

1. Beatriz Colomina, “Learning from Global Tools,” in Valerio Borghonovo, Silvia Franceschini (eds.), *Global Tools 1973–1975: When Education Coincides With Life* (Rome: NERO, 2018), 4.

2. *Ibidem*.

3. Germano Celant, “Critica come evento,” *Casabella*, no. 330 (November 1968): 54.

4. *Ibidem*, 55.

5. “Everything is architecture.” More on this subject in Hans Hollein, “Alles ist Architektur,” *Bau. Schrift für Architektur und Städtebau*, nos. 1-2, 1968, *passim*.

Most people who follow the *Forgotten Architecture* group are interested in the houses designed between the 1960s and 1970s. In particular, they are fascinated by the ways of living pioneered in Europe and America by the protagonists of that new architecture later described as “visionary,” “fantastic,” and “radical.” We can ask ourselves—and it is legitimate to do so—why there is so much interest in this period today. As architectural critic and historian Beatriz Colomina stated,¹ there can be many explanations. One can interpret this return as a nostalgic revival of the “long-gone rebellious years”² or think of that period as a model to be emulated in the present, now that a reinterpretation of the architect’s role in society appears necessary. In this historical moment, characterized by deep-seated political, social, economic, and cultural fragilities, we like to reconsider the thinking that emerged in those years to identify its points of contact with our present, since today more than ever we are called upon to rethink the way of practicing architecture in all its forms. In this sense, it is essential to reconnect with the cognitive processes and symbolic values of that visionary architecture that denounced the invasion of consumer society, broke free from the traditional representations of the discipline (plan, section, axonometry), and placed at the center of the architectural discourse the exaltation of the fantastic and ideological aspects of a design practice.

Today’s cultural situation is not that different from the one described by critic Germano Celant in 1967 in *Casabella*: “[...] the artist, the critic and the architect are aware that they lack any agency on reality [...] Wielding our culture, we continue to bind our practice to the mere reading of various linguistic messages, never declaring a need to be part of reality; we wearily aspire to live reflexively and avoid facts, to extricate ourselves from any serious situation that may have a serious solution . . . Hence our sense of displacement and loneliness, the need for a commitment whose boundaries we cannot establish,

the closed circle of our never-contemporary gestures continually relegated to the slow sedimentation of reality.”³ The critic identifies “the desire to reclaim ‘ordinary everyday life’” as the generating element of the new trends that have emerged in the world of art and architecture. Just as architects and artists in the 1960s were engaged in reconstructing the relationship between art, architecture, and life, today we must adopt a critical attitude and believe in the “highest morality of one’s practice and actions.”⁴ In this sense, the reinstatement of the relationship between architecture and life is not only about a politicized view of the discipline, but rather a totalizing view of it (*Alles ist Architektur*,⁵ as Hans Hollein proclaimed in 1967).

The new architecture of the 1960s and 1970s also led to a radical revision of the living space. Indeed, the design approach of these architects was informed by a critique of the principles of modern domestic architecture, from which they attempted to move away by promoting new spatial concepts that transcended the functionalist limits of rationalism towards an architecture that placed the human being, understood as a combination of body and soul, at the center of its research. If the focus of the architectural discourse returns to life and everyday living, the feelings and emotions of those living in that space are key. So in those years, Europe and the United States witnessed a whole range of experiments in the field of domestic living that no longer responded to a traditional view of architecture, but instead began to think of domestic space as a space of life (be it a hut, an interior design project, a villa or an inflatable structure). Decades of design experimentation followed, not only in terms of form and construction but also of content. The intersections between architecture and other disciplines (art in particular, but also anthropology, sociology, philosophy), between utopian and dystopian visions of living and of reconciliation between design experience and living experience were highly appreciated. So, while in Italy Superstudio and Archizoom tran-

scended the building and city dimensions to imagine fantastic visions of landscape occupation (*Monumento Continuo*, 1969; *Fotomontaggi Urbani*, 1969), in the United States, Ant Farm inhabited inflatable nomadic structures, vans, ferrocement houses inspired by space missions (*Infla-tocookbook*, 1970; Media Van, 1971; House of the Century, 1971–73). While Guy Rottier in France designed holiday homes to be burned down after use (City of Leisure, 1968), in Sweden Andrejs Legzdīņš devised cheap, easy-to-transport housing solutions in which a young family could live and project themselves into the future (House of the Future, 1973). Giuseppe Perugini, Uga De Plaisant and Raynaldo Perugini in Fregene proposed a contemporary reinterpretation of the classic family housing typology (Casa Albero, 1968), and in Milan “a few years later” Salvati and Tresoldi designed houses as spaces of freedom, stages open to the spectacle of daily living (House in Lissone, 1981).

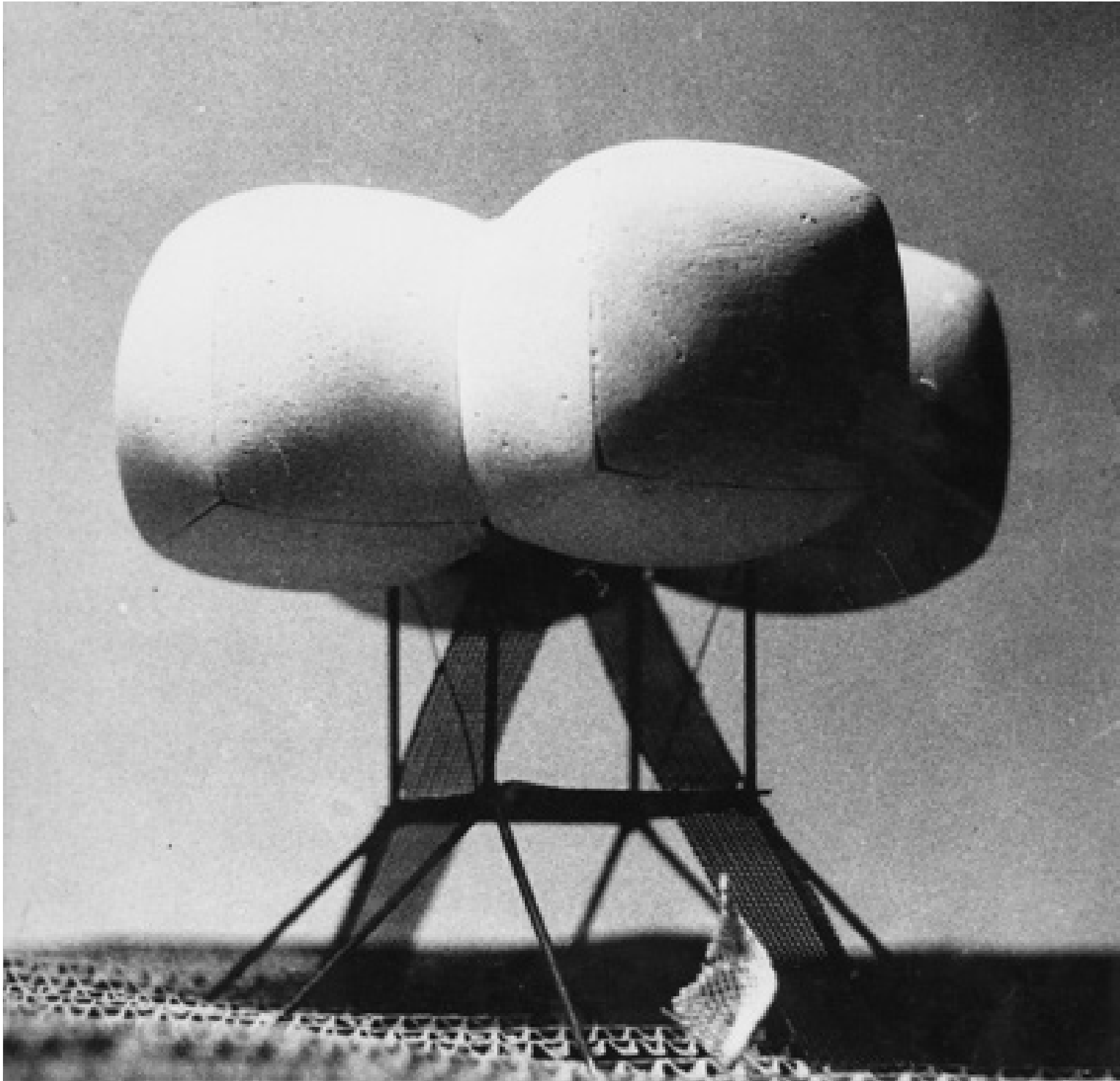
A manifesto text that best represents this new reconciliation of architecture and living was written by Ettore Sottsass Jr. in May 1965. Sottsass and 15 other Italian architects were asked to create furnishings representing “Italian living” for the exhibition *La Casa Abitata* at Palazzo Strozzi. While his colleagues made living areas, studios, and living rooms, Sottsass designed a bedroom and wrote the following text:

“Love, the idea of making love, this theme, should be the center of life, and life should be built around love, and the symbols that in contemporary society are organized around

power, force, conceit, rapacity, money, violence, should be organized, in my opinion, around true love. If only people were to think more about love, without vulgarity and obscenity, if people were to think about it more seriously, with happiness, certainly they would not have the time to do those crazy things that are being done in Vietnam or in Congo for example, or anywhere else; those macabre senseless actions that always have been and will be perpetrated in the prisons of America and those of Russia and in every prison or war or massacre or anywhere where there is violence . . . So I thought I would make a bedroom, and this thought for me is much less peregrine than it may seem: it is a much more serious and ‘social’ proposal as we say nowadays, than it may seem, directed as it is at trying to find salvation through love, inactivity, idleness, silence, and meditation rather than by the destructive and poisonous narrative of affluence. Of course, everyone will make fun of me and everyone will tell me that it is much more important to design a bathroom or a kitchen than a bedroom, and everyone will tell me that it is far more important to decide where to put the washing machine or the television and even more important to decide how many square meters or rather square centimeters it takes for the dishwashing machine to fit, an appliance that has not quite arrived in Italy, but soon will. Some will say, teasing me, that it is far more important to have money in the bank, a Jaguar, and a nice granite mausoleum at the cemetery. They will tell me these things that I hear every day, and when they tell me these things, I already know that another War is about to begin.”⁶

6. Ettore Sottsass Jr, “Una camera da letto,” *Domus*, no. 426 (May 1965): 54.

Gernot Nalbach, Low-cost House (Pneumatic House), Vienna, Austria, 1961-62

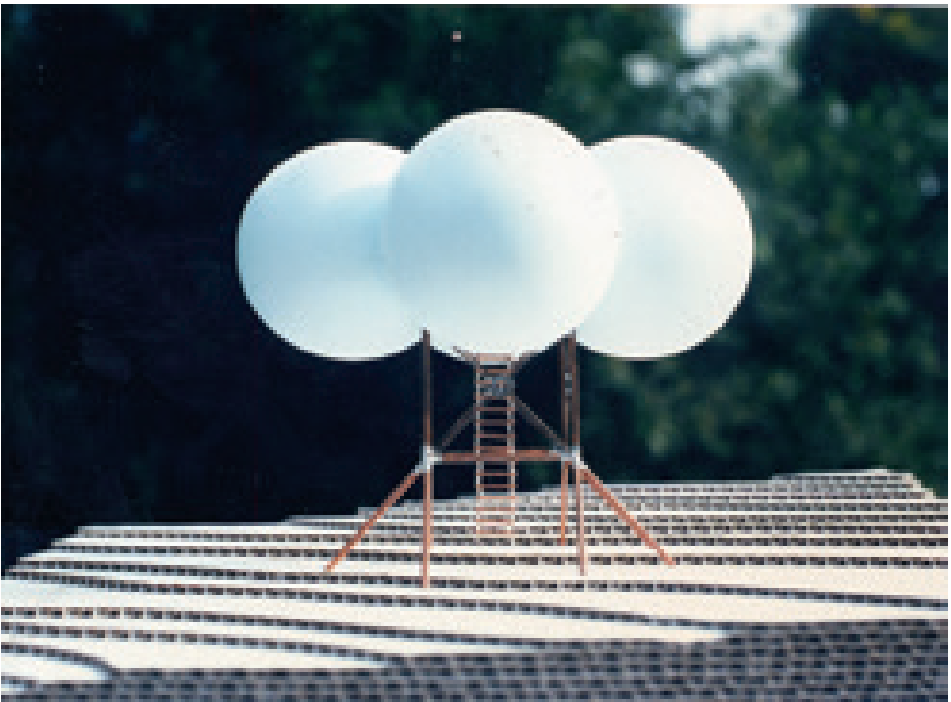


COORDINATES:	48°12'30"N 16°22'21"E
CURRENT CONDITION:	never built
PROJECT:	living unit
IMAGE CREDITS:	Archiv Gernot und Johanne Nalbach
MENTIONED BY:	Bianca Felicori

In 1963 Nalbach was among the first in Europe to experiment pneumatic-structure architecture, designing this inexpensive, quick-to-assemble house that could be set up any time. This new

way of understanding the living space sprang from a generational need to counter the spread of concrete buildings in the city and move towards a mobile and nomadic understanding of

modern living. This house with no foundations, is made of prefabricated and industrial elements such as scaffolding, construction-site toilets, roller blinds, and air mattresses.



Guy Rottier, Maison de Vacances Volante (Flying Holiday House), 1963-64

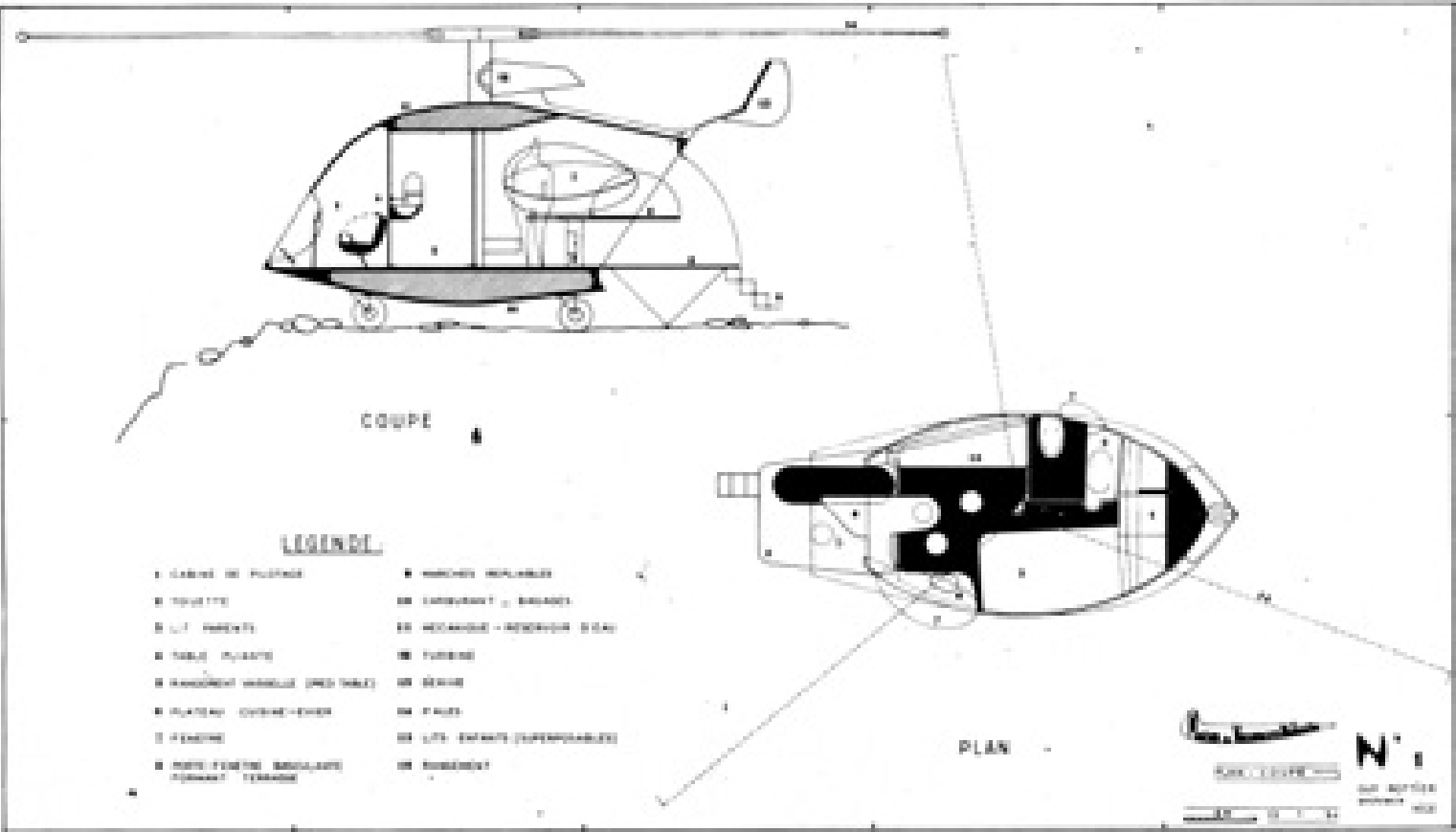


COORDINATES:	43°42'07"N 7°16'06"E
CURRENT CONDITION:	never built
PROJECT:	helicopter holiday accommodation
IMAGE CREDITS:	Archives Nice Côte d'Azur – Ville de Nice, fonds Guy Rottier
MENTIONED BY:	Bianca Felicori

During his intense activity and production, Guy Rottier devoted much of his career to the design of large holiday complexes that he called “cities;” these cities were constituted, in turn, by housing units of various kinds. In the first half of the 1960s, Rottier thought of a solution for stress-free holidays avoiding the

traffic along roads and motorways, reservations at campgrounds, hotels, and so on. So he designed a flying house that could be placed anywhere even at high altitudes. The house consisted of a helicopter with turbine propulsion and plastic casing, measuring 4.90 by 2.90 meters and, in addition to the cockpit, ac-

commodation for a family of four, two adults and two children. The fuel reserve allowed a range of 100 kilometers while landing and parking required only 10 square meters. Rottier’s goal, in fact, was to create mobile vacation cities suspended in the sky.



1-5m



Giuseppe Perugini with Uga De Plaisant and Raynaldo Perugini, Casa Albero, Fregene, 1968-1975



COORDINATES:	41°51'32.2"N 12°11'58.7"E
CURRENT CONDITION:	under restoration
PROJECT:	single-family house for vacation
IMAGE CREDITS:	Archivio Studio Perugini
MENTIONED BY:	Domenico Cutellé, Fabio Donia, Silvia Covarino

In the late 1960s, Giuseppe Perugini bought a piece of land near Pineta together with his wife Uga De Plaisant, who was also an architect, to build a holiday beach house. Once his son Raynaldo grew up and enrolled in architecture school, he too participated in the project. The trio was known as “The 3Ps” (the project was a rare case of family self-design). To read it merely as summer residence would be a serious mistake, since the house Perugini built was not just a domestic retreat, but one of the earliest experiments with a new architectural language, presenting a contemporary reinterpretation of the classic family

housing typology. Perugini, who had come from Argentina to become a sculptor and only later reverted to architecture, intended and realized the Casa Albero (Tree House) as a “continuum house,” a never-ending work in progress where one could experience the meaning of life through a direct relationship with the surrounding nature. This residential complex consists of three buildings of different types. The first, at the heart of the system, is the house itself, designed with an open, infinitely modular structure of bare concrete, glass, and red-stained steel. Next to it, Perugini made the “ball,” a 5-meter-diameter

sphere in contrast with the unfinished quality of the house. This sphere contains a room that his son Raynaldo “and his friends” would use as their music room to play the electric guitar during the family’s summer stays. A sphere—the ideal symbol of cosmic completeness and perfection—equipped as an independent, and this time unified house. The third building is the result of the union of three functional volumes called “cubes”: cubic space modules interspersed with semi-modules containing a bathroom, a bedroom, a living room and a kitchen in a space of less than 40 square meters.





Ettore Sottsass Jr., House for Arnaldo Pomodoro, Milan, Italy, 1966-68



In the second half of the 1960s, sculptor Arnaldo Pomodoro bought an attic on the top floor of a building in downtown Milan and had it elevated to create a space to welcome clients and friends and entertain. Pomodoro asked Sottsass to design a space reflecting the soul of a professional who was not looking for the idea of life, serenity and humor typical of the architect's work. With the help of young Neapolitan architect Bruno Scagliola and carpenter Giuseppe Baraldi, Sottsass transformed this attic into a unique space, even if devoid of intimacy and feeling. He designed a staircase with storage compartments under the steps which starting from the front door go all the way up to the bedroom, or rather, up to the "room for rest." Made of rosewood, the flight of stairs is introduced by a raised ar-

ea, also of the same wood, which contains drawers contributing to space organization. The staircase is a veritable piece of furniture that provides storage with shelves and cabinets. It contains a utility room and the counterweight of the marble dining table, cantilevered by two shelves. With the exception of the back wall in oland (white marble grit and plaster), the rest of the living room—the front door, the ceilings, and walls—are covered with a sophisticated white plastic laminate panel system, while the floor is in brown felt. The library, next to the entrance, is also made of the same type of panel, alternating with a chrome-plated perforated sheet, the same Sottsass used in the window openings to cover the radiators. In the library, the perforated sheet is used to hide the speakers of the magneto-

phon, the record player, and the cable player, devices set inside the cabinet along with records and a compartment with hangers. The solution Sottsass found for the windows is interesting: instead of the classic curtain, he preferred frosted glass sliding behind the plastic laminate wall covering. The furniture-sculpture-staircase leads up to the bedroom, with the old roof truss beams visible on the ceiling. In the room there is perhaps the architect's only concession to color, the gilded tile top designed for the display of objects, ornaments, and sculptures, then a small shelf for books and a closet full of drawers reminiscent of an old pharmacy. The bathroom, the only one in the house, is completely clad in finely-tiled white and gray granite.

COORDINATES:	45°28'01"N 9°11'24"E
CURRENT CONDITION:	excellent
PROJECT:	apartment interiors
IMAGE CREDITS:	Nicola Nunziata and Fabrizio Vatteri
MENTIONED BY:	Bianca Felicori





Andrejs Legzdiņš, House Project, Stockholm, Sweden, 1972



COORDINATES:	59°21'N 18°04'E
CURRENT CONDITION:	never built
PROJECT:	house unit
IMAGE CREDITS:	Andrejs Legzdiņš
MENTIONED BY:	Bianca Felicori

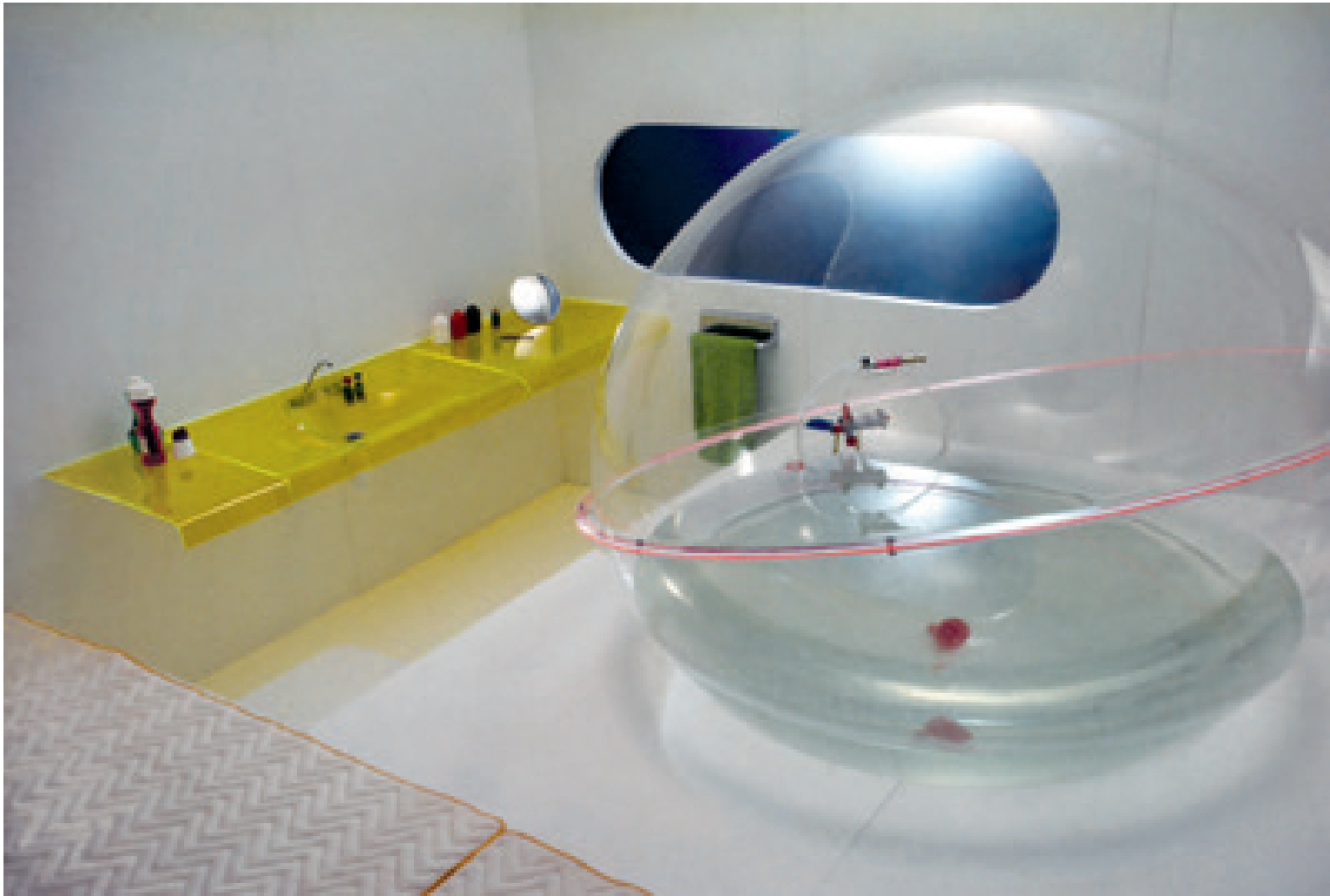
Andrejs Legzdiņš was born on January 11, 1936 in Riga, Latvia. Due to the second Soviet occupation of his country, when he was only eight years old, he was forced to emigrate to Gotland, Sweden, where he moved with his family after a troubled sea voyage on a fishing boat overloaded with refugees. At the age of 13, he began to develop an interest in architecture thanks to his father who was an architect. Once he finished school, he enrolled in the Art Crafts and Design course at Konstfack University in Stockholm, where he graduated as an interior architect and furniture designer. The design of domestic space is one of the main themes of Andrejs Legzdiņš' work. The year before his House of the Future (1972), the archi-

tect conceived a housing solution for himself and his young family in Stockholm, where they lived. An inexpensive, open-plan house whose interior divisions are flexible and changeable over time. The metal structure is a three-dimensional lattice made of steel tubes (2.10 × 2.10 meters) anchored to a concrete platform, which serves as a support, measuring 10.5 × 10.5 meters. The structure is infilled with a series of GRP panels that can be easily replaced and interchanged should the housing unit need to be enlarged. The interiors are lofted and divided into adult and children's areas; the children's space includes a bedroom and a mezzanine accessed with a ladder, and to this structure swings, slides, etc. can be attached;

parents, above their bedroom, have a mobile closet-wardrobe structure "designed by Legzdiņš" that can be conveniently opened from the lower space. In the central part of the house is the bathroom, consisting of a tub with a suspended spherical sauna accessible by ladder. The walls dividing the spaces are sliding and allow the house to be experienced without fossilizing its living functions. In the living area, the dining space is delimited only by the fireplace and the kitchen block. The house is designed by Legzdiņš to be easy to clean, indeed the architect claims that, thanks to the use of waterproof materials, both the interior and exterior may be washed with a water pump.



Andrejs Legzdiņš, House of the Future, Stockholm, Sweden, 1973



COORDINATES:	59°21'N 18°04'E
CURRENT CONDITION:	never built
PROJECT:	living unit
IMAGE CREDITS:	Andrejs Legzdiņš
MENTIONED BY:	Bianca Felicori

In 1972 Legzdiņš designed the House of the Future, in collaboration with photographer Hans Hammarskiöld. Their initial concept was a house inhabited by a young family, designed for life 25 years into the future. Computers were not around yet, and so the duo invented these playful devices arranged in a single 6 × 12-meter room: the night-dome, with thermal and light conditioning equipment, the 1.80-centimeter-diameter perspex transparent sphere-bath, a table-kitchen extending into the greenhouse where the family would grow its own vegetables, a cube-sink on wheels, a TV screen on the wall as

big as the 2 × 3-meter wall itself, and an electronic terminal to control all the devices in the house. They envisioned a new lifestyle and a new way of sleeping, cooking, bathing, relaxing like in a spa, and growing vegetables. Everything had to be sustainable, the water used in the bathroom was to be recycled in the greenhouse, and the night-dome sleeping space was to control the temperature of the whole house. The “home terminal” contained the control keyboard for the audio-visual system, air conditioning, automatic greenhouse watering, and so on. It also featured a video phone connected to libraries,

film libraries, museums, and information centers, so that an exhibition or any other content could be projected on the big screen. It was a mobile device, on wheels, with a blackout canopy, that allowed the user to isolate when receiving “long-distance calls” on the video phone. The bathroom, in particular, was not only a place to wash but also a spiritual place to relax. To design it, the architect once again drew inspiration from the theories of Fuller, who, in order to reduce water consumption in the Dymaxion Bathroom, had designed an atomizing shower.



Gian Piero Frassinelli, Casa Volpini, Urbino, Italy, 1975



In 1975, distinguished artist and professor Renato Volpini, owner of the Multirevol art print shop, decided to turn an old farmhouse in the Marche countryside into his new villa. To refurbish it, he called his friend Gian Piero Frassinelli, a member of Superstudio, a group for which Volpini had produced most of his limited-edition lithographs. “I give you *carte blanche*,” he told him, “I’ll be back when you’ve finished and you’ll give me the keys.” Frassinelli was not used to having this type of interaction with his clients. Like many architects, he preferred to have an ongoing exchange, a confrontation of ideas, but Volpini had no doubts, “I trust you completely,” he told him again, and let him get on with the work. Thus Frassinelli studied an elegant architectural solution and highlighted the new ele-

ments through the use of different materials, such as white ceramic tiles forming the squared surface—a leit-motif of Superstudio’s work. The method of composition was extraordinary: the original structure was split, in the center, by a cut dividing the house into two blocks. From the elevation “emerged” a volume, transverse to the main axis, enveloping the staircase connecting the two levels. The architect designed a glazed structure with metal framing as the roofing element for this envelope, which allowed more natural light to enter while differentiating from the existing terracotta tiles. On either side of the villa, two symmetrical blocks with a square pattern hide a small patio (a space dedicated to lounging) on one side, an outdoor kitchen oven and a room on the other. The solution de-

signed for the interior spaces was equally interesting. What had been the farmhouse stable was converted into a single living room and kitchen space. The only structural elements were the four central, brick columns that created a kind of alcove, a space for sitting and talking around the central fireplace. Another apartment, with a separate side entrance, was also part of the volume, enclosed between the two square blocks. The staircase led to the sleeping area, which included four bedrooms and a central hallway used as a living room. The attic spaces housed an additional room (the guest room), lofted, lit by the skylight and accessed by a spiral staircase enclosed in iron mesh painted green, which, along with blue, was the predominant color of the interiors.



COORDINATES:	43°43'30.86"N12°38'13.92"E
CURRENT CONDITION:	existing, but almost nothing of the original design remains
PROJECT:	farmhouse renovation project
IMAGE CREDITS:	Gian Piero Frassinelli
MENTIONED BY:	Francesca Tiberi

Alberto Salvati and Ambrogio Tresoldi



VILLA IN CIVENNA, 1968

IMAGE CREDITS: Laura Salvati
MENTIONED BY: Bianca Felicori

Between 1960 and 1980 Alberto Salvati and Ambrogio Tresoldi enlivened the Milanese cultural scene by placing the convergence of art and architecture at the center of their research. Salvati and Tresoldi’s design vision arose from their critique of the idea of the living cell in modern architecture. Graduating in 1960, the two had studied at the Milan Polytechnic with Carlo De Carli, promoter of the concept of primary space, the fundamental space for each person’s individual life. Their research stemmed from the rejection of the principles of the rationalist movement and, in particular, of Le Corbusier’s machine for living in. Salvati and Tresoldi began to outline a new conception of architecture, one beyond the functionalist limitations of rationalism and open to the inclusion of the immateriality of spiritual aspects. The interior spaces they designed were spaces of freedom, not refuges, not machines, not caverns, but stages for the spectacle of daily living. “Simplicity and freshness pervade all of Salvati and Tresoldi’s architectural manifestations,” wrote Alberto Sartoris, “The most intense moments are those in which color takes over surfaces, solids, and voids to transfigure the forms, to envelop them in an atmosphere of fullness in which the conducive sign of the composition vigorously evinces its humanism and truthfulness.”¹

VILLA IN CIVENNA, 1968

COORDINATES: 45°56'08"N 9°16'15"E
CURRENT CONDITION: excellent
PROJECT: detached villa

The villa is built on a steep sloping area overlooking Lake Como. Divided into three floors, the house consists of a street-level entrance area, a spacious living-dining room with large windows and a terrace overlooking the lake, a kitchen, and a guest area with a bedroom, dressing room, and bathroom. Upstairs in the attic are the parents’

and children’s bedrooms, and a study and play area overlooking the living room below from a balcony. The house also has a garage, heating and laundry facilities downstairs, and a play area. The furniture is basic and lacquered in different colors (white, light blue, red), matching the colored parts in the interior design, such as the balustrade and fireplace.

VILLA IN ARENZANO, 1968

COORDINATES: 44°24'12.7"N 8°40'57.76"E
CURRENT CONDITION: excellent
PROJECT: renovation of an existing house

In 1968 Salvati and Tresoldi renovated a beach house on two levels. On the lower floor, in addition to the bathrooms, they designed the living area that is completely windowed and overlooks the landscape which seems to become part of the house; on the upper floor they created a more intimate and private living room, closed off from the outside, plus the bedrooms. The second floor is characterized by the presence of plastic laminate green screens painted by Giuliano Barbanti, which by creating an illusory effect alter the perception of the real size of the spaces. The floor of the upper terrace features a plastic green carpet, while for the interiors the architects chose metallic ceramic tiles. The two floors are connected by a see-through polished steel staircase. Some of the furniture elements such as the crystal coffee table are by Salvati and Tresoldi, while the chairs on the lower floor are by Eames and the square table by Sottsass Jr.

HOUSE ON LAKE GARDA IN MONTE MADERNO, 1970

COORDINATES: 45°38'18.5"N 10°35'56.8"E
CURRENT CONDITION: excellent
PROJECT: prefabricated stackable living cell

Salvati and Tresoldi designed this prefabricated house with a symmetrical floor plan, two closed and two transparent sides, with sliding glass windows. The interior spaces, measuring 45 square meters, are distributed around the kitchen block, which they designed themselves, arranged in the center of the house; above the kitchen block they placed a hanging hood block with storage spaces; the kitchen is set against a wall dividing the living area from the sleeping area. The bathrooms are distributed along the two enclosed walls, while in the living area modular armchairs and sofas can be converted into beds. This living unit model was first built in Monte Maderno, on Lake Garda, but was designed as a prototype dwelling that could be produced in series.

HOUSE IN LISSONE, 1978

COORDINATES: 45°38'18.5"N 10°35'56.8"E
CURRENT CONDITION: excellent
PROJECT: prefabricated and stackable living cell

The semi-detached house in Lissone, which is perfectly preserved to this day, is a mature example of the application of the principles going beyond rationalist architecture explored by Salvati and Tresoldi. The villa was built in collaboration with architect Lino Arosio, who still lives there; the house contains artistic creations by Riccardo Perego, Armando Marrocco and Giuliano Barbanti. Salvati himself considers this house one of their most interesting works, thanks mainly to the use of color and shapes in the design at the entrance, breaking up the symmetry of the building.

Their research on a new conception of living space here also translates into an intense relationship between the interior and exterior of the house: the warmth of the domestic space is announced in the main elevation precisely by the bold use of

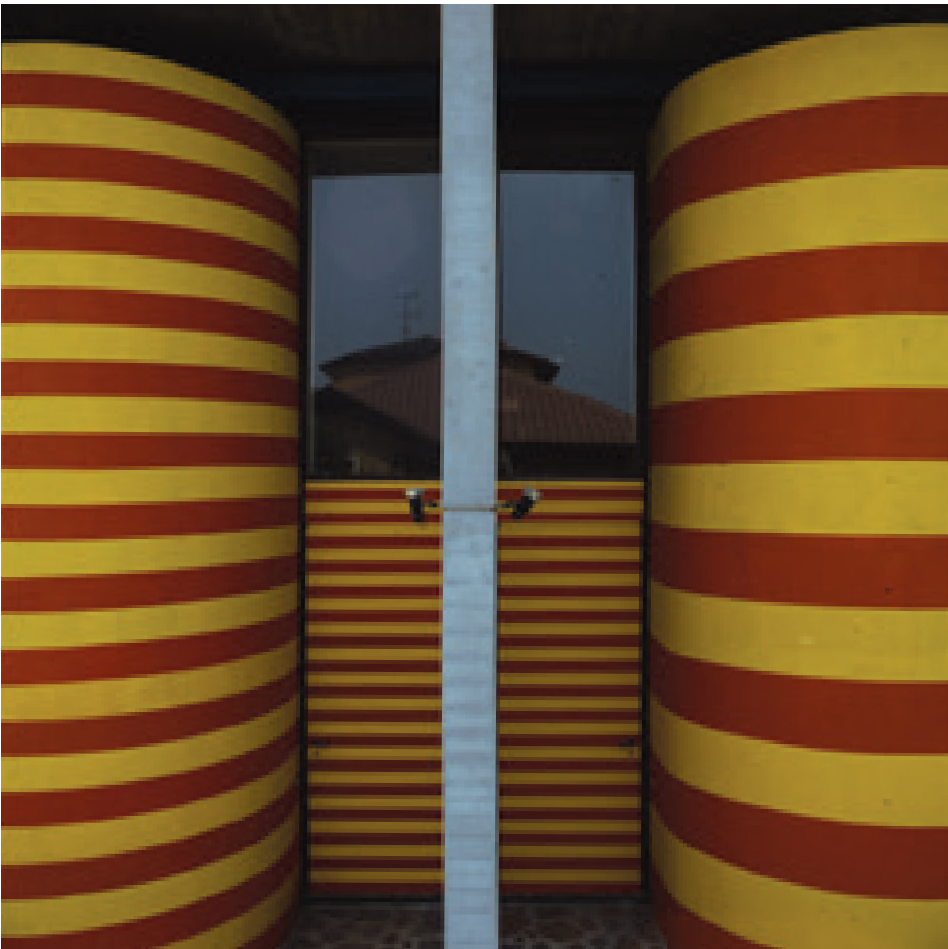
color and geometric shapes, both in terms of decorative motifs and volumes. “Color is the fundamental, determining, dominant material. With-

out discrimination of any kind between interior and exterior, it also constitutes a positive poetic message, a constructed whole in which

the supple and vibrant geometry of polychromy and the hard and sharp geometry of concrete can coexist.”²

1. Alberto Sartoris, “Forme immaginarie grafica creatrice nell’architettura di Salvati e Tresoldi,” in Alberto Salvati, Ambrogio Tresoldi, *Architettura e Design* (Milan: Electa, 1986), 7.

2. *Ibidem*, 11.



HOUSE IN LISSONE, 1978



HOUSE ON LAKE GARDA IN MONTE MADERNO, 1970



VILLA IN CIVENNA, 1968

Cesare Leonardi, Casa Mescoli-Goich, Modena, Italy, 1984-93



COORDINATES:	44°38'44.95"N10°55'32.59"E
CURRENT CONDITION:	excellent
PROJECT:	interior design; renovation of an existing house
IMAGE CREDITS:	Archivio Cesare Leonardi Progetti
MENTIONED BY:	Giulio Marchetti

Cesare Leonardi (Modena, 1935–2021) graduated in 1970 from the Faculty of Architecture of the University of Florence, where he was a student of Adalberto Libera, Ludovico Quaroni, Leonardo Benevolo, and his thesis advisor Leonardo Savioli. In 1963 he opened a studio in Modena with Franca Stagi (1937–2008). Active until 1983, the firm established itself in the creation of design fiberglass objects and architecture, parks and collective structures conceived in close relationship to trees and greenery. In 1983 Leonardi started to pursue independent research on craft design and green design, as well as continuing to devote himself to photography as a tool for documenting, investigating, and designing.

Leonardi was truly a multit talented genius: architect, designer, and urban planner as well as photographer, painter, and sculptor with a predilection for wood. His was a design method in which thought stemmed from and was nurtured by manual work, a practice which Leonardi, born into a family of artisans, had assimilated as a child. “The renovation of a typical Modenese *binata* house of the 1950s documents a ‘total’ approach to the theme of housing, from the reworking of the interior space to the design of the furniture with the modular ‘solids’ system and the planting of the garden. The most striking element is certainly the huge suspended, truncated, red-enamelled fireplace which, through the insertion of a truck fifth-wheel coupling in

the attic, can rotate outward, expanding the living room space beyond the large sliding glass window. Casa Mescoli-Goich was originally a professional assignment but eventually led to a lasting friendship between Leonardi and the owners. Over the years, in fact, the house became populated with new objects that now make up the personal collection of Leda Goich and Ivano Mescoli. Within the designed space, oil paintings and photographic compositions, fiberglass design from the 1970s and early prototypes of yellow wood seating, sculptures, and study models dialogue in an unprecedented way. They represent a concentrate of Cesare Leonardi’s thought and work method, set in a visionary and at the same time domestic dimension.”¹

1. Veronica Bastai, “Un’avventura straordinaria,” in Andrea Cavani, Giulio Orsini (eds.), *Cesare Leonardi. L’architettura della vita – Architecture of Life*, exhibition catalog (Milan: Lazy Dog, 2018), 233–240.

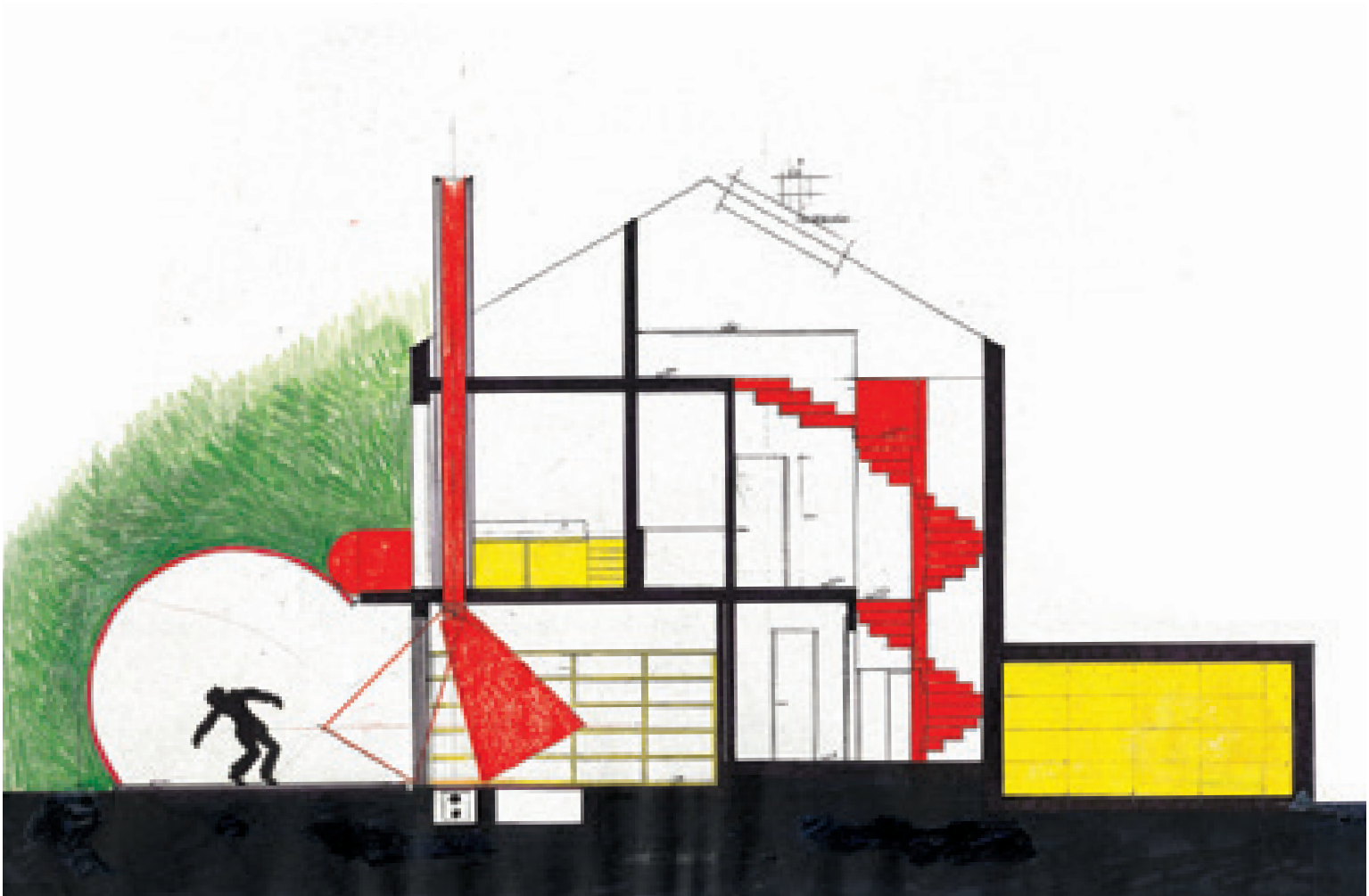




IMAGE CREDITS: Gianluca Gasperoni

