

1980. A museum against the 'death of art'.

Of the five reports that accompanied the 'Original Project', the first two were aimed at framing the planning options. The most significant was the opening report, signed by the entire team in charge.

The report is based on a method that, like a cascade, starting from general considerations, arrives at the reasons and the overall approach to the museum theme. Finally, details of the distribution of areas and the composition of volumes are described.

Curious was the clue from which the architects claimed to have been inspired to present the Maccagno museum project as a response to needs that were both 'local' and of general significance. Somewhere in the streets of Rome they had come across a mimeograph copy (among the many circulating in those years), announcing the definitive death of art due to the financial mechanisms of the art market. Freedom of expression was menaced, and the bourgeois and capitalist society undermined the survival of art itself.

Those mimeograph copies are preserved in large numbers in the municipal archives, a hint that perhaps here we have to do with a 'literary' trick: like the 17th-century manuscript from which Alessandro Manzoni said to have drawn the plot of 'The Betrothed' – a manuscript, which, as we know, was an invention by the author. True or not, what counts is the conclusion that Maurizio Sacripanti drew from it: the ambitious desire to conceive the Maccagno museum as a bastion against the death of art thanks to the invigorating process through the symbiosis between architecture, art and cultural activities.

“My whale”

Maurizio Sacripanti's museum on the Giona river in Maccagno

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Photo: Allegra Martin.