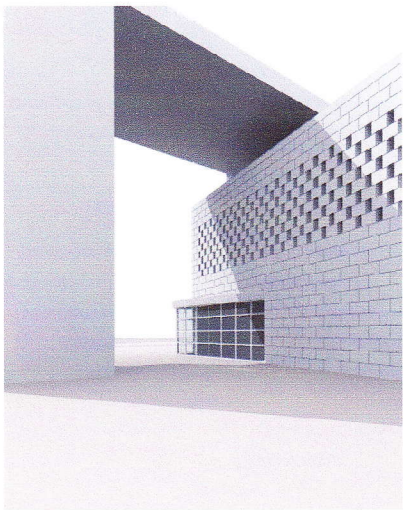
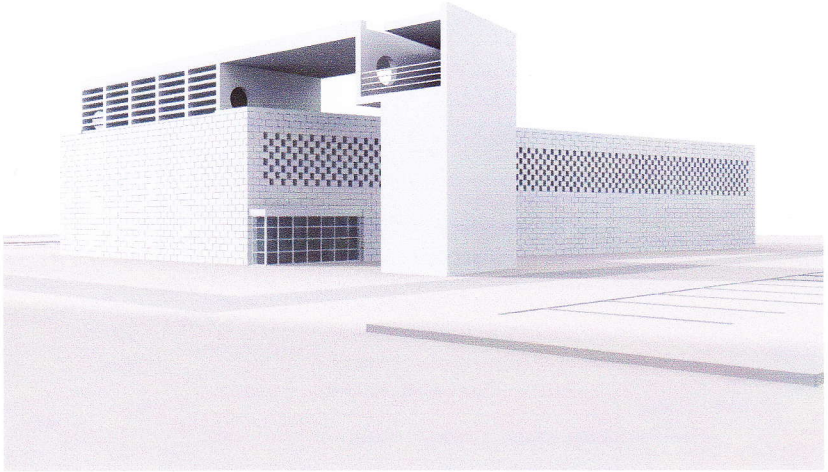
Chiese per il nostro tempo

Se il cambiamento sostanziale dello spirito della liturgia sembra spingere a una ridefinizione delle tipologie più vicina allo spazio intuito dall'architettura moderna, la relativa influenza in termini di qualità delle nuove chiese va giustificata con la mancanza di qualità urbana dei contesti in cui si inseriscono – fatalmente, contesti periferici privi di identità. L'insuccesso delle nuove chiese è dunque il riflesso della crisi delle periferie, alimentato dall'equivoco, riproposto ancora oggi, di porvi rimedio puntando sull'episodio architettonico eccezionale.
Nel 1993 il Vicariato promuoveva i concorsi per cinquanta chiese a Roma, occasione per il primo concorso internazionale sull'area di Tor Tre Teste (solo un terzo premio assegnato al bel progetto di Cordeschi), proprio l'area rilanciata sulla ribalta internazionale, in coincidenza col Giubileo, con un nuovo concorso a inviti in cui vengono coinvolti architetti come Ando, Calatrava, Eisenman, Gehry, Meier, a dimostrazione che anche una istituzione come la chiesa romana cerca consensi attraverso un'architettura di successo - come sicuramente si rivelerà il progetto risultato vincitore, quello di Meier. Quali erano allora le questioni poste dal contesto e come sono state affrontate dai progettisti? L'area di Tor Tre Teste si trova alla periferia est di Roma e manifesta gli aspetti di crisi sociale e urbana tipici della periferia: il grande lotto si confronta con anonimi edifici in linea e non si intravede quali nuove relazioni potrà mai imporre la chiesa. Solo Eisenman e Gehry tentano di opporsi al vuoto del contesto (l'uno con un paesaggio artificiale, l'altro con una corte urbana), ma gli esiti architettonici più convincenti (di Meier, Calatrava, Ando) aspirano a un contesto isolato non contaminato, lontano dalla realtà di quella periferia - ma questa vocazione antiurbana non è forse l'aspetto più autentico dell'architettura moderna? Tale questione viene fuori anche dai risultati dei concorsi del '98 e del '99, dove gli esiti migliori si riscontrano nei progetti collocati in un contesto più naturale che urbano (come quello di Perugia piuttosto che quello di Milano, a riprova si guardi il bel progetto di Cellini).
Se anche per una chiesa si può concludere che l'architettura riuscita è solo quella che ha saputo ritrovare la forma di una relazione urbana compiuta, al rischio dei risultati e dell'inevitabile - oggi - sperimentalismo tipologico neanche ci sottrae l'applicazione della normativa più aderente alla nuova liturgia (dopo la nota della CEI del 1993). Sembra quasi che l'aver dettato più specificamente le regole del progetto, per una nuova caratterizzazione dell'aula, non abbia recato giovamento. Del resto non è la prima volta che l'applicazione letterale di uno schema tipologico si rivela una complicazione accompagnata da un impoverimento di valore e di significato. Lo spazio ideale per la compiuta applicazione della nuova liturgia non è necessariamente quello di forma centrale, come emerge dalla maggioranza delle proposte dell'ultimo concorso, se il risultato finale deve essere quello della "semplicità" dell'aula - "luminosa e bella, accessibile e invitante" in modo da consentire al fedele "di sentirsi a suo agio, come in famiglia". Spesso lo schema centrale, seppure trattato in piccole dimensioni, evoca impianti monumentali: un invaso quadrato o circolare non si rivela adatto a creare quell'interno "a portata d'uomo" come invece è riuscito a Steven Holl nella cappella di Sant'Ignazio a Seattle con una serrata successione di spazi

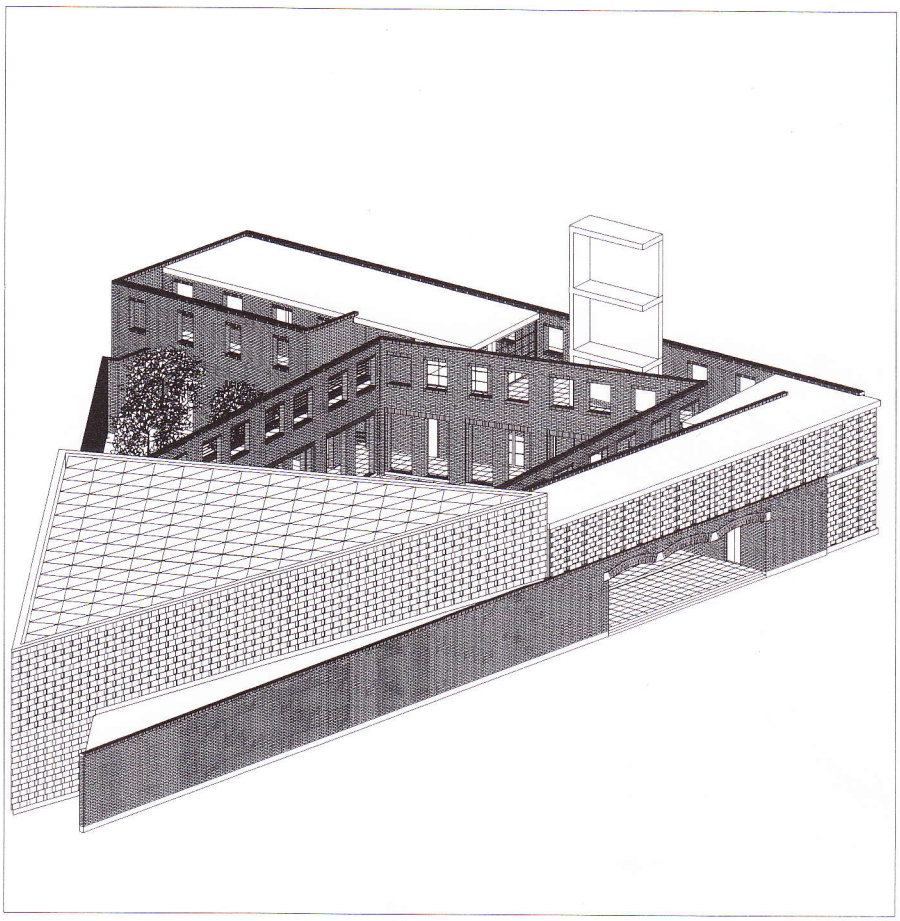
informali, o ad Alvaro Siza a Marco de Canavezes con una pianta longitudinale, la meno indicata nella normativa ecclesiastica, trasformata dalla dilatazione della luce.
"Chiese per il nostro tempo" è il titolo dell'ultimo libro di Roberto Gabetti. L'architetto torinese non proponeva modelli, suggeriva un'architettura che "dovrà lasciare gli effetti eleganti, talora stupefacenti, di una modernità esaltata di se stessa": una indicazione sempre opportuna ma non sufficiente a stemperare quella complessità di cui il progetto ha sempre bisogno dopo la crisi dei modelli e del rapporto tipo-morfologico. (1)

(1) in *Due chiese*, Dipartimento di Cultura del Progetto, Aversa 2001 (con Rosanna Coscia)

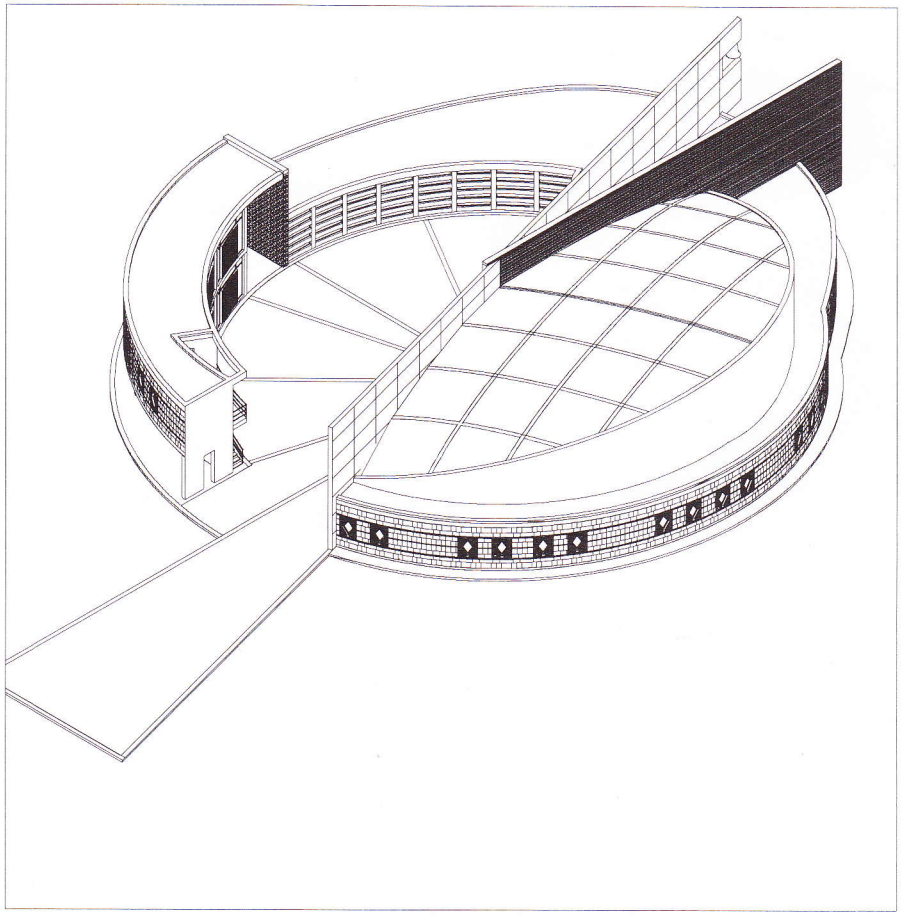




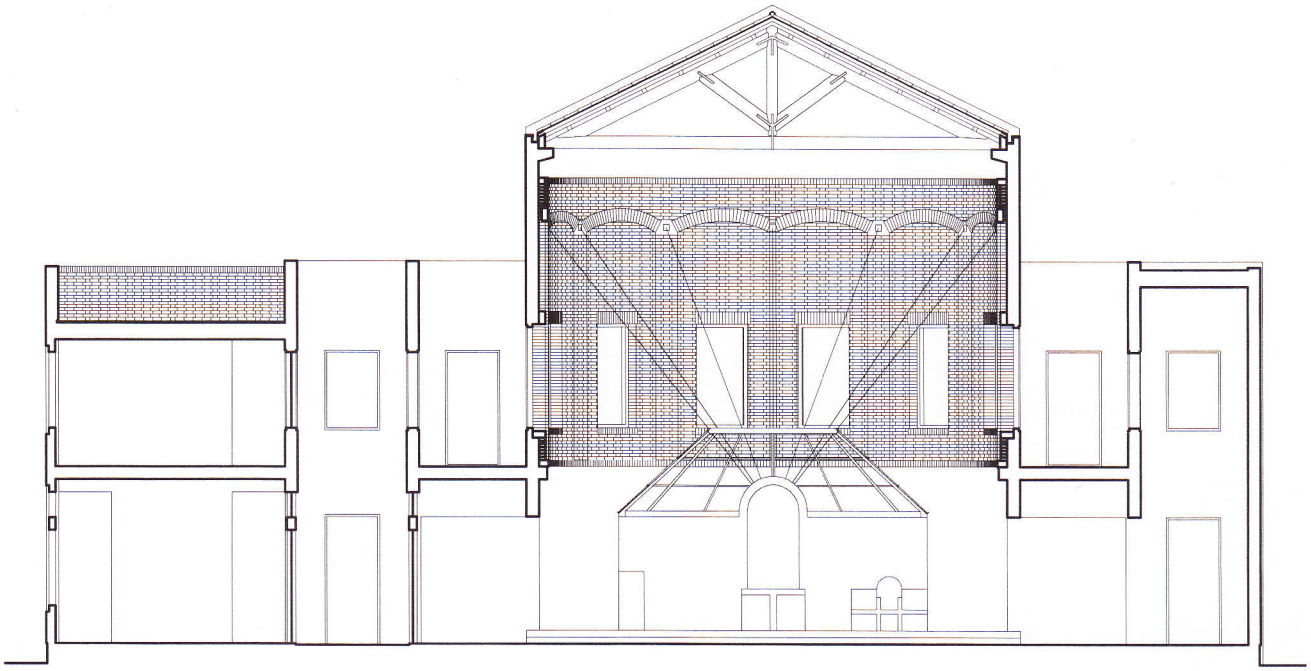
(progetto di laurea di Rossella Adelini)

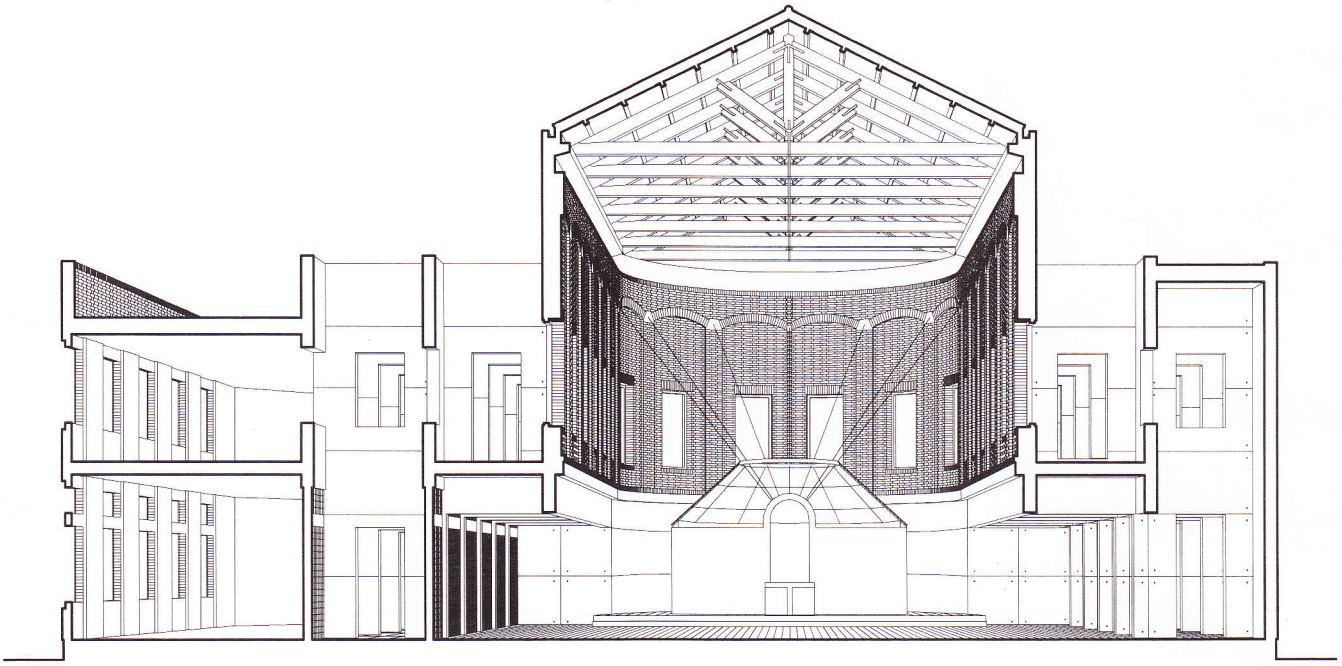


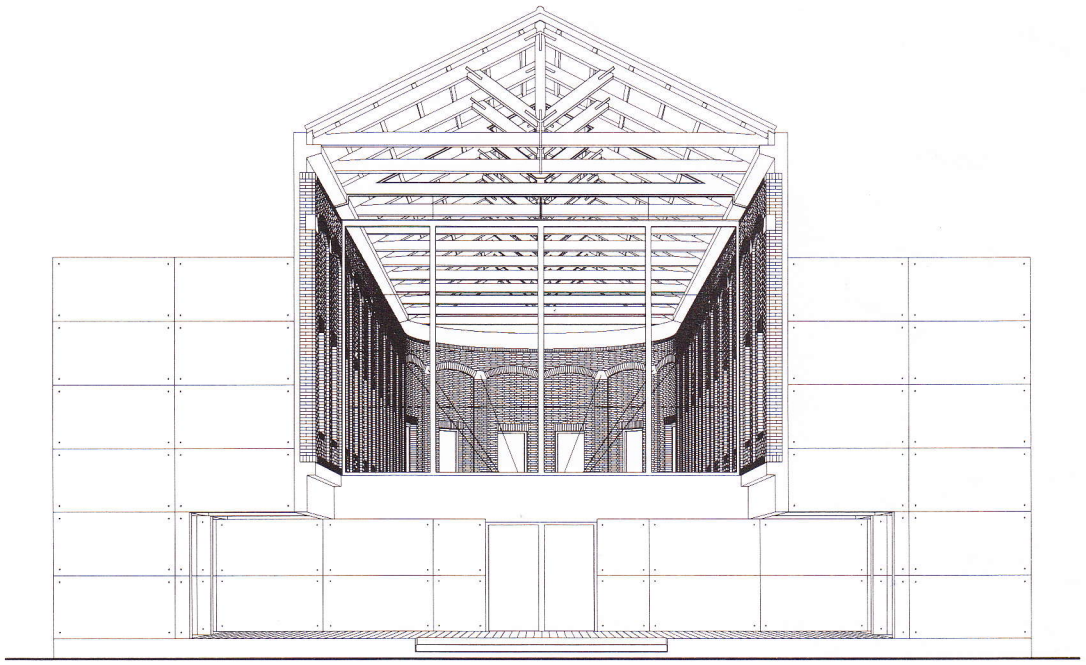
DUE CHIESE



LABORATORIO DI PROGETTAZIONE ARCHITETTONICA URBANA
PROF. ARCH. SALVATORE POLITO







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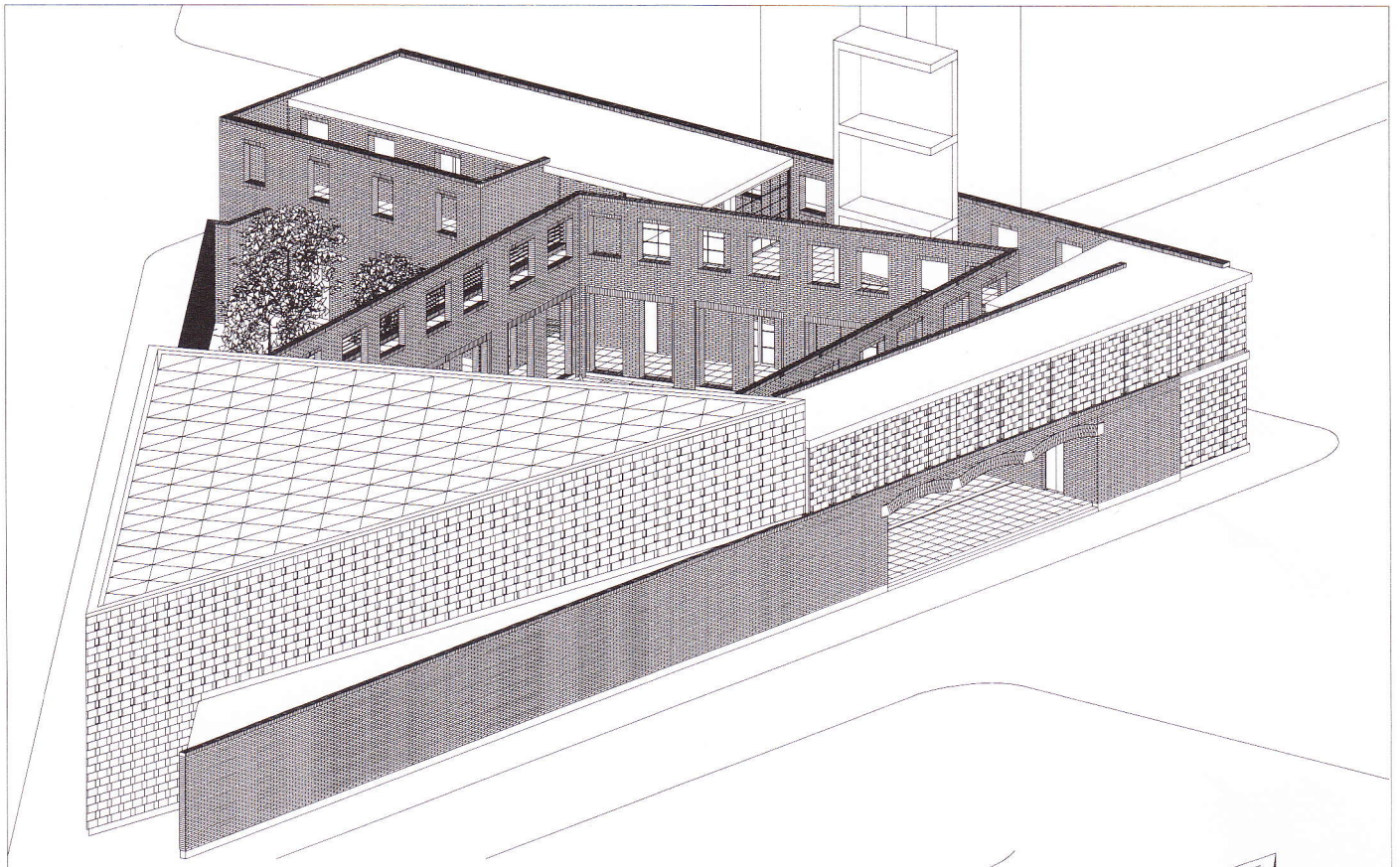

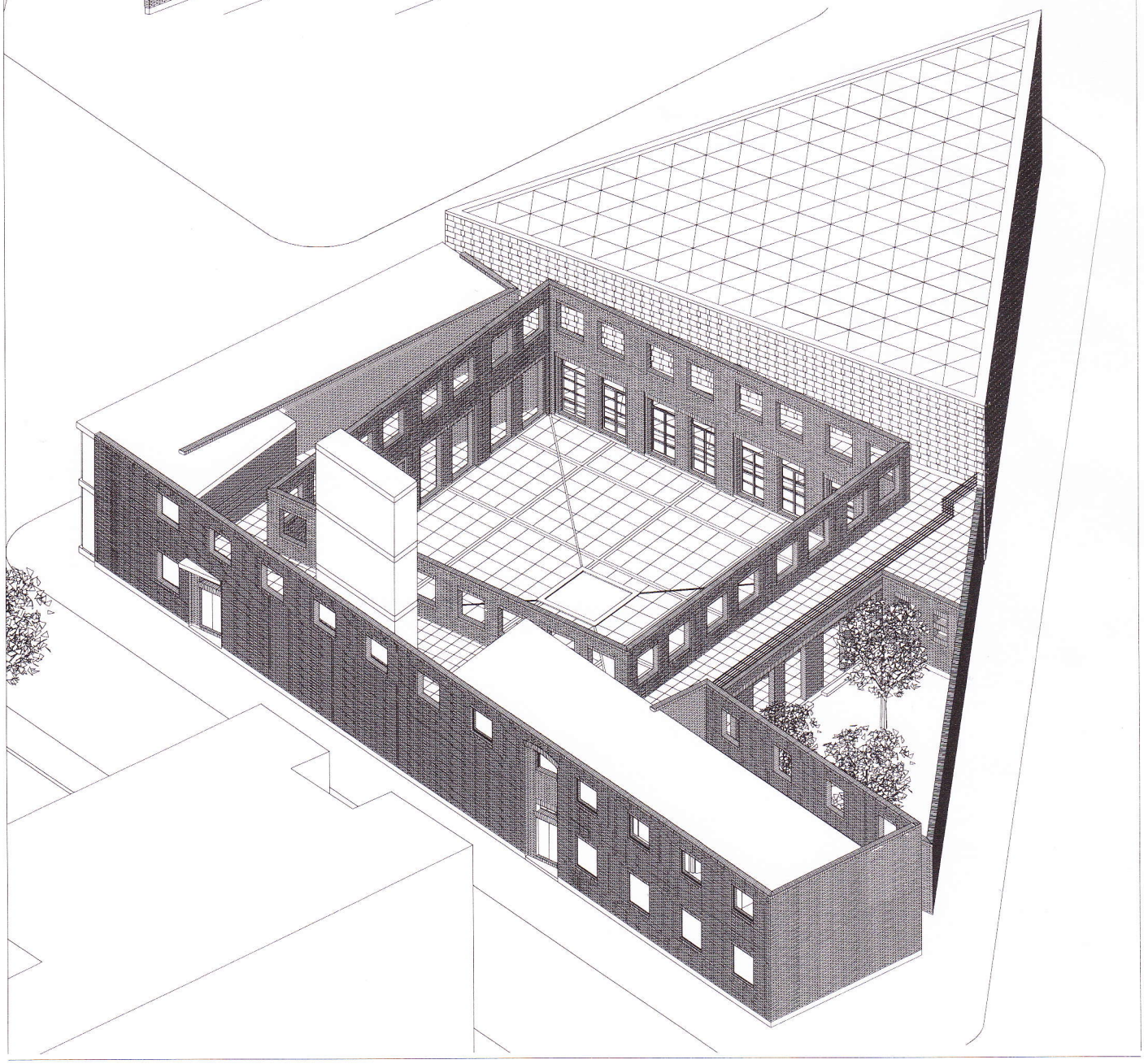

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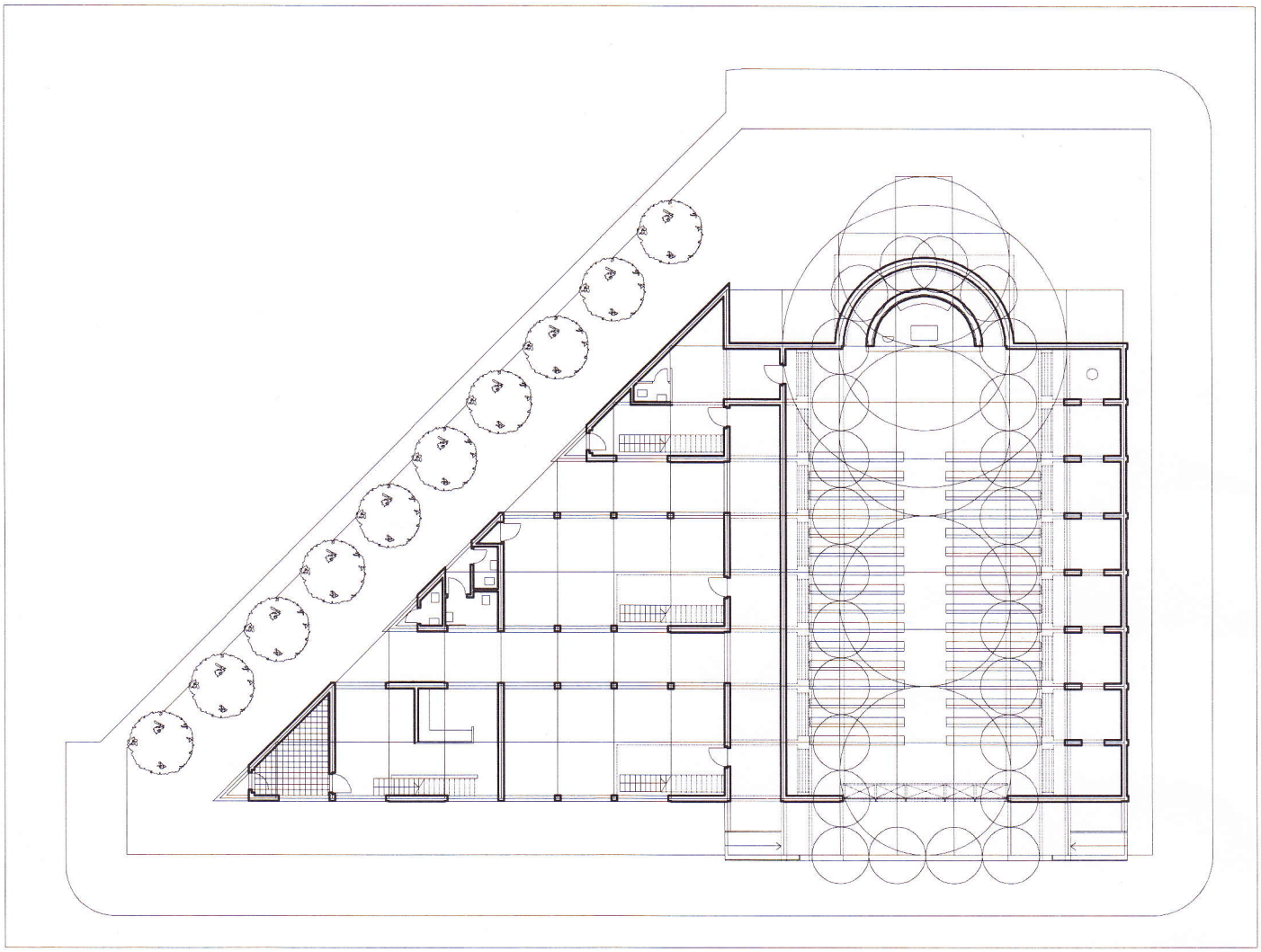
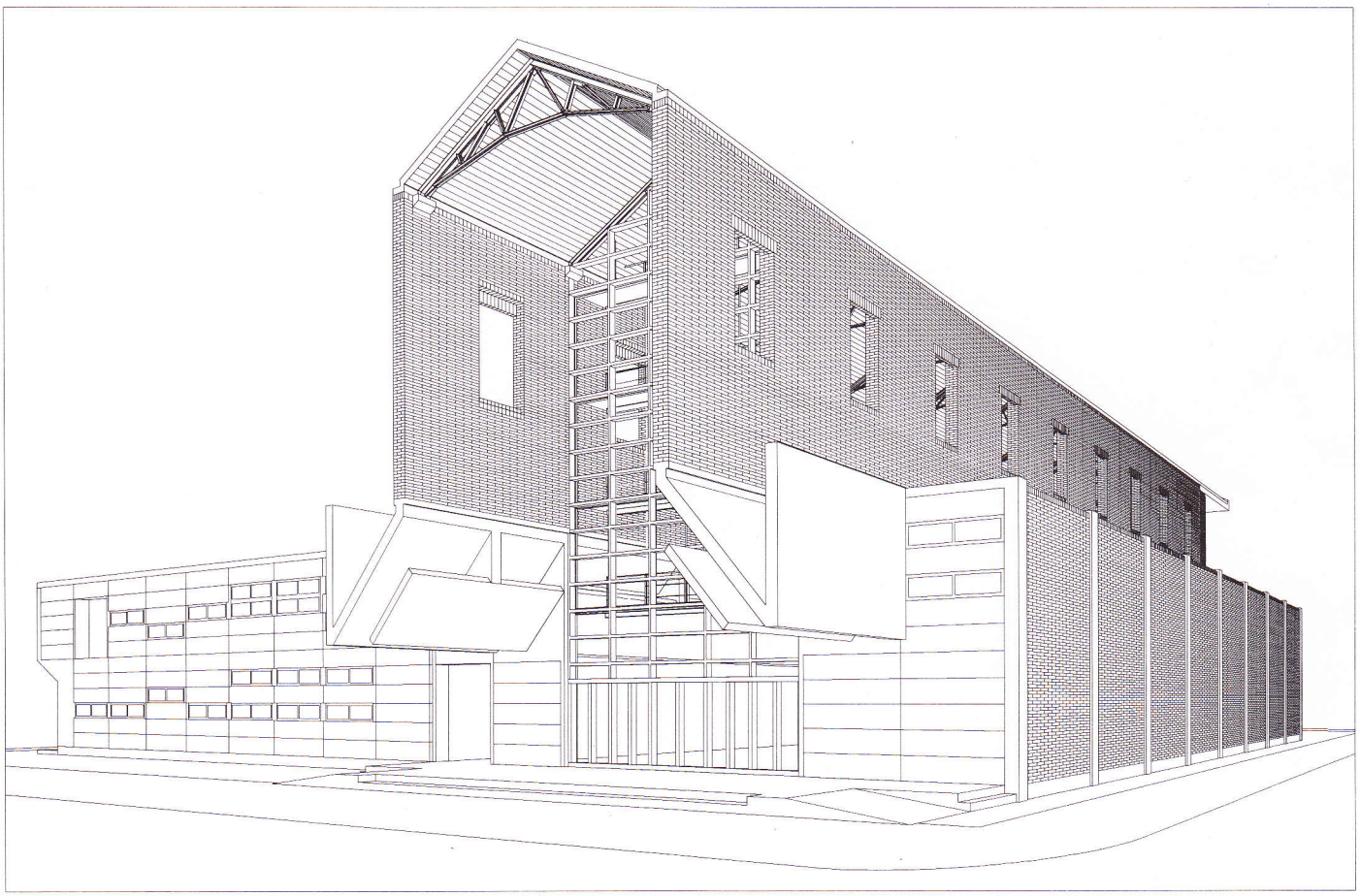
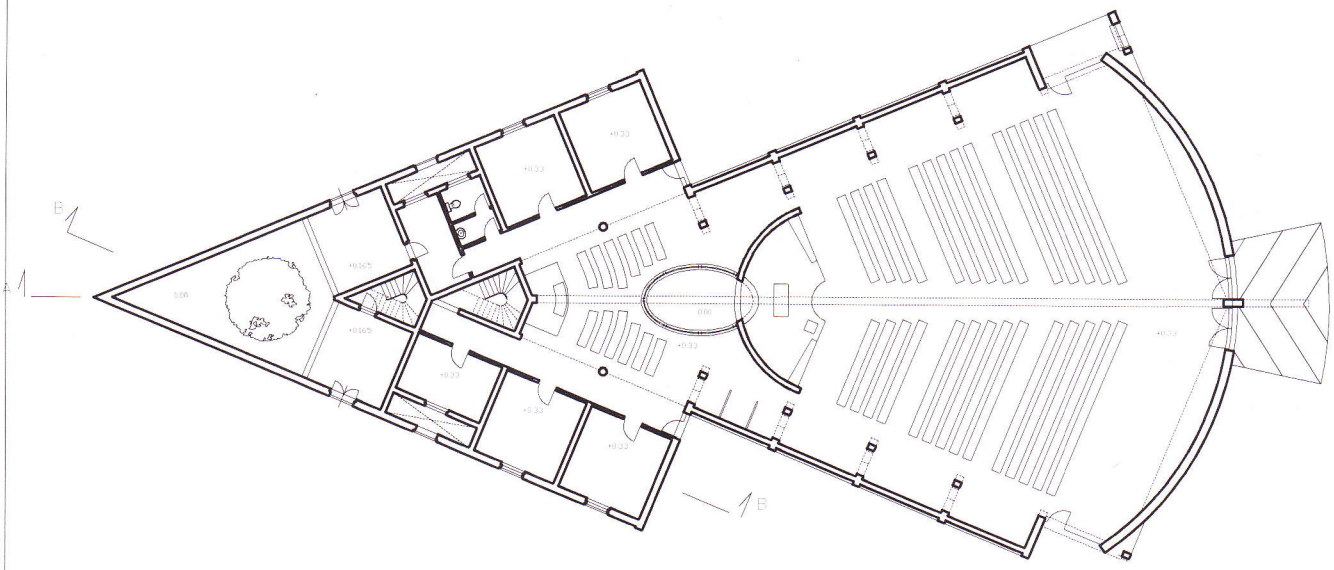
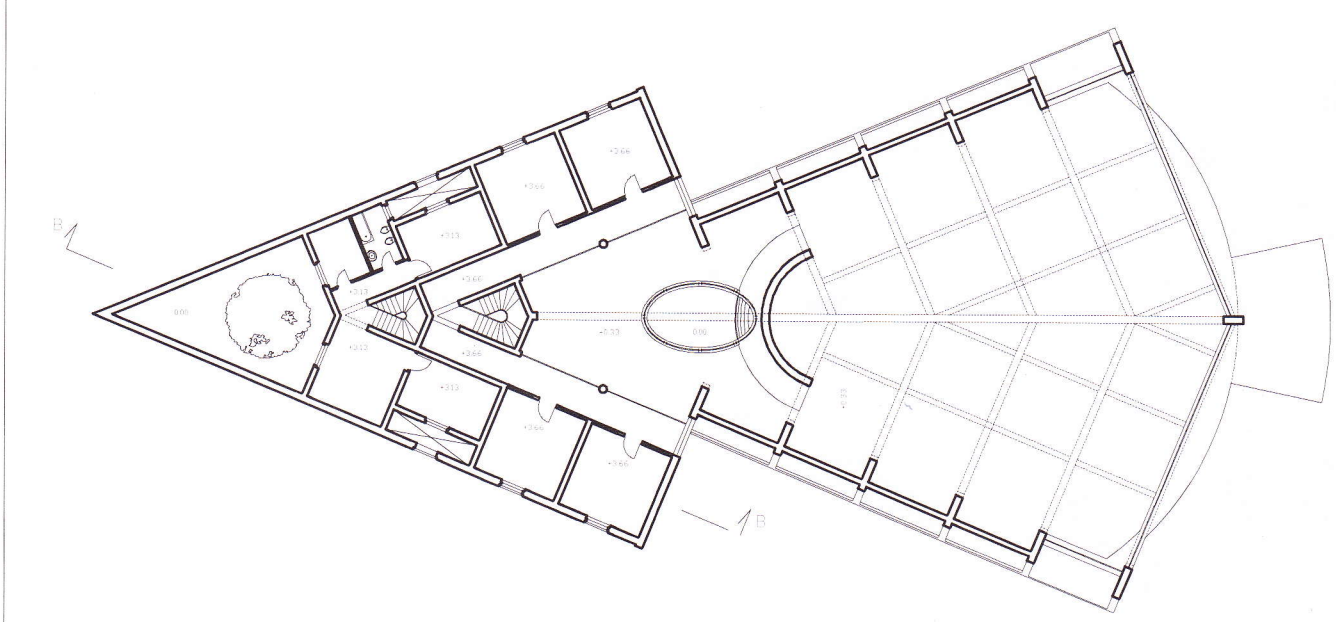
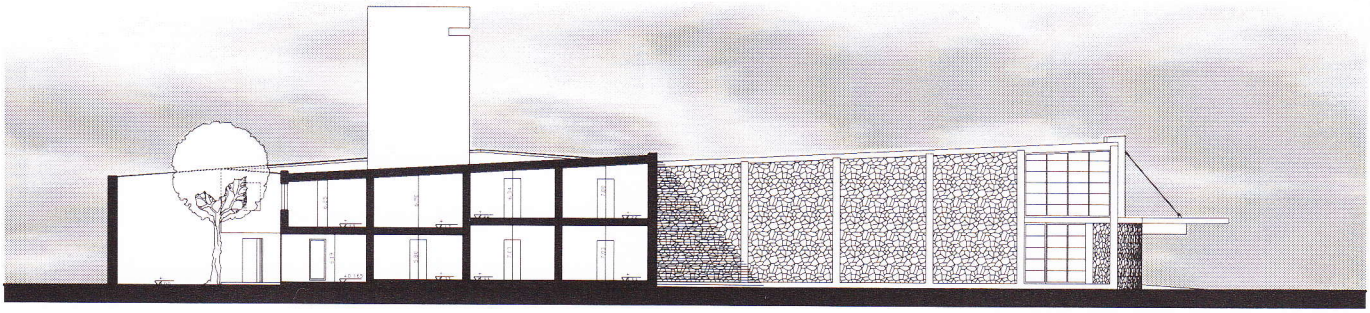
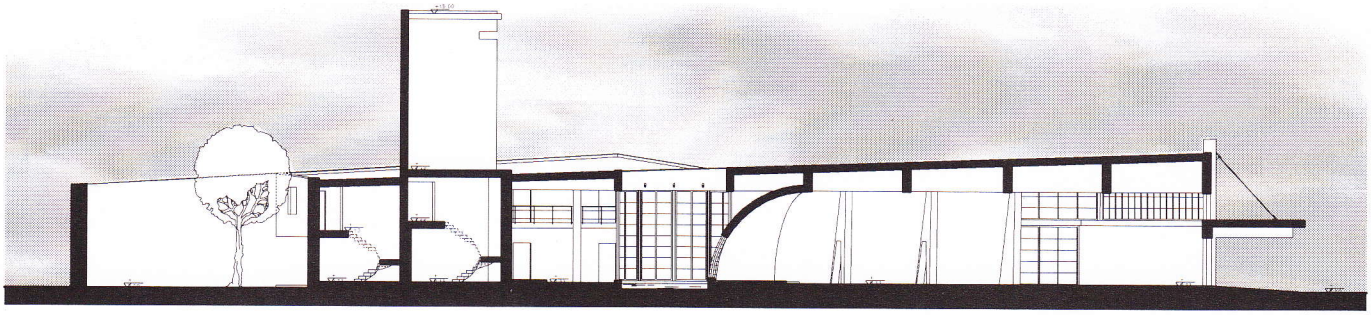




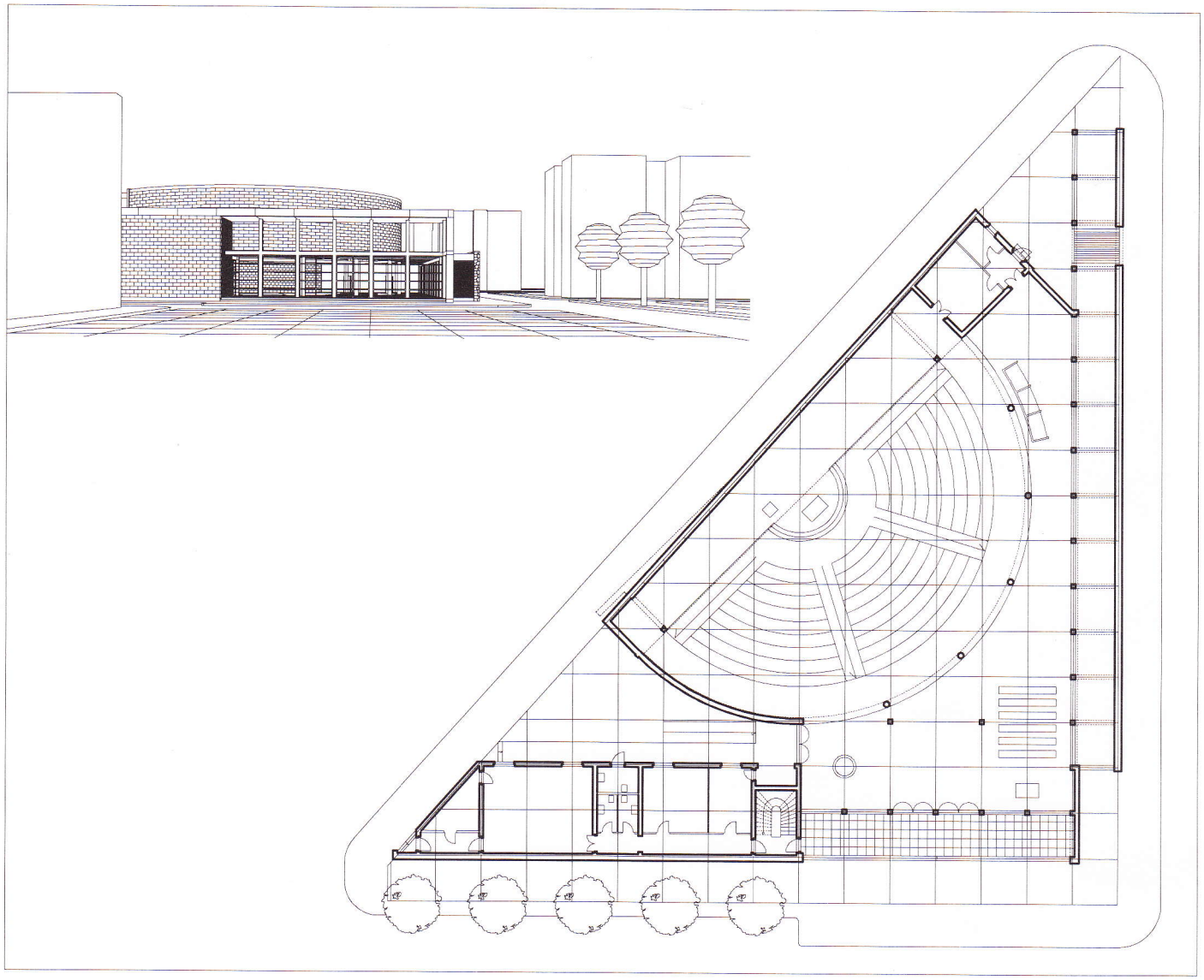


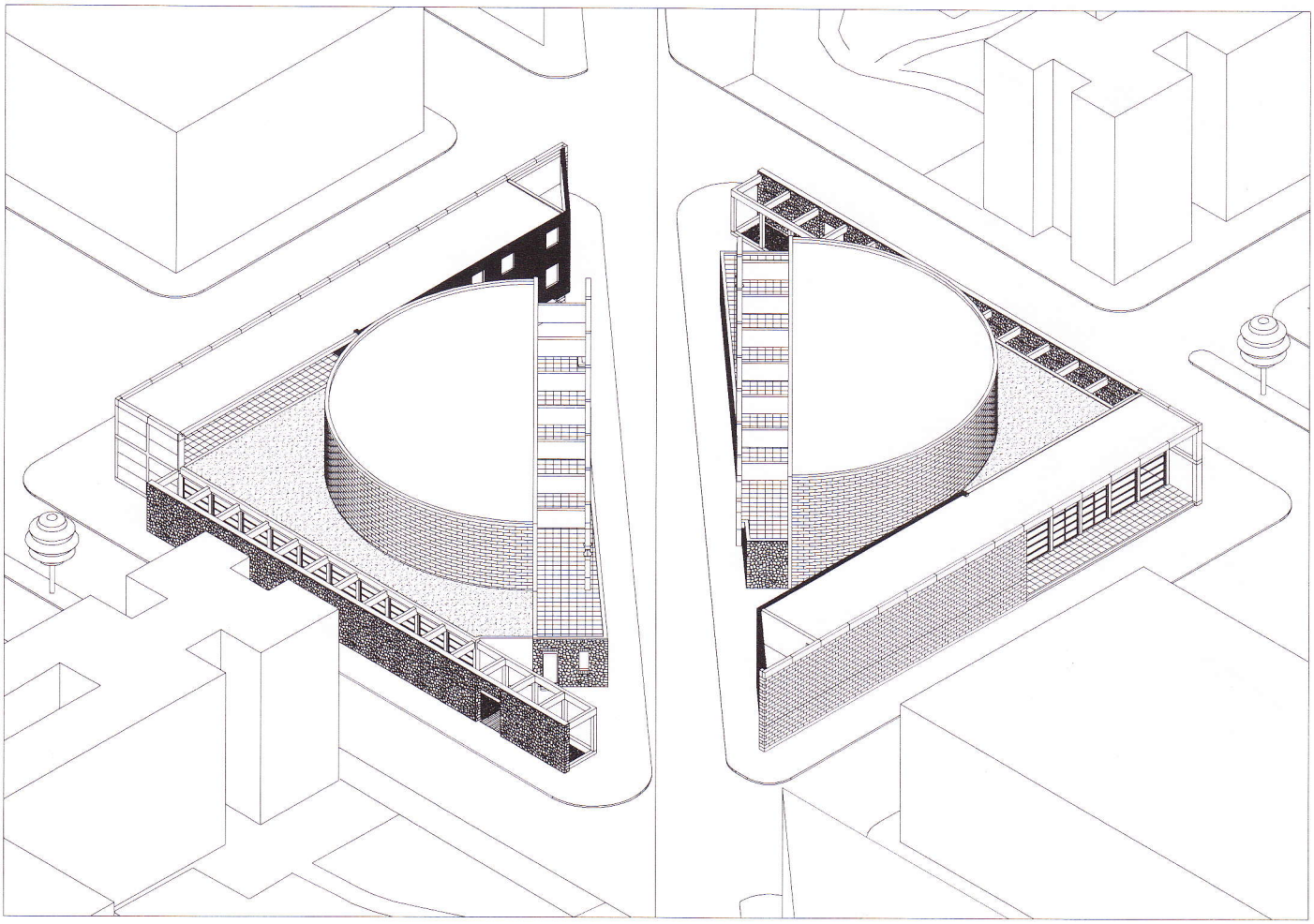




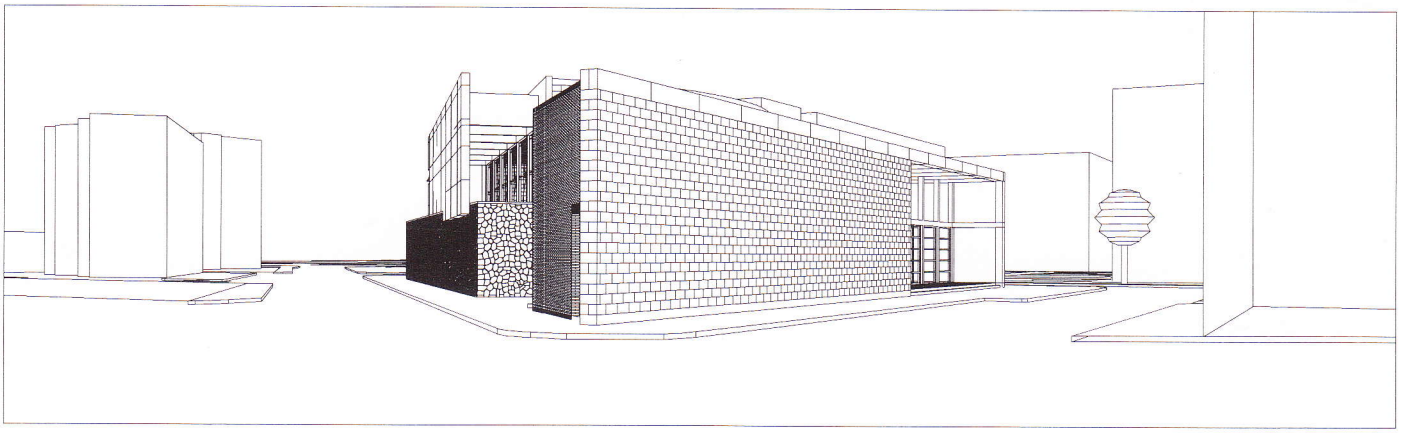


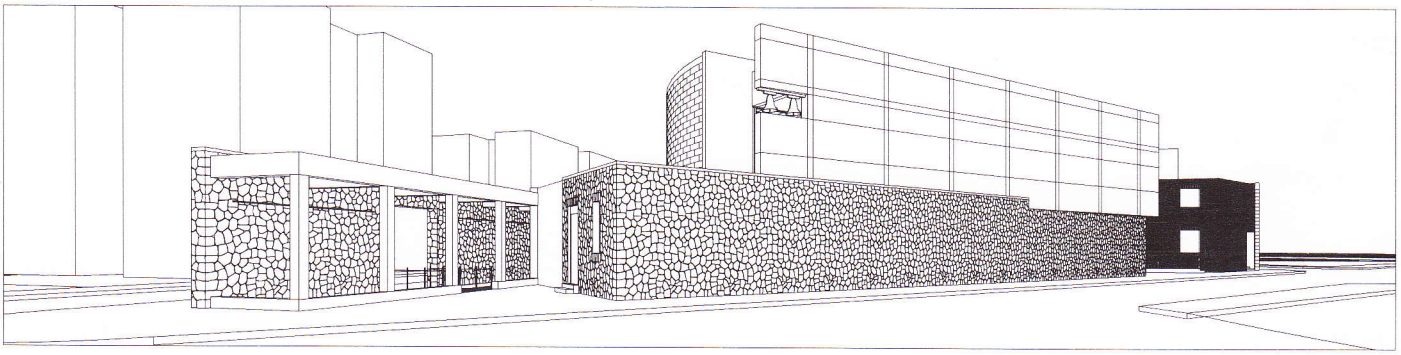
MASSIMO ROSSI 2001/2002

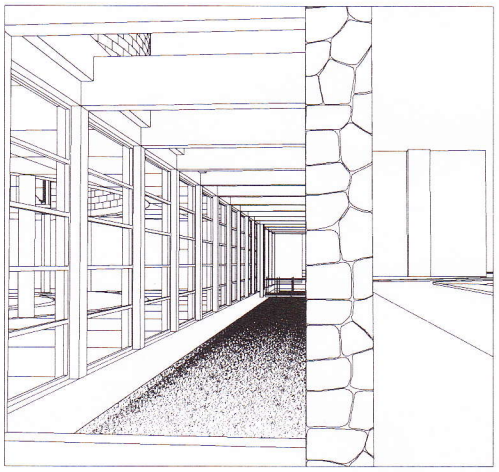


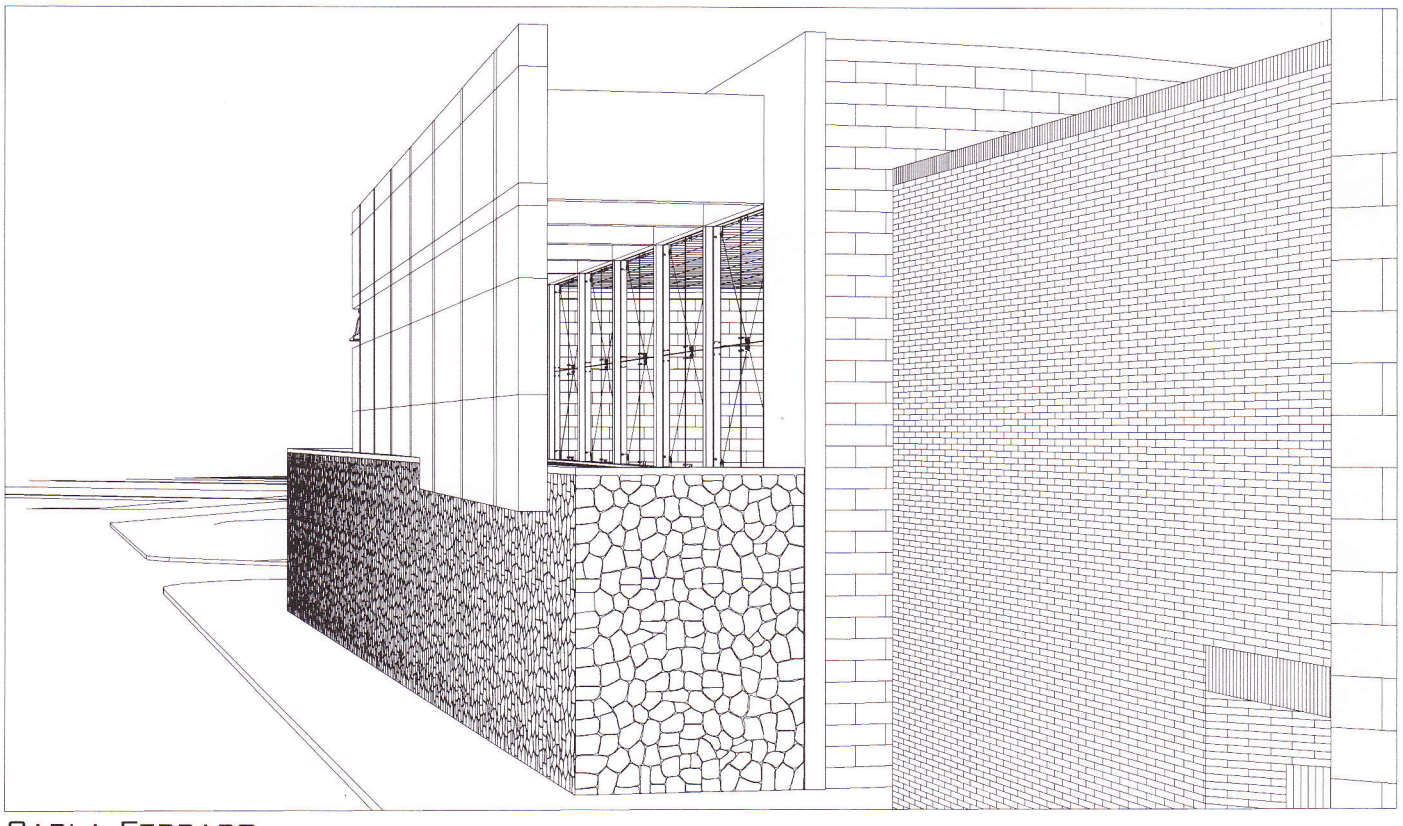


CARLA FERRARO









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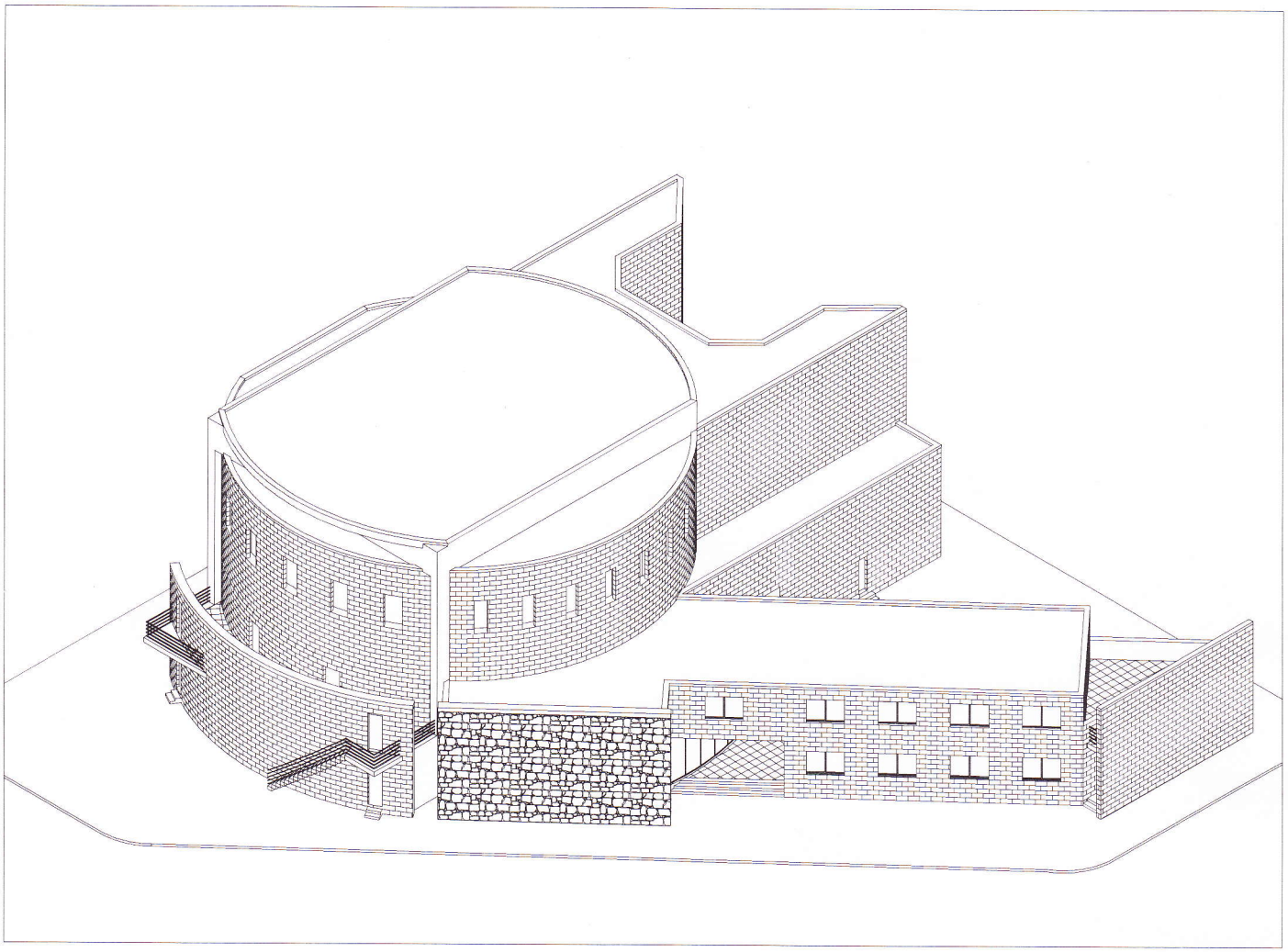

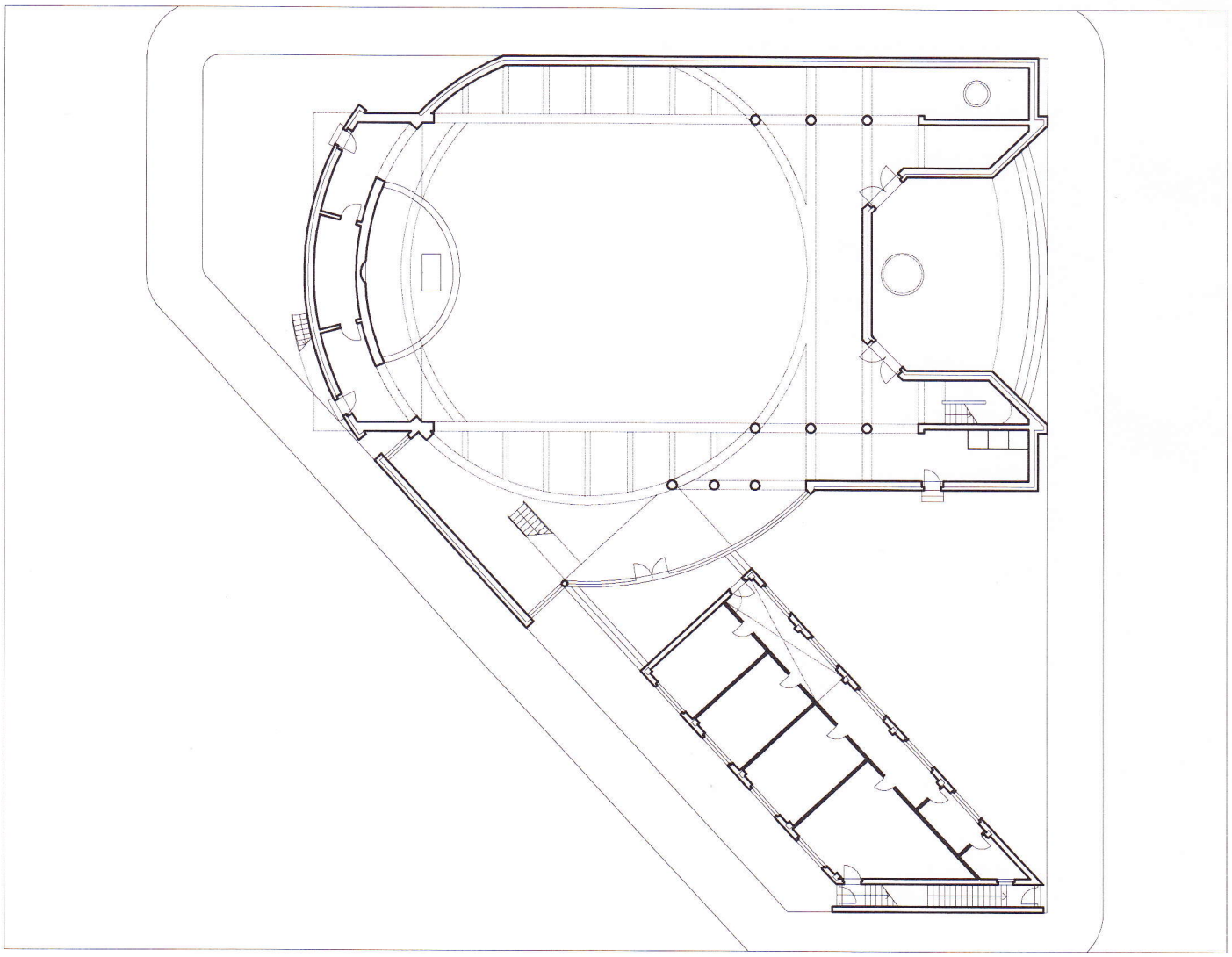

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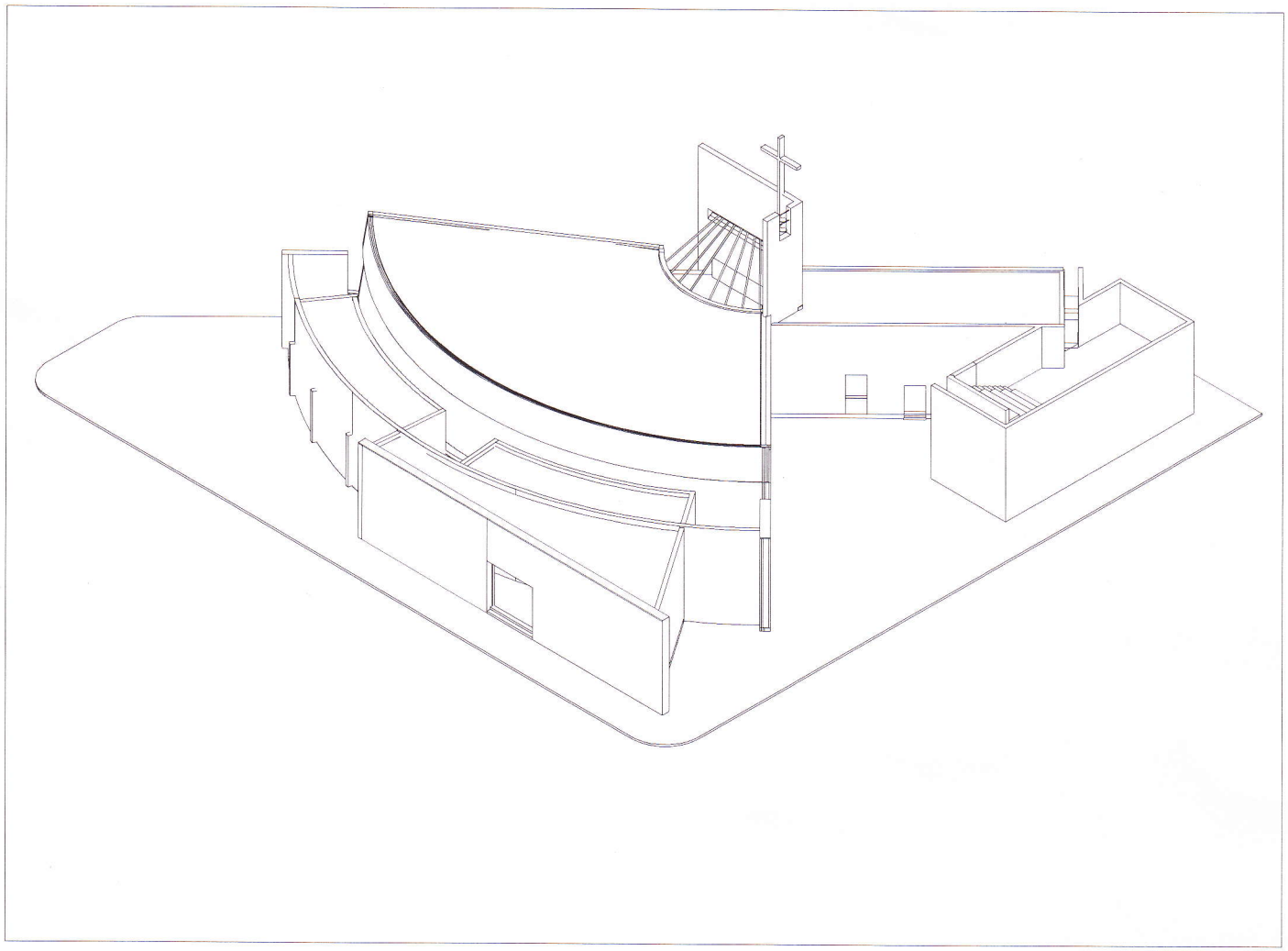
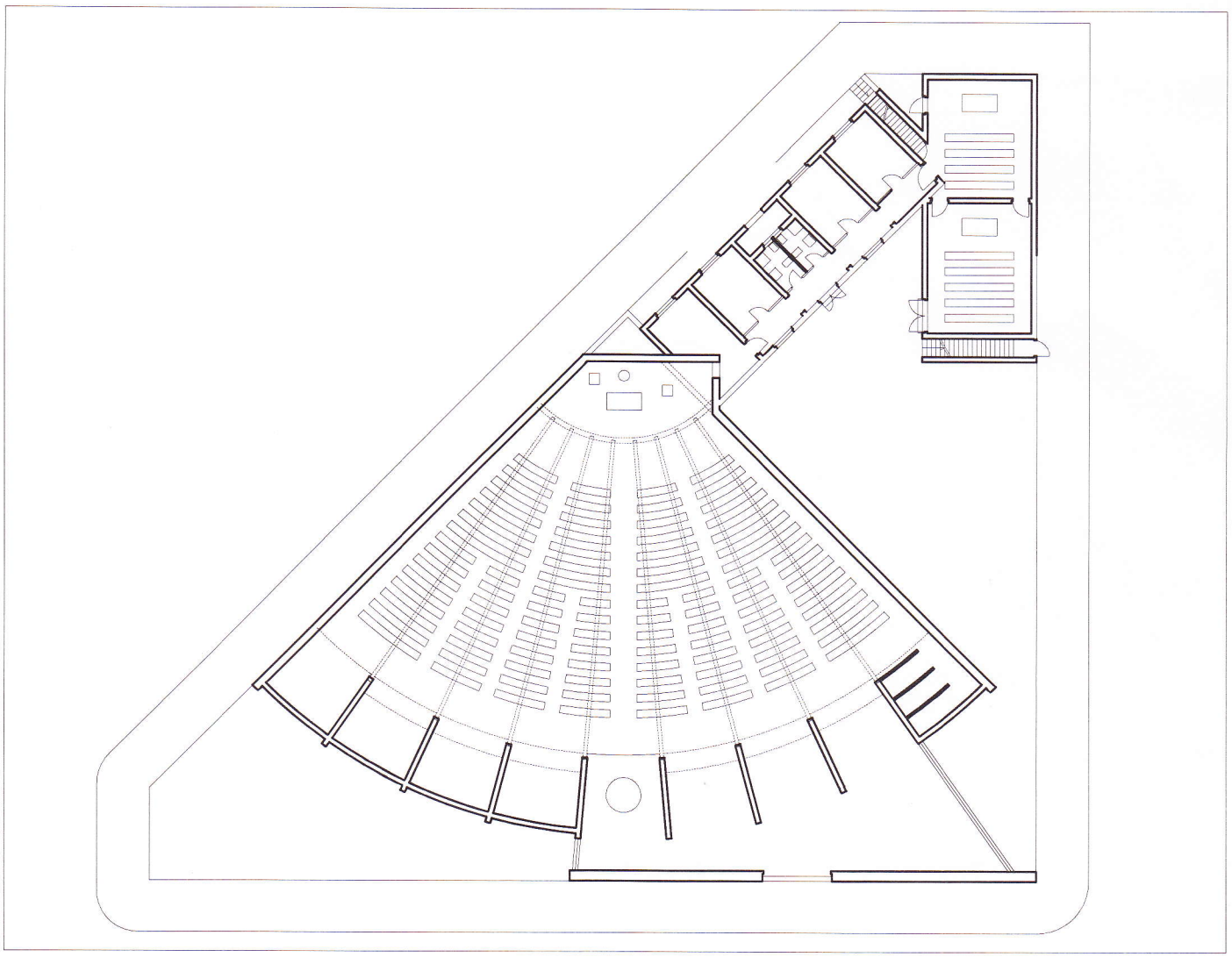
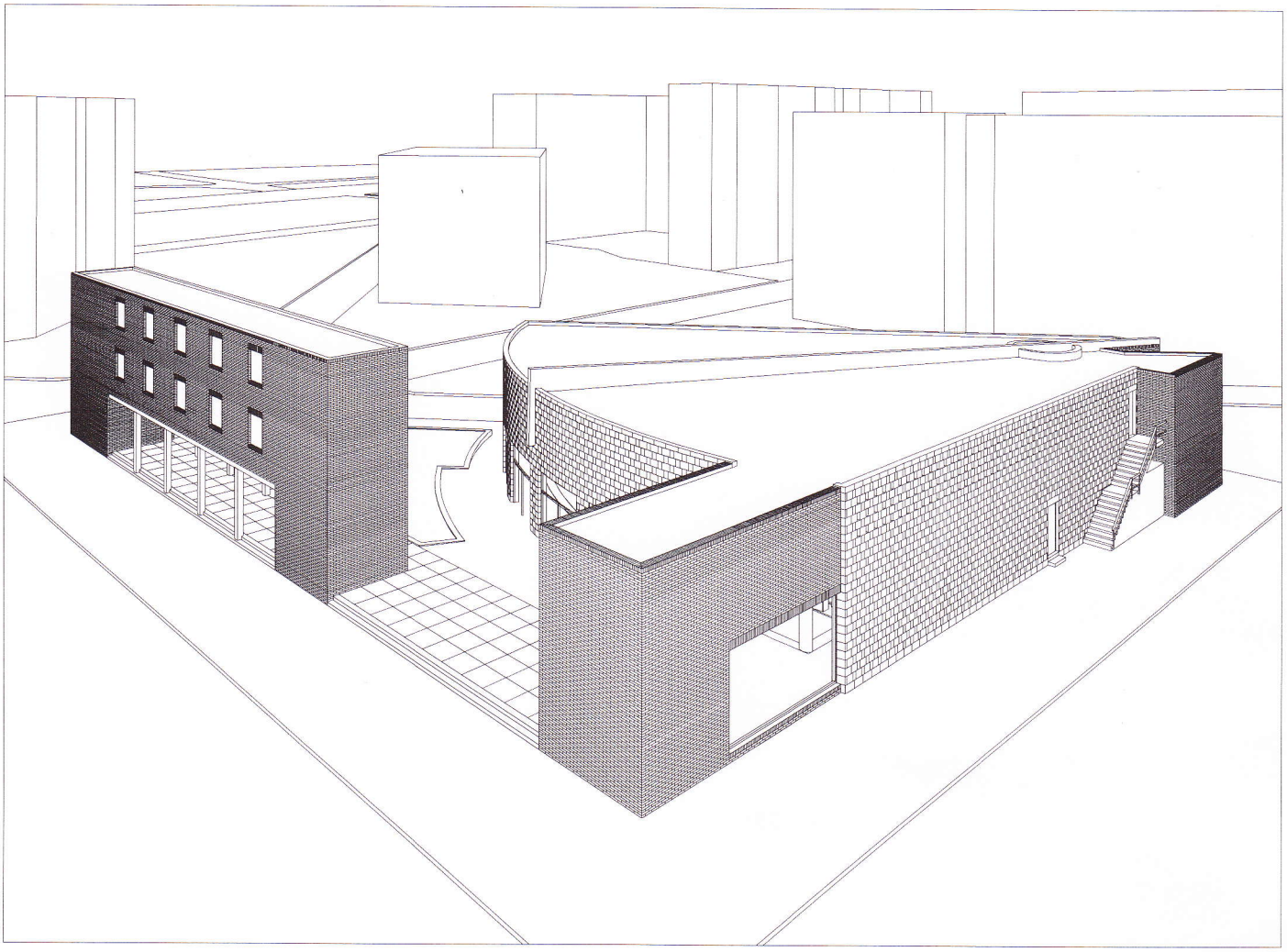




FABOZZI GENNARO 2002/2003



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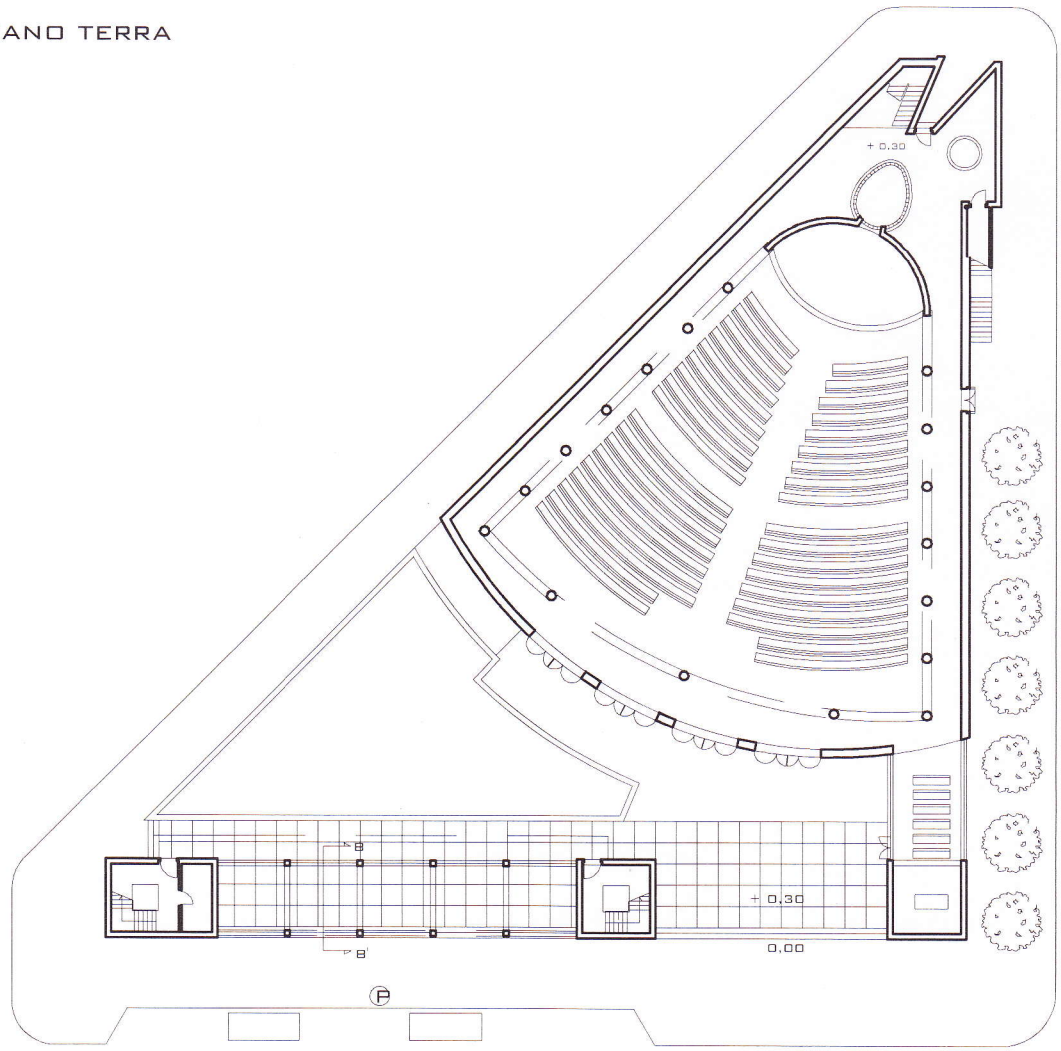

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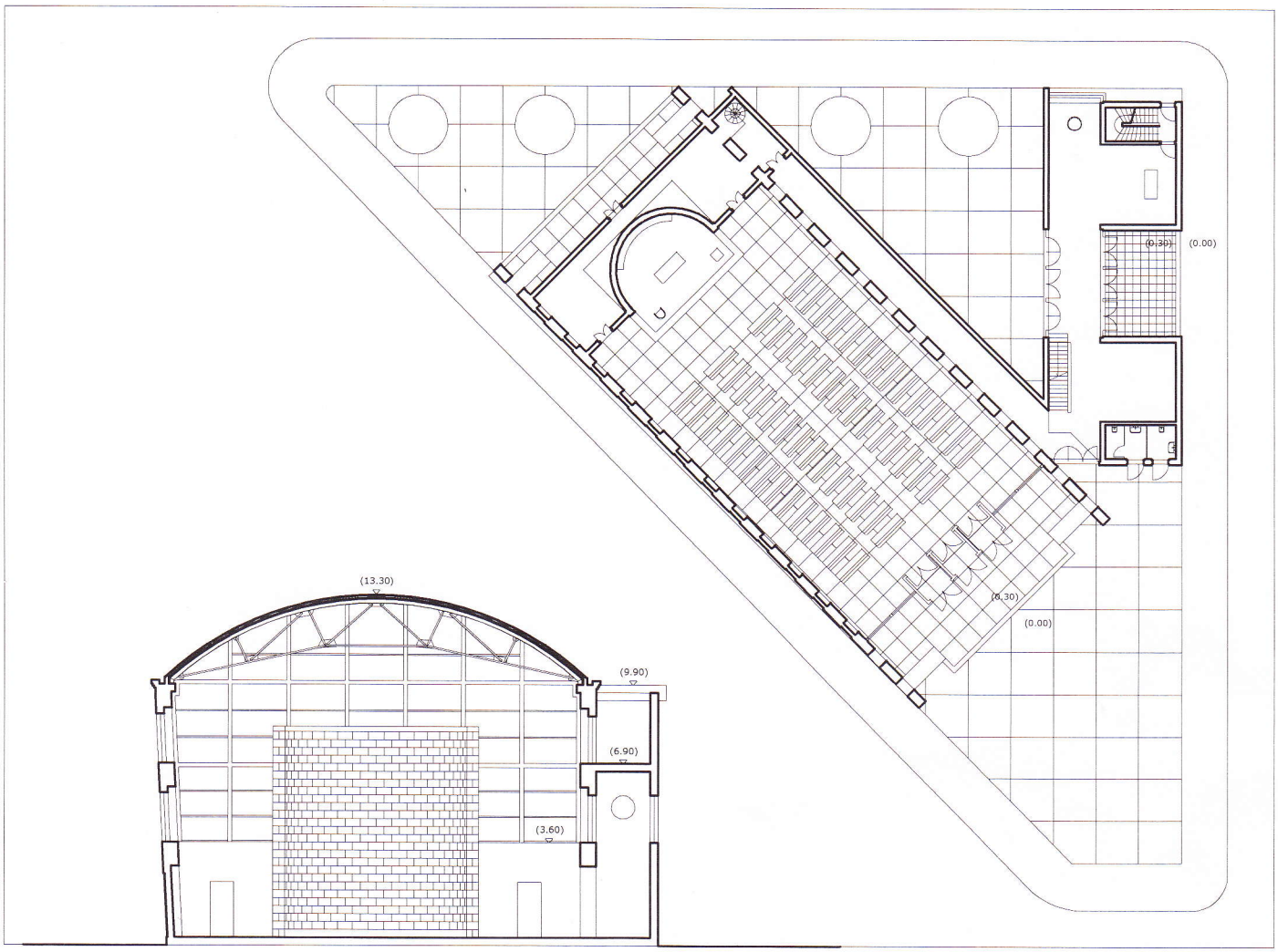
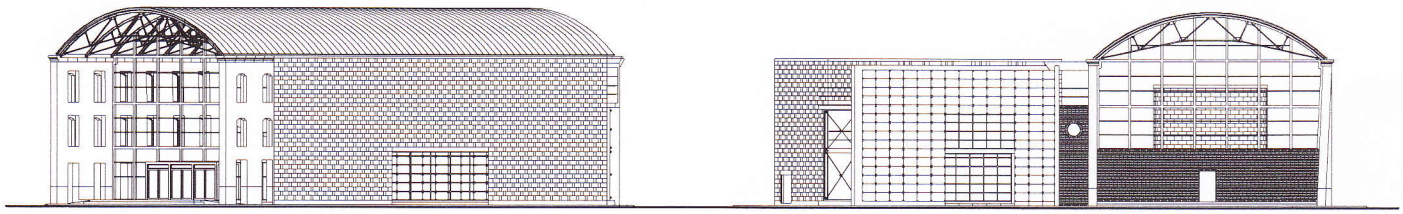
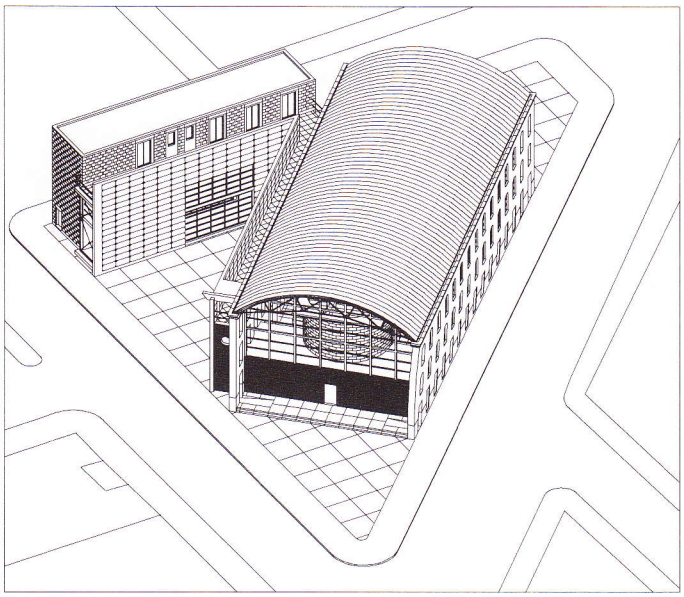
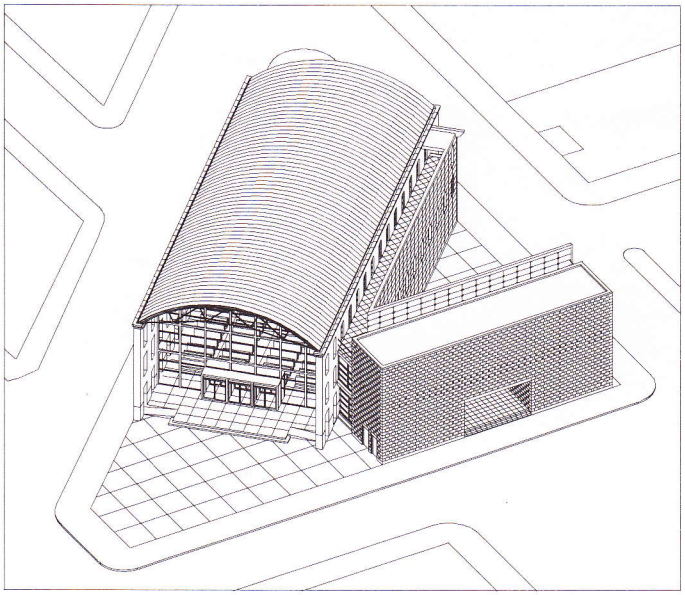
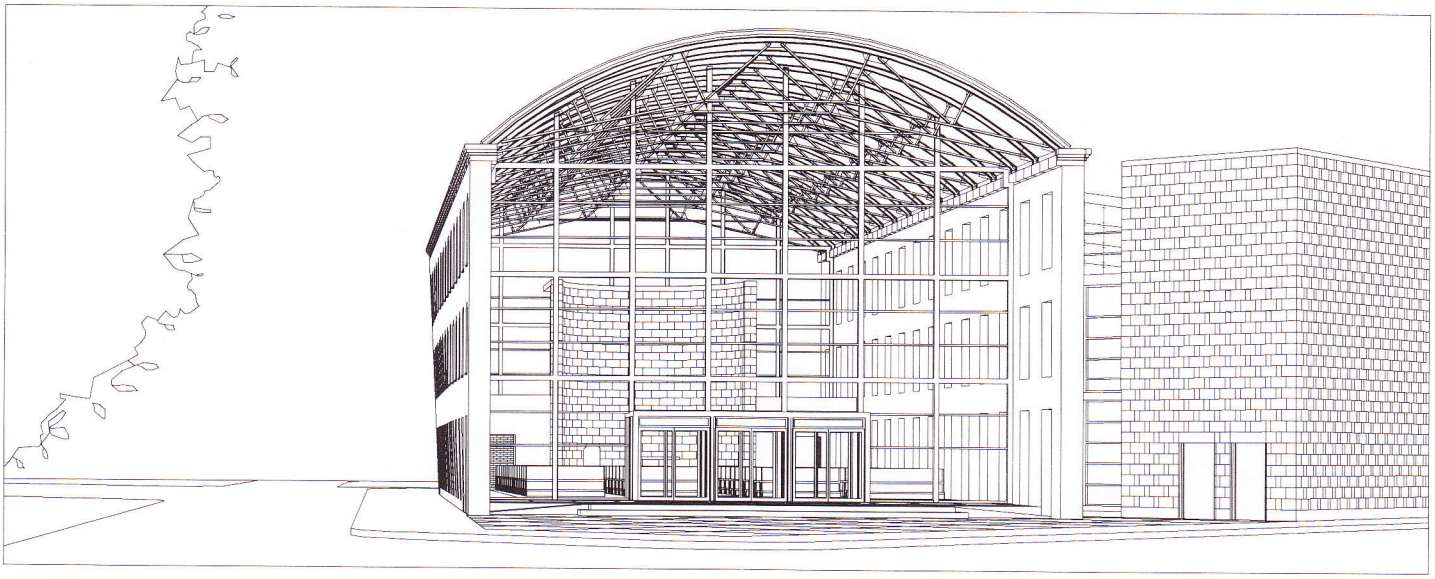


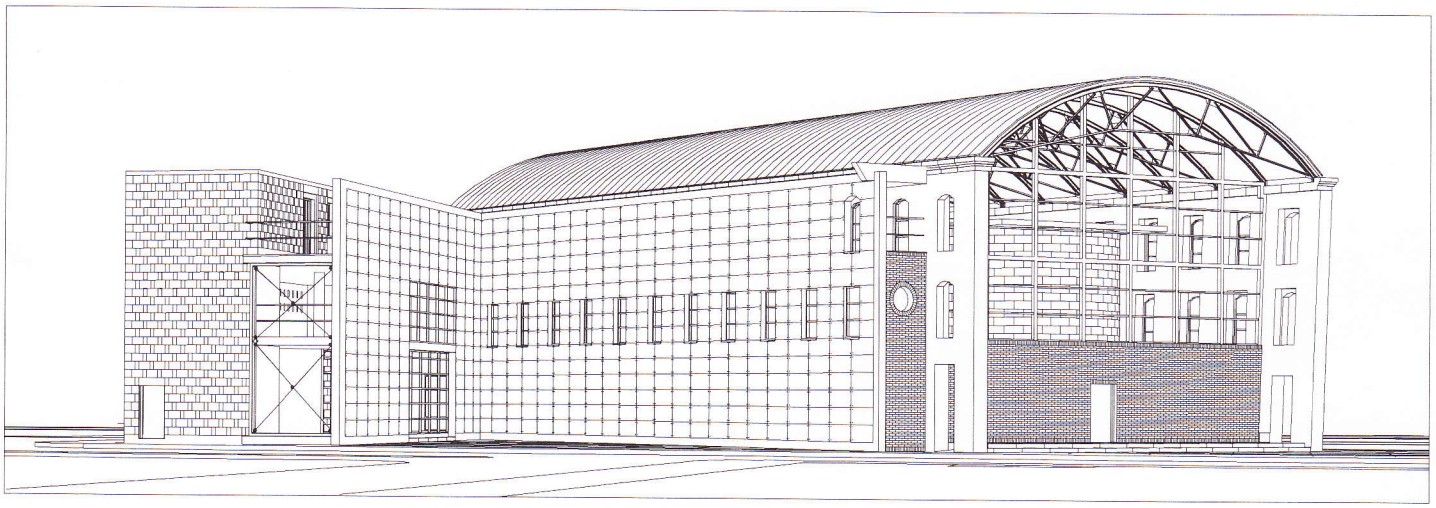


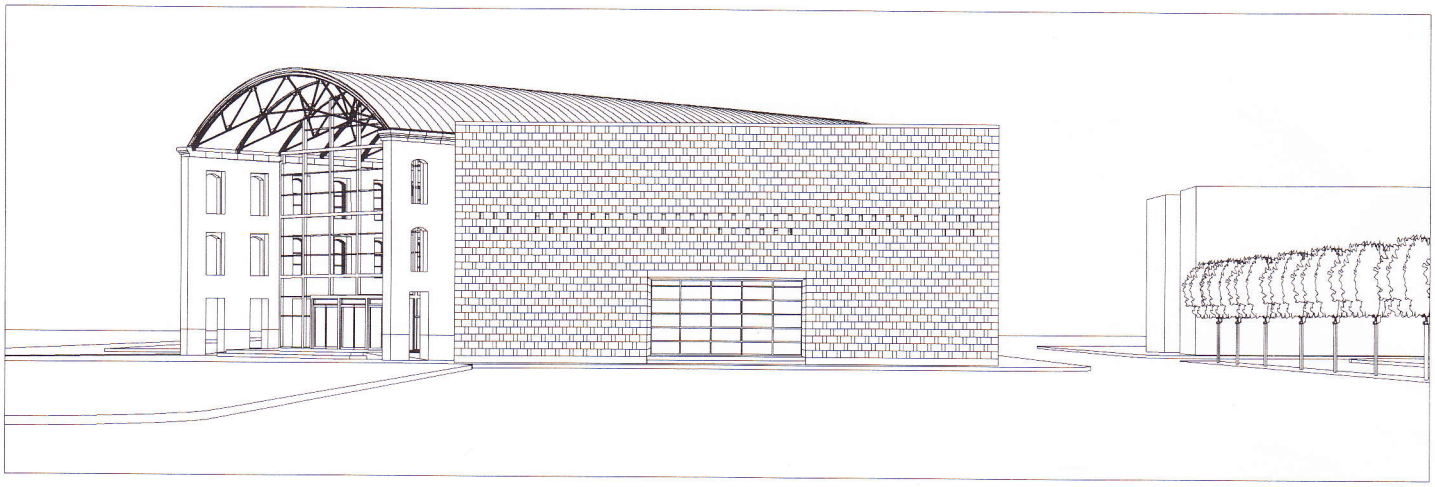


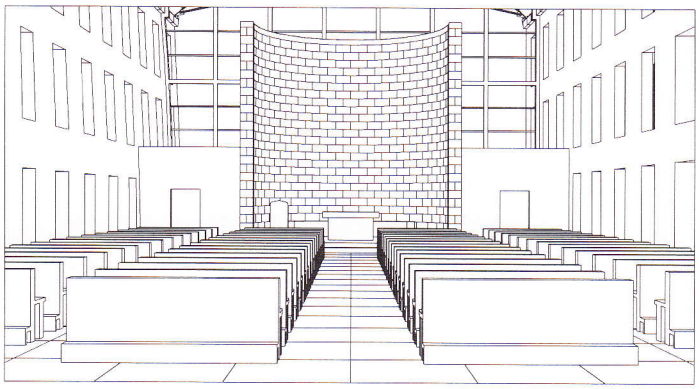


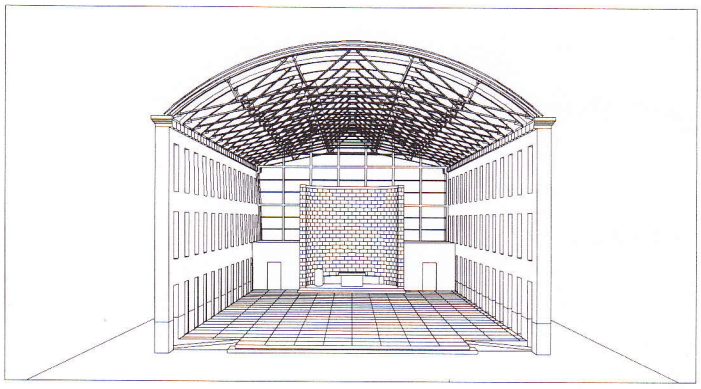
SIMONA VITIELLO











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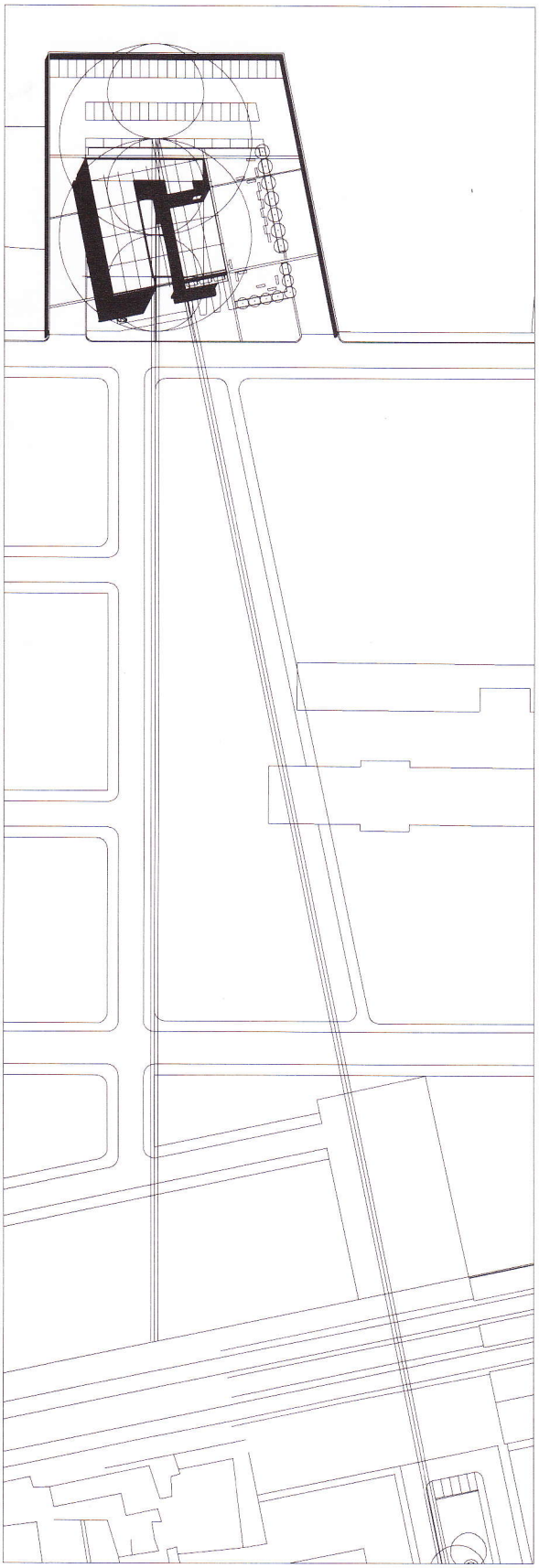
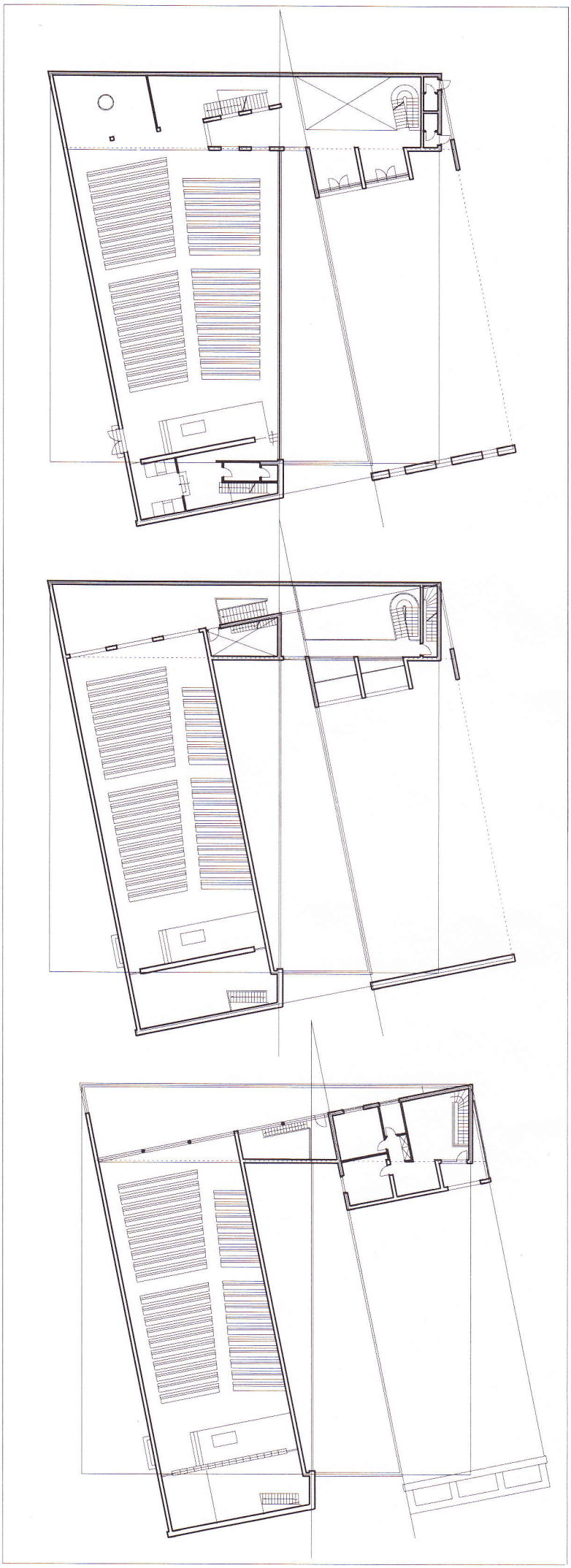
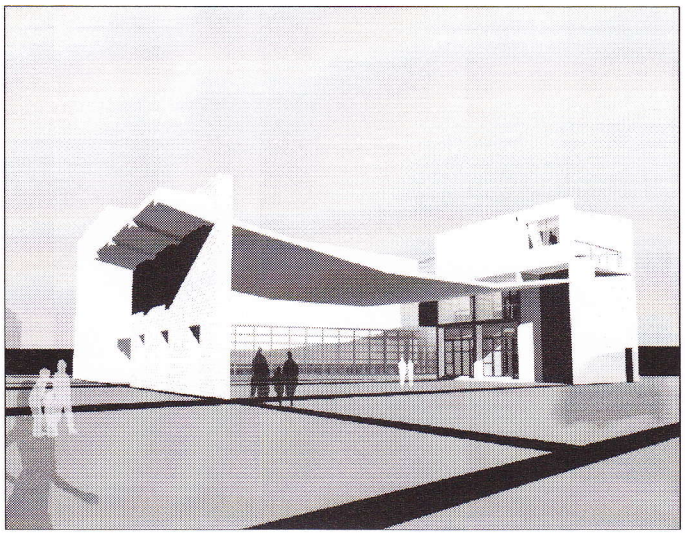
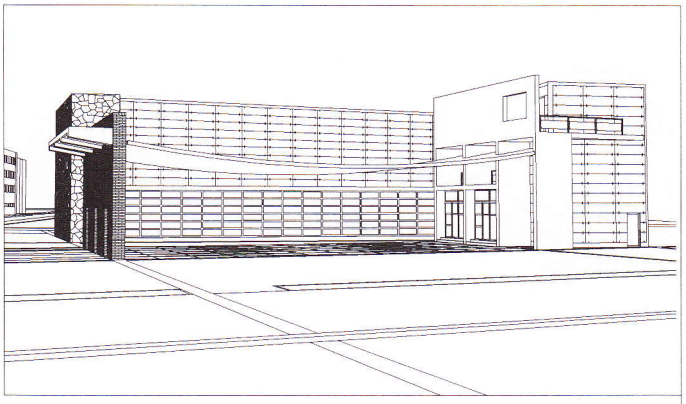
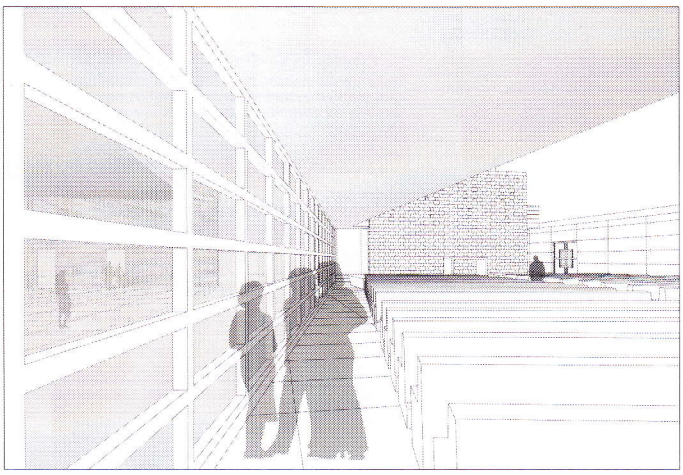


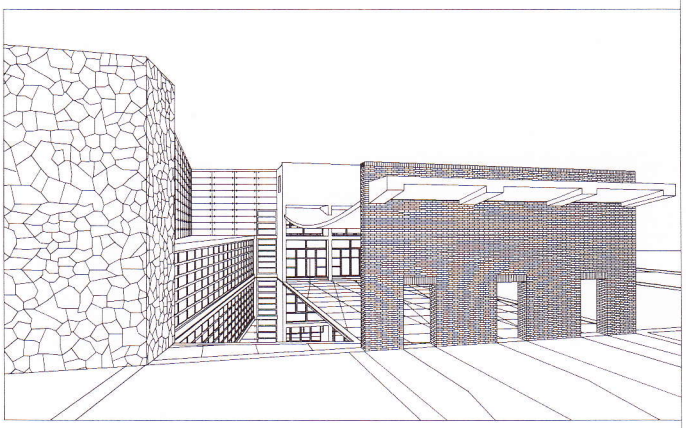


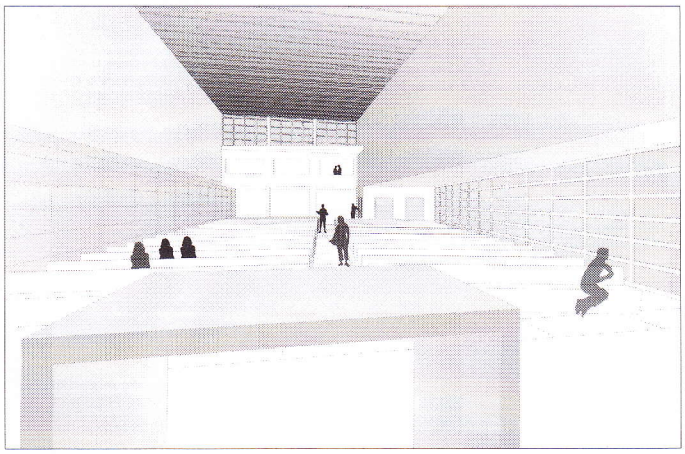
Ettore Gianni 2003/2004

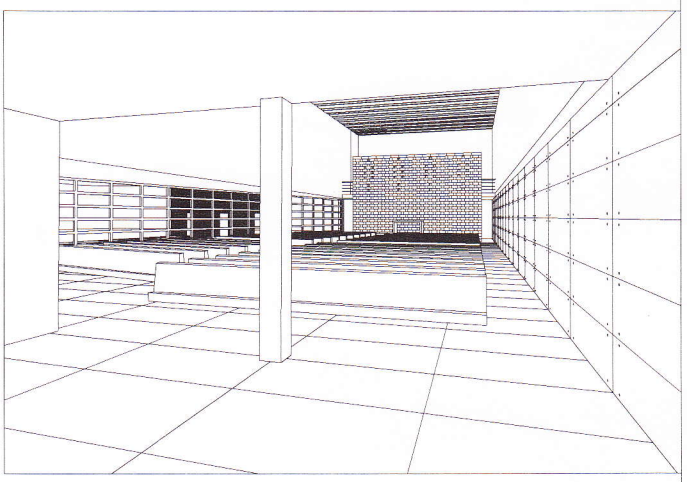


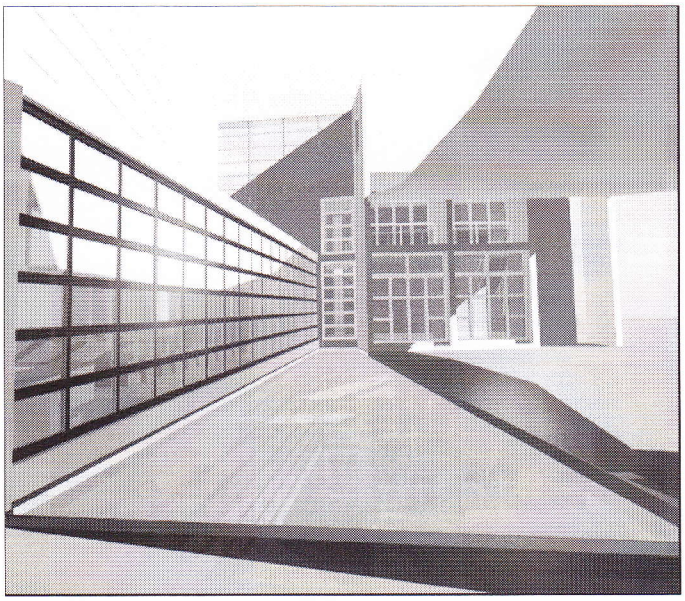


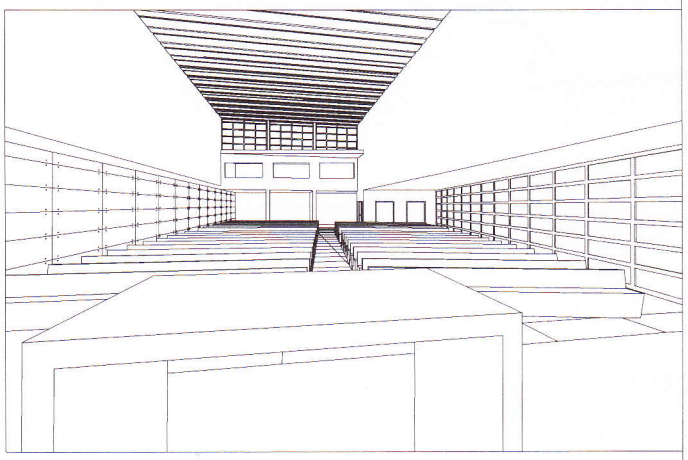


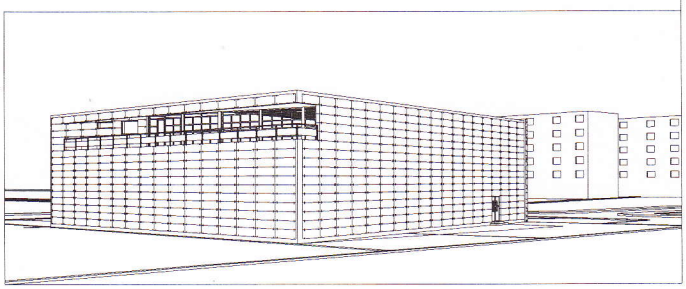




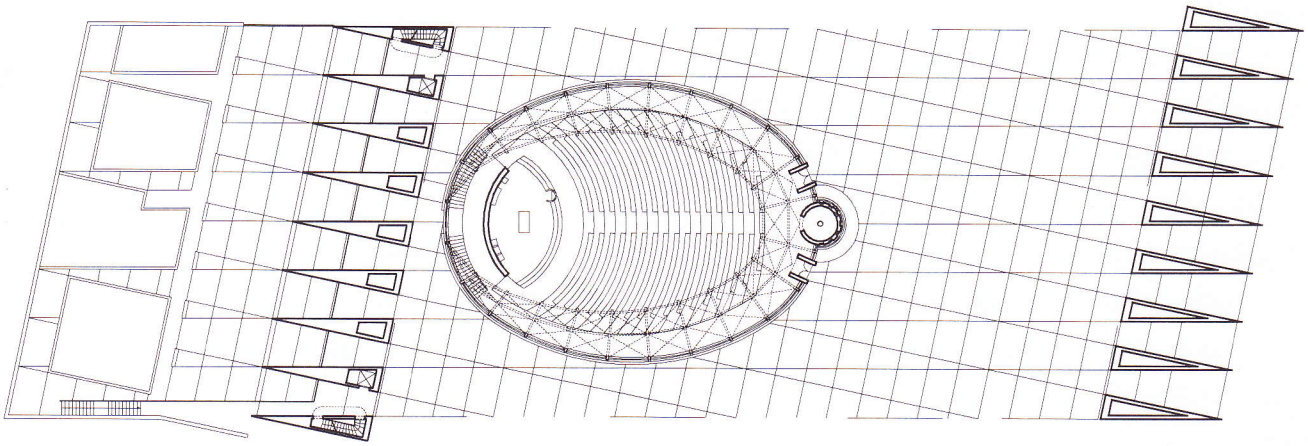


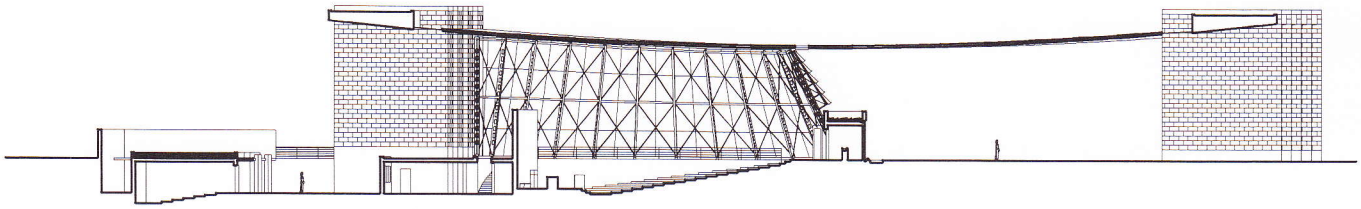


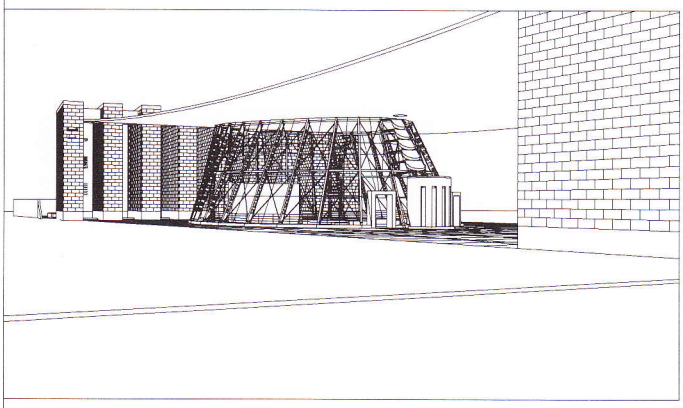


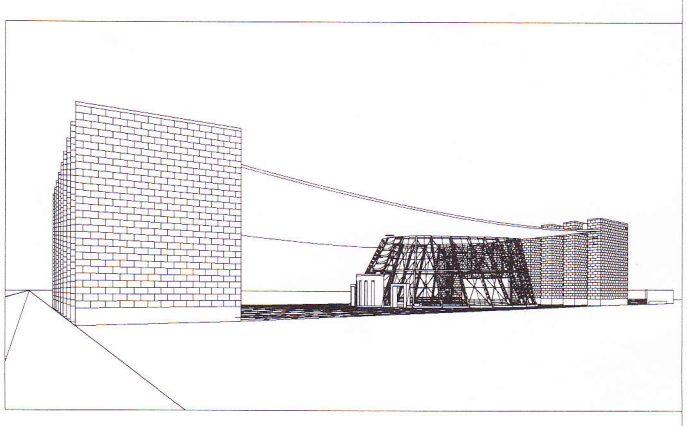


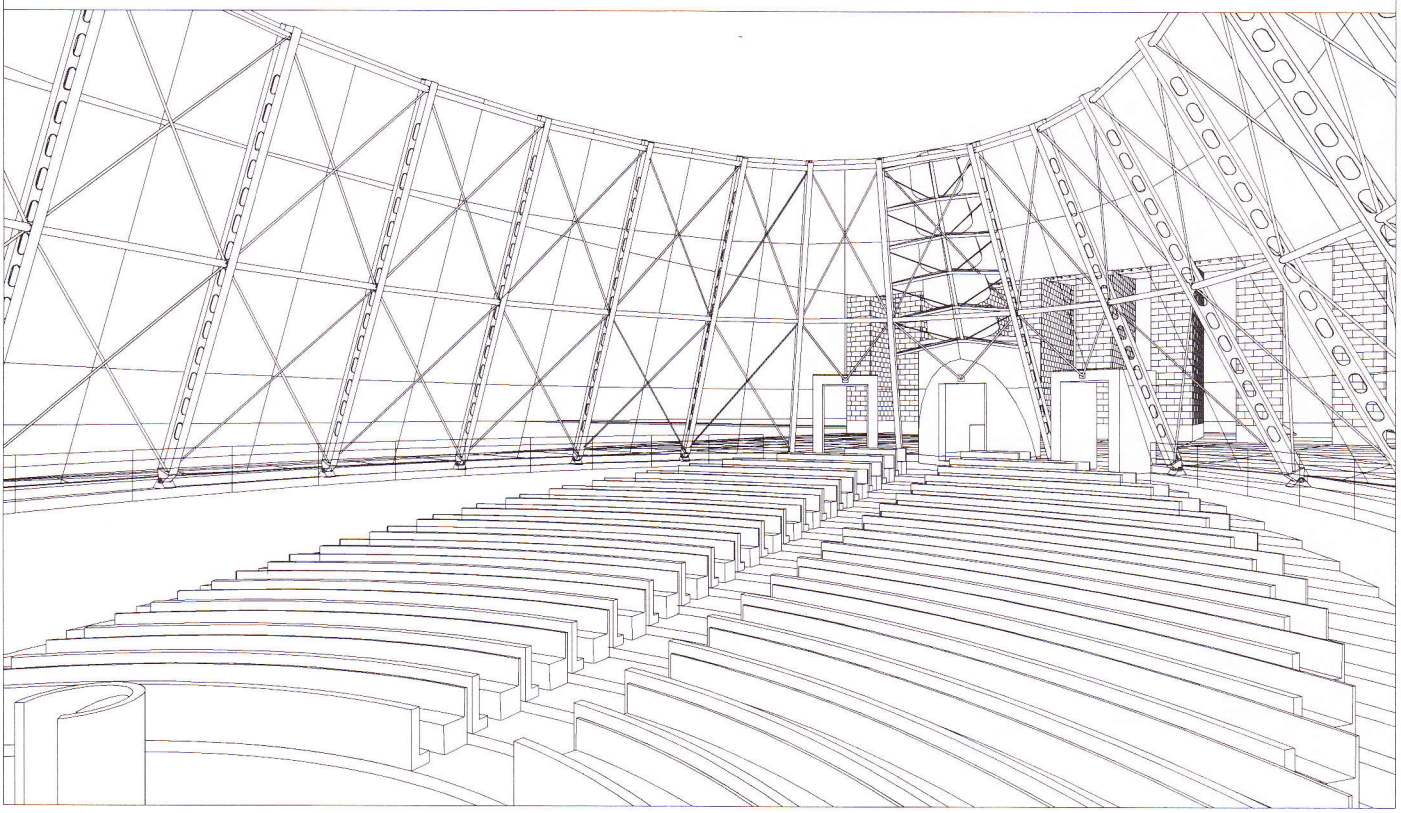
ETTORE GIANNI 2003/2004











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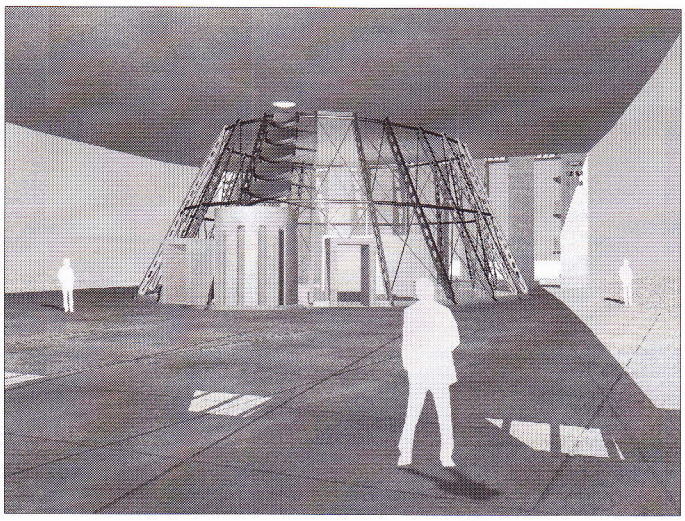
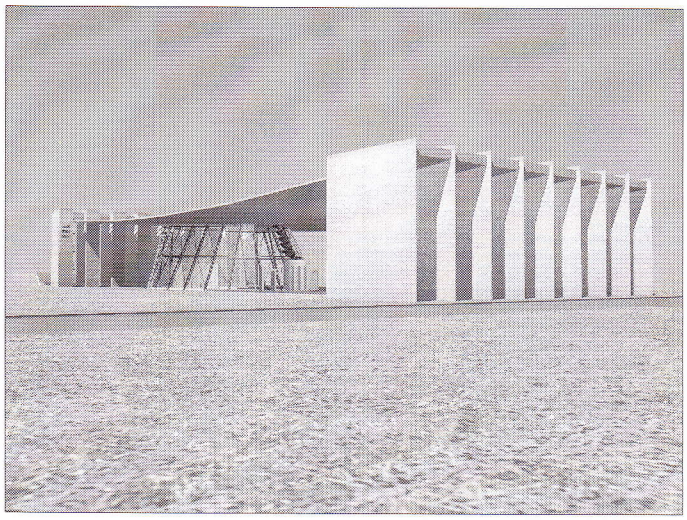
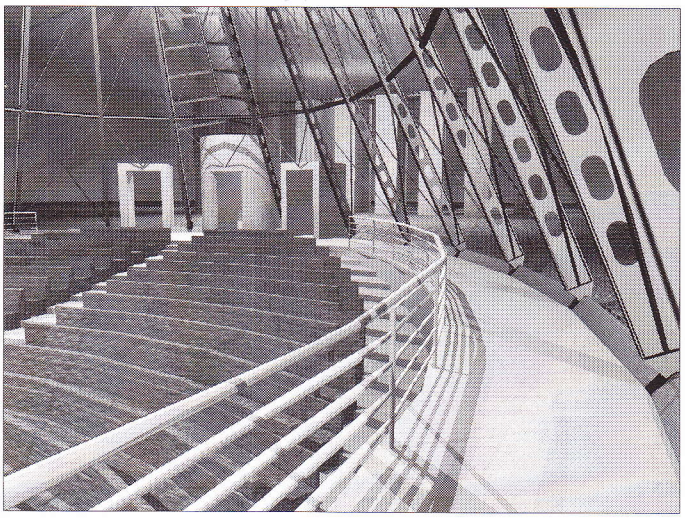
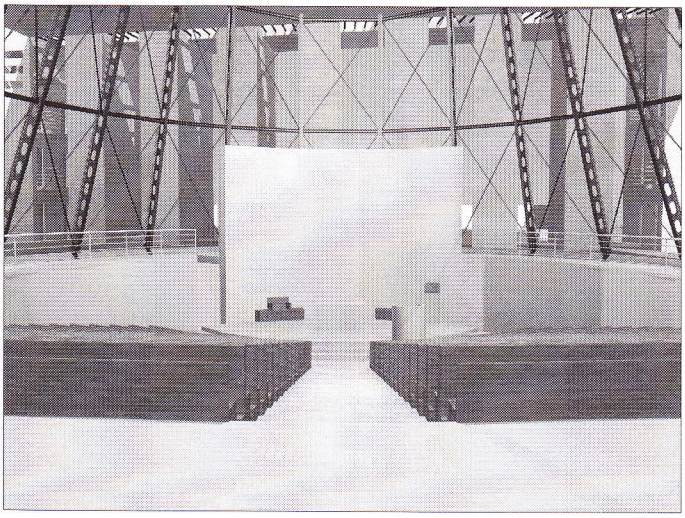
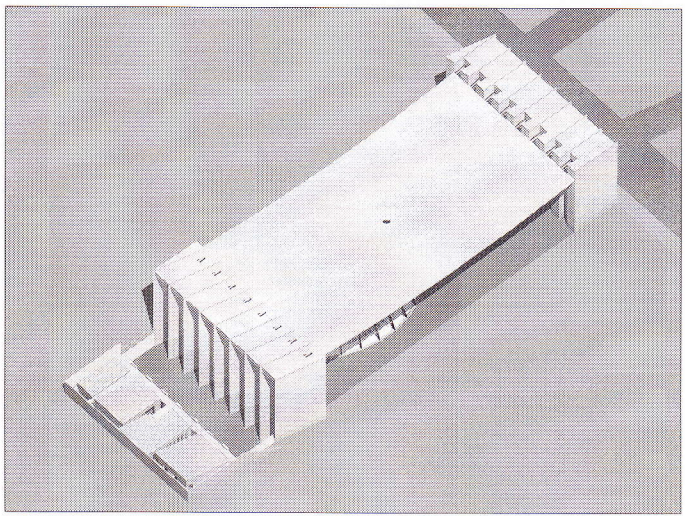
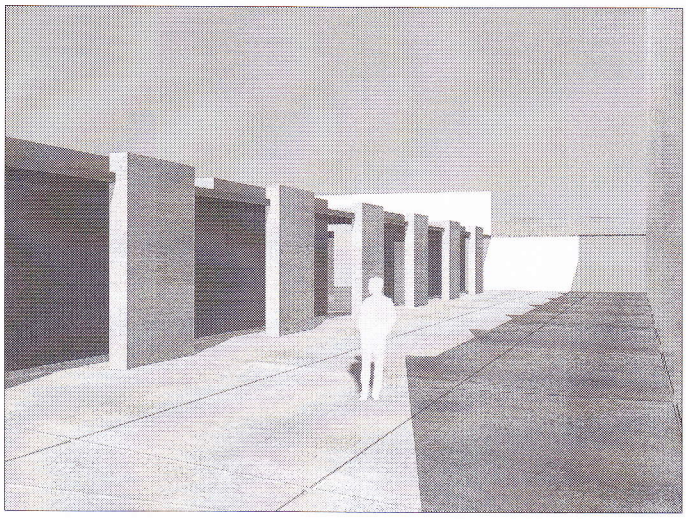


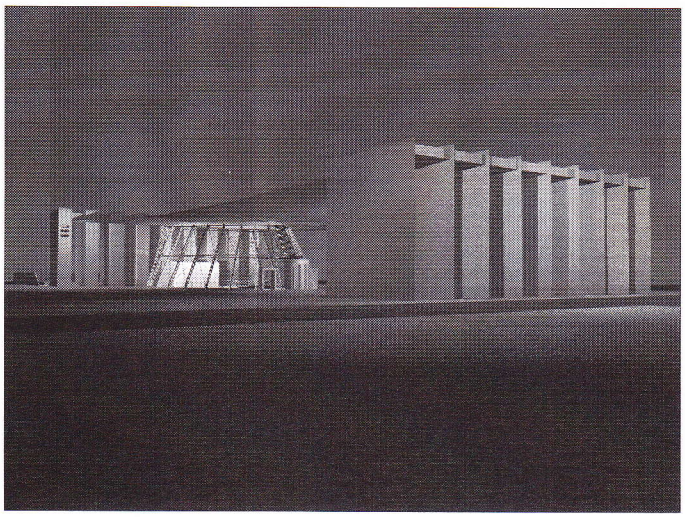


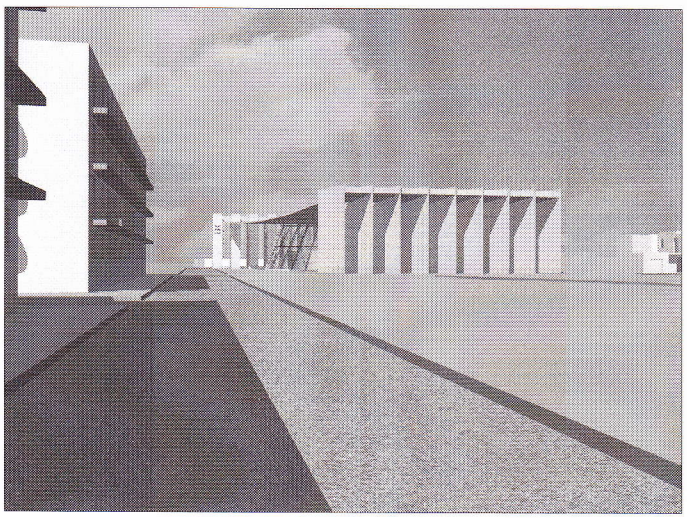


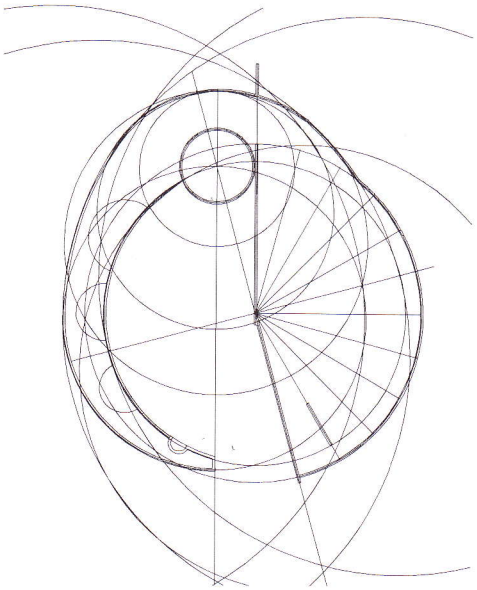


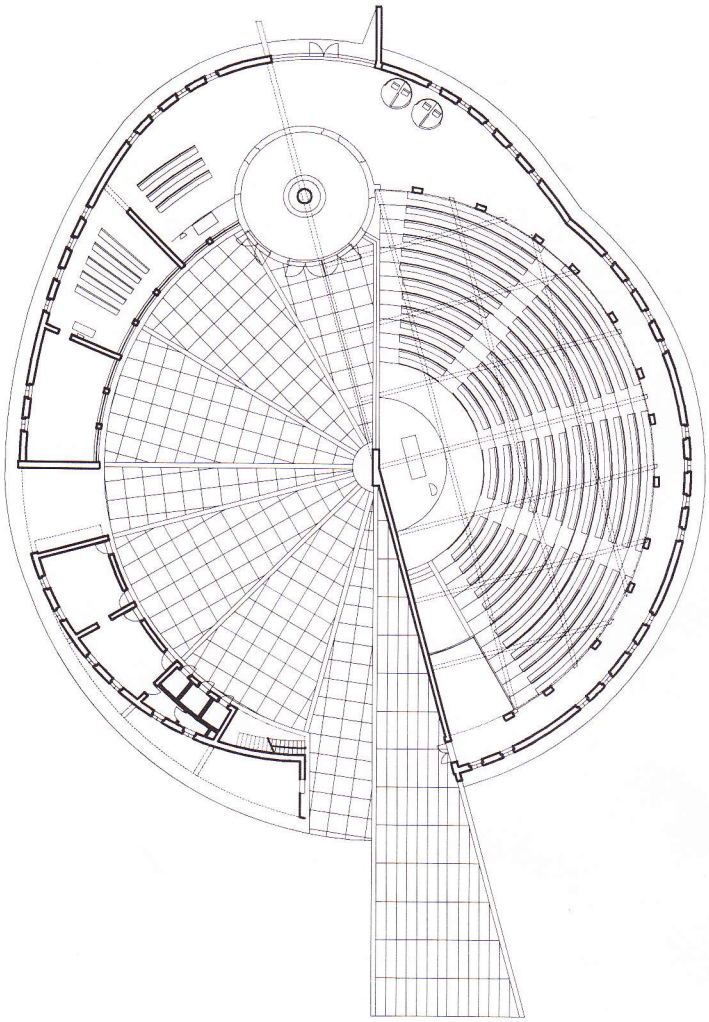


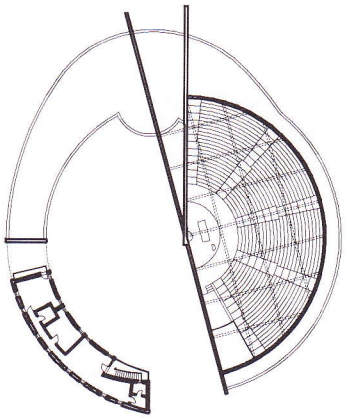


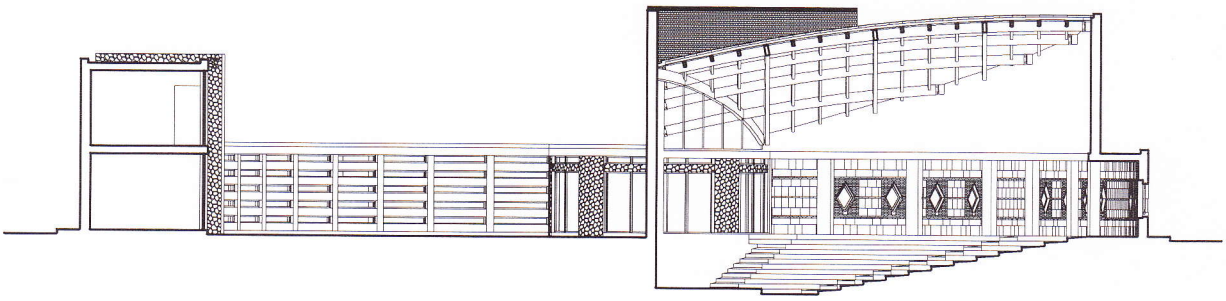


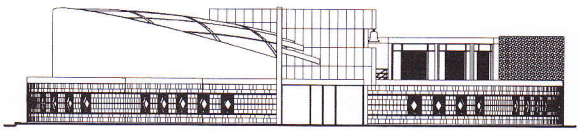


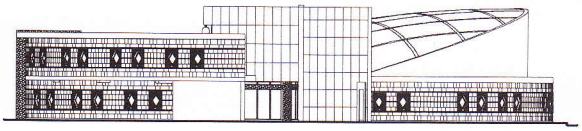


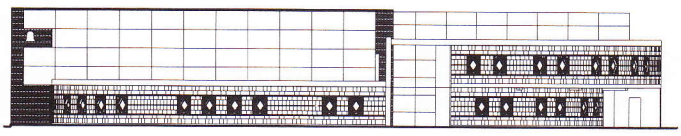


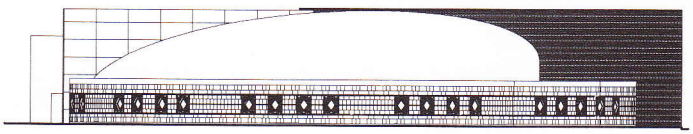




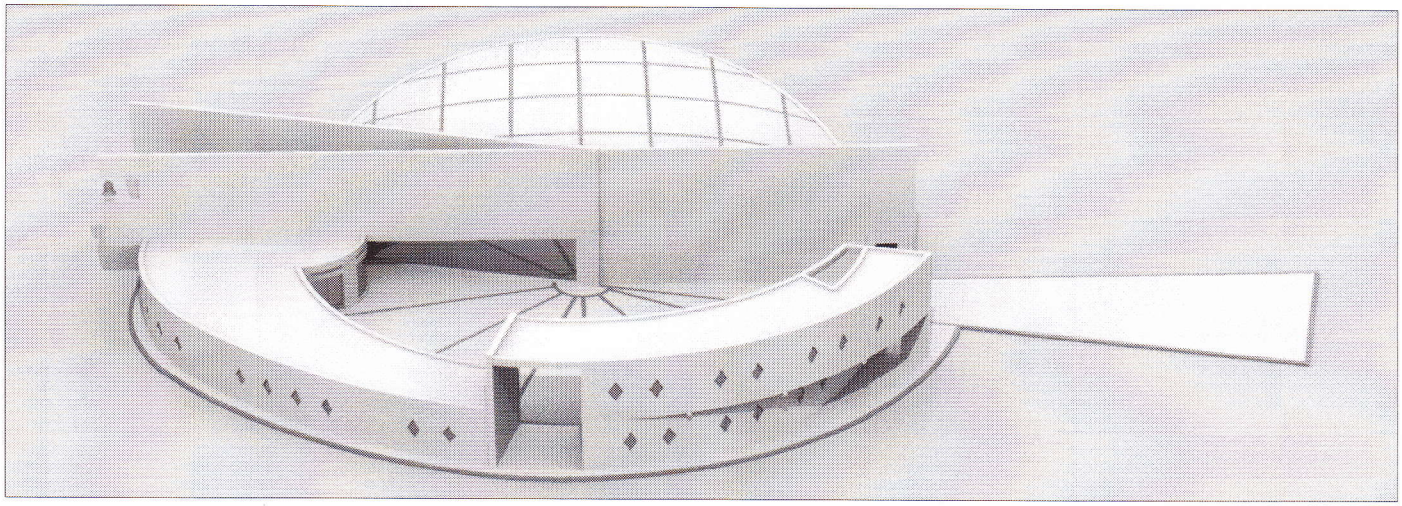


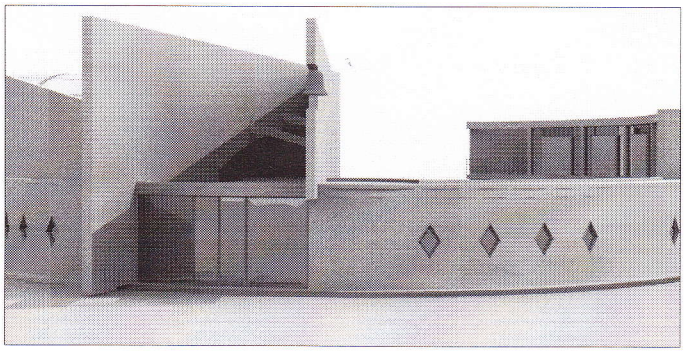


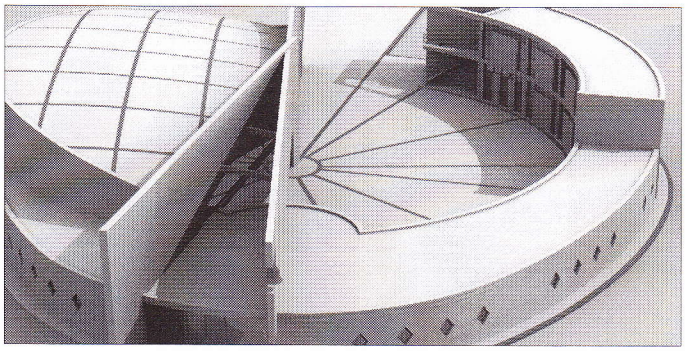


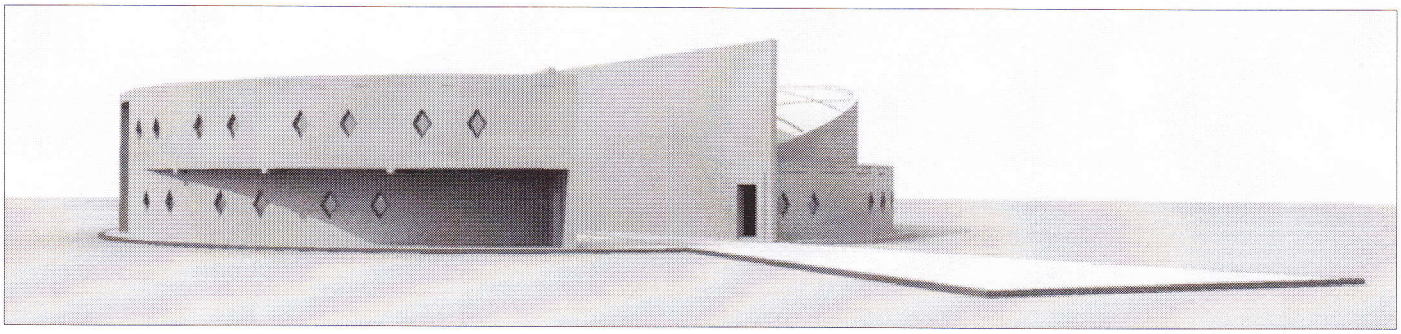


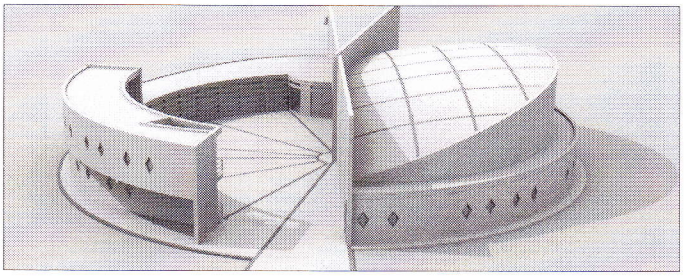
GIUSEPPE SARFIRANNE

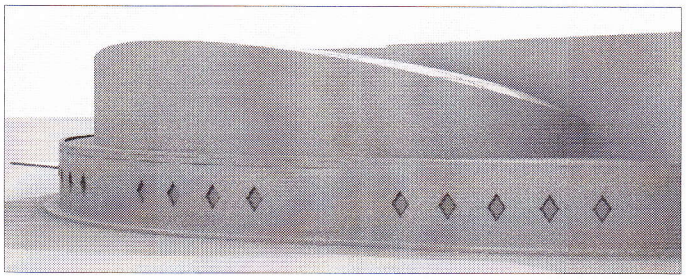


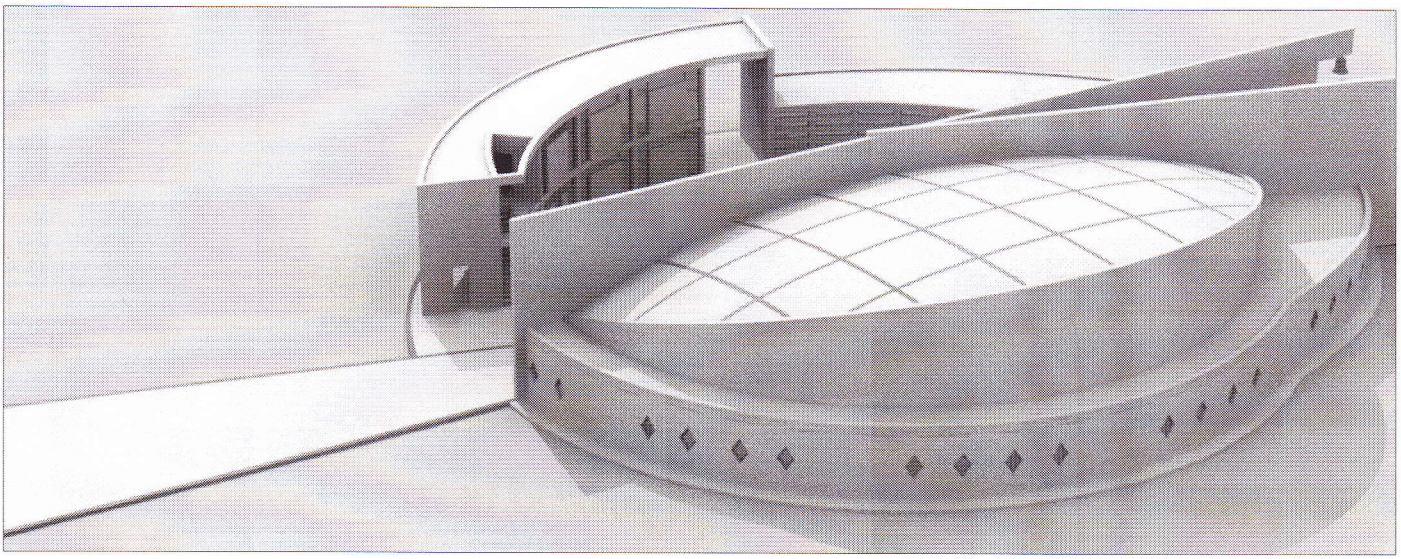




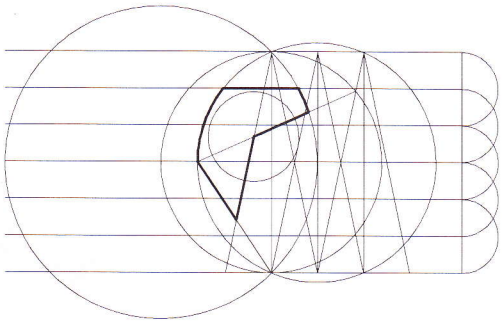


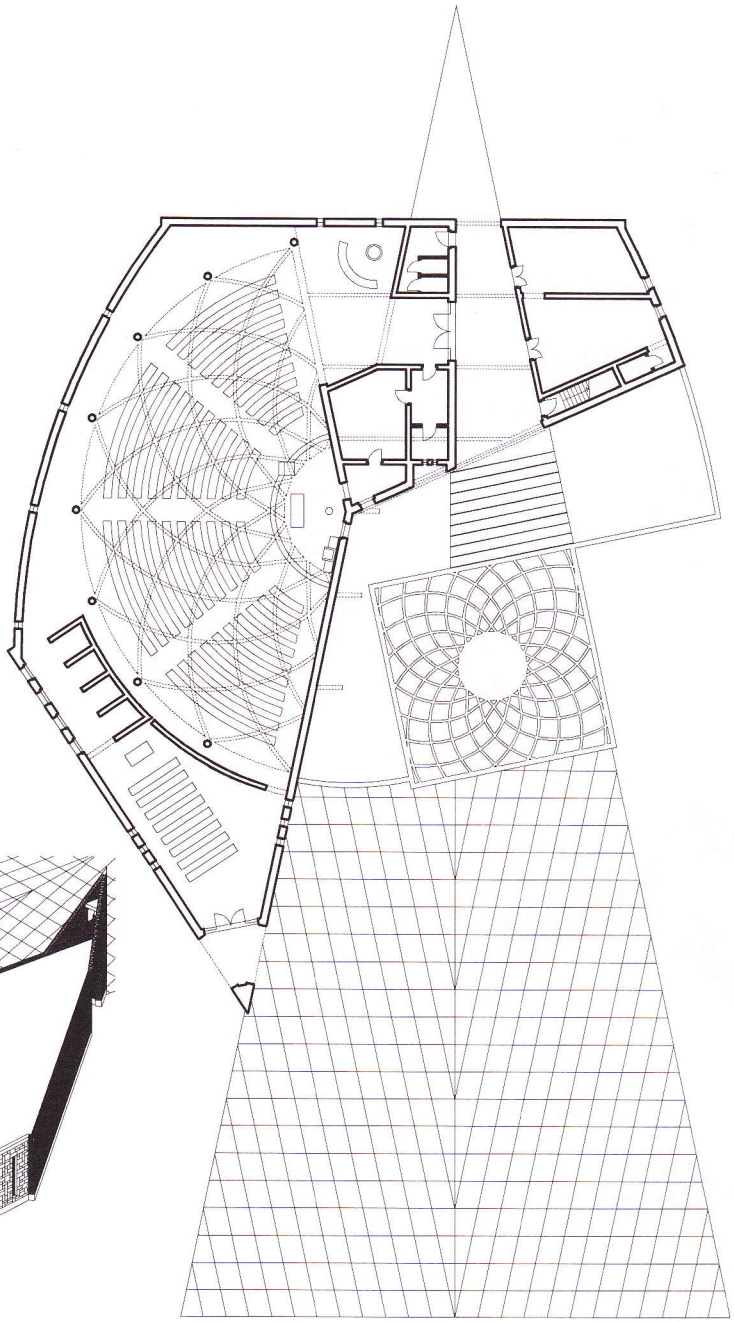


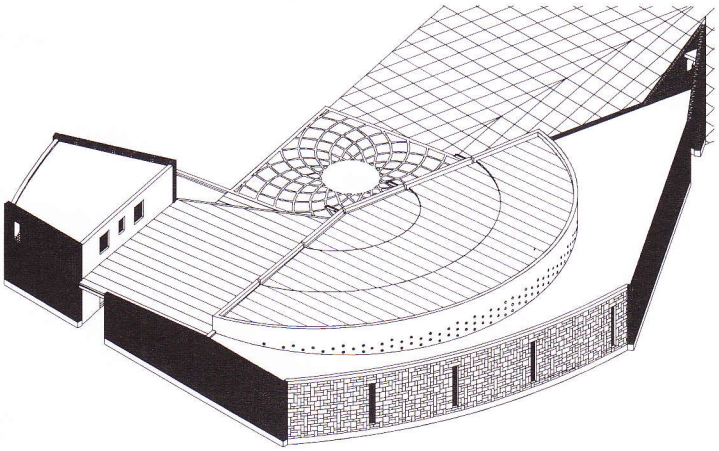


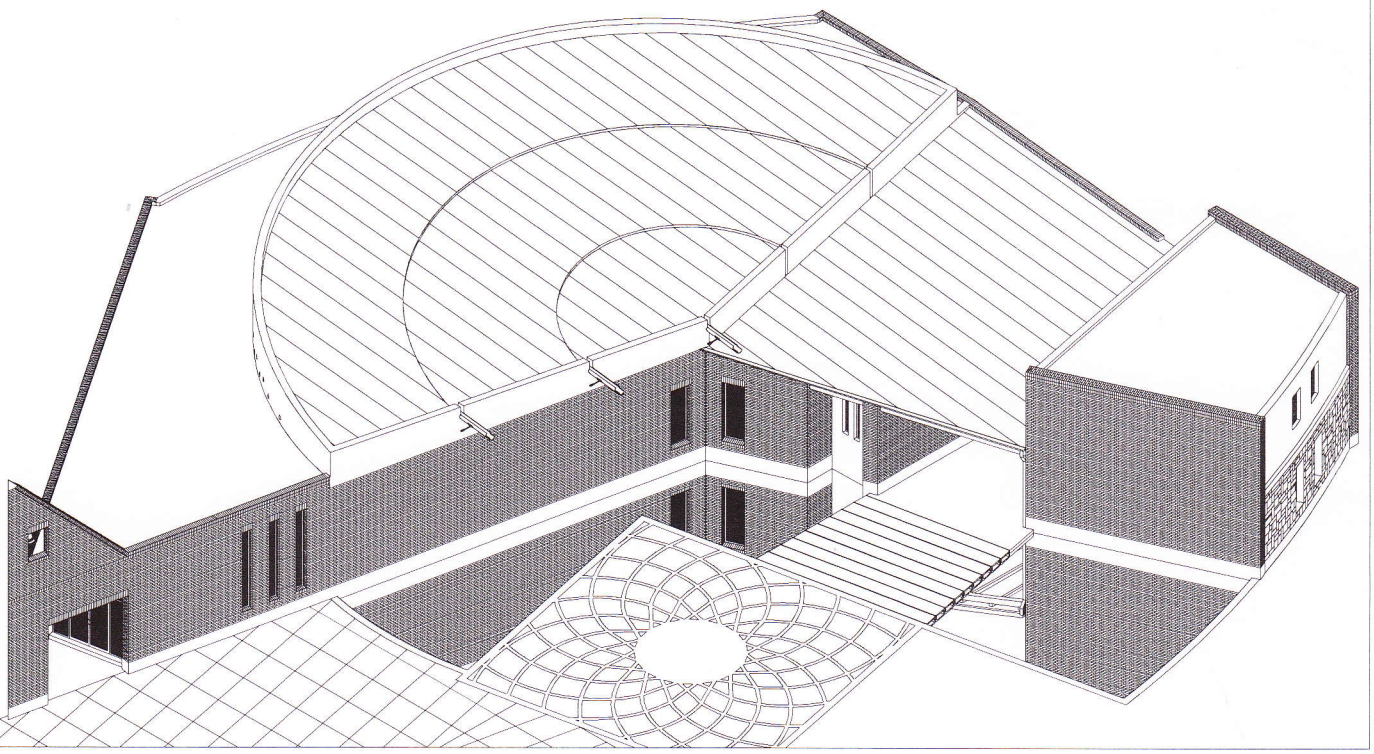


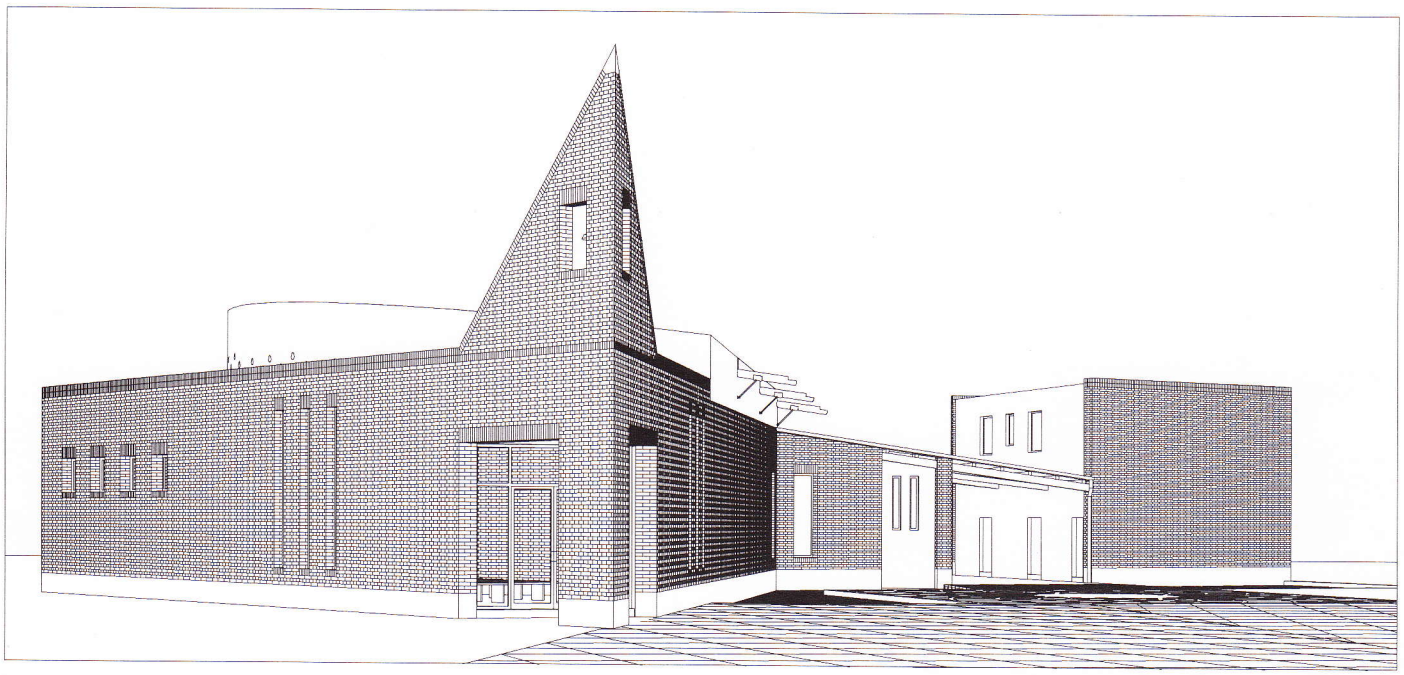
GIUSEPPE CAPRIGLIONE

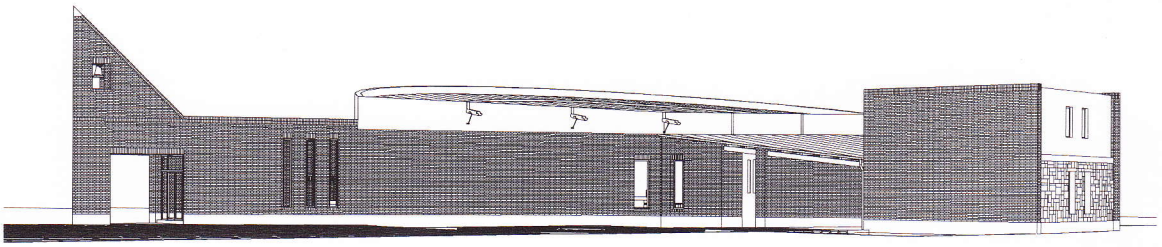


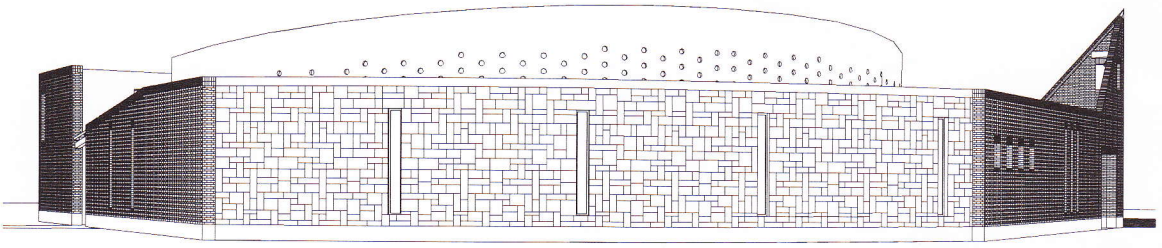


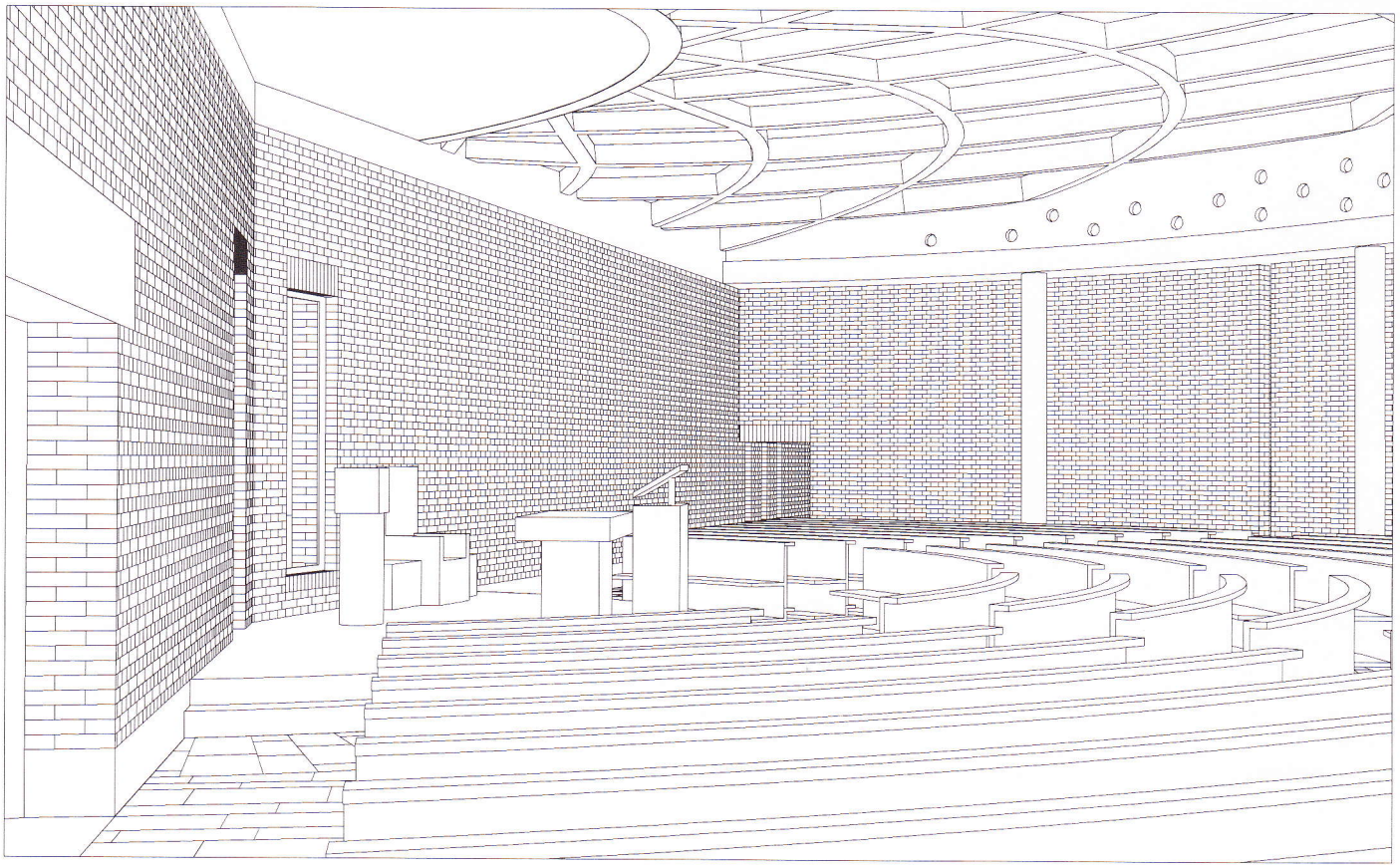




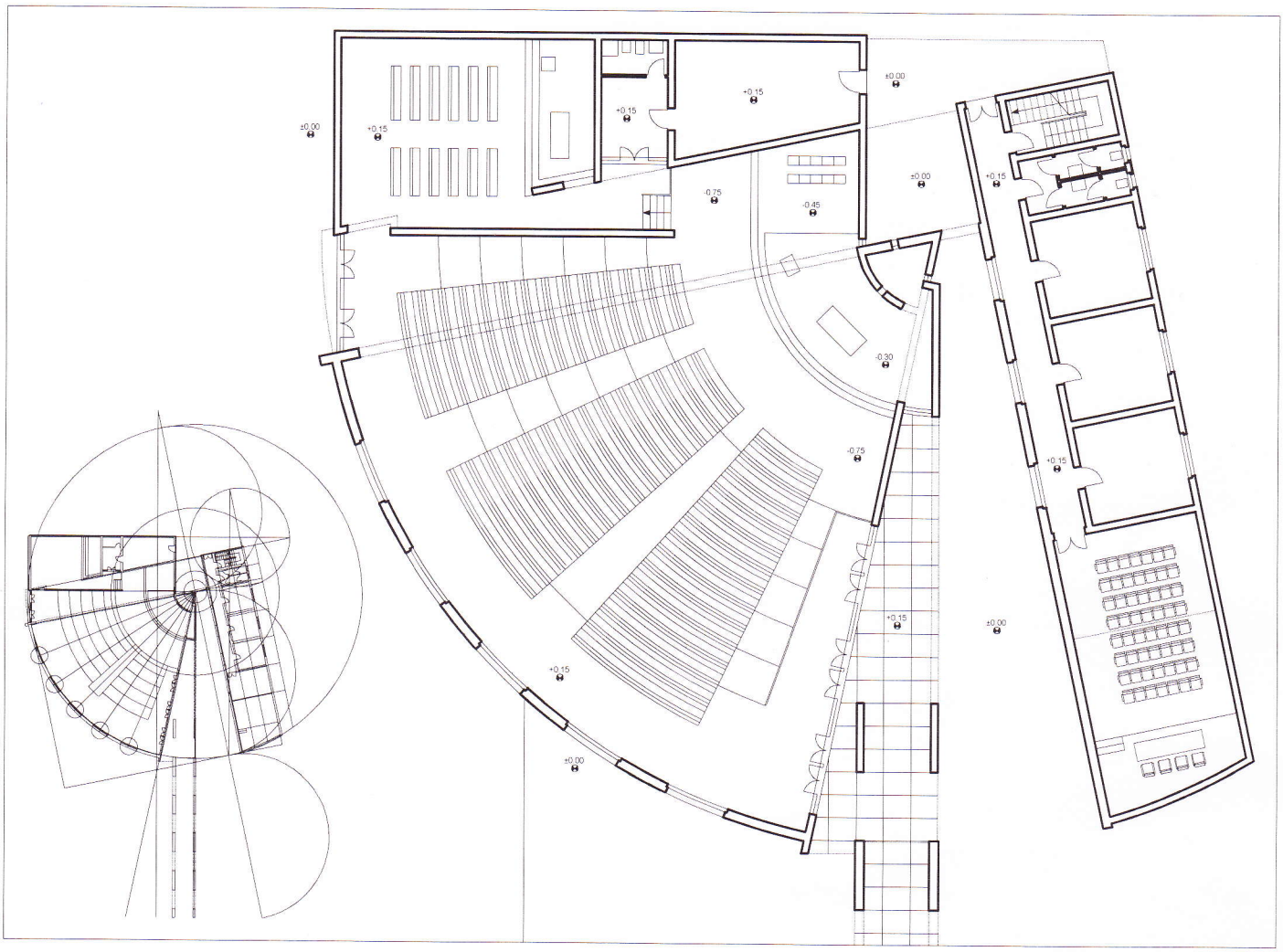


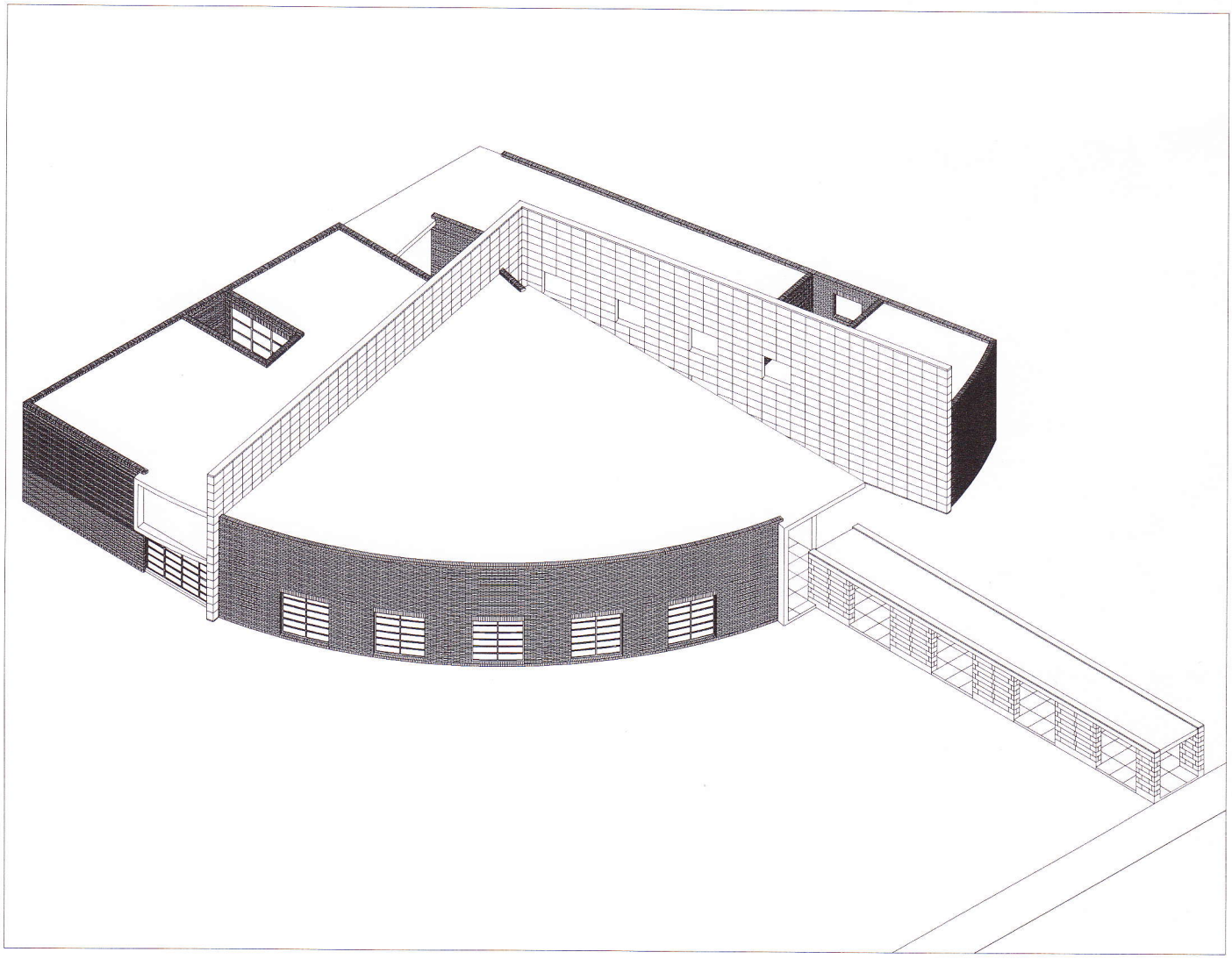




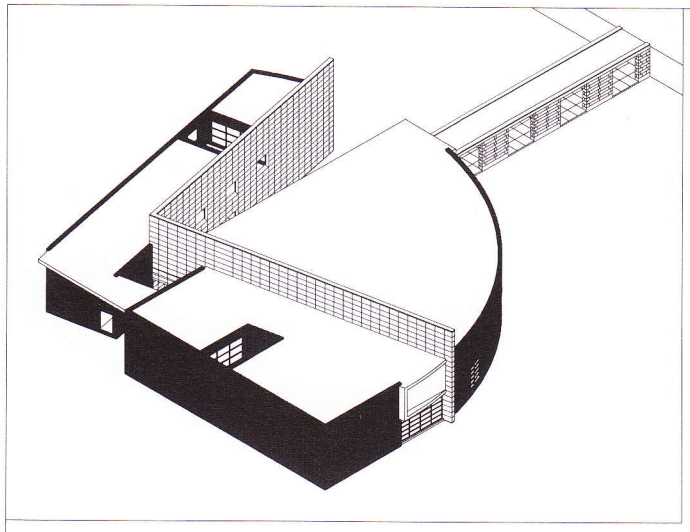


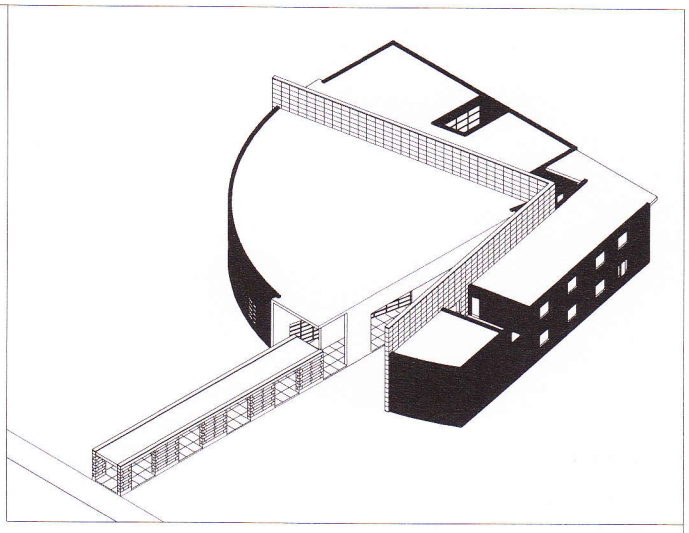
GIANCARLO COVINO 2001/2002

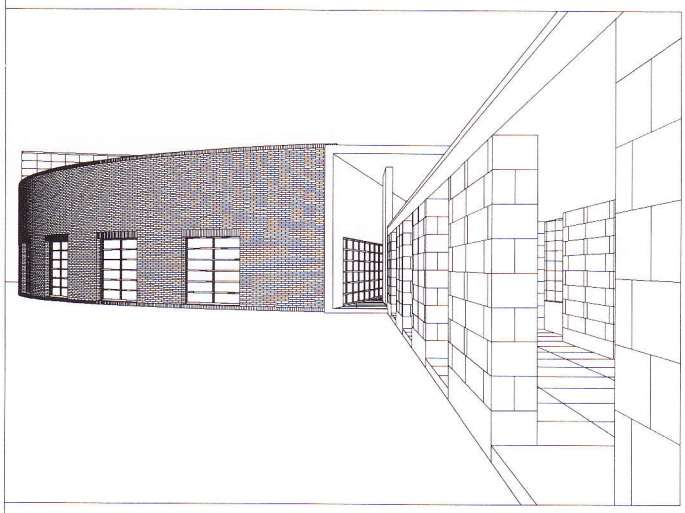


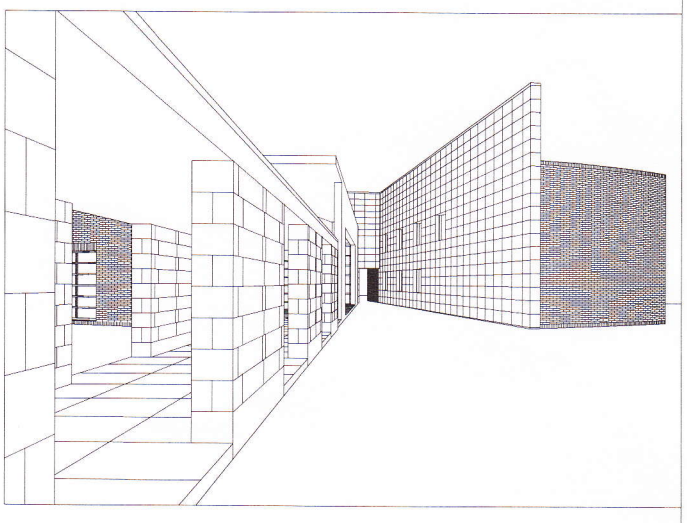


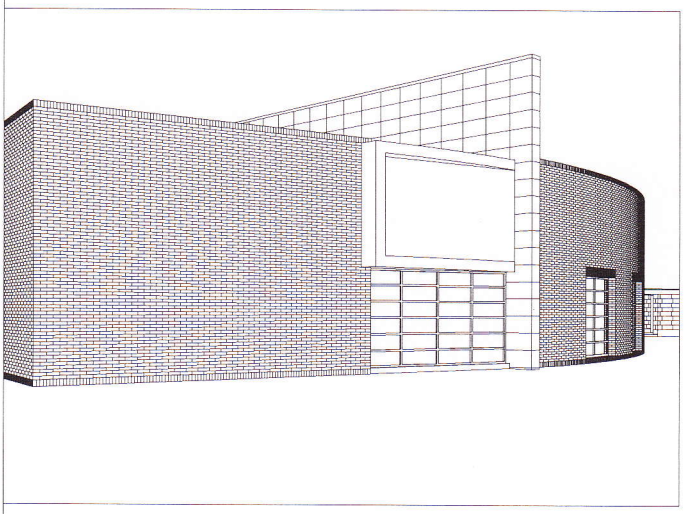
ANTONIO DI CARLUCCIO 2002/2003

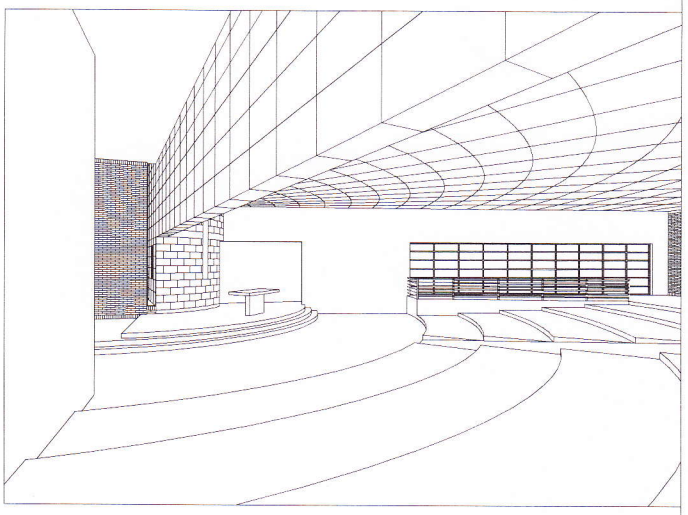


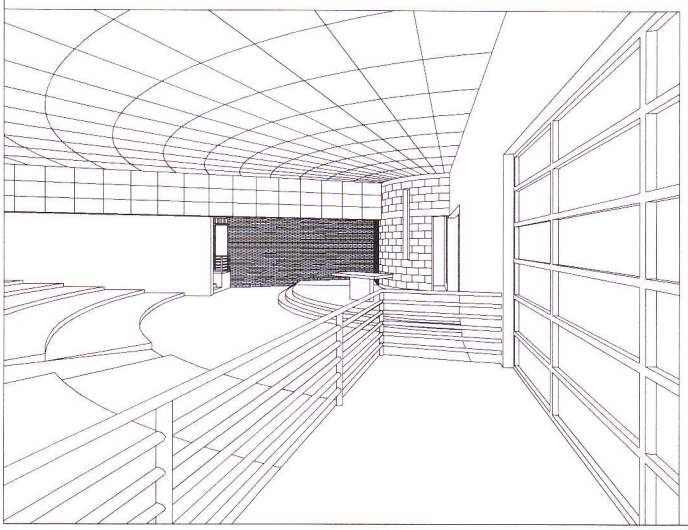


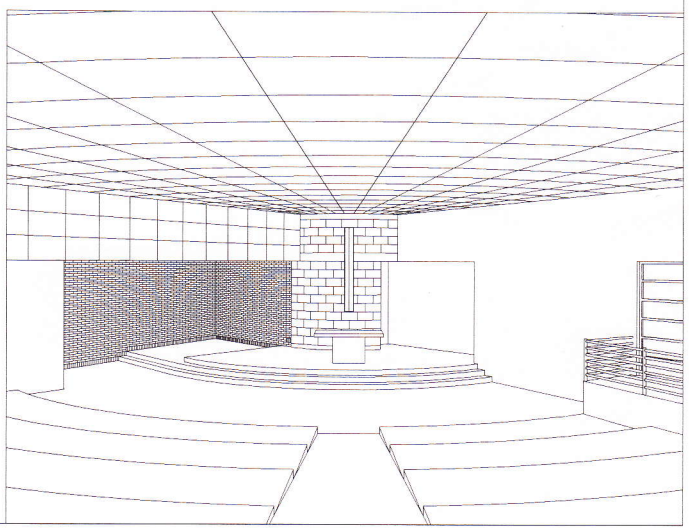




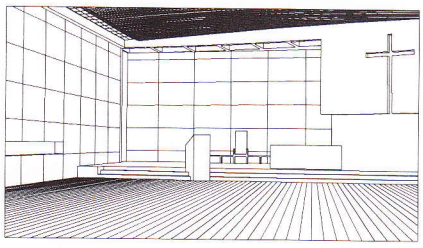


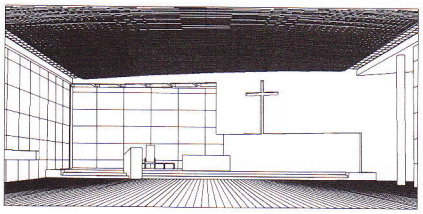


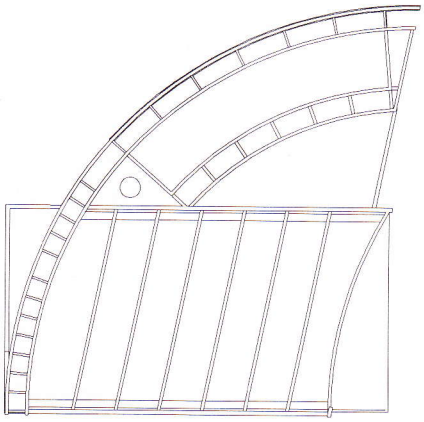


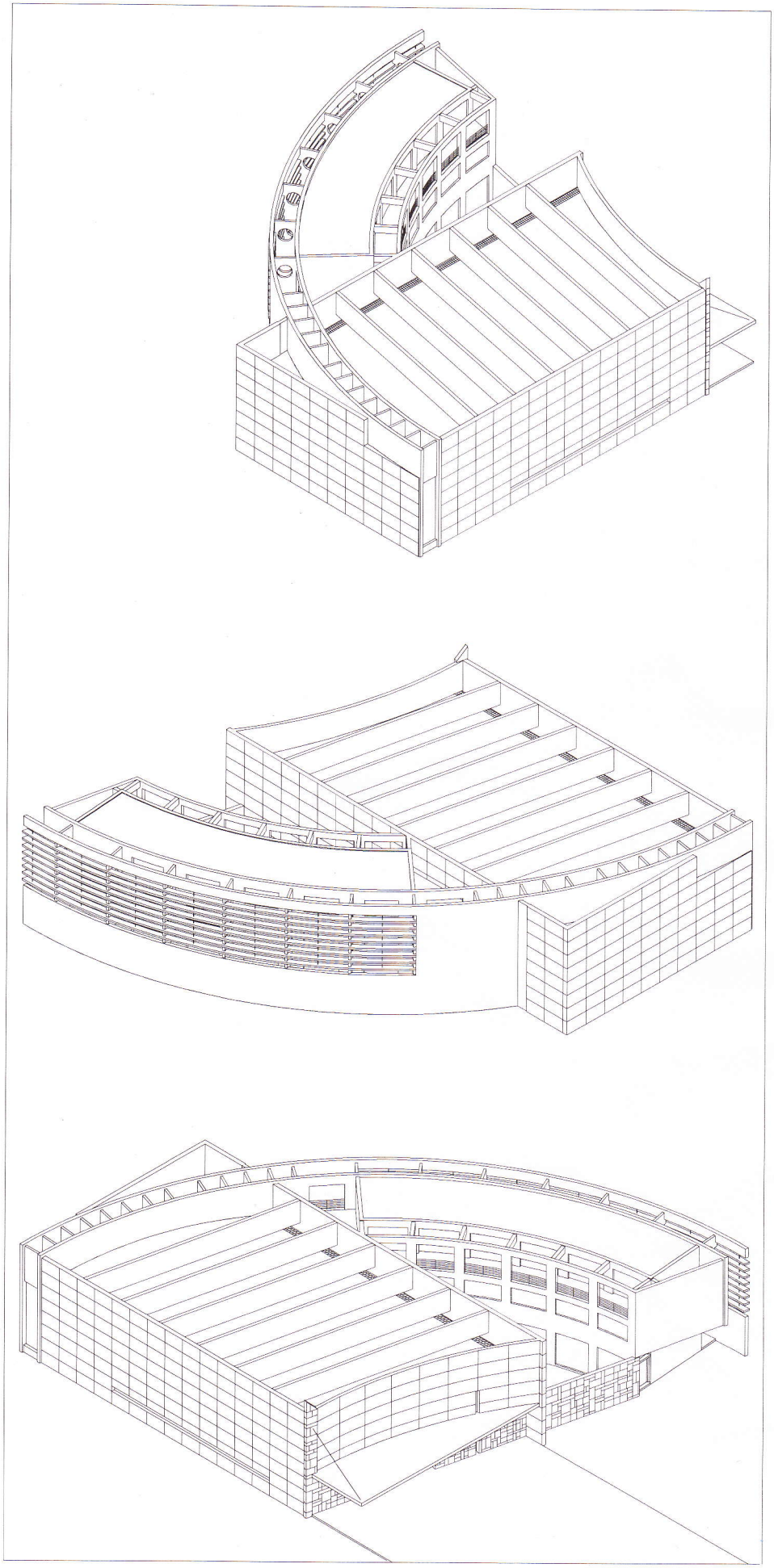


ANTONIO DI CARLUCCIO 2002/2003

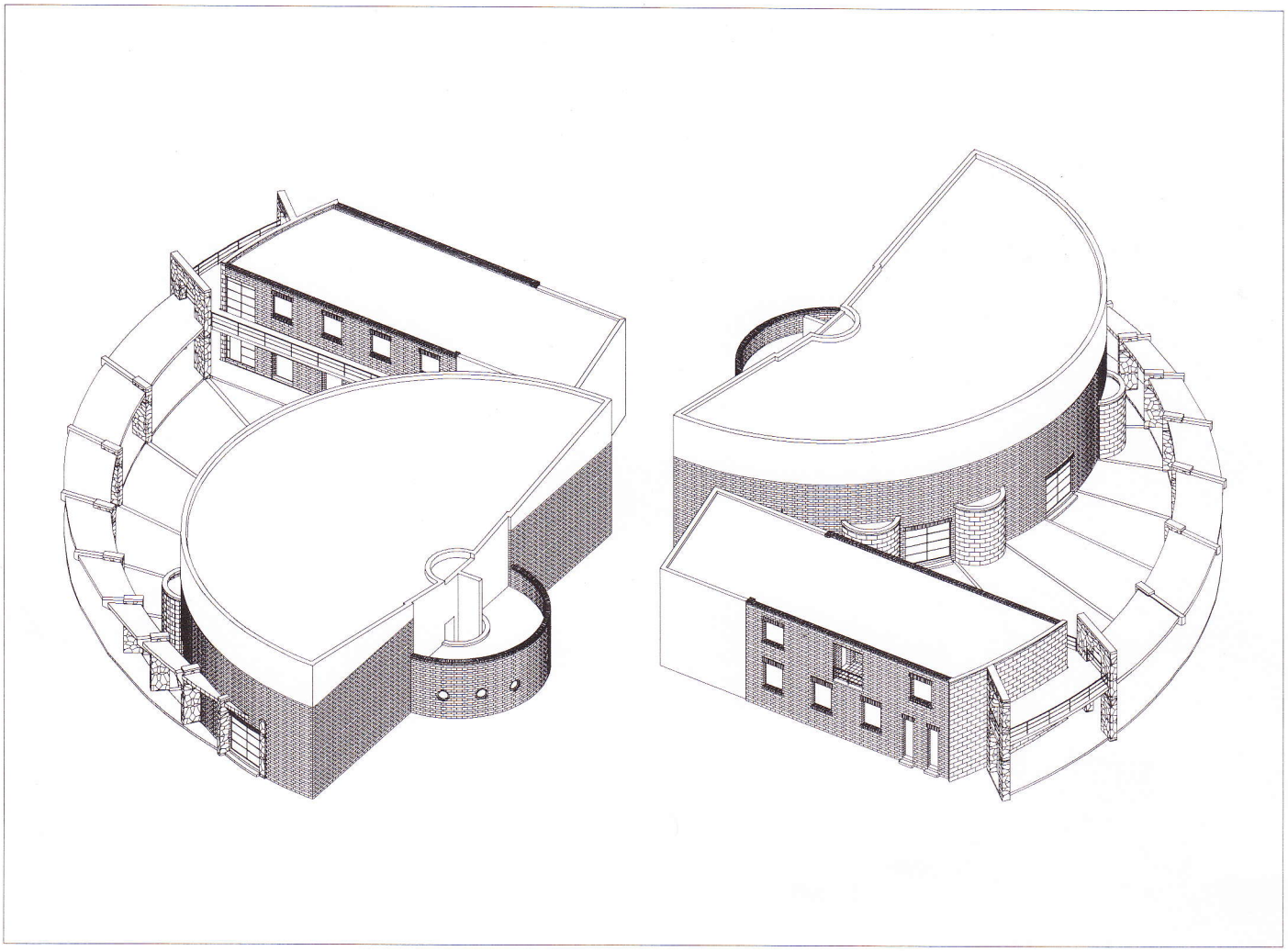


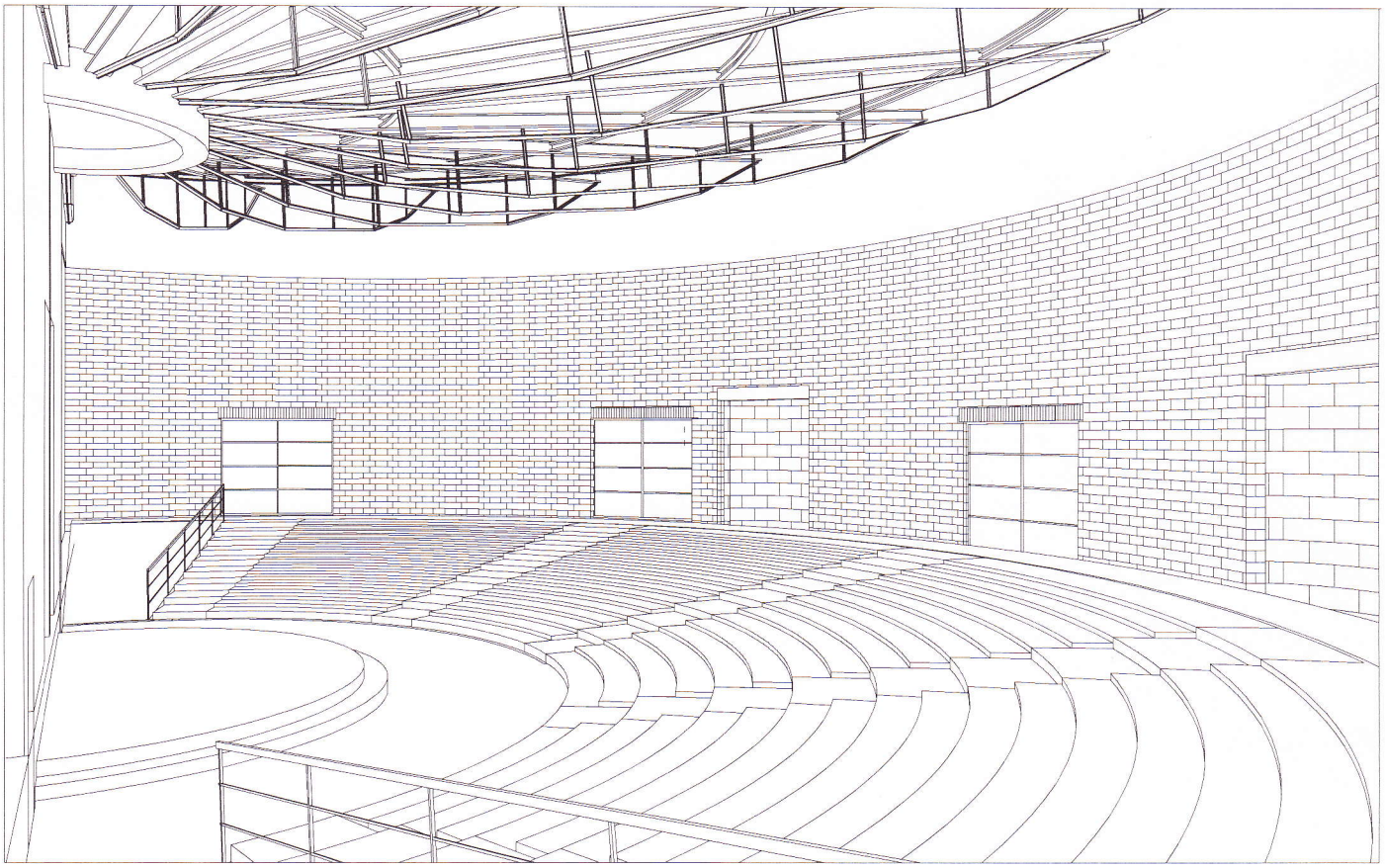






MICHELE VASSALLO





FIORIGIA MATARAZZO