

POLYTECHNIC OF TORINO  
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**Architect Giorgio Raineri. His experience and his works**

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"Architect Giorgio Raineri" is a survey about one of the protagonists of our contemporary age, clear and eludible together. This ambiguity is due to the fact that, though he is considered one of the "masters" of Italian architecture, there's not yet a satisfying critical "corpus" about him and his work. This survey tries to put together all the information existing on Italian and foreign magazines, including his own essays about architecture and all the critical sources about his first works. What we knew, before starting with a deeper analysis, comes from the numerous magazines where lots of his works had been published. But there was in any case the need to complete all the information about him. This required a direct approach with Raineri himself, who has been interviewed for a long time. The result is a rich inventory about his life, education and works, amalgamated with data and quotations coming from his personal narration and bibliographic suggestions.



Giorgio Raineri is an Italian architect who belongs to that generation who started his activity during the Fifties. He was born in 1927 in Turin, the city where his works are prevalently situated. Some of them can be found in the neighbourhood of Turin; a few of them in the rest of Italy.

Turin, though a traditional city, has always been open towards European architectural culture, the architects being very engaged to elaborate and adapt this inheritance of ideas to local possibilities.

Raineri's profession is bound to the rules of craftsmanship, as that of the other architects of his and past generation. He devotes a great attention to the study of details, that has become the rule according to which an architecture takes form. The high quality of his buildings is also due to the collaboration with his brother, Giuseppe Raineri, a structural engineer who ideated an economical and ingenious kind of self bearing roof, applicable in many architectural situations. He collaborates with his brother in many projects. Both of them have never wanted to modify and enlarge their studio, for not renouncing to a profession based on a personal research. Raineri follows all the phases himself until the conclusion of the building. That's why his presence in the construction yard is fundamental as a continuation and improvement of the project.



The roots of this behaviour are to be found in his education. His rationalist education gives him a great freedom, because the lesson of the masters of architecture is filtered by his deep culture and acknowledgment of the practical aspects of profession. The Rationalism has permitted Raineri to form his personal taste that seems to run in all his works as a lesson of intellectual parsimony. The references are not only by international masters, but also Italian: Antonelli, Muzio (his professor and veritable "Baumeister"), Mollino, Gardella, Albini, Scarpa.

My survey tries to recognise the signs of this attitude in his projects and works. After having analyzed the period in general and the education of Raineri in the first three chapters, there are three more chapters about his works.

Right after 1945 the need of new houses and facilities was large and urgent, due to the destructions of the war and successively to the immigration toward the north of Italy.

Giorgio Raineri did everything, refusing every specialization, for curiosity and necessity together: from popular houses to villas, from office buildings to old-age houses, from schools to kindergardens, from expositions to furniture, from religious architecture to funerary ones.



But many things have changed today: Raineri fights against the increasing weight of enterprises both in the phases of the projects and construction. Furthermore, the lack of possibility to construct new buildings is leaving place to restorations. In Italy, even more than in the rest of Europe, the amount of buildings to be restored is enormous. Architects are going to be asked more and more to adapt old buildings for new uses. This is the new challenge an architect is involved to face. That's why in the second part of my graduation thesis I illustrate one of the buildings restored by Raineri. He turned an old hospital of the early Nineteenth century into Record Office. This example is not only one of the most interesting restorations ever done in Turin, but is also a new way of conceiving a public building.