

Thus, the *Civic Tower* of Pesaro reaches us as a metaphor for emotional duality, for a human condition that oscillates between hope and melancholy, between desire and loss.

In other words, the *Civic Tower* of Pesaro has slowly become an object of love, or, as Rossi himself said, an object of affection.

At a certain point, the sentimental journey through Rossi’s pseudo-turreted images focuses on the drawings and photographs for the construction of the *Pinocchio Yatai* (Pinocchio Puppet and Cart) created for the Japan Design Expo ’89 in Nagoya.

Pinocchio is driving a farm tractor. Attached to the tractor is a caravan consisting of four wooden structures mounted on wheels. The buildings are arranged from shortest to tallest, creating a cheerful and appealing single file. The tallest of the four buildings stands out for its ziggurat tower shape with a small pointed top and a flag, reminiscent of a lighthouse tower. The other three buildings, in contrast, with their somewhat child-like shape, are reminiscent of Rossi’s famous seaside cabins. So we decided to add fake wheels to our installation, which in the meantime, piece by piece, was slowly taking shape in the model workshop of the Degree course here in Cesena.

The *Rossianna Tower* is 48 metres high. The one we built is exactly one-tenth of that size. As you can see from the photographs, we installed the tower on the pier of the south dam of the port of Ravenna. In front of the profane and beautiful tower, now erected and with the impending end of the fast, Lamberto comes out and says: “you know, now I understand Aldo Rossi a little better”. A dear friend declared emphatically, “It looks like the *Teatro del Mondo* in erection”.

We chose this unbuilt building by Rossi, redesigned it, and prepared technical drawings to build it on a smaller scale. We thought long and hard about how to build it, what materials to use, and what colour to paint it. We decided on the size and height, while at the same time seeking a logical and geometric correspondence with Rossi’s own design.

At the same time, we exercised our right to interpret something that had never been completed. We then transported it to Ravenna by truck and, using a mechanical arm, installed it on the south pier. In short, teachers and students alike enjoyed an experience together.

We had an experience; we shared an experience: this is hard to understand if you haven’t actually lived it. Which is the magic: having an experience. Isn’t this the magic of travel, as well as, arguably, of architecture? Encouraging the sharing of experiences? The Tower, its reality and its image, are now part of our experience, their presence is now an active part of our experience.

And then: has this experience changed the way we see certain aspects of architecture? Has it made us more aware of what it means for us to learn to exercise a certain control over how and what we think and do?

On a practical level, it would be nice now to enter the tower and hear the pitter-patter of the rain falling, the distant song of the whales, as hypnotic as the shape of the Tower. Imagine how much fun children would have.

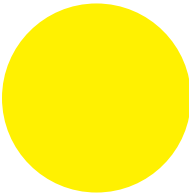
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– Lamberto Amistadi

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1 The *Piani di Rifabbrico* (Rebuilding Plans) were local urban planning tools adopted in some Italian regions to rebuild and rationalize mountain villages damaged by bombing during the First World War or by natural disasters. They consisted of simple square-shaped buildings, usually three storeys high, with an attic for storing hay for animals and a hipped roof.

Osoppo Town Hall: trip to the provinces

If “The limits of my language mean the limits of my world” (Wittgenstein 1964, §5.6), then a homeland is always first and foremost linguistic: the horizon of shared consciousness referred to by Gadamer (2004; Amistadi 2003) is language, and the dwelling referred to by Heidegger (1971) is a dwelling in language.

Within this framework, travelling, being “abroad”, represents that “mysterious moment” which projects us outside ourselves in time and space and introduces the possibility of the unexpected into our established habits. If the purpose of travel is “to strip the hard shell of habit from the heart” and revitalize our relationship with the world, then this purpose is very similar to the role that poetry plays in relation to language. In his essay *Passione e Ideologia*, Pier Paolo Pasolini (1960) speaks of dialectal poetry in an anti-homogenizing key; it is the task of educated authors to use dialect as a stylistic and ideological choice, not simply as the “natural” language of the people. This meaning coincides with the so-called “critical regionalism” discussed by Frampton (1983, pp. 20-21), for whom popular forms are reinterpreted in contrast with the modes and forms of modernity:

Architecture can only be sustained today as a critical practice if it assumes an *arrière-garde* position, that is to say, one which distances itself equally from the Enlightenment myth of progress and from a reactionary, unrealistic impulse to return to the architectonic forms of the preindustrial past. [...] The fundamental strategy of Critical Regionalism is to mediate the impact of universal civilization with elements derived *indirectly* from the peculiarities of a particular place. [...] The case can be made that Critical Regionalism as a cultural strategy is as much a bearer of *world culture* as it is a vehicle of *universal civilization*.

The “particular place” we are talking about is a small municipality in Friuli-Venezia Giulia in Northeast Italy which, in May 1976, was hit by a devastating earthquake. As part of the reconstruction of the town of Osoppo, Luciano Semerani and Gigetta Tamaro were commissioned to design the Town Hall, which was completed in 1979.

Semerani & Tamaro’s strategy was to recover elements of local tradition and poetically transform them through a series of compositional and rhetorical devices. The initial references were the *casoni* (farm buildings) of the old *Piani di Rifabbrico*,¹ a basilica-like hall and a reference to belonging to the Venetian Republic with a *Ponte dei Sospiri* – a new “Bridge of Sighs”:

The town hall of Osoppo stands as a monument representing the reconstruction process, as well as a symbol of institutional value. The architectural style provides the answer to the original request for a town hall that was anything but ordinary. The building is divided into three sections: one on a square base (the offices), with four large corner pillars supporting a hipped roof, reminiscent of Friuli barns; the second, on a rectangular base, covered by a keeled vault (the council chamber), reminiscent of the Basilica Palladiana in Vicenza; the third, a connecting bridge (*Ponte dei Sospiri*), a barrel-vaulted element resting on a deep arch, which also acts as a pivot in the translation and rotation dictated by the perimeter roads. The edges of the site, the axes of symmetry and the baselines of the façades intersect at notable points marked by certain objects, such as some fountains, a flag and a threshold. (Semerani 1991, p. 58)

Semerani himself gave an account of these compositional and rhetorical devices in an unpublished lecture given online during the Cesena Architecture Course in May 2021, a few months before his death:

The town hall of Osoppo has given substance to four ideas that recur in our works in a more or less latent form:

- The elimination of materiality in the elements of architectural construction;
- 1 The *Matryoshka*, the Russian doll that contains other identical but increasingly smaller dolls inside it, i.e. the interlocking of boxes of different sizes within a single formal configuration;
 - 2 The use of the curved line as an “irruption” of the orderly narrative;
 - 3 The “disembowelling” of buildings that produce an “urban interior” by staging their own “internal building organs”.
 - 4 The walls covered in white marmorino plaster become so thin that they recall the function of *periacti* in theatre set design rather than that of load-bearing structures.

The interlocking turtle shell, the *Matryoshka*, magnificently exemplified by Plečnik in his Ljubljana Cemetery, produces a notion of “interstitial space” that fits neatly among our other experiences of perceiving “space”.

The preference for curved lines, more or less lower than our eyeline, is reminiscent of the thinking of Henry van de Velde, the master so dearly loved by Ernesto Nathan Rogers.

Van de Velde argued that in the line there is “the free affirmation of life in objects”. The line draws its life from the same source of life that we see in objects; and like life, it is “will in motion”, that is, our “self” in motion and “objectified” [...] “The line represents first and foremost the movement caused by my inner activity; it is an action that depends on me. But at the same time, this action is inherent to the line”.

In conclusion, it is important to point out that an “urban space” includes not only “urban furnishings” but also “symbolic objects that measure space”, such as the flower box, the commemorative corner column, and the Egyptian-style entrance ramp.

This was taught to us by Plečnik, who integrated the notion of “public space” with that of a “place in the city”.

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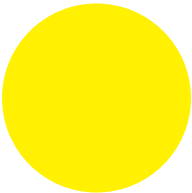
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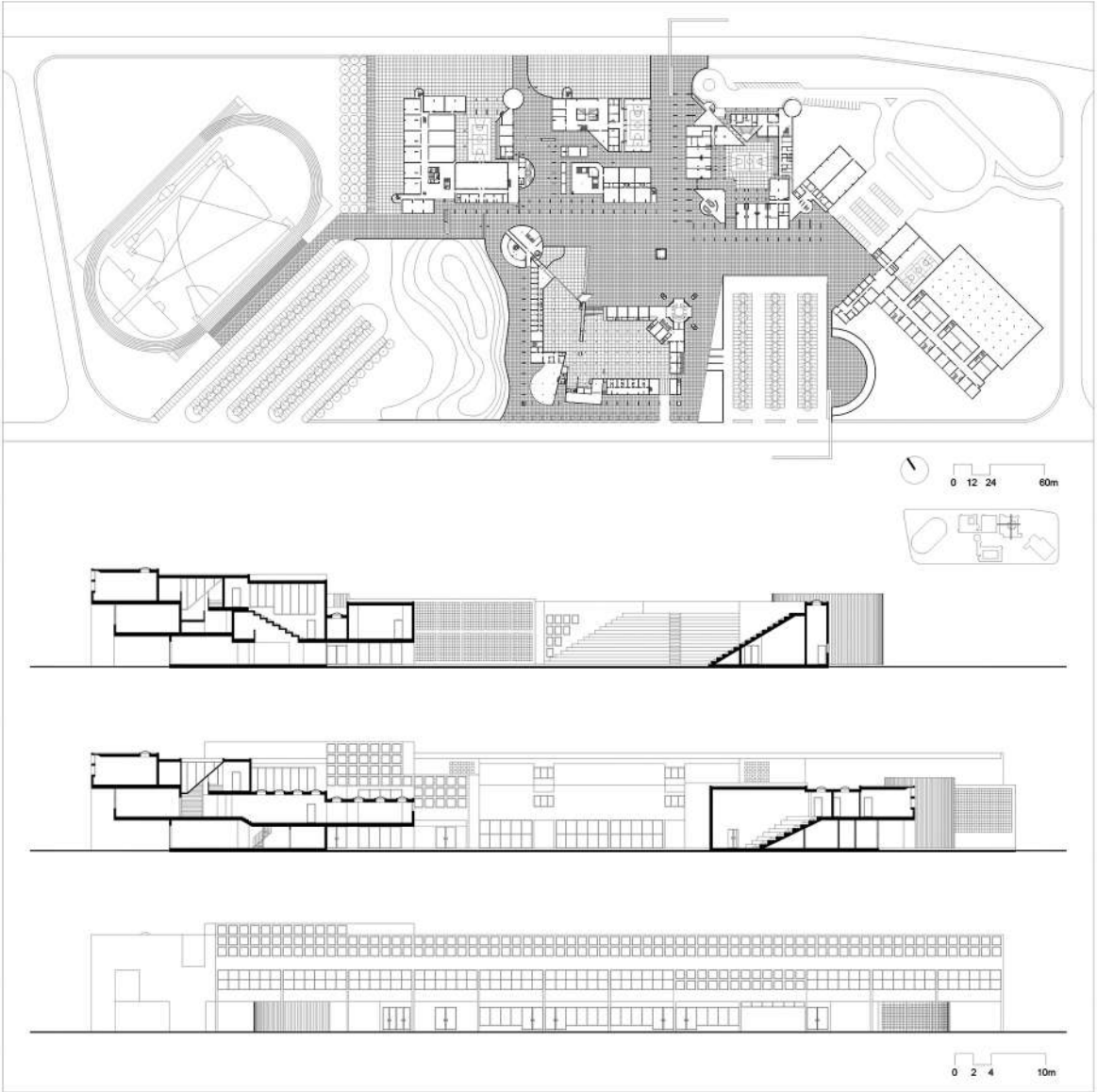
The Pesaro School Campus:
a field of artificial ruins



- 1 Carlo Aymonino, Pesaro School Campus, 1970-1979. General floor plan.
- 2 Carlo Aymonino



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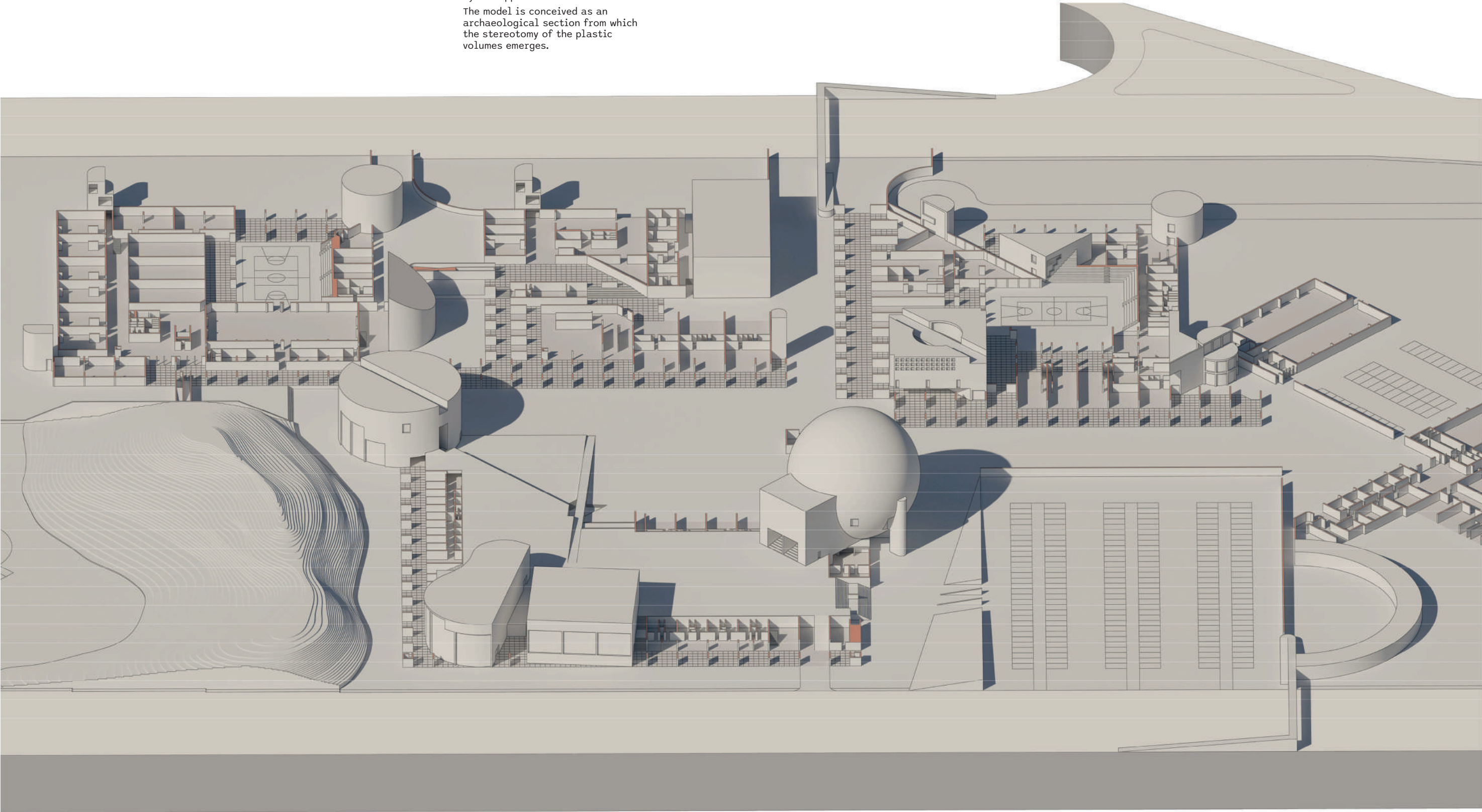
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**The Pesaro School Campus:
a field of artificial ruins**

Visual
interpretations

Models

3 Carlo Aymonino, Pesaro School
Campus, 1970-1979. View of the
three-dimensional model. Drawing
by Giuseppe Buttazzo.
The model is conceived as an
archaeological section from which
the stereotomy of the plastic
volumes emerges.



The Pesaro School Campus:
a field of artificial ruins

Architectural
narratives

4 Carlo Aymonino, Liceo Scientifico Marconi, 1970-73. Axonometric projection. Drawing by Francesco Bruno.

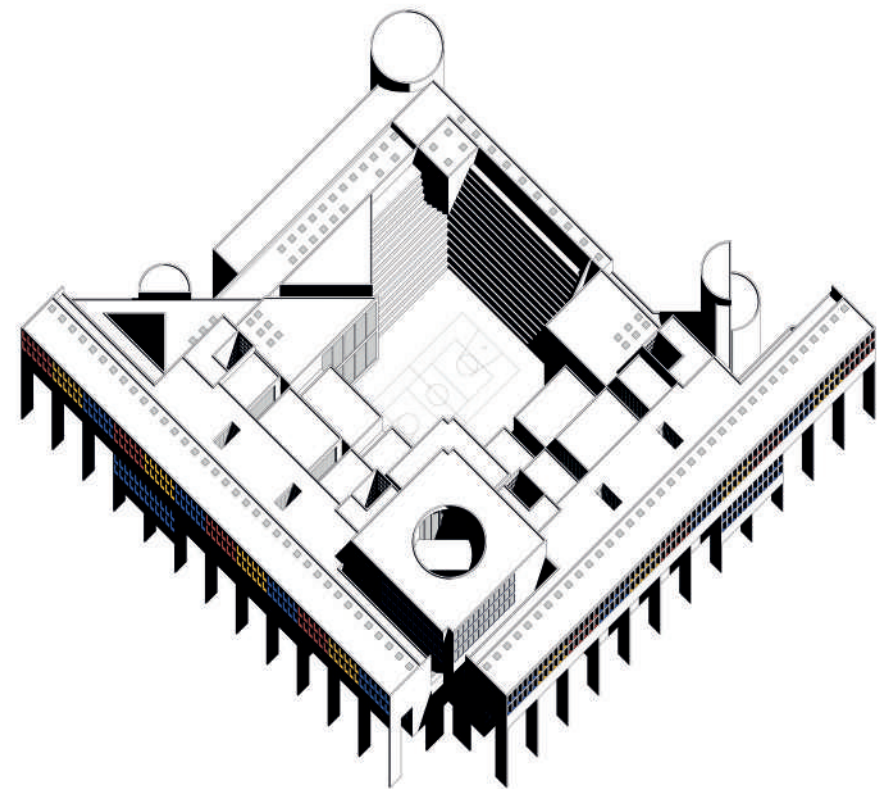
The long rhythmic series of double-height sections of the mirrored portico recalls Gallarate by Aldo Rossi, while the deep colored recesses of the windows pay homage to the Tourette convent and Le Corbusier's "unité d'habitation."

5 The empty corner of Aymonino's design.

6 Residential building in the Gallarate district. Aldo Rossi participated in the construction of the Monte Amiata residential complex at the invitation of Carlo Aymonino, author of the general master plan.

7 Le Corbusier, Unité d'Habitation, Marseille, 1952.

8 Le Corbusier, Convent of Sainte-Marie de La Tourette, 1953-60.



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The profane
and beautiful tower

Redrawings

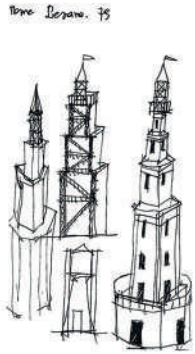
1 Aldo Rossi, Civic Tower within the Pesaro school Campus, 1979.

2 Aldo Rossi

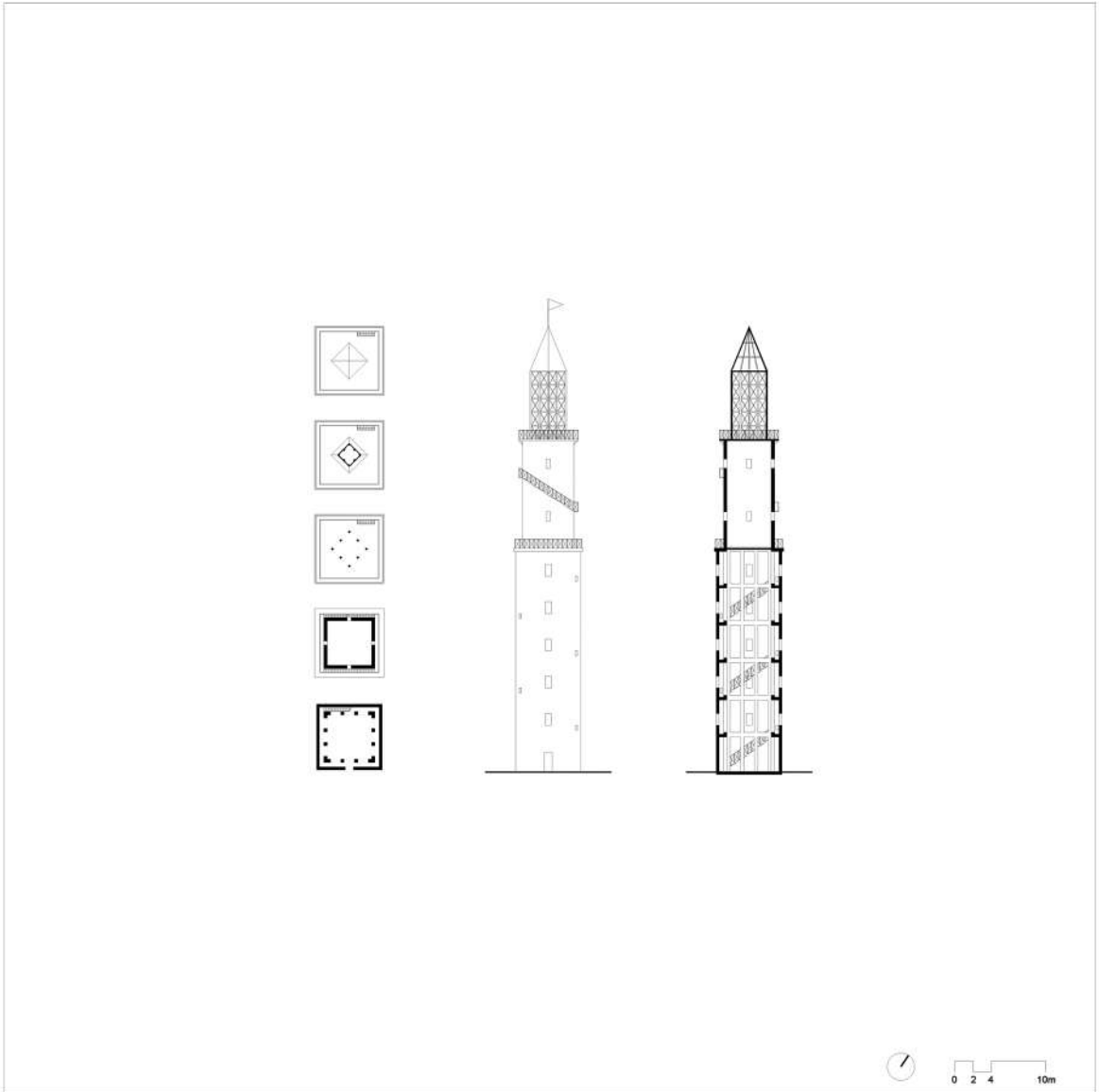
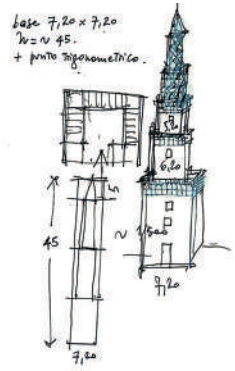
3 Aldo Rossi, Design sketches for the tower, 1979. From: Aldo Rossi, Die Suche nach dem Glück, Prestel 2003.



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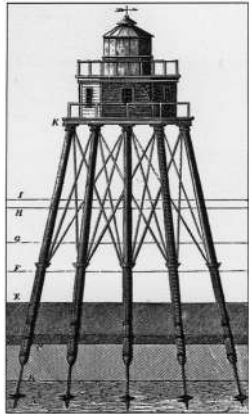
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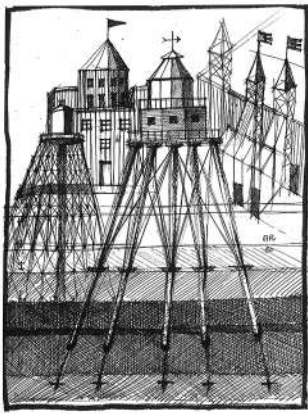
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The profane and beautiful tower

Architectural narratives



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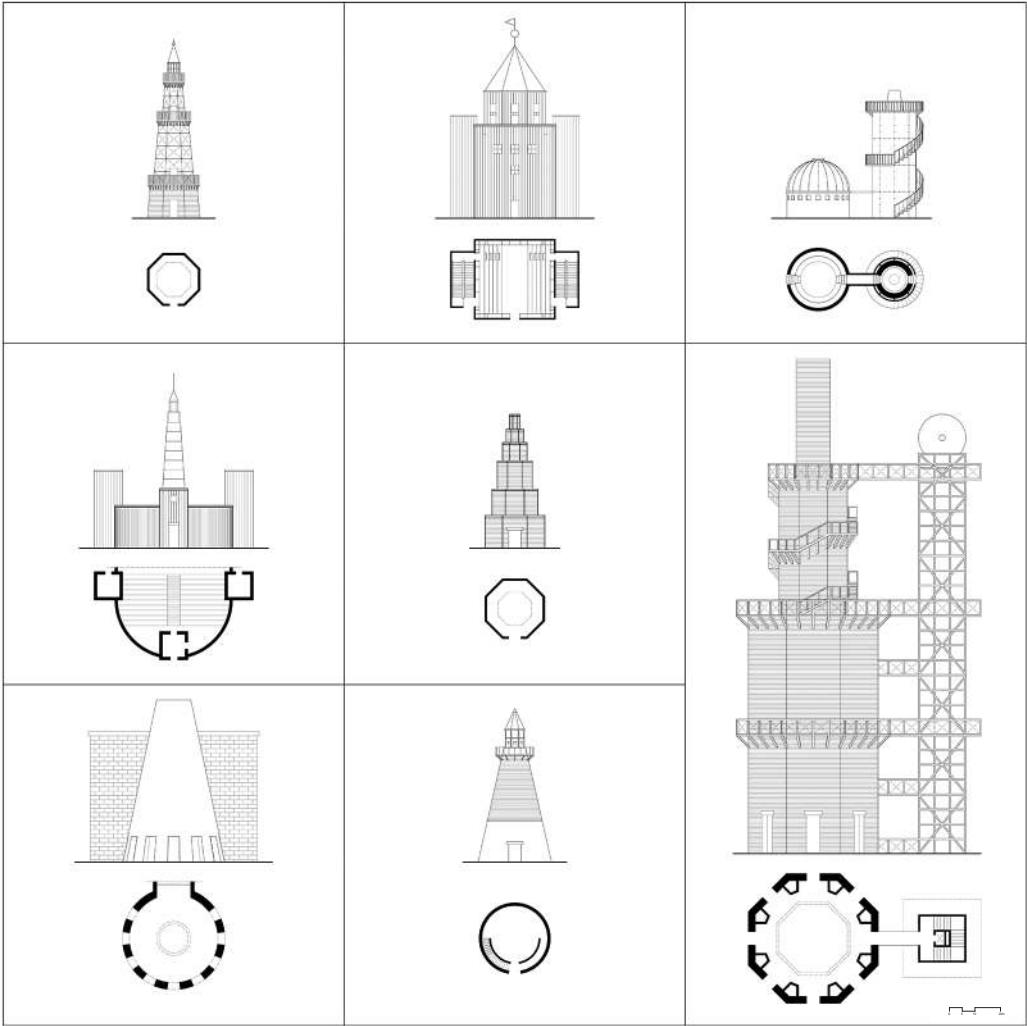
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4 8 towers by Aldo Rossi. Synoptic table. Drawing by Sofia Tagliatesta. From top left: Lighthouse in Rotterdam, 1988; *The Teatro del Mondo*, 1980; Tower in the garden of Villa Alessi on the D’Orta lake, 1986; Theater-Lighthouse in Toronto, 1988; Tower for the *Centro Città* commercial building project in Gifu (Japan), 1988; Tower for the *Deutsches Historisches Museum* project in Berlin, 1988-89; Project for the Fontivegge area in Perugia, 1982; Contemporary art center in Clermont-Ferrand, Vassivière, 1988.

5 Screw-pile lighthouse erected at port Fleetwood, on the Wyre, near Lancaster. Da: Charles Tomlinson, *Cyclopaedia of Useful Arts*, 1854.

6 Aldo Rossi, Drawing of Wyre Lighthouse with the Teatro del Mondo, 1980. From: Aldo Rossi, *Teatro del Mondo*, Venezia 1982.

7 Athanasius Kircher, “Turris Norizonta Sinenfium”. From: *China monumentis*, 1667.



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The profane and beautiful tower

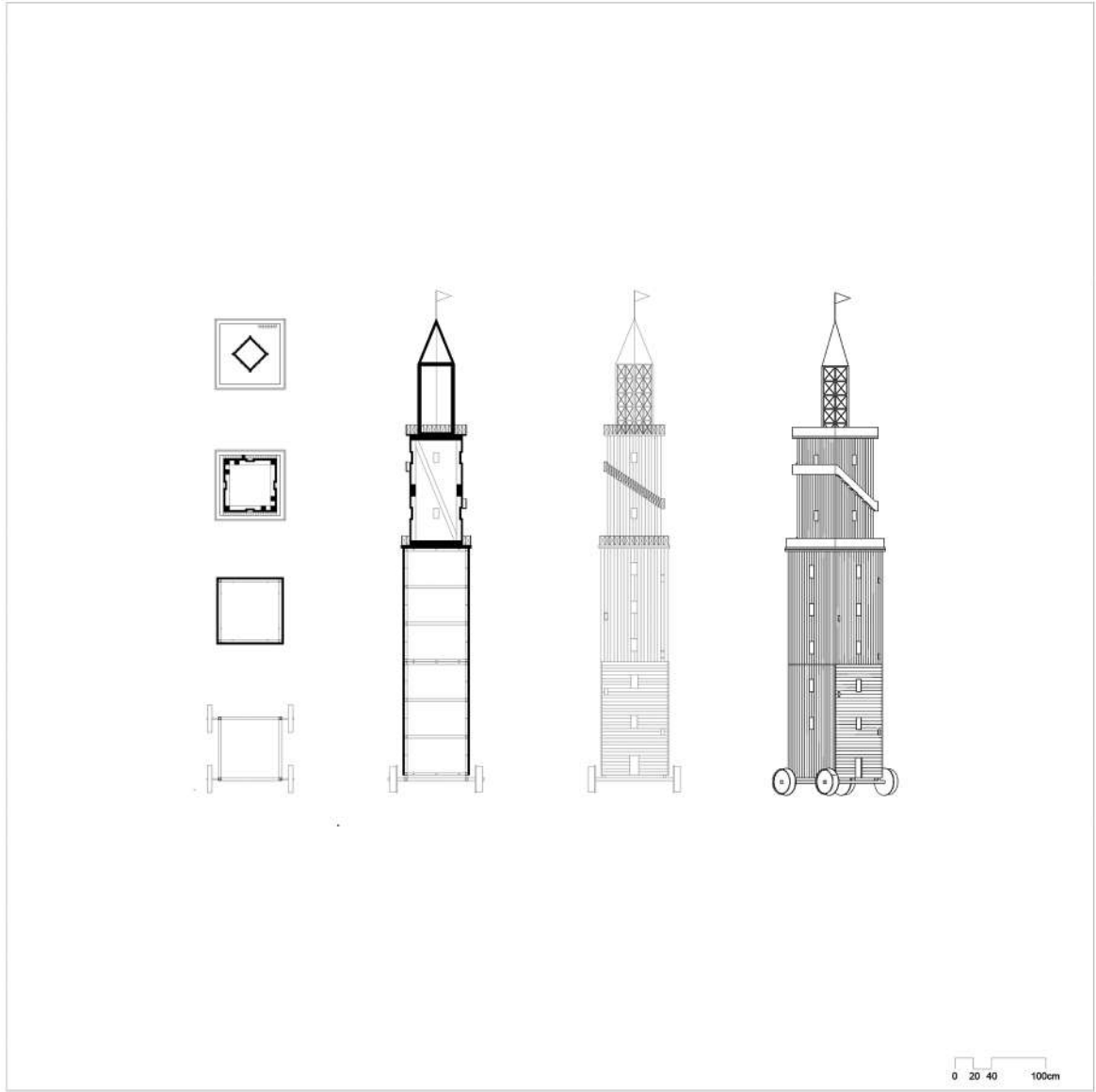
Visual interpretations

8 Modello interpretativo in scala 1:10 della Torre civica di Aldo Rossi. Disegni esecutivi.

9 Study models for the tower wheels.



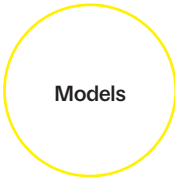
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**The profane
and beautiful tower**



10 1:10 scale interpretative model of Aldo Rossi's Civic Tower. Photographs by Michele Buda.

The model was built in the Modeling Laboratory (LaMo) of the Master's Degree Course in Architecture at the University of Bologna, Cesena Campus, transported and assembled on the south dam of the port of Marina di Ravenna near the "Porta del Pensiero".

Structural calculations: Giada Gasparini with Emma Ghini.

LaMo. Scientific Director: Francesco Gulinello; Technical Manager: Davide Giaffreda; Laboratory technician: Marika Mangano. With Mila Cappello and Armin Aziri, Thomas Capacci, Gina Celestini Radaelli, Jovita Maria Chirivi, Paola Valentina Di Silvio Vasquez, Lorenzo Forlivesi, Simone Monti, Matteo Suzzi, Arianna Toscano.



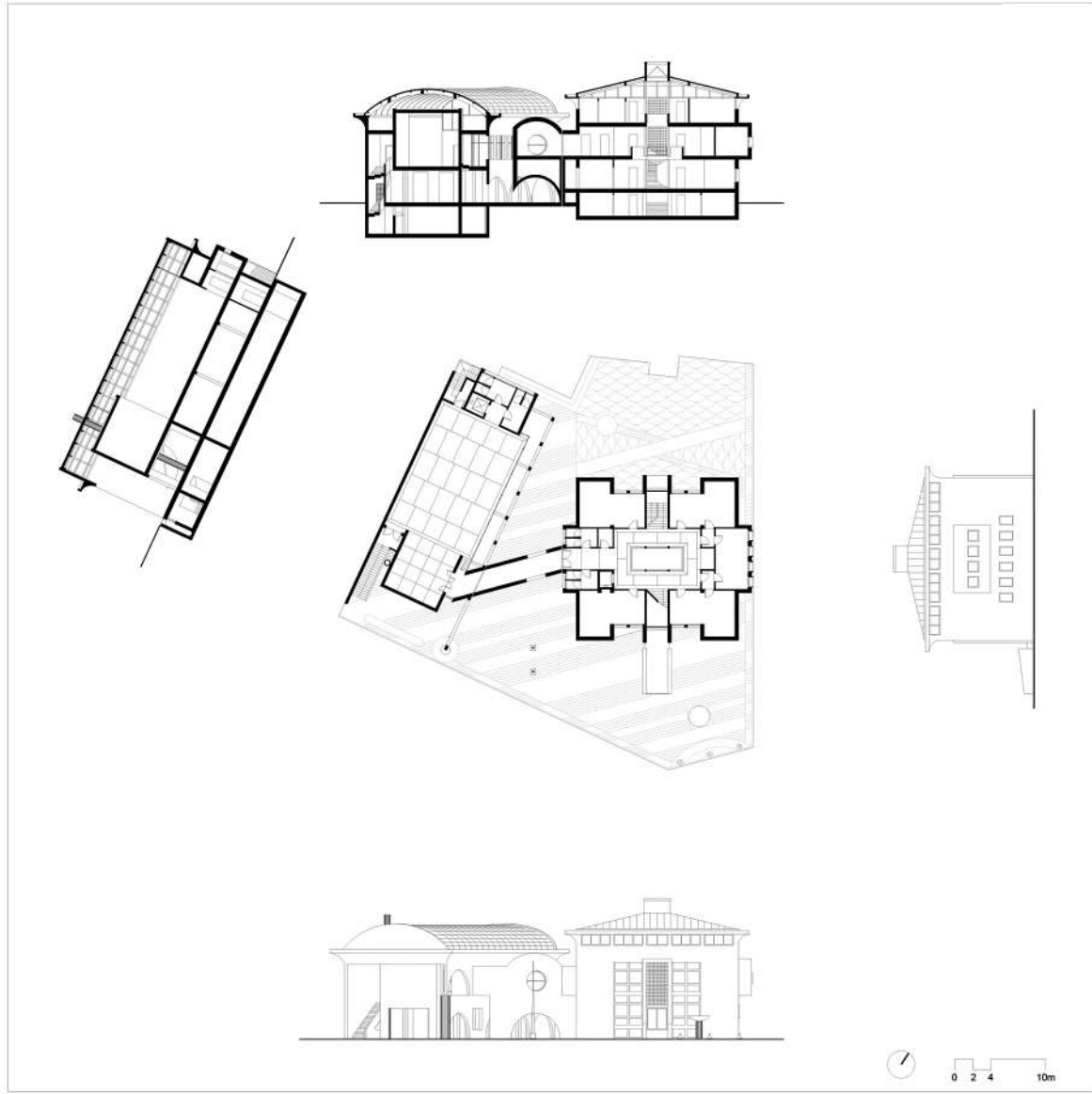
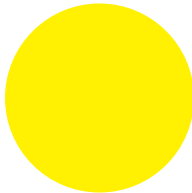
**Osoppo Town Hall:
trip to the provinces**



- 1** Luciano Semerani and Gigetta Tamaro, Osoppo Town Hall, 1976-1979.
- 2** Luciano Semerani



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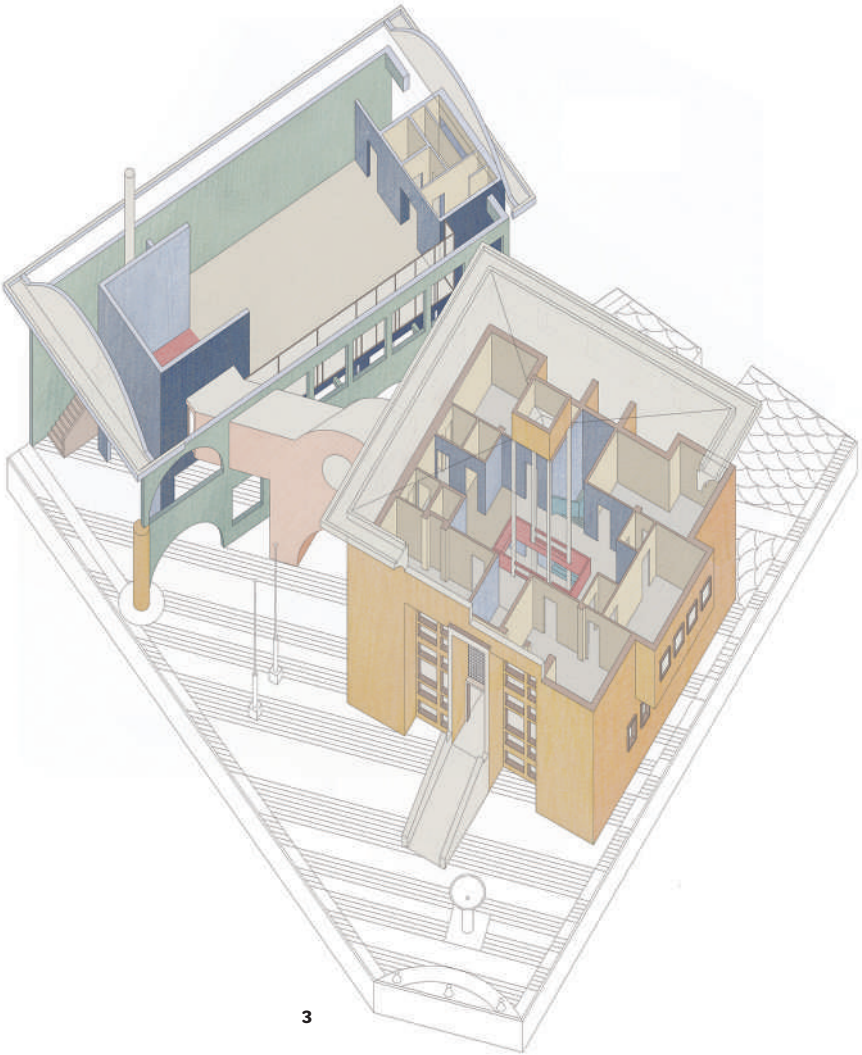


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Osoppo Town Hall:
trip to the provinces

Architectural
narratives

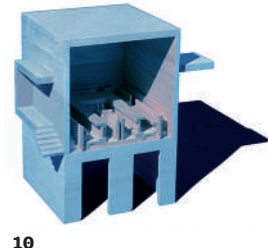
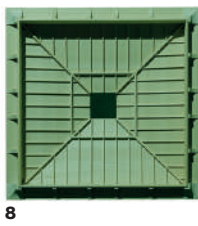
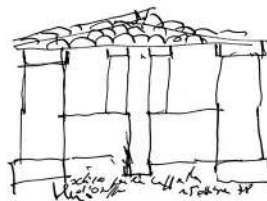
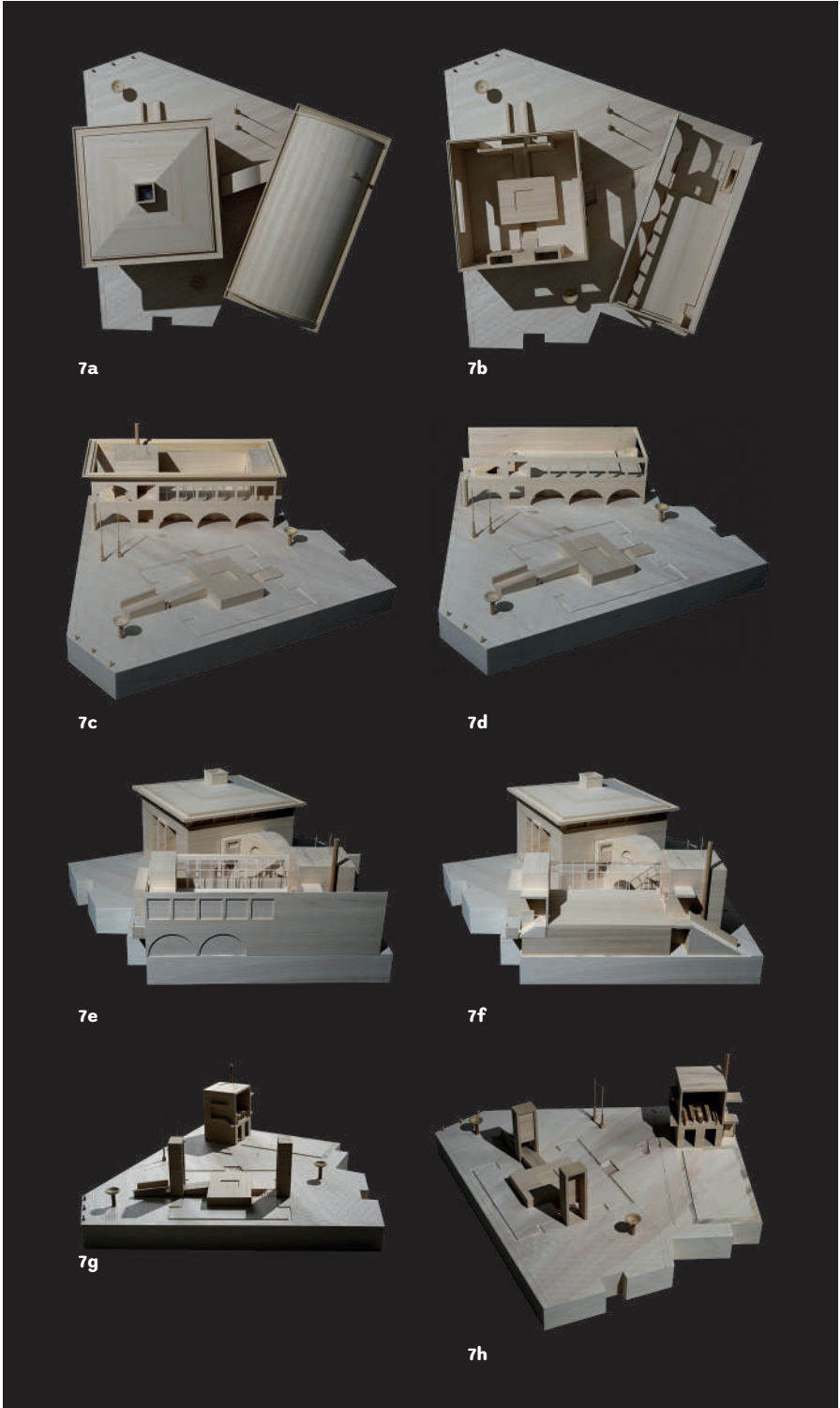
- 3 Luciano Semerani and Gigetta Tamaro, Osoppo Town Hall, 1976-1979. Axonometric projection. Drawing by Luciana Cecilia Aloisio Delgado. Photographs of the town hall.
- 4 The dematerialized volume of the “basilica” in relation to the large volume of the Piani di Rifabbrico (Rebuilding Plans).
- 5 The interstitial space between the skin and the internal organs of the “basilica”.
- 6 Luciano Semerani, Design sketch with a reinterpretation of Friulian barns.



Osoppo Town Hall:
trip to the provinces

Visual
interpretations

- 7 Wooden interpretive model of the town hall on a scale of 1:50. Photographs by Enrico Mambelli. From above:
 - 7 Zenithal views (7a, 7b); the “basilica” with and without the cornice (7c, 7d); the square-shaped office building seen from the town council chamber (7e, 7f); the town hall lot with the footprints of the buildings, the portals with the “Egyptian” ramp, and the furnished volume of the executive board chamber (7g, 7h).
- Bottom left:
 - Some of the pieces that make up the town hall: the hipped roof of the “barn” (8), the barrel roof of the “basilica” (9), the cubic volume of the executive board chamber with its furnishings (10), the *Ponte dei Sospiri* (the “duck”) (11); the internal façade at the back of the town council chamber (12).



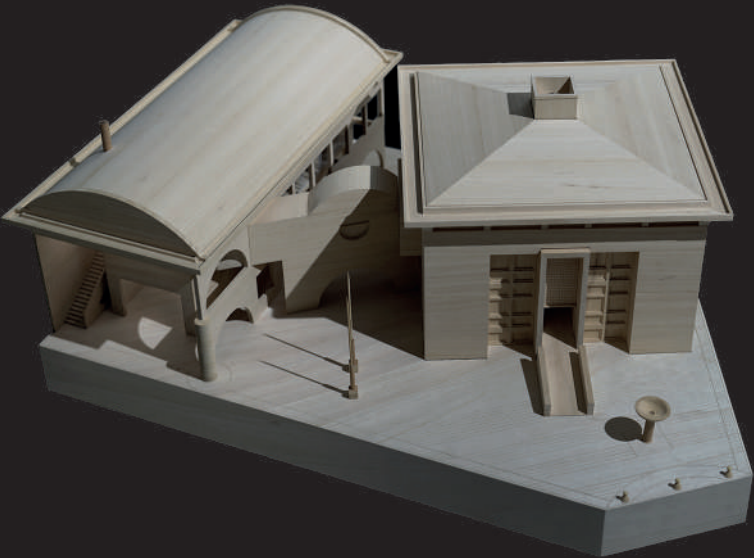
Osoppo Town Hall:
trip to the provinces



13 Wooden interpretive model of the town hall on a scale of 1:50. Views of the main south-facing façade and rear of the buildings. Photographs by Enrico Mambelli.

The model was built in the Modeling Laboratory (LaMo) of the Master's Degree Course in Architecture at the University of Bologna, Cesena Campus

LaMo. Scientific Director: Francesco Gulinello; Technical Manager: Davide Giaffreda; Laboratory technician: Marika Mangano. With Mila Cappello and Armin Aziri, Jovita Maria Chirivi, Paola Valentina Di Silvio Vasquez, Arianna Toscano.



Interview to
Uwe Schröder

– Interviews by
Cesare Dallatomasina
and Giorgia Antonioli

4 Learning by
travel with...

Uwe Schröder was born in 1964 in Bonn and studied architecture at the Rheinisch-Westfälische Technische Hochschule Aachen and the Kunstakademie Düsseldorf. He has had his own studio in Bonn since 1993 and has received numerous prizes and awards for his work, including the German Critics' Prize in the architecture category (2004), the scholarship of the German Academy of Rome Villa Massimo (2005), the North Rhine-Westphalia Architecture Prize (awarded in 2011 and 2018). After teaching in Bochum and Cologne, he was Professor of Design and Theory of Architecture at the Fachhochschule Köln in Cologne from 2004 to 2008 and has been Professor of Spatial Design at the RWTH Aachen University in Aachen since 2008. He has taught as visiting professor at the University of Bologna (in 2009–10 and 2024–25), the University of Naples 'Federico II' (2016), the Polytechnic University of Bari (2016), the University of Catania (2018), the Polytechnic University of Milan (2019), and the University of Parma (2020–21). His work has been shown in numerous solo and group exhibitions, including: "Uwe Schröder. Architettura degli spazi", Chiesa dello Spirito Santo, Cesena, Italy (2010) and "Uwe Schröder. Sugli spazi della città", Palazzo della Gran Guardia, Padua, Italy (2011). Recent publications about his research, teaching and design work include *Stadtraumgestaltungen* (Verlag der Buchhandlung Walther und Franz König, Köln, 2025) and the monograph *Uwe Schröder. Werkverzeichnis* (Jovis Verlag, 2026).

Where have you been and when?
In the last 25 years, my Grand Tour has taken me to Italy not once, but again and again. As an architect and professor of architecture, I have traveled the countries of Italy, from the south to the north, seeing cities and landscapes. In recent years, I have been back to Rome again and again.

How were you documenting the visited places?
The places I have visited have become part of my architectural memory. In design processes, I can draw on this archive through memory.

I undertook most of these trips together with my students. The places have manifested themselves in their designs.

Considering Souvenirs as a tool to revive the memory of visited places, triggering processes of re-reading, reinterpretation, and invention, what was in your "luggage" at the end of your journey? What were you bringing back home?
I bring back postcards from my travels, preferably old and in black and white.

Can any trips be considered particularly important in terms of your architectural creations?
A collection is created with every journey, a collection of references. I call the reminiscent updating of the references in the design reception.

Can you point out some specific references where a building you have seen/experienced has influenced your own work?
Yes, most recently the Tempio Malatestiano by Leon Battista Alberti in Rimini. The layering of the façade, the different orders, the combination of old and new have influenced my current design work for a city museum in Schwerin.

What role has knowledge exchange with foreign colleagues played in your design experience?
The exchange with Italian colleagues from various universities has opened up new cultural horizons for me.

Would it be correct to say that travel gave you a set of intellectual tools?
Yes, travel creates a reference system as an individual memory.