

Sacred Architecture in Italian Magazines, 1950-1970

ARTICLE

Italian Magazines, Modern Churches, Domus, Arte Cristiana, Fede e Arte

/Abstract

The period between 1950 and 1970 in Italy was marked by a strong debate around the church building and its spatial arrangement; the renewed need for celebration, strongly felt in those years and flowing into the reforms of the Second Vatican Council, was reflected in the design research of architects spanning between more conservative realisations and modern forms. The existing literature on the period is wide, but it consists mostly of a posteriori studies. This work, on the other hand, tackles the subject in medias res, analysing what was published in the magazines in that precise moment in history, looking at the events first hand. Five art and architecture magazines were analysed, the most significant and authoritative ones on these topics: *Domus* and *Arte Cristiana* – which still – cover the entire historical period; overlapping on them for more limited periods are *Fede e Arte* (magazine of the Pontifical Central Commission for Sacred Art in Italy, 1953-1967), *Chiesa e Quartiere* (Diocese of Bologna, 1955-1968), *Nuove chiese* (Diocese of Milan, 1964-1968).

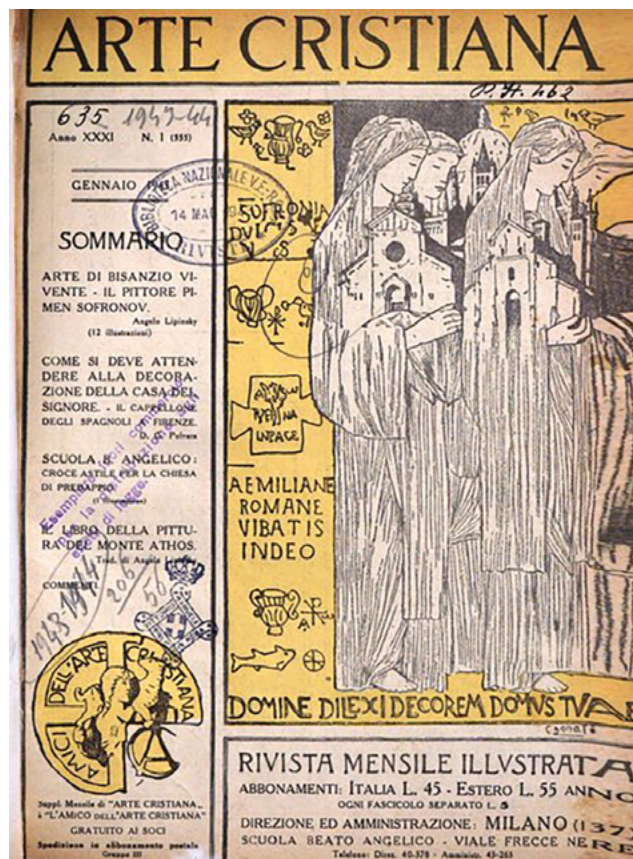
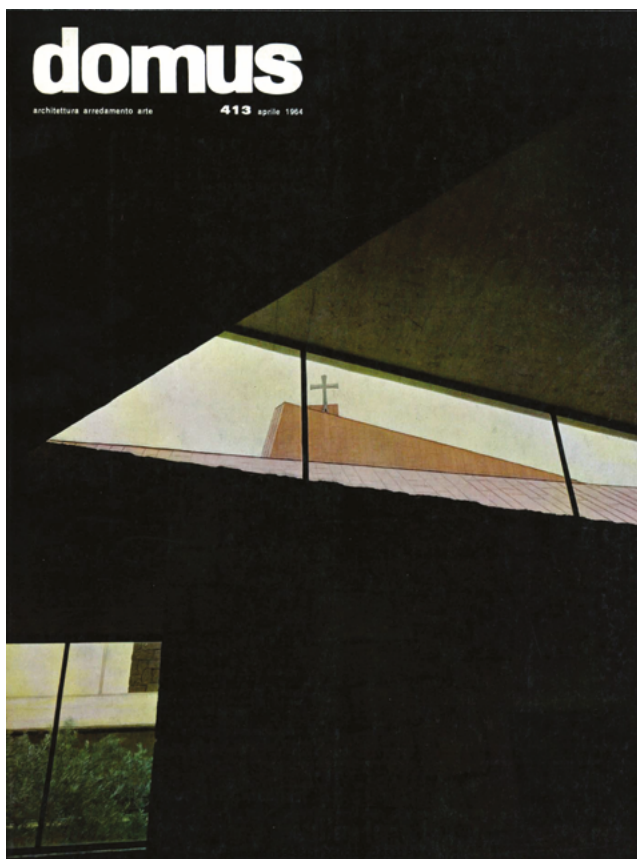
A specific focus is devoted to the Diocese of Milan, which under Montini's leadership became the strategic point and driving force behind an unparalleled growth in the construction of new churches in Italy, to the point of being described as 'the Archbishop's workshop'.

The number of churches presented in the journals of this twenty-years span is remarkable, roughly 200 buildings. The picture that emerges is as varied as ever because each magazine chooses what to publish and how to present it; from the whole, the differences, the stances and the editorial lines emerge strongly; it's a mosaic that reflects the liveliness of theoretical and practical thought in the society of the time.

/Author

Laura Lazzaroni
Office for Cultural Heritage and Sacred Art of the Diocese of Milan
llazzaroni@diocesi.milano.it

Architect and specialist in Monument Restoration, she began collaborating in 2008 with the Office for Cultural Heritage and Sacred Art of the Diocese of Milan, becoming its employee in 2017. In 2021 she obtained the diploma of the advanced training course in "Architecture, Arts and Liturgy" at the Pontifical Institute of Sant' Anselmo in Rome. Since October 2021 she has been the Delegate of the diocesan Ordinary for relations with the Superintendence and the Diocesan Delegate for Church Buildings for the CEI. Since October 2022 she has been a member of the Diocesan Commission on Sacred Art and Cultural Heritage. As part of diocesan activities, she participates in the scientific secretariat of conferences and exhibitions and holds lectures in the field of ecclesiastical cultural heritage at the invitation of colleagues and university professors.



1

2

The period between the end of the Second World War and the end of the Sixties in Italy was characterised by an unparalleled constructive effort aimed at building new churches throughout the peninsula. This happened for several reasons, such as the need to rebuild the cities after the war and to give churches to the inhabitants of the new neighborhoods that were being built.

From an economic point of view, favourable elements are the state funding allocated by the Law of 1952 (Law 18.XII.1952, n. 2522) for the construction of new places of worship and the massive fundraising put in place by the individual dioceses, Milan in the first place, where the contribution of the community guarantees significant resources.

On the theoretical level, too, there is a new sensitivity and renewed attention to the sacred building; the experiences of the Liturgical Movement become the patrimony of the entire ecclesial community with the acts of the Council. The debate around the church building and its spatial layout was very strong in those years; the renewed needs of the celebration, dictated by the reform of the Second Vatican Council, are reflected in the design research, with more conservative realizations and openness of forms to modern complexity.

The debate takes place and can be analysed on different levels; the highest level, the guide, is that of the numerous official texts of the Holy See of those years. It is accompanied by the copious activity of the Pontifical Commission for Sacred Art in Italy and that of the dioceses that organise weeks of study on sacred art, congresses, exhibitions or participate through their representatives in conferences organised by civil society. The architects contribute their theoret-

Fig. 1
Domus, n. 413, 1964, cover
(Courtesy of Archivio Domus –
Editoriale Domus S.p.A.).

Fig. 2
Cover of Arte Cristiana, 1943.

ical thinking with extensive lectures and a large participation in the events organised by the structure of the Church. The theoretical level is flanked by design practice, as well documented by the numerous realizations throughout Italy in those years.

The existing literature on the period is vast and varied, with studies and general theoretical frameworks, specific surveys on a territorial scale, monographs on some buildings or on individual designers, reviews of realizations with descriptive and quantitative data.

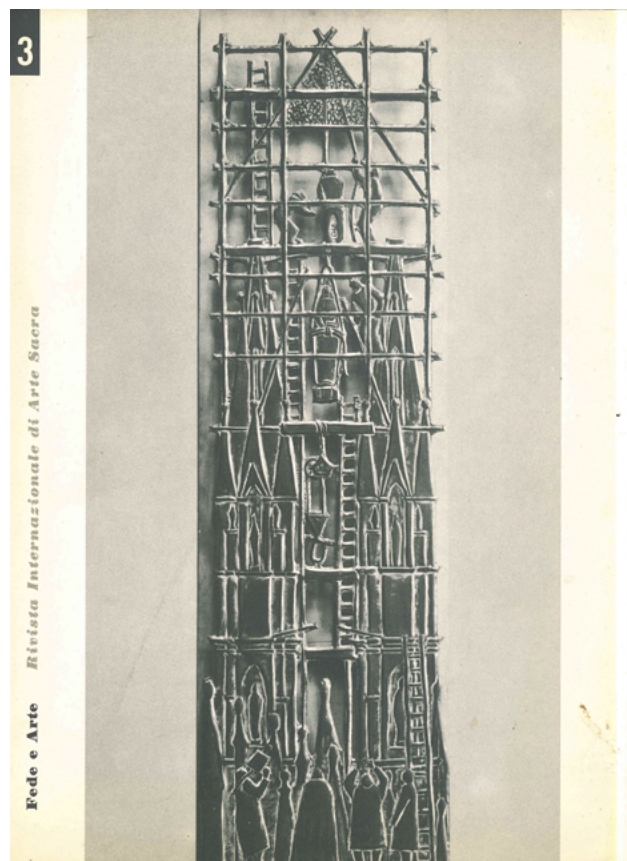
However, it is possible to address the theme of sacred architecture and the theoretical/liturgical thought that guides it by analysing a specific type of material, namely the sector magazines of the time¹; they are a direct and authoritative historical sources to analyse the ferments of those years. They are a precious material, little explored and rich in information because they deal with all the themes of the research of those years, live the events live and narrate them with a dynamism that is typical of periodical publications.

The choice of magazines to work on is almost “obligatory” by their authoritativeness and proximity to the issues in question. Remaining in the field of architecture and art, there are two publications that cover the entire period and that still stand out today for the research they carry out: *Domus* (Fig. 1) and *Arte Cristiana* (Fig. 2).

Domus, founded by Father Giovanni Semeria (1876-1931) in 1928 and then acquired in 1929 by publisher Giovanni Mazzocchi, became a prestigious and authoritative magazine of architecture, art and design thanks to the curious and attentive gaze of the architect Gio Ponti (1891-1979), for years its director; the second, founded by Monsignor Celso Costantini (1876-1958), was later acquired by Monsignor Giuseppe Polvara (1884-1950), founder of the Beato Angelico School, precisely as a tool for storytelling and debate on art for the liturgy.

This temporally continuous documentation is superimposed by equally interesting and very specific publications on architecture and sacred art, whose publication is, however, limited to more restricted periods. They are *Fede e Arte* (Fig. 3), the journal of the Pontifical Central Commission for Sacred Art in Italy, published between 1953 and 1967; *Chiesa e Quartiere* (Fig. 4), closely linked to the experience of Cardinal Giacomo Lercaro in Bologna and published between 1955 and 1968; *Nuove chiese* (Fig. 5), published by the Diocese of Milan between 1964 and 1969, with a more marked territorial slant.

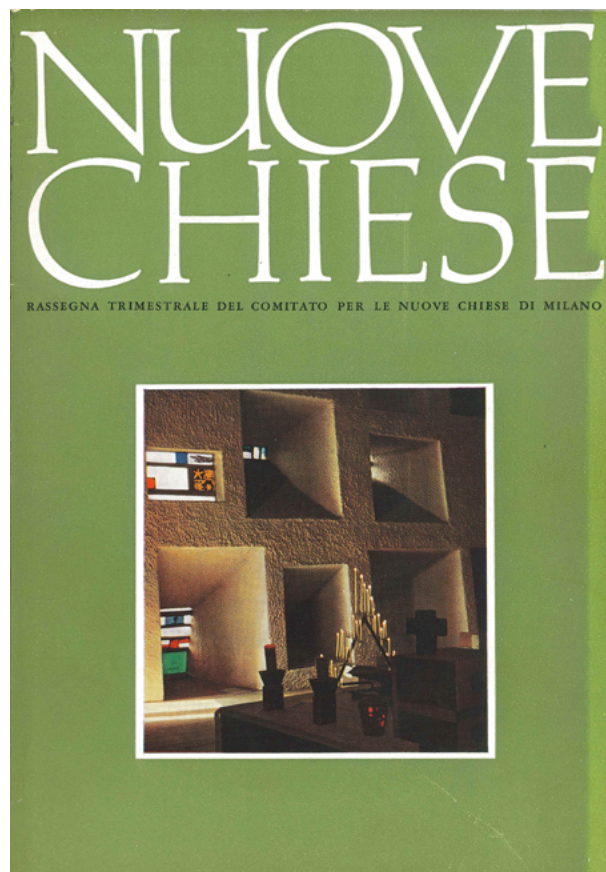
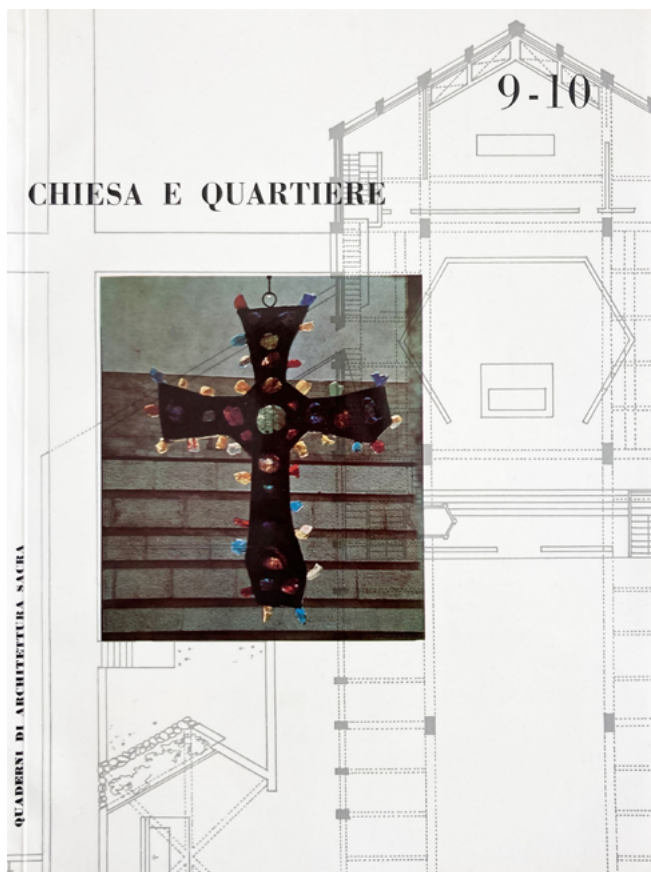
These five journals record all the different levels of the debate: they pay atten-



3

¹ This article is the result of a study I carried out for the thesis of the advanced training course in “Architecture, Arts and Liturgy”, which I defended in June 2021 at the Pontifical Institute Sant’Anselmo in Rome. The quotations or text excerpts originally in Italian have been translated into English by the author of the article.

Fig. 3
Cover of *Fede e Arte* no. 3, 1962.



4

5

tion to the official documents and their implications from a liturgical and theoretical point of view with in-depth studies that become real essays and investigate the architectures created, presenting and explaining them to their respective readers. Each publication has its own peculiarities and editorial line, and reading them in sync allows you to immerse yourself in the debate and restore the complexity of that historical moment fifty years later.

The path of research of those years is a parable, it grows until the Council, stabilises and then ideally decreases, until it is exhausted; this took place substantially at the end of the Sixties, both from a historical and editorial point of view, with the closure of three of the five magazines considered.

In this study, the more theoretical and documentary articles of the conferences and exhibitions will be omitted, focusing instead on the projects presented.

Finally, a special look will be given to what the magazines write about the debate and the initiatives that were carried out in the Diocese of Milan under the impetus of Cardinal Montini, a charismatic figure who was very active on these issues, to the point of being referred to as the "Archbishop's construction site" by *Fede e Arte*.

Arte Cristiana (1950-1970)

Arte Cristiana was founded in 1913 by Monsignor Celso Costantini as part of the Association of Friends of Arte Cristiana. In 1919 Don Giuseppe Polvara,

Fig. 4
Cover of *Chiesa e Quartiere* no. 9-10, 1959.

Fig. 5
Cover of *Nuove Chiese* no. 1 special issue, 1967.

architect and artist, began his collaboration in the editorial office², who became director in 1921 and later also a financier; in the same year he also founded the Beato Angelico School of Sacred Art.

Monsignor Polvara combines critical reflections on art and architecture with design and painting practice, exercised in the first person. His thought also emerges from the works of his students at the School and from those of the members of the Beato Angelico Religious Family, established a few years after the School to pursue an even more complete ideal of common life based on service to the liturgy through art. The abundance of works produced by the Beato Angelico Family and the students of the School finds ample echo in the pages of *Arte Cristiana*, which promotes their achievements. In general, *Arte Cristiana* publishes sacred architectures built on the Italian territory.

The first churches published immediately after the war focus on paintings, read in relation to the architecture and the perception of the faithful. Usually there is a critical analysis of the whole, in which the strengths and weaknesses of the project are emphasised. This way of narrating becomes the stylistic code of *Arte Cristiana*, characterised by a strong polarization and assertiveness of the comments. *Arte Cristiana* is interested in the new churches designed with the funding of the³ 1952 Law; it does so, however, starting from very harsh considerations on a general crisis of contemporary art and architecture. In this context, don Valerio Vigorelli⁴ sees the State Law, which will lead to the construction of about three hundred churches, as a unique possibility to give a precise direction to contemporary sacred art; at the same time, he sees as a major limitation the necessary approval by the Pontifical Commission for Sacred Art of the projects: he thinks that this risks “provoking a fictitious art made up of compromises, a commanded art” that will lead to a general flattening, to a renunciation of creation. These initial positions are followed by some reviews on specific territories, such as churches built by the Civil Engineers in the Diocese of Bologna⁵ or those in the Diocese of Alba⁶ (Fig. 6). The other articles from the 1950s are only about fifteen, mostly on buildings near Milan⁷, some of which were directly made by Beato Angelico School.

From a general point of view, it can certainly be said that the presentations of the projects on *Arte Cristiana* are quite similar to each other in terms of narrative structure, with technical-descriptive texts by the designers (or by the author of

2 For a general profile of Monsignor Polvara, please refer to: “Mons. Giuseppe Polvara.” *Arte Cristiana*, no. 391 (1950), out of text; “Alla memoria di monsignor architetto Giuseppe Polvara.” *Arte Cristiana*, no. 392, (1950); Redazione, “Architetto Mons. Giuseppe Polvara”, *Arte Cristiana*, no. 572 (1970): 33-34; Valerio Vigorelli, “Un maestro dell’architettura sacra. Mons. Giuseppe Polvara”, *Arte Cristiana*, no. 554 (1968): 47-79.

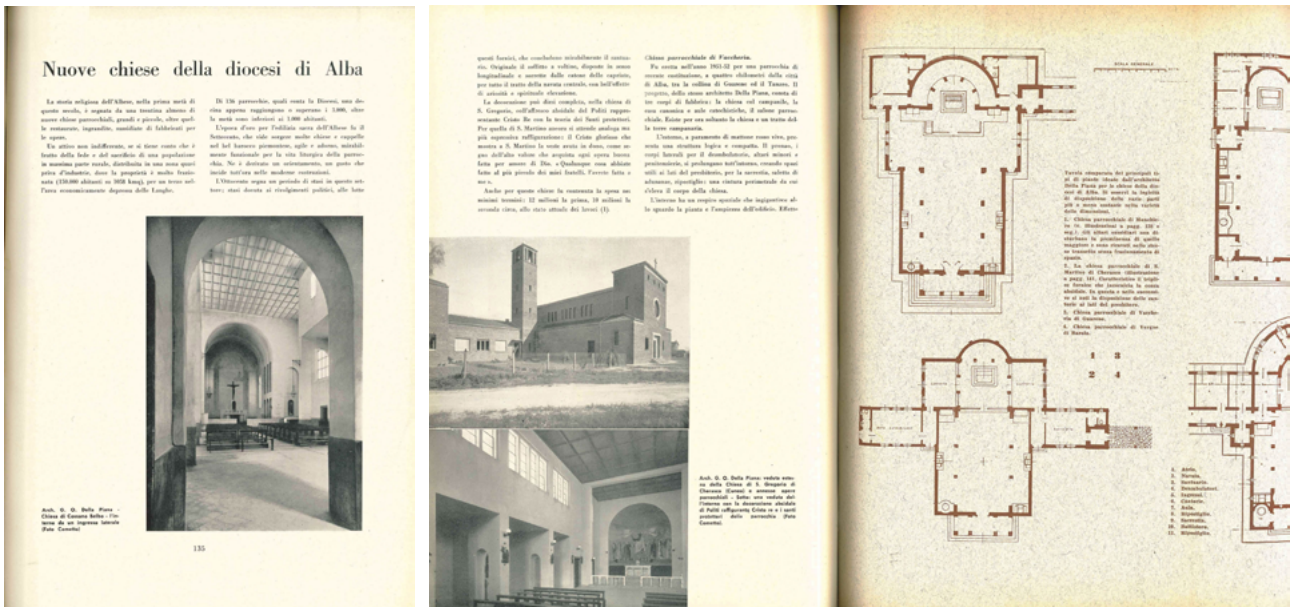
3 Law no. 2522 of 18 December 1952. State participation in the construction of new churches. (OJ General Series No. 5 of 08-01-1953).

4 Valerio Vigorelli, “Trecento chiese in otto anni (immane compito d’una Commissione)”, *Arte Cristiana*, no. 413 (1953): 12-18.

5 Venturino Alce, “Le nuove chiese della diocesi di Bologna”, *Arte Cristiana*, no. 417 (1953): 121-129.

6 Angelo Stella, “Nuove chiese della Diocesi di Alba.” *Arte Cristiana*, no. 427 (1954): 135-143; Giovanni O. Della Piana, “Un decennio di esperienze nell’architettura sacra moderna.” *Arte Cristiana*, no. 427 (1954): 144-146.

7 Two churches in Ferrara, then Bergamo, Milan, San Felice Circeo (LT), Cuggiono (MI), Milan, Solarolo (RA), two Milanese chapels, Lissone (MB), Padua, Pero (MI), Cinisello Balsamo (MI), Calolziocorte (BG), Turin and Alba (CN).



6a 6b

the article) which are flanked by captions with comments by the editorial staff; in them the judgment on the building is highlighted in a few lines, not always aligned with what the author wrote.

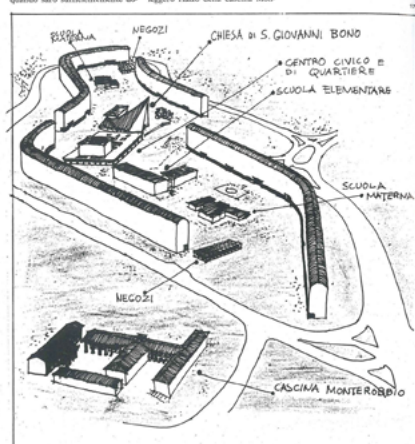
There are sporadic articles on foreign works; in some cases these are works in line with the School's thinking, such as the Italian projects for the new Basilica of the Incarnation in Nazareth⁸; or disruptive works on the international scene, on which *Arte Cristiana* cannot fail to express its clear position: the Chapel of the Dominican nuns of Vence painted by Henri Matisse and the church of Ronchamp by Le Corbusier. Matisse's Chapel was presented both in 1952, in a much more extensive article⁹ on sacred art and the iconography of the saints, and in 1954 in a monographic text by Don Valerio Vigorelli¹⁰, sent to Vence to observe the work. In 1952 the anonymous editor of *Arte Cristiana* wrote a very harsh comment on the abstract painting in the chapel; Vigorelli's comment is much more articulate and complete: he recognises in the place a sense of religious suggestion that is not found in all spaces, destroyed by the tourism that invades the chapel. His criticism, however, is related to the fact that "the chapel of Vence is not a Christian church"¹¹; Vigorelli uses this strong expression, and the motivation is not "because of that confused Way of the Cross, for that Madonna without a face, things that are reprehensible, but perhaps understandable although not justifiable," but because the interior space should be "subordinated to the altar of sacrifice" and here, instead, the altar seems "a knick-knack, temporary, placed there simply to enhance, to emphasise the subordinating lines of the architectural space."¹²

8 Valerio Vigorelli, "Una basilica per il luogo più sacro del mondo" in *Arte Cristiana*, no. 442 (1956): 9-18.
 9 Redactor, "Arte sacra e culto dei Santi", *Arte Cristiana*, no. 411 (1952): 149-155.
 10 Valerio Vigorelli, "La lezione di Vence", *Arte Cristiana*, no. 424 (1954): 33-38.
 11 Vigorelli, "La lezione di Vence", 35.
 12 Vigorelli, "La lezione di Vence", 35.

Fig. 6a and Fig. 6b
 Pages from Angelo Stella,
 "Nuove chiese della Diocesi di
 Alba" (source: *Arte Cristiana*,
 no. 427, 1954).

to in una periferia come questa e come tanti altri, dove ancora invece che al fianco di tutto perché il più amaro possibile.

Cio che rimane significativo del caso di Valba è tuttavia una cosa molto importante. Il fatto cioè che il primo progetto di quella che avrebbe dovuto essere una trasvolante, subitaneamente rimasta agli anni 1960-1961, prima d'altro, che lo sopra, i casi di una progettazione che dalla chiesa si estende all'ambiente circostante, almeno sotto forma di coordinamento sono così rari che quando sarà sufficientemente do-

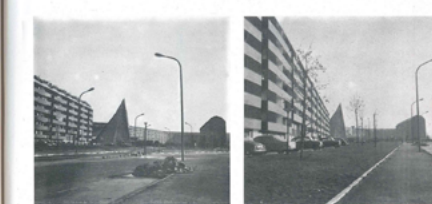


156

17 - Soluzione a vista d'angolo del quartiere S. Ambrogio. In alto: l'abitato di S. Ambrogio, che si è sviluppato nel tempo nel caso di una zona senza altre costruzioni.

visti sopra possiede tuttavia la virtù di essere appunto libero e ricco di verde, si può vedere la massa sovrappioggia e ruota di costo del quartiere S. Ambrogio.

Si tratta, oltre che di uno dei più importanti tra i quartieri di Milano realizzati nell'ultimo decennio, anche di uno dei più caratteristici. Si tratta infatti di un complesso edilizio dotato di una struttura e spaziale diversa che lo distingue e lo distingue di fatto tra gli altri. E' una serie di edifici tutti della stessa altezza, ad andamento curvilineo, che danno luogo ad una forma



torrebbe e salire da qualche riga e dalle vive torrenze ed allora del Lantini meridionale, segue il nuovo quartiere.

Oggi come oggi l'ambiente agreste della zona è quasi completamente scomparso, e solo le rovine del Lantini meridionale scorgono poche acque e monumenti, infatti questo fluviale è stato deviato in un altro alveo, costruito approssimamente pochi anni fa, nelle poche rovine che sono ancora nella zona staga una specie di acqua separata di questo particolare, per non parlare poi degli edifici.

Tuttavia bisogna anche ricordare che una delle circostanze che il quartiere è in corso di sistemazione, grandi edifici sperti intorno al verde dovrebbero sorgere, eliminando il senso di abbandono che si percepisce oggi in questi spazi aperti. Al centro di questo terreno libero, che tra i diletti

allargata nella zona interna della quale sono i negozi, le scuole, ma anche, e naturalmente la chiesa. Gli edifici, nella loro disposizione, non creano delle cortine continue, ma lasciano dei vanti attraverso i quali è possibile intravedere la zona interna.

Il notevole quartiere S. Ambrogio è che acquista alla disposizione aperta degli edifici riesce a differenziare ogni edificio realizzato a Milano ed in Italia, negli anni tra il '50 e il '60, che non aveva separazione tra il traffico veicolare e quello pedonale, quale ultimo è portato completamente nella zona interna, che, dandogli un po' l'aspetto di cortile interno, non lo separa dal traffico di transito e di accesso. Questo senso di chiusura e di raccoglimento viene poi accentratissimo dal portico che sempre nella parte interna delle case, creano un passaggio coperto

to il complesso.

Ci troviamo di fronte quindi ad una delle situazioni più favorevoli per avere la possibilità di un risultato urbanistico soddisfacente.

La chiesa del quartiere S. Ambrogio è in forma di via con un aspetto singolare fortemente individualizzato, ed è stata situata dove sono i due vanti più ampi nella cortina delle case, ed anche in un'area individualizzata (le cui forme si sono conservate) corrisponde una forma altrettanto fortemente individualizzata (la via), c'è quindi un rapporto costruttivo, sopra e sotto, tra la chiesa ed il suo ambiente, tra le strade, che ha un grande carattere di forte espressività dei fabbricati e quella comparsa di una forma di proporzione che c'è tra la chiesa e gli edifici circostanti, rapporto che è della massima importanza al fi-

157

On Ronchamp, on the other hand, the editorial staff of *Arte Cristiana* does not express itself directly, but publishes an excerpt from *L'Art Sacré*¹³.

Another project on which *Arte Cristiana* publishes more articles is the international competition for the new Sanctuary of Nostra Signora delle Lacrime in Syracuse¹⁴. The tone is quite polemical towards the choices of the foreign jury, which rewards foreign projects, and also towards the design choices proposed.

Even the spatial form chosen, the circular plan, was stigmatised, following the positions already expressed by Monsignor Polvara¹⁵, many years earlier, for whom the plan had to follow the symmetry of the human body, favoring a basilica-type layout tag.

Another text against the round structure with the altar in the center was written by Vigorelli¹⁶ in 1955, commenting on some projects presented at the Exhibition of Sacred Architecture¹⁷ in Bologna held that year, the first real opportunity for clergy, architects and communities to meet.

Interesting is the review of magazines that began in 1953 and offers insights into European architecture. The list of periodicals that are reviewed is not constant over the years, but there are *Das Münster* and *L'Art d'Eglise*, with which there are evident collaborative relationships (*Arte Cristiana* also publishes texts by their editors); until 1958 *L'Art Sacré* is also reviewed.

Another recurring column that is interesting for the themes studied here is

13 "Si parla di Ronchamp (Cherubini da *L'Art Sacré*)", *Arte Cristiana*, no. 443 (1956): 34.

14 "Un concorso internazionale per il Santuario della Madonna delle Lacrime", *Arte Cristiana*, no. 440 (1955): 206; Giuseppe Agnello, "Il concorso per il tempio alla Madonnina delle Lacrime", *Arte Cristiana*, no. 454 (1957): 79-86; "Ancora sul santuario di Siracusa." *Arte Cristiana*, no. 456 (1957): 130.

15 Giuseppe Polvara, *Domus Dei* (Milan: Società Amici dell'Arte Cristiana, 1929), 190.

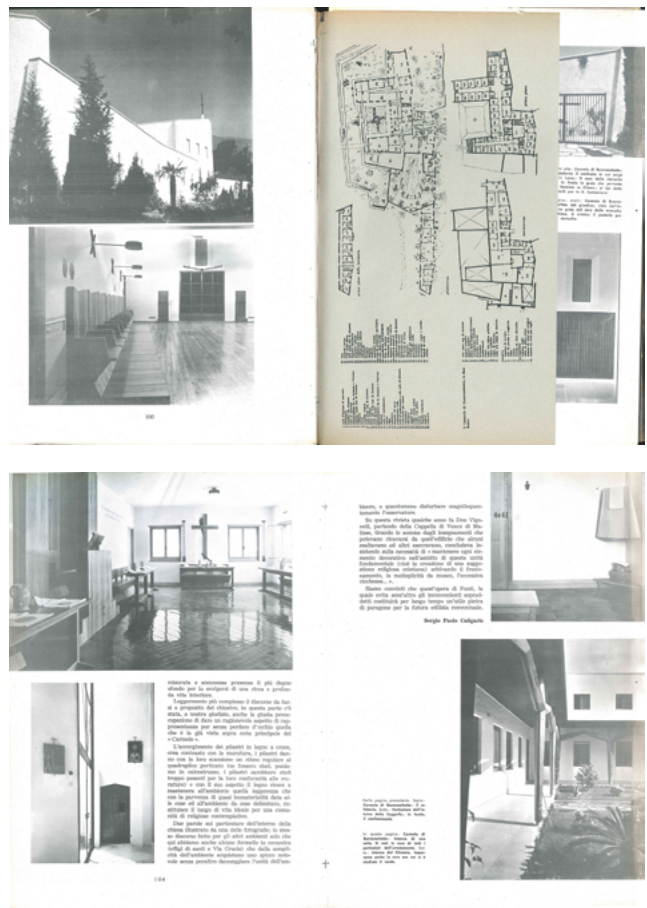
16 Valerio Vigorelli, "Osservazioni contro la Chiesa rotonda in margine al congresso bolognese", *Arte Cristiana*, no. 439 (1955): 173-179.

17 The material presented at the exhibition and many of the texts of the opening conference were published in magazines and in Luciano Gherardi, Centro di studio e informazione per l'architettura sacra, *Dieci anni di architettura sacra in Italia 1945-1955* (Bologna: Edizione dell'ufficio tecnico organizzazione arcivescovile, 1956).

Fig. 7
Pages from Sergio P. Caligaris, "Ambientamenti e no. La Risurrezione al quartiere Valba. San Giovanni Bono al quartiere S. Ambrogio" (source: *Arte Cristiana*, no. 574, 1970).



8a



8b

8c

"Surroundings of religious buildings"¹⁸, begun in 1960 by the architect Caligaris. The buildings, mostly Milanese, are observed in their context and among them there are also contemporary buildings; these texts investigate, for example, the spatial relationship between an old church and the new one (as is the case for S. Martino in Villapizzone, S. Francesco al Foppino, S. Cecilia), or the ways of overlooking public space (enclosure in Baranzate, alignment or not on the public street as in the church of the Resurrection, San Gabriele Arcangelo in Mater Dei, S. Giovanni Bono). Typically, the article presents a schematic plan of the surroundings, several photographs, and an analysis text (Fig. 7).

In the early 1960s there were two long texts on works that can be found in almost every magazine considered: the Carmelo del Bonmoschetto in Sanremo, made by Ponti, published in 1960, and Michelucci's Church in Campi Bisenzio on the Autostrada del Sole, in 1964.

The architect Caligaris¹⁹ presents the Carmelo (Fig. 8) of Ponti as a convent complex, describing its modernity and appreciating the whole. At the end of the article, Caligaris mentions Vence, a touchstone on the use of images, stigmatised a few years earlier by Vigorelli; Caligaris recognises in Carmelo a work that avoids these problems, and "will be for a long time a useful touchstone for future convent construction."²⁰

18 Sergio P. Caligaris, heading of *Intorni di edilizia religiosa*, *Arte Cristiana*, (1963-1970).

19 Sergio P. Caligaris, "Il Carmelo di Bonmoschetto", *Arte Cristiana*, no. 482 (1960): 99-105.

20 Caligaris, "Il Carmelo di Bonmoschetto", 105.

Fig. 8a, Fig. 8b, Fig. 8c
Pages from Sergio P. Caligaris,
"Il Carmelo di Bonmoschetto"
(source: *Arte Cristiana*, no. 482,
1960).

Alessandro Foresti²¹, professor of the School, narrates the church of San Giovanni Battista on the outskirts of Florence, the Church on the highway. The long text is flanked by numerous photographs of the exterior and interior, as well as a floor plan that shows its complexity. Foresti approaches the work with a critical/analytical slant, first on the figure of Michelucci, on the choral nature of the construction process, and then on looking at his architecture. The Tent is built as an architecture of paths, with a plan extremely rich in angles, sculpture to be experienced, a space that can be explored and stands as a place for prayer and contemplation. What emerges from the story is the difficulty of construction, the effort and trust, the sincerity, "passionate work, the fruit of modern 'cathedral builders', the way to the One who is light"²².

The years immediately following the Council were the richest in theoretical reflections on the spaces and founding elements for the celebration, looking at the magisterial documents and norms that were gradually published by the national episcopal conferences; the practical cases, however, decreased still further. It is only at the end of the analysed period that contemporary churches are published again, within a new column entitled "Panorama of today's sacred architecture"²³ inaugurated in 1969.

Domus (1950-1970)

Domus is one of the first Italian architecture magazines and still one of the most authoritative today. The first issue was published in January 1928, directed by the architect Gio Ponti; in 1929 ownership passed to Giovanni Mazzocchi and the leadership of the magazine remained in Ponti's hands. Ponti will be the director for almost fifty years and the period on which this research focuses is totally marked by his choices. Some editorials are true manifestos of his thought, but I do not intend to dwell on them in this study, preferring to deepen the choice of published projects and how they are presented.

In general, sacred architecture projects are published steadily over the years, with an extreme variety of authors, geographical location, and level of in-depth study.

The first text that analyses a sacred building was written by the painter Bruno Cassinari on the Chapel of Vence²⁴, after a visit to Matisse's studio, while he was still working on the chapel (**Fig. 9**). It is a long text, accompanied by large photos of overall models and sketches for the paintings, describing an environment of clear brightness, with

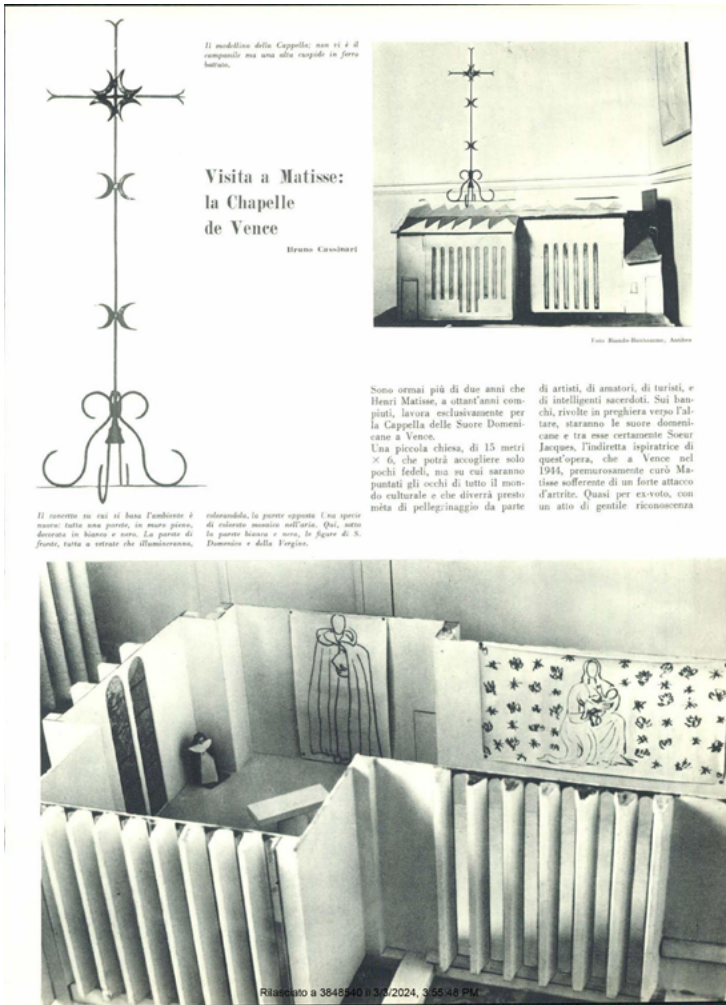
an atmosphere that knows how to remove that sense of guilt, of excessive and exhausting suggestion that too often inspires us in the en-

21 Alessandro Foresti, "La tenda del Battista lungo l'autostrada", *Arte Cristiana*, no. 519 (1964): 201-210.

22 Foresti, "La tenda del Battista lungo l'autostrada", 210.

23 Heading pf *Panorama dell'architettura sacra di oggi*, *Arte Cristiana* (1969-1970).

24 Bruno Cassinari, "Visita a Matisse: la Chapelle de Vence", *Domus*, no. 250 (1950): 53-56.



9a



9b



9c

vironment where we go to pray"²⁵, a purified space in which there will be no matter "except that of a beautiful dream made in the light of the sun."²⁶

The first text signed by Ponti on a church is the one relating to the chapel for the Saint Gobain kindergarten in Pisa²⁷ by the architect Roberto Menghi. The chapel becomes an instrument to narrate what the construction of a church can be for an architect: "The architect, like *his* church, prays with those who pray, and the church is no longer a common activity of an architect applied to a cult, but a gesture of participation, that is, of prayer, and then, only then, is the building of true religious architecture."²⁸ The text expresses Ponti's thoughts on what a church should be, a building dedicated "to man alone, to each one of us in the solitude of his human existence; dedicated to the individual, and desperately intimate, conversation of each one of us with God." This intimate view of the relationship with God often emerges from his writings.

25 Cassinari, "Visita a Matisse: la Chapelle de Vence", 54.
26 Cassinari, "Visita a Matisse: la Chapelle de Vence", 54.
27 Gio Ponti, "Una nuova chiesa. Roberto Menghi, arch", *Domus*, no. 273 (1952): 1-5.
28 Ponti, "Una nuova chiesa. Roberto Menghi, arch", 1.

Fig. 9a, Fig. 9b, Fig. 9c
Full article: Bruno Cassinari, "Visita a Matisse: la Chapelle de Vence" (source: *Domus*, n. 250, 1950 – Courtesy of Archivio Domus – Editoriale Domus S.p.A.).



In November 1953 Le Corbusier's project for Ronchamp was published, not yet realised,²⁹ presented with a plan and numerous photographs of the models, in paper and wire, "a place of prayer" (Fig. 10). When the work was completed, in 1956, Ponti wrote an "Invitation to go to Ronchamp",³⁰ after visiting it with a group of Milanese architects. Ponti's account is absolutely personal and autobiographical, as he thinks of religious architecture as a problem of religion and not of architecture:

I was personally prejudiced against Le Corbusier as the architect of a church. I must with gladness of honesty testify that especially the interior, though so new and different, is church, eternal church, is excitingly religious, has a direct and powerful charm, an inspired, moving spell that acts with severe persuasions.³¹

During the 1960s, *Domus* presents three iconic Finnish churches: the Otaniemi Forest Church and the Orivesi Forest Church, both by Kaija and Heikki Siren,³² and a few years later the great Kaleva Church, designed by Reima Pietilä and Raili Paatelainen³³. The narration favours large-format photographic images, accurate in framing, with essential models and floor plans on a dark background.

Particular attention is given to North American production over the years, telling its variety. One of the first presented projects was by architect Victor Lundy, for a temporary Presbyterian church in a woodland in Florida; a small wooden building with glass walls, surrounded by greenery; the faithful listen outdoors, or in the car, thanks to the speakers placed on the trees; It is defined in the article as "the most modern form of a spontaneous church".³⁴

29 "Una cappella di Le Corbusier", *Domus*, no. 288 (1953): 2-3.

30 Gio Ponti, "Invito ad andare a Ronchamp", *Domus*, no. 323 (1956): 1-2.

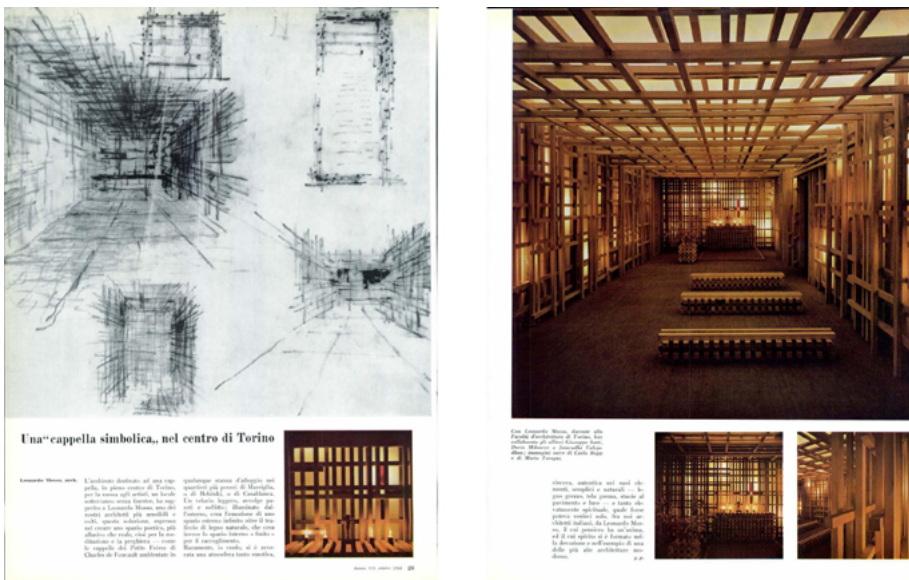
31 Ponti, "Invito ad andare a Ronchamp", 2.

32 "Opere e progetti di Kaija e Heikki Siren", *Domus*, no. 390 (1962): 1-4.

33 "La grande chiesa di Kaleva. Reima Pietilä e Raili Paatelainen, arch.tti", *Domus*, no. 455 (1967): 13-20.

34 "Una chiesa all'aperto. Victor Lundy, arch.", *Domus*, no. 307 (1955): 8.

Fig. 10
Full article: Gio Ponti, "Invito ad andare a Ronchamp" (source: *Domus*, n. 323, 1956 – Courtesy of Archivio Domus – Editoriale Domus S.p.A.).



Two Californian churches are also presented, very experimental and different from the European production, by Richard Neutra: the Miramar Chapel³⁵ characterised by a transparent façade with the staircase that runs through it, the cross and the V-shaped cut of the crown and, nine years later, the Tower of Hope³⁶ with the church on the fifteenth floor of a crystal building.

The lightness of Neutra is counterbalanced by the enormous, mighty Benedictine abbey of Collegeville, Minnesota, designed by Marcel Breuer³⁷, whose colour photographs make the strength of the materials even more dominant; a particular emphasis in the text is given to the story of the liturgical requirements placed on the project by the Benedictine community.

The extreme variety documented in foreign projects can also be seen in what is published on Italian sacred architecture.

Of particular interest are the articles presenting the Chapel for the Mass³⁸ of the artist by Leonardo Mosso in the center of Turin (now demolished) (Fig. 11), the project of the church of Riola³⁹ by Alvar Aalto for Cardinal Lercaro, a chapel in a holiday center in Maremma⁴⁰ by Ico and Luisa Parisi, the chapel Pro iuventute Don Gnocchi⁴¹ by the architect Massimo Bodini.

The most substantial articles are dedicated to buildings that are still referred to today as exemplary for the modern architecture of those years, starting with the church of Nostra Signora della Misericordia in Baranzate, designed by Man-

35 "Una chiesa di Neutra in California. Richard J. Neutra, arch", *Domus*, no. 362 (1960): 3-8.

36 "Una chiesa di Richard Neutra. Richard and Dion Neutra, architects, Serge Koschin, collaboratore", *Domus*, no. 479 (1969): 5-9.

37 Gio Ponti, "Per una abbazia benedettina nel Minnesota", *Domus*, no. 391 (1962): 1-6.

38 Gio Ponti, "Una 'cappella simbolica' nel centro di Torino. Leonardo Mosso, arch", *Domus*, no. 419 (1964): 28-29.

39 Gio Ponti, "La chiesa italiana di Alvar Aalto", *Domus*, no. 447 (1967) 1-6.

40 "Un centro per le vacanze in Maremma. Studio 'La Ruota' di Ico e Luisa Parisi, collaboratore, Lamberto Marsili, ing", *Domus*, no. 439 (1966): 46-54.

41 "Una chiesa in collina. Bodini Massimo, arch", *Domus*, no. 453 (1967): 22.

Fig. 11
Full article: Gio Ponti, "Una 'cappella simbolica' nel centro di Torino. Leonardo Mosso, arch." (source: *Domus*, n. 419, 1964 – Courtesy of Archivio Domus – Editoriale Domus S.p.A.).

giarotti, Morassutti and Favini, universally known as the Glass church. In 1957⁴² the editorial staff published an elegant perspective drawing accompanied by a brief note on the daring construction technique, a structure of pillars and roof beams in prestressed concrete and opaque double-glazed walls. In 1959⁴³ the finished work was published, with full-page photographs, an introductory text and comments in the captions.

Equally relevant is the presentation of the Church on the Autostrada del Sole. The piece bears Ponti's signature⁴⁴ and is a tribute to the architect Michelucci, a very long text compared to the usual style of *Domus*, with absolutely personal notes: the church is such a masterpiece that Michelucci "can die happy" (in many years): "his church, which is ancient and modern at the same time, handmade with ancient techniques (by old surviving stonemasons, and master masons from sixty onwards), and simultaneously with the very modern and courageous concrete structure of the tent vault".⁴⁵

Other sacred architectures well present in the pages of *Domus* are the churches of Enrico Castiglioni, with four projects published over the years; the first, dated 1953, is the Basilica⁴⁶, an ideal project, not designed for a specific place, which would also be presented later in the Exhibition of Sacred Architecture in Bologna in 1955. Between 1962 and 1964 the following were published, in order: the parish church of Prospiano, in Gorla Minore; the project for the church of S. Anna in Busto Arsizio, the one for a church in Suna di Verbania (the last two will not be built).

The presentation of the church of Prospiano is signed by Ponti⁴⁷, the description and the other two articles are by Castiglioni himself. Each one is accompanied by technical drawings and poetic freehand sketches, alternating with photographs of well-kept models, almost a built space. Ponti presents the building in Prospiano as "religious spaces and volumes, or of religious sonorities and silences, or simply of religiosity"⁴⁸. And the narrative is set on this register, the religiosity of the space that offers itself as a place of isolation and protection for prayer, solemn and austere for ceremonies, resonant for the multitude, silent for solitude.

Finally, a final group of monographic articles is dedicated to the architecture for the cult of Ponti himself: *Domus* publishes the church and monastery of the Carmelo del Bonmoschetto in Sanremo, S. Maria Annunciata at the Ospedale San Carlo in Milan, the Ciborium for the Sanctuary of Oropa.

42 "Progetto per una chiesa di vetro. A. Mangiarotti e B. Morassutti, arch.tti, A. Favini, ing", *Domus*, no. 330 (1957): 1.

43 "Una chiesa di vetro, in Lombardia. Angelo Mangiarotti, Bruno Morassutti, arch.tti", *Domus*, no. 351 (1959): 1-8.

44 Gio Ponti, "A Michelucci, sulla chiesa di San Giovanni", *Domus*, no. 413 (1964): 1-25.

45 Ponti, "A Michelucci, sulla chiesa di San Giovanni", 1.

46 "Una Basilica. Enrico Castiglioni, arch", *Domus*, no. 287 (1953): 1-3.

47 Gio Ponti, "Una chiesa lombarda. Enrico Castiglioni, arch", *Domus*, no. 393 (1962): 1-8.

48 Ponti, "Una chiesa lombarda. Enrico Castiglioni, arch", 1.

File Photo, architect, with Seattle Post Intelligencer Everett, 1940s

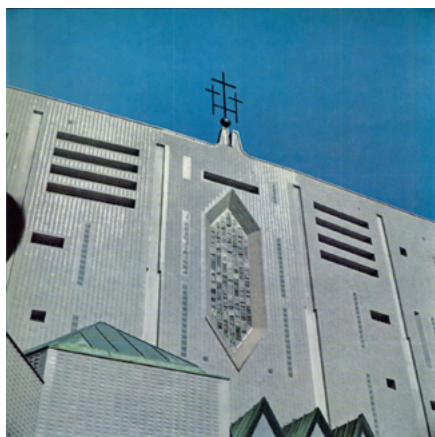
nessuna più recente esperienza. Il risultato è un edificio di tre cappelle, allungamento di 12 metri rispetto al precedente, con 12 altari e 12 stazioni della Via Crucis. Il risultato è un edificio di tre cappelle, allungamento di 12 metri rispetto al precedente, con 12 altari e 12 stazioni della Via Crucis. Il risultato è un edificio di tre cappelle, allungamento di 12 metri rispetto al precedente, con 12 altari e 12 stazioni della Via Crucis.

[illegible]

*As far as the world: some forms
of world: freedom in form*



the south facade: a composition of four
 by four units and one composition of four



File Photo: The Board of the new St. Charles Hospital in 1900.

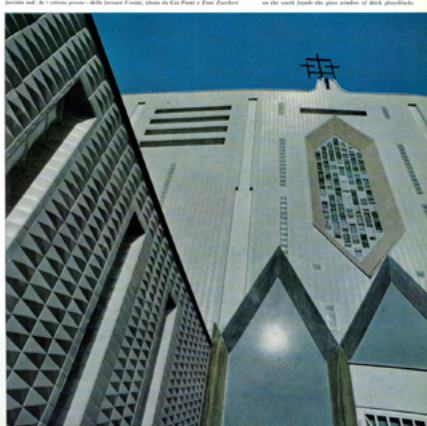
*Foto: archivio della biennale sul
città del vicinato, Roma, 1972
Comitato An. Milano; a sinistra,
a fianco all'altare, si legge: «sopra
spazio, ci si muove nel giro del
e col resto dei punti di vista».*

*Al centro della biennale, una
scultura di Paolo e Franco, intitolata
«La biennale di Franco e Paolo».*

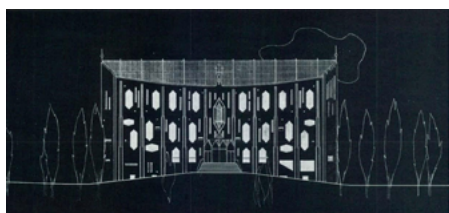
*View of the south facade at noon:
the play of colours on the diamond
the being in continuous motion
with the changing position of the sun.
After the frame the sculpture
conclude the surface at the corner.
In the center of the south facade a
large mirror glass window reflects
blacks by Paolo and Franco, entitled
«La biennale di Franco e Paolo».*



View of the north facade: the window frame of the apse with a thin column and a reflection of the bell; in perspective the columns, some overlapping.

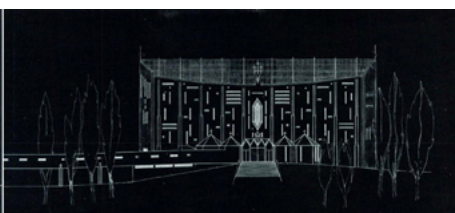
Scalabrini and the Catholic Mission in the American South: Ideas of Elia Rossi and Rossi Rossi

on the north bank, the close windows of thick, closed shut-



1000

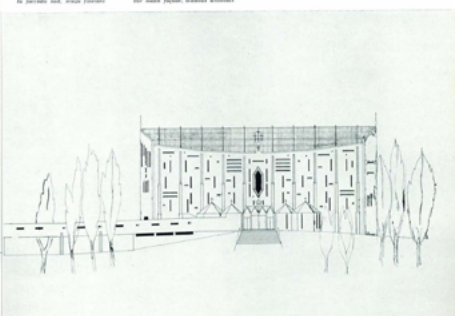
(continued)





De Jure Internationale, 1998, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917,

the north facade, with windows

*Ex. fasciata* mod. orange fin.

the north facade, without a li

The cloistered monastery for the Carmelo in Sanremo is recounted by Ponti⁴⁹ in the first person, for what it was for him to build it, an exceptional, interior experience. It is narrated as an architecture that must be finished by time, by the greenery that must enter the spaces and cover the white walls, give them a patina because the Carmels are ancient places; "An architecture that has its own spiritual structures, as well as its own constructive ones."⁵⁰

The church at the S. Carlo Hospital⁵¹ (**Fig. 12**) is also presented by Ponti himself in a concise report in twelve points that are as many principles summarised in his work; they are briefly explained in the text, recounted by large colour photographs and technical drawings. The style of the presentation is very reminiscent in this case of the thoughts he expressed in *In praise of Architecture*⁵².

As a corollary to the articles on architecture, *Domus* publishes some columns, such as the "Exhibition Newsletters", which present what is happening in the field of the arts, and "Editions for architects". The Exhibition newsletter, especially in the fifties, offers many ideas in the field of the sacred; for example, a review of German handicrafts is presented for the Holy Year with statues, monstrances, sacred works; or an exhibition of sacred handicrafts in Venice, or an embroidery made by the Dominican nuns of Augsburg, or even sacred works by Manzù and Ugo Lucerni. The Editions for Architects highlight most of the publications relating to the sacred architecture of those years, with a keen eye on foreign publications⁵³. In 1970 *Domus* also published a review of *Orientamenti dell'Arte sacra dopo il Vaticano II*, edited by Giovanni Fallani⁵⁴, a book that contains many of the reflections developed on *Fede e Arte* in the previous years, at the end of a profound theoretical reasoning. From the point of view of architecture, the series explored in this work closes in 1970 with two churches, completely different from each other: a sanctuary on Lake Tiberias in Tagba⁵⁵ designed by Luigi Moretti and the Co-cathedral of Taranto designed by Ponti.

The first is a futuristic project, never realised, an experimental and avant-garde architecture that developed strongly in those years. The narration is entrusted to the power of the photographs of the models, printed in full page in colour, accompanied by a presentation by the architect Pica and a description by Moretti himself (**Fig. 13**).

The co-cathedral, still under construction at that time, is presented in an

49 Gio Ponti, "Il Carmelo del Bonmoschetto, monastero delle Carmelitane scalze in San Remo. Gio Ponti, arch., Antonio Fornaroli, ing., nello studio Ponti Fornaroli Rosselli", *Domus*, no. 361 (1959): 1-16.

50 Gio Ponti, "Il Carmelo del Bonmoschetto, monastero delle Carmelitane scalze in San Remo. Gio Ponti, arch., Antonio Fornaroli, ing., nello studio Ponti Fornaroli Rosselli", 4.

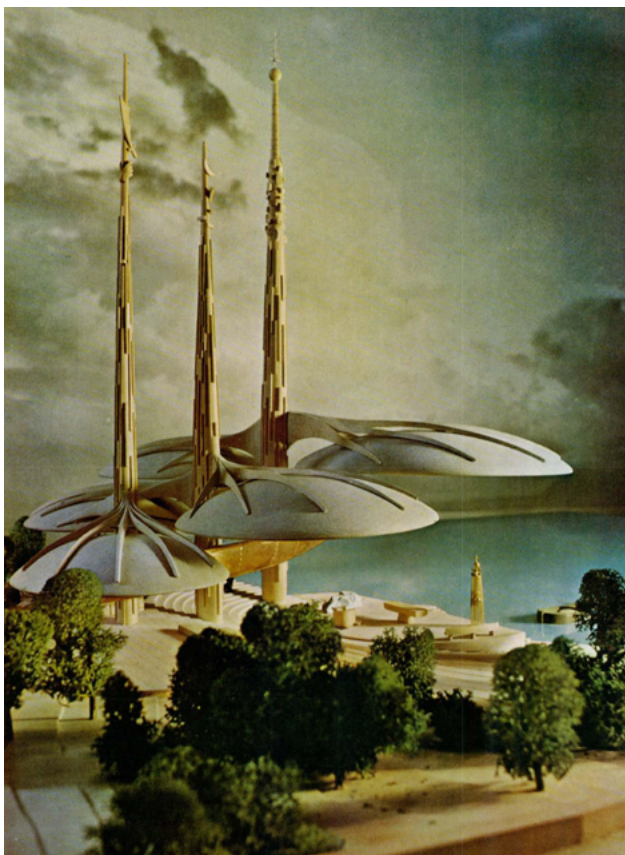
51 Gio Ponti, "La cappella del nuovo Ospedale di San Carlo a Milano", *Domus*, no. 445 (1966): 1-14.

52 Gio Ponti, *Amate l'Architettura* (Genova: Vitali e Ghianda, 1957).

53 Agnoldomenico Pica, review of Albert Chist-Janer – Mary Mix-Foley, *Modern Church Architecture. A guide to the form and spirit of 20th century religious buildings*, McGraw-Hill 1962, *Domus*, no. 399 (1963): 15; Agnoldomenico Pica, review of George E. Kidder Smith, *Nuove chiese in Europa* (Milano: Edizioni di Comunità, 1964); *Domus*, no. 428 (1965): n.p.; Agnoldomenico Pica, review of Joseph Rykwert, *Church Building* (London: Burns and Oates, 1966), *Domus*, no. 444 (1966): 20.

54 Agnoldomenico Pica, review of Giovanni Fallani, *Orientamenti dell'Arte sacra dopo il Vaticano II* (Bergamo: Minerva Italica, 1969), *Domus*, no. 485 (1970): 56.

55 Agnoldomenico Pica, "Due opere di Luigi Moretti. Una casa sul Tirreno e un santuario sul lago di Tiberiade", *Domus*, no. 482 (1970): 6-18.



"Announcement by Image"⁵⁶; Ponti presents his work with a majestic photograph framing it from a distance, silhouetted against the sky at the top of the staircase, almost completed. Ten lines present the motivations and the essence of the project: "It is impossible to conceive of a human civil society that does not have at its center a Temple that represents, with religious thoughts, the divine mystery of life, so that the ferocity of men may be placated in its confrontation."

Ponti's works are an ideal expression of his path of research as an architect, which is reflected in the editorial choices of *Domus*; and the magazine is the narration in text and images of the worldview of a great architect, in continuous reflection on the mystery of God and its translation into space.

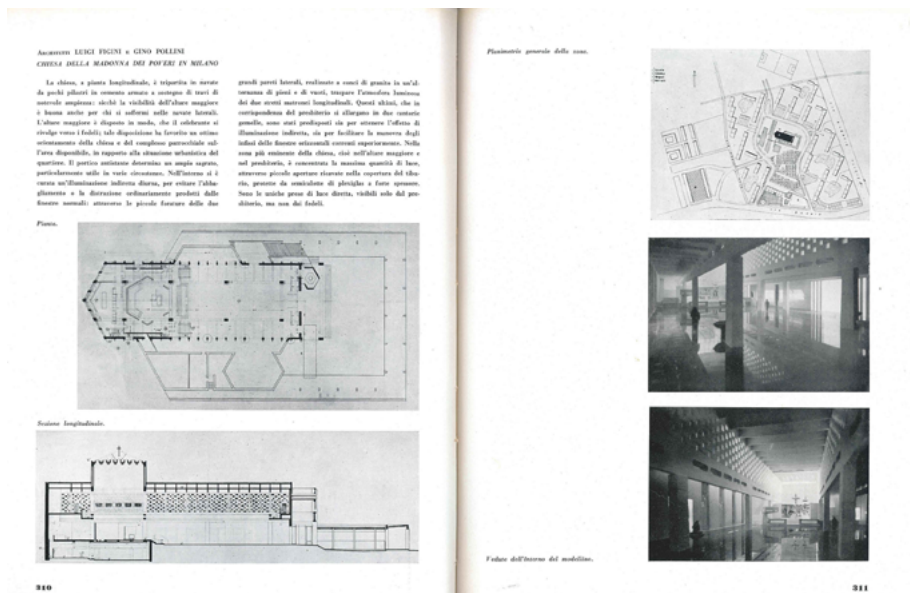
Fede e Arte (1953-1967)

Fede e Arte is the magazine published by the Pontifical Central Commission for Sacred Art in Italy; it was founded in 1953 by Archbishop Giovanni Costantini, president of the Commission, as a space for the promotion and dissemination of sacred art and the activities of the Commission itself. From the very first issue, the magazine aims to work in an international context, as stated in the subtitle, "International Review of Sacred Art". It is the official reference of the Holy See in the artistic field.

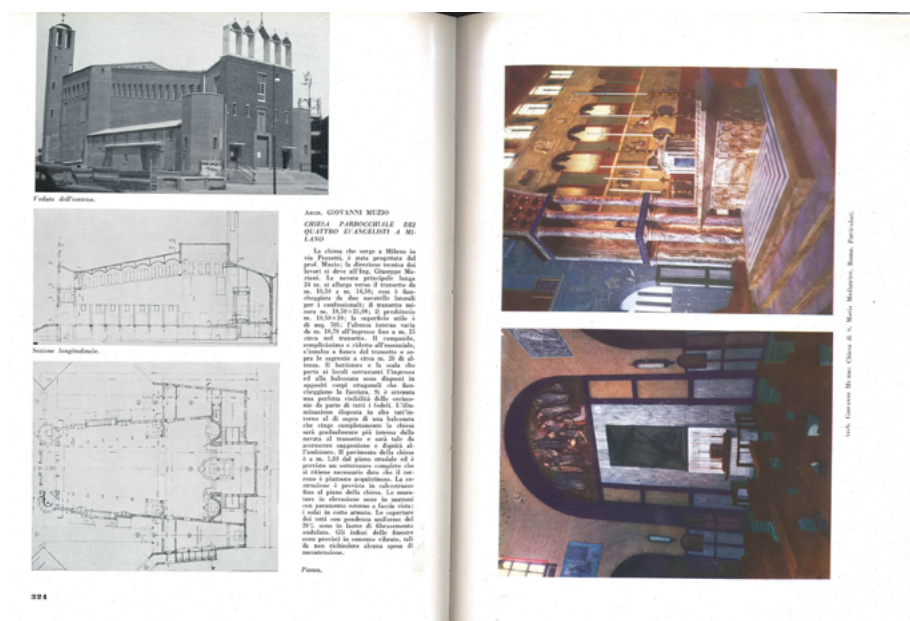
On Costantini's death in 1956, he was succeeded by Monsignor Giovanni Fal-lani, both as president of the Commission and director of the magazine, a role

Fig. 13
Pages from Agnoldomenico Pica, "Due opere di Luigi Moretti. Una casa sul Tirreno e un santuario sul lago di Tiberiade" (source: *Domus*, n. 482, 1970 – Courtesy of Archivio Domus – Editoriale Domus S.p.A.).

56 Gio Ponti, "Annuncio per immagine", *Domus*, no. 490 (1970): 2.



14a



14b

he held until the last issue in December 1967. His are the broadest texts framing the themes, the theoretical contributions that convey the Holy See's official line of thought on sacred art.

The other signature that is constantly present is Monsignor Mario Alfano, who participates in the drafting and writes the technical notes on the work of the Pontifical Commission in his capacity as its Secretary. The editorial committee includes prelates and technicians (architects and engineers, art historians, critics), exactly as was the case in the Commission itself, which had an ecclesiastical and a technical component within it.

As a magazine of the Holy See, *Fede e Arte* punctually publishes the official acts relating to sacred art in those years, as well as the Holy Father's letters and addresses at conferences and on anniversaries; these are the basis for reflections and comments that are then expanded upon from a theoretical and practical point of view⁵⁷.

Fig. 14a, Fig. 14b
Pages from Giuseppe Zander,
"Rassegna documentale"
(source: *Fede e Arte*, no. 9/10
/11, 1956.

57 For a theoretical framework of the topics addressed, please refer to my thesis, note 1.

The fulcrum of the Commission's work in the early 1950s was the approval of projects for the construction of new churches throughout Italy, thanks to state funding.

There are many articles dedicated to the legislation of the Italian State, starting with the text of the Law (Law 18.XII.1952, n. 2522), then updates, operational circulars and notes; this is flanked by the presentation of two, three, four projects approved in each issue; these are parish churches, episcopates, churches in rural hamlets and annexed to convents of religious orders. At the same time, some projects for large complexes in Rome were presented, such as the new headquarters of the North American Roman College⁵⁸, or the church and general house of the Friars Minor designed by architect Muzio⁵⁹.

At the end of 1956 this great activity of documenting the work carried out by the Commission came to an end with a triple issue of *Fede e Arte*, which presents a review of sixty churches⁶⁰ built or under construction with the contribution of the State (Fig. 14). The introductory note, edited by the architect Giuseppe Zander, provides information about the enormous number of projects that have passed through the scrutiny of the Pontifical Commission; at the time of writing, the archive contains about a thousand topographic files, many of which contain multiple project proposals.

The text is preceded by exhaustive bibliographical indications and the architectures are published in series, in a homogeneous way, following the scheme with which the previous works were presented: two pages for each, title, place, designer, a brief description of the work, technical drawings (floor plans, elevations, sections); In some cases a perspective view or photograph of the model, or of the work under construction, is added, as few buildings have already been completed. The vast majority of the architecture illustrated is in central and southern Italy, with a significant presence of Roman churches.

In the following years, under the guidance of Mons. Fallani, there is a progressive evolution in the topics addressed and also in the way they are treated. The number of articles presenting the projects approved by the Commission is decreasing, while the reports of congresses, competitions, and in-depth studies on contemporary sacred architecture are increasing.

In fact, the latter is the theme that is felt to be increasingly urgent and progressively takes up space in the pages of *Fede e Arte*, both in quantitative and qualitative terms, with increasingly in-depth and careful articles in the choice of works.

In 1957, for example, *Fede e Arte* recounts in a triple monographic issue⁶¹ the international competition for the Sanctuary of Nostra Signora delle Lacrime in Syracuse, the first great occasion of a European competition. The published

58 Enrico P. Galeazzi, "La nuova sede sul Gianicolo del pontificio collegio americano del nord", *Fede e Arte*, no. 12 (1953): 354-367.

59 Marcello Piacentini, "Una nuova chiesa romana dell'architetto Giovanni Muzio", *Fede e Arte*, no. 1 (1954): 1-10.

60 Giuseppe Zander, "Rassegna documentale", *Fede e Arte*, no. 9/10/11 (1956): 275-368.

61 "Il concorso internazionale per il Santuario della Madonna delle Lacrime in Siracusa", *Fede e Arte*, no. 7-8-9 (1957).

texts contain an essay by Rudolf Schwarz, member of the jury, and reflections by the editors of some European magazines such as Hugo Schnell (director of *Das Münster*) and Pierre Vago (president of the editorial board of *L'architecture d'aujourd'hui*). What emerges is not so much the winning project itself, but the construction of a path, the chorus of voices involved in the organization to which the architects respond with 91 projects from all over the world. A very different position from the one that emerged in the pages of *Arte Cristiana*.

The pre-Council years are for *Fede e Arte* the most dense with texts on the relationship between parish churches and the urban territory. The founding introduction to the topic is found in Fallani's words, which ask the central question about one aspect of parish life: "What kind of Christian life does a church of today represent, what relationship does it maintain with the problems of the population? In new cities, the topic necessarily enters into town planning."⁶² Articles are published presenting how some Dioceses are working to promote research on religious town planning and liturgy, particularly in Bologna, Turin and Milan, and other general articles⁶³ on this topic.

From 1959 the publication of contemporary projects resumed, according to the intentions declared by Fallani at the end of 1958: quarterly journals on an organic subject, with themes even closer to the needs of a parish church. Each issue offers extensive monographic articles on production in different European countries, in-depth texts, the result of specific and detailed research.

The first major chapter on contemporary European architecture is dedicated to France⁶⁴ and is written by architect Pierre Vago, secretary general of the "*Union Internationale des architectes*". In about fifty pages the history of French architecture unfolds, from the church of Perret in 1922 to contemporary achievements; the leitmotif of the story is the constant "search for tradition", understood in its highest and most complex form. Particularly interesting are the chapters relating to two works that return and return to the pages of magazines: the chapel of Vence and Ronchamp. They are both defined as

personal works"; the first is "a kind of testament of that great artist who was Matisse, [...] a moving, but personal, work"⁶⁵; the second "is a decoration, it is a plastic work, a kind of sculpture, which has no value except in so far as the one who conceived it is a great artist; in this respect, the church of Ronchamp moves us."⁶⁶

The author, however, warns that Ronchamp indicates a wrong path to follow because it is "a scenario", it is appearance, better to follow paths of research, perhaps more modest, using traditional materials to arrive at forms that "recall

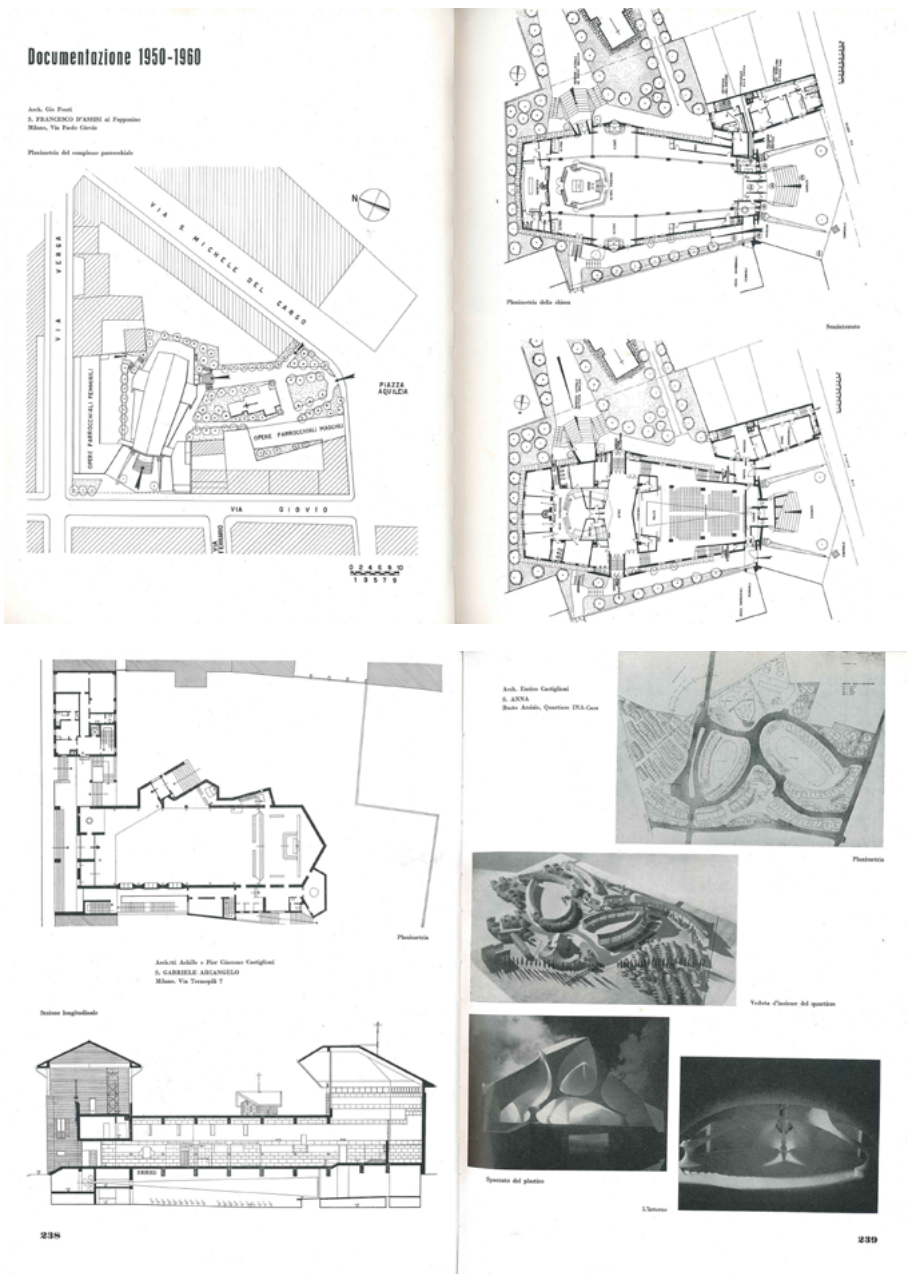
62 Giovanni Fallani, "La prima pietra di una chiesa", *Fede e Arte*, no. 6-7 (1958): 186-193.

63 Francois Houtart, "Come si presenta, oggi, una parrocchia", *Fede e Arte* 1 (1959): 11-16; Francois Houtart, "Planning' parrocchiale e costruzione di chiese", *Fede e Arte*, no. 6-7 (1958): 222-228; Mariano Pallottini, "La chiesa nel piano regolatore", *Fede e Arte*, no. 1 (1959): 17-35; Paul Winninger, "Le dimensioni della parrocchia", *Fede e Arte*, no. 2 (1959): 126-135.

64 Pierre Vago, "Il momento attuale dell'architettura in Francia", *Fede e Arte*, no. 1 (1959): 60-112.

65 Vago, "Il momento attuale dell'architettura in Francia", 62.

66 Vago, "Il momento attuale dell'architettura in Francia", 66.



those of the past, without imitating or copying them”.

The presentation of the projects is therefore no longer a “simple” technical or documentary report by the designer, but becomes an organic exposition of reflections built from the projects, usually grouped by geographical area (for example Germany⁶⁷, United States⁶⁸, Spain⁶⁹, Austria⁷⁰, Holland⁷¹, ..., in-depth studies on the churches of the Diocese of Cologne⁷², the churches of Paris, on Japanese Christian art).

67 “Architettura sacra in Germania”, *Fede e Arte*, no. 3 (1959).

68 Pasquale Carbonara, “Architettura sacra contemporanea negli Stati Uniti”, *Fede e Arte*, no. 4 (1959): 412-444.

69 Luis Moya Blanco, “L’architettura religiosa contemporanea in Spagna”, *Fede e Arte*, no. 2 (1960): 196-236.

70 Robert Kramreiter, “Architettura religiosa contemporanea in Austria”, *Fede e Arte*, no. 3 (1960): 316-354.

71 Joseph Timmers, “Le nuove chiese in Olanda”, *Fede e Arte*, no. 4 (1960): 452-479.

72 Giuseppe Zander, “Chiese dell’ultimo decennio nell’Arcidiocesi di Colonia”, *Fede e Arte*, no. 4 (1960): 382-397.

Fig. 15a, Fig. 15b
Pages from “Documentazione
1950-1960” (source: *Fede e
Arte*, no. 3, 1962).

In the three years preceding the Council, starting in 1960, *Fede e Arte* promoted an enormous work of knowledge of international sacred architecture, collected a “living documentation”, as the editorial staff wrote in a note, and focused on the themes of the debate.

In preparation for the Council, in 1962 articles on sacred architecture were published, with in-depth studies on urban planning, sociology and plant engineering in churches, a monographic issue on the Diocese of Milan was also published⁷³ (**Fig. 15**); 1963 was mainly devoted to studies on sacred art.

In 1964 a text was published on Michelucci's church on the Autostrada del Sole⁷⁴ in Campi di Bisenzio. The article, written by Italicus, presents the building with three photographs and a critical commentary that seeks a difficult balance between appreciation and ill-concealed reservations, for a “bold and modern church that will make the rounds of magazines all over the world”⁷⁵. The comparison with Ronchamp emerges, an example to which it is impossible not to connect it, but which “has the advantage of a collected and rational unity”⁷⁶ because, according to Italicus, in Michelucci's church the articulations of the plan are dispersive, particularly in relation to the altar. Even works of art, some of which are excellent, lose value because of the way they are arranged. The article closes with the final remark: “Will it be just a symbol or a place of worship in the full meaning of the word, as understood by and for Catholics?”⁷⁷

The year 1965 of *Fede e Arte* is above all to be remembered for its theoretical texts, with extensive reflections starting with Paul VI's Address to Artists in the Sistine Chapel. *Fede e Arte* in 1966 dealt mainly with ancient churches and sacred art (Marian iconography, for example), and the effort to document and present the conciliar decisions was substantially over. Few contemporary churches have been presented, including the chapel of the *Pro iuventute* “D. C. Gnocchi”⁷⁸ on the hills of Turin and the chapel of Luisa and Ico Parisi⁷⁹ in Maremma; this last one have also been published in the pages of *Domus* and *Arte Cristiana*. 1967 was the last year of *Fede e Arte*, with three monographic issues, respectively on a competition, on the liturgical renewal of existing presbyteries⁸⁰ (with specific attention to the relationship with State protection laws), and the last on sacred figurative art.

At the end of 1967 *Fede e Arte* ceased publication with a note from the Editors, prefixed to the last issue: “this ends a part of our long and laborious itinerary of study and research, in the sectors of sacred architecture and figurative arts in Italy and the world”.

It is the closure of fifteen years of research guided directly by the Holy See.

73 “Le nuove chiese di Milano”, *Fede e Arte*, no. 3 (1962).

74 Italicus, “La chiesa di s. Giovanni Battista sull'autostrada”, *Fede e Arte*, no. 1 (1964): 24-27.

75 Italicus, “La chiesa di s. Giovanni Battista sull'autostrada”, 24.

76 Italicus, “La chiesa di s. Giovanni Battista sull'autostrada”, 25.

77 Italicus, “La chiesa di s. Giovanni Battista sull'autostrada”, 27.

78 Massimo C. Bodini, “La cappella torinese della *Pro iuventute* D. C. Gnocchi”, *Fede e Arte*, no. 2 (1966): 228-239.

79 Ugo Schnell, “L'edificio sacro quale Casa del Logos”, *Fede e Arte*, no. 4 (1966): 448-455.

80 “Liturgia e presbiterio nelle disposizioni di tutela e rinnovamento”, *Fede e Arte*, no. 2 (1967).

Chiesa e Quartiere (1955-1968)

Chiesa e Quartiere is the magazine of the Diocese of Bologna, published from 1955 (in autonomous form from 1957) to 1968. I do not intend here to retrace in detail the fifteen years of its history because there is an accurate volume⁸¹ published a few years ago that masterfully reconstructs the events and themes addressed. Its pages are the continuation of the research path begun in 1955 at the "First Congress of Sacred Architecture". The activities are led by the "Study and Information Centre for Sacred Architecture", which focuses on the church building, observed in its links with the city and in the spatial relationships within the building itself.

The working group includes architects from Bologna architects and professors from the various regions of Italy. The magazine, published quarterly, moves in a very specialised field of research centered on architecture, unlike *Arte Cristiana* or *Fede e Arte* which considered architecture in a broader reasoning on art. This specific interest in the discipline of architecture brings the Bolognese publication closer to the pages of *Domus*; it is no mystery that Ponti appreciated its high quality and it is also no coincidence that some architects such as Luigi Figini and Enrico Castiglioni wrote in both magazines.

Chiesa e Quartiere publishes many theoretical texts by architects and priests, starting with Ponti and Fallani themselves; and then Ludovico Quaroni and Luigi Moretti, Father Costantino Ruggeri, Monsignor Enrico Villa, Cardinal Michele Pellegrino and Frederic Debuyst, just to name a few of the best known.

The magazine obviously pays particular attention to the achievements in its Diocese, but does not set limits in terms of territory, scale or type. It ranges with ease from a church in Neutra, California, to a review of German churches and the new complex in a Bolognese suburb; but there are also general texts on European sacred architecture. The narrative is indeed very diverse; the texts are very full-bodied and detailed, and there are large pages devoted to the debate in society, for example with columns of readers' letters, which offer a broader cross-section of the points of view present.

The most narrated building is Ronchamp⁸², which recurs continuously in the pages of *Chiesa e Quartiere*: there are texts by Le Corbusier, colour photographic reports, theoretical articles.

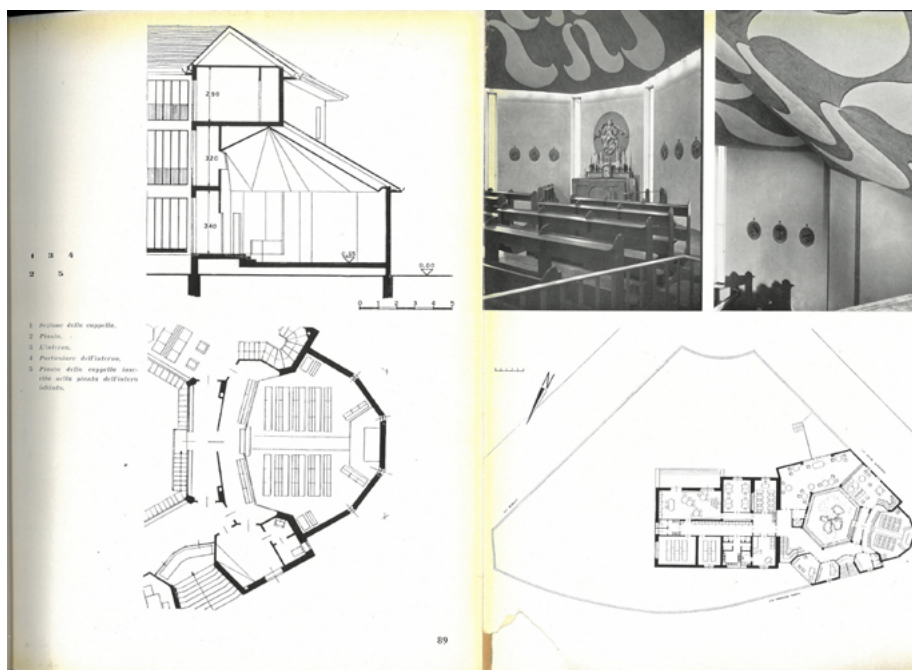
Even the Matisse chapel, which had been completed a few years before, was presented in one of the first issues; the text is a page full of thoughts by Father Albert-Marie Avril⁸³, who recounts his acquaintance with Matisse and the theoretical work of the master.

1959 saw the publication of a double issue (9-10) of *Chiesa e Quartiere* dedi-

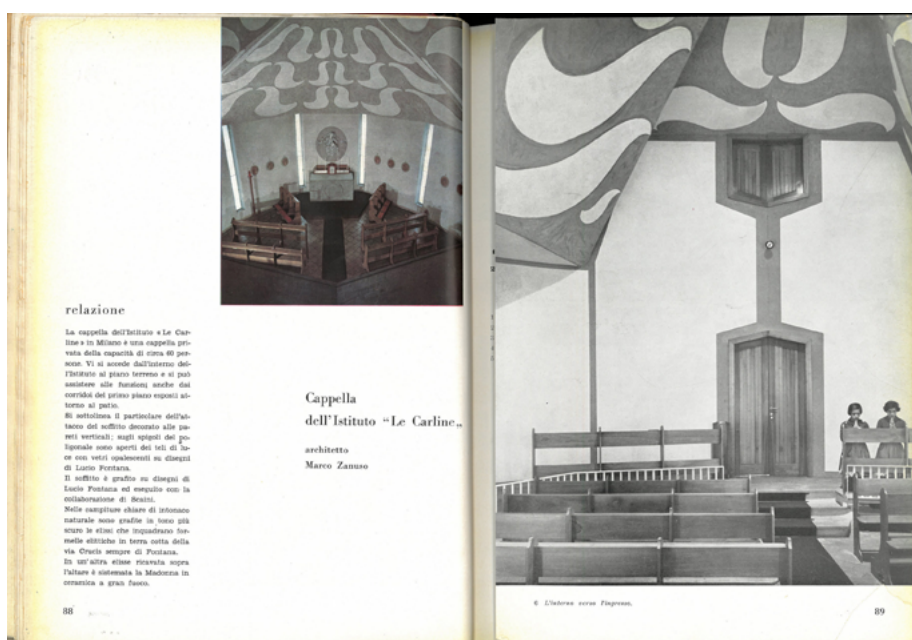
81 Glauco Gresleri and Maria B. Bettazzi and Giuliano Gresleri, *Chiesa e Quartiere. Storia di una rivista e di un movimento per l'architettura a Bologna* (Bologna: Editrice compositori, 2004).

82 "Prospettive giuridiche intorno a Ronchamp", *Chiesa e Quartiere*, no. 1 (1957): 6; Le Corbusier, "Il discorso di Ronchamp", *Chiesa e Quartiere*, no. 6 (1958): 29; "Ein tag mit Ronchamp. (Un giorno con Ronchamp)", *Chiesa e Quartiere*, no. 11 (1959): 22-26; "Il colore di Ronchamp", *Chiesa e Quartiere*, no. 17 (1961): 12; Giuseppe Samonà, "L'espace indicible" di Le Corbusier a Ronchamp", *Chiesa e Quartiere*, no. 17 (1961): 13-18.

83 Albert M. Avril, "Henri Matisse", *Chiesa e Quartiere*, no. 6 (1958) 17.



16a



16b

cated entirely to the experiences in the Diocese of Milan⁸⁴, the result of the collaboration of the Bologna Study Centre with the Study Centre of the Ambrosian Archdiocese. The general framework focuses on the three key themes of Ler-caro and Montini's speeches: pastoral concerns, sociological concerns, that is the Church as a great family, and artistic concerns, the beauty of the Lord's house. The texts are by Cardinal Montini, Father Aldo Milani, and the architects Vittorio Gandolfi and Antonello Vincenti; ten Milanese architectures are then presented, and the issue concludes with articles on furniture, the arts, and the relationship between liturgy and art architecture (Fig. 16).

84 "Milano di Dio, il problema delle nuove chiese analizzato sotto il profilo pastorale urbanistico artistico", *Chiesa e Quartiere*, no. 9-10 (1959): 17-20; Direzione, "Parole del Cardinale Giovanni Battista Montini Arcivescovo di Milano", *Chiesa e Quartiere*, no. 9-10 (1959): 21; Aldo Milani, "Compito missionario", *Chiesa e Quartiere*, no. 9-10 (1959): 22-23.

Fig. 16a and Fig. 16b
Pages from Marco Zanuso,
"Cappella dell'Istituto «Le
Carline»" (source: *Chiesa e
Quartiere*, no. 9-10, 1959).

Among the numerous projects of those years, two are particularly interesting and also recurring in other magazines, both from 1964: the chapel for the Messa dell'Artista (Artist's Mass)⁸⁵ in Turin by Leonardo Mosso and the church by Michelucci on the Autostrada del Sole.

The Turin chapel is a space for prayer, a temporary work created for the thirtieth anniversary of the Messa per l'Artista Association, in conjunction with a conference in Turin. The work is narrated on the pages of *Chiesa e Quartiere* directly by the designer, architect Leonardo Mosso.

Chiesa e Quartiere dedicates a double issue to Michelucci's church⁸⁶ in order to give "documentation the space it deserves for such a courageous and significant work"⁸⁷, as Fr. Gherardi writes in the editorial. The work is intimately linked by a ribbon of concrete to distant cities, it belongs to them as a new cathedral for a new scale of the community dimension. Michelucci launched a prophetic cry of hope that is full of insights, anticipations and encouragement for the work of tomorrow.

In December 1966 Alvar Aalto's project for the church of Riola was published and, in the same issue, the project for the church and student complex of the Holy Trinity⁸⁸ in Milan by the Swiss architect Fritz Metzger.

With the end of 1966 the phase of exploration of Italian architecture seems to come to an end, in advance of the magazine's actual closure. In the last period, the texts are influenced by the contingent situation with general reflections on the community, the contribution of the Council, the fractures and the internal situation of the Diocese leading to the magazine's closure in mid-1968.

Nuove Chiese (1964-1969)

Nuove Chiese is the magazine of the Diocese of Milan, published under the impetus of the New Churches Committee, which promotes its dissemination. Its purpose is to raise awareness among the Catholic public opinion of the Diocese and to raise funds to create a widespread presence of parish churches in the area, ensuring a constant Christian presence at a time of great growth in the city and the hinterland.

The magazine systematically documents the numerous Milanese realisations of those years that continue, thanks to the great energy of Cardinal Giovanni Battista Montini, the path already started by Cardinal Ildefonso Schuster.

The publication of the magazine begins while the construction fervour is fully underway and from the first issues inaugurations, ceremonies of laying the first stone are recounted; fundraisers are live, and many articles urge donations.

Of all the journals analysed, it is certainly the least technical. The narrative is

85 Leonardo Mosso, "Cappella per la messa dell'artista a Torino", *Chiesa e Quartiere*, no. 29 (1964): 54-60.

86 Numero doppio dedicato alla chiesa di S. Giovanni Battista a Campi Bisenzio, Firenze. *Chiesa e Quartiere*, no. 30-31 (1964).

87 Luciano Gherardi, "Editoriale", *Chiesa e Quartiere*, no. 30-31 (1964): 2.

88 Fritz Metzger, "Centro comunitario studentesco della Trinità a Milano", *Chiesa e Quartiere*, no. 40 (1966): 26-27.

developed from a pastoral, exhortative point of view, with constant attention to the social, community data, to the relationship with the urban surroundings in which the new buildings are established. The construction of new churches is experienced as a mission, "to build churches is to plant the Church, it is to extend the Kingdom of God, it is to bring Christ into souls through the sensitive sign of unity, faith and prayer"⁸⁹, Monsignor Milani writes in an editorial.

Even taking into account this general indication, the five years of publication are a very rich documentation for the architecture and construction of the city, which takes us into the fervor of the period and offers a unique cross-section of the events of those years. The first issues are an opportunity to take stock of what is happening in the Diocese; thus, for example, the presentation in Rome to the Pope of the volume "His Churches" is a moment to remember the 123 churches built in the eight years of Montini's presence in Milan⁹⁰. Reports of the Committee's annual meeting, reports on churches under construction and planned ones are published periodically (Fig. 17).

Among the macro-topics addressed, the positions taken on the decorum of churches, their poverty, the insertion of works of art⁹¹, all reflecting the demands of the society of those years, stand out.

Special attention, which is not found in the other magazines except marginally in *Chiesa e Quartiere*, is given to the relationship with the administrative and political structure of the city, with interviews with Councillors (for town planning, education), the President of the Province, or reasoning in perspective on the presence of churches in the much broader framework of town planning, for example in the Milanese inter-municipal plan PIM.

On the urban front, it was Monsignor Enrico Villa, an architect, who wrote several articles on this theme, which he brings together in the term "pastoral urban planning", explaining the Church's needs to be present in the territory in order to shape together the society of the future. Already the titles show this continuous attention to the relationship between pastoral and urban themes: "Churches: A Social Fact", "Churches: An Obligatory Itinerary", "The Houses of God, witness of Civilization", "The New Churches of Milan, Churches for Dialogue"⁹² just to name a few. Interspersed in the texts are images of Milanese churches, usually identified by title, address, designer, documenting the extreme variety of the creations. There is no real standard format for the presentation of projects, in general each article is dedicated to one building. The texts are usually entrusted to the editorial staff; they are accompanied by photographs and an interior plan with a clear legend on the use of the spaces, showing a specific attention to the non-technical audience of the magazine.

89 Aldo Milani, "La nostra missione, la nostra avventura", *Nuove Chiese*, no. 3 (1965): 1.

90 "Il libro del miracolo spirituale. 123 chiese: itinerario milanese del Cardinale Montini", *Nuove Chiese*, no. 2 (1964): 11-13.

91 Costantino Ruggeri, "Semplicità, povertà, trasparenza delle chiese", *Nuove Chiese*, no. 2 (1965): 10-16; Luigi Castoldi, "Ventidue pannelli, un frate e la sofferenza", *Nuove Chiese*, no. 4 (1966): 9-15; Giuseppe Volontè, "Ispirata misura di canoni e scopi", *Nuove Chiese*, no. 3 (1965): 33-35.

92 Enrico Villa, "Le nuove chiese di Milano: chiese per il dialogo", *Nuove Chiese*, no. 3 (1966): 31-41.

There are only a few columns on the churches in the world, with the exception of Ronchamp, to which a special issue was dedicated at the beginning of 1967⁹³. The reason for talking about Ronchamp again is masterfully explained by Monsignor Milani; it is a balance that balances the urgencies of Milanese action and the recognition that it "is the Church where the believer -today- would like to pray, like an intimate, familial domestic chapel, all ours. Like very few other new churches in the world. Heritage, therefore, of all Christianity."⁹⁴

In the five years of publication of the magazine, one can feel a change in the horizon in which the construction of Milanese churches moves; at the national level some research experiences have already been closed (*Fede e Arte, Chiesa e Quartiere*) and in the Diocese the changes in the social fabric are felt, the movement of 1968, all factors that will lead to a reduction in projects for new churches, especially in the city.

A text by Monsignor Milani, with the eloquent title "But do they really need them? Resigned Addiction"⁹⁵ ideally closes the magazine's work. It is a long article in which he reflects on the fact that it is no longer fashionable to build churches, on a rampant sense of "skepticism about the need for other new churches"⁹⁶; this, however, must be opposed with all force because "churches are necessary: in masonry, wood, concrete, brick, glass and aluminum; with a horizontal structure or with a vertical momentum, with a plan or a Latin cross, surrounded by the churchyard or high on the hillock, they will in any case represent an indestructible element of the spirituality of all times"⁹⁷.

"The Archbishop's Construction Site"⁹⁸

In the Italian panorama, the Diocese of Milan stands as a central place for sacred architecture in those years, already recognised at that time as a special place for the quantity of its realisations, combined with the cultural and design liveliness of its professionals; under Montini's guidance, it is so active in construction that it is described in the pages of *Fede e Arte* as "The Archbishop's construction site".⁹⁹

1969, the year in which the experience of *Nuove Chiese* came to an end, was the final time limit of this period of enormous growth of parish structures in the area. In the 1970s, the realisations continued, but with smaller numbers and without the same vitality and fervour that animated the previous years.

It is very difficult to give an exact number of how many churches were actually

93 N 1 – *Speciale, NC*, no. 1 (1967).

94 Aldo Milani, "Presentazione", *Nuove Chiese*, no. 1 speciale (1967): 2.

95 Aldo Milani, "Ma occorrono davvero?" *Nuove Chiese*, no. 1 (1969): 2-9.

96 Milani, "Ma occorrono davvero?", 9.

97 Milani, "Ma occorrono davvero?", 9.

98 An in-depth study on Milan has already been published by me: Laura Lazzaroni, "Il cantiere dell'Arcivescovo. Esperienze milanesi nelle riviste degli anni cinquanta e sessanta", *Rivista dell'Istituto per la Storia dell'Arte Lombarda*, no. 40 (2023): 81-90.

99 Aldo Milani, "Il cantiere dell'arcivescovo di Milano", *Fede e Arte*, no. 3 (1962): 216-223.

built at that time, but here are some indications from the books of the time: “Le nuove chiese della Diocesi”¹⁰⁰ reports sixty buildings in the city of Milan between 1950 and 1960; the book published in 1964 as a tribute to Pope Paul VI,¹⁰¹ “Le sue Chiese” reports the construction of 123 buildings throughout the Diocese in his eight years of leadership; finally, a count relating to the twenty years analysed in the volume by Professor Cecilia De Carli¹⁰² brings the number to about one hundred and seventy in the entire Ambrosian territory, of which just under half in the city of Milan.

It is a constructive effort unparalleled in Italy, considering that it relies almost entirely on economic resources found in the territory, an element that makes the Archdiocese of Milan in those years an absolutely lively and in fact autonomous laboratory, both from the decision-making and financial point of view, that relies on the general instances of renewal of the Church of those years brought forward by Montini first as archbishop of Milan and then as pontiff.

Milan has a large group of cultured and committed professionals, who deal with new celebratory instances and new spatial forms, participate in national congresses and promote reflections on the different magazines. And Milan is home to two important magazines that observe the new architecture from this privileged position, but all the magazines deal with what was happening in the Ambrosian Diocese. The magazines of those years on the whole illustrate, or at least leave traces, of about eighty projects; again, each magazine chooses what to present according to its line of research, and it is interesting to note overlaps and differences.

The period of greatest attention to Milanese architectural events on the magazines coincided with the presence of Montini in Milan. At that time, *Fede e Arte* and *Chiesa e Quartiere* published their most significant substantial reviews and monographic articles, which contained as many as ten buildings in common with the two magazines¹⁰³, a substantial aggregation of projects, probably favoured by the temporal proximity of the publications.

Fede e Arte publishes thirty-five Milanese projects condensed into three articles, dated 1956, 1959 and 1962 respectively.

The most complete text is the double monographic issue of 1962 dedicated to Milan, called “The Archbishop’s Construction Site”, which collects about thirty buildings. It is the most substantial review among those present in the magazines and includes churches already built and works in the pipeline, the vast majority of which are in the municipality of Milan.

Each project is presented with a fact sheet, essentially composed of graphic

100 Arturo Faccioli, “Le nuove chiese di Milano: 1950-1960”, Arcivescovado, Comitato per le nuove chiese, Milano, 1962.

101 Comitato per le nuove chiese Milano, *Le sue chiese* (Milano: Comitato per le nuove chiese di Milano, 1964).

102 Cecilia De Carli, *Le nuove chiese della Diocesi di Milano 1945-1993* (Milano: Vita e Pensiero, 1994).

103 The churches present in both are:

Castiglioni A. – Castiglioni P. G., Milan, S. Gabriele Arcangelo; Cerutti E., Milan, S. Maria Liberatrice; Figini L. – Pollini G., Milan, Madonna dei Poveri; Fratino L. – Gandolfi V. – Vincenti A., Milano, S. Spirito; Galesio A., Milan, S. Eugenio; Gardella I., Cesate, St. Francis of Assisi; Mangiarotti A. – Morassutti B., Baranzate, Our Lady of Mercy; Tedeschi M. – Magistretti V., Milan, S. Maria Nascente at QT8; Tedeschi M. – Ramous C., Milan, S. Marcellina and S. Giuseppe alla Certosa (project completed).

and photographic material; all the fact sheets are without commentary and only indicate the architect's name, title of the building and address. The documentation collected is quite heterogeneous, just like the projects presented.

Chiesa e Quartiere publishes seventeen projects, ten of which are contained in a double monographic issue of 1959 entitled "Milano di Dio. The problem of new churches analysed from a pastoral, urban, artistic point of view".¹⁰⁴ The work is the result of the collaboration between the Centro di Studio Bolognese and the Centro di Studio Ambrosiano and aims to document the research work that took place in Milan in those years, starting with Montini's commitment to the "New Churches Campaign". Milan and Bologna worked, as Lercaro says in his editorial, to "give to the houses of the Lord the living language of our time, but worthy, and beautiful, and above all sacred."

The main themes are first framed, such as the state of the art from a pastoral point of view and the relationship with town planning, and then ten church projects built in the previous three years are presented. The unifying feature of the ten chosen churches¹⁰⁵ is that they were built in the previous three years and are "different attempts to fully express the sacred theme with the architectural means of our time"¹⁰⁶, as the Editorial Board points out. Each building is presented in detail, with a brief report by the designers, photographs of the whole and details, technical drawings, and possibly photos of the model.

Chiesa e Quartiere also publishes some individual projects in the following years, as the church in Rescaldina by Magistretti¹⁰⁷, with an in-depth article in 1960; and other three in the following year¹⁰⁸.

In 1966 the last project for Milan was presented, the church of Santa Trinità by the Swiss architect Fritz Metzger¹⁰⁹.

Domus makes a completely different choice: it publishes only nine projects related to the Ambrosian Diocese, spread over the years, six of which are described in extensive monographs and three are reinserted in larger texts. *Domus* publishes the churches that it considers to be excellencies, or at least important in the architectural panorama of the time; it is certainly a small number, but it brings together qualitatively interesting examples.

The six monographs present: the Church of Baranzate, with two separate articles, first at the design stage and then once realised; the Chapel for the Mother and Child Village at QT8 [Fig. 18], in which the works of the Pomodoro brothers

104 "Milano di Dio. Il problema delle nuove chiese analizzato sotto il profilo pastorale urbanistico artistico", *Chiesa e Quartiere*, no. 9-10 (1959): 17-20.

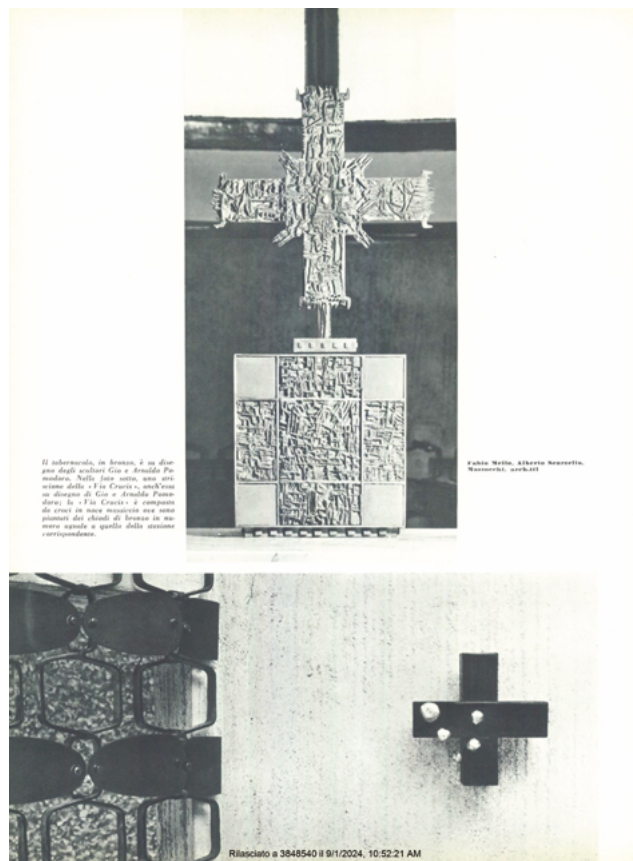
105 For the complete list, please refer to my thesis (see footnote 1) or to Laura Lazzaroni, "Il cantiere dell'arcivescovo. Esperienze milanesi nelle riviste degli anni cinquanta e sessanta", *Rivista dell'Istituto per la Storia dell'Arte Lombarda*, no. 40 (2023): 81-90.

106 N.D.C.D., "Dieci nuove chiese a Milano", *Chiesa e Quartiere*, no. 9-10 (1959): 30-32.

107 Vico Magistretti, "Chiesa a Rescaldina (Milano)", *Chiesa e Quartiere*, no. 15 (1960): 57-66.

108 Augusto Magnaghi and Mario Terzaghi, "Nuova chiesa parrocchiale al quartiere Bovisasca a Milano", *Chiesa e Quartiere*, no. 18 (1961): 53-54; Luigi Fratino and Vittorio Gandolfi and Antonello Vincenti, "Chiesa parrocchiale in via Bassini a Milano", *Chiesa e Quartiere*, no. 18 (1961): 55-59; Angelo Galesio, "Chiesa e complesso parrocchiale di S. Eugenio in via del Turchino a Milano", *Chiesa e Quartiere*, no. 18 (1961): 60-66.

109 Fritz Metzger, "Centro comunitario studentesco della Trinità a Milano", *Chiesa e Quartiere*, no. 40 (1966): 26-27.



stand out; the church at the Ospedale S. Carlo by Ponti, presented in a long and detailed photographic article, and finally three projects by Enrico Castiglioni: an ideal basilica, not realised [Fig. 19]; the church of S. Enrico in Prospiano, and the project for the church of Sant'Anna in Busto Arsizio, later realised in the 1970s with other forms and other designers.

Arte Cristiana makes still different choices; it presents eighteen projects, about two-thirds of them in monographic articles, the others in the 'Religious Building Surroundings' section. The realisations promoted in the individual texts are mostly the direct work of exponents of Scuola Beato Angelico or of architects appreciated by them, such as Antonello Vincenti, also a member of the Diocesan Commission for Sacred Art. Overall, these are "internally approved" projects and therefore presented as exemplary. Most of them have no counterpart in other magazines.

More interesting, in the context of the comparison with other publications, are the works included in the section "Interni di edilizia religiosa" (Religious building surroundings); the editor, the architect Sergio Paolo Caligaris, focuses on some Milanese churches after the Second World War, which had never been considered by *Arte Cristiana*, such as the Glass Church¹¹⁰ in Baranzate. Built ten years earlier, Caligaris describes it and criticises its insertion in the urban context, expressing fairly sharp judgments, in line with the editorial choices of the magazine in which he writes. These articles, as the title suggests, look at the

110 Sergio P. Caligaris, "I recinti: Armeno - Carpiugnino - Baveno - Vettigné - Serapo", *Arte Cristiana*, no. 570 (1969): 315-328.

Fig. 18a. and Fig. 18b
Full article: "Una cappella, a Milano" (source: *Domus*, n. 352, 1959 – Courtesy of Archivio Domus – Editoriale Domus S.p.A.).

churches from the outside, in their relationship with the city; it is the only unitary set of texts on *Arte Cristiana* that analyse the relationship between building and neighborhood, a theme debated at the theoretical level in those years and here translated into a specific practical case.

Although the number of published buildings is rather large in total, there are basically only two points of contact in the Milanese context: the Glass Church by Mangiarotti and Morassutti and the church of S. Gabriele Arcangelo in Milan by Achille and Piergiacomo Castiglioni.

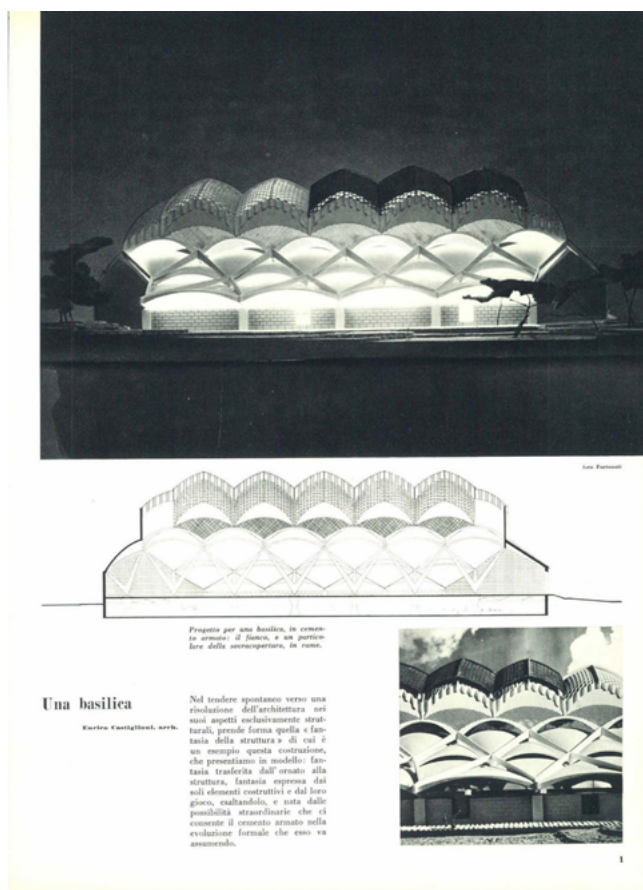
Arte Cristiana presents both with a delay and only specifically for their relationship with the urban context; *Domus* narrates the Glass Church with a splendid service, while it only mentions S. Gabriele Arcangelo in a much larger text; *Fede e Arte* succinctly presents these two buildings in a file, just like all the others; *Chiesa e Quartiere* offers more detail, with reports and photographs. Each publication adds a piece to the overall mosaic.

A text written by Montini in 1962, while he was still archbishop of Milan, marks the point on the architectural research of that period, indicating what the new churches of the city are: they are works that have now consciously and profoundly detached themselves from the traditional and conventional forms of the churches of the past, whether ancient or recent. "In them, one will perceive the restless search for novelty; restless, but immediately uniform, so that one will see a recurring manner, a common style emerging in the new architectural lines, which is now sufficiently defined to characterise our historical and artistic period".¹¹¹

Assonances and Divergences. First Conclusions of a Research Path

What is presented here shows in brief the enormous documentary work on new churches carried out by architecture magazines from 1950 to 1970. It is an incredible collection of documentary material, analysis and research on spaces and their fundamental link with liturgical use, which also underwent profound changes in the same period. The paths of these researches are not unitary, but precisely for this reason richer and more stimulating, testifying to a creative fervour and public attention on the subject at different levels in society.

It is difficult to say precisely how many buildings have actually been published in the twenty years analysed, it is likely to be more than two hundred architectures in Italy, not counting foreign ones. The difficulty of a precise count is given



111 Giovanni B. Montini, "Queste nuove chiese", *Fede e Arte*, no. 3 (1962): 224-225.

Fig. 19
Pages from "Una basilica.
Enrico Castiglioni, arch."
(source: *Domus*, n. 287, 1953
– Courtesy of Archivio Domus –
Editoriale Domus S.p.A.).



20a 20b

by the fact that the methods of presentation are very varied; they range from monographic articles on a single project to reviews, up to just a photograph of a detail or an analysis of the decorative apparatus; to all this must be added the documented projects that were not realised. To give some broad indications, and just to remain in Italian architecture, *Fede e Arte* published more than one hundred churches in series among those financed by Italian laws, to which other architectures were added in the following years. Looking at what has been published concerning the Diocese of Milan in the various magazines, there are about eighty buildings. In this great mass of material, the points of contact between the various magazines are more sporadic than one might think, or rather, the contacts are continuous and there is often a common cultural substratum, but the individual architectures narrated by several voices are not so numerous.

In the end, there are only two projects presented in all five magazines: Ronchamp and the church on the Autostrada del Sole.

The plateau of points of contact is slightly widened if we consider the buildings published in extensive articles in at least three magazines; *Nuove Chiese* remains somewhat excluded from these comparisons in general, due to its brevity in time and strong polarization on Milan.

Among the Italian works considered most representative in the publications of the time are the Carmelo del Bonmoschetto by Ponti, the Glass church by Mangiarotti and Morassutti [Fig. 20], a chapel in a holiday resort in Maremma by Ico and Luisa Parisi¹¹² [Fig. 21]. In the quantity of texts dealing with new churches, this is a very small number.

Normally the publication of an architectural space is done to show a positive example; the only exceptions are Ronchamp and Vence, which are observed and debated, and the texts of *Arte Cristiana*, which does not spare even negative reviews of certain buildings while publishing them.

112 "Un centro per le vacanze in Maremma. Studio "La Ruota" di Ico e Luisa Parisi; collaboratore, Lamberto Marsili, ing", *Domus*, no. 439 (1966): 46-54; "Nuova chiesa per un complesso turistico alberghiero", *Arte Cristiana*, no. (1966): 259-262; Ugo Schnell, "L'edificio sacro quale Casa del Logos", *Fede e Arte*, no. 4 (1966): 448-455.

Fig. 20a and Fig. 20b
Pages from "Una chiesa di vetro, in Lombardia. Angelo Mangiarotti, Bruno Morassutti, arch.tti." (source: *Domus*, n. 351, 1959 – Courtesy of Archivio Domus – Editoriale Domus S.p.A.).

Looking at what was written about Vence and Ronchamp is interesting because it shows the great distance of thought of the different magazines, especially in the 1950s.

Matisse's Chapel is the first disruptive work of the post-war period discussed in all the magazines, albeit at different times; the articles have a very different slant. As we have already seen, *Arte Cristiana* presents it in an absolutely negative way; the first point of contrast is the non-recognizability of the figures represented, and secondly, the little prominence given to the altar. Quite different is the attitude of *Domus*, which exalts Matisse's artistic gesture and the joy emanating from it.

Initially, even *Fede e Arte*, in the words of Cardinal Costantini, criticised the non-recognizability of the images; only a few years later, however, in 1958, Monsignor Fallani, in the same pages, writes that "the stained glass window creates a light that detaches us from the usual light of day and sets us on the paths of hope; this is what happened in ancient cathedrals, ... this is the greatest enchantment of the little chapel of Vence."¹¹³ The theme of abstraction is addressed again in 1958 in the pages of *Chiesa e Quartiere*¹¹⁴ by Father Avril, who recognised in Matisse's work a capacity to translate emotions that "would not know how to free themselves in any other way." Different sensitivities and different points of view.

The other place that arouses enormous interest and obliges all magazines to confront it is Le Corbusier's Ronchamp chapel.

Among the convinced supporters are *Domus*, with Ponti inviting people to go to Ronchamp¹¹⁵, an "extraordinary formal invention", exciting on a religious level, and the editorial staff of *Chiesa e Quartiere*.

On the pages of *Fede e Arte* there is more caution, not to say opposition; in 1954 there is a long analysis on the absence of images, something impossible to accept if one wants to build an "ideal type" of Catholic church, and moreover of the countryside. Again in 1959 the architect Vago, called to give a lecture on French architecture in Rome, criticised the work as "architecture of appearance",¹¹⁶ a sign that a part of the Catholic world had not yet dissolved its reservations about Ronchamp.

In a somewhat unexpected way, *Arte Cristiana* does not enter directly into the debate, but chooses to republish an article by *Art Sacré*¹¹⁷ postponing comments to later notes, which, however, will never be published; the French text highlights the fact that it is a sanctuary, a mystical place, and this is the point on which *Arte Cristiana* stands, implicitly removing it from the "church" category, a little like the one written about Vence.

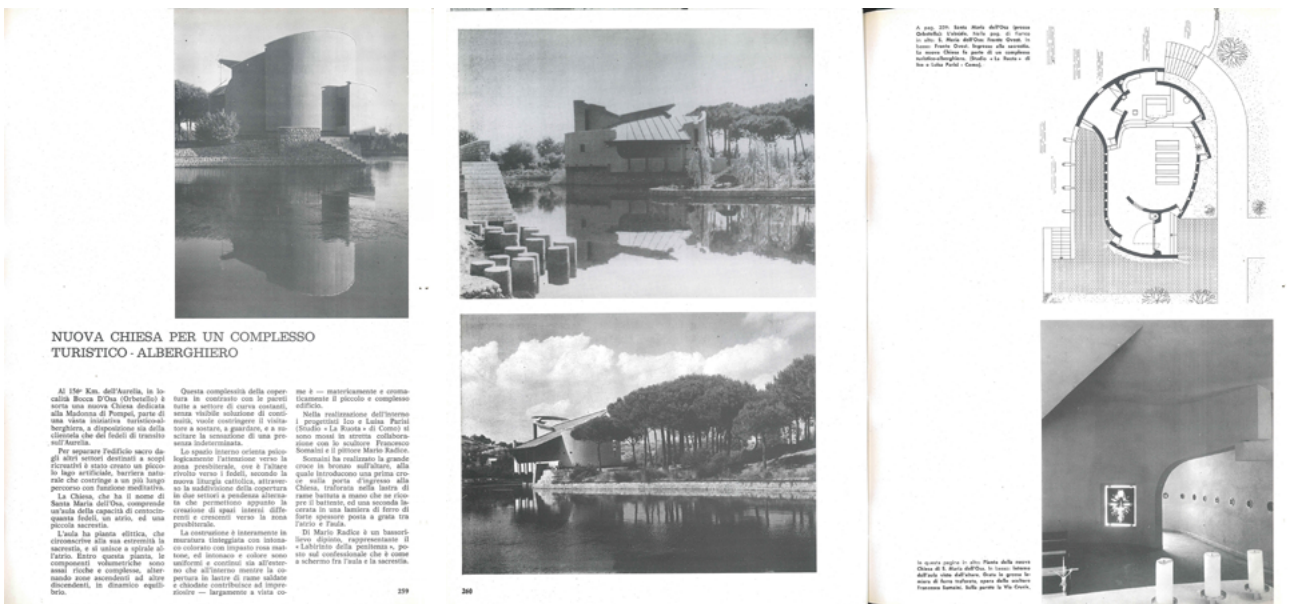
113 Giovanni. Fallani, "Chiese nuove dell'ultimo decennio", *Fede e Arte*, no. 12 (1958): 432-435.

114 Albert M. Avril, "Henri Matisse", *Chiesa e Quartiere*, no. 6 (1958): 17.

115 "Una cappella di Le Corbusier", *Domus*, no. 288 (1953) 02-03; Gio Ponti, "Invito ad andare a Ronchamp", *Domus*, no. 323 (1956): 1-2.

116 Pierre Vago, "Il momento attuale dell'architettura in Francia", *Fede e Arte*, no. 1 (1959): 66.

117 "Si parla di Ronchamp (Cherubini da *L'Art Sacré*)", *Arte Cristiana*, no. 443 (1956): 34.



21a 21b

The Tent on the Autostrada del Sole is a bit like the Italian equivalent of Ronchamp, everyone goes there on pilgrimage, everyone writes about it with extensive photographic and textual reports [Fig. 21].

Chiesa e Quartiere recounts it in a monographic issue dedicated to its designer; Ponti writes a tribute to Michelucci in *Domus*, publishing large-format photographs; *Arte Cristiana* also interprets this work positively; the least enthusiastic is perhaps the editor of *Fede e Arte*, Italicus, who raises some doubts about the success of the work and expresses reservations about the presence of works of art in relation to architecture.

Another aspect that is surprising when looking at which buildings are published in several magazines is that the works chosen as the most representative, or at least perceived as such in the debate, are mostly chapels, shrines, churches that are not the seat of a community. Yet parish churches make up the overwhelming majority of the realizations of those years, and the number of buildings published from time to time well describes the multiplicity of the projects. It is perhaps precisely the breadth of the ensemble that makes it improbable to choose the same buildings; each magazine decides what to present according to its own critical slant or territorial affiliation.

The fact that the number of projects presented in several magazines is really small compared to the number of churches built and published does not mean, however, that the architectural critics of those years were not able to select the most interesting works.

The sensibility of some of the designers emerges from the whole; their works are perhaps featured in more than one magazine, each publication simply chooses a different church, as already emerged for the churches of Gandolfi, or of Ponti himself, or for Figini and Pollini of whom *Domus* presents several works, but not their most famous Milanese church, the Madonna dei Poveri. In return, the architects won a prize for it as part of the Vis Securit - Domus 1955 Competition, co-organised by the same publishing house. The work would later

Fig. 21a. and Fig. 21b. Pages from "Nuova chiesa per un complesso turistico-alberghiero" (source: *Arte Cristiana*, no. 538, 1966).

be mentioned several times in *Domus*, for example by Gillo Dorfles¹¹⁸; or, a few years later, by architect Pica¹¹⁹. All simple notes, indicative of the continuous cross-reference between books, magazines and architecture that existed in the culture of those years.

The comparisons presented so far were related to works that are observed in their design completeness with monographic articles. The case of reviews is different, here the points of contact between different magazines obviously increase.

In this respect, the comparison between *Arte Cristiana* and the two magazines of Rome and Bologna deserves a closer look.

Arte Cristiana made an absolutely personal selection of architectures; in the 1950s, it published a number of reviews which, however, showed churches that were totally different from what *Fede e Arte* chose and were largely different from the churches presented at the Bologna Exhibition in 1955. Most of the buildings narrated in *Arte Cristiana* did not find an echo in the Bologna Exhibition of 1955¹²⁰, and, conversely, the works presented in Bologna were not published by *Arte Cristiana* in the following years, marking different points of observation of the new architecture.

In the first half of the 1950s, on the other hand, there were repeated convergences between *Arte Cristiana* and *Fede e Arte* due to affinity of views on the themes of sacred art and iconography, less evident in the documentation of architecture. Both aim to promote their work, so *Fede e Arte* documents what is approved by the Pontifical Commission, while *Arte Cristiana* promotes its achievements, or what is very close to its canons. Other common points are those more properly related to the liturgical sphere, especially with regard to attention to official texts, norms, and the Pope's speeches.

A theme that the editorial staff of *Arte Cristiana*, *Fede e Arte* and, to a lesser extent, *Chiesa e Quartiere* are confronted with is that of the planimetric configuration of buildings and its compliance with the needs of the liturgy.

Other topics dealt with by the three Catholic magazines are competitions for new churches, architecture exhibitions, and study Weeks on Sacred Art, all valuable moments of exchange and confrontation between technicians and ecclesiastical structure. Obviously also in this field the positions are different and the reading of each event in its complexity emerges from the polyphony of the whole.

The reasons why a magazine favours one work or another by the same author may differ, but the amount of buildings constructed in the post-war period is such that there is ample room for choice. There is certainly a time element to be taken into account and there are reasons for balance in the individual magazines, so that having published one project by such an architect probably pre-

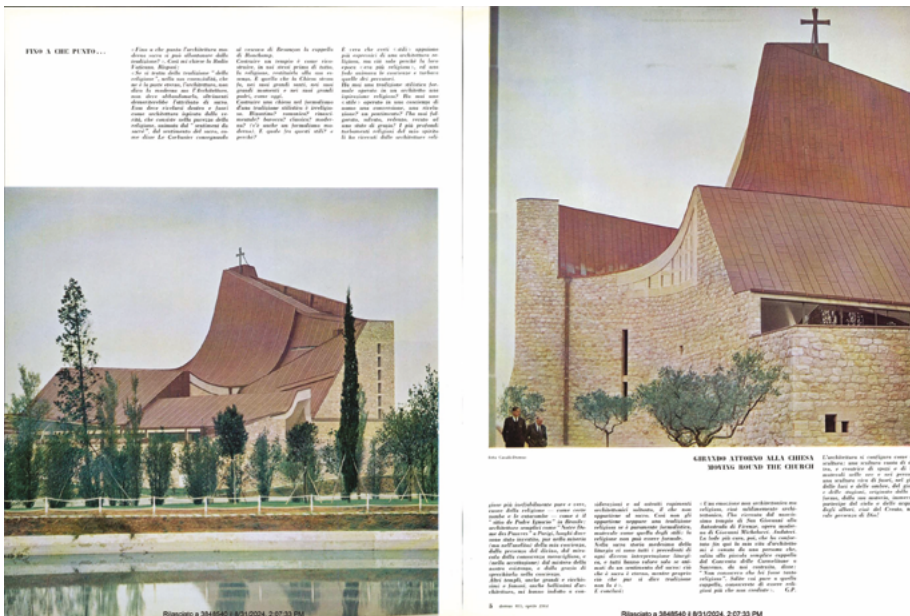
118 Gillo Dorfles, review of Eugenio Gentili Tedeschi, *Figini e Pollini* (Milano: Il Balcone, 1959), *Domus*, no. 361 (1959): 30.

119 Agnoldomenico Pica, "Un libro su Figini e Pollini", *Domus*, no. 415 (1964): 1-2.

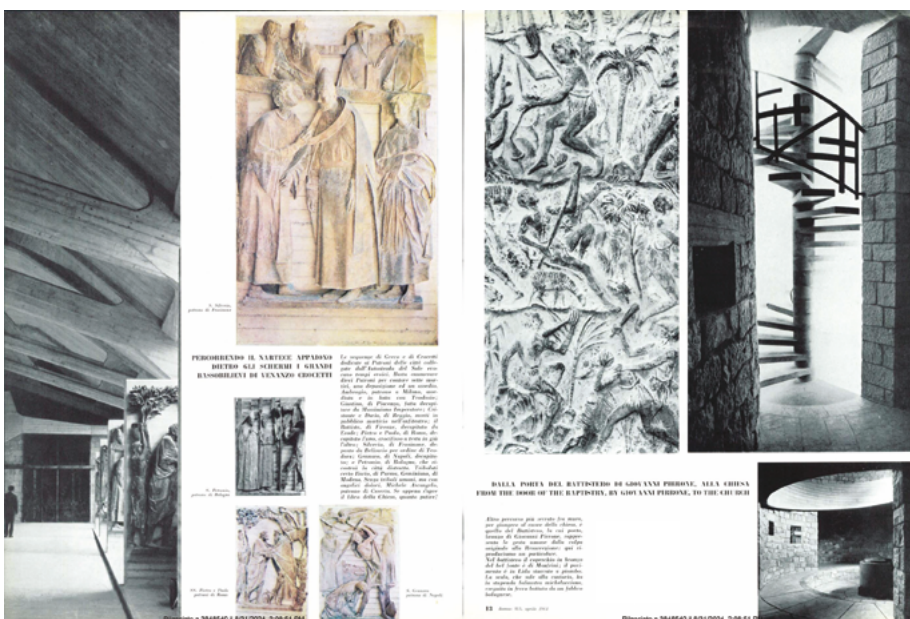
120 Mino Borghi, "I Congresso d'architettura sacra a Bologna", *Fede e Arte*, no. 11 (1955): 347-348.



22a



22b



22c

Fig. 22a., Fig. 22b., Fig. 22c. Pages from Gio Ponti, "A Michelucci, sulla chiesa di San Giovanni" (source: Domus, n. 413, 1964 – Courtesy of Archivio Domus – Editoriale Domus S.p.A.).

cludes the publication of another one shortly afterwards. Ponti himself did not consider it necessary to propose all his religious architecture to his public, but he chooses two exemplary ones: the Carmelo in Sanremo and the church of the Ospedale S. Carlo in Milan; on these he built a more general narrative of his thought. Of Ponti, however, *Fede e Arte* only publishes the church of S. Francesco al Foppino, already planned when the review on Milan came out. *Chiesa e Quartiere* instead only published the Carmelo. *Arte Cristiana* chooses the Carmelo and S. Francesco, but the latter only in an urban analysis.

The need to make a selection is also felt among the works of undoubtedly prolific architects, such as Gandolfi, whose four projects for the Milanese territory were published; *Chiesa e Quartiere* and *Nuove Chiese* present the Madonna del Lago at Idroscalo di Segrate, *Fede e Arte* chooses a project that will not be realised for S. Ildefonso in Milan; *Nuove chiese* also presents Maria Regina in Pioltello and S. Francesco di Sales in Milan; *Domus*, on the other hand, does not publish any Milanese church by Gandolfi, but it is the only magazine to have published his first church, in Fornovo nell'Emilia, in 1950.

On the whole, a polyphonic and unassuming account of the sacred architecture built in those years emerges, offering possibilities for investigation on different levels, for example between the works of a single architect, or parallels and differences in specific contexts.

Some Final Thoughts

The sacred architecture of the period analysed is an immense heritage, with an incredible wealth of works seeking new forms, suitable for celebration and in dialogue with society and its urban spaces. Placing the articles published in different magazines in parallel improves the general understanding of the picture of those years.

In the light of what has been presented and discussed so far, I try to highlight a few key points of each magazine.

Arte Cristiana has the peculiarity of being able to propose its ideal by publishing works created by its own circle of designers. Reading the theoretical articles and looking at the buildings, however, a sense of misalignment between the theoretical writings and the proposed realizations emerges at several points. The texts argue in favour of a modernity in materials and architectural forms, which must be simple and functional for the liturgy, aligned with the demands coming from various parts of the Catholic world that found fulfillment in the Council. However, the architectures realised and published in *Arte Cristiana* are based on spatially classical forms with a marked figurativeness in the decorative apparatus that refers to previous traditions. An alignment to tradition that does not express itself in the liturgical tradition but appreciates a tradition of spatial forms and decoration. In this sense, it is not surprising that the pages of *Arte Cristiana* show works that are largely different from other magazines.

Fede e Arte stands out as the magazine that best expresses theoretical positions and offers its readers a broad outlook and search for a method. The care in

the presentation of the projects does not reach the refinement and precision in the graphic design that can be found in *Domus* or *Chiesa e Quartiere*, but the pontifical magazine is the place of the great ecclesiastical debate. Under the guidance of Monsignor Fallani, topics and views on the international scene are broadened, meetings, conferences and study weeks are organised, the results of which flow into the pages of the magazine; It is a stimulating, lively, incredibly active framework, which holds a very high level in the fifteen years of publication.

Chiesa e Quartiere, compared to all other publications, pays special attention to the relationship of new churches with town planning and the city. Readers are invited to participate in the discussion with letters sent to the editorial office. The quality of the project presentations is very high, with substantial texts, beautiful pictures and numerous theoretical insights.

New Churches recounts Milan, the fervour of those years, focuses on “doing”, building relationships with civil society, raising funds, marking the territory with a Christian presence. The living force of building, of making sense, is stronger than precision in presentation, uniformity or graphic completeness.

Domus writes from a position that could be defined as secular, but observes sacred architecture in three hundred and sixty degrees, often dwelling on the correspondence between form and function. It favours the presentation of the individual project over reviews, presents very diverse works and does not limit its gaze to Italian architecture. The chosen buildings show different types of places of worship, without size limits, moving with ease from small chapels to basilicas, unlike the magazines of the Holy See or Dioceses that focus their attention on parish churches. The guide for the editorials staff’s choices is the curious and intelligent gaze of Ponti, who writes the majority of the texts on the churches he publishes, further confirmation of his sensitivity and interest in the combination of religion and architecture.

The magazines record the theoretical acquisitions and propose to their audience the images of the works that, with new sensitivity, translate theoretical reasoning into forms and spaces. The image is the physical medium that allows storytelling without being present in a place; the image is the announcement of an architecture, “which will then be an image of itself (architectures being images, in space),” writes Ponti¹²¹ [Fig. 22].



23

Fig. 23
Full article: Ponti, Gio.
“Annuncio per immagine”
(source: *Domus*, n. 490, 1970
– Courtesy of Archivio Domus –
Editoriale Domus S.p.A.).

121 Gio Ponti, “Annuncio per immagine”, *Domus*, no. 490 (1970): 2.

Today, fifty years later, those images and those texts tell us about a unique historical moment, a choral construction of places that still mark their space in the city, a bit like Archbishop Montini hoped for when presenting the new churches of Milan: "We trust that the observant eyes of these new Churches will become indulgent and benevolent [...] for the hope that they project from the decade of their appearance in the panorama of the Lombard metropolis onto those of the future"¹²².

¹²² Giovanni Battista Montini, introduzione a "Le nuove chiese di Milano 1950-1960", in *Le nuove chiese di Milano: 1950-1960*, ed. Arturo Faccioli (Milano: Arcivescovado-Comitato per le nuove chiese, 1962), 9.

Bibliography

- Agnello, Giuseppe. "Il concorso per il tempio alla Madonnina delle Lacrime." *Arte Cristiana*, no. 454 (1957): 79-86.
- Alce, Venturino. "Le nuove chiese della diocesi di Bologna." *Arte Cristiana*, no. 417 (1953): 121-129.
- Alfano, Mario. "L'attività della Pontificia Commissione Centrale per l'Arte Sacra in Italia." *Fede e Arte*, no. 12 (1953): 376-377.
- Alfano, Mario. "Sul Santuario della Madonna delle Lacrime in Siracusa." *Fede e Arte*, no. 4-5 (1958): 171-175.
- "Ancora sul santuario di Siracusa." *Arte Cristiana*, no. 456 (1957): 130.
- "Architetto mons. Giuseppe Polvara." *Arte Cristiana*, no. 572 (1970): 33-34.
- "Architetto Mons. Giuseppe Polvara per trent'anni direttore di *Arte Cristiana*." *Arte Cristiana*, no. 572 (1970): 33-34.
- "Architettura sacra in Germania." *Fede e Arte*, no. 3 monographic issue (1959).
- Attività del Comitato nuove chiese 1959*. Tip. Igap Impresa Gen. Affissioni Pubblicità, 1959.
- Avril, Albert M. "Henry Matisse." *Chiesa e Quartiere*, no. 6 (1958): 17.
- Benedetti, Sandro. *L'architettura delle chiese contemporanee: il caso italiano*. Milano: Jaca Book, 2000.
- Bodini, Massimo C. "La cappella torinese della *Pro iuventute* 'D. C. Gnocchi'." *Fede e Arte*, no. 2 (1966): 228-239.
- Borghi, Mino. "I Congresso d'architettura sacra a Bologna." *Fede e Arte*, no. 11 (1955): 347-348.
- Borsotti, Marco. *Chiese e modernità*. Milano: Solferino Edizioni, 2015.
- Boselli, Goffredo ed. *Chiesa e città. Atti del VII Convegno liturgico internazionale. Bose, 4-6 giugno 2009*. Bose: Qiqajon-Comunità di Bose, 2010.
- Caligaris, Sergio P. "Ambientamenti e no. La Risurrezione al quartiere Vialba. San Giovanni Bono al quartiere S. Ambrogio." *Arte Cristiana*, no. 574 (1970): 149-158.
- Caligaris, Sergio P. "I recinti: Armeno-Carpugnino-Baveno-Vettignè-Serapo." *Arte Cristiana*, no. 570 (1969): 315-328.
- Caligaris, Sergio P. "Il Carmelo di Bonmoschetto." *Arte Cristiana*, no. 482 (1960): 99-105.
- Capponi, Carlo and Maria A. Crippa. *Gio Ponti e l'architettura sacra: finestre aperte sulla natura, sul mistero, su Dio*. Milano: Silvana Editoriale, 2005.
- Carbonara, Pasquale. "Architettura sacra contemporanea negli Stati Uniti." *Fede e Arte*, no. 4 (1959): 412-444.
- Casciato, Maristella, and Fulvio Irace. *Gio Ponti: amare l'architettura*. Firenze: Forma Edizioni, 2019.
- Comitato per le nuove chiese di Milano, *Le sue chiese*. Milano: Comitato per le nuove chiese di Milano, 1964.
- Cassinari, Bruno. "Visita a Matisse: la Chapelle de Vence." *Domus*, no. 250 (1950): 53-56.
- Castiglioni, Enrico. "Che cos'è una chiesa." *Domus*, no. 403 (1963): 1-11.
- Castiglioni, Enrico. "Una chiesa indigena. Progetto per la nuova chiesa parrocchiale di Suna di Verbania." *Domus*, no. 420 (1964): 2-7.
- Castoldi, Luigi. "Le chiese del Concilio." *Nuove Chiese*, no. 3 (1965): 1-7.
- Castoldi, Luigi. "Ventidue pannelli, un frate e la sofferenza." *Nuove Chiese*, no. 4 (1966): 9-15.
- Crippa, Maria A. "L'esperimento pastorale del card. Giovanni Battista Montini nella diocesi ambrosiana" in *La diocesi di Milano e le nuove chiese 1954-2014: atti del convegno, 4 novembre 2014*. edited by Laura Lazzaroni. Milano: Centro Ambrosiano, 2016.
- De Carli, Cecilia. *Le nuove chiese della Diocesi di Milano 1945-1993*. Milano: Vita e Pensiero, 1994.
- Della Piana, Giovanni O. "Un decennio di esperienze nell'architettura sacra moderna." *Arte Cristiana*, no. 427 (1954): 144-146.
- "Dieci nuove chiese a Milano." *Chiesa e Quartiere*, no. 9-10 (1959): 30-32.
- "Documentazione 1950 1960." *Fede e Arte*, no. 3 (1962): 226-271.
- Dorfles, Gillo. "Considerazioni sull'architettura sacra." *Chiesa e Quartiere*, no. 9-10 (1959): 33-42.
- Dorfles, Gillo. review of Gentili Tedeschi, Eugenio. *Figini e Pollini* (Milano: Il Balcone, 1959), *Domus*, no. 361 (1959): 30.
- "Editoriale." *Chiesa e Quartiere*, no. 12 (1959): 14.
- "Ein tag mit Ronchamp. (Un giorno con Ronchamp)." *Chiesa e Quartiere*, no. 11 (1959): 22-26.
- Faccioli, Arturo. *Le nuove chiese di Milano: 1950-1960*. Milano: Arcivescovado, Comitato per le nuove chiese, 1962.
- Fallani, Giovanni. "Chiese nuove dell'ultimo decennio", *Fede e Arte*, no. 12 (1958): 432-435.
- Fallani, Giovanni. "La prima pietra di una chiesa", *Fede e Arte*, no. 6-7 (1958): 186-193.
- Fallani, Giovanni, eds. *Orientamenti dell'Arte Sacra dopo il Vaticano II*. Bologna: Minerva italica, 1969.
- Foresti, Alessandro. "La tenda del Battista lungo l'autostrada", *Arte Cristiana*, no. 519 (1964): 201-210.
- Fratino, Luigi, Vittorio Gandolfi, and Antonello Vincenti. "Chiesa parrocchiale in via Bassini a Milano." *Chiesa e Quartiere*, no. 18 (1961): 55-59.

- Galeazzi, Enrico P. "La nuova sede sul Gianicolo del pontificio collegio americano del nord." *Fede e Arte*, no. 12 (1953): 354-367.
- Galesio, Angelo. "Chiesa e complesso parrocchiale di S. Eugenio in via del Turchino a Milano." *Chiesa e Quartiere*, no. 18 (1961): 60-66.
- Gandolfi, Vincenzo. "Chiesa all'Idroscalo." *Chiesa e Quartiere*, no. 9-10 (1959): 56-61.
- Gherardi, Luciano. Centro di studio e informazione per l'architettura sacra, *Dieci anni di architettura sacra in Italia 1945-1955*. Bologna: Edizione dell'ufficio tecnico organizzativo arcivescovile, 1956.
- Gherardi, Luciano. "Editoriale," *Chiesa e Quartiere*, no. 30-31 (1964): 2-3.
- Gnech, Cleto. *Ventidue chiese per ventidue concili*. Milano: Comitato per le nuove chiese di Milano, 1969.
- Gresleri, Glauco, Maria B. Bettazzi, and Giuliano Gresleri. *Chiesa e quartiere. Storia di una rivista e di un movimento per l'architettura a Bologna*. Bologna: Editrice compositori, 2004.
- Houtart, Francois. "Come si presenta, oggi, una parrocchia." *Fede e Arte*, no. 1 (1959): 11-16.
- Houtart, Francois. "'Planning' parrocchiale e costruzione di chiese." *Fede e Arte*, no. 6-7 (1958): 222-228.
- "Il colore di Ronchamp." *Chiesa e Quartiere*, no. 17 (1961): 12.
- "Il concorso internazionale per il Santuario della Madonna delle Lacrime in Siracusa." *Fede e Arte*, no. 7-8-9 monographic issue (1957).
- Italicus. "La chiesa di S. Giovanni Battista sull'autostrada." *Fede e Arte*, no. 1 (1964): 24-27.
- Kidder Smith, George Everard. *Nuove chiese in Europa*. Milano: Edizioni di Comunità, 1964.
- Kramreiter Robert. "Architettura religiosa contemporanea in Austria." *Fede e Arte*, no. 3 (1960): 316-354.
- "La grande chiesa di Kaleva. Reima Pietilä e Raill Paatelainen, arch.tti." *Domus*, no. 455 (1967): 13-20.
- Lazzaroni, Laura. "Il cantiere dell'arcivescovo. Esperienze milanesi nelle riviste degli anni cinquanta e sessanta." *Rivista dell'Istituto per la Storia dell'Arte Lombarda*, no. 40 (2023): 81-90.
- Le Corbusier, "Il discorso di Ronchamp." *Chiesa e Quartiere*, no. 6 (1958) 29.
- Lercaro Giacomo, "Prolusione al Congresso Nazionale di architettura sacra di Bologna." *Arte Cristiana*, no. 439 (1955): 151-154.
- Longhi, Andrea, *Storie di chiese, storie di comunità: progetti, cantieri, architetture*. Roma: Gangemi, 2017.
- Magistretti, Vico. "Chiesa a Rescaldina." *Chiesa e Quartiere*, no. 9-10 (1959): 66-67.
- Magistretti, Vico. "Chiesa a Rescaldina (Milano)." *Chiesa e Quartiere*, no. 15 (1960): 57-66.
- Magnaghi, Augusto and Mario Terzaghi, "Nuova chiesa parrocchiale al quartiere Bovisasca a Milano." *Chiesa e Quartiere*, no. 18 (1961): 53-54.
- Mangiarotti Angelo, and Bruno Morassutti. "Chiesa a Baranzate." *Chiesa e Quartiere*, no. 9-10 (1959): 72-79.
- Metzger, Fritz. "Centro comunitario studentesco della Trinità a Milano." *Chiesa e Quartiere*, no. 40 (1966): 26-27.
- Milani, Aldo. "Compito missionario." *Chiesa e Quartiere*, no. 9-10 (1959): 22-23.
- Milani, Aldo. "Il cantiere dell'Arcivescovo di Milano." *Fede e Arte*, no. 3 (1962): 216-223.
- Milani, Aldo. "La nostra missione, la nostra avventura." *Nuove Chiese*, no. 3 (1965): 1.
- Milani, Aldo. "Ma occorrono davvero?" *Nuove Chiese*, no. 1 (1969): 2-9.
- Milani, Aldo. "Presentazione." *Nuove Chiese*, no. 1 speciale (1967): 1-3.
- "Milano di Dio. Il problema delle nuove chiese analizzato sotto il profilo pastorale urbanistico artistico." *Chiesa e Quartiere*, no. 9-10 (1959): 17-20.
- Montini, Giovanni B. "Queste nuove chiese." *Fede e Arte*, no. 3 (1962): 224-225.
- Mosso, Leonardo. "Cappella per la messa dell'artista a Torino." *Chiesa e Quartiere*, no. 29 (1964): 54-60.
- Moya Blanco, Luis. "L'architettura religiosa contemporanea in Spagna." *Fede e Arte*, no. 2 (1960): 196-236.
- "Numero doppio dedicato alla chiesa di S. Giovanni Battista a Campi Bisenzio, Firenze." *Chiesa e Quartiere*, no. 30-31 (1964).
- "Nuova chiesa per un complesso turistico alberghiero." *Arte Cristiana*, no. 538 (1966): 259-262.
- "Opere e progetti di Kaija e Heikki Siren." *Domus*, no. 390 (1962): 1-4.
- Pallottini, Mariano. "La chiesa nel piano regolatore." *Fede e Arte*, no. 1 (1959): 17-35.
- Paolo VI. *Omelia agli artisti nella Cappella Sistina (7 maggio 1964)*. AAS 56 (1964): 438-444.
- "Parole del Cardinale Giovanni Battista Montini Arcivescovo di Milano." *Chiesa e Quartiere*, no. 9-10 (1959): 21.
- Piacentini, Marcello. "Una nuova chiesa romana dell'architetto Giovanni Muzio." *Fede e Arte*, no. 1 (1954): 1-10.

- Pica, Agnoldomenico. "Due opere di Luigi Moretti. Una casa sul Tirreno e un santuario sul lago di Tiberiade." *Domus*, no. 482 (1970): 6-18.
- Pica, Agnoldomenico. Review of Chist-Janer, Albert – Mix-Foley, Mary. *Modern Church Architecture. A guide to the form and spirit of 20th century religious buildings*. (McGraw-Hill, 1962). *Domus*, no. 399 (1963): 15.
- Pica, Agnoldomenico. Review of Fallani, Giovanni. *Orientamenti dell'Arte sacra dopo il Vaticano II*. (Bologna: Minerva Italica, 1969), *Domus*, no.485 (1970): 56.
- Pica, Agnoldomenico. Review of Kidder Smith, George E., *Nuove chiese in Europa* (Milano: Edizioni di Comunità, 1964), *Domus*, no. 428 (1965)
- Pica, Agnoldomenico. Review of Rykwert, Joseph. *Church Building* (London: Burns and Oates, 1966), *Domus*, no. 444 (1966): 20.
- Pica, Agnoldomenico. "Un libro su Figini e Pollini." *Domus*, no. 415 (1964): 1-2.
- Polvara, Giuseppe. *Domus Dei*. Milano: Società Editrice Amici dell'Arte Cristiana, 1929.
- Ponti, Gio. "A Michelucci, sulla chiesa di San Giovanni." *Domus*, no. 413 (1964): 1-24.
- Ponti, Gio. *Amate l'Architettura*. Genova: Vitali e Ghianda, 1957.
- Ponti, Gio. "Annuncio per immagine." *Domus*, no. 490 (1970): 2.
- Ponti, Gio. "Chiesa e monastero a Bonmoschetto (Sanremo)." *Chiesa e Quartiere*, no. 12 (1959): 48-58.
- Ponti, Gio. "Il Carmelo del Bonmoschetto, monastero delle Carmelitane scalze in San Remo. Gio Ponti, arch., Antonio Fornaroli, ing., nello studio Ponti Fornaroli Rosselli." *Domus*, no. 361 (1959): 1-16.
- Ponti, Gio. "Invito ad andare a Ronchamp." *Domus*, no. 323 (1956): 1-2.
- Ponti, Gio. "La cappella del nuovo Ospedale di San Carlo a Milano." *Domus*, no. 445 (1966): 1-14.
- Ponti, Gio. "La chiesa italiana di Alvar Aalto." *Domus*, no. 447 (1967): 1-6.
- Ponti, Gio. "Per una abbazia benedettina nel Minnesota." *Domus*, no. 391 (1962): 1-6.
- Ponti, Gio. "Protagonisti nella esecuzione delle opere per la chiesa di san Giovanni Battista, di Giovanni Michelucci, alla Autostrada del Sole nell'ingresso di Firenze." *Domus*, no. 413 (1964)
- Ponti, Gio. "Religione ed architetti." *D*, no. 372 (1960): 41- 44.
- Ponti, Gio. "Una 'cappella simbolica' nel centro di Torino. Leonardo Mosso, arch." *Domus*, no. 419 (1964): 28-29.
- Ponti, Gio. "Una chiesa lombarda. Enrico Castiglioni, arch." *Domus*, no. 393 (1962): 1-8.
- Ponti, Gio. "Una nuova chiesa. Roberto Menghi arch." *Domus*, no. 273 (1952): 1-5.
- "Progetti premiati al concorso Vis Securit – Domus 1955." *Domus*, no. 318 (1956)
- "Progetto per una chiesa di vetro. A. Mangiarotti e B. Morassutti, arch.tti, A. Favini, ing." *Domus*, no. 330 (1957): 1.
- "Prospettive giuridiche intorno a Ronchamp." *Chiesa e Quartiere*, no. 1 (1957): 6.
- Ruggeri, Costantino. "L'arredamento nella Casa del Signore." *Chiesa e Quartiere*, no. 9-10 (1959): 91-97.
- Sacrosanctum Concilium Oecumenicum Vaticanum II. *Constitutio de sacra Liturgia. Sacrosanctum Concilium (4 decembris 1963)*. AAS 56 (1964): 97-138.
- Samonà Giuseppe. "'L'espace indicible' di Le Corbusier a Ronchamp." *Chiesa e Quartiere*, no. 17 (1961): 13-18.
- Santi, Giancarlo. *Arte e artisti al Concilio Vaticano II: preparazione, dibattito, prima attuazione in Italia*. Milano: Vita e Pensiero, 2014.
- Santi, Giancarlo. *L'architettura delle chiese in Italia: il dibattito, i riferimenti, i temi*. Bose: Edizioni Qiqajon, Comunità di Bose, 2012.
- Santi, Giancarlo. *Le nuove chiese in Italia nel XX secolo: profilo storico, repertorio, bibliografia*. Milano: Vita e Pensiero, 2019.
- Schnell, Ugo. "L'edificio sacro quale Casa del Logos." *Fede e Arte*, no. 4 (1966): 448-455.
- "Si parla di Ronchamp (Cherubini da L'Art Sacré)." *Arte Cristiana*, no. 443 (1956): 34.
- Stella, Angelo. "Nuove chiese della Diocesi di Alba." *Arte Cristiana*, no. 427 (1954): 135-143.
- Timmers, Joseph. "Le nuove chiese in Olanda." *Fede e Arte*, no. 4 (1960): 452-479.
- Trebbi Giorgio. "Dopo Siracusa." *Chiesa e Quartiere*, no. 2 (1957): 60.
- Trebbi Giorgio. "Risultati del concorso per il Tempio della Madonna delle Lacrime in Siracusa." *Chiesa e Quartiere*, no. 2 (1957): 61.
- "Un centro per le vacanze in Maremma. Studio 'La Ruota' di Ico e Luisa Parisi, collaboratore, Lamberto Marsili, ing." *Domus*, no. 439 (1966): 46-54.
- "Un concorso internazionale per il Santuario della Madonna delle Lacrime." *Are Cristiana*, no. 440 (1955): 206.
- "Una basilica. Enrico Castiglioni, arch." *Domus*, no. 287 (1953): 1-3.

"Una cappella, a Milano." *Domus*, no. 352 (1959): 39-40.

"Una cappella di Le Corbusier." *Domus*, no. 288 (1953): 2-3.

"Una cappella privata. Roberto Menghi, arch." *Domus*, no. 252-253 (1950): 33.

"Una chiesa all'aperto. Victor Lundy, arch." *Domus*, no. 307 (1955): 8.

"Una chiesa di Neutra in California. Richard J. Neutra, arch." *Domus*, no. 362 (1960): 3-8.

"Una chiesa di Richard Neutra. Richard and Dion Neutra, architects, Serge Koschin, collaborator." *Domus*, no. 479 (1969): 5-9.

"Una chiesa di vetro, in Lombardia. Angelo Mangiarotti, Bruno Morassutti, arch.tti" *Domus*, no. 351 (1959): 1-8.

"Una chiesa in collina. Bodini Massimo, arch." *Domus*, no. 453 (1967): 22.

Vago, Pierre. "Il momento attuale dell'architettura in Francia." *Fede e Arte*, no. 1 (1959): 60-112.

Vigorelli, Valerio. "Esempi di altari della Scuola Beato Angelico." *Arte Cristiana*, no. 503 (1962): 199-216.

Vigorelli, Valerio. "La lezione di Vence." *Arte Cristiana*, no. 424 (1954): 33-38.

Vigorelli, Valerio. "Osservazioni contro la Chiesa rotonda in margine al congresso bolognese." *Arte Cristiana*, no. 439 (1955): 173-179.

Vigorelli, Valerio. "Trecento chiese in otto anni (immane compito d'una Commissione)." *Arte Cristiana*, no. 413 (1953): 12-18.

Vigorelli, Valerio. "Un maestro dell'architettura sacra. Mons. Giuseppe Polvara." *Arte Cristiana*, no. 554 (1968): 47-79.

Villa, Enrico. "Le nuove chiese di Milano: chiese per il dialogo." *Nuove Chiese*, no. 3 (1966): 31-41.

Volonté, Giuseppe. "Ispirata misura di canoni e scopi." *Nuove Chiese*, no. 3 (1965): 33-35.

Winninger, Paul. "Le dimensioni della parrocchia." *Fede e Arte*, no. 2 (1959): 126-135.

Zander, Giuseppe. "Chiese dell'ultimo decennio nell'Arcidiocesi di Colonia." *Fede e Arte*, no. 4 (1960): 382-397.

Zander, Giuseppe. "Rassegna documentale." *Fede e Arte*, no. 9/10/11 (1956): 275-368.

Zanuso, Marco. "Cappella dell'Istituto «Le Carline»." *Chiesa e Quartiere*, no. 9-10 (1959): 88-90.