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E.U. R.[1] Roma 1936 - 2006.

The community of memories rediscover?

By Patrice Ballester

EUR is a very congenial neighbourhood for those whose profession is representing images.
Federico Fellini

Marvellous and miserable city, you have allowed me to experience that unknown life until I discovered what, in everyone, was the world.
Pier Paolo Pasolini

"Rome, the town of Europe which deploys in space an uninterrupted history spread out over more than 2000 years. Rome, the open city of 1945, Rome, the avoided city of harmonious colours and soft lights for the Jubilee and thousand-year-old IIIe. Rome, the standard ideal of the continuous structure and the accumulation of the styles. Here the flanor of space is made flanor of history. He discovers the astonishing mutual tolerance of the styles registered as for always in the stone: each one was born against its predecessors, at the price of destruction almost without trace; and the wear of time blunted the aggressive point and the effect of rupture meant by the arrival of each applicant to the exclusive beauty. It is an alleviated memory which the urban spectacle secret with the spirit of the visitor: the capitol drawn by Michel-Ange is supremely leaned with Tabularium of the former Romans, and the powerful cupola of the Pantheon neighbour with the slim Bell-tower of the Church of the Greeks of Rome. Accumulation in space, recapitulation in time. Success when as today the city is returned to its inhabitants, to it's become again pedestrians the flanors of their own city." [2]

Such are the remarks of the philosopher Paul Ricoeur concerning the town of Rome, but these remarks can coincide perfectly with the object of our studies and the search of identity of a territory which then leads us to reflect on what could represent a district of Rome in the eyes of the world, Europe and Italians but also as a matrix of a painful but salutary rediscovery of architecture and a precursory urban installation and model with many regards: E42/ EUR.

In 1936, Mussolini decides to build a great new district, a new city - Third Rome - in the south of the eternal capital, Roma, in the direction of the Mediterranean Sea. The dictator projects to celebrate the twentieth birthday of *"walk on Rome"* with a named World's Fair *"Olympiads of Civilization"*. He asks at the famous architect of the regime Marcello Piacentini to plan/design and to build the new district who takes the name of "***E****sposizione* ***U****niversale di* ***R****oma 19****42****"* so, E.42. The realization of this district is intended to become the heart of a modern-rationalist agglomeration and spearhead of the fascist urban policy. Work starts in 1938 but because of the Second World War, the exhibition did not take place. The new district is equipped by Mussolini with great administrative and juridical autonomy which it preserved well after 1945. The paradox lies in the fact that it was completed after the war and was arranged/developed on several occasions in 70 years of existence.

Currently, it forms a harmony at the same time administrative (great Italian ministries), residential (private housing), cultural (the presence of many museums), commercial (fair of Rome and new centre of Congress for 2007 – registered office of many companies) and sports equipment (sports complex built for the Olympic Games of 1960). The objective of this article is to answer the following question: (principal question) 70 years after creation and planning by a fascist system of a modern district, how did the community of memories (Romans) find itself within the context of a reinterpretation of the functions of the district through for a long time? How did the Italians reconcile themselves with this district, its plan, its architecture and its functions? Which were the stages of this re appropriation of the district by the policies, architects and town planners?

We will be based for that on archivist research in Rome with the headquarter of the E.U.R., a bibliography reasoned and new on the subject, of the questionnaires addressed to the current persons in charge for the district. The cover of the study will be to take into account three dimensions of the preliminary project and to compare the evolution of the actions of the Italian Republic with the heritage of the fascist system. (1) The initial urban network respected? – (2) The functions of the district perennialized? (3) Which types of evolution concerning the representations of this district? The whole between (a) 1936 - 1954, (b) 1954 - 1960, (c) 1960- 1990, (d) 1990 - 2006.

The result will show that in spite of the bad representation of this district, the Romans took again possession of this new area, reinterpreted this one and rediscovered the positive aspects of this planning and the architecture. The ephemeral becoming durable and even interpretable by the new Italian political community, the contemporary economists, architects and town planners. For this seventieth birthday of his creation, one will quote the remarks of Rossana Bossaglia, commissioner of an exhibition rehabilitating the architecture of the E.U.R in 2004. *"Until little, one could not say that fascist architecture was beautiful, under penalty of being shown to find beautiful Fascism as a whole"*[3]. Today, the experts agree to underline the coherent action of a government in this planning action coming to a continuity between ancient Rome and fascist urban sprawling, more an interesting mixture of classicism and rationalist modernity (premise of the International Style) and also to put the question of the continuity of the city's planning in extension of urban network in the direction of the sea.

1. "*EUR Urbanistica*", a planning style for heritage?

1.1 The inscription of Eur42 in the Roman metropolis

In fact, this universal exhibition is to be integrated in an ambitious plan of urban reform with a metropolitan dimension concerning the town of Rome and its suburbs. From the very start of work, one speaks in the Italian press and the newspapers about architectures specialized, of "*construction of a new district of Rome*" or integration in a "*Urbanistica Piano*". It is indeed an administrative, sporting and cultural complex thought on this genesis as a structure becoming durable after an ephemeral exhibition. The occasion of an international exhibition is taken and one project the construction of equipment and buildings permanent in what one will then call "*third Rome*" especially by the members of the regime, the creation ex nihilo of a new city. We should not either forget the symbolic character system and the will by Mussolini to leave a heritage, a trace after the exhibition testifying in time and space to the record of the fascistic capacity through an environment architectural rationalist, organisational, arbitrary and monumental.

One of the most important points concerning the realization of this World's Fair is that the town planners of the time took note which this event would be for them the means of partly solving the problems of the control of the urban growth of the metropolis of Rome. It is necessary via EUR.42 to control the urban development of the thousand-year-old city towards the sea. The creation of the new district and the network of infrastructure are projected then with an aim of urban network to shorten/link the fabric Romans with the peripheral surfaces which developed in a spontaneous way to see anarchistic for some. The objective is well to restore the historical and ideological bond of the city with the installation with its peripheries (and that along the Tiber river) and the ancient harbour city of Ostie. It is included/understood whereas the choice of the district of the exhibition, it was a primary importance with many debates in the reviews of town planning and architecture and of the Italian press. But on September 15, 1936 following a visit of Benito Mussolini, the dictator announced the final choice of the space of the Three fountains for the realization of the district of the exhibition.

Figure 1: The Government action, visits in 1940 (?) of Benito Mussolini at the E.42. Présentation at the Agency of the model of the Exhibition. Italian Central Archives – photographic file.

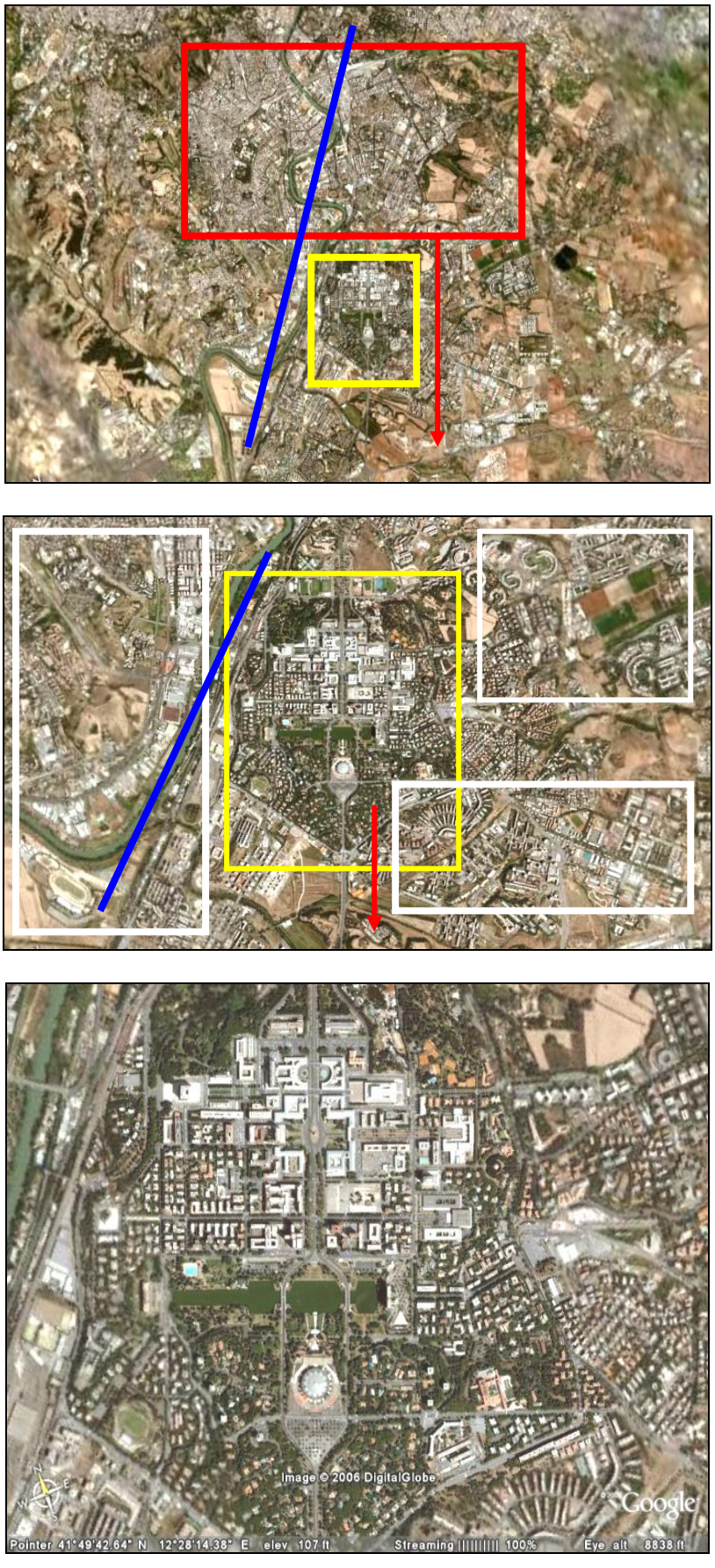


Figure 2: The inscription in 2005 of the EUR districts in the metropolitan plan (1), the south of Rome (2) and the scale of the district (3). Google Earth.

1.2 An impeded plan but ever forgotten: "*Third Rome*"

It is in 1936 that east creates the organization of management so called later the World's fair of Rome of 1942, E.42. The administration of management of the World'sFair E.42 was instituted with like objective first directing and bringing to its conclusion the realization of an administrative complex of a park of the exhibition, the whole for the year 1942. Nevertheless, the Second World War and Italian engagement at the side of the troops of the Axis led the Italian authorities to cancel the World's fair in spite of largely advanced work of a great part of the buildings. One decided as of the first times of the project to appoint the Senator Vittorio Cini, police chief general of the world's Fair and President of the administrative organization.

The organization of this world's fair implied all the intelligentsia of the fascistic regime. This team intervened and proposed ex nihilo solutions for the construction of a model district. The objective is that one remembers this world's fair as well as the great Parisian, London or American exhibitions. The objective was to manage and to link technological and functional choices emanating from an architectural language which clearly made reference to town planning and classical architecture Roman while perennializing the ephemeral infrastructure by a countable management of finances and the will to make last the urban developments once the finished world's fair. Concerning the itself project, we can be pressed on a patrimonial document concerning the presentation of the project; it is the report of presentation of work of studies for a World's fair in Rome[4]. Thanks to this document, we know the intention and initial waitings that the whole of the professionals want to lean with this project:

- A large axis "*Rome Sea"*connecting in direction south the great central place of the exhibition to the pine forest of Fusano Manor house, towards north by joining the surface of the exhibition and the S.Giovanni place. Moreover, the connection with the city was ensured by four large arteries, the avenue Ostiense, a new layout corresponding to the current boulevard G.Marconi and a new connection to the west with the Magliana way which envisaged in more construction of a bridge on the Tevere river but which was never carried out.

- The zoning of the area was already well established with direct broad outline which remained constants for the later plans. A great central place, a central axis, an artificial lake in central position, a place towards the south, a monumental building of quadrangular form dominating all the zone of exhibition and offering a panoramic sight on the valley of Trevere.

- A monumental scenography pointing out the Roman classicism in architecture. The idea of force, order, arbitrary and authoritarian. An arbitrary recombining passed of the town of Rome by the choice of an ancient set of themes of architectural intervention.

- A great event pretexts with the unlimited budget but nevertheless depend on the international events.

- Will expresses to have an architecture allowing a simple and clear identification: Italia/Fascism/Rome/E.42.

January 5, 1937 the project was officially entrusted at a Commission on the Regulating Plan made up of the largest architects of the country, Payent, Piacentini, Piccinato, Rossi and Vietti. It is Piacentini which strong of the preceding experiment of the University Town of Rome which was shown ready to propose median solutions and supplementing the first preliminary draft. It had according to these friends of the very clear ideas about the urban organization and of the architectural language to employ for the exhibition. It wanted adequacy between the mode, architecture, the place and its functions. He becomes the general coordinator, the chief, of the group of architects *"the largest buildings of the world's fair which then will become durable will constitute all together immense Forum. I imagined in fact a displacement in a Roman Forum, between places, columns, landscapes, arch and to see at the bottom of the left Coliseum and the bottom of the right Campidoglio. A traditional but modern vision analogical, very modern"* [5].

One sees well by this quotation that already all the elements of an urban scenography are created and in a coherent way compared to the ideas of the regime (monumental surface, recognizable architecture, Force and Modernism). The Place of the Forum is the central scenographic element. With the junction of the cardo and decumanus to the Roman, thanks to her structure and topography it makes it possible to the visitor to create a sequence of panoramas and visions monumental reinforcing the layout and fascinating of accounts this zone undulating. The axis Rome Sea, "*the penetrating one"*, of north in the south is the complementary element of the place; it divides the district into two parts of equal surfaces. Along this central axis which does not take Via Imperial today Via C. Colombo, the Place of entry (the Door symbolic system of the Exhibition), the Imperial Place (today place G Marconi) is prolonged by a landscape prospect with the Central Park which in its turn dominates the artificial Lake. That the large imperial artery divides in addition.

For via Imperial, one proposed at the end of the district and at the end of the way the creation of an Arc of the Empire which one finds in the poster official of the exhibition E 42 of 1939 but today another prospect is proposed at the end of this monumental boulevard, it acts of its cylindrical form and Sport hall dominating the hill with a fall spectacular of water in the lake proposed and carried out by Vico in 1939 general consultant of the parks and gardens. In December 1937, Piacentini was named Director of the service of the architecture of the regulating organization of EUR. It acquires a total autonomy which enabled him to bring a series of modifications to the urban drawing of the district. The influence of the English cities' gardens and the too sinuous roads to its taste were reorganized. Another outline this time final of the plan was carried out in March 1938. It is a question of accentuating the monumental impression of the complex.

The road network was redrawn in a system of axis taking the Roman tradition like example with Cardo and Decumanus, a rigorous grid is drawn in the two parts of the district principal of the zone of exhibition, the landscape sights and prospects are accentuated and the side openings are reduced to their minimum. The buildings, of ticketing, restaurants, the Imperial door, are re-adjusted. The same applies to the principal transverse roads (Via Europe and Civilization of work) which connects the two parts of the district creating a visual prospect for fluidity and passage on the left and on the right of the Palate of the Receptions and Congresses (A.Libera) and Palate of Italian Civilization with in more one sight on the church of SS. Pietro and Paolo. The artificial lake is also redrawn, of irregular forms in the preceding studies; it takes a rigorously geometrical form with the Italian shape of three basins intersected with two bridges connecting the two parts of the district.

Normally, with the two extremes of the longitudinal axis of the lake two architectural elements owed closed the prospects for the two with dimensions ones, the theatre into full surface with G Michelucci and the building for the exhibition of the Agriculture of P.Marconi, G Samonà, G Viola. However, none of both were finished and in their place during the following decade one respectively arranged the new seat of the Bank of Rome and the building of the ENI (the petrochemical cartel of the Italian government founded in 1953). As for the place of entry, one it thought of the Roman, one decided to create a kind of anteroom with large columns making of the exhibition a closed zone. The place was closed in the pressure of the two columns. Finally, as for any exhibition one decided to create a park of entertainment in the south-western zone of the lake.

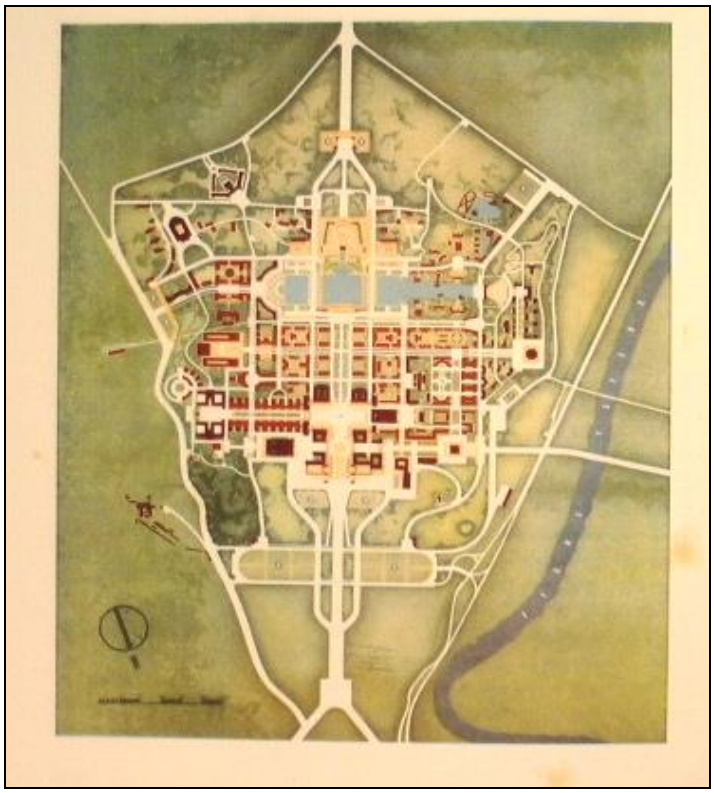


Figure 3: In 1944, the south of the Roman agglomeration offered vast agricultural fields in waste lands for some and then allowed the realization of great installations like a world's fair. Here one guesses only one part of the work of the exhibition (1) the final plan of 1938 with installations of Piacentini. Italian Central Archives, EUR.

1.2 Change in the continuity and the example of the new Palace of the congresses

Between 1940 and 1942, work continued with increasing difficulties until 1942 or the building sites were stopped officially. Buildings more emblematic (from only the trace that they left in the Italian archives) and which could not be carried out are the Imperial Arc, the Palace of water and the light, the Palates of the Craft industry, the Delegation of the Government of Rome and the houses intended for the Exhibition of the Dwelling. March 4 1943 closed the first urban planning sequence and the history of the E. 42.
The Agency of organization was incorporated by the new Government and Vittorio Cini as all these collaborators took retreat. Cini was named Honorary General Commissar of Euro and Minister of Transport. But the year 1944 was one year terrible and E.42 was practically abandoned. Natural degradations and the process of complete abandonment of the district began. Some infrastructures hardly started could not be saved because of the bad weather, not roof, flights night like the Large Theatre projected Imperial place of L Moretti. On these foundations the following decade the Palace of Italy will be built, the theatre in lime pit air of Michelucci and the Palace of Agriculture.
In 1951, the extraordinary police chief then in load of EUR Virgilio Testa asked the government to resume not yet finished work and/or works. He is at the base of the rebirth of the district. He starts with a new team to study the possibilities of construction of building of new buildings for the zones of the Exhibition not yet built. One then notices a continuity in the change, a very large part of the buildings projected for the world's fair was supplemented and transformed to allow the installation of important administrative complexes, Ministers, Agencies Governmental, was various museums and sporting complexes.
The Northern area was devoted to the construction of buildings for the directional activities while the peripheral zones and the southern part were allocated functions of residential dwellings, services town and green zones already intended for this use within Piacentini. The project of Tested is quite simply to create a modern district including the whole of the organizations of direction of country as well as the establishments of companies to tertiary predominance while preserving monumental scenography, the green surfaces of the Plan of Piacentini as well as a residential zone[6].
In 1960, the Olympic Games marked durably also the aspect of the district, like the Olympic Cycle-racing track, the swimming pool of the Pinks, the Sport hall or Piacentini proposed its solutions with the assistance of Nervi. A modern functional dimension of center decisional is then ratified by the Christian Democracy and the whole of controlling Italian which have followed one another for fifty years.

CHRONOLOGY

Regulative Agency	The great planning decisions	Great questions.
- 1939: Creation of the Agency Autonomy E.42.	1954: Preparation for the JO and planning acts, also the metropolitan arrives.	1945 – 1950 : What does EUR ?
- 1951 : Agency EUR	1960 : JO of Rome. 1962 : Il Piano Regolatore Generale. New functionality for pour EUR. 1969 – 1976 : Construction of new minister	1970 : A city of museums?
- 2000 : New agency of direction EUR S.p.A.	2006/2007 : New Palace of congresses of the architect Fukas in the administrative zone.	1998: EUR Duemila: EUR *City d'Italia*. This cultural promotion? Business tourism.

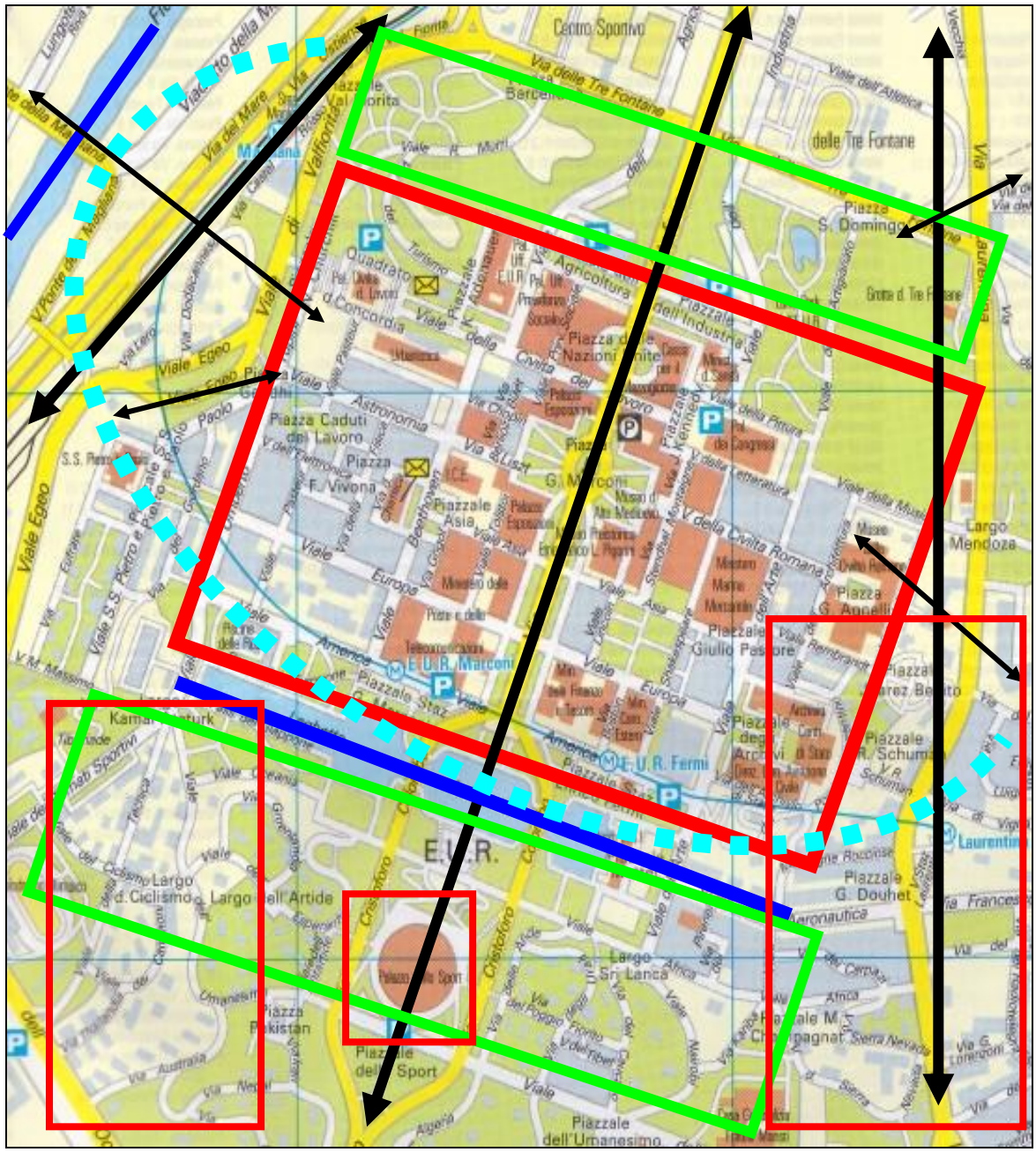


Figure 4: During the conference, I would comment on this chart and attempt at schematization of Eur42/Eur in 2006. Heritage continued, functionality, palimpsest.

Figure 4: Old the and new Congresses Hall on the site of EUR. Studio Fuksas, Massimiliano Fuksas projects, New Roma, EUR Convention Center and Hotel.

2. The style EUR, an architectural rediscovery?

2.1 Birth of the "style E 42"

A kind of style *"Piacentini"* = a system of place, monumental door, scenographic sight, pastiche of Roman art is then set up as soon as the architect takes the control of work and the choices of the adopted projects. It is itself which decided surfaces to put at the contest and consolidated its vision of the district with the monumental complexes the surfaces of access, the borders external interior of the district. *"A through the mechanism of section of the projects winner, with the contest, it created for itself moreover a precis of architectural style which under the aegis of Piacentini and the control of the Office of the Technicians of the agency, in fact, they become a kind of collective language in which, separate like exception the Palace of the Congresses, it is difficult to recognize the individuality of the projects of authors. Actually, there was a regulating faculty of the Regulator Agency which made it possible to add convenient variables to the projects retained what heavily conditioned the choices of the projects of the participants, that is to say the practice of the prices ex-aequo concerning different culturally strong projects between them, that made so that so-called "the style E 42. Characterizing each realization of the Agency took an identity in a certain direction unreal and anonymity even if perfectly localisable. "* [7].

Between 1938 and 1941, the area of exhibition was a principally a meet of building site where the primordial infrastructures were realised. The layout of the Imperial voice, the emblematic construction of the Palaces and the monumental buildings were largely advanced, the Palate of the offices of the Agency of construction of E.42 was the completed first but also the Palaces of Civilization, of the Restaurant, the imperial Place and its buildings, of both Esedre, the INA, of INPS, the Palace of the Congresses, the Church of Saint Pietro and Paolo, the Basin of the Lake and the theatre with the lime pit air.

Inevitably, the history of the district is marked by its genesis by a will of standardization and arbitrary realization of a modernistic fascistic ideal city. It is noted that on official Internet site of EUR, one can read with the part history and urban project that this one *"represents in its complex the synthesis, still today perfectly readable between the urban operation of last and a future fact of specific interventions but by respecting the original structure, and that it cannot miss intriguing at the time of a visit of the city by having an open and cultivated vision of its most recent history…"* [8].

2.2 The rediscovery of the style E 42 by the Romans

This rediscovery was done in several times:

- In a first the lives of the district and civil servant who live there and work have made it possible to maintain a link between the city and the district.

- In the second, the district accommodates since the Fifties the Fair of Italy and various less important fairs like that of Agriculture.

- In the third time, the cinema played a part in the fact that more and more the realizers take as decoration EUR and its scenographic value to turn of the scenes and to recall to the Romans their memory or sometimes dark history:

"Sometimes, thanks to certain adults, I went to discovered from another city: Rome always, but elsewhere in Rome. One day, my maternal uncle, the photographer Elio Luxardo, took us along by car, my cousin and me. It had taken the direction of the sea, and, from the improvist, it took a small road which I did not know. At a certain time, one stopped, and one continued with foot. We arrived in the district of EUR, built in the south of the city by the fascists for the world's fair of Rome, which was to be held in 1942. To this end, since 1939, Mussolini had made build, in the direction of Ostie, an ultramodern district on more than 400 hectares. In my childhood, post-war period, the district was almost given up, it did not have there even more road to reach it. At the beginning of the Fifties, EUR was regarded as a heritage of Fascism, and this district was cursed. There were large marble buildings, a church, a museum, an obelisk... It was an immense and deserted place. In this phantom city, the birds fluttered in the buildings, the grass had pushed back a little everywhere. This vision, this day, was one of the architectural emotions most important of my life, it was impressive. For this new film, I thus chose with attention the places of turning, of spaces either very known in the center of Rome, or ignored: large buildings with It Quadraro, prospects with Centocelle, working cities with Tor Vergata. The police officers of film, to carry out their survey, move in various points of the city. Certain people whom they meet live in the center of Rome, others in the suburbs, others still in the residential districts..." [9].

Lastly, an ambitious project of rediscovery of the style E. 42 is undertaken by the tourist route which is borrowed by the visitors of the district by means of an extremely complete layer of presentation making it possible to connect the history of this district to the inhabitants of the city: *"Exploring EUR"* [10] allows the Romans and tourists *"to Re-examines the entire spectrum of architectural Roman and national culture [...] At any misses the conflict between modernity and tradition had been has movement feature of the architectural ideology of the Italian fascist already since the early 1920 S "* [11]. At the time of the conference or in the event of publication of the acts, I would present film extracts or the tourist route, but it should be emphasized that until the year 2000, the efforts of the municipality of Rome to provide quality tour guides on this symbolic space were very weak, as evidenced by the article in the New York Times, July 11, 1999, recalling NYT Walking Mussolini's Fascist Utopia by Michael Z. Wize who write : "*A new brochure about the planned revitalization of EUR notes that the architecture's ideological message prompted calls for the entire quarter to be razed after the war. In the meantime, the brochure speaks of "any disputes about its monumental role having long been resolved" as a result of a "more objective and rational" evaluation. Nearly 60 years after the demise of the dictatorship that erected EUR, there is a remarkable lack of information at the site itself about its history. Aside from a small guide (available in Italian only) on sale at the Museum of Roman Civilization, I found little to document the origins of the district. Nonetheless, the aborted world's fair lives on as an unmistakable reminder of a vainglorious tyranny".*

The historians of art, architecture and architecture also spoke in the debates around EUR, various publications very few at the beginning then much more important as from the Seventies brought has to requalify the image of the district. It is especially that the occasion of the fiftieth birthday which the publications pointed out the role and the importance of the EUR choice by the fascists and especially that the idea to build such a district in direction of the south, sea gone up before the fascistic era Mussolinien.

It is at the time of the fiftieth birthday of the creation of EUR that one finds a will of the policies and institutional Roman to point out the importance of third Rome for Italy. It should be noted that there were works reporting the importance and the rediscovery of Eur but as from the fiftieth anniversary[12].

But four works refer concerning EUR now and brings more than one comment since. They are the works of Italo Insolate, Di Majo, Mariani, De Vico Fallani. In *Casabella*, G. Ciucci titrates besides: *una storia will ancora incompleta* speaking about last the publication on EUR[13].

2.3 The inscription of an authoritarian rationalist modernistic style in the city, the memories and the European culture ?

Do the Italians and Romans they had shame of their urban past with EUR?
Initially, yes, because to speak about architecture during the fascistic period and to find qualities with this one were to put itself except play of the media class politico. On the other hand, it is true that the historians, geographers and architects took this way for a long time. On the other hand, a last event can sweep the whole of the fears, fears and unvoiced comments on this district. It is into 2004 that it is held in the Palace of the Congresses of Libera the IGC. The European Intergovernmental Conference proceeded in the decorum of the EUR district for precisely discussing the European Constitution. "*Until little, one could not say that fascistic architecture was beautiful, under penalty of being shown to find beautiful Fascism as a whole"* explains Rossana Bossaglia[14]. One finds the same order of idea with the remarks of Giorgio Muratore *"Until the Sixties, it was only one dark page in the history of Italian architecture. From now on, after more than fifty years, we can have retreat. An architecture of quality - even resulting one historically contestable period - can be interesting all the same"*[15] .

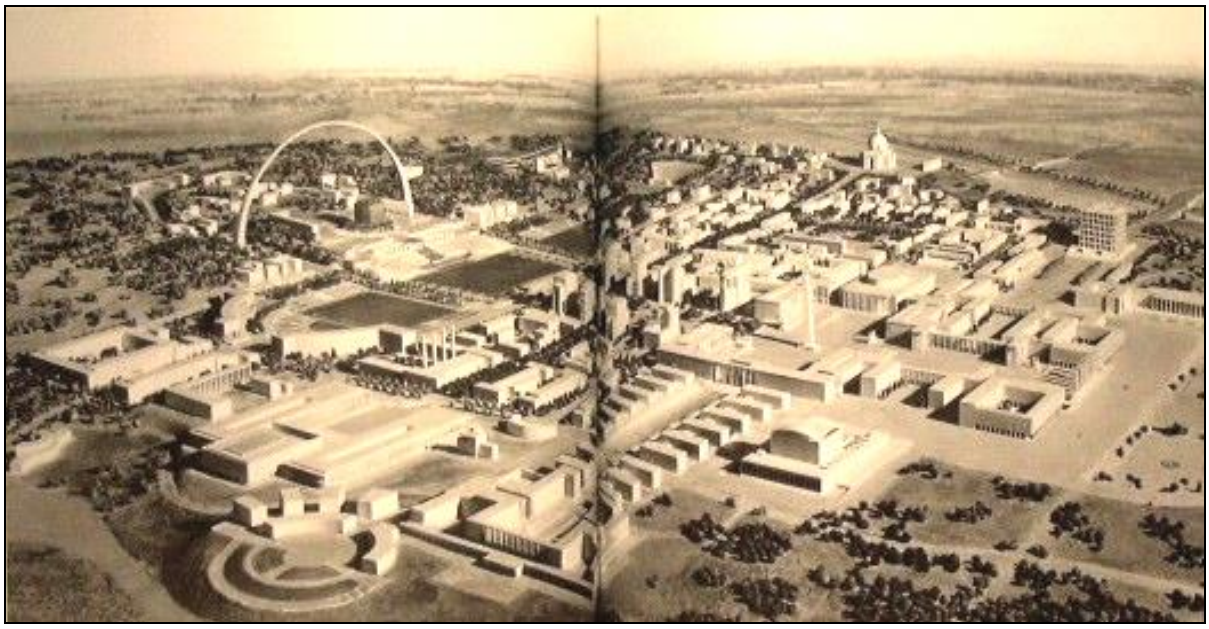
3. E42/EUR heritage for Rome, Italy and the world?

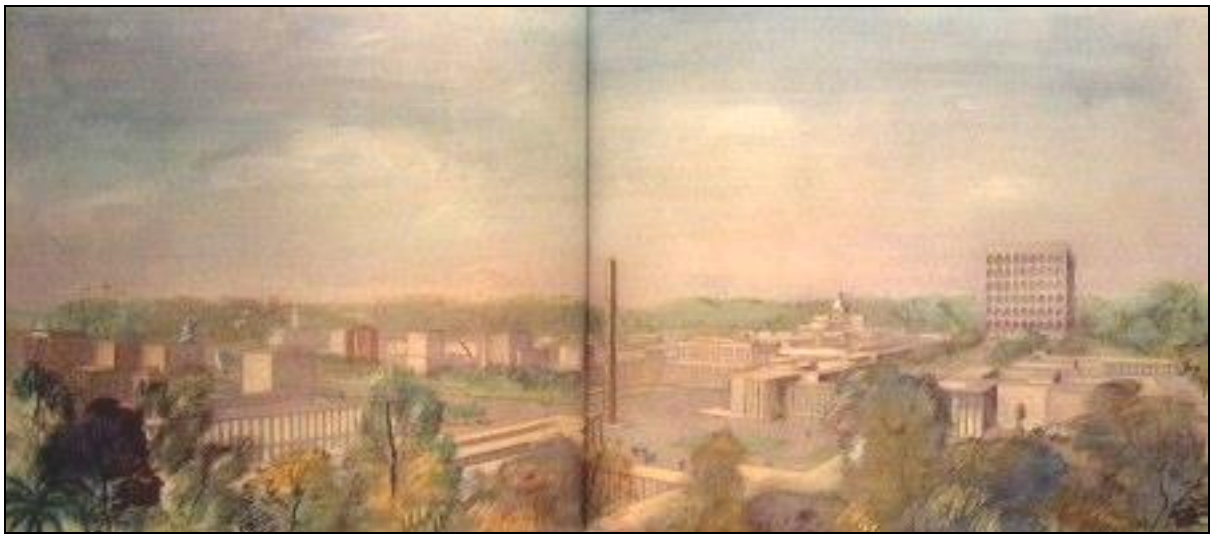
3.1 The great paradox: the world's fair ever carried out but most important with the plan of the territorial and functional stakes
It is the largest of the paradoxes possible and conceivable if one is considered the history and the geography of the world's fairs in the world. The exhibition which was not carried out until the end - Eur.42 - left the most trace in the memories and the urban screen of a large European metropolis!

3.2 Eur42 a model for the mega events of end the XX 2nd century ?
We will be posed like a question: which place this atypical exhibition and was it took used as model for other achievements of great projects?

3.3 E 42/EUR Recall memories
In the case of a publication, I would present this third part, for the moment, I propose an explanatory diagram allowing showing via the succession of various temporalities the community of the memories found within the framework of the identification and urban reinterpretation of a district to living, to imagine, to discover.

In conclusion, EUR is the example of Italian Rationalism or functionalism combining classical architecture and modern. Nevertheless, EUR is also a perfect example of transfer of identity and of return on its past of people by the intermediary of an authoritative town planning to become a participative and regulating town planning. This third Rome always intrigues and remains for the urban history of the Italian capital an interrogative place, when we see the cinema director Fellini talking about this district, it should be said that this universal exhibition has developed a form of creativity that has escaped simple architecture fascinates to become a place of meeting and fair. (*Fellini e l'EUR (1972) Federico Fellini - Il quartiere EUR di Roma (1972) https://www.dailymotion.com/video/x581wl)*





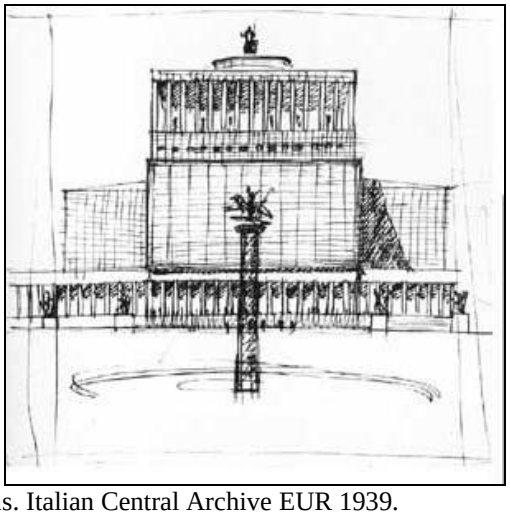


Figure 5: The Eur.42 style, in these various dimensions. Italian Central Archive EUR 1939.

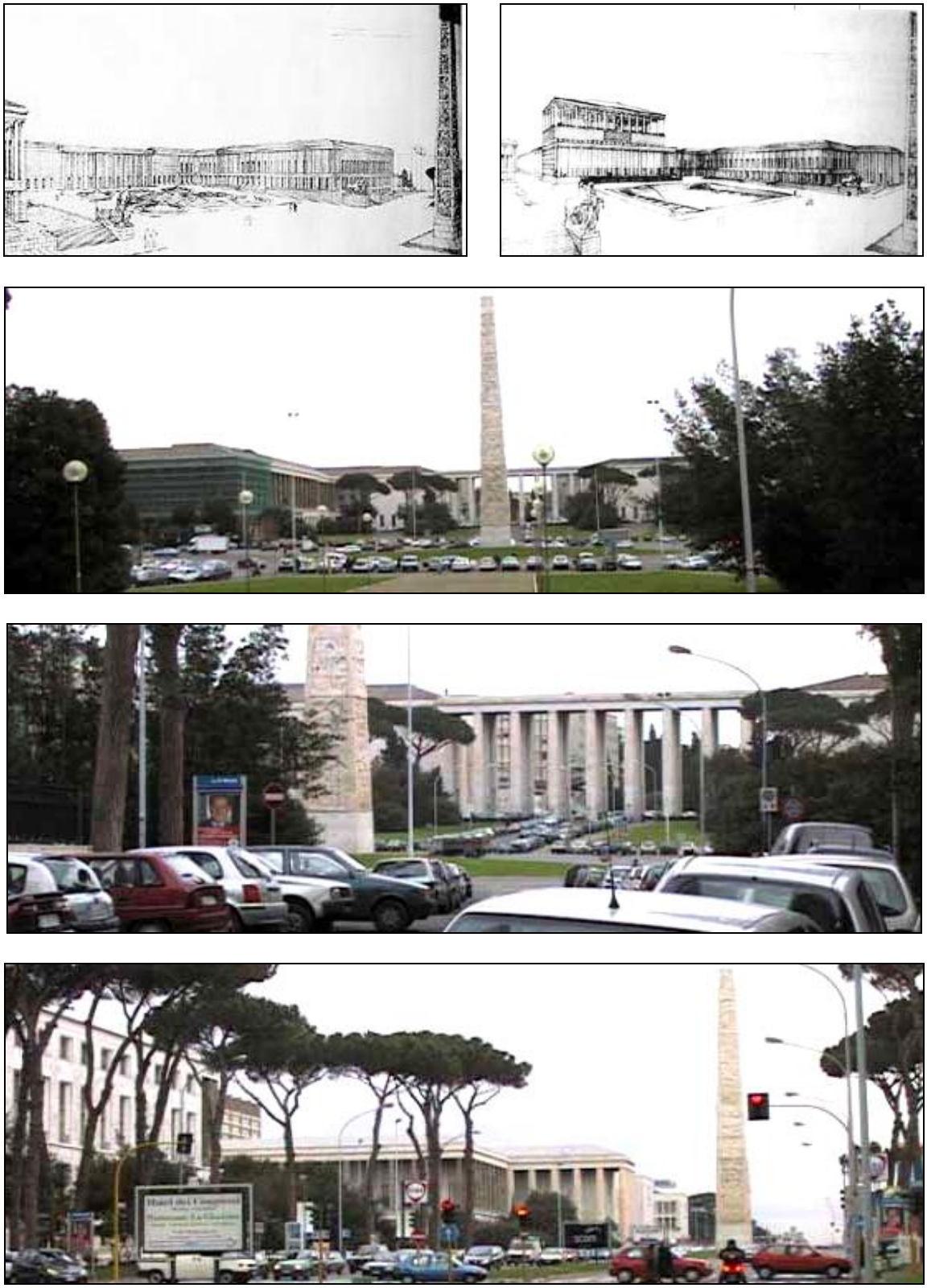


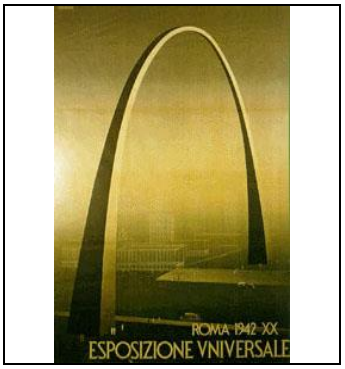
Figure 6: Continuation, the style Eur. 42, Central Place, obelisk and colonnade.

Recall Memories of EUR.

Two temporalities and stakeholders and representation actions

1936/1939/1942

The Government action

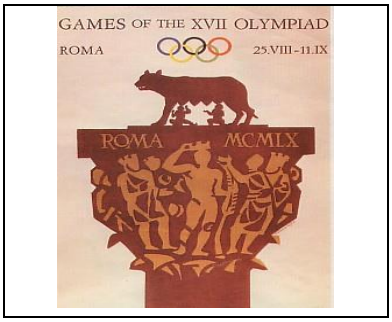


1942/1950 ?

Uncertainty ?

1952/1954/1960

Des mega events JO
Museum and a man Testa.



Change of toponimy and
Functionality

1970/1990

A new Image
A new logo
A reconciliation
Prestigious architecture
Fellini visions

2000/2010

[1] **E.U.R or E.42 :** World's fair of Rome initially allowed in 1942 in Italy or *"**E**sposizione **U**niversale di **R**oma 19**42**"*, new district, new city, extension of urban network of the Rome capital in direction of the sea within the context of the organization of a World's fair and a durable territorial installation. One gives him also the name of *"third Rome"*. E.42 26 December 1936, *date of creation of the Agency.*

[2] Ricœur P (2000), "La mémoire apaisée"in Diagonal, No.141, pp11-17

[3] See also the article: Millon, H. (1965). The Role of History of Architecture in Fascist Italy. *Journal of the Society of Architectural Historians*, *24*(1), 53–59.

[4] Studio preliminare per l'espansione edilizia di Roma al mare e per la scelta delle aree da destinare all'esposizione mondiale del 1941 xx E.F" di A.Libera, C.Longo, G.Pediconi e M.Paniconi del 14 dicembre 1936

[5] http://www.romaeur.it/index2.html section Urbanistica i architettura.

[6] Testa V., *L'EUR centro direzionale*, Roma, 1963.
Testa V. "*L'EUR centro direzionale e quartiere moderno nella periferia di Roma*",Roma , 1970
Testa V. "*La realizzazione dell'EUR*"in AA.VV.Roma, 1971.

[7] http://www.romaeur.it/index2.html section Urbanistica i architettura.

[8] http://www.romaeur.it/index2.html section Urbanistica i architettura.

[9] Argento D. « Il Cartaio » in *La stampa*, 22/06/2003 p 27.

[10] http://www.romaturismo.it/v2/richiestamateriali/pdf/eur_en.pdf#search=%22Exploring%20EUR%22

[11] EUR S.p A. (2000), *Exploring EUR, Roma, p* I-V

[12] Iannoni Sebastianini C. (1970), *Eur. Storia, vita, propetiva*, Roma. And also more than 20 books of architecture and articles of architectural magazine in Italy and Europe like the book of B. Zevi and this Storia dell'architettura moderna. Or the guide of modern architecture of De Guttry.

[13] Ciucci G.(1987), una storia ancora incompleta, in Casabella, No 539, october 1987, pp.34-39

[14] Art historian teaching at the University of Rome, proposing a reinterpretation of the EUR through the pictorial inspirations of the architects of the E.42. She was the curator of the "Mostra Metafisica" showing that the metaphysical style of the beginning of the 20th century influenced many Italian architects, in particular through the works of Giorgio De Chirico and his influence on the Palace of Italian civilization.

[15] Professor of History of Art and Contemporary Architecture at the Faculty of Architecture of Valle Giulia in Rome. He works in particular on the rediscovery of the intrinsic qualities of Italian modern architecture, which has been marked for too long by the task of fascism.

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