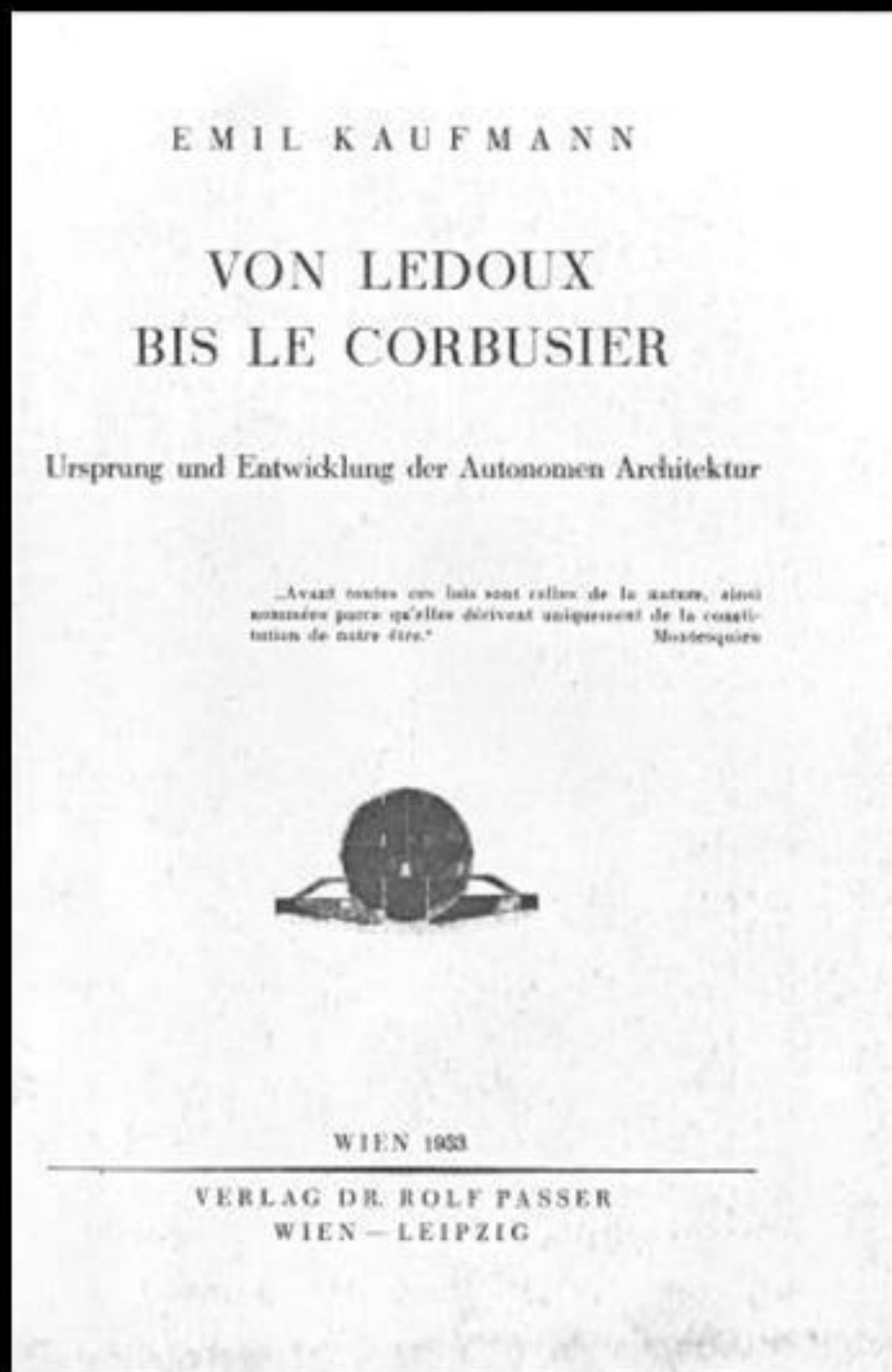


L'architettura italiana del Novecento

Prof. Giorgio Ciucci – Dott. Laura Bertolaccini

Giovedì 28 maggio 2009

Storiografia fra gli anni Venti e Sessanta



Emil Kaufmann
Von Ledoux bis Le Corbusier
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

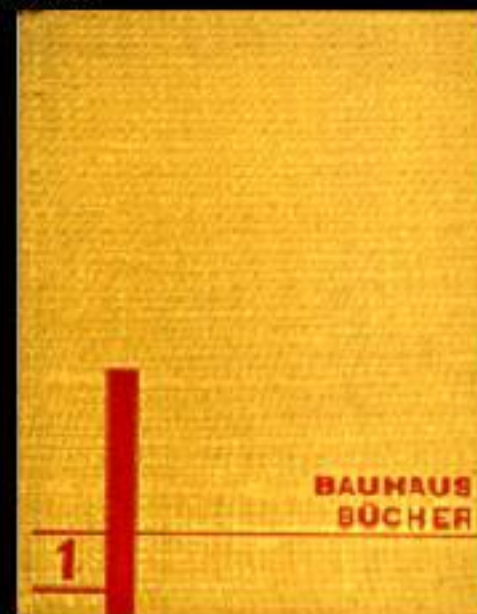
1924, Moskow
(ed. it 1977, ed. ingl. 1983)



1927, Stuttgart



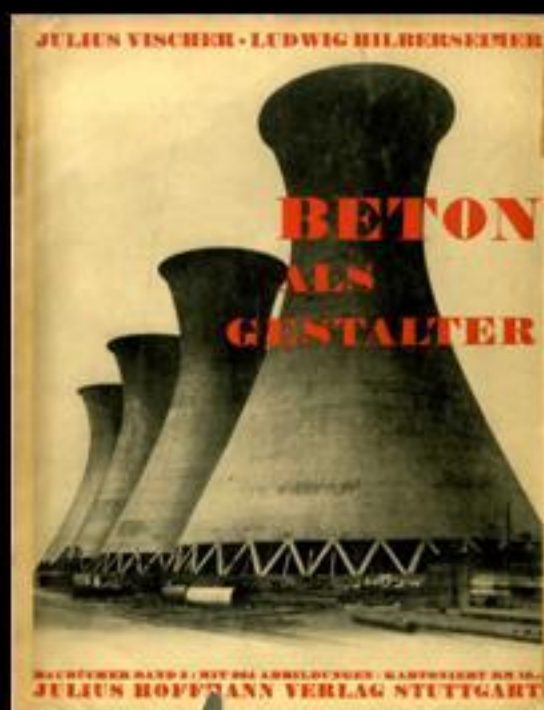
Walter Gropius
Internationale Architektur
1925, München



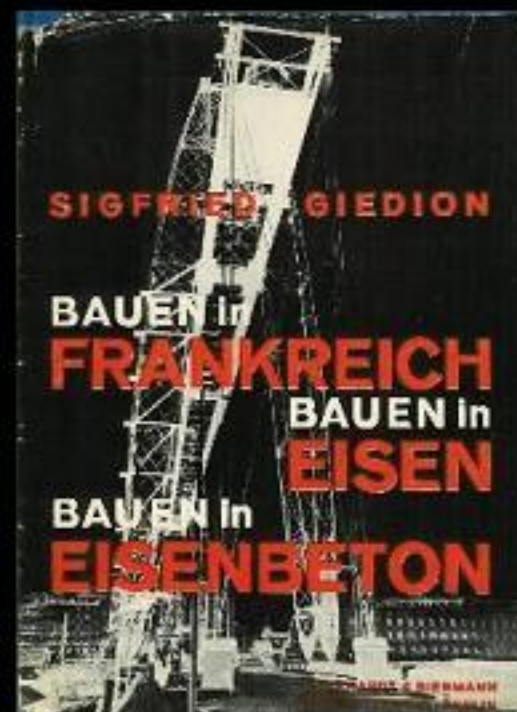
1927, Stuttgart



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



1928, Stuttgart



1928, Leipzig / Berlin



1929, München

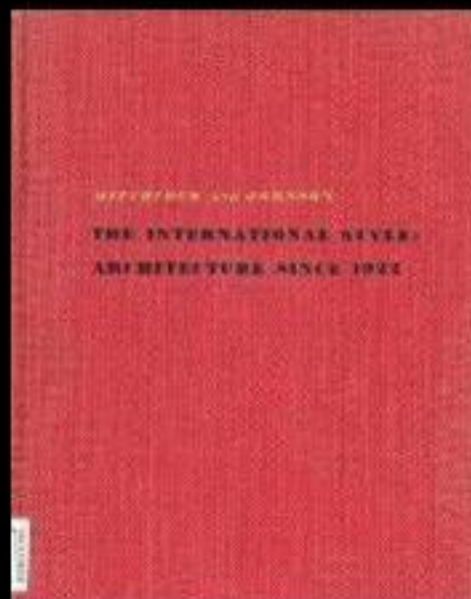
1929, New York
(ed. it. 2008)



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



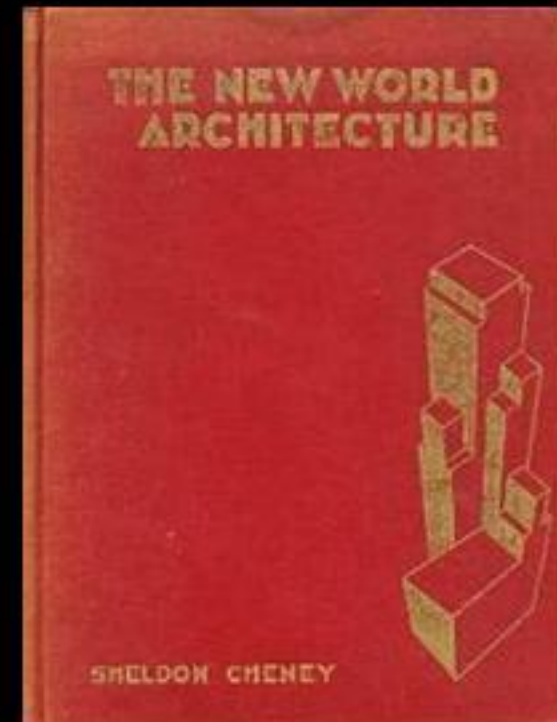
1932, New York, MOMA



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



1932, Milano



1935, New York

HENRY RUSSELL HITCHCOCK JR.	
MODERN ARCHITECTURE	
ROMANTICISM AND REINTEGRATION	
	
PAYSON & CLARKE LTD NEW YORK 1929	
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1929, New York (ed. it. 2008)

THE NEW WORLD ARCHITECTURE	
	
SHELDON CHENEY	
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1935, New York

PIONEERS OF THE MODERN MOVEMENT	
FROM WILLIAM MORRIS TO WALTER GROPIUS	
	
BY NIKOLAUS PEVNER	
EIGHTY ILLUSTRATIONS FABER & FABER LIMITED	
	
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1936, London (ed. it. 1945)

HENRY-RUSSELL HITCHCOCK JR.
MODERN ARCHITECTURE
 ROMANTICISM AND REINTEGRATION



PAYSON & CLARKE LTD NEW YORK 1929



10. A Cottage Ouse designed for the neighborhood of the Lakes, from Payson's Rural Residences. 1818



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



19. Bibliothèque Sainte-Genève, Paris, by Henri Labrousse. 1843-1850



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

1929, New York (ed. it. 2008)

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- 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



35. Garden House of the University, Garden (Holland) by J. van der Vlugt. 1901-1902



46. Study and entrance house of the University, Garden (Holland) by J. van der Vlugt. 1901-1902



47. Study and entrance house of the University, Garden (Holland) by J. van der Vlugt. 1901-1902



48. Study and entrance house of the University, Garden (Holland) by J. van der Vlugt. 1901-1902



49. Van Natta Factory, Rotterdam, by Van der Vlugt and Brinkman. 1928



50. Bosch van Goyen, Drenth, by Walter Gropius. 1926

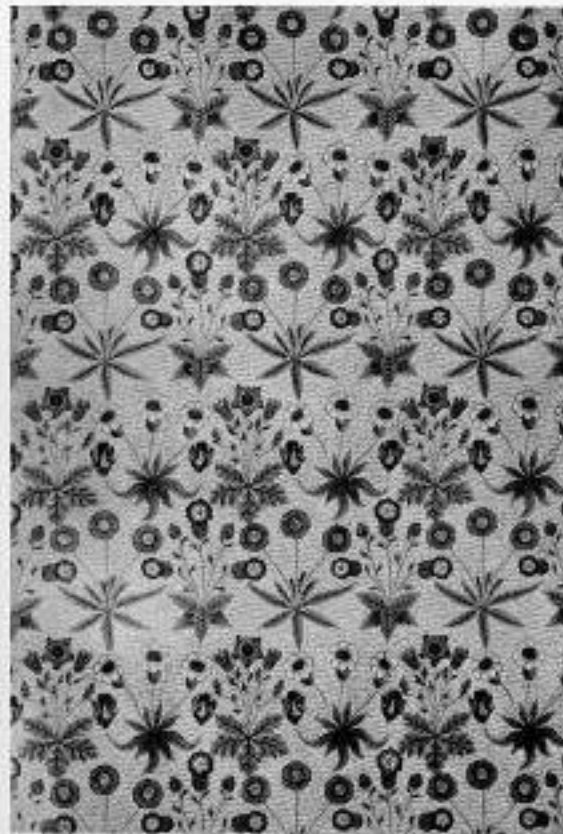
PIONEERS OF THE
MODERN MOVEMENT



FROM WILLIAM MORRIS
TO WALTER GROPIUS

BY NIKOLAUS PEVSNER

LONDON: FABER & FABER

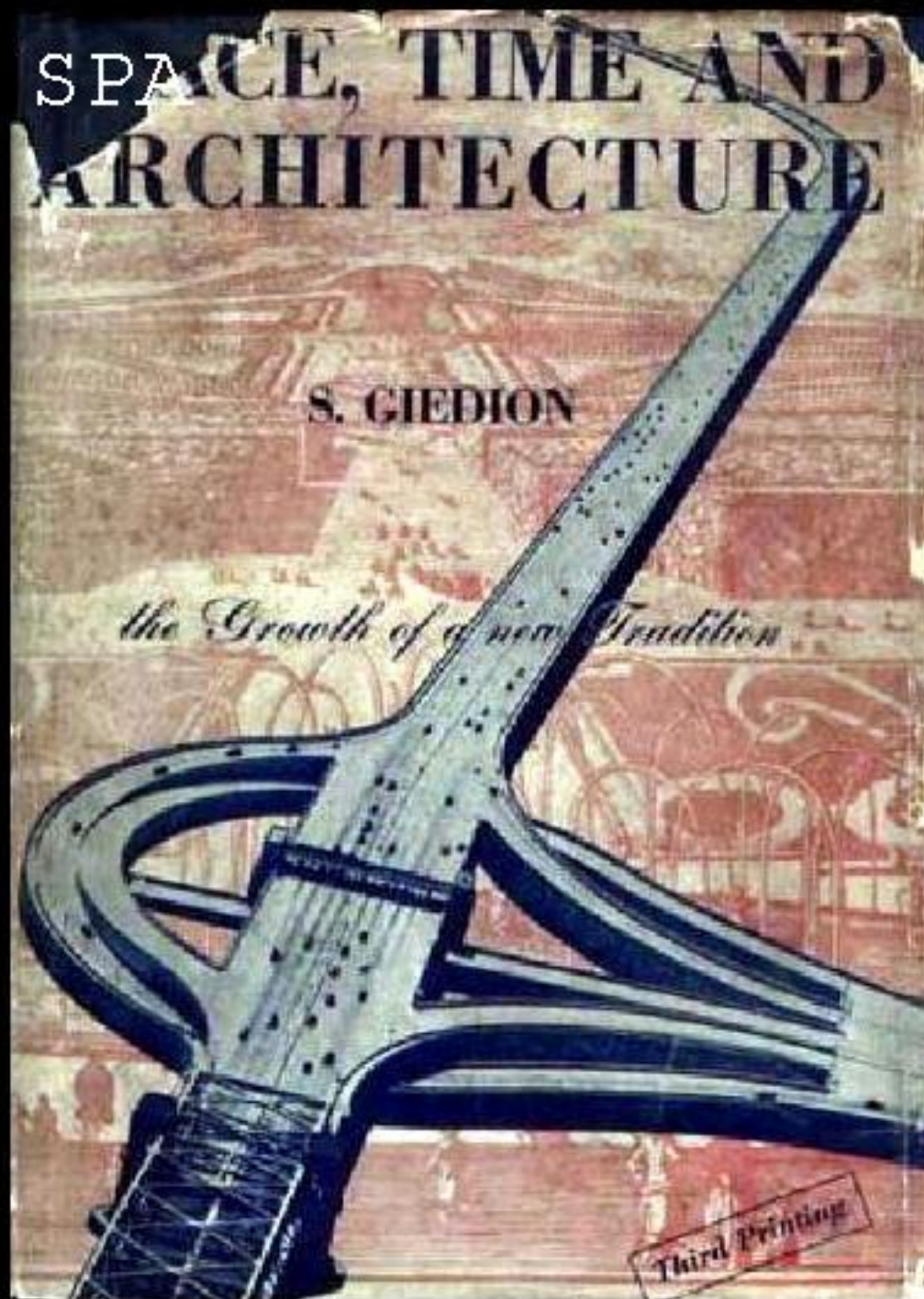


4. The 'Daisy' Wallpaper, designed by William Morris. 1861



83. Gropius: Model Factory, Weiskund Exhibition, Cologne. 1914

1936, London (ed. it. 1945)



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

The constituent facts in Lansdowne Crescent, Bath (1794).

Lansdowne Crescent at Bath toward the beginning of the nineteenth century, but it is a means of no importance for history.

Lansdowne Crescent lies high above the town of Bath (fig. 41). 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 facts of



41. Bath and its crescents. Air view. First the center are the Royal Crescent and the Circus; 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 unimpeded freedom that resulted, made it the guide for all later experiments. A similar freedom characterizes Lansdowne Crescent. The combination

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

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

Relation to the present: Le Corbusier's undulating skyscrapers



42. LE CORBUSIER, Algiers: his skyscrapers in Algeria, 1951. Late landscape upon skyscrapers came only very late in contemporary architecture. See also 100.

The sort of solution to this problem that is possible in our today can be seen — to take only one example — in Le Corbusier's scheme (1951) for the improvement of Algiers (fig. 43). 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



229. PIET MONDRIAN, "Unkalkende," 1911-12. "To the last may be seen the central theme of abstractness — showing two aspects of a single object at the same time, in this case the profile and the full face. The principal way of achieving abstractness is also characteristic: 'displacement of the various individual elements.' (Mondrian, *De Stijl*, 1917, p. 171.)

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440. WALTER GROPIUS, The Weissenhof Estate, 1928. "Corner of the building wing. In this view it is the interior and the exterior of a building which are presented simultaneously. The vertically transparent screen by dematerializing the corners, permits the knowing realization of space and the total of 'containing' which appears in contemporary building."

627

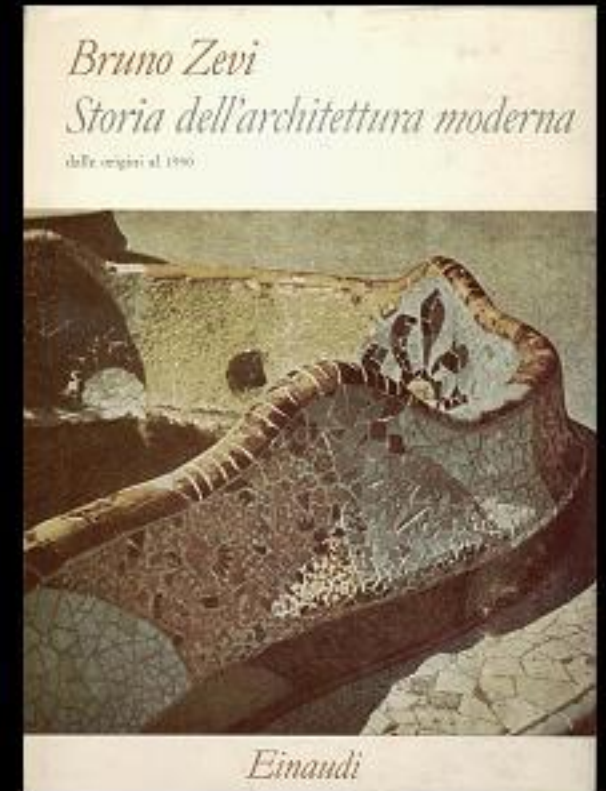
1945



1945



1945



1950

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

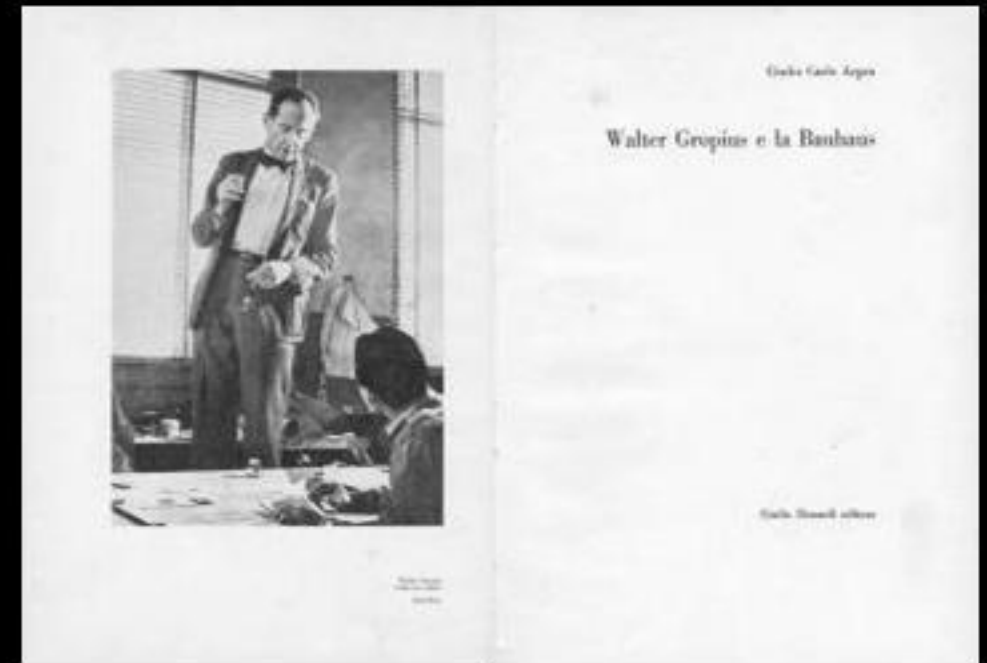
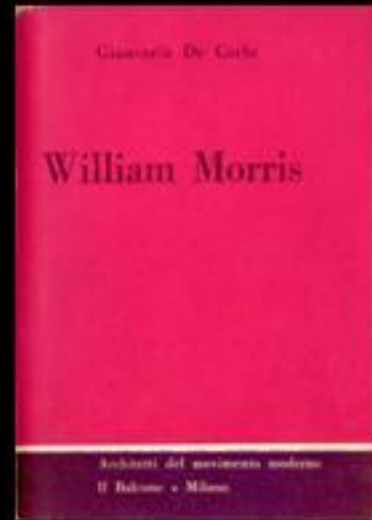
Ludwig Müntz, *Adolf Loos* 1956

Giulia Veronesi, *Joseph Hoffmann* 1956

Umbro Apollonio, *Antonio Sant'Elia* 1958

Liliana Grassi, *Camillo Boito* 1959

Eugenio Gentili Tedeschi, *Figini e Pollini* 1959



Argan 1951



Argan 1959



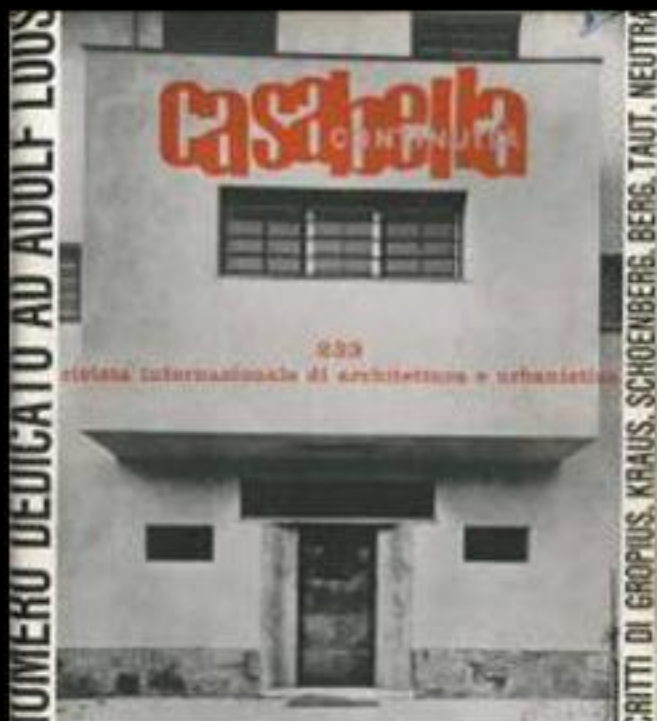
Sigfried Giedion
Spazio, tempo, architettura
(ed. italiana Hoepli 1954)



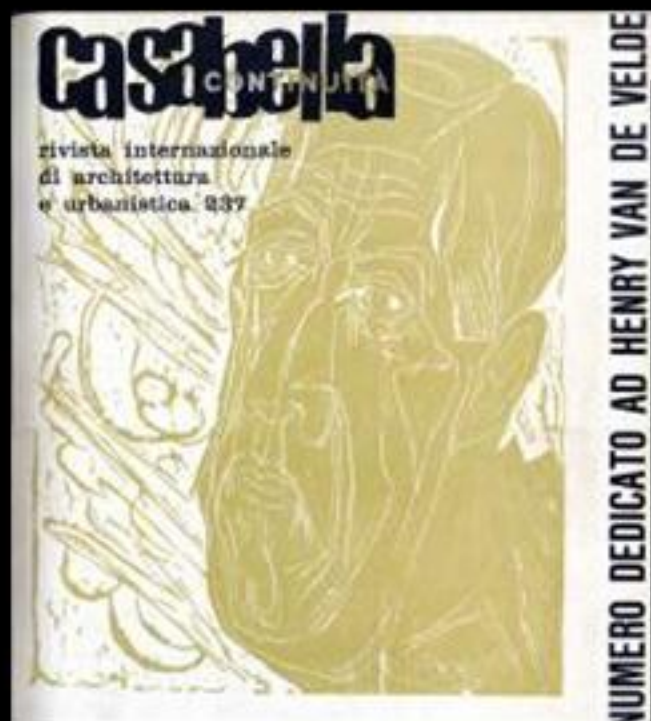
Giulio Carlo Argan
Recensione a S. Giedion,
Spazio, tempo, architettura
"Casabella Continuità" 201,
maggio-giugno 1954



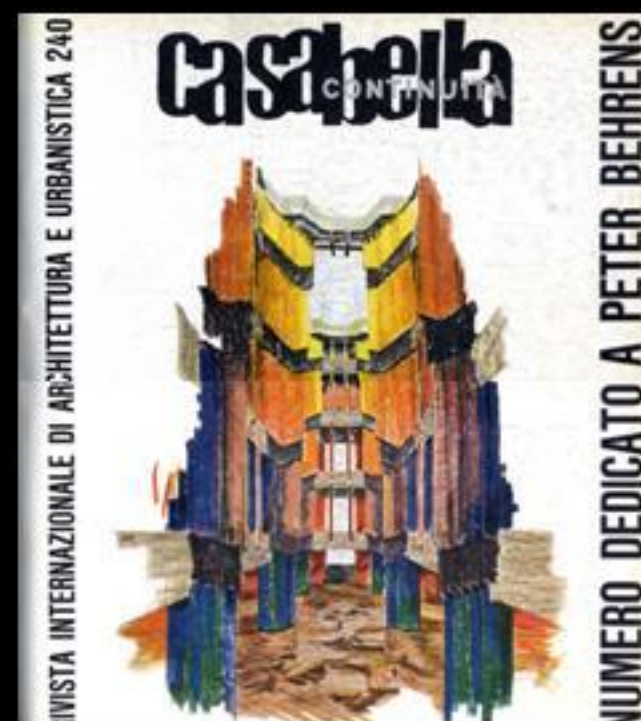
Aldo Rossi, *Emil Kaufmann e l'architettura dell'Illuminismo*,
"Casabella Continuità" 222,
ottobre 1958
(Kaufmann pubblica *Architecture Of the Age of Reason* nel 1955)



233, novembre 1959
a cura di Aldo Rossi



237, febbraio 1960
a cura di Ernesto N. Rogers

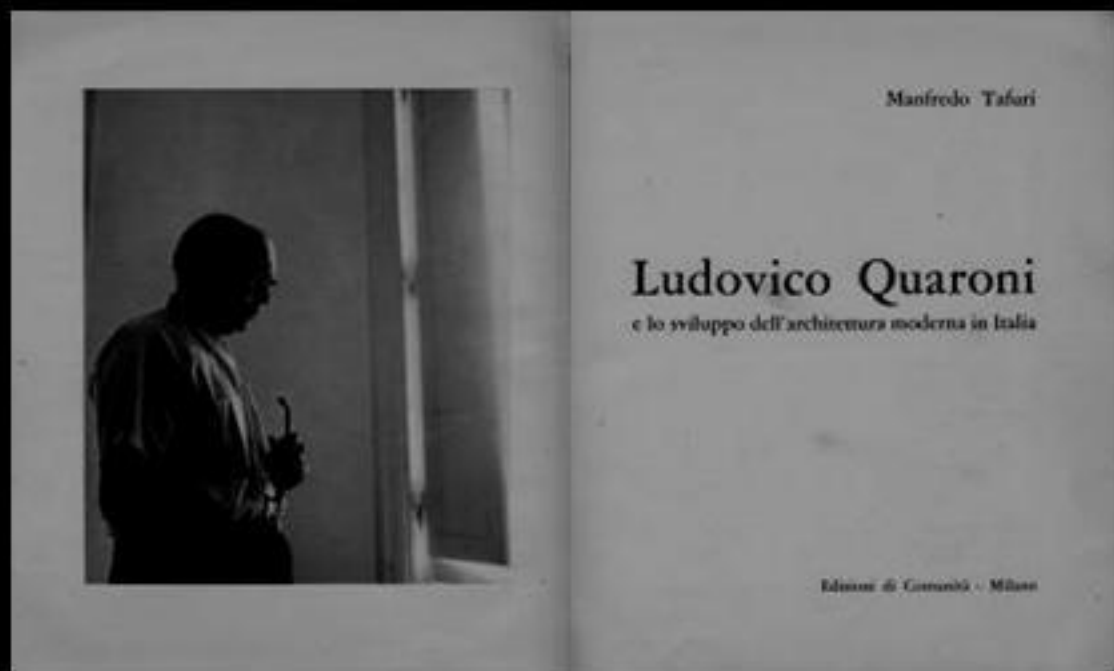


240, maggio 1960
a cura di Vittorio Gregotti



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

Manfredo Tafuri 1963



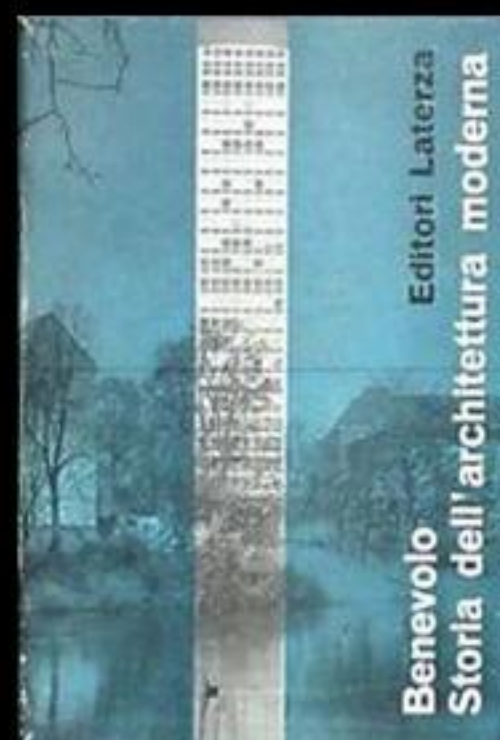
1947 (1976, ed. it. 1990)



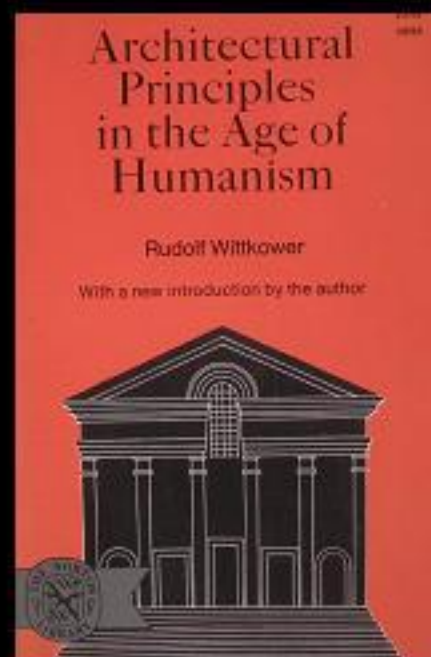
1960



1960



1961



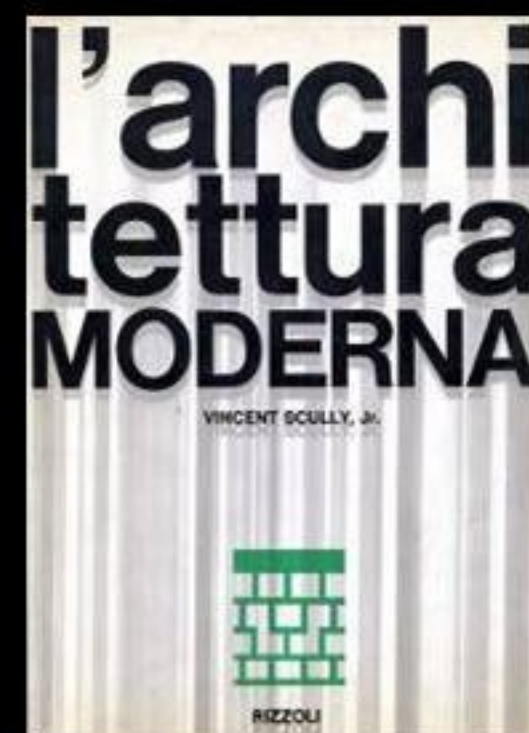
1949, 1952, 1962
(ed. it. 1964)



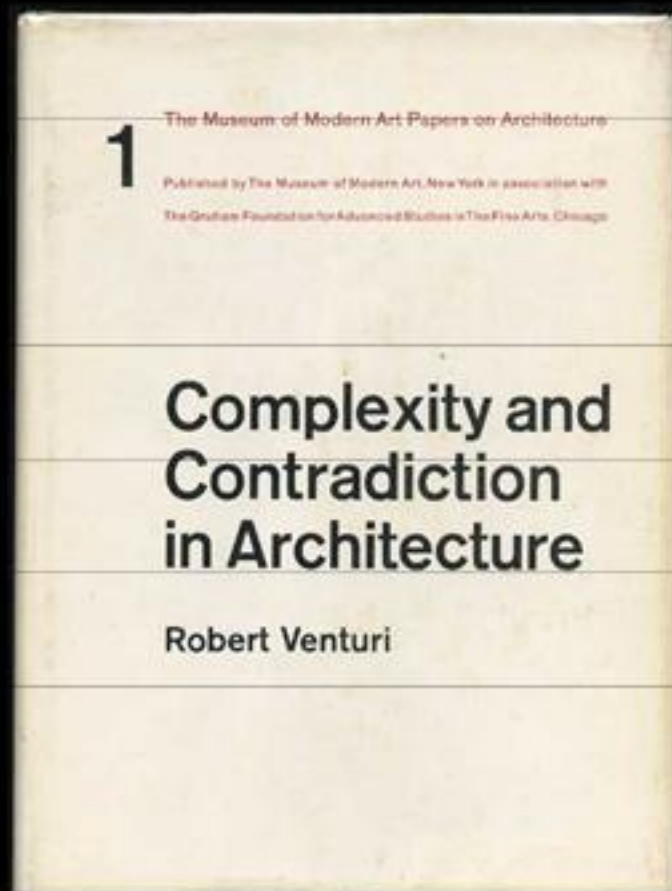
1970



1977



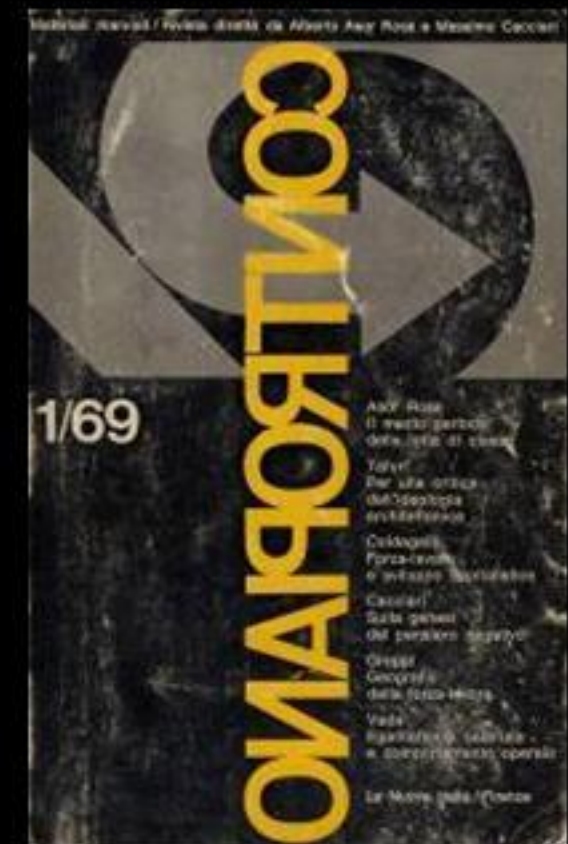
1963



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



1966



1969
Tafuri, Per una critica dell'ideologia architettonica