

L'architettura italiana del Novecento

Prof. Giorgio Ciucci – Dott. Laura Bertolaccini

Giovedì 28 maggio 2009

Storiografia fra gli anni Venti e Sessanta



EMIL KAUFMANN

VON LEDOUX BIS LE CORBUSIER

Ursprung und Entwicklung der Autonomen Architektur

„Avant toutes ces lois sont celles de la nature, ainsi nommées parce qu'elles dérivent uniquement de la constitution de notre être.“
Montesquieu



WIEN 1933

VERLAG DR. ROLF PASSER
WIEN — LEIPZIG

Emil Kaufmann
Von Ledoux bis Le Corbusier
Wien 1933

Indice

1. Claude Nicholas Ledoux
2. Fine della continuità barocca
3. Rivoluzione e classicismo
4. Autonomia dell'architettura

Ed. it.: *Da Ledoux a Le Corbusier. Origine e sviluppo di un'architettura autonoma*, Milano 1973

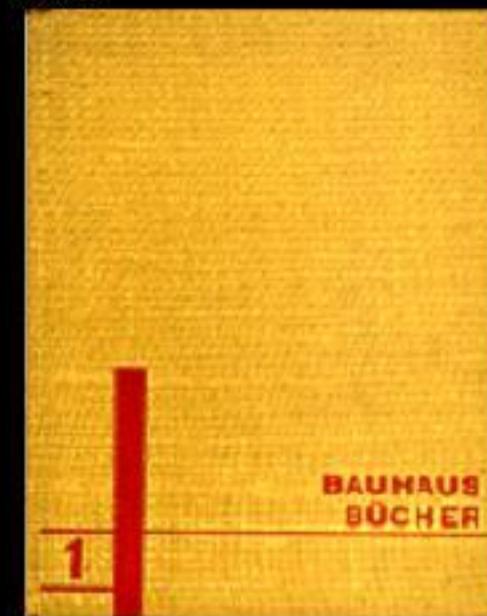
1924, Moskow
(ed. it 1977, ed. ingl. 1983)



1927, Stuttgart



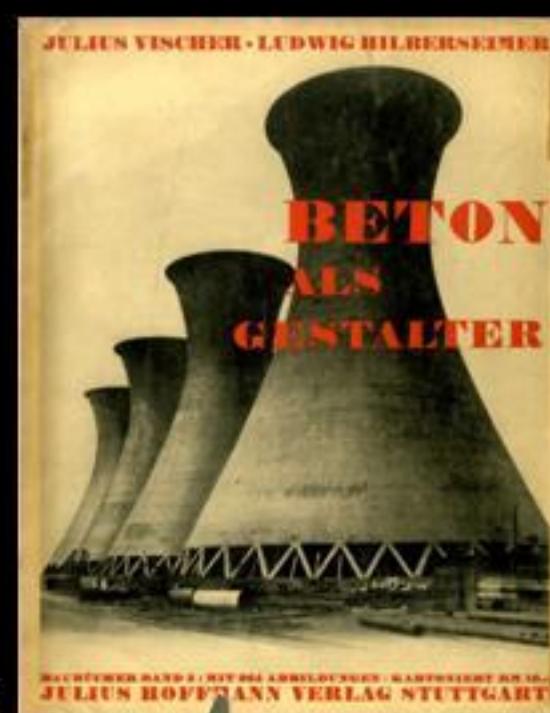
Walter Gropius
Internationale Architektur
1925, München



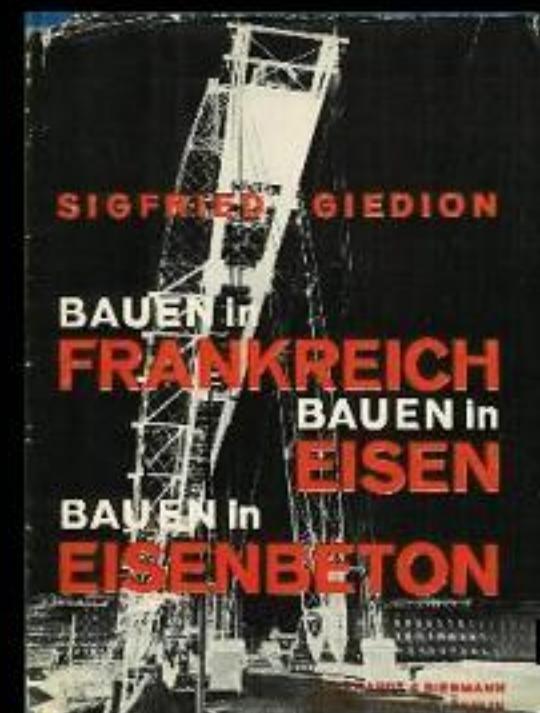
1927, Stuttgart



1926, München (ma 1923)
(ed. it. 1968)



1928, Stuttgart

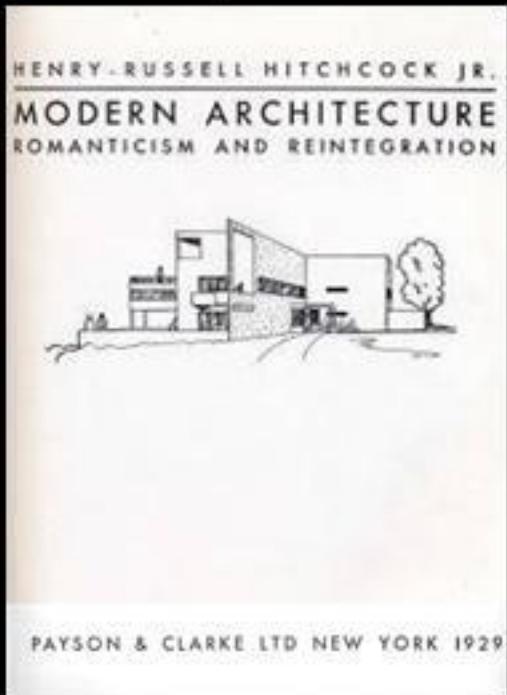


1928, Leipzig / Berlin

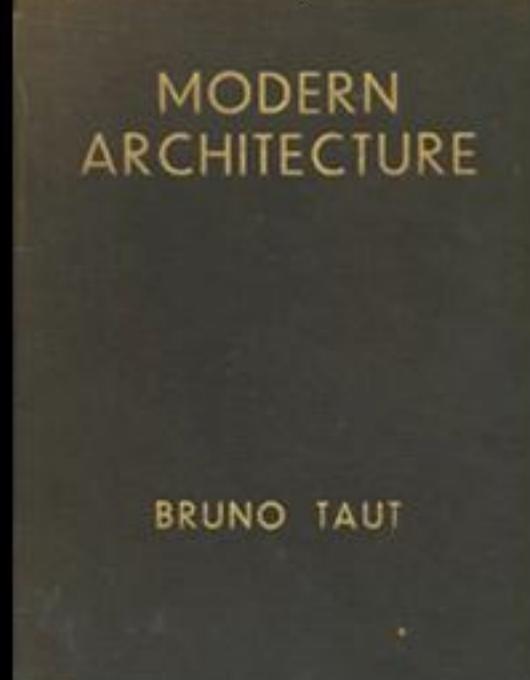


1929, München

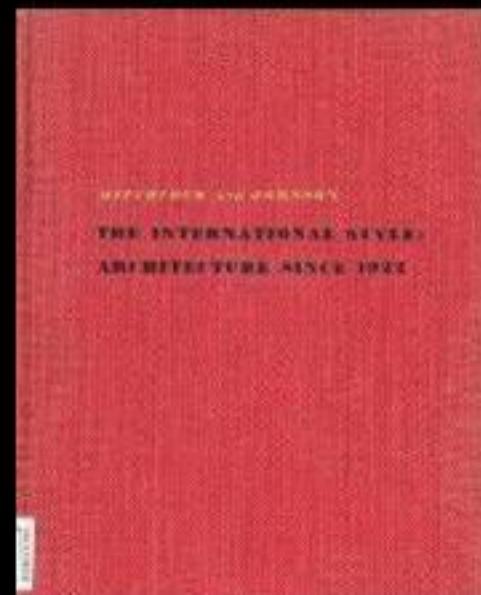
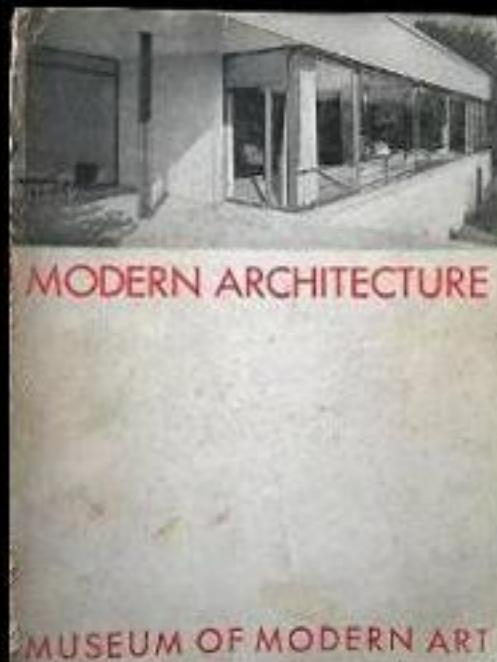
1929, New York
(ed. it. 2008)



1929, London-New York
(Stuttgart-London: *Die neue Baukunst in Europa und Amerika*)



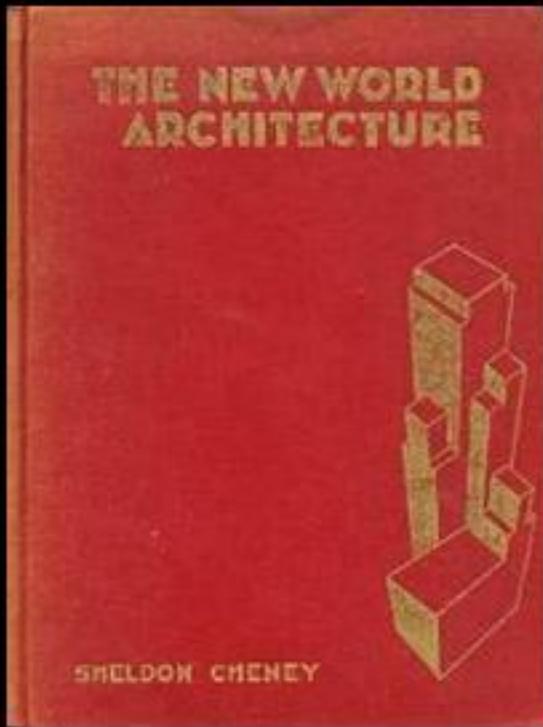
1932, New York, MOMA



1932, New York, MOMA
(ed. it. 1982)



1932, Milano

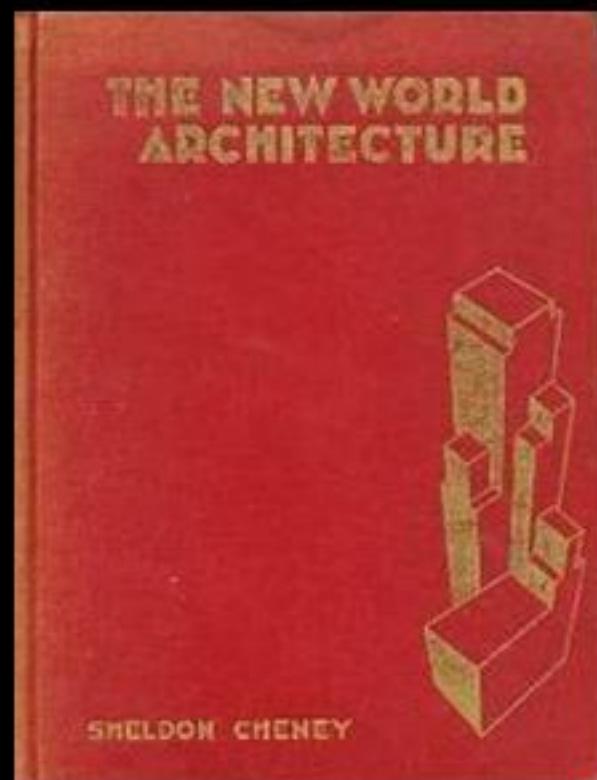


1935, New York



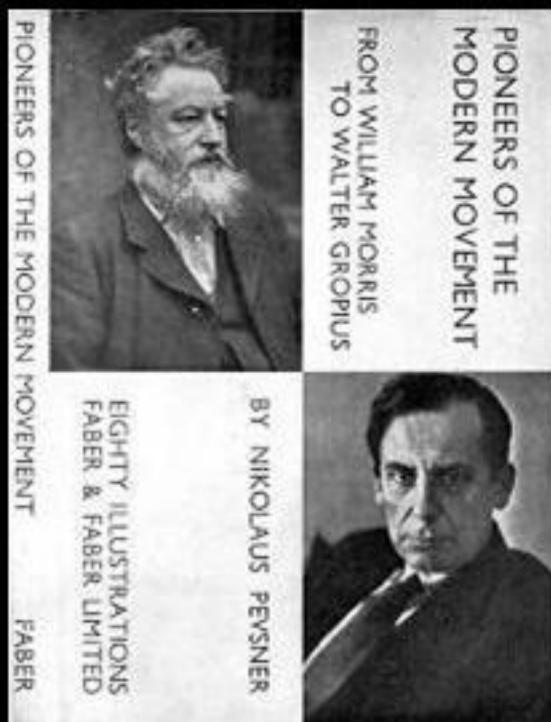
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1929, New York (ed. it. 2008)



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1935, New York



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11

1936, London (ed. it. 1945)

HENRY-RUSSELL HITCHCOCK JR.
MODERN ARCHITECTURE
ROMANTICISM AND REINTEGRATION



PAYSON & CLARKE LTD NEW YORK 1929

1929, New York (ed. it. 2008)

Indice

- I. L'età del romanticismo
 - Ingegneria e revival medievale
 - Architettura del futuro: 1857
- II. La nuova tradizione in America, Olanda, Austria, Germania, Francia, Scandinavia e altrove
- III. I nuovi Pionieri in Francia, Olanda, Germania e altrove
 - Architettura del futuro: 1929



10. A Cottage Oval designed for the neighborhood of the Lakes, from Payson's *Rural Residences*. 1815.



11. Crystal Palace, Sydenham, London, by James Paxton. 1854.



12. Bibliothèque Sainte-Geneviève, Paris, by Henri Labrouste. 1843-1850.



13. House near Chicago, by Frank Lloyd Wright. 1910.



14. Casa Battlo in Barcelona, Spain, by Antoni Gaudí. 1906-1910.



15. Scherzo and Contrasto Building in Via Terracina, Rome, by Giacomo Di Stefano. 1927-1928.



16. Stairs at the Bank van Nederland, by J.J.P. Oud. 1924-1925.



17. Moppe and houses in the Bank van Nederland, by J.J.P. Oud. 1924-1925.



18. Von Noller Factory, Rotterdam, by Van der Vlugt and Beishuizen. 1928.

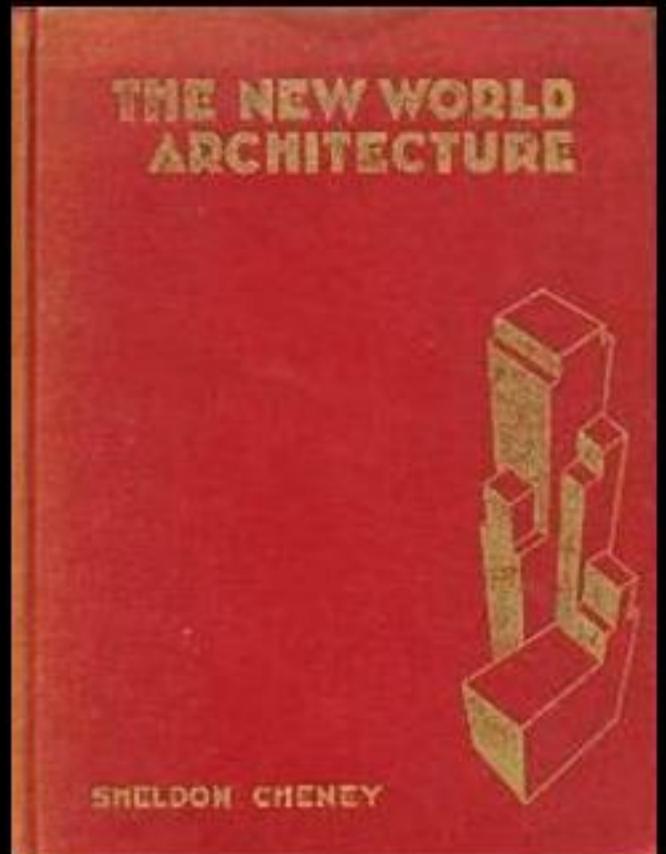


19. Bauhaus Institut, Dessau, by Walter Gropius. 1925.

1930, New York

Hugh Ferriss (a destra)

Erich Mendelsohn



PIONEERS: STRIPPED ARCHITECTURE

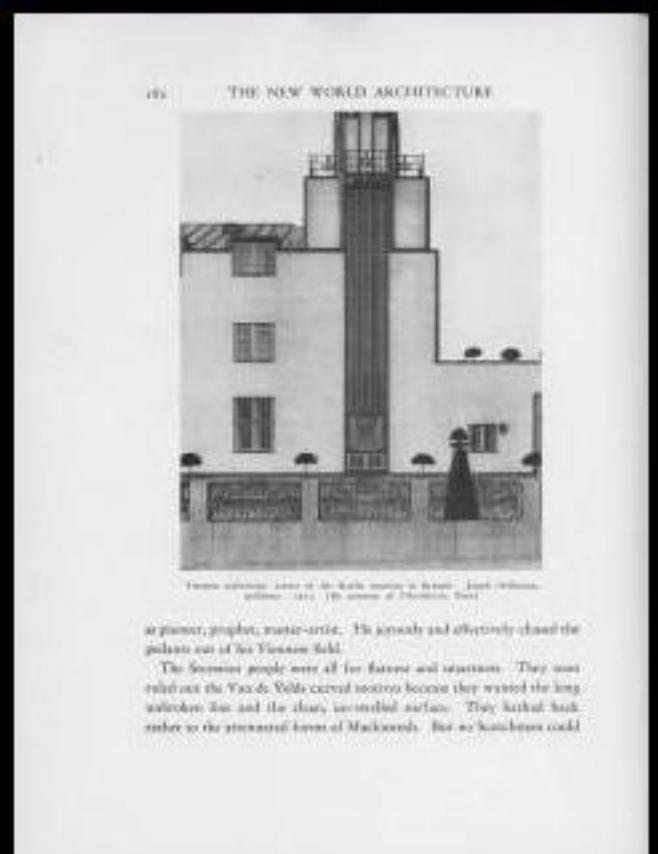
108



The Neugierke Building, Berlin, on Neuergiessbachstrasse, one of the few and early "striped" buildings of Berlin.

rough, rugged towers of our soaring cities. He follows on his the landscape and the decoration that like skyscraper architecture has revealed. He seems of "the plain, impersonal virtues of our so-called architecture — the stark, good, nearly-woodless, severe, distinctive, democratic architecture." Then, going back to look for the cause, he speaks thus of the early skyscrapers of lower Broadway: "This is very American — to be only modern architecture can have major meaning in Great Britain — or America, that's true."

Pionieri:
architettura denudata



110 THE NEW WORLD ARCHITECTURE



PIONEERS: THE SEARCH FOR A STYLE

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Exterior view of a library in Bryn Mawr, Pennsylvania, by Ely Jacques Kahn.

placed in place on building tops, what he considers reasonable decorative ornamentation. By Jacques Kahn has, indeed, felt his way toward a severe blossoming of decoration in a half-dozen notable New York business towers. There is no Victorian influence here, no attempt to heighten or make elegant or graceful what is essentially bare, sturdy, honest-like. But there is something for the eye, appropriate "roll," just a suggestion of flowering. And this is the ultimate function of ornament in architecture — not to be the main thing, but to complete essential composition, to reinforce the characteristic design that the architect has put into the building. I think that even Ely Kahn would agree that in those circ-

is power; graphic, master-artistic. His jowls and effortively clasped hands are of the Vienna field.

The Sezession people were all for bareness and separation. They used to reflect the Viennese Viola's curved motions because they wanted the long, wavy-line line and the close, rounded surfaces. They looked back either to the strenuous forms of Mackintosh. But we Americans could

Joseph Hoffmann

Frank Lloyd Wright

Ely Jacques Kahn

Pionieri:
la ricerca di uno stile

PIONEERS OF THE
MODERN MOVEMENT

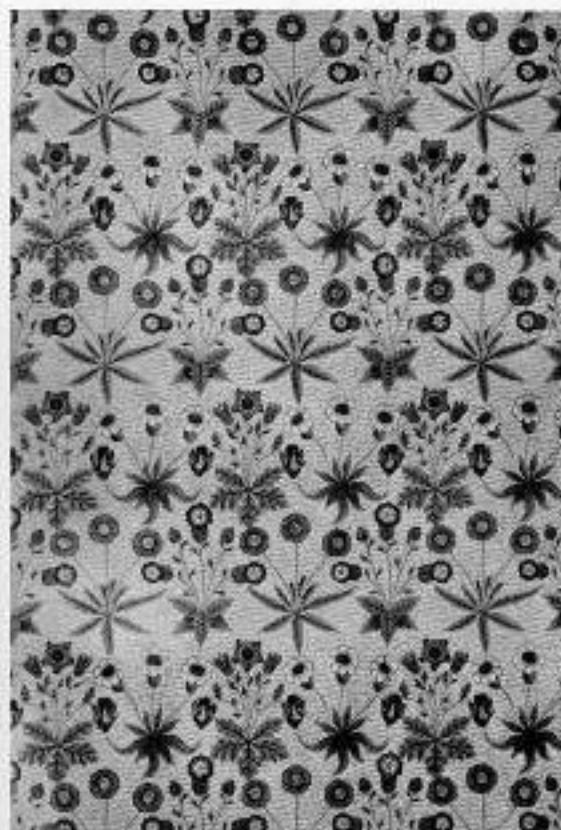


FROM WILLIAM MORRIS
TO WALTER GROPIUS

BY NIKOLAUS PEVSNER

LONDON: FABER & FABER

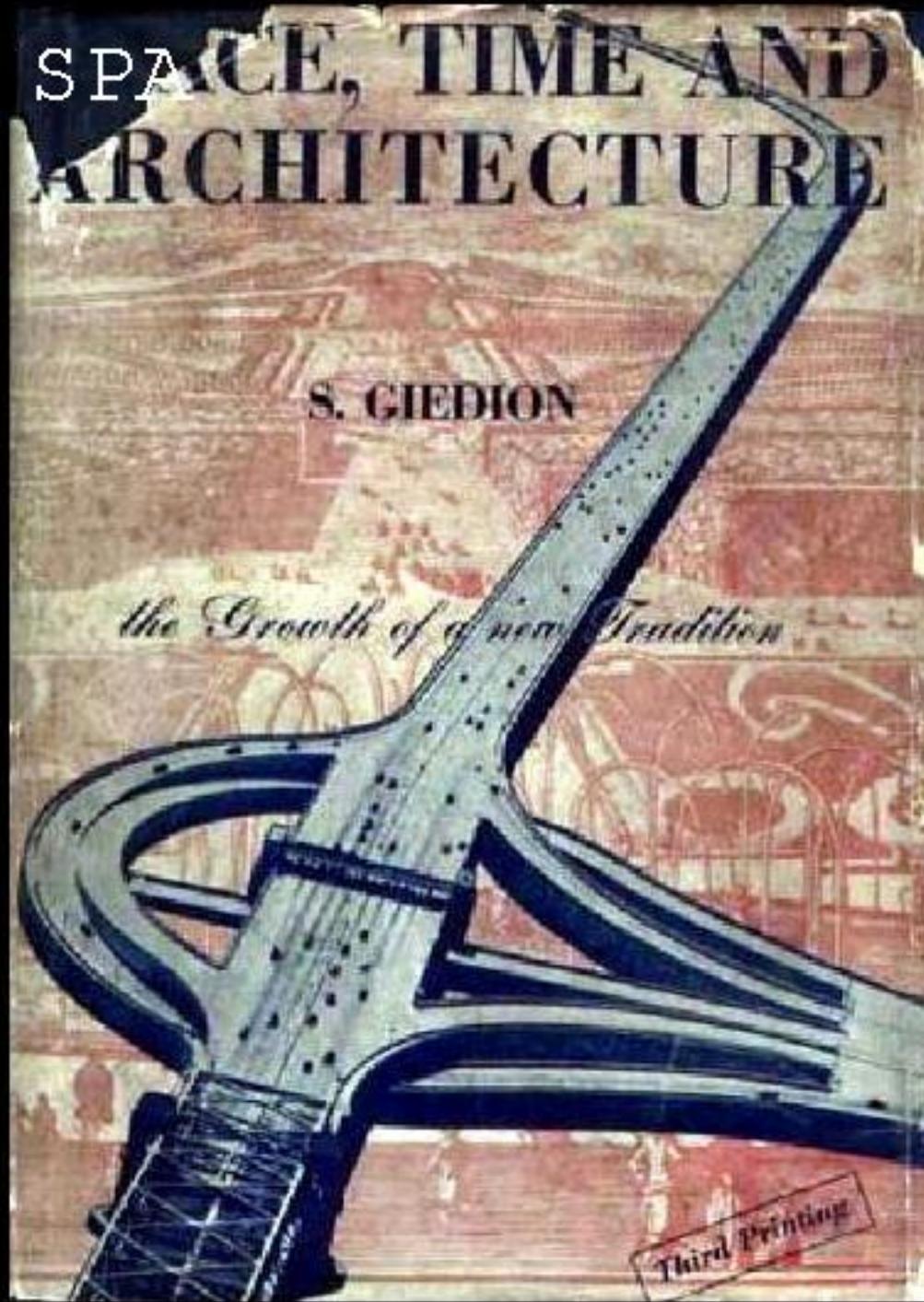
1936, London (ed. it. 1945)



4. The 'Daisy' Wallpaper, designed by William Morris, 1861



81. Gropius: Model Factory, Werkbund Exhibition, Cologne, 1914



1941, Cambridge, Mass. (ed. it. 1954)

The constituent
parts in Lans-
downe Crescent,
Bath (1794).

Lansdowne Crescent at Bath toward the beginning of the nineteenth century, but it is a name of no importance for history.
Lansdowne Crescent lies high above the town of Bath (fig. 43). Its three serpent-like windings give it an organic aspect which is strengthened by the way in which they follow the accidental rise and fall of ground to catch as much light and sun as possible. This crescent embodies two of the constituent parts of



43. Bath and its crescents. Aerial view. Near the center are the Royal Crescent and St. George's, below and to the left is Lansdowne Crescent.

Relation to the
past.

the preceding centuries. Borromini's use of undulating walls (fig. 42) to bring on unexpected movement and flexibility into the narrow Roman streets reappears in the serpentine curves of its outline. Its second predecessor was Versailles, the first great building to be set at the front of an immense park instead of in the midst of a city's narrow streets. The manner in which this great residential group was placed in direct contact with nature, and the effect of unhampered freedom that resulted, made it the guide for all later experiments. A similar freedom characterizes Lansdowne Crescent. The combination

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229. PAUL KLEE, "Dankbarkeit," 1911-12. Oil. "In the hand may be seen the initial desire of simultaneously — placing two aspects of a single object at the same time, so that one fits profile and the full face. The pleasure — sense of overlapping planes is also characteristic" (Catalogue of the Klee Exhibition, Museum of Modern Art, New York, 1939, p. 71).

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of movement, surprise, and openness make its houses exactly what every residence should be: the adequate background for leisure.

During the last few decades, endeavors have been made to recuperate and to extend the test knowledge of town planning which works like Lansdowne Crescent exhibit. The task is difficult, when with all the complications attendant upon new technical developments. Nevertheless it cannot be evaded.

Relation to the
present: Le
Corbusier's under-
lying skyscrapers



45. LE CORBUSIER, scheme for skyscrapers in Algiers, 1931. Note how open mezzanine cores very well to contemporary solutions like fig. 46.

The sort of solution to this problem that is possible to us today can be seen — to take only one example — in Le Corbusier's scheme (1931) for the improvement of Algiers (fig. 45). Le Corbusier makes use of skyscrapers which have the "organic" outlines of the crescents at Bath. Like the latter, they are adjusted to the rise and fall of the ground, although the variations of level are much more extreme than those encountered in the English town. The individual apartments in these skyscrapers each take up two stories, and are so arranged that their tenants have considerable control over the interior lay-

93

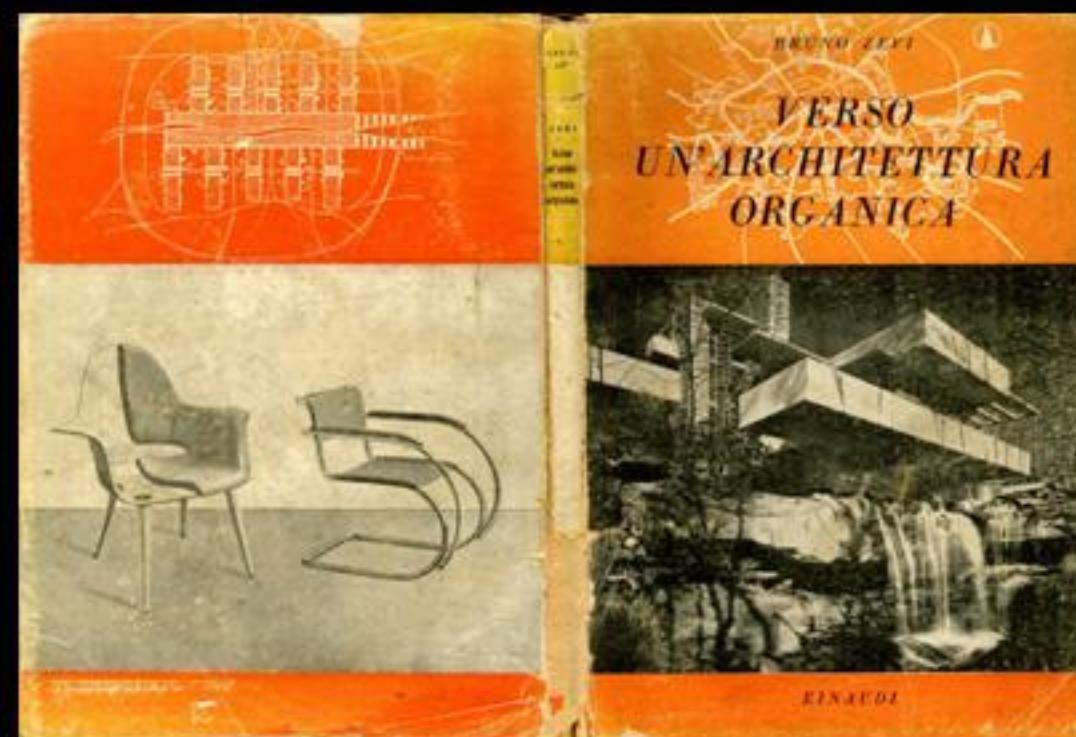


46. WALTER Gropius, The Fagus Factory, 1911. General view of the building. In the rear of the factory and the exterior of a building which are presented simultaneously. The concrete framework almost disappears behind the concrete partitioning consisting of plates over the kind of "overlapping" which insures the insulating partition.

627

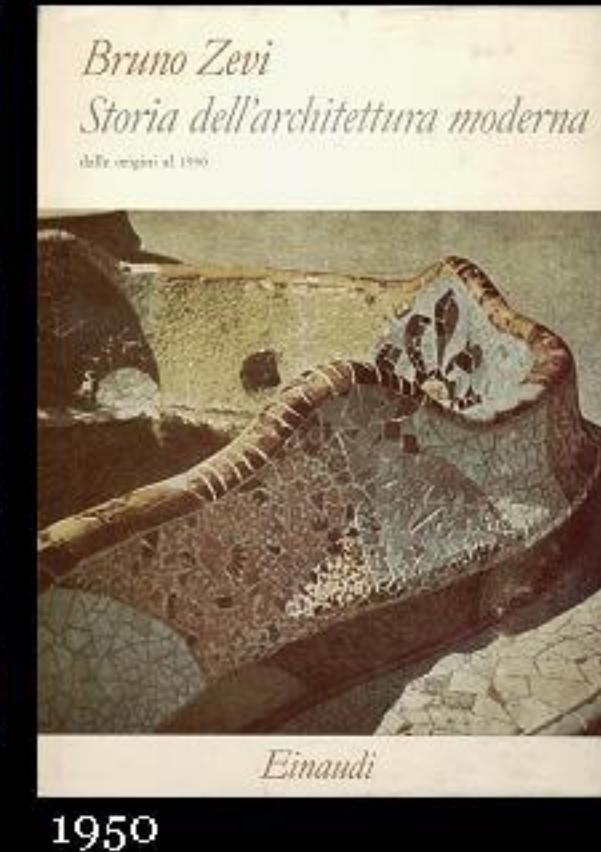
1945

1945



1945

1945





Zevi 1950



La trasformazione del gusto



Dal neo-gotico al funzionalismo



Architettura razionalista in Italia



Architettura organica negli Stati Uniti

Architetti del movimento moderno
collana diretta da Belgioioso, Peressutti, Rogers
in memoria di Banfi morto a Mauthausen

Giancarlo De Carlo, *William Morris* 1947

Mario Labò, *Giuseppe Terragni* 1947

Bruno Zevi, *Frank Lloyd Wright* 1947

Giulia Veronesi, *Tony Garnier* 1948

Giorgio Labò, *Alvar Aalto* 1948

Bruno Zevi, *E. Gunnar Asplund* 1948

Giulia Veronesi, *Joseph M. Olbrich* 1948

Nikolaus Pevsner, *Ch. R. Mackintosh* 1950

Giulia Veronesi, *J.J. Pieter Oud* 1953

Bruno Zevi, *Richard Neutra* 1954

Giulio Carlo Argan, *Pier Luigi Nervi* 1955

Max Bill, *Mies van der Rohe* 1955

Ernesto N. Rogers, *Auguste Perret* 1955

Manfredi Nicoletti, *Raimondo D'Aronco* 1955

Carlo Melograni, *Giuseppe Pagano* 1955

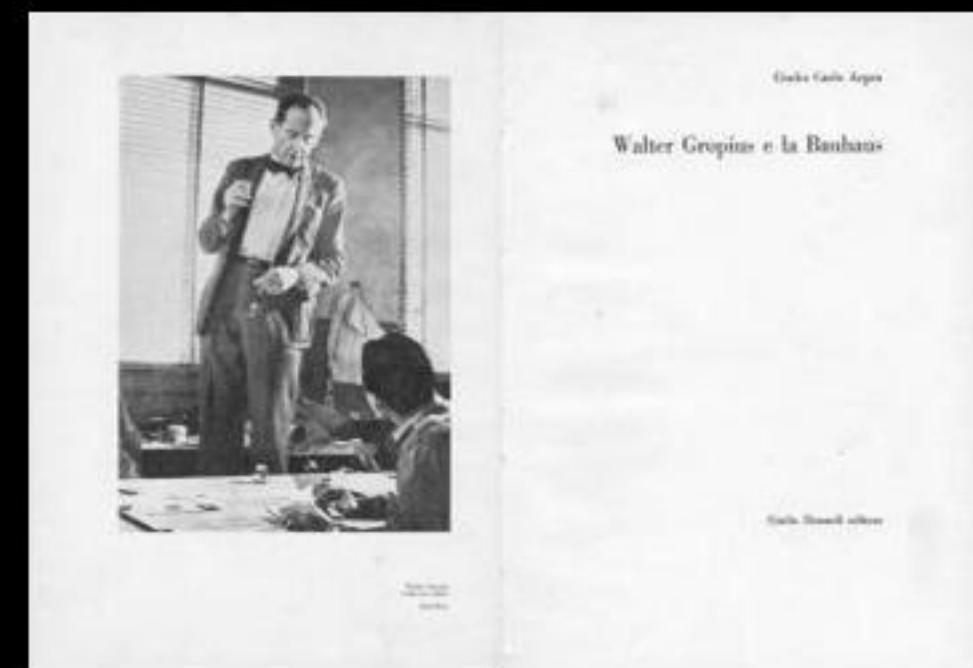
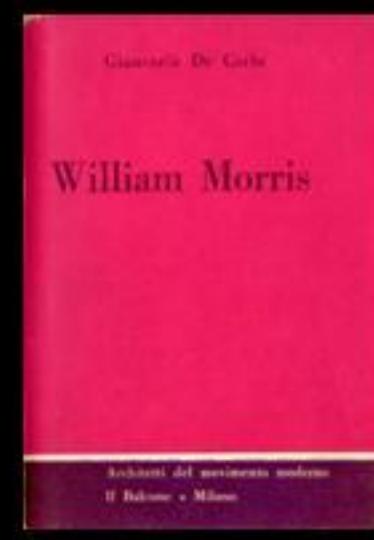
Ludwig Müntz, *Adolf Loos* 1956

Giulia Veronesi, *Joseph Hoffmann* 1956

Umbro Apollonio, *Antonio Sant'Elia* 1958

Liliana Grassi, *Camillo Boito* 1959

Eugenio Gentili Tedeschi, *Figini e Pollini* 1959



Giulio Carlo Argan

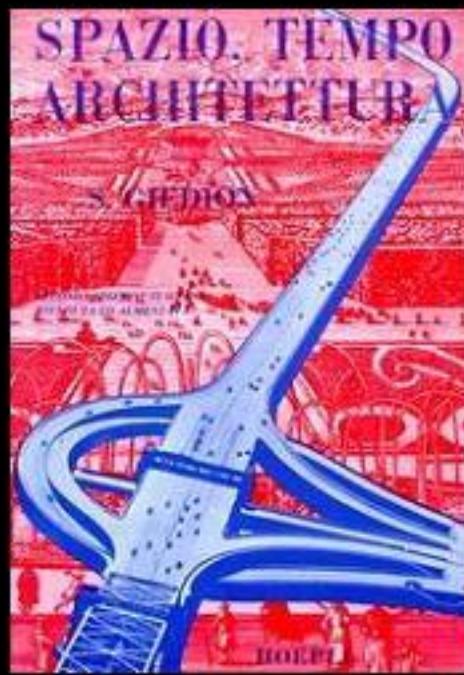
Walter Gropius e la Bauhaus

Giulio Carlo Argan

Argan 1951



Argan 1959



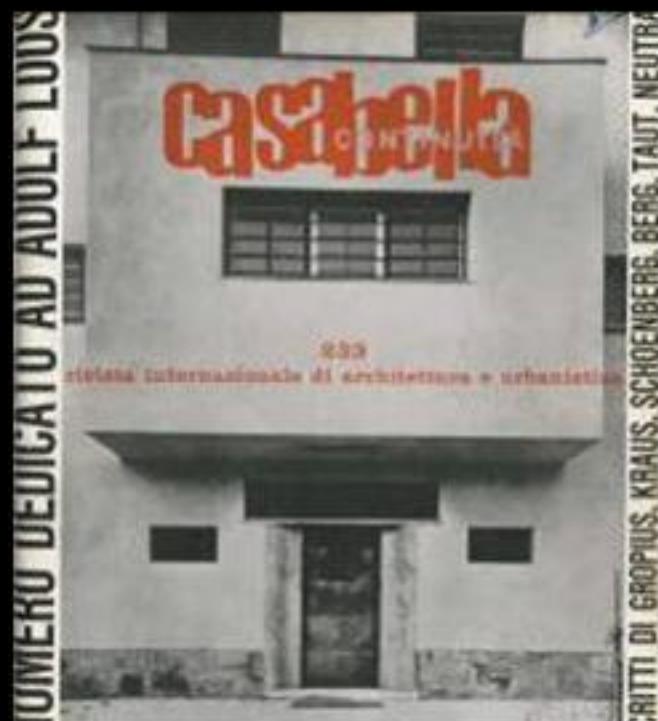
Sigfried Giedion
Spazio, tempo, architettura
(ed. italiana Hoepli 1954)



Giulio Carlo Argan
Recensione a S. Giedion,
Spazio, tempo, architettura
“Casabella Continuità” 201,
maggio-giugno 1954



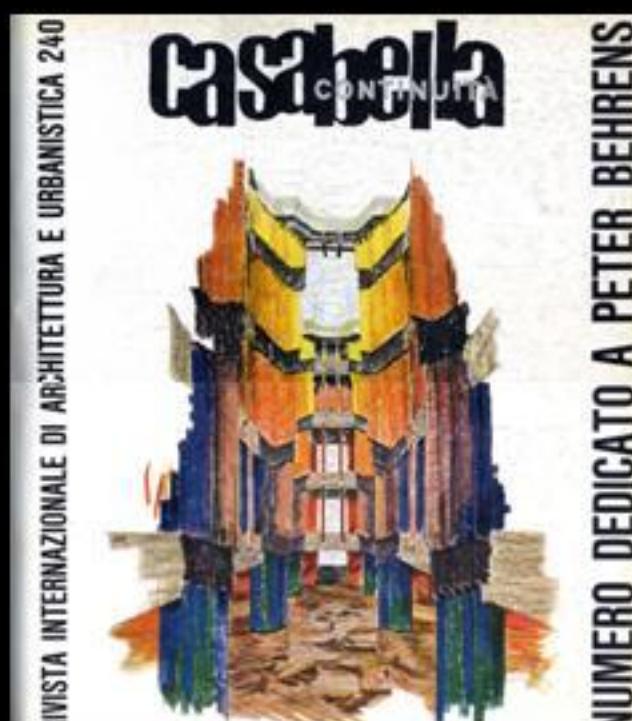
Aldo Rossi, *Emil Kaufmann e l'architettura dell'Illuminismo*,
“Casabella Continuità” 222,
ottobre 1958
(Kaufmann pubblica *Architecture Of the Age of Reason* nel 1955)



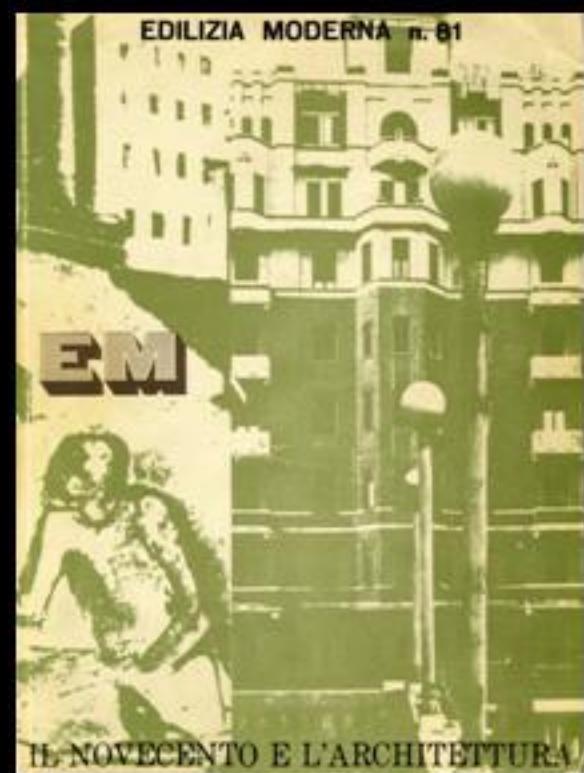
233, novembre 1959
a cura di Aldo Rossi



237, febbraio 1960
a cura di Ernesto N. Rogers



240, maggio 1960
a cura di Vittorio Gregotti



Manfredo Tafuri 1963

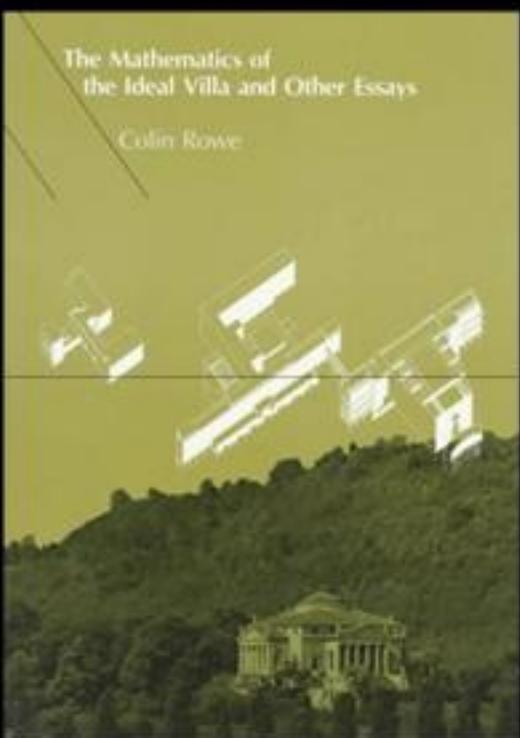
"Edilizia moderna"
dicembre 1963
a cura di Guido Canella
e Vittorio Gregotti



Ludovico Quaroni
e lo sviluppo dell'architettura moderna in Italia

Editori di Comunità - Milano

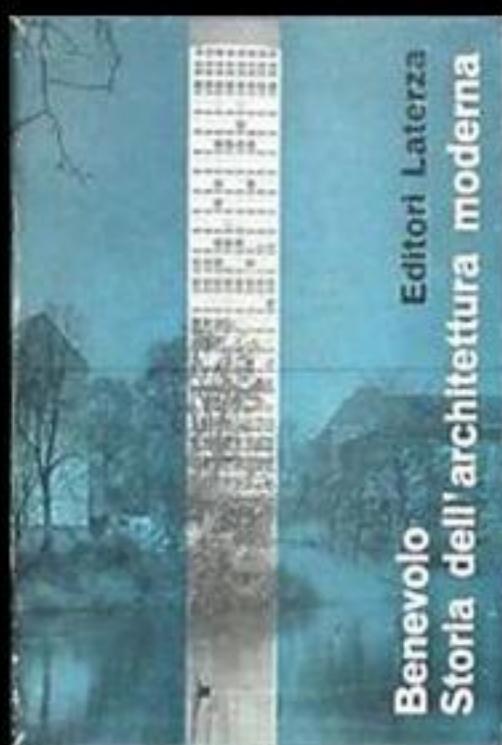
1947 (1976, ed. it. 1990)



1960



1960



1961



Architectural
Principles
in the Age of
Humanism

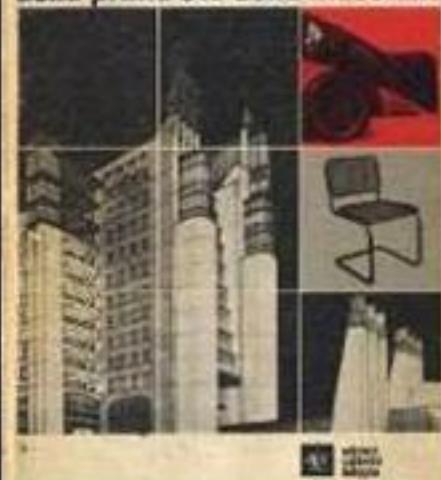
Rudolf Wittkower

With a new introduction by the author



1949, 1952, 1962
(ed. it. 1964)

REYNER BANHAM
architettura
della prima età della macchina



1970

TORY OF MODE
TRADITION OF MODERN ARCHITECTURE LEG
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ECTURE LEONARDO BENEVOLO VOL
DO BENEVOLO VOLUME 1 THE TRAD
CHITECTURE HIS

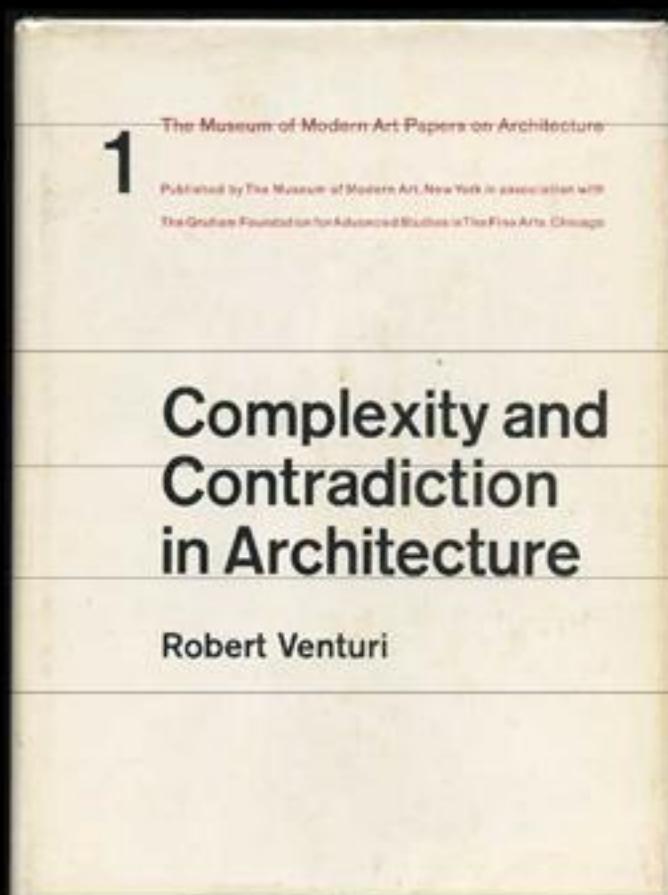
1977

l'archi
tettura
MODERNA

VINCENT SCULLY, JR.



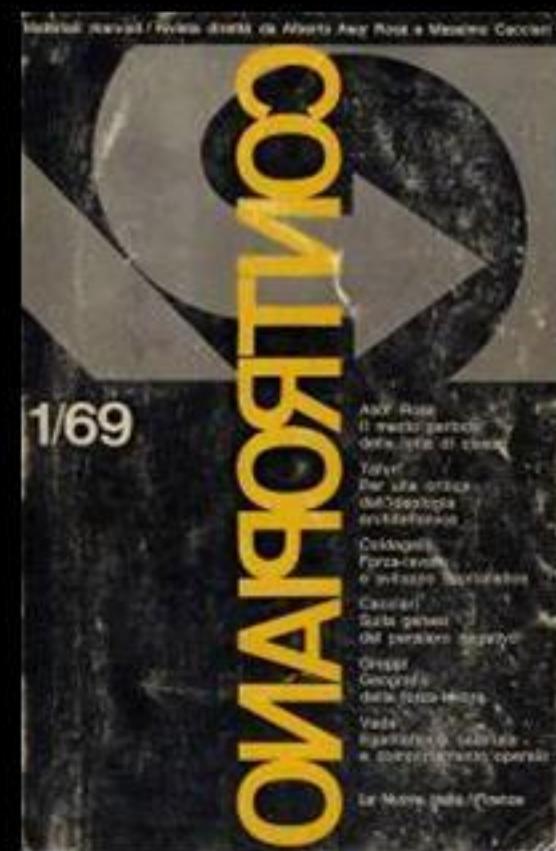
1963



1966 (ed. it. 1980)
Introduzione di Vincent Scully



1966



1969
Tafuri, *Per una critica
dell'ideologia architettonica*