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Meet Gianni Pettena, anti-master of radical architecture

In conversation with Domus, the anarchitect talks about the golden years of radical architecture in Italy and all over the world, and why he got along better with artists than architects.

Giovanna Gaia

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Sculptural pavilion with regenerative* aspects

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The Sculptural Pavilion the Tree* is the pavilion that Italian Pavilion Brick has created for Cersaie 2022 in collaboration with Studio Nemesi. It combines the ancient craftsmanship of the Romanello company with the innovative potential of the Romanello company's

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Gianni Pettena, Ice Houses I, Minneapolis, 1971. Courtesy © Gianni Pettena

The anarchitect Pettena loves paradoxes, because while it is true that he was able to build almost all of his projects, it should be noted that these projects are not buildings or pieces of architecture in the traditional sense but installations, spaces, performances. And yet, even after 50 years of his career, he still feels like a misfit among the masses of people hot on performance art or participatory practices, such projects are, for Pettena, still architecture. Indeed, they are the only possible architecture. Intended not as the practice of a normative discipline, but as a way of being in the world, and of the country and a way of being in the world, and of the country and a way of being in the world, and of the country and

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