

The nomination of "Ivrea, industrial city of the 20th century" for inscription in the UNESCO World Heritage List offers the transmission to future generations of the outstanding universal value of a property of undoubted importance for architecture and urban planning, the result of a cultural and social project which was the real innovation of 20th century Italy. Innovation stimulated by Adriano Olivetti's reflection on the great changes of world capitalism and the ultimate expression of the positive relationship between man and work, work and environment, and innovation and culture. Years ago, using urban regulations, the Municipality of Ivrea started protecting the buildings that, today, form the nominated property; it also started promoting Olivetti culture through support and valorisation initiatives, aided and assisted by the immense support of the local and national cultural institutions set up and developed over the years to keep the memory of the Olivetti legacy live. Firstly, I would like to mention the Adriano Olivetti Foundation which, through the unceasing work of Laura Olivetti and her co-workers, and Ivrea, started the long journey which has led to the delivery of the Nomination Dossier. Rightful mention should also be made of the cultural institutions which have supported us - the Olivetti Historic Archive Association, the Industrial Cinema Archive, and the Natale Capellaro Foundation with the Workshop - Museo Tecnologic@mente. The academic and national cultural institutions which have worked alongside us, making material and essential documentation available for the nomination mustn't be forgotten either.

However "Ivrea, industrial city of the 20th century" wouldn't have been possible without the work of the Guelpa Foundation, a cultural body in Ivrea, and one of the most solid in Italy, which has financed the whole nomination process. The Fondazione Cassa di Risparmio di Torino (Turin Savings Bank Foundation) has worked with it, contributing to some of the specific preparations, and now there is Piedmont Region with significant support for some essential work of management and enjoyment of the nominated property. A property which combines industrial, cultural and social vocation, and harmonises interest and cultural value with the vocation of a place of work and socialisation. This is why the co-operation of the Canavese Business Parks Consortium was important in the development and drafting of the Management Plan.

Everything that I've mentioned so far would never have happened without the trust and support of the Ministry of Cultural Heritage, Activities and Tourism which, through its central and local offices, has guided us and worked with us. I'd also like to thank the Metropolitan City of Turin and the Municipality of Banchette, which borders Ivrea and contains part of the assets of the property. The creation of the Nomination Dossier is the result of the constant, careful, professional work of many people skilfully co-ordinated by the Steering Committee and the Co-ordination Group. A final applause must go to the colleagues in the Municipality of Ivrea, the municipal councillors and the council offices who have stimulated, taken an active part and favoured the creation of a project strategic for the future of the city, area and community.



Carlo Della Pepa, Mayor of Ivrea

A handwritten signature in black ink, reading "Carlo Della Pepa". The signature is stylized, with a long horizontal line extending from the left and a small flourish at the end.

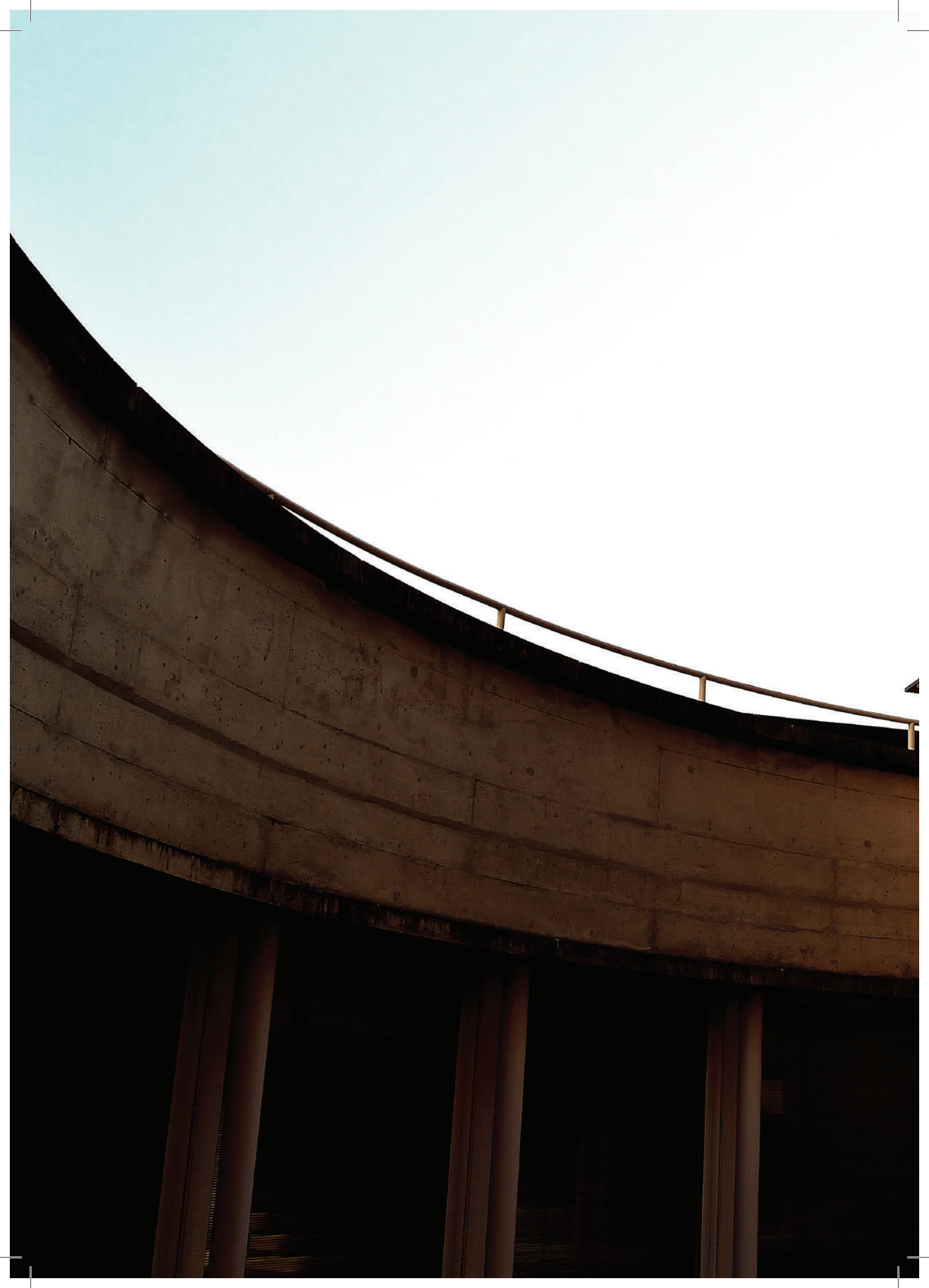


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EXECUTIVE SUMMARY



EXECUTIVE SUMMARY

STATE PARTY: Italy

STATE, PROVINCE OR REGION : Piedmont/Turin

NAME OF PROPERTY : "Ivrea, industrial city of the 20th Century"

GEOGRAPHICAL COORDINATES TO THE NEAREST SECOND: Latitude 45° 27' 27", Longitude 7° 52' 9"

TEXTUAL DESCRIPTION OF THE BOUNDARY(IES) OF THE NOMINATED PROPERTY

The nominated property covered a vast area that included industrial areas dedicated to services for the industry and society, and the residential units that absolutely represented its universal value. Its borders were defined following the layout of the roads in the city territories and the topographic features of some green areas in the nominated property. Given that at some points the border line was not evidenced, the perimeters were verified on the cadastral map of the city of Ivrea.

The focal point of the nominated property was Corso Jervis. The nominated property thus ran northward along Via delle Miniere; eastward along Via Nigra and Via Torino, skirting the plain of the Aosta-Torino railway; southward, following the topography of the area and the existing road structure; and lastly, westward along the borderlines of the cadastral land parcels.

The size of the buffer zone takes into account the physical structure of the area, its historic representative value, the perception of the place including its economic and ecological characteristics. The inhabitants' perception of the nomination values. The protection systems in the area. The area included in a perimeter to the north on the bank of the Dora Baltea, follows the railway track to the south and the administrative boundaries of Ivrea to the east.

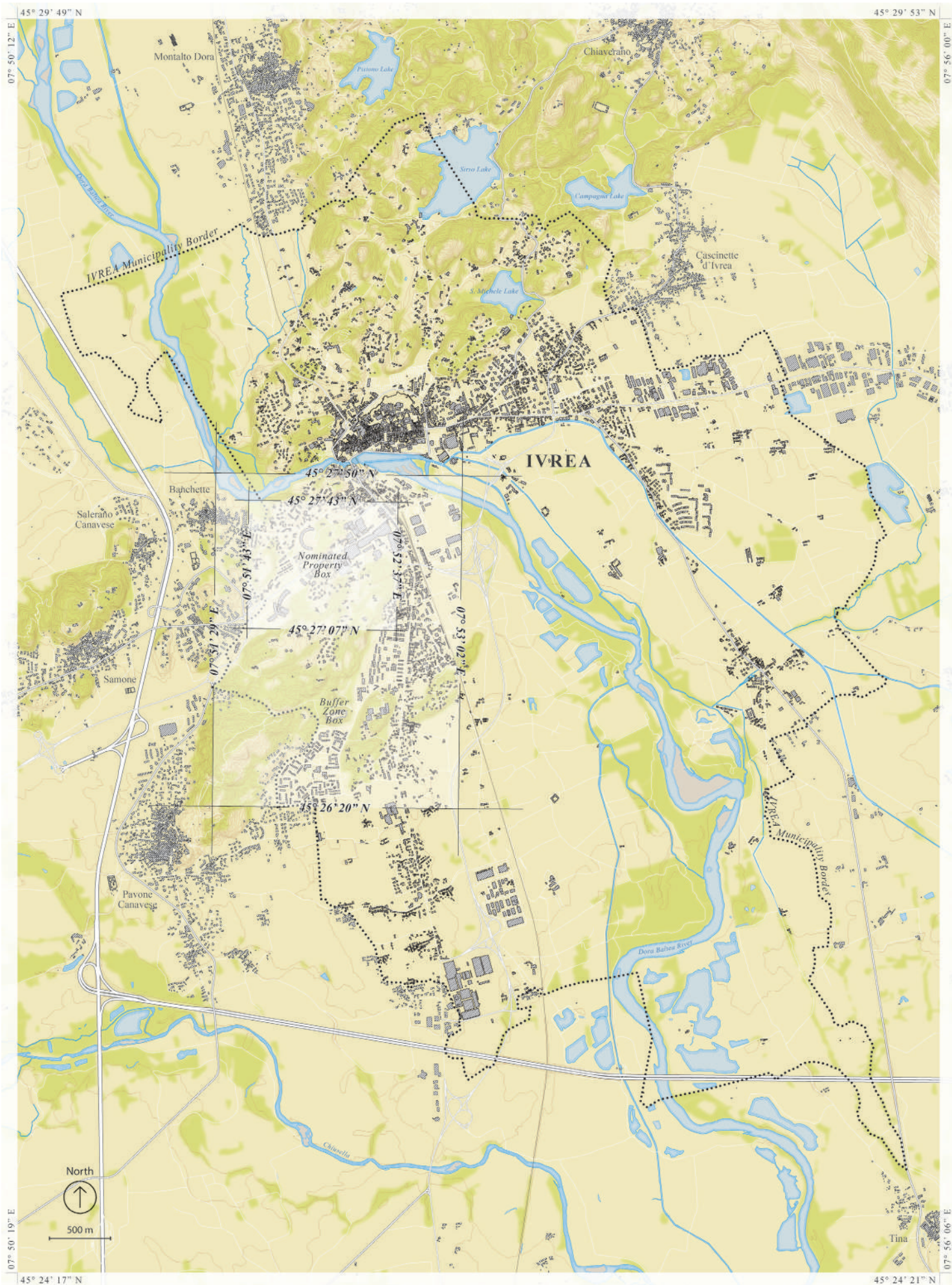
A4 SIZE MAP(S) OF THE NOMINATED PROPERTY, SHOWING BOUNDARIES AND BUFFER ZONE

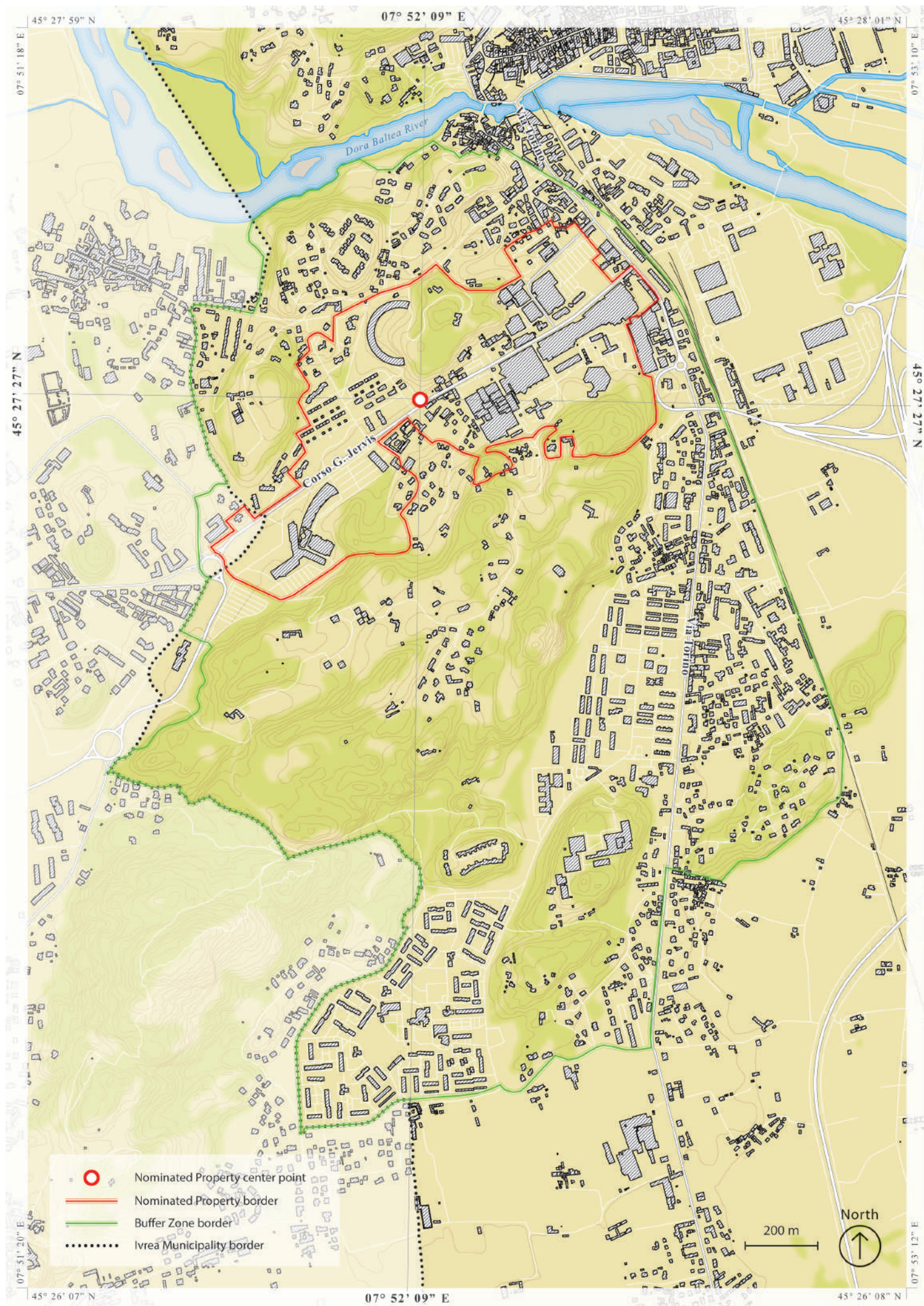
Two maps show the position and the delimitation of the nominated property of "Ivrea, industrial city of the 20th century" and of the related buffer zone:

1. Position of the nominated property and buffer zone (see also Figure 5.a.2)
2. Delimitation of the nominated property and buffer zone (see also Figure 5.b.1)

Fig. 1: Delimitation of the nominated property and buffer zone

Fig. 2: Delimitation of the nominated property and buffer zone





CRITERIA UNDER WHICH PROPERTY IS NOMINATED

Criterion ii: to exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning and landscape design

The industrial city of Ivrea represents a model of the modern industrial city and is an alternative response of outstanding quality, in structural and social terms, to the questions posed by the rapid evolution of the industrialisation processes.

The renewed organisational structure inside the factory coincided with the increased role of the factory in promoting experimental policies towards a new organization of town and country, thus transforming the city into an experimental laboratory for the theories and the planning debate of the 20th century.

Criterion iv: to be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history

The set of buildings that make up the industrial city of Ivrea form an outstanding series of well-preserved examples of buildings for industry, social service facilities and dwellings of outstanding architectural quality, among the first and highest expressions of a modern vision of the relationships of production, designed by the greatest architects of the 20th century and by the factory technicians.

These buildings date from 1930s to 1960s and their unitary, overall value lies in the synergy between new expressive capacity, which is typical of these modern architectures, and the acknowledgement of their being part of an exemplary economic and social project based on the community proposal.

Criterion vi: to be directly or tangibly associated with events or living traditions, with ideas, or beliefs, with artistic and literary works of outstanding universal significance

The industrial city of Ivrea represents the political manifesto of the Movimento Comunità (Community Movement), founded in Ivrea in 1947 and inspired by the proposal to reorganise the status developed by Adriano Olivetti in his book "L'ordine Politico delle Comunità" (The Political Order of Communities), published in 1945.

The Olivetti proposal stands out in the panorama of community proposals of the 20th century for the heterogeneity of community-based cultural references and for the role taken on by the factory, entrusted with acting as a driving force of wealth and the hub of social relations. The proposal became reality through the means provided by Olivetti and confirmed the vocation of Ivrea as a laboratory for a 20th century industrial city.

PROPOSED STATEMENT OF OUTSTANDING UNIVERSAL VALUE

Brief synthesis

The industrial city of Ivrea was built between 1930 and 1960 by Adriano Olivetti, based on an alternative design to the national and international experiences of the 20th century, which tended to develop according to two different models: on the one hand, the company town model and on the other hand that of the industrial systems which developed in the large urban agglomerations and had a strong impact on social and productive processes. The city of Ivrea is therefore an exceptional example compared with the widespread model of the industrial city of the 20th century, both in terms of the quality of the solutions proposed and of their methods of application.

The nomination consists in all the creations associated with Adriano Olivetti's industrial and socio-cultural project and is made up of a series of buildings designed by the most prestigious Italian architects who stood out on the urban fabric of the city, and of plans by the best-known Italian town-planners of the 20th century. These plans have left legible traces in the urban fabric. The industrial city of Ivrea is principally identifiable along the axis of Corso Jervis. The site hosts buildings for production, social buildings of service to industry and the citizens, and dwelling units. The plurality of forms of language and of architectural and town-planning culture, which are represented in the nominated property, show how Ivrea's architectural heritage represents a fundamental stage in identifying the repertoire of solutions developed by the designing culture of the 1900s, to respond to the crucial questions posed by the growth of the city and the countryside involved in the processes of industrialisation and which are permeated, in Ivrea, by the proposal of the Movimento Comunità (Community Movement).

JUSTIFICATION FOR CRITERIA

Criterion ii: to exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning and landscape design

The industrial city of Ivrea represents a model of the modern industrial city and is an alternative response of outstanding quality, in structural and social terms, to the questions posed by the rapid evolution of the industrialisation processes.

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Criterion iv: to be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history

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The Olivetti proposal stands out in the panorama of community proposals of the 20th century for the heterogeneity of community-based cultural references and for the role taken on by the factory, entrusted with acting as a driving force of wealth and the hub of social relations. The proposal became reality through the means provided by Olivetti and confirmed the vocation of Ivrea as a laboratory for a 20th century industrial city.

STATEMENT OF INTEGRITY

The nominated property includes all the essential elements that are fundamental for the complete representation of its values. Along the Corso Jervis road axis all the buildings are concentrated, dedicated to production, industrial services and dwellings, that characterise the innovative policies of the company and the settlement models of the industrial city of the 20th century experimented by Ivrea since the 1930s. The site morphology and area destination have not changed over time so that the relationships between buildings and between buildings and the urban landscape can still be observed today. On the whole, therefore, from an architectural and landscape point of view, the nominated property is well preserved.

STATEMENT OF AUTHENTICITY

Over time the nominated property has maintained its original characteristics; the change in production type which has involved Ivrea in recent years has meant functional changes for some buildings, which however have not altered their legibility, of which the original design remains recognisable, as do the architectural and composition qualities, together with the highly symbolic value of the industrial and socio-economic experience of Ivrea overall.

REQUIREMENTS FOR PROTECTION AND MANAGEMENT

The nominated property is subject to different levels of safeguard. The framework of instruments of safeguard and protection is wide and covers the different aspects of the nominated property. There exist, therefore, or have been initiated, specific instruments linked to the safeguard of the buildings forming part of the nominated property. These are flanked by instruments regulating the transformation of the territory on a regional scale (Regional Area Plan) and instruments of active safeguard (Quality Charter, Catalogue of the Types of Construction and Decorative Assets of Ivrea).

On a national level the heritage is placed under the protection of the 2004 Cultural and Landscape Heritage Code, which forms the corpus of state legislation on questions of cultural and landscape assets and represents the main source of legislation referring to the conservation, protection and promotion of the national heritage with a view to passing it on to future generations. According to the manner envisaged by the Code, the Superintendency of Fine Arts and Landscape has set in motion the procedure for the declaration of cultural interest for the properties of private ownership included in the proposed nominated property: the procedure concerns 11 buildings (in some cases a single provision concerns a number of buildings) for productive use, services to persons and businesses and for public services. As regards the two buildings of municipal public ownership, the designation procedure is initiated starting from a request by the owning body and will lead to a verification of the cultural interest as a result of which the declaration provision will be adopted.

On a regional level, the area comes under the Regional Landscape Plan of Piedmont Region, which recognises the particular aspects and character of the area, identifies its landscape characteristics and outlines landscape domains for which it prepares legislation for use and quality objectives, specifying prescriptions and provisions. The Regional Area Plan also carries out a function of protection on a territorial level of the choices under regional programming, coordinates the aspects of infrastructure and urban expansion and indicates the areas of protection and safeguard. On a municipal level, the main legislative instrument of protection is constituted by the Land-Use Plan of Ivrea and the Banchette Inter-municipal (inter-county) Land-Use Plan, which limit and govern the transformations according to the value attributed to the urban domains. Among the documents of the Ivrea General Land-Use Plan the Quality Charter is important, as it is one of the most important instruments for acquaintance with and management of Ivrea's modern industrial architectural heritage concerning the nominated property.

The Land-use Plan has also incorporated the Constructive and Decorative Assets Catalogue for Ivrea, thanks to which the modern buildings of the city have been listed and designed on a regional level as valued architectural assets. Statutory provisions are applied to the works on the buildings included in the catalogue, to their green areas and appurtenances. The objective of statutory provisions is the preservation of an integrity of the listed buildings, as similar as possible to the original ones, at the same time allowing modifications necessary to statutory compliance.

For the nominated property a management plan has been prepared which starts from the analysis of the existing management system and the critical situations detected and provides for specific strategies of acquaintance, conservation, interpretation and presentation, organised according to short-, medium- and long-term plans of action over 5 thematic areas: Coordination; Protection, Conservation and Documentation; Capacity building, Communication and Education; Presentation. In the different areas the management plan provides for coordinated action by the owners of the listed buildings and the local, national and international stakeholders and institutions. The implementation of the plan and the coordination of the involved partners is ensured by a Steering Committee made up of promoters of the Site Nomination. The involvement of the local community is ensured by specific actions under the Management Plan.

NAME AND CONTACT INFORMATION OF OFFICIAL LOCAL INSTITUTION/AGENCY

Mayor of the City of Ivrea
Comune di Ivrea, Piazza Vittorio Emanuele 1, 10015 Ivrea (Turin)
phone. +39.01254101, fax 012548883
sindaco@comune.comune.ivrea.to.it



A photograph of a building's exterior. The main feature is a large, light-colored wall with a mottled, textured appearance. To the right, there is a window with a grid of multiple panes, some of which are covered with white curtains. Above the window, there is a dark horizontal structure, possibly a roof edge or a balcony railing. The sky is a clear, bright blue. In the bottom right corner, there is a small, white, corrugated metal structure, possibly a roof or a part of a vehicle.

1.IDENTIFICATION OF THE PROPERTY

IDENTIFICATION OF THE PROPERTY

1.a Country

Italy

1.b Region/Province:

Piedmont/Turin

1.c Name of the property:

'Ivrea, industrial city of the 20th century'

1.d Geographic coordinates to the nearest second:

Latitude 45° 27' 27", Longitude 7° 52' 9"



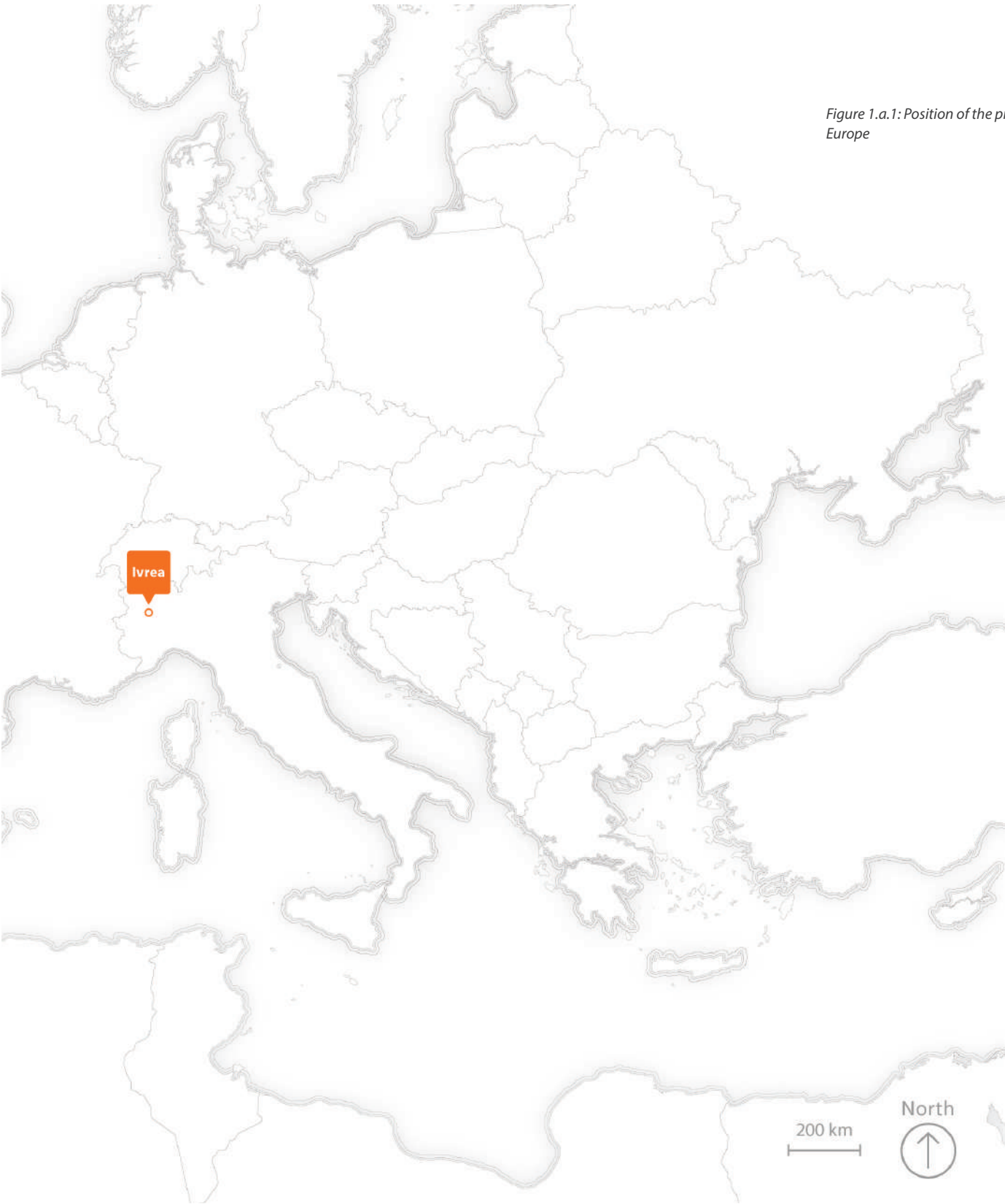


Figure 1.a.1: Position of the property in Europe



Figure 1.a.2: Position of the property in the State Party



Figure 1.b.1: Position of the property in the Region

1.e Maps and showing the boundaries of the nominated property and buffer zone

Map relating to the whole nominated property and buffer zone, as presented in Chapters 1, 4 and 5:

- Figure 1.e.1: Position of the nominated property and buffer zone.
- Figure 1.e.2: Delimitation of the nominated property and buffer zone.
- Figure 1.e.3: Delimitation of the nominated property and buffer zone on orthophoto base.
- Figure 4.b.2: Buildings with asbestos in the nominated property and buffer zone.
- Figure 4.b.4: Classification of hydrogeological hazard in the municipal area.
- Figure 5.d.5: The Land Use Plan referring to the property area.
- Figure 5.d.6: The Quality Charter referring to the property area.

See also, and with particular attention:

- Attachment 5.d.U: Delimitation of the nominated property and buffer zone on cadastral base, scale 1:2000.
- Attachment 5.d.V: Delimitation of the nominated property and buffer zone on Land Use Plan PRG2000 base, scale 1:2000

Maps relating to individual components in the nominated property and buffer zone, as presented in Chapters 2 and 5:

- Figure 2.a.2.1: Map of the area of Corso Jervis, municipal road in Banchette.
- Figure 2.a.2.1: Map of the area of Corso Jervis, Via delle Miniere, Via Pavone, Via Carandini and Strada Monte Navale.
- Figure 2.a.2.3: Map of the area of Corso Jervis, Via Beneficio Santa Lucia, Strada Monte Navale and Via Torino.
- Figure 2.a.2.4: Map of the area of Corso Jervis, Via Torino and Via Di Vittorio.
- Figure 5.a.2: Map of the ownership types with relative delimitations.
- Figure 5.b.1: Map of the types of protection and the relative state.

Fig. 1.e.1: Position of the nominated property and buffer zone



Figure 1.e.2: Delimitation of the nominated property and buffer zone

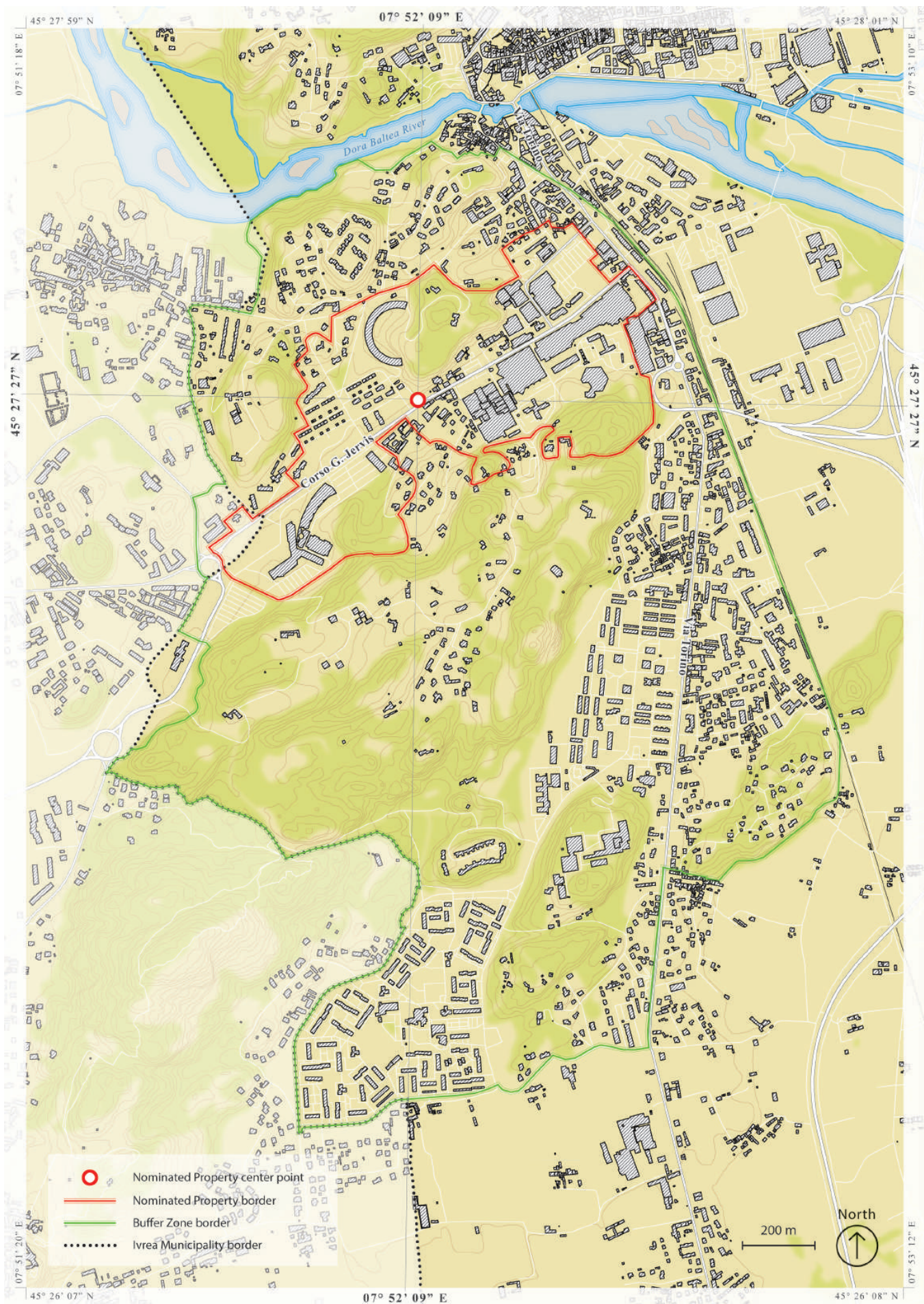


Figure 1.e.3: Delimitation of the nominated property and buffer zone on orthophoto base



1.f Area of nominated property (ha.) and proposed buffer zone (ha.)

Nominated property area: 71,185 ha

Buffer zone area: 400,481 ha

Total: 471,666 ha



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2. DESCRIPTION



2.a. DESCRIPTION OF PROPERTY

Ivrea is situated approximately 40 kilometres from Turin, the capital of the Piedmont Region, and its morphology is characterised by the River Dora Baltea. This river, running through the Canavese, flows into the River Po in Turin. In Ivrea, it divides the city into two distinct parts: the historic city and the 20th century city. The first part stems from the Roman Age settlement transformations up to the end of the 19th century and the second is characterised by the 20th century industrial growth of the city along Corso Jervis and Via Torino. The natural landscape surrounding the city is characterised by the long horizontal line of the moraine Serra di Ivrea which delineates the visual horizon of the city to the east and the outline of the Aosta Valley mountains to the north. This natu-



ral landscape is not just a backdrop but an essential part of the 20th century industrial city project. The area in which Ivrea is located is predominantly agricultural. From the start of the 20th century, it has been influenced by the transformation processes of the first Piedmontese industrial revolution. Since the 1930s, the growth of Olivetti has involved the entire urban structure turning the city and surrounding territory into a laboratory of spatial, cultural and social projects and ideas in response to the issues raised by such industrial processes and which, over time, has made it a national and international benchmark of industrial and urban culture.



Fig. n. 2.a.1: Corso Jervis, in the background, the centre of the city and the Serra Morenica (hill) of Ivrea

2.a.1. General characteristics

The nominated property makes up a significant part of the industrial area of the city. In total, this area covers approximately 70,000 hectares.

Within the nominated property are 27 heritage assets, including buildings and architectural complexes which are clearly recognisable. The buildings are discernible elements of building and industrial projects signifying the development and construction of the industrial city. Since 1934, these buildings have covered an area designated as a factory extension area and subsequent urban city planning established its function as a production and residential area. The area is characterised by the urban thoroughway of Corso Jarvis, which has not been subjected to any significant transformations over time. The history of the Olivetti company has contributed stability by having focused its production policies outside Ivrea since the 1960s, thus leaving the city to host its offices and workshops and maintain its land ownership in the area up to 1997.

2.a.2. Corso Jarvis

Corso Jarvis is one of the roads giving access to Ivrea from Turin. It is approximately two kilometres long, stretching from the borders of the Municipality of Ivrea with the Municipality of Banchette up to the Ivrea railway track which, in fact, closes off the city to the west. This road can, in all senses, be considered the hub of the industrial Ivrea given the massive presence of Olivetti built modern buildings for production which connect to it. These mainly date back to the years between 1952 and 1958. In the 20th century this part of the city assumed importance for its urban image of a modern industrial city contrasted by the historic centre that extends beyond the River Dora Baltea. Along Corso Jarvis, certain areas can be clearly recognised which are characterised by their range of uses and by the buildings that have maintained their architectural features up to today even during the ongoing refurbishments to which they were subjected in a series of functional transformations connected to industrial production. The area is, furthermore, characterised by large green areas, which are easily recognisable due to the vegetation making them distinctive. These areas are integral parts of the building projects and track the urban scale of projects not carried out hence, making them an essential part of the industrial city. Since the seventies, the area has been perceived as a coherent complex by the inhabitants as well as by visitors to Ivrea, even if it was designed and built for subsequent settlements and for incorporating diverse projects and important proposals from the great international debate on the industrial city and its decline over time.



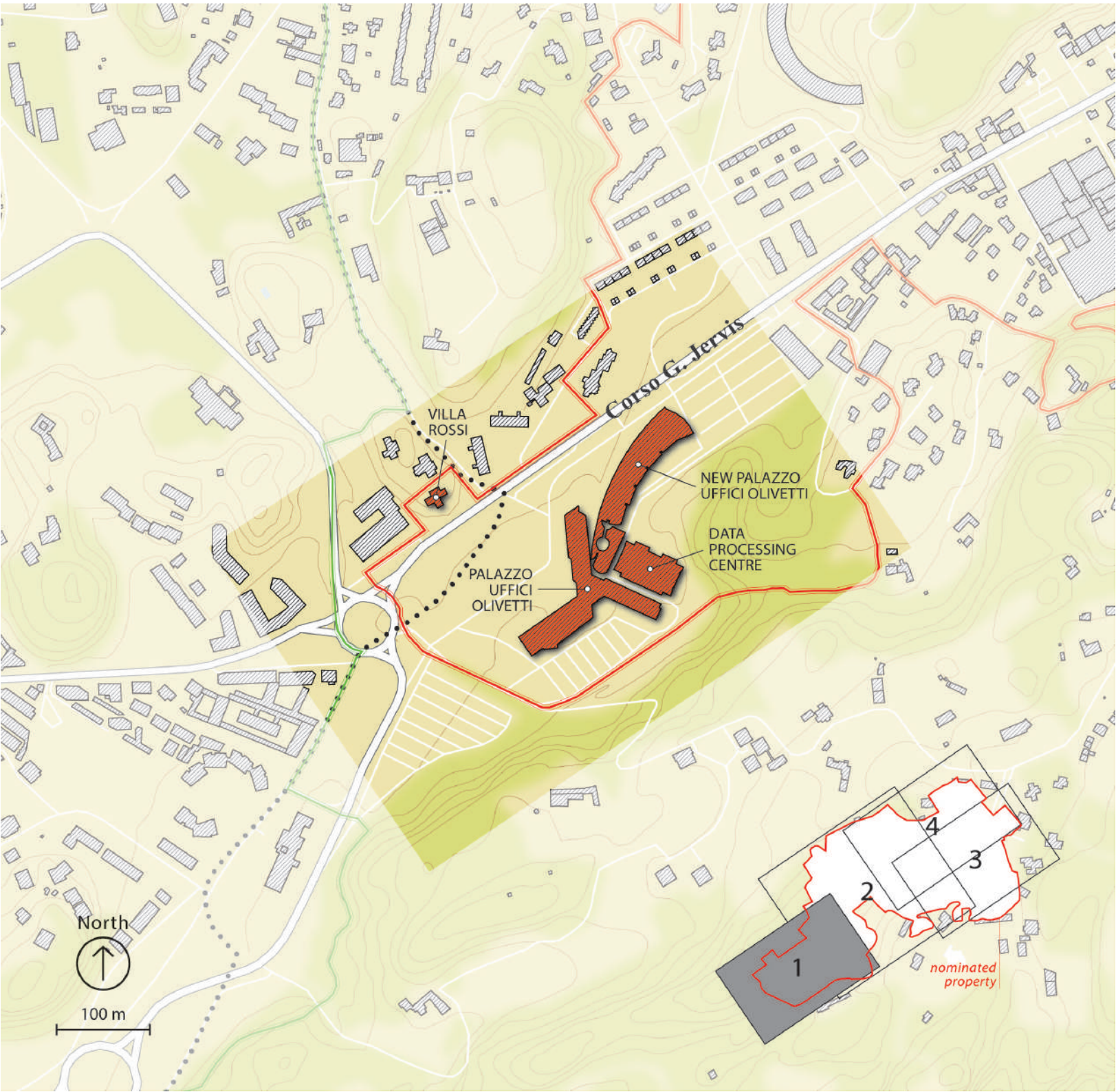


Fig. 2.a.2.1. Map of the area



Fig. n. 2.a.2.2: Palazzo Uffici Olivetti, south-west front, detail

Fig. n. 2.a.2.3: Palazzo Uffici Olivetti, view

Fig. n. 2.a.2.4: Palazzo Uffici Olivetti (office building), Nuovo Palazzo Ufficio Olivetti (New Olivetti office building), Data Processing Centre, view from the south

2.a.2.1. Corso Jervis area, strada Comunale di Banchette

This area is characterised by top level architecture and a large green space outside the buildings destined as offices. The buildings which are part of the nominated property are Palazzo Uffici Olivetti (Olivetti Office Building), Nuovo Palazzo Uffici Olivetti (New Olivetti Building) visible from Corso Jervis when travelling to the city centre and Villa Rossi, visible from Corso Jervis and opposite the Olivetti Office Building which belong to the Municipality of Banchette.

In the complex, it constitutes an entrance area which appears to be somewhat random. On closer observation it is a homogenous area which is, at the same time, notable for the office buildings that, even if designed at different times in the second half of the twentieth century, run alongside each other creating a complex and monumental system of urban scale buildings and for the particular location of Villa Rossi on a natural podium and fenced off by a reinforced concrete retaining wall with an impressive bas-relief creating a high visual impact. A large green space in front of the Olivetti Office Building further characterises this area and - even though remodelled in 2007 to create a roundabout between the Municipalities of Banchette and Ivrea - it has maintained the quality of the landscape by keeping the rows of cottonwood poplars which follow the stretch of Corso Jervis to the city centre as well as the plants located near to the perimeter of the offices which soften their visual impact.

Olivetti Office Building

Corso Jervis n. 77

This building was constructed as per the design of architects Annibale Focchi, Gian Antonio Bernasconi and Marcello Nizzoli (first studies 1952-1955; implementation 1960-1964) to meet the needs of Olivetti for a representative office that could also host the president of the company in a time of great industrial extension.

The building plan is laid out in three blocks, with angles of 120 degrees from one to the other and varying spans from 16 to 20 metres, connected by a central element. The central block is the hub of the building hosting a large majestic staircase similar to many offices built in those years for large industrial groups. Developed as an area where people could circulate within the complex, the staircase is an element in itself from an architectural point of view with its spiral metal load bearing design and made in wood and Carrara marble (the design was by Marcello Nizzoli and the structural calculation by Antonio Migliasso), crowned by a skylight in Murano glass to illuminate the inside with natural light.



The central block provides access for personnel and visitors to different floors and features by modular offices (11 and 16 metres), calculated on the basis of research carried out in the project phases on the operational needs of each work unit. The ground floor hosts the C wing to the north-east of the building, a large space destined for presenting Olivetti products. At the end is a large company meeting room which can still be seen today. In the A wing on the south-west is the guest area (designed by Ettore Sottsass Jr., 1968). On the outside, this eight-floor building constructed above ground (10 floors on the south-east side of the entrance from the car park floor) is distinctive for its large double height portico on the ground floor allowing walking through the north-west and north-east sides of the building. The foundation of the building is characterised by the stairs, cantilevers and protrusions in grey and white granite. This architectural element contributes to the synergy between the building and the green area opposite. On the portico side is the official entrance to the building which is a façade emphasised by an imposing projecting roof, a detail which brings to mind American office building models studied by the project team and the nearby bas-relief on grey stone by Marcello Nizzoli which brings the eye back to the foundation of Villa Rossi opposite. The external facade features a special concrete load bearing structure and the windows were designed differently according to the sun exposure of the wings orientation. Towards the east and the north-east, they are positioned on the external border of the load bearing structure and towards the south-west and north-west internally thus, altering the uniformity of the facades. The facade design was completed using modern materials such as anodised aluminium used for pantograph frames and precious stone such as pink granite used for the open structure and the white granite for the portico flooring. The use of the façade decorations with the marble sculptures and prestigious finishes inside the building (the landings are covered in boiserie which can still be seen and the marble in a variety of veining and shades was used for the corridors to in the different floors) emphasise the majestic nature of the building according to the representative standards and the stylistic elements of International style at the end of the 50s. Today the building is owned by a real estate fund and hosts offices of different companies.



Fig. n. 2.a.2.5: Data Processing Centre, south front

The Data Processing Centre (CED), finished in 1962, is in the area to the rear of the Olivetti Office Building and is currently hidden by the New Olivetti Office Building. This building was designed by the same architects as the Olivetti Office Building. It appears to be suspended on rear load bearing pillars compared to the building and on the perimeter glazed walls. The building is connected to the main building by a footbridge. The internal areas of the building have recently been adapted for new uses.

The large green area in front of Olivetti Office Building, bordered by rows of cottonwood poplars contributed to the original project and included an artificial hillock which is today lower and set further back than the original design to visually screen off the appearance of the building. The original project was by Pietro Porcinai (1963-1964), in collaboration with Annibale Focchi and the gardeners of the Vivai Canavesani. The project successfully combined the study of the plants and the visual perception of the place, today not easily visible due to modifications made to the green area and the border between the two municipalities of Ivrea and Banchette. The cottonwood poplars can also be seen from the rear area of the offices and act to screen off the parking areas.

New Olivetti Office Building

Corso Jervis n.73

Designed by architect Gino Valle (1985-1988), the whole building can be seen when travelling along Corso Jervis to the city centre. It has five blocks creating a wide curve laid back from the road connecting with the Olivetti Office Building. The blocks are joined together by cylindrical blocks and a concrete bastion-foundation terraced on the side of Corso Jervis to display the curve of the new building giving the visual impression of being connected to the Olivetti Office Building when far from the road.



*Fig. n. 2.a.2.6: Palazzo Uffici Olivetti and
Nuovo Palazzo Ufficio Olivetti, view from
Corso Jervis*

*Fig. n. 2.a.2.7: Nuovo Palazzo Uffici Olivetti
fronte est*



The foundation expands towards the eastern end in order to house the employees canteen. The entrance to the building is via a parking lot to the rear of Corso Jervis at the foothill of Montenavale. In the area at the front of the new building there is a rectangular space which finishes at the Olivetti Office Building completely grafting the two buildings also in appearance. The entrance features a floor to ceiling glazed wall which opens into the building lobby and inside onto a space with blue-grey and burnt sienna painted walls and columns.

The building is six floors high and has a façade that alternates long windows – marked by round pillars and a stretch of cement sidewalks – and striped brick masonry. The recessed white PVC windows and screened by pale coloured curtains to protect each glazed module from the sun thus changing the façade depending on the way in which they are opened or closed.

The building foundation has porthole windows that follow the connecting internal corridor between the canteen and the Olivetti Office Building. The foundation blocks and the connecting cylinder covering is level with the walkway through the hanging garden.

The ground floor of the building has technical areas and meeting rooms along the curved side. Access to the rooms on the ground room is provided by two parallel corridors whilst on the other floors the service areas are always at the centre of the building with two lateral corridors leading to the offices, all of which have external glazed walls.

The offices and corridors are closed off by mobile walls and have raised modular floors to ensure maximum flexibility of space. The inside also features special graphics to lead the visitor through the building.

This building completes the construction of the area and the development of Ivrea into a city offering industrial services between the 1970s and 1980s underpinning Olivetti's strong company corporate identity.



Fig. n. 2.a.2.8: Nuovo Palazzo Uffici Olivetti, north front, detail





Fig. n. 2.a.2.9: Villa Rossi, Olivetti Employees' Housing Advisory Office, south front

Fig. n. 2.a.2.10: Villa Rossi, Olivetti Employees' Housing Advisory Office, detail



Villa Rossi

Via Castellamonte n. 4

Villa Rossi, designed between 1959 and 1961 by Emilio Arentino Tarpino for the housing project commissioned by the Ufficio Consulenza Case Dipendenti Olivetti (Olivetti Employees' Housing Advisory Office) is situated in via Castellamonte when arriving from the south-east on a natural hillock in front of the Olivetti Building. The building is a complex of volumes set out on two floors, one of which is above ground featuring prestigious details such as the perforated ceramic panel used on the facade and the various coordinating covering materials. In addition, Villa Rossi is visually distinctive for its cement retaining wall which contains the garden embankment where there is bas-relief geometric motif designed by architect Marcello Nizzoli often found in different variations in many of his other designs, not only those in Ivrea.



Fig. n. 2.a.2.11: Villa Rossi, Olivetti Employees' Housing Advisory Office, south front

2.a.2.2. Corso Jervis, via delle Miniere, via Pavone, via Carandini and strada Monte Navale Area

Today viewed as a homogeneous area, this residential zone is nestled amidst green areas. This area which is today a group of dwellings (called Case Quattro alloggi [Houses with 4 homes], Case unifamiliari per dirigenti (Single family houses for executives), Case per famiglie numerose (Houses for large families) and single buildings (Edificio 18 alloggi [House with 18 flats], Residenziale Ovest [Western Residential Unit], Edifici per dipendenti Ufficio Consulenza Case Dipendenti Olivetti [Buildings for employees of the Consulting Office for Homes for Olivetti Employees]) which also confer a distinctive image on the landscape. Their distinctive features are the great variety of compositional and architectural solutions. These features can be found in all the residential properties built in the second half of the 20th century to manage the urban growth of Ivrea. Like the industrial implementations, the variety of residential interventions are a marked feature of industrial Ivrea and the result of a range of housing policies set in motion between the 1930s and the 1970s at different times in the history of industrial Ivrea heralding the contemporary architectural solution culture. In pictures from the 1940s the characteristic green area was cultivated and only ten years later in 1955, the architect Luigi Figini drew up a project for its temporary layout still visible today.

Dating back to the start of the 20th century, Villa Casana an historic building with a small villa annex immersed in parkland is set on the top of a hill to the north-west and was brought by Olivetti in 1952. Since 1998 and still today both Villa Casana and its small villa annex are home to the Associazione Archivio Storico Olivetti (Olivetti Historic Archives Association). During the times of production, the Villa was firstly the Ufficio Architetti (Architects Office) in 1953, then the Presidenza Olivetti (Olivetti Presidency Quarters) in 1957 and finally, from 1984 the Centro Odontoiatrico e Pediatrico Olivetti (Olivetti Dental and Paediatric Centre) whilst the small villa was used for the Olivetti kindergarten (1976).

Fig. 2.a.2.12 - Map of the area



House with 18 flats

Corso Jervis n. 98-100

This building is located at the farthest end of the area. Designed by Marcello Nizzoli and Gian Mario Oliveri in 1954, it is the last of the residential building projects in the area implemented up to the start of the 1960s. The building is made up of three blocks with flats designed in such way as to provide access to the eastern interior areas. On the west side, these three blocks have a single facade compared to the eastern front where different formal and compositional solutions can be observed on the facade on which the horizontal segments contain the entrance and the stairs on the south side, the fan folds on the north side and the use of prestigious materials such as blue clinker in the central block.

The independent entrance has visible pillars covered in different coloured ceramic tiles and a mosaic depicting elephants and other forest animals designed by Nizzoli. A type of projecting roof with a central oculus is supported by cast iron balusters. In front of the building is a bench and a cement kerb that borders off the perimeter of a sand pit that hosts a children's playground also designed by Nizzoli.

Fig. n. 2.a.2.13: Casa 18 alloggi (House with 18 flats), south front

Fig. n. 2.a.2.14: Casa 18 alloggi (House with 18 flats), north front



Houses for large families

Via Carandini n. 1, 3, 5, 7, 9, 11, 13, 15; Via Cena n. 1, 3, 5, 7, 9, 11, 13, 15; Via Viassone from n. 1 to n. 12.

This architectural complex is made up of seven buildings set out along a symmetric axis facing the south. The design was by Luigi Figini and Gino Pollini (1939 - 1941) and was the result of an exhaustive study of factory worker housing which from 1939 involved the two Milanese architects in exploring a range of designs and studies to shape the industrial city of Ivrea.

The flat roofs and external plastered and painted walls, which today are white, characterise the volume of these buildings clearly inspired by rationalist architectural models. The homes are set out on three floors with the stair blocks and bathrooms connected to the north whilst every house has its own small garden-vegetable garden and since 1951 a small garage. This nucleus of buildings like the ICO Workshops is well-known on professional and intellectual circuits where pre and post wartime modern architecture is discussed.



Fig. n. 2.a.2.15: The complex of Houses for large families seen from Corso Jervis

Fig. n. 2.a.2.16: Houses for large families, detail

Fig. n. 2.a.2.17: Houses for large families, Via Carandini, north front, detail



Single family homes for executives

Via Ranieri n. 2, 4, 6; Via Salvo D'Acquisto n. 1, 3, 5

This nucleus is made up of six single family homes on each floor and designed by Marcello Nizzoli and Gian Mario Oliveri between 1948 and 1952. Like the houses for large families, these buildings provide access to the living room-dining and study area to the south (together with the children's bedroom) whilst the bathroom and master bedroom are situated to the north. The exteriors alternate painted plasterwork and stone covered perimeter walls. As in the other buildings designed by Nizzoli and Oliveri, some elements such as the projecting roofs, handrails and external stairs confer special and "modern" features on these apparently simple buildings from a compositional point of view.



Fig. n. 2.a.2.18: Single family homes for executives, Via Bruno Ranieri

Fig. n. 2.a.2.19: Single family homes for executives, Via Salvo D'Acquisto, south-east

Western Residential Unit (Talponia)

Via Carandini n. 6

At the end of this area on the top of a hill is the western residential unit designed in 1968 by Roberto Gabetti and Aimaro Oreglia d'Isola. This Western residential unit – better known by the inhabitants and visitors to Ivrea as “Talponia” (“Molehill”) and had to provide accommodation for temporarily resident Olivetti employees in Ivrea.

The building was constructed on the edges of the Villa Casana park and exploited the artificially created sloping ground to make a complex on two floors with a semicircular layout. The foundations are completely underground and around 300 metres long. The building hosts 13 duplex apartments and 72 single apartments which are served by a fully covered road which can be identified from the outside by its Plexiglas domes. Today the building has been divided up into 81 individual properties. Like the New Olivetti Office Building, it marked the evolution of Ivrea from an industrial city to a service industry city between the 1970s and 1980s.



Fig. n. 2.a.2.20: Western Residential Unit, view of the pedestrian area of the building

Fig. n. 2.a.2.21: Western Residential Unit, view of the pedestrian area of the building



Buildings with four homes

Via Salvo D'Acquisto n. 2, 4

The buildings with four homes close off the residential area to the west. These houses consist of two staggered parallel piped shaped volumes and have a projected roof which overhangs the buildings, covers the stairwell and have a high impact roof garden. Externally, the two houses are distinctive in the depth of the balcony recesses (some screened by diagonally positioned steel rails), whilst on the inside the living rooms and master bedrooms are situated facing west, the bathroom and other bedrooms face the east. Designed in 1951 by Nizzoli and Oliveri, these two buildings provide a good example of the ongoing study into housing in Ivrea by the two architects and which resulted in the drawing up of a wide range of housing shapes contributing to making this city a laboratory of ideas and proposals.



Fig. n. 2.a.2.22: Case quattro alloggi
(Buildings with four homes), roof-garden

Fig. n. 2.a.2.23: Case quattro alloggi
(Buildings with four homes), east front

Villa Capellaro
Via Pinchia n. 10

Designed between 1953 and 1955 by Marcello Nizzoli and Gian Mario Oliveri, Villa Capellaro is part of the nucleus of villas designed for the factory executives by the architects already working in Ivrea on jobs commissioned by Olivetti. Villa Capellaro is distinctive for the research done into a special volumetric composition accentuated by the different solutions used for treating the facades (stone and plasterwork). As in the other buildings designed by Nizzoli, many elements of the composition often considered to be secondary take on the role of characterising the building and in this case we are speaking of the positioning of the open cement and stone masonry of the retaining wall and the horizontal beams with brise-soleil being prominent features of this architecture.



In this area are some significant examples of the original housing programme which are of quantitative and qualitative importance, put forward by Olivetti and managed by the Olivetti Employees' Housing Advisory Office (UCCD), amongst which the Fiò Bellot condominium (Via Pinchia 3; 1951), Villa Prella (corso Jervis 39; 1951), Casa Stratta (strada Monte Navale 8e; 1951), Casa Morucci (via del Lys 11; 1958) and Casa Perotti (via del Lys 9; 1958).

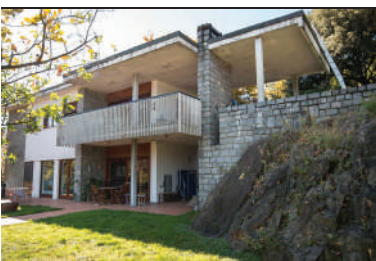


Fig. n. 2.a.2.24: Villa Capellaro, north front

Fig. n. 2.a.2.24b: Villa Capellaro, north front

*Fig. n. 2.a.2.25: Villa Prella, Olivetti
Employees' Housing Advisory Office, north
front*





These buildings, all designed by UCCD managed by the architect Emilio Aventino Tarpino – were financed by a loan from Olivetti to its employees offering a standard design later adapted to the needs of the client and his requirements. Like the single family houses by Nizzoli, the houses designed by UCCD are for single families taking into account the social ambitions of the employees and generally responding to certain compositional elements which when put together allowed for a wide range of solutions.

Finally on the strada Monte Navale one reaches Villa Gassino (strada Monte Navale 8f, designed by Eduardo Vittoria, 1955-1956) and Villa Enriques (strada Monte Navale 5, designed by Annibale Focchi, 1944). These buildings are part of a group of top level buildings destined for top ranking personnel designed by architects already working in Ivrea on jobs commissioned by Olivetti.

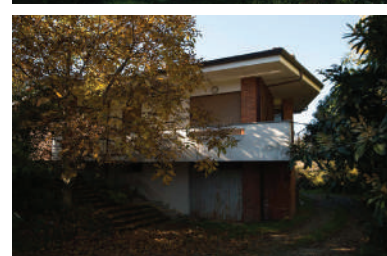
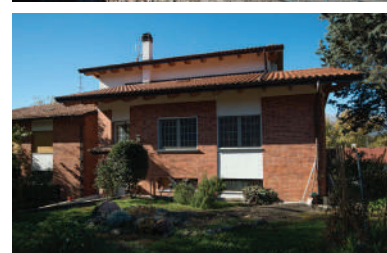


Fig. n. 2.a.2.26: Fiò Bellot condominium, Olivetti Employees' Housing Advisory Office, east front

Fig. n. 2.a.2.27: Condominio Fiò Bellot, Ufficio Consulenza case Olivetti, fronte nord

Fig. n. 2.a.2.8: Villa Enriques

Fig. n. 2.a.2.29: Casa Stratta, Olivetti Employees' Housing Advisory Office

Fig. n. 2.a.2.30: Casa Morucci, Olivetti Employees' Housing Advisory Office

Fig. n. 2.a.2.31: Casa Perotti, Olivetti Employees' Housing Advisory Office

2.a.2.3. Corso Jervis, via Beneficio Santa Lucia, strada Monte Navale and via Torino area

This is a homogenous area for the Olivetti Workshops and over time has become the symbol of industrial Ivrea.

On its perimeter in the rear area of the Workshops are different buildings characterising one of the most representative areas of the nomination proposal.

In this area is the San Bernardino Monastery bordering the hill of Monte Navale where the canteen and recreation centre buildings are located as well as the Olivetti training centre and a large area used for parking by the factory, the parts beneath which house the areas formerly used for warehouses and later turned into offices.

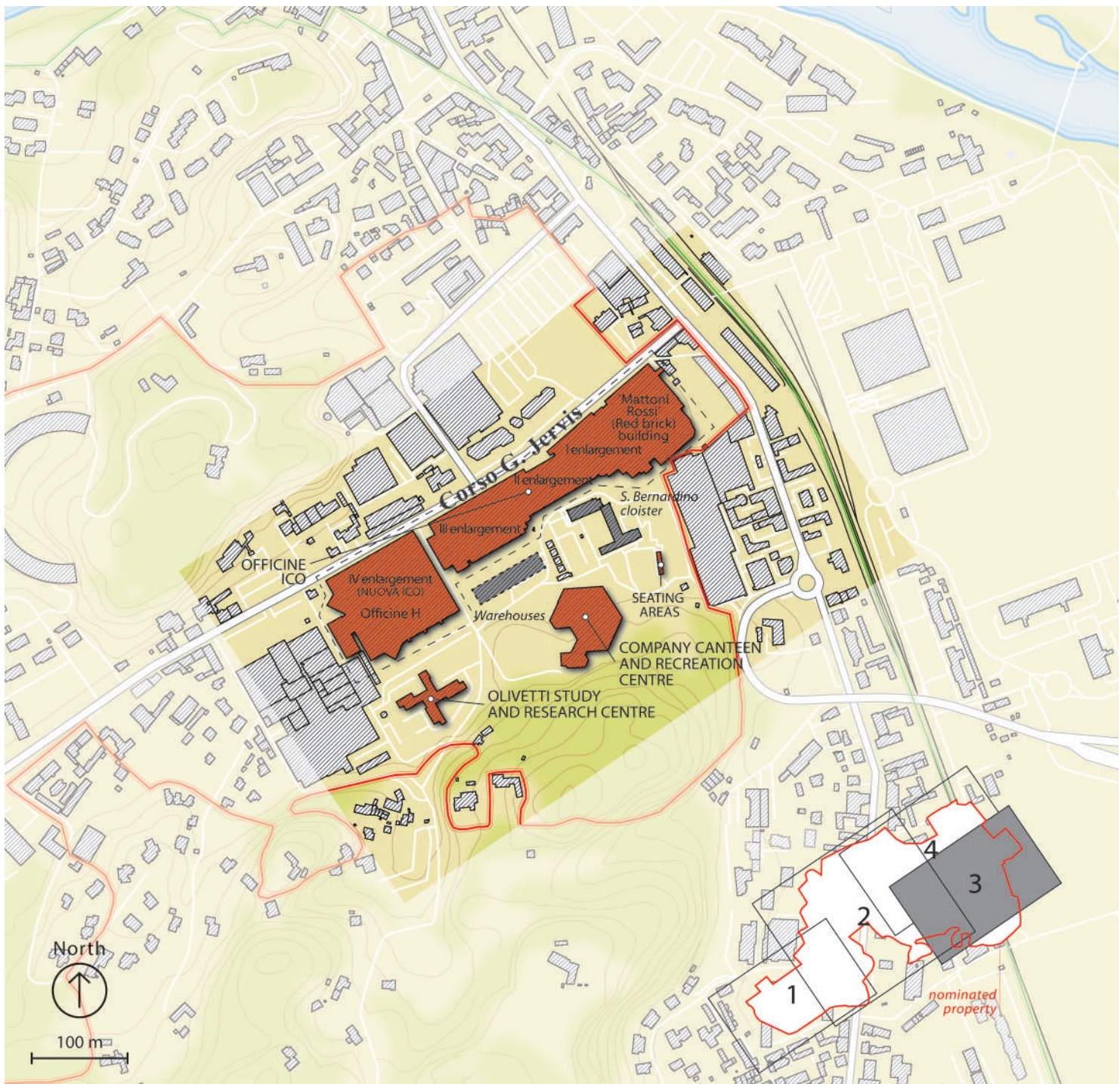


Fig. 2.a.2.32: Map of the area



I.C.O. Workshops (I.C.O. is an acronym of Eng. Camillo Olivetti)

Corso Jervis n. 11

Today the I.C.O. Workshops are one of the most notable industrial urban examples of the 20th century and the embodiment of "Ivrea, the industrial city of the 20th century".

Designed and built along the side of Corso Jervis the building of the I.C.O. Workshops block took place over a long period of time from 1898 to 1958 and involved the extension and addition of upper storeys until there was no more available space.

The workshops housed Olivetti production until 1955 then with the decentralisation of production expanded into the area of San Bernardo (from 1954), and then Scarmagno (from 1962) before hosting offices and laboratories until around 1977.

The first building at the start of Corso Jervis, called the "Red Brick" building, designed by Camillo Olivetti, is part of the original complex consisting of individual buildings located in the area around Corso Jervis. Part of the first building nucleus housed the OMO (Officina Meccanica Olivetti, 1926) [Olivetti Mechanical Workshop] building which is now part of the fourth extension of the ICO workshops, the joinery which now hosts the regional ARPA offices and the foundry (1922) certain elements of which can still be discerned near to the Centro di Servizi sociali [Social Services Centre] (see the description paragraph 2.a.2.4).

The "Red Brick" building is a factory block laid out over two floors which are above ground. The load bearing structure followed the Hennebique system with brick walls and is similar to many industrial workshops which characterise the urban scene at the start of the 20th century.



Fig. n. 2.a.2.33: Corso Jervis

Fig. n. 2.a.2.34: Officine ICO, 'Mattoni Rossi' (Red brick building) and first extension, north front



Fig. n. 2.a.2.35: Mattoni Rossi' (Red brick) building, north front

Fig. n. 2.a.2.36: Officine ICO, second extension, north front

The *first extension* of the Red Brick nucleus, clearly visible in Corso Jervis, was built between 1934 and 1936 to the design of Luigi Figini and Gino Pollini and included the Ufficio Fabbricati Industriale (Industrial Building Office) of the company. The extension included the construction of a reinforced concrete beam bridge with a service block behind which is a concrete and glazed wall visible from the road. This also signals the location of a large room covered by shed roofs in the rear area which hosts the new workshop. The new building was constructed of two perpendicular L plan blocks as seen from a zenith point of view. The shorter wing in Corso Jervis has 11 spans and the longer wing has 16 spans running parallel to the old industrial buildings. Over the years, the rear area of the new wings and the pre-existing building have been expanded and subsequent upper storeys have been added, some of which were designed by architect Gian Mario Celeghin.

The building structure consists of reinforced concrete frames with 4 metre inter-axes creating large areas for hosting the line production introduced into Olivetti in the 1930s.

The exterior of the building is covered by grès ceramic tiles in beige, the original colour became apparent after the reuse interventions of the 3rd extension in 2007. The façade of the building has continuous windows the original frames of which were subsequently replaced by industrially produced frames and at the base of the building is a glazed strip which lights up the basement service area.

The *second extension* (1936-1937; and 1937-1939) is a three floor factory block. It features an entrance into the factory and a glass facade consisting of two parallel glazed walls. The walls are covered by small ceramic grès tiles like the first extension.

The exterior glazed walls consist of an iron frame divided into 18 squares, which are repeated in order to cover the surface. The frames are positioned on the horizontal line of the ceiling and run in front of the structural pillars hence, giving the impression of continuous hung wall. The window casements consist of six 3 x 3 frames, the lower ones are fixed whereas the others can be opened with sashes (traces of the opening mechanisms can still be seen in the gaps in the wall). The interior glazed wall is laid back around 50 centimetres from the one on the roadside and the mezzanine area is a service area. The building has an identical structural framework to the first extension and

consists of 8 spans. The unusual curve of the road called for some ingenious architectural structural solutions from the designers during the design and building phases. There are visible traces connecting the first to the second extension obtained by laying back the new building which appears to be parallel to the first with a connecting element in the facade featuring small sash windows, concrete and glazed walls and the wing perpendicular to the building. This wing corresponds to the connection between the first and the second extension, which on the side towards the San Bernadino Monastery finishes in a stairwell closed off by a high impact and iconic transparent glazed wall.

The *third extension* (1939-1941) designed at a time of pre-war production is characterised by a new three floor factory block with a basement at an angle to the first ones in order to follow the stretch of Corso Jervis. This building extends along Corso Jervis for 18 spans and is up to 120 metres in length. The building again follows the framework of the pillars in the first extensions, which are denser in the basement. In the access areas on the ground floor and in the basement where the factory canteen and changing rooms are located, the pillars have an inverted basin shaped capital. On the outside, the facade is similar to the second extension in terms of the windows and the ceramic coverings on the walls. The two glazed walls have an intermediate space of 80 cm to house the hardboard covered wood panels which can be adjusted with a mechanical lever and are used as brise-soleil. In some places the internal glazed wall has been replaced by a concrete and glazed wall.

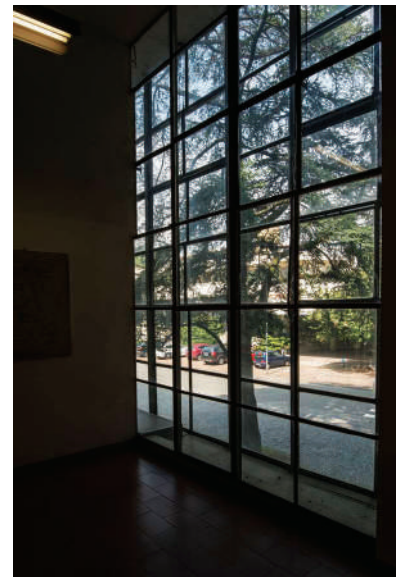


Fig. n. 2.a.2.37: Officine ICO, second extension, view of Corso Jervis

Fig. n. 2.a.2.38: Officine ICO, second extension, interior

Fig. n. 2.a.2.39: Officine ICO, second and third extensions, south front

Fig. n. 2.a.2.40: Officine ICO, second and third extensions, Salone dei 2000

The third extension employs many designs for solving the connection and joining problems between the different extensions carried out and for emphasising the modern style of the building. From this issue amongst others, the “Hall for 2000 people” was implemented. This is a large area symbolic of the history of the factory with a quadrangular layout designed in 1939 to solve the difference in height of the different floors in the first and third extensions. This was solved by using a double ramp making the internal space distinctive. This space is covered by shed roofs supported by pillars with a square capital with special iron open rigging. Attributable to this series of interventions is also the repeated construction of the connecting footbridge between the third and fourth extension designed by Figini and Pollini and the Olivetti Technical Offices. Over time, the footbridge which is laid back from the road has become a real part of the factory hosting offices and parking areas.

There were also many demolitions and reconstructions (1947; 1949) in order to arrive at the current state of the building which mostly concerned the last spans of the third extension implemented immediately after the Second World War and especially the facades on Strada Monte Navale. The third and fourth extension of ICO underwent a reuse project in 2007 for housing a call centre. In the building of the third extension this project led to the elimination of the second glazed wall to allow for the construction of a new armoured glazed wall with a thick dark metal frame to lessen the excessive visual impact of the original remaining facade. The inclusion of two stairwells in the existing building structure allowed for the building to comply with the workplace safety regulations.

*Fig. n. 2.a.2.41: Officine ICO,
fourth extension, east front, detail*





The *fourth extension* (1955-1958), named *New ICO*, is a 4 floor building featuring a closed square layout incorporating the structure of the Olivetti Mechanics Offices (OMO), which can easily be seen behind the glass curtain of the existing building on the side of the Strada Monte Navale. The load bearing structure of the new building was made of an 11.4 metre reinforced concrete portal. The *New ICO* also has double glazed walls which in some places were interrupted in the interior by concrete and glazed walls. In the original design by Figini and Pollini the facades have industrially produced frames with wider openings than those in previous extensions. On the glass facades are concrete flower boxes which can still be seen although they are no longer in use. These, together with the yellow and white grès ceramic vertical elements which house the access stairs, goods lifts and service areas, characterise the façade. A low horizontal block houses the entrance to the west side of the building designed by the factory technicians and Marcello Nizzoli. Colour studies on the building's blinds together with the colour of the floors and the machine tools positioned on different production floors as well as the external vertical elements have made this building an absolutely experimental and innovative spatial example of its time. In 2006, the reuse project of the extension also involved the *New ICO*, leading to interventions on the casements and the architectural characteristics of the building.

Since the 20th century, the inside courtyard of the building has been partially dedicated to courses run by the University of Turin and partly destined for cultural uses with the creation of a large multipurpose room (opened to the public in 2001). This second space is covered by a metal structure made of square shed roofs with 12 metres sides. These are placed on support pillars which have a tree-like opening on the upper part. The metal structure was designed by Eduardo Vittoria in 1956 as a modification to a *Covre* industrial patent and originally covered a space destined to house automatic lathes for producing mechanical components for typewriters and calculators.



Fig. n. 2.a.2.42: OOfficine ICO, third and fourth extension, south front

Fig. n. 2.a.2.43: Officine ICO, third extension, south front, additions

Fig. n. 2.a.2.44: Officine ICO, fourth extension (Nuova ICO), south front

Company Canteen and leisure centre

Strada Monte Navale n. 1



Fig. n. 2.a.2.45: Company canteen and leisure centre, south front

Fig. n. 2.a.2.46: Company canteen and leisure centre, south-west front

In the rear area of the workshop complex is the company canteen, a building nestled in the green land and set out on three floors on the north-east side and four floors on the south-east and south-west sides.

The building was designed by Ignazio Gardella (1953-1961), with the participation of the production engineer Roberto Guiducci in the design and building phases. Their collaboration also extended to a subsequent extension (1968-1970) project which was not implemented.

The building which is underutilized has recently undergone changes to the interior which saw the division of the rooms to make way for new production activities. The changes affected the spatial perception of the large communal areas on the ground floor on the north east and north west sides and a large part of the furnishings and system elements which were the distinctive features of the building creating a high impact iconography. Other interventions concerned the casements on different floors and the covering materials in some of the interior and exterior parts of the building were replaced.

A small portion of the great architectural design of the canteen interiors with marble coverings like the prestigious skirting board of the walls in the entrance atrium and building access areas can still be seen. The exterior has maintained its original image.

The building was destined to receive up to 1,600 people in its communal room serving up to 9,000 meals a day. In the large entrance atrium was an open space for hosting a range of recreational and cultural activities which were part of daily work life in the factory. In the upper rooms the areas were destined for other services for the workers and rest and reading areas.

Hence, the building played an important and symbolic role in the architecture employed in the design of the industrial city of Ivrea after the Second World War. Light years away from a mere strategy of image and a solely functional and typological research, the architectural design was inserted into a larger social, political and industrial design. To this was matched the great linguistic and compositional freedom of the architects who applied topics of architecture and ethics.

Outside the building maintains the difference in height of the terrain and provides an important panorama of the nominated property, by offering an original vision of the rear part of the I.C.O. Workshops and the Centro studi ed esperienze (Olivetti Study and Research Centre) in order to fully understand the historic city and the surrounding natural landscape. The relationship with the surrounding nature remains essential for gathering certain fundamental architectural and compositional features such as the hexagonal layout which characterises it and respects and follows the orography of the hill to promote the ongoing relationship between architecture and nature. The central block of the canteen, completely encircled by large walkable balconies that pass across footbridges and stairs, links up the different levels to give direct access on to the green area of the hill and the recreation and rest area. Along the perimeter of the first floor is a foundation where one can stop on the balconies and contemplate the landscape just as from the large windows which even if interrupted by the pillars provide a feeling of continuity protected by the balcony eaves.

The building gives the impression of prestigious architecture. Gardella took many suggestions from reading about the architecture of F.L. Wright which he used when studying the layout, colours and covering materials for the building and in some stunning architectural elements (such as the square layout flower box that surmounts the end of the long corridor of the area for receiving suppliers and houses the entrance to the ramp that leads to the lower level). Other prestigious details amongst which dark red lacquered railings and the shapes on the white marble elements in front of the balconies and the sides of the steps designed on a scale of 1:1, lead back to the compositional, design and construction method of the Milanese engineer.

Together with the Torre Velasca project by BBPR, the Spine Bianche quarter by Giancarlo De Carlo in Matera and the Arosio house in Arenzano by Vico Magistretti, the canteen was amongst the projects presented by the Italian group to the Congrès Internationaux d'Architecture Moderne (CIAM) in Otterlo (Holland) in 1959, and as evidenced by the project choices contributed to the start of a new and disruptive debate on the architectural culture of the time.

Finally the canteen designed by Gardella was the privileged subject of many important signature pictures for portraying the building and the activities carried out therein which contributed to emphasise the symbolic value and impose the way in which they should be read.

Next to the canteen and on the east side of the San Bernardino Monastery, as per the design of Ignazio Gardella (1954-1955), is the gallery-changing room, enhancing the recreation area of the canteen and monastery together with two tennis courts behind the monastery. This green area has small boules courts, benches and seats.

The gallery-changing rooms are a small asymmetric construction which beneath the steps host changing rooms and showers, the heating system rooms and an equipment storage area. The structure of the gallery is in reinforced concrete, the stairs and steps on the shorter side of the gallery were originally in concrete while the perimeter walls were in brown coloured clinker the same as those used for the canteen. The building is currently abandoned.

In this area is a vast parking lot and beneath this are the warehouses - workshop designed by architect Ignazio Gardella (1954-1955) which are visible from the road. The interior area of the warehouse areas was completely restructured in 1980 to host new office areas. From the outside originally covered with brown clinker, only a part of the base of the building and open pillars that support the parking lot have been maintained. The area was the subject of an important cinema-theatre project to be located between the canteen and the San Bernardino Monastery created by Gardella in 1955 and then not implemented. The project started in 1963 and later abandoned did however, transform the entire rear area of the workshops also in terms of the orography by establishing how the area was organised as it is today.



This area is completed by the unusual presence of the San Bernardino Monastery, a monastery complex started in 1455 by the friars minor of St. Francis and expanded in 1465. The Monastery was acquired in 1907 by Camillo Olivetti to turn it into his own home and in 1949 it was transferred to Olivetti (excluding the chapel which is owned by the Olivetti family). Today only the chapel can be visited thanks to the volunteers from the Spille d'Oro Olivetti (People who worked at Olivetti for 25 years). The rest of the complex is now empty after having been put to multiple uses.

During the canteen building works the west wing of the Monastery used as a barn was demolished. In 1958 and then between 1979 and 1981 Olivetti set in motion restoration works on the frescoes and the architectural complex.

The inside of the chapel is characterised by a pictorial cycle of frescoes dating back to between 1485 and 1490, the work of Gian Martino Spanzotti, recognised internationally as one of the most important of the trans European alpine period Renaissance pictorial cycles of the life and passion of Christ.

The design of the canteen and its relationship with the surrounding nature and the presence of the Monastery make this part of the industrial landscape of Ivrea absolutely original and outlandish when compared to the traditional areas in 20th century industrial cities.



Fig. n. 2.a.2.47: View of the rear of the ICO complex from the company canteen

Fig. n. 2.a.2.48: Company canteen and leisure centre, west front, detail

Fig. n. 2.a.2.49: Company canteen and leisure centre, stand

Fig. n. 2.a.2.50: Company canteen and leisure centre, stand

Olivetti Study and Research Centre

Strada Monte Navale

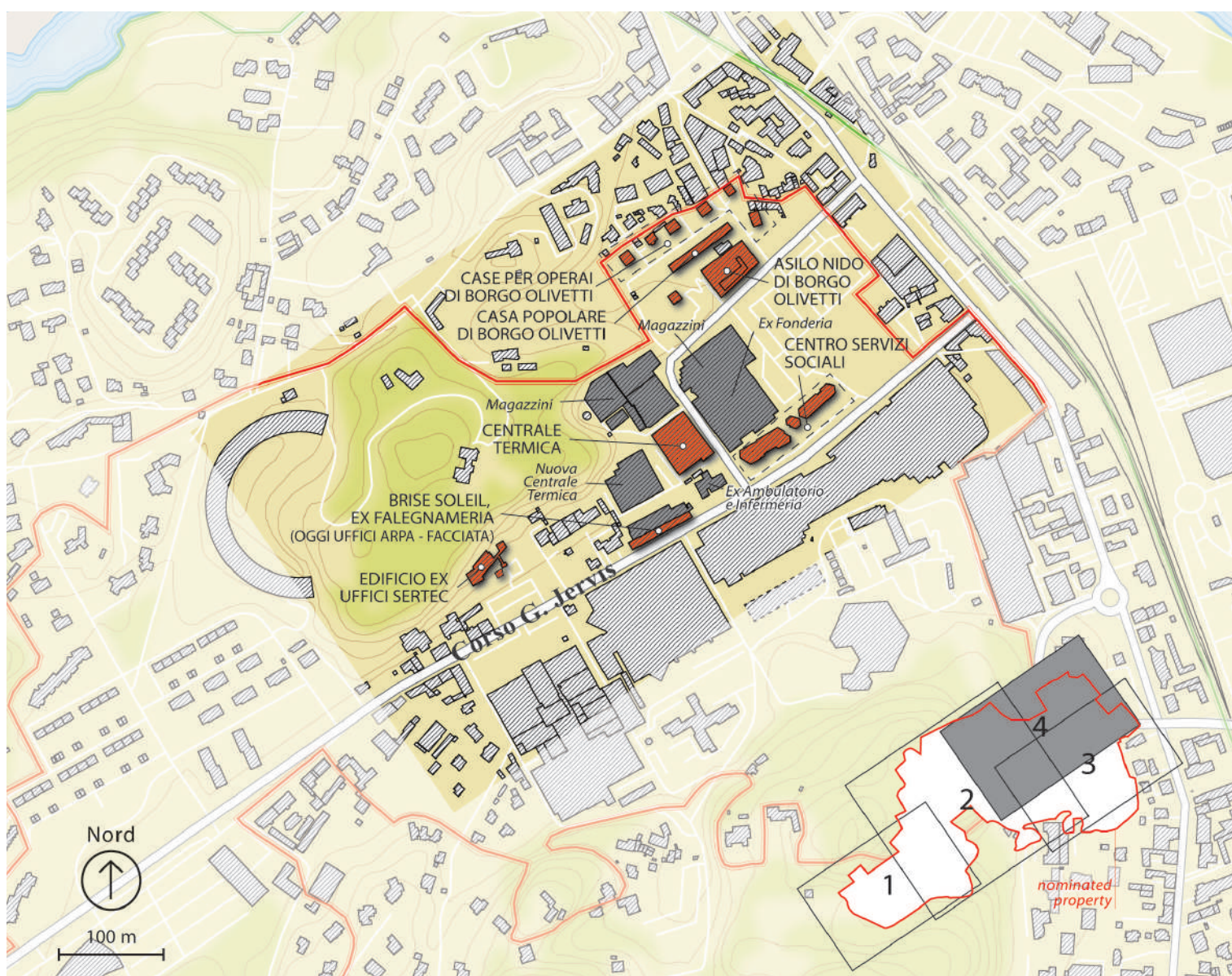
This building has three floors. With its large terraces it originally hosted training courses for Olivetti mechanical designers, a fundamental factor of this company's industrial and social policies. The architectural design was by architect Eduardo Vittoria (1951-1954) and the structural design by Pier Achille Caponago del Monte. In 1965 this building was extended as per the project drawn up by Ottavio Cascio. Modifications to the original structure were subsequently made by the Olivetti Technical Office the last of which was to a project by Ettore Sottsass Jr. (1999-2000) on the occasion of the opening of the Interaction Design School (2001-2005) an innovative international school of design promoted by Olivetti Telecom and Stanford University.

The plan of the building is based on four wings asymmetric in terms of width (from 9 to 12 metres) positioned inside the central access block containing the stairs, goods lifts and service rooms. The interior staircase is rhomboid with an overhead glass skylight.

The floors house different office areas which face on to the terraces and the large rooms destined for draughtsmen. The exterior is distinctive for the contrasting white colour of the horizontal beams and the vertical pillars with the blue gloss clinker covered walls which show off the structure of the building. The red cast iron window casements were changed in the subsequent refurbishing programme from the school of Sottsass Jr. The use of colour follows the linguistic style that Vittoria also used in other Olivetti buildings to emphasise the freedom of the architectural research aimed at overcoming functional principles. After the transfer of the design school, the building has hosted a range of telephony service companies.

Fig. n. 2.a.2.51: Olivetti Study and Research Centre, south front





2.a.2.4. Corso Jervis, via Torino and via Di Vittorio Area

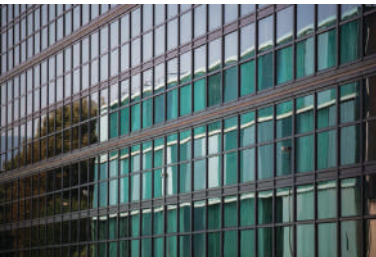
The area between Corso Jervis, via Torino and via Di Vittorio has a large shady car park and top quality architectural buildings built between 1902 and 1958, amongst which the Social Services Centre, the crèche, social housing, the houses for the workers of Borgo Olivetti and the central heating plant. In this area can also be seen parts of the Olivetti steel and aluminium foundry operational from the foundation of the company in the 50s; some buildings constructed in the 1960s and 1970s to a design by Ottavio Cascio - an Olivetti architect from 1950 to 1974 - used for warehousing; and the ex doctors surgery and infirmary. This area was destined for the greatest number of design interventions later not implemented concerning a range of studies and proposals carried out over time for a new physical organisation to make Ivrea an industrial 20th century city. Between the residential area and the area characterised by services to industry are two buildings which are a part of the history of the industrial city of Ivrea. Moving along Corso Jervis we come across the Former Sertec Office building and the former joinery, today the ARPA Piedmont offices. The former Sertec building (corso Jervis 60) housed the engineering of services for civil and industrial construction (from the installation design to structural calculations) founded by Antonio Migliasso, the engineer who followed all Olivetti building sites in Italy and abroad from 1948. The building was notable for its time, both for the function of Sertec as well as for the function of the Tekne company founded by Roberto Guiducci, a leading Olivetti technician and intellectual. Tekne is one of the Italian engineering companies, rooted in the technical departments of large industrial groups, which collaborated in many ways and on many different levels to the urban context construction process and the modernisation of Italy and other countries.



Fig. 2.a.2.52: Map of the area

Fig. n. 2.a.2.53: Former Sertec offices, view of the building from Corso Jervis

Hence, this building became particularly important both for tracking the historic activities of the processes and players rarely explored when constructing an industrial city and for the design by Milanese engineer Ezio Sgrelli (1968), who belongs to the few with 'brutalist' roots in Italy. This building, an extension of a pre-existing building, is set on a hill and is externally distinctive for its visible reinforced concrete vertical lift tower onto which the strongly projecting corridors were grafted and by the strongly jutting concrete projecting roof of the entrance on the ground floor. The inside, with an elegant office crowning the last floor, has an oval staircase leading to the floors set back with respect to the line of the façade, following the contours of the hill on which the building stands. The inside also features graphics and the use of red, in harmony with the pop culture of the time. In 2007, the architect Sgrelli designed the service area on the east side of the building applying the same architectural language and the same compositional features as in his first intervention.



The former joinery (corso Jervis 30 the original building dates back to 1927) is easily recognised by its coloured brise-soleil facade. This facade consists of a triple row of brise-soleil in fins of fibre cement supported by metal frames which depending on their inclination reflect the glazed surfaces of the ICO workshops adding movement to the facades and creating an original perception of Corso Jervis. The 1955 design was by Ottavio Cascio, a leading technician then manager of the Olivetti Technical Office, who used the brise-soleil fins on the façade as a composition figure in many of the building architectures in Ivrea such as the Olivetti industrial area in San Bernardo. The building, which at that time was



Fig. n. 2.a.2.54: Former Olivetti joinery, now ARPA Piedmont, detail

Fig. n. 2.a.2.55: detail of the glazed façade of the ICO Workshops, 3rd extension,

Fig. n. 2.a.2.56: Social Services Centre, Central Body, south front

Social Services Centre Corso Jervis n. 26

To the west of the route of Corso Jervis and towards the railway track is the Social Services Centre laying back from the road. The building design was by Luigi Figini and Gino Pollini (1955-1959) after they won the tender of those invited to compete by Olivetti. Roberto Guiducci and Paolo Radogna, production technicians at Olivetti contributed to the design. The building according to the initial design, later modified had to cover an area between via Di Vittorio, via Torino and Corso Jervis and house a cultural centre, social assistance services, the infirmary and the Olivetti HR office in four distinctive blocks. These blocks should have been open to the citizens of Ivrea by creating an area which integrated the factory services with the services of Ivrea becoming a public area. The building running parallel to the ICO Workshops consists of two blocks joined together by an



independent vertical block to allow it to follow the road and by its hexagonal layout seen also in the open structure of the building with three staggered floors. The ground floor is characterised by a portico supported by a hexagonal pillar positioned every two nodes along the structural framework hence, demanding the visible doubling up of the connecting beam. The portico is scattered with light wells and slits in the covering to open up the space to the sky. The varying light and vegetation contribute to an open and transparent architecture to satisfy the public demand. The building can be accessed on all levels from the ground floor using the stairs and raised walkways, from the first floor with its large walkable terrace and from the stair ramps that link the terrace to the solarium and all the areas initially designed to be open to the public. On the large terrace of the first floor, hexagonal portholes can be found which have been adjusted to follow the structural framework of the building which allows the trees to grow high and together with the flower beds and flower boxes to create a hanging garden ensuring that the quality and features of the arboreal plants are maintained as per the original building design. Research into top quality architecture is evident in some of the choices made during the implementation phases. The external hexagonal pillars are hexagonal section monolithic syenite blocks tapered towards the top. On the first and second floors the terrace elevations are made rigid by the small granite columns and mountings like the hand rails and gargoyles. On the second floor the organisation of the terrace space has been achieved thanks to the use of transparent curtains in elements of glazed terracotta grit to which the technical blocks have been added together with some elements from the masonry scenes and flower boxes covered in blue and yellow majolica. The first of the two blocks of the building was the library and the social services office and the other the infirmary and over time it also hosted other social services activities including the services of the children's summer camps and those of the Olivetti internal solidarity fund.

This work significantly represents the value of the Second World War debate in Italy and the international architectural culture was taken on by Adriano Olivetti's community project. The industrial strategies compared to company organisation are shown to be part of the cultural baggage of the architects and fed their theoretical and professional practice reflections in the field of the construction of an industrial city not just in Ivrea.



Fig. n. 2.a.2.57: Social Services Centre, east wing, second floor, detail of the solarium

Fig. n. 2.a.2.58: Social Services Centre, east wing, second and third floor

Fig. n. 2.a.2.59: Social Services Centre, portico

Nursery in Borgo Olivetti

Via Camillo Olivetti n. 34

Following the perimeter towards the north west is via Di Vittorio with the Olivetti nursery. This building was constructed between 1939 and 1941 and designed by the architects Figini and Polini. The interior furnishings were designed by the Olivetti in-house Technical Office in those days managed by the architect Gian Antonio Bernasconi. Hidden by the boxwood hedges which shelter it from the outside, this building is still used today for children's services under the management of the Municipality of Ivrea. Alongside the central building on the nearby hill with its visible diorite rocks and Mediterranean vegetation is the nursery playground which cannot be seen from the road and can be reached over a ramp from the inside courtyard of the nursery. The area has a pergola, fountain, benches, stone tables and a small portico for storing games which also serves as a rain shelter and is now closed off by sliding glass doors. A shallow pool (now a sand pit) on the turf completes the area. The central building is made entirely of stone with opus incertum walls and a crowning beam in plate covered concrete. From via Di Vittorio it appears as an articulated system of patios covered by mobile curtains protecting it from the sun and an open gallery that serves to protect the interior patios with a window to create an innovative relationship with the surrounding countryside and the interior rooms.

The interior of the nursery is divided up into large classrooms for children's activities and the upper fixed or tilt and turn glass doors, which are sliding on the lower area, open on to the sides of the building. The crèche rooms are arranged on the north east side and the nursery rooms are on the south side with the service areas such as storage rooms, laundry and cloakroom in the basement.

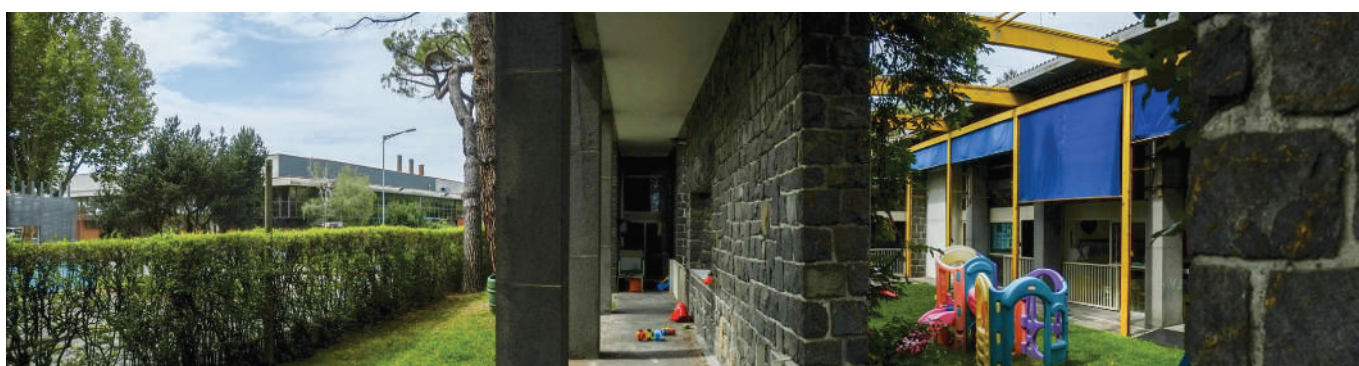
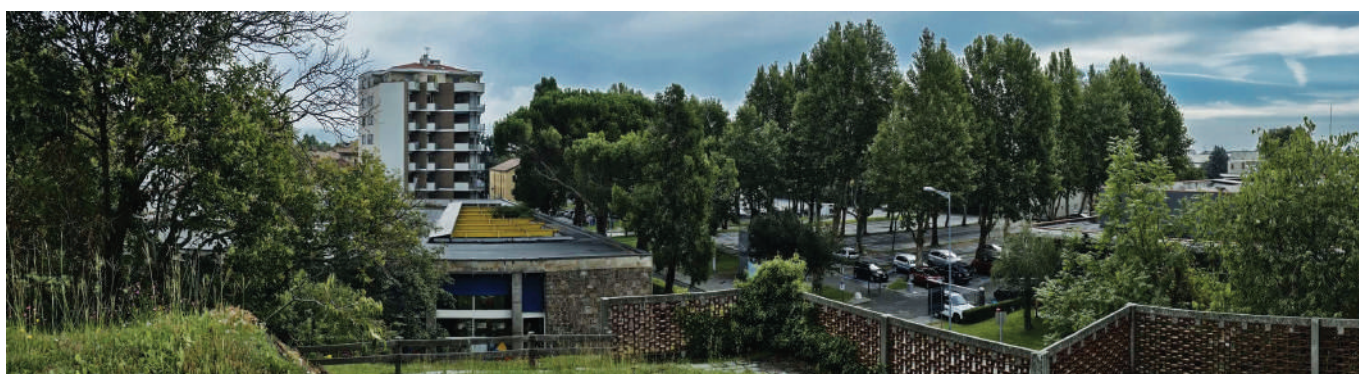


Fig. n. 2.a.2.60: Borgo Olivetti nursery school, internal courtyard

Fig. n. 2.a.2.61: Borgo Olivetti nursery school, view from the hill above the nursery school

Fig. n. 2.a.2.62: Borgo Olivetti nursery school, east front

The nursery entrance is in via Camillo Olivetti. Near the entrance a small building was constructed between 1952 and 1954 for the nursery formalities such as a paediatric and consulting surgery which today is used for the nursery management.

Packed with Le Corbusier quotations and reflections on the classic roots of modern architecture, the nursery is an important step in the research of the two Milanese architects. Together with the ICO workshop block and the first projects for the industrial city of Ivrea, this building soon appeared in publications of magazines such as "Casabella-costruzioni" to promote the debate on modern architecture and the construction of a modern and egalitarian society.

Borgo Olivetti Social Housing

Via Camillo Olivetti n. 26, 28, 30, 32

On the long perimeter side of the nursery is the Borgo Olivetti Social Housing, a multi storey building with balcony access designed by Figini and Pollini in 1939.

The building was the first to be built in a vast national building programme launched by the Fascist Institute for social housing which in Ivrea saw the active participation of Olivetti. Destined to host 24 families of employees in flats laid out over 4 floors above ground, the building runs along a north-south axis with the living rooms and bedrooms set out on the south side and the bathrooms and stairwells on the opposite side.

The ground floor with service areas is interrupted by the entrance stairs allowing to access the upper storey on which are the front doors to the apartments. The trees in between the social housing and the nursery were part of the original design and appeared in a subsequent project in 1951 by Luigi Figini.

The formal composition of the building is in harmony with modern international architecture models from the 1920s and 1930s and can be attributed to simple geometric shapes which in social housing is influenced by the room types and construction as shown in the use of the wood finishes on the balconies and the stairwells which employ solutions adopted in current middle-class buildings. Many of the composition elements and architectural features of social housing have become part of contemporary residential solutions for employee housing put forward by Sa.ce.po., the Olivetti employees cooperative.

Fig. n. 2.a.2.63: Borgo Olivetti social housing, north front

Fig. n. 2.a.2.64: Borgo Olivetti social housing, south-east front



Borgo Olivetti workers houses

Via Camillo Olivetti n. 7, 9, 12, 16, 18, 24



On the opposite side of the social housing are four of the six houses that make up Borgo Olivetti, the first nucleus of workers houses built in Ivrea in 1926 commissioned by Camillo Olivetti. The six single family houses are on two floors with a garden- vegetable garden and built in an area near to the many production buildings including the one built in the 1920s. The houses can be described using traditional vocabulary: pitched roofs, plaster walls with floral decorations, symmetric openings, windows with shutters. Their formal layout is typical of European and North American workers villages and garden suburbs between the 19th and 20th centuries. Their presence in Ivrea is one of the most important clues as to how, at the end of the 1920s, this small Piedmont city, thanks to the special company culture promoted firstly by Camillo and then by Adriano, became the chosen land and the laboratory of solutions and international programmes for dealing with the contemporary growth of the industrial city.



Fig. n. 2.a.2.65: Borgo Olivetti workers houses, Via Camillo Olivetti 9

Fig. n. 2.a.2.66: Borgo Olivetti workers houses, Via Camillo Olivetti 7

Fig. n. 2.a.2.67: Borgo Olivetti workers houses, Via Camillo Olivetti 12, Borgo Olivetti

Fig. n. 2.a.2.68: Borgo Olivetti workers houses, Via Camillo Olivetti 24, 18 and 16, Borgo Olivetti

Central heating plant

Via Di Vittorio

Heading south on via Di Vittorio the building for the central heating plant can be found. This very simple building was designed by Eduardo Vittoria (1956-1959). It is situated on the site of the Olivetti former joinery storage buildings in order to exploit the Mariotti tunnel, an underground tunnel and service infrastructure for all the Olivetti buildings.

Located on a podium to circumvent the difference in height of the road, the building is made up of three blocks arranged in a C around a central patio with a transparent lightweight shed roof overhung in iron and glass where the control station is located. Above these are burnished steel plate chimneys arranged in accordance with the three marine type boilers which have now been removed that supplied the necessary power to the whole industrial complex.



Fig. n. 2.a.2.69: Central heating plant, Via Di Vittorio, west front

Every area hosts a special type of machinery used for producing energy which was designed by taking into account the space needed for the internal movements and the loss of heat produced by the plants. The double height block which can be seen from outside contained the boilers while the two blocks on an above ground floor housed the turbines and compressors. From the exterior, similar to the other technical buildings for production design by Vittoria in Ivrea have, over time, become useful design models for the Olivetti Technical Office. The building features a lightweight glazed area at the base of the complex above which is a windowless space. The three part glazed facades of the base areas provide a great amount of interior light and on the upper and lower parts is an opal glazed wall.

The central glazed band is in three parts and features two tone blue and grey enamelled metal mountings.

The curtain walls in the building were made with hand painted enamelled tiles and subsequently terracotta and red clinker for the central block and blue for the boiler room area. A continuous flower box is covered in ceramic tiles like the cornicing cement parts which border the building at podium level. The prestige of the covering materials used, the colours, the laying of simple modular systems and the flower box help one to understand the personal research of Vittoria concerning industrial architecture topics which in Ivrea led to designs far from the functional architecture of the 1920s. The plant worked uninterruptedly from 1959 to 2003, before being replaced with a new cogeneration plant. The building is currently empty and asbestos removal interventions are underway.

2.a.3. Buffer Zone

The area included in a perimeter to the north on the bank of the Dora Baltea follows the railway track to the south and the administrative boundaries of Ivrea to the east. The south west border runs along the border of Canton Carasso, taking in the perimeter of the Bellavista district and the bordering wooded areas.

The buffer zone perimeter includes via Torino to the south, an area of expansion up to the 1940s where the areas destined for the workers residential settlements were located. The residential settlements in the buffer zone are all different. In this area the quarters of Canton Vesco, Canton Vigna and Bellavista are located and were constructed by Olivetti, as was the case with many other large Italian companies, in collaboration with the large National housing programmes (from the autonomous Fascist Institute for social housing to the INA-Casa programme and then Gescal). Collaboration with national housing programmes led not only to a collaboration between the State and private companies in decisions concerning the allocation of dwellings but also in a collaboration on the choice of the locations for the settlements on regional scale. These quarters have undergone continuous densification and preserve certain social services buildings of marked architectural value designed by the great Italian architects of the second half of the 20th century within their boundaries. In the area there are also a great number of single family homes attributable to the housing programme coordinated by the Olivetti Employees' Housing Consultancy Office operational up to the start of the 1970s and represented by important examples in the nominated property. The buffer zone is also affected by the construction processes which started in the 1960s due to the enlargement of the San Bernardo production area and the creation of a new production area in Scarmagno which, from a social and structural point of view, changed the entire surrounding territory. The result of these production premises was the intensification of housing constructions along via Torino sponsored by the employee cooperatives which involved the work of the architects and town planners already working with Olivetti on the construction of the industrial city. Alongside these residential and industrial areas can also be seen large agricultural areas which have always characterised the urban landscape of Ivrea and its nature areas with special landscape and geomorphologic features.

As a whole the area has not undergone substantial changes in terms of its morphology, a process which has contributed to maintaining the integrity of the area but a change was recorded in the flows of people due to the changes in Olivetti production which led to the closure of production. The same process involves the nominated property and contributes to maintain its perceptive and identitarian features.

Fig. n. 2.a.3.1: Rent to buy houses for employees, Via Fratelli Cervi, Canton Vigna, west front





Fig. n. 2.a.3.2: Canton Vesco district

Fig. n. 2.a.3.3: Canton Vesco district, kindergarten, building intended for the kindergarten, west front

Fig. n. 2.a.3.4: Canton Vesco district, Chiesa del Redentore

Fig. n. 2.a.3.5: Canton Vesco district, Waldensian church, west front

2.b. HISTORY AND DEVELOPMENT

Introduction



Fig. n. 2.b.1: Cover of the catalogue *25 anni Olivetti*, by Renato Zveteremic and Guido Modiano, 1933

Source: Associazione Archivio Storico Olivetti

Fig. n. 2.b.2: A page of the the catalogue *25 anni Olivetti*, by Renato Zveteremic and Guido Modiano, 1933

Source: Associazione Archivio Storico Olivetti

The history of Ivrea, industrial city of the 20th-century, traces to the symbolic year of 1934, the year in which Adriano Olivetti took the reins of the family's factory. The start of Olivetti's management coincided meaningfully with that of an unequalled modernization process that regarded not only the factory's internal organization, but also the city and its surrounding territory.

To fully understand the framework in which the construction of the model of the industrial city developed, it would be fundamental to have direct knowledge of the new production realities which both Camillo Olivetti, the founder of the factory, and Adriano undertook in the USA. Their belonging to the urban elite, which at the start of the 20th century reflected on the social and political issues induced by the effects of industrialization, and considered the city and its construction as the fertile ground for ideas and projects for the building of social modernization strategies.

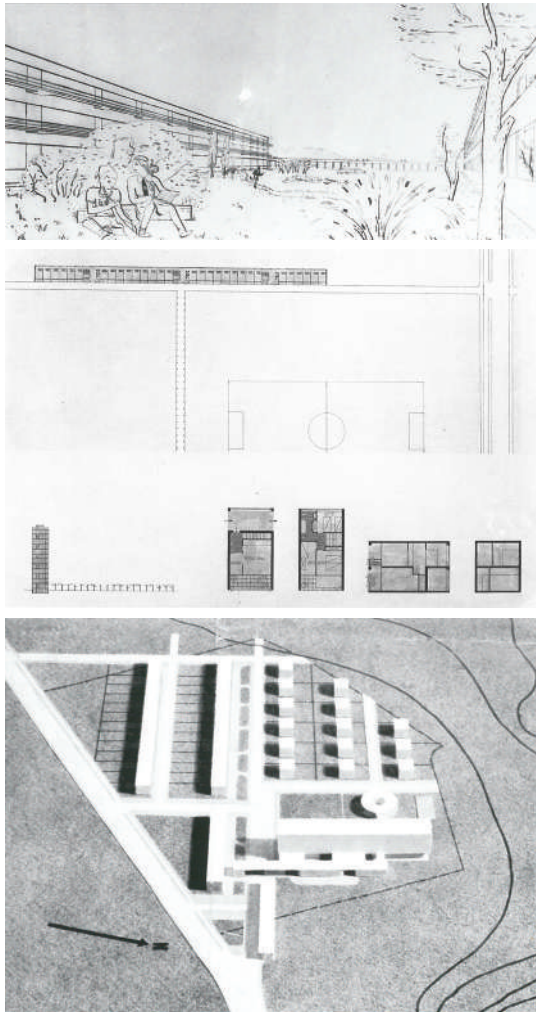
This framework is furthermore marked by the careful analysis Olivetti made at the start of the 1930s, on par with that of other technicians and industrial businessmen who dealt with production and issues regarding the introduction of methods for the scientific organization of industrial production works. His analysis covered a vast, exemplary literature produced in the sectors which internationally debated on the means needed to overcome the 1929 crisis and on being part of a national and international technical milieu that fostered research and applications: these "filters" allowed the Olivetti company to introduce in a critical manner, the scientific organizational methods in their own factory in Ivrea. These methods, introduced in Italy at the start of the 1920s and especially in Piedmont, were mainly used in the Turin factories connected to automotive production and in mechanic workshops that became increasingly organised and steered by engineers who had direct knowledge of the methods, following firstly, the Taylorist and Fordist methods of the leading American companies in the various sectors of production.

In Ivrea, Olivetti's industrial policy stood out immediately for its critical implementation of those production models, favouring the application of part time work strategies, already implemented traditionally in the sector of the textile industries in many parts of Piedmont at the turn of the 19th century. Applied in the new social and economic context of the 1930s the policy assumed an almost radical sense within the Italian setting, and a method of piece-rating assessment re-elaborated by the Bedaux system led to a "milder" internal organization of work in the factory compared to other production realities in Piedmont and Italy.

Furthermore, industrial modernisation in Ivrea went hand in hand with the spatial reorganisation of the factory and the transformation of the territory which for Olivetti was – on the basis of his experience and research – subjected to a planning that highlighted the role assumed by the factory itself. The factory thus had the task of continually proposing projects (many of which were achieved) that targeted urban and territorial planning, no longer regarded only as a production scenario. What helped this vision of the finalities of production were the contemporary urban theories and ideas

that circulated in the debate on contemporary cities, which could possibly be verified precisely in the industrial city of Ivrea.

The history of the nominated property is therefore one of architectonic elements and plans, ideas, and projects (some of which were not concretised) that had changed in a span of over 30 years, and could be traced only later, to a unitary picture of objectives and ideas.



The functional city

The physical organisation of the industrial city of Ivrea was entrusted in the 1930s by Olivetti to Luigi Figini and Gino Pollini. Of the same age as Olivetti, and Milanese, the two architects were simultaneously involved in the building of the new extensions of the ICO complex. Both took part in the debate on the functional city, held by the members of the CIAM, the International Congress of Modern Architecture that started its meetings at the start of 1928: in contact with the other international groups of architects, who were also dealing with the themes of the functional city, Figini and Pollini organized the town planning scheme of the Ivrea as a sort of declaration of its adherence to the ideas of the CIAM.

The building of the factory, assigned to the same architects at the start of 1934, followed the axis of Corso Jervis and was the central element around which the plan was drafted, as also the identification of the areas that were to host the services to the industry.

The plan – elaborated between 1934 and 1943 – provided for the building of different types of housing units along Corso Jervis (tall, 12-story housing units, low three-floor units, low houses on the hills, sport facilities, public and blocks of buildings, colonnades and shops) and the project for the arrangement of the area between the train station and the new district of Ivrea, with the Casa Littoria project in front of the train station.

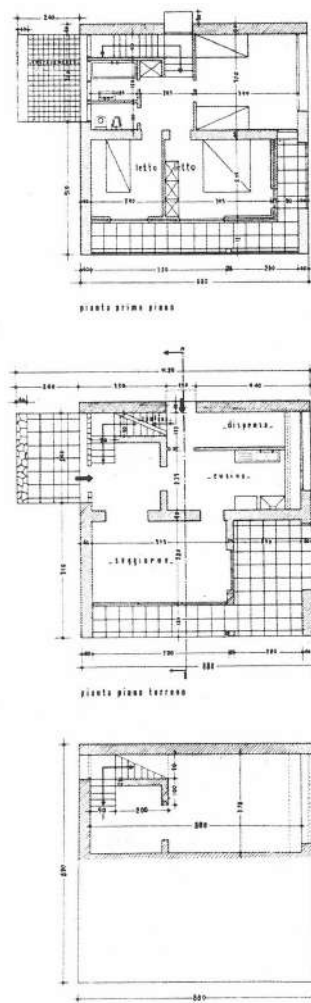


Fig. n. 2.b.3: Luigi Figini, Gino Pollini, Plan for a new district in Ivrea, perspective, 1934

Source: CSAC – Centro Studi e Archivio della Comunicazione, Parma

Fig. n. 2.b.4: Luigi Figini, Gino Pollini, Plan for a new district in Ivrea, plan and section of the high and low buildings, 1934

Source: CSAC – Centro Studi e Archivio della Comunicazione, Parma

Fig. n. 2.b.5: Luigi Figini, Gino Pollini, project for the workers district in Ivrea, view of the model, 1937-1938

Source: CSAC – Centro Studi e Archivio della Comunicazione, Parma

Fig. n. 2.b.6: Luigi Figini, Gino Pollini, project for the workers district in Ivrea, type-plan, 1937-1938

Source: CSAC – Centro Studi e Archivio della Comunicazione, Parma

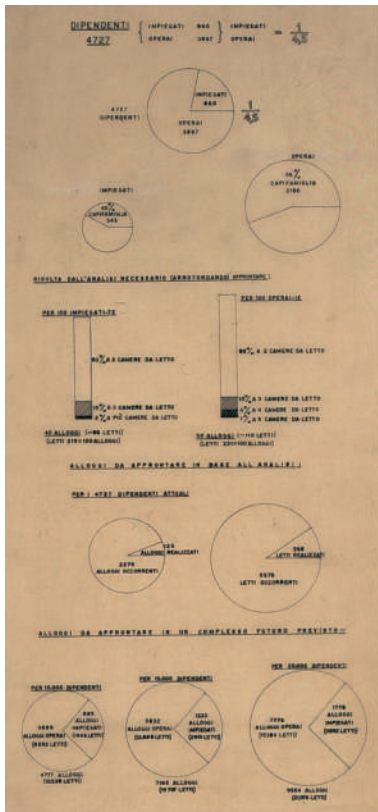
Fig. n. 2.b.7: Luigi Figini, Gino Pollini, *Analysis of the housing demand, situation as of February-March- 1943, s.d. [1943]*

Source: CSAC – Centro Studi e Archivio della Comunicazione, Parma

Fig. n. 2.b.8: *Social Housing in Ivrea, drawing n. 39-20-196, 1939*

CSAC – Centro Studi e Archivio della Comunicazione, Parma

Source: Private collection



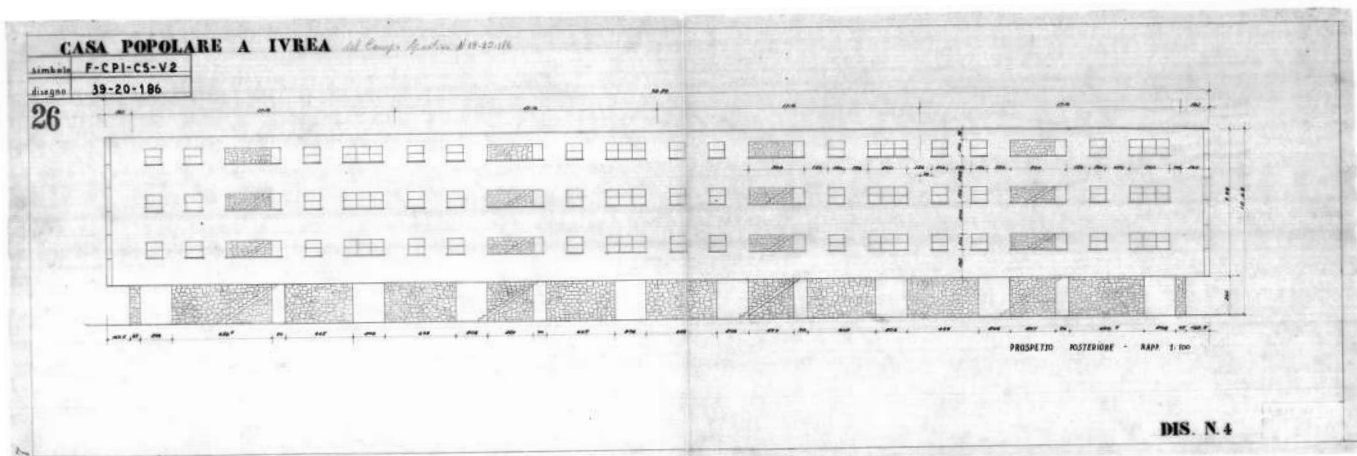
There were many elements included in the plan, which remained as sketches of the organisation of the nominated property: the subdivision –in succession – of the area into a production, recreational and residential area based on the principles of the design of the functional city which remained also in the successive blueprints. Moreover, the study of the monuments and the dialogue with the landscape and surrounding nature, characterized the design of the building proposed for the area. In the functional city project, these principles were basic in both the fulfilled and unfulfilled projects.

Along with functional organisation, the plan for the city of Ivrea is characterised by the studies on the workers' housing units conducted by the two architects, considered original in terms of work methodology. Up to 1943, with the industrial area project, the two architects in fact continued to produce studies and schemes on the working class housing units in Ivrea, making use of the data gathered for the study on the organisation of the factory as vital data for the project. The survey of the houses in fact were carried out by the study of the composition of the number of rooms and the size of the single housing unit, and paid attention to the various analyses and studies simultaneously conducted by the technicians of the factory regarding the Canavese population, on its involvement in the Olivetti production, the appeal of the factory and, therefore, on the mobility of the population of Ivrea and surrounding territories. The organisation of the studies summarised various elements of contemporary issues which international avant-garde architectonic elements debated on in the same years, and which in turn became the fundamentals of the building plans characterising the rise of the industrial city of Ivrea.

Furthermore, the housing studies of Figini and Pollini were part of a great issue Italian culture debated on in those years, and questioned the role of the industries and the State in the urban and construction renewal of the country, interweaving with the policies of the Fascist regime. Ivrea thus became also a place for the experimentation of another building programme which involved the Olivetti and the Independent Fascist Public Housing Institute.

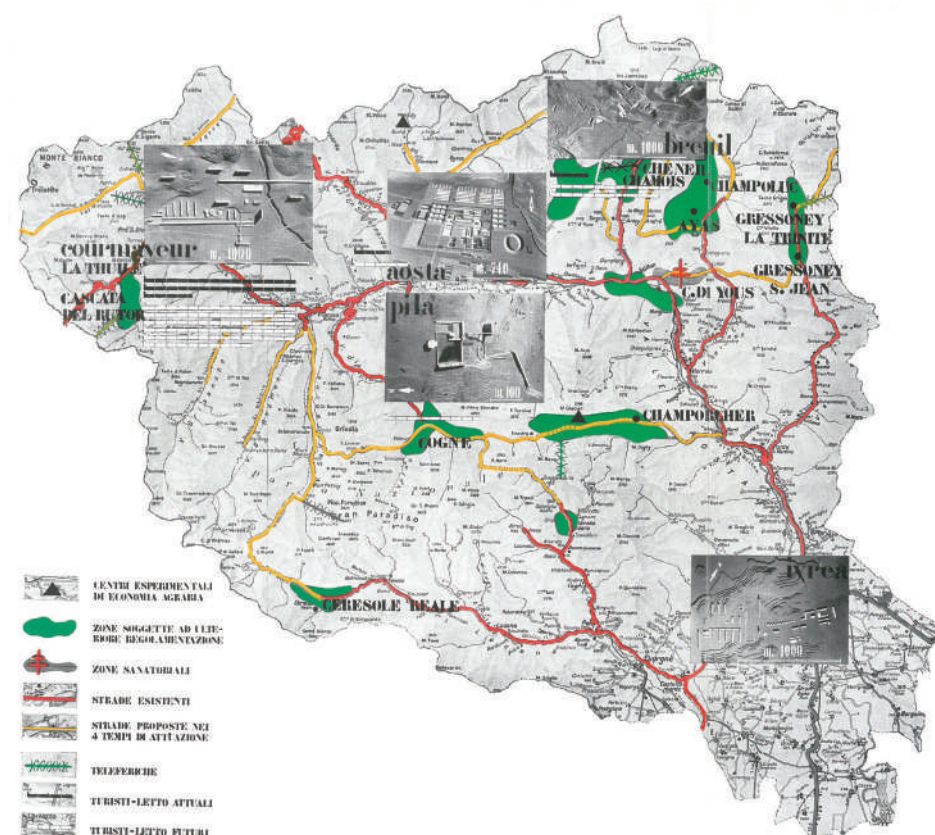
The programme of Ivrea and Aosta provided for the building of public housing units. In this case, the Olivetti, according to a custom which later became typical of the second post-war period, contributed economically to the programme and entrusted the project of the building works to their own technicians and architects aimed at producing concrete proposals according to the rules of the most affirmed avant-garde architectonics.

A trace of this programme in the nominated property is found in the construction of public housing units of Borgo Olivetti based on the project of Figini and Pollini (1939-1941), the prototype for other similar buildings in the Castellamonte area, according to a project that was never completed in the Canton Vesco area, for which Olivetti had bought the land and started up the allotment that continued during the second post-war period with the building of the Canton Vesco district. The Figini and Pollini building of Borgo Olivetti also became a template for other unaccomplished projects for the houses of the employees of the SA.CE.PO, the big cooperative that, up to the end of the 1950s, built houses for the Olivetti employees



As we stressed, fragments of the plan of Figini and Pollini can be seen in the nominated property and also underwent some important developments. Among the projects that continuously flowed under the Milanese architects and composed the long project of the functional city, we should remember that the completed plan of 1940 for the district in Via Castellamonte, consisting of houses

for large families are still visible today on the nominated property. The plan follows the rise and fall of the land and the wind-sun principles in the arrangement of the housing blocks according to the CIAM's indications in 1929, dedicated to the organisation of the minimal house system. The Figini and Pollini plan for Ivrea gained great international renown: published on the 101st edition of the magazine «Casabella-Costruzioni» in 1936. Presented by Olivetti with the significant title *Architettura al servizio sociale* (Social Service Architecture), the plan was able to stir up a great international debate, of which Olivetti was not just a secondary opinion maker, and regarded the issue of regional planning.



The functional city of Ivrea and studies on the surrounding territory: the corporative discussion of the plan

The studies of Figini and Pollini for the functional city of Ivrea are part of a more extensive project. Along with this project for Ivrea, they made up a great reservoir of ideas and methodologies of the industrial city, according to a common concept of modern international society by which the notion of a functional city is meaningful only in relation to the planning of the surrounding territory. In 1934 the plan for Aosta Valley began. The plan was organised from the start as a proposal that had to be part of the national plan the Fascist regime was undertaking, and which saw the State intervene in the country's economic and territorial options. The plan was promoted by Olivetti as President of the Union of Aosta Valley Engineers of the Fascist Order and under the patronage of the ENIOS, the national agency for the scientific organization of labour. It was promoted in the effort on the part of Olivetti to organise the studies that could resolve the economic and housing problems on a regional scale. Various issues were included in the Aosta Valley plan: consideration of the role of industrial production and its impact on the territory, which in international settings focused not only on the localisation options of the factories. Thanks to the ideas promoted by the social Taylorist Americans, and the experience of the projects after the crisis of 1929, the focus was also on the social and political role of the industries; and the ideas that were being developed by the CIAM on the role of the functional city, that also lead to an experimentation of the architectonic languages and urban techniques implied upon designing the city. In the plan of Aosta Valley, areas



Fig. n. 2.b.9: Summarised Chart of the Aosta Valley Plan, 1943

Fig. n. 2.b.10: Chart of the Aosta Plan: constructions scheme of the single zones, 1943

Fig. n. 2.b.11: Winter panorama of the Pila project, station of Masse, 1943

Fig. n. 2.b.12: Chart of implementation schedules of the roadways plan, 1943

Source: *Studi e proposte preliminari per il Piano Regolatore della Valle d'Aosta*, di Olivetti, Banfi, Belgiojoso, Bottoni, Figini, Lauro, Peressutti, Pollini, Rogers, Zveteremich, Nuove edizioni Ivrea, Ivrea 1943

were chosen from a vast territory comprising the region of Aosta Valley and Canavese, that could better exemplify and design the need to plan both the economy and space of those areas. Among these, the plan for a workers' district of Ivrea was presented, with the first studies and projects for the Castellamonte areas within the plan of Ivrea. Aosta Valley's plan gained a huge response on the level of Italian and international debate: the onsite analyses conducted by the group of architects, Figini and Pollini, Banfi, Belgiojoso, Peressutti and Rogers, Piero Bottoni with the addition of the Dalmatian Graphic Designer Renato Zveteremich and of Olivetti himself, counterbalanced the use of reproduction means such as photography and photoshop, which made the plan an original fact-finding device.

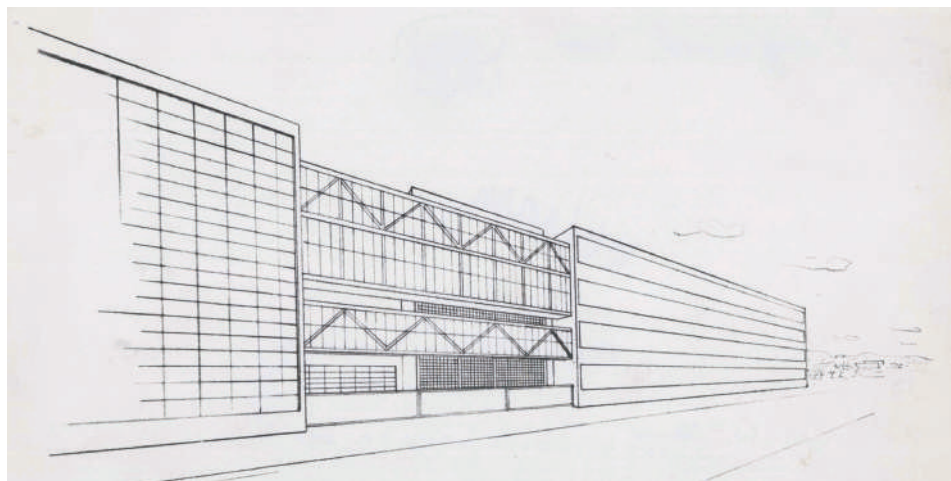
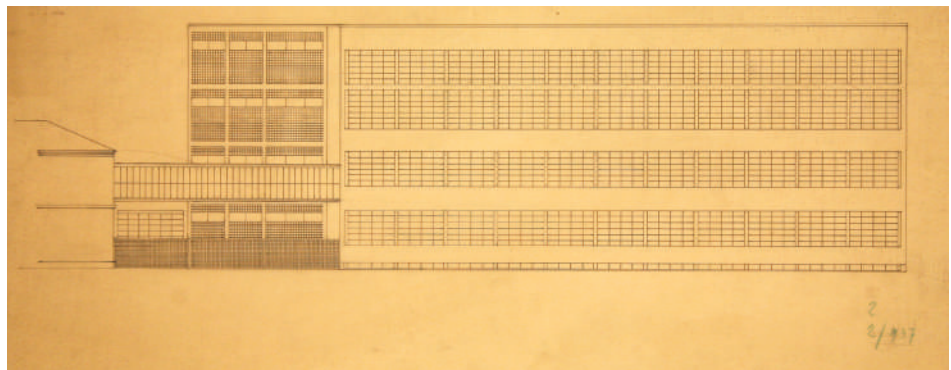
The plan of Aosta Valley represented the effort to promote the planning scale at national level. In 1943, Olivetti commissioned Luigi Cosenza with a plan for the Campania region which had the same finalities as that of Aosta Valley: the analysis of the regional territory to evidence the natural, cultural, agricultural and industrial characteristics, contemplated as elements for the economic development of the region. These studies were the object of reflection and development that were later followed up during the second post-war period in Ivrea.

Fig. n. 2.b.13: Luigi Figini e Gino Pollini, extension of the ICO complex[1936-1939]

Source: CSAC – Centro Studi e Archivio della Comunicazione, Parma

Fig. n. 2.b.14: Luigi Figini e Gino Pollini, extension of the ICO complex[1936-1939]

Source: Museo di arte moderna e contemporanea di Trento e Rovereto, MARTArchivio del '900



The industrial buildings of the 1930s

Olivetti's industrial development in the years prior to the WWII saw a great forward thrust not only in Italy but also in the international markets. The figures of the expansion saw the workforce increase from 1,000 in 1934 to 4,673 (of which 3,837 were labourers), and the production of office machines rise from 21,500 in 1937 to 65,000 in 1942. In 1942 the complete production cycle began in the factory of Barcelona, the first to be built outside Italy.

The planning of the industrial city of Ivrea was thus supported by the development of production and the building of industrial facilities and services: the projects regarded the additions and expansions of the ICO complex and the services annexed to production, for the benefit of the labourers and clerks.

The Ing. Camillo Olivetti & Co. Complex (ICO complex) grew in the years between the two wars for the more renowned segment, characterised by the big glazed wall that still today distinguishes Corso Jervis. The first extension work was done between 1934 and 1936, and besides the Milanese architects, also involved the Industrial Building Office of the factory. The extension work was characterized by the building of a walkway beam in reinforced concrete, joined to a service unit that could be seen behind a cement-glass wall, visible from the road. Its presence furthermore highlighted an extensive hall covered with sheds at the rear part, to host a new workshop. The space at the back, between the new wings and the pre-existing building was widened over the years with successive high-rise units. The structure of the building consisted in reinforced concrete layers with an interspacing of 4 m, creating big areas that could host production lines. The outer facade of the building consisted of beige, Grès ceramic tiles, a decorative element that would remain for all the succeeding extension works performed before WWII, and still visible today.

The second expansion (1936-1937 and 1937-1939) was a high-rise building unit of three floors. It was characterized by the factory entrance and the glass façade, consisting of a match of two parallel glazed walls. The external glazed wall consisted of an iron frame divided into 18 repetitive squares that covered the entire surface. The frames were placed against the horizontal axis of the floors and ran in front of the structural pillars, thus giving the perception of a continual hanging wall. The window casements were composed of six frames repeated three by three, and the lower ones were fixed, while the others had sash window openings (traces of the opening mechanisms are still visible in the wall's interstice). The interior glazed wall is laid back around 50 centimetres from the one on the road side and the mezzanine area is a service area. The building has an identical structural framework to the first extension and consists of 8 spans. The particular curve of the street line imposed on the designers some smart architectonic and structural solutions in the design and construction phase: some traces are visible in the attachment point between the first and second extensions, achieved by drawing back the new building, which in this manner seemed to be parallel to the first, characterised by ribbon windows and concrete-framed glazed walls.

The perpendicular wing to the building set in correspondence with the joint between the first and second extension, on the side of the San Bernadino Monastery ends with a stairwell closed by a highly impressive and iconic transparent glazed wall. The building's external lining enabled to recognize the many citations of modern architecture beyond the Alps and marked a turning point in the building modes of the ICO in Ivrea.

The third extension work (1939-1941) marked the great expansion period of the pre-war production of the factory, and was characterised by a new, high-rise building of three floors, and a basement, inclined with respect to the first ones, to follow the trend of Jervis Avenue. The building ran along Corso Jervis for 18 spans, reaching out to 120 m in length. The building repeated the weft of pillars of the first extensions, and were increased in the basement. Inside the building, in the distribution areas on the ground floor and basement, and where the factory canteen and dressing rooms were located, the pillars were topped by a capital in the form of a reversed basin.

On the outside the facade resembled that of the second extension work, both with regard to the glass walls and ceramic linings of the walled parts. The two glass walls were distanced by an intermediate space of 80 cm, that hosted wooden panels lined by adjustable hardboards. The third extension was subjected to many designs that resolved the connection and joining problems between the different extensions and additions done up to that moment: the so-called "Hall of 2000" is an example. Designed in 1939, the area was changed by a double ramp that resolved the drop in altitude of various entrance floors of the first and third extension.

The succession of buildings created between the 1930s and 1940s entered into the most renowned repertoires of international architectonic culture and showed the importance of the modes with which, the architects on each occasion chose their formal references in the building of the symbol of the industrial city of Ivrea. While the first extension followed the formal repertoires that remained of the industrial buildings, the second and the third proposed wise and modern avant-garde citations. The adoption of the long glazed wall did not, therefore, respond only to a productive choice, but should be interpreted as a sign of approval and agreement with international culture. The ICO worksite stopped just before WWII and continued in the second post-war period, saturating the area available. It would expand with the construction of the New ICO building to host the OMO, Officine Meccaniche Olivetti (Olivetti Mechanics Workshop), for the production of tooling machinery.

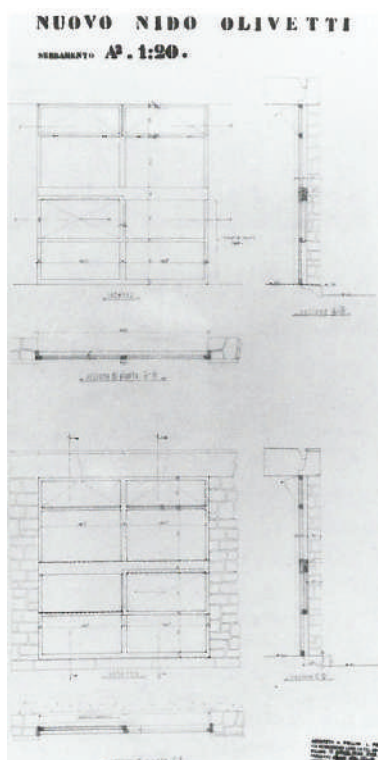
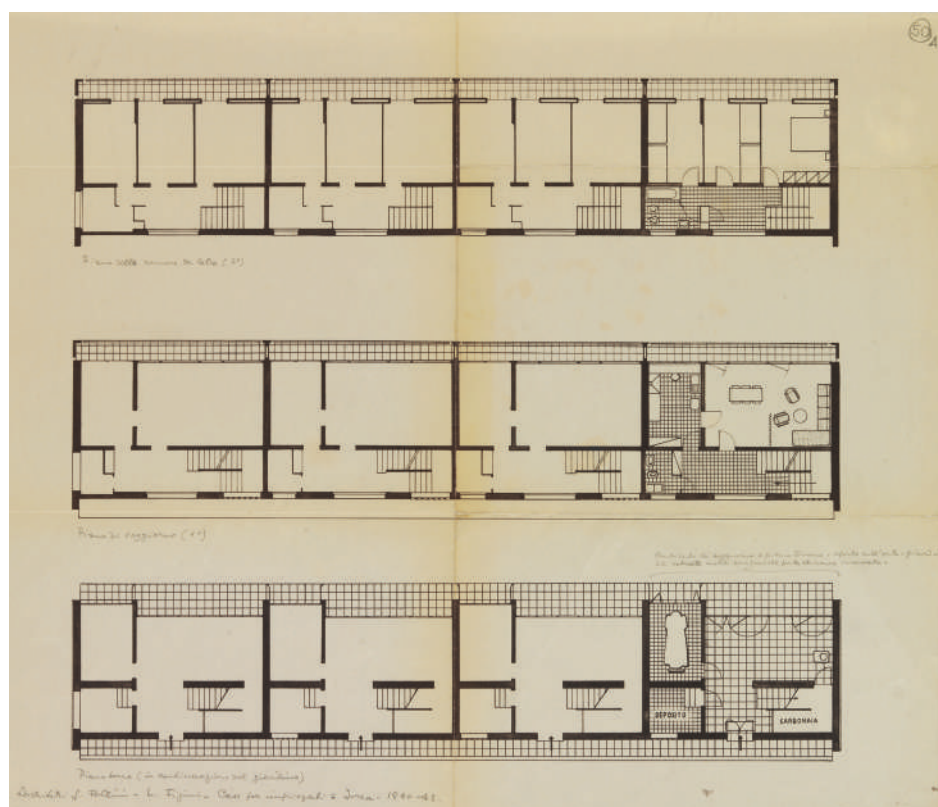


Fig. n. 2.b.15: Luigi Figini, Gino Pollini, House for employees at Ivrea, 1940-42

Source: Museo di arte moderna e contemporanea di Trento e Rovereto, MARTArchivio del '900

Fig. n. 2.b.16: Luigi Figini, Gino Pollini, Olivetti nursery at Ivrea, frames, 1939-1941

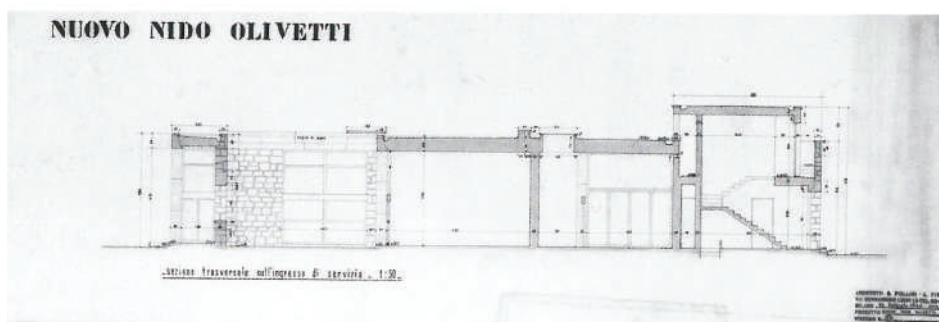
Source: CSAC – Centro Studi e Archivio della Comunicazione, Parma



The buildings for workers' assistance services

Since the 1930s, Olivetti developed a policy dedicated to assistance services for the factory workers and employees. This policy harmonized with the Fascist Regime's social assistance policies and at European levels, with the avant-garde large-scale production policies like those promoted by Bat'a in Czechoslovakia, an exemplary and internationally renowned case up to the 1920s. The assistance activities of the factory, together with the production buildings, were elements that modernised the contemporary industrial reality. The Figini and Pollini plan for the functional city of Ivrea included the building of the first Olivetti Nursery School and the housing units for employees in the Castellamonte district, both projects were drawn up between 1939 and 1941.

The Nursery School built by architects Figini and Pollini is still in use today for the services for infants, and is run by the Municipality of Ivrea. Next to the central building on the nearby hill characterised by the presence of the speckled, coarse-grained rocks and a Mediterranean vegetation, the nursery playgrounds were located: the area appeared composed by a small portico as a toy storage and rain shelter, now closed with sliding glass doors, and a pergola, and had a fountain, benches and stone tables. A shallow swimming pool (now transformed into a sand basin) on the grassy surface completed the area. The central building was an elementary volume entirely in stone, with randomly placed, uncut stone walls and sheet-lined crowned with a beam in concrete. On Via Di Vittorio the volume presented an articulated system of patios – still whole and visible today – covered by mobile curtains to protect from the sunshine and a lodge that acted as a protective diaphragm for the internal patios, further opened by an empty window which helped to create an unusual relationship with the surrounding landscape and the internal environments. Dense with Le Corbusierian citations and debtor of the classical roots of modern architecture, the nursery was an important step of the two Milanese architects' studies and was, together with the ICO Complex, one of the buildings that most denoted the policies established for the building of the industrial city of Ivrea. There were many unfulfilled projects regarding the front area of the ICO Complex: there were projects for the factory canteen and the dance hall, designed by Figini and Pollini, types of structures that also belonged to a repertory characterizing the most innovative industrial policies in Europe.



The plan of Ivrea, 1938

A fundamental stage of the development of the 20th century industrial city of Ivrea, was the study and design for the plan promoted in 1938. As suggested by Adriano Olivetti the plan was entrusted by the Municipality to a team of technicians composed of the architect Luigi Figini, Engr. Egisippo Devoti as the representative of the National Union of Engineers of the Fascist Order and the town planner, Luigi Piccinato. The plan proposed to recover the historical centre, the construction of a series of public buildings and the definition of new zones for the workers' housing units. The plan included the projects underway for the extension of the factory and the buildings for production assistance services and the workers' district of Via Castellamonte and identified three new settlements, such as Canton Vesco to the south, Canton Fiorana to the east and in the area of the road leading to Castellamonte. Besides the districts, the plan also provided for industrial expansion areas, that concerned, besides the extension works underway of the ICO Complex, the lands along the railway.

The real plan regarded the historical city, which provided for the widening and lengthening of the existing roads and the creation of porticoes along the streets. The coexistence of different urban cultures – the modern industrial city interventions evidenced in the blueprints of the densely populated districts – and those that were more attentive to the city as a monument – evident in the interventions expanding the historical city centre – clearly subjected the plan to the national and international debate of the 1930s and underlined the profile of Ivrea as a laboratory city of the 20th century.

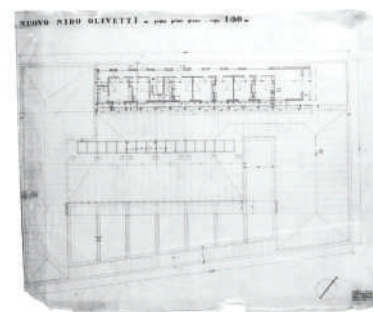


Fig. n. 2.b.17: Luigi Figini, Gino Pollini, Olivetti nursery at Ivrea, section, 1939-1941

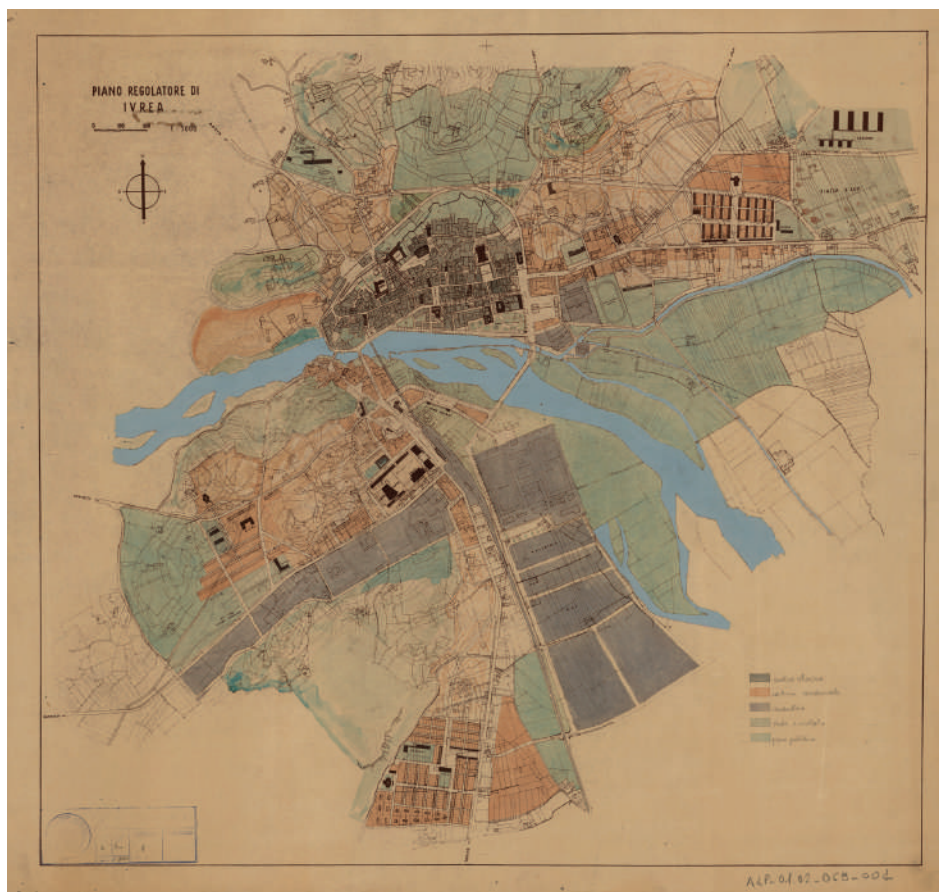
Source: CSAC – Centro Studi e Archivio della Comunicazione, Parma

Fig. n. 2.b.18: Luigi Figini, Gino Pollini, Olivetti Nursery at Ivrea, plan of the roof, 1939-1941

Source: CSAC – Centro Studi e Archivio della Comunicazione, Parma

Fig. n. 2.b.19: Luigi Piccinato, Luigi Figini, Egisippo Devoti, Town plan scheme for Ivrea, 1938, plan with the indication of the industrial and residential area

Source: Archivio Luigi Piccinato, Università di Roma La Sapienza, Dipartimento di Pianificazione, Design, Tecnologia



Between 1939 and 1943 Luigi Figini tried to draw up a design for the extensions of the workers' settlements proposed in the plan with a series of designs for highly populated units of 15,000 inhabitants subdivided in a little less than 3,000 residential units, arranging each settlement around a civic centre. These projects – which were not carried out – were the extreme outcome of the housing studies conducted by the two Milanese designers in Ivrea and were a forerunner of the experimentation on community planning which in the post-war period involved Ivrea in a new experiment.

The industrial city in the second post-war period

During the second post-war period Olivetti and Adriano Olivetti were involved in many projects. With the expansion of the factory there was a corresponding commitment in the political and cultural fields that had their repercussion in the building of the industrial city.

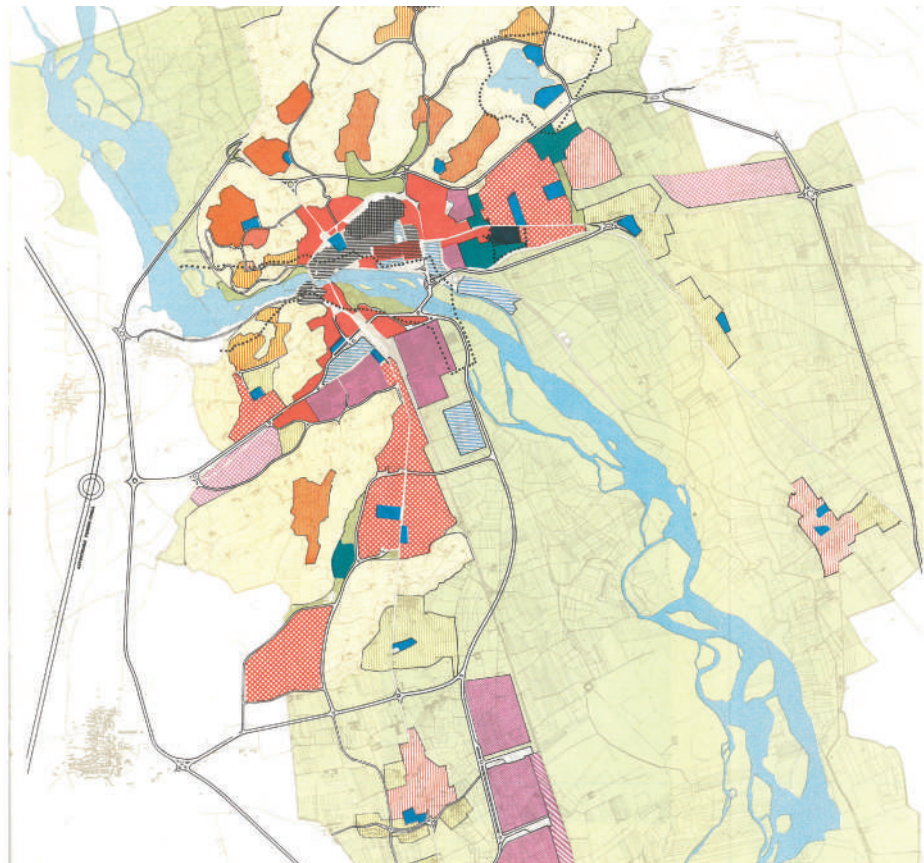
In fact, in 1947 the Community Movement was founded in Ivrea, drawing inspiration from Olivetti's book, *L'Ordine Politico delle Comunità*, (The political order of the communities) published in 1944, which was followed in 1948 in Milan by the first National Community Convention with the participation of architects, urban planners, and intellectuals of other fields. The Community proposal permeated in the second post-war period many of the initiatives that characterised in an original way, the building of the industrial city of Ivrea. The reflection on the organisation of the community will moreover place Olivetti and the Movement in contact with many other International and national organisations that were reflecting on community and spatial planning – such as the neighbourhood unit – which, more than others could best organise the new social model proposed. In this framework the role entrusted to the architects and urban planners, allowed them for the first time, to assume the profile of intellectual technicians and to participate in the great spatial, social, economic and cultural construction sites.

Ivrea's land use plan in the works of the GTCUC (Technical Group for the Town Planning Coordination of Canavese)

Ivrea's new plan started in 1952. In the previous period, Olivetti company, in the lack of a real urban regulatory framework, was active in the building of the city. The interventions regarded the Canton Vesco area and the construction of the residential units for its own employees, achieved with the help INA-Casa, launching a building programme that assumed a really vast pre-war scale,

Fig. n. 2.b.20: Ufficio Tecnico del Comune di Ivrea, T. Aluffi, A. Migliasso, A. Olivetti, L. Piccinato, L. Quaroni, N. Renacco, City of Ivrea, Town plan scheme, 1959

Source: Roberto Olivetti, *La Società Olivetti nel Canavese*, in «Urbanistica», n. 33, 1961



and which testified to both the development of the Olivetti company as well as its institutional role – from 1950 onward Olivetti became President of the Istituto Nazionale di Urbanistica (National Urban Planning Institute) – and along with the projects proposed by Olivetti, confirmed the role of a laboratory of the industrial city of Ivrea.

Upon its drafting, the plan assumed an exemplary value. In fact, in 1952 a commission was created to study the Plan, and was called the Technical Group for the Town Planning Coordination of Canavese (GTCUC) that involved an internationally renowned city planner, Ludovico Quaroni, technicians connected professionally or followers of the Movement (Nello Renacco), and lastly, architect Carlo Doglio, head of the Olivetti Factory Journal, a key-figure of the group.

The plan was set in an absolutely exceptional cultural and economic setting: the presence of the community movement which in Ivrea and the neighbouring areas was by then an evident cultural and political presence; the factory's economic power immediately after the war played a leading role in the national and international panorama.

The plan made use of a first fundamental labour element: its social importance. In tune with what was proposed by the most advanced drafts in the city planning sector in Europe and the USA, the plan used social sciences in the analysis of the city's social fabric from which it drew information for urban organisation and transformation. The GTCUC methodically imposed the plan as a big study on Ivrea and its inhabitants, furnishing an informative picture of the city, which was really exhilarating for those times, though hardly used in the proposals of the plan. The outcome of the land use plan was the application on a town scale of the zoning principles that confirmed Ivrea's vocation to town zones for the industry, residential units and services already foreseen by the plan of 1938. The real novelty of the work of the GTCUC was the proposal to extend the interest of the plan on a supra-municipal scale to set a solution of planning problems produced by the presence of the Olivetti on the territory. In this sense, the plan offered seven proposals for the new Ivrea: a cluster-expansion; organization of the city as a «federation of residential units,»; tracing a ring road and a new bridge over the Dora Baltea river; the integration of the residential districts; the recovery of the old city centre; an extensive and discontinuous industrial expansion, organization of a network of communicating roadways. The plan was rejected in 1955, and was approved with variations in 1959, confirming the functions of the various city areas.

The new industrial settlements on Corso Jervis

Between 1952 and 1958 most of the buildings of the nominated property were built.

While there was a continuous saturation of the allotments of the ICO for the II and III extension works, in 1955 the building of the Nuova ICO (New ICO) complex was launched, based on the designs of Figini and Pollini. The 4-story building was characterised by a square floor plan, with a structure composed of portals with interspaces of 11.40 m that incorporated the structure of the Olivetti Mechanical Workshops (OMO), visible behind the glass curtain of the building on the side of Via Monte Navale. In the original design of Figini and Pollini the facades had industrial production doors and windows, with more light than the previous extension works. Flower pots in cement were placed on the glazed facades – still visible today but no longer used, with the vertical elements in which the stairs were set, the service elevators and service areas, lined in yellow and white Grès ceramics, gave the façade a stern aspect (still visible today). There was a low horizontal unit acting as an entrance on the west side of the building based on factory designs of technicians (Roberto Guiducci, Pier Achille Caponago del Monte, Ottavio Cascio) and Marcello Nizzoli. The study on the colour of the curtains of the building, together with that of the floorings and tooling machines located at the various floors assigned to production, as well as the external vertical elements made this building a spatial device that was absolutely innovative for those times. Inside the building a metallic shed structure was foreseen with a square base of 12 m on the side, leaning on small support pillars, the upper side of which opened out like a tree, and is still visible today. The metallic structure was designed by Eduardo Vittoria in 1956 as a re-elaboration of a Covre industrial patent and originally covered an area assigned to host the automatic lathes for the production of mechanical components for calculators and typewriters.

With the Nuova ICO the building of the new Central Heating Plant began, designed by Eduardo Vittoria (1956-1959). The plant was a simple building which hosted the energy production systems for the entire industrial sector. Set on a raised base to surpass the unevenness of the road, the building

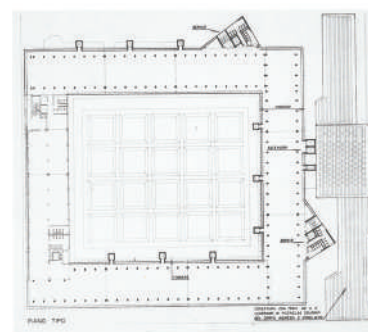


Fig. n. 2.b.21: Luigi Figini, Gino Pollini, Nuova ICO at Ivrea, plano of the type-plan, 1956

Source: CSAC – Centro Studi e Archivio della Comunicazione, Parma

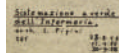
The construction timeframes of the single buildings allowed to verify the priorities of the factory and the type of worksite organisation, assigned to a local artisanal workforce and hindered by scarce technical means available, which, only in 1954 saw the start up of the first concrete mixing system, the second system functioning in all of Piedmont.

Together with the construction of new industrial buildings, in the same period (1952 -1958) the worksites for the social service buildings were opened.

The design of the canteen by Ignazio Gardella started in 1953 and concluded in 1961 and saw the participation of the production engineer Roberto Guiducci in the design and worksite phases.

The canteen was foreseen to have a total capacity of 1,600 people, distributing up to 9,000 meals a day. The big entrance lobby offered open spaces for recreational and cultural activities that integrated the daily working hours in the factory. In the upper halls, there were facilities for other services for the workers, or rest and reading rooms. On the outside, the building followed the unevenness of the land. The relationship with surrounding nature was essential in gathering some fundamental architectonic and mixed characteristics: its typical hexagonal base, respected and followed the orography of the hill, thus favouring the continual relationship between architecture and nature. The central body of the canteen, completely surrounded by ample balconies, that could be traced

Source: Museo di arte moderna e contemporanea di Trento e Rovereto, MARTArchivio del '900



through walkways and stairs that connected the various levels, gave access to the green areas of the hill and recreational and rest zones. Along the perimeter of the first floor above the ground was a platform where one could stop on the balconies, while continuing to contemplate the landscape, as also the wide glass windows, despite the interruption of the pillars, could be perceived everywhere, protected by the overhangs of the balconies.

The Gardella canteen was built at the same time beyond the ICO curtain, along with the Luigi Figini e Gino Pollini social service centre (1955-1959), following a call for bids promoted by Olivetti. Roberto Guiducci and Paolo Radogna, production technicians of the Olivetti took part in the competition. According to the initial design which later changed, the building had to cover the area available between Via Di Vittorio, Via Torino and Corso Jervis and had to contain a cultural centre, social service centre, the infirmary and the Olivetti personnel office in four distinct factory units, open to the citizens of Ivrea and to be considered a place open to the public. The building was a structural complex that was visible in the web of external pillars and in the layout itself of the plant at various levels, and, at the same level of the Gardella canteen, an architectonic experiment that was vital to the comprehension of the level of formal and technological trends that took place in the Ivrea laboratory.

The building of the residential units was more complex, and preceded those for the industry. Some of the housing programmes launched by the factory would have been achieved in collaboration with the housing programmes promoted by the State, in line with the policies pursued also by other important Italian companies. Other important experimentations were directly promoted by Olivetti and regarded the nominated property: significant examples were the buildings that rose in the Castellamonte area. Olivetti Employees' Housing Consultancy Office played a particularly important role in the housing policies, that regulated, through a specific loan mechanism, an innovative and modern building programme for the Ivrea landscape.

The industrial city at the threshold of the 1960s: new factory strategies with regard to the city

The death of Olivetti undoubtedly marked a gap in the history of the city. In fact, it urged in the end of a season of commitment on the part of the factory with respect to the territory and the city. The numerous initiatives that distinguished Ivrea, industrial city of the 20th century, were slowly interrupted throughout the 1960s due to the factory's change in strategy. The changes in corporate administration determined by Olivetti's death also determined an adjustment in the administration of the factory complex, creating in the history of Italian capitalism a case that is still today lengthily analysed and discussed by historians.

Roberto Olivetti will later try to balance the investments for the factory with respect to its development and the city in an article published in 1961 in the magazine, «Urbanistica»: in the 1949-1960 period the expenses sustained by the factory for the construction of civil buildings and for social services and housing units for employees in the Canavese area alone, totalled to about 300 million of Lire yearly, with an annual increase starting from 1953, an enormous amount therefore, taking

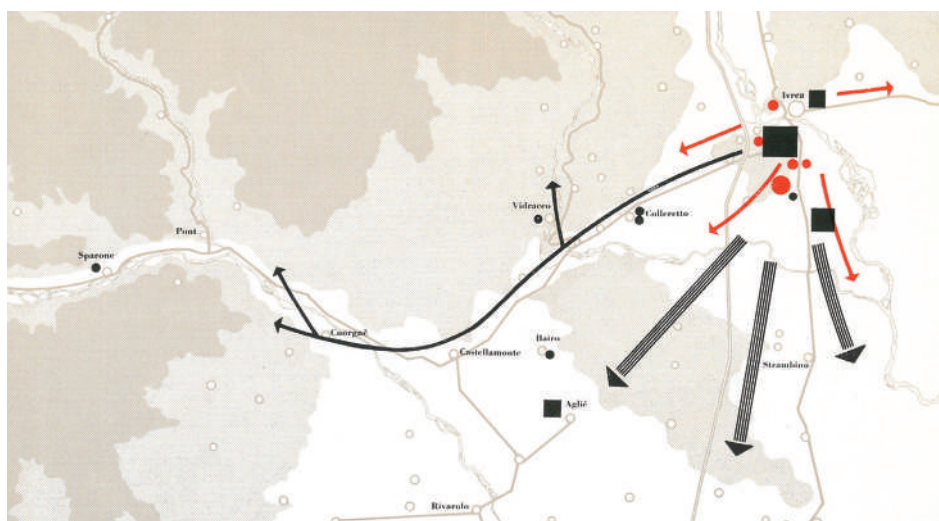


Fig. n. 2.b.23: Plan for the industrial and residential development of the Canavese Region

Source: Roberto Olivetti, *La Società Olivetti nel Canavese*, in «Urbanistica», n. 33, 1961

into account its partial sum, excluding the figures related to cultural activities that supported the building and social-industrial works, and those related to industrial production costs. From 1960 onwards the factory's settlement mode in the territory greatly changed. The factory strategies were orientated outwards, beyond municipal borders: between 1961 and 1963 a series of territorial and social analyses started for the construction of a new industrial settlement outside Ivrea, in the Scarmagno area, which also involved the small bordering municipalities. This new territorial strategy was also fomented by the new industrial scenario that opened out in Italy in the 1960s. In the absence of State policies in matters of economy, for the first time they passed to a vision of industrial localisation as one of the fundamental elements of national planning. It was the period of great investments, especially in the South. For Ivrea this implied the first industrial plan for Canavese. The ambitious programme that started up in 1961 foresaw the creation of the Scarmagno (Turin) factory as one of the three big factories to be organised in an industrial decentralisation programme on a national scale together with the creation of the factories of Crema (Cremona) and Marcanise (Caserta) large-scale factories, infinitely repeatable. Based on the design of Marco Zanuso.

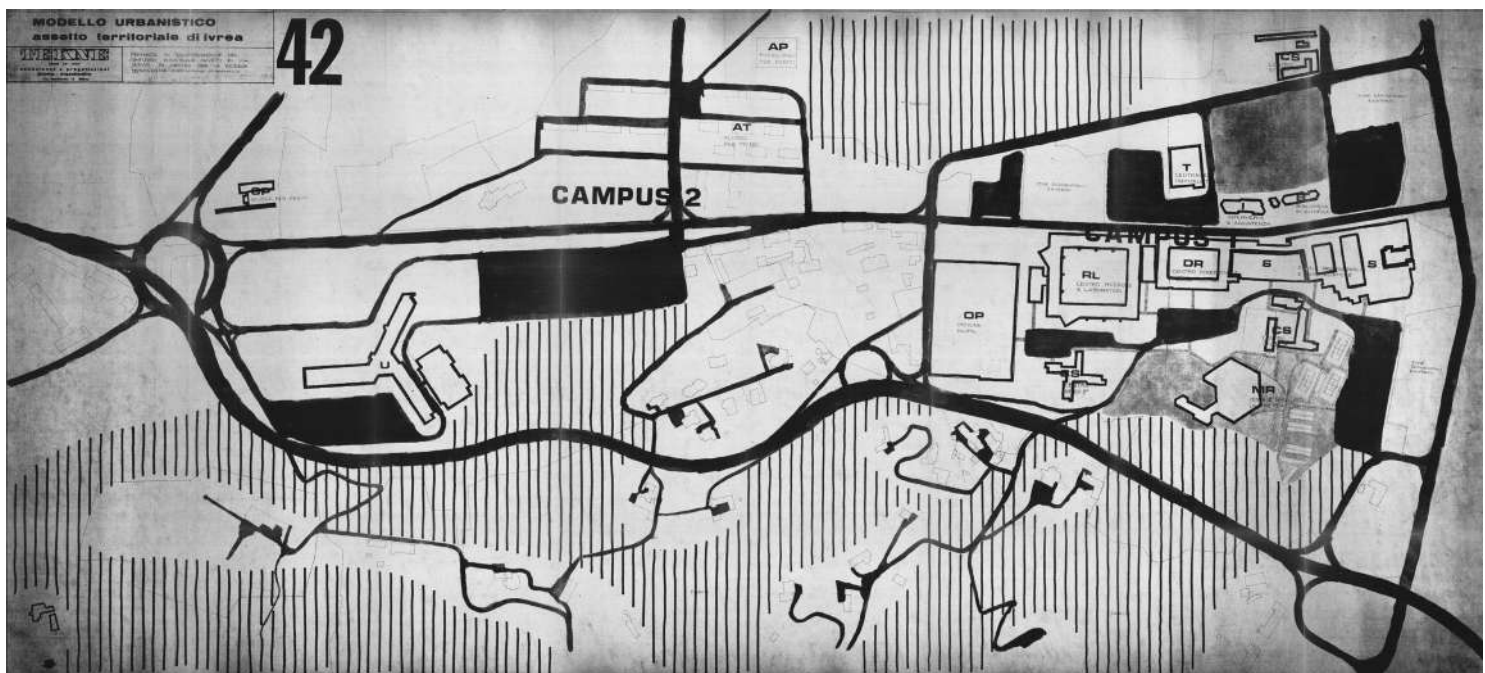
The process promoted with the construction of the Scarmagno factory foresaw a plan for the transformation of the entire territory through a careful territorial analysis and of the possible workforce reserve. The plan thus regarded not only the factory but also a programme of forced immigration that could enable to implement the Canavese workforce to support the new Olivetti production. In the history of the factory's planning, following the guidelines laid down by Olivetti, the production technicians worked side by side with a trans-disciplinary team composed of the urban planner Giovanni Astengo, the structural engineer Silvano Zorzi, and the designers who worked on the project, Eduardo Vittorio and Marco Zanuso.

This team's design from the start was supported by a first design proposal by Ottavio Cascio for the construction of a pre-fabricated industrial building which was economic, industrial, beyond the building industry it involved TEKNE company, the engineering company founded by Roberto Guiducci.

The last of the nominated property projects was traced to this period. This project authored by the EKNE – is not datable but can be set at around the start of the 1930s and regarded the transformation of the area into a huge campus for technological research. The project in fact provided to set up on Corso Jervis the research labs and areas for schools and accommodation of the researchers. Together with this project was a project for the residential relocated outside Ivrea with the aim of intensifying the areas around Via Torino and constituted a sort of external crown to the historical and industrial nucleus of the city.

Fig. n. 2.b.24: TEKNE, Plan for the transformation of the Olivetti complex in via Jervis as a centre for technological research (scheme), [1963-65]

Source: Private Collection



The TEKNE project proposed a design for mini-accommodations for the surveyors in the former Castellamonte area, in correspondence with that which would have become the West Residential Area ("Talponia"- mole hill), designed between 1968 and 1973 by Roberto Gabetti and Aimaro d'Isola. The TEKNE project anticipated the change that would have come about within the span of the 1960s and 1970s from a production city to a city of production services which would have found a symbolic testimonial in the conclusive work of the building cycle that saw the construction of the nominated property, the Nuovo Palazzo Uffici Olivetti (New Olivetti Offices) designed by Gino Valle (1985-1988).

The focus on the industrial heritage of Ivrea (1997-2008), designs and actors

In 1997 the passage from Olivetti to Olivetti Telecom marked the definitive gap in the relationship between the Olivetti company and the city. The new proprietary situation was perceived by the city administration as a moment of deep transformation of strategies and relationships which the factory had established with the city up to then.

Though the situation concerning the long bond established, also socially, between the company and the city, from the viewpoint of urban transformation the arrival of the new partner produced some changes in the properties of the buildings and areas owned by Olivetti, giving rise to the fragmentation of the architectonic assets and the actual, situation, a working issue of the nomination Management Plan.

This corporate change stirred up many corresponding initiatives that focused on the remembrance of the Olivetti Company and was an attempt to promote its extensive tradition. To be remembered in this sense, is the revival of the activities of the Olivetti Historical Archive and the creation of the Interaction Design Institute, advanced school of design promoted by Telecom in partnership with the Stanford University, which closed in 2005. The first formed an Association in 1998 and opened out a new season in the valorisation of the memory of the factory by making its heritage of archives available to the public. The second, located in the Olivetti Study and Research Centre building, represented the attempt to use the symbolic value of know-how accumulated in the sector of electronics, with the creation of a centre of excellence for research.

Many initiatives also tried to involve the city in safeguarding its architectonic heritage: the Officine Culturali ICO (ICO Cultural Complex), launched in 1997, guided in strict collaboration with regional and local institutions and supported by European funds, underlined with its programme the possibility to link the past and the future in a relaunch of the city's architectonic and urban heritage and which led to a first classification of the heritage and the organisation of tools for its protection starting from 2001 up to today, stirring up various debates at national and international levels and which have been revised.

It would be useful to underline at this point that the ICO Cultural Complex underwent a complex procedure, but at the same time was able to insert itself in a framework of city development which created the grounds for some important subsequent actions. Brought ahead by a group of architects who worked closely with the administration, the project was an important moment in the city's discussions on the city's possible relaunch policies, while awaiting the new strategies of the new production entity.

The activities promoted for the architectonic heritage contributed to steering the history of the city of Ivrea through the years towards a circuit of international interest: international relationships with research academies and institutions were established, and started to highlight the link between the Ivrea experience and other industrial cases in Europe. Also local institutions were formed such as the Fondazione Natale Capellaro (Natale Capellaro Foundation) and the Museo Tecnologico@mente (Tecnologic@mente Museum) or others that have settled in the urban territory such as the Fondazione Nazionale del Cinema (National Foundation of Cinema) with a specific section dedicated to the productions of enterprise cinema. With their initiatives that are not bound only to the story of Olivetti, they have enhanced the cultural potential localised in the city of Ivrea and the bonds with history of the 20th century, of which the nominated property is a fundamental part.

The period prior to the start of the nomination process therefore highlights some important moments: the valorisation of industrial memory which sees the trails of industry as elements of an archaeology of the past, the projects launched on Ivrea saw a significant shift towards a critical memory, positively addressing its recent past and able to question itself continually on the importance

of the experiences that took place between 1930 and 1960, opening out to new seasons and new values. The nomination of "Ivrea, industrial city of the 20th Century" as UNESCO World Heritage Site, embraces the significance of this long dissertation and its recognition as a model industrial city of the 20th century will open out a period of new cultural interpretations and values at the threshold of the 21st century.

Insights

Camillo Olivetti (1868-1943)

Camillo Olivetti was born in Ivrea in 1868. In 1891 he earned a diploma in engineering at the Regio Museo Industriale in Turin (the city's future Polytechnic) under the guidance of Galileo Ferraris. It was with Ferraris that the young entrepreneur went to the United States in 1893; he visited the World's Columbian Exhibition in Chicago and then, after a journey to the West Coast, went on to San Francisco where he taught for five months at Stanford University. The importance of this first American visit was the discovery, though only partial, of the production systems used across the Atlantic. Similar experiences were made by other Italian businessmen of the period and the United States became an essential reference for all modernisation and expansion projects in the nascent world of Italian industry. In 1895 with his two partners — Dino Gatta and Michele Ferrero —, Camillo Olivetti set up his first industrial factory in Ivrea, the Cgs (Centimetre, Gram, Second), that manufactured electrical measuring instruments. The choice of the final location of the company had still not been made: in 1904, the company was transferred to Milan but, in 1908, with the founding of the 'Ing. C. Olivetti e C.' (Ico) company, production returned to Ivrea. On his return to Ivrea from a second trip to the United States to purchase modern machinery and acquire new technologies, Camillo Olivetti began research into the production of the first typewriter and presented the M1 prototype at the 1911 Turin Universal Exhibition. Though inspired by examples produced by the American company Underwood, the M 1 offered numerous innovative features. It was faster thanks to a series of ideas that allowed rapid operation of the keys, kinematic motion of the machine as well as the use of more sophisticated materials in the moving parts. The M 1 was the first important success for the Ivrea company: in the same year as the Show in Turin, Olivetti received an order for 100 M1 typewriters from the Ministry of the Navy. From that time on the factory underwent the expansion that would continue after the Second World War accompanied by continuous testing of new products and the opening up of new markets. Alongside his entrepreneurial talent, Camillo Olivetti was one of the true reformers: close to the Turin reformer circle yet keeping a distance from purely philanthropic behaviour, he became the founder of the political weekly newspaper «L'azione riformista» (1919-1920), and the subsequent «Tempi nuovi» (1922-1925), by promoting the building of the first houses for workers in Borgo Olivetti and in 1932 opening the Fondo Burzio destined to provide economical and social assistance to the employees and their families.



Fig. n. 2.b.25: Camillo Olivetti

Source: Associazione Archivio Storico Olivetti

Adriano Olivetti (1901-1960)

Born in Ivrea in 1901, he graduated in industrial and chemical engineering at the Turin Polytechnic. After some important political experiences in the reformist circles of Turin and with the political weeklies edited by his father, Adriano, like other engineers of his generation, went on a long journey that was to take him to the United States in 1925-26 and to London in 1927. Crucial in the United States was his direct acquaintance with many manufacturing processes, with Henry Ford's pilot experiment at River Rouge and the Lincoln plant at Detroit. In 1928 he took on his first management assignment in the factory, heading the Olivetti advertising service in Milan. This post was followed in 1932 by that of the Organisation Office with the task of studying and launching new products on the market. In 1933 he took over the management of the company. From this moment a closer cooperation began with architects and artists who, like the production technicians, were involved directly in the process of production in the factory. From 1934 the task assigned to two young Milanese architects, Luigi Figini and Gino Pollini, for the extension of the factory sanctioned a new scenario for building the industrial city of Ivrea, where the project of refounding the factory came together with the Modern Movement's project of refounding the living space in its different cultural expressions. During the war, in 1943, Olivetti took refuge in Switzerland, like many Italian intellectual exiles. Between 1944 and 1945 he drafted the text "The Political Order of the Communi-

ties", published at the time of the Liberation, a fundamental text proposing the building of a federation of communities as a basis for the new Italian state. In May 1945, on his return to Ivrea, a new phase of reorganisation and expansion of the company began, making it one of the first in Italy: in 1958 the Olivetti workforce in Italy reached 14,200, with a further 10,000 employees in the 17 subsidiaries in other parts of the world. His particular aptitude and theoretical approach to solving problems of industrialisation from the point of view of town and country planning brought him to take up the position of president of the National Town Planning Institute in the crucial period of its reorganisation in the post-war period and to sit on other international committees concerning territorial development. His death in 1960 interrupted the social and cultural activities promoted by the factory in the local and national context.

Technique and Organisation. Precision Timing, Industrial Architecture, New Machinery

1937 saw the publication of the first Olivetti magazine. Its title was «Tecnica e organizzazione» (Technique and organisation), a topic at the centre of thinking in the factory in the inter-war years. The magazine's subtitle is indicative of the way the factory was to be managed and – as if it was a work agenda – of the programmes that distinguish the growth of the industrial city in the period between the wars. Unique for its approach in the national and international panorama, the magazine presents product data sheets and articles by Italian and foreign technical experts about the manner in which the different departments of a factory are organised. It widens its readers' technical horizon with detailed explanations about chemical and technological procedures, analyses and nomographs. To these are added data sheets on the machine tools, produced also by Olivetti, one of the biggest manufacturers in Italy (until the early 1950s). Alongside these articles, the ones about industrial architecture and town planning, published periodically, present examples of industrial buildings, not so much for their aesthetic value as examples of modernity in organising the spaces of production. Among the issues of the magazine, no. 8 (1938) presents examples of housing policies in Italy and abroad, chosen because they try to provide solutions to the urbanisation of industrial centres from a town-planning point of view. So the science of organisation, which the magazine attempted to build, looked at the space not as a scene but as one of the fundamental features of its make-up.

The expansion of the factory in Italy and abroad

Starting in the years preceding the Second World War, the Olivetti Company widened its production and markets. The manufacture of typewriters diversified with the production of mechanical and then electronic calculators, and office furniture and filing cabinets. From the 1930s, this activity required the opening of new plants and subsidiaries which, abroad, followed the development of the market.

The building of the factories was assigned to famous architects and experienced technicians. In Italy, in the inter-war years, the Massa Carrara factory for the manufacture of Synthesis products (office furniture manufacturing company) was built between 1938 and 1942, by the architects Bottoni and Pucci.

After the war, the Pozzuoli factory was inaugurated, on a design by Luigi Cosenza (1951-1954), a building that marked the beginning of an industrial policy for South Italy. Designed on a cross layout and inserted into the particular countryside of the Bay of Naples, unique for its natural and archaeological beauty, the building was surrounded by a Mediterranean garden on a design by Pietro Porcinai and was soon considered one of the symbol-buildings of the history of the factory in Italy.

Expansion activity in Italy continued to the end of the 1950s for the manufacture of electronic machines, with the building of the SGS factory for the production of semiconductors for the production of the first electronic calculators, necessary for making the first electronic calculators, on a design by Eduardo Vittoria. In 1958 the first production complex was organised at Borgo Lombardo (Milan), than at Pregnana Milanese in 1962. Here, it will be organized a building for the production on a design by Ottavio Cascio and technicians' lodging quarters on an innovative design that for the first time saw the application of Eduardo Vittoria's space-module in the Olivetti buildings. The end of this phase of expansion is represented by three new plants at Scarmagno (Turin) (1962), Crema and Marcanise (Caserta) (1969), all on a design by Marco Zanuso, based on standardised



Fig. n. 2.b.26: Adriano Olivetti

Source: Associazione Archivio Storico Olivetti

Fig. n. 2.b.27: Cover of *Tecnica e Organizzazione*, n. 1, 1937

Source: Associazione Archivio Storico Olivetti

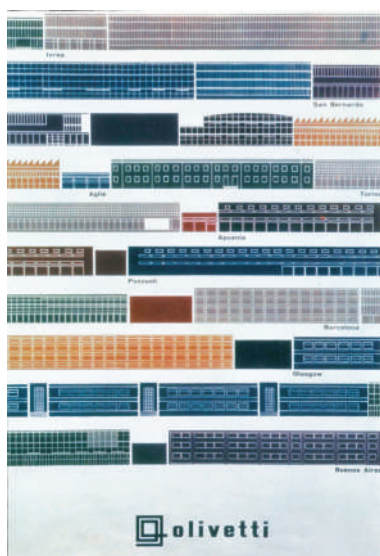


Fig. n. 2.b.28: Advertising for Olivetti, by Giovanni Pintori, 195

Source: Associazione Archivio Storico Olivetti

Fig. n. 2.b.29: The factory library at the Cultural Centre of Ivrea, 1950s

Source: Associazione Archivio Storico Olivetti

Fig. n. 2.b.30: The factory library of Pozzuoli, 1950s

Source: Associazione Archivio Storico Olivetti

Fig. n. 2.b.31: The library of the Cultural Centre of Ivrea, 1950s

Source: Associazione Archivio Storico Olivetti

architectural and structural features. Their construction took place in a changed economic and political climate: these factories were part of a national plan, involving the big Italian enterprises in a framework of economic and settlement planning which worked by investing in strategic areas of the country.

The expansion of production outside Italy began in 1929 with Camillo Olivetti's journey to South America. Foreign policy envisaged the organisation of subsidiaries and the opening of complete-cycle plants. The first complete-cycle plant was completed at Barcelona in 1942 on a design by the engineer Italo Lauro. In the immediate post-war years, plants were opened at Glasgow, Scotland (1947), at Merlo, Buenos Aires in Argentina (1951), at Guarulhos, São Paulo, Brazil (1957) by Marco Zanuso, both of them innovative buildings in their structure and technological installations. The last production plant to be built was the American one in Harrisburg, which became necessary following the acquisition of Underwood by Adriano Olivetti in 1959. It was assigned in 1966 to the American architect Louis Kahn. Starting from the mid-1950s, the construction of the buildings saw the participation of the engineering companies born from the group of Olivetti production engineers, Roberto Guiducci and Antonio Migliasso, who introduced important innovations into the field of structural calculation and of technological solutions with respect to the needs of production.

The factory library, virtual place of the building of the industrial city

Between 1934 and 1941 a large number of books and an abundant technical documentation were delivered to Ivrea to equip the new factory library and Olivetti's personal library.

The texts covered a wide range of subjects. Some broadened technical knowledge and put the factory in contact with what was being organised internationally on the questions of productive rationality. Others – in a significant quantity – dealt with contemporary political matters: United States and Soviet Union testing out large-scale management policies; the interpretation of Soviet and Italian events; Christianity faced with contemporary problems; the approach of war. The topic of planning recurred in many volumes and publications and interwove with the themes of the crisis of the rule of law, the need for an economy managed without centralisation, for regionalism, for the definition of a Plan, the search for an anti-historical humanism. On the same shelves there were magazines of avant-garde architecture which discussed the same topics, providing examples of standard house types and settlement policies and highlighting the weld between architecture and society. The building of the library symbolised the exploration of the world and a "work in progress" to understand what would be the "perimeter" of the industrial city.

After World War II, in 1951 the creation of a library at the Olivetti cultural centre became one of the most important instruments of the social services policy aimed at favouring the individual and the social environment in which he lived and worked. The purpose of the library changed and like others it was one of the instruments contributing to the building of the industrial city. In 1961 the centre's library held 61,000 volumes subdivided into several sections, of which only the part dedicated to classical and contemporary narrative and technical training was reserved for employees, leaving the rest open to the potential public of the Ivrea community. A record library of classical music and opera and a newspaper and periodical library, subscribing to 3,000 publications available for free consultation and in part for circulation among the various offices of the company, completed this original, unique picture.

Together with cultural events, popular and study courses and publications organised by the cultural centre, the library became the fulcrum of community life. Activities were promoted to provide accurate information on subjects not usual dealt with by ordinary information sources and to develop a popular culture where the systems (such as that of giving employees the possibility of using their free time to develop activities which at least in part had an educational value), re-adapted to the Italian context, were inspired by the experience of the Anglo-Saxon and Scandinavian countries.

Applied psychology and company psychology namely, work as knowledge

Knowledge of what exactly is human labour and the know-how produced through its organisation are the pivotal point on which the model of the industrial city implemented in Ivrea between the thirties and the sixties of the 20th century was developed.

Since the Thirties, attention to measuring human labour and the effects on the yield by applying new work standardisation methods were developed in Olivetti. This attention can be translated into the measurement of product assembly time and in research into the workplace. Over time the

first one has reverberated in the setting up of industrial psychology laboratories and centres whilst the second substantiates the construction of industrial buildings by focusing on the tradition of the great architectural schools which since the twenties studied perception and form by breaking them down into studies on comfort and colours.

Assembly of mechanical and subsequently electronic machines demands a higher work content: according to estimates referring to 1958, 49% of these were assembly activities and 51% operations connected to part production – from machine set up time to preparing the tools and from special machine maintenance and construction for production to product control– and were carried out by a workforce 53% of which were ordinary workers, 7% by labourers and apprentices; 30% were skilled workers whilst the remaining 10% consisted of specialists and those operating in special areas.

Hence, knowledge of human labour is essential and also takes into account each specialisation that in certain phases of the production chain is required for special workings and controls. From 1940s technicians at Olivetti presented the results of their studies on the work yield and organisation to the applied psychology course of Padre Agostino Gemelli at the Catholic University of Milan. In 1943 Olivetti set up an industrial psychology centre managed by Cesare Musatti (1897-1989) founder of psychology in Italy. The centre together with the Guglielmo Jervis mechanical training centre provided the chance to carry out important research on piece work times. After the Second World War the applied psychology laboratory of Franco Momigliano was set up which mainly dealt with job interviews and candidate training. In 1955 the psychology centre managed by Francesco Novara was set up working in strict relations with the personnel management and during the sixties confronted the delicate problem of work automation and the impact of electronic technology in the field of changes to the organisation, skills and job requirements in the company.

The social services, the foundation of Ivrea, industrial city of the 20th century

Defined according to an original interpretation of the need of users of the industrial society, the social services are one of the key elements for understanding the construction of Ivrea, industrial city of the 20th century.

Their definition covered a wide spectrum of needs. Seen as the natural offshoot from the working environment into a social environment, of living together and relationships, they were defined inside the factory by the Management Council, a democratic internal body for the management of the factory. And outside the factory, they found a particular expression in the organisation of the community centres in the Canavese.

The Olivetti Management Council was set up in 1948 in the aftermath of the Second World War, like others in other Italian industrial contexts, and of these it was the only one to remain active until 1971. Its composition was indicative of Olivetti policies. The Management Council was in fact a recognised internal organ, which had the possibility of autonomous action and in which the workers participated directly together with the representatives of the company. The council had a broad mandate: it had consultative powers as to work organisation, planning of the industrial installations, programming production and improvement of workers' living conditions inside and outside the factory. Its opinion was binding as to the resources destined by the Management to social services and assistance.

The management council thus defined the satisfaction of primary demands concerning the canteen, firewood (in the immediate post-war period) and, with time, services such as housing and health coverage.

Between 1948 and 1960 a vast range of services originated from the activities of the social services management: assistance to mothers and access to nurseries; the paediatric service; after-school activities and colleges; summer camps; pre-camping and camping; professional training with the creation of the Olivetti school for training mechanics; the different cultural, sporting and recreational activities held in the company canteen and the relating recreational club. The management of the social services was also responsible for the building of housing with the provision of special loans, health services, the preventive medicine centre, the convalescent homes in the Canavese, the institution of an internal solidarity fund and a pension fund. All the institutes dealing with social services came under a Social Services Department (headed from 1956 to 1971 by the distinguished author Paolo Volponi) directly responsible to the presidency of the factory. The operating arm of the

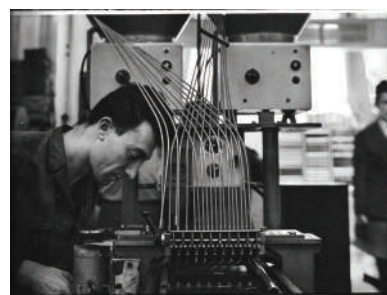


Fig. n. 2.b.32: Integrated assembly Unit, photo by Mulas, 1960

Source: Associazione Archivio Storico Olivetti

Fig. n. 2.b.33: Corrections

Source: Associazione Archivio Storico Olivetti

Fig. n. 2.b.34: Machinery

Source: Associazione Archivio Storico Olivetti



*Fig. n. 2.b.35: Ambulatorio oculistico, 1960
Eye clinic*

*Source: Associazione Archivio Storico
Olivetti*

*Fig. n. 2.b.36: Asilo nido Olivetti, 1943
Olivetti nursery, 1943*

*Source: Museo di arte moderna e
contemporanea di Trento e Rovereto,
MARTArchivio del '900*

*Fig. n. 2.b.37: The factory library at the
company canteen at Ivrea*

*Source: Associazione Archivio Storico
Olivetti*

*Fig. n. 2.b.38: Social workers office in front of
the ICO complex, 1960s*

*Source: Associazione Archivio Storico
Olivetti*



services policy was the Social Assistance Office, with social workers trained at specialised schools and subject to a training period on the factory floor before undertaking the study of industrial sociology, psychology and individual cases.

The social services thus became a fundamental feature of the policies for the building of the industrial city, as they were open to the local community and not only to the employees of the factory – and a fundamental element also in the social and economic evolution of the environment surrounding the factory: they came to include transport services, for employees living in outlying and poorer areas of the Canavese, to the canteens in the different Olivetti factories in Ivrea and the Canavese.

Together with the factory, in the Canavese it was the community centre that functioned as a place of provision of social services: the centres offered primary services to the community – medical assistance, basic literacy courses, a library – to which professional training courses were added, along with general educational courses. Alongside these were series of lectures and cultural meetings, including political ones.

The Olivetti Employees' Housing Consultancy Office

Set up in 1948, the Olivetti Employees' Housing Consultancy Office (UCCD) was an in-house design department in the Olivetti company. Since its creation to its closure in 1970, the Office produced around 350 buildings in Ivrea and the surrounding area. The task of the UCCD was to design houses for employees financed by a special Company fund managed by the company's social services from overseeing the different construction phases on behalf of the buyers to entrusting the works in the building yards and in some cases, the furnishings. The UCCD houses are single family houses or condominiums. With their modern forms and their diffusion over the entire urban territory they contributed to the building of a modern and original industrial panorama.

The UCCD houses were initially designed by following a very simple design (with pitched and flat roofs, two/three bedrooms) that could be modified to meet the ambitions and economic commitments of each buyer. From the middle of the Fifties, the buildings constructed in Ivrea became part of a type of visible catalogue in certain areas of the city. The peculiarities of the UCCD houses were the way in which they were designed. Together with formal choices, the office produced a questionnaire which identified how the interior areas were to be arranged, the wishes for a modern lifestyle and the social aspirations of the social classes in the company. In 1958 the Olivetti Presidency launched an internal competition inviting contestants to add to the UCCD catalogue.

To underline the level of experimentation and the acquisition of knowledge in the laboratory of the Ivrea industrial city, the requests made by the Management to the designers combined the information on the uses collected when carrying out other large underway projects in Ivrea with research carried out by the company assistance offices to the indications gathered by the investigations of the GTCUC - Gruppo tecnico di coordinamento urbanistico del canavese - (The Canavese town planning coordination technical group) and the experiences of the UCCD acquired in previous years. Franco Albini and Franca Helg, Mario Fiorentino, Luigi Figini and Gino Pollini and Emilio Tarpino himself were invited to the tender. Between the changes made to company policies there was to be no winning project. Therefore, the solutions proposed became elements in the subsequent projects of Tarpino. In 1959, the office passed from the Social Services Management to the Plant and Construction General Services Management before being closed in 1969.



Fig. n. 2.b.39-40: Single-houses, UCCD, 1960s

Source: Associazione Archivio Storico

The Community Movement (Movimento Comunità), or rebuilding the society by re-establishing its territorial ties

The Community Movement was set up in Ivrea in 1947, inspired by the text published by Adriano Olivetti, *L'Ordine politico di Comunità* (The Political Order of the Communities).

The aim of the Movement was to exercise a 'meta-political' action and promote a more cultural rather than political action. Attention to the person, citizen and his/her needs initially distanced the Community Movement from the political debate of the large parties of the masses and placed it at the centre of a transversal interest that attracted the interest and support of many intellectuals and technicians. During the Fifties the Movement took an important step towards political ground, first locally and then nationally.

Hence, Ivrea, 20th century industrial city assumed the role of political manifesto for the Movement. Between 1952 and 1955 the Community Movement participated in many local municipal elections in the Canavese area in which it enjoyed a certain success. In the same years, it promoted the local I-RUR, the Institute for Urban and Rural Renewal (1954), to solve the problem of restoring full employment and provide relief to the economy of the Canavese. In February 1955, the Canavese League of Communes was created with the participation of 72 municipalities led by administrations close to the Movement in order to coordinate an experiment on the political and administration actions of the communes.

At the administrative elections in 1956, the Community Movement put forward its own list for the Canavese and won 32 seats thus, establishing itself in the three large centres of Ivrea, Strambino and Caluso. The programme of the movement was based on solving concrete problems: creating industrial areas as per the regulatory building plan, renovating the old quarters and offering economic assistance to the building trade; strengthening assistance services; solving aqueduct problems; strengthening transport systems and creating a more efficient public services network. Hence, Adriano Olivetti became Mayor of the town council, a task that he held until January 1958 when he resigned due to his commitments on national and international arenas.

The years from 1952 - 1958 were the years of greatest expansion in Ivrea, 20th century industrial city and coincided with the time of the greatest expansion of the Movement in the Canavese and Italy starting from a situation that saw the number of sympathisers grow from 600 to 2000 in the years from 1949 to 1950 and an increase in the number of community centres from 3 to 11. The community centres, in particular, effected actions with different purposes depending on their locations. Not just focusing on consensus, they performed a new and original role throughout the territory by offering services to the community and through the Istituto Italiano dei Centri Comunitari (Italian Institute of Community Centres) founded in 1950, also had the delicate task of setting up a new urban and political elite.

Fig. n. 2.b.41: Poster for the Community Movement

Source: Associazione Archivio Storico

Fig. n. 2.b.42: Una nuova esperienza, Istituto italiano per i centri comunitari, 1956

Source: Private Collection

Fig. n. 2.b.43: Construction of the Community Centre of Palazzo Canavese, Photo by Perucca, 1952

Source: Private Collection



Istituto Nazionale di Urbanistica (The National Town Planning Institute) and the Adriano Olivetti years: the “right size”

Adriano Olivetti became President of the Istituto Nazionale di Urbanistica (The National Town Planning Institute) from 1950 to 1960, the year of his death. The intertwining of the actions expressed during his presidency at the institute and the building of Ivrea, industrial city of the 20th century are clear: innovative town planning techniques, the scale of planning with a solid test bench in building the small Piedmont city and creating a founding precedent in the town planning discipline able to bring Italian culture to the forefront internationally.

The ten years of Adriano Olivetti's presidency are marked by the reconstruction of the role of the institute in which, already since the thirties, Adriano Olivetti had been interested and knowledgeable on the role of planning in modernising the country.

The policies launched, such as INU, explored different areas of work, the principles of which are the study of the features and the limitations of planning in an attempt to refound the town planning discipline; the demands for town planners to take an active, ethical and political role in the reconstruction of the country, almost establishing a new elite, able to rise to management class and increase the awareness of the political class and the citizens; and the chance of entering into dialogue with the government and Public Works Ministry to increase the discipline's influence on Italian society.

At the centre of the debate was the scale of the planning which for Adriano Olivetti did not mean the right operating scale of the plan but the definition of an interpretation tool for modifying society. There were many conventions and conferences in Italy aimed at discussing the different levels of control of the territory and the planning process that could be seen as an agenda of ongoing work verified in the construction of the industrial city of Ivrea; in Venice on regional planning (1952); in Florence in implementing municipal Land-use plans; in Turin on inter-municipal and municipal plans (1956); in Lucca, on the defence and enhancement of the urban and rural landscape (1957); in Bologna, for a first commune town planning budget within the framework of territorial and landscape planning (1958).

The task of the institute allowed Adriano Olivetti to promote project that moved on ambiguous grounds for contemporary Italian culture bringing territorial planning into dialogue with full employment theories and also providing areas for in-depth and large experimentation outside of the construction of Ivrea; one example is the construction of the villages around Matera, an original attempt at planning on a regional scale.

“Knowing in order to intervene”: team work and social sciences for the control of the industrial city and its surroundings.

Many studies and projects that fed the store of ideas and proposals for the industrial city of Ivrea featured a transdisciplinary work conducted by a team, a practice that was to become normal after World War II in Italy and internationally, demonstrating the complexity of the topics dealt with. A particular role was played by the social sciences, as an instrument for knowing the community and organising and guiding its aspirations and needs. Their use shows the difficulty encountered by the new discipline in penetrating Italian culture and, at the same time, its instrumental use.

As long ago as the 1930s the Aosta Valley Land Use Plan was to have the characteristic of being the product of a team of architects and town planners known in the circles of the international architectural avant-gardes, accompanied by graphs and photographs. The plan – of which one of the five projects presented concerned the Ivrea workers' district – based its intervention on a study by the military doctor Giovanni Trikurakis of the diseases endemic in the Alpine valleys and on an original photographic campaign. This campaign, conducted in the field by the work team, analysed and presented in a modern manner the conditions in a wide territory, not just coinciding with the administrative boundaries of Aosta Valley Region, and presented the data of the research in effective tables, from the infrastructures to the number of mountain pastures.

In the years of Reconstruction after the Second World War, two fundamental studies gathered the fruits of this first approach of the works and were to see the same protagonists at work in two studies (among others, Adriano Olivetti, Ludovico Quaroni and the technicians and intellectuals involved in the various projects in progress promoted by Olivetti): the studies for the building of new villages in the policies of restoration of the Sassi of Matera; and the new works for the setting



Fig. n. 2.b.44: *Urbanistica*, n. 1, 1949

Source: Private Collection

up and implementation of the Ivrea Land Use Plan. Both these projects saw a strategic use of the social sciences for the first time in Italy, in tune with the great experiments carried out since the late 1920s in the Anglo-Saxon countries.

At Matera, the study was carried out by the American Georges Friedmann. His aim was initially an abstract research: to know the characteristics of peasant civilisation faced with modernisation. Under the pressure of UNRRA-Casas and the National Town Planning Institute, the initial working group widened out, reshuffling the research work: acquaintance, surveys, interviews were to form a rich cultural background, which was to converge into the work for designing the new village. The information gathered was used only partly in the works for re-organising the villages. The team, made up of scholars of traditional disciplines – thanks to the assistance of the surveyors in the field and pushed by the urgent design work that the town-planners were called on to carry out – faced the task almost of “founding” very new disciplines for Italy, such as urban history and urban geography.

At Ivrea the Canavese Technical Town-Planning Cordination Group began work on the land-use plan, immediately setting up a working group of the major renowned Italian experts, with the addition of the American sociologist Paul Campisi of the Department of Sociology of Washington University at Saint Louis, who was in the Canavese on a Fullbright study grant. The list of publications that should show the methodology used in drawing up the plan – 15 volumes entitled «Collana di studi e ricerche per il coordinamento urbanistico del Canavese» (Study and research series for town-planning coordination in the Canavese) – highlights the great work of acquaintance with the territory conducted by the team and the social workers, with truly original results, as is well demonstrated by the text study by Magda Talamo, dedicated to the characteristics and problems of leisure in Ivrea. The sociological studies served to know the Ivrean community, although the Ivrea plan was to highlight all the difficulties of the town-planning discipline in gathering up this mass of information by renewing its work tools.

The «Comunità» magazine, the edge of the community debate

The «Comunità» magazine was created as a weekly journal in 1946 and – with different monthly instalments and different formats – accompanied the construction of the industrial city. Different to the other magazines sponsored by Olivetti – from «Urbanistica» to «Metron Architettura» and from «Selearte» to «Zodiac» – «Comunità» exemplified a great collective, wide and transversal cultural project. The many authors involved and the topics confronted measure the scale of the reflections on the industrial society that «Comunità» covered.

Since 1949 the same organisation of the magazine guided readers on the community world. In fact, the magazine was bound in pink lightweight paper which was a sort of agenda of works of the Community Movement set up in Ivrea in 1948. In these pages it reported information on conferences, meetings and actions taking place in the community centres in Ivrea and the Canavese. Inside, printed on white pages it ran articles divided into columns – from politics, cinema, and architecture to literature – which were to be read as types of essential topics for creating the community.

From the mid fifties on, the number of columns grew before drawing a halt due to difficulties in pursuing the ever growing number of topics in the nascent industrial society. The truly original aspect of the magazine was its enquiries. Conducted by characters close to Adriano Olivetti, entrusted over time also as writers of nascent fame, the enquiries used journalist reporting tools with interviews and a large amount of photographic equipment from illustrated news magazine. The enquiries concerned examples of religious communities, those of French work and so on to the peasant civilisation crisis in the world and the expressions of the foreign community. Since the seventies the magazine has become far more a cultural magazine.

The Edizioni di Comunità

In the forties, Adriano Olivetti sponsored the launch of his first publishing company, the “Nuove Edizioni Ivrea” (NEI). The NEI had the ambitious goal of building up a catalogue to up-to-date the Italian contemporary culture.

The topics dealt with included Latin literature classics, politics, psychoanalysis and contemporary economics. The first offices of NEI were in Milan, then in 1943 moved to Ivrea.

The NEI set up during the time of the war only had three publications amongst which the book by

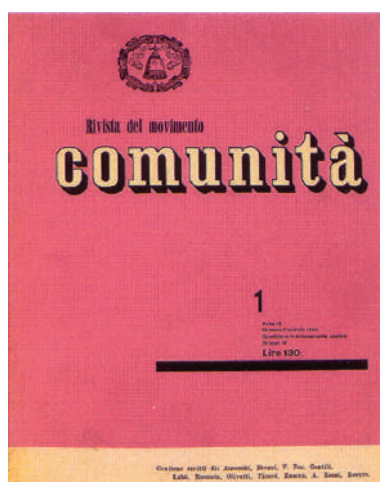


Fig. n. 2.b.45: Comunità, n. 1, 1946

Source: Private Collection

Fig. n. 2.b.46: Comunità, n. 1, 1949

Source: Private Collection

Adriano Olivetti, L'Ordine Politico delle comunità. Le garanzie di libertà in uno stato socialista. (The Political Order of the Communities. The guarantees of freedom in a socialist state), in 1945.

In 1946 in the fervour of the climate of ideas linked to the Community Movement, the NEI was reopened under a new name, "Edizioni di Comunità", in such way making explicit reference to the nascent cultural and political project launched by Olivetti.

During the course of the fifties, the "Edizioni di Comunità" became an extraordinary cultural innovation instrument for the Italian culture and, when it opened on the International scene, an instrument for setting up a network of references and ties that would contribute to making the industrial city project taking place in Ivrea well known.

For the first time in Italy, the publications introduced topics such as sociology, urban sociology, urban geography and industrial sociology. Dealing with the development of the community, they introduced the debate on full employment. The publication of the texts involved a large stable of writers whose articles were translated and prefaced by many more writers who were making important reflections on the community or which were representative of the worlds of culture critical of the issues raised by an industrial society. Hence, a dense network of players contributed in making the laboratory of the industrial city well known.

The texts published operated up to the mid fifties as a sort of library for building community knowledge. Some writers – such as Lewis Mumford in *The Culture of the City* (1954) – were particularly important for the group of intellectuals involved in the Community Movement and for reflections on contemporary industrial society. Some series – such as "Cooperatives communautaires et sociologie esperimentale" organized around the end of the fifties – are the collection of the results of the community experiment in Ivrea and the Canavese.

The design and the product

Together with the community experiment and architecture of excellence, the Olivetti products were a fundamental element in the achievement of the famous reputation of Ivrea industrial city laboratory thanks to the involvement of leading Italian and International cultural design figures. In fact, since 1928, artists, graphic artists and architects were commissioned to Ivrea initially to take care of the publicity image and to work on product design. Since the twenties, Olivetti products have been distinctive for their technological, small size and lightweight innovations and hence, the men at Olivetti were able to foresee the trend that since then has become common in all industries in the sector by pinpointing a new and potential group of users from the office to the home. It was the Studio 42 emblem which was probably the most famous of the pre World War 2 typewriters presented to the public in 1935, produced on the mechanical design of the engineer Ottavio Luzzati at Olivetti and for the bodywork by the architects Figini and Pollini and the posters painted by Xanti Schawinsky.

Olivetti obtained a number of National and International recognitions for the range of its products and for their originality and quality that are crowned by the introduction of the Lettera 22 and the Lexikon 80 – on the design of Marcello Nizzoli – and amongst the permanent objects on display at MOMA in New York.

Giulio Carlo Argan, one of the leading art historians of the 20th century predicted the fortune of the Olivetti product in his "social nature" of industrial design article. For him this social value was what characterised the type of "progressive" industrial production able to better adapt to changes in society and skilfully carried out by "artists" who were perfectly integrated into production and who, as technicians, were able to resolve the conflict between capital and work.

The road from mechanics to electronics opened up a series of interesting experiments in the area of the bodywork of the machines. There were also champions, above all Ettore Sottsass Jr. and Mario Bellini. Product research also took into account its communication, via eye-catching graphics, the construction of office buildings and a distribution network of shops that also made their mark internationally and became landmarks of the Olivetti image policy. Alongside the names of artists such as Sinisgalli, Nivola and Pintori, should be added those of Annibale Fiocchi, Gian Antonio Bernasconi and Marcello Nizzoli with the collaboration of Ottavio Cascio, for the Palazzo Uffici Olivetti (Olivetti Office Building) project in via Clerici in Milan (1955-56) and Palazzo Uffici Olivetti (Olivetti Office Building) in Ivrea (1959-1961); and amongst the others, the Bbpr Group and Carlo Scarpa for two of the probably most famous shops of the Fifties, the one in New York on Fifth Avenue (1954) and the other in piazza San Marco in Venice (1958).

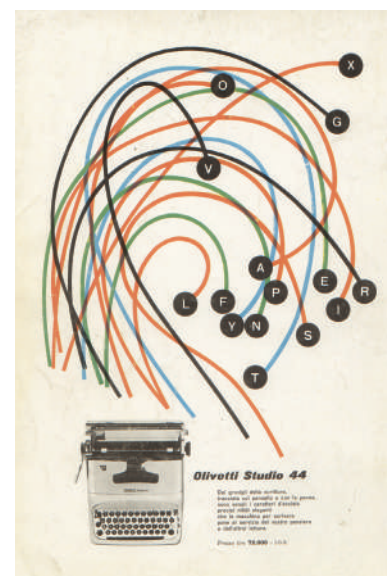


Fig. n. 2.b.47: Advertising for Olivetti Studio 22 by Giovanni Pintori, 1959

Source: Associazione Archivio Storico

Fig. n. 2.b.48: Cover of "La Cultura delle Città", Edizioni di Comunità, 1954

Source: Private Collection

Credits

Archivio Luigi Piccinato, Università di Roma La Sapienza, Dipartimento di Pianificazione, Design, Tecnologia
p. 75,

Associazione Archivio Storico Olivetti
pp. 68, 76, 82, 83, 84, 85, 86, 87, 88, 91.

Centro Studi e Archivio della Comunicazione-CSAC , Parma
pp. 69, 70, 72, 74, 75, 77.

Museo di arte moderna e contemporanea di Trento e Rovereto, MART-Archivio del '900
pp. 72, 74, 78.

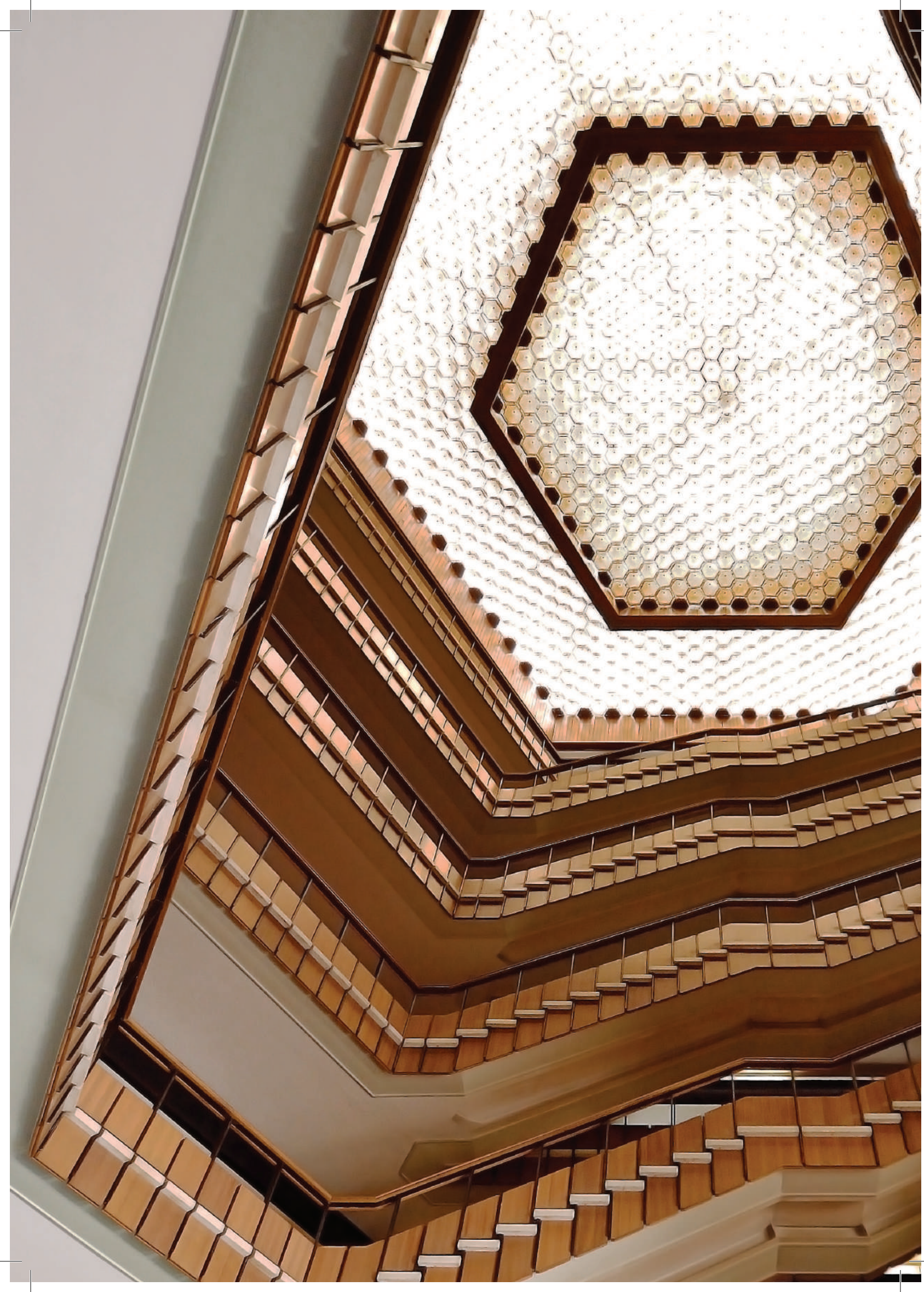
Maurizio Gijvovic per Fondazione Guelpa
pp. 36-67.

Igor Nicola per Fondazione Guelpa
pp. 32-33.

Stefano Russo per Fondazione Guelpa
pp. 35, 42, 50, 59.

Roberto Olivetti, La Società Olivetti nel Canavese, in «Urbanistica», n. 33, 1961
pp. 76, 79.

Studi e proposte preliminari per il Piano Regolatore della Valle d'Aosta, di Olivetti, Banfi, Belgiojoso, Bottoni, Figini, Lauro, Peressutti, Pollini, Rogers, Zveteremich, Nuove edizioni Ivrea, Ivrea 1943
pp. 71.



3. JUSTIFICATION FOR INSCRIPTION



3.1.a. Brief synthesis

The area of the *nominated property* covers about 70,000 hectares overall. The area extends along the main road of Corso Jervis, which was the area of expansion of the Olivetti factory right from the beginning. Over time the most representative town-planning and architectural projects for the building of the industrial city of Ivrea became concentrated in this area.

The exceptional value of the construction of Ivrea, industrial city of the 20th century, was brought to national and international attention from the early days of its realisation, as an alternative response of extraordinary quality, structurally and socially, to the problems posed by the rapid evolution of industrialisation processes. The initiatives that intersperse its history and development brought to light a unique, significant factory culture that was to characterise the Ivrea laboratory in the building of modern society from the years following the 1929 crisis to the early 1960s.

The area shows recognisable traces of the different town planning projects accompanying the development of the city of the 1900s and frame its urban composition by marking out the various stages, significant both morphologically and for their exemplary value in the national and international theoretical debate. The plans were developed by the principal Italian town planners of the times (including Luigi Piccinato and Ludovico Quaroni) and each time formed a test-bench or an opportunity for renewal of the town-planning theories and techniques characterising the town and country debate in the 1900s.

27 buildings and architectural complexes built between 1930 and 1960 can be recognised within the *nominated property*. Like the town planning designs, these are significant of the development and construction of the industrial city in the 20th century. They are buildings for production, for service to industry and society and for housing and represent the original industrial and building programmes promoted by Olivetti. The buildings were designed by the greatest Italian architects of the 1900s (among whom we can name Luigi Figini and Gino Pollini, Ignazio Gardella, Marcello Nissoli and Gian Mario Oliveri) and by factory technical experts (including Ottavio Cascio, Emilio Aventino Tarpino, Roberto Guiducci and Antonio Migliasso) who well represent the way the different cultures of design responded to the times and the requirements of this original industrial assignment and approached the problems of industrial society. The buildings of the *nominated property* are indeed representative of the approach of the different generations of technicians to the questions posed by industry and of their changing relationship with industrial production and the perception of the users of the 1900s. The different architectural languages and compositive choices existing side by side in the construction of the industrial city of Ivrea, in addition to demonstrating its value as an industrial city, further highlighted the value of experimenting with typological solutions – both functional and ones criticising and surpassing the positions of contemporary architectural culture. Thus Ivrea represents a fundamental stage in recognising those repertoires of architecture and town planning of the 1900s able to render positions and interpretations characteristic of the 20th century.

Architectural styles and town planning designs also found fertile ground for experimentation as part of an exemplary economic and social project imbued with by the proposal for the civil and territorial reorganisation of Communities. This project originated in Olivetti's book *L'ordine politico delle comunità* [The political order of the communities], published in 1945, which was followed by the foundation of the "*Movimento Comunità*" (Community Movement) The Community Movement scheme formed part of the flood of national and international proposals for community organisation in the post-war period. In Ivrea it stood out for the role taken on by the factory, which was to become an engine for social and territorial wealth and a fulcrum of social relations, and for the heterogeneity of the cultural references from which it drew inspiration; these permitted the cultural, and in some cases political, adhesion of many intellectuals and technicians (such as Carlo Doglio, Giuseppe Motta, Riccardo Mussatti, Nello Renacco, Umberto Serafini). At Ivrea the proposal achieved concrete realisation through the means provided by Olivetti and confirmed Ivrea's vocation as a workshop of the industrial city of the 20th century.

Over time, the area of the *nominated property* has preserved its structural and landscape properties, which have played an essential role in the formulation of the architectural designs and the town-planning choices and, together with the use and functions of the area, have identified the *nominated property* from the point of view of its perception and identity. Still today the *nominated property* has a strong symbolic value for a transverse national and international public, fascinated by the social and industrial experiment represented by the construction of the industrial city of Ivrea as a symbol of modernity and experimentation.

The candidacy of "Ivrea, industrial city of the 20th century", in drawing attention to the space, seen as the setting for economic, social and cultural processes, represents a possibility of restoring to the planning experience between 1930 and 1960 a singleness and a complexity, that serve to nourish its symbolic value, enriching it with new interpretations and cultural values at the threshold of the 21st century.

Fig. n. 3.1.1: Ivrea 2000

Source: Urbanistica n. 127, 2005



3.1.b. Criterio under which inscription is proposed (and justification for inscription under these criteria)

Criterion ii (exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design).

The industrial city of Ivrea represents a model of the modern industrial city and is an alternative response of outstanding quality in structural and social terms to the questions posed by the rapid evolution of the industrialisation processes.

From this extraordinary experience, known worldwide, a particular and significant factory culture came to light; this experience was to give birth to Ivrea as a laboratory of modern society.

From the 1930s to the end of the 1950s the city was formed by aggregation and sedimentation, building an urban laboratory that represented the extraordinary synthesis of the social and industrial proposals of the 20th century which accompanied Ivrea's industrial development.

The renewed organisational structure inside the factory coincided with the increased role of the factory in promoting experimental policies towards a new organization of town and country.

Ivrea becomes an exceptional experimentation model, where ideas of the functional city takes shape: ideas drawn up in the 1920s and 1940s by CIAM (Congressi di architettura Moderna) [Modern Architecture Congresses], from the social Taylorists of the 1930s and from the theories on community and *neighbourhood units* in the post WWII period; the introduction of innovative urban planning techniques for Italy such as the use of investigations or questionnaires to establish the community's needs and to define the setup and guide the development. These reflections on the organisation of the space were accompanied by and elicited continuous demands from the introduction of new types of knowledge, such as psychology and sociology, directly applied to acquaintance with and improvement in industrial production and to a concept of culture as a factor of social innovation.

Thus, Ivrea became a potential model of an industrial city whose development was based on the collaboration between capital and labour as an alternative to the traditional one. The processes set in motion characterising the existing industrial society resulted in a modern and original organisation of space which was internationally recognised.

Criterion iv (be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history)

The set of buildings that compose the industrial city of Ivrea form an outstanding series of well-preserved examples of industrial buildings and social service facilities of outstanding architectural quality, among the first and highest expressions of a modern vision of the relationships of production and of users in the 20th century.

These buildings date from 1930s to 1960s and their unitary, overall value lies in the synergy between new expressive capacity, which is typical of these modern architectures, and the acknowledgement of their being part of an exemplary economic and social project based on the community proposal.

The outstanding value of the nominated buildings is expressed through different elements:

- The fame of different generations of Italian designers who, in Ivrea, had the chance of experimenting with architectural shapes and interpretations and measuring up to the world of industry;
- The fame acquired by the buildings themselves, as they became an integral part of Ivrea industrial city and at the same time excellent examples of functional and architectural solutions.
- The capacity of symbolically representing in the shapes of the buildings, the result of the community experimentation, which for the architects represented a possible area of encounter with industrial and civil society
- The experimentation of collective living and dwelling models fed by the architectural and city planning culture promoted by *Istituto Nazionale di Urbanistica* [National Institute of City Planning], chaired by Adriano Olivetti from 1948 to 1960.

- The fame that the Olivetti factory acquired during the post WWII period, thanks to its penetration of the International market and the range of its technologically innovative products, resulted in the combination of high level of experimentation in shapes and materials as well as new forms of communication.

Along Corso Jervis are the production, social services and housing buildings. The industrial city buildings were designed by famous contemporary Italian architects (including Ignazio Gardella, Luigi Figini e Gino Pollini, Eduardo Vittoria) and by Olivetti company technicians (including Ottavio Cascio, Emilio Aventino Tarpino employed in different departments of the factory). As far as services are concerned, within the *nominated property* we have social assistance buildings (1930-1940) which later became social service buildings (1950-1960). The housing programmes of the industrial city were sponsored by Olivetti and in the case of the Ufficio Consulenza Case Dipendenti Olivetti (*Consulting Office for Homes for Olivetti Employees*) were directly designed by an in-house department in the company. The architectural buildings constructed in Ivrea are unique works which are important in the biographies and intellectual research into the architects involved and from time to time provide the design solution to an issue raised by this atypical industrial customer. Therefore, every architectural work or complex should be interpreted as an autonomous document in which building site, structural and technological innovations by company technicians influenced the design and implementation. The *nominated property* also includes parts of the housing programmes sponsored by Olivetti, and in the case of the Ufficio Consulenza Case Dipendenti Olivetti (*Consulting Office for Homes for Olivetti Employees*) were directly designed by an in-house department in the company. The factory culture enters fully into the planning of each single building and urban environment.

Criterion vi (to be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance. (The Committee considers that this criterion should preferably be used in conjunction with other criteria)).

The industrial city of Ivrea represents the political manifesto of the Community Movement, founded in Ivrea in 1947 and inspired by the proposal to reorganise the status developed by Adriano Olivetti in his book *"L'ordine Politico delle Comunità"* (The Political Order of Communities), published in 1945.

The community ideal can be seen as a type of essential conceptual figure of European cultural modernity and a recurring response to the effects of industrialisation and the consequent urbanisation starting from the 19th century. The Olivetti community is one of the community organisation proposals which from post WWII affected the whole of Europe and expressed a range of ideological and cultural issues. The Olivetti proposal, together with these, shared the idea of a community as a place for individual and collective development. The residential model inspired by the *neighbourhood unit* is counterbalanced by the introduction of new social sciences as an instrument for knowledge and orientation of community needs. The Olivetti proposal stands out on this panorama for its role inside the factory, entrusted with being the driving force of wealth and the hub of social relations. Many intellectuals, politicians and technicians (among them Carlo Doglio, Riccardo Musatti, Nello Renacco, Umberto Serafini) joined this cultural trend. The proposal became reality through the means of Olivetti and confirmed the vocation of Ivrea as a laboratory for a 20th century industrial city.

3.1.c. Statement of Integrity

The *nominated property* includes all the essential elements that represent its outstanding values. Its expansion allows for the full representation of processes that concur to the definition of its universal value. The architectural and morphological features of the entire area have been well preserved. The perimeter of the *nominated property* was defined taking into account: the inclusion of the heritage assets of the industrial city of Ivrea, the need to identify a continuous whole that represents the industrial city in its structural and visual and concrete expressions, keeping in mind the socio-economic dynamics; the need to ensure protection of the heritage assets it contains; the need to pursue boundary lines that are clearly traced on the map.

Corso Jervis, at the juncture of the road leading from the city to Turin, was identified as the hub of the *nominated property* for its high concentration of buildings dedicated to production, industrial

services and to residences featuring the innovative policies of the company and the theoretical settlement models of the industrial city of the 20th century experimented by Ivrea since the 1930s. In addition, the industrial settlements implemented at the start of the century and those that testify to the growth of Ivrea as an industrial services city typical of the 1970s are also recognisable. The nominated property thus ran northward along Via delle Miniere; eastward along Via Nigra and Via Torino, skirting the plain of the Aosta-Torino railway; southward, following the topography of the area and the existing road structure; and lastly, westward along the borderlines of the cadastral land parcels.

However, if the entire heritage assets included in the *nominated property* on one hand offer a representative panorama of the different types of buildings characterising the industrial city, on the other hand, covers a time span that goes from the early 1930s to the turn of the 1970s, with features of the modern city and the onset of contemporary concepts.

By going through documents in the many archives storing the memories of the 20th century industrial city of Ivrea has also brought to light a significant number of projects in terms of quantity and quality in the area thus, demonstrating not only the symbolic value. These projects, even if not implemented, constitute a great stock of technical solutions and spatial organisation proposals as well as a mine of know-how for the production technicians, architects and planners who worked on 20th century constructions of industrial cities and not just in Ivrea.

Within the *nominated property* are areas with poor quality architecture (parking lots, mass produced shed roof warehouses, low level architectural buildings destined for production and dwellings). These areas are small when compared to the nomination area yet exist alongside those of high architectural and panoramic quality. Their presence shows how, over time, the layers of the urban dynamics involved a range of logical processes and players who constructed the urban space and came into contact when discussing or disputing strategies. Built during the development of the *nominated property*, these areas are part of what today is the urban landscape of the industrial city of Ivrea.

These areas in no way impede the ability to interpret the qualities of the landscape which have played an essential role in the drawing up of architectural projects and city planning choices and over time, together with the use and fruition of the area, have defined the *nominated property* from the point of view of its perception and identity.

The presentation of the heritage assets is completed also in a broader and well-structured manner with a view of the recent and more extensive *buffer zones* according to the remarks contained in the text:

O.Martin, G. Piatti (eds), "World heritage and buffer zones", WHC Paper Series n. 25, UNESCO World Heritage Centre, Paris 2009 – and to guarantee the protection of the *nominated property* a *buffer zone* was identified, the width of which takes into account: the physical layout of the area; its historical outstanding value; the perception of the site, including its economic and ecological features; the perception the inhabitants have of the values of the nomination through the data gathered with a questionnaire (see attachment 5.1.g.); the protection measures enforced in the area.

The morphological interpretation of the Ivrea urban fabric reveals remarkable signs that also constitute physical and perceptive schisms: the Dora Baltea marks out the natural and historic boundary to the north; to the east the railway line delineates the boundary and an unfinished area with premises which were transformed into a big factory in Ivrea and the building of Società Anonima Soie di Chatillon then SAIFTA then Montedison which characterised the urban landscape of Ivrea up to its closure in 1985.

Hence, the area included in a perimeter to the north on the bank of the Dora Baltea follows the railway track to the south and the administrative boundaries of Ivrea to the east. The south west border runs along the border of Canton Carasso, taking in the perimeter of the Bellavista district and the bordering wooded areas.

Alongside these residential and industrial areas can also be seen large agricultural areas which have always characterised the urban landscape of Ivrea and its nature areas with special landscape and geomorphologic features.

(See the above mentioned Attachment 3.1.c: Graphic materials supporting the definition of the buffer zone perimeter).

3.1.d Statement of authenticity

The demonstration of the Authenticity of "Ivrea, industrial city of the 20th century" is based on a set of parameters that particularly takes into consideration some features retained to be important for this type of cultural heritage, namely, the features of form and design, matter and substance, usage and functions, morphologic localization and layout, the intangible heritage inherent to the industrial city of Ivrea.

The building projects of the *nominated property* were commissioned to different generations of well known Italian architects and technicians at different times.

The buildings for production, services, dwellings that have characterised and characterise the industrial city of Ivrea in the 20th century, are recognisable and can still be appreciated today, albeit the necessary transformation of the productive processes in some cases determined modifications that became part of the history of the factory, and which ensured its continual use.

The interventions were managed by the Technical Office of the company and, whilst paying attention to the production and economic factors, in most cases preserved the original quality of the previously implemented projects.

As far as the residential buildings are concerned, their great wealth of typologies and compositions flanks what today corresponds to high quality standards guaranteeing the contemporary forms of living. The original owners or the second generation families still living in the dwellings or new inhabitants to Ivrea who purchased these properties due to the symbolic value they had assumed over time, has allowed to maintain the recognisable features of the original project for nearly all the residential buildings of the *nominated property*.

The buildings in the *nominated property* cover a very long period of time and testify to the diverse construction techniques that were steadily improved over time. These buildings illustrate the use of coexistence of traditional construction techniques using reinforced concrete. A certain degree of experimentation was tried out by using iron structures when constructing certain industrial buildings. This technology was rare in industrial building sites yet is one which, from 1954 was used by Olivetti meriting a mention of the roof of the current "Officine H" (*H Workshops*).

Mass produced building products were also used in the construction of the buildings and became integral and experimental part of their architectural expression.

The use of prestigious materials for the facade coverings, mass produced to the draughtsmen's drawings or subject to special colouring techniques, completes this scheme.

The listed compositional and qualitative construction elements can now be clearly observed in the buildings of *nominated property*. As far as the different sized interventions to which the assets were subjected is concerned, in the evaluations carried out in the surveys conducted during the nomination process it turned out that the essential features of the buildings in the industrial city were not removed despite the fact they represent a highly fragile element of the heritage.

Their features and the maintenance costs have in some cases led to removal and replacement interventions which have not been in harmony with the original architectural features of the buildings. Today, with the institution of the MaAM Observatory, this critical factor has been partially resolved. As far as the interiors of the properties are concerned, from the surveys carried out thanks to the collaboration of many of the owners of the architectural assets in the nominated property many of the original architectural features in the interiors of the buildings have been preserved.

The area of the *nominated property* currently assigned by the Plan in force to services, production and housing, thus ensures the prosecution of the original designated use. Particularly, the use of the buildings and functions recognisable on the site, and that remained intact for the housing area.

As far as the production and services areas are concerned, after Olivetti suspended trading on the financial markets in 2004 and following the break up of the architectural property of the company, different solutions were pursued for re-using the buildings which took into account the indications of the Land Use Plan (the area as a whole remained destined for goods production and services) and the protection instruments connected to it.

Today the heritage of the production and services buildings are underutilised. The attention aroused by the nomination process has contributed to triggering off a new level of sensitivity towards

the assets by the significant involvement of the private owners of the large industrial buildings. The whole protection system currently being amended and implemented and the medium to long term actions forecast for developing the site in the management plan, make the use of the industrial assets of the nominated property possible and desirable being in harmony with the cultural, creative and contemporary forms of production.

Starting from the first industrial city project for Ivrea in 1934, many factory extension projects have been implemented in Corso Jervis and their different structures have affected the whole city of Ivrea. The post WWII zoning established the uses for the area.

The change in the company strategies and the lack of need for production in Ivrea contributed in safeguarding almost all of the areas of the *nominated property* from new urban scale constructions and projects and thus, has allowed to maintain the morphological features.

A new review of the town planning tools regard the *nominated property*, aiming in particular at the best conservation of the heritage assets included in the nomination project which are among the priority actions of the management plan.

The area proposed as the *nominated property* has over time assumed a high symbolic value.

This symbolic perception is based particularly on the value of modernity attributed to the Olivetti industrial production, outcome of the research and experimentations of the factory, which also extends to the entire industrial city, and permeates the buildings for production, social services, dwellings, that in turn became the symbol of the modern city.

The nomination of "Ivrea, industrial city of the 20th century" re-focuses attention on urban space, seen as fertile ground for economic, social and cultural processes, and represents the possibility to restore it once again as a unitary asset and a complex reality that can be used to nurture its symbolical value, enriching it with new interpretations and cultural values at the threshold of the 21st century.

3.1.e. Protection and management requirements

3.1.e.1. Site protection requirements

The nominated property is object of several levels of protection. The framework of the protection measures is wide and it concerns different aspects of the property. Therefore, specific actions exist or have been launched regarding the buildings included in the nomination (see the table in summary, concerning the protections measures, in the end of Chapter 5.b.). They are supported by the territorial regulation controlling the transformations at a regional scale (Regional Landscape Plan) as well as by more specific tools (Regional Area Plan).

Finally, there is also a series of protection and regulation measures concerning the transformations at the local scale (Land Use Plan PRG2000) and active protection tools (Quality Charter, Catalogue of the Types of Construction and Decorative Assets of Ivrea).

As far as the aspects which can be attributed to the nominated property starting from 2006, 25 of the 26 assets of the nominated Site are protected by the Land Use Plan (PRG) of Ivrea.

The Land Use Plan in force cartographically identifies the assets in the Quality Charter [see the dedicated box in Chapter 5.d, pages and the relative Attachment 5.d.M] and these are recorded in the Catalogue of typical constructive and decorative heritage assets of the City of Ivrea [see the dedicated paragraph in Chapter 5.d and the relative Attachment 5.d.O]. Interventions on these properties are regulated by the Regulation for the Interventions on Buildings and their pertinent areas which applies to the buildings in the Catalogue, their external areas and the buildings belonging to them and was integrated into the Building Regulation in 2002.

The objective of the Regulation is maintain the formal integrity of the buildings as faithfully as possible to the original and, at the same time, allow to make the necessary amendments to the regulations. In order to avoid the generalities of the pre-existing municipal regulations which are not suited to such a special asset, the regulation in its application field ratifies the peculiarities of the buildings in the Catalogue and subdivides them into four categories characterised by precise prescriptive levels [see the dedicated paragraph in Chapter 5.d and the relative Attachment 5.d.Q].

On the one hand this subdivision guides the designers in their technical choices and, on the other hand, assists in the evaluations made by the Municipal Technical Office and the *Commissione Igienico-Edilizia*, the organisations in control – by inserting all the specific preservation and restoration actions carried out on the assets in the Catalogue. The protection system selects the possible interventions based on the features of the asset. The checks are carried out in the drafting of the authorisation provision by the municipal offices.

The asset located on the municipal territory of Banchette is not subject to special protection prescriptions in accordance with the municipal Land Use Plan in force.

As far as the protection system at national level is concerned, in none of the assets in the candidate site was a protection provision adopted under the dispositions of the Code of the Cultural and Landscape Heritage [see the table summary of the protection provisions status at the end of Chapter 5.b].

The Nursery in Borgo Olivetti is subjected to a “*de jure*” provisional protection as prescribed in Articles 10 and 12 of the Law, being a public property asset designed by someone who died over 70 years ago and a State level safeguarding regime is foreseen given its private property status. For the Nursery in Borgo Olivetti, the Municipality, being a publicly owned body, must shortly request verification of its cultural interest from the competent Soprintendenza delle Belle Arti e del Paesaggio (SBAP) [Commission for Fine Arts and Landscape]. If the result of the verification is positive, a definitive protection provision will be adopted.

As far as the remaining 25 private cultural assets are concerned when drawing up the nomination dossier the competent promotion bodies (central and associate organisations of the Ministero dei Beni e delle Attività Culturali e del Turismo [Ministry of Cultural Heritage, Activities and Tourism]) have given a positive evaluation of the existing local protection system but have underlined the criticality represented by the necessary periodic review of the municipal Land Use Plan which could considerably weaken this protection system. For this reason it has been decided to start up the process to adopt a cultural interest provision which is particularly important for all private assets [see the documentation collected in Attachment 5.b.E]. This procedure must be completed by the summer of 2016.

An “architectural asset” entails that certain specific preservation obligations, amongst many, are compulsory when a building is subjected to a protection regime. Carrying out any type of works must be authorised in advance by the associate organisations of the Ministry. The special nature of the architectural assets is re-established by the fact that the interventions proposed are for maintenance or restoration which must also be aimed at maintaining the integrity, functional efficiency and identify of the asset and all its parts and, in any case, guarantee that its cultural values are passed on to future generations. Authorisation from the associate organisations of the Ministry constitutes an autonomous provision and is a prerequisite of the building permit and the other city planning construction documents.

Adopting State protection provisions is one of the actions provided by the Management Plan.

As far as the regional protection level is concerned, according to the Code of the Cultural and Landscape Heritage this refers to the landscape aspects as regulated in the third part (Articles 131-159). According to the competent promotional bodies (associate and central organisations of the Ministry of Cultural Heritage and Activities and Tourism and the Piedmont Region dedicated sectors) the values of the site are suitably protected in terms of landscape by the indications and directives of the Piano Paesaggistico Regionale (PPR) [Regional Landscape Plan] readopted in May 2015 to be approved by December 2015 [see the dedicated paragraph in Chapter 5.d and relative Attachments 5.d.A, 5.d.B, 5.d.C, 5.d.D, 5.d.E].

In the nominated property, the Regional Landscape Plan identifies 5 landscape components strictly linked to the nomination themes, three of which are historical-cultural and two of a perceptive-identity nature. Two of these components play a particularly important role. For each of the components, the Rules for Implementing the Plan [Attachment 5.d.D] provide indications and directives with differing levels of obligation. The landscape components in the nominated property have no

landscape assets of special public interest, a reason for which the Rules for Implementing the Plan do not provide precise provisional protection prescriptions or systems.

The Rules for Implementing the Plan foresee that the provinces, metropolitan city, municipalities or their associative organisations carrying out the city planning comply or adapt the territorial or city planning instruments within twenty four months of Regional Landscape Plan approval. Adaptation should preferably be done in a coordinated way between the different levels of the local bodies; should this not be possible then each body will autonomously adapt its instruments to meet the prescriptions of the Regional Landscape Plan and make the information available to the higher or lower ranking bodies. Adaptation takes place by ensuring that the competent ministerial organisations participate in the related procedure.

Landscape authorisation is compulsory for all works that alter the status of the places and the external aspects of the buildings. It is an autonomous provision and a prerequisite of the building permit and the other city planning-building documents.

As far as the planned intervention authorisation procedures are concerned, the landscape values identified by the Regional Landscape Plan and integrated into the prescriptions of the Regional Landscape Plan provide that the competent delegated body, in the case of the nominated property being the Municipality of Ivrea, checks the need for landscape authorisation and the completeness of the documentation; evaluates the compatibility of the landscape to the intervention; obtains the opinion of the Landscape Commission; sends the documentation submitted by the applicant, the opinion of the Landscape Commission, a technical report with a provision proposal to the Commission; the Commission will give its binding opinion which may be 100% in favour, in favour with certain prescriptions or negative.

If the Commission does not give its binding opinion within the prescribed time, the Municipality will issue the landscape provision.

The adaptation of the Municipal Land Use Plan to the indications and directives of the Regional Landscape Plan for the landscape components of the nominated property is one of the necessary actions in the protection strategy for the site.

The partial structural variation of the Ivrea Land Use Plan is a cardinal element in adapting the protection system of the nominated property to the outstanding universal value of the site and for preserving the authenticity and integrity of the assets for acknowledging the "architectural" asset protection provisions and for adaptation to the indications and directives of the Regional Landscape Plan regarding the landscape components of the site. The Municipality of Banchette must also acknowledge the particular cultural interest declaration provision that concerns the local asset.

The adaptation of the municipal city planning instruments concerns the specific actions of the Management Plan and must be completed very shortly.

3.1.e.2. Site management requirements

A suitable level of protection and preservation – especially in the case of a modern industrial asset – can only be guaranteed by an **in-depth knowledge of the assets** and processes which determined the implementation and transformation.

The majority of the archives related to the nominated property topics have been identified and are protected by special protection provisions adopted by the competent commission. One exception concerns the three archives where the preservation status has not fully been adapted to the importance of the documents and wasn't the subject of a protection provision.

For this reason the Management Plan provides a specific action concerning the adoption of the three provisions of the declaration of particular historic importance.

Once the declaration of particular historic importance has been submitted, the archives and the individual documents are, to all effects, cultural assets subject to the protection regulation provided by the law. The owner of the archive is bound to guarantee the preservation of the archive and to provide an inventory under the dispositions of Article 30 of the law. A copy of the inventories and relative updates must be sent to the Archive Commission. Moving or transferring the archives declared to be of particular historic importance to other juridical persons as well as carrying out any interventions on them are subject to the authorisation of the Archive Commission under the dispositions of Article 21 of the law. These interventions include the reordering, inventory taking,

restoration and the photographic or digital reproduction of the archives.

The Management Plan also provides for actions for systematically networking and enhancing the archives stored at cultural institutes and local companies and their connection to pertinent archives not located in Ivrea as necessary factors for obtaining knowledge on the assets, fine-tuning the most efficient and suitable preservation methods and techniques and renewing and developing the interpretation of the site and improving the contents and presentation tools.

The aim of the Management Plan is to analyse and optimise the existing management system. This process therefore, also concerns the nominated property protection system: this underlines all the actions described in the Action Plans of the Management System (see in particular the “Preservation and knowledge” Action Plan”).

To deal with the topic of **preservation** of the nominated property, the ownership structure of the assets must be considered. In terms of the gross usable surfaces, three are 97% under private ownership [see the summary table on the ownership division in Chapter 5.a]. Only one asset is entirely public which is the Nursery owned by the municipality. The Municipality of Ivrea has allocated the necessary resources for carrying out preservation restorations in its long term 2016 budget forecast. Another public body, Associazione per gli Insediamenti Universitari e l'Alta Formazione nel Canavese [The Association for University Premises and Higher Education in the Canavese] owns a small part (approx. 4%) of the former ICO building which is another heritage asset.

79% of the private ownerships are distributed between 4 real estate owners, 3 of which are Real Estate Funds. These owners account for 88% of the large owners and are managed by a savings management company. Around 44% of the assets are abandoned or underutilized.

Since the necessary resources for the preservation of the assets are mainly guaranteed by private owners and a significant portion by large owners and by the management companies, it is easy to see how the rate of abandonment and/or underutilisation of the heritage represents a risk to its preservation and the handing down to future generations.

The inscription of the property on the UNESCO World Heritage List could contribute in attracting new companies and activities in harmony with the themes of the nomination and with the industrial values that focus on creative, technological, process, product and cultural innovation and which consider the values of the site as essential elements for enhancing the development of economic, social and environmental sustainability. With suitable communication and presentation strategies for the site of the industrial city of the 20th century, in partnership with the owners, the assets could host private service activities to accelerate, hatch out and develop innovative start-ups by changing from a factory of innovative products to a factory of innovative companies in the 21st century.

In this scenario the reuse of the heritage involves interventions for new functions, regulation amendments and the replacement of building elements which could constitute a critical element when compared to the protection and preservation objectives and to the integrity and authenticity of the assets. To these factors, attention must be paid to any variations and amendments in the Land Use Plan but, above all, to the Management Plan strategy which must guarantee suitable protection and preservation levels, accompanying transformation interventions, incremental accumulation of knowledge of the assets, the most efficient intervention modes, training courses in suitable skills constantly comparing them with sites with the same problems and with study and research institutes facing similar problems, appropriate forms of presenting the site focused on involving the local community and for attracting new activities for the innovative reuse of the asset and for easing the cultural fruition of the site by public and occasional visitors.

Between 2000 and 2008, the nominated property was the subject of numerous initiatives focused on making the inhabitants aware of their heritage: for example, one can see the design, carrying out and management of the Ivrea MaAM Modern Architecture Open Air Museum [see the dedicated paragraphs in Chapters 5.d and 5.i and the related box]. Starting from 2008, thanks to the work of the National Committee for the Olivetti Company centenary celebrations [see the opening paragraph of Chapter 5.i and the related box], this activity focused on the nomination themes and saw the involvement of all the nomination promoters.

Also in this case the Management Plan proposes to restart, redesign and adapt these initiatives and propose other interpretational and presentation initiatives suitable for the topics of the nominated property.

As highlighted, since 2000 a management system has been established to set in motion the first learning activities developed by the nomination promoters.

In fact, the assets in the site are known and protected and there are interpretations and presentations of the site and/or several of its well defined components, many of which are supported by a wide ranging scientific and methodological system.

The Management Plan analyses, completes and optimises the existing Management System in order that the site is managed in such way that: it contributes to achieving the strategic objectives adopted by the World Heritage Committee in 2002 ("Budapest Declaration") and the amendments in 2007 — the so-called 5 Cs —; meets the principles of the ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites (2008) – called the "Ename Charter" —; ensures the sustainability of the site management in accordance with the four dimensions indicated by UNESCO — Environment, inclusive social Development, inclusive economic Development, Peace and security – according to the indications of the UN in the drawing up of the post 2015 UN agenda for development (2012), of the "Hangzhou Declaration" (2013) and of the «World Heritage and Sustainable Development» document adopted in 2015.

From the point of view of the expected results, the Management Plan must allow to **coordinate learning, protection and preservation activities** of the cultural interest assets (real estate) and historical interest assets (archives, collections, etc.) of the site.

The Management Plan must guarantee **in-depth knowledge** of the heritage assets, **research** and **training** in the necessary skills to **improve the interpretation** of the candidate site for promoting greater comprehension and appreciation and for **presenting its values** to a wider public. The Management Plan must be able to guarantee **tangible benefits to the inhabitants and the small and medium-sized owners** of the site by means of following any changes to the real estate assets in the site. Furthermore, by coordinating the actions of the stakeholders and partners, it must be able to present the values of the site in a way which is suitable for **attracting new economic and professional activities** and for creating **a reception system which is coherent with the values of the nominated property and compatible with the protection system** of the outstanding universal value of the site. The renewal, restoration and reuse of the assets will allow to **further involve the local community** and a wider public in promoting and appreciating the site in order to exploit the potential of the inscription on the world heritage list to present and future generations also by means of involving schools in Ivrea and in its Homogeneous Zone.

The **organisational structure** for implementing the Management Plan must ensure that all the efforts and resources available to the nomination promoters, as for the other private and public partners, are coordinated in the most appropriate way and that they effectively contribute in achieving the shared vision of the Management Plan. Finally, it must guarantee periodic monitoring and reporting on the achievement of the expected results detailed in the Plan, on the preservation status of the candidate site, on the transformations to the site where there are no assets and on the initiatives concerning the themes which are sensitive to the site values.

The Management Plan is developed by identifying and programming the **Action Plans** over the short, medium or long term and must protect, preserve and present the nominated property as well as allow for its fruition.

The action plans will identify what is to be done, who will carry out the actions, how much time they need, with what resources and in accordance with the defined monitoring and implementation phases.

The Action Plans may have an annual definition of a more analytical and precise nature and will be binding for all the involved partners. The Action Plans in the Management Plan are:

- A. Coordination**
- B. Preservation and Knowledge**
- C. Capacity building**
- D. Communication and Education**
- E. Fruition**

3.2. Comparative Analysis

The industrial city was the most widespread form of settlement in the 20th century; it had many, often contradictory, forms whose organisation is more closely linked to social form than just production or technological experimentation. Therefore, an effective comparison criterion, which could orientate in such an extensive, structured panorama, was used to compare the nominated site with other examples around the world. The following criteria are suggested for 'Ivrea, industrial city of the 20th century':

1. The period of industrial development (in particular between the 1930s and 1960s);
2. The urban dimension (especially small and medium industrial cities);
3. The production model (organisation of the work) and the type of industry, with special attention to the mechanical company and its evolution;
4. The close co-operation between the industrial project and architectural and town-planning culture in the creation of the industrial city, with special attention to the culture of the modern, combined in a social and industrial project;
5. The relationship between production and social organisation in the creation of urban industrial communities;
6. The relationship between town and country with the creation of a particular landscape.

Considering the particular type of candidate building the following choices were made:

- to consider the geo-cultural context of Europe and North America as the reference for the comparison as that is where the development of the industrial city model worldwide is most widespread for historical reasons;
- to select examples relevant to the industrial heritage, modern architecture and the 20th century heritage currently registered in the World Heritage List (WHL), in that order, in the databases.

The cases which, more than others, can then be correlated to one or more of the chosen criteria were then selected. The following choices were made for the organisation of the comparative analysis:

- a. the comparison of the nominated site with other sites registered in the World Heritage List. For the selection of these first cases, reference was made to the lists provided by the ICOMOS-UNESCO Documentation Centre in 2011 with regard to the technical-industrial heritage and that of the 19th and 20th centuries registered in the World Heritage List and the relative bibliographies, and the analysis of the cases included in the WHL after 2011;
- b. the comparison of the nominated site with other sites registered in the Tentative List of the individual countries, accessible on-line in the UNESCO World Heritage Centre site.
- c. the comparison of the site with other national and international places not entered in the UNESCO lists. Use was made of the lists of internationally accredited organisms, like DO.CO. MO.MO. International and TICCIH, which are concerned with the promotion of international attention on contemporary architecture and industrial heritage in their cultural work, for the selection of these cases. In particular:
 - the DO.CO.MO.MO International register was consulted. It has been created since 1992 and now contains 800 building specifications developed by 35 countries, grouped according to three levels of importance, from local to global. It was devised with a view to the implementation of the UNESCO World Heritage List. Consultation of the selection of the 100 most important works of 20th century Italian architecture (the features include urban value, technological innovation, documentation, authorship, critical fortune and regional relevance) developed by DO.CO.MO.MO Italia was added to this.

- the different years of the TICCIH Bulletin (published from 1998 to date), TICCIH Thematic Studies and Published Reports (published 1996-2014) and the TICCIH Guide to Industrial Heritage Conservation (edited by James Douet, Chatsworth Road, Lancaster LA, 2012) were consulted. Lastly, the selection was also oriented by the state of current research on the industrial city, architecture and modern and contemporary town planning and the discussion on the role of the urban and industrial élites in the 20th century. This selection is shown in the essential bibliography of the comparative analysis.

Overall, there was no intention of being thorough in the comparative analysis but rather to choose cases representing significant examples for the Ivrea case.



The World Heritage List has a great many sites representing all the factors of the history of industry, including tangible elements referring to industrial processes, technologies, engineering, architecture and town planning, and intangible elements referring to technical expertise, the organisation of work and the cultural legacy of industry to society.

Nevertheless, although many sites identifying a city are registered (20% of all registrations, 193 out of 1007, concern historic centres or historic parts of cities in particular), none of these is an example of an industrial city of the 20th century of exceptional value (with special attention to its development in the second half of the 20th century), thus showing a significant deficiency in the representation of this type of heritage in the history of mankind. In addition, the research carried out by ICOMOS in 2004, aimed at analysing the distribution of the heritage in the World Heritage List chronologically, geographically and topically, shows how both the categories of industrial sites and 20th century architectural heritage are under-represented. In particular, referring to the topical studies conducted by ICOMOS in 2011, updated in 2014, only 58 of the 1007 sites registered in the World Heritage List are representative of the technical-industrial heritage category and 35 of modern architectural heritage.

'Ivrea, industrial city of the 20th century' is a model of industrial history and the 20th century city of exceptional value and is thus part of this reference framework forming an essential piece in the World Heritage List.



Comparison with the World Heritage List cases

There are no examples of 20th century industrial cities which can be compared to the nominated property in the industrial heritage list. However, there are cases of industrial heritage which, although not comparable with Ivrea, industrial city of the 20th century, allow the particular nature of its universal outstanding value to be highlighted.

Site Denomination	Date of inscription on the World Heritage List	Single Building	Settlement	Territorial Scale	Criteria for Inscription on the World Heritage List										Established Criteria for Comparison with Ivrea					
					(i)	(ii)	(iii)	(iv)	(v)	(vi)	(vii)	(viii)	(ix)	(x)	Industrial Development Period					
															1st half of the 20th century	2nd half of the 19th century	1900-1925	1925-1950	1951-1975	1976-1980
Crespi d'Adda	1995		x			x		x								x	x			
New Lanark	2001		x			x		x		x					x					
Saltaire	2001		x			x		x								x				
Derwent Valley Mills	2001		x	x		x		x							x					
Berlin Modernism Housing Estate	2008		x			x		x									x	x		
La Chaux De Fond / Le Locle	2009		x					x							x	x	x	x		
Fagus Factory	2011	x				x		x									x			
Van Nelle Factory	2014	x				x		x									x			
Ivrea		•	•	•		•		•										•	•	

Established Criteria for Comparison with Ivrea																					
Urban Dimension			Production Model				Industry Type											Industrial design / modern cultures relationships			
Small (under 15,000 inhabitants)	Medium (between 15,000 and 100,000 inhabitants)	Large (over 100,000 inhabitants)	Mono-industry	Pre-Tayloristic	Tayloristic	Fordista	Textile	Mechanics	Food/tobacco	Shoes	Mining	Electronics/services	Wood	Chemical	Shipbuilding	Electronics	Modern architecture designing cultures	Modern town-planning designing cultures	Creation of industrial community	Town and Territory Relationship	Notes
x			x	x			x														
x			x	x			x													x	
x			x	x			x														
	x			x			x	x													
		x															x	x			
	x		x	x				x												x	
					x					x							x				
					x				x								x				
	•		•		•			•				•				•	•	•	•	•	

Crespi d'Adda, Capriate San Gervasio, Bergamo, Italy

Crespi d'Adda was inscribed in the World Heritage List in 1994 and is an exceptional example in the List for criteria (iv) and (v) of the 'company town', which spread in Europe and North America between the 19th and the start of the 20th centuries. It is the best-known testimony, more or less intact with respect to the original town planning and architectural configuration, of the workers' villages in the world at a crucial time in the evolution of society coinciding with the years of the first industrial revolution. Thus Crespi d'Adda is the result of the liberal theories of the 19th century British economists and the 'industrial paternalism' of the time. Ivrea is not a company town although the name of the city is indissolubly linked with that of Olivetti. However, beyond the period and historical context which make the two cases incomparable, it may be useful to stress that, in Ivrea, Olivetti did not create a univocal city/factory system. The extension of the factory and its productivity, the longevity of the period in which the situation can be read, the ways with which a continuous and fruitful exchange and integration with Ivrea was created, both morphologically and socially, trying to implement the urban and local social system, clearly show that it is not possible to make use of the workers' villages model in the definition of Ivrea, industrial city of the 20th century.

Summary: a different chronological period, different urban size, production model and type of industry, different co-operation between an industrial project and architectural culture and urban planning in the creation of the industrial (settlement), a different relationship between the settlement and the area in the creation of a particular industrial landscape.

Fig. n. 3.2.1: Crespi D'Adda, small villa for executives

Fig. n. 3.2.2: Crespi D'Adda, factory, Coin weaving hall 1200 looms

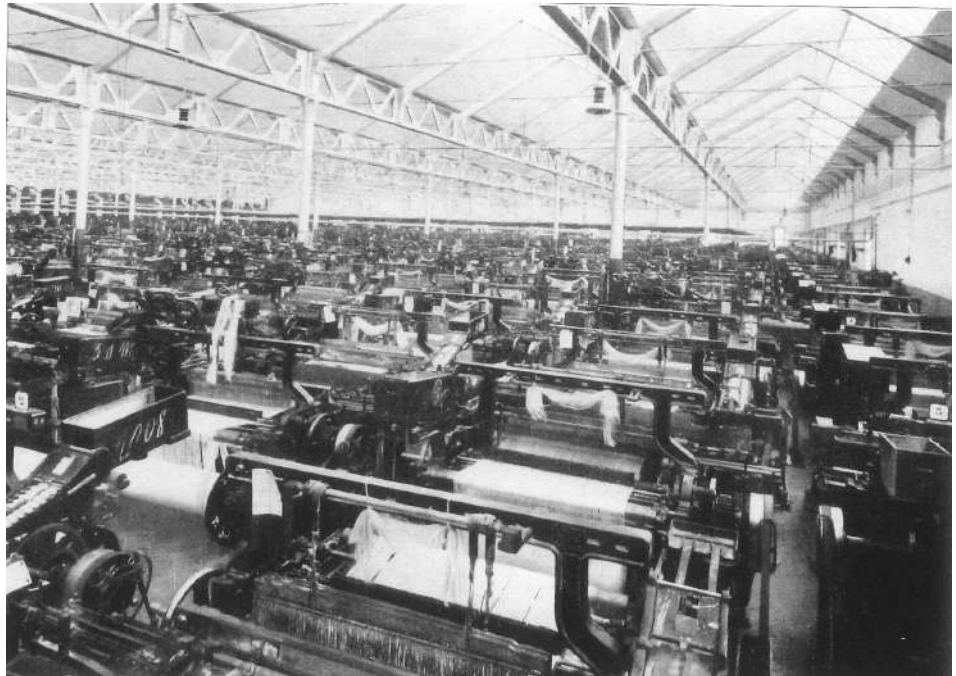


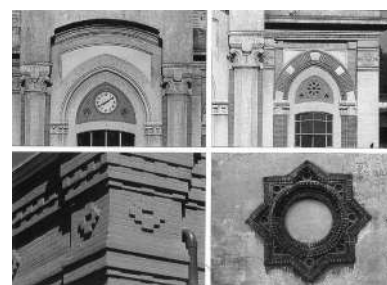
Fig. n. 3.2.3: Crespi D'Adda, small villa for executives

Fig. n. 3.2.4: Crespi D'Adda, workers' house and semi-detached units bifamiliari

Fig. n. 3.2.5: Crespi D'Adda, decor details

Fig. n. 3.2.6: Crespi D'Adda, decor details

Fig. n. 3.2.7: Crespi D'Adda, factory weaving department



New Lanark, Regno Unito

This exceptional example of a workers' village, deep in the evocative Scottish landscape near to the falls of the River Clyde, where Robert Owen introduced his first model of ideal industrial community based on textile production early in the 19th century, was inscribed in the World Heritage List in 2001. The village was founded in 1785 while the cotton mills, powered by hydraulic wheels, started functioning from 1786; it expanded greatly and became well-known over time. The site is inscribed in the WHL for criteria (ii) as it was a model for industrial communities which spread all over the world in the 19th and 20th centuries, (iv) because it saw the construction of well-designed and well-equipped buildings for the manual workers alongside collective buildings intended to improve their spiritual needs as well, and (vi) as a test bench for Robert Owen's reformist ideas and a base for the future work of Ebenezer Howard (1850-1928) in the creation of the garden city proposal.



Fig. n. 3.2.8: New Lanark, Mill wheel

Fig. n. 3.2.9: New Lanark, New buildings

New Lanark was the reference for those models of ideal village developed as a response to the first stages of industrialisation, created on philanthropic and utopian bases of model society. These proposals always involved the size of the community. In Owen's case, his proposal consisted of between 500 and 1500 inhabitants on land of about 500 hectares within agricultural land of between 400 and 600 hectares. The reference scheme of the proposal was his project for Agricultural and Manufacturing Villages Unity and Mutual Cooperation (1817), where every village was organised according to a square plan, in whose perimeter the common houses for the manual workers were positioned while there was a building for common services on the preparation and distribution of food and two buildings containing meeting rooms, libraries, a nursery and a school were erected in the central space. Olivetti also suggested a theory of local decentralisation and the community in the volume 'L'ordine Politico delle comunità' (The Political Order of Communities), published in 1945. Olivetti's suggestion designated the subdivision of the whole of the country into self-sufficient communities in a democratic state.

Community had its roots in the economic and social debate of social personalism and Taylorism developed after the Great Depression of 1929 and the community organisation suggestions which ran through Europe after the Second World War, which saw the community as the place for the development of the individual and the collectivity. Olivetti's proposal stood out in this panorama because of the heterogeneity of the cultural references behind the idea of community, and for the role assumed by the factory, to which the task of wealth driver and fulcrum of social relations was entrusted. Olivetti's proposal took on the value of manifesto with the creation of the Community Movement in 1948. The breadth of the cultural references of the movement and cultural actions which the movement started made it a reference point from its very beginning for the suggestions for the development of the country, an alternative to those which would guide its reconstruction, laying the bases of its contradictory development. The heterogeneity of the cultural references of the Olivetti community allowed many intellectuals and technicians of the time, different in training and political beliefs, which would feed the community proposal thus stressing its aggregative value, to join the community project. Meanwhile, the Olivetti company policies and the deployment of financial resources made available for the creation of the social services (buildings and programmes) made the community 'real', confirming Ivrea's vocation as a workshop of the 20th century industrial city.

Summary: a different chronological period, different urban size, production model and type of industry, different relationship between production and social organisation in the creation of communities (ideal).



Fig. n. 3.2.10: View of New Lanark from the Clyde walkway

Fig. n. 3.2.11: New Lanark, from across the Clyde

Fig. n. 3.2.12: New Lanark, Robert Owen's house and garden

Fig. n. 3.2.13: New Lanark, Aerial view of the site

Fig. n. 3.2.14: Street view of the New Lanark



Fig. n. 3.2.15: Saltaire, Aerial view of the site

Fig. n. 3.2.16: Saltaire, Aerial view of the site

Fig. n. 3.2.17: Saltaire, Salts Mill south elevation as seen from Victoria Road

Fig. n. 3.2.18: Saltaire, Archival image



Saltaire, United Kingdom

Saltaire, Saltaire was inscribed in the World Heritage List in 2001; it is a 19th century company town, constructed between 1853 and 1863 on the River Aire (West Yorkshire). The criteria for its inscription in the WHL are (ii) because it is representative of a 19th century town and the first proposal for the decentralisation of an industrial and manual worker settlement which would influence the later garden city movement, and (iv) as the plan organisation and architecture of the settlement reflect 19th century philanthropic paternalism, and the important role of the textile sector in the economic and social development of Great Britain and the world in the 19th and early 20th centuries.

The case of Ivrea is substantially differentiated from the above site because it belongs to a different chronological sphere and because of the setting given from the 1930s to the construction of the industrial city of Ivrea. The industrial settlement in Ivrea would never have the separation from the urban and historic context that the forms of the garden cities would develop from Ebenezer Howard's ideas in the 19th century and which would influence 20th century town planning positions and production, also as possible responses to the social pressures of the growth of the town, following the development proposed by the Saltaire model. From a spatial point of view, these settlements would try to break the rigid geometry and hierarchic order of the industrial villages in Europe and North America and suggest plans marked by the architectural resolution of the visual separation of the factory from the rest of the settlement using picturesque language.

Although Olivetti knew the example of Letchworth and the experience of American company towns, it would be the ideas promoted by the Modern Movement from the 1920s that would be an inspiration and comparison for the construction of the industrial city of Ivrea.

Summary: a different chronological period, different urban size, production model and type of industry, different co-operation between an industrial project and architectural culture and urban planning in the creation of the industrial settlement.



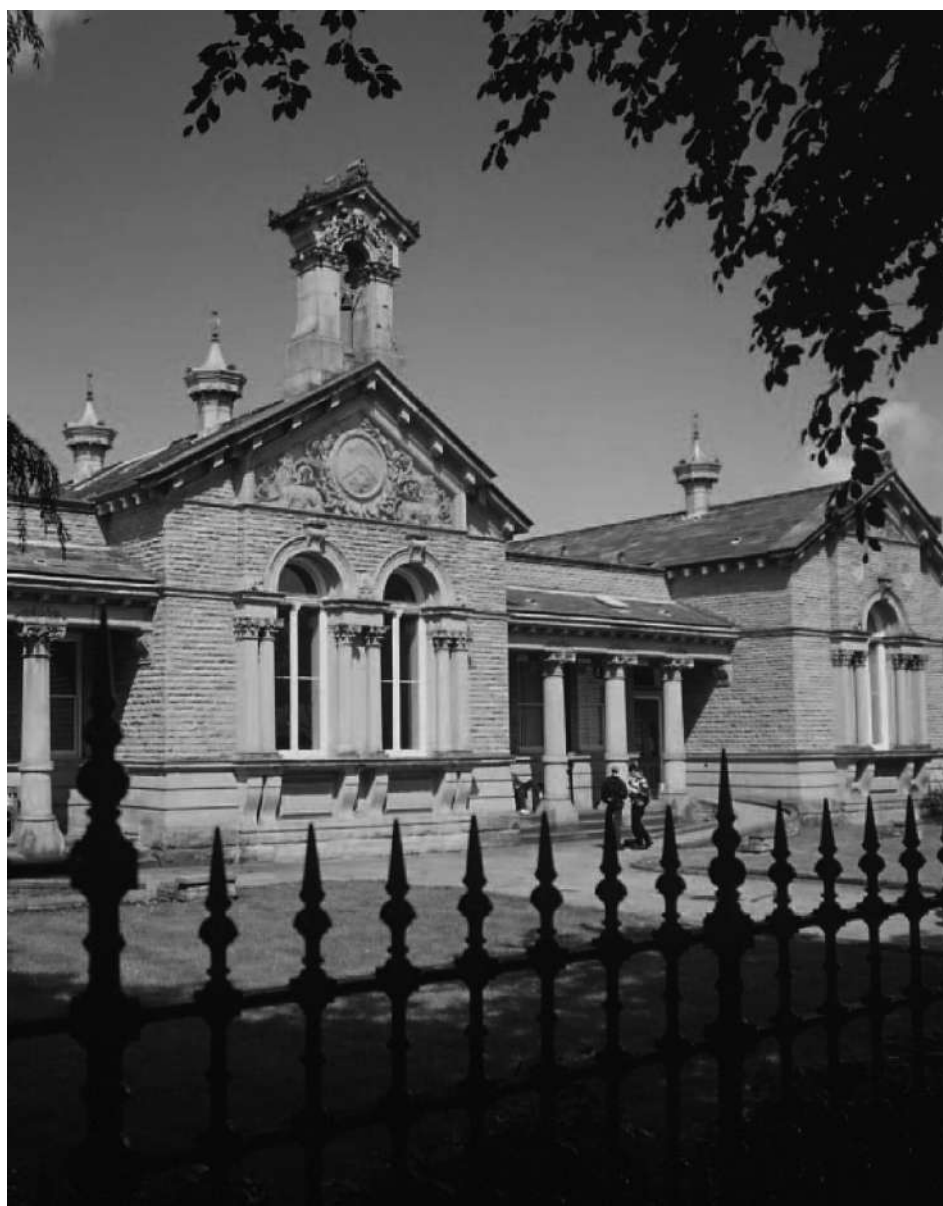
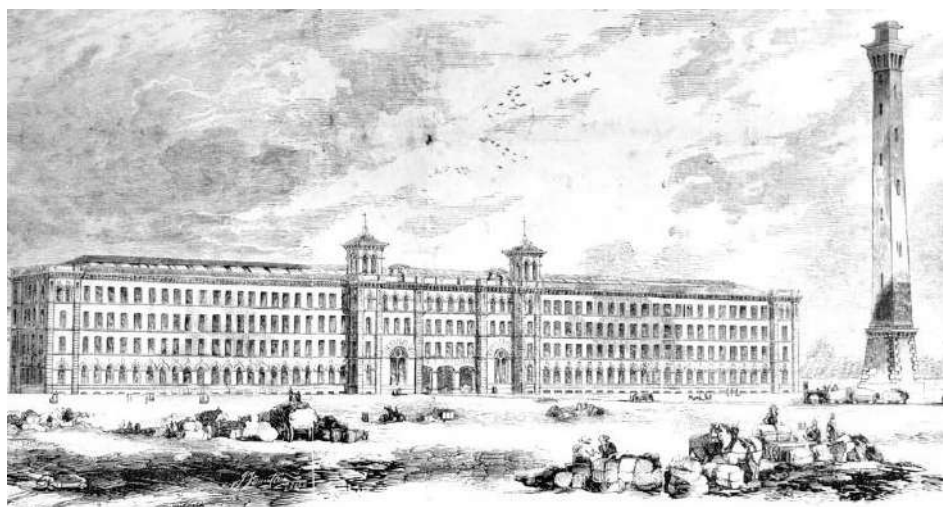


Fig. n. 3.2.19: Saltaire, Archival drawing

Fig. n. 3.2.20: Saltaire, The school after the restoration of its original fabric

Fig. n. 3.2.21: Saltaire, , New Mill from Roert Park looking across the river Aire

Fig. n. 3.2.22: Saltaire United Reformed Church viewed from Victoria Road, prior to external restoration

Derwent Valley Mills, United Kingdom

The cotton mills of the Derwent Valley, dating to the 18th and 19th centuries, were inscribed in the World Heritage List in 2001. They show an industrial landscape of great historic and technological interest. The inscription of the site responds to criteria (ii) as the valley saw the construction of new types of buildings able to house the new production techniques for spinning cotton developed by Richard Arkwright in the late 18th century, and (iv) as inclusion of companies and equipment in a rural landscape gave rise to the first modern industrial landscape.



The case of Ivrea differs substantially from the above site as it belongs to a different chronological sphere which also involves the type of production system marked by the principles of scientific organisation of work in Ivrea, as discussed, from the 1930s. The modernity of the industrial landscape of Ivrea is also substantiated by the modernity of the architecture for production, services and dwellings, and the originality of the policies involving the area. The particular production cycle in Ivrea, which cohabited with agricultural processes, especially after the Second World War when the production numbers and the workforce involved in production changed, gave rise to a modern industrial landscape which was not marked by centralising processes and densification of the urban area. This production cycle was marked by an innovative social services policy and considerable investment in transport and infrastructure to equip the area around the city and thus promote the non-abandon of the countryside. Further, the Olivetti residential policies also set out the innovative housing programme promoted through the Employees' Housing Advisory Office, which disseminated hundreds of small buildings, never the same, in the Ivrea landscape and the neighbouring villages alongside the traditional areas for manual workers. These, with the particular architecture in the nominated property modernised the landscape, also in the social sense, because of the construction method and the formal outcome. The town planning and area plans and political and economic programmes promoted by the Community Movement were also equally important. Examples of this are the Istituto per il rinnovamento urbano e rurale (The Institute for Urban and Rural Renewal), which encouraged the creation of small local companies scattered throughout the area in support of particular processes linked to Olivetti production or small independent local productions, and the work of the Ufficio per il coordinamento urbanistico del Canavese (Office for Town Planning Co-ordination in the Canavese Area) which, in just a few years, built the primary infrastructure for the whole area, modernising it. The decentralisation project, buildings, town and area planning thus gave rise to a landscape of great quality and modernity which accompanied and was a feature of the economic and industrial process they were linked to.

Summary: a different chronological period, production model and type of industry, different co-operation between an industrial project and architectural culture and urban planning in the creation of the industrial settlement, a different relationship between the settlement and the area in the creation of a particular industrial landscape.

Fig. n. 3.2.23: Derwent Valley Mills, Milford and Makeney

Fig. n. 3.2.24: Derwent Valley Mills, the market place

Fig. n. 3.2.25: Derwent Valley Mills, Darley Abbey Mills





Fig. n. 3.2.26: Derwent Valley Mills, Masson Mills (top) , Willersley Castle and Cromford Mills

Fig. n. 3.2.27: Derwent Valley Mills, Strutts' housing to the south east of the mills at Belper

Fig. n. 3.2.28: Derwent Valley Mills

Fig. n. 3.2.29: Derwent Valley Mills, Derby Silk Mill

Fig. n. 3.2.30: Derwent Valley Mills, Derby Silk Mill



La Chaux des Fonds/La Locle watchmaking town planning, Switzerland (2009)

The La Chaux-de-Fonds/Le Locle site consists of two towns close to each other in a remote environment among the mountains of the Swiss Jura on land unsuitable for agriculture. Their outstanding value is shown by criterion (iv) which stresses how the two towns form a single town planning and architectural unit, wholly conditioned by watch and clock production from the 18th century to date. The rational, pragmatic and open planning of the urban space favoured the sustainable development of this single-industry town as a manufacturing town. Although the La Chaux-de-Fonds/Le Locle site may seem to be the closest to Ivrea of the sites enrolled in the World Heritage List for chronology (partially), urban extension of the industry and town and local planning aware of the theories of the time of its construction, it differs notably because of chronology, purpose and method of planning not determined by the type of production which was so much a feature of the urban sphere as in the Swiss site.

Summary: a different chronological period, production model and type of industry, different co-operation between an industrial project and architectural culture and urban planning in the creation of the industrial settlement, a different relationship between the settlement and the area in the creation of a particular industrial landscape.



Fig. n. 3.2.31: La Chaux de Fonds, aerial view, around 1912

Fig. n. 3.2.32: La Chaux de Fonds, «Nouvelle Fabrique d'horlogerie La Terrasse» (Le Locle) around 1900

Fig. n. 3.2.33: La Chaux de Fonds, aerial view of the site

Fig. n. 3.2.34: La Chaux de Fonds, aerial view of the site



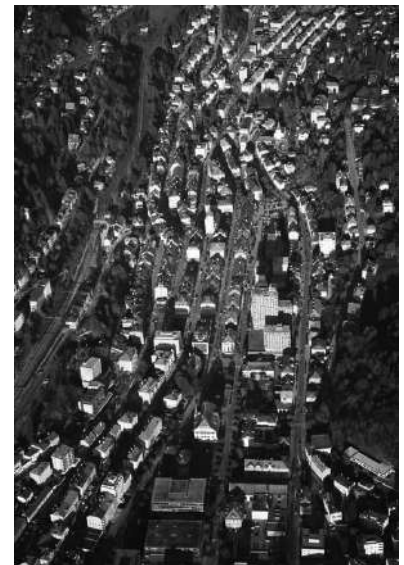


Fig. n. 3.2.35: La Chaux de Fonds, aerial view of Rue du Pont

Fig. n. 3.2.36: La Chaux de Fonds, Rue des Sagnes

Fig. n. 3.2.37: La Chaux de Fonds, aerial view of the site

Fig. n. 3.2.38: La Chaux de Fonds, Heinrich Siegfried, «Souvenir du Tir fédéral», 1863

Fig. n. 3.2.39: La Chaux de Fonds, Atelier Zénith, around 1930

Fig. n. 3.2.40: Berlin, Gartenstadt Falkenberg,
Gartenstadtweg 31, 2005

Fig. n. 3.2.41: Berlin, Siedlung Schillerpark,
Bristolstraße, 2005

Fig. n. 3.2.42: Berlin, Wohnstadt Carl Legien,
Erich-Weinert-Straße, 2005

Fig. n. 3.2.43: Berlin, Großsiedlung Britz,
aerial photograph with horseshoe and
Hüsung, 1990s



Berlin Modernism Housing Estates, Germany (2008)

The site concerns residential area which testify to the innovative housing policies carried out in Berlin in 1910-1933 at a particular time of its social, political and cultural life, coinciding with the Weimar Republic. The inscription responds to criteria (ii) as the sites are the exceptional expression of a vast reform movement that made a decisive contribution to the improvement of living conditions in Berlin, developing high living standards then served by guidelines for social housing of the time, both inside and out of Germany, and (iv) as exceptional examples of new architectural and town planning types, suggesting technical and aesthetic innovations which saw the involvement of the leading architects of the time.

This site can only be compared with a part of the heritage of the Ivrea site which concerns the settlements for manual workers that involved the nominated property from the 1930s.

Through the architectural vocabulary used, the employees' houses designed by Figini and Pollini between 1939 and 1941 display knowledge of this great repository of examples, which circulated in the leading international architecture magazines and were visited by architects and town planners, municipal and production technicians involved in constructing a range of solutions for the urbanisation of contemporary industrial cities. The Berlin case is particularly important for Ivrea because, as Olivetti well knew, it contributed to defining the company policies in the field of housing for manual workers. The question was dealt with in Ivrea not in construction but town planning terms, as is clearly exemplified by all the different town plans promoted by Olivetti from the 1930s to the end of the 1950s. Ivrea was also the workshop where a check could be made on how the German examples, which had migrated with European architects during the Second World War and been updated by the policies of the New Deal, returned to Europe. These were enriched with a new meaning, also ideological, as the new cultural baggage of the architects, as would be exemplified by the architectural proposals in the construction of manual workers' districts and the discussion on town and regional plans which Olivetti nurtured as Chairman of the Istituto Nazionale di Urbanistica (National Town Planning Institute) which followed after the Second World War.

Summary: a different chronological period (for the comparable part).



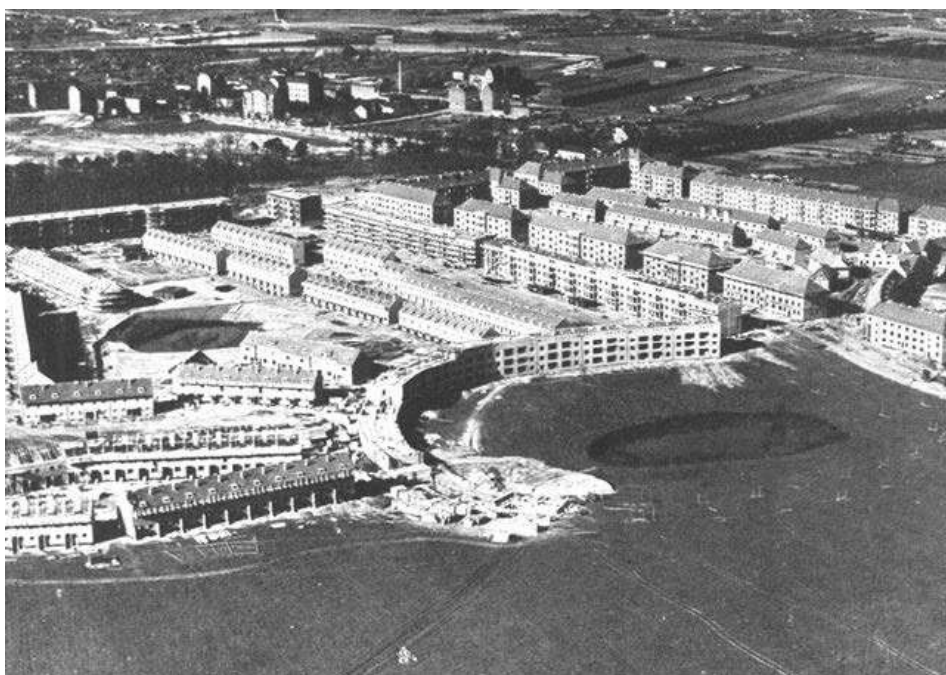
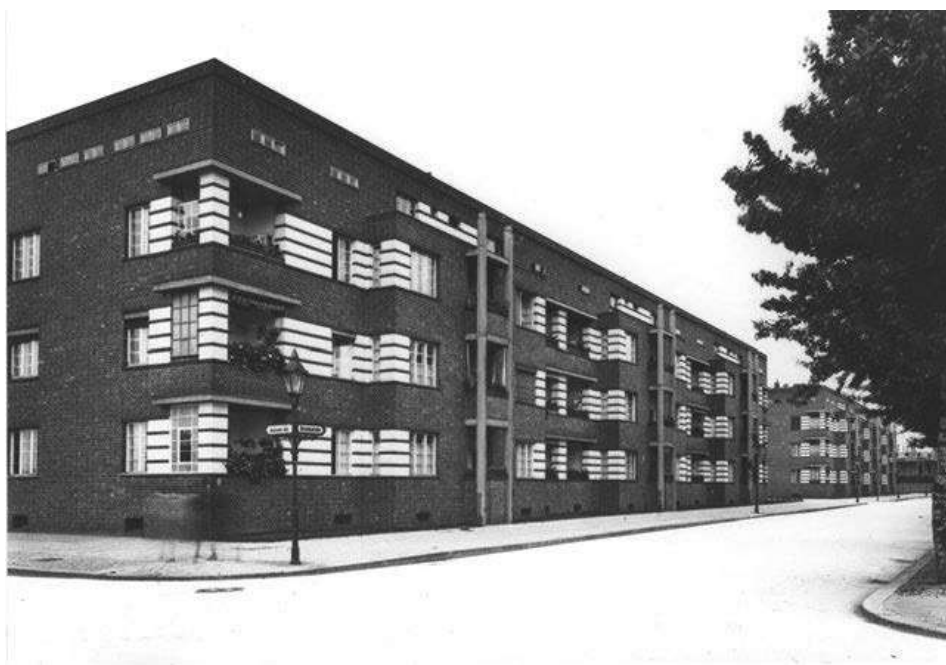


Fig. n. 3.2.44: Berlin, Weiße Stadt, view to the bridge house, approximately 1930

Fig. n. 3.2.45: Berlin, Siedlung Schillerpark. Residential houses of the first development phase at Bristolstraße, 1929

Fig. n. 3.2.46: Berlin, Hufeisensiedlung under construction, early 1926

Fig. n. 3.2.47: Berlin, Weiße Stadt, gate house Aroser Allee / Emmentaler Straße, 2005

Fig. n. 3.2.48: Berlin, Großsiedlung Siemensstadt, housing estate at Jungfernheideweg, section by Hans Scharoun, 1930

Fagus Factory in Alfeld, Germany

The Fagus factory in Alfeld an der Leine (Lower Saxony) was enrolled in the World Heritage List in 2011. The factory is a complex of 10 buildings constructed around 1910 to a Walter Gropius project, and form a fundamental reference point in the development of modern architecture and industrial design. The Fagus factory, producer of shoe forms, was (ii) a real expression of the functionality of the industrial complex intended for production, and (iv) some important fundamental aspects of modern, 20th century functionalist architecture, symbolised by the particular glass curtain wall, prefiguring the teaching suggestion of the Bauhaus and becoming a milestone in the history of architecture in Europe and North America.



Fig. n. 3.2.49: Fagus Factory, Engine house, entrance (2002)

Fig. n. 3.2.50: Fagus Factory, Storehouse, exhibition (2005)

Fig. n. 3.2.51: Fagus Factory, Main building viewed from the south-west (2002)

Fig. n. 3.2.52: Fagus Factory, A look inside the workshop (2003)

Fig. n. 3.2.53: Fagus Factory, Aerial view from the south-east (1993)

Fig. n. 3.2.54: Fagus Factory, View from the west with main buildings the complex (1997)



Van Nelle fabriek, The Netherlands

The building was added to the WHL in 2014 and clearly represents (ii) the synthesis of architectural techniques and ideas from various parts of Europe and North America in the early years of the 20th century. This can be seen in both the study and configuration of the space intended for production and the architectural and aesthetic result, representing the exemplary contribution of The Netherlands to the Modernism of the years between the wars, and becoming an emblematic example and influential reference around the world. The factory also (iv) clearly represents the values of the relationship with the environment, both in the study of the rational organisation of production flows and the ratio of diffused light from a glass curtain wall with metal framework, and the large, open internal rooms, in the context of industrial architecture in the first half of the 20th century.



The two sites are the icons of industrial architecture of the beginning of the 20th century and were part of the cultural baggage of the architects who worked in Ivrea from the 1930s. Their iconic message can be summarised in the two-term name form-function and entrusted the message of transparency of the economic and social relationships that occur in the factory, central place of production and life, to the glass wall. If the glass wall used in the two UNESCO site buildings recalls that of the ICO (extensions III and IV), the philosophy that determined the planning choice of the two Milanese architects Luigi Figini and Gino Pollini, called to design it, was different, due not only to the different chronology of the work but also their different cultural and design training. The ICO complex in Ivrea, designed between 1934 and 1958, was not an exceptional and iconic masterpiece of international industrial architecture. It clearly highlights how the topic of industrial architecture and glass walls was slowly but surely interpreted by Italian architects as the construction of the parts of the building progressed in its different extensions and additions, from the first extension recalling the images of the industrial architecture of the international lists on the topic to the second and third extensions which were a formalist response to the question, through to the fourth and last extension where the industrial production of the elements has an essential role in the definition of the architectural language. Further, different generations of architects, who dealt with the form-function topic critically with respect to the suggestions of the iconic examples of the early 1920s, worked on the construction of the industrial buildings of Ivrea in the long period of construction of the modern city. The architecture of industrial services designed by Eduardo Vittoria, who showed a liberal interpretation of the architectural examples of the great maestros of modern architecture, and the use of the classic techniques of composition, which effectively break-up the form-function phrase, are an example. Therefore, Ivrea, if seen from the point of view of its extensive, well-structured architectural heritage, was established as a city workshop of 20th century architecture.

Summary: a different chronological period, production model and type of industry, different co-operation between an industrial project and architectural culture and urban planning in the creation of the industrial settlement, a different relationship between the settlement and the area in the creation of a particular industrial landscape.



Fig. n. 3.2.55: Van Nelle fabriek, Aerial photo of the complex

Fig. n. 3.2.56: Van Nelle fabriek, Particular of the facade

Fig. n. 3.2.57: Van Nelle fabriek, Gemeente Archief Rotterdam

Fig. n. 3.2.58: Van Nelle fabriek, Particular

Comparison with Tentative List Cases

Examples which can be compared with the nominated property do not appear in the list of industrial heritage. There is only one case study which, although not comparable with Ivrea, 20th century industrial city, enables the particular nature of its universal outstanding value to be highlighted (there is a short introductory description of the case).

Site Denomination	Date of inscription on the World Heritage List	Single Building	Settlement	Territorial Scale	Criteria for Inscription on the World Heritage List										Established Criteria for Comparison with Ivrea					
					(i)	(ii)	(iii)	(iv)	(v)	(vi)	(vii)	(viii)	(ix)	(x)	Industrial Development Period					
															1st half of the 20th century	2nd half of the 19th century	1900-1925	1925-1950	1951-1975	1976-1980
Sulcis Iglesiente_Carbonia (1937-1938)	2006	x	x										x	x				x		
Ivrea	2012	•	•	•		•		•										•	•	

Established Criteria for Comparison with Ivrea																				
Urban Dimension			Modello produttivo			Industry Type											Industrial design / modern cultures relationships			
Small (under 15,000 inhabitants)	Medium (between 15,000 and 100,000 inhabitants)	Large (over 100,000 inhabitants)	Mono-industry	Pre-Tayloristic	Tayloristic	Fordistic	Textile	Mechanics	Food/tobacco	Shoes	Mining	Electronics/services	Wood	Chemical	Shipbuilding	Electronics	Modern architecture designing cultures	Modern town-planning designing cultures	Creation of industrial community	Town and Territory Relationship
	x		x	x							x							x		
	•		•		•			•				•				•	•	•	•	•
																				x (1)

(1) Carbonia architectonic heritage is protected at local level by instruments borrowed from the city of Ivrea

Sulcis Iglesiente (Carbonia), Italy 1937-1941

The site was included in the Italian Tentative List in 2006 with criteria (ix) and (x) as a vast natural area marked by the coal-mining industry. Carbonia is one of the heritage assets indicated in the documentation for inclusion in the Tentative List. The city was the result of a vast construction, area and social-economic programme depending on the autarkic coal mining.

In 1937, the discovery of a new vast coalfield led to the construction of a town for 12,000 inhabitants which, through subsequent, rapid enlargements, reached 50,000 in 1940. Carbonia was built in less than a year, between 1937 and 1938 although the building work continued uninterruptedly to the eve of the war. Production reduced considerably as the war progressed, and also afterwards, ceasing completely in 1964. The city is a company town to all intents and purposes, with a pre-ordered town planning scheme which fixes the relationship between the production facilities, residences and infrastructure. The foundation plan was entrusted to a team of well-known Italian town planners, already otherwise involved in works of the regime - Gustavo Pulitzer-Finali, Ignazio Guidi and Cesare Valle. The town plan was a unitary project, a synthesis of Italian design culture of the early 20th century. Some principles formulated in the theories of garden cities, with the application of technical-health and infrastructural rules, to which the ideas of a modern functional city are not extraneous, came together in the plan. It set out the construction of a system of public spaces intended to house the main institutional and community structures (the Casa del Fascio e del Dopolavoro (Casa del Fascio and Recreation Centre), the church with the vicarage, the Town Hall and the shop) and is marked by the great attention given to the houses for inhabitants/miners, planned in parts of the city socially recognisable and spatially organised in accordance with consolidated models (city-garden, intensive dwellings and local areas) in whose design other architects (with others, Saverio Muratori and Eugenio Montuori) also took part. This attention turned into the exploration of 7 different types of house - there are collective homes, like hotels for single manual workers and intensive homes alongside different types of single-family homes or 4 standard types of accommodation. These types were always built by the Technical Office of the Istituto Fascista (Fascist Institute) for social housing which contributed to determining the unitary character of the houses, united by the choice and creation of unified details (detail of eaves, gable roof, external stairs, and recurring use of local trachyte stone for the base of fencing and architectural details) respecting the different projects. In detail, two models of homes for four families also saw the intervention of the Technical Office of the Azienda Carboni italiani, which was concerned with the construction of the mining site (from the offices to the extraction wells).



Fig. n. 3.2.59: Sulcis Iglesiente, Panoramic view of Bacu Albis village, 1939-1940

Fig. n. 3.2.60: Sulcis Iglesiente, House of the director, Eugenio Montuori, 1938

Carbonia represents the type of newly founded cities and is a significant example in a wider vision of the construction of cities intended for production in the Fascist era (from Dalmine to Sabaudia). These cities were built in Italy between 1928 and 1940 and, as in the case of those constructed in the Pontine plains, resulted in the transformation processes of extensive areas. Their character reflects the political and cultural expression of the Fascist regime, involving established architects and town planners, also in the regime. The settlements, of which Carbonia is an emblematic case, are partly based on the model of the company towns, proposing a close city-factory relationship and a clear hierarchy of the spaces, and the garden cities. They are all modern cities yet their modernity is filtered by the culture of the architects and the political choices of the regime, as the projects for the manual workers' houses in the two towns in the 1930s show well and where those in Carbonia are clearly inspired by vernacular architecture. In addition, the question of housing to meet the demand for new houses in relation to the enlargement of the industrial project was resolved extensively and by building. The case of Carbonia is not, therefore, comparable with that of Ivrea. However, both are examples of corporative cities if, with this word, reflection is made on a period of Italian history featuring institutional discussion on the intervention of the state in economics to which the autarkic policies of the regime were not extraneous. Therefore, both Carbonia and Ivrea represent times in this discussion, the former as a regime town, the second as an example of industrial city whose history is inextricably intertwined with that of the industrialisation of the country, the government of the city and the way in which the problem of growing towns and cities populated by consumers and investors was dealt with after the Depression of 1929. The corporative project exemplified by Ivrea was fed by another modernity and an extensive, international

discussion that involved Olivetti both in the field of the scientific organisation of work and that of architectural, urban planning and local reflection, as finding Figini and Pollini among the rows of designers clearly shows, and the original proposal of the Valle d'Aosta plan.

Lastly, unlike Carbonia, whose building cycle effectively ended with the end of the extraction cycle which caused the construction of the city, Ivrea, where, however, the control of the area and Olivetti by the regime wasn't lacking, had a longer life in which the different urban planning models were accompanied by and co-operated in the development of its industrialisation and modernisation processes.

Summary: a different chronological period, production model and type of industry, different co-operation between an industrial project and architectural culture and urban planning in the creation of the industrial settlement, a different relationship between the settlement and the area in the creation of a particular industrial landscape.

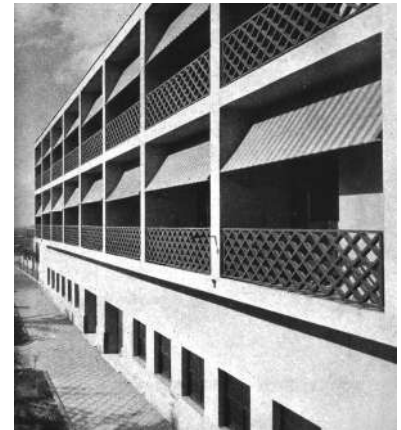


Fig. n. 3.2.61: Sulcis Iglesiente, Panoramic view of the city with the new neighborhood around Mount Rosmarino

Fig. n. 3.2.62: Sulcis Iglesiente, Intensive housing type I/5 and O/5, Eugenio Montuori, 1939-1940

Fig. n. 3.2.63: Sulcis Iglesiente, Main façade of the hotel for workers, Eugenio Montuori, 1938

Fig. n. 3.2.64: Sulcis Iglesiente, The square of the mine with the office building, the warehouses and the entrance



Comparison with other National and International sites not included in the Unesco World Heritage Lists

Site Denomination	Single Building	Settlement	Territorial Scale	Used Sources				Established Criteria for Comparison with Ivrea					
								Industrial Development Period					
				DO.CO.MO.MO. International	DO.CO.MO.MO. Local sections	TICCIH	Contemporary Researches	1st half of the 20th century	2nd half of the 19th century	1900-1925	1925-1950	1951-1975	1976-1980
National Cases													
Sesto San Giovanni (Milan) (1890-1964)		x				x	x			x	x	x	
ENI Complex, San Donato Milanese (Milan), Italy (from 1951-) and ENI villages at Ravenna (1954-1958) and Gela (Caltanissetta) (1957-1962)		x					x				x	x	
International Cases													
Zlin, Czechoslovakia, (1924-)	x	x	x	x	x		x			x	x		
Sunila, Kotka, Finland (1936-1938)	x	x		x	x		x				x		
General Electric Electronics Park, Syracuse, New York (1948)		x					x					x	
Ivrea	●	●	●	●	●		●				●	●	

Established Criteria for Comparison with Ivrea																					
Urban Dimension			Production Model			Industrial Development Period												Industrial design / modern cultures relationships			
Small (under 15,000 inhabitants)	Medium (between 15,000 and 100 Large (over 100,000 inhabitants)		Mono-industry	Pre-Tayloristic	Tayloristic	Fordistic	Textile	Mechanics	Food/tobacco	Shoes	Mining	Electronics/services	Wood	Chemical	Shipbuilding	Electronics	Modern architecture designing cultures	Modern town-planning designing cultures	Creation of industrial community	Town and Territory Relationship	Notes
		x		x	x		x	x													
	x													x			x	x			X (1)
	x				x					x							x	x	x		
x					x								x				x	x	x		
x								x						x		x	x	x	x		
	•		•		•							•				•	•	•	•	•	

X (1) This settlement was declared to be of cultural interest by the Superintendency of Fine Arts and Landscape of the Lombardy Region

National cases

Sesto San Giovanni, 1890-1964

In the 20th century, it was the site of one of the largest and most extensive industrial concentrations in Italy in the Milanese area. The heritage of companies, residences and services created up to the 1930s was the subject of attention for a possible UNESCO nomination from 2006 to 2010. With the start of the 20th century, Sesto San Giovanni saw the transfer of some Milanese companies which, at the end of the 19th century, had reached a size incompatible with town planning management aimed at preventing Milan from becoming the site of large concentrations of industrial facilities and working masses. Thus, Sesto San Giovanni was turned into a 'city of factories', different from other examples of mono-industrial cities. During the first two decades of the 20th century, a large centre based on three integrated industrial groups (Breda, Falck and Marelli) developed, each consisting of several factories, different for formal results and size, which attracted other medium-sized mechanical, steelmaking and chemical companies. Vast agricultural and industrial areas were the subject of various master and development plans, with the aim of ordering and rationalising the new industrial areas. The form of development impressed on the city was consolidated through subsequent increases and saturations of the spaces intended for industry, and with the creation of a system of services and residences aimed at stabilising the recently urbanised workers with the urbanisation of new areas to extend the city (Villaggio Falck). The urban landscape was thus defined by the volume of the large facilities which set the urban planning structure of the city and the primary infrastructures. The plan promoted in 1934-44 effectively defined a regular network of streets on which the industrial and residential densification was planned. After the Second World War, Francesco Cambi's urban plan 1958-59 set out the almost total edification of the urban area. It was only with Piero Bottoni's Master Plan of 1962 that there would be specific attention to the topic of the public and collective spaces of the city, and an attempt at planning the parts intended for new homes through the experience gained from town planning after the Second World War.

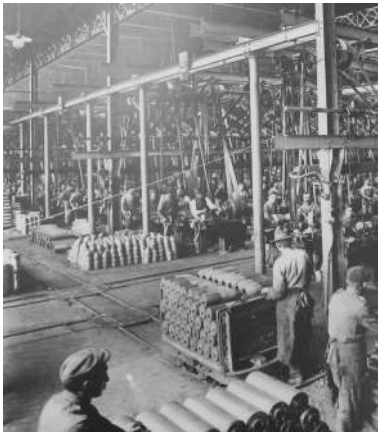


Fig. n. 3.2.65: Sesto San Giovanni, aerial view

Fig. n. 3.2.66: Sesto San Giovanni, Breda unit, bullets production, 1916

The industrial city of Ivrea cannot be compared with Sesto for the type of industry (heavy industry), the size of its industrial facilities and their extension in the municipal area. On the contrary, the industrial experience in Ivrea developed in a modestly-sized area although the Olivetti community and industrial plan certainly had much greater range in which experimentation and evolution were essential, if not fundamental components. Even if fragments of industrial settlements and the services connected to them, according to the contemporary indications, could be seen in Sesto, the whole clearly represents the ways with which the industrial technical cultures try to deal with quantity (of the labour and so of the urban fabric) in response to the needs of an industrial policy positioned close to large centres, saturating them. In Ivrea, the company policies did not encourage the concentration of labour in the urban perimeter, and the continuous work promoted by Olivetti in the planning of the whole urban area applied a tenacious zoning technique in the construction of the city which also benefited the other companies in the urban area. In the end, the famous architects and town planners involved in the work of the Istituto Nazionale di Urbanistica (National Institute of Urban Planning) for various reasons, called on to organise the construction process of the city, enabled the city to be planned and the urban space organised according to the most advanced critical reflection on the topics of decentralisation, a unique case in the Italian panorama.

Summary: a different chronological period, production model and type of industry, different co-operation between an industrial project and architectural culture and urban planning in the creation of the industrial settlement, a different relationship between production and social organisation in the creation of an urban industrial community, a different relationship between the settlement and the area in the creation of a particular industrial landscape.



Fig. n. 3.2.67: Sesto San Giovanni, Ercole Marelli Employees at the beginning of the 20th century



Fig. n. 3.2.68: Sesto San Giovanni, Project for the new civic centre, 1959-1962

ENI complex (Metanopoli), San Donato Milanese 1954-1991 and the ANIC villages of Ravenna 1956-1964 and Gela 1961-1964

Metanopoli, an autonomous industrial settlement, is strategically positioned on Via Emilia, and so in an area involved in the development of Milan, with the Autostrada del sole motorway nearby and, above all, near to the ENI extraction facilities in the Po Valley. The Ente Nazionale Idrocarburi (ENI - the national hydrocarbons body) was directed by Enrico Mattei, an atypical industrial figure in the Italian panorama and bearer of a vision of a positive, modern Italy, from its creation in 1945 until 1962. The first settlements concerned the construction of houses for the first employees in the methane pipeline maintenance centre, at a stage when the idea of a gas city was just beginning to take shape. They were created according to the standards of economic building of the time and designed by Bacigalupo and Ratti, two young Milanese architects who contributed to the construction of what would be seamlessly defined as the ENI Empire until the 1970s. The settlement would subsequently take on the features of an administrative city for office staff, engineers, architects, chemists, managers and executives; as a result of its formation and the rules imposed by ENI, it would become a sort of enclosure for 5000 inhabitants. Construction of the settlement in accordance with a plan started in 1953, following a project by Mario Bacciocchi. The plan was very simple, with plots organised along a cardus (road running north-south) and a decumanus (road running east-west), lacking in collective spaces but full of buildings intended for the work in support of production (from offices to buildings for employees' recreation).

So, from 1954, Metanopoli was given various projects concerning residential buildings (three buildings in line, also named F1, F2 and F3, houses in a V, 1956-1957, 'vita di vespa' houses, a house in line, Bolgiano area), production buildings (methane pipeline maintenance centre, 1954), buildings for services (sports centre, 1955, St Barbara's Church, 1954-55, nursery and primary schools, 1954-55 and the first canteen, 1956), and buildings for the offices that are also a symbolic feature of the area, from the first office building (Nizzoli and Oliveri, 1956-57) to the fifth (Gabetti and Isola, 1988-91) made necessary because of the increase in the business of the body and the incessant growth of group companies. Metanopoli projects saw the involvement of a very small nucleus of designers - the Bacigalupo and Ratti studio, Mario Bacciocchi, and Marcello Nizzoli and Gian Mario Oliveri). Just in the decade 1965-1975, ENI inaugurated some openings towards the town of San Donato Milanese - in the 1970s, ENI was still owner of about 200 hectares of unbuilt land in the municipal area and developed a plan, the so-called 'ENI Plan' (1975). Mattei's death in 1962 brought a stage in ENI company policy and a construction cycle of the industrial city to an end. In terms of constructions and settlements, ENI abandoned direct, internal operation and used co-operatives and affiliated companies like the Consorzio delle Cooperative (Co-operatives Consortium), founded in 1963, or Immobiliare Metanopoli, later also listed on the Stock Exchange. The two ANIC villages in Ravenna (1956-1964) and Gela (1961-1964) were associated with the San Donato Milanese settlement, being good representatives of ENI policy at the time, with the Villaggio di Corte di Cadore (project by Gellner, 1954-1963). Various designers were appointed - the Latis brothers, the Bacigalupo and Ratti studio, Edoardo Gellner and the Nizzoli and Oliveri studio. While the former was a typical autonomous, self-sufficient settlement, the latter was, by design, like a foundation city, intended for a population of 8,660 inhabitants and made up of 1500 families of four people, 340 of five people, 160 of six and 1000 without a direct family following. All ENI settlements featured plenty of infrastructure managed only by the body and for the exclusive use of employees.



Fig. n. 3.2.69: ANIC Village of Gela, aerial view of housing block

Fig. n. 3.2.70: ANIC Housing complex of Ravenna, aerial view, around 1956

Beyond the original businessmen Olivetti and Mattei, with whom the two main settlements are often associated, the two systems cannot be compared in terms of industrial production, purpose and urban structure. Metanopoli prefigures an upwardly-mobile middle-class city linked to a company which built its fortune on an idea of the original state of industry in the Italian panorama. So Metanopoli is an industrial city consisting of representative and residential buildings, which will never be owned by the residents as they were seen as benefits of the company for the workers concerned. The projects for the ANIC villages, owned by ENI and closed districts in relation to the host cities, confirmed this. In addition, although some designers like Marcello Nizzoli and Gianmario Oliveri also worked in the construction site of the industrial city of Ivrea, overall Metanopoli did not reach the architectural quality found in the industrial settlement of Ivrea. Entrusted to a limited

number of architects who alternated in the construction of the various buildings necessary for the life of the industrial settlement, it was built in a very short time, imposing a quantity solution on the architects, who were often replaced during the construction of the ongoing project, whose fulfilment was dictated by the production times and the technical ability of the Projects Office of the body. Unlike Olivetti in Ivrea, ENI stayed substantially outside the Italian discussion in architecture and urban planning. Despite the great urban planning and architectural commitment, the body would not develop its theoretical references and would prefer questions on functionality, practicality and speed of execution. The construction of Metanopoli is an example, as this progressed following rigid grid of industrial zoning and entrusted the task of 'reading' and structuring the context to the orientation of the buildings.

Summary: a different chronological period, production model and type of industry, different co-operation between an industrial project and architectural culture and urban planning in the creation of the industrial settlement, a different relationship between production and social organisation in the creation of an urban industrial community, a different relationship between the settlement and the area in the creation of a particular industrial landscape.



Fig. n. 3.2.71: ENI Complex, First Office Building, Marcello Nizzoli and Gianmario Oliveri, Metanopoli, 1956-1957

Fig. n. 3.2.72: ENI Complex, Housing works in Bolgiano, Studio Bacigalupo and Ratti, 1958-1961

Fig. n. 3.2.73: ENI Complex, Maintenance Centre Methane pipeline, Bacigalupo and Ratti, Metanopoli 1954

Fig. n. 3.2.74: Complesso ENI, Metanopoli, around 1958



International Cases

Zlín, Czech Republic (1924-1941)

The city is the site of the Bata shoe factory, a strictly family-run concern since 1894, formerly site of craftsman shoe production. Zlín had rapid expansion in the period 1922-1932 under Thomas Bata, introducing American models of production standardisation and opening branches all over the world.

Zlín was the best known example of industrial city in Europe because of the Taylorist organisation of production and the creation of a true control system which seamlessly involved every aspect of production and the factory workers' life cycle, extending from the work areas to those of socialisation, consumption of goods, assistance and residence wholly managed by the factory from the 1920s. In addition, a capillary cultural system fed by the creation of factory journals, targeted on factory workers and customers, and common recreation activities aimed at creating a consensus with respect to the Bata system, according to a model that would be followed, in various forms, throughout Europe. From the middle of the 1920s, architecture and modern urban planning had an essential role in the construction of the company identity. It rose alongside the old city of Zlín and was independent of it; the new urban layout of the industrial city was the subject of projects that followed a rigid separation between the production and residential areas - low density, individual housing, for two or four families designed on a repeatable extensive type, and a public nucleus given by collective services of the factory hierarchically organised along one of the main roads, which climbs towards the hill, and the square, the crossroads of the two main roads of the city. In 1928, Gahura's master plan, and his project for the great Zlín, a regional plan designed in 1934, succeeded Kotera's initial project of 1918 for the creation of a settlement plan for the city.

Use of a module 6.15 x 6.15 metres was an essential feature of the construction of the factory and all the public buildings; its application determined the industrial landscape of the city. A design department was created in the factory for the construction of the buildings; over time, this would also be concerned with the planning and construction of the satellite cities of the Bata production system, a workshop of design experiences while respecting the strict design rules imposed by Bata. The new buildings of two-four storeys were created under Gahura's direction from 1924. The application of the module on the façade can be clearly read - the frame of white concrete was infilled with visible red bricks and large windows. The square pillars used had a round base from 1930. The production buildings were dominated by Building 21, home of the company's administrative buildings, 17 floors high and also based on the application of the module 6.15 x 6.15 metres. Each floor of the building was a large neutral, completely free space of 80 x 20 metres, in which up to 200 people worked. The building had an external body housing the services and lifts consisting entirely of a reinforced concrete bearer structure with double-glazed windows, and infill of bricks and tiles with the particular disposition of the management office of 6 x 6 metres in a lift, perfectly equipped and mobile on all floors.

The construction of houses contributed to distinguishing the industrial landscape of Zlín; building of these started in 1927 following a standard type (two floors with garden and garage), only differentiated by the shape of the roof (flat or pitched). Some international architecture competitions launched by Bata contributed to varying this type, the last of which would be held 1940-1941 and would produce 400 dwellings of a semi-detached type.

Bata's social philosophy and construction policy would change after the Second World War, at the same time as the Soviet nationalisation of the factory, accompanied by the construction of an industrial landscape made of high density buildings, also confirmed in the 1950s-1960s, at the same time as the systematic control of the housing policy by the Czechoslovakian state.

A comparison between Zlín and the industrial city di Ivrea cannot be dispensed with. It was well-known throughout Europe, as is shown by the extensive current affairs journalism on it between the 1920s and 1940s in both the architectural and industrial worlds. Olivetti in Ivrea would produce factory leaflets inspired by those produced by Bata. Only the pre-war period of the long years of construction of the industrial city of Ivrea can be compared with the model proposed by Bata as far



Fig. n. 3.2.75: Zlín, aerial view of the city

Fig. n. 3.2.76: Zlín, view of central area

Fig. n. 3.2.77: Zlín, Employees at the factory entrance 1936



as the relationship between industrial project, architectural culture and modern urban planning is concerned. Zlín was built in successive stages by leading representatives of modern Czechoslovakian architecture. The Great Zlín programme of 1934 also saw the involvement of Le Corbusier and suggest an outline of industrial city which has some similarities with the plan for the industrial city of Ivrea. The results of the relationship between industrial project, architectural culture and modern urban planning are different. The planning of the modern city follows a floor plan in which some elements that have a symbolic and monumental clarity are defined. The nucleus of the factories is the same as clearly recognisable public buildings. Compared to Zlín, Ivrea would not have total separation from the old city; although the two nuclei were physically separate and autonomous, the type of relationship that the factory set up with the city continued in time in the search for a continuous integration and exchange.

Another significant element differentiating the two industrial cities is the use of prefabricated systems in the construction of the industrial buildings and standard models for the little houses of the manual workers of the factory. The use of a prefabricated system would never find space in the construction of industrial buildings in Ivrea both because of the type of architectural culture involved in the construction and intended use of the factory, and the objective Italian situation that still made episodic use of standard constructions and typification of the spaces in a house in the 1930s. Like Zlín, the factory in Ivrea also had a construction office. However, its work was not directed towards the typification of the solutions chosen or construction techniques but organisation of architectural production, in harmony with what Olivetti designated as a science of organisation. Also taking into account the construction workers of the time, the technicians in Ivrea were concerned with the organisation of building work through the Buildings Office, checking the adequacy of the projects developed by the architects with respect to the intended use of the spaces but they would never intervene in the typification of the suggestions chosen except in some cases after the Second World War, when the construction panorama in Piedmont started to change. From the 1940s, a special office would look after the construction of the furniture and furnishings of the buildings for the factory and the first standard shops which started to be organised outside Italy. Both Zlín and Ivrea were a social workshop and architectural manifesto of modern architecture, symbolising the precocious urban and social utopia of an enlightened businessman. However, the buildings in Ivrea were not a mere representation of the business and the factory space did not respond in a strictly subordinate way to production requirements and the consequent social microcosm which developed around it. Although Thomas Bat'a, like Olivetti, would become mayor of the city, he would not develop a specific political programme. Lastly, the Ivrea experience covered a longer timespan also marked by the passage from the mechanical to the electronics industry and telecommunications which would contribute to defining a new urban structure for Ivrea between the 1960s and 1980s.

Summary: a different chronological period, production model and type of industry, different co-operation between an industrial project and architectural culture and urban planning in the creation of the industrial settlement, a different relationship between production and social organisation in the creation of an urban industrial community, a different relationship between the settlement and the area in the creation of a particular industrial landscape.



Fig. n. 3.2.78: Zlín, City Map, 1934

Fig. n. 3.2.79: View of the industrial complex in 1938

Fig. n. 3.2.80: Zlín, Footwear Central Warehouse

Fig. n. 3.2.81: Zlín, View of the factory, 1936

Fig. n. 3.2.82: Zlín, Industrial area layout

Fig. n. 3.2.83: Zlín, View of a production building

Sunila, Kotka, Finlandia (1936-1960)



Fig. n. 3.2.84 Picture of Sunila Oy

Collocata nella parte più ad est dell'estuario del fiume Kymi, l'insediamento industriale di Sunila viene costruito tra 1936 e 1938. La fabbrica divenne di proprietà dell'azienda Kymenlaakso (una *joint venture* di cinque aziende) nel 1928 che, inglobando la vecchia segheria, convertì la produzione da legname in cellulosa creando la "Sunila sulphate cellulose factory" nel 1936. La fabbrica proseguirà il suo sviluppo fino al 1960 e passerà da un numero di 450 dipendenti a 760 nel 1954 e a 1240 nel 1960. La costruzione del nuovo insediamento viene preceduto da una massiccia progettazione infrastrutturale capace di sostenere la produzione industriale e prosegue tenendo conto dei tempi e delle necessità dell'avvio della produzione della pasta di cellulosa, imponendo una fase di pre-pianificazione ed una strategia chiara per tutte le operazioni per le diverse fasi di progettazione e di costruzione. Alla sua costruzione partecipa Alvar Aalto, indiscusso maestro dell'architettura moderna. Il suo intervento nel progetto dell'insediamento industriale riguarderà soprattutto la pianificazione dell'area residenziale e la sperimentazione e costruzione di diverse case tipo, ancora oggi esistenti. Il suo lavoro è supportato dall'Ufficio disegni della fabbrica e, dal 1938 per le aree residenziali, dalla Etelä-Kymi (EKA), società di costruzioni immobiliari, che nata dalla volontà della Sunila Oy con la Karhula Oy e Kymi Oy, costruirà fino alla guerra gli edifici dell'insediamento. L'organizzazione dei processi produttivi e la disposizione spaziale della fabbrica vengono in larga misura presi ed adattati a Sunila sulla base dei piani della fabbrica Enso-Gutzeit Kaukopää (1934-1936, architetto Väinö Vähäkallio). Il progetto della fabbrica è affidata ai tecnici di produzione: l'intervento di Alvar Aalto è quindi destinato solo agli interventi compositivi, come lo studio della volumetria complessiva, la scelta dei materiali e le caratteristiche delle aperture. La fabbrica e gli interventi residenziali vedono inoltre la forte presenza di Harry Gullichsen (1902-1954) giovane ingegnere proprietario della fabbrica, uomo che nel periodo prebellico sarà uno delle personalità più influenti della Finlandia; e del direttore esecutivo della fabbrica Lauri Kanto, figura carismatica nella storia di Sunila, che lavorerà a stretto contatto con Aalto per la progettazione delle residenze, soprattutto per la definizione delle loro caratteristiche sociali ed igieniche. Il piano residenziale per Sunila è strettamente legato all'orografia del luogo, come altri progetti di Alvar Aalto negli stessi anni. Nel caso specifico di Sunila, il susseguirsi degli edifici – dalla disposizione isolata della casa dell'amministratore delegato alle case a schiera degli ingegneri via via fino ai alle case per i lavoratori – lungo le linee di livello e la stretta progettazione attenta al contesto naturale dell'area assume anche un sottile significato sociale. Tra 1936 e 1937 Aalto sperimenta diverse tipologie edilizie: la casa a schiera su due piani per ingegneri (tipo B o "Rantala"), la casa per l'amministratore delegato (noto come l'edificio A o "Kantola") e la casa a schiera a due piani per capisquadra (edificio D o "Mäkelä"). Tra 1937 e 1938 edifici di più ridotte dimensioni vengono progettati creando diversi condomini e case a schiera a tre piani. Le abitazioni erano tutte dotate di *confort* (riscaldamento centralizzati, toilettes, fornelli elettrici, acqua corrente; saune e lavanderie comuni, frigoriferi americani nelle case dei capi-reparto e dei dipendenti di alta qualifica). Gli ultimi condomini progettati tra 1947 e 1953 sono stati costruiti con il supporto del programma statale di sovvenzioni, e sono destinate sia agli operai che agli impiegati della fabbrica.

Il caso non è comparabile con il caso di Ivrea per il tipo di produzione industriale, che determina anche l'isolamento dell'insediamento industriale e per la cronologia dei due casi.

Inoltre, il rapporto privilegiato che Alvar Aalto costruisce con Harry Gullichsen designa un rapporto architetto-committente che non trova riscontro nel caso eporediese.

Il rapporto di Olivetti con gli architetti e gli urbanisti designa più una collaborazione ed uno scambio, che un rapporto di mecenatismo. Olivetti non legherà mai il nome della società con un nome di un solo architetto, né con uno stile o un linguaggio architettonico predefinito, neppure nel caso di Figini e Pollini il cui nome permane nei cantieri eporediesi per quasi 25 anni.

Infine, la collocazione geografica dell'insediamento, separata dal resto dell'abitato, ha rafforzato lo spirito patriarcale endemico alla produzione ed al commercio del legno, rafforzato a sua volta dal carattere carismatico dell'amministratore delegato della nuova fabbrica, Lauri Kanto portando alla nascita di una comunità chiusa ed autosufficiente, legata da vincoli di mutuo-soccorso e la cui costituzione non è comparabile con la comunità proposta da Olivetti a Ivrea.

Sintesi: diverso periodo cronologico, diverso modello produttivo e tipologia dell'industria, diversa collaborazione tra progetto industriale e cultura architettonica ed urbanistica nella realizzazione dell'insediamento industriale; diverso rapporto tra produzione ed organizzazione sociale nella realizzazione di una comunità urbana industriale; diverso rapporto tra insediamento e territorio nella creazione di un particolare landscape industriale.

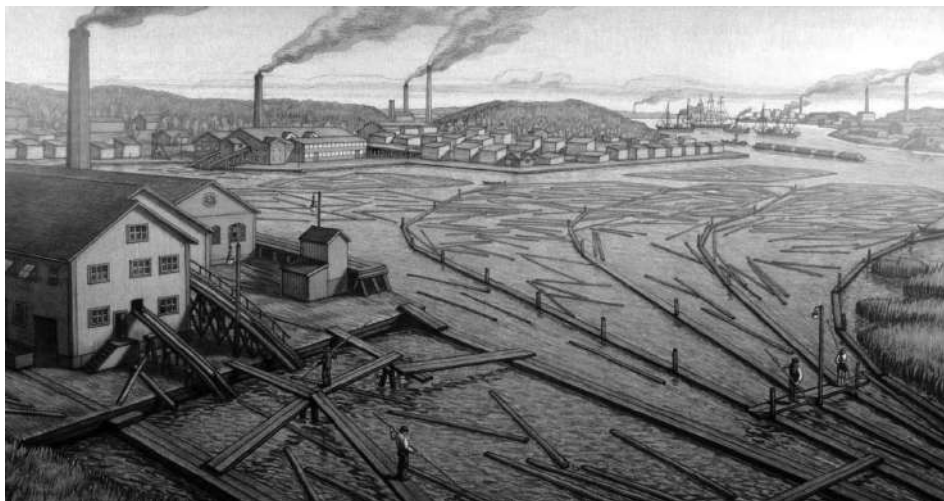


Fig. n. 3.2.85: Sunila, A drawing depicting the Kotka sawmills in 1913.

Fig. n. 3.2.86: Sunila, Interior of the Rantala row-house home in the 1950s.

Fig. n. 3.2.87: Sunila, Glauber salt store, and pulp bale-, salt- and coal transporters

Fig. n. 3.2.88: Sunila, Workers' housing, completed in 1939

Fig. n. 3.2.89: Sunila, The second extension stage, boiling, washing and sorting departments.



General Electric Electronics Park, Syracuse, New York (1948)

This is one of the examples of a trend that struck the United States after the Second World War, creating a new landscape - no longer industrial but company-based resulting from the spread of 'managerial capitalism', a form of organisation based on merit and professionalism. It was destined to have more and more success in the 20th century, which was reflected in industrial production and distribution and the construction processes of the hierarchical space of companies.

Taking university campuses as a model, the corporate campus appeared for the first time in the 1940s and contained offices and services for the workshops concentrated around a large green central space surrounded by car parks and close to access roads. The aim was to provide structures for research applied to production so scientists and technicians from the university world would be attracted. The companies most involved were electrical, chemical and the first electronics companies. The General Electric Electronics Park was built in 1948 to decentralise the management and research from the large industrial facilities of Schenectady, the offices of the business district and the headquarters in Manhattan. Other companies subsequently imitated this model and, after 1960, the corporate campus became the most widespread model for the creation of places for scientific and industrial research. This flexible model radically changed the hierarchy of space organisation of companies. The offices for top management on corporate campuses started to be distinguished and placed in buildings with a privileged position, far from the laboratories and the offices for executives. From the mid-1960s, on the wave of the corporate campuses, whole new suburban areas were built for top managers, true strategic vehicles of the company image - low modern buildings in the centre of green areas with wide access avenues which led to the main buildings in the company quarter, with extensive views of the landscape and invisible car parks.

The American settlements thus briefly described cannot be compared to Ivrea, the 20th century industrial city, in the most interesting years for us. Like other Italian companies, it was necessary to wait for the 1970s-1980s to capture significant traces for possible comparison in a changed economic and cultural climate also in Italy. In Ivrea, these traces would be visible in the project organised by the Tekne engineering company which, in the 1970s, promoted a project for the transformation of the nominated property into a large campus for research, and also the construction of the new Olivetti office building designed by Gino Valle (1984-86). This building, on a monumental and urban scale, is part of the nominated property. However, the Tekne project would not allude to that of a gathered community such as that which seems to designate the first American examples of this trend.

Summary: a different chronological period and different co-operation between an industrial project and architectural culture and urban planning in the creation of the industrial settlement, a different relationship between production and social organisation in the creation of an urban industrial community, a different relationship between the settlement and the area in the creation of a particular industrial landscape.

Fig. n. 3.2.90: A view of the GE Electronics Park that appeared in the July 1951 edition of Architectural Forum





Fig. n. 3.2.91: General Electric Electronics Park outside Syracuse, New York, in the late 1940s



Fig. n. 3.2.92: The General Electric Electronics Park adjacent to the under-construction New York Thruway in the 1950s

Conclusions

'Ivrea, industrial city of the 20th century' is differentiated from all the cases described as it has original features of exceptionality and universality due to the high concentration of urban projects, architecture for production and the community which thronged the little Piedmontese city between the 1930s and 1960s, a trace of Adriano Olivetti's reflection on industrial production role and the organisation, including social organisation, of the city and area. The extensive modernisation project tested and carried out in Ivrea intercepted the different suggestions already occurring in 20th century western industrial culture in an autonomous and original way. It would lead to the formulation of the idea of Community which, from 1945 on, would mark the industrial policies of Olivetti in Ivrea in a new, alternative way.

The examples chosen for comparison are those that appeared to underline the expressions of an industrial organisation marking the developments of architecture and modern town planning with methodological, spatial and social practice in a geopolitical context of great transformation.

The examples selected have enabled the character, spatial consistency of the whole, the essential role of social change that stimulated the application of new techniques and rules for the construction of the modern industrial city to be understood each time.

Each of the examples, in fragments, highlighted a possible definition of 20th century industrial city, stressing the profile of Ivrea as its workshop.

The comparison of the Ivrea case with other examples in Europe and North America enabled the essential features of the heritage asset to be highlighted:

1. The industrial city of Ivrea did not arise in accordance with the tradition of industrial settlements of the end of the 19th and beginning of the 20th centuries. As a result of openness towards economic and town planning, various types of architectural types, theories and techniques were experimented in the area of the city from the 1930s to the 1960s. These were offered by architects, urban planners and production technicians for the solution of the questions on industrialisation. These were original due to the successful combination with the innovations moved by Olivetti on the internal organisation of work production. At the same time, they suggested an innovative role of the factory with respect to the surrounding area, which welcomed the spin-off of production in both social and spatial terms.
2. The fragments of the industrial city of the 20th century that can be traced in Ivrea are the result of the spread of the principles of the scientific organisation of work and their evolution and the way they inspired and contaminated the design culture of the time. The architecture built in Ivrea is an extraordinary and exceptional example of the critical relationship in the outcome of the functionalist culture of the beginning of the century both architecturally and in the planning field.
3. The elaboration of the *Ordine Politico delle Comunità* (Political Order of the Communities) (1945) is autonomously placed in the ambit of reorganisation suggestions of the state characterising Italy and Europe immediately after the Second World War. Its spatial nature facilitates the development of democracy and identifies it as a reference point for other contemporary proposals internationally.
4. The area around the factory, whether it consists of the city or a more extensive area, has been given the same attention as the construction of Ivrea. Part farm time has been applied to this area, which favours the decentralisation policies of the factory, and a widespread, extensive network of social infrastructure, linked to the factory social services which thus take on a broad, original meaning compared to the contemporary panorama.
5. The architecture and urban-scale projects and the layout of the town plans met the needs of an upward society. Compared to the hierarchies of social relations crystallised in architectural and urban forms which can be found in the morphology of the early 20th century industrial cities at a certain time and historical situation, the incessant analysis and interpretation of the needs of the industrial society and the role of social impulse entrusted to the factory in Ivrea promoted continual experimentation in forms and techniques targeting the modernisation of living and working in which the particular role Olivetti entrusted to culture co-operated.

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3.3. Proposed Statement of Outstanding Universal Value

3.3.a. Brief synthesis

The industrial city of Ivrea was built between 1930 and 1960 by Adriano Olivetti, based on an alternative design to the national and international experiences of the 20th century, which tended to develop according to two different models: on the one hand, the company town model and on the other hand that of the industrial systems which developed in the large urban agglomerations and had a strong impact on social and productive processes. The city of Ivrea is therefore an exceptional example compared with the widespread model of the industrial city of the 20th century, both in terms of the quality of the solutions proposed and of their methods of application.

The nomination consists in all the creations associated with Adriano Olivetti's industrial and socio-cultural project and is made up of a series of buildings designed by the most prestigious Italian architects who stood out on the urban fabric of the city, and of plans by the best-known Italian town-planners of the 20th century. These plans have left legible traces in the urban fabric. The industrial city of Ivrea is principally identifiable along the axis of Corso Jervis. The site hosts buildings for production, social buildings of service to industry and the citizens, and dwelling units. The plurality of forms of language and of architectural and town-planning culture, which are represented in the nominated property, show how Ivrea's architectural heritage represents a fundamental stage in identifying the repertoire of solutions developed by the designing culture of the 1900s, to respond to the crucial questions posed by the growth of the city and the countryside involved in the processes of industrialisation and which are permeated, in Ivrea, by the proposal of the Movimento Comunità (Community Movement).

3.3.b. Criteria under which property is nominated

Criterion ii: to exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning and landscape design

The industrial city of Ivrea represents a model of the modern industrial city and is an alternative response of outstanding quality, in structural and social terms, to the questions posed by the rapid evolution of the industrialisation processes.

The renewed organisational structure inside the factory coincided with the increased role of the factory in promoting experimental policies towards a new organization of town and country, thus transforming the city into an experimental laboratory for the theories and the planning debate of the 20th century.

Criterion iv: to be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history

The set of buildings that make up the industrial city of Ivrea form an outstanding series of well-preserved examples of buildings for industry, social service facilities and dwellings of outstanding architectural quality, among the first and highest expressions of a modern vision of the relationships of production, designed by the greatest architects of the 20th century and by the factory technicians. These buildings date from 1930s to 1960s and their unitary, overall value lies in the synergy between new expressive capacity, which is typical of these modern architectures, and the acknowledgement of their being part of an exemplary economic and social project based on the community proposal.

Criterion vi: to be directly or tangibly associated with events or living traditions, with ideas, or beliefs, with artistic and literary works of outstanding universal significance

The industrial city of Ivrea represents the political manifesto of the Movimento Comunità (Community Movement), founded in Ivrea in 1947 and inspired by the proposal to reorganise the status developed by Adriano Olivetti in his book "L'ordine Politico delle Comunità" (The Political Order of Communities), published in 1945.

The Olivetti proposal stands out in the panorama of community proposals of the 20th century for the heterogeneity of community-based cultural references and for the role taken on by the factory,

entrusted with acting as a driving force of wealth and the hub of social relations. The proposal became reality through the means provided by Olivetti and confirmed the vocation of Ivrea as a laboratory for a 20th century industrial city.

3.3.c. Statement of integrity

The nominated property includes all the essential elements that are fundamental for the complete representation of its values. Along the Corso Jervis road axis all the buildings are concentrated, dedicated to production, industrial services and dwellings, that characterise the innovative policies of the company and the settlement models of the industrial city of the 20th century experimented by Ivrea since the 1930s. The site morphology and area destination have not changed over time so that the relationships between buildings and between buildings and the urban landscape can still be observed today. On the whole, therefore, from an architectural and landscape point of view, the nominated property is well preserved.

3.3.d. Statement of authenticity

Over time the nominated property has maintained its original characteristics; the change in production type which has involved Ivrea in recent years has meant functional changes for some buildings, which however have not altered their legibility, of which the original design remains recognisable, as do the architectural and composition qualities, together with the highly symbolic value of the industrial and socio-economic experience of Ivrea overall.

3.3.e. Requirements for protection and management

The nominated property is subject to different levels of safeguard. The framework of instruments of safeguard and protection is wide and covers the different aspects of the nominated property. There exist, therefore, or have been initiated, specific instruments linked to the safeguard of the buildings forming part of the nominated property. These are flanked by instruments regulating the transformation of the territory on a regional scale (Regional Area Plan) and instruments of active safeguard (Quality Charter, Catalogue of the Types of Construction and Decorative Assets of Ivrea).

On a national level the heritage is placed under the protection of the 2004 Cultural and Landscape Heritage Code, which forms the corpus of state legislation on questions of cultural and landscape assets and represents the main source of legislation referring to the conservation, protection and promotion of the national heritage with a view to passing it on to future generations. According to the manner envisaged by the Code, the Superintendency of Fine Arts and Landscape has set in motion the procedure for the declaration of cultural interest for the properties of private ownership included in the proposed nominated property: the procedure concerns 11 buildings (in some cases a single provision concerns a number of buildings) for productive use, services to persons and businesses and for public services. As regards the two buildings of municipal public ownership, the designation procedure is initiated starting from a request by the owning body and will lead to a verification of the cultural interest as a result of which the declaration provision will be adopted.

On a regional level, the area comes under the Regional Landscape Plan of Piedmont Region, which recognises the particular aspects and character of the area, identifies its landscape characteristics and outlines landscape domains for which it prepares legislation for use and quality objectives, specifying prescriptions and provisions. The Regional Area Plan also carries out a function of protection on a territorial level of the choices under regional programming, coordinates the aspects of infrastructure and urban expansion and indicates the areas of protection and safeguard. On a municipal level, the main legislative instrument of protection is constituted by the Land-Use Plan of Ivrea and the Banchette Inter-municipal (inter-county) Land-Use Plan, which limit and govern the transformations according to the value attributed to the urban domains. Among the documents of the Ivrea General Land-Use Plan the Quality Charter is important, as it is one of the most important

instruments for acquaintance with and management of Ivrea's modern industrial architectural heritage concerning the nominated property.

The Land-use Plan has also incorporated the Constructive and Decorative Assets Catalogue for Ivrea, thanks to which the modern buildings of the city have been listed and designed on a regional level as valued architectural assets. Statutory provisions are applied to the works on the buildings included in the catalogue, to their green areas and appurtenances. The objective of statutory provisions are the preservation of an integrity of the listed buildings, as similar as possible to the original ones, at the same time allowing modifications necessary to statutory compliance.

For the nominated property a management plan has been prepared which starts from the analysis of the existing management system and the critical situations detected and provides for specific strategies of acquaintance, conservation, interpretation and presentation, organised according to short-, medium- and long-term plans of action over 5 thematic areas: Coordination; Protection, Conservation and Documentation; Capacity building, Communication and Education; Presentation. In the different areas the management plan provides for coordinated action by the owners of the listed buildings and the local, national and international stakeholders and institutions. The implementation of the plan and the coordination of the involved partners is ensured by a Steering Committee made up of promoters of the Site Nomination. The involvement of the local community is ensured by specific actions under the Management Plan.

NAME AND CONTACT INFORMATION OF OFFICIAL LOCAL INSTITUTION/AGENCY

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4. STATE OF CONSERVATION AND FACTORS AFFECTING THE PROPERTY



4.a Present state of conservation

The site 'Ivrea, industrial city of the 20th century' is an urban landscape arising from the development of 20th century industry. The site consists of manufacturing, service and residential buildings of special architectural value, and an urban area resulting from a specific interpretation of the relationship between 20th century industrial development and society, particularly after the Second World War. Given its features, it is important to recall various conceptual fields for the maintenance and conservation of the site. The first, essential, one refers to the industrial heritage, another comes from reflections on the conservation of modern architecture, closely interrelated to the first, and a third refers to the morphological structure of the site in relation to its integrity and intangible values. At this point, it should be remembered that the industrial heritage has been indicated as an asset to conserve from the 1970s, an expression of the attention to a material culture leading to the rediscovery of the monuments in the first industrial revolution. Between the 1970s and 1990s, the definition of industrial heritage changed from industrial archaeology to Built environment or Built heritage and the extension of the time period, from proto-industry to the present day, effectively including 'modern' constructions of the 20th century, is important for understanding what we include in industrial heritage today. The extension of the reference chronologies did not, however, lead to a specific reflection on modern industrial architecture, its features and problems which see respect for conservation in terms of the creator and integrity of the work. Today, these topics are, with many contradictions, a prerogative of the reflection on the restoration and re-use of modern architecture.



The following were invaluable documents for the analysis of the current state of conservation of the site. Firstly, the document 'The Dublin Principles', adopted by the 17th general assembly of the International Council on Monuments and Sites (ICOMOS) on 28 November 2011. The document establishes the principles for the conservation of industrial heritage with reference to sites, structures, areas and landscapes and suggests a taxonomy, from the technologies applied to production, buildings, and the recognisable signs in the landscape, used here in support of the analyses and reflections made previously on the integrity and authenticity of the heritage (see Chap. 3). Secondly, the full and extensive bibliography produced on the restoration of modern architecture starting from the productions of DOCOMOMO International and the Getty Conservation Institute, bodies whose work in the field of the re-use and conservation of modern architecture is recognised internationally; thirdly, the reflections made on the concept of historic urban landscape, recently proposed by UNESCO, which allow the morphological structure of the city to be read in relation to still intangible values of the site (Recommendations on historic urban landscape, UNESCO, Paris 2011, <http://unesdoc.unesco.org/images/0021/002110/21104e.pdf>, access to site on 13 March 2013).

Therefore, the individual buildings, and also the morphological structure of the urban spaces, have to be considered in the assessment of the state of conservation of a complex heritage asset like the one in question.

The nominated property includes a heritage varied by the structure of ownership, function and architectural and technical solutions; overall, it was fully active and maintained continuously until the end of the 1990s. Inevitably, changes were made over time to keep the buildings operative and adapt them to new technical and comfort requirements in a general perspective that can, however, be defined as minimisation of the alterations to the original innovative structure and value of the buildings.

Changes of ownership from 2000-2004 (from Olivetti to Telecom, and then to various property funds) led to the abandonment of the production and services buildings and sparked a series of functional transformations. In January 2013, the Osservatorio MaAM Ivrea (the Open-air Museum of Modern Architecture) [see the special paragraph in Chapter 5.d] was set up at the Town Planning and Private Building Services of the Municipality of Ivrea to monitor the maintenance, re-use and transformation of the heritage, including residential. The establishment of the Museum thus favou-

red a considerable updating of the Regulations for operations on the buildings surveyed by the Catalogue of Cultural Architectural Assets of Ivrea (see the paragraph in Chapter 5.d with reference to the Census of Typical and Decorative Assets of Ivrea) and the introduction of the Discipline for the creation of minor building works. The new Regulations and Discipline became part of the building regulations in force, the institutional tool at municipal level which regulates transformations in accordance with optimal parameters. In this way, monitoring of the work on the buildings specifically catalogued in the Census in relation to the rules and cartography of the Land Use Plan is ensured for the protection and conservation of the heritage.

The start of the nomination process led to the recognition, at last, of notable cultural interest in the architectural heritage and area in general, thus proposing the application of specific state protection rules for the future and ensuring a greater level of protection of the urban landscape of the nominated property [see the paragraph in Chapter 5.b]. The valuation of the state of conservation of the buildings of the nominated property is based on parameters relating to structures, materials, functions and technological aspects. In some cases, the state of conservation may be different according to the aspect considered.

The buildings in the nominated property are mainly concerned with production and the associated services. This is why, as changes became necessary to improve the productivity or increase capacity, they were done through changes to the pre-existing building or extensions. This enabled continuity in the use of these buildings, taking account of the technological changes and production organisation but, in some cases, it has implied major structural and formal works in recent years. For the buffer zone, the most widespread operations concerning notable buildings and residences relate to technological adaptations due to the new comfort and use requirements, particularly in relation to proprietary transformations.

Early in 2015, a valuation was made of the state of conservation of the individual buildings in the sphere of the preparation of this dossier. The valuation classes were thus defined, considering the particular fragility of the contemporary architecture heritage which the site exemplifies:

- Good condition: building in good state of conservation, to be subject to continuous maintenance and monitoring while not needing major operations except in the long term;
- Average condition: building which has not been correctly managed and may need major maintenance work in the medium term (not more than 5 years);
- Acceptable condition: building whose condition cannot guarantee that work will not be required in the short term. A maintenance requirement is expected within 1-2 years at the most;
- Poor condition: building whose condition requires immediate work.

The following Table summarises the main information. The description of the state of conservation of each building is a useful measurement tool for subsequent monitoring, which can use the same Table for periodic updates. The information in the Table is also useful for the issue of authorisations for the requalification and restoration work.

Conservation status and main transformations

Building	Address	Original function	Current function	Conservation status (According to the inspections of the work group and in relation to the contents of the dossier - last inspection 25 April 2015).	<p>Description of the main transformations: The chronological periods used for drafting the description of the main transformations are:</p> <ul style="list-style-type: none"> a. from the construction of the building up to 2000 marked by changes and transformations of the buildings of the nominated property in relation to the production requirements of Olivetti and conducted under the guidance of the Olivetti Technical Office. b. 2000-2012: marked by transformations following the valorisation and property strategies of the new owners of the buildings and in a climate of greater attention to modern architectural heritage (see box Chap. 5). c. 012 to date: work monitored by the Osservatorio del MaAM (MaAM) based on the new building regulations of Ivrea approved in December 2012. <p>An overall assessment with respect to the original design was indicated for private residential buildings.</p>
Social Service Center	Corso Jervis 26	Social services	Mixed. The building is currently under-used.	Average	<ul style="list-style-type: none"> a. Maintenance of the structure hosting collective activities for Olivetti workers. b. Change in the business carried out while remaining a collective use building; adaptation to the technical safety regulations for the activities hosted; architectural barriers. c. Installation of businesses and collective activities which led to the change of use of the building and required adaptation to the technical safety regulations; cleaning of façades and redoing the plastering, floors and coatings; change to the internal distribution.
Asilo Nido di Borgo Olivetti (Nursery School in Borgo Olivetti)	Via Camillo Olivetti 34	Social services	Social services	Average	<ul style="list-style-type: none"> a. Maintenance work for technical adaptations relating to safety and containing energy consumption. b. Fire prevention work; restoration work to the structure of the building; c. Conservation work because of the detachment of external coating materials and water leaks (ongoing); clearance of asbestos. <p>Overall, the interior of the building has remained unchanged with respect to the original design.</p>

Casa Popolare di Borgo Olivetti (Borgo Olivetti Social Housing)	Via Camillo Olivetti 26, 28, 30, 32	Residence	Residence	Average	<ul style="list-style-type: none"> a. Ordinary maintenance b. Replacement of some original elements on the façade; plaster and colour of the building incorrectly replaced. c. No transformations recorded.
Centrale termica (Central heating plant)	Via Di Vittorio	Industrial services	Abandoned building	Acceptable	<ul style="list-style-type: none"> a. Maintenance of the structure, fully operative until 2003. b. Removal of the energy production pumps with the maintenance of the vapour release chimneys on the façade, seen as elements distinguishing the building; clearance of asbestos in the coatings and structural works. c. No further transformations recorded. Materials and structures are badly damaged by negligence.
Palazzo Uffici Olivetti (Olivetti office building)	Corso Jervis 77	Industrial services	Private mixed manufacturing. The building is currently under-used.	Good	<ul style="list-style-type: none"> a. Transformations due to the new Olivetti representation requirements and the increase in the range of external users of the building; adaptation to the safety regulations. b. Change to the ground floor rooms relating to the utility rooms; adaptation to the safety regulations and removal of architectural barriers. c. Internal transformations for the allocation of new activities on the first, under porch and upper floors; clearance of asbestos; adaptation to the technical and safety regulations; removal of the wainscoting in some points of the building.
Data Processing Centre	Corso Jervis 73	Industrial services	The building is currently under-used	Good	<ul style="list-style-type: none"> a. Addition of connecting elements to office building. b. Adaptation of parts of the building due to the change in use from industrial to tertiary - accesses, visibility, adaptation to the health and safety regulations, and also of the electrical and lighting systems; c. Reorganisation of the heating systems.
Nuovo Palazzo Uffici Olivetti (Olivetti New Office Building)	Corso Jervis 30	Industrial services	Private mixed manufacturing. The building is currently under-used.	Good	<ul style="list-style-type: none"> a. Ordinary maintenance. b. Adaptation to the technical and safety regulations for promotion on the property market. c. Technical adaptation of the electrical systems; adaptation to the safety regulations; creation of a preparatory space for the catering business in the areas intended for the existing company canteen on the ground floor and now open to the public
Brise-soleil, Former Joinery (now ARPA offices - façade)	Corso Jervis 26			Acceptable	<ul style="list-style-type: none"> a. Ordinary maintenance b. The building with the brise-soleil was involved in the installation of new conditioning systems on the roof of the building. c. Project for the extraordinary replacement of the brise-soleil because of the asbestos.

Former Sertec offices building	Corso Jervis 60			Acceptable	<ul style="list-style-type: none"> a. Ordinary maintenance b. The building with the brise-soleil was involved in the installation of new conditioning systems on the roof of the building. c. Project for the extraordinary replacement of the brise-soleil because of the asbestos.
Casa 18 alloggi (House with 18 flats)	Corso Jervis n. 98-100	Residence	Private residences	Average	<ul style="list-style-type: none"> a. Maintenance work mainly concerning the external surfaces of the building. b. Maintenance work on the flat roofs; general maintenance. c. General maintenance. <p>The building does not have external transformations which have changed the features of the original design. The maintenance of the external coating materials requires special attention, particularly the original mosaic in the lobby of the building and the play area in front of the building in Corso Jervis where the deterioration of the concrete kerb does not allow the original design of the project to be read.</p>
Case per famiglie numerose (Houses for large families)	Via Carandini n. 1, 3, 5, 7, 9, 11, 13, 15; Via Cena n. 1, 3, 5, 7, 9, 11, 13, 15; Via Viassone da n. 1 a n. 12.	Residence	Residence	Average	<p>With respect to the original design, the parking areas at the end of the kitchen garden were designed in 1951. The buildings do not have external transformations which have changed the features of the original design. The conservation of the external materials of the various blocks making up the employees' homes is different. The maintenance of the coating materials and the composition elements of the external façades requires special attention.</p>
Case unifamiliari per dirigenti (Single family homes for executives)	Via Ranieri n. 2, 4, 6; Via Salvo D'Acquisto n. 1, 3, 5	Residence	Residence	Average	<p>Overall, the buildings do not have external transformations which have changed the features of the original design. Given the permanence of the owners in time, some of the houses have not undergone internal transformations and the interior has also been kept in an excellent state of conservation.</p>
Case Quattro alloggi (buildings with four homes)	Via Salvo D'Acquisto n. 2, 4	Residence	Residence	Good	<p>Overall, the buildings do not have external transformations which have changed the features of the original design although the wooden window/door frames have been replaced with others in materials and colours different from the original. The maintenance of the coating materials and the composition elements of the external façades requires special attention.</p>
Borgo Olivetti workers houses	Via Camillo Olivetti n. n. 7, 9, 12, 16, 18, 24.	Residence	Residence	Good	<p>Overall, the buildings do not have external transformations which have changed the features of the original design</p>

Western Residential Unit (Talponia)	Via Carandini n. 6	Industrial services	Private residences	Average	<ul style="list-style-type: none"> a. Maintenance of the external parts and internal structure of the building; transformations and technological adaptations for the safety regulations to set up the temporary residence for students of the Interaction Design Institute (a post-graduate school promoted by Olivetti-Telecom). b. Transformation of the structure to include a nursery in a unit of the building near to its entrance; division of the whole building from collective to 81 private owners; adaptation to the technical safety regulations relating to the residential use of the building; maintenance work on parts of the structure of the building. c. Extraordinary maintenance to the external flat roof of the building with the replacement of some large concrete slabs which have completely deteriorated. <p>The particular structure and nature of the building is not compromised by the continuous work over time. Some apartments have conserved furnishings and internal arrangements of the original design.</p> <p>The maintenance of the external coating materials requires special attention, particularly the flat roof and transparent Plexiglas which allows light into the internal road and structure of the building.</p>
Villa Capellaro	Via Pinchia n. 10	Residence	Residence	Good	<p>The building does not have external transformations which have changed the features of the original design.</p>
Edificio Mattoni Rossi (Red Brick building)	Corso Jervis n. 11	Production building	Abandoned building	Average	<ul style="list-style-type: none"> a. Maintenance of the external parts and internal structure of the building. b. Adaptation to the technical and safety regulations for promotion on the property market. c. No further transformations recorded. The building is currently empty.
Officine ICO (ICO Workshops), 1st extension	Corso Jervis n. 11	Production building	Abandoned building	Average	<ul style="list-style-type: none"> a. Elimination of the entrance porch shown in the original design; additions and adaptations to the needs of the production requirements housed in the building; change of all the external windows/doors of the first extension in Corso Jervis and part of the façades on the corresponding rear of the building. b. Adaptation to the technical and safety regulations for promotion on the property market. c. No further transformations recorded. The building is currently empty. <p>The maintenance of external coating materials requires special attention, particularly in the building of the 2nd extension.</p>

Officine ICO , 2nd extension	Corso Jervis n. 11	Production building	Abandoned building	Average	<ul style="list-style-type: none"> a. Elimination of the entrance porch shown in the original design; additions and adaptations to the needs of the production requirements housed in the building; change of all the external windows/doors of the first extension in Corso Jervis and part of the façades on the corresponding rear of the building. b. Adaptation to the technical and safety regulations for promotion on the property market. c. No further transformations recorded. The building is currently empty. <p>The maintenance of external coating materials requires special attention, particularly in the building of the 2nd extension.</p>
Officine ICO , 3rd extension	Corso Jervis n. 11	Production building	Production building	Good	<ul style="list-style-type: none"> a. Additions and adaptations to the needs of the production requirements housed in the building; maintenance work on the double glazed façade in Corso Jervis; replacement of the window frames and windows because of a fire and the resulting change to the double glazed wall in some points of the second floor of the building (1986); work arising from the safety regulations for industrial buildings. b. Conservative restoration of the structures of the building and thorough conservation of the glazed external wall in Corso Jervis; complete removal of the internal glass wall of the building with relative loss of the transpiration of the external wall; reconstruction of other glass walls in the internal courtyards of the building and adaptation to the new technical safety regulations (addition of two stairwells in the structure of the building) required by the particular new businesses carried out inside the building (call centre); thorough conservative restoration of the structural parts of the New ICO building and the replacement of the whole glazed façade of the building, with loss of the definitive functions of the decorative elements of the flower boxes applied to the glass walls. c. Implementation of technological elements linked to the use of the building (installation of radio stations for telephone companies). <p>The maintenance of external coating materials requires special attention, particularly in the building of the 3rd extension and the vertical elements of the New ICO.</p>

Officine ICO, 4th extension (Nuova ICO)	Corso Jervis n. 11	Production building	Production building	Good	<ul style="list-style-type: none"> a. Additions and adaptations to the needs of the manufacturing functions in the building; maintenance work on the double glazed façade in Corso Jervis; replacement of the window frames and windows because of a fire and the resulting change to the double glazed wall in some points of the second floor of the building (1986); work arising from the safety regulations for industrial buildings. b. Conservative restoration of the structures of the building and thorough conservation of the glazed external wall in Corso Jervis; complete removal of the internal glazed wall of the building with relative loss of the transpiration of the external wall; reconstruction of other glazed walls in the internal courtyards of the building and adaptation to the new technical safety regulations (addition of two stairwells in the structure of the building) required by the new businesses carried out inside the building (call centre); thorough conservative restoration of the structural parts of the New ICO building and the replacement of the whole glazed façade of the building, with loss of the definitive functions of the decorative elements of the planters applied to the glazed walls. c. Implementation of technological elements linked to the use of the building (installation of radio stations for telephone companies). <p>The maintenance of external coating materials requires special attention, particularly in the building of the 3rd extension and the vertical elements of the New ICO.</p>
Officine ICO - Università degli Studi (ICO Workshops - University)	Corso Jervis n. 11	Production building	Training	Good	<ul style="list-style-type: none"> a. Adaptations to the needs of the production requirements housed in the building. b. Conversion of the ground floor of the building and the H Workshops into lecture rooms for the university and the 'H Workshops', a place to host events; in 2006, there was a thorough conservative restoration of the structural parts of the building and the replacement of the whole glazed façade of the building. c. No further transformations recorded. <p>The maintenance of external coating materials requires special attention.</p>
ICO Workshops courtyard (Officine H)	Corso Jervis n. 13	Production building	Space for events		<ul style="list-style-type: none"> a. Maintenance of the external parts and the internal structure of the building. b. Adaptation to the technical and safety regulations for the creation of the space intended for events. c. No further transformations recorded.

Mensa e circolo ricreativo (Company canteen and recreation centre)	Strada Monte Navale n. 1	Social and industrial services	Private mixed production. The building is currently under-used	Average (except for the interior)	<ul style="list-style-type: none"> a. Ordinary maintenance work; addition of an external staircase for direct access to the building required by safety regulations; adaptation to the regulations for architectural barriers. b. Change of intended use from collective to tertiary building, division of the internal spaces and adaptation to the technical and safety regulations; clearance of asbestos and resulting elimination of the internal decorative elements and the ventilation systems with a functional and decorative value; replacement of some elements of external coating. c. No further transformations recorded; renewal of the external flooring.
Centro Studi ed Esperienze Olivetti (Olivetti Study and Research Centre)	Strada Monte Navale	Industrial services	Abandoned building	Average	<ul style="list-style-type: none"> a. Extensions of the original design to house new rooms for the performance of the functions in the building; compliance with fire prevention regulations. b. Redesign by the architect of the adaptations needed to create the Interaction Design Institute of Ivrea; Compliance with the technical and safety regulations to host the new temporary
Villa Prella	Corso Jervis n. 39	Residence	Residence	Good	The building has not undergone internal or external transformations that have changed the features of the original design
Condominio Fiò Bellot (Fiò Bellot Condominium)	Via Pinchia n. 3	Residence	Residence	Good	The building has not undergone internal or external transformations that have changed the features of the original design
Casa Stratta	Strada Monte Navale n. 8e	Residence	Residence	Good	The building has not undergone internal or external transformations that have changed the features of the original design
Casa Morucci	Via del Lys n. 11	Residence	Residence	Good	The building has not undergone internal or external transformations that have changed the features of the original design
Casa Perotti	Via del Lys n. 9	Residence	Residence	Good	The building has not undergone internal or external transformations that have changed the features of the original design
Villa Enriques	Strada Monte Navale n. 5	Residence	Residence	Good	The building has not undergone internal or external transformations that have changed the features of the original design
Villa Gassino	Strada Monte Navale n. 8f	Residence	Residence	Good	The building has not undergone internal or external transformations that have changed the features of the original design
Villa Rossi [Banchette]	Via Castellamonte n. 4	Residence	Residence	Average	The building has not undergone internal or external transformations that have changed the features of the original design. The building needs thorough maintenance and replacement of the external coatings materials.

As far as the urban area is concerned, as noted above, the valuation of the state of conservation and integrity of the site must take account of the morphological structure of the urban space. Also in this case, the elements which help to measure the permanence of functions, uses, social relations and perception of the place included in its economic, ecologic or political features can be recognised. For Ivrea, the nominated property results from the development of an area traced out in the early 1930s. Its subsequent development confirmed the initial structure given. The regulations of the various plans and projects that followed from the 1930s to the 1970s and invested the area did not change the characterising elements structurally or perceptually for either the inhabitants or visitors. The urban landscape arising from the various city projects over time maintained its relationship with the surrounding landscape. The permanence of production operations made it into an area where the social use did not undergo drastic changes either, except in the number of staff, which reduced progressively as the area changed its nature from industrial production to provision of services to industry through to the current situation. Therefore, if seen through the analysis of these elements it can be stated that the area has not been compromised.

4.b FACTORS AFFECTING THE PROPERTY

(i) Development Pressures

The nominated property and buffer zone are involved in the Land Use Plan PRG 2000 [Appendix 4.b.A], which indicates the pressure arising from urban development linked to the transformation of the city and mobility infrastructures. The main pressures driven by the operations permitted by the Plan concern the possible consequences of transformations allowed in terms of inhabitants, businesses that can operate and traffic flow, with the resulting increase in noise and atmospheric pollution from public and private transport, the businesses that can operate and the stages and methods of creating the works. Other types of pressure on the environment should be excluded as the operations permitted by the Plan have to comply with the prescriptions in the Summary of Geological Danger drafted pursuant to Circular 7LAP of 1996.

The Land Use Plan sets out different categories of operations according to the relevance of the buildings. Despite this, some buildings relevant for the nomination have not been attributed with the highest level of protection and some areas pertinent to industrial buildings foresee a potential land index which, if implemented, could put the integrity and authenticity of the asset at risk. Direct and indirect protection procedures [see paragraphs 5.b and 5.c], which subject any work on the buildings to authorisation, were started to prevent alterations of this kind. These are flanked by the work of the Open-air Museum of Modern Architecture, aimed at reducing the risk that the permitted transformations of the existing buildings may pose to their authenticity and integrity. Unfortunately, it is unable to effectively oppose the problems linked to the adaptation of the buildings to the technical regulations (on safety, energy consumption, internal surfaces, window/floor surface ratio etc.). On this point, it may be useful to stress that, for buildings subject to monumental constraints, alternative solutions can be found that are partially exempt from the general regulations. This would allow the original character of the buildings to be maintained.

Further pressure arises from the Directives issued by the European Union in the relevant sectors. Although the cultural heritage is the prerogative of the individual states, European directives relating to the environment, energy efficiency and safety at work may influence the methods of conservation and operation on the modern heritage. The national regulations linked to the possibility of developing the area (in relation to the abandonment of the public property heritage, land take, town planning equalisation, civic uses, amnesties, the Housing Plan, the Social Housing Programme, architectural barriers, recovery of attics, the minimum distance between buildings, the internal height of existing rooms and management of fire prevention at work) may cause pressure, mitigated by the fact that these regulations are incorporated into and filtered by regional planning and so by municipal planning in the drafting of the Land Use Plan.

Summary of the risk factors linked to the pressure arising from development

Element at risk	Risk	Risk factors	Valuation	Means for reducing the risk
Production areas ICO workshops	Major transformations	<ul style="list-style-type: none">- Abandonment- Change of owner- Fragmentation of ownership- Change in the intended use- Deterioration of the external coating materials	Medium-High	<ul style="list-style-type: none">- Statutory municipal and state provisions to ensure preservation respect for the original architectural and morphological features of the buildings, also in the event of change of use or ownership (protection requirements)- Awareness-raising on the subject of the industrial heritage of the 20th century.- Learning and innovative experimentation in material restoration.- Promotion of heritage preservation and adaptive reuse

Spaces for industrial services (Central heating plant; Olivetti Office building; Data Processing Centre; new Olivetti office building; Former Sertec offices building; Western Residential Unit; Olivetti Study and Research Centre)	Major transformations	<ul style="list-style-type: none"> - Abandonment - Change of owner - Fragmentation of ownership - Change in the intended use - Deterioration of the external coating materials 	<ul style="list-style-type: none"> - Abandonment - Change of owner - Fragmentation of ownership - Change in the intended use Deterioration of the external coating materials	<ul style="list-style-type: none"> - Statutory municipal and state provisions to ensure preservation respect for the original architectural and morphological features of the buildings, also in the event of change of use or ownership (protection requirements) - Awareness-raising on the subject of the industrial heritage of the 20th century. - Learning and innovative experimentation in material restoration. - Promotion of heritage preservation and adaptive reuse
Spaces for social services (Social Services Centre, Borgo Olivetti Nursery School, Company canteen and recreation centre; Former Sertec offices building)	Major transformations	<ul style="list-style-type: none"> - Abandonment - Change of owner - Fragmentation of ownership - Change in the intended use - Deterioration of the external coating materials 	Medium-High	<ul style="list-style-type: none"> - Statutory municipal and state provisions to ensure preservation for the original architectural and morphological features of the buildings, also in the event of change of use or ownership (protection requirements). - Awareness-raising on the subject of the industrial heritage of the 20th century. - Learning and innovative experimentation in material restoration. - Promotion of heritage preservation and adaptive
Residential areas (Borgo Olivetti Social Housing, House with 18 flats, Houses for large families, Single family homes for executives, buildings with four homes, Borgo Olivetti workers houses, Villa Capellaro, Villa Prella, Fiò Bellot Condominium, Casa Stratta, Casa Morucci, Casa Perotti, Villa Enriques, Villa Gassino, Villa Rossi (Banchette))	Major transformations	<ul style="list-style-type: none"> - New comfort needs - Technical evolution in relation to the living functions - Fragmentation of ownership 	Low	<ul style="list-style-type: none"> - Statutory municipal and state provisions to ensure preservation for the original identity of the buildings, also in the event of fragmentation of ownership (protection requirements) - Authorising procedures that limit changes of use - Knowledge and innovative experimentation in plant and regulatory compliance actions - Awareness-raising on the subject of residential heritage - Supporting tenants and small owners in preservation, maintenance and regulatory compliance of the listed buildings
Open spaces (directly pertinent, residual between buildings, and the result of overlapping projects relating to the industrial city)	Loss of original quality, disappearance	<ul style="list-style-type: none"> - Fragmentation of ownership - New planning standards 	Low	<ul style="list-style-type: none"> - Strumenti normativi di livello comunale e statale che collaborino al mantenimento degli elementi percettivi e paesaggistici del sito (prescrizioni di tutela). - Strumenti normativi di programmazione degli interventi livello comunale che collaborino a garantire la protezione degli spazi verdi e pertinenziali, limitandone la frammentazione. - Valorizzazione di approcci collettivi all'uso degli spazi aperti.
Architectural elements	Loss of original quality, irreversible deterioration of the construction and coating materials	<ul style="list-style-type: none"> - Lack of or incorrect maintenance - Costs of the conservation of particular materials or construction elements - Use of new materials - Technological and comfort adaptations 	High	<ul style="list-style-type: none"> - Statutory municipal and state provisions to ensure preservation for the original architectural and morphological features of the buildings and their internal and external components, also in the event of changes of use or ownership (protection requirements). - Possibility of subsidisation - Joint search for technological solutions - Fiscal incentives and contributions for voluntary conservative interventions - Shared search for sustainable solutions for technological compliance and comfort

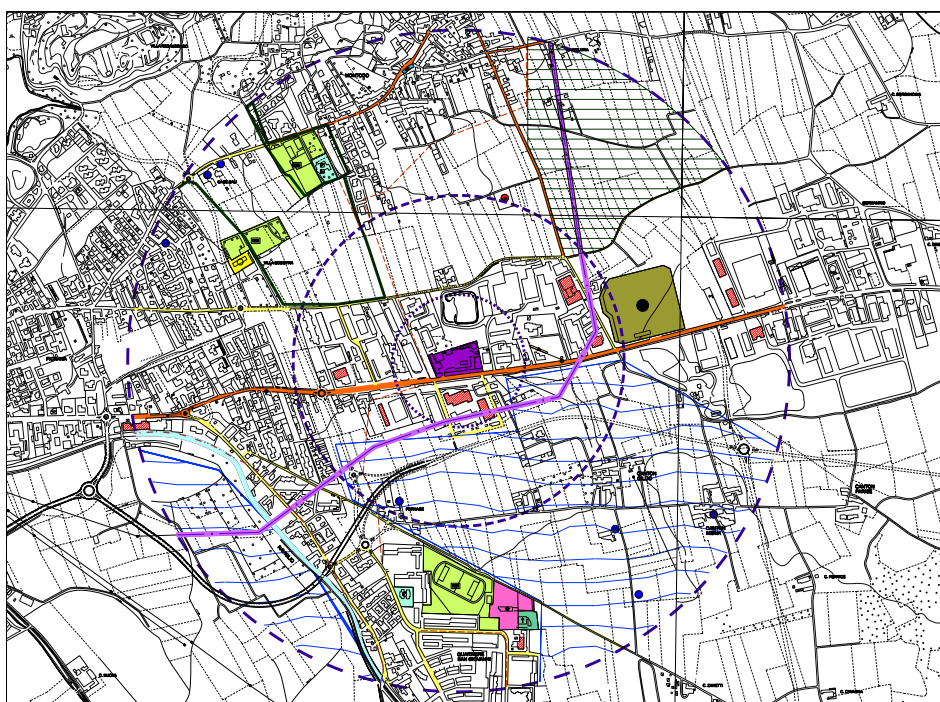
(ii) Environmental Pressures

The Ivrea and Banchette areas are not affected by any particularly important environmental pressure.

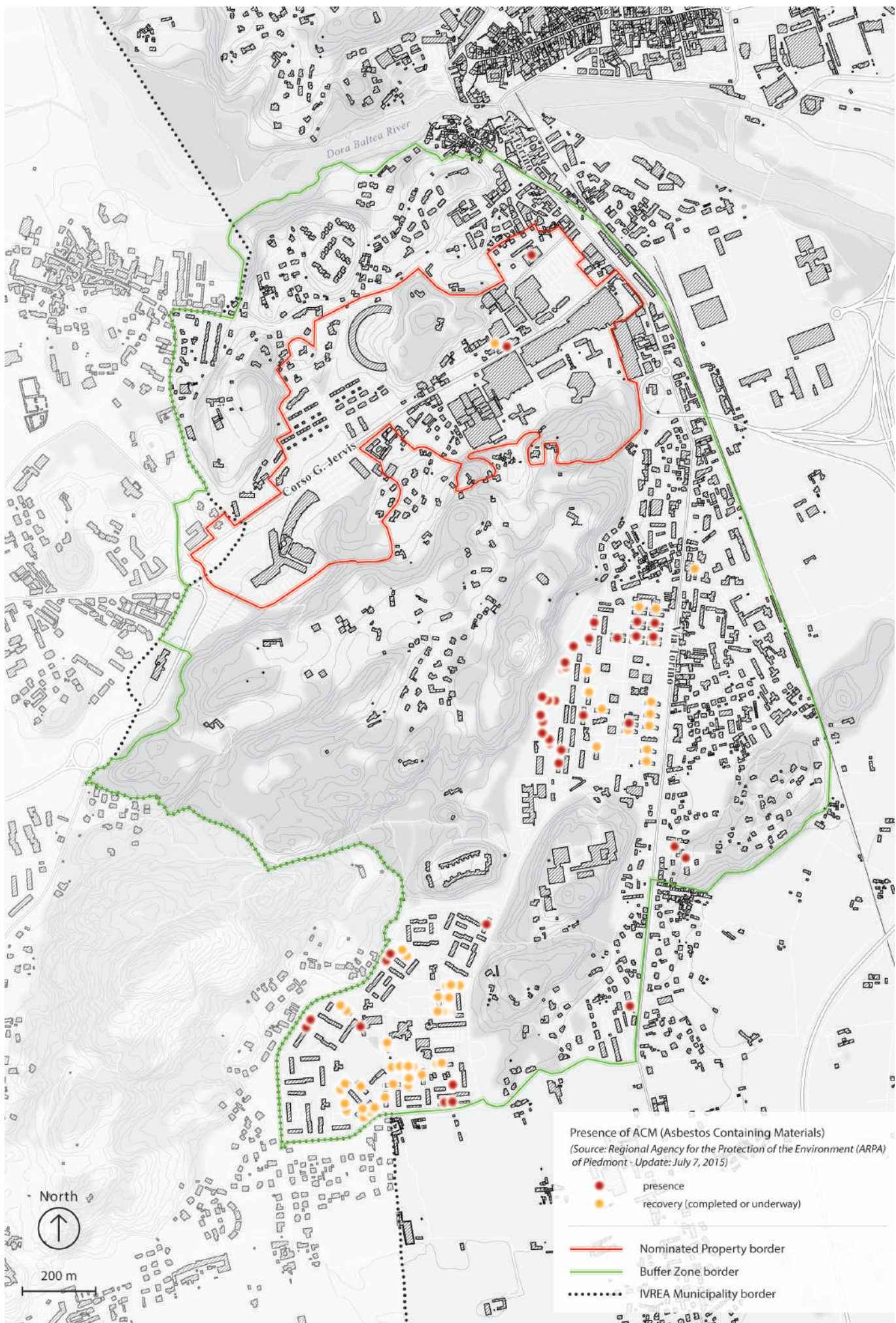
Climatic changes have not had a significant influence on the heritage and its state of conservation and maintenance, and the values recorded for air and water pollution are of little importance. There is no risk of nuclear contamination but the technical papers of the PRG 2000 relating to the risk of relevant accidents (RRA) [Figure 4.b.1] sees Cernusco S.p.A. as a company at risk of a relevant accident in the Municipality of Ivrea area. However, the widest range of influence does not reach the buffer zone and nominated property.

Figure 4.b.1: Ivrea Land Use Plan PRG 2000, technical papers 'Risk of relevant accidents.'
Source: Municipality of Ivrea, PRG 2000.

Figure 4.b.2: Buildings with asbestos inside the nominated property and buffer zone.
Source: Original processing on cartographic base of the data supplied by ARPA Piemonte, updated in July 2015.



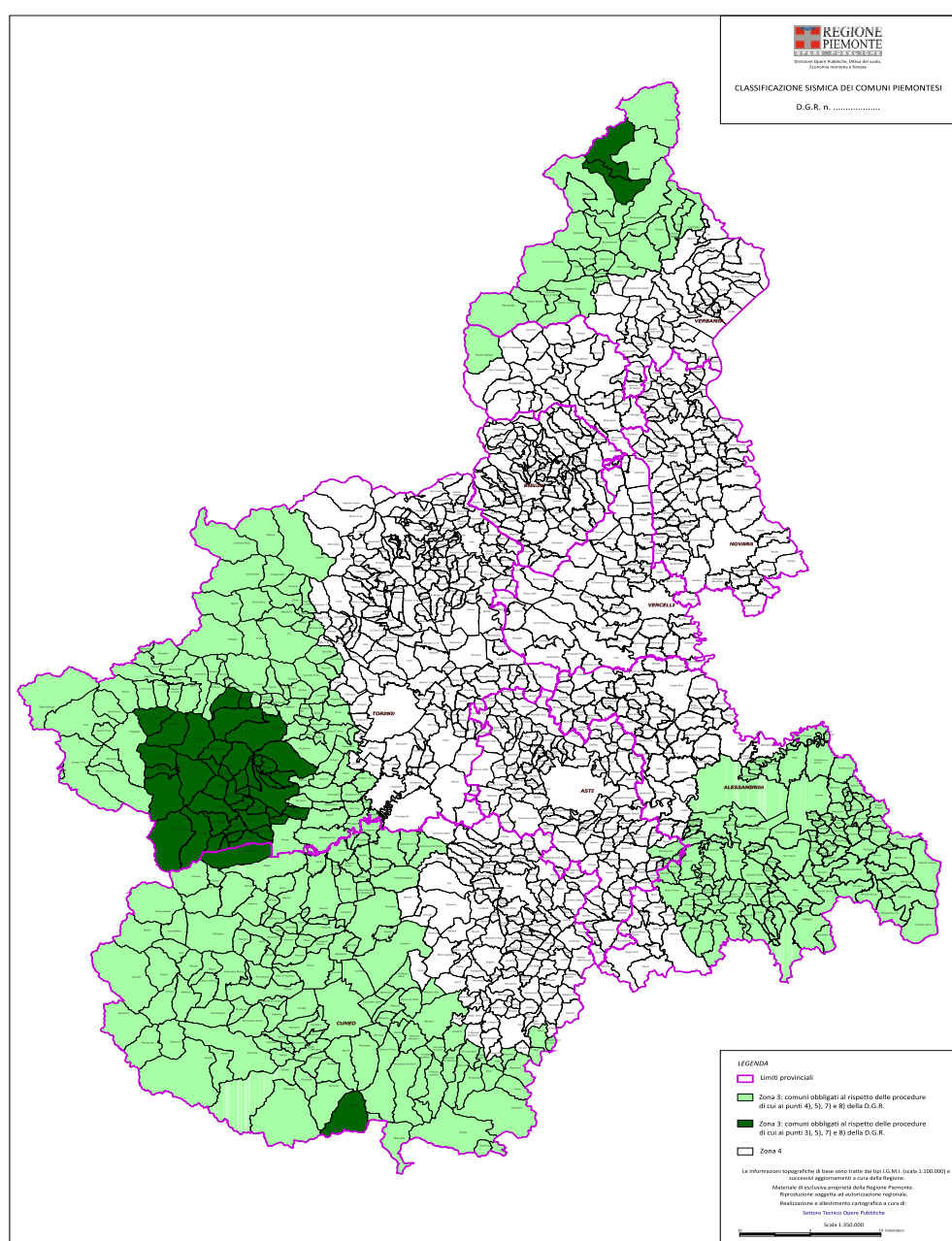
With respect to asbestos, in accordance with the legal provisions, the regional census concerned active or abandoned industrial plant, public and private buildings, the existence of natural asbestos and that arising from human activity. The resulting map was created using information systems set out on an area basis, with precise indication of the sites on a cartographic base. The system created by ARPA Piemonte (Piedmont Regional Environment Agency) for the mapping enabled a high percentage of buildings in the areas considered to be excluded from suspect cases, focusing resources for checks on the priority and most important parts of the area using remote sensing techniques, geographic information systems (GIS) and data from aerial photogrammetric shots made by Piedmont Region in 2009-2010. The next stage of inspection was to check the type of roofing and collect information on the ownership, use of the buildings and the extension of the roofing. The image below [Figure 4.b.2] summarises the existence in the nominated property and buffer zone of buildings which currently have asbestos or are subject to removal and clean-up, already carried out or ongoing.



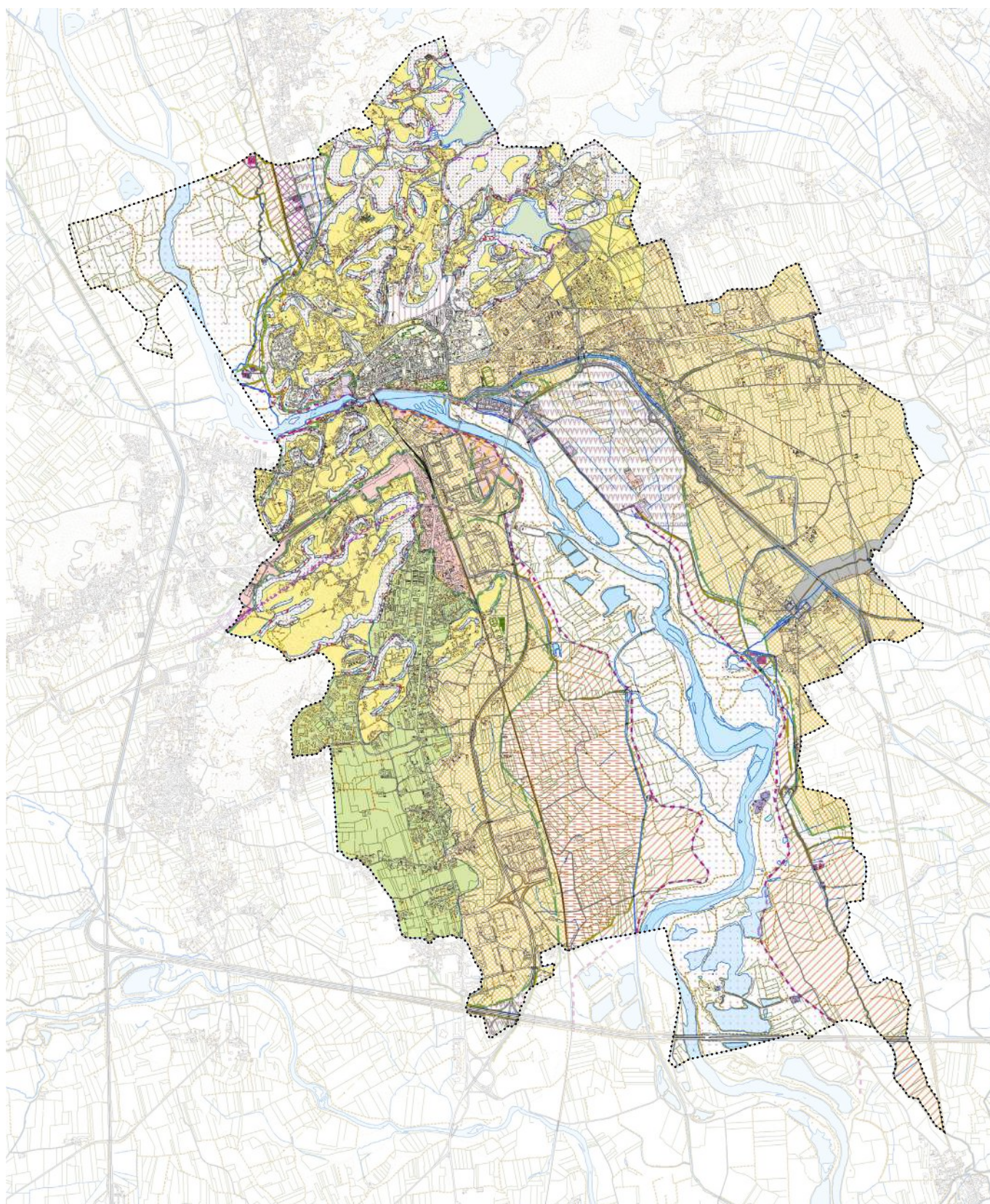
(iii) Natural disasters and risks preparedness

The analyses carried out for drafting the regional planning tools show that there is a low seismic risk and a higher hydrogeological-type risk for the nomination area. With reference to the seismic risk, Piedmont is a low risk area. According to the seismic classification in force [Appendix 4.b.B], the whole municipal area of Ivrea and Banchette is in seismic zone 4, the lowest risk class, so the requirement for anti-seismic design is not compulsory [Figure 4.b.3]. The previous classification, in force until the end of 2011 [Appendix 4.b.C], also considered the whole area in zone 4, indicated in the implementation regulations as the area with the lowest probability of seismic phenomena. In 2010, the Directive on the 'Alignment of the Guidelines for the Assessment and Reduction of the Seismic Risk of the Cultural Heritage to the New Technical Regulations on Constructions' was approved by the Board of Public Works at the end of co-operation between the Civil Protection Department and the Ministry of Cultural Heritage and Activities, started in 2005 and aimed at fine-tuning the Guidelines for the application of the technical regulations on seismic safety for the cultural heritage. Thus a fundamental tool for the protection of cultural property assets was created, founded on check criteria based on the comprehension and interpretation of the construction history of the heritage asset, to be able to implement the processes of structural improvement which, as set out by Art. 29 of the Code, must tend to focus on the conservation of the material of the building.

Figura 4.b.3: Seismic classification of the Piedmontese area.
Source: Piedmont Region, Classification pursuant to Regional Government Resolution 11-13058 of 19.01.2010.



Po With reference to the hydrogeological risk, the Land Use Plan in force adopted the Abstract for the Hydrogeological Structure (AHS) relating to the hydrogeological defence of the hydrographic network of the Po Basin [Appendix 4.b.D], essential supra-municipal reference with the indication of operations to defend the residential centres and infrastructural hydraulic works with great attention to the environmental and natural values of the area involved. The main aim of the AHS is the reduction of the hydrogeological risk to within values compatible with the land use, guaranteeing an adequate safety level for the area through the restoration of the hydrogeological and environmental balances, recovery of the river areas and the water system, planning of the land use for the defence, stabilisation and consolidation of the land, recovery of the river areas for recreational use. As far as the municipal area of Ivrea is concerned, the drafting of the Plan implied important analyses and survey of the crossing of the city by the River Dora Baltea - a critical situation, linked to the limited outflow capacity as a result of the Ponte Vecchio bottleneck and the intake works of the Ivrea Naviglio. In the past, and more often in the last decade, this condition led to flooding with a high risk of inundation of part of the residential area of Ivrea and neighbouring municipalities, with the risk of damage and interruption for the main road infrastructures in the area concerned. As a result, the hydraulic node of Ivrea was indicated as one of the particularly critical hydraulic areas in Piedmont, making a more precise delimitation of the river bands necessary [Figure 4.b.4]. Thus a new Catastrophic Flood Area (Band C) was indicated which outlines the paths flooded in Via Jervis, Torino, Verdi and Gobetti in October 2000, reporting the residual hydraulic risk conditions to reduce the vulnerability of the settlements and ensure the civil defence functions. Extensive studies were made to plan the safety of the provincial road network and defence from hydrogeological catastrophes.



(iv) Responsible visitation at World Heritage Sites

Although the number of tourists visiting Ivrea and the surrounding area increased in 2000-2014, passing from 32,134 to 57,952 visitors to the morainial amphitheatre of Ivrea and from 16,766 to 20,525 visitors to Ivrea (see Chapter 5.h), the city does not suffer from tourism pressure such that the correct conservation and management of the site is compromised. Nevertheless, the tourism to the candidate site is niche tourism, essentially concerning a specialised public, mainly interested in visiting the modern architecture or the particular history of the Olivetti company. The greatest risk is that the site remains an attraction for limited, elite tourism, excluded from the most popular itineraries and the other attractions of the area better-known by the general public, such as the historic Ivrea carnival, the centre of the city, the Via Francigena, morainial amphitheatre of Ivrea, circuit of the five lakes and the castles of the Canavese area and also the other places in the area which attract cultural, sports and Wine & Food tourism.

Today, there is also the difficulty in following an itinerary of the candidate site as there is not an organised programme of guided tours, except for sporadic events limited to specific occasions. In addition, all the buildings, including those that are part of the Open-air Modern Architecture Museum of Ivrea (MaAM, see Chapter 5.i), can only be visited externally. Moreover, Ivrea lacks accommodation suitable for hosting tourists at the busiest times during specific periods of the year within the municipal boundary, leading them to seek accommodation in neighbouring villages. Although the amount of tourist accommodation generally increased in the municipalities of the Canavese area between 2000 and 2013 [Figure 4.b.5], the number of beds in Ivrea decreased in the same time span, falling from 683 to 531. However, it should be noted that, from 2008 to 2013, at the same time as the UNESCO site nomination process started, the number of beds in Ivrea started to rise again, increasing from 499 to 531.

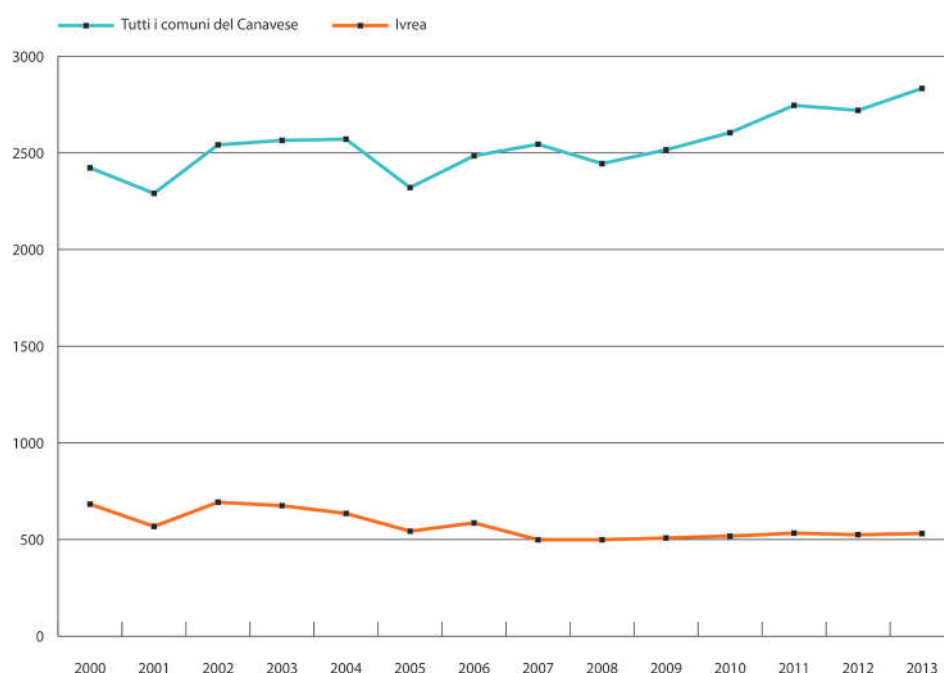


Figura 4.b.4: Classification of hydrogeological danger in the municipal area. Source: Municipality of Ivrea, PRG 2000, 'Summary of the geological danger - North Table'

Figura 4.b.5: Trend in the number of beds in Ivrea and all the municipalities in the Canavese area 2000-2013. Source: Ivrea Tourism Office. Reworking of data by the work group

(v) Number of inhabitants within the property and buffer zone

At 2015, the population resident in the area of the nominated property was estimated at 541 inhabitants, and 6775 inhabitants in the buffer zone.



5. PROTECTION AND MANAGEMENT OF THE PROPERTY



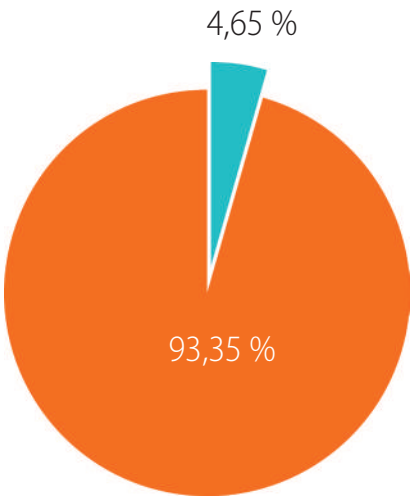
5.a Ownership

The nominated property lies in the area of the municipalities of Ivrea and Banchette.

	UTM coordinates of the central point	Nominated property (hectares)	Buffer zone (hectares)	Total (hectares)
Ivrea	F. 43 P.119	70,024 ha	398,598 ha	468,622 ha
Banchette	-	1,161 ha	1,883 ha	3,044 ha
Total surface	-	71,185 ha	400,481 ha	471,666 ha

The buildings of the nominated property are publicly (the Region and municipality) and privately (investment funds, companies and private citizens) owned.
The Table below and the special map [Figure 5.a.1] describe the division of the property.
The heritage assets are measured in terms of Gross Floor Area (GFA). As defined by the Technical Implementation Rules (Art. 7.01) of the Ivrea Town Plan, this is the sum of the gross surface within the external perimeter of the walls of all the levels of the buildings, whatever their use. Lift shafts and stair wells, lobbies, technical rooms or volumes emerging from the line of the eaves, spaces that are not completely enclosed although covered (loggias, balconies, patios, roof-terraces, porticoes and ground floor pilotis), basement rooms without the features of habitability, and some types of usable spaces obtained from attics are excluded from the calculation.

Figura 5.a.1: Percentage distribution of the type of ownership of the buildings, calculated in relation to the gross usable surface



Private	95,35%
Public	4,65%

Ivrea:

Building	Address	Owner	Public		Private	Estimated GUS surface in m2
			Regional	Municipal		
Centro servizi sociali (Social Services Centre)	Corso Jervis 26	Private company			x	3210.00
Asilo Nido di Borgo Olivetti (Nursery school in Borgo Olivetti)	Via Camillo Olivetti 34	Municipality of Ivrea		x		1160.00
Casa Popolare di Borgo Olivetti (Borgo Olivetti Social Housing)	Via Camillo Olivetti 26, 28, 30, 32	Private			x	1740.00
Centrale termica (Central heating plant)	Via Di Vittorio	Investment fund			x	1860.00
Palazzo Uffici Olivetti (Olivetti office building)	Corso Jervis 77	Investment fund			x	31150.00
CED - Centro Elaborazione Dati (Data Processing Centre)	Corso Jervis 73	Private company			x	4720.00
Nuovo Palazzo Uffici Olivetti (New Olivetti office building)	Corso Jervis 30	Private company			x	17844.00
Brise soleil, Ex Falegnameria (oggi uffici ARPA - facciata) (Brise-soleil, former joinery, now ARPA offices - façade)	Corso Jervis 26	Public body	x			3756.00
Edificio ex Uffici Sertec (Former Sertec office building)	Corso Jervis 60	Private company			x	1399.00
Edificio a 18 alloggi (House with 18 flats)	Corso Jervis 98-100	Private			x	2654.00
Case per famiglie numerose (Houses for large families)	Via Carandini 1, 3, 5, 7, 9, 11, 13, 15; Via Cena 1, 3, 5, 7, 9, 11, 13, 15; Via Viassone da 1 a 12.	Private			x	5943.00
Case unifamiliari per dirigenti (Single family homes for executives)	Via Ranieri 2, 4, 6; Via Salvo D'Acquisto 1, 3, 5	Private			x	1380.00
Casa Quattro alloggi (Building with four homes)	Via Salvo D'Acquisto 2, 4	Private			x	1732.00
Case per operai (Borgo Olivetti workers houses)	Via Camillo Olivetti 9, 10; vicolo Olivetti	Private			x	1339.75
Unità Residenziale Ovest (Talponia) (Western Residential Unit (Talponia))	Via Carandini 6	Private			x	6816.00
Villa Capellaro	Via Pinchia 10	Private			x	242.00
Edificio Mattoni Rossi (Red brick building)	Corso Jervis 11	Investment fund				8100.00
Officine ICO I ampliamento (ICO workshops I extension)	Corso Jervis 11	Investment fund			x	39473
Officine ICO II ampliamento (ICO workshops II extension)	Corso Jervis 11	Investment fund			x	
Officine ICO III ampliamento (ICO workshops III extension)	Corso Jervis 11	Investment fund			x	
Officine ICO IV ampliamento (NUOVA ICO) (ICO workshops IV extension (NEW ICO))	Corso Jervis 11	Investment fund			x	
Officine ICO copertura cortile (Officine H) (ICO workshops courtyard (H workshop))	Corso Jervis 13	Investment fund			x	
Officine ICO - Università degli Studi di Torino (ICO workshops - University of Turin)	Strada Monte Navale	Municipality of Ivrea		x		2116.66
Mensa aziendale e circolo ricreativo (tribunette) (Company canteen and leisure centre (stand))	Strada Monte Navale 1	Private company			x	9000.00
Centro studi ed esperienze Olivetti (Olivetti Study and Experience Centre)	Strada Monte Navale	Private company			x	4190.00
Villa Prella	Corso Jervis 39	Private			x	419.00
Condominio Fiò Bellot (Fiò Bellot Condominium)	Via Pinchia 3	Private			x	322.00
Casa Stratta	Strada Monte Navale 8e	Private			x	277.00
Casa Morucci	Via del Lys 11	Private			x	250.00
Casa Perotti	Via del Lys 9	Private			x	236.00
Villa Enriques	Strada Monte Navale 5	Private			x	346.00
Villa Gassino	Strada Monte Navale 8f	Private			x	235.00

Banchette:

Building	Address	Owner	Public		Private	Estimated GUS surface in m2
			Regional	Municipal		
Villa Rossi	Via Castellamonte 4	Private			x	285.00

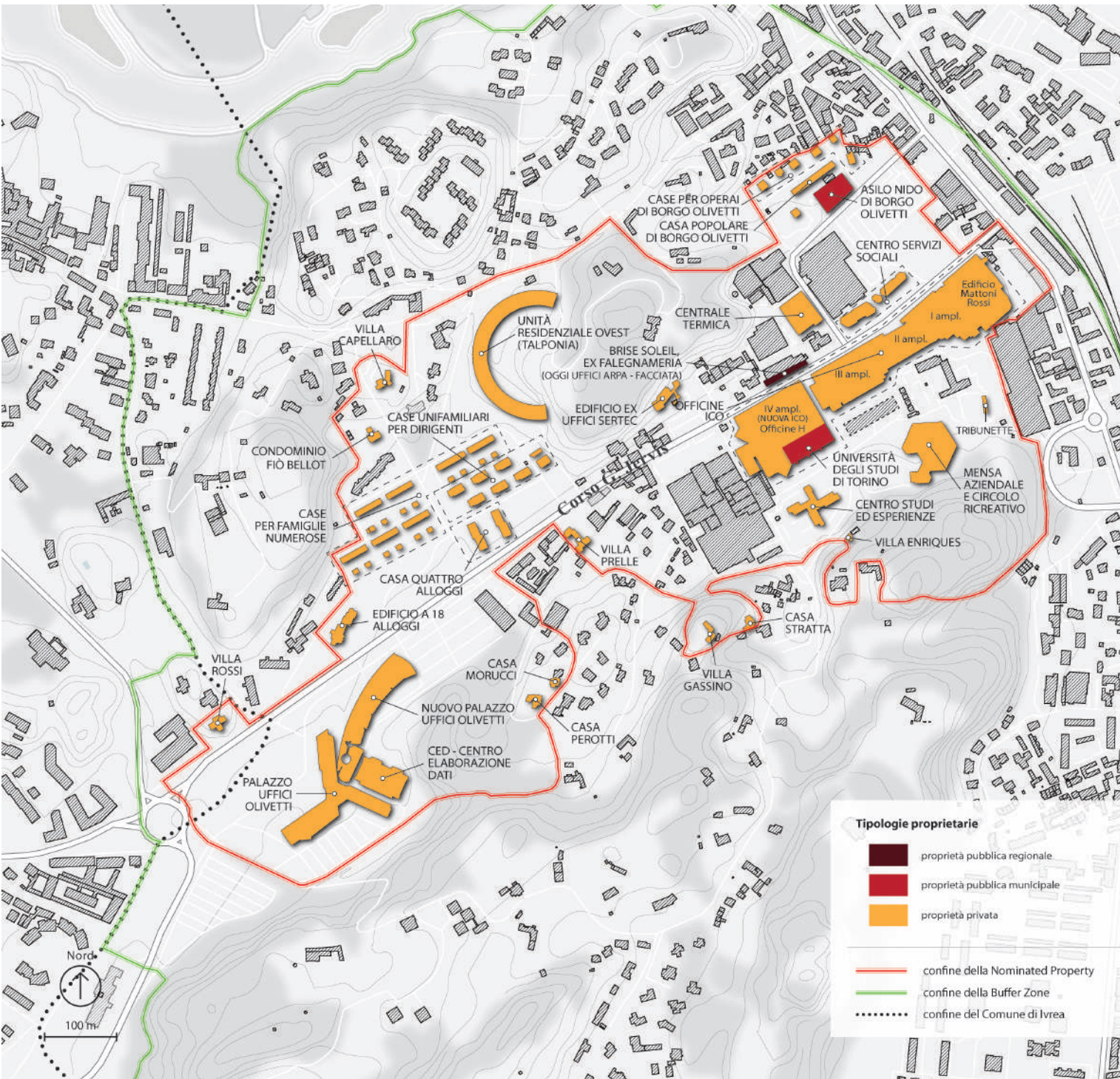


Figura 5.a.2: Map of the ownership types with relative delimitations.

Source: Original processing on cartographic base

5.b. Protective designation

The heritage is under the protection of the Cultural Heritage and Landscape Code of 2004 [Appendix 5.b.A] which forms the corpus of the state regulations on cultural heritage and landscape, being the main legislative source on the conservation, protection and promotion of the national heritage for transmission to future generations.

The Cultural Heritage and Landscape Code also regulates the procedures for the protection and management of the landscape, assigning the competences on protection to the state and Regions. When implementing the Code, the Regions subject their land to specific use regulations through landscape plans that recognise the aspects, peculiar features and also the landscape features of the area and define the relative spheres, preparing specific use regulations and attributing adequate quality objectives.

With reference to the architectural heritage important for the protection of the heritage assets of the nominated property, the legal framework has accepted the various petitions which have formed around the definition of new and particular sectors of architectural heritage of cultural interest over the years; Art. 10 of the Code is of particular interest to the heritage of Ivrea which, in sub-para. 4 (g) specifically cites “public squares, roads, streets, and other open urban spaces of artistic or historic interest” to which the listed buildings recognised as of particularly important interest “because of their reference to the political, military, literature, art and culture history in general or as testimonies of the identity and history of the public, collective or religious institutions” (Art. 10, sub-para. 3 (d) are added. In this case, the protected heritage assets stands out for its historic testimonial value, referring to individual events or a significant intended use over the course of time, rather than for its intrinsic features.

The evolution in legislation has seen the extension of the concept of historical-relational constraint envisaged by Art. 2 of the law of 1939 relating to the Protection of Items of Artistic or Historic Interest [Appendix 5.b.B] with the introduction of the protection of cultural assets with historic and identity value in 2000 [Appendix 5.b.C, in particular Art. 2, sub-para. 1 (d)]. The institute of ‘indirect protection’ or ‘finishing constraint’, fundamental in a case like that of ‘Ivrea, industrial city of the 20th century’, marked by the importance of the spaces linked to the buildings, was added to this. In pursuit of a more complete safeguard of the protected architectural asset in relation to the environmental frame in which it is included, Art. 45 of the Code prescribes “the distances, measures and other rules intended to prevent the integrity from being endangered, the perspective or the light from being damaged or the conditions of the environment and aesthetics from being altered.” In detail, contemporary architecture [see Box] is subject to specific attention by the Code, which indicates the works of contemporary architecture of particular artistic value among the heritage assets subject to specific protection provisions in Art. 11, sub-para. 1 (e). Ministry of Cultural Heritage, Activities and Tourism recognises contemporary architecture as the subject of special attention, to the extent that it set up Service V Architecture and Contemporary Art of the General Division for the Landscape, Fine Arts, Architecture and Contemporary Art (PaBAAC), which was active until 2014 and was replaced by the General Division Art and Contemporary Architecture and urban suburbs in 2015 with the reorganisation of the Ministry.

Protection and maintenance of contemporary architecture

The protection of contemporary architectural heritage is carried out through the preliminary recognition of the architectural works of significant artistic nature and importance for contemporary architectural culture, to subject to special forms of attention and protection.

These works can be indicated through the statement of important artistic nature pursuant to the law on copyright [Art. 20, Law 633/1941, Appendix 5.b.D] or the addition of constraints pursuant to Art. 10, sub-para. 3(d) of the Cultural Heritage and Landscape Code.

The recognition of the value of contemporary architectural assets was given special attention by the Ministry of Cultural Heritage, Activities and Tourism (MiBACT) with the creation of a Directorate-General for Architecture and Contemporary Art (DARC) set up in 2001 (with Presidential Decree (DPR) 441/2009). It was confirmed in 2004 (with DPR 173/2004), then absorbed by the

Directorate-General for the Landscape, Fine Arts, Architecture and Contemporary Art (PaBAAC), set up in 2007 (with DPR 233/2007) and active with a specific Service V on Architecture and Contemporary Art until 2014. The Directorate-General for Fine Arts and the Landscape, and the Directorate-General for Contemporary Architecture and Art and urban suburbs (Service I: Contemporary Architecture and Art) were set up in 2015 with the reorganisation of the Ministry (Prime Minister's Decree (DPCM) 171/2014).

First of all, the PaBAAC defined some essential historical-critical requisites and features, sufficiently documented also by bibliographic sources, to give a first assessment on the artistic nature of the architecture of the second half of the 20th century. The method sets out a series of quality criteria for the consistent, homogeneous selection of contemporary architecture of historic-artistic interest throughout Italy which are partly quantitative (for example, bibliographic recurrence), and partly critical (technological innovation ability, renewal of plan diagrams, solution of technical or social problems, etc.). In particular, the bibliographic checks take account of the 'critical fortune' of an architectural work, the citations in specific publications and recognised national and international value while the historical-critical criteria examine the elements linked to historic and architectural events, the evolution of the cultural and disciplinary debate, the significant role played by the work in context, and the fame and relevance of its author. Starting from these premises, it is hoped that the building:

- is cited in at least one systematic historical study on contemporary architecture at national level;
- is published in at least two systematic historical studies on contemporary architecture at regional level;
- is illustrated in at least two national architecture magazines;
- has recognised importance in the panorama of national or at least regional architecture of the years in which it was built, also in relation to contemporary developments of the debate, and national and international architectural research;
- has a significant role in the evolution of the relevant building type, offers a progressive interpretation or tries out distributive and functional innovation;
- introduces and tests significant innovations in the use of materials or the application of construction technologies;
- was designed by a leading figure in the panorama of local, national and international architecture;
- is reported for special quality value within the urban context in which it was built.

Further, the PaBAAC has also promoted and carried out various research projects for the recognition, documentation and cataloguing of contemporary architecture works of particular interest, including the 'APAR' Landscape, Art and Architecture Atlas project which provides for the creation of an on-line database for the national census of Italian architecture of the second half of the 20th century. The project, now sustained by the Directorate-General for Contemporary Art and Architecture and urban suburbs, implements and updates the cataloguing started by the former Directorate-General for Architecture and Contemporary Art with the 'National Census of Italian architecture of the second half of the 20th century' for the valorisation and promotion of learning on contemporary architecture works, aimed at the evaluation and issue of the statements of important artistic nature, pursuant to Law 633/1941 on copyright, and the protection set out by the Cultural Heritage and Landscape Code for works of contemporary architecture [see op. cit. Appendices 5.b.D and 5.b.A].

The Census was carried out with a unified method and homogenous, unitary selection criteria in the different geographic areas, with general research and specific research structured regionally or locally; it was divided into different stages, mainly entrusting the scientific responsibility to specialist university structures and involving the peripheral structures of the Ministry and/or local institutions differently, in the various cases. Between 2004 and 2010, the research invol-

ved 16 regions including Piedmont, to which additional economic resources were assigned to finance the essential updating programmes, completed, of adaptation of the 'APAR' diagrams (see <http://www.sitap.beniculturali.it/architetture/>) in 2010 and 2011.

To date, more than 2500 buildings or architectural complexes corresponding to the predefined selection criteria have been identified and recorded throughout Italy. These include more than 380 works indicated as 'excellences'. These are public and private works, individual buildings and urban complexes, and service equipment and infrastructure which, overall, represent the variations in Italian architectural culture of the second half of the 20th century. [See the box on the 'Survey of Italian architecture of the second half of the 20th century' for the details.]

Alongside the documentary work, the PaBAAC has also taken part in the restoration and maintenance of contemporary architectural heritage through the management of the funds of the three-year plan (assigned to the Superintendency Offices with annual programmes), direct participation in complex restoration and recovery programmes of artefacts of particular interest, and intense learning and dissemination of the subjects of maintenance and contemporary architectural quality.

Although the protection of the cultural heritage is the prerogative of the individual European states, some European Union directives issued in spheres not linked to protection can influence the conservation of modern and contemporary architecture. In 2008, the European Heritage Legal Forum (EHLF) was set up with the aim of checking the side effects on heritage linked to European directives which must then be adopted by the member states, finding the potential problems linked to conservation. The request to include a clause relating to buildings recognised as cultural heritage in the directives is one of the things most frequently done by the EHLF (see <http://www.ehlf.eu/ehlf>).

Public protection starts with the administrative provision of finding and stating the cultural interest of the heritage assets set out by Art. 13 of the Code of Cultural Heritage. Such statements concern assets belonging to one of the categories of the already cited Art. 10. In particular, with reference to the heritage assets included in the nominated property, sub-para. 1 (relating to public property) and 3 (a) and (d) are relevant as they define the cultural heritage respectively as:

- Art. 10, sub-para. 1: Cultural assets are the movable and immovable things belonging to the state, Regions, other public bodies and also any other non-profit body and public institute and private legal persons, including civilly recognised ecclesiastical bodies, which have artistic, historic, archaeological or ethno-anthropological interest.
- Art. 10, sub-para. 3: Similarly, the following are cultural heritage, when the statement set out in Article 13 is applicable:
 - a. a) movable and immovable things with particularly important artistic, historic, archaeological or ethno-anthropological interest, belonging to persons other than those indicated at sub-para. 1;
 - b. d) movable and immovable things, whoever they belong to, which have a particularly important interest because of their reference to the history of politics, military, literature, art and culture in general, or as evidence of the identity and history of public, collective or religious institutions.

The process leading to the adoption of the statement of cultural interest has the notification of the start of the process to all those potentially involved in its effects at an early stage. There is then a preliminary and preparatory stage of the contents of the provision, intended for the exact representation of the factual situation and the complete demonstration of the public and private interests emerging from this. The process ends (within 120 days of the notification of the start, see DPCM 231/2010) with the adoption of the provision and a possible supplementary stage of its effectiveness.

See Appendix 5.b.E for the documentation relating to the procedures of the statement of cultural interest. A summary Table follows.

Building	Address	Original function	Current state of protection	Protection provisions	Start of the proceeding of the statement of cultural interest	Date of the note of notification of the start of the procedure
Social Services Centre	Corso Jervis 26	Social Services	Regulations for Works on Buildings and their Appurtenances, category A, PRG (Land-use Plan) area TSM3	Art. 10, sub-para. 3, (a) and (d).	x	12/10/2014 prot. 10784
Nursery school in Borgo Olivetti	Via Camillo Olivetti 34	Social Services	Regulations for Works on Buildings and their Appurtenances, category A, PRG area AC	Art. 10, sub-para. 1	x	05/10/2014 prot. 10336
Borgo Olivetti Social Housing	Via Camillo Olivetti 26, 28, 30, 32	Residence	Regulations for Works on Buildings and their Appurtenances, category B, PRG area TSM1	Art. 10, sub-para. 3, (a) and (d).	x	
Central heating plant	Via Di Vittorio	Service to the company	Regulations for Works on Buildings and their Appurtenances, category A, PRG area TSM3	Art. 10, sub-para. 3, (a) and (d).	x	Designation process under way
Olivetti office building and Data Processing Centre	Corso Jervis 77	Service to the company	Regulations for Works on Buildings and their Appurtenances, category A, PRG area TSM3	Art. 10, sub-para. 3, (a) and (d).	x	Recommendation Report Preparation Under way
New Olivetti office building	Corso Jervis 73	Service to the company	Regulations for Works on Buildings and their Appurtenances, category A, PRG area TSM3	Art. 10, sub-para. 3, (a) and (d).	x	Recommendation Report Preparation Under way
Brise-soleil, former joinery (now ARPA offices - façade)	Corso Jervis 26		Regulations for Works on Buildings and their Appurtenances, category A, PRG area TSM3	Art. 10, sub-para. 1	x	Listed by Section 10, D.Lgs. 42/04
Former Sertec offices building	Corso Jervis 60	Service to the company	Regulations for Works on Buildings and their Appurtenances, category A, PRG area TC2a	Art. 10, sub-para. 3, (a) and (d).	x	
House with 18 flats	Corso Jervis 98-100	Residence	Regulations for Works on Buildings and their Appurtenances, category A, PRG area TSM1	Art. 10, sub-para. 3, (a) and (d).	x	
Houses for large families	Via Carandini 1, 3, 5, 7, 9, 11, 13, 15; Via Cena 1, 3, 5, 7, 9, 11, 13, 15; Via Viassone 1 - 12.	Residence	Regulations for Works on Buildings and their Appurtenances, category A, PRG area TSM1	Art. 10, sub-para. 3, (a) and (d).	x	
Single-family homes for executives	Via Ranieri 2, 4, 6; Via Salvo D'Acquisto 1, 3, 5	Residence	Regulations for Works on Buildings and their Appurtenances, category A, PRG area TSM1	Art. 10, sub-para. 3, (a) and (d).	x	
buildings with four homes	Via Salvo D'Acquisto 2, 4	Residence	Regulations for Works on Buildings and their Appurtenances, category A, PRG area TSM1	Art. 10, sub-para. 3, (a) and (d).	x	
Borgo Olivetti workers houses	Via Camillo Olivetti 7,9,12,16,18,24	Residence	PRG areas TC1a and TC2a			
Western Residential Unit (Talponia)	Via Carandini 6	Service to the company	Regulations for Works on Buildings and their Appurtenances, category A, PRG area TSM1	Art. 10, sub-para. 3, (a) and (d).	x	
Villa Capellaro	Via Pinchia 10	Residence	Regulations for Works on Buildings and their Appurtenances, category A, PRG area TC4a	Art. 10, sub-para. 3, (a) and (d).	x	
Red brick building, ICO Workshops 1st, 2nd, 3rd and 4th extensions, courtyard (H workshop)	Corso Jervis 11, 13	Buildings for production	Regulations for Works on Buildings and their Appurtenances, category A, PRG area TSM3	Art. 10, sub-para. 3, (a) and (d).	x	16/11/2015 prot. 13075

Building	Address	Original function	Current state of protection	Protection provisions	Start of the proceeding of the statement of cultural interest	Date of the note of notification of the start of the procedure
ICO Workshops, University of Turin	Strada Monte Navale	Buildings for production	Regulations for Works on Buildings and their Appurtenances, category A, PRG area TSM3	Art. 10, sub-para. 1	x	23/12/2015 Prot. 15013 del
Company canteen and leisure centre (stand)	Strada Monte Navale 1	Social services and service to the company	Legislation for operations on the buildings and their pertinent areas, category A, PRG area TSM3	Art. 10, sub-para. 3, (a) and (d).	x	Recomandation Report Preparatory under way
Olivetti Study and Research Centre	Strada Monte Navale	Service to the company	Regulations for Works on Buildings and their Appurtenances, category A, PRG area TSM3	Art. 10, sub-para. 3, (a) and (d).	x	Under Superintendent Examination
Villa Prella	Corso Jervis 39	Residence	Regulations for Works on Buildings and their Appurtenances, category B, PRG area TC2a	Art. 10, sub-para. 3, (a) and (d).	x	
Fiò Bellot condominium	Via Pinchia 3	Residence	Regulations for Works on Buildings and their Appurtenances, category B, PRG area TC4a	Art. 10, sub-para. 3, (a) and (d).	x	
Casa Stratta	Strada Monte Navale 8e	Residence	Regulations for Works on Buildings and their Appurtenances, category B, PRG area TC4b	Art. 10, sub-para. 3, (a) and (d).	x	
Casa Morucci	Via del Lys 11	Residence	Regulations for Works on Buildings and their Appurtenances, category D, PRG area TC4a	Art. 10, sub-para. 3, (a) and (d).	x	
Casa Perotti	Via del Lys 9	Residence	Regulations for Works on Buildings and their Appurtenances, category D, PRG area TC4a	Art. 10, sub-para. 3, (a) and (d).	x	
Villa Enriques	Strada Monte Navale 5	Residence	Regulations for Works on Buildings and their Appurtenances, category B, PRG area TAC	Art. 10, sub-para. 3, (a) and (d).	x	
Villa Gassino	Strada Monte Navale 8f	Residence	Regulations for Works on Buildings and their Appurtenances, category B, PRG area TC4b	Art. 10, sub-para. 3, (a) and (d).	x	
Villa Rossi [Banchette]	Via Castellamonte 4	Residence	—	Art. 10, sub-para. 3, (a) and (d).	x	

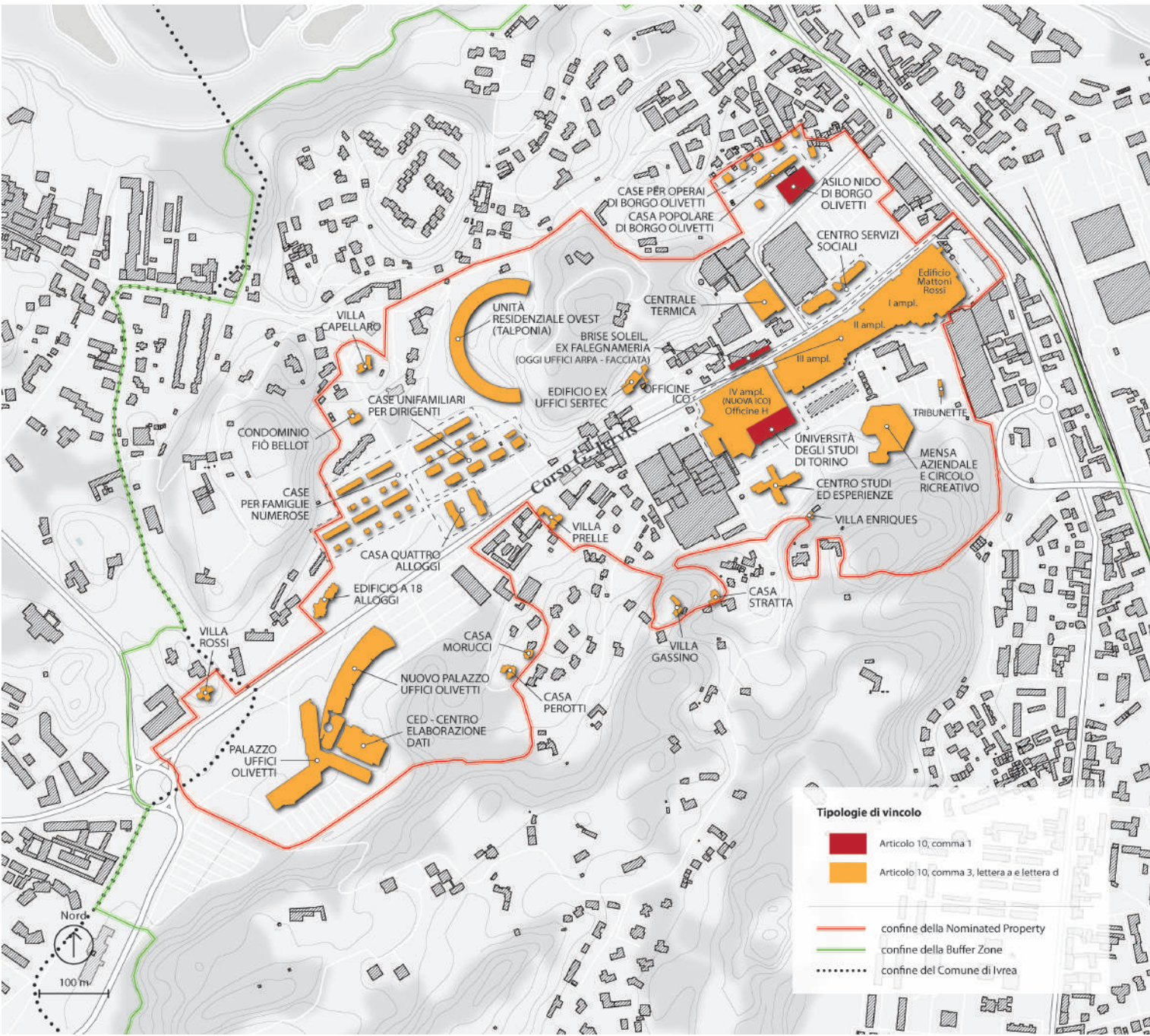


Figura 5.b.1: Map of the types of constraints and the relative status.

Source: Original processing on cartographic base

5.c. Means of implementing protective measures

In accordance with Italian legislation, the measures for protecting the cultural heritage and the area are entrusted not only to the state, which enforces the measures applying them to the Cultural Heritage and Landscape Code but also the Region, Province and Municipality, with the development and implementation of the urban and landscape planning instruments.

The protection of the heritage assets proposed in the nomination is based on the management of the transformations, in their tangible and intangible components.

Given the variety and fragmentation of the elements of the heritage and the relative ownership, consultation and continuous updating of the planning tools is necessary over time. This can be achieved through the establishment of an inter-institutional system which guarantees co-ordination of the activities carried out in the site and, in particular, is able to ensure uniformity in the way of dealing with protection (requests and limitations regarding the monitoring, maintenance, conservation and use) of heritage assets included within the perimeter line, and also ensure active use. This structure must become part of the site management system, to be described below and will be designed based on that traced at municipal level for the Osservatorio MaAM (MaAM Observatory- see the specific section in paragraph 5.d) and in harmony with the criteria of authenticity and integrity indicated by the nomination.

The Municipality, Province, Region and MiBACT are the entities implementing the measures set out by the legislation and the protection deeds relating to the specific buildings in the nominated property and the protection tools in the buffer zone, as described in the Management Plan.

The provinces are being turned into metropolitan areas, to be completed in 2015, and the Superintendency Offices are being reorganised following the reform of the MiBACT. These changes will be partially adopted in the Management Plan and, if necessary, completed in the first revision.

The measures of protection are based on the Cultural Heritage and Landscape Code, which is the main legislative source referring to the conservation, protection and promotion of the national heritage. The establishment of appropriate constraints by the Superintendency ensures the conservation of the heritage and an adequate programme of research, prevention, maintenance and reuse of the properties. The constraint decrees attached contain information on the restrictions the buildings are subject to and the work on buildings with constraints must be approved in advance by the Superintendency responsible for the Ivrea area.

It should be recalled that if the author is no longer alive, ownership is public or equivalent, and it is of historic-artistic interest, property more than 70 years old is subject to protection even if not in the Commission list of the buildings subject to constraints [see Appendix 5.b.A, in particular Art. 12].

The MiBACT affixes:

- prescriptions of direct protection, pursuant to Art. 13 of the Cultural Heritage Code (op. cit.) - all buildings subject to this provision are submitted for high level surveillance by the peripheral offices of MiBACT. Any transformation project involving buildings or external spaces must be presented to the relevant Commission which will give its opinion, checking the compatibility of the work proposed with the permanence of the features indicated at the time the constraint was applied and described in the provision, which are considered of cultural interest. The peripheral offices of MiBACT may authorise the work or not, if necessary asking for amendments. In practice, a dialogue is set up between the technicians of the Superintendency and the designers, aimed at achieving a shared intervention. The critical aspect of this process concerns the lack of experts in modern architecture able to assess compatible transformations with the necessary skills, highlighting the need for targeted training programmes.
- prescriptions of indirect protection, as per Arts. 45 et seq. Constraints are imposed with this type of provision aimed at the completion of the legal and material protection guaranteed to cultural heritage by the prescriptions of direct protection. Assets that are not in themselves objects of cultural interest but the frame to the designated cultural heritage are the subject of the prescription. Thus the requirements for prevention, referring to the need to protect the cultural heritage considered in the context in which it is collocated, are satisfied.

At municipal level, the Technical Office pays special attention in issuing the necessary permits for work on the heritage, making use of the tools, plans and legislation detailed in paragraph 5.d., and in detail:

- the authorising and assessment procedures of the MaAM Observatory, Ivrea;
- the support of the legislation for work on buildings and their appurtenances of the buildings listed in the Census of Typical and Decorative Heritage Assets of Ivrea – Catalogue of the architectural cultural heritage and the regulations for the performance of minor building work, both integrated into the Building Regulations in force (see the relative paragraphs in Chapter 5.d).
- the quality charter, developed by the Land-Use Planning that indicates the ancient and modern elements of the historic city whose discipline is specified in the Building Regulations.

5.d. Existing plans related to municipality and region in which the proposed property is located

Regionally, planning and protection have the following tools:

- Piano Paesaggistico Regionale (PPR, Regional Landscape Plan)
- Piano Territoriale Regionale (PTR, Regional Area Plan)
- Piano Territoriale di Coordinamento Provinciale (PTCP, Provincial Co-ordination Area Plan)
- Piano Regolatore Generale comunale (PRG, Municipal Land-Use Plan)

Regional Landscape Plan [Appendices 5.d.A, 5.d.B, 5.d.C, 5.d.D and 5.d.E]

Regional Landscape Plan [Appendices 5.d.A, 5.d.B, 5.d.C, 5.d.D and 5.d.E]

The Regional Landscape Plan is placed between the protection tools and plans because of its contents and features. The MiBACT considers that adaptation of the town planning tools to the PPR (see the paragraph relating to the Land-Use Plan) goes beyond the statement of public interest pursuant to Art. 136 of the Cultural Heritage and Landscape Code. The same Code regulates the Landscape Plan [see Appendix 5.b.A, Arts. 143 et seq.], providing for compulsory landscape planning for the whole of the country, also on a regional basis, and imposing minimal protection measures.

The Landscape Plan should be classified in an overall system of protection of landscape heritage structured through the use of checks and limitation of transformations in:

- certain parts of the area stated to be of 'landscape interest';
- properties and areas stated to be of 'notable public interest';
- properties and areas indicated by the Landscape Plans.

The Landscape Plan recognises the particular aspects and features of the area, it indicates the landscape features and delimits the relative areas. It sets out specific use regulations and adequate quality objectives for each area, indicating prescriptions and forecasts in particular aimed at the:

- conservation of the elements and morphologies of heritage assets subject to protection, also considering the architectural types, construction techniques and materials, and the need to restore landscape values;
- requalification of compromised or degraded areas;
- protection of the landscape features of other local areas;
- indication of the town planning and construction development lines, according to their compatibility with the different recognised and protected landscape values, with special attention to the protection of the sites in the list of UNESCO World Heritage Sites.

The forecasts of the Landscape Plans cannot be waived by national or regional economic development plans and must necessarily be adopted by the town planning tools at provincial, metropolitan area and municipal level. With reference to Piedmont Region, in which Ivrea is situated, the

Plan, adopted in May 2015, sets out the division of the Region into 76 Landscape Areas, defined according to the particular natural, historic, cultural, morphologic and settlement features, so that the specific characters are highlighted and the dynamics at work, critical points and risks, protection, plans and projects analysed.

In the detail of Ivrea heritage, the municipal area of Ivrea lies within Area 28 of the Ivrea district, consisting of the basin and morainic circle of the Dora Baltea and described in detail in the relative Schedule [Appendix 5.d.B, schedule relating to Area 28].
 From the settlement point of view, the PPR considers Ivrea the fundamental centre of one of the three matrices marking Area 28 and stresses how the original settlement structure of the whole area was significantly changed in time by consistent industrialisation linked to Olivetti, with the greatest concentration in Ivrea.

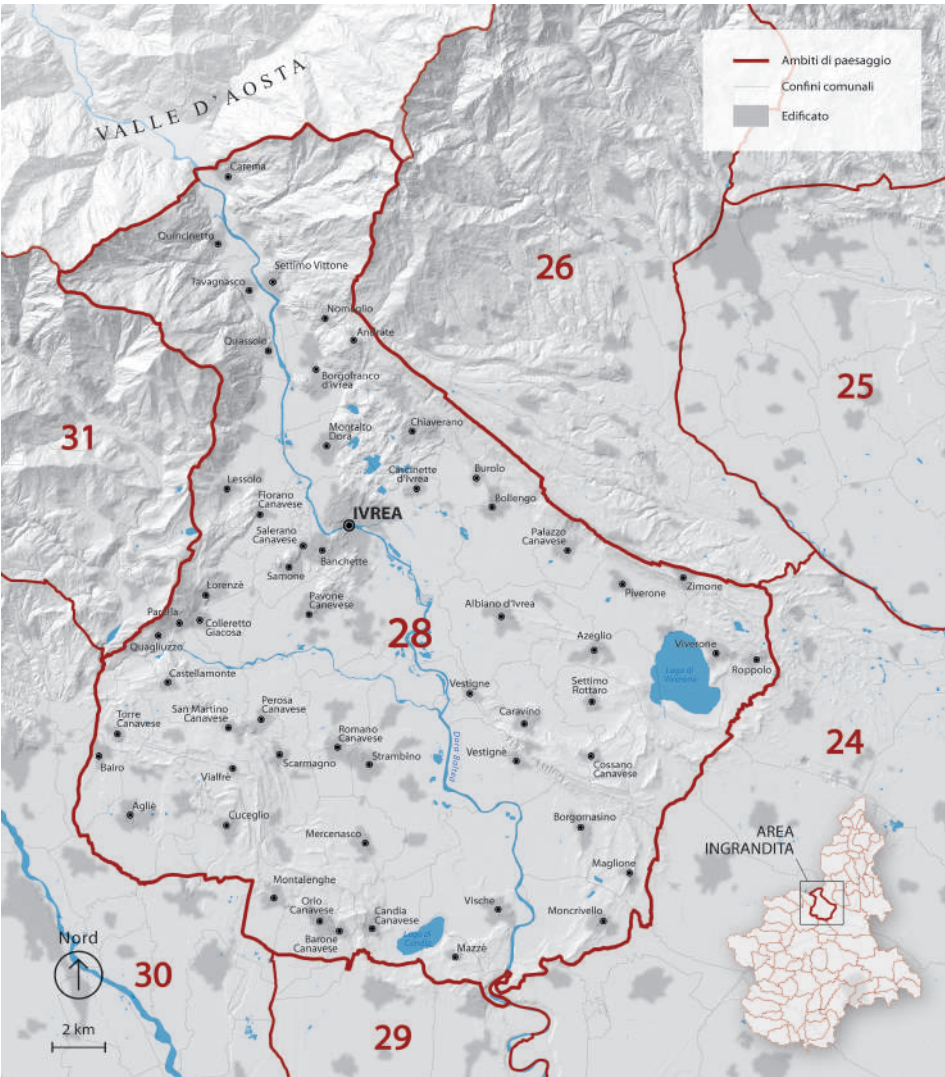


Figura 5.d.1: Ivrea and the Landscape Area 28.

Source: Source: Piedmont Region, Regional Landscape Plan 2015

With reference to the historic-cultural aspects, the San Bernardino complex, now within the Olivetti factories and the nominated property, is an element of the widespread lesser religious landscape. The production system is mainly distinguished by the 20th century architecture linked to Adriano Olivetti's area and industrial project.

The creation of the paths enabling recognition of the asset systems useful for the overall understanding of the history of the area, including the Olivetti architecture to be valorised in accordance with 'industrial archaeology' circuits, is particularly relevant and among the strategic guidelines and orientations of the PPR.

With reference to Ivrea and the continuity of the landscapes with historic-cultural value, the critical points indicated in the PPR include the tendency to urbanisation along the main roads, the growth of commercial areas, and the disposal of the businesses linked to Olivetti with the consequent need to monitor operations for the re-use of the Olivetti architecture.

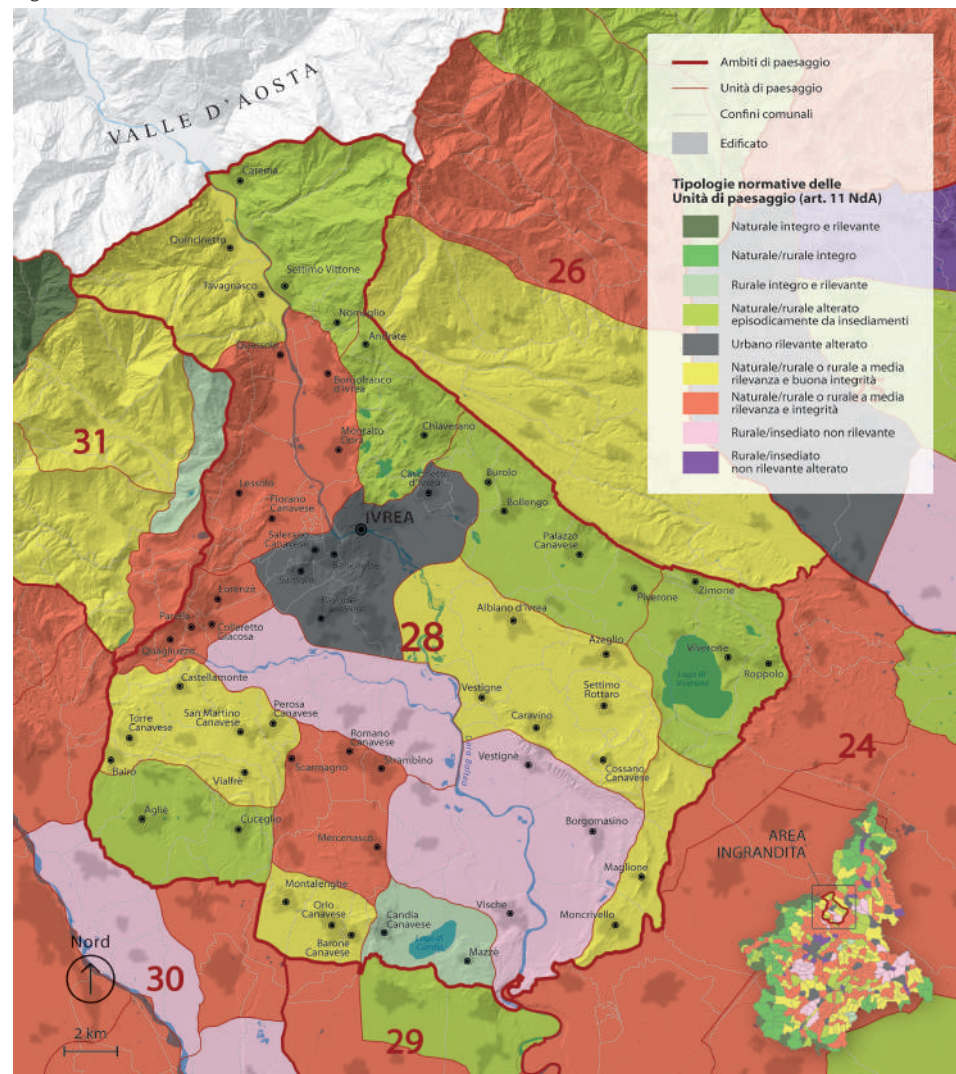
Further, once again in the PPR, the architectural assets which are part of the nominated property are indicated as elements of significant cultural importance for the city. The PPR shows the progressive disposal of Olivetti businesses and the connected crisis in the economic and settlement system but highlights how the Olivetti architecture is associated with a programme of valorisation, learning and protection which saw the creation of the Museo a cielo aperto dell'Architettura Moderna (MaAM, Open-air modern architecture museum) in 1997 [see box].

With respect to the landscape areas marking the context of the UNESCO site, the Ivrea area includes 17, mostly natural/rural, Landscape Units [Appendices 5.d.B and 5.d.E] and is included in the Macroambito del Paesaggio pedemontano (macro-area of foothill landscape). As far as the regulatory types are concerned (Art. 11, Implementation Provisions), the Landscape Unit in which the site is delimited (2804 – Ivrea) sets out 'Type V. Altered relevant urban'.

In the light of common distinctive aspects, the Areas are also aggregated in 12 Macro Landscape Areas, homogenous for geographical features and perceptive components. As can be seen from Figure 5.d.3, the Ivrea Area is:

Figura 5.d.2: Ivrea, division of the Areas into Landscape Units and the aggregation of the Areas into Macro Landscape Areas.

Source: Piedmont Region, Regional Landscape Plan 2015, Table P3 and report.



In relation to the nominated property and buffer zone, the division of the Plan into landscape components [Appendix 5.d.E] refers to the historic-cultural landscape component 'Centres and historic nuclei' (Art. 24) in its structure of town planning transformations and complexes of historic-documentary importance of 20th century architecture. In relation to the industrial city, the indication of the historic-cultural landscape component 'Villas, gardens and parks, areas for leisure and tourism' (Art. 26) in its classification of villa, garden and park systems referring to the Villa Casana park in the municipal area, the perceptive-identity landscape component 'Viewpoints, scenic beauties, sites of scenic and aesthetic value' (Art. 30) with specific reference to the Olivetti factories and rationalist building, and the perceptive-identity landscape component 'Visual relations between settlement and context' (Art. 31) in its classification of isolated architectural emergencies, should be noted.

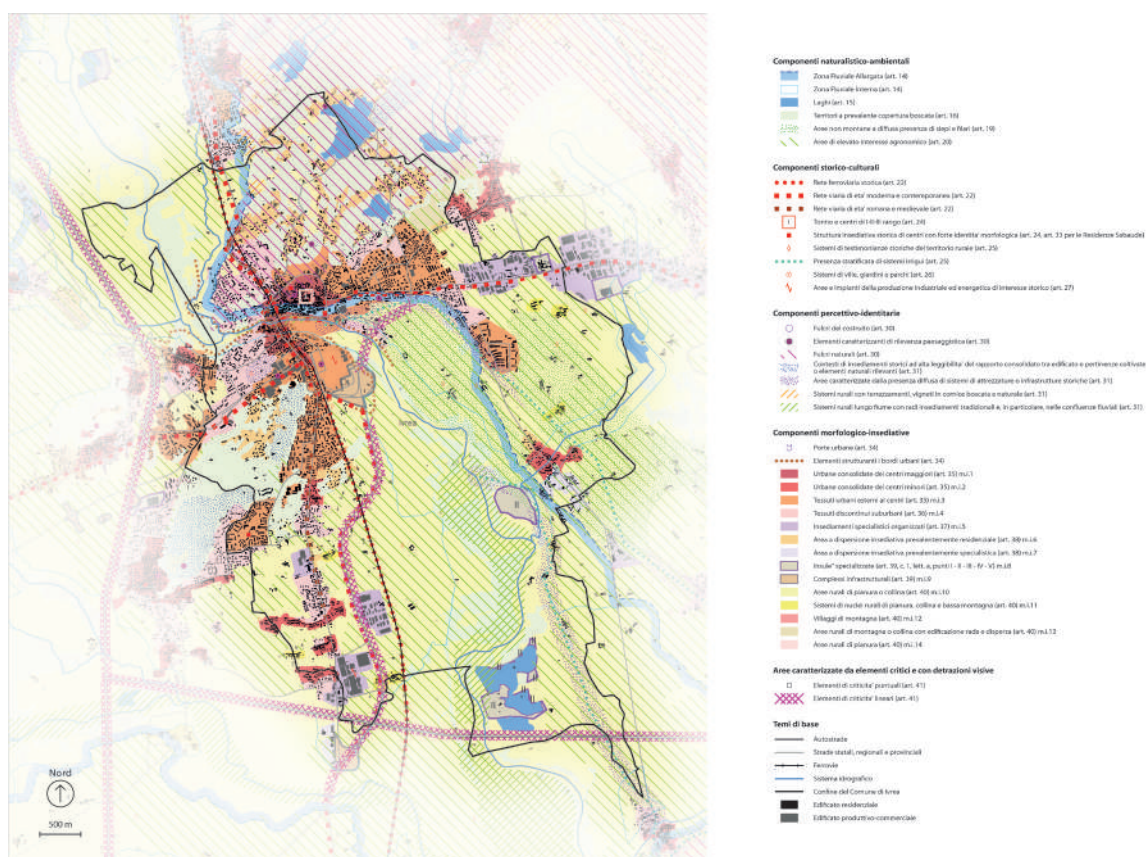


Figura 5.d.3: The Landscape components relating to the Municipality of Ivrea.

Source: Piedmont Region, Regional Landscape Plan 2015, Table P4.7.

Lastly, and it is the most relevant part involving the nomination project, the Piedmont Region PPR recognises the sites included or nominated pursuant to the World Heritage Convention among the perceptive-identity components of the regional landscape [Appendix 5.d.D, in particular Arts. 10, 24 and 33]. The nomination project of 'Ivrea, industrial city of the 20th century' (Author's note, Art. 33, sub-para. 20) is put forward by the Regional Landscape Plan and specific protection are set out to protect its exceptional and universal values that make a significant contribution to consolidating the image and identity of the Region. Referring to these areas, the Plan put forward the formation of support tools for planning and development. The 'Guidelines for the protection and valorisation of the scenic-perceptive aspects of the landscape', which suggest the method to adopt to increase the managerial understanding and ability of these aspects, with special reference to the local scale, stand out among the support tools for the features of the industrial and architectural heritage of Ivrea.

In the definition of the lines of action, the Plan supports the UNESCO nomination of 'Ivrea, industrial city of the 20th century' among the regionally relevant initiatives able to valorise the identifying landscapes. It recognises the areas and property built for Olivetti between the end of the 1930s

and the 1980s among the cultural landscapes to valorise, indicating them as an example of contemporary architecture and landscape of universal value, the expression of a model of a radically innovative industrial city and a community project indissolubly linking business and area. See Appendix 5.d.F for a summary of the contents of the Regional Landscape Plan relating to the nominated property and the adaptation of the Ivrea town planning tools.

The Regional Area Plan [Appendices 5.d.G and 5.d.H]

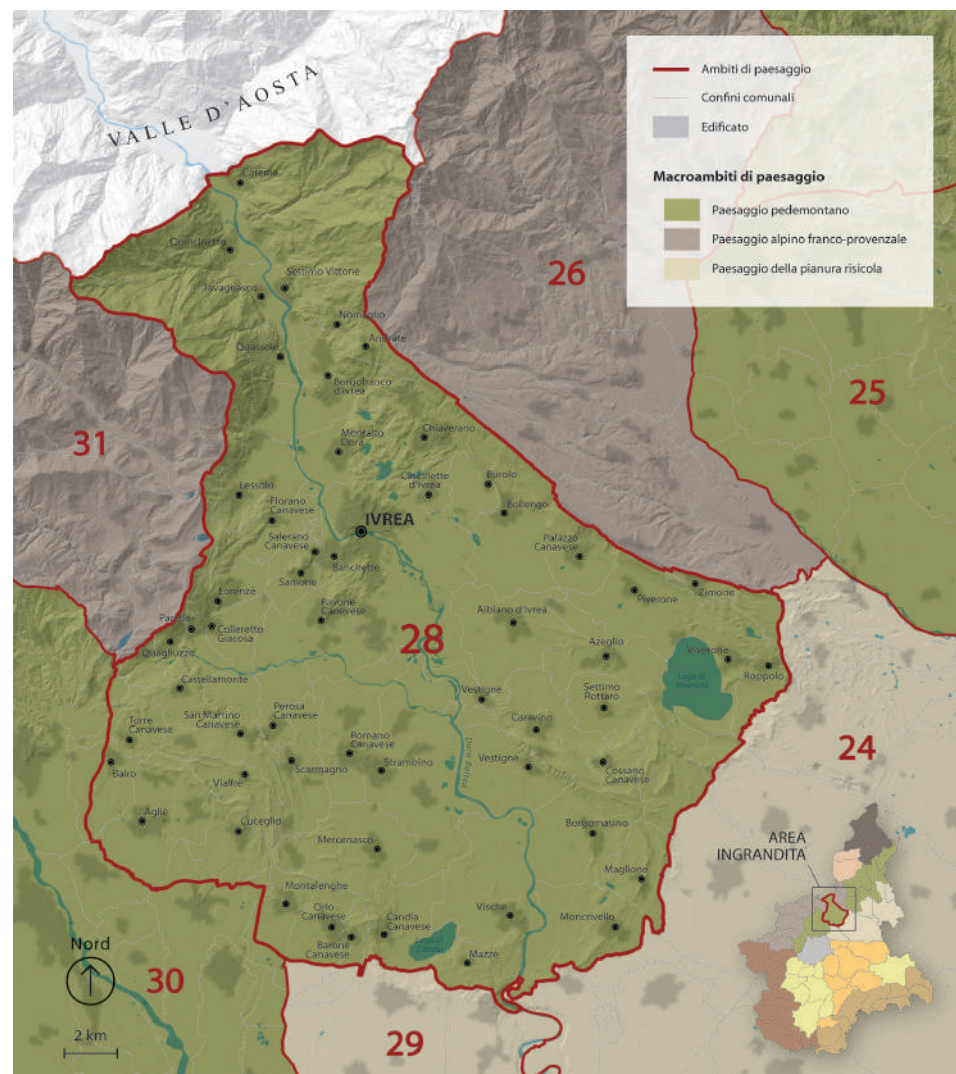
The Regional Area Plan (PTR) projects regional planning choices at area level, co-ordinating the infrastructure and urban expansion aspects and indicating the areas to protect. It has its roots in the principles defined by the European Development Scheme and social cohesion policies. The Plan is the reference framework for the Regional Landscape Plan and has precedence over the provincial, metropolitan and municipal plans, which must be bound by its provisions.

The Regional Area Plan in force in Piedmont was approved in July 2011 and is one of the tools intervening in the protection of the nominated property; it is a support for the protection measures of the buffer zone. The Plan divides the regional area into 33 Ambiti di Integrazione Territoriale (AIT, Local Integration Areas) which classify the purposes and general strategies in the area, structuring them in sectorial topics, summarised in the document of the Plan called Project Table [Figure 5.d.5]. There are precise implementation provisions for each of them [Appendix 5.d.H]. Ivrea is in Local Integration Area 7, which it gives its name to and of which it is the main municipality.

The Implementation Provisions of the Plan classify the sectorial topics in a schedule that highlights the action lines for local development for each Area. The PTR also ratifies the relevance of the contemporary architectural heritage of Ivrea, which is the nucleus of the open-air modern architecture

Figura 5.d.4: Ivrea and the 33 Local Integration Areas divided into sectorial topics.

Source: Piedmont Region, Regional Area Plan, Project table.



museum [see box] and is also mostly included in the nominated property. The Plan guides the programming towards the improvement in accessibility in the area and the strengthening of cultural synergies in the Area, also referring to tourism, so that use of the site is improved and facilitated.

The Provincial Co-ordination Area Plan [Appendices 5.d.I and 5.d.L]

The Provincial Co-ordination Area Plan (PTCP) is a tool that governs large infrastructures, the areas of environmental interest to protect and the aspects concerning the water, hydrogeological and hydraulic-forest improvements at provincial level, effectively acting as a more concentrated protection plan.

The PTCP of the Province of Turin was approved in 2003, updated in 2010 and includes Implementation Provisions [Appendix 5.d.L]. The Plan places the city among the mainly industrial areas but also stresses the importance of the environmental values, citing the area of the Cinque Laghi d'Ivrea (Five Lakes of Ivrea) and the morainial amphitheatre. It also highlights the focal role of Ivrea as the site of services and an infrastructure hub.

The framework of the area analyses of the Plan, part of the preambles of the Management Plan, places Ivrea among the type A centres, "centres of great town planning complexity and strong centrality in the regional area; they are the most affected by the current de-urbanisation and deindustrialisation process noted regionally", highlighting the features of the site but, at the same time, noting the critical points.

The PTPR also assigns a cultural interest to the buildings along Corso Jervis, being part of the circuit of the open-air modern architecture museum of Ivrea, reinforcing awareness in relation to the values of the UNESCO site. This picture continually evolves, referring to the ongoing discussion on the metropolitan areas.

The Land-Use Plan

The municipal Land-Use Plan is the tool governing local transformations. It defines the areas of transformation and establishes the implementation provisions. It is a tool that limits and governs transformations according to the value attributed to the urban areas. Of these, the Land-Use Planning in force in Ivrea pays special attention to the concept of 'historic centre', also extended to the modern heritage. The nominated property is involved in the Ivrea Land-Use Plan and the Inter-municipal Land-Use Plan of Banchette.

The Ivrea Land-Use Plan [Appendices 4.b.A, 5.d.M and 5.d.N]

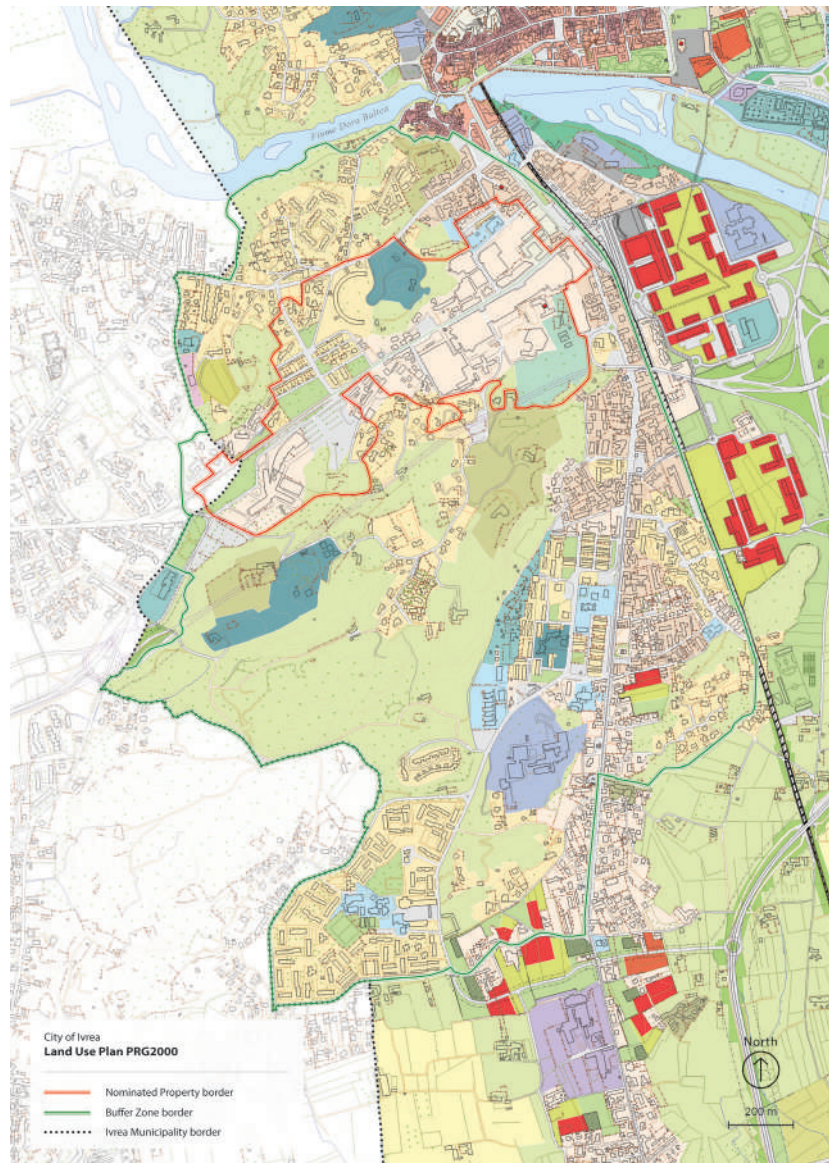
The Land-Use Planning in force in Ivrea was approved in 2006 and is known as PRG 2000. For the first time in Italy, it also attributes the value of historic centre to modern heritage.

As far as the town planning forecasts of PRG 2000 are concerned, the nominated property is the subject of non-unitary zoning. The area falls within the zones, indicated graphically in the P3 Town Planning Tables, determined by the Implementation Provisions of the Plan [Appendix 5.d.N]:

- consolidated city fabric (TC) which includes blocks or parts of blocks made up of the aggregation of buildings, with the relative appurtenant spaces, attributable to homogenous layout rules. Ordinary and extraordinary maintenance, restoration and conservative redevelopment and building renovation are permitted;
- fabric of the modern historic city, particularly fabric of the modern Olivetti districts (TSM1) and extensive residential complexes (TSM2). The first fabric includes mainly residential parts of the modern city where a unitary design is recognisable and the planning principles of the Modern Movement are expressed while the second settlement has not assumed the physical functional nature of the district although having a unitary layout. Ordinary and extraordinary maintenance, types A and B restoration and conservative redevelopment, building renovation and changes in the intended use are permitted for both.

Figura 5.d.5: The Land-Use Plan referring to the site area.

Source: Municipality of Ivrea.



Within the system of green areas, services, infrastructure and systems:

- municipal equipment (AC) with the possibility of building up to 60%;
- services and private equipment (APS) with land index on the free areas of 0.80 m²/m²;
- facilities and private sports equipment (ASP) with land index on the free areas of 0.10 m²/m²;
- areas for public, equipped green (VA) bound to standards.

Within the environmental and agricultural system:

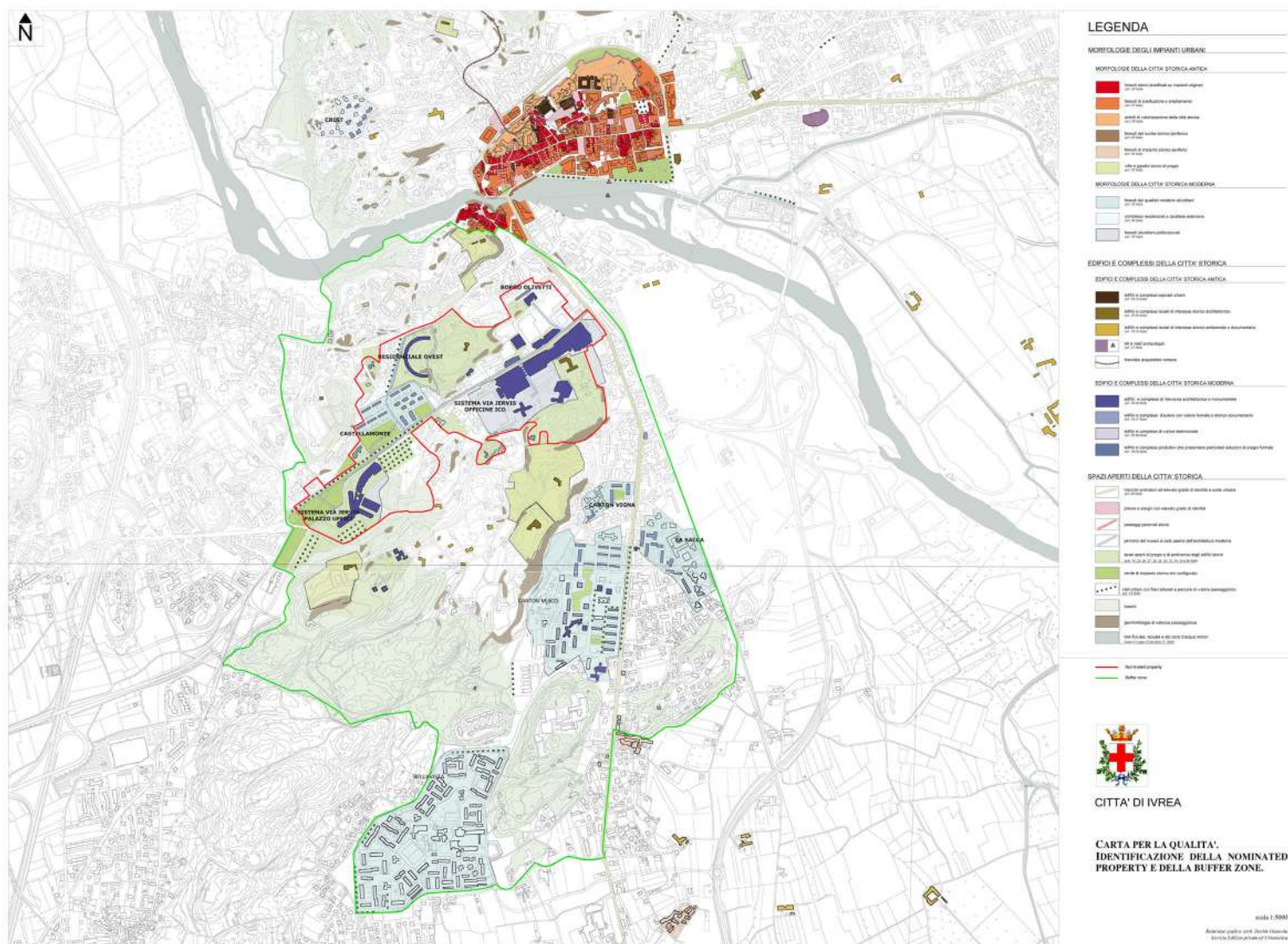
- Hill areas of landscape and environmental value (TAC) that cannot be built on.

Overall, the area of the nominated property involved in the UNESCO project is well protected and only limited operations are permitted inside it. However, the institution of a procedure that also keeps a check on the more circumscribed transformations is also necessary, as they could weaken certain aspects, such as authenticity or integrity, relevant for heritage assets which are the subject of the nomination. For this purpose, the addition of constraints by the MiBACT, currently being processed, is certainly a very useful tool as it makes authorisation necessary for all operations on the constrained heritage assets. The establishment of a management structure is also planned so that careful and co-ordinated supervision can be guaranteed.

Among the documentation of the PRG 2000, the Quality Charter [see box] is one of the most important learning tools of the transformations, aimed at the learning and management of the modern industrial architecture heritage of Ivrea which involves the nominated property. The Charter is a document that aims to define the correct ways of operating in the old and modern historic city, delegating the regulation of construction to the Building Regulations.

Figura 5.d.6: The Quality Charter referring to the site area.

Source: Municipality of Ivrea.





The Quality Charter [Appendix 5.d.M] was developed as a descriptive, non-prescriptive tool of the PRG 2000 and stands out among the elements of the Plan. Its drafters intended it as an interface between the general town planning tables and the planning and building regulations. It has gathered the cognitive heritage of the catalogue of the types of construction and decorative heritage assets of Ivrea, making it a central, dynamic element to be implemented by the Plan to carry out. Structural town planning guidelines were developed starting from the construction indications, delegating the regulation of construction to the Building Regulations and aiming to define the correct ways of operating on the buildings, districts and fabric of the old and modern city.

Made up of tables Pr5.1 and Pr5.2, in scale 1:5.000, the Charter indicates the elements of the old and modern historic city with special planning and/or architectural, archaeological and/or monumental, landscape and environmental value (Art. 23.01, Implementation Provisions PRG 2000), describing, inter alia, constraints and design indications for the Olivetti buildings and their appurtenant areas.

Operationally, the Charter shows (Art. 23.02, author's note PRG 2000) the morphologies of the urban systems, buildings and complexes and open spaces, indicating the architectural morphological context and social-cultural value aspects of the modern Olivetti heritage to protect and valorise. For the morphology of the urban systems (Arts. 33, 34 and 35), the 'fabric of the modern Olivetti districts', the 'extensive residential complexes' and the 'multi-functional and productive Olivetti fabric' are indicated. The buildings and complexes (Art. 36) are organised in the sub-categories 'Buildings of architectural and monumental relevance', 'Buildings by famous people with formal and historic-documentary value', 'Buildings of testimonial value' and 'Production buildings with particular solutions of formal prestige'. The prestigious open spaces appurtenant to the historic buildings are dealt with in Art. 25.05.

For the morphology of the urban systems of the modern historic city, subject of Art. 25.03, the 'Fabric of the modern Olivetti districts', mainly residential parts of the city where a unitary design is recognisable in the Bellavista district, Borgo Olivetti, Canton Vesco, Canton Vigna, Castellamonte, La Sacca and Residenziale Ovest areas, 'extensive residential complexes', building aggregates like that of the Crist featuring divisions of land linked to the experience of the Ufficio Consulenza Case per i Dipendenti (Employees' Housing Advisory Office), 'multi-functional and productive Olivetti fabric', places of production and work linked to the Olivetti story, respectively represented by the Corso Jervis system and the industrial settlements of San Bernardo are indicated. The buildings and complexes are organised in the sub-categories 'Buildings of architectural and monumental relevance', of the unique value of the monument and subject to historic-artistic protection in accordance with Article 24 of Regional Planning Law 56/1977, 'Buildings by famous people with formal and historic-documentary value' which exemplify particular aspects of the architectural production of the Modern Movement, 'Buildings of testimonial value', examples of the architectural production of the Modern Movement created during the Olivetti period, and 'Production buildings with particular solutions of formal prestige', worthy of protection for their particular nature.

The operations permitted and the use regulations indicated in the Plan are shown for each category, indicated and regulated on a scale of 1:5000 in tables Pr5.1 and Pr5.2 of the Quality Charter and in scale 1:2000 in the P3 town planning tables, with reference for more details to the Municipal Building Regulations and the Catalogue of the types of construction and decorative assets. The protection strategies are also extended to the areas of appurtenance of the modern heritage, indicated in the contract drawings of the Charter and defined in it as 'Prestigious open spaces appurtenant to historic buildings' which form a characteristic trait of the Olivetti settlements and are an essential frame for understanding its development model.


The Quality Charter thus enables the protection and valorisation policies to be guided to the modern heritage as well, both in the widest sphere of the urban fabric and the more detailed level of the individual building. This allows action to be taken on specific architectural features but also on the urban structure, stressing the relationship between free and constructed, public and private, collective and individual space. The evolutionary nature of the Charter allows various degrees of implementation, enabling the policies and operations to be calibrated on real operational references.

An essential reference of the Charter was the Catalogue of types of construction and decorative heritage assets of Ivrea [Appendix 5.d.O], included among the sectorial plans and programmes already prepared by the Administration and adopted by the Land-use Plan (PRG 2000, Author's note, Art. 2) and to which the architectural heritage of the nominated property belongs.

As a result of the Catalogue, the modern buildings of the city were surveyed and recognised regionally as fine architectural heritage. The recognition and learning on the architectural heritage was based on the study of historiographical sources and materials from public and private archives, the direct analysis of the buildings and their appurtenances, the valuation of the state of conservation and the compilation of a complete bibliography. This research led to the recognition of 237 buildings, different for type, intended use, state of conservation and existing constraints, indicated cartographically with the respective areas of appurtenance and subject of a vast photographic campaign which documented the state. The results of this analysis were summarised in 213 monographic schedules (relating to 178 residence buildings, 14 industrial, 4 factory service, 5 for offices, 4 for social services, 4 schools, 2 religious buildings, a residence and a multi-functional building) which give the data relating to the position, the customer and designer, a reference chronology, a description of the building and a valuation of the state of conservation and the macroscopic features of deterioration, in addition to the photographic documentation. The Catalogue also has four thematic maps which highlight the quality-quantity importance and distribution of the surveyed heritage. By indicating the position of every building and its area of appurtenance, they enable a synthetic view of the intended use, the cultural and landscape constraints at the time of cataloguing, the state of conservation of the buildings and their classification according to the relative protection regulations.

This first cataloguing was based on principles that were more conservative than cognitive, both during the collection of documents and the method of organisation of the data into regulatory categories, preferring a criterion like authorship which can certainly be extended today. It was included in the Survey of Italian Architecture of the Second Half of the 20th Century [see box], with minimal changes relating to the numbering and name of the buildings, and highlighted how, because of its quality and quantity, the heritage of Ivrea needed an overall protection programme, as the value of the individual buildings is clearly implemented by a true industrial landscape that conveys the cultural, social and technical values of the Olivetti experience and, as such, must be protected.

The definition stage of the strategies and protection also had to deal with some typical aspects of the Ivrea heritage, marked by private, fragmented ownership and buildings that are still mostly used. This precludes direct public intervention and makes policies that turn users and owners into active persons aware of the maintenance and conservation programmes necessary. The project thus concentrated on the tools checking the action of private people and the empowerment processes, essential for making them effective.



The Survey of Italian Architecture of the Second Half of the 20th Century of 2007 [Appendix 5.d.P], result of the first stage (2000-2004) of the Census of Architecture of Significant Architectural Interest of the Second Half of the 20th Century [see the box relating to the Protection and Maintenance of Contemporary Architecture], started by the former Directorate General for Architecture and Contemporary Art (DARC) of the Ministry of Cultural Heritage and Activities and carried out by the Superintendency of Architectural and Landscape Heritage of Piedmont in co-operation with a research group of the Politecnico di Torino, Department of Architectural Planning and Industrial Design, in Piedmont.

The second stage of the Census, started in 2012 and currently on-going with the aim of updating it to the last 10 years, is co-ordinated by the Ministry of Cultural Heritage and Activities, Directorate General Art and Contemporary Architecture and suburbs and locally classified in co-operation with the Commissions involved. To date, 80 works have been surveyed in Ivrea and the surrounding area, currently being entered in the on-line database relating to the Census and consultable at www.sitap.beniculturali.it/architettura/.

The administration of Ivrea indicated an adequate control and empowerment tool of private people in a regulation intended to define the criteria of operations compatible with the features of the heritage assets in the Catalogue. This is how the Regulations for operations on buildings and their appurtenant areas [Appendix 5.d.Q] was created; it applies to the buildings in the Catalogue, their external areas and the pertinent buildings and was integrated into the Building Regulations in 2002. The aim of the Regulations is to maintain a formal integrity of the buildings as close as possible to the original, at the same time allowing the changes necessary for regulatory adaptations to be made. To avoid the generic nature of the pre-existing municipal regulations, unsuitable for such a particular heritage, the rules ratify the specific nature of the building in the Catalogue with its field of application and divide them into four categories marked by precise prescriptive levels (Art. 3):

- buildings of great monumental relevance, where only actions intended for the complete protection of the external image and general compositional structure are permitted (57 buildings);
- buildings of notable importance on the formal and historic-documentary level, where recovery of the compositional and formal features and original colours is permitted aimed at preventing the distortion of the relations with the urban surroundings (88 buildings);
- buildings of lesser formal value, recipients of protection of the formal connoting features (23 buildings);
- minor buildings, subject to the general regulations of the Colour and Urban Decoration Plan without particular prescriptions (45 buildings).

This structure guides the planners in their technical choices on one hand and, on the other, facilitates the valuations of the Municipal Technical Office, the Health and Building Standards Commission and the control bodies, entering all the work on the heritage of the Catalogue in the specific of conservation and restoration.



The experimental stage of the regulations was started with the opening of the Officine Culturali ICO (ICO Cultural Workshops) and also saw the opening of recovery sites in Canton Vesco, one of the residential areas created by Olivetti. The situation of severe degradation was attributable to the weather, the incorrect management of the buildings and the indifference of the users. Therefore, the project was based on the interaction of all those involved in the stage of survey, definition of the project and fulfilment. The logic and specific content of the Regulations were illustrated by the consultants assigned to implement the experiment, who have also guided the application. This approach contributed to disseminating and making the contents of the regulations more acceptable and understandable, bringing the townspeople closer to the general aims of the operation. The experimental stage ended in 2002 when the definitive text of the regulations, as an integral part of the municipal Building Regulations, came into force, leading the operations back to the buildings of the Catalogue in the sphere of the normal administrative path and, perhaps optimistically, assuming that the contents of the regulations were fully acquired and shared by the sector professionals and the users.

All the strategic, analysis, or more strictly operative tools described above form the base of the management system of the candidate site. Given the fragmentation of the skills and persons in charge of protection and management, and also the need for structuring a co-ordinated system of protection and conservation that makes the players interact within a clear, shared process, a co-ordinated management system described in detail in the Management Plan. This system intends to overcome the critical points connected with the fragmentation and make the protection efficient and effective, in addition to improving the use and contributing to the spread of its values.

Other valorisation and protection initiatives

There are many valorisation and protection initiatives, plans and programmes involving the area in relation to the architectural and cultural heritage which the nominated property is also part of and which flank the area government tools, involving public and private players for various reasons. The architectural heritage of Olivetti company in Ivrea has been the subject of special attention since 1996, made explicit in the Officine Culturali ICO (ICO Cultural Workshops) programme and the creation of the Museo a cielo aperto dell'Architecture Moderna di Ivrea (Open-air Modern Architecture Museum of Ivrea).

ICO Cultural Workshops was a cultural project with the aim of guiding Ivrea towards a new model of economic and social development between 1997 and 1999. It operated through the recovery and redevelopment of a part of the property heritage of Olivetti, creating an integrated system of businesses, educational and research work able to transform the building from a centre of industrial production to a centre of cultural production. The first stage of the research, analysis and design work then led to the ICO Cultural Workshops project and produced the already mentioned Catalogue of types of construction and decorative assets of Ivrea.

ICO Cultural Workshops Programme

The definitive form of the feasibility study of the 'Officine Culturali ICO - Un cantiere aperto' (ICO Cultural Workshops - An open site) was presented and voted by Ivrea City Council in November 1998, after a long gestation. Starting from an Olivetti heritage of architecture but also of learning, technologies and innovation, the design strategy was based on the location of businesses that would ensure the creation of a supply chain of innovation involving economic, social, cultural and architectural aspects and contributing to generate effects on employment and tourism. The three main areas of action were training, production-research in the Information Technology field and cultural production. The only fragments fulfilled of the project were the creation of the Open-air Modern Architecture Museum of Ivrea and establishment of the University of Turin in the Nuova ICO building.

The programme saw the involvement of the municipal administration, the Province of Turin, Piedmont Region, the Olivetti company, the University and Politecnico di Torino and a group of local companies and associations, with the initial support of European financing. It was presented to citizens in November 1998 in two days of cultural events, conventions and discussions in the H workshop where projects and studies relating to the suggestion of new functions for the building were proposed. The set-up was the first real re-use proposal for the complex as a space for cultural events and a meeting place, hosting interactive exhibition routes in which evidence of the past and suggestions for the future were structured in the container-subject of the Workshop.

The complex of the research, analysis and design work carried out by a local work group of young graduates and graduands in Architecture, Arts and Philosophy, and Political Science and Informatics was also introduced at the public presentation of the project. The group was set up in September 1996 under the aegis of the interregional programme of support for young intellectual employment, set out by the national law on Socially Useful Work; it was active until 1999. The group was specially set up to respond to the obvious need for indication, learning, classification, protection and valorisation tools of the modern architectural heritage of Ivrea, in the sphere of the programme based on Piedmont Regional Law 35 of 14 March 1995, the 'Indication, protection and valorisation of architectural cultural heritage assets in the municipal area' aimed at the recognition of the architectural cultural heritage assets of the municipal area and the definition of adequate protection strategies. The resort to the regional legislation was decisive in a context in which the valorisation of the 20th century architectural heritage was not yet reflected in national legislation.

The idea of the Museo a cielo aperto dell'Architecture Moderna di Ivrea (MaAM, Open-air Modern Architecture Museum of Ivrea) started within the ICO Cultural Workshops project (see Chapter 5.i), where the experiences of the Catalogue and the Regulations converged. The MaAM was defined in the Workshops proposal as an "urban park and museum of modern architecture of Ivrea" and was created through the contribution of Ivrea, the Province of Turin, Piedmont Region and the European Union in the Integrated Project of the Canavese Area financed within the implementation of the Single Programming Documents for the industrial conversion areas (see Docup ob.2 1997/99 measure 6.1).

After the first stage in the ICO Cultural Workshops programme, the definitive form of the MaAM project was developed from 1999 and was inaugurated in 2001, becoming part of the network of the Eco-museums of the Province of Turin the same year.

In January 2013, the Osservatorio MaAM Ivrea (Open-air Modern Architecture Museum Observatory) was set up in the Town Planning and Private Construction Service of the Municipality of Ivrea [Appendix 5.d.R]. The purpose of the Observatory is "to trigger systematic diffusion of shared methodological guidelines and the improvement of the transformation, re-use and maintenance in efficiency of the buildings and their appurtenances". The Observatory is a body that checks and controls building operations on the heritage, referring to the Catalogue of architectural cultural heritage assets of the Municipality of Ivrea of which the nominated property is part, and monitoring the building work through targeted action. The updating of the Regulations on Operations on the Heritage lies in this sphere.

At the end of 2014, the Observatory had received 57 requests for preliminary opinions for operations on the buildings of the Catalogue, many relating to the nominated property (see Chapter 4 for further details). A favourable opinion was given for most of them, following specific inspections and detailed reference to the regulations.

In March 2013, the new regulations for operations on the buildings and the appurtenances of the buildings listed in the Census of Typical and Decorative Assets of Ivrea, Catalogue of the architectural cultural assets and the Discipline for the fulfilment of minor building operations [Appendix 5.d.Q] were approved and they were integrated into the Building Regulations in force. The revision introduced a specific chapter which sets out the drafting of a regulation relating to the quality of the operations on the buildings catalogued in the Census in relation to the laws and the cartography of the PRG 2000.

Although in harmony with the protection and conservation aims necessary for the inclusion of the Olivetti architecture and historic-cultural landscape in the UNESCO World Heritage List, the procedures indicated by the Observatory require operational support by a team of experts on the valuation of the design quality and the technological solutions of the proposed operations.

The 'Casa prima cosa' (House first) project should be recalled among the other valorisation and protection initiatives involving the nominated property. Started at the suggestion of the Sindacato Pensionati Italiani CGIL (CGIL Italian Pensioners Union) of Ivrea, a Memorandum of Understanding for experimentation in urban regeneration [Appendix 5.d.S] between the Municipality of Ivrea, Confederazione Nazionale dell'Artigianato e della Piccola e media impresa (National Confederation of Craftsmen and Small and Medium Businesses) of Turin, the Ordine degli Architetti (Professional Association of Architects) of the Province of Turin, the Associazione Nazionale Amministratori Condominiali e Immobiliari (National Association of Building and Property Managers) of Ivrea and Canavese, the Ivrea branch of the Banca d'Alba credito cooperativo and the Department of Architecture and Design of the Politecnico di Torino (Turin Institute of Technology) was signed in February 2015. These players indicated its considerable extension, ageing and the need for operations of technological and functional adaptation among the main critical points of the Ivrea heritage, and co-operated in the creation of an information/training package for townspeople who want to modernise their homes, clarifying the facilitations set out by the current regulations and the existing measures to access the facilitated credit. The Memorandum stresses how the districts with an Olivetti matrix resulting from urban and architectural development must be the subject of regeneration operations with special attention to the stylistic features. It lists better use of the MaAM Observatory, the spread of simple, clear information for citizens contacting it, the promotion and activation of restoration practices of modern architecture and the development of approaches

and methods for the valorisation of the modern architectural heritage in relation to scattered heritage assets and large containers among its purposes. It also disciplines the relationships between the parties to experience the application of a codified and shared system of tools and actions to promote and give incentives for local urban and building regeneration, starting from the Bellavista area.

The project is currently an example of good practice applied in the buffer zone, to import and adapt to the protection conditions of the nominated property.

The Banchette Inter-municipal Land-Use Plan [Appendix 5.d.T]

Part of the nominated property lies in the area of the Municipality of Banchette. The Inter-municipal Land-Use Plan sets out the conservation of the current situation in relation to the environmental nature for the area with Villa Rossi, a building included in the nominated property. This is a provision intended to protect the areas pertaining to plants with environmental value and a specific ecological role in particular. The operations permitted with reference to the existing buildings with residential use and their subservient areas are, subject to demonstration of the substantial protection of the pre-existing plant decoration, connection to public services, arrangement of the land, ordinary and extraordinary maintenance, restoration, conservative renewal and internal renovation, also with limited increases in volume.

5.e. Property management plan or other management system

5.e.1 Piano di Gestione e Sistema di Gestione

The Management Plan of a site on the UNESCO World Heritage list coordinates the activities of:

- Documentation
- Protection
- Conservation of the heritage assets of the site, both of cultural interest (listed buildings) and historic interest (archives, collections, etc.)

The Management Plan promotes the cultural enhancement of the Nominated Property, namely:

- Interpretation of the Nominated Property and its constant updating
- Presentation of the Nominated Property to the broad audiences, visitors and local community
- Direct or virtual (online) enjoyment and appreciation of the listed buildings by visitors and local community

Finally it promotes the engagement of the local community in site's management and ensures the sustainability of the site's management in compliance with the four dimensions indicated by UNESCO (Environment, Inclusive Social Development, Inclusive Economic Development, Peace and Safety).

One of the factors that must be considered in the Management Plan design framework is the international dimension of the nomination process and of the inscription of the property in the World Heritage List. The Management Plan has been specially designed to position the Nominated Property so that it fully satisfies the 'heritage' term defined by UNESCO and hence, ensures that its management contributes to integrating the conservation aspects and conveys the Outstanding Universal Value features of the Property. The Management Plan must be shared with the stakeholders to ensure effective management system governance and the right level of involvement in the protection and enhancement of the site.

The aim of the Management Plan is to analyse and improve the existing management system and its main issues and to amend and supplement it to make it effective in achieving the strategic aims of the UNESCO Committee for the management of the sites on the World Heritage List.

Hence, on the one hand this process concerns the protection system of the Nominated Property and the main factors that can have an impact on the state of conservation and, on the other hand, the interpretation and presentation activity set up in the last 15–20 years.

5.e.2 Current protection system

Those promoting the nomination have recognised the outstanding universal value of the Nominated Property since the first learning initiatives since 2000.

Starting from 2006, as far as the aspects connected to the protection system of the Nominated Property are concerned, 25 of the 26 assets have been protected under the prescriptions of the Land

use plan in Ivrea. The Land use plan in force cartographically identifies the assets in the Quality Charter and the charts in the constructive and decorative assets Catalogue for Ivrea. The actions on these assets are governed by the Regulation on interventions on buildings and the areas belonging to them and is applied to the buildings in the Catalogue and their exterior areas and related buildings and was integrated into the Building Regulation in 2002.

The objective of the Regulation is to maintain the formal integrity of the buildings as faithfully as possible to the original and, at the same time, allow to make the necessary modifications as required by the regulations. In order to avoid the general nature of the pre-existing municipal regulations which are not suited to such a special heritage asset, the regulation in its application field ratifies the peculiarities of the buildings in the Catalogue and subdivides them into four categories characterised by precise prescriptive levels. On the one hand this subdivision guides the designers in their technical choices and, on the other hand, assists in the evaluations made by the organisations in control, the Municipal Technical Office and the Health and Building Standards Commission, by recording all the specific conservation and restoration actions carried out on the assets in the Catalogue. The protection system selects the possible interventions based on the features of the asset. The checks are carried out in the drafting of the authorisation provision by the municipal offices.

The asset located on the municipal territory of Banchette is not subject to special protection prescriptions in accordance with the municipal Land-use plan in force.

As far as the protection system at national level is concerned, in none of the assets in the Nominated Property was a protection provision adopted under the dispositions of the Cultural Heritage and Landscape Code. For none of the assets with the exception of the Nursery School which is subject to "de jure" provisional protection as prescribed in Articles 10 and 12 of the Code, a State level safeguarding regime is planned due to its private property status. For this asset, the Municipality, being a publicly owned body, must shortly request verification of its cultural interest (must shortly start the designation process at) from the competent Superintendency of Fine Arts and Landscape. If the result of the verification is positive, a definitive protection provision will be enforced.

As far as the remaining 26 private heritage assets are concerned when drawing up the nomination dossier the competent promotion bodies (central and associate organisations of the Ministry of Cultural Heritage and Activities and Tourism) have given a positive evaluation of the existing local protection system but have underlined the criticality represented by the necessary periodic review of the municipal Land-use plan which could considerably weaken this protection system. For this reason it has been decided to start up the process to enforce a designation process provision which is particularly important for all private assets. This procedure must be completed by the summer of 2016.

An "architectural asset" entails that certain specific conservation obligations, amongst many, are compulsory when a building is subjected to a protection regime. Carrying out any type of works must be authorised in advance by the local bodies of the Ministry. The special nature of the architectural assets is re-established by the fact that the interventions proposed are for maintenance or restoration which must also be aimed at maintaining the integrity, functional efficiency and identity of the asset and all its parts and, in any case, guarantee that its cultural values are passed on to future generations. Authorisation from the local bodies of the Ministry constitutes an autonomous provision and is a prerequisite of the building permit and the other city planning construction documents.

Adopting State protection provisions is one of the actions provided by the Management Plan.

As far as the regional protection level is concerned, according to the Landscape and Cultural Heritage Code, this refers to the landscape aspects as regulated in the third part (Articles 131-159). According to the competent promotional bodies (local and central bodies of the Ministry of Cultural Heritage and Activities, Tourism of the Piedmont Region) the values of the Property are suitably protected in terms of landscape by the indications and directives of the Regional Landscape Plan readopted in May 2015 to be approved by December.

In the Nominated Property, the Regional Landscape Plan identifies 5 landscape components strictly linked to the nomination themes, three of which are historical-cultural and two of a percep-

tive-identity nature. Two of these components play a particularly important role. For each of the components, the Rules for Implementing the Plan provide indications and directives with differing levels of obligation. The landscape components in the Nominated Property have no landscape assets of special public interest, a reason for which the Rules for Implementing the Plan do not provide precise provisional protection prescriptions or systems.

The Rules for Implementing the Plan foresee that the provinces, metropolitan city, municipalities or their associative organisations carrying out the city planning comply or adapt the territorial or city planning instruments within twenty four months of Regional Landscape Plan approval. Adaptation should preferably be done in a coordinated way between the different levels of the local bodies; should this not be possible then each body will autonomously adapt its instruments to meet the prescriptions of the Regional Landscape Plan and make the information available to the higher or lower ranking bodies. Adaptation takes place by ensuring that the competent ministerial organisations participate in the related procedure.

Landscape authorisation is compulsory for all works that alter the status of the places and the external aspects of the buildings. It is an autonomous provision and a prerequisite of the building permit and the other city planning-building documents.

As far as the planned intervention authorisation procedures are concerned, the landscape values identified by the Land-use plan and integrated into the prescriptions of the Land-use plan provide that the competent delegated body, in the case of the Nominated Property being the Municipality of Ivrea, checks the need for landscape authorisation and the completeness of the documentation; evaluates the compatibility of the landscape to the intervention; obtains the opinion of the Landscape Commission; sends the documentation submitted by the applicant to the Superintendency together with the opinion of the Landscape Commission and a technical report with a provision proposal.

The Superintendency will give its binding opinion which may be 100% in favour, in favour with certain prescriptions or negative. If the Superintendency does not give its binding opinion within the prescribed time, the Municipality will issue the landscape provision.

The landscape components of the Nominated Property will be adapted to the indications and directives of Land-use plan.

The partial structural variation of the Ivrea Land-use plan is a cardinal element in adapting the protection system of the Nominated Property to the outstanding universal value and for preserving the authenticity and integrity of the heritage assets for acknowledging the "architectural" asset protection provisions and for adaptation to the indications and directives of the Land-use plan regarding the landscape components of the site. The Municipality of Banchette must also acknowledge the particular designation process provision that concerns the local asset.

The adaptation of the municipal city planning instruments concerns the specific actions of the Management Plan and must be completed very shortly.

Since a suitable level of protection and conservation, especially in the case of a modern industrial asset, can only be guaranteed through an in-depth knowledge of the processes which determined the implementation and transformation then a systematic action of greater knowledge of the information on the assets is also essential. Information available on certain assets present differing criticality levels: missing documentation, missing archive inventory or lack of protection provisions provided by the Code.

The majority of the archives related to the Nominated Property topics have been identified and are protected by special provisions adopted by the competent commission.

One exception concerns the three archives where the conservation status has not fully been appropriate to the importance of the documents and wasn't the subject of a protection provision.

For this reason the Management Plan provides a specific action concerning three designation process provisions of particular historic importance for the unprotected archives.

Once the designation process of particular historic importance has been started, the archives and the individual documents are, to all effects, cultural assets subject to the protection regulation

provided by the code. The private owner of the archive is bound to guarantee the conservation of the archive and to provide an inventory under the provisions of Article 30 of the code. A copy of the inventories and relative updates must be sent to the Archive Superintendency. Moving or transferring the archives declared to be of particular historic importance to other juridical persons as well as carrying out any interventions on them are subject to the authorisation of the Archive Superintendency under the provisions of Article 21 of the Code. These interventions include the reordering, inventory taking, restoration and the photographic or digital reproduction of the archives.

The Management Plan also provides actions for systematically networking and enhancing the archives stored at cultural institutes and local companies and their connection to pertinent archives not located in Ivrea as necessary factors for obtaining documentation on the assets, fine-tuning the most efficient and suitable conservation methods and techniques and renewing and developing the interpretation of the site and improving the contents and presentation tools.

The aim of the Management Plan is to analyse and optimise the existing management system. This process therefore, also concerns the Nominated Property protection system: this underlines all the actions described in the Action Plans of the Management System (see in particular the "Conservation and documentation" Action Plan").

5.e.3. The main factors impacting the Nominated Property

To deal with the topic of conservation of the Nominated Property, the ownership structure of the assets must be considered. In terms of the gross usable surfaces, 97% of the assets are under private ownership. Only one asset is entirely public which is the Nursery school owned by the municipality. The Municipality of Ivrea has allocated the necessary resources for carrying out conservation restorations in its long-term 2016 budget forecast. Another public body, Associazione per gli Insediamenti Universitari e l'Alta Formazione nel Canavese [The Association for University Premises and Higher Education in the Canavese] owns a small part (approx. 4%) of the former ICO buildings which are another nominated asset.

79% of the private ownerships are distributed between 4 real estate owners, 3 of which are Real Estate Funds. These owners account for 88% of the large owners and are managed by a savings management company. Around 44% of the assets are abandoned or under-utilized.

Since the necessary resources for the conservation of the assets are mainly guaranteed by private owners and a significant portion by large owners and by the management companies, it is easy to see how the rate of abandonment and/or under-utilisation of the heritage represents a risk to its conservation and the handing down to future generations.

The inscription of the Nominated Property on the World Heritage list could contribute in attracting new companies and activities in harmony with the themes of the nomination and with the industrial values that focus on creative, technological, process, product and cultural innovation and which consider the values of the site as essential elements for enhancing the development of economic, social and environmental sustainability. With suitable communication and presentation strategies for the site of the 20th century, industrial city in partnership with the owners, the assets could host private service activities to accelerate, hatch out and develop innovative start-ups by changing from a factory of innovative products to a factory of innovative companies in the 21st century.

In this scenario the reuse of the heritage involves interventions for new functions, regulation amendments and the replacement of building elements which could constitute a critical element when compared to the protection and conservation objectives and to the integrity and authenticity of the assets.

To these factors, attention must be paid to any variations and amendments in the Land-use plan but, above all, to the Management Plan strategy which must guarantee suitable protection and conservation levels, supporting transformation interventions, increasing learning and enjoyment of the assets, the most efficient intervention modes, training courses in suitable skills constantly comparing them with sites with the same problems and with study and research institutes facing similar problems, appropriate forms of presenting the site focused on involving the local community and for attracting new activities for the innovative reuse of the asset and for promoting the cultural fruition of the site by public and occasional visitors.

5.e.4. The knowledge, interpretation and presentation system of the Nominated Property

Since the first learning initiatives in the 200-2004 period, the assets in the Nominated Property have been the subject of numerous documentation, interpretation and presentation initiatives. These are evidenced in numerous publications and cultural initiatives concerning the themes of the 20th century, industrial city sponsored and sustained by all the promoters of the Nomination. For example, one can think of the Olivetti Company centenary celebrations and the design, creation and management of the «Open-air Museum of Modern Architecture» (MaAM).

Also in this case the Management Plan proposes to restart, redesign and adapt these initiatives and propose other interpretational and presentation initiatives suitable for the topics of the nominated site.

5.e.5. The guiding principles of the Management Plan

As highlighted in the Nominated Property since 2000, a management system has been established to set in motion the first learning activities developed by the nomination promoters.

In fact, the heritage assets in the site are known and protected and there are interpretations and presentations of the site and/or several of its well defined components, many of which are supported by a wide ranging scientific and methodological system.

The Management Plan analyses, completes and optimises the existing Management System in order that the Nominated Property is managed in such way that: it contributes to achieving the strategic objectives adopted by the World Heritage Committee in 2002 (“Budapest Declaration”) and the amendments in 2007 — the so-called 5 Cs —; meets the principles of the ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites (2008) – called the “Ename Charter” —; ensures the sustainability of the Property management in accordance with the four dimensions indicated by UNESCO — Environment, inclusive social Development, inclusive economic Development, Peace and security – according to the indications of the UN in the drawing up of the post 2015 UN agenda for development (2012), of the “Hangzhou Declaration” (2013) and of the «World Heritage and Sustainable Development» document adopted in 2015.

From the point of view of the expected results, the Management Plan must allow to coordinate documentation, protection and conservation activities of the cultural interest assets (real estate) and historical interest assets (archives, collections, etc.) of the site.

The Management Plan must guarantee in-depth knowledge of the heritage assets in the Nominated Property, research and training in the necessary skills to improve the interpretation of the Nominated Property for promoting greater understanding and appreciation and for presenting its values to a wider public.

The Management Plan must be able to guarantee tangible benefits to the inhabitants and the small and medium-sized owners of the heritage assets by means of following any changes to the real estate assets in the site. Furthermore, by coordinating the actions of the stakeholders and partners, it must be able to present the values of the Nominated Property in a way which is suitable for attracting new economic and professional activities and for creating a reception system which is coherent with the values of the Nominated Property and compatible with the protection system of the outstanding universal value of the site. The renewal, restoration and reuse of the assets will allow to further involve the local community and a wider public in promoting and appreciating the site in order to exploit the potential of the inscription on the World Heritage List to present and future generations also by means of involving schools in Ivrea and in its neighbouring area.

The organisational structure for implementing the Management Plan must ensure that all the efforts and resources available to the nomination promoters, as for the other private and public partners, are coordinated in the most appropriate way and that they effectively contribute in achieving the shared vision of the Management Plan. Finally, it must guarantee periodic monitoring and reporting on the achievement of the expected results detailed in the Plan, on the conservation status of the candidate site, on the transformations to the site where there are no assets and on the initiatives concerning the themes which are sensitive to the site values.

5.e.6 – The design concept of the Management Plan

The Management Plan must be a real guide for the Management Structure staff and leading partners involved in the Action organisation and management.

For this reason, it was very important to involve the promoters of the Nomination and the main stakeholders in the definition of a shared design concept, in the determination of the objectives, in devising the design layout and the management structure.

As far as the design concept definition is concerned, two aspects of the role of the Site and the function of the Nomination came to light immediately.

The inscription of the Nominated Property in the World Heritage list could be the opportunity to determine a new economic vocation of the site and its role in the construction of the urban society: the "urban factory" of the 20th century reflected in the cultural heritage of the Industrial City of the 20th century. It is an opportunity to redefine the position of Ivrea in the network of innovative urban contexts internationally.

This path is summarised with the payoff: "From an innovative urban factory that produced innovative products to an urban factory of innovative businesses"

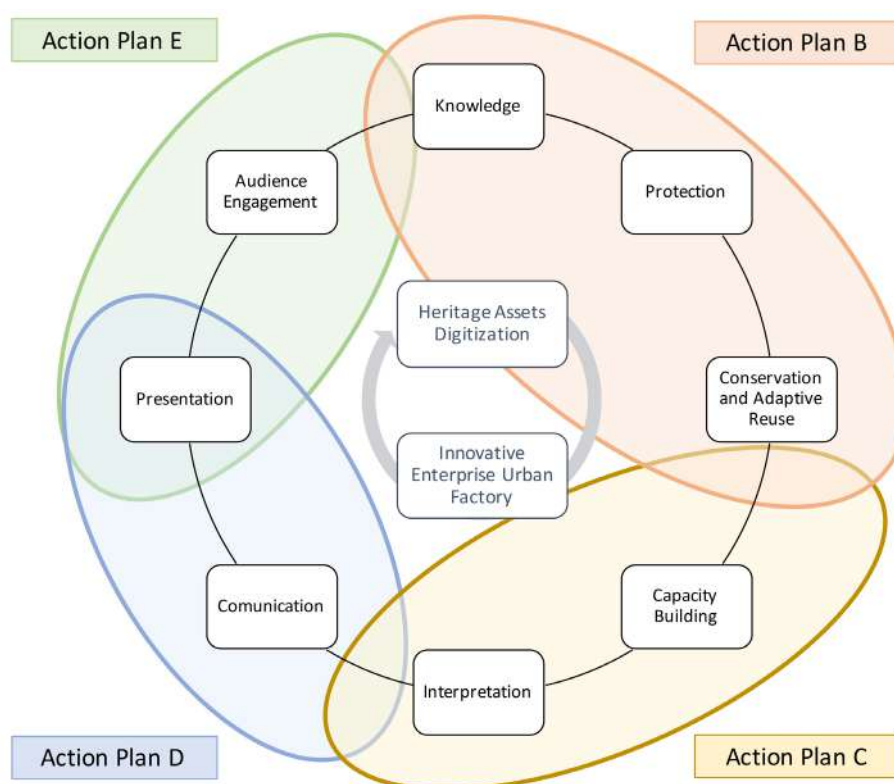
The inscription of the Nominated Property on the World Heritage could be the opportunity to experience new ways of enhancing the cultural heritage, to build a new sustainable development model in accordance with the four dimensions indicated by the UNESCO World Heritage Committee.

The main instrument for exploring this opportunity is the idea of accompanying the real Site with a virtual or digital Site in order to facilitate a space for experimentation, for a social workshop on the digitalization of the cultural heritage. In this workshop it will be possible to explore new strategies for interpreting the cultural heritage, new and more efficient forms of presentation aimed at a wider potential audience and to foster a wider, more deeply-rooted identification of the local community with the cultural heritage, as well as more effective and creative (also digital) forms of audience involvement.

This path is summarised with the payoff: «Creation of a social workshop on the digitalisation of the cultural heritage of the Site»

The overall design structure is summarised in the following chart

Figure 5 – The Vision of the Management Plan



The identified design concept and the identified specific aims are useful for pinpointing the fields of intervention to which the Action Plans and therefore the design structure of the Management Plan refer.

5.e.7. The design structure of the Management Plan

The Management Plan is developed by identifying and programming the Action Plans over the short, medium or long term and must protect, conserve and present the Nominated Property as well as allow for its access and enjoyment.

The action plans will identify what is to be done, who will carry out the actions, how much time they will need and the necessary resources in accordance with the defined monitoring and implementation phases.

The Action Plans may have an annual definition of a more analytical and precise nature and will be binding for all the involved partners. The Action Plans in the Management Plan are:

- A. Coordination
- B. Conservation and Documentation
- C. Capacity building
- D. Communication and Education
- E. Presentation

The relationship between Plans of action and the design concept of the Plan is described by the following layout.

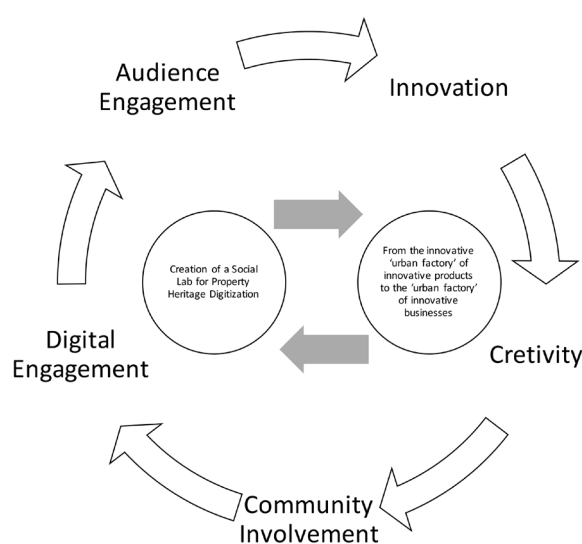


Figure 6 – Vision and Structure of the Management Plan

The Action Plan activities are in turn organised in accordance with measures focused on achieving specific objectives

A. Coordination

- A-1 Coordination activities for preparation of Nomination Dossier
- A-2 Short-Term Implementation of the Management Plan

B. Protection, Conservation and Documentation nel testo ita solo Conoscenza e tutela

- B-1 Protection
- B-2 Conservation
- B-3 Documentation

C. Capacity building

- C-1 Capacity building for presentation
- C-2 Professional capacity building, building and facilities management SMWs innovation for conservation
- C-3 University degree, research doctorate (Ph.D.), postgraduate programmes and Research projects

D. Communication and Education

- D-1 Integrated institutional communication plan
- D-2 Priority communication actions
- D-3 Communication and education actions

E. Presentation Action Plan

- E-1 Audience Development Action Plan
- E-2 World World Heritage Information Centre
- E-3 Cultural itineraries «Open-air Museum of Modern Architecture» (MaAM) Ivrea
- E-4 Focused presentation projects
- E-5 Integrated interpretation Centre of the Industrial City of the 20th Century

The organisation of the actions into the project chart is given in the following tables which are also broken down according to the pre-established timescale.

A – Coordination Action Plan

Action Cluster	Actions	05/2012 – 12/2015	01/2016 – 07/2017	08/2017 – 12/2020	01/2021 – ...
A-1 COORDINATION ACTIVITIES FOR THE PREPARATION OF THE NOMINATION DOSSIER	A-1.1 - Technical Advisory Board establishment and meetings	X			
	A-1.2 - Steering Group establishment and meetings	X			
	A-1.3 - Coordination of nomination	X			
	A-1.4 - Preparation of Nomination Dossier	X			
	A-1.5 - Preparation of Management Plan	X			
	A-1.6 - Targeted meetings to analyse and resolve specific aspects of the Nomination Dossier	X			
	A-1.7 - Meetings geared towards involving residents of the Property, stakeholders and key players	X			
A-2 SHORT-TERM IMPLEMENTATION OF PROPERTY MANAGEMENT PLAN	A-2.1 - Management Structure establishment and start-up		X		
	A-2.2 - Property Management Structure - office set-up		X		
	A-2.3 - Management Structure plenary sessions (at intervals specified by procedures)		X		
	A-2.4 - Coordination of Actions		X		
	A-2.5 - Drawing up of annual report and Management Plan monitoring		X		
	A-2.6 - Analysis and evaluation of alternatives geared towards the establishment of a permanent Management Structure		X		
	A-2.7 - Plenary sessions to evaluate and update the Management Plan (2 meetings, including 1 to define the permanent Management Structure)		X		

B – Protection, Conservation and Documentation Action Plan

Action Cluster	Actions	05/2012 – 12/2015	01/2016 – 07/2017	08/2017 – 12/2020	01/2021 – ...:
B-1 PROTECTION	B-1.1 - Start of the designation process of the locally listed buildings included in the Nominated Property.	X			
	B-1.2 – Full assessment, reporting, consultation process and decision regarding the designation of the locally listed buildings included in the Nominated Property.		X		
	B-1.3 - Ivrea Land Use Plan review and regulatory compliance of town planning tools with Regional Landscape Plan.		X		
	B-1.4 - Identification, designation, conservation and presentation of the Nominated Property's unprotected and/or uncatalogued archives		X		
B-2 CONSERVATION	B-2.1 - Feasibility Study on the preservation and restoration of the Adriano Olivetti nursery school	X			
	B-2.2 - Preservation and Restoration of the Adriano Olivetti nursery school		X		
	B-2.3 – Maintenance, repairs and renovations to privately owned listed buildings	X	X		
	B-2.4 – Public and Green Areas Maintenance Programme	X	X	X	X
	B-2.5 – Listed Building Conservation and Adaptive Reuse Monitoring Programme		X	X	X
	B-2.6 - Toolbox for reception, settlement, reuse and conservation of the listed buildings		X	X	X
	B-2.7 - Support programme for the maintenance and renovation of the listed residential buildings by tenants and small owners		X	X	X
B-3 DOCUMENTATION	B-3.1 – Research and Documentation Programme to enhance the knowledge and understanding of the listed buildings		X		
	B-3.2 – Research and Documentation Programme to enhance the knowledge and understanding of movable heritage assets in the Nominated Property		X	X	X
	B-3.3 - Development and implementation of a Cultural Promotion Programme for the Nominated Property			X	X

C – Capacity Building Action Plan

Action Cluster	Actions	03/2008 – 12/2015	01/2016 – 07/2017	08/2017 – 12/2020	01/2021 – ...:
C-1 Capacity building for presentation	C-1.1 - Training courses for Site interpreters skill development			X	X
	C-1.2 – Training courses for local Archives Personnel and local Cultural Operators		X		
C-2 - Professional capacity building, building and facilities management SMEs innovation for Conservation	C-2.1 - Training courses for technical and administrative capacity building for Property Conservation		X	X	X
C-3 University degree, research doctorate (Ph.D.), postgraduate programmes and Research projects	C-3.1 - Workshop courses in Bachelor of Sciences or Master of Sciences Programmes with themes on modern heritage conservation and management in the Nominated Property and the Industrial City of the 20th Century	X			
	C-3.2 - Degree courses, research doctorate (Ph.D.) programmes and research theses, Research projects on modern heritage conservation and management	X	X	X	X
	C-3.3 - Degree courses, research doctorate (Ph.D.) programmes and research theses, Research projects on the Industrial City of the 20th Century and modern heritage management			X	X
	C-3.4 - Seminar cycle organised by the National Committee for Olivetti's First Italian Factory Centenary Celebrations	X			
	C-3.5 – Specialist International Conferences	X	X	X	X
	C-3.6 - Factory Futures: research-by-design programme exploring innovative architectural responses for the European productive landscape of the future – Visiting School Ivrea	X			
	C-3.7 - Training courses and development of multidisciplinary projects at the Alta Scuola Politecnica.	X			
	C-3.8 - Training courses and workshops at the International Summer School Of Ivrea.	X			
	C-3.9 - Regular high-level and post-graduate short training courses on selected themes of restoration, reuse and management of industrial and modern architectural heritage		X	X	X
	C-3.10 - High-level and Post-graduate training courses on the restoration, reuse and management of industrial and modern architectural heritage		X	X	

D – Communication and Education Action Plan

Action Cluster	Actions	05/2012 – 12/2015	01/2016 – 07/2017	08/2017 – 12/2020	01/2021 – ...:
D-1 INTEGRATED INSTITUTIONAL COMMUNICATION PLAN	D-1.1 - Creation of a graphic identity for the Nomination and the development of base applications	X			
	D-1.2 - Design, online placement, optimisation and updates to Nomination website	X			
	D-1.3 - Creation of a promotional video dedicated to the Nomination	X			
	D-1.4 - Creation and management of a social media profile for the Nomination	X			
	D-1.5 - Alignment of the integrated communication plan.		X		
	D-1.6 - Review and development of the integrated communication plan			X	X
D-2 PRIORITY COMMUNICATION ACTIONS	D-2.1 - Creation of a travelling exhibition dedicated to the Nomination	X			
	D-2.2 - Organisation and management of events dedicated to the promotion of the Nomination	X			
	D-2.3 - Research, Promotion, Communication and Dissemination programme for the UNESCO World Heritage Nomination of "Ivrea, Industrial City of the 20th Century"	X			
	D-2.4 - Public relations campaigns to promote the Nomination	X	X		
	D-2.5 - Analysis of the local community: Drafting, delivery, analysis of questionnaire directed to the local community	X	X	X	X
	D-2.6 - Communication campaign targeting strategic audiences for Property presentation and enjoyment Sub-action (A) - Promotion of listed buildings for the establishment of accelerator programmes and "startup studios" for innovative startups and new economy initiatives Sub-action (B) - Communication campaign targeting cultural institutes and creative industries Sub-action (C) - Communication campaign targeting stakeholders to encourage the design and development of PPPs (Public-Private Partnerships) for the management and value enhancement, alongside cultural philanthropy including Fundraising activities. Sub-action (D) - Events to promote an innovative economy - technology, management, business services, tourism-related services - linked to the intangible contents of the Nomination of "Ivrea, Industrial City of the 20th Century" and tied in with its entrepreneurial and economic facets Sub-action (E) - Activities to promote the participation of the nominated Property in cultural networks and events promoting public awareness and appreciation of cultural heritage assets, and more generally creative and cultural industries. Sub-action (F) - Shared initiatives in connection with other properties inscribed in the Italian UNESCO heritage list to promote UNESCO values and those of the Properties, designed to integrate ancient and modern heritage.		X	X	
	D-2.7 - "UNESCO Days – Ivrea and District of Ivrea".		X	X	X
D-3 Communication and education actions	D-3.1 - "School UNESCO Days in Ivrea and in the District of Ivrea".		X	X	X
	D-3.2 - Participation by schools of Ivrea in World Heritage Education Programme initiatives			X	X

E – Presentation Action Plan

Line of action	Actions	05/2012 – 12/2015	01/2016 – 07/2017	08/2017 – 12/2020	01/2021 – ...:
E-1 Audience Development Action Plan	E-1.1 – Drawing-up an Audience Development Action Plan		X	X	
E-2 World Heritage Information Centre	E-2.1 – Establishment of a visitor information centre		X		
	E-2.2 – Setting-up of temporary exhibition spaces			X	
	E-2.3 – Permanent exhibition "Ivrea, Industrial City of the 20th Century" set-up			X	
E-3 Cultural itineraries "Open-Air Modern Architecture Museum" (MaAM), Ivrea.	E-3.1 – Development of a project for renovation and management of the Open-Air Modern Architecture Museum in Ivrea, including the review and alignment of the exhibition programme.		X		
	E-3.2 – Maintenance works at the stopovers, lookouts and information points along the cultural itineraries		X		
	E-3.3 – Re-design, re-writing and re-printing of informative materials.		X		
	E-3.4 – Re-design and development of the institutional website.		X		
	E-3.5 – Design and development of a Virtual Reality App			X	
E-4 Focused presentation projects	E-4.1 – Visits along the cultural itineraries of the Industrial City of the 20th Century	X	X	X	X
	E-4.2 – Events and cultural networks in the Industrial City of the 20th Century Sub-Action (A) – Events within cultural networks that aim to create public awareness and improve public appreciation and understanding of cultural heritage assets, and to engage creative and cultural industries and operators. Sub-Action (B) – Conferences on the Industrial City of the 20th Century Sub-Action (C) – Temporary and/or permanent exhibitions		X	X	X
	E-4.3 – Modernisation of tourism-related services to enhance public enjoyment and appreciation of the Industrial City of the 20th Century		X	X	
	E-4.4 – Reusing the Industrial City of the 20th Century		X	X	
E-5 Integrated interpretation Centre of the Industrial City of the 20th Century	E-5.1 – Feasibility study on the development of an Integrated Interpretation Centre that integrates cultural heritage assets within or outside the Property, linked to the theme of Ivrea, Industrial City of the 20th Century		X		
	E-5.2 – Virtual (or online) Property Museum		X	X	

5.e.8. The Management Structure for carrying out the Management Plan

The promoters of the Nominated Property have agreed to adopt a coordination and management structure along the same lines as the organisation for preparing the nomination.

To do this they will sign a Memorandum of Understanding which takes into account what is contained in the Management Plan in terms of its contents and commitments during the period up to inscription on the World Heritage List and the organisational methods proposed.

The bodies and participants in the Management Structure are described in the following tables:

Body	Steering Committee Members	Working with the Steering Committee in case of need
<ul style="list-style-type: none"> Steering Committee (the former Steering Committee enlarged and chaired by the Mayor or his delegate.) Technical topic round tables (permanent for backing up the management of the integrated or specific problem oriented projects, possibly indicated by the Steering Committee) 	<ul style="list-style-type: none"> City of Ivrea (reference point for the WH centre) Ministry of Cultural Heritage and Activities and Tourism (General Secretariat – Service 1 – UNESCO Office) Piedmont Region Metropolitan City Adriano Olivetti Foundation Guelpha Foundation 	<ul style="list-style-type: none"> Superintendency of Fine Arts and Landscape for Ivrea and Metropolitan City of Turin Regional Secretariat of Ministry of Cultural Heritage and Activities and Tourism for Piedmont Directorate General for Architecture and Contemporary Art and Associated Organisations – AAP (Business Association) Private partners owners/managers of the assets Cultural institutes of national relevance

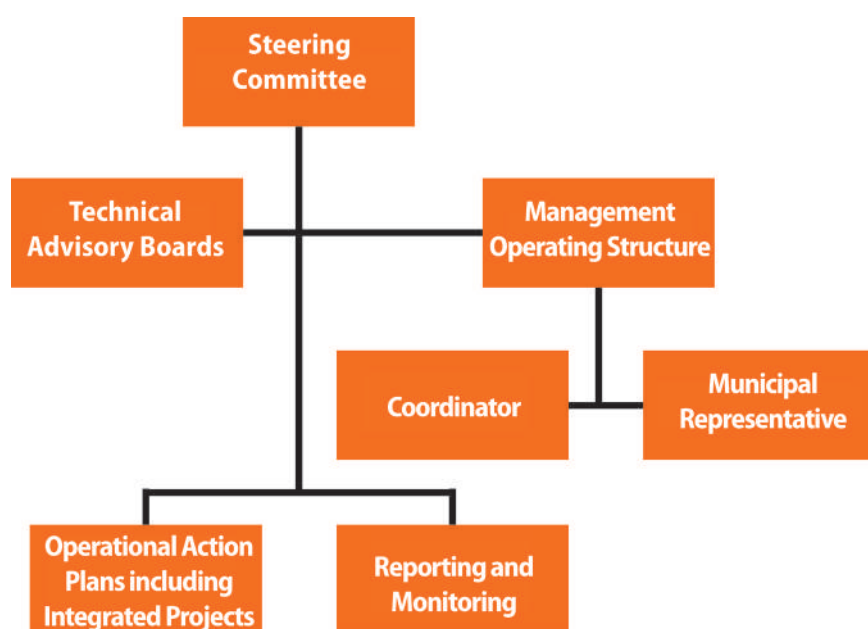
The operating management structure is made up of a Coordinator nominated by the Steering Committee on the suggestions of the Mayor of Ivrea and the Representative for the municipal related actions proposed by the Mayor to be the Municipal Administration Secretary General.

The functioning of the management structure can be summarised as follows:

- *The Steering Committee:*
 - Nominates the Coordinator and deliberates on the strategies for managing the Nominated Property
 - Calls for periodic meetings for implementing the annual and/or periodic operating action plans with budget constraints for each promoter and indications of possible technical topic round tables to be set up and their composition and functioning rules
 - Holds extraordinary meetings for discussing the results of the technical topic round table activities
 - Has periodic meetings to assess and remodel the Management Plan
- *The Coordinator:*
 - Is the operational contact for UNESCO and for the site and Management Structure relations with external organisations and people
 - Is the organization and coordination manager for carrying out the Action Plans and any technical topic round table activities
 - Is responsible for the actions that are coordinated by the Management Structure (or the coordination of which is shared with another partner)
 - Monitors the activities of the coordinators and partners for implementing the actions in the Management Plan
 - Convoques and prepares periodic and extraordinary Management Structure meetings
 - Prepares and presents the periodic summary of the implementation of the Management Plan
 - Prepares and presents the annual and/or periodic operating proposals in the Action Plan

- *Representative for the municipal related actions:*
 - The General Secretary of the Municipality of Ivrea is the operating representative and coordinates all the actions expected by the municipality in the municipal sectors and is the spokesperson for the Actions in the Management Plan

To sum up, the functional relationships between the various bodies and operating activities can be seen in the following chart:



The above-described Governance and organisation Management Structure will be implemented in the first half of 2016.

In the short-term, modifications may be agreed depending on: agreements between promoter partners, active involvement of the large owners and managers, etc.

5.f. Sources and levels of finance

5.f.1. Conservation costs

Privately owned assets

The conservation costs of the privately owned assets in the nominated property are borne by the proprietors.

Confirmation of this is based on the financial undertakings obtained which are currently being updated, hence, we can report that the large real estate owners have in total invested around € 930,000 for unplanned maintenance, statutory and plant engineering compliance and reclamation and approx. € 20,000,000.00 for additive reuse.

In the short term (01/2016–07/2017) the large private owners have committed to invest in the unplanned maintenance interventions.

Publicly owned assets

Ivrea has set in motion a conservation, restoration and renovation intervention for the Borgo Olivetti Nursery School which accounts for 35% of the publicly owned assets. The last budget estimate approved the allocation of € 1.700.000.00 for this purpose.

5.f.2. Preparation of the promotional presentation documents of the Nomination

Overall, since the inscription of the nominated property during the 05/2012 to 12/2016 period on the Italian tentative list and after conservation costs have been deducted, the costs borne for property interpretation and presentation costs are € 950,000.

As far as certain activities are concerned the costs borne for preparing the application to be enlisted on the Italian tentative list since 03/2008 have been taken into consideration.

In total the main costs regard (for rounding off, more detailed information is contained in the Management Plan):

Nomination Dossier Preparation and Related Research and Studies	€ 118,000.00
Management Plan Preparation	62,000.00
Enhancement of the heritage assets (archives)	€ 245,000.00
In-depth top level training focused on the Nomination topics	€ 170,000.00
Promoting the Nomination	€ 150,000.00
Preparation, Coordination and Nomination Promotion	€ 145,000.00

5.f.3. Management system costs of the property in the 2008–2015 period

In total from 2008 to 2015 costs of over € 1,800,000 have been borne for the management of the property. First and foremost this was made possible by the Guelpa Foundation in Ivrea which contributed over 22% of the total amount and over 44% of the interpretation and presentation costs and by the Adriano Olivetti Foundation using contributions it raised from other parties.

5.f.4. Management Plan set up costs

In the short term, from 01/2016 to 07/2017, the necessary resources for setting up the Management Plan of the property amount to approx. € 3,720,000.

Approx. € 1,850,000 of these funds relate to investments in the estimated costs of the property conservation interventions allocated in the proprietors' budgets.

The remaining costs concerning documentation, interpretation and presentation of the property as well as the Capacity Building actions can be estimated at around € 860,000, still mainly to be raised.

A portion of these costs shall be borne by the management organisation and funded by its participants.

The Piedmont Region shall commit € 100,000 to partially sustain the costs of developing the Management Plan actions related to promotion, presentation and dissemination of the contents and cultural topics of the Nomination and property.

The investment and development costs to be raised, as foreseen in the Management Plan, can be estimated at € 399,000. Investment costs concern the re-functioning and fitting out of the Information Point, the reclamation and refitting of the stopovers, panoramic points and information points of the cultural itineraries for the property presentation and the operating design of the virtual digital museum of the property. To obtain the funding for these resources, participation in tenders has been planned (one already underway), recourse to financing partners (Foundations providing grants, Banking Foundations, Public Institutions, etc.), collaboration agreements (sponsors) and other forms of public-private partnerships.

Previous financing sources could be exploited to provide a part of the resources to be found.

5.g. Sources of expertise and training in conservation and management techniques

Italy is a country with a notable number of professionals expert in the conservation and technical management of the architectural and landscape heritage such as architects, town planners, art and architecture historians, archivists, managers of cultural heritage assets and other specialised technicians. The structures on the training of this expertise can be divided into four levels, relating to different geographical areas:

- Internationally
- Nationally
- Local level
- Municipal level

Internationally

The existence of the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM) in Italy is particularly important. This international organisation has 134 member states and, based in Rome, is one of the UNESCO advisory bodies. The main mandate of ICCROM is centred especially on training in the conservation and management of the cultural heritage. ICCROM makes a particular contribution to training in conservation and research into new approaches and methods for the conservation of the heritage.

DOCOMOMO International, a non-profit organisation which aims at the documentation, conservation and promotion of buildings and modern urban complexes, is also active internationally. Its main work is intended not only for the learning and documentation of modern architectural heritage but also the promotion of its protection. DOCOMOMO Italia, an Italian association set up in 1990 as the national committee of DOCOMOMO International, is based in Rome.

Lastly, there is also the European Heritage Legal Forum (EHLF), an association which has various representatives of the national authorities for the protection of the heritage with the aim of indicating the directives which are potential obstacles or dangers for conservation operations among the directives issued by the European Union in the sectors of responsibility (environment, working conditions, energy efficiency, etc.), then adopted by the national legislations

Nationally

The Ministry of Cultural Heritage, Activities and Tourism (MiBACT) is the ministry of the Italian government responsible for the protection, use and conservation of the national artistic, cultural and landscape heritage and also the policies relating to tourism. It performs the functions of national co-ordination for the implementation of the Convention on the Protection of the UNESCO World Heritage.

The UNESCO office of MiBACT, which reports to the Secretariat General, co-ordinates the work of all Italian UNESCO sites and provides technical scientific support in the preparation of the nomination Dossiers and Management Plans. It carries out monitoring of the UNESCO sites and information on transversally relevant topics. It assists the sites in the dialogue with the UNESCO structures for both new nominations and the conservation statuses of sites already listed as World Heritage.

Considering the specific nature of the nominated heritage assets, the work of the 'Contemporary Art and Architecture and Suburbs' Directorate General is particularly important as it is closely linked to the promotion of contemporary architectural culture and town planning. Its work includes:

- the development of programmes concerning studies, research and scientific initiatives on the stocktake and cataloguing of contemporary architecture works;
- the definition of tools and procedures for the quality of the architectural, town planning and landscape project and the relative fulfilment process;
- the promotion of contemporary architecture both nationally and internationally with special attention to the project development abilities of the younger generations;
- the implementation of assistance and support programmes for public administrations in planning public works.

The work of the 'Contemporary Art and Architecture and Suburbs' Directorate General is flanked by that of the Fine Arts and Landscape Directorate General, which performs the functions and tasks relating to the protection of architectural and landscape heritage in addition to that of historic, artistic and ethno-anthropologic heritage assets.

Its work includes:

- the provisions and recognition of existing architectural heritage;
- the recognition and indexing of architectural works of relevant interest;
- the study, scientific research, analysis and valuation, in preparation for the protection of and operations on architectural and landscape heritage.

The professional skills in the peripheral offices of MiBACT must be added to the work of these structures. In relation to the nomination, the following are highlighted - the work of the Regional Secretariats and Architectural and Landscape Heritage Commission, which perform a role of protection and high level of surveillance of local cultural and landscape heritage assets. In particular, the Piedmont Regional Secretariat set up a UNESCO section on the UNESCO sites in Piedmont while the Fine Arts and Landscape Commission for the Municipality and Province of Turin carries out a direct dialogue with the owners of the heritage assets subject to protection with its constant presence in the area.

Educational Establishments

The national university system, with other public and private establishments, promotes more than 150 three-year and specialist degree courses, intended to train experts in the conservation of cultural and landscape heritage assets, their management, the architecture and town and local planning. The many first- and second-level masters and the various post-graduate courses on both the conservation of the cultural heritage and urban planning, for the further specialisation of professionals already operating in the fields indicated, can be added to these. Of the various university establishments working in the sphere closest to the candidate area, there is the work of the Politecnico di Milano and Politecnico di Torino, a leading university in research and university training linked to architecture, restoration, conservation and management of architectural, urban and landscape heritage, which have been already been active in the Ivrea area for some time.

With reference to specific training linked to the World Heritage, there are many university departments concerned with showing and spreading the values of UNESCO in Italy, including, in relation to the conservation and technical management of the nominated heritage assets, the department of 'Architectural Preservation and Planning in Heritage Cities' based in Mantua and promoted by the Politecnico di Milano with the aim of connecting different disciplines and technologies so that complex problems of the architectural and environmental protection of contemporary cities can be managed efficiently.

Further, in 2014, the request to set up a department in 'New paradigms and instruments for the management of Bio-Cultural Landscape' at the Istituto Superiore sui Sistemi Territoriali per l'Innovazione (S.i.T.I. - Higher Institute on Area Systems for Innovation), Turin, in co-operation with the post-graduate course in 'Architectural and Landscape Heritage' of the Politecnico di Torino, was assessed positively by the Higher Education section of UNESCO. The purpose of this department is to develop reflection on the complexity of 'landscape', proposing the definition of innovative methods and tools in support of the management policies of cultural landscapes.

In 2011, recognition of a Category 2 Centre under the auspices of UNESCO, named International Training and Research Centre on the Economics of Culture and World Heritage (ITRECH), was requested in Turin to increase training and research on the subject of World Heritage and the economics of the culture linked to it.

Local level

Piedmont Region, the local public body with jurisdiction in Piedmont, has technical staff expert in the promotion and conservation of the cultural heritage, including architectural and landscape emergencies, in its structures.

Just as Piedmont Region operates regionally, the Metropolitan City of Turin, the local public body, acts locally in the province of Turin, including Ivrea, promoting the recognition, protection and promotion of the cultural and landscape heritage assets in the area.

The establishment of the Osservatorio del Paesaggio per l'Anfiteatro Morenico di Ivrea (Landscape Observatory for the morainal amphitheatre of Ivrea) in 2013, with the purpose of uniting the population, local and supralocal bodies, and co-operating with other organisms acting in the area of the morainal amphitheatre of Ivrea, contributed to the training linked to the conservation and technical management of the asset through social research, study groups, courses, permanent seminars and cultural diffusion, organisation of shows and publishing.

Municipal level

The Technical Area of the Municipality of Ivrea, under the responsibility of a qualified architect and through the Public Works Service, has direct responsibility for the buildings within its jurisdiction, the nursery school and the University of Turin, and other public areas in the municipality. The Local Economic and Employment Development Area, is concerned with the ordinary and extraordinary maintenance of the municipal heritage, including roads, urban décor and green areas, through the service of Technical Management of the property heritage.

The City planning and Private Building Service of the Municipal Technical Office of Ivrea, co-ordinated by a qualified architect, carries out an administrative-type management through the Osservatorio MaAM Ivrea (Open-air Modern Architecture Museum) (see Chapter 5.i).

Overall, the Italian system offers excellent availability of skills, particularly with reference to the protection and conservation of the cultural heritage in general. From the analysis made, the availability of experts in communications and management, especially of UNESCO sites, appears less structured.

Given the particularity of the site in the World Heritage List, the nature of the modern architectural heritage featuring the site and the potential of its development, the Management Plan develops short- and medium term action to develop those skills necessary, especially for highlighting the values of the site and the World Convention, and the protection and conservation of the site. These points are intended to implement the professional, technical and administrative skills indicated as the field which has most need of special attention, also in view of the use potential of the heritage (see the Management Plan).

5.h Visitor facilities and infrastructure

The main services and infrastructure for visitors in Ivrea and the local area have been classified into the following categories:

- Visitor reception centre;
- Tourist facilities and statistics on visitors;
- Accessibility;
- Visit routes;
- Information.

Visitor reception centre

The Ivrea area became part of the Agenzia di accoglienza e promozione Turistica Locale (A.T.L. - Local Tourism Reception and Promotion Agency) 'Turismo Torino e Provincia' (Tourism in Turin and the Province) in 2007. This public company is responsible for reception in the province and is connected with the other regional structures. The creation of a single provincial A.T.L., based in Ivrea, in addition to those in Turin and Pinerolo, was an important opportunity for Ivrea for the creation and promotion of synergic tourist services in the provincial area, also contributing to its local and international communication.

Agenzie di Accoglienza e Promozione Turistica Locale (A.T.L. - Local Tourism Reception and Promotion Agency)

Set up with Regional Law 75 of 22 October 1996, the A.T.L.s are local organisational structures, co-ordinated nationally by the Ministry of Cultural Heritage, Activities and Tourism and, in particular, the Directorate General for Tourism Policies which carries out the organisation and planning of national tourist policies. The A.T.L.s promote the valorisation of tourist resources in the area, giving information and tourist assistance, co-ordinating the information and tourist reception offices (I.A.T.). In particular:

- they give assistance to tourists, including booking tourist facilities, entertainment for tourists and the protection of the tourist consumer;
- they promote initiatives for the valorisation of tourist resources and also the events intended to attract tourists and favour stays in the area.

The Ivrea Tourism Office receives visitors and information on tourist attractions in Ivrea and the area, distributing explanatory material which is both free and available on payment, and answering visitors' questions (personally, by telephone or e-mail). So material can be found in the office on the museums intended to promote the exceptional industrial heritage of the city, such as the Museo a Cielo Aperto dell'Architecture Moderna di Ivrea (MaAM - Open-air Modern Architecture Museum) and the Museo Tecnologic@mente (Tecnologic@mente Museum, see paragraph 5.i).

As can be seen in Figure 5.h.1, visitors to the Ivrea Tourism Office, although with annual variations, generally increased by about 60% in 2000-2014, passing from 4,014 to 9,640. The number of contacts (telephone and e-mail) received by the Tourist Office, however, grew to 2007 and then progressively fell. This is probably due to better advertising and notification of the services offered in the area on the web site of the provincial A.T.L.

The origin of the tourists has remained constant over the years - 90% are Italian and the rest are international visitors.

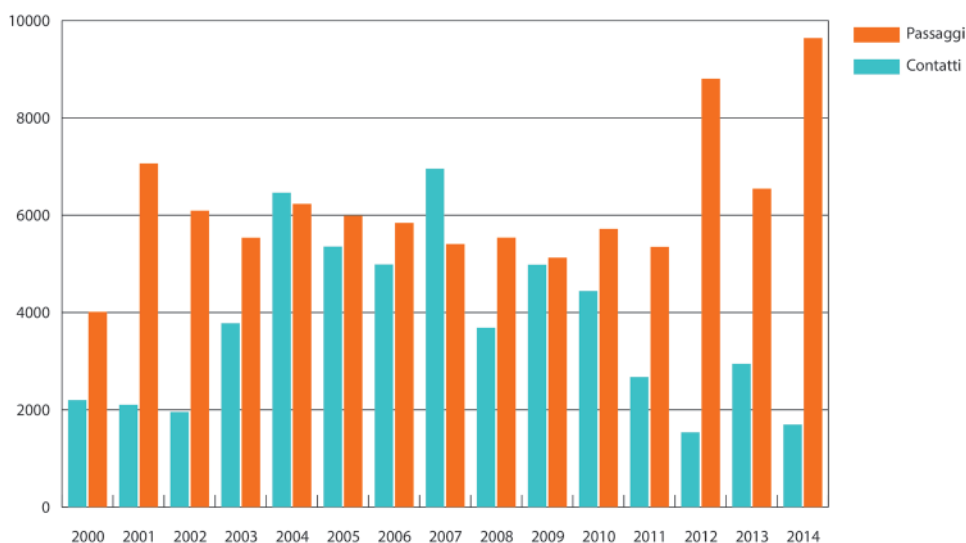


Figura 5.h.1: Contacts (telephone calls and e-mails) and face-to-face visits received by the

Tourist Office of the Municipality of Ivrea 2000-2014.

Source: Data recorded by the Tourist Office of the Municipality of Ivrea and processed by the work group.

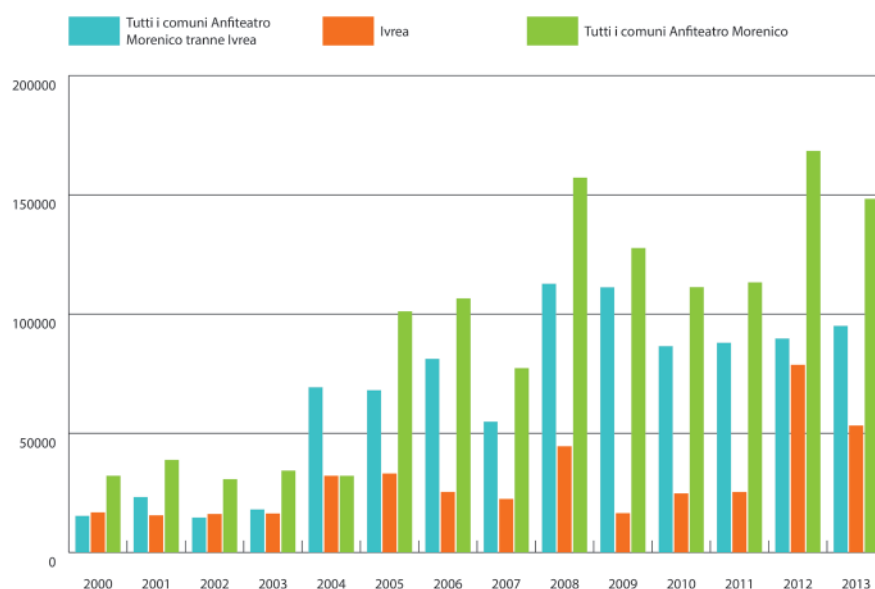
Tourist facilities and statistics on visitors

Before the Olivetti crisis, Ivrea had significant industrial tourism, i.e. it was visited by professionals from all over the world who had contacts with the factory and needed hospitality in the hotels in the city. Although business tourism has fallen significantly in recent years, it is still the main type, accompanied by 'soft' tourism - visitors interested in the historic-artistic and landscape-environmental resources that mark the Canavese area and, in particular, the morainal amphitheatre of Ivrea.

The only exception comes from the great flow of tourists for the Carnevale, famous for the battle of oranges, but only concentrated in a single period of the year. In recent years, other recurring sporting events, both amateur and nationally and internationally competitive, concentrated in May-October, are flanking this.

Figura 5.h.2: Number of arrivals at the Municipality of Ivrea and morainal amphitheatre 2000-2013.

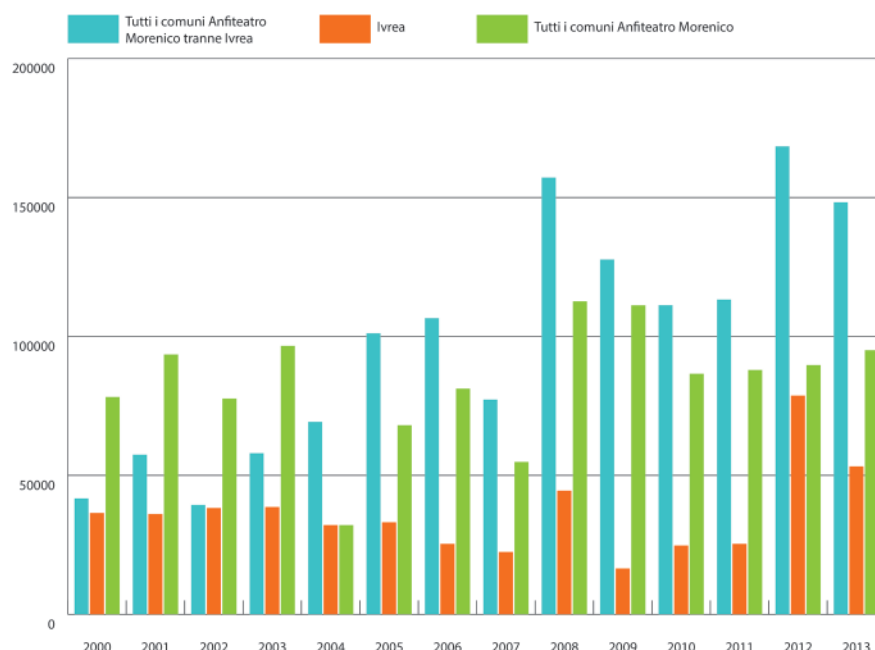
Source: Osservatorio Turistico del Piemonte (Piedmont Tourist Observatory). Data processed by the work group.



Figures 5.h.2 and 5.h.3 show how the number of visitors to the Municipality of Ivrea and area of the morainal amphitheatre of Ivrea has increased over the last 14 years, respectively by 22% referring to arrivals in Ivrea and 80% in relation to arrivals throughout the morainal amphitheatre of Ivrea. This is the confirmation of how the Ivrea area is successfully working on the tourist promotion of its cultural and natural resources.

Figura 5.h.3: Number of visitors at the Municipality of Ivrea and morainal amphitheatre 2000-2013.

Source: Osservatorio Turistico del Piemonte (Piedmont Tourist Observatory). Data processed by the work group.



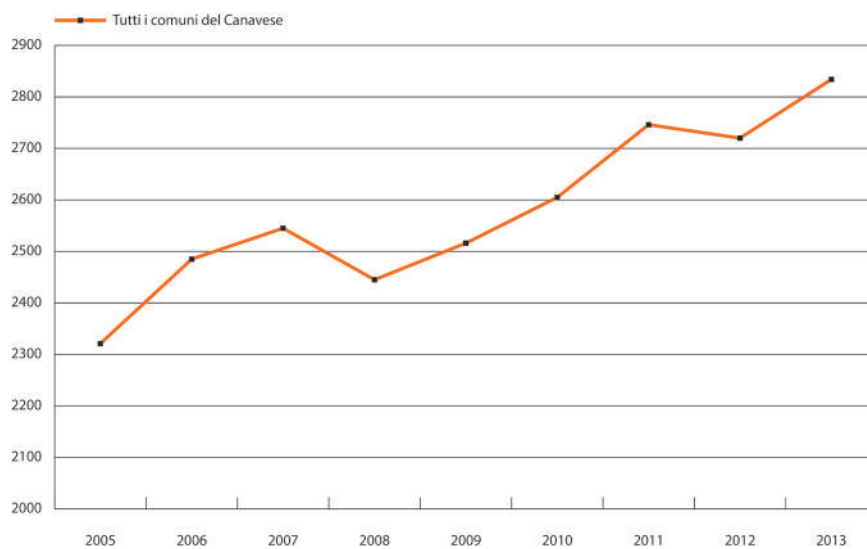


Figura 5.h.4: Number of beds available in the Canavese area 2005-2013.

Source: Data supplied by the Tourist Office of the Municipality of Ivrea and processed by the work group.

Although Ivrea has a variable number of visitors each year, reflecting the trend throughout all the municipalities in the morainial amphitheatre, the number is, however, limited and the city has shown that it is able to manage the flow of tourists very well, without it becoming a threat to the protection and management requirements of the nominated site.

Ivrea has 18 accommodation facilities which provide a total of 531 beds while the municipalities in the Canavese area offers a further accommodation capacity of 206 centres, 1,923 rooms and 4,107 beds, mainly of the extensive type. Figure 5.h.4 also shows how, from 2005 to 2013, there was a general increase in the number of beds in the accommodation facilities in the municipalities in the Canavese area, in parallel with an increase in the general tourist flow. A booking can be made by contacting the structure directly or through the A.T.L. The 'Turismo Torino e Provincia' (Turin and Province Tourism) web site includes a section on accommodation facilities and booking ('Dove dormire' Where to stay), also through the best-known on-line booking sites (booking.com, trivago.com, venere.com, etc.).

Given the natural and cultural features of the Canavese area and the features of the property, it can be said that its inclusion in the World Heritage List would lead to an increase in visitors. Furthermore 'Ivrea, industrial city of the 20th century' would enjoy the attention of tourists aware of the UNESCO brand, as shown by the recent studies concerning the economic and cultural effect of the inclusion of sites in the World Heritage List. Two further considerations specific for the site and its position must be added to this general trend - the first is that there are other UNESCO sites in Piedmont Region which have become important cultural centres which are not only regional attractions but also national and international ones; the second concerns the relevance and unique nature of the site and its being, inter alia, the first Italian 20th century industrial site in which industrial history and architecture co-operate in the creation of a unique landscape.

The Management Plan of the UNESCO site has targeted what have been indicated as important elements in the communication and use of the site and concerns the whole cycle of involvement of public and visitors. In particular, the creation of an information centre and targeted routes are among the short-term actions indicated for better attraction and management of the site.

With reference to the tourist accommodation capacity, the Management Plan works for co-operation between the various stakeholders to modernise the tourist and reception services connected to the integrated promotion of the site, Ivrea and the AMI, and also to modernise the commercial and public concerns through innovative hybrid business ideas combining reception, business, and provisioning in extended opening hours. Given the particular nature of the site and the long-term policies chosen for its valorisation, the work concerns participants in innovative start-up acceleration programmes in particular, including the founders of start-ups, and creative professionals (creative class) in general (see the Management Plan).

Accessibility

Ivrea is easy to access as it is served by the Chivasso-Aosta railway line and the A4 (Turin-Milan) and A5 (Turin-Aosta) motorways which enable fast connections to Milan, Turin and Aosta and, as a result, the rest of the areas of Lombardy, Piedmont and Valle d'Aosta (see Figures 5.h.5 and 5.h.6). In addition, Ivrea is not far from the main airports of northern Italy - it is only 60 km to Torino Caselle, 121 km to Milano Malpensa and 150 km to Milano Linate.

Figure 5.h.5: Travelling times by rail between Ivrea and the main cities in the area.
Source: www.trenitalia.it

City	Approx. travelling time	Changes
Chivasso (border with Switzerland)	30 minutes	/
Turin	1 hr 15 minutes	Chivasso (not always)
Milan	2 hr 15 minutes	Chivasso

Figure 5.h.6: Travelling times by road between Ivrea and the main cities in the area. Source: www.viamichelin.it

City	Approx. travelling time	Distance
Chivasso	40 minutes	35 km
Caselle (Airport)	46 minutes	60 km
Turin	51 minutes	53 km
Malpensa (Airport)	1 hr 21 minutes	121 km
Milan	1.5 hrs	125 km
Linate (Airport)	1 hr 40 minutes	150 km
Levaldigi (Airport)	1 hr 43 minutes	141 km
Orio al Serio (Airport)	1 hr 53 minutes	166 km

With reference to the area involved in the nomination project, the nominated property is easily accessible by the visitor as it can be reached on foot from the town railway station, is just a few minutes from the 'Ivrea' junction of the motorway and has useful car parks - four in the nominated property - for those choosing to travel by bus or car, fully respecting the protection and use of the site. There are 6 bus lines for urban transport in the city and 5 of these (lines 1, 2, 3, 4 and 6) give direct access to the nominated property.

The existence of the UNESCO site in Ivrea can be a catalyst for a possible development and strengthening of the main means of communication, especially railway, from the main centres of Northern Italy to Ivrea and communication between the various centres of the area. The Management Plan intervenes significantly in the improvement and integration of accessibility (pedestrian, cycle, vehicular, and with local public rail transport) and mobility, and in the site taking account of the policies for the promotion and valorisation of the asset that the Plan indicates and pursues.

Visit routes

The Museo a cielo aperto dell'Architecture Moderna di Ivrea (MaAM - Open-air Modern Architecture Museum of Ivrea, see Chapter 5.i) is a path over two kilometres inside the nominated property. It includes modern industrial architecture for industry, services and residences along Corso Jervis. The indications given by the MaAM refer the visitor to the districts for factory workers which, not far from Corso Jervis, form clearly recognisable nuclei of the architectural heritage arising from the industrial and social policies of Olivetti. The Museum features seven thematic areas along public pedestrian paths integrated with the urban fabric, forming a possible itinerary for a visit (see Figure 5.h.7).

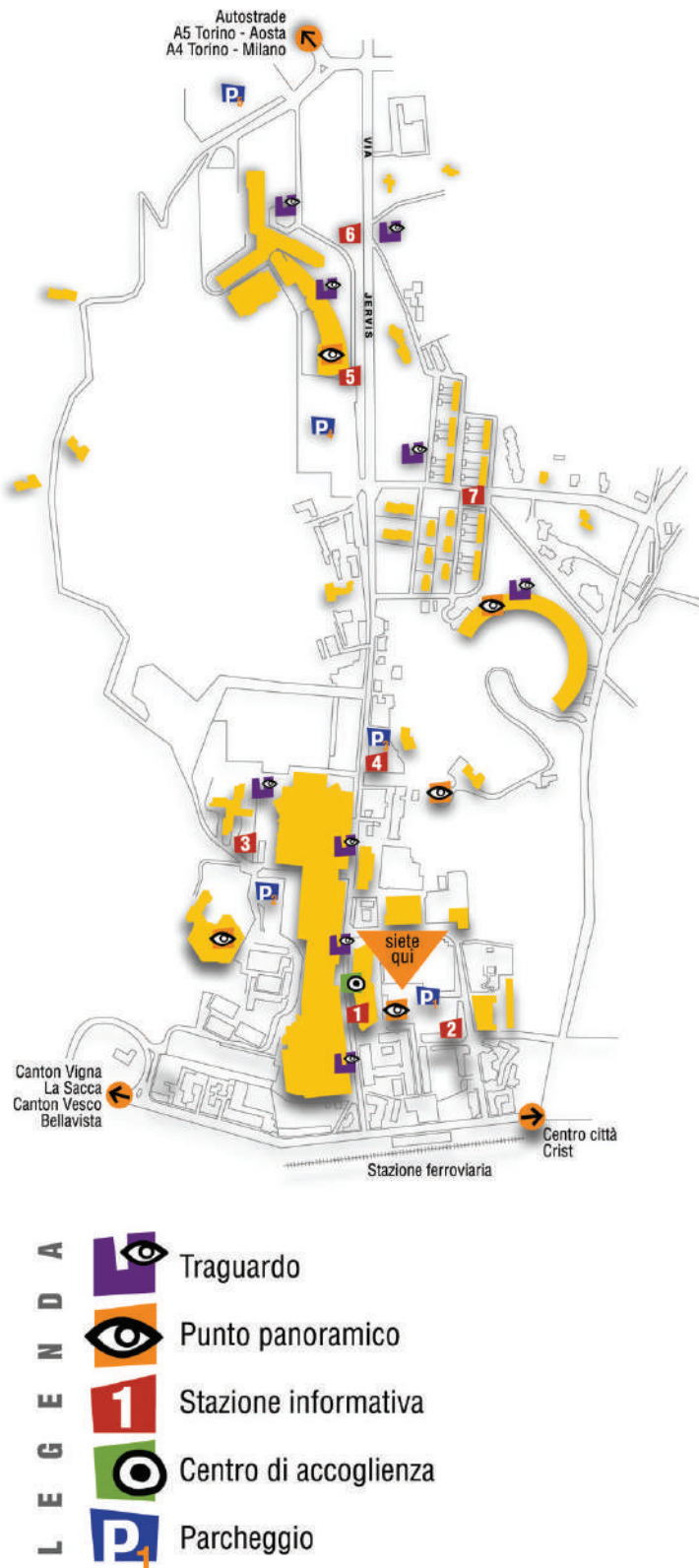


Figure 5.h.7: Itinerary of the Open-air museum of Modern Architecture of Ivrea
Source: Municipality of Ivrea, Department of Culture and Tourism



Figure 5.h.8: Cover of the guide *Ivrea per tutti* (Ivrea for all). Source: <http://artepertutti.altervista.org>

Figure 5.h.9: Cover of the text *Olivetti costruisce* (Olivetti builds) Source: Skira Editore.

Figure 5.h.10: Analysis of the web sites giving tourist information on Piedmont, the museums in the Piedmontese museum circuit, the Metropolitan City of Turin, and Ivrea and its industrial heritage. References to the elements indicated in the columns are in grey. Processing by the work group.

A folding guide [Appendix 5.h.A] with a map of the thematic areas and buildings, and a brief description of them, is available at the Tourism Office of Ivrea. The visitor can choose whether to follow the suggested itinerary or go on a guided tour through private tourist operators, associations or local cultural co-operatives. Guided tours can also be organised to the Laboratorio-Museo Tecnologico@mente (Tecnologic@mente Museum Workshop) and the Associazione Archivio Storico Olivetti (Olivetti Historic Archive Association, see Chapter 5.i).

One of the various visit routes involving the nominated property organised locally is the initiative of the Associazione Artepertutti (Artforall Association) which promoted the project 'Ivrea per Tutti. Microitinerari accessibili a tutti, per micro paesaggi culturali in Canavese' (Ivrea for all. Micro-routes accessible for everyone for micro cultural landscapes in the Canavese area) in 2011. The idea was launched to promote accessible tourism and the inclusion of socially, culturally or physically disadvantaged people, eliminating architectural barriers along the visit paths. One of the three micro tourist-cultural paths suggested, organised around three micro areas of interest and supported by the help of the guide 'Ivrea per tutti' (Ivrea for all) [Appendix 5.h.B, Figure 5.h.8], which can be downloaded on-line and distributed in the institutional spaces in the area, includes the industrial heritage of the nominated property between the H workshops centre and Via Torino.

Informations

A guide on the open-air museum of Ivrea can be found at the Tourism Office of the Municipality of Ivrea; it gives more detailed information on the industrial history of the city, reflected in the modern architecture [Appendix 5.h.C]. The industrial heritage of the city is also promoted by various web sites (see Figure 5.h.10) including a recently created one to promote the nomination of 'Ivrea, industrial city of the 20th century' and its heritage (see Figure 5.h.11). It should also be mentioned that the information on the industrial heritage of Ivrea, although not complete, is also in the main tourist guides on Piedmont and the Canavese area (see Figure 5.h.12) and specific bibliographies referring to its industrial history, like those found in the site of the 'Centro online Storia e cultura dell'Industria. Il Nord ovest dal 1850 ad oggi' (On-line centre for the history and culture of industry. The north-west from 1850 to date), promoted by the Consorzio per il Sistema Informativo della Regione Piemonte (Information System Consortium of Piedmont Region) (www.storiaindustria.it) in 2007.

Given the particular nature of the site in the World Heritage List, that of the modern architectural heritage of the property and its potential for development, the Management Plan has developed short- and medium-term action to obtain the necessary skills to enhance the values of the property and of the World Convention, and protect and preserve the site. This action is carried out so that the professional, technical and administrative skills can be implemented as this the area requiring special attention in view of the use potential of the heritage (see the Management Plan)

	Touristic sights	Industrial Heritage	Accommodations	To eat	Culture and leisure	Sports
Piemonte (www.piemonteitalia.eu)	x	x	x	x	x	x
Carta Musei Piemonte (www.abbonamentomusei.it)	x	x			x	
Provincia di Torino (www.turismotorino.org)	x	x	x	x	x	x
Eporediese (www.distrettoeporediese.it)	x	x	x	x	x	
Canavese (www.canaveseturismo.org)	x	x	x	x	x	x
Ivrea (www.ivreacittaindustriale.it)		x			x	
Ivrea (www.siviaggia.it/guide-pocket/)	x	x			x	x
Architettura del Moderno (www.architetturadelmoderno.it)		x				
Museo a cielo Aperto dell'Architettura di Ivrea (www.maam.ivrea.it)		x				



Figure 5.h.11: Home page of the web site for the promotion of the nomination 'Ivrea, industrial city of the 20th century'. Source: www.ivreacittaindustriale.it

Figure 5.h.12: Analysis of the web sites giving tourist information on Piedmont, the museums in the Piedmontese museum circuit, the Metropolitan City of Turin, and Ivrea and its industrial heritage. References to the elements indicated in the columns. Processing by the work group.

	Touristic sightes	Industrial Heritage	Accomodations	To eat	Culture and leisure	Sports
DOM Publisher, <i>Turin architectural guide</i> (2015)	x	x				
Guide Marco Polo, <i>Torino e Piemonte</i> (2014)	x	x	x	x	x	x
TCL, Piemonte. <i>Torino e il Canavese, Langhe, Monferrato, Ossola, Le Alpi, i Parchi, il Verbano</i> (2014)	x	x	x	x	x	
Le guide Mondadori, <i>Piemonte e Valle d'Aosta</i> (2013)	x	x		x	x	x
Touring Editore, <i>Torino e il suo territorio</i> (2013)	x	x	x	x	x	x
Associazione Arte per tutti, <i>Ivrea per tutti. Micro itinerari turistici accessibili a tutti</i> (2012)	x	x		x	x	
<i>Piemonte Architettura del Novecento</i> (2008)		x				
National Geographic, <i>Piemonte e Valle d'Aosta</i> (2008)	x	x				
Regione Piemonte, <i>Bed & Breakfast in Piemonte</i> (2007)	x	x	x			
Regione Piemonte, <i>Alberghi in Piemonte</i> (2007)	x	x	x	x	x	
Lonely Planet, <i>Piemonte</i> (2005)	x	x	x	x	x	x

As already outlined, the necessary skills for dealing with the conservation and management problems of modern architecture heritage in the industrial city of the 20th century, and also the training of the staff used in the preservation and management of the nominated property can be found at study and research institutes, such as the most important universities of Milan and Turin with which the management structure has already started some partnerships.

After its installation, and on the advice of its chairman, the Mayor of Ivrea, the Steering Committee will appoint a Site Coordinator with tasks of co-ordination and implementation of the action, reporting and monitoring, communication, public relations and fundraising. The professional profile and technical skills should be in line with such tasks. The specific, innovative nature of the topics proposed by the conservation and management of the nominated property should be dealt with in the medium-long term through university research to then be transferred into the construction of adequate resources and training courses. These problems are at the centre of the proposed Capacity Building Action Plan of the Management Plan, in particular in Action Cluster C-3 "University degree, research doctorate (Ph.D.), postgraduate programmes and Research projects".

Figures 5.i.1, 2, 3 and 4: Covers of the volumes published following the work of the Comitato Nazionale per le celebrazioni del centenario della Società Olivetti (National Committee for the Centenary Celebrations of the Olivetti company)

Source: www.fondazioneadrianolivetti.it



5.i. Policies and programmes related to the presentation and promotion of the property

The nomination process was officially started in 2008 during the centenary of the Olivetti factory (1908-2008) through the setting up and work of the Comitato Nazionale per le celebrazioni del centenario della Società Olivetti (National Committee for the Olivetti Centenary Celebrations). The Committee was established by the Ministry for Cultural Heritage, Activities and Tourism at the suggestion of the Fondazione Adriano Olivetti (Adriano Olivetti Foundation), the Municipality of Ivrea and the Politecnico di Milano, and financed by the Ministry and Piedmont Region; it was active until 2011. The Committee explored the opportunity of starting the nomination process taking account of the indications of UNESCO. In 2009, the Municipality of Ivrea assigned the National Committee and the Fondazione Adriano Olivetti, as promoter and co-ordinator of the Committee, to produce the documentation necessary for the entrance of 'Ivrea, industrial city of the 20th century' in the Italian list of suggested nominated sites for the UNESCO World Heritage. The drafting of the document was accompanied by the Ministry for Cultural Heritage, Activities and Tourism and the site was included in the UNESCO Tentative List on 3 May 2012.

During the three years of work, the National Committee contributed to reflection on the valorisation of the architectural heritage left to the city by the factory and, through the contribution of national and international experts, strengthened the prospects of the UNESCO nomination.

Today, the UNESCO nomination is promoted by the Municipality of Ivrea, the Fondazione Adriano Olivetti and Fondazione Guelpa (set up by the Municipality of Ivrea in 2005, it entered the proponent group in June 2013) with the Ministry of Cultural Assets and Activities and Tourism, in co-operation with a co-ordination board of the promoting bodies, representatives of Piedmont Region and the metropolitan city; material connected to the nomination project can be found in the web site www.ivreacittàindustriale.it (see Fig. 5.h.11) at the completion stage.



The main purpose of the three-year work of the Committee was initially the promotion of a cultural project which, through learning of contemporary architectural heritage marked by the Olivetti commission, could contribute to the regeneration of the little Piedmont city, also through the creation of an appropriate institutional body. In the first year of work, the aim was to stimulate reflection on the architectural heritage and the potential offered by its learning and valorisation. The programme of meetings led to reflection on some ongoing Italian and European museum strategies that could give useful comparisons with the situation in Ivrea and the valorisation strategies of the cultural assets as lever for local valorisation projects. The meeting with the officials of the UNESCO Italia office and the promoters of the nomination process of other UNESCO sites, like that of Le Havre, in some ways similar to Ivrea, was the formal occasion for the definitive launch of the nomination.

The second and third years had full programmes, mainly aimed at promoting learning of the heritage and participatory intervention in the area as requested by the start of the nomination process to a UNESCO site.

One of the main things the Committee did was the cycle of seminars with the participation of Italian and international experts in various disciplines, key players in innovative research in local and cultural policies. The meetings, whose connecting thread was the cultural heritage as a tool for local development, aimed at facilitating the reflection on fundamental topics for both the nomination as a UNESCO site and the heritage valorisation programme, making a detailed analysis of the Ivrea case study but also opening the discussion to comparison and the construction of a network of exchange and national and international reflections.

The seminars held in the period 2008-2009 can be found in: Various authors, *Le ragioni del Museo. Temi, pratiche e attori*, 2009, Various authors, *Strategie di valorizzazione e gestione per il patrimonio architettonico: sguardi e proposte*, 2009, and Various authors, *Politiche di sviluppo locale*, 2009. The technical groups accompanying them can be found in Various authors, *Incontri per le azioni patrimonio architettonico di Ivrea*, 2009. All the volumes were published digitally in

the Intangibili series of the Fondazione Adriano Olivetti [Appendices 5.i.A, 5.i.B, 5.i.C and 5.i.D]. The list of the meetings held in 2010 includes: *Leggere e impaginare la fotografia* (with Silvana Turzio, University of Milan, 26 March), *L'architettura e la città contemporanea. Le politiche del Centro Canadese di Architettura e la città di Montreal* (with Mirko Zardini, Canadian Architecture Centre of Montreal, and Alessandro De Magistris, Politecnico di Milano, 21 April), *Politiche pubbliche, economie urbane* (with Antonio Calafati, Gioacchino Garofoli, University of Insubria, Paolo Perulli, University of Eastern Piedmont, Angelo Pichierri, University of Turin, and Alberta Pasquero Canavese Business Parks Consortium, 14 May), *La candidatura UNESCO. Due casi studio: Dresda e Langhe e Roero* (with Denis Bouquet, French Cultural Institute, Berlin, and Marta Parodi, Piedmont Region, 11 June), *Il nostro patrimonio, una responsabilità condivisa* (with Hugues De Verine, 24 September, preceded by a visit to Ivrea with the active involvement of citizens of Ivrea), *Abitare le architetture* (with Carlo Gasparini, University of Naples, and Alberto Redolfi, member of the National Committee, 22 October).

The work of the National Committee was able to make use of an area already aware of both the industrial history of Ivrea and the contemporary architectural heritage widespread throughout the urban area of Ivrea.

Starting with the Officine Culturali ICO (ICO Cultural Workshops) project launched in 1997 and until 2008 (see Chapter 5.d), Ivrea saw a series of promotion and communication policies on the industrial and cultural heritage of the city, in which not only the Municipality of Ivrea took part but also other institutions directly involved in the cultural heritage of the Olivetti factory or the valorisation of 20th century industrial culture with which part of the future work for the valorisation of the site can be organised.

The following are recalled of the promotion and communication policies on the industrial and cultural heritage of the city 1997-2008 as they are pertinent to the nominated heritage assets:

- The reorganisation of the Olivetti Historic Archive Association;

The Associazione Archivio Storico Olivetti (Olivetti Historic Archive Association), set up in Ivrea in 1998 at the initiative of the Olivetti company, in accordance with the Fondazione Adriano Olivetti and the participation of leading public and private partners, collects, re-orders, preserves, studies and promotes the enormous archive heritage regarding the history of the company and the personalities in the Olivetti family. In this way, the work started by the Archivio Storico Olivetti (Olivetti Historic Archive), set up in 1986, to which the Olivetti company and Fondazione Adriano Olivetti had entrusted the conservation of their documentary heritage, is continuing. The Association is based at Villa Casana, a historic building in a large park not far from the centre of Ivrea and overlooking the Western Residential Building. The archive heritage preserved is extensive and heterogeneous, including documents, papers, books, newspapers, magazines, posters, drawings, photos, films,

Figures 5.i.6, 7, 8 and 9: pictures of the work of the Associazione Archivio Storico Olivetti (Olivetti Historic Archives Association).

Source: Associazione Archivio Storico Olivetti





Figure 5.i.10: Thematical area of the MaAM

Source: Photo Maurizio Gjivovich

audio-visuals, products, models and plastic models. Alongside the cataloguing and conservation work of the documentary material, and the assistance and consultancy to researchers, the Association promotes cultural events, shows, conferences, studies and publications to further analyse and spread learning of the history and values of the Olivetti company. There is also the creation and management of the on-line portal www.storiaolivetti.it, a site full of information and documents on the industrial history of Olivetti. The Association is one of the players most active locally with other institutions in the promotion and communication of the industrial history of Ivrea and one of the main cultural bodies involved in the Management Plan for the use and learning of the site.

- The creation of the Museo a cielo aperto dell'Architecture Moderna di Ivrea

Developed within the Officine Culturali ICO (ICO Cultural Workshops) programme and inaugurated in 2001, the Museo a cielo aperto dell'Architecture Moderna di Ivrea (MaAM, the Open-air Modern Architecture Museum of Ivrea) has the mission of the promotion and learning of the modern architectural heritage in its dual role of testimony of the local industrial history and 20th century Italian architecture. Its creation promoted the first architectural heritage conservation strategies, which then converged in the Osservatorio MaAM (see the special section in paragraph 5.d).

Due to its museum park nature and the features of the heritage it intends to valorise, the MaAM was neither a traditional architecture museum nor a visit route. Although the foundation of the MaAM had the positive outcome of the creation of a catalogue of the architectural assets of Ivrea (see the special section in paragraph 5.d), its hybrid nature led to a certain difficulty in the management of the museum, which couldn't be managed in the traditional way, and the perception of its value by inhabitants, who saw it more as a museum for specialists in architecture and not intended to talk about the industrial and social affairs of the city. The closure of the MaAM information centre in 2003 effectively closed a chapter in the life of the Museum, now at the centre of new reflection given by the study of the architectural heritage communication and learning strategies of the nominated property and subject of specific interest in the Management Plan of the asset.

- The opening of the National Corporate Film Archive, a special section of the National Cinema Foundation in 2005.

The archive was opened as the result of a convention between the Centro Sperimentale di Cinematografia (Experimental Cinematography Centre), Piedmont Region, the Municipality of Ivrea and Telecom Italia S.p.A. The archive is housed in the former crèche and nursery school of Canton Vesco in Ivrea, a building designed by the architect Mario Ridolfi. The purpose of the Archive is to collect and preserve the memory of corporate film, work which had an important role in company policies and now forms a very important deposit for recording Italian economic and social history and, more generally, the 20th century. The archive collects film documentation of the leading Italian



companies, including Olivetti, and co-operates with festivals and cinematographic reviews in Italy and abroad in addition to carrying out the traditional support for research work.

The Archive recently started an original initiative, in co-operation with the Directorate General for Archives of the Ministry of Cultural Heritage and Activities and Tourism, with the contribution of the Compagnia di San Paolo. The initiative targets a public of non-specialists, creating a channel on corporate film (www.youtube.com/user/cinemaimpresatv) whose main aim is to introduce the great heritage of the business archives it conserves to the web.

- The opening of the Adriano Olivetti Foundation office in Ivrea in 2007

In 1962, two years from the untimely death of Adriano Olivetti, the family started the Fondazione Adriano Olivetti with the intention of collecting and developing the commitment which marked the work of the Piedmontese businessman. The opening of the office in Ivrea in 2007, the preparatory year of the above-mentioned National Committee, marked the start of a programme of valorisation of the Olivetti legacy, tangible and intangible, from the perspective of the nomination of 'Ivrea, industrial city of the 20th century' to the UNESCO World Heritage. The Foundation works in four areas - institutions and companies, economy and society, community and society, and art, architecture and urban planning. It also operates in co-operation with public and private and national and international bodies; in 1998, it joined the European Foundation Centre, a network of European foundations that promotes and valorises the role of philanthropy in Europe and the world. The projects and research, conservation and valorisation work promoted typify it as an institution operating in the area. The Foundation is also the depository of a vast library and archive heritage, kept in the Rome offices and those of the Associazione Archivio Storico (Historic Archive Association) in Ivrea. The diffusion of Adriano Olivetti's thought and legacy is also pursued through editorial initiatives (the Intangibili and Serie tesi series) or produced with other publishers. Since 2012, it has been working with the new Edizioni di Comunità (Community Editions), which are being published once more to promote discussion between Olivetti thought and current affairs. Today, the Foundation is part of the co-ordination board and the steering committee promoting the work on the nomination process.

- The creation of the Tecnologic@mente Museum Workshop and Fondazione Natale Capellaro, set up in 2008 in memory of Natale Capellaro, designer and engineer of the Olivetti company.

The aim of the Foundation is the conservation, spread of learning and promotion of the cultural heritage of Ivrea on the mechanical and electronic technologies of writing, calculation and processing of data and the sciences of information and communication from the 19th century, with special attention to young people for educational and dissemination purposes. It and the Corporate Film



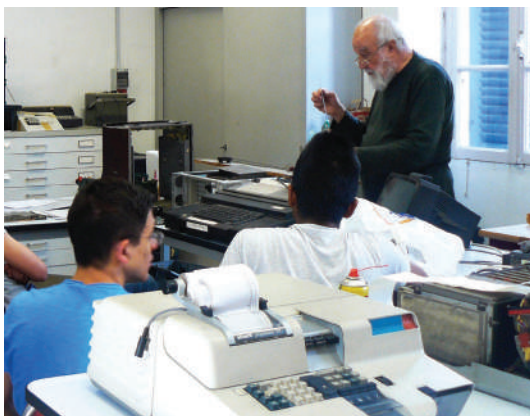
Figure 5.i.11: Work of the Archivio Nazionale Cinema d'Impresa (National Corporate Film Archive).

Source: Archivio Nazionale Cinema d'Impresa (National Corporate Film Archive)

Figure 5.i.12: Stages of work in the Archive. Source: Archivio Nazionale Cinema d'Impresa (National Corporate Film Archive)

Figure 5.i.12b: European Foundation Centre - Annual General Assembly, Pre-Conference Event "Industrial sites and urban renewal - the role of foundations", Fondazione Adriano Olivetti - Fritt Ord Foundation, 25 Maggio 2011, Cascais.

Source: www.fondazioneadrianolivetti.it



Archive are culturally important for the use and learning of the site because it is part of an extensive frame of reference which discusses and interprets the cultural heritage of the 20th century. Inaugurated in November 2005, the *Tecnologic@mente* Museum Workshop transmits the values of this heritage and their transformation into real initiatives. The Museum collects the most significant experiences, studies and creations of the leading companies in the world and 'Ing. C. Olivetti & C. S.p.A.' in particular. The display of the articles is a sort of educational-dissemination structure, along an ideal time line which presents the life and history of the area and the discoveries and technological innovations through the work, creations and biographies of the various technicians and intellectuals working for Olivetti, captured in their exemplary value.

The workshop was devised to stimulate the attention of boys and girls, the main target of the Foundation, simply and playfully. It organises games, educational work and guided tours, with the aim of drawing attention to the study and understanding of the technologies and their power of influence on everyday life. *Tecnologic@mente* also has a restoration workshop open to the public where the machinery displayed in the museum or belonging to private individuals is repaired and overhauled and where the mechanical and electronic components can be seen.

Since 2010, the museum has been part of the *Abbonamento Musei Torino Piemonte* (Piedmont Turin Museum subscription) which has enabled the inclusion in a regional cultural circuit.

Figures 5.i.13, 14, 15 and 16: Pictures of the work in the Museo Laboratorio Tecnologic@mente (Tecnologic@mente Museum Workshop).

Source: Archive of the work of the Museo Laboratorio Tecnologic@mente



The Associazione Spille d'oro Olivetti (Olivetti Golden Brooch Association), was set up in 1946 to celebrate the employees and retired staff of the Olivetti group who had worked for the company for 25 years. Over the years, the Association has opened enrolment to all those who spent a period of their working lives in Olivetti, irrespective of the length. Today, it has about 4,000 members and has delegations in Crema, Massa, Milan, Rome and Pozzuoli-Marcianise (some of these are where Olivetti created its factories throughout Italy). The aims of the Association are the maintenance and development of relationships between the elderly members of Olivetti, the promotion of social, cultural and recreational initiatives for members, and active participation in protection and valorisation initiatives of the historic heritage of the company. In Ivrea, the Association has co-operated voluntarily for years in the work carried out by, first, the Olivetti Historic Archive and then the Historic Archive Association, of which it is a founder-member; it has a small library in its offices with all the publications of the Adriano Olivetti Foundation and those on the history of the company; it also offers guided tours to the church of San Bernardino.

The archives, associations and institutions described to this point are, above all, committed to the valorisation of the history of the Olivetti company. Their concentration in Ivrea shows the rich cultural heritage left by the company in the area and, at the same time, the potential that their experience and work, if co-ordinated, could emanate in the dissemination and learning of the contents and values of 'Ivrea, industrial city of the 20th century'. The Management Plan acts through the different actions planned in the short, medium and long term in this sense.



Figure 5.i.17: Web page of the Fondazione Adriano Olivetti on the Lezioni Olivettiane (Olivetti lessons)
Source: www.fondazioneadrianolivetti.it

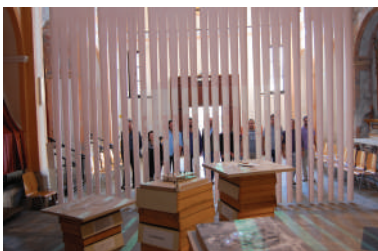
Training

Ivrea and its transformation were the centre of special attention in various initiatives and training programmes. Six editions of the International Summer School Ivrea-ISSI have been held in Ivrea since 2007. They are promoted by the Department of Architecture and Planning of the Politecnico di Milano, the city of Ivrea and the Adriano Olivetti Foundation with the support of the Consorzio per gli Insediamenti Produttivi del Canavese (Canavese Business Parks Consortium). The Olivetti Historic Archive Association and the National Corporate Film Archive were also partners of the summer school. This initiative was research on the topics emerging in the previous decade, with the industrial city of Ivrea being the subject of a process of radical transformation and reflection on its functions and forms. The school produced analyses and projects in the attempt to provide suggestions and ideas for the transformation of the urban landscape of Ivrea and the Canavese area, starting from the originality of local experience and the ambition of suggesting the Ivrea case as a starting point for general theoretical processing.

The school, and the design workshops, promoted conferences and meetings open to the public which brought research and reflections on national and international architectural culture on various topics triggered by the urban and local transformations to Ivrea.

Figures 5.i.18, 19 and 20: pictures of the course workshop

Source: Photos by Paolo Mazzo-F38F

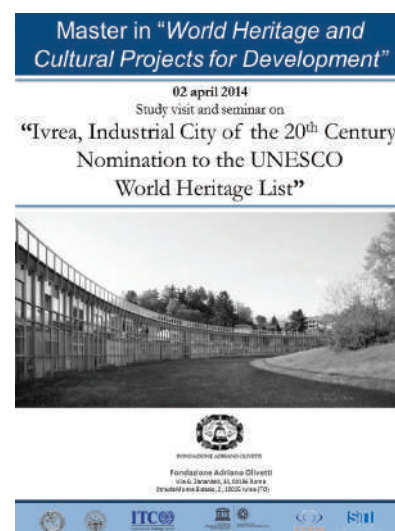


In addition to this important initiative, Ivrea has hosted visits, workshops and study organised in co-operation with the Politecnico di Milano and Politecnico di Torino for a number of years as well as with other important international organisations including the Architectural Association of London (two editions in 2013 and 2014 of Factory Futures_AA Visiting School of Ivrea) and the international Master in 'World Heritage and cultural projects for development' organised by the International Training Centre of the International Labour Organization based in Turin. The former suggested workshops which used requests from the intangible history of Olivetti combined with the use of modern digital technologies to start the design of possible industrially manufactured elements able to create a new architectural and construction language. The latter activated study and visit days, taking groups of researchers in cultural valorisation from all over the world to discuss the Ivrea situation and the coming project of nomination to a UNESCO site.



Figure 5.i.21: Students of the Architectural Association (London) visiting Ivrea for the Factory Futures edition.
Source: www.fondazioneadrianolivetti.it

Figure 5.i.22: Poster of the study day in Ivrea of the students of the Master in 'World Heritage and cultural projects for development'/photo of the day.
Source: www.fondazioneadrianolivetti.it



The historic urban heritage of the industrial city of Ivrea also formed a basis for study and experimentation of three projects of the Alta Scuola Politecnica, a school which unites the Institutes of Technology of Milan and Turin in top training courses. The three projects, one of which is ongoing, are titled 'Rethinking industrial cities: Ivrea as UNESCO site' (4th cycle, 2010-2011), 'Virtual Museum for the 21st century' (9th cycle, 2013-2014) and 'New digital and interactive spaces for new museum clusters' (11th cycle, 2015-2016). The projects produced original and interesting strategies of promotion and learning of the site through an interdisciplinary, innovative look, opening new scenarios of museum valorisation of the asset both through the use of digital technologies and the creation of an international network involving small and medium European industrial towns of the 20th century. The Municipality of Ivrea, Adriano Olivetti Foundation and various other scientific and production institutions, including the Harvard Meta(lab) and the Consortium for Production Centres in the Canavese area were external partners.

Co-operation with increasingly international universities has enabled Ivrea to continuously rethink the promotion and communication of its historic urban heritage through the analysis of the strategies and valuation of the ongoing cultural processes and policies to deal with the transformation and design of a new urban, natural and cultural landscape consciously, at the same time extending the discussion beyond national borders.

Cultural events

The city offers many cultural events, in addition to the museums, work of the institutions and associations listed above, which make a further contribution to the promotion of its industrial architectural heritage. The main ones are given below and, although not specifically addressed to the valorisation of 'Ivrea, industrial city of the 20th century', are a source of useful experiences for the future valorisation of the site:

- The work and cultural programme carried out in the Officine H (H Workshop) of the new ICO, aimed at triggering an overall process of valorisation of the whole architectural sector through theatrical and dance shows and the organisation of meetings and discussions.
- The work of the association Public-08, set up in Ivrea in 2007, which promotes events linked to writing, artistic and musical performance, graphics, the productions of pictures and videos for the valorisation of the industrial and local history. The events promoted by the association include History Duel, an event in the programme of the centenary of the foundation of Olivetti, with leading musicians who competed in creating the sound for historic films on the industrial paths of Turin and Ivrea. Further, the façades of the industrial buildings were illuminate by evocative art-light installations and the shows organised by 'Le Voci del Tempo' (The Voices of Time) which recount Italian history, including that of Olivetti, through performed texts and period songs.

Figure 5.i.23: History Duel, event organised by Public-08 at the H Workshop.
Source: www.public-08.it/history-duel





Figure 5.i.26: Poster of 'Focus Adriano Olivetti 2014'.
Source: <https://focusadrianoolivetti.wordpress.com/>

Figure 5.i.27: Programme of the Festival of Olivetti Culture 2015.
Source: ISTAO



Some other events are Focus: Adriano Olivetti (based in Bologna in 2013 and Bari in 2014), organised by Sattva Film in co-operation with cultural and university foundations with the purpose of promoting Adriano Olivetti's thought through seminars, discussions and audio-visual projections, are the proof; and the Festival di cultura olivettiana (Festival of Olivetti Culture), now in its third year, organised by the Istituto Adriano Olivetti for studies in management of the economy and business in Ancona, a non-profit association of university lecturers and other figures from the cultural world, was set up in 1967 and intends to promote the ideas on corporate responsibility and the role of Olivetti as promoter of processes of social and technical innovation. Both these events feature the desire to discuss Olivetti's thought extensively and indirectly, involving speakers and guests from the academic and industrial worlds.

There are many varied initiatives on the industrial heritage; they are divided into many topics and cover different needs, interesting different types of public. Currently, there is a lack of general strategy generating a programme co-ordinated with the initiatives. This is one of the topics dealt with in the Management Plan of the nominated site. The nomination to World Heritage site is therefore the opportunity to rethink more specifically the current promotion strategies of the asset with respect to the definition of 'industrial city of the 20th century', in the medium- to long-term, implementing cultural policies shared by all the players involved aiming at integrated protection and promotion of the future World Heritage site [see Chapter 5.e].

The involvement of the local community

In addition to the above initiatives, the nomination of Ivrea as a UNESCO site has been and is an important opportunity for the active involvement of the local population in the conservation, promotion and valorisation processes of the nominated heritage asset, an essential prerequisite for real individual and collective appreciation of the heritage and an essential condition for its protection. Citizens can find a lot of information on the nominated heritage asset on the web site on the nomination of 'Ivrea, industrial city of the 20th century' and the procedure of the nomination process and the events connected to it. Since 17 December 2014, these include an itinerant exhibition on the nomination process



Figure 5.i.28: Exhibition 'From Community Heritage to World Heritage' set up in the entrance hall of the Municipality of Ivrea (December 2014).

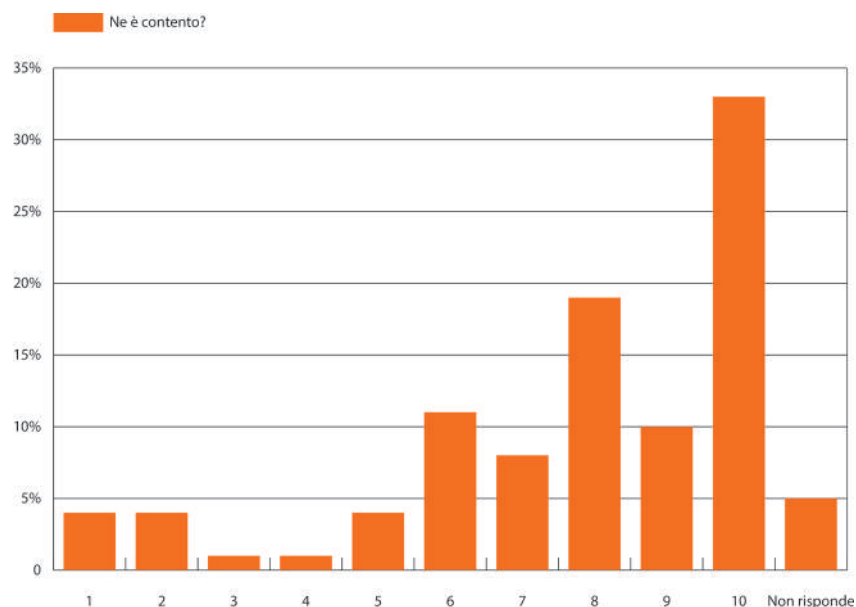
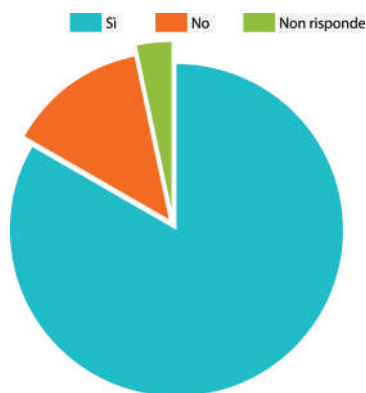
Source: www.facebook.com/Ivrea.UNESCO

titled 'Ivrea, industrial city of the 20th century. From Community Heritage to World Heritage' with the main site in the Municipality of Ivrea but moving to other places in the city to contribute to greater communication of the nomination process to residents and visitors to Ivrea.

In the framework of this initiative, the introductive video "From the heritage of the Community to World Heritage" (appendix 5.i.F) was realized. It can be seen on the official website of the nominations.

One of the most interesting initiatives aimed at raising the awareness of and involving the local community was the supply of a questionnaire to some residents of Ivrea and the surrounding area between January and May 2015. It was aimed at understanding how much was known about the ongoing nomination process and UNESCO in general, and the indication of the values and places which, according to the residents of Ivrea, characterise 'Ivrea, industrial city of the 20th century'. The citizens of Ivrea had the chance to give their opinion on some essential topics of the nomination such as, for example, the degree of perception today of the places that can be ascribed to 'Ivrea, industrial city of the 20th century' and so the chance of defining, with the suggestions of the experts, the possible borders of the nominated property and the buffer zone.

The questionnaire was supplied using some channels of communication important for Ivrea, like that offered by the co-operation with the 'Costantino Nigra' Civic Library, which citizens have always recognised as a place of training and culture. There was also the direct interest of some non-sectorial cultural associations such as the Associazione ZAC - Zone attive di cittadinanza (ZAC (Active Areas of Citizenship) Association) (involved inter alia in the social transformations of the city and their physical and spatial effects), and the Canoe Club (a very active sports centre in Ivrea which attracts young people to canoeing), which promoted collective sessions on the distribution and collection of the questionnaire in their respective offices. Overall, the initiative was positive and the survey showed how 83% of those interviewed were aware of the nomination process (see Figure 5.i.29) and more than 80% were generally satisfied with the ongoing nomination (see Figure 5.i.30). The difficulty in describing some phenomena of the industrial city relating to social and political aspects connected to it was among the information inferred from the questionnaire; at the same time, there was also difficulty in indicating places not taken for granted in the history of the city and surrounding area as significant fragments of the historic industrial context. This information proved useful in the creation of the action plans for the learning and valorisation of the site values, as shown by the site Management Plan. See Appendix 5.i.F for a detailed analysis of the results of the questionnaire.



Lastly, on 23 and 24 March 2015, an international seminar entitled 'Ivrea, da città industriale a UNESCO sito' (Ivrea, from industrial city to UNESCO site) was promoted at the Officine H (H Workshop), Ivrea. It involved national and international experts and local stakeholders and was an important opportunity for discussion of the main topics of the nomination [Appendix 5.i.G].

Figure 5.i.29: Response to Question 8 in the questionnaire "Did you know that there is an ongoing process for the nomination of 'Ivrea, industrial city of the 20th century?'"
Reworking of data by the work group

Figure 5.i.30: Response to Question 10 in the questionnaire "Did you know that there is an ongoing process for the nomination of 'Ivrea, industrial city of the 20th century?'"
"Are you happy about this?"
Reworking of data by the work group

Figure 5.i.31: International seminar 'Ivrea, from industrial city to UNESCO site' held at the H Workshop, Ivrea, on 23-24 March 2015.
Source: Photo of the work group



5.j. Staffing levels and expertise

5.j.1. Skills and qualification needed for the good management of the property

On the recommendations of the Chairman, the Mayor of Ivrea, the Steering Committee after being set up will nominate a Property Coordinator charged with coordinating the implementation of the actions in the Management Plan from reporting, monitoring, communication and public relations to fundraising. This will call for a professional figure with the necessary skills to undertake these responsibilities.

The Steering Committee will promote the setting up of topic related round tables to propose technical solutions for the development and setting in motion of specific projects related to the conservation, interpretation, presentation and total management of the property. Participating at these topic related round tables will be technicians, selected by the member bodies, with the requisite skills and professional profiles for discussing the topics to be dealt with. The bodies nominating those present at the round tables are members of the Steering Group, the bodies who have collaborated in the promotion and definition of the nomination and the bodies who have formally signed up.

Should the Steering Committee consider it necessary, then technicians proposed by the private owners/asset manager partners can participate in the round tables.

In general, the Actions will be set in motion by personnel with suitable skills and professional profiles made available by the project partners and coordinated by the Property Coordinator. In some cases, external professional services will be used for carrying out the specialist activities needed to start-up the Actions.

5.j. 2. Including in relation to visitation

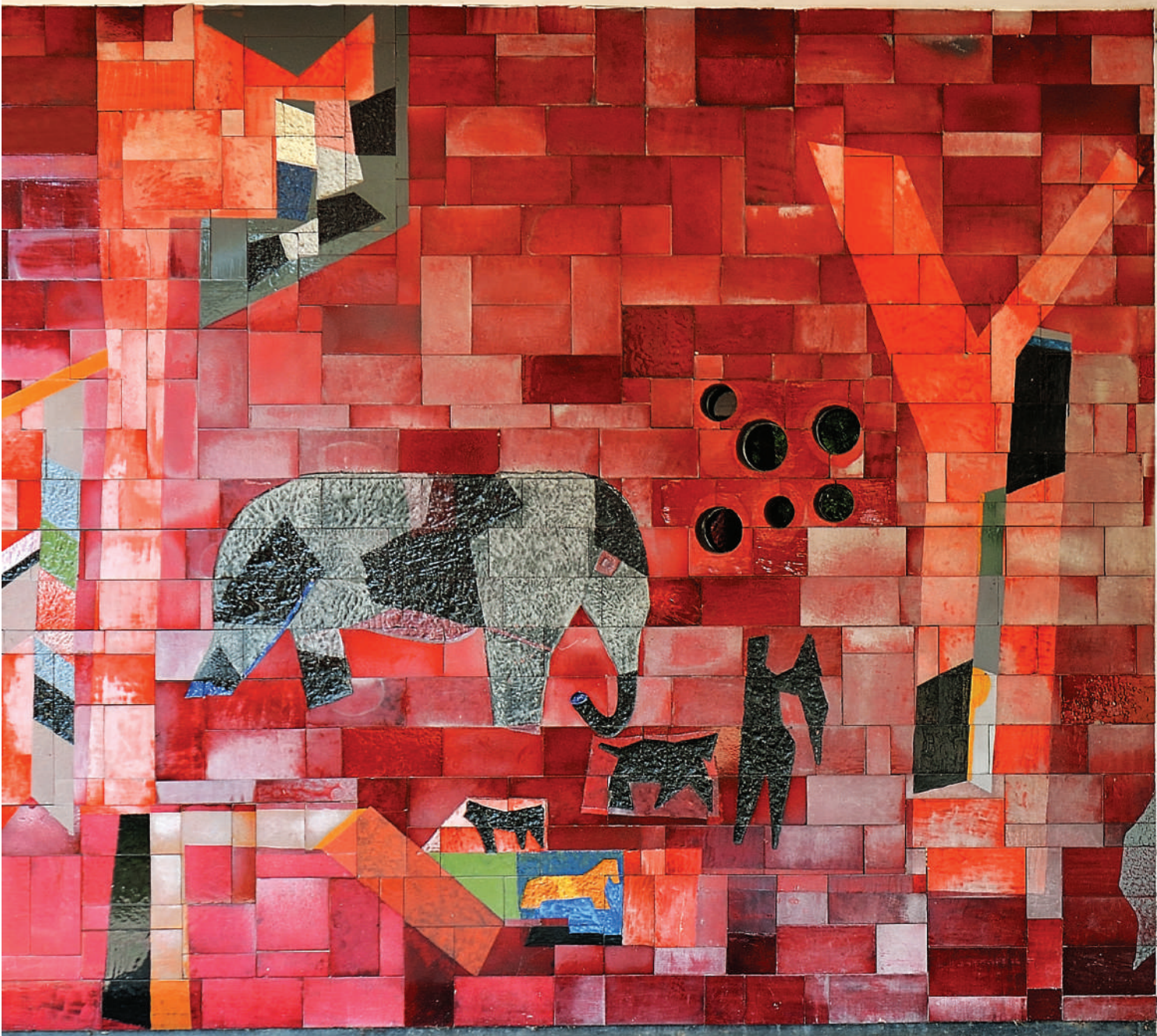
The Management Plan refers to training courses for acquiring different levels of professional skills for welcoming visitors and for involving the public in assisting in preparing for the visits and in the activities following the visits. In particular, the Archive organisation and the local Community Cultural Operators will be trained to acquire the skills needed to welcome and actively involve the public.

In the long term, the intention is to draw up a cultural enhancement programme (curatorship) of the property. Given the features of the nominated property, this programme should develop the topics linked to digital curation and to the construction of a curatorial platform with sites and initiatives connected to the themes of the 20th century industrial city. The drawing up and setting in motion of the cultural enhancement programme assumes that the Property Coordinator will be flanked by the Property Curator. This activity refers to the coordination of the Actions linked to the property presentation, the involvement of the public and collaboration with cultural institutes and operators with the study and research institutes who are collaborating in the projects. The Curator should work in compliance with the guidelines agreed with the Property Coordinator.

5.j. 3. Including in relation to future training needs

The specific and innovative themes proposed by the conservation, interpretation, presentation and total management of the property should, in the medium to long term period, be dealt with by university research which will later be turned into suitable resources and training courses. In turn, the latter shall train personnel in professional roles which are suitable for conservation, interpretation and presentation as well as management integration. These issues are central to identifying the actions proposed in the Management Plan Capacity Building Action Plans and especially Measure C-3 named «Post-graduate and university training and research».

The requisite skills for dealing with conservation and modern architectural heritage management problems in the 20th century industrial city as well as training personnel employed in the conservation and management of the property are available at study and research institutes, some of whom have already entered into partnerships with the Management Organisation.



6. MONITORING



6.a Key indicators for measuring state of conservation

In coordination with the periodic reporting of the World Heritage Committee, the Management Structure will draw up a Site monitoring report every 6 years in accordance with the indications contained in the Operational Guidelines for the Implementation of World Heritage Convention. The periodic monitoring report will take account of the objectives linked to the conservation and interpretation of the site and the involvement of the local community.

The B-2.5 action in the Management Plan called "Listed Buildings Conservation and Adaptive Re-use Monitoring Programme" provides as output the setting up of an "Repository to monitor conservation works" and a "Photographic database on the state of conservation of residential properties and panoramic views from the Property" (of which in September 2015, the drawing up of a "Description of the scenic-perceptive features of the nominated property" [Attachment 6.a.A] can be defined as preliminary work) and the drawing up of a periodic report. This action must make an essential contribution to the Management Plan monitoring and site conservation status.

Within this framework are the key indicators of the objective concerning the site conservation described in the following table:

Topic	Indicator		Periodicity	Location of Records
	Indicator Denomination	Measurement unit		
Site Management Plan	Short-term Action Plan implementation	(Yes/No)	Starting from 2017 every year	City of Ivrea/Site Coordinator
	Annual Monitoring Report	(Yes/No)	Starting from 2017 every year	City of Ivrea/Site Coordinator
	Short-term implementation of adopted Plan	% costs of adopted short term Plan budget	Starting from 2017 every year	City of Ivrea/Site Coordinator
Knowledge and protection	Site protection level (real estate assets)	No. of designation process provisions (real estate assets) (28 statutory provisions to be adopted)	2017	Superintendency of Fine Arts and Landscape for the Municipality and Province of Turin
	Review and update of Ivrea Land-use plan	Land-use plan variation approval (Yes/No)	2017	City of Ivrea
	Site protection level (archive assets)	No. of designation process provisions (4 statutory provisions to be adopted))	2017	Archival Superintendency of Piedmont and the Aosta Valley
Conservation interventions	Conservation restoration and renovation (real estate assets in use)	Total surface areas in m2 undergoing intervention	Starting from 2018 every year	City of Ivrea/Site Coordinator
	Adaptive conservation and reuse interventions (decommissioned or under-utilized real estate assets)	Total surface areas in m2 undergoing intervention	Starting from 2018 every year	City of Ivrea/Site Coordinator
	Amount of resources available for the conservative restoration and renovation interventions and adaptive restoration	Euro allocated in the budget	Starting from 2018 every year	City of Ivrea/Site Coordinator
	Decommissioning or under-utilisation level	% of decommissioned or under-utilised total surface areas	Every 3 years starting from 2019.	Città di Ivrea/ Coordinatore del Sito
	Core value defined in 2016	City of Ivrea/Site Coordinator	A partire dal 2020 ogni 3 anni. La campagna fotografica di riferimento con la definizione delle visuali di riferimento nel 2017	Città di Ivrea/ Coordinatore del Sito

Topic	Indicator		Periodicity	Location of Records
	Indicator Denomination	Measurement unit		
Interpretative and cognitive resource integration	Available documentation on the real estate assets	No. of real estate assets of the total with documented inventory sources and catalogued by archive (The core value is 15 of the 28 assets)	Every 3 years starting from 2020	City of Ivrea/Site Coordinator
	Level of integration of archive and intangible components	No of archives posted on the net for consultation purposes	Every 3 years starting from 2020	City of Ivrea/Site Coordinator

6.b Administrative arrangement for monitoring property

The Site Coordinator will be responsible for drawing up the short term Action Plan– which should be adopted by the Site Steering Committee — and for drawing up the short-term Monitoring Report. As proposed in the project sheets, the implementation of every Action shall be monitored and assessed in compliance with the appropriate indicators with a frequency accessibility based on the activities it includes. The Coordinator will define the monitoring sheet and the format for reporting actions. The Coordinator will define these with the project partners and the data collection managers as well as with those charged with the activities included in reporting every action.

The short-term monitoring actions will be merged into the 6 year periodic report. For this reason the short term reporting will be prepared in coherence with the indications of the World Heritage Committee.

All the reporting documents and the monitoring data registers shall be stored and made available at the site offices designated by the Ivrea Municipal Administration. In order to consult these, the contact people are the Mayor of the City of Ivrea and the Site Coordinator.

Every request for information concerning aspects related to conservation from the competent authority can be made by contacting:

The Mayor of the City of Ivrea

Comune di Ivrea, Piazza Vittorio Emanuele 1, 10015 Ivrea (Torino)

Tel. +39.01254101, fax +39 012548883

sindaco@comune.comune.ivrea.to.it

6.c Results of previous reporting exercises

A report on the conservation status which consisted of the Study of Italian architecture in the second half of the twentieth century of 2007 [Attachment 5.d.P], the result of the first phase (2000-2004) of the architecture census of important architecture in the second half of the twentieth century [see the box relating to protection and maintenance of contemporary architecture], was started up by the former Directorate General for Architecture and Contemporary Art (DARC) of the Ministry of Cultural Activities and Heritage and carried out in Piedmont by the Superintendency of the Architectural and Landscape Assets in Piedmont in collaboration with a research group from the Politecnico di Torino – Department of Architectural Planning and Industrial Design.

The second phase of the census started up in 2012, and currently underway, with the objective of updating this to the last ten years, is coordinated by the Ministry of Cultural Activities and Heritage - Directorate General for Architecture and Contemporary Art and urban and local lower ranked associations in collaboration with the Superintendency concerned. Today, for Ivrea and its surrounding territory, 80 works have been recorded and are being entered into the online database concerning the census which can be consulted by going to the following website www.sitap.beniculturali.it/architetture/. See the dedicated box in chapter 5.d and the references in chapters 5.b and 5.d.











7. DOCUMENTATION



7.a Photographs and audiovisual image inventory and authorisation form

Nominated property

ID. No	Picture No.	Format (slide/print/video)	Reference icon	Caption
	22_07 DSCF3474.jpg	Digital		Borgo Olivetti nursery school, view from the hill above the nursery school
	22_07 DSCF3476-2.jpg	Digital		Borgo Olivetti nursery school, play area
	22_07 DSCF3481.jpg	Digital		Borgo Olivetti nursery school, internal courtyard
	22_07 DSCF3484.jpg	Digital		Borgo Olivetti nursery school, in the background, the Borgo Olivetti social housing






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07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES

ID. No	Picture No.	Format (slide/print/video)	Reference icon	Caption
	22_07 DSCF3492.jpg	Digital		Borgo Olivetti nursery school, internal patio
	22_07 DSCF3493.jpg	Digital		Borgo Olivetti nursery school, interior
	22_07 DSCF3495.jpg	Digital		Borgo Olivetti nursery school, east front
	22_07 DSCF3500.jpg	Digital		Borgo Olivetti nursery school, internal patio
	22_07 DSCF3501.jpg	Digital		Borgo Olivetti nursery school, east front




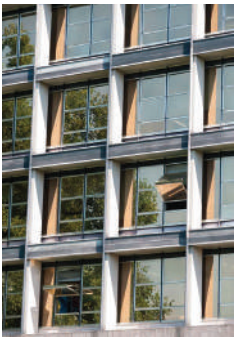
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07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES

ID. No	Picture No.	Format (slide/print/video)	Reference icon	Caption
	22_07 DSCF3508.jpg	Digital		Borgo Olivetti nursery school, seen between Via Di Vittorio and Via Camillo Olivetti
	DSC_4281 (2).jpg	Digital		Borgo Olivetti nursery school, toy store
	22_07 DSC_4291.jpg	Digital		Borgo Olivetti social housing, east front
	22_07 DSC_4296.jpg	Digital		Borgo Olivetti social housing, east front
	22_07 DSCF3486.jpg	Digital		Borgo Olivetti social housing, entrances to the building

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07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES

ID. No	Picture No.	Format (slide/print/video)	Reference icon	Caption
	30_07 _DSC5285.jpg	Digital		Borgo Olivetti social housing, south-east front
	30_07 _DSC5296.jpg	Digital		Borgo Olivetti social housing, north front
	17_07 _G2A2362.jpg	Digital		Central heating plant, Via Di Vittorio, south front
	25_07 DSC_4944.jpg	Digital		Central heating plant, view of the building from above
	30_07 DSC_6100.jpg	Digital		Central heating plant, Via Di Vittorio, west front






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07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES

ID. No	Picture No.	Format (slide/print/video)	Reference icon	Caption
	30_07 DSC_6102.jpg	Digital		Central heating plant, Via Di Vittorio, north front
	17_07 DSCF3371.jpg	Digital		Palazzo Uffici Olivetti (office building), Nuovo Palazzo Ufficio Olivetti (New Olivetti office building), Data Processing Centre, view from the south
	DSC_3818.jpg	Digital		Palazzo Uffici Olivetti and Nuovo Palazzo Ufficio Olivetti, view from Corso Jervis
	DSCF3381.jpg	Digital		Palazzo Uffici Olivetti, view
	17_07 DSC_2634.JPG	Digital		Palazzo Uffici Olivetti, south-west front, detail






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07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES

ID. No	Picture No.	Format (slide/print/video)	Reference icon	Caption
	17_07 DSC_3737.jpg	Digital		Palazzo Uffici Olivetti, north front, detail
	DSC_3746.jpg	Digital		Palazzo Uffici Olivetti, north-west front, detail
	DSC_3749.jpg	Digital		Palazzo Uffici Olivetti, west front, detail
	DSC_3775.jpg	Digital		Palazzo Uffici Olivetti, south-west front, detail
	DSC_3790.jpg	Digital		Palazzo Uffici Olivetti, south-east front, detail

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07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES

ID. No	Picture No.	Format (slide/print/video)	Reference icon	Caption
	DSC_3794.jpg	Digital		Palazzo Uffici Olivetti, south-east front, detail
	DSC_3803.jpg	Digital		Palazzo Uffici Olivetti, south-east front, detail
	DSC_3814.jpg	Digital		Palazzo Uffici Olivetti, north-east front, detail
	Guelpa 25-09-15_-002_ DSC2475-Pano.jpg	Digital		Data Processing Centre, south front
	Guelpa 25-09-15_-003_ DSC2476-Pano.jpg	Digital		Data Processing Centre, east front

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ID. No	Picture No.	Format (slide/print/video)	Reference icon	Caption
	Guelpa 25-09-15_-004_ DSC2483.jpg	Digital		Data Processing Centre, west front
	Guelpa 25-09-15_-005_ DSC2484.jpg	Digital		Data Processing Centre, west front
	17_07 DSCF3379.jpg	Digital		Nuovo Palazzo Uffici Olivetti, north-east front
	17_07 Panoramica_senza titolo4.jpg	Digital		Nuovo Palazzo Uffici Olivetti, east front
	DSC_3813.jpg	Digital		Nuovo Palazzo Uffici Olivetti, north front, detail



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07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES

ID. No	Picture No.	Format (slide/print/video)	Reference icon	Caption
	DSC_3900.jpg	Digital		Nuovo Palazzo Uffici Olivetti, view from Corso Jervis
	DSCF3386.jpg	Digital		Nuovo Palazzo Uffici Olivetti, view from Corso Jervis
	21_07 DSC_4269.jpg	Digital		Former Olivetti joinery, now ARPA Piedmont, <i>brise-soleil</i>
	30_07 DSC_6123.jpg	Digital		Urban view of the part of Corso Jervis featuring the new entrance to the Officine ICO (Workshops), left, and the <i>brise-soleil</i> of the former Olivetti joinery, now ARPA Piedmont.
	30_07 DSC_6133.jpg	Digital		4th extension of Officine ICO (New ICO) and former Olivetti joinery, now ARPA Piedmont overall view

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ID. No	Picture No.	Format (slide/print/video)	Reference icon	Caption
	DSC_3839.jpg	Digital		ICO Workshops, 3rd extension, detail of the glazed façade
	DSC_3845.jpg	Digital		Former Olivetti joinery, now ARPA Piedmont, detail
	22_07 DSC_4335.jpg	Digital		Former Sertec offices, view of the building from Corso Jervis
	22_07 DSCF3522.jpg	Digital		Casa 18 alloggi (House with 18 flats), Via Pavone, north front
	22_07 DSCF3525.jpg	Digital		Casa 18 alloggi (House with 18 flats), view from Via Pavone




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07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES

ID. No	Picture No.	Format (slide/print/video)	Reference icon	Caption
	30_07 _DSC5300.jpg	Digital		Casa 18 alloggi (House with 18 flats), south front
	30_07 _DSC5303.jpg	Digital		Casa 18 alloggi (House with 18 flats), south front
	30_07 _DSC5305.jpg	Digital		Casa 18 alloggi (House with 18 flats), entrance portico, detail
	30_07 _DSC5306.jpg	Digital		Casa 18 alloggi (House with 18 flats), entrance canopy, detail
	30_07 _DSC5314.jpg	Digital		Casa 18 alloggi (House with 18 flats), south front

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07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES

ID. No	Picture No.	Format (slide/print/video)	Reference icon	Caption
	30_07 _DSC5318.jpg	Digital		Casa 18 alloggi (House with 18 flats), south front
	30_07 _DSC5325.jpg	Digital		Casa 18 alloggi (House with 18 flats), west front
	30_07 DSC_6155.jpg	Digital		Casa 18 alloggi(House with 18 flats), play area, detail
	07_08DSC_6516.jpg	Digital		Houses for large families, interior
	07_08DSC_6519.jpg	Digital		Houses for large families, interior

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07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES

ID. No	Picture No.	Format (slide/print/video)	Reference icon	Caption
	07_08DSC_6530.jpg	Digital		Houses for large families, exterior
	19_07 DSC_4106.jpg	Digital		Houses for large families, Via Cena, north and east fronts
	19_07 DSC_4109.jpg	Digital		Houses for large families, east front
	DSCF3362.jpg	Digital		Houses for large families, Via Carandini, north front, detail
	Guelpa 24-09-15_-053_DSC2409.jpg	Digital		The complex of Houses for large families seen from Corso Jervis

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07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES

ID. No	Picture No.	Format (slide/print/video)	Reference icon	Caption
	19_07 DSC_4120_1.jpg	Digital		Houses for large families, Via Viassone 9, south front
	19_07 DSC_4187_1.jpg	Digital		Houses for large families, Via Pavone, south front
	DSC_4114.JPG	Digital		Houses for large families, detail
	19_07 DSC_4210_1.jpg	Digital		Single family homes for executives, Via Bruno Ranieri
	20_07 DSCF3464.jpg	Digital		Single family homes for executives, Via Salvo D'Acquisto, south-east front





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ID. No	Picture No.	Format (slide/print/video)	Reference icon	Caption
	20_07 DSCF3466 copia.jpg	Digital		Single family homes for executives , Via Salvo D'Acquisto, south-east front
	19_07DSC_4191.jpg	Digital		Case quattro alloggi (Buildings with four homes), east front
	27_07 _DSC4952.jpg	Digital		Case quattro alloggi (Buildings with four homes), exterior, detail
	27_07 _DSC4959.jpg	Digital		Case quattro alloggi (Buildings with four homes), exterior, detail
	27_07 _DSC4963.jpg	Digital		Case quattro alloggi (Buildings with four homes), exterior, detail






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07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES

ID. No	Picture No.	Format (slide/print/video)	Reference icon	Caption
	27_07 _DSC4966.JPG	Digital		Case quattro alloggi (Buildings with four homes), exterior, detail
	27_07 _DSC4980.jpg	Digital		Case quattro alloggi (Buildings with four homes), exterior, detail
	29_07 DSC_6029.jpg	Digital		Case quattro alloggi (Buildings with four homes), exterior, detail
	29_07 DSC_6058.jpg	Digital		Case quattro alloggi (Buildings with four homes) , view of Corso Jervis from the roof-garden
	29_07 Panoramica_casa fam numerose 788.jpg	Digital		Case quattro alloggi (Buildings with four homes), roof-garden

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07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES

ID. No	Picture No.	Format (slide/print/video)	Reference icon	Caption
	_DSC6021.jpg	Digital		Borgo Olivetti workers houses, Via Camillo Olivetti 9, Borgo Olivetti
	_DSC6043-2.jpg	Digital		Borgo Olivetti workers houses, Via Camillo Olivetti 24, 18 and 16, Borgo Olivetti
	_DSC6029.jpg	Digital		Borgo Olivetti workers houses, Via Camillo Olivetti 12, Borgo Olivetti
	_DSC6044.jpg	Digital		Borgo Olivetti workers houses, Via Camillo Olivetti 7, Borgo Olivetti
	06_08DSC_6475.jpg	Digital		Western Residential Unit, Carandini 6, entrance



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11/2015	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
11/2015	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES

ID. No	Picture No.	Format (slide/print/video)	Reference icon	Caption
	06_08DSC_6481.jpg	Digital		Western Residential Unit, underground entrance road for the flats
	25_07 DSC_5000.jpg	Digital		Western Residential Unit, standard unit, interior with original furnishings
	25_07 DSC_5003.jpg	Digital		Western Residential Unit, east front
	25_07 DSCF3646.jpg	Digital		Western Residential Unit, east front, detail
	25_07 DSCF3653.jpg	Digital		Western Residential Unit, standard unit, interior with original furnishings

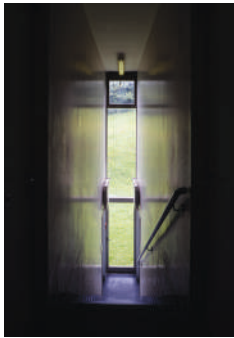

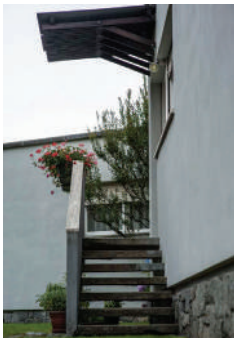


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ID. No	Picture No.	Format (slide/print/video)	Reference icon	Caption
	25_07_DSCF3668.jpg	Digital		Western Residential Unit, standard unit, interior with original furnishings
	30_07_DSC5218.jpg	Digital		Western Residential Unit, entrance to the hemicycle from the "Tupiun Riva" pedestrian pathway
	30_07_DSC5219.jpg	Digital		Western Residential Unit, ascent to the pedestrian coping of the building
	30_07_DSC5224.jpg	Digital		Western Residential Unit, view of the pedestrian space of the building. In the foreground, the porthole-skylight of the underground car park
	30_07_DSC5228.jpg	Digital		Western Residential Unit, view of the pedestrian area of the building



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07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES

ID. No	Picture No.	Format (slide/print/video)	Reference icon	Caption
	30_07 _DSC5231.jpg	Digital		Western Residential Unit, view of the pedestrian area of the building
	30_07 _DSC5236.jpg	Digital		Western Residential Unit, view of the exterior of the building
	DSC_4146.jpg	Digital		Western Residential Unit, view of the exterior of the building
	DSC_5008.jpg	Digital		Western Residential Unit, east front, detail
	DSC_5021.jpg	Digital		Western Residential Unit, east front, detail






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07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES

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	DSC_5029.jpg	Digital		Western Residential Unit, entrance to the individual standard units
	DSC_5031.jpg	Digital		Western Residential Unit, internal car park
	28_07 _DSC5095.jpg	Digital		Villa Capellaro, entrance, detail
	28_07 _DSC5097.jpg	Digital		Villa Capellaro, detail
	28_07 DSC_5809.jpg	Digital		Villa Capellaro, south front, detail






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ID. No	Picture No.	Format (slide/print/video)	Reference icon	Caption
	28_07 DSC_5818.jpg	Digital		Villa Capellaro, south front, detail
	28_07 Panoramica_V CAPELLARO 3.jpg	Digital		Villa Capellaro, north front
	29_07 DSC_5992.jpg	Digital		Villa Capellaro, entrance staircase to the villa
	29_07 DSC_6014.jpg	Digital		Villa Capellaro, west front
	29_07Panoramica_villa capellaro707.jpg	Digital		Villa Capellaro, south front




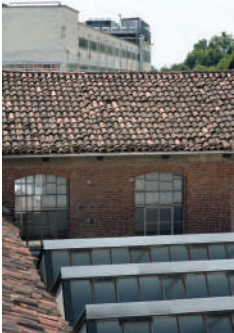

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ID. No	Picture No.	Format (slide/print/video)	Reference icon	Caption
	17_07 DSC_3988.jpg	Digital		Officine ICO, Corso Jervis, in the foreground the first extension
	17_07 DSC_4069_2.jpg	Digital		'Mattoni Rossi' (Red brick) building, north front
	21_07 DSC_4259.jpg	Digital		Officine ICO, connecting element between the third and fourth extensions
	21_07DSC_4267.jpg	Digital		Officine ICO, fourth extension (Nuova ICO)
	22_07 DSCF3514.jpg	Digital		Officine ICO, view along Corso Jervis



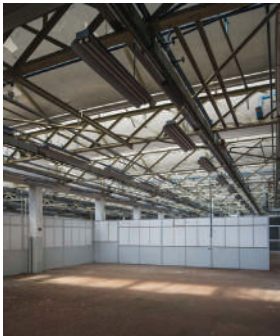
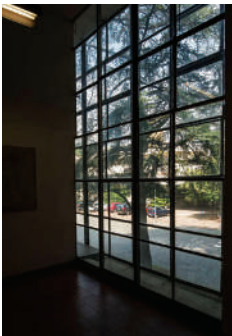
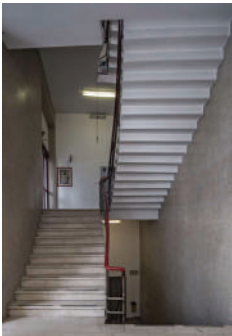
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07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES

ID. No	Picture No.	Format (slide/print/video)	Reference icon	Caption
	24_07 Panoramica_senza titolo1.jpg	Digital		Officine ICO, fourth extension (Nuova ICO), south front
	24_07 Panoramica_senza titolo2.jpg	Digital		Officine ICO, third and fourth extension, south front
	24_07 Panoramica_senza titolo4.jpg	Digital		Officine ICO, fourth extension (Nuova ICO), south front
	24_07 Panoramica_senza titolo5.jpg	Digital		Officine ICO, second and third extension, south front
	25_07 DSC_4726.jpg	Digital		"Mattoni Rossi" (Red brick building), interior





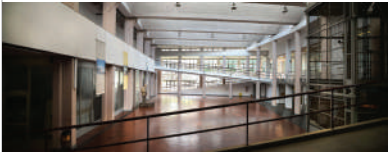
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07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES

ID. No	Picture No.	Format (slide/print/video)	Reference icon	Caption
	25_07 DSC_4742.jpg	Digital		'Mattoni Rossi' (Red brick building), interior
	25_07 DSC_4762.jpg	Digital		View from the ICO complex looking south
	25_07 DSC_4769.jpg	Digital		'Mattoni Rossi' (Red brick building, detail of the sheds between the old building and first extension
	25_07 DSC_4773.jpg	Digital		View of the ICO complex looking east
	25_07 DSC_4774.jpg	Digital		View of the ICO complex looking north





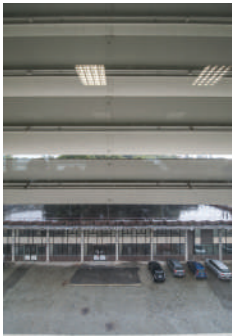
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07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES

ID. No	Picture No.	Format (slide/print/video)	Reference icon	Caption
	25_07 DSC_4786.jpg	Digital		'Mattoni Rossi' (Red brick) building, interior
	25_07 DSC_4789.jpg	Digital		'Mattoni Rossi' (Red brick) building, interior
	25_07 DSC_4792.jpg	Digital		Officine ICO, first extension, additions, interior
	25_07 DSC_4809.jpg	Digital		Officine ICO, second extension, interior
	25_07 DSC_4814.jpg	Digital		Officine ICO, second extension, interior

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ID. No	Picture No.	Format (slide/print/video)	Reference icon	Caption
	25_07 DSC_4829.jpg	Digital		Officine I.C.O., secondo ampliamento, fronte su corso Jervis
	25_07 DSC_4836.jpg	Digital		Officine ICO , second extension, view of Corso Jervis
	25_07 DSC_4914.jpg	Digital		Via di vittorio, view from the ICO complex
	25_07 DSC_4940.jpg	Digital		Officine ICO, third extension, south front, additions
	25_07 Panoramica_senza titolo 99.jpg	Digital		Officine ICO, second and third extensions, <i>Salone dei 2000</i>

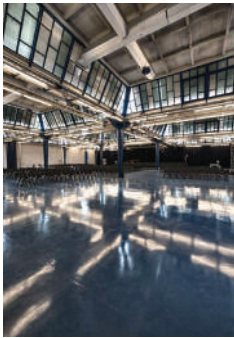
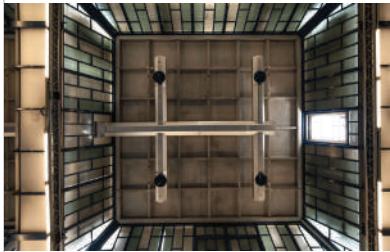
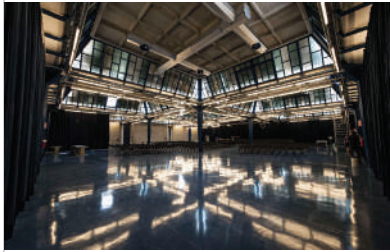

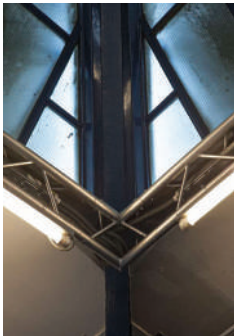
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ID. No	Picture No.	Format (slide/print/video)	Reference icon	Caption
	25_07 Panoramica_senza titolo17.jpg	Digital		Officine ICO, third extension, additions, south front
	29_07 _DSC5135.jpg	Digital		Officine ICO, third extension, south front, detail of <i>brise-soleil</i>
	29_07 _DSC5136.jpg	Digital		Officine ICO, third extension, south front, detail of the movement mechanism of the <i>brise-soleil</i>
	29_07 _DSC5137.jpg	Digital		Officine ICO, third extension, south front, detail of <i>brise-soleil</i>
	29_07 _DSC5142.jpg	Digital		Officine ICO, third extension, south front, view of the warehouses






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	29_07 _DSC5167.jpg	Digital		Officine ICO, fourth extension, east front, detail
	29_07 _DSC5172.jpg	Digital		Officine ICO, fourth extension, east front, detail
	29_07 _DSC5186.jpg	Digital		Officine ICO, fourth extension, south front, detail
	DSC_3957.jpg	Digital		Officine ICO, second extension, north front
	DSC_3968.jpg	Digital		Officine ICO, 'Mattoni Rossi' (Red brick) building and first extension, north front

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	29_07 _DSC5193.jpg	Digital		Officine H (workshops), interior
	29_07 _DSC5197.jpg	Digital		Officine H, interior, detail of the shed roof
	29_07 _DSC5199.jpg	Digital		Officine H, interior
	29_07 _DSC5206.jpg	Digital		Officine H, detail of the bearer column
	29_07 _DSC5207.jpg	Digital		Officine H, detail of the bearer column






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07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES

ID. No	Picture No.	Format (slide/print/video)	Reference icon	Caption
	29_07 _DSC5209.jpg	Digital		Officine H, detail of the bearer column
	29_07 _DSC5211.jpg	Digital		Officine H, detail of the bearer column
	24_07 DSC_4573.jpg	Digital		Company canteen and recreation centre, view looking at the complex of the Officine ICO
	24_07 DSC_4615.jpg	Digital		Company canteen and recreation centre, view looking outwards
	24_07 DSC_4621 (2).jpg	Digital		Company canteen and recreation centre, south front

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07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES

ID. No	Picture No.	Format (slide/print/video)	Reference icon	Caption
	24_07 DSC_4625.jpg	Digital		Company canteen and recreation centre, south front
	24_07 DSC_4631.jpg	Digital		Company canteen and recreation centre, interior
	24_07 DSC_4664.jpg	Digital		Company canteen and recreation centre, south-east front
	24_07 DSC_4665.jpg	Digital		Company canteen and recreation centre, south-west front
	24_07 DSC_4667.jpg	Digital		Company canteen and recreation centre, south-east front






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07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES

ID. No	Picture No.	Format (slide/print/video)	Reference icon	Caption
	24_07 DSC_4680w.jpg	Digital		Company canteen and recreation centre, west front, detail
	24_07 DSC_4681.jpg	Digital		Company canteen and recreation centre, west front, detail
	24_07 DSC_4701.jpg	Digital		Company canteen and recreation centre, west front
	Guelpa 25-09-15_-018_DSC2508.jpg	Digital		Company canteen and recreation centre, stand
	Guelpa 25-09-15_-019_DSC2509.jpg	Digital		Company canteen and recreation centre, stand




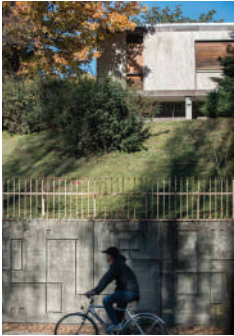

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07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
09/2015	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
09/201	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES

ID. No	Picture No.	Format (slide/print/video)	Reference icon	Caption
	21_07 DSC_4223.jpg	Digital		Olivetti Study and Research Centre, south front
	21_07 DSC_4229.jpg	Digital		Olivetti Study and Research Centre, south front
	21_07 DSC_4232.jpg	Digital		Olivetti Study and Research Centre, east front
	22_07 DSC_4219_2.jpg	Digital		Olivetti Study and Research Centre, west front
	22_07 DSC_4240 2.jpg	Digital		Olivetti Study and Research Centre, north front

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07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES

ID. No	Picture No.	Format (slide/print/video)	Reference icon	Caption
	22_07 DSCF3517.JPG	Digital		Villa Prella, Olivetti Employees' Housing Advisory Office, north front
	_DSC5677.jpg	Digital		Fiò Bellot Apartment Building, Olivetti Employees' Housing Advisory Office, east front
	_DSC5684.jpg	Digital		Fiò Bellot Apartment Building, Olivetti Employees' Housing Advisory Office, north front
	_DSC6063.jpg	Digital		Casa Stratta, Olivetti Employees' Housing Advisory Office
	_DSC6076.jpg	Digital		Casa Morucci, Olivetti Employees' Housing Advisory Office

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11/2015	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
11/2015	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
11/2015	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
11/2015	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES

ID. No	Picture No.	Format (slide/print/video)	Reference icon	Caption
	_DSC6079.jpg	Digital		Casa Perotti, Olivetti Employees' Housing Advisory Office
	_DSC6062.jpg	Digital		Villa Enriques
	_DSC6067.jpg	Digital		Villa Gassino
	_DSC6059.jpg	Digital		Villa Rossi, Olivetti Employees' Housing Advisory Office, south front
	_DSC6055.jpg	Digital		Villa Rossi, Olivetti Employees' Housing Advisory Office, south front

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11/2015	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
11/2015	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
11/2015	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
11/2015	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES

ID. No	Picture No.	Format (slide/print/video)	Reference icon	Caption
	_DSC6052.jpg	Digital		Villa Rossi, Olivetti Employees' Housing Advisory Office, detail
	24_07 DSC_4589.jpg	Digital		San Bernardino, veduta dalla Mensa Aziendale e Circolo ricreativo

Aerial images





ID. No	Picture No.	Format (slide/print/video)	Reference icon	Caption
	G0010667.JPG	Digital		Corso Jervis, in the foreground, the Officine ICO and the Social Services Centre
	G0010669.JPG	Digital		Corso Jervis, in the foreground, the Officine ICO and the Social Services Centre

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07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES

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09/2014	Igor Nicola, Lightbeam	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
09/2014	Igor Nicola, Lightbeam	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES




ID. No	Picture No.	Format (slide/print/video)	Reference icon	Caption
	G0020690.JPG	Digital		Corso Jervis, in the foreground, the Ufficio ICO
	G0020694.JPG	Digital		Corso Jervis, in the background, the centre of the city and the Serra Morenica (hill) of Ivrea
	G0020698.JPG	Digital		Corso Jervis, in the foreground, the Ufficio ICO . Villa Casana can be seen on the right in the background
	G0020699.JPG	Digital		Corso Jervis, in the foreground, the Ufficio ICO . The Monte Navale hill can be seen in the background
	G0030717.JPG	Digital		Corso Jervis, in the right foreground, Case 4 alloggi. The hemicycle of the Western Residential Building can be seen in the background

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09/2014	Igor Nicola, Lightbeam	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
09/2014	Igor Nicola, Lightbeam	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
09/2014	Igor Nicola, Lightbeam	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
09/2014	Igor Nicola, Lightbeam	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
09/2014	Igor Nicola, Lightbeam	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES

ID. No	Picture No.	Format (slide/print/video)	Reference icon	Caption
	G0030718.JPG	Digital		Corso Jervis, the residential area can be seen in the right foreground
	G0030722.JPG	Digital		Corso Jervis, the Homes for large families can be seen in the foreground
	G0030731.JPG	Digital		Corso Jervis, Palazzo Uffici Olivetti in the foreground
	G0040758.JPG	Digital		Corso Jervis, the Palazzo Uffici Olivetti in the foreground





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09/2014	Igor Nicola, Lightbeam	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
09/2014	Igor Nicola, Lightbeam	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
09/2014	Igor Nicola, Lightbeam	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES

Urban images

ID. No	Picture No.	Format (slide/print/video)	Reference icon	Caption
	Guelpa 24-09-15_-017_ DSC2356.jpg	Digital		Officine ICO seen from Via Di Vittorio
	Guelpa 24-09-15_-019_ DSC2357.jpg	Digital		Corso Jervis
	Guelpa 24-09-15_-075_ DSC2460.jp	Digital		Corso Jervis

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09/2015	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
09/2015	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
09/2015	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES






Buffer zone

ID. No	Picture No.	Format (slide/print/video)	Reference icon	Caption
	27_07 Panoramica_canton vigna101.JPG	Digital		Rent to buy houses for employees, Via Fratelli Cervi, Canton Vigna, west front
	28_07 DSC_5751.JPG	Digital		Bellavista district, standard residential unit, detail
	Panoramica_BELLAVISTA 402.JPG	Digital		Bellavista district, standard residential unit
	28_07 Panoramica_BELLAVISTA 405.JPG	Digital		Bellavista district, standard residential unit

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07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES

ID. No	Picture No.	Format (slide/print/video)	Reference icon	Caption
	_DSC5328.JPG	Digital		Canton Vesco district, Chiesa del Sacro Cuore, baptistery
	_DSC5335.JPG	Digital		Canton Vesco district, Chiesa del Sacro Cuore, baptistery
	_DSC5355.JPG	Digital		Canton Vesco district, terraced houses, standard residential unit, Viale Monthey, south and west fronts
	DSC5362.JPG	Digital		Canton Vesco district, terraced houses, standard residential unit, Viale Monthey, south front
	_DSC5368.JPG	Digital		Canton Vesco district, terraced houses, standard residential unit, Viale Monthey, south front detail of brise soleil

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07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES

ID. No	Picture No.	Format (slide/print/video)	Reference icon	Caption
	DSC_6264.JPG	Digital		Canton Vesco district, Waldensian church, west front
	05_08_DSC5473.JPG	Digital		Canton Vesco district, Chiesa del Sacro Cuore, interior
	05_08_DSC5486.JPG	Digital		Canton Vesco district, Chiesa del Sacro Cuore, pulpit
	05_08_DSC5476.JPG	Digital		Canton Vesco district, Chiesa del Sacro Cuore, detail of the window
	05_08_DSC5498.JPG	Digital		Canton Vesco district, Chiesa del Sacro Cuore, altar




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07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES

ID. No	Picture No.	Format (slide/print/video)	Reference icon	Caption
	05_08_DSC5537.JPG	Digital		Canton Vesco district, kindergarten, building intended for administrative services, detail
	05_08DSC_6303.JPG	Digital		Canton Vesco district, Chiesa del Redentore, pulpit
	05_08DSC_6314.JPG	Digital		Canton Vesco district, Chiesa del Redentore, interior, detail of the roof structure
	05_08DSC_6318.JPG	Digital		Canton Vesco district, Chiesa del Redentore, apse
	05_08DSC_6326.JPG	Digital		Canton Vesco district, Chiesa del Redentore, apse, detail



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07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES

ID. No	Picture No.	Format (slide/print/video)	Reference icon	Caption
	05_08DSC_6335.JPG	Digital		Canton Vesco district, kindergarten, building intended for the kindergarten, west front
	05_08DSC_6349.JPG	Digital		Canton Vesco district, kindergarten, detail
	05_08DSC_6390.JPG	Digital		Canton Vesco district, kindergarten, building intended for administrative services, internal stairs
	05_08Panoramica_senza titolo80.JPG	Digital		Canton Vesco district, kindergarten, building intended for the kindergarten, south front
	05_08Panoramica_senza titolo81.JPG	Digital		Canton Vesco district, Chiesa del Redentore, longitudinal front






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07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES

ID. No	Picture No.	Format (slide/print/video)	Reference icon	Caption
	05_08Panoramica_senza titolo83.JPG	Digital		Canton Vesco district, Chiesa del Redentore, interior
	05_08Panoramica_senza titolo85.JPG	Digital		Canton Vesco district, Chiesa del Redentore, interior
	05_08Panoramica_senza titolo93.JPG	Digital		Canton Vesco district, kindergarten, building intended for the kindergarten, south front
	27_07 DSC_5525.JPG	Digital		Canton Vesco district, Via Giacomo Matteotti
	27_07 DSC_5532.JPG	Digital		Canton Vesco district






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07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES

ID. No	Picture No.	Format (slide/print/video)	Reference icon	Caption
	27_07 DSC_5585.JPG	Digital		Canton Vesco district
	27_07 Panoramica_canton vesco 222.JPG	Digital		Canton Vesco district
	27_07 Panoramica_canton vesco1.JPG	Digital		Canton Vesco district, Viale della Liberazione
	DSC_6165 copia.JPG	Digital		Canton Vesco district, terraced houses, standard residential unit, Viale Monthey, south and east fronts
	DSC_6169 copia.JPG	Digital		Canton Vesco district, terraced houses, standard residential unit, Viale Monthey, north and east fronts



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07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES

ID. No	Picture No.	Format (slide/print/video)	Reference icon	Caption
	DSC_6179.JPG	Digital		Canton Vesco district, Chiesa del Redentore
	DSC_6191 copia.JPG	Digital		Canton Vesco district, Chiesa del Redentore
	DSC_6234.JPG	Digital		Canton Vesco district, terraced houses, standard residential unit, Viale Monthey, west front
	DSC_6240 copia.JPG	Digital		Canton Vesco district, 'tower' house A1, Via Don Minzoni
	DSC_6255copia.JPG	Digital		Canton Vesco district, terraced houses, standard residential unit, Viale Monthey, north and west fronts

Date of photograph	Photographer	Copyright owner	Contact details of copyright owner	Non exclusive cession of rights
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES

ID. No	Picture No.	Format (slide/print/video)	Reference icon	Caption
	DSC_6264.JPG	Digital		Canton Vesco district, Waldensian Church, north front
	Panoramica_senza titolo66.JPG	Digital		Canton Vesco district, terraced houses, standard residential unit, Viale Monthey, south and east fronts
	Panoramica_senza titolo69.JPG	Digital		Canton Vesco district, Chiesa del Sacro Cuore, north front
	Panoramica_senza titolo70.JPG	Digital		Canton Vesco district, terraced houses, standard residential unit, Viale Monthey, south and west fronts
	Panoramica_senza titolo72.JPG	Digital		Canton Vesco district, Viale Monthey, south fronts

Date of photograph	Photographer	Copyright owner	Contact details of copyright owner	Non exclusive cession of rights
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES

ID. No	Picture No.	Format (slide/print/video)	Reference icon	Caption
	Panoramica_senza titolo73.JPG	Digital		Canton Vesco district, terraced houses, standard residential unit, Viale della Liberazione, west front
	Panoramica_senza titolo74.JPG	Digital		Canton Vesco district, terraced houses, standard residential unit, Viale della Liberazione, west front
	Panoramica_senza titolo75.JPG	Digital		Canton Vesco district, Type A social housing, Viale Don Minzoni, north front

Date of photograph	Photographer	Copyright owner	Contact details of copyright owner	Non exclusive cession of rights
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES
07/2014	Maurizio Gjivovich	Guelpa Foundation	Piazza Vittorio Emanuele II 1, 10015 Ivrea (Turin) info@fondazioneguelpa.it	YES

7.b. Texts relating to protective designation, copies of property management plans or documented management systems and extracts of other plans relevant to the property

1. Municipality of Ivrea, Land Use Plan PRG2000 approved with Regional Council Resolution No. 27-4850 of 11 December 2006: Report on the plan and Town Planning Drawings P2.1 and P2.2, Implementation Provisions, Appendices 4.b.A, 5.d.N (copy of the original documents and table with annexed key translated into English). [see also the ADDENDA].
2. Municipality of Ivrea, Land Use Plan PRG2000 approved with Regional Council Resolution No. 27-4850 of 11 December 2006: Quality Charter consisting of drawings Pr.5.1 and Pr.5.2 of the plan approved with Regional Council Resolution No. 27-4850, of 11 December 2006, Appendix 5.d.M (copy of the original drawings and annexed key translated into English) [see also the ADDENDA].
3. Municipality of Ivrea, Land Use Plan PRG2000, Supplement to the building regulations - rules for minor building works and regulations for work on MaAM buildings and their appurtenances, Resolution No. 15 of the Municipal Council, of 25 March 2013 and relative texts of 'Rules for the fulfilment of minor building works' and 'Regulations for work on buildings and in their attached areas', Appendix 5.d.Q (copy of the original document with extracts translated from the original) [see also the ADDENDA].
4. Municipality of Banchette, Inter-municipal Land Use Plan, Structural Variant No. 5 approved with Resolution of the Regional Council No. 26-6826 of 10 September 2007 - Report, Implementation Rules, Area Tables, Summary Tables, Table 1.1 Urban Area Classification, Table 2.1 Municipal area - project for the areas, Table 2.2 Urban area - project for the areas, Appendix 5.d.T (copy of the original document).
5. Province of Turin, Area Provincial Co-ordination Plan adopted with Resolution of the Provincial Council No. 621-71253 on 28 April 1999 and approved by the Region with Resolution of the Regional Council No. 291-26243 on 1 August 2003 - Explanatory Report and Implementation Rules, Appendices 5.d.I, 5.d.L (copy of the original documents).
6. Piedmont Region, Regional Landscape Plan 2015 adopted by the Regional Council with Regional Council Decree No. 20-1442 of 18 May 2015 - Report, Implementation Rules, Tables of the landscape areas, Lists of the Components and Landscape Units, Table P4.7, extracts, Appendices 5.d.A, 5.d.D, 5.d.B, 5.d.E, 5.d.C and 5.d.F [see also the ADDENDA] (copy of the original documents with associated key translated into English; extract relating to Ivrea with translation from the original text).
7. Piedmont Region, Regional Area Plan approved with Resolution of the Regional Council No. 122-29783 of 21 July 2011 - Report and Implementation Rules, Appendices 5.d.G, 5.d.H (copy of the original documents).
8. Seismic classification pursuant to Resolution of the Regional Council No. 11-13058 of 19 January 2010, in force from 1 January 2012 following approval of the Resolution of the Regional Council No. 4-3084 of 12 December 2011 which approved the updating and adaptation of the control and management procedures of urban planning-building for the prevention of seismic risk, Appendix 4.b.B (copy of the original document).
9. Classification adopted with Order No. 3271 of the President of the Council of Ministers dated 20 March 2003, 'First elements on the general criteria for seismic classification of Italy and the technical regulations for constructions in seismic zones'. Also contains the Implementation Rules of the Order, which indicate Zone 4 as the one with the lowest values of peak ground acceleration with a 10% probability of excess in 50 years, and therefore with the lowest probability of seismic phenomena, Appendix 4.b.C (copy of the original document).
10. Abstract of the Hydrogeological Structure Plan (PAI) relating to the hydrogeological defence of the hydrographical network of the Po Basin, drafted pursuant to Law 183/1989 and approved with Decree of the President of the Council of Ministers of 24 May 2001 - General Report and Implementation Rules, Appendix 4.b.D (copy of the original document).

11. European Directive No. 2007/60/EC of 23 October 2007 relating to the assessment and management of the flooding risks, Appendix 4.b.E (copy of the original document).
12. Legislative Decree No. 49 dated 23 February 2010, 'Implementation of Directive 2007/60/EC relating to the assessment and management of the flooding risks, Appendix 4.b.F (copy of the original document).
13. First Management Plan for Flooding Risk (Land-use Plan 2015-2021), Section B, Report of Piedmont Region and VA Areas at significant risk of flooding Regional and Local Risk and Report Archive (ARS) Report, Piedmont Region, Appendix 4.b.G (copy of the original document).
14. Codice dei beni culturali e del paesaggio (Cultural and Landscape Heritage Code) Legisl. Dec. No. 42 dated 22 January 2004, supplemented by Legisl. Dec. No. 157 of 24 March 2006 and Legisl. Decs. Nos. 62 and 63 of 26 March 2008, Appendix 5.b.A (copy of the original document).
15. Law 1089/1939 relating to the protection of items of artistic or historic interest, Appendix 5.b.B (copy of the original document).
16. Presidential Decree 283/2000 relating to the protection of cultural heritage with historic-identity value, Appendix 5.b.C (copy of the original document).
17. Law No. 633, dated 22 April 1941, Protection of copyright and other rights connected to its exercise, Appendix 5.b.D (copy of the original document).
18. Notifications of the start of the declaration of cultural interest proceedings (designation process), with enclosed documentation relating to the elements of indication and assessment of the cultural interest resulting from the first surveys (according to the *Codice dei beni culturali e del paesaggio* (Cultural and Landscape Heritage Code, Art. 14, sub-para. 2), Appendix 5.b.E (copy of the original document).
19. *Catalogo dei beni tipologici costruttivi e decorativi della Città di Ivrea* (Catalogue of the Types of Construction and Decorative Assets of Ivrea), version updated to 2015, Appendix 5.d.O (copy of the original document).
20. *Indagine sulle architetture italiane del secondo Novecento, 2007* (Survey on Italian Architectures of the second half of the 20th century), result of the first stage (2000-2004) of the *Censimento delle architetture di rilevante interesse architettonico del Secondo Novecento* (Census of the architecture of significant architectural interest of the second half of the 20th century), Appendix 5.d.P (copy of the original document).
21. Establishment of the MaAM Centre Ivrea, Resolution No. 3 of the municipal council, of 10 January 2013, Appendix 5.d.R (copy of the original document).
22. 'Casa prima cosa' (House first) - Memorandum of Understanding for experimentation in urban regeneration between the Municipality of Ivrea, *Confederazione Nazionale dell'Artigianato e della Piccola e media impresa* (National Confederation of Craftsmen and Small and Medium Businesses) of Turin, the *Ordine degli Architetti* (Professional Association of Architects) of the Province of Turin, the *Associazione Nazionale Amministratori Condominiali e Immobiliari* (National Association of Building and Property Managers) of Ivrea and Canavese, the Ivrea branch of the Banca d'Alba credito cooperativo and the Department of Architecture and Design of the Politecnico di Torino (Polytechnic University of Turin), Appendix 5.d.S (copy of the original document).
23. Folding guide of the Open-air Museum of Modern Architecture of Ivrea, Appendix 5.h.A.
24. Guide 'Ivrea per tutti. Microitinerari accessibili a tutti, per micro paesaggi culturali in Canavese' (Ivrea for all. Micro-routes accessible for everyone for micro cultural landscapes in the Canavese area), Appendix 5.h.B.
25. P. Bonifazio and P. Scrivano, 'Olivetti builds: Modern architecture in Ivrea: guide to the Open Air Museum', Skira, Milan 2001, Appendix 5.h.C., only in digital format.

26. List of seminars and meetings of the National Committee for the foundation of Olivetti, Appendix 5.i.A.
27. Various authors, *Le ragioni del Museo. Temi, pratiche e attori* (The purposes of the Museum. Themes, practices and players); Various authors, *Strategie di valorizzazione e gestione per il patrimonio architettonico: sguardi e proposte* (Architectural heritage enhancement and management strategies: views and proposals); Various authors, *Politiche di sviluppo locale* (Local policy development); Various authors, *Incontri per le azioni sul patrimonio architettonico di Ivrea* (Meetings on the actions for the Ivrea architectural heritage), all *Fondazione Adriano Olivetti* (Adriano Olivetti Foundation) (edited by P. Bonifazio) 2009 (Collana degli Intangibili), Appendices 5.i.B, 5.i.C, 5.i.D, 5.i.E, only in digital format.
28. Questionnaire, introduction, data processing and analysis of questionnaire and analysis graphics of the data collected, Appendix 5.i.G (copy of the original documents and reports) [see also the ADDENDA].
29. International seminar 'Ivrea, from industrial city to UNESCO property', 23-24 March 2015, Ivrea, introduction and programme, Appendix 5.i.H [see also the ADDENDA].
30. Management Plan for the property 'Ivrea, industrial city of the 20th century' (enclosed as a separate text and in digital format).

7.c Form and date of most recent records or inventory of property

The nominated property is the subject of several studies and publications with different disciplinary perspectives, as shown by the vast provided bibliography [see Chapter 7.E]

Considering the particular nature of the nominated property and the types of files in the databases, national and local archives of special interest for the nominated property, buffer zone and the individual buildings are indicated. The main ones are:

- Accademia di San Luca:
Fondo Mario Ridolfi (Mario Ridolfi Collection) (deposit: 1995)
Fondo Wolfgang Frankl (Wolfgang Frankl Collection) (deposit: 1995)
- Archivio del '900 – Mart
Fondo Luigi Figini e Gino Pollini (Luigi Figini and Gino Pollini Collection) (deposit: 1997)
- Archivio di Stato di Matera
Papers relating to the *Ministero dei Lavori Pubblici* (Ministry of Public Works)
- Archivio di Stato di Napoli
Fondo Luigi Cosenza (Luigi Cosenza Collection) (deposit: 2011)
- Archivio di Stato di Roma
Items relating to the Ministero dei Lavori Pubblici
- Archivio di Stato di Torino
Items relating to the Civil Engineering of Piedmont and Valle d'Aosta (deposit: 1962)
- Archivio Storico della Città di Ivrea
Items relating to the public works sector
- Associazione Archivio Storico Olivetti
 1. Concerning the *Associazione Archivio Storico Olivetti*
Fondo Società Olivetti (Olivetti Collection). Sub-collections: Documentation, Image Library, Cine Video Library, Audio Library, Graphics Library, Newspaper and periodical Library, Historic Olivetti products (archived, last update: February 2015)
 2. Concerning the *Fondazione Adriano Olivetti* (Adriano Olivetti Foundation):
Olivetti family Collection (archived: 2000)
Ludovico Quaroni Collection (archived: 2013)
- at the "Biblioteca Libertaria Armando Borghi"
Archivio Carlo Doglio (Carlo Doglio Archive) (deposit: 1993)
- CSAC - Centro Studi e Archivio della Comunicazione
Fondo Luigi Figini e Gino Pollini (Luigi Figini and Gino Pollini Collection) (deposit: 1990)

Fondo Ignazio Gardella (Ignazio Gardella Collection) (deposit: 1982)
Fondo Marcello Nizzoli (Marcello Nizzoli Collection) (deposits: 1982, 1983, 1989, 1994)
Fondo GianMario Oliveri e Studi Nizzoli (GianMario Oliveri and Studi Nizzoli Collection)
(deposits: 1983, 1994, 2014)

- Fondazione Archivio del Moderno – Mendrisio
Fondo Marco Zanuso (Marco Zanuso Collection) (deposit: 2000)
- l'Istituto Nazionale di Urbanistica - INU
Collections relating to the life of the institute
- Politecnico di Milano
Archivio Piero Bottoni (Piero Bottoni Archive) (deposit: 1999)
- Sapienza Università di Roma
Archivio Luigi Piccinato (Luigi Piccinato Archive) (deposit: 2004)
- Ufficio Tecnico Municipality of Ivrea
Archivio delle licenze edilizie del Municipality of Ivrea (Building permits Archive, Municipality of Ivrea)

There are also many national databases with information on the nominated property. See the *Sistema Archivistico Nazionale* (SAN - National Archive System) portal (<http://san.beniculturali.it/web/san/home>) coordinated by the 'Istituto Centrale per gli Archivi del Ministero dei Beni e delle attività culturali e del turismo' (Central Archive Institute of the Ministry of Cultural Heritage, Activities and Tourism) that gives access to the national archive system. At the regional level, there is also the Guarini information system of Piedmont Region (<http://www.regione.piemonte.it/cultura/guarinipat/patleggi.htm>), used to catalogue different types of 'cultural assets' in accordance with ministerial standards with a view to the creation of a regional Cultural Assets database to promote knowledge of the Piedmontese cultural heritage and facilitate its protection and valorisation.

In relation to the collection of data on its conservation, the Superintendency, the local body of the Ministry of Cultural Heritage, Activities and Tourism, keeps the paper copy and digital inventories of the property and other assets subject to protection. This documentation and that at the Ivrea Technical Office enable exhaustive understanding of all the buildings and their modifications.

7.d Address where inventory, records and archives are held

Accademia di San Luca
Piazza dell'Accademia di San Luca 77, 00187 Roma
Tel. +39 066798850
archiviodernoecontemporaneo@accademiasanluca.it

Archivio Carlo Doglio
c/o Biblioteca Libertaria Armando Borghi
Via Emilia 93/95, 48014 Castel Bolognese (RA)
Tel. +39 054655501
biblioteca.borghi@racine.ra.it

Archivio del '900 – Mart
Corso Bettini 43, 38068 Rovereto (TN)
Tel. +39 0464454138
archives@mart.tn.it

Archivio di Stato di Matera
Via Stigliani 25, 75100 Matera
Tel. +39 0835332832, fax +39 0835332832
as-mt@beniculturali.it

Archivio di Stato di Napoli
Piazzetta del Grande Archivio 5, 80138 Napoli
Tel. +39 0815638111, fax +39 0815638300
as-na@beniculturali.it
Archivio di Stato di Roma
Corso del Rinascimento 40, 00186 Roma
Tel. +39 0667235600, fax +39 0668190871
as-rm.direttore@beniculturali.it

Archivio di Stato di Torino
Sezione Riunite- Ex Ospedale San Luigi
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Sapienza Università di Roma, Dipartimento di Pianificazione, Design, Tecnologia dell'Architettura
Via Flaminia 72, 00196 Rome
Tel. +39 06367749005
archivio.luigipiccinato@uniroma1.it

Politecnico di Milano – DASTU
via Durando 38/a, 20158 Milan (Italia)
tel. + 39 0223995827, fax + 39 0223995801

Archivio Storico della Città di Ivrea
Piazza Vittorio Emanuele 1, 10015 Ivrea (TO)
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protocollo-gen@comune.ivrea.to.it

Associazione Archivio Storico Olivetti
Via Miniere 31, 10015 Ivrea (TO)
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segreteria@arcoliv.org

CSAC – Centro Studi e Archivio della Comunicazione
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Tel. +39 0521033652
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Fondazione Archivio del Moderno – Mendrisio
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archivio.arc@usi.ch, archivio-consultazione.arc@usi.ch

Istituto Nazionale di Urbanistica
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segreteria@inu.it

Regione Piemonte, Servizio a cura della Direzione Regionale A20 - Promozione della Cultura, del Turismo e dello Sport
Via Bertola, 34, 10122 Turin
Tel. +39 0114321564, fax +39 0114322009
cultura@regione.piemonte.it
Soprintendenza Belle Arti e Paesaggio per il Comune e la Provincia di Torino
Piazza San Giovanni, 2, 10122 Turin
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sbeap-to@beniculturali.it

Ufficio Tecnico Comune di Ivrea
Via Cardinal Fietta 3, Via Cardinal Fietta, 3
Tel. +39 01254101, int. 433
segrtecnico@comune.ivrea.to.it

7.e Bibliography

7.e.1 Interpretation and analysis (selection)

1994

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1996

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1998

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2000

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2002

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7.E.2. History and development of the nominated property (selection)

1906

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1933

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An aerial photograph of a university campus. In the foreground, there is a large, multi-story building with a flat roof and many windows, surrounded by lush green trees. The building is situated on a hillside. In the background, a dense forest covers the surrounding area, and a cityscape is visible in the distance under a clear blue sky.

8. CONTACT INFORMATION OF RESPONSIBLE AUTHORITIES

Contact information of responsible authorities

Preparer

Technical Coordination Board

- Ministry of Cultural Heritage, Activities and Tourism
- General Secretariat - Coordinations and international relations - UNESCO office
 - Arch. Maria Grazia Bellisario – Director
 - Arch. Adele Cesi, In charge of Nomination project
 - General Direction of Arts and Contemporary Architecture and Urban suburbs
 - Arch. Federica Galloni - General Director
 - Arch. Maurizio Pece
 - Superintendency of Fine Arts and Landscape for the Municipality and province of Turin
 - Arch. Lisa Accurti
 - Piedmont Regional Board
 - Arch. Stefania Dassi
- Piedmont Region
- Cultural Direction - Museums and Cultural Heritage section
 - Dott.ssa Laura Carli
- The Metropolitan City of Turin
- Cultural Heritage and Activities sector
 - Dott.ssa Rosalia Groppo
- The Municipality of Ivrea
- Cultural Policies, Education and Social Area
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 - The Major's Secretariat
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- Adriano Olivetti Foundation
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- Guelpa Foundation
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Steering Group

- Ministry of Cultural Heritage, Activities and Tourism – General Secretariat – Coordinations and international relations - UNESCO office
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- Municipality of Ivrea
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 - Dott. Enrico Capirone (vice Major and Portfolio Holder of Budget, Finance, Property Revenues, Economic Development, Job Creation, Innovation, EU Policies, Maintenance)
 - Dott.ssa Laura Salvetti (Portfolio Holder of Culture and Tourism)
 - Arch. Giovanna Codato (Portfolio Holder of Planning, Housing, Public Works, Environment and Sustainability)
 - Dott. Augusto Vino (Portfolio Holder of Education, Professional Training, Social Policies, International Solidarity, Inclusion Processes)
 - Dott.ssa Giovanna Strobbia (Portfolio Holder of Youth Policies, Sport, Events, Retail, Equal Opportunities)
- Adriano Olivetti Foundation
- Dott.ssa Laura Olivetti (President) †
 - Dott.ssa Matilde Trevisani (Project and Research Area Manager)
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- Dott. Daniele Jalla (President)
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**9. SIGNATURE ON
BEHALF OF
THE STATE PARTY**



Signature on behalf of the state party



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Chapter 5

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- Appendix 5.h.C: P. Bonifazio and P. Scrivano, 'Olivetti builds: Modern architecture in Ivrea: guide to the Open Air Museum', Skira, Milan 2001 [digital format];
- Appendix 5.i.A: List of seminars and meetings of the National Committee for the foundation of Olivetti;
- Appendix 5.i.B: Various authors, Le ragioni del Museo. Temi, pratiche e attori (The purposes of the Museum. Themes, practices and players), Fondazione Adriano Olivetti (edited by P. Bonifazio), 2009 (Collana degli Intangibili) [digital format];
- Appendix 5.i.C: Various authors, Strategie di valorizzazione e gestione per il patrimonio architettonico: sguardi e proposte (Architectural heritage enhancement and management strategies: views and proposals), Fondazione Adriano Olivetti (edited by P. Bonifazio), 2009 (Collana degli Intangibili) [digital format];
- Appendix 5.i.D: Various authors, Politiche di sviluppo locale (Local policy development), Fondazione Adriano Olivetti (edited by P. Bonifazio), 2009 (Collana degli Intangibili) [digital format];
- Appendix 5.i.E: Various authors, Incontri per le azioni sul patrimonio architettonico di Ivrea (Meetings on the actions for the Ivrea architectural heritage), Fondazione Adriano Olivetti (edited by P. Bonifazio), 2009 (Collana degli Intangibili) [digital format];
- Appendix 5.i.F: Introductive video "Da patrimonio della Comunità a Patrimonio Mondiale" (aggiungere in parentesi come è tradotto nel capitolo 5) [digital format];
- Appendix 5.i.G: Questionnaire, introduction, data processing and analysis of questionnaire and analysis graphics of the data collected [see also the ADDENDA];
- Appendix 5.i.H: International seminar 'Ivrea, from industrial city to UNESCO property', 23-24 March 2015, Ivrea, introduction and programme [see also the ADDENDA].

Chapter 6

- Appendix 6.a.A: "Repository to monitor conservation works" and a "Photographic database on the state of conservation of residential properties and panoramic views from the Property " (of which in September 2015, the drawing up of a "Description of the scenic-perceptive features of the nominated property"

Chapter 7

- Appendix 7.a.A: Photographic documentation concerning the buildings in the nominated property [digital format].

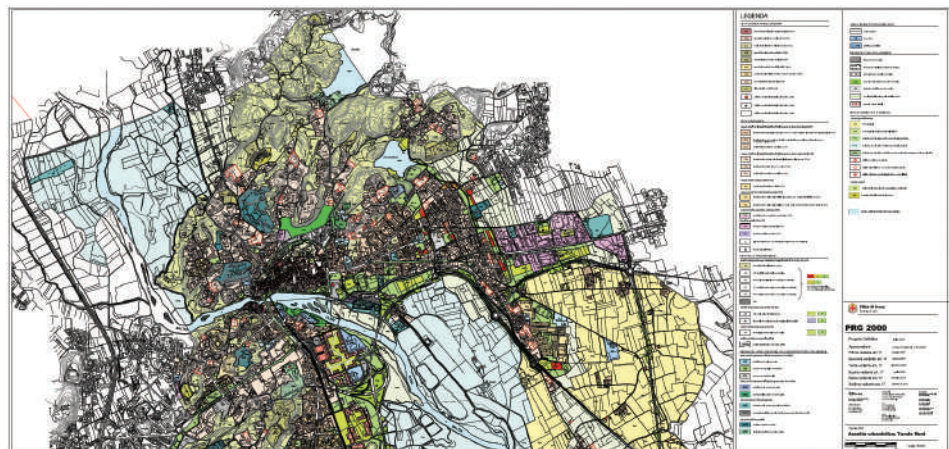


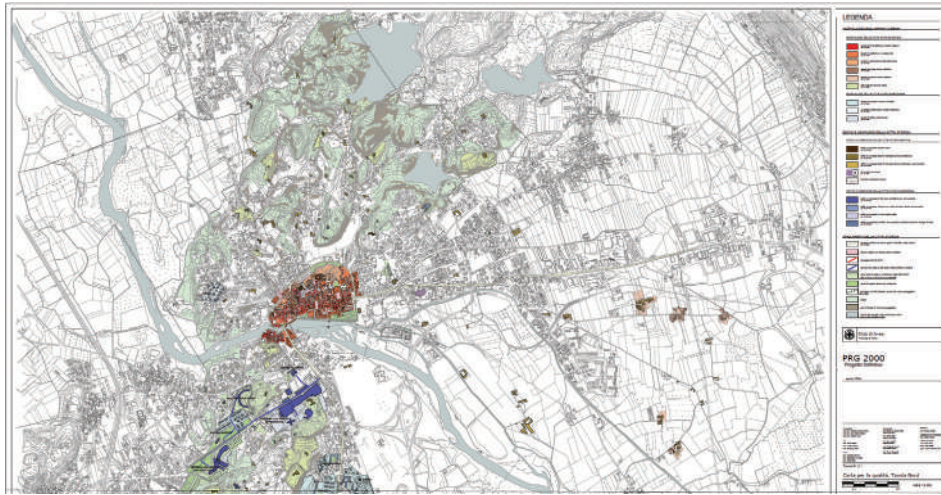


ADDENDA

Contents

- Municipality of Ivrea, Land Use Plan PRG2000 approved with Regional Council Resolution No. 27-4850 of 11 December 2006: Town Planning Drawings P2.1 and P2.2, (copy of the original drawings, A3 format, Key annexed), Appendix 4.b.A.
- Piedmont Region, Regional Landscape Plan 2015 adopted by the Regional Council with Regional Council Decree No. 20-1442 of 18 May 2015, extracts, (translation of the original document), Appendix 5.d.F.
- Municipality of Ivrea, Land Use Plan PRG2000 approved with Regional Council Resolution No. 27-4850 of 11 December 2006: Quality Charter consisting of drawings Pr.5.1 and Pr.5.2 of the plan approved with Regional Council Resolution No. 27-4850, of 11 December 2006, n.27-4850 (copy of the original drawings, A3 format, Key annexed), Appendix 5.d.M.
- Municipality of Ivrea, Land Use Plan PRG2000, Supplement to the building regulations - rules for minor building works and regulations for work on MaAM buildings and their appurtenances, Resolution No. 15 of the Municipal Council, of 25 March 2013 and relative texts of 'Rules for the fulfilment of minor building works' and 'Regulations for work on buildings and in their attached areas' (translation of the original documents), Appendix 5.d.Q.
- Introduction to the questionnaire and Questionnaire (translation of the original documents), Appendix 5.i.G.
- International seminar 'Ivrea, from industrial city to UNESCO property', 23-24 March 2015, Ivrea, introduction and programme, (translation of the original documents), Appendix 5.i.H.
- Draft of Memorandum of understanding





WHL Ivrea – Contents of the Regional Landscape Plan relevant to the Nominated Property. Adaptation of Ivrea's town-planning instruments

Below are set out all the identifying, strategic, guiding and directive contents noted in the adopted version of the Regional Landscape Plan, concerning the Nominated Property. These contents form an outline for the adaptation of the City's town planning instruments. The most important and significant contents found are in bold.

Regional Landscape Plan documents consulted

- Report
- Actuation legislation (NA)
- Lists of components and landscape units (ECUP)
- Data-sheets of the landscape domains (SAP)
- Drawing P4.7 – Ivrea and neighbouring area landscape components
- Drawing P6

Regulations for proposals for inclusion in the UNESCO World Heritage List

Art. 33, paras. 19 and 20, p. 54:

[19] The Region, in agreement with the Ministries concerned and the local authorities involved, **provides for the establishment of the boundaries of the Sites proposed for the candidacy** and for **defining disciplines of safeguard and enhancement**, taking into account the provisions laid down by the present regulations.

[20] **The Regional Landscape Plan promotes the proposal of candidature of “Ivrea industrial city of the 20th century”**, relating to the areas and buildings erected during the 1900s for the Olivetti enterprise, recognising them as a **contemporary example of architecture and landscape of universal value**.

Landscape components in the core area of the Site

HISTORICAL-CULTURAL COMPONENTS

Art. 24 NA – Historical centres and nuclei

ECUP, p. 134 - Ivrea, SS27 (Urban refounding or transformations of the 19th and 20th centuries), not particularly noteworthy.

SS27 – Urban refounding or transformations of the 19th and 20th centuries: Settlements featuring 18-1900s systems of architecture and public spaces, characterising the urban design, mainly pre-existing, qualifying the new modernised contexts of social, commercial and service relations of town life.

Art. 26 NA - Villas, gardens and parks, areas and facilities for leisure and tourism

ECUP, p. 170 - Ivrea, SS37 (Systems of villas, gardens and parks) Park of Villa Casana, Landscape unit 2804, not particularly noteworthy.

SS37 – Systems of villas, gardens and parks: Villas (used for residence, tourist-hotel facilities or other), and gardens and parks of villas of particular landscape and historical-documentary value.

Art. 27 NA - Areas and plants of industrial and energy production of historical interest.
ECUP, p. 181 – Ivrea, SS42 (Systems of industrial production of the 18-1900s), Landscape unit 2804, not particularly noteworthy.

SS42 – Systems of industrial production of the 18-1900s: Locations involved in the working of raw materials for manufacturing, connected to a road system now enhanced and equipped with important plants and equipment, mainly in the vicinity of water-courses.

PERCEPTUAL-IDENTITY COMPONENTS

Art. 30 NA – viewpoints, panoramic beauty spots, sites of scenic and aesthetic value
ECUP, p. 215 - Ivrea, EP (features of landscape importance): Contemporary residential architecture and production and service architecture (MAC), **particularly noteworthy**; Olivetti Factories and rationalist building, not particularly noteworthy.

EP – Characteristic features of landscape importance: characteristic features of landscape importance regarding built complexes significant for shape, position and morphology or landscapes locally recognised as an identifying factor (landmark).

Art. 31 NA – Visual relations between settlement and context
ECUP, p. 253 – Ivrea, SC4 (Contexts of historical nuclei or of isolated architectural presences), **particularly noteworthy**

NA, Attachment B Specific objectives of landscape quality for landscape domains (art. 10 NA)

Page 133:

«Objective 1.3.3. Safeguard and enhancement of the historical, architectural, urban and museum heritage and of farmland areas of particular landscape value, also through active conservation and reclamation of the penalising impacts in the landscape context.

Line of action. Recovery of hamlets in a state of abandonment, of the historic routes and **of the system of architectural and urban testimony of the Olivetti project.**»

Description, present trends, system of protection and strategic guidelines for Ivea and neighbouring area - Domain 28

Historical-cultural characteristics, Structuring factors

Productive system, p. 174 – «... the district of Ivrea, with the **system of 1900s architecture linked to Adriano Olivetti's territorial and industrial project**»

Historical-cultural characteristics, Qualifying factors

Ecomuseum or diffuse museumisation projects, p. 175 – «... **Project “MAAM. Open-air museum of modern architecture” for the promotion of the value of Olivettian architecture**»

Present trends

Page 176: «From the point of view of the continuity of the landscapes with a historical-cultural value, some disquieting processes are reported: ... **cessation of activities linked to Olivetti and consequent risk of de-characterising activities in the attempt to re-use the Olivettian architecture.**»

Strategic guidelines and orientation

Page 178–179: «For the settlement aspects, of particular importance for the entire domain are: ... **the Olivettian architecture**, according to circuits of “industrial archaeology” (also in connection with neighbouring contexts, such as Val Chiusella and Cuorgnè Area).»

As regards the legislative types (art. 11 NA), the L.U. within which the Site is perimetered (2804 – Ivrea) envisages « type V - Significant urban altered»

Landscape strategies and policies

Fig. P6, Legend: The Nominated Property is placed as «**Nominated Properties for inclusion in the UNESCO World heritage List: Ivrea, industrial city of the 20th century**» in Strategy 5, «UPGRADING OF HUMAN RESOURCES AND INSTITUTIONAL CAPACITIES», as one of the “strategic projects and programmes” grouped by Themes (as can be seen in the legend) by which to achieve objectives 5.1 and 5.2, «Strengthening of the identity factors of the landscape for the social role of cultural association and enhancing of local identities». The actions provided for concern: «Implementation of governance networks and of programmes and projects for the qualification and upgrading of the landscape, including the European Projects (arts. 7, 8, 43 and 44 NA).

For the illustration as to the contents of the strategies see Report, pp. 62-82 and in particular p. 68, the explanation of strategy 5:

«5. UPGRADING OF HUMAN RESOURCES AND INSTITUTIONAL CAPACITIES»

5.1. PROMOTION OF A PROCESS OF TERRITORIAL GOVERNANCE AND PROMOTION OF INTEGRATED PROJECTS ABOVE LOCAL AUTHORITY LEVEL

5.1.1 Strengthening of identifying factors of the landscape for the social role of cultural association and for their functionality as reference resources for local projects

5.2. OPTIMAL ORGANISATION OF LOCAL COLLECTIVE SERVICES

5.2.1 Enhancement of local identities through an organisation of services taking into account the recognised centralities coinciding with historically consolidated settlements»

See also the following paragraph on strategic projects and programmes.

Strategic projects and programmes

Report, pp. 68 – 82. The strategic projects and programmes are organised under 6 theme headings:

- «1) the implementation of the Landscape Connection Network;
- 2) the establishment of specific criteria and modes for the qualification of urban and peri-urban systems in terms of building, town planning and the quality of the urban landscape;
- 3) the safeguard of agrarian landscapes;
- 4) the containment of land consumption;
- 5) landscape inclusion of specialised buildings and technological installations and the upgrading of abandoned or jeopardised areas;
- 6) the upgrading of the identifying landscape.» (p. 69)

The theme regarding the Property is no. 6

«6) The enhancement of the identifying landscape poses as its main objective the promotion of projects oriented to recognising and safeguarding the identifying features of the Piedmontese territory, through:

- the promotion of the cultural and landscape heritage and of the local identities of the more compact territories (with reference to type I, II, III, IV and VI landscape units);
- the reinforcement of the capacity for self-representation by local communities;
- the enhancement of the offer of the systems of cultural or naturalistic tourism.

With respect to these objectives the Regional Landscape Plan supports three initiatives of regional importance, as described below:

- a) safeguard of the Historic Holdings of the Mauritian Order;
- b) inclusion in the Unesco World Heritage List of the “Wine-producing landscapes of Piedmont: Langhe-Roero and Monferrato”;
- c) the **Unesco nomination proposal of "Ivrea, industrial city of the 20th century".»** (p. 73)

On pp. 76–77 a **description of the contents and criteria of the Candidacy**, taken principally from the document of entry in the national list of proposals.

The core zone is described as follows:

«The core zone of the site falls entirely within the Municipal territory of Ivrea and, in addition to the high historical-cultural and landscape value, is significant in the urban context also for the size of the included area, covering more than half the urbanised perimeter. The core zone includes dozens of building and areas with various building type and use, both publicly and privately owned, partly disused, realised by architects, engineers and artists who have significantly made their mark on the history of contemporary Italian architecture»

Adaptation of town or territorial planning instruments

Art. 46 NA, p. 73, in particular paras. 2 and 3

« [2]. Provinces, metropolitan cities, town councils or their associative forms carrying out the function on town planning matters and the bodies managing protected natural areas **shall conform or adapt their town and territorial planning instruments within twenty-four months from the approval of the Regional Landscape Plan**, pursuant to article 145, para. 4 of the Code. The adaptation shall take place **preferably in coordination between the local authorities at the different levels; should this not be possible, each body shall adapt its instruments to the provisions of the Regional Landscape Plan autonomously, providing the higher or lower body with the information at its disposal.**

[3]. The adaptation referred to in para. 2, pursuant to article 245, para. 5 of the Code, **shall be made ensuring the participation of the relevant ministerial bodies in the relating procedure**, according to the provisions of sections II and III of regional law 56/1977.»

Norms for implementation: guidelines and directives

Guidelines: provisions of orientation and criteria for governance of the territory and the countryside, where the territorial bodies can exercise a motivated discretionality in the manner of application

Directives: provisions that must obligatorily be observed in drawing up sectorial, territorial and urban plans, following a detailed verification

Requirements: binding provisions which assume immediate observance by all public and private entities and which overrule any incompatible provisions in the relevant planning instruments.

Art. 8. – General objectives, specific landscape quality objectives and lines of action of the Regional Landscape Plan

«... »

[2]. Pursuant to the strategies under para. 1, the Regional Landscape Plan identifies objectives and lines of action, coordinated between them, in Attachments A and B of the present regulations (A – System of strategies and objectives of the plan, and B – Specific landscape quality objectives for landscape domains) with the aim of protecting and upgrading the entire territory through sustainable forms of development referring specifically to the different situations encountered.

[3]. The actions provided for by programmes or plans, whether general or sectorial, provincial or local, must be consistent with the strategic guidelines specified for each landscape domain in the domain data sheets, as per letter d, para. 1 of article 4»

Art. 11 – Landscape domain

«Regulation type: altered significant urban

Typifying features: Presence of complex and significant urban settlements, affected at their boundaries by transformation processes induced by new infrastructures and large specialised installations and by the dispersion of settlement particularly along the main roads.

...

Guidelines

[2]. Without prejudice to Part IV, the guidelines to be followed and the forms of management are oriented to reinforcing:

- a. cohesion: actions and forms of management must aim to enhance cohesion and internal connectivity of the L.U., both in terms of eco-system functionality and of unitarity, legibility and recognisability of the overall image, particularly in the L.U.s featuring consolidated systems of relationships between diversified natural or cultural components;
- b. identity: actions and forms of management must tend to reinforce the identifying features of the L.U., particularly when such features are of specific relevance in terms of biological and landscape diversity;
- c. quality: actions and forms of management must as a priority aim to mitigate the factors of deterioration, risk or criticalness that negatively characterise the L.U. and that obstruct the implementation of the above criteria of cohesion and identity and the pursuit of the quality objectives associated with the landscape domain concerned.»

Art. 24 – Historical centres and nuclei, p. 38–40

«[3] ... the Regional Landscape Plan pursues the following objectives:

- a. active conservation of the values associated with them;
- b. upgrading of the systems of relationships;
- c. improvement of the conditions of conservation and overall quality of the physical and functional context.

Directives

[4]. The provincial territorial plans shall verify their allocation of the centres on the basis of classification under the Regional Landscape Plan with reference to the categories as per para. 2 of the present article and the criteria stated in article 21, para. 4.

[5]. The local plans, also consistently with the indications of the PTR (regional strategic plan) and article 12 of regional law 56/1977, shall:

- a. verify the perimeters of the historical centres and nuclei identified in the current strategic plans, giving reasons for any departures on the basis of surveys, critical analyses and assessments that supplement the studies and documentations produced for the Regional Landscape Plan. The purpose of this verification is to safeguard the fundamental relationships of the above structures (buildings) with the landscape context, by including boundary areas and free spaces as an integral part of the structures themselves;

- b. define, also with the aid of the instruments as per article 5, para. 1, a detailed governance ensuring the conservation and enhancement of:
 - I. the installation morphology of the centres and of the aspects of interaction between historical-territorial systems on a local scale, referring to road connections, intervisibility and relations with built or natural isolated features;
 - II. the specific characteristics of the structures in relation to the geomorphological aspects of the site, the layout, the important features of the context, accessibility;
 - III. the specific characteristics of the structures in relation to the historically significant features as per para. 2;
 - IV. the materials, construction techniques, building types and other typifying characteristics connoting the building heritage;
 - V. the features of landscape-visual value, mentioned by historical sources, such as panoramas and background scenery, views, designed perspective hubs, significant road axes, limits and boundaries of old settlement layouts, as better specified in articles 30 and 31;
- c. safeguard the urban spaces, the urban complexes of particular historical-architectural value, with particular attention for:
 - I. designed urban spaces (squares, avenues, main urban axes, urban backdrops, sections of city walls and gates, significant town boundaries, such as those of markets or along ancient roads or in correspondence with no longer existing city walls);
 - II. the manner of completion consistently with the layout characteristics, especially as regards building types, orientations, dimensions of buildings and construction characteristics, in order to avoid the inclusion of structures that may interfere negatively with the most significant visual cones or that flank or overlap incongruously with distinctive features of the urban landscape, causing a loss of legibility;
 - III. the scenery and background, appearances of doors and entrances, the hubs and visual targets in the historic urban fabric, such as towers, bell-towers, churches, castles, viewpoints;
 - IV. the urban centres characterised by the Savoy territorial design or by residences belonging to the system of the “crown of Delights”, providing for enhancement works to be carried out according to a landscape study extended to the architectural complexes of the entire system, with their road projections, connected urban spaces, the relating parks and gardens;
 - V. **the modern settlements and architectural complexes (19th-20th century), governing the maintenance of the relationship between buildings, public spaces and urban greenery, and the particular characteristics and materiality of the buildings themselves;**
- d. safeguard the historic and architectural values of the building heritage through:
 - I. the definition of types of building works allowed within historic centres and nuclei, consistent with the indications as per letter b, paying particular attention to:
 - avoiding the inclusion of external technological installations that do not respect the criterion of minimum visual impact and of good coordination with the architectural lines of the building,
 - avoiding in any case visible inclusions from public spaces of landscape importance;
 - avoiding the installation of renewable source energy production plants located on roofs in such a position as to interfere with the principal and panoramic views or such as to be visible from public spaces of landscape importance;
 - II. the identification of the areas to subject to the detailed plan or to a recovery plan, ensuring in such areas the consistency of the work with the original aggregative

layouts of the building, the alignments, the articulation and the plane-volumetric dimensions, the ratios between solids and voids, the orientation of the roofs, the materials and colours typical of the location; works are to be avoided that alter the typological and composition characteristics, save those aimed at the conservation or the upgrading and enhancement of the historic buildings, also by the demolition of recently built parts, features or structures foreign to the historical-typological characteristics of the complex, or irremediably compromised structurally.

Art. 26 NA - Villas, gardens and parks, areas and facilities for leisure and tourism, pp. 42–43

«...

Directives

[3]. The provincial territorial plans encourage the safeguard and enhancement of buildings and areas as under this article, through provisions to be detailed on the basis of their historical-territorial importance and of their landscape, architectural and artistic value.

[4]. **Local plans**, also on the basis of the indications in the provincial territorial plans and without prejudice to the second Part of the Code, shall respect the following criteria:

- a. safeguard and enhancement:
 - I. of the areas and features contributing to defining the identifying and historical features of the places;
 - II. of the architectural complexes, of the associated service buildings, of the gardens and parks and of the connecting open spaces;
- b. **restoration of architecture, gardens and parks**, with works aiming at the maintenance of historical testimonies and their legibility, appropriate use and re-use consistent with the typological features and potential for use of the pre-existing structures;
- c. respect for the building techniques and the architectural and stylistic features typical of the complex;
- d. **prohibition to divide or separate visually or functionally the buildings from the gardens and parks historically belonging to them**;
- e. respect of the overall views and presences of the complexes concerned, as far as traditionally legible from highly-frequented locations and in particular from the routes and sites referred to in para. 2;
- f. **respect of the original layout and of the interconnections between architectural complexes and associated vegetation**, with attention to:
 - I. altimetric alignments and profiles;
 - II. typological aspects, of materials and finishing and colouring treatment;
 - III. relations between courtyard, garden and surrounding designed green areas;
 - IV. the local road network, the network of irrigation water supply and the decorative waters of the gardens;
 - V. the axial function of the access routes, the role of panoramas or background scenery of built architectures or of tree formations;
 - VI. the fencings.»

Art. 27 NA - Areas and installations of industrial and energy production of historical interest, p. 44

«...

Directives

[2]. The provincial territorial plans specify and update the census of the areas affected by installations for industrial and energy production identified by the Regional Landscape Plan, providing for regulations for the purpose of:

- g. the recovery, re-use, enhancement and exploitation of abandoned or disused areas, buildings and installations, for new compatible productive, economic or social activities or

- for the creation of green spaces or other public services, including museums or ecomuseums;
- h. the protection and restoration of sites from a hydrogeological and pollution viewpoint, depending on the different foreseeable uses and consistently with current legislation;
- i. the mitigation of the negative effects on the landscape and environment due to new and/or previous activities;
- j. the safeguard of the significant testimonies of industrial architecture and engineering in the historic production sites, also in relation to the immaterial legacies of the industrial cultures involved.

[3]. The sectorial and local plans ensure recognition and safeguard of the sites and buildings characterising the industrial heritage: buildings, water infrastructures, machines, also in connection with correlated architectural and urbanistic episodes (workers' villages, homes for employees and executives) with the maintenance of the water systems, the vegetation component if correlated to production (e.g. silk production), of the architectural and decorative features of the buildings, the systems of access and the factors making up the industrial landscape, having verified the hydraulic and hydrogeological risk conditions.»

Art. 30 NA – Viewpoints, scenic beauty, sites of scenic and aesthetic value, pp. 46–48

« [1]. The Regional Landscape Plan identifies, in Table P2 and in the Catalogue mentioned in article 4, para. 1, letter c. and in the Lists mentioned in article 4, para. 1, letter e., the sites and contexts of scenic and aesthetic value, worthy of specific protection and valorisation, with particular reference to:

- a. **privileged places of observation of the landscape**, including those protected as under article 136, para. 1, of the Code, such as:
 - I. viewpoints: viewing points, accessible to the public, from which one can enjoy views of the countryside, renowned places or features, natural or man-made, and particular the profiles or background scenery of historical settlements, of the hills, of river, lake and mountain settings, with the relating views aimed on visual hubs of symbolic importance or in some way expressive of an urbanistic-territorial design;
 - II. scenic routes: lengths of footpath, streets, railway lines, accessible to the public, from which one can enjoy a panoramic view of scenic landscapes;
 - III. perspective axes: sections of routes aimed on frontal visual hubs of symbolic significance or in some way expressive of an urbanistic-territorial design and relating built or vegetation scenery.
- b. **overall and detailed panoramic beauty**, such as to form scenes of recognised aesthetic value, including those protected under article 136, para. 1 of the Code, such as:
 - I. Hubs of visual attention: natural and built hubs, characteristic because of their central position with respect to the perspective axes or panoramic views, or for their dominant position, morphology or volumetry with respect to the context, including assets with notable features of natural beauty, geological singularity or historical memory;
 - II. Landscape profiles: aspects of visual hubs or scenic views, characterised by recognised evidence of the silhouette standing out against the sky or on a background;
 - III. Characteristic features of landscape importance contributing to the recognisability and identity on a local scale.

[2]. In such sites and contexts, the Regional Landscape Plan pursues the following objectives:

- a. protection of images expressive of the regional identity and of local identities, as historically consolidated or in some way recognised in the collective perception;
- b. promotion of such images as a resource for promotion, also economically, of the territory and for social exploitation and cultural aggregation;

- c. safeguard and promotion of the panoramic aspects, with particular attention to the maintenance of wide, deep visual openings, countering the phenomena of fragmentation of the territory;
- d. promotion of the scenic aspects of the natural and historical-cultural resources and of the locations that enable their observation and enjoyment;
- e. protection and conservation of visual relationships and repair of discontinuities;
- f. reduction of pressures and impacts of all kinds (traffic, atmospheric, noise and light pollution, building and infrastructure construction, alterations to vegetation cover etc.) that may affect the beauty spots and the viewpoints referred to in para. 1 and their relations with the places mentioned in the same paragraph.

Directives

[3]. In relation to the sites and contexts referred to in para. 1, the sectorial and the provincial and local territorial plans, within their respective competencies, while respecting the provisions of article 2, para. 6 of the present regulations and of article 140, para. 2, 141bis, 152 and 153 of the code, provide for:

- a. identification and dimensioning of adequate **visual basins** for the safeguard of visual enjoyment of the aspects of scenic beauty mentioned in the Lists as under article 4, para. 1, letter e., and of the assets protected as per article 136, para. 1, letters a. and d. of the Code;
- b. establishment of criteria and ways of realisation for **equipped parking areas, tourist signposting, barriers and limiters of traffic**, in order to improve their visual enjoyability and limit their impact;
- c. establishment of the most appropriate measures to favour **the removal or mitigation of critical factors** and to ensure the conservation and exploitation of viewpoints and scenic beauty;
- d. establishment of the measures of care to be observed in the **design and construction of buildings, equipment, installations and infrastructures and in the maintenance of high-trunk or shrub vegetation**, in reference:
 - I. to the control of the height and outline of buildings, installations and vegetation and of any other element interfering with views, with particular attention to ridge and hillside roads;
 - II. to the conservation and exploitation of the perspective axes and scenic views along the road routes of historical-documentary or landscape-environmental interest, avoiding the formation of barriers and effects of discontinuity that might arise from incorrect inclusion in the landscape of elements and structures such as roundabouts, flyovers, lack of alignment, advertising hoardings, and ensuring continuity of the elements making up the visual scenery underlining the perspective axes with the visual hubs (made up also of trees and building curtains), also through unitary regulation of frontages and urban furniture.
- e. subordination, following identification, during adaptation of provincial and local territorial plans to the Regional Landscape Plan, of the visual basins as per para. 3, letter a., for the sites referred to in para. 1, not declared to be of notable public interest as per articles 136 or 157 of the code, of every transformation action falling within the said basins that may, by its size, elevation, shape, colour, material and location significantly affect the visibility, legibility and recognisability of the overall and detailed beauty, as per para. 1, to the drafting of a **study of landscape inclusion** assessed by the administration responsible for authorising the action; the said verification must take into consideration the set of **relationships highlighted in para. 1**, in their widest spatial extension, and must take into account the cumulative effects that can be produced in relation to modifications to a landscape of man-made or natural character; in the case of works in a context protected as per Part three of the Code, the said analyses must be included in the landscape report as per DPCM of 12 December 2005.

Art. 31 NA – Visual relationships between settlement and context, pp. 48–49

«...

Directives

[2]. The provincial territorial plans for the points a., c., e. and the local plans for points b., c., d., e., f.:

- a. may supplement the selections referred to in para. 1, distinguishing the cases where there emerges a good legibility of the relationships or the particular nature of the localising morphologies or of the built, cultivated or natural components;
- b. state the contextual elements that contribute to defining the characterising aspects, as well as ensuring their legibility from the most frequented routes and locations;**
- c. determine the mode of localisation of the buildings and vegetated areas, the landscape profiles and the relationships with the background or with the non-built-up contexts of the nuclei or built presences, without altering the morphology and character of the visual presence;**
- d. safeguard visibility from the roads, the panoramic points and the system of hill ranges;**
- e. incentivise the restoration of the aspects altered by previous works, providing for the relocation or cessation of incompatible activities or buildings, or the mitigation of irreversible impacts, with particular reference to the industrial and agricultural productive installations and technological equipment, including telematics infrastructures for broadcasting network signals;**
- f. maintain and, where necessary, restore the integrity and recognisability of the signalled urban boundaries and avoid building on the overlooking free buffer zones; in the case of urban boundaries whose setup is reported to be critical, altered, unconsolidated and under completion or definition, the provisions of article 41 of the present regulations shall apply.**

**ORIGINAL****TRANSCRIPT OF TOWN COUNCIL RESOLUTION****N. 15**

SUBJECT: SUPPLEMENT TO BUILDING REGULATIONS APPROVED BY THE COUNCIL RESOLUTION No. 76 OF 11.12.2001: GOVERNANCE FOR MINOR BUILDING WORKS AND REGULATIONS FOR WORKS ON MAAM (Open-Air Museum of Modern Architecture in Ivrea) BUILDINGS AND ASSOCIATED STRUCTURES

On the **twenty-fifth** day of the month of **March** of the year **2013** – at **20.30** hours – in the Council Chamber, under the **Chairmanship of Councillor Maurizio PERINETTI** – and with the participation of the **General Secretary Dr. Daniela GIORDANO**, the Town council met as per the convocation notification delivered within the legal period – together with the Meeting Agenda – to the Mayor and the individual Councillors, and posted on the Municipal Notice Board:

1) DELLA PEPA Carlo	Mayor		
2) ALBERTON Andrea	Councillor	15) PASQUERO Alberta	Councillor
3) ALISETTA Lorenzo	“	16) PERINETTI Maurizio	“
4) ANTOLINI Tiziana	“	17) PETRACHI Antonio	“
Margherita			
5) AVIGNONE Roberto	“	18) RAO Salvatore	“
6) BORLA Diego	“	19) SASSANO Duccio Spartaco	“
7) CUOMO Antonio	“	20) TEGANO Bruno	“
8) DE PAOLI Giuseppe	“	21) VITTONATTO Maria Grazia	“
9) DE STEFANO Massimiliano	“		
10) DULLA Fabrizio	“		
11) GIGLIO VIGNA Alessandro	“		
12) GILARDINI Tommaso	“		
13) MOIA Gianfranco	“		
14) NERI Marco	“		

The Committee chairpersons **CAPIRONE Enrico** – **DALLAN Paolo** – **OLIVETTI Matteo** – **STROBBIA Giovanna** – **VINO Augusto** took part in the sitting.

At the time of discussion of the business concerned, the following Councillors were absent:
BORLA Diego – **GILARDINI Tommaso** – **NERI Marco** – **PETRACHI Antonio**.

POINT 4 SUPPLEMENT TO BUILDING REGULATIONS APPROVED BY THE COUNCIL RESOLUTION No. 76 OF 11.12.2001: GOVERNANCE FOR MINOR BUILDING WORKS AND REGULATIONS FOR WORKS ON MAAM BUILDINGS AND ASSOCIATED STRUCTURES.

On the report of the President of the Council Dr. PERINETTI

THE TOWN COUNCIL

WHEREAS THE TOWN OF IVREA:

- is endowed with Building Regulations approved by Town Council resolution no. 79 of 11 December 2001, pursuant to art. 3, para. 3, of L.R. (Regional Law) 8.07.1999, n. 19 and art. 2, para. 4, of D.P.R. (Presidential Decree) 6.06.2001, n. 380
- made amendments to arts. 2 and 3 of the above Regulations by Council Resolution n. 58 of 11.07.2005
- made amendments to arts. 39 and 57 of the above Regulations by D.C.C. n. 8 of 30.01.2006
- made amendments to art. 2 of the above Regulations by D.C.C. n. 39 of 26.06.2006
- made amendments to arts. 52 and 27 bis of the above Regulations by D.C.C. n. 5 of 31.01.2007
- made amendments to art. 16 of the above Regulations by D.C.C. n. 10 del 26.02.2010
- supplemented the above Regulations by D.C.C. no. 21 of 27.03.2012 (environmental-energy annex)
- supplemented the above Regulations by D.C.C. no. 65 of 28.09.2012 (governance for arterial building for commercial and industrial use)

ACKNOWLEDGING THAT

with the present document it is intended to supplement the Building Regulations by:

- the revision of the specific legislation regulating building works on buildings catalogued in the context of the “Census of the typological assets, by construction and decoration, of the City of Ivrea”, drawn up pursuant to art. 2.4 of Regional Law 35/95 and adopted by the Council Resolution of 26 February 2002
- the governance for carrying out minor building works implementable by a simple notice of commencement of works pursuant to art. 6 of legislative decree 380/2001

SPECIFYING THAT,

1). In relation to point A, the Regulations for the safeguard of the modern architecture of Ivrea form an integral part of the “Census of the typologically constructive and decorative assets of the City of Ivrea”, drawn up pursuant to art. 2.4 of L.R. 35/95. By the D.C.C. of 26 February 2002, “Approval Census of the typological assets, by construction and decoration, of the City of Ivrea”, the City of Ivrea officially adopted these regulations under the heading of “Legislation for works on buildings and associated structures” integrating them into the Building Regulations (art. 33 para. 2). The present revision, today, introduces a specific chapter for the purpose of regulating the quality of works involving the buildings listed in the Census, in relation to the rules and the maps of the PRG2000 (Land-use Plan).

Furthermore, the present revision is fully in tune with the attempt to include the Olivettian historical-cultural architecture and landscape, to which these rules prevalently refer, in the “UNESCO World Heritage List”.

This prestigious condition assumes that the assets in the List are adequately safeguarded and that in particular their “integrity” and “authenticity” are preserved and that procedures are implemented for their proper “conservation”, three objectives which since the beginning have belonged to the spirit of the regulations (and of the MaaM from whose context they were born) and whose achievement

places Ivrea – not only now but for at least fifteen years – in a front line position in the field of safeguarding the modern architectural heritage.

Revising the text of the regulation, implementing it with the list of buildings and the reference mapping does not therefore introduce new elements into the overall safeguard strategy, but updates the principal instrument and makes it even more effective also in view of the ambitious objectives of the UNESCO programme.

In relation to point B, with the amendment to art. 6 “Free building activity” of Legislative Decree 380/2001 by Law 73/2010, which widened this category of works, it was considered necessary to regulate works on associated structures with particular attention for those realisable by waiver of the Plan Regulations indices.

Taking into account the contents of the premises of the present document:

Having examined the text forming an integral and substantial part of the present resolution;

Acknowledging that the Council Commission for the Heritage of the Territory examined the content of the text in the sitting of 21 January 2013 and 13 March 2013;

GIVEN L.R. 8.07.1999, no. 19 – Rules concerning building and amendments to regional law of 5.12.1977, no. 56 “Land protection and use”, amended by Regional Law no. 20 of 14 July 2009;

Given art. 42, para. 2, letter a), of Legislative Decree no. 267 of 18.8.2000;

Having acquired a favourable opinion as to legitimacy from the Service Manager, expressed pursuant to art. 49 of Legislative Decree no. 267 of 18.8.2000;

HAVING HEARD the interventions of councillors RAO and PASQUERO;

WITH 15 votes in favour and 2 abstentions (Antolini-Tegano), expressed as provided for by law;

R E S O L V E S

TO APPROVE, pursuant to art. 3 of Regional Law 19/99, the following governances:

A. Standards for works on buildings and associated structures as per the Census of typological and decorative assets of the city of Ivrea – Catalogue of cultural architectural assets pursuant to art. 2.4 of L.R. 35/95, consisting of text, reference cartography and list of buildings subject to the regulations concerned;

B. Governance for carrying out minor building works;

As annexes to the current building regulations, compliant with the regional type as per Regional Decree 548-9691 of 29.07.1999, which are added to the present resolution to form an integral and substantial part of it;

TO ACKNOWLEDGE THAT the present resolution:

- does not entail a commitment of expenditure for the council administration;
- will become executive in terms of law;
- will take effect with its publication, as an extract, in the Official Bulletin of the Region;
- will be transmitted to Piemonte Region – Strategic Programming Management, Territorial Policy.



IVREA TOWN COUNCIL

**Census of the typological assets, by construction and decoration, of the City of Ivrea
Catalogue of architectural cultural assets (art. 2.4, L.R. 35/95).**

REGULATIONS FOR WORKS ON BUILDINGS AND ASSOCIATED STRUCTURES

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ART.1 – SCOPE OF APPLICATION

The present rules apply to works on building volumes, outside areas and associated structures of the buildings listed in the “*Census of the typological assets, by construction and decoration, of the City of Ivrea*”, drawn-up pursuant to art. 2.4 of Regional Law 35/95 and integrated into “*Building Regulations of the City of Ivrea*”.

ART. 2 – AIM OF THE RULES

The works permitted on the buildings of the “*Catalogue*” are those derived from all the rules and regulations already in force. The present rules aim to define the quality of such works, whether simple routine and special maintenance, conservative restoration, conversion, extension or building completion, consistent with the provisions of the current NTA (technical implementation rules) and Land-use Plan in force.

ART. 3 – GENERAL SAFEGUARD CRITERIA

The buildings listed in the “*Catalogue*” are subdivided into 4 categories, for each of which works of different quality and intensity are permitted.

3.1 – CATEGORY A: BUILDINGS OF ARCHITECTURAL AND MONUMENTAL IMPORTANCE.

Buildings of high quality of form, constructed to designs by renowned Italian architects, whose importance in the history of 1900s Italian architecture is universally recognised by national and international critics.

For such buildings – also where there are land-use changes– the only actions allowed are those aiming at the overall protection and safeguard of the original image, composition and distribution of the building.

For quality industrial buildings listed by the Land-use Plan, works are allowed for the purpose of guaranteeing the protection of the material, composition and technological aspects (particular construction, structural and distribution layout solutions, use of building and finishing materials) which make up the specific element of qualification according to the appraisal of critics and of the UTC (*Council Technical Office*).

3.2 – CATEGORY B: CLASSIC BUILDINGS OF FORMAL AND HISTORICAL-DOCUMENTARY VALUE.

Minor buildings designed by important architects and buildings characteristic of the professional and constructive climate generated in the city of Ivrea by the activities promoted in the architectural field by the Olivetti Company.

For such buildings, activities are allowed that aim to restore the original composition and features of shape and colour and prevent the deterioration of the relationships between the buildings and the urban surroundings, in respect of the actual needs of the users and owners.

3.3 – CATEGORY C: BUILDINGS OF HISTORICAL VALUE.

Residential buildings mainly built according to the design of the Olivetti Employees’ Housing Consultancy Office.

For such buildings, works to safeguard the original connoting features of form are allowed. Any changes made to the outline, the roof and the finishings must respect the original criteria of composition.

3.4 – CATEGORY D: MINOR BUILDINGS.

Buildings, normally detached, of modest importance in their form, which testify to the wide support offered by Olivetti to the solution of its employees’ housing problems.

ART. 4 – TYPES OF WORKS PERMITTED

4.1 CATEGORY A BUILDINGS.

4.1.1 – GENERAL

Only conservative restoration is allowed of the structural, finishing and decorative components characterising the image of the volume of the buildings.

Should the need arise to replace some of these elements, this will be possible on condition that the new elements faithfully reproduce, even if with different material, the design, the shapes, the dimensions and the colours of the original ones.

The design solutions must always make specific reference to the conditions originally envisaged or realised, which can be deduced from the archive documentation, precise and thorough surveys of the actual state, tests and sampling.

4.1.2 – CHANGES TO ELEMENTS OF CONSTRUCTION

Exceptionally, non-essential modifications of construction and detail elements in the overall definition of the image of the building are allowed in case of:

- evident malfunctioning of the same, to be attributed to errors or omissions in the original design and/or construction,
- evident inadequacy of the original materials for the operating conditions or for present standards.

Such malfunctioning shall be verified also on site by the Council Technical Office.

The new elements must not in any case compromise the original image of the building in the opinion of the Council Technical Office.

4.1.3 – CHANGES TO FAÇADES

Limited modifications of the façades are allowed for adaptations to the standards in matters of:

- safety
- limitation of energy consumption and pollution
- elimination of architectural barriers

whose necessity is adequately proven.

The solutions to be adopted in these cases must aim to reduce to a minimum the modifications to the main façades (which tend to coincide with those visible from the public road) by concentrating the works on the secondary frontages, and to safeguard the original integrity of composition, by planning works in accordance with the composition character and the materials of the building.

In case of works on the existing glass panes and window frames, the restoration of the existing structures is to be preferred. “*À l’identique*” replicas are allowed and in exceptional cases, at the discretion of the Council Technical Office, substitution with new elements is tolerated in respect of art. 4.2.3.7 below. The application of exclusively transparent, neutral-coloured panes (also double-glazed) is allowed, except for buildings (or parts of buildings) where there is glass of another kind at the time of coming into force of the present rules.

If the buildings exhibit original decorative features and/or features connoting their original intended use, these must be preserved and restored also in case of changes to intended use, independently of their function with respect to the new use.

4.1.4 –VOLUME INCREMENTS

Any volume increments allowed by the Local Land-use Plan must be exploited to achieve enlargements on the ground level, to be situated on the secondary frontages and/or in any case in a position which in the Council Technical Office's judgement does not compromise the original integrity of composition of the building.

The enlargements must be designed so as to reduce as far as possible the impact on the original building, adopting schemes of composition, materials, finishings and colours similar to the original.

4.1.5 – SIGNS AND ADVERTISING

With the exception of the original ones and those present at the time of coming into force of the present rules, advertising hoardings are not allowed on the façades of buildings. A single sign, also illuminated, of proportions not exceeding those laid down by the specific council regulations for advertising, is permitted, to be situated generally in the roof cornice of the buildings and in any case in a harmonious relationship with the composition of the façades.

In the case of service/commercial buildings, individual businesses may display a sign, also illuminated, of dimensions not exceeding those laid down by the Council Regulations, to be located only inside the display window on the ground floor.

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4.1.6 – GENERAL REQUIREMENTS

For category A buildings, the rules of point 4.2 shall apply as general minimum requirements.

4.2 CATEGORY B BUILDINGS.

4.2.1 - GENERAL

For buildings belonging to category B, works are allowed in the spirit of restoration of the original state of the structures for the purpose of:

- conservation of the original overall design of the buildings
- the reconstitution of the general composition of the buildings
- the restoration of the original construction details

Thus actions are allowed and to be encouraged if they aim to modify former works harming the overall image, to eliminate details and structures not envisaged by the original design and to adopt components, workings and finishes modelled on the original ones.

The proposals for design, conservation and modification shall refer to the conditions originally envisaged or realised, which can be deduced from the archive documentation accessible at the UTC or from other documentation produced for this purpose by the owners. Such solutions shall therefore be studied in the construction details, so as to ensure the best results both on an aesthetic-formal level and in their practical feasibility.

4.2.2 – VOLUME INCREMENTS

Any volume increments allowed by the Local Land-use Plan standards must as a rule be exploited to achieve enlargements on the ground level, on the secondary frontages and/or must be such as to safeguard in the Council Technical Office's judgement the original integrity of composition of the building.

The enlargements must be designed so as to reduce as far as possible the impact on the original building, by adopting schemes of composition, materials, finishings and colours similar to the original.

4.2.3 – CHANGES TO ELEMENTS OF CONSTRUCTION

4.2.3.1 – FAÇADES

a) modifications to façades are allowed for adaptation to regulations as regards:

- safety
- reduction in energy consumption and pollution
- elimination of architectural barriers

Their necessity must be proven and accepted by the Council Technical Office.

Their implementation will be possible only where it has been proven impossible to adopt construction and technological solutions aiming to improve the characteristics of the original features without changing their appearance.

The solutions to be adopted in these cases must aim to keep the modifications to the principal and exposed façades to the minimum, involving prevalently the secondary frontages providing for works in accordance with the composition character and the materials of the building.

The permitted modifications must be extended to all the floors of the building so as to safeguard the original integrity of composition.

b) The addition of external lifts is permitted only in buildings entering into the requirements of art. 3.2 of Ministerial Decree (Ministry of Infrastructure and Transport) n°. 236 of 14.6.1989 and in any case only if it proves impossible to create their infrastructure inside the building. The lift must be positioned on a secondary frontage, according to a design which in the Council Technical Office's judgement does not compromise the particular form of the building and does not give rise to situations in contrast with the current safety and health&hygiene standards.

c) Modifications to the openings are allowed on the ground floor to allow direct access to the associated private gardens, on condition that, in the case of multi-family buildings, the transformation extends to all the dwellings on that floor.

The positions and shape ratios of the new openings must respect the character of the existing and respect the composition rules of the façade.

d) On the ground floor, openings are allowed for the creation of new entrances to the private garages on condition that the works fit harmoniously into the building and the doors and windows have the same material and colour characteristics as the original.

4.2.3.2 – COVERING – ROOF

a) The configurations of the roof pitches, their slope and overhangs may not be varied with respect to the original.

b) The substitution of the roofings with materials, slopes, completing features and colours similar to the originals will always be allowed.

The use of impermeable tiles or coverings is not allowed except in buildings where this finish was envisaged by the original design.

“Eternit” roofing slabs must as a rule be replaced with elements of a similar shape, size and colour in ecological fibre cement. The use of simple or insulated panels in plain or corrugated sheet metal, of aluminium, zinc or other material excluding copper is limited to cases in which the roof is screened by edge features and/or is not a significant feature of the general composition.

The solution to be adopted for new roofings shall always be subject to prior verification with the Council Technical Office.

c) Works on flat roofs, other than the simple substitution of the existing bituminous covering, shall be thoroughly motivated and their indispensability shared and authorised by the Council Technical Office and in any case they shall be such as not to be detrimental to the original shape character of the buildings.

The use of a new pitched roof is allowed only if this is contained within the profile of the cornice or is in any case completely invisible from all the points of observation of the building.

d) The reduction in the heat-transmission values of the top floor soffit must be achieved as a rule by laying insulating material on its intrados.

For roofs screened by border elements and/or which do not form significant features of the general composition, in the case of valid reasons and the lack of an alternative the insulation of the roof pitches may be allowed. In this case the outline of the roof may be shifted rigidly by a maximum of 20 cm and must in any case remain screened and not produce changes to the façade that are detrimental to the original character of the building.

e) The installation of thermal and/or photovoltaic solar panels is permitted exclusively on the roof slopes and limited to cases in which such elements are totally masked from view.

4.2.3.3 – CHIMNEYS – VENTILATION SHAFTS

For the stack, which may unite a number of flues, the following materials are always allowed:

- masonry plastered in cement-grey colour,
- exposed cement masonry, possibly treated with special cement-grey protective paint
- exposed brickwork

Those prefabricated types are not allowed which do not permit connection between the slopes of the roof and the perpendicularity of the chimney

The chimney heads shall be of prefabricated concrete type, or in sheet metal, grey in colour like the stack.

The ventilation shafts and the outside flues shall be cylindrical in shape with a circular cross-section, made of copper or stainless steel.

4.2.3.4 – SHEET-METAL WORK

Features in sheet metal must be of a size, bulk and position, such as do not modify the perception of the façade features with respect to the original condition.

In the case of roof overhangs made in exposed reinforced concrete, whether on inclined frontages or along the lines of roof projections, gutters, flat and pitched roof flashings and downpipes must repeat the existing profiles. In particular, the profiles of the gutters must be kept within the height of the thickness of the outer edge of the slab.

4.2.3.5 – BRICKWORK – PLASTER

a) All parts in exposed brickwork must be preserved with works to replace damaged or deteriorated parts, and protection of surfaces with treatments that do not alter their characteristics of colour, texture and opacity (therefore based on siloxanes or equivalent products). Remaking is allowed if equal to the existing parts. Modifications to the painted surfaces, colours of any kind of treatment are not allowed if they give a shiny appearance.

b) All the plastered parts shall be preserved and restored with the original finishing characteristics.

c) The following are strictly excluded and, where they have been installed over time, are to be eliminated:

- base claddings in plaster coating not envisaged in the design
- stone base claddings of any type not envisaged in the design
- synthetic or chip claddings of any type
- ceramic cladding not compliant or not envisaged by the original design

Original finishings such as: klinker tiles, tiles or tesserae in ceramic glass, “Fulget” or “Terranova” type plasters shall be subject to restoration operations, the criteria and methods of which will be assessed from time to time also by inspections by the Council Technical Office.

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4.2.3.6 – PARTS IN EXPOSED CONCRETE

All the parts existing in their present state shall be preserved with no modification to the colour and the nature of the surface. Protection works are therefore allowed with specific products for exposed r.c. surfaces; in case of extraordinary maintenance works or ones of greater size, the surfaces originally in exposed r.c., where modified, must be restored. No restoration works are allowed that modify thicknesses, rebates or re-entries of separation between different features in r.c.

4.2.3.7 – EXTERNAL WINDOW AND DOOR FRAMES

a) Substitutions of external frames and roller blinds also with materials other than wood (pre-painted aluminium, steel, PVC) are permitted on condition that the original role of the doors and windows is not altered in the composition of the façade and that the ratio between total area of the opening and the glazed part is not significantly modified.

Therefore the bays and the distribution of the doors and windows may not be altered and the thicknesses of the exposed frames may not be increased by more than 20%.

b) the substitution of the external windows and blinds must as a rule be extended to the whole façade. Should the Council Technical Office verify the concrete impossibility of a total modification, the frame or blind model after the coming into force of the present rules shall acquire the value of a prescriptive model for subsequent works.

In the case of situations compromised by previous uncoordinated works, the binding opinion as to the type of frame or blind to be adopted is left to the Council Technical Office.

c) Exclusively the use of transparent glass, also double-glazed, of neutral colour, is permitted.

d) The use of external sub-frames is allowed, limited to north-facing windows of buildings which at the time of coming into force of the present rules have already widely adopted this solution and on condition that such elements are composed of sliding transparent panes mounted on natural anodised aluminium of a modest cross-section.

e) Externally to the frames, only mosquito protection is allowed and must have smaller dimensions than those of the frames and be of the same colour as the frames.

4.2.3.8 – SILLS AND THRESHOLDS

a) Maintenance of window-sills may be carried out also simply by protecting them with paint for cement or synthetic enamels

b) The substitution, to be carried out as a rule with elements equal to the original ones, is allowed also in grey stone (sawn finish serizzo, serena stone, diorite) on condition that the pre-existing dimensions of thickness, projection, length and colour are not modified and no variations are caused to contiguous elements of the façade.

c) Thresholds and coverings not present in the original design may be envisaged on condition that they are justified and made in cement or grey stone (sawn finish serizzo, serena stone, diorite) of a maximum thickness of 2 cm and not projecting more than 2.5 cm beyond the line of the façade.

4.2.3.9 – STAIR-WELLS

a) The closure of stair-wells originally designed to be open is allowed only if justified by valid reasons of energy-saving and for particular microclimatic reasons which unfavourably affect the conditions of use, in which case the works must be extended to the entire stair-well and to all the stair-wells of the building.

Only metal or white PVC window frames are permitted, with profiles of a modest cross-section, with the widest possible spacing of the glazed parts and in harmony with the composition characteristics of the façade and the proportions of the elements characterising it. The appropriateness of the frames will be assessed by the Council Technical Office.

The doors and windows shall be mounted in line with the interior of the façade wall to allow legibility of the openings provided for in the design.

Only transparent glass, neutral in colour, also double-glazed, is permitted.

b) The first system of closure created according to the requirements of these rules shall have a prescriptive value for all the buildings of the same type.

c) Windows of a material and design not compliant with those laid down by the rules must preferably be substituted to adapt to the specific indications in the preceding paragraph.

4.2.3.10 – COMMON ENTRANCES AND EXTERNAL DOORS OF DWELLINGS ON THE VARIOUS FLOORS

a) As a rule, the existing ones shall be preserved, subjecting them to restoration and strengthening.

b) Should the Council Technical Office agree to their substitution, this operation must preferably be extended to the entire building and elements equal in shape and colour to the originals, or doors and windows in metal must be installed (excluding natural or anodised aluminium) of a new style consistent with the composition features of the façade.

4.2.3.11 – BALCONIES AND LOGGIAS

a) The intrados and frontage in thickness of the slab may not be modified, with respect to the original, in size, material, colour and type of the surface.

Front panels in metal, of any kind, are not allowed. Recessed drip line fittings are allowed under the tiled plane, not exceeding 3 cm in width and coloured in the same shade as the frontage.

b) Parapets and railings must as a rule be subject to maintenance and restoration.

They may be substituted with elements identical in shape, design and colour to the original.

Slight modifications and additions are permitted to improve the water run-off and to adapt the height of the parapet to safety regulations on condition that such operations do not compromise the original image of the feature.

c) Changes to the flooring and any surface water disposal systems are permitted in respect of the preceding regulations.

d) No closures of the parts with a free view are allowed, with any kind of doors or windows, even if in light materials, of a transitory, provisional or temporary nature.

e) The loggias may be closed, only in the buildings of the Bellavista district, on condition that the works are carried out preferably on all floors of the building and the type is a single type for all the property units. In addition, the resulting useful space must be at least 1.00 m in depth.

In all other cases a way must be found to eliminate the closures made without authorisation. Closure of the loggias is considered a substantial modification to the frontages and therefore subject to the authorisation procedure in force on the date of the request.

f) Sun protection, not necessarily installed on all floors, may be realised in Venetian blinds or extendable in fabric without pelmets.

The type and colour of the blinds must be the same throughout the building.

The colour of the sun protections must be in harmony with the colours of the building.

4.2.3.12 – COLOURING

a) The colours of the walls, the doors and windows and the finishings of the buildings shall be the original ones so that before colouring operations one or more samples must be taken to verify the historic stratification of the colourings.

The colourings must fit into an overall colouring scheme for the building, which must be approved by the Council Technical Office.

This project shall be the reference for subsequent colouring works.

b) The painting of the façades shall always be extended to the whole building, while that of the other features may be carried out also in parts, however it must be consistent with the approved general colour scheme.

c) In buildings whose façade composition features screen-walls in which portions of wall are cut out, placed on a set back plane also as the background of loggias and balconies, the screen walls (if plastered) shall always be white and the background in a contrasting colour to be agreed with the Council Technical Office.

d) Plastered base claddings shall always be of a darker colour, contrasting with the walls. More varied and complex colourings will be permitted only in cases where it is documented and proven that the proposal is consistent with the original colour scheme.

4.2.3.13 – EXPOSED INFRASTRUCTURES

The pipes of the water and electricity supply must be chased in.

Those of the gas supply, if it is not possible to find alternative solutions compatible with the rules, may be laid externally, on condition that the maximum respect of the façade design is guaranteed in their laying and, as far as possible, the pipes are positioned on blind or secondary frontages or built into chases or screened by projections of the façade and then coloured with the shade of the portion of façade to which they are fixed.

Similar care must be taken in the case of installation of boxes for meters and switches, letter boxes, ventilation holes for ventilation of rooms, which must have equal dimensions, colour, height above the ground and finish in each building.

In no buildings are brass button panels of any kind allowed.

4.2.3.14 – SIGNS AND ADVERTISING

With the exception of the original ones and those present at the time of coming into force of the present rules, advertising hoardings are not allowed on the frontages of buildings. A single sign, also illuminated, of proportions not exceeding those laid down by the specific council regulations for advertising, is permitted, to be situated generally in the roof cornice of the buildings and in any case in a harmonious relationship with the composition of the façades.

In the case of service/commercial buildings, individual business may display a sign, also illuminated, of dimensions not exceeding those laid down by the Council Regulations, to be located only inside the display window on the ground floor.

4.2.3.15 – GARAGES AND LOW BUILDINGS

In relation to roofings, sheet-metal work and masonry, the same conditions apply as for the buildings. Substitutions of the existing main doors, on condition that the chosen type must be extended to the entire block for subsequent substitutions; the new main doors shall be wooden or metal of the colour of the window frames of the associated building.

4.2.3.16 – FENCINGS

The existing fencings must be maintained in the original state as regards layout design and size. The substitution of incongruent fencing is allowed, with the requirement of reconstruction in the style of the original ones still present; they must be of a wall height not greater than 30 cm and the open part up to a total height from the ground of 150 cm. The wall, in exposed concrete or plastered, shall be grey in colour, with any steel parts in white.

The gates, in steel, shall follow the design and colour of the fencing.

4.2.3.17 – GREEN AREAS AND EQUIPMENT

a) The areas associated with each single property, originally green, must for at least $\frac{3}{4}$ of the area be maintained as lawn, orchard or vegetable garden.

b) The access routes to the buildings from the outside areas shall normally be made with concrete flagstones, which are the reference type and with which the substitution of routes made by other techniques is always allowed.

c) The material for the protection of plants must be of a temporary type, simply laid on the ground and kept in order.

“Gazebo” type structures (cf. governance for minor building works) are allowed if limited to a maximum covered area of 6 sq.m and a maximum height of 2.5 m, on condition that in detached single-family houses they are located in such a way as not to compromise the image

of the building and in terraced buildings they are executed on the basis of a unitary design approved by the UTC.

4.3 CATEGORY C BUILDINGS.

4.3.1- GENERAL

For buildings in category C the requirements in point 4.2 are not binding but are valid as a methodological reference.

Their application, always to be encouraged, is an element of favourable judgement by the Council Technical Office.

In any case works will be allowed only if, while involving changes to the outline, the roof, the openings and the finishings, they do not entail altering the image of the building, allowing its evolution consistently with the original composition criteria.

The evaluation of the maximum level of compromise of the original image is the discretionary and incontestable prerogative of the Council Technical Office.

4.3.2 – COLOUR SCHEME

a) The colours of the walls, the doors and windows and the finishings of the buildings must be the original ones, so that before colouring operations one or more samples must be taken to verify the historic stratification of the colourings.

The colourings shall fit into an overall colouring scheme for the building, which must be approved by the Council Technical Office.

This project shall be the reference for subsequent colouring works.

e) The painting of the façades shall always be extended to the whole building, while that of the other features may be carried out also in parts, on condition that it is consistent with the approved general colour scheme.

4.3.3 - WINDOW AND DOOR FRAMES

The window frames shall be white or of a colour congruous with that of the background walls.

Roller blinds and shutters shall always be coloured – other than white – in tone with the background walls, tending to a different shade of the colour of the window frames when these are not white.

ART. 5 – AUTHORISATION PROCEDURES.

5.1 – GENERAL

The technical texts and drawings illustrating building permit applications and works/activity commencement notices envisaged by law shall provide ample, clear and unambiguous indications as to the shape features of the buildings and the nature of the design proposals.

In particular, they shall respect the following requirements:

a) The survey drawings (always obligatory for all works on buildings of any category) must make it possible to clearly distinguish the original parts of the building from those produced by subsequent transformations and to identify unambiguously the subject of the application.

For category A buildings the surveys must be more thorough and more detailed and must be accompanied by the sampling results on the existing colours and the tests on the building components involved in the works.

- a) In all cases an exhaustive photographic documentation shall be produced, extending to the entire building, also in the case of localised works; whose shooting points must be identified on the survey drawings, illustrating in general and in detail the state of preservation of the building as well as the damage and construction details on which it is wished to work.
- b) The design documents shall illustrate effectively, and with abundant dimensions, all the construction and decorative details characteristic of the building covered by the application and shall contain a complete graphical description of the building solutions, finishes and materials proposed.
- c) For this purpose, the drawings attached to the application may be supplemented with photomontages, virtual models, miniature models and others according to the importance of the works. The use of such supplements is obligatory for works on category A buildings and, at the discretion of the Council Technical Office, may also be required for works on category B buildings.
- d) For applications to substitute doors and windows in category A and B buildings, a schedule shall be produced of the existing doors and windows and one of the new ones, with dimensions and indicating their respective construction characteristics.
- e) Simple decorating operations may be carried out:
 - For category A buildings after prior documentation as to the original colours following sampling and/or archive documentation;
 - For category B buildings following prior agreement as to the colour scheme with the Council Technical Office and on the basis of possible tests and/or archive documentation;
 - For category C and D buildings following prior agreements as to the colour scheme with the Council Technical Office

5.2- SCALES OF DESIGN

The scales to be used for the technical drawings are the following:

- 1:200 - 100 for outline solutions and requests for preliminary assessment
- 1:100 for the survey of the general composition characteristics, the identification of the deterioration and the design proposals
- 1:50 for the point survey of the deterioration and the point description of the design solutions (not obligatory for category C buildings)
- 1:20 - 10 for surveys and designs of the executive details (obligatory in all cases) of the parts to be modified and substituted and for the schedules of doors windows and blinds (not obligatory for category C buildings).

5.3 – TECHNICAL-DESCRIPTIVE REPORT

Except in the cases of simple painting, the production of a technical-descriptive report is required, supplementing the graphical information as to the state of deterioration and stating the design criteria adopted, the materials, the systems of installation and assembly envisaged in the design.

5.4 - SAMPLING

For category A buildings, the construction types, the details of the uprights, the panes and the colouring will be subject to accurate sampling to be submitted for the approval of the Council Technical Office before commencement of works.

5.6 – CHANGES TO DESIGN

The design solutions are considered on the basis of the requirements. Modifications with respect to the design during the works are not therefore allowed; any variations (even of a modest size and of details) may therefore be made only following approval of the variation solution.

5.7 – CONSULTATION OF THE MONITORING UNIT

Applications to carry out building works envisaged by the current rules regarding category A and B buildings must be preceded by a preliminary assessment issued by the MaAM observatory [monitoring unit], formed by Town Council resolution no. 3 of 10.1.2013. This consultation will have the purpose of guiding the public for a correct use of the present rules leading to transformation proposals correctly oriented to the principles of safeguard that it promotes.

On the basis of the assessment issued by the Observatory at the end of the consultation, the principles to be respected by every transformation covered by the administrative procedure will be defined; their respect will be verified by the approval procedure envisaged in art. 5.9.

5.8 – INSPECTIONS

For the purposes of the issue of the preliminary assessment, the Observatory may carry out inspections in order to agree the contents of the designs.

For category A and B buildings, inspections may be performed also during the execution of the works, for the approval of the colours, the work processes, the materials and the components to be installed and for ongoing verification of the works during execution.

5.9 - APPROVAL

For some works involving properties covered by the present Rules, an approval visit is envisaged in order to check the consistency between the design presented and the requirements provided by the Council Technical Office. The owners are therefore obliged to give timely indication of the end of the works to the Council Technical Office.

In the case of designs subject to the issue of a certificate of suitability for use, the positive outcome of the inspection will be considered a necessary condition for its issue.

In any case, a negative outcome of the inspection will verify violation of the present regulations; this condition will entail the revision of what has been realised to make the works compliant with what has been prescribed.

The issue of approval will be subordinate to the delivery of photographic documentation accurately recording the phases of the worksite and the situation following the works.

ART. 6 – DEVELOPMENTAL CHARACTER OF THE RULES

6.1 - LIST

A list will be drawn up of the building practices subject to the principles of the present rules, to be kept up to date by the Council Technical Office, illustrating solutions serving as examples of ways of carrying out the works also by the use of technologies, finishings and modes not considered today by these rules.

6.2 – EXAMPLE SOLUTIONS

The example solutions will form obligatory standards of reference for the resolution of specific technical problems and their adoption will form a favourable element of assessment by the Council Technical Office

6.3 – TYPOLOGICAL REFERENCES

The design solutions and the finishing types approved will form a binding reference for subsequent similar works on the same building or on identical buildings or ones belonging to the same typological family.

6.4 – COLOUR PALETTE

Following the results of the colour stratigraphy of the buildings subject to the works carried out pursuant to art. 4.2.3.12 b of the rules, a colour palette will be prepared by the Observatory for category B and C buildings, which will become the reference for subsequent works.

ART. 7 – SPECIAL DESIGNS

For the approval of works on category A buildings relating to:

- extensions carried out on the main frontages or in increasing height
- transformation and/or extension in contrast of form with the original building
- partial or total substitution of features making up the original image

allowed by the Land-use Plan regulations, the Council Technical Office may request the assistance of experts in the field of restoration of modern architecture.



COMUNE DI IVREA

“GOVERNANCE FOR CARRYING OUT MINOR BUILDING WORKS”

ART.1 – PREMISE AND DEFINITION

Minor building works are understood to mean those for the purpose of building associated structures of small size but functional to obtaining a service necessary for the principal building.

Associated structures [*pertinenze*], pursuant to art. 817 of the Civil Code, “*things destined in a lasting manner to the service or ornament of another thing*”, that is to say – according to the unanimous representation that is made of such works – those not constituting autonomous buildings but structures associated with the already existing property.

The associated structure is therefore a volume without autonomous access from the public road and not able to produce an income of its own without undergoing physical modifications.

Those works are therefore to be considered as associated structures which are not significant in terms of area and volume and which, given their structural connection with the main building, are without a material, autonomous value.

The building of associated structures is subject to the regime of the works commencement notice pursuant to art. 6, para. 2 of the Presidential Decree 380/2001.

ART. 2 SCOPE OF APPLICATION

The present regulations extend to all the municipal territory with the limitations imposed by the definition of art. 1.

The present regulations, moreover, deal exclusively with structures for which they can be derogated from the stereometric indices of the Local Land-use Plan, whose nature is explained in the following article.

ART. 3 STRUCTURES AND WORKS EXEMPT FORM THE LOCAL LAND-USE PLAN INDICES.

The following structures are to be considered associated structures subject to the CIL regime as per art. 6 para. 2 of the Presidential Decree 380/2001 (free building):

1. **small greenhouses** in steel/glass, wood/Perspex or other materials not in contrast with the context containing them. Such structures are movable and serve the green and/or cultivated areas; they must have a maximum volume of 10 sq.m and a maximum height of 2 m.
2. **gazebos**, to the number of 1 per property unit with a garden. Such structures must be formed of a light structure firmly anchored to the ground, covered by climbing plants, canvases or wicker or easily dismantlable cane, must have a maximum area of 16 sq.m, a maximum height of 3 metres and a regular shape.
3. **Pergolas**, of a maximum of 25% of the area covered by the building of which they are an ornament. They may be made in various materials (wood, cast iron), supporting exclusively climbing plants, canvases or easily dismantlable cane.
4. **Storage boxes for gardening tools**: in a light structure of a maximum volume of 20 cu.m, max height 2.50 metres, numbering 1 per property unit with garden (or 1 for each condominium equipped with a green area); this type of structure may not have the function of a shelter for vehicles or similar.

5. **Building entrance protection:** of a maximum size of 4 sq.m with projection not exceeding 1.5 metre, to be made in a material in harmony with the supporting building.
6. **Shade structures for parking spaces:** for such structures there are no limits to size but the cover must in no case be waterproof; climbing plants, cane or canvas may be used and the permeability index of the area must be guaranteed.

(The CIL – works commencement notice – for the items listed above is presented pursuant to art. 6, para.2, letter e))

7. **structures**, such as temporary large-sized frame structures set up to satisfy merely temporary needs (max. 90 days)

(The CIL – works commencement notice – for this item is presented pursuant to art. 6, para. 2, letter b))

The building of the above listed structures is subject only to the presentation of notice, also electronically.

As these are associated elements, they may be connected to the electricity supply.

ART 4 BUILDINGS AND STRUCTURES NON EXEMPTABLE FROM THE INDICES OF THE LOCAL LAND-USE PLAN

Any works typologically compliant with those described in art. 3 above but dimensionally larger may not be considered as exempt from the indices of the planning regulations, but must satisfy them entirely. They are in any case to be considered as associated structures but subject to the provisions of the current legislation.

ART. 5 DISTANCE FROM BOUNDARIES

All the structures referred to in points 1 to 7 may be erected respecting the distances laid down by the Civil Code.

As regards distances from the streets, reference should be made to the boundaries of the inhabited centre and the relating resolution as per D.G. C. no. 178 of 12.11.2008 and any subsequent amendments.

ART. 6 PROVISIONS OF A GENERAL NATURE

The structures referred to in art. 3:

- must be in harmony with the surrounding environment with the aim of preserving the landscape and decorum and be consistent with the building that they serve.
- may not, in their plan area, exceed 20% of the garden area in which they are installed.
- In the case of terraced buildings organised as a condominium, it will be necessary to accompany the application with the favourable decision of the condominium meeting, which will choose a type to which all the co-owners must conform.

ART. 7 PENALTIES

Reference is made to art. 68 of the Building Regulations, “Violation of Regulations and penalties”, of which the present governance is an attachment.

City of Ivrea
Province of Turin

PRG 2000

Table Pr. 5.1: Quality Charter. North Table

Scale 1:5000

Definitive project	April 2004
Approval	Regional government decree 27-4850 of 11/12/2007
First variation Art. 17	May 2007
Second variation Art. 17	October 2007
Third variation Art. 17	December 2007
Fourth variation Art. 17	April 2009
Sixth variation Art. 17	February 2010
Seventh variation Art. 17	September 2010

Mayor Fiorenzo Grijuela	Designers Prof. Giuseppe Campos Venuti Prof. Carlo Alberto Barbieri Prof. Federico Oliva	Consultants Renata De Vecchi Pellati (geological aspects) Prof. Alfredo Mela (sociological aspects) Piero Golinelli (legal aspects) Prof. Piergiorgio Tosoni (old historic city) Enrico Giacobelli (modern historic city)
Councillor responsible for town planning Alberto Redolfi	With Paolo Galuzzi Carolina Giaimo Piergiorgio Vitillo	
Planning department Linda Palese Elena Marchisio Michela Curri	And with Antonella Dell'Orto Massimiliano Innocenti Elena Solero	

KEY

MORPHOLOGY OF THE URBAN STRUCTURES

MORPHOLOGY OF THE OLD HISTORIC CITY

	Historic fabric layered on original layout
	Replacement or extension fabric
	Valorisation areas of the historic city
	Fabric of the peripheral historic nucleus
	Fabric of the peripheral historic layout
	Fine historic villas and gardens

MORPHOLOGY OF THE MODERN HISTORIC CITY

	Fabric of the modern Olivetti districts
	Extensive residential complexes
	Multi-functional Olivetti fabric

BUILDINGS AND COMPLEXES OF THE HISTORIC CITY

BUILDINGS AND COMPLEXES OF THE OLD HISTORIC CITY

	Special urban buildings and complexes
	Buildings and isolated complexes of historic-architectural interest
	Buildings and isolated complexes of historic-environmental and documentary interest
	Archaeological sites and remains
	Line of Roman aqueduct

BUILDINGS AND COMPLEXES OF THE MODERN HISTORIC CITY

	Buildings and complexes of architectural and monumental relevance
	Buildings and complexes by famous people with formal and historic-documentary value
	Buildings and complexes of evidential value
	Buildings and production complexes with particular solutions of formal value

OPEN SPACES OF THE HISTORIC CITY

	Sequencing plots with a high level of identity on an urban scale
	Squares and open spaces with a high level of identity
	Historic footpaths
	Paths in the Open-air modern architecture museum
	Fine open spaces pertinent to the historic buildings
	Green areas of historic and/or configured layout
	Tree-lined urban boulevards and paths of landscape value
	Woods
	Geomorphologies of landscape value
	Rivers, lakes and minor water courses

City of Ivrea
Province of Turin

PRG 2000

Table P2.2: Town planning. South Table


Scale 1:5000

Definitive project	July 2006
Approval	Regional government decree 27-4850 of 11/12/2007
First variation Art. 17	May 2007
Second variation Art. 17	October 2007
Third variation Art. 17	December 2007
Fourth variation Art. 17	April 2009
Sixth variation Art. 17	February 2010
Seventh variation Art. 17	September 2010

Mayor Fiorenzo Grijuela	Designers Prof. Giuseppe Campos Venuti Prof. Carlo Alberto Barbieri Prof. Federico Oliva	Consultants Renata De Vecchi Pellati (geological aspects) Prof. Alfredo Mela (sociological aspects) Piero Golinelli (legal aspects) Prof. Piergiorgio Tosoni (old historic city) Enrico Giacobelli (modern historic city)
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KEY

OLD AND MODERN HISTORIC CITY

TSA1	Historic fabric layered on original layout
TSA2	Replacement or extension fabric
VCS	Valorisation areas of the historic city
TSA3	Fabric of the peripheral historic nucleus
TSA4	Fabric of the peripheral historic layout
TSM1	Fabric of the modern Olivetti districts
TSM2	Extensive modern residential complexes
TSM3	Multi-functional Olivetti fabric
VG	Fine historic villas and gardens
	Buildings and isolated complexes of the old historic city
*	Buildings and isolated complexes of the old historic city
	Buildings and isolated complexes of the old historic city

CONSOLIDATED CITY

<i>Urban fabric with high density settlements on an open or free layout</i>	
TC1a	Multi-storey open settlements in line, towers and isolated blocks arranged without regular principles
TC1b	Multi-storey towers and blocks in the centre of the plot and arranged according to a unitary project
TC1c	Areas of urban redevelopment
<i>Urban fabric with medium density settlements on an open or free layout</i>	
TC2a	Settlements of isolated small multi-family units and urban villas
TC2b	Open in line and terraced settlements
TC2c	Areas of urban redevelopment
<i>Urban fabric with unitary layout</i>	
TC3	Urban fabric with unitary layout
<i>Hill fabric with isolated settlement units</i>	
TC4a	Settlements with villas for one/two families arranged according to the land-division grid
TC4b	Settlements with villas for one/two families with ample green spaces equipped as parks and gardens
<i>Areas of environmental town planning reorganisation</i>	
TC5	Areas of urban and environmental reorganisation
<i>Business fabric</i>	
TC6	Fabric for multi-functional businesses
TC7	Fabric for manufacturing businesses
LC	Plots with provisional boundaries (LCc = subsidised plots with provisional boundaries)
	Localisation constraint

CITY OF TRANSFORMATION



<i>Transformation areas for integrated urban settlements (ATS, AR, AQ, AT1, AT2)</i>	
AR	AR Urban requalification areas
ATS	ATS Strategic transformation areas

AQ	AQ Areas of urban and environmental development areas	
AT1	AT1 Urban and environmental transformation areas	ACE = area of building concentration VE = Private green with ecological value VS = Green, public services and collective interest
AT2	AT2 Urban and environmental transformation areas	
	ERP	
Transformation areas for businesses (API, AIA)		
API	API Integrated multi-functional areas	
AIA	AIA Craftsman and industrial production areas	
Transformation areas for services (AS)		
AS	AS Service transformation areas	
Areas of defined executive planning		
APed	Defined executive planning areas	

GREEN, SERVICES, INFRASTRUCTURE AND FACILITIES SYSTEM

<i>Municipal green, services and equipment (Art. 21 LUR – Regional Planning Law - 56/77)</i>	
AC	Municipal equipment
VA	Areas for public, equipped green
PP	Areas for public car parks
<i>Green, services and equipment of general interest (Art. 22 LUR 56/77)</i>	
AIG	Equipment of general interest
VPU	Urban and district public parks
<i>Other equipment of general interest</i>	
AG	Equipment of general interest (c = cemetery)
PPi PPa	Existing and planned equipped car parks (exchangers and ‘park and ride’)
<i>Private services of public use</i>	
APS	Private services and equipment
ASP	Private sports facilities and equipment

NETWORKED TECHNOLOGICAL AREAS AND SYSTEMS

	Energy networks	
D	Purification plant	
 PZ	Water supply wells	

MOBILITY INFRASTRUCTURE

	Railway infrastructure	
	Existing and planned road infrastructure	
	Road and railway buffer zones	
FAS	Road and railway setting zones	
IM	Mobility systems and equipment	
	Urban road requalification areas	
	Paths and cycle paths	

ENVIRONMENTAL AND AGRICULTURAL SYSTEM

<i>Flat agricultural areas</i>	
TAA	Agricultural lands
TAS	Green belt
TPFa	River park areas - equipped area
TPFb	River park areas - agricultural river park areas
TPFc	River park areas - areas of environmental recovery and river park equipment
	Buildings for non-farming activities
	Residential buildings not connected with farming
	Rural buildings abandoned by agriculture or under-used
<i>Hill areas</i>	
TAC	Hills of landscape and environmental value
IVS	Hill settlements for nurseries and glasshouses

	Lakes and hydrographic network of ecological interest
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ALLEGATO A ALLA D.C.C. N.15. DEL 25 marzo 2013



COMUNE DI IVREA

Censimento dei beni tipologici costruttivi e decorativi della Città di Ivrea.
Catalogo dei beni culturali architettonici (art. 2.4, L.R. 35/95).

NORMATIVA PER GLI INTERVENTI SUGLI EDIFICI E LORO PERTINENZE

Struttura della normativa.

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4.2.3.15 – AUTORIMESSE E BASSI FRABBRICATI

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4.3 – **EDIFICI DI CATEGORIA C.**

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Art. 5 - PROCEDURE AUTORIZZATIVE.

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Art. 7 – PROGETTI SPECIALI

ART.1 - CAMPO DI APPLICAZIONE

Le presenti norme si applicano agli interventi sui volumi edilizi, sulle aree esterne e sui fabbricati pertinenziali degli edifici inseriti nel “*Catalogo dei Beni Tipologici Costruttivi e Decorativi della Città di Ivrea*”, costituito ai sensi dell'art. 2.4 della L.R. 35/95 e integrato nel “*Regolamento Edilizio della Città di Ivrea*”.

ART. 2 - OBIETTIVI DELLA NORMA

Gli interventi consentiti sugli edifici del “*Catalogo*” sono quelli che derivano dall'insieme delle norme e dei regolamenti già in atto. Le presenti norme tendono a definire la qualità di tali interventi, siano questi semplici manutenzioni ordinarie e straordinarie, restauri conservativi, ristrutturazioni, ampliamenti o completamenti edilizi, in coerenza con quanto disposto dalla NTA del PRG vigente.

ART. 3 - CRITERI GENERALI DI SALVAGUARDIA

Gli edifici compresi nel “*Catalogo*” sono suddivisi in 4 categorie per ciascuna delle quali sono consentiti interventi di diversa qualità e intensità.

3.1 – CATEGORIA A: EDIFICI DI RILEVANZA ARCHITETTONICA E MONUMENTALE.

Edifici di elevata qualità formale, realizzati su progetto di architetti italiani di chiara fama, la cui importanza nella storia dell'architettura italiana del '900 è universalmente riconosciuta dalla critica nazionale ed internazionale.

Su tali edifici sono consentite - anche in presenza di mutamenti di destinazione d'uso - esclusivamente azioni volte alla integrale tutela e salvaguardia dell'immagine, dell'assetto compositivo e distributivo originali.

Per gli edifici produttivi di pregio individuati dal PRG sono consentiti interventi volti a garantire la tutela degli aspetti materiali, compositivi e tecnologici (particolari soluzioni costruttive, strutturali, di impianto distributivo, di impiego dei materiali da costruzione e di finitura) che ne costituiscono lo specifico elemento di qualificazione secondo il giudizio della critica e dell'UTC.

3.2 – CATEGORIA B: EDIFICI D'AUTORE CON VALORE FORMALE E STORICO-DOCUMENTARIO.

Edifici minori progettati da importanti architetti ed edifici caratteristici del clima professionale e costruttivo generato nella città di Ivrea dall'attività promossa in campo architettonico dalla Società Olivetti.

Per tali edifici sono consentite azioni volte al recupero dei caratteri compositivi, formali e cromatici originali e ad impedire lo snaturamento dei rapporti fra gli edifici e l'intorno urbano, nel rispetto delle concrete esigenze degli utenti e dei proprietari.

3.3 - CATEGORIA C: EDIFICI DI VALORE TESTIMONIALE.

Edifici residenziali per lo più realizzati su progetto dell'Ufficio Case per i Dipendenti Olivetti.

Per tali edifici sono consentite azioni di salvaguardia degli originali caratteri formali connotanti. Eventuali modifiche apportate alla sagoma, alla copertura, alle finiture dovranno rispettare le premesse compositive originarie.

3.4 - CATEGORIA D: EDIFICI MINORI.

Edifici normalmente unifamiliari di modesta importanza sul piano formale che testimoniano l'ampio sostegno offerto dalla Olivetti alla soluzione del problema abitativo dei propri dipendenti.

ART. 4 – TIPI DI INTERVENTO

4.1 EDIFICI DI CATEGORIA A.

4.1.1 – GENERALITA'

E' consentito il solo restauro conservativo di tutti le componenti strutturali, di finitura e decorativi che caratterizzano l'immagine del volume degli edifici.

Qualora si verifichi la necessità di sostituire alcuni di tali elementi, ciò sarà possibile a condizione che i nuovi elementi riproducano fedelmente, anche con materiali diversi, il disegno, le forme, le dimensioni ed i colori di quelli originali.

Le soluzioni progettuali dovranno sempre fare esplicito riferimento alle condizioni previste o realizzate in origine che potranno essere desunte per mezzo della documentazione d'archivio, precisi ed accurati rilievi dello stato di fatto, prove e saggi.

4.1.2 – MODIFICA DI ELEMENTI COSTRUTTIVI

Sono ammesse eccezionalmente modifiche di elementi costruttivi e di dettaglio non essenziali nella definizione complessiva dell'immagine dell'edificio in caso di:

- manifesto mal funzionamento degli stessi da attribuirsi ad errori o manchevolezze di progettazione e/o di esecuzione originarie,
- manifesta inadeguatezza alle condizioni di esercizio o alle attuali normative dei materiali originali.

Tale mal funzionamento è verificato anche in loco dall'Ufficio Tecnico Comunale (UTC).

I nuovi elementi non dovranno comunque risultare lesivi dell'immagine originale dell'edificio a giudizio dell'UTC.

4.1.3 – MODIFICHE DELLE FACCIATE

Sono ammesse limitate modificazioni delle facciate per adeguamenti a norme in materia di:

- sicurezza
- contenimento dei consumi energetici e dell'inquinamento
- eliminazione delle barriere architettoniche

la cui necessità sia adeguatamente comprovata.

Le soluzioni da adottare in questi casi dovranno tendere a contenere al minimo le modifiche delle facciate principali (che tendenzialmente coincidono con quelle visibili dalla pubblica strada) concentrando gli interventi sui fronti secondari e a salvaguardare l'integrità compositiva originale prevedendo interventi in sintonia con il carattere compositivo e con i materiali dell'edificio.

In caso di interventi sulle vetrate e sulle finestre esistenti è da privilegiarsi il restauro delle strutture esistenti. E' ammessa la replica "*à l'identique*" e, in casi eccezionali e a discrezione dell'UTC, è tollerata la sostituzione con elementi nuovi nel rispetto del seguente art. 4.2.3.7. E' esclusivamente consentita l'applicazione di vetri (anche a camera) trasparenti di colore neutro tranne che per gli edifici (o parte di essi) in cui siano presenti vetri di altra natura all'entrata in vigore della presente norma.

Qualora gli edifici siano caratterizzati da elementi decorativi originali e/o da elementi connotativi della loro destinazione d'uso originale, questi dovranno essere conservati e restaurati anche in caso di cambio di destinazione d'uso, a prescindere dalla loro funzionalità rispetto al nuovo uso.

4.1.4 – INCREMENTI VOLUMETRICI

Gli eventuali incrementi volumetrici ammessi dalle norme di PRGC dovranno essere sfruttati per realizzare ampliamenti al piano terreno da collocarsi sui fronti secondari e/o comunque in posizione che, a giudizio dell'UTC non comprometta l'integrità compositiva originale dell'edificio.

Gli ampliamenti dovranno essere concepiti in modo da ridurre al massimo l'impatto sull'edificio originario, adottando schemi compositivi, materiali, finiture e colori analoghi a quelli originali.

4.1.5 – INSEGNE E PUBBLICITÀ

Fatte salve quelle originali e quelle presenti alla data di entrata in vigore della presente norma, non sono ammesse affissioni pubblicitarie applicate sulle facciate degli edifici. E' ammessa una sola insegna, anche luminosa, di proporzioni non eccedenti quelle previste dal Regolamento comunale specifici della pubblicità, da collocarsi tendenzialmente in cornice della copertura degli edifici e comunque in armonioso rapporto con la composizione delle facciate.

Nel caso di edifici terziari/commerciali, le singole attività potranno esporre un'insegna anche luminosa di dimensione non eccedente quelle previste dal Regolamento comunale da collocarsi solo all'interno della vetrina ai piani terreni.

4.1.6 – PRESCRIZIONI GENERALI

Per gli edifici di categoria A, le norme del punto 4.2 valgono come prescrizioni generali di minima.

4.2 EDIFICI DI CATEGORIA B.

4.2.1 - GENERALITA'

Per gli edifici appartenenti alla categoria B sono consentiti interventi nello spirito del recupero dello stato originale dei manufatti volti:

- alla conservazione del disegno globale degli edifici
- alla ricostituzione della composizione generale degli edifici
- al ripristino dei dettagli costruttivi originali

Sono perciò sempre ammesse ed auspiccate azioni volte alla modifica degli interventi lesivi dell'immagine complessiva, all'eliminazione di dettagli e strutture non previsti dal progetto originale ed all'adozione di componenti, lavorazioni e finiture realizzate sul modello di quelle originali.

Le soluzioni progettuali, di conservazione e di modifica, dovranno sempre fare esplicito riferimento alle condizioni previste o realizzate in origine che potranno essere desunte dalla documentazione d'archivio reperibile presso l'UTC o da altra documentazione prodotta a tale scopo della proprietà.

Tali soluzioni saranno quindi studiate nei particolari di costruzione, in modo da garantire i risultati migliori sia sul piano estetico-formale, sia nella fattibilità pratica.

4.2.2 – INCREMENTI VOLUMETRICI

Gli eventuali incrementi volumetrici ammessi dalle norme di PRGC dovranno essere sfruttati di norma per realizzare ampliamenti al piano terreno sui fronti secondari e/o comunque saranno tali da salvaguardare a giudizio dell'UTC l'integrità compositiva originale dell'edificio.

Gli ampliamenti dovranno essere concepiti in modo da ridurre al massimo l'impatto sull'edificio originario, adottando schemi compositivi, materiali, finiture e colori analoghi a quelli originali.

4.2.3 – MODIFICA DI ELEMENTI COSTRUTTIVI

4.2.3.1 – FACCIATE

a) Sono ammesse modificazioni delle facciate per adeguamenti a norme in materia di:

- sicurezza
- contenimento dei consumi energetici e dell'inquinamento
- eliminazione delle barriere architettoniche

La loro necessità dovrà essere comprovata ed accettata dall'UTC.

La loro realizzazione sarà possibile solo nel caso in cui sia comprovata l'impossibilità di adottare soluzioni costruttive e tecnologiche volte a migliorare le caratteristiche degli elementi originali senza modificarne l'aspetto.

Le soluzioni da adottare in questi casi dovranno tendere a contenere al minimo le modifiche delle facciate principali e in vista coinvolgendo prevalentemente i fronti secondari prevedendo interventi in sintonia con il carattere compositivo e con i materiali dell'edificio.

Le modifiche ammesse dovranno essere estese a tutti i piani dell'edificio al fine di salvaguardare l'integrità compositiva originale.

b) L'inserimento di ascensori esterni è ammesso solo negli edifici che rientrano nei requisiti dell'art. 3.2 del D.M. LL.PP. 14.6.1989 n.236 e comunque solo se risulta impossibile realizzare l'infrastruttura all'interno dell'edificio. L'ascensore dovrà essere collocato su un fronte secondario, secondo un disegno che a giudizio dell'UTC non comprometta le peculiarità formali dell'edificio e non determini situazioni in contrasto con le normative vigenti in merito alla sicurezza ed agli standards igienico-sanitari.

c) Al piano terra sono ammesse modifiche alle aperture per consentire l'accesso diretto ai giardini privati di pertinenza, purché, nel caso di edifici plurifamiliari, la trasformazione si estenda a tutti gli alloggi del piano.

La posizione ed i rapporti di forma delle nuove forature devono riprendere i caratteri dell'esistente e rispettare le regole compositive della facciata.

d) Al piano terra sono ammesse forature per la realizzazione di nuovi ingressi alle autorimesse private purché la realizzazione si inserisca armoniosamente nell'edificio e i serramenti abbiano le stesse caratteristiche materiali e cromatiche di quelli originali.

4.2.3.2 – COPERTURA -TETTO

a) L'assetto delle falde, la loro pendenza e gli sporti non possono essere variati rispetto all'origine.

b) Sarà sempre ammessa la sostituzione dei manti di copertura con materiali, pendenze, elementi di completamento e colore analoghi agli originali.

Non è consentito l'impiego di tegole o di guaine impermeabili se non negli edifici in cui tale finitura era prevista dal progetto originale.

Le lastre di copertura in "*Eternit*" dovranno di norma essere sostituite con elementi di analoga forma, dimensione e colore in fibrocemento ecologico. L'uso di pannelli semplici o coibentati in lamiera liscia o grecata, di alluminio, zinco o altro materiale ad esclusione del rame è limitato ai casi in cui il tetto sia schermato da elementi di bordo e/o non costituisca un elemento significativo della composizione generale.

La soluzione da adottarsi per la realizzazione delle nuove coperture sarà sempre oggetto di verifica preventiva con l'UTC.

c) Gli interventi su tetti piani diversi dalla semplice sostituzione della guaina bituminosa esistente dovranno essere motivati accuratamente e la loro indispensabilità condivisa e autorizzata dall'UTC e comunque dovranno essere tali da non risultare lesivi dei caratteri formali originari degli edifici.

L'eventuale ricorso a una nuova copertura a falde è consentito solo nel caso in cui questa sia contenuta entro il profilo del cornicione o risulti comunque completamente invisibile da tutti i punti di osservazione dell'edificio.

d) La riduzione dei valori di trasmittanza del solaio dell'ultimo piano dovrà avvenire di norma attraverso la posa di materiale coibente sull'intradosso del medesimo.

Per i tetti schermati da elementi di bordo e/o che non costituiscono elementi significativi della composizione generale, a fronte di validi motivi e della mancanza di alternative, può essere ammessa la coibentazione delle falde. In tal caso la sagoma della copertura potrà traslare rigidamente al massimo di 20 cm e dovrà rimanere comunque schermata e non produrre modifiche di facciata lesive del carattere originario dell'edificio.

e) L'inserimento di pannelli solari termici e/o fotovoltaici integrati è ammesso esclusivamente sulle falde del tetto e limitatamente ai casi in cui tali elementi risultano totalmente mascherati alla vista.

4.2.3.3 – CAMINI – ESALATORI

Sono sempre ammessi per il fusto, che può riunire più canne fumarie, i seguenti materiali:

- muratura intonacata in colore grigio cemento,
- muratura di cemento lavorato a vista, eventualmente trattati con tinteggiature di protezione apposite in colore grigio cemento
- murature in mattoni a vista

Non sono ammessi i tipi prefabbricati che non consentono il raccordo tra la pendenza delle falde e l'appiombo del fusto del fumaio.

Le teste di camino saranno del tipo prefabbricato in cemento, oppure in lamiera, in colore grigio come il fusto.

Gli esalatori e le canne esterne saranno di forma cilindrica a sezione circolare, realizzati in rame o acciaio inox.

4.2.3.4 – LATTONERIA

Gli elementi di lattoneria devono avere dimensioni, ingombri e posizioni tali da non modificare la percezione degli elementi di facciata rispetto alla condizione di origine.

Nel caso di aggetti delle falde realizzati in c.a. a vista, sia sui fronti inclinati sia lungo le linee di gronda, grondaie, scossaline, faldali e pluviali devono ripetere i profili esistenti. In particolare il profilo delle grondaie deve essere contenuto nell'altezza dello spessore del bordo esterno della soletta,

mentre le scossaline sui fronti, sempre contenute nel limite minimo funzionale, saranno risolte verso il basso in misura limitata in modo da lasciare in vista almeno i 3/4 dello spessore della soletta.

4.2.3.5 – MURATURE -INTONACI

a) Tutte le parti in mattoni a vista devono essere conservate con interventi di sostituzione delle parti ammalorate o deteriorate, protezione delle superfici con trattamenti che non ne alterino le caratteristiche di colore, trama, opacità (quindi a base di silossani o prodotti equivalenti). Sono ammessi rifacimenti che risultino uguali alle parti esistenti. Non sono ammesse modifiche alle campiture, tinteggiature di alcun tipo o trattamenti che conferiscano aspetto lucido.

b) Tutte le parti in intonaco devono essere conservate e ripristinate con le caratteristiche di finitura originali.

c) Sono tassativamente esclusi e da eliminare laddove siano stati collocati nel tempo:

- zoccoli in riporto di intonaco non previsti in progetto
- zoccoli in pietra di qualunque tipo non previsti in progetto
- rivestimenti sintetici o graniglie di qualunque tipo
- rivestimenti ceramici difformi o non previsti dal progetto originale

Finiture originali quali: piastrelle di klinker, piastrelle o tessere in vetro-ceramica, intonaci tipo “Fulget” o “Terranova” devono essere oggetto di operazioni di restauro i cui criteri e metodi saranno valutati di volta in volta anche attraverso sopralluoghi dell'UTC.

4.2.3.6 – PARTI IN CEMENTO A VISTA

Tutte le parti esistenti allo stato attuale devono essere conservate senza modificarne il colore e la natura della superficie. Sono quindi ammessi interventi di protezione con prodotti specifici per superfici in c.a. a vista; in caso di interventi di manutenzione straordinaria o di maggiore entità dovranno essere ripristinate le superfici originariamente in c.a. a vista eventualmente modificate. Non sono ammessi interventi di ripristino che modifichino spessori, battute o rientranze di separazione tra elementi diversi in c.a.

4.2.3.7 – INFISSI ESTERNI

a) Sono ammesse sostituzioni degli infissi esterni e degli avvolgibili anche con materiali diversi dal legno (alluminio preverniciato, ferro, PVC) purché non venga alterato il ruolo originale dei serramenti nella composizione della facciata né modificato in modo sensibile il rapporto tra la superficie totale delle forature e la parte vetrata.

Non potranno perciò essere alterate le specchiature e le ripartizioni degli infissi e non potranno essere aumentati oltre il 20% gli spessori dei telai nelle parti in vista.

b) La sostituzione degli infissi esterni e degli avvolgibili dovrà di norma essere estesa a tutta una facciata. Qualora l'UTC verificasse l'impossibilità concreta di una modifica totale, il modello di infisso o di avvolgibile autorizzato dopo l'entrata in vigore delle presenti norme acquisirà valore di modello prescrittivo per gli interventi successivi.

Nel caso di situazioni compromesse da precedenti interventi sconsiderati, il parere vincolante sul tipo di infisso o di avvolgibile da adottare è lasciato all'UTC.

c) E' ammesso esclusivamente l'uso di vetri trasparenti, anche a camera, di colore neutro.

d) E' ammesso l'uso di contro-infissi esterni limitati alle finestre dei fronti a nord degli edifici che alla data di entrata in vigore delle presenti norme abbiano già ampiamente adottato tale soluzione ed a condizione che tali elementi siano costituiti da lastre scorrevoli di vetro trasparente montati su guide in alluminio anodizzato naturale di modesta sezione.

e) All'esterno degli infissi sono ammesse solo protezioni contro le zanzare, che dovranno avere dimensioni inferiori a quelle dei telai e colore uguale a quello degli infissi.

4.2.3.8 – DAVANZALI E SOGLIE

a) La manutenzione dei davanzali potrà avvenire anche semplicemente attraverso la loro protezione con vernici per cemento o smalti sintetici

b) La sostituzione, da effettuarsi di norma con elementi uguali a quelli originali, è ammessa anche in pietra grigia (serizzo piano sega, pietra serena, diorite) a condizione che non vengano modificate le dimensioni preesistenti di spessore, sporgenza, lunghezza e colore e non vengano indotte variazioni rispetto ad elementi contigui della facciata.

c) Potranno essere previste soglie e copertine non presenti nel progetto originale purché giustificate e realizzate in cemento o in pietra grigia (serizzo piano sega, pietra serena, diorite) di spessore massimo 2 cm e sporgenti non oltre i 2,5 cm dal filo di facciata.

4.2.3.9 – VANI SCALA

a) La chiusura di vani scala originariamente previsti aperti è ammessa solo se giustificata con validi motivi di risparmio energetico o per particolari condizioni microclimatiche che ne condizionino sfavorevolmente le condizioni d'uso, nel qual caso l'intervento dovrà essere esteso all'intero vano scala ed a tutti i vani scala dell'edificio.

Sono ammessi esclusivamente serramenti metallici o in PVC di colore bianco con profili di modesta sezione con una campitura delle parti vetrate più ampia possibile ed in sintonia con le caratteristiche compositive della facciata e le proporzioni degli elementi che la caratterizzano.

L'adequatezza del disegno dei serramenti sarà valutata dall'UTC.

I serramenti saranno montati sul filo interno del muro di facciata in modo da consentire la leggibilità delle forature previste in progetto.

Sono ammessi solo vetri, anche a camera, trasparenti di colore neutro,.

b) Il primo sistema di chiusura realizzato secondo le precisioni di questa norma assumerà valore prescrittivo per tutti gli edifici dello stesso tipo.

c) Le vetrate in materiali e disegno difforni da quelli previsti dalla presente norma dovranno, preferibilmente, essere sostituite per adeguarsi alle indicazioni specifiche di cui al precedente comma.

4.2.3.10 – PORTONI COMUNI E PORTE ESTERNE DEGLI ALLOGGI AI VARI PIANI

a) Di norma si conserveranno quelli esistenti sottoponendoli a opera di ripristino, restauro e rinforzo.

b) Qualora l'UTC concordi sulla loro sostituzione, tale operazione dovrà essere preferibilmente estesa a tutto l'edificio e si dovranno installare elementi uguali in forma e colore a quelli originali, o serramenti in metallo (escluso l'alluminio naturale o anodizzato) di nuova foggia coerente con i caratteri compositivi della facciata.

4.2.3.11 – BALCONI E LOGGE

a) L'intradosso e fronte in spessore della soletta non possono essere modificati, rispetto all'originale, in dimensioni, materiale, colori e tipo della superficie.

Non sono ammessi frontalini metallici di nessun tipo. Sono ammessi profili rompigoceccia incassati sotto il piano piastrellato non eccedenti i 3 cm di larghezza e colorati della stessa tinta del fronte.

b) Parapetti e ringhiere devono essere di norma oggetto di manutenzione e restauro.

È ammessa la sostituzione con elementi identici in forma, disegno e colore all'originale.

Sono ammesse leggere modifiche ed integrazioni per migliorare il deflusso dell'acqua e per adeguare l'altezza dei parapetti alle norme di sicurezza purché tali operazioni non compromettano l'immagine originaria dell'elemento.

c) Sono ammesse variazioni alla pavimentazione ed agli eventuali sistemi di smaltimento delle acque meteoriche nel rispetto delle norme precedenti.

d) Non sono ammesse chiusure delle parti con affaccio libero con nessun tipo di serramento, anche se in materiali leggeri, di natura precaria, provvisoria o temporanea.

e) Le logge possono essere chiuse, limitatamente agli edifici del quartiere Bellavista, a condizione che l'intervento sia eseguito preferibilmente in tutti i piani dell'edificio e che la tipologia sia unica per tutte le unità immobiliari; inoltre, lo spazio utile risultante deve essere almeno di m 1.00 in profondità.

In tutti gli altri casi devono essere individuati i modi per l'eliminazione delle chiusure effettuate in assenza di autorizzazione.

La chiusura di loggiati è considerata modificazione sostanziale dei fronti, quindi sempre soggetta alla procedura autorizzativa vigente alla data della richiesta.

f) Le protezioni dal sole, non necessariamente poste a tutti i piani, potranno essere realizzate con tende veneziane o estensibili in tessuto senza mantovana.
Il tipo ed il colore delle tende dovranno essere unici per l'intero edificio.
Il colore delle protezioni dal sole dovrà essere in sintonia con i colori dell'edificio.

4.2.3.12 – COLORITURE

a) I colori delle partizioni murarie, dei serramenti e delle finiture degli edifici saranno quelli originali in quanto prima delle operazioni di coloritura dovranno essere effettuati uno o più saggi per verificare la stratificazione storica delle coloriture.

Le coloriture devono sempre inquadrarsi in un progetto di coloritura complessiva dell'edificio che deve essere approvato dall'UTC.

Tale progetto costituirà il riferimento per interventi di colorazione successivi.

b) La coloritura delle facciate deve sempre essere estesa a tutto l'edificio, mentre quelle degli altri elementi potrà essere eseguita anche per parti, a condizione che si riconduca al progetto di coloritura generale approvato.

c) Negli edifici la cui composizione di facciata è caratterizzata da pareti-schermo in cui sono ritagliate porzioni di muro poste su un piano arretrato anche come fondale di logge e balconi, le pareti-schermo (se intonacate) saranno sempre di colore bianco e gli sfondati di colore contrastante da concordarsi con l'UTC.

d) Gli zoccoli intonacati saranno sempre di colore più scuro, contrastante con le pareti. Colorazioni più articolate e complesse saranno ammesse solo nel caso in cui sia documentato e dimostrato che la proposta è coerente con l'impostazione cromatica originale.

4.2.3.13 – INFRASTRUTTURE A VISTA

Le tubazioni della rete idrica ed elettrica dovranno essere posate sottotraccia.

Quelle della rete di distribuzione del gas, qualora non sia possibile trovare soluzioni alternative compatibili con le norme, potranno essere posate all'esterno purché sia garantito nella posa il massimo rispetto del disegno di facciata e, nel limite del possibile, le tubazioni siano posizionate sui fronti ciechi o secondari o incassati in scanalature o schermati da aggetti della facciata e quindi colorati della tinta della porzione di facciata su cui sono fissati.

Analoga attenzione si dovrà avere in caso di posa di cassette per contatori, interruttori, cassette delle lettere, forature per ventilazione dei locali che dovranno avere dimensioni, colore, altezza da terra, finiture uguali in ogni edificio.

In tutti gli edifici non sono ammesse bottoniere in ottone di qualunque foggia.

4.2.3.14 – INSEGNE E PUBBLICITÀ

Fatte salve quelle originali e quelle presenti alla data di entrata in vigore della presente norma, non sono ammesse affissioni pubblicitarie applicate sulle facciate degli edifici. E' ammessa una sola insegna, anche luminosa, di proporzioni non eccedenti quelle previste dal Regolamento comunale specifici della pubblicità, da collocarsi tendenzialmente in cornice della copertura degli edifici e comunque in armonioso rapporto con la composizione delle facciate.

Nel caso di edifici terziari/commerciali, le singole attività potranno esporre un'insegna anche luminosa di dimensione non eccedente quelle previste dal Regolamento comunale da collocarsi solo all'interno della vetrina ai piani terreni.

4.2.3.15 – AUTORIMESSE E BASSI FRABBRICATI

Relativamente alle coperture, alla lattoneria ed alle murature valgono le stesse condizioni degli edifici.

Sono ammesse sostituzioni dei portoni esistenti, fermo restando che la tipologia prescelta dovrà essere estesa all'intero blocco per le successive sostituzioni; i nuovi portoni saranno in legno o metallici del colore dei serramenti dell'edificio di appartenenza.

4.2.3.16 – RECINZIONI

Le recinzioni esistenti devono essere mantenute allo stato di origine per disposizione planimetrica, disegno e dimensioni.

E' consentita la sostituzione di recinzioni incongruenti con l'obbligo della ricostruzione sulla foggia di quelle originali ancora presenti; dovranno avere altezza del muro non superiore a cm 30 e parte a giorno fino ad una altezza totale dal suolo pari a cm 150. Il muro, in calcestruzzo a vista o intonacato è in colore grigio, le eventuali parti in ferro in colore bianco.

I cancelli, in ferro, riprenderanno il disegno ed il colore della recinzione.

4.2.3.17 – AREE A VERDE E ATTREZZATURE

a) Le aree di pertinenza di ogni singola proprietà, originariamente a verde, dovranno, per almeno i 3/4 del totale della superficie essere mantenuta a prato, a frutteto o ad orto

b) I percorsi di accesso agli edifici dalle aree esterne saranno di norma realizzati con pavimentazione a quadroni di cls, che sono il tipo di riferimento e con i quali è sempre ammessa la sostituzione di percorsi esistenti realizzati con tecniche diverse.

c) Le attrezzature di protezione per le colture dovranno essere di tipo precario, semplicemente appoggiate a terra e mantenute in assetto ordinato.

Strutture tipo "gazebo" (cf.r disciplina per gli interventi edilizi minori) sono ammesse limitatamente ad una superficie coperta massima pari a mq 6 e ad un'altezza massima di m 2,5, purché negli edifici unifamiliari isolati vengano collocate in modo da non compromettere l'immagine dell'edificio e negli edifici a schiera siano eseguite sulla base di un progetto unitario approvato dall'UTC.

4.3 EDIFICI DI CATEGORIA C.

4.3.1- GENERALITA'

Per gli edifici di categoria C le prescrizioni di cui al punto 4.2 non hanno valore vincolante ma valgono come riferimento metodologico.

La loro applicazione, sempre auspicabile, costituisce elemento di giudizio favorevole da parte dell'UTC.

Saranno comunque ammessi solo interventi che, pur comportando modifiche alla sagoma, alla copertura, alle aperture ed alle finiture, non comportino lo stravolgimento dell'immagine dell'edificio, consentendone un'evoluzione coerente con le premesse compositive originali.

La valutazione del livello massimo di compromissione dell'immagine originale è prerogativa discrezionale ed inappellabile dell'UTC.

4.3.2 – SCHEMA CROMATICO

a) I colori delle partizioni murarie, dei serramenti e delle finiture degli edifici saranno quelli originali in quanto prima delle operazioni di coloritura dovranno essere effettuati uno o più saggi per verificare la stratificazione storica delle coloriture.

Le coloriture devono sempre inquadrarsi in un progetto di coloritura complessiva dell'edificio che deve essere approvato dall'UTC.

Tale progetto costituirà il riferimento per interventi di colorazione successivi.

e) La coloritura delle facciate deve sempre essere estesa a tutto l'edificio, mentre quelle degli altri elementi potrà essere eseguita anche per parti, a condizione che si riconduca al progetto di coloritura generale approvato.

4.3.3 - SERRAMENTI

I serramenti saranno bianchi o di colore assonante con quello degli sfondati.

Gli avvolgibili e le persiane saranno sempre di colore – diverso dal bianco – intonato alle pareti di sfondo, tendenzialmente di una sfumatura diversa del colore dei serramenti quando questi non sono bianchi.

ART. 5 - PROCEDURE AUTORIZZATIVE.

5.1 – GENERALITÀ

Gli elaborati tecnici e grafici ad illustrazione delle richieste di permesso di costruire e delle comunicazioni di inizio lavori/attività previste dalla legge forniranno ampie, chiare ed inequivoche indicazioni relative ai caratteri formali degli edifici ed alla natura delle proposte progettuali.

In particolare essi rispetteranno le seguenti prescrizioni:

a) Gli elaborati di rilievo (sempre obbligatori per tutti gli interventi su edifici di qualsiasi categoria) dovranno consentire di distinguere chiaramente le parti di edificio originali da quelle prodotte da trasformazioni successive e di individuare in modo inequivoco l'oggetto dell'istanza.

Per gli edifici di categoria A i rilievi dovranno avere un'accuratezza ed un dettaglio superiore e dovranno essere accompagnati dai risultati delle campionature dei colori esistenti e dei saggi sui componenti edilizi oggetto di intervento.

- a) Sarà sempre prodotta un'esauriente documentazione fotografica, estesa all'intero edificio anche per gli interventi puntuali i cui punti di ripresa dovranno essere identificati sui disegni di rilievo, che illustri in generale ed in dettaglio lo stato di conservazione dell'edificio nonché i danni ed i particolari costruttivi su cui si richiede di intervenire.
- b) Gli elaborati di progetto dovranno illustrare efficacemente e con dovizia di quote tutti i dettagli costruttivi e decorativi caratteristici dell'edificio oggetto dell'istanza e dovranno contenere una completa descrizione grafica delle soluzioni costruttive, delle finiture e dei materiali proposti.
- c) A tal fine i disegni allegati alle istanze potranno essere integrati con fotomontaggi, modellazioni virtuali, plastici e altro a seconda dell'importanza dell'intervento. Il ricorso a tali integrazioni è obbligatorio per gli interventi sugli edifici di categoria A e, a discrezione dell'UTC, può essere anche richiesto per interventi su edifici di categoria B.
- d) Per la richiesta di sostituzione di serramenti in edifici di categoria A e B è necessario produrre un abaco dei serramenti esistenti ed uno dei serramenti nuovi, quotati e riportanti indicazioni sulle rispettive caratteristiche costruttive.
- e) Le operazioni di semplice decorazione potranno essere effettuate:
 - Per gli edifici di categoria A previa documentazione sulle tinte originali a seguito di saggi e/o di documentazione d'archivio;
 - Per gli edifici di categoria B previo accordo sullo schema cromatico con l'UTC e sulla base di eventuali saggi e/o di documentazione d'archivio;
 - Per gli edifici di categoria C e D previo accordo sullo schema cromatico con l'UTC

5.2- SCALE DI PROGETTO

Le scale da utilizzare per le rappresentazioni tecniche sono le seguenti:

- 1:200 - 100 per le soluzioni di massima e per le domande di parere preventivo
- 1:100 per il rilievo dei caratteri compositivi generali, l'identificazione generale del degrado e le proposte progettuali
- 1:50 per il rilievo puntuale del degrado e la descrizione puntuale delle soluzioni progettuali (non obbligatorio per gli edifici di categoria C)
- 1:20 - 10 per i rilievi ed i progetti dei dettagli esecutivi (obbligatori in ogni caso) dei particolari da modificare e sostituire e per gli abachi dei serramenti (non obbligatorio per gli edifici di categoria C)

5.3 – RELAZIONE TECNICO-DESCRITTIVA

Tranne che nei casi di semplice coloritura è prevista la produzione di una relazione tecnico descrittiva che integri le informazioni grafiche sullo stato di degrado e darà conto dei criteri progettuali adottati, dei materiali, dei sistemi di posa e di montaggio previsti in progetto.

5.4 - CAMPIONATURE

Per gli edifici di categoria A, le tipologie costruttive, i dettagli dei montanti, i vetri e le coloriture saranno oggetto di campionature "al vero" da sottoporre ad approvazione dell'UTC prima dell'inizio lavori.

5.6 – VARIANTI AL PROGETTO

Le soluzioni progettuali approvate sono considerate alla stregua di prescrizioni: non sono quindi ammesse modificazioni nel corso dei lavori rispetto a quanto riportato in progetto; eventuali variazioni (anche di modesta entità e di dettaglio) potranno quindi essere eseguite solo a seguito di approvazione della soluzione in variante.

5.7 – CONSULENZA DELL'OSSERVATORIO

Le istanze per realizzare interventi edilizi previsti dalle vigenti norme che riguardino gli edifici di categoria A e B dovranno essere preceduti da un parere preventivo rilasciato dall'osservatorio^{MaAM} costituito con deliberazione di Giunta comunale n. 3 del 10.1.2013. Tale consulenza avrà lo scopo di

guidare i cittadini ad un uso corretto della presente norma che conduca a proposte di trasformazione correttamente orientate verso i principi di salvaguardia da essa promossi.

Sulla base del parere rilasciato dall'Osservatorio al termine della consulenza saranno definiti i principi a cui dovrà attenersi ogni trasformazione oggetto di procedura amministrativa il cui rispetto sarà verificato con il collaudo previsto dall'art.5.9

5.8 – SOPRALLUOGHI

Ai fini del rilascio del parere preventivo l'Osservatorio potrà effettuare sopralluoghi per concordare i contenuti dei progetti.

Per gli edifici di categoria A e B potranno essere effettuati sopralluoghi anche durante l'esecuzione dei lavori, per l'approvazione dei colori, delle lavorazioni, dei materiali e dei componenti da installare e per la verifica in itinere dell'esecuzione delle opere.

5.9 - COLLAUDO

Per talune realizzazioni relative ad immobili sottoposte alla presente Normativa è prevista una visita di collaudo al fine di verificare la coerenza tra la realizzazione e il progetto presentato e le prescrizioni fornite dall'UTC. E' fatto perciò obbligo ai proprietari di dare tempestiva segnalazione della fine lavori all'UTC.

Nel caso di progetti soggetti a rilascio di certificato di agibilità, l'esito positivo del collaudo sarà considerato condizione necessaria al suddetto rilascio.

In ogni caso, l'esito negativo del collaudo verificherà violazione del presente regolamento; questa condizione comporterà la revisione di quanto realizzato per rendere conforme l'intervento a quanto prescritto.

Il rilascio del collaudo sarà subordinato alla consegna di una documentazione fotografica che documenti accuratamente le fasi di cantiere e la situazione dopo l'intervento.

ART. 6 – CARATTERE EVOLUTIVO DELLA NORMA

6.1 - ELENCO

Sarà costituito un elenco delle pratiche edilizie sottoposte ai sensi della presente norma che verrà aggiornato a cura dell'UTC in cui verranno evidenziate le soluzioni che propongono modalità di esecuzione "esemplari" degli interventi anche attraverso l'uso di tecnologie, finiture e modalità non previste oggi dalla presente norma.

6.2 – SOLUZIONI ESEMPLARI

Le soluzioni esemplari costituiranno degli standard di riferimento obbligatorio per la risoluzione di specifici problemi tecnici e la loro adozione costituirà elemento di giudizio favorevole da parte dell'UTC.

6.3 – RIFERIMENTI TIPOLOGICI

Le soluzioni di progetto o le tipologie di finiture approvate costituiranno un riferimento vincolante per i successivi analoghi interventi sullo stesso edificio o su edifici identici o appartenenti alla stessa famiglia tipologica.

6.4 – TAVOLOZZA COLORI

a seguito delle risultanze della stratigrafia cromatica degli edifici oggetto degli interventi effettuata ai sensi dell'art. 4.2.3.12 b della norma verrà redatta, a cura dell'Osservatorio, una tavolozza colori per gli edifici di categoria B e C che diverrà riferimento per interventi successivi.

ART. 7 – PROGETTI SPECIALI

Per l'approvazione di interventi su edifici di categoria A relativi a:

- ampliamenti effettuati sui fronti principali o in sopraelevazione
- trasformazione e/o ampliamento in contrasto formale con l'edificio originario
- sostituzione parziale o totale di elementi costitutivi dell'immagine originaria

ammessi dalle norme di PRG, UTC potrà farsi affiancare da esperti nel campo del restauro dell'architettura moderna.

tavola

categoria A

categoria E

categoria C

categoria \square

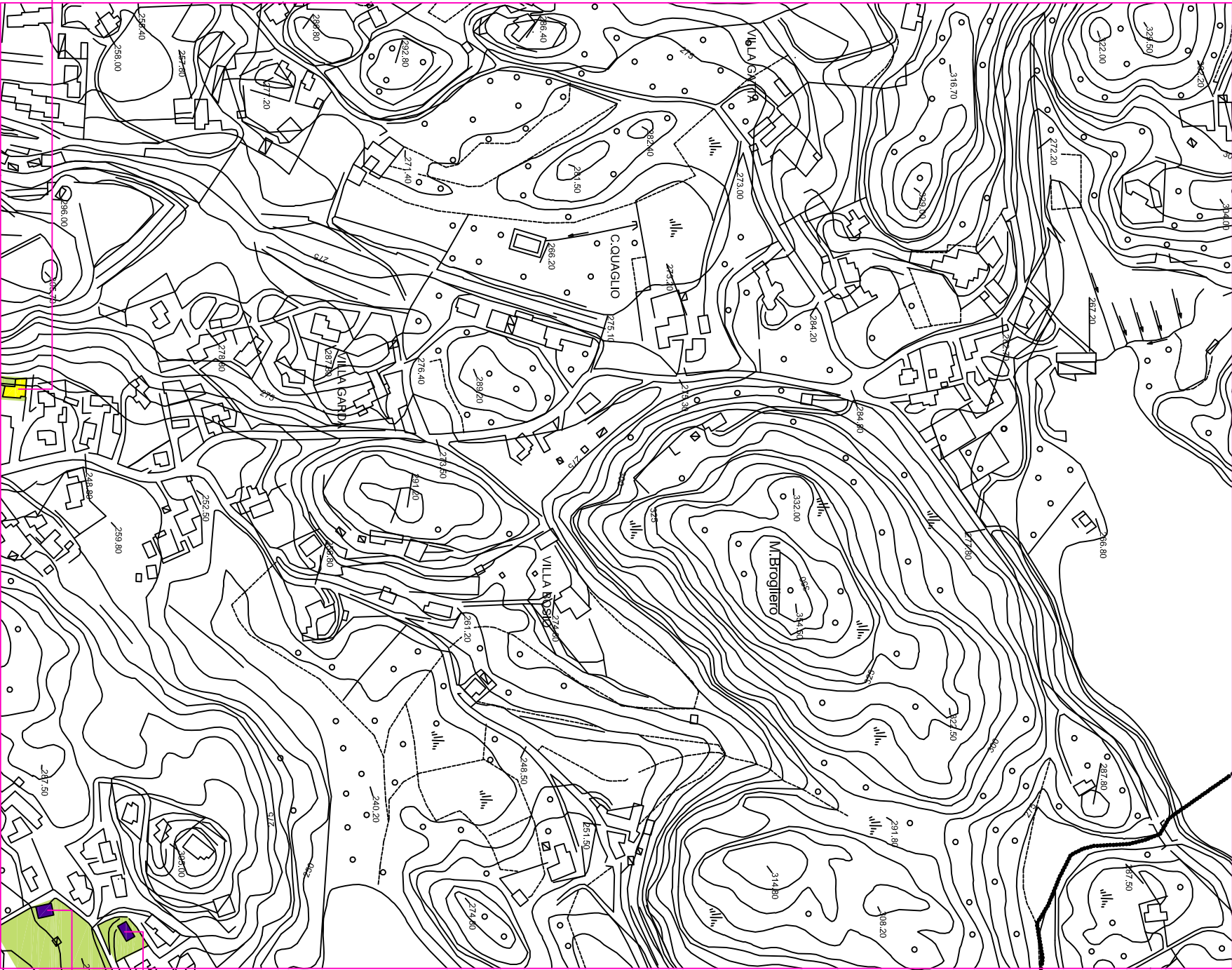


RO15249

R0152498

R0152495

tavola B



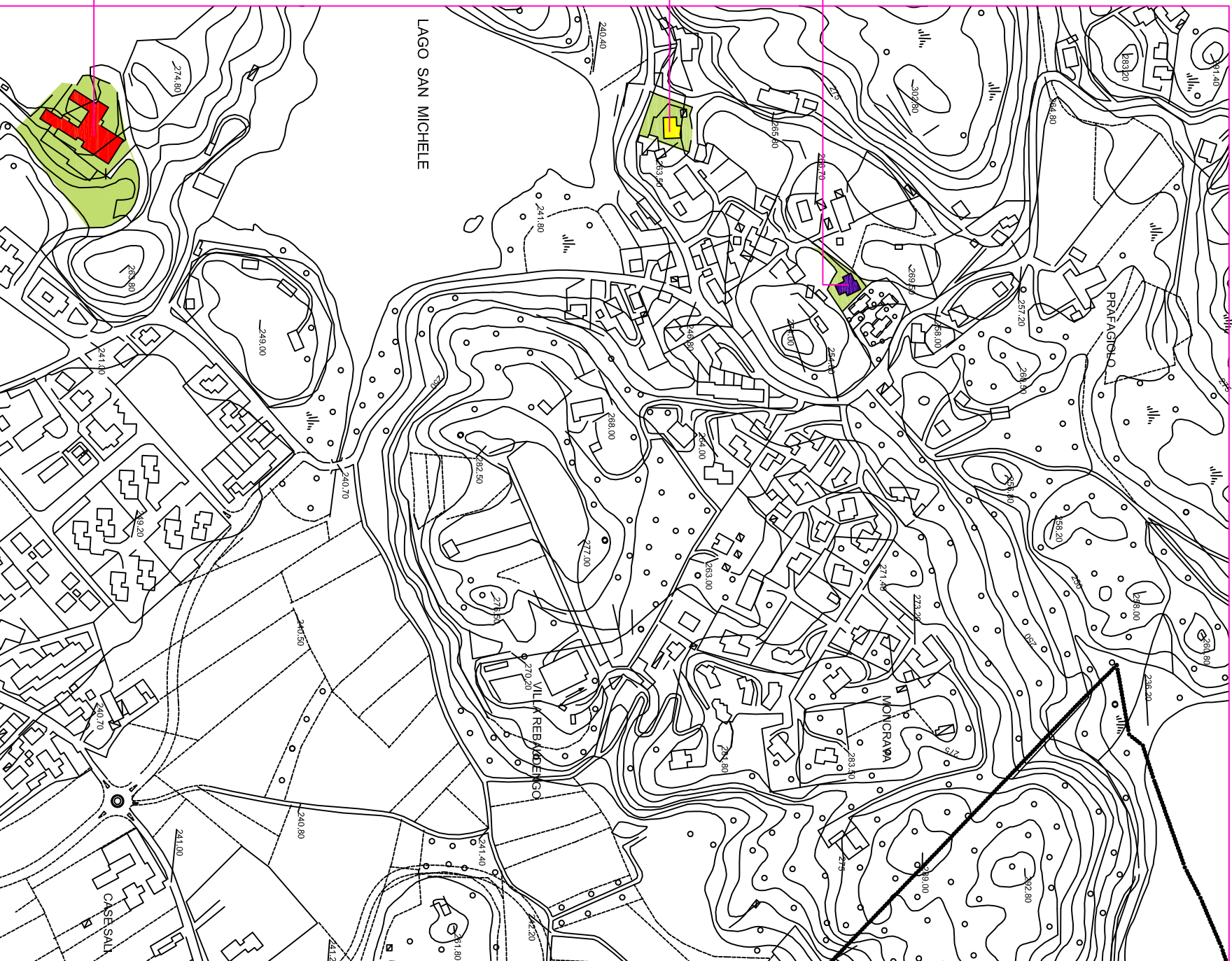
R0044351

R0150112

R0150111

R0044354

tavola C



R0150113

R0044352

R0044353

tavola D



tavola E

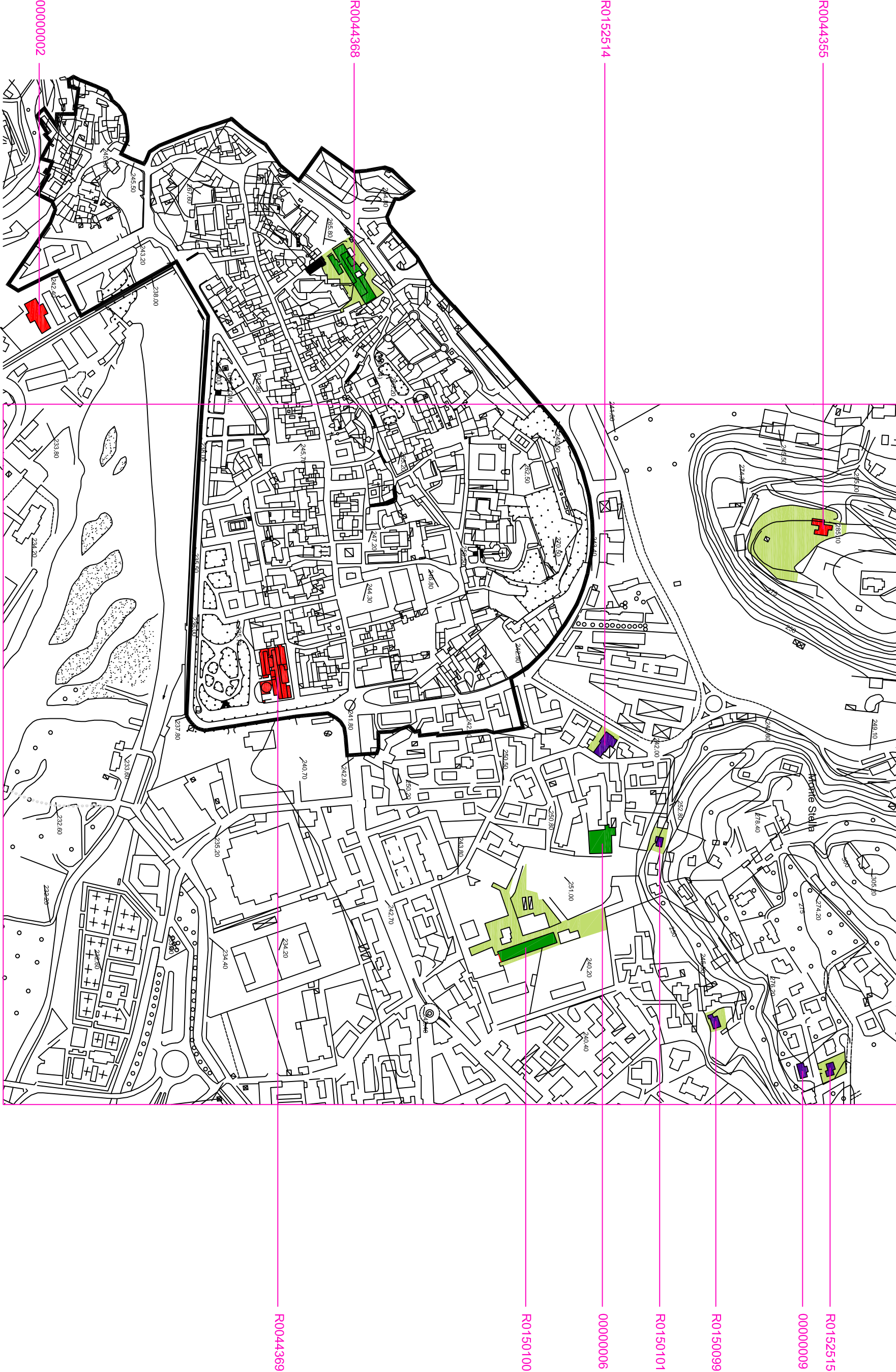


tavola F

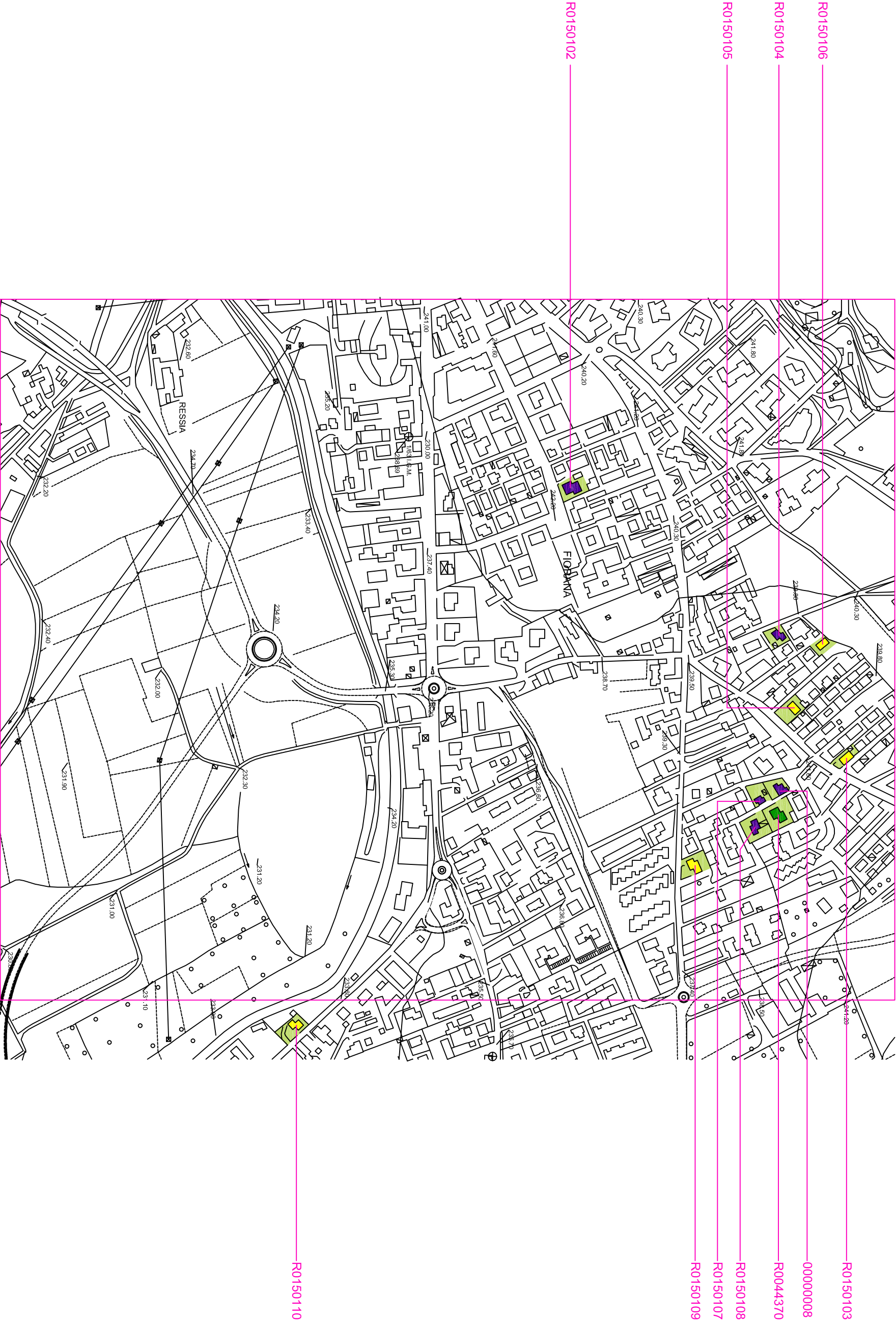


tavola G

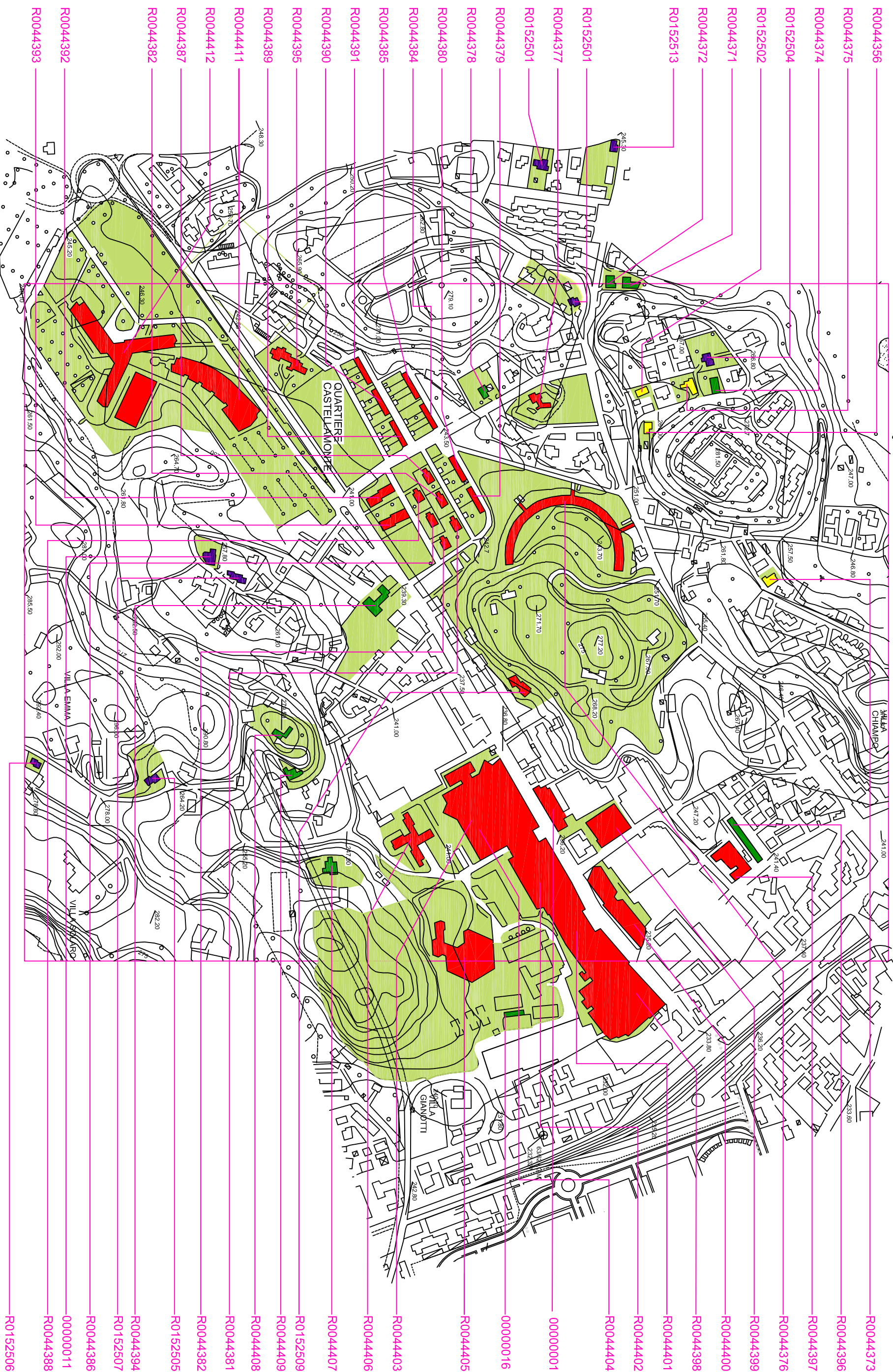
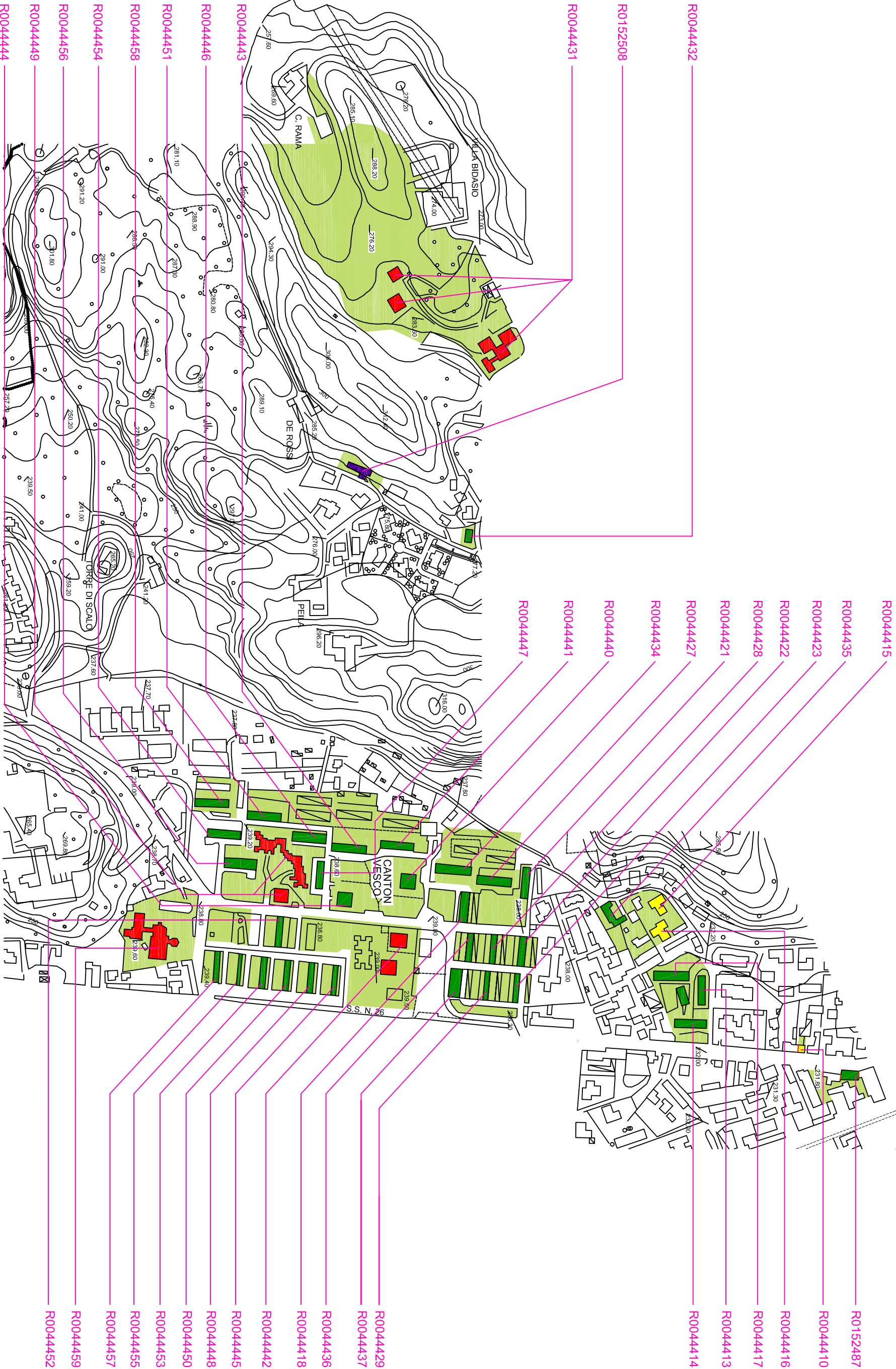


tavola H



tavola

Topographic map of a residential area with contour lines, buildings, and a grid of colored polygons. The map includes labels for 'C. ABATE', 'C. TRINCHERI', and 'CASCINA CHIAVROTTA'. A grid of colored polygons (green, yellow, purple, red) is overlaid on the map, with lines connecting them to a list of codes on the right. The codes are:

- R0044424
- R0044419
- R0044420
- R0044426
- R0044425
- R0044430
- R0044433
- R0044438
- R0044439
- R0150091
- R0152511
- R0152510
- R0044461
- R0152495
- R0044462
- R0150096
- R0044460
- R0150098
- R0150097
- R0150095
- R0044463
- R0150094
- R0150092
- R0150093
- 00000012
- 00000016
- 00000018
- 00000013
- 00000014
- 00000017
- 00000015
- 00000019

favola



tavola M



	Carta	Codice Legge 35/95	Norm. Legge 35/95	Cat. PRGC	Denominazione	Indirizzo	Zona normativa di PRG	Zona	Tipologia edilizia	Progettisti
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	edifici in categoria A									
1	C	R0044353	A	B	Casa di Riposo Saudino	V. Saudino, 3	AIG	Lago S. Michele	Ed. Servizi	D. Calabi
2	D	R0044357	A	B	Villa Pomella	V. S. Antonio, 2	TC2a	S. Antonio	Villa unifamiliare	E. A. Tarpino UCCD
3	D	R0044358	A	B	Casa Barberis	V. Zani del Frà, 6	TSM1	Crist	Ab. unifamiliare	E. A. Tarpino UCCD
4	D	R0044359	A	B	Casa Locatelli	V. Zani del Frà, 4	TSM1	Crist	Ab. unifamiliare	E. A. Tarpino UCCD
5	D	R0044360	A	B	Complesso INA Casa	V. del Crist- V. delle Germane	TSM1	Crist	Ed. res. a schiera	A. Romano UCCD
6	D	R0044361	A	B	Casa Calvi	V. Zani del Frà, 3	TSM1	Crist	Ab. unifamiliare	E. A. Tarpino UCCD
7	D	R0044363	A	B	Casa China Bino	Via del Crist , 5	TC4a	Crist	Ab. unifamiliare	E. A. Tarpino UCCD
8	E	R0044355	A	B	Villa Fiorentino	V. Monte Giuliano, 18	TC4b	Monte Giuliano	Villa unifamiliare	E. A. Tarpino UCCD
9	E	R0044369	A	B	Unità Residenziale Est	C.so Botta, 30	TSa2	P. Vercelli	Residence	I. Cappai P. Mainardis (G. Chiodini)
10	E	00000002	A	B	Edificio Inail	C.so Costantino Nigra, 37/A	TC2a	P. Torino	Ed. Multifunzionale	E. Tarpino
11	G	R0044398	A	A.I.	Officine ICO - 1° Ampliam. e collegam.	V. Jervis, 11	TSM3	V. Jervis	Ed. Industriale	L. Figini G. Pollini
12	G	R0044399	A	A.I.	Centrale Termica	V. di Vittorio	TSM3	Borgo Olivetti	Ed. Industriale	E. Vittoria
13	G	R0044400	A	A	Servizi Sociali	V. Jervis, 26	TSM3	V. Jervis	Ed. Servizi	L. Figini G. Pollini
14	G	R0044401	A	A.I.	Officine ICO - 2° Ampliam. e collegam.	V. Jervis, 11	TSM3	V. Jervis	Ed. Industriale	L. Figini G. Pollini
15	G	R0044402	A	A.I.	Officine ICO - 3° Ampliam. e collegam.	V. Jervis, 11	TSM3	V. Jervis	Ed. Industriale	L. Figini G. Pollini
16	G	R0044403	A	A.I.	Officine ICO - 4° Ampliam. e collegam.	V. Jervis, 11	TSM3	V. Jervis	Ed. Industriale	L. Figini G. Pollini (G. Boschetti)
17	G	R0044404	A	A.I.	Officine ICO - copertura cortile ("Officine H")	V. Jervis, 13	TSM3	V. Jervis	Ed. Industriale	E. Vittoria
18	G	R0044405	A	A	Mensa e Circolo Ricreativo	Via Montenavale, 1	TSM3	Via Jervis	Ed. Servizi	I. Gardella A. Magnaghi M. Terzaghi
19	G	R0044406	A	A	Centro Studi ed Esperienze	Str. di Monte Navale	TSM3	Montenavale	Ed. Servizi	E. Vittoria
20	G	R0044411	A	A	Nuovo Palazzo Uffici Olivetti	V. Jervis, 73	TSM3	V. Jervis	Ed. Uffici	G. Valle

21	G	R0044412	A	A	Palazzo Uffici Olivetti	V. Jervis, 77	TSM3	V. Jervis	Ed. Uffici	M. Nizzoli A. Fiocchi G. A. Bernasconi
22	G	R0044376	A	B	Unità Residenziale Ovest	V. Carandini, 6	TSM1	Borgo Olivetti	Residence	R. Gabetti A. Isola (L. Re)
23	G	R0044379	A	B	Casa per famiglie numerose	V. Carandini, 1-3-5-7	TSM1	Q. Castellamonte	Ed. res. a schiera	L. Figini G. Pollini
24	G	R0044380	A	B	Casa per famiglie numerose	V. Carandini, 9-11-13-15	TSM1	Q. Castellamonte	Ed. res. a schiera	L. Figini G. Pollini
25	G	R0044381	A	B	Casa unifamiliare dirigenti	V. Ranieri, 6	TSM1	Q. Castellamonte	Ab. unifamiliare	M. Nizzoli G. M. Oliveri
26	G	R0044382	A	B	Casa unifamiliare dirigenti	V. Ranieri, 4	TSM1	Q. Castellamonte	Ab. unifamiliare	M. Nizzoli G. M. Oliveri
27	G	R0044383	A	B	Casa unifamiliare dirigenti	V. Salvo d'Acquisto, 5	TSM1	Q. Castellamonte	Ab. unifamiliare	M. Nizzoli G. M. Oliveri
28	G	R0044384	A	B	Casa famiglie numerose	V. Cena, 1-3-5-7	TSM1	Q. Castellamonte	Ed. res. a schiera	L. Figini G. Pollini
29	G	R0044385	A	B	Casa famiglie numerose	V. Cena, 9-11-13-15	TSM1	Q. Castellamonte	Ed. res. a schiera	L. Figini G. Pollini
30	G	R0044386	A	B	Casa unifamiliare dirigenti	V. Salvo d'Acquisto, 3	TSM1	Q. Castellamonte	Ab. unifamiliare	M. Nizzoli G. M. Oliveri
31	G	R0044387	A	B	Casa unifamiliare dirigenti	V. Ranieri, 2	TSM1	Q. Castellamonte	Ab. unifamiliare	M. Nizzoli G. M. Oliveri
32	G	R0044388	A	B	Casa unifamiliare dirigenti	V. Salvo d'Acquisto, 1	TSM1	Q. Castellamonte	Ab. unifamiliare	M. Nizzoli G. M. Oliveri
33	G	R0044389	A	B	Casa per famiglie numerose	V. Viassone, 1-2-3-4	TSM1	Q. Castellamonte	Ed. res. a schiera	L. Figini G. Pollini
34	G	R0044390	A	B	Casa per famiglie numerose	V. Viassone, 5-6-7-8	TSM1	Q. Castellamonte	Ed. res. a schiera	L. Figini G. Pollini
35	G	R0044391	A	B	Casa per famiglie numerose	V. Viassone, 9-10-11-12	TSM1	Q. Castellamonte	Ed. res. a schiera	L. Figini G. Pollini
36	G	R0044392	A	B	Casa a 4 alloggi	V. Salvo d'Acquisto, 2	TSM1	Q. Castellamonte	Ab. Plurifam. Multipiano	M. Nizzoli G. M. Oliveri
37	G	R0044393	A	B	Casa a 4 alloggi	V. Salvo d'Acquisto, 4	TSM1	Q. Castellamonte	Ab. Plurifam. Multipiano	M. Nizzoli G. M. Oliveri
38	G	R0044395	A	B	Edificio a 18 alloggi	V. Jervis, 98-100	TSM1	Q. Castellamonte	Ab. Plurifam. Multipiano	M. Nizzoli G. M. Oliveri
39	G	R0044397	A	A	Asilo nido a Borgo Olivetti	V. Camillo Olivetti, 34	AC	Montenavale	Ed. Servizi	L. Figini G. Pollini
40	G	R0152509	A	A	Uffici Sertec	V. Jervis 60	TC2a	V. Jervis	Ed. Servizi	A. Galardi
41	H	R0044442	A	A	Scuola Elementare di Canton Vesco	V.le della Liberazione, 5	AC	Ct. Vesco	Ed. Scolastico	L. Quaroni A. De Carlo
42	H	R0044459	A	A	Chiesa del Sacro Cuore	V. Canton Maridon	AC	Ct. Vesco	Ed. Religioso	M. Nizzoli G. M. Oliveri

43	M	R0044464	A	A.I.	Stabilimento produzione e magazzino	Str. Torino, 603	TC7	S. Bernardo	Ed. Industriale	G. Valle
44	M	R0044465	A	A.I.	Nuovo attrezzaggio	Str. Torino, 603	TC7	S. Bernardo	Ed. Industriale	E. Vittoria
45	M	R0044466	A	A.I.	Centrale Termica	Str. Torino, 603	TC7	S. Bernardo	Ed. Industriale	O. Cascio
46	M	R0044467	A	A.I.	O.M.O. - Stabilimenti S. Bernardo	Str. Torino, 603	TC7	S. Bernardo	Ed. Industriale	E. Vittoria
47	M	R0044468	A	A.I.	Mensa	Str. Torino, 603	TC7	S. Bernardo	Ed. Industriale	O. Cascio
48	M	R0044469	A	A.I.	Infermeria	Str. Torino	TC7	S. Bernardo	Ed. Industriale	E. Vittoria
49	H	R0044449	A	A	Asilo Olivetti di Canton Vesco	V.le della Liberazione,	APS	Ct. Vesco	Ed. Scolastico	M. Ridolfi W. Frankl
50	H	R0044424	A	A	Chiesa Evangelica Valdese	Str. Torino, 217	TC1a	S. Grato	Ed. Religioso	K. Koenig C. Messina
51	H	R0044431	A	B	Colonia Diurna Olivetti	V. Bidasio, 8	APS	Montenavale	Ed. Servizi	O. Cascio
52	H	R0044431-a	A	B	Colonia Diurna Olivetti	V. Bidasio, 8	APS	Montenavale	Ed. Servizi	O. Cascio
53	G	R0044377	A	B	Villa Capellaro	V. Pinchia, 10	TC4a	Q. Castellamonte	Villa unifamiliare	M. Nizzoli G. M. Oliveri
54	G	R0044378	A	B	Condominio Fiò Bellot	V. Pinchia, 3	TC4a	Reg. Carale	Palazzina	E. A. Tarpino
55	G	00000001	A	A	Arpa (facciata)	Via Jervis, 30	TSM3	V. Jervis	Ed. Uffici	O. Cascio
56	M	00000003	A	A.I.	Falegnameria	Str. Torino, 603	TC7	S. Bernardo	Ed. Industriale	N. Renacco
57	M	00000004	A	A.I.	Magazzini	Str. Torino, 603	TC7	S. Bernardo	Ed. Industriale	O. Cascio
58	M	00000005	A	A.I.	Uffici di stabilimento	Str. Torino, 603	TC7	S. Bernardo	Ed. Industriale	O. Cascio

	edifici in categoria B									
59	D	R0044362	C	0	Casa Arata	V. Falchetti, 1	TSM1	Crist	Ab. unifamiliare	E. A. Tarpino UCCD
60	D	R0044364	B	B	Casa Lombardi	V. Chiaves, 5	TC4a	Crist	Palazzina	E. A. Tarpino UCCD
61	D	R0044365	B	B	Casa Riportella	V. Chiaves, 9	TC4a	Crist	Ab. bifamiliare	E. A. Tarpino UCCD
62	D	R0044367	B	B	Casa Tarpino	V. Chiaves, 15	TC4a	Crist	Ab. unifamiliare	E. A. Tarpino UCCD
63	D	R0150115	C	0	Casa Barbuscia	V. Falchetti, 5	TSM1	Reg. Ghiaro	Ab. unifamiliare	E. A. Tarpino UCCD
64	E	R0044368	B	B	Ospedale Civile	P.zza della Credenza, 2		P. Aosta	Ed. Servizi	I. Gardella A. Magnaghi M. Terzaghi
65	E	R0150100	B	B	Edificio "Sgrelli"	C.so Massimo d' Azeglio, 69	TC1a	S. Lorenzo	Ed. industriale	E. Sgrelli A. Migliasso
66	E	00000006	B	0	Palestre scuola media	Via S. Nazario. 26	AC	Monte Stella	Ed. Scolastico	G. Reyneri
67	F	R0044370	B	B	Casa Vasino - Li Calzi	V. Monviso, 3	TC2a	Fiorana	Ab. unifamiliare	E. A. Tarpino UCCD
68	G	R0044371	B	B	Casa Peracchiotti	V. Miniere, 40	TC4a	Reg. Carale	Ab. unifamiliare	E. A. Tarpino UCCD

69	G	R0044372	B	B	Casa Faga	V. Miniere, 38	TC4a	Reg. Carale	Ab. unifamiliare	E. A. Tarpino UCCD
70	G	R0044374	B	B	Condominio Levi - Pagella	V. Soana, 13	TC4a	Monte Ferrando	Ab. unifamiliare	E. A. Tarpino UCCD
71	G	R0044394	B	B	Villa Prella	V. Jervis, 39	TC2a	Q. Castellamonte	Ab. unifamiliare	E. A. Tarpino UCCD
72	G	R0044407	B	B	Villa Enriques	V. Montenavale, 5	TAC	Montenavale	Villa unifamiliare	A. Fiocchi
73	G	R0044408	B	B	Villa Gassino	Str. di Monte Navale, 8F	TC4b	Montenavale	Villa unifamiliare	E. Vittoria
74	G	R0044409	B	B	Casa Stratta	V. Montenavale, 8/E	TC4b	Montenavale	Ab. unifamiliare	E. A. Tarpino UCCD
75	G	R0044396	B	B	Casa a Borgo Olivetti	V. Camillo Olivetti, 32-30-28-26	TSM1	Borgo Olivetti	Ed. plurifam. in linea	L. Figini G. Pollini
76	G	00000016	B	0	Magazzini e tribunetta spogliatoio	Strada di Monte Navale	ASP	V. Jervis	Ed. servizi	I. Gardella
77	H	R0044413	B	B	Casa popolare tipo A	V. Canton Vigna, 1-3	TSM1	Ct. Vigna	Ed. plurifam. in linea	M. Nizzoli A. Fiocchi
78	H	R0044414	B	B	Casa popolare tipo B	Str. Torino, 102-104	TSM1	Ct. Vigna	Ed. plurifam. in linea	M. Nizzoli A. Fiocchi
79	H	R0044417	B	B	Casa popolare tipo C	V. Canton Vigna, 5-7-9	TSM1	Ct. Vigna	Ed. plurifam. in linea	M. Nizzoli A. Fiocchi
80	H	R0044418	B	B	Casa popolare n°7 - tipo A	V. Gramsci, 9-10	TSM1	Ct. Vesco	Ed. plurifam. in linea	M. Nizzoli A. Fiocchi
81	H	R0044419	B	B	Casa A	V. Gobetti, 2-4	TSM1	Q. Sacca	Ed. plurifam. in linea	A. Romano
82	H	R0044420	B	B	Casa B - Ninfa	V. Gobetti, 6	TSM1	Q. Sacca	Ed. plurifam. in linea	A. Romano
83	H	R0044421	B	B	Casa popolare tipo A	V. Buoizzi, 23-25-27-29	TSM1	Ct. Vesco	Ed. plurifam. in linea	M. Nizzoli A. Fiocchi
84	H	R0044422	B	B	Casa popolare n°2 a ballatoio	V. Buoizzi, 13-15-17-19-21	TSM1	Ct. Vesco	Ed. plurifam. in linea	M. Nizzoli A. Fiocchi
85	H	R0044423	B	B	Casa popolare n°1 a ballatoio	V. Buoizzi, 3-5-7-9-11	TSM1	Ct. Vesco	Ed. plurifam. in linea	M. Nizzoli A. Fiocchi
86	H	R0044425	B	B	Casa A1	V. Gobetti, 8-10	TSM1	Q. Sacca	Ed. plurifam. in linea	A. Romano
87	H	R0044426	B	B	Casa C- Primavera	V. Gobetti, 12-14	TSM1	Q. Sacca	Ed. plurifam. in linea	A. Romano
88	H	R0044427	B	B	Casa popolare tipo C	V. Gramsci, 11-12-13	TSM1	Ct. Vesco	Ed. plurifam. in linea	M. Nizzoli A. Fiocchi
89	H	R0044428	B	B	Casa popolare n°3 a ballatoio	V. Matteotti, 3-4-5-6-7	TSM1	Ct. Vesco	Ed. plurifam. in linea	M. Nizzoli A. Fiocchi
90	H	R0044429	B	B	Casa popolare n°4	V. Matteotti, 1-2	TSM1	Ct. Vesco	Ed. plurifam. in linea	M. Nizzoli A. Fiocchi
91	H	R0044430	B	B	Casa D - Genzianella	V. Gobetti, 16-18	TSM1	Q. Sacca	Ed. plurifam. in linea	A. Romano
92	H	R0044432	B	B	Casa Franchetto	V. Montenavale, 25	TC4b	Montenavale	Ab. unifamiliare	E. A. Tarpino UCCD
93	H	R0044433	B	B	Casa B1	V. Gobetti, 24	TSM1	Q. Sacca	Ed. plurifam. in linea	A. Romano
94	H	R0044434	B	B	Casa popolare tipo C	V. Galimberti, 2-4-6	TSM1	Ct. Vesco	Ed. plurifam. in linea	M. Nizzoli A. Fiocchi

95	H	R0044435	B	B	Casa a schiera S1-S2-S3	V. Canton Vigna, 19-21-23-25-27	TC1a	Ct. Vigna	Ed. plurifam. in linea	L. Giovannini
96	H	R0044436	B	B	Casa popolare n°6 - tipo A	V. Gramsci, 5-6-7-8	TSM1	Ct. Vesco	Ed. plurifam. in linea	U. Sissa I. Lauro
97	H	R0044437	B	B	Casa popolare n°5 - tipo A	V. Gramsci, 1-2-3-4	TSM1	Ct. Vesco	Ed. plurifam. in linea	U. Sissa I. Lauro
98	H	R0044438	B	B	Casa C1	V. Gobetti, 20-22	TSM1	Q. Sacca	Ed. plurifam. in linea	A. Romano
99	H	R0044439	B	B	Casa D1	V. Gobetti, 26-28	TSM1	Q. Sacca	Ed. plurifam. in linea	A. Romano
100	H	R0044440	B	B	Casa a torre - A	V. Galimberti, 1	TSM1	Ct. Vesco	Ed. plurifam. in linea	M. Nizzoli A. Fiocchi
101	H	R0044441	B	B	Casa popolare tipo C	V. Fratelli Cervi, 2-4-6	TSM1	Ct. Vesco	Ed. plurifam. in linea	U. Sissa I. Lauro
102	H	R0044443	B	B	Casa popolare tipo C	V. Fratelli Cervi, 8-10-12	TSM1	Ct. Vesco	Ed. plurifam. in linea	M. Nizzoli A. Fiocchi
103	H	R0044444	B	B	Casa a torre - A1	V. Don Minzoni, 2	TSM1	Ct. Vesco	Ed. plurifam. in linea	M. Nizzoli A. Fiocchi
104	H	R0044445	B	B	Casa a schiera	Viale Monthey, 1-2-3-4-5-6	TSM1	Ct. Vesco	Ed. res. a schiera	M. Nizzoli A. Fiocchi
105	H	R0044446	B	B	Casa popolare tipo C	V. Don Minzoni, 9-11-13	TSM1	Ct. Vesco	Ed. plurifam. in linea	M. Nizzoli A. Fiocchi
106	H	R0044447	B	B	Casa popolare tipo A	V. Don Minzoni, 1-3-5-7	TSM1	Ct. Vesco	Ed. res. multip.	E. A. Tarpino O. Cascio
107	H	R0044448	B	B	Casa a schiera	Viale Monthey, 7-8-9-10-11-12	TSM1	Ct. Vesco	Ed. res. a schiera	M. Nizzoli A. Fiocchi
108	H	R0044450	B	B	Casa a schiera	Viale Monthey, 13-14-15-16-17-18	TSM1	Ct. Vesco	Ed. res. a schiera	M. Nizzoli A. Fiocchi
109	H	R0044451	B	B	Casa popolare tipo C	V. Perotti, 8-10-12	TSM1	Ct. Vesco	Ed. res. multip.	E. A. Tarpino O. Cascio
110	H	R0044452	B	B	Casa a schiera	V.le della Liberazione,	TSM1	Ct. Vesco	Ed. res. a schiera	M. Nizzoli A. Fiocchi
111	H	R0044453	B	B	Casa a schiera	Viale Monthey, 19-20-21-22-23-24	TSM1	Ct. Vesco	Ed. res. a schiera	M. Nizzoli A. Fiocchi
112	H	R0044454	B	B	Casa popolare tipo C	V. Perotti, 2-4-6	TSM1	Ct. Vesco	Ed. plurifam. in linea	M. Nizzoli A. Fiocchi
113	H	R0044455	B	B	Casa a schiera	Viale Monthey, 25-26-27-28-29-30	TSM1	Ct. Vesco	Ed. res. a schiera	M. Nizzoli A. Fiocchi
114	H	R0044456	B	B	Casa popolare tipo C	V. Perotti, 1-3-5	TSM1	Ct. Vesco	Ed. plurifam. in linea	M. Nizzoli A. Fiocchi
115	H	R0044457	B	B	Casa a schiera	Viale Monthey, 31-32-33-34-35-36	TSM1	Ct. Vesco	Ed. res. a schiera	M. Nizzoli A. Fiocchi
116	H	R0044458	B	B	Casa popolare tipo C	V. Perotti, 7-9-11	TSM1	Ct. Vesco	Ed. plurifam. in linea	M. Nizzoli A. Fiocchi
117	H	R0152487	B	B	Condominio Mei	Str. Torino, 95	TC2a	S. Grato	Ed. res. multipiano	E. A. Tarpino
118	H	00000018	B	B	Chiesa di San Francesco	V. Gobetti	TSM1	Q. Sacca	Ed. Religioso	-

119	I	R0044460	B	B	Casa Naretto	Str. Torino, 337-39-41	TC2a	Str. Torino	Ab. unifamiliare	E. A. Tarpino UCCD
120	I	R0044461	B	B	Casa Bavarino Patrito	Str. Torino, 363	TC2a	Str. Torino	Ab. unifamiliare	E. A. Tarpino UCCD
121	I	R0044462	B	B	Casa Fiorio - Grillo	Str. Torino, 371-3	TC2a	Str. Torino	Ab. bifamiliare	E. A. Tarpino UCCD
122	I	R0044463	B	B	Casa Pastore Giacolino	Str. Torino, 228	TC2a	S. Bernardo	Ab. unifamiliare	E. A. Tarpino UCCD
123	I	R0150094	B	B	Casa Biava	Str. Torino, 242	TC2a	S. Bernardo	Ab. unifamiliare	E. A. Tarpino UCCD
124	I	R0152495	B	0	Casa	Str. Torino, 369	TC2a	Str. Torino	Ab. unifamiliare	E. A. Tarpino UCCD
125	L	R0152461	B	B	Casa popolare a riscatto	V.le Kennedy, 1-3	TSM1	Q. Bellavista	Ed. res. multipiano	L. Piccinato V. Girardi
126	L	R0152462	B	B	Casa popolare a riscatto	V.le Kennedy, 5-7	TSM1	Q. Bellavista	Ed. res. multipiano	L. Piccinato V. Girardi
127	L	R0152463	B	B	Casa popolare a riscatto	V.le Kennedy, 9-11-13	TSM1	Q. Bellavista	Ed. res. multipiano	L. Piccinato V. Girardi
128	L	R0152464	B	B	Casa popolare a riscatto	V.le Kennedy, 21-23	TSM1	Q. Bellavista	Ed. res. multipiano	L. Piccinato V. Girardi
129	L	R0152465	B	B	Casa popolare a riscatto	V.le Kennedy, 25-27	TSM1	Q. Bellavista	Ed. res. multipiano	L. Piccinato V. Girardi
130	L	R0152466	B	B	Casa popolare a riscatto	V.le Kennedy, 29-31	TSM1	Q. Bellavista	Ed. res. multipiano	L. Piccinato V. Girardi
131	L	R0152467	B	B	Casa popolare a riscatto	V.le Kennedy, 33-35-37	TSM1	Q. Bellavista	Ed. res. multipiano	L. Piccinato V. Girardi
132	L	R0152468	B	B	Casa popolare a riscatto	V.le Kennedy, 55-57	TSM1	Q. Bellavista	Ed. res. multipiano	L. Piccinato V. Girardi
133	L	R0152469	B	B	Casa popolare a riscatto	V.le Kennedy, 73-75-77-79	TSM1	Q. Bellavista	Ed. res. multipiano	L. Piccinato V. Girardi
134	L	R0152470	B	B	Casa popolare a riscatto	V.le Kennedy, 91-93	TSM1	Q. Bellavista	Ed. res. multipiano	L. Piccinato V. Girardi
135	L	R0152471	B	B	Casa popolare a riscatto	V.le Kennedy, 101-103	TSM1	Q. Bellavista	Ed. res. multipiano	L. Piccinato V. Girardi
136	L	R0152472	B	B	Casa popolare a riscatto	P.zza Repubblica, 1-2-3	TSM1	Q. Bellavista	Ed. res. multipiano	L. Piccinato V. Girardi
137	L	R0152473	B	B	Casa popolare a riscatto	V.le P. Giov. XXIII, 2-4	TSM1	Q. Bellavista	Ed. res. multipiano	L. Piccinato V. Girardi
138	L	R0152474	B	B	Casa popolare a riscatto	V.le P. Giov. XXIII, 6-8-10	TSM1	Q. Bellavista	Ed. res. multipiano	L. Piccinato V. Girardi
139	L	R0152475	B	B	Casa popolare a riscatto	V.le P. Giov. XXIII, 12-14	TSM1	Q. Bellavista	Ed. res. multipiano	L. Piccinato V. Girardi
140	L	R0152476	B	B	Casa popolare a riscatto	V.le P. Giov. XXIII, 16-18-20	TSM1	Q. Bellavista	Ed. res. multipiano	L. Piccinato V. Girardi
141	L	R0152477	B	B	Casa popolare a riscatto	V.le P. Giov. XXIII, 22-24	TSM1	Q. Bellavista	Ed. res. multipiano	L. Piccinato V. Girardi

142	L	R0152478	B	B	Casa popolare a riscatto	V.le P. Giov. XXIII, 26-28	TSM1	Q. Bellavista	Ed. res. multipiano	L. Piccinato V. Girardi
143	L	R0152479	B	B	Casa popolare a riscatto	V.le P. Giov. XXIII, 30-32	TSM1	Q. Bellavista	Ed. res. multipiano	L. Piccinato V. Girardi
144	L	R0152480	B	B	Casa popolare a riscatto	V.le P. Giov. XXIII, 34-36	TSM1	Q. Bellavista	Ed. res. multipiano	L. Piccinato V. Girardi
145	L	R0152481	B	B	Casa popolare a riscatto	V.le P. Giov. XXIII, 38-40-42	TSM1	Q. Bellavista	Ed. res. multipiano	L. Piccinato V. Girardi
146	L	R0152482	B	B	Casa popolare a riscatto	V.le P. Giov. XXIII, 44-46	TSM1	Q. Bellavista	Ed. res. multipiano	L. Piccinato V. Girardi
147	L	R0152483	B	B	Casa popolare a riscatto	V.le P. Giov. XXIII, 78-80	TSM1	Q. Bellavista	Ed. res. multipiano	L. Piccinato V. Girardi
148	L	R0152484	B	B	Casa popolare a riscatto	V.le P. Giov. XXIII, 100-102	TSM1	Q. Bellavista	Ed. res. multipiano	L. Piccinato V. Girardi
149	L	R0152485	B	B	Casa popolare a riscatto	V.le P. Giov. XXIII, 104-106-108	TSM1	Q. Bellavista	Ed. res. multipiano	L. Piccinato V. Girardi
150	L	R0152486	B	B	Casa popolare a riscatto	V.le P. Giov. XXIII, 144-146	TSM1	Q. Bellavista	Ed. res. multipiano	L. Piccinato V. Girardi
151	L	00000020	B	0	Casa popolare	V.le Kennedy 39 -41	TSM1	Q. Bellavista	Ed. res. multipiano	L. Piccinato V. Girardi
152	L	00000021	B	0	Casa popolare a riscatto	V.le Kennedy 49 - 51 - 53	TSM1	Q. Bellavista	Ed. res. multipiano	L. Piccinato V. Girardi
153	L	00000022	B	0	Casa popolare a riscatto	V.le Kennedy 67 - 69 - 71	TSM1	Q. Bellavista	Ed. res. multipiano	L. Piccinato V. Girardi
154	L	00000023	B	0	Casa popolare a riscatto	V.le Kennedy 73 - 75 - 77 - 79	TSM1	Q. Bellavista	Ed. res. multipiano	L. Piccinato V. Girardi
155	L	00000024	B	0	Casa popolare a riscatto	V.le Kennedy 81 - 83	TSM1	Q. Bellavista	Ed. res. multipiano	L. Piccinato V. Girardi
156	L	00000025	B	0	Casa popolare a riscatto	V.le Kennedy 87 - 89	TSM1	Q. Bellavista	Ed. res. multipiano	L. Piccinato V. Girardi
157	L	00000026	B	0	Casa popolare a riscatto	V.le Kennedy 95 - 97 - 99	TSM1	Q. Bellavista	Ed. res. multipiano	L. Piccinato V. Girardi
158	L	00000027	B	0	Casa popolare a riscatto	V.le Kennedy 107 - 109	TSM1	Q. Bellavista	Ed. res. multipiano	L. Piccinato V. Girardi
159	L	00000028	B	0	Casa popolare a riscatto	V.le P. Giov. XXIII, 48 ...70	TSM1	Q. Bellavista	Ed. res. a schiera	L. Piccinato V. Girardi
160	L	00000029	D	0	Casa popolare a riscatto	V.le P. Giov. XXIII, 72	TSM1	Q. Bellavista	Ed. res. multipiano	L. Piccinato V. Girardi
161	L	00000030	B	0	Casa popolare a riscatto	V.le P. Giov. XXIII, 82 - 84 - 86	TSM1	Q. Bellavista	Ed. res. multipiano	L. Piccinato V. Girardi
162	L	00000031	B	0	Casa popolare a riscatto	V.le P. Giov. XXIII, 88 ... 100	TSM1	Q. Bellavista	Ed. res. a schiera	L. Piccinato V. Girardi
163	L	00000032	B	0	Casa popolare a riscatto	V.le P. Giov. XXIII, 110 - 112	TSM1	Q. Bellavista	Ed. res. multipiano	L. Piccinato V. Girardi
164	L	00000033	B	0	Casa popolare a riscatto	V.le P. Giov. XXIII, 116 a, b	TSM1	Q. Bellavista	Ed. res. multipiano	L. Piccinato V. Girardi

165	L	00000034	B	0	Casa popolare a riscatto	V.le P. Giov. XXIII, 118 a, b	TSM1	Q. Bellavista	Ed. res. multipiano	L. Piccinato V. Girardi
166	L	00000035	B	0	Casa popolare a riscatto	V.le P. Giov. XXIII, 120 - 122	TSM1	Q. Bellavista	Ed. res. multipiano	L. Piccinato V. Girardi
167	L	00000036	B	0	Casa popolare a riscatto	V.le P. Giov. XXIII, 124	TSM1	Q. Bellavista	Ed. res. a schiera	L. Piccinato V. Girardi
168	L	00000037	B	0	Casa popolare a riscatto	V.le P. Giov. XXIII, 126 a, b	TSM1	Q. Bellavista	Ed. res. multipiano	L. Piccinato V. Girardi
169	L	00000038	B	0	Casa popolare a riscatto	V.le P. Giov. XXIII, 132 - 134	TSM1	Q. Bellavista	Ed. res. multipiano	L. Piccinato V. Girardi
170	L	00000039	B	0	Casa popolare a riscatto	V.le P. Giov. XXIII, 148 - 150 - 152	TSM1	Q. Bellavista	Ed. res. multipiano	L. Piccinato V. Girardi
171	L	00000040	B	0	Casa popolare a riscatto	V.le P. Giov. XXIII, 154 - 156	TSM1	Q. Bellavista	Ed. res. multipiano	L. Piccinato V. Girardi
172	L	00000041	B	0	Casa popolare a riscatto	V.le P. Giov. XXIII, 130	TSM1	Q. Bellavista	Ed. res. multipiano	-
173	L	00000042	B	0	Casa popolare	V.le Kennedy 43	TSM1	Q. Bellavista	Ed. res. multipiano	-
174	L	00000048	B	0	Casa popolare	V.le P. Giov. XXIII, 148 - 150	TSM1	Q. Bellavista	Ed. res. multipiano	-

	edifici in categoria C									
175	B	R0044351	C	0	Casa Vaglio	V. Lago Sirio, 13/A	TC4a	Lago Sirio	Ab. unifamiliare	E. A. Tarpino UCCD
176	B	R0044354	C	0	Casa Seta	V. Bertolotti, 10	TC4a	Monte Brogliero	Ab. unifamiliare	E. A. Tarpino UCCD
177	C	R0044352	C	0	Casa Valle	V. Canton Gabriel, 23/A	TC4a	Lago S. Michele	Ab. unifamiliare	E. A. Tarpino UCCD
178	D	R0044366	C	B	Casa Busso	V. Chiaves, 11	TC4a	Crist	Ab. unifamiliare	E. A. Tarpino UCCD
179	D	R0152493	C	B	Casa Valli	V. del Crist, 3	TC4a	Crist	Ab. unifamiliare	E. A. Tarpino UCCD
180	D	R0150122	C	B	Casa Macchieraldo	V. del Crist, 9	TC4a	Crist	Ab. unifamiliare	E. A. Tarpino UCCD
181	F	R0150103	C	0	Casa Fantini	V. Cervino, 1	TC2a	Fiorana	Ab. unifamiliare	E. A. Tarpino UCCD
182	F	R0150105	C	0	Casa Quassolo	V. prov. della Serra, 2	TC2a	Fiorana	Ab. unifamiliare	E. A. Tarpino UCCD
183	F	R0150106	C	0	Casa Ruggia	V. Cavallaria, 5	TC2a	Fiorana	Ab. unifamiliare	E. A. Tarpino UCCD
184	F	R0150109	C	0	Casa Tirassa	V. Burolo, 23	TC2a	Fiorana	Ab. unifamiliare	E. A. Tarpino UCCD
185	F	R0150110	C	0	Casa Grassis	V. Casale, 2	TC2a	S. Giovanni	Ab. unifamiliare	E. A. Tarpino UCCD
186	G	R0044356	C	0	Casa Gillio Tos	V. Soana, 2	TC4a	Monteferrando	Ab. unifamiliare	E. A. Tarpino UCCD

187	G	R0044373	C	0	Casa Caselli	V. Chiusella, 5	TC4a	Monteferrando	Ab. unifamiliare	E. A. Tarpino UCCD
188	G	R0044375	C	0	Casa Ricci	V. Soana, 7	TC4a	Monteferrando	Ab. unifamiliare	E. A. Tarpino UCCD
189	G	R0152502	C	0	Casa Borgesio	V. Soana, 3	TC4a	Monteferrando	Ab. unifamiliare	E. A. Tarpino UCCD
190	H	R0044410	C	0	Casa Aramino	Str. Torino, 92	TC2a	S. Grato	Palazzina	E. A. Tarpino UCCD
191	H	R0044415	C	0	Casa a risc. per dip. (3-2-1)	V. Canton Vigna, 15	TC1b	Ct. Vigna	Palazzina	L. Giovannini
192	H	R0044416	C	0	Casa a risc. per dip. (3-2-2)	V. Canton Vigna, 13	TC1b	Ct. Vigna	Palazzina	L. Giovannini
193	I	R0152511	C	0	Casa Gillio	V. Bellini, 12	TC2a	S. Grato	Ab. unifamiliare	E. A. Tarpino UCCD
194	I	R0150096	C	0	Casa Gedda	V. Monte Marino, 7	TC4a	Monte Marino	Ab. unifamiliare	E. A. Tarpino UCCD
195	I	R0152512	C	0	Casa Frola	Canton Gregorio, 3	TC2a	Str. Torino	Ab. unifamiliare	E. A. Tarpino UCCD

	edifici in categoria D									
196	A	R0152497	D	0	Casa Bianchi	V. S. Giov. Bosco, 66	TC4a	S. Antonio	Ab. unifamiliare	E. A. Tarpino UCCD
197	A	R0152498	D	0	Casa Bena	V. S. Pietro Martire, 1H	TC4a	S. Antonio	Ab. unifamiliare	E. A. Tarpino UCCD
198	A	R0152499	D	0	Casa Chiaverina	V. S. Pietro Martire, 10/A	TC4a	S. Antonio	Ab. unifamiliare	E. A. Tarpino UCCD
199	B	R0150111	D	0	Casa Barbieri	V.le Monte Stella, 24	TC4a	Monte Brogliero	Ab. unifamiliare	E. A. Tarpino UCCD
200	B	R0150112	D	0	Casa Mantovani	V. Saudino, 18	TC4a	Monte Brogliero	Ab. unifamiliare	E. A. Tarpino UCCD
201	C	R0150113	D	0	Casa Luciani	V. Canton Gabriel, 31	TC4a	Lago S. Michele	Ab. unifamiliare	E. A. Tarpino UCCD
202	D	R0150114	D	0	Casa Arbore	V. Chiaves, 23	TC4a	Reg. Ghiaro	Ab. unifamiliare	E. A. Tarpino UCCD
203	D	R0150116	D	0	Casa Brizzolara	V. del Crist, 13	TC4a	Crist	Ab. unifamiliare	E. A. Tarpino UCCD
204	D	R0150117	D	0	Casa Caielli	V. del Crist, 14	TC4a	Crist	Ab. unifamiliare	E. A. Tarpino UCCD
205	D	R0150118	D	0	Casa Gabbani	V. Corzetto Vignot, 12	TC4a	Crist	Ab. unifamiliare	E. A. Tarpino UCCD
206	D	R0150121	D	0	Casa Lo Cigno	V. Corzetto Vignot, 10	TC4a	Crist	Ab. unifamiliare	E. A. Tarpino UCCD
207	D	R0150119	D	0	Casa Gerardi	V. delle Germane, 10	TSM1	Reg. Ghiaro	Ab. unifamiliare	E. A. Tarpino UCCD
208	D	R0150120	D	0	Casa Giacosa	V. Zani del Frà, 2	TSM1	Reg. Ghiaro	Ab. unifamiliare	E. A. Tarpino UCCD

209	D	R0152488	D	B	Casa Pesando	V. Zani del Frà, 1	TSM1	Crist	Ab. unifamiliare	E. A. Tarpino UCCD
210	D	R0152489	D	0	Casa Realis Luc	V. Chiaves, 7	TC4a	Reg. Ghiaro	Ab. unifamiliare	E. A. Tarpino UCCD
211	D	R0152490	D	0	Casa Rosina	V. delle Germane, 16	TSM1	Crist	Ab. unifamiliare	E. A. Tarpino UCCD
212	D	R0152491	D	0	Casa Rosso	V. Falchetti, 4	TSM1	Crist	Ab. unifamiliare	E. A. Tarpino UCCD
213	D	R0152492	D	B	Casa Valdata	V. del Crist, 1/F	TC4a	Crist	Ab. unifamiliare	E. A. Tarpino UCCD
214	D	R0152494	D	B	Casa Zanetto	V. Zani del Frà, 8	TSM1	Reg. Ghiaro	Ab. unifamiliare	E. A. Tarpino UCCD
215	D	R0152496	D	0	Casa De Carlini	V. S. Giov. Bosco, 49/B	TC4a	S. Antonio	Ab. unifamiliare	E. A. Tarpino UCCD
216	D	R0152500	D	0	Casa Landorno	V. S. Antonio, 5/B	TC4a	S. Antonio	Ab. unifamiliare	E. A. Tarpino UCCD
217	D	00000007	D	0	Casa Giacosa	V. delle Germane, 14a	TC4a	Crist	Ab. unifamiliare	E. A. Tarpino UCCD
218	E	R0150099	D	0	Casa Cugno	V. S. Lorenzo, 31	TC4a	Fiorana	Ab. unifamiliare	E. A. Tarpino UCCD
219	E	R0150101	D	0	Casa Chiono	V. Levanne, 8	TC4a	Monte Stella	Ab. unifamiliare	E. A. Tarpino UCCD
220	E	R0152514	D	0	Casa Chiantore	V. S. Nazario, 27	TC4a	Reg. Carale	Palazzina	E. A. Tarpino UCCD
221	E	R0152515	D	0	Casa Guala	V. Bertolotti, 14	TC4a	Monte Brogliero	Ab. unifamiliare	E. A. Tarpino UCCD
222	E	00000009	D	0	Casa Trevisan	V. Bertolotti, 5	TC4a	Monte Stella	Ab. unifamiliare	E. A. Tarpino UCCD
223	F	R0150102	D	0	Casa Angelico - Zani	V. Ruffini, 17/A	TC1a	Fiorana	Palazzina	E. A. Tarpino UCCD
224	F	R0150104	D	0	Casa Franzoso	V. dei Chiodi, 6	TC2a	Fiorana	Ab. unifamiliare	E. A. Tarpino UCCD
225	F	R0150107	D	0	Casa Regis	V. Monviso, 10	TC2a	Fiorana	Ab. unifamiliare	E. A. Tarpino UCCD
226	F	R0150108	D	0	Casa Casadei - Janin	V. Monviso, 5	TC2a	Fiorana	Ab. unifamiliare	E. A. Tarpino UCCD
227	F	00000008	D	0	Casa Bogatto	V. Monviso, 8	TC2a	Fiorana	Ab. unifamiliare	E. A. Tarpino UCCD
228	G	R0152501	D	0	Casa Auda Giori	V. Miniere, 20	TC4a	Monte Leggero	Ab. unifamiliare	E. A. Tarpino UCCD
229	G	R0152503	D	0	Casa De Muru - Magnino	V. delle Miniere, 59	TC4a	V. Miniere	Ab. unifamiliare	E. A. Tarpino UCCD
230	G	R0152504	D	0	Casa Ebagoffi	V. Soana, 11	TC4a	Monteferrando	Ab. unifamiliare	E. A. Tarpino UCCD
231	G	R0152505	D	0	Casa Ganio	V. Montenavale, 10/A	TC4b	Montenavale	Ab. unifamiliare	E. A. Tarpino UCCD

232	G	R0152506	D	0	Casa Gilli	V. Montenavale, 13/A	TC4b	Montenavale	Ab. unifamiliare	E. A. Tarpino UCCD
233	G	R0152507	D	0	Casa Morucci	V. del Lys, 11	TC4a	Montenavale	Ab. unifamiliare	E. A. Tarpino UCCD
234	H	R0152508	D	0	Casa Van Singer	V. Montenavale, 27	TC4b	Monte Bidasio	Ab. unifamiliare	E. A. Tarpino UCCD
235	G	R0152513	D	0	Casa Bianco	V. Miniere, 53	TC4a	S. Grato	Ab. unifamiliare	E. A. Tarpino UCCD
236	G	00000011	D	0	Casa Perotti	Via del Lys, 9	TC4a	Montenavale	Ab. unifamiliare	E. A. Tarpino UCCD
237	H	00000012	D	B	Condominio 1	V. Gobetti, 11	TSM1	Q. Sacca	Ed. plurifam.	-
238	H	00000013	D	B	Condominio 2	V. Gobetti, 13	TSM1	Q. Sacca	Ed. plurifam.	-
239	H	00000014	D	B	Condominio 3	V. Gobetti, 15	TSM1	Q. Sacca	Ed. plurifam.	-
240	H	00000015	D	B	Condominio 4	V. Gobetti, 17	TSM1	Q. Sacca	Ed. plurifam.	-
241	H	00000016	D	B	Condominio 5	V. Gobetti, 19	TSM1	Q. Sacca	Ed. plurifam.	-
242	H	00000017	D	B	Condominio 6	V. Gobetti, 21 - 23	TSM1	Q. Sacca	Ed. plurifam.	-
243	H	00000019	D	B	Condominio 7	V. Gobetti, 25	TSM1	Q. Sacca	Ed. plurifam.	-
244	I	R0150091	D	0	Casa Silmo	Via Bellini, 15	TC2a	Str. Torino	Ab. unifamiliare	E. A. Tarpino UCCD
245	I	R0150092	D	0	Casa Meneghetti	Canton Gregorio, 5	TC2a	Str. Torino	Ab. unifamiliare	E. A. Tarpino UCCD
246	I	R0150093	D	0	Casa Maglione	Str. Torino, 252	TC2a	Str. Torino	Ab. unifamiliare	E. A. Tarpino UCCD
247	I	R0150095	D	0	Casa Franchetto	V. Monte Marino, 12	TC2a	Monte Marino	Ab. unifamiliare	E. A. Tarpino UCCD
248	I	R0150097	D	0	Casa Capirone	V. Monte Marino, 30	TC4a	Monte Marino	Ab. unifamiliare	E. A. Tarpino UCCD
249	I	R0150098	D	0	Casa Domenis	V. Monte Marino	TC4a	Monte Marino	Ab. unifamiliare	E. A. Tarpino UCCD
250	I	R0152510	D	0	Casa Remo	Via Rossini, 25	TC2a	Montenavale	Ab. unifamiliare	E. A. Tarpino UCCD
251	I	00000010	D	0	Casa Irco	V. Monte Marino, 1	TC4a	Monte Marino	Ab. unifamiliare	E. A. Tarpino UCCD
252	L	00000043	D	0	Casa popolare	P.zza Repubblica, 4	TSM1	Q. Bellavista	Ed. res. multipiano	-
253	L	00000044	D	0	Casa popolare	V.le P. Giov. XXIII, 14 a, b	TSM1	Q. Bellavista	Ed. res. multipiano	-
254	L	00000045	D	0	Casa popolare	V.le Kennedy 1	TSM1	Q. Bellavista	Ed. res. multipiano	-
255	L	00000046	D	0	Ex palestra	P.zza Repubblica, 4 bis	TSM1	Q. Bellavista	Ed. res. multipiano	-
256	L	00000047	D	0	Casa popolare	V.le Kennedy 15 - 17	TSM1	Q. Bellavista	Ed. res. multipiano	-
257	L	00000049	D	0	Casa popolare	V.le Kennedy 59 a,b	TSM1	Q. Bellavista	Ed. res. multipiano	-
258	L	00000050	D	0	Casa popolare	V.le Kennedy 85	TSM1	Q. Bellavista	Ed. res. multipiano	-
259	L	00000051	D	0	Casa popolare	V.le P. Giov. XXIII, 136	TSM1	Q. Bellavista	Ed. res. multipiano	-

260	L	00000052	D	0	Casa popolare	V.le P. Giov. XXVIII, 74	TSM1	Q. Bellavista	Ed. res. multipiano	-
261	L	00000053	D	0	Casa popolare	V.le P. Giov. XXVIII, 76	TSM1	Q. Bellavista	Ed. res. multipiano	-

ALLEGATO B ALLA D.CC. N. 15 DEL 25 marzo 2013



COMUNE DI IVREA

“DISCIPLINA PER LA REALIZZAZIONE DI INTERVENTI EDILIZI MINORI”

ART.1 PREMESSA E DEFINIZIONE

Per interventi edilizi minori si intendono quelli atti a realizzare manufatti pertinenziali di scarsa consistenza ma funzionali all'ottenimento di una prestazione a servizio dell'edificio principale.

Si intendono per pertinenze, ai sensi dell'art. 817 del Codice Civile, "*le cose destinate in modo durevole a servizio o ad ornamento di un'altra cosa*", cioè – secondo l'unanime rappresentazione che di tali opere è fatta – quelle non costituenti opere autonome ma pertinenza dell'immobile già esistente.

La pertinenza è, quindi, un volume privo di autonomo accesso dalla via pubblica e non suscettibile di produrre un proprio reddito senza subire modificazioni fisiche.

Debbono pertanto ritenersi pertinenze quelle opere accessorie all'edificio principale che non siano significative in termini di superfici e di volume e che per la loro strutturale connessione con l'opera principale, siano prive di valore venale e autonome.

La realizzazione di opere pertinenziali è soggetta al regime della Comunicazione inizio lavori (CIL) ai sensi dell'art. 6, comma 2 del DPR 380/2001.

ART. 2 AMBITO DI APPLICAZIONE

Il presente regolamento è esteso a tutto il territorio comunale con le limitazioni imposte dalla definizione dell'art. 1.

Il presente regolamento, inoltre, tratta esclusivamente di manufatti per i quali risultano derogabili dagli indici sterometrici del PRGC la cui consistenza è esplicitata nel seguente articolo.

ART. 3 MANUFATTI E OPERE IN DEROGA AGLI INDICI DEL PRGC.

Sono da considerarsi pertinenze soggette al regime della CIL di cui all'art. 6 comma 2 del DPR. 380/2001 (edilizia libera) i seguenti manufatti:

1. **piccole serre** di ferro /vetro, Legno/polycarbonato o altri materiali non in contrasto con l'ambiente che li ospita. Tali manufatti sono amovibili e al servizio delle aree verdi e/o coltivate ; devono avere volume massimo di 10 mc. e altezza massima di metri 2.00.
2. **gazebo**, nella misura di 1 ogni unità immobiliare dotata di giardino. Tale manufatto dovrà essere costituito da struttura leggera ancorata saldamente a terra, ricoperto da rampicante o teli o stuoie o incanniccato di facile smontaggio; dovrà avere superficie massima di 16 mq., altezza massima di metri 3 e forma regolare.
3. **pergolati**, nella misura massima del 25% della superficie coperta del fabbricato di cui sono ornamento. Potranno essere realizzati in materiale vario (legno, ferro ghisa) a sostegno esclusivamente di piante rampicanti, stuoie o incanniccato di facile smontaggio.
4. **Cassette ricovero attrezzi da giardino**: in struttura leggera di volume massimo di 20 mc, altezza max. 2,50 metri nella misura di 1 ogni unità immobiliare dotata di giardino (ovvero 1 ogni condominio dotato di area verde); questa tipologia di manufatto non può avere funzione di ricovero automezzi, o affini.
5. **Protezione ingressi edifici**: nella misura massima di 4 mq. con oggetto inferiore a metri 1,5, da realizzarsi in materiale in armonia con l'edificio a cui di appoggiano.
6. **strutture ombreggianti per parcheggi**: per tali strutture non si pongono limiti dimensionali ma le coperture non devono in nessun caso essere impermeabili; potranno essere utilizzati rampicanti cannicci, teli e dovrà essere garantito l'indice di permeabilità dell'area.

(La CIL per le su elencate fattispecie è presentata ai sensi dell'art. 6 comma 2 lettera e)

7. **manufatti**, quali tensostrutture di grandi dimensioni impiantate per soddisfare esigenze meramente temporanee (max. 90 gg)

(La CIL per questa fattispecie è presentata ai sensi dell'art. 6 comma 2 lettera b))

La realizzazione dei su elencati manufatti è assoggettata alla sola presentazione di comunicazione, anche per via telematica

Essendo elementi pertinenziali possono essere collegati all' impianti elettrico.

ART 4 MANUFATTI E OPERE NON DEROGABILI AGLI INDICI DEL PRGC

Qualsiasi intervento tipologicamente conforme a quanto descritto al precedente art.3 ma dimensionalmente superiore, non potrà essere considerato in deroga dagli indici di piano regolatore ma dovrà verificarli per intero. Sono da considerarsi comunque opere pertinenziali ma assoggettate a quanto previsto dalla normativa vigente.

ART.5 DISTANZA DAI CONFINI

Tutti i manufatti di cui ai punti dall'1 al 7 potranno erigersi rispettando le distanze previste dal Codice Civile.

Per quanto riguarda le distanze dalle strade, si faccia riferimento alla delimitazione del centro abitato e relativa deliberazione di cui alla D.G. C. n. 178 del 13.11.2008 ed eventuali sue successive modifiche.

ART. 6 PRESCRIZIONI DI CARATTERE GENERALE

I manufatti di cui all' art. 3:

- devono armonizzarsi con l'ambiente circostante con l'obiettivo di preservare il paesaggio e il decoro ed essere coerenti con l'edificio cui sono a servizio.
- Non possono superare, con il loro ingombro, il 20% dell'area a giardino su cui si impiantano.
- Nel caso di edifici a schiera organizzati in condominio, sarà necessario allegare all'istanza il parere favorevole dell'assemblea condominiale che sceglierà una tipologia a cui tutti i condomini dovranno conformarsi.

ART. 7 SANZIONI

Si fa riferimento all'art. 68 del Regolamento Edilizio" Violazione del Regolamento e sanzioni" di cui la presente disciplina costituisce allegato.

INTRODUCTION TO THE QUESTIONNAIRE

Questionnaire draft, data collection and data processing by Patrizia Bonifazio, Nicole De Togni, Francesca Giliberto

Introduction to the Questionnaire

One of the initiatives aimed at creating awareness and involvement by the local community in the nomination process for “Ivrea, industrial city of the 20th century” has been the distribution of a highly detailed questionnaire, whose results have contributed to determining some significant steps in the nomination and the management plan of the candidate site.

The text of the questionnaire was divided into three parts:

- The first (questions 1 to 7) concerning awareness of what Unesco is (institution and aims)
- the second (questions 8 to 15) concerning the candidature process for “Ivrea, industrial city of the 20th century as a Unesco site” (knowledge and spinoffs)
- the third (questions 16 to 22) relating to the contents and values of the industrial city also in relation to the Olivetti story. Two maps, one of the urban area and one of the Eporediese, both to be traced, completed the set of questions.

Conducting the questionnaire

The questionnaire was distributed from January 2015 to May 2015 to a sample of inhabitants of the city of Ivrea and its surrounding area. The useful sample of inhabitants was defined by age, sex and education, referring to the ISTAT (census) data of 9 October 2011 and a population of 23,592¹.

The launching of the initiative was announced by “La Sentinella del Canavese”, the local weekly, which also accompanied the distribution and collection of the questionnaires with a number of articles. Appeals to complete the questionnaire were also made in the Ivrea Town Council Newsletter, edited by the Public Relations Office, and on the Facebook page for the candidature. Finally, there was a continuous and positive passage of word of mouth by the inhabitants and associations in the town.

The particular organisation of the questionnaire determined the different types chosen for its administration.

The questionnaire was distributed using some significant channels of communication for Ivrea, such as the “Costantino Nigra” Civic Library, which has always been recognised by the public as a place of learning and culture; and the city registrar’s office, a place which is an excellent point of information for the people of Ivrea, given the type of services it provides to the town.

It also aroused the direct interest of some of the town’s cultural associations such as the non-profit Associazione ZAC! (“citizens’ active zones”) and the Canoe Club. The first consists of Ivrean citizens who have come together to manage the Movicentro, an under-used space in Ivrea’s new railway station, to make community space for young people and families, thus restoring a social cohesion and meeting place to the city. The second is a long-standing sports centre in Ivrea, which introduces young people to rowing. In their headquarters, these associations promoted some real collective sessions dedicated to the distribution and collection of the questionnaire.

Copies of the questionnaire were also distributed directly to shop-keepers in the area of Ivrea’s old town centre, via Torino, corso Vercelli and corso Jervis, and sent to the town’s Cultural Associations (through the Culture Department of Ivrea Town Council) and to Confindustria Canavese [local industrial federation], who saw to its distribution among their members.

Overall about 600 questionnaires were distributed (the number refers to the paper questionnaires distributed in the above-mentioned places), to which we can add those downloaded from internet or sent online and then gathered in the different collection points or returned online: the useful

¹ A sample of 300 interviews must therefore represent 46,80% of the population between 30 and 59 years of age; 39% over 60. Only 4,55% concerns the population between 15 and 19 years. Of the 300, 46,24% must be represented by men and 53,76% by women, with an average overall educational level.

questionnaires reflect the percentages of the ISTAT reference sample for Ivrea.

The purpose of the questionnaire

The questions in the questionnaire were aimed at understanding the degree of awareness of the candidature process taking place and of UNESCO in general; at identifying those values and places which, according to Ivrea's inhabitants – on the basis of their experience and familiarity with their town's urban history – characterise "Ivrea, industrial city of the 20th century"; to the possibility finally of being able to trace the boundaries of the candidature with the aid of Ivrea's community.

Although it was complex and took time to complete, the questionnaire was well received by the people of Ivrea, who asked many questions and made numerous comments, and practically everyone showed a desire for greater involvement in the candidature.

Results of the questionnaire

On the whole, the questionnaire gave positive results:

- 83% of interviewees know about the candidature process taking place and about 80% are generally satisfied with the candidature. Of these, about 20% judge the spin-off for the city as positive in the sense of promoting its cultural heritage; about 20% sees the candidature as a useful instrument for the safeguard of its architectural heritage; 13% sees a positive fallout in terms of the creation of new economic activities, particularly in the tourist sector.
- 45% of interviewees recognise an intrinsic value in the candidature process, because they believe that a positive process has been activated, of recognition of the value of the town's cultural heritage.
- 1'87% of interviewees know Unesco and 37% of these associate it with the promotion and protection of cultural assets.
- nearly all the interviewees are interested in knowing more about the candidature and about Unesco in general. Only 15% give a negative assessment as to the initiation of the candidature, associating this judgement with the use of resources in a time of crisis.

Among the responses regarding the values and contents of the candidature, many report some difficulty in describing certain phenomena of the industrial city regarding the social and political aspects connected with it, which are not directly ascribable to the history of Olivetti.

There are more detailed responses concerning the identification of Ivrea with the history of Olivetti: while 57% of interviewees identify the town's history with the history of Olivetti, 20.9% of the replies gathered associate the history of the town with a history with older roots and 5.8% also know the other industrial histories characterising Ivrea in the 1900s.

Equally significant is the choice of responses identifying which are the elements that have characterised "Ivrea, industrial city of the 20th century", recognised in the production of innovative buildings; in a form of city that no longer exists; in the modernity of the buildings for industry and of the workers' homes.

Also the mapping of the places led to some important results: in asking to identify areas of the industrial city, in addition to the area coinciding with the *nominated property*, that of San Bernardo di Ivrea and – outside Ivrea – Scarmagno, Agliè and Burolo were identified: sites of important Olivetti factories and workshops until the 1980s. More important were the replies that mapped Vidracco and Palazzo Canavese, places whose acquaintance is not to be taken for granted and whose history is linked to the Community Movement and the network of small enterprises promoted by the I-RUR, the institute for urban and rural renewal promoted and supported by Olivetti.

This core of replies was found to be significant both for defining the extent of the buffer zone (see Chapter 2.a) and for evaluating the policies of enhancement in progress in the site. While taking into account the sample necessary for the validity of the questionnaire – which well highlights the aging of the Ivrean population – this series of responses shows how the theme of the industrial city and its many aspects have difficulty in emerging with respect to Olivetti's history and Olivetti, still

fragmented, heroic and “personal”: a fact that confirms the need for more incisive action of acquaintance and interpretation for the site and of awareness of the world value that it must represent. Thus the information and reflections deduced from this questionnaire have turned out to be useful tools in the construction of plans of action for making known and exploiting the values of the site, as shown by the site Management Plan.



You are invited to contribute to the survey about the proposed nomination of “Ivrea, industrial city of the 20th century”. The questionnaire contains questions that will enable us to understand how aware people are of Ivrea’s nomination process and, with the help of the community, to determine the cultural boundaries of the nomination.

This research will be used by the team that is preparing the nomination dossier on behalf of Ivrea Town Council and is made up of experts of the Ministry for Cultural and Tourist Assets and Activities, the Adriano Olivetti Foundation and the Guelpa Foundation.

The final section will request some personal details in order to ensure that we have consulted a wide sample, representative of the local community. If you also choose to provide your name and email address, we wish you to know that the details will be treated confidentially by the team and will be used only to contact you should further comments on the matter be required.

For any other information about this public consultation, please contact us at: info@ivreacittainindustriale.it

This questionnaire is distributed by the working team. It can also be found at the “Costantino Nigra” Public Library and at the Public Relations Office. In addition it can be downloaded from the Ivrea Town Council site (www.comune.ivrea.to.it) and from the nomination page on Facebook (www.facebook.com/Ivrea.Unesco), completed and handed in by 10 February 2015 at the distribution points.

QUESTIONNAIRE

1. Have you ever heard of UNESCO?

☐ yes ☐ no

If you have, try to give a brief description of it:

.....
.....

2. In your opinion, what actions are promoted by UNESCO as a cultural institution?

- ☐ Support for the conservation and exploitation of the cultural and/or natural heritage
- ☐ Economic funding
- ☐ Imposition of protection legislation
- ☐ Inclusion of the site in an international network
- ☐ Awarding of a *brand* in recognition of the value of the site
- ☐ Contribution to the tourist promotion of the area
- ☐ No direct action carried out on individual sites, deals only with international policies
- ☐ Don't know
- ☐ Other :

.....
.....

3. Do you know what a site included in the UNESCO World Heritage List is?

(If not, go on to question 8)

☐ yes ☐ no

4. Can you list any? (Indicate up to 5 sites)

.....
.....
.....
.....

5. Have you ever visited one? (If not, go on to question 7)

☐ yes ☐ no ☐ don't know

6. Do you think that site deserves to be included in the world Heritage List?

☐ yes ☐ no ☐ don't know

7. What characteristics do you think a site should have in order to be included in the world heritage list? (max 2 answers)

- ☐ beautiful
- ☐ unique in the world
- ☐ famous
- ☐ important from a historical/cultural or natural point of view
- ☐ don't know
- ☐ other:

.....

8. Did you know that there is a process of nomination underway for the inclusion of “Ivrea, industrial city of the 20th century” in the World Heritage List? (if not, go on to question 10)

☐ yes ☐ no

9. If yes, please indicate how you came to know (you may give more than one answer)

- ☐ Newspaper
- ☐ Internet
- ☐ Nomination website
- ☐ Town council initiatives
- ☐ School
- ☐ word of mouth
- ☐ don't know
- ☐ other:

.....
.....

10. Are you pleased about it? (1 not at all - 10 yes, very)

☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

11. If not, why not?

.....
.....
.....

12. Do you think the nomination of Ivrea as a UNESCO site will have positive spinoffs?
(Indicate max two replies)

- ☐ Yes, it's an opportunity for national and international recognition
- ☐ Yes, it's an opportunity for promoting its cultural heritage
- ☐ Yes, it's an opportunity for protecting its architectural heritage
- ☐ Yes, it's an opportunity for transforming the city
- ☐ Yes, it's an opportunity for creating new economic and tourist activities
- ☐ No, I don't believe the nomination will have positive spinoffs
- ☐ No, I don't believe the nomination itself will be successful
- ☐ don't know
- ☐ other:

.....

13. Do you think the nomination process will have intrinsic values of its own, apart from achieving the result of being included in the world Heritage List?

- ☐ A process of a cultural type has been activated for the recognition of the value of Ivrea's industrial heritage
- ☐ The basis has been laid for promoting the city's industrial heritage
- ☐ None
- ☐ Other:

.....
.....

14. Do you feel sufficiently informed about the city of Ivrea's industrial heritage?

(1 not at all - 10 very much)

☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

15. Would you like to have more information about UNESCO? And about the nomination of "Ivrea, industrial city of the 20th century"?

- ☐ yes, about UNESCO
☐ yes, about the city of Ivrea's nomination
☐ yes, about both
☐ no
☐ don't know
☐ yes, about other things (specify):

.....
.....

16. Do you identify Ivrea as an industrial city?

☐ yes ☐ no ☐ don't know

Why/why not?

.....
.....
.....

17. Is the history of Ivrea identified only with the history of Olivetti?

☐ yes ☐ no ☐ don't know

If not, why not?

.....
.....
.....

18. In your opinion, which are the elements that have characterised Ivrea as an industrial city?

For each reply indicate a value from 1 to 10 (1 not at all – 10 very much).

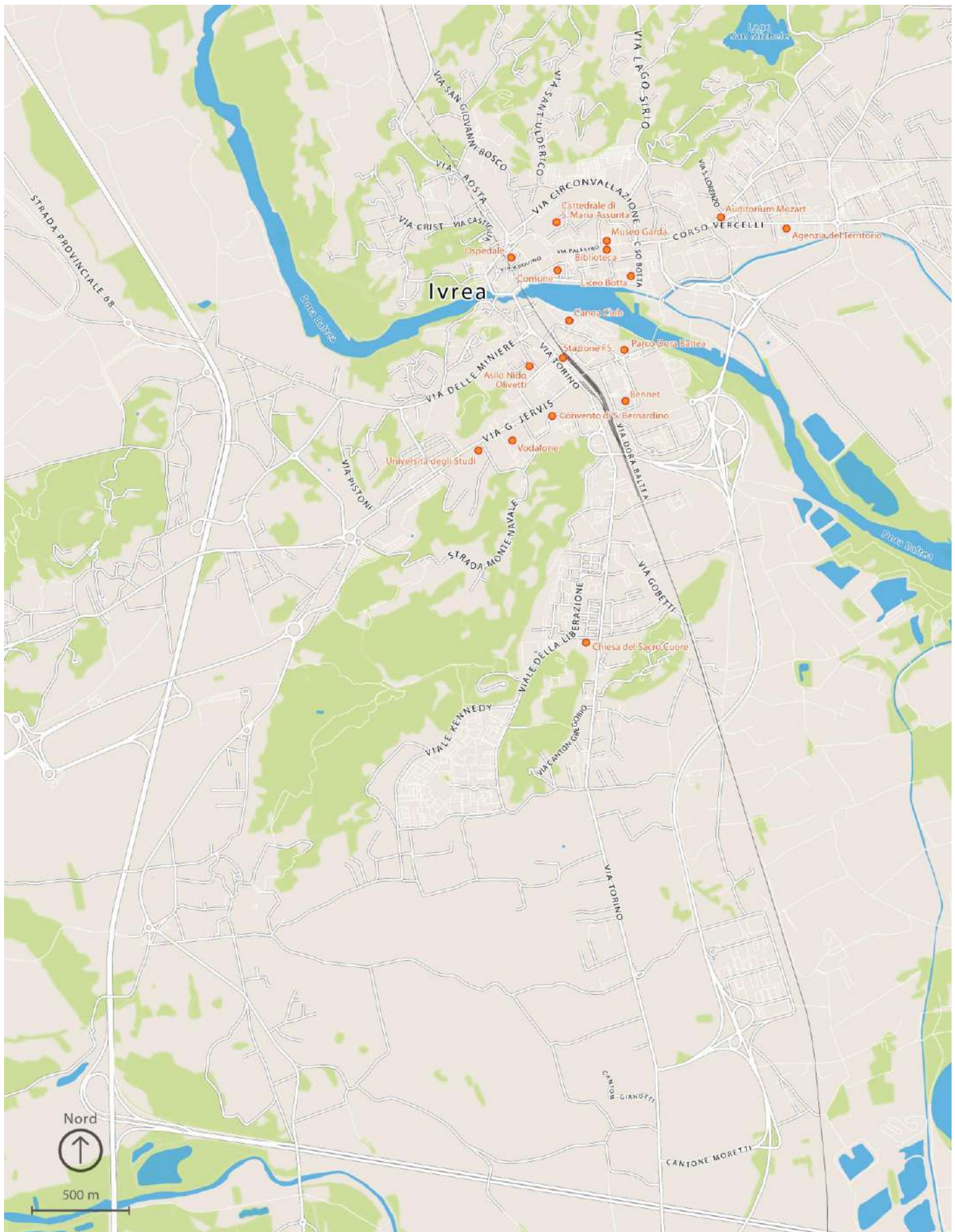
- There were a lot of industries that led to the growth and transformation of the city ()
- The presence of a large number of industrial buildings characterised the urban landscape, where features could be recognised such as chimney stacks, service sheds, warehouses, cooling towers, buildings for manufacturing activity,... ()
- The city was a machine where every element was dictated by the working times in the factory ()
- The position of the industries was regulated by the Town Planning scheme ()
- It was a place where urban policies (housing, social services, ...) were linked to the development of industry ()
- The industry extended beyond the boundaries of the city itself and shaped the surrounding area ()
- It was a place that grew because industry was growing physically ()
- It was a place that grew because the workers in the industry were growing in number and needed more houses and services near the workplace ()
- The inhabitants worked mainly in industry ()
- It was a city where men's living conditions were better ()
- There were many homes for workers ()
- The workers' homes were recognisable because they had balcony walkways and/or courtyards, and/or vegetable patches ()
- There were different homes for workers and management ()
- The workers' homes and the buildings for industry were modern buildings ()
- It was located in a place that favoured production (presence of water-courses, raw materials, infrastructures, etc.) ()
- The factory offered its workers many recreational services ()
- There were many community centres catering for workers' lives outside working hours ()
- There were many services dedicated to workers' health ()
- There were many schools of training for the industry ()
- It was a place where there were many libraries ()
- It was a place where there were many offices ()
- It was a place where political parties were founded ()
- It was a place where strikes took place ()
- It was a place where there was a division between the historic town centre and the suburbs ()
- It was a form of town that no longer exists ()
- It was a town affected by a large flow of immigrants ()
- It was a place featuring the production of innovative industrial products ()
- Only one type of goods was produced ()
- It was a town that negated the relationship between town and country ()
- Don't know
- Other:

.....

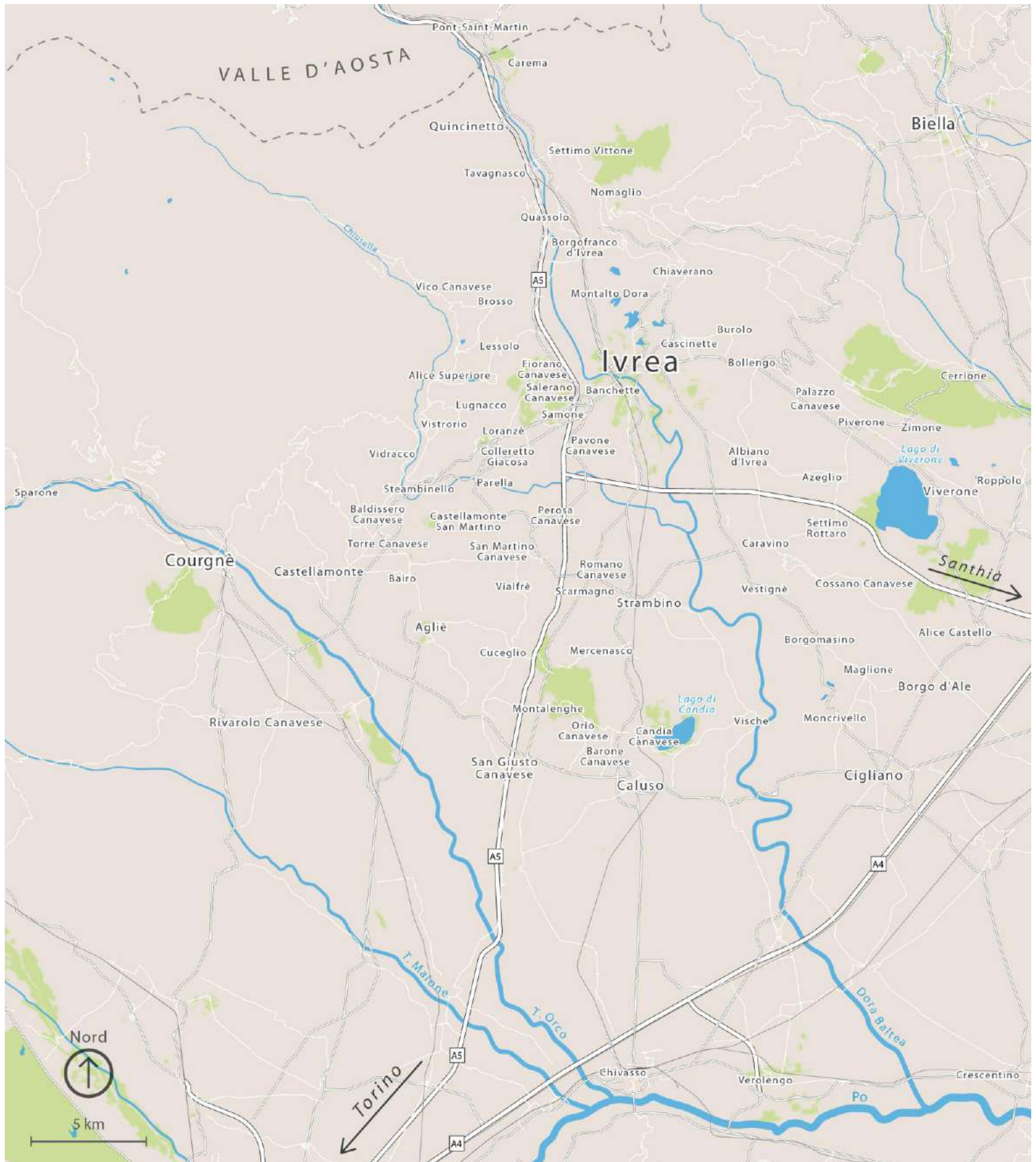
19. How much do you feel part of the values that have made Ivrea famous? (1 not at all - 10 very much)

☐1 ☐2 ☐3 ☐4 ☐5 ☐6 ☐7 ☐8 ☐9 ☐10

20. Try to draw on the map the parts of the town that you believe represent the industrial history of Ivrea. You may indicate precise and natural locations and/or areas you believe to be important for the industrial history of Ivrea.



21. Try to draw on the map the parts of the town that you believe represent the industrial history of Ivrea. You may indicate precise and natural locations and/or areas you believe to be important for the industrial history of Ivrea.



22. In your opinion, is the value of the city of Ivrea's industrial heritage seen in the same way by those who come from outside?

☐ yes ☐ no ☐ don't know

If not, why is it seen differently?

.....
.....
.....

23. Would you be willing to take part in a more detailed interview? Your cooperation would be very important for collecting other information that can contribute to building the nomination of the city of Ivrea in a manner enjoying the participation of and shared by its inhabitants.

☐ yes ☐ no

(The data collected with this questionnaire will be analysed in anonymity and strict confidence in the context of the UNESCO nomination of "*Ivrea, industrial city of the 20th century*".)

24. If yes, please leave us a contact (e-mail or phone) for us to contact you again.

E-mail:

Phone:

25. Sex: ☐ M ☐ F

26. Age: Years.....

27. Place of origin:

Town.....Province.....Country.....

28. Educational qualification:

☐ Post-graduate qualification ☐ University degree ☐ High school certificate.
☐ Professional school certificate ☐ Middle school certificate. ☐ Primary school certificate
☐ Other.....

29. Profession:

☐ Entrepreneur ☐ Manager/univ. teacher./magistrate ☐ Professional self-employed
☐ Teacher ☐ Office worker ☐ Shopkeeper/Shop owner
☐ Artisan ☐ Manual worker ☐ Student
☐ Retired ☐ Housewife ☐ Unemployed
☐ Other (specify)

30. Are you a member of a cultural association?

☐ yes ☐ no ☐ don't know

If so, please indicate which.....

Thank you for your valuable cooperation,

The dossier working team for the nomination of "Ivrea industrial city of the 20th century".



Ivrea, da città industriale a sito Unesco

Seminario Internazionale

Ivrea, 23 - 24 marzo 2015



FONDAZIONE ADRIANO OLIVETTI



The international seminar "Ivrea. From industrial city to UNESCO site" is organized within the framework of the initiatives supporting the nomination of "Ivrea, industrial city of the XX century" as UNESCO site.

The goal of the seminar is to bring to the attention of a wider public the candidacy issues: "Ivrea, industrial city of the XX century" starts from the high concentration of urban and architectural projects for the production and for the community gathering in the small town of Piedmont between the thirties and sixties of the Twentieth century. They are the trace of the ideas that Adriano Olivetti carried out on the issues linked to the industrial production and the organization – even the social one – of the territory.

The extensive modernization project that was experienced and accomplished in Ivrea intercepted in an autonomous way several proposals already in place in the western industrial culture of the twentieth century, and led to the elaboration of the idea of 'Community' which, starting from 1945, featured in a new and alternative manner the Olivetti's industrial policies in Ivrea.

The solutions and experimentations proposed in Ivrea on the issues of labor, society and space organization concern the major issues of the Twentieth century. They were presented as original and catalyst solutions and experimentations of the European and North American panorama in the second half of the Twentieth century, and are still nowadays of pressing relevance.

The nomination of "Ivrea, industrial city of the XX century" represents an innovative dossier, since:

1. It combines the attention for the industrial heritage with the one for modern architecture of 20th century, two categories which are both under-represented in the World Heritage List and in the Italian list in particular.
2. It focuses on an heritage resulting from matters originated by the Twentieth century industrialization: the wide architectural production and the fragments of ideas of city gathering during thirty years in Ivrea are proposals – elaborated thanks to Olivetti – answering the questions posed by industrialization and characterizing the models of industrial cities of the Twentieth century, certainly the most diffused model of city at that time, even if not an univocal one.
3. It highlights a broad architectural heritage resulting from the continuous exchange between architectural and technical cultures, finding in their relation with industry a new fruitful field for projects: in thirty years, different generations of architects and *planners* faced the matters raised by industrialization in Ivrea – thanks to Olivetti and the industrial and social policies attempted by the factory – and declined autonomously the topics of modernity. They experimented architectural languages and planning techniques in a context characterized by an advanced and original industrial culture, able to promote analysis and interpretations of the society with a big cultural and political impact. The plurality of technical cultures involved in the building of "Ivrea, industrial city of the XX century" opens the discussion on the interpretation of architectural works, on the terms

of its preservation and on the integrity of XX century heritage as recently discussed by ICOMOS 20C and proposed in the re-elaborated version of the NARA document (under discussion).

4. It is a lively site, characterized by a significant number of high-quality buildings and dealing with transformations linked to features and dynamics of the contemporary work. The traits of the site invite owners, inhabitants and *users* to gather with all the institutions involved to explore new possibilities to trigger an innovative process in the preservation and management of the site.

Programme
Ivrea, from industrial city to Unesco site
Ivrea - Officina H
23 -24 March 2015
Organizers: Patrizia Bonifazio, Renato Lavarini
List of speakers

Programme March 23rd, 2015

- 09.30 a.m. Registration
- 10.30 a.m. Institutional welcome by Carlo Della Pepa, Major of the City of Ivrea, and introduction
Ministero dei Beni e Attività Culturali e del Turismo
Soprintendenza Belle Arti e Paesaggio per il Comune e la Provincia di Torino
Regione Piemonte
Città metropolitana
Città di Ivrea
Politecnico di Milano
Politecnico di Torino
Università degli Studi di Torino
Fondazione Adriano Olivetti
- 12.00 a.m. Video
- 00.30 p.m. The topics of the Seminar – *positioning paper* by Patrizia Bonifazio and Renato Lavarini
- 01.00 p.m. Lunch break
- 02.00 p.m. The role of Unesco in the valorisation of urban and industrial heritage
Chaired by Daniele Jalla, President ICOM Italia and Fondazione Guelpa
- Alessandro Balsamo, Nominations and Tentative Lists Manager Policy and Statutory Implementation Section World Heritage Centre, UNESCO
- Adele Cesi, Coordinamento e relazioni internazionali - Ufficio UNESCO, Segretariato generale del MiBACT, responsible of the nomination of “Ivrea, industrial city of the XX century” as Unesco Site for MIBACT
- 03.30 p.m. Coffee break
- 03.45 p.m. Industrial heritage of the 20th century: factory, city, architecture
Chaired by: Carlo Olmo, Politecnico di Torino
- Anna Tostoes, Docomomo International
- Massimo Preite, The International Committee for the Conservation of the Industrial Heritage and ICOMOS

Programme March 24th, 2015

- 09.00 a.m. Guided tours to the nominated property
- 11.00 a.m. Experimental field of the industrial city of the 20th century: productive and relational models in comparison
Chaired by Patrizia Bonifazio, Politecnico di Milano and scientific responsible of the nomination of “Ivrea, industrial city of the XX century” as Unesco Site

- Hartmut Frank, Hafen Universität, Hamburg
 - Alessandro De Magistris, Politecnico di Milano
 - Stefano Musso, Università degli Studi di Torino
- 01.00 p.m. Lunch break
- 02.00 p.m. Ivrea, industrial city of the XX century: from the state of art to future perspectives
- Chiare by Renato Lavarini, coordinator of the nomination of “Ivrea, industrial cit of the XX century” as Unesco Site
- Part I
- Giovanna Codato, City Councillor responsible for town planning, City of Ivrea
 - Lisa Accurti, Soprintendenza Belle Arti e Paesaggio per il Comune e la Provincia di Torino
 - Paola Casagrande, Direzione della Promozione della Cultura del Turismo e dello Sport della Regione Piemonte
- Part II
- Roberta Grignolo, Accademia di Architettura di Mendrisio
 - Rocco Curto, Politecnico di Torino
 - Matthieu Knibbler, Heritage Department , City of Rotterdam
- 04.30 p.m. Coffee break
- 04,45 p.m. Round Table - Chaired by Carlo Della Pepa, Major of the City of Ivrea
- Participants:
- Owners and users of the nominated property
 - Consorzio insediamenti produttivi del Canavese
 - Major of the City of Banchette
 - Ordine degli Architetti di Torino
 - Gruppo Architetti del Canavese & Valle d’Aosta
 - Confindustria Canavese
 - Associazione Archivio Storico Olivetti
 - Fondazione Natale Capellaro
 - Archivio Cinema d'Impresa

Sponsor:

FONDAZIONE CRT

Under the patronage of:



Ordine degli Architetti, Pianificatori, Paesaggisti e Conservatori della provincia di Torino.

UNDERSTANDING BETWEEN

THE MINISTRY OF CULTURAL HERITAGE, ACTIVITIES AND TOURISM (MIBACT)

MIBACT REGIONAL SECRETARIAT FOR PIEDMONT

SUPERINTENDENCY OF FINE ARTS AND LANDSCAPE FOR THE MUNICIPALITY AND PROVINCE OF TURIN

PIEDMONT REGION

THE METROPOLITAN CITY OF TURIN

THE MUNICIPALITY OF IVREA

THE MUNICIPALITY OF BANCHETTE

THE ADRIANO OLIVETTI FOUNDATION

THE GUELPA FOUNDATION

For the drafting, implementation and updating of the Management Plan and the indication of the contact body for the UNESCO site at the Ministry.

‘IVREA, INDUSTRIAL CITY OF THE 20TH CENTURY’

proposed for inscription in the UNESCO World Heritage List (Tentative List Ref. No. 5736).

Having considered:

- the Convention on the Protection of the World Cultural and Natural Heritage (Paris, 16 November 1972),
- Presidential Decree No. 8 dated 15 January 1972, ‘Transfer of town planning responsibilities’,
- Legislative Decree (Legisl. Dec.) No. 368 dated 20 October 1998 containing regulations for the ‘Ministry of Cultural Heritage and Activities in accordance with Art. 11 of Law 59 dated 15 March 1997’,

- Presidential Decree No. 233 of 26 November 2007, 'Regulations for the reorganization of the Ministry of Cultural Heritage and Activities, in accordance with Art. 1, sub-para. 404, of Law No. 296 dated 27 December 2006, and subsequent amendments and supplements,

- Art. 1, sub-para. 2, of Law No. 71 dated 24 June 2013 of the conversion of Decree Law No. 43 of 26 April 2013, which establishes that "the functions performed by the Presidency of the Council of Ministers regarding tourism are transferred to the Ministry of Cultural Heritage and Activities",

- Law No. 77 of 20 February 2006, "Special provisions for the protection and presentation of cultural and natural sites inscribed in the World Heritage List under the protection of UNESCO",

Considering that the co-ordination of the work related to the drafting of the management plans of the Italian nominations and the compliance with requirements after the inscription of the cultural sites are among the tasks of the Secretariat General of the Ministry of Cultural Heritage, Activities and Tourism (MIBACT), Service I Co-ordination and International Relations, UNESCO Office;

Having considered the current legislation on the protection, conservation and enhancement of cultural and landscape assets and, in particular:

- Legislative Decree No. 42 dated 22 January 2004, 'Cultural and Landscape Heritage Code' and subsequent amendments and supplements;

Considering that, although there are no landscape assets within the area, the nominated property is close to the following protected areas:

- Ministerial Decree of 4 February 1966, Statement of considerable public interest in the Turin-Ivrea-Quincinetto motorway;
- Ministerial Decree of 4 February 1952, Declaration of considerable public interest in Lakes Lago di Campagna, San Michele, Nero, Pistono and Sirio, sites in the areas of the Municipalities of Chiaverano, Cascinette di Ivrea, Ivrea and Montalto Dora;
- Ministerial Decree of 3 April 1947, Approval of the list drafted by the Commission for the Protection of the Natural Beauty of Aosta;
- Ministerial Decree of 15 October 1952, Declaration of particularly important cultural interest in the banks of the River Dora Baltea, site in the area of the Municipality of Ivrea.

Similarly considering that the Regional Landscape Plan, adopted with Regional Council Resolution No. 20-1442 of 18 May 2015, included in the nomination project among the strategic projects and programmes, recognising the heritage which is the subject of the proposal as "cultural landscapes to valorise (...), example of contemporary architecture and landscape of universal value, expression of a model of radically innovative industrial city" (see Report, pp. 76 et seq.); the Regional Landscape Plan also indicated the nomination within Table P6, with reference to the aim

of “enhancement of the identity factors of the landscape for the social role of cultural aggregation and strengthening local identities”.

Considering

- the forthcoming protection provisions in force for cultural assets within the perimeter of the property and, in particular:

- the former *Falegnameria ARPA* (ARPA Joinery), Corso Jervis 30 - listed building *ope legis* pursuant to Art. 10, Legisl. Dec. 42/04 8 as belonging to a public body and being more than 70 years old;
- *Asilo Nido Borgo Olivetti* (Borgo Nursery School), Via C. Olivetti 34; the proceedings for the check on its cultural interest were started on 05/10/2015 Prot. 10336;
- *Centro Servizi Sociali* (Social Services Centre), Via Jervis 26 - the proceedings for the declaration of particularly important cultural interest were started on 12/10/2015 Prot. 10784;
- *Fabbrica Mattoni Rossi* (Red brick building), Via Jervis 9 - the proceedings for the declaration of particularly important cultural interest were started on 16/11/2015 Prot. 13075;
- *Vecchia ICO* (Old ICO) (1st and 2nd extensions), Via Jervis 11 - the proceedings for the declaration of particularly important cultural interest were started on 16/11/2015 Prot. 13075;
- *ICO Centrale* (Central ICO), Via Jervis 11: the proceedings for the declaration of particularly important cultural interest were started on 16/11/2015 Prot. 13075;
- *Nuova ICO* (New ICO) - file finished; with the Superintendent;
- *Centrale Termica* (Central Heating plant) - file finished; with the Superintendent.

- the indications, addresses and directives on the landscape assets within the boundaries of the property (*core zone*) set out by the Regional Landscape Plan (adopted with Regional Council Resolution No. 20-1442 of 18 May 2015) which “promotes the nomination proposal of ‘Ivrea, Industrial City of the 20th century’ (AN, Art. 33, sub-para. 20) and, in particular (see also the enclosed report):

- the indication of the historic-cultural landscape component “Industrial and energy production areas and facilities of historic interest” (AN, Art. 27) represented by “19th and 20th century industrial production systems” (Table P4.7, Landscape Components of Ivrea, lists of the components and landscape units);
- the indication of the perceptive-identity landscape component “Belvedere, panoramic beauty spots, and sites of scenic and aesthetic value” (AN, Art. 30) represented by “Contemporary residential and manufacturing architecture for services” and “Olivetti factories and rationalist building” (Table P4.7, Landscape Components of Ivrea, lists of the components and landscape units)

- the specific landscape quality targets for landscape areas (NA, Art. 10) which set out the “recovery... of the architectural and town-planning testimonial system of the Olivetti project” (AN, Appendix B);
 - the description, development dynamics at work, protection system and strategic addresses for Area 28 of Ivrea (Tables of the landscape areas) which valorize “the 20th century architecture system linked to Adriano Olivetti’s area and industrial project”;
 - the indication of the nominated property among the “nominated properties for inclusion in the UNESCO World Heritage List - Ivrea, industrial city of the 20th century” in Strategy 5 “VALORIZATION OF THE HUMAN RESOURCES AND INSTITUTIONAL ABILITIES” as one of the " strategic projects and programmes" (Table P6, Report on the plan);
 - the statutory compliance of the local planning tools with the guidelines and directives of the plan, and thus the Ivrea Land Use Plan, within 24 months of the approval of the Regional Land Plan (AN, Art. 46, sub-para. 2);
- the protection system set out by the Ivrea Land Use Plan approved with Regional Council resolution No. 27-4850 of 11 December 2006 for the architectural cultural heritage in the boundaries of the property, and in particular:
- for the buildings and complexes of the modern historic city included in the ‘Catalogue of the Types of Construction and Decorative Assets of Ivrea’ — wich is included among the plans and programmes already prepared by the administration and incorporated into the Land Use Plan (AN, Art. 2) —, as indicated in the ‘Quality Charter’ of the plan (AN, Art. 23, Tables Pr5.1 and Pr5.2, Table P3 of Town Planning);
 - for the open spaces appurtenat to the historic buildings and the ‘Visit routes of the Open-air Museum of Modern Architecture’, as indicated in the ‘Quality Charter’ of the plan (AN, Art. 23, Tables Pr5.1 and Pr5.2).

Considering that:

- in 2009, the Municipality of Ivrea entrusted the task of preparing the application for the inclusion of ‘Ivrea, industrial city of the 20th century’ in the Italian Tentative List of UNESCO sites to the *Fondazione Adriano Olivetti* (Adriano Olivetti Foundation), and that, on 3 May 2012, the nomination was successful;
- following the inclusion, a Nomination Co-ordination Group wich comprises the Ministry of Cultural Heritage, Activities and Tourism, MIBACT Regional Secretariat for Piedmont, Superintendency of Fine Arts and Landscape for the Municipality and Province of Turin,

Piedmont Region, the Metropolitan City of Turin, Municipality of Ivrea, Fondazione Adriano Olivetti and *Fondazione Guelpa* (Guelpa Foundation) was established by the Ministry of Cultural Heritage, Activities and Tourism;

- in 2013, the Steering Committee to oversee the work connected with the preparation of the Nomination Dossier was set up; it comprises the MiBACT UNESCO office, Municipality of Ivrea, Fondazione Adriano Olivetti and Fondazione Guelpa;
- the Fondazione Guelpa advised the Municipality of Ivrea it was willing to sustain economically the preparation of the Nomination Dossier and the related activities, including the assignment of tasks to advisors, attribution of contributions for the nomination process and the raising of additional funds;
- in agreement with the Steering Committee, the Fondazione Guelpa made use of the Fondazione Adriano Olivetti to draft the Nomination Dossier;
- in agreement with the Steering Committee, the Fondazione Guelpa made use of the *Consorzio Insediamenti Produttivi del Canavese* (Consortium of Manufacturing Settlements in the Canavese area) to draft the Management Plan;
- the Municipality of Ivrea received Letters of Intent from the owners of the heritage included in the nominated property with which they supported the Nomination.

Considering that one of the basic requirements for inscription of the nominated property in the UNESCO World Heritage List is that an appropriate Management Plan should be provided, as required by the ‘Operational Guidelines for the Implementation of the World Heritage Convention’ and agreed with the Secretariat General of the Ministry of Cultural Heritage, Activities and Tourism, Service I Co-ordination and International Relations, UNESCO Office, where the Focal Point for the implementation of the Convention on the Protection of UNESCO World Heritage is based;

Considering the need for the Management Plan to be constantly monitored and updated and that, for the monitoring by UNESCO, the preparation and transmission by the Ministry of Cultural Heritage, Activities and Tourism, hereinafter Ministry, of a Periodic Report, highlighting, amongst the other information, both the strengths and the risk factors, inside the property and those arising from external causes, is required every 6 years;

Considering that the Ministry (through its relevant central and local offices), Piedmont Region, the Metropolitan City of Turin, Municipality of Ivrea, Fondazione Guelpa and Fondazione Adriano Olivetti consider it suitable to co-ordinate and co-operate on the implementation and updating of the Management Plan for the UNESCO nominated property ‘Ivrea, industrial city of the 20th century’, in which all the ongoing and planned protection, conservation, communication and presentation tasks in the aforesaid areas are defined and co-ordinated;

All that being said,

THE FOLLOWING IS AGREED

Art. 1

The Ministry of Cultural Heritage, Activities and Tourism (through the Secretariat General, Service I, Co-ordination and International Relations, UNESCO office, where the Focal Point for the implementation of the UNESCO World Heritage Convention is based), and the bodies signing the Memorandum of Understanding undertake to co-ordinate and co-operate, each in their respective concerned area, for the protection, conservation, management (as highlighted in the document named Management Plan) and the promotion and cultural enhancement of the assets within the UNESCO property 'Ivrea, industrial city of the 20th century', and also for the protection and urban and landscape regeneration and social-economic valorisation of those assets

Art. 2

The co-operation is seen in the implementation and updating of the Management Plan, understood to be a tool for the conservation of the exceptional world value of the property through shared and co-ordinated action by the many bodies involved in the protection of the cultural heritage of the nominated property.

The bodies signing this Memorandum of Understanding unanimously agree to take care of the implementation, updating and monitoring of the Management Plan and to establish the related initiatives. Similarly, they can establish co-operation with other national and international bodies operating in sectors of activity connected with the management of industrial, cultural, historic, landscape and architectural heritage.

The bodies signing agree on the opportunity of sharing a common work programme to achieve the above objectives, and undertake to set up a Management Plan co-ordination group for the purpose as the board operating for the fulfilment of the aims and action set out by the said Management Plan

Art. 3

In addition, as it is expected that a wider network of structured relations with the other community resources, the human and social resources, the mobility and hospitality services and the business community will be created around the UNESCO property 'Ivrea, industrial city of the 20th century', the contents of the Management Plan must be co-ordinated with the reference planning tools.

Art. 4

The bodies signing this Protocol agree that, in pursuing the aim of maintaining over time the integrity of the values that will allow the inscription of the property 'Ivrea, industrial city of the 20th century' in the UNESCO World Heritage List, the Management Plan must also take account of the current industrial nature of the property, to be valorized in a manner consistent with the principles of sustainable development.

Art. 5

As far as the implementation of this Understanding is concerned, the bodies signing have indicated the Municipality of Ivrea as the contact body for the UNESCO nomination 'Ivrea, industrial city of the 20th century' at the Ministry.

This Understanding does not imply financial charges for the signatories and has a value from the time of signature.

Each body may exercise the power of withdrawal from this Understanding at any time by written communication to be notified to the other signatories.

Place and date

.....
SECRETARY GENERAL
MINISTRY OF CULTURAL HERITAGE,
ACTIVITIES AND TOURISM

.....
REGIONAL SECRETARY FOR
PIEDMONT

.....
SUPERINTENDENT OF FINE ARTS AND
LANDSCAPE FOR THE MUNICIPALITY
AND PROVINCE OF TURIN

.....
CHAIRMAN
PIEDMONT REGION

.....
MAYOR
METROPOLITAN CITY OF TURIN

.....
MAYOR
MUNICIPALITY OF IVREA

.....
MAYOR
MUNICIPALITY OF BANCHETTE

.....
CHAIRMAN
LA FONDAZIONE ADRIANO OLIVETTI
(ADRIANO OLIVETTI FOUNDATION)

.....
CHAIRMAN
LA FONDAZIONE GUELPA (GUELPA
FOUNDATION)