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**Multimedia Experiments in the Transmission of Architecture.
 Six Italian Television Programmes between Public Pedagogy
 and Disciplinary Culture.**

Abstract

This paper reconstructs six RAI television programmes dedicated to architecture and the city, broadcast between 1954 and 1985: *La casa dell'uomo* (1954) by Ernesto N. Rogers; *L'uomo e la città* (1968) by Vittorio Gregotti; *Dentro l'architettura* (1974) by Mario Manieri Elia; *L'insediamento urbano* (1974) by Carlo Aymonino; *La tradizione ritrovata* (1983–84) by Aldo Grasso, Fulvio Irace and Giampiero Viola; *L'utopia urbana* (1984–85) by Carlo Doglio. To these is added the experience of *Teleroma56*, a television broadcaster founded by Bruno Zevi in 1976 as part of his concept of the University of the Air. Through a systematic analysis of the episodes and a comparison with the concurrent theoretical writings of their respective authors, the article offers a comparative reading of the programmes as indicators of distinct seasons of Italian architectural culture and television history. What emerges is that television was never, for these protagonists, an alternative medium to the journal or the book, but rather a space for real-time public elaboration of the same themes they were simultaneously systematising in their written work.

Keywords

Architecture & television — Public pedagogy — University of the Air



Fig. 1
 Cover of the first issue of the “Radiocorriere”. 1, 1954, 3-9 January week.

One might feel somewhat disoriented to encounter names such as Ernesto Rogers, Ludovico Quaroni, Giuseppe Samonà, Carlo Aymonino, Costantino Dardi, Manfredo Tafuri, to name but a few, among the pages of a weekly magazine. And yet the *Radiocorriere* – the weekly guide to RAI programmes – hosted architecture columns, musical concerts and current affairs with equal ease. In other words, there was a time when television was a – or perhaps the – medium of cultural transmission, including for architecture. The theoretical reflection on television as a cultural medium spans almost a century of scholarship, weaving together disciplines such as philosophy of communication, media history and cultural criticism. The unavoidable starting point remains Marshall McLuhan's thought, who in *Understanding Media* (1964) overturned conventional wisdom about television by arguing that it is not the content transmitted that defines the impact of a medium, but its very communicative structure. For McLuhan every medium must be studied according to the structural criteria by which it organises communication, since it is precisely this structure that renders it non-neutral, capable of producing specific behaviours and modes of thinking in its users. Television, in this perspective, is not simply a container for programmes, but an environment that transforms the modes of collective perception. On this foundation a critical tradition subsequently developed that, in the second half of the twentieth century, progressively claimed for television a full cultural status, freeing it from purely ideological readings or elitist condemnation. In Italy, this operation was conducted with rigour and continuity above all by Aldo Grasso, who established a television historiography capable of engaging with *Kulturkritik* without abandoning textual analysis (Grasso 2013). Through the history of its programmes,

news broadcasts, variety shows, sporting events, fiction series, and talk shows, television tells the story of over seventy years of the country and of the Italians who watched, commented on and lived through them (Grasso, Barra, Penati 2019). It is in this perspective that we wish to reflect on architecture on television, conscious of the fact that the latter is not a passive mirror of society, but rather an active agent in its construction. Alongside Grasso, Peppino Ortoleva (1989) has explored the historical and systemic dimension of the medium, showing how television almost immediately became a central component of the media system – capable, thanks to its omnivorous capacity for absorption, of engaging even pre-school children and of socialising individuals into the various forms of communication. It is this totalising vocation that made television, for decades, the principal channel for the transmission of culture outside the traditional academic and institutional circuits.

From 3 January 1954, the day of RAI's first broadcasts, television grappled with the fundamental question of the legitimacy of a popular medium in conveying “high” cultural content, confronting the scepticism – not to say ostracism – of a substantial portion of critics and intellectuals. This tension – between dissemination and disciplinary culture, between accessibility and depth – constitutes the structural constant around which every television discourse of cultural ambition organises itself, and it is within this tension that the architecture programmes examined in this essay are situated. Naturally, as with all media that first constituted a revolution, television too subsequently underwent an evolution – or perhaps an involution – until it was progressively overtaken by new forms of audiovisual consumption. It is Umberto Eco (1983) who provides the first critical map of this transformation: with the term “neo-television” he captures the shift towards a television that «speaks less and less of the external world» and instead «speaks of itself and of the contact it is establishing with its own audience», seeking to retain the viewer not through content but through its own self-referential presence. The distinction between “paleo-television” – that of the origins, with its pedagogical vocation and its explicit public service remit – and the commercial, generalist “neo-television” marks a first, decisive fracture. A third phase, the so-called “post-television” (Missika 2007), emerges from 2007 with the advent of digital platforms (Netflix, 2007 in the USA and 2012 in Europe), when the flow television typical of neo-television fragments into a myriad of personalised streams.

In any case, speaking of the “end of television” (Missika 2007) would be premature: for while it is true that the medium is going through a phase of redefinition, seeking to integrate with the digital and with new modes of consumption, it is equally evident that the need for cultural transmission which paleo-television had assumed as its institutional mission has not dissolved along with it, but still awaits an adequate response. In this framework the question of cultural transmission reasserts itself with urgency: if paleo-television – the early RAI that concerns us here – had an explicit editorial project, founded on a shared and elevated idea of public culture, its progressive hollowing-out towards commercial entertainment first, and towards digital fragmentation thereafter, opens a gap that is difficult to fill. The corpus of architecture programmes analysed in this study belongs entirely to that first season: an unrepeatable experience of disciplinary cultural transmission that deserves to be recognised and studied in its historical specificity.

Delta speciali

Giorgio Ciucci intervista l'architetto Ludovico Quaroni (foto) che da cinquant'anni opera in Italia e all'estero. Quaroni parla della sua ricerca di un costante rapporto fra architettura e urbanistica nella realizzazione dei grandi complessi urbani: un rapporto che è applicazione delle regole del costruire architettonico desunte dalla storia stessa delle città; l'esempio di Roma e di Tunisi.

**Fig. 2**

Ludovico Quaroni interviewed by Giorgio Ciucci, Wednesday 12 June 1985 (Radiocorriere).

6 programmes + 1 television network

Over the course of thirty years, from January 1954 to January 1985, Italian public broadcasting hosted at least six programmes entirely dedicated to architecture and the city. This does not mean that architecture was confined to these isolated experiences: on the contrary, searching the indices of the Radiocorriere (our principal source of information) by keyword – with the ease that databases now afford – one can register a presence far more pervasive than one might suppose. Names such as Ludovico Quaroni¹, Giuseppe Samonà², Giancarlo De Carlo³, Paolo Portoghesi⁴, Renzo Piano⁵, Manfredo Tafuri⁶, Carlo Scarpa⁷, Bruno Zevi⁸, to name but a few, appear with surprising regularity even in non-specialist features, as guests on individual episodes or as protagonists of conversations of considerable length – emblematic in this regard being the exchange between Giuseppe Samonà and Leonardo Benevolo on the occasion of the publication of one of the former's books. Nor is it without significance that there existed review columns of substantial duration (up to 45 minutes) through which all the most important books of the period passed: from *L'urbanistica e l'avvenire delle città negli stati europei* to *Teorie e storia dell'architettura*. In short, architecture was present in abundance, both as a discipline capable of addressing questions of the built environment and as a cultural phenomenon – to the extent that the architect, as intellectual and man of culture, was called upon to express opinions well beyond his specific field of competence. This invites reflection in relation to a present in which architecture no longer manages to occupy that role within civil society (and not only on television). Marco Biraghi (2019) has diagnosed this involution with precision: from a figure capable of offering a comprehensive and critical vision of the city and of society, the architect has become primarily an executor of projects, losing that capacity for «interpretation of the world» which had made him, from Alberti to Rossi, a fully fledged public intellectual. The selection proposed here is more restrictive, and for that reason more significant. The six experiences examined are the only ones that, by virtue of their weight and continuity – not isolated episodes, but genuine series structured across multiple instalments – offer the basis for an analytical account of the use of television as an instrument for the dissemination of architecture.

Tab. 1

The six architecture programmes analysed

Anno	Titolo	Curatori	Rete	n.
1954	La casa dell'uomo	E.N. Rogers + collaboratori	RAI (unico canale)	9
1968	L'uomo e la città	Vittorio Gregotti, Emilio Battisti	RAI (unico canale), Sapere	10
1974	Dentro l'architettura	Mario Manieri Elia	RAI Primo canale, scolastiche	10
1974	L'insediamento urbano	Carlo Aymonino	RAI Primo canale, scolastiche	9
1983–84	La tradizione ritrovata	Aldo Grasso, Fulvio Irace	RAI Tre	6
1984–85	L'utopia urbana	Carlo Doglio e Centro OIKOS	RAI Tre	10

The study considers a number of significant cultural programme experiences: *La casa dell'uomo* by Ernesto N. Rogers, 9 episodes broadcast between January and July 1954; *L'uomo e la città* by Vittorio Gregotti, 10 episodes broadcast between February and April 1968; *Dentro l'architettura* by Mario Manieri Elia, 10 episodes broadcast between January and April 1974; *L'insediamento urbano* by Carlo Aymonino, 8 episodes broadcast between April and June 1974; *La tradizione ritrovata* by Aldo Grasso and Fulvio Irace, 6 episodes broadcast between December 1983 and January 1984; and *L'utopia urbana* by Carlo Doglio, 10 episodes broadcast between No-

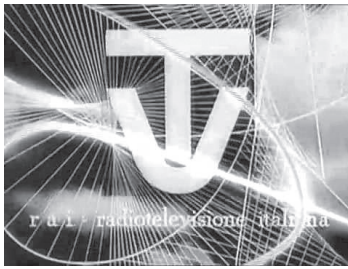


Fig. 3-4

Tito Varisco, in collaboration with Erberto Carboni, Composition of Projective Geometries in Free Form, 1954.

Fig. 5

La casa dell'uomo, curated by Ernesto Rogers, 1954. Episode: "I grattacieli" curated by Paolo Antonio Chessa (Radiocorriere).

TV TELEVISIONE TV

17.30 Visita allo Zoo di Roma
20.45 Telegiornale
21 — Una risposta per voi
 Colloqui di Alessandro Cutolo con gli spettatori
21.20 **PASSO D'ADDIO**
 Con la partecipazione della compagnia di rivista della TV
 Orchestra diretta da Giampiero Boneschi
 Regia di Mario Landi
Per essere esatti si sarebbe dovuto dire «passo d'arrivederci», ma la formula è quella e va rispettata. Passo d'addio, dunque, di coloro che per tante settimane hanno dato vita agli spettacoli di rivista alla televisione portando musica e buonumore nelle vostre case. Passo d'addio, ma arriverderci presto.
22.30 **La casa dell'uomo**
 I grattacieli
 A cura dell'architetto Paolo Antonio Chessa
L'argomento è di vivissima attualità. In molte città italiane le snelle agogme dei grattacieli stanno al centro di discussioni animate dalle due «fazioni»: i fattori del verticale ed i sostenitori del tradizionale. L'architetto Chessa farà il punto della situazione.
22.50 Replica Telegiornale



(Foto Calli)

Uno dei grattacieli di via Dante a Genova. Il problema dei grattacieli costruiti in varie città italiane è presentato nella trasmissione delle ore 22.30

vember 1984 and January 1985. To these – all broadcast by RAI – must be added an altogether singular experience: the founding and direction by Bruno Zevi of *TeleRoma56*, a private independent broadcaster that from 1976 frequently transmitted content on architecture, albeit without a fixed or today verifiable schedule. In order to assess the disseminatory aims of these broadcasts, the study will examine their characteristics and internal articulation, while also producing a critical analysis that brings the television contents into relation with the relevant theoretical writings of their respective editors.

La casa dell'uomo (1954)

On 17 January 1954, fourteen days after the launch of RAI's regular television broadcasts, the first episode of *La casa dell'uomo*, edited by Ernesto N. Rogers, goes on air. The title clearly establishes an explicit continuity with Rogers's direction of the journal «Domus», which he undertook in 1946–47. The series runs for nine documented episodes, with a collective editorial structure: in addition to Rogers himself (17 January and 27 April), episodes are edited by Tito Varisco (21 February), Carlo De Carli (14 March) and Paolo Antonio Chessa (27 May and 29 July). It is worth understanding who the other contributors to the series were. Tito Bassanesi Varisco (1915–1998) was a Milanese architect active within the orbit of Milanese architectural culture, author of the winning design for the headquarters of the Fascist neighbourhood group “Crespi” on Corso Sempione, and co-designer of the INA-Casa housing estates of Harar-Dessié (1951–55), Forlani (1956–62) and Feltre (1957–61). Two elements place him precisely within the context of the episodes: the first is his membership of the Movimento Arte Concreta (MAC), alongside Mariani, Menghi, Paccagnini, Perogalli, Ravegnani, Viganò, Zanuso – a movement that championed a drive towards renewal capable of transcending the monopoly of rationalism-functionalism in favour of a more dialectical synthesis of the arts, whose influence is clearly visible in Varisco's own designs for the apartment block on Viale Molise and the garage on Via De Amicis; the second is the graphic sequence that opened the television broadcasts, produced expressly by Tito Varisco in collaboration with Erberto Carboni for RAI (the “Composition of projective geometries in free form”, set against a backdrop of clouds and accompanied by the music of Rossini's *Guillaume Tell*). In other words, Varisco is the author of RAI's opening title sequence, the image

Tab. 2

The 9 episodes of *La casa dell'uomo* (RAI single channel, 1954). Source: Radiocorriere nn. 3, 8, 11, 17, 21, 23, 25, 27, 30/1954.

N.	Data	Titolo puntata	Curatore
1 ^a	Dom. 17 gen 1954, 19.00	Antico e moderno	Ernesto N. Rogers
2 ^a	Dom. 21 feb 1954, 18.50	Evoluzione dell'architettura in Russia	Tito Varisco
3 ^a	Dom. 14 mar 1954, 17.00	L'arredamento della casa	Carlo De Carli
4 ^a	Mar. 27 apr 1954, 17.30	Alcune riviste di architettura in Italia	Nathan Rogers
5 ^a	Gio. 27 mag 1954, 18.00	Architettura razionale / Architettura organica	Paolo A. Chessa
6 ^a	Mar. 8 giu 1954, 18.10	(titolo non indicato) solo "La Casa dell'uomo" (nda)	—
7 ^a	Lun. 21 giu 1954, 22.30	Sopravvivranno le nostre città?	—
8 ^a	Gio. 8 lug 1954, 22.20	(titolo non indicato)	—
9 ^a	Gio. 29 lug 1954, 22.30	I grattacieli	Paolo A. Chessa

with which Italian television began its broadcasts every day. That it was he who edited the second episode of *La casa dell'uomo* is no coincidence, but rather a further confirmation of the cultural density of Rogers's project. Carlo De Carli (1910–1999) was a Milanese architect and designer, who graduated from the Politecnico di Milano in 1934 and from 1948 began collaborating on the courses in Interior Architecture, Furnishing and Decoration taught by Gio Ponti at that institution. In 1954 he won the first Compasso d'Oro in history with the “683 chair” produced by Cassina, and in the same year also received the Good Design award from MoMA in New York. In that same year De Carli was also a member of the Executive Committee of the X Triennale di Milano, a role that would also earn him participation in a specific television broadcast.⁹ The episode *L'arredamento della casa* should not be understood as a concession to popular audiences on a Sunday afternoon, but as the moment in which Rogers brings to television the theme that was dividing and redefining Italian architectural culture: the boundary (or continuity) between architecture, furnishing and the object of everyday use. De Carli was the ideal figure at that moment for that theme. In other words, television was publicly elaborating, in real time, a disciplinary debate that was taking shape in the journals and cultural institutions of Milan, and Rogers called him to television in the year when De Carli was at the peak of his disciplinary visibility. Paolo Antonio Chessa (1922–1981) belonged to the generation immediately following Rogers – he was thirty-two years old when he edited the two television episodes of 1954. In 1946, together with Vico Magistretti and Mario Tedeschi, he participated in the national competition for housing for veterans from Africa in the nascent QT8 district of Milan, designing solutions that experimented with new typologies in the spirit of the CIAM debates on rational housing of the 1930s. He was thus, from the outset, a professional embedded in the milieu of Milanese reconstruction and in the Rogersian network. His international visibility is moreover attested by a profile in the American journal *Interiors*, which described several of his architectural works, interiors and furnishings, as well as his 1950 project for the extension of the Teatro Carlo Felice in Genoa (Fiske 1952). Appearing in an American journal in 1952 – two years before the television episodes – testifies to a figure already recognised beyond Italian borders, and his having been called upon by Rogers for no fewer than two episodes confirms his standing in the debate of the moment. The two episodes entrusted to Chessa are the most theoretically charged in the entire series. *Architettura razionale / Architettura organica* (27 May) stages the major post-war disciplinary fracture in Italy:



Fig. 6

L'ormeggio al continente, episode of Habitat dedicated to the Competition for the Permanent Crossing of the Strait of Messina, Friday 27 November 1970 (Radiocorriere n. 47, pp. 112-114). With Ludovico Quaroni and Pier Luigi Nervi.

that between the rationalist tradition – with its references to Gropius, Mies, Le Corbusier – and the organic movement of Bruno Zevi, who from 1945, with the founding of the APAO and with *Verso un'architettura organica*, had opened a fiercely polemical front against orthodox rationalism. In 1954 that dispute was far from resolved: Rogers was managing it in the pages of Casabella-Continuità through his inclusive editorial policy, and to entrust the theme to a younger figure such as Chessa – not one of the founding masters but an interlocutor from the following generation – was an editorially precise gesture. *I grattacieli* (29 July) is equally freighted with contingent significance. In 1954 the executive design of Gio Ponti's Pirelli Tower was under way, and between 1952 and 1955 the definitive design of the BBPR's Torre Velasca was being completed. The episode on skyscrapers aired in July 1954, precisely at the moment when Milan was deciding its future vertical profile, with two radically different proposals – Ponti's internationalist “skyscraper” and Rogers's contextual “tower” of the Velasca – embodying the same tensions as the rational/organic debate of the preceding episode. No information has been found for three episodes: those of Tuesday 8 June 1954 (18.00), Monday 21 June 1954 (22.30) and Thursday 8 July 1954 (22.20). The first is listed only under the general series title *La casa dell'uomo*, with no episode title or editor, and was probably an introductory episode; the second carries only the title *Sopravvivranno le nostre città?* without an editor, while the third has no reference at all. It should be noted that at the time of broadcast Rogers had only recently assumed the directorship of «Casabella-continuità» (with issue 199 of December 1953–January 1954), the journal he refounded and rebuilt with contributions from multiple authors. It is plausible that this approach led him to conceive the television programme with a methodological and thematic overlap: a multi-voiced television column, much like Casabella. A comparison between the television themes and Rogers's contemporary writings reveals a systematic correspondence. The episode *Antico e moderno* of 17 January 1954 is contemporaneous with the editorial Continuità (Casabella n. 199, January 1954) and anticipates by thirteen months the founding text *Le preesistenze ambientali e i temi pratici contemporanei* (Casabella n. 204, February–March 1955). Just as the opening of «Casabella-continuità», the television series begins with Rogers's dearest theme:

the relationship between old and new. This is followed by the episode *Evoluzione dell'architettura in Russia* of 21 February 1954, which fits into a precise cultural trajectory running through the entire Rogersian and Milanesian circle of the 1950s. Interest in the USSR at that moment was not merely architectural but politico-cultural, at a time when the Italian PCI and left-wing intellectuals were looking to post-Stalinist USSR with reformist hope. That Rogers should insert this theme in the very first weeks of Italian television's existence, and of his own directorship of Casabella, is a culturally loaded and deliberate gesture. The third episode is again edited by Rogers himself and concerns *Alcune riviste di architettura in Italia* (27 April 1954), a topic in which Rogers was the foremost living protagonist, as director of «Casabella-continuità», former director of «Domus», and direct acquaintance with «Architectural Review», «Architectural Forum» and «L'Architecture d'Aujourd'hui». To bring this theme to television in 1954 means making television itself a kind of meta-journal: a space in which disciplinary culture reflects on its own instruments of transmission. This hypothesis is further corroborated by Rogers's consistent interest in reflecting on the transmission of architectural culture through the channels of criticism and thus of journals. The most fitting analogy is perhaps the article *Pretesti per una critica non formalistica*, published in «Casabella-Continuità» n. 200, Feb.–Mar. 1954, and later included in *Esperienza dell'architettura* under the title *Tradizione e talento individuale*, in which Rogers explicitly reflects on the role of journals as instruments of formation and debate. The episode *Sopravvivranno le nostre città?* appears to be precisely the television transposition of the theme of CIAM IV of 1933, the Congress of the “functional city” held aboard the motor vessel Patris between Marseille and Athens, of which Sert published *Can Our Cities Survive?* in 1942 under the Harvard University Press imprint – the Anglo-American version of the Athens Charter, parallel to Le Corbusier's version (*La Charte d'Athènes*, also published in 1942–43 in Paris). During the broadcast period Rogers and Sert were preparing the collective volume *Il cuore della città* (1955), documenting CIAM VIII held at Hoddesdon in England in 1951. The Radiocorriere published, approximately a year after the series began, an editorial article that assessed it favourably: «La casa dell'uomo has also passed the test, bringing television viewers into contact with the most progressive scholars, and the most successful creators with the most celebrated and most debated works.»¹⁰

L'uomo e la città (1968)

In February 1968 Vittorio Gregotti launches the second cycle of the *Sapere* column (RAI national channel) with the series *L'uomo e la città*, in collaboration with Emilio Battisti and with direction by Antonio Moretti. The series comprises ten episodes broadcast on Wednesday evenings at 19.15–19.30, with repeats on Monday at midday.¹¹ Silvano Giannelli (1968), coordinator of the *Sapere* column, presents the second cycle of the series, specifying that

it is addressed to a broad popular audience composed above all of adults, that is, an audience whose level of education corresponds to full civic and psychological maturity, and that the column had already recorded «an average approval rating of around 70, with frequent peaks of 80».

Gregotti is assisted by Emilio Battisti, an architect who had studied under

Gregotti and was at the time of the broadcast a permanent assistant at the Politecnico di Milano. Unlike Rogers's 1954 broadcasts, the *Radiocorriere* gives no titles to the individual episodes of the series, which is conceived as a single progressive argument in ten instalments, rather than a sequence of autonomous themes. Pending a more detailed study of the episodes themselves, one may suppose that this is consistent with the structure of *Il territorio dell'architettura* [The Territory of Architecture], the text that Gregotti had published two years earlier and which the series may have brought to television. If that were the case, the television series would be the channel for the popular dissemination of a theory elaborated in the book. The absence of titles for individual episodes is itself an interpretive datum: Gregotti does not conceive the series as a succession of autonomous topics, but as a single progressive argument – exactly as *Il territorio dell'architettura* is a single essay divided into chapters.

Dentro l'architettura (1974)

In January 1974 *Dentro l'architettura* goes on air, a programme by Mario Manieri Elia and Giuseppe Miano, edited by Anna Amendola, with the collaboration of Mariella Serafini and direction by Maurizio Cascavilla. It is a series of ten episodes aimed at secondary school students, within the framework of the afternoon educational broadcasts (16.40). It is the only

Tab. 3

The 10 episodes of the programme *Dentro l'architettura* (RAI First Channel, educational broadcasts), by Mario Manieri Elia and Giuseppe Miano, curated by Anna Amendola, with the collaboration of Mariella Serafini and directed by Maurizio Cascavilla. Source: *Radiocorriere* nn. 14-23.

N.	Data	Titolo
1 ^a	Gio 24 gennaio 1974, 16.40	Le Piramidi di Gizah presso il Cairo
2 ^a	Gio 31 gennaio 1974, 16.40	Il Ponte di Brooklin a New York
3 ^a	Gio 7 febbraio 1974, 16.40	Il Museo Solomon R. Guggenheim di New York
4 ^a	Gio 14 febbraio 1974, 16.40	La chiesa di Santa Sophia a Costantinopoli
5 ^a	Gio 21 febbraio 1974, 16.40	La reggia di Versailles presso Parigi
6 ^a	Gio 2 marzo 1974, 16.40	Il colonnato di Piazza San Pietro in Roma
7 ^a	Gio 7 marzo 1974, 16.40	Complesso di abitazioni operaie Karl Marx Hof a Vienna
8 ^a	Gio 14 marzo 1974, 16.40	La Rotonda palladiana a Vicenza
9 ^a	Gio 21 marzo 1974, 16.40	Il World Trade Center di New York
10 ^a	Gio 28 marzo 1974, 16.40	Conclusione

programme among those examined that is explicitly historical in approach, operating at the scale of the individual monument – as the title itself, in its almost didactic precision, already announces. The approach is that of the “exceptional monument” on a world scale (the Pyramids of Giza, Brooklyn Bridge, Wright's Guggenheim, Hagia Sophia, Versailles, Bernini's colonnade at St Peter's, Palladio's Villa Rotonda, the World Trade Center), privileging iconic uniqueness and immediate legibility for a general television audience, with no ambitions of typological or urban analysis, though with a number of precisely placed topical insertions prompted in certain cases by contemporary contingency: the *Karl Marx Hof in Vienna* (7 March), the only episode dedicated to twentieth-century social housing, solicited by the climate of interest that the Marxist criticism of those years reserved for the symbol of Red Vienna's housing policy; *Wright's Guggenheim*, which introduces the theme of contemporary American architecture; and *the World Trade Center in New York*, barely inaugurated in 1972–73 and almost a piece of live reporting on the present. All of this reflects precisely the profile of its authors: Manieri Elia (1929–2011) was a historian of architecture with a training strongly oriented towards the history of the city and of international architecture – his books on Sullivan, Burnham, Morris and the post-war USA are all works of architectural hi-

story on a world scale. Where Rogers reasoned by themes and Gregotti by territorial categories, Manieri Elia enters the architectural object through the instrument of history: a different critical posture, reflecting a different idea of cultural transmission.

L'insediamento urbano (1974)

In the same year, between April and June 1974, Carlo Aymonino presents for RAI a series of eight episodes, also aimed at secondary school students within the framework of the afternoon educational broadcasts (16.40). The series is edited by Anna Amendola and Giorgio Belardelli, with the collaboration of Rosemarie Courvoisier, direction by Cesare Giannotti and scientific consultancy by Paolo Leon. To understand the significance of this television presence, it must be situated in the precise moment at which it is produced. In 1974 Aymonino is at the peak of his theoretical season: *Il significato della città* (Laterza, 1975) and *Lo studio dei fenomeni urbani* (Officina, 1977) are in preparation; the Gallaratese residential complex in Milan (1967–74, with Aldo Rossi) has just been completed. The correspondence between the television themes and the concurrent theoretical output is – as already in Rogers and probably in Gregotti – systematic and deliberate: television, therefore, does not disseminate what the book has already said, but elaborates in real time what the intellectual workshop is still building. The structure of the episodes reveals this tension with parti-

Tab. 4

The 8 episodes of the programme L'insediamento urbano (RAI First Channel, educational broadcasts), written by Carlo Aymonino, curated by Anna Amendola and Giorgio Belardelli, directed by Cesare Giannotti, with the collaboration of Rosemarie Courvoisier. Source: Radiocorriere nn. 14, 15, 16, 17, 18, 19, 20, 21, 22, 23.

N.	Data	Titolo
1 ^a	mer. 6 novembre 1974, 16.40	La casa
2 ^a	ven. 8 novembre 1974, 16.40	L'unità di abitazione
3 ^a	mer. 13 novembre 1974, 16.40	Istruzione e abitazione
4 ^a	ven. 15 novembre 1974, 16.40	La casa e le fonti di lavoro
5 ^a	mer. 20 novembre 1974, 16.40	La casa e i trasporti
6 ^a	ven. 22 novembre 1974, 16.40	L'assetto territoriale
7 ^a	mer. 27 novembre 1974, 16.40	Utopie e possibilità
8 ^a	gio. 6 giugno 1974, 16.00	L'unità di insediamento

cular clarity. The series begins with the dwelling unit – the house, the unité d'habitation – with case studies that the school-age viewer could recognise: Spinaceto, the Gallaratese. It then moves towards broader and more politically charged scales: the house-work relationship (with the cases of Taranto, Turin, Ivrea), urban development and agriculture, the relations between urban area and territory, with explicit attention to the South. The penultimate documented episode – *Utopie e possibilità* – confronts utopias with concrete realisations: Bologna, Ivrea. And here the presence of Aldo Rossi is not coincidental: the Gallaratese, completed in 1974, is the place where the theoretical collaboration between Aymonino and Rossi is given architectural form, and to bring it into the classroom – through the television screen – means making the intellectual workshop into a pedagogical act. Educational television does not simplify but translates, carrying disciplinary elaboration to the scale of an audience that does not yet have the tools to access it independently. It should be noted that this presence inscribes itself within a well-established tradition of collaboration between RAI and the Ministry of Public Education with deep roots. From 1958 onwards, with *Telescuola* – the first European experiment in distance learning, conceived by Maria Grazia Puglisi – Italian television had taken on the task of compensating for the absence of secondary schools in the most remote and impoverished parts of the country. This experience was complemented from 1960 by Alberto Manzi's *Non è mai troppo tardi*, which over more than four hundred episodes helped almost one and a half million adult illi-

terates to obtain their primary school certificate. The educational function of RAI did not end with basic literacy: throughout the 1960s and 1970s an articulated system of supplementary and alternative broadcasts developed, culminating in 1975 with the establishment of a specific *Department of School Education* and later in the thematic channel *Rai Scuola*. It is within this tradition that *L'insediamento urbano* acquires its fullest meaning: not a niche programme, but a conscious act of disciplinary cultural transmission through the medium with the greatest social penetration in the country. Aymonino uses educational television to disseminate the concepts he is elaborating in *Il significato della città* – almost a preview of university-level studies, constructed as a television curriculum that analyses housing, school, work and territory as political categories before they are architectural ones. Finally, it is worth noting a dichotomy that reveals how RAI was not a monolithic institution but a space traversed by different and sometimes opposing architectural cultures. In the same year 1974, on the same RAI, two diametrically opposed approaches coexist: that of Manieri Elia with *Dentro l'architettura* – a history of architecture as a great international canon, encyclopaedic and broadly accessible in register, anchored to exceptional monuments – and on the opposite bank that of Aymonino with *L'insediamento urbano*, namely a critical analysis of the contemporary Italian city with an explicit disciplinary and political agenda.



Fig. 7-8

La tradizione ritrovata. Passato e presente della nuova architettura italiana, edited by Aldo Grasso, Fulvio Irace and Giampiero Viola. ©RAI Teche.

La tradizione ritrovata (1983-84)

In December 1983 Rai Tre broadcasts *La tradizione ritrovata. Passato e presente della nuova architettura italiana*, a cycle of six episodes edited by Aldo Grasso, Fulvio Irace and Giampiero Viola (director), a production of the RAI Lombardy regional office. Fulvio Irace is the author of the texts that alternate with the direct responses of the six protagonists: Paolo Portoghesi, Carlo Aymonino, Aldo Rossi, Vittorio Gregotti, Roberto Gabetti and Aimaro Isola, Guido Canella. Whereas Rogers had posed the relationship between old and new as an open, unresolved, generative problem, thirty years later tradition is declared «rediscovered»: no longer a tension to be managed, but a heritage to be celebrated. In addition to a biographical profile and a survey of each protagonist's principal works, Irace asks each of his interlocutors to define tradition, explaining also in what sense they understand it to have been rediscovered. Portoghesi sees tradition as an indispensable instrument for communicating and giving meaning to architecture. He rejects the modern *tabula rasa* and proposes the “past as friend”: historical memory allows the project to be rooted in place, in nature and in collective culture. Aymonino understands tradition as a necessary root, but one to be freely reinterpreted. Studying the city and history serves to enrich the design imagination, but without determinism: tradition is typological and urban continuity, not copying. For Rossi, tradition is not the recovery of styles but the historical continuity of architecture. Past and present are part of a single process: the city is the place where this continuity manifests itself. Tradition is therefore collec-

Tab. 5

The 6 episodes of *La tradizione ritrovata* (Rai Tre, 1983–84) edited by Aldo Grasso and Fulvio Irace. Source: Radiocorriere nn. 51–52/1983, nn. 1–4/1984.

N.	Protagonista	Data	Fonte RC
1 ^a	Paolo Portoghesi	Dom. 18 dic. 1983, 21,30	n. 51/1983, p. 45
2 ^a	Carlo Aymonino	Dom. 25 dic. 1983, 21,30	n. 52/1983, p. 43
3 ^a	Aldo Rossi	Dom. 1 ^o gen. 1984, 21,30	n. 1/1984
4 ^a	Vittorio Gregotti	Dom. 8 gen. 1984, 21,30	n. 2/1984, p. 29
5 ^a	Roberto Gabetti e Aimaro Isola	Dom. 15 gen. 1984, 21,30	n. 3/1984, p. 29
6 ^a	Guido Canella	Dom. 22 gen. 1984, 21,30	n. 4/1984, p. 27

**Figg. 9-14**

La tradizione ritrovata. Passato e presente della nuova architettura italiana, edited by Aldo Grasso, Fulvio Irace and Giampiero Viola (director). ©RAI Teche.

tive memory, the permanence of forms and archetypes, not formal quotation. For Gregotti, tradition is a critical instrument, not a formal repertoire. It serves to read history (including that of the modern) and above all the territory: the project is born from the interpretation of the historical and geographical structure of places, without imitation. For Gabetti and Isola, tradition is concrete and operative: a lived history of places, of crafts and of the real city. It is neither theoretical nor programmatic, but arises from a direct relationship with the urban and social context, avoiding both modernist rupture and mimesis. For Canella, tradition is a critical rediscovery of historical and local identities, against the abstraction of the modern. It is a dialectical continuity between past and present, above all in the urban dimension: the city is a complex historical system to be reinterpreted. The monographic structure – one master per episode – reflects with precision the critical culture of the 1980s, in that architecture's problems are not debated but personalities are consecrated. This is a paradigm shift worth reading critically, without thereby diminishing the value of the operation. The publications of the period capture the climate well. *L'Unità* introduces the broadcast thus:

«Do people also live badly in “ugly” cities? Is it true that people no longer love the place where they live? Is it true that anonymous or repetitive architecture contributes to definitively damaging the relationship between the metropolis and its inhabitants? These and other questions are answered by six protagonists of architecture in *La tradizione ritrovata* on Raitre at 21.30.»

The broadcast must be contextualised within a broader cultural operation that in those years was unfolding on multiple fronts. The Galleria Civica di Modena, from the summer of 1983, hosted at the Palazzina dei Giardini a sequence of monographic exhibitions: first *Aldo Rossi. Opere recenti* (with drawings, oils and watercolours linked in particular to the competition for the New Cemetery of San Cataldo in Modena, won by Rossi and Gianni Braghieri in 1971), then *Guido Canella, Opere recenti* (1984), *Paolo Portoghesi. Opere* (1985), *Carlo Aymonino. Architetture* (1991). Moreover,

Tab. 6

The 10 episodes of *L'utopia urbana* (Rai Tre, 1983–84) edited by Carlo Doglio and Centro OIKOS. Source: Radiocorriere nn. 51–52/1983, nn. 1–4/1984.

N.	Titolo	Intervistato	Data	Fonte RC
1 ^a	(titolo non indicato)	—	Ven. 2 nov. 1984	n. 44/84, p. 53
2 ^a	La città tra progetto e partecipazione	Vittorio Gregotti e Giancarlo De Carlo	Ven. 9 nov. 1984	n. 45/84, p. 53
3 ^a	La città dell'uomo	Percy Johnson Marshall	Ven. 16 nov. 1984	n. 46/84, p. 53
4 ^a	Verso la città territorio	Derek Wood	Ven. 23 nov. 1984	n. 47/84, p. 53
5 ^a	Per una città autogestita	John Turner	Ven. 30 nov. 1984	n. 48/84, p. 53
6 ^a	La città come immagine	Henri Chombart de Lauwe	Ven. 14 dic. 1984	n. 50/84, p. 71
7 ^a	Una città per vivere	Maurice Culot	Ven. 21 dic. 1984	n. 51/84, p. 71
8 ^a	La città come ecosistema	John Celecia	Ven. 28 dic. 1984	n. 52/84, p. 67
9 ^a	La macchina dell'architettura	Nicholas Negroponte	Mer. 9 gen. 1985	n. 1/85, p. 59
10 ^a	Pianificare il futuro	Boleslaw Malisz	Ven. 18 gen. 1985	n. 2/85, p. 67

the same cultural nucleus of architects (excluding Gregotti) would in the 2000s be the subject of a travelling exhibition, *Disegni di architettura. Cinque Storie Italiane – Aymonino, Canella, Isola, Portoghesi, Rossi* – with the production of as many critical catalogues. Lombard television and the Emilian museum system move in synchrony, together constructing a narrative of Italian tradition whose founding moment had been the 1980 Venice Biennale – with *the Strada Novissima* and the international consecration of Postmodernism. It is no coincidence, in my view, that this cultural project took shape precisely in that geographical area and in that network of institutions spanning Lombardy and the Veneto. The mixed curatorial team – a television critic such as Grasso, an architectural historian such as Irace, a director such as Viola – signals a design ambition that goes well beyond simple dissemination: it is a conscious critical act, in which the television form is bent to a precise cultural project, and in which regional production (Rai Lombardia) becomes an intellectual laboratory of national reach. The Third Channel – which would later become Rai3 – was born with an explicitly educational and territorial vocation, almost the institutional heir of pedagogical paleo-television; and it is significant that it is precisely this channel that would host, a few months later, the subsequent series as well, one of a very different character.¹²

L'utopia urbana (1984-85)

In autumn 1984 Rai Tre broadcasts *L'utopia urbana*, a series produced by the Centro OIKOS and edited by Carlo Doglio. The series comprises ten episodes broadcast between 2 November 1984 and 18 January 1985, all in a late-night slot (after 23.00), with a format based on a single interview with an international expert. Three elements distinguish this series from all its predecessors, and each merits independent consideration. The first is the producing subject: the Centro OIKOS – Centro internazionale di studio, ricerca e documentazione dell'abitare, founded and directed in Bologna by Giorgio Trebbi, chaired by the politician Beniamino Andreatta, and housed in the Pavillon de l'Esprit Nouveau by Le Corbusier, reconstructed by Giuliano Gresleri – introduces the model of co-production between a research institution and public television. It is not RAI that produces architectural culture but an external institution that uses RAI as its transmission channel. A reversal of perspective that is by no means trivial. The second

**Fig. 15**

Paolo Portoghesi, editorial consultant of *La parola e l'immagine*, 1982. ©Radiocorriere n.18, p. 71.

element is the time slot: after 23.00. This is not a residual placement but a declaration of audience. Those who follow *L'utopia urbana* in the late-night slot on Rai Tre in 1984 are neither the broad public of Sunday paleo-television, nor the secondary school student of the afternoon educational broadcasts: they are a self-aware niche, seeking in the television medium something that specialist journals reach only partially. The third element – perhaps the most culturally significant – is the systematic internationalism of the interlocutors. Vittorio Gregotti and Giancarlo De Carlo, Percy Johnson Marshall, Derek Wood, John Turner, Henri Chombart de Lauwe, Maurice Culot, John Celesia, Nicholas Negroponte, Boleslaw Malisz: France, Belgium, Great Britain, the USA, Poland. Italian television opens to global thinking on the contemporary city, from participation (Turner) to urban ecology (Celesia) to applied computing (Negroponte) – a thematic arc that Italian specialist journals of the period struggled to cover with the same breadth and the same simultaneity. This approach was inherent to the figure of Carlo Doglio, editor of the series: anarchist urban planner, friend of Elio Vittorini, Aldo Capitini and Giancarlo De Carlo, inspired by Kropotkin, Geddes and Mumford, advocate of a “bottom-up” urban planning founded on participation and self-management – values that are reflected with precision in the choice of interviewees. The international approach was moreover a constant of his work, including in his direction of the journal «Parametro». Carlo Doglio had already established ties with RAI in 1977, when he had edited, together with Giuseppe Samonà, a series of episodes entitled *La città*¹³: *L'utopia urbana* is therefore both a return and a deepening. The episode of 9 January 1985 with Nicholas Negroponte – *La macchina dell'architettura* – deserves separate mention: Negroponte was at that time elaborating the ideas that would lead to *Being Digital* (1995) and to the founding of the MIT Media Lab (1985, the same year as the broadcast). To bring this thinking to Italian television in a late-night slot is an act of cultural anticipation: five years before the web, ten before its mass diffusion, Italian public television was hosting the thought of the man who was reshaping the relationship between architecture, computing and inhabited space.

Bruno Zevi, RAI and *TeleRoma56*

Bruno Zevi deserves specific treatment within this study for his commitment to the dissemination – we might say today multimedia or multichannel – of architectural themes. By virtue of this vocation he is among the architects most frequently present in RAI schedules, as an expert with international experience, as editor of regular features and as a cultural commentator. Even before television, Zevi begins his experience on radio: from January to July 1956 on the Third Programme (Radio), within the container programme *La Rassegna* edited by Marziano Bernardi, Bruno Zevi presents a weekly column entitled *Architettura e urbanistica*. This consists of seven episodes addressing diversified themes but traceable to the same problematic axes as the journal «L'Architettura. Cronache e storia», which he had founded the previous year: updating on the international front, the Italian urban planning question, the construction of a national critical genealogy. A systematic comparison between the radio schedule and the indices of «L'Architettura» for the same period reveals a substantial coincidence of agenda, with the journal anticipating and the radio amplifying, according to a multimedia logic ante litteram that makes Zevi the first Italian critic to practise consciously



Fig. 16
Bruno Zevi and Leonardo Bevenuto discuss Urban Planning with Fiorentino Sullo (Radiocorriere n. 47, pp. 87, 1981)

Tab.7

The 7 radio episodes of *Architettura e urbanistica* (Radio Tre, 1956), curated by Bruno Zevi. Source: Radiocorriere nn. 51–52/1983, nn. 1–4/1984.

N.	Data	Titolo
1 ^a	Lunedì 23 gennaio ore 19.30	L'ultima opera di Le Corbusier
2 ^a	Lunedì 27 febbraio, ore 19.30	L'architettura americana oggi
3 ^a	Lunedì 26 marzo, ore 19.30	Un monumento a Paisiello
4 ^a	Lunedì 23 aprile, ore 19.30	L'urbanistica italiana in moto
5 ^a	Lunedì 25 giugno, ore 19.30	Tributo a Biagio Rossetti
6 ^a	Lunedì 28 maggio, ore 19.30	Quartieri coordinati
7 ^a	Lunedì 23 luglio, ore 19.30	Il piano regolatore di Bologna

the diversification of channels as a strategy of cultural hegemony. The first episode is dedicated to *L'ultima opera di Le Corbusier*. It should be said that «L'Architettura» had been systematically following Le Corbusier's projects from the very first issue. *Ronchamp* (1955) had just ignited the international debate, and Zevi himself held ambivalent positions, simultaneously fascinated and wary of that plastic turn. Witnesses to this ambivalence are Giuseppe Samonà's *Letture della Cappella di Ronchamp* and Giulio Carlo Argan's *Contro Ronchamp*, which together with the radio episode of January 1956 are probably faces of the same critical operation. Regarding the second episode, one may say that for Zevi America was the terrain of legitimation of organicism against European dogmatic rationalism. Indeed, the journal in 1956 devoted ample space to American developments – Wright above all, but also the Miesian Chicago school, the early works of SOM and Saarinen, often commented on by Frederick Gutheim, the journal's principal American correspondent, whom Zevi himself cites as an authoritative source on American architecture. The third episode is perhaps the most representative in underscoring how Zevi felt it important to draw attention even to minor architectural questions. It relates to the competition for the monument to Giovanni Paisiello which, in 1956, was won by a maquette by Nino Franchina, subsequently never realised due to political-cultural interference. Zevi intervenes in an attempt to defend Franchina's abstract art against traditional figurative canons and above all against that part of the local left-wing political establishment which contested the commission's choice on the grounds that the work was «incomprehensible» to the public and unsuitable for a symbolic urban space such as the area of the Castello Aragonese. The fifth episode concerns Biagio Rossetti, whom Zevi had already valorised in his *Storia dell'architettura moderna* (1950) as a forerunner of organic planning, and who had above all been the subject of the monograph *L'architettura di Biagio Rossetti*, which Zevi would present on radio in the programme *Il libro della settimana*, edited by Goffredo Bellonci. The fourth, sixth and seventh episodes concern certain urban planning themes that Zevi was also addressing in the journal «L'architettura»: in addition to the numerous master plans presented and the new orientations discussed, there is the exact coincidence between the title of the sixth episode, *Quartieri coordinati*, and the editorial of issue n. 8 of 1956. In the case of Zevi's radio series, there is an almost total overlap between the themes of the journal and those of the broadcasts. Zevi's transition from radio to television broadcasts occurs in 1962, when with «L'architettura» secondo Bruno Zevi he appears among the protagonists of the cultural column *Settimo giorno*, edited by Francesca Santivale and Enzo Siciliano. Subsequently, on the occasion of the publication of his book (Zevi 1973), in October 1974 a series of three episodes entitled *Paese mio* – «Linguaggio moderno dell'architettura» is broadcast. Zevi was disseminating his project of «operative criticism» – militant and therefore

useful to design practice – through all available channels, television included. It should be noted that this is perfectly consistent with his entire figure as a public intellectual who conceives criticism as a simultaneously political and pedagogical act.

Bruno Zevi is one of our most polemical and anti-traditionalist architects and architectural theorists. His conversations at the seminars on operative criticism of architecture are so many attacks on classicism understood as a constraint and impediment to the creative and experiential freedom of the building and the city. These conversations, which have been collected in a genuine pamphlet, return in the column Paesio to their original nature as spoken demonstration, divided into three groups corresponding to three episodes. In this first episode Zevi will illustrate, in a polemical and apparently paradoxical manner, what he himself calls the principles of the «list» (a different distribution of architectural elements on the basis of contents rather than forms) and of the validity of asymmetry.

And again, on another occasion the Radiocorriere writes:

The broadcasts are drawn from a «polemical booklet» collecting Zevi's conversations at the seminars on operative criticism of architecture, «so many attacks on classicism understood as a constraint and impediment to the creative and experiential freedom of the city». 1st episode (Thursday 10 October): The principles of the «list» and the validity of asymmetry. Zevi illustrates in a polemical and paradoxical manner the principles of his theory: distribution of architectural elements on the basis of contents rather than forms; validity of asymmetry. 2nd episode (Thursday 17 October): second part of the cycle (title not specified, ed.). 3rd episode (Thursday 24 October): Temporality of space; reintegration of building, city and territory. Conclusion with a photographic and filmed panorama of recent modern architecture.

Finally, on the occasion of the last episode a very significant brief notice appears:

This is the last of the three episodes dedicated to the Linguaggio moderno dell'architettura, based on the lectures of Bruno Zevi. The sections of the episode, corresponding to those of the polemical booklet in which the conversations have been collected, will be dedicated in particular to the «temporality of space» (the time dimension must be incorporated into the spatiality of the building and the city) and to the «reintegration of building, city and territory». The episode concludes with a panorama illustrated by Zevi with photographic and filmed examples of the most recent modern architecture that, until a few years ago and before the break effected by pop art, would not even have been admitted into the register of true architecture. (RC Thursday, 24 October 1974, 22.10 – Radiocorriere n. 43, p. 93.V;)

From this point onwards Bruno Zevi's appearances on RAI are linked to interventions in the capacity of expert, as in the episode on Brunelleschi (1976), as a guest in a confrontation between *Musica e architettura nell'estate aquilana* (1980), or in the role of interviewee in the documentary on *L'Urbanistica assassinata* by Roberto Guiducci (1981). In subsequent years his television and radio presence shifts progressively towards the register of the public intellectual: interviewed on «the battles of an engaged intellectual and militant critic» on *Giornale Radio Tre* (1987), guest on *Una sera, un libro* to comment on Benedetto Croce's «La Poesia» on *Raitre* (1988), up to the curious appearance on the talk show *ArsAmanda* on *RaiDue* (1989), where he is questioned – as a «famous critic» – on love and eroticism by the host Amanda Lear. The only experience outside state television worth mentioning is that of *TeleRoma56*, a television network (Rome's first over-the-air broadcaster) founded in 1976 by Bruno Zevi

Fig. 17

Giuseppe Bocconetti, *Alle radici di un male antico*, article published on the occasion of the programme *Nascita della metropoli*, by Franco Damato, Paolo Melis, Maurizio Rotundi (director), with urban planning consultancy by Elio Piroddi (*Radiocorriere* no. 41, pp. 31-32). The 3 episodes London (30 September 1973, Second Channel), Paris (7 October 1973, 7 pm, Second Channel), Berlin: due metropoli dalle macerie (14 October 1973, 7 pm, Second Channel) analyse some urban transformations from city to metropolis through the voices of various scholars: John Summerson, Ralph Samuels and Lewis Mumford (London), Pierre Lavedan, Robert Auzelle and Françoise Choay (Paris), Werner Duttmann (Berlin).



himself together with Guglielmo Arcieri, professor of neuropsychiatry at La Sapienza. The broadcaster in fact originated the previous year as *Teleromacavo*, in Zevi's villa at Via Nomentana 150, on the initiative of Zevi and Arcieri, in meetings that also involved Elsa De Giorgi, muse of Italo Calvino. The cultural project was explicit: programming was dictated by the idea shared by Arcieri and Zevi of creating «a bridge between the university and the city», with the involvement of many Roman intellectuals and the experimental realisation of live university lectures (Grisanti, s.d.). Bruno Zevi, through his critical and disseminatory activity – today we would say multimedia – was among the most assiduous and resolute defenders of plurality. His critical activity was conveyed through various instruments: from university lecture halls to journals (first «Metron» from 1945 and then «L'Architettura cronache e storia» from 1955), to cultural weeklies (such as his architecture column in «L'Espresso», maintained without interruption from 1954 to 2000), to radio and broadcasting with *TeleRoma56*. All of this was perfectly consistent with his thinking on the Università dell'Aria: the conviction that the mass university required an innovative pedagogical approach aimed at democratising the teaching of architecture and culture. For this reason he advocated the use of mass media (television, radio, press) to overcome traditional academic elitism, aiming at a diffuse, transversal and accessible form of learning that anticipated the concept of distance education (Lazier 2020). Zevi writes that after reading the specialist literature on the «television message» – which prescribed maximum attention spans of 10 minutes, spectacularisation and a frenetic pace – he and his associates deliberately decided to do the opposite: cultural programmes of 60 or 90 minutes, with no concessions to entertainment. And he concludes: «Result: despite RAI-TV's hibernation, Italians are not idiots, culture has a market even in the mass media. Objective: to make *Teleroma56* the launch pad for a University of the Air.» (Zevi 1993, p. 124).

What did he mean, concretely? The idea was at once simple and radical: to use free television – not RAI, not the State, not academic institutions – to provide genuine university teaching for anyone with a television set. Not simplified dissemination, not cultural entertainment, but real lessons. The model was already being enacted on *Teleroma56* in its very first months: Professor Aurelio Roncaglia, a Romance philologist from La Sapienza, was giving chalk-and-board lectures on the channel in the afternoon slot. The political point – for in Zevi everything had a political dimension – was twofold. On one hand, the now openly declared distrust of the institutional university: after 1968, Zevi had concluded that university reform would not come, that the academy was a closed and self-referential system, and in 1979 he would leave his chair definitively (his famous «Me ne vado per pessimismo» [I'm leaving out of pessimism]). On the other, the conviction that the television audience was not the stupid and passive entity that mass communication theorists described. Italians, he maintained, were capable of sustaining an hour and a half of architectural criticism or philology if the content was honest and profound. The “aria” [air] of the title is of course the ether – the signal travelling by radio waves, liberalised by the Constitutional Court ruling of March 1976. It is also a wordplay on a tradition, since in the immediate post-war period people already spoke of a «university of the radio» as an instrument of popular education. Zevi transfers that model to private television, which in the summer of 1976 was a barely opened frontier, with all the sense of urgency and of hard-won freedom that he himself describes – «in these times, one must conquer every square centimetre of freedom». In essence: the «Università dell'Aria» was the bet that free television could do what the university was no longer able to do – transmit serious culture, outside institutional walls, for anyone. Teaching without enrolment, without examinations, without academic hierarchy. In other words, the city as classroom. These are long and carefully crafted political and cultural programmes, in which Zevi intends to defeat not only the enemies of liberal democracy and organic architecture, but also the idea that a culturally accurate and profound message cannot pass through television.

Models Compared

The comparative reading of the six programmes – and of Zevi's *TeleRoma56* experience – reveals a recurring and significant character: television is never, for these protagonists, an alternative medium to the journal or the book; on the contrary, it is supplementary and simultaneous. One might say that in each of these cases television functions as an amplifier and translator of disciplinary thought: it does not necessarily simplify it, but brings it to a different scale and circulates it in different environments. The formats, however, are far from homogeneous, and the differences are revealing. In summary: Rogers constructs a themed column with multiple editors – the editorial team model, drawn directly from «Casabella». There is no need for him to modify the thematic and narrative structure, since he elaborates on television the same themes he is systematising in the journal, with an occasionally monthly coincidence between broadcast and article. Gregotti instead adopts the auteur documentary: a single progressive argument in ten episodes, with no titles for individual instalments, replicating the essayistic structure of *Il territorio dell'architettura* – a text, not a manual. Aymonino constructs a curricular educational course, in which the thematic progression – from the house to the housing unit,

from the house-work relationship to territorial organisation – replicates the logic of a university programme compressed into eight afternoon episodes. Grasso, Irace and Viola construct the monographic portrait of the master in a format that reflects the critical culture of the 1980s, more attentive to personalities. OIKOS constructs international dialogue through a series of interviews with diverse voices, united by the theme of the city but not by a single perspective, drawing on a pluralism that faithfully mirrors Doglio's participatory and anarchist urban planning. The imagined audiences too are different, and their placement in the schedule reveals this with the same transparency as a written document. Rogers addresses the broad public of Sunday paleo-television: a single channel, few hours per day, every hour of broadcasting carrying the specific weight of an event. Gregotti addresses the cultivated audience of *Sapere*, which the Radiocorriere describes as «adult, with full civic and psychological maturity» – an already formed audience, offered not literacy but deepening. Aymonino addresses secondary school students: an institutional captive audience, for whom television is not a choice but a curricular integration. Grasso, Irace and Viola address the specialised audience of Rai Tre, in Sunday prime time, in the postmodern climate of the early 1980s. OIKOS addresses the late-night niche of enthusiasts and professionals, with the awareness – declared by the time slot itself – of not seeking the broad public but of constructing a precise argument for those who already know how to seek it out. The themes, finally, reflect with precision the seasons of Italian architectural culture. In 1954 Rogers addresses the relationship between the modern and the historical context, in coincidence with the launch of «Casabella-Continuità». In 1968 Gregotti addresses the territorial scale, in coincidence with *Il territorio dell'architettura*. In 1974 Aymonino addresses the city as a social and productive fact, in the midst of the season of urban reformism. In 1983–84 Grasso and Irace celebrate the masters of the Tendenza, following the 1980 Venice Biennale. In 1984–85 the Centro OIKOS opens to international thought on the city, at a moment of crisis in established disciplinary paradigms and of openness towards new knowledges. Six seasons, six orientations, six different inflections of the relationship between architecture and media. But one constant: public television as a space for the elaboration and transmission of disciplinary thought, supplementary and simultaneous with respect to the journal and the book.

Beyond the School: Architecture as Public Pedagogy

The six programmes – and Zevi's experience alongside them – share a common ambition: to bring architecture out of the institutional channels of the school and the specialist journal, towards a wider audience. This ambition – criticism as public pedagogy – unites them and renders them relevant to a reflection on the relationship between disciplinary formation and the public sphere that, forty years on, has lost none of its urgency. In this sense, the six programmes trace a genealogy of the public communication of architecture in Italy that precedes by decades the contemporary debate on new media. The question of how the discipline transmits itself outside its own institutional channels has a thirty-year history, beginning with Rogers in front of a RAI camera just born in January 1954 – fourteen days after the launch of regular broadcasts – and closing, at least in this first season, with Negroponte speaking of «machines of architecture» in late-night programming on Rai Tre in January 1985. Between these two moments, Italian public television hosted a reflection on architecture and

the city of extraordinary density and variety, not despite its structural limits, but – in many cases – precisely through them.

Conclusions

The reconstruction of the experiences analysed allows us to trace an unprecedented history articulated in as many seasons, each with a distinct format, audience and theoretical orientation. Six different models – seven, counting Zevi – six different conceptions of the audience, six different inflections of the relationship between architecture and media. But one important constant: public television as a space for the elaboration and transmission of disciplinary thought, supplementary and simultaneous with respect to the journal and the book. Outside this system, Zevi constructs with *TeleRoma56* something different and perhaps more radical: not the dissemination of disciplinary thought, but its direct transmission, without institutional mediation, as a political as well as cultural act – readable as a lucid resistance, however brief, against the drift already underway. There is a datum that the reconstruction conducted thus far causes to emerge with the same evidence as a document: the progressive marginalisation of architecture – and of culture in the broad sense – within the Italian television schedule. The trajectory is already legible from the mere time-slot placement of the programmes examined. Rogers broadcasts on Sunday afternoons in 1954, in a single-channel system in which every hour of programming carries the specific weight of an event. Gregotti occupies Wednesday evenings in 1968, still a noble and intentional slot. Aymonino slips to the educational afternoon of 1974 – an institutional slot, certainly, but already lateral with respect to the broad public. Grasso and Irace recover Sunday prime time in 1983–84, but on Rai Tre, a niche channel by definition. Doglio and the Centro OIKOS, in 1984–85, broadcast after 23.00: a placement that is already, in effect, a declaration of surrender vis-à-vis the mainstream schedule. The movement is unequivocal: architecture – and with it serious disciplinary culture – is progressively confined to the temporal margins of programming, ceding the central slots to what Umberto Eco, in a 1983 essay almost contemporaneous with the last transmissions examined, would call neo-television – a television that, unlike pedagogical paleo-television, no longer speaks to the public with a formative authority, but speaks about itself, becomes self-referential, and dissolves the distinction between information, culture and entertainment (Eco 1983). It is no coincidence that Eco's diagnosis falls exactly in the years in which the season analysed here closes: 1985 is not only the date of the last episode of *L'utopia urbana*, it is also the threshold beyond which Italian television – including RAI – chooses a different path. The consequences of this drift have been analysed from multiple perspectives and with different instruments. Giovanni Sartori, in *Homo videns* (1997), diagnosed in the primacy of the image over the word a structural impoverishment of political and civic thought: the television viewer is no longer a citizen who informs themselves, but a consumer of images who reacts emotionally. Vincenzo Trione, from the front of art history, observed how even the most complex visual languages – art, architecture – are progressively domesticated by generalist television until they lose their critical charge, reduced to spectacle or decorative frame (Grasso, Trione 2014). But it is perhaps Gianni Canova – film critic, former rector of IULM, one of the sharpest voices in Italian cultural debate – who provides the most incisive synthesis: in his *Ignorantocrazia* (2019) he describes a country that is «culturally anorexic», in which «when ignorance spreads and becomes systemic, it becomes ignorantocracy» – generating distorted forms of consensus that call into question the very foundations of cultural democracy. Television is not

the sole accused, but it is certainly among the principal vectors of this drift. And yet – and this is the point I am most concerned to underline in closing – the history reconstructed here demonstrates that this was not always so. Rogers, Gregotti, Aymonino, Zevi were not marginal figures forced to the edges of the system but were, on the contrary, in their time, at the centre of Italian disciplinary and cultural debate, and public television hosted them precisely by virtue of their calibre. The question about the present that this brief history leaves open can be summarised thus: what remains, in contemporary media, of that capacity to make cultural transmission a political act? And above all: who, today, takes up that wager? If flow television – according to the definition that Raymond Williams elaborates in 1974, almost simultaneously with the transmissions of Aymonino and Manieri Elia – has progressively eroded the qualitative distinction between contents, dissolving disciplinary culture in the undifferentiated continuum of the mainstream schedule, on-demand platforms today draw a structurally different scenario: they restore to the audience the choice of what and when, and with it the possibility of an intentional attention that flow television had rendered systematically impossible. It is in this space – not nostalgic, but technically new – that experiences such as *LIA*, *Lezioni Italiane di Architettura* [Italian Architecture Lectures], find their deepest reason: not the repetition of Rogers's pedagogical paleo-television or Zevi's audacious bet on *TeleRoma56*, but their conscious heir, which entrusts to the digital platform that same trust in the public – «Italians are not idiots», Zevi wrote apropos *TeleRoma56* – that generalist television has progressively ceased to have. If this history begins behind a television screen with Rogers in January 1954 and closes, at least in its first season, with Negroponte in late-night programming on Rai Tre in 1985, perhaps it is not too bold to hypothesise that its second season is beginning now and that it is beginning elsewhere, still behind a screen that is no longer a television set but digital: for transmission – in the most ancient and most noble sense of the term, the sense that Rogers already intuited in 1954, according to a coincidence between content and the mode of its dissemination – has not halted with the end of paleo-television, but is simply changing its channel.

Notes

* This history has been reconstructed from a primary source (the periodical *Radiocorriere*) made available in digital format for the entire period 1925–1995 through the RAI Teche portal (radiocorriere.teche.rai.it). It records the complete television schedule and in-depth articles related to the programmes. For some programmes it has not been possible to view individual episodes, as the RAI Archive is progressively cataloguing and transferring episodes to digital formats. This initial study is intended as a stimulus for subsequent, more detailed research on the theme of transmissibility through the television medium, a field that remains largely unexplored and undeciphered.

¹ Ludovico Quaroni appears in RAI schedules in connection with his publications on the city of Rome, and also features in the episode of *Habitat* dedicated to the Messina Strait Bridge. Thursday 19 December 1974, 21.00, Second Programme – *In difesa di...* – *Ludovico Quaroni e il Tridente di Piazza del Popolo*, a programme by Anna Zanoli. Quaroni illustrates the serious urban planning situation of the Tridente, the sector of Rome's historic centre running from the Mausoleum of Augustus to Piazza del Popolo; Tuesday 2 April 1968, 12.00 – Television, Upper Secondary School, Tuesday 11.30 History of Art – «L'architettura moderna», Prof. Ludovico Quaroni; Friday 15 December 1967, 11.30 – Television, Upper Secondary School, Friday 11.30 History of Art – «Architettura e città», Prof. Ludovico Quaroni; 18 February 1962, 19.45 – Radio, Third Programme, *Le nostre città crescono in fretta* – *Ludovico Quaroni: Roads, traffic and parking*; Monday 3 October 1955, 21.20 – Radio, Third Programme, *L'ora delle opinioni* – *Aspetti e problemi dell'urbanistica*, with Carlo Ludovico Ragghianti, Ludovico Quaroni, Luigi Piccinato, Leonardo Benevolo, Leone Catta-

neo, Laura Fasolo, Plinio Marconi, edited by Paolo Portoghesi; Sunday 7 July 1968, 18.45, Third Channel, *La lanterna*, weekly culture and society programme edited by Leonardo Sinisgalli, *Ludovico Quaroni o del costruire insieme*; Friday 27 November 1970, 22.05, Second Television Channel – *Habitat*: Quaroni is a studio guest. The Radiocorriere also carries the article *L'ormeggio al continente – Ponte sullo Stretto di Messina*, in which Quaroni is cited as the author of the urban planning section of the Quaroni-Musmeci project; Thursday 30 March 1972, 18.45 – Radio, Second Programme, Pagina aperta – «Quindicinale di attualità culturale» – *Roma ieri e domani: distruggere per conservare?*, with Leonardo Benevolo and Ludovico Quaroni; Wednesday 12 June 1985, 22.30, Rai Tre – Giorgio Ciucci interviews Ludovico Quaroni.

² Giuseppe Samonà appears in RAI schedules in connection with his knowledge of Le Corbusier and his publications on urban planning issues. *Ritratto di Charles E. Le Corbusier*, edited by Giuseppe Samonà, 1964 – Radiocorriere n. 44, p. 39; Novità librerie: *L'urbanistica e l'avvenire delle città negli stati europei* by Giuseppe Samonà, edited by Leonardo Benevolo, Monday 1 February 1960, 18.00 (duration 45 minutes); *Le nostre città crescono in fretta*. Giuseppe Samonà: Decentralisation of offices and improvement of public services, 25 February 1962, 19.15 – Radiocorriere n. 9, p. 23.

³ Giancarlo De Carlo appears in connection with his project for Urbino. *Alloggi per gli studenti d'Urbino realizzati da Giancarlo De Carlo*. Guest of the programme is architect Mario Marengo. 1980 – Radiocorriere n. 9, p. 123.

⁴ Paolo Portoghesi is the most frequently present in RAI programmes, both as architect and historian of the city of Rome and its protagonists, and by virtue of his role as Director of the Venice Biennale. Wednesday 27 January 1954, 21.20, Radio, Third Programme, *La Cibernetica* – edited by Enzo Cambi – *Paolo Portoghesi: Idea e mito dell'automa*; Monday 3 October 1955, 21.20, Radio, Third Programme, *L'ora delle opinioni – Aspetti e problemi dell'urbanistica*, edited by Paolo Portoghesi, with Carlo Ludovico Ragghianti, Ludovico Quaroni, Luigi Piccinato, Leonardo Benevolo, Leone Cattaneo, Laura Fasolo, Plinio Marconi; Monday 10 July 1961, 21.45, Radio, Third Programme, *Il Rinascimento in Italia. Casa, palazzo, città*, edited by Paolo Portoghesi; Wednesday 17 February 1965, 19.00, Radio, Third Programme, *Novità librerie – «Borromini nella cultura europea»*, presentation of the book by Paolo Portoghesi; Thursday 25 February 1965, 22.45, Radio, Third Programme, *Testimoni e interpreti del nostro tempo – F.L. Wright*, with Antonio Bandera, Enrico Crispolti and Paolo Portoghesi; Thursday 16 September 1965, 22.45, Radio, Third Programme, *Testimoni e interpreti del nostro tempo – Le Corbusier*, with Antonio Bandera, Enrico Crispolti and Paolo Portoghesi; Friday 10 June 1966, 22.45, Radio, Third Programme, *Testimoni e interpreti del nostro tempo – Pier Luigi Nervi*, fasc. 23, with Antonio Bandera, Leonardo Benevolo, Luigi Pellegrin and Paolo Portoghesi; Tuesday 12 December 1967, 22.30 – Television, Second Programme, *Francesco Borromini 1599–1667*, text by Paolo Portoghesi, directed by Stefano Roncoroni; Monday 13 October 1975, 19.00 – Radio, Third Programme, *Dicaia – Ipotesi di una città per vivere*, from an idea by architect Paolo Portoghesi, with Domenico de Masi, Domenico Majone, Paolo Portoghesi and others; Sunday 3 October 1965, 21.20 – Television, Third Programme, *L'ora delle opinioni – Aspetti e problemi dell'urbanistica*, edited by Paolo Portoghesi, with Ragghianti, Quaroni, Piccinato, Benevolo and others; Tuesday 30 January 1968, 21.00 – Television, Second Programme, XX Secolo – Roma barocca (first episode), edited by Paolo Portoghesi, with Antonio Bandera; Tuesday 20 February 1968, 21.00 – Television, Second Programme, XX Secolo – Roma barocca (second episode); Monday 13 December 1976, 21.50 – Television, Rete 2, *Uomini della scienza – «L'inabitabile abitato»*, debate with Paolo Portoghesi, former dean of the Faculty of Architecture in Milan, Giuseppe Campos Venuti and Piero Moroni; Thursday 11 May c. 1978, 19.25 – Television, Swiss TV, *Incontri G – Fatti e personaggi del nostro tempo: Paolo Portoghesi*; Wednesday 21 December 1977, 22.45 – Television, Rete 2, *Match. Domande incrociate tra protagonisti – «Architettura e Roma dell'800»*, with Paolo Portoghesi and Leonardo Benevolo; Monday 8 December 1980, 22.10 – Television, TV3, *Venezia Biennale – «La presenza del passato»*, text by Paolo Portoghesi, directed by Maurizio Cascavilla; Thursday 3 November 1977, 22.00 – Television, Rete 2, *Dal Museo della Scienza e della Tecnica di Milano* – live debate with the audience, with Costantino Anzi Maria Grazia, Luigi Rutgiu, Paolo Portoghesi, Giovan Battista Zorzoli, presented by Lucio Lombardo Radice; Saturday 8 May 1982, 21.40 – Television, TV3, *La parola e l'immagine* (weekly cultural column): Portoghesi is

one of the three permanent consultants, alongside historian Gabriele De Rosa and literary critic Enrico Filippini; Monday 6 December 1982, 20.40 – Television, TV3, *Festa barocca* – 1st episode: «*L'uomo in rappresentazione*», by Folco Quilici and Jean Antoine, scientific direction by Paolo Portoghesi, consultants Pierre Chaunu, Robert Wangermée, Damian Bajon, RAI/Antenne 2/France Polytel International/Hamburg co-production; Monday 13 December 1982, 20.40 – *Festa barocca* – 2nd episode: «*Gli stregoni della meraviglia*»; Monday 20 December 1982, 20.40 – 3rd episode: «*Il lungo confine del Nord*»; Monday 27 December 1982, 20.40 – 4th episode: «*L'impero barocco*»; Sunday 3 April 1983, 20.40 – 5th episode: «*Barocco e brume*»; Monday 10 January 1983, 20.30 – 6th and final episode: «*Il barocco degli estremi*»; Thursday 24 October 1985, 20.30 – Television, Raitre, *La grande époque* – 3rd episode: «*Art Nouveau*», by Folco Quilici, with consultancy by Paolo Portoghesi; Tuesday 5 August 1986, 22.25 – Television, Raidue, *Il linguaggio dei luoghi* – 1st episode, a programme by Paolo Portoghesi, filmed by Folco Quilici, series in seven episodes, beginning with the «*Romantischestrassen*», the great German road of castles and wine; Tuesday 12 August 1986, 22.15 – *Il linguaggio dei luoghi* – 2nd episode, by Paolo Portoghesi, filmed by Folco Quilici; Tuesday 9 September 1986, 22.45 – 6th episode; Tuesday 16 September 1986, 23.05 – 7th and final episode; Monday 4 February 1985, 22.35 – Television, Raitre, *Paolo Portoghesi architetto*, directed by Impero Sugaroni; Friday 29 July 1988, 23.30 – Television, Raitre, *Una sera, un libro – Paolo Portoghesi and I Promessi Sposi* by Alessandro Manzoni.

⁵ Renzo Piano's presence is above all due to the Beaubourg and his consultancy on the *Habitat* programme by Giulio Macchi: Tuesday 4 October 1977, 12.30 – Rete 1, «*Habitat*» *Una macchina per la cultura. Il Centro Nazionale d'arte e cultura a Parigi*, by Renzo Piano with the collaboration of Luigi Fantoni, directed by Luciano Arancio (Educational Department); 1978, various episodes – «*Habitat*»: Renzo Piano is consultant to the programme presented by Giulio Macchi; Sunday 26 June 1983, 21.30 – TV3, *L'architetto e...: Renzo Piano*, interview by Elisabetta Barsantini, directed by Maria Gazzo, a programme of the Regional Office for Tuscany; Wednesday 7 November 1984, 19.35, RaiTre – «*Fatti di famiglia*»: Are career and family irreconcilable? What weight do professional choices carry in family life? An actress, Marisa Fabbri, and an architect, Renzo Piano, answer questions drawing on their own personal experiences.

⁶ Manfredo Tafuri appears in schedules in connection with historical-critical studies. *Rassegne culturali. I luoghi dell'architettura*. Interview with Manfredo Tafuri by Luca Zevi, 1980 – Radiocorriere n. 33, p. 115; *Un architetto italiano nella Russia settecentesca*, conversation with Manfredo Tafuri, Monday 18 December 1967, 22.00 – Radiocorriere n. 51, p. 62; *Venezia, storia di una città*, a programme by Giorgio Piccinato, Manfredo Tafuri and Stefano Ray; Manfredo Tafuri, *Teoria e storia dell'architettura*, conversation by Costantino Dardi, 1969 – Radiocorriere n. 6, p. 58.

⁷ Carlo Scarpa appears in a 1972 broadcast: *Incontri 1972: Un'ora con Carlo Scarpa*, 13 November 1972, 21.15 – Radiocorriere n. 46, p. 73.

⁸ Bruno Zevi is among the most frequently present, as the animator of the country's architectural scene and of his role in political engagement. Beyond the radio series, his television presence dates to 1962: Sunday, 22.10, 1962, Second Programme (TV), *Settimo giorno*. Zevi is cited among the protagonists of the cultural column *Settimo giorno*, edited by Francesca Sanvitale and Enzo Siciliano, in the article celebrating its first year of broadcasts (around January 1975). The column features «*l'architettura secondo Bruno Zevi*» as one of its fifty-three themes for the season. October 1974, Second Programme (TV), *Paese mio – «Linguaggio moderno dell'architettura*»: Thursday 10 October, 22.15; Thursday 17 October, 22.10; Thursday 24 October, 22.15 – a three-episode cycle. 1974–1975, Sunday, 22.10, Second Programme (TV), *Settimo giorno*, weekly cultural current affairs column edited by Francesca Sanvitale and Enzo Siciliano: Zevi is guest/protagonist of one or more episodes dedicated to architecture (the column reached up to seven million viewers in the late-evening slot); Sunday 1 September, 22.10, *Settimo giorno – «Studiare, e dopo?»*, Second Programme (TV), editors Lorenzo Mondo (studio) and Ezio Raimondi (University of Bologna); 1976 – *Il miracolo del Brunelleschi*, Rete 2 (TV), 22.00: fifty minutes of images and live encounters from the dome of Florence Cathedral, on the occasion of the sixth centenary of the birth of Filippo Brunelleschi (1377–1446); Zevi is among the specialists and art historians interviewed, alongside Ludwig Heydenreich, Giulio Carlo Argan, Eugenio Battisti, Howard Saalman and Salvatore Di Pasquale; 1980 –

RAI regional programming: a) Abruzzo – *Musica e architettura nell'Estate aquilana*, by Francesco Sanvitale and Giorgio Patrizi: the collaboration between Roman Vlad and Bruno Zevi gives rise to a confrontation between music and architecture within the framework of the L'Aquila summer events; b) *Molise – A Termoli parlando di architettura*, by Filippo Massari: summary of the Termoli conference on the relations between architecture and culture, featuring Samonè, Ricci, Pesce, Mauri and Bruno Zevi; 1981 – *L'usignolo dell'imperatore / E il caos ebbe la meglio* – episode *L'urbanistica assassinata*, Rete 2 (TV), Tuesday 24 November, 22.35, documentary/interview, author Roberto Guiducci: Zevi is interviewed alongside Leonardo Benevolo as an intellectual involved in the urban planning reform project; Thursday 18 August 1988, 23.10, Raitre (TV), *Una sera, un libro*: Bruno Zevi and «*La Poesia*» by Benedetto Croce; Monday 11 December 1989, 21.45, RaiDue (TV), *Ars Amanda*: Zevi is a guest on the talk show («The famous architecture critic, also known for his tireless publishing activity. He too faces questions on love and eroticism»); Sunday 22 February 1987, 9.35, *Giornale Radio Tre* – Weekly of politics and culture: interview with «the current architectural historian Bruno Zevi on the battles of an engaged intellectual and militant critic».

⁹ *Urbanistica e Industrial Design alla X Triennale di Milano*. Review edited by Carlo De Carli and Marco Zanuso. Monday 13 September 1954, 18.15 – fasc. 37, p. 21.

¹⁰ Radiocorriere n. 3, 1954, p. 14. Digital archive: radiocorriere.teche.rai.it (accessed March 2026).

¹¹ The ten episodes of *L'uomo e la città* aired every Wednesday evening between 21 February and 24 April 1968. The series is documented in the following issues of the Radiocorriere: 1st episode, fasc. 8 (21 Feb.); 2nd episode, fasc. 9 (28 Feb., p. 56); 3rd episode, fasc. 10 (6 Mar.); 4th episode, fasc. 11 (12 Mar.); 5th episode, fasc. 12 (19 Mar., p. 68); 6th episode, fasc. 13 (26 Mar., p. 84); 7th episode, fasc. 14 (3 Apr.); 8th episode, fasc. 15 (10 Apr.); 9th episode, fasc. 16 (17 Apr., p. 84); 10th and final episode, fasc. 17 (24 Apr., p. 82). The Radiocorriere gives no titles to individual episodes, indicating only the general series title and the progressive episode number.

¹² Radiocorriere nn. 51–52/1983 and nn. 1–4/1984. The 2nd episode (25 December 1983) reads: «A six-part cycle on architecture documented by as many conceptions of celebrated authors. The series illustrates each architect's relationship with the city and in particular their “philosophy” for improving the relationship between old and new.»

¹³ Carlo Doglio and Giuseppe Samonà edited for the educational department four episodes entitled *La Città*, broadcast on Wednesday 7 September 1977, 18.35 (first episode); Wednesday 14 September 1977, 18.35 (second episode); Wednesday 21 September, 18.35 (third episode); Wednesday 28 September, 18.35 (fourth and final episode) – Radiocorriere 36, 37, 38, 39, 1977.

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