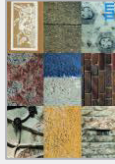




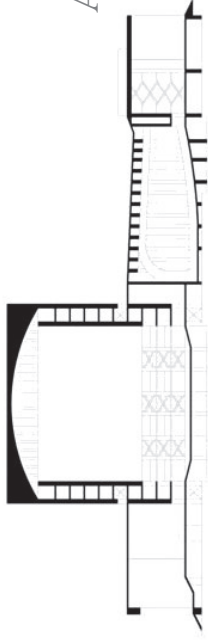
The Beauty of Architectural Surfaces
Niemals nur oberflächlich!

CASE STUDY
Palazzo dei Congressi e Ricevimenti,
EUR District, Rome, Italy



The beauty of architectural surfaces / Niemals nur oberflächlich!

Thomas Danzl, Roberta Fonti, Roxanne Schindler, Clarimma Sessa, Nadia Thalgueter
Lehrstuhl für Restaurierung, Kunsttechnologie und Konservierungswissenschaft



A Troublesome Inheritance. A Dissonant Heritage
Palazzo dei Congressi e Ricevimenti (1938 – 1942)

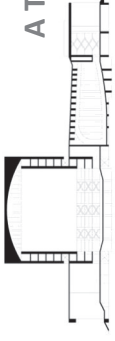


ARCHITECT ADALBERTO LIBERA (1903 – 1963)
Cultural Heritage (year, 2004)

The beauty of architectural surfaces / Niemals nur oberflächlich!

Thomas Danzl, Roberta Fonti, Roxanne Schindler, Clarimma Sessa, Nadia Thalgueter
Lehrstuhl für Restaurierung, Kunsttechnologie und Konservierungswissenschaft





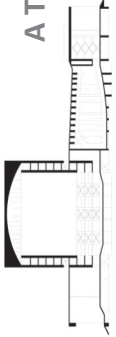
A Troublesome Inheritance. A Dissonant Heritage.
Palazzo dei Congressi e Ricevimenti (1938 – 1942)

[...] **The EUR**, where you can still look at the cemetery of our defeats, where everyone lost as he could. After winning a national tender, if there were no columns, none of our projects would be accepted. And they were telling us: << if you don't design by using columns, the construction will not be built >>. [...] I struggled so hard for the *Palazzo dei Ricevimenti*. I had to carry out 5 projects, always trying to save what I could save, and in the end I had to accept a row of columns on the facade, on the one hand, without capitals, on the other hand, with an enormous space behind them. These are not decorative columns, because they carry an enormous weight. [...] I tried to do all that I could to save what that could be saved: but it is human to surrender at some point, each time, with an assonance or a tinge. **Of course, we suffered a political influence**, wanting and not knowing how to overcome something that was repugnant inside us..

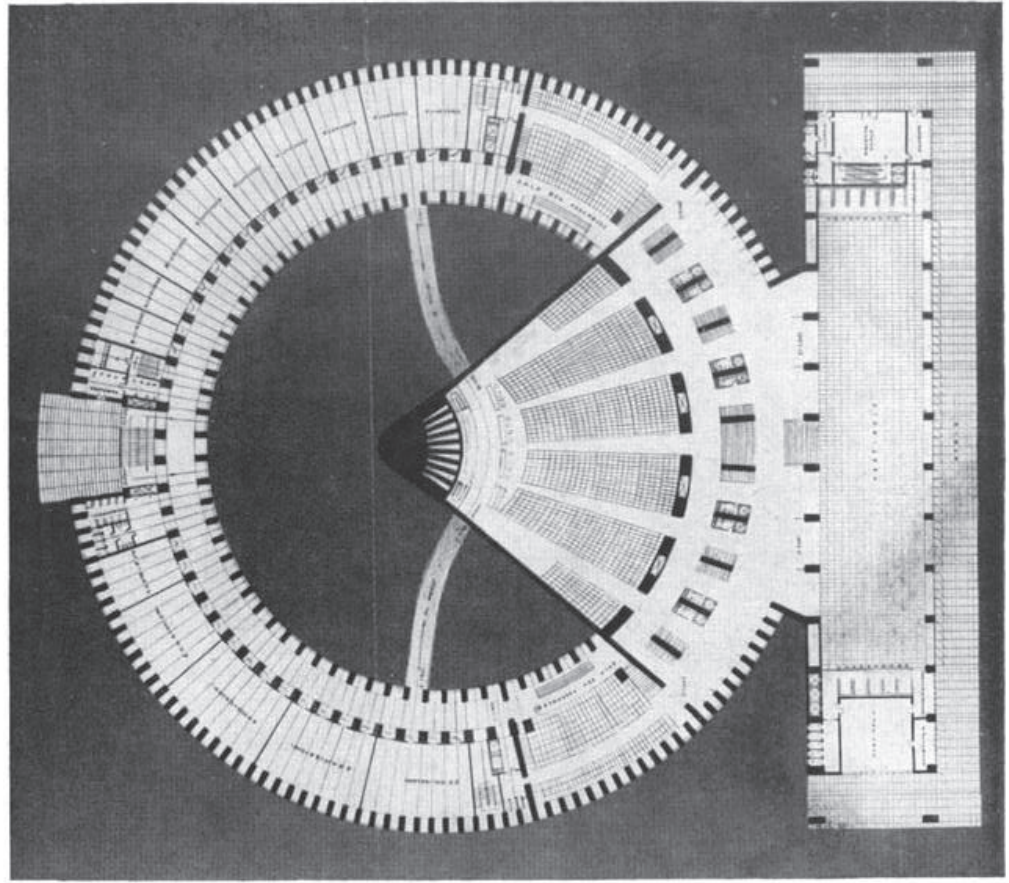
A. Libera, La mia esperienza di architetto in La Casa, 6 giugno, 1959, pp.171-175

Libera is one of the members of the GROUP 7 (year, 1927)

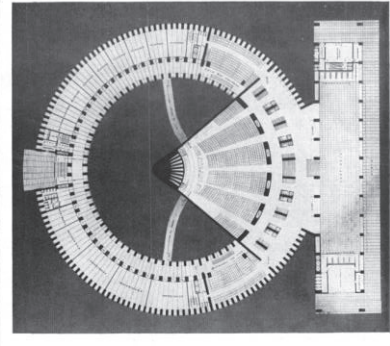
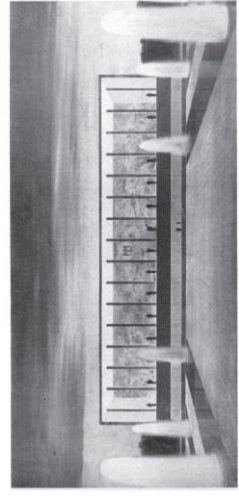
At that time, he was studying in his fifth grade at the faculty of Architecture and living in Rome.



1938



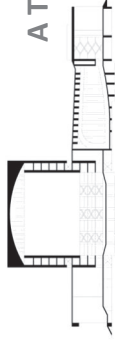
PROGETTO DELL'ARCH. ADALBERTO LIBERA



Generale per il Palazzo dei Ricevimenti e dei Congressi - Primo piano.

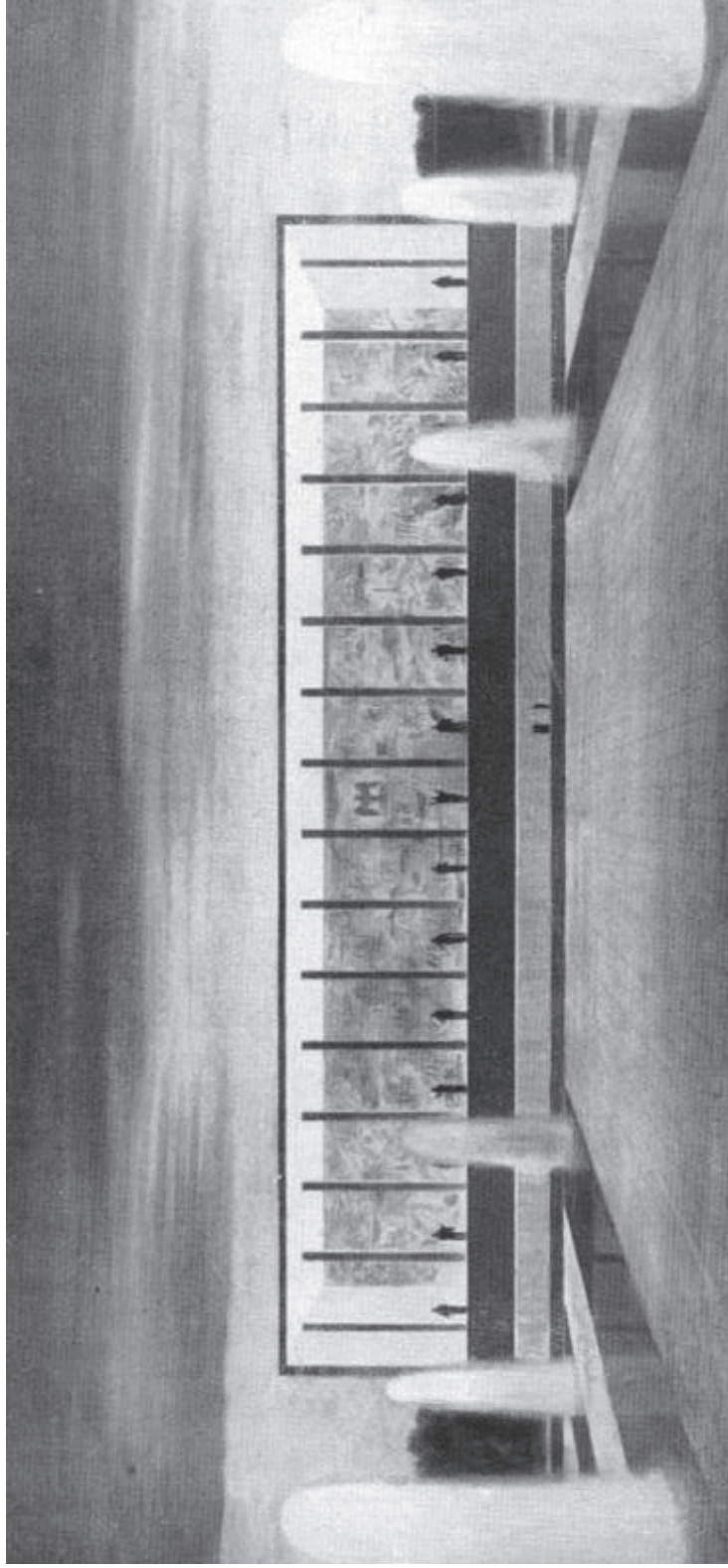
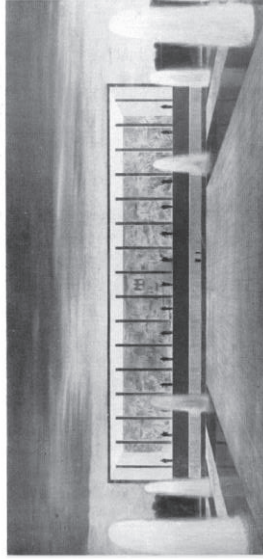
Progetto del primo grado. Prospetto in prospetto e pianta.

A Troublesome Inheritance. A Dissonant Heritage.
Palazzo dei Congressi e Ricevimenti (1938 – 1942)

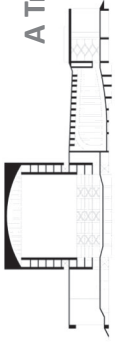


PROGETTO DELL'ARCH. ADALBERTO LIBERA

1938



1938



A Troublesome Inheritance. A Dissonant Heritage.
Palazzo dei Congressi e Ricevimenti (1938 – 1942)

ESPOSIZIONE

S

23/V/1938

Schwarz - S. J. S. Piacentini
per il Palazzo dei Congressi

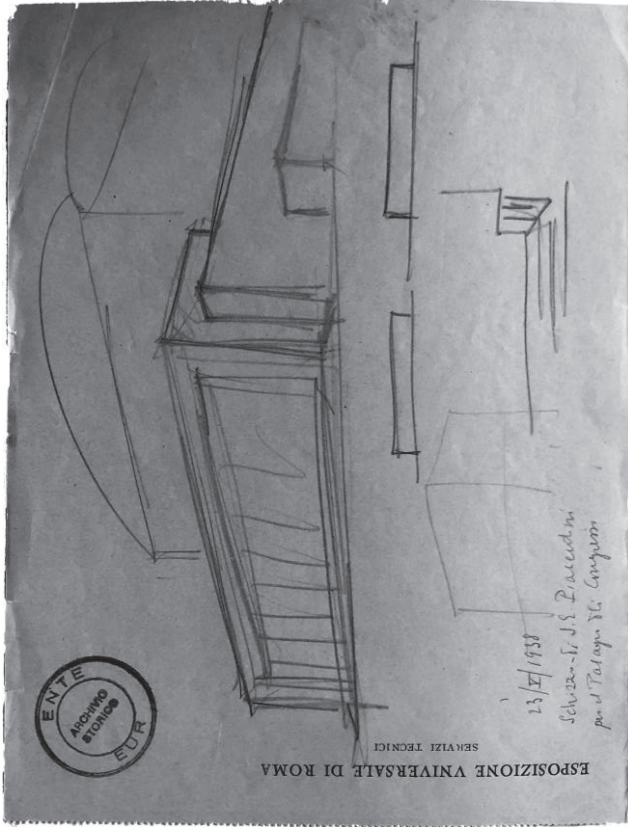


ESPOSIZIONE UNIVERSALE DI ROMA

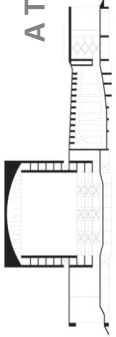
SERVIZIO TECNICO

23/V/1938

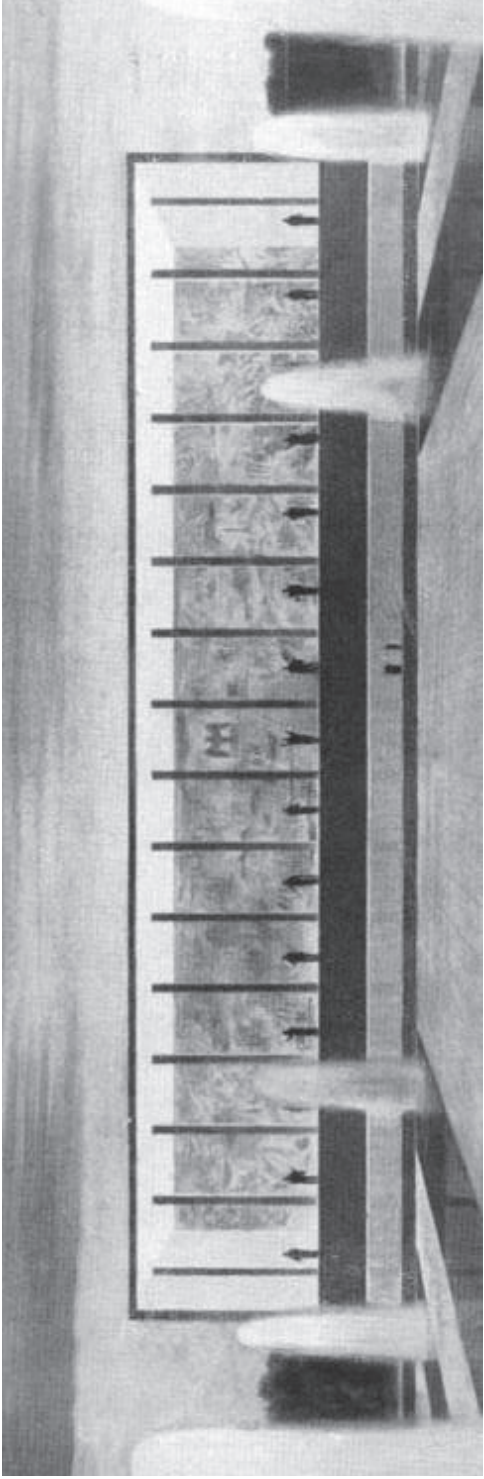
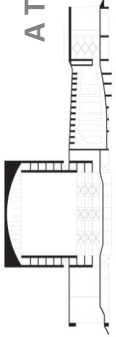
Schwarz - S. J. S. Piacentini
per il Palazzo dei Congressi



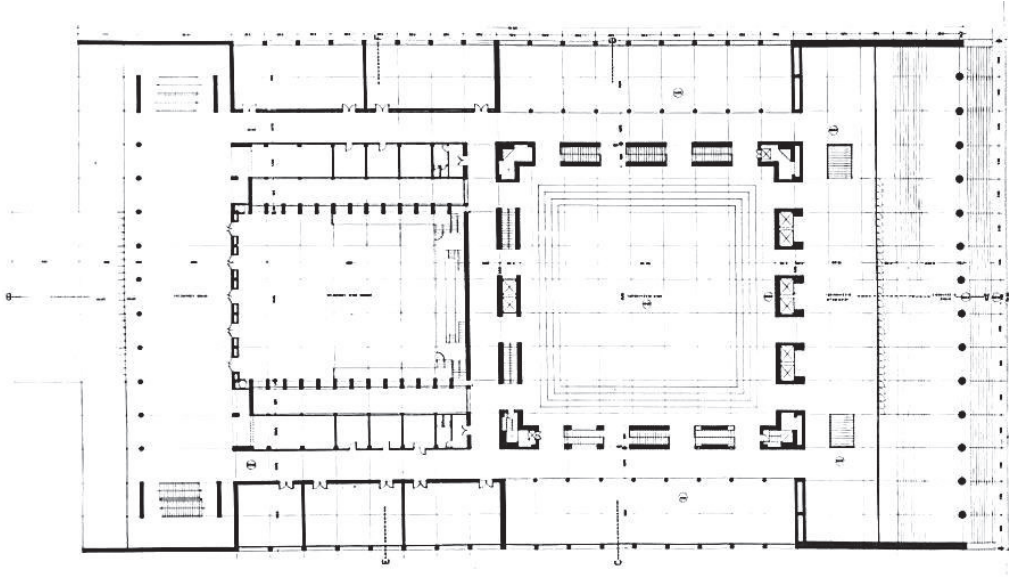
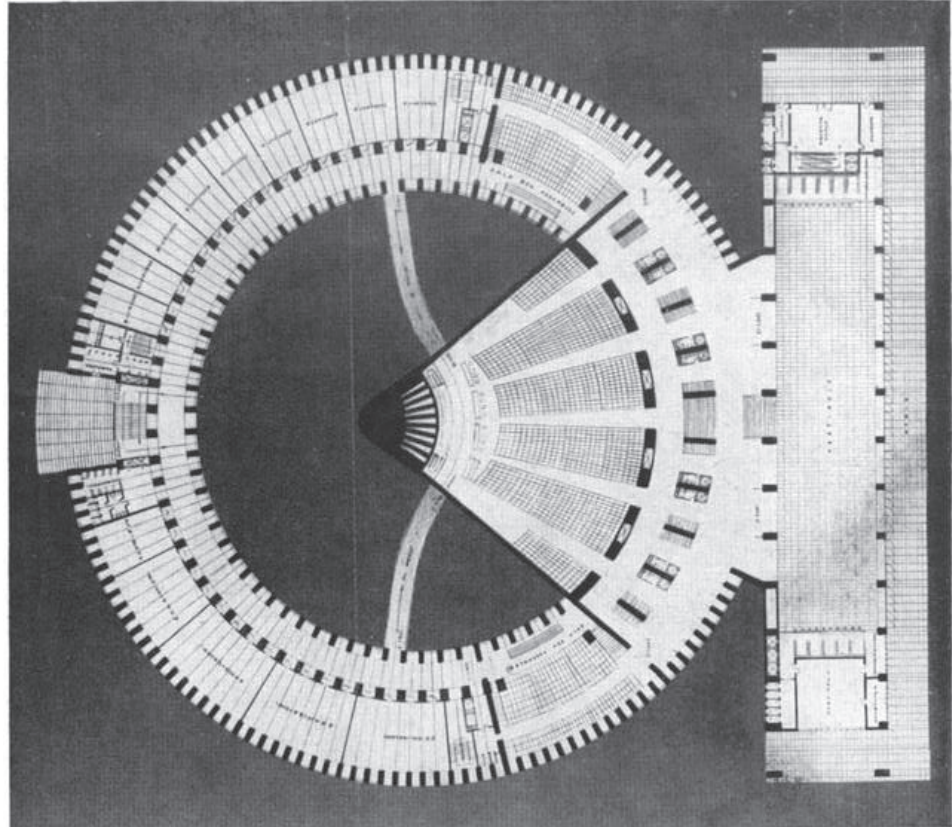
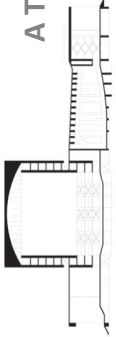
A Troublesome Inheritance. A Dissonant Heritage.
Palazzo dei Congressi e Ricevimenti (1938 – 1942)



**A Troublesome Inheritance. A Dissonant Heritage.
Palazzo dei Congressi e Ricevimenti (1938 – 1942)**

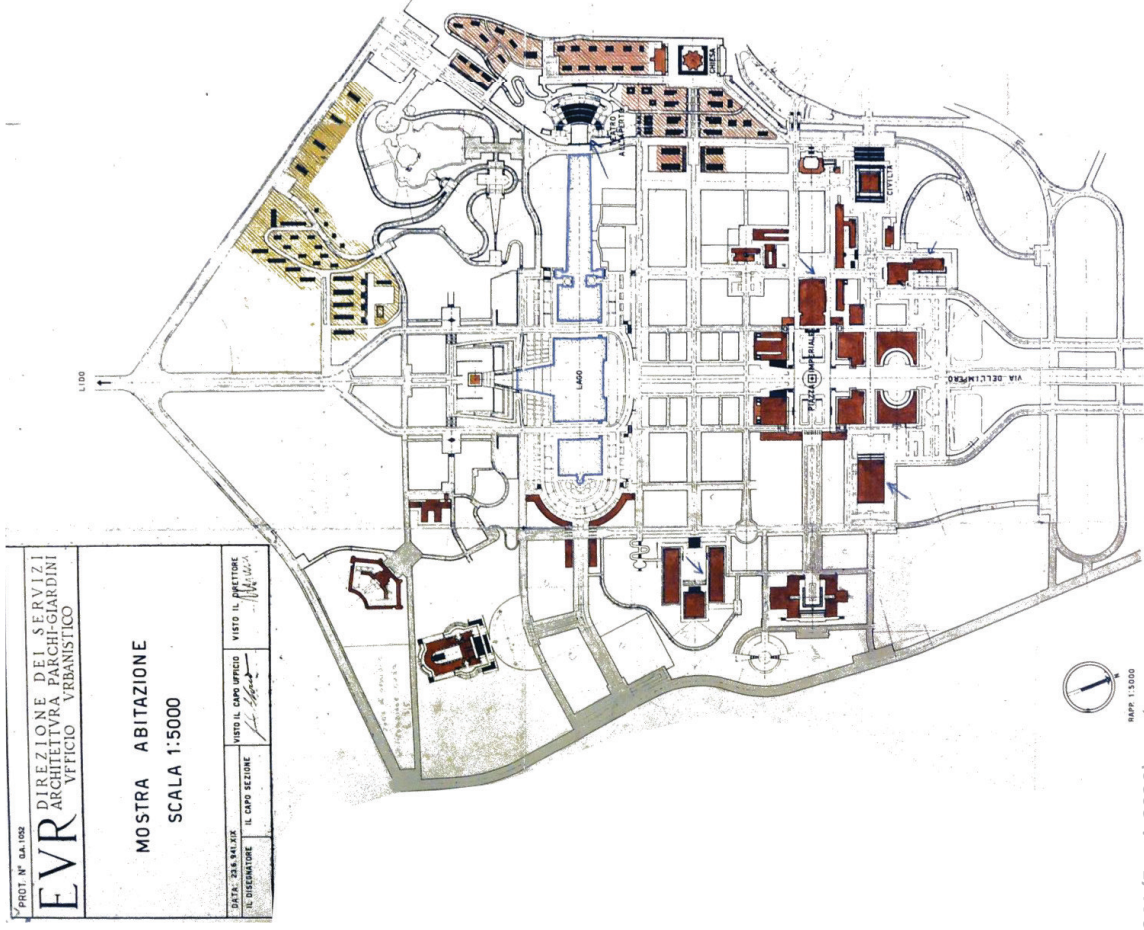
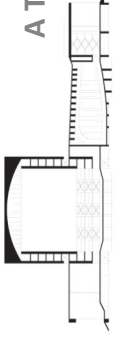


A Troublesome Inheritance. A Dissonant Heritage.
Palazzo dei Congressi e Ricevimenti (1938 – 1942)

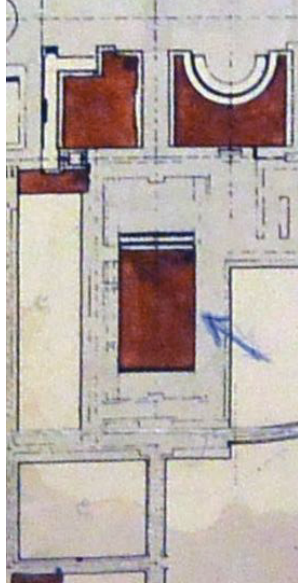


1941

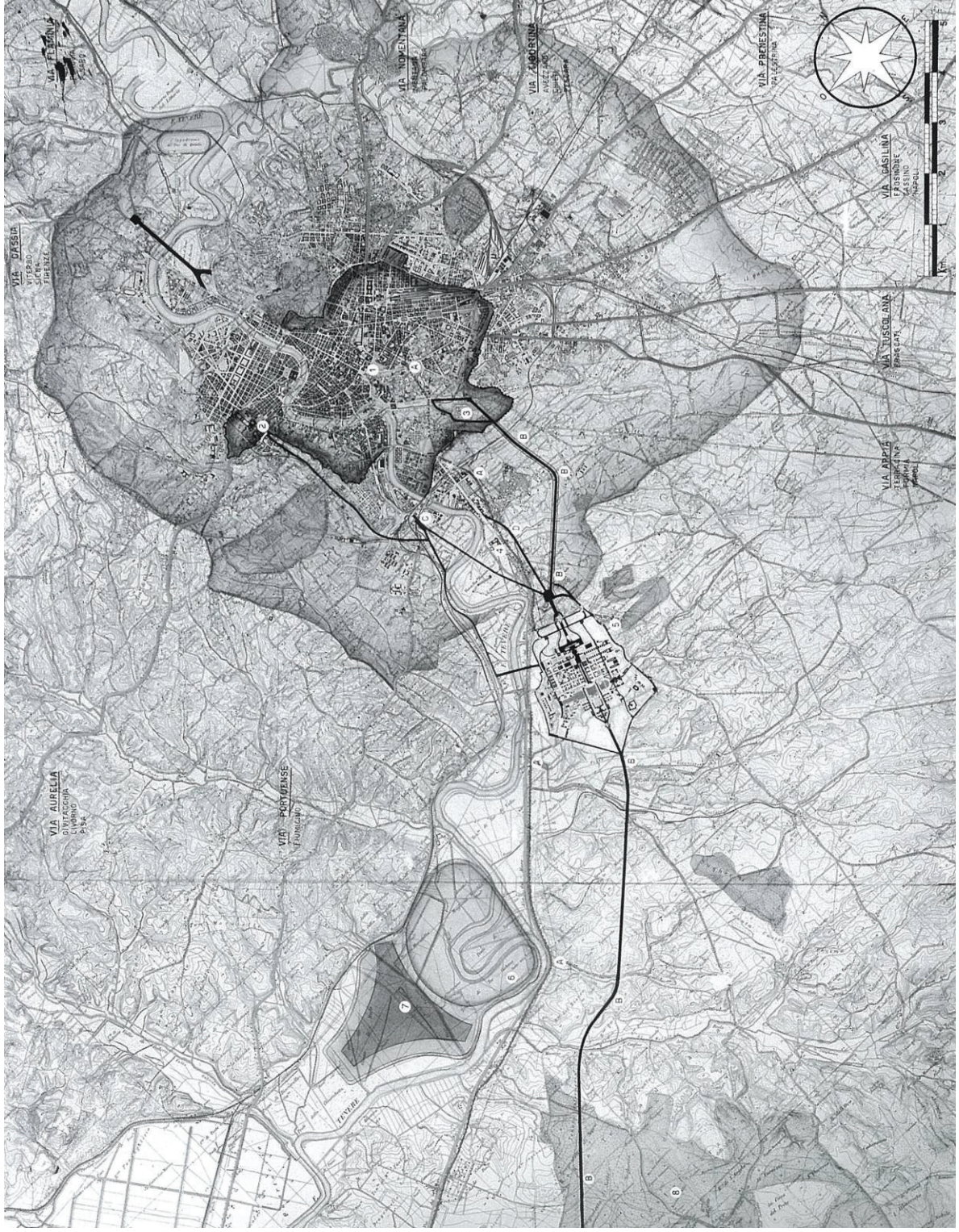
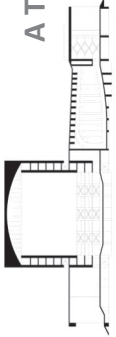
A Troublesome Inheritance. A Dissonant Heritage.
Palazzo dei Congressi e Ricevimenti (1938 – 1942)



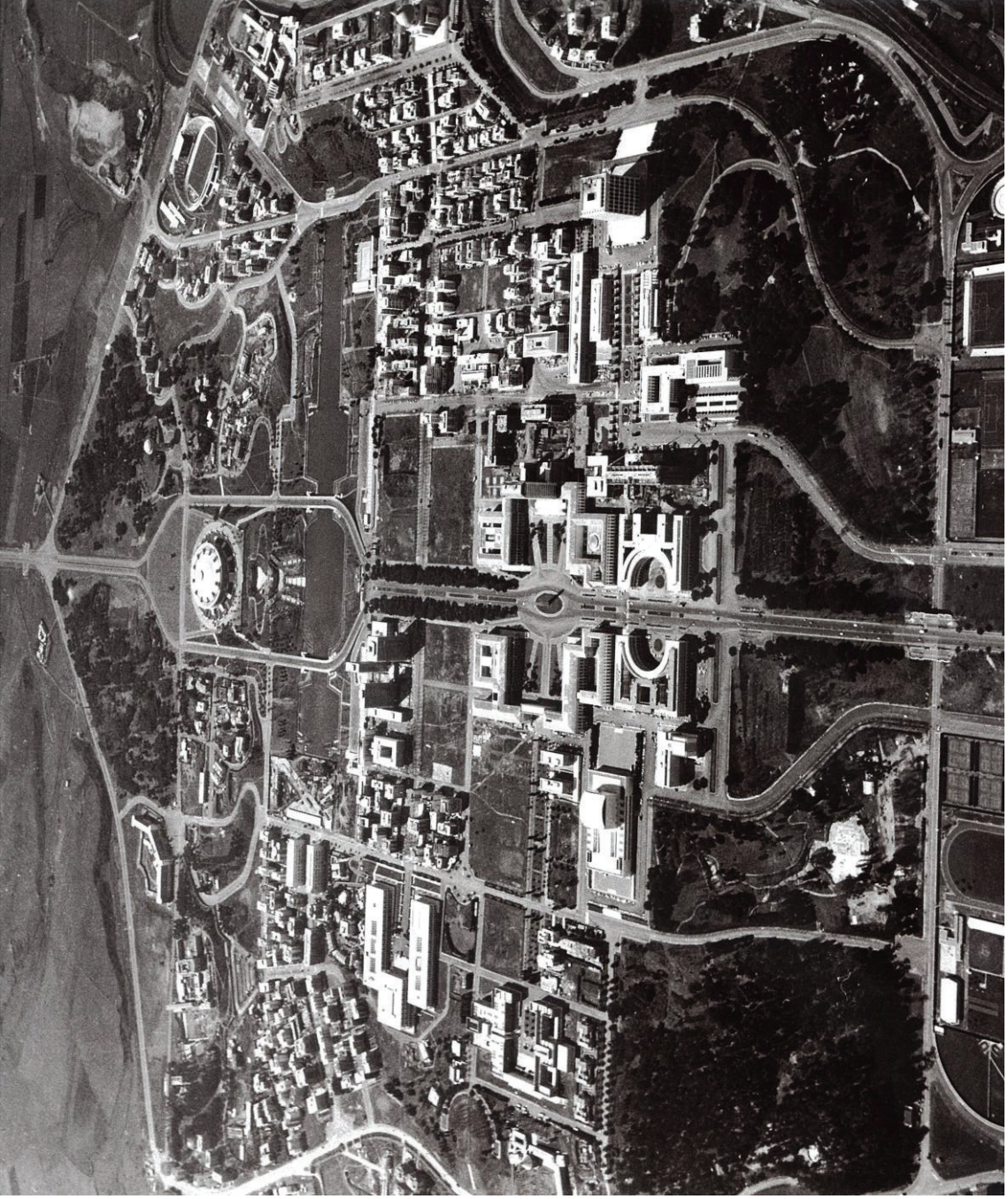
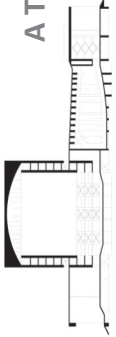
- Special systems
- Decorations
- Finishing of surfaces



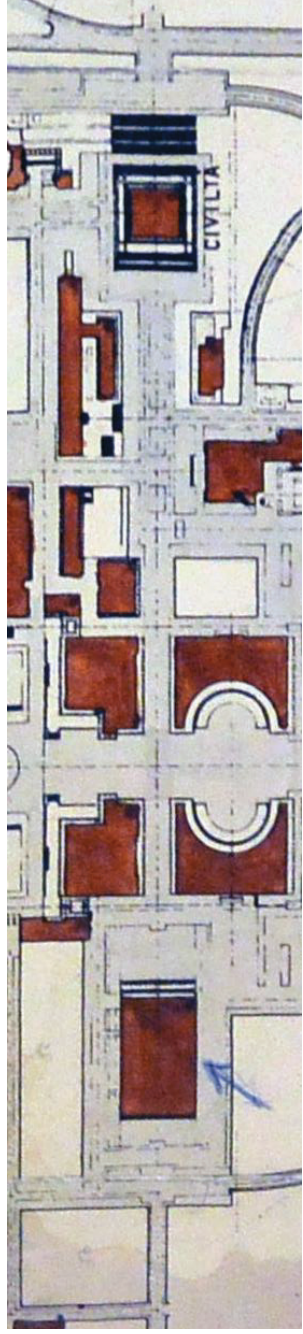
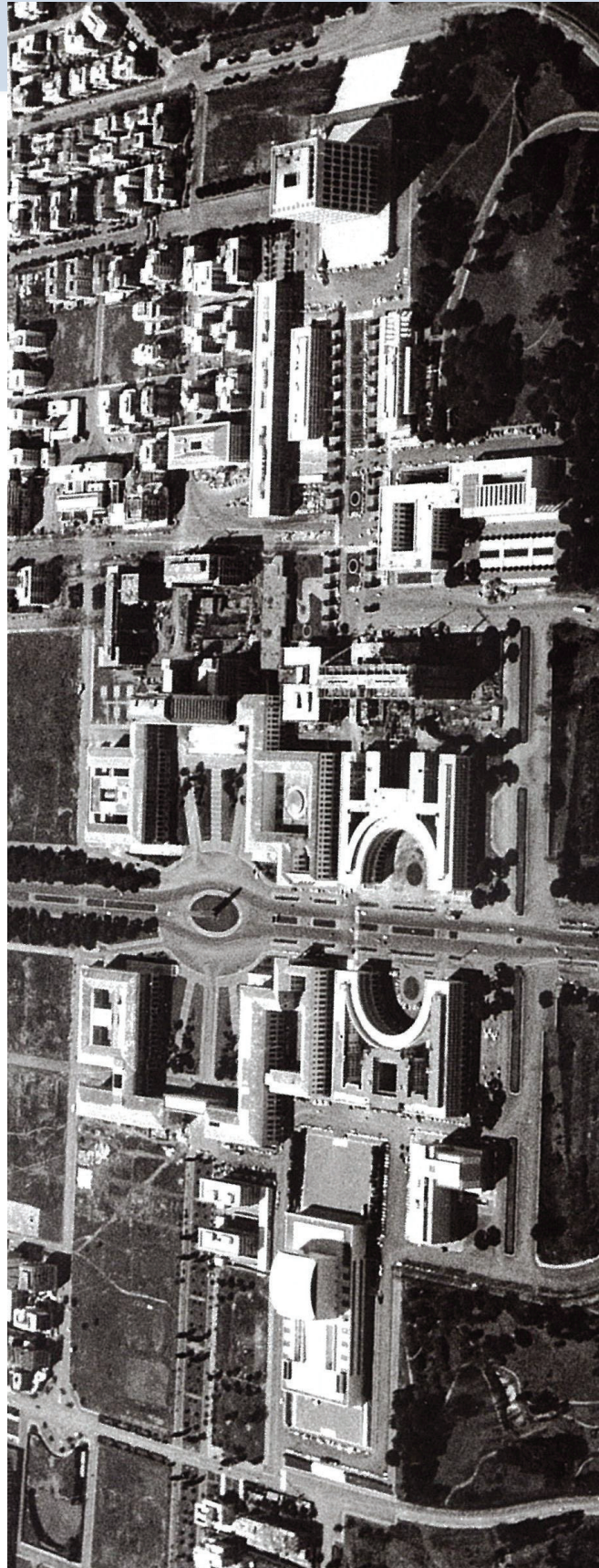
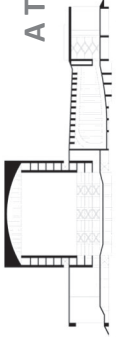
**A Troublesome Inheritance. A Dissonant Heritage.
Palazzo dei Congressi e Ricevimenti (1938 – 1942)**



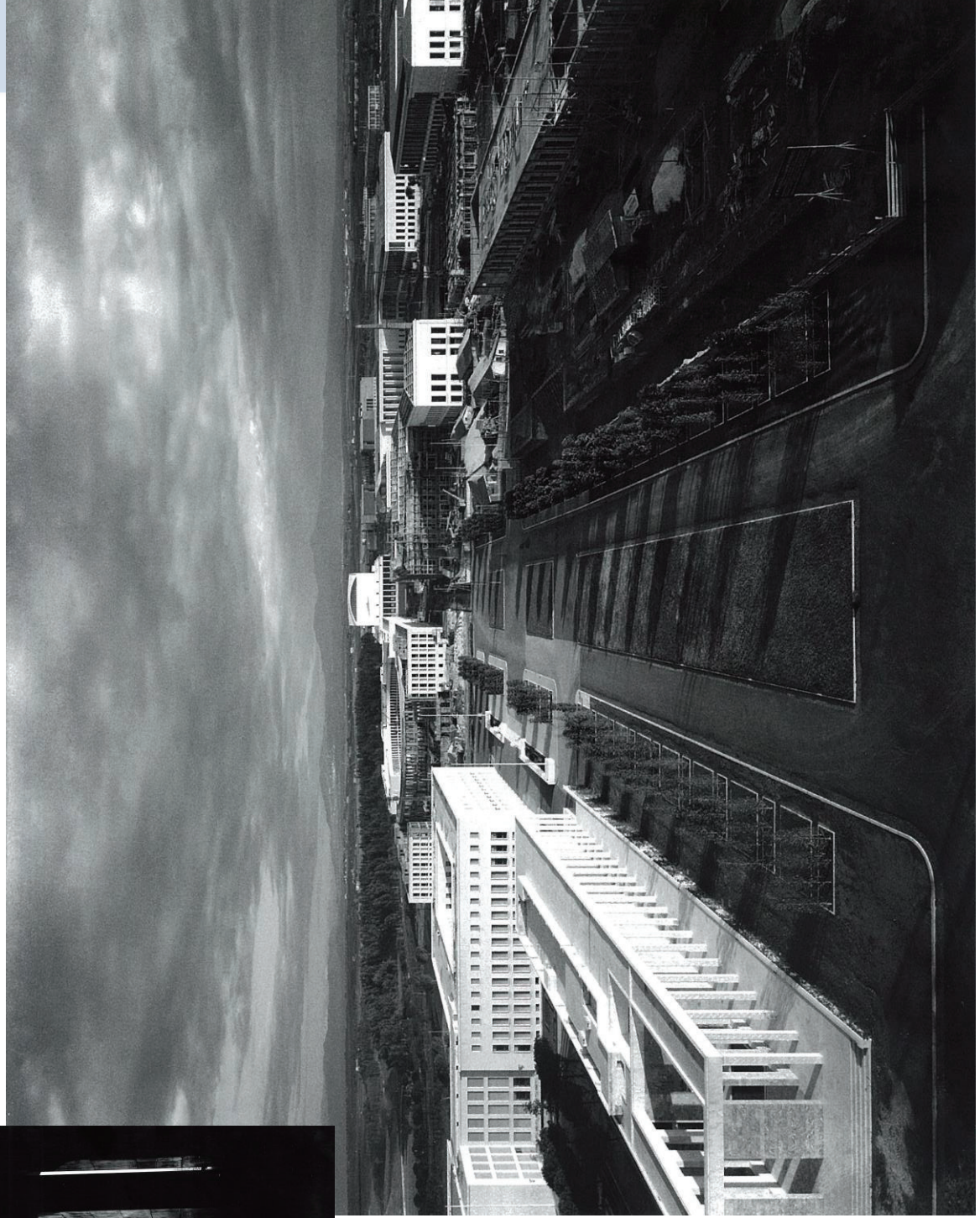
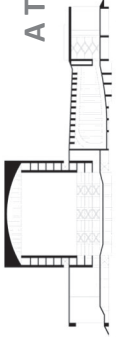
**A Troublesome Inheritance. A Dissonant Heritage.
Palazzo dei Congressi e Ricevimenti (1938 – 1942)**



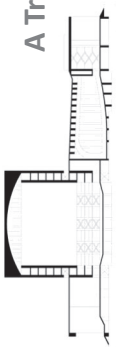
A Troublesome Inheritance. A Dissonant Heritage.
Palazzo dei Congressi e Ricevimenti (1938 – 1942)

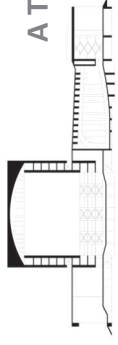


**A Troublesome Inheritance. A Dissonant Heritage.
Palazzo dei Congressi e Ricevimenti (1938 – 1942)**



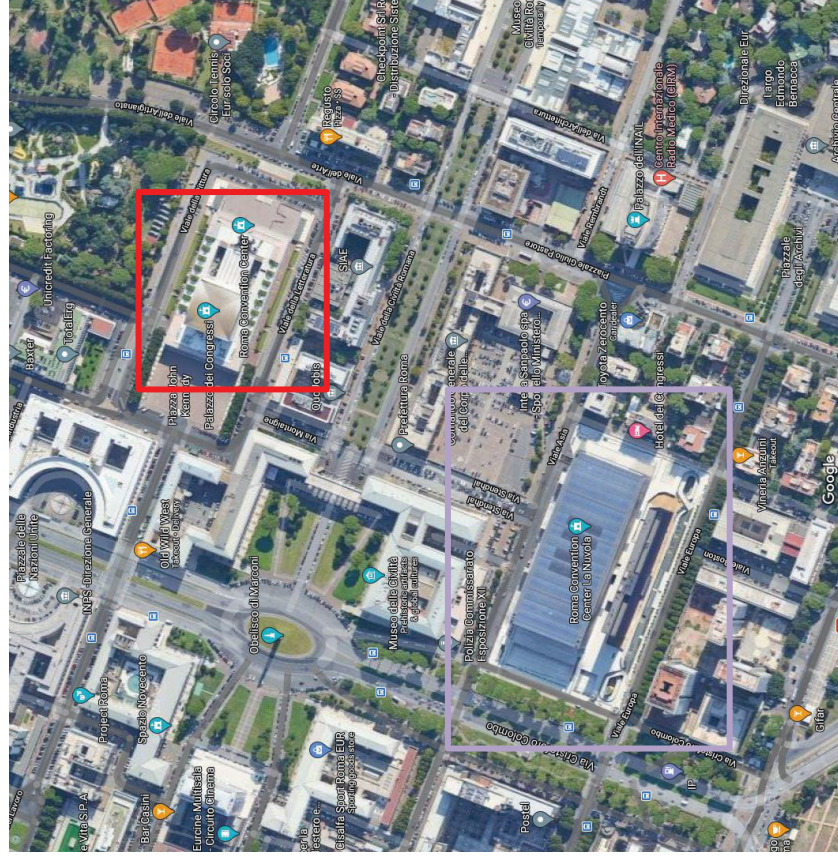
A Troublesome Inheritance. A Dissonant Heritage.
Palazzo dei Congressi e Ricevimenti (1938 – 1942)





A Troublesome Inheritance. A Dissonant Heritage.
Palazzo dei Congressi e Ricevimenti (1938 – 1942)

A repurposing strategy to reactivate *dissonant heritage* into the *consciousness of people*
«What future for Palazzo dei Congressi e Ricevimenti after *La Nuvola*?»



**Palazzo dei Ricevimenti e Congressi
by Libera**

Surface: 29,000 m2
Salone della Cultura (1.700 seats)
Auditorium Capitalis (792 seats)
Open-air theatre (400/500 seats)
Terrazze (400/500 seats)

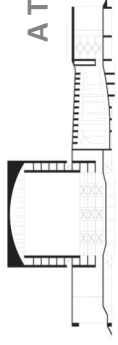
Further info at
<https://www.romaconventiongroup.it/en/organisers/palazzo-dei-congressi/>
<https://www.eurspa.it/en/congress-centre/congress-building>

**Congress Center “La Nuvola” by
Fuksas**

Surface: 58,500m2
Nuvola (8.000 seats)

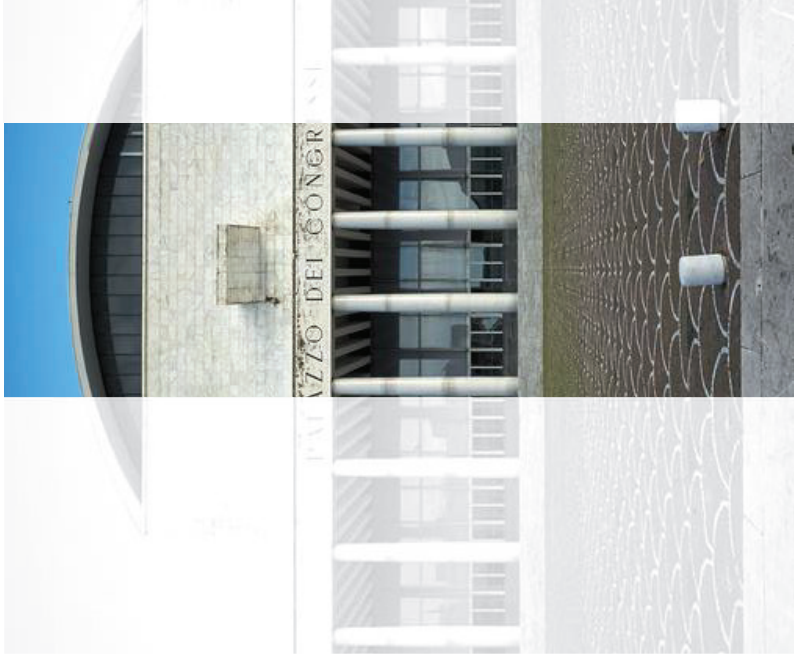
Further info at
<https://www.romaconventiongroup.it/en/organisers/la-nuvola/>
<https://www.eurspa.it/en/congress-centre/rome-convention-center-la-nuvola>

Source: Google map



**A Troublesome Inheritance. A Dissonant Heritage.
Palazzo dei Congressi e Ricevimenti (1938 – 1942)**

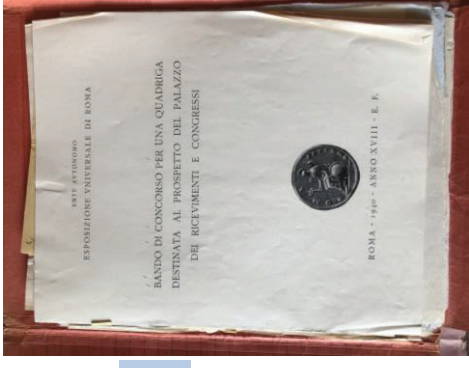
«The main façade: Which is the historic image that we wish to transfer for future generations to experience culture?»



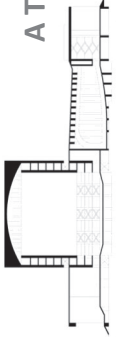
Design Problems

Conservation Problems

Public tender for the decoration of the
Main façade (1940)

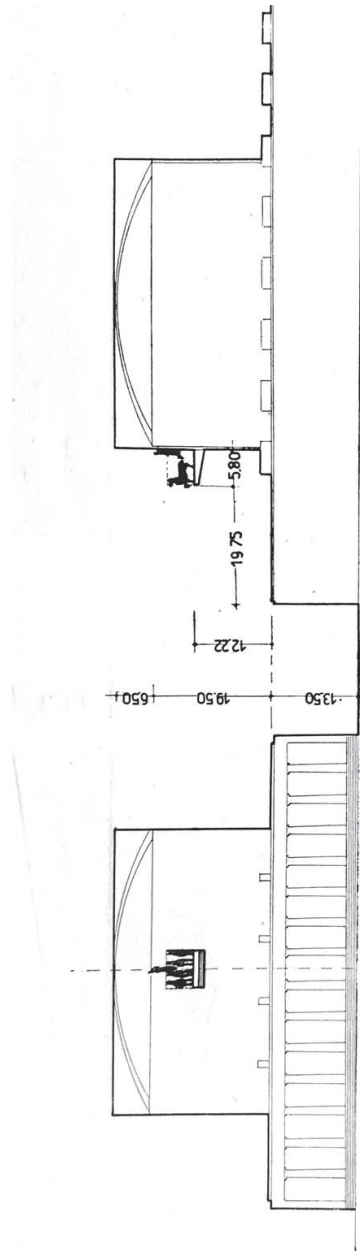
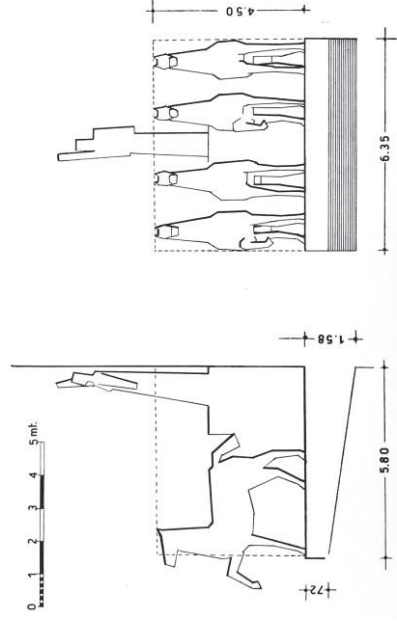
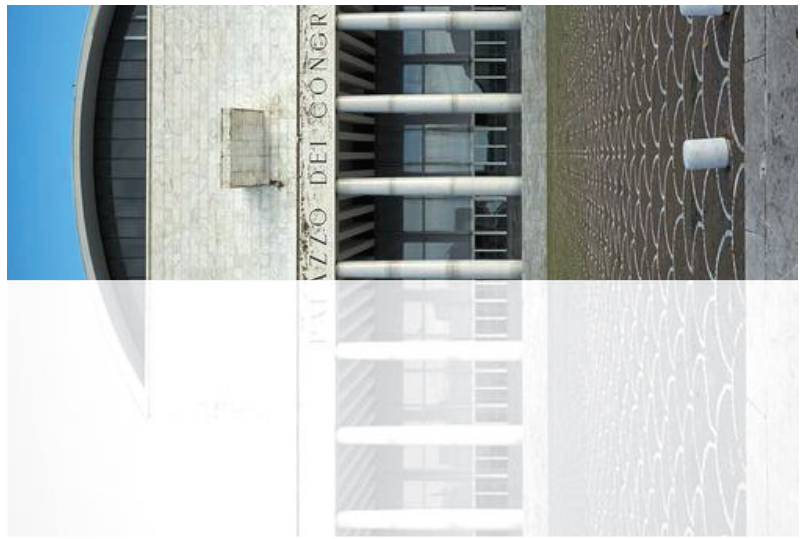


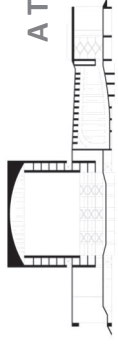
Source: State Archive of Rome (Fonti, 2020)



«The main façade: Which is the historic image that we wish to transfer for future generations to experience culture?»

Public tender for the decoration of the Main façade (1940)

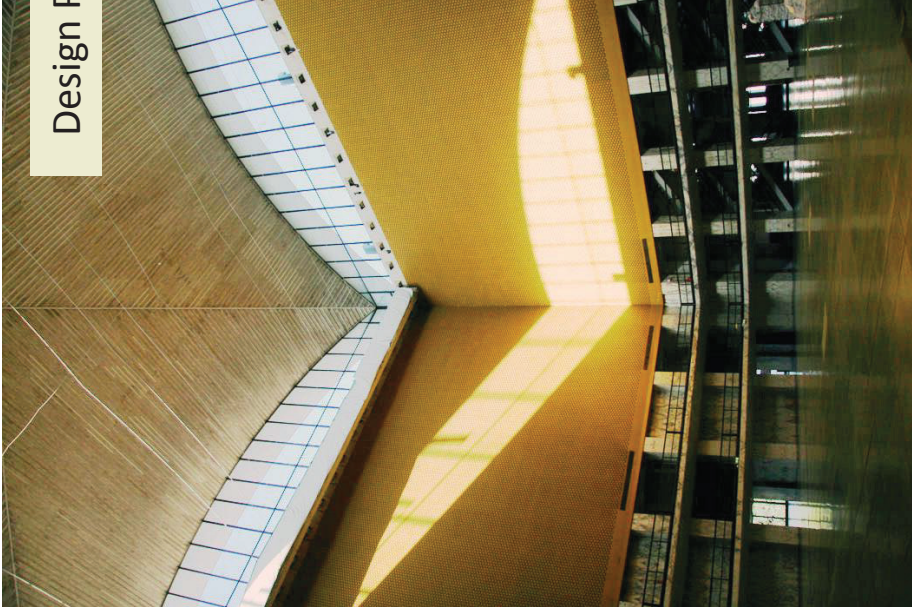




A Troublesome Inheritance. A Dissonant Heritage.
Palazzo dei Congressi e Ricevimenti (1938 – 1942)



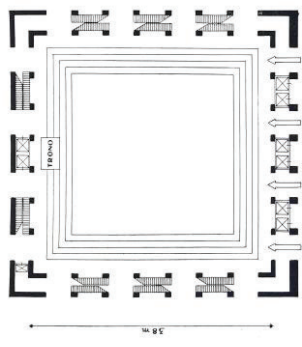
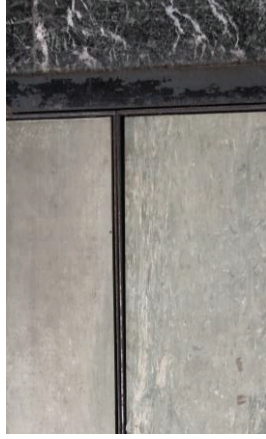
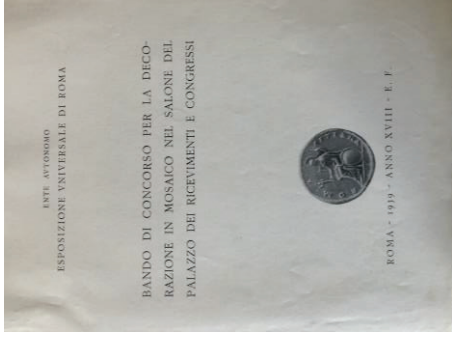
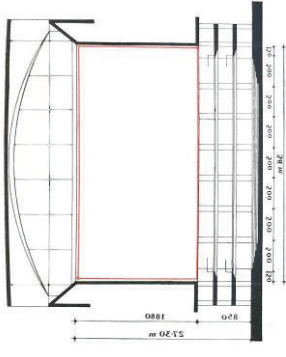
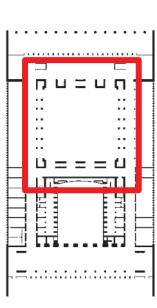
«Il Salone dei Ricevimenti and the issue of **mosaic** and **flooring**: Which is the historic image that we wish to transfer for future generations to experience culture?»

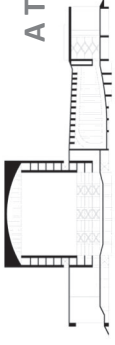


Design Problems

the floor
the mosaic

Public tender for the mosaic work of the Salone dei Ricevimenti (1938)

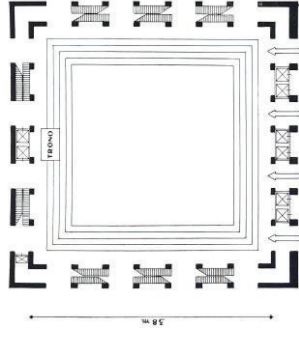
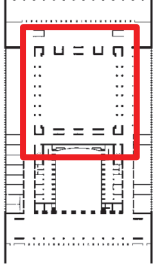
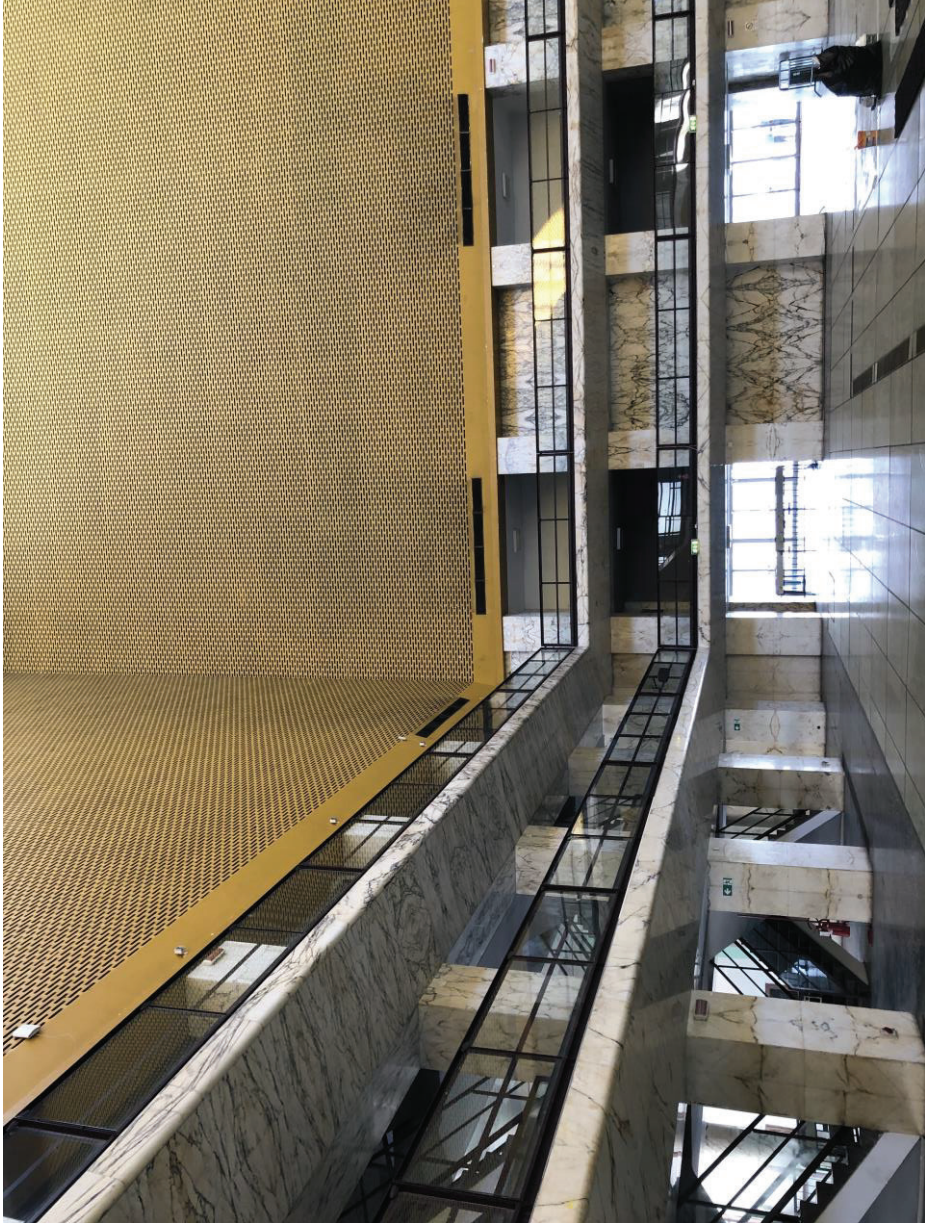


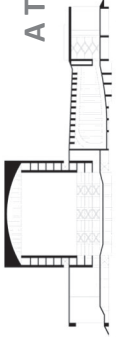


A Troublesome Inheritance. A Dissonant Heritage.
Palazzo dei Congressi e Ricevimenti (1938 – 1942)



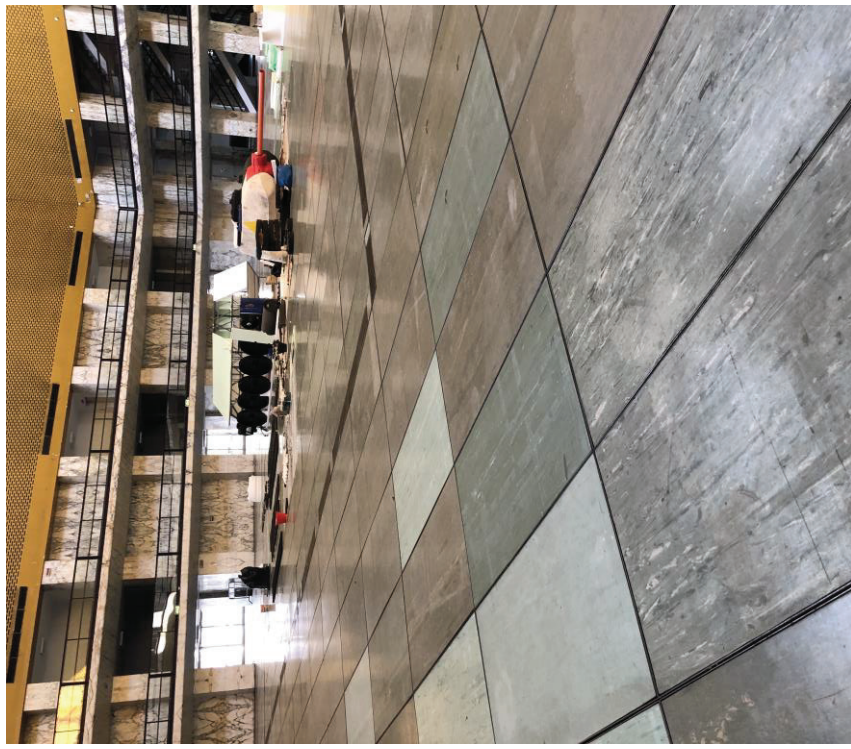
«Il Salone dei Ricevimenti and the issue of **mosaic and flooring**: Which is the historic image that we wish to transfer for future generations to experience culture?»

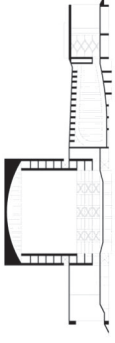




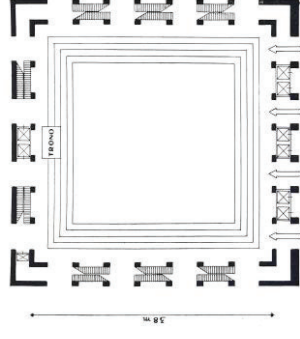
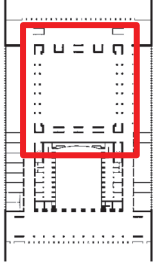
A Troublesome Inheritance. A Dissonant Heritage.
 Palazzo dei Congressi e Ricevimenti (1938 – 1942)

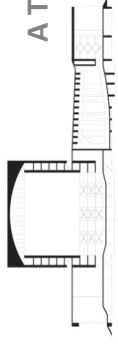
«Il Salone dei Ricevimenti and the issue of **mosaic and flooring**: *Which is the historic image that we wish to transfer for future generations to experience culture?*»





«Il Salone dei Ricevimenti and the issue of **mosaic and flooring**: Which is the historic image that we wish to transfer for future generations to experience culture?»

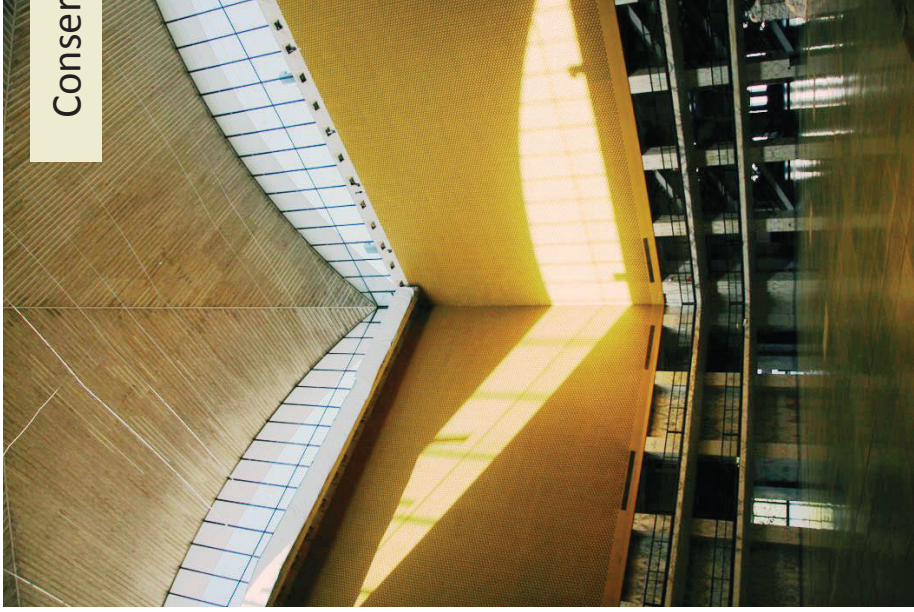




A Troublesome Inheritance. A Dissonant Heritage.
Palazzo dei Congressi e Ricevimenti (1938 – 1942)



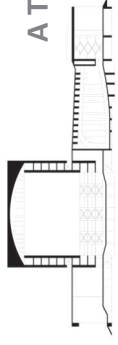
«Il Salone dei Ricevimenti and the issue of the **metallic surfaces** and **marble claddings**: Which is the historic image we wish to transfer for future generations to experience culture?»



Conservation Problems

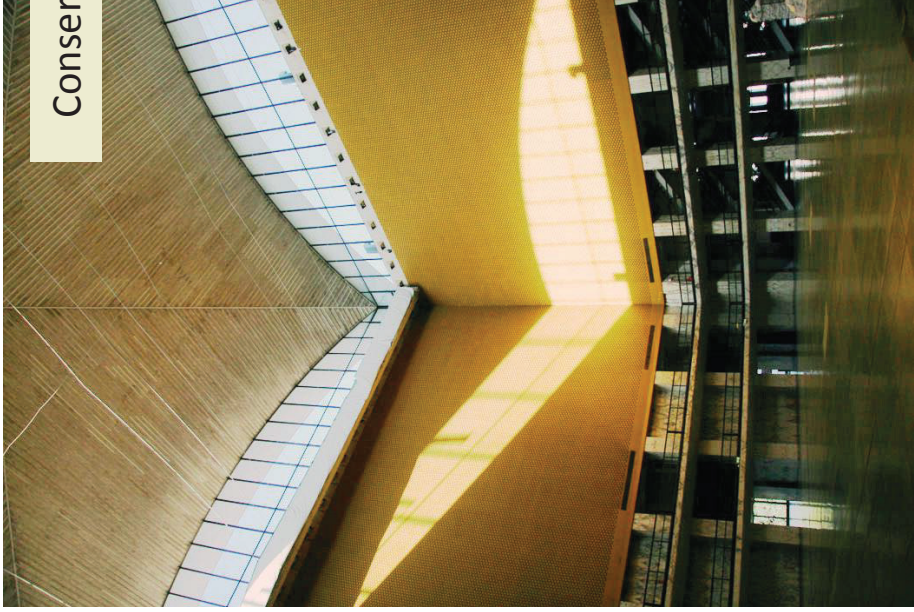


metallic surfaces
marble



A Troublesome Inheritance. A Dissonant Heritage.
Palazzo dei Congressi e Ricevimenti (1938 – 1942)

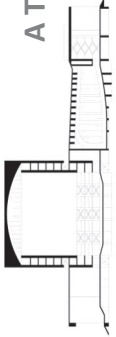
«Il Salone dei Ricevimenti and the issue of the **metallic surfaces** and **marble claddings**: Which is the historic image we wish to transfer for future generations to experience culture?»



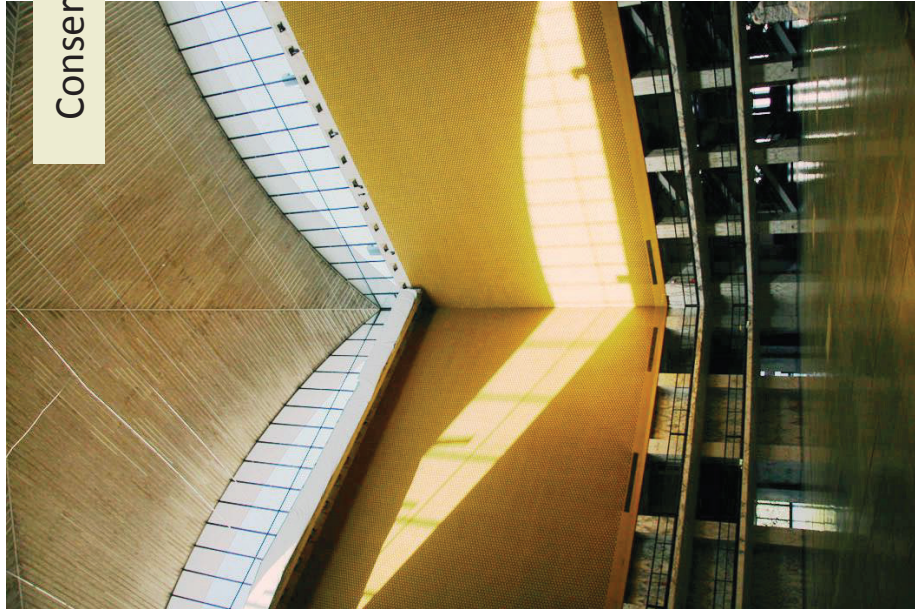
Conservation Problems

metallic surfaces
marble





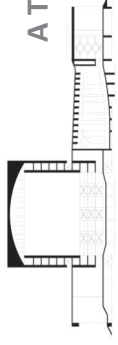
«Il Salone dei Ricevimenti and the issue of the **metallic surfaces** and **marble claddings**: Which is the historic image we wish to transfer for future generations to experience culture?»



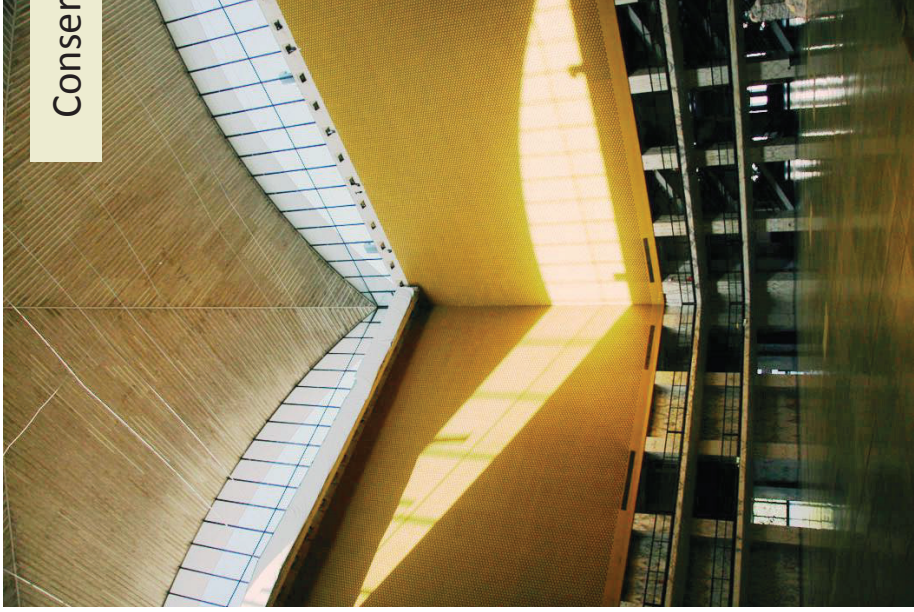
Conservation Problems

metallic surfaces
 marble





«Il Salone dei Ricevimenti and the issue of the **metallic surfaces** and **marble claddings**: Which is the *historic image* we wish to transfer for future generations to experience culture?»

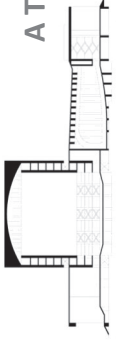


Conservation Problems

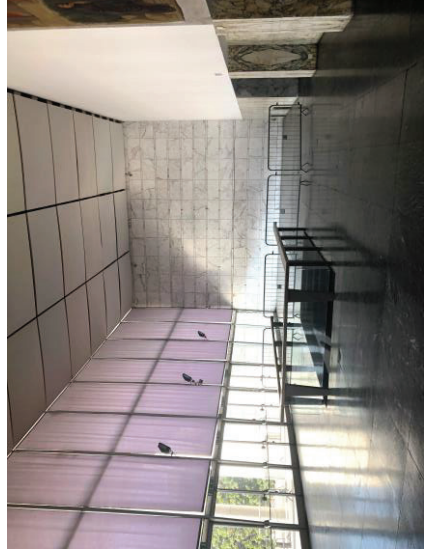
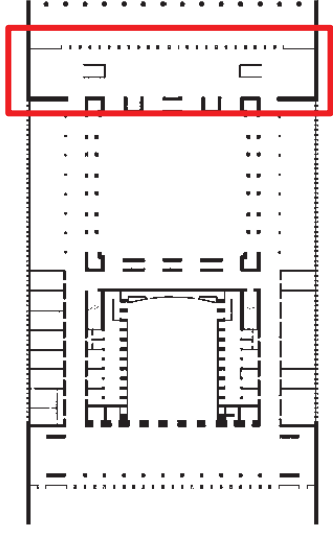


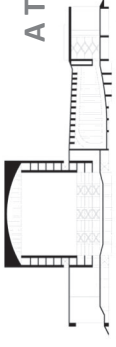
metallic surfaces
marble



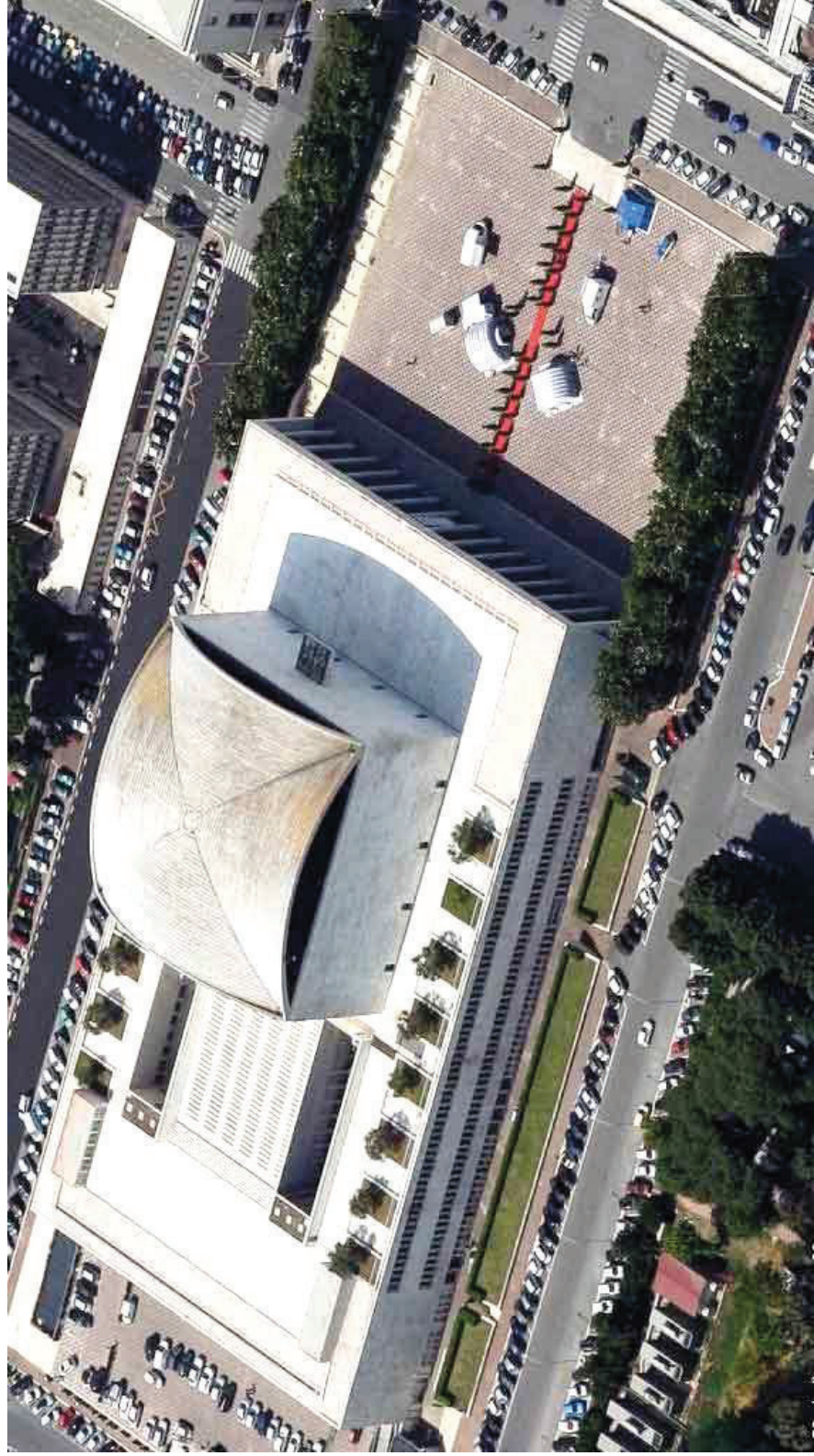


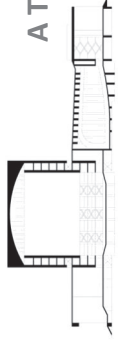
«The Entrance and the issue of **wall paintings**: Which is the historic image that we wish to transfer for future generations to experience culture?»





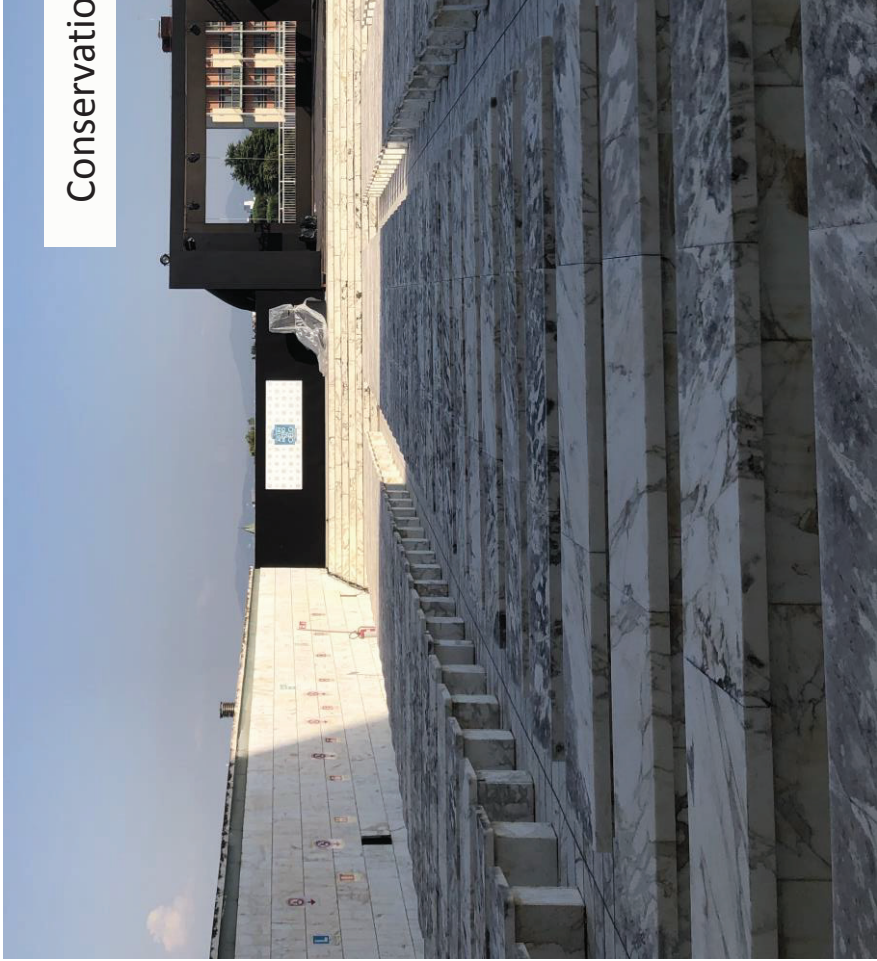
«The terrace and the **open-air theater**: Which is the *historic image* we wish to transfer for future generations to experience culture?»



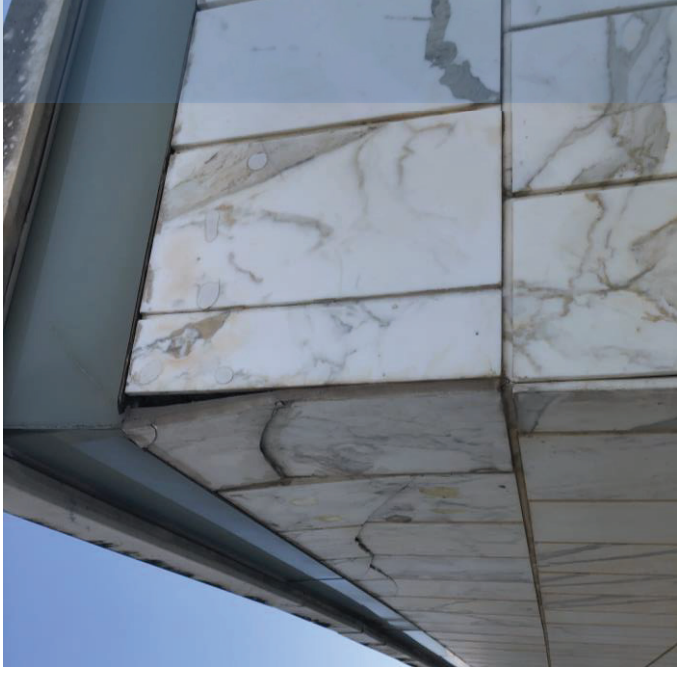


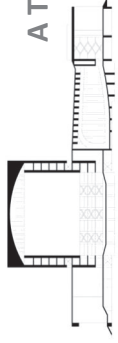
A Troublesome Inheritance. A Dissonant Heritage.
Palazzo dei Congressi e Ricevimenti (1938 – 1942)

«The terrace and the **open-air theater**: Which is the historic image we wish to transfer for future generations to experience culture?»



Conservation Problems





**A Troublesome Inheritance. A Dissonant Heritage.
Palazzo dei Congressi e Ricevimenti (1938 – 1942)**

