



▲ KENZO TANGE

▲ ALDO BORGONZONI

▲ LUCIANO MINGUZZI



Regione Emilia-Romagna

*Assemblea Legislativa*



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The framework  
of the regional laws

## Visiting the Legislative

In the classical era, the word *polis* has long been interpreted as denoting a community based in a specific location, which is socially organised and has its own institutional and political configuration. Over time, the meaning of that same term started merging with the concept of city along with its planned space, architecture and structures for the celebration of ceremonies. When Kenzo Tange was asked to prepare a development plan for the city of Bologna at the beginning of the 70s, he may have inadvertently laid the basis for a new acropolis and his own agorà. In actual fact, when his design came into being, it mainly consisted of towers and buildings disposed orthogonally to one another, which enclosed an elevated public square.

This area, which is divided into separate sections, includes different levels and surfaces generating major spatial suggestions whilst still defining merging areas. The perpendicular layout of the architectural structures gives rise to perspectives that evoke utopian images of imaginary cities of the future. Another gesture with strong metaphysical connotations is the stereometric arrangement of primary solids: Isamu

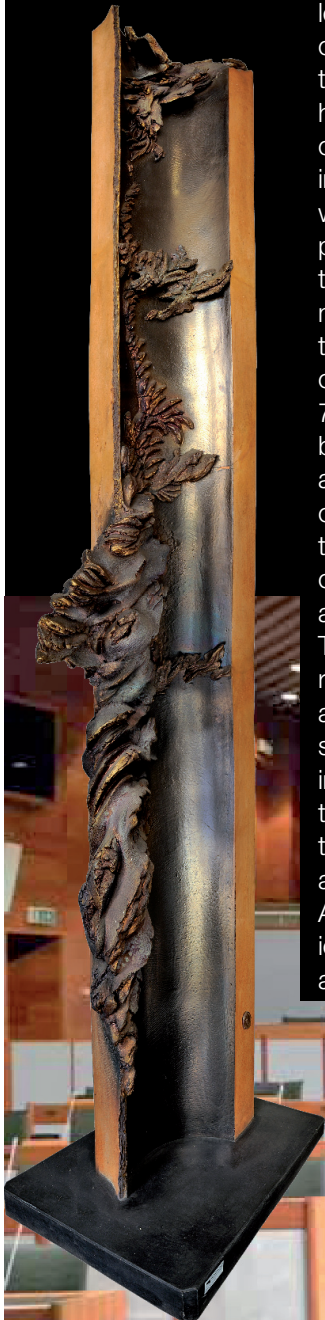
▲ IVO SASSI

▼ MARCO ZANUSO



▼ GIACOMO MANZÙ

▼ CIRO BARBARO





## Assembly buildings ...



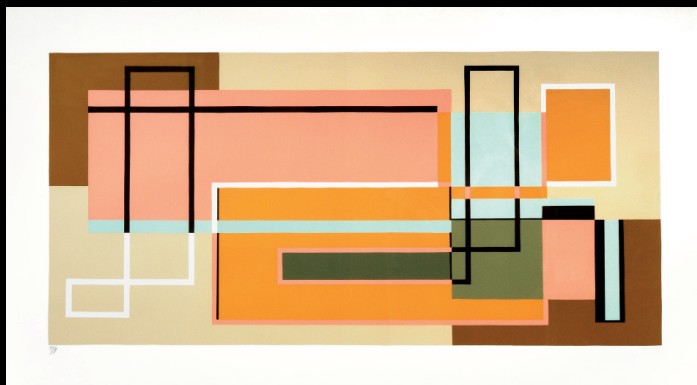
▲ UMBERTO ZANETTI ▼ MARIO RADICE

Noguchi's sculpture is the formal element characterising the entire square despite being positioned outside the central axis.

From a present-day point of view, this association of town planning, architecture and art, combined with the restoration of buildings in the Region of Emilia Romagna is connected with the ancient past, becoming the setting of modern democracy. Nowadays, walking into the Legislative Assembly buildings means moving closer to a place designed for the constructive confrontation of ideas in the administration of a region where democracy is practiced. Founded after the elections of 7 July 1970, regional institutions developed through the process of constitutional reform, which assigned significant responsibilities to Regional Authorities, endowing them with political credit and with a role of authority.

This process culminated with regional law No. 13 dated 31 March 2005 in approval of the Statute, which, under art. 27 reads as follows, *The Regional Council created the Legislative Assembly of the Emilia Romagna Region, an institution of regional democratic representation, with political and control functions.*

The Assembly is entitled to exclusive legislative jurisdiction in the region. Therefore, it seems indicative that one of the very first works seen in the palace in Viale Aldo Moro 50 is a sculptural group by Carlo Candi representing men which are instantly recognised by their unequivocal focused look and byzantine stillness. When observing their somatic features we notice the faces of people who are looking at the work of those appointed from a distance. The positioning of the sculpture along the stair railing makes it visible to everyone as a community warning to the administrators in force for good government. Other plastic works follow, such as the steles by Ivo Sassi or the small shape carved by Carlo Zauli, both made with traditional regional material: ceramic. The walls are adorned with paintings and graphic works inviting comparisons with the representative forms of aniconic abstract art: these range from the informal style of Ciro Barbaro to the geometric style of Mario Radice, from the more dynamic and flickering approach



## ... a combination of town

of Mario Schifano to the still representations of Lucio del Pezzo, where pop art blends with metaphysical concepts. An important sculpture by Luciano Minguzzi has always been positioned right beside the presidential entrance to the assembly room. This consists of two figures representing mother and child and evokes an intimate and spiritual experience of motherhood. The face of the woman was left unfinished; this may have been done purposely so that anyone can derive the message that is closest to their personal interpretation and philosophy of life. Nearby, on the pillars, there are other smaller works of art created by Carlo Pini, Venazio Crocetti and Angelo Bianchini. The story behind the bas-relief entitled *Il lavoro* by Pini is particularly intriguing; the work adorned the office of his son (an employee of the Region) for many years and was then given to the Council on the occasion of his retirement as a sign of gratitude. There are numerous plastic objects and plaques that testify the meaning of memory, focusing on specific political and human figures. With valuable contributions by Giacomo Manzù, Gian Antonio Bucci, Quinto Guermandi, these are dedicated to Sergio Cavina, Sauro Camprini and to the other councillors who died during their electoral mandate. Walking along the suggested route, next to the corner of the assembly committee rooms, we stumble upon *Il Cavallo* (The Horse), which resembles a guard and is a figurative design by Mario Schifano: an equestrian monument with a hieratical profile.

The elegant warhorse is scenically portrayed against a background of green, white and red colours reaffirming the Italian tricolour with energetic brush strokes that are typical of the Risorgimento. In room B, it is a pleasure to discover the horizontal sculpture in redwood by Juan Yañez, which is entitled *Madre e hijo* and was donated in 1987 by a Chilean delegation on a courtesy visit. The beautiful, devastating embrace skilfully evokes the ancient and exotic Moai sculptures. Next to the room, we previously over-

CARLO PINI



◀ QUINTO GHERMANDI

▲ JUAN YAÑEZ

▲ VENAZZO CROCETTI





## planning, architecture and art

looked the glass disc featuring polychrome decorations by Umberto Zanetti. This artist gave away numerous works of art to the regional Council and originally positioned them in room C. Finally, we find ourselves facing another embrace, which involves figures represented by Aldo Borgonzoni in the *Messaggio di Pace* and which was turned into a mosaic by the Mosaic Artists' Cooperative of the Fine Arts Academy of Ravenna. Making mosaics is certainly a popular technique in our

region and reaches the highest standards of art. However, there is another material that brings together the Region of Emilia Romagna: it is clay from the Apennine Mountains, a precious material for ceramics both in terms of artistic and industrial produc-



tions. It is indeed clay that allows us to make some final considerations about our Region, these are also inspired by the great abstract sculpture designed by Carlo Zauli. Here, the famous artist moulded monochrome waves that generate curves with frothy crests recalling the water currents of the river Po and of the Adriatic Sea. This, together with the sculpture's material originating from the Apennine Mountains, combines regional boundaries and the visitor within the charm of the same metaphor. In the knowledge that the artistic route we followed did not only consist in the observation of a series of decorative objects, we can finally move on to the most solemn area of the room.

Built on the design of Marco Zanuso, here we can admire his skilful interpretation of a parliament's characteristics. Marked by the serial and warm design in wood, it is accentuated by a sense of horizontality and unites, through the intertwined fingers of a friendly handshake, those elected and the voters of the Legislative Assembly in the Region of Emilia Romagna.



▲ CARLO ZAULI

▲ MARIO SCHIFANO

### Room A

#### Works by Alvise Besutti:

*Incontro*, acrylic painting on canvas; *Taglio dispettoso*, acrylic painting on canvas; *Per un incontro*, acrylic painting on canvas; *Evasione*, acrylic painting on canvas.

### Room B

Juan Yañez, *Madre e hijo* (1987), wooden sculpture

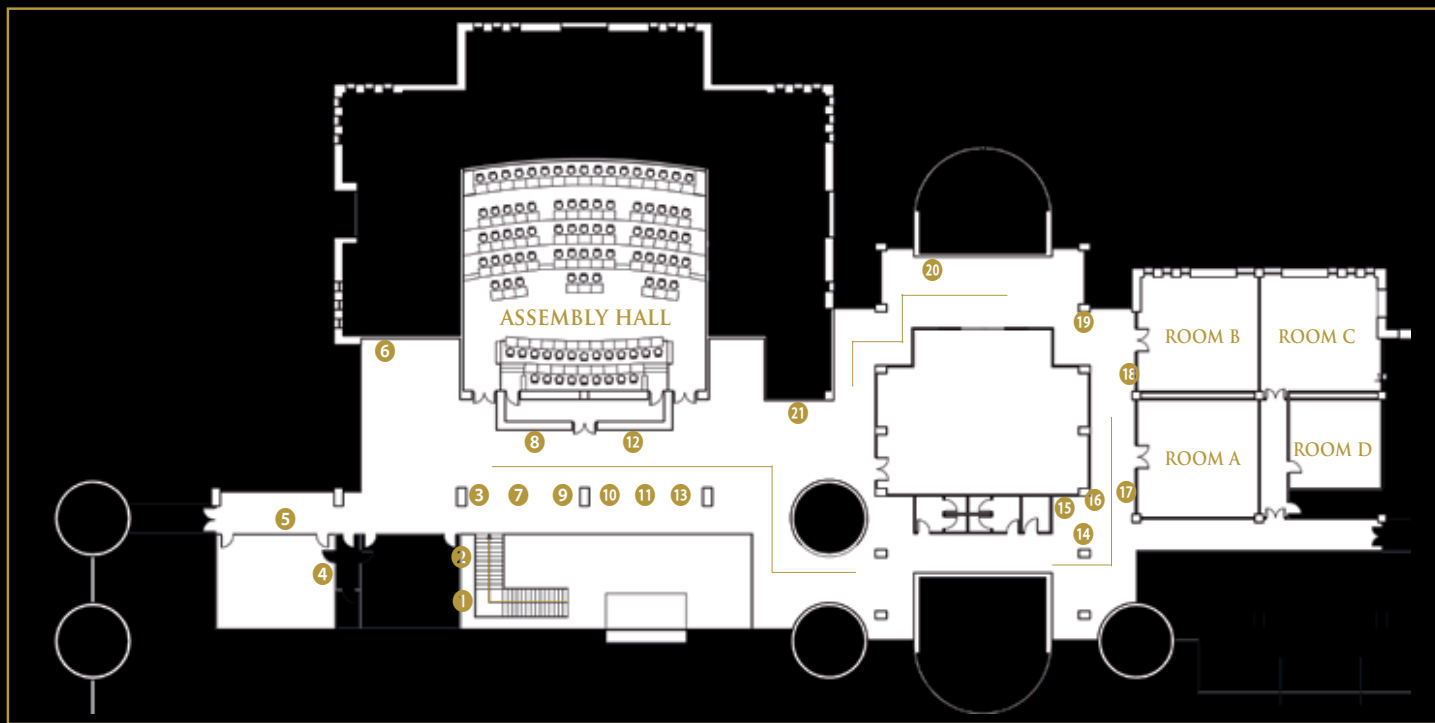
### Room C

#### Works by Umberto Zanetti:

*Prima di noi*, mixed technique (fresco on canvas); *Hostioceras*, mixed technique (polychrome cast glass); *Dactylioceras*, graphic work (wood engraving); *Omaggio a Nazca-Keramic*, mixed technique (on canvas); *Grande nido di Quetzal*, graphic work (etching); *Xyloplax*, mixed technique (on stone); *Lyutes*, mixed technique (fresco on stone); *Omaggio a Meride*, mixed technique on canvas; *Paleontologia e Evoluzione*, mixed technique on wood; *Il grande viaggio*, mixed technique on paper

### Room D

Barbara Cesarini, *untitled*, tempera painting



## WORKS OF ART:

- ① Carlo Candi, *untitled*, wooden sculpture
- ② Ivo Sassi, *Stele*, polychrome ceramic sculpture
- ③ Carlo Zauli, *untitled* (1985), polychrome ceramic sculpture
- ④ Luciano Minguzzi, *Composizione*, graphic work (lithography)
- ⑤ Luciano De Vita, *Turandot*, graphic work (lithography)
- ⑥ Ciro Barbaro, *Piani* (1987), acrylic painting on canvas
- ⑦ Umberto Zanetti, *Uno spazio: memorie e sensazioni*, polychrome cast glass
- ⑧ Mario Radice, *untitled*, graphic work (silk-screen printing)
- ⑨ Carlo Pini, *Il lavoro* (1955), plaster bas-relief with wooden frame
- ⑩ Venanzio Crocetti, *Il battitore di moneta*, reproduction of a tile from Modena Cathedral (1984), bronze bas-relief
- ⑪ Luciano Minguzzi, *Figure*, (1950-1952), bronze sculpture
- ⑫ Mario Schifano, *Orto botanico*, graphic work (silk-screen printing)
- ⑬ Angelo Bianchini, *untitled*, bronze bas-relief
- ⑭ Giacomo Manzù, *Targa commemorativa a Sergio Cavina con volo di colombe*, bronze bas-relief with metal frame
- ⑮ Lucio Del Pezzo, *Paesaggio*, graphic work (silk-screen printing on canvas)
- ⑯ Gian Antonio Bucci, *Targa commemorativa con ritratto di Sauro Camprini*, bronze bas-relief with metal frame
- ⑰ Mario Schifano, *Cavallo*, graphic work (silk-screen printing)
- ⑱ Giulio Bonazza, *Evoluzione*, oil painting on canvas
- ⑲ Quinto Ghermandi, *Targa commemorativa dei consiglieri defunti*, bronze sculpture with metal frame
- ⑳ Aldo Borgonzoni, *Messaggio di Pace* (1976), mosaic designed by the Mosaic Artists' Cooperative of the Fine Arts Academy of Ravenna in 1984
- ㉑ Carlo Zauli, *Untitled* (1971-1972), monochrome ceramic sculpture