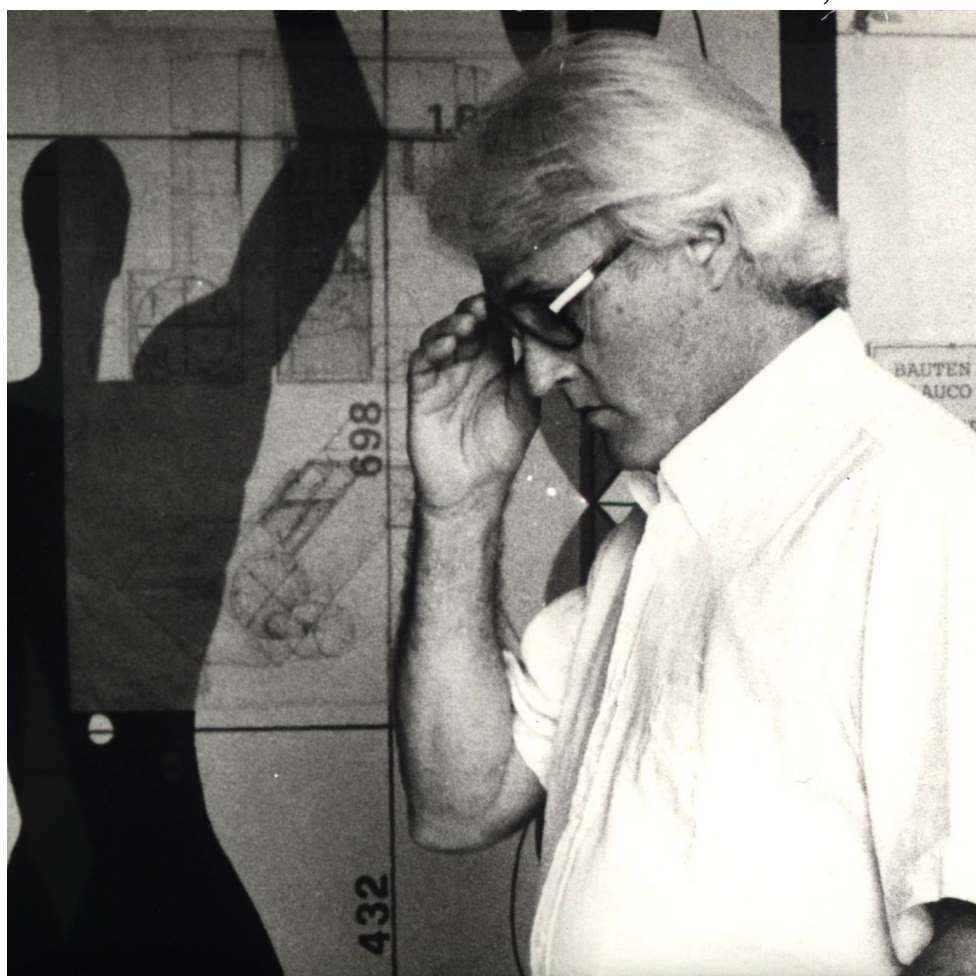


inbo

ricerche e progetti per il territorio, la città e l'architettura
ISSN 2036 1602 Università di Bologna | in_bo.unibo.it

2019, n° 14



volume 10
issue 14

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Glauco Gresleri (1930–2016)
Parole, progetti, relazioni
Words, Projects, Connections

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Glauco Gresleri Revisited. Sui rapporti con la Spagna, l'architettura sacra e la rivista *ARA*

Glauco Gresleri Revisited: On His Relationship with Spain, His Religious Architecture and the *ARA* Magazine

Parole chiave: GLAUCO GRESLERI; RIVISTA ARA; ARCHITETTURA SACRA CONTEMPORANEA; SILVANO VARNIER

Keywords: GLAUCO GRESLERI; SPAIN; ARA MAGAZINE; CONTEMPORARY RELIGIOUS ARCHITECTURE; SILVANO VARNIER

Questo testo vuole essere un tributo all'architetto Glauco Gresleri. In particolare, il testo tratta un aspetto poco noto della carriera di Gresleri, ovvero le sue relazioni con la Spagna, direttamente collegate alla sua produzione d'architettura sacra e alle pubblicazioni sulla rivista *ARA* (*Arte Religioso Actual*). Durante gli anni di redazione di *Chiesa e Quartiere* (*CH.+Q.*), Gresleri mantenne vari contatti con architetti e uomini di chiesa spagnoli. Tuttavia, questi rapporti non furono mai particolarmente intensi. Dopo la chiusura della rivista *Chiesa e Quartiere* nel 1968, Gresleri era alla ricerca di nuovi luoghi in cui fosse divulgare i suoi risultati nell'ambito dell'architettura religiosa. Trovò quindi in Spagna il palcoscenico ideale: la giovane rivista *ARA*, diretta del domenicano José Manuel de Aguilar. Si tratta, inoltre, dello stesso momento in cui Gresleri inizia il proprio sodalizio con l'architetto Silvano Varnier. Inaspettatamente, Gresleri e Varnier diventarono lo studio con più presenze tra le pubblicazioni di *ARA*, lungo i ventisette anni di attività della rivista.

This text wants to be a tribute to the architect Glauco Gresleri that regards his relationship with Spain, a lesser known aspect of his career, directly linked to his religious production and its dissemination in the *ARA* (*Arte Religioso Actual*) magazine. During the years in which he was charge of *Chiesa e Quartiere* (*CH.+Q.*), Gresleri maintained contact with some Spanish architects and clerics; but this relationship was neither very extensive nor very intense. After the closing of the publication in 1968, the architect began to look for alternative places to spread his religious architecture, and found in Spain the perfect one: the young magazine *ARA*, directed by the Dominican José Manuel de Aguilar. To that time dates also his association with the architect Silvano Varnier. Unexpectedly, Gresleri and Varnier became the studio with more presence in *ARA* during its twenty-seven years of life.



“Oltre mezzo secolo di ricerca sullo spazio per il sacro (1955-2010)”

A few years ago, during a research stay in Bologna, I had the opportunity to meet with the brothers Glauco and Giuliano Gresleri (Fig. 1). We talked about Cardinal Lercaro, the magazine *Chiesa e Quartiere* (CH.+Q.) and the church of Alvar Aalto in Riola. The conversation was very interesting, and was reflected in several publications.¹ Glauco gave me a copy of Giancarlo Rosa's monograph on his work, *L'ordine del progetto* (1981). I had brought the number 17 (1968) of the *ARA* magazine dedicated to "Italian Themes," so I promised, for my part,

that when I returned to La Coruña I would digitise it and send it to him for archiving. I did it like that. Shortly after, Glauco participated in the II International Conference on Contemporary Religious Architecture (CIARC) which was held in Ourense (Spain) during the month of November 2009. Actually, it was to replace *in extremis* his brother Giuliano, to which an inopportune illness had made it impossible for him to attend the event. The lack of time did not allow him to prepare images to illustrate his session; and yet he managed to make us forget the absence of photographs by spilling passion on the stand. When we returned from Ourense, we exchanged letters and he sent me a compact disc entitled *Glauco Gresleri Architetto. Oltre mezzo secolo di ricerca sullo spazio per il sacro (1955-2010)* (hereinafter, the disc) (Fig. 2). In it, all the religious architecture projects he had made up to that moment were carefully arranged. The relationship is as follows (if nothing is specified otherwise, it is always about parish churches):

- 1955.** Private Chapel in the house of Cardinal Lercaro. Bologna. Unfinished.
- 1956.** Provisional Church of San Vincenzo de' Paoli. San Donato, Bologna.
- 1956.** Provisional Church of San Eugenio. Ravone, Bologna.
- 1956-58.** Church of the Beata Vergine Immacolata. Bologna.
- 1957.** Church of the Beata Vergine Immacolata. Case Finali, Cesena. Draft.
- 1958-63.** Church of San Michele Arcangelo. Mogne, Bologna.²
- 1959-87.** Church of San Giovanni Battista Decollato. Pian di Mugnone, Florence.³
- 1960-64.** Pontifical Regional Seminary Benedetto XV. Colle di Barbiano, Bologna. With Giorgio Trebbi.
- 1961.** Parish Church. La Reina, Santiago de Chile. Draft.⁴
- 1961-68.** Church of San Giovanni Battista Nuovo. Imola, Bologna.⁵
- 1965-66.** Crypt of the Metropolitan Cathedral of San Pietro. Bologna. With Giuliano Gresleri, Francesco Scolozzi and Giorgio Trebbi.
- 1967-69.** Cemetery and chapel. Vajont

Fig. 1 Glauco Gresleri, Esteban Fernández-Cobián and Giuliano Gresleri. Bologna, April 24, 2009. Private archive of Esteban Fernández-Cobián.





Fig. 2 Glauco Gresleri Architetto. "Oltre mezzo secolo di ricerca sullo spazio per il sacro (1955-2010)." Private archive of Esteban Fernández-Cobián.

(Pordenone). With Silvano Varnier.⁶

1968–70. Oratory Madonna di Lourdes (Chapel of Navarons). Spilimbergo, Pordenone. With Silvano Varnier.⁷

1968–71. Gesù Crocifisso. Vajont, Pordenone. With Silvano Varnier.

1969. Chapel in the Antonio Zanussi Student House. Pordenone. With Silvano Varnier.⁸

1970–72. Cemetery. Erto a Monte,⁹ Pordenone. With Silvano Varnier.

1970–74. Parish Church [indeterminate dedication]. Erto Nuova, Pordenone. With Silvano Varnier.¹⁰

1972–74. San Francesco, Pordenone. With Silvano Varnier.

1973–87. Church of San Luigi Riale, Bologna.¹¹

1974. Chapel in the forest. Pian di Balestra, San Benedetto Val di Sambro, Bologna.¹²

1987–88. Oratory of San Lorenzo. Sasso Marconi, Bologna.

1987. San Rocco. San Rocco di

Miglianico, Chieti. Competition project.

1992. Liturgical space Madonna della Fiducia. Monastery of San Biagio, Mondovì, Cuneo. Draft.

1994. Liturgical adaptation of the Cathedral of Santa Maria Assunta, Cividale del Friuli, Udine. Draft.

1994. San Giovanni Battista. Desio, Milan. Competition project. With Roberto Gresleri.

1998. Liturgical adaptation of the Cathedral of Santa Maria Assunta and Santa Giustina. Piacenza. Competition project. With Roberto Gresleri.

1998–2006. Oratory ANSPI Sentinelle del Mattino. San Sisto-Perugia. With Roberto Gresleri.¹³

1997–2000. Santa Maria della Presentazione. Primavalle-Rome. With Roberto Gresleri.¹⁴

2002. Santa Maria del Cammino. San Gottardo-Masa Selico, Belluno. Competition project.

With Claudio Silvestrin.

2005. Santa Maria di Betlemme, Cesena. Competition project. With Roberto Gresleri, Lorenzo Gresleri, Giorgio Nadile, Lucia Gallerani.

As you can see, the relationship includes thirty designs, of which only twenty were built. It must be said that neither the dates nor the denomination of these projects correspond exactly to those that appear on the disc, but that I have corrected them by comparing them with the published bibliography and, above all, by introducing exact geographic data. This imprecision in the terms is particularly noticeable in the works of the environment of Pordenone, which are, precisely, those that were published in *ARA*. This list also shows several stages, marked by collaboration with other architects. The first one, of individual work, goes from 1955 to 1959. In 1960 Glauco Gresleri began to sign with Giorgio Trebbi, with whom without a doubt he had already worked before; this stage arrives until 1966, when the crypt of Bologna was finished. The third stage is the most prolific, and includes his works in Pordenone, designed with the local architect Silvano Varnier. It is the time of *ARA* and it covers from 1967 to 1974. From that year until 1994 – twenty years during which he hardly built churches – he returned to work alone, until in 1994 his son Roberto joined the studio, with whom he shared all his later works. There was only one exception: the Belluno competition, held with Claudio Silvestrin. In another subsequent email (January 14, 2010), Gresleri sent me a second selection of fourteen works, with an attached note that introduced an incipient critical assessment of his career. The architect said he did not want to privilege any work, but only to point out the long way traveled through the various circumstances that had been presented to him: each occasion had been taken as a new opportunity to deepen the research on the sacred space. In spite of everything, perhaps, the works that have reached a greater degree of poetry may have been the Church of the Beata Vergine Immacolata, the oratory of Navarons, the chapel of the Vajont

cemetery and the chapel in the Student House of Pordenone. The church where the evaluation of the individual liturgical functions is more specific is the Gesù Crocifisso in Vajont, while that where the relationship between assembly and officiant of the mass is better achieved is in the humblest solution of the Church of San Giovanni Battista of Imola.¹⁵ So, we have six churches highlighted by the architect. These buildings correspond almost exactly with those published in *ARA* – the only one that is not is the Gesù Crocifisso –, which means that, in fact, Glauco Gresleri considered that his best religious architecture was the one published in Spain. Thus, we will use the sequence of Spanish publications to expose the themes that the architect was taking into account as he was constructing and publishing the various commissions.

Glauco Gresleri and Spain: The First Contacts

The first contacts of Glauco Gresleri with the Spanish magazines were not with *ARA*. In 1965, *Informes de la Construcción* – edited (still today) by the Instituto Eduardo Torroja de la Construcción y del Cemento, under the Consejo Superior de Investigaciones Científicas (CSIC) – published the Church of the Beata Vergine Immacolata.¹⁶ The report underlined the sober and novel monumentality of the building, derived from its powerful structure in reinforced concrete. The images were taken during the construction process, without furniture or with temporary furniture, and allow to see how much the use of space has changed from the initial idea of the architect until the current situation. Umberto Daini and Nevio Parmeggiani are listed as collaborators. Four years later, in 1969, the same magazine published the industrial and commercial complex Gandolfi-OM (service and assistance center for motor vehicles) in San Lazzaro di Savena (Bologna), that Glauco would later choose to illustrate the cover of Giancarlo Rosa's monograph, perhaps considering it his most significant work in absolute terms. Finally, it may be appropriate to point out that, in 1979, the church of Aalto in Riola appeared in

Informes de la Construcción.¹⁷ The article, signed by Elissa Aalto, made no mention of the Gresleri brothers, who had been the instigators and first managers of the building;¹⁸ only Cardinal Lercaro, Vezio Nava – who was the director of the works – and several Finnish collaborators were mentioned.

ARA: A Diffuse Relationship

ARA (*Arte Religioso Actual* - Contemporary Religious Art) was published in Spain between 1965 and 1981. The journal was led by the Dominican priest Jose Manuel de Aguilar Otermín (1912–1992), a character of great importance for the development of contemporary religious architecture in Spain.¹⁹

It is difficult to detect how the relationship between Glauco Gresleri and the *ARA* magazine began. The memories of the brothers on this point are confusing. What is clear is that the first article expressly dedicated to Gresleri's work that appeared on *ARA* – the former Seminary Benedetto XV (no. 17, July-September 1968) – was signed by Aguilar. It was dedicated to "Temas italianos", where the churches of Lercaro in Bologna, the reconstruction of Longarone, Collevaenza and several contexts located in various peripheral areas of Rome were discussed.

In the exact same moment, the last issue of the magazine *Chiesa e Quartiere* came out (no. 46/47, June-September 1968). From there, the Gresleri brothers began looking for new forums from which to disseminate their works and their ideas. In Spain, this issue of *ARA* was providential, since it allowed them to contact Aguilar directly, starting a relationship that would last six years, between 1968 and 1973. But, we may ask, what was the real intensity of this relationship? At the end of the article that *ARA* dedicated to the chapel of Spilimbergo, a single note, in quotation marks, claims:

At the end of these reports we have to express our gratitude to the Italian architects Glauco Gresleri and Silvano Varnier, who frequently honor us with their valuable contributions to the *ARA* magazine, which upon cessation of the edition

of 'Chiese e Quartiere' [sic], gave them a fraternal welcome that we greatly enjoy when we renew it.²⁰

Although it is not signed, the author of this note is – almost certainly – Aguilar himself. In fact, in one of his articles for the book on *CH.+Q.*, Glauco Gresleri writes:

With the movement of liturgical reform of Spain, our referents were, as regards the disciplinary exchange, the architect Lapayese del Río, the priest José Manuel de Aguilar op, and the priest-architect Juan Plazaola sj, of Salamanca, author of the text *El arte sacro actual*; while the magazine 'Ara' was constant vehicle of reciprocal information and commentary. Among the other 16 architectural-liturgical culture magazines with which 'Chiesa e Quartiere' maintained the exchange of publications, 'Ara' represented a particular point of symbiosis.²¹

This is the only published reference in which Glauco talks about his relationship with Spain, but in the paragraph there are several incorrect data. It is true that the contacts of *CH.+Q.* with Spain were produced thanks to those three names – as the two brothers claimed in the extensive interview that they granted me –, to which we might have to add the Valencian priest Alfonso Roig Izquierdo, who was the author of the first and only general chronicle about Italian religious architecture that appeared in *ARA*. However, José Lapayese was not an architect, but a painter, and the priest Juan Plazaola was neither an architect, nor of Salamanca, but a philosopher and theologian of San Sebastian. The last statement is also inaccurate: the symbiosis between *ARA* and *CH.+Q.* hardly existed, at least as living publications, because they coincided very little in time (scarce four years). Moreover, in *CH.+Q.* no reference to *ARA* is found, although it does happen in the opposite direction. The truly intense relationship was between Glauco and *ARA* at the beginning of the 1970s, when he published all the churches he built

with Silvano Varnier in the Pordenone area. In short, the only precise memory that Glauco retained forty years later was that of José Manuel de Aguilar. It is likely that the relationship between the Gresleri brothers and *ARA* began at the Second Biennial International of Sacred Art in Salzburg, in 1960. There they met Lapayese, “who knew Italian art very well”.²² Later there will be the visit of two Spanish priests to the Ufficio Nuove Chiese in Bologna, on the occasion of the publication of the *ARA* monograph on Italian topics;²³ it is more than likely that it was Alfonso Roig and José Manuel de Aguilar, the very authors who signed the articles of that number. In any case, these meetings passed to a second or third level in the memory of Gresleri, since in the biographical note in the volume *Gresleri-Varnier*, it can be read that between 1956 and 1958, within the Centro di studio e informazione per l'architettura sacra of Bologna and the magazine *CH.+Q.*, Glauco Gresleri promoted an intense activity concerning sacred architecture in contact with Paris

(*L'Art Sacré*), Cologne (Group of Catholic Artists), Lisbon (MRAR) and Switzerland (Academy of San Lucas).²⁴ There is no news about MAS (*Movimiento Arte Sacro*), which had been created in Madrid in 1955 and that in 1964 would begin to publish the *ARA* magazine.

The Works of *ARA*

ARA published nine works signed by Glauco Gresleri, at least theoretically: the Church of Beata Vergine Immacolata (not in a monographic way, but illustrating, together with others, the article by Alfonso Roig on the churches of Lercaro); the former seminary Benedetto XV; the Cemetery of Vajont; the Chapel of the Casa dello Studente (Student House) of Pordenone; the parish church of San Giovanni Battista, in Imola; the parish church of Sant'Antonio, in Porcia; the Chapel in Navarons; the Parish Center of Budoia; and the New Cemetery in Erto a Monte. The sequence of such publications does not correspond to the chronology of the design or the construction of each work. In addition of

the nine works published in *ARA* there are two that are not found on the disc: the Church of San Antonio in Porcia (1970), and the parochial center of Budoia (1966–71), both located in the vicinity of Pordenone. In *ARA* these two works seem to be signed together with Silvano Varnier, and nevertheless the Church of San Antonio belongs exclusively to Varnier;²⁵ perhaps because of a sort of inertia, the *ARA* staff attributed it to both architects, but indeed its authorship only corresponds to Varnier. On the contrary, the parish center of Budoia was built by the two partners. As it is not a place of worship, but only a parish center close to a church, it is logical that Glauco did not include it on the disk.

Silvano Varnier

At this point, we must introduce the figure of Silvano Varnier (Pordenone, 1935–2010) as a collaborating architect of Glauco Gresleri virtually in all the works that *ARA* published in a monographic manner. Moreover, all the works carried out by the tandem were executed in Friuli-Venezia Giulia, a region located in the northeastern corner of Italy, and specifically near its capital, Pordenone. This is where Varnier lived and worked.²⁶ There is hardly any information about this architect. The obituary published in the newspaper *Messaggero Veneto* on November 28, 2010 provides some interesting data. He is portrayed as a self-made man, a bricklayer's son, of limited economic resources, who managed to get ahead after graduating as a geometer in Udine. Years later, in 1964, already married and with the eldest of his three children in arms, he obtained the title of architect. Varnier was Catholic and he was very committed to his faith: “I would have liked’ – he wrote in a letter some time ago – ‘to pursue the academic career as professor, but I was hampered because of my beliefs as practicing Catholic’”.²⁷ He was the author of many public buildings, many of them ecclesial. As the editor of the note

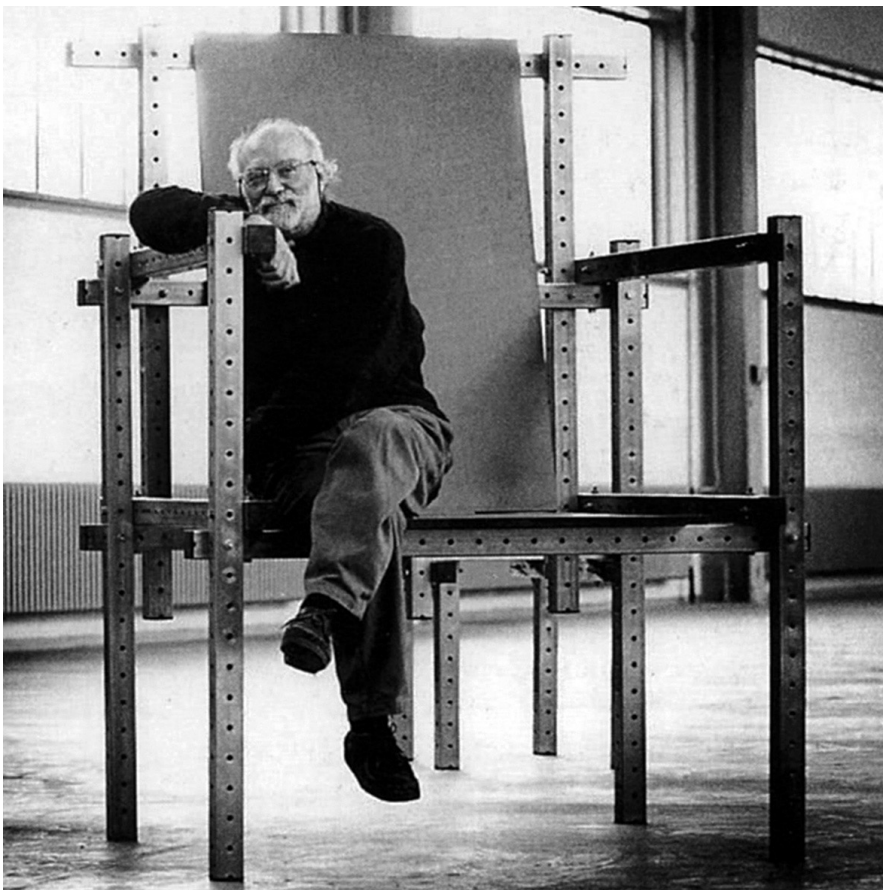


Fig. 3 Silvano Varnier (Pordenone, 1935–2010). Photo edited by Esteban Fernández-Cobián.



Fig. 4 Glauco Gresleri and Giorgio Trebbi. Pontifical Regional Seminar Benedetto XV. Colle Barbiano-Bologna, 1960–64. Gresleri, Glauco. *Glauco Gresleri architetto 1955-2010. Oltre mezzo secolo di ricerca sullo spazio per il sacro*. Compact disc, 2010. Private archive of Esteban Fernández-Cobián.

recalled, following the advice of Cardinal Lercaro, he never planned collective housing buildings “because they are the negation of human relations”.²⁸ And yet, thanks to his friendship with Lercaro, he was able to meet important architects, such as Le Corbusier, Aalto, Tange, Figini or Quaroni, and, above all, he could begin an intense collaboration with Glauco Gresleri in the field of religious architecture. Also in the biographical report that appears in the monograph Gresleri-Varnier, the information on Varnier are very brief.²⁹ Immediately after becoming an architect in 1964, he opened his professional studio in Pordenone. The following year he began to work with the Centro di Studio e Informazione per

l’Architettura Sacra of Bologna, where he met the Gresleri brothers, eventually collaborating in the writing of texts for the magazine *CH.+Q.* In 1965 he participated in an international conference on small churches in Copenhagen, and in 1972 he was invited to the International Exhibition of Sacred Art in Madrid.³⁰ In any case, historiography has relegated him to a discreet background, always in the shadow of Glauco Gresleri, assuming the role of a faithful squire (**Fig. 3**).

Seminary Benedetto XV, Bologna³¹

The first building that was published in *ARA* in a monographic manner was the seminary that Glauco Gresleri built in the hills south of Bologna, designed not with

Varnier but with Giorgio Trebbi (**Fig. 4**). At the beginning of his report, the author of the text, José Manuel de Aguilar, referred to *CH.+Q.*, where the building had initially appeared, although only later would it be published in detail elsewhere.³² Aguilar wrote in first person, relating his personal experiences, since he had the opportunity to live in the building in September of 1967, during a congress.³³ Yet, he was not particularly enthusiastic about the building: he approved it from the architectural point of view, but not from its formative use, as a configurator of the ecclesial formation of the future priests. Our allergy to a monumental triumphalism may inspire an objection that reaches this as many

other seminars. It seems a requirement of humility and even convenience of human sense to adopt minor scales in the personal and in the community.³⁴ Beyond the fact that Aguilar's statement is like the *leitmotiv* of the entire *ARA* magazine, as we shall see, here an interesting topic is being advanced, one that has barely been studied: the immediate functional obsolescence of many of the seminaries or houses of religious formation built in the years of the Second Vatican Council. For various reasons, whose explanation exceeds the scope of this text, during the Seventies, the crisis of vocations in the Catholic Church was enormous and had a direct impact on architecture. A small enumeration can illustrate this idea: the Dominican convent of La Tourette, by Le

Corbusier (Éveux-sur Arbresle, 1953–60); the Abbey of St. John, by Marcel Breuer (Collegeville, Minnesota, 1953–61); the theologate of San Pedro Mártir, by Miguel Fisac (Alcobendas-Madrid, 1955–60); the seminar of St. Peter, by Gillespie, Kidd & Coia (Cardross, Scotland, 1961–6); the school and training center San Martín de Porres, by Fray Coello de Portugal (Armillá, Granada, 1962–4); or the center of formation of the Passionist fathers, by Gresleri himself (Bologna, 1957–71).³⁵ Many of these buildings remained empty or almost empty at the end; and in any case, all of them were already oversized a few years after they had been concluded: "Albatross around the neck", they have been called at some time.³⁶ As far as possible, the seminary Benedetto XV had some luck: it was soon sold, and since the

beginning of the Eighties it has hosted the headquarters of the Codivilla-Putti Research Center and the Polyambulatory of the Rizzoli Orthopedic Institute (IOR).³⁷

Vajont Cemetery

The second building that was published in *ARA* was the cemetery of Vajont, with its chapel (**Fig. 5**). "Work was financed by the Italian State, carried out by the civil engineers of Pordenone, according to the project of the architects Glauco Gresleri and Silvano Varnier".³⁸ The cemetery is understood in the context of the Vajont dam disaster – located some twenty kilometers northwest, upstream –, on the night of October 9, 1963, as a permanent monument to its memory. The old cemetery was devastated by the waters, as well as most of the houses in the

Fig. 5 Glauco Gresleri and Silvano Varnier. Cemetery and chapel. Vajont (Pordenone), 1967–69. Gresleri, Glauco. *Glauco Gresleri architetto 1955-2010. Oltre mezzo secolo di ricerca sullo spazio per il sacro*. Compact disc, 2010. Private archive of Esteban Fernández-Cobián.



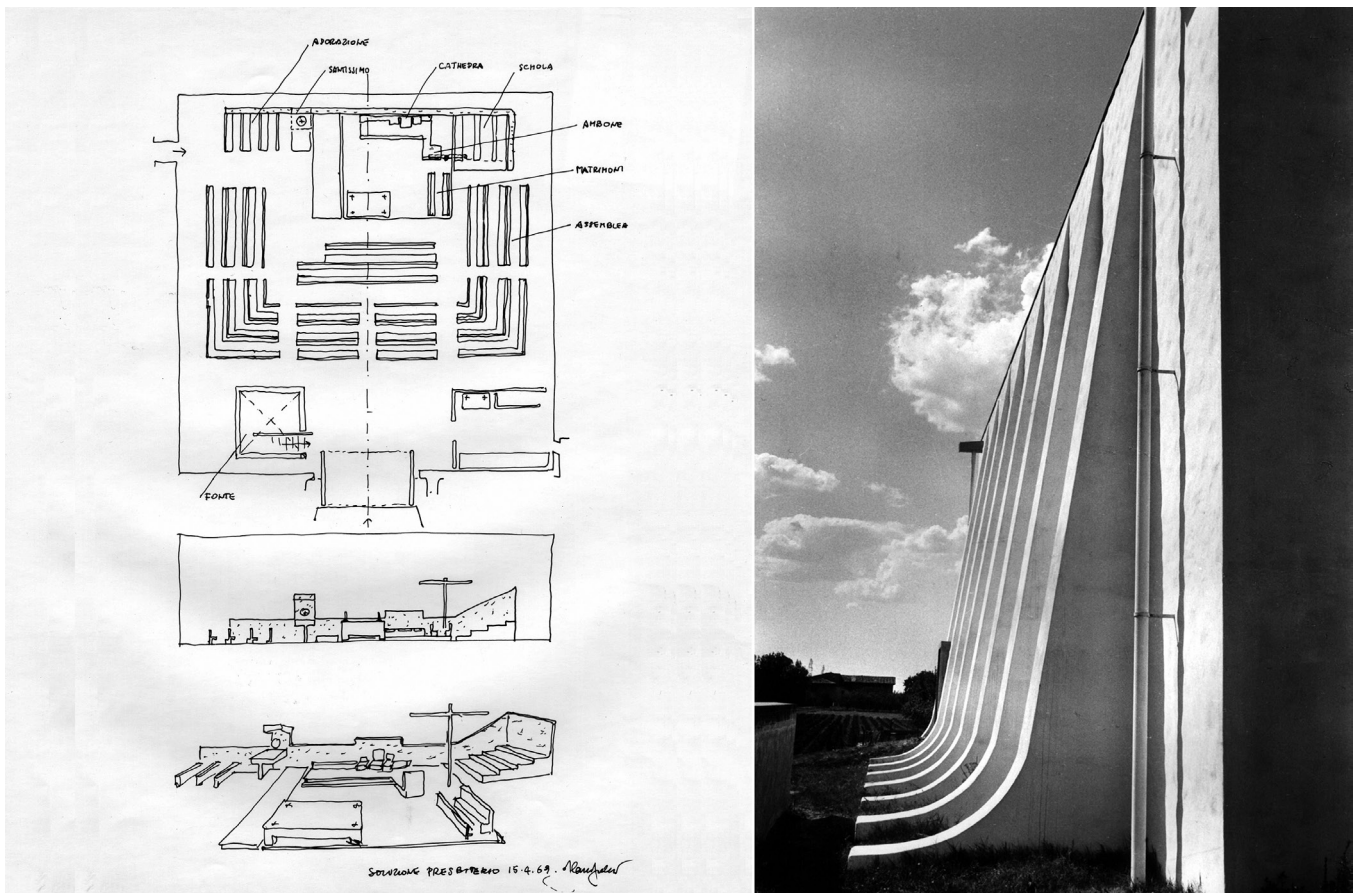


Fig. 6 Glauco Gresleri. San Giovanni Battista Nuovo. Imola (Bologna), 1961–69. Gresleri, Glauco. *Glauco Gresleri architetto 1955–2010. Oltre mezzo secolo di ricerca sullo spazio per il sacro*. Compact disc, 2010. Private archive of Esteban Fernández-Cobián.

town.³⁹ The dead had to be moved to the new cemetery, where the local tradition of burying on land was respected. The funerary chapel is shaped like a fold of the wall that surrounds the enclosure, opening up to the landscape, while the published photographs speak of an almost unreal scenario, and transmit an intense sense of solitude and silence, which can only be understood when one knows the story behind this work. Nowadays, the cemetery is still in use, and even the extension planned by the architects was executed.

The Parish Church of San Giovanni Battista, Imola

In the number 27 of *ARA* (1971), within a section labeled – very much in the style of Aguilar – “For the society of development”, three places of worship raised in urban peripheries were collected. Among them was published this small church composed by

prefabricated pieces (**Fig. 6**): industrial architecture in an industrial environment. Indeed, in a radically different context to Pordenone, Glauco alone – the building is prior to the beginning of his collaboration with Varnier – designed a white cube of prefabricated concrete panels reinforced with buttresses. The vertical rhythm of their chiaroscuro identifies the church on the outside, giving it the appearance of a huge computer chip. The economic resources available were very few. The Italian State contributed for only half of the budget, within its general plan of religious equipment, and the diocese and the parish, for the other half. Even so, the slow progress of the works increased the costs significantly, and the budget of the structure and the cover had to be cut. For this reason, the architect’s effort was focused on giving the assembled community a space where the liturgy could be properly celebrated. Indeed, the space should be generated by a well-

celebrated liturgy: communal, didactic and expressive; hence the liturgical poles were designed with great care, with the altar centered to achieve a family atmosphere. The magazine published these drawings in large size. The place of baptism deserves special attention; not by chance, the church is dedicated to the Precursor.⁴⁰ The baptistery is located in the basement, but it is visible from the entrance. It is a square pond, whose bottom is covered with pebbles. There emerges a dark stone piece through which the water continually slides. The room receives light from above. At its side, the penitential chapel is in shadow. A single comment, with all certainty written by Aguilar, claimed: “Expressive photographs of pastoral value reflect the great liturgical and functional sense of this small Italian temple, so carefully realised”.⁴¹

Chapel of the Casa dello Studente, Pordenone

Among all the projects that Gresleri and Varnier published in Spain, the chapel of the Casa dello Studente (Student House) is the most essential.⁴² It is a minimal space, solved in a minimalist way, which renovated an old chapel and incorporated its annex hallway (Fig. 7). The two architects played with few elements, such as geometry, light, colors and textures. But the absolute protagonist – at least in the story that appeared in the magazine – was the community itself. The space aimed at facilitating the act of meeting: “Outside there was a simultaneous presence of individuals, within the same individuals form an assembly or community”. The light emerges from several cracks that illuminate the different white walls in a flush way; the ground, on the other hand, is soft and dark; a bench – single, continuous, folded and built of untreated wood – surrounds an altar made with the same type of timber. Artificial lighting is limited to a few spotlights embedded in the floor, and a thin line on the altar, to the point that the penumbra is precisely the key to the environment that is to be created: in other words, the essence

of the project. In fact, some modern photographs, with a different light, turn the space into something quite trivial.

Gresleri continued drawing in the manner of Le Corbusier, and aspiring to what his Master aspired: to make space ineffable and transcendent.⁴³

Church of Sant’Antonio, Porcia

The authorship of this church was attributed by *ARA* to Glauco Gresleri and Silvano Varnier, but only belongs to the second.⁴⁴ It is evident that the drawing of the plant is very different from all the others drawn by Glauco with his typical Corbusieran style: in fact, this is not the case. The church is located in the neighborhood of Sant’Antonio, an industrial area of new construction, north of Porcia (Pordenone). Although it is dedicated to Sant’Antonio da Padova, it is labeled by *ARA* as “San Antonio de Porcia”, perhaps referring to the place or to a hypothetical titular saint who had that name. It is a square church with a triangular section; according to Varnier, who is the one who signed the memory, there is no symbolism in it: the essentiality was sought expressly, as well as the absence of formal references. Only the liturgy is important – the act of being

gathered around the altar. A secondary strip, slightly recessed in the pavement, corresponds to the lowest part of the roof, and is destined to the individual sacraments, baptism, Eucharistic adoration, and reconciliation. This aspect is praised expressly in *ARA*, which in a single note adds: “The three liturgical environments – baptism, Eucharistic celebration and reconciliation – reach a very appropriate arrangement and setting in the Church of Sant’Antonio”.⁴⁵ The front wall is made of glass, and relates this church to the chapel of the Polytechnic of Otaniemi by Alvar Aalto and its epigones.⁴⁶ According to Varnier, the transparency of all the windows of this church, radiant with simplicity and evangelical poverty, brings the living nature of the exterior closer and, in a certain way, introduces it into the ecclesial sphere, creating an atmosphere of peace, silence, innocence that invites to prayer (Fig. 8).⁴⁷ Indeed, at that time this church would have delighted Aguilar. The following paragraph, does coincide with the thought of the Dominican, which permeated the entire magazine: “The Christian presence in today’s world – like Christ – manifests itself as ‘Diakonia’ – as a service –, renouncing all excessive

Fig. 7 Glauco Gresleri and Silvano Varnier. Chapel in the Student House Antonio «Lino» Zanussi. Pordenone, 1969. Glauco Gresleri. *Glauco Gresleri architetto 1955-2010. Oltre mezzo secolo di ricerca sullo spazio per il sacro*. Compact disc, 2010. Private archive of Esteban Fernández-Cobián.

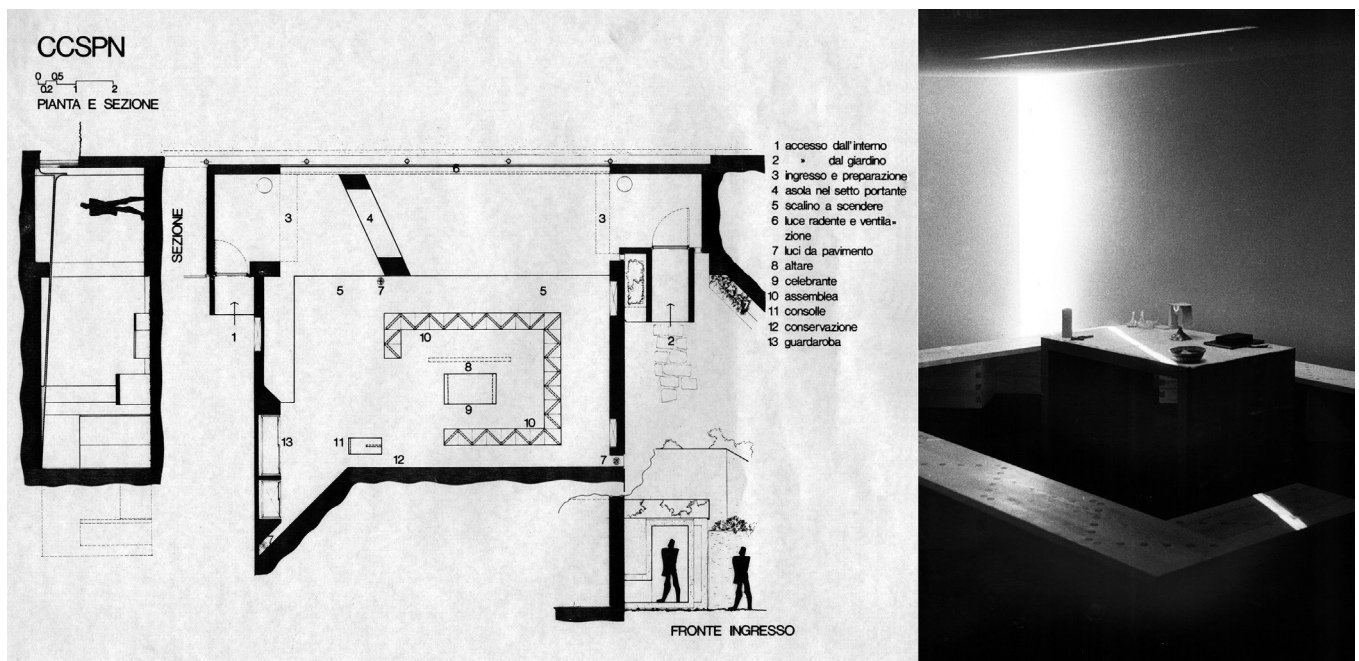




Fig. 8 Silvano Varnier. Sant'Antonio. Sant'Antonio-Porcía (Pordenone), 1970. Silvano Varnier. "Iglesia de San Antonio. Porcia-Pordenone-Italia. Arq̄tos: Glauco Gresleri y Silvano Varnier". *ARA* 31 (1972): 4–8.

or superfluous spending, and the 'kolosal' and ostentatious, even if it was done in avant-garde architecture".⁴⁸ There is no doubt that Varnier and he were vibrating on the same wavelength. Finally, it should be noted that after its publication in *ARA*, a new metallic bell tower was built attached to the south wall of the church.

Chapel in Spilimbergo

ARA dedicated to this building its cover of number 31 (1972) (**Fig. 9**). The key to understanding this chapel is found in the first paragraph of the memory, where it is stated that the construction could not just be a church in the ordinary sense, as this word would have meant – at the same time – too much and too little. Too much, because the area had not reached a sufficient density to have parochial autonomy; too little, because the construction should also have become an appropriate space for paraliturgical or

simply community events in the area.⁴⁹ Thus, we are facing a multipurpose space – which was very typical of the early Seventies –, designed as a place that not only offered possibilities, but also wanted to be a promoter of meeting opportunities. The adjectives that the architects dedicated to the building introduce us to the universe of suggestions with which they intended to qualify it. In this sense, the lower space would be young, available, livable, flexible, free and familiar, while the upper level – the properly liturgical one – would be ordered, simple and safe. From the formal point of view, it is an intensely sculptural construction, of non-geometric geometries, expressive and poor at the same time. Today we tend to think that a less formal determination of space facilitates versatility, by not restricting the activities to be performed, but at that time the curve was still

considered – even more if its layout was random – as a provider of freedom. In any case, Glauco Gresleri considered this as his best religious work. He was very proud that Rudolf Stegers had included the project in his manual *Sacred Buildings*. Four pages were dedicated to it, when most of the other works only had two, and the author even remembered that at the time this project was known as the "the Italian Ronchamp".⁵⁰

Parish Center in Budoia

The Parish Center in Budoia (Pordenone), appeared in *ARA* number 35 (1973), signed by Glauco Gresleri and Silvano Varnier.⁵¹ Strictly speaking, it is not a place of worship, but a small building that supports the church, and therefore it does not appear on the disc. The references of the enclosure are clearly referred to the work of Iannis Xenakis for the convent of La Tourette, which will become a constant in the production of the tandem, both religious and civil architecture. In the book Gresleri-Varnier, this is the first building that is illustrated, since it was the first collaboration between both architects (**Fig. 10**). But in *ARA* it looks like a filling work, where not even the images are well chosen and it is difficult to appreciate the quality of the proposal. The architects articulated the different rooms around the courtyards, generating cross views that enrich the architecture with a pleasant feeling of open space. The light is abundant. The most notable space in the complex is the double-height auditorium, which is accessed from both the upper entrance of the building and the lower one, with a direct connection between both streets. Its appearance has something of a University assembly, with the students sitting informally in corridors and stairs. Aguilar, in the editorial, summed up the values of the project highlighting its "environment of formative dynamism".⁵²

The New Cemetery in Erto a Monte

The last project that Glauco Gresleri published in *ARA* was the new cemetery in Erto a Monte, also designed with Silvano Varnier.⁵³ Erto was a small town, located upstream of the Vajont dam. When, in 1966, Mount Toc collapsed

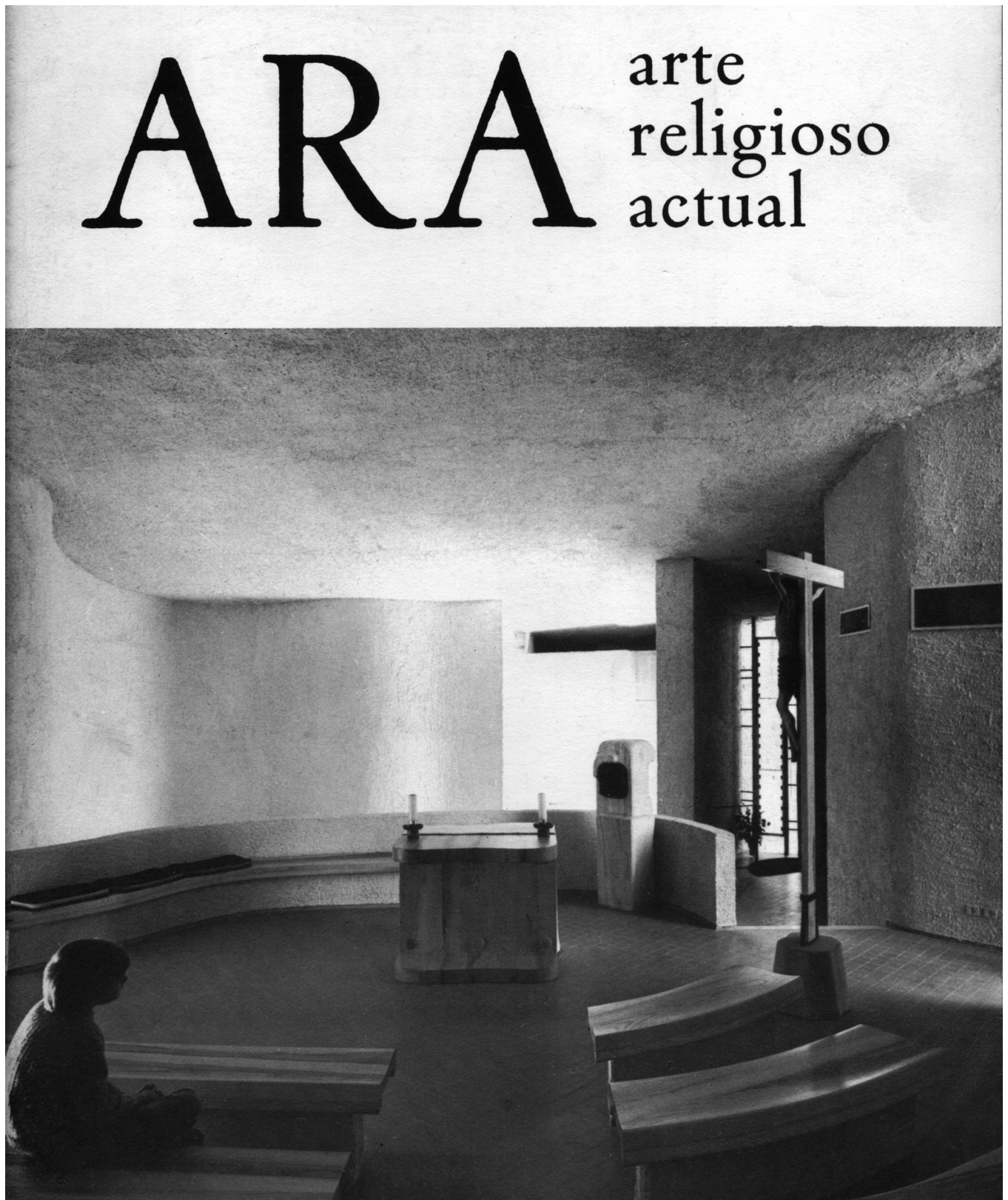


Fig. 9 Glauco Gresleri and Silvano Varnier. Oratory Madonna di Lourdes. Spilimbergo (Pordenone), 1968–70. Cover of ARA 31 (1972).



Fig. 10 Glauco Gresleri and Silvano Varnier. Parish Center. Budoia (Pordenone), 1967–71. Glauco Gresleri, and Silvano Varnier. *Gresleri-Varnier: costruire l'architettura*. Milano: Electa, 1981.

before the dam, the river water level rose several kilometers to the east and destroyed everything in its path. This cemetery was framed between the state actions of reconstruction of the town, initially called Erto Nuovo – then recovered the old name –, and intended to be the resting place of those affected by that catastrophe. However, the building was never used, and today, it is still abandoned. The cemetery is very simple, maybe too much. Four stepped platforms are delimited longitudinally by a set of curved screens of reinforced concrete, and crosswise, by walls of local stone, which also define the stairs. The visitor can sit on long benches and remain silent, facing the horizon, with the memory of the loved one (**Fig. 11**). For Gresleri and Varnier, what really determined the project were the feelings experienced in the place, something that the photographs could not convey; hence the remarkable length of the memory

they wrote. The architects explained that “architecture is not used as a promoter of intense feelings, but rather acts as a functional support of the spiritual journey that the visitor is living, according to a very accepted concept of functionality”.⁵⁴ Effectively, this cemetery is understood as a poetic reaction to the impressive mountain landscape within the context of the disaster of the dam, as an invitation to “open arms in symbolic crucifixion”, affirming a will of balance and harmony with the environment: “psychophysical discharge first, spiritual later, towards hidden supersensible dimensions, which semi-consciously elevate us to the most transcendental”.⁵⁵ This unity with nature, the bearer of divine references, was also highlighted by Giuseppe Samonà in the preface that opens the volume *Gresleri-Varnier*;⁵⁶ but in *ARA*, no allusion to such topic is made.

Mutual Transfers

In the introduction that he wrote to present the project of the cemetery of Erto a Monte, Aguilar recalled the long collaboration that both architects had with the magazine, always with works made in the Pordenone province. In his opinion, in the work of formal renewal of Gresleri and Varnier, the pastoral and aesthetic criteria had responded to the same inspiration, that was the post-conciliar renewal. He proposed them as models to be imitated, by the maturity they reflected, the underlying attitudes that were transparent, and the authenticity they conveyed. “Once again – in a difficult subject – the spirit and the plastic qualities have been able to create the right spiritual and beautiful solution, humble and evocative at the same time”.⁵⁷ As it was coming from Aguilar, I cannot think of a greater compliment. During the early Seventies, when *ARA* had a wider diffusion, Gresleri and Varnier



Fig. 11 Glauco Gresleri and Silvano Varnier. Cemetery. Erto a Monte (Pordenone), 1970–72. Glauco Gresleri. *Glauco Gresleri architetto 1955-2010. Oltre mezzo secolo di ricerca sullo spazio per il sacro*. Compact disc, 2010. Private archive of Esteban Fernández-Cobián.

were among the few foreign architects who published regularly on it. The harmony between the Italian architects and the publications of the journal was intense, to the point that they constituted the tandem with the greatest presence in the journal, in absolute terms. Eight works: one by Glauco Gresleri with Giorgio Trebbi; another by Glauco Gresleri alone; five of Gresleri-Varnier, and one of Silvano Varnier alone (although in *ARA* it was attributed to both). The following architects with more presence in the magazine were the Belgians Roger Bastin (four works) and Jean Cossé (three works), already at a great distance. Their architecture, being so refined, brutalist and essential, reflected the broad religious culture of its authors and their Christian commitment. In addition, they were supported by the authority of Cardinal Lercaro and by the trajectory of many years of work in *CH.+Q.* Their work was radically modern and deeply rooted in the Corbusieran tradition, with which it

shared graphics, composition, materials, light control systems (skylights, brise-soleil, rhythmic mullions), circulations, etc. In fact, we could say that Le Corbusier was present in *ARA* through Glauco Gresleri's work. For its part, *ARA* gave the architects a forum to exhibit their religious production, in times where specialised magazines – such as *Arte Cristiana* (Italy, 1913–), *Art d'Eglise* (Belgium, 1931/80), *L'art sacré* (France, 1935–69), *Das Münster* (Germany, 1947–), *Fede e arte* (Italy, 1953–67), *Chiesa e Quartiere* (Italy, 1955–68), *Kunst und Kirche* (Austria, 1961–), etc. –, did not go through their best moment. The relationship between Glauco Gresleri and *ARA* remained constant between 1968 and 1973. Then, it disappeared for several years and re-emerged on the occasion of the completion of the church of Aalto in Riola, a complex work that had several phases in its design process and whose execution lasted for decades. Some erroneous data had been

published about this building, so Glauco decided to write “a long and kind letter” in order to clarify the issue,⁵⁸ and sent it to Joaquín Loraque de la Hoz, the author of the article, who in turn wrote a new text, although with badly spelled written names (such as “Gleslieri”, “Trebbi”, “Scovozzi”, “Ferdinanco Forlay”, “Ellissa” [Aalto], etc.). This was Gresleri's last mention in *ARA*: the magazine would end with the following number. Anyway, in 1981 Glauco Gresleri had nothing to offer the *ARA* magazine anymore. Although neither the new church of Erto (1970–4), nor that of San Francesco in Pordenone (1972–4) or the small chapel in the forest of Pian di Balestra (San Benedetto Val di Sambro, Bologna, 1974), had appeared in the magazine, at the beginning of the Eighties they seemed distant in time. The parish church of San Luigi, in the district of Riale, designed in 1973, would not be completed until 1987, the same year that Glauco designed the oratory of San Lorenzo, in Sasso Marconi

(Bologna). In fact, from 1974 to 1987 the architect spent thirteen long years with little dedication to the ecclesiastical programme, contrary to all his previous intense activity in this field. This should not come as a surprise, since this absence of religious commissions was a generalised fact in almost all of Europe, coinciding with the so-called *post-conciliar* crisis.

Epilogue: Ourense 2009

The last phase of Glauco Gresleri's relationship with Spain took place forty years later, on the occasion of his participation in the II CIARC, which was held in Ourense from November 12 to 14, 2009. The architect was invited to exhibit one of his favorite themes: the work of Cardinal Lercaro at the head of the Diocese of Bologna during sixteen, intense years (1952–68) – “years of fire”,⁵⁹ in his own words – and his personal collaboration as coordinator at the Ufficio Nuove Chiese. The conference revolved around several important topics:

the spatial discovery of the Mass by Lercaro, the idea that building a church is an act of love, the peaceful conquest of the periphery of Bologna, urban management and its dissemination – from which emerged the header of the magazine *CH.+Q.* –, to finish talking about the crypt of the cathedral of Bologna, symbol of the triumph and the fall from grace of one of the most influential cardinals of the Catholic Church during the Vatican Council II. As usual, he gave almost every conference with his eyes closed, intensely clenching his fists and modulating his voice to convey all the emotion that those heroic moments had meant for the group of young people who collaborated with Cardinal Lercaro. After the congress, I could see how his intervention had left a deep impression among the attendees (**Fig. 12**). His intervention was a song to the audacity, or if you like, the narration of an epic with heroic overtones in which oozed the pride of acknowledging himself as a protagonist – despite he was only

twenty-five years at that time – of one of the crucial episodes for 20th-century religious architecture. It was a pity that he did not have the right graphic support. However, despite the fact that he spoke in Italian and that the simultaneous translation was very good, many of us left the headphones to listen live to the wave of enthusiasm that he projected on the audience. Seldom have I seen a speaker like that, giving it all that way.⁶⁰ Glauco Gresleri still remains an architect practically unknown in Spain. Indeed, his architectural work must still be discovered by those who wish to build spaces for Christian worship, with depth and radicalism, since the challenges that he had to face during his youth in his own country were, to a large extent, similar to those that continue to exist today in many parts of the world. His lessons are still current.

Fig. 12 Glauco Gresleri intervening during the II CIARC (Ourense, November 13, 2009). In the foreground, Luigi Leoni and the Bishop of Ourense, mons. Luis Quintero Fiuza. Private archive of Esteban Fernández-Cobián.



Note

Footnotes

¹ Esteban Fernández-Cobián, "La iglesia de Alvar Aalto en Riola di Vergato. Italia. Conversación con sus constructores Glauco y Giuliano Gresleri," *Academia* XXII 1 (2010): 68–75; Esteban Fernández-Cobián, "Bologna, Lercaro y la revista Chiesa e Quartiere. Una conversación con Glauco y Giuliano Gresleri," *Boletín Académico. Revista de investigación y arquitectura contemporánea* 1 (2011): 63–72, <https://doi.org/10.17979/bac.2011.1.0.964>; Esteban Fernández-Cobián, "La arquitectura religiosa española y las revistas extranjeras: el caso de Chiesa e Quartiere," in *Las revistas de arquitectura (1900–1975): crónicas, manifiestos, propaganda (Actas del VIII Congreso Internacional de Historia de la Arquitectura Moderna)* (Pamplona: T6, 2012), 465–674; Esteban Fernández-Cobián, *Escritos sobre arquitectura religiosa contemporánea* (Buenos Aires: Diseño, 2013), 190–211.

² On the disc it says 1961–2. Throughout the text I will assume as correct the dates in Giancarlo Rosa, *Glauco Gresleri. L'ordine del progetto* (Rome: Kappa, 1988), which coincide with those in: Glauco Gresleri, and Silvano Varnier, *Gresleri-Varnier. Costruire l'architettura* (Milano: Electa, 1981).

³ Glauco locates it in Fiesole, since Pian di Mugnone is a forest that is close to this Tuscan town.

⁴ It is possible that it refers to a competition to build the new church of San Carlos Borromeo, in La Reina, a neighborhood located in the extreme east of the city of Santiago de Chile, but I could not confirm it.

⁵ On the disc the timeframe is 1961–65.

⁶ After the disaster of the homonymous dam, the town of Vajont was completely destroyed and rebuilt: that is why Gresleri refers to him as Nuova Vajont. At present it is simply called Vajont.

⁷ Gresleri calls it "liturgical space" or "oratory of Navarons". In *ARA* it is cited as a chapel or as a church of Navarons

di Spilimbergo. The usual name is Navarons di Spilimbergo, nevertheless the building is in Spilimbergo, in the Borgo Navarons, in Via della Concordia. It is not in Navarons, which is another nearby town.

⁸ On the disc the date is 1968.

⁹ There is a certain confusion in the denominations: Erto e Casso is the demarcation where the collapse took place, which only has two towns: Erto and Casso. The town of Erto Nuova was built a little above the old town of Erto, but nowadays nobody distinguishes them by their names. The set is simply Erto, although in the texts of those years it is common to find references to Erto a Valle, Erto a Monte, Nuovo Erto, Erto Nuova.

¹⁰ At present, the building houses "Vajont Eco Museum, Local History Museum". In one of the doors there is still an episcopal shield. Maybe, now, it's just a chapel and the parish center has become a museum, or vice versa.

¹¹ Glauco calls it "San Luigi a Riale. Casalecchio di Reno". Giancarlo Rosa indicates that there was a first project of 1961–62 with Giorgio Trebbi (p. 146), but in the disc there is no reference to it.

¹² It does not appear in Rosa. However, Gresleri was built in Pian di Balestra, a family holiday home that does appear well documented in Rosa.

¹³ On the disc, Gresleri only says "San Sisto - Chiesa parrocchiale a Perugia". With these data, it has not been easy to locate the church, because it is not dedicated to San Sisto, but located in the neighborhood of San Sisto, just outside the city of Perugia.

¹⁴ The church is on the Via Torrecchia, and for that reason, on the disc, Gresleri places it in Rome-Torrecchia, instead of Primavalle-Roma (the 27th neighborhood of the city).

¹⁵ "Forse, quelle opere che più hanno aggiunto un grado di poesia architettonica ritengo siano la Beata Vergine Immacolata; l'oratorio di Navarons, la cappella del cimitero di Vajont e la cappella alla casa dello studente di Pordenone. La chiesa ove la valorizzazione delle singole funzioni liturgiche è più specificata è la Chiesa di Gesù Crocifisso a Vajont, mentre quella

in cui è più raggiunto il rapporto tra assemblea e officatura liturgica della messa è nella soluzione poverissima della chiesa di San Giovanni Battista di Imola" (e-mail from Glauco Gresleri to the author, 14 October 2010).

¹⁶ Glauco Gresleri, "Iglesia de la Beata Vergine Immacolata, en Bologna - Italia," *Informes de la Construcción* 174 (1965): 27–33, <http://dx.doi.org/10.3989/ic.1965.v18.i174.4322>.

¹⁷ Elissa Aalto, "Iglesia en Riola, Italia," *Informes de la Construcción* 312 (1979): 13–8, <http://dx.doi.org/10.3989/ic.1979.v32.i312.2460>.

¹⁸ Glauco Gresleri, and Giuliano Gresleri, *Alvar Aalto: la chiesa di Riola* (Bologna: Compositori, 2004); Esteban Fernández-Cobián, "La iglesia de Alvar Aalto en Riola di Vergato, Italia. Conversación con sus constructores Glauco y Giuliano Gresleri," *Academia* XXII 1 (2010): 68–75.

¹⁹ To date, the most complete study about *ARA* is the book by Elena García Crespo, *Los altares de la renovación. Arte, Arquitectura y Liturgia en la revista ARA* (1964/81) (Madrid: San Esteban, 2015). In the second chapter (pp. 51–85), there is a short biography of Aguilar.

²⁰ Glauco Gresleri, and Silvano Varnier, "Capilla de Navarons di Spilimbergo. Arqtos: Glauco Gresleri y Silvano Varnier," *ARA* 31 (1972): 12. Translation by the author.

²¹ Glauco Gresleri, "Entro il movimento europeo: il Centro di studio," in *Chiesa e Quartiere. Storia di una rivista e di un movimento per l'architettura a Bologna*, ed. María Beatrice Bettazzi, Glauco Gresleri and Giuliano Gresleri (Bologna: Compositori, 2004), 159–71. Translation by the author.

²² Fernández-Cobián, *Escritos*, 202.

²³ Fernández-Cobián, *Escritos*, 205.

²⁴ Gresleri, *Gresleri-Varnier*, 167.

²⁵ This is the case, for example, in Gresleri, *Gresleri-Varnier*, 167, and in the tourist page of the Pordenone region; in other less reliable sources – such as, for example, the tourist page of the Alto Livenza region –, the error remains.

²⁶ As a curiosity, it can be remembered that at the end of the Eighties, Mario Botta built, precisely there, one of his most famous churches: the church of Beato Odorico (1987–92).

- ²⁷ Stefano Polzot, "Addio all'architetto Silvano Varnier," *Messaggero Veneto*, 28 November 2010, accessed on 28 March 2019, <https://bit.ly/2FDgysj>.
- ²⁸ "Seguendo l'ammonimento del cardinal Lercaro, non progettò mai condomini 'perché sono la negazione dei rapporti umani'" (Polzot, "Addio").
- ²⁹ Gresleri, *Gresleri-Varnier*, 167-9.
- ³⁰ I have not been able to identify any of these events.
- ³¹ The titles of each one of these epigraphs are the same that appeared in *ARA*; the magazine did not usually record dates.
- ³² In addition to *CH.+Q.* 44 (1967): 38, Giancarlo Rosa cites, among those other places, *Casabella* 322 (1968): 26–31, and *L'industria italiana del cemento* 9 (1968): 533–74, without titles.
- ³³ Aguilar wrote about SIAC, but I have not managed to know what event he was referring to. Maybe he referred to the Seminario Internazionale di Arte Contemporaneo, or the Seminario Internazionale di Artisti Cattolici.
- ³⁴ José Manuel Aguilar Otermín, "Seminario Benedicto XV (Bologna). Arquitectos: Glauco Gresleri y Giorgio Trebbi," *ARA* 17 (1968): 102.
- ³⁵ Centro di studio e addestramento professionale e convento del Padri Passionisti, al Ceretolo di Casalecchio di Reno (Bologna). (Realizzato per stralci poi abbandonato al vandalismo sino [sic] alla distruzione)" (Rosa, ed., *L'ordine del progetto*, 144).
- ³⁶ BBC News. "Modernist ruin is an 'albatross around our neck' says church", 12 January 2019, accessed 20 May 2019, <https://bbc.in/2JSyGSX>. This metaphor is derived from the poem "Rime of the Ancient Mariner" by Samuel Taylor Coleridge; in English, it is said that someone with a heavy load or problem has "an albatross around the neck", which in the poem was, precisely, the punishment that the crew imposed on the sailor who killed the albatross.
- ³⁷ Andrea Paltrinieri, "Ex-Seminario Benedetto XV. Opera di valore dell'architettura italiana del '900," accessed 29 April 2019, <http://bit.ly/2vtL838>.
- ³⁸ [Glauco Gresleri, and Silvano Varnier], "Camposanto de Vajont," *ARA* 24 (1970): 52.
- ³⁹ Octavio Domosti, "Vajont, el Titanic de las presas," *JotDown*, June 2012, accessed 9 April 2019, <https://bit.ly/2uWAscW>.
- ⁴⁰ Andrea Longhi, "Lugares para el bautismo, reformas y modernidad en los decenios centrales del siglo XX. La mesa dúplice del Vaticano II y los tres polos litúrgicos del mundo protestante," *Actas del Congreso Internacional de Arquitectura Religiosa Contemporánea* 5 (2017): 188–209, <https://doi.org/10.17979/aarc.2017.5.0.5151>.
- ⁴¹ He added: "The disproportion of male assistance to community worship does not fail to inspire us with concern.". See: Glauco Gresleri, "Parroquia de San Juan Bautista. Via Selice-Imola-Italia. Arqto. Glauco Gresleri, Bologna," *ARA* 27 (1971): 30. Indeed, the images that were sent to *ARA* showed an exclusive feminine participation in the cult; in the photos of the disc, the proportion between the sexes is already more balanced.
- ⁴² Glauco Gresleri, and Silvano Varnier, "Capilla de la casa del estudiante. Pordenone-Italia. Arquitectos: Glauco Gresleri y Silvano Varnier," *ARA* 30 (1971): 156–8.
- ⁴³ Gresleri and Varnier, "Capilla de la casa del estudiante," 158.
- ⁴⁴ Silvano Varnier, "Iglesia de San Antonio. Porcia-Pordenone-Italia. Arqtos: Glauco Gresleri [sic] y Silvano Varnier," *ARA* 31 (1972): 4–8. Strangely, on the Proloco ProPorcia website, they also attribute it to the two (Proloco ProPorcia, "Chiesa Parrocchiale di Sant'Antonio," accessed 25 April 2019, <http://bit.ly/2YJK3kt>).
- ⁴⁵ Varnier, "Iglesia de San Antonio," 7.
- ⁴⁶ Esteban Fernández-Cobián, "¿Son protestantes nuestras iglesias modernas? La recepción en España de la capilla del Politécnico de Otaniemi," *Actas del Congreso Internacional de Arquitectura Religiosa Contemporánea* 5 (2017): 66–85, <https://doi.org/10.17979/aarc.2017.5.0.5143>.
- ⁴⁷ Proloco ProPorcia, "Chiesa Parrocchiale di Sant'Antonio," accessed 25 April 2019, <http://bit.ly/2YJK3kt>.
- ⁴⁸ Varnier, "Iglesia de San Antonio," 5. Paragraphs like this one, on the other hand widely shared by the Spanish ecclesial hierarchy of the moment, help to understand the absence in *ARA* of important works of religious architecture, such as the Aragonese sanctuary of Torreciudad, as Elena García Crespo points out in her book on the *ARA* magazine (García Crespo, *Los altares de la renovación*, 252).
- ⁴⁹ Glauco Gresleri, and Silvano Varnier, "Capilla de Navarons di Spilimbergo. Arqtos: Glauco Gresleri y Silvano Varnier," *ARA* 31 (1972): 9.
- ⁵⁰ Rudolf Stegers, *Sacred Buildings. A Design Manual* (Basel/Boston/Berlin: Birkhäuser, 2008), 120.
- ⁵¹ Glauco Gresleri, and Silvano Varnier, "Centro parroquial de Budoia. Pordenone-Italia. Arquitectos: Glauco Gresleri y Silvano Varnier," *ARA* 35 (1973): 13–8.
- ⁵² *ARA* (José Manuel de Aguilar Otermín), "Editorial. Objetivo difícil," *ARA* 35 (1973): 3.
- ⁵³ Glauco Gresleri, and Silvano Varnier, "Nuevo cementerio en Erto a Monte. Pordenone-Italia. Arquitectos: Glauco Gresleri y Silvano Varnier," *ARA* 36 (1973): 58-62. On the disc, the town is indiscriminately called Erto a Monte or Erto Nuovo. Erto e Casso is the area that encompasses the villages of Erto and Casso.
- ⁵⁴ Gresleri, "Nuevo cementerio en Erto a Monte," 60–1.
- ⁵⁵ Gresleri, "Nuevo cementerio en Erto a Monte," 58.
- ⁵⁶ Giuseppe Samonà, Prefazione, in Gresleri, *Gresleri-Varnier*, 7-9.
- ⁵⁷ Gresleri, "Nuevo cementerio en Erto a Monte," 58.
- ⁵⁸ Joaquín Loraque de la Hoz, "Más datos sobre Riola," *ARA* 67/68 (1981): 20.
- ⁵⁹ "Il riandare con la memoria a quei lontani anni 'di fuoco', ci riempie sempre di emozione e di forza. Il nostro guppo [sic], ben più vasto, annoverando anche personaggi come Luciano Lillini, Franco Scolozzi, Umberto Daini, Vittorio Martinuzzi, aveva in Giorgio Trebbi, Giuliano e me, la 'testa di ponte' pronta a tutto [...]" (Letter from Glauco Gresleri to the author, Bologna, 27 April 2009).
- ⁶⁰ The text is available in English: Glauco Gresleri, "Lercaro and the Beginning of Modern Liturgical Architecture," in *Between Concept and Identity*, ed.

Esteban Fernández-Cobián (Newcastle-upon-Tyne: Cambridge Scholar Publishing, 2014), 93–118. And in Spanish in: Glauco Gresleri, "Lercaro y el principio de la arquitectura moderna al servicio de la liturgia," *Actas del Congreso Internacional de Arquitectura Religiosa Contemporánea 2-1* (2009): 36-53, <https://doi.org/10.17979/aarc.2009.2.1.5037>. He also participated in one of the round tables: Giorgio Della Longa, Glauco Gresleri, et al., "El espacio sagrado en la sociedad globalizada: entre el concepto y la identidad (mesa redonda)," *Actas del Congreso Internacional de Arquitectura Religiosa Contemporánea 2-1* (2009): 54-69, <https://doi.org/10.17979/aarc.2009.2.1.5038>.

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