Lo scadere dei cinquant’anni dalla costruzione degli edifici realizzati in occasione delle Olimpiadi di Roma del 1960 costituisce un importante momento di riflessione sul ruolo urbano e sul significato architettonico delle opere di quell’epoca, edifici cui oggi è dovuto un più maturo riconoscimento di valore. A distanza di mezzo secolo dalla loro costruzione, infatti, molti di essi sono posti in una contraddittoria situazione dettata, da un lato, da un crescente interesse specialistico ormai disposto a riconsiderarne il valore urbano, architettonico e socio-economico, mentre, dall’altro appaiono ormai invecchiati al punto di essere indesiderati e poco apprezzabili anche agli occhi del pubblico, ampio e anche specializzato.

In questo contesto, l’edificio per la Nuova Sede delle Federazioni Sportive Nazionali, progettato nel 1958 da Pasquale Carbonara (1910-1995) su commissione del Coni e del COR (Costruzioni Olimpiche Roma) costituisce un raffinato esempio di architettura per uffici che, tuttavia, la critica e la storiografia architettonica hanno ignorato, preferendo concentrare la propria attenzione su temi e opere che rientrano, apparentemente a maggior titolo, su filoni storico-critici più consolidati. Opere coeve e appartenenti alla medesima vicenda urbana – come il Villaggio Olimpico, il viadotto di Corso Francia, lo Stadio Flaminio o il Palazzetto dello Sport – rappresentano, infatti, emergenze “preferite” sia per la loro dimensione monumentale sia perché i loro autori godono di un maggiore riconoscimento.

Questa lettura dell’architettura del Novecento, however, does not take into account a category of works resulting from a high technical and professional quality, and which provide a valuable connecting function, a sort of architectural “prose” explaining the nature 20th century urban poetry which might otherwise be incomprehensible.

The weak attempts to give “total” recognition to the 20th century architecture, especially the architecture of the second half of the century, have highlighted its pragmatic character, but lacking in criticism and evaluation criteria adopted to establish hierarchies of importance, and thus, to provide guidelines for operational
Il contesto storico-urbanistico dell’opera
Il progetto per il Palazzo delle Federazioni Sportive Nazionali4 s’insinua, inequivocabilmente, nel contesto del piano di sviluppo urbanistico della “Ex piazza d’Armi”, redatto da Claudio Longo nel 1950 a seguito del concorso indetto nel 1948 che l’aveva visto vincitore. Il piano prevedeva, infatti, una serie di edifici residenziali “a lama” disposti in senso ortogonale rispetto a viale Tiziano5 e un tessuto edi-

Il Palazzo in fase di ultimazione
The building is nearing completion

The design for the “Palazzo delle Federazioni Sportive Nazionali” undoubtedly comes within the context of the town planning initiative for the “Former Piazza d’Armi” drawn up by Claudio Longo in 1950, after the competition launched in 1948 which he won. The plan included a series of residential buildings in a “comb” pattern laid out in an orthogonal direction with respect to Viale Tiziano6 and an area of residential buildings along streets with mixed alignment in the large area in the bend of the River Tiber, crossed by the viaduct connecting Corso Francia and Via Flaminia. The shape and orientation of the building are thus determined by the urban scale design which, once the volume was decided, left the architectural composition and internal distribution of the Building up to the designer. This historical aspect is relevant if we consider that at the same time as the Building (the second half of 1958) Luigi Moretti, Adalberto Libera, Vittorio Caffiero, Amedeo Luccichenti and Vincenzo Monaco, together with Pier Luigi Nervi for the structural aspects, were involved in the design of the town planning and architectural aspects of the Olympic Village and the Corso Francia viaduct. The project involved an arrangement of the area quite different from Longo’s design, for which only the preliminary installations had been made7. Consequently, the design for the Building, drawn up by Pasquale Carbonara in 19588, involved different town planning aspects than the ones indicated by Moretti’s project made at the same time for the Olympic Village.

The drawings made by the Carbonara Studio and signed personally by the architect are dated October 1958. These include blueprints and prospect and section views, scale 1:100, illustrating, with details, the composition of the prospects, the interior distribution and the technical and plant details of the building. The drawings, conserved by the CONI Archive in the form of transparency copies, show a number of interesting elements helping us to reconstruct the story of the design and construction of the building.

The structure has even floors, as well as a penthouse and basement floor. It is inserted in the “comb” plan of the area and apparently closely corresponds with the other “teeth” of the comb. The regularity of the volume is offset by the elegant and dynamic abstract composition of the prospects, with protrusions and inlets, full and empty elements, surfaces in the shade and in full light; materials and construction elements that shape the building according to requirements. The long sides face north and south. The south side faces on a green area and...
lizio di palazzine per residenze disposte lungo percorsi mistilinei all'interno della grande ansa del Tevere, attraversata in quota da un viadotto di collegamento tra corso Francia e via Flaminia. Forma e orientamento dell'edificio sono, quindi, predeterminati dal progetto a scala urbana che, stabilita la volumetria, lascia al progettista la definizione architettonica e il carattere distributivo del Palazzo.

Questa precisazione storica non risulta ininfluente se si considera che, contestualmente al Palazzo (nella seconda metà del 1958), Luigi Moretti, Adalberto Libera, Vittorio Cafiero, Amedeo Luccichenti e Vincenzo Monaco, insieme con Pier Luigi Nervi per gli aspetti strutturali, erano impegnati nella steasa del piano urbanistico e architettonico del Villaggio Olimpico e del viadotto di Corso Francia. Quel progetto, infatti, proponneva una sistemazione dell'area sostanzialmente diversa da quella individuata da Longo di on a panorama of historical Rome through a large glass wall, and the other facing towards the Milvian Bridge, partly compensates the unfavourable orientation with opaque surfaces and inlets which, while respecting the regular rhythm, indicate the position of service and connecting elements, while a large, slightly protruding window, marks the location of other offices. The short sides, facing Viale Tiziano and towards the Olympic Village under construction, are characterised by a vertical cut marking the horizontal distribution for each floor and, for the side facing the avenue, are open to the exterior with balconies and windows, while the side facing the Olympic Village is closed and has small ribbon windows. The facing has different shades of white that change appearance according to the weather. The coating of the exterior surfaces has an alternating of opaque and shiny textures, thanks to the travertine slabs on the ground and mezzanine floors, and the mosaic of small porcelain tiles on the rest of the surfaces, the remainder has large windows with shiny metallic frames.

The pattern of the inlets and the composition of the prospects reflects the internal organisation of the building, with a strict correspondence between the plan and the vertical structure revealing the intention of “rationalising” the space as much as possible, also given the long, narrow shape of the area of land available. On the other hand, the entire composition - structures, openings, distribution of rooms, fittings and so on - is regulated at a constant rhythm by a single module. The offices are on the south side, the one with the glass facade, while the other side has the hall, main and service stairways and other offices. The end of the corridor, the “backbone” of the interior distribution of the building, is the location of the service areas: the circular water tank on the basement floor, the main entrance on the ground floor, the service stairs and meeting rooms on the upper floors. The entrance from Viale Tiziano, marked by the suspension of the building on pilasters, leads to the interior. This is distributed on various levels, with hierarchical arrangement. An initial stairway – boasting a fine mosaic depicting some horses, the only decorative element in this severe context – leads to the mezzanine floor which hosts the meeting rooms and refreshment areas. The interior distribution, from the second to the seventh floors, is almost unvaried, with rooms having more or less the same size and fittings.

Special mention should be made of the drawing of the outside area and the garage occupying the area adjacent to the north side of the building. The outside area is a welcoming, cool place in the shadow of the building, a sort of small walled garden played on the varying heights of the pavement. The garage is a daring structure, with a single pilaster supporting the large ceiling to leave the floor entirely free. Finally, there are the numerous and detailed design indication on the installation of plant and shown in 1:100 scale.

The specialised and rational character of the building thus clearly emerges more from the plans than from the actual building. There is an explicit mistrust for formal models and a rigorous respect for the criteria of simplicity, regularity and economy in the composition and distribution. The design is clearly based on a “rational and systematic” approach to the architectural design and interest for European and American experiments of the time, with a solid reference to construction tradition and the classical concepts of architectural composition. These features characterise the best architectural production of that time and, in particular, the work of Pasquale Carbonara. Carbonara, significant in the academic and professional milieu of Italian architecture from the 1940s to the 1980s, can be recalled for his unusual closeness to American architecture.

Con un elevato di sette piani, cui si somma un attico e un seminterrato, l'edificio s'inserisce con grande regolarità all'interno della maglia a pettine predisposta per l'area e in apparente rigida successione con le altre "stecche". Alla sagoma stereometrica del volume, infatti, si oppone l'elegante e movimentata composizione astratta dei prospetti, formata da aggetti e rientranze, vuoti e pieni, superfici in ombra e in piena luce; materiali ed elementi costruttivi modellano l'edificio secondo le esigenze. I prospetti lunghi sono rivolti a sud e a nord; il primo si affaccia sul verde e sul panorama della città storica attraverso una grande parete finestrata, l'altro, rivolto verso Ponte Milvio, si chiude in parte all'orientamento sfavorevole con superfici opache e bucature ad asola che segnalano, sempre nel rispetto del ritmo regolare, la posizione di servizi ed elementi di collegamento, mentre un'am-pia vetrata, lievemente in aggetto, segnala la presenza di altri uffici I lati brevi, rivolti verso viale Tiziano e verso il costruendo Villaggio Olimpico, sono incisi da un taglio verticale che segnala l'elemento di distribuzione orizzontale a ciascun piano, e si distingono, analogamente agli altri, per essere aperto verso l’esterno, con balconi e finestre, quello verso il viale, chiuso e inciso da sottile finestre a nastro quello rivolto verso il Villaggio Olimpico. Giocato sulle tonalità del bianco che varia secondo le condizioni atmosferiche, il rivestimento delle superfici esterne alterna superfici opache e lucide, rese dal rivestimento in lastre di travertino sui piani terreno e rialzato e dal mosaico di piastrelle in grès porcellanato sul resto dell'elevato, e dai grandi infissi vetrati con intalaiatura metallica lucida sul resto.
La scansione delle bucate e la composizione dei prospetti rispecchia, poi, l’organizzazione interna dell’edificio nel rispetto di una ferrea corrispondenza fra pianta e alzato che rivela l’intento di “razionalizzarre” il più possibile lo spazio, considerata anche la sagoma stretta e lunga del lotto a disposizione. D’altra parte, l’intera composizione - strutture, aperture, distribuzione dei vani, arredi e altro - è regolata con ritmo costante da un unico modulo. Sul lato sud, in corrispondenza del fronte vetrato, si trovano gli uffici, mentre su quello opposto la hall di distribuzione, i corpi scala, principale e di servizio, e altri uffici. In capo al corridoio, “spina dorsale” della distribuzione interna dell’edificio, si raccolgono invece gli ambienti di servizio: la vasca di accumulo a pianta circolare sistemata al piano seminterrato, l’ingresso principale al piano terreno, le scale di servizio e le sale di riunione ai piani superiori. L’ingresso da viale Tiziano, segnalato dalla sospensione dell’edificio su pilastri, introduce all’interno che si presenta subito distribuito su vari livelli, gerarchicamente disposti: una prima rampa - cui fa da sfondo un bel mosaico che raffigura al centro una figura di profilo con cinque teste, unico elemento decorativo nel contesto di un allestimento severo e rigoroso - conduce al piano rialzato che ospita le sale di riunione e gli ambienti di ristoro². La distribuzione interna, dal secondo al settimo piano, si ripete poi senza variazioni con ambienti pressoché uguali per dimensioni e dotazione di arredi fissi.

Un cenno particolare merita poi il disegno delle sistemazioni esterne e del garage che occupano l’area adiacente al lato settentrionale dell’edificio. Le prime rappresentano un luogo accogliente e fresco, sistemato all’ombra del Palazzo, uno spazio per il paesaggio, “hortus conclusus” giocato sulla variazione delle quote di calpestio; l’altro è caratterizzato da una soluzione strutturale arida, resa dall’unico pilastro centrale che sorregge il grande solaio di copertura per lasciare il piano completamente libero. Infine si ricordano le numerose e dettagliate indicazioni progettuali relative all’installazione degli impianti e presenti già alla scala 1:100.

Il carattere “tecnico, razionale e funzionale” dell’edificio emerge, dunque, chiaramente dalla successione di soluzioni formali e il rispetto di criteri di semplicità, regolarità ed economia delle soluzioni composite e distributive, trovano qui una rigorosa applicazione. L’approccio “razionale e sistematico” alla progettazione architettonica e un’attenzione per le soluzioni formalistiche e il rispetto di criteri costruttivi e i materiali¹¹. Non ultimo, va notata la straordinaria coerenza, non priva di creatività, fra quest’opera e la trattazione di Carbonara che contribuisce al perfezionamento del “progetto per il lavoro organizzato” nel suo Architettura pratica, trattato di progettazione architettonica pubblicato fra il 1954 e il 1968 in sei volumi per i tipi della UTET di Torino (poi aggiornato fra il 1986 e il 1989), considerato il trattato di architettura “per eccellenza” da generazioni di professionisti¹². Peralto, si ricorda che Pasquale Carbonara contribuiva profondamente alla formazione e all’espressione del ruolo culturale dell’architetto nella seconda metà del Novecento, ricoprendo il ruolo di professore ordinario della cattedra di Caratteri distributivi degli edifici presso il Facoltà di Architettura dell’Università degli Studi di Roma La Sapienza.

La costruzione
Le foto aeree scattate durante la costruzione delle attrezzature olimpiche e conservate nell’Archivio del Coni consentono di ricostruire le fasi di realizzazione del Palazzo, avviate contestualmente alla realizzazione degli edifici del Villaggio Olimpico. Dopo la stesura del progetto definitivo a scala 1:100 e l’affidamento dell’appalto in base which Carbonara be studied in the years just after getting his degree; from 1935 to 1936, he studied for a “Master of Sciences in Architecture” at Columbia University. After this experience, in 1939 the publishers Laterza issued his book L’architettura in America. La civiltà nord-americana riflessa nei caratteri dei suoi edifici. We can also cite the excellent management and organisation of the building, which seem to derive from this experience in the design of the Sports Federations Building. There are also signs of the experiences at that time in Milan, where he lived in the early post-war years, with regard to construction techniques and materials¹¹. Finally, we should note the extraordinary coherence (and at the same time creativity) between this building and Carbonara’s study on the design of “buildings for organised work” in his Architettura pratica, the work on architectural design published between 1954 and 1986 in six volumes by the Turin publishers UTET (afterwards updated between 1986 and 1989), considered to be the study on architecture “par excellence” by generations of professional architects¹². We can also recall that Pasquale Carbonara made a profound contribution to the training of architects and the definition of their cultural role in the second half of the 20th
The construction

The aerial photographs taken during the construction of the Olympic facilities, and conserved in the CONI Archive, enable us to survey the construction phases of the building, which started at the same time as the Olympic Village buildings. After the drawing up of the definitive design, 1:100 scale, and the awarding of the contract on the basis of the rule of maximum bid reduction to the firm "Costruzioni Duilio Belisario" in November 1958, the CONI retained the management of "Costruzioni Duilio Belisario" in November 1958 with a contract stating a net amount of 250,000,000 lire, and work was completed in July 1959 during the construction of the works, assigned to the engineer Francesco Guidi, as well as the updating of the design to executive scales and detailed features, drawn up in July 1959 during the construction of the building in the feverish and intense atmosphere created to achieve completion at all costs in time for the Olympic Games to be held in August 1960.

The calculation of the reinforced concrete structures was assigned to an external expert, the engineer Mario Guerrini, while the commissioning, completed with a few modifications, was conducted by Professor Carlo Castelli Guidi.

The building was delivered at the end of 1958 with a contract stating a net amount of 250,000,000 lire, and work was completed (not without disputes with the firm) in May 1960 with the installation of furnishings and fittings, and a highly advanced facility consisting of an exceptional telephone system produced by the company Face Standard, with switchboards designed to connect numerous users. This was a sign of the innovative concern for telecommunications and broadcasting characterising these Olympics for the first time in history. Other plant included air conditioning supplied by ATER, and special installations for making simultaneous translations. Among the companies contributing to the building we can mention Curtisa Infissi Metallici, the producer of large glass facades.

The life of the building and the current status

During the Rome Olympics, the Sports Federations Building was the venue for the international advertising and communication campaign celebrating the Government’s commitment to the construction of sports facilities in view of the Games.

After the Olympic Games, the building continued to be used, as were the other buildings made for the event. They proved vital for the day to day life of entire neighbourhoods and for the city itself.

We need only recall the Olympic Village and other sports facilities that still play a key role and provide irreplaceable services for the public, though these structures have been more or less appreciated over their lifetime for their function rather than for their architectural quality.

For the past five decades, the Building has been extensively used for offices, and has managed to adapt to the various changes made over the years, perhaps because of its ‘rationality’. Apart from some updating of plant, the building can be considered to be in good condition. The interior distribution, main finishings and most of the original fixtures have been preserved.

centiury, since he was full professor in the Chair of “Distributional features of buildings” at the Faculty of Architecture of the “La Sapienza” University in Rome.

The calculation of the reinforced concrete structures was assigned to an external expert, the engineer Mario Guerrini, while the commissioning, completed with a few modifications, was conducted by Professor Carlo Castelli Guidi.

The building was delivered at the end of 1958 with a contract stating a net amount of 250,000,000 lire, and work was completed (not without disputes with the firm) in May 1960 with the installation of furnishings and fittings, and a highly advanced facility consisting of an exceptional telephone system produced by the company Face Standard, with switchboards designed to connect numerous users. This was a sign of the innovative concern for telecommunications and broadcasting characterising these Olympics for the first time in history. Other plant included air conditioning supplied by ATER, and special installations for making simultaneous translations. Among the companies contributing to the building we can mention Curtisa Infissi Metallici, the producer of large glass facades.

The life of the building and the current status

During the Rome Olympics, the Sports Federations Building was the venue for the international advertising and communication campaign celebrating the Government’s commitment to the construction of sports facilities in view of the Games.

After the Olympic Games, the building continued to be used, as were the other buildings made for the event. They proved vital for the day to day life of entire neighbourhoods and for the city itself.

We need only recall the Olympic Village and other sports facilities that still play a key role and provide irreplaceable services for the public, though these structures have been more or less appreciated over their lifetime for their function rather than for their architectural quality.

For the past five decades, the Building has been extensively used for offices, and has managed to adapt to the various changes made over the years, perhaps because of its ‘rationality’. Apart from some updating of plant, the building can be considered to be in good condition. The interior distribution, main finishings and most of the original fixtures have been preserved.
From the viewpoint of historical criticism, greater focus on the building would not only make its material conservation easier, but also encourage greater recognition of its value. Even if it is not a work of "major importance"\(^1\). The "Palazzo delle Federazioni Sportive", like many other 20th century buildings, deserves care and appreciation for its architectural and historical value, since it still makes a solid contribution to the identity of an important area of modern Rome.\(^\star\)

Notes
2. We refer in particular to the initiative "La Tutela dell'architettura del Secondo Novecento. La Normativa e gli edifici tutelati", promoted in 2004-2005 by what was then the DARC, Direzione Generale per l'Architettura e l'Arte Contemporanea (General Directorate for Contemporary Architecture and Art of the Ministry of Cultural Resources).
3. The criteria for selection, for example, included the importance of the author, the "bibliographical weight" of the work calculated on the basis of the number of references in books and periodicals, and on the number of celebratory publications, the "exemplary" nature of the work in the development of that category of buildings, its significance in the historical and architectural context of the period and its current "qualifying potential" in the context of the decline in contemporary cities. This system has the obvious disadvantage of repeating assessments already made without reconsidering them within a new, updated critical framework, as well as excluding buildings that are not monumental but in any case important.
4. A major contribution to the writing of this essay derives from the analysis of technical data and documents in the CONI Archive, which conserves the correspondence, act and the administrative documents on the building. In this regard I would like to thank the architect Stefano Pinci, curator of the Archive, for helping me in my research. The drawings signed by Pasquale Carbonara are in scale 1:100 and only the transparencies remain. They are dated July-October 1958 and are from the first "definitive" phase of the project. The drawings of the subsequent executive phase, drawn up in architectural scale with details (from 1:50 to 1:2) and are dated from July 1959 to March 1960, the latest drawing is from April 1960 and regards the outdoor area.
5. The series of buildings was started with the construction of the three "long" residential buildings at the top of Viale Tiziano towards the Milvian Bridge, with a design by Angelo di Castro (1954), followed by the building with a similar shape designed by Sergio and Renato Bollati and Guido Figus in 1959.
6. On the other hand, Longo's plan did not even include the Palazzetto dello Sport, the first of the buildings designed and built by Nervi in 1956, for the 1960 Olympics in the area along Viale Tiziano originally earmarked for long residential buildings.
7. The plans were drawn up with the collaboration of the architect Maria Bilancini who worked at the Carbonara Studio from 1955 to 1978.
8. Having the side with the most windows facing south, despite the sunshine factor, seems to be characteristic of that period, especially in North America where indoor plans only was the regulation of the interior microclimate, especially in the case of continuous facades.
9. The mosaic is signed "A. Centurioni Roma".
10. The mosaic is called "A. Centurioni Roma".
11. This series of edifici avviata con la costruzione di tre "stecche" residenziali in corrispondenza della testata di viale Tiziano verso ponte Milvio su progetto di Angelo di Castro (1954), poi seguita dall'edificio di forma parallelepipeda progettato da Sergio e Renato Bollati e da Guido Figus nel 1959.
12. D'altra parte, il progetto di Longo non aveva previsto neanche la realizzazione del Palazzetto dello Sport, primo fra gli edifici progettati e realizzati da Pier Luigi Nervi, nel 1956, per le Olimpiadi del 1960 su di un'area, lungo viale Tiziano, anch'essa originariamente destinata ad essere occupata da due edifici per residenze della serie "a lama".
14. Il fatto di sopperire una parete per lo più vetrata a sud, nonostante l'alta incidenza del fattore d'isolamento, appare caratteristico di quegli anni, specie in ambito nord-americano dove la regolazione del microclima interno era infatti interamente affidato all'impiantistica, specie se in presenza di facciate continue.
15. L'opera musiva è firmata "A. Centurioni Roma".
16. Pasquale Carbonara, peraltro, ricorreva ad artisti figurativi di calibro, come Giuseppe Capogrossi, Pietro De Laurentiis e Renzo Regoza, in specie per decorare edifici pubblici e a carattere sociale.
17. L'opera e la figura di Pasquale Carbonara, transversali nel contesto professionale degli anni Sessanta, romano e non, appaiono tenute al margine della recente storiografia architettonica del Secondo Novecento. Un primo, isolato contributo che tenta di inquadrare il profilo secondo una serena prospettiva storico-critica si trova in C. Bozzone e N. Mannino, Pasquale Carbonara architetto e insegnamento dei "Cattareri degli edifici", in "La Facoltà di Architettura dell'Università di Roma "La Sapienza" dalle origini al Duemila. Discipline, docenti, studenti, a c. di V. Franchetti Pardo, Gangemi, Roma 2001,
The tender was announced on the basis of 54 elaborated of which numbers 10-21 were signed by Carbonara. All the drawings were likewise initialled by the engineer Bernardo Baratta, the CONI technician. This distribution of the tasks can be seen in the archival documents and from the correspondence between the body commissioning the works, the director of works and the company executing the works. Pasquale Carbonara does not seem to have participated in the actual construction; this was not welcomed by Carbonara and suo, in the preparatory phase it was stated.

We can recall, for example, the use of anodised aluminium fixtures similar to those used in the exterior of the towers being built in that period in Milan, as well as the coating mosaic of porcelain tiles, both of which are used in the Pirelli building. In particular, topics and examples are examined in P. CARBONARA, Gli edifici per il lavoro organizzato, “Architettura Pratica”, UTET, Torino 1970, 19862., vol. IV, cap. II, sez. X, cap. II, pp. 3-378; in specie, we see in the caption I dedicated to the characteristics of the soil, which led to alterations to the head of the plinths on the foundation pylons.

The total cost incurred for the building was lire 300,061,588, calculated in November 1961 with the definitive completion of the contract. The firm demanded additional costs, also for the alterations in 1958 necessary to cover the higher costs for building the foundations, related to the bigger costs for installing the offices of the Olympic Committee in the Building. Curtisa, with Fili Greppi, was one of the most important Italian firms producing metallic fittings in that period, among their main achievements we can recall the Pirelli building in Milan. In this regard of S. SALVO, Facciate continue. Storia, tecnologia and restauro di un sistema costruttivo italiano, L’architetto Italiano, 2006, 13, pp. 74-77 and ID., Facciate continue. Dopo il restauro del grattacielo Pirelli, L’architetto Italiano, 2006, 14, pp. 92-97. In 1975 it proceeded to the systemisation of the rete telefonica dell’edificio, fra il 1981 e il 1982 alla ristrutturazione dell’Ufficio Postale ai piani terreno o rialzato e nel 1985 al consolidamento delle strutture in cemento armato, lavori di cui si ha notizia soltanto da alcuni elaborati grafici rinvenuti nell’Archivio del Coni; attualmente sono in corso lavori di rifacimento dei servizi igienici. P.O. ROSSI, cit., 2004, p. 66.