

Minimum Documentation Fiche
composed by national working party of SECTION BASILICATA-PUGLIA

01. Picture of building



Depicted item: "Barion" Rowing Club
source: Nicola Cavallera
date: 2019

1. Identity of building

1.1 current name of building

"Barion" Rowing Club

1.2 variant or former name

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1.3 number & name of street

San Nicola Pier, 5

1.4 town

Bari

1.5 province/state

Bari/Puglia

1.6 zip code

70122

1.7 country

Italy

1.8 national grid reference

41°07'35.6" N 16°52'31.35" E

1.9 classification/typology

Architecture for the community

1.10 protection status & date

Protected by the Soprintendenza of Ministry of Cultural Heritage

2. History of building

2.1 original brief/purpose

Official seat of the rowing club

2.2 dates: commission/completion

1924/1930

2.3 architectural and other designers

Saverio Dioguardi

2.4 others associated with building

Ferrobeton Soc. An. e S.I.E.L.T.E. (construction)

2.5 significant alterations with dates

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2.6 current use

Seat of the brain rowing club, naval league, "Adriatic" restaurant

2.7 current condition

Good

3. Description

3.1 General description

The architect Saverio Dioguardi was undoubtedly a protagonist in the field of design in Bari. During his 50-year career he built a numerous works in this city in Apulia and bestowed a specific architectural identity on entire city districts. The buildings have become part of the identity of the city and testify the originality of the architectural and expressive language of Dioguardi, even if clearly bound to the dominant architectural style and trends of its time.

The building has 3 different levels: the first, intended for deposits and service rooms, is positioned at sea level, therefore below the road access quota; the second, intended for the public and restaurant, is positioned on a mezzanine floor with a strong presence of terraces and window surfaces; the third, intended for technical rooms, it has large terraces arranged on different levels.

3.2 Construction

To the external space, wide and limitless, corresponds, as a counterpoint, the folding of the inner space, enclosed in an ambiguous courtyard configuration in which the perimeter parts of the building are barely connected by a staircase with an unnatural compression.

The load-bearing structure and the vertical staircases and steps have a reinforced concrete frame while the outer walls are made of tuff and limestone.

The entrance shelter of the Circolo Canottieri Barion and the functional uselessness of its split, stands as an emble. Supported by four elongated pillars, the two attics with a thin profile, stratify each other without looking for any contact, but leaving a dark shadow interposed, which presence sounds like a sanction of an impossible reconciliation or fusion. This characteristic might find a a

similar transposition in the formal drawing of the whole city, seen as the result of the continuous dialectical relationship between the seriality and the rigorousness of the general system and individual articulation of the singular architectural mass.

The natural white plaster envelope was originally pale yellow with a limestone base. This material was also used for the wide steps leading to the entrance door.

3.3 Context

The Circolo Canottieri Barion stands out at the end of the San Nicola pier, in the middle of the port of the Murattiano, a nineteenth-century neighborhood of the city of Bari. Its iconic figurativity confers the unmistakable *genius loci* to the monumental promenade on the sea.

The shape of the pier on which the building is based, lied on the water to seek a sort of reconciliation with the surrounding environment, takes its part in the aesthetic of the architecture of Dioguardi. They share the same syntactic characterisation and the linear grammar.

4. Evaluation

4.1 Technical

The specific grammar of the parts that complete the building is described in the problematic identification of the assemblies or of the numerous and repeated compositional joints. What seems to have been consciously designed, and wisely represented, is the solutions of continuity between any elements of the composition.

4.2 Social

The case of the project for the Circolo Canottieri Barion is a concrete proof of a heresy within a consolidated architectural establishment. The project, in fact, represents the first episode, a premise, of a poetic of form capable of understanding and solving the spatial dimension of the building in a very complex articulation, achieved with architectural and stylistic fragments that overlap the metaphorical language of naval references. Thus, the Circolo Canottieri Barion seems to open up to an expressive possibility where conservative ideology gives way to a more plastic vocabulary made up of simple and elementary volumes but linked by curvilinear elements where the light has the role of place each element in a relationship of continuity.

4.3 Cultural & aesthetic

This building is a rare example of a modernity achieved through the use of a theoretical balance and a formal compromise.

In the Circolo Canottieri Barion the wise accumulation in which fragments of different cultures and cities remain involved, fragments of architecture that come from other places and, more over, its subsequent and sudden changes, becomes an expression of "an architectural occlusion, of a constriction of matter and its configuration, which finds in this works a relaxed counterpoint to the urban dimension especially if one takes into account the suggestive promenade on which it stands, namely the San Nicola pier." From D'Alba, Vincenzo, Maggiore, Francesco (edited by), Saverio Dioguardi: architetture diseguate, Adda editore, Bari, 2011(original translation of Francesco Paolo Protomastro)

4.4 Historical

The building is a fully-fledged example of modern style: a sequence of simple, connected volumes joined by curvilinear elements that create patterns of light and shadow, make the ensemble appear extremely three - dimensional. "Dramatically concealed, the tension contained in this architecture manifests, once again, the constant search for an expressiveness linked to the narration of mechanisms built by parts, the most heterogeneous and the most distant, such as the search for friction, the not completely refined, the not deliberately solved, so as not to obscure the architectural syntax behind the aestheticization of a harmonically functioning system."

4.5 General assessment

This building represents an absolutely decisive moment for the architectural history of Bari, giving to the Murattiano, and even more to its promenade on the sea, an identity that years of anonymous construction are still not able to delate. After a tradition of rationalist construction, the Circolo Canottieri Barion expresses an eclecticism capable of finding its foundations in classical ornaments but, at the same time, of flowing into a modernity that give to the building an intrinsic authoritativeness not only dimensionale but, above all, symbolic.

5. Documentation

5.1 Principal references

SEMERARI, Livia, La nuova edilizia a Bari: architettura tra le due guerre, Adda editore, Bari, 2008

CORVAGLIA, Ennio, SCIONTI, Mauro, Il piano introvabile, Dedalo, Bari, 1985

D'ALBA, Vincenzo, MAGGIORE, Francesco (edited by), Saverio Dioguardi: architetture diseguate, Adda editore, Bari, 2011

DE BARTOLO, Simone, L'architettura del ventennio fascista a Bari L'Arco e la Corte, Bari, 2014

D'ALBA, Vincenzo, MAGGIORE, Francesco, Architetture diseguate, Adda Editore, Bari, 2011.

5.2 Visual material attached

Fig.01 – Historical picture

Fig.02 – Historical picture (SEMERARI, Livia, La nuova edilizia a Bari: architettura tra le due guerre, Adda editore, Bari, 2008)

Fig.03 – Historical picture (SEMERARI, Livia, La nuova edilizia a Bari: architettura tra le due guerre, Adda editore, Bari, 2008)

Fig.04 – Historical picture (SEMERARI, Livia, La nuova edilizia a Bari: architettura tra le due guerre, Adda editore, Bari, 2008)

Fig.05 – Historical picture (D'ALBA, Vincenzo, MAGGIORE, Francesco edited by, Saverio Dioguardi: architetture diseguate, Adda editore, Bari, 2011)

Fig.06 – Original drawings of the section and a portion of the plan

5.3 rapporteur/date

Francesco Paolo Protomastro, April 2020

6. Fiche report examination by ISC/R

name of examining ISC member:

date of examination:

approval:

working party/ref.



Fig.01 – Historical picture



Fig.02 – Historical picture (SEMERARI, Livia, La nuova edilizia a Bari: architettura tra le due guerre, Adda editore, Bari, 2008)

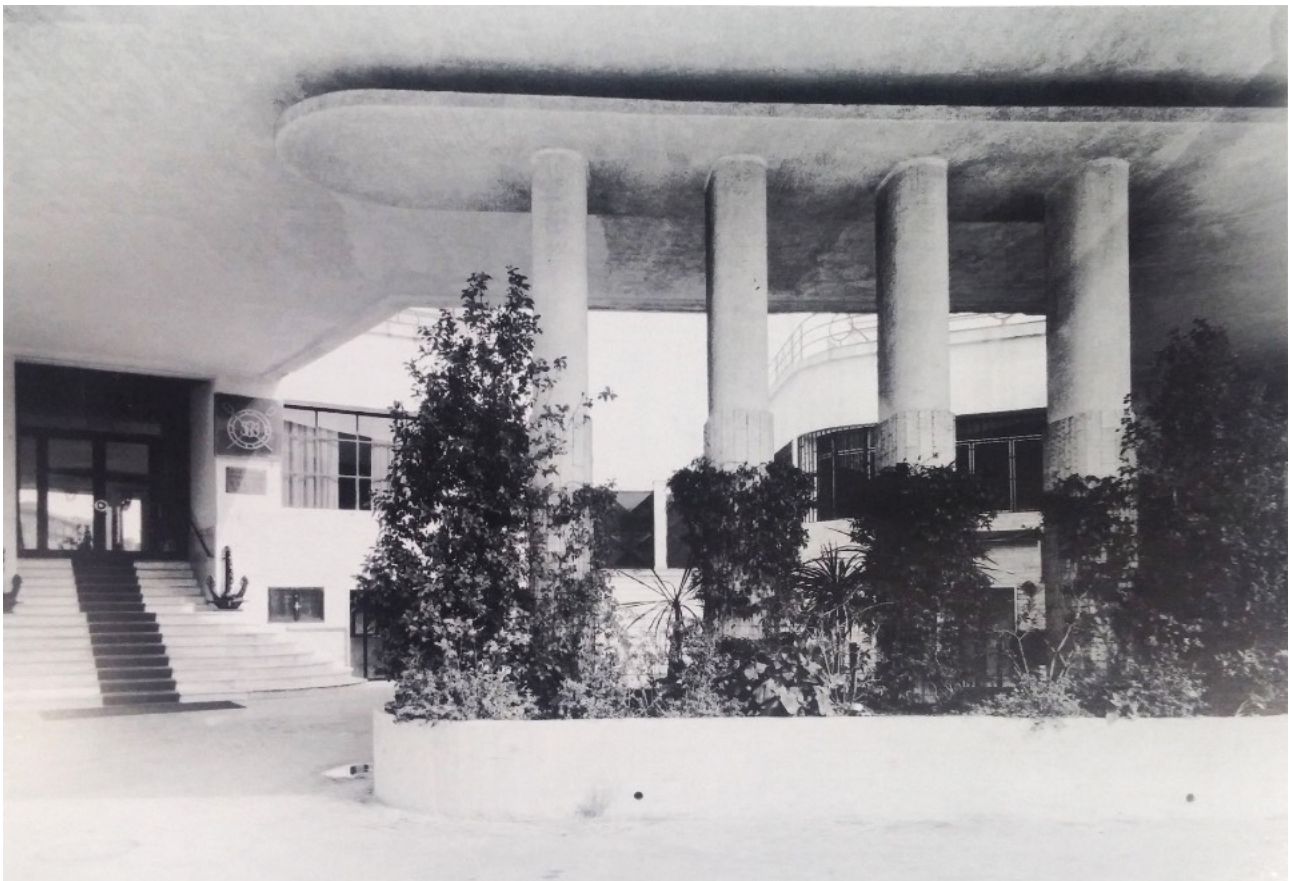


Fig.03 – Historical picture (SEMERARI, Livia, La nuova edilizia a Bari: architettura tra le due guerre, Adda editore, Bari, 2008)



Fig.04 – Historical picture (SEMERARI, Livia, La nuova edilizia a Bari: architettura tra le due guerre, Adda editore, Bari, 2008)



Fig.05 – Historical picture (D'ALBA, Vincenzo, MAGGIORE, Francesco edited by, Saverio Dioguardi: architetture diseguate, Adda editore, Bari, 2011)

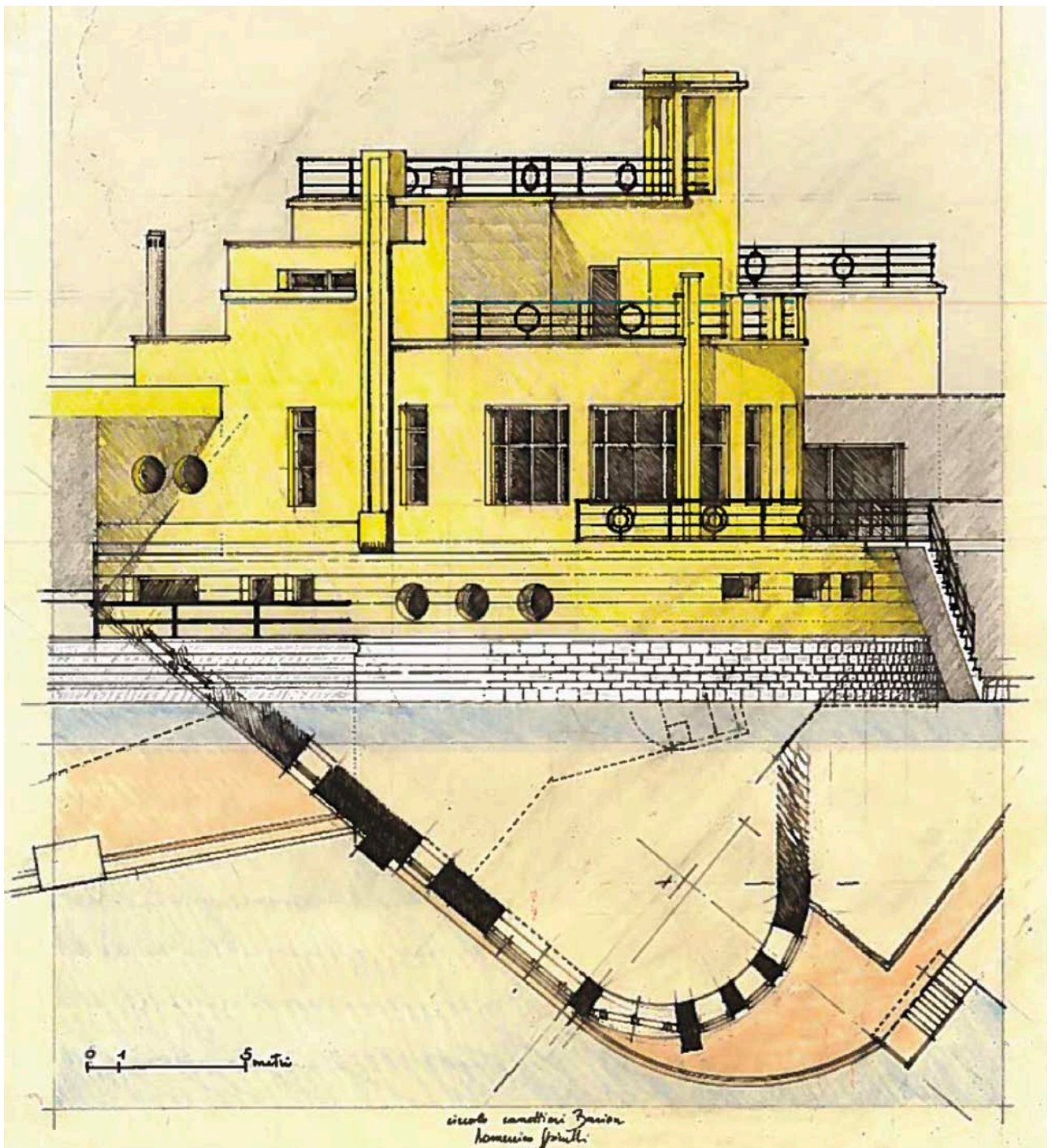


Fig.06 – Original drawings of the section and a portion of the plan