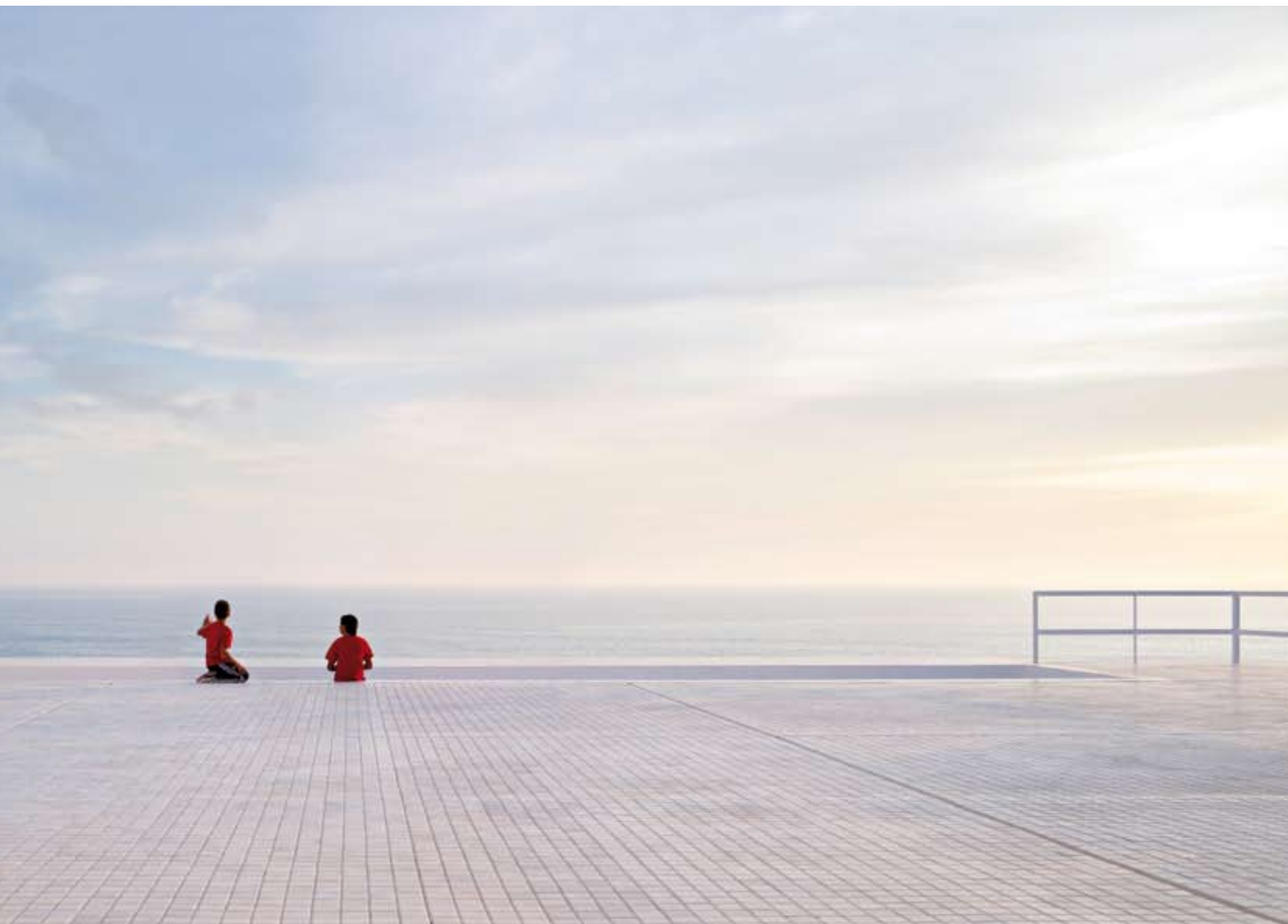


# FIRENZE architettura

2.2012



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Entre Catedrales, Cádiz, 2009  
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# Maria Grazia Eccheli Riccardo Campagnola

## Il dentro e il fuori: anamnesi dello spazio

Riccardo Campagnola

### L'acqua maieutica

#### 1. Muri ed alberi

L'alto muro in sasso che s'inerpica dalla piana alla sommità dell'isolata collina, è segnato al suo inizio e al suo termine da due enormi cancelli di ottocentesca fattura, che nascondono, più che rivelare il perché di un interno che si ostina a rimanere a loro segreto.

Ma il senso che, a poco a poco, vien rivelandosi dal salire e dall'avvitarsi del muro in una spirale di terzo grado, è quello di essere recinto e sostruzione di un grande parco. Sopra la sommità del muro s'innalzano alberi e improvvisi campanili.

Se i secondi sono i segni evocativi di quel convento che noti documenti assicurano essere appartenuto, giusta il toponimo di San Dionigi ad un'esule Francia; i primi sono quanto resta del grande parco "romantico", le cui ambizioni sopravvivono nel profondo scavo ricavato tra i digradanti terrazzamenti delle prime colline suburbane di Verona.

La necessaria magia dell'acqua aveva imposto, in tempi non tanto lontani la creazione di un paradossale lago "collinare", alimentato da un acquedotto che, scorrendo tra le convalli, terminava in una spettacolare cisterna ipogea, una cripta architettura che riemergeva di un solo piano tra ulivi e vigne...

Ma è proprio l'acqua a rivelare la segreta logica di una composizione a scala territoriale: le sezioni della collina dettate dalla cisterna, la giacitura della villa stessa e, di conseguenza, del disegno degli alberi altissimi che - sorgendo da giardini segreti, da frutteti e da un anfiteatro a verde di bosso - dilatano nel paesaggio un disegno mai divenuto, tuttavia, evidente alla villa stessa...

#### 2. La villa, la chiesa

Progettata declinando stilemi palladiani da Francesco Ronzani nel 1834, la villa occupa la sommità del colle-parco, al centro dell'acrocoro delle prime Prealpi.

Pur chiaramente determinata dagli edifici preesistenti (quantunque ormai solo mentalmente ricostruibili), la villa assume una sua canonica compostezza, relazionata soprattutto con la visione della città in lontananza.

Eppure, a "risolvere" il senso e l'intenzionalità dell'edificio è l'altissimo pronao/loggia che è stato posto non sull'asse del lunghissimo edificio ma sul suo breve fianco ovest. In tal modo, aperta sulla valle dell'Adige, la loggia, pur emblema essenziale di villa, può accogliere le ultime anse del fiume prima del suo sbocco in pianura, illuminate dal rosso dei tramonti.

Degli antichi edifici conventuali rimane, quantunque notevolmente modificata, una chiesa che, risalente al secolo IX, è la sola testimone dell'antichità del locus: è ai suoi due campanili - divenuti nel tempo inestricabili dalla distribuzione interna degli edifici a essa posteriori - che è affidato il significato evocativo del luogo.

#### 3. Progetto e principi

Il primo compito del progetto era di dirimere il nesso, oggi divenuto incomprensibile, tra la permanenza della chiesa e la mutevole contingenza (anche stilistica) degli edifici che la rinserrano, rendendo riconoscibile (e *dramatis persona*) la dialettica tra i due elementi.

Per questo, l'"ala che si protende a nord, oltre la chiesetta", - l'oggetto del nostro progetto - viene "separata" dal campanile ottocentesco a cui era stata



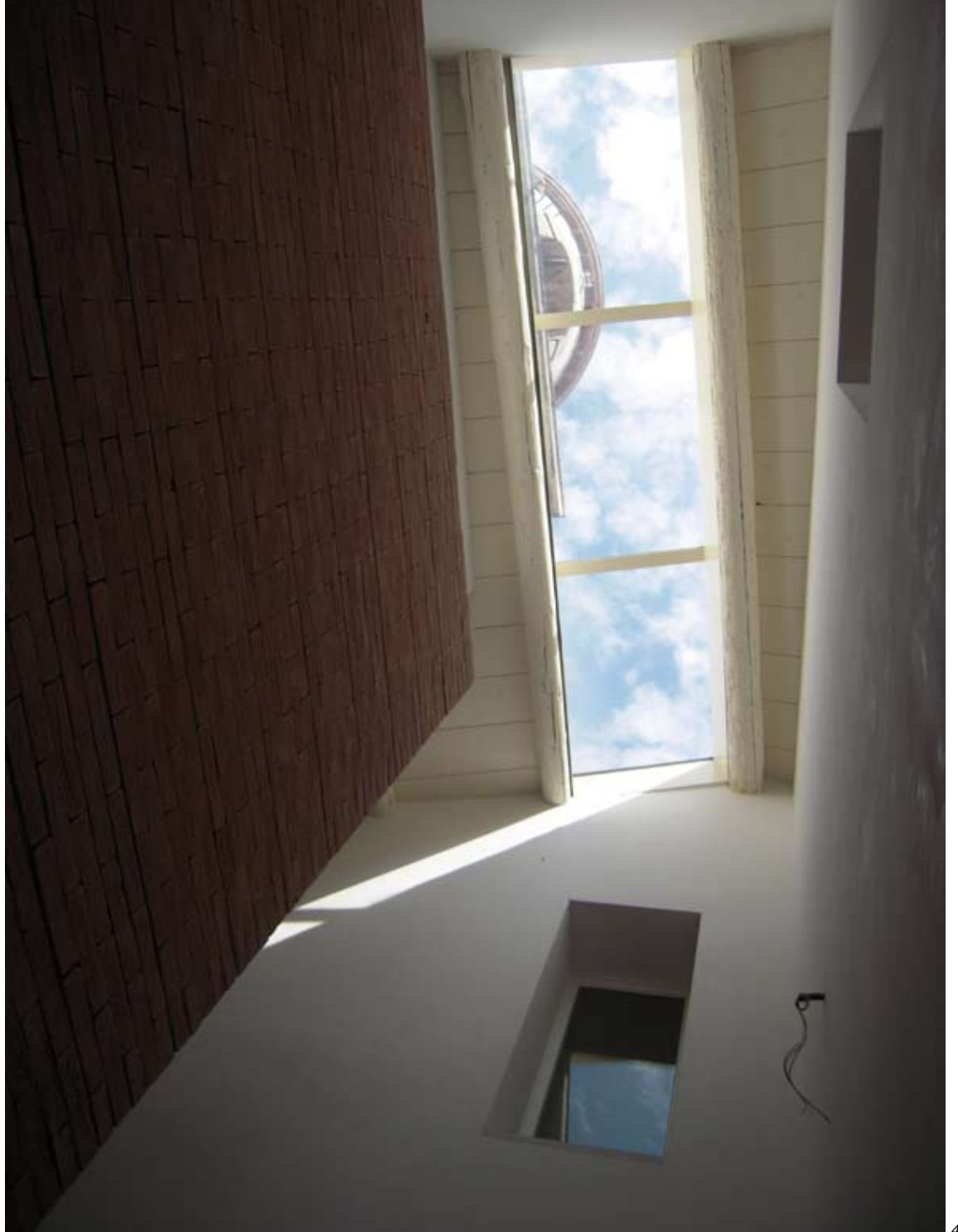
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2004-2007

*Interior design:*  
Emanuela Sassoli Tomba della Rosa  
*Collaborazione:*  
Michelangelo Pivetta  
*Strutture:*  
Franco de Grandis









4

Pagine precedenti:

1

*La vasca d'acqua verso la casa*

2 - 3

*La lunga e stretta vasca d'acqua verso il paesaggio*

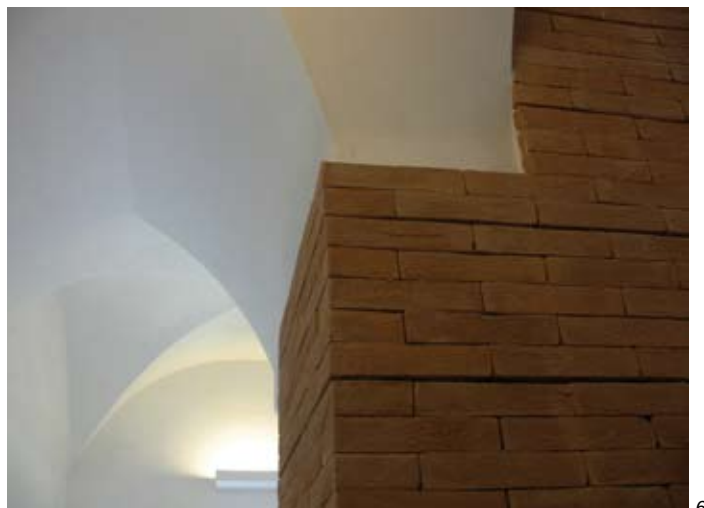
4 - 5

*Le scale entrano ed escano dalla torre campanaria illuminata da una nuova luce zenitale che trasforma lo spazio in un esterno*

Pagine successive:

6 - 7

*L'ultima rampa verso la cella campanaria, il rosso pompeiano unico colore degli interni*



6





5



7



8

agglutinata dall'ultimo "restauro", rendendo indistinguibile la loro alterità di destinazione e di forma.

Con un'operazione meramente analitica, lo spazio che divide il campanile dal resto dell'edificio e percorso dalle scale, diviene una sorta di itinerario d'intelligibilità dell'edificio, quasi un *museo domestico*. E proprio la *declinazione della possibile natura "martiniana" di quello spazio (ci si riferisce, ovviamente, il teatro in sedicesimo dell'Arturo Martini delle terracotte,)* divenne il vero tema di progetto.

*Lo spazio, indeciso nella sua natura di interno o di esterno, viene illuminato da una limpida luce zenitale per l'intera sua altezza che attraversa tutta la sezione dell'edificio. Lunghissime ombre intersecano il percorso in tufo della scala che, entrando ed uscendo dal campanile ad ogni solaio, incontra finestre che, ad altezze diverse, incorniciano paesaggi. Rivestito di mattoni, a metafora di un recuperato suo carattere di estraneità e di non finito, il campanile viene anche traguardato dalle nuove finestre interne*

che s'affacciano su tale metafisico spazio quasi fosse un esterno.

#### 4. Casa e paesaggio

Per la sua giacitura secondo l'asse elio-termico, la casa, forse un tempo destinata a serra, è stata pensata come un corpo "semplice": con spazi "passanti" e senza corridoi. In tal modo essa accoglie nei propri interni l'intero svolgersi delle stagioni; attraverso le ampie aperture del piano terra sui due fronti dell'edificio, unisce il giardino all'italiana



9

(ad ovest) al grande prato che guarda la collina (ad est) in un'unica prospettiva. E anche gli arredi fissi sono stati pensati, per simile metafisica natura, quasi come "mobili nella valle"...

La pietra di Prun, che percorre bianca e levigata l'interno, prosegue "a spacco di cava" all'esterno delimitando una lunga e stretta vasca d'acqua, pensata come un frammento, indeciso tra la forma delle antiche vasche costruite dai contadini per irrorare i campi e quella dell'ormai leggendario lago, sopra ricordato, un

tempo ai piedi della villa ed ora soltanto geologico scavo...

La nuova vasca diviene specchio compiacente della parte più antica della chiesa, l'abside e il transetto: diviene soglia tra l'abitare e il paesaggio...

Parallela all'acqua una sola e lunga panca in pietra – disegnata come un rudere, un elemento inutilizzato della villa - invita, nel silenzio del luogo, alla contemplazione e a godere di un brano di natura miracolosamente incontaminato.

between" condition: set between two churches, alternate guardians of the Bishop's *cathedra*, lying over a now vanished *forma urbis*, it finds its right collocation in the space and time of the town. With the delicacy of a temporary architecture, whose frail steel frame calls to mind the canopy of an ephemeral station of the Cross, during the Holy Week.

#### Casa De Blas, Sevilla La Nueva, Madrid

A stereotomic earthwork, lying on the slopes of a hill near Madrid, contains the most private spaces of Casa de Blas, following a precise functional distribution, which sets the main rooms towards the valley and the service rooms toward the mountain.

Its extrados is a viewpoint on the *sierra*, marked by the presence of a small swimming pool and a crystal box; the latter is covered by a light white steel frame, which is accessible by a stair from the house below.

"There is magic in the play between roof and platform"<sup>3</sup> wrote Jorn Utzon in his 1962 essay *Platforms and Plateaus: Ideas of a Danish Architect*, and the amazing sketches that come with his text seem to confirm that: light roofs (sometimes cloud-like) hover above earthbound platforms, and the void between them is laden with meaning.

With the construction of a tectonic structure over a solid podium, Alberto Campo Baeza reasserts his pursue of a dialogue between "the culture of the light" and "the culture of the heavy".<sup>4</sup>

The sketch that synthesizes the project of Casa De Blas represents a void between a hovering roof and an inhabited volume rooted to the ground.

There is really something magic in this space, in the serene proportion of its measures, in the transparency and intangibility of his bounds, with the countless mirroring shades of the stern, strong inland Spanish landscape.

<sup>1</sup> Kazimir Severinovich Malevich, *La Lumière et la couleur: textes de 1918 à 1926*, L'Age d'homme, Lausanne 1981.

<sup>2</sup> It refers to the three Vitruvian editions, edited by Daniele Barbaro: Venice 1556 (Italian); Venice 1567 (Latin); e Venice 1567 (Italian).

<sup>3</sup> Jorn Utzon, *Platforms and Plateaus: Ideas of a Danish Architect*, "Zodiac" 10 (1962), p. 113-123.

<sup>4</sup> Kenneth Frampton, *Tettonica e architettura. Poetica della forma architettonica nel XIX e XX secolo*, Skira, Milano 2005, p. 278.

## Werner Tscholl

*Between Stone and Steel* by Michelangelo Pivetta

(page 46)



*The mountains are dumb masters and make silent disciples.*

J. W. Goethe

A cross architectural tradition characterized from a long time the South Tyrol landscape. Unique in its flattening in the valleys of its territory, as well as in the centuries.

Probably due to the undeniable stacking of peoples, cultures and languages that this extraordinary and difficult ground has hosted, seems to be able to create a vision other than the usual cultural issues and, why not, operating building.

How Barbara Breda keenly observed at the recent exhibition of contemporary architecture held in Merano: "Far from any historicist trivial revival or from any ordinary concessions to the rustic styles, contemporary South Tyrolean architecture

has proved to be capable of dealing with severe modernity the root of the relationship with history and tradition".

A sort of architectural *anabasis* establish categories radically different and in many ways unprecedented. Every artistic and architectural era finds here its concrete expression with peculiar declensions, formal arrangements -but never formalistic- in different characters. In the past like today in the modern world. The flavor of vision given by an area where the natural landscape is the father of the scene, requires a dialectical ability to understand and reproject the construction categories still to the end of the formal language, without clamor, without ostentation, but with that stubborn and precise obsession for the detail that this world and that sort of his "craft" has accustomed us to recognize.

Tscholl, perhaps the best known of a host of excellent South Tyrolean contemporary architects, seems to be able to go down in carrying out any of his new work in an absolutely new environment from time to time, with the same abilities and pride of those teachers who in the Alpine valleys have left extraordinary evidence in any field. This tradition appears to be clearly heir, in the dialectical approach to the theme and in the expression of that feeling authoritative as well, that imposing a *form of the new*, on the existing like on the ancient, fails to establish a hierarchy of roles elsewhere and otherwise hardly to be envisaged.

Here is the other factor for the figure and for the project: the intellectual and cultural overview of the German-speaking world (to generalize and simplify) compared to contemporary architecture. Here, and only here, geographically,

in Italy it is conceivable to make possible such a strong and radical *authority of contemporary architecture* that it can edit, as in the case of the project for the Firmiano Castle, the entire history of an iconic monument.

From the architectural point of view the operation is in the more difficult field for architects: the comparison with the ancient. Which although not an ancient architectural value of this from having to be considered untouchable, is itself one of the most famous monuments in the Bolzano territory and sympathetic from more than a thousand years of the flat landscape of the town.

Tscholl wisely chooses to turn to its advantage this apparent adversity working as an engraver on ancient ravines and gaps in the existing structure. Create a real machine addressed to respect, even complicit itself, a deliberately simple museum program. As simple as the thought of its founder, Reinhold Messner, who *slowly faster* in the carrying out his every extraordinary enterprise wants to give us his feelings towards the mountain.

Stone and steel are the project materials. Antiquity and modernity would be more correct to say that compared to complement each other. A practical dialogue that takes shape through the necessary technical aesthetics and nothing more.

Only glass, rare where necessary, is used almost as *different* support, just to emphasize the quality and uniqueness of the relationship between the two main materials.

*Silent disciple* of its mountains, Tscholl is heroically able in the process of synthesis where many others have failed, time by time too stretched to an obsequious respect of the existing or too directed towards the need to assert their own work.

Walkways and stairs transport you from one place to another without becoming a scenic drive, but simply remaining control and generation instrument of a already defined composition by the existing stonework of the historic fortress. The paths overdo themselves, penetrate the heart of the ancient artifact, leading the visitor precisely to those places where it would instinctively go. Each curiosity and every will is indulged in accordance with a exploration feeling inherent in man and just as his relations with the natural bulwark.

A project such that they should be inscribed among the most significant of contemporary European, not so much for its undisputed quality of composition but in keeping with its cultural depth that, rooted in the memory of the places where it is born, it is able to find the ultimate fulfillment according to the extraordinary idea for which, like Saint-Exupery wrote, "We don't get the earth from our ancestors, we borrow it from our children."

## Maria Grazia Eccheli Riccardo Campagnola

*The inside and the outdoors: anamnesis of the space*

by Riccardo Campagnola

(page 74)



### 1. Walls and trees

The high stone wall that ascends from the plain up to the lonely hill is marked both at the beginning and at the end, by two huge gates whose appearance reveals a nineteenth century manufacture, that more than discovering are hiding the reason why an inside stubbornly remains secluded to them.

But the impression that, step to step, is discovered during the ascension and by the curving of the wall into a third degree spiral tends to be a substructure and fence of a big park. Above a top line of the wall trees are rising and scattered bell towers.

While the bell towers witness the ancient existence of a monastery named after Saint Denis according to place-name of

the site of an exiled France; the trees instead are the remnants of the "romantic", whose ambitions are testified by the great hydraulic project: traces the survived in the deep excavations that breaks through the down-grading embankments of the suburban hills around Verona.

The needed bewitching of the water has requested the creation, in not so far time, of a paradoxical lake surrounded by the hills, fueled by an aqueduct that, flowing through the connected valleys, drove into an amazing underground cistern.

The water itself appears as the secret endowment for a settlement on a territorial scale: the cross-section of the hill determined by the cistern, the lying of the villa and consequently of the landscape marked by stately trees that, arising from secret gardens from orchards and from an amphitheater, permeated by boxwood green, expand into the landscape a structure, which never was realized of the villa itself.

### 2. The villa and the church

The villa was projected, according to a Palladian conception, by Francesco Ronzani in 1834 and located on the top of the hill, whose slopes are rich of planted trees, within the highland of the outer Alps.

Even though conditioned by the pre-existing buildings, the villa appears wholly neat and mostly connected with the sight of the far away city.

Nevertheless, the meaning and purpose of the building are committed to the

highness of the pronao/loggia that has been erected, not on the long main front of the construction but on the short west wing. Open toward the Adige valley, the loggia that is an essential element of the villa, has been conceived in order to be surrounded by every meander of the river, before flowing toward the plain enlightened by the reddish sunsets.

The old monastic buildings went lost with the exception of a church, dating back to the 9th century, although remarkably remodeled. The church is the only remain recording the vetusty of the site.

The two bell towers serving the church were settled among the buildings realized as times went by: to them is committed the task to remind the significance of the site.

### 3. *Inside and outside*

The first aim of the project was to identify the link, actually wholly obscure, between the church and the variety of surrounding buildings, and to enhance the re/cognoscibility of the confronting elements in a dialectic way (*dramatis personae*). This the reason why the northern wing beyond the small church is severed from the nineteenth-century bell tower; in fact during the last remodeling the small church was annexed to the said bell tower and this produced the confusion of their roles that were different both by destination and pattern.

Through the segmentation, by an analytic way, the space that divides the bell tower from other parts of the building is crossed by the staircase and consequently becomes a kind of an itinerary apt to understand the whole construction, almost a domestic museum.

The real theme of the project is to create a kind of space similar to that of the theater of Arturo Martini sculptor.

The swinging space undecided between its indoors and outdoors nature is enlightened by a light so shining as if it were hit by the sun rays in the summer solstice; such light passes through the entire section of the building.

Long shadows intersect the course of the tuff made staircase that, running in and out of the bell tower, meets at every pause various windows that although opened at different heights frame the landscapes.

The brick coated bell tower, nearly a metaphor to indicate a kind of estrangement and of a *non-finito*, can be seen from the new inner windows facing on such metaphysical space, almost resembling an outdoors.

### 4. *House and landscape*

According to its heliothermic axis position, it may be supposed that the house was once a greenhouse and, therefore, conceived as a simple element with connected passing through spaces without corridors. Consequently, it may comply within the interior spaces to the season's changes.

Through the large windows the Italian style garden on the west is connected with the green meadows oriented toward the hill on the east yielding a unique perspective. Also the stable furniture has been conceived to fit with such metaphysical nature as if they were "valley's furniture" ...

The *Prun*-stone, white and smooth, which run along the interior, goes further, quarry-crack manufactured, to the outer space defining a long and narrow water reservoir as once for the irrigation of the fields or a reminiscence of the before mentioned graceful lake, once existing around the villa and now just a geological excavation.

The new basin becomes a condescending mirror of the oldest part of the church, the apse and the transept: it become a kind of threshold between living and landscape.

Alongside with the water there is a long stone bench designed as if it were a ruin – a disregarded element of the villa – which invites in the silent site, to contemplate and enjoy a tract of nature prodigiously unspoilt.

*Translation by Bruno Gerolimetto*