

Luigi Pellegrin: Visions of Infinity

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Abstract

The architecture and the complex, prolific, and multifaceted figure of Luigi Pellegrin, a French-born Rome-based architect, are investigated here through some of his drawings that embody the vision of a world that does not exist but which, at the same time, appears within the reach of an evolved society. The discovery of a manuscript of notes for a lesson, accompanied by some photocompositions, and the personal memory linked to one of his unpublished drawings constitute the starting point for investigating his architecture. The authors here discuss his privilege with drawing, formed in the university lectures of Vincenzo Fasolo; the perspectival section, the main device of his project communication; and the semantic connotation that the position of the observer and the perspective structure seem to add to the reception of his projects.

Keywords: Luigi Pellegrin, perspective section, utopia, photomontage.

Introduction

On April 20, 1992, Luigi Pellegrin (1925-2001) handed over the notes of an architecture lesson held at Sapienza in June 1990 to prof. Laura Borroni [1]. These are 28 'archaic' photocompositions printed in A3 format in color, with one of those Xerox photocopiers that in the early 1990s finally allowed the mechanical reproduction in color at low cost. The photocompositions are extremely heterogeneous and embrace a broad spectrum of contents. They contain fragments of newspapers, photographs of Wrightian interiors, isometric views of utopian projects from the years of the Russian revolution, pictures of models of tensile structures, renderings of futuristic space stations, some key figures from Le Corbusier's epic and many illustrations taken from books and magazines of

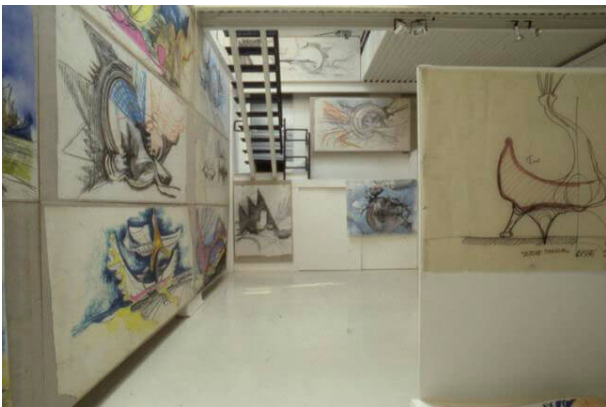
biology, archeology, anthropology and paleontology aimed at reconstructing the rocky habitat of primitive men, the monuments of archaic civilizations or the wonders of contemporary technology. Beyond the 28 photocompositions, 7 pages of notes presents visual maps, enriched by some occasional diagrams.

Some of these 'slides' are commented on by extremely concise and evocative sentences or by diagrams and sketches that highlight some specific aspects but there is no direct reference to his projects. Yet, the contents of the lesson, which will flow into the introductory pages of one of the two monographs published posthumously [Cardosi et al. 2003], find a significant side in the visionary architectures that Luigi Pellegrin had begun to draw on

large-format sheets since the mid-1960s, in a period in which the birth of his children is intertwined with his fervent professional activity in the field of first residential and then scholastic architecture. It is immediately necessary to clarify that there are at least three levels in Pellegrin's design and graphic production: conventional buildings, often equipped with experimental components specially designed and patented to enhance spatial and construction quality; large urban and territorial infrastructures, in which he often tests his revolutionary principles with concrete sites and programs; and the cosmological visions, partially revealed during a solo exhibition in 1992 [2], which deeply interrogate space, earth, nature, and mankind (fig. 1).

Among these three graphical production levels there is a subtle game of communicating vessels and a continuous transfer of ideas and forms that guarantee freshness and continuous innovation to its architectural proposal, even in the case of conventional buildings which, with Pellegrin, are never that 'conventional'. From this point of view, his approach could be reminiscent of Leonardo da Vinci's, often intent in producing all the possible alternatives useful for solving a certain problem until losing interest in the problem itself and getting lost in the effort to catalog the world. But Pellegrin is careful to maintain an iron discipline and a systematic methodological doubt that leads him to reconsider every aspect of his proposals.

Fig. 1. A view of the exhibition *Luigi Pellegrin: at the gates of architecture*, June 16th - September 30th, 1992, Galleria Studio Stefania Miscetti (Photo by S. Miscetti).

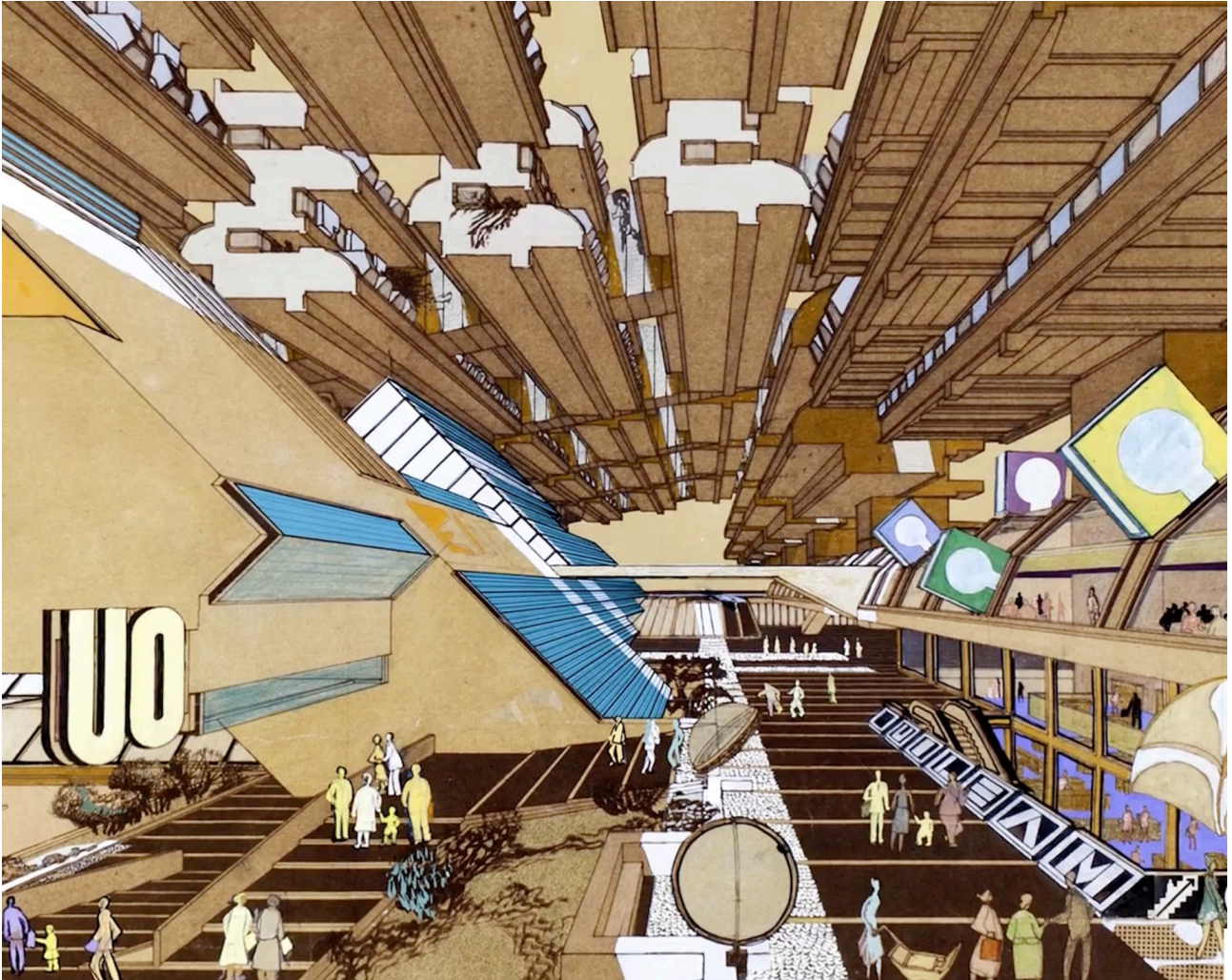


With the exception of a few articles in the magazine *Architettura Cronache e Storia* and some essays on the beloved Louis Sullivan and Frank Lloyd Wright [Cardosi et al. 2003, p. 249], Pellegrin was only occasionally interested in publishing his personal ideas on architecture, rather leaving his projects and buildings to express themselves on behalf of him. Nonetheless, he loved to theorize and write, often with a language that Prestinzenza Puglisi defines as "cryptic, abstruse and hermetic" [Prestinzenza Puglisi 10 2018; Prestinzenza Puglisi, D'Ambrosio Zevi 2001]. Certainly, he preferred to turn to an audience of individuals who exalted his histrionic skills as *maître à penser*, testified by the enormous esteem of friends, colleagues, and students that persists over the years. Rereading these unpublished autographed notes of Pellegrin by having his 'visions' in the eyes, exactly twenty years after his death, means crossing the threshold towards a world, or rather, towards an idea of mankind, society, and the future that appears dramatically lost, forgotten. Although, paradoxically, technological progress seems to provide the conditions for the feasibility of some of these 'visions', the socio-political evolution seems to have made them even more utopian and unattainable. While other 'visions' produced in the same years, such as those of Japanese metabolist architects, seem at least to influence the architectural production of contemporary authors such as Rem Koolhaas [Koolhaas, Obrist 2011], Pellegrin's cultural legacy and his holistic, humanistic, and, in some ways, environmentalist design yearning are poorly studied and apparently limited to the few who have had the opportunity to know him and contribute to keep his memory alive, especially online. From this point of view, his drawings, now mostly kept in the Centro Studi e Archivio della Comunicazione (CSAC) at the University of Parma and MAXXI, are the main opportunity to get in touch with his ideas. For this reason, by describing his notes and some personal memories about him, this contribution investigates some of his drawings not only in relationship with the contents but also to the formative reasons and the material choices that distinguish them, such as the graphic techniques or the method of representation, which it is strictly that of the perspective section, bearer of meanings collected over centuries of architectural drawings.

Gazes into the future

Exploring Pellegrin's 'visions' implies going into the technical specifics of a practice, that of architectural drawing, which

Fig. 2. Luigi Pellegrin, Perspective view of the project for the ZEN district in Palermo-Cardillo, 1969. Detail of the commercial street covered by the modular houses [Cardosi et al. 2003, p. 72].

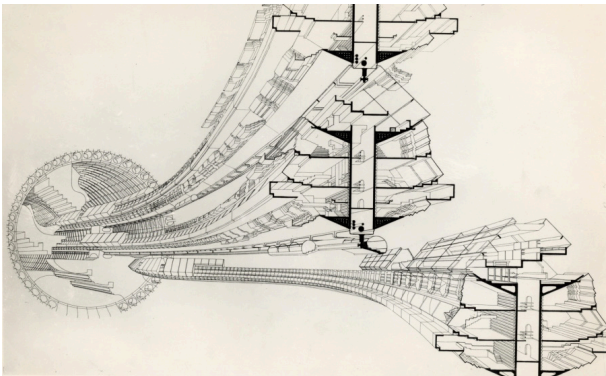


in the last century still had a highly artisanal dimension and which could influence compositional and representative choices.

The first drawing chosen is a perspective view of the competition project for the ZEN district in Palermo-Cardillo in 1969, colored with felt-tip pens, pastels and tempera on a blueprint darkened by the passing of time (fig. 2). In this case, the central perspective has a strong 'immersive' potential, aimed at suggesting the point of view of someone observing the large shopping arcade under the residential nuclei from a walkway similar to the one visible in the distance. The 'immersive' quality of the design is enhanced by the renunciation of revealing the section which also served to construct it, but which would have dampened the attention towards the interior space. Although it is not strictly a perspective section, the planes parallel to the picture plane provide the true shape of the section generating the solids that shape the void, as well as the centrality of the prefabrication as a technological support for its production. This also happens because the architecture itself is conceived as an extrusion starting from a directrix figure on a vertical plane that Pellegrin does not renounce to denounce in the composition.

A second group of drawings, practically contemporary to the first, belongs more decisively to the visionary sphere. For the presentation of the *Vettore habitat a scala geografica*, as part of the so-called *Componenti infrastrutturali lineari*, Pellegrin chooses the photomontage technique, which has been associated for decades with the artistic

Fig. 3. Luigi Pellegrin, *Disegno del Vettore habitat*, 1969, drawing [Cardosi et al. 2003, p.152].



avant-gardes and revived by radical groups such as the beloved Archigram. Starting from the standard section of these suspended tubular infrastructures (fig. 3), intended to house transport as well as residential, productive and leisure areas, he derives different perspectives, with a sinuous or straight course. The structures, seen both from above and below, are drawn in ink on transparent paper and, through radex printing on another sheet of transparent paper, are inverted with respect to the vertical axis to also obtain mirrored versions. Subsequently, the external parts are colored with Letraset screens and Pantone type nitro markers, while the interiors are left blank, to increase the detachment from the surroundings and highlight the abstraction inherent in the representation technique of the perspective section. Finally, the different portions are cut out and pasted onto photographs, first in black-and-white and then in color. The photographs show different terrestrial landscapes, from the desert to the Alpine peaks passing through the narrow Andean valleys and the Great Wall of China, an ante-litteram example of similar linear infrastructures (fig. 4). Thanks to a careful planning of the graphic process, originated from a few drawings built in perspective, Pellegrin created renderings that show several possible configurations of the infrastructural system. The absence of textures and cast shadows, certainly aimed at the readability of the layout, leaves the architecture in limbo, in a sort of hyperuranium, despite the photographs in the background (or perhaps even because of them).

The pages of a posthumous monograph [Cardosi et al. 2003] show the digital retouching on the 1970s drawings used for highlighting the sectioned parts in red, adding the texts, and perfecting the rendering of some components with a more mechanical and effective chiaroscuro; but not only. Pellegrin also took advantage of new digital technologies to create a new application of the *Vettori* in the multifunctional hyper-urban core of 2001. It is a sort of micro-city protected by a spherical shell with a reticular structure. The canonical tubular systems emerge from this huge *boule-de-neige*, this time scanned and glued directly into the digital rendering, in turn placed on an Andean photographic background (fig. 5). This example, on the one hand, confirms the enormous curiosity he had towards techniques and instruments of representation, which led him to never bind himself to a single standard and recognizable form of expression but to experiment continuously, always leaving the center of the work to the contents; on the other, it demonstrates that the project

Fig. 4. Luigi Pellegrin, *Vettore habitat a scala geografica*, 1970-2000, photomontage. Note the digital photo editings to some secondary cylindrical elements [Cardosi et al. 2003, pp.155-158].

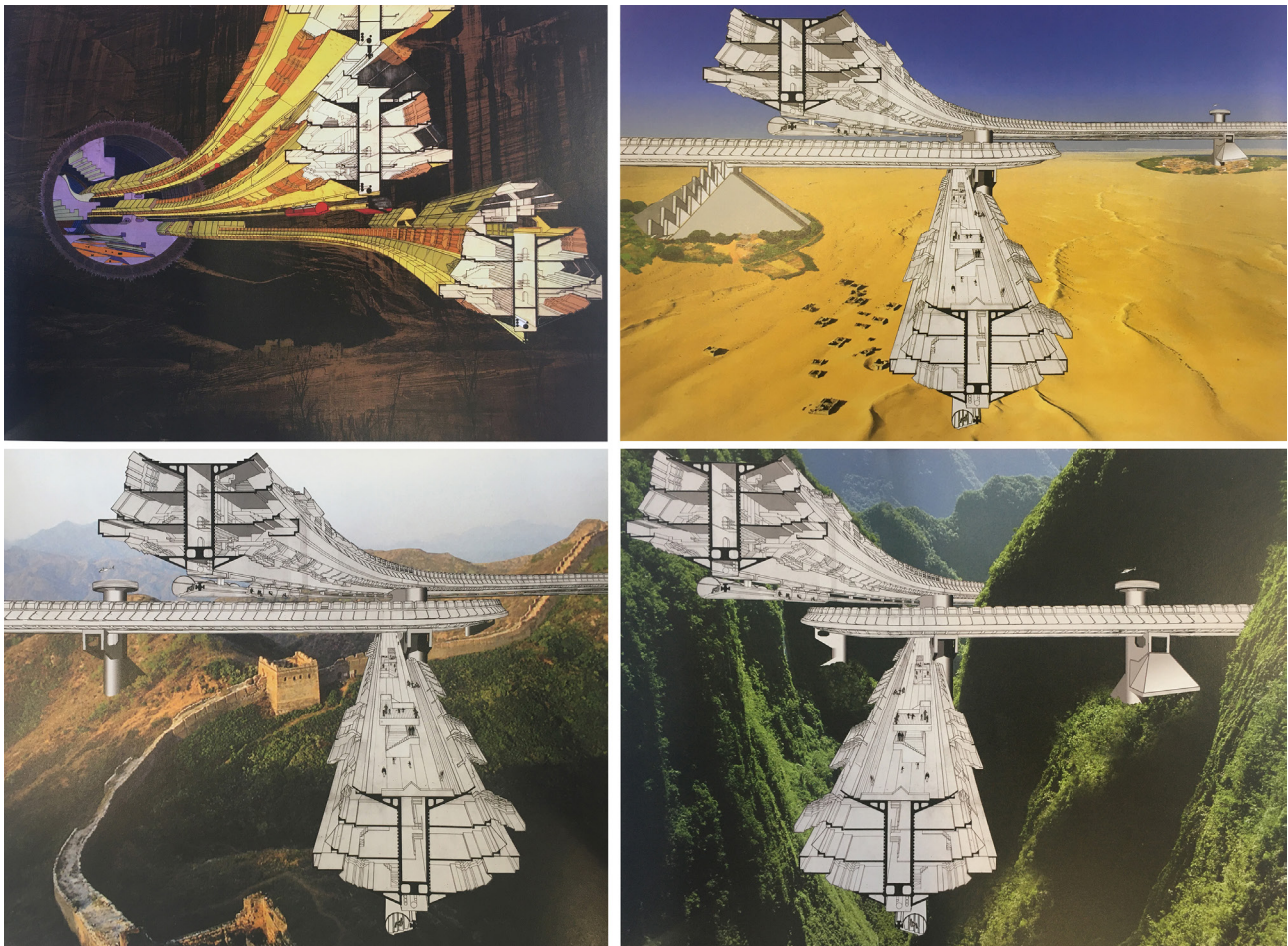
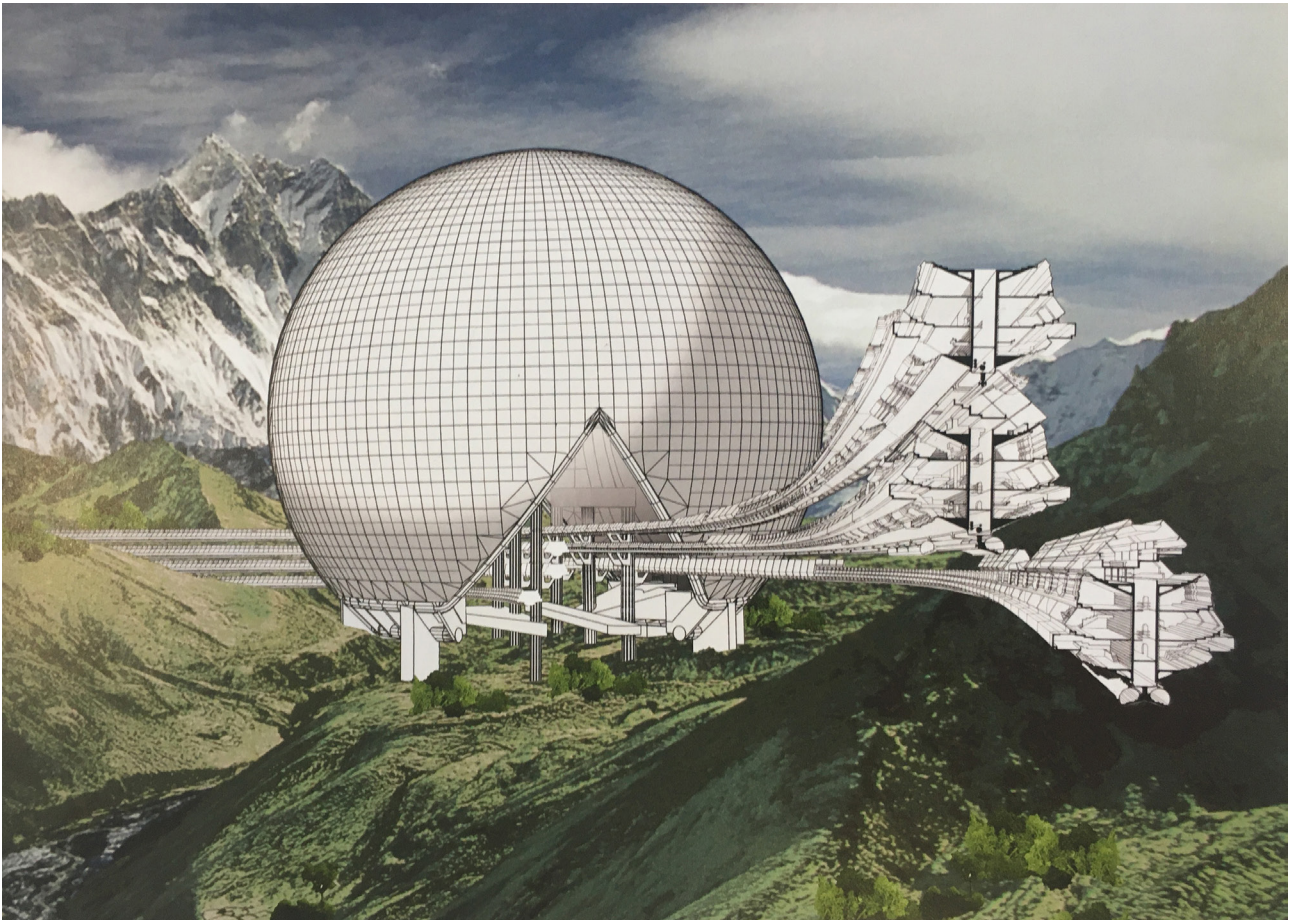


Fig. 5. Luigi Pellegrin, the Vettore inside the multifunctional hyper-urban core, 1970-2000, photomontage [Cardosi et al. 2003, p. 239].



never ends, as Pellegrin also repeated, and that even after decades it is possible to return to apparently well defined structures and, under the pretext of giving them a new graphic appearance, further develop their spatial and functional definition.

One design, one way

A third kind of drawings, those that are properly 'visionary', constitute a reserved and, in some way, hermetic area of Pellegrin's production, which often challenges the codes of architectural representation. Despite the immediate fascination that some of them may arouse, these drawings require a sort of initiation within his conception of the world, of which they are, after all, arcane illustrations, not too differently, in close contexts, from the painting of Fabrizio Clerici or from the futuristic visions of Angus McKie. This initiation can only be produced by a story, such as Pellegrin's fabulous narrative. Therefore, the authors have chosen to present an unpublished drawing of his through a first-person story by one of the authors (Marco Carpiceci) who defended his academic dissertation thesis in Architecture in Rome in 1983 with Pellegrin as supervisor:

For a brief period in the 1950s, the architects Alberto Carpiceci and Ciro Cicconcelli shared an office. It was a place where the two supported each other; perhaps because, being independent personalities, they were not very familiar with teamwork and tended to avoid a 'communitarian' involvement. A young bud of the architecture of the time, Luigi Pellegrin began to collaborate in the office. Ciro had invited him because he esteemed him and considered him a valid promise for Italian architecture.

The young Pellegrin had a gift that fascinated and also characterized Alberto: the visionary design. Pellegrin drew the perspectives of many projects, especially of his 'tutor' and he always did it with a sense of emotional and spatial involvement. Despite a few of perspectives from above, or pseudo-axonometric views, most are perspectival sections. In such drawings, the observer had to immerse himself to probe the space, receive emotions, look for a direction. They provide not only a physical direction represented by a point of view and a directionality, but also a path intended as a mental and emotional way. This peculiar graphic approach to space would have addressed him towards his peculiar architectural 'vision', which is often represented by a 'dorsal' structure and a continuous 'vertebral' variation that defines

the range of variability and the connection between the axis and the place, the environment the anthropic structure interacts with.

My acquaintance with Luigi Pellegrin was gradual, overwhelming and decisive.

In 1970, I had enrolled at the Art School in via Ripetta, because, in addition to my passion for mathematics, I had good drawing skills, having been 'raised' with a sheet of paper in front of me and a pencil in my hand. During the high school, I had studied Drawing from Life with my uncle Lorenzo Ferri, a sculptor and painter; Descriptive Geometry with Edmondo Fumanti; and Architectural Design with Emilio La Padula. In 1974, therefore, I enrolled quite naturally in Architecture. The first years passed without particular stimuli and problems, except for Orseolo Fasolo's course of Descriptive Geometry. I had studied the matter for four years but I had never known the revolutionary (for me) technique of perspective with the direct method. The real turning point, however, came in 1980 when I decided, together with other colleagues and friends, to prepare the exam of the course of Interior Design with Giancarlo Capolei, which turned into an initiation to the 'way to organic architecture'. The tutor was Ennio Rolli, a talented and Pellegrin-oriented architect. At the time, I was preparing the thesis with Pasquale Carbonara, who was anything but a promoter of organic architecture. The creative drive of Ennio, who was constantly supervising my design activities, had led me to design for suspended dorsal structures and ribs made up of supporting walls, until one day the good Carbonara told me: "Marco, in my life the only hanging object I designed is a chandelier; but in the Faculty, there are people who make their lives of this type of architecture. One of these is Pellegrin".

As I walked away in despair, I made my mind that Pellegrin was to be my thesis advisor. From that moment on, there were no others. I had the exam of the course of the fifth year of Architectural Composition with Maurizio Sacripanti, but already under the guidance of Luigi Pellegrin. Then, the great adventure of the thesis started. Pellegrin's office (or rather the *bottega*) was in via della Croce. The reviews never took place during the day. I used to have my dinner and then, around 10 p.m. I went to his office with the drawings drawn up for the revision. There was no queue there, no waiting-room. Everyone was immersed in Pellegrin's world. Everyone was called to 'swim' towards world visions that the mind instinctively understood and shared, while ignoring the path necessary for their acquisition. We talked about projects and topics from the most

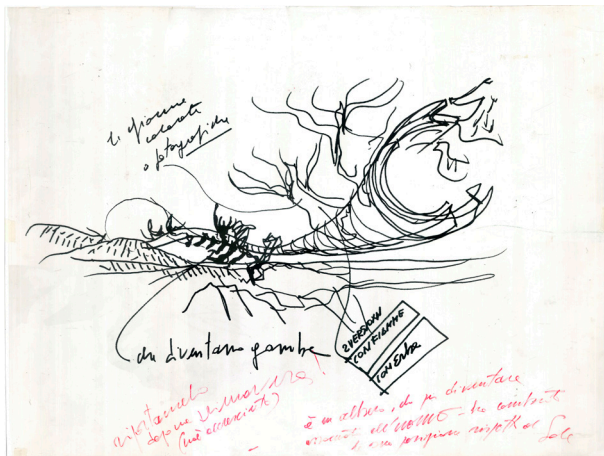
concrete and material to the most abstract. Then, after midnight (sometimes even a few hours later), Luigi said to me: "Then Marco, show us what you've done". He looked at the drawings and then began to scribble on them and talk about the relationship between man and architecture, between trees and houses, between mother and children, between earth and men and women. It was clear that the thesis would be only a moment of transit, but not of conclusion, of a long path.

One day, he took an acetate copy of a drawing of him (fig. 6), took a red marker and wrote to us: "It is a tree, which to become associated with man, has changed its position with respect to the sun"; and beside him he added: "Bring it back to me after a spring" (that is, increased).

Finally he said to me: "Get it and go"; and I took and went, happy. That drawing was the way to go, it was a path in form and content, it was the signifier of the work I had done up to then and it would have been with me and within me my whole lifetime. That drawing was the icon of Pellegrin's design. It didn't matter if the design would often have moments of stalemate before starting over and renewing itself; it would have been like a helicoid, in which at each turn it seems that one has returned to the starting point but is actually higher.

Since 1991, that drawing has been watching over me from the wall of my University office.

Fig. 6. Luigi Pellegrin, Untitled, 1983 (Coll. Marco Carpi ceci).



Thinking and drawing

This story illustrates the maieutic and immersive approach that Pellegrin adopted with his students and which is also found in his lecture notes. The opening words read: "Laura [Borroni] asked me: you are talking about the method of designing. –I said– no! It cannot be taught. I believe I should talk to you [students] about how to prepare to be able to design". And speaking of his academic beginnings, Pellegrin places drawing at the center of his formation: "1946-1947 –Vincenzo Fasolo– no books –no words– large drawings on the blackboard [–] axonom [etrical] sections (the style was not a priority)" (fig. 7).

Pellegrin's university initiation to architecture, or at least what he believed to have marked him most, was not literary or verbal. His idea of architecture was certainly influenced by the experience of accompanying his carpenter father on the construction sites where he worked, such as that of Armando Brasini's Complesso del Buon Pastore in Rome, but in the classrooms, it was largely visual. The drawing was the inception, in particular the drawings that Fasolo traced with chalk on the blackboard or with charcoal on the yellow pouncing paper. This custom of large format drawing was certainly shared by his mentor Bruno Zevi, who submitted his undergraduates to the drafting of large-scale drawings on meters-long sheets in order to stick them on the wall and see them from a distance or, on the contrary, to allow a complete immersion of the visual field, along the wake of the large canvases that Rothko painted in the same years with the same goal.

Throughout his life, this kind of drawings mediated the double process of formal assimilation of the external world and the manifestation of his inner world. His direct reference to the axonometric sections that populate the lessons of Vincenzo Fasolo [Fasolo 1954] appears quite significant. Fasolo entrusted an important didactic role to the process of freehand graphic construction of complex architectures starting from the plan and the section directly in the three dimensions, generally in the form of axonometric view or bird's eye perspective, forcing the students to an organic knowledge of buildings and a control of the space of representation.

This form of representation was introduced as a tool for studying ancient architecture by the French historian Auguste Choisy, who aimed at a particular mental involvement of the reader. Almost combining all the methods of representation in a single image, which, «agitated [mouve-

mentée] and animated like the building itself, replaces the abstract figuration fractioned in plan, section, and elevation. The reader has in front of his eyes, simultaneously, the ground plan, the exterior of the building, its section, and its interior disposition» [Choisy quoted in Yve-Alain Bois 1989, p. 114]. Choisy's tactile drawings show that the cross section is a graphic device capable of producing a virtual movement of the building and in the building. In particular, axonometry is not only "the perfect tool to express the temporality of the construction process with maximum clarity, showing the different phases on a single figure (as in *L'art de bâtir chez le Romains*), or to return the historical mutations of a building typology (such as in *l'Histoire*) [...] but it also serves as a substitute for the storyboard to declare the temporality of perception, precisely because it does not refer to a predetermined point of view" [Bois 1989, pp. 114]. Similarly, some of Pellegrin's visions, in which the architectural organisms seem to constantly move and change in the illusory depth of the perspectival space, allow the reader to take a journey into an alternative reality thanks also to their size and the level of detail of some parts, which invite the reader either to focus on single parts or to 'browse' in all directions.

Perspective sections

Among the drawings published by Fasolo, some are perspectival sections, constructed from a vertical profile of the architectural organism. This idea of the cutting plan of a building that reveals its spatial matrix dates back not so much to Raphael and his *parete di dentro*, derived from the concept of *spaccato* developed by Giuliano da Sangallo in his drawings after the Roman collapsing buildings and intended to replace the *scaenographia* in the famous Vitruvian triad [Guillermes, Vérin 1989]. Rather, it dates back to the practice already widespread in the medieval construction site of metal or wooden *modani* (moulders), which materialized the guiding figure useful to the stoncutters in profiling the individual architectural components. This same idea of section as profile, albeit in its horizontal arrangement, surfaces in Bramante's Parchment Plan, which marks the conscious return to Roman 'concrete' spatiality and is found in the pages that Sebastiano Serlio dedicates to the architectural orders in his Book V.

The section plane for Pellegrin is never generically arranged in space to randomly 'slice' its serpentine Vettori

but always appears perpendicular to their bodies, as if it were directing their prodigial extrusion into space, vertebra by vertebra. It is precisely in this sense that Pellegrin adopts the section, projecting it into the productive sphere of industry, in the wake defined by the young Le Corbusier and polemically taken up by radical groups, such as Superstudio or Archigram. In contrast to the Cartesian architecture, necessarily defined by the combination of floors and pillars and which he also adopts on a daily basis in the construction sites of his many built architectures, Pellegrin is inspired by the production and formal dynamics of engineering, exasperating the Le Corbusierian principles to safeguard the land and 'overhang' the built forms and shapes immense tubular ducts that contain the infrastructures and float on pristine landscapes. Like pieces that slide on long aluminum extrusions, whose corrugated profile also serves to ensure adequate static performance, the individual housing units and social 'thickeners' not only have mobile structures and variable configurations but are temporary elements destined to be replaced when the technological evolution will justify their updating.

The perspective development of the section obviously has various operational, visual and semantic consequences. Paul Rudolph, who established himself above all in the 1960s and certainly inspired Pellegrin in several aspects, draws groundbreaking perspective sections in ink to present his projects, as an alternative to models that, in his opinion, "cannot indicate the details and materials in a leg-

Fig. 7. The first page of Luigi Pellegrin's notes (Coll. F. Colonnesse).

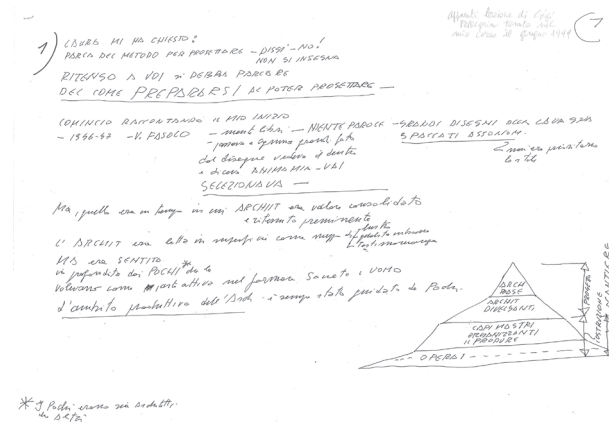
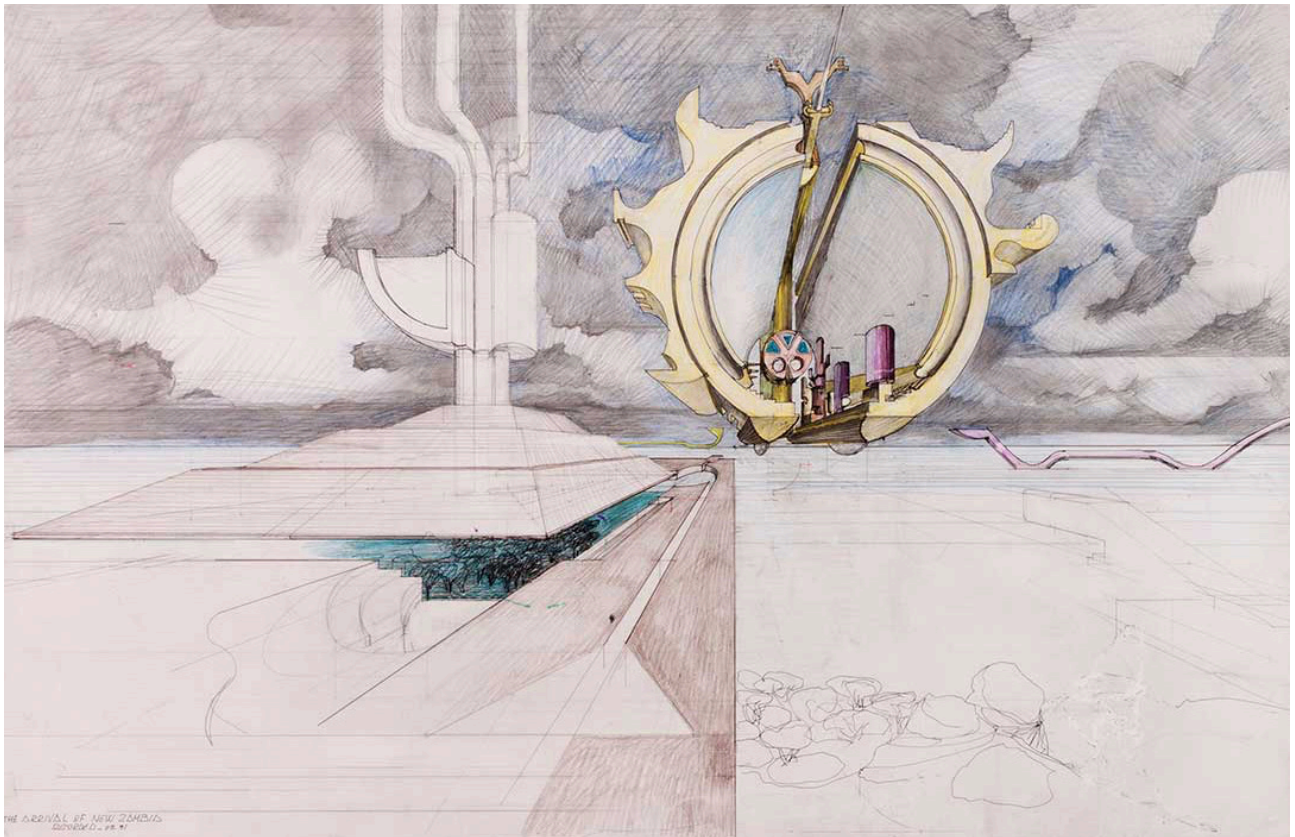


Fig. 8. Luigi Pellegrin, *The arrival on new Zambia*, 1991 (Private Coll.).



ible way” [Rudolph quoted in Forty 2021, pp. 287]. In this sense, the perspective section appears above all as a geometric-spatial investigation tool for the architect, which almost naturally becomes the device for communicating the project, too.

If the section guarantees an exact proportional and metric knowledge of the architectural matrix of apparently complex and variously oriented structures with respect to the picture-plane, the location of the point of view and, consequently, of the main vanishing point, is the geometric and narrative key that guides both the setting of the drawing and its reception. The spatial data represented appear more visible and formally stable near the vanishing point and are gradually hidden and distorted as one moves away from it, leaving many questions about the organization of the ‘peripheral’ environments. This choice hierarchically orders the rooms revealed by the section and emphasize the interior spaces favored by the position of the vanishing point, while small human figures attribute a general scale to the structure. At the same time, the presence of the vanishing point indirectly refers to the presence of a gazing eye, and therefore of a man or woman who, implicitly accepting the invitation of Pellegrin’s eye, takes its place, turnig into a witness emotionally involved in architecture. The beholder’s contribution is also required to integrate the missing or only suggested parts, given that Pellegrin, even when proposing photomontages, does not seek the photorealistic, purely optical effect, but makes the representation explicit, providing a mental and tactile dimension that invites to an «interpretative cooperation» [Eco 1979].

The centrality of the gaze is also testified by the fact that Pellegrin rarely either articulates the perspective structure of his visions or questions it. He constantly moves in the scenario offered by the central projections and, apart from the sinuous trajectories of his *Vettori*, he does not seem interested in multiplying the vanishing points and, with them, the spatial directions of the architectural bodies, like Paolo Uccello painting the Deluge –to enlarge the temporality of the visual story– or like Hans Vredeman de Vries to demonstrate the technical opportunities of perspective. Even where an idea of cosmological chaos seems to surface, the natural and artificial architectures of his visions are arranged in order by his gaze like troops in front of a general or orchestral in front of the director, serenely aligned to the perspective grid, ready to carry out the directives of the demiurge (fig. 8).

As he wrote to the young Carpiceci, after all it is just a “tree” that, in order to associate itself with the human community and their vital needs, overturns its horizon and develops horizontally (thanks to the gaze of a man capable of operating this overturning and to imagine a profoundly different future).

Conclusions

Luigi Pellegrin’s ‘visions’ describe a world that does not exist (yet). They speak an alien language and, as such, can only be described superficially by continually resorting to analogies and metaphors. At the same time, they embody the myth of Prometheus and update the signs left by an archaic humanity that did not yet know time and space. His macrostructures develop along a line of thought that binds together religion, anarchy and positivism, the centrality of the human being and the sacredness of the soil and of nature as a whole. Occasionally, these macrostructures are translated into concrete proposals for specific places but they retain a sense of belonging to the world of ideas. This link, on the one hand, feeds his achievements, despite a thousand compromises; on the other hand, it often prevents him to win competitions and even a hypothetical realization. The space of his visionary architectures is first and foremost paper; large sheets of paper, to be marked with all the breadth and energy coming from the body, as he had learned from Vincenzo Fasolo’s lesson.

Pellegrin is aware that he is designing for a man who does not yet exist. He does not limit himself to assembling standard housing units but rethinks of the human habitat to the root, with an inclusive curiosity that uses the tools and approaches of the anthropologist, the economist, the biologist, the paleontologist. This omnivorous curiosity forms his vision of architecture and is imprinted on his architectural visions, often characterized by a ‘backbone’ structure, with a marked directionality of the path, and by a continuous ‘vertebral’ variation.

This spatial conception is perfectly reflected in the form of his graphic expressions. The ‘main’ design is usually a perspectival section, which combines the vertical section, the formal guideline of the ‘macrostructural’ extrusion, with the experience of vision. In this type of representation, Pellegrin investigates the space as if it were inside, in a sort of ante-litteram virtual reality. While his gaze

projects his design will on all the visible, he seems to appeal to the observer, who is recalled to a presence, a commitment, and an active participation, without which

these visions are destined to remain as such, figuratively stimulated by the central vanishing point, by the large format and by the level of detail of the drawings.

Credits

The material of Pellegrin's lecture and the unpublished drawing are in the possession of the authors. This article is the result of the joint work of the two

authors; in particular, Carpiceci edited the first part, up to "A drawing, a way", while Colonnese edited the second part, from "Thinking and drawing" onwards.

Notes

[1] The delivery date is shown in pencil at the bottom of the cover page. From what is written in pencil, the lesson was certainly repeated in 1999 and, probably, at other times in the 1990s. The material reached the authors thanks to the generosity of engineer Giovanni Dominici, a friend of Laura Borroni. On her death, the engineer took charge of her private archive and arranged, according to her wishes, the donation of her architectural books to the Baldini State Library in Rome, where, a fund in her name was created in 2015. There was a deep friendship between Luigi

Pellegrin and Laura Borroni, certainly cemented by the common passion for Wright and by the fact that she lived in an apartment on the second floor of the villa Cecilia designed by Pellegrin himself at the end of the 1950s and was personally involved in the maintenance of its internal and external parts, as confirmed by the other tenants.

[2] *Luigi Pellegrin: at the gates of architecture*, June 16 - September 30, 1992, Stefania Miscetti Studio Gallery, via delle Mantellate, Rome [Miscetti 1992].

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