


An utopia made true: two communities/Villaggio clients

Una utopía hecha realidad: dos comunidades/clientes de Villaggio

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ABSTRACT

The diocese of Vicenza, at the turn of the 1950s and 1960s, in close relation to social and ecclesiastical events, saw the utopia of an enlightened patronage designing together with architects two parish communities understood as a village come true. In biblical and liturgical rootedness, attentive listening and courageous response to the changes in the city, the faithful, guided by the authority of Fr Gianfranco Sacchiero at Villaggio del Sole (Vicenza) and Fr Nilo Rigotto at Villaggio Giardino (Arzignano), opened a fruitful dialogue with the Designers entrusted with the task of constructing not only a building of worship but a renewed, and in many ways unprecedented, experience of Church. The analysis of written documentary sources, architectural sources and testimonies will show the inadequacy of an authorial interpretative paradigm (awarding the merit of the architectural outcome to the architect/master alone) and the need to borrow concepts such as *nascent state* and *charisma* from the social sciences and psychology.

KEYWORDS

Church, neighborhood, community, parish priest, co-planning.

RESUMEN

A la vuelta de los años cincuenta y sesenta, la diócesis de Vicenza, en estrecha relación con los acontecimientos sociales y eclesíasticos, vio realizada la utopía de un diseño de patronato ilustrado junto a los arquitectos dos comunidades parroquiales entendidas como pueblo. Con arraigo bíblico y litúrgico, escucha atenta y respuesta valiente a los cambios de la ciudad, los fieles, guiados por la autoridad del padre Gianfranco Sacchiero en Villaggio del Sole (Vicenza) y del padre Nilo Rigotto en Villaggio Giardino (Arzignano), entablaron un fecundo diálogo con los proyectistas encargados de construir no sólo un edificio de culto, sino una experiencia de Iglesia renovada y, en muchos aspectos, inédita. El análisis de las fuentes documentales escritas, de las fuentes arquitectónicas y de los testimonios mostrará la inadecuación de un paradigma interpretativo autoral (que atribuye el mérito del resultado arquitectónico únicamente al arquitecto/maestro) y la necesidad de tomar prestados de las ciencias sociales y de la psicología conceptos como *estado naciente* y *carisma*.

PALABRAS CLAVE

Iglesia, barrio, comunidad, párroco, co-planificación.

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NEW PARADIGMS FOR NEW INTERPRETATIONS

One diocese, two communities, two parish priests, two projects, two great works: at the dawn of the Second Vatican Council, Vicenza saw the utopia of an integrated relationship between patronage, social structure and architectural opportunity come true.¹ The first church is designed and built in just three years, the second sees a long gestation due to economic difficulties. But the experience underlying both is the active and dialectic contribution of two parish committees that, stimulated and guided by their respective parish priests, demand dialogue with planners and local administrations.

In the light of this research, we say right now, we should always understand the noun principal as a collective noun, on a par with family, team, jury, people, community—Church! Not only to mean a plurality of people ordering a work, but to bring out how the intensity and *density* of the relationships between them are a necessary (but perhaps not yet sufficient) condition for opening up to the possibility of true co-design, of an interchange that produces unforeseeable, emergent, always re-organising and re-generative qualitative leaps for the subjects that *practice* commissioning. Here, the analysis, understanding, and appreciation of what happened will depend, specularly, on the choice of adopting an interpretative paradigm that

proposes to overcome the authorial paradigm still adopted in much architectural literature—in which the designer is the real protagonist of the church, possibly a Master—and orients towards a reading of the parish complex as a social product, the outcome of dialogue between subjects, the never concluded result of liturgical dispositions, ecclesiological models and ecclesial events, but also of social and political phenomena, administrative and economic conditioning (Longhi 2017, 16).

The same actors/authors of the events we are going to narrate, before or after, in different contexts, were not able to achieve outcomes equal to *Villaggio del Sole* in Vicenza and *Villaggio Giardino* in Arzignano. In fact, these processes do not depend

on consequential logic or rational sequences of conception-design-realisation.

The centrality of the individual in assessing the history of buildings is therefore evident, but even more interesting—and difficult—is the attempt to study the role of the community as the protagonist of architecture, a *mute* actor from the point of view of documentation. One finds oneself in the need to investigate sources little frequented by architectural historians, extemporaneous or very circumscribed (parish bulletins, celebratory pamphlets, local newspapers), and it is inevitable to assume the critical risk of the massive recourse to oral testimonies. Architecture remains, in any case, the main source for an original interpretation of the ecclesial context, as ‘the capacity of architecture to reveal a culture is equal to or exceeds textual or historical evidence’ (Barrie 2010, 5)» (Longhi 2017, 25).

We then need adequate tools to be able to evaluate beyond the limits of the chronicle those human and immaterial (psychological, character, emotional) data that characterise commissioning events, so as to be able to integrate them into the reading of the sources. A great *chance* in this sense is given to us by the concepts elaborated in the sociological field by Francesco Alberoni who, by describing the characteristics of a movement in *statu nascenti* (Alberoni 1968) allows us to grasp with greater completeness and finesse the experiences we will describe, characterised by dynamics such as conflict with the institution, spontaneity, solidarity, communion, unanimity, utopia, plurality of interests. The nascent state is a pre-ideological structure of the mind, thanks to which the past is rejected or reformulated in a vital impulse towards the new that allows a glimpse of a new world, a new life. It is made up of a set of mental operations that are activated and internally elaborate historical thought. When so many subjects experience it together, they recognise themselves, they form a cohesive and united group, the movement, to give rise to that which one would even consider to be spaceless.

Finally, it was of fundamental importance for us, in order to understand the impact of these sites, to reread the stories of those who promoted the realisation of this utopia *within* and *beyond* their biographies. The commissioners (now in the jurid-



ical and canonical sense), Father Sacchiero and Father Rigotto—united by their seminary training and their participation in a movement from Vicenza priests who were lovers of biblical and liturgical sciences, and no less so by their passionate adhesion to the Council—were unquestionably endowed with a *charisma*. In using this term we intend to refer to the studies of Max Weber (1974), according to whom charismatic people are perceived by others as individuals with extraordinary characteristics, with uncommon qualities and abilities, who are recognised as having an investiture from above (God, History...) for an epochal change. In the reading of pamphlets, in the testimonies of contemporaries, in local publications, in the living memory of parishes, the two priests are called *prophets, men of God, capable of seeing Heaven*.

THE INA HOUSE IN THE VILLAGE OF THE SUN

In February 1949, Law No. 43—known as the Fanfani Law, named after its promoter—was promulgated in Italy.² In 1959 (second seven-year period, 1956-63), INA Casa began construction of the Vicenza district for 4,000 inhabitants on an area of 110,000 square metres (Bottero 2010); a satellite district, built where land was very cheap (Di Biagi 2010). The district is therefore conceived as a small autonomous citadel with its services all arranged in the central core: middle school, primary schools, kindergarten, church, playgrounds and green areas (Fig. 01). These are part of the project with foresight given that the neighborhood is at the same time completely immersed in the countryside and, towards the west, at the foot of Monte Crocetta.

The INA Casa management body chose the designers by competition (Villaggio Insieme 2010), which was announced in 1955. The group was coordinated by architect Sergio Ortolani (1913-84) with engineer Antonio Cattaneo (1901-77), architect Gino

Ferrari (1927-98), engineer Paolo Grazioli (1924-2011), engineer Sergio Musmeci (1926-81), architect Tullio Panciera (1920-2000) and engineer Renzo Todesco (1920-94). The project consisted of 13 five-, four- and three-storey residential buildings with a total of 526 dwellings.

The name the planners chose for the Satellite Village was *City of the Sun*, which immediately links the mind to *La città del Sole* by Tommaso Campanella (1568-1639) and Le Corbusier's *La ville radieuse* (1887-1965) (Saccardo 2010). The neighbourhood, in its arrangement of different elements, seeks a relationship with the sun to the south and the mountain and countryside to the north. This is why, planimetrically, the designers arrange a comb system to the north that allows visual permeability towards nature and curvilinear elements to the south that orient the main fronts and protect the heart of the district. In the centre of the space, in the green square, the various public buildings are placed as «autonomous objects» (Saccardo 2010, 121) including the church (Fig. 02). Among the first community places, the Social Centre was built by the GESCAL, to host groups and organisations that fostered bonds between the inhabitants, then the primary schools and nursery school and the parish works or *Casa della Gioventù* (Youth House), which in time also functioned as a vocational school for adult workers, the nursery school, the Maternal Paediatric Consultatory first in a flat, and the library inside the Social Centre.

THE CHURCH/TENT IN THE CENTRE OF THE VILLAGGIO DEL SOLE

On the design of the church, named after San Carlo Borromeo, there was «the intervention of an exceptional client, the parish community of San Carlo animated by Don Gianfranco Sacchiero» (Brusutti 2002, 27). The church project was started in 1959. The construction of the church was started on 21 July 1961 and was inaugurated on 7 October 1962 (Sacchiero 1976). Father Sacchiero's ideas immediately met with those of the planners and together with the community they were able to pursue the same ideals. Fr Gianfranco, was one of the founding members of the *Associazione Biblica Italiana*, so

Fig. 01. The Villaggio del Sole neighborhood before the construction of the church, ca. 1957.

Fig. 02. The Villaggio del Sole neighborhood with the church in the center, ca. 1970

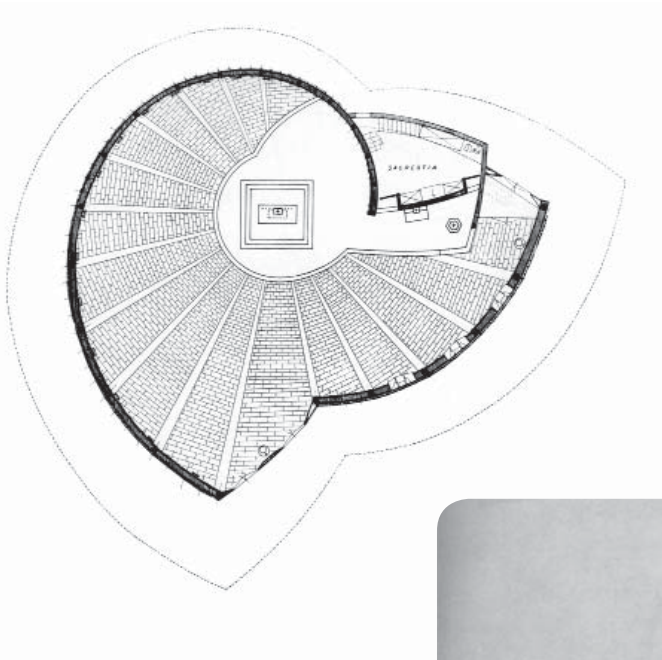


Fig. 03. Sergio Ortolani et al., San Carlo Borromeo, Villaggio del Sole, 1959-62; plan.
Fig. 04. Exterior view.
Fig. 05. Interior space.

much so that he was friendly nicknamed *don Bibbia*. The fledgling community (Fr Gianfranco was keen to use this term rather than parish),³ was formed in the school of sacred Scripture and liturgy in the wake of the ideas of the two movements, the liturgical and the biblical, thus ahead of the Council. Fr Gianfranco was a great believer in the formation of the parish priest and his community:

The priest cannot live off his income, the seminary is not enough for him to be equal to his mission. The priest must continually verify himself, question his ideas, purify his mentality, liberate himself, open up. This also applies to the Christian community: if the desire to rethink, to renew the mentality, to continually confront oneself is not born in it, there is a risk of blocking the novelty of God's action. The problem of every community is to be free, mentally elastic, capable of making turns and leaving behind many traditions, willing to accept and live each day with joy the novelties that the Spirit suggests (Sacchiero 1976, 22).

The planners, for their part, had desired a circular church and described the planimetric choice as follows:

In the barycentric area of the district, a wide curvilinear residential street delimits the area of the church, which rises in the centre of the area itself, and this is the reason for the planimetric solution adopted, which abolishes the actual façade and creates a volume open to all surrounding views, harmonising with the surrounding environment (Ortolani et al. 1963, 350) (Fig. 03-04).⁴

The community led by its parish priest defended and valued the central plan together with the designers (Brusutti 2002). There was a kind of communion of intent; ideals met and were well expressed in the words of the planners in the journal *Fede e Arte*, which are partly handwritten in a draft report kept in the parish:

The building presents itself, according to the evangelical definition, in the act of stretching out its wings to welcome and protect, while the ascending lines of the walls and the living masses that arise suggest motifs of elevation [...] towards the altar therefore, which is the visible centre of the litur-

gical action, but also the final point is of compendium of the space of the prayers, the entire sacred building converges. The totality of the faithful is present in an even visual unity and thus participates with immediacy in building the spiritual assembly around the mysteries of Christ (Ortolani et al. 1963, 350) (Fig. 05).

The placement of the altar, in the centre, not leaning against the back wall, free, with only the tabernacle is a novelty for Vicenza and anticipates what will be regulated by the post-conciliar instruction *Inter Oecumenici* in 1964 (Fiorini 2019). This is because the ideas that would later flow into the various documents, including those of the various European Bishops' Conferences, were not a complete novelty:

It was the fruit of the architectural experiences of the last decades in Europe imbued by the Liturgical Movement, particularly in Germany, France, and Austria in the 1950s (López-Arias 2018, 29).⁵

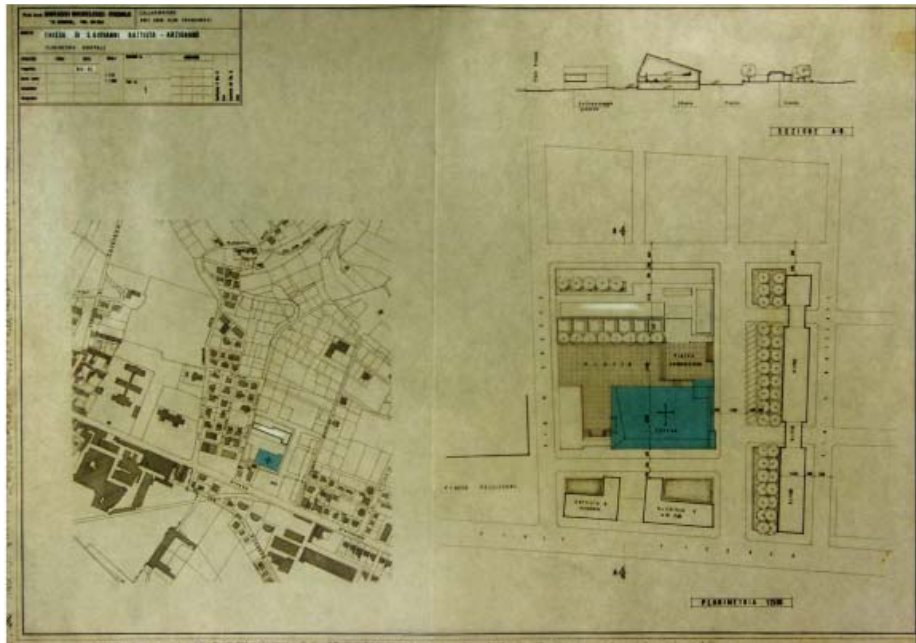
While the planimetric choice for Vicenza may have been a novelty, the designers were familiar with the contemporary debate on new churches. Musmeci himself was at the same time working with Giuseppe Vaccaro (1896-1970) in Bologna on the project for the *Barca CEP* district in Bologna, a city where the architect, with Pierluigi Nervi (1891-1979) was building the church of the Cuore Immacolato di Maria di Borgo Panigale (1954-62) with a circular ground plan according to the programme of new churches of archbishop Giacomo Lercaro (1891-1976) (Comiati 2020). With the same plan in Milan, Vico Magistretti (1920-2006) and Mario Tedeschi (1920-2005) had built the church of Santa Maria Nascente in the QT8, winner of the competition organised by the diocese of Milan in collaboration with the Milan Triennale in 1947.

The parish priest and congregation had «reflected a great deal with the architects on the meaning of certain [its] forms and structures» (Sacchiero 1976, 14), and the parish priest summarised the ideas he drew from his profound biblical knowledge with which he had discussed with planners and the congregation. He explained that the first sanctuary willed by God was a tent, «for it forces the whole family to live together [...] because [...] it means to the Christian in



Fig. 06. Sergio Ortolani et al., Villaggio del Sole, 1959-62; overall plan with the two possible church sites highlighted.

Fig. 07. Giovanni Michelucci and Aldo Pasquinucci, San Giovanni Battista in the Villaggio Giardino, 1964-69; general plan.



the Village that he must be close to God, dwell almost with Him» (Id. 15); the desire to gather around God is put into action in the covering that extends beyond the walls of the room, «the spreading of the mantle inviting one to seek under it all the warmth of love, defense and protection [...] Lk 13:44» (Id. 15). Jesus' highest commandment is instead made explicit by the 130 knots resulting from the interweaving of the beams built on the three logarithmic curves that «give the impression of a chaining, the chaining of mutual love [...] this interweaving of beams is increasingly fading as it rises towards the apex of the dome where there is light» (Id. 16). As the faithful enter, they are captured and absorbed by the spiral movement that converges their gaze on the altar, which

emerges mightily in its T-shape, like a rough cross, recalling the instrument of redemption and the place where Christ's sacrifice is perpetuated [...] it also appears as a great table, to which God invites us to eat the flesh of the Immaculate Lamb, a banquet to which he invites everyone, indeed he urges them to participate! (Id. 16).

Don Sacchiero, aware that the project would probably encounter some difficulties with the diocesan commission for Sacred Art, submitted the project directly to the Pontifical Central Commission for Sacred Art in Rome, which was then approved with praise. In the planning group, engineer Cattaneo played the role of RUP ante litteram and, wishing to access a public grant of 30 million lire,⁶ asked Musmeci and Ortolani to reduce the surface area of the roof from 1,000 square metres to 400. This soured relations with Musmeci so that the calculations of the structure were taken over by engineer Luciano Maggi.

The church was not always and by all considered to be in the centre of the space together with the other public buildings. The attached plan shows what the citizens read in the pages of *Il Giornale di Vicenza* on 2 February 1959. The diocese at one point proposed a change of site, instead of in the centre of the area dedicated to public buildings for the community, they wanted it in a higher position so that it would be clearly visible from the entire district; in this way it would no longer be barycentric but would take on an apologetic tone (Brusutti 2002). What convinced the diocese was

not so much the words but the practice of a community that made «the need for a central site tangible» (Brusutti 2002, 29) (Fig. 06). It was precisely the building site hut, just vacated by the workers and located a few meters from the place where the church was to be built, that was able to constitute itself as «the house of a God who comes to live together with mankind» (Sacchiero, 1976, 15), a church that precisely because of its location invited all the inhabitants of the Village without distinction to communion. Only in this way could integration *with* the civil community be born and signified. The quarrels that flared up were only quelled when the community-community got what it wanted for its own sake.

It was built with a State contribution based on Law 2522 of 18 December 1952, *Concorso dello Stato nella costruzione di nuove chiese* (State contribution in the construction of new churches), which grants «a contribution equal to the admitted expenditure for the purchase of the areas, if they are not provided free of charge by other entities, and to that relating to the construction of the rustic of the buildings» (art. 1), which is why it was completed with floors, finishes, liturgical places and works of art with the economic contribution of the community.⁷

THE VILLAGGIO GIARDINO

In the 1950s, the *Villaggio Giardino* (Garden Village) arose in Arzignano, near the *Officine Pellizzari* (Pellizzari Workshops), to provide accommodation for the workers who at that time worked double and triple shifts. The Village thus arose in the eastern part of the town between the parishes of Ognissanti and Castello and also included a large agricultural area, the one of Via Santo. The elderly in the new *Villaggio Giardino* began to attend St Joseph's chapel, which was attached to the hospital (Nori 1992); thus the first community began to form. Thus in 1963 Fr Nilo Rigotto (1927-90) was entrusted with the rectorate of the new parish of *Villaggio Giardino*, which still did not have a church. Don Nilo arrived there at the very moment when the great crisis began for *Officine Pellizzari* with the related redundancies that also caused considerable mobility among the inhabitants (Nori 1996). If the church in the *Villaggio del Sole* was preceded by the construction of an organically planned neighborhood, that of the

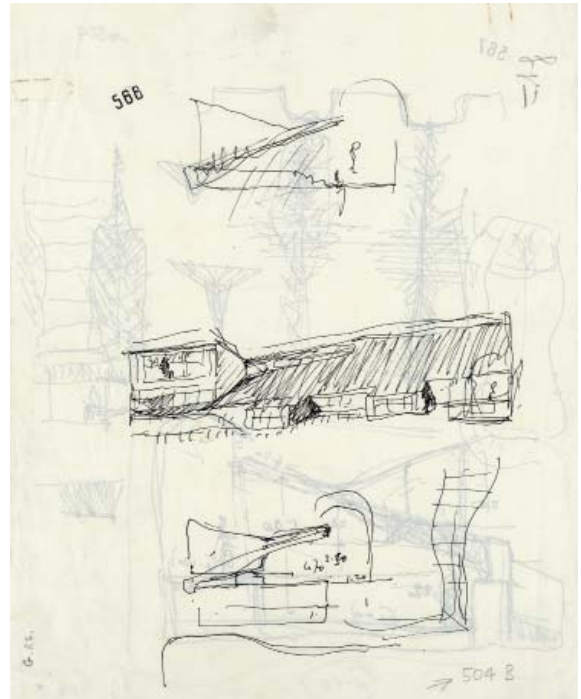
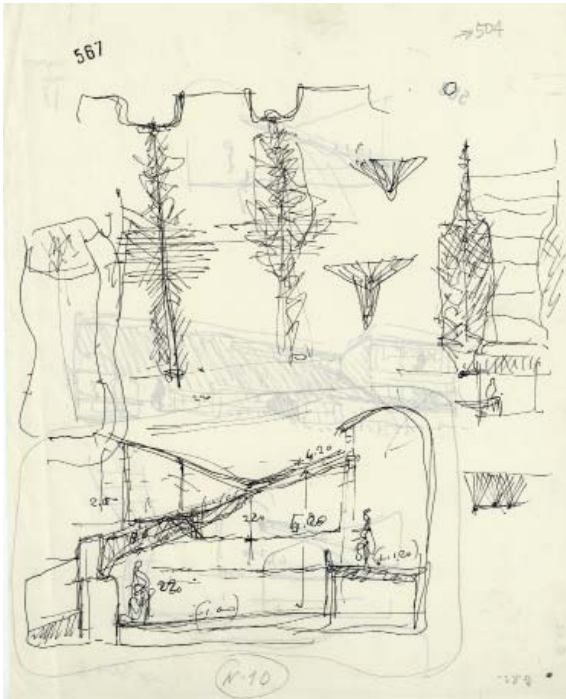
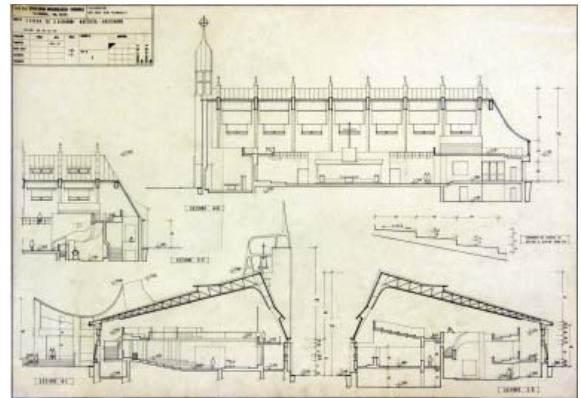
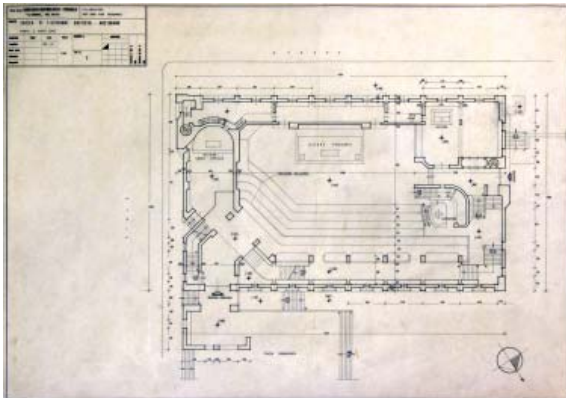


Fig. 08-09. Giovanni Michelucci, San Giovanni Battista in the Villaggio Giardino, 1964-69; sketches.

Fig. 10. Giovanni Michelucci and Aldo Pasquinucci, San Giovanni Battista, Villaggio Giardino, 1964-69; plan.

Fig. 11. Sections.



Villaggio Giardino would instead be an inverse operation: the church and later the *Casa della Comunità*, the primary schools and the square would be entrusted with the task of creating spaces for the community (Fig. 07) (Conforti et al. 2006).⁸

THE CHURCH OF ST JOHN THE BAPTIST

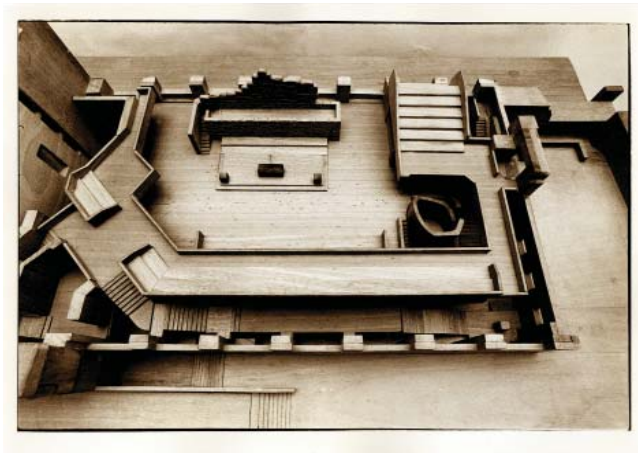
Fr Nilo Rigotto had been ordained a priest in 1951 along with 32 other fellow theology students, including Fr Gianfranco Sacchiero himself. Once ordained «they continued to experience mutual help and the exchange of ideas and experience» (Nori 1996, 156). The innovative approach to building the new church at the *Villaggio del Sole* was thus shared by Fr Sacchiero among his seminary companions. With the latter, don Nilo shared the same passion for Sacred Scripture of which he was a fine connoisseur and for the knowledge of which he spent much effort. Like Fr Sacchiero, Fr Nilo was a convinced advocate of pastoral care and catechesis based on the collective study of Sacred Scripture and saw social activities as necessary moments for the spiritual growth of the community. Both understand the scope of the Second Vatican Council and study its documents. Don Nilo said on one occasion urging his seminary companions to do the same: «I realised that especially after the Council I have to go back over everything, update what I studied in the seminary» (Nori 1996, 156); exactly the same idea as his seminary companion Fr Gianfranco Sacchiero. This thirst for research innate to his person led him not to rely on just any architect. Thus, before arriving at the choice of Michelucci (1891-1990), Fr Nilo and some members of the community went to see some churches and even went as far as Ronchamp to see Le Corbusier's church (Conforti 1992). Fr Nilo had an idea of a parish into which he poured a very innovative way of living and operating, and this led the parish priest and the community to call the set of rectory and parish works, *Casa della Comunità*.

In 1964, the committee *Pro erigenda chiesa* (for the erection of the church) was formed, chaired by the mayor of Arzignano at the time, Delio Giacometti (1922-2003), with the lawyer Antonio Urbani as secretary. Other members of the committee were:

engineer Ottaviano Vignati, who was to be the director of works, entrepreneur Fernando Anzolin, the then provincial secretary of the CISL metalworkers, Pio Fracasso, Almeria Carlotto, the great musician and composer Bepi De Marzi (1935), entrepreneur Callisto Dal Maso (1912-89), Iginio Fochesato and Mario Pomari senior. On 26 December 1964, Don Nilo with Deacon Giuseppe Nicolini (1939, who was later to commission the church of the Madonna ai Prati at Costo di Arzignano, also commissioned from Michelucci) and Bepi de Marzi met Giovanni Michelucci at the Autostrada church (Conforti 1992). At the end of their meeting, after illustrating the church, Michelucci said in an incipit in Tuscan dialect: «I will make the church for you, but first I must spend a long time with you, see your houses, understand your land» (Nori 1996, 128) (Fig. 08-09).

The proposal of the church reached the architect when he was already seventy-three years old, and what convinced him was the possibility of having «not so much a professional experience as a cultural and human one, which would prove to be extremely fruitful» (Conforti 1992, 24). The architect was not simply asked to design a church, but to translate the spiritual and social instances of the growing liturgical community; to build a work that, although commissioned by an individual, was «at the same time the product of the thought of a multitude that had expressed, by living, its preferences and needs, even before the work was born» (Conforti 1992, 24) (Fig. 10-13). The community's participation, through the instrument of the *Comitato pro erigenda chiesa*, was also economic, especially because between 1965 and 1966, «when the tacit dissent of the Diocese» (Conforti 1992, 25-26) and a series of bureaucratic problems put state contributions at risk.

In order to overcome the economic difficulties Michelucci renounced his remuneration, as did the impresario Giulio Tadiello who renounced his business profit.⁹ The friendship that developed between Don Nilo, Michelucci and some members of the community, including Bepi De Marzi, was such that when Don Nilo died suddenly, the group of his most faithful friends went to Fiesole to see Michelucci, almost a hundred years old, who said: «At a hundred



years of age, one can well go with the most faithful friends, with the dearest brothers» (Nori 1996, 154). The project was drawn up by Michelucci with the collaboration of architect Aldo Pasquinucci, who had already worked with him on other projects.

From the dialogues between Don Nilo, Michelucci and the parishioners (Fig. 14), certain instances emerged: the altar-cenacle in the centre enveloped by the steps for the community; the arrangement within the parallelepiped volume of the various places for the different sacraments, baptism, marriage, penance, the Eucharistic custody; the numerous entrances, each with its own name always linked to the different sacraments. They wanted to put into action the words of *Sacrosanctum Concilium* 6 and *Lumen gentium* 11. The role of commissioning in this project was so strong that one speaks of «a rare example of integrated planning between religious commissioning [...] and local authority» (Dezzi Bardeschi 1988, 187), even going so far as to call it a «co-design» (Sodi 2009, 54). The project was presented to the community in the town hall on 27 January 1966. However, this project turned out to be too financially burdensome. However, Don Nilo and the community did not want to give up on it and decided for a simplification of the project as happened with the Villaggio del Sole. At the end of October of that year, Don Nilo, echoing Michelucci's Tuscan expression of the day of their first meeting, said:

Our church is being built. [...] our committee has rediscovered the serenity and joy of putting all their energy into the realisation of a masterpiece, which still seems like a dream to us (Conforti 1992, 34).¹⁰

In the local diocesan newspaper on the third anniversary of Father Nilo Rigotto's death, another seminary companion sketches his figure by quoting a document from the Chiampo congregation in 1972 that was «judged as a coup made by a modern and [...] Protestant priest, because his then half-church

was still without the statue of the Virgin Mary» (Zampese 1993, 9) and some of the paragraphs headlined as follows:

It is necessary to change and walk together. Freedom and creativity, through the Spirit of God, must walk in harmony with collaboration and unity. True communion must come to the common till of priests and parishes (Zampese 1993, 9).

Don Nilo had come to all this through serious and in-depth study of the Council documents that «had first impressed him and then *overturned* his ideas» (Zampese 1993, 9). During an audit of the Chiampo vicariate in 1977 in the presence of the then bishop Onisto, don Nilo's proposals passed as *suspicious ideas* and *rupturing misunderstandings*, but not for the bishop who

with his head bowed and his hands on his knees, could do nothing in the face of such mental obtuseness and once again caught himself the accusation of being the bishop of the revolutionary priests (Zampese 1993, 9).

CONCLUSION

The example of Arzignano, among Michelucci's works—together with that of Livorno,¹¹ precisely because of the bond and collaboration established between commissioner and designer were felt as their own by the communities for which they were intended. Michelucci's other projects, on the other hand, had a mixed reception among community members, while they were more favourably received by bishops and commissions for sacred art (Sodi 2009). The architect Ortolani, without the collaboration of the engineer Musmeci, was commissioned to build two other churches in Vicenza, the church of San Benedetto abate in Bertessinella and the church of San Giuseppe lavoratore, which did not have the same procedural process in the relationship between designer and commissioner, nor the same architectural-liturgical results.

In the two cases examined we are in fact faced with two particular stories. On the one hand, we have a new neighbourhood/village, of an urbanistically structured satellite type, capable of forming a com-

Fig. 12. Giovanni Michelucci and Aldo Pasquinucci, San Giovanni Battista, Villaggio Giardino, 1964-69; model.

Fig. 13. External view, June 1969.

Fig. 14. Giovanni Michelucci on construction site, June 1969.

munity identity that takes hold immediately with the constitution of spontaneous organisms of aggregation and internal *governance*; on the other hand, we have a new community that comes into being in a local situation of profound economic crisis which, forced into mobility, requires rethinking by abandoning the «reassuring traditional structures» (Nori 1996). Both situations lead to a strong sense of identity and consciousness of uniqueness.

The abandonment of the authorial paradigm is therefore absolutely necessary, as mentioned in the introduction. This contribution shows that it is possible to speak of commissioning where a collective subject is recognised, a plurality that generates a creative network thanks to the fervour of the nascent state and the recognition of figures endowed with charisma as well as competence (Fr. Sacchiero/Community/Musmeci-Ortolani and Fr. Rigotto/Committee *Pro erigenda chiesa*/Michelucci). The lived experience is comparable to liminality, it starts in mature institutions towards which one maintains an ambivalent relationship of renewal and fracture. The theme of the formation and awareness of the client/customer is therefore neither decisive nor decisive. In fact, the process described has an inevitable margin of occasionality and unpredictability.

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NOTES

1. The diocese of Vicenza amounted 602,788 baptised and 691 priests in 1950, and consisted of 307 parishes covering 2.200 km².

2. Amintore Fanfani (1908-99), Minister of Labor and Social Security and exponent of the *Democrazia Cristiana* party, promoted in 1949 the construction of 300,000 social housing units in the Italian territory, which were built in a short time based on the design of prominent urban planners and architects. Three photographs, including one of the model and two of the neighborhood under construction, are contained in the book of Paola Di Biagi: photography n. 7, p. 18; n. 8, p.19; n. 9, p. 21.

3. The parish bulletin would be called *Comunità viva* (Living Community) precisely to fully express what Fr. Sacchiero wished to build.

4. The article was published by misnaming the church, San Benedetto, instead of San Carlo Borromeo.

5. «Era el fruto de las experiencias arquitectónicas de los últimos decenios en Europa imbuidas por el Movimiento Litúrgico, especialmente en Alemania, Francia y Austria en los años cincuenta».

6. According to Law No. 1416 of December 27, 1956, *Extension of tax benefits in new and reconstruction construction*.

7. «Rustic construction means the construction of the walls, roofing, including waterproofing and rainwater

removal, floors, fixtures, excluding fixtures, finishes, floors, artwork and also excluding altars, baptismal font, balustrades, pews and generally all furnishings» (art. 1).

8. The original design was in 1968, but underwent radical revision in both 1975 and 1977 with the completion of the Community House in 1981.

9. About Tadiello, Michelucci had write on the plaque placed at the entrance of the church: «I thank the master of art Giulio Tadiello whom I would have liked to be the builder of all my works».

10. This text is from the only letter Don Nilo wrote to Michelucci, while the latter wrote many to Don Nilo, dated October 22, 1966. Photocopy of Don Nilo Rigotto's letter, Parish archives, Arzignano, Lettere di Michelucci.

11. Parish of Santa Rosa with Fr Felice Munaro.

SOURCE OF IMAGES

Fig. 01, 06. Diocesan Archives, Vicenza.

Fig. 02. Photo Boraccino, 1962. The user who originally uploaded the file was Roberto Brusutti of Wikipedia in Italian, transferred from en.wikipedia on Commons, CC BY 3.0, <https://commons.wikimedia.org/w/index.php?curid=55327159>.

Fig. 03-05. Ortolani et al. 1963.

Fig. 07-14. Archivio della Fondazione Michelucci.