

**MAPIRANJE PROSTOROV MODERNISTIČNIH MEST V KONTEKSTU NAČEL  
CIAM-OVE ATENSKE LISTINE**  
MAPPING THE SPACES OF MODERNIST CITIES WITHIN THE CONTEXT  
OF CIAM'S ATHENS CHARTER



Zbornik prispevkov mednarodne konference projekta  
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zgodovinskem okviru: Nova Gorica in njeni konteksti*

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Uredili / Edited by: Katarina Mohar, Barbara Vodopivec



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## Being Modern beyond the Conflict: the Architecture of Void in Gorizia and Nova Gorica

Valentina RODANI

The year 1933 is an emblematic moment inward the architecture and urban modern culture of the interwar period. More precisely, it manifests the whole body of contradictions and telluric forces that would have burst in Europe less than a decade later and beyond.

In Wien, the revolutionary architect of the Goldman & Salatsch house, which daringly faces the Hopfburg in Michaelersplatz, died. In Berlin, the Gestapo dreadfully closed and seized the Bauhaus school, ending its project without any way out except for its exodus. In Moscow, the planned IV "Congrès Internationaux d'Architecture Moderne" had been cancelled.

Nevertheless, when the international groups of architects boarded on the steamboat *Patris II* during the summer of the same year, leaving Marseille on 29 July to reach Athens on 1 August and coming back to Marseille on 13 August, the mythological and controversial voyage that later would have gave birth to the programmatic manifesto of modern urbanism as well as its exemplary fragment,<sup>1</sup> the Athens Charter officially began. At the IV CIAM opening, Sigfried Giedion stated: "If we travel to Greece, this does not mean an escape; we do not want in any way to escape the difficulties of reality, but always attentive to the deep problems that are going to develop, we want to take a moment of reflection."<sup>2</sup> However, this founding moment is characterized by some significant absences. First of all the Soviets, but also Mies van der Rohe and Walter Gropius, who sent a letter to the secretary of the Ciam to inform him of his condition, closing it with a warning "cultivez votre jardin."<sup>3</sup>

It is tangible that, even during one of its founding moments, the project of modernity is deeply intertwined with conflicts.

1 Paola DI BIAGI, *La Carta d'Atene. Manifesto e frammento dell'urbanistica moderna*, Roma 1998, pp. 25–72.

2 "Se noi viaggiamo verso la Grecia, ciò non significa un'evasione; noi non desideriamo in nessun modo sfuggire alle difficoltà della realtà, ma sempre attenti ai problemi profondi che si sviluppano, vogliamo intercalare un momento di riflessione." Gino POLLINI, *Il IV Ciam, Parametro*, 52, 1976, p. 19; DI BIAGI, *La Carta d'Atene*, 1998 (n. 1), p. 40. Translation by the author.

3 Giuliano GRESLERI, *Da Le Corbusier a Otto Neurath, Transnational Associations* 55, 1–2, 2003; DI BIAGI 1998 (n. 1), p. 158.

Concurrently, elsewhere northern and remote in relation to the Mediterranean but also on the front of the Italian landscape, the contradictions mentioned above manifested in the rewriting process of the formerly traumatized territory of Isonzo/Soča river. Gorizia already experienced a profound ideological transformation by means of its architecture but, conversely to the several monumental projects that were still changing the city, in 1933 the design of a residential villa expressed an alternative form of thought. Villa Schiozzi,<sup>4</sup> designed by Umberto Cuzzi, could be in fact considered one of the direct materialization of modern architecture in this borderland.

Within this context of conflict between ideologies and ideals, which permeated thoughts as well as facts and artifacts, architectural theories and practices produced several hypotheses that in many cases have been realized only afterwards. Thoughts and intentions were tried rather than their difficult realizations, confusing built and constructive failures for disastrous ideas. Thus, starting from the recognition of the fragmentary nature of the modern project, this paper traces a trajectory to investigate the hidden layers of its spatial realm and discourse, in order to question whereas the project of modernity could reveal its prospective and unfinished condition.

Indeed, the permanence and the countless variation of the void will be explored within the multiple garden cities imagined, designed, built, and lived in the territory of Gorizia and Nova Gorica. Reckoning with the modern spatial discourse, from the symbolic and figurative aspects of the Athens Charter to the theories of Ebenezer Howard's *Garden Cities of Tomorrow* and Camillo Sitté's *Der Stadte-Bau*, heterogeneous city images emerged on the isontine ground: from the green and functionalist Nova Gorica by Edvard Ravnikar, to Antonio Lasciac's projections for a garden Gorizia, or the therapeutic vision of an Austrian Nice.

### The void as absolute sun, space and green: towards the new city

*L'homme marche droit parce qu'il a un but; il sait où il va. Il a décidé d'aller quelque part et il y marche droit. L'âne zigzague, muse un peu, cervelle brûlée et distrait, zig-zague pour éviter les gros cailloux, pour esquiver la pente, pour rechercher l'ombre; il s'en donne le moins possible. [...] La rue courbe est le chemin des ânes, la rue droite le chemin des hommes* (Le Corbusier, 1925).<sup>5</sup>

4 Una villa a Gorizia, *Domus*, XII, 1934, pp. 17–19.

5 "Man walks in a straight line because he has a goal and knows where he is going; he has made up his mind to reach some particular place and goes straight to it. The pack-donkey meanders along, mediates a little in his scattered-brain and distracted fashion, he zigzags in order to avoid the larger stones, or to ease the climb, or to gain a little shade; he takes the line of least resistance," LE CORBUSIER, *Urbanisme, The city of tomorrow*, Paris 1925 (reprint New York 1971), p. 11; "Luomo marcia dritto perchè ha sempre uno scopo e sa dove sta andando; si è messo in testa di raggiungere un posto particolare e va dritto lì. L'asino invece, che zig-zaga, perché è una testa matta, perché è sempre distratto, zig-zaga per evitare i massi più grandi, o per attenuare la salita, o per guadagnarsi un po' d'ombra; segue la linea di minor resistenza," Francesco TENTORI, *Abitare nella pianura friulana. L'insediamento, il sedime, la casa*, Venezia 1987, p. 46.

Looking at a territory from above, as it happens in flight from an airplane or a lookout, it is possible to read its geography at least as much as the way man inhabits it. Nevertheless, as much as such an image can evoke the illusion of a presumed or hoped totality, it is still a partial vision of socio-material reality and the imprint it leaves on the earth's surface.

In the case of Nova Gorica, this sort of view was decisive in the controversial choice of the site in which to locate the new city, promised application and impossible translation of the idea of a functionalist city, heir to the principles proposed by the Athens Charter, and the hope of a hypothetical future integration with the pre-existence.

Only shortly after the signing of the Paris Peace Treaty on April 10, 1947, the three architects Božidar Gvardjančič, Edvard Ravnikar and Marko Župančič carried out an on-site inspection with Minister Ivan Maček to observe the territory from different distances, from Montesanto/Sveta Gora, Castagnevizza/Kostanjevica<sup>6</sup> and San Marco hill in order to choose the location of the future city between the two proposed sites, respectively north and south of the Castagnevizza/Kostanjevica hill. The territory, although traumatized by the signs of war and torn by that line that will destroy the unity of the landscape, is anything but a *tabula rasa*.

In fact, in addition to the specific orographic conditions, a characteristic element of the landscape morphology is the water of the Corno/Koren and Vertoibizza/Vrtojica torrents, often manipulated by human action. The rural settlements of Salcano/Solkan and San Pietro/Šempeter have stratified over time according to the northeast to southwest orientation, cut only by the more recent signs of the *Wochein* railway, the railway yard and the *Transalpina* station. In this forest of anthropic and non-anthropic signs, some artifacts emerged. South of Salcano/Solkan, in Blanče, the straight line marked by wild chestnut trees of via del Camposanto (formerly via San Gabriele, then Erjavčeva ulica) crossed the tracks to connect the town of Gorizia to this unfertile and clayey soil, where the abandoned cemetery, enclosed by walls, lay.<sup>7</sup> In San Pietro/Šempeter the road connecting the town ran tangent to the asylum and its park, embraced similarly by a perimeter wall.

Observing this landscape from above and from afar, among all these traces not simultaneously visible, the fabric of the city of Gorizia could result at a distracted (or intentionally focused) glance the most significant, permanent and probably cumbersome presence, a figure to be moved in the background by juxtaposing an opposing image of the city.

It is possible to draw a parallel by bringing this founding glance of the city idea closer to what, many years before, had marked the conflicting experience of the IV CIAM.

The view from the sea aboard the heterotopic ship *Patris II* over the city of Athens, immersed

6 Letter from Božidar Gvardjančič, dated 4 December 1967. The architect tells about the choice of the site by the Minister during the *in situ* inspection, PANG, Zbirka Gradnje Nova Gorica 61, f. 1; Alessandra MARIN, *Gorizia. Piani e progetti per una città di confine*, Udine 2007, p. 64.

7 Tomaž VUGA, *Projekt: Nova Gorica*, Ljubljana 2018, pp. 29–45.

in that landscape dominated by the Parthenon and the Acropolis that Le Corbusier had seen in his *Voyage en Orient*,<sup>8</sup> reveals some symbolic and iconographic aspects hidden in the founding voyage of modern urbanism and its constitutive medium, the Athens Charter (or the Charters, considering its multiple versions). These aspects place in violent contradiction the central theme of the IV CIAM, the concept of functional city developed from the observation of 33 existing cities and built programmatically (as underlined by the prospective character of “il faut exiger”) on the four functions of living (residence, leisure, work and circulation), and the implicit objective of giving rise to an idea of city, opposite and inverse to the city of origin, the classical one.

The programmatic and conceptual triad “sun, space and green” manifested in the Charter can be traced back to the iconographic tradition of landscape painting that idealized nature by transforming it into a model, but it is never defined and coincides with an unspeakable space. In the text of the Charter, the word “space” takes on different meanings that overlap and confuse. Sometimes it seems to mean the unbuilt, other times the open or the vacant space, as well as free space or metaphorically green space; other times instead, it indicates the distance between volumes. In other words, the Newtonian space of the Athens Charter<sup>9</sup> corresponds to a necessary and irreducible void, a dimension complementary to the material and physical dimension, which uses distance as an expressive tool to capture the infinite.<sup>10</sup>

In the case of the foundation of the city Nova Gorica, the decision to establish the new urban system south of Salcano/Solkan instead of San Pietro/Šempeter maximized the expressive and symbolic effect of the void, a paradoxically rarefied density, which laid the foundations for generating a city or, in some ways, a garden,<sup>11</sup> orthogonal and total.

### The void as a vision: the garden Gorizia of tomorrow

*La leçon de l'âne est à retenir* (Le Corbusier, 1910).<sup>12</sup>

At the beginning of the short 20<sup>th</sup> Century, Gorizia is a changing city that, until then, had grown by parts and specific projects, doubling its population, becoming a tourist resort, centre of industries and trade. The urgency of modernization of the city, which was facing its full growth while the countryside was becoming depopulated, becomes indispensable with the choice to

8 Franco PURINI, *Indizi per un paesaggio*, DI BIAGI 1998 (n. 1), pp. 371–381.

9 André CORBOZ, *La Carta d'Atene: uno spazio newtoniano?*, DI BIAGI 1998 (n. 1), pp. 309–316.

10 Leonardo BENEVOLO, *La cattura dell'infinito*, Roma, Bari 1991.

11 Tina POTOČNIK, *Gorizia and Nova Gorica: One Town in Two European Countries*, *The Design of Frontier Spaces: Control and Ambiguity* (eds. Carolyn Loeb, Andreas Luescher), Farnham 2015, pp. 175–192.

12 “The lesson of the donkey should be retained,” LE CORBUSIER, *La Construction des Villes*, *Le Corbusier's Formative Years. Charles-Edouard Jeanneret at La Chaux-de-Fonds* (ed. Harold Allen Brooks), La Chaux-de-Fonds 1910 (reprint Chicago 1999), pp. 185–208; “La lezione dell'asino va meditata,” TENTORI 1987 (n. 5), p. 46.

graft the second railway, which becomes the opportunity to equip itself with a plan at least as much as a unified vision for future urban development.<sup>13</sup>

The architect Antonio Lasciac, from his studio in Egypt, responds to this altered temporal condition, projected into an ever nearer future, and proposed not only four design solutions to connect the city with the new *Stazione Transalpina*, located further north, but subsequently also the proposal for a master plan for the entire Gorizia plain.

The first urban project<sup>14</sup> configures a generating system for the entire northern area of the city. In fact, if the first three hypotheses, formulated to recognize the Transalpine Station as the centre from which to radiate tree-lined avenues according to a trident scheme, the last hypothesis reverses the system polarity, declaring the new station to be the tangential point of a circular scheme, which appears in the design partly denied. In the latter solution, from the point of entry and head of the urban system, the station is implicitly read as a boundary, one among many. It thus leaves a trace of an inversion of the point of view that from the infrastructure moves into the new city, shifting the centrality of the system towards the agricultural areas leading to the Isonzo/Soča river.

The considerations concealed in this design fragment, as well as echoing the Sittian lesson both for the shape chosen for the layout of the open spaces and for the design of the greenery, are made explicit in the next project,<sup>15</sup> which reveals the depth of his vision for tomorrow's Gorizia.

Radial and curvilinear paths give shape to three new expansion areas of the city, delimited longitudinally by the doppelganger railway and enclosed by the left bank of the river Isonzo and the Psychiatric Hospital in the opposite direction. The network of roads, the services, the settlement and the building typology are composed adapting to the topography and the morphological order of the territory, immersed in a green foam of public and private gardens. Lasciac also hypothesizes three typologies (the apartment building, semi-detached villas and the country house) that alternates, composing common and permeable green bands with variable density. Therefore, the architectural dimension of the void is highlighted by the experiments and gutting proposed when the multipolar system interact with the existing city.

The antithesis between city and countryside is then rewritten in a Gorizia-garden, a total

landscape, most likely aware of Howard and Unwin's model,<sup>16</sup> but which does not become a rule conforming to the picturesque urban, on the contrary, it adapts leaving a ground open to inventive possibilities.

It is interesting to note that in one of the early writings of the young Charles-Édouard Jeanneret on the construction of cities, the architect, influenced by Camillo Sitte's reading, argues that "roads must be curved, vary in width and slope to ensure the closure of the view, avoiding geometrical or symmetrical arrangements," and associates to this principle a lesson that man can learn (and reproduce) by observing nature, however domesticated, personified in a commentary on the edge of the page by the figure of the mule. As is well evident in the not strictly geometrical traces of ancient cities, the movement by walking from one point to another is generated by the more human aspects of the inhabited area, which viscerally depend on the continuous adaptation of the culture to the place, transforming it into the culture of the place.

In fact, Lasciac's view on the city, or rather his vision of a future Gorizia, represents a projection, which by definition, is possible only if the observer's point of view is at a certain distance. Perhaps it is precise because of the coincidence between the observer and the object observed in those who received the plan, as well as the conflict and heterogeneity of individual interests with respect to collective interests, that Lasciac's vision has never been adopted or realized, except for fragments and unfinished quotations.

### The void as an imaginary view: the Austrian Nice

The irruption of modernity manifests itself in the city of Gorizia with the materialization of two spatial devices that would change in a very short time, not only its deep structure but also its image: the railway and the garden.

In fact, when in 1860 the first railway connection with the *Südbahn* was inaugurated, the city, which only a few years before had seen the development of the first industrial manufacturing plants and the consequent birth of a working-class alongside the emerging bourgeoisie, was the terrain of important social, cultural and urban transformations that would be repeated in 1906 with the opening of the *Wocheinerbahn* line.<sup>17</sup>

13 MARIN 2007 (n. 6), pp. 24–33.

14 Luisa CODELLIA, Federico GRAZIATI, *Il Novecento a Gorizia. Ricerca di una identità. Urbanistica e architettura*, Venezia 2000, pp. 24–25; MARIN 2007 (n. 6), pp. 35–36.

15 The watercoloured and retouched heliographic copy of 1913 *Piano regolatore della città di Gorizia* by Antonio Lasciac, on a scale of 1:200, is located in Archivio Storico Provinciale di Gorizia, Gorizia, Fondo Mappe censuarie, n. 2753/15. The photographic reproduction of the original is kept in Biblioteca dell'Accademia Nazionale di San Luca, Roma, coll. 1568. The following version of the plan was elaborated in 1917 for the reconstruction of the city, with the addition of typological examples to the architectural scale. Diego KUZMIN, *Antonio Lasciac tra Oriente e Occidente la Villa sul Rafut*, Trieste 2016, pp. 84–94, <https://arts.units.it/handle/11368/2908007?mode=simple.1002> (accessed 1 January 2020).

16 Ebenezer HOWARD, *The Garden city of To-morrow*, London 1902 (first published 1898).

17 *The Südbahn/Ferrovia Meridionale*, with its 577 km completed in 1857, linked central-eastern Europe from Wien to the Trieste port system (via Graz and Ljubljana), with the ambition to connect to Venice and Milan through the two lines of the *Ferdinandea* (283 km from Milan to Venice, completed in 1857) and the *Veneto-Illirica* (197 km, from Mestre to Aurisina via Pordenone, Udine and Gorizia completed in 1860). *The Wocheinerbahn Transalpina*, on the other hand, connected Trieste to Jesenice through the Isonzo/Soča valley (144 km, completed in 1906). Franco OBIZZI, *Transalpina: un binario per tre popoli*, Gorizia 1996; Alessandro PUHALI, 1000 chilometri di binario tra Vienna e Milano (1839–1860), *Signori si parte! Come viaggiamo nella Mitteleuropa 1815–1915* (ed. Marina Bressan), Mariano del Friuli 2011, pp.173–186.

The first signs impressed on the ground trace a road link between the city and the Southern Station, with the conversion of agricultural areas into building plots and thus directing the growth of the city towards the south. The generating elements of the new city, without a plan but built by parts, are a bent and tree-lined street, via della Stazione (later Corso Francesco Giuseppe, nowadays Corso Italia) and via del Giardino (currently Corso Verdi), on which two public gardens are grafted (now the Giardino Pubblico and Parco della Rimembranza), the second of which was created by placing the bottom of the old cemetery, and some representative objects: the town hall, the hotel, the theater and public baths.<sup>18</sup>

It is a city that joins the existing one and dilates it, opening it to the eye and to a new dimension. In fact, the two courses draw a linear system that develops for about two km, barycentric with respect to the two topographies of Colle del Castello and Valletta del Corno, and marks a new way of living the city to the rhythm of walking and passing through the often rarefied and low-density building curtain, which never leads to a square.

Moreover, if the square itself (the ancient “travnik”, today piazza Vittoria) as a place of coexistence is refuted and remains in the background of the pre-existing city, the garden instead, besides becoming critical of it, is elevated to a model of the city. Both public gardens (with a rectangular ground footprint of 100 x 200 – 300 m) are more than twice the size of the main square (triangular in shape with cathets of about 90 x 190 m) and compete in size with the size of the Town Hall park, Coronini park or Borgo Castello park, but they are strongly spaced out. The gardens cultivated and protected by the Gorizia fence are replaced by these large, shaded and decorated, in some ways exotic, green surfaces; in other words, a new form of landscape.

Camillo Sitte, in his criticism of the construction of the modern city, also recognized in greenery a symbolic and iconographic element that was changing shape and therefore meaning, even in political terms. The “fairly large blocks, built along the perimeter and containing vast green areas, gardens, vegetable gardens, courtyards, all connected to each other to form remarkable complexes absolutely quiet and full of air and sunshine” almost parts of the countryside, risked dissolving into the antithesis between decorative greenery that “belongs almost exclusively to the street and the most lively places, because it only has the purpose of being watched by the greatest possible number of people [...] according to its only fantastic effect” and sanitary greenery, where “everything must instead tend towards rationality: protection from dust and wind, isolation from the roar of traffic, shady coolness in summer.”<sup>19</sup>

This dichotomy materializes in Gorizia with the construction in a fertile and protected area south-east of the city of the *Asylum Francesco Giuseppe I*, the smallest of the seven hospitals built in the Austro-Hungarian Empire on the Viennese prototype of the *Steinhof*. Characterized

18 MARIN 2007 (n. 6), pp. 19–23.

19 CAMILLO SITTE, *Der Städtebau nach seinen künstlerischen Grundsätzen, L'arte di costruire le città* (ed. Luigi Dodi), Wien 1889 (reprint Milano 1953), pp. 149–151.

by pavilions inspired by suburban villas symmetrically arranged on a central axis of services, the *Asylum* is immersed in a park with a geometric layout with informal inserts and tree-lined areas, whose spatiality opposes to the agricultural colony, which makes it self-sufficient.<sup>20</sup>

As in many other cases, the health and hygiene discourses had found their direct correspondence at the urban level, and many localities connected by the *Südbahn* returned an image of small towns surrounded by greenery, sunny and favoured by a healthy climate and air, attainable alternatives to the congested metropolis.

Of course, with the railway establishment not only people and goods circulate, but also ideas. Thus, the first imagined Gorizia is depicted as a climatic and therapeutic resort, in the words of Baron Carl von Czoernig:

[the city] lends itself very well as a winter climatic health resort for sick and sick people [...] and occupies among the subalpine climatic health resorts one of the most conspicuous places and offers the citizens of the Empire the advantage of staying in their own country and taking advantage of convenient communications and cheap life.<sup>21</sup>

The view from the railway represented a real perceptive revolution. Space as much as time was distorted and compressed by speed, distorting the relationship between near and far, between looking and being looked at, and bringing not only a new dimension to the experience of places, marked by constant movement but also their representation. And this change of condition is well recognizable in the discursive and visual practices (in the media) that emerge in this transformation of the collective, not without contradictions. Tourist guides, advertising, panoramic postcards, travel novels, magazines, maps and geographic maps begin to spread; thus, heterogeneous and sometimes contrasting images of cities are born.<sup>22</sup> The gaze that belonged properly to landscape painting becomes first accessible, breaking into the collective imagination, and then reproducible.

20 The project of Manicomio Francesco Giuseppe I is the work of Arturo Glessig and Lodovico Braidotti, it dates back to 1904, it was realized in the years 1905–1908 and inaugurated only in 1911. Giuseppina SCAVUZZO, *Progetto e libertà terapeutica. Parco Basaglia a Gorizia / Design and therapeutic freedom. The Parco Basaglia in Gorizia, Festival dell'Architettura Magazine*, 2017, p. 46–47, <http://www.festival-larchitettura.it/festival/it/ArticoliMagazineDetail.asp?ID=221> (accessed 1 January 2020); Giuseppina SCAVUZZO, Sergio PRATALI MAFFEI, Gianfranco GUARAGNA (eds.), *Riparare l'umano. Lezioni da un manicomio di frontiera*, Siracusa 2019, pp. 12–43.

21 CARL VON CZOERNIG, *Das Land Görz und Gradisca / I territori di Gorizia e Gradisca*, 3/3, Wien 1873 (reprint Gorizia 1969).

22 In addition to the myth of a climatic and therapeutic resort, Gorizia is defined not only as Austrian Nice, but sometimes as a “pleasant” town or “Austrian Eden”. Diego CALTANA, *Görz, immagini di città tra Otto e Novecento* (ed. Alessandra Marin), Udine 2007, pp. 66–75. In other cases it is idealized in the sign of the Habsburg myth of tolerance between peoples, i.e. as belonging to the “imaginary regione” called Central Europe, a “composite city, ethnically and culturally multilingual.” Ákos MORAVANSZKY, *Competing Visions: Aesthetic Invention and Social Imagination in Central European Architecture, 1867–1918*, Cambridge-Massachusetts 1998; Lucio FABI, *Storia di Gorizia*, Padova 1991, p. 59.

“Photography does for architecture what the railway did for cities, transforming it into merchandise and conveying it through the magazines for it to be consumed by the masses.”<sup>23</sup>

### The void as the invention of the landscape

Observing this territory today from the hills that surround it, such as Calvario/Podgora, Montesanto/Sveta Gora or Kromberk, and from those that structure it, such as the Castle Hill and the Castagnevizza/Kostanjevica hill, on the one hand, the simultaneity of conflicting views and images suggests to give up the possibility of a univocal reading of the built environment. On the other, the landscape emerges in all its exceptionality: the uniformity of the whole, a large green surface, is punctuated by the precise variation of its heterogeneous and innumerable voids.

Changing the point of view and dissecting this landscape transversally, for instance starting from Salcano/Solkan, passing through the heart of Nova Gorica on trg Edvarda Kardelja, to Erjavčeva ulica and via San Gabriele, and continuing to Corso Verdi, to the Giardino Pubblico, in Valletta del Corno and beyond to the Isonzo river, it is possible to recognize some fragments of emptiness, site-specific expression of the many ideas of garden cities composed with that triad of elements “light, space, green” never realized *in toto* but juxtaposed by parts.

Reading these fragments archaeologically in their symbolic and figurative aspects, it is therefore possible to reconstruct the birth of a condition and a view in movement, sometimes narrative, sometimes projective, certainly partial, transitory and alternative but which aspires to the totality of its vision. These fragments testify to the birth of a gaze that since the irruption of modernity has been confronted with the symbolic horizon of his vision.

The modern eye, in fact, inflects the void through several spatial devices: from the void as an ideal model to the void as an alternative vision, the void reveals itself as absence and mechanism of exclusion, it is the void that relates at a distance, it is a symbolic device of capture and expression of the infinite, it is a void to take care of.

The void is then a critical device of the existing city, of the many ideas of imagined cities, of localized utopias,<sup>24</sup> of those realized and lived in the isontine territory, which can be read, thinking back to the words of Marc Antoine Laugier in his *Essai sur l'architecture*, as the invention of a landscape, in some ways, unfinished.

23 Beatriz COLOMINA, On Adolf Loos and Josef Hoffmann. Architecture in the Age of Mechanical Reproduction, *Raumplan versus Plan Libre. Adolf Loos and Le Corbusier 1919–1930* (ed. Max Risselada), Amsterdam 1988, p. 69; Beatriz COLOMINA, *Privacy and Publicity: modern architecture as mass media*, Cambridge 1996, p. 47.

24 *3x3x1 utopie localizzate Gorizia Nova Gorica Šempeter-Vrtojba. Quadro conoscitivo volume 1*, Trieste 2014.

## Modernost onkraj konflikta: arhitektura praznine v Gorici in Novi Gorici

### Povzetek

Urbani sistem Gorice (Italija) in Nove Gorice (Slovenija) kot stične točke prekinjenega teritorija, ki ga prečka reka Soča, je bil skozi stoletja prizorišče konfliktna zgodovine. Zaradi njegovih spreminjajočih se meja in zahtevnega sobivanja med njegovimi deli, je to območje, ki je sestavljeno iz fragmentov namesto iz načrtov, ki so nastali s pomočjo izjem in ne toliko s pomočjo pravil. Referat, ki se začne z izbruhom modernizma z vzpostavitvijo dvotirne železniške proge (*Südbahn* leta 1860 in *Neuen Alpenbahnen* leta 1906), sledi krivulji in se osredotoča na vprašanje obstojnosti in nešteti variacij praznine znotraj številnih vrtnih mest, ki so si jih zamislili, načrtovali, zgradili in v katerih so živeli v Gorici in Novi Gorici. Če upoštevamo moderni prostorski diskurz, od teorij Camilla Sitte *Der Städtebau in Garden Cities of Tomorrow* Ebenezerja Howarda do programskega manifesta Atenske listine, so se heterogene mestne podobe pojavile znotraj soškega teritorija: od turističnih vizij avstrijske Nizze, do napovedi Antonia Lasciaca o vrtni Gorici ali do zelene in funkcionalistične Nove Gorice Edvarda Ravnikarja. Medtem ko se urbano tkivo pojavlja kot raztrgano telo, realizirano skozi kolizijo fragmentov, lahko relevantnost in potrebo po praznini – ne samo v sklopu nezgrajenega, temveč tudi znotraj konceptualnih in ikonografskih terminov za svetlobo, zrak, prostor kot tudi za razdaljo in prizor – preučujemo kot dispozitiv modernega očesa ali iznajdbo krajine.





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