

L'ARCHITETTURA DELLE CITTÀ
Quaderns | Quaderni 1

Anna Irene Del Monaco

Southern Practice

early works of an Italian Architect

a Conspectus



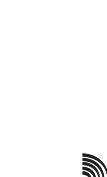
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Anna Irene Del Monaco, 1977 - Architetto, Professore Associato in Progettazione Architettonica e Urbana presso la Sapienza Università di Roma. Dottorato in Composizione, Teorie dell'Architettura (2003-2006). Visiting Scholar: Columbia University of New York (2003), Tsinghua University of Beijing (2004). Visiting Teaching Programme Architectural Association, Londra (2008). Ha pubblicato: *Città e Limes. Rome-Beijing-New York*, Nuova Cultura 2012; *Pier Luigi Nervi e l'architettura strutturale*, Edilstampa (2011) con F.R. Castelli; *Wu Liangyong, Architettura Integrata/Integrated Architecture*, Nuova Cultura, 2013; *Modernità Postantica. La Palazzina Furmanik di Mario de Renzi*, Nuova Cultura 2016; *Osservazioni e Corrispondenze fra la Composizione in Musica e Architettura*, Nuova Cultura 2017; *Colin Lucas | Pietro Barucci, Architetti. Vite Parallelle*, Nuova Cultura, 2018. Di prossima pubblicazione uno studio dal titolo *European Architect in the Mediterranean Countries 1947-1991: autors and sponsors*; sullo stesso tema l'autrice ha scritto un saggio pubblicato su L'ADC n. 11, 2017. Editor della rivista "L'architettura delle città. The Journal of the Scientific Society Ludovico Quaroni".

The purpose of this volume is not so much to gather an architect's traditional *résumé*, 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 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. The deepest meaning that we intend to express with this collection of projects, therefore, is to 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."

L'intento di questo volume non è tanto quello di comporre il tradizionale *résumé* 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 idiomati di architettura mediterranea. Che, nati da uno stretto legame con culture costruttive tradizionali e locali, possono, invece, essere sviluppati e sperimentati come ricchezza della contemporaneità, in contesti culturali geograficamente lontani e con tecniche costruttive derivate da altre e altrettanto profonde tradizioni.

Il senso più profondo che si intende esprimere con questa raccolta di progetti è, dunque, 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), seppure in luoghi diversi del globo, ma sempre "visti da Sud".


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L'ARCHITETTURA DELLE CITTÀ



Società Scientifica Ludovico Quaroni

Quaderns | Quaderni 1



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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 *résumé*, 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 *résumé* 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, essere sviluppate e sperimentate come ricchezza della contemporaneità, in contesti culturali e 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 da estrarre 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 [...] after 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."¹

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 experimental spur in France, as a goad of fascist power in Italy, the avant-garde becomes an instrument of power of the powerful global cultures [the United States]² over the weak cultures of Europe."³

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

¹ Gillo Dorfles, Interview, *Il Giornale*, 26/06/2016, <http://www.ilgiornale.it/news/gillo-dorfles-nostra-epoca-non-ha-pi-gusto-viviamo-nellera-1276082.html>

² Alberto Boatto, Stefano Chiodi, *New York 1964: la pop art*, Alberto Boatto, *Viaggio a New York*, <https://www.doppiozero.com/materiali/ars/new-york-1964-la-pop-art>. Il primato dell'avanguardia americana fu segnato con enfasi durante lo spettacolo presentato alla Fenice di Venezia la sera prima dell'apertura di quella mostra, come ricorda Alberto Boatto che era fra gli spalti. Infatti, mentre la compagnia di danza di Merce Cunningham, con la direzione musicale di John Cage e i costumi e gli oggetti di scena dello stesso Rauschenberg, metteva in scena il suo spettacolo "dai palchi si levavano grida, rumori, fischi, accuse ripetute di 'fascisti' da una parte del pubblico. Dunque, uno scandalo. Ma uno scandalo particolarissimo [...] era un settore rappresentativo dell'avanguardia italiana che si opponeva ad un altro settore dell'avanguardia. Quelle grida segnavano una frattura all'interno dell'avanguardia stessa?". Per approfondire Alberto Boatto, *Pop Art*, Laterza 2015.

³ Philippe Daverio, *La bellezza della velocità*, Popsophia 2019, August 6, 2019, "To truly understand this [Daverio continues], one must not underestimate, in the midst of McCarthyism, issues such as the strategy of leaving Nato as decided by De Gaulle in 1958, the victory of the center left in Italy in the political elections of 1963, how much Leo Castelli's role in the programmatic affirmation of the United states as bearers of avant-garde art (Pop Art), with which it tried to impose dominion and supremacy, which emerged during the Biennale di Venezia of 1964 with Robert Rauschenberg's victory" <https://www.youtube.com/watch?v=TIjfvbmdyzs>

Internazionale, soddisfatta, spesso, di esserela ridotta difensiva, ultima e fruttuosa, di una cultura elitaria che pretende di essere Avanguardia Dominante senza responsabilità di riflessione storica e di reale, generosa, impegnata partecipazione culturale.

Avanguardia e potere

Del problema dei linguaggi odierni si è occupato per lungo tempo Gillo Dorfles che, in una intervista pubblicata nel 2016 su *Il Giornale*, affermava:

"La nostra epoca non ha più un gusto: viviamo nell'era dei moltissimi gusti [...] dopo gli anni Venti, in cui Margherita Sarfatti elabora l'arte fascista, cambia tutto... sono le opere che presiedono ai gusti e non è più il gusto che presiede alle opere".¹

Anche Philippe Daverio, seppure con un'impostazione diversa, in un recente intervento, ragionando sulla fine delle avanguardie in Italia e in Europa, conferma l'importanza di inquadrare la questione in chiave storica e geopolitica:

"da pungolo sperimentale in Francia, da pungolo del potere fascista in Italia, l'avanguardia diventa strumento di potere delle culture potenti globali [gli Stati Uniti d'America]² sulle culture deboli d'Europa"³

Tutto questo si consumò in occasione della 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

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 consecration, lavishing 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".⁴

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 ancora oggi a resistere come il principale riferimento della cultura 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 rotta su Manhattan col suo studio professionale, riversando su nuove sfide l'entusiasmo del socialismo scandinavo – non completamente spendibile negli USA – e interpretando l'architettura come lingua "Pop", radicata su solide 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 incomprensibile alla gente comune:

"There is an incredible power in not being so dogmatic... empathy, the art of accommodation, is an incredible subpower".⁴

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 della consapevolezza nell'arte del progettare e del costruire e la comprensione dei nessi fra

⁴ Bjarke Ingels, Interview: *Different Angles*, Louisiana Channel, 19 dic 2017, <https://www.youtube.com/watch?v=dh96J9iXGyk>

language⁵, through observation and direct experience. For an architect and, more generally, for each individual, the spatial experience of their own place of origin, the human and social geography, the physical and imagined landscape, in which they have been immersed since childhood is as important; in 1943 Winston Churchill stated: "We shape our buildings; thereafter they shape us."⁶

I attended the Faculty of Architecture of the Sapienza University of Rome between 1995 and 2000, thus in the years of the design competitions for the MAXXI Museum built by Zaha Hadid and for the new Palazzo dei Congressi EUR built by Massimiliano Fuksas. The same years in which Richard Meier was commissioned to design and build the Ara Pacis Museum and the Church Dio Padre Misericordioso in the Tor Tre Teste district and, as is well known, the years in which many public works in Italy were designed and created by foreign architects.

In general, in the Roman faculty of those years, among the professors and composition-design assistants I met, and naturally among the students, enthusiasm, with varying intensity and with some exceptions, was widespread and shared for the deconstructivist architects, *alumni* of the Architectural Association, of the Cooper Union, of the GSAPP Columbia University, which had not been their reference models in the years of their studies, but in whose architecture and in whose writings they glimpsed, perhaps even misleading nostalgia, the umpteenth avant-garde to run after, in the narrow path indicated by the Zevian culture and heritage, not always brilliant. In those years the success of the Computer Revolution in Architecture⁷ instead was consolidated, a set of experiments with digital tools and languages. "But the avant-garde

sistemi costruttivi e linguaggio architettonico⁵, attraverso l'osservazione e l'esperienza diretta. Rimane comunque importante, per un architetto e, più in generale, per ogni individuo, l'esperienza spaziale del proprio luogo di origine, la geografia umana e sociale, il paesaggio fisico e immaginato, in cui egli è stato immerso fin dall'infanzia; nel 1943 Winston Churchill⁶ affermò: "We shape our buildings; thereafter they shape us".

Ho frequentato la Facoltà di Architettura della Sapienza Università di Roma fra il 1995 e il 2000, dunque negli anni in cui sono stati espletati i concorsi di progettazione per il Museo MAXXI costruito da Zaha Hadid e per il nuovo Palazzo dei Congressi dell'EUR costruito da Massimiliano Fuksas. Gli stessi 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.

In generale, nella facoltà romana di quegli anni, fra i docenti e gli assistenti di composizione-progettazione che ho incontrato, e naturalmente fra gli studenti, era diffuso e condiviso, con diversa intensità e con qualche eccezione, l'entusiasmo per gli architetti decostruttivisti *alumni* dell'Architectural Association, della Cooper Union, della GSAPP Columbia University, che non erano stati i loro modelli di riferimento negli anni del loro alunno, ma nella cui architettura e nei cui scritti intravvedevano, forse anche travisando nostalgicamente, l'ennesima avanguardia da rincorrere, nel solco indicato dalla cultura e dalla eredità zeviana, non sempre smagliante. Si consolidava, invece, in quegli anni il successo della Rivoluzione informatica in Architettura⁷, un insieme di sperimentazioni sugli strumenti digitali e i linguaggi. "Ma le avanguardie

⁵ This topic was exhaustively covered in the book by Anna Irene Del Monaco, *Osservazioni sulle corrispondenze fra la Composizione in Musica e Architettura*, Nuova Cultura, 2017.

⁶ Winston Churchill, October, 1943, during the public debate on the reconstruction of the House of Commons "were it was and as it was" after the German bombing declared: "We shape our buildings; thereafter they shape us". Churchill was born near Blenheim Palace, the monumental country residence donated in the 1700s to an ancestor by the English government as a reward for his military victories. Designed by John Vanbrugh and inspired by Villa Trissino in Meledo, by Palladio, the residential complex stands out to this day in the Oxfordshire countryside with an almost "hyperbaroque" eloquence. That architecture could have "formed" the young Churchill and his family, living in Blenheim Palace, for a good three centuries, is almost beyond doubt.

⁷ Antonino Saggio dirige dal 1998 la collana IT Revolution in Architecture fondata da Bruno Zevi; la collana ha da tempo superato il trentesimo volume pubblicato.

no longer exist today," going back to Daverio'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 invited 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*.

oggi non esistono più", tornando al ragionamento di Daverio forse già valido vent'anni fa, sebbene non ce ne accorgessimo del tutto.

"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 connotata dalle masse. [...] Oggi siamo di fronte ad un popolo trasversale più simile a quello del Medioevo..."

Dunque, è sugli architetti decostruttivisti invitati da Philip Johnson e Mark Wigley nel 1988 alla mostra *Deconstructivist architecture* tenuta al MoMA, sulla lezione ineludibile dei maestri-eroi del Movimento Moderno e sull'interesse istintivo per l'architettura di Alvaro Siza e di Steven Holl che ho misurato i miei primi esercizi progettuali.

Occorre aggiungere che, la possibilità di comparare e condividere i temi e i progetti con architetti e accademici non italiani, emersa di recente come necessità contingente, è la ragione per cui si pubblica questo volume anche in lingua inglese. I quindici progetti qui presentati, quindi, sono stati selezionati con l'idea di definire un ragionamento dal quale estrarre le questioni salienti valevoli di essere sviluppate nella futura attività di chi scrive, di architetto nell'accademia.

Southern Practice

Per introdurre l'esercizio del *Conspectus*, può essere interessante inquadrare e riflettere complessivamente sulle esperienze di ricerca che ne hanno anticipato e, per certi aspetti, indirizzato l'elaborazione.

Essendo nata e cresciuta in Puglia, la locuzione "Southern Practice" si correla, inequivocabilmente, alla mia biografia e al mio apprendimento naturale dell'architettura e alla mia sperimentazione, 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 "plurale", seppure 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 una chiave ecologista, che in quelle del *landscape urbanism*.

⁵ Questo tema è stato discusso nel libro Anna Irene Del Monaco, *Osservazioni sulle corrispondenze fra la Composizione in Musica e Architettura*, Nuova Cultura, 2017.

⁶ Nell'ottobre del 1943 Winston Churchill, in occasione del dibattito pubblico sulla ricostruzione "dove era e come era" dell'House of Commons dopo il bombardamento tedesco affermò: "We shape our buildings; thereafter they shape us". Churchill era nato presso il Blenheim Palace, la monumentale residenza di campagna donata nel Settecento ad un suo antenato dalla nazione inglese come ricompensa per le sue vittorie militari. Progettata da John Vanbrugh ed ispirata alla Villa Trissino a Meledo, del Palladio, il complesso residenziale si staglia ancora oggi nella campagna dell'Oxfordshire con eloquenza quasi "iperbarocca". Che l'architettura avesse "modellato" il giovane Churchill e la sua famiglia per ben tre secoli, abitando a Blenheim Palace, è assai poco discutibile.

⁷ Antonino Saggio dirige dal 1998 la collana IT Revolution in Architecture fondata da Bruno Zevi; la collana ha da tempo superato il trentesimo volume pubblicato.

But the idea of Architecture and Mediterranean City, as a possible articulation of modern and contemporary architectural spatiality, belonged to the research experiences of different faculty members.

Antonino Terranova and his students, beginning with their book *Roma città mediterranea*⁸, had gathered studies in the attempt to redescribe the spread out metropolis surrounding contemporary Rome according to Mediterranean characteristics.

My professor and doctoral advisor, Lucio Barbera, had done the greater part of his intense activity as architect in the region that is defined as "enlarged Mediterranean" (Puglia, Calabria, Sicily, Campania, Egypt, Libya, Morocco, Iran, Syria) since the mid-sixties. Ludovico Quaroni, Antonino Terranova and Lucio Barbera's teacher, had paved the way, theirs and ours, by traveling, planning and writing from Puglia to Basilicata, from Tunisia to Yemen to Iran since the end of World War II. But for us who were students in the School of Architecture in Rome it is easy – and necessary – to look even further back to the founders of our school. Marcello Piacentini, Vincenzo Fasolo, Gustavo Giovannoni, Plinio Marconi had worked in the South of Italy and in North Africa during the most intensive years of their professional and academic activity, creating significant interventions, some of which are still the most significant, particularly public buildings and urban spaces, of the last hundred years in those places. The interest for the South, for the "peripheral" and "rural" geographies – obviously not only in the South of Italy – crosses at the same time the first two decades of the Roman academic life of the previous century, studies and popular activity, as the exhibition shows entitled *Arte Rustica*⁹ curated by Giovannoni, Piacentini and the young Vittorio Morpurgo for the First Roman Biennale at the Palazzo delle Esposizioni in Via Nazionale. Or the studies by Plinio Marconi¹⁰ on minimal or minor architecture and, more generally cultivated

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

Antonino Terranova ed i suoi allievi, a partire dal libro *Roma città mediterranea*⁸, avevano raccolto studi sul tentativo di ridescrivere 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, Egitto, 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 facile – e obbligatorio – guardare ancora più indietro ai fondatori della nostra scuola. Marcello Piacentini, Vincenzo Fasolo, Gustavo Giovannoni, Plinio Marconi 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*⁹ curata da Giovannoni, Piacentini e dal giovane Vittorio Morpurgo per la I Biennale romana al palazzo delle Esposizioni in Via Nazionale.

Oppure, gli studi di Plinio Marconi¹⁰ sull'architettura minima o minore e, più in generale coltivati dall'Associazione artistica fra i cultori d'architettura,

among architecture enthusiasts of the Associazione artistica, anticipate by some luster the famous collection of Giuseppe Pagano *Architettura Rurale Italiana*¹¹ (Italian Rural Architecture, 1936) and international interest in these themes, culminating in the well-known book by Bernard Rudofsky, *Architecture Without Architects: A Short Introduction to Non-pedigreed Architecture*¹², that is of architects 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 Gravagnuolo¹³, for example, *From Schinkel to Le Corbusier. The Myth of the Mediterranean*, di Cesare de Seta¹⁴ *L'Italia nello specchio del Grand Tour* e di 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 questioni storiografiche e teoriche – che annoverano l'esperienza di architetti nati a Sud che hanno operato a Sud, architetti nati a Nord che hanno viaggiato e progettato a Sud –, e una densissima

anticipano di qualche lustro la nota raccolta di Giuseppe Pagano *Architettura Rurale italiana*¹¹ (1936) e dell'interesse internazionale su questi temi, culminata col noto libro di Bernard Rudofsky, *Architecture Without Architects: A Short Introduction*

*to Non-pedigreed Architecture*¹². Cioè di architetti e studiosi che, pur avendo ricevuto una educazione formale "da architetti" hanno studiato, rilevato, osservato l'architettura spontanea (costruita da autori ignoti) per trarre da essa elementi e informazioni, sia formali che spaziali, utili per progettare.

Tutte esperienze, indagini e interessi progettuali, che, volendo recuperare la razionalità intrinseca all'estetica dell'architettura spontanea storica, non possono evitare di fare dell'architettura mediterranea se non il centro almeno uno dei fondamentali centri di riferimento delle convergenti eppur diverse ricerche. Così, la mia naturale cultura mediterranea, che con l'entusiasmo dell'adepto avevo cercato di sostituire con il *mainstream* internazionale, riprese gradualmente vigore e fu da me stessa considerata con occhi nuovi, oserei dire con nuova percezione critica che ebbe subito bisogno di essere sostenuta da ancora maggiori conferme ed approfondimenti, oltre quelli giunti a me nella mia stessa Scuola.

I testi che iniziai a studiare furono quelli di Benedetto Gravagnuolo¹³, ad esempio, *From Schinkel to Le Corbusier. The Myth of the Mediterranean*, di Cesare de Seta¹⁴ *L'Italia nello specchio del Grand Tour* e di 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 questioni storiografiche e teoriche – che annoverano l'esperienza di architetti nati a Sud che hanno operato a Sud, architetti nati a Nord che hanno viaggiato e progettato a Sud –, e una densissima

⁸ Alessandra Capuano, Alessandra Criconia, Adriana Feo, Antonino Terranova, Fabrizio Toppetti, *Roma città mediterranea*, Gangemi 2007.

⁹ Antonio Maraini, *L'architettura rustica alla cinquantennale romana*, in "Architettura e Arti decorative", IV, 1921, pages 379-385.

¹⁰ Paolo Marconi, *Architettura minore, architetture minime, architettura moderna. Plinio Marconi e l'Associazione artistica fra i cultori d'architettura*, monograph issue of "Bollettino della Biblioteca della Facoltà di Architettura dell'Università degli Studi di Roma "La Sapienza", 54-55 1996, pp. 15-24.

⁸ Alessandra Capuano, Alessandra Criconia, Adriana Feo, Antonino Terranova, Fabrizio Toppetti, *Roma città mediterranea*, Gangemi 2007.

⁹ Antonio Maraini, *L'architettura rustica alla cinquantennale romana*, in "Architettura e Arti decorative", IV, 1921, pp. 379-385.

¹⁰ Paolo Marconi, *Architettura minore, architetture minime, architettura moderna. Plinio Marconi e l'Associazione artistica fra i cultori d'architettura*, numero monografico del "Bollettino della Biblioteca della Facoltà di Architettura dell'Università degli Studi di Roma "La Sapienza", 54-55, 1996, pp. 15-24.

¹¹ Giuseppe Pagano, Guraniero Daniel, *Architettura Rurale italiana*, Hoepli 1936.

¹² Bernard Rudofsky, *Architecture Without Architects: A Short Introduction to Non-pedigreed Architecture*, Doubleday & Company, Inc. Garden City 1964.

¹³ Benedetto Gravagnuolo, *From Schinkel to Le Corbusier. The Myth of the Mediterranean*, In Jean-Francoise Lejeune, Michelangelo Sabatino, *Modern Architecture and the Mediterranean: Vernacular Dialogues and contested identities*, Routledge 2010, p. 16.

¹⁴ Cesare de Seta, *L'Italia nello specchio del Grand Tour*, Rizzoli 2014.

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 studies that I sometimes find myself defining, with not a little self-irony, “crazy and very desperate” the roots of what I dare define as my ancestral sense of architecture, I certainly did not neglect the historical-social readings, the authors of the school of Fernand Braudel and the School of Algiers (Camus, Pirenne, Aymard) and the contributions by Franco Cassano, *Il Pensiero Meridiano*¹⁵, by Edwards Said *Orientalism*¹⁶, by Francescomaria Tedesco, *Mediterraneismo. pensiero antimeridiano*¹⁷. Thus, so as to better understand, via a theoretical analysis the legality and the meaning of the architectural theme along whose path I had already advanced with some fortunate, for me, design experiences, in 2017, I participated in a collective research entitled “Proposals for the South” as member of the Aspen Junior Fellow with a short essay entitled *Post-Rural South. Countryside s.h.i.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*

¹⁵ Franco Cassano, *Il Pensiero Meridiano*, Laterza 1996.

¹⁶ Edward E. Said, *Orientalism*, Vintage Books, A Division of Random House 1979.

¹⁷ Francescomaria Tedesco, *Mediterraneismo. Il pensiero antimeridiano*, Meltemi 2017.

¹⁸ Anna Irene Del Monaco, *Modernità Postantica. La Palazzina Furmanik di Mario De Renzi*, Nuova Cultura 2016.

presentazione (Foreword) di Barry Bergdoll. E, naturalmente, per dare una base stabile e storicamente protettiva al mio studio che a volte mi sorprende a definire, con non poca autoironia, “matto e disperatissimo” sulle radici di quello che io oso definire il mio senso ancestrale dell’architettura, non trascurai certo le letture 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 Edwards Said *Orientalism*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 cui 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.i.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 storiografia 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 twentieth century. Legacy and future perspectives*¹⁹.

*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 transfer, employment incentives, territorial pacts). The authors of the book, economists Antonio Accetturo and Guido de Blasio, spare no criticism of 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

*twentieth century. Legacy and future perspectives*¹⁹. Su questo argomento sto elaborando un volume monografico che si basa su ulteriori scavi.

Ed è forse proprio la riflessione sul Mediterraneo moderno “inventato” e quello futuro “da ricostruire” ad avere stimolato la necessità di questo approfondimento sui miei progetti.

Edward Said afferma nel suo *Orientalism* che: “The Orient was almost an European Invention [...] the Orient has 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”.

Ma il contesto storico e geopolitico attuale del Mediterraneo si va rapidamente modificando, e la necessità di ricostruzione urgente in tanti luoghi pone nuovi problemi, anche per la comparsa di nuovi attori.

Un recente pamphlet dal titolo *Morire di aiuti: i fallimenti delle politiche per il sud (e come evitarli)*²⁰ segnala impietosamente (come osserva l’economista Nicola Rossi che scrive l’introduzione del libro) la totale inefficacia delle politiche di sviluppo territoriale e degli strumenti messi in campo dalla politica regionale dell’ultimo quarto di secolo (trasferimento finanziario, incentivi occupazionali, patti territoriali). Gli autori del libro, gli economisti Antonio Accetturo e Guido de Blasio, non risparmiano critiche a nessun intervento finalizzato alla crescita, alla produttività, all’occupazione, inclusa la difficoltà di gestire fondi strutturali per il rischio di contaminazione delle procedure da parte di soggetti al limite della legalità.

Se i risultati dello studio redatto dai due economisti affiliati a Banca d’Italia, fra i più aggiornati, qui citati a titolo esemplificativo, documentano un quadro recente sull’impatto che i finanziamenti pubblici hanno avuto nel Sud d’Italia durante le ultime decadi, è evidente che risulterà sempre più difficile incentivare interventi straordinari che possano impegnare gli architetti e l’architettura a Sud nel

¹⁹ 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 LADC 12, 2017, p. 103.

²⁰ Nicola Rossi, *Introduzione, Antonio Accetturo e Guido de Blasio Morire di aiuti: i fallimenti delle politiche per il sud (e come evitarli)*, IBL Libri 2019. “i risultati economici (in termini di crescita, di produttività e di occupazione) mancano, non mancano invece altri risultati non altrettanto desiderabili. I trasferimenti finanziari legati all’Obiettivo 1 contribuirebbero a rendere più debole la fiducia e la cooperazione fra i singoli. Gli incentivi concessi sulla base della legge 488 del 1992 tenderebbero a mostrare una significativa contiguità con la presenza mafiosa così come i fondi strutturali sembrerebbero spesso e volentieri associabili ai fenomeni di corruzione. Insomma, un disastro di rara potenza”

Svimez, the Cassa 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*²¹ 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 Guerilla Techniques), a text I read with great passion, nurtures his *realistic poetry* and expresses a sort of programmatic manifesto:

“And so, given the possibility of being a practical professor from the “University Department” and therefore one who studies what others do, I chose instead an impure road that I liked truly. I did not go into the rhetoric of the construction site and professional militancy, but in conforming thought and action in a niche that I encountered by chance and by geography but which, as I am an architect, has become my conceptual home, a place where I am at ease and where I have set strengths, thoughts, inclinations, immediately resigned, wasting no time pursuing other roads.”²²

The questions posed by Cardullo and Gambardella, certainly shared by other scholars and architects are, I 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, not without its difficulties, and which I outlined in my research *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*, 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”

prossimo futuro, nell’ipotesi che nuovi interventi simili a Svimez, alla Cassa del Mezzogiorno o a piani speciali per il Sud possano ritornare.

Francesco Cardullo si era già interrogato nel volume pubblicato nel 2005 *Architettura e meridione. Temi e progetti delle città del sud*²¹ su come misurare le problematiche urbane delle metropoli e delle città dei “Nord” ricchi d’Italia e 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:

“E, così, di fronte alla possibilità di essere un assennato professore da ‘Dipartimento Universitario’ e quindi uno che studia le cose che fanno gli altri, ho scelto invece una strada impura che mi piace molto. Non mi sono cacciato nella retorica del cantiere e della militanza professionale, bensì nel conformare pensiero e azione di una nicchia che ho incontrato per caso e per geografia ma che, da quando faccio l’architetto, è diventata la mia casa concettuale, un posto dove mi trovo a mio agio e dove ho tarato forze, pensieri, inclinazioni, rassegnandomi subito, senza perdere tempo a coltivare altre strade.”²²

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 a European Invention. The future Mediterranean as a Shared Reconstruction*, vedrebbe la cultura architettonica italiana (ed europea) ricollocarsi con un ruolo culturalmente trainante rispetto ad un perimetro geopolitico descritto entro il “Mediterraneo allargato”, come tassello qualificante la più ampia tessitura delle culture europee, forte di una posizione di “avanguardia” geografica (e non solo) e del suo autorevole deposito di tradizioni e di esperimenti di

²¹ Francesco Cardullo, *Architettura e meridione. Temi e progetti delle città del sud*, Officina 2005.

²² Cherubino Gambardella, *Architettura e Tecnica di Guerriglia*, In Orazio Carpenzano, Dina Nencini, Manuela Raitano, *Architettura in Italia. I valori e la bellezza*, Quodlibet, 2018, p. 212.

experiments²³. This would be just as true beyond the borders of the Mediterranean, compared to other global contexts characterized by the type of problems they face and the type of answers they elaborate.

“comunità”²³. Ciò varrebbe anche oltre i confini del Mediterraneo, rispetto ad altri contesti globali che si connotano per il tipo di problemi che affrontano e per il tipo di riposte che si elaborano.

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*²⁴ 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, even modest, 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 distant 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, thus a body, to 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 inimical 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

Perché Southern Practice

Il titolo di questo libro *Southern Practice* trae forte ispirazione dal titolo di un altro libro: *Yung Ho Chang / Atelier Feichang Jianzhu A Chinese Practice / Une pretique chinoise*²⁴ pubblicato nel 2003. Il passaggio 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 colleghi curatori, che ogni progetto, anche modesto, 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, un corpo dunque, al quale sarà bene applicarsi secondo lo 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 inimical 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

²³ Some important element, at least from my point of view, were introduced in the exhibition Comunità Italia, 2015, hosted by the Triennale di Milano and one may read in the contributions to the catalog, especially in the introduction by the editors Ferlenga-Biraghi and the text *Esportando Architettura. Italy Builds Abroad* by Luka Skansi, very much influenced by the well known book, entitled *Italy Builds*, 1955 by George Everard Smith, photographer. Cf. Alberto Ferlenga, Marco Biraghi (ed.) *Comunità Italia, Architettura / Città / Paesaggio 1945-2000*, Silvana 2015. It is no accident that a photographer “views” 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.

²⁴ Laurent Gutierrez + Valérie Portefaix, *Yung Ho Chang / Atelier Feichang Jianzhu A Chinese Practice/Une pretique chinoise*, Map Book Publishers 2003.

²⁵ 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 si leggono nei contributi raccolti nel catalogo, in particolare nell’introduzione dei curatori Ferlenga-Biraghi e nel testo *Esportando Architettura. Italy Builds Abroad* di Luka Skansi, molto influenzato dal noto libro di George Everard Smith, fotografo, dal titolo *Italy Builds* del 1955. Vedi Alberto Ferlenga, Marco Biraghi (a cura di) *Comunità Italia, Architettura / Città / Paesaggio 1945-2000*, Silvana 2015. Non è un caso che sia un fotografo a “inquadrare” nel suo obiettivo il tema, e che lo sviluppi secondo logiche che, comunque, sono pur sempre quelle di un fotografo e non di un architetto, cioè quelle del reportage per “associazione di immagini” a partire da eventi precisi. ²⁶ Laurent Gutierrez + Valérie Portefaix, *Yung Ho Chang / Atelier Feichang Jianzhu A Chinese Practice/Une pretique chinoise*, Map Book Publishers 2003.

systems totally exclude the long-term perspective, and with it any real planning. In this nebulous setting, Atelier FCJZ offers a bold alternative to the architect-hero of the beginning of the last century. Each project, however modest, represents a possible solution to creating a more acceptable Chinese city for the new century. [...] Unlike western medicine, which isolates the problem and works solely on the affected area, Chinese medicine treats the body as a 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.”²⁵

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*²⁶, 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 approach to foreign literature. But other definitions of the *new* were exchanged and discussed in Buenos Aires. With Huidobro, the avant-garde carries out an anti-conservative possibility which, consequently, affirms the radical autonomy of art: the poet adds to the world a dimension that, in other ways, would have been unthinkable. The novelty, as Huidobro tirelessly repeats, is not in the theme, ‘but in how it is produced.’²⁷

“Strictly speaking, the city is not a topical place or a theme: it is a condition of possibility of the experience of the modern that is verified only when idleness can be associated with specific cultural memories. [...] A city – Sarlo herself writes – is a historical map in which one can read many cities from the past and signs and premonitions of future cities...”²⁸

Sarlo, by the way, is culturally close to the Italian sociologist Domenico De Masi who, in his latest studies, *Mappa Mundi*²⁹ and *Il Mondo è giovane ancora*³⁰, explained the need to plan the free time that it will be possible to enjoy in the society of the future by comparing the hours of free time and the hours dedicated to work with respect to customs in the past. This is very reminiscent of Homo Ludens (Johan Huizinga) who had populated the utopian drawings of the Situationist Vanguard artists active in the 1950s. The space of the “otia” (better when

systems totally exclude the long-term perspective, and with it any real planning. In this nebulous setting, Atelier FCJZ offers a bold alternative to the architect-hero of the beginning of the last century. Each project, however modest, represents a possible solution to creating a more acceptable Chinese city for the new century. [...] Unlike western medicine, which isolates the problem and works solely on the affected area, Chinese medicine treats the body as a 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.”²⁵

Inoltre, l’idea di “Southern Practice” è 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*²⁶, 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 testualità 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 anticontenutista 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.”²⁷

“La città non è, a rigore, né un luogo topico né un tema: è una condizione di possibilità dell’esperienza del moderno che si verifica soltanto quando l’ozio si può associare a memorie culturali specifiche. [...] Una città – scrive Sarlo stessa – è una mappa storica in cui si possono leggere molte città del passato e i cenni e le premonizioni di città future...”²⁸

Sarlo, tra l’altro, è culturalmente vicina al sociologo italiano Domenico De Masi che, nei suoi ultimi studi, *Mappa Mundi*²⁹ e *Il Mondo è giovane ancora*³⁰, ha spiegato la necessità di programmare il tempo libero che la società del futuro si troverà a poter vivere, confrontando le ore del tempo libero e le ore dedicate al lavoro, rispetto alle consuetudini del passato. Ciò ricorda molto l’idea di Homo Ludens (Johan Huizinga) che aveva popolato i disegni utopici degli artisti dell’Avanguardia Situazionista attivi negli anni Cinquanta del secolo scorso. Lo spazio degli “otia” (meglio se produttivi) nelle realtà

²⁵ Laurent Gutierrez + Valérie Portefaix, Project for the 21st Century, In Id. *Yung Ho Chang / Atelier Feichang Jianzhu A Chinese Practice /Une pratique chinoise*, Map Book Publishers 2003, p. 9.

²⁶ Beatriz Sarlo, *Una modernità periferica. Buenos Aires 1920-1930*. Quodlibet 2005.

²⁷ Beatriz Sarlo, *Una modernità periferica. Buenos Aires 1920-1930*. Quodlibet 2005, p. 125.

²⁸ Raúl Antelo, *Prefazione*, Beatriz Sarlo, *Una modernità periferica. Buenos Aires 1920-1930*, Quodlibet 2005, p. 8.

²⁹ Domenico De Masi, *Mappa Mundi*, Rizzoli 2013.

³⁰ Domenico De Masi, *Il mondo è giovane ancora*, Rizzoli 2018.

productive) in the “peripheral” realities (which has already been explored by several scholars) could be an increasingly rather stimulating theme for the architect’s social imagination.

“periferiche” (che è già stato esplorato da diversi studiosi) potrebbe essere sempre di più un tema particolarmente stimolante per l’immaginazione sociale dell’architetto.

Seen “from the South”

At this point, one might wonder if the concept of “Southern Practice” could somehow refer to the idea of Global South, introduced by the World Bank to describe the so called “low-middle income” countries, developing, with a colonial past, and a poor sense of democracy. It could be argued, drawing from memory without strict verification, that in the countries of the Global South there is much greater possibility of encountering territorial and spatial conditions associated with the idea of “plurality in unity” (Le Corbusier would have said, thinking along similar lines, *unity in the tumult*).

“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 not (which was once called countryside), verifying a leap in conceptual quality (mayhaps connected to the developments of new cognitive techniques in communication)”³¹

Lucio Barbera expressed himself on these issues in two interesting essays: *Città estrema* and *Unità e tumulto*³², 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*.

“The paths traced by modern economic indicators, by geography and urban geography, reveal, with unpleasant impassivity, 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 Braudel’s geo-historical and ecumenical aesthetics rather than educating ourselves on Pirenne’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 when instead, say, at the beginning of the nineteenth century, in a Europe already

Visto “da 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, attingendo dalla 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).

“Il precisarsi di un sistema insediativo a largo raggio territoriale nel quale non è più necessario distinguere tra ciò che è città e ciò che invece non lo è (e che un tempo veniva definito campagna), verificando un salto di qualità concettuale (forse connesso agli sviluppi delle nuove tecniche cognitive di comunicazione).”³¹

Su questi argomenti si è espresso Lucio Barbera con due interessanti saggi: *Città estrema* e *Unità e tumulto*³², entrambi elaborati in occasione di iniziative organizzate da Paolo Portoghesi, il primo per un convegno organizzato dal CNR e raccolto in una sezione degli atti intitolata *La città futura: conservazione, sostituzione, innovazione*.

“I sentieri tracciati dai moderni indicatori economici, dalla geografia e dalla geografia urbana, mettono allo scoperto, con antipatica impassibilità, le fratture, le differenze, le distanze che ben conosciamo, quelle che frammentano anche, soprattutto direi, il nostro paese, ma che non ci appassionano oramai affatto, forse perché intenti a compiacerci dell’estetica geostorica ed ecumenica di Braudel piuttosto che a educarci al realismo drammatico di Pirenne (che, infatti, quasi mai citiamo). O forse perché sappiamo la nostra impotenza a generare fattibili soluzioni per la città, [...] in Europa, mondo estremo e tuttavia centrale, vive come più estrema contraddizione la città meridionale, quella città, intendo, che è erede dello scandaloso paradosso storico di un mondo che fu quasi esclusivamente contadino, ma era tutto raccolto in centri di sembianza urbana quando invece, mettiamo all’inizio dell’Ottocento, nell’Europa già ben avviata alle trasformazioni

³¹ Vittorio Franchetti Pardo, *Dalla Città Europea alla Città del Mondo Globalizzato*, Secoli XVI-XXI, p. 390-391.

³² Lucio Barbera, *Unità e Tumulto*, In Francesca Gottardo (ed.) *Paesaggio: sopravvivenza e trasformazione*, Quaderni della didattica, Accademia Nazionale di San Luca Roma, 2012.

undergoing industrial change, less than a quarter of the population could be called urban; that city, I mean that has shed its condition 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, Rome (yes: Rome) and that has generated the form and the very idea of the periphery, of the margins, of urban fringe, a dormitory that it feeds in the metropolis and reproduces in its very own territory. [...] So that we are no longer surprised, for example, to be able to describe, as Pasolini, Martina Franca's profile, who once crowned the Itria valley with grace, but today, like the front of Rome's legal suburbs of the seventies, 'is a dazzling strip of houses, a pile, a huge gray wall looming between viaducts and overpasses; nor do we, who live in Rome, feel alien to that other type of settlement with shreds of buildings, scattered and continuous the Sarno and Quindici landscape, to be clear, 'between deadly quarries and mountain ditches, crevices, drains and poor material constructions, because we have before us our majestic illegal periphery'.³³

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 urbanization 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".³⁴

A young American academic Brent D. Ryan with an academic background in the field of Urban Design – with a B.S. in Biology at Yale, a detail that Patrik Geddes reminds us – Associate Professor at MIT in Boston, in his book *The Largest Art: a measured manifesto for a Plural Urbanism*, deals with similar

industriali, meno di un quarto della popolazione poteva dirsi urbana; quella città, intendo che ha versato la sua condizione e la su popolazione nelle frange dei centri del Nord e, soprattutto nei pochi grandi centri del Sud, Napoli, Catania, Palermo, Bari, Roma (certo: Roma) e che ha generato la forma e l'idea stessa di periferia, di margine, di frangia urbana, di dormitorio che essa alimenta nelle metropoli e riproduce nel suo stesso territorio. [...] Sicché non ci sorprendiamo più, per esempio, di poter descrivere pasolinianamente il profilo di Martina Franca, che una volta coronava di grazia la valle d'Itria, ma oggi, come il fronte della periferia legale romana degli anni Settanta, è una striscia abbacinante di case, una catasti, una enorme parete grigia che incombe tra viadotti e cavalcavia'; né ci sentiamo estranei, noi che viviamo a Roma, a quell'altro tipo di insediamento a schegge edilizie, sparso e continuo il paesaggio Sarno e di Quindici, per intenderci, 'tra cave micidiali e montarozzi, affossamenti, scarichi e costruzioni di povero materiale', perché abbiamo negli occhi la nostra maestosa periferia illegale."³³

I geografi che si occupano di Global South si sono già interrogati sulla possibilità di definire un nuovo "tipo" di insediamento umano: *Southern urbanism*. Il saggio di Seth Schindler *Towards a paradigm of Southern urbanism* è utile per chiarire i termini del problema. L'autore evidenzia tre questioni che rendono il *Southern urbanism* profondamente differente dal *North urbanism* (o *planetary urbanism*): i rapporti discontinui fra capitale e lavoro, la mancata rilevanza dell'economia politica nei contesti in cui si svolgono i processi urbani, la consustanzialità di questi ultimi con la materialità delle città del Sud.

"Southern urbanism constitute a distinctive 'type' of human settlement", [...] "planetary urbanization 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".³⁴

Un giovane accademico americano Brent D. Ryan con *background* accademico nella disciplina dell'Urban Design – con un B.S. in Biology a Yale, dettaglio che ci ricorda Patrik Geddes –, Associate Professor al MIT di Boston, nel libro *The Largest Art: a measured manifesto for a Plural Urbanism*,

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 incompleteness, 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 furrow of modernity or contemporaneity if not paternalistically 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".³⁵

But our intent 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 *Tristes Tropiques*:

"The city lies at the confluence of nature and artifice (...) by its genesis and by its form, the city simultaneously falls under biological procreation, 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".³⁶

Even though already in 1858, almost a hundred years before Lévi-Strauss, Carlo Cattaneo in his well

affronta problemi confrontabili. Analizzando le biografie professionali di tre "plural urbanists", David Crane, Edmund Bacon e Kevin Lynch, commentando diversi casi studio, costruisce un manifesto per l'indipendenza dell'Urban Design e definisce i tre caratteri fondamentali di un sistema urbano "plurale": "eternal change, inevitable incompleteness, and flexible fidelity."

Si potrebbe dimostrare senza troppe difficoltà che molte realtà urbane Europee, non soltanto del Sud d'Europa, corrispondono a questi "caratteri". "C'è sempre il rischio", tuttavia, avverte Francescomaria Tedesco, facendo questo tipo di operazioni,

"... che i processi di alterizzazione che potremmo definire anche orientalizzazione, ricaccino i contesti culturali analizzati (il Sud, il Mediterraneo, il Mezzogiorno d'Italia) in un'epoca senza storia, sospesa in un limbo in cui non può accadere nulla che li collochi nel solco della modernità o della contemporaneità a meno che ciò non venga autorizzato paternalisticamente 'dall'alto' [...] una sorta di mondo liscio e indifferenziato in cui tutto è sullo stesso piano e tutto è decontestualizzato, trasformato in fetuccio che può essere 'speso' sulla scena del mondo, che si tratti del Brasile o della Puglia".³⁵

Ma il nostro intento è diverso: indagare i modelli insediativi, le forme dell'architettura, l'immagine con cui essa si rappresenta. E dunque le operazioni associative che tendiamo a proporre, come architetti, non hanno gli effetti che hanno nelle scienze sociali. Ryan, ad esempio, in diversi passaggi del suo volume, utilizza analogie figurate molto efficaci: associa New York a un pezzo musicale improvvisato piuttosto che ad una sinfonia, ad un albero tropicale – se confrontata con Brasilia – invece che ad un obelisco.

Le analogie fra città e paesaggio, fra città e organismo, quasi obbligano la citazione del noto passaggio di Claude Lévi-Strauss pubblicato nel 1955 nel libro *Tristi Tropici*:

"La città si pone alla confluenza della natura con l'artificio (...) la città, per la sua genesi e per la sua forma, risulta contemporaneamente dalla processione 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".³⁶

Sebbene Carlo Cattaneo già nel 1858, quasi cento anni prima di Lévi-Strauss, nel suo celebre

³³ Lucio Barbera, *La città estrema*, In Paolo Portoghesi, Rolando Scarano (a cura di) *Il progetto di architettura. Idee, scuole, tendenze all'alba del nuovo millennio*, Newton & Compton, 1999, pp. 50-52.

³⁴ Seth Schindler, *Towards a paradigm of Southern urbanism*, "City" Volume 21, 2017, Issue 1, pp. 47, 64.

³⁵ Lucio Barbera, *La città estrema*, In Paolo Portoghesi, Rolando Scarano (a cura di) *Il progetto di architettura. Idee, scuole, tendenze all'alba del nuovo millennio*, Newton & Compton, 1999, pp. 50-52.

³⁶ Seth Schindler, *Towards a paradigm of Southern urbanism*, "City" Volume 21, 2017, Issue 1, pp. 47, 64.

³⁵ Francescomaria Tedesco highlights the dangers of "hybrids/hybridization" e "creolization" raised by A. Dirlir, *The postcolonial Aura Third World Criticism in the Ages of Global Capital*, in Critical Inquiry 1994. This is interesting in that the concept of *hybrid modernity* often appear in the works of B. Sarlo.

³⁶ Claude Lévi-Strauss, *Tristes Tropiques*, 1955.

³⁵ Francescomaria Tedesco segnala i rischi della "ibridità/ibridazione" e "creolizzazione" mosse da A. Dirlir, *The postcolonial Aura Third World Criticism in the Ages of Global Capital*, in Critical Inquiry 1994. Ciò è interessante perché il concetto di *modernità ibrida* compare nei lavori di B. Sarlo.

³⁶ Claude Lévi-Strauss, *Tristi Tropici*, 1955.

known essay *La città considerata come principio ideale delle istorie italiane*³⁷, highlighted with clarity the question of the “adhesion of the suburbs to the city” and therefore the net indistinctness, especially in the south of Europe, between city and country:

“The city forms an inseparable corpus with its territory. Since immemorial tradition, the people of the countryside, although today attained large part of the property, yet takes the name of its city, up to the boundary of other people that take the name of another city. In many provinces that is the only homeland that the plebs know and feel.”

The exhibition inaugurated on April 19, 2018, at Palazzo Lanfranchi, Matera, *l’Italia meridionale e il Mediterraneo tra ’400 e ’500*³⁸ offered an original viewpoint: the Renaissance as “seen from the South.” Here, is perhaps precisely the deepest meaning that we intend to express with this collection of projects. 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 *Mediterranean*:

“The Modern World is the conquest of the world resolved in image’ (Heidegger, 1968) [...] The growth of southern capitals (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 onto the site, to the plasticity that prevails over rigidity, to the network with poor over fixity, to the process that

saggio *La città considerata come principio ideale delle istorie italiane*³⁷ evidenziasse con lucidità la questione dell’“adesione del contado alla città” e dunque la netta indistinzione, soprattutto nel Sud d’Europa, fra città e campagna:

“La città forma col suo territorio un corpo inseparabile. Per immemorial tradizione, il popolo delle campagne, benché oggi pervenuto a larga parte della possidenza, prende tuttora il nome della sua città, sino al confine d’altro popolo che prende nome d’altra città. In molte provincie è quella la sola patria che il volgo conosce e sente”.

La mostra inaugurata il 19 aprile 2018 a Palazzo Lanfranchi dal titolo Matera, *l’Italia meridionale e il Mediterraneo tra ’400 e ’500*³⁸ 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”.

Per far ciò i quindici progetti sono stati raccolti in tre sottogruppi tematici: House/Housing, Rural Settlements, Facilities.

Concludiamo con le parole, efficacissime, di Franco Farinelli nel saggio *Visto da Sud: lo spazio, il territorio, la coscienza* raccolto nel catalogo materano citato, attraverso le quali il geografo ci aiuta a comprendere perché lo spazio attuale è sempre più plurialveolare e multicellulare, sempre più *Mediterraneo*:

“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 cederlo proprio al loro contrario: al circuito che sostituisce l’area, alla connessione 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 i corrispondenza

restores precedence over the datum, in a sort of correspondence if not synaptic conversation between sites that the works of art, implicit mnemonic 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.”³⁹

se non conversazione sinaptica tra luoghi che proprio le opere d’arte, sistemi mnestici impliciti per eccellenza, valgono a evidenziare con la loro natura [...] al punto che proprio a partire dalle loro forme, soltanto cioè facendo leva su quel che esse da secoli continuano a dire e che in continuazione va riappreso, resta possibile la speranza di concepire i nuovi modelli di cui abbiamo urgente bisogno per continuare a comprendere, all’epoca della crisi del funzionamento spaziale il mondo sempre più plurialveolare e multicellulare (in una parole: sempre più mediterraneo) che ci circonda.”³⁹

³⁷Carlo Cattaneo “Crepuscolo”, n. 42,44,50,52 17-31 October, 12-16 December 1858, p. 657- 659, 689-693, 785-790, 817-821.

³⁸Marta Ragozzino, Pierluigi Leone de Castris, Matteo Ceriana, Dora Catalano (a cura di), *Matera, l’Italia meridionale e il Mediterraneo tra ’400 e ’500*, Artem 2019.

³⁷Carlo 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.

³⁸Marta Ragozzino, Pierluigi Leone de Castris, Matteo Ceriana, Dora Catalano (a cura di), *Matera, l’Italia meridionale e il Mediterraneo tra ’400 e ’500*, Artem 2019, pp. 29-35.

³⁹Franco Farinelli, *Visto da Sud: lo spazio, il territorio, la coscienza*, In Marta Ragozzino, Pierluigi Leone de Castris, Matteo Ceriana, Dora Catalano (a cura di), *Matera, l’Italia meridionale e il Mediterraneo tra ’400 e ’500*, Artem 2019, pp. 29-35.

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, Sweden

Rarely do we encounter studies that investigate the elements of continuity of the forms of living in history,¹ anthropologically and programmatically understood, despite the theme of residence, private and collective, crossing the history of architecture and civilization for over three thousand years. On the one hand because, 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 increase both the need for confrontation between different cultures and the conservation and reconquest of local identities and cultures and pose the problem of new studies that propose points of view that are not predominantly set on an ideological basis. Whatever the historical epoch, the geographical location, and whatever social profile the client has, the expectations placed on the project for a residence, whether private or collective, are, in general, the following: functional quality and comfort, reasonableness of costs, ability to represent social aspirations.

Gandoli 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 *Immeuble 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 "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 finishes is Venetian Stucco.

House in the historical urban texture (Grottaglie, 2008) 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 (star and barrel vaults) turned out to be a resource to be controlled. The project resized 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 existing geometries of the room are preserved. The living room and the kitchen wind around a shared fireplace.

Lecce House (Lecce, 2011-2012) 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 oversized. The design exercise includes typological readjustment 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 artefacts and more durable construction materials than the concrete-brick frame.

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. The idea is to propose a feasible intervention aimed at the tourist development of this small town, which presents the characteristics of a Northern "marina", given the presence of the tourist port. And to reverse the urban trend development implemented with the new urban tissues that determined a morphological modification around the historical nucleus of the settlement.

Raramente si incontrano studi che indagano gli elementi di continuità delle forme dell'abitare nella storia¹, antropologicamente e programmaticamente intesi, nonostante il tema della residenza, privata e collettiva, attraversi la storia dell'architettura e delle civiltà per oltre tremila anni. Da una parte perché, fino a metà dell'Ottocento, la storiografia occidentale, oltre alla trattistica si è occupata prevalentemente di monumenti, residenze signorili, chiese, infrastrutture militari. Dall'altra, perché il problema della residenza moderna (borghese e popolare) come problema di un'industria di massa, a costi bassi e ragionevoli, inizia con le radicali trasformazioni tecnologiche, economiche e sociali impresse dalle rivoluzioni industriali (industrializzazione, aumento demografico, socialismo, ecc). Il problema della residenza moderna, di solito, è oggetto di interesse di un tipo di studi che sono legati all'opera monografica di un architetto oppure a rassegne di ampio respiro storico. Eppure, le domande poste dalla nostra età globale, tendono ad incrementare tanto la necessità del confronto fra culture diverse quanto la conservazione e la riconquista delle identità e delle culture locali e pongono il problema di nuovi studi che indaghino punti di vista che non siano prevalentemente impostati su base ideologica. In qualunque epoca storica, luogo geografico, contesto sociale, le aspettative del committente rispetto al progetto per una residenza, che sia privata o collettiva, sono, in generale, le seguenti: qualità e comfort funzionale, ragionevolezza dei costi, capacità di rappresentare le aspirazioni sociali.

Gandoli Housing (Leporano, 2002-2008) I vincoli 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 solaio a volta che aumenta il volume

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 unchanged ideology that informs country residences from the times of the late Roman-Republican age until today", beyond the formal variety. I illustrate an essay by Lucio Barbera entitled *Type and Form. From Mies van der Rohe (Weissenhof) to the architects of ancient Ostia (Garden houses)*, which documents "the permanence of behaviors - anthropological - of continuous and "spontaneous" generation of typological variations from the pre-existing building material which, over time, change the city as cultural and technological conditions change". And the book by Michael Dennis, *Court and Garden: From the French Hotel to the City of Modern Architecture*.

interno del vano abitativo culminando, a 3,5 metri, col cavedio della canna fumaria. Ciò aggiunge qualità allo spazio interno, secondo la lezione di Le Corbusier espressa nelle *Immeuble Villa* e nelle *Unité*: lo spazio interno di un alloggio a basso costo, confrontabile con le gerarchie degli spazi interni delle ville palladiane, modifica le altezze in corrispondenza delle funzioni degli ambienti.

Brigantine House (Atlantic City, 2003-2006) Il carattere "mediterraneo", il colore bianco, la plasticità delle forme, l'ampiezza delle superfici vetrate, era una richiesta esplicita dal committente. L'edificio è stato realizzato con lo stesso sistema costruttivo degli edifici circostanti: *steel frame structure* (telaio in acciaio e legno). Il grado di astrazione che questo edificio riesce ad esprimere non sarebbe stato altrettanto convincente se l'edificio fosse stato rifinito e costruito con le tecniche in uso nell'area del Mediterraneo, per la presenza di spigoli acuti e di un peculiare rapporto fra superfici finestrate e dei muri pieni (spessori e superfici vetrate). Le pareti esterne sono rifinite in stucco veneziano.

House in the historical urban texture (Grottaglie, 2008) Questo progetto di interni affronta la ristrutturazione di un'ampia abitazione in cui la metratura delle stanze (18, 48 mq), quasi tutte voltate (a stella e a botte) si è rivelata una risorsa da controllare. Avendo ridimensionato le stanze, con una operazione di "estrusione" immaginaria della parete di fondo, si è definito un proscenio volumetrico che contiene dei vani-intercapedini: in alcune stanze esso termina all'imposta delle volte, in altre arriva con alcune porzioni fino al punto più alto della volta, alloggiando servizi e depositi. Così, le geometrie originarie delle stanze non risultano particolarmente alterate. Il soggiorno e la cucina si snodano attorno ad un focolare condiviso.

Lecce House (Lecce, 2011-2012) I proprietari intendevano frazionare questo immobile in due unità abitative. Lelaborazione delle possibili varianti tipologiche e delle alternative sui due futuri accessi ha portato ad individuare la soluzione qui presentata. Le trasformazioni sociali ed economiche in corso comporteranno il ripensamento di molti immobili simili, originariamente sovradiimensionati. L'esercizio progettuale include il riadattamento tipologico, l'aggiornamento tecnologico. Si tratta di un esercizio progettuale per niente nuovo se si guarda alla storia, sebbene sia stato svolto prevalentemente con manufatti edilizi tipologicamente omogenei, nei centri storici, e con materiali costruttivi più durevoli rispetto al telaio latero-cementizio.

Simrishamn Housing (Simrishamn, 2011) Questo progetto redatto per una piccola città costiera della Svezia è programmaticamente concepito come un progetto "vernacolare", per la soluzione delle facciate, per l'impostazione planimetrica dell'alloggio e per la posizione del camino, tipica delle tipologie tradizionali di quei paesi. L'idea è proporre un intervento realizzabile finalizzato allo sviluppo turistico di questa piccola cittadina, che presenta i caratteri di una "marina" del Nord, data la presenza del porto turistico. E di invertire la tendenza dello sviluppo urbano attuata con i nuovi tessuti urbani che ha determinato la modificazione morfologica attorno al nucleo storico dell'insediamento.

Gandoli Housing

Leporano (TA), Italy, 2002-2009

Project Theme: 8 semidetached + 1 simplex houses. Total land surface: 6000 sqm.

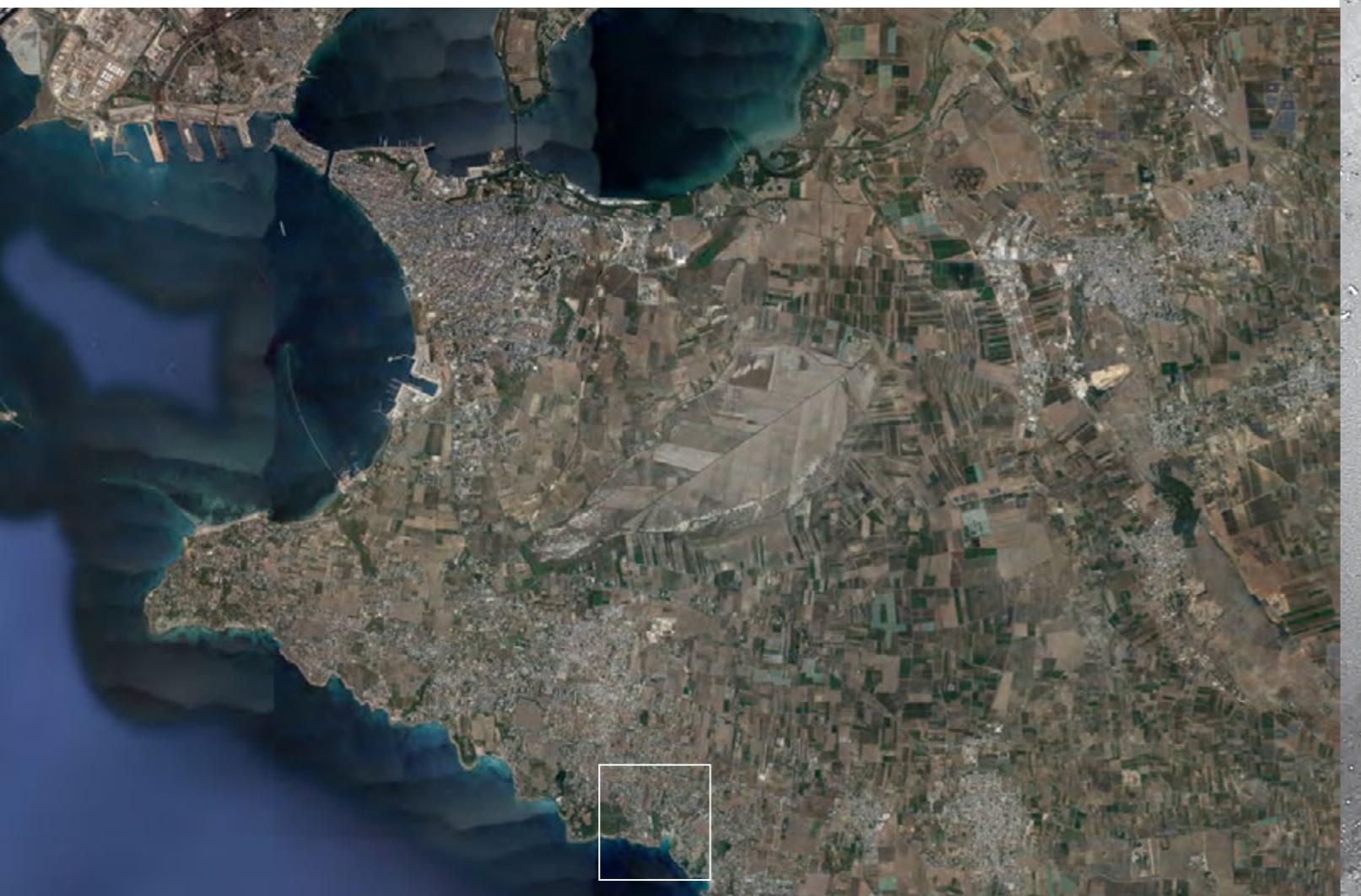
Client: Private.

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.



SITE PLAN

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This project was submitted on December 2002 to the Municipality of Leporano, a small town nearby Taranto a provincial capital of Apulia overlooking the Ionian see.

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.

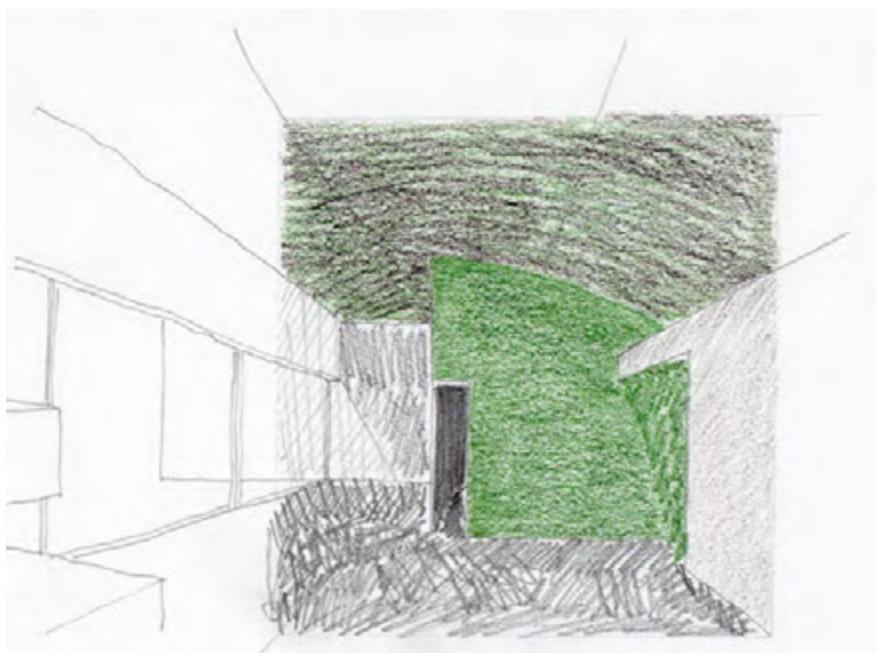
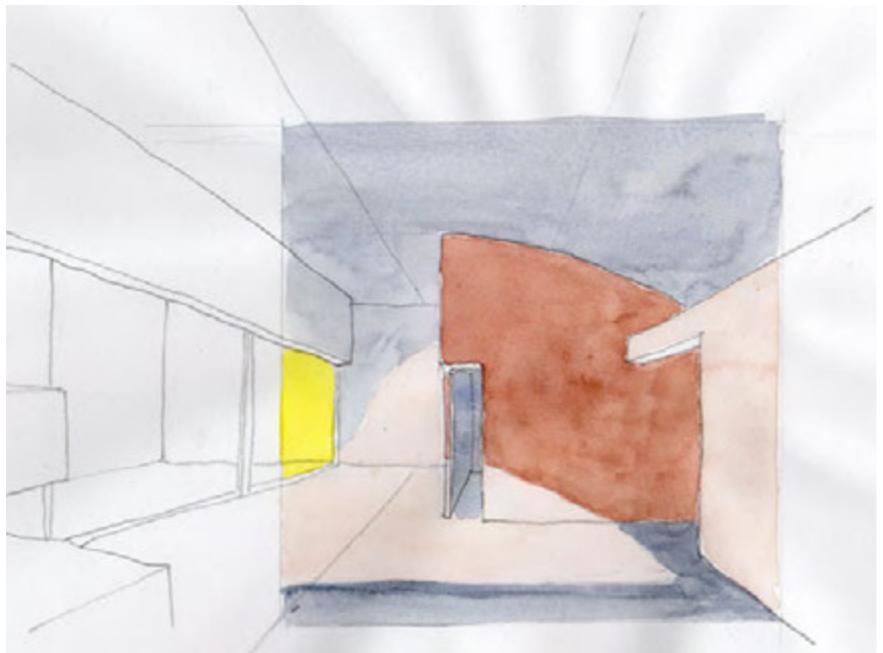
The general jagged layout – a consequence of the coast line distance prescription – was organized with 8 semidetached units and 1 simplex unit. The residential complex has also a underground garage accessible by a ramp with 9 parking boxes, two technical rooms and a water tank.

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.

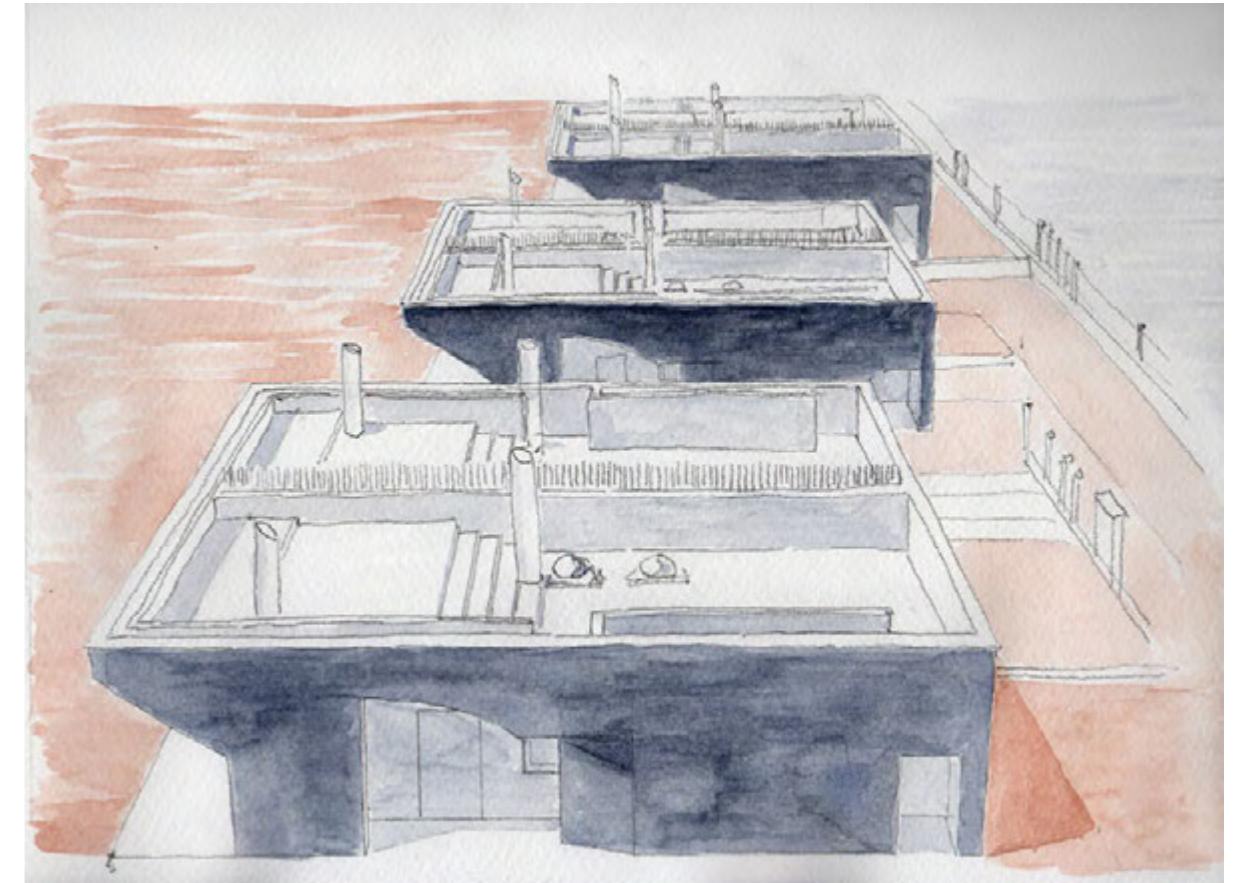


SKETCHES

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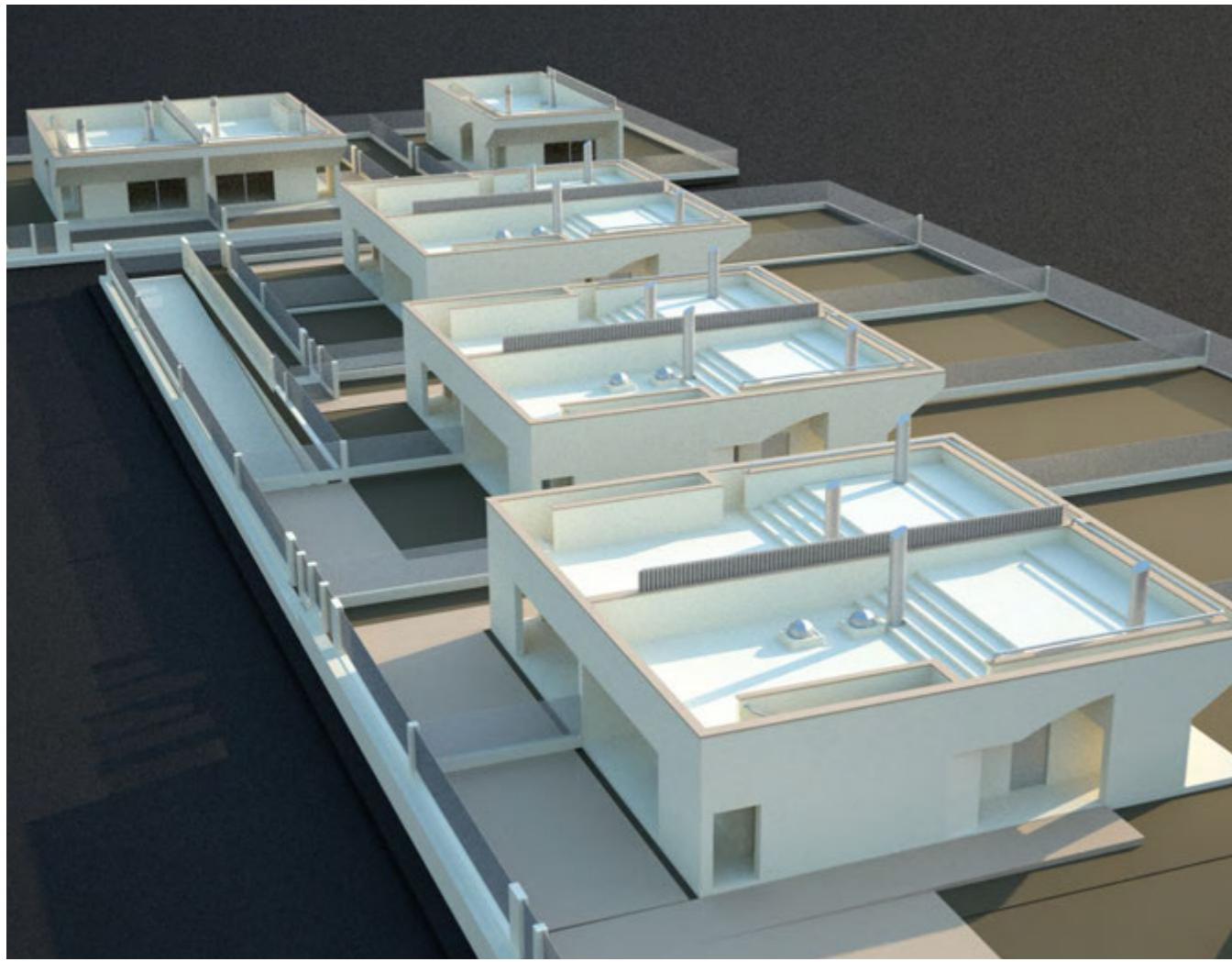
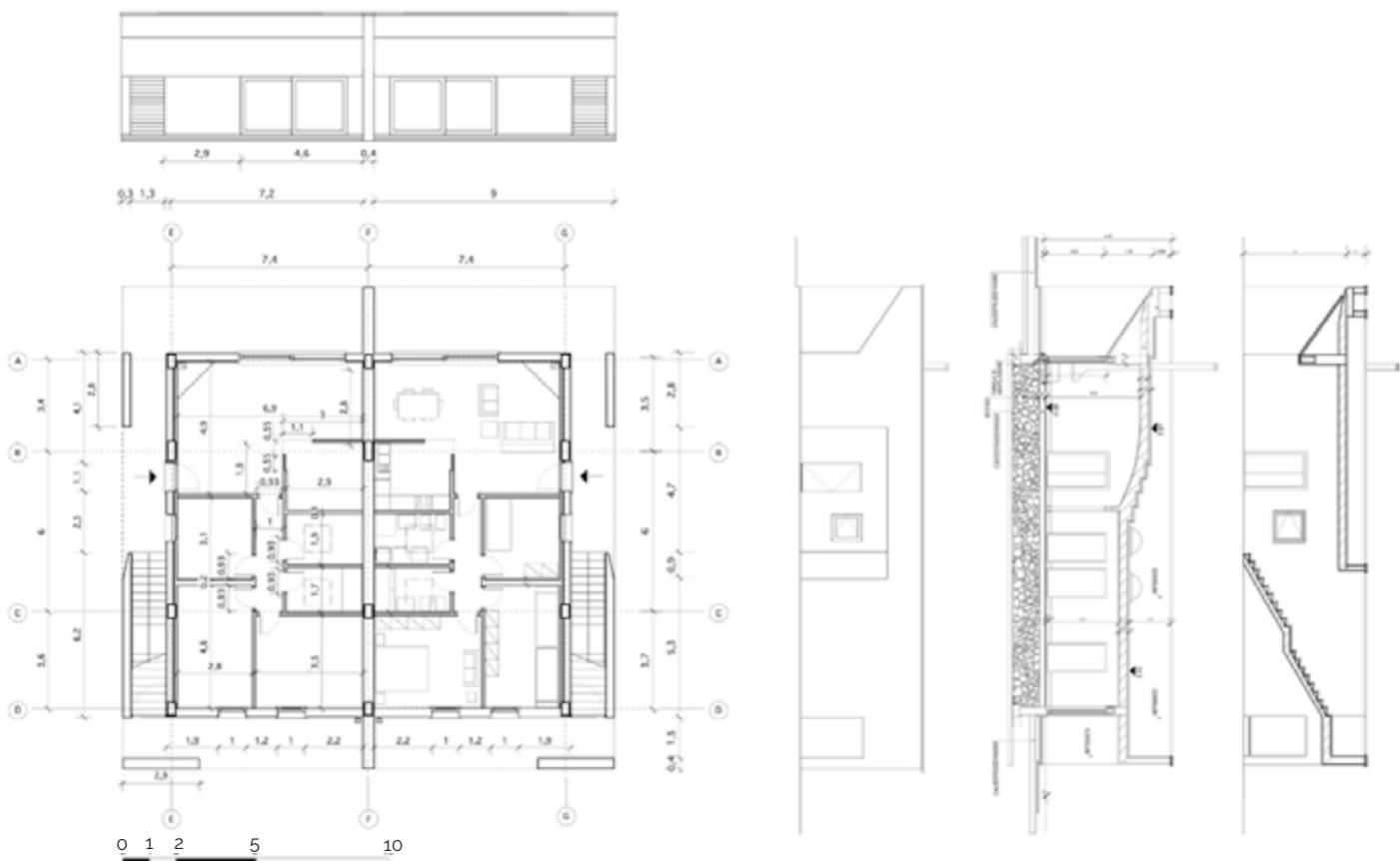
29



PROJECT

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Dwelling unit: 90 sqm.
Floor plan, elevations, sections.



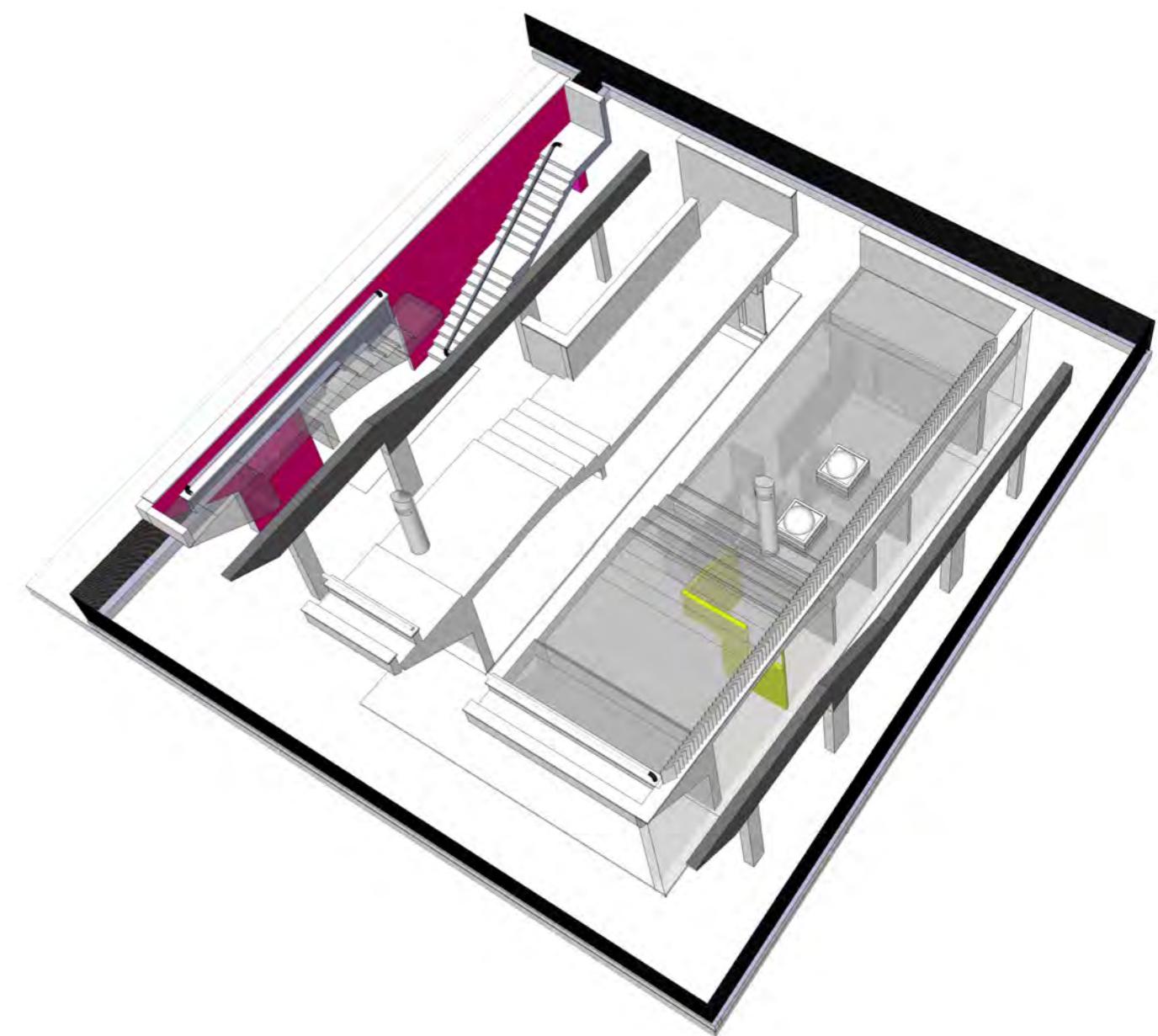
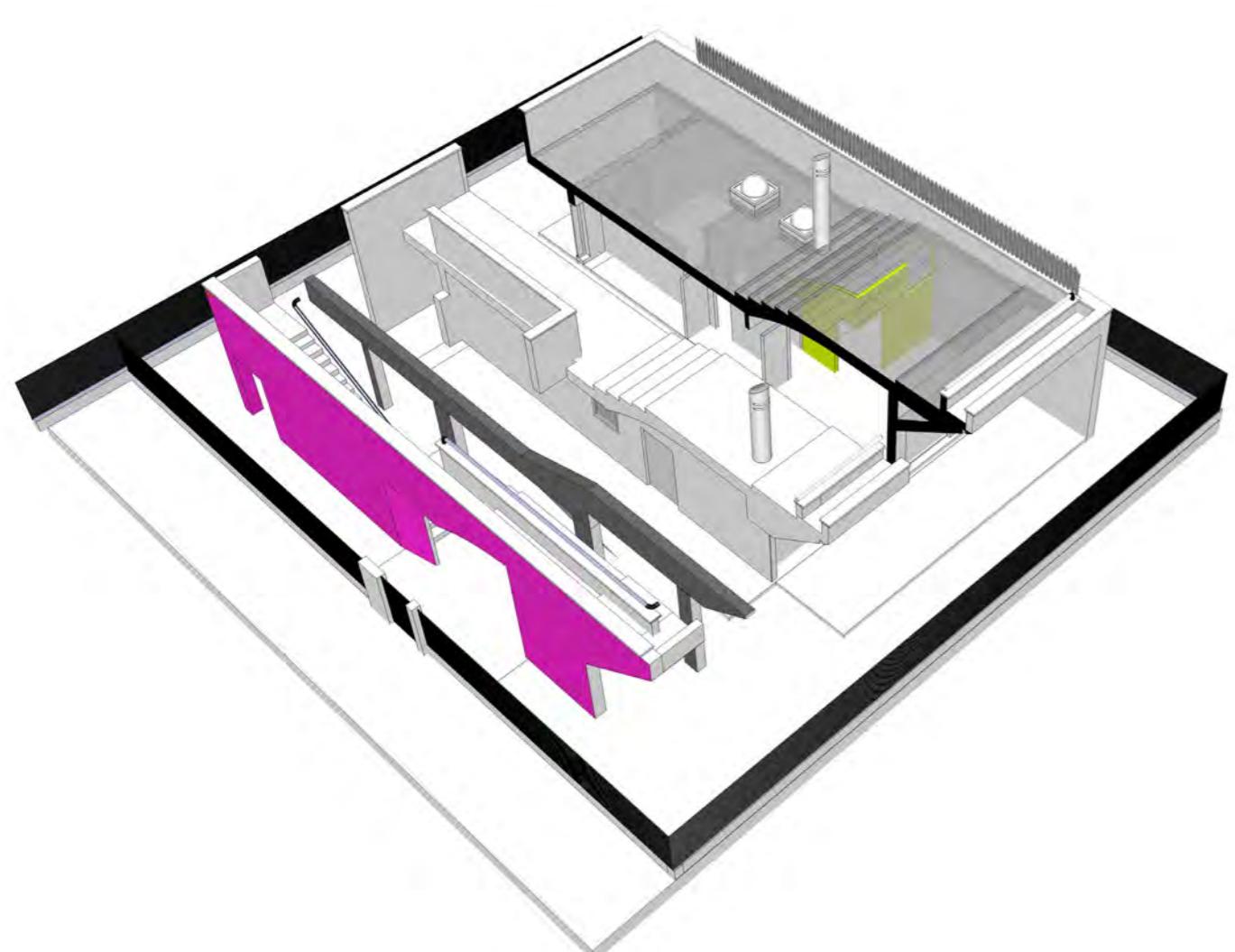
31



ANATOMY

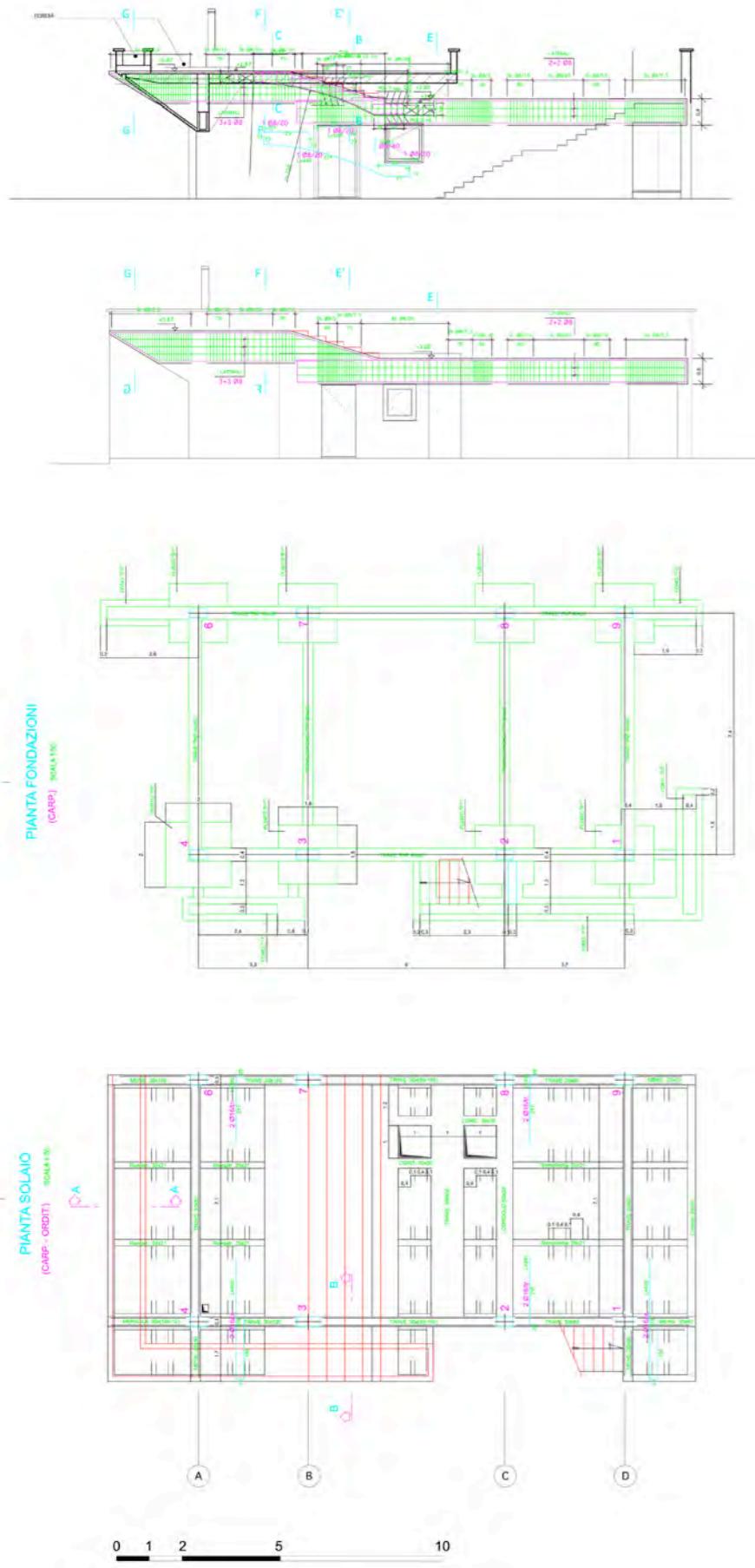
32

33



CONSTRUCTION SITE

34



35



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.

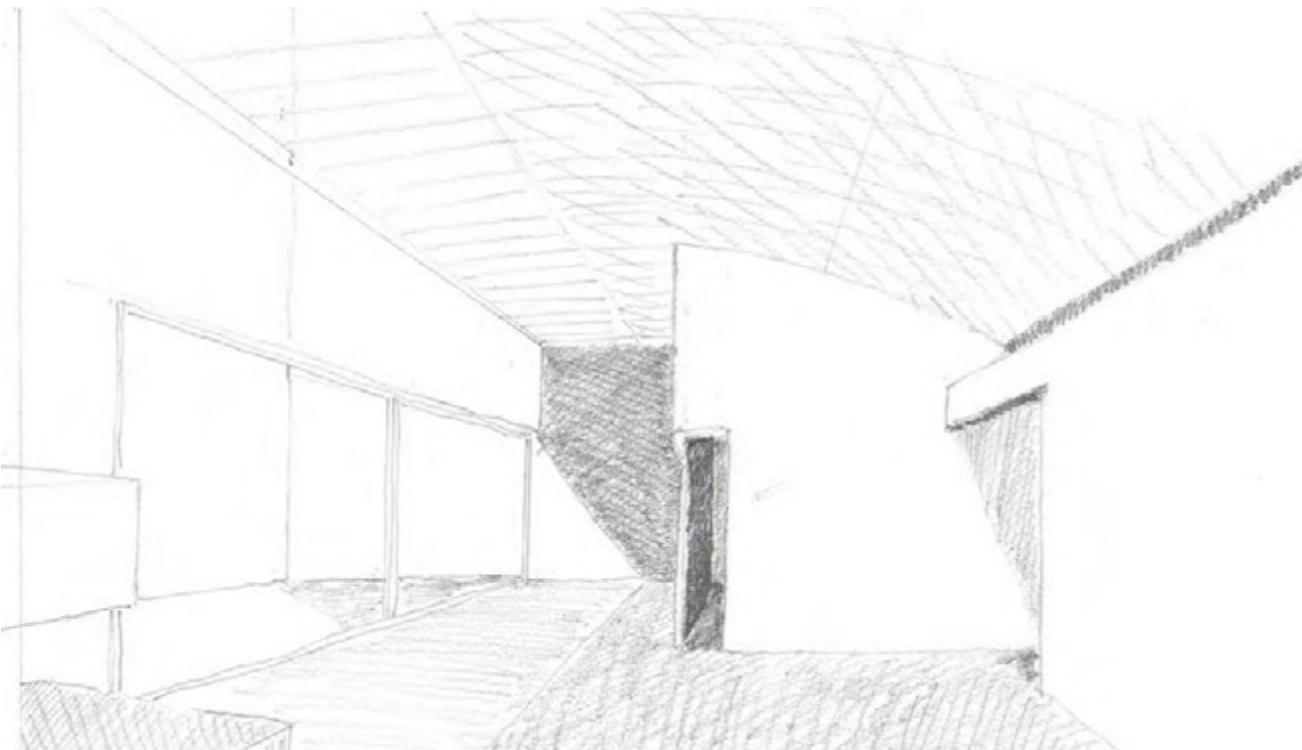
OUTSIDE

36



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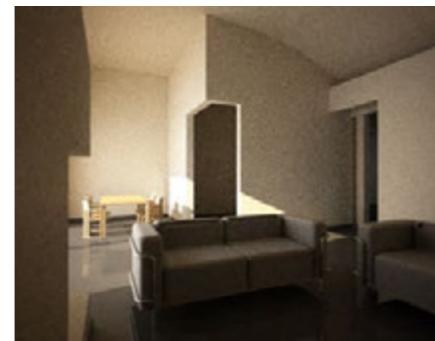


38



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).

39



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, rooting 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.

Brigantine House

Atlantic City (New Jersey, USA) 2003-2006

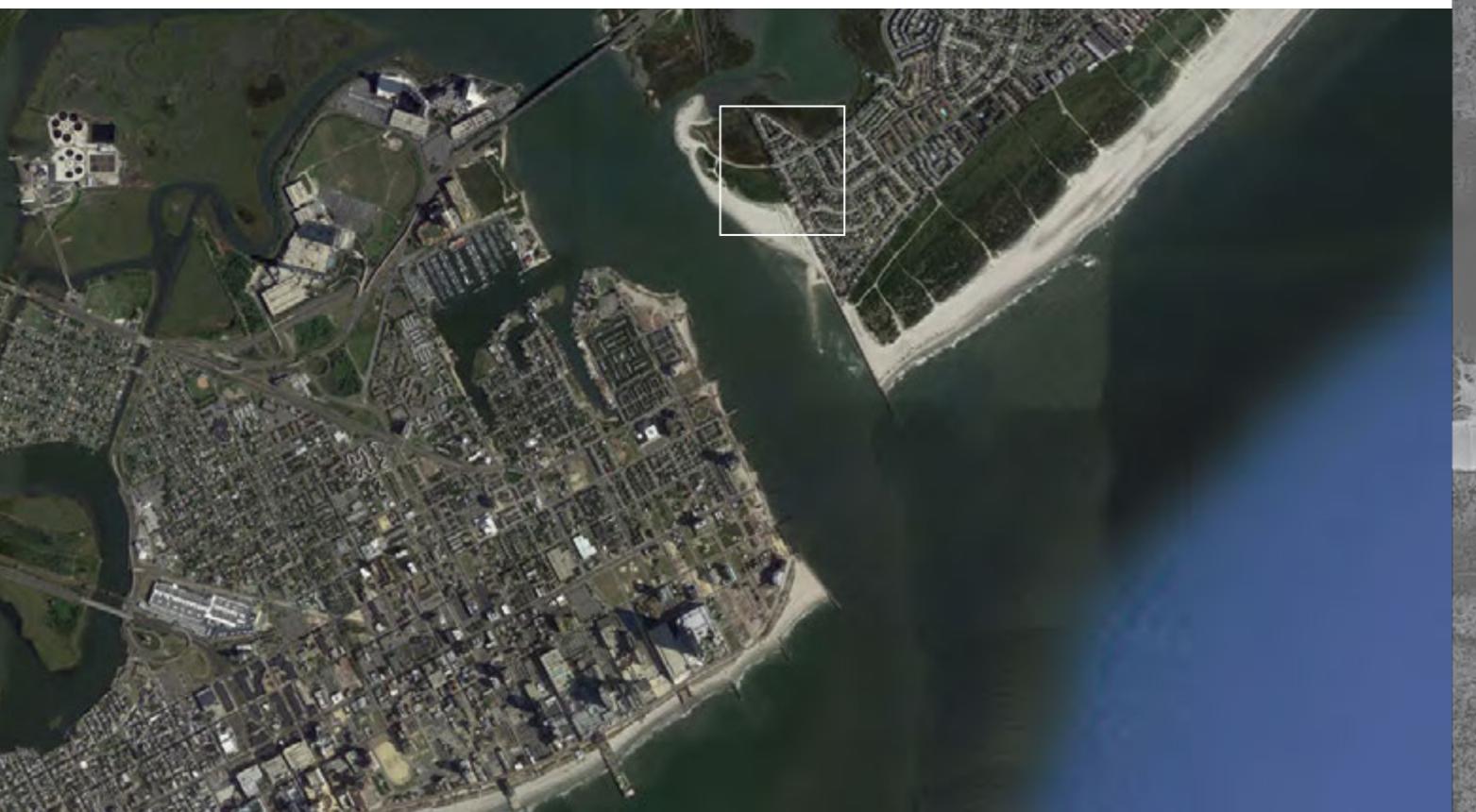
Project Theme: Single family house.

Client: Private.

Architects: Leopoldo Rosati, Anna Irene Del Monaco.

Civil Engineers and Local Contractors: Barlooow Associates.

Status: Built.

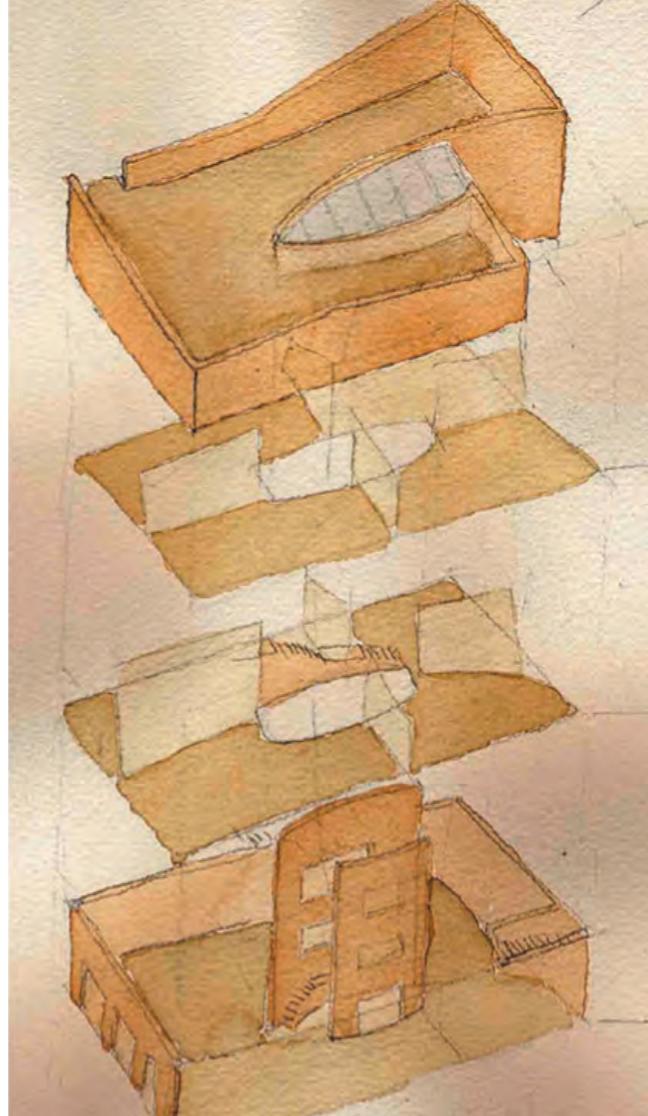
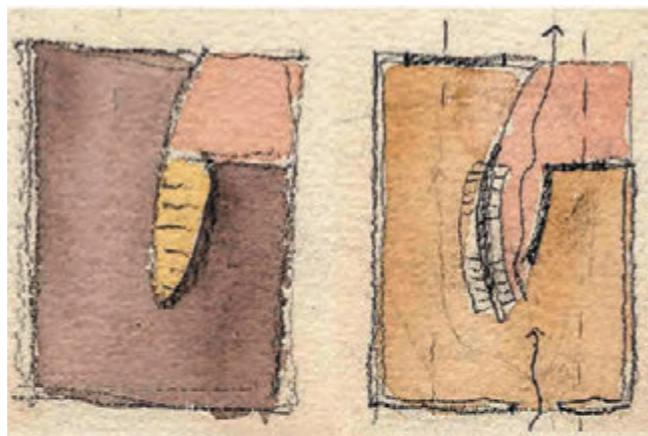
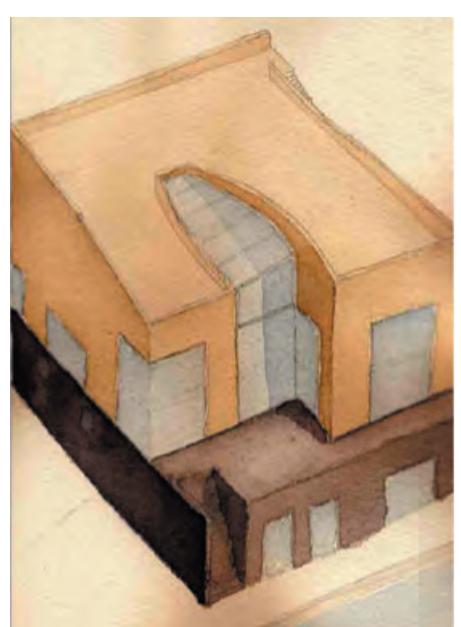
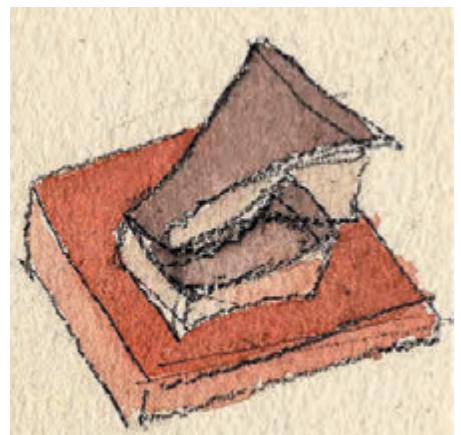
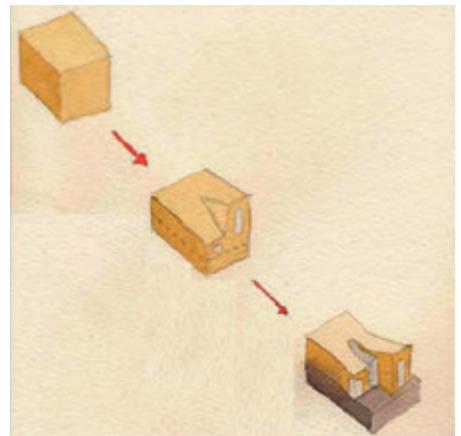


In the project for Brigantine House the relation between light and geometries plays an important role. Located on Brigantine island, separated by a bridge from Atlantic City, the house presents its main aspect looking at the lagoon and at the casino hotels skyline. According to the local regulation, the achievable volume, three floors (620 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 Tarkovsky, *Sculpting in Time*, Ubulibri 2005, p. 38).

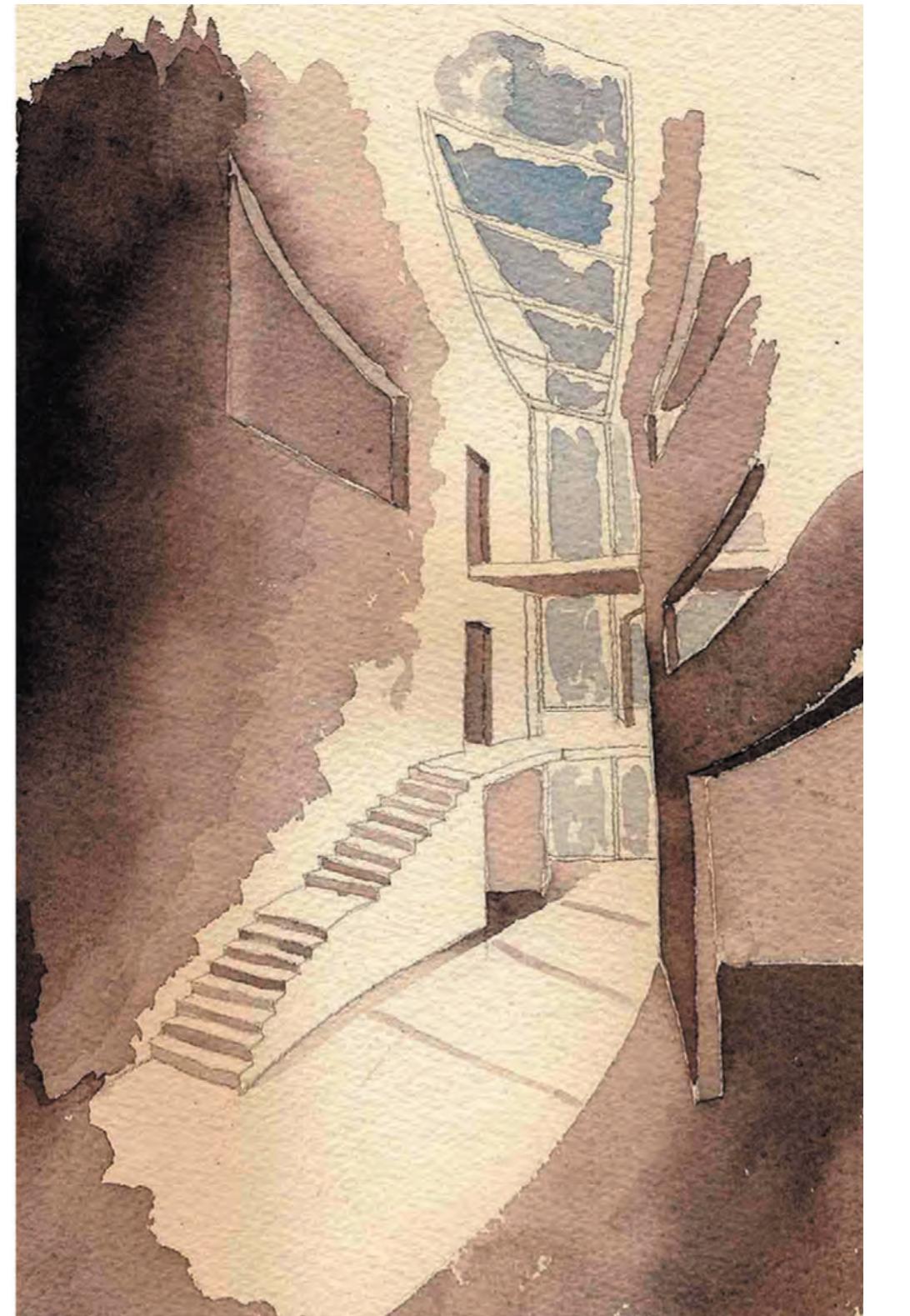


SKETCHES

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Watercolors: conceptual sketches (left); the staircase as the spatial core of the house (above).

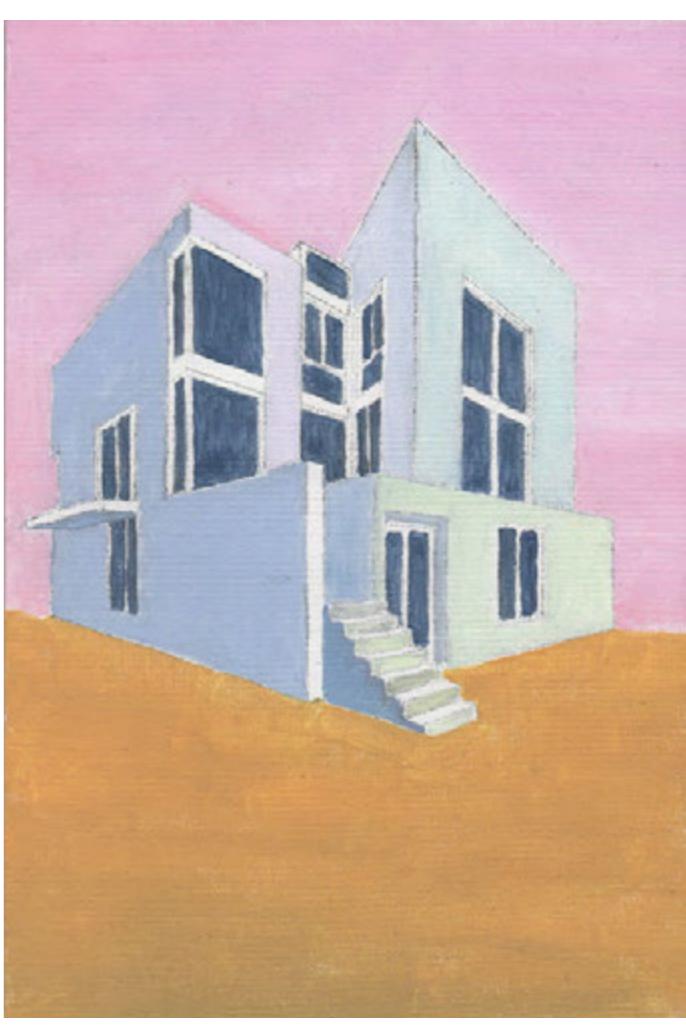
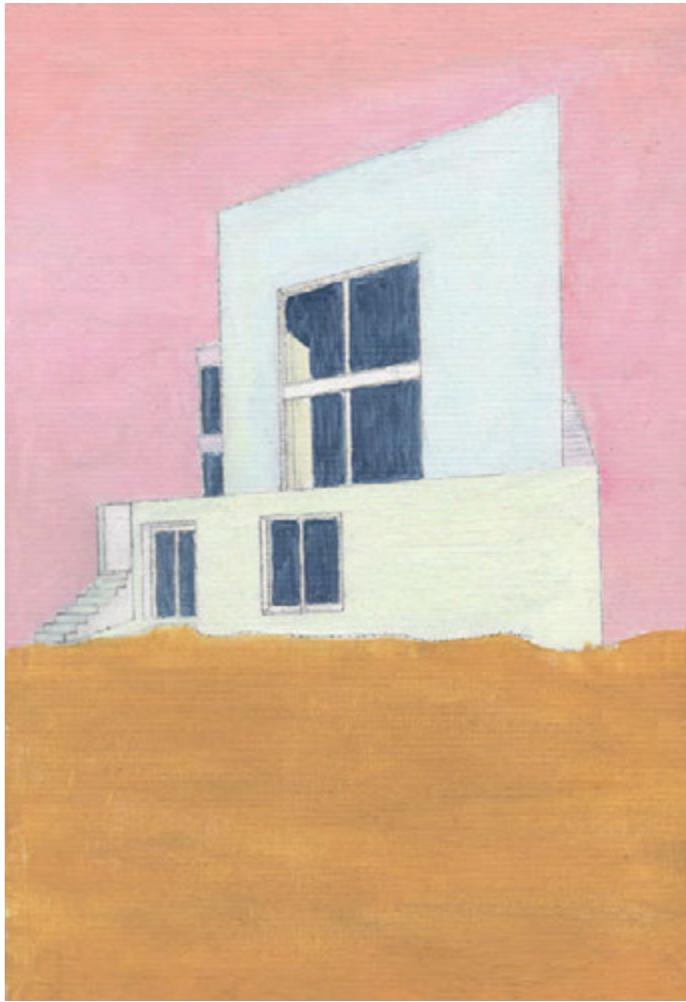
SKETCHES

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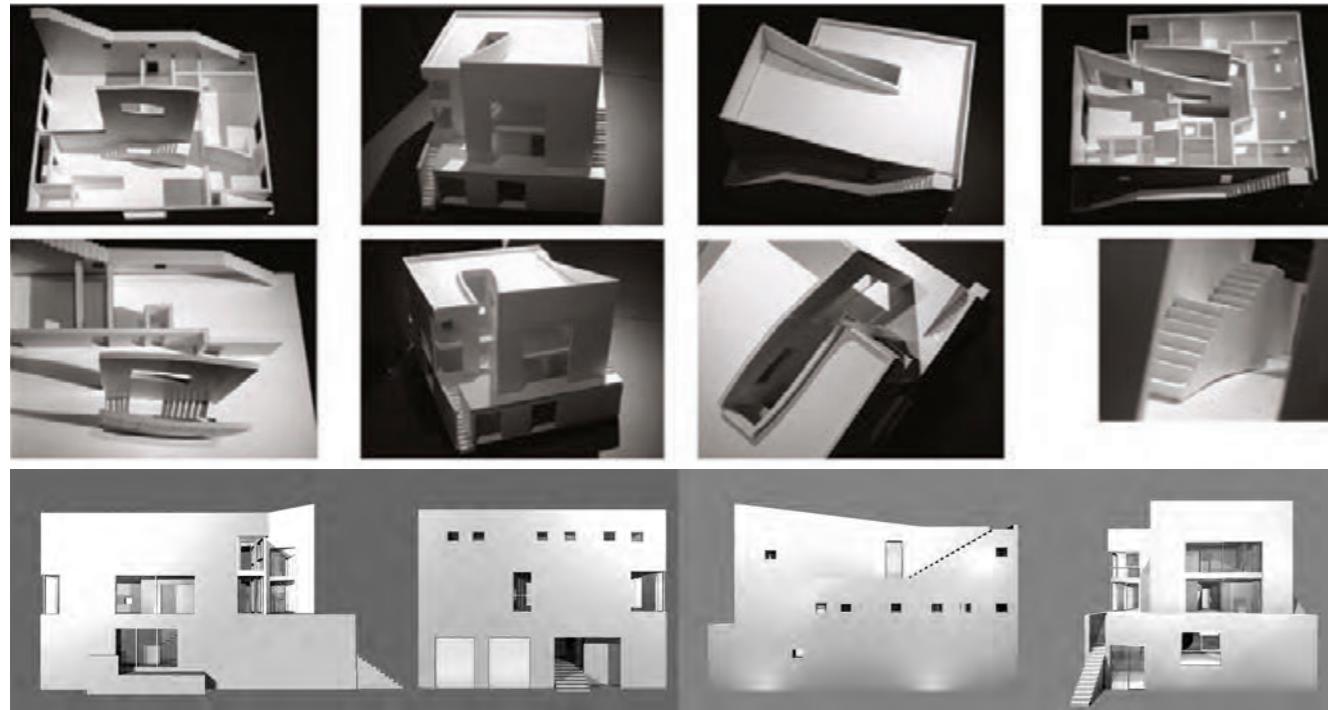
Studies on architectural
volumes and light
Oil on canvas 20x30 cm



45



PROJECT

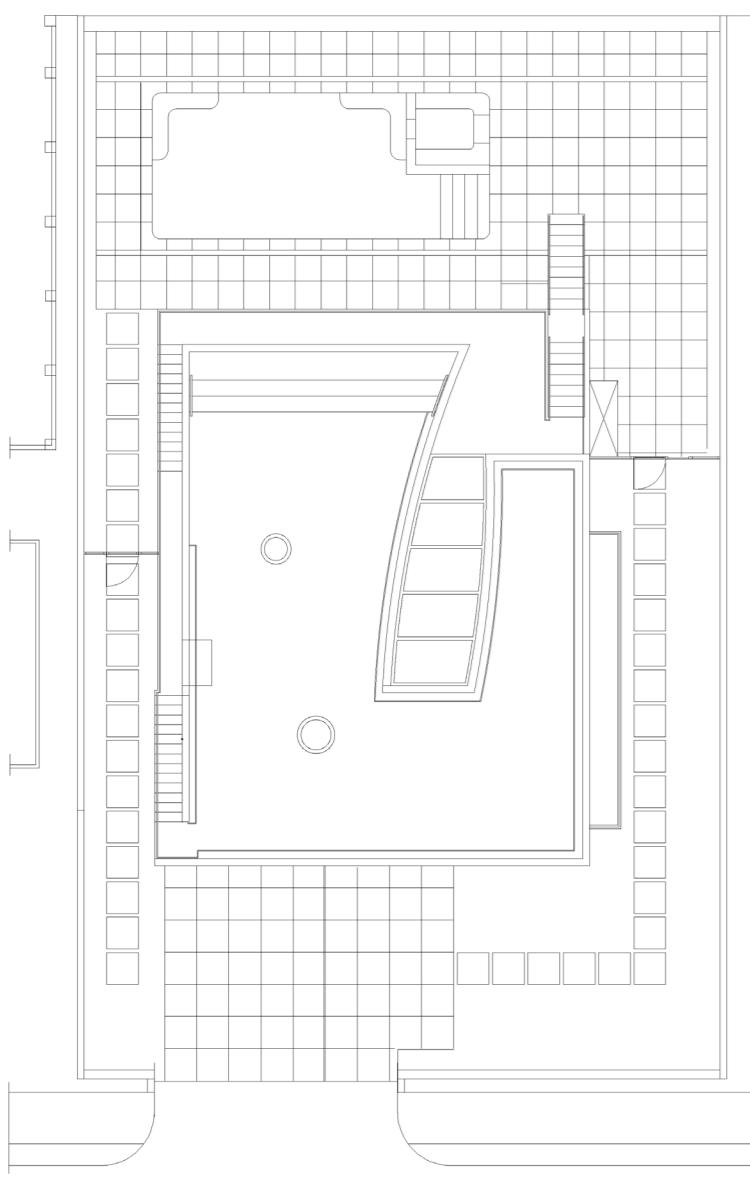


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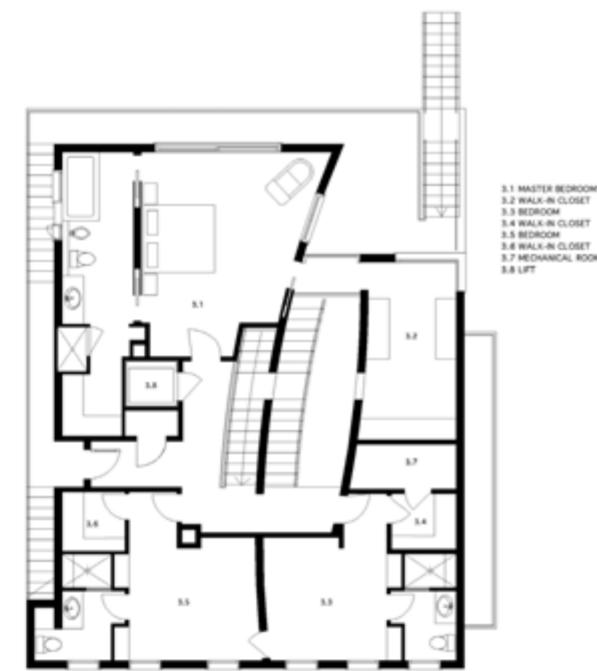
47



Poliplat maquet (left). Digital 3D model (right).



Site and roof floor plan



First Floor Plan

Second Floor Plan

Third Floor Plan

ANATOMY - CONSTRUCTION SITE

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ANATOMY - CONSTRUCTION SITE

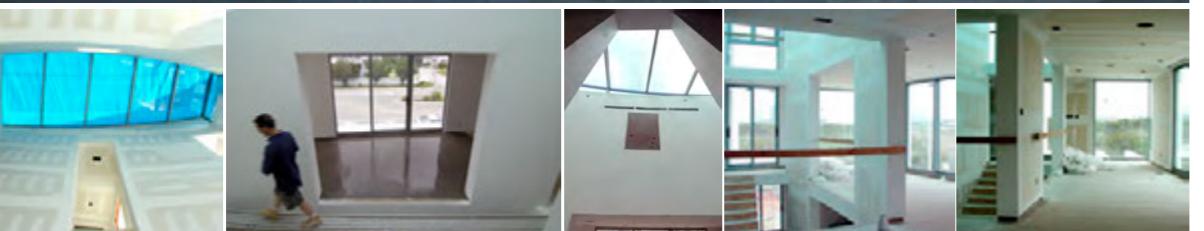
50



Steel Frame Structure.

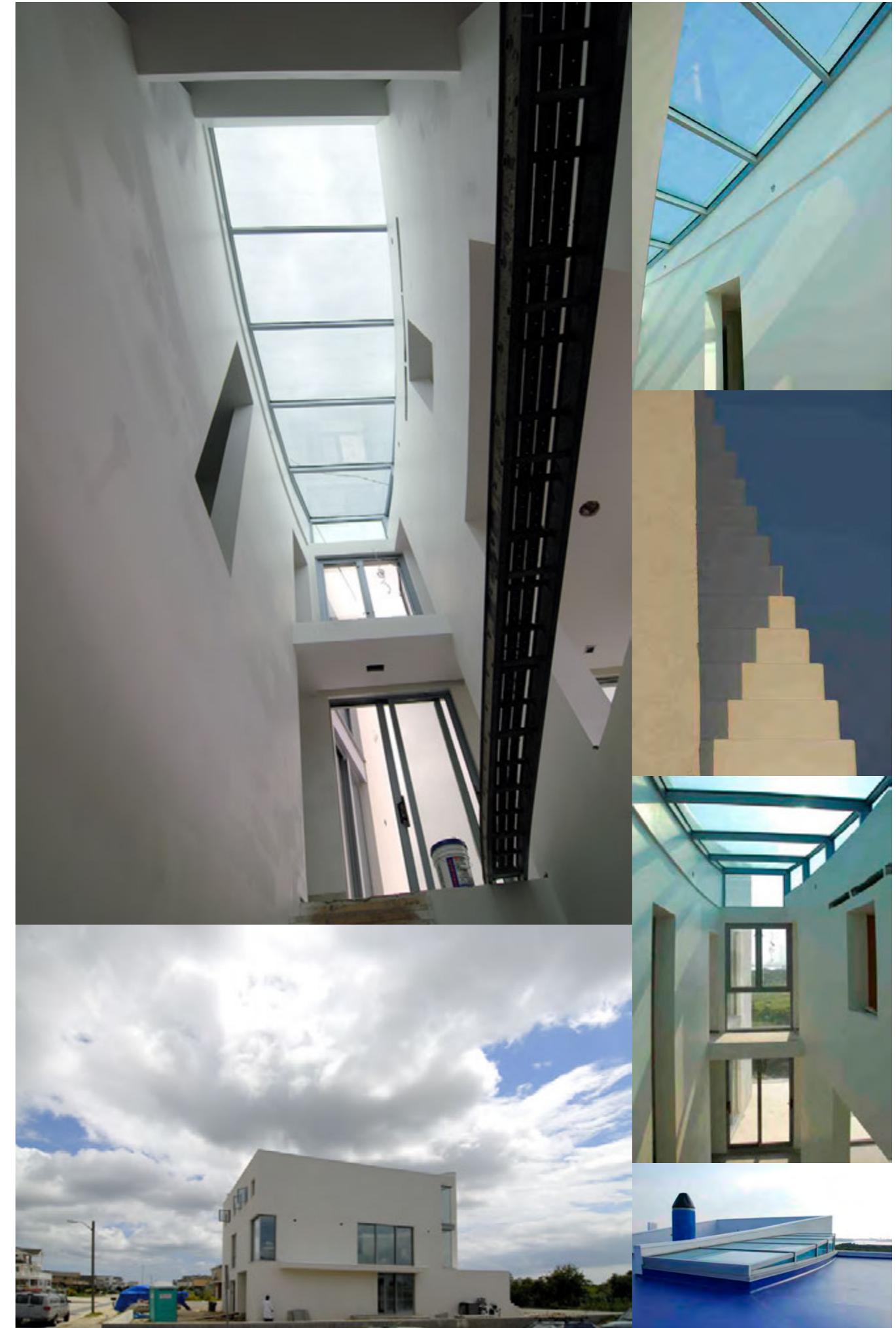


Timber-Frame Wall Construction.



External finishes:
Venetian Stucco.

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OUTSIDE

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West Elevation



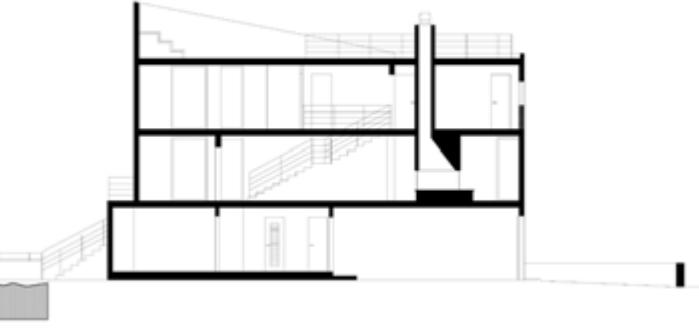
North Elevation

53



East Elevation

0 1 2 3 4 5 10



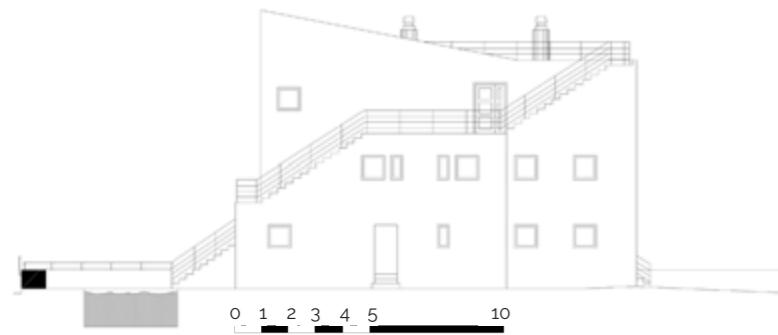
Section C

Photos: courtesy of Leopoldo Rosati New York.

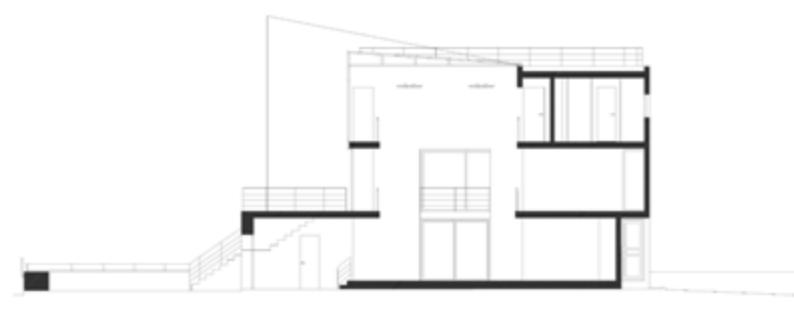


OUTSIDE

54

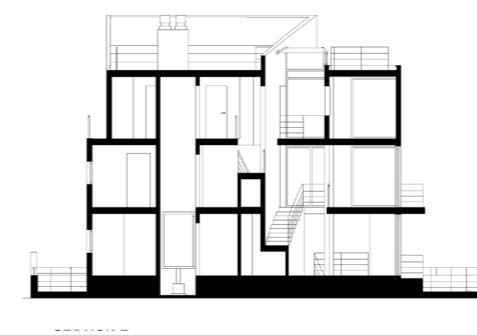


South Elevation

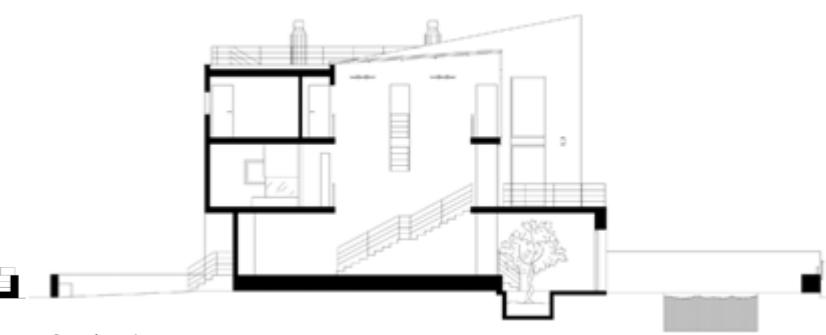


Section B

55



Section E



Section A

Photos: courtesy of Leopoldo Rosati New York.

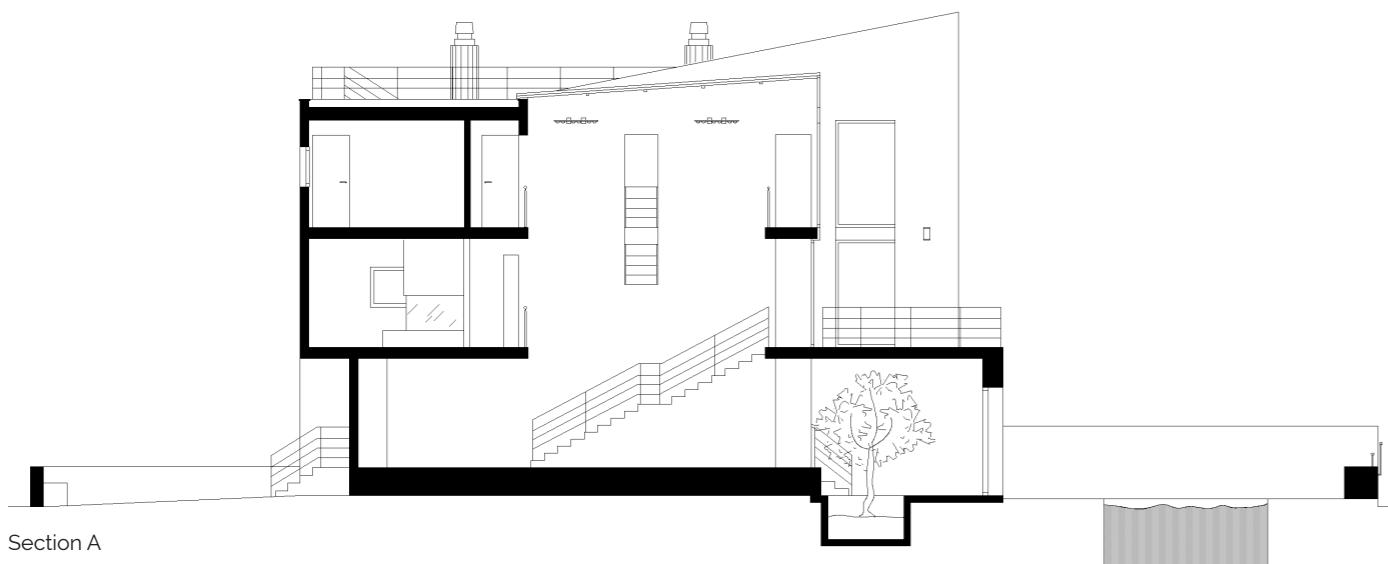


OUTSIDE

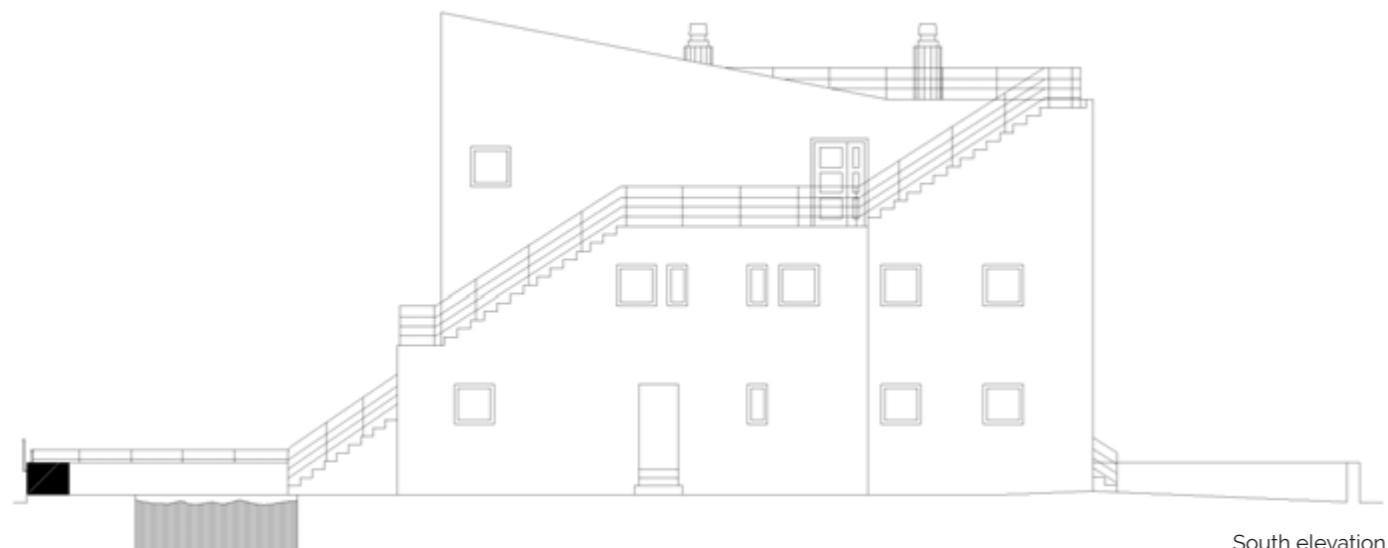
57



North Elevation

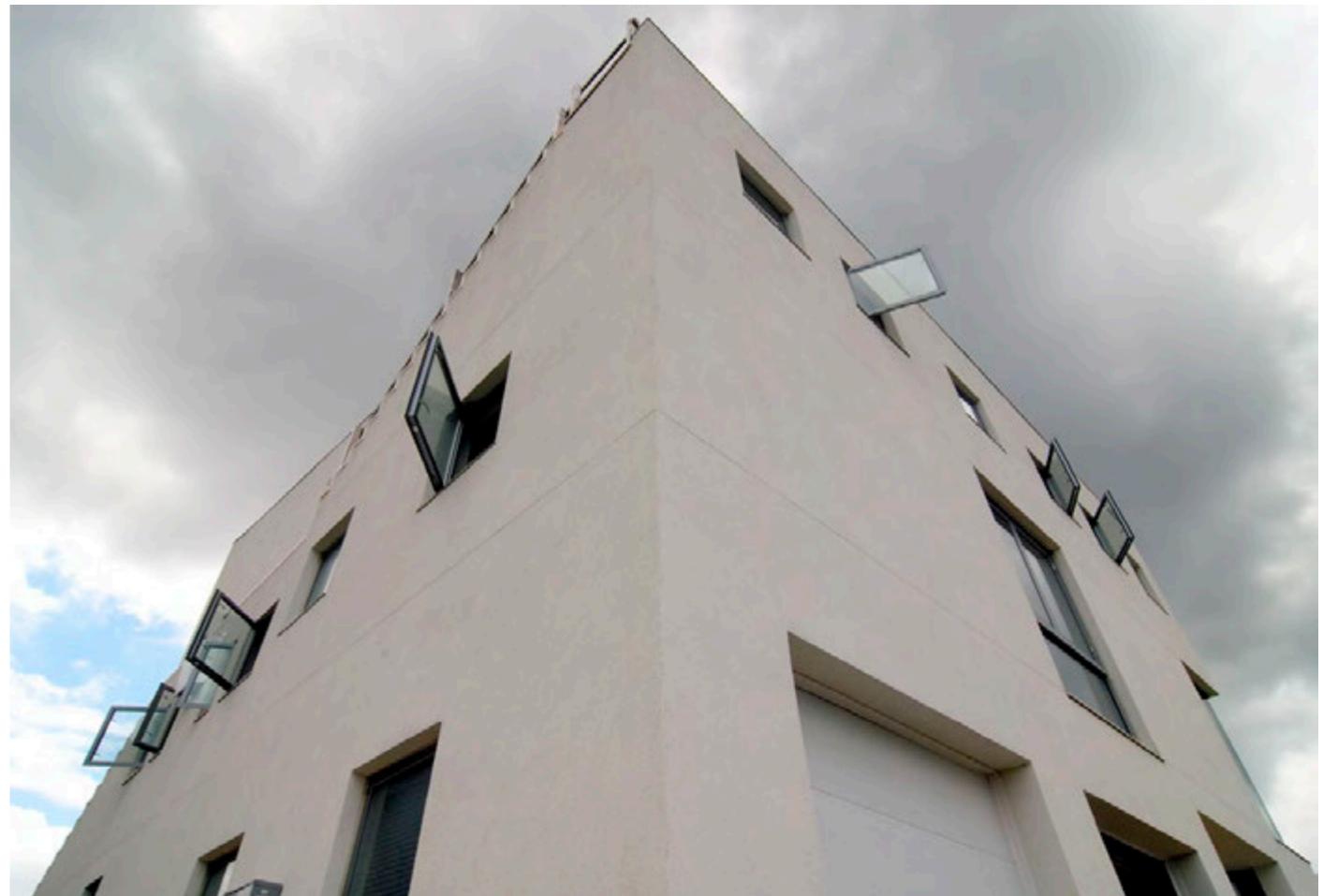


Section A



South elevation

0 1 2 3 4 5 10



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.

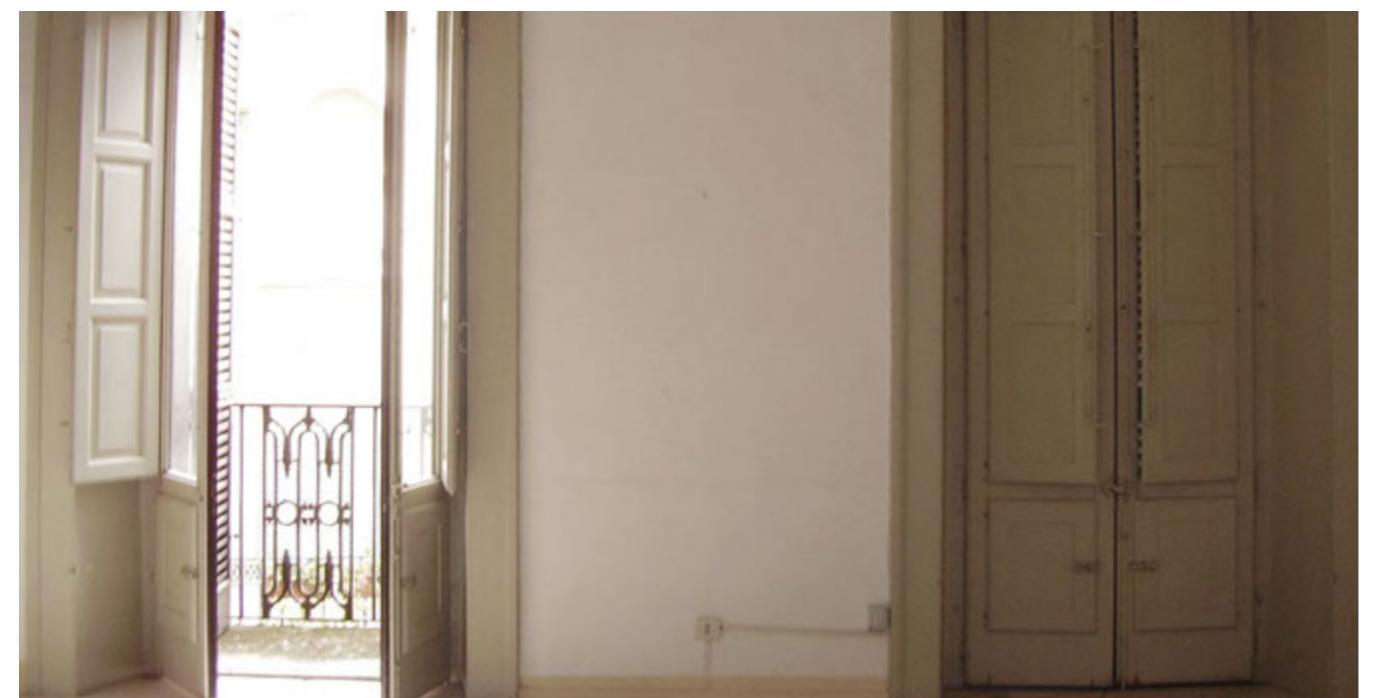
Architects: Anna Irene Del Monaco, Annunziata Del Monaco.

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.

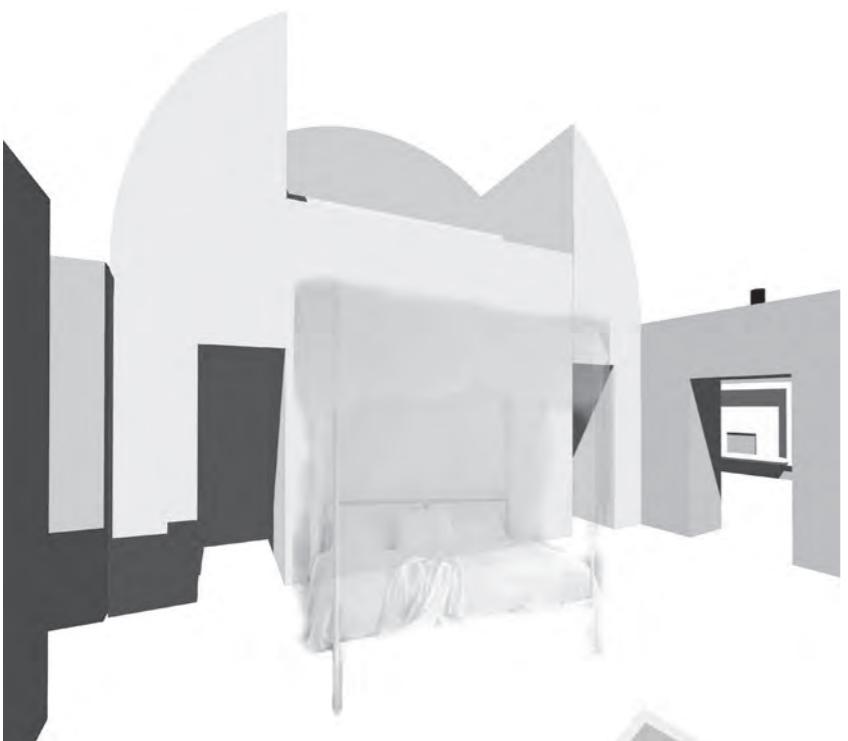


PROJECT

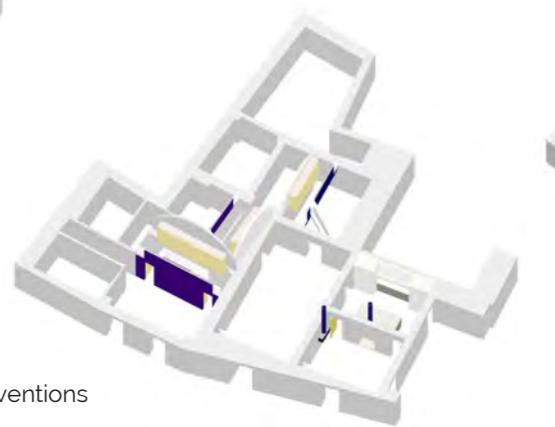


62

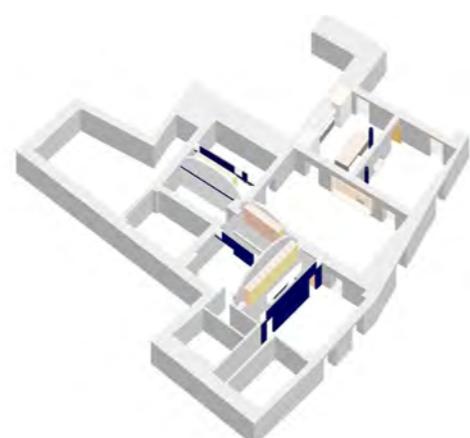
63



Master Bedroom



Overview of the Interventions



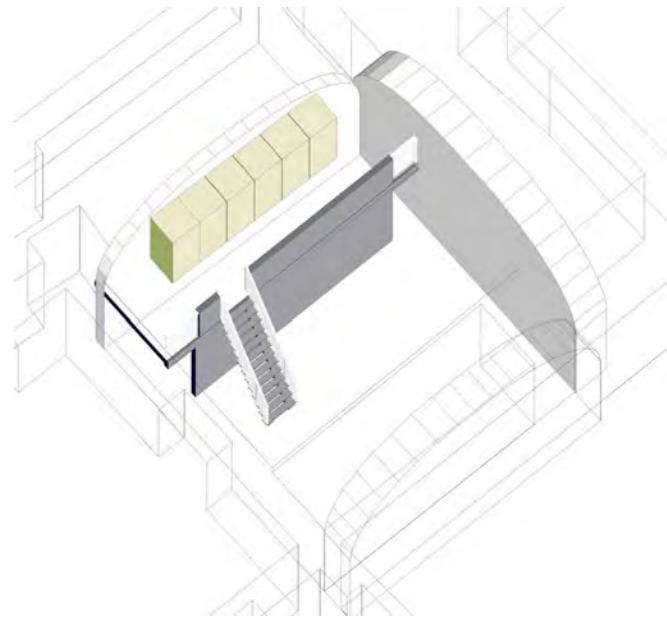
This project proposes a design approach tackling the typical vaulted space of historical buildings. It tries to propose solutions on the management of the space in old palaces, within the sinuous and compact Mediterranean historical urban texture of a Southern town, reorganized for contemporary functions, 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 denaturalize 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).



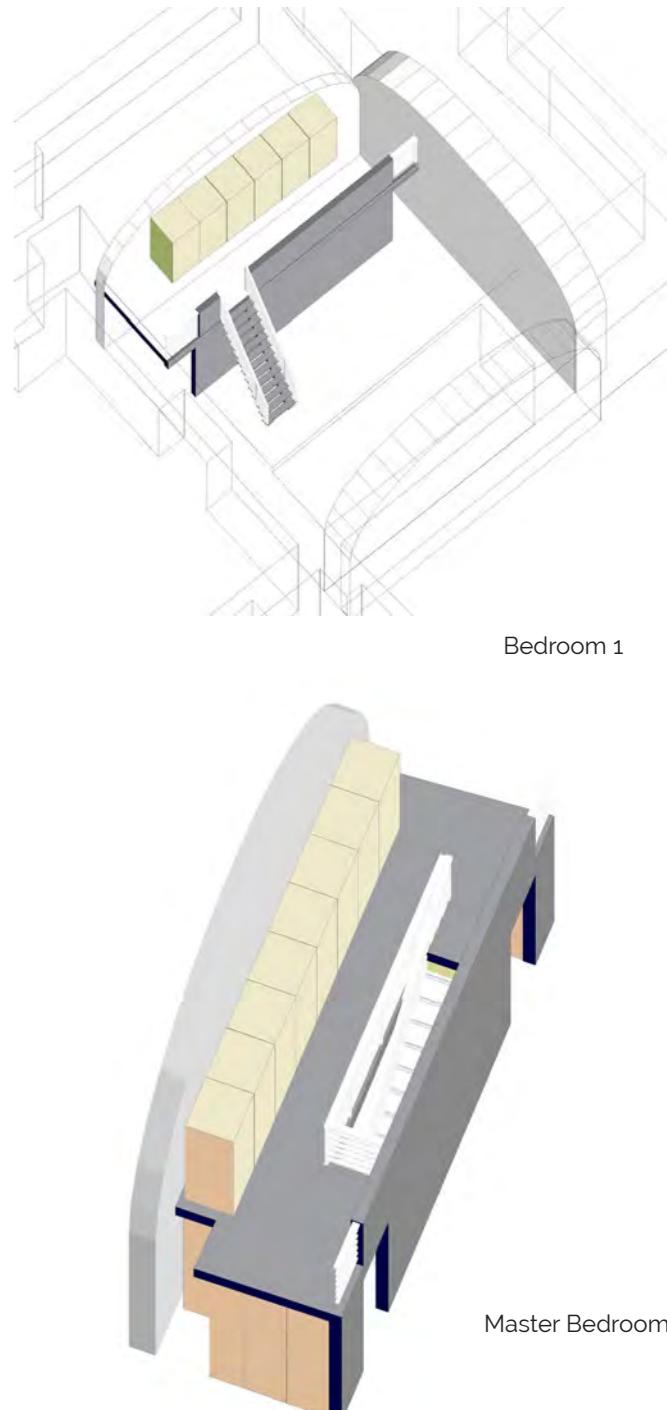
Bedrooms-Kitchen-Living Room



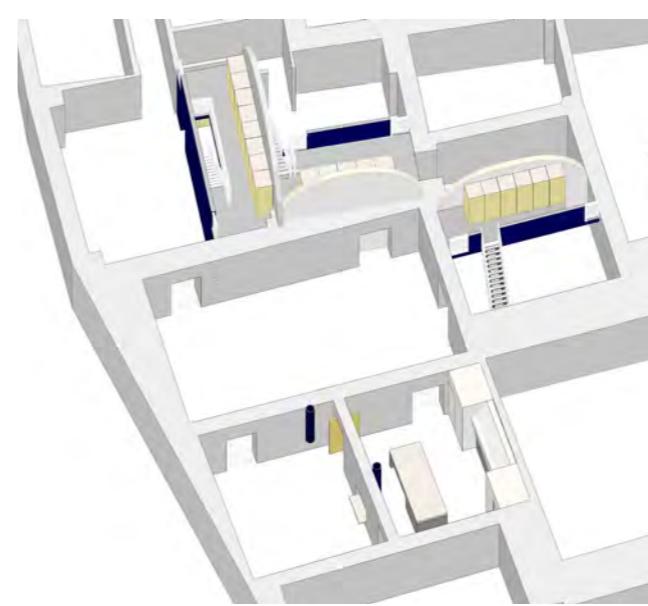
Kitchen-Living Room



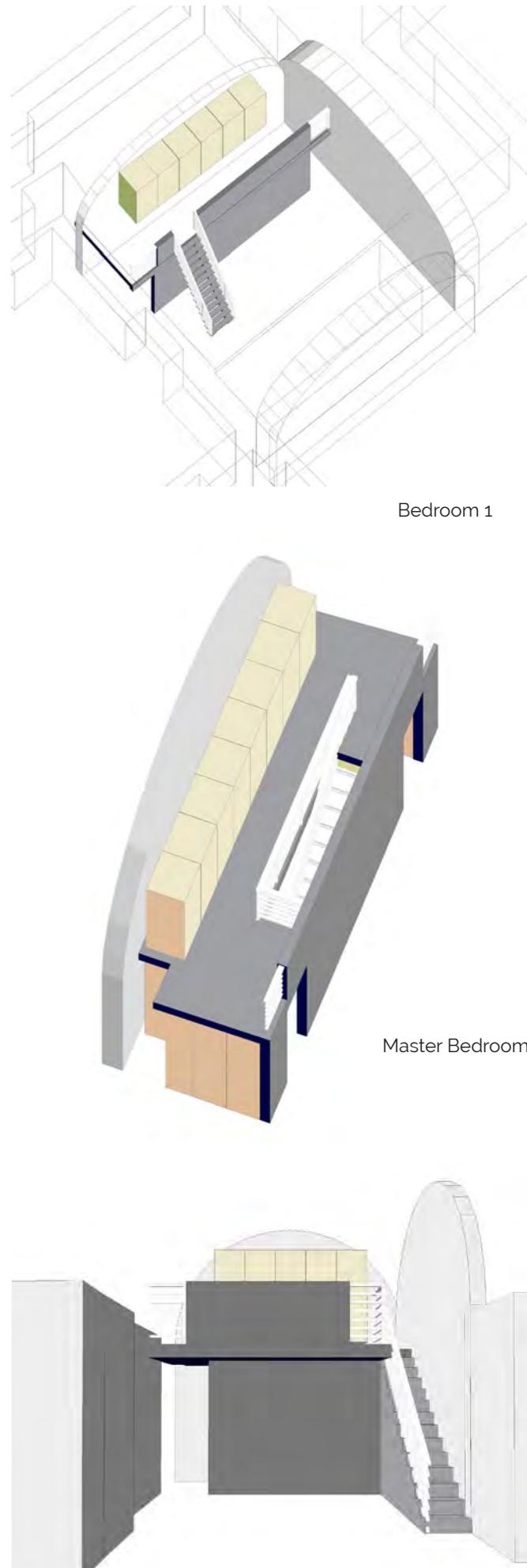
Bedroom 1



Master Bedroom



Bedrooms-Kitchen-Living Room



Bedroom 2

Lecce House

Lecce, Italy, 2011-2012

Project Theme: Apartment remodeling and renovation. Design Studies.

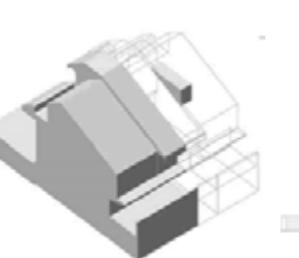
Client: Private.

Architect-Consultant: Anna Irene Del Monaco, Local Architect.

Status: Built.

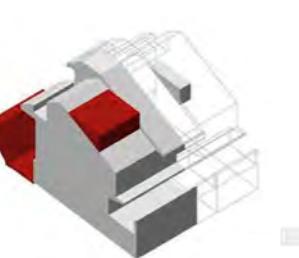


Lecce House is a project for the split and renovation of an apartment located in the fragmented and multidirectional modern Mediterranean urban texture of the city of Lecce, immediately out of the historic center by still in the central area of the city. The programme for this project was to split a 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.



Back Elevation (existing)

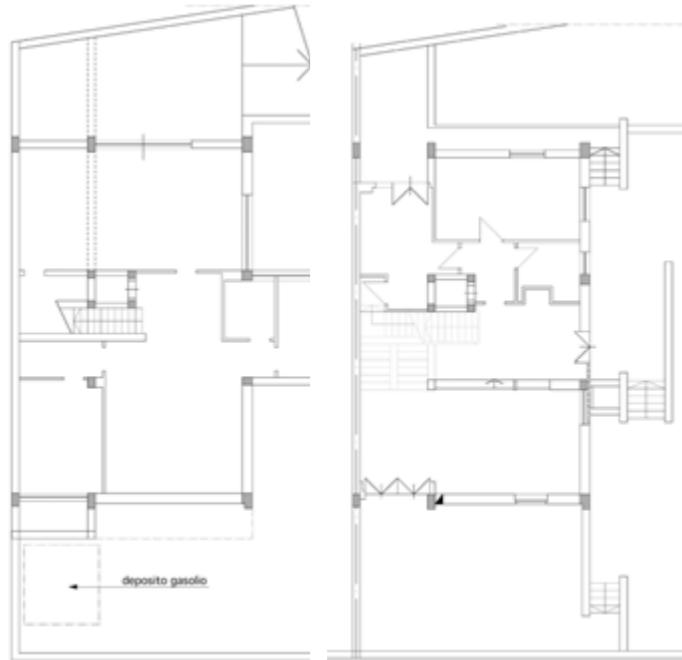
Front Elevation (existing)



Back Elevation (project)

Front Elevation (project)

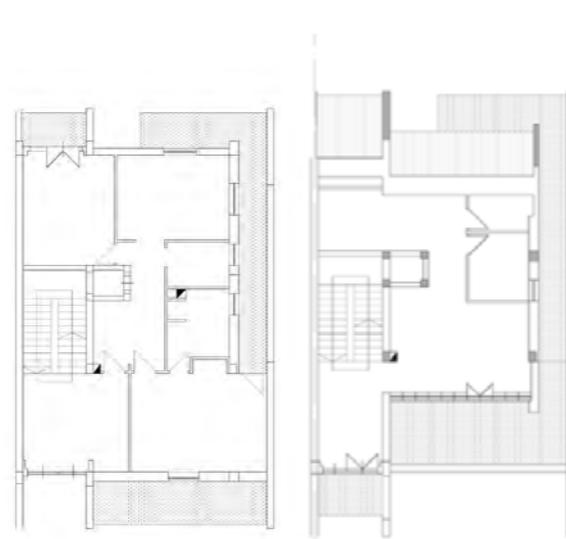
PROJECT



Basement



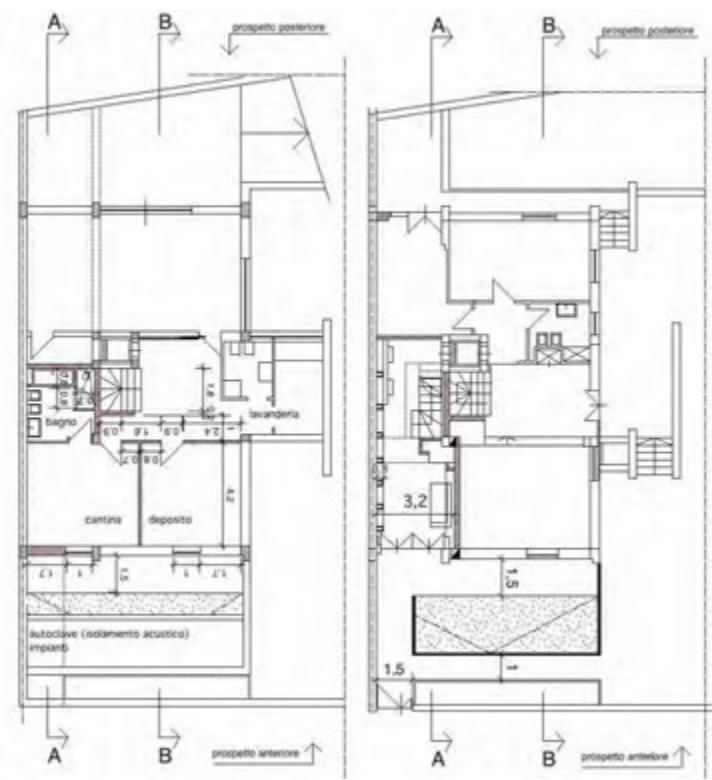
Ground Floor



First Floor



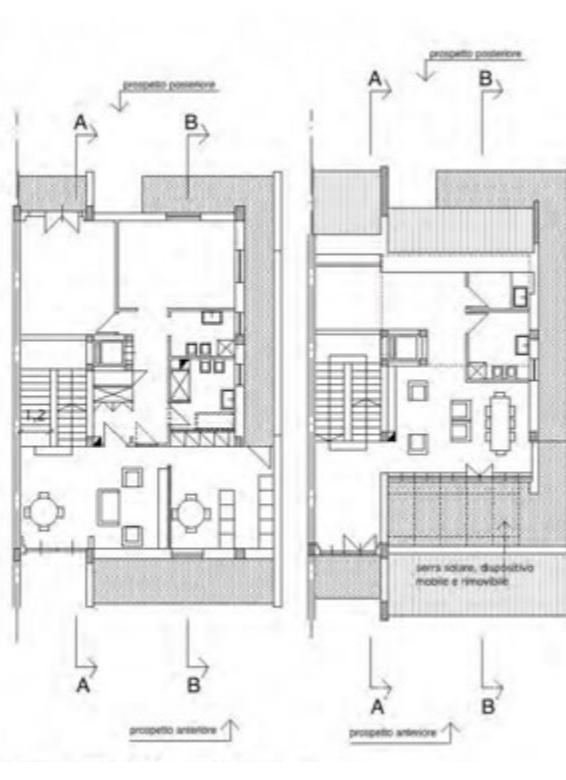
Second Floor



Basement (project)



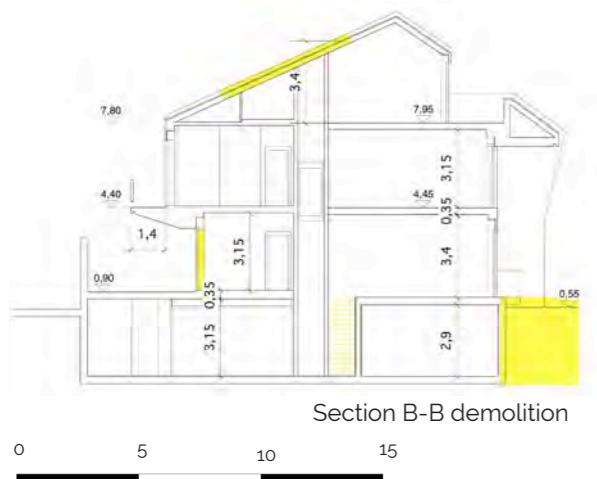
Ground Floor (project)



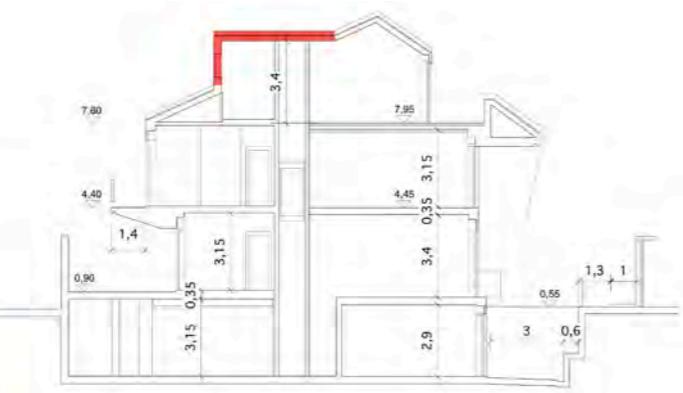
First Floor (project)



Second Floor (project)



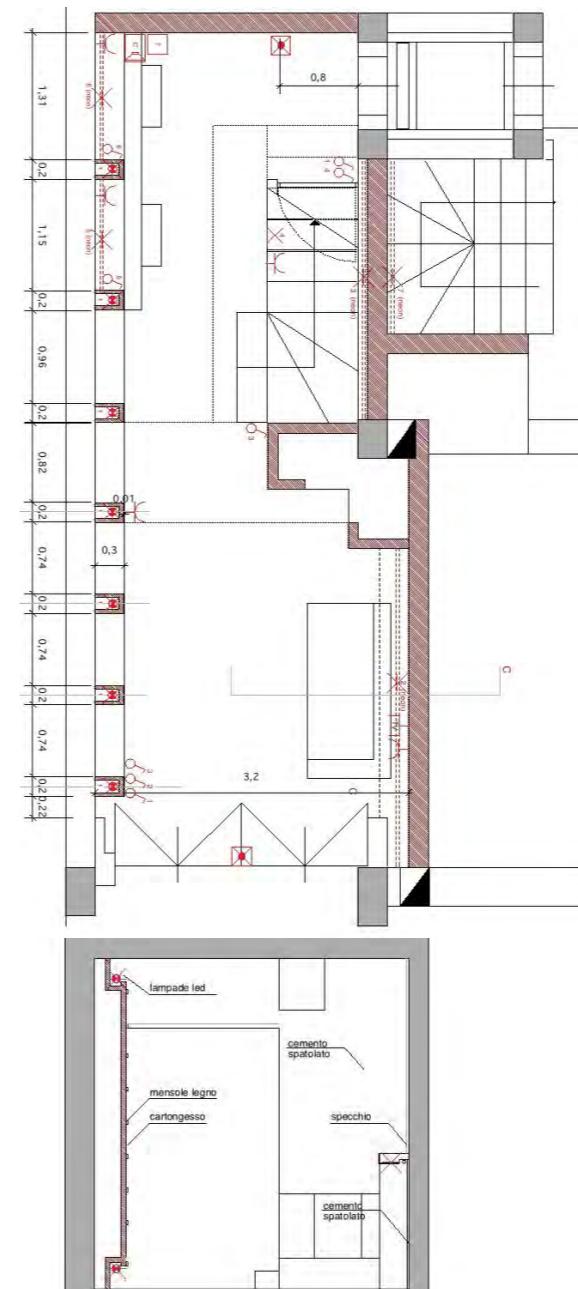
Section B-B demolition



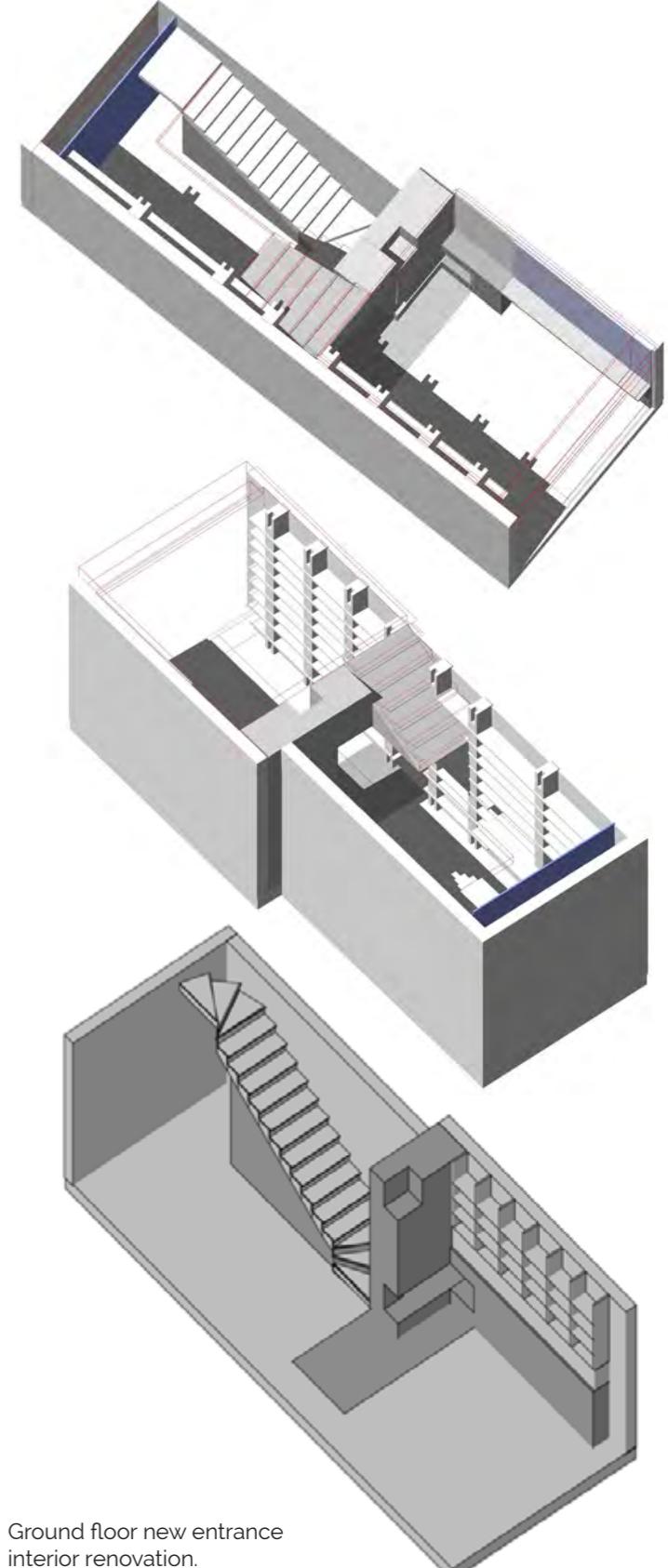
Section B-B construction

66

67



Ground floor new entrance
interior renovation.



Simrishamn Housing

Europan 11, Sweden, 2011

Project Theme: New Housing complex - tourism - local identity.

Architect: Anna Irene Del Monaco.

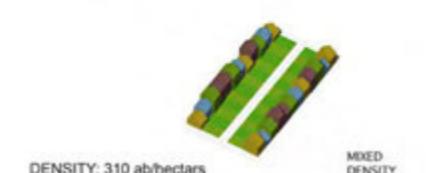
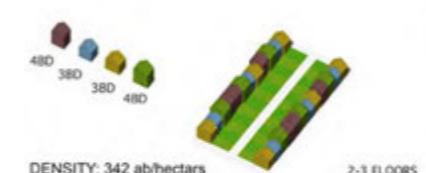
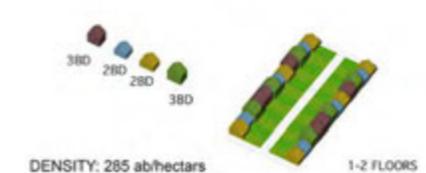
Status: Competition: Europan 11, Sweden.



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.



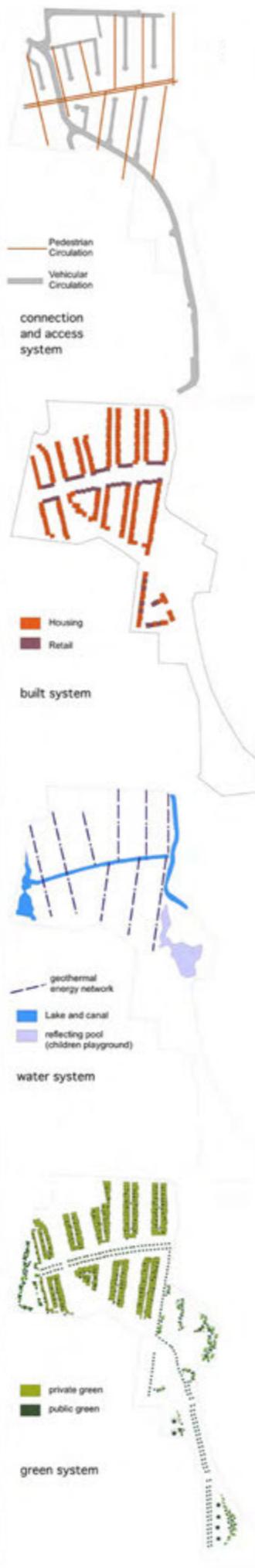
New settlement: density options studies



PROJECT



70



71



Rural Settlements

2007-2009 Masseria Bagnara, Lizzano (TA), Italy

2010 Masseria Rosario, Monteiasi (TA), Italy

2011 San Bartolomé Social Housing, Europan 11, Lanzarote, Spain

2017 A Courtyard House in the Countryside (TA), Leporano, Italy

This theme is of increasing importance also in other global realities (China, Brazil, Europe, etc.) which, recently, have started programs and policies for the functionalisation of the agricultural territory, for tourism, settlements, industrial purposes – in contrast with and parallel to the urbanization programs that have substantially determined the gradual depopulation. The theme also concerns the *déplacement*¹ devices typical of the design of tourist villages that require a reinvention of the forms of living and vacationing. Some scholars raise the question of authenticity. Rem Koolhaas², studying the Dutch agricultural territory in recent years, has shown that many apparently “agricultural” sections (sheds, mills, warehouses), actually also host many residences, hotels, start-ups, tertiary, etc., a condition shared by several other rural contemporary areas.

The fact that Emilio Sereni in his appreciated study entitled *History of the Italian agricultural landscape*³ defines the agrarian landscape of many areas of the South as a “Mediterranean garden”, and that it defines, in particular, the Apulian one of the Terra d’Otranto “southern landscape of the rooms” it is very significant for these projects: these are “rooms” understood as “plantations [much more extensive (vines, olive trees, citrus fruits)] closed and well defended, for the delight of the bosses and for the growth of their income.”⁴ The attention to the “Arte Rustica” (Giovannoni, Piacentini, Morpurgo, “I Biennale romana”, 1921) or to the “Architettura Rurale Italiana” (Pagano, Daniel, Triennale di Milano, Hoepli 1936) was very different to that related to the reinvention projects in the contemporary rural places, more in line with the topics discussed in *Invention of Tradition* by Eric Hobsbawm and Terence Ranger of 1983.⁵

Masseria Bagnara, Lizzano (2006-2010) The consulting role carried out for this project focused mainly on the typological optimization of existing, severely damaged buildings, and on

typological and morphological studies for the new hotel rooms and for the (unrealized) expansion intervention. Some details have been freely interpreted by local builders and above all by the client (who in the South, as in other contexts, is very often “author” of the project). To develop this project, especially the new housing and extension, were analyzed the design layout of the three Valtur villages (Ostuni, Brucoli, Isola Capo Rizzuto) designed by Lucio Barbera, Luisa Anversa, Gabriele Belardelli et al., The Riva dei Tessali Residence designed by Paolo Caccia Dominioni near Metaponto, and the projects by Ludovico Quaroni, Roberto Maestro et al., for Punta Ala and that for the Pineta of Donoratico.

Masseria Rosario, (Monteiasi, 2010) Within a old farm’s paddock composed by several large buildings, built in different decades, the proposal elaborates solutions for two distinct areas: a garden to be rearranged for the organization of events, connected to recently restructured volumes, an area detached from the central nucleus previously used for stables and storage rooms, today very damaged, to be transformed into a resort and a restaurant. The first intervention reorganizes the existing garden into a “garden of illuminations (*luminarie*)”: a new plant destined to vineyard integrated with LED devices, geometrically inspired to the *luminarie* (traditional local installations) in the shadow of which the space intended for events is interspersed with large flower beds circular for low crops and vegetables. The second intervention, after a partial reconstructive restoration, proposes the logic of a “caravanserais” – a large court equipped with a water tank – for a resort and a restaurant.

San Bartolomé Social Housing, (San Bartolomé, 2011) This project replies to a competition Europan 11 for a social housing intervention in San Bartolomé, a rural area of the Canary Islands characterized by severe drought. Following the standards of the local agency for social housing indicated in the competition announcement, the dwellings proposed hybridize the standards of the *existenz minimum* and those typical of a duplex dwelling. Considering the authentically rural character of the settlement, the project proposes an architectural language that attempts to render the local idiom abstract, playing, however, with some vernacular details. The high density of the new village, however, returns a new settlement characterized by thicker rhythm of openings and volumetric variations with respect to the slow surrounding landscape rhythm, to which the project is linked through the composition of the reconnection areas and landscape paths and the surrounding urban areas.

A Courtyard House in the Countryside (Monteiasi, 2017) The lot’s owner decided to build a house using the permissible (but limited) volumes in an agricultural lot cultivated until a few years ago as an almond grove. After various studies and verifications, the typological scheme of the courtyard house was chosen, the most traditional dwelling scheme of rural historical residences. An important reference for this design proposal was the project by Marco Zanuso in Arzachena, although the client’s needs (a house to be lived in all year round) and urban standards made it necessary to have a solution with the less abstract layout of that well known and quoted masterpiece of Sardinian minor architecture by the talented Milanese Architect.

¹ As the editorial office of “L’Architettura. Cronache e storia” explains in the following article based on the interview with the authors, *déplacement* was a character request by Valtur, the client. Red. (1970). *Due insediamenti turistici nel Mezzogiorno. Albergo-villaggio a Marina di Ostuni, Brindisi. Architetti Luisa Anversa Ferretti, Gabriele Belardelli, Lucio Barbera, Claudio Maroni, Vieri Quilici, con la consulenza dell’Ufficio Tecnico Valtur*, “L’Architettura. Cronache e storia”, n. XVI, pp. 6-17.

² Rem Koolhaas, *Countryside Architecture*, “Icon”, <http://www.iconeye.com/architecture/features/item/11031-rem-koolhaas-in-the-country>

³ Emilio Sereni, *Storia del paesaggio agrario italiano*, Laterza 2007.

⁴ Emilio Sereni, *ibidem*, p. 229.

⁵ Eric Hobsbawm, Terence Ranger, *Invenzione della tradizione*, Einaudi 2002.

Questo tema è di crescente importanza anche in altre realtà globali (Cina, Brasile, Europa, ecc.) che, di recente, hanno avviato programmi e politiche di rifunzionalizzazione del territorio agricolo, per scopi turistici, insediativi, industriali – in controtendenza e parallelamente ai programmi di urbanizzazione che ne hanno sostanzialmente determinato il graduale spopolamento. Il tema riguarda tra le altre cose gli espedienti di *déplacement*¹ tipici della progettazione dei villaggi turistici che impongono la reinvenzione delle forme dell’abitare e dello stare in un luogo di vacanza. Alcuni studiosi si pongono il problema dell’autenticità. Rem Koolhaas², analizzando negli ultimi anni il territorio agricolo olandese, ha evidenziato che molti tratti dello stesso, apparentemente “agricoli” (capannoni, mulini, depositi), in realtà ospitano anche residenze, hotel, start up, terziario, ecc., condizione comune a molte aree rurali contemporanee. Nel suo apprezzato studio dal titolo *Storia del paesaggio agrario italiano*³ 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 “piantagioni [ben più estese (viti, ulivi, agrumi)] chiuse e ben difese, per il diletto dei padroni e per l’accrescimento delle loro rendite.”⁴ L’attenzione all’“Arte Rustica” (Giovannoni, Piacentini, Morpurgo, “I Biennale romana”, 1921) o alla “Architettura Rurale Italiana” (Pagano, Daniel, Triennale di Milano, Hoepli 1936) era ben diversa da quella riservata agli interventi di reinvenzione che attraversano i luoghi rurali contemporanei, più in linea con le questioni trattate nel volume *Invenzione della tradizione* di Eric Hobsbawm e Terence Ranger del 1983⁵.

Masseria Bagnara, Lizzano (2006-2009) Il ruolo di consulenza svolto per questo progetto si è concentrato prevalentemente sull’ottimizzazione tipologica dei corpi di fabbrica esistenti,

¹ Come la redazione de “L’Architettura. Cronache e storia” spiega nel seguente articolo sulla base dell’intervista agli autori, la questione del *déplacement* era una richiesta del Valtur, il committente. Red. (1970). *Due insediamenti turistici nel Mezzogiorno. Albergo-villaggio a Marina di Ostuni, Brindisi. Architetti Luisa Anversa Ferretti, Gabriele Belardelli, Lucio Barbera, Claudio Maroni, Vieri Quilici, con la consulenza dell’Ufficio Tecnico Valtur*, “L’Architettura. Cronache e storia”, n. XVI, pp. 6-17.

² Rem Koolhaas, *Countryside Architecture*, “Icon”, <http://www.iconeye.com/architecture/features/item/11031-rem-koolhaas-in-the-country>

³ Emilio Sereni, *Storia del paesaggio agrario italiano*, Laterza 2007.

⁴ Emilio Sereni, *ibidem*, p. 229.

⁵ Eric Hobsbawm, Terence Ranger, *Invenzione della tradizione*, Einaudi 2002.

gravemente danneggiati, e sugli studi tipologici e morfologici per nuove stanze d’albergo e per l’intervento di espansione (non realizzato). Alcuni dettagli sono stati liberamente interpretati dai costruttori locali e soprattutto dal cliente (che al Sud, come in altri contesti, si sente spesso “autore” del progetto). Per sviluppare questo progetto, soprattutto i nuovi alloggi e l’estensione, sono stati analizzati i tessuti dei tre villaggi Valtur (Ostuni, Brucoli, Isola Capo Rizzuto) progettati da Lucio Barbera, Luisa Anversa, Gabriele Belardelli et al., il residence Riva dei Tessali progettato da Paolo Caccia Dominioni vicino Metaponto, e i progetti di Ludovico Quaroni, Roberto Maestro et al. per Punta Ala e per la Pineta di Donoratico.

Masseria Rosario, (Monteiasi, 2010) Nel recinto di una masseria articolata in diversi e ampi fabbricati, realizzati in diverse epoche, la proposta elabora soluzioni per due aree distinte: un giardino da riallestire per l’organizzazione di eventi connesso a volumi recentemente ristrutturati, un’area distaccata dal nucleo centrale precedentemente utilizzata per stalle e locali di deposito danneggiati da trasformare in *resort* e ristorante. Il primo intervento modifica il giardino esistente in un “giardino di luminarie”: un nuovo impianto destinato a vigneto integrato con dispositivi led, geometricamente ispirati alle luminarie (allestimenti tradizionali locali) all’ombra del quale lo spazio destinato agli eventi è intervallato da grandi aiuole circolari per colture basse ed ortaggi. Il secondo intervento, dopo un ripristino ricostruttivo, ripropone le logiche di un “caravanserraglio”, cioè una grande corte raffrescata da una vasca d’acqua, per realizzare un *resort* ed un ristorante.

San Bartolomé Social Housing, (San Bartolomé, 2011) Questo progetto risponde al bando Europan 11 per un intervento di *social housing* nella località San Bartolomé, un’area rurale delle Isole Canarie caratterizzata da grave siccità. Seguendo gli standard dell’agenzia locale per l’edilizia sociale indicati nel bando, gli alloggi presentano un’impostazione che ibrida gli standard dell’*existenz minimum* e quelli tipici del duplex. Considerando il carattere autenticamente rurale dell’insediamento, la proposta propone un linguaggio architettonico che tenta di rendere astratto l’idioma locale giocando, tuttavia, con l’inserimento di qualche dettaglio vernacolare. L’alta densità del nuovo villaggio, inoltre, restituisce un ritmo più fitto di bucature e variazioni volumetriche rispetto al *ritmo lento* del paesaggio circostante, al quale il progetto si riallaccia ricomponendo le aree e i percorsi paesaggistici prossime al nuovo intervento con le aree urbanizzate circostanti.

A Courtyard House in the Countryside (Monteiasi, 2017) Il proprietario del lotto ha deciso di realizzare una abitazione utilizzando le volumetrie ammissibili (ma limitate) in un lotto agricolo coltivato fino a qualche anno fa come mandorletto. Dopo vari studi e verifiche si è scelto lo schema tipologico della casa a corte, il più tradizionale degli schemi abitativi delle residenze rurali storiche. Un riferimento importante per questa proposta è stato il progetto di Marco Zanuso ad Arzachena, sebbene le esigenze del cliente (una casa da abitare tutto l’anno) e gli standard urbanistici vigenti abbiano reso necessarie soluzioni meno astratte rispetto a quelle realizzate dal citato capolavoro sardo di architettura minore del talentuoso architetto milanese.

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.



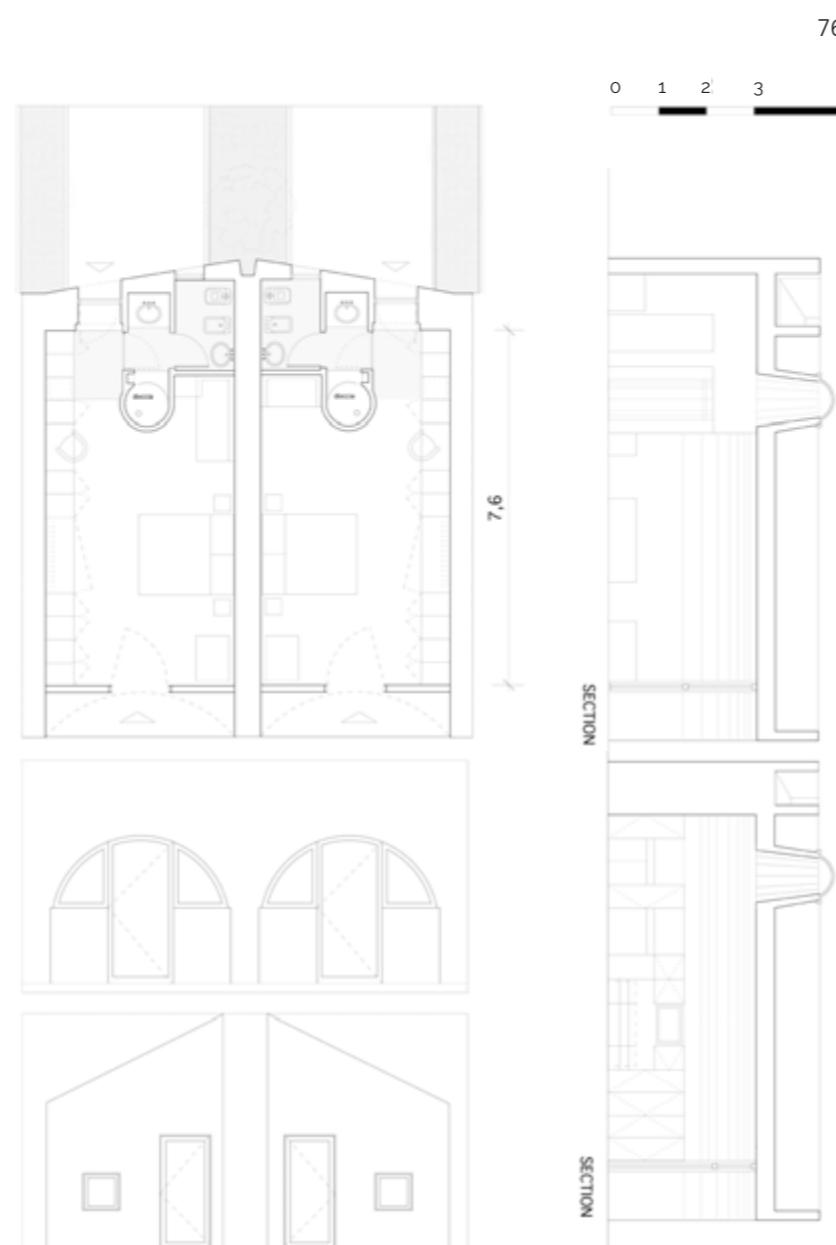
Masseria Bagnara is the project for the transformation and renovation of an abandoned rural farm nearby the Ionian Sea within a rural landscape still productive and well preserved. The intervention was developed in 3 sub-projects corresponding to different design stages and the architect acted as a consultant 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".



OUTSIDE-INSIDE



Studies for the interior layout and for the outside morphology of the additional rooms – "Area B".

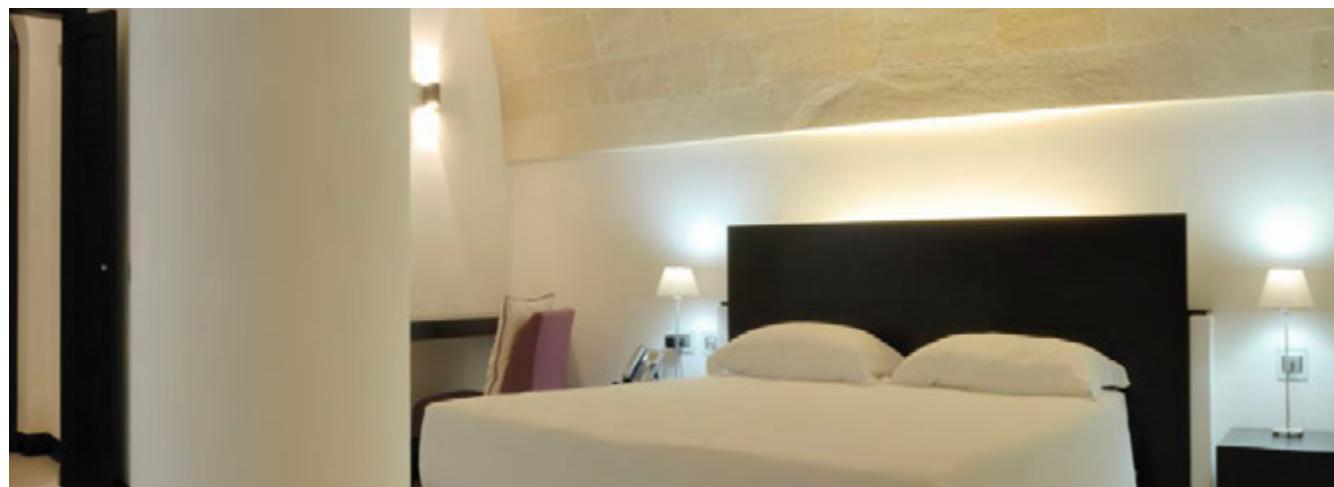
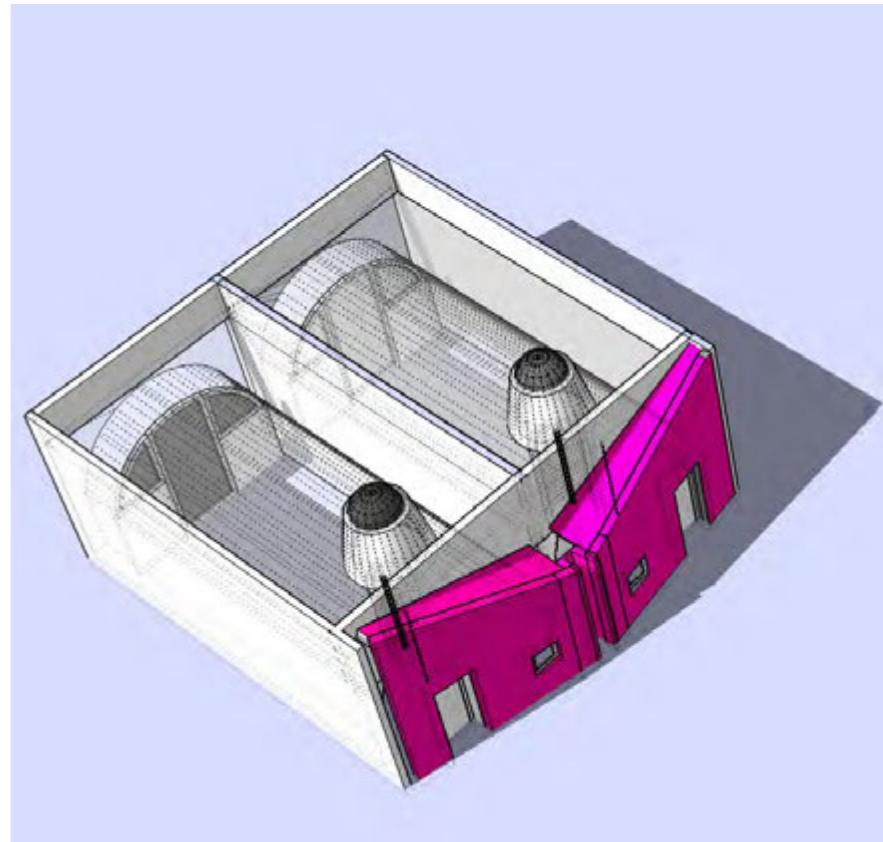


76

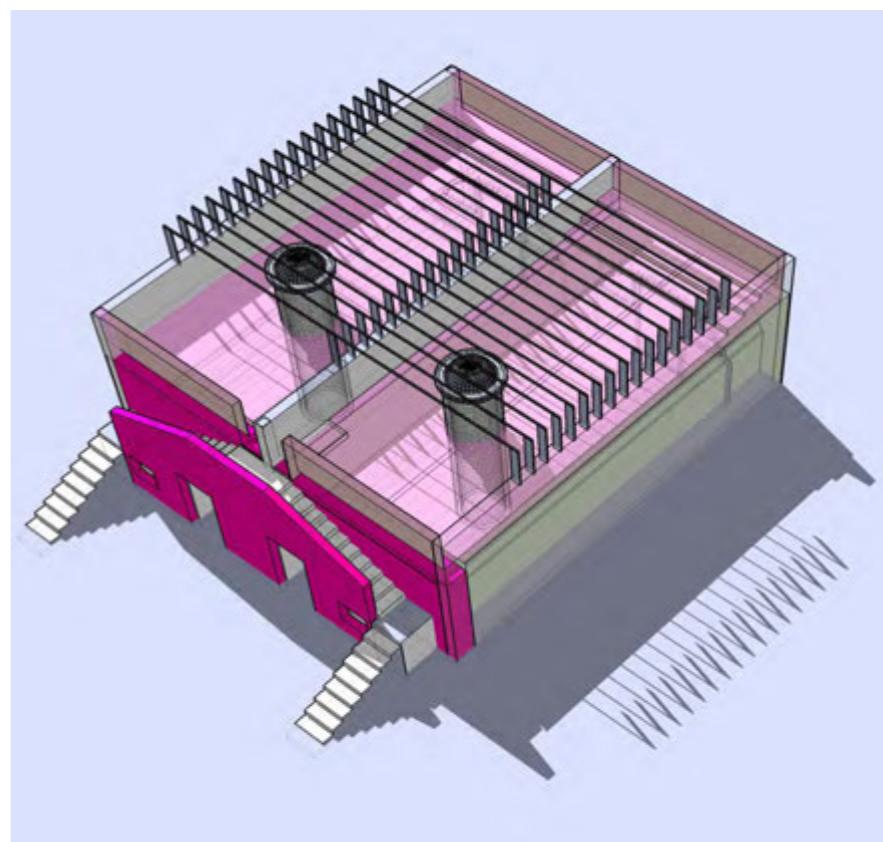
77



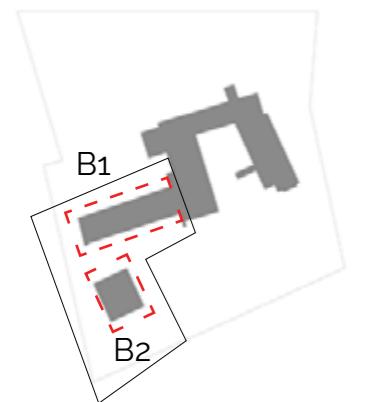
Hypothesis 1 - Area B remodels the backyard façade of the additional rooms partially expanding the volumes to make room to the entrance and the bath-service area. The general idea is to introduce a folding element working like a "filled-pocket" reacting to the Mediterranean spirit with a vibration of 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.



OUTSIDE-INSIDE



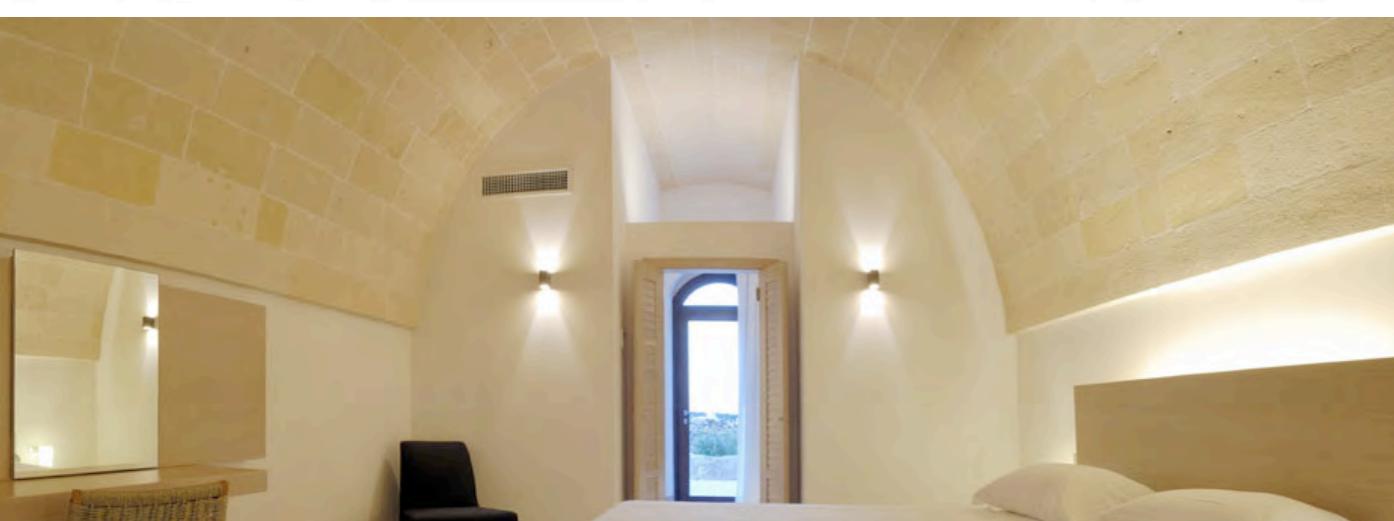
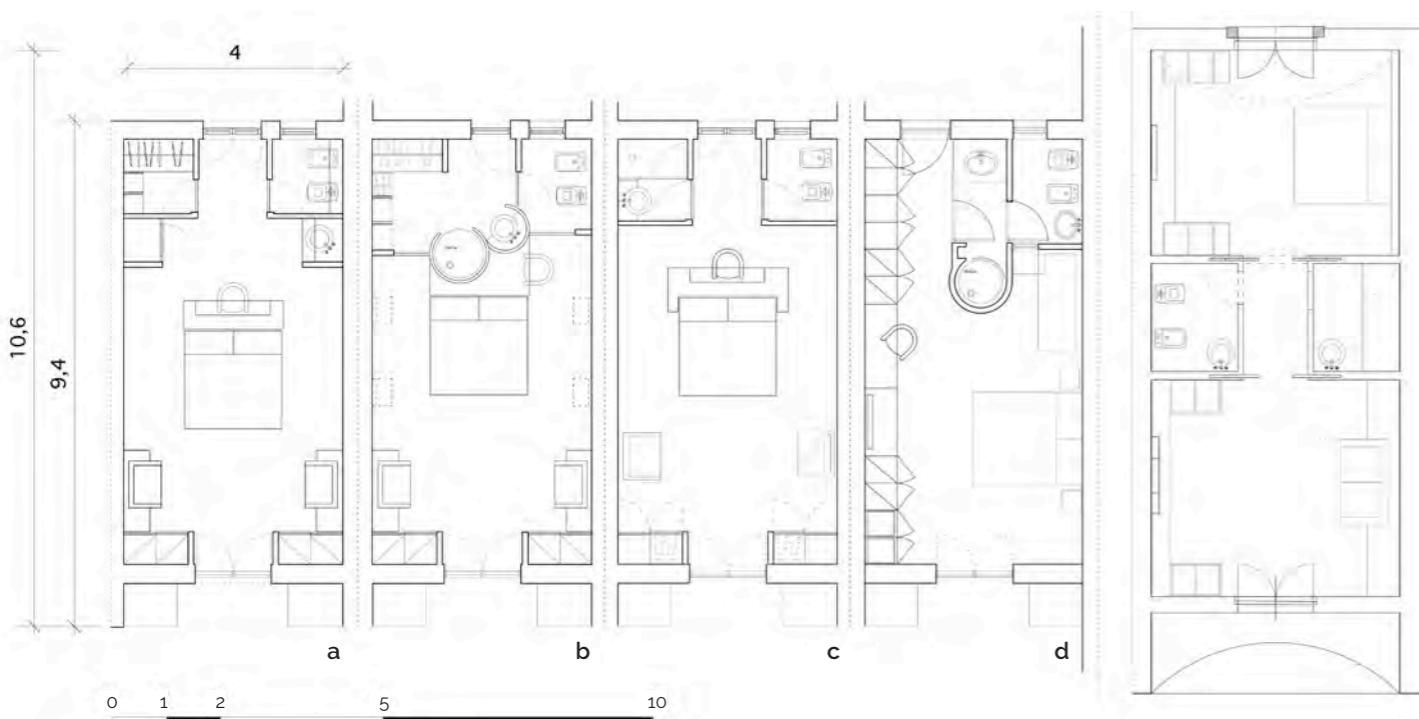
Area B



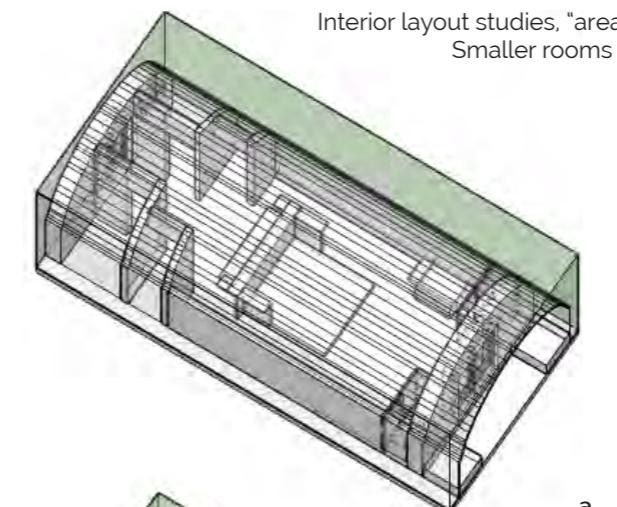
78

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

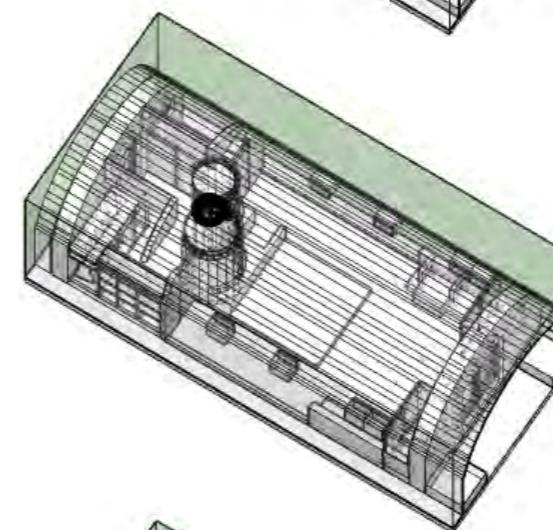
middle of the room or aside. The bigger units (40 sqm, e) are composed by two rooms, one entrance-living room (with a children bedroom) and one proper bedroom. In some cases, the shower has been conceived as a cylindric volume to generate volumetric plays with the vaulted geometry and to optimize the use of spaces.



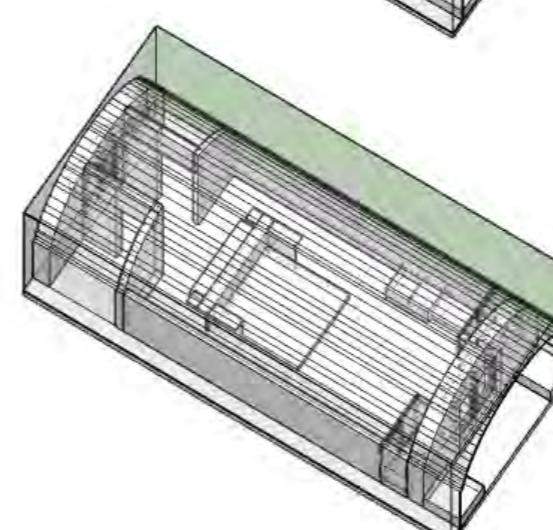
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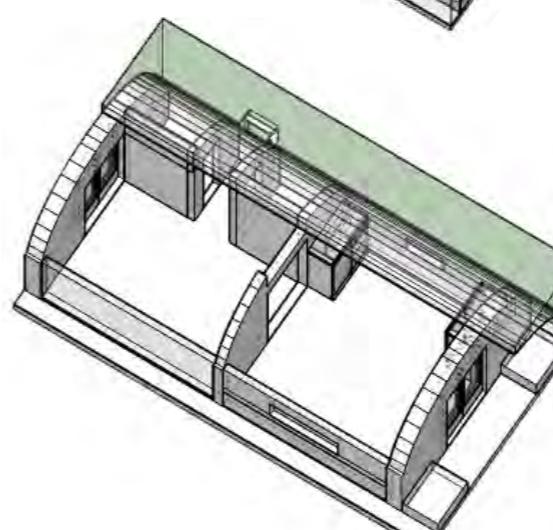
a



d



c

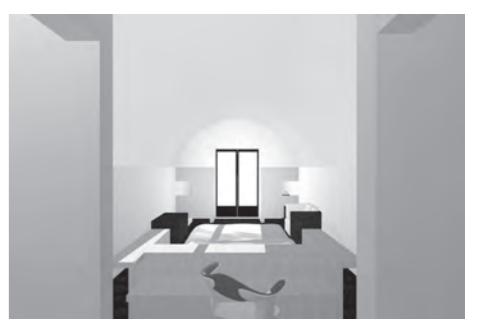


f

Interior layout studies, "area B": Smaller rooms (B1)



c

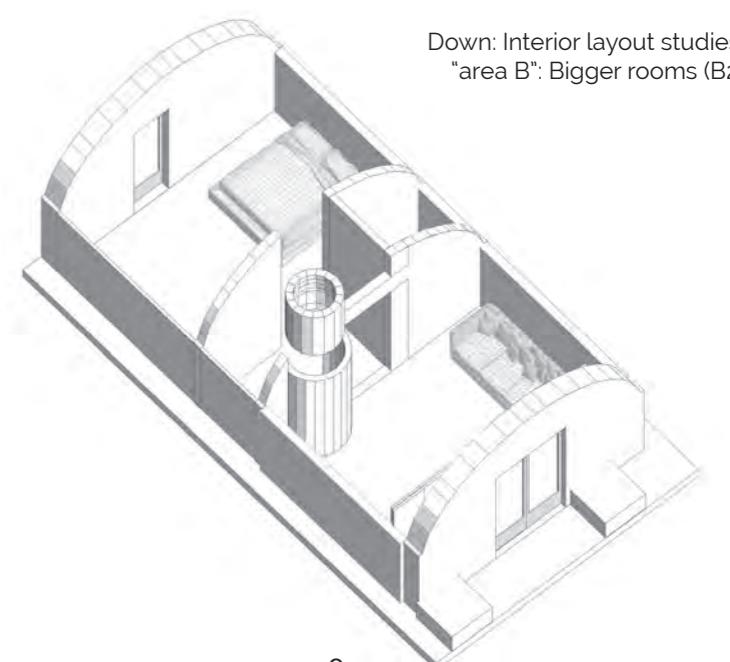


b



f

Down: Interior layout studies, "area B": Bigger rooms (B2)

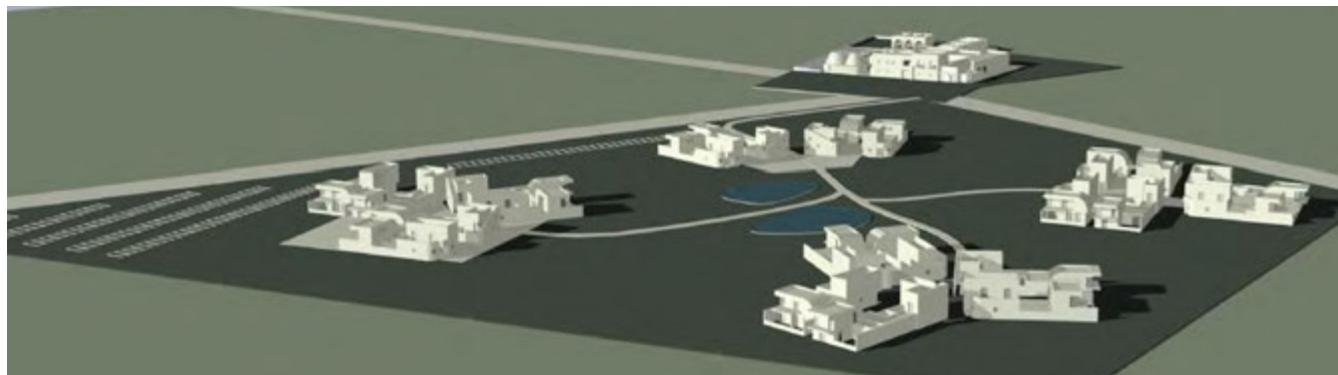
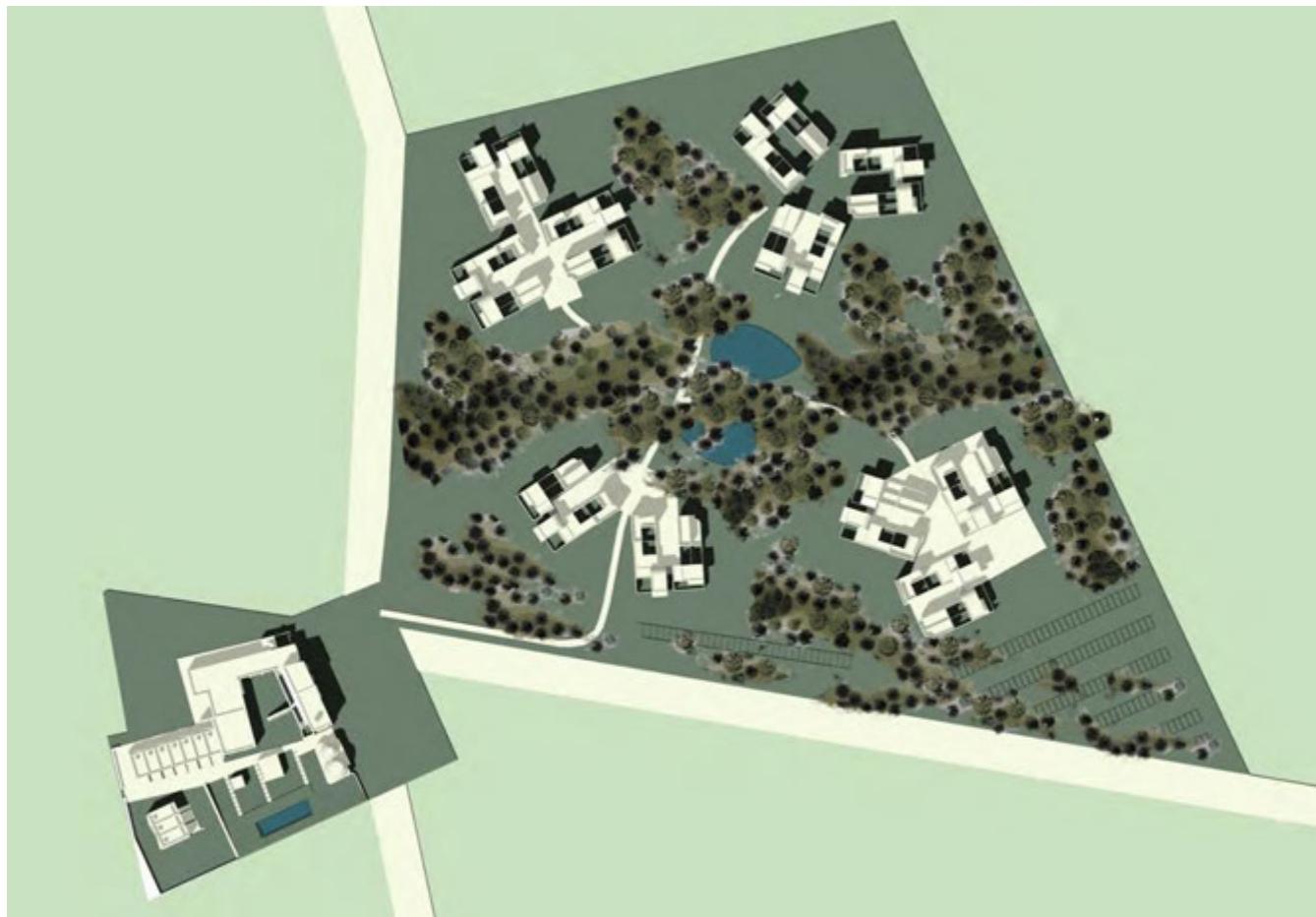


e

PROJECT

Layout 1 for the extension units "Area C"

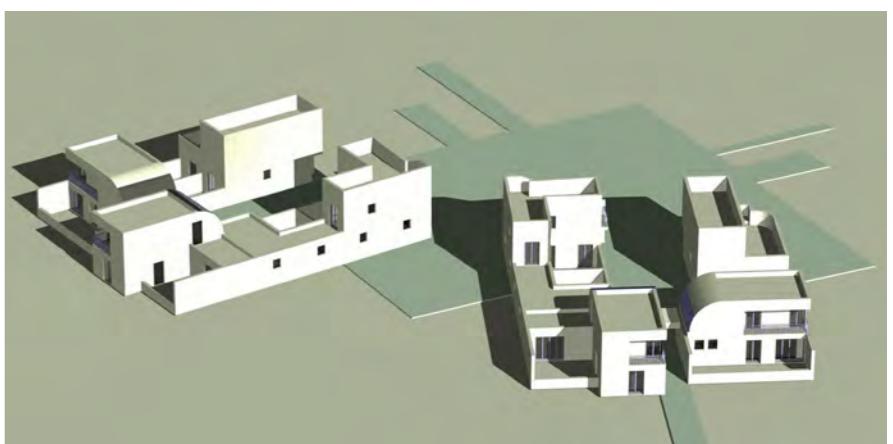
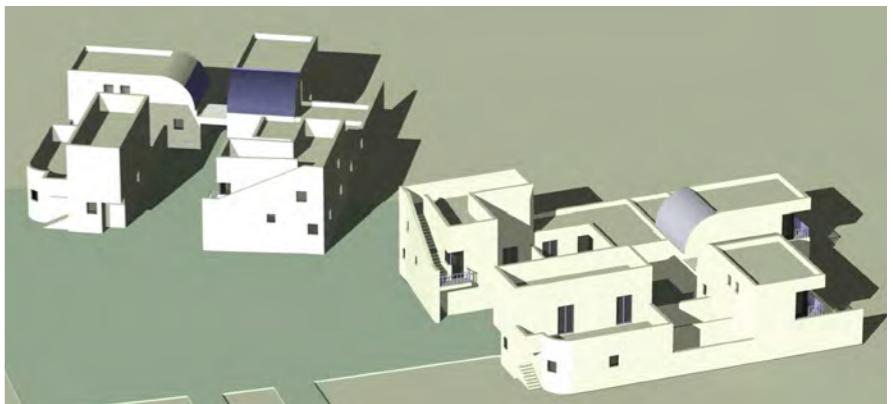
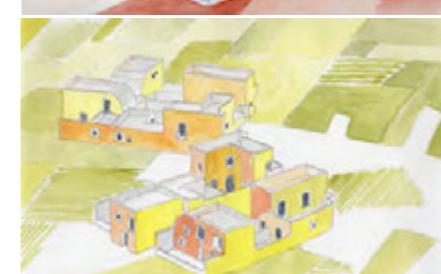
80



81

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.



PROJECT

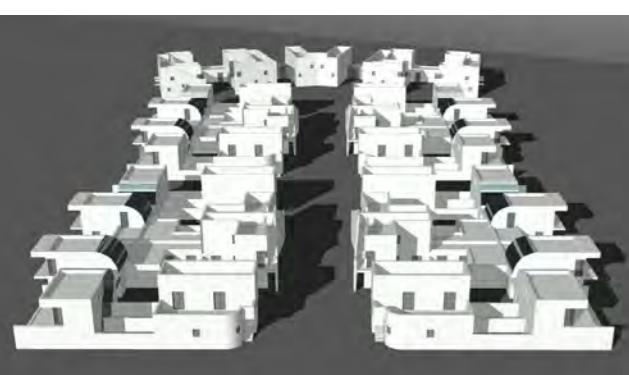
Layout 2 for the extension units "Area C"



Facilities head-building (can be transformed into separate dwellings).
Ground Floor 760 sqm



First Floor (resort units)

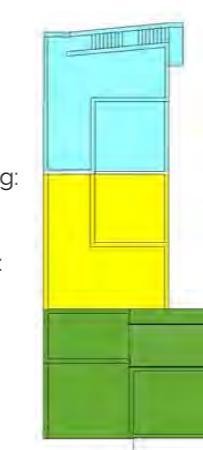


82

83

Ground Level

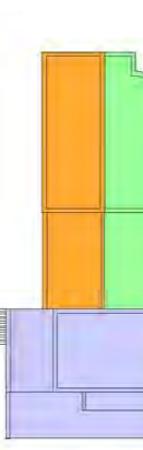
Dwelling: 46 smq
Garden: 26 sqm



Dwelling:
46 smq
Garden:
26 sqm

2 Dwellings: 76 smq
Garden: 30 sqm

Dwelling: 40 smq
Garden: 30 sqm



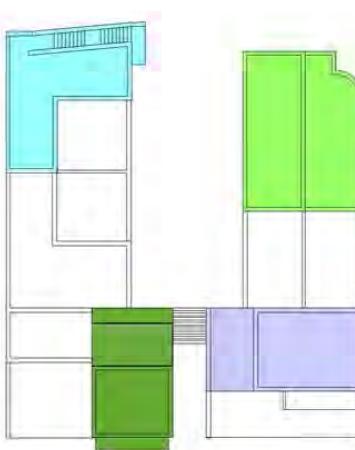
2 Dwellings: 60 smq
Garden: 36 sqm

Dwelling: 50 sqm
Garden: 66 sqm



Dwelling: 36 sqm
Garden: 10 sqm

Dwelling: 41 sqm
Garden: 43 sqm



Dwelling: 46 sqm
Garden: 15 sqm

23
8,9 5,5 8,5



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.

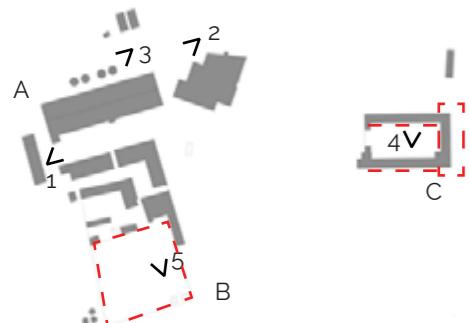
Status: Partially Built.



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-restoration 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; it 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.



SITE PLAN - PROJECT



1



2



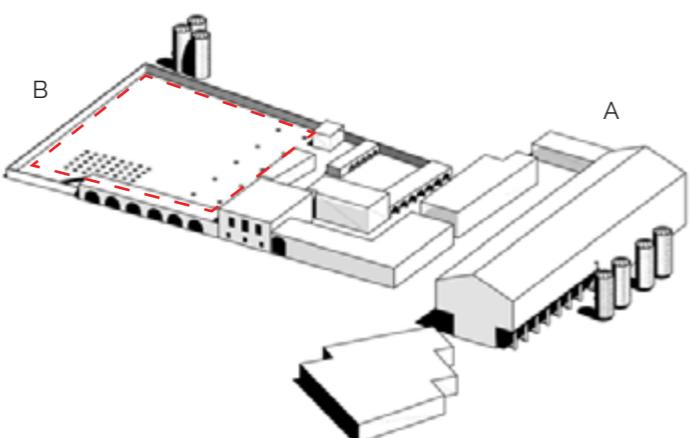
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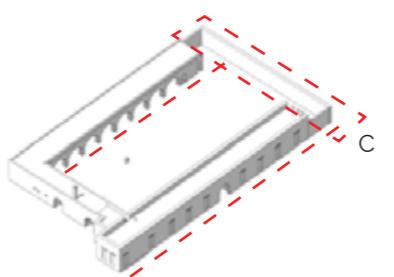
4



5



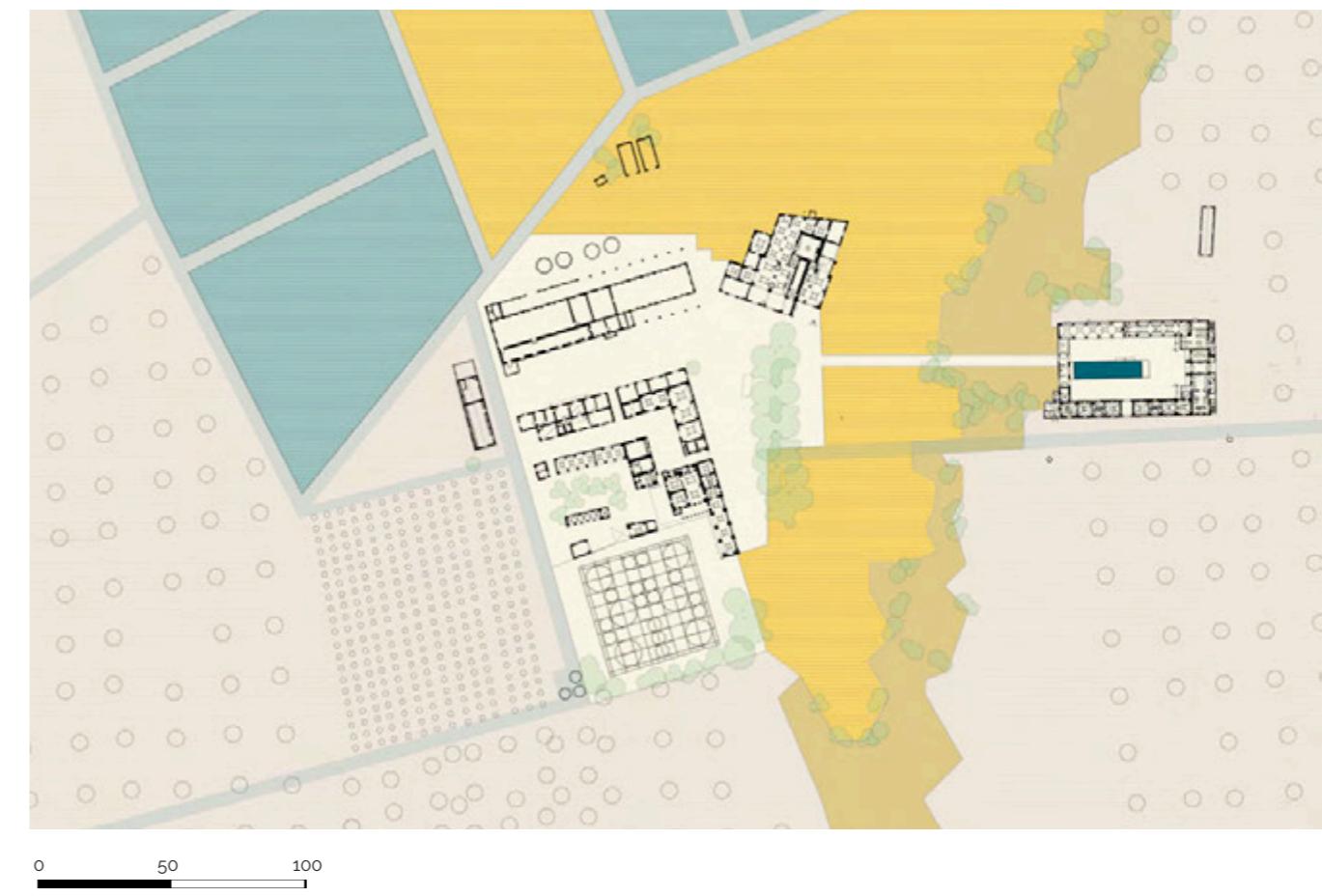
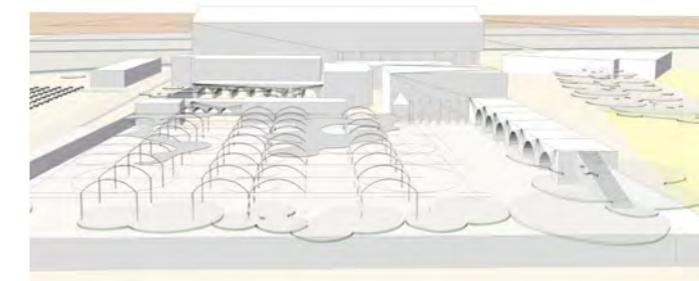
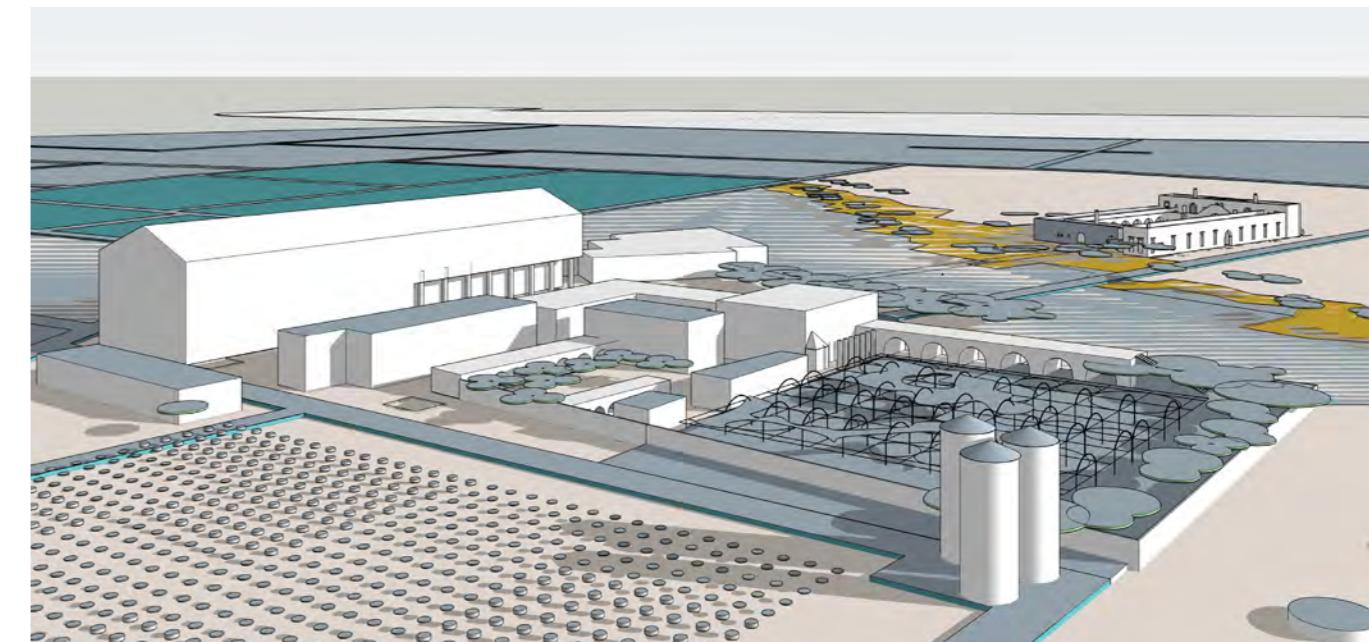
Area B: from private Garden to Lighting Fruit Garden (Grapefruit) with lighting device (luminarie) for ceremonies.



Area C: from Stables to Resort-Restaurant

86

87



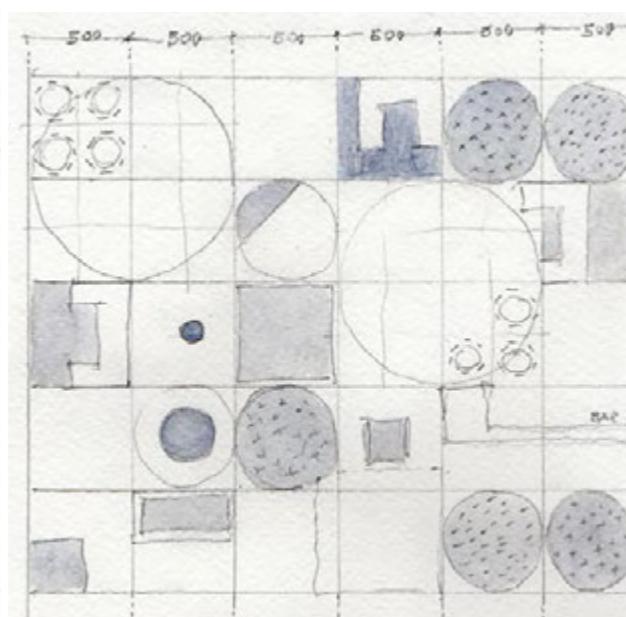
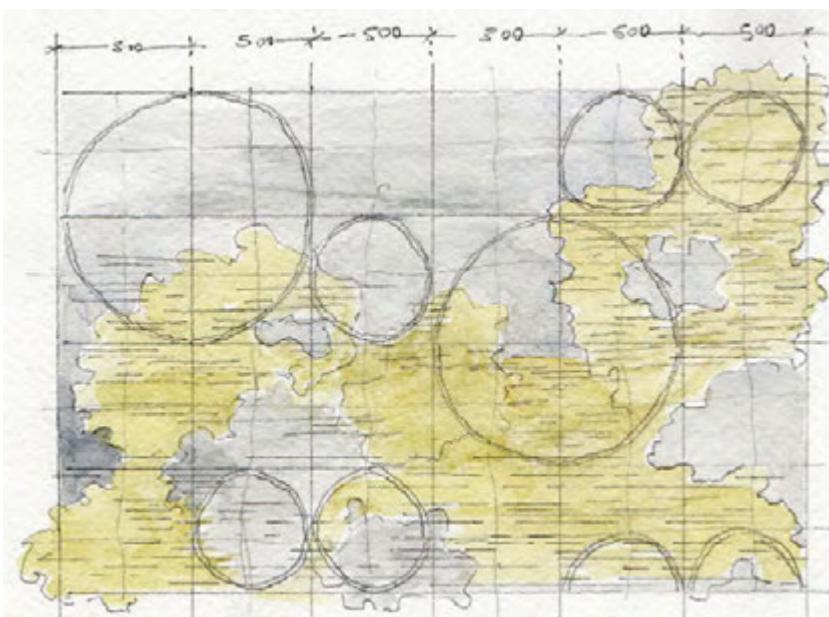
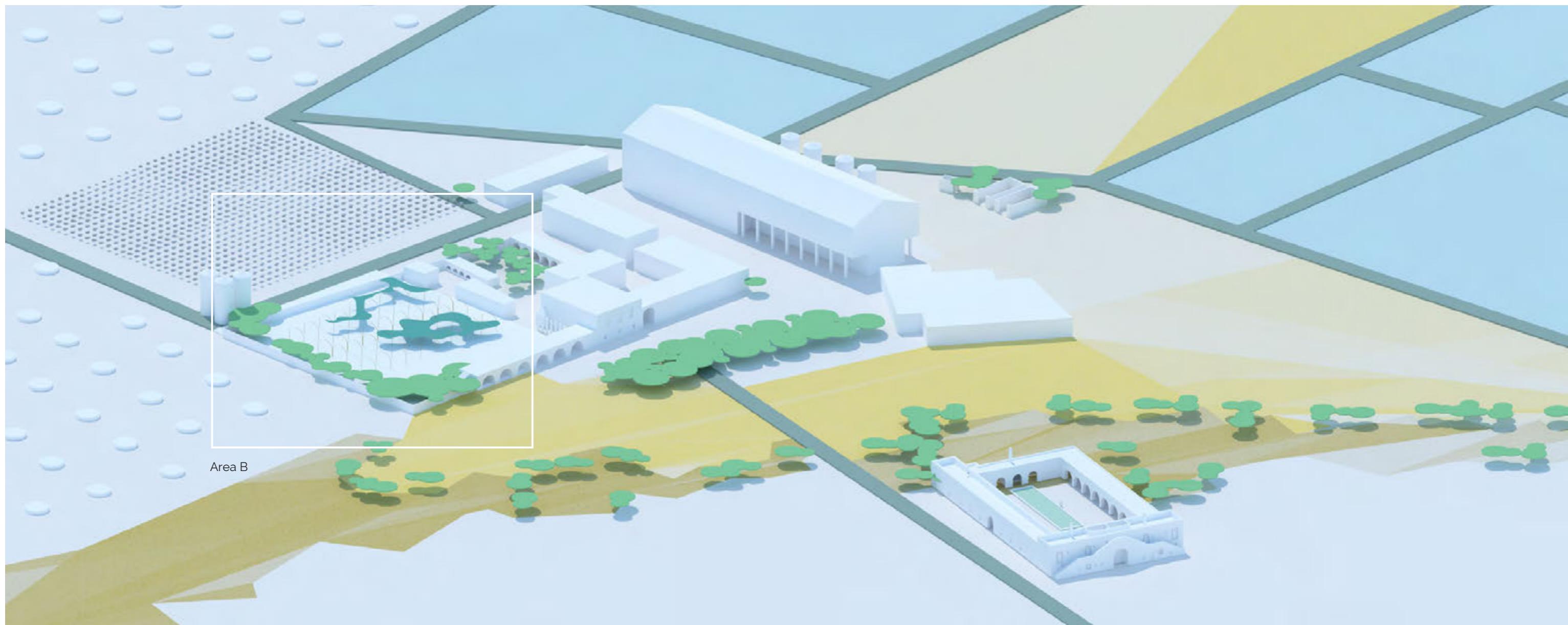
Project - Sketches - Layouts

SKETCHES

88

89

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



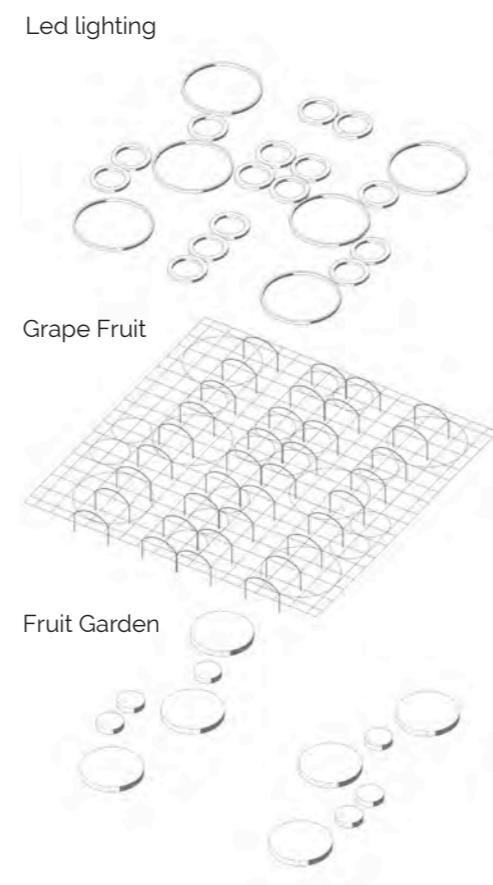
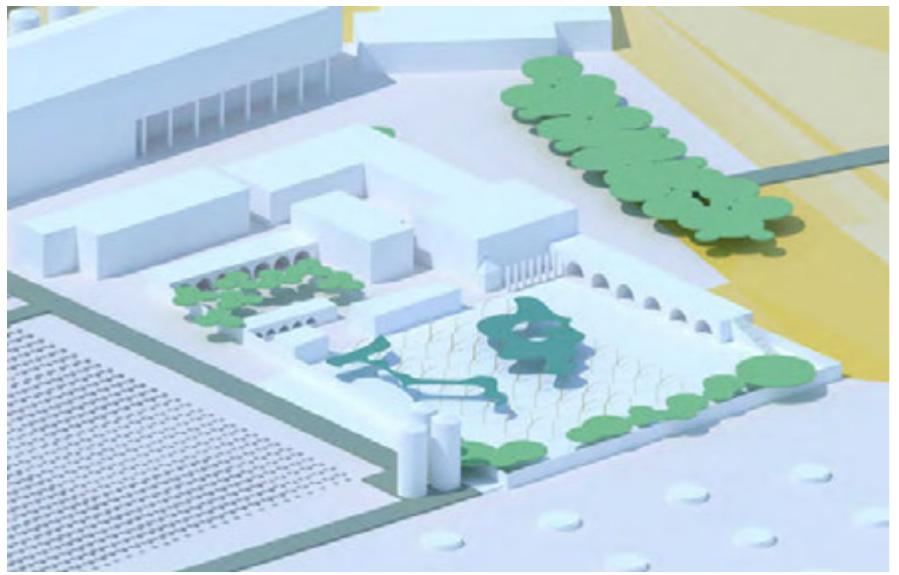
Studies on the lighting garden layout. The "ground" plan (right: with seating areas, fruit garden, water sources and equipments) and the "ceiling" plan (left: looking at the sky through out the led lighting circles and the grape fruit plants).



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.

SKETCHES - PROJECT

Area B (Lighting Fruit Garden)

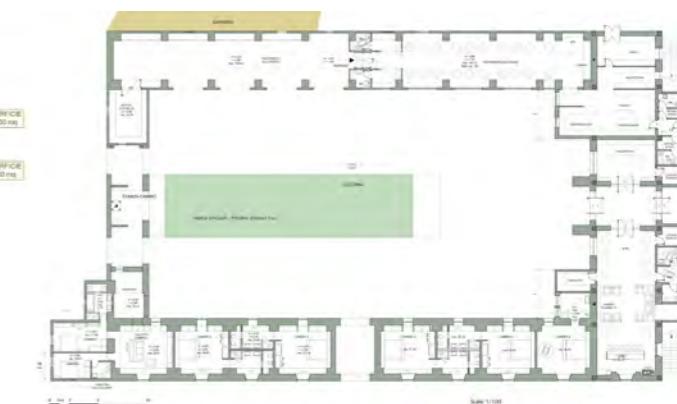
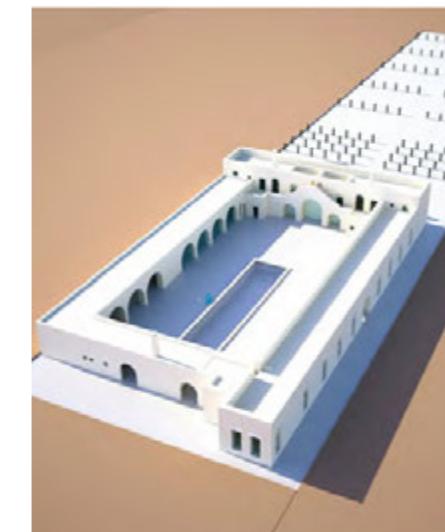


The Area B interventions (2,000 sqm) include a fruit garden (grapefruit, vegetable), a led lighting system recalling or reproducing the idea of "luminarie" (see sample pictures) colored lighting device used during traditional local festivals. A technical metal "ceiling" is installed to support the grape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

90

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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.



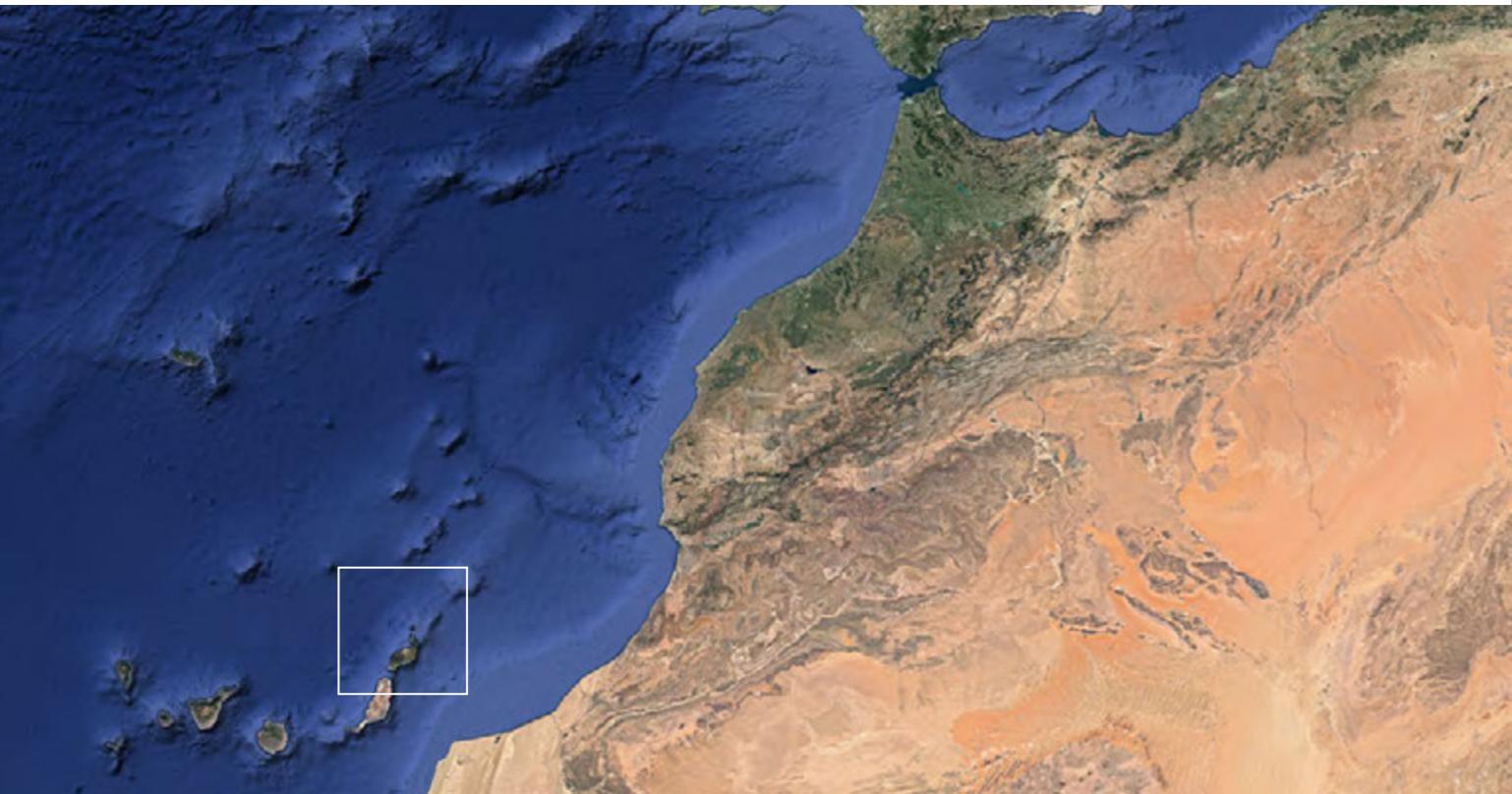
San Bartolomé Social Housing

Europan 11, San Bartolomé, Lanzarote (Spain), 2011

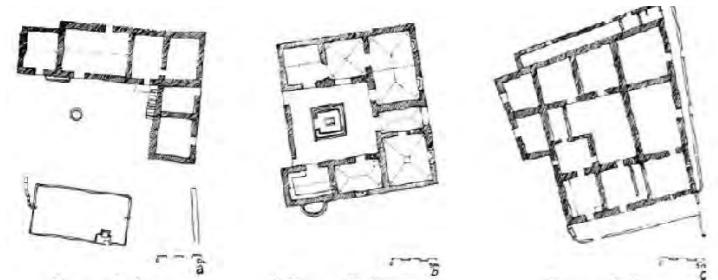
Project Theme: Social Housing in the agricultural landscape.

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.



PROJECT

G T 6 2 8

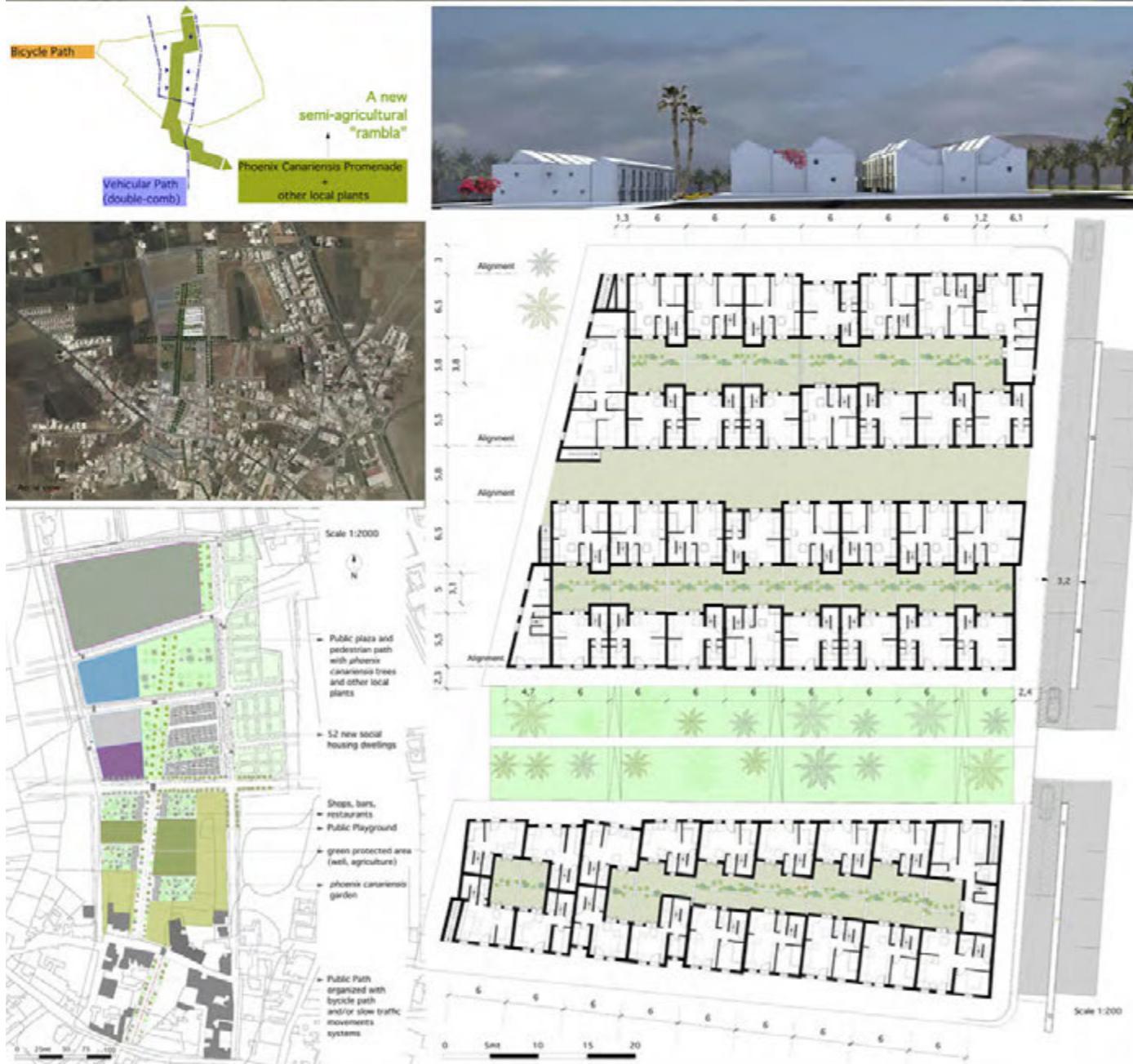
San Bartolomé

San Bartolomé

94



Reason and Place



95



2



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 (48 duplex dwelling, one flat dwelling on the ground floor and 2 flat dwellings

PROJECT



96

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A Courtyard 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.

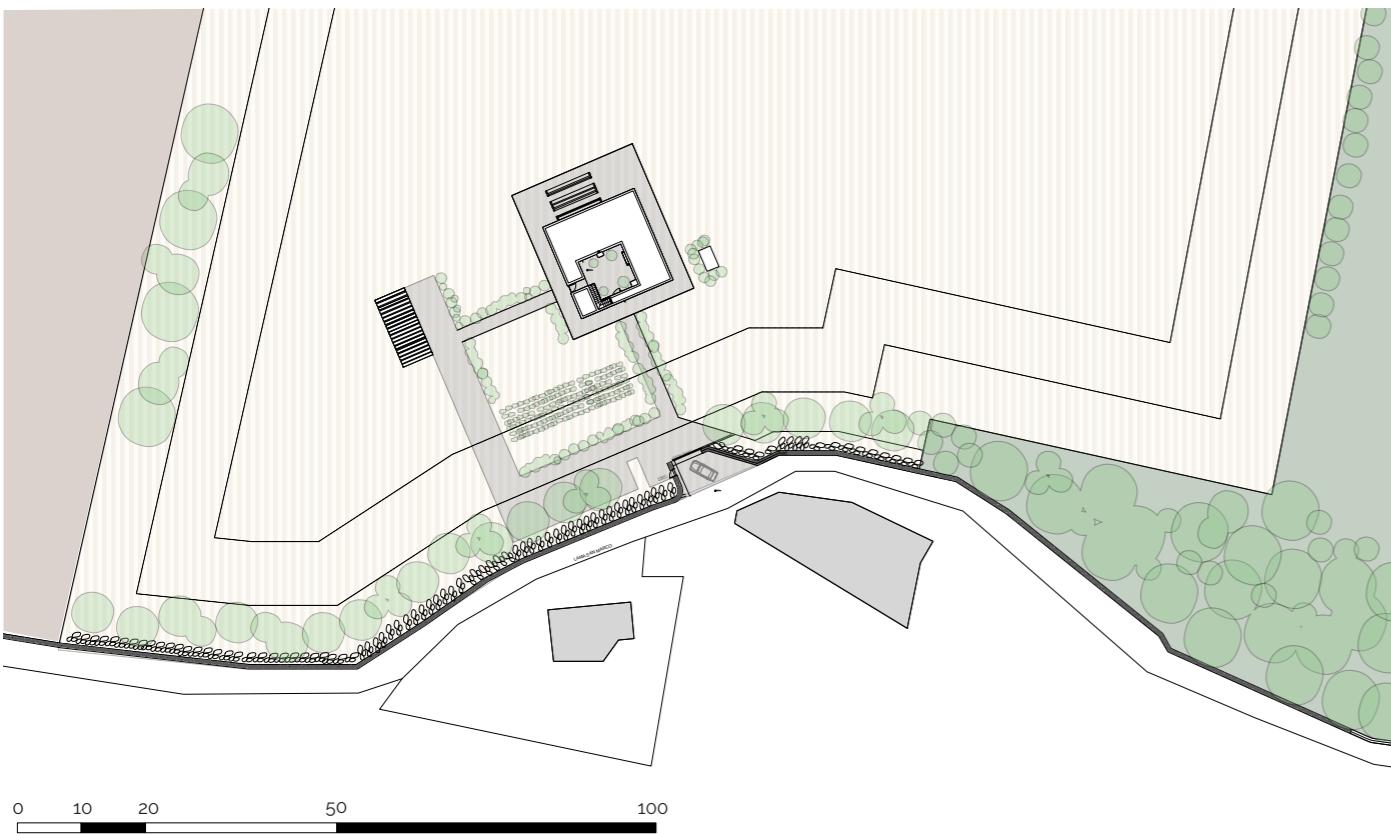
Status: Project approved by the Local Authorities.



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).

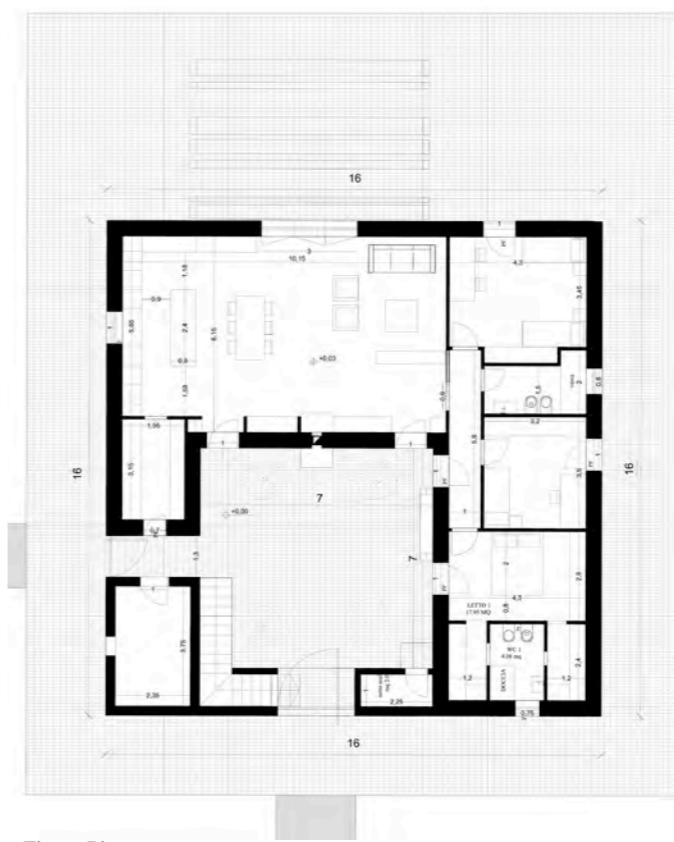


PROJECT



100

101



Floor Plan



Aerial view



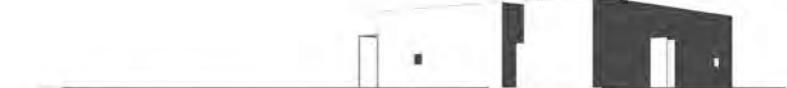
North-East view

South-East view

North-West view



South-West view



South-West view

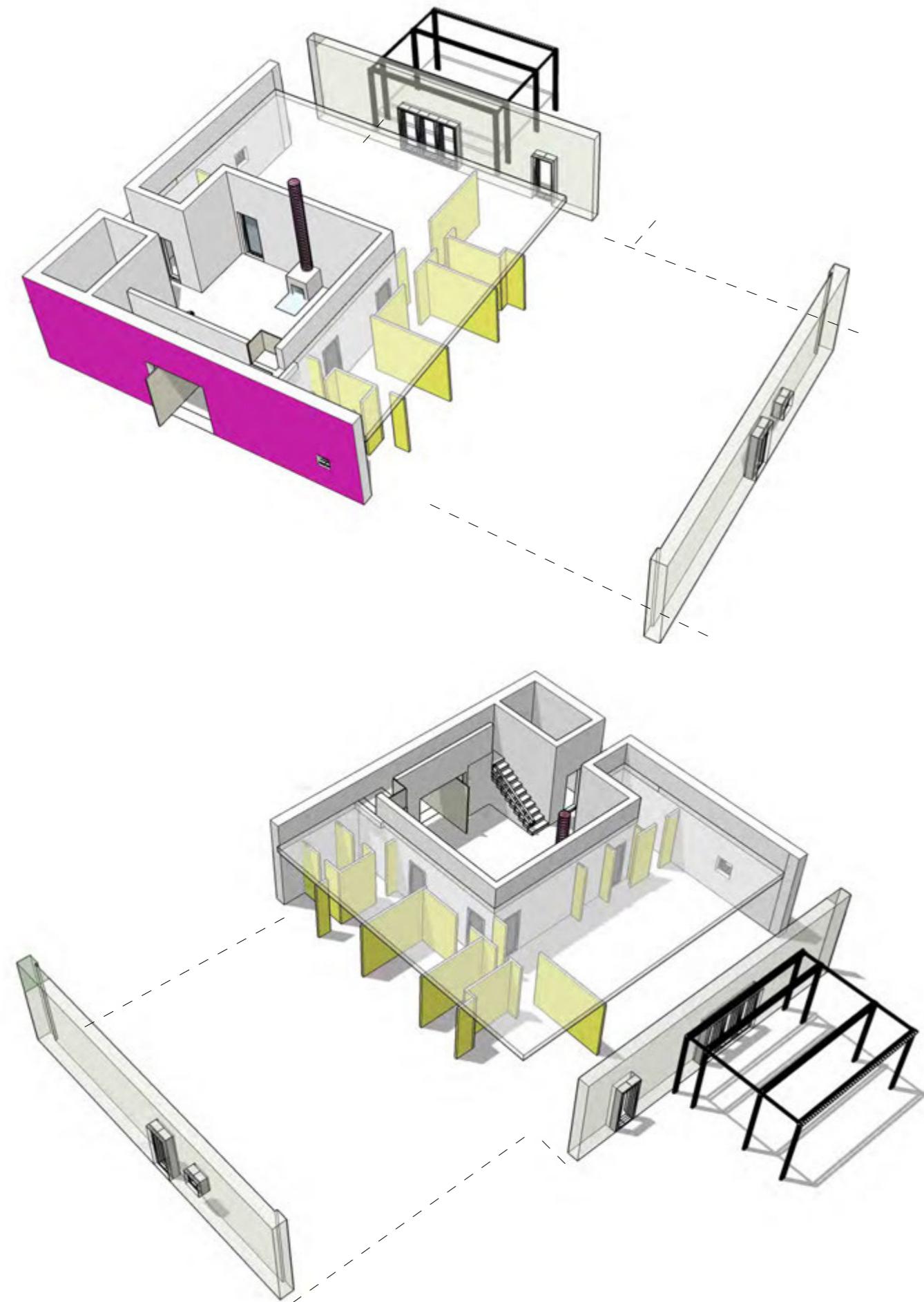
South view



View from the road



ANATOMY



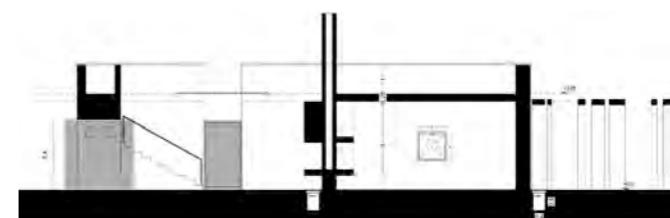
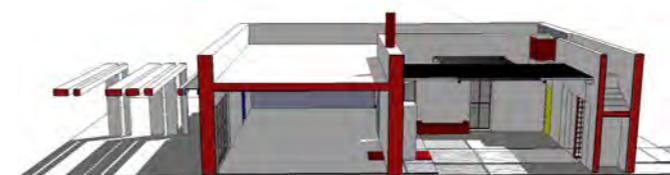
102

Studies: the interior organization
of the space and of the inner courtyard.

103

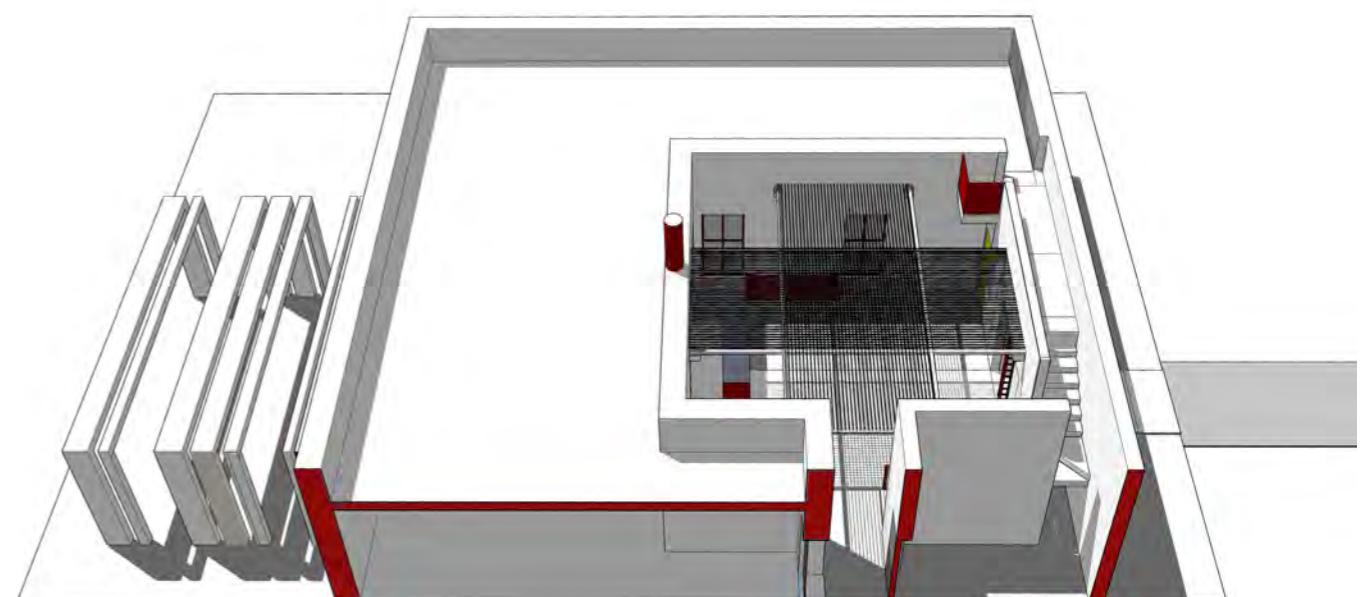
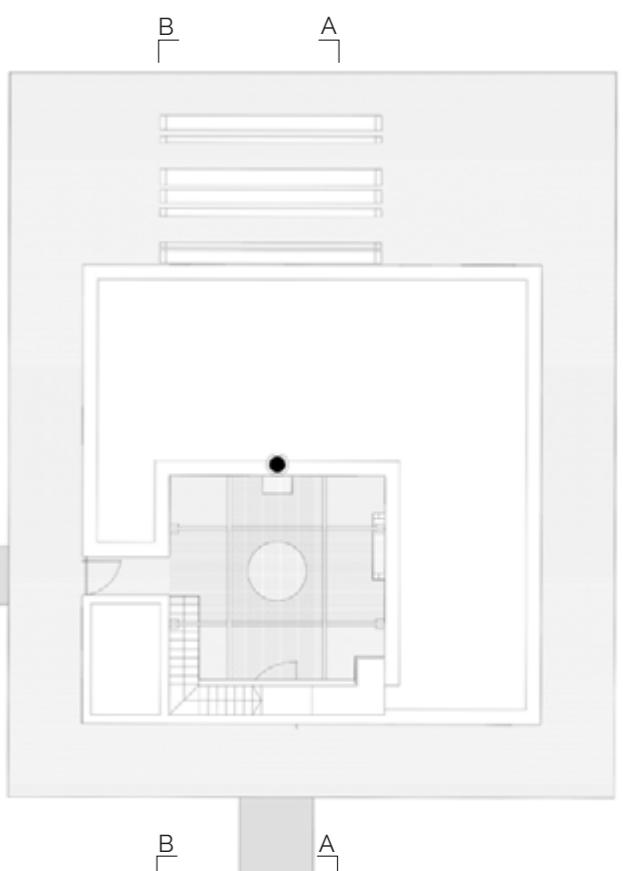


The "inner" courtyard as an "interior" space, or as an additional no-ceiling room of the house, strictly intertwined to the covered inner functions. The removable canopy – covering 9 sqm (3x3 mt) by central shadow area – represents a seasonal ceiling device. The references to Rudowsky's architectures are evidently quoted also in the sketches.



Section A-A

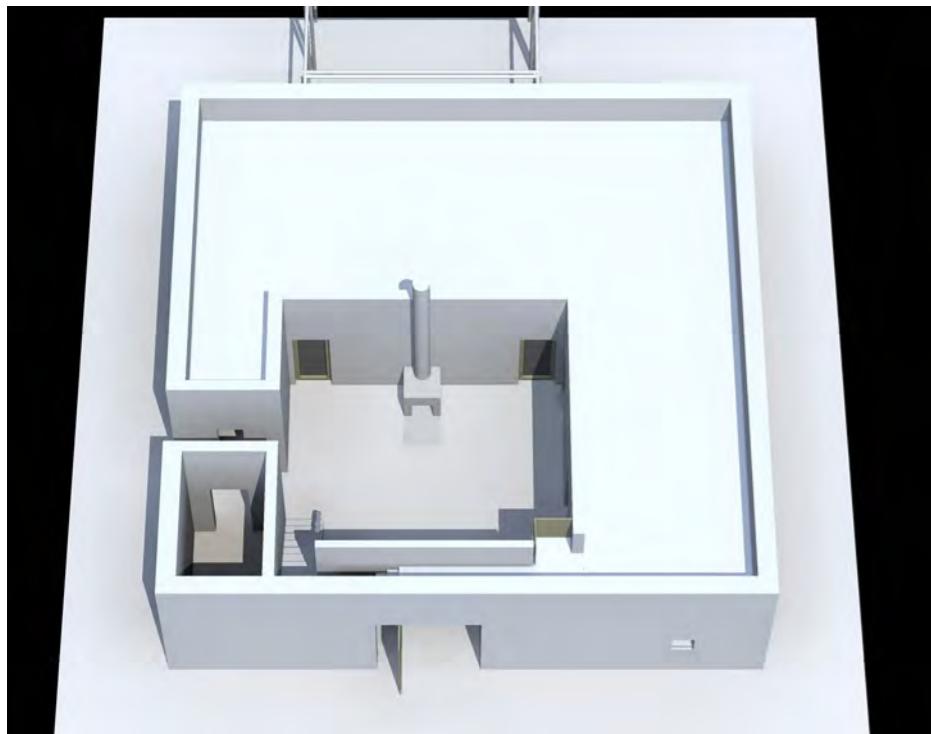
0 1 2 3 4 5 10 20



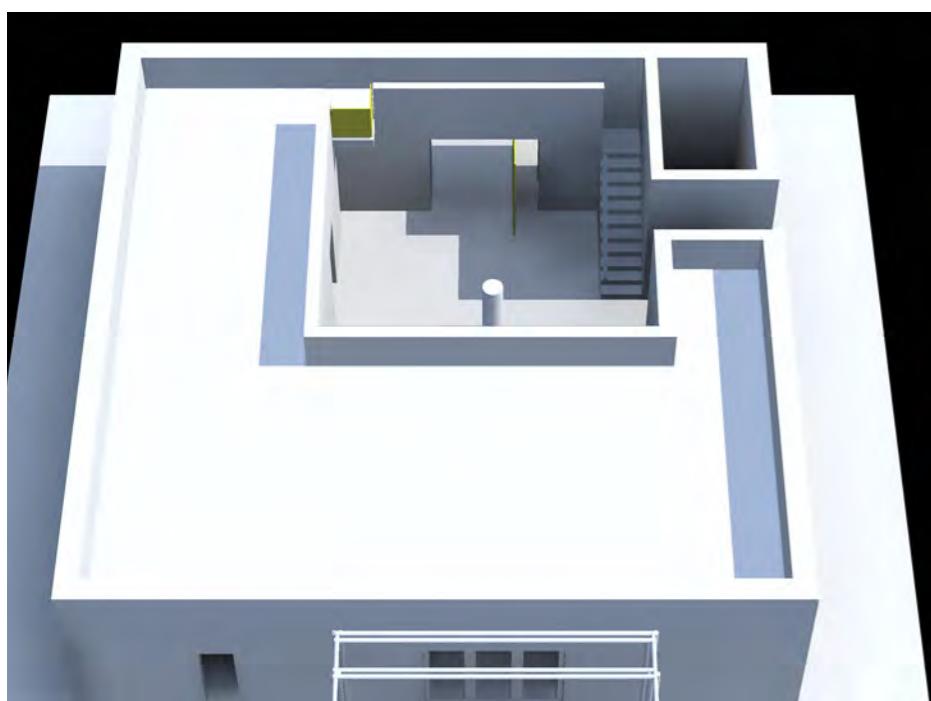
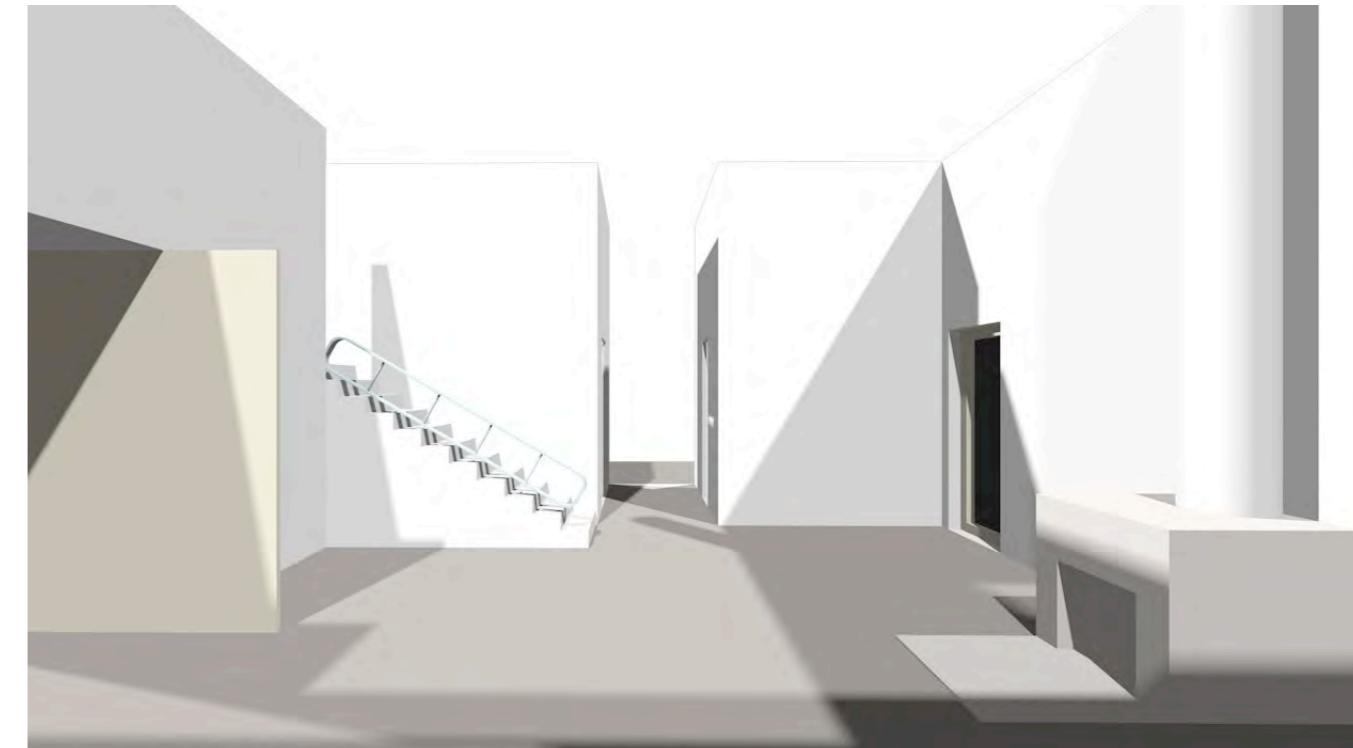
Section B-B

PROJECT

104



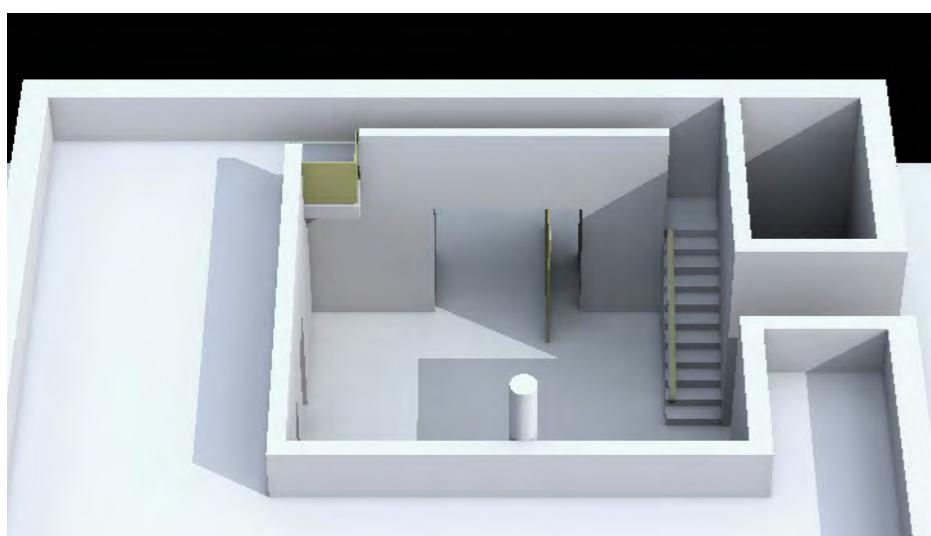
105



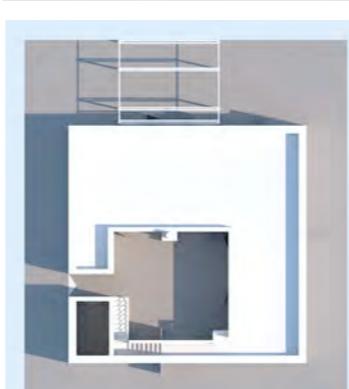
20 June
6.00 pm



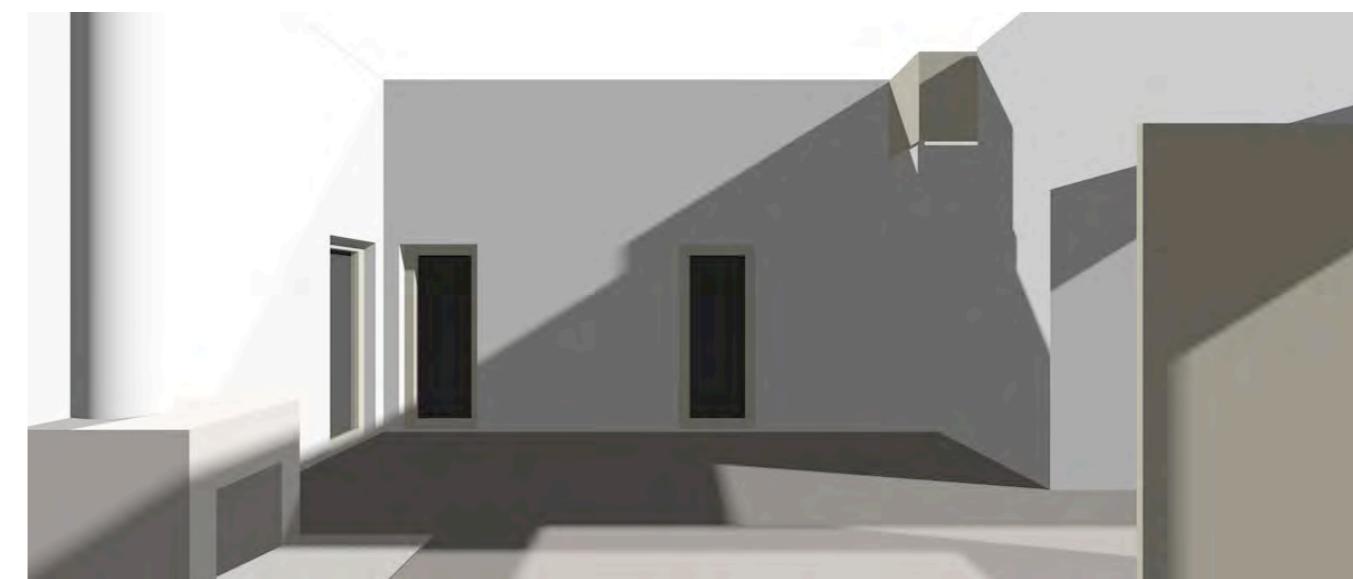
20 Dec
9.00 am



20 June
12.00 am



20 Dec
12.00 am



Facilities

2004 The Archive for Twentieth Century Architecture, Rome, Italy

2007 Municipal Facilities and Public Garden, "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

2015 Innovative School "La Buona Scuola", Poggibonsi (SI), Italy

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 well 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 whole, and I note that I say that I have seen Athens". These are the concepts of Le Corbusier, which could describe the urban and imaginative qualities of many other places in the Mediterranean, where monuments and fabrics make up an indistinct *unicum*, from the cities of the maritime republics to the Mediterranean capitals (Rome, Naples, Palermo), from Marseille to Barcelona, from Athens to Istanbul, from Casablanca to Cairo, to hundreds of cities and smaller towns. But, to use Levi-Strauss also the urban profile of London, New York, Rio de Janeiro, Shanghai, Hong Kong, Shenzhen, Khartum, etc. and many other cities of our global era. Franco Farinelli 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 representative production". We know how to really understand what Jacob Burckhardt explained at the beginning of his Zurich lessons, when he referred to the Renaissance as his more or less direct revival of the "image of ancient Rome"²

The Archive for Twentieth Century Architecture, (Rome, 2004). The idea was to propose a building that was not a unitary volume, but a volumetric whole: "unity in detail emotion as a whole". The historic centers of Martina Franca, Ostuni, Locorotondo, crown the hills and form a landscape. The Archive hill contains an arcane, it is the *arché* which is also an *a-perion*. The archive stretches into the belly of the hill, with long, rhizomatic paths, inspired by the paths of the nearby Novaziano catacombs which could almost be joined. A small bright and reflecting "gem" crowns the inhabited hill.

¹ Alexandra Nocke, *The place*, cit., p. 239.

² Franco Farinelli, *Visto da Sud: lo spazio, il territorio, la coscienza*, In Marta Ragozzino, Pierluigi Leone de Castris, Matteo Ceriana, Dora Catalano (eds), *Matera, l'Italia meridionale e il Mediterraneo tra '400 e '500*, Artemi 2019, pp. 29-35.

Municipal Facilities and Public Garden, "Meno e più 4", (Rome, 2007)

(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 centrifugal movement, defined volumes and traces shapes in the porous material of the local tuff and engraved traces filled with vegetable matter and pieces of art.

Research and Development Center, Europan 9 (Reggio-Emilia 2007)

(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 Caniggian-Muratorian 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)

(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*.

Health Operator Learning Center, Adwa (Tigray), (Ethiopia 2011)

(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 space most used in a place, the horn of Africa, which historians and geographers consider the most extreme part of the Mediterranean in Africa: courtyards, arcaded spaces, plasticity together with the rhythm articulated by the "textured" layout.

Innovative School "The Good School", (Poggibonsi, 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 "grafting" 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.

I caratteri che distinguono i progetti raccolti in questa sezione documentano la complessità e la non univocità di significati e di forme che un "individuo" come il Mediterraneo, secondo la definizione di Braudel, è 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 globale¹. Su una posizione ben diversa si erano posti i commenti di Le Corbusier dopo le sue tre visite al Campo dei Miracoli (fra il 1907-1934), "unità nel dettaglio, tumulto nell'insieme" [...] "Pisa: cilindri, sfere, coni cubi... è un insieme unico, e noti 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 compongono un *unicum indistinto*, dalle città delle Repubbliche marinare alle capitali del Mediterraneo (Roma, Napoli, Palermo), da Marsiglia a Barcellona, da Atene a Istanbul, da Casablanca al Il Cairo, a centinaia di città e centri minori. Ma, per dirla con Levi-Strauss anche il profilo urbano di Londra, New York, Rio de Janeiro, Shanghai, Hong Kong, Shenzhen, Khartum, ecc. e molte altre città della nostra era globale. Scrive Franco Farinelli: "è proprio questo il significato preciso del passo in cui Heidegger afferma che il "Mondo Moderno è la conquista del mondo risolto in immagine", cioè secondo "la configurazione della produzione rappresentante". Sappiamo come davvero intendere quel che spiegava Jacob Burckhardt all'inizio delle sue lezioni zurighesi, quando si riferiva al Rinascimento come ad una sua più o meno diretta ripresa dell'"immagine della Roma antica"².

The Archive for Twentieth Century Architecture, (Roma, 2004)

(Roma, 2004) L'idea è stata proporre un edificio che non fosse un volume unitario, ma un insieme volumetrico: "unità nel dettaglio e tumulto nell'insieme". I centri storici di Martina Franca, Ostuni, Locorotondo, coronano colline e formano un paesaggio. La collina dell'archivio contiene un arcano, è l'*arché* ed è anche un *a-perion*. L'archivio si stende nella pancia della collina, con percorsi rizomatici lungi formi, ispirati ai percorsi delle catacombe di Novaziano, poco distanti, cui quasi potrebbero congiungersi. Una piccola "gemma" luminosa e specchiante, corona la collina abitata.

¹ Alexandra Nocke, *The place*, cit., p. 239.

² Franco Farinelli, *Visto da Sud: lo spazio, il territorio, la coscienza*, In Marta Ragozzino, Pierluigi Leone de Castris, Matteo Ceriana, Dora Catalano (a cura di), *Matera, l'Italia meridionale e il Mediterraneo tra '400 e '500*, Artemi 2019, pp. 29-35.

Municipal Facilities and Public Garden, "Meno e più 4", (Rome, 2007)

(Rome, 2007) Il centro civico e l'asilo nido sono stati concepiti assieme al giardino pubblico come se lo stesso unico progetto emergesse simbolicamente dalla collina posta al centro dell'area di studio che, con un movimento rotatorio e centrifugo, definisse volumi e tracce forme nella materia porosa del tufo locale e incidesse tracce riempite di materia vegetale e pezzi d'arte.

Research and Development Center, Europan 9 (Reggio-Emilia 2007)

(Reggio-Emilia 2007) Il progetto si compone di due sistemi: la stecca principale destinata ad uffici, aule e laboratori, con un parcheggio sul tetto (un corpo quintuplo funzionale e triplo strutturale, ispirato alla prassi tipologica della scuola caniggiana-muratoriana ed allo schema degli uffici americani di Roche e Dinkeloo), e un sistema minore "a pettine", composto da edifici residenziali e uffici che dirada volumetricamente fino alla campagna ed al torrente Rodano mentre, dall'altro lato, le torri svettanti si stagliano dalla piastra.

Adaptable Architectural Gallery on the Thames River, (London, UK 2008)

(London, UK 2008) Il progetto per il padiglione temporaneo sul Tamigi è ispirato al tetto del "globe" shakespeariano e alle gorgiere della moda barocca. L'andamento a spirale è una citazione della spirale del Guggenheim newyorkese, la struttura intelaiata richiama la tradizione costruttiva nordica. Ma basta il colore bianco a trasformare il padiglione ispirato a suggestioni nordiche in un oggetto "mediterraneo", come il colore bianco delle ville inglesi ispirate al palladianesimo diffuso da Inigo Jones in Inghilterra, nel resto d'Europa ed oltre oceano, come il colore bianco dell'Istituto tecnico G. Bodoni (1985) progettato da Guido Canella a Parma. Un tipo di *colore bianco* che non è il colore bianco dell'*international style*.

Health Operator Learning Center, Adwa (Tigray), (Ethiopia 2011)

(Ethiopia 2011) Il progetto tenta di far coesistere due suggestioni: un'architettura modellata dalla terra sollevata e piegata da un energico soffio di vento, un'architettura che tiene conto delle configurazioni dello spazio esterno maggiormente utilizzate in un luogo, il corno d'Africa, che storici e geografi considerano il lembo più estremo del Mediterraneo in Africa: cortili, spazi porticati, plasticità assieme al ritmo scandito dall'impianto "a tessuto".

Innovative School "La Buona Scuola", (Poggibonsi, 2016)

Questo progetto è un'esercitazione *domestica*, un insieme di schizzi (digitali) realizzati dopo la consegna del progetto di un concorso a cui ho partecipato in gruppo con alcuni colleghi. Sollecitata dall'istintivo impulso di proseguire il percorso progettuale, quasi per gioco, ho rimesso mano al progetto, partendo dai due volumi a corte giustapposti già utilizzati per il concorso ed "innestando" su questi il volume a pianta ovale. Mio fratello, valentissimo architetto-sculptore, vedendo gli esiti dell'esercizio domestico ha commentato: "è una architettura barocca!" (Oddio!) In fondo, oltre all'esperimento "artificiale" del centro storico di Noto, in Sicilia, non è semplice individuare una città in cui la presenza di architetture barocche non sia stata "innestata" su una struttura urbana preesistente. Roma ne è un esempio evidente.

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.



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*.

While 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 lingering 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



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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

mystery. 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

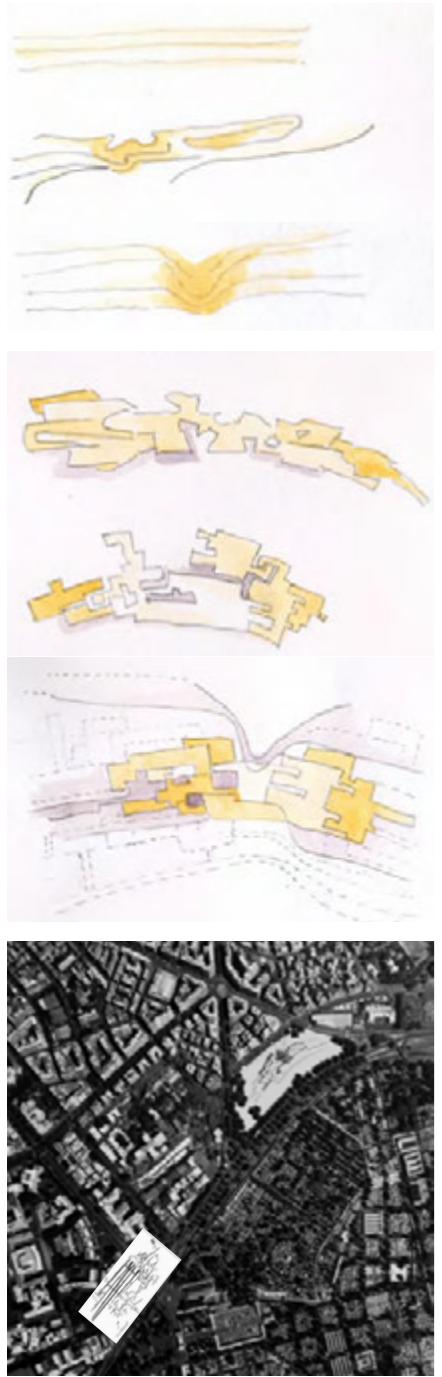
history as the quarries dig their Arcane in the infinite earth. But what already seemed to me a fascinating and concrete design idea was precisely the fact that the extensibility of the Archive could be found underground, in the excavation of the pozzolanic soil, just as the labyrinthine and nevertheless 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

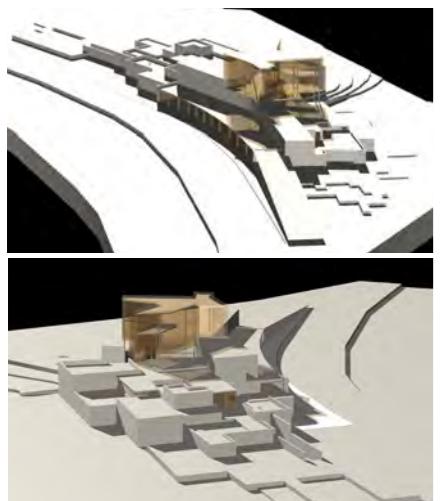
suggestions, gathered as yeast and food for the design imagination. Thus, the tangle of the connections of information that comes from the activities of the Archive continued to fascinate me, but already it seemed to me more interesting to find, perhaps through Klee, a figurative method to transform 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

PROJECT



In the above B/W picture: the location of Novaziano Catacombs (down) and the project area (above).



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*.

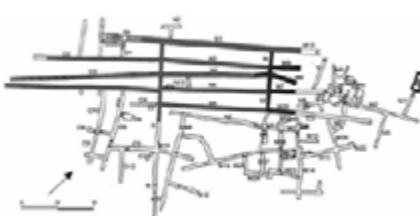
Then, I was struggling with the lot. First the cut of Via Cupa, this ancient route that divides the lot into two and which, in its current state, reveals the underground presence of the true Roman road.

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



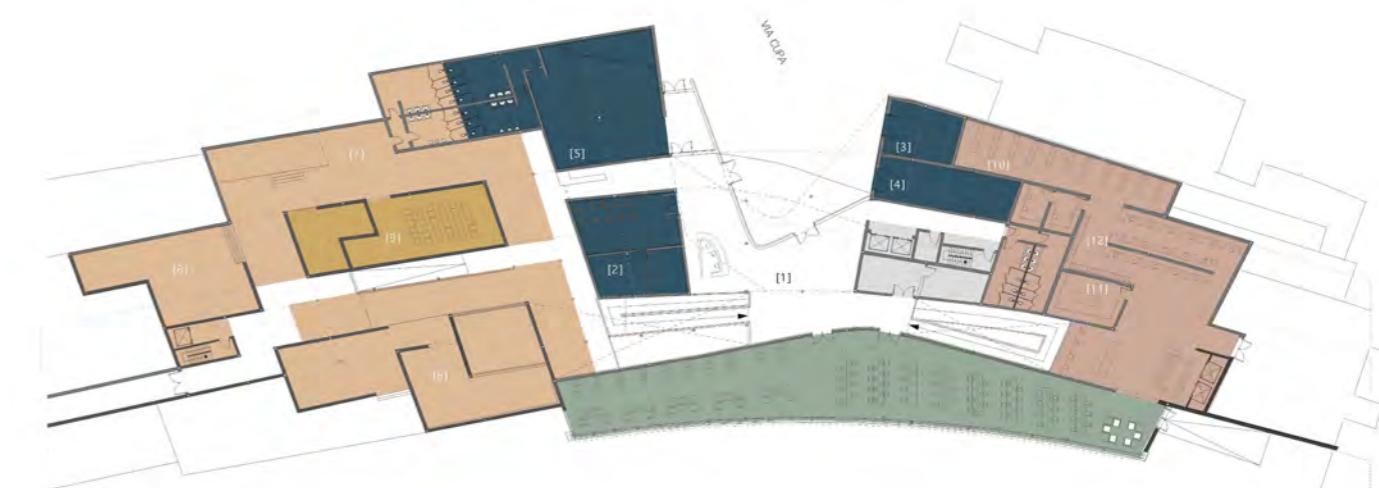
Catacomb's map in Rome.



A. Rocco, *Novaziano Catacomb in Rome*, Vetera Christianorum 2008, vol. 45, pp. 323-341. Planimetric view of Novaziano catacomb with the reconstruction of the oldest nucleus (PCAS-Ufficio Tecnico-Anno 1987, survey n.24, tav. N. 4, modified).



Excerpt: "Carta delle cavità sotterranee", Rome.



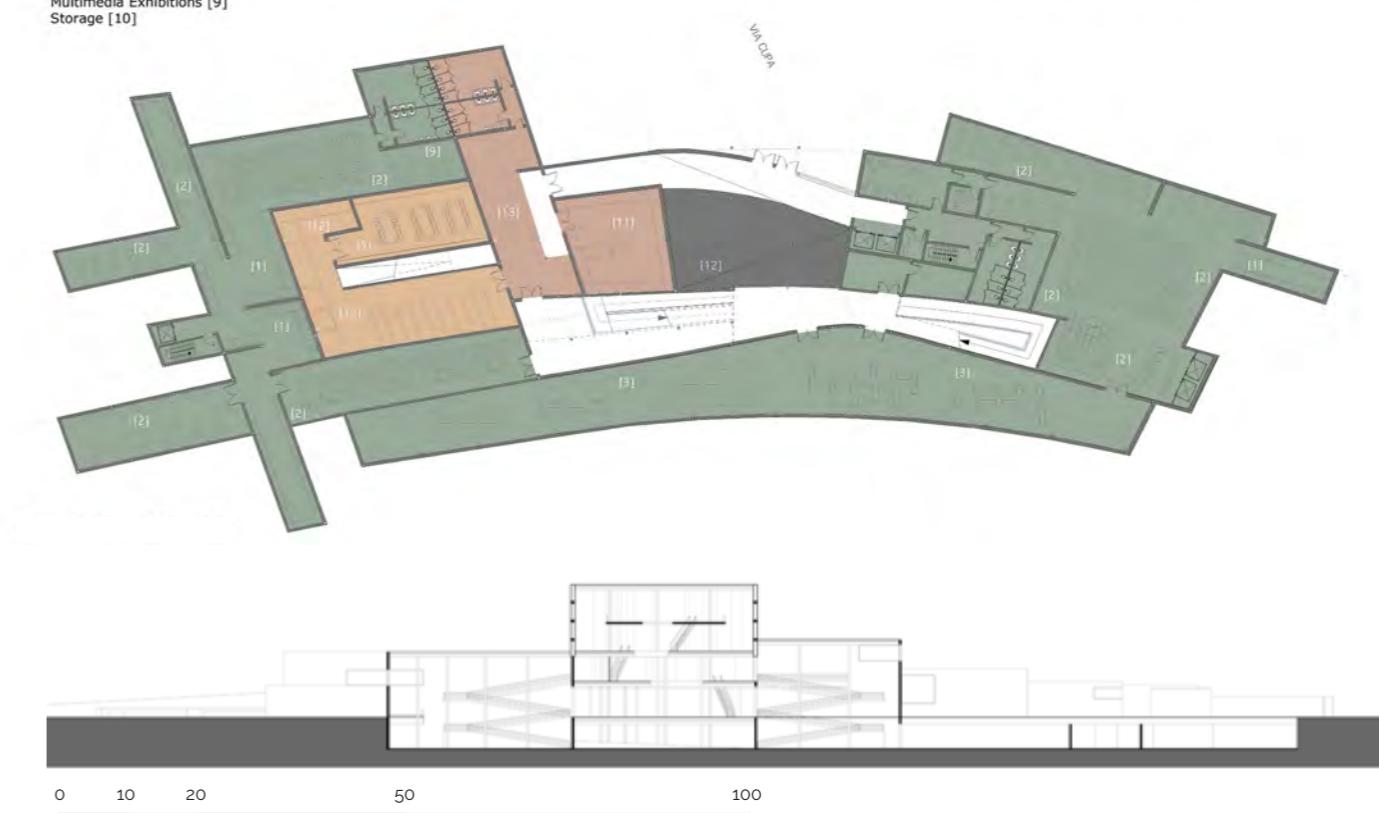
Hall / Entry [1]
Caffetteria [2]
Projections Room [3]
Book Shop [4]
Conference Room [5]
Permanent Collection
(A hundred years of architecture in Rome) [6]
Permanent Collection
(The architectural materials in Rome) [7]
Temporary Expo [8]
Multimedia Exhibitions [9]
Storage [10]
Copies for visitors [11]
Computer laboratories [12]
Multimedial Exhibition [9]
Storage [10]

(The architectural materials in Rome) [7]
Temporary Expo [8]
Multimedia Exhibitions [9]
Storage [10]

ARCHIVES
- Drawings (1)
- Document(2)
- Models(3)
- Foto and digital support (4)

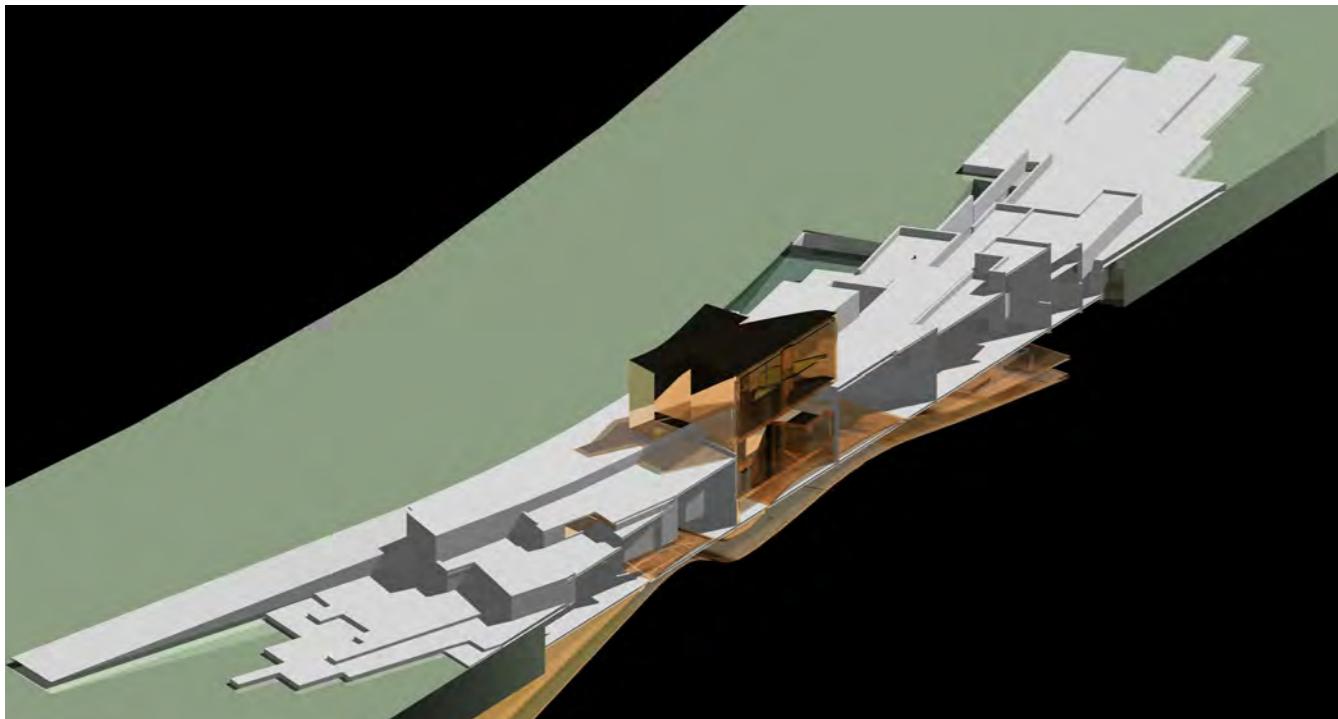
CONSTRUCTION MATERIALS ARCHIVE
-Laboratories [5]
-Storage [6]
-Computer Laboratories [7]
-Restaurazione/Repair [9]

Didactic Laboratories [11]
Educational area - Dark Room [12]
Storage /Expo Laboratories [13]

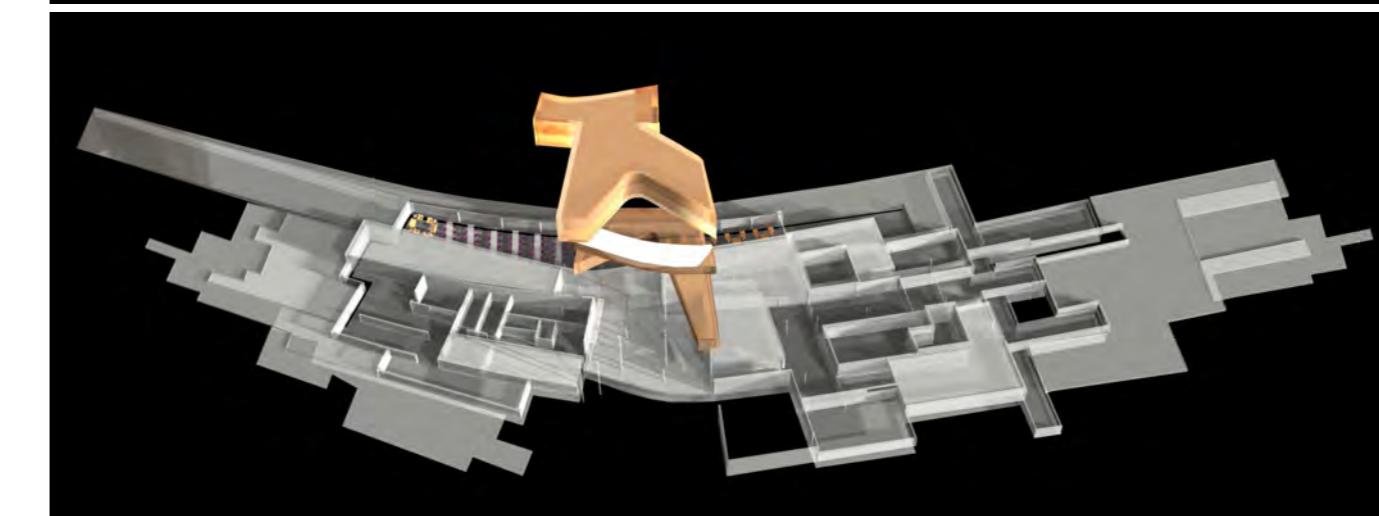
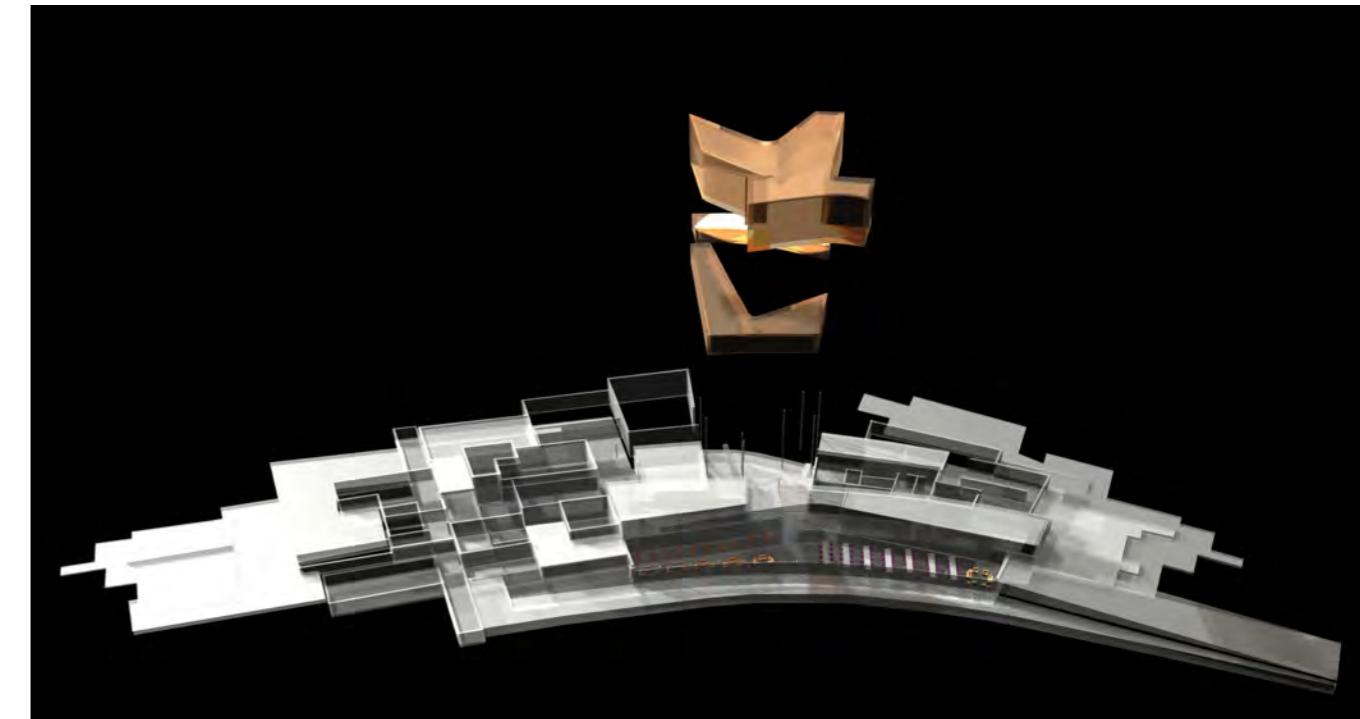


ANATOMY

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character that transmitted to all users of the Archive and to all the inhabitants of the neighborhood my interpretation of the Theme, symbolically, perhaps even a little theatrically. Being precipitated in the concreteness of the project does not mean that I have abandoned my reckless inspirations. At this point, they had to emerge, spread from the

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.

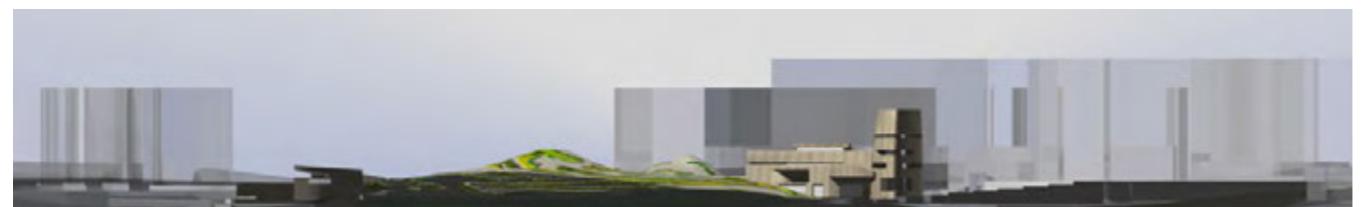
Collaborators: Annunziata Del Monaco, Vincenzo Del Monaco, Zhai Fei, Claudio Monni.

Art-works: Orazio Del Monaco.

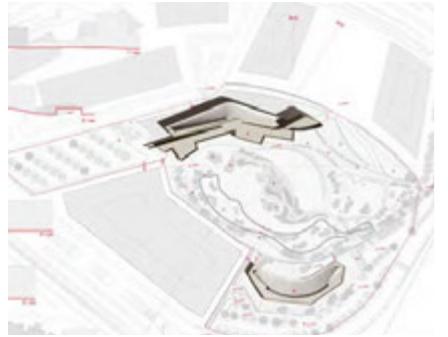
Status: Competition, launched by the Municipality of Rome; project selected for the second stage.



The project submitted for the two-steps International Competition "Meno e più 4" Grottaperfetta includes three design sub-themes: a civic center with a library, a kindergarten, a public garden. These were, infact, the facilities and public spaces included in the urban planning programs of the area Grottaperfetta. One of the task of the project was to reconnect different urban levels. In particular, the civic center would have had two levels access in order to link a upper public plaza with the lower public park, while the kindergarten had a more independent and separate program and organization. The existing little hill in the middle of the area, which is a place where the garden was programmed, suggested the centripetal and centrifugal dynamics guiding this project also in the way the architectural volumes are conceived, like engravings in the stone, sculpted and eroded by the wind.



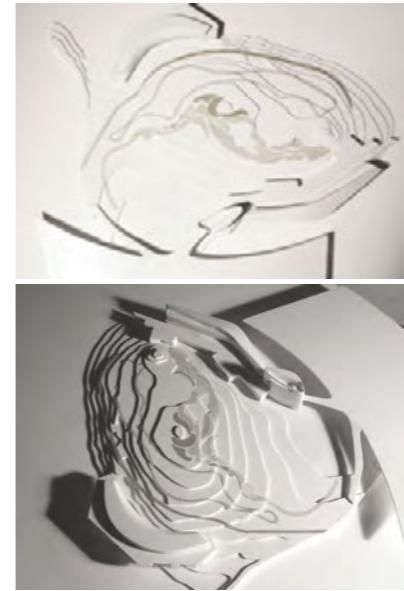
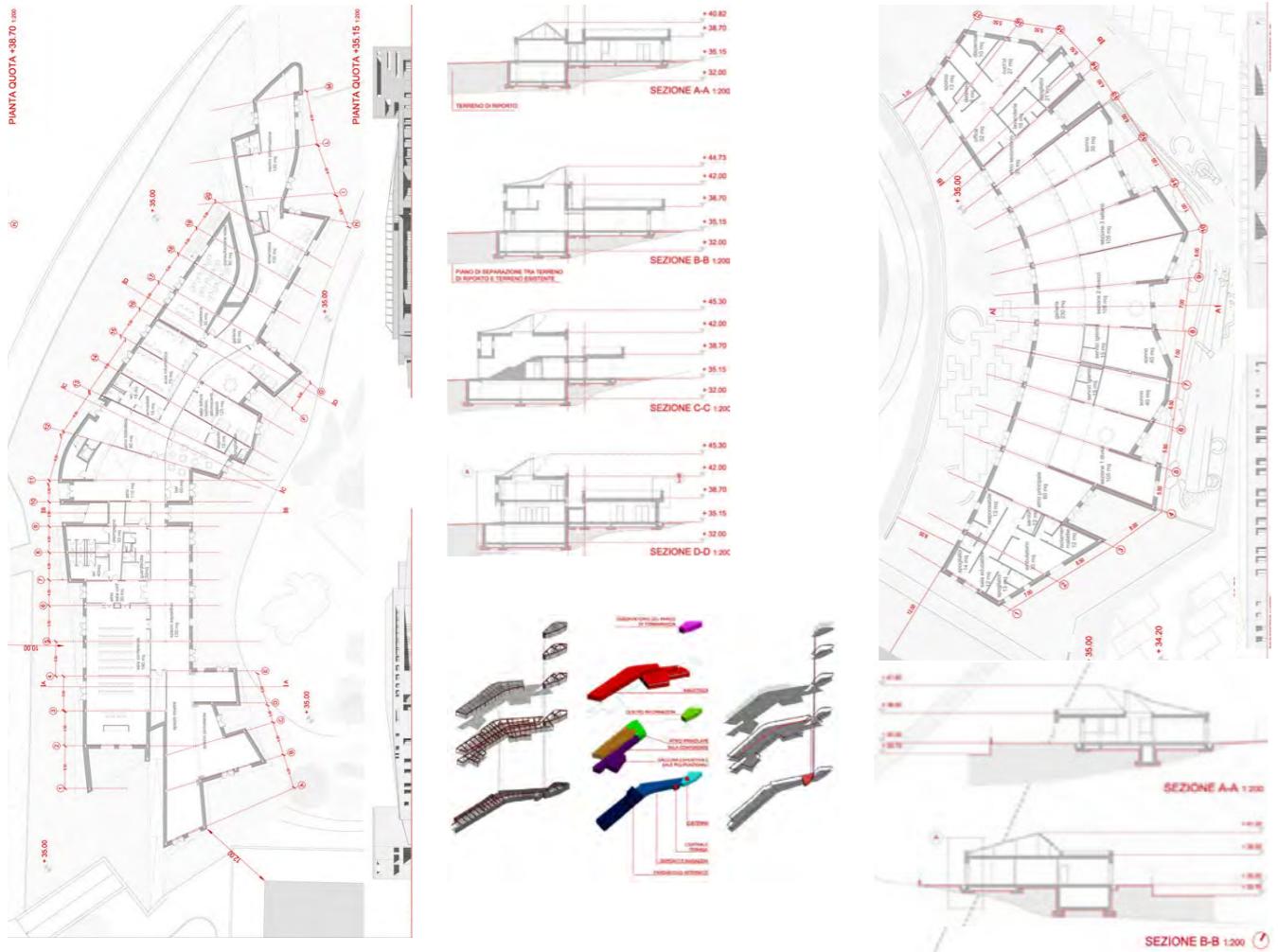
PROJECT



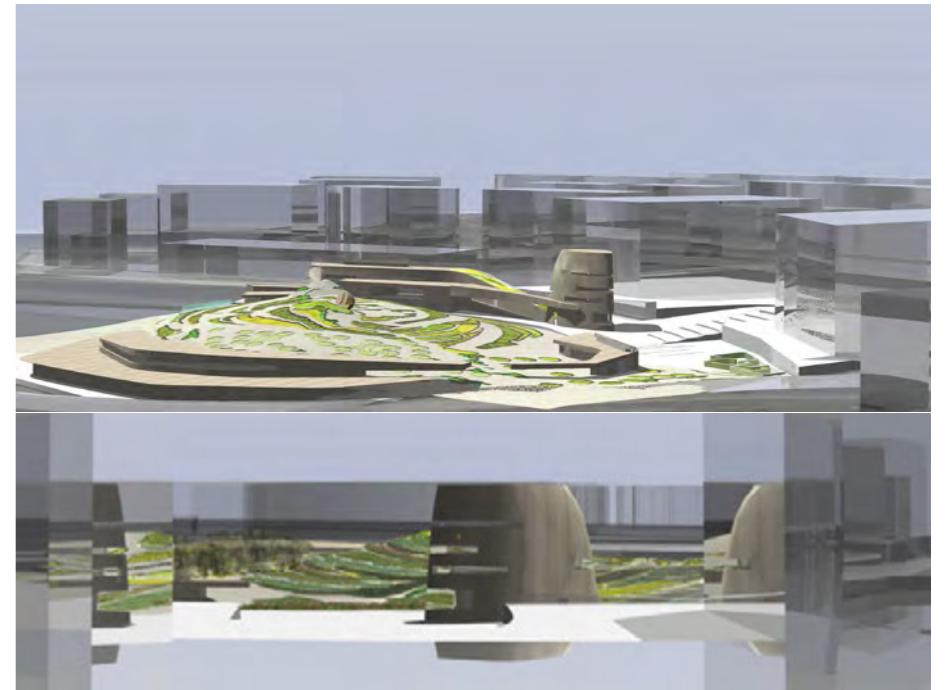
The general idea connecting all the elements of this project is the continuity between the natural landscape and the architectural components. They are assembled in a whole composition whose centripetal dynamics produces curved lines engraved and sculpted by centrifugal alignments and counter-direction 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.



A project maquette (above). Renderings of the first stage (up-right) by AIDM; and renderings for the second competition stage submissions (down).



Ceramics art-works mock-ups by Orazio Del Monaco (right) and their garden installation (above).

Research and Development Center

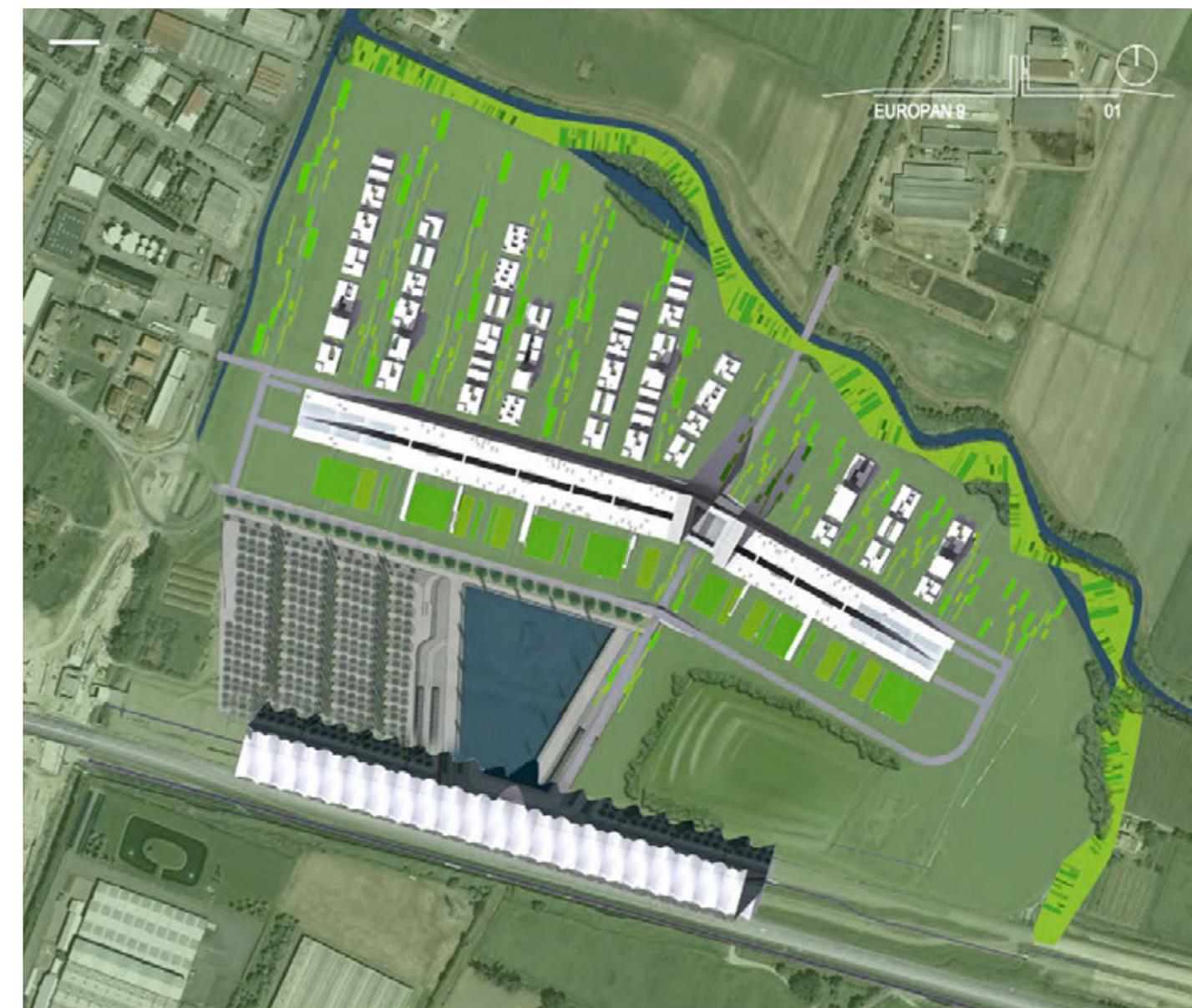
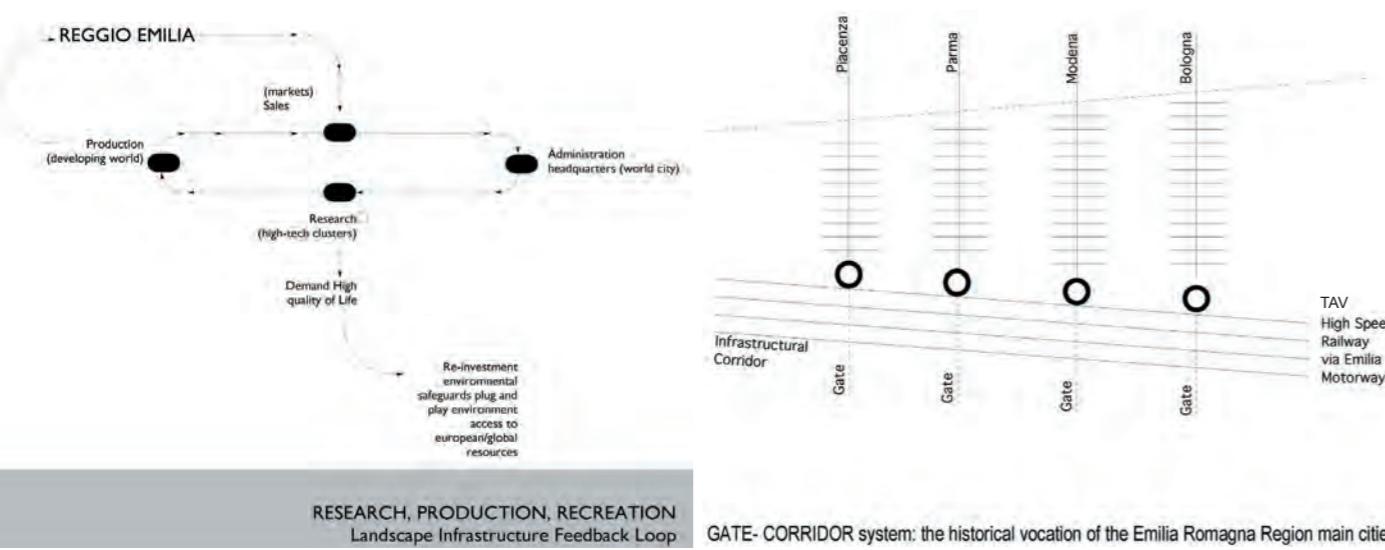
Reggio Emilia, Italy, 2007

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

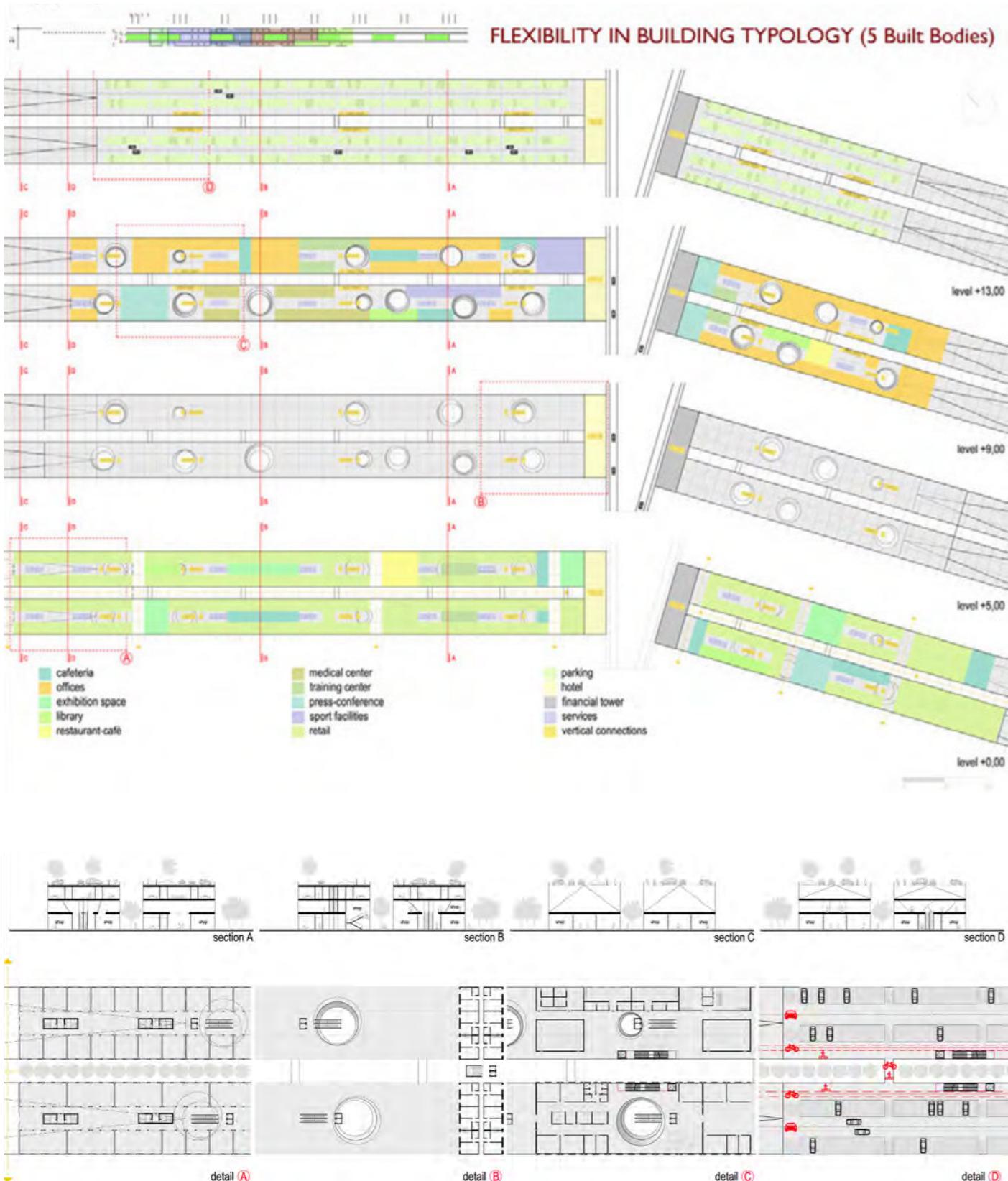
Status: Competition, Europan 9 Reggio Emilia; Runner up (second prize).



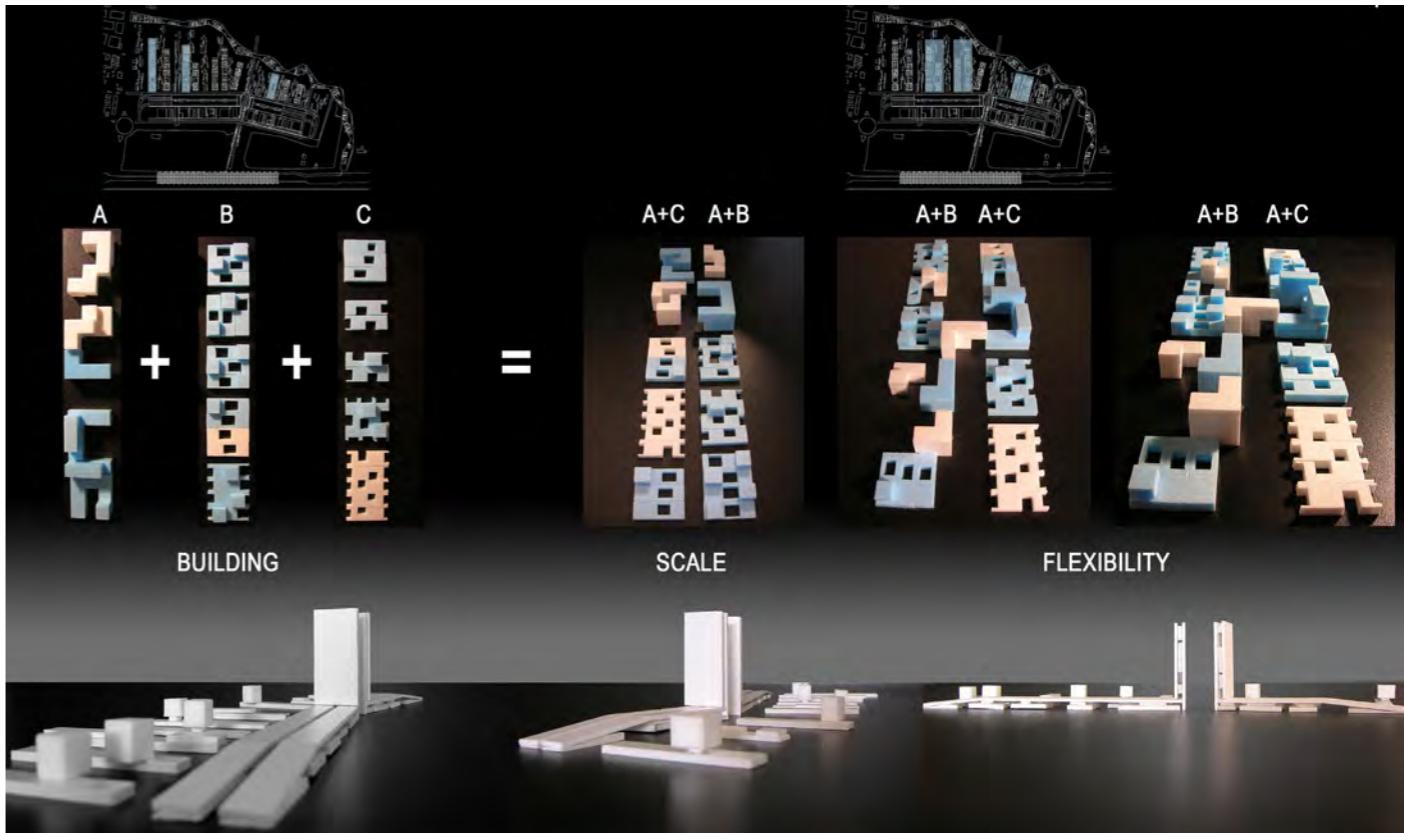
The system of Pole+Corridor represents the historical vocation of Emilia Romagna cities. Each city, like Reggio Emilia, used to have urban walls with towers highlighting both the presence of the actual modern gates and the presence of the town in the landscape as a territorial gate. Thus, our proposal 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 multi-dimensional 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.



PROJECT



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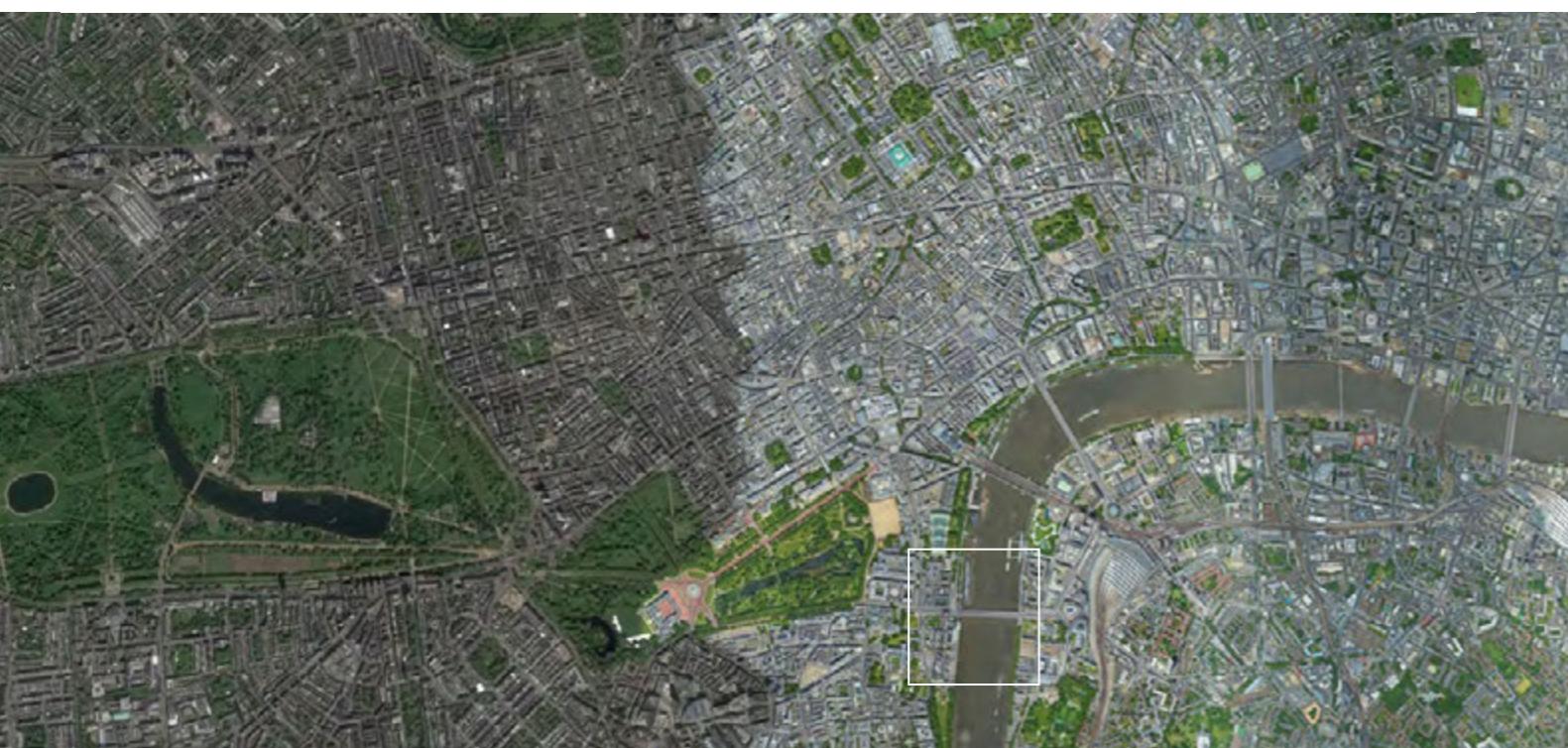


Adaptable Architectural Gallery on the Thames River

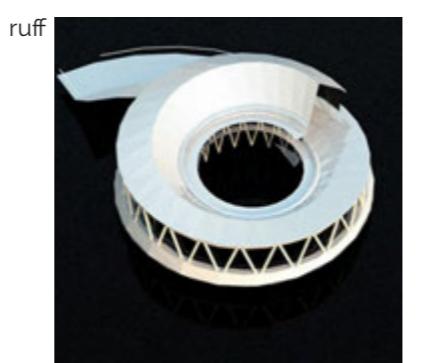
London, UK, 2008

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

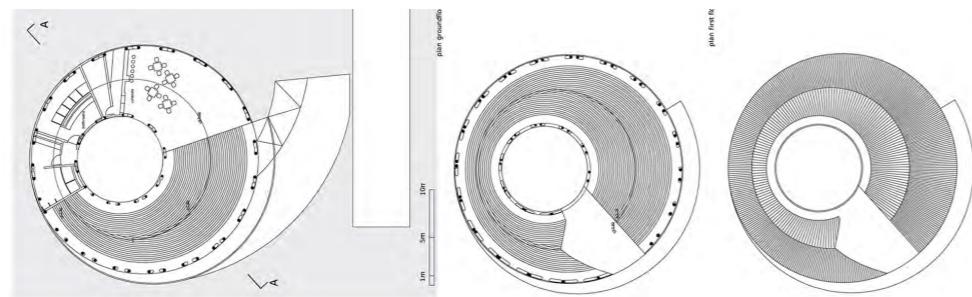
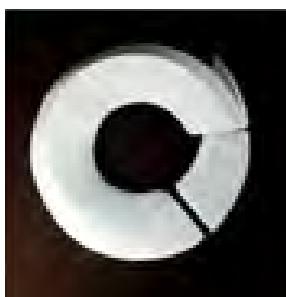
Status: Competition launched by the Architectural Association London.



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.



PROJECT

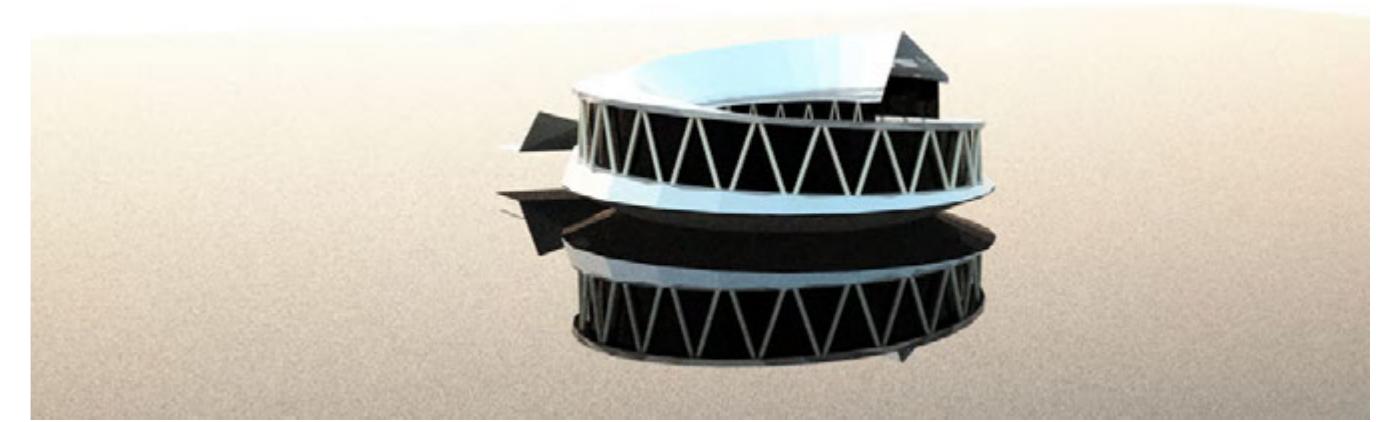


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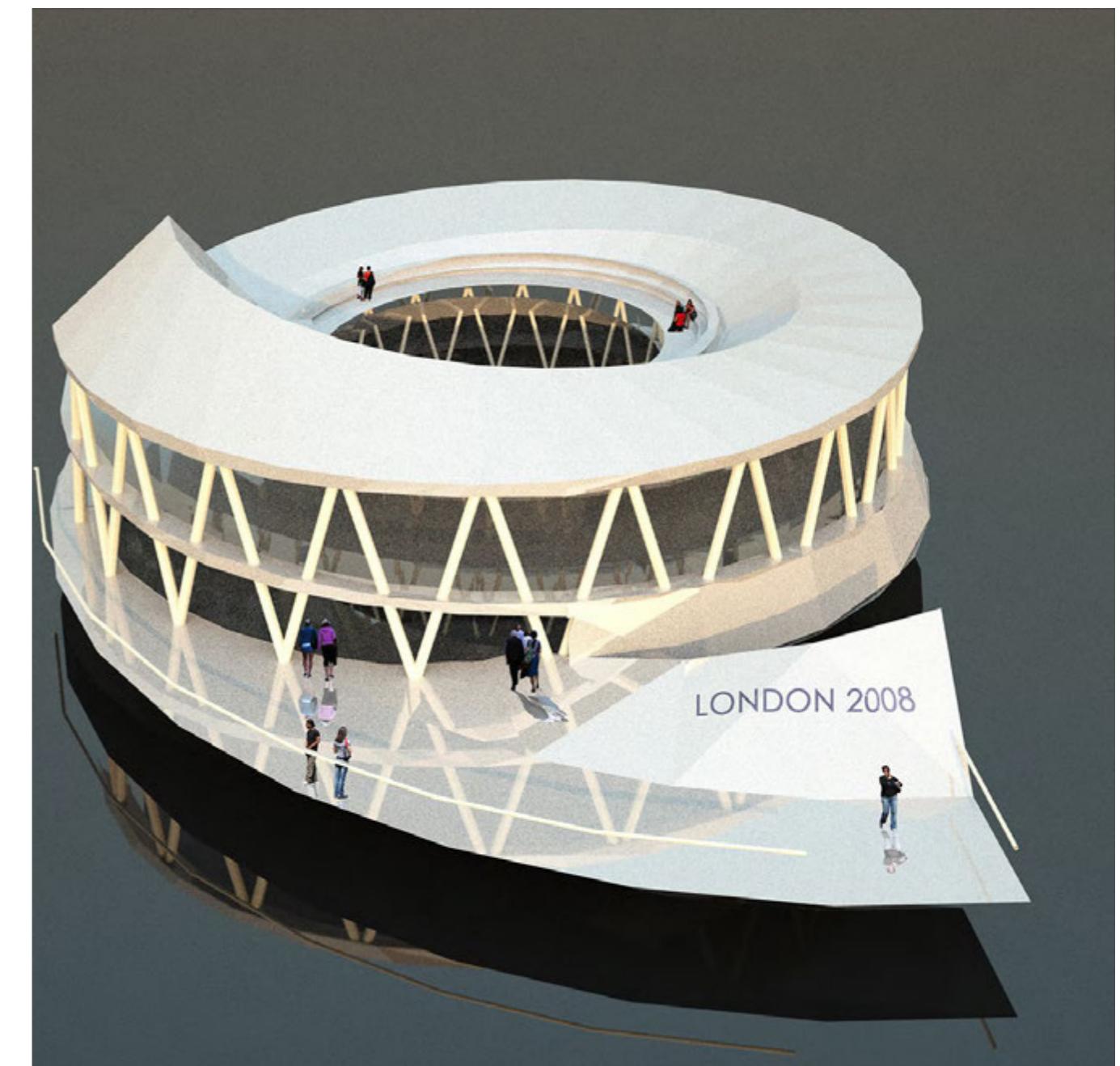
Floor plans scheme and programme layouts.



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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.

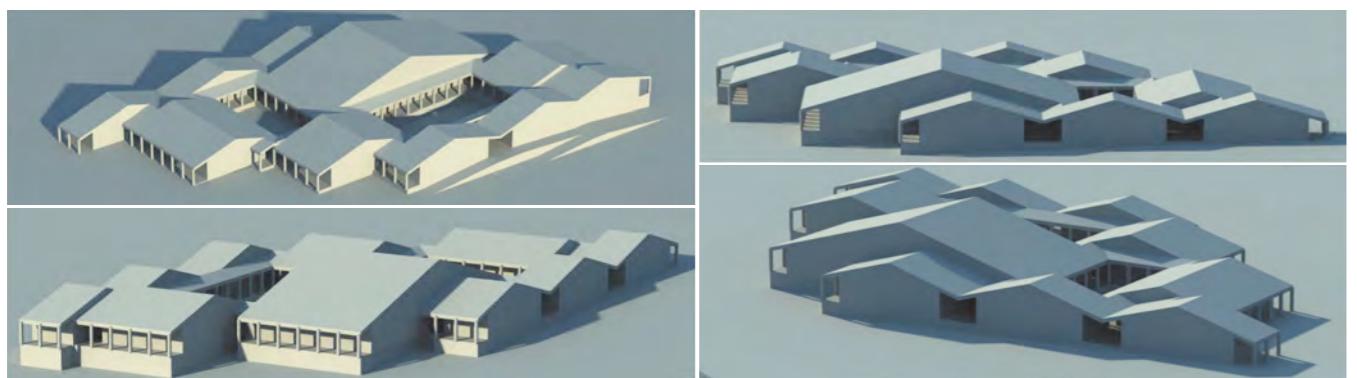
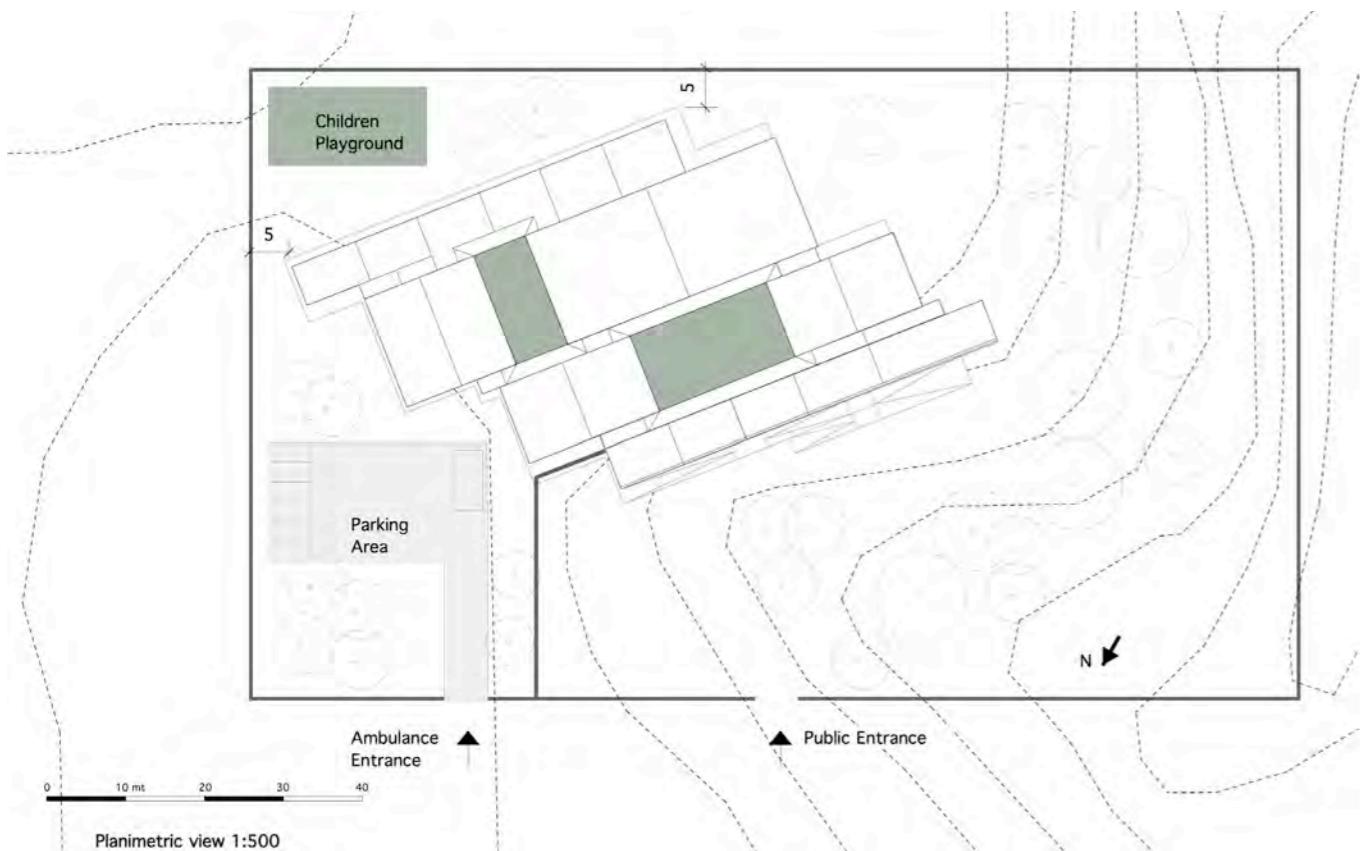


This project was elaborated under request of the Italian Red Cross, the Ethiopian Red Cross and the School of Medicine of Sapienza University of Rome. The project was a freely offered study by the authors. The requests of the client had been at first to design a Mother-Children monitoring health center, 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.



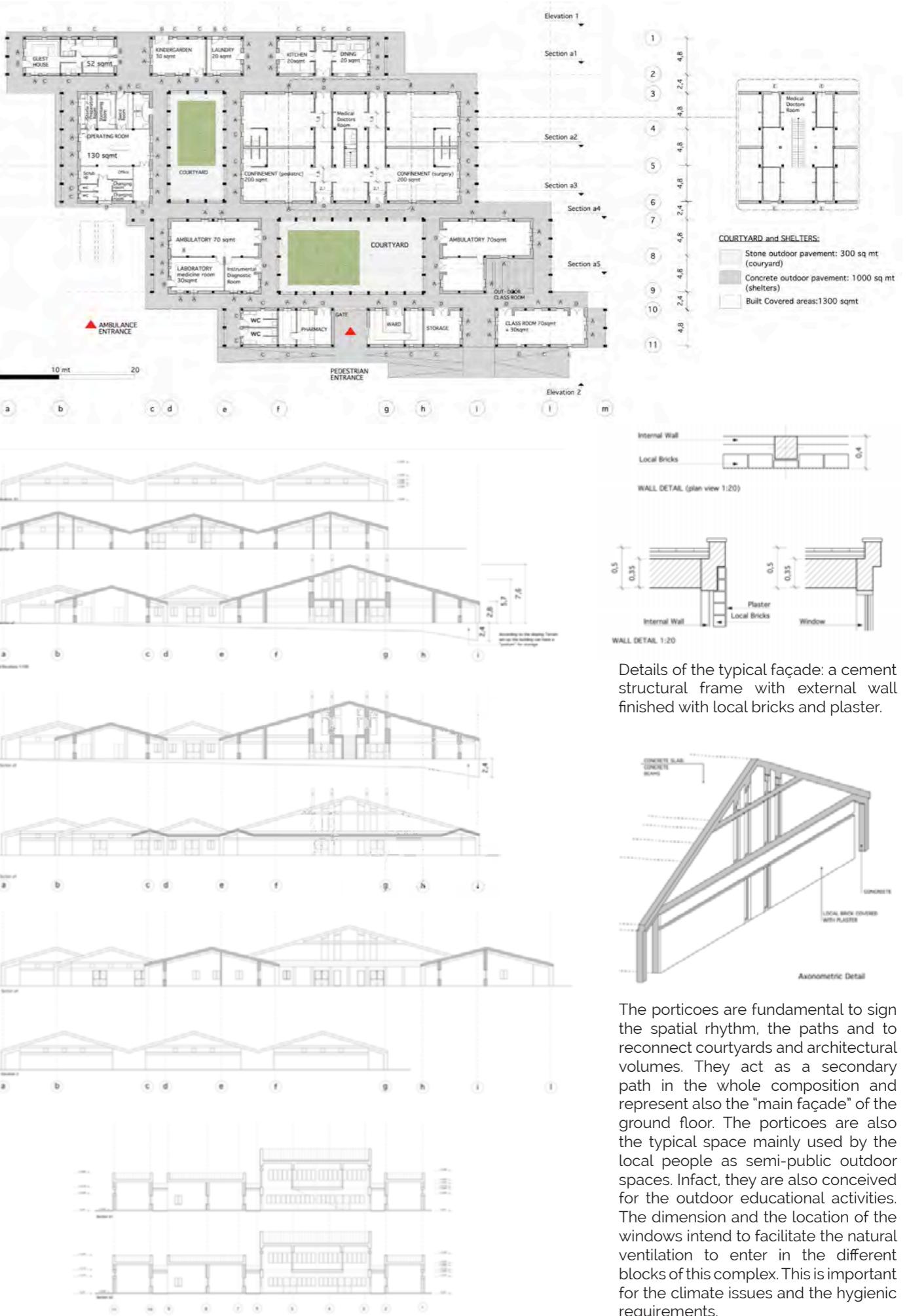
PROJECT

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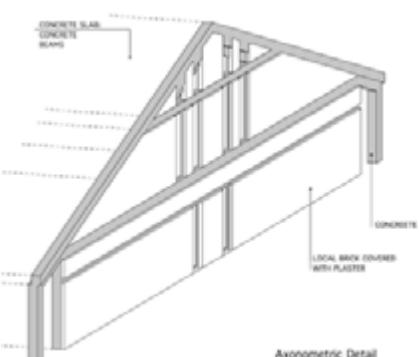


This project is organized as a compact texture of folding building organized into staggering strips (like a dauphin group) generating the voids of the courtyards. The folding roofs, therefore, vary their height depending on the inner program. Although folding and fragmented, the whole roof is conceived 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.

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Details of the typical façade: a cement structural frame with external wall finished with local bricks and plaster.



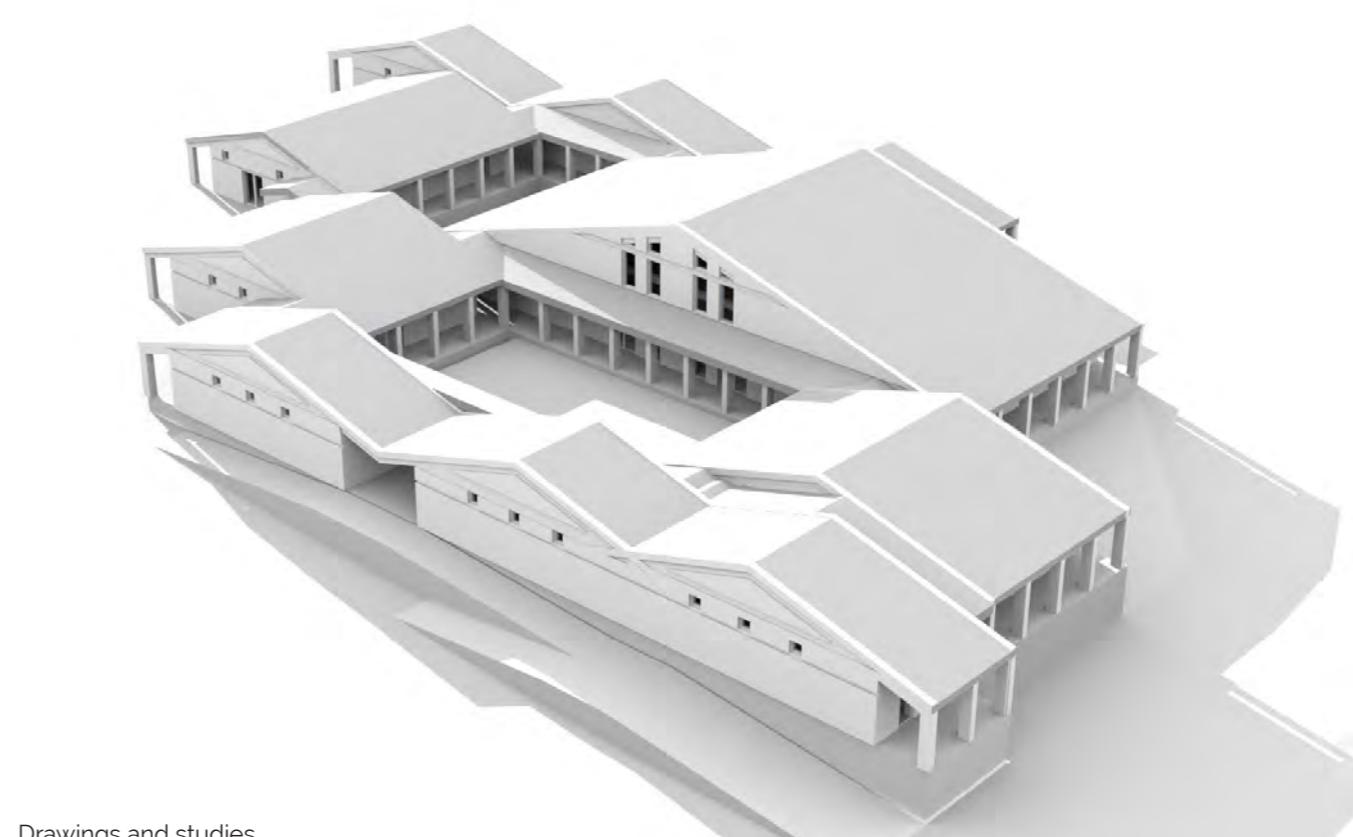
The porticos are fundamental to sign the spatial rhythm, the paths and to reconnect courtyards and architectural volumes. They act as a secondary path in the whole composition and represent also the "main façade" of the ground floor. The porticos are also the typical space mainly used by the local people 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.

PROJECT

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Drawings and studies

Innovative School

Poggibonsi (Si), Italy, 2016

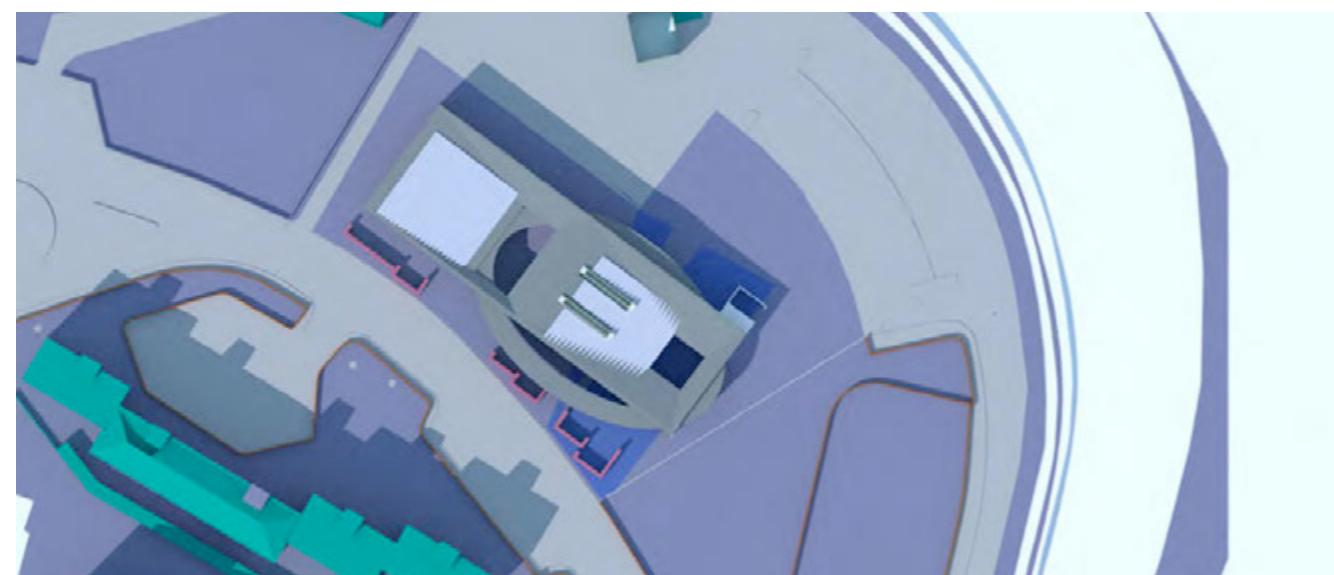
Project Theme: Comprehensive School in Poggibonsi.

Architect: Anna Irene Del Monaco.

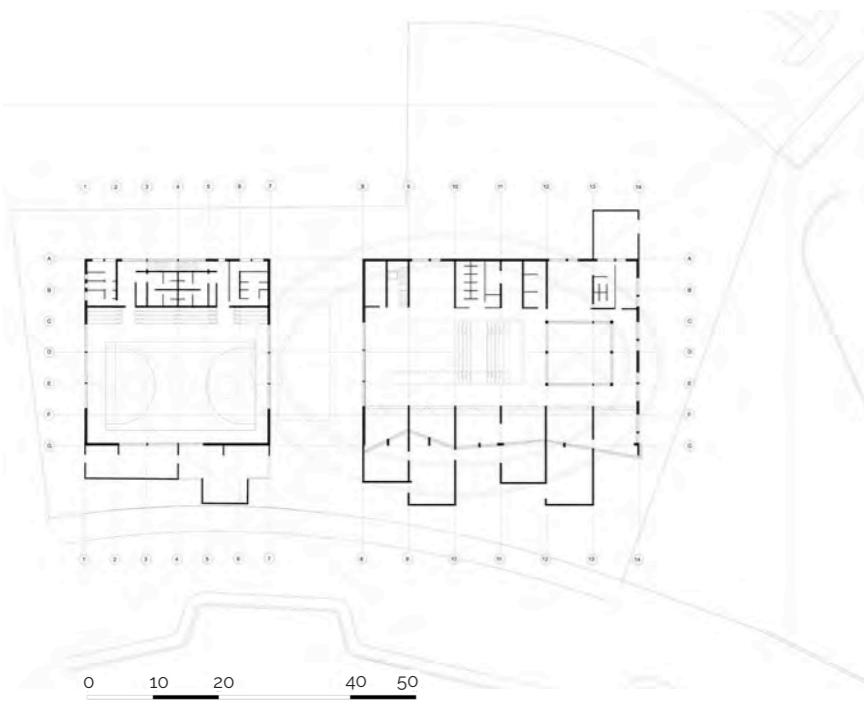
Status: Un-submitted design variant elaborated for the Competition "La Buona Scuola".



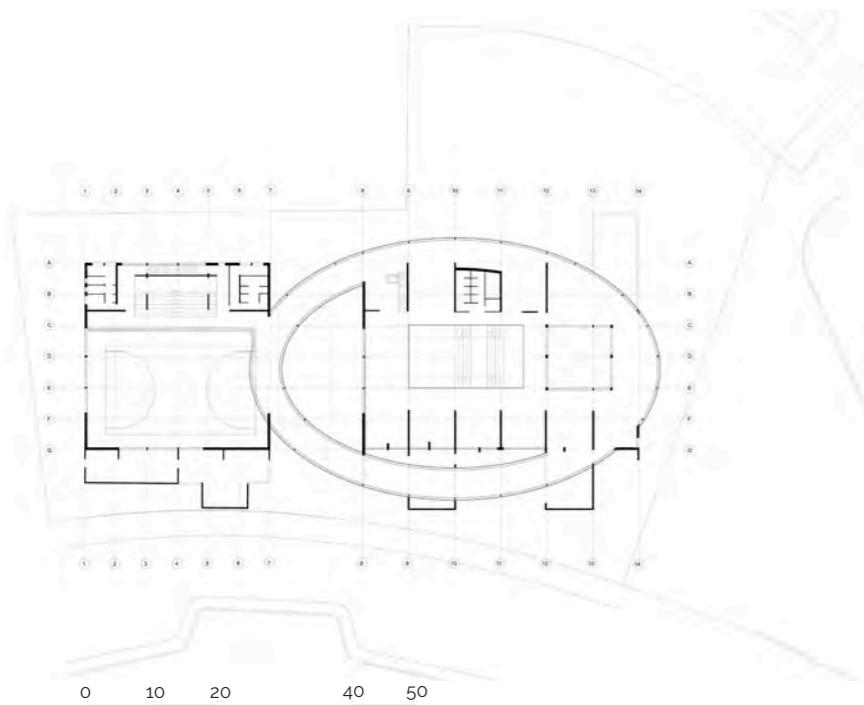
These drawings correspond to a free architectural exercise, a measured sketches experimenting the potentiality of an alternative scheme un-submitted for a competition and moving from a similar general footprint: two parallelepipeds (one for the gymnasium and the other for the kindergarten) separated-connected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



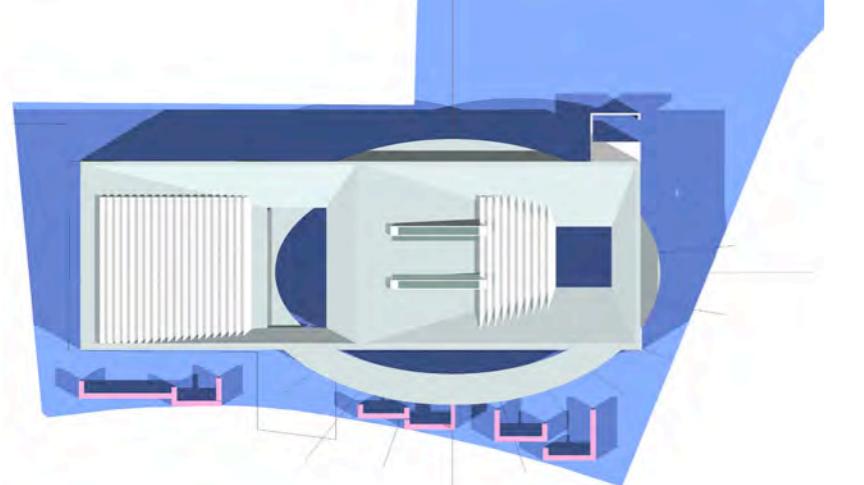
PROJECT



Ground Floor

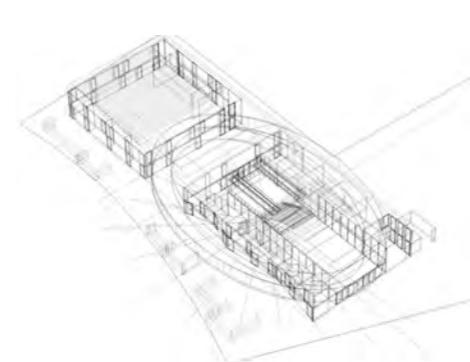


Second Floor

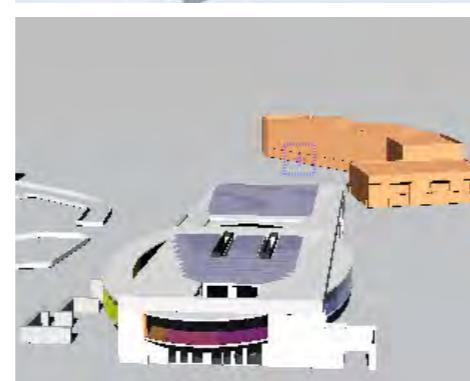
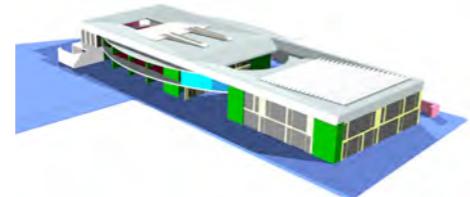


Aerial View

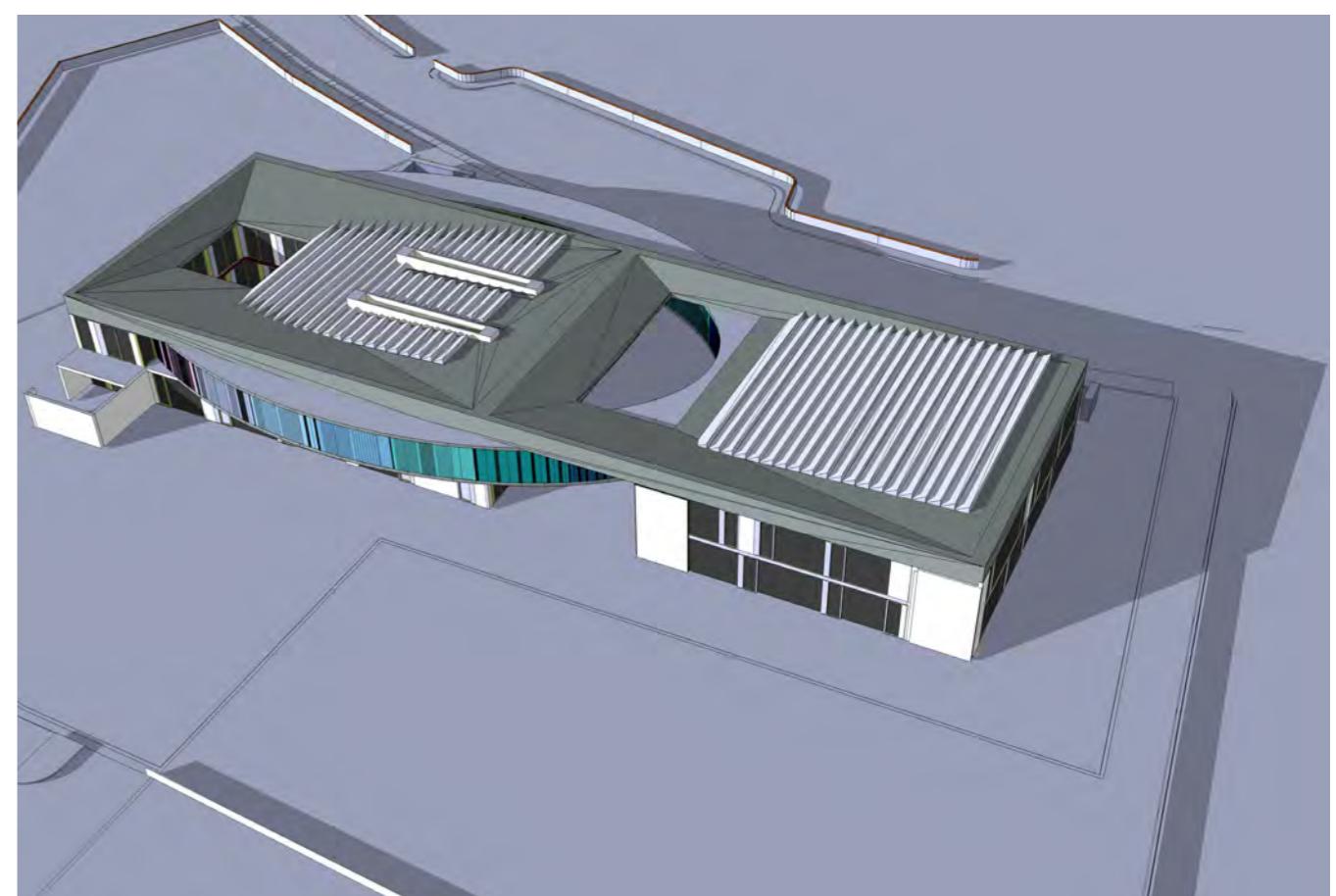
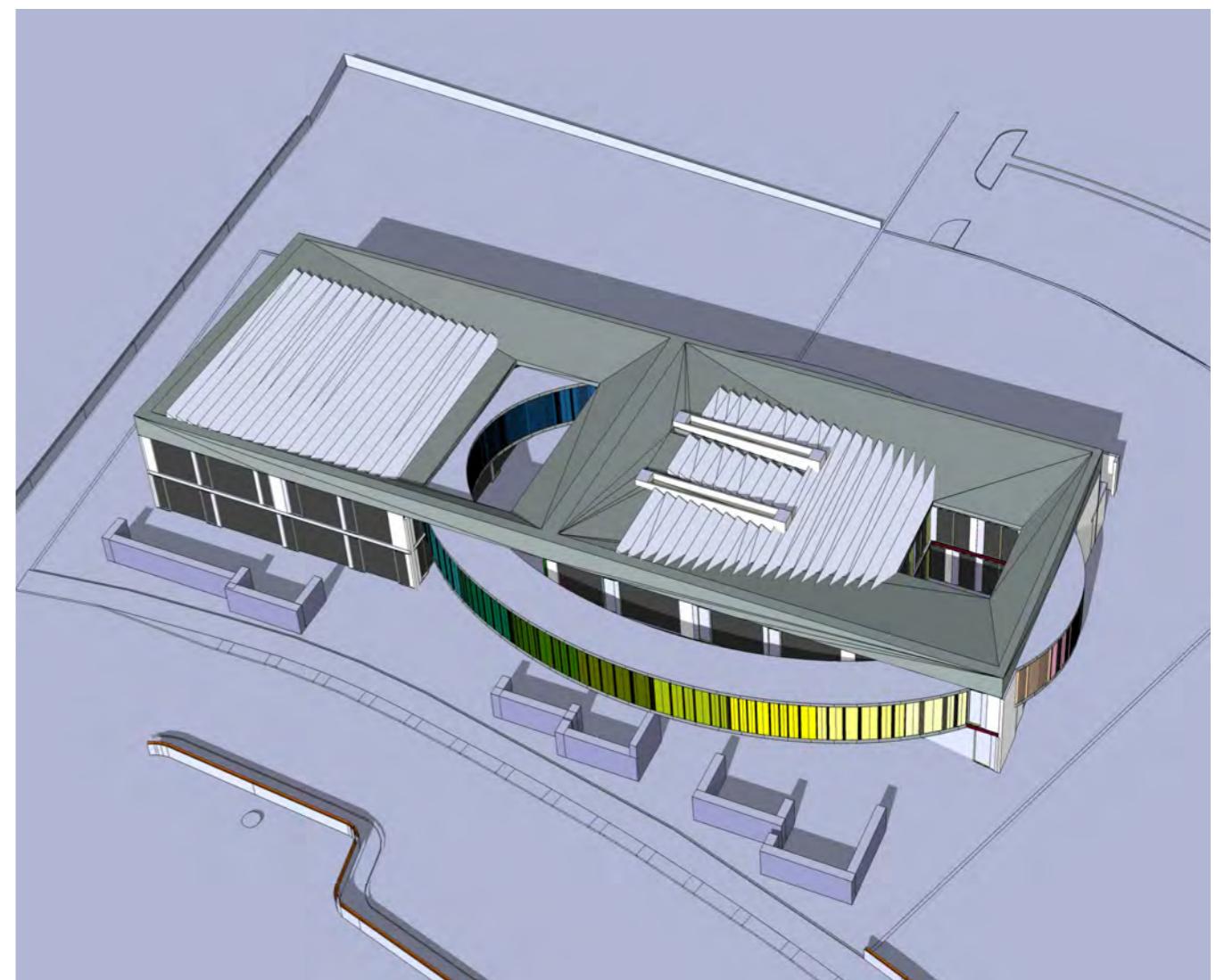
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The architectural volume: sketches.

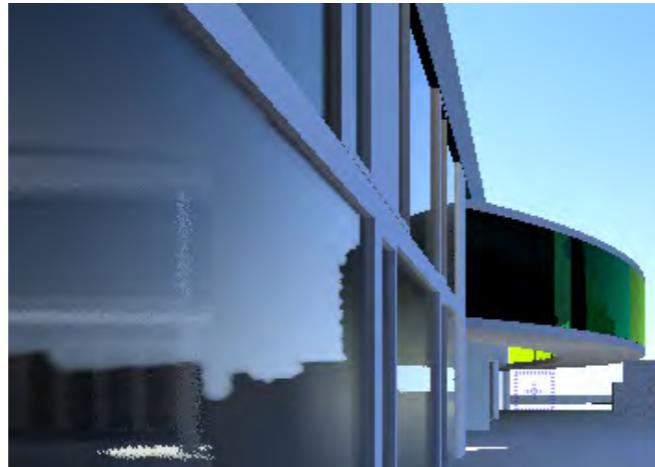


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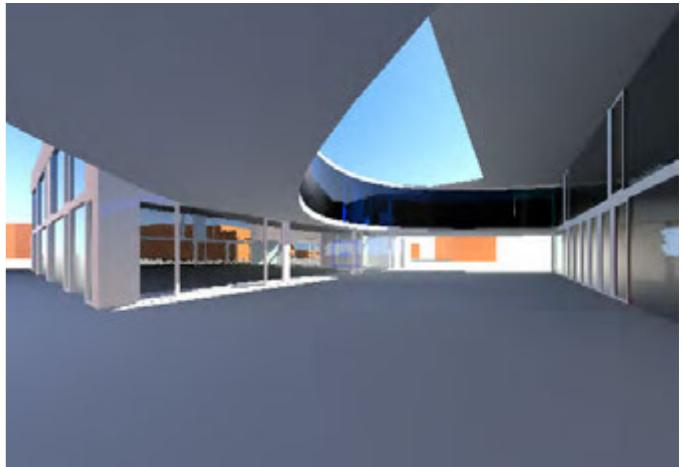


PROJECT

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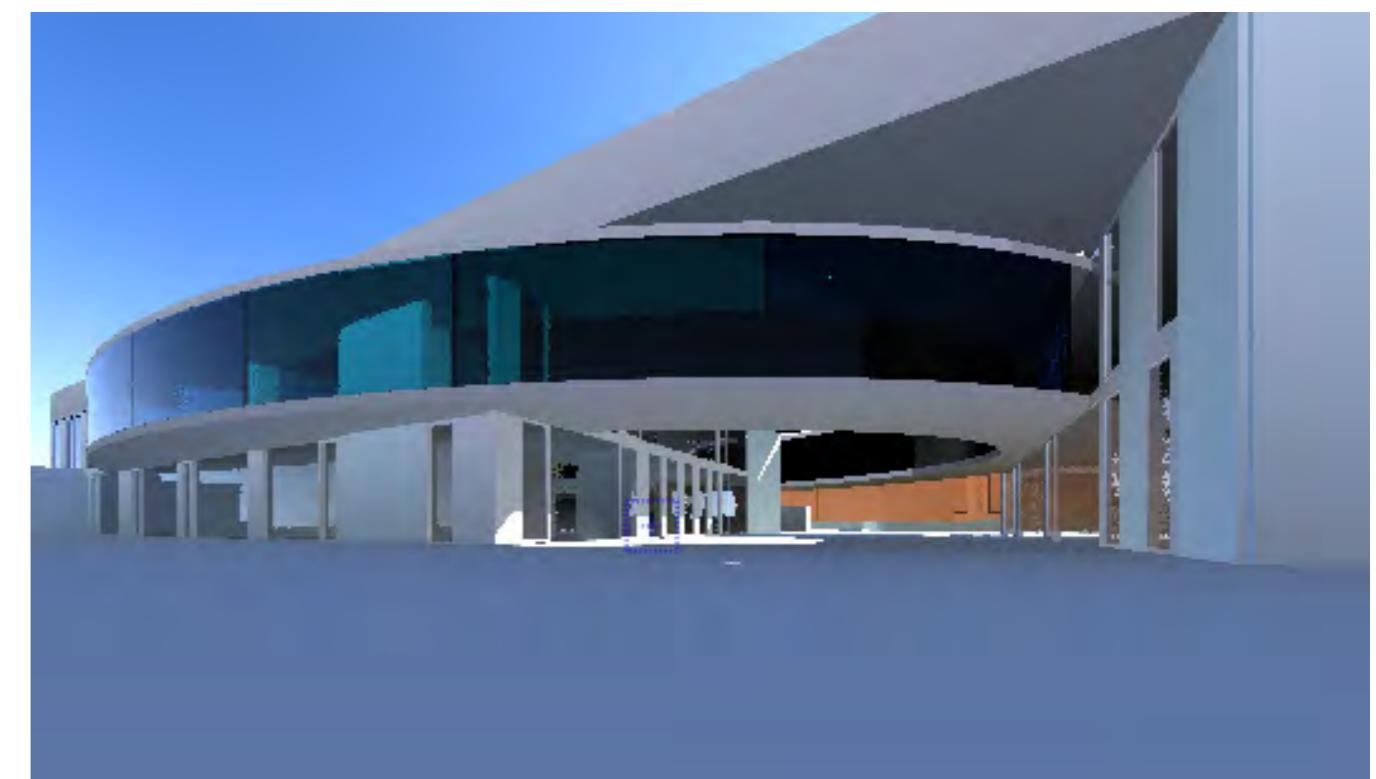
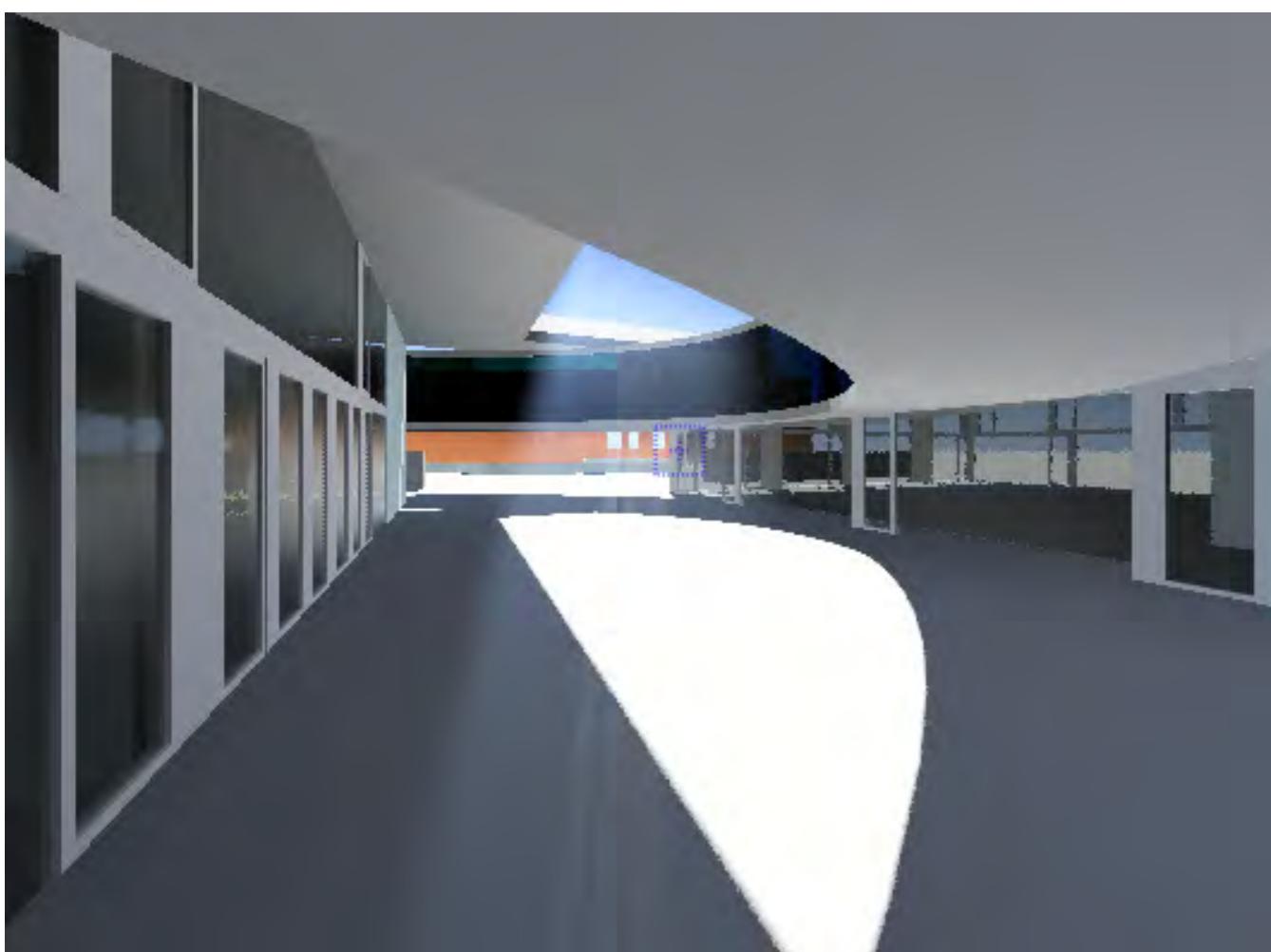


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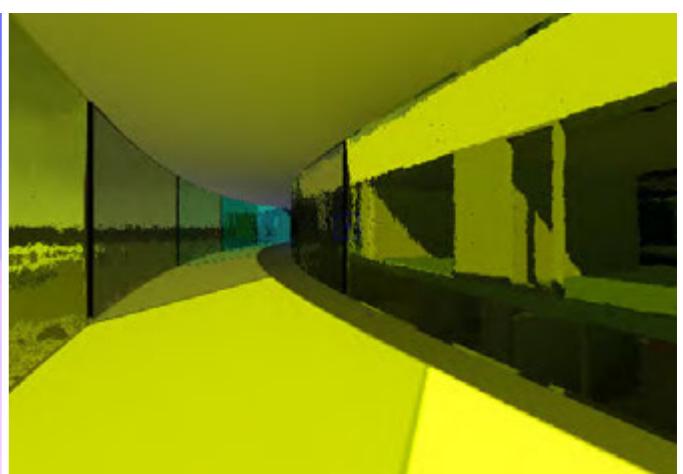
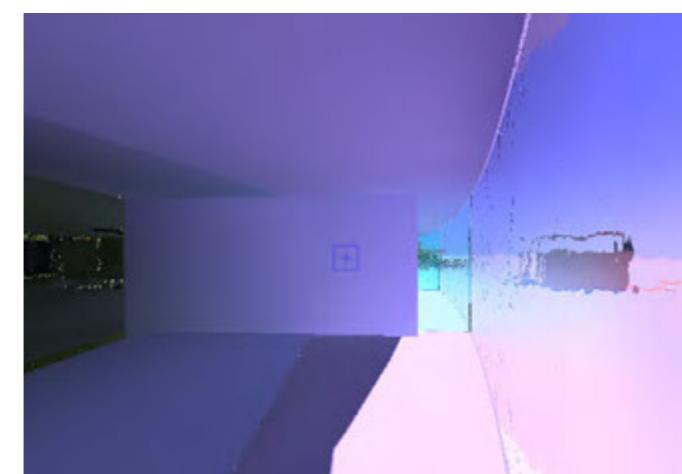
Studies of the inner courtyard space, of the elliptical element crossing the parallelepiped volumes generating spatial surprise and activating interaction among straight spaces. Studies of the internal space at the ground floor

(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

2019	Spring Field Studio Puerto Rico Re_Start 2, University of Florida/Puerto Rico University of Technology. Team Leader with Antonino Saggio. Theme: Array of Resilient Constellations.
2018	Spring Field Studio Puerto Rico Re_Start 1, University of Florida/ University of Puerto Rico. Team Leader with Gentucca Canella. Theme: Untapped development opportunities.
2017	A Courtyard House in the Countryside (TA), Leporano, Italy.
2016	Winter Field Studio in Florida: University of Florida/UNESCO Chair. Theme: The Miami Aquatic Future.
2016-15	Expo dopo Expo, Nodi Urbani, Design of the Vertical Texture, Organized by Politecnico di Milano.
2016	Innovative schools Competition 'La Buona Scuola', Comprehensive School in Poggibonsi; un-submited design variant. Poggibonsi (SI), Italy.
2015-2012	Lecce House; studies for the renovation of a 400 sqm row house, Lecce, Italy.
2015	Fall Field Studio in Teheran: Teheran University/UNESCO Chair: Regeneration of Oudlajan Neighborhood.
2014	Summer Field Studio in Durban: Durban University of Techolgy/UNESCO Chair Sapienza/Parallel Programs UIA 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/DiAP in Hangzhou. Theme: Urban Rehabilitation in the Historic Center of Hangzhou.
2012	Spring Field Studio in Hangzhou: Zhejiang University/Zhejiang University of Technology/DiAP Sapienza University in Hangzhou. Theme: Urban rehabilitation along the Great Canal Hangzhou.
2011	Summer Field Studio in Teheran: Soore University/Teheran University/DiAP Sapienza/UNESCO Chair in Teheran. Theme: Rehabilitation of Beryanak district in Teheran.
2011	Competition European 11, Housing in Simrishamn, Sweden, 2011.
2011	Competition European 11, Social Housing, San Bartolomé, Lanzarote (Spain), 2011.
2009	Spring Field Studio in Beijing: Tsinghua University of Beijing/Sapienza University of Rome. Theme: Urban Regeneration of Fatou City.
2010	Health Operator Learning Center-Mother epidemiological HIV monitoring Center, Adwa, Ethiopia. Co-author with Lucio Barbera; Project requested by the Italian and the Ethiopian Red Cross.
2010	Masseria Rosario. Studies for the renovation and new facilities, Monteiasi (TA), Italy.
2008	Competition 'Adaptable Architectural Gallery' on the Thames River London, UK; with Vincenzo Del Monaco, Zhai Fei.
2008	House in the Historical Urban texture, Grottaglie (TA), Italy.
2008-2002	Gandoli Housing, 8 duplex+1 simplex, Leporano (TA), Italy.
2008	Shenzhen Crystal Island Competition, New cultural center and transport hub, Shenzhen, P.R. China; with Zhai Fei, Marzia Fiume Garelli, Emiliano Martucci, Annalisa Minchella.
2008	Masseria Bagnara. Studies for the renovation and new dwellings, Lizzano (TA), Italy.
2007	Concorso European 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 mq; 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 Piranesi': Design for a theatrical scenery in Villa Adriana, Tivoli, Italy. Second Prize; with Vincenzo Del Monaco, Francesco Giannini, A. Pace, Viviana Pandolfi.
2003	Competition 'Modern Saudi House', Arriyadh, Emirates.
2003	Competition Domzagorodom 'House in the Countryside' Moscow, Russia.
2003	Competition Designing 'The High Line' New York, New York, USA.

Architect in design groups

2016	Expo dopo Expo, 'Nodi Urbani', Team Leader: Giuseppe Strappa. Organized by Politecnico di Milano.
2016	Innovative schools Competition 'La Buona Scuola', Comprehensive School in Poggibonsi, Poggibonsi (SI), Italy. Team leader: Francesco Menegatti.
2015	New Neue Galerie Building Competition, Berlin. Design group. Team leader: Francesco Menegatti.
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: Lucio Barbera, Giorgio Nottoli.
2010	Lin'an Heritage Park Competition, Hangzhou (P.R. China) – Team leader: Lucio Barbera, Selected for the second phase. Second Prize.
2007	International Competition in two phases, Meno e più 4 'Grottaperfetta', Municipal facilities and public garden – Team leader: Lidia Soprani; selected for the Competition Second Stage.
2006	Winner of the International Context for the 'Khartum Planning Project KPP5'. State of Sudan Ministry of Housing – Scientific and Team leader: Lucio Barbera with Attilio Celant (economics); Research Team: Antonino Colajanni (socio-anthology), Maurizio Simmaco (health), Enrico Todisco (demography), Giorgio Di Giorgio (planning) with MEFIT Sudan.
2006	DevelopmentProject 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 Lucio Barbera.

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

2003	340 East 93rd Street, Apt 3B, 100 sqm, New York, NYC 10128. V Residence, via Siacci 9, 200 sqm, Roma.
2002	Z Residence, 600 sqm, 77th 82nd Street Brooklyn, NYC. East Hampton Country Residence, 300 sqm, Wainscott Town of East Hampton. NYC. Suffolk County Club, 4,200 sqm, New York.
2001	Excel Club floor. Hotel Santo Domingo, Santo Domingo, Dominican Republic. Alviero Martini, Boutique, 200 sqm, Milano. The Mall at Millennia – Orlando, Florida; Condominium Apartment 120 sqm. Alviero Martini USA, Boutique, 250 sqm, 605 Madison Ave, NYC. Regatta Condominium Duplex Apartment. 220 sqm, Battery Park, NYC. Interior Design, 21st South End Avenue, Battery Park, NYC. K Apartment, 50 sqm new addition, 930 5th Avenue NYC.

