



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

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 *Caregato 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 Sajež*, 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.

"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 gra-

ceful 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.

"ASILO ROSSI" NURSERY SCHOOL

Designed by *Caregato 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 *Caregato 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.

"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 *Leogra 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.

"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.

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 dedicated to illustrious Schio citizens or to personages that had worked for the good of



SCHIO

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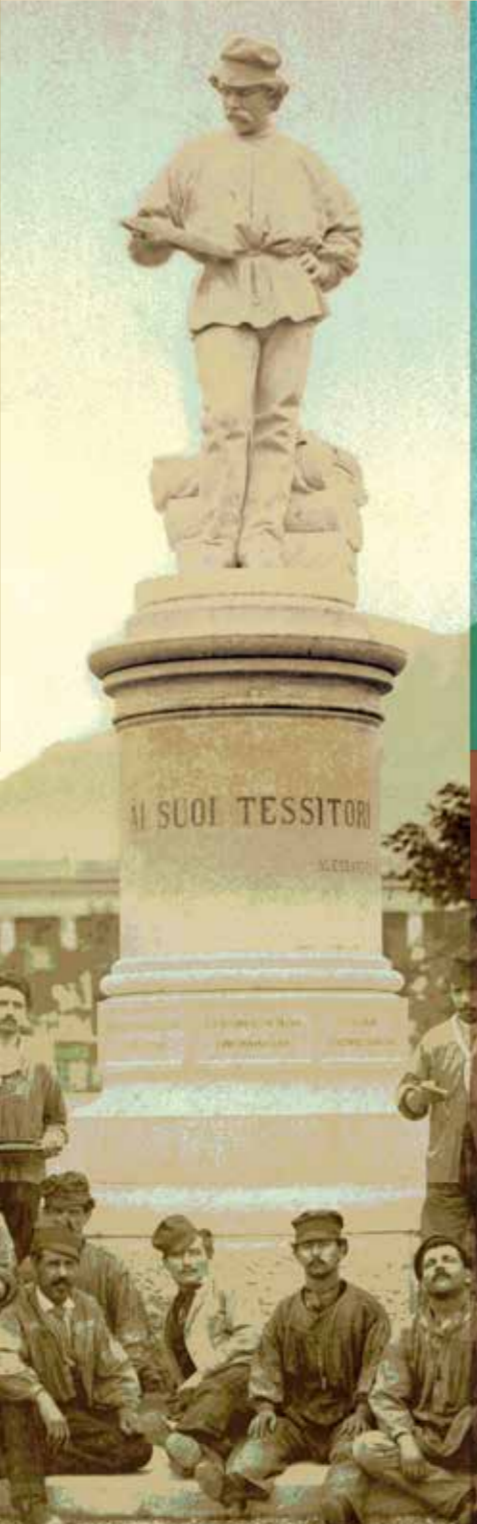
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SCHIO

GUIDE MAP INDUSTRIAL ARCHAEOLOGY

AI SUOI TESSITORI

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 XIXth century, the *Schio-Marano-Rio dei Molini irrigation ditch* guaranteed the rural area activities: from the *Leogra torrent* it was diverted to the *Torrebelficino* 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.

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. Caregato 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 *Caregato 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*.



12 CHURCH OF ST. ANTHONY THE ABBOT

The church of **St. Anthony the Abbot** was erected close to the schools in 1879, as a worthy completion of the “New Schio” Neighbourhood: a link between the old Schio and the new. Designed by **Antonio Caregato Negrin**, Senator Rossi’s trusted architect, it was built alongside the cloistered monastery of the Augustinian nuns, to which it was connected. The overall style is **Lombardo-Byzantine**, also owing to the richly coloured and sumptuously repetitive geometric decorations, revived by a recent restoration. The façade follows the curving line theme of the windows, the portico with three large arches and of the central lunette above it which frames a mosaic depicting **St. Anthony the Abbot**. This is a work done by **A. Radi** in 1929 over the previous fresco by **V. Pupin**. The church has a Latin cross plan with three semi-circular apses covered by half-domes. A central **36-metre** tall dome floods it with coloured, diffused light. The original windows with their geometrical and warmly-coloured background, designed by Caregato Negrin, were replaced in 1966 by the current stained glass windows designed by the Schio artist **Giorgio Scalco**.

The most interesting feature of the church is in the left apse of the transept: the main altar of the original small church belonging to the Augustinian nuns that stood in Via Pasini right behind the Maraschin-Rossi mansion. The large altar piece depicting the *Madonna* by **Antonio Zanchi** embellishes an altar which is unique in the whole Vicenza province: the four statues representing the Evangelists and some little angels are attributed to **Orazio Marinali**, but the actual altar displays an artistic leaning that is Nordic, Austro-Bavarian. On the pillar to the left of the presbytery, a **Seventeenth century** canvas depicts **St. Anthony the Abbot**, titular of the church.



12. St. Anthony the Abbot



13. Civic Theatre

13 CIVIC THEATRE

It was inaugurated on **June 9, 1909** with *Mephistopheles* by the composer **Arrigo Boito** (Padua). The plan is by Vicenza architect **Ferruccio Chemello**. Eclectic in style, even if reminiscent of Art Nouveau, the **Civic Theatre** was constructed by utilising the technologically innovative **reinforced concrete**. In the early Twentieth century, it became the largest theatre of the Vicenza province. It occupies an area of almost 3,000 square metres and measures a total of 17,500 cubic metres: the stage is as vast as the stalls (14 x 15 metres), a 700-seat gallery. Its interior decoration was done by **Tommaso Pasquotti** and **Giuseppe Mincato**, with the collaboration of the Venetian stage designer **Napoleone Girotto**. The theatre was repeatedly damaged, as in the fire of 1916, but the heavy 1985 snowfall caused the roof to collapse, destroying various decorations. Now the theatre is in the process of some **radical recovery and renovation work**.

14 MONUMENT TO ALESSANDRO ROSSI

The city of Schio paid homage to its great fellow citizen and benefactor **Alessandro Rossi** by dedicating streets and squares to him and, in particular, by erecting a bronze monument at the Via Pasini, Trento-Trieste, Baccarini and Via P. Maraschin cross-roads in front of the church of **St. Anthony the Abbot**. A work by **Giulio Monteverde**, the same artist to whom we owe the “Weaver” statue; with a strong consensus of opinion by those wanting the **monument to Alessandro Rossi**, the Schio citizens set up a committee on which served some of the most illustrious names of Schio’s industrial upper middle class. The monument was erected in **1902** and inaugurated on October 12 that same year, before an extraordinary throng of people. The monument is divided over three vertical sections: a **quadrangular base** which rises without protruding edges, four steps and a cylindrical marble column. On the highest step is seated the figure of a **worker-mother holding a baby** that, stretching out, offers Alessandro Rossi a flower. The figure of Alessandro Rossi stands on the cylindrical marble column which is surmounted by a **gearing wheel** that forms the platform, proudly gazing towards the town, a hand on his hip, the other resting on some books placed on a single-legged table. The **gearing wheel** and **books** probably recall Rossi’s **dual-concept of study-work**. The lines of the monument are harmonious and respond to the laudatory-celebrative function intended by the organising committee (in keeping with the dictates of middle class realism predominant in Italian sculpture of the late Nineteenth / early Twentieth century. In 1978, the “**A. Rossi**” Technical Industrial Institute of Vicenza had a memorial plate placed on the base to celebrate the centenary of the school founded by Alessandro Rossi.



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.

Schio. Among the latter, at least **Nicolò Tron** deserves a particular mention, a Venetian patrician who was a driving force in Schio’s wool industry during the Eighteenth century. During the period of his office in London as Ambassador of the “*Serenissima*” Republic of Venice, he imported, with various other innovations, the most modern and advanced textile processing systems. In the garden, criss-crossed by innumerable and unpredictable elements ranging from the realistic to the fantastic (mythological and fairy-tale personages, forms of rare and exotic animals, mock 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 Caregato Negrin**, to whom we owe the entire complex’s conception.

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 Vedano 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 for many of his works, first and foremost his “*Farewell to Arms*”.

9 WORKING-CLASS NEIGHBOURHOOD

The idea for a “**New Schio**” or rather, a modern and “**livable**” neighbourhood for his employees, to take form south-west of the town in the area known as “**Prato del Comune**” (Municipal Field), was conceived by **Alessandro Rossi** on his observing what had been achieved in Verviers, Belgium. Towards the end of 1871, the architect **Antonio Caregato Negrin** was commissioned to prepare a plan based on the **romantic-utopian idea of a garden-city**, i.e. with buildings surrounded by wide green areas, delimited by two main axes: that of the “**Asilo di Maternità**” Maternal Nursery School which crosses Via Pasini and ends at the railway station, and the one connecting the **Fabbrica Alta** to the **Lèogra** torrent. Besides the **houses, divided into four distinct types**, a number of services were envisaged, both at an urban level (nursery school, baths, schools, church, theatre) and at neighbourhood level (shops and centres for socialising). The works, begun in 1872, continued into the Twentieth century, with the project having to be adapted to economic and managerial needs. The small villas were reserved for the company’s top executives, among which the striking villa of **Giovanni Rossi**, one of Alessandro’s sons, the latter changed appearance quite radically: the curving trend of the inner ro-

ads layout was corrected, originally unplanned terrace houses were added to increase the population density. Finally, from the initial project of 125 apartments for 800 inhabitants, **272 dwelling units** were built to accommodate **1300 inhabitants**, equal to almost 10 per cent of the entire Schio population at the time.

10 POMOLOGY BOARDING SCHOOL

As part of the “**New Schio**” Working-Class Neighbourhood on the axis of the road which, crossing Viale Maraschin leads to the factory, **Alessandro Rossi** planned a boarding school where the principles indispensable for rational agricultural exploitation could be taught (**Pomology and Horticulture School**). The school gets ideally connected to the project that the Senator was setting up at the “**Podere Modello**” (Model Farm) adjoining his villa in **Santorso**, where, thanks to a system of greenhouses and machinery, preserved foods were produced. The pre-alpine style (soaring vertically with sloping roof) of the still existing building is striking. Subsequently, before becoming an apartment condominium, it was used as an elementary school, known as the “**Country School**” and “**Chocolate Factory**”.

11 MUNICIPAL NURSERY AND PRIMARY SCHOOL

The **New Working-Class Neighbourhood** that **Alessandro Rossi** had built was equipped with every service available at the time, most obviously: wash houses, bakery and workshop; an absolute must were the schools. In fact the Neighbourhood’s south side is bounded by what is known by everyone in Schio as the **Maraschin Junior School**. Actually built in **1877** as a **Nursery and Primary School**, it was donated by **Alessandro Rossi** to the city of Schio and served not only the inhabitants of the New Neighbourhood, but the whole community. The project, commissioned by Senator Rossi, was drawn up by the engineers **Edgard Pergameni** and **Giambattista Saccardo**. The construction consists of two wings, one originally intended as a Nursery for 250 children, the other as a Primary School for 600 pupils. Over the years, the building has accommodated every type of school, from senior high school to municipal institute, from kindergarten to junior high school, the latter of which for 60 years, from 1935 to 1995. Currently it houses the “**G. Marconi**” Primary School and the “**A. Martini**” Arts High School.

8 “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 Torrebelvicino, 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