

LUIGI GHIRRI

Italian Memories. Landscape and Architecture

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[EN]

Abstract

«I did not tried to produce PHOTOGRAPHS, but rather CHARTS or MAPS that were photographs at the same time» (Ghirri, L.,1979: 63-64).

Since the late 1960s, Luigi Ghirri received attention as landscape photographer with an original and attentive perspective. Ghirri's pictures precisely outline a map of the Italian human, natural and architectural landscape. In the '80s, in fact, the architect and friend Vittorio Savi "discovered" Ghirri as architectural photographer, convincing him to "portray" the works of great Italian architects, starting from the cemetery of San Cataldo in Modena by Aldo Rossi, whose photos were then published on the Architectural Magazine 'Lotus International'. This was the first example of a renewed photograph-architecture relationship, where the first is not just a "documentation" of the second, but also a work with its own artistic autonomy. The purpose of my paper is to investigate the way in which Ghirri's pictures, especially those portraying the works of urban planners, provide a new iconography of the Italian landscape, defining a clear identity, and creating "areas of memory", as Ghirri himself used to say, examples of historical and contemporary objects at the same time, scenes of possible events although not described yet. While taking into account the influence that conceptual art had on Ghirri, I will then analyze a range of case studies, in particular drawn from the large "Paesaggio italiano" (1980-1992), and from 'Viaggio in Italia' (1984) — a journey from Bari to Reggio Emilia, which was supposed to investigate the changes in the Italian landscape between the '60s and '70s. In this way, it is possible to explore the role of photography in Ghirri in portraying and understanding the country's genius loci and inlaying the foundations for shaping a recognizable aesthetics of the Italian landscape and providing at the same time a critical interpretation of it.

Keywords

Architecture, landscape, memory, Italy, cemetery.

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Resumo

«Não tentei fazer FOTOGRAFIAS, mas CARTAS GEOGRÁFICAS, MAPAS que fossem, ao mesmo tempo, fotografias» (Ghirri, L.,1979: 63-64).

Desde o fim dos anos 60, Luigi Ghirri chamou à atenção pelo seu perfil de fotógrafo da paisagem cujo olhar é original e atento. As fotografias de Ghirri traçam minuciosamente um mapa da paisagem italiana, da paisagem humana, natural, mas também arquitetónica. Nos anos 80, de facto, o arquiteto e amigo Vittorio Savi “descobriu” Ghirri como fotógrafo de arquitetura, e persuadi-o a “retratar” as obras dos maiores arquitetos italianos, começando pelo cemitério de San Cataldo di Modena, construído por Aldo Rossi, cujas fotografias serão publicadas na Revista de Arquitetura ‘Lotus International’, constituindo o primeiro exemplo de um renovado trabalho de fotografia-arquitetura, em que o primeiro elemento não é apenas um instrumento documental do segundo, mas também uma obra dotada de uma autonomia artística própria. O propósito da minha comunicação é investigar de que modo as fotografias de Ghirri, especialmente realizadas em colaboração com urbanistas, conseguem fornecer uma nova iconografia da paisagem italiana, traçando uma identidade precisa, e criando “zonas de memória”, como o próprio Ghirri as chamava, históricas e atuais, cenário de possíveis eventos que, todavia, ainda não foram descritos. Deste modo, considerando a influência que a arte conceptual teve sob o fotógrafo, irei analisar uma série de casos de estudo, particularmente, extraídos do grande projeto ‘Paesaggio italiano’ (1980-1992), e de ‘Viaggio in Italia’ (1984) — itinerário desde Bari até Reggio Emilia que propõe investigar as mudanças do panorama italiano, depois das transformações sofridas pelo território da península entre os anos 60 e 70 — através dos quais é possível estudar o papel da fotografia de Ghirri no reconhecimento do “genius loci” do país e na instituição de fundamentos para delinear claramente uma estética perceptível da paisagem italiana, fornecendo, ao mesmo tempo, uma leitura crítica.

Palavras-chave

Arquitetura, paisagem, memória, Itália, cemitério.



This work aims at identifying, describing and critically discussing the pivotal role played by Luigi Ghirri in contributing to shift the focus of contemporary Italian landscape and architectural photography. After an analysis of Ghirri's early works and their artistic grounds, emphasis is placed upon Ghirri's collaboration with Aldo Rossi, celebrated Italian architect. Ghirri's photographic representations of Rossi's architectures stand for a milestone in the new directions of Italian landscape photography, expressing an "aesthetic of fragment" which is distinctive of Ghirri's work and legacy.

In 1995¹ Claudio Marra used for the first time the expression "New Wave" to outline a precise new direction in the practice of Italian photography, especially landscape photography, after a period of *impasse* characterized by "postcard-works", a condition due to the inclination of the artists to create works not linked to the real places, to the real people and to the linguistic awareness of the technological means.² On the contrary, in the early eighties there began to emerge in Italy a number of photographers clearly identifiable as a group. They shared a common culture, and it was not long before they were able to create an authentic "New Wave" (Marra, C., 1995: 221).

Along with authors such as Gabriele Basilico, Mimmo Jodice, Guido Guidi, Giovanni Chiaromonte and Olivo Barbieri³, without any doubt the key-figures of this new wave of artistic research, there was also Luigi Ghirri (Scandiano 1943 — Roncesesi 1992), now considered one of the most influential European photographers⁴ of the late 20th century and, in addition, editor, art theorist and "landmark" for many young authors. One of the most significant Ghirri's contributions to shift the traditional focus of landscape photography can be considered the important project, and book, *Viaggio in Italia*⁵ [*Journey through Italy*] (1984), a sort of modern *Grand Tour*, whose main aim was to carry out a visual-*voyage* through Italy, in order to re-gain the direct and affective contact with the reality of Italian natural, anthropic and also architectural landscapes. This Ghirri's

ambitious curatorial project consisted in a series of exhibitions through Italy, and featured the work of twenty Italian photographers such as Olivo Barbieri, Gabriele Basilico and Gianantonio Battistella, among the others. According to Ghirri himself, *Viaggio in Italia* stemmed out of the necessity to embark on a voyage into a new Italian photography and observe how an entire generation of photographers set aside the myth of exotic journeys, sensational reportage, formal analysis, forced creativity, and instead chose to look at the surrounding landscape of the everyday (Ghirri, Leone & Velati, 1984).

Actually, despite the conceptual and not-realistic Ghirri's early formation, already before the fundamental contribution represented by *Viaggio in Italia*, the artist showed a particular interest to investigate the "urban body" in his works, or, more precisely, only specific portions of the urban space. In this perspective can be significant to consider the series *Catalogo*⁶ [*Catalogue*] (1970-1972), *Paesaggi di cartone*⁷ [*Cardboard Landscapes*] (1974), and *Topographie-Iconographie* [*Topography-Iconography*]⁸— a project realized between 1978 and 1982, starting from the development of *Sill life* (series ultimate by Ghirri in 1977) and *Geografia Immaginaria* [*Imaginary Geography*] (1979-1980) and consisting of 70 photographs. The influence and the ascendancy of the Ghirri's experience in the field of Contemporary Art on these work is well recognizable. First, the relationship with Conceptual Art appears clear. Ghirri himself states: «the most important lesson I received from Conceptual Art consisted in the recording of simple and obvious things and viewing them under a whole new light» (Ghirri, L., 1997: 312).⁸

Here, then, the choice to capture, in series such as *Paesaggi di Cartone*, apparently minor and minimal architectural details, fragments that are rarely taken in consideration in other types of representation, photographic and not, is inspired by the teaching Ghirri drew, at the beginning of '70s, from the Conceptual Art movement based in Modena.⁹ In photos such as *Bressanone: 1979* (Fig. 1), parts of iron bars, stairs, arches, and especially fragments of wall, sometimes even only bricks or others building materials¹⁰, gain autonomy and aesthetic value as independent architectural works; these elements, isolated by the lens, portray a fragmental urban reality, but in a synthetic way sufficient to itself, a sort of "visual synecdoche". Additionally, these images drew inspiration also from the pop context. The Renato



Figure 1 — Luigi Ghirri. *Bressanone*, 1979.
Source: Biblioteca Panizzi—Reggio Emilia.
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Figure 2 — Luigi Ghirri. *Modena*, 1970-1971.
Source: Biblioteca Panizzi—Reggio Emilia.
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Barilli's statement according to which the Pop Art «suspends» (1979: 180) the object, extrapolates it from its context and phenomenologically reduces it, can be also considered embodied by the works of this early phase of Ghirri's career; moreover, in this case, there is also a particular consonance with Pop Art concerning the selected objects. We can think, in the case of *Catalogo*, of shop windows, posters, or excerpts of posters, and billboards, for example, in the work *Modena: 1970-1971* (Fig. 2), that catches both Ghirri's attention and many pop artists' curiosity.¹¹ We can appreciate elements sometimes enlarged through close-ups — typically pop— that create a sort of «fake-skin» (Ghirri, L., 1974: n. p.) of the urban landscape that Ghirri, from now onwards, begins to investigate, a skin that hides the urban structure making the city loose its [traditional] meaning of architecture and spaces but as sequence of lights and colors, glasses and metals, marbles and concrete, lights and signals (Mussini, M., 1974, ¶ 5). Here emerges clearly the author's attention to surfaces, «decisive element in the photography's history» (Basilico, Morpurgo & Zannier, 1980: 197), represented in images whose «strictly geometrical structures match the architectural ones» (*Ibidem*).

All these are elements of a new visual vocabulary, i.e., of a new “grammar”, fragments of architectonic landscapes that are recreated, enriched and given back to their original context. The synthesis of the research that Ghirri pursues in the following years is, by no doubts, the already mentioned project *Viaggio in Italia* and the later series *Paesaggio Italiano [Italian Landscape]* (1980-1992) in which the

architectures in their totality and dialectic relationship with the landscape around are the actual protagonists of the scene, or better, they produce a sort of *mise-en-scène*.¹² *Viaggio in Italia* in particular can be considered Ghirri's «first milestone project» (Spunta, M., 2014: 294), a project that fulfills to two difference needs: on one hand, the need to give new figurative representation to the country spaces, on the other, the need to renew the languages of Italian photography.¹³ This experience in fact marks a crucial breaking point with respect to the sensationalistic-reportage and overly refined photography, distinctive of the Italian context of the previous years.¹⁴ The aim of Ghirri's photos included in these two projects and of the other authors participating to the *Viaggio in Italia*, in consonance with Ghirri's poetic perspective, even if with minor methodological and “linguistic” differences, is to capture the everyday Italy, the country familiar both to the person who takes the pictures and to the people living there, without any kind of rhetoric, typical of the “patinated” photographs that overcrowd magazines at that time. «The difficult approach taken in these photographs is their refusal to pursue the spectacular, the exceptional, all the clichés of the image of Italy» (Costantini, P., 1996: 9). Undoubtedly, as the critic often points out, the book *Un Paese [A Country]* (1955) by Paul Strand — photographs — and Cesare Zavattini — text — has to be considered an antecedent of this way to look at the places and at the inhabitants of Italy. In addition, Ghirri takes other influences from the experience of Italian neorealist cinema (consider directors such as Luchino Visconti, Roberto Rossellini and Vittorio de Sica, to name a few).

What emerges from pictures such as *Scandiano: 1985* (Fig. 3) is a careful, deep interpretation, but free from any moralizing intent, a reading that «does not judge, violate, occult, hidden, transform» (Ghirri, 1986: XI)¹⁵, but that tells a story by making materialize the still hybrid nature of the country, a nature neither entirely urban nor rural, but suburban. In fact, the suburbs with their anonymous blocks of flats and their factories are often chosen as the main target during the artist's journey through Italy.¹⁶ Marginal spaces, “non-places”, as Marc Augè¹⁷ would say, places that, far off being devoid of a clear identity can, on the contrary, represent the “genuine” identity of the place, the utter and timeless *genius loci*, that is neither stereotyped nor sophisticated. Ghirri hardly ever looks for and represents the “monument”, and, if he does that, his approach is not “monumental” but ironic, partially alienating, sometimes almost a kind of pop withdrawal. This is the case of the



Figure 3 — Luigi Ghirri. *Scandiano*, 1985.
Source: Biblioteca Panizzi—Reggio Emilia.
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photographs dedicated to the urban Venetian landscape. The Ghirri's choices in this regard are indicative, and follow different paths: on the one hand, if the author chooses to represent monuments he does not follow the canonical perspective. This is the case of the photograph *Venezia: 1987* (Fig. 4), included in *Vedute di città* [*City views*] (1976-1990) — in which a wise use of the beam that pierces the gloom makes

almost the contours of the monumental building rarefied, taking the architecture away from a trivial and obvious prospect. On the other hand, if the author uses the classical iconography of the famous Italian city, with its range of *gondolas*, sunlight refracted on the lagoon's water, the domes of St. Mark's church in the background and so on, he, in an extremely ironic and critic way, chooses not to photograph directly this panorama, but rather to propose a meta-photography, a photograph of a photograph, a sort of ready-made, that at the same time allows of a reflection on the nature of the medium¹⁸ and gives to the subject an artifact character which can be ironically appreciated from outside (see for example of this practice the photo *Venezia: 1973* – Fig. 5). Similarly, all the series realized by Ghirri on behalf of government are significant: the approach to the reality of Bari, Bologna, Napoli or Capri is the same he looks at Venice or, even more significantly, to Modena (Ghirri's childhood-place), an emotional approach distant from any *clichés* of Italian heritage.



Figure 4 — Luigi Ghirri. *Venezia*, 1987.
Source: Biblioteca Panizzi—Reggio Emilia.
© Eredi di Luigi Ghirri



Figure 5 — Luigi Ghirri. *Venezia*, 1973.
Source: Biblioteca Panizzi—Reggio Emilia.
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As the photographer himself explains, the goal is to represent a familiar surroundings, livable and actually inhabited places, not only “visitable”¹⁹, places that “claim” to be daily experienced, even when human presence is not directly stated. Italy is no longer the country of the *Grand Tour*, of the postcards, but is a «possible Italy» (Costantini, 1996: 9), the place of the “shutters down” in the evening and of the townhouses all monotonously alike, the place that is starting up a great industrial rise, and for which the factories and chimneys are distant and looming at the same time.

The focus of these works «is on the “qualsiasià” (what-so-everness) of the landscapes, everyday spaces with engender a complex tension between belonging and displacement» (Spunta, M., 2014: 289). The photographer invites the viewer «to connect to these anonymous spaces even as he or she experiences them as symptom of a displacement that defines globalized, post-modern culture» (Spunta, 2014: 289). Moreover, in *Viaggio in Italia*, Ghirri and his colleagues rewrote all *topos* of the “journey to Italy” through a documentary gaze, choosing not to photograph tourist sites but rather to concentrate on everyday landscapes, in an effort to rediscover Italy in the 1980s and expose the disappearance of landscape erased by the spreading of non-places and by our loss of sensitivity towards the exteriors (Spunta, 2014: 295).

As Paolo Costantini explains:

It was here, in these “spaces forgotten by history” that Ghirri came across with the pink and sky-blue architecture of Aldo Rossi.²⁰ Rossi’s buildings inhabited this marginal landscape, configuring it; they are buildings that became for Ghirri, from this moment, the privileged point of view of a perspective as yet undiscovered (Costantini, P., 1996: 10).

The first encounter between Luigi Ghirri and Aldo Rossi goes back to 1983, thanks to Vittorio Savi²¹ who, after an attentive analysis of the Ghirri’s *amateur* interest for the architectural and urban reality, literally “discovered” him as official architectural photographer. Savi, in fact, showed a particular far-sightedness in understanding Ghirri’s potential as architectural photographer since 1981, when he invited Ghirri to participate at the exhibition *Paesaggio: immagine e realtà* — Bologna, Modern Art Gallery — with works which immortalized the post-urban reality of Modena. Therefore, he suggested Ghirri to “portray” the cemetery of Modena—designed by Aldo Rossi and Gianni Braghieri — when fence and the ossuary were completed (see *Modena, Cimitero*, 1985 — Fig. 6) and these photographs, again thanks to Savi’s advice, were published on the architectural magazine *Lotus International*.²² As acknowledged by Ghirri himself²³, at that time he was not cognizant of Rossi’s works, except for some drawings and some theoretical writings; additionally, an important role in the realization of those photos was played by the Ghirri’s interest in the opportunity to capture an architecture not yet totally completed. The cemetery photographs, then partially included in *Viaggio in Italia*, portray a reality, an architectural “individual”, not yet entirely formed, to be completed by the gaze and the shot of the photographer who, in a way, does not simply register a reality already peremptorily given, but himself finalizes it. The incompleteness far from being a limitation, seems to be consonant with that sort of aesthetic of the fragment, that Ghirri embraced since his series made in the ‘70s²⁴, and allows to focus on the process and on the project rather than on the final or preconceived product (this aspect is clearly underlined by the photographs in which, next to the cemetery, emphasis is given to the cranes or other work machines useful for the completion of the buildings).

Rossi’s works appear to Ghirri, despite their extreme simplicity and their essential geometry, as full of «unpredictable vitality» (Ghirri, L., 1996: 23), and this

particular, as stated by Ghirri himself, makes the photographer able to overcome all the reluctances and the suspicions that he had towards “official” architectural photography. Suspicion due to the fact that Ghirri read in this type of photographs «an attempt to simplify or create an iconography of the architectural work, an act of authentication that seemed to consign architecture to the realm of inconsequential repetition, an art incapable of inventing original solutions» (Ghirri, L., 1996: 23). As we know, a route exists that begins with conceptual design, passes through well-established design phases, and culminates with the construction of the building. The completed project is then authenticated by photography. At the end of this route we have a kind stereotype of the architectural image, very similar to a “still life” but executed out-of-door (Ghirri, 1996: 33).

On the contrary, the way in which Ghirri portrays the landscapes:

has probably innovated the very way to understand architectural photography, defining a new specific viewpoint beyond specialism. These [photographs] construct, in fact, an image of places where the photographer’s sight records the sudden results of the encounter between the building designed and projected, the historical town or its peripheral expansion and the natural reality, creating landscapes able to elicit unexpected, poetic and emotional atmospheres (Malacarne, 2011: 8).

The emotional aspect and the research of a clear identity are fundamental both for Ghirri’s photographs and Rossi’s architectures, and for this reason the encounter between the two authors was not only a mere professional collaboration, but rather a profound and prolific encounter between two similar souls. To these commonalities, we have to add the importance of the concept of memory²⁵, both individual and collective. In fact, since the early important photo works, Ghirri searches the «contact the object establishes with individual memory» (Taramelli, 2005: 59)²⁶, and the depiction of the world able to speak to our childhood, when things were unveiled in a visible microcosm where we could encounter so many possible stories, which at least looked as if they were about to come true (Messori, 1989: 60).²⁷

The photography becomes “art of memory”, a medium to remember the past and, therefore, to remember themselves/ourselves. «Ghirri sets the basis of his new aesthetic posing photography not only as a mere reproduction of reality but rather as memory imagination and narration» (Spunta, 2014: 294); so the places he captures «are places more easily understandable by thinking how we felt as children, because the sense of belonging remains intact» (Barbalato, 2007: 199). In a similar way, as



Figure 6 — Luigi Ghirri. *Modena: Cimitero*, 1985.
Source: Biblioteca Panizzi—Reggio Emilia.
© Eredi di Luigi Ghirri



Figure 7 — Luigi Ghirri. *La Sapienza*, 1982.
Source: Biblioteca Panizzi—Reggio Emilia
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Vittorio Savi states, also the Rossi's cemetery is able to construct the memory and the collective will of the city, with its dominant elements, the cube and the tower²⁸, that without interruption is connected with the urban panorama.

Ghirri took photos moving around and within the body of Modena cemetery, and the further his work proceeded, the less he was able to foresee its ends. «There were always new angles to observe and frame, new point of view for each

little movement of space» (Ghirri, 1996: 33). The ensemble reveals an almost childlike fascination with the geometrically of this architecture and above all with the discovery that the cemetery building was conceived as a house whose windows reveal themselves «as extraordinary observatories looking out on the outskirts and the neighboring countryside» (Rossi, 1983: 30-35) — windows that allow the observer to enter into a relationship with the changing scenery outdoors, that provide framed views comparable to those seen through the viewfinder of a camera (Costantini, 1996: 10).

These works, published in *Lotus International*, played a pivotal role in the transformation in the way photograph was conceived and used in an architectural review. Ghirri's reading of Modena Cemetery is to be understood as an autonomous critical description. It also changed the way we look at the relationship between architecture and photography, traditionally called upon to provide beautiful pictures, rather than critical interpretations of the complexity of place (*Ibidem*).

Since this first experience, the contact between Ghirri and Rossi did not end, but rather, gained more and more force. The mutual diffidence disappeared and Ghirri started to photograph many other Rossi's works. The *Broni school* and the *Centro Torri Shopping Centre* are only two of the possible examples of this relationship, that is confirmed, furthermore, by the photos taken by Ghirri in the old Rossi's studio and with which the architect identified himself, noting a «loving search for things whose meaning was lost to me» (Rossi, 1996: 73).

Moreover, in the following years the Ghirri's research in the architectural field expanded to the analysis of works of other great architects such as Paolo Portoghesi (Rome 1931) and Marcello Piacentini (Rome 1881-1960). Regard to Piacentini, can be very interesting to consider the photos of the University La Sapienza, in Rome (*Roma, La Sapienza, 1982* — Fig. 7), in which it is once again possible to appreciate the fragmental point of view and the unusual use of light and shadow typical of Ghirri's work. Ghirri thinks of these buildings almost like an inside space, and consider both — inside and outside — with the same intimate, mnemonic, “experienced” approach, that is good for giving dignity back to «things which are only themselves» (Costantini, 1996: 8).

NOTES

- 1 The essay was included in the catalogue of the exhibition *La sovversiva normalità dello sguardo. Fotografi italiani di paesaggio negli anni ottanta* hold at the Italian Institute of Culture, Montreal, in 1995. The definition “New Wave” is further specified in Marra, C., 1999: 221.
- 2 As stated by Elena Bordignon. Cf. Bordignon, E. (2008). *Viaggio in Italia. Flash Art*, 270, retrieved from http://www.flashartonline.it/interno.php?pagina=articolo_det&id_art=125&det=ok&articolo=VIAGGIO-IN-ITALIA.
- 3 As well underlined by Roberta Valtorta (2005: 124), these artists came from different backgrounds (architecture, design, cinema, etc.) but all were able to look at the same cultural references in photography: Atget, Strand, Evans, up to the so-called *Nuovi Topografi* (New Topographs).
- 4 As stated by Marina Spunta, Ghirri’s increasing importance, in the last few years, is linked to a greater number of recent publications in English, for example the reprint of his first book, *Kodachrome* (1978), by MACK (London), and to a growing number of major exhibitions.
- 5 Giovanna Calvenzi declares *Viaggio in Italia* a «radical shift in Italian photography» and responsible for the birth of the new Italian School of Landscape. See Calvenzi, G., 2003: 91.
- 6 The importance of the series *Catalogo* with regard to this paper can be well underlined by the Ennery Taramelli’s description of the series’ contents: «And the architecture, surfaces and geometric shapes are meticulously ordered and classified into a highly singular catalogue» (Taramelli, E., 2005: 150).
- 7 *Paesaggi di cartone* is the title of an exhibition hold in Milan, at the Diaframma Gallery, in 1974. The catalogue *Luigi Ghirri: paesaggi di cartone* (1974). Modena: Somar, includes an essay by Massimo Mussini.
- 8 Here is quoted a conversation between Ghirri and Quintavalle previously included in Ghirri, L. & Quintavalle, A. C., (1991). *Viaggio dentro un antico labirinto*. N. p.: D’Adamo editore, 65.
- 9 The first encounter between Ghirri and the Conceptual Art goes back to 1969, thanks to Franco Guerzoni. From this moment, Ghirri begins to collaborate with a group of artists who, along with Guerzoni, included Carlo Cremaschi, Giuliano Della Casa and Claudio Parmiggiani (see, for example Angela Madesani, *Rubare l’immagine: Gli artisti e la fotografia negli anni’70*. Milano: Edizioni Tega, 75-79).
- 10 We must consider the fact that Ghirri was very influenced by his pragmatic early formation as a surveyor; this formation makes Ghirri be an expert of the historical and urban pattern in which he lives, and prompts him to prefer, as subject matter of his works, those materials previously investigated, in a different way, for professional reasons.
- 11 Consider for example Grazioli, E. (2001). *Arte e pubblicità*. Milano: Bruno Mondadori.
- 12 Arturo Carlo Quintavalle, in *Luigi Ghirri: memorie di Pietra*. Città di Bitonto: Essegi, 1990: 21, traces the power of Ghirri’s photography to reduce the space to a sort of antique *mise-en-scène* back to the avant-garde tradition and to the works of the Italian artist Giorgio De Chirico (Quintavalle in particular refers to the well-known series *Piazze d’Italia* - Italian Squares).
- 13 See Valtorta, R., 2005: 123.
- 14 As Massimo Mussini states, one of the exponent of this address can be considered the photographer Beppe Zagaglia (Modena, 1933), who “shared” with Ghirri, despite the opposite artistic results, the interest in the landscape of Modena.
- 15 In Bizzarri, G., & Bronzoni, E. (1986). *Esplorazioni sulla via Emilia, vedute nel paesaggio*. Milano: Feltrinelli.
- 16 As well as Luigi Ghirri, in this case is very important to consider the work of Mimmo Jodice (Napoli, 1934) – see the photo *Gibellina, Trapani, 1982* – or Gabriele Basilico (Milan 1944 - 2013), interested in the reproduction of the suburbs, in particular the suburbs of Milan, in his works. See for example the

- photograph *Milano 1979*, including in *Viaggio in Italia*. For a theoretical in-depth analysis, see Basilico, G. (2007). *Architetture, città, visioni. Riflessioni sulla fotografia*. Milano: Bruno Mondadori.
- 17 Marc Augé elaborated the notion of “non-places” in 1992, in the book: *Non-Lieux, Introduction à une anthropologie de la surmodernité*. Paris: Seuil.
- 18 «In short, the idea is that the photography is the idea of the photography, so a consideration around making the image, an afterthought about image and a complete overturn, we can well understand why, of the previous photography» (Quintavalle, A., C. 1984: 10).
- 19 See Malacarne, G., 2011: 8. In this case, as Malacarne asserts, there is a reference to Roland Barthes and his work *La camera chiara* (Barthes, R. 1980: 41).
- 20 Aldo Rossi (Milan, 1931 — 1997) received a degree in Architecture from the Politecnico University, Milan; then he taught in Venice, Milan, Zurich and in various American Universities (including Harvard and Yale) and designed many projects in Europe, United States, and Japan.
- 21 Vittorio Savi was born in Fidenza in 1948. He was an architecture historian and taught in Florence, from 1976, Bologna and, from 1996 to 2008, in Ferrara. He wrote many essays on the works of Aldo Rossi. He died in Florence in 2011.
- 22 Ghirri, L. (1983). Il cubo e il portico. *Lotus International*. 38, 37-44. Ghirri’s visual text is preceded by a note by Vittorio Savi: Il cimitero aldorossiano. Traccia di un racconto critico. *Lotus International*. 38, 30-35.
- 23 See Ghirri, L., 1996: 33.
- 24 Consider the already mentioned series *Catalogo, Paesaggi di cartone* and *Topographie-Iconographie*.
- 25 For this aspect, consider also Bartolini, F., & Visentin C. (2006). *Geometrie della memoria. Tra i luoghi e le immagini di Aldo Rossi e Luigi Ghirri*. Parma: Festival Architettura Edizioni.
- 26 Also cited and translated in Re, E., 2006: 8.
- 27 Retrieved in Re, E., 2006: 8.
- 28 To a precise description of the cemetery structure, see Rossi, A. (1983). *Aldo Rossi: opere recenti*. Modena: Panini, 87-90.

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