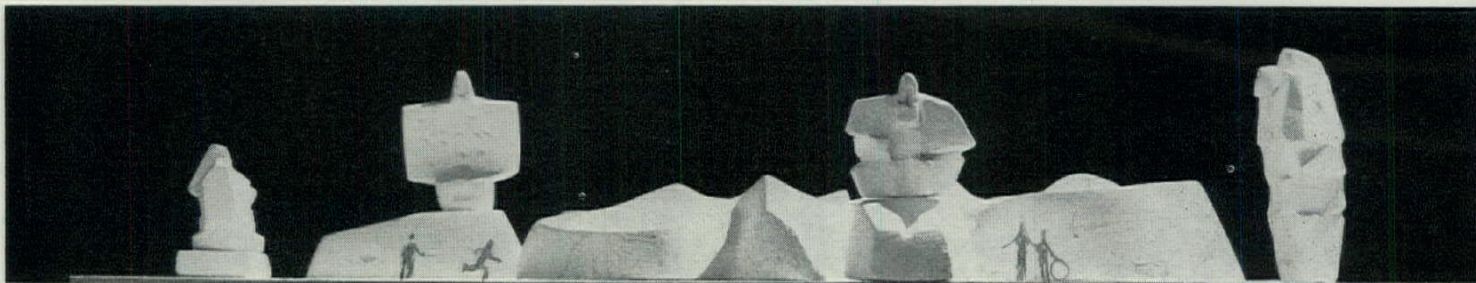


Memorial to a gallant band

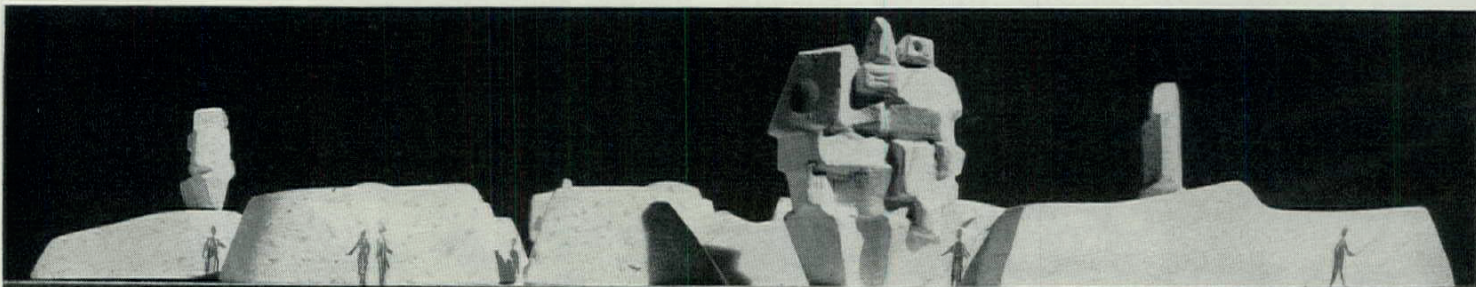
The Italians, an eminently peace-loving race, lose all their wars and win all their war memorials. After World War II, Architects Belgiojoso, Peressutti & Rogers built their delicate little memorial in Milan. And, near Rome, a group of seven architects and sculptors created that great, somber slab over the Ardeatine Caves. No better war memorials have been built anywhere in this century.

In 1959, the town of Sassari, in Sardinia, decided

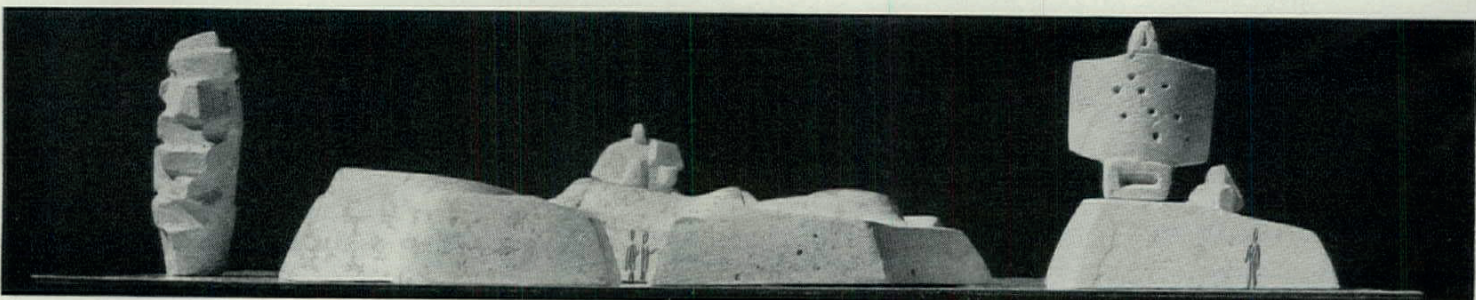
to build a memorial to the famed *Brigata Sassari*, a World War I brigade recruited entirely from among Sardinia's proud descendants of bandits. A competition was held and Constantino Nivola, a native of Sardinia and now a New York sculptor, won the second prize with the project shown here. (The first prize went to a more conventional solution.) The people of Nivola's birthplace, Orani, liked his design so much that they may build it in their own village.



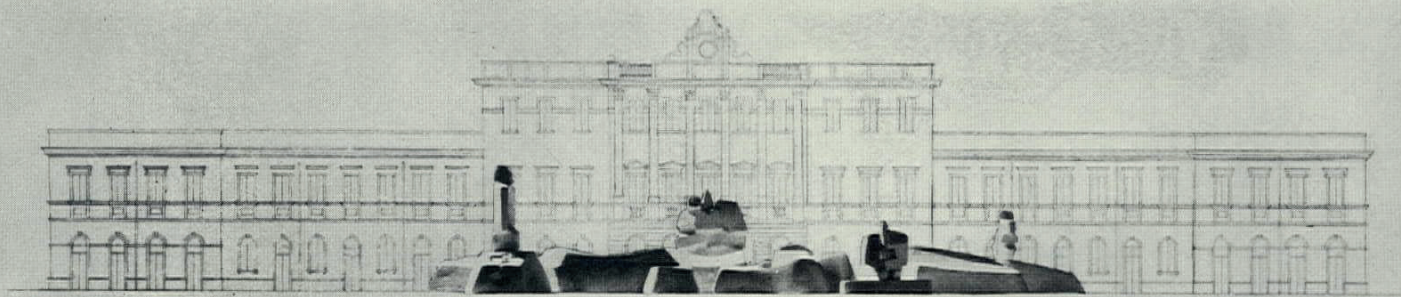
Nivola's memorial is a maze of trenches, cut through artificial "mounds" of concrete or stone that rise from 5 to 10 feet above an existing paved plaza.



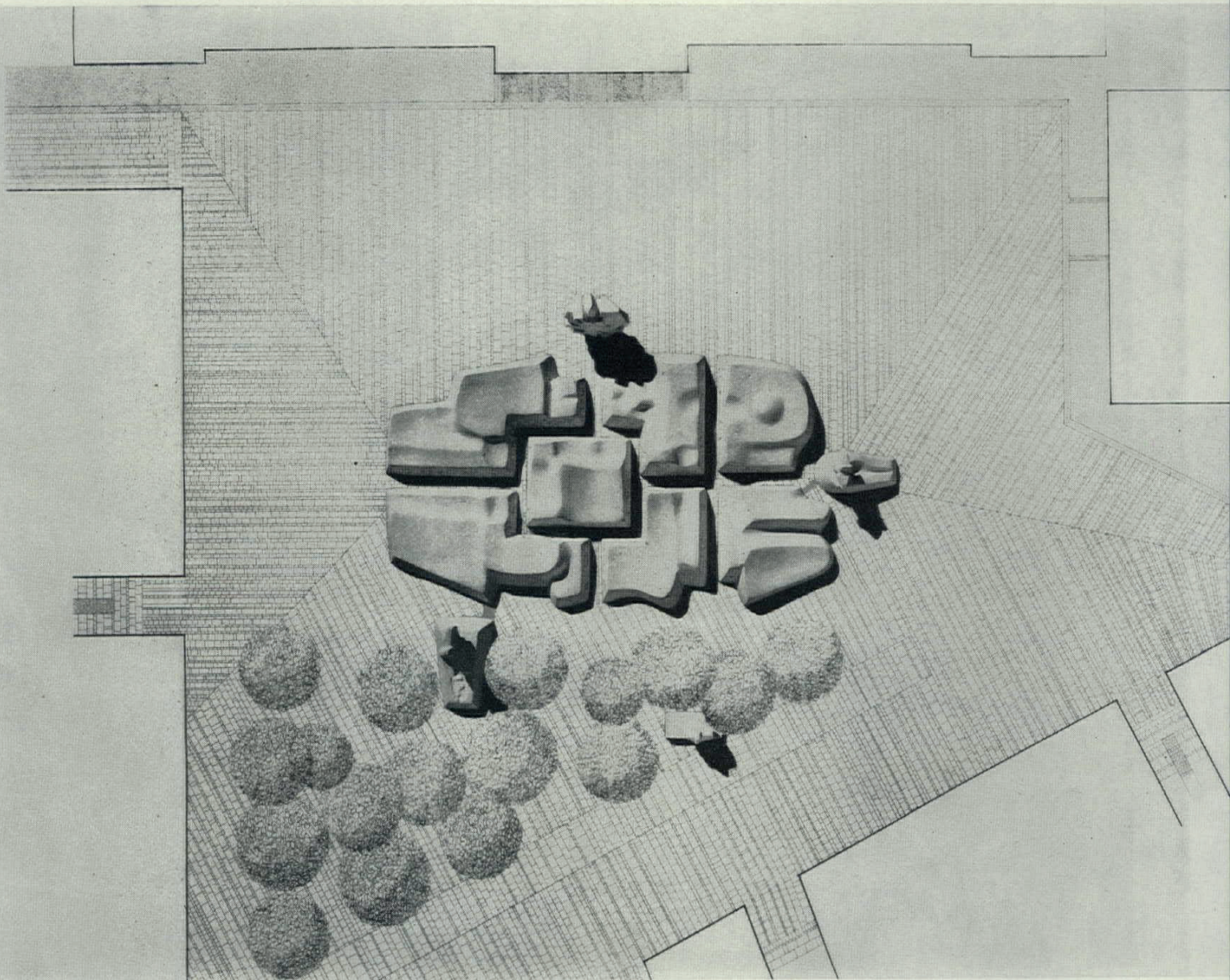
These three views show the memorial from different sides. Four freestanding, abstract figures, up to 25 feet high, stand guard all around the concrete mounds.

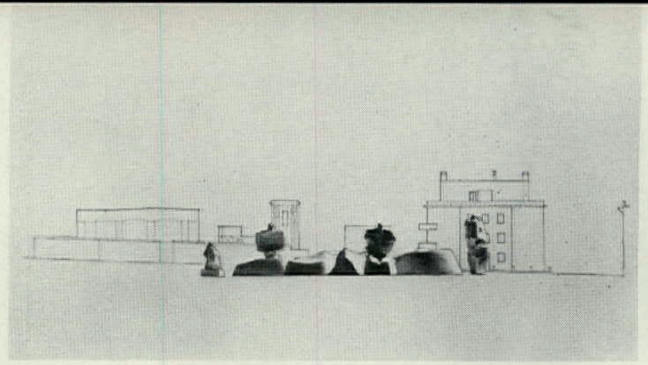


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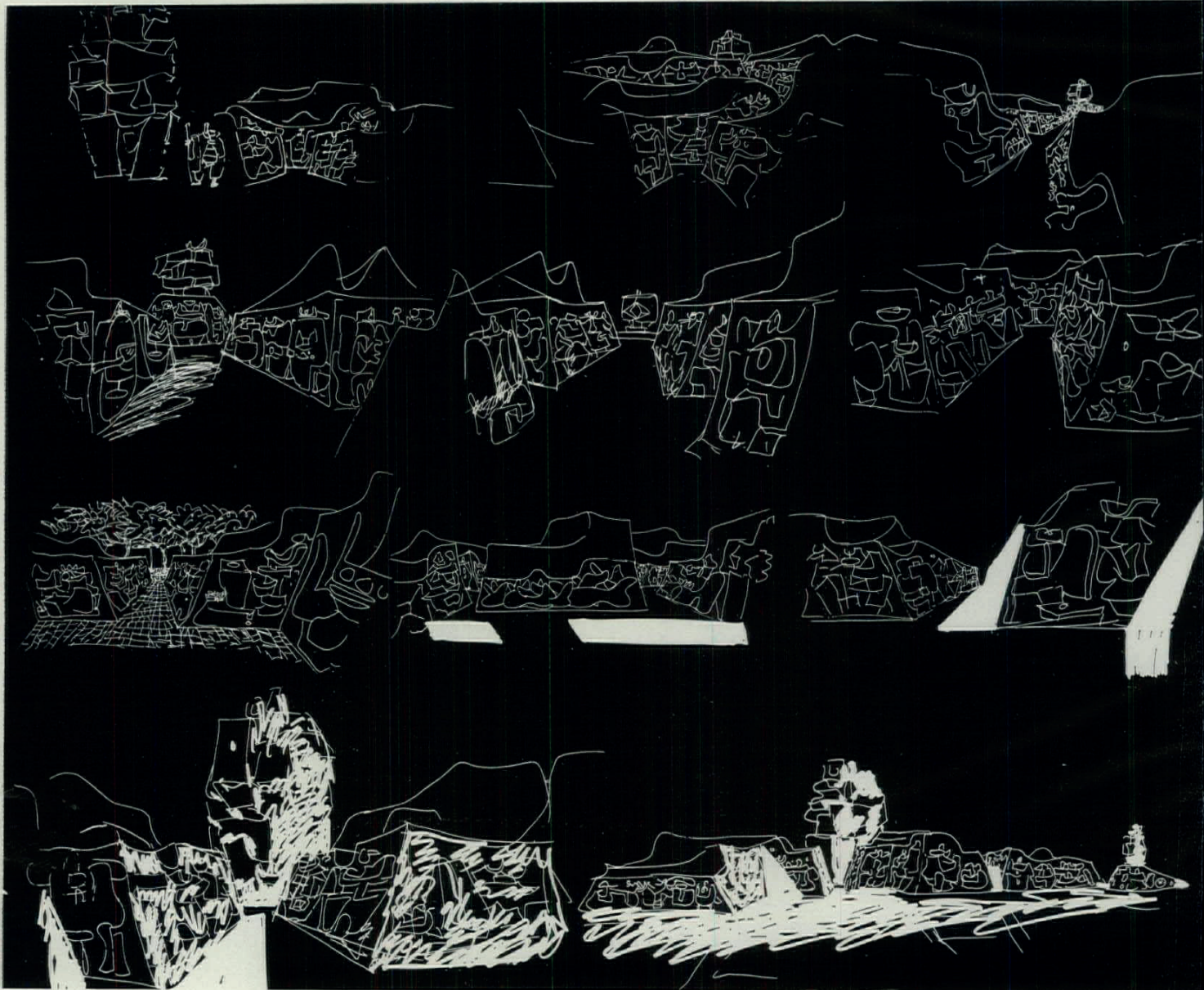


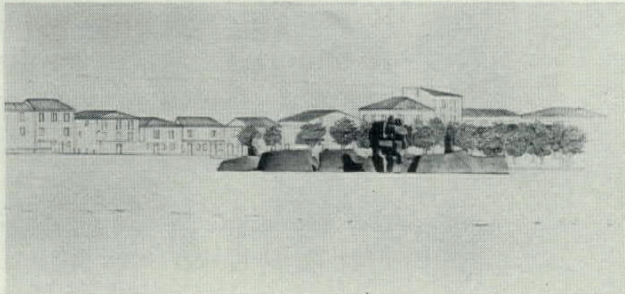
The proposed site was the plaza in front of Sassari's railroad station (above). In plan, the memorial resembles a prostrate human figure, dissected by narrow trenches.



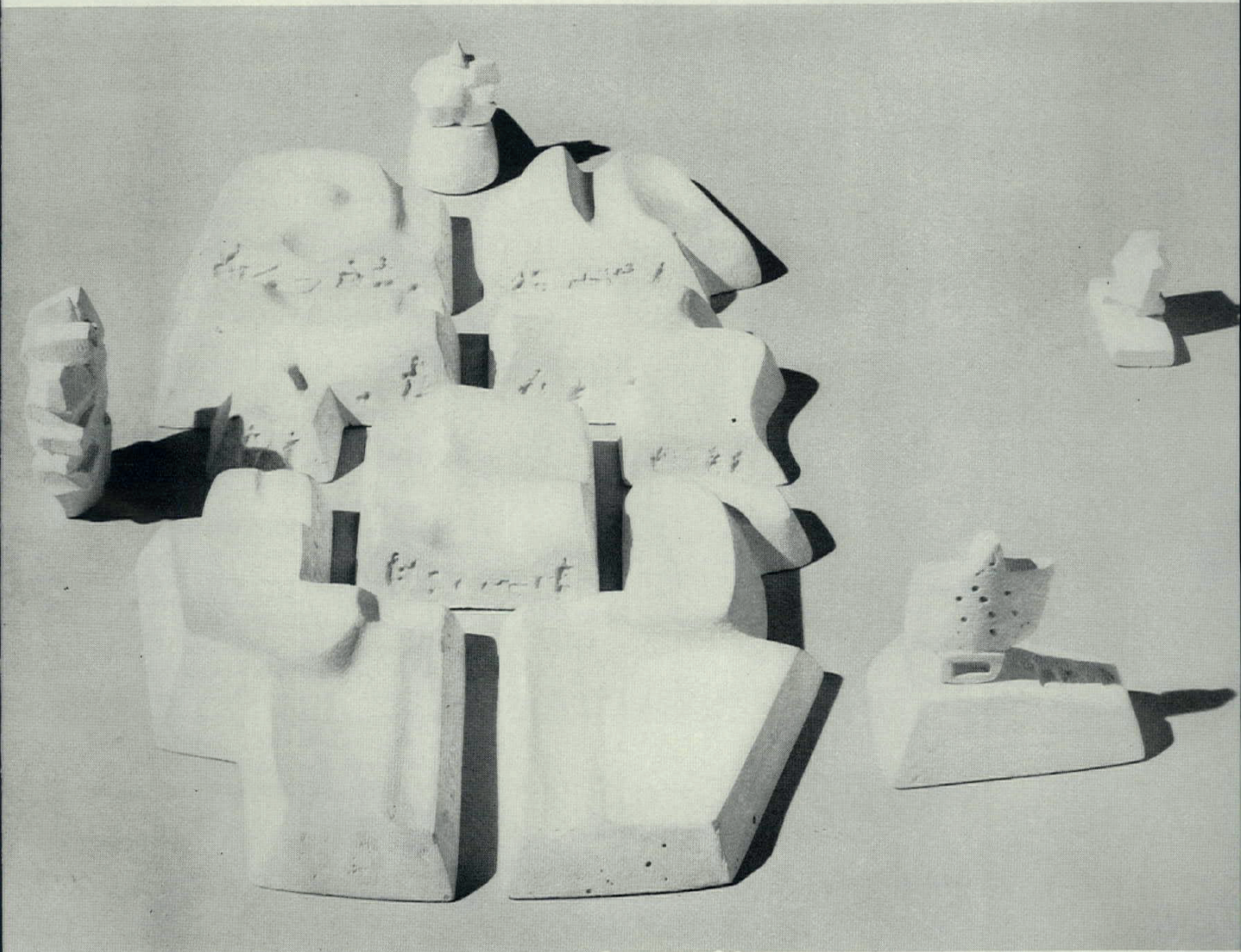


The memorial was designed for walking through. The sides of the narrow trenches bear imprints of human figures, hands, and weapons. Nivola's drawings (below) suggest different views of and through the maze. The plaza for which the memorial was designed is about 400 feet square, and the memorial itself was intended to be about 120 feet square. Richard Stein was the associate architect for the project.





The four tall, abstract figures that face the approaches to the mounds (below) are meant to symbolize, from left to right, a Sardinian shepherd, a soldier on guard, a mother awaiting her son's return from the wars, and, finally, the returning soldier himself. The model shows imprints of figures and objects on the walls of the trenches. Nivola intended the memorial to be bleached stone or concrete.



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