

## Maurizio Sacripanti. Expo Osaka '70

May 29 – October 25, 2015

*A space that moves can signify a country that moves*  
(Maurizio Sacripanti)

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*Rome, 26 May 2015.* A structure in movement in which time becomes a fourth dimension, a sequence of unpredictable volumes, oscillating metal panels that create ever-new spaces: this was the pavilion conceived by Maurizio Sacripanti for Expo 1970 in Osaka. An innovative project contemplated by MAXXI 35 years later on the occasion of Expo Milano 2015 by presenting **MAURIZIO SACRIPANTI. EXPO OSAKA '70** curated by Carlo Serafini and Esmeralda Valente.

**From May 29 to October 25, 2015** at the Centro Archivi MAXXI Architettura, the exhibition presents the project designed by Sacripanti with A. Nonis, M. Dècina, G. Perucchini, A. Latini, A. Perilli, R. Pedio and G. Leoncilli for the Italian Pavilion at Osaka '70 as part of the competition which was eventually won by Tommaso and Gilberto Valle.

This project, without wandering too far from architectural concreteness, encompasses originality, invention and above all a conception of architecture as the expression of alternatives, as a dynamic product. The exhibition function of the pavilion was seen by the group of architects as the inside of a container with specific technical and constructive features. However, what made the project unique was the architectural space itself, capable of changing in time and space, and of offering a sensory experience that was at the same time unpredictable and concrete.

Sacripanti's project includes two suspended exhibition levels and a double series of seven circular "blades" that decrease in size, supported vertically by metal towers. These oscillating "blades," activated by a pneumatic system, move independently of each other, generating internal/external spaces that are always changing, also owing to the flexion and tension of the outer cladding made of plastic.

The main objective of the structure was to guarantee its endless "combinations," i.e. to realize spatial but repetitive changes. A particularly important role was entrusted to the light that crosses the transparent membranes of the outer cladding, with ever-changing trajectories owing to the different degrees of inclination; luminous refractions that contribute to the further dilation/contraction of the pavilion's exhibition space.

The exhibition **MAURIZIO SACRIPANTI. EXPO OSAKA '70** intends to break the silence that has lingered around the architect's work for too long now, paying tribute to a living architecture, inspired by cellular organisms, conceived as a journey through a pulsating body of an experimental, dynamic and spectacular nature.

**Maurizio Sacripanti** (Rome 1916/1996) Sacripanti graduated from the University of Rome in 1942 and for many years he taught Architectural Composition as well as working as an architect and writer. His thinking was strongly influenced by his friendship with artists, intellectuals and scientists, and he was, in fact, a convinced supporter of the inseparableness of artistic disciplines.

Not long after receiving his degree, he won first prize in the competition for the refurbishment of Piazza Garibaldi in Perugia. His precocious inventiveness was the most outstanding feature of his architectural design career. Following the construction of a few residential complexes built in a clearly rationalistic manner, during the 1960s Sacripanti began to experiment with an architectural language that led to the breaking up of volumes. This can be seen in the erosion of volumes of his project proposal for the Peugeot skyscraper in Buenos Aires (1961). The architectural competitions he took part in for the theaters to be built in Cagliari (1964/65) and Forlì (1974/77) highlighted his inclination toward a mobile stage space and the use of theatrical equipment, a new interpretation of

Gropius' "total theatre" in a formal language reminiscent of Kahn. Noteworthy is his project for the Italian Pavilion at the International Expo 70, in Osaka, where Sacripanti experimented with the theme of giving shape to space in motion, a recurring theme in his work. His study on the articulation of volumes can be recognized in the schools built in Molfetta and Sant'Arcangelo di Romagna in the 1970s and 1980s. His career was crowned by the construction of the Parisi-Valle Museum in Maccagno (VA) between 1979/1998, for which he received the In/Arch Prize in 1991/1992. Sacripanti's research on the material meaning of architecture is visible in the rough strokes of his drawings, but above all in his passion for the plastic expressiveness of reinforced concrete.

**The press pack and images of the exhibition** can be downloaded from the Reserved Area of the Fondazione MAXXI's website at <http://www.fondazionemaxxi.it/area-riservata/> by typing in the password **areariservatamaxxi**

**MAXXI - Museo nazionale delle arti del XXI secolo**

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closed on Mondays, May 1 and December 25

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