

Drawings, dissemination, archive

In November 2015, the Accademia Nazionale di San Luca acquired, through a donation, the Marescotti Fund and in 2019 completed its inventory. The Accademia's website, in the Archives section, contains the registry of the documents acquired and catalogued from FFM 01 to FFM 219, as well as three sections called FFM/Various, FFM/Personal and FFM/Didactics, respectively. The documents catalogued as FFM 41 and FFM 38 most likely represent the contents of the plates of the famous 'manual' in fascicles by Irenio Diotallevi and Franco Marescotti whose publishing project, with respect to the planned schedule, was not completed.

The work contains a panel on the single-family house presented in 1945 in Catania at the 'Prima Mostra del problema nazionale della casa', so there is presumably a 'graphic' point of contact between the two files in the archive.

The design of the house is well known, as it has

been published in the manual as well as in other texts; this may lead one to think that, once made public, the archive document loses some of its value, as it is removed from oblivion.

The role of the archive, on the other hand, is not only to preserve a given original document, which in any case remains a unique entity, a direct witness to the genesis of the project, but also to nurture its memory.

The pretext of the study of Diotallevi and Marescotti's plates, and in particular the patio house of the 'Città del Sole', conducted also through the results of an 'analogue' didactic experience, goes along this path with the intention of nourishing the archive itself with new graphic content.



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Keywords:

Drawing; Project; Interpretation; Archive; Franco Marescotti

INTRODUCTION

Architectural archives are, in the field of research, a source of reflection on multiple aspects concerning, in principle, the author, the reconstruction of historical events, the project, the drawing, graphic techniques and supports, analogical references, linguistic questions and then, again, the unpublished, the unknown, the discovery.

Whoever comes across this list, paraphrasing Umberto Eco [1], can choose to take several paths, which paradoxically could be almost infinite, as many as the possible 'intentions' of the user. Circumscribing the field to scholars of drawing, one can hypothesise that the paths to take could be that of precise knowledge of one of the archive's contents, for example a project to be explored also with new graphics, that of the investigation of specific design themes or those proper to representation, in reference to systems, manners, graphics, analogies.

The architectural archive does not come into being 'as such'; it is formed over time or, as is very often the case, takes shape as a documentary entity when its source of production, in the case of an author, ceases to feed it. The drawings, destined one day to constitute the structure of the archive, manifest themselves, at the time of their production, either systematically or fragmentarily and episodically. This is the case of some of Franco Marescotti's drawings, today kept at the Accademia di San Luca [2], which deal with the themes of the man's house and which will later become, in contiguity with them, those of the council house.

Franco Marescotti, together with Irenio Diotalle- vi [3], tackled these issues, at the centre of the Italian architectural debate of the time, in three issues of 'Costruzioni - Casabella' in 1941 (fig. 1), with a long essay in three installments entitled 'Aspects and Problems of Social Housing'. The completeness of the two authors' study is also given by its structure, which, starting from its origins and the development of the theme in Europe and through the analysis of various issues,



Fig.1. *Costruzioni-Casabella* nos. 162-164, 1941. Covers.

'Hygienic-social aspects of the housing problem', 'Analysis of the elements constituting housing', 'Fundamental types built or designed', it arrives at 'Considerations on the work carried out by social housing institutes and on future needs' in which the authors state that "it is therefore necessary as of now to prepare a reform that, taking into account all the technical factors, establishes the possibility of realising a programme that is broader than the potential of our building industry has been able to cope with in the best years. And in this we must also take into account the critical conditions that fatally arise in every post-war period" (Diotalle- vi, Marescotti 1941, p. 37). The representations accompanying the three articles that make up the long essay, planimetries, furnished floor plans, cutaways and photographic references, anticipate those that would be contained in the never finished volume, 'Il problema sociale, costruttivo ed economico dell'abitazione' of 1948 (fig. 2). Maristella Casciato, who together with Giorgio Ciucci published a magnificent volume in 1980 on Franco Marescotti's activity from 1934 to 1956 [4], writes about the theme of representation expressed by Marescotti himself: "[...] In Casabella he is given an important role, which sees him engaged both in the field of design research and as a commentator. In this work Marescotti... can fully understand the role



Fig.2. *Il problema sociale, costruttivo ed economico dell'abitazione*, 1948. The two folders of plates.

that information and publicity play in the direction of cultural choices. His own design activity coincides with his collaboration with 'Casabella'; his drawings are from the very beginning intended for publication. All the drawings of that period thus retain, right from the handwriting, the imprint of the magazine; the exhibition of the project takes place through the different modes of

representation and the signs are transformed into modes of language; the first perspective cut-aways appear, through which plan and section can be reread together, to offer the reader a precise image of the built space (fig. 3). Towards this identification between drawing for design and drawing for publication, Marescotti is certainly driven by his natural graphic skill; the drawing is the project and its quality is enriched by the fact that it can be divulged, documented" (Ciucci, Casciato 1980, p. 21).

The scholar's last statement refers to the well-known considerations of other scholars, including Franco Purini, Margherita De Simone, Rosalia La Franca and Franco Cervellini, to name but a few, in whose studies the coincidence between drawing and design has always been emphasised with great conviction. Thus Marescotti's drawings are rightfully part of the manualistic field that is based, not on a "Theory of Architecture", elaborated in treatises, but on a "Theory of Architectural Design" that tends to constitute a technical knowledge capable of implementing and controlling construction practices.

Based on these considerations, the redesigning of architecture, through analogical representations 'in the manner' of Marescotti, can take on the meaning of mimesis, in which the action of drawing coincides with the design action itself and with the extension of the architect's graphic thought (figs. 4-6).

FRANCO MARESCOTTI. SHORT BIOGRAPHICAL [5]

Franco Marescotti was born in Pesaro on 10 January 1908 into a wealthy family that owned a confectionery factory; inclined towards drawing and passionate about architecture, he graduated from his city's Agricultural Institute; later, in 1929, due to an economic crisis that affected the family factory, he moved to Rome. In the capital, he worked in the studio of Armando Brasini, an architect, town planner and Academician of Italy, who in that period realised the Palazzo del Governo in Taranto and, among others, the INAIL

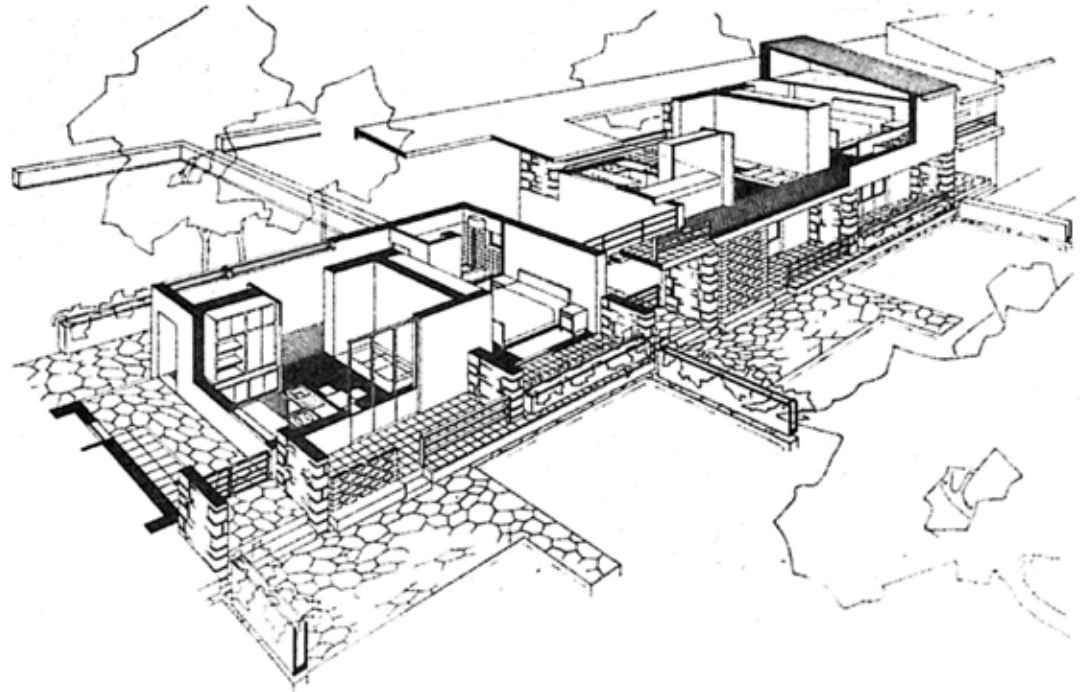


Fig.3. I. Diotallevi, F. Marescotti. Village for the workers of the 'Fila' wool mill in Cossato, 1943. Axonometric perspective of the housing.

building in Via IV Novembre and the Buon Pastore complex, both in Rome. Looking at Brasini's architecture, it is easy to see how Franco Marescotti left the firm after a few years.

In 1932, he met Irenio Diotallevi with whom he shared the path towards new elements in the language of architecture and established a twenty-year association that would see them as protagonists, now forgotten, of modern Italian architecture. In 1934, he left Rome and, after brief experiences in Genoa and Pavia, moved to Milan where, on Luciano Baldessari's suggestion, he began working with Giuseppe Pagano on the preparation of the Exhibition of Building and Construction Materials at the 6th Milan Triennale in 1936. With Pagano and Diotallevi, who in the

meantime had joined him in the Lombard capital, he began a collaboration within the Technical Office of the Triennale and, above all, within the editorial staff of 'Costruzioni - Casabella' in which Marescotti's attention to the theme of social housing understood as social art linked to the people who would inhabit it was defined, and which would lead him, with Diotallevi, to publish the monumental volume of 1948 in whose files one also finds the drawings of the district for the horizontal city, which the authors designed with Pagano in 1940.

Immediately after the Second World War, Franco Marescotti, deeply attached to the ideals of the Left, began an intense political propaganda activity in which he expounded his positions on the

themes and methods of post-war reconstruction, which he also presented in Catania in 1945 by organising the exhibition 'La città del sole. Prima Mostra del problema nazionale della casa', held at the Palazzo della Borsa and sponsored by the Italian Communist Party, which Marescotti joined from 1945 to 1959.

With Diotallevi he founded the Studio Sociale di Architettura together with Carlo Ceccucci, devoting much of his design activity to the themes of cooperative housing and social centres. In the 1960s he was a freelance lecturer at the Faculty of Architecture in Florence and then in 1971, the year he abandoned his professional activity, he moved to Catania where he taught at the Faculty of Engineering until 1978, the year of his retirement; from that moment on Franco Marescotti settled definitively in the city of Etna where he died on 12 June 1991.

THE VICISSITUDES OF THE ARCHIVE

On 15 March 1991, the architect [6] Franco Marescotti, by means of a private contract, entrusted the engineers Roberto De Benedictis and Enzo Fazzino, and the architect Sabina Zappalà, with the management of the entire 'corpus' of material collected during his long professional and research activity, also donating to them all the furniture in the studio of his home in San Gregorio di Catania (fig.7).

The three young collaborators, who had attended his lectures in Catania, inside and outside the university lecture halls, accompanied Franco Marescotti during his last years, also supporting him financially [7], through the purchase and sale of objects he owned [8] and also part of his archive.

Among his collections was a collection of rare shells, sold by Marescotti to the municipality of Valverde, a small town not far from the sea in the province of Catania. After a long period spent in the darkness of a basement, thanks to a far-sighted municipal administration, the collection can now be admired at the Franco Marescotti 'Museo

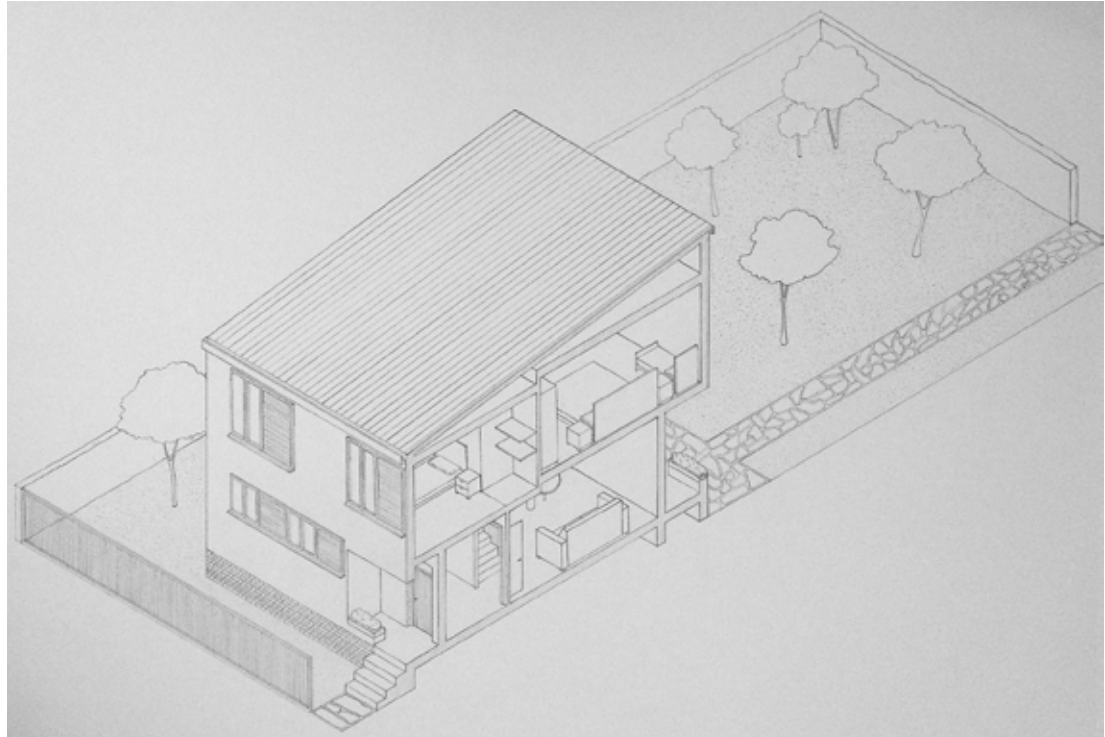


Fig.4. E. Cerruti, L. Musco. Terraced houses at QT8 in Milan, 1947-1948. Axonometric section. Graphic elaboration by Gaspare Tinnirello.

delle Conchiglie', housed in the rooms of Villa Cosentino. His passion for shells is by no means a coincidence; in addition to testifying to a deep love for seafaring life and the sea - as a place of connection and exploration of nature - it was closely linked to his research into the concept of living. The shell is a place destined to house and protect each of its inhabitants; through the secretion of calcium carbonate produced during growth, it builds it up, giving the 'house' a unique form and structure, a functional beauty without waste (figs. 8, 9).

In the same year as the founding of the 'Museo delle Conchiglie', on the occasion of the cente-

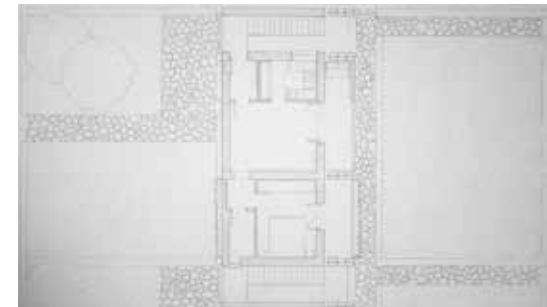


Fig.5. I. Diotallevi, F. Marescotti. Village for the workers of the 'Fila' wool mill in Cossato, 1943. Ground floor plan. Graphic elaboration by Vittoria Tranchina.

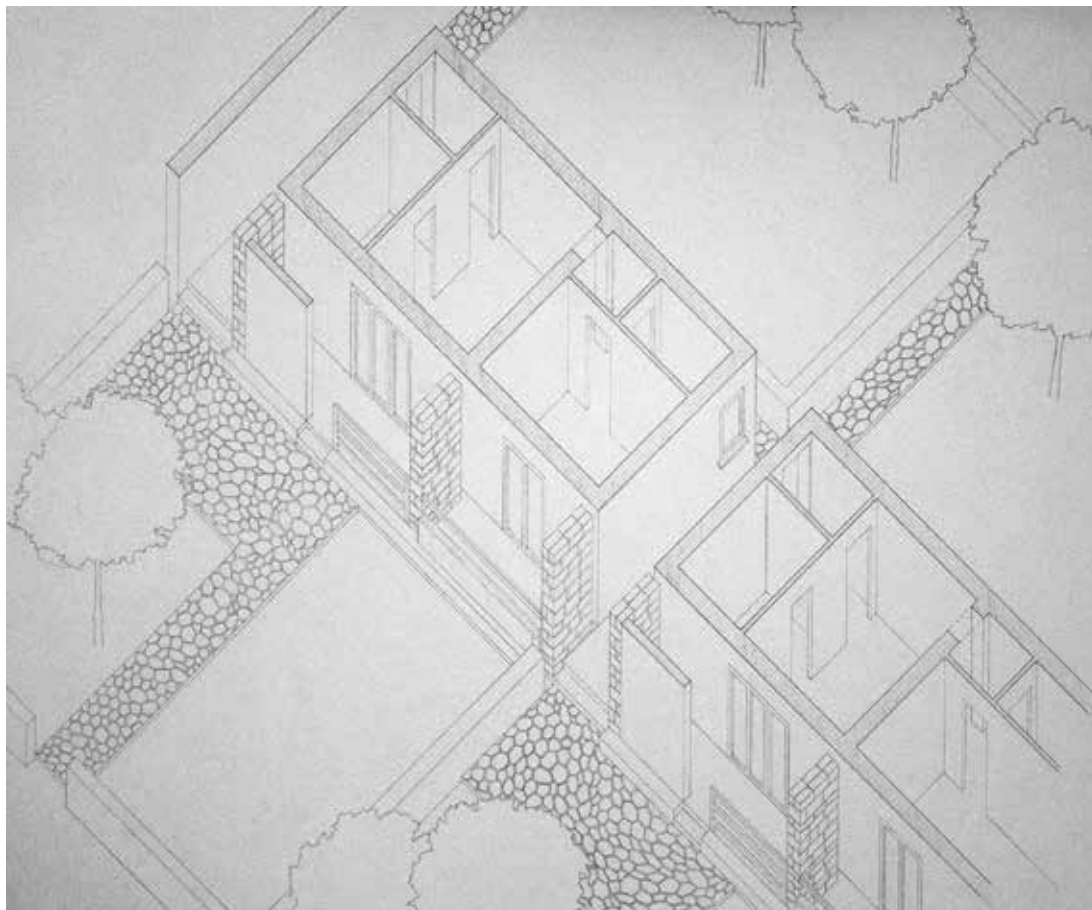


Fig.6. I. Diotallevi, F. Marescotti. Village for the workers of the 'Fila' wool mill in Cossato, 1943. Axonometric section. Graphic elaboration by Vittoria Tranchina.

nary of Franco Marescotti's birth, the concrete possibility of making his archive available to the city that had been fortunate enough to welcome him, and to those interested in furthering the study of his research on the principles of living, became apparent.

Thanks to the support of Professor Piera Busacca, Marescotti's colleague at the Faculty of Engineering in Catania, who is in charge of Initiative

15 of the Catania-Lecce Co-ordinated Project, the fund was loaned to the University of Catania, with the desire to make it the focus of the 'La Casa della Città' project, an urban centre set up at villa Zingali Tetto [9], whose main mission is to stimulate public debate on the theme of housing and to involve scholars, citizens and stakeholders in active participation in the problems of managing the city and its territory [10].



Fig.7. Franco Marescotti with his wife and their dog in home in San Gregorio di Catania. Fondo Franco Marescotti, Archivio Architetti XX-XXI secolo, Accademia di San Luca.

Unfortunately, 'La Casa della Città' was soon closed and, bought back by the University, it remained inactive until 2016, thus leaving the Franco Marescotti archive without a home in which to be kept.

In 2015, the collection was finally donated by the heirs to the Accademia Nazionale di San Luca, where it now enriches the Fondo Architetti XX-XXI secolo of the 'Archivio del Moderno e del Contemporaneo'. The collection consists of 4431 graphic works, 1080 photographic reproductions, 3302 documents, 109 models, as well as books and magazines that belonged to the architect.

One of the graphic testimonies preserved in the archive, which can be ascribed to a hypothetical early production, is a charcoal drawing of the church of Santa Francesca Romana in Rome,



Fig.8. Franco Marescotti and his seashell collection. Fondo Franco Marescotti, Archivio Architetti XX-XXI secolo, Accademia di San Luca.

shortly before his experience as a draftsman in Armando Brasini's studio. However, the dominant theme of all the documentation is that of the house, the thread running through the entire scholarly production, outlining the itinerary of a coherent and strongly identifiable archive, a unitary testimony of constant and deeply consolidated research.

Among the entries in the registry, dated 1935-1938, one can find his first studies on housing: the man's house, the workers' house, the alternating-storey high dwellings, the 'rapid' house for hot climates, a villa project and a project for



Fig.9. Franco Marescotti and the sea. Fondo Franco Marescotti, Archivio Architetti XX-XXI secolo, Accademia di San Luca.

houses for workers and employees of the Rossi Wool Mill, both in Schio, carried out with Ireneo Diotallevi [11].

The Milanese period appears to be documented almost entirely [12]; referring only to 1940 are the plans for an 'office house' in Milan's Piazza Duomo, a 'unit house', a 'horizontal quarter' along Corso Garibaldi, an allotment project with a 'casa del fascio', cinema-theatre and after-work club and a 'hotel centre'.

The end of the war marked the beginning of a period of political propaganda that saw Marescotti at the forefront of promoters of the reconstruction of cities hit by bombing and the problem of housing declared uninhabitable for safety and hygiene reasons. The project for 'La Città del Sole', kept in the archives and presented at the first exhibition of the national housing problem, held in Catania in April 1945, took the form of a political proposal with a cultural matrix for the rebirth of the country in the aftermath of the Liberation.

The materials drafted after this date [13] attest to the level of maturation and re-elaboration of the concepts already anticipated with 'La Città del Sole' and find their most accomplished representation in the original documentation, conserved in the archive and dated 1945-1951, consisting of the studies, schemes, drawings and tables produced for 'Il problema sociale, costruttivo ed economico dell'abitazione'.

All the research and studies conducted from the 1930s onwards found concrete application in the construction of the 'Grandi and Bertacchi' and 'Lampugnano' cooperative social centres, carried out between 1950 and 1958 in the Milanese suburbs, of which the archive preserves a wealth of documentation consisting of documents, graphic designs and photographs [14] (figs. 10, 11).

After the 1945 exhibition, the Sicilian context offered Franco Marescotti further opportunities for professional engagement, especially in Catania and Lentini [15]. In this regard, it seems appropriate to point out how, in the course of his life, his ties with Sicily evolved from simple working relations to a constant frequentation that, initially dictated by professional needs, gradually turned into a relationship of affective and identity belonging.

By the 1960s, his research on the human home was mature and consolidated; however, this represented a period of experimentation in which the architect tackled and produced heterogeneous themes and projects, from prefabrication to the design of tourist complexes, from health care and prevention centres to urban planning [16].

In conclusion, it seems appropriate to point out his last research, begun in 1978 and left unfinished, which saw him, with the contribution of the C.N.R., engaged in a study entitled 'Sistemi associativi delle unità residenziali. Problemi di industrializzazione della casa'. In his letter of donation of the entire archive, Franco Marescotti took care to specifically mention the bequest of the works produced in his last research, also providing information on their consistency: 500 drawings on transparencies and approximately 110 1:200 and 1:500 scale models [17].

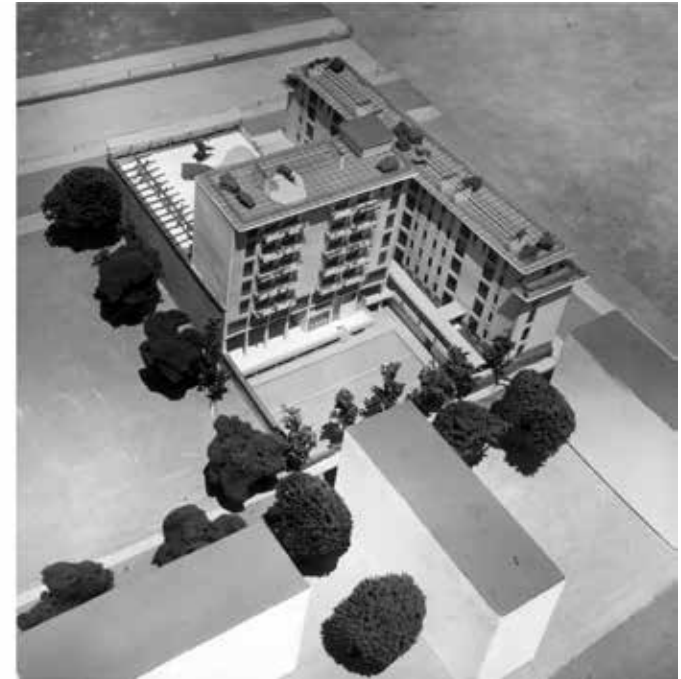


Fig.10. Model of the project for the “Grandi e Bertacchi” Social and Cooperative Center in Milan. Fondo Franco Marescotti, Archivio Architetti XX-XXI secolo, Accademia di San Luca.

In his plans, therefore, there was a desire to structure a wide-ranging work, a sort of definitive ‘Treatise’ on living with the ambition of formulating an organic response to the problem of housing for man in which the essential nucleus of all his research would converge.

The list cited so far does not claim to be exhaustive of Franco Marescotti’s entire design production and in no way intends to overlap with the work carried out by the Accademia di San Luca, to whose projects registry (which alone renders the complexity of the architect’s extensive research work), we refer you for a more detailed overview. Rather, what we wish to emphasise here is the important opportunity offered by the acquisition of this archive and its recent opening to the public, a precious opportunity to rediscover and

deepen as yet unpublished aspects of this author. The concept of heritage (*pater-munus*), for the meaning it has taken on over time (father’s duty/ things that belong to the father and are transferred to his children), can help to tell the story of the archive of architect Franco Marescotti. The material that the archive’s producer took care to preserve and take with him as he travelled around Italy is a heritage that he donated to his students, in a significant gesture, albeit one dictated by necessity, and represents a kind of continuity project between past, present and future. The archive is not only something we have received from the past, but also something we must take care of and defend, just as the heirs of this Fund have done, aware that they are guarding an inheritance that is “the substance of things

hoped for” (Persico 1945) and for this reason necessary to ‘enrich’ the values and desires of those who will come after us.

BEFORE THE ARCHIVE. PROJECT DISSEMINATION

The volume ‘Il problema sociale, costruttivo ed economico dell’abitazione’ published in Milan by the publishing company Poligono, as is well known, consisted of two hardback broadsheets containing plates measuring 34.5 x 24.5 cm, an editorial choice ‘suggested by the desire to allow rapid consultation and periodic updating of the problems relating to each specific subject’ (Diotallevi, Marescotti 1948, s.p.).

The publication was not printed in its entirety, as



Fig.11. Photographs of the construction site of the “Grandi e Bertacchi” Social and Cooperative Center in Milan. Fondo Franco Marescotti, Archivio Architetti XX-XXI secolo, Accademia di San Luca.

we find it in libraries today, and was, in fact, never completed; the plates, contained in envelopes, were sold in groups that were not arranged according to the schematic index on the frontispiece. The work comprised three groups of dossiers marked by three different colours: in red, the authors dealt with the theme of ‘Relationship of the dwelling to the social organism’, in green with ‘Relationship of the dwelling to the building organism’ and finally, in blue, with ‘Relationship of the dwelling to the building organism’ [fig. 12]. The composition of the volume, the container, the

envelopes and plates divided by themes, as well as its taxonomic system, can be metaphorically imagined as that of a small archive where, in this case, the role of drawing is central. Documentation, criticism and taxonomy, as Vittorio Ugo states, are in fact some of the themes inherent to representation: “The documentation of a work does not consist only in its mere graphic reproduction, possibly supplemented by metric data, but also implies criticism and insertion in a more general system of morphological and typological similarities and differences, in a rigorous dimen-

sional framework, in a chronologically ordered chain of events, in a horizon of perspectives and aesthetic values. Under these conditions alone, it will be possible to clearly enunciate and render “critical” the very parameters of classification, which will not be limited to an orderly (and therefore easily consultable) collection of data, but will constitute a principle of knowledge and a design method. It is evident how, in this case, representation plays a crucial and clarifying role, enabling comparison and judgement with immediacy. Documentation, critique and taxonomy, for

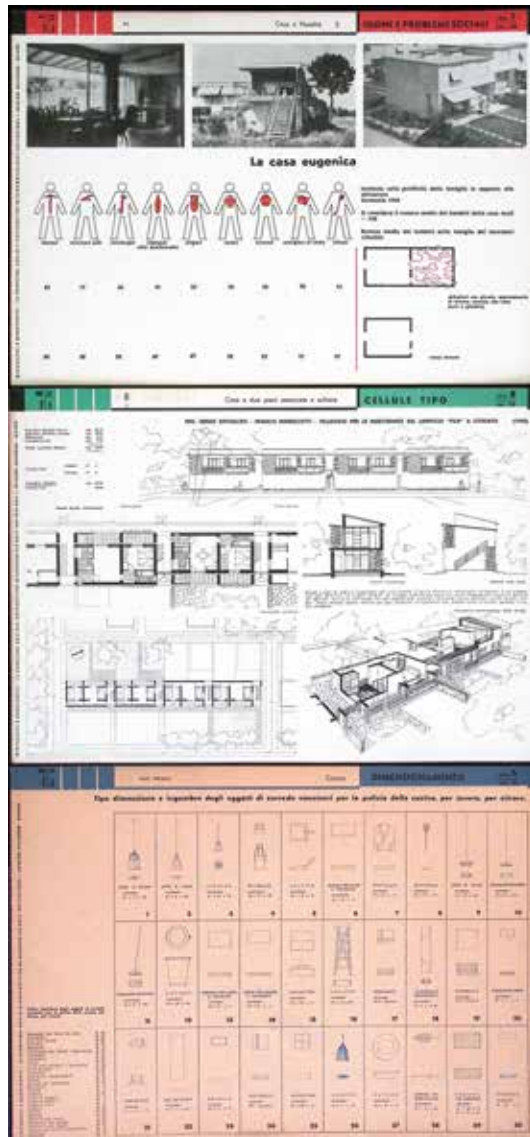


Fig. 12. The three groups of files in the volume, sorted by colour.

our culture, are three dimensions co-present and integrated in the knowledge system, which obviously do not exhaust it, but which, by offering an unambiguous representation, orient it and make it possible and verifiable" (Ugo 2002, p. 190).

READING THE LEGACY. AN EDUCATIONAL EXPERIENCE

Reading, knowing and 'knowing how to see architecture' [18] through a given taxonomic system, in order to trace certain categories, including formal, constructive, typological and spatial ones, and through a representation, also given but to be verified, can be a good pretext and a good 'gymnasium' for those about to embark on architectural studies. Unambiguous representations, on the one hand ensure a certain guarantee insofar as they are endowed with the typical strength of the 'scheme' [19], on the other hand, when they become instruments of mimesis of the design process, they provoke inevitable 'uncertainties' in the 'passages of scale' indispensable to knowledge of architecture.

In a redesign that turns its gaze to such operations, a short-circuit is inevitably triggered between a thought that attempts to exhaustively answer certain questions and another that, instead, claims to be self-confounding, even if it is not, but so it appears.

Metaphorically, the opposition between weak thought and strong thought investigated by Gianni Vattimo and Pier Aldo Rovatti [20] can be traced in the investigation of a drawing of a manual in which the investigator attempts to trace a 'truth' that seems, instead, to manifest itself self-evidently; a work between the interstices of representation, mimesis of a part of an investigation of an archive drawing.

The redesign of the patio house typology presented at the "City of the Sun" exhibition appeared to be a good opportunity to study, for those undertaking architectural studies, for several reasons to read Franco Marescotti's legacy; for a greater awareness of the fact that, alongside the history of architecture, there can be a history of

representation; to verify the 'manual'/archive scheme, because the theme of the house is more 'broad' in that "The first aim of architecture is to express, by means of its second aim, building, the sense of man's living on earth" (Purini 1980, p. 7). This was the incipit provided to the students for the redesign of the house, because "in the City of the Sun there is the unique concept of the dwelling understood as a unit of measurement referring to the pure and simple unity of man and his family" (Dato Toscano 1981, p. 40).

In Diotallevi and Marescotti's volume, the table illustrating the project is shown on a verso of card no. 16 in chapter 8, entitled 'Cellule Tipo'; it contains the ground floor and first floor plans and two sectional profiles on a scale of 1:200, two diagrams on a scale of 1:400 and a perspective cross-section that the authors call 'axonometric perspective', as is also found in the other tables; there is also a table and text parts signed 'Studio Sociale di Architettura' (fig. 13).

It will be interesting, now that the Marescotti Fund is finally accessible to scholars, to be able to see the structure of the FFM38 string in which, in addition to the 1562 graphical drawings, two menabos are contained and to 'interface' them with the contents of the subsequent FFM41, which concerns the study of building types for the 'City of the Sun' district.

The knowledge and study of a part of the Fund through redrawing, in this initial phase, took place through an analogical hermeneutic process tending to find, at times, through the change of scale, even some possible design inconsistencies that the 'scheme' cannot identify due to its obvious conceptual aspect. It was a matter of asking oneself the question that "concerns in particular what the design must "bring", "make arrive" through its execution and what instead it must bring back", "return" once it has been executed [because it is a] transcription/production of thought, graphic language pertaining to the cognitive sphere, an expression of multiple intelligences - in Howard Gardner's meaning - that includes both the experience of space and the sphere of visual and manual skills" (Salerno 2021, p. 11).

At a time when machines have 'invaded' possible cognitive processes, and considering digital drawing as absolutely no alternative to analogue drawing, it was decided, for students entering the world of architecture for the first time, to organise a didactic activity based on AI, (Craft Intelligence), which recognises the use of tools such as squares, pencils and compasses as indispensable before other graphic explorations of which they are the basis (figs. 14-18).

The patio house conceived for the 'City of the Sun', as an element of a terraced system, was forcibly, and silently, made to be read in its 'isolation' both to make known a way of living, and to 'amaze', recounting the legacy of an idea of a city possible from what had appeared to the students to be just a single-family house.

Drawing a house to draw a city. A didactic exercise gave back the meaning of this experience.

CONCLUSIONS

In order to give an idea of what the Fund can offer scholars, it seems appropriate to quote the words of Tommaso Giura Longo who, having had the opportunity to visit the Marescotti archive when it was still in the possession of the Pesaro architect, wrote: "Nulla dies sine linea: this seems to be the motto to which Franco Marescotti has been faithful for almost fifty years [...]. Other than a line, it is a dense spider's web, built by a relentless, tireless spider. It came down on us all at once when Marescotti opened up his archive to us and hastened to emphasise that it only contained what he had managed to save from the destruction of his Milanese studio [...]. A life of architect, scholar, polemicist and populariser. To give an account of everything would require not one issue but an entire year of the magazine. How to do it? [...] In the toil of the spider, what deserves to be appreciated is the endless and recurring repetition of the same gestures and operations. In this repetition lies the secret and the method for dosing the thickness, the tension and the weaving of the thread that is being woven

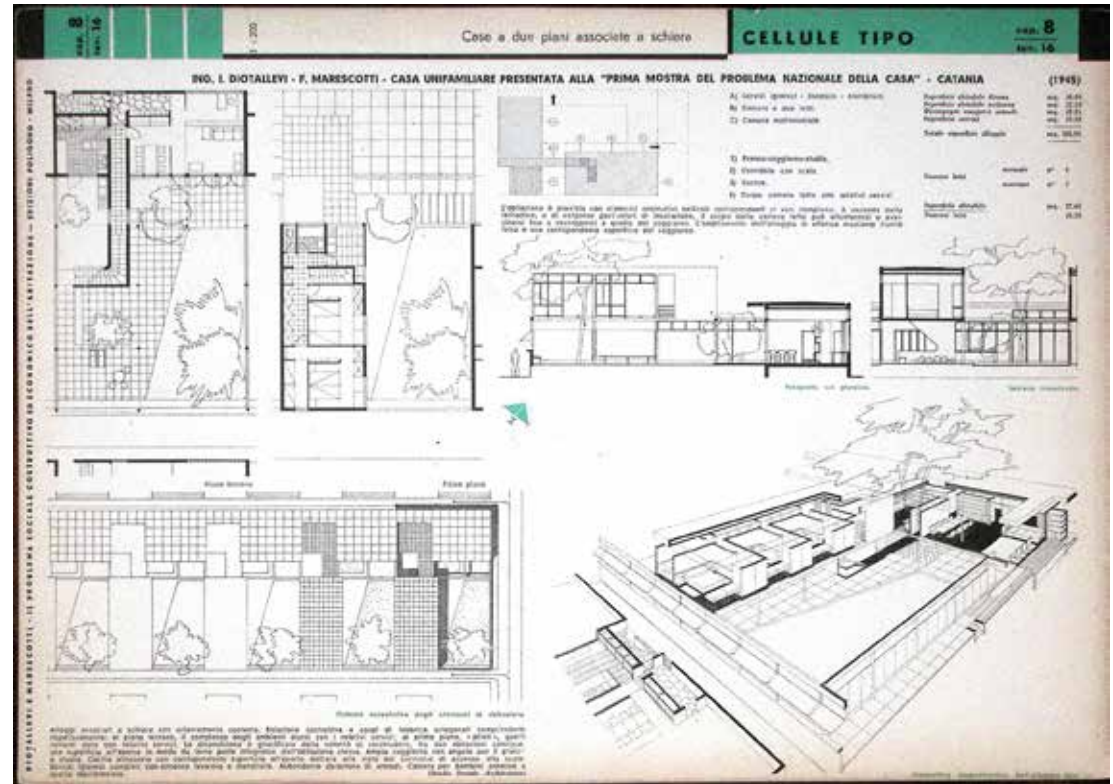


Fig. 13. I. Ditallelli, F. Marescotti. Single-family house presented at the 'Prima Mostra del problema nazionale della casa' in Catania. 1945. Terraced house of the 'Città del Sole'. Plate 16 of chapter 8 of the 'manual' 'Il problema sociale, costruttivo ed economico dell'abitazione', 1948.

and for adapting it to the stresses present in the always slightly different situations in which one works. Marescotti's way of working very much resembles the fatigue of the spider [...]' (Giura Longo 1981, p. 2). In 1982, Vittorio Magnago Lampugnani affirmed that in the drawings kept in drawers, the author's creativity appears in its purest form and that in them the architectural idea, since it is not debased by the compromises of its construction, manifests itself with greater fullness of 'meaning' in which the sign is entrusted with the true

role of 'signifier' (Magnago Lampugnani, 1982). In this sense, the value of architectural design takes on one of its 'highest' expressions: that of emblematic figure, of icon. The critical path traced by Magnago Lampugnani has been enlightening because it has made it possible to undertake lines of research concerning that unrealised architecture that, when investigated through critical redesign, allows a 'new history' to be outlined, offering architectural criticism new and unprecedented images for the 'written word'. A field of investigation that

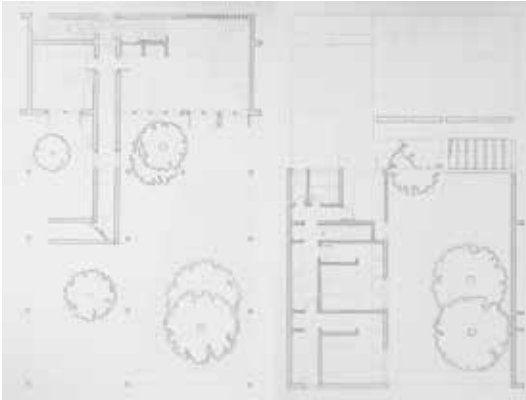


Fig.14. Redrawn plans. Graphic elaboration by Giulia Cipollina. Pencil on cardboard.

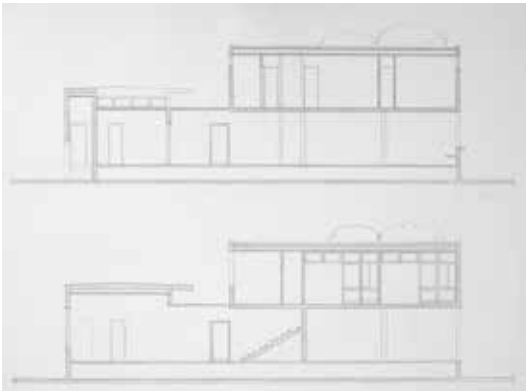


Fig.15. Longitudinal sections. Graphic elaboration by Ginevra Zoe Tuzzolino. Pencil on cardboard.

today, thanks to the study of the Marescotti Archive, can open up new scenarios [21]. Now that the Fund is finally accessible to scholars, it is necessary to imagine a multidisciplinary approach that tackles the study of the drawings in their value as documentary data, which, also with the aid of redrawing, can once again com-

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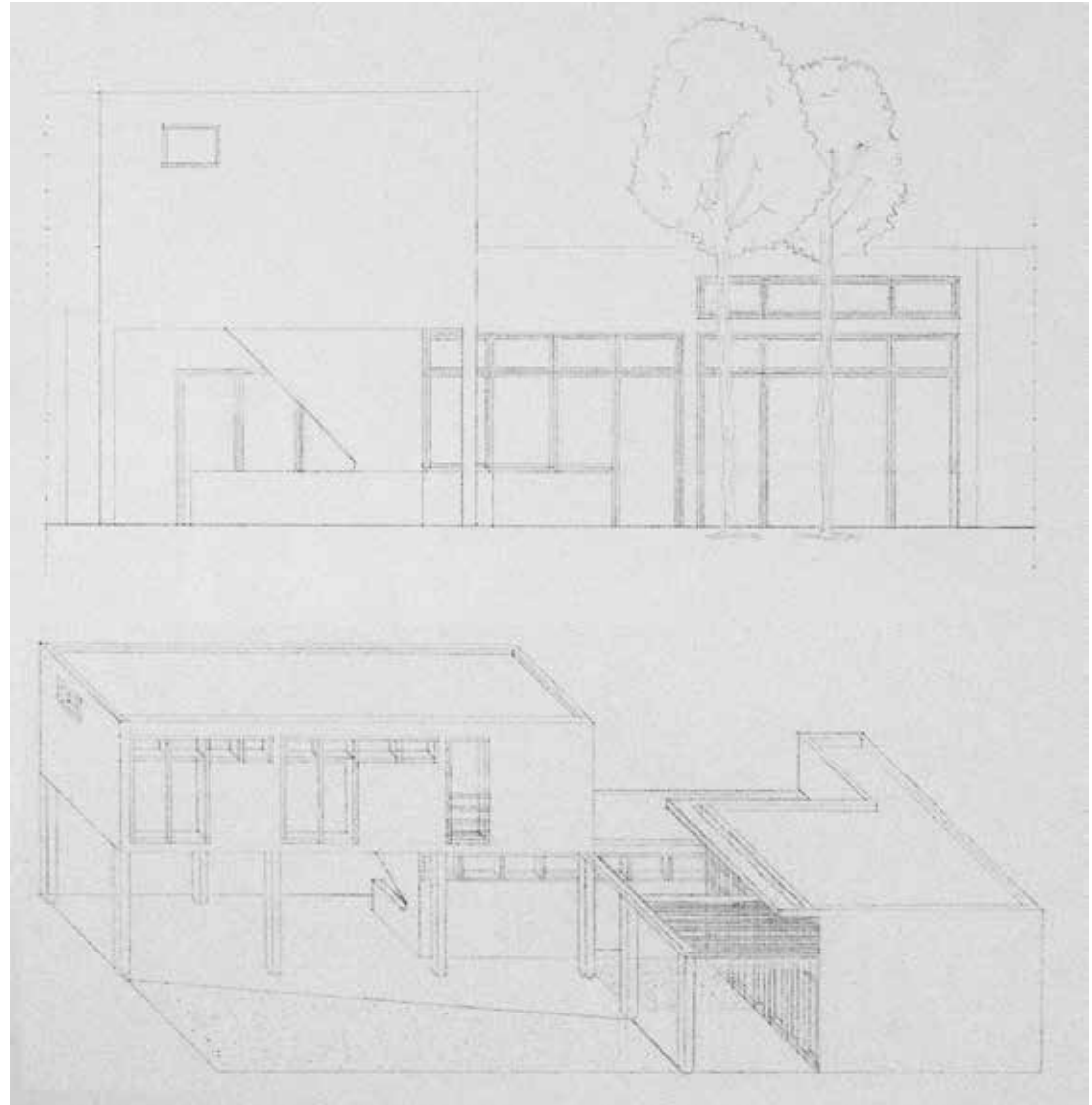


Fig.16. Front and axonometric projection. Graphic elaboration by Giulia Ciuro. Pencil on cardboard.

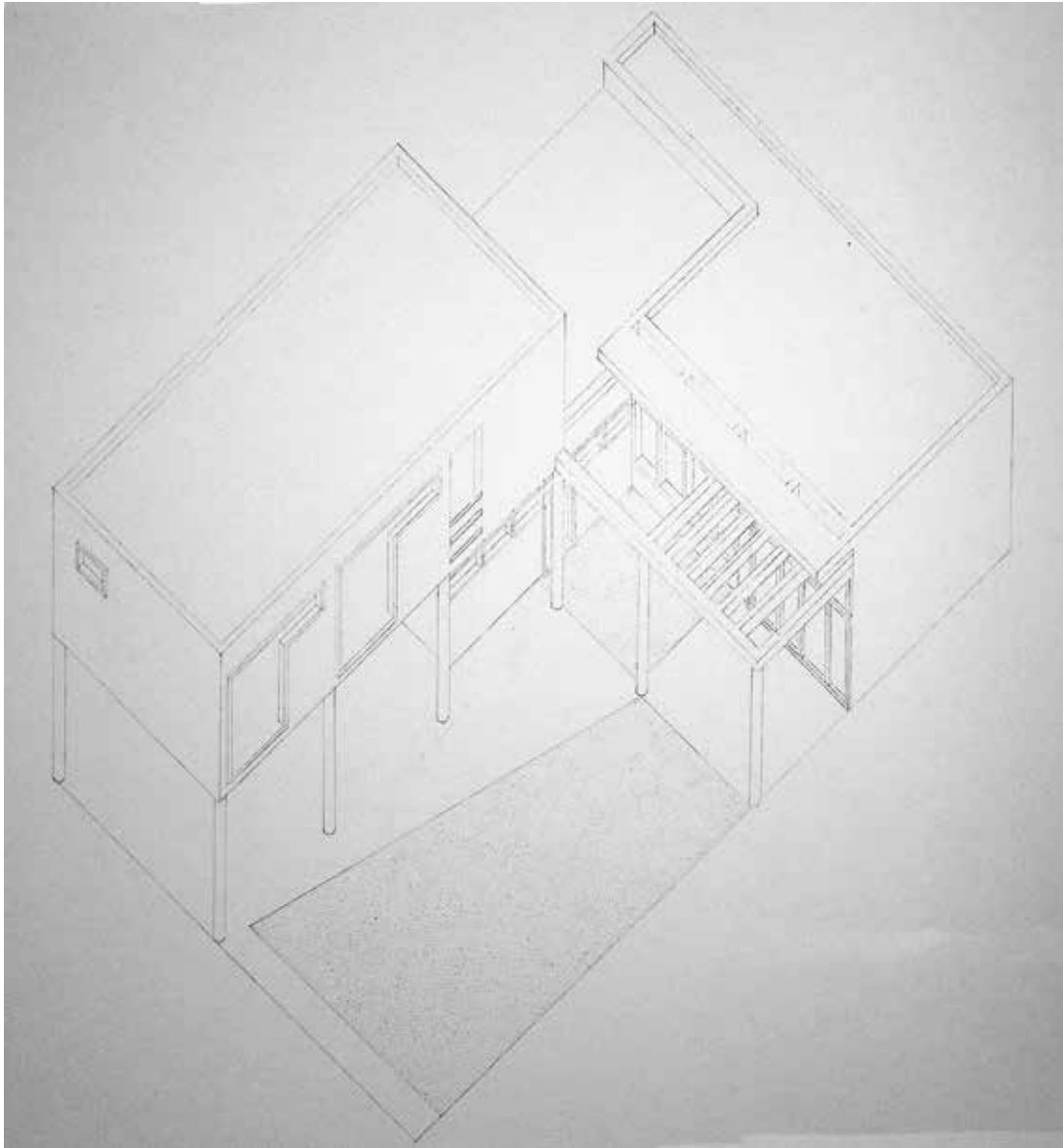


Fig.17. Axonometric projection. Graphic elaboration by Ginevra Zoe Tuzzolino. Pencil on cardboard.

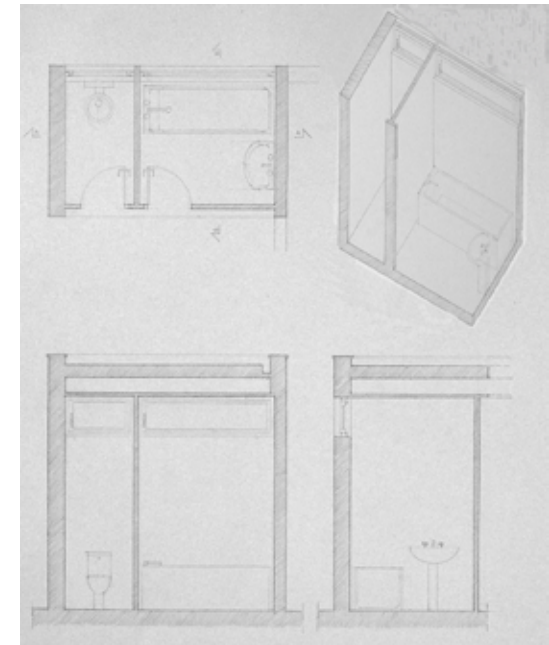


Fig.18. Study of the close-up of the bath. Graphic elaboration by Ginevra Zoe Tuzzolino. Pencil on cardboard.

municate the profound sense of the architect's design idea and, in Marescotti's case, 'represent' the set of principles and values that enlightened the designer during the ideational and construction process of the work.

CREDITS

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Some of the images in this paper are taken from books and periodicals, others have been provided by the Accademia di San Luca, and finally, the pencil drawings were done by students attending courses taught by the authors at the Department of Architecture of the University of Palermo.

NOTES

[1] Reference is made to the title of Umberto Eco's book, *Vertigine della lista* (Vertigo of the list), published by Bompiani in 2019, the first edition of which came out at the Vertiges de la liste event organised by the Musée du Louvre in November 2009 and directed by Eco himself.

[2] The Accademia di San Luca recently made the Marescotti fund accessible. (<https://www.fondomarescotti.org/>).

[3] Irenio Diotalle, an engineer-architect from Genoa, carried out his brief but intense activity mainly during his association with Franco Marescotti from 1936 to 1940, the year in which, with Giuseppe Pagano, they designed the horizontal city. He participated in the Italian Resistance and militated in the Proletarian Unity Movement. He designed the INA-Casa quarter of San Siro in Milan with Ignazio Gardella, Franco Albini and Carlo Molino.

[4] The volume was prepared on the occasion of the exhibition of the same name 'Franco Marescotti e la casa civile: 1934-1956' held in Pesaro from 22 May to 6 July 1980 in the rooms of Villa Ugolini.

[5] For a more detailed biography, see pp. 148-151 of Giorgio Ciucci and Maristella Casciato's 1980 volume (see bibliography) and the entry 'Marescotti, Francesco' in the *Dizionario Biografico degli Italiani*, Volume 70 (2008), of the *Enciclopedia Treccani*, which can be visited online at [https://www.treccani.it/enciclopedia/francesco-marescotti_\(Dizionario-Biografico\)/](https://www.treccani.it/enciclopedia/francesco-marescotti_(Dizionario-Biografico)/).

[6] Although he did not hold a degree and therefore the title of architect, the role attributed to him here is, on a substantive level, fully legitimised by his skills and work.

[7] Franco Marescotti ended his association with the University of Catania at the age of 72. Since he was not entitled to a pension or a subsistence allowance, he found himself in serious financial straits from the start, ending his days in a state of destitution.

[8] His book collection was sold, while he was still alive, to the Milan Polytechnic.

[9] Villa Zingali Tetto now houses the MuRa, Museum of Representation, run by the Department of Civil Engineering and Architecture of the University of Catania.

[10] At the same time as the centenary celebrations of Marescotti's birth, on 21 November 2008, the conference 'La casa per tutti - attualità del pensiero di Franco Marescotti e il social housing a Catania' was held at 'la Casa della Città', and a thematic exhibition of Marescotti's projects on the theme of housing entitled 'L'uomo dalla parte dell'uomo'. (https://www.agenda.unict.it/open_page.php?sez=articolo&id=1992).

[11] A similar theme was tackled in 1943 with the project for a district of typical dwellings and services, drawn up with Irenio Diotalle, for the Lanificio Fila in Cossato, in the

province of Biella, whose material consists of 44 graphic designs and 20 photographic reproductions.

[12] The relationship between Marescotti and Milan covers the period from 1936 to 1951, and among the many themes that the study of the Fund could bring to light is that of the layouts and organisation of the Milanese exhibitions and, in particular, clarify the extent of the architect's contribution to the work for the Milan Triennials of 1936, 1940 and 1947 and the 1951 housing exhibition.

[13] Examples include: the project for a house with prefabricated elements, Gaburri patent, with P. Carbonara and I. Diotalle (1945-46); the outline project for a clinical institute in Milan, with I. Diotalle (1946); the project for the fisherman's house in Chioggia (1946); the preparation of the International Building and Reconstruction Exhibition in Turin (1946); the project for two- and five-storey council houses for the IACPM in Milan, with I. Diotalle (1947-48); the project for the Varesina quarter for the IACPM in Milan, with I. Diotalle (1947-52); the project for council housing in Paderno Dugnano (1948-50); the project for the Mangiagalli (1949-50), Monza (1949-50) and Castellina (1949) neighbourhoods for the IACPM in Milan, all in collaboration with C. Ceccucci; the project for the 'Moscova' skyscraper in Milan (1950).

[14] Also conserved are the house project for the Cooperativa 'Aurora' in Bresso (1953-1956), and the project, in collaboration with G. Rizzi, for the Cooperative Social Centre in Novate Milanese (1955-56), which, unlike the two above, were not realised.

[15] The fund includes the so-

cio-statistical study and the project for the redevelopment of the Ignonilli district in Adrano (1956-60, 1974-75), the study for a tourist settlement at Fossa Creta in Acireale, the project for the building of the Sicilian Institute of Nuclear Physics in Catania, with G. Rizzi and G. Menichetti (1957-58); the outline project for the Faculty of Engineering building in Catania (1973-74). For the municipality of Lentini, the following are conserved: the General Regulatory Plan with G. Rizzi, V. Ragazzi and S. Colosi (1968-71); the project for the district prison (1969-73); the project for a multi-sports complex, with G. Rizzi, S. Colosi (1969-73); the project for six buildings for social housing (1969?); the project for six buildings for 48 social housing units owned by the Cooperativa Edilizia 'Leontina' (1973-75); the project for the Sea Museum in Syracuse (1972-76).

[16] For an exhaustive list of projects stored in the Fund relating to this period and these topics, please refer to the project registry available online (chrome-extension://efaidnbmnnnibpcajpcgiclfefindmkaj/https://accademiasanluca.it/api/uploads/Fondo_Marescotti_Regesto_generale_d1149d25e5.pdf).

[17] It should be noted that the size of the projects mentioned by Marescotti in the archive donation letter does not correspond to the size indicated in the project registry.

[18] We would like to paraphrase the title of Bruno Zevi's 1948 book (published the same year as Diotalle and Marescotti's 'handbook'), which is still considered an excellent read for those wishing to start studying architecture.

[19] For the concept of schema, see Ugo, V. (1987). 'Schema'. XY, II, 3, 21-32.

[20] Reference should be made to the text G. Vattimo, P. A. Rovatti, "Il pensiero debole" 2009.

[21] There is a graphic analogy between Giuseppe Vaccaro's studies carried out at the front and Marescotti's planimetric diagrams.

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