Southern Practice
early works of an Italian Architect
a Conspectus


The purpose of this volume is not so much to gather an architect’s traditional resume, but to select and illustrate among the projects by the author, those that attempt to give, with greater evidence, a contemporary architectural interpretation of the idioms of Mediterranean architecture. These projects emerging from a close line with local and traditional cultures of construction, may instead, be developed and experimented in a wealth of contemporaneity, in geographically distant cultural contexts and with construction techniques derived from different and equally profound traditions.

The deeper meaning that we intend to express with this collection of projects, therefore, is to illustrate, describe, and publish projects of Italian architects, realized abstractly, with an abstract coherence among the different cultural backgrounds, in the Mediterranean region, both in Italy and abroad, but always as “seen from the South.”

L’intento di questo volume non è tanto quello di comporre il tradizionale resumé di un architetto, ma di selezionare e illustrate i progetti realizzati dall’autrice, quelli che cercano di dare, con maggior evidenza, un’interpretazione architettonica contemporanea agli idiomi di architettura mediterranea. Che, nati da profonde tradizioni e locali possono, invece, essere sviluppati e sperimentati come richiesta della contemporaneità, in contesti culturali geograficamente lontani e con tecniche costruttive derivate da altre e abitualmente profonde tradizioni.

Il senso più profondo che si intende esprimere con questa raccolta di progetti, è quello di illustrare, descrivere e pubblicizzare progetti di architettura, realizzati in modo astratto e coerente fra le diverse culture del Mediterraneo, sia in Italia che all’estero, ma sempre “visti da Sud.”

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L'ARCHITETTURA DELLE CITTÀ

Società Scientifica Ludovico Quaroni

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Houses / Housing

2002-2009 Gandoli Housing, Leporano (TA), Italy
2003-2006 Brigantine House, Atlantic City (NJ), USA
2008 House in the historical urban texture, Grottaglie (TA), Italy
2011-2012 Lecce House, Italy
2011 Simrishamn Housing, Europan 11, Simrishamn, Sweden

Rural Settlements

2007-2009 Masseria Bagnara, Lizzano (TA), Italy
2010 Masseria Rosario, Grottaglie (TA), Italy
2011 San Bartolome Social Housing, Europan 11, Lanzarote, Spain
2017 A Courtyard House in the Countryside (TA), Leporano, Italy

Facilities

2004 The Archive for Twentieth Century Architecture, Rome, Italy
2007 Municipal Facilities and Public Spaces, “Meno e più 4”, Rome, Italy
2007 Research and Development Center, Europan 9, Reggio-Emilia (RE), Italy
2008 Adaptable Architectural Gallery on the Thames River, London, UK
2011 Health Operator Learning Center, Adwa (Tigray), Ethiopia
2016 Innovative School, Istituto Comprensivo, Poggibonsi (SI), Italy
A Conspectus

A Conspectus; that I have chosen this term to indicate the collection of my projects may seem somewhat bold.

The tradition of elaborating the conspectus of an architects’ works, often perspective drawings of the whole, began to assert itself during the eighteenth and later centuries, as illustrated by the well-known undated watercolor drawing by Charles Robert Cockerell entitled “A perspective conspectus of the principal works of Sir Christopher Wren,” reproducing the set of perspectives of the famous architect’s projects, in scale, for his bicentennial anniversary.

In truth, the conspectus is a system used in the library methodology based on the surveys shared among several libraries for classification and evaluation, reporting which book collections were the most significant in the past and could be the requested most in the future.

The purpose of this volume, therefore, is not so much to gather an architect’s traditional resumé, but to select and illustrate among the projects by the author, those that attempt to give, with greater evidence, a contemporary architectural interpretation of the idioms of Mediterranean architecture that emerging from a close link with local and traditional cultures of construction, may instead, be developed and experimented as the wealth of contemporaneity, in geographically distant cultural contexts and with construction techniques derived from different and equally profound traditions.

In our global age questions have emerged even in the field of architecture, that in order to be addressed answers extracted from a gamut of ideas, references, suggestions and memories are required which are extremely more articulated than that imposed by the legacy of the so-called International

Un Conspectus

Un Conspectus; la scelta di questo termine per indicare la raccolta dei miei progetti potrebbe sembrare molto temerario.

La consuetudine di elaborare il conspectus delle opere degli architetti, spesso illustrate attraverso disegni prospettici di insieme, iniziò ad affermarsi nel Settecento e nel secolo successivo, come dimostra il noto disegno ad acquerello non datato di Charles Robert Cockerell intitolato “A perspective conspectus of the principal works of Sir Christopher Wren,” che riproduce, in scala, l’insieme delle prospettive dei progetti del celebre architetto, in occasione del suo bicentenario.

In realtà, il conspectus è un sistema di classificazione e valutazione utilizzato nella metodologia bibliotecaria basato sulle rilevazioni condivise fra più biblioteche, che segnala quali siano state le collezioni librarie di maggiore rilievo nel passato e quelle che potrebbero essere maggiormente richieste nel futuro.

L’intento di questo volume, dunque, non è tanto quello di comporre il tradizionale resumé di un architetto, ma di selezionare e illustrare fra i progetti redatti dall’autrice, quelli che cercano di dare, con maggiore evidenza, un’interpretazione architettonica contemporanea agli idiomi di architettura mediterranea che, nati da uno stretto legame con culture costruttive tradizionali e locali, possono, invece, essersi sviluppate e sperimentate come ricchezza della contemporaneità, in contesti culturali geograficamente lontani e con tecniche costruttive derivate da altre e altrettanto profonde tradizioni.

Nella nostra età globale sono emerse questioni, anche nel campo dell’architettura, per affrontare le quali sono necessarie risposte che estrarranno da una tavolozza di idee, riferimenti, suggestioni e memorie estremamente più articolata di quella imposta dall’eredità della cosiddetta Architettura
Architecture, often content to be the reduced, ultimate and fruitful, defense of an elitist culture claiming to be the Leading Avant-garde without the responsibility of historical reflection and of a true, generous, committed cultural participation.

Vanguard and power

Gillo Dorfles has long addressed the problem with today’s languages and, in an interview published in 2016 in Il Giornale, stated:

“Our age no longer has a style: we live in the era of the many trends [...] alter the Twenties, in which Margherita Sarfatti elaborates Fascist art, everything changes... they are the works that dominate over style and it is no longer style that presides over the works.”

Even Philippe Daverio, albeit with a different perspective, in a recent talk, reflecting on the end of the avant-garde in Italy and in Europe, confirms the importance of framing the question in a historical and geopolitical key:

“from an exceptional spur in France, as a goal of fascist power in Italy, the avant-garde becomes an instrument of power of the powerful global cultures [the United States] over the weak cultures of Europe.”

All this took place during the 1964 Biennale di Venezia, within and outside of the headquarters of the international exhibition, when Robert Rauschenberg, Merce Cunningham, John Cage, under the careful guidance of Leo Castelli, were protagonists of the definitive confirmation of the primacy of the American avant-garde.

A primacy that, with various intensities and forms elaborated during the successive forty years, continues to this day to resist as the principal reference point of contemporary architectural culture. Perhaps of Aldo Rossi and Manfredo Tafuri's international success triggered by American “endorsement,” following a kind of pseudomorphosis process, that is, a spiritual connection between different cultures, as Oswald Spengler (Oh God!) would say, ought to be reread in this key as well.

Aldo Rossi's projects have the strength and immediacy typical of popular art. Manfredo Tafuri's thinking, on the other hand, stems from a cultural system, and from a vision of History, very “popular” among American leftist academics, founded on the question of “the masses.” It is also not irrelevant that the most successful architect in recent years, Bjarke Ingels, with his professional studio, moved to Manhattan to embrace global construction, laying towards new challenges the enthusiasm of Scandinavian socialism – not completely marketable in the USA – and interpreting architecture as “Pop” language, rooted in solid Scandinavian functionalist and modernist foundations. Ingels maintains that in this historical moment architecture is no longer considered a socially relevant fact partly because postmodern architecture has become incomprehensible to common man:

“...there is an incredible power in not being so dogmatic... empathy, the art of accommodation, is an incredible subpower”

My School of Architecture, my Reality

The language or languages that architects use to design are mainly those acquired from students, through exercises performed in courses on composition. Besides this, they acquire the development of awareness in the art of design and building and the understanding of the links between constructive systems and architectural

della definitiva affermazione del primato delle avanguardie americane. 

Primato che, con intensità e forme diverse sviluppate nei successivi quarant’anni, continua oggi a resistere come il principe riferimento del culto dell’architettonica contemporanea. 

Forse, il successo internazionale di Aldo Rossi e di Manfredo Tafuri innescato da “endorsement” americani, secondo una sorta di processo di pseudomorfosi, cioè di raccordo spirituale fra diverse culture per dirla con Oswald Spengler (Oddio!), andrebbe riletto anche in questa chiave. I disegni di Aldo Rossi hanno la forza e l’immediatezza tipica di un’arte popolare. Il pensiero di Manfredo Tafuri, invece, muove da un sistema culturale, e da una visione della Storia fondata sul problema “delle masse”, molto “popolare” fra gli accademici di sinistra americani.

E non è irrilevante che l’architetto di maggior successo degli ultimissimi anni, Bjarke Ingels, per incontrare la consacrazione globale abbia fatto risiedere su Manhattan col suo studio professionale, riversandosi su nuove sfide l’entusiasmo del socialismo scandinavo – non completamente spendibile negli USA – e interpretando l’architettura come “lingua “Pop”, radicata su basi funzionaliste e moderniste scandinave. Ingels sostiene che in questo momento storico l’architettura non sia più ritenuta un fatto socialmente rilevante in parte perché l’architettura postmoderna si è resa incomprendibile alla gente comune:

“...ci è un incredibile potere in non essere così dogmatici... empatia, l’arte dell’accodamento, è un incredibile sottopotere”

La mia Scuola d’Architettura, la mia Realtà

Il linguaggio o i linguaggi che gli architetti utilizzano per progettare sono prevalentemente quelli che essi hanno appreso da studenti, attraverso gli esercizi svolti nei corsi di composizione. Oltre a ciò, essi conquistano lo sviluppo di consapevolezza nell’arte del progettare e del costruire e la comprensione dei nessi fra

[2] Alberto Boatto, Studio, Cesare Cionini, New York 1964: la pop art, Alberto Boatto, Viaggio a New York, https://www.doppopero.com/materiali/urs/new-york-1964-la-pop-art. The primacy of the American vanguard was emphasized during the show presented at the Biennale of Venice the evening before the opening of the show, as Alberto Boatto, who was in the balcony, recalled. In fact, while Merce Cunningham’s dance company, under the musical direction of John Cage and costumes and stage design by the same Rauschenberg, were performing his show “from the balconies shouts, catcalls and hoots were of John Cage and costumes and stage design by the same Rauschenberg, were

[3] Philippe Daverio, La bellezza della velocità, Popopopolare, Popopopolare, 2019, 6 agosto 2019, “Per capire ciò [Daverio continua], non si possono sottovalutare, in pieno ragionamento sulla fine delle avanguardie in Italia e in Europa, certe grida che si erano rivolte ai partecipanti alla Biennale di Venezia del 1964, dentro e fuori le sedi della mostra internazionale, quando Robert Rauschenberg, Merce Cunningham, John Cage, con l’attenta regia di Leo Castelli, furono protagonisti dell’apertura di quella mostra, come ricorda Alberto Boatto che era fra gli spettatori. Dunque, uno strano rumore, fischi, accuse ripetute di ‘fascisti’ da una parte del pubblico. Dunque, uno schiamazzo. Ma uno schiamazzo particolarissimo [...] era un sette inarrestabile dell’avanguardia italiana che si era opposta ad un altro settore dell’avanguardia. Quelle grida segnavano una frattura all’interno dell’avanguardia stessa!”

[4] Philippe Daverio, La bellezza della velocità, Popopopolare, 2019, 6 agosto 2019, “Per capire ciò [Daverio continua], non si possono sottovalutare, in pieno ragionamento sulla fine delle avanguardie in Italia e in Europa, certe grida che si erano rivolte ai partecipanti alla Biennale di Venezia del 1964, dentro e fuori le sedi della mostra internazionale, quando Robert Rauschenberg, Merce Cunningham, John Cage, con l’attenta regia di Leo Castelli, furono protagonisti dell’apertura di quella mostra, come ricorda Alberto Boatto che era fra gli spettatori. Dunque, uno strano rumore, fischi, accuse ripetute di ‘fascisti’ da una parte del pubblico. Dunque, uno schiamazzo. Ma uno schiamazzo particolarissimo [...] era un sette inarrestabile dell’avanguardia italiana che si era opposta ad un altro settore dell’avanguardia. Quelle grida segnavano una frattura all’interno dell’avanguardia stessa!”


no longer exist today," going back to D averio’s reasoning, perhaps already valid twenty years ago although we were not completely aware of it, “Because the masses, fundamental for the existence of the avant-garde, no longer exist today; Western society for over a century, starting with Karl Marx, has been characterized by the masses. [...] Today we have before us a transversal population closer to that of the Middle Ages...”

Therefore, my first design exercises were measured against the deconstructivist architects invi ted by Philip Johnson and Mark Wigley in 1988 to the exhibition Deconstructivist architecture held at the MoMA, the inescapable lesson of the masters-heroes of the Modern Movement and the instinctive interest in the architecture of Alvaro Siza and Steven Holl. It should be added that the possibility of comparing and sharing themes and projects with non-Italian architects and academics, recently emerged as a contingent need, is the reason why this volume is also published in English. The fifteen projects presented here, therefore, have been selected with the idea of defining a reasoning from which to extract the salient issues valid enough for development in the future activity of the writer, of the academic architect.

Southern Practice

In order to introduce the exercise of the Conspectus, it may be interesting to comprehensively frame and reflect on the research experiences that have anticipated and, in certain aspects, steered the elaboration.

Born and raised in Puglia, the phrase “Southern Practice” is unequivocally correlated to my biography and my natural learning of architecture and my experimentation, which always starts from “my spaces,” both real and internal, and always brought back to them. As already mentioned, the education received at the Faculty of Architecture of Rome followed a culturally “pluralistic” path, albeit with a bit of excess enthusiasm, widespread in those years, with respect to movements (and “isms”) that found international success, like deconstructivism and landscape design, both in the more traditional forms, reinterpreted in an ecological perspective, and in those of landscape urbanism.

Dunque, è sugli architetti decostruttivisti invitati da Philip Johnson e Mark Wigley, per mezzo di nuove commissioni, alla MoMA, che si è da allora avviata la conversazione, a volte forzata, con i loro collega americani. Non a caso, i primi esercizi che ho eseguito, per averli raggiunti nel progetto per il Museo MAXXI, costruito da Zaha Hadid e del nuovo Palazzo dei Congressi dell’EUR costruito da Massimiliano Fuksas. Gli anni in cui Richard Meier ha ricevuto l’incarico di progettare e costruire il Museo dell’Ara Pacis e la Chiesa di Dio Padre Misericordioso nel quartiere Tor Tre Teste e, come è ben noto, gli anni in cui molte opere pubbliche in Italia sono state realizzate e progettate da architetti stranieri, si staglia ancora oggi nella campagna dell’Oxfordshire, nato presso il Blenheim Palace, la monumentale residenza della nazione inglese come ricompensa per le sue vittorie militari. Progettata da architetti stranieri. Sin dalla nascita del Movimento Moderno, lo spazio di interesse per il progetto di un’architettura radicata in un popolo, simile a quello del Medioevo...”.

“Poiché oggi non esistono più le masse, fondamentali per l’esistenza delle avanguardie; la società occidentale per oltre un secolo, a partire da Karl Marx, è stata costituita da massa. [...] Oggi, che siamo davanti ad un popolo trasversale più simile a quello del Medioevo...”.

Born and raised in Puglia, the phrase “Southern Practice” is unequivocally correlated to my biography and my natural learning of architecture and my experimentation, which always starts from “my spaces,” both real and internal, and always brought back to them. As already mentioned, the education received at the Faculty of Architecture of Rome followed a culturally “pluralistic” path, albeit with a bit of excess enthusiasm, widespread in those years, with respect to movements (and “isms”) that found international success, like deconstructivism and landscape design, both in the more traditional forms, reinterpreted in an ecological perspective, and in those of landscape urbanism.

Oggi non esistono più”, tornando al ragionamento di D averio forse già valido vent’anni fa, sebbene non ce ne accorgessimo del tutto. Con indicazione dei “movimenti”, e degli “ismi” che riscontravano successo internazionale, come il decostruttivismo e il paesaggismo, sia nelle forme più tradizionali, reinterpretate in una chiave ecologista, che in quelle del landscape urbanism. Per intero leggere l’articolo del Professore, in particolare dall’ottica del “conspectus” potrebbe rendere molto più trasparente il rapporto tra esercizio e ricerca, sebbene non si conosca il canale dello sviluppo a lungo termine che ha portato a tale forma di elaborazione. L’importante è che non ci si lasci intrappolati in un ciclo esclusivamente introspettivo, ma che si continui a ripiegare e a spiegare il mondo circostante, anche attraverso l’esercizio scolastico, sempre in cerca di nuove prospettive e di nuovi orizzonti. "Southern Practice” si correla, inevitabilmente, alla mia biografia e al mio apprendimento naturale dell’architettura e alla mia maturazione, che sempre inizia da “i miei luoghi”, reali ed interiori, e sempre ad essi mi riporta.

Come già accennato, la formazione ricevuta nella Facoltà di Architettura di Roma si è svolta secondo un percorso culturalmente “pluralistico”, sapendo con qualche eccesso di entusiasmo, diffuso in quegli anni, rispetto ai percorsi (e agli “ismi”) che riscontravano successo internazionale, come il decostruttivismo e il paesaggismo, sia nelle forme più tradizionali, reinterpretate in un’ecologia, che in quelle del landscape urbanism. Ogni volta che si parla di architettura, si deve ricordare che è un rapporto di stretto legame con il luogo, con la terra, con l’umanità e con la storia, e che questa connessione deve essere sempre mantenuta, sia nella progettazione, sia nella realizzazione, per garantire un’architettura che sia autentica e che risponda ai bisogni del tempo e della società in cui vive.

Il tema di questa lezione è il rapporto tra la musica e l’architettura, un tema che ha avuto una grande importanza nel panorama culturale e culturale del nostro tempo. Le caratteristiche della composizione musicale possono essere ricondotte a una serie di elementi comuni con quelli dell’architettura, come ad esempio le gerarchie, le sequenze, le reiterazioni. Questi elementi possono essere utilizzati per creare strutture architettoniche di grande interesse, che possano influenzare il modo di vivere delle persone.

The exercise of the Conspectus can be interesting in the context of the deconstructivist movement, and the one that has actually been developed since the 1970s. In fact, the deconstructivist movement has been characterized by a radical approach to architecture, a break with the classical and modernist tradition, and a focus on the disintegration of the traditional architectural elements. The deconstructivist movement has been associated with the work of architects such as Rem Koolhaas, Daniel Libeskind, and Peter Zumthor, among others. The deconstructivist movement has been characterized by a focus on the deconstruction of the traditional architectural elements, and a focus on the exploration of new possibilities for architecture.

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Ma l’idea di Architettura e di Città Mediterranea, come possibile articolazione della spazialità architettonica moderna e contemporanea, appartiene alle esperienze di ricerca di diversi docenti della facoltà.

Antonino Terranova ed i suoi allievi, a partire dal libro Roma città mediterranea, avevano raccolto studi sul tentativo di ridisegnare la metropoli diffusa che circonda la Roma contemporanea secondo i caratteri della mediterraneità.

Il mio professore, tutor di dottorato, Lucio Barbera, aveva svolto la grandissima parte della sua intensa attività di architetto nella regione che si definisce “Mediterraneo allargato” (Puglia, Calabria, Sicilia, Campania, Libia, Marocco, Iran, Siria) a partire dalla metà degli anni Sessanta.

Ludovico Quaroni, il maestro di Antonino Terranova e Lucio Barbera, aveva aperto la strada per loro e per noi viaggiando, progettando e scrivendo dalla Puglia alla Basilicata, dalla Tunisia allo Yemen, all’Iran sin dalla fine della seconda guerra mondiale.

Ma per noi che ci siamo formati nella facoltà di Architettura di Roma è facilé – e obbligatorio – guardare ancora più indietro ai fondatori della nostra scuola. Marcello Piacentini, Vincenzo Fasolo, Gustavo Giovannini, Plinio Marconvi avevano operato nel Sud d’Italia e nel Nord Africa durante gli anni più intensi della loro attività professionale ed accademica, realizzando interventi significativi, alcuni dei quali ancora oggi i più qualificati, soprattutto gli edifici pubblici e gli spazi urbani, che siano stati realizzati negli ultimi cento anni in quei luoghi. L’interesse per il Sud, per le geografie “periferiche” e “rurali” – non solo del Sud d’Italia evidentemente – attraversa in parallelo le prime due decadi della vita accademica romana e italiana del secolo precedente: studi e attività divulgativa, come dimostra la mostra intitolata Arte rustica curata da Giovanni Piacentini e dal giovane Vittorio Morpurgo per la Biennale romana al palazzo delle Esposizioni in Via Nazionale.

Oggi, gli studi di Plinio Marconi su minima o minore architectura and scholars who, despite having received a formal education “as architects” have studied, discerned, observed spontaneous architecture (built anonymously) so as to draw from it elements and information, both formal and spatial, useful in design.

All experiences, investigations and project interests, which, in order to recover the intrinsic rationality in the aesthetics of spontaneous historical architecture, cannot but render Mediterranean architecture if not central, at least one of the fundamental reference centers of the converging, yet diverse researches. Thus, my natural Mediterranean culture, with the enthusiasm of a novice, which I had tried to replace with the international mainstream, gradually took on new vigor and was by myself regarded with new eyes, I dare to say with a new critical perception that soon wanted to be supported by even further confirmations and deeper studies, in addition to those from my own School.

The texts that I began to study were those of Benedetto Gravagnuolo, for example, From Schinkel to Le Corbusier. The Myth of the Mediterranean, by Cesare de Seta; L’Italia nello specchio del Grand Tour and by Jean-Francoise Lejeune, Michelangelo Sabatino, Modern Architecture and the Mediterranean: Vernacular Dialogues and contested identities. Quest’ultimo ampio lavoro di curatela è da raccomandare a tutti i giovani di oggi per la sua grande importanza documentaria, ricchissima come è di riferimenti bibliografici, di nomi e di documentazione, mentre raccoglie dodici interessantissimi saggi che discutono storiografiche e teoriche – che annoverano l’esperienza di architetti nel Sud che hanno operato a Sud, architetti a Nord che hanno viaggiato e progettato a Sud –, e una densissima
born in the North who traveled and designed in the South – and a very deep presentation (Foreword) by Barry Bergdoll. And, of course, so as to give a stable and historically protective foundation to my architectural theme along whose path I had already inoltrata con alcune, per me fortunate, esperienze progettuali, nel 2017 ho partecipato ad una ricerca collettiva dal titolo “Proposte per il Sud” come membro degli Aspen Junior Fellow con un breve testo dal titolo Post-Rural South. Countryside s.h.f.t. [Silicon, Heritage, Immigration, Food, Transports], A brief research proposal for Southern Italy. A few months earlier, in a work Modernità Postantica. La Palazzina Furmanik di Mario De Renzi 18 I explored Mario De Renzi’s Furmanik building, and among other questions, the Mediterranean character of that building, usually included by historiography and critical studies among rationalist Roman buildings. In 2018, I was, therefore, naturally attracted by an ERC-Advanced tender in which I participated with a research project entitled Invention and Reconstruction of the extended Mediterranean. The role of architecture. The modern Mediterranean as a European Invention. The future Mediterranean as a Shared Reconstruction obtaining positive feedback from the evaluators and encouragement to publish more on the topic. A synthesis of the preliminary results of my research was published in an essay entitled European Architects in Africa, in the Near and Middle East, from 1947 to the end of the twentieth century. Legacy presentation (Foreword) of Barry Bergdoll. E, naturalmente, per dare una base stabile e storicamente protettiva al mio studio che a volte mi sorprendo a definire, con non poco autoironia, “matto e disperatissimo” sulle radici di quello che io oso definire il mio senso ancestrale dell’architettura, non trascurai certo le lezioni di carattere storico-sociale, gli autori della scuola di Fernand Braudel e della Scuola di Algeri (Camus, Pirenne, Aymard) e i contributi di Franco Cassano, Il Pensiero Meridiano 15, di Edward Said Orientalismo 16, di Francescomaria Tedesco, Mediterraneismo. Il pensiero antimeridiano 17. Così, anche per cercare di comprendere meglio, attraverso un’analisi teorica la liceità e il significato del tema architettonico lungo la strada mi ero ormai inoltrata con alcune, per me fortunate, esperienze progettuali, nel 2017 ho partecipato ad una ricerca collettiva dal titolo “Proposte per il Sud” come membro degli Aspen Junior Fellow con un breve testo dal titolo Post-Rural South. Countryside s.h.f.t. [Silicon, Heritage, Immigration, Food, Transports], A brief research proposal for Southern Italy. Pochi mesi prima, in un volume in cui ho studiato la palazzina Furmanik di Mario De Renzi intitolato Modernità Postantica. La Palazzina Furmanik di Mario De Renzi 18, mi sono interrogata, tra le altre questioni, sul carattere mediterraneo di quell’edificio, solitamente incluso dalla storiorigaphy e dagli studi critici nel novero degli edifici razionalisti romani. Nel 2018 fui, dunque, naturalmente attratta da un bando ERC-Advanced cui partecipai con un progetto di ricerca dal titolo Invention and Reconstruction of the extended Mediterranean. The role of architecture. The modern Mediterranean as a European Invention. The future Mediterranean as a Shared Reconstruction ottenendo buoni riscontri dai valutatori e l’incoraggiamento a pubblicare di più sul quel tema. Una sintesi sui primi risultati di questa ricerca è stata pubblicata in un saggio che si intitola European Architects in Africa, in the Near and Middle East, from 1947 to the end of the and future perspectives 19. I am currently working on a monograph based on additional excavations. And it is perhaps on reflecting about the modern “invented” and the future “to be rebuilt” Mediterranean that stimulated the need for this in-depth study of my projects. Edward Said states in his Orientalism that: “The Orient was almost an European Invention [...] the Orient helped to define Europe (or the West) as its contrasting image, idea, personality, experience. [...] The Orient is an integral part of European material civilization and culture.” But the current historical and geopolitical context of the Mediterranean is changing rapidly, and the need for urgent reconstruction in many areas has posed new problems, due also to the rise of new figures. A recent pamphlet entitled Morire di aiuti: i fallimenti delle politiche per il sud (e come evitarli) 20 points out mercilessly (as the economist Nicola Rossi wrote in the introduction) the total ineffectiveness of territorial development policies and instruments adopted by the regional policy in the last quarter of a century (financial transfers, employment incentives, territorial pacts). The authors of the book, economists Antonio Accetturo and Guido di Blasio, spaese no criticismo di any intervention aimed at growth, productivity, employment, including the difficulty of managing structural funds due to the risk of contamination of the procedures by subjects within the limits of legality. If the results of the study drawn up by the two modern economists affiliated with the Bank of Italy, cited here by way of example, document an updated picture of the impact that public funding has had in the South of Italy in the last decades, it is clear that it will be increasingly difficult to encourage extraordinary interventions that may involve architects and architecture in the South in the near future, even assuming new interventions similar to

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14 Anna Irene Del Monaco, European Architects in Africa, in the Near and Middle East, from 1947 to the end of the twentieth century. Legacy and future perspectives, in DADC 12, 2017, p. 103.
15 Nicola Rossi, Introduzione, Antonio Accetturo e Guido di Blasio Morire di aiuti: i fallimenti delle politiche per il sud (e come evitarli), IBL Libri 2019. “i risultati economici, (in termini di crescita, produttività e occupazione) non mancano invece altri risultati non altrettanto desiderabili. I trasferimenti finanziari offrono un approccio più diretto alla fascia della gente e la cooperazione fra i singoli. Gli incentivi consistono nella base della legge 488 del 1992 tenderebbero a mostrare una significativa contiguità con la presenza malvagia così come i fondi strutturali sembrerebbero spesso volontari abusivi ai fini di corruzione, Inesempio, un disastro di rara potenza.”
Swimez, la Casa del Mezzogiorno or special plans for the South are presented. Francesco Cardullo had asked questioned himself, in the volume published in 2005, *Architettura e meridione. Temi e progetti delle città del sud* how to measure the urban problems of metropolises and cities of the rich “North” in Italy and Europe against those of the South, and the possibility of following along the project, a southern route of return to a “civil” value of architecture corresponding to the communities of the South. 

Cherubino Gambardella in the essay *Architettura e Tecnica di Guerriglia* (Architecture and Guerrilla Techniques), a text I read with great passion, nurtures his realistic poetry and expresses a sort of programmatic manifesto:

> “E, così, di fronte alla possibilità di essere un asseniatore professore da ‘Universita Department’ e quindi uno che studia le cose che fanno gli altri, ho scelto invece una strada impresa che mi piace molto. Non mi sono cacciato nella retorica del cantiere e della militanza, bensì nel proponersi pensiero eazione di uno che è per caso e per geografia ma che, da quando faccio ricerca, è diventata la mia casa concettuale, un posto dove mi trovo e dove o lo dovo pensiero, inclinazioni, rassegnandomi subito, senza perdere tempo a coltivare altre strade.”

The questions posed by Cardullo and Gambardella, certainly shared by other scholars and architects, are believe, fundamental because they are not separated from the political and economic history of the “sites” in which the two scholars have elaborated and elaborate their projects and studies. A road that would be sensible to follow at this time, without not its difficulties, and which I outlined in my *Invention and Reconstruction of the extended Mediterranean. The role of architecture*.

The future Mediterranean as a European Invention. The future Mediterranean as a Shared Reconstruction, would view Italian (and European) architectural culture situated in a culturally leadership role with respect to a geopolitical perimeter described as “enlarged Mediterranean,” as the salient thread in the wider weave of European cultures, strong in its position as geographic “avant-garde” (and not only) and of its authoritative deposit of traditions and “community” of Mediterranean, “as the salient thread in the wider view Italian (and European) architectural culture valued. Francesco Cardullo si era già interrogato nel volume pubblicato nel 2005 *Architettura e meridione. Temi e progetti delle città del sud* su come misurare le problematiche urbanie delle metropoli e delle città dei “Nord” ricchi d’Italia ed d’Europa con quelle del Sud, e sulla possibilità di percorrere, attraverso il progetto, una via meridionale di ritorno ad un valore “civile” dell’architettura corrispondente alle comunità del Sud. 

Cherubino Gambardella nel saggio *Architettura e Tecnica di Guerriglia*, un testo che ho letto con molta partecipazione, coltiva la sua poesia realista ed esprime una sorta di manifesto programmatico: 

> “Le questioni poste da Cardullo e da Gambardella, sicuramente condivise da altri studiosi e architetti, credo siano fondamentali perché non sono disconnesse dalla storia politica ed economica dei “luoghi” in cui i due accademici hanno elaborato ed elaborano i loro progetti e studi. Una strada che avrebbe senso percorrere in questo momento, non priva di difficoltà, e che ho abbozzato nella ricerca *Invention and Reconstruction of the extended Mediterranean*. The role of architecture. The modern Mediterranean as an European Invention. The future Mediterranean as a Shared Reconstruction, would view Italian (and European) architectural culture situated in a culturally leadership role with respect to a geopolitical perimeter described as “enlarged Mediterranean,” as the salient thread in the wider weave of European cultures, strong in its position as geographic “avant-garde” (and not only) and of its authoritative deposit of traditions and “community” of Mediterranean,” would be advisable to apply follow the spirit of Chinese medicine that treats the body as a unitary system, appunto, il corpo, to which it would be "inquadrare" nel suo obiettivo il tema, e che lo sviluppi secondo logiche, in "strutture" in his objective the theme and develops it following a logic that, in any case, is that of a photo and not of an architect, in other words a reportage through "association by images" starting from real events.

Why Southern Practice

The title of the book *Southern Practice* draws its inspiration from that of another book: *Yung Ho Chang / Atelier Feichang Jianzhu A Chinese Practice / Une pretique chinoise* published in 2003. The passage which follows, written by the editors, corresponds to the reasoning we are attempting to build: like other parts of the world the current economy, as in the Chinese case, is the “enemy” of architecture “sensitive to the historical and local culture and which renders difficult, anomalous, even absurd” a project that strives to be aware humanistically. And I think it is right to believe, as does Chang and his fellow editors, that every project, modern, represents the possibility of contributing to making a city more acceptable and, I would add, above all comprehensible to future generations. The Mediterranean city, even if it has very distinct morphological and structural features from those of the traditional Chinese city, is nevertheless like that of a coherent and indivisible organism even if functionally articulated. An organism, at the time in which it would be advisable to apply follow the spirit of Chinese medicine that treats the body as a unitary system, the care of whose parts is always the cure of the whole and not of the individual functional units. 

> “Now more than ever, the fluctuation inherent in the market economy seem imincio to architecture as such: given the relentless acceleration and disfiguring proportions, the architectural project becomes arduous, abnormal – even absurd. Yet this Chinese architect continues to work in a context in which two apparently incompatible...

*Alcuni importanti elementi, almeno secondo il mio punto di vista, sono stati introdotti dalla mostra Comunità Italia del 2015 ospitata alla Triennale di Milano e in seguito nei contributi raccolti nel catalogo, in particolare nell’introduzione dei curatori Biraghi-Ferlenga e nel testo Esportando Architettura. Il volume *Yung Ho Chang / Atelier Feichang Jianzhu A Chinese Practice / Une pretique chinoise* pubblicato nel 2003. La passione che segue, scritto dai curatori del libro, esprime le assonanze rispetto al ragionamento che qui si tenta di costruire: anche in altre parti del mondo l’economia attuale, come nel caso cinese, è “nemica” dell’architettura “sensibile alla cultura storica e locale e rende difficile, anomala, persino assurda” una progettazione che si sforzi di essere umanisticamente consapevole. E credo sia giusto pensare, come Chang e i suoi collaboratori, che ogni progetto, moderno, rappresenti la possibilità di contribuire a rendere una città più accettabile e, io aggiungerei, soprattutto comprensibile per le generazioni future. La città mediterranea, anche se presenta caratteri morfologici e strutturali molto distanti da quelli della città cinese tradizionale, è tuttavia come quella un organismo coerente e indivisibile pur se funzionalmente articolato. Un organismo, in ogni caso, che deve essere adatto a un quadro in cui si fa un uso del spirito della medicina cinese che tratta il corpo come un sistema, appunto, unitario, la cura delle cui parti è sempre cura dell’insieme e non delle singole articolazioni funzionali.

> “Now more than ever, the fluctuation inherent in the market economy seem imincio to architecture as such: given the relentless acceleration and disfiguring proportions, the architectural project becomes arduous, abnormal – even absurd. Yet this Chinese architect continues to work in a context in which two apparently incompatible..."
Furthermore, the idea of “Southern Practice” is also bound to the concepts of “center and margin.” Often, the most vital and dynamic contexts of our global world were one time sites of peripheral modernity. Along these lines Beatriz Sarlo’s book, *Una modernità periferica. Buenos Aires 1920-1930*, helps to understand much.

“An entirely dimension of the new evolves from this invention by Borges: the new is also a reinterpretation of tradition, made possible by the intersection with textuality of the avant-garde and a renewed system in its own right. If the city is such a system, each building, each piece of architecture is an essential part of the totality.”

Inoltre, the idea of “Southern Practice” is connessa anche ai concetti di “centro e margine.” Spesso, i contesti più vitali, dinamici del nostro mondo globale, un tempo erano i luoghi della modernità periferica. Su questa traccia il libro di Beatriz Sarlo, *Una modernità periferica. Buenos Aires 1920-1930*, aiuta a capire molte cose.

“Tutta una dimensione del nuovo si sviluppa da questa invenzione di Borges: il nuovo è anche una rilettura della tradizione, resa possibile dall’incrocio con la textualità dell’avanguardia e con un approccio rinnovato alle letterature straniere. Ma a Buenos Aires circolarono e furono discusse altre definizioni del nuovo. Con Huidobro, l’avanguardia porta avanti una possibilità anticontenuta che afferma, di conseguenza, la radicale autonomia dell’arte. Il poeta aggiunge al mondo una dimensione che, in altro modo, non sarebbe stata pensabile. La novità, come Huidobro ripete instancabilmente, non sta nel tema, “ma nel modo di produrlo.”

“The paths traced by modern economic indicators, by geography and urban geography, reveal, with unpleasant impartiality, the fractures, the differences, and the distances we know well, those that also fragment, I would say mainly, our country, but of which we are not at all passionate, perhaps because we are intent on satisfying ourselves with Brasile’s geo-historical and ecumenical aesthetics rather than educating ourselves on Pierrem’s dramatic realism (which, in fact, we almost never mention). Or perhaps because we know our helplessness in generating feasible solutions for the city, [...] in Europe, extreme and yet central world, lives as its most contradiction the southern city, that city, I mean, which is heir to the scandalous historical paradox of a world that was almost exclusively peasant, but entirely gathered in centers of urban resemblance.”

Lucio Barbera expressed himself on these issues in two interesting essays: *Città estrema e Unità e tumulto*, both written for the occasion of initiatives organized by Paolo Portoghesi, the first for a conference organized by CNR Academy and collected in a section of the proceedings entitled *La città futura: conservazione, sostituzione, innovazione*.

“Specifying a system of urban settlement with an expanded territorial range in which there is no longer need to distinguish what is city and what is country (which was once called countryside), verifying a leap in conceptual quality (mayhaps connected to the developments of new cognitive technologies in communication)”

Visto “dalla Sud”

Qualcuno potrebbe chiedersi a questo punto se l’idea di “Southern Practice” è in qualche modo riferibile all’idea di Global South, introdotta dalla World Bank per descrivere i paesi considerati “low-middle-income”, in via di industrializzazione, con un passato coloniale, e uno scarso senso della democrazia. Si potrebbe sostenere, attenendo alla memoria, senza troppe verifiche, che nei paesi del Global South ci sia molta più possibilità di incontrare condizioni territoriali e spaziali associabili all’idea di “pluralità nell’unità” (unità nel tumulto avrebbe detto Le Corbusier pensando a qualcosa di simile).
underlying industrial change, less than a quarter of the population could be considered rural. This has been a consistent trend since the 1950s and its population in the fringes of the centers of the North and, above all, in the few great centers of the South, Naples, Catania, Palermo, Bari, is a sort of [...].

The geographers dealing with the Global South have already wondered on the possibility of defining a new “type” of human settlement: Southern urbanism. Seth Schindler’s essay Towards a paradigm of Southern urbanism helps clarify the terms of the problem. The author highlights three aspects that render Southern urbanism profoundly different from North urbanism (aka planetary urbanism): the discontinuous relationship between capital and labor, political economy’s lack of relevance in the contexts in which urban processes take place, and the consubstantiality of both with the materiality of the cities of the South.

Southern urbanism constitute a distinctive ‘type’ of human settlement [...]. “planetary urbanism” erases difference among cities and locates the essence of urbanity in the global North. I echo their criticism of postcolonial urbanism, however, which has struggled to articulate precisely how Southern cities differ from their Northern counterparts. I then propose three tendencies that, when taken together, serve as the basis of an emergent paradigm of Southern urbanism. First, I assert that cities in the South tend to exhibit a persistent disconnect between capital and labor. Second, I demonstrate that their metabolic configurations are discontinuous, dynamic and contested. Finally, I argue that political economy is not the overriding context within which urban processes unfold, but rather it is always already co-constituted with the materiality of Southern cities.”

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Even though already in 1858, almost a hundred years before Lévi-Strauss, Carlo Cattaneo in his well-aimed manifesto for a Plural Urbanism, deals with similar problems. Analyzing the professional biographies of three “plural urban planners,” David Crane, Edmund Bacon, and Kevin Lynch, commenting on several case studies, he elaborates a manifesto for the independence of Urban Design and defines the three fundamental characteristics of a “plural” urban system: “eternal change, inevitable completion, and flexible fidelity.” It would not be too difficult to show that many European urban realities, not only in the South of Europe, correspond to these “characteristics.”

“There is always the risk,” however, Francescomaria Tedesco warns, in doing this type of operation, “... that the processes of alteration, which we could also define as orientalization, repel the analyzed cultural contexts (the South, the Mediterranean, the South of Italy) into an epoch without history, suspended in a limbo in which nothing can happen that would put them into the farce of modernity or contemporaneity if not paternally authorized from above […] a sort of smooth and undifferentiated world in which everything is on the same plane and everything decontextualized, transformed into a fetish that can be ‘spent’ on the world scene, be it Brazil or Puglia.”

But our interest is different: investigate the patterns of settlement, the forms of architecture, the image with it represents itself. And therefore the associative operations we, as architects, tend to propose do not have the same effects as in the social sciences. Ryan, for example in several passages of his book, uses very effective figurative analogies: he associates New York with an improvised musical piece rather than a symphony, to a tropical tree – if compared with Brasilia – rather than an obelisk.

The analogies between city and landscape, between city and organism, almost compel a quote of the famous passage by Claude Lévi-Strauss published in 1955 in his book Tristi Tropici: “The city lies at the confluence of nature and artifice (…) by its genesis and by its form, the city simultaneously falls under biological speculation, organic evolution and of aesthetic creation. It is at once an object of nature and a subject of culture; individual and group; lived and dreamed: the human thing par excellence.”

“... one of the organisms that can be defined as a ‘hybrid’ or ‘creolization’ raised by A. Dirlik, in Critical Inquiry 1994. Ciò è interessante perché il concetto di modernità deriva comunque nei lavori di R. Stuart.”

“La città si pone alla confluenza della natura con l’artificio (…) la città, per la sua genere e per la sua forma, risulta contemporaneamente dalla produzione biologica, dalla evoluzione organica e dalla creazione estetica. Essa è, nello stesso tempo, oggetto di natura e soggetto di cultura; individuo e gruppo; vissuta e sognata; cosa umana per eccellenza.”

Sebbene Carlo Cattaneo già nel 1858, quasi cento anni prima di Lévi-Strauss, nel suo celebre...
The question of the “adhesion of the suburbs to the Mediterranean more plurialveolar and multicellular, always more ... helps us understand why the current space is always catalog cited previously, by which the geographer il territorio, la coscienza collected in the Matera
Franco Farinelli in the essay

Illustrate, describe, present fifteen projects carried out over fifteen years (10 in Italy and 5 in abroad; 5 realized, some partially, 5 competition projects), in various parts globe as well, but always as “seen from the South.”

To this end the fifteen projects were collected in three subgroups: House/Housing, Rural Settlements, Facilities. We conclude with the very effective words by Franco Farinelli in the essay Visto da Sud: lo spazio, il territorio, la coscienza collected in the Matera catalog cited previously, by which the geographer helps us understand why the current space is always more plurialveolar and multicellular, always more Mediterraneo:

"The Modern World is the conquest of the world resolved in image" (Heidegger, 1968) [...] The growth of southern capital (Rome, Naples, Palermo) depended very heavily on the size of their immediate hinterland, of their ‘contours’ as were still called in the nineteenth century [...] Cells, alveoli (citing the historical ‘alveoli’ structure of Italian economy (Aymard, 1978)). As seen from the South and with an eye to territorial dynamics, the continuity, the homogeneity and the isotropism connected to the center-periphery model of a spatial nature typical of continental states mark the step to then yield it to their opposite: to the circuit that replaces the area, to the connection that is imposed on the site, to the plasticity that prevails over rigidity, to the network with poer over fixity, to the process that restores precedence over the datum, in a sort of correspondence if not syaptic conversation between sites that the works of art, implicit mnestic systems par excellence, are worthy of emphasizing by their nature [...] to the point that precisely from their form, that is, only by obeying what they have been saying for centuries and continually must be relearned, is the hope possible of conceiving new models of which we have urgent need in order to continue to comprehend, in a time of the crisis of spatial functioning, the increasingly plurialveolar and multicellular world (in synthesis: evermore Mediterranean) that surrounds us.”

La mostra inaugurata il 19 aprile 2018 a Palazzo Lanfranchi dal titolo Matera, l’Italia meridionale e il Mediterraneo tra ’400 e ’500 ha proposto un punto di vista originale: il Rinascimento “visto da Sud”. Ecco, forse è proprio questo il senso più profondo che si intende esprimere con questa raccolta di progetti. Illustrare, descrivere, presentare quindici lavori svolti nell’arco di quindici anni (10 in Italia e 5 in altri paesi; 5 realizzati, di cui alcuni in parte, 5 progetti di concorso), anche in luoghi diversi del globo, ma sempre “visti da Sud”.

“Il Mondo Moderno è la conquista del mondo risolto in immagine” (Heidegger, 1968) [...] La crescita delle capitali meridionali (Roma, Napoli, Palermo) dipendeva in misura strettissima dalla dimensione del loro immediato hinterland, dei loro “contorni” come ancora nell’Ottocento si diceva. [...] Cellule, alveoli (citazione della storica struttura ad ‘alveoli’ dell’economia italiana (Aymard, 1978)). Visto dal Sud e con l’occhio alle dinamiche territoriali, la continuità, l’omogeneità e l’isotropismo connessi al modello centro-periferia di natura spaziale tipico degli stati continentali segnano il passo per cedere proprio al loro contrario al circuito che sostituisce l’area, di conseguenza che s’imposta sulla localizzazione, alla plasticità che prevale sulla rigidità, alla rete che fa aggio sulla fissità, al processo che ristabilisce la precedenza sul dato, in un sorta di corrispondenza

1 Carlo Cattaneo “Crepuscolo”, n. 42, 44,50,52 del 17 e 31 ottobre, 12 e 16 dicembre 1858, p. 657-659, 689-693, 785-790, 817-821.
2 Marta Ragozzino, Piazzale Leone de Castris, Matteo Ceriana, Dora Catalano (a cura di), Matera, l’Italia meridionale e il Mediterraneo tra ’400 e’500, Artex 2019.
32 Marta Ragozzino, Piazzale Leone de Castris, Matteo Ceriana, Dora Catalano (a cura di), Matera, l’Italia meridionale e il Mediterraneo tra ’400 e’500, Artex 2019.
35 Franco Farinelli, Visto da Sud: lo spazio, il territorio, la coscienza, In Marta Ragozzino, Piazzale Leone de Castris, Matteo Ceriana, Dora Catalano (eds), Matera, l’Italia meridionale e il Mediterraneo tra ’400 e’500, Artex 2019, pp. 29-35.
36 Franco Farinelli, Visto da Sud: lo spazio, il territorio, la coscienza, In Marta Ragozzino, Piazzale Leone de Castris, Matteo Ceriana, Dora Catalano (a cura di), Matera, l’Italia meridionale e il Mediterraneo tra ’400 e’500, Artex 2019, pp. 29-35.
Raredly do we encounter studies that investigate the elements of continuity of the forms of living in history,1 anthropologically and programmatic understanding, despite the theme of residence, private and collective, crossing the history of architecture and civilization for over three thousand years. On the other hand, until the mid-nineteenth century, western historiography, in addition to literature, dealt mainly with monuments, stately homes, churches, military infrastructures. On the other hand, because the problem of modern (bourgeois and popular) residence as a problem of mass industry, at low and reasonable costs, begins with the radical technological, economic and social transformations imposed by industrial revolutions (industrialization, population growth, socialism, etc). The problem of modern residence is usually the subject of interest in a type of study that is linked to the monographic work of an architect or to reviews of a broad historical interest. Yet, the questions posed by our global age tend to reverse the urban trend development implemented with the new housing.2

Houses/Housing

Gandolfo Housing (Leporano, 2002-2008) The lot regulation constraints have guided the choice of semidetached houses as the right typology for this project. The housing unit has a commercial area of 90 sqm. The living area is marked by an internal vault that increases the internal volume of the living space, culminating at 3.5 meters, with the shaft of the chimney. This adds quality to the interior space, according to the lesson of Le Corbusier expressed in the Inmeuble Villa and in the Unité: even the interior space of a low-cost accommodation, such as that of the Palladian villas, can be hierarchized in its interior spaces changing the heights corresponding to the interior programme.

Brigantine House (Atlantic City, 2003-2006) The "Maritime" character, the white color, the plastic shapes, the width of the glass surfaces, was an explicit request from the client. The building was built with the same construction system used in the surrounding neighborhood: steel frame structure. The level of abstraction that this building succeeds would not have been as convincing if the building had been finished and built using the techniques used in the Mediterranean (past and contemporary) area, due to the presence of sharp edges and a peculiar relationship between windowed surfaces and walls (thickness and glass surface). The external walls are finished in Venetian Stucco.

Lecce House (Lecce, 2011-2013) The owners intended to split this property into two housing units. The elaboration of possible typological variations and alternatives on the two future accesses has led to the identification of the solution here presented. The social and economic transformations underway will entail the rethinking of many similar buildings that were originally overserved. The design exercise includes typological redaction and technological updating. This is a design exercise that is not at all new, it has always happened in history especially in the historical settlements, although with typologically homogeneous built artifacts and more durable construction materials than the concrete brick frame.

Houses in the historical urban texture (Grottaglie, 2008) The interior project deals with the renovation of a large house, where the square footage of the rooms (18, 48 square meters), almost all covered by vaults (stair and barrel vaults) turned out to be a resource to be controlled. The project restored the rooms, with an imaginary "extrusion" operation of the back wall, generating volumetric proscenium containing cavities including services. In some rooms it ends at the bow set of the vault, in other rooms it reaches the top. So, the geometries of the rooms are preserved. The living room and the kitchen wind around a shared fireplace. This interior project deals with the renovation of a large house, where the square footage of the rooms (18, 48 square meters), almost all covered by vaults (stair and barrel vaults) turned out to be a resource to be controlled. The project restored the rooms, with an imaginary "extrusion" operation of the back wall, generating volumetric proscenium containing cavities including services. In some rooms it ends at the bow set of the vault, in other rooms it reaches the top. So, the geometries of the rooms are preserved. The living room and the kitchen wind around a shared fireplace.

Gandolfo Housing (Leporano, 2002-2008) I vincitori che insistono sul lotto hanno orientato la scelta tipologica della casa binata. L’unità abitativa ha una superficie commerciale di 90 mq. La zona giorno è scandita da un solato a volta che aumenta il volume interno del vano abitativo culminando, a 3,5 metri, col cavedato della cappa fumaria. Ciò aggiunge qualità allo spazio interno, secondo la lezione di Le Corbusier espresso nell’immobile Villa e nelle Unité. Lo spazio interno di un alloggio a basso costo, confortevole con le gerarchie degli spazi interni delle ville palladiane, modifica le altezze in corrispondenza delle funzioni degli ambienti.

Brigantine House (Atlantic City, 2003-2006) The characteristic of "mediterraneo", the color white, the plastic shapes, the "Mediterranean" character, the white color, the plastic shapes, the width of the glass surfaces, was an explicit request from the client. The building was built with the same construction system used in the surrounding neighborhood: steel frame structure. The level of abstraction that this building succeeds would not have been as convincing if the building had been finished and built using the techniques used in the Mediterranean (past and contemporary) area, due to the presence of sharp edges and a peculiar relationship between windowed surfaces and walls (thickness and glass surface). The external walls are finished in Venetian Stucco.

Simrishamn Housing (Simrishamn, 2011) This project drawn up for a small coastal town in Sweden is programmatically conceived as a "vernacular" project, for the solution of the façades, for the organization of the dwelling layout and for the position of the chimney typical of the traditional typologies of those countries.

1 Until now I have met a few readings that investigate these issues with originality, detail and depth, below are some references. The well-known volume by James Ackerman The Villa. Form and ideology on the uncharted ideology that informs country residences from the times of the late Roman-Republican age until today,3 beyond the formal variety. I illustrate an essay by Lucio Barbera entitled Tipo e Forma. From Mito to van der Rohe (Weissenhof) in the architects of ancient Osteria (Garden house), which documents "the permanence of behaviors - anthropological - of continuous and spontaneous generation of typological variations from the pre-existing building material; over, transmute the city as cultural and technological conditions."

2 For an idea of the many inferences possible let me add that, in many respects, the "modern" model of the villa is the first to bring to light a range of themes that start with the works of Michael Dennis, Court and Garden. From the French Hotel to the City of Modern Architecture.

3 I am grateful to the archivists of the library of the Massachusetts Institute of Technology for the kind attention shown in the writing of this essay.
Gandoli Housing
Leporano (TA), Italy, 2002-2009

Project Theme: 8 semidetached + 1 simplex houses. Total land surface: 6000 sqm.
Client: Private.
Architect: Anna Irene Del Monaco.
Civil Engineer: Pietro Conte.
Construction Site Leaders: Anna Irene Del Monaco, Pietro Conte.
Status: Built.

Gandoli Housing is a new residential project located in a wildly sprawling built settlement along a coastal historical territory which thousands of years ago used to be a Greek colony, Satyrium, the "southern" Apulian coastal settlements nearby Tarentum. The outside image proposed by the project is that of a "regular" and "abstract" volume encapsulating the "complexity" and the "thinghood" of the inner space volumes. All this is addressed through a compositional process which could be metaphorically associated to the excavation by "erosion" of regular stone block, with the intention to succeed in syncretism. "Architecture is the masterly, correct and magnificent play of masses brought together in light", wrote Le Corbusier in Vers une architecture (Towards an Architecture) (1923); this well-known affirmation has been a firm guide during the development of this project.
This project was submitted on December 2002 to the Municipality of Leporno, a small town nearby Taranto a provincial capital of Apulia overlooking the Ionian sea. This location is well known to archaeological scholars because of the presence of the Archaeological Park of Saturo (Satyron) and Porto Pirrone, the harbor where the semi-legendary Greek king Pyrrhus would have gone ashore. The small town includes one of the oldest coastal tourist bathhouse, Gandoli, within the municipal territory, also the closest to the main provincial town. Given the close distance to Taranto, in fact, several inhabitants uses their house in the settlement of Gandoli as a permanent residence and not only as a summer residence so that the area is connoted by a hybrid character (residential-touristic). It took almost three years in succeeding in the project approvals (Planning, Landscape, Hydrological Authorities). The General Masterplan (Piano Regolatore Generale) of this small town of 8,000 inhabitants was still under approval on 2002. Therefore, the architect was suggested by the local authorities that it would have been safer if the project ought to follow both the draft prescriptions of the new General Master Plan and those of the “Piano di Fabbricazione” (former Regulation Plan). Nevertheless, although built volumes of 10 mt height were allowed on the project lot, given the prescription to keep a precise distance from the coast line and preserve some open views toward the sea from the inner land, the architect abandoned the idea to design a two-storey detached housing scheme and pursued the idea of proposing a one-storey semidetached housing scheme with a roof terrace, using a 7 mt structural span to have a larger dwelling. These overall constraints allowed the construction of one-storey 9 housing units of 90 sqm, with three bedrooms, two bathrooms and a garden from 110 to 160 sqm. The general jagged layout – a consequence of the coast line distance prescription – was organized with 8 semidetached units and 1 simplex unit. The residential complex has also an underground garage accessible by a ramp with 9 parking boxes, two technical rooms and a water tank. The residential units present spatial hierarchies: the living room has a semi-vaulted space which brings the internal height from 2,7 to 3,5 mt, culminating with the fireplace chimney as the maximum height element.
Gandoli Housing. Studies on the interior space and on the overall volumetric rhythmic cadence.
Dwelling unit: 90 sqm.
Floor plan, elevations, sections.
Gandolli Housing. Details of the dwelling unit. Architectural and structural components of the project.
Structural drawings by engineer Pietro Conte.
Construction site pictures by Pietro Conte and Anna Irene Del Monaco.
Next pages: comparison between design renderings and construction site photos.
The semi-vaulted interior space (from 2.7 to 3.5 mt) defines the interior spatial quality of the residential units of the Gandoli Housing project. Although the architectural typology (semidetached house) in use for this project, the dwelling surface (90 sqm) and the room numbers (3 bedrooms, 2 bathrooms) are those typical of compact dwelling standards – comparable to those of the social and public housing –, this project looks to the design tradition introduced in modern architecture by architects as Le Corbusier with his projects for L’immeuble Villas (1922, 1925), and the Unité d’Habitation (Marseille 1952, Berlin 1957) and the use of a double-height living room. And to LC idea of providing high spatial standards also in the architecture for the low-income people, routing this modern tradition in the classical tradition of Palladian villas. Infact, the internal height of the villas designed by the Renaissance architect active in the Venetian Republic, changes depending on the rooms program: the wide public halls (corresponding to the modern living room) is higher than the height of the private rooms. Nevertheless, in Gandoli Housing the kitchen area is a key space in defining the overall design idea determining a spatial continuity between the kitchen and the living area expanding from 2.7 to 3.5 mt height. So, the living area, with its geometry, surface and inner volume, is conceived as an enlightening device.

The entrance area (above) is next to the kitchen area. In evidence the semi-vaulted surface where a linear lighting element is installed to emphasize the geometry of the curved space. The kitchen area is opened towards the dining and the living area; the main aspect of the dwelling faces the private garden. The pictures were shot during the “load tests” (above) and during the construction phase (right).
In the project for Brigantine House the relation between light and geometries plays an important role. Located on Brigantine island, separated by a bridge from Atlantic City, the house presents its main aspect looking at the lagoon and at the casino hotels skyline. According to the local regulation, the achievable volume, three floors (630 sqm) arranged in a quadrangular footprint surface, presented a stocky figure. So, the ‘composition strategy’ to produce a more elegant result was to separate the basement from the two upper floors and split their volume into two arms, ending in wide windows. The ‘split operation’, generating solid tensions, left room to an inner void where the main stair is located, crossing the three levels and acting as the enlightening core of the house through the large skylight positioned on the roof. This project is an experiment on the ever-ending dialectic between the physical limits of architecture and the way light animates its geometries. "Through the image the perception of the infinite is maintained where it is expressed through the limitations: the spiritual through the material, the boundless thanks to the borders" (Andrei Tarkowski, Sculpting in Time, Ubulibri 2005, p. 38).
Watercolors: conceptual sketches (left); the staircase as the spatial core of the house (above).
Studies on architectural volumes and light
Oil on canvas 20x30 cm
Poliplat maquet (left), Digital 3D model (right).

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First Floor Plan

Second Floor Plan

Third Floor Plan

Site and roof floor plan
Steel Frame Structure.

Timber-Frame Wall Construction.

External finishes: Venetian Stucco.
Photos: courtesy of Leopoldo Rosati New York.
Photos: courtesy of Leopoldo Rosati New York.
OUTSIDE

Photos: courtesy of Leopoldo Rosati New York.
Photos: courtesy of Leopoldo Rosati New York.
House in the historical urban texture
Grottaglie (TA), Italy, 2008

Project Theme: Apartment Renovation in the historical urban texture.
Client: Private.
Architects: Anna Irene Del Monaco, Annunziata Del Monaco.
Status: Unbuilt.

The ‘House in the historical urban texture of Grottaglie’ is the project for the renovation of an apartment located in the sinuous and compact Mediterranean historical texture of a southern town of 30,000 inhabitants. The idea has been to remodel, rescale, reorganized the interior space of the large existing rooms (from 18 to 48 sqm) into sceneries composed by the (conceptual) ‘extrusions’ of the back walls, producing new spatial configurations, preserving the original geometrical character and proportions, especially in the bedrooms. The living rooms (Kitchen + Living area + Dining area) are intertwined by the presence of the fireplace and its chimney.
This project proposes a design approach tackling the typical vaulted space of historical buildings. It tries to propose solutions on the management of the space in old palaces, within the sinuous and compact Mediterranean historical urban texture of a Southern town, reorganized for contemporary functions, optimizing construction costs, providing a contemporary spatial image and program: walk-in-closets, mezzanine, bathrooms, fireplace shared by the living room and the kitchen dining area. The typical room space is generated by the imaginary “extrusion” of the back wall creating a “scenery” to find room for the service spaces without denaturalizing the original geometries and spatial feeling, preserving the light, reducing the volumes to optimize heating-cooling conditions. The apartment is connected to the historic city by an inner courtyard-garden (inside) with a door on the street (outside).
Lecce House
Lecce, Italy, 2011-2012

Project Theme: Apartment remodeling and renovation. Design Studies.
Client: Private.
Architect-Consultant: Anna Irene Del Monaco, Local Architect.
Status: Built.

Lecce House is a project for the split and renovation of an apartment located in the fragmented and multidirectional modern Mediterranean urban texture of the city of Lecce, immediately out of the historic center by still in the central area of the city. The programme for this project was to split a three-storey (400 sqm) row house into two separate house units. This intervention intended also to have a feasible opportunity to renovate the upper floor and the basement floor of the dwelling (humidity, heating-cooling). This project explored solutions for remodeling the new entrances at the ground level and reorganized the basement. So that the two new house units resulted by the split of the existing unit are complete units (at least two bedroom each) with an underground stepped garden and a viable under roof.
Ground floor new entrance interior renovation.
Simrishamn Housing is a project submitted for the International Competition Europan 11 - Sweden. The competition scope was to search for new design opportunities considering the existing urban qualities as a starting point for Simrishamn new sustainable urban future. The design proposed to reconsider the historical urban fabric, a compact city traditional model, gradually neglected during the latest years, and substituted by a sprawl city model. The project reconsiders the architectural and housing typology mainly used in the area, and developed a urban pattern based on the single family house plot (house-backyard garden) flexible enough to accept two up to four-storey, according to the municipal regulation and the real estate expectations. The new settlement can sustain a density of 285 ab/hectares (low), 342 ab/hectares (high), or 310 ab/hectares (mixed). The new housing scheme solution proposed the extension of the historic pattern following a new “urban measure” strongly related to the “place”. The new residential settlement can be adapted for residential or tourism use, for temporary or long-term living functions. Although this project is not located in a southern context it is approached with a southern spirit; it looks for a “measure” in a place and manages the vernacular as a strategy of continuity with the existing settlement.
"Sustainability" means maintaining a "balance" over time.
This theme is of increasing importance also in other realtions (China, Brasil, Europe, ecc.) for recente, have avviodo programma e politiche di riferimentozionalizzazione del territorio agricolo, per scopi turistici, inseriti industriali, in contredittenza e parallelamente ai programmi di urbanizzazione che ne hanno sostanzialmente determinato il graduale sviluppo. Il tema riguarda tra le altre cose gli espedienti di dispensare tipici della progettazione dei villaggi agricoli che impongono la rinnovazione delle forme dell’abitare e dello stare in un luogo di vacanza. Alcuni studi si pongono il problema dell'autenticità. Rem Koolhaas, analizzando negli ultimi anni il territorio agricolo olandese, ha evidenziato che molti tratti dello stesso, apparentemente "agricoli" (capi loro, mulini, depositi), in realtà hanno avuto anche residenti, hotel, start up, terziario, ecc., condizione comune a molte aree rurali contemporanee. Nel suo apprezzato studio dal titolo Storia del paesaggio agrario italiano 5 Emilio Sereni definisce "giardino mediterraneo" il paesaggio agrario di molte aree del Sud e, in particolare, definisce quello pugliese della terra d’Otranto "paesaggio meridionale delle stanze"; ciò è assai significativo per questi progetti: si tratta di "stanze" intese come "piazzanghe [ben più estese (viti, ulivi, agrumi)]" chiuso e difesa, per il diletto dei padroni e per l'accrescimento delle loro rendite."6 L'attenzione all’Arte Rustica" (Giovannoni, Piccinetti, Morpurgo, "Il Biennale romana", 2012) o della "Architettura Rurale Italiana" (Pagano, Daniel, Triennale di Milano, Hoepli 1936) era una richiesta del progetto, fornendo una passione e le direttive per l’organizzazione dell’evento. Una snellizia che si riallaccia ricomponendo le aree e i percorsi paesaggistici della pianura, utilizzando le volumetrie ammissibili (ma limitate) in un lotto precedentemente utilizzato per stalle e locali di deposito danneggiati (masseria Bagnara, Lizzano (2006-2009)) e che per il nuovo intervento con le aree urbanizzate circostanti. Il proprietario del lotto ha deciso di realizzare una abitazione da trasformare in riportare la storia e il ricordo delle aree e i percorsi paesaggistici utilizzati precedentemente utilizzati per stalle e locali di deposito danneggiati (masseria Bagnara, Lizzano (2006-2009)) e che per il nuovo intervento con le aree urbanizzate circostanti. 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Masseria Bagnara
Lizzano (TA), Italy, 2006-2010

Project Theme: Rural farm renovation and conversion into resort-hotel; studies for additional units.
Architect-Consultant: Anna Irene Del Monaco.
Status: Partially built.

Masseria Bagnara is the project for the transformation and renovation of an abandoned rural farm nearby the Ionian Sea within a rural landscape still productive and well preserved. The intervention was developed in 3 sub-projects corresponding to different design stages and the architect acted as a consultant preparing studies and design alternatives to explore possible outcomes: Area A (existing building with 5 bedrooms); Area B (additional bedrooms) presented with variants and studies; Area C (resort complex extension for 80 new units) elaborated according to two alternative versions, one scattered (Layout 1), one compact (Layout 2). In the next pages the design studies for the Area B and C are illustrated.

The design studies elaborated for the interior space of the Area A has been conducted with similar approaches; those spaces had rather been the experimental base to explore the solutions to be transferred for the additional rooms (Area B) and the extension project (Area C). The architectural design conceived for Masseria Bagnara oscillates between operations of “inhabiting”, re-adaptation of existing buildings to new contemporary uses, and “settling”, defining a new “foundation layouts”.

Hypothesis 1 - Area B remodels the backyard façade of the additional rooms partially expanding the volumes to make room to the entrance and the bath-service area. The general idea is to introduce a folding element working like a ‘filled-pocket’ reacting to the Mediterranean spirit with a vibration of shadows. The program strategy is to upgrade the service space of the resort-unit with minimal interventions. The form strategy was to produce new images by minimal operations.

Also Hypothesis 2 - Area B remodels the backyard façade expanding the volumes to make room to the entrance and to bath-service area. The additional option in comparison to Hypothesis 1 is to provide an access to a private solarium on the roof. Both Hypothesis 1 and 2 present a cylindrical space wrapping the shower and expanded up to the roof culminating with a skylight.
The studies for the interior layouts of the additional bedrooms (area B) are elaborated with respect to the combination of functional service areas (bathrooms, walk-in-closets and built-in cabinets). The smaller rooms (30 sqm, a, b, c, d, f) are arranged according to a central or symmetric layout, with the bed positioned in the middle of the room or aside. The bigger units (40 sqm, e) are composed by two rooms, one entrance-living room (with a children bedroom) and one proper bedroom. In some cases, the shower has been conceived as a cylindric volume to generate volumetric plays with the vaulted geometry and to optimize the use of spaces.
This project was elaborated for the extension units “area C” and presents two possible schemes: Layout 1 and Layout 2 (next page). The idea is to test two different settling schemes. One (Layout 1) scattering the units gathered in groups under the shadow of a pine forest. The other (Layout 2) simulating the compact spatial scheme of a village or a historical ancient borough with one main pedestrian pathway giving access to the residential units. Both Layouts 1, 2 are based on the use of the same cell unit, and are organized merging combination of simplex sub-units and of simplex and duplex units (36-50 sqm) into a U shape group of houses, working as an aggregation of architectural volumes. All the units have a backyard, a small garden (26-66 sqm), used also to preserve privacy and enjoy outdoor space. The flexible typology of the cell unit allows to organize and arrange multiple layouts and produce alternative settling outcomes: scattered and compact, generating unity and sprawl.

Studies on the seasonal colors of volumes and crops, light and matters.
**Facilities head-building (can be transformed into separate dwellings).**

Ground Floor 760 sqm

First Floor (resort units)

**Ground Level**

- Dwelling: 46 sqm
  - Garden: 26 sqm
- Dwelling: 40 sqm
  - Garden: 30 sqm
- Dwelling: 50 sqm
  - Garden: 30 sqm
- 2 Dwellings: 76 sqm
  - Garden: 30 sqm
- 2 Dwellings: 60 sqm
  - Garden: 35 sqm

**First Level**

- Dwelling: 46 sqm
  - Garden: 30 sqm
- Dwelling: 41 sqm
  - Garden: 43 sqm
- Dwelling: 40 sqm
  - Garden: 30 sqm
- Dwelling: 46 sqm
  - Garden: 15 sqm
- Dwelling: 36 sqm
  - Garden: 10 sqm

**Layout 2** for the extension units "Area C"
Masseria Rosario
Monteiasi (TA), Italy, 2010

Project Theme: Former rural farm renovation and conversion into a winery-restaurant-resort.
Architect: Anna Irene Del Monaco, Annunziata Del Monaco.
Status: Partially Built.

Masseria Rosario is the project for the transformation and renovation of a former rural farm – particularly active during the Agrarian Fascism Reform – into a winery, a restaurant and a resort. The project elaborations can be subdivided into 3 sub-projects: Area A (existing buildings used by the owner for living and production), Area B (lightning garden for ceremonies, fruit garden), Area C (renovation-restauration into a hotel-resort programme). In the next pages only the design studies for the area C and the area B are illustrated. The rural environment around Masseria Rosario, still productive and preserved, is surrounded by recently established important industries like the Alenia local Headquarters and by the Civil and Military Airport. The functional "shifting" of the existing former rural complex is a challenge for the survival of these abandoned built heritage, rich of architectural, anthropological, landscape values.
Area B: from private Garden to Lighting Fruit Garden (Grapefruit) with lighting device (luminarie) for ceremonies.

Area C: from Stables to Resort-Restaurant
Studies on the reconstruction of the former stables. The entrance side: the stairs and the windows of the hotel rooms are in evidence. The front side: a big fireplace closes the courtyard. The arches of the restaurant are in evidence.

Area A (existing storages, winery and house) + Area B (Lighting Fruit Garden) + Area C (Resort-Restaurant)

Studies on the lighting garden layout. The "ground" plan (right: with seating areas, fruit garden, water sources and equipments) and the "ceiling" plan (left: looking at the sky through out the led lighting circles and the grape fruit plants).
SKETCHES - PROJECT

Area B (Lighting Fruit Garden)

The Area B interventions (2,000 sqm) include a fruit garden (grapefruit, vegetable), a led lighting system recalling or reproducing the idea of “luminarie” (see sample pictures) colored lighting device used during traditional local festivals. A technical metal “ceiling” is installed to support the grapefruit and the “luminarie”. The ground floor can be used for parties and vegetable gardens (1,000 sqm).

Area C (Resort-Restaurant)

The Area C interventions include the remodeling and rethinking of an abandoned productive area with stables, and the partial reconstruction of its head-buildings using the local architecture features, typologies, layouts as references. The resort-hotel proposed by design has 6 apartment-rooms, 5 rooms (circa 38 sqm), 1 three bedrooms apartment (circa 71 sqm), a lobby-reception (120 sqm), one outdoor and one indoor restaurants (140 sqm each), a professional kitchen (100 sqm), service areas (50 sqm), deposits (50 sqm), a swimming pool in the courtyard.

The functional program of the area C layout and spaces is particularly indicated for weddings, ceremonies and anniversaries. It recalls the structure of old caravanserais, typically used in the ancient Iran, courtyard based buildings, multifunctional spaces mainly used for temporary recovery and defence for people and animals.
San Bartolomé Social Housing
Europan 11, San Bartolomé, Lanzarote (Spain), 2011

**Project Theme:** Social Housing in the agricultural landscape.
**Architect:** Anna Irene Del Monaco.
**Status:** Competition / Unbuilt.

The rural landscape of San Bartolomé, declared as a UNESCO Biosphere Reserve, is facing a significant process of transformation and development in the last 20 years. In this framework the main challenge is the conservation of the unique balance among urban and rural space. The urban plan for ‘El quintero’, delivered by local authorities, forecasts a green area crossing the new urban area and facilitating non-vehicular movements between the town center and the new public facilities. This new slow circulation (pedestrian and bicycle) axis (approximately 350 km long) is conceived as a complementary and alternative path to car-transit and as the new territorial spine system of San Bartolomé. The new pedestrian path proposed by this project will connect the old and the new urban patterns through a downhill slope promenade opened towards the surrounding landscape.

A. Planta en “L” de una vivienda en Guime
B. Planta en “U” de la Casona de Femés
C. Planta en “O” de una vivienda en Los Valles.
The project for the New Social housing settlement considers the traditional urban fabric and a traditional construction technique suitable to Lanzarote: therefore, the dwelling layouts follow the typical local house shapes (Planta en “O”, Planta ed “U”, Planta en “L”) and the structural system, in principle, is based on the use of the traditional masonry walls.

The new dwellings, in accordance with the Canary Housing Institute data and with the pre-existing plan, are organized into three urban blocks of duplex houses (1BD, 2BD, 3BD, 5BD/6BD). The total number of dwellings is 52 including 3 dwellings adaptable to disabled persons: 16 duplex dwelling, 1 flat dwelling on the ground floor and 2 flat dwellings.
Each housing unit has two main functional features, a bathroom at the ground floor and a small patio in the backyard. In each living room a bedroom space can be divided from the rest of the room by a sliding door system. The roof top is accessible from the second floor for maintenance and is adapted both for the rain-water collection and for solar power panels and mini eolic power system.

Each dwelling has a private rainfall tank connected to the roof located into the underground garage, directly or indirectly (3 dwellings out of 52) linked to the house unit by service staircases. The traditional Lanzarote architecture demonstrates the integration of design elements: landscape, structure, technological device, architectural language.
A Countryard House in the Countryside
Leporano (TA), 2017

Project Theme: Single Family House in the Countryside, surrounded by an almond orchard.
Architects: Anna Irene Del Monaco, Annunziata Del Monaco.
Status: Project approved by the Local Authorities.

Today, the rural landscape surrounding the small town of Leporano is more inhabited than productive. Therefore, it represents a case of typical hybrid rural-suburban southern spatial dimension. The project for this private house was conceived for the rural-suburban area few kilometers far from the seaside. It was designed on a rural lot (using the constraints of the local building code) which allowed the construction, in total, of no more than 150 sqm. The owners, a young couple, decided to settle in the countryside. The courtyard typology, typical of the architecture of the local farms (masserie), was selected to optimize the environmental conditions, especially the sun and the shadow exposure depending on the sun path, to enjoy the outdoor space several months per year, to recall an anthropological locally well-known use of the space, to optimize and expand the interior and outdoor space of the young couple family life. This house is an experiment in the line of what James Ackerman used to highlight considering the practice of Renaissance architects to reproduce the antique villas having no direct references then the one transferred by the popular uses through centuries, an operation of “survival” or “revival” (James Ackerman, La villa. Forma e ideologia, Laterza 2013, p. 29).
The "inner" courtyard as an "interior" space, or as an additional no-ceiling room of the house, strictly intertwined to the covered inner functions. The removable canopy – covering 9 sqm (3x3 mt) by central shadow area – represents a seasonal ceiling device. The references to Rudowsky’s architectures are evidently quoted also in the sketches.
The characteristics that distinguish the projects collected in this section document the complexity and non-uniqueness of meanings and forms that an "individual" like the Mediterranean, as Braudel intended, is able to include or suggest. As Alexandra Nocke writes, “From Berlin to Reykjavik to Toronto, Mediterranean advertisements, products in supermarkets around the world, and restaurants with a Mediterranean style” make it clear that Mediterraneanism is a global phenomenon.1 Le Corbusier commented on a different position after his three visits to the Campo dei Miracoli (between 1907-1934), “unity in detail, tumult in the whole” [...].

Pisa: cylinders, spheres, cubic cones ... it is a unique place. The historic centers of Martina Franca, Ostuni, Locorotondo, crown the hills and form a landscape. The Archive hill contains an arcane, it is the ‘Matera’ (digitali) realizzati dopo la consegna del progetto di un concorso architettonico, quasi assieme al giardino pubblico come se lo stesso unico progetto emergesse simbolicamente dalla collina posta al centro dell’area di studio che consacrò il suo impegno storico e culturale, ricavando masse volumine e tracciasesi come materia pura del tutto e pezzi d'arte.  

Research and Development Center, Europian 9 (Reggio-Emilia 2007) The project consists of two systems: the main building for offices, classrooms and laboratories, with a parking lot on the roof (a quintuple functional and triple-structured body, inspired by the typological practice of the Canigiani-Muratorio school and the scheme of Roche’s and Dinkeloo’s American offices), and a “comb-like” minor building, composed of residences and offices that volumetrically spread towards the countryside and the Rodano stream while, on the other side, the soaring towers stand out from the plate.

Adaptable Architectural Gallery on the Thames River, London, UK (2008) The project for the temporary pavilion on the Thames is inspired by the roof of the Shakespearean “globe” and by the ruffles of Baroque fashion. The spiral pattern is a citation of the spiral of the New York Guggenheim, the frame structure recalls the Nordic construction tradition. But just the white color transforms the pavilion inspired by Nordic suggestions into a “Mediterranean” object, like the white color of English villas inspired by Palladianism spread by Inigo Jones in England, in the rest of Europe and overseas, such as white of the Technical Institute G. Bodoni (1985) designed by Guido Canella in Parma. A kind of white that is not the white color of the international style.

The Archive for Twentieth Century Architecture, (Roma, 2004) L’idea era di proporre un edificio che non fosse un volume unitario, ma un insieme volumetrico: “unity in detail e tumulto nell’insieme.” I centri storici di Martina Franca, Ostuni, Locorotondo, sono in grado di includere o suggerire. Come evidenzia Alexandra Nocke, “Da Berlino a Reykjavik a Toronto, le pubblicità mediterranee, i prodotti nei supermercati in giro per il mondo, e i ristoranti con uno stile mediterraneo” rendono chiaro che il mediterraneismo è un fenomeno globale.1 Su una posizione ben diversa si erano posti i commenti di Le Corbusier dopo le sue visite al Campo dei Miracoli (fra il 1907-1937), “unità nel dettaglio, tumulto nell’insieme” [...].” Pisa, cilindri, sfere, coni cubici... è un insieme unico, e noto che lo dico io che ho visto Atene”. Sono concetti, quelli di Le Corbusier, che potrebbero descrivere le qualità urbane e l’immagine, di tanti altri luoghi del Mediterraneo, dove monumenti e tessuti compiono un unico insieme, dalle città delle Repubbliche marinare alle capitali del Mediterraneo (Roma, Napoli, Palermo), da Marsiglia a Barcellona, da Atene a Istanbul, da Casablanca al II Cairo, a centinaia di città e centri minori. Ma, per dirla così con Levi Strauss anche il progetto urbano di Londra, New York, Rio de Janeiro, Shanghai, Hong Kong, Shenzhen, Khartum, etc. e molte altre città del nostro piano globale. Franco Fardini writes, this is exactly the precise meaning of the passage in which Heidegger affirms that “the Modern World is the conquest of the world resolved in image”, that is according to “the configuration of the representational production”. We know how to really understand what Jacob Burckhardt explained at the time of this paper.

Municipal Facilities and Public Garden, “Meno e piu'”, Rome, (2007) The civic center and the nursery were conceived together with the public garden in a single project, as if the project was born of a force emerging symbolically from the hill at the center of the study area that, with a rotary and centralfial movement, defined volumes and traces in the porous material of the local tuff and engraved traces filled with vegetable matter and pieces of art.

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Health Operator Learning Center, Adwa (Tigray, Ethiopia 2011) The project attempts to coexist two suggestions: an architecture modeled by the earth raised and bent by an energetic gust of wind, an architecture that takes into account the configurations of the outer plasticità assieme al ritmo scandito dall’impianto “a tessuto”.

Innovative School “The Good School”, (Poggiobonsi, 2016) This project is a home exercise, a set of digital sketches made after the delivery of the project of a competition in which I participated in a group with colleagues. Urged by the instinctive impulse to continue the design process, almost as a joke, I put the project back to work starting from the two juxtaposed court volumes already used for the competition and “graffiti” the oval-shaped volume onto them. My brother, very good architect-sculptor, seeing the results of the domestic exercise, commented: “it is a baroque architecture!” (Oh God!) After all, besides the artificial experiment of the historical center of Noto, in Sicily, it is not easy to identify a city where the presence of baroque architecture has not been “grafted” onto an existing urban structure. See Rome as an evident example.

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The Archive for Twentieth Century Architecture
Rome, Italy, 2004
Architects: Anna Irene Del Monaco (individual entry)
Status: Doctorate Seminar/Competition (scientific responsible of the seminar: Piero Ostilio Rossi. Doctorate in Architecture and Theory, Sapienza University of Rome); second prize.

PLACE

Archè, the beginning and the origin, that from which everything comes and that dominates everything because everything precedes; that gives meaning to everything because everything is root. Archive is guarding the roots, therefore preserving the power of things; keep power to things. Power that is in their roots. Archive is allowing to find the principles that are at the origin of the temporal order of experience, which constitute the cause of its incessant transformations and, at the same time, ensure its unchanging substance. Archive for us is to preserve the power of Architecture, to retain power to Architecture, indefinitely, therefore, without borders: a-peras. This is why the Archive is an Apeiron.

As I was slipping from Archè to Apeiron and opening another chapter of reckless evocations, meanwhile I was gathering, almost in a trance, as I believe, to many young inexperienced architects, images that aroused in me concrete ideas and abstract suggestions (subliminal prefigurations, as Lucio Barbera would say) of what I was looking for, and I didn’t know yet what form he wanted to take. I know this is a process that does not follow any logic, but only a certain figurative instinct. However, if I had had a little more time to put the ideas in order, today I would not be here to justify them with the only instrument I have to reveal, with sincerity, the nebulous path of a project that, instead, it seems eventually including almost everything I instinctively gathered. In the following pages, therefore, here are the main figures that animated, at the beginning, my imagination. Strange as it may seem, together with the first image I meditated on an almost opposite image, evoking more of complex and multiple information flows than of the idea of architectural spaces, more than the vastness of the connection and communication systems that are proper of an Archive, that of traced directories of a possible project. Almost simultaneously I was fascinated by a small series of essays by an American mathematician, Michael Leyton, who worked on the hypothesis that the form, indeed the shape of the architectural construction, the building, can be derived from mathematical functions that maintain, in the final order, the whole (maximal) memory of its processing process. I confess that the intellectual attraction to this type of proposition is stronger in me than the conviction that all this is actually useful to architecture. But I’d like it to be. However, as you will see, the lobed geometries that Leyton generates with his calculations, have figuratively influenced my project, according to the classic way of architects to understand forms to processes rather than inerring to understand the processes that build forms. While I was groping my way, almost with half-closed eyes, in the meantime I tried, with open eyes, to approach the place of the project and, at the same time, to define the main elements of the architectural identity of the Archive. Both investigations immediately coincided and the Apeiron, a reckless keyword, seemed to find, almost miraculously, the reason for its evocative and unexpected concreteness. The place is a land in the heart of the pozzolanic soil of the Roman catacomb system; hereby, in particular, three important systems of cave-catacombs, precisely, are excavated in that soil. I then searched for the layout of at least one of the three catacombs that surround our land. I found Novatian’s cave-catacombs layout, seemingly, infinitely extendable. Here is a very
The Archive is an Apeiron in its revelation, in its unlimited becoming, in its mute indeterminacy, superhuman because indecipherable if not by means of recompositions, transcriptions, interpretations, mythical sublimations, therefore religious that we, of its inert and infinite limbs, can do. The Archive-Apeiron conceptually digs its space in history as the quarries dig their Arcane in the infinite earth. But what already seemed to me a fascinating and concrete design idea was precisely the fact that the extensibility of the Archive could be found underground, in the excavation of the pozzolanic soil, just as the labyrinthine and nevertheless ordered Roman Catacombs did.

I immediately remembered the underground building that Renzo Piano built in Paris together with the Center Pompidou, IRCAM, the Institute for musical research wanted by Boulez and directed, in the starting years by Luciano Berio. And meanwhile I continued to explore, a little less enchanted, evocative figures, ambiguous concrete Apeiron, the excavation without limit. And I could go back to Apeiron’s definition as follows on the next page. Apeiron, the sense of the unlimited, like an infinitely extendable Archive, metaphysically consonant with the whole duration of history, quality of divine power in positive, of indeterminacy in negative. So, of suggestions, gathered as yeast and food for the design imagination. Thus, the tangle of the connections of information that comes from the activities of the Archive continued to fascinate me, but already it seemed to me more interesting to find, perhaps through Klee, a figurative method to transform complexity into a balanced, implementable architectural form. But an image mysteriously fascinated me: the figurative representation of a three-voice phrase by Bach in Klee’s manipulation. What interested me was the transcription from traditional musical notation (pentagram and small black notes) into a dynamic figure that makes two-dimensional space the

SITE PLAN
analogue representation of the real flow of music over time. At the bottom a grid, like a Cartesian diagram, and in the foreground the fluid and nervous movements of the voices.

I have studied music long enough and I try to understand what and how deep the relationships between music and architecture are. But in this case above all I was interested in the way of making the flow of time graphically effective. In the reality of the project, however, this image inspired the search for a fluid order of spaces, an extensible grid like a reflection of the Apeiron.

Then first I was struggling with the lot. First the cut of Via Cupa, this ancient route that divides the lot into two and which in its current state reveals the underground presence of the true Roman road.

Then the construction of the grid that represents both the Apeiron, which extends to the surface, and the paths that make the functions flow in space. The ideally infinite extension of the lines of force signifies the extensibility of the Archive, but also the structure, the framework of its spatial form. So, I tried a representation of the diagrammatic section, fluid and extensible, immersed in the ground, but revealed to the outside with the same fluid geometry.

Finally, I tried to represent the pressures and the interference that the existence of an ancient road induces on the form of the project, on its fluid grid... So that I could finally move on to a first measured version of the basic idea. Of course, I came to those patterns through a phase of sketches, of barely sketched drawings, almost to try to overcome the boundary between symbolic sign and real design decision... until finally, in the realm of the project, we reach the concrete modeling of space... Everything seemed set with a certain coherence, although very subjective. However, I still had to identify the emotional character of the architecture, or at least one of its...
project itself, which I imagined was already built, how an ineffable aura spreads around a legend. Here, then, is the meaning of that other keyword, the **Arcanum**, of which finally I gave my interpretation, which allowed me to return to **Arché**, the starting point of my journey. And I wanted to try to transform it into a real quality of the project, as an expression of the religious mystery that pervades the preservation of tradition of every high tradition. I expound my sense of the Arcanum and expose myself to your smile by the following words. Arcanum finally brings us back to the radical origin of our short journey as an emotional semblance of the Arché when it shows itself to us. Seeming, therefore form, therefore poetic quality if we talk about architecture and if we build spaces with the spirit of those who know that the Archive is still the **Depositum Fidei**, the secret and complete treasure of a religion, ours, that of architecture of the city. Catacombs and churches, then, and as such rigorously designed for the perfection of liturgical movements, for the “functions” that in it, us officiating and faithful, collectively and hierarchically, let us live. The project takes place on the ground floor and in the basement. The ground floor contains the functions accessible by the public. The folding in the center of the project is the atrium, it is also the place where the Via Cupa, the ancient road, enters the building and sinks into the ancient ground. The basement is the floor of the Archive, of the excavation and of the expansion over time. On the right and on the left in the subsoil, the branches of growth, theoretically infinite, are already reaching out.
Municipal Facilities and Public Garden

“Meno e più 4” Grottaperfetta, Rome, Italy, 2007

Architects: Lidia Soprani (team leader), Eros Congedo, Anna Irene Del Monaco, Giorgio Di Giorgio. 
Collaborators: Annunziata Del Monaco, Vincenzo Del Monaco, Zhai Fei, Claudio Monni. 
Art-works: Orazio Del Monaco. 
Status: Competition, launched by the Municipality of Rome; project selected for the second stage.
The general idea connecting all the elements of this project is the continuity between the natural landscape and the architectural components. They are assembled in a whole composition whose centripetal dynamics produces curved lines engraved and sculpted by centrifugal alignments and counter-direction impulses. The overall architectural and landscape elements are conceived through a low-cost maintenance approach (local sandstones and vegetation). Following the competition call's requests the landscaping project area was enriched by art-crafts elements designed and produced (mock-up) by Orazio Del Monaco. The civic center and the kindergarten are partially covered by photo-voltaic roofs. The drawings hereby presented are related to the submissions of the first and of the second competition stage.
Research and Development Center
Reggio Emilia, Italy, 2007

Architects: Anna Irene Del Monaco (team leader), Annunziata Del Monaco, Vincenzo Del Monaco, Zhai Fei, Mario Romano, Maria Grazia Patruno.

Status: Competition, Europan 9 Reggio Emilia: Runner up (second prize).

The system of Pole-Corridor represents the historical vocation of Emilia Romagna cities. Each city, like Reggio Emilia, used to have urban walls with towers highlighting both the presence of the actual modern gates and the presence of the town in the landscape as a territorial gate. Thus, our proposal aimed to strengthen the symbolic and functional meaning of the new railway Station of Reggio Emilia as the modern, real gate of the town and its territory. The Landscape-Infrastructure slogan of our design highlights the spirit of our research, addressed to express the profound integration of the multidimensional and complex nature of the infrastructural system of Emilia Region with the landscape morphology of the Po valley. However, the project hereby presented introduces a further element to the duality Landscape-Infrastructure: Architecture. The triple concept Landscape-Infrastructure-Architecture is the only one that can assure the quality for the New Excellence Pole that is the goal of the Design Competition. Our design proposal represents an intertwining system among Urban Scale, Functional Flexibility, Building Modularity and the Symbolic meaning of a memorable architectural Landmark. The urban morphology model can absorb different programs and scenarios (policies, finance). The Manifesto proposed is: Research, Production, Recreation.
Adaptable Architectural Gallery on the Thames River
London, UK, 2008

Architects: Anna Irene Del Monaco (team leader), Vincenzo Del Monaco, Zhai Fei.

Status: Competition launched by the Architectural Association London.

The Adaptable Architectural Gallery project on the Thames River has been conceived considering two main references: the Globe Theater, the Queen ruff (a typical Renaissance fashion collar). Then, considering the gallery function assigned by the competition, the interior path has been designed as a continuous spiral, recalling well-known schemes of a modern architectural museums. The floating gallery has a diameter of almost 25 mt and develop an overall walkable surface of circa 500 sqm with almost 50-80 extendable sqm of covered roof top. The design idea appears immediately evident and explicit and looks for simple and direct interaction with the city-landscape seen from the River Thames. As we know the face of a city changes looked from the sea and this small symbolic object has the scope to activate ironic thinking about the history of the city and its leisure-intellectual traditions.
Floor plans scheme and programme layouts.

Terrace view of the adaptable gallery (above), interior views of the gallery (down). Next page: key section and external views.
Health Operator Learning Center
Adwa (Tigray), Ethiopia, 2010-2011

Architects: Lucio Valerio Barbera, Anna Irene Del Monaco.
Client: Italian Red Cross-Ethiopian Red Cross, School of Medicine Sapienza University of Rome.
Status: Unbuilt.

This project was elaborated under request of the Italian Red Cross, the Ethiopian Red Cross and the School of Medicine of Sapienza University of Rome. The project was a freely offered study by the authors. The requests of the client had been at first to design a Mother-Children monitoring health center, considering the number of orphanages present in the area. Then the program was turned into a Health Operator Learning Center. The project was accepted and approved by the local authorities and the preliminary construction survey were started when, suddenly, the clients changed their mind on the overall program. The idea was studying at first the construction systems mostly used in the area to try to define the possibility to extract an adequate “architectural language” from the local construction techniques. Then, it was important to talk to the local people and run detailed surveys on the constructions built in that area by local workers. After that, the main spatial strategy proposed was a sequence of courtyards connected by covered passages aggregating folding strips-buildings defined by a sequence of rooms (jointed like wagons in a train, one after the other, or merged like group of dauphins), as big as their program required.
Details of the typical façade: a cement structural frame with external wall finished with local bricks and plaster.

The porticoes are fundamental to sign the spatial rhythm, the paths and to reconnect courtyards and architectural volumes. They act as a secondary path in the whole composition and represent also the "main façade" of the ground floor. The porticoes are also the typical space mainly used by the local people as semi-public outdoor spaces. Infact, they are also conceived for the outdoor educational activities.

The dimension and the location of the windows intend to facilitate the natural ventilation to enter in the different blocks of this complex. This is important for the climate issues and the hygienic requirements.

This project is organized as a compact texture of folding building organized into staggering strips like a dauphin group generating the voids of the courtyards. The folding roofs, therefore, vary their height depending on the inner program. Although folding and fragmented, the whole roof is conceived as a unique tent lied down to cover various functions. The prominent role of the roof in these projects working as the main façade and the direct connection of the windows to the structural elements have the scope to reduce the impact of the eventual local low-quality construction outcomes and execution.
Drawings and studies
Innovative School

Poggibonsi (Si), Italy, 2016

Project Theme: Comprehensive School in Poggibonsi.
Architect: Anna Irene Del Monaco.
Status: Un-sumbitted design variant elaborated for the Competition “La Buona Scuola”.

These drawings correspond to a free architectural exercise, a measured sketches experimenting the potentiality of an alternative scheme un-submitted for a competition and moving from a similar general footprint: two parallelepipeds (one for the gymnasium and the other for the kindergarten) separated-connected by a courtyard corresponding to the access.

This further proposal adds to the competition scheme submitted for the Comprehensive School “La Buona Scuola” two elements: 1) the elliptical element, representing a rainbow, inspired to Olafur Eliasson’s works, crossing horizontally the second floor of the kindergarten and the public-courtyard, expanding the spatial conditions of the classrooms and acting also as a connecting playground; 2) the smaller private courtyard crossing vertically as a light-catcher the kindergarten volume. The idea was to enrich the volume of symbolic elements, unexpected spatial perspectives contributing in producing a variety of spaces within a regular spatial grid. The overall architecture hereby presented is conceived to embed and incubate additional social and educational activities for/from the surrounding neighborhoods.
The architectural volume: sketches.
Studies of the inner courtyard space, of the elliptical element crossing the parallelepiped volumes generating spatial surprise and activating interaction among straight spaces. Studies of the internal space at the ground floor (in black & white) the classrooms facing the gardens, the “universum” (a gathering space) with the auditorium steps in correspondence of the canon-lumière (elongated device on the roof top, also used for the natural ventilation of the depth kindergarten volume). The variation of the spatial conditions, the iconic attractiveness of the colored path (the playful and undefined idea of the rainbow), the volumetric variety proposed by the volumes interaction, would enhance the flexibility in the uses during the all day, to opening to multiple use and experiments from the local community, the encouraging the intellectual creativeness, reinforcing the local identities and inclusiveness, stimulating innovative behaviors and the construction of open and innovative new cross-generational experiments inhabiting uncanny spaces.
Complete list of projects by Anna Irene Del Monaco

As team leader

2010-2012
Spring Field Studio Puerto Rico Re_Start 2, University of Florida/Puerto Rico University of Technology. Team Leader with Antonio Saggio. Theme: Array of Resilient Constellations.

2010-2012
Spring Field Studio Puerto Rico Re_Start 1, University of Florida/University of Puerto Rico. Team Leader with Gentucca Caneia. Theme: Untapped development opportunities.

2010
A Courtyard House in the Countryside (ITA), Leporano, Italy.

2010

2010-15

2015
Innovative schools Competition ‘La Buona Scuola’, Comprehensive School in Poggibonsi, un-sumbitted design variant. Poggibonsi (SI), Italy.

2015
Lecco House; studies for the renovation of a 400 sqm row house, Lecco, Italy.

2015
Fall Field Studio in Teheran: Teheran University/UNESCO Chair: Renovation of Rudajin Neighborhood.

2014
Summer Field Studio in Durban: Durban University of Technology/UNESCO Chair Sapienza/Parallel Programs U.A Durban 2014. Theme: Reconnection and Revitalisation: The Journey from Warwick Junction to the Waterfront.

2013
Summer Field Studio in Hangzhou: Zhejiang University /Zhejiang University of Technology/UNESCO Chair Sapienza/DAIP in Hangzhou. Theme: Urban Rehabilitation in the Historic Center of Hangzhou.

2012
Spring Field Studio in Hangzhou: Zhejiang University /Zhejiang University of Technology/DAIP Sapienza University in Hangzhou. Theme: Urban rehabilitation along the Great Canal Hangzhou.

2011
Summer Field Studio in Teheran: Soore University/Teheran University/DAIP Sapienza/UNESCO Chair in Teheran. Theme: Rehabilitation of Beryanak district in Teheran.

2011

2011
Competition Europian 11, Social Housing, San Bartolome, Lanzarote (Spain), 2011.

2009
Spring Field Studio in Beijing: Tsinghua University of Beijing/Sapienza University of Rome. Theme: Urban Regeneration of Fuyou City.

2010

2010
Masseria Rosario. Studies for the renovation and new facilities, Monteiasi (TA), Italy.

2008

2008
House in the Historical Urban texture, Grottaglie (ITA), Italy.

2008
House in the Historical Urban texture, Grottaglie (ITA), Italy. Project: 8 duplexes + 1 shop.

2008
Shenzhen Crystal Island Competition, New cultural center and transport hub. Shenzhen, P.R. China, with Zhai Fei, Marzia Furne Garelli, Emiliano Martucci, Annalisa Minchella.

2008
Masseria Bagagna. Studies for the renovation and new dwellings, Lizzano (ITA), Italy.

2007
Concorso Europian 9, Reggio Emilia, Italy, Runner Up; with Annunziata Del Monaco, Vincenzo Del Monaco, Maria Grazia Patruno, Mario Romano, Zhai Fei.

2006-2003
Brigantine House, Atlantic City, New Jersey, USA, single family house 600 sq m. Co-author with Leopoldo Rosati.

2005
Spring Field Studio in Beijing: Tsinghua University of Beijing/Sapienza University of Rome. Theme: Design of a Landscape and Territorial Park in Beijing.

2004
Competition organized by the Doctorate Course of Architectural Design and Theories Sapienza University of Rome ‘The Archive for Twentieth Century Architecture, Rome’, Italy. Second Prize.

2004
Competition Premio Pianesi. Design for a theatrical scenery in Vila Adriana, Tivoli, Italy. Second Prize; with Vincenzo Del Monaco, Francesca Gamini, A. Pace, Viviana Pandolfo.

2003
Competition Modern Saudi House, Riyadh, Emirates.

2003
Competition Dmzagorodom ‘House in the Countryside’ Moscow, Russia.

2003
Competition Designing ‘The High Line’ New York, New York, USA.

Architect in design groups

2016

2016

2015

2015
Competition of ideas Construction of the technology park connected to the national radioactive waste deposit. Team leader: Francesco Menegatti.

2012
‘Sound Room’, for the research project ‘Musica e Archittettura’. Team leaders: Lucia Barbera, Giorgio Nolotibo.

2010
Lin’an Heritage Park Competition, Hangzhou (P.R. China) - Team leader: Lucia Barbera. Selected for the second phase. Second Prize.

2007

2006

2006
Development Project in Via della Tecnica. Residences and facilities, Pomezia (RM), Italy; with Lucio Barbera.

2005
Ex Feal Area New Residences and facilities, Pomezia (RM), Italy; with Lucia Barbera.

Project architect at Leopoldo Rosati Office, New York, NY, USA (2001-03)

2003

2002

2001
The Mall at Millennia – Orlando, Florida; Condominium Apartment 120 sqm. Alviero Martini USA, Boutique. 260 sqm. 605 Madison Ave, NYC.

2000
Regata Condominium Duplex Apartment 220 sqm. Battery Park, NYC. Interior Design, 21st South End Avenue, Battery Park, NYC.

K Apartment. 52 sqm new addition. 930 5th Avenue NYC.