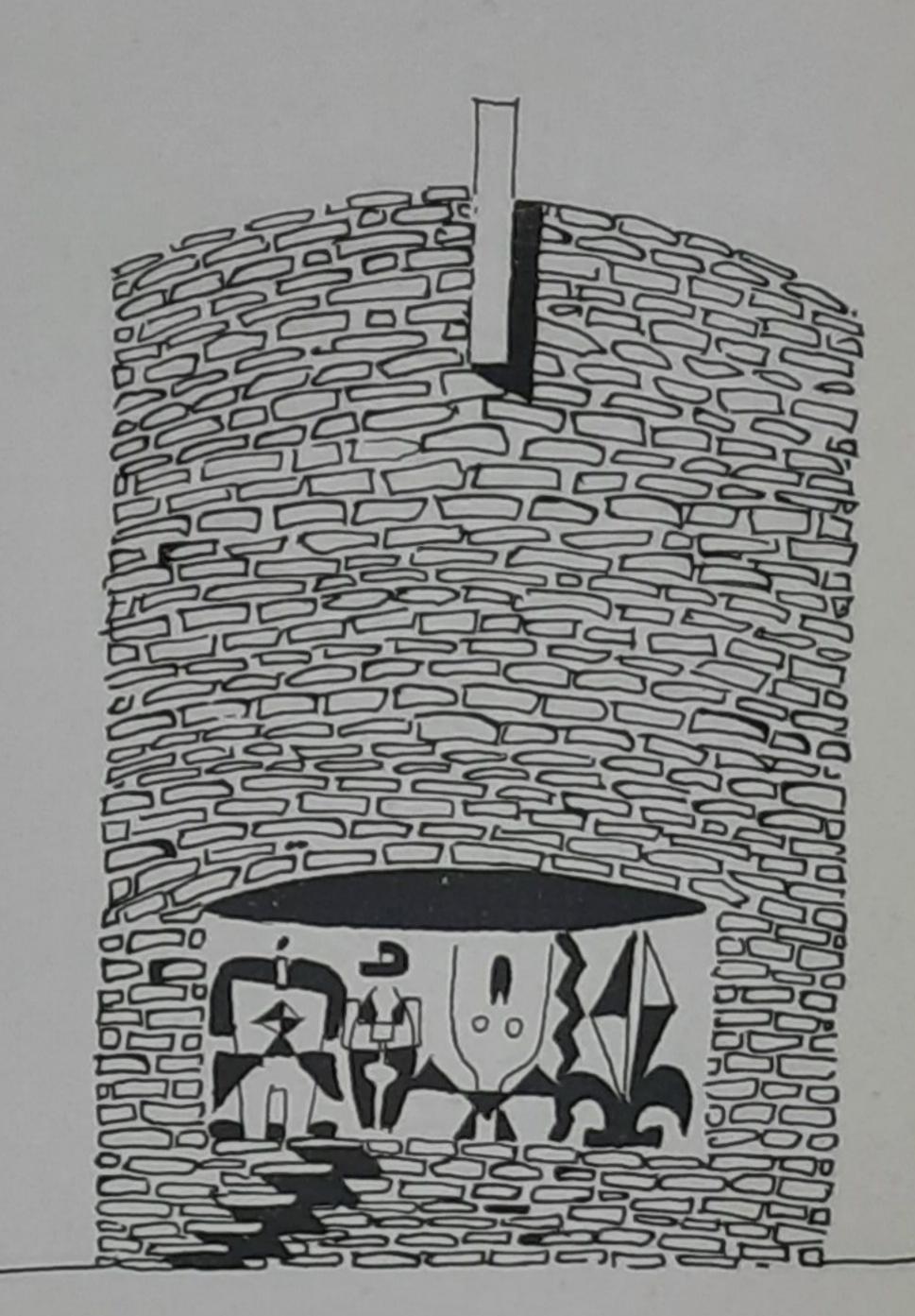


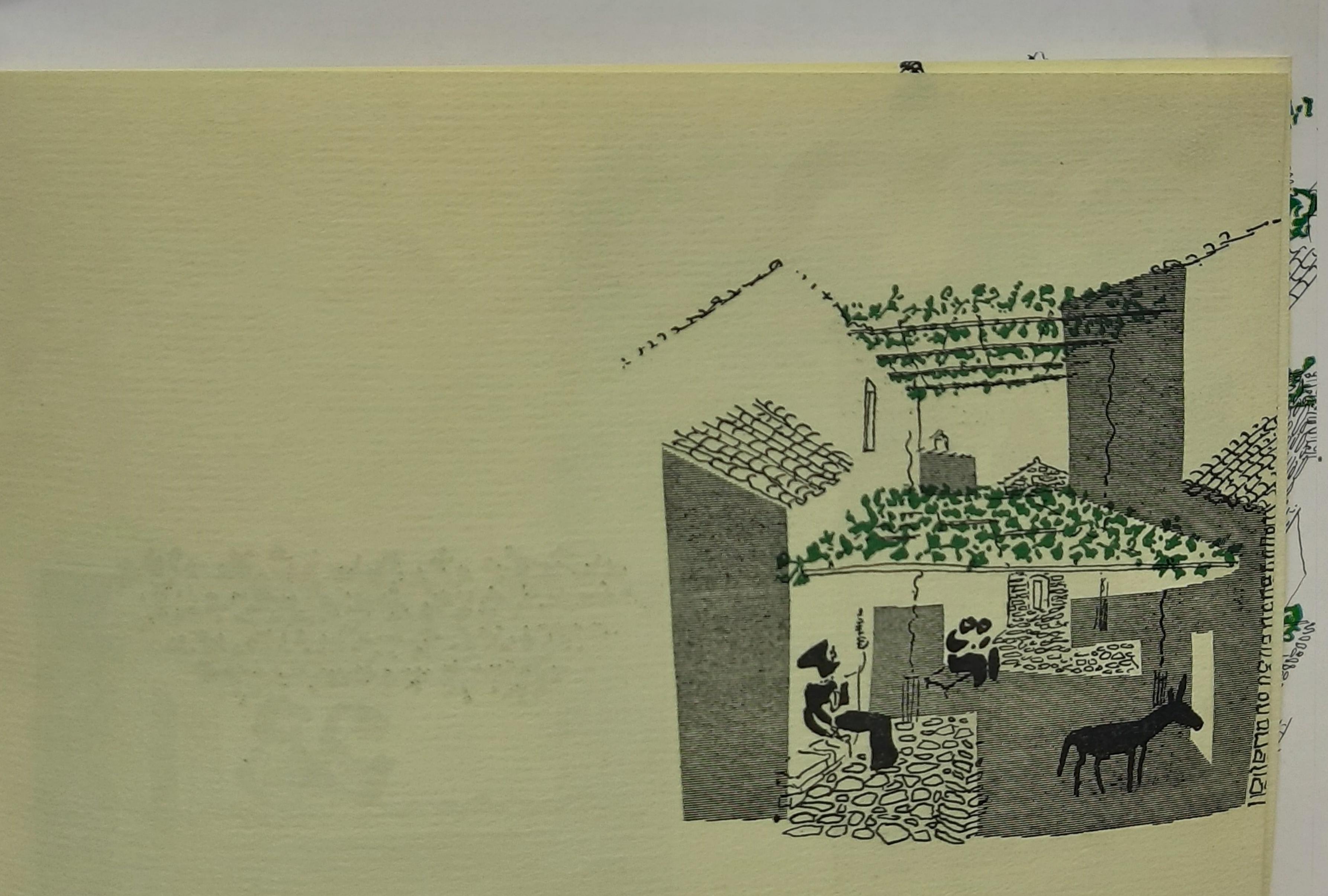
Sardinia, big as Sicily, has only a million inhabitants. Malaria is the scourge that has kept it one of the few underpopulated islands of the prolific Mediterranean. The good news has yet to be reported in the general press, but it happens that the malaria problem has finally been licked, once and for all, by the Rockefeller Foundation. Our contributor—a painter, sculptor, and designer with architectural training—has returned from a protracted visit with a pictorial record of the struggle. He also brings an idea for Orani, a town of 4,000 in the mountainous region called Barbagia. It is his home town, and he does not want to model it on Milan, Paris, New York, or other cities where he has studied and worked, but only to intensify its architectural character and unified communal organization.

Orani's clustering granite and limestone houses are limewashed, usually with ultramarine blue and white, and each door is shielded with a pergola of grape vines almost touching the neighbor's. Nivola would fill out the web into a roof over the narrow streets, filtering summer sun and noise. In winter the obligingly deciduous leaves would get out of the sun's way. Only the piazza would remain uncovered, emphasizing its typical Mediterranean use as the enclosed great room of the town. The grandstand shell Nivola proposes as its focal furniture (right) borrows its form from the Nuraghe, those ubiquitous thick-walled conical towers which, with superb sculpture, are relics of Sardinia's mysterious prehistoric civilization.—O. G.



COSTANTINO NIVOLA, new york

the pergola-village, vined Orani



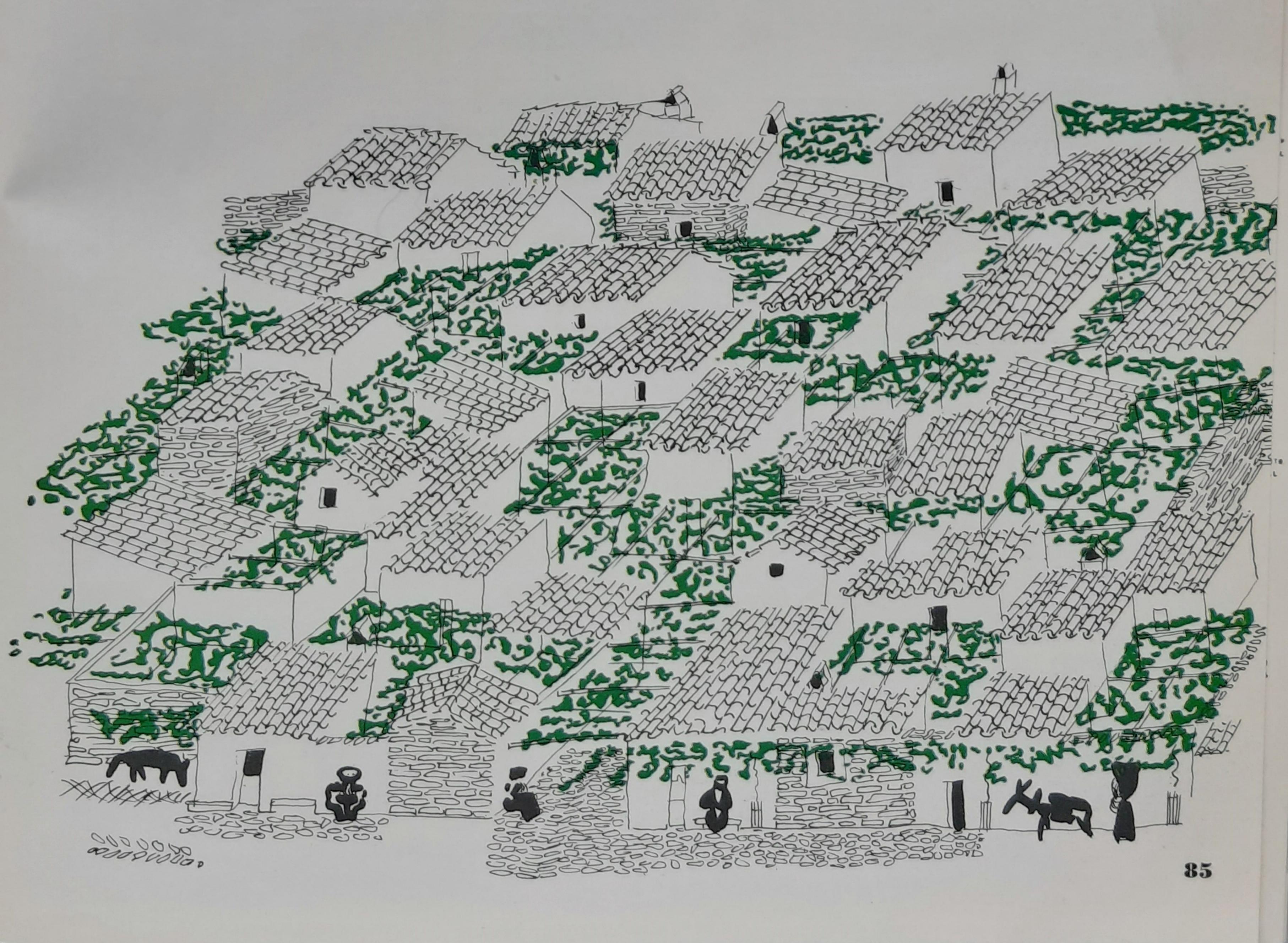
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COSTANTINO NIVOLA, new york

the pergola-village, vined Orani





the witty sand-sculptures Nivola makes in his

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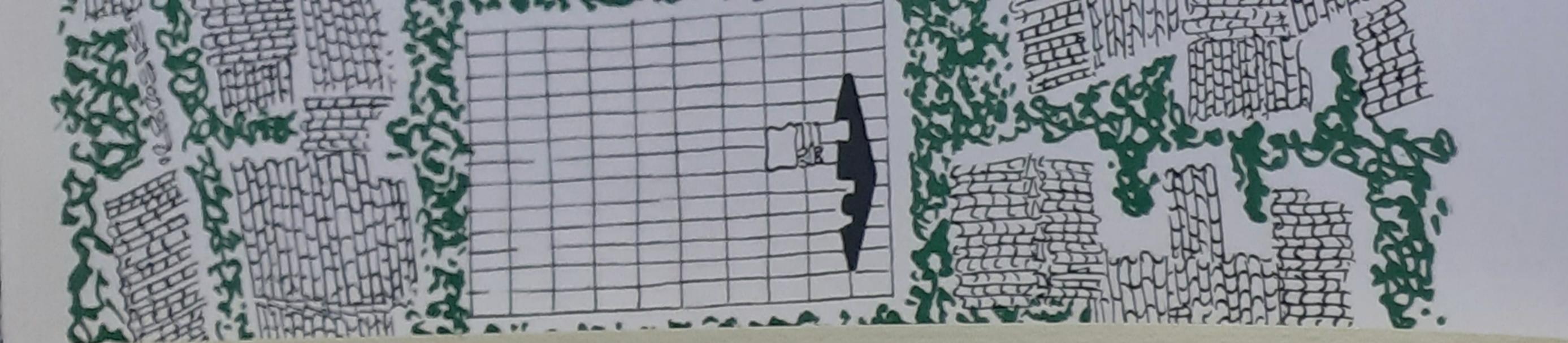
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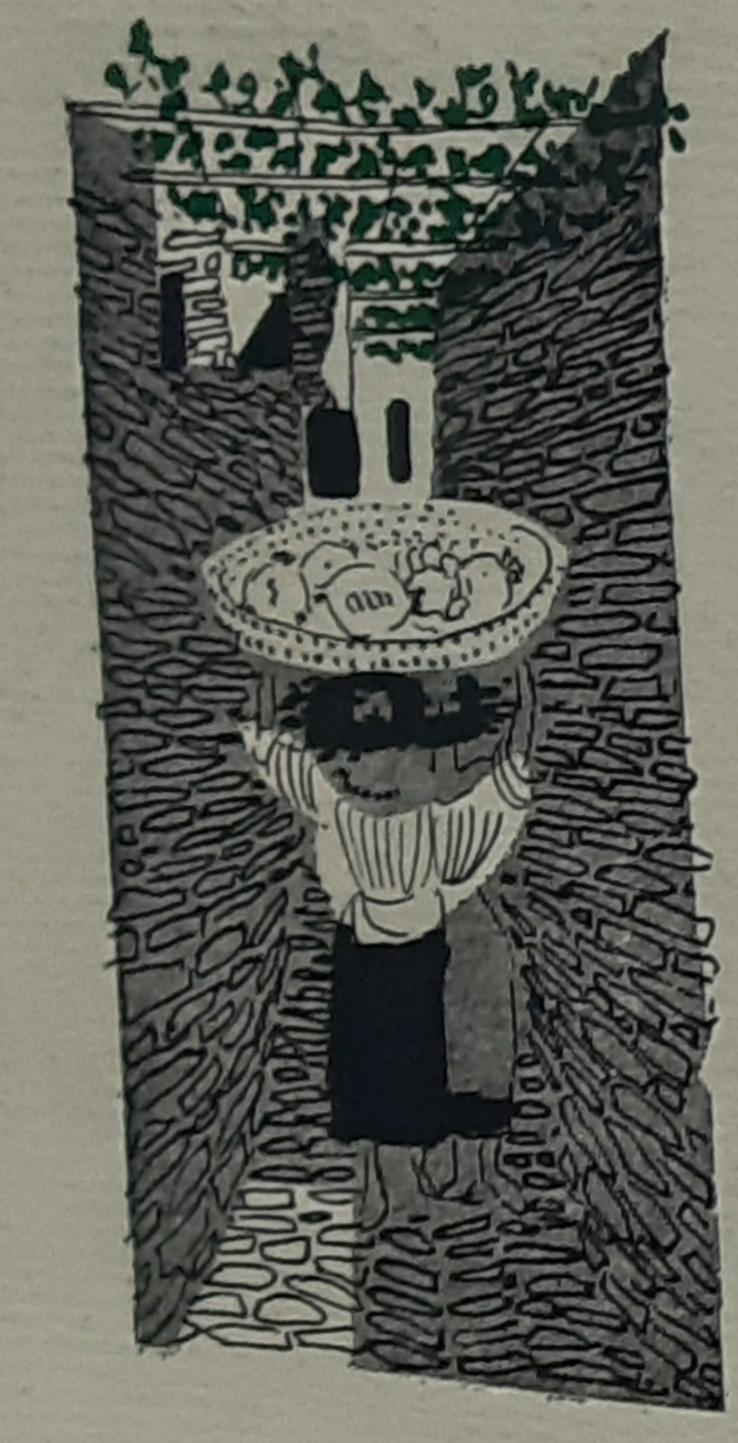


COSTANTINO NIVOLA, new york

the pergola-village, vined Orani





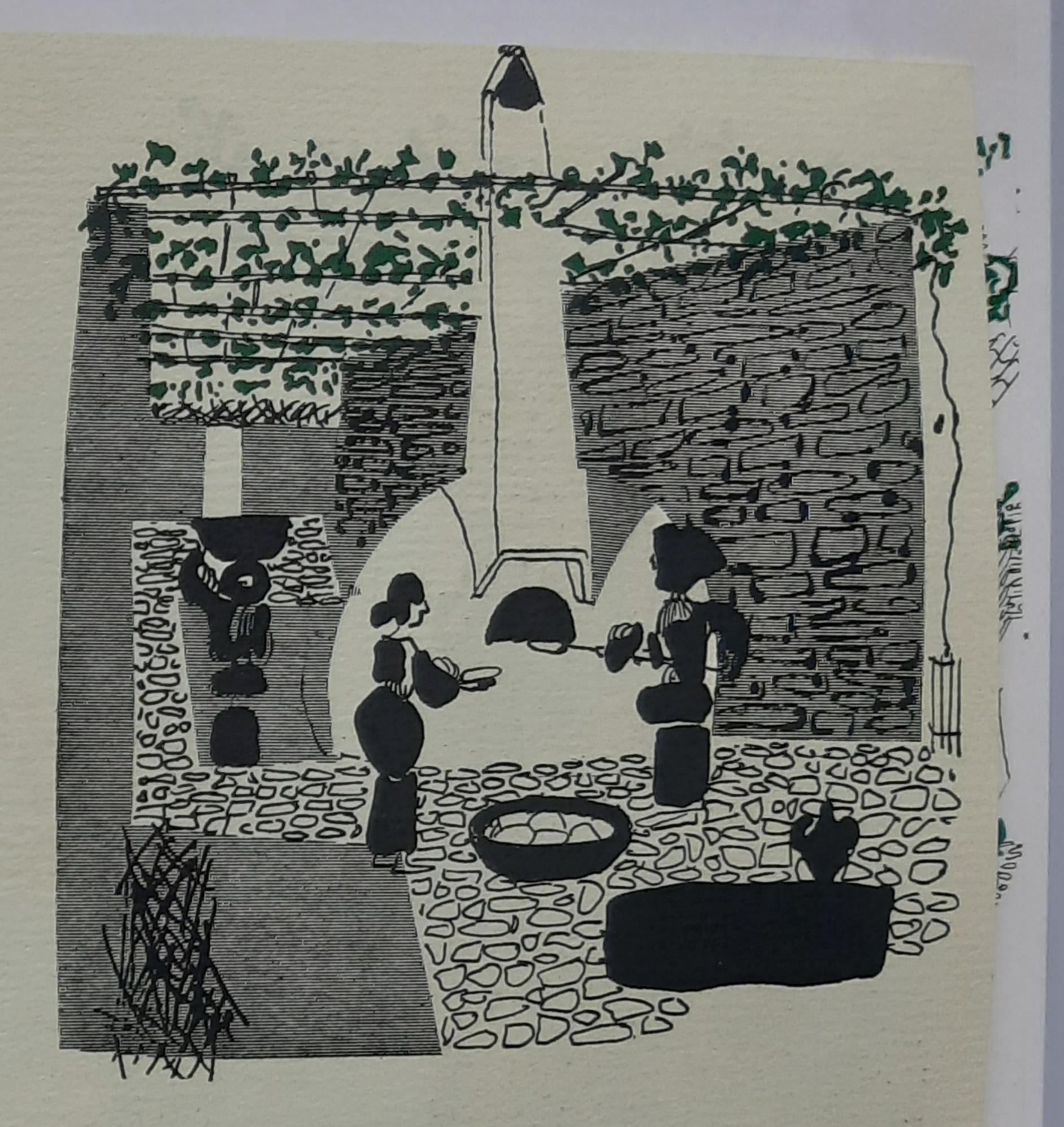




COSTANTINO NIVOLA, new york

the pergola-village, vined Orani

refles of Sardinia's mysterious prehistoric civilization.—O. G.



The Sardinian costume—black and white or black and red—proclaims the wearer as insistently as a flag and makes man a positive element in the architectural setting and a contrasting element in the natural setting. Nivola illustrates some typical effects: bread in a basket so huge it requires two carriers, two riders aboard one donkey, bread making,

