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OLIVETTI 1908-1958
SERGIO POLANO

SCUOLE E MUSEI
ELEMENTAL
RICARDO BAK GORDON
ADOLFO ZANETTI
HEIKE HANADA
IGNACIO MALLOL TAMAYO

ARCHITETTURE PER GLI OSPEDALI
EDDEA ARCHITECTURE
& URBANISM
EL EQUIPO MAZZANTI

CASABELLA

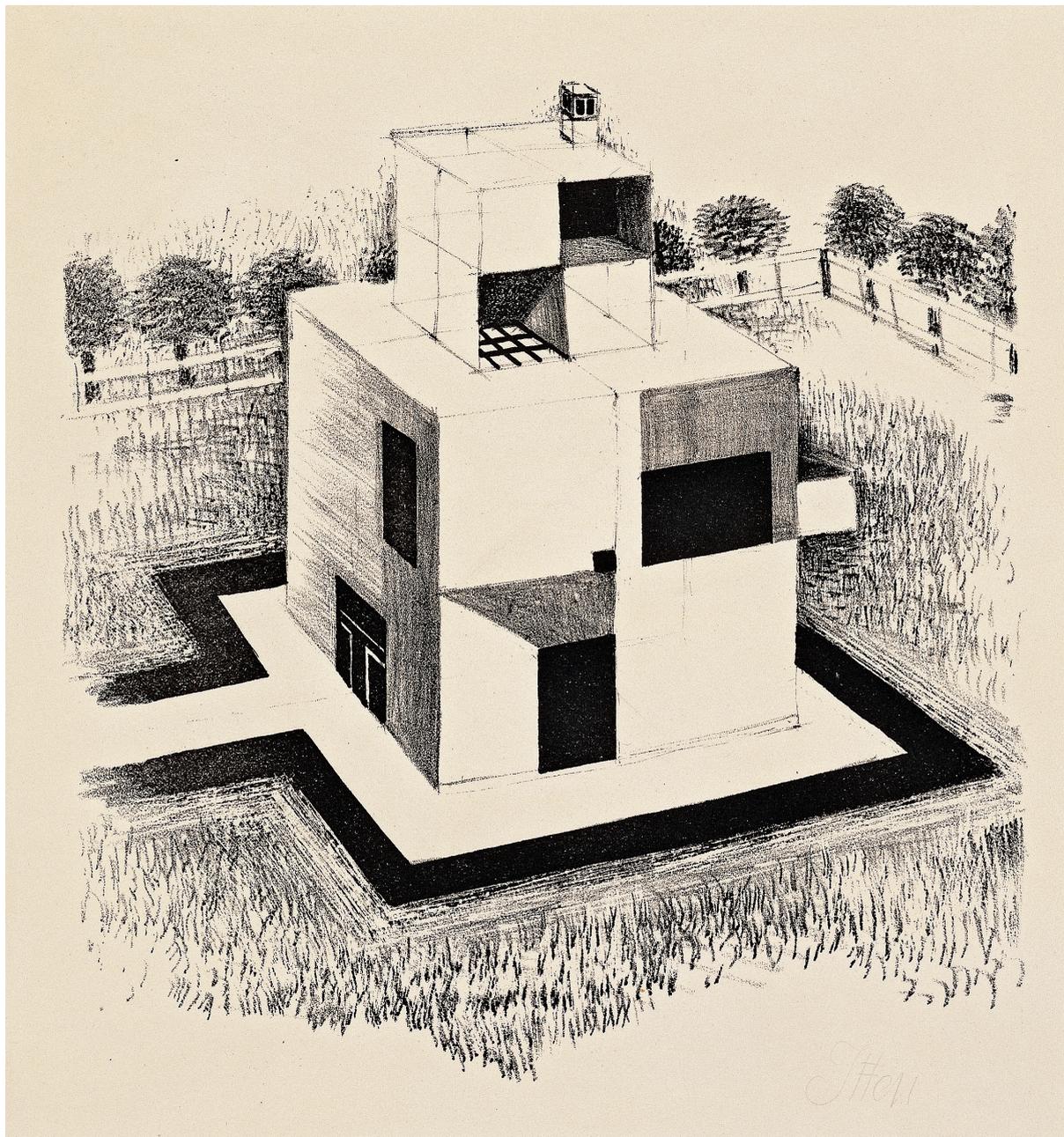
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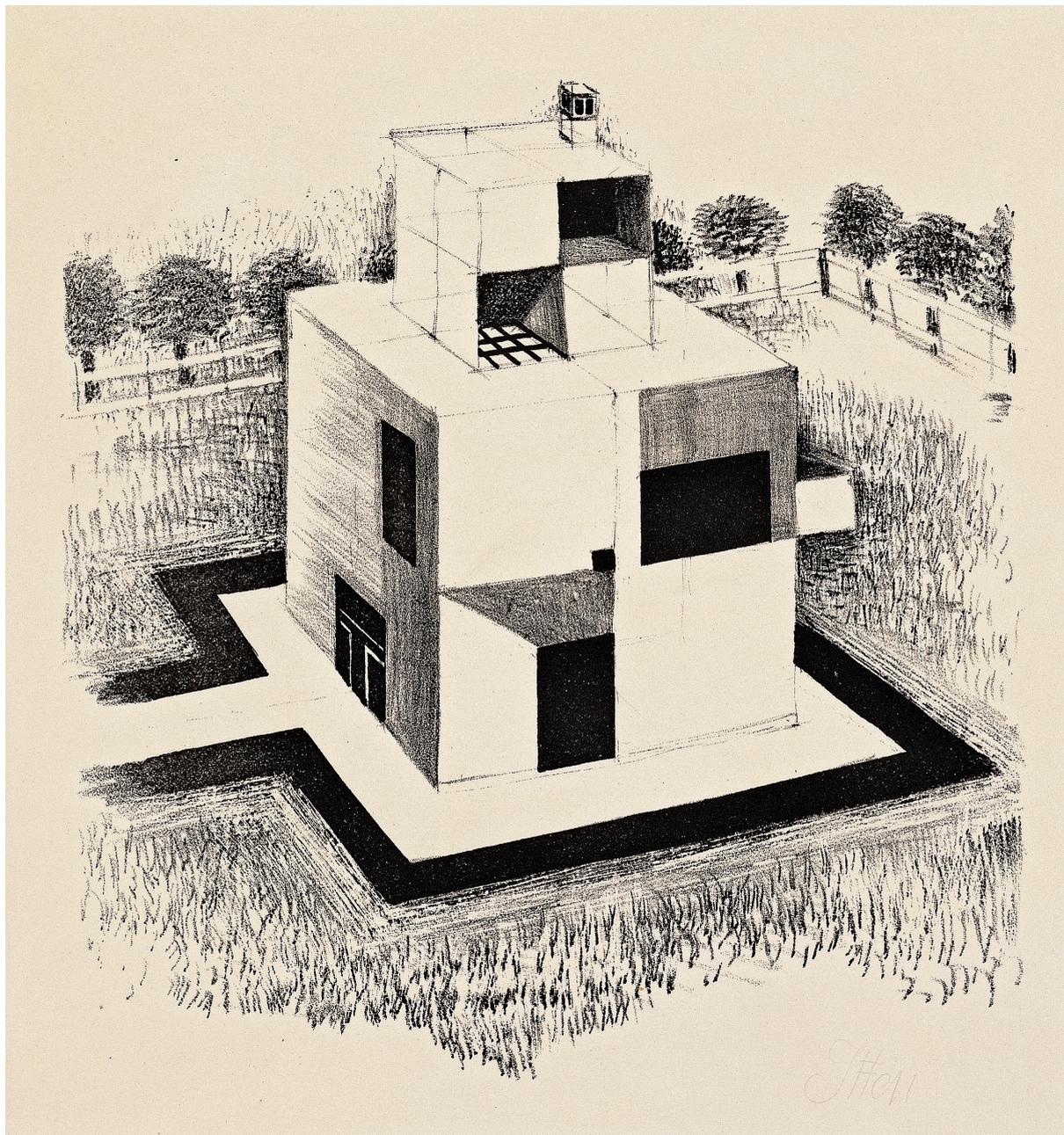
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copertina / cover
Johannes Iden, *Casa dell'uomo*
bianco, litografia, 1922
Johannes Iden, *White man's*
house, lithograph, 1922

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Per mancanza di spazio in questo numero di «Casabella» non compaiono le pagine dedicate alla "Biblioteca dell'Architetto": ci scusiamo con i lettori.



Laboratorio dei metalli del Bauhaus,
Weimar 1923

Metal workshop at the Bauhaus,
Weimar 1923

Scuole

e musei



Ignacio Mallol Tamayo Museo de la Libertad, Panama

Razionalismo ai tropici Camillo Magni

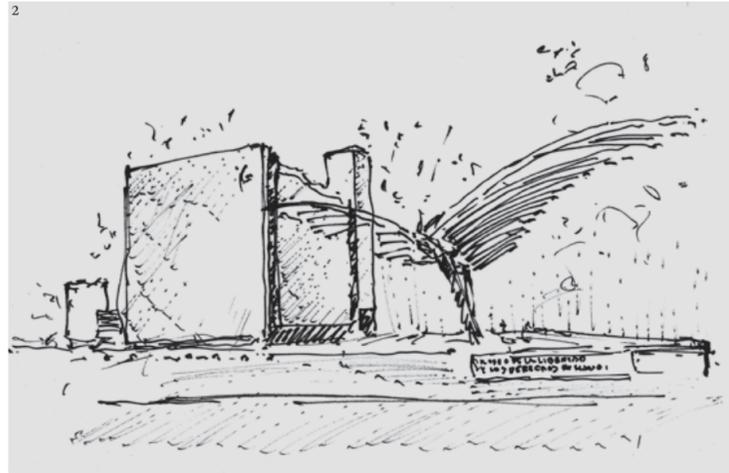
Il Museo della Libertà e dei Diritti Umani sorge su un piccolo promontorio negli immediati pressi del ponte delle Americhe, la straordinaria infrastruttura che unisce con un lembo di cemento i due continenti americani. Il valore simbolico del luogo si riverbera nell'ambizione del programma museale: narrare la storia della democrazia di Panama e del mondo attraverso il susseguirsi degli eventi storici che l'hanno rappresentata. Queste premesse avrebbero potuto orientare l'autore verso un progetto iconico inducendolo alla spettacolarizzazione delle forme. Diversamente lo studio di Ignacio Mallol Tamayo propone un intervento caratterizzato dal rigoroso controllo delle figure, dall'uso di materiali semplici, dall'assenza di cromatismi e dal rispetto dell'ambiente vegetale circostante. Al forte impatto sociale del tema espositivo l'architetto risponde con la potenza della semplicità, aggregando volumi puri e strutture primarie.

Inserito in un contesto condizionato dal sistema viabilistico del ponte, l'edificio occupa una piccola porzione del lotto mirando a non

intaccare le preesistenze arboree. In particolare un grande albero esistente di *Corotù* (*Enterolobium Cyclocarpum*) lambisce il fronte est e diventa il fulcro visivo dell'intero intervento. Il prospetto stesso, realizzato con ampie e silenziose murature intonacate di bianco, diventa lo sfondo sul quale l'albero di *corotù* si riflette costruendo interessanti interazioni tra edificio e natura.

Una piazza esterna funge da vestibolo e accoglie i molti visitatori in arrivo da due continenti. L'importanza di questo spazio è evidenziata da una grande pensilina in cemento armato realizzata da un sistema di travi a vista a doppio arco con flesso centrale che corrisponde all'unico appoggio realizzato da una trave a "V" sorretta da due soli pilastri inclinati a forma di "Y". La complessità della struttura si mostra attraverso le muscolose geometrie dei suoi componenti in dialettico equilibrio tra loro. Nel solco della tradizione delle architetture tropicali l'ombra rappresenta l'anticamera degli spazi interni, il luogo dove godere del comfort termico delle zone d'ombra e del piacere della brezza. Il rapporto tra i volumi del museo e della copertura antistante è un intrigante dialogo tra oggetti di

1
vista generale del museo e della grande pensilina che funge da vestibolo per l'accesso agli spazi espositivi
overall view of the museum and of the large canopy that functions as a vestibule for access to the exhibition spaces



2
schizzo di progetto
project sketch

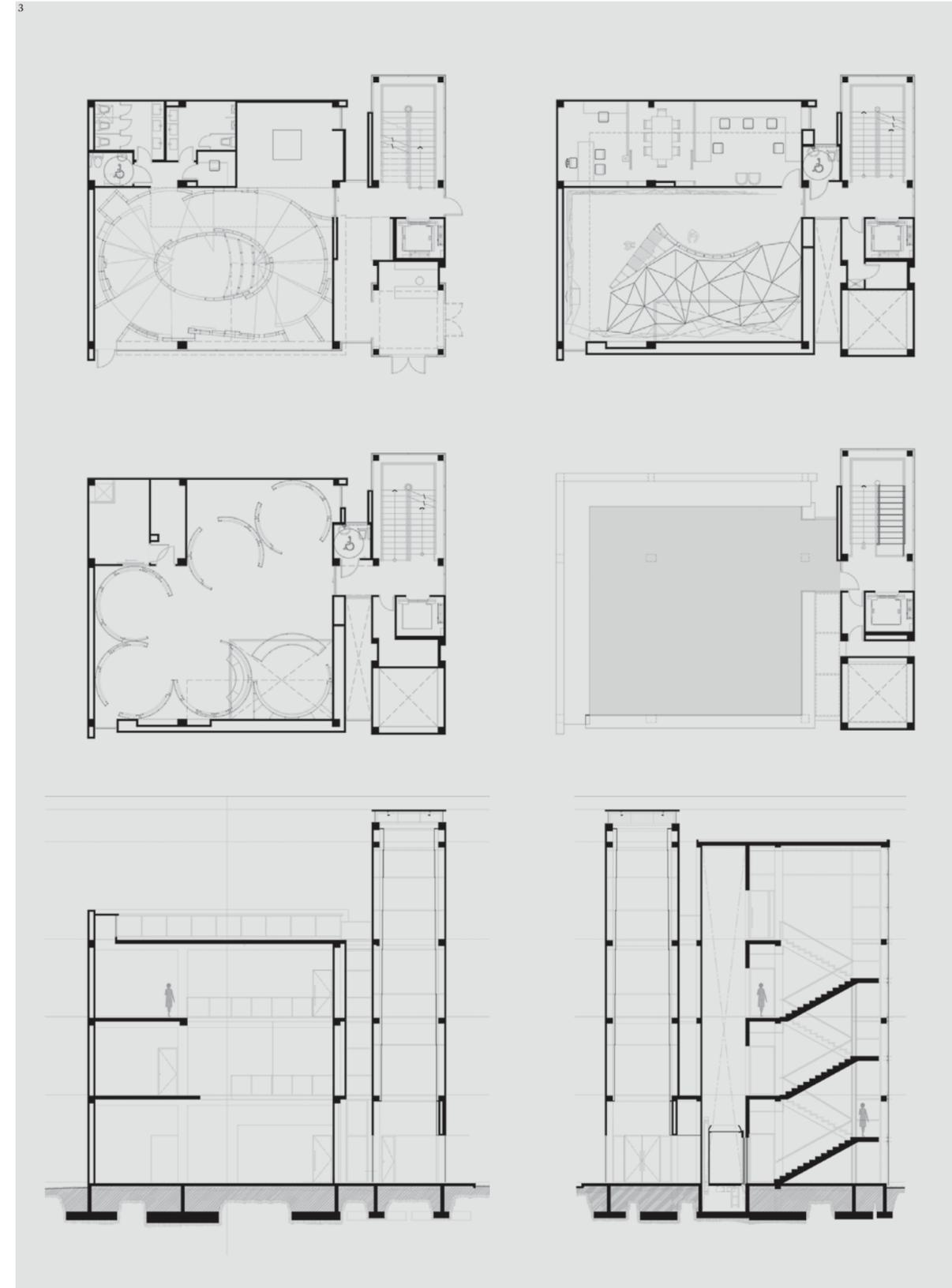
3
pianta del piano terra, del primo piano, del secondo piano e della copertura. Le due sezioni trasversali evidenziano lo spazio espositivo e quello di risalita
ground, first and second floor plans, roof plan. The two cross-sections show the exhibition space and the vertical access

natura diversa accomunati dal colore, ma diversi per senso architettonico e formale. In questo equilibrio risiede l'interesse del progetto, nella capacità di manipolare forme disomogenee in armonia tra loro.

Il museo è relativamente di piccole dimensioni, circa 630 mq disposti su tre piani. L'organizzazione funzionale si articola in due semplici parti: un volume ospita la distribuzione verticale e orizzontale contenendo una scala, un ascensore e degli spazi a doppia e tripla altezza; mentre un secondo volume è dedicato alle aree espositive e di servizio. I due corpi edilizi si differenziano per dimensione e carattere architettonico: il volume dedicato alla distribuzione presenta un ordinato rivestimento in vetro con orientamento verticale, il secondo ha proporzioni cubiche con un impaginato di facciata in cui finestre a nastro orizzontali e verticali compensano ampie murature bianche. Alcuni piccoli arretramenti posti in corrispondenza della tangenza tra le parti evidenziano l'autonomia dei volumi che aspirano a valorizzare una composizione aggregativa pura. È evidente il riferimento al primo razionalismo tedesco così come l'ambizione di costruire la qualità architettonica attraverso l'astrazione geometrica e materica delle forme.

L'allestimento interno usa una diversa sintassi compositiva: articolato in tre ambienti dedicati ad altrettante sezioni tematiche, vi permane l'uso del colore bianco in contrasto al nero delle pareti e dei soffitti. Il risultato è una successione di segni, simboli e forme bianche sovraesposte con luce artificiale che fluttuano in neri spazi di penombra che costruiscono l'espedito narrativo di sicura efficacia divulgativa.

Il Museo della Libertà e dei Diritti Umani di Panama elude le convenzioni formali coniugando con sorprendente armonia le rigorose forme degli esterni alle potenti strutture del portico e all'espressivo allestimento degli interni. È nel controllo dell'armonico equilibrio tra le parti che risiede la sofisticata qualità dell'opera di Mallol Arquitectos.



Ignacio Mallol Tamayo
Museo de la Libertad, Panama

scheda del progetto

progetto
Ignacio Mallol Tamayo
team di progetto
Ignacio Mallol Tamayo, Juan Carlos Sáenz, Grace Attie
curatore museale
Heidi McKinnon
progetto e realizzazione allestimento museografico
ReHaB
impresa
Constructora Ripard
committente
Fundación Democracia y Libertad
dati dimensionali
633,95 mq superficie costruita
6.603,41 mq superficie spazi aperti
cronologia
2016: progetto
2017-19: costruzione
localizzazione
Avenida Amador, Calzada de Amador, Città di Panama, Repubblica di Panama

fotografie
Fernando Alda



4, 5, 6
alcuni dettagli della piazza
e della pensilina caratterizzata
dalla nervatura della struttura
estradosata e dai pilastri
inclinati

details of the plaza and the
canopy displaying the ribbing
of the structure and the
inclined pillars

7
vista del prospetto ovest in cui
prevalgono le ampie murature
bianche senza finestre

view of the west elevation,
showing the large white
walls without windows

8
vista del prospetto est e della
massiccia struttura della
pensilina

view of the east elevaton
and the massive structue
of the canopy





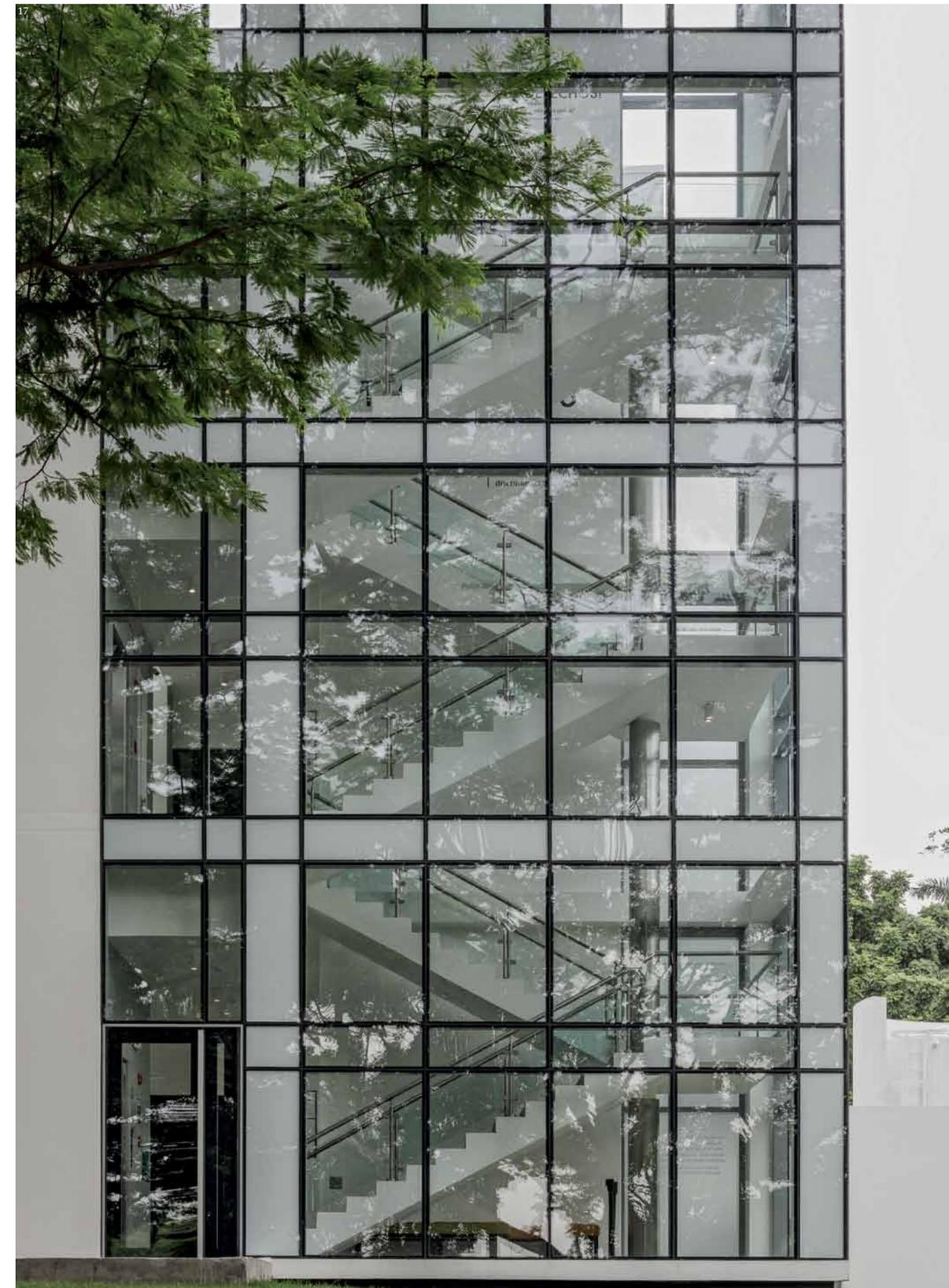
9
 vista generale del prospetto est
 caratterizzato dai volumi pieni,
 dalla pensilina, dalle ampie
 vetrate e dalle preesistenze
 arboree
 overall view of the east
 elevation characterized by
 full volumes, the canopy, the
 large glazings and existing
 trees
 10, 11, 12
 immagini degli interni che
 mostrano l'allestimento del
 percorso espositivo
 caratterizzato dall'uso dei colori
 nero e bianco e da forme
 organiche
 Interior views showing the
 setup of the exhibition
 itinerary, the use of black and
 white and the organic forms





13
vista frontale della vetrata
che illumina il corpo scale
frontal view of the glazing
that lights the stairwell

14, 15, 16
immagini dell'interno del corpo
scala in cui è evidente il
rapporto con il paesaggio
naturale circostante
images of the interior
of the stairwell showing
the relationship with
the surrounding natural
landscape



17
vista frontale della geometrica
facciata in vetro del corpo scale
frontal view of the geometric
glass facade of the stairwell

The school as civic center **Marco Biagi**

The school building is undoubtedly one of the noble themes of architecture. Not just a mechanism for learning, but a place of initiation into conventions of social coexistence, partly a functional device and partly an urban monument, a reflection of ideologies and pedagogical concepts. During the second half of the 1800s and in the 1900s the culture of Eclecticism and then the Modern Movement questioned and experimented with the school's "typological" and "representative" nature, in an age in which mass education had become an inalienable right and a strategic factor of competitive advantage for the emancipation of individuals and the economic growth of nations.

Today, when the western world and the advanced nations are mainly coming to terms with the problem of modernization and regeneration of a heritage of old and often obsolete school buildings, the emerging and developing countries, or those of Third World, are looking to the future by investing in the construction of new schools. This is precisely the case of the Colegio Ayelén recently designed by the Elemental group in the Chilean town of Rancagua, 90 kilometers to the south of Santiago. This is a social project of private initiative, promoted and funded by Fundación Educativa Impulsa, a non-profit organization formed in 2012 by Pablo Ibañez with his wife, Constanza Graell, and the support of the agricultural entrepreneur Sergio Massai. The funds come partly from the state and partly from donations gathered thanks to specific tax incentives enacted by national legislation.

The objective is to guarantee free access to quality education, also for the children of low-income families living in the neighborhood selected for the project, in a nation where the resources invested in public schooling are small, the selection mechanisms strict, and only the wealthy have the option of enrolling their children in the best – generally private– institutes, to ensure that they have a satisfactory or at least acceptable level of instruction.

In the design of the school, prior to the architecture thought went into an innovative educational model, in line with the objectives of the initiative, decided to focus on the KIPP – Knowledge Is Power Program in the United States, which aims above all at forming the character of the student, favoring self-esteem, self-control and versatile abilities in children from disadvantaged backgrounds, selected by lottery.

Elemental, the studio founded in 2001 by Alejandro Aravena with the precise mission of operating in the field of public and social construction, especially of housing, to improve the living conditions of the population of Chile, was assigned the task of designing a complex of spaces suitable to contain the envisioned activities, while at the same time communicating the identity and values of the community. Following an increasingly widespread orientation in the current design of schools, and to make up for a chronic lack of services in the area of its insertion, the building reconciles a

unified image with a subdivision of its parts, making it able to function as a small civic center, open outside of school hours, for the local territory and the life of its inhabitants.

The structure is organized so that the spaces of extraordinary width and double height, like the dining hall and the gymnasium, used for community activities, are aligned on the street, for easy access even when the school is closed. The large entrance lobby connecting the two blocks can be opened and changed in character by moving a simple enclosure. To guarantee the safety and security of over 1000 students by day, and positive interaction among young people ranging in age from 6 to 17 –from elementary to high school, not counting the kindergarten– the classrooms in rows on two levels are arranged around three sides of a courtyard partially covered by a flat roof. A large circular opening at the center of the roof triggers an arrangement that maximizes play areas without concealed zones, while a shady margin takes form, of variable depth, to improve the livability of the outdoor space which is perceived as cozy, protected and exclusive, but not oppressive.

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A model school for students and the neighborhood **Federico Trnafa**

The new middle school of Romanshorn, a town on the western shore of Lake Constance, obeys a rule –that of excellence in Swiss public construction– but also makes an exception, as it is the result of a competition won by a Portuguese architect. A fact that reflects the growing cultural contamination of Swiss contemporary architecture, also due to the systematic use of the tool of the competition, which during the crisis made the prospect of a commission in that country particularly appealing. It is also important to remember that investment in education in Switzerland, in terms of both programs and infrastructures, has continued to be much greater than in the countries of the EU. These are two very good reasons for the high number of submissions that arrive for every international competition. Readers of «Casabella» are aware of the past works in the field of scholastic architecture of Ricardo Bak Gordon (see «Casabella» 839-840, 2014), but they might be tempted to think that outside his country the necessary adaptation to the cultural context and clientele may have limited his creative potential. In practice this has not happened, or more precisely it has happened in such a way as to become a very fertile process. From this viewpoint much of the credit should go to Bernhard Maurer, the Austrian architect with a studio in Zurich, who has acted as a local partner of Bak Gordon, taking charge of relations with the local administration and of worksite supervision. The building at Romanshorn, in a zone of low settlement density, is of strategic importance for the community. In a provincial setting, more than in urban contexts of greater density, the institution of the school is the place in which the quality of the space and the materials reflect the

country's investment in the future. The school is also the physical space in which alongside the transmission of knowledge, the integration and absorption of future citizens into the social fabric takes place. Contemporary Switzerland is a multicultural nation in which the presence of immigrants is both visual and habitual. The school also provides civic education, along with a model of taste in terms of space and materials. This represents a great responsibility for the designer, but also a stimulus to do his best. From the standpoint of construction, the Weitenzelg school is the result of a partial demolition and the incorporation of an existing building into a new organism, whose fulcrum is formed by a small tree-lined courtyard and the multifunctional space that faces it. *Patio* and *Salão*, as they have been officially christened, belong to the school and also to the community in the wider sense. They form a place for assemblies, screenings, performances and celebrations. The Swiss system assigns great importance to such social activities, and to spaces of relation. At Romanshorn, in keeping with these tenets, the corridor and the lobby tend to combine, expanding the first and contracting the second. Bak Gordon and Maurer (his local partner) have approached the job in a pragmatic way, but not without pursuing the perceptible and spatial qualities that would make the school not just recognizable, but also likeable. In keeping with the constructed character of the portion of the building to be reutilized, fair-face concrete has been chosen as the basic material for the reorganization of the complex. The Portuguese architect has met the challenge of building while stripping the finishing to a minimum in the conviction that it could be interpreted in a consciously critical way. To build internal spaces in fair-face concrete, like fresco painting, is a discipline that leaves no room for second thoughts. Everything on the walls has to be predetermined in the design phase, in coordination with the needs of the structures and the physical plant systems. As a contrast to the mineral nature of the concrete, the choice was made to use oak for all the fixed furnishings of the building (panelling, wall wardrobes, internal window and door frames), as well as for the floor of the *Salão*, treated as if it were part of a private dwelling. The arrangement of the boards, the pattern of the latticework and the sound-absorbing panels applied to the ceiling do not follow the orthogonal order of the walls, but an independent geometry, rotated by 45 degrees. An apparent flamboyance that nevertheless enhances the spaces, adding a rotary dynamism that is also echoed in the prefabricated concrete pilasters. The face-off between oblique and orthogonal becomes even clearer in the use of sawtooth roofing to light the communal spaces of the first floor. Thanks to the double internal heights, the space is dilated and the modular imprints of the formwork bring contrast with respect to the angled lines of the skylights. Outside a more subtle but equally interesting contrast happens between the surfaces in fair-face concrete of the existing building and the ceramic cladding of the facades of the new addition. The warm gray of the

lined tiles is combined with the powder tone of the roller blind and the pink plaster of the older wing. As if through a progressive desaturation of tones, Bak Gordon had set out to test his own certainties, exposing them to the pale light of the northern sun. An evocative and delicate transition from the fullness of Portuguese primary colors to the lakeside transparency of the palette of Romanshorn. The rest belongs to the finest Swiss tradition of construction: control of the details, fair-face concrete of superior quality, casements and handles of autarkic beauty. Special mention should be made of the custom carpentry, especially the wall wardrobes of the classrooms clad in linoleum, on which to hang pieces of paper, and the handrails of the staircases, in curved solid wood. Materials that combine tactile pleasure with excellent ageing and fragrance. The image that best sums up the atmosphere of the building is probably the view of the intrados of the roof across the staircase that leads from the entrance lobby to the upper level: a complex geometric space, with the mutable pattern of the formwork and the sinuous lines of the wooden handrail.

Given the character of the worksite and the limited available budget, the building has been made by using conventional and economical construction systems and materials –essentially reinforced concrete and steel for the larger spans– implemented with minimal finishing or none at all. The approach is similar to the one applied by Elemental in its social housing projects, where the limited resources are concentrated on the structuring of the load-bearing framework and the nodes of the architectural organisms, assigning the users –in a second phase– the task of completion and perfecting of details. The fundamental requirement is that the spatial and formal framework be arranged in a sufficiently clear, orderly and flexible way, ready to absorb possible additions or alterations without losing its character. This is precisely what has happened at Colegio Ayelén, where other players and other designers have been able to intervene *a posteriori*, offering valuable and diversified contributions to the project. In particular, we can mention the design of the central patio of the school, with plantings and outdoor recreation equipment coordinated by Fundación Patio Vivo (architects: Álvaro Benítez with Alejandra Ross and Beatriz Suazo), and the interior furnishings of the apsidal volume of the library, in collaboration with Fundación Había una Vez, thanks to a donation from Fundación Educativa Hernán Briones.

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A school at the service of the community **Marco Mulazzani**

Slightly more than ten years after the publication of an elementary school at Casalserugo, in the province of Padua («Casabella» no. 770, October 2008), we now examine a middle school by the same architect built in the "province" of Lugano –at Caslano, Canton Ticino. Again in this case, Adolfo Zanetti won a competition with a project capable of in-

terpreting the existing context– an appealing landscape setting, with widespread residential settlement – while creating a place of civic and relational character for the community.

The slope of the terrain towards the lake to the south has been carefully exploited to organize the complex in three constructions that gravitate around a raised piazza, clearly defining the zones: to the north, facing the town, stands the public building, with the library and the auditorium; to the south, there is the volume of the classrooms, with the gymnasium to the east, whose height is absorbed by the level shift, connected to a sports area. This sort of small acropolis rises on a single base, since all the spaces are connected on the lower level though at the same time facing outward (the classrooms) or, in the public building, facing a patio (the dining hall/restaurant and the nutritional education room), while the double height of the library brings light into the innermost recesses. In these buildings the functional and visual connection, at each floor and between the different levels, is resolved effectively, in constant relation to the outdoor spaces. From the piazza, through the porticos, one enters the lobbies facing the full-height cavity, lit by skylights and containing the main staircases. In the classroom building the lobby “continues” to the lower and upper levels, extending on each floor in various spaces that become place of relation for the students; in the public building the design of the cross-section permits a view of the library from above and of the development of the paths of circulation on the upper and lower levels. Here, beyond the library “on display,” the longitudinal circulation corridor lit at the side by the patio of the dining hall/restaurant points to the lower atrium of the classrooms to the point of reaching the light source from the opening of the southern end of the construction. In the volume of the gymnasium, finally, the entrance lobby dilates to become a loggia facing the playing fields, while from the latter, through a series of glazings placed along the walls, one can see large portions of the outside world.

While the organization of the complex in three volumes is based on functional considerations –the possibility of using the various parts separately, at different times and in different ways– and their position is based on analysis of pathways, views, relations and spaces between the constructions, the architectural form –ever since the competition phase– is that of a single organism composed of compact monolithic volumes, but followed by the openings and porticos. The choice of reducing –almost eliminating– any volumetric organization, (brilliantly) resolving the complexity of the functions and the interior spaces through the layout of the plan and the design of the section, is substantiated by the constructive characteristics of the materials used. The simplicity of the arrangement makes it possible to deploy a structure of orthogonal concrete partitions, full reinforced concrete foundations and mixed floor slabs (wood/concrete) for the intermediate ceilings of the classrooms and for the roof of the volume of the gymnasi-

um – materials nearly always left visible in the interiors, combined with floors in linoleum, clinker (laboratories), synthetic material (gym) and granite (staircases); the “earthy” look of the exteriors has been obtained with brick cladding installed with abundant flush mortar – a “crafted” finish that produces a stimulating contrast with the clear geometry of the volumes. Looking closely, we see that the limitation of the cladding to just two surfaces of each building –the main ones, namely those “internal” to the area– does not invalidate this device; in fact, it reinforces the role of the piazza, the true heart of the project, while allowing the perimeter facades to have a more subdued dialogue with the surroundings.

page 37

The Bauhaus returns to Weimar **Luis Feduchi**

The name Weimar conjures up a vast range of concepts (style, politics, classicism) and depending on one's perspective some of the ideas it evokes may seem to clash, as in the case of the relationship between rebirth and debacle. The city, in spite of the attempt to shift the focus towards illustrious personages or historical events, cannot shake off the responsibility this series of political, artistic, symbolic and cultural meanings implies. In the dual task of acknowledging and denying its history, Weimar presents itself to us in its physical materialization of urban layout, as the sum of discordant manifestations, at times dissonant and impossible to reconcile. In this context, building a museum to commemorate the Bauhaus, a century after its founding, is no easy assignment, above all when it is done in the manner of Heike Hanada: with the ambition of reviewing everything that has happened before and after the institution of the movement, without excluding its end.

The Bauhaus Museum Weimar, thus observed, becomes a witness to illumination, classicism and the modernity of the avant-gardes suppressed by Nazism and Soviet socialism, but also of the recent transformations imposed after the reunification, which far from attenuating existing imbalances have stigmatized them through neoliberalism.

These contradictions were particularly evident in the zone of the city for which in 2008 a competition was held for the construction of a building to conserve and display the collections dating back to the period of foundation of the Bauhaus, establishing order in the reigning chaos. The proof of how important the summons was, and how complex the job, lies in the large number of responses and the disappointing average level of the proposals, which in most cases were limited to a literal interpretation of Bauhaus precepts.

The winning project, now successfully built, required two phases of selection for the equidistance, aplomb, solidity and density of the proposal to become clearly the sole option capable of countering the repeated superficiality of so many others, while gathering into it the best intuitions of the rivals.

At first Hanada devoted a substantial part of the limited space allowed for the presentation to illustrating the characteristics and placement of the new building, putting it into relation with the city's two historic museums. The first plan featured a volume comparable to that of the Landesmuseum built in 1864 and now known as the Neues Museum, and an orientation identical to that of the Stadtmuseum from 1954, located in the Bertuchhaus from 1780.

The project also highlighted the form and position of the proposal, minimizing the importance of the urban location on the north-south station-university axis but underlining the geographical site with reference to a series of places connected with the history of the Bauhaus. Surprising anyone familiar with the vertical character of the plan of Weimar, Hanada avoided the north-south focal points, framing her proposal horizontally, from west to east, in relation to the urban corridor through which the Asbach flows – a small stream that vanishes next to the lot to flow to the east of the city into the Ilm, and further east to the Saale, in the direction of Dessau, the later location of the Bauhaus. To the west, on the other hand, the mouth leads to the beech forests of Buchenwald, location of the concentration camp where its own creator was imprisoned, the architect and student of the Bauhaus Franz Ehrlich.

Once the project had been outlined in its volume and explained in its orientation thanks to the large scale, Hanada made use of an aerial plan to insert the building in the triangular void where the direct neighbors of the museum already appeared. To the northeast, the back of the Gauforum, one of the few projects for administrative complexes of the Third Reich to have been implemented. To the northwest, the residential district of Asbachviertel, and to the southwest the avant-garde Volkspark, designed at the height of the New Objectivity around the by-then defunct Weimarhalle. Finally, straight to the east, the start of the Friedenstrasse in the direction of the Lange Jakob student residence and the Weimar Atrium shopping mall, respectively with socialist and neoliberal architecture.

In a very small, compact space, Hanada makes no concessions to the triangular geometry of the void made available to him, and gets as far away as possible from the surrounding context, occupying the space with the mastery of a commander who guides her ship into a busy port, amidst merchant vessels, ocean liners, fishing boats and row-boats. But one fundamental aspect of the competition project is missing: the pool that like an untreaded walkway made the entrance to the opaque container of the museum clear.

As an isolated building the structure could have utilized a multitude of material solutions, yet from the first sketch Hanada seems to choose the path of homogeneity, opting for a solution that is monolithic to say the least. The final result is a rectangular block clad in prefabricated concrete panels. It is legitimate to imagine that

another material solution might have generated greater attention (the Guggenheim effect sought by other participants in the competition), but Hanada has clearly avoided that idea, making the museum into an object closed in itself, but open to memory.

The funereal physiognomy of the building has perhaps been the most controversial aspect of the museum since its opening, generating punctual criticism such as that of Philip Oswalt, as well as other less brilliant remarks. In various cases, however, this detail has been interpreted as a further confirmation of Hanada's correct approach to the project, seeing the opacity of the building as an immediate reference to the transparency of the Bauhaus. The structure forces the visitor to think about its nature and its content. Even the inscription on the facade is unclear, just as the names on tombstones tell us very little about the deceased. It is an invitation to remember, more than a statement.

First of all, its tomb-like appearance sets out to reject the banality of our time, recognizing the value of the redeeming experience of the Bauhaus as opposed to the dominant philistinism. Beyond this, however, it also seems to suggest that a secular society still astonished by what has taken place needs places in which to remember what has been destroyed.

It is sufficient to enter in order to immediately understand where we are, as might happen with a cathedral, a school or a hospital: we are in a museum, but not just any museum. This is a museum of modern art without the capital letters, so as not to run the risk of identifying it only with its archetype: the MoMA, the architectural prototype born in the same period and to a great extent influenced by the disappearance of the Bauhaus, though it then went on growing in spite of the end of the movement.

Along the itinerary the building closes, then expands in the space in a sculptural way, and opens to certain views with a strategy that reminds us of Marcel Breuer in the Whitney and Moneo in many museums. At the first floor the reference is more classical (not to say Schinkel-like) to the extent that it is enough to turn around in order to discover a large window from which to view the city. Next come other openings, respectively towards the park of the Weimarhalle, the Gauforum and, from above, towards Buchenwald – all the fundamental elements, as we have seen, to understand the building's reason for being, the origin and context of its collection. In short, its story.

Inside, the plastic and spatial value of the teachings of the Bauhaus is revealed without the use of facile citation. The spaces, the route, what is expected of and granted to the visitor, the freedom of movement, the sense of exploration, of bewilderment, of contrast; the opportunity to again see what has been observed in a different context... all fundamental precepts of the Bauhaus, embodied here in the potential offered by the voids generated inside the building: transversality, scale, movement, transparency. The images that accompany this article are the best description. The interior, in its

nudity, already states a program that cannot be only linear, chronological, narrative. The Bauhaus does not find space in a Prussian palace: it would demolish it.

As a result of the dual exercise of attraction, inclusion and condensation of its context, and at the same time of maximum distancing from it, the building presents to us an indispensable condition of monumentality from the inside: amazement without direct reference to the size or the scale, in the detail and in the geography, in the manual character of its objects, in the body of its spaces and the image of its openings.

During this centenary full of celebrations, the Bauhaus is conveyed to us in the new museum in Weimar with precisely the opposite of clamor: silence.

Extinct, but at the same time redeemed.

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One hundred years of the Bauhaus **Luis Feduchi**

The construction and opening of the Bauhaus Museum Weimar is part of a series of initiatives to commemorate the centenary of the founding of the Bauhaus: an anniversary that has been and continues to be widely celebrated inside and outside of Germany. There are obviously the official projects publicly financed by the *Bauhaus Kooperation* –an association created in the three main places of origin of the movement, Weimar, Dessau and Berlin, with the precise aim of coordinating the activities, avoiding duplication– together with “off” initiatives like the *Projekt Bauhaus* collective.

Faced with the banality of those who think of the anniversary as a mere chance for self-congratulation, it is surprising to notice the critical position with which Germany has approached the matter in official and unofficial contexts. In the first, together with the construction of two new museums –the one discussed here and another in Dessau, not yet opened– it is worth mentioning the exhibition “Bauhaus Imaginista” at HKW in Berlin, with future stops in Hangzhou, Kyoto, Moscow, Sao Paulo and New Delhi. On the alternative front, we can indicate the commission on the part of the Berlin Volksbühne of a theater piece (*Das Bauhaus: Ein rettendes Requiem*) by the Hamburg-based artist Schorsch Kamerun, and preceded by a farewell party titled *Ciao Bauhaus!*, organized by the magazine *Arch+* together with outstanding personalities like Beatriz Colomina, Alexander Kluge, Peter Richter and Mark Wigley, among others.

In this moment of commemoration it is legitimate to ask ourselves what remains of the educational and productive experience of the Bauhaus: are we sure –curator Marion von Osten provocatively asks in the context of her exceptional exhibition “Bauhaus Imaginista”– that the influence of the movement has been only positive? The Bauhaus Museum Weimar is clearly inserted in this line of research, in which celebration is not without critical viewpoints.

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Tropical rationalism
Camillo Magni

The Museum of Freedom and Human Rights stands on a small promontory near the *Bridge of the Americas*, the extraordinary infrastructure that connects the two American continents with a strip of concrete. The symbolic value of the site jibes with the ambitions of the museum program: to narrate the history of democracy in Panama and the world through the sequence of historical events that represent it. These premises might have suggested an iconic project, based on spectacular forms. Instead, the studio of Ignacio Mallol Tamayo offers a project marked by rigorous control of the figures, the use of simple materials, the absence of chromatic effects and respect for the surrounding natural setting. The architect responds to the forceful social impact of the theme with the power of simplicity, grouping pure volumes and basic structures.

Inserted in a context shaped by the circulation system of the bridge, the building occupies a small portion of the lot, with the aim of not damaging the existing vegetation. In particular, a large *corotú* tree (Enterolobium cyclocarpum) reaches the eastern facade and becomes the visual fulcrum of the entire project. The elevation itself, made with large, silent masonry finished in white, becomes the backdrop on which the *corotú* is reflected, constructing interesting interactions between the building and nature.

An external plaza functions as a vestibule and welcomes the many visitors arriving from two continents. The importance of this space is emphasized by a large reinforced concrete canopy made with a system of exposed double arched beams with a central flet that corresponds to the sole impost achieved by a V-shaped beam supported by just two inclined Y-shaped pillars. The complexity of the structure is displayed by the muscular geometry of its parts in dialectic balance with each other. In keeping with the tradition of tropical architecture, shade represents the introduction to the internal spaces, the place in which to enjoy the thermal comfort of shadow and the pleasure of the breeze. The relationship between the volumes of the museum and the canopy in front of it is an intriguing dialogue between objects of a different nature, sharing a color but diverse in terms of architectural and formal meaning. The interest of the project lies in this balance, in the ability to manipulate contrasting forms in a situation of harmony.

The museum is relatively small, about 630 square meters on three levels. The functional organization is divided into two simple parts: one volume contains the vertical and horizontal circulation system, with a staircase, an elevator and two or three-story spaces; a second volume is for the exhibits and services. The two volumes differ in terms of size and architectural character: the circulation area has orderly cladding with a vertical orientation, while the second volume has cubical proportions with a facade composition in which horizontal and vertical ribbon windows are inserted in large white

walls. Some small recesses at the connections between the parts underline the autonomy of the volumes, which set out to enhance a pure aggregating composition. The reference to early German Rationalism is clear, as is the aim of constructing architectural quality through the geometric and material abstraction of the forms.

The interior design applies a different compositional syntax: organized in three zones for three themes, it does continue with the use of white in contrast with the black of walls and ceilings. The result is a succession of signs, symbols and white forms bathed in artificial light, floating in dark spaces in a narrative technique of remarkable impact.

The Museum of Freedom and Human Rights of Panama shuns formal conventions, combining with surprising harmony the rigorous forms of the exteriors with the powerful structures of the portico and the expressive setup of the interiors. This control of equilibrium among the parts is the key factor in the sophisticated quality of the work of Mallol Arquitectos.

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From Colombia to Spain,
new forms of typological innovation
Camillo Magni

Observing the addition to the Santa Fé de Bogota Foundation done by Equipo Mazzanti and the health care center of Cazorla built by Eddea, we can think about the architectural value of contemporary health care facilities, recognizing several significant themes.

First of all, these works demonstrate that architecture can reclaim a functional area that in recent decades has been gutted of its design potential and relegated to sectorial specialization. Though in the past hospitals represented important episodes in the history of architecture and cities, today's health care facilities have become –especially in Italy– intricate technological machines in which architecture struggles to express itself. The many regulations have produced complicated functional and aggregative schemes whose transposition into constructed form is often literal and banal. In this short circuit, the missing link is architecture, flattened by the short-sighted approach of management which pays attention only to aspects of stipulation, performance and the multitude of often contrasting legislative norms. The two examples narrated here, on the other hand, demonstrate that functional and operative complexity can represent a resource rather than an impediment for architectural design. The necessary rationalization of the hospital machine can become the stimulus for new typological experimentation aimed at optimizing the flow of people (patients, visitors and staff) while addressing the sequence of the various functional areas, in keeping with scaled degrees of isolation. In the case of the Santa Fé de Bogota foundation, for example, a double spine of vertical connections (elevators and staircases) runs through a building with a square plan and eleven levels, in which the autonomy of pathways is ensured by a complex system of vertical

access that gives the rest of the plan wide margins of flexibility. The health care center of Cazorla, on the other hand, has a large ground floor capable of sorting people, orienting their flow towards a higher level and a system of lateral patios. In both cases the typological choices originate in the organization of flows through branching schemes in which parallel and independent routes guarantee the separation of different types of users, while at the same time connecting the public areas to those with higher degrees of specialization.

A second aspect has to do with the potential landscape value of these works. From the 1500s to the present the typological evolution has been influenced by the relationship between architecture and scientific advances in medicine. Over the centuries, alternative models initially focused on the secularization of the health care function (transforming it from a religious into a civil work), and then set out to optimize use with respect to the evolution of ways of caring for the “sick” (only in the 1500s did the word “patient” come into use). These ways correspond to multiple forms of construction and of relation to the city. Abandoning the religious models oriented towards the typological reiteration of the monastery, over the last five centuries two main types have alternated: on the one hand, the pavilion structure organized to isolate the patient inside an enclosure that contains independent buildings; on the other, the “block” structure in which the hospital, reflecting other civic functions (the town hall, the civic museum, the noble palace), takes a significant part in the construction of the city. With apparently opposing strategies, the two selected examples evoke the second approach in a contemporary way: the hospital is treated as an integral part of the landscape or a facet of urban character of the metropolis. In the case of Eddea the environmental quality of the surroundings has induced the architects to favor a horizontal extension of the construction through a plate oriented towards the countryside and subdivided by a surprising sequence of patios. In a different way, the urban character of Bogota has echoes in the work by Equipo Mazzanti, where the base becomes a formal expedient to connected various city parts, assigning the main volume the role of a new urban landmark.

One last consideration: both examples reveal a maniacal focus on internal spaces and external relations. This approach reveals a new way of thinking about the patient, whose care –beyond the medical aspects– also extends to the emotional, intimate sphere. The concepts of comfort and hominess take on new value, leading to original spatial experiments with the aim of changing the perception of the care facility. Full-height windows, patios, roof gardens, brick membranes, circular courtyards and materials are the ingredients that reveal the objective of transforming hospital space into a welcoming, familiar and luminous place. The functional program also avoids traditional gathering places (rooms, corridors, waiting areas) to replace them with a broader, more programmatic vision capable of

inserting new environments and functions. The visual relationship with the outside world is crucial to this conception: the building becomes permeable to the surroundings in order to compensate, through architecture, for the sense of separation the illness causes in patients. As a result, the constructed enclosures open through large glazings or other facade devices to encourage relations between the world outside and the interiors.

These various themes underline the fact that architecture can not only reassert and express itself within complex health care functions, but also make a concrete contribution to the wellbeing of patients.

High Resolution Hospital in Cazorla

Built on the outskirts of the city of Jaén in the immediate vicinity of the Sierras de Cazorla national park, the new health care center is surrounded by an extraordinary landscape. Immersed in olive groves, the complex of about 10,000 m2 exploits the topography of the land to place the tallest part against the hill and to open the ground floor to the countryside. This choice reduces the visual impact of the building, also mitigated by the use of brick rather than the traditional white stucco characteristic of the city of Jaén and Andalusia. The most significant feature of the project is the design of the ground level: organized around various patios, it mediates the indoor-outdoor relationship, breaking up the western boundary into four separate volumes. The presence of nature enters the building through manmade botanical elements that alter its geometry. The result is a front marked by independent volumes that allude to a unified design of a perimeter interrupted by four open courtyards. On the other hand, the elevation facing the hill is an inflexible continuous front in brick, facing a retaining wall made with metal cages and stones. The interspace contains a double ramp that leads to the basement level, with vehicle access for ambulances.

The main entrance, marked by a sinuous canopy, is on the south side of the ground floor. It offers access to a large central space that sorts the flows to the different departments located on the upper level or inside the patios. This large hall has been conceived as a public plaza towards which to orient the vertical and horizontal connections, and the main functional areas. A system of small patios with organic forms enhances the space and permits natural light to enter the core of the building. The alternation of the volumes, openings and patios generates an intriguing sequence of parts in which the indoor-outdoor separation is dematerialized thanks to the use of natural light and large glazings.

Addition to the hospital of the Santa Fe de Bogota Foundation

Made in the northern part of Bogota, the addition to the hospital of the Santa Fe de Bogota Foundation represents the latest segment of a large block that began development in the 1970s, with the purpose of containing various health care facilities. The absence of a master plan has generated a fragmen-

tary and confused situation over time, marked by the layering of buildings constructed in different periods, autonomous and poorly connected to each other. The proposal of Equipo Mazzanti, the result of an international competition, sets out to bring order to the whole through a new pedestrian route that crosses the entire block diagonally, connecting the various parts to the new construction. The pathway compensates for an existing urban level shift of about four meters, thanks to a large two-story hall towards which the routes of the upper level connected to the mezzanines converge, along with those of the lower level oriented toward the ground level of the city. The orientation of the main building reinforces the diagonal axis, assigning the design of public space the task of combining the geometric differences between the new intervention and the orthogonal layout of the block. The result is an interesting ground surface, permeable and public, composed of plazas, steps and a flourishing system of gardens at different levels. The ground floor is entirely glazed, with an evocative structure of V-shaped concrete pillars to support a cubical volume in brick generated by a square plan repeated on eleven levels. The vertical connections are contained in a single concrete core subdivided into a dual system of staircases and elevators, separating the flow of technical staff from that of the patients. This device makes it possible to rationalize the entire plan, offering remarkable flexibility of uses. The apparent simplicity of the volume is countered by the cladding of the enclosure done with a double facade and the geometric design of the horizontal openings. The outer membrane is composed of rhythmical brick supported by steel tie-rods, with the function of protecting the internal casement from the sun's rays in the tropical climate. The space thus offers a surprising relationship with the landscape, thanks to casements that occupy the entire outer wall and frame a pattern of bricks to filter the light in a natural way, with respect to the orientation and the openings. A tropical four-story garden placed on the seventh floor is the symbol of a different way of thinking about the hospital, including recreational functions inside the inpatient areas. The garden (initially imagined as a space for butterflies) echoes on the facade through a large introflected circle, the physical representation of the exceptional character of the place and a new urban landmark.

At the start of the 1900s the entrepreneurial spirit of Camillo Olivetti made it possible to launch production in Italy of “mps” (acronym for “*macchine per scrivere*” or typewriters, for convenience, like “mdc” some time later, for “*macchine da calcolo*”), also as a result of a youthful journey to the United States in 1893-94. Back in Italy, among other commercial-industrial ventures, in 1908 he founded the “ico” –Ingegnr Camillo Olivetti & C.– for the manufacture of “mps,” with which the common image of the company is identified, though typewriters did not represent the field of greatest innovation or revenues in the overall business. The iron-clad strategy of Camillo, who from the outset sought a point of force in the total autonomy and very high quality of the production cycle, prompted another trip to the USA in 1908-09, including visits to Remington and Underwood, the world's biggest producers of typewriters. Having turned over the technical management of the factory in 1909 to his “best collaborator,” Domenico Burzio (a self-made factory man), Camillo's project for the first Italian standard “mps” (office machine) took form in three years, a true record at the time. From 1910 the activity of the “Prima Fabbrica Nazionale Macchine per Scrivere” of Ivrea was concentrated on the setup of the *M1*, the “first-degree” typewriter featuring “modern workmanship of absolute precision,” presented *à bout de souffle* at the International Exposition of Turin in 1911. In December 1911 “we had the satisfaction –Camillo recalled in 1932– of winning, without hoping to, an important contract from the Navy” for 100 typewriters. “A typewriter should not be a parlor trinket with ornaments of questionable taste –Camillo insisted, in 1912– but should have a serious and elegant look at the same time.”

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Olivetti industrial design, 1908–58.
“Serious and elegant”
Sergio Polano

One might imagine that by now everything that can be known about the relevant, complex story summed up under the heading OLIVETTI, prodigiously branching into multiple fields, has already been elucidated. Instead, with its orientation towards socio-economic and political-cultural aspects, the very vast literature on Olivetti (and the Olivetti family), which has grown by leaps and bounds in the present millennium –especially on the wave of the centen-

nary in 2008– not only fails to offer a complete summary of the Olivetti “plot” urged by some scholars, but also fails to provide the possibility of detailed examination of the field of the company's industrial artifacts, though of no lesser importance. The bibliography is still lacking in complete, reasoned and reliable critical repertoires on the very wide range of Olivetti's *products*; as Elserino Piol has pointed out, much continues to be written about Olivetti (especially Adriano), but little about the company itself: there is more discussion of design than of product innovation, more about the works of architecture than about the production cycles of an extraordinary industrial and cultural episode, the exceptional result of premises that would be impossible to repeat.

With the opening in 1931 of the Development and Advertising Office directed by Renato Zveteremich (“bizarre, exuberant and very ambitious”), the formidable team of designers and multidisciplinary collaborators of Olivetti communication began to take form. Not by chance, the promotion of the *MP1*, presented in 1932, is summed up by an epochal *affiche* by Schawinsky, featuring a languid portrait of Maria Grassis (a worker who tested Olivetti typewriters), with the palms of her long hands resting on the shell of a red *MP1*: in 1935 the display policies of the company were also formulated, with a booth set up at the Milan fair by Figini & Pollini. After becoming the general director in 1932, Adriano completed the corporate restructuring he had begun in 1927; at the same time, the first quarter-century mark of ico had been reached, with the engaging, little-known and even less studied *25 anni Olivetti*, a booklet with a metal spiral binding printed by Guido Modiano, substantially covering the technical-logistical organization of the company.

In the meantime, work was being conducted on a semi-standard typewriter (for light office work), which went into production in 1935, with mechanical design by Ottavio Luzzati and aesthetic design by Figini & Pollini, flanked by Schawinsky. It is the *MP2* or *M42*, better known as the *Studio 42*: devised as a rational object, perhaps it represents the most “serious and elegant” pre-war Olivetti product. In 1939 the *Studio 42* was the protagonist of excellent promotion, relying on the visual flair above all of Pintori, destined to become the Olivetti graphic artist *par excellence* from 1940 (with a short interruption) until 1967.

Starting in 1934, a new production area was under examination, assigned to Riccardo Levi: the sector of calculation, which was to determine the financial success of the company. In 1937-38 the second version of the *M40* went into production, followed in 1942 by the *M40 KR* and, in the immediate postwar period, a third *M40*, which reflects the touch of Figini & Pollini, more than the style of Marcello Nizzoli, an ongoing collaborator of the advertising division since 1937. Camillo turned over the presidency of the company to Adriano in 1938, and in 1940 the later replaced the “fanaticism of the unforgettable” Zveteremich as director of the advertising division with the eccentric intelligence of Leonardo Sinigaglia, the creator of superb exhibit *tours de force* in Milan. Thus the program of the Olivetti “mdc” is taken to completion, destined –as forecast at the shareholders’ meeting in 1939– “to put our industry into its true international rank.” For five years Levi strate-

gically organized the calculator program around two types of performance, which would be the keys to the success of Olivetti adding machines: the reduced decimal keyboard and writing, unlike the most widespread calculators of the time. After the testing of an experimental model, starting in 1939 the setup was underway for the *MC 4S Summa*, soon to be joined by other “mdc” models. Nizzoli developed the design of the die-cast housing in light alloy, of great pertinence to the performance and with tastefully streamlined accents and appealing details.

With the appointment of Natale Capellaro, hired as an apprentice in 1916 and gifted with true inventive genius, at the helm of the design office of the adding machines, replacing Levi, who had joined the underground resistance in 1943, the path began that in the decade to follow was to make Olivetti the worldwide leader in automatic calculation. Declared an “auxiliary company,” Olivetti continued the production of typewriters (especially in the *KR* version of the *M40*) and calculators, even after 8 September 1943, but to return to the record levels of 1942 took more than five years.

In December 1943 Camillo, the far-sighted founder whose workshops had been transformed into a major industrial company for mass production, died at the age of 75.

In 1943-44 Capellaro came up with the idea for a calculator, set up for manufacture in 1945 and produced starting in 1946: the *MC 14 Elettrosomma*, the first of a long series of successes. It was followed in 1947 by the *MC 14 Multisomma* and in 1948 by the *MC 14 Divisomma*, the first four-function model in the world and a market protagonist for many years. In an evolution of the lines of the *MC 4*, Nizzoli designed the enclosure of the *MC 14*; Pintori, at the same time, organized memorable ad campaigns, featuring lyrical illustrated posters, and involving –among others– Herbert Bayer, Paul Rand and Raymond Savignac, while in Milan Ignazio Weiss was placed at the head of the reconstituted Ufficio Tecnico Pubblicità, which over time was to welcome the finest talents of international visual design.

After a disappointing political interlude in Rome, Adriano returned to the presidency of the company in 1946, not without friction, with the definitive decline of his relations with his third-born brother Massimo. In 1947 Adriano also took over the position of CEO and the clash came to an end with the expulsion of Massimo from the board of directors in 1948. He died one year later. The year 1948 also saw the return to typewriters and to normal production: the standard *M80* was presented, renamed *Lexikon 80* in 1949-50, with mechanical design by Giuseppe Beccio and product design by Nizzoli, a rare synthesis of technique and industrial art. The release of the portable *Lettera 22* in 1950 (list price 42,000 lire), another Olivetti design masterpiece, again by Beccio and Nizzoli, confirmed the innovative prowess of the designers.

In 1950 the *Lexikon 80E* represented the first test for Olivetti in the field of electric typewriters, while the renewal of the range was completed in 1952 with the semi-standard *Studio 44*, where Nizzoli displayed a variation on the theme of the *Lexikon 80* and *Lettera 22*, now with greater geometric reinforcement; in 1952 Nizzoli also designed the only, enigmatic Olivetti pictogram: a squared spiral, “beginning without end.”

The office machinery industry was on the verge of a structural transformation due to electrification, while the fall of the planetary dominance of the USA in the field, for a combined series of political-economic causes, permitted extraordinary growth of the industry in Europe, with Olivetti as the leader on the continent since 1953 in terms of employees, sales and production. Not by chance, in 1952 it was the first European company to show at MoMA New York, with the exhibition *Olivetti: Design in Industry*, installed by Leo Lionni, in charge of the company's North American advertising.

After having created the *Summa 15* in 1949, Capellaro was designing –starting in 1951– a new calculator, the *MC 21 Duplex*, marketed under the name *Elettrosomma Duplex* since 1954: a patient but speedy machine designed by Nizzoli. At the Milan fair in 1956, finally, the company presented Capellaro's masterpiece, in the new *MC 24* class, a “fast and superautomatic” calculator, it too built with “simple sheet metal,” in an impressive concentrate of various innovations: the *Divisomma 24*, which in 1967 would sell its millionth unit. At the same time, in 1956 two other calculator evolutions in the same class were shown, the *Elettrosomma 24 Duplex* and the *Tetractys*, to be followed by other *MC 24* models from 1961 to 1963, all aptly designed with bodies by Nizzoli. In 1957, based on a project of Capellaro and his growing team (with Teresio Gassino as his right-hand man), a new, more compact class of calculators was introduced, the *MC 22*: the first was the basic model *Elettrosomma 22*. The graphic quality of the promotion of the *MC 24* and *MC 22* reached high points in the exquisite work of illustration of Pintori, where the product is absent and its visual conceptual translation becomes vibrant, with extraordinary results for the *Tetractys* and the *Elettrosomma 22*. In the field of typewriters, the standard *Graphika* with proportional types from 1957 remains a unique experiment today, though it did not meet with success. In 1959, with the restyling of the *Lexicon 80*, now named *Diaspron 82*, Nizzoli coped with the “oscillations of taste,” reshaping the premium standard model inside an angular housing, with a front front cover with “crystalline facets.”

The desire to “create an enterprise of a new type, beyond [real] socialism and capitalism,” the socio-political visions of a “concrete community” and the utopian fervor of the “human city” of Adriano Olivetti, the non-conformist leader, skilled in teamwork but also “in the factory, a centralizing executive –Soavi points out– autocratic and ruthless,” encounter a not-so-underground opposition that would gain strength, alongside waning business success, in the “corporate” wing sustained by several family members, around the pivotal figure of Giuseppe Pero, general director. In the Jubilee year of 1958, celebrated with the publication *Olivetti 1908-1958* with graphic design by Max Huber, Adriano Olivetti was the head of a company that had reached the apex of its industrial rise; it had multiplied production by a factor of 13 since 1946 (with a drastic reformulation of quotas of product types: the calculators had shifted roughly from 6% to 40%; the standard typewriters had dropped to 25%, while the portables had reached 35%), for an increase of average productivity of about 14% per year.

At the moment of its 50th anniversary, the Ivrea-based company was thus a protagonist in the history (of the culture) of business, not just in Italy, with what became known as the “Olivetti style”: a particular blend of empirical and sophisticated, systematic but a-methodical managerial choices, which brought out the potential of collaborators and favored overall quality –of ideas, production and industrial artifacts– as opposed to pure business.

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Particular thanks to Luigino Tozzi of Fondazione Natale Capellaro, the source of a large quantity of images of Olivetti products, in photographs taken by Renato Bi-

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