

Events

Dialoghi con gli Archivi di Architettura “Eredità contemporanee”

Giovanni Rasetti

In the context of the D'Annunzio pine forest, the spaces of the former Aurum liquor factory now the city museum 'Factory of Ideas', hosted the study day *Dialoghi con gli Archivi di Architettura “Eredità contemporanee”* (*Dialogues with the Archives of Architecture “Contemporary Legacy”*) organized by Caterina Palestini of the Department of Architecture of the Università degli Studi G. d'Annunzio Chieti-Pescara for the *Unione Italiana per il Disegno* in collaboration with the State Archives of Pescara. The event on May 10, 2024, reiterates the annual appointment of meetings dedicated to the debate on the documentary graphic heritage kept in the Archives of Architecture, programmed by the UID Archives Commission with a view to dialogue with city archival and museum institutions, in relation to the readings and dissemination that drawing can offer in its dual role as a tool for configuration and analysis of the project. The meeting emphasized the importance of the often lesser known but no less important provincial designers who contributed to the postwar reconstruction in Abruzzo, shaping the modern Adriatic city. Among them were Antonio Cataldi Madonna –whose selection of drawings, unpublished and kept by the family, was present for the occasion– Luigi Alici and Paride Pozzi,

designers who played a crucial role, as evidenced by the plans preserved in the State Archives and in institutional offices. In addition to these purely local figures, there are the works of nationally renowned authors such as Giovanni Michelucci, designer of the transformation in 1938-1940 of the old Kursaal marine pavilion into the Aurum liquor factory –for the occasion the setting of the event– and Luigi Piccinato, author of the reconstruction plan and master plan for the city and the Stadio Adriatico.

The day, which began with a guided tour of the spaces of the former Aurum liquor factory, was introduced by institutional greetings and a preliminary discussion on the topic, with speeches by Francesca Fatta, UID President, Maria Amicarelli, Director of the State Archives of Pescara, and Caterina Palestini President of the UID Archives Commission. The seminar was attended by leading figures in the field of archival and architectural Cultural Heritage, who shared their experiences and knowledge.

Andrea Aleardi, for the Giovanni Michelucci Foundation, opened the series of talks with a speech entitled *Drawing the New City*, in which he explored Michelucci's graphic approach, highlighting how drawing represents not only a design medium but also a graphic diary

documenting the evolution of architectural ideas. Aleardi emphasized the value of drawing as an expressive tool, capable of narrating through a sequence of preliminary sketches the spaces conceived and represented by the architect. The speaker reported how the concept of the 'variable city' provided a vision of the city as a democratic and constantly evolving work of art, shaped by the daily needs of citizens and the interaction between technicians and artists, developed by Michelucci. Concepts that are reflected in the genesis of projects such as the church of St. John the Baptist on the AI Florence North Highway (1960-1964) and the Ravenna Auditorium (1963-1965), which not only respond to functional needs but also embody a poetic vision of space, in which architecture becomes a means of exploring the cultural and spiritual identity of a community.

Sergio Zevi, scientific head of the Piccinato Archive of the DPTA Department, Sapienza Università di Roma, presented *Luigi Piccinato's Plans, Projects and Drawings for Pescara*. Zevi illustrated the importance of Piccinato's work in the urban planning of the nascent Adriatic city devastated by the 1943 bombings, analyzing the post-war reconstruction plans and design drawings that helped define the modern face of

**Dialoghi con gli Archivi di Architettura:
Archivio di Stato di Pescara**
10 Maggio 2024 – Aurum Sala Flaiano

“Ereditá Contemporanee”

Giovanni Michelucci.
Disegnare la Nuova Città
 Andrea Aleardi
 Fondazione Giovanni Michelucci

**Piani, progetti e disegni di
Luigi Piccinato per Pescara**
 Sergio Zevi
 Archivio Piccinato
 Dipartimento PDTA, Sapienza Università di Roma

Archivi e biografie
 Maria Vittoria Marini Clarelli
 Ministero della Cultura
 Direzione Generale Creatività Contemporanea

**Dall'archivio al disegno:
i percorsi grafici dei progetti abruzzesi**
 Elisabetta Reale, Laura Farroni
 già Ministero della Cultura, Direzione Generale per gli Archivi
 Università "Roma Tre"

Grafica: Giovanni Rasetti
 Immagine: Archivio Cataldi Madonna
 9.30_10.30
Visita agli spazi ex liquorificio Aurum
 Licio Di Biase
 Direttore Aurum

10.30_11.00
Saluti
 Maria Rita Carota
 Assessore alla cultura Comune di Pescara
 Maria Amicarelli
 Direttrice Archivio di Stato Pescara
 Francesca Fatta
 Presidente Unione Italiana Disegno

11.00_12.30
Introduce
 Caterina Palestini
 Presidente commissione Archivi UID

the city. In particular, the design of the city's stadium, built between 1952 and 1954, inspired by the Olympic Stadium in Rome and initially an example project for CONI for the construction of stadiums in provincial cities, provided a significant sports facility, but also represented a symbol of rebirth and modernity for the local community; while The Pescara Master Plan, developed between 1954 and 1957, further consolidated Piccinato's contribution to the definition of the city's contemporary urban layout. Zevi also emphasized the detailed documentation preserved in the archives, which includes not only the final designs but also sketches, preparatory drawings and detailed plans. This wealth of materials allows for a thorough understanding of Piccinato's creative process and his methodological approach to urban planning and architecture.

The point of view of realized projects was provided by Maria Vittoria Marini Clarelli, representative of the General Directorate for Contemporary Creativity of the Ministry of Culture, who offered an institutional perspective with her talk *Archives and Biographies*. She discussed the importance of mapping and enhancing contemporary Italian architecture through the selection and cataloging of significant buildings. The census project, initiated in 2002 by the Directorate General for Contemporary Art and Architecture (DARC), had as its primary objective the selection and indexing of significant buildings and urban areas. This initiative, born out of the need to document the country's urban and architectural transformation in the post-war period, has evolved over the years, broadening its scope and integrating new technologies for the dissemination and exploitation of the results obtained; the

Fig. 1. Flyer and program of the event.

project has surveyed about 5000 architectures throughout the country, based on a unified filing methodology and homogeneous selection criteria. The criteria include quantitative aspects, such as bibliographic recurrence, and qualitative aspects, such as technological innovation capacity and technical or social problem solving.

Elisabetta Reale and Laura Farroni concluded the presentations with the contribution *From Archives to Drawing: the graphic paths of Abruzzo projects*. Reale, formerly of MIC's General Directorate for Archives, and Farroni, from Roma Tre University, explored the national project on architectural archives, focusing on the census of architects' archives in Abruzzo.

In particular, Elisabetta Reale emphasized how the documentation preserved in archives represents not only a fundamental historical testimony, but also constitutes an essential reference for restoration work, confirming the indissoluble link between archival and

architectural assets, both for the reconstruction of design activities and for the preservation and enhancement of architectural works, hence the need to integrate digital data collected in different archival systems to create thematic paths dedicated to in-depth knowledge of this heritage. A key element of the presentation was the illustration of the results obtained through the publication of specific guides, including *L'architettura sulla carta. Archivi di architettura in Abruzzo*, which offers an exhaustive overview of the main regional archives, and the digitization and on the creation of dedicated IT platforms such as the *Sistema Informativo Unificato delle Soprintendenze Archivistiche (SIUSA)* and the *Architects' Archives Portal*.

Finally, Laura Farroni's talk offered an in-depth and innovative perspective on the graphic paths of Abruzzo projects. Her presentation explored the concept of 'constellations of Abruzzo', understood as a set of mental representations connected by associative links.

These constellations make it possible to establish relationships between various figurative codes, offering a new way of cataloging and describing preserved works. She emphasized the importance of the evocative contribution of drawing, the control of geometric structure in the restitution of architectural images, but above all the analysis of these features, presenting examples of integration between sketches, of realized and unfinished projects, and analytical reconstructions with digital models.

The study day *Dialoghi con gli Archivi di Architettura "Eredità contemporanee"* provided an important opportunity for discussion and insight. It promoted the protection and enhancement of project drawings and works created in the Abruzzo region, helping to strengthen the dialogue between institutions and the scientific community. The event highlighted the value of archival heritage as a fundamental resource for research, preservation and dissemination of contemporary architecture.

Author

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