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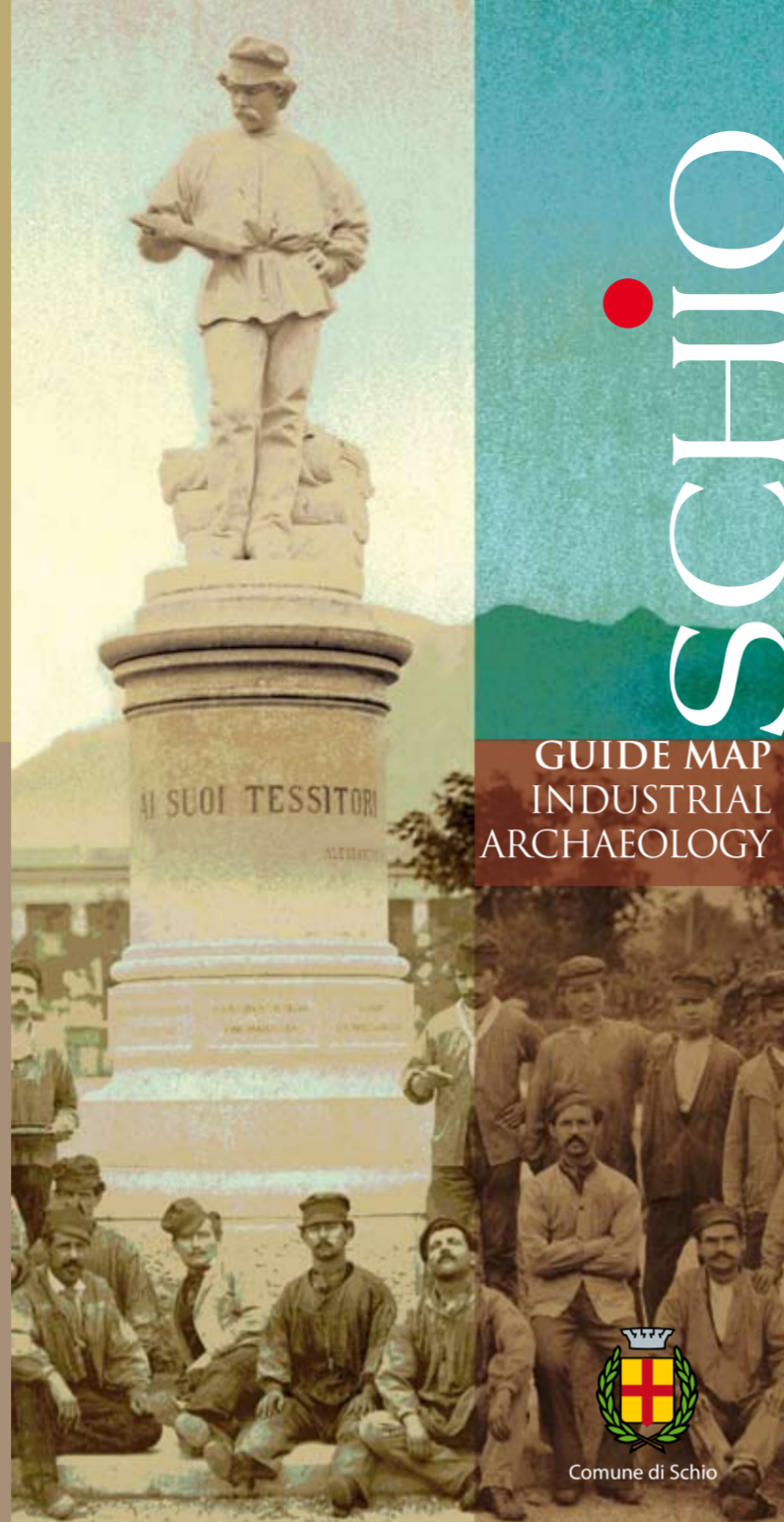
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GRAPHIC DESIGN:  
Studio Matino & Boschetti

PRINTING  
Safigraf

TRANSLATION BY  
www.progettoservizi.net



## GUIDE MAP INDUSTRIAL ARCHAEOLOGY



Comune di Schio

## FROM SCHIO TO THE HILLS, INDUSTRIAL ARCHAEOLOGY IS NOT MERELY A MUSEUM

The kaolin quarries with their mining structures, driers, wooden shuttle factories, the layout of sections of the villages of Tretto, Magrè, Monte Magrè, Giavenale, the sawmills and mills .... around Schio exists a museum that is alive and well. Even though uninhabited, **these places, the symbol and location of work that dominated the past centuries**, have been spared demolition and have become the dream-goal of a great architectural park with a living past. All this in an uncontaminated, natural landscape that can be matched by no other place bordering a great industrial area, the second in size after Verona's.

From the second half of the XIIIth century, the Schio-Marano-Rio dei Molini irrigation ditch guaranteed the rural area activities: from the Leogra torrent it was diverted to the Torrelvelicino municipality in the Rillaro vicinity. Through the centuries, the irrigation ditch was at the base of a systematic utilisation of hydric resources for workshops and factories concentrated along its course while, all around it, workers neighbourhoods and institutions were springing up. 15 kilometres further on, its course ended in the Rostone torrent, on the border between Malo and Villaverla.

A fundamental and still clearly visible segment was the **Roggia Maestra** irrigation ditch between Schio and Marano, called Roggia Molina because of the industrial activities, and along which are still nowadays found the most important testimonies of Val Leogra industrial history. Currently, the urban section is the object of improvement: a town planning project that, with new buildings and the historical ones being recovered in Schio's town centre, will lead to total rediscovery. But even now, inside the **Conte Wool Mill**, the historical water course can be seen flowing in a striking setting below a transparent floor. Outside, the gurgling sound from its little rapids, even when the level of the water is low, always accompanies the visitor's arrival at **Falcone Borsellino Square**. Inspiration for its new buildings was gained from metal and from the great mass of huge brick and stone factories. The view of the "**Fabbrica Alta**" factory's great chimney stack and of the other buildings with their old-style/industrial profile becomes a striking sight. An architectural eclecticism enhances the neo-classicism of **Palazzo Fogazzaro** as well.

Further on, the restoration of the **Civic Theatre** (an expression of the time's great industrial wealth at the start of



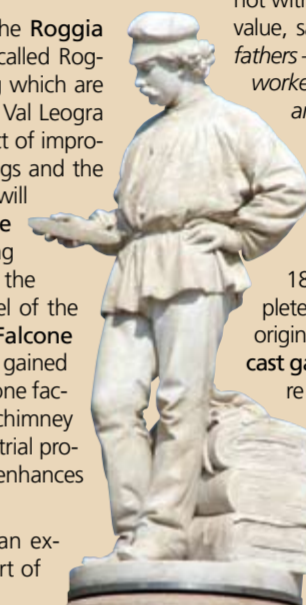
the Twentieth century) represents a commitment that is unique for Italy: the *modus operandi* of this restoration was decided on a basis that, besides being scientific, artistic and structural, was according to popular consensus.

### 1 MONUMENT TO THE WEAVER

Schio's inhabitants endearingly refer to it as "**The Man**" ("*l'Omo*"). This is a monument unique in its kind: erected by wool mill owner **Alessandro Rossi**, the prime mover in Schio's industrial revolution, it was specifically dedicated to his weavers. A landmark of this city, it represents work in the figure of a powerful weaver, but is also a **symbol of Schio's industrial tradition**, risen around the wool mill through the endeavours of Senator Rossi.

The monument depicts the **ideal of a weaver**, strong and vigorous, never tiring of his work: he gazes with gratification at his work implements, in his hand he holds the **shuttle of a loom**, while at his feet lie several bolts of finished fabric. On the pedestal, designed by **A. Caregaro Negrin**, several phrases typical of Rossi's ideology stand out: they extol, not without a certain amount of rhetoric, the dignity of work, its intrinsic value, savings and ownership: "*Our mission is to renew the art of our fathers – Equal before the loom as before God – The future belongs to the workers – Work is yesterday's capital, and the capital of tomorrow – We are ready to use the shuttle for our family, to use a rifle for Italy and the King – Work gives us freedom and elevates us – Conquests in work are golden conquests – From the loom, savings, from savings, ownership*".

The monument is the work of sculptor **Giulio Monteverde**, born in 1837 in Bistagno (Alessandria) and was inaugurated in 1879, the year in which other **Caregaro Negrin's** projects were completed: the church of **St. Anthony** and **St. Peter's new rectory**. The original plaster model of the Weaver is preserved in **Bistagno's plaster cast gallery**: the model was made by Monteverde himself in 1878, before casting the actual large statue of "**The Man**" for Schio. When in its original location in **Via Maraschin**, in front of the Rossi Wool Mill entrance, the monument, according to **Alessandro Rossi**, was meant to represent the link between the working town, the factory and the residential part of the city, the workers village and the houses of the executives. In 1945 the monument was moved to its current position in front of the central Cathedral.



2. Cathedral of St. Peter



3. "Lanificio Conte" Wool Mill and Conte Square



4. "Asilo Rossi" Nursery School



4. "Fabbrica Alta" Factory



6. "Lanificio Rossi" Wool Mill



7. Jacquard Garden

### 2 CATHEDRAL OF ST. PETER

This is Schio's largest church: rising on the Gorzone hill, it is the synthesis of various architectural layers. The vast central nave, dating back to 1740-1754 is the work of **Giovanni Miazzi**; the neoclassical pronaos was erected at the beginning of the Nineteenth century by **C. Barrera** on the design of Venetian architect Antonio Diedo. The side naves were built by **Caregaro Negrin** in 1879 together with the rectory. The statues under the pronaos and those inside the church, together with the bas-reliefs of the main nave attic, are the work of Dalmatian artist **Valentino Sajez**, the pictorial decorations are by the Schio artist **Valentino Pupin**, as well as by **Giovanni Busato**, **Alessandro Maganza** and **Giuseppe Pupin**. The cathedral is equipped with an eighteenth century Pugliese chest organ and with an electric 60-register, grand organ by Mascioni used on the occasion of the organ festival that has been held here since 1963.

### 3 "LANIFICIO CONTE" WOOL MILL AND CONTE SQUARE

The Conte wool mill is located along the **Roggia**, in the higher part of the town, near the historical headquarters of the **Rossi wool mill**. The industrial complex is on the site where, in **1757**, **Antonio Conte** began production, and adjoining this, we still find the manor houses with parkland. Already then the eighteenth century factory was encompassing **all the wool production processing stages**, which remained practically unchanged until 1863. In that year, thanks also to the innovative drive of the "**Lanificio Rossi**" wool mill, important technological innovations were introduced and, between 1866 and 1884, where the outward appearance was concerned, characteristics similar to those of the "**Fabbrica Alta**" were adopted at the "**Lanificio Conte**" wool mill. A four-storey stone and brick-walled factory was built, with halls supported by **cast iron columns**. The Lanificio Conte mill was then extended through to **Largo Fusinelle square**, where a graceful

three-floor façade was added to finish off the building in 1909. **At the end of the nineteenth century, the "Lanificio Conte" with 1260 spindles, 55 mechanical looms and over a hundred workers, was the prototype of the average wool industry.** In 1929, a **reinforced concrete construction** was joined to this nineteenth century structure, to extend the interior areas and support two still existing water tanks. In any case, the factory developed horizontally with interesting reinforced concrete buildings - among the first in Italy - unfortunately lost as a result of renovations at the end of the XXth century when, in place of the more modern of the factory's departments which were transferred to an industrial area (1998), residential and commercial buildings were erected. The oldest part, however, was acquired by the Schio Municipality and by private bodies, with **cultural events, conferences, exhibitions and important displays** being held in its impressive halls since 2007.

### 4 "ASILO ROSSI" NURSERY SCHOOL

Designed by **Caregaro Negrin**, it was constructed in two stages. The first block of 1,190 square metres, built in **1872**, could cater for **250 pupils**. The whole complex was extended in 1881, doubling its size: two floors were added to the main body, and the hall with its wooden staircase and gallery were built, together with the school's Great Hall, eventually transformed into a concert auditorium as it proved to have particularly effective acoustics. Of importance, and still integer, is the **arcaded atrium with statues and busts of historical personages**. The style of the architectural complex is neoclassical, but the outcome is typical of the taste of **Caregaro Negrin**, who loved portraying his personal synthesis of the styles inspiring him. For many years the concert hall was the venue for prestigious musical seasons organised by the Lanerossi Friends of Music. Unfortunately, during the night of February 2, 2009, a fire destroyed most of the building during a pause in the restoration works. The Schio Municipality is promoting a **faithful reconstruction of the Asilo Rossi Nursery School**, destined to become the venue of many of Schio's musical activities and associations.

### 5 "FABBRICA ALTA" FACTORY

Not far from **Conte square**, below the hill on which the **Castle's** battlemented tower rises, spreads a vast complex of industrial buildings and structures all linked, to various extents, to the entrepreneurial and philanthropic endeavours that marked the life of **Alessandro Rossi** (1819-1898). The construction that most attracts the visitor's attention is the so-called "**Fabbrica Alta**" (Tall Factory) which, together with the Castle, the Cathedral and the statue of "**The Man**" (Omo), is a veritable landmark in Schio and is among the most remarkable **testimonies in Europe of mid-nineteenth century industrial architecture**. It was not by chance that the Einaudi publishing house, for its collection "*History of Italy – The Regions from Italy's Unity to current times*", chose it for the cover of the volume dedicated to the Veneto region. The **Fabbrica Alta**, compared with the current representative façade, was developed orthogonally in the **Lanerossi area**, and was the original core of the factory, consisting of airy, bright departments, divided by 125 cast iron columns into three wide spans. The elegant, **tall quadrangular chimney stack**, embellished by a striking gable, towers above the central section of the now abandoned works and, in its functional architecture, recalls from close by, similar buildings found in Northern Europe. Designed by **Belgian architect Auguste Vivroux**, and erected in 1982, the grandiose complex with its reddish mass consisting mainly of **bricks and stones from the river bed of the nearby Lèogra torrent**, dominates the town's north-western landscape. To the eyes of the visitor, the **Fabbrica Alta** is a dominant and exceptionally huge construction: nevertheless, despite the stateliness of this imposing edifice (80 metres long and 13 metres wide), being structured over six storeys and counting 330 windows and 52 skylights, its vast surfaces appear elegant and well-balanced, embellished by windows surrounded by brickwork, slightly arched at the top, and by stone windowsills and string-courses.

### 6 "LANIFICIO ROSSI" WOOL MILL LAYOUT

Access to the now abandoned "**Lanificio Rossi**" wool mill in **Via Pasubio** is via a majestic entrance flanked by two massive, Tuscan-style columns. The entrance is surmounted by a banner-like inscription that **Alessandro Rossi** had engraved on the gable in memory of his father **Francesco** (1783-1845), who founded the great factory in 1817. **The current façade dates back to 1849.** Though the three upper floors are quite plain, the ground floor is not only distinguished by the monumental entrance but principally, by an interesting but under certain aspects almost odd sequence of **reliefs below the first floor windows**, depicting the production and commerce of wool during its various stages, from sheep shearing through to the transportation, even by sea, of the cloth. The symbolic meaning of the panels is again picked up and extended by the **representation of winged helmets and caducei**, elements alluding to the god Mercury and therefore, to **commerce** and its beneficial effects.

### 7 JACQUARD GARDEN AND THEATRE

In front of the factory's main entrance, on the other side of the street, **Alessandro Rossi** set aside a comparatively large area to be dedicated to **Joseph-Marie Jacquard**, the French artisan inventor of a particular type of automatic loom, the **Jacquard loom**. This is a type of weaving loom that, with the addition of an extra piece of machinery that moves the thread warper automatically, makes it possible for complex designs to be woven into the fabrics. An interesting example of a combination of work stress and relaxation through contact with nature and art, the **romantic Jacquard garden** (1859-78) hosted varied and sometimes rare botanical species. Closely following one another, on the three sides protected from the public street and starting from the left, the weaving plant and a **belvedere turret**; in the background, an elegant greenhouse once containing orchids; on the right, the theatre by the same name, with its façade embellished by a series of twelve terracotta medallions by Milanese artist **Giambattista Boni**: these are



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12. St. Anthony the Abbot

13. Civic Theatre



8. "Lanificio Cazzola" Wool Mill

9. Working-Class Neighbourhood

9. Small Villa in the Working-Class Neighbourhood

10. Pomology Boarding School

9-11. View of the New Working-Class Neighbourhood and Maraschin Junior School on the bottom left.

13 grottoes, winding paths and rustic steps), there is place for an austere monument in memory of the **Rossi father, Francesco**; for a bust in honour of **Sebastiano Bologna** and, where Alessandro Rossi is concerned, posthumous (1899), a monument dedicated to the great industrialist, work of Milanese sculptor **Achille Alberti**.

As background to the fanciful and spectacular Jacquard garden, almost like a natural theatrical prop, rises the hill on which the small church of **St. Rocco** is erected, with its very slender and tall **octagonal bell tower**: a building dating back to the Sixteenth century, but reconstructed and adapted to suit newer requirements by **Antonio Caregaro Negrin**, to whom we owe the entire complex's conception.

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## "LANIFICIO CAZZOLA" WOOL MILL

Within Schio's industrial archaeology, the **Cazzola wool mill** deserves particular attention. Founded in 1860, it is nowadays no longer in operation, just as all the other historical wool industry complexes. At the extreme edge of the Rossi Working-Class Neighbourhood, the wool mill started up by **Pietro Cazzola** and then extended by his son Luigi between the end of the Nineteenth century and the first decade of the Twentieth (Giolitti era), occupied, until a few decades ago, a vast area which is currently being reclaimed and renovated for new, housing purposes. The wool mill complex, flanked on the one side by the **main Roggia**, and on the other by the former railroad that Rossi promoted to connect his factories in Schio and Torrelvicino, extended above all in width, on a quadrangular area which, after the Second World War, exceeded **30 thousand square metres**. As with other similar mills, characterised by an extensive use of **face-brick and raw stone**, it presents a distinctive and pleasantly low silhouette: a plain entrance, an open-work balcony gracefully surmounted by a clock and the sloping gable roof confer that something that is familiarly elegant and welcoming on the building. A particularly interesting piece of recorded history, among others, is linked to the **Cazzola wool mill**. During the **First World War**, owing to Schio's dangerous proximity to the war front, part of the works was forced to be evacuated to Lombardy, in Veduggio al Lambro, leaving place to the **American Red Cross staff**. The canteen was organised on the ground floor, and the kitchen a little farther away, on the other side of the Roggia; on the first floor, in the department formerly used by the draftsmen, the command was set up and a dormitory with about forty camp beds was accommodated in the vast room used for darning fabric (quality control of the fabrics produced). The wool mill sheds were used for parking ambulances, as was the nearby Lora wool mill yard. The famous American writer **Ernest Hemingway**, then almost twenty years old, also served in that Section of the A.R.C.: from his brief experience in the Schio area in **June 1918** and, in more general terms, in the Veneto lands, he drew vivid inspiration

