

Minimum Documentation Fiche

composed by national/regional working party of SECTION BASILICATA-PUGLIA



01. Picture of building

Depicted item: C.T.O.

source: Adriana Maranghino

date: 2019

1. Identity of building

1.1 current name of building

C.T.O.

1.2 variant or former name

Centro Traumatologico Ortopedico INAIL

1.3 number & name of street

Lungomare Starita 6, Via Adriatico 3/13

1.4 town

Bari

1.5 province/state

Bari/Puglia

1.6 zip code

70132

1.7 country

Italy

1.8 national grid reference

41°08'04.3" N 16°50'36.2" E

1.9 classification/typology

Architecture for the community

1.10 protection status & date

-

2. History of building**2.1 original brief/purpose**

Orthopedic Trauma Center, Hospital

2.2 dates: commission/completion

1948/1953

2.3 architectural and other designers

Giuseppe Samonà, Soc. An. Garibaldi

2.4 others associated with building

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2.5 significant alterations with dates

-

2.6 current use

ASL (Azienda Sanitaria Locale) Office

2.7 current condition

Partially degraded

3. Description**3.1 General description**

In 1996, in a monograph dedicated to Giuseppe and Alberto Samonà, the writer Francesco Tentori describes the project as "revolutionary", as Samonà creates an unprecedented relationship between architecture and the urban context, a topic widely investigated in the architect's compositional research. . His professional activity, in fact, extends from the building to urban planning, always taking into account the geometric signs and the elements that make up the morphology of the urban context.

3.2 Construction

The three main buildings that make up the Orthopedic Trauma Centre (C.T.O.) designed by Samonà are orthogonal to one another, have different layouts, and also differ in height. The north part of the complex is a two floor horizontal building while the orthogonal blocks have five floors. The centre block has a sixth floor above which there is a canopy resting on trapezoidal pillars; the gentle rhythm of the pillars marks the facade which is recessed and surrounded by terrace.

The order is well defined and the elevations are all different; its very distinct geometry includes an alternate pattern of continuous windows, andings, piers, loggias, corner openings and pillars in full view.

The hospital has a swimming pool in the basement used by patients who need water rehabilitation therapy; it also has a gymnasium, a cinema and terraces for heliotherapy, as well as a chapel with a neo-liberty style dome.

There is a big garden in front of the entrance.

3.3 Context

The building is located in an angular position and the main facade faces the sea; in fact initially the building was reflected in the sea, before the construction of the University Sports Center building (C.U.S.). To emphasize this relationship with nature there is the large garden at the entrance, an element that the previous owners of the area, the Sabini family, explicitly requested to preserve and enhance. The whole building is therefore a complete work, both from a stylistic and functional point of view.

4. Evaluation

4.1 Technical

The structure of building is in reinforced concrete, but different materials were chosen for different facades, for example Bisceglie stone and small bricks placed in a chequerboard pattern. Inside the building there are some details in marble and copper.

4.2 Social

The building has a high social value for its function and its architectural value.

4.3 Cultural & aesthetic

The intimate sense of this architecture is in the idea of social health which, from the relationship with the outside to the attention to detail, is articulated in a complex of functional activities not only for medical rehabilitation but also for the mental well-being of the patients. The aesthetic impact of this work is tangible and appreciable given its corner position in one of the most flowing areas of the city.

4.4 Historical

The historical importance of Samonà's work is contained both in the need, at the time, for the creation of an Orthopedic Traumatology Center for local health, as well as in the overall image of the building and its relationship with the context. The composition of the facades in fact outlines a personal style that is clearly distinguishable from the contemporary modern-fascist buildings of those years.

4.5 General assessment

The building represents a precise and dynamic variation of the various stylistic-architectural trends of the years in which it was designed. The elements that make up the facades are clearly distinguishable from each other in an overall image that makes the work a complete example of modernity.

5. Documentation

5.1 Principal references

DE CARLO, Giancarlo, Un dibattito sulla tradizione in architettura, Casabella, 206, 1955
LOVERO, Pasquale (a cura di), Giuseppe Samonà. L'unità architettura urbanistica, Franco Angeli, Milano, 1975
AYMONINO, Carlo, et al., Giuseppe Samonà. Cinquant'anni di architetture, Catalogo della mostra, Venezia, Palazzo Grassi, 11 ottobre-30 novembre, 1975
TENTORI, Francesco, I Samonà, Marsilio, Venezia, 1996
SIGNORILE, Nicola, Occhi sulla città. Architetti e architetture a Bari, Laterza, Bari-Roma, 2004

5.2 visual material attached

Fig.01 – Historical general view

Fig.02 – Historical general view

Fig.03 – Ground floor plan (Archivio di Stato di Bari, Comune di Bari, Il Dep., LL. PP., cartografie, b. 124)

Fig.04 – Principal prospect (Archivio di Stato di Bari, Comune di Bari, Il Dep., LL. PP., cartografie, b. 124)

5.3 rapporteur/date

Dario Monsellato, April 2020

6. Fiche report examination by ISC/R

name of examining ISC member:

date of examination:

approval:

working party/ref. n°: NAI ref. n°:

comments:



Fig.01 – Historical general view



Fig.02 – Historical general view

