



Fig. 1: Edoardo Gellner, Bar Pasticceria 'La Genzianella,' Cortina d'Ampezzo, 1948.



Fig. 2: Edoardo Gellner, Hotel Boite, Borca di Cadore, 1963.



Fig. 3: Edoardo Gellner, Villagio ENI Villas, Borca di Cadore, 1954-63.

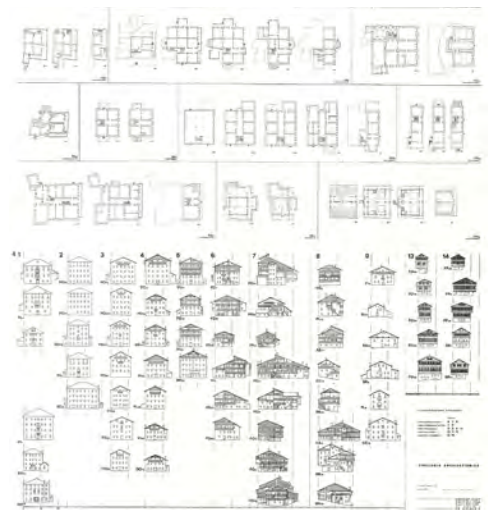


Fig. 4: Edoardo Gellner, Cataloging of existing conditions, Comune di Forno di Zoldo, 1982.



Fig. 5: Jože Plečnik, Plečnik House, Ljubljana, 1930.

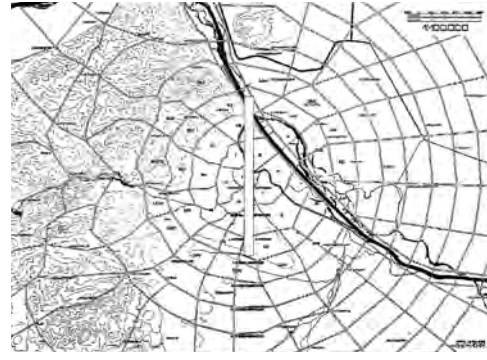


Fig. 6: Otto Wagner, Urban Plan, Vienna.



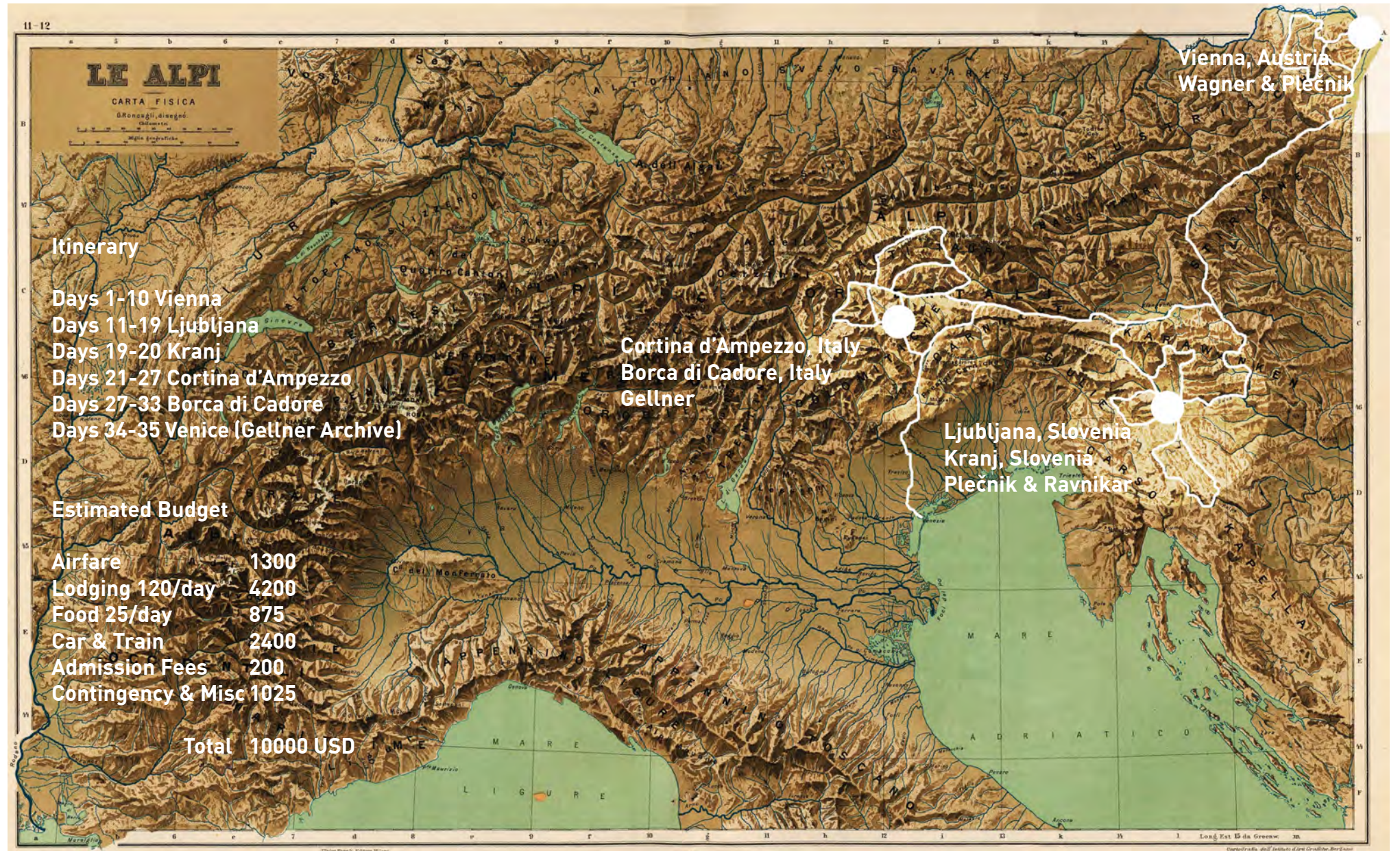
Fig. 7: Otto Wagner, Karlsplatz Station, Vienna, 1898.



Fig. 8: Edvard Ravnikar, District People's Committee, Kranj, 1960.



Fig. 9: Jože Plečnik, Church of St. Michael, Ljubljana, 1937-40.



Alpine Modernism: Sensitive Identities and Regional Placemaking

The Alps have been fundamental in shaping Europe's identity. In the wake of two world wars, movement across the alpine border between Austria and Italy afforded an exchange of ideas at a time when both nations were looking to rebuild and redefine themselves. Likewise, in former northwestern Yugoslavia (now Slovenia), Architecture served as a vehicle for state interests and individual voices to shape a new identity for a rapidly changing region. The complex and often conflicting cultural histories, coupled with the challenging geography and climate of the alpine region necessitated an architecture intricately sensitive to material, cultural, and programmatic contexts.

The research will investigate alpine architecture in Italy, Austria, and Slovenia that mediates modernism and regional tradition. Four architects will serve as case studies: Edoardo Gellner (Abbazia, 1909 – Belluno, 2004), Jože Plečnik (Ljubljana, 1872 – Ljubljana, 1957), Edvard Ravnikar (Novo Mesto, 1907 – Ljubljana, 1993), and Otto Wagner (Vienna 1841 – Vienna 1918). Each of these architects worked largely in a single region, producing work locally for most of their lives. They displayed an intense interest in and sensitivity to the unique alpine tradition of the region, as well as an attention to habitation and the human scale. These interests manifested in a range of scales, from small interiors [Fig. 1] and houses [Fig. 5] to civic structures [Fig. 8] and urban planning schemes [Fig. 6].

Many of these projects from the early 1900s are strikingly contemporary in their systemic approach: single surfaces wrap walls and ceilings, transitioning from inside to outside much in the same manner as projects by Lewis Tsurumaki Lewis or Diller Scofidio and Renfro just a few years ago [Fig. 1]. A few projects display structural prowess and innovation, such as Gellner's intricate and expressive hybrid beams of Villagio ENI's hotel lobby [Fig. 2]. Some projects lean heavily on the traditional vernacular and some have a more strictly modernist pedigree, but nearly all are hybrids, pulling elements from both and therefore developing the next evolution of the regional identity.

The travel will be based in three nodes where the architects were located: Cortina d'Ampezzo, Italy, Ljubljana, Slovenia, and Vienna, Austria. Land-based travel by car and by train will facilitate a traversal of the landscape and an experience of the natural and built context for the case studies. Days will also be spent in nearby towns to visit projects, such as Gellner's Villagio ENI in Borca di Cadore (a stay is planned in the Gellner designed hotel and villas) and Ravnikar's District People's Committee in Kranj. The trip will end with a visit to the Edoardo Gellner Archive at the IUAV in Venice.