandro Poli *Contenitore del vuoto. Anello per astronauta* 1974-1976. Firenze, Collezione Alessandro Poli

Alessandro Poli *Resti di Pianeta* 1974. Firenze, Collezione Alessandro Poli

Alessandro Poli *Anello di Giove* 1974. Firenze, Collezione Alessandro Poli

Alessandro Poli *Architettura Interplanetaria* 1970. Firenze, Collezione Alessandro Poli

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BEYOND ARCHITECTURE
FLORENCE
1966 - 1976

Florence
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Alessandro Poli *Rara Vegetazione* 1976. Collezione privata

Alessandro Poli *Autostrada Terra-Luna* 1971-1972. Firenze, Collezione Alessandro Poli

Alessandro Poli *Anelli di Mercurio* 1976. Firenze, Collezione Alessandro Poli

Alessandro Poli *Il tempo sospeso* 1980. Firenze, Collezione Alessandro Poli

Gianni Pettena *Applausi* 1968. Milano, Galleria Giovanni Bonelli

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