L’ITALIA DI LE CORBUSIER
18 October 2012 – 17 February 2013

Press Kit

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AT MAXXI: L’ITALIA DI LE CORBUSIER

curated by Marida Talamona

over 600 original drawings, sketches, watercolours, paintings and photographs

an exhibition organized by MAXXI Architecture to recount
the influence of Italy on the work of the master of the Modern Movement

18 October 2012 – 17 February 2013

www.fondazionemaxxi.it

Rome, 17 October 2012. Architect, sculptor, painter, brilliant thinker of his time, a father of modern town planning and a master of the Modern Movement along with Mies van der Rohe, Gropius, Lloyd Wright and Aalto: all this is LE CORBUSIER, pseudonym of Charles-Edouard Jeanneret-Gris.

MAXXI Architettura, directed by Margherita Guccione, is devoting to this figure the exhibition L’ITALIA DI LE CORBUSIER curated by Marida Talamona (18 October 2012 – 17 February 2013). Created in partnership with the Fondation Le Corbusier of Paris, the exhibition benefits from the contributions of an academic committee composed of some of the leading Corbusian experts.

THE EXHIBITION

320 original documents and 300 photographs for an exhibition that, adopting a chronological and thematic format, presents the influence of Italy on the training and the work of the master: from the first trips early in the 20th Century to the unbuilt projects for the Olivetti Electronic Calculation centre at Rho and the hospital in Venice from the 1960s. The exhibition features a variety of documents, notes on trips, studies, cultural exchanges and personal aspirations, from sketches of the Italian monuments in carnets de voyage to the 18th century reproduction of the plan of ancient Rome by Pirro Ligorio of which Le Corbusier reproduced a fragment to illustrate his Leçon de Rome, from the correspondence with Pier Luigi Nervi to the six large sheets with drawings sketched during the conference in Milan in the June of 1934 that all document the architect's complex “Italian” education, stimulated by prolonged direct experience and in-depth research in the Bibliothèque Nationale in Paris.

A wealth of photographic material accompanies the exhibition, providing for an integrated reading of a less well-known Le Corbusier in the dialogue he established with his artistic and architectural contemporaries, restoring the full breadth of his intellectual stature and the exceptional nature of his thinking. The exhibition design by Umberto Riva is a sophisticated tribute to the master by a great Italian architect: the narration is lent rhythm by a sequence of wooden panels delineating a layout that dialogues with both the extraordinary of the Corbusian drawings and MAXXI’s contemporary architecture.

“MAXXI Architettura”, says the museum’s director Margherita Guccione, “continues to investigate themes, forms and figures from the XX and XXI centuries. In this case, the choice of Le Corbusier’s relationship with Italy draws attention to his very contemporary versatility: an architect, planner, designer, painter, sculptor and homme de lettres, he literally revolutionized architectural thinking, with his lesson being felt throughout the world. This exhibition reveals the influence of Italian culture on his design philosophy.”

“The exhibition recounts another Le Corbusier, one less well-known but of great significance.” Says Marida Talamona, curator of the exhibition. “A tireless draughtsman, In Italy Le Corbusier studies the architecture of the past, considering it to be not an inert material but rather a live source, rich in links with the present and stimuli for Architecture des temps nouveaux. The teachings he absorbed in from Pisa, from Pompeii, from the cell of the Certosa di Galluzzo or from the urban plan of Venice remained indelible aspects of his architectural thinking through to his very last project, the new hospital in Venice, which unfortunately was never built.”

THE FORMATIVE TRIPS (1907 – 1922)

Six sections feature the study photographs of the ruins of Pompeii and Rome taken by the architect in 1911, together with many drawings and watercolours realised during the course of the four Italian trips completed between 1907 and 1922: the Tuscan watercolours, the architectural drawings of Pompeii and Villa Adriana, the buildings of the Campo dei Miracoli at Pisa, the Certosa di Galluzzo, the studies of the Belvedere Courtyard in the Vatican and the watercolour views of Venice.
Particular attention has been paid to Le Corbusier the painter, to the episode of the journal *L'Esprit Nouveau* which he directed together with the Purist painter Amedée Ozenfant between 1920 and 1925, to his relationships with the Italian periodicals, in particular *Valori Plastici*, and to the dispute with the painter Gino Severini over the issue of Proportion. His paintings from the Purism period are on show together with works by Carlo Carrà, Giorgio Morandi and Severini.

**The Thirties**

During this period Le Corbusier established relationships with the young Rationalist architects in Turin, Milan, Rome and Venice. This section presents evidence of Le Corbusier’s cultural and professional exchanges with Piero Bottoni, Luigi Figni, Alberto Sartoris, Gino Pollini and Giuseppe Terragni of whom letters and photographs are on show, and with Guido Fiorini whose drawings of a tensile structure skyscraper that Le Corbusier included in his plan for Algiers are exhibited. This section also features the photographs taken by Bottoni and Pollini aboard the ship that hosted the IV Congress of Modern Architecture in 1933. Ample space is devoted to Le Corbusier work in the field of town planning in those years and his desire to put his ideas for the *cite radieuse* into practice: an autograph dedication in a copy of the second volume of his *Complete Works* sent to Mussolini testifies to his attempts win the commission for the plan for Pontinia, the third new town founded in the Lazio region. The search for clients led him to contact major Italian companies such as FIAT and Olivetti, expressions of an expanding and extremely modern industrial sector. The documentation includes part of the correspondence with Adriano Olivetti and the photographs taken on the roof of the Lingotto in Turin aboard a Fiat Balilla Sport.

**The Post-War Years**

In the early 1940s Le Corbusier added sculpture to his interests in painting and architecture, theorising the necessity for a synthesis of the plastic arts. In 1947 he met Costantino Nivola, with whom he gained personal experience of the sand-casting technique on a Long island beach and made two sculptures in Murano glass, represented in the exhibition by the preparatory drawings. Now enjoying international repute, in the post-war years Le Corbusier returned to Italy on a number of occasions: to Bergamo on the occasion of the VII CIAM (1949), to Milan, invited by the Triennale for the conference *De Divina Proportione* (1951), to Venice for the International Conference of Artists and the CIAM summer school (1952), to Turin (1961) and to Florence where in 1963 the first major Italian exhibition of his work was staged in 1963. This exhibition concludes with two extensive sections dealing with the architect’s professional commissions between 1962 and 1965: the Olivetti Electronic Calculation Centre in Rho and the new hospital in Venice, neither of which were built, in part due to Le Corbusier’s death in the August of 1965. Significant testimony to the architectural poetic of the later years, these projects are documented through sketches, drawings, a number of original models and a contemporary films in which the old Corbu talks about Venice and his deep admiration for the city ever since his first visit in the autumn of 1907.

Partner – Fondation Le Corbusier
Main sponsor – Cassina
With the contribution of – JTI
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MAXXI would like to thank: the Swiss Embassy, Prohelvetia, the Swiss Institute, Swiss Tourism, the French Embassy, the Fondazione Adriano Olivetti
MAXXI would also like to thank the French Academy for its collaboration

**MAXXI – National Museum of XXI Century Arts**

Info: 06.399.67.350; info@fondazionemaxxi.it | www.fondazionemaxxi.it - www.romaexhibit.it

Opening hours: 11.00 – 19.00 (Tuesday, Wednesday, Thursday Friday, Sunday) | 11.00 – 22.00 (Saturday)

Closed: Mondays, 1 May and 25 December | Tickets: €11.00 adults, €8.00 reduced

The press pack and images of the exhibition may be downloaded from the reserved area of the Fondazione MAXXI site at http://www.fondazionemaxxi.it/?page_id=5176 inserting the password areariservatamaxxi.

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L’ITALIA DI LE CORBUSIER.
18 October 2012- 17 February 2013

curated by Marida Talamona

produced by
MAXXI Architettura
director Margherita Guccione

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Barbara Cinelli
Giorgio Ciucci
Jean-Louis Cohen
Benedetto Gravagnuolo
Giuliano Gresleri
Francesco Passanti
Marida Talamona
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Accademia di Francia, Fondazione Adriano Olivetti,
L’ITALIA DI LE CORBUSIER

The academic and cultural weight of the initiative today presented by MAXXI Architettura with the exhibition L’ITALIA DI LE CORBUSIER has been imposed in primis by the complexity of a theme with surprising twists which the diachronic analysis of the architect’s relationships with Italy has brought to light through an exploration of the wealth and complexity of the work of Le Corbusier, a universally recognised name although not necessarily a well-known figure, testifying to the master’s interest in Italian artistic and architectural traditions. The appeal of Italian culture and the relationships he established with contemporary Italian artists and architects, help restore the full breadth of this versatile figure, architect, painter, sculptor and even home de lettres – as recorded on his identity card – as reflected in the variety of works on show.

The interdisciplinary nature of the architect has represented an opportunity for debate and collaboration with many national and foreign institutions of various kinds, once again offering MAXXI the chance to demonstrate its standing as a museum of international prestige. Of particular significance and indispensable importance has been the synergy with the Fondation Le Corbusier of Paris that rather than being a simple lender has contributed to the exhibition as a true partner.

Welcoming a great master of the 20th century to the National Museum of XXI century arts signifies a ratification of the profound meaning of an essential lesson for any contemporary artistic or architectural event, whether it represents continuity or rupture with respect to the episodes of the last century.

In particular, MAXXI Architettura, which has provided its spaces and above all its “exhibitional”, technical and academic expertise, has grasped this opportunity to re-examine 20th Century architecture in a new and contemporary way: in the post-war period, the rigour of Le Corbusier’s rationalist period gave way to a plastic use of concrete, no less rigorous in its ethical conception of the material, within the historical development of 20th Century architecture that through successive grades of abstraction of the architectonic forms led, at the dawn of the new century, to the concrete of MAXXI.

The Corbusian oeuvre is lent form through an integrated reading of the man and the master: the architecture is the physical precipitate of a life; Le Corbusier architectural projects for Italy arrived at the end of his lifetime. However, the trips, studies, cultural exchanges and personal aspirations regarding Italy not only laid the foundations for some of the most original of Le Corbusier’s works, from the Unité d’habitation in Marseille to the plan for the city of Chandigarh, but also offer a privileged summary of great efficacy for those approaching the figure of this architect for the first time, tracing the exceptional nature of his thinking as well as the built works through his intense personal and professional affairs.

Le Corbusier, responsible for some of the most luminous pages in the history of 20th Century architecture, a century of which he experienced within a universal yet at the same time highly personal dimension, all the stimuli and influences, is therefore an ideal figure to accompany us within the National Museum of XXI Century Arts, condensing the professionalism of the architect, the research of the artist and the curiosity of the man.

Antonia Pasqua Recchia
Acting President, Fondazione MAXXI
The world museum is revered and respected: Why? Because it implies in-depth examination and knowledge [...] The notion of museum has, to date, been largely restricted to the art produced in certain circles, but the machine civilization desires and needs to know. I therefore coined a term, “museum of knowledge”. (Le Corbusier, Extrait du compte-rendu de la reunion de l’Icom sur le Musée et l’Architecture, Fondation Le Corbusier)

If, as Le Corbusier continues in his paper for the conferences on Museum and Architecture held in Italy in the May of 1961, the museum is conceived to diffuse knowledge of the present time, MAXXI intends to assimilate this statement, presenting itself as a pole of attraction and a generator of knowledge in which the most significant architectural and artistic episodes of the last century and – without interruptions - the one in which we are living converge and propagate in space and time.

This is in effect the mission adopted by MAXXI, the first national museum devoted to architecture in Italy: to study, collect and conserve a century of architectural transformations in order to offer evidence of the past and prospects for the future to society at large.

Citing Le Corbusier at the moment in which MAXXI Architettura is devoting an exhibition and a book to the Swiss master is intended first and foremost as an explanation of the reasoning behind a choice that seemed to us to be physiologically intrinsic to the nature of the museum.

Knowledge of architecture is as vital to an understanding of the present age as it is to imagining the future; displaying in the museum the work of he who foretold a revolution in architecture and saw it come to pass is almost obligatory as well as a great opportunity.

The exhibition Le Corbusier’s Italy at MAXXI is therefore an operation of harmonic synthesis: the spaces that belong to a new phase of the Corbusian revolution architecturale, to which Zaha Hadid’s project is ascribable, accommodate the most complete example of the transformations of the past century, the work of Le Corbusier. In accordance with the strongly axiomatic and assertive nature of the master’s theoretical oeuvre, his example marks the stages of a development that was both highly personal and shared, reflecting in a play of mirrors his own recherché patente into the definition of modern architecture and planning.

While the motives for exhibiting Le Corbusier in Italy may be evident, what is without doubt more distinctive is the showing of Le Corbusier’s Italy, the theme within which unfold diverse episodes of which the curator Marida Talamona has successfully unravelled and woven the threads that tied the Swiss master to our country.

In the extremely complex Corbusian story, his relationship with Italy represents an extremely emblematic and significant segment. In the analysis which the exhibition Le Corbusier’s Italy highlights, we can see a substantial continuity in the relationships that tie Le Corbusier to Italy between 1907 and 1965, in a surprising and wonderfully rich variety of circumstances and approaches. At a very young age Le Corbusier immersed himself in the Italian architectural tradition, tracing its roots, grasping its peculiarities and critical aspects and processing the lesson through concrete experiences and theoretical studies without overlooking any period: from the architecture of ancient Rome to the that of Michelangelo to Palladio, switching his attention between architecture and planning.

At the same time he share the most up-to-date issues exercising the architects and artists of the early decades of the 20th century. Within the ambit of the artistic debate in which Le Corbusier participated in the years of L’Esprit Nouveau, there were complex and at times strained relationships with painters such as Carrà, Morandi and Severini, while for the young Rationalist architects of the Thirties, the Swiss master was a fundamental point of reference and the relationship was all the more intense as he in turn attempted to gain concrete commissions in Italy, interacting with the Fascist regime in as much as it was the public authority and with potential private clients such as Olivetti or Agnelli.

The commissions, one private and one public, that Le Corbusier finally managed to obtain in Italy in the post-war period, for the Olivetti Electronic Calculation Centre at Rho and for the new hospital in Venice, unfortunately never saw the light of day but effectively represent the apex and the conclusion of the architect's
relationship with Italy and indeed the apex and conclusion of his long career. However, mention has also to be made of the cultural exchanges of the final years: no longer, or not solely, with the young architects who by the Sixties were perhaps looking beyond Le Corbusier, but with figures such as Carlo Ludovico Ragghianti or Giuseppe Mazzariol who consecrated his critical standing in Italy.

It is clear that, both in terms of the theoretical conception and the concrete realisation of a project of such richness and complexity, the support and collaboration of the Fondation Le Corbusier of Paris we are honoured to have worked with as partners on this exhibition, have been of enormous scientific and institutional value.

Naturally, the contribution of a technical committee composed of scholars who have for years been researching the faceted themes arising over time in the relationship between Le Corbusier and Italy has been invaluable. Rather than crystallising the research, long experience and established knowledge has on this occasion led, through the unearthing of previously unknown documents, to new studies and discoveries.

In conclusion, to cite once again Le Corbusier, as “he who deals with architecture… must be an impeccable master of plastic form and an enthusiastic scholar of the arts”¹, the exhibition Le Corbusier’s Italy benefits from the sensitive and cultured layout designed by the architect Umberto Riva. The articulated narration of the exhibition programme finds in the Milanese maestro’s design a form of great efficacy that interacts with both the preciousness of Corbusian documents and the vivacity of MAXXI, almost as if to construct levees within Zaha Hadid’s rapid flows inviting us to linger and focus on the history recounted by those documents. The history of Le Corbusier in Italy.

Margherita Guccione
Director, MAXXI Architettura
From his first trip in 1907 through to the project for the hospital in Venice, Italy was to remain for Le Corbusier an inexhaustible source of inspiration. The attraction exerted from the outset was never to wane despite the repeated disappointments caused by the failure of various architectural projects. This consubstantial relationship survived the architect and its legacy has helped maintain the very strong links between our two countries, stimulating research, giving rise to a number of exhibitions and favouring cultural and artistic exchanges. Over the course of time an almost natural affinity has been constructed around this work as well as, along with the cooperation between institutions, a true friendship among those it brings together.

In the month of December 2007, on the occasion of the centenary of Le Corbusier’s first trip to Tuscany, the XV Rencontre of the Fondation Le Corbusier was held in Rome, organized with the Faculty of Architecture of the University of Roma Tre, the Accademia Nazionale di San Luca, the Casa dell’Architettura of Rome and Villa Adriana. This Rencontre, devoted to the long relationship that Le Corbusier cultivated throughout his life with Italian architects, political leaders, industrialists and intellectuals, was the forerunner of the event being staged today at MAXXI. The time that has passed between these two events will have served to make new discoveries in the field of research and to enrich the presentation of the works united in the exhibition.

I am delighted at the outcome of this project and would like to thank all those involved who have supported it with enthusiasm, patience and determination. I would like to congratulate Marida Talamona, the organizer of our Rencontre in Rome entitled L’ITALIA DI LE CORBUSIER and the curator of the exhibition of the same name, who managed to bring on board the institutions and the partners associated with the event, with the support of the leading Corbusian specialists who offered their assistance in the conception and realization of the exhibition and the catalogue. My thanks also go to Margherita Guccione, director of MAXXI Architettura, who immediately committed herself to the project and defended it in trying economic circumstances.

I would also like to recall that last autumn in Naples the Fondation Le Corbusier celebrated the centenary of Le Corbusier’s Voyage d’Oriente on the occasion of another Rencontre that was attended by numerous Italian scholars of Le Corbusier’s oeuvre as well as the researchers associated with the MAXXI exhibition. On this occasion, I was able to note with pleasure that, as with the conference in Rome five years earlier, numerous students were present at the three days of study and conviviality. As well as the immediate satisfaction for the Fondation in seeing that the work of Le Corbusier continues to arouse great interest among the younger generations, I recognise in this a symbol of faith in a philosophy, a work and the concrete sign of the exceptional character of the relationship between Le Corbusier and all those who in Italy - and around the world – contribute to its diffusion.

Jean-Pierre Duport
President of the Fondation Le Corbusier
The exhibition explains Italy's importance and roles in the artistic and creative development of Le Corbusier, the pseudonym adopted in 1920 by Charles-Édouard Jeanneret. The show traces the changing points of view, interests and objectives with which he looked to Italy over the course of his life. Between 1907 and 1922 Italy was above all an object of study. Le Corbusier undertook four educational trips, initially seeking to comprehend the painting and architectural decoration of buildings from the 12th and 13th centuries, and later the spirit behind the construction of Roman civilisation and the architecture of Michelangelo and Palladio.

In October 1920, in Paris, Le Corbusier founded the journal L'Esprit Nouveau, together with Amédée Ozenfant and Paul Dermée. This was the period of exchanges with Italian artistic and literary publications. Of importance was the relationship with Valori Plastici, and the initial affinities between the research of Carrà and Morandi and the Purism of Ozenfant and Jeanneret was anything but marginal.

During the late 1920s Le Corbusier's theories and architecture exercised a determinant influence on Milan's young Rationalist architects who participated in the first CIAM (Congrès internationaux d'architecture moderne). In June 1934 Le Corbusier arrived in Rome to present a series of lectures, with the aim of obtaining a commission from the Fascist regime that would allow him to implement his idea of the Ville Radieuse. His objective was to construct Pontinia, the third newly founded city in Lazio.

Le Corbusier's first important Italian commissions arrived after the War. Between 1962 and 1965 he developed designs for the Olivetti Electronic Calculation Centre in Rho and the new Venice Hospital. These two extraordinary projects, destined to remain on paper, represent the apex and conclusion of the affiliation between Le Corbusier and Italy.

Marida Talamona
Curator of the exhibition
EDUCATIONAL ACTIVITIES ORGANIZED BY THE EDUCATION DEPARTMENT

- **Le Corbusier from art to architecture**
  
  Exploratory visit to the exhibition *L’Italia di Le Corbusier.*
  
  From the years spent at the School of Decorative Arts to his last projects, the exhibition explores the Swiss architect’s long and fertile relationship with Italy. Sketches, drawings, models and photos describe the process that led Le Corbusier to discover architecture through the observation of a landscape in a constant relationship with history. Students will follow the architect’s journey through Italy from Rome to Tuscany and Venice in order to understand through drawing how Le Corbusier’s architecture was born.

  **Info:** For secondary schools
  
  Duration 1h 30’
  
  From Tuesday to Friday from 11 A.M. €100 per class group (max. 30 participants)
  
  Reservations required: please call 06.39967350

- **An evergreen classic**
  
  “Architectural” guided tour
  
  An exploration of the secrets of the art and architecture of the XXI Century, accompanied by specialised educational staff. The guided visit, conceived with an interactive component, is devoted to the museum and its history, the spatial and constructional qualities of the suggestive design by the Iraqi architect Zaha Hadid, the first female architect to win the prestigious Pritzker Prize, with a focus on the exhibition *L’Italia di Le Corbusier.*

  **Info:** The visits will be conducted in Italian and in foreign languages (English, French, Spanish).
  
  From Tuesday to Sunday from 11 A.M.
  
  Groups (max. 30 participants): €130 + €8 reduced price entrance ticket per person
  
  Schools of all types and levels: €100 per class group + entrance ticket
  
  (free for students up to 14 years of age, free for 1 teacher every 10 students, reduced to €4 for students of 15 years of age and above – the reduced price is not available on Sundays and holidays)
  
  Reservations required: please call 06.39967350

- **MAXXI and the Gioco del Lotto**
  
  The month of December 2012 will see the launch of the 5th edition of *Prendi l’arte e mettila da parte*, a free initiative devoted to the exhibition *L’Italia di Le Corbusier* and offered to the public by MAXXI and Il Gioco del Lotto. Numerous opportunities to experience the museum in a new and fun way including:

  **Art takeaway**
  
  Captions to some of the most important works in the exhibition *L’Italia di Le Corbusier* to choose, detach and collect in a bag. Visitors may thus take home their own personalised catalogue.

  **I play with art.**
  
  A programme of workshops for families based on the exhibition *L’Italia di Le Corbusier.* Children of between 4 and 11 years of age may participate in a workshop in which, through drawings and sketches, they will recognise in the works of Le Corbusier the places and architecture of Italy. From the dome of Santa Maria del Fiore to Palazzo Vecchio, from the Tower of Pisa to the Duomo of Siena and the Forum at Pompeii and through to a reconstruction of the Italian landscape through eyes of the great architectural master. In the hands-on workshop the children will get to grips with his working methods, discovering how flat geometric shapes can transform into three-dimensional solids and become architectural. In the meantime, parents will be accompanied on a tour of the exhibition.

  **Art and architecture mediators Art focus**
  
  As is by now the tradition at MAXXI, this year too museum visitors will be able to participate in the Art Focus events, meet the art and architecture mediators and ask them for information. An initiative that favours interaction and exchange allowing you to share opinions and explore the themes of the exhibitions and the Swiss architect’s principal areas of research.

  **Take the art route MAXXI Map**
  
  An instrument devoted to the youngest children visiting the museum with their families: because MAXXI is akin to a large forest, composed of footpaths and routes to explore to discover the art and architecture of the present in Zaha Hadid’s incredible building. Every child may pick up a free copy from the Infopoint and then, together with their parents, observe, draw, answer the questions and attach the stickers along a fun and interactive route.
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<td><img src="image1.png" alt="Image" /></td>
<td><strong>Le Corbusier, Studio della facciata e dei dettagli architettonici del Battistero di San Giovanni a Siena, 1907</strong>&lt;br&gt;Courtesy Fondation Le Corbusier, Parigi</td>
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<td><strong>Le Corbusier, Veduta della basilica di San Domenico dall’Albergo alla Scala, Siena 1907</strong>&lt;br&gt;Courtesy Fondation Le Corbusier, Parigi</td>
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<td><strong>Le Corbusier, Studio di capitello della chiesa di San Vitale, Ravenna, 1907</strong>&lt;br&gt;Courtesy Fondation Le Corbusier, Parigi</td>
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<td><img src="image4.png" alt="Image" /></td>
<td><strong>Le Corbusier, Studio del coro del duomo di Siena, 1907</strong>&lt;br&gt;Courtesy Fondation Le Corbusier, Parigi</td>
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<td><img src="image5.png" alt="Image" /></td>
<td><strong>Le Corbusier, Studio della facciata del duomo di Siena e di alcuni dettagli architettonici, 1907</strong>&lt;br&gt;Courtesy Fondation Le Corbusier, Parigi</td>
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| **Le Corbusier a bordo di una Balilla sul tetto dello stabilimento FIAT Lingotto, 22 aprile 1934**  
Courtesy Fondation Le Corbusier, Parigi |   |
| **Le Corbusier, Primo progetto di massima per il Nuovo Ospedale di Venezia. Planimetria generale del primo livello, 1964**  
Courtesy Fondation Le Corbusier, Parigi |   |
| **Le Corbusier, Primo progetto di massima per il Nuovo Ospedale di Venezia. Planimetria generale del terzo livello, 1964**  
Courtesy Fondation Le Corbusier, Parigi |   |
| **Le Corbusier, Chiesa del Redentore alla Giudecca, Venezia.**  
Dall’Album La Roche, 1924  
Courtesy Fondation Le Corbusier |   |
| **Le Corbusier**  
Courtesy Fondation Le Corbusier, Parigi |   |
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<td>Le Corbusier, <em>Progetto per il Centro Calcolo elettronico Olivetti a Rho. Schema esplicativo</em>, 19 aprile 1962</td>
<td>Courtesy Fondation Le Corbusier</td>
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<td>Le Corbusier, <em>Schizzi di studio del Campidoglio</em>, 1915</td>
<td>Courtesy Fondation Le Corbusier</td>
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<td>Le Corbusier, <em>Studio della facciata del duomo di Pisa con dettagli di archetti e colonnine</em>, 1907</td>
<td>Courtesy Fondation Le Corbusier</td>
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<td><em>Cassa di orologio disegnata e realizzata da Le Corbusier all'Ecole d'Art Appliqués di La Chaux-de-Fonds ed esposta nella sezione svizzera dell'Esposizione internazionale di Milano</em>, 1906</td>
<td>Courtesy Fondation Le Corbusier</td>
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<td>Le Corbusier, <em>Autoritratto. Dal Carnet n. 10</em>, 1917</td>
<td>Courtesy Fondation Le Corbusier</td>
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| ![Image](image1.jpg) | **Tavole schizzate da Le Corbusier durante la conferenza Urbanismo tenuta presso il Circolo filologico milanese, 1934**
| | Courtesy Archivio Piero Bottoni-DPA-Politecnico di Milano |
| ![Image](image2.jpg) | **Le Corbusier in viaggio da Marsiglia ad Atene a bordo del Patris II in occasione del IV CIAM, Congresso Internazionale d'Architettura Moderna, 1933**
| | Courtesy Archivio Piero Bottoni-DPA-Politecnico di Milano |
| ![Image](image3.jpg) | **P. Bottoni, P.M. Bardi, Le Corbusier, G. Terragni e G. Pollini in viaggio da Marsiglia ad Atene a bordo del Patris II in occasione del IV CIAM, Congresso Internazionale d'Architettura Moderna, 1933**
| | Courtesy Archivio Piero Bottoni-DPA-Politecnico di Milano |
| ![Image](image4.jpg) | **Le Corbusier mentre dipinge un murale in casa di Costantino Nivola, East Hampton, ottobre 1950**
| | Courtesy Archivio privato Nivola |
| ![Image](image5.jpg) | **Le Corbusier, Pier Luigi Nervi e Georges Présenté in visita allo Stadio Flaminio di Roma, settembre 1960**
<p>| | Courtesy Fondazione MAXXI |</p>
<table>
<thead>
<tr>
<th>Image</th>
<th>Description</th>
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| ![Image](image1) | **Le Corbusier con Giuseppe Mazzariol e Carlo Ottolenghi a Venezia, agosto 1963**  
Courtesy Archivio privato Mazzariol |
| ![Image](image2) | **Immagine scattate da Le Corbusier, Roma, 1911**  
Courtesy Bibliothèque de la Ville |
| ![Image](image3) | **Le Corbusier a Roma, 1921**  
Courtesy Fondation Le Corbusier |
| ![Image](image4) | **Cartolina inviata da Le Corbusier a Pier Luigi Nervi. L’immagine rappresenta l’interno del Palazzo del Lavoro di Torino realizzato da Nervi in occasione dell’esposizione Italia’61, 25 maggio 1961**  
Courtesy Fondazione MAXXI |
ARCUS: INTERVENING IN SUPPORT OF CULTURAL HERITAGE

In the month of February 2004, the Ministry for Cultural Heritage and Activities was responsible for the constitution of Arcus SpA, a limited company devoted to supporting art, culture and the performing arts, in accordance with Law No. 291 of 16 October 2003. The company capital is wholly underwritten by the Ministry of the Economy, while the company’s day-to-day activities are based on the programmes established by annual decrees adopted by the Minister for Cultural Heritage and Activities – who also exercises the shareholder rights – together with the Minister for Infrastructures. Arcus may also develop independent projects.

Arcus’s declared aim is that of providing innovative support for significant and ambitious projects within the world of cultural heritage and activities and its possible interrelations with the country’s strategic infrastructures.

Within the ambit of Arcus’s mission, supporting projects entails identifying important initiatives, contributing to the completion of planning, intervening in organizational and technical aspects, participating – where appropriate or necessary – in the financing of the project, monitoring its development and contributing to its successful outcome.

It is important that Arcus’s modus operandi is clearly understood, as explained above: the company intervenes to provide organizational and financial support for significant projects, but in no way is it comparable to an agency for the distribution of funding, nor may it be numbered among the “scattershot” distributors of public or private funds.

Arcus is, therefore, an original instrument for the support and launching of significant and innovative projects within the panorama of Italian culture. Economic support, where provided, must be seen as wholly instrumental within the ambit of a cultural project that is conceptually valid and operationally shared.

In more detail, Arcus provides assistance for initiatives relating, for example:

- to the establishment of projects for the restoration, redevelopment and improved fruition of the cultural heritage;
- to the preservation of the landscape and cultural heritage through actions and interventions also designed to mitigate the impact of existing or forthcoming infrastructures;
- to support the programming, monitoring and evaluation of interventions in the cultural heritage sector;
- to promote planning within the cultural heritage and activities sector and that of the performing arts;
- to identify and support projects valorizing and protecting cultural heritage through interventions with significant technological contents;
- to support projects relating to cultural tourism in the broadest sense of the term;
- to promote the birth and constitution of cultural catchment areas in relation to emblematic examples of cultural heritage within the ambit of an integrated and systemic vision capable of linking local cultural heritage, infrastructure, tourism, allied industries and transport;
- to intervene in the broad-based sector comprising initiatives designed to render the cultural heritage fully accessible to the differently able.

To achieve its aims Arcus draws on resources detailed in article 60 of Law 289 of 27 December 2002 (Financial Law 2003). The legislation provides for 3% of the funding for infrastructures being devoted to expenses relating to interventions safeguarding and in favour of cultural heritage and activities. Arcus is identified as the recipient structure for these funds. Furthermore, in accordance with article 3 of Law No. 43 of 31 March 2005, the above-mentioned percentage is increased annually by a further 2%. Moreover, the company may receive finances provided by the European Union, the state and other public and private bodies.

Arcus also works to bring potential stakeholders into contact with the various projects. When necessary, therefore, the company contacts foundations with banking origins or otherwise, local authorities, exponents of local bodies and civic society, the universities and private individuals in order to aggregate around the initiatives increasing resources and coordinated financing.

Arcus’s ambitious project is therefore that of becoming the “glue” that renders operative the systemic capacity for the promotion and planned support of initiatives designed to enhance the cultural heritage and activities, with a view to ever better conservation, fruition and valorization. By taking appropriate measures, Arcus favours the necessary convergence of the various stakeholders, thus contributing to the success of the various cultural projects identified.
Il Gioco del Lotto (Lotto game) has a centuries-old tradition. During the course of history, in fact, it has gone from clandestinity to being celebrated, opposed but then legalized because it brought in revenue destined, in part, to works of piety and public good. The first reliable news about Il Gioco del Lotto dates back to 1620 in Genoa. Later on in the second half of the XVII century, the “Lotto della Zitella/Lotto of the Old Maid” became popular. This version of the game also became famous throughout Europe. In the State of the Church, Il Gioco del Lotto enjoyed alternating fortune. On 9 December 1731, in the framework of the interventions to support public financing, it was definitively institutionalized. The first drawing held on 14 February 1732 in the square of the Campidoglio was a huge success. This newfound availability of money allowed Pope Clemente XII to promote urban renewal in Rome, with the construction among other things of Trevi Fountain, the façade of St. John in Lateran, the Palazzo della Consulta al Quirinale and the façade of St. John of the Florentines. The importance of the proceeds from Il Gioco del Lotto for culturally important works was no less important in the following decades, rather it would be consolidated with the extraordinary museum project promoted by the popes in Rome: the establishment of the Vatican Museums in 1771. There were many other cities that benefited from the revenue from Lotto such as the port of Ancona, the remodeling of the bridge of Tiberius in Rimini and the rebuilding of the aqueduct in Perugia. Subsequently, the historical ties between Il Gioco del Lotto and cultural heritage were definitively consolidated in 1996 with the introduction of the second weekly drawing on Wednesday. A part of the proceeds from the game was destined, on the basis of a three-year program, to the Ministry for Cultural Heritage and Activity for the recovery and conservation of our artistic, cultural and landscape heritage (law no.662/96). For several years, Il Gioco del Lotto has been involved in projects and activities in support of initiatives characterized by educational and social values. For this reason, Il Gioco del Lotto has linked its name to the most important cultural institutions with the desire to contribute and enrich the community with quality initiatives. It was within the context of increasingly greater focus on activities aimed at enhancing the territory that Il Gioco del Lotto in the past participated in the recovery of places with significant social impact in the city of Rome. Today it has chosen to work alongside important institutions such as the Palazzo delle Esposizioni, Scuderie del Quirinale, Vittoriano, Galleria Nazionale d’Arte Antica di Palazzo Barberini and since its inauguration, MAXXI. All these are only a few of the most significant examples of how Il Gioco del Lotto actively contributes to the growth of Italian cultural life. For years, it has been committed to enhancing our artistic heritage with promotional and communication initiatives aimed at bringing all citizens closer to their culture.

Lottomatica is the largest lottery operator in the world in terms of receipts and it is the leader in the gaming sector in Italy. In its capacity as the exclusive concessionaire of the State, since 1993, the Company administers the main lottery in the world, “Lotto”, and since 2004, the Instant and Deferred lotteries. Lottomatica is successfully continuing its growth strategy through the diversification of its game portfolio (Sports games, entertainment equipment, Videolotteries, pari-mutuel betting), supplying all the relative technical services. Taking advantage of its distribution network and significant processing expertise, Lottomatica also offers automated payment services. The Company, of which the De Agostini Group is the majority shareholder, distributes games and services through the most extensive real-time online network in Europe.
Alcantara and MAXXI: Artistic Excellence and Creativity

A timeless material, unique of its kind and with vast expressive potential, Alcantara partners with art and architecture to open itself up to new interpretive languages.

After the success of the initiative CAN YOU IMAGINE? Progetto Alcantara® - MAXXI, an experimental research that became an exhibition open to the public from October 7 to November 13, 2011, the partnership between the Italian company that has been producing the homonymous trademark material for nearly forty years and the national Museum of 21st century arts goes on.

If the first phase of the multi-year project involved 11 top international designers who were asked to interpret the qualities of Alcantara in as many installations, the second step requires that the same qualities of the material are highlighted according to a specific topic by international designers under 35, chosen through a contest by invitation that on May 15, 2012 announced the 8 finalists.

Sebastian Herkner (Germany), Lanzavecchia + Way (Italy & Singapore), Mischer’ Traxler (Austria), Society of Architecture (Korea), Matteo Zerzenoni (Italy), Vittorio Venezia (Italy), Paradisi Artificiali (Italy), Mana Bernardes (Brazil): these the eight finalists.

The projects will be exposed next November 2012 in the exhibition Shape Your Life! Progetto Alcantara – MAXXI, curated by Giulio Cappellini Art Director of Alcantara and Domitilla Dardi MAXXI Architecture Design Curator.

Considering the increasingly nomadic and dynamic concept of living, that sees us spend more time out of the house than in the house, the challenge of the exhibition is precisely to interpret the new scenarios of (con) temporary lifestyles, that “outside” where we now spend most of the time.

The task of the young designers is therefore to create “equipped habitats”: objects and environment covered in Alcantara where people can “feel at home when they are out of the house”.

SHAPE YOUR LIFE! Progetto Alcantara® - MAXXI confirms the lively partnership between the interdisciplinary MAXXI museum and a company that firmly believes in research and in constant dialogue with creativity.

Alcantara was founded in 1972. The company’s managing headquarters is in Milan while the manufacturing plant and the research centre are located in Nera Montoro, in Italy’s Umbria region. Alcantara is a unique and innovative upholstery material, the result of a unique and proprietary technology that is the choice of companies which are leaders in their various fields of application.

It offers an extraordinary combination of sensorial experiences, aesthetics and functionality associated with an ethical and social awareness that define an extremely exclusive contemporary lifestyle: it is the lifestyle of those who want to completely enjoy the products they use every day, in full respect of the environment.

Alcantara is a registered trademark of Alcantara S.p.A. Alcantara has attained “Carbon Neutral” certification: in order to do so, it recorded a 49% reduction of carbon dioxide emissions in one year derived from the material’s entire manufacturing process and the balance was compensated for by financing international projects related to renewable energy. Furthermore, as of 2009, the Company Sustainability Report documenting the process carried out by Alcantara in regards to this theme has been made publicly available.
Cassina continues to promote the cultural values of the furniture by the great architect by sponsoring the “L’ITALIA DI LE CORBUSIER” exhibition at the MAXXI museum in Rome, from 18th October 2012 to 17th February 2013.

17th October 2012 - Cassina, the brand synonymous with design made in Italy, continues its cultural evolution with the sponsorship of the ‘L’Italia di Le Corbusier’ exhibition.

For almost 50 years, Cassina is the Italian company that has internationally diffused the Le Corbusier furniture thanks to its attentive philological reconstruction of the architect’s projects. Cassina is in fact constantly involved in cultural activities aimed at promoting the authenticity of design by making its historical and industrial legacy available.

With the exhibition ‘L’Italia di Le Corbusier’ curated by Marida Talamona, MAXXI Architettura, directed by Margherita Guccione, celebrates the authentic identity of the great master of architecture and contemporary design and presents the references to Italy found in Le Corbusier’s work.

An authentic identity that also distinguishes the Cassina brand.

Cassina is the only company in the world authorised to produce Le Corbusier’s furniture since 1964, when the architect was still alive, working in close contact with the Le Corbusier Foundation in Paris. A farsighted choice which over the years has made it possible to explore and share the knowledge of the architect thanks to a passionate and attentive philological reconstruction process.

Cassina has always remained perfectly true to the intentions of the architect and produces works that are extremely valuable thanks to the exceptional quality of the materials employed and the vast know-how of its craftsmen.

As well as the inimitable quality of the Cassina products, the models in the Le Corbusier Collection, like all the products in the Cassina I Maestri Collection, are immediately recognisable thanks to a number of elements: the signature of the author, the name of the model, the progressive serial number that also appears on the product’s identity card and the Cassina I Maestri logo. This logo indicates that Cassina is the only company with the exclusive worldwide rights to produce this furniture, making it unique and easy to distinguish from copies.

A Cassina reading room.

At the entrance to the museum visitors will be welcomed by a reading room furnished with Le Corbusier, Pierre Jeanneret and Charlotte Perriand icons, offering the opportunity to make themselves comfortable and browse books such as the Made in Cassina monograph and the new book edited by Professor Arthur Ruegg on the interiors and furnishings of Le Corbusier, Meubles et Intérieurs 1905-1965, which describes the work of Cassina in detail.

Founded in 1927, Cassina launched industrial design in Italy in the 1950’s. It was the first company to research and innovate, involving important architects and designers in the conception of new forms and, above all, translating their intuitions into reality, a quality that distinguishes the company to this day.

Cassina’s identity is based on an original fusion that closely links technological skill with highly traditional craftsmanship. Indeed, Cassina furniture stands out for the qualitative excellence of the raw materials and the use of cutting-edge technologies that combine artisanal production traditions with the most advanced technological and industrial solutions.

Many Italian and international designers and architects have worked and continue to work with Cassina, including Mario Bellini, Rodolfo Dordoni, Piero Lissoni, Vico Magistretti, Gaetano Pesce, Gio Ponti and Philippe Starck. A mesh of stimulating ideas from which Cassina always draws the best, with a transversal culture of absolute quality, that makes every Cassina piece unique.

www.lccollection.cassina.com - www.cassina.com
JT International SA (JTI) supports the exhibition “L'Italia di Le Corbusier” that will open to the public at Rome’s MAXXI Architecture, directed by Margherita Guccione, until February 17, 2013. On the fiftieth anniversary of his death, MAXXI dedicated an exhibition inspired by the young Charles-Edouard Jeanneret-Gris’ travels in Italy, seeking for ideas of urban development to implant in his concept of the contemporary city. This event is a tribute to the genius of this great architect and the influence that Italy exerted in the various phases of his life and development.

This initiative will consolidate JTI’s collaboration with MAXXI which started in 2011 with its support to the Indian Highway exhibition (a collection of photographs and paintings celebrating contemporary American Indian culture), and continued with the Premio Italia Arte Contemporanea.

JTI's decision to support Le Corbusier’s exhibition is part of the company’s commitment to play an active role in arts and culture around the world. In fact, JTI supports the cultural heritage of the countries where it is present, with a particular focus on arts combining innovation and research.

In Italy, JTI supports many local and international cultural initiatives and promotes Japanese culture locally. JTI has been supporting the Musica per Roma Foundation in collaboration with the “History on Trial” events held at the Parco della Musica Auditorium. In 2010, the company started its collaboration with the Fondazione Cinema per Roma as an Event Partner for the Rome International Film Festival. In addition, in August this year, JTI participated in promoting innovation and architectural creativity in the 13th International Architecture Exhibition as a partner of la Biennale di Venezia.

Over the years, JTI has built partnerships with important international cultural institutions such as Milan’s Teatro alla Scala, the Museum of the Louvre in Paris, the Royal Academy of Arts in London, Madrid's Museum of the Prado, the Mariinskij Theatre and the Hermitage of Saint Petersburg.

JT International SA (JTI) is a member of the Japan Tobacco Group of Companies, a leading international tobacco product manufacturer. With headquarters in Geneva, Switzerland, and net sales of USD 11.2 billion in the fiscal year ended December 31, 2011, JT International SA has operations in 120 countries and about 25,000 employees. For more information, visit www.jti.com.

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Invitalia: supporting talent and promoting business

The exhibition “Le Corbusier’s Italy” has strengthened the partnership between Invitalia (the Italian National Agency for Inward Investment Promotion and Enterprise Development) and MAXXI (the National Museum of XXI Century Arts). The Agency decided to back the initiative as part of its commitment to use art and culture as an additional catalyst for kick-starting Italian growth. Invitalia has been commissioned by the Italian government to boost the competitiveness of the country (particularly in the south) and support strategic sectors that are key to development. Its primary objectives are: to attract foreign investment, back innovation and economic growth, and increase national potential.

In its institutional capacity, Invitalia offers an incentives package and runs a number of programmes dedicated to business start-ups and development, covering talent, creativity (especially in young people) and enterprise in particular. For example:

- the “Entrepreneurship” or Autoimprenditorialità measure aims to spread a culture of entrepreneurship and support business start-ups, primarily amongst young people;
- the “Self-employment” or Autoimpiego measure backs small business start-up schemes put forward by the unemployed.

Invitalia assesses the projects it receives, delivers the promised incentives and evaluates the results achieved. Over the last 15 years, it has financed over 100,000 business schemes across Italy, creating more than 185,000 jobs in the process.

Bolstered by its government commission to help sustain Italian development and by its role as a partner to business, Invitalia aims to build additional collaborative networks and partnerships with all kinds of entities. As well as institutional bodies, the Agency is looking to groups who make the promotion of culture, creativity and talent their mission and target.

Invitalia has, in fact, been working alongside leading cultural and natural heritage “administrators” and central and local governmental bodies for some time now to restore and enhance the nation’s historic, artistic and cultural assets:

- Since 2008 it has been running the “Strategic pilot project for high-calibre heritage centres in southern Italy” (Progetto pilota strategico Poli museali di eccellenza nel Mezzogiorno), which aims to improve the area’s network of museums and archaeological sites (grouped together into organisational centres). Structural and organisational work has been done to boost the competitiveness of the southern regions and to ensure the protection, conservation, promotion and accessibility of the arts;
- In 2011, Invitalia was asked by the Italian Ministry of Cultural Heritage and Activities to work in an advisory capacity throughout the planning and implementation stages of the large-scale EU project for Pompeii. The Agency’s role is to provide technical, administrative and planning assistance;
- Finally, Invitalia lends its support to the Accademia Nazionale di Santa Cecilia [a renowned music & performance academy] and the musical foundation Fondazione Musica per Roma on a yearly basis.

For more information, please contact:
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