



# Proceedings of the 3rd MoMoWo International Conference - Workshop

University of Oviedo, 2–4 October 2017, Oviedo

Ljubljana 2018

**Proceedings of the 3<sup>rd</sup> MoMoWo International Conference-Workshop  
University of Oviedo, 2–4 October 2017, Oviedo**

Collected by Ana María Fernández García, Helena Seražin, Caterina Franchini and Emilia Garda

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Issued by ZRC SAZU, France Stele Institute of Art History  
Represented by Barbara Murovec

Published by Založba ZRC  
Represented by Oto Luthar  
Editor-in-chief Aleš Pogačnik

Layout: Helena Seražin

The collected papers were submitted prior the 3<sup>rd</sup> MoMoWo International Conference-Workshop and written as preliminary versions of articles, which will be published in a separate, edited and peer-reviewed volume *Women Designers, Architects and Enigneers betwwen 1969 and 1989* in the series *Women's Creativity*.

The collected papers have not been peer-reviewed. The authors hold responsibility for English language proof-reading. Abstracts are published at <http://www.momowo.eu/momowos-3rd-international-conference-workshop/>.

Publication of the Project MoMoWo (Women's Creativity since the Modern Movement)  
<http://www.momowo.eu>

This project has been co-funded with support from the European Commission.  
This publication reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

This project is co-funded by Creative Europe programme of the European Union, Slovenian Research Agency and Ministry of Culture of the Republic of Slovenia.



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# Beyond Architecture: Politics, Feminism and Art as a Way of Life

## The Work of Giovanna De Sanctis Ricciardone

Anna Riciputo

### Sixties: The Gorgon and the Praise of Betrayal Architecture and Communism

*Noi eravamo  
chiaramente antiborghesi, e per  
questo d'altronde siamo stati i  
primi post-moderni, o per meglio  
dire antimodernisti, poiché  
rigettavamo il potere  
dell'establishment borghese  
rappresentato dal moderno. La  
nostra era una lotta politica,  
ideologica, che nulla aveva a che  
vedere con aspetti formalistici. Non  
combattevamo in difesa di un  
"segno" ma contro i principi  
borghesi della cultura modernista.  
Nonostante ciò, credevamo  
fortemente nella figura  
dell'architetto e nelle sue armi. Una  
figura mitologica, demiurgica, con  
la quale eravamo cresciuti e che  
invece crollò davanti ai nostri  
occhi.<sup>1</sup>*

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<sup>1</sup> Giovanna de Sanctis Ricciardone, "Una storia di passioni", in *Alessandro Anselmi. Frammenti di Futuro*, a cura di R. Angelini, E. Caramia, C. Moli, Quaderni del Dottorato di Ricerca in Architettura – Teoria e Progetto, Diap, "Sapienza" Università di Roma, Editore Lulu.com, 2 ed. 2015, pp. 18-23, in particolare p. 21 "We were clearly against the bourgeoisie and for this reason we were the first postmodernists, or rather antimodernists, as we re-energized the power of the bourgeois establishment represented by the modern. Ours was a political, ideological struggle, which had nothing to do with formalist aspects. We did not fight in defense of a "sign" but against

In 1963 in Valle Giulia, branch of the Rome University's Faculty of Architecture, broke out an inside revolution during which the students rose against "barocchetti" teachers and static-modernist teachings. They hunted Vincenzo Fasolo and Saverio Muratori to welcome Bruno Zevi, Ludovico Quaroni and Luigi Piccinato.

In those days, was impossible to be an architect and not to be involved in politics: the great ideals of the left required great intellectual projects but they were: poised between persuasive utopia and deterrent dystopia; uncertain between the gigantism of the mega-structure and the domestic dimension of the after-reconstruction style; hesitant facing the historicism of the Post-modern and the brutalism of Louis Kahn; fascinated by the noise of Pop Art and the silence of Arte Povera. Joining the Italian Communist Party was a rite of passage, it marked the division between "being here and now" and not be at all. Among the students is active a group of young communists who gathered to devise new politic strategies writing them in pamphlets: their names were Alessandro Anselmi, Federico Genovese, Paolo Grassi, Mimmo Parlato, Luciano Tombini. They studied and spread

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the bourgeois principles of modernist culture. Nevertheless, we strongly believed in the figure of the architect and his weapons. A mythological, demiurgical figure with which we had grown up and that instead collapsed in front of our eyes" (translation by the author).

Marxism and post-Marxism in all their forms, they were always updated and careful to the outcomes of the Vietnam War and the Cuban Revolution (the last one seen as an alternative to the violent and militarized Soviet communism but whose fragility became clear after Che Guevara's death in 1967). Despite the occupation of the Faculty in 1963, it still remained a bourgeois place, enrolling the golden progeny of roman architects and builders; intellectualized and closed on itself. The great revolution against the "barons of the fascist modernism" revealed itself less violent from what will have happen in 1968 by a new generation persuaded to destroy the bourgeoisie in order to entirely restore the "architectonic ethics".<sup>2</sup>

Giovanna de Sanctis Ricciardone,<sup>3</sup> one of the few girls enrolled at the Faculty of Architecture, had her PCI card and attended the headquarter in Viale Mazzini, known to be the most intellectual one. She was active and controversial, fighting to endorse the architects' social role with a committed self-engaging in class revolutions (she decided, as many others, to teach to the children of proletarians in middle school).

After her official presentation in the Communist Federation, Giovanna de Sanctis, just graduated from college in 1964, was elected city councilor for urban planning in Guidonia, a little town near the Italian capital city. She was engaged in a fierce fight against the illegal construction recording, at that time, a furious growth due to the expansion from Rome to Tivoli. The need to safely restore an architecture of precarious living, to

bring the landscape back to its natural dignity, to relieve the rift between the population and the bureaucracy are the clashes during the collective meetings. However, the reality to face is another: there are two trunks of illegal building activities. The first concerns the petty dwellings of the new poor, workers returning emigrants from northern Europe, who live outside the bourgeois luxuries and join the PCI party as the right way to preserve themselves. The second trunk was instead constituted by the speculations of the big manufacturers, made of megastructures and extended built areas. At Giovanna's eyes was impossible ethically to vacate the ones and ignore the others, but that was what the PCI asked to her. In 1969, compromises and contradictions became unsustainable, and de Sanctis resigned from the institutional role and the Communist Party. It's the first great betrayal.

During the Sixties in Rome, despite the (forced) academic opening to the national and international contemporary art issues, the true architectural experimentation began to take place in the "studios",<sup>4</sup> independent research groups that, in the next years, will have formed the bedrock of Roman architectural intelligentsia.

Convinced that "the prospective could dominate the knowable reality",<sup>5</sup> Giovanna de Sanctis harnessed landscapes, forms and spaces in geometric patterns. Not even graduated, she drew for several studios in Rome, becoming an active part towards the middle of the decade. During this

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<sup>2</sup> From a conversation between Giovanna de Sanctis and the author at Calvi dell'Umbria, August 7th, 2017.

<sup>3</sup> For a detailed and intense interview see: Alessandra Muntoni, "Parlando con Giovanna de Sanctis. Pieghe, frammenti, torsioni, trafissioni", *Metamorfosi* 58, (2006): 14-23.

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<sup>4</sup> Franco Purini et al., "La formazione degli architetti romani negli Anni Sessanta", *Rassegna di architettura e urbanistica* 112/113/114, (2004)

<sup>5</sup> From a conversation between Giovanna de Sanctis and the author at Calvi dell'Umbria, August 7th, 2017.

period, she designed the *Tower* (in 1964 at Studio Portoghesi) and the *Pop-Mobili* ("Pop Furniture", fig.1) in 1967. The first project, realized on the occasion of a contest but discarded eventually, brings with it echoes of Futurists and Constructivists. The centrifugal movement of the plan rises upward through "rays" : it's the first step to an occupation of multidirectional space later performed with the sculptures *Trafissioni* ("Pierces"). The *Pop-Mobili* designed in 1967 were perfectly in line with the contemporary architectonic research about Radical Design, following the path of Superstudio, Archizoom, Studio 65 and UFO above all. In Rome, a collective of Pop Artists established the "School of Piazza del Popolo": they had investigated the modernity of the classics, turning historical characters into pop icons with a "serious irony". Beyond the mystification of Dada, they regain the past through the transposition of Italian artistic heritage from the immortality of history to the banality of everyday life. Tano Festa, Giosetta Fioroni, Mario Ceroli, used the Botticelli's *Venus*, sublime example of the female essence, by decomposing, multiplying, redesigning, re-coloring, displacing, re-materializing her figure. Although far from the area of the School and alien to the circuit of art galleries that supported its members, Giovanna de Sanctis Ricciardone also used the *Venus* as a communicative pop icon, engaging an higher level of interpretation of symbols and myths.

After drawing for Paolo Portoghesi, Carlo Aymonino and Luigi Pellegrin, Giovanna de Sanctis collaborated on occasion with GRAU (which owns the mate and then husband Alessandro Anselmi), and became a member of two studios: first at via Nicotera and then at

Archo (with Cellini and Cagnoni among others). The short-circuit came soon: in 1967 she participates with GRAU in the competition for the new wing of Parliament in Rome – with a project called *Determined Abstraction* (fig.2) - and invented the "cubic perspective"<sup>6</sup> but her name did not appear in the credits and in many of the publications to come. The consolidated socio-professional device of "architectural duo" does not allow it. The roles are clear: within the same group, the project architect is the man, his female partner (although architect) organizes, follows, accompanies but not decides. When the need for professional and intellectual independence of the female component is decisive, it manifests itself through hard choices: some decide to teach at schools or at the university in other cities, others will specialize in disciplines "collateral" as history or design, others will leave definitively "the art of building". Giovanna De Sanctis decided for a third way: in the early 70s she leaved professional studios and in 1975 said "goodbye" to architecture. It is the great betrayal, but it is thanks to it that she will finalize her metamorphosis into an architect: the art, which always moved in the rear, acquires intellectual priority but does not forget the architecture as a space modifier.

The praise of betrayal is the only way not to succumb to ourselves.<sup>7</sup>

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<sup>6</sup> A representative device based on the construction of a triple reversed perspective along the edges of a cube

<sup>7</sup> From a conversation between Giovanna de Sanctis and the author at Calvi dell'Umbria, August 7th, 2017.

**Seventies: We Will Regain The Cut Head  
Art and Feminism**

*Addio piani regolatori  
bocciati o non rispettati, cassette  
unifamiliari mai costruite o mal  
costruite, arredamenti per signore  
ricche e noiose, mobiletti di bambù,  
prospettive di mega-progetti fatti  
da altri... Addio!  
ESSI dimenticarono,  
schiacciarono LA TERRA  
per costruire i simboli  
verticali che penetrassero IL Cielo.  
ESSI HANNO VOLUTO:  
punta contro cerchio  
penetrazione contro  
comprensione  
grattacielo contro  
piazza  
fuori contro dentro  
produttività contro  
creatività  
tecnologia contro  
natura  
città contro  
campagna  
Essi consumarono  
divorarono LA TERRA  
ESSI HANNO VOLUTO:  
verticale contro  
orizzontale  
squilibrio contro  
equilibrio  
divenire contro essere  
obelisco contro  
anfiteatro  
azione contro  
meditazione  
velocità contro stasi  
sessualità contro eros  
potere  
competitività contro  
amore  
violenza  
PROGETTARE NELLA  
LORO LOGICA È DELITTO!*

*La contraddizione  
UOMO-DONNA è dominante  
PER UNA DONNA  
PROGETTARE è IMPOSSIBILE  
È NECESSARIO PRIMA  
PROGETTARSI  
All'inizio della STORIA  
l'eroe maschio tagliò la testa al  
MOSTRO-FEMMINA  
L'EROE legò la testa al  
proprio scudo e usò LO SGUARDO  
TERRIBILE  
LA TESTA TAGLIATA  
LA RIPRENDEREMO!<sup>8</sup>*

During the 60's, the architectural production of Giovanna de Sanctis Ricciardone was feverish but unattainable: the promises of communism had failed (causing the end of the Prague Spring by Soviet invasion in 1968, the massacre of Piazza Fontana in Milan and the defenestration of Giuseppe Pinelli, both in 1969) marking, for the intellectual Roman

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<sup>8</sup> Giovanna de Sanctis Ricciardone, *Addio all'architettura*, china e pastelli su cartoncino, 1977, "Good-bye plans rejected or unreserved, unstructured or badly built single-family houses, rich and boring ladies furnishings, bamboo cabinets, mega-projects prospects made by others ... Goodbye! THEY (MEN) forgot, they crushed the LAND to build the vertical symbols that would penetrate Heaven. They HAVE WANTED: tip against hoop, penetration against understanding, skyscraper against the square, external against internal, productivity against creativity, technology against nature, city against countryside. They consumed they devoured the EARTH. They HAVE WANTED: vertical against horizontal, imbalance against balance, become against being, obelisk against amphitheater, action against meditation, speed against stasis, sexuality against eros, power, competitiveness against love, violence. DESIGNING IN THEIR LOGIC IS DELETED! The MAN-WOMAN contradiction is dominant. FOR A WOMAN TO DESIGN IS IMPOSSIBLE. IT IS NECESSARY BEFORE TO RE-DESIGN HERSELF. At the beginning of HISTORY the male hero cut THE head to the MONSTER-FEMALE. The HERO tied his head to his shield and used the TERRIBLE LOOK. WE WILL REGAIN THE CUT HEAD! " (translation by the author)



communists, the winning of the big powers on the positive ideologies. The utopias are not over yet, but they no longer convince anyone. The drawings of 1972, entitled *Utopie* (fig.3), report - in their dichotomy between the hieratic spatial composition and the human organism in motion - the epic clash between architecture and man, construction and society, geometry and body:

I always remained a "drawer of perspectives", in my mind there is always a geometric structure that contained the bodies. For me, bodies and geometry are two entities that conflict, engage and pierce themselves, always fighting in some way. The body is not free, but within a technological cage.<sup>9</sup>

As Michelangelo used to, Giovanna de Sanctis forces the bodies in torsions - in the '80s "twisting" will become a predominant theme, able to turn pictorial spaces into sculptural elements. The tension with the architecture, symmetrical and rational, is not only intellectual but also physical and mythological: the effort to get rid of the postmodern man-architect also reflects the punishment of Atlas, responsible for supporting the entire sky as guilty of having rebelled. Rebellion is always punished: in early 70s Giovanna de Sanctis is already paying her betrayals by being excluded from the architecture practice - made of design and construction, roles and compromises, men and power. In 1974, she abandoned ARCHO's team and entered at *Politecnico*,<sup>10</sup> a multipurpose

cultural association self-managed, settled in the Flaminio district. It was due to it that she came in contact first with feminism (fig.4) and after with professional artistry (in 1975 with her participation in the X Quadriennale of Rome - *New Generation*). It was a period of a newfound lucidity: the feminist reinterpretation of archetypes and mythologies acted on numerous levels. Socially and politically, a new "female focused" thinking allowed to avoid the camouflage with the armed (male juncture) of the communist struggle. Artistically, it established a renewed study on the relationship between body and geometry, humanity and technology, the symbolism of male and female through the distinction between vertical and horizontal, skyscraper and cave, nudity and drapery. Personally, they let her to reach the awareness of motherhood as a tool for understanding the inner and outer cosmos. This last level, became an inexorable and indispensable existential choice, culminated with the birth of Cecilia and Valentino - depicted in the table *In memoria dell'architettura* ("*In memory of architecture*"), 1975. Giovanna was a single mother, her partner was an adulterer liable to legal persecution, her family did not understand: she addressed both parts alone, in alienating conditions. This traumatic experience imposed her to act for social commentary, through the produ-

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conventional entourage of art museums, decide to settle their studios getting involved in experimental way of expressions. In particular, the first nucleus moved in the early 70's was devoted to the production of theater and film works, installing the first true independent cineclub in Rome. For further informations please refer to: "Il Politecnico: una storia romana degli anni '70", a documentary by Amedeo Fago in partnership with Diap - Dipartimento di Architettura Teorie a Progetto, Sapienza University of Rome, Italy 2017.

<sup>9</sup> Ibidem.

<sup>10</sup> The *Politecnico* was an extremely lively artistic reality in which many artists of the capital, who were deliberately kept out from the

ction, in 1975, of the illustrations *Maternità e nascita* ("Maternity and birth", fig.5) and *Nascita tecnologica* ("Technological birth"). If the second represents explicitly the human aspect of the child's suffering, the first cycle of works expresses the social conflict between women and their archetypes through a "technological crucifixion": the *ancilla domini*, chosen by God without asking her approval (she is shown without the eyes: only the "look" could turn her from being object into a subject<sup>11</sup>), declares her capitulation through a gesture of surrender. The hand, isolated in another sheet, is depicted as a fragment seen in its orthogonal projections. Birth and abortion occur within a cross-trellis that trap without embracing: architecture is a *celibate machine* whose meaning coincides with the signifier.

The sterility of architecture, as a discipline pursued professionally and culturally, is now clear: in 1975 Giovanna de Sanctis wrote and drew her own Manifesto, the two panel *Addio all'architettura* ("Farewell to architecture", fig.6) and *In memoria dell'architettura* ("In memory of architecture", fig.7), in which the trio man-architecture-woman is expressed in all its tragic conflict: until the woman-gorgon does not understand how to redesign herself as a new primitive and individual being, men will continue to rape land and sky in the constant practice of a violence they ancestrally were made for.<sup>12</sup>

The architecture tools are now used to study the body: plans, elevations and sections work like x-rays; orthogonal projections portrait profiles; clothes and accessories are categorized as archaeological finds. It is the time of *Analisi di un prototipo giovanile* ("Analysis of a youthful prototype", 1977,

fig.8): while denied as aim, architecture is established as principle.

Female issues and graphic virtuosity return in *Materiali per una messa in scena dell'estasi* ("Materials for a staging of ecstasy), 1979-81, anamorphic drawings of the Beata Ludovica Albertoni. In those illustrations, Michelangelo's echoes return with the *unfinished* style and Gianlorenzo Bernini claims his baroque teaching: among lines, lights, shades, torsions, tensions appears the drapery that, while sailing the "unknowable female", opens to Giovanna de Sanctis' great vocation, the sculpture.

### **Eighties: The Terrible Look and the Sculpture Revolution as / is a project**

*Viaggiare nel mito è un guardare indietro che è un guardare dentro contemporaneamente, affondare diagonalmente, staccandosi dall'orizzontalità ad una dimensione su cui si spiaccica il quotidiano, l'orizzontalità dell'esistenza quando è solo "destino", mai scelta. Ecco perchè il mito, per noi, che con dolore e fatica trasmutiamo rabbiosamente da un vivere in cui siamo sempre state "oggetti" di un destino, ad un vivere in cui diveniamo "soggetti" in grado di scegliere. Ma scegliere è esistere anche come proiezione, simbolo, memoria, immagine, specchio di sé: un "essere" che sia contemporaneamente un "sono stata" e un "sarò". Ecco perché il mito, per noi del femminile tagliato, mostrificato o avvilito all'esistente puro del quotidiano; per noi a cui "simbolizzare", prendere dall'oggetto quella*

<sup>11</sup> See note n.6.

<sup>12</sup> Ibidem.

*distanza che ci fa "soggetti", è stato sempre impedito. (...) Se "rivoluzione" è "progetto" di un insieme sociale (classe categoria razza sesso) che si pone per la prima volta come soggetto storico e intende lottare per esserlo, noi abbiamo bisogno di questo progetto.*<sup>13</sup>

While Giovanna de Sanctis was initiating to the feminist cognitive path, the murder of Pierpaolo Pasolini in 1975 marked in her mind the awareness about the incommunicability between male and female, a "duo" that the Roman poet embodied with oxymoron and complexity. It's all about the myth of Orpheus and Eurydice, in which the poet, the "male", was looking for his wife, the "female", although it's forbidden for to him to see her. Besides the suggestion, the re-reading of that myth<sup>14</sup> was decisive for

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<sup>13</sup> Giovanna de Sanctis Ricciardone, "Perché il mito", in *Incontri sul mito. Disegni a china e incisioni di Alessia Fani*, pamphlet del Politecnico – Arti Visive, ciclostilato in proprio, Roma 4 maggio 1978, "Traveling through the myth is a look back and a glimpse at the same time, sinking diagonally, moving away from horizons to a dimension on which daily life is spooked, the horizons of existence when it is just a "destiny", never chosen. That is why the myth for us, with pain and fatigue, is angrily conveyed by a life in which we have always been "objects" of a destiny, a life in which we become "subjects" able to choose. But choosing to exist also as a projection, symbol, memory, image, self-mirroring: a "being" that is both "I have been" and a "I will be". That is why we use the myth, for us of the feminine cut, overwhelmed or downplayed in the pure existence of everyday life; for us who were forbidden to "symbolize", taking from the object that distance that makes us "subjects" (...) If "revolution" is the "project" of a social group (class sex breed category) that is set for the first time as a historical subject and intends to fight for it, we need this project" (translation by the author).

<sup>14</sup> "Traveling in the myth is a look back that is a look at it simultaneously, sink in diagonally, detached from horizons to a dimension on which

the definition of a deep artistic reflection in de Sanctis' career: she found in baroque drapery the solution of the conflict between male and female. The series of drawings *Orfeo ed Euridice* ("Orpheus and Eurydice" 1982/83, fig.9), was presented at the Temple University in 1984 with a further rejection of academicism from the author who denied any critical presentation.

Painting and myth met again in *Icaro/Mediterraneo* ("Icarus / Mediterranean", 1985), a project that pays the last due with the "body theme", after which Giovanna de Sanctis turned to a sort of "architectonic art". In the early 80s, the archi-artist de Sanctis did participate in competitions for the design of a fountain and two squares (fig.10)<sup>15</sup>. The first project is post-modern

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the daily is spooked, horizontality of existence when it is only "destiny", never chosen. That's why the myth, for us, who angrily transmute pain and fatigue from a life in which we have always been "objects" of a destiny, a life in which we become "subjects" are able to choose. But choosing to exist also as a projection, symbol, memory, image, self-mirroring: a "being" that is both "I have been" and a "will". That's why the myth, for us the feminine cut, or a monster of the existing pure dejected daily; For us to "symbolize", taking from the object that distance that makes us "subjects", has always been prevented. (...) If "revolution" is "project" of a social whole (class race category sex) that arises for the first time as a historical subject and intends to fight to be, we need this project", Giovanna de Sanctis Ricciardone, "Perché il mito", *Incontri sul mito. Disegni a china e incisioni di Alessia Fani*, Politecnico – Arti Visive (1978),5.

<sup>15</sup> In particular, with Carlo Severati and Stefania Bedoni, *Piazza Cardinal Consalvi*; with Aldo Aymonino and his studio, the competition for "Cento Piazze", in Decima neighborhood; the competitions "Meno è Più" for public services and spaces in the department n.VI Comune di Roma, directed by Gabriella Raggi. See Giovanna de Sanctis Ricciardone, "Inconsci cosmici", in M. Baldissara, M. Montori, TMM. Piccinno *Roma | Cosmo | Materia | Cultura. Proiezioni trasversali per il progetto della città*, (Roma:, Notebooks of Architecture PhD - Theory and Design, Department

and metaphysical, a large head protruding from the water is alienating because of displacement and gigantism. In the other two, the spatiality reflected pop-influenced architectural echoes of 60s in geometries, volumes and massive decorations. In the project for Piazza Cardinal Consalvi in Rome, 1983 (realized in 2000), she materialized her idea of a tridimensional painting: starting from *Torture*, paintings on canvas mounted on twisted grooved structures, she left the canvas using the metallic structures with three dimensional rays that pivot forming pyramids and canopies. It is the beginning of a long and profitable food for thought on public art<sup>16</sup> over the next thirty years<sup>17</sup>: the approach of Giovanna de Sanctis aims to overcome the concept of "urban quality" resetting the visual hierarchy of spaces, creating micro-centrality through the appreciation of the environment and triggering, by the inhabitants, a re-reading

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of Architecture and Design, Faculty of Architecture of "La Sapienza" University of Rome, 2016) 8-23.

<sup>16</sup> During the 60's and 70's many Italian governments turned their historic centers in "museums" through temporary and widespread installations of sculptures (not always site-specific) and the creation of an exhibition on urban scale. Among the most successful occasions are included: *Sculptures in the city* in Spoleto in 1962 (conceived and curated by Giovanni Carandente); *City sculpture space* in Rimini and *Contemporary sculptures* in the urban space both in Parma in 1973; the most complex exhibition *Volterra 73*; *Sculpture in the city* in Fano in 1974. In all these cases, the objectives pointed the approach to art of the inhabitants (through the cracking of the museum system in order to achieve a sort of "democratization of art") and to prepare a strategic new dialectic between old and new.

<sup>17</sup> The most important are: *Fossils*, via delle Chiese Rome 1998; *Ophelia*, via Sabatini, Rome 1999; *Source*, Piazza San Francesco, Terni 2000; *Nike*, installation in Piazza della Memoria near the New Palace of Justice, Palermo 2001; *Stele*, via Trionfale, Rome 2004, Sacred furniture for the San Pio Church, Rome 2010.

of the environment - thanks to the new "urban object" that puts the architecture-space-sculpture system into crisis. The *Fracta* project, conceived between 1989 and 1990, worked on conflicts. The first one leads a physical conflict: the great stone is fractured and mended by metallic wires that seem to expand - rather than compress- in support of the effort. The second one tells about the artificial an natural dichotomy: the artistic artifact is "dropped" in a naturalistic dimension of isolation in which it appear uncommon and, at the same time, complementary. It is the fight against the "terrible condemnation of gravity" initiated by *Icarus*:

I have always thought that from this archetypal passion-imagination arise sculpture and architecture. Taking a serious crush on the ground and drawing it up vertically by exercising its own strength, the first act of human power, the result of a project, born of a creative imagination in communication with cosmic forces . The fight against gravity through a monolith (menhirs) is the first act of sculpture; through a trilithon (dolmen) is the first act of architecture.<sup>18</sup>

In 1989 the grooved structures acquired depth with *Galaxias*, a series of high-relief plaster in which the search for all previous years achieved accomplishment: surfaces in multiple curvature which close asymptotically creating a volumetric "negative" central space , forerunner of a reflection on the fold and on the parameterization of the form - that will begin to materialize with Deconstructivism during the 90s.

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<sup>18</sup> Giovanna de Sanctis Ricciardone, "Inconsci cosmici", op.cit, 11.

The end of the 1980-89 decade for Giovanna De Sanctis Ricciardone established the fulfillment of the project of revolution which had unconsciously started in the '60s and had irrevocably decided in the '70s. In 1992, with a final betrayal, she leaved her studio at *Politecnico* to open her own studio, *ProgettoArte*, settled in Calvi dell'Umbria in which she still live and works in a sort of creative isolation. Still linked to the contemporary art scene in Rome, Giovanna became the art curator for Politecnico XX ARTE, involving herself in an endless search for new talents and new inspiring art workers.

During her lifetime work, Giovanna De Sanctis Ricciardone always distinguished "self-management" from "self-gating" of women within the art world, because there is no "feminine" art but there are women who experience art through their being "females". She teach us that art is revolution and both are female. The cut head had been regained and now the terrible gaze of the Gorgon turns to stone what she sees: is the beginning of the sculpture work, cultivated over the next thirty years until nowadays.

But this is another *myth*.

Kataložni zapis o publikaciji (CIP) pripravili v Narodni in univerzitetni knjižnici v Ljubljani

COBISS.SI-ID=297170944

ISBN 978-961-05-0136-7 (pdf)