

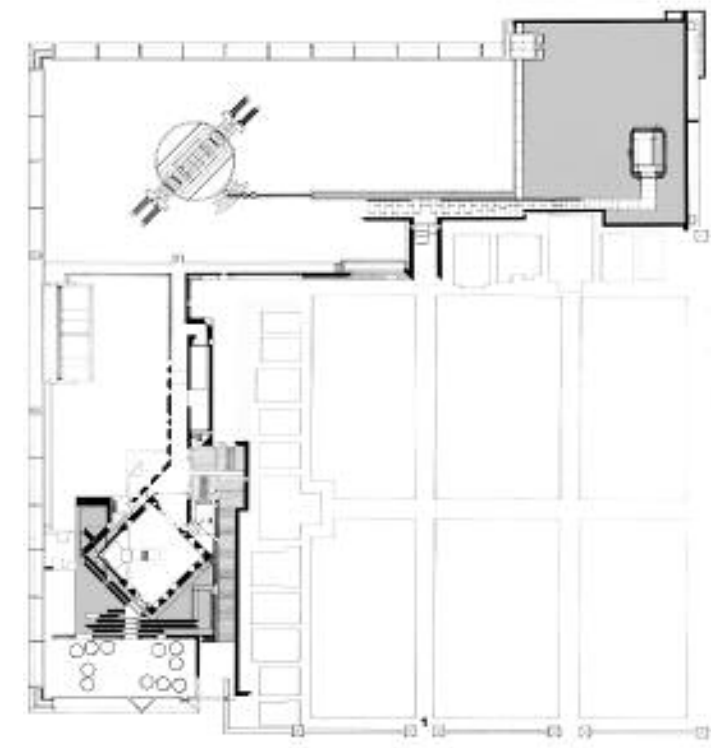
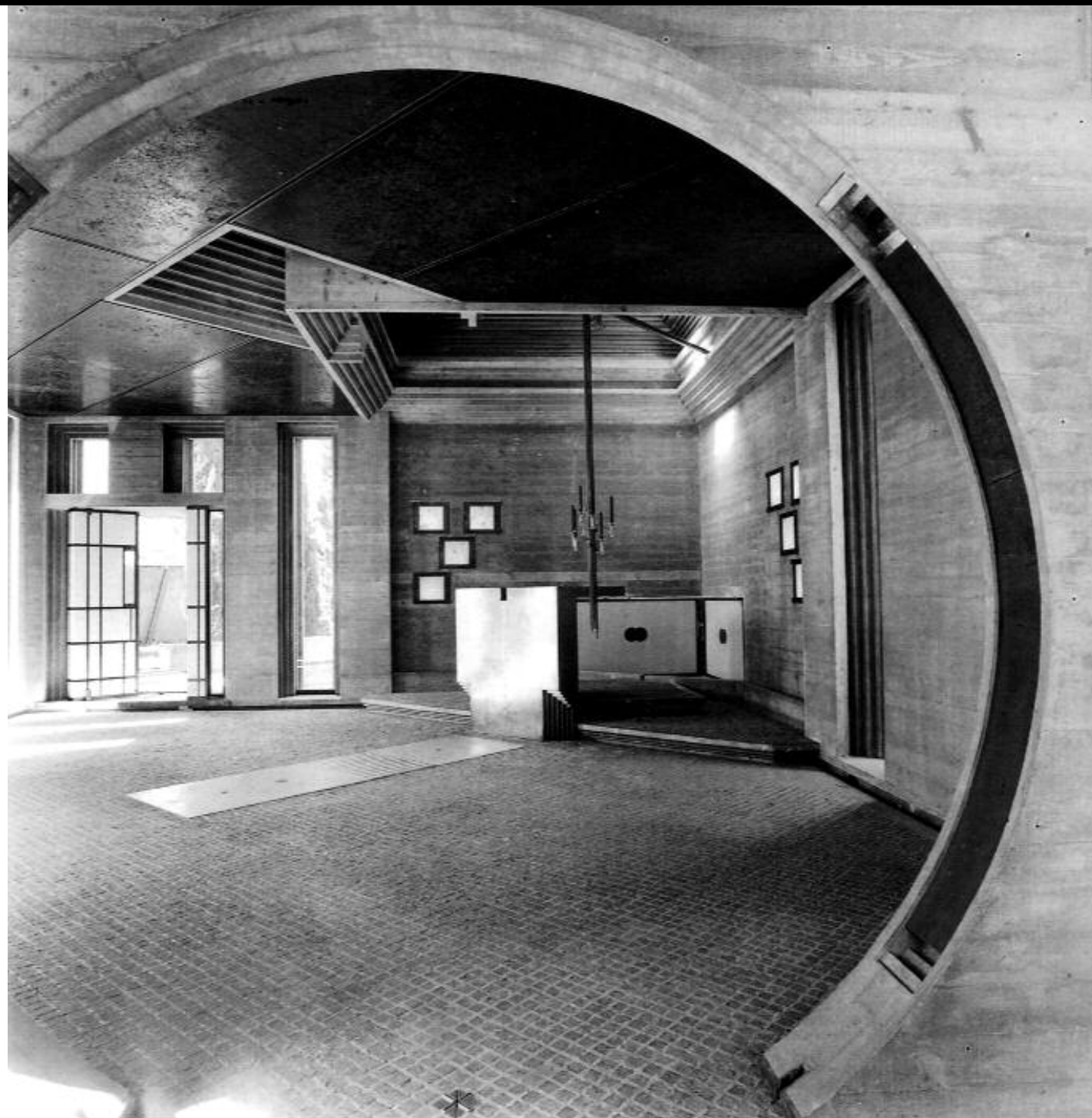
"OTHER" MODERNISMS

Italian working party for
documentation and conservation
of building, sites and neighbourhoods of the
modern movement

"After the end of the Second World War, architects who were obliged to respond to the new Italian reality were faced with a difficult dialectic between knowledge and action - difficult because of the contradictory foundations underlying the tradition of the discipline, but also because of the many levels imposed on such knowledge. (...) In their feverish search for identity, the Italian architects proceeded through a succession of ideologies, continually relying on extradisciplinary themes. It would be almost too simplistic to locate in this 'relationship with history' a thread linking the research of the neorealist era to the extreme results of the voyages back in time taken by architects ..."

Manfredo Tafuri, 1982

The four records illustrate works which were all designed and built under those cultural circumstances and express the awareness of Albini, Scarpa, Moretti and Cosenza for the significance of Italian civilization as source of inspiration. The works of Albini in Genoa, Scarpa in the small village of Altivole, Moretti in Rome, and Cosenza outside Naples all belong to the same decade. Their "continuity" with the past was never tinged with nationalism, rather it referred to a neohumanistic conception, which explains how these four works are a valid witness of an alternative formulation of modernism.



BRION FAMILY TOMB 1969-1978 Altivole (Treviso) Carlo Scarpa

The Brion complex covers an area of approximately 2200 square meters, dotted with architectural artifacts whose purpose is symbolized by the use of names drawn from the classical and pagan tradition (temple, propylaea, arcosolium), separated by paths and water features designed by Scarpa with the help of Porcinai. The complex contains the tombs of the family of Giuseppe Brion, founder of Brion Vega factory, and that of the architect Carlo Scarpa. Exposed reinforced concrete was used extensively in the construction, cast in layers of varying thickness in special formwork designed with great care and made from different materials, depending on the surface treatment.

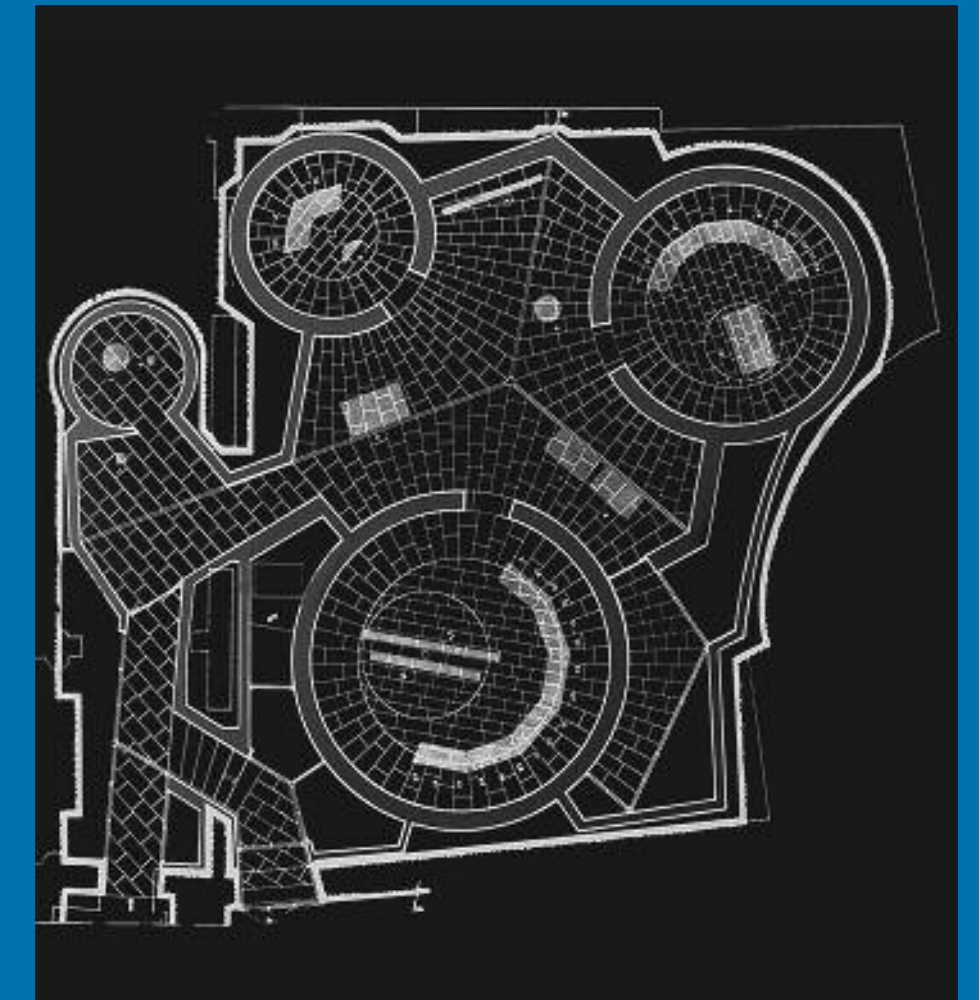
editor fiche Francesca Menchella



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Cristiana Marcenaro Dell'Erba

MUSEUM OF THE TREASURE OF SAN LORENZO 1952-1956 Genoa

Franco Albini and Franca Helg



The Museum occupies the underground volume below the level of the courtyard pavement and the sacristy floor, and is accessed by two entries, one for the public from the sacristy along a slow stair that prepares one for the space, and one for the clerics along a ramp.

"Three closed cylindrical spaces, each with a low cupola, joined by the precise geometric rules of a hexagon. The centers of the three tholos intersect the vertices of the hexagon weaving the spaces of the focal centers while being underscored by the design of the paving stone and the ceiling spines. The three circular tholos join and interconnect at the convergence of the hexagonal space. In a certain way they project the perimeter the holy vessel. Located in the smallest tholos, also circular and appearing suspended, is just one object, that which is most prestigious from a religious and historic viewpoint, the assumed Holy Grail."

(Caterina Marcenaro, director of the Municipal Museum). The geometry that constructs the space is taken from the small radial beams of the cast roofing that charge the ceiling with expressivity, along with the paving stones that converge toward the center of the hexagon.

The spaces were built around the exhibition items without direct contact with the exterior to make a place lacking space-temporal definition that could enter into competition with the exhibited object, each a unique protagonist.

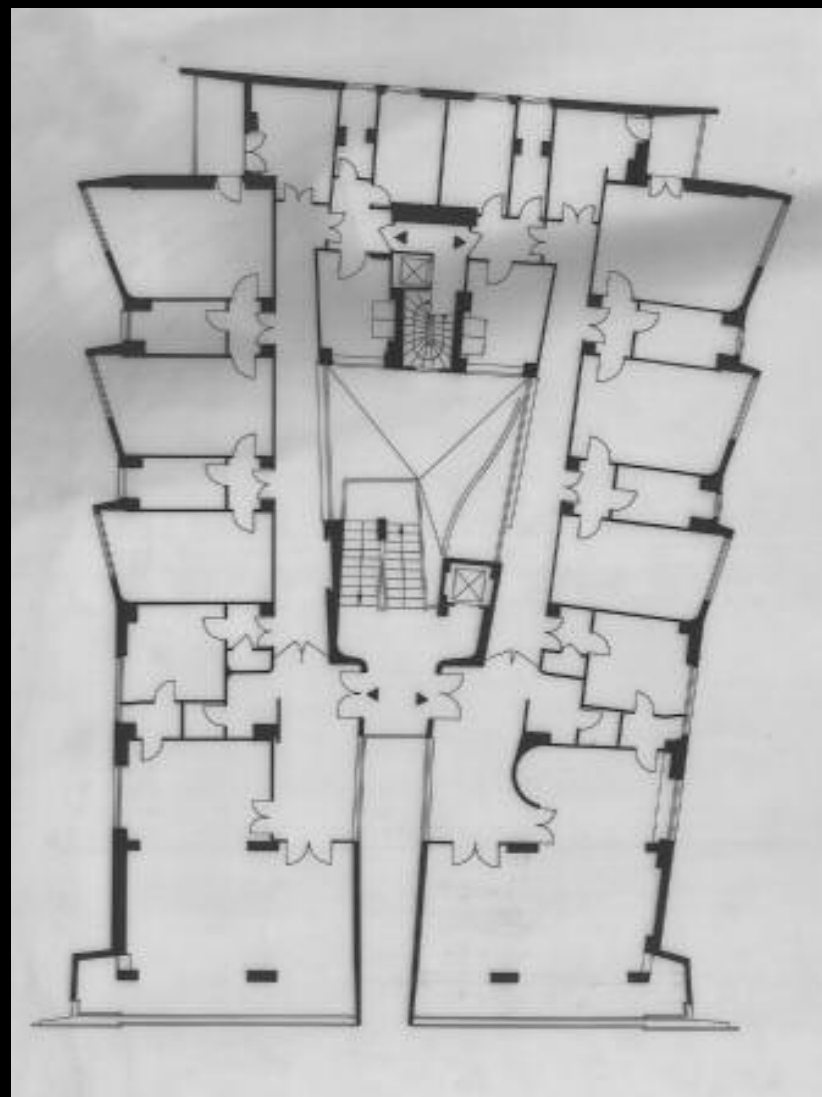
editor fiche Lorenza Comino

"IL GIRASOLE" 1947-1950 Rome

Luigi Moretti

The building occupies a rectangular plot bordered by three streets. It is laid out along the north-south axis of the plot in a U shape around a light well formed by the entrance hall flowing on into the internal court. The building is made up of two parts separated by a vertical cleft in the facade. It sets on a high recessed base which contains the basement and mezzanine floor and is set back from the facade. In addition to these two floors the building has three standard floors and a penthouse, with an additional upper penthouse level set back from the line of the main facade. On the western facade a feature of the design is the broken lines of the bedroom walls, which open to catch the light in an arrangement which Moretti's sketches show as the shape of a fir tree with all its branches.

editor fiche Antonio Di Bacco



INA-CASA RESIDENTIAL NEIGHBORHOOD FOR OLIVETTI 1952-1963 Pozzuoli (Naples)

Luigi Cosenza

The urban and architectural plan for the residential complex was drawn up in conjunction with the nearby Olivetti factory to house its workers. Its layout recalls the courtyard of Campanian traditional housing: the courtyard being the centre of the community life bounded by houses, with a staircase connecting each continuous series of dwellings to the next. Three separate parts, including different configurations of dwelling types, design the whole neighborhood, whose core is a common courtyard. The housing buildings, all two or three storeys high, are in linear arrangement.

The plan of houses on the second lot is interesting for the distribution of volumes, which is similar to that in the nearby Olivetti Factory and relates to the building orientation and local environmental conditions. The configuration of the buildings arises from the need to capture the light by rotating the external walls, from where it can be transmitted to the blank header walls. In the apartment blocks of the third lot, the focus was on finding ways of grouping the dwellings, three to each floor, around an open stair according to a kind of tower structure, enabling the view to be enjoyed from all three sides of each apartment.

editors fiche Paola Ascione, Francesca Bruni

