

the guide to  
**casa cattaneo**

edited by pierre-alain croset

genesis of the work

towards the definitive project

the worksite. innovation and  
poetry in the details

biography and bibliography

euro 10

the guide of casa cattaneo



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*archivio cattaneo*  
*editore*  
*in cernobbio*

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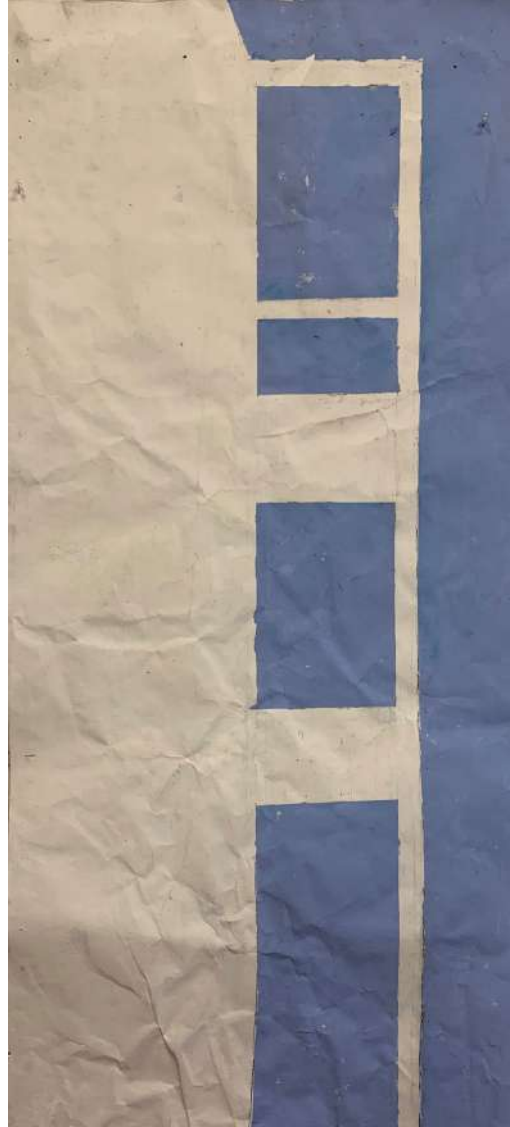
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Extract from:

Cesare Cattaneo, *Giovanni e Giuseppe* (1941), *Polydimensionality*

The ugly houses are those in which the elements fail to fuse into a proportion, they are worth as much as in chemistry is called a blend instead of a compound. In the beautiful houses on the other hand, everything fits into a single proportion which becomes their lyrical law; and you like them because you do not see their uninteresting single elements, as in music the separated tones cannot raise your interest. Only the synthesis in a general proportion, or if you like organism, or if you like an expression of that unity which is in your mind can.

Imagine a pyramid of which the base represents the number of elements and the top the synthesis which has been achieved: the height of the pyramid measures the distance between the synthesis and the elements, hence the value of our victory over the body, and it is directly proportional to the base, to the number of elements. If this would not have been the case, two accurately placed lines would have evoked the same joy as a painting by Raphael, because both express a synthesis.

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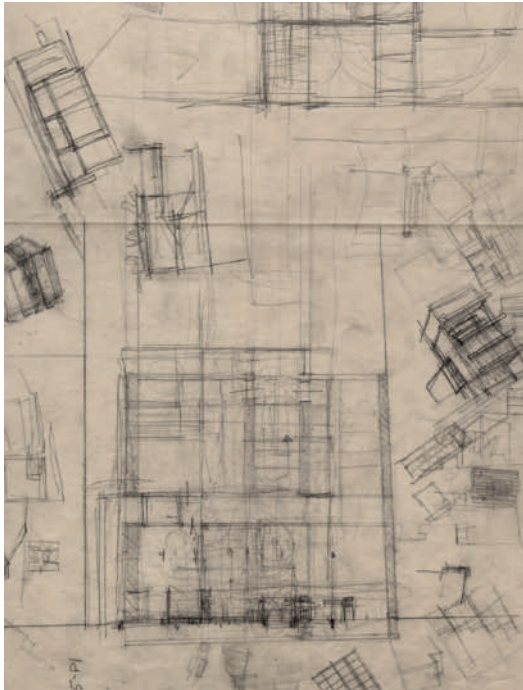
## THE RENTAL HOUSE OF CERNOBBIO

### genesis of the work

Unanimously recognized as Cesare Cattaneo's masterpiece, the Rental house of Cernobbio (1938-39) represents one of the finest examples of insertion of a modern building in a historical context. Owned by his mother, the long narrow lot occupied by a two-storey building used as the "Dopolavoro Savoia" workers' recreational facility allows Cattaneo to operate in the advantageous condition of being his own client, on an urban site of great prestige along Via Regina at the entrance to the town. Cattaneo pays close attention to the existing situation prior to the project: he proposes reconstruction of only a small part of the old building, for which he makes sketches for the reconstructing of the plan, while taking the presence of two nearby buildings into account, the Banca Lariana on the eastern side, aligned with the street, and the Albergo Centrale to the west, set back with a small garden. The presence of this garden, with dense vegetation, provides a precious visual stimulus to Cattaneo for a "landscaped" character of the new architecture, aptly represented even in the first sketches, making the vegetation in front of the hotel continue along the facade, culminating in a large roof garden.

*in the previous pages*

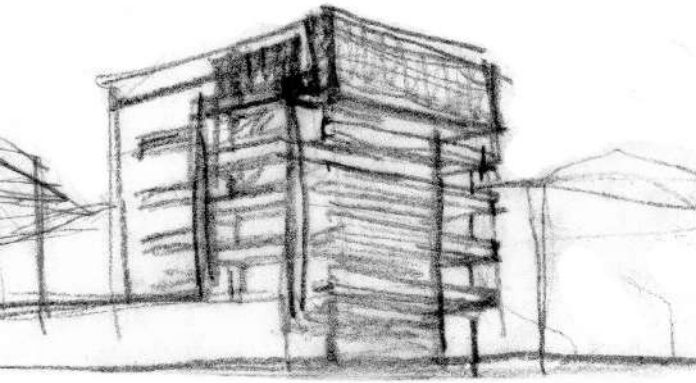
The building of "Dopolavoro Savoia" located between Banco Lariano and Albergo Centrale, in 1938. Photo Vasconi



First plan sketch, with perspective studies for a five-storey solution.  
Pencil and crayon on tracing paper. 28,8x45,4 cm (ACC 7.II/15)

This focus on the urban context involves no imitation or attempts at camouflage: this first facade sketch, still quite schematic in its plastic representation, clearly shows Cattaneo's intention to construct a small six-storey tower to offer a view of the lake over the rooftops of the nearby buildings. From the outset, however, Cattaneo is aware of the fact that the height may cause problems in obtaining approval of the design, so he makes the decision to reduce the level of the first project submitted to the City of Cernobbio in 31 August 1938 to five storeys.

Though it still a rough draft, the first sketch with the six-storey solution already reveals certain fundamental compositional principles that remain in all the subsequent variation of the project, especially in the syncopated rhythm of the facade, with a structural alternation of wide and narrow spans.



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Perspective sketch of the five storey-solution.  
Detail of the drawing ACC\_IV/5.

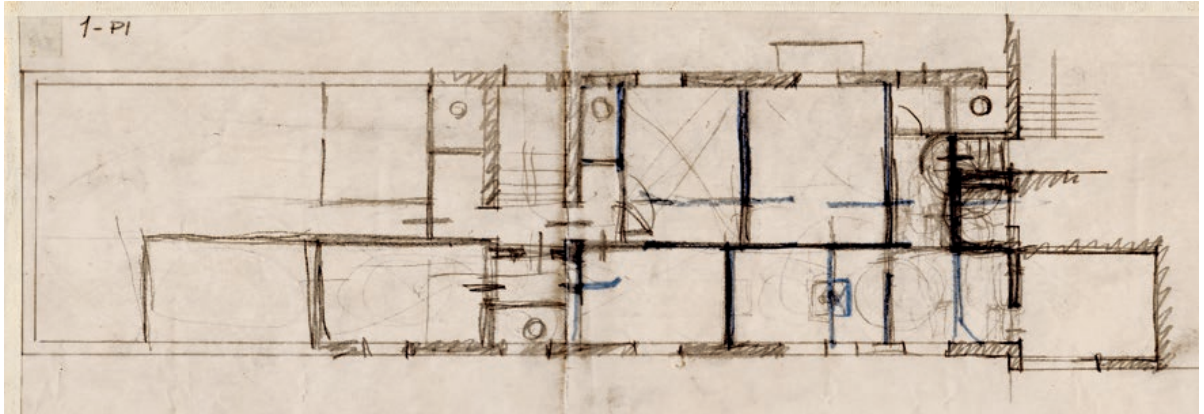
Later, in many sketches – all with the five-storey solution – Cattaneo develops the plastic arrangement of the facade, transforming the top into a vigorous parallelepiped: a large veranda that shifts the center of the gravity of the composition upward, protruding from the main volume to form a true “second facade”, together with the continuous balconies, that breaks up the symmetry with refined horizontal slippages. This theme of the “second facade” also adds character to the corner solution towards the hotel garden: a loggia formed by the overlapping of small balcony gardens.

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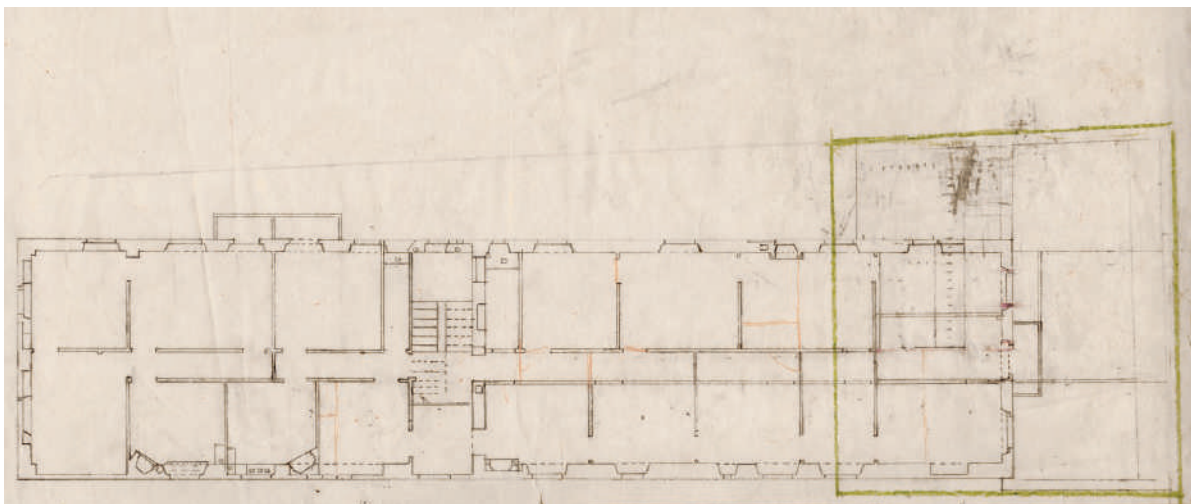
## first studies and the six storey solution



14

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Plan of the existing building with restructuring hypothesis.  
Pencil and crayon on tracing paper. 14,1x37,4 cm (ACC7.II/1)



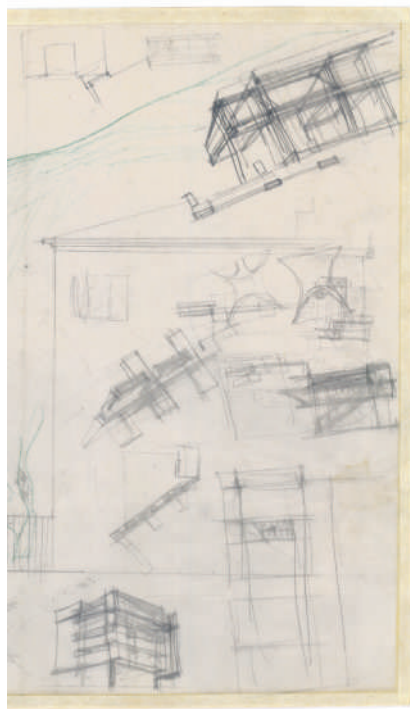
Plan of the existing building with the shape of the new intervention (on the right, in green), that involves the demolition of the front part of the structure.

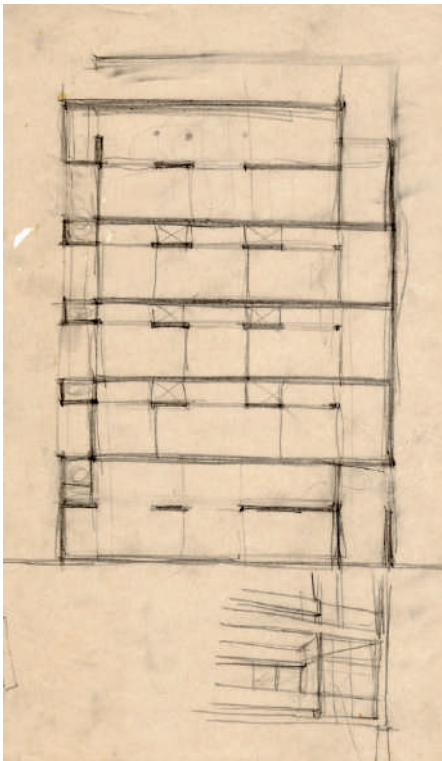
Pencil and crayon on tracing paper. 23,5x51,3 cm (ACC 7.II/22)



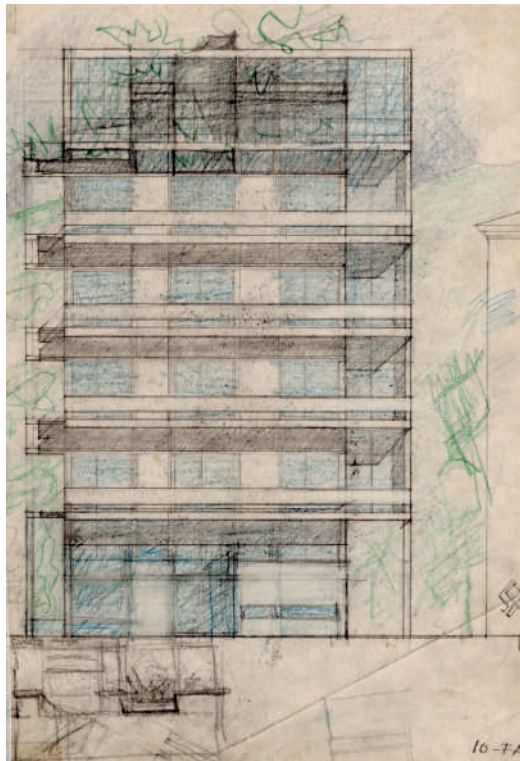
Six-storey solution: main façade with sketches of perspective studies on the edges. Note how the floor of the fourth storey is aligned with the cornice of Banco Lariano (on the right), while the fifth storey is a duplex apartment that continues only partially on the sixth storey (maximum height 2,10 m), with an additional metallic framed crown which surrounds the roof-garden.

Pencil and crayon on tracing paper. 33x41,5 cm (ACC 7.III/11)

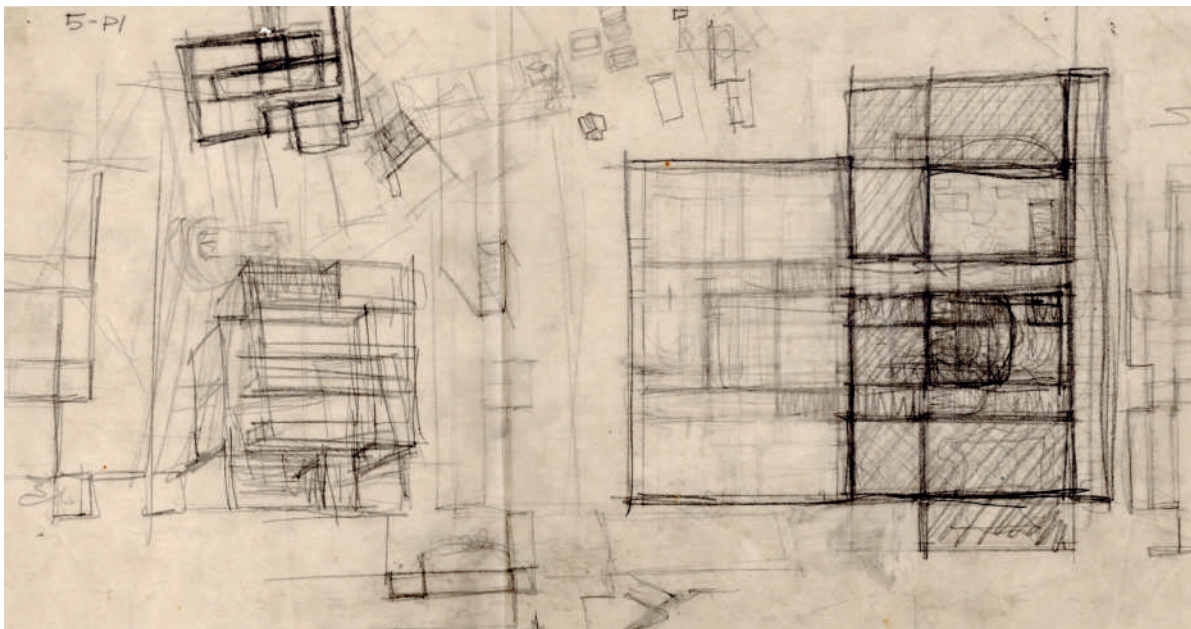




Six-storey solution. Longitudinal section and sketch of a façade detail.  
Pencil and crayon on tracing paper. 35,4x28 cm (ACC 7.IV/17)



Six-storey solution: main façade.  
Pencil and crayon on tracing paper. 30,9x24 cm (ACC 7.III/10)

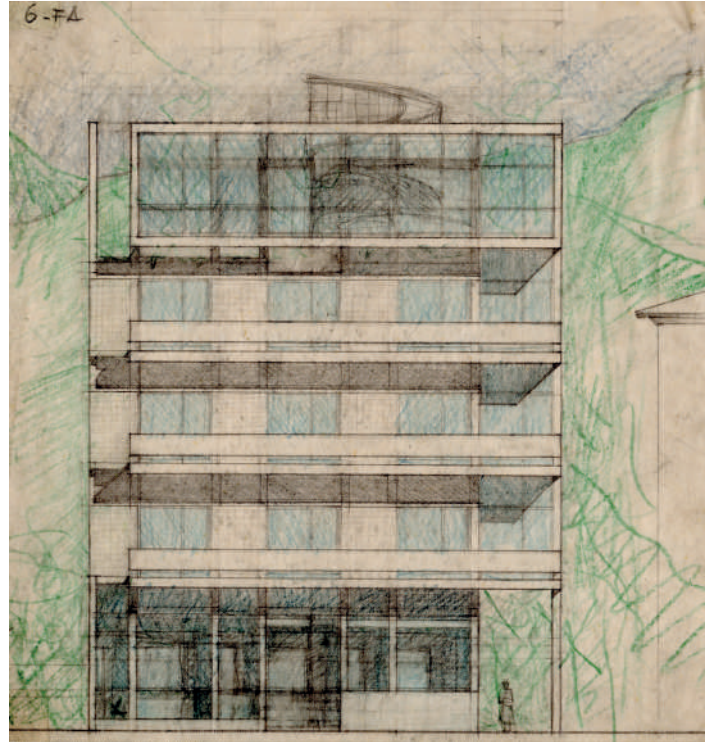


Plan study with perspective sketches on the edge.  
It is already possible to identify the principle of rhythmic alternation of wide and narrow spans.  
Pencil on tracing paper. 21,4x39,3 cm (ACC 7.II/5)

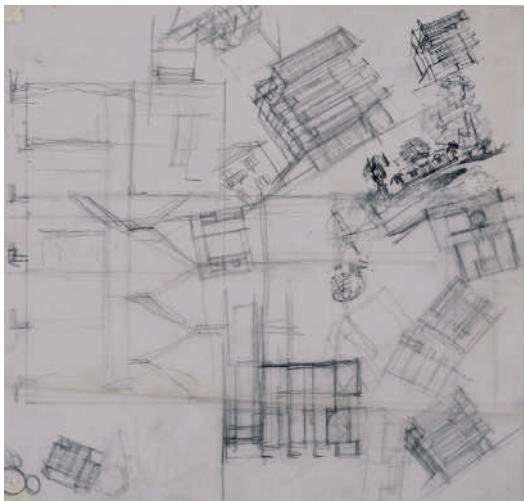


## façade studies for the five storey solution

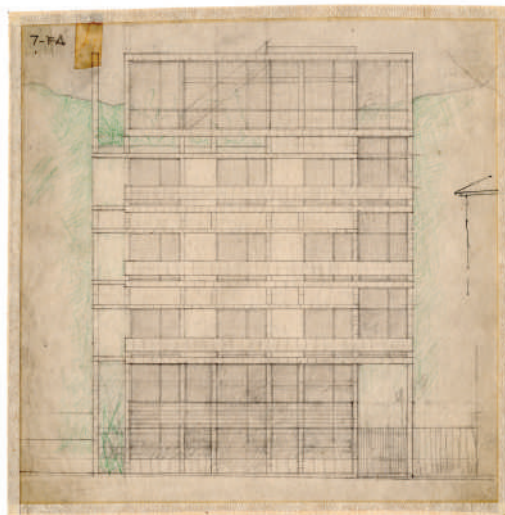
24



Five-storey solution.  
Main façade with spiral stair on the terrace.  
Pencil and crayon on tracing paper. 24x26,5 cm (ACC 7.III/6)

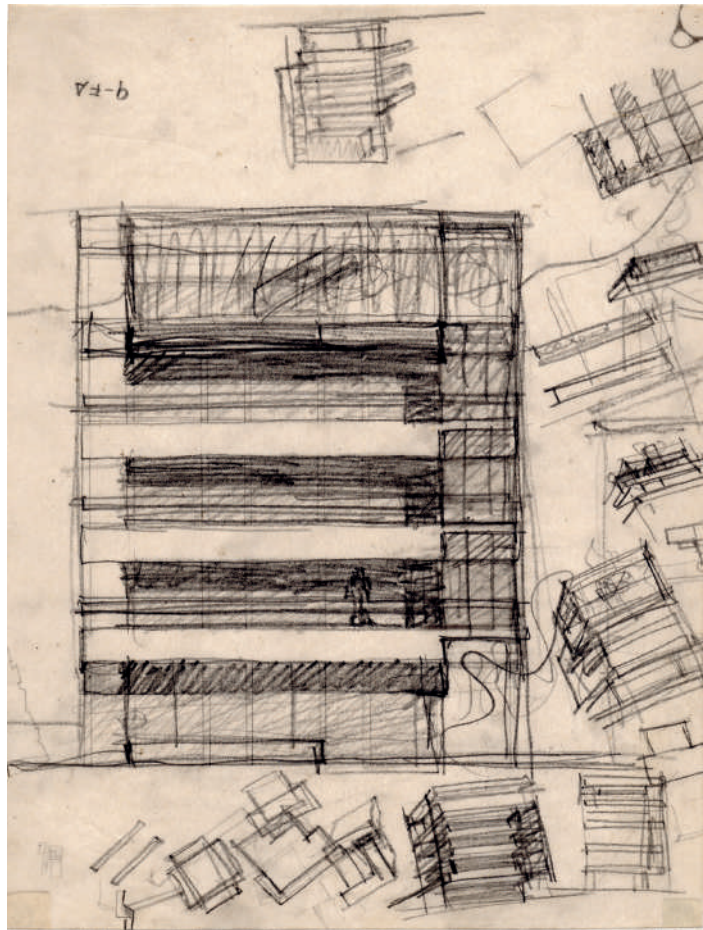


Five-storey solution.  
 Perspective sketches and section studies.  
 Pencil and china on tracing paper. 30,8x32,5 cm (ACC 7.III/23)



Five-storey solution.  
 Main façade with linear stair on the terrace.  
 Pencil, china and crayon on tracing paper. 23,5x23,3 cm (ACC 7.III/7)

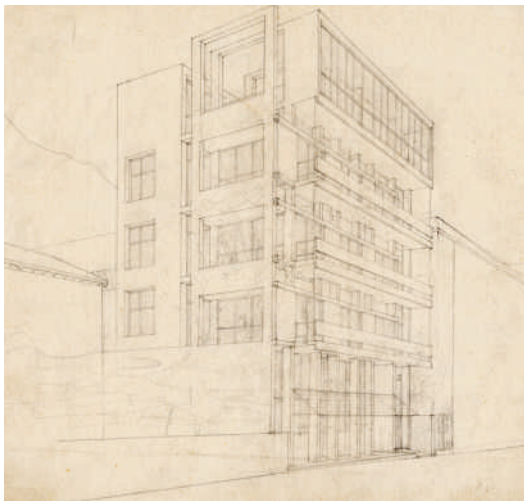
Five-storey solution.  
Main façade study with left-shifted balconies and perspective sketches  
on the edge.  
Pencil on tracing paper. 32,7x25,5 cm (ACC 7.III/9)



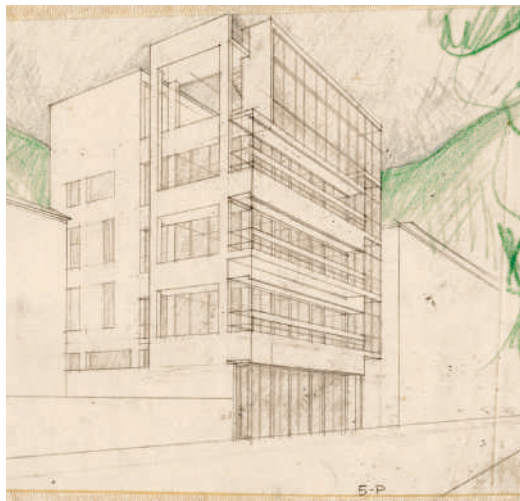


Five-storey solution.  
Side façade with perspective sketches on the edge.  
Pencil and crayon on tracing paper. 33,5x25 cm (ACC 7.IV/5)





Five-storey solution.  
 Perspective from the street.  
 Pencil on tracing paper. 23x33,8 cm (ACC 8.VII/7)



Five-storey solution.  
 Perspective from the street of the left-shifted balconies hypothesis.  
 Pencil and crayon on tracing paper. 22,8x28,1 cm (ACC 8.VII/5)



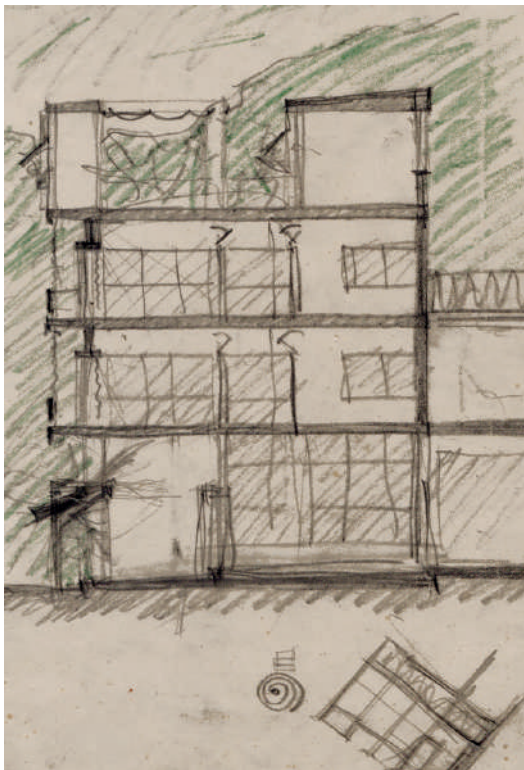
Five-storey solution.  
 Project of the 31 August 1938.  
 Picture of the maquette realised for the Cattaneo Centennial exhibition  
 in Rome.  
 (Model by Corrado Tagliabue, Cantù, 2012)

## TOWARDS THE DEFINITIVE PROJECT

Cattaneo carefully studies the corner view, deciding to favor the vantage point of those arriving from Como and entering the center of Cernobbio, to verify the relationship between the new architecture and the urban context.

Overlaying drawings on tracing papers, he refines the solution until he obtains the final view that accompanies the drawing of the 31 August 1938 to apply for the construction permits. The precision of this drawing makes it possible to interpret them not just as a rough draft but as the representation of a complete project already carefully defined in its layout choices and language, with a large store on the ground floor, three repeated levels with a single apartment each, and the upper level organized as a small “villa” Cattaneo sets aside for himself.

The plan, for which many variations exist, organizes the main spaces of the bedroom and the living-dining area around a large patio-garden. The daytime zone extends into a long narrow veranda, while the rounded volumes of the bath and the spiral staircase add variety to the composition.



Four-storey solution.  
Section studies with sketches on the edge.  
Pencil and crayon on tracing paper.  
24,7x44,3 cm (ACC 7.IV/10)

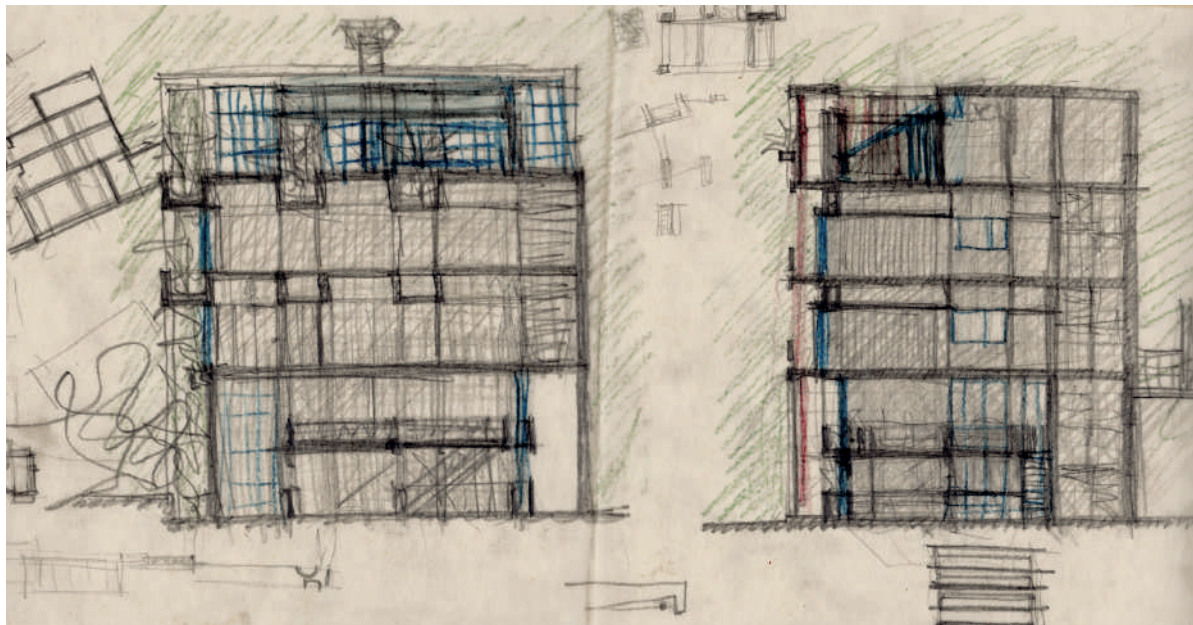
The model made specifically for the Cattaneo Centennial exhibition in Rome provides accurate representation of the different features of this surprising project still overlooked by critics, especially in the glass enclosure of the top and the series of curtains along the balconies that reinforce the effects of horizontal slippage of the composition. After the application of the 31 August, Cattaneo has to modify the project to respond to the requests and stipulations of the Cernobbio Building Commission and the Office of Monuments and Fine Arts of Milan. In spite of the pertinent description of the “chiaroscuro” character of the composition, which prevents the facade from having the “look of a great opaque wall”, making the new construction “much less imposing and massive than its measurements might lead one to suppose”, he is forced to reduce not only the height of the building – with one less floor – but also its depth, taking it from four spans to just three, eliminating a bedroom and shifting the staircase forward in order to create “full uniformity with the size of the existing buildings”.



Four-storey solution.  
Perspective sketch on the edge of drawing ACC 7.III/12 (see pages 74-75).

The entire building is also set back from the street, to align the balconies with the Banco Lariano, while on the upper level the apartment has a more classic layout, with the transformation of the veranda into a large frame that concludes the terrace, closed with a metal screen for climbing plants “to form a green wall to provide shade in the summer”. After having communicated these changes to the municipal administration on 30 September, Cataneo finally obtained permission to proceed with the definitive design and the worksite, on 6 October 1938.

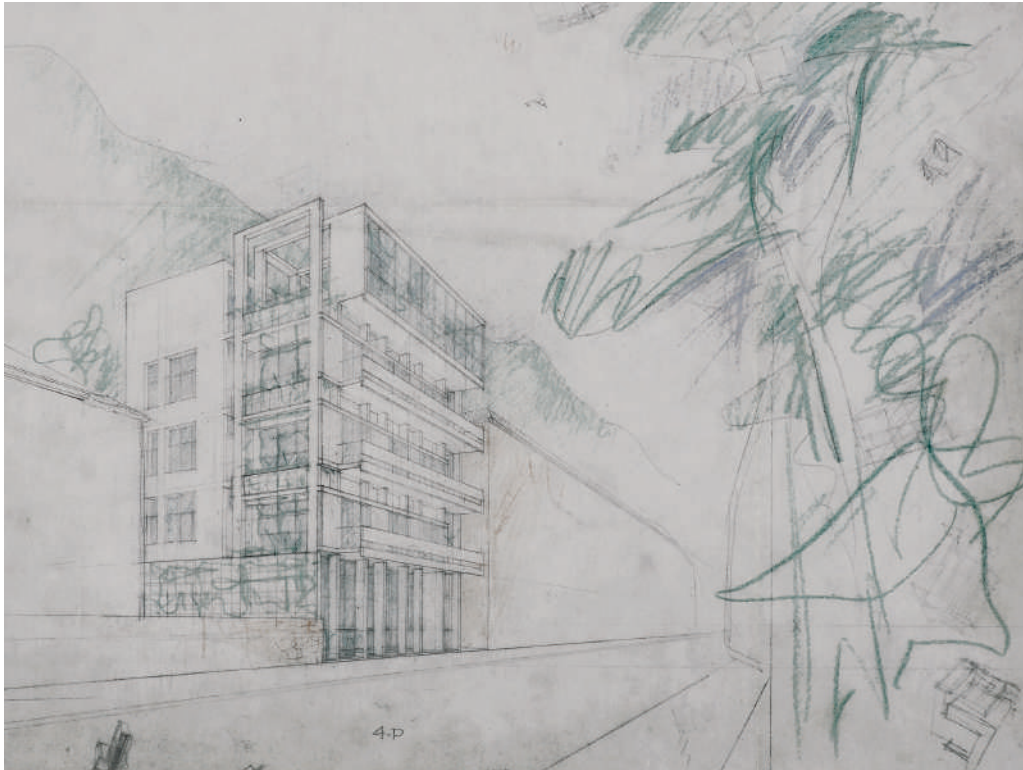




Four-storey solution.  
Two section studies with sketches on the edge.  
Pencil and crayon on tracing paper.  
23,5x45 cm (ACC 7.IV/12)

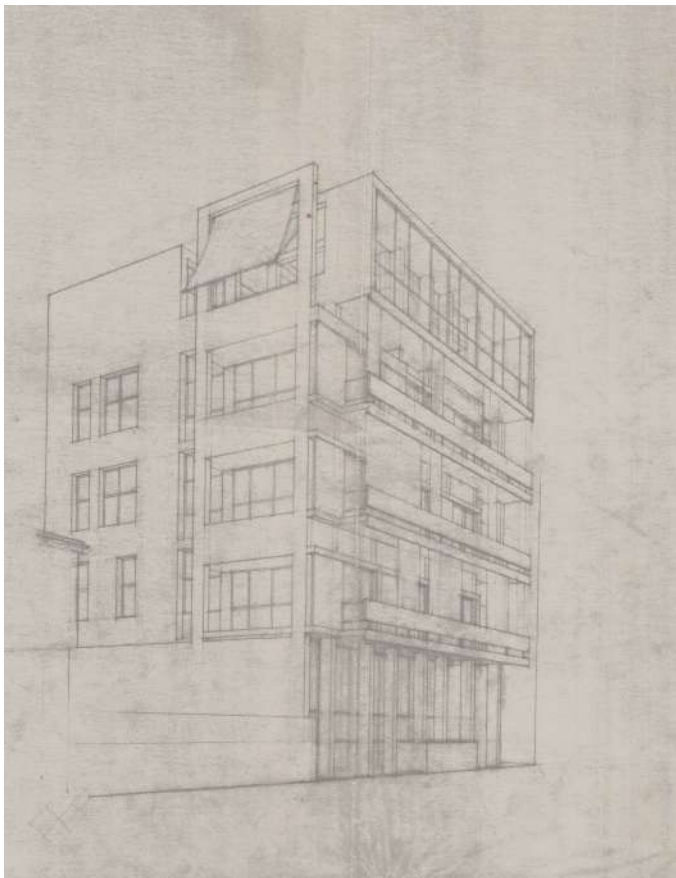
## the project of 31st August 1938

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Five-storey solution.  
Perspective from the  
street with the glass  
that closes the ver-  
randa of the highest  
floor.  
Pencil and crayon  
on tracing paper.  
39,9x51 cm  
(ACC 8.VIII/4)



Five-storey solution.  
Perspective from the street.  
Pencil on tracing paper.  
65,4x80,4 cm (ACC 8.VIII/8)

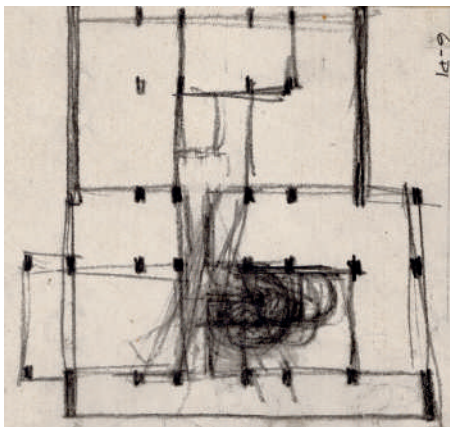
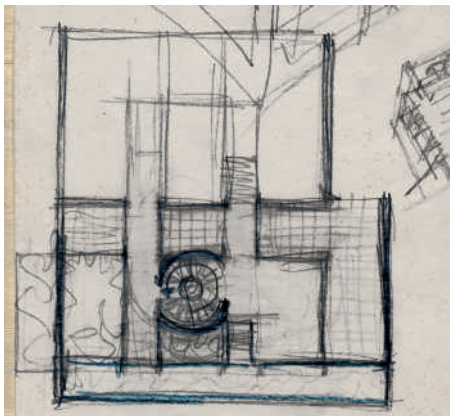




Five-storey solution.  
 Perspective from the street.  
 Copy on heliographic paper. 39,5x42,7 cm (ACC 7.I/22)

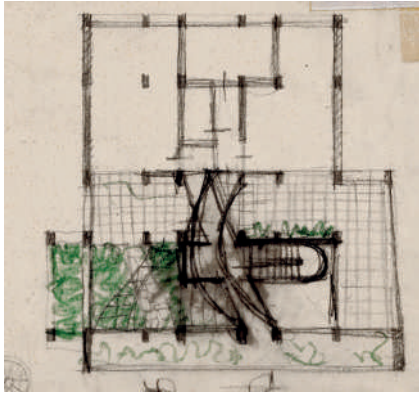


Five-storey solution.  
 Project of 31 August 1938.  
 Picture of the maquette realised for the Centennial exhibition in Rome  
 (Maquette by Corrado Tagliabue, Cantù, 2012)

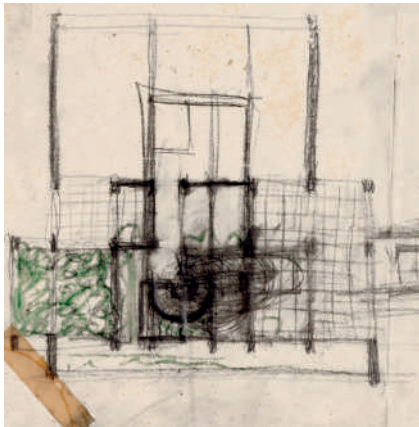


Five-storey solution. Study for the fourth floor plan (detail), with spiral stair.  
Pencil on tracing paper. 26,3x22 cm (ACC 7.II/4)

Five-storey solution. Study for the fourth floor plan, with spiral stair.  
Pencil on tracing paper. 17,x17,9 cm (ACC 7.II/6)



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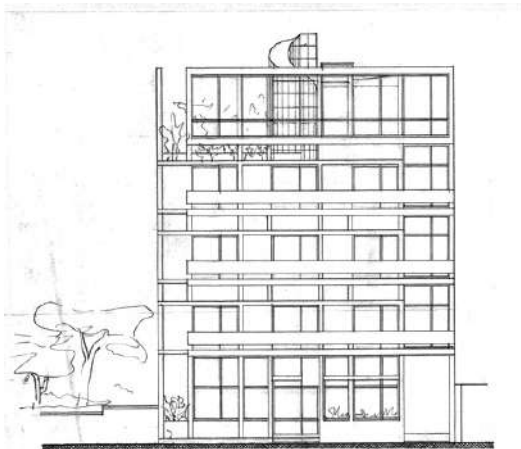
Five-storey solution. Study for the fourth floor plan (detail), with diagonal hallway and a two-ramps stair.

Pencil and crayon on tracing paper. 21,8x28,5 cm (ACC 7.II/7)

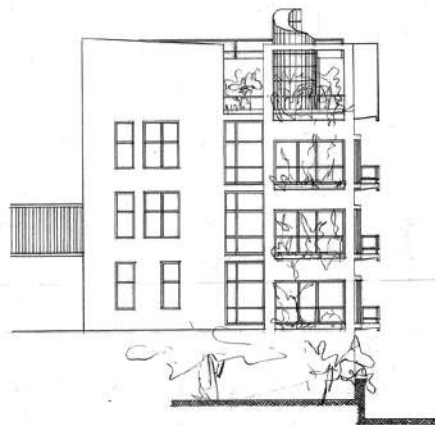
Five-storey solution. Study for the fourth floor plan (detail), with spiral stair. On the right: elevation study of the stair.

Pencil on tracing paper. 19,7x27,6 cm (ACC 7.II/9)

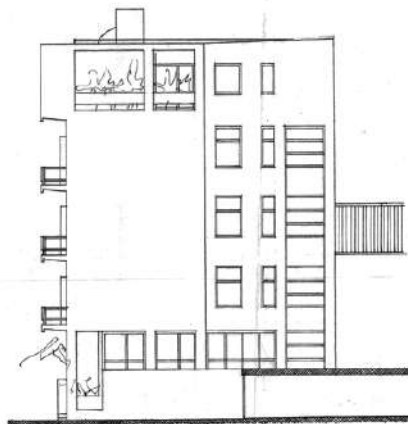
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facciata verso strada

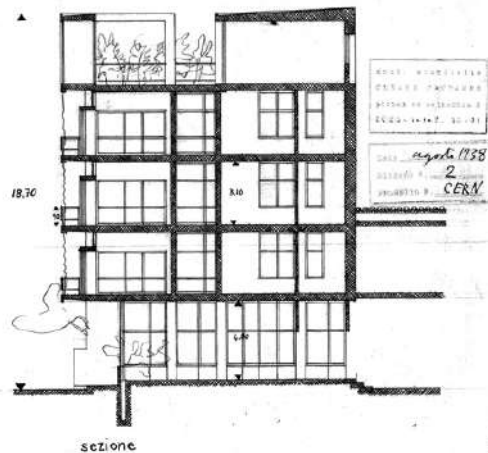


facciata verso a. Centrale



facciata verso b. Lariano

AMPLIAMENTO



sezione

CASA CATTANEO - CERNOBBIO

scala 1:100

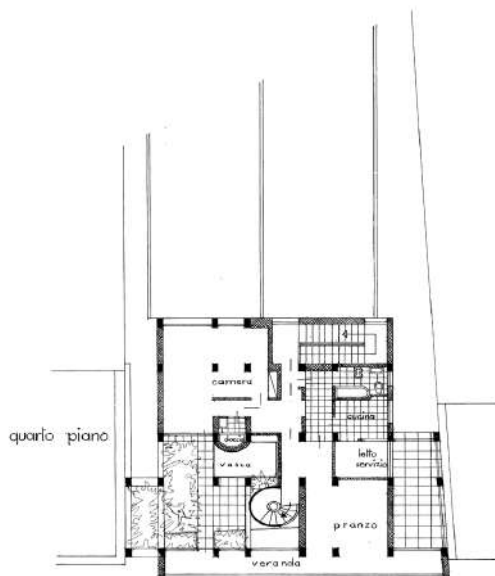
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Five-storey solution.

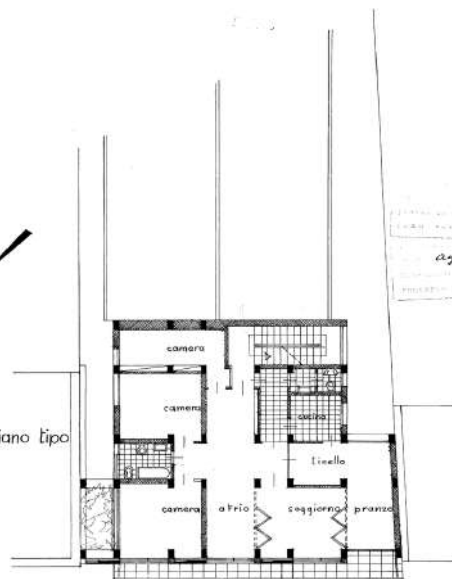
Construction permits, drawing 2, August 1938, scale 1:100.

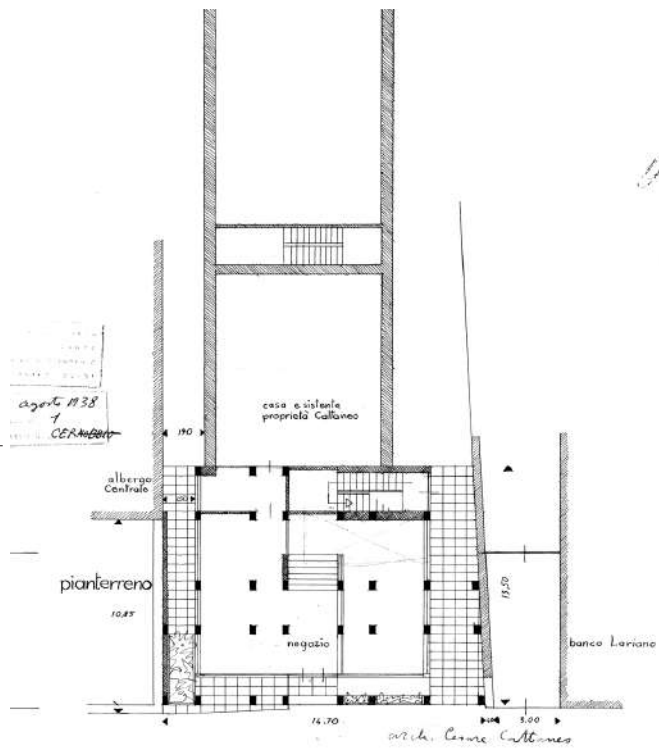
Façade towards the street, façade towards Albergo Centrale, façade towards Banco Lariano, section; stamp C. Cattaneo.

China on tracing paper. 28,5x103,3 cm (ACC 7.1/2)



piano tipo





in the previous pages

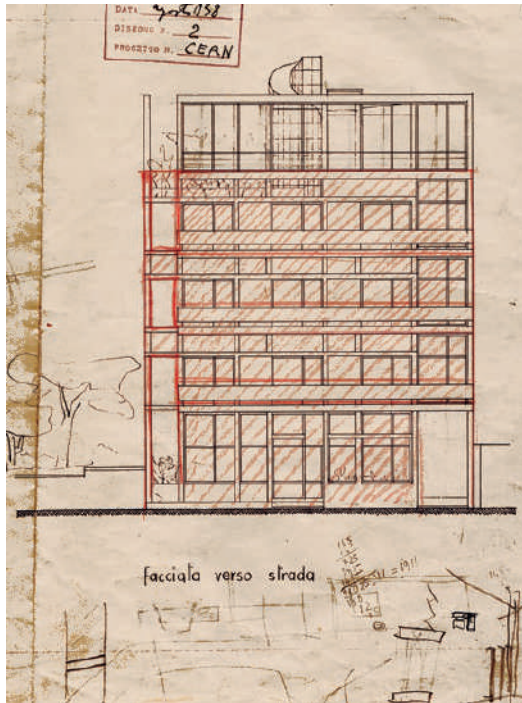
Five-storey solution.

Construction permits, drawing 1, August 1938, scale 1:100.

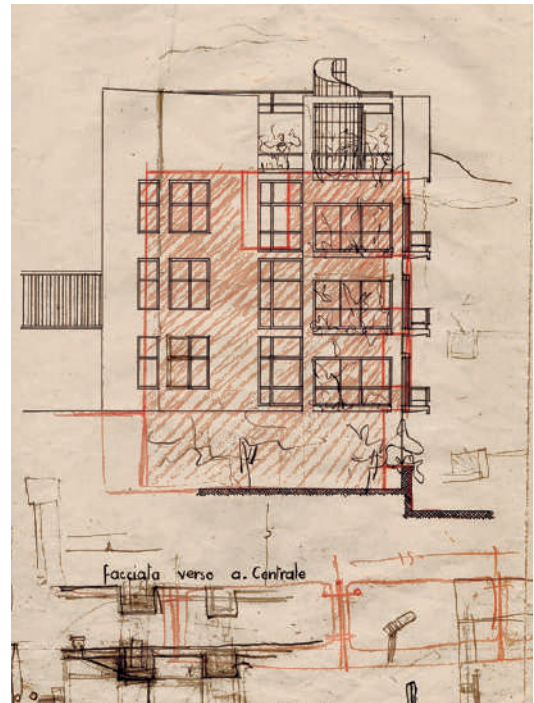
Fourth floor plan, type floor plan, ground floor plan; stamp C. Cattaneo.

China on tracing paper. 51,4x77,4 cm (ACC 7.1/1)

## façade studies for the four storey solution

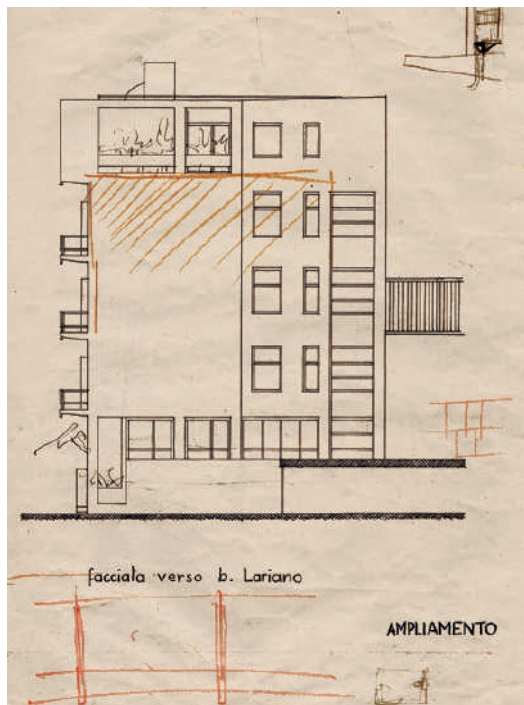


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61



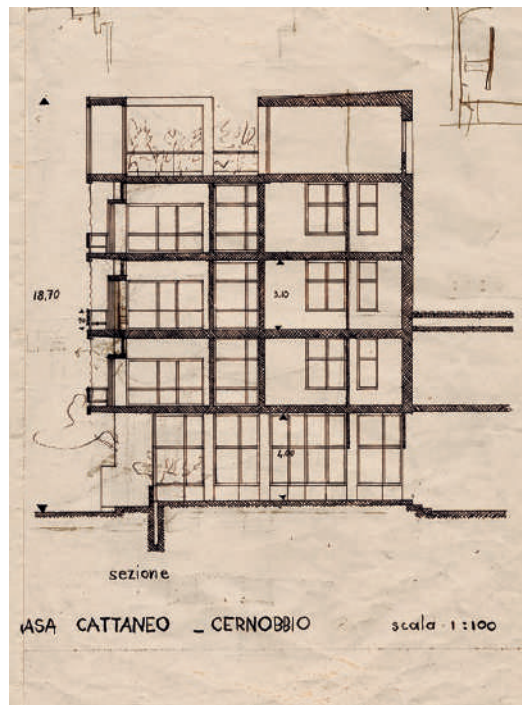


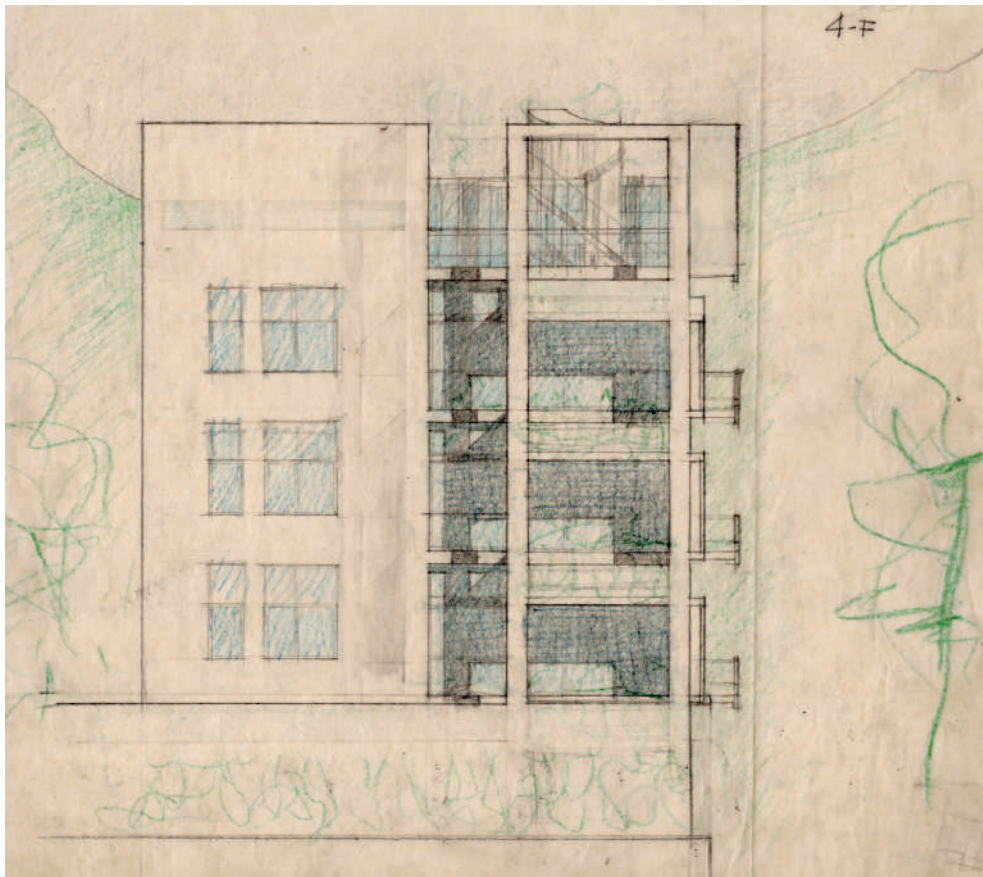
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Five-storey solution. Construction permits, drawing 2, August 1938, scale 1:100.

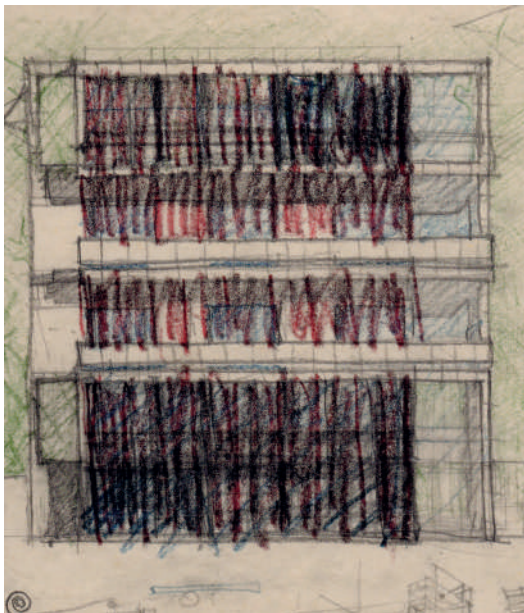
In this drawing, Cattaneo traces the reduction of one floor and one span with the red crayon.

Pencil and crayon on tracing paper. 33,4x97 cm (ACC 7.1/3)

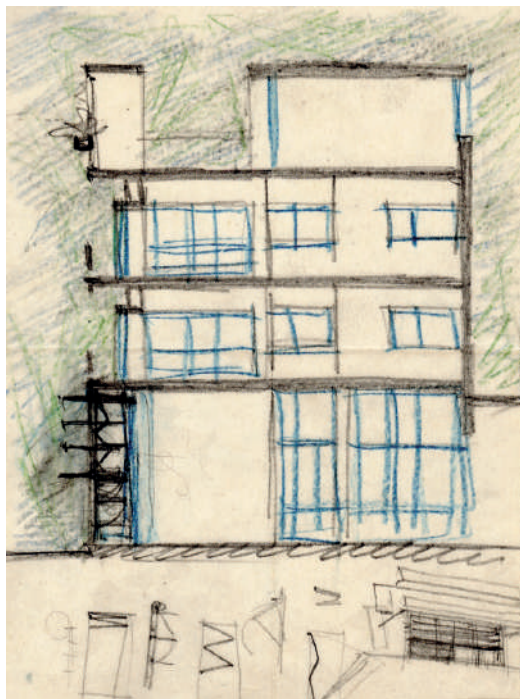




Five-storey solution.  
Side façade with spiral stair  
on the terrace.  
Pencil and crayon on tra-  
cing paper.  
23x30 cm (ACC 7.IV/4)



Four-storey solution.  
Main façade.  
Pencil and crayon on tracing paper. 24,5x23,5 cm (ACC 7.III/3)



Four storey-solution.  
Cross section with sketches of the ground floor window frames on the edge.  
Pencil and crayon on tracing paper. 26,1x17,7 cm (ACC 7.IV/11)

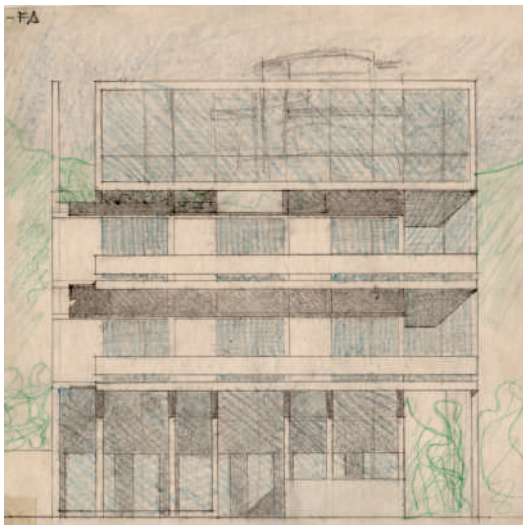


Four-storey solution.  
Main façade, with parapet and curtains in the highest floor.  
Pencil and crayon on tracing paper. 24,5x23,5 cm (ACC 7.III/1)



Four-storey solution.  
Main façade, with the curtains and the stair at the highest floor.  
Pencil and crayon on tracing paper. 20,4x24,8 cm (ACC 7.III/5)

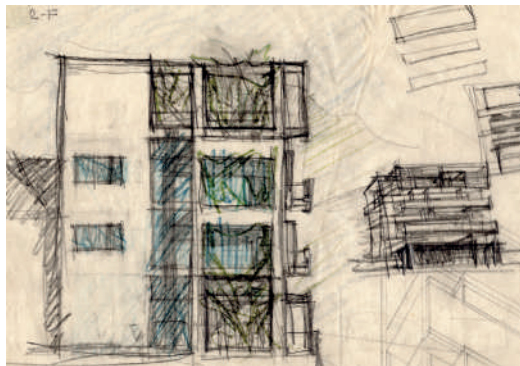




Four-storey solution.

Main façade, with spiral stair and metallic net at the highest floor; in this way, it's possible to eliminate the parapet visible in the drawing ACC 7.III/1.

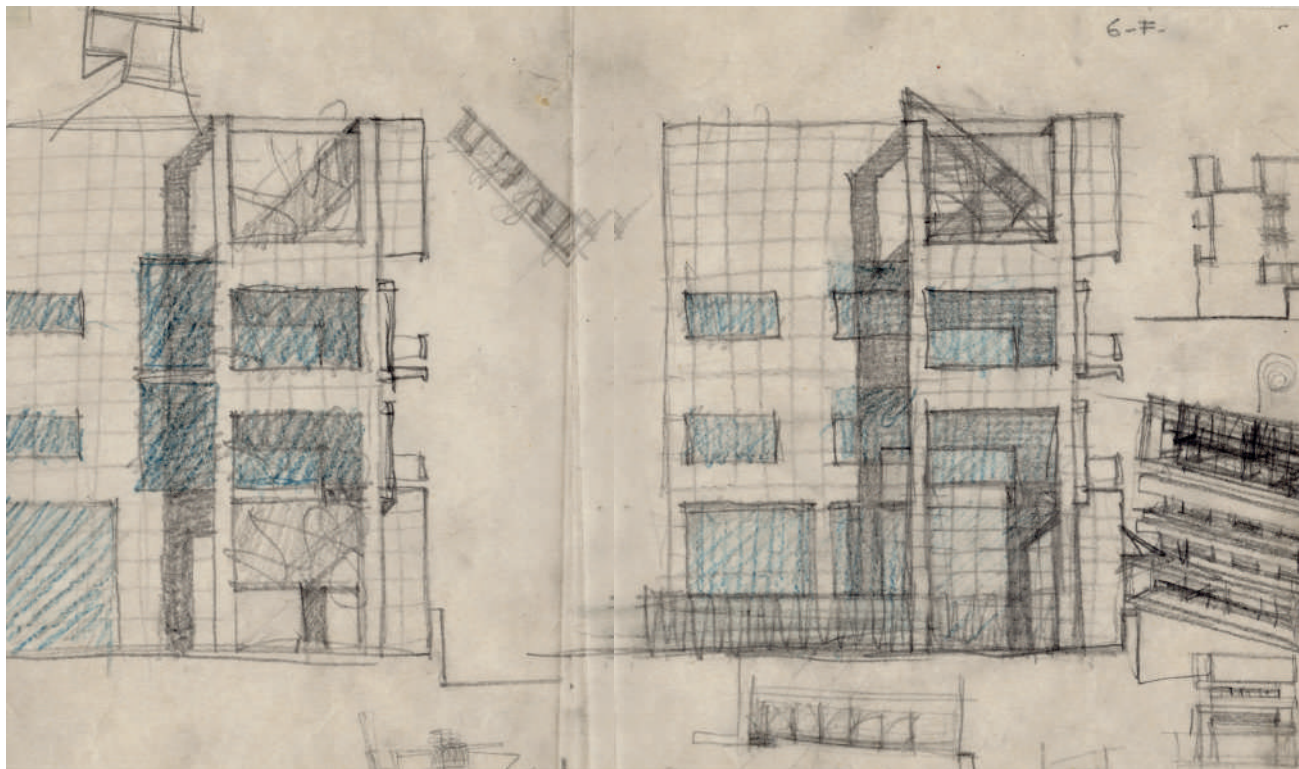
Pencil and crayon on tracing paper. 19,7x22,6 cm (ACC 7.III/4)



Four-storey solution.

Side façade with sketches of the main façade in the edge.

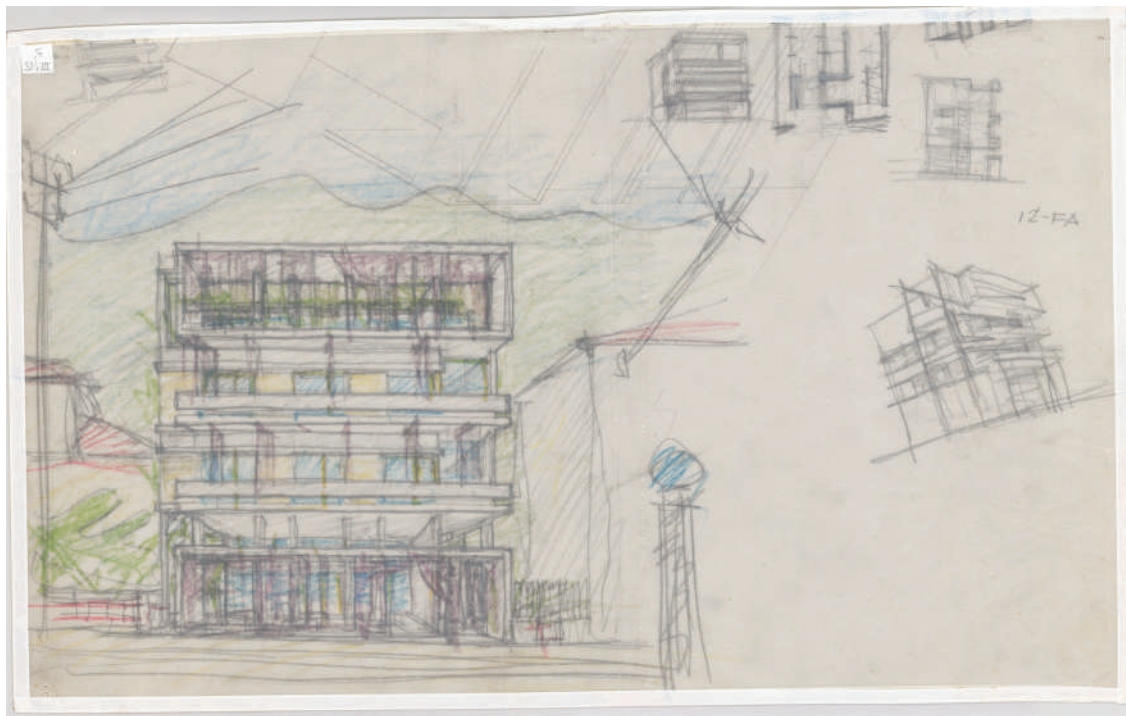
Pencil and crayon on tracing paper. 19,8x27,5 cm (ACC 7.IV/2)



Four-storey solution.

Side façades with sketches of the section and the main façade on the edge.

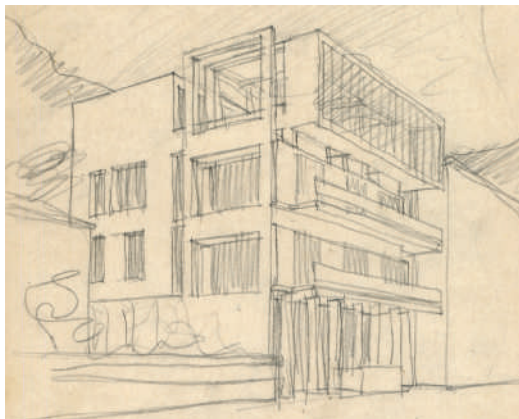
Pencil and crayon on tracing paper. 22,5x36,5 cm (ACC 7.IV/6)



Four-storey solution.  
Perspective sketch in the urban context, with study sketches on the edge.  
Pencil and crayon on tracing paper. 28x44,8 cm (ACC 7.III/12)

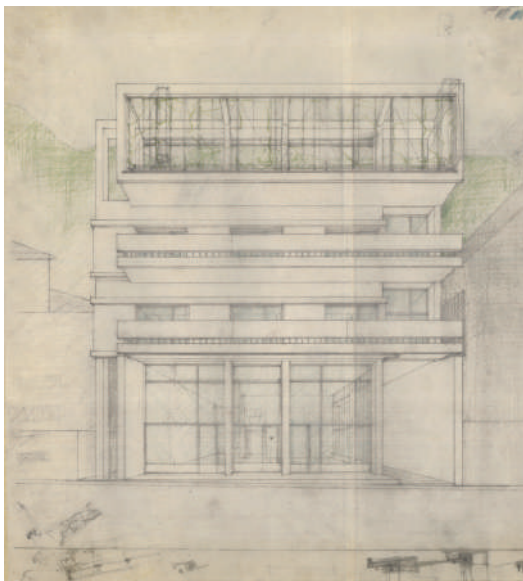


Four-storey solution.  
 Perspective from the street with the elimination of the crown cornice.  
 Pencil and crayon on tracing paper. 25,6x21,2 cm (ACC 7.III/12)



Four-storey solution.  
 Perspective from the street: definitive project, with metallic net on the terrace.  
 Pencil on tracing paper. 27,1x23,4 cm (ACC 8.VIII/3)





Four-storey solution.  
 Front perspective with study sketches of the windows lock mechanism on the edge.  
 Pencil and crayon on tracing paper. 47,3x43,2 cm (ACC 7.III/20)



Four-storey solution.  
 Main façade with variation of the entrance gate and sketches of the stair on the edge.  
 Pencil on tracing paper. 43,3x41,6 cm (ACC 7.III/21)

## THE WORKSITE

### innovation and poetry in the details



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Cesare Cattaneo during a survey on the building site of Casa Cattaneo, presumably during the spring 1939.  
Original picture. 5x7,5 cm (ACC 5.I/130 fotografie)

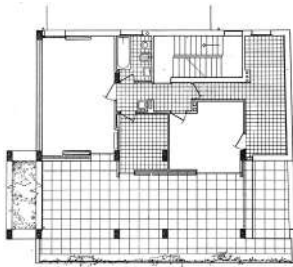
In the definitive project the main changes have to do with the reinforced concrete structure: maintaining the principle of alternation of wide and narrow spans, Cattaneo simplifies the structure, reducing the spans from the original five to just three, combining two spans of 2.5 and 1.5 meters to obtain a new 4-meter span without altering the proportion relationship between large spans (4 meters) and narrow ones (2.5 meters). This simplification is a result of both constructive and compositional factors. The elimination of five pillars makes it possible to reduce the quantity of iron reinforcements and the construction schedule, to respond to increasingly rigid condition imposed by the program of autarchy: the structure is completed in less than six months, just before the enactment in September 1939 of a decree prohibiting the use of iron in non-public buildings.

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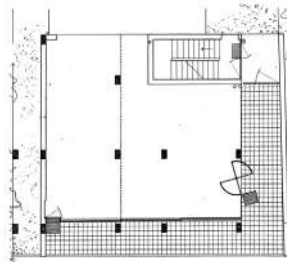
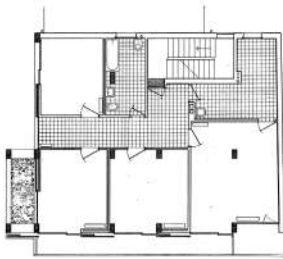


The compositional effects were also very positive: the base seems lighter, while in the two upper levels the alternation of full and empty zones conserves the original syncopated rhythm of the five spans. With great coherence, Cattaneo reinforces the overall expressive impact of the facade as a “dynamic” composition of levels that shifts, with the choice of using not only sliding windows, but also sliding shutters that constantly vary the image of the facade with their movement.

As in other definitive choices, always carefully gauged to reconcile question of construction with aesthetic considerations, Cattaneo focuses above all on criterion of unity, in order to coordinate “that entire mechanism thrown into the fray of the facade”. The worksite of the building in Cernobbio, where Cattaneo is a frequent, almost daily, participant, becomes a fertile field of experimentation with innovative construction system – with a particular focus on issues of acoustic and thermal insulation – but also a source of theoretical reflections on the art of building, transcribed in the book *Giovanni e Giuseppe* and in a very refined Technical Report that was partially utilized in several articles published on the completed work.



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Those who visit the building today cannot help but be amazed by the surprising spatial and constructive inventions that should not only be admired, but also and above all lived in the experience of movement, as can be seen in the film sequences by Alberto Momo: walking on the beautiful staircase that seems to be magically suspended in the void, moving the curtain on the terrace free of ties and tracks, sliding a window frame that, as it moves, ingeniously shifts a small gate to form a parapet, we can experience a masterly and always timely lesson on architecture.

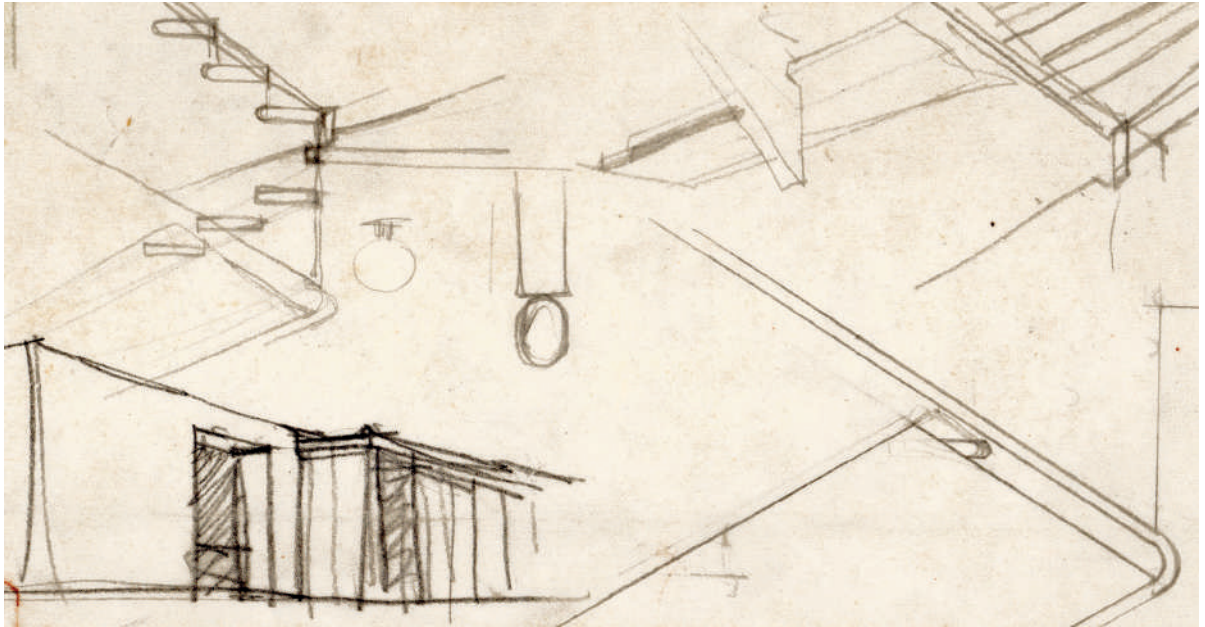
85

Definitive project.  
Ground floor plan, first floor plan and second floor plan, 1939.  
Details of the drawing ACC 7.II/27.  
China on cardboard. 73x102 cm (ACC 7.II/27)

*in the previous page*

Opening movement of the sliding window frame, side towards Albergo Centrale.  
(Frames extracted from the video by Alberto Momo, 2012)

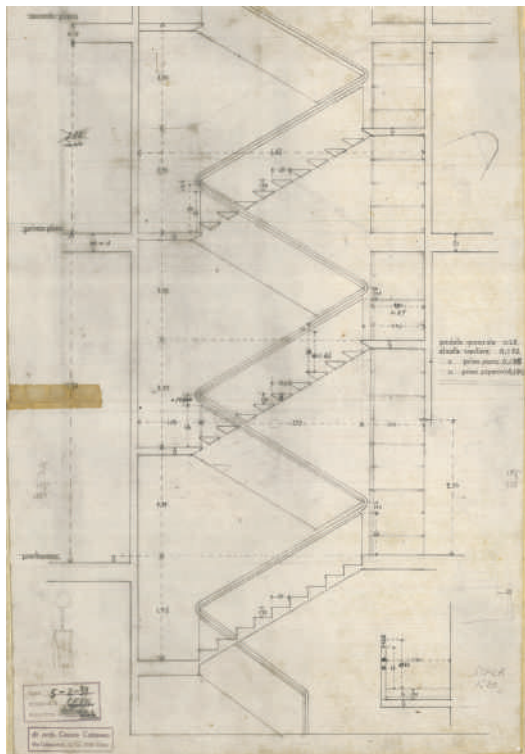
## studies for the staircase



86

87

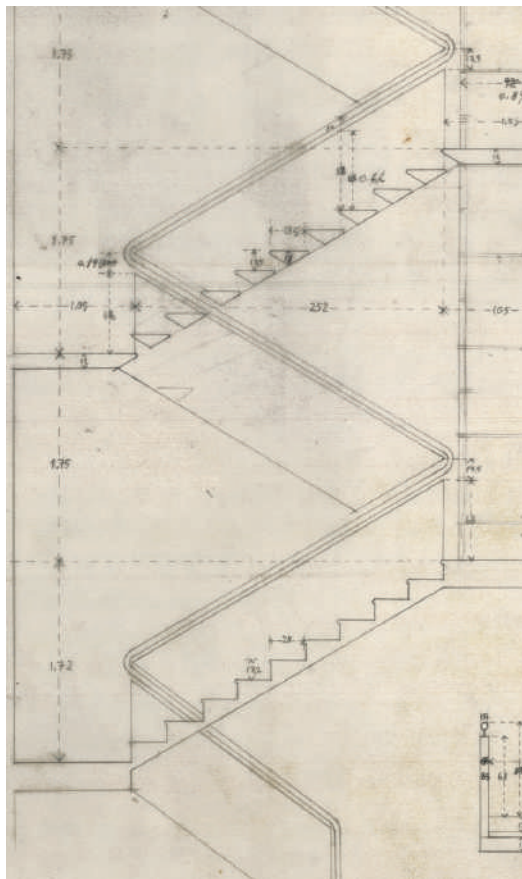
Study sketches: interior staircase (triangular section of parapet and steps); details of the highest floor.  
Pencil on tracing paper. 12,5x24,3 cm (ACC 8.VI/1)



Section of the staircase, 5 February 1939, scale 1:20; stamp: C. Cattaneo.  
Pencil on tracing paper. 65,9x42,2 cm (ACC 8.VI/4)

*side page*

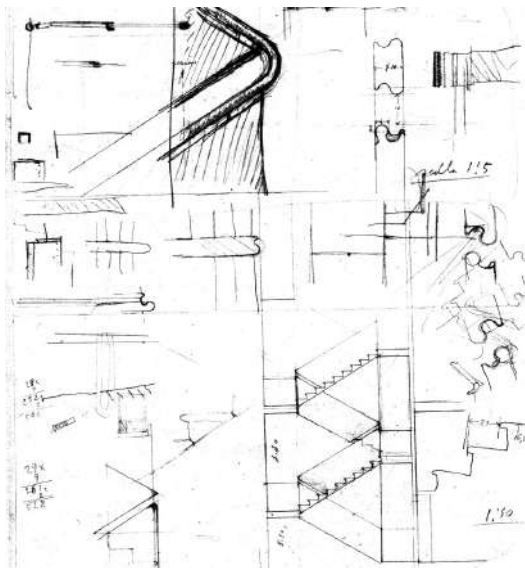
Detail of the drawing ACC 8.VI/4







Interior staircase.  
Original picture, 1939. 17,3x12,3 cm  
(ACC 5.I/187 fotografie)

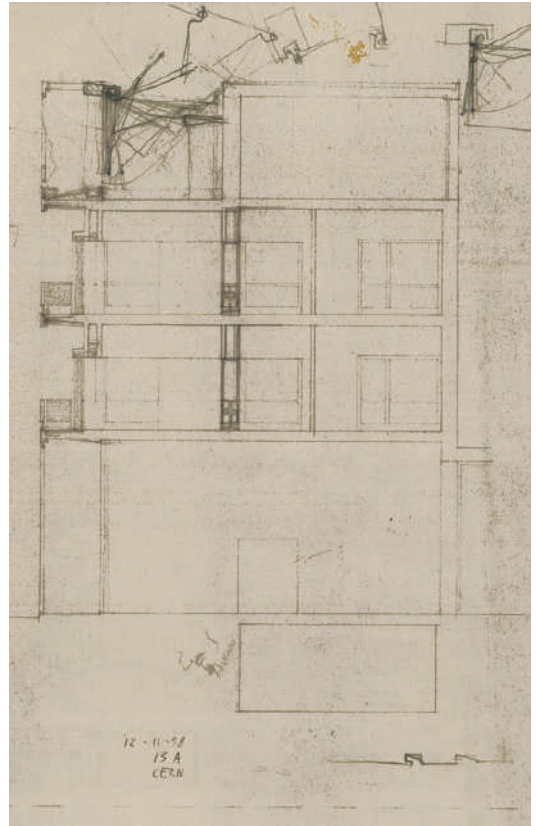


Study of the stairs in scale 1:50 and 1:5; solution with solid steps.  
Pencil on tracing paper. 46x34,3 cm (ACC 8.VI/2)

## studies for mechanisms, curtains and gates

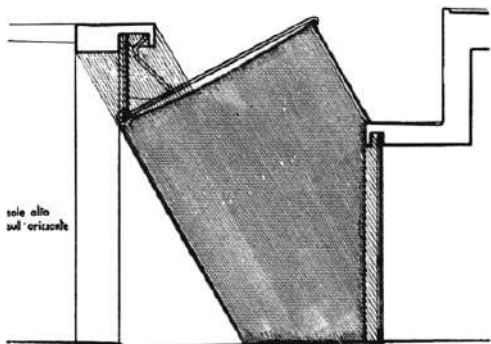
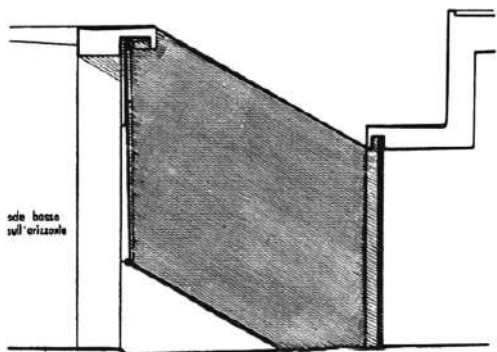
92

Cross section (detail), 12 November 1938, with sketches for the curtain mechanism on the terrace.  
Pencil on heliographic copy. 49,7x111cm (ACC 7./19 recto)



93





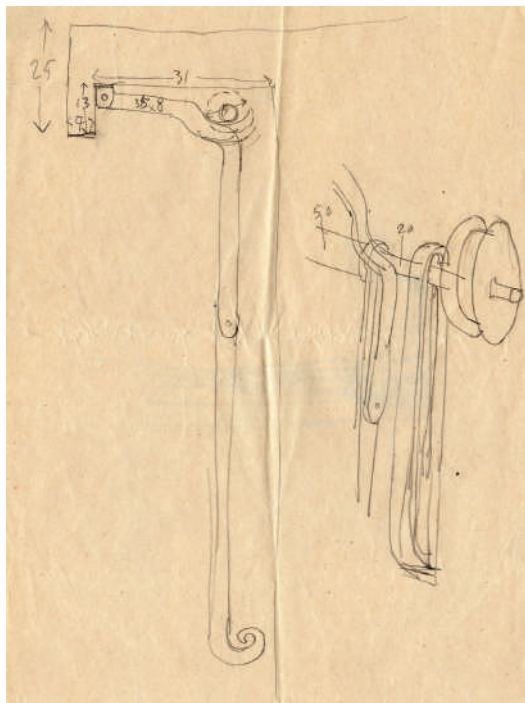
SCALA 1:20  
00 60 80 100  
CENTIMETRI

The curtain on the terrace.  
Original pictures. 13,8x8,5 cm (ACC 5.I/140, 142 fotografie)

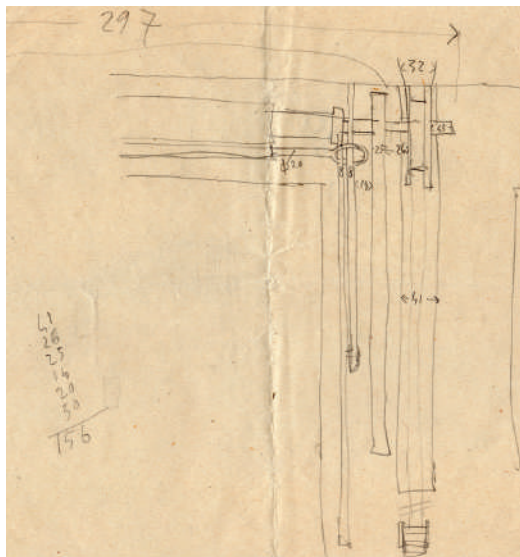
*in the previous page*

Shading schemes of the curtain on the terrace, published on  
"Rassegna di architettura", March 1940

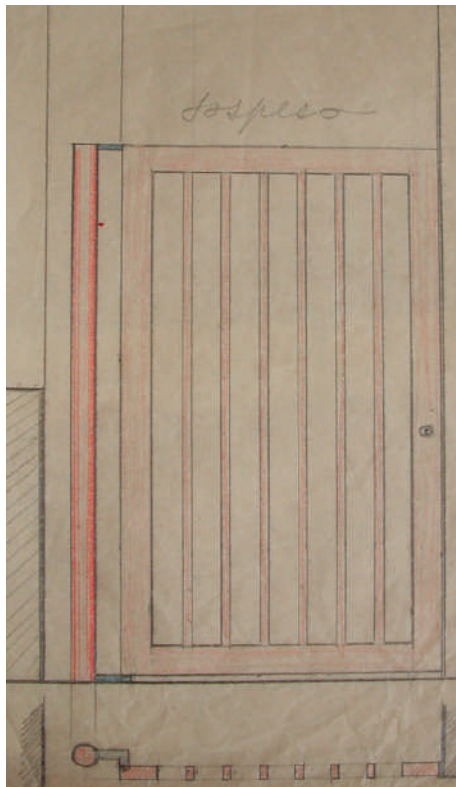




Construction details.  
Study sketches for the curtain support bar on the terrace.  
Pencil on paper. 23,5x17,5 cm (ACC 8.VII/39 recto)



Construction details.  
Study sketch for the curtain mechanism on the terrace.  
Pencil on paper. 17,7x23,5 cm (ACC 25.I/14)

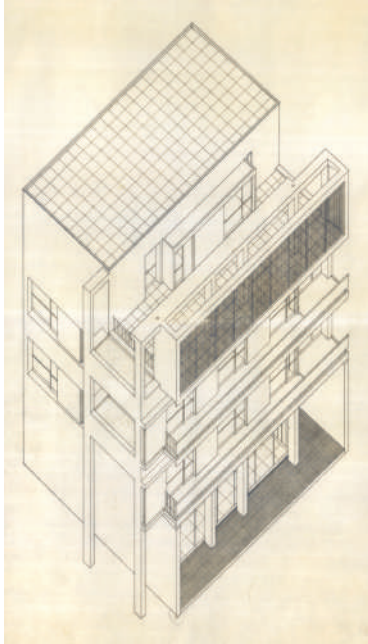


Construction details. Elevation and plan of the gate in larch.  
Pencil and crayon on paper. 36,7x20,4cm (ACC 8.VII/30)



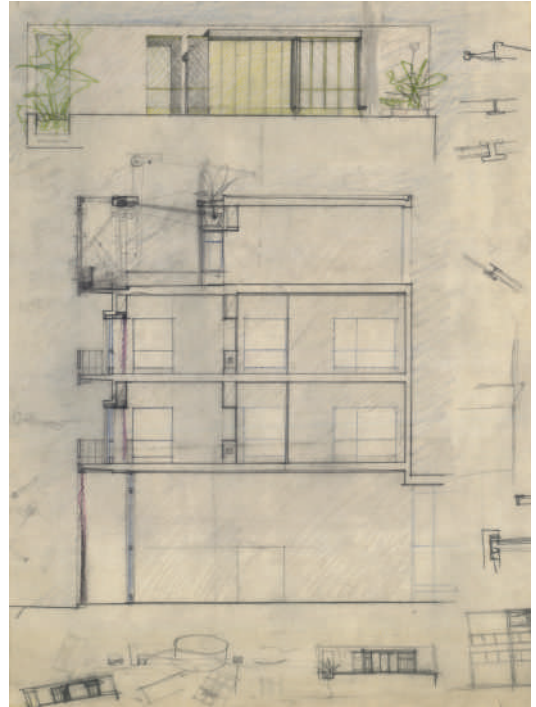
Detail of the parapet.  
Original picture. 8,8x14 cm (ACC 5.I/81 fotografie)

## construction details of the window frame



100

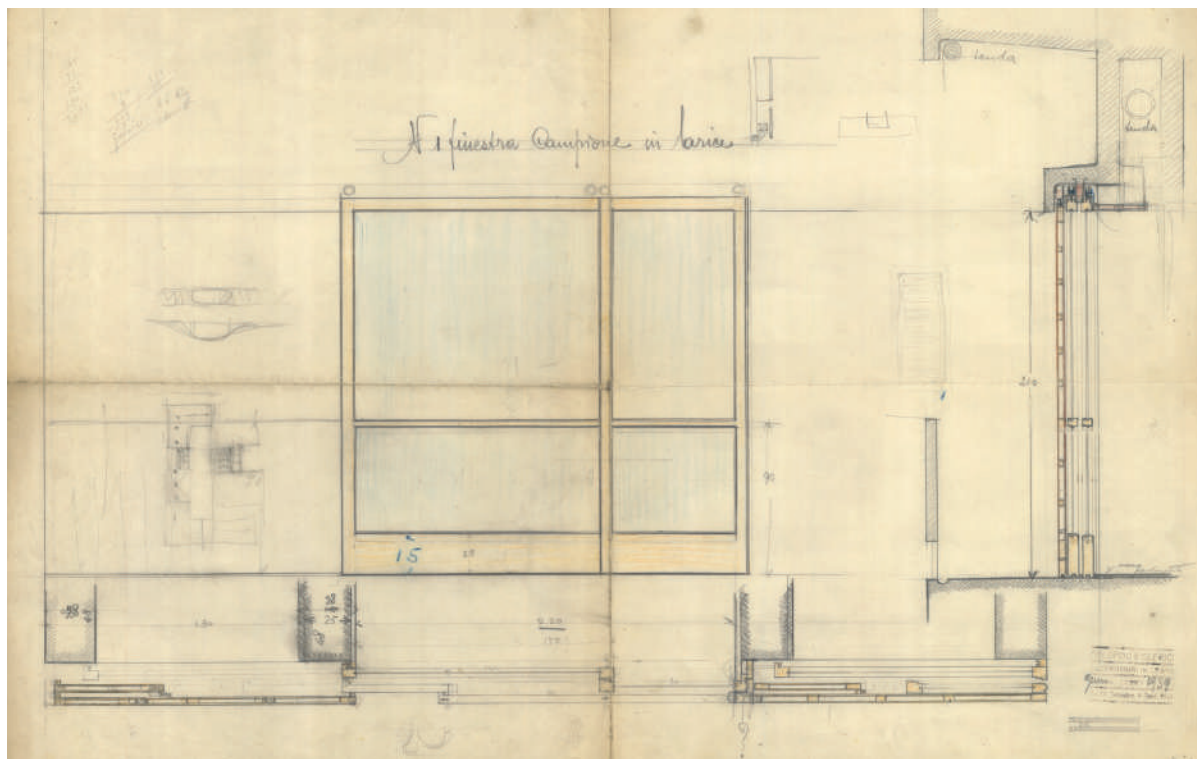
Copy of the axonometry in scale 1:50. 101x74,5cm (ACC 8.V/1)



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Cross section with sketches of the terrace curtain; front of the highest floor; perspective and section sketches on the edge.  
Pencil and crayon on tracing paper. 56,7x40,1 cm (ACC 7.IV/14)



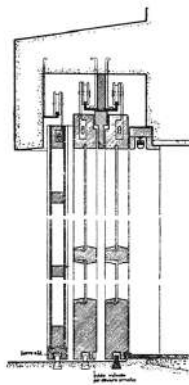


Construction details.

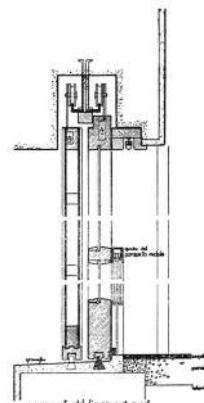
Sample of a larch window frame – sliding masonite panel: front, plan and section. May 1939. Pencil and crayon on paper.

46x70 cm (ACC 8.VII/7 recto)

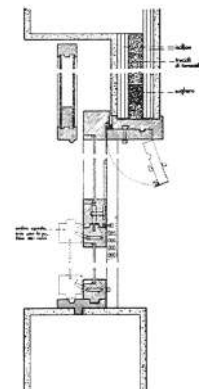




serramenti di fondo



serramenti del fondo sud-ovest



Construction details with the mechanism of the window frame, published in "Il Vetro", April 1940

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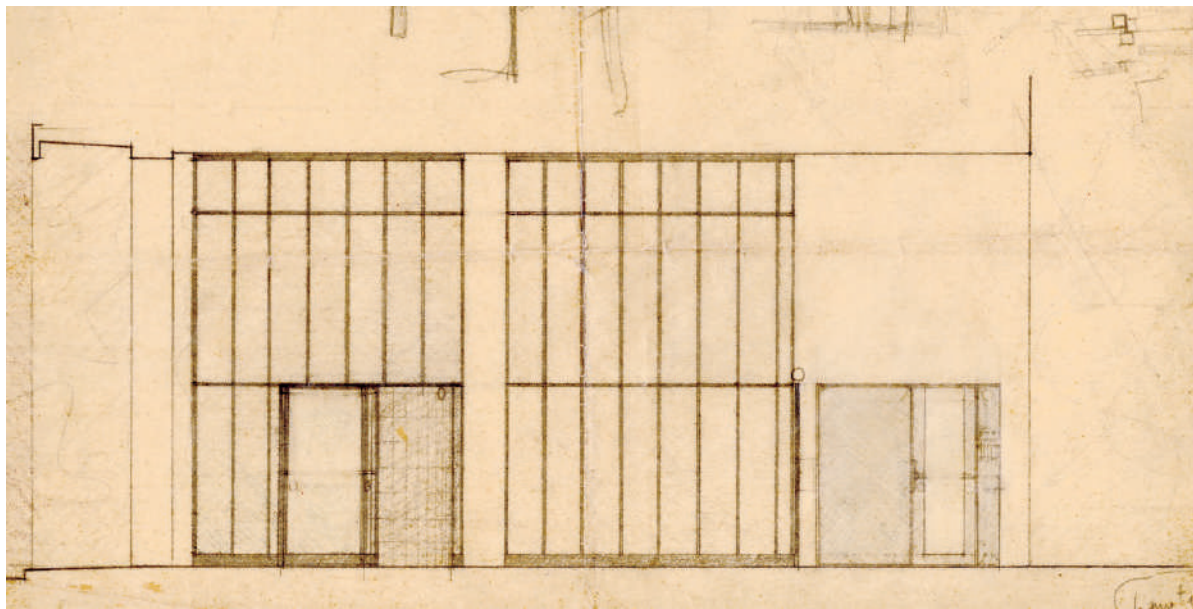


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Three pictures of the sliding window frames and panels of the main façade.

Picture L. Mussi, 2006

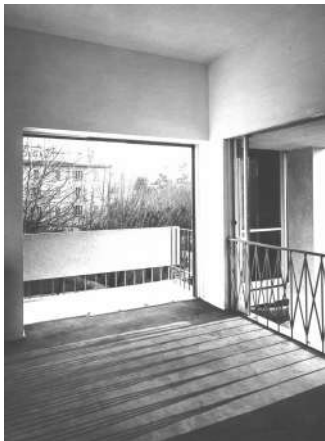


Construction details.

Study of the ground floor window frame with the revolving door  
(section).

Pencil and crayon on tracing paper. 20x32,4 cm (ACC 8.VII/29)

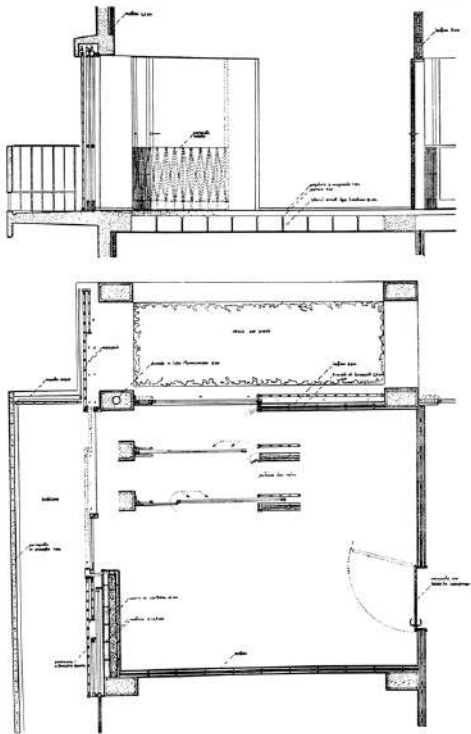
112



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The corner room with opened panels and partially closed windows, with panels and windows totally opened, with a window closed and the other one opened.  
Original pictures.17x3x12,3 (ACC 5./189-188-190 fotografie)



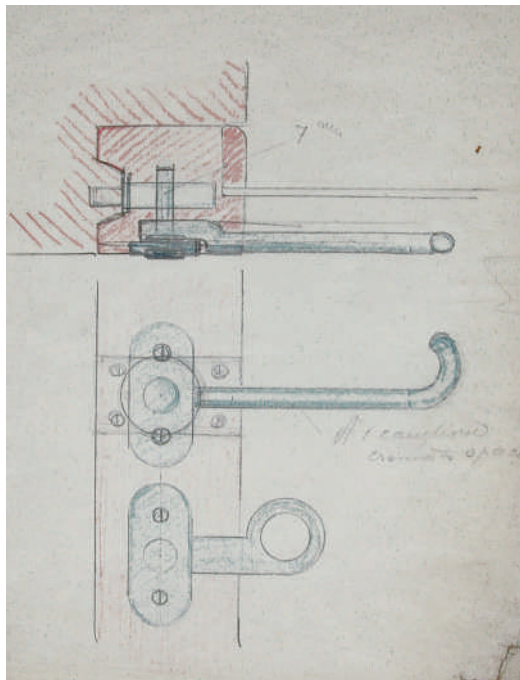
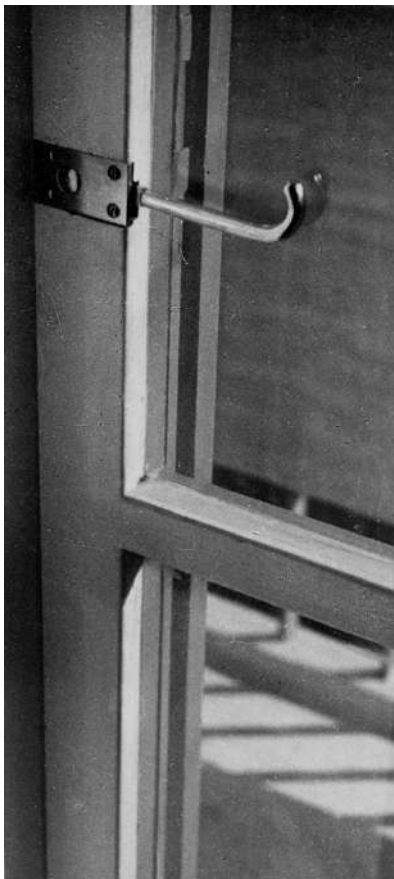
Arch. Cesare Cattaneo: *Casa d'affitto a Cernobbio - Geometrici della camera d'angolo.*

Allegato alla rivista "Il Vetro" n. 4, aprile XVIII

Construction details with the mechanism of the window frames, published in "Il Vetro", april 1940



View from via Regina.  
Original picture. 1939. 14x8,8 cm (ACC 5.1/75 fotografie)



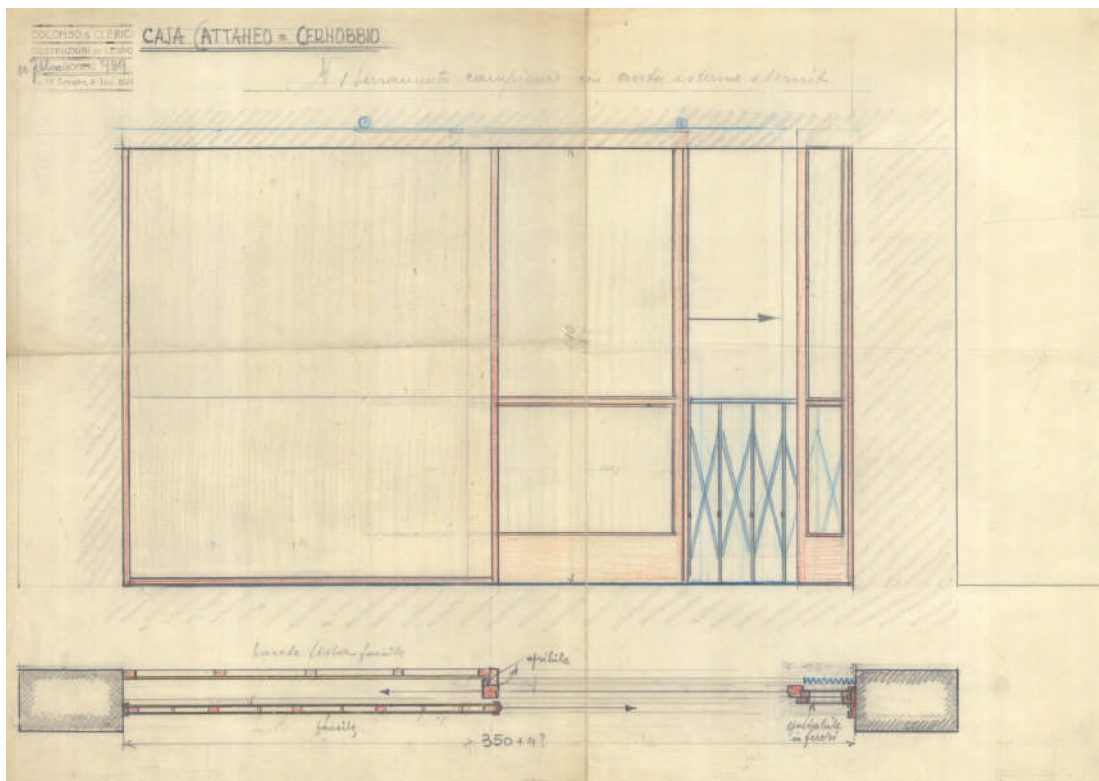
Construction details. Matt chrome sample of the sliding window frame handle: front, plan and section.

Pencil and crayon on tracing paper. 32x25x8 cm (ACC 8.VII/37)

*in the previous page*

Detail of sliding window frames and the chromed handle.  
Original picture. 13,8x8,5 cm (ACC 5.I/145 fotografie)





Construction details.

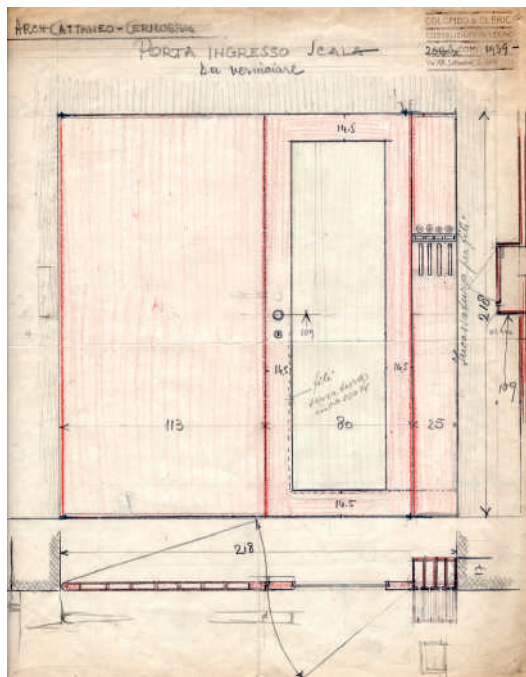
Sample window frame with exterior panel in eternit, 10 February 1939;  
 stamp Colombo e Clerici.

Pencil and crayon on tracing paper. 39,7x55,9 cm (ACC 8.VII/8)

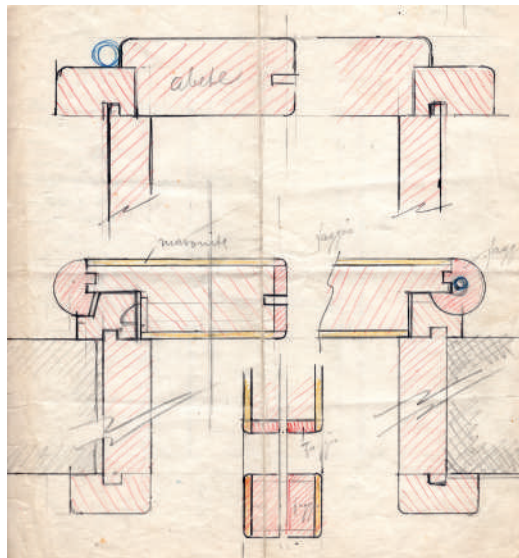


Detail of the sliding window frame, in the corner room, partially open, with the pantograph parapet.  
Original picture. 13,8x8,5 cm (ACC 5.I/146 fotografie)

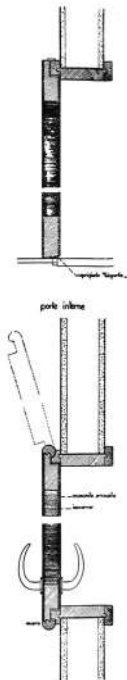




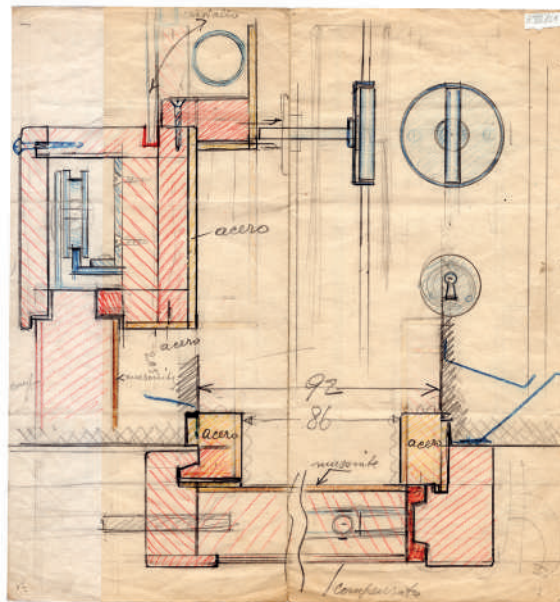
Construction details. Entrance stair door: plan, front, side. 1st October 1939; stamp Colombo e Clerici.  
Pencil and crayon on paper. 36,8x30,2 cm (ACC 8.VII/20 recto)



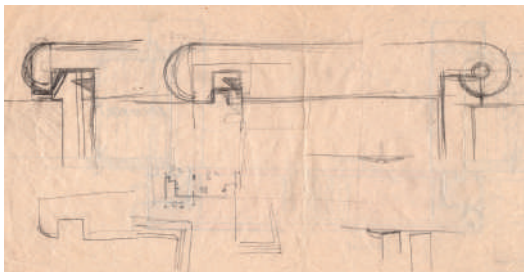
Construction details. Glass door, fir door, pressed masonite: section. 20th July 1939; stamp Colombo e Clerici.  
Pencil and crayon on paper. 33,5x30,5 cm (ACC 8.VII/17 verso)



Construction details with the mechanism of the door frames, published in "Il Vetro", April 1940



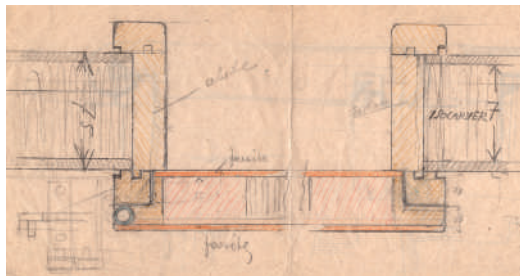
Construction details. Sliding door, entrance third floor.  
Pencil and crayon on paper. 37x34,7 cm (ACC 8.VII/21 versus)



Construction details.

Study sketches for the plan of the door in scale 1:1.

Pencil and crayon on paper. 20,3x44,8 cm (ACC 8.VII/36 verso)



Construction details.

Study sketches for the plan of the door in scale 1:1.

Pencil and crayon on paper. 20,3x44,8 cm (ACC 8.VII/36 recto)





## CESARE CATTANEO

### 1912 - 1943

A leading member of the second generation of Como rationalism, a friend and colleague of Giuseppe Terragni and Pietro Lingeri, Cesare Cattaneo was distinguished by his unusual plastic experimentation and thorough technical research that he applied with great constructional and functional coherence.

After graduating in Architecture from the Polytechnic of Milano in 1935, by which time he had already acquired considerable experience, Cattaneo set out on his professional career, maintaining contact with the main exponents of the Lombard rationalist movement as well as the Como group of abstract artist: his interest in the avant-garde is testified by his close friendship with the artists Manlio Rho e Mario Radice.



Manlio Rho, *Composizione*, 1939

oil on canvas board, 64x42  
private collection

His intense professional activity, which spanned only eight years during a period of political and economic turmoil, led to the design and execution of highly original projects such as the Giuseppe Gargagnati kindergarten in Asnago (1935-37) with Luigi Orioni, the Camerlata fountain (1935-1936) with Mario Radice, the house at Cernobbio (1938-39), defined as the “masterpiece of poly-dimensional abstractionism”, and the seat of the Unione dei Lavoratori dell’Industria ULI in Como (1938-42) with Pietro Lingeri and Luigi Orioni. Numerous projects were still under development when he died prematurely at the age of 31 on 24 August 1943.

His poetics, expressed clearly in his book *Giovanni e Giuseppe. Dialoghi d’architettura* (Milan 1941), is based on the ethical and philosophical principles of a Neoplatonist character. In the *Dialoghi* Cattaneo also confirmed his adherence to the Valori Primordiali current – republishing the manifesto written by the theosophist Franco Ciliberti – and at the same time theorized the innovative concept of “poly-dimensionality”, a distinctive concept even in the complex panorama of rationalist architecture at the time.

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con il sostegno di



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