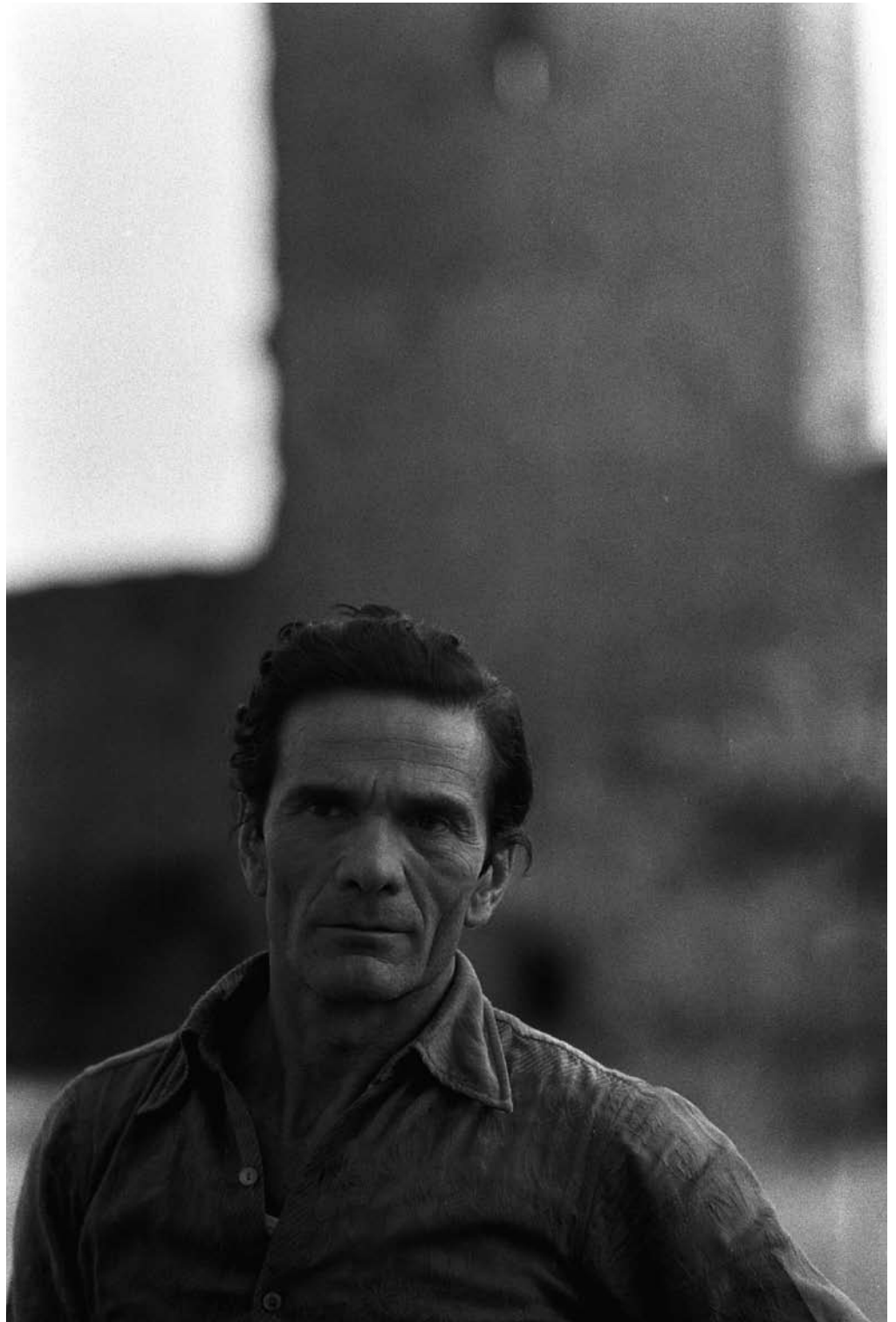


FIRENZE architettura

1.2015



costruire con poco



Periodico semestrale
Anno XIX n. 1

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Pier Paolo Pasolini a Torre di Chia, 1974
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FIRENZE architettura

1.2015

editoriale	Alcune domande sulla "spazzatura" <i>Luciano Semerani</i>	3
percorsi	Pier Paolo Pasolini Ritorno a Chia - <i>Nico Naldini</i> L'infinito abita a Chia. La casa/castello di Pier Paolo Pasolini - <i>Maria Grazia Eccheli</i> Cronaca di un'emozione. In viaggio verso l'eremo di Pasolini - <i>Andrea Volpe</i>	6 12 16
costruire con poco	Toshiko Mori Thread - The Sinthian Center: the Albers Cultural Center and Artists' Residency <i>Michelangelo Pivetta</i>	26
	Aires Mateus Quando il costruire POVERO diventa LUSSO <i>Maria Grazia Eccheli</i>	34
	Maria Giuseppina Grasso Cannizzo La casa sognata <i>Alberto Pireddu</i>	44
	Elemental Da <i>Quinta Monroy</i> a <i>Conjunto abitacional Violeta Parra</i> <i>Francesca Privitera</i>	52
atlante dida	Volpe + Sakasegawa Sotto il vulcano - Una casa italiana nel sud del Giappone <i>Andrea Volpe</i>	60
	Arrigoni Architetti Bāmiyān Cultural Centre - Afghānistān <i>Fabrizio Arrigoni</i>	68
eredità del passato	Aris Kostantinidis e la casa ad Anávyssos. Un'offerta al paesaggio <i>Fabio Fabbrizzi</i>	74
	Un eremo borghese. Le case ad Arzachena di Marco Zanuso <i>Francesca Mugnai</i>	82
	Poetici spazi a perdere. La Scuola di Balletto a L'Avana di Vittorio Garatti <i>Caterina Lisini</i>	90
	Pensiero alto, fatto con poco. Il quartiere Ponti di Franco Albini a Milano <i>Francesco Collotti</i>	98
	La chiesa della Madonna dei Poveri a Milano di Figini e Pollini e l'asilo a Collegno di Giorgio Rajneri: "monumenti prefabbricati" <i>Gabriele Bartocci</i>	106
	Un ideale "riparo" per bambini. Scuola materna a Poggibonsi (Siena), 1955-1964 <i>Riccardo Butini</i>	114
	<i>Un testamento di modestia e carità</i> . La chiesetta di San Giuseppe Artigiano a Montebeni <i>Simone Barbi</i>	120
ricerche	Un tempio senza colonne - La sauna Muuratsalo <i>Chiara De Felice</i>	128
	Bernard Rudofsky, Tino Nivola: Costruire con pochi mattoni, qualche blocco di cemento e alcuni pali. Casa-Giardino Nivola, Long Island, NY (1950) <i>Ugo Rossi</i>	134
	Answering the Challenge: Rural Studio's 20K House <i>Rusty Smith</i>	140
	Lina Bo Bardi: due "Site Specific Museums" tra Brasile e Africa. Costruire povero e complesso <i>Giacomo Pirazzoli</i>	144
design	Enzo Mari, o del progetto critico <i>Giuseppe Lotti</i>	150
eventi	Firenze Palazzo Medici Riccardi, <i>site specific</i> per i luoghi e le storie di Firenze in guerra Firenze in Guerra, 1940-1944 <i>Giacomo Pirazzoli</i> e <i>Francesco Collotti</i>	158
	Roma, Tempietto del Bramante Luciano Matus - <i>de tiempo luz de luz tiempo</i> <i>Maria Grazia Eccheli</i>	164
	Forlì, Musei San Domenico Boldini - Lo spettacolo della Modernità <i>Fabio Fabbrizzi</i>	168
letture a cura di:	<i>Elena Martinelli, Riccardo Renzi, Fabrizio Arrigoni, Stefano Suriano, Ugo Rossi, Mattia Di Bernardo, Federico Cadeddu, Francesca Mugnai, Andrea Volpe</i>	172
english text		176

La chiesa della Madonna dei Poveri a Milano di Figini e Pollini e l'asilo a Collegno di Giorgio Rajneri: "monumenti prefabbricati"

Gabriele Bartocci

La ripresa economica italiana del secondo dopoguerra porta alla diffusione del sistema prefabbricato, che è impiegato principalmente per realizzare l'icona dell'edilizia industriale, il "capannone", in tutte le sue declinazioni tipologiche.

Alla base dell'architettura prefabbricata vi è il basso costo di costruzione, dovuto alla semplicità degli elementi costruttivi prodotti in stabilimento come pezzi di una macchina, alla facilità del loro assemblaggio che porta a una drastica riduzione dei tempi di esecuzione e della manodopera, al facile trasporto delle componenti, alla rapida organizzazione del cantiere e alla scarsa manutenzione di cui necessitano le strutture.

In questo contesto la costruzione come prodotto industriale, nella maggior parte dei casi, non instaura alcuna relazione con il territorio, considerato come semplice piano di posa, se non quella di tipo speculativo.

L'organismo architettonico, come una macchina, si appoggia al suolo senza radicarsi.

Ne consegue l'omologazione e l'alterazione del paesaggio italiano, compromesso in maniera irreversibile.

In controtendenza rispetto al processo delineato, in alcune rare occasioni, si manifesta, da parte della ricerca architettonica, il tentativo di inserirsi nel sistema produttivo e di volgerne gli elementi a un fine compatibile.

Tra questi, le vicende della chiesa della Madonna dei Poveri a Milano Baggio di Luigi Figini e Gino Pollini (1954) e quella dell'asilo di Collegno, realizzato da Giorgio Rajneri nella periferia torinese (1977), dichiarano la responsabilità del progetto nei confronti del paesaggio e della tradizione architettonica, nell'am-

bito complessivo di formazione delle periferie italiane, ribaltando, con una progettazione competente, gli esiti distruttivi dell'edilizia industriale a basso costo.

Gli architetti assumono gli elementi costitutivi del vocabolario dell'architettura prefabbricata, li rileggono e li interpretano attraverso un metodo compositivo che ne sfrutta pienamente le potenzialità espressive.

L'architettura manifesta così una riflessione sul concetto di tipo edilizio, per sua natura riproducibile, trattato però come un modello, per sua natura invece deformabile e adattabile al luogo in cui viene a trovarsi.

La chiesa di Figini e Pollini fa parte del programma di ricostruzione post-bellica della città di Milano.

L'edificio sembra esprimere un processo architettonico in itinere, dove la "città storica" convive con quella contemporanea e l'innovazione si sovrappone alla tradizione senza cancellarne o confonderne tracce e identità.

La chiesa ha la volumetria e l'aspetto di un edificio industriale, un parallelepipedo apparentemente sordo e indifferente al contesto.

La facciata, inquadrata in una cornice che la isola, amplificandone la forza d'immagine, sembra aver subito le sorti di molte facciate storiche di chiese italiane, interrotte e rimaste inconcluse.

Una prima struttura, come uno strato epidermico superficiale costituito da pannelli prefabbricati e cordoli che ne rivelano le fasi del montaggio, si sovrappone a una pelle, più "morbida" solo apparentemente, più antica, in laterizio, il materiale di cui è costituito il complesso del Sant'Ambrogio milanese, che, con velatezza, affiora come in filigrana, ricomponendo



1
Asilo a Collegno
Particolare del sistema costruttivo trave Y-
volta SAP

Pagine successive:

2

Pianta del primo livello

3

L'asilo nella periferia torinese; in primo piano la stecca dei servizi

4

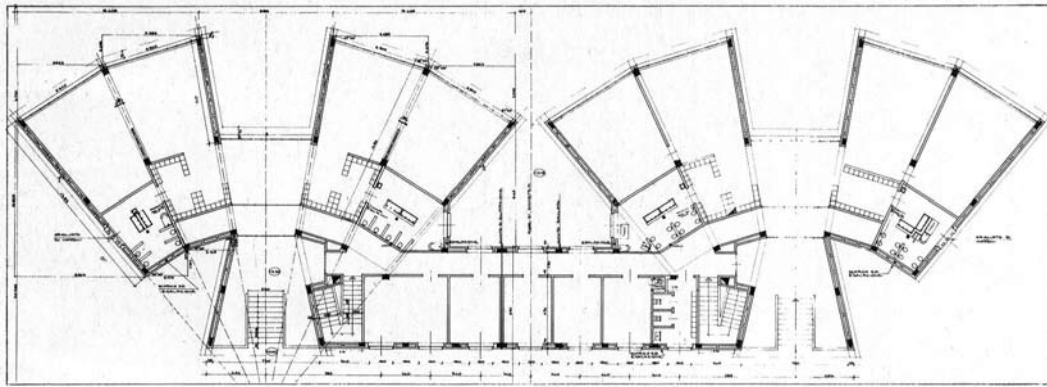
Uno degli ingressi laterali

5

I blocchi delle aule affacciate sul paesaggio

Le immagini sono state gentilmente concesse da Luigi Rajneri (foto Paolo Mussat Sartor)





2



3



il disegno del prospetto di una evocata cattedrale e della sua simmetria.

La grande specchiatura orizzontale in mattoni nella quale sono ricavati quattro tagli verticali, appare come l'interpretazione di una finestra a nastro, che, anziché costituirsi come apertura, qui si mostra quale superficie tamponata, che prosegue nel fronte laterale trasformandosi in loggia.

I cordoli prefabbricati appaiono, a loro volta, come l'astrazione delle fasce strutturali in acciaio che cingono i ruderi da preservare, proteggere, restaurare.

Le fasce orizzontali interrompono, tagliandole, le lesene e le due aperture "tamponate".

L'apertura d'ingresso è fuori-scala rispetto alle altre; si entra in chiesa attraverso una grande ombra, in quanto

l'infisso è arretrato, nel punto in cui l'edificio perde un frammento di muratura.

Il prospetto laterale è contraddistinto da una sequenza di pilastri esili, in cemento armato, dalla sezione ridotta, che ingabbiano l'edificio come tubolari di un ponteggio.

Gli architetti, inserendo all'interno la struttura portante principale, costituita da un sistema di quattro coppie di pilastri con travature di dimensione doppia di quella delle lesene, riescono a ridurre al minimo lo spessore dell'involucro esterno, che acquista la leggerezza di un grande pannello prefabbricato.

La loggia, quale matroneo affacciato all'esterno, svela la sezione dell'edificio e quella sottile del suo involucro nonché l'esistenza delle navate laterali.

Evitando lo sporto di gronda (le canalet-

te di raccolta dell'acqua sono alloggiare dietro le cimase delle pareti) la composizione del prospetto appare come non conclusa.

Una torre individua il presbiterio e porta la luce sull'altare; concepita e trattata come una preesistenza sembra sprovvista di una copertura: il tetto è piano e ribassato rispetto alla quota delle scossaline dei muri.

Il disegno impresso sull'intonaco della torre interpreta le linee di forza delle travi reticolari; ogni elemento ribadisce la doppiezza costituita da storia e contemporaneità.

L'abside è ricavato piegando verso l'esterno la parete di fondo del parallelepipedo: qui, le aperture, di diverse dimensioni, non sono simmetriche come nella facciata principale e si trovano po-



5

steriormente a un doppio ordine di lesene che si sovrappone al prospetto.

All'interno, oltre che sui fuochi liturgici, l'attenzione si concentra sull'intelaiatura delle travi strutturali che delimitano lo spazio del presbiterio.

Le travi, quale interpretazione delle catene utilizzate per i consolidamenti statici delle navate delle chiese, sono messe in risalto dalla luce che, scendendo sull'altare in maniera quasi tombale, ne mette in evidenza la trama.

In un analogo contesto urbano, a distanza di poco più di vent'anni, anche l'asilo di Collegno realizzato da Giorgio

Rajneri dimostra che esiste una possibilità di riscatto delle periferie italiane.

L'edificio, riflesso poetico del paesaggio industriale che lo circonda, ha l'asse di simmetria sulla bisettrice del lotto triangolare in cui è inserito.

Perno della composizione è la corte, anch'essa triangolare, posta sull'asse centrale e accessibile da un vestibolo coperto ma freddo.

Lo spazio esterno, senza soluzione di continuità, confluisce nella corte attraversando l'edificio.

Dietro a un volume che ospita i servizi (l'amministrazione, la presidenza, le segre-



terie e gli spazi per gli insegnanti) si snodano le aule che guardano il paesaggio.

I due accessi, posti a una quota rialzata, sono posizionati agli estremi del parallelepipedo, nei punti in cui il volume si innesta nei blocchi degli ambienti didattici.

Le aule sono coperte dalle volte coniche e hanno le testate disallineate tra loro.

Il fronte che ne consegue è il frutto di un'aggregazione di elementi che sembrano essersi sviluppati in tempi diversi.

Le finestre a nastro, ricavate al piano terra, non occupano l'intero fronte, come avviene per le aperture del primo livello, ma s'interrompono nel punto in cui il terreno sale e cambia quota venendo meno così l'allineamento in verticale con le finestre superiori: l'architettura aderisce al lotto e alla sua topografia.

Il sistema costruttivo costituito da trave Y e volta S.A.P. detta le regole compositive dei prospetti, diventando elemento caratterizzante dell'architettura. Posti a sbalzo oltre le testate dei volumi, gli elementi strutturali determinano una linea d'ombra sulle lunette dei sopraluce che conferisce leggerezza alla copertura e la fa assomigliare alle pagine di un libro aperto.

L'architettura, frutto della moltiplicazione di elementi tutti uguali e aggregabili all'infinito è in realtà un sistema chiuso, integro, unico e non riproducibile.

A proposito della scuola di Collegno, Roberto Gabetti, in una lettera indirizzata a Giorgio Rajneri pubblicata sul n.3 di "Controspazio" del 1979, scriveva:

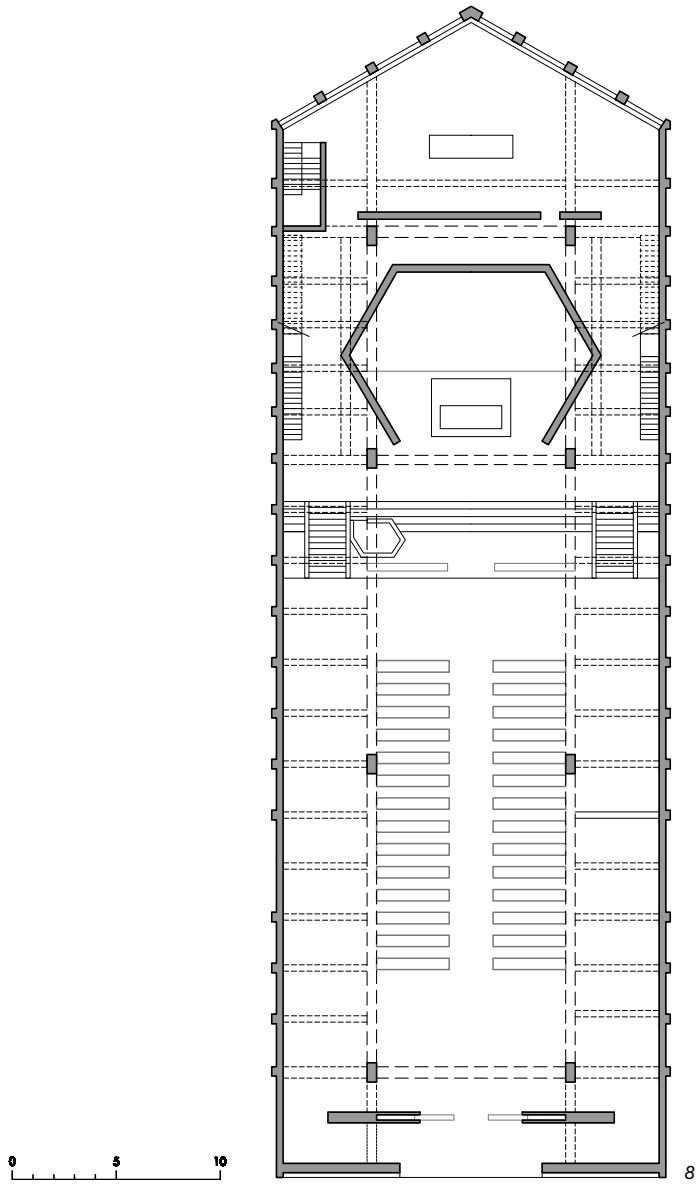
"Tu sai che fra le opere qui presenti quella che io preferisco è certamente quell'asilo di Collegno, dove le finestre sono tagliate con la competenza del costruttore, senza indulgenza per la moda corrente. Lì la tua ricerca è così aderente all'ideazione del prodotto edilizio, da parere, ai limiti, scontata. C'è assieme, quella tipografia dove tuo fratello Beppe ha messo a posto sheds di grande luce, usando ancora modi edili correnti [...]. La nostra osservazione non tendeva tanto, allora, all'evidenza, ma alla adesione concreta ai modi di produrre. Forse tutti questi sono soltanto lontani ricordi: ora però smetto sul serio: tutti hanno fretta: tuo Roberto Gabetti".



6



7



6
 Chiesa della Madonna dei Poveri
 Interno
 7
 Esterno; in primo piano la loggia
 8
 Pianta
 9
 Facciata

There are seven, like the famous Nuremberg seven, the lines of houses that can be seen today, lined up three on each side of two square courtyards with one at the top towards the city. Of little importance are the egotistical fences which currently are trying to destroy a beautiful idea. This place is resisting intelligently. It is much stronger than the stupidity which inflates the particulars. From the inside to the outside, the way houses should always be made. The internal courtyards, unexpected from the outside, are a total break from the rigorous rhythm of the parallel buildings. Albini respects the road lines, but does not pander to the headlines of the official masterplan, as usual he turns round the blocks, freeing the orientation of the buildings from the street grid, in some of his quarters rigorously respecting the heliothermic axis. The building heads become the facades of the quarter and arrive at the nearby roads taking with them the internal rule of the complex, not adjusting themselves to the imposed alignment.

Here is the alternative city by Albini, a more intelligent town which demonstrates a convincing sense of order. Essential houses, intransigent, laconic, only just marked by the emphasis of a certain type of stairs, a chiaroscuro which hints at a loggia or, an overhanging roof giving a shade on an otherwise flat façade, the division of a window which uses the roller blinds' casing to acquire a classic proportion.

The minimal decor trying to build recognisable places, at least something that could be called HOME on returning from work, even if in some basic form. The apartments are after all minimal, only one side exposed, two bedrooms of which one is meant for two/three children and an annexed double bedroom, the kitchen area (a small corner) next to the loggia.

A dignity and respect for the house and a WISH FOR ARCHITECTURE above all, which the town seems to have lost since.

Here is the ability of Albini to resist, made up of extremely courteous gestures. Precise, able to demonstrate a principle almost by exhibiting its own lightness, never oppressive or heavy and always elegant despite the 'costruirsi povero', and never, above all, arrogant.

Through this technical ability comes the construction of an idea of minimal decor (similar to some milanese houses of the early '900). What was decoration when marble effect plaster was enough to evoke a stone stairway that you could never afford?

If in the quarter of Fabio Filzi in Viale Argonne, the loggias are slightly withdrawn compared to the kitchens and the exaggerated chiaroscuro shows the living room in shade, seemingly wanting to reach out into the open, in the Ettore Ponti Quarter sheltered by Via Maspero, Via Monte Cimone and Via Turchino, the chiaroscuro frames the facade with an eyelid which protrudes above and gives it volume, containing it, protecting the home.

Sometimes a few centimetres are enough to conform a space.

Has this town been able to produce projects in the years following this? Maybe only for those who are looking for lukewarm (anyway tender) ultimately peripheral centres.

¹ Above all quartiere Mazzini, ex Regina Elena 1925-1932 (Ufficio Tecnico ICP - G. Broglio), along Via dei Cinquecento, brilliantly described in the poetry of Antonia Pozzi.

² F. Collotti, S. Acciai, *Fare l'isolato senza il blocco: oltre Broglio, Albini?* Speech at the convention *La parabola del quartiere a Milano nell'architettura di Giovanni Broglio*, 2009 Dec the 10th c/o Facoltà di Architettura Civile del Politecnico di Milano

³ In the wide bibliography of the residential buildings of Franco Albini: the monographic edition on Franco Albini from *Edilizia Popolare* n.237, anno XLII January-February 1995; the small and precious catalogue managed by some of his former students *Franco Albini Architettura e design 1930-1970*, Milan 1978 with the designs of the residential buildings; the monographic volume from A. Piva and V. Prina *Franco Albini 1905-1977*, Milan 1998; and the other previous monograph of F. Rossi Prodi, *Franco Albini*, Rome 1996

⁴ 1936, spring; Piero Bottoni took part at the exhibition which should have been a section of the VI Triennale. 1938 he publishes the manifesto-volume *URBANISTICA*. After defining urban planning as *new and old tools in the organisation of the life of men, functioning on the technical possibility and artistic forms which correspond to and express the era*, Bottoni introduces a small exhibition dedicated to a particular theme: *the portioning up of the city. The painter Munari who had already collaborated on the composition of URBANISTICA worked at the posters on the 'ways of urban settlement'*

Figini and Pollini *Our Lady of the Poors*, Milan. *Giorgio Rajneri kindergarten in Collegno*. "Pre-fabricated buildings"

by Gabriele Bartocci

(page 106)



The second post-war Italy economic recovery brought to the diffusion of the pre-fabricated building system.

This system was basically used to create the icon of the industrial building: a factory shed declined in its different evolutions. At the base of the pre-fabricated building choice lies the cheap price in producing and building. This was due to the simplicity of its material and its assembly.

Indeed the construction material was produced in factory as one piece of a whole machine and this brought to a drastic reduction in production time and working force, a better transport of its elements, a faster set of the building yard and a reduced maintenance its structures needed.

In this context, construction as a factory product does not often establish a relationship with the territory, which is considered just as a setting base or even a speculative one.

The building is set on the floor just like a body, without rooting in it.

The consequence of this is the homologation and transformation of the Italian landscape, irreversibly compromised.

Contrary to the defined process, in some rare occasions, the architecture research shows some interests in inserting into the production system and directing the elements to a compatible aim.

Among these examples the vicissitudes behind the projects of *Our Lady of the Poors* church in Milan, Baggio, designed by Luigi Figini and Gino Pollini (1954) and that of a kindergarten in Collegno, designed by Giorgio Rajneri in the outskirts of Turin (1977) are proofs of that. These works sign the responsibility that a building project has of the landscape around and that the urban tradition to create suburbs area in Italy. They completely detach from the destructive results of a low cost industrial construction thanks to a high-level project design. Architects take the constitutive elements of pre-fabricate architecture vocabulary, they read it and interpret it through a composition method that fully takes advantage of its expressive potential.

The architecture building represents a reflection on a constructive naturally re-producible concept that is being treated, as a replicable model easy to adapt at the environment the building is set.

Figini and Pollini church is part of a post-war reconstruction program of the city of Milan. The building seems to express a urban area process in progress where the historical city lives with the contemporary one, so innovation overlaps old tradition without erasing nor mistaken traces for identity.

The church has the disposition of volumes and the external aspect of an factory building, a parallelepiped apparently indifferent to the context. By looking at the façade, on isolating it in a frame and amplifying its image potential, it seems as if it had suffered the same difficulties of many Italy's churches façades, whose constructions works were interrupted once and remained un-finished.

A first structure works just like a superficial skin that is constituted by pre-fabricated panels and stringcourses that reveal the different construction phases. This surface overlaps an apparently softer older skin in bricks, the same material that was used for the urban complex of Saint Ambrogio cathedral in Milan. Just like a veil it flourishes as in filigree, recomposing the prospect design of the recalled cathedral and its symmetry.

The large horizontal bricks prospect that presents four vertical cuts appears as the interpretation of a tape window that here does not work as an opening access but it shows itself as a plugged surface that continue on the sides front, forming a loggia. The pre-fabricated stringcourses look as if they were the abstraction of the iron structure bands that surround the ruins they preserve, protect and restore. The horizontal bands interrupt the pilasters line and two plugged openings, cutting them. Comparing to the others, the access opening is out of scale; the church's entrance is in the shadow, as the frame is set back, at the point where the building loses a piece of wall.

The side prospect is distinct to the reduced section by a series of thin cement pilasters that close the building like a scuff-holding structure.

Architects succeed in reducing to the minimum the thickness of the external cover that gains the lightness of a large pre-fabricated panel. In fact they insert inside the supporting structure, which is constituted by four couples of pilasters with trusses of a dimension that double the one of the pilasters.

The loggia is a matroneo overlooking outdoors and it reveals the building section, that of its thin cover and the side aisles.

By avoiding the gutter (the water collecting canals are set behind the top of the walls) the prospect composition looks unfinished.

A tower shows the presbytery and brings light to the altar; it is thought and treated as a pre-existing one and looks coverless: the roof is flat and lower than the height of the walls. The drawing that is carved on the paint wall of the tower reproduces the force lines of the beams reticular; each element reaffirms the concept of double: history and contemporary.

The apse is obtained from bending outside the back wall of the parallelepiped: here the openings of different dimensions are not as symmetric as the ones on the façade and they are set back of a double order of pilasters that overlaps the prospect. The focus inside is on the framing of the structural beams that delimit the presbytery space. The pilasters represent the interpretation of the chains used to enforce the churches' naves and are illuminated by a light that comes to the altar as on a grave exalting the framework. In a similar Italian urban context, after 20 years the Collegno kindergarten designed by Giorgio Rajneri represents the possibility of rescuing Italy outskirts. The building is a poetic reflection of the industrial village that surrounds it. It has its symmetric axis on the bisector of the triangular lot in which it is inserted. The pivot of the composition is the triangular court that is set on the central axis and it is accessible from a covered but warm hall.

The external area flows into the court through the building with no solution of continuity. Behind a space that hosts the services (the administration, the director's and secretary's offices and the teachers' spaces) are rooms that overlook at the landscape.

The two entrances, set at a lifted height, are positioned at the extreme sides of the parallelepiped, at the points where the volume is in the blocks of the didactic rooms.

Rooms are covered by conical vaults and have unaligned heads.

The resulting consequence is an aggregation of elements that seems to have developed in different times.

The tape windows obtained on the ground floor do not occupy the entire line contrary to the openings at the first level, but they interrupt at the point where the ground rises and changes height, modifying the vertical alignment to the superior windows: the building adheres to the lot and to its topography.

The construction system constituted by a Y pillar and a S.A.P. vault establishes the composition rules of the prospects becoming a characterising element of the building. Embossed over the volumes' heads, the structural elements determine a shadow line on the lights lunettes that give lightness to the cover and make it resembling the pages of an open book.

The building is the result of the multiplication of the same elements infinitely aggregating and it is in fact a closed system, unique and complete, not replicable. Concerning with the school of Collegno, Roberto Gabetti in a letter to Giorgio Rajneri published on n.3 "Controspazio" in 1979 wrote:

"You know that among the project designs here, the one I prefer is certainly the one of the kindergarten in Collegno, whose windows are cut, thanks to the builder competence, which does not indulge trends of that time. It's there where your research is such faithful to the construction product that it would be taken for granted. Together with it there's the typography that your brother Beppe fixed in great light sheds still using construction methods of that time. Our observation did not tend to the evidence, but to the concrete adherence to the ways of production. Maybe all of these are just old memories; I'll seriously stop now: everyone is in a hurry. Your Roberto Gabetti".

Translation by Albertina Acerbi

An ideal shelter for children. Project of a kindergarten in Poggibonsi (Siena), 1955-'64 by Riccardo Butini

(page 114)



In 1954 the local government of the town of Poggibonsi deliberated on the construction of a kindergarten at the edges of a residential area.

It was the first school of the Tuscany town to be built after the war.

Thanks to an influential "piece of advice"¹ the next year Mario Ridolfi, Wolfgang Frankl and Domenico Malagracci will be the men in charge of designing the project of a kindergarten in Canton Vesco.

There are some common points between the two different projects, especially for what concerns the space distribution of the didactic areas. But there are differences in the adopted solutions and they are easily linkable to Ridolfi's school of that time.

Some of the causes that could have determined the relievable distance between the two works might be the different economic and environmental conditions the architects had to face². The pictures were shot during the different construction phases of the building yard and immediately after. They show a large free space area between the multi-floors buildings, (signs of the modern urban set of the village) and the Staggia river beyond which the landscape still maintains the complex but clear geometric frame of the rural settings. Ridolfi is faithful to the former place setting. He embraces it with his usual sensitivity, this time interested in a possible updating of the characteristics of rural architecture that is witness of the material culture the architect had to deal with. The kindergarten building was thought as a small rural complex that was constructed little by little as a spontaneous aggregation. It resembles much of an ideal shelter children-tailored, that escapes the grandeur of the big residential buildings with a simple design, much essential and it shows its technical solutions completely shameless.

Each pavilion is made of a local stone that presents some pieces of bricks and travertine corners.

The pavilions are covered of a four-pitches roof that is made of a roman style mantle. Along the riverside area rooms are protected by canopies, which are sustained by rough wooden points beams.

Beams are supported by pilasters, which are made of bricks.

The didactic unities are set around the large squared canteen room together with the other functional cores (as well as the two sections, the project foresees toilettes, the director and administration's offices, one kitchen, a laundry, one canteen and the guardian's house).

They are formed of two rooms in square map aggregated to a services pavilion. For this space the architect will design a marvellous wooden truss cover rounded to the map and sustained by four bricks pilasters in bricks and squared travertine blocks that are covered by a stylised Doric capital as precious support that lacks in additional decorations.

This is the real heart of the project that was first destined to be a temporary yard. A series of windows that are included in the double shutter of the bearing structure of the cover almost empties the perimeter walls and allows the light to gain space as to completely illuminate it.

The cover seems to be hanging above the large hall that was thought as the main living place, which shows itself as an open space area.

Ridolfi commits himself to think over a possible dialogue with the traditional architecture but he has to deal with the claims of a "know-it-all educational psychology"³ that is oriented to the "detachment of a building body and of space as a didactic value"⁴. This in contraposition to the constitutive clearness and simplicity of the space structure the architect works on.

Although the presentation text of the project shows that "the rooms' section, the actual core of the school, was designed according to the latest experiences on the subject"⁵. Ridolfi will have to deal with the critics on the excessive height of the rooms that "lack in a good ceiling design and reach the height of 5,50 metres in the middle (...) so it will be necessary to provide for good ceiling structures of no more than 4 m height from the floor"⁶.

The rigidity of the central hall, "an almost Renaissance choice, static, from one room to another, a correspondence between the design of the ceiling and the one of the floor... what will the kids do there but playing the Ringa Ringo 'Rosie'?"⁷ Ridolfi won't be faithful to the absurd requests of the technic commission if necessary. He works hard to defend the project. It was carefully studied on every little detail, from natural light to internal partitions, fixed tailor-made furniture integrated into the walls structure as to find always the best solution to satisfy the needs of the future "little" inhabitants.

As well as the boards that show the furniture disposition, the architect designs the executive details until reaching the 1:1 scale, as he did with the flip-open beds.

The rooms' windows set the adjacent landscape through the wooden made infix grid just like big transparent boards. They allow the view of the relations between indoors and outdoors: two different dimensions, which make the experience of learning and knowledge becoming true.

In a context that is strongly modified by the great urban transformations of the last fifty years, the kindergarten is surrounded and this unfortunately makes it harder interpretable.

Thanks to the joyful and cheerful presence of the children, however, it is still possible today to appreciate the lesson of Ridolfi. He created a work that can hold out the linguistic and typological distortions of the contemporary time, visual testimony of the possible relation through time, ordinary life and architecture.

Translation by Albertina Acerbi

¹ With these words the Mayor, in his charge letter of 20th September 1955 spoke frankly to Mario Ridolfi saying his name was advised directly from the Ministry.

² The plan of construction foresees two sections (four rooms of about 36 square metres) as well as toilettes, director's offices and the administration's, one kitchen, a laundry, one canteen and the guardian house: all in a room of about 2000 square metres and at a presumable cost of about 21 millions of lira. Ridolfi communicates promptly to the mayor that the sum isn't enough and foresees two functional pieces of papers to sensitize the Ministry as to commit himself to work hard for it.

³ F. Cellini, C. D'Amato, *Le architetture di Ridolfi e Frankl*, Electa. Milano, 2005, p. 99.

⁴ *Ibidem*

⁵ Extract taken from the project presentation.

⁶ From a comment by the Construction Committee.

⁷ P. Signori, *La scuola materna di Poggibonsi e l'arretratezza dell'edilizia scolastica italiana negli anni cinquanta*, in F. Brunetti, ed., *Mario Ridolfi: 1984*, Lalli, Poggibonsi, 1988, p.29.

A Testament to modesty and charity. Church of Saint Joseph Craftsman in Montebeni by Simone Barbi

(page 120)



The surprise for those who are familiar with Raffaello Fagnoni's architectural production, creator of this little church, lies in standing before an artifact that at first glance hardly reminds his previous designing research¹.

