

# Villa Colli by Giuseppe Pogatschnig Pagano and Gino Levi-Montalcini: some graphic reflections

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## Abstract

Villa Colli is one of the most vivid testimonies of the professional collaboration of two protagonists of early twentieth century Italian architecture, such as Giuseppe Pagano and Gino Levi-Montalcini. Built in the countryside just outside Rivara, in the Province of Turin, at the end of the 1920s, it presents unique features not yet particularly explored by historiographical criticism. With this research, an attempt is made to fill this void, using a methodology that sees the application of the classic tools of the Science of Representation, that is, drawing, relief, three-dimensional digital modeling and graphic analysis, used here as devices for investigating and decoding space, of volumes and two-dimensional forms that generate them, trying to grasp the meanings behind them: in other words, the attempt is to retrace the design reasoning developed by the two architects. All this is not a substitute for verbal historical criticism, but as an aid, to arrive - hopefully - at a deeper understanding of the architectural phenomenon. In explicitly exempting oneself from pronouncing definitive words about the building, two effects could arise: the first is to elicit further critical contributions on the subject; the second could concern, instead, the protection of the building, that is, to trigger possible processes of preservation and restoration of a small dwelling house, certainly, but emblematic of a significant historical and cultural period of Italy.

*Keywords:* History, Twentieth century, Architectural drawing.

Objectivity is a feature rarely present in a research, an essay, a dissertation, a text about architecture: it could also be added that this condition of "rarity" evolves into a true "absence" when the research is carried out through the activity of drawing. Franco Purini defines it as "the true view of the architect" or even "his fundamental thought-form"<sup>1</sup>, to witness the absolute indispensability of graphic action from the reflection produced by our mind, which operates like a real filter of the reality that is being observed: the final outcome of this process - which only apparently may seem linear or predictable - is a graphic simulacrum in all respects, in some ways similar to the real architectural object<sup>2</sup>. Not by chance, the attempt that we are trying to make here is to investigate a small dwelling building through a re-reading that can only be exegetical<sup>3</sup>: a deepening with the ultimate goal of better understanding the reasoning that led to such an architectural manifestation,

<sup>1</sup> Purini, F. 2000. *Comporre l'architettura*. Roma-Bari: Editori Laterza, p. 99; Purini, F. 2007. *Una lezione sul disegno*. Roma: Gangemi, p. 33.

<sup>2</sup> Purini, F. 2000. Pp. 106-107.

<sup>3</sup> Sacchi, L. 1989. *Il disegno dell'architettura americana*. Roma-Bari: Editori Laterza, p. 1.

naturally without the pretense of putting definitive words on the matter, indeed, hoping that these reflections can arouse further and subsequent deepenings. Furthermore, although this is more of a concern than the writer, the activity of drawing up the text and the accompanying drawings also constitutes a moment of verification of the study methods adopted, ie an "intimate and continuous questioning" of how to write an essay of this kind. These reflections of a graphic nature - which in the previous lines have been anticipated as the *leitmotif* of the essay - concern Villa Colli, a residence for summer vacation built starting from 1929 just outside the town of Rivara Canavese, in the Province of Turin, designed by Giuseppe Pogatschnig Pagano and Gino (born Luigi) Levi-Montalcini. Who commissioned the work from the two architects was Giuseppe Colli, administrative manager and founder of the Turin-based newspaper "La Stampa", anti-fascist (later driven out by Mussolini, becoming organic, in the post-war period, to "Corriere della Sera")<sup>4</sup> and father of most known Giorgio, among the greatest Italian historians of philosophy<sup>5</sup>. However, it appears that the actual paternity of the assignment is attributable to Pagano, given that the Colli family was linked to the latter due to acquired kinship constraints<sup>6</sup>. A consolidated tandem of designers, whose works include the Pavilion of Festivals and Fashion at the International Exposition of Turin in 1928, the Office Building in Corso Vittorio Emanuele II in Turin (1929, one of the emblems of the first Italian rationalism)<sup>7</sup> and the SALPA headquarters in Sesto San Giovanni (1930), just to remember some of the testimonies resulting from this productive collaboration that lasted about five years. Both Pagano and Levi-Montalcini are two victims, albeit in a profoundly different way, of the barbarism perpetrated by the Benito Mussolini regime: the first died of hardship, after several periods of imprisonment and unspeakable torture, in the Nazi concentration camp of Mauthausen, for having denied, from the end of 1942, to continue to be loyal to the regime, even as director of the magazine "Casabella", categorically refusing to pursue a design culture - advocated by the upper echelons of fascism - far from its progressive ideal of modernity (position that resulted in active participation in the partisan struggles)<sup>8</sup>; the second, ostracized starting from 1938, due to the ignoble racial laws, was first suspended from the register to be definitively expelled in 1940<sup>9</sup>, forced to move to Florence until 1945, a period in which he devoted himself exclusively to painting and sculpting<sup>10</sup>. Unlike Pagano, Levi-Montalcini did not pay for his belonging and his ideas with his life: in the post-war period he resumed his professional activity, devoting himself mainly to urban themes and the design of the social housing, adding to this the didactic activity, initially as a lecturer at the Polytechnic of Turin, to become a professor of interior architecture and decoration in 1956 at the Faculty of Architecture of Palermo<sup>11</sup>, then chaired by one of the best students of Ernesto Basile, Salvatore Caronia Roberti; in 1964, he moved to the

<sup>4</sup> Ruotolo, P. 2006. *Una villa fra l'Europa e la Storia. A rischio un'opera di Pagano e Levi Montalcini, nonostante la tutela esemplare della famiglia Chiono*. Retrieved June 3th, 2019 from <http://www.osaweb.net/winbiBiblioteca.asp?id=6>.

<sup>5</sup> *Ibidem*.

<sup>6</sup> Bassi, A., Castagno, L. 1994. *Giuseppe Pagano*. Roma-Bari: Editori Laterza, p. 58.

<sup>7</sup> Saggio, A. 1984. *L'opera di Giuseppe Pagano tra politica e architettura*. Bari: Edizioni Dedalo, p. 38. Both the Turin palace and the SALPA headquarters in Sesto San Giovanni are made by direct commission of Riccardo Gualino, entrepreneur-patron of Biella origin.

<sup>8</sup> Given the theme of the article, it did not seem pertinent to speak at length about the human, political and working life of an architect like Giuseppe Pagano, which in fact is only briefly mentioned. Therefore, if you want to go into more detail about the matter, refer to: Saggio, A. 1984, pp. 7-23; Musto, G. 2008. "Profilo biografico di Giuseppe Pagano", in De Seta, C. (Ed.), Pagano, G. *Architettura e città durante il fascismo*. Milano: Jaca Book.

<sup>9</sup> Savorra, M. 2005. Item "LEVI MONTALCINI, Luigi" in *Dizionario biografico degli italiani*, Vol. 64. Roma: Treccani. Retrieved June 3th, 2019 from [http://www.treccani.it/enciclopedia/luigi-levi-montalcini\\_\(Dizionario-Biografico\)](http://www.treccani.it/enciclopedia/luigi-levi-montalcini_(Dizionario-Biografico)).

<sup>10</sup> *Ibidem*.

<sup>11</sup> *Ibidem*.

University of Padua, where he taught architectural composition at the Faculty of Engineering for eight years, to conclude his university career again in Turin in 1972, dying in the same city a little over two years later, at the end of '74<sup>12</sup>. These historical-biographical premises - considered necessary by the writer - help us to better understand the context and the "actors" that allowed the creation of one of the most significant buildings of the early twentieth century in Italy. Also in this regard, on the basis of the writings of Antonino Saggio and Cesare De Seta, we could say that the assignment of the villa to the two designers matures in a rather lively cultural climate, that of the Turin of the 1920s, in which the characters of the the caliber of Riccardo Gualino and Lionello Venturi were able to hold the debate at very high levels, inviting, in the various circles, intellectuals, architects and artists of the first order, such as Edoardo Persico, Gigi Chessa, Felice Casorati, Alberto Sartoris or Enrico Paulucci (solo to name a few) besides Pagano and Levi-Montalcini (and perhaps also Giuseppe Colli) and maintaining stable relations with other nerve centers of European culture<sup>13</sup>. So a lively atmosphere, with a broad breadth and not confined to the Belpaese, which immediately turned out to be extremely receptive «for the construction of the first buildings in which the resonance of what happened outside Italy was felt»<sup>14</sup>. Certainly, works such as the aforementioned Palazzo Gualino, which contends the Novocomum by Giuseppe Terragni with the rationalist primacy in Italy, are the plastic demonstration of the acceptance of these progressive instances in Turin architectural production: the office building, built temporally just before Villa Colli, can be considered as prodromal of most of the solutions that we will see applied, albeit on a different scale, to Rivara: the external colds of Loosian reminiscence<sup>15</sup>, rigidly symmetrical in the main front (the latter characterized by the presence of an evident projection of the party central and by the obsessive repetition of the string-course bands at each elevation<sup>16</sup>), the plans, on the other hand well-designed and resolved from the typological and functional point of view<sup>17</sup>, the ultra-modern systems<sup>18</sup>, and the integrated, fixed and mobile furnishings, the result of a careful and meticulous project, not separated from the architecture, by Levi-Montalcini<sup>19</sup>. As was said, for the summer residence of Giuseppe Colli, the two designers think of a discreet building, with two elevations above ground, located in a long and narrow piece of land in the countryside west of the inhabited center of the town, having access from the street provincial road leading to the hamlet of Forno, in the direction of the Gran Paradiso. The building is far from the road, positioned in the highest part of the lot (which is in light slope), on the slopes of a small hill covered with typical vegetation of the Pre-Alps. The two architects also deal with the design of the garden, which they form in a formal manner, studying the paths as perceptive-perspective devices that allow the achievement of a certain scenographic outcome, with the villa itself as its focal point<sup>20</sup>: Paola

<sup>12</sup> *Ibidem*.

<sup>13</sup> Saggio, A. 1984, p. 30.

<sup>14</sup> *Ibidem*; Regarding the cultural atmosphere that pervaded Turin at that time, also look at: De Seta, C. 2008. "Introduzione", in De Seta, C. (Ed.), Pagano, G. *Architettura e città durante il fascismo*. Milano: Jaca Book, pp. XXIX-XXX

<sup>15</sup> De Seta, C. 2008. "Introduzione", in De Seta, C. (Ed.), Pagano, G. *Architettura e città durante il fascismo*. Milano: Jaca Book, pp. XXXVI-XXXVII; Saggio, A. 1984, pp. 38-40.

<sup>16</sup> *Ibidem*. Saggio also notes that Palazzo Gualino, despite having been defined in 1955 by Carlo Melograni as "arid and even a bit shabby", will exert a certain influence in the project commissioned to Alberico and Lodovico Barbiano di Belgiojoso by the patron and industrialist Antonio Feltrinelli, of a building for homes built in Milan at the beginning of Via Daniele Manin in the period from 1934 to 1937.

<sup>17</sup> *Ibidem*. De Seta states that the system of the two courtyards solves the problems generated by the double entry in an exemplary way, while the positioning of the stairs and elevators responds well to the different distribution of personnel.

<sup>18</sup> Saggio, A. 1984, pp. 38-40. Here Saggio writes that Palazzo Gualino is one of the first buildings in Italy to be equipped with an air conditioning system.

<sup>19</sup> De Seta, C. 2008. "Introduzione", in De Seta, C. (Ed.), Pagano, G. *Architettura e città durante il fascismo*. Milano: Jaca Book, p. XXXVII.

<sup>20</sup> Ruotolo, P. 2006.

Ruotolo, rightly, defines it as a real park closely related to the house, in reality, in the opinion of the writer, could rise to the function of "modern churchyard", ie an introductory space, conceptually borrowed from the architecture of worship, for the reception of bystanders, which embodies the prelude to the "domestic sacredness" of architectural space. The concept of modernity could also reside in the material, morphological and use aspects, established that it is a "sloped" and not a horizontal, "green" churchyard, rather than a stone and, finally, placed at the service of a civil dwelling and not of a church. The house is hoisted on an imposing stone baseboard (now totally covered with thick vines) which performs the actual function of a podium (Fig. 1); to access it, from the height of the land, there are three parallel ramps - between them independent - of steps, two of which are placed symmetrically on the smaller sides and the other, the main one, positioned in front of the northern front axially to the building itself and to the main front door; the ground imprint of the basement, obviously more extensive than that of the architectural shell alone, allows to create on one of the two minor fronts and on the entire main front a usable terrace (Fig. 2) protected by a rationalist steel balustrade with horizontal protection bars and few vertical uprights to hold them; the level of the walking surface of this outer space coincides with the internal level of the ground floor, an elevation to which it is possible to enter through the large central access door equipped with unusual checkered doors in wood and glass; the exteriors of the villa obey precise criteria of symmetry (Fig. 4), with the main front characterized, in addition to the entrance, by two large openings on the ground floor and by the large loggia on the upper floor, which turns onto the two smaller fronts but not on the rear; in this hybrid space, covered by the projecting roof, but completely open to the view of the pre-alpine landscape, there are the openings of the bedrooms which, due to a criterion of visual balancing of the whole, abandon the horizontality (found in the windows of the lower floor and in the same loggia) to adopt a predominantly vertical axis, except for the hole in correspondence with the main entrance; the two minor fronts (Fig. 5), on the other hand, are characterized by the presence from the parapet-handrail of each of the two staircases, which, superimposed on the massive basement surface generates chiaroscuro effects which give a certain impetus to the overall view of the two fronts; moreover, always in each of the two minor fronts, there is an opening in the shape of a "mirrored P" and a second window; the rear front is characterized by the presence of the volume hosting the stairs, which emerges from the compact stereometry of the building, giving it a large vertical opening capable of guaranteeing good daylighting; returning to the upper loggia, which is slightly cantilevered with respect to the perimeter wall on the ground floor, one cannot fail to mention the presence of these symmetrically arranged wooden uprights, which for the important section could also be defined as "pillars", which do not they perform particular static roles, but they constitute the anchor for the parapet, also wooden, composed of a set of rigorously horizontal beams that run along the entire perimeter length of the three aforementioned fronts; the coverage deserves a special mention, made by a sloping roof system apparently with four pitches, probably supported by wooden trusses resting on the last floor or on the perimeter walls; the volume of the staircase has an independent coverage compared to the rest of the house, but identical from the same constructive point of view. The ground floor is basically reserved for the living area (Fig. 2): the large six-door front immediately leads to the large double-height hall, from which the overall spatial tectonics of the house appears to the visitor: mirroring the entrance area, connected to the latter with openings equipped with the same concealed sliding doors, respectively to the left and to the right, are placed the dining room and the living room, the first post in direct communication with the kitchen, which is located in a smaller room,

located to the left of the stairwell; frontally to the hall, thanks to an axial opening at the entrance, it is already possible to appreciate the staircase, but in reality this opening leads first into a corridor that disengages the hall, the kitchen and, arranged in mirror image, the environment called *ménage* (a sort of room for private family discussions with a small cot, desks, chairs and chaise-longue); the bathroom is located to the right of the stairwell, while symmetrically to this, we find the bedroom reserved for the servants; on the upper floor there is the sleeping area, with six bedrooms, arranged "radially", all reachable through a jutting balcony in the double height space; there are also two hygienic services, which are mirror-like, which flank the staircase; the large perimeter loggia is accessed both from the bedrooms and from two openings placed at the end of the two side balconies that protrude into the large central space. The building solves a complex demand of rooms by the client with a symmetrical composition both in plan and in elevation, which could refer to the classicism of the Renaissance villas of Andrea Palladio, for the large central volume that in plan plays a role of geometric place for the symmetrical-radial arrangement of the rooms, or to the oldest Medici Villa in Poggio a Caiano by Giuliano da Sangallo, for the main façade and all the elements that compose it, ie podium, access stairs, openings, arcades and roofs. According to an acute reflection by Paola Ruotolo, in Villa Colli, the reference to the Renaissance period is more to be noted as a criticism of classicism itself, which would reject any slavish and sterile revival of the past in revivalist terms in favor of a transposition of those principles in an expressly functional key to the intended use of the building<sup>21</sup>. A further possible reading of the classicist component - understood in a broad sense - of this twentieth century architecture could lie in the intelligibility of its forms<sup>22</sup>, which, as already mentioned, appear clear both at the time of the observation of external stereometries, and inside, thanks to a clear spatial tectonics that is revealed to the user, as soon as he enters the front door (Fig. 6, 7 and 8). The graphic-analytical investigations carried out on the Villa Colli project drawings shown on no. 50 of the *Domus* magazine confirmed - if ever there was a need for it - the solidity of the theses previously exposed but, at the same time, revealed the building's formal obedience to precise geometric-proportional matrices (Fig. 9): the ground floor plan, for example, it is supported by a grid of modules with a side of 1,835 m, such that the large central hall is reduced to a square with a side length of four modules, while the kitchen and living room are rectangles of three modules for four (Fig. 9a); the situation of the kitchen and the manage is more singular, where the longer side remains of 4 modules, while the smaller one is equal to two and a half modules; the situation changes upstairs (Fig. 9b), where the lattice grid is supplanted, in favor of the attribution of an actually central role to the large double-height space, which, with its formal square matrix, generates, through a golden proportion, the smaller dimensions of the bedrooms on both sides, while, towards the north, with the aid of a construction of a dynamic or diagonal rectangle, it creates the specular bathrooms alongside the staircase; the main elevation of the only architectural envelope (Fig. 9c), that is the one facing the provincial road, can be inscribed in three identical and side by side golden rectangles generated starting from a square with side having a length equal to the two inter-floors; if this research includes the basement of the villa, it turns out that the architectural complex can be inscribed in a rectangle obtained as the sum of two squares having half the length of the base as its side. A subsequent reasoning could be carried out

<sup>21</sup> *Ibidem*.

<sup>22</sup> Forcing a little, the definition of a classical architect developed by Antonio Monestiroli in an introductory essay to a monographic work dedicated to Mies Van Der Rohe written by Ludwig Hilberseimer was cited (Monestiroli, A. 1994. "Le forme e il tempo", in Hilberseimer, L., Monestiroli, A. (Ed.). *Mies van der Rohe*. Milano: Città Studi Edizioni, p. 15).

on the tectonics of building boxes (Fig. 9c): in fact the space of the first elevation above ground, which houses the living area, is delimited by a shell of walls (and horizontal elements) different and absolutely independent from that of the upper floor, where it is located the sleeping area, which is included between the uniformly translated walls (compared to the walls of those on the ground floor) towards the interior of the house; this retreat, which determines the creation of the loggia on three sides, does not affect the complex prismatic volume generated by the roofs, which, on the contrary, protrudes from the edge of the perimeter walls of the ground floor; in fact it is a box in the box (Fig. 9d), in which the taller and narrower one, in correspondence with the ground floor, is dematerialized, reducing itself into a series of pillars able to convey the lines of force, to pursue, alternatively, the design objectives of the continuity or spatial interpenetration of the environments, universally recognized as two of the fulcrums of the architecture of the Modern Movement. Considering fundamental the role of perception as an introductory act to the representation of architecture and, therefore, to the study of it, the observer could build, on the basis of studies on the architectural phenomenon of the 20th century, a critical judgment that would see the association of forms of Villa Colli with different works by Adolf Loos, in particular the nucleus of terraced houses for the French Riviera of 1923, or with the famous Villa Sommerfeld in Berlin by Walter Gropius of 1920<sup>23</sup>, or, one might add, in the opinion of the writer, the William Winslow House, designed by Frank Lloyd Wright in 1893 and built shortly after in River Forest, in the US state of Illinois. In this case we find numerous common features: the stone podium and the massive curtain wall on the ground floor, «as a solid fence set on a substructure»<sup>24</sup>, the horizontal band decorated with a dense fabric pattern<sup>25</sup>, in Villa Colli replaced by the loggia and the roof four pitched pitched roof that juts out from the wall perimeter, as well as the widespread desire to dematerialize the masonry mass by making large openings, while instilling large quantities of air and light in the rooms but, mainly, to bring the outside world into the home allowing at the same time, that the interiors expand outside the dwelling, thus assigning to the wall element a function more like a shield than a wall<sup>26</sup>. The references to other buildings in reality would not end here, since, as already reiterated, Villa Colli is designed in the same years in which Pagano and Levi-Montalcini deal with Palazzo Gualino: in addition to the furniture project, strictly derived from the one made for the directional building<sup>27</sup>, we could say that the criteria of symmetry in elevation are equally applied; functionality is widely studied and implemented through classically mirror-like plans; the plastic role of the central side jutting out in the façade is in Villa Colli inversely assumed by the loggia on the first floor, obtained as a real excavation of the entire horizontal strip on a pure volume (Fig. 3 and 10), which adds a further linguistic chiaroscuro component to the work; the air conditioning systems in step with the times of the Gualino building are instead embodied here by the intelligent use of systems and principles borrowed from *tradition*<sup>28</sup>, such as the fireplace (for winter heating), the large double-

<sup>23</sup> The reference to these two architectures is the result of a reflection, absolutely shared by the writer, of Cesare De Seta. The same scholar also speaks of a further reference, this time to the general work of Frank Lloyd Wright, for the use of the typical local materials, suitably composed, that the two designers do (De Seta, C. 2008. "Introduzione", in De Seta, C. (Ed.), Pagano, G. *Architettura e città durante il fascismo*. Milano: Jaca Book, pp. XLII-XLIII).

<sup>24</sup> Fanelli, G., Gargiani, R. 1998. *Storia dell'architettura contemporanea. Spazio, struttura, involucro*. Roma-Bari: Editori Laterza, p. 23.

<sup>25</sup> Ivi, pp. 23-24.

<sup>26</sup> *Ibidem*. We refer to the words taken from the autobiography of Frank Lloyd Wright, which Fanelli and Gargiani faithfully report as completing their vivid critical description of Winslow House.

<sup>27</sup> Bassi, A., Castagno, L. 1994. P. 58.

<sup>28</sup> In the article of n. 50 of architectural magazine "Domus" of 1932, dedicated to Villa Colli, it is noted that in this house there is no "machinery", yet everything is perfectly functional.

height hall which (Fig. 6, 7 and 8), in addition to strongly connoting the space, favors the rising air currents, ensuring its replacement and natural ventilation, essential in the summer months, the overhang that covers the entire loggia, which preserves the bedrooms from direct sunlight and therefore from an excessive summer overheating, up to the sloping roof, which, being distinct from the roof of the second floor, does not directly expose the rooms of the last floor to solar radiations, indeed, with the creation of a chamber intermediate air, it significantly dampens the thermal excursion, guaranteeing a better night comfort to the users. The tradition, in fact, one of the invariants that characterized the research of the scholar Giuseppe Pagano, more specifically that charged with traditions inherent in Italian rural architecture<sup>29</sup>, which the Istrian architect began to investigate in the 1920s and which culminated in a photographic exhibition at VI Triennale di Milano, which was followed by a publication in 1936, in which the inestimable wealth of functionality, “astilistic” aesthetics and modern purity of spontaneous building arose in the *Belpaese* countryside<sup>30</sup>. But it is in the project of Villa Colli that this interest in the vernacular constructions of Italy begins to manifest itself<sup>31</sup>: as we have already widely seen, its compact stereometry, balanced openings, careful use of materials are the most identifying features in this sense, but probably the most emblematic element, whose iconic force appears to be disruptive under this particular meaning, is - without a doubt - the four-pitched roof, an unmistakable archetype, typical of mountain homes, here elaborated and reinvented as an inescapable part of a modern architectural organism (Fig. 10). Precisely the icasticity was also the objective towards which, hopefully succeeding, this research aimed to aim. The re-drawing of the architectural work is a selective activity whose purpose is the decoding of the forms, or their critical re-reading. An operation of synthesis, certainly hermeneutical, as already mentioned at the beginning of the essay, which has as its manifestation the images of the architectural model, in this case, of Villa Colli. The chromatic choice of black and white made for virtual restitutions (except for the red which concerns only the dissected architectural elements) cannot be ascribed to chance but is dictated by the intention to want them to be perceived, as clearly as possible, as pure representation, as a non-illusory vision, as a search for an abstract character, capable of enhancing the value of drawing as an entity characterized by an autonomous beauty, all objectives otherwise not easily reachable, in case one had opted for hyperrealism, using colors or textures that mimetically and slavishly imitated reality<sup>32</sup>. In conclusion, although this cannot be other than temporary, we could say that, by exploring a building from the late 1920s, this research seeks above all to develop, to verify, a method for studying the architectural phenomenon and its evolutions, intersecting historical research and analytical activity of drawing, survey and graphic analysis, all representation tools here understood in a heuristic sense, whose roles are absolutely not to be considered as a substitute for verbal criticism, but as contributions aimed at improving the understanding of architecture<sup>33</sup>, more clearly bearing witness to its value and indirectly triggering, in particular situations such as the one considered at risk, of Villa Colli<sup>34</sup>, possible processes aimed at safeguarding the work itself.

<sup>29</sup> De Seta, C. 2008. “Introduzione”, in De Seta, C. (Ed.), Pagano, G. *Architettura e città durante il fascismo*. Milano: Jaca Book, p. XLIII.

<sup>30</sup> Pagano, G., Daniel, G. 1936. *Architettura rurale italiana. Quaderni della Triennale*. Milano: Ulrico Hoepli Editore.

<sup>31</sup> De Seta, C. 2008. “Introduzione”, in De Seta, C. (Ed.), Pagano, G. *Architettura e città durante il fascismo*. Milano: Jaca Book, p. XLIII.

<sup>32</sup> Migliari, R. 2008. “Introduzione”, in Maggio, F., Villa, M. *Architettura demolita. Modelli abitativi alla V Triennale di Milano. Ridisegno e analisi grafica*. Palermo: Edizioni Caracol.

<sup>33</sup> Pagnano, G. 2008. “Introduzione”, in Maggio, F., Villa, M. *Architettura demolita. Modelli abitativi alla V Triennale di Milano. Ridisegno e analisi grafica*. Palermo: Edizioni Caracol.

<sup>34</sup> Bolzoni, L. 2006. *Un appello per Villa Colli*. Retrieved July 22th, 2019 from <https://www.domusweb.it/it/architettura/2006/07/14/un-appello-per-villa-colli.html>; Ruotolo, P. 2006.

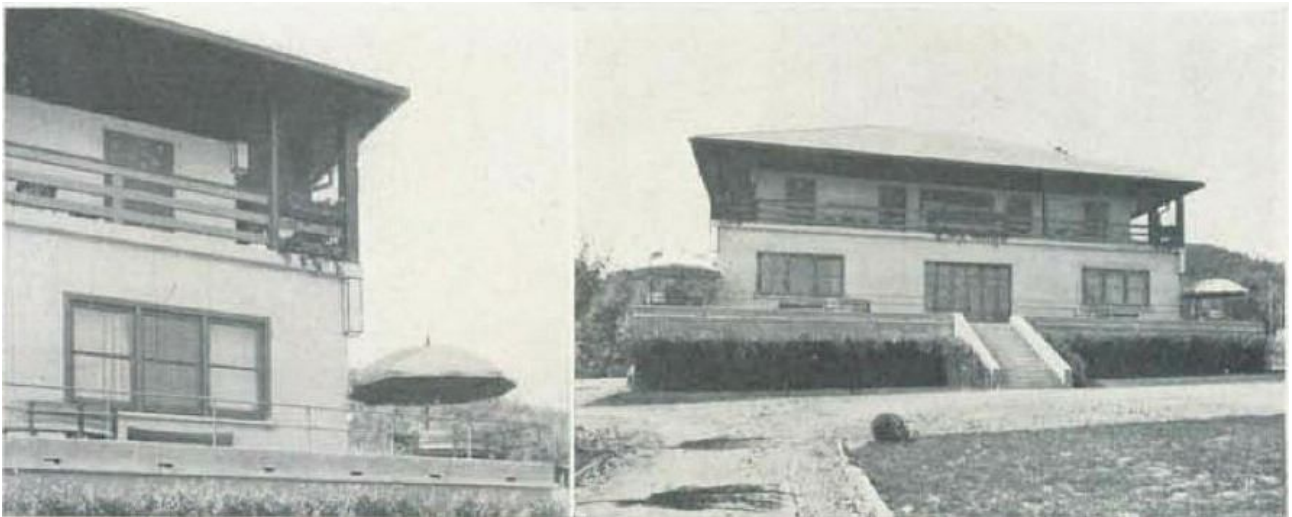


Fig. 1. Photos of Villa Colli taken from architectural magazine *Domus*, no. 50, 1932, p. 78.



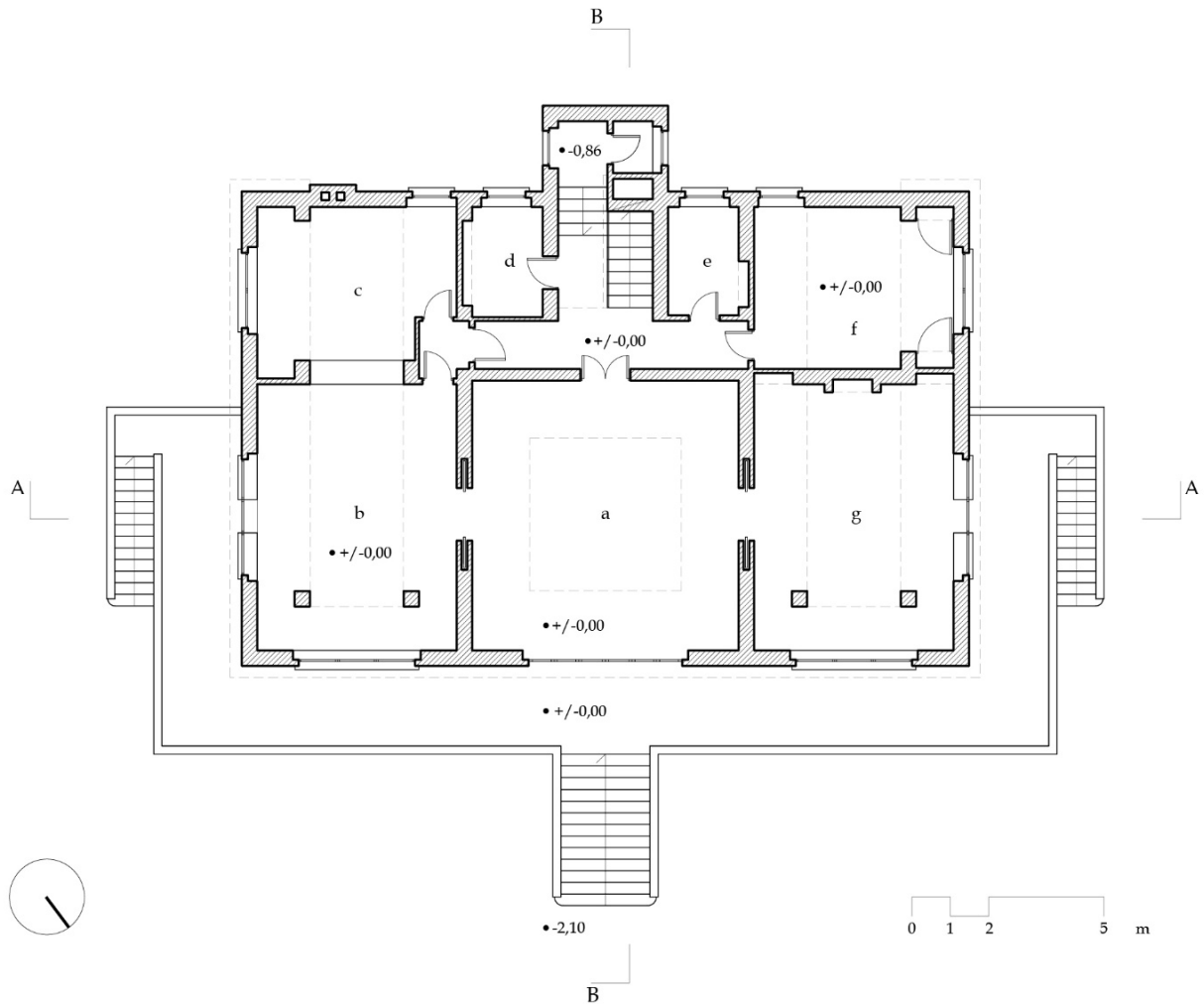


Fig. 2. Villa Colli, ground floor (section plan at +1,20 m): a) double-height hall; b) living room; c) kitchen; d) servants bedroom; e) bathroom; f) ménage.

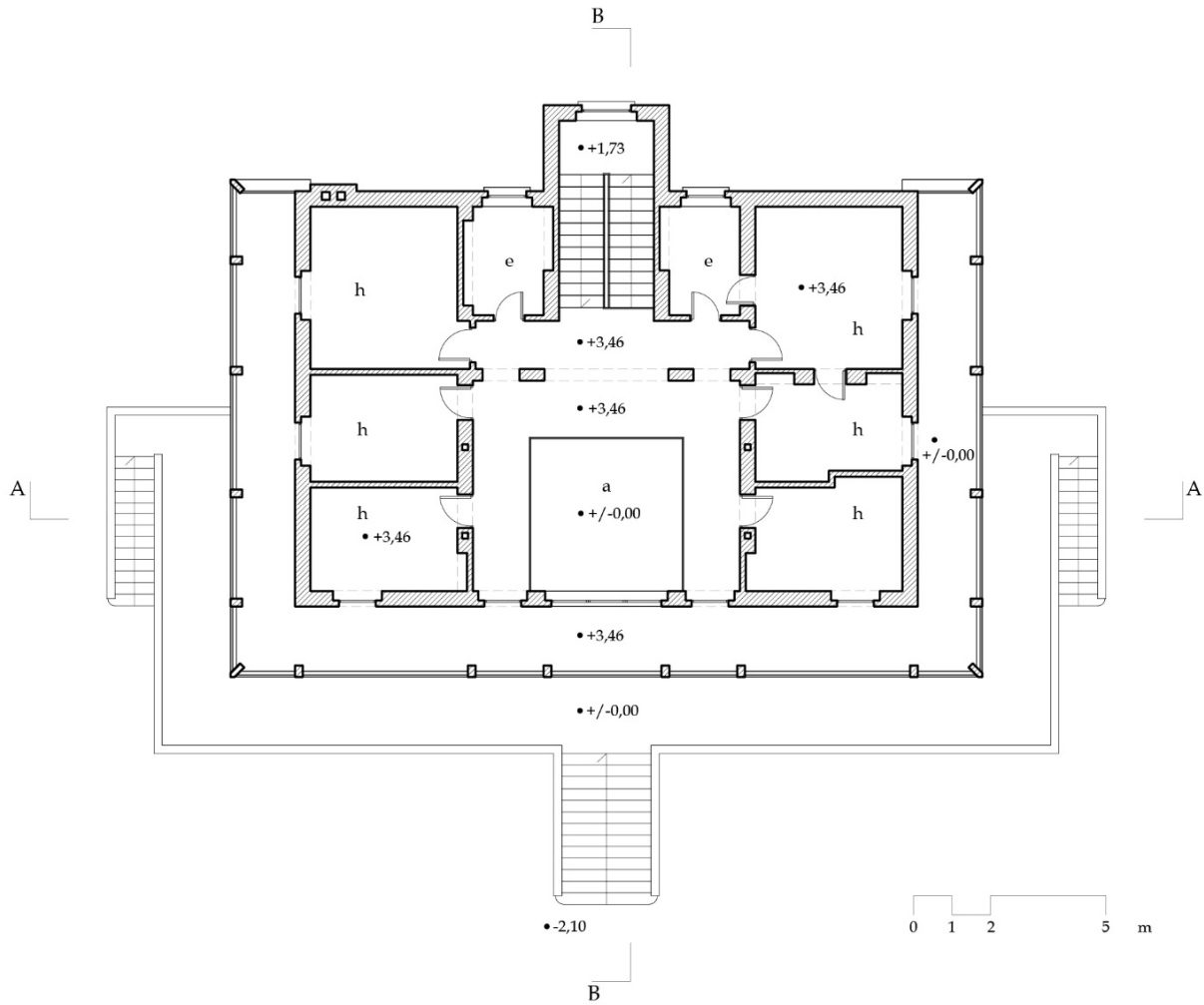


Fig. 3. Villa Colli, first floor (section plan at +4,66 m): a) double-height hall; e) bathroom; h) bedroom.



Fig.4. Villa Colli, front elevation and front perspective (below).

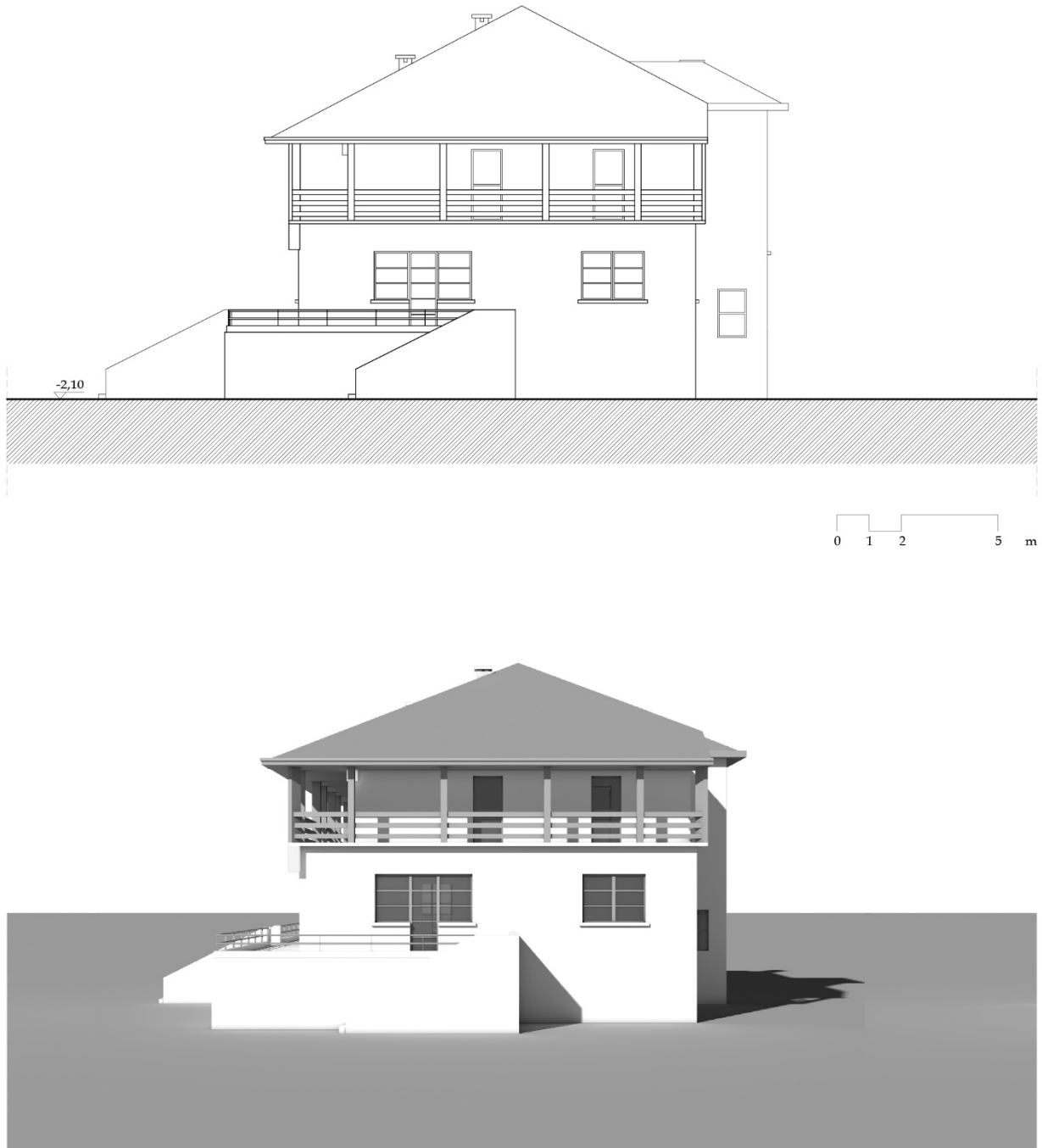


Fig. 5. Villa Colli, side elevation and perspective (below).

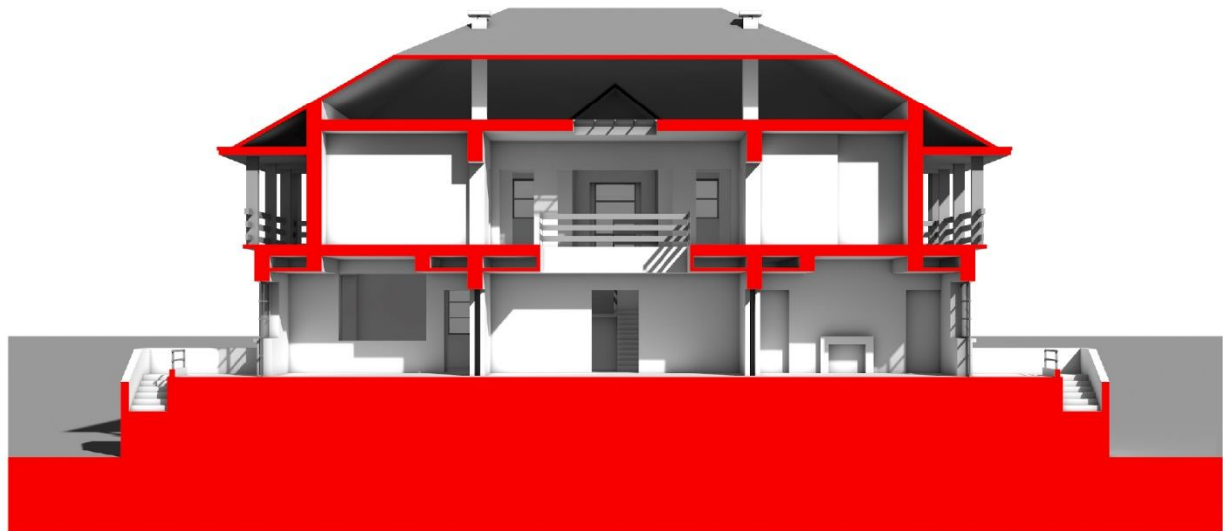
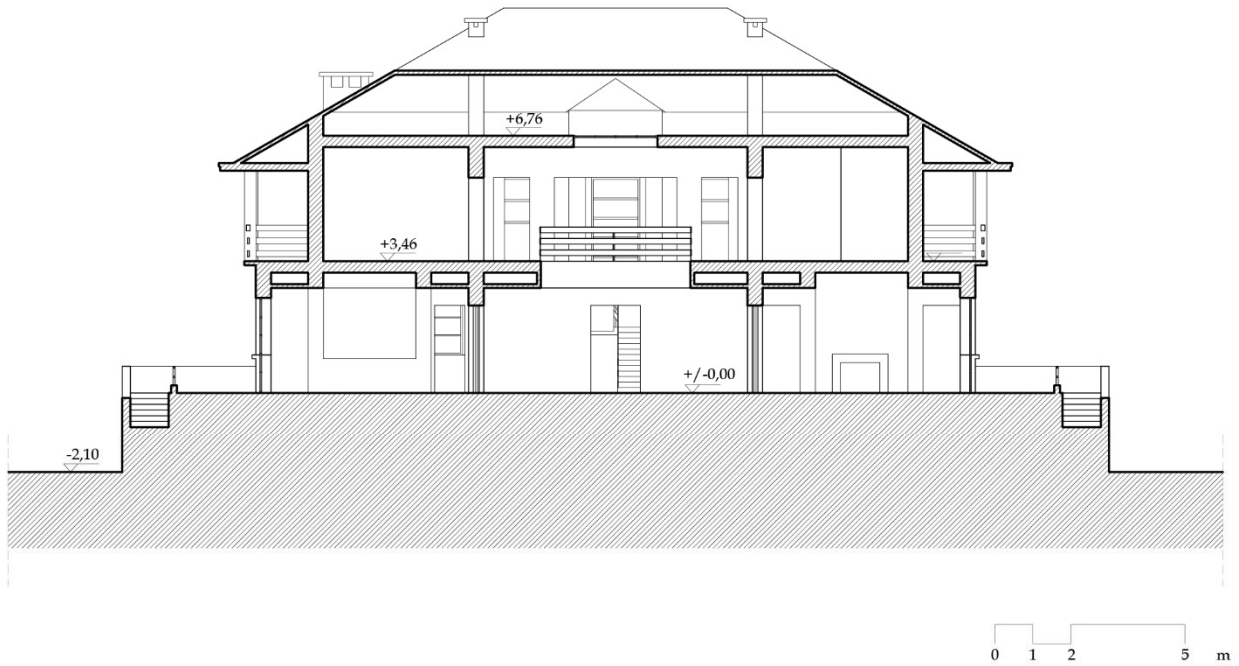


Fig. 6. Villa Colli, section “AA” and perspective section “AA” (below).

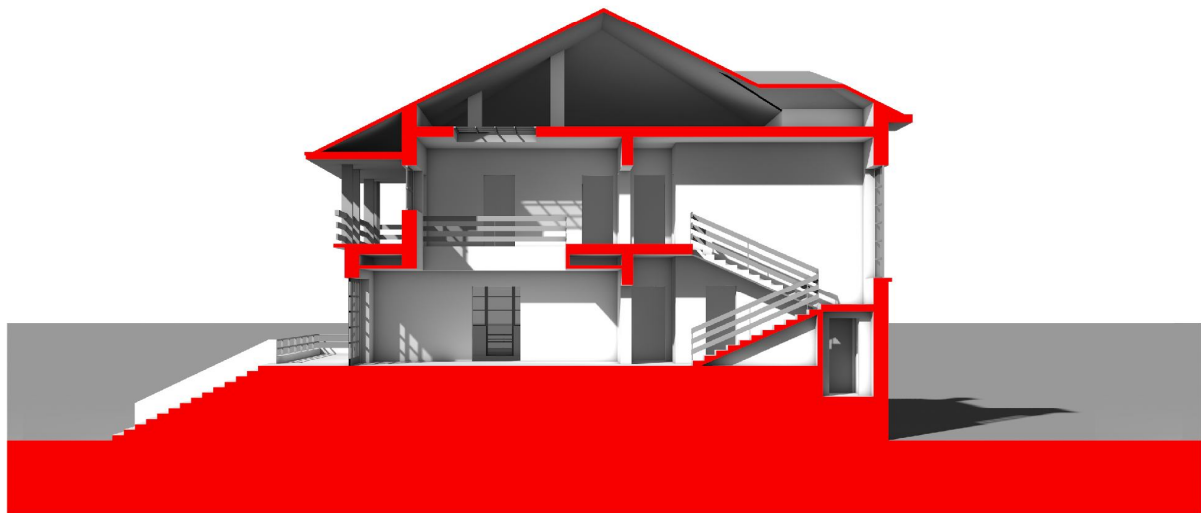
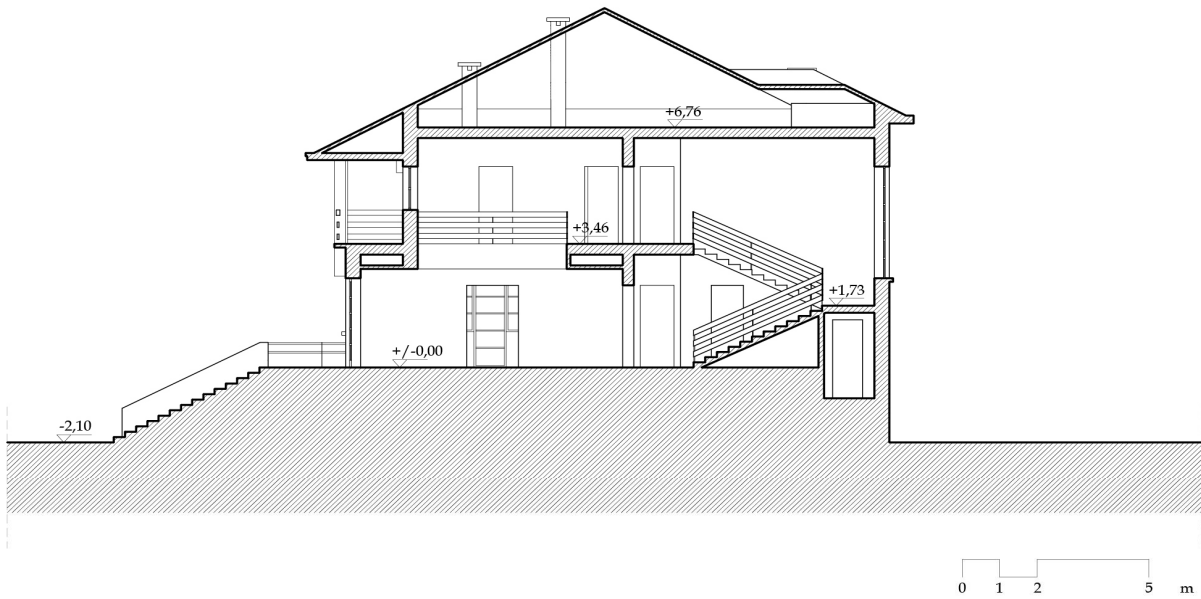


Fig. 7. Villa Colli, section “A-A” and perspective section “A-A” (below).

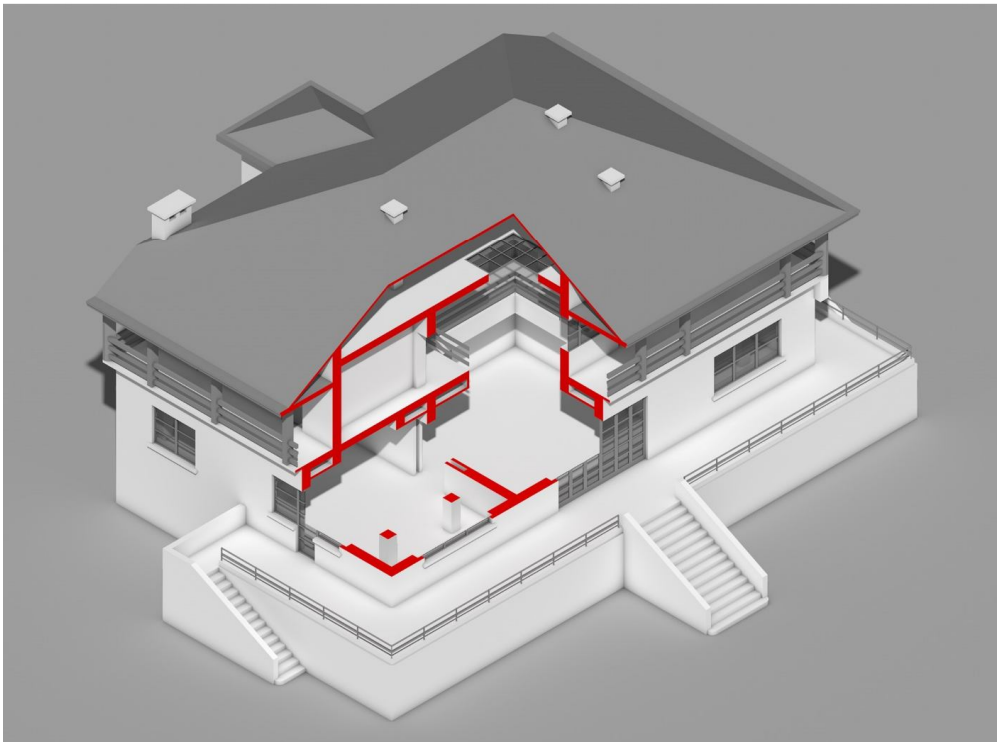
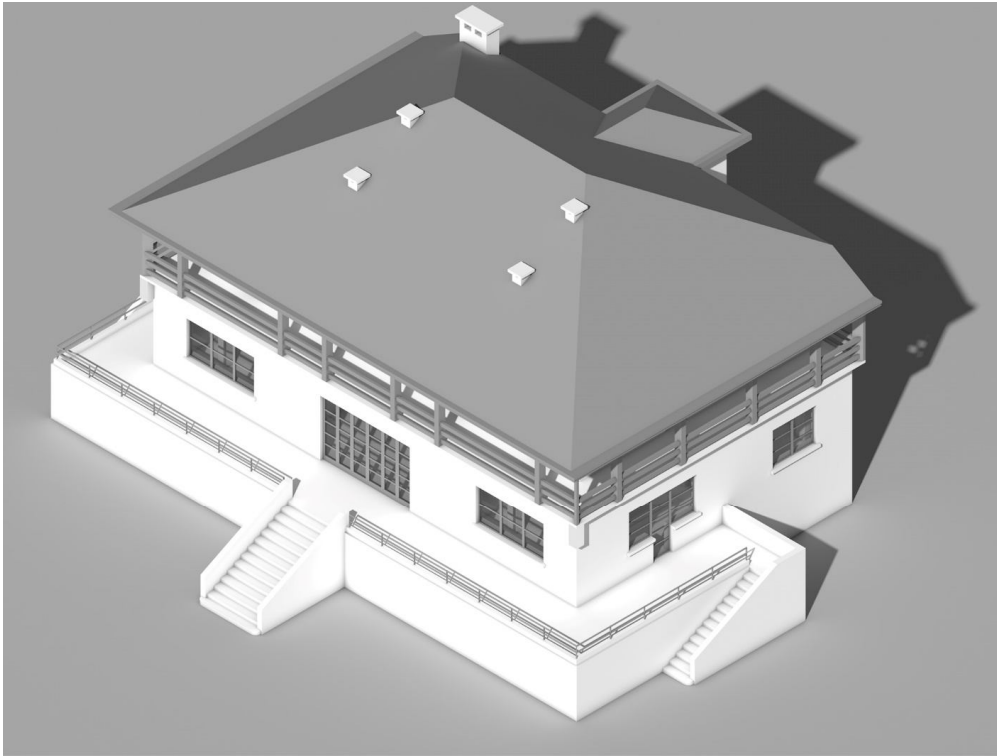


Fig. 8. Villa Colli, isometric axonometry and cross-section axonometry (below).

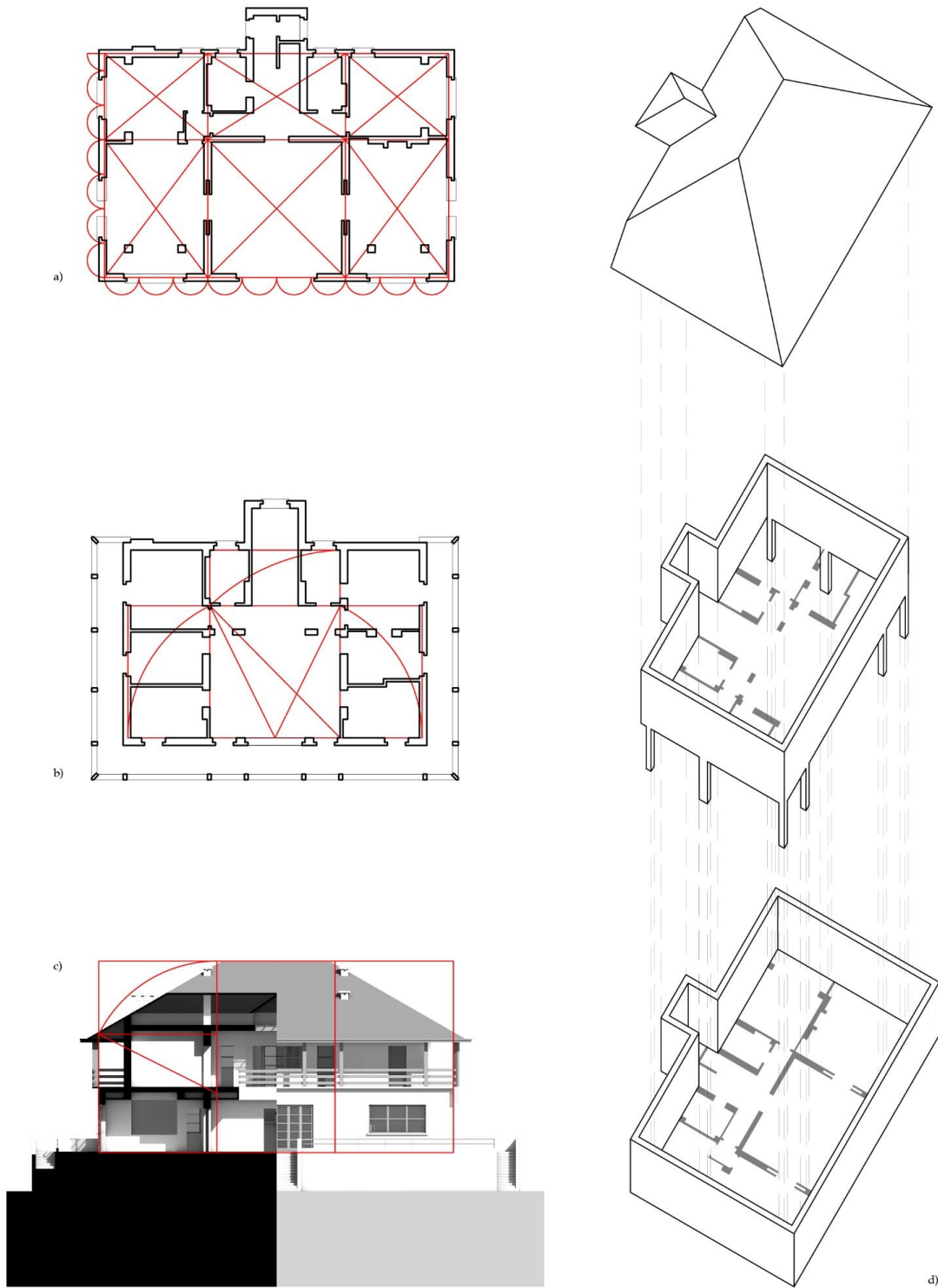


Fig. 9. Villa Colli: a) graphic analysis of ground floor; b) graphic analysis of first floor; c) graphic analysis of “elevation/section”; d) axonometric exploded view of the “wall boxes”.





Fig. 10. Villa Colli: accidental perspective.

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