

DM ATHAENEUM

G.Pellegrini
curatorship

DAVID AND MATTHAUS



De-Design

Environment Landscape City



De-*Sign* Environment Landscape City

Department DAD
Polytechnic School of Genoa

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Edit by: David and Matthaues collana Athaeneum
Via Flaminia, 66
61030 Serrungarina (PU)
[www. davidandmatthaues.it](http://www.davidandmatthaues.it)

First Edition maggio 2017

ISBN 978-88-6984-109-5

On the cover:

Digital Processing of Analog Draw by Beatrice Tabac
Course of Foundation and Practice of Representation 2 a.a.2016-2017

Print: Are.advising S.r.l.

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De-Sign

Environment Landscape City

Giulia Pellegrini (curatorship)

Multidisciplinary contributions

DM ATHAENEUM

**De-*Sign* Environment Landscape City
International Drawing Study Day**

Genoa May 10, 2017

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Introduction

The International Drawing Study day _10.May.2017_ De-Sign Environment Landscape City, the third meeting on Drawing in Genoa at the DAD Department Architecture and Design of the Polytechnic School aims to look at the “draw” as a transdisciplinary language for all those intentions, whether they are fact-finding surveys, planning or descriptive aspects of the different areas of living and human life. This symposium deals with topics related to the description by surveys, photographic images and their analogue and digital elaborations of architectures, urban and territorial environments, themes related to design, to conservation, to the use of tools to deepen topics linked to reading, to comprehension and to representation of urban space and territory aimed at design, communication, conservation and restoration.

Complex and articulated systems capable of incorporating, reasonably, types, shapes and codes, adapting them to the evolution of the territory and aiming to identify generative and transformative rules that help to carry out a basic descriptive task as a structured premise to any design approach. Different topics are presented in different prospects.

t1 Survey and Representation of Architecture and Environment through photomodelling techniques for the conservation and promotion of cultural heritage, analytical comparison between photomodelling and laser scanner to identify the geometric matrices on which the planners base the project of the building or the generative drawing and digital optimization in order to describe the architectural form and also nature/organicism vs architecture/geometry

t2. Drawing for the Landscape through the participatory planning for the landscape and governance of local resource and its representative tools and applications; environmental psychology approach to urban identity that produces a cognitive mapping of the space and builds a shared image of it, to investigate the spatial and social perception of the territory from a bottom-up point of view and the expressive and common language to represent the visual and symbolic identity of the urban space; the capability of the drawing to recreate those components that define a specific place, and also its competence to synthesize an idea or a project, focusing on everything that modern architecture has been able to transmit about the concept of the site itself; examples of contemporary representation of the landscape, such as the drawing is used by architects, both traditional techniques and new information technology, to analyze the context and to express design ideas. **t3. The drawings for the project: tracks- visions and pre-visions**, projects of re-use, with various facets of sign and design, with the historical treatises compared to the actual practices and to the redrawing of suburban boundaries.

t4.Margins: the signs of memory and the city in progress where the multiplicity of borders in urban planning and landscape has seen through pictures and draws, a sort of lens to illustrate changing configurations of the social and political contexts.

Landscape's perception is linked to historical portraits and to literature. The research focus on the identification and comprehension of the characteristic signs, also through the drawing of the topological space and of the architectural environment.

t5. Visual Culture and Communication: from idea to project, with papers that highlight the issue of communication through images linked to territorial identity where representation points out how the complexity of the sites, their many vocations, their increasingly diversified use that can be expressed through mild and mutants signs, available to “light” but significant modifications. **t6. Architectural Features** highlight principally parametric and architectural orders and dynamic configurations, **t7. The color and the environment** are considered through different point of views, from the chromatic identity and the plan of color; to the national and international approaches, to the suggestions of colored architectures and finally to Street art with transformation of the visual and perceptive identity of the city.

t8. Perception and territorial identity deal with city brand, art and perception for resilient cultural cities, signs and drawings for design and signs of the past into the changing, from territorial identity to visual identity. Drawing and perception for rural landscape and the parametric representation for the analysis of visual perception in motion put into evidences the various environments’ peculiarities. **t9. Iconographic Cultural and Landscape Heritage: art, literature and design effects** with the short form of communication in promotion and the enhancement of cultural and landscape heritage, the presence of the past in contemporary design processes and the study of the treehouse as iconography and cultural phenomenon.

t10. Signs and Drawings for Design describe the sign as a mark of nature design through the geometrical analysis of design artwork and the paradigmatic actions for the construction of models as tools of representation just as the study of tessellation and polyhedra as innovative path of drawings for the project. **t11. Advanced Representation** through optimization and evolution in architectural morphogenesis, augmented reality, virtual reality and mixed reality.

An important contribution is by architect Gianandrea Barreca with his *Lectio Magistralis: Modernity in transition. Reflections about the relationship between natural elements and architecture.*

Giulia Pellegrini

Modernity in transition **reflections about the relationship between** **natural elements and architecture**

The theme of the relationship between natural and artificial elements, within complex urban contexts such as those we live in, and more generally of the relationship between nature and culture, is a topic that has long been present in the debate and in some way in Architectonic practice.

In the last few years, however, this theme has taken on interest and significance that outlined the simple disciplinary theme and that opportunistic associated with the presence and necessity of nature in the city, and interest and involve a wider spectrum of ambits.

I do not think here, in the brief context of a lesson, and from my knowledge, mainly built on the experience of planning and architecture practice, to be exhaustive, or even to justify the outcome of some projects. Instead, I think, because of their experimental nature, they are being offered to the verify of the critics and then to that of the time. To expose and to emphasize the interest of this theme I will try to use some words and their meaning as guidance and orientation.

The first word on which I would like to dwell on and reflect is “nature” that in the Italian language vocabulary is defined as the set of all things and all beings belonging to a whole or even the set of innate and permanent qualities that make a human being what it is, and for transposition, too, we can say, of a place. In the definition, therefore, there is no distinction between living things or human beings, but rather we can refer to the coherence of the whole, to the balance and to the relations between the parties, it could thus also be said of the prevailing rules and characters that determine a set and regulate evolution and change.

I think I can say that when the first men abandoned the caves, an admirable architecture able to conserve water and heat, to build a shelter more suited to their new needs, that inevitably irrevocably modified the previous equilibrium. They have begun to overlap to the previous one a new system, a new order with its own rules, a kind of new determined and built “nature” around the idea of architecture and with it the idea of culture. In opposition to that of nature.

Over time, this new system of rules, this distance, has become ever greater and more unbridgeable, the difference is more and more defined, the direction of development of one respect to the other is radicalized, so that it was soon evident that between nature and culture, between nature and cities had become an infinity of thresholds, barriers and boundaries that kept them distant and separate. In their interior, they have evolved alternating revolutions to linear evolutionary processes, in a coherent, natural way. In fact, “natural” means “nature that is part of nature or is referred to it, conforms to it, that it is no not artificial.”

It would seem clear and obvious that, being the city predominantly made of artificial elements, it could not carry anything of a natural nature. It is therefore evident that the city and its transposition of the architecture that composes it, borns as a representation of a culture opposed to nature.

But two other issues are also true. The first thing that the city, if read from within, can be defined as a natural system with its own laws which govern its development and balance it. This leads to the consideration that the city itself is a natural system in which, for example, the city maintains and perpetuates its variety through repetition and hybridization of the types in the same way the nature does with species.

The second is that although divided by thresholds and boundaries, albeit governed by different evolutionary logics, there have been passages that have marked, on the contrary, the story of the relationship between architectures in nature, so today, apparently in opposition.

An example is the presence of gardens inside the walls of medieval cities, which lay on the edges of the built between this, and the walls were hybrid areas of interface between different and separate worlds. Or the erection of patrician villas systems outside the walls or rather when from the nineteenth century many cities have cut down the walls, producing the porous and widespread city we know, heterogeneous and broken, but at the same time let nature enters with its breakthrough innovative force. The often enclosed and private gardens have become extensive parks, enriching squares and tree-lined avenues, the bourgeoisie houses, enriched with terraces and balconies to meet a new decoration need, soon become support for a home green linking the interior of the House, the private dimension, with the collective external one. Further on, the pilotis ground floor house and the top garden roof complete this slow conscious, self-built and endangered green revolution.

Thus, in a long time the relationship between architecture and society is defined as a sort of new idea of landscape, a hybrid landscape is no longer only to be observed through the texture and the support of architecture but self-contained and free to take over the architecture itself to become the landscape architecture. From the green courtyards to the garden roofs, through the vertical green facades, elements of nature become increasingly present in a hybrid dimension in which city and landscape architecture mix in the construction of a new and hybrid subject that certainly puts in crisis the identity and the disciplinary integrity of architecture. This integrity is also attacked by other factors of instability and fluid condition of our time.

It is easy to see how often the same techniques and intentions of architecture are directed towards a consistency in which the ephemeral condition is not seen as a negative element but as the reason and aim of design action itself. It is as if it were no longer required for the architecture to be lasting and to remain, but rather to make itself a skeleton and structure on which to locate moving signs that are more fragile and less durable but not for that of less symbolic and communicative value.

Moreover, the virtual imagery, and in particular the moving one, now pervading our condition, seems to have eliminated the interest that people have had for a long time for forms and their representation. The forms, the expression and the synthesis of an idea, suggest, in contrast to motion pictures, something static, even authoritarian, which in some way excludes the impossibility of enjoying an experience. The fineness of shapes like that of their products and of a corresponding iconographic system of signs and symbols around

us seems to have no reason to exist.

After Zaha Hadid's fluid and moving architectures that have for a while spotted colleagues and students and beyond the aesthetic and refined texture of Herzog's and de Meuron's skins architecture it seems to abandon his interest in the city as we have known and studied for a long time. It is rather a moving system whose landing is still unclear but which certainly tends towards a landscape architecture, towards a fragile and ephemeral transition-changing architecture, willing to hybridize not so disciplined but rather meaningful.

While it is true that, as the city that has expanded beyond the boundaries of the walls has never been able to produce symbols and communicate as clear as the ones it produced and are at the base of the compact city, it is equally true that nature which has entered the city today is still unable to be strong and lush, alive and capable of reproducing itself as it is in its natural context.

The presence of natural elements that hybridize the buildings or are used together with so many artificial elements are perhaps the tangible sign of a fragile and fluid condition that cannot settle into disciplinary rules and shared shapes capable of determining long-lasting symbols, but it is at the same time the most obvious sign of a necessity to renew the language of architecture that can't manage and be an expression of its time.

But it is precisely the lacking development of reciprocal porosity between nature and artifice which makes this condition interesting and may be the engine of a less technical and more symbolic reflection of the contrasts between nature and culture and at the same time more poetic than the relationships between human being and nature.

This difficult task of giving shape to the new relationship between built space and natural dimension, after the roofs of gardens, is certainly on the facade that with its symbolic power is the true frontier of experimentation where it gives meaning to the ephemeral and experiential contemporary condition. On the contrary, it is, as is already the case in large part, to happen to the world of forms, a static expression of an idea, to take refuge in technicalism and to become only a representation of norms and rules instead of giving shapes and renewing the poetics of living.

Gianandrea Barreca

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VISIBLE REPRESENTATION OF THE INVISIBLE

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From the Measure to the Contemporary Project of Re-use. Palazzo Vernazza at Castrì di Lecce, a case-study

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Abstract

The aim of the study on the Palazzo Vernazza at Castrì is to propose and test a method for the project of regeneration, partial reconstruction, reuse of historical buildings and its appurtenances. The method should be applicable to the various scales and could start from the analysis of the primary compositional geometries, becoming memories of the contemporary project of re-use. From what remains, the survey and the analysis of ruined or abandoned historical buildings turn out to the starting point of a research on the “exact measure” upon which modulating contemporary interventions.

Survey and design contribute to this study on the main compositional principles of the buildings, as well as to their graphic transcription as a product of the “rewriting” and decoding of the architectural conceptual and functional program, and of the related underlying rules, which become the result of a disciplinary synthesis.

The comprehension of the original conceptual framework is therefore proposed as a key to understand the historical continuity no longer in terms of style or imitative approaches, or even in a pure restoration methodology, as the only solution to recover buildings and urban historical areas. The proposed method allows a contemporary approach to the project for which the assumption of the prime “tracés régulateurs”, no longer visible in figurative terms, is perceptible at an unconscious level as “correct” because it is based on a scientific-mathematical rule, as an inferred measure, and an unveiled geometry.

The survey, the metric analysis and the projects here presented are the result of this experimental case study research that will take in the next year two additional case studies in the same geographic area.

Introduction

When buildings were abandoned, the process of destruction is often uncomplete. Citizens, architects and politicians have to face two possibilities: demolition and new constructions, or to consider a renovation. It depends on the culture of the place and on the historical importance of the building. A specific aspect of the conservation of ancient buildings is the rehabilitation through sustainable intervention of re-use, considering the new project as part of the living process of the building itself. Another point is that because their structure tends to outlive their function, buildings have continuously been adapted to new uses, a fact that is enabled generation after generation to derive a sense of continuity and stability to their physical surroundings.

The “shape of continuity” could be considered the aim of the present study. Questions about the method to achieve a correct approach to the project, in which new and old co-exist in a design process - exceeding the consolidated restoration practice - are needed. The possible answers will come through the analysis of the primary compositional geometries deduced in the field of a comparative survey, becoming memories of the contemporary project of re-use.

This method has been tested during the multidisciplinary degree workshop, held last year in Castri di Lecce. Twenty-five students of the faculty of Architecture of Sapienza were guests of the town of Castri for a survey campaign of Palazzo Vernazza, the case-study here presented. The study of the survey and the adoption of the historical unit of measure have been the subject and the conceptual basis of some projects that propose possible new uses of the building according to the new demands of the economic and social system, in the historical context, which today lives a new season of rebirth. Mostly in those parts of Italian land, rich of minor historic towns, heritage care goes through the refiguration of new life cycles for sites and buildings.

Beginning from what remains: history, survey and metric analysis (G.M.)

History

The Palazzo Ducale Vernazza is situated at Castri di Lecce, a little town far from the provincial capital of Lecce about 13 km. There are not many historical documents and the few existing ones concerning the territory report that in 1190 Castri was donated to the Church of Lecce by the Norman Count Tancredi d'Altavilla. In 1262, this land was divided into two, Castrifrancone and Castriguarino, and sold, the first one to Olivi De Lettere and the latter to the Bonsecolo family. In 1302, the Bonsecolo family ownership passed to Agostino Guarino from whom the name of Castriguarino was inferred.

Later, in 1353, the lands of Castrifrancone passed from the De Lettere family to the Neapolitans Frantone and, over time, to various local noble ancestries such as Dell'Acaya, Valentines, Grimaldi, Mattei and Cicala. Since 1709, both the stocks were sold to Andrea Vernazza remaining distinct units until 1891 when, by Royal Decree, the division was abolished and the aggregation proceeded under one single property.

The Palace, later called Vernazza, was probably built between 1600 and 1630 incorporating a pre-existence on the south side. In the same years, in the nearby town of Pisignano, the Baronale Palace of the Counts Severini Romano was in construction. It is the same characteristics as that of Castri di Lecce: the two portals are very similar (Fig.1) and the planimetric composition of the main floor shows many similarities¹. If the two portals are examined in the detail, it is possible to remark some differences: in that of Castri the portal is richer and refined in decoration. The little banisters of the balcony at Castri are rounded section and elegantly beaded, that of Pisignano are squared, with a rounded generatrix creating decorated surfaces. The rusticated ashlar of the buttresses defining the lateral sides of the portal are the same. The arc at the first floor is supported on shelves with the same molding but different decoration. At the first floor the part of the wall, framed by the arc, and the buttresses in the Pisignano palace, is rusticated, on the contrary in Castri is a smooth surface. Overall, Pisignano's balconied portal is the same in the structure but with a series of simplified decorations, nevertheless the quality itself of the balcony denotes that among the two, that of Pisignano would be later. The planimetric path of the two Palaces is very similar; in fact, the staircase leading to the noble plan is situated in the same position, with the same characteristics. In both cases, just entered into the hall, a bow on the right gives access to this staircase to an open loggia that leads from which opens to the central hall.

¹ For more details, see: G. Mele, F. Rovo, *Il rilievo e l'analisi come strumenti guida per il riuso del palazzo baronale di Pisignano (Le)*, in *Disegnare Con*, Vol 8, N° 14 (2015), a cura di G. Carbonara, M. Centofanti, R. Mingucci, *Disegno per il restauro: oltre il rilievo*, ISSN 1828 5961

In Castrì the loggia was filled up during the 20th century, but the remains of the portal, which in the seventeenth century were roofed and not vaulted, are still visible.

The path of the ground floor as well is similarly proportioned in the two case studies and the openings are located in the same position. (Fig. 1)

The architect Francesco Manuli is the author of the design of the palace of Pisignano and most likely it is also of that of Castrì di Lecce. Despite the scarcity of documents, it is thanks to the comparative analysis between the structure built in Pisignano and the one built in Castrì that we can date back to the construction period of the first phase of the the palace built to house the Castriguarino's property. As reported by the sources², between 1584 and 1615³, Castrignano's farmhouse was property of the Baron Antonio Francesco dell'Acaya⁴ and, maybe, he commissioned the construction of the Palace. The Palace of Pisignano was instead incomplete because of Francis's Severini death, happened in 1635. Therefore, if the hypothesis derived from the comparative analysis is correct, the palace in Castriguarino was the first to be drawn by Manuli; otherwise, we can safely say that between 1630 and 1635 the two buildings were already in an advanced stage of their construction and one, that of Castrì, certainly completed.

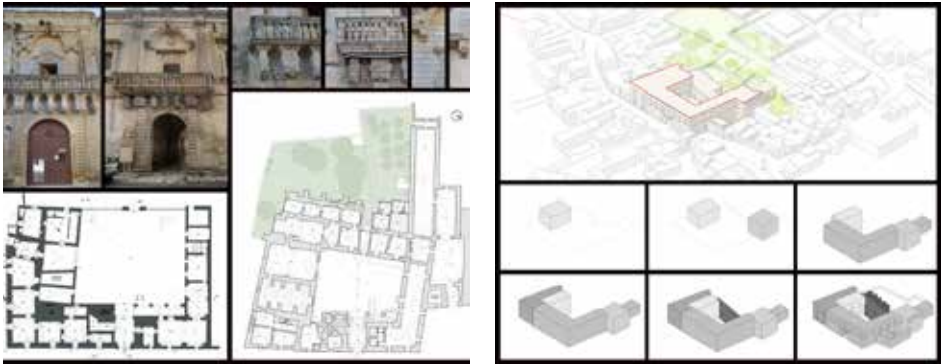


Fig.1 The first two images illustrate a comparison between the architectural elements of the portals with the superimposed balcony in Pisignano Baronale palace of and Castrì di Lecce Ducale palace. In the second pair of images, we see the difference between the squared and rounded banisters of the two case studies. In the third, the comparison between the two shelves. In the fourth, the comparison between the ground floor plans of the palace of Pisignano and that of Castrì di Lecce. Fig.2 The first image illustrates the volumetric difference between the Vernazza Palace and the rest of the ancient center. The following pictures show the various constructive phases of the Ducal palace of Castrì.

The “castrìota” building undergoes a radical transformation in 1724, a few years after the acquisition of the two properties by Andrea Vernazza in 1709. The dating of this stage of works is testified by the dating marked under the emblem at the central window. In this phase, all the vaulted roofings at the first floor have probably been realized, as well as the extension of the west wing of the building, with the consequent enlargement of the main façade (Fig. 2), and the replacement of the previous emblems with those of the Vernazza family. Margoleo brothers⁵ from Martano carried out this work. The spaces built to increase the service area, close the courtyard at the back of the building belong to a later stage. Some volumes with vaulted roofs, facing directly on the garden,

² See M. De Marco, *Castrì di Lecce*, Capone editore, Lecce, 1985.

³ In 1615, the fief was sold at auction and purchased by Giovanni Cicala who already owned Castrifrancone.

⁴ Antonio Francesco was the grandson of Baron Gian Giacomo of Acaya's brother, a military architect of the reign of Naples.

⁵ A.S. Lecce, Notary Act of 24.02.1735, drawn up by Notary Domenico Verdoscia and Niccolò Saverio Tarantino, in the case of a dispute for the payment of some work done by the brothers Margoleo di Martano at the palace Vernazza.

were added later (Fig. 2). The last phase of changings is related to 1924 when the building is turned to a tobacco factory. During this period, various changes were made mainly due to the new use. The current owners are Giovanni and Elena Pranzo Zaccaria from Lecce, the grandchildren of one of the members of the tobacco factory in which more than 300 tobaccos workwomen worked. The activity lasted until 1971 and then was rented as a tobacco store from 1971 to 1980. Now the palace is in a state of neglect and the municipality of Castri, together with the actual owners, intend to draw up funding to give a new use and life to the symbol of the “Castriota” community.

Survey

The survey campaign was not without difficulty. Retrieving the basic information to approach a prior historical-chronological knowledge of the building has been very poor of results because of the low interest of historiography on the minor centers of Salento.

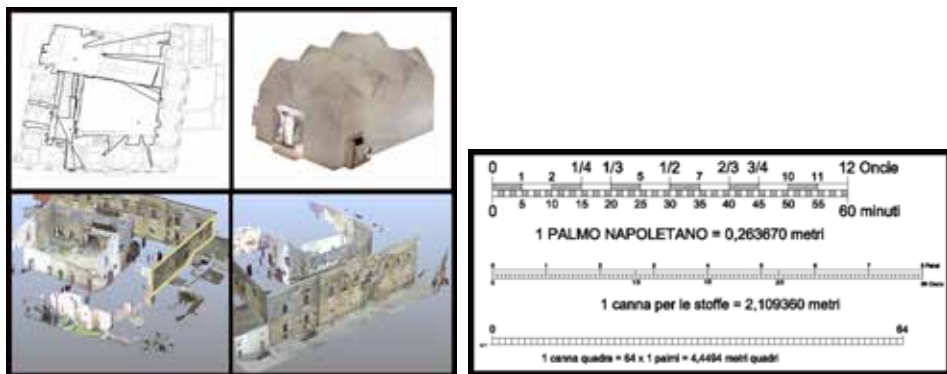


Fig.3 Top, left: the image of the survey restitution carried out with 3D laser distance sensor. Top, right: The three-dimensional photogrammetry performed for each interior of the ducal palace of Castri. Bottom: the survey model of the exteriors obtained with 3D Laser Scanner. Fig.4 Palmo Napoletano metric structure of with its multiples and submultiples.

The aim of the architectural survey is to transform it into information on the physical, formal and functional data of the present state of the art, analyzed and classified. Traditional and innovative methods for the survey of historical architectures, took place in a careful and coordinated work directed to the scientific description, and therefore the knowledge, of the architectural artifact.

The aim was to develop a computerized scientific model that can be implemented in its information with further details that allows useful descriptions, not only for restoration programs, but also for new projects. Such a detailed informational document is by itself a knowledge-based operation. The integration of the various survey methods, manual and instrumental, have been essential for the preparation of a prime database. The CAD modeling deriving from the survey requires an accurate level of precision in the measurement phase of the data collection, followed by a careful data restitution combined with the correct compensation of that dimensions containing possible greater error. The data restitution was performed in various digital formats selected respect to the more appropriate to the purpose of the survey, with CAD drawings and raster images. The latter, digital orthophotos, have the purpose of basic documentation. It can be used both for the elaboration of thematic maps on the conservation status of the building and for the identification of its historical phases, as well as for all other types of more specific and specialized arguments related to the image and measurement. The possibilities to handle promptly the information allows the operator to conceive more convenient and suitable solutions. In this sense, the new tools for the three-dimensional survey, the 3D laser spacer, the 3D Laser Scanner with its dedicated

software and three-dimensional photogrammetry are making the use of the image as a measuring instrument increasingly widespread. These computer programs relate the three-dimensional shape to the photographic image by obtaining from these three-dimensional points and mesh surfaces that can be investigated to detect any cuts or deformations that with traditional instruments would be difficult to measure.

In the specific case of Castri di Lecce palace, the orthophotos of the main elevation, of lateral elevation and sections were obtained by processing the different scans to obtain a points cloud around the outside of the building (Fig. 3). The interiors of each room were surveyed, on the other hand, with the three-dimensional photogrammetry to obtain, in each room, a three-dimensional model that clarified the genesis of the shape of the vaulted surfaces and to better evidence the present state of degradation of the walls. (Fig. 3).

Alongside the indisputable evidence of the usefulness of this survey method characterized by high metric quality, there is another aspect under which it appears to be of particular interest, useful to confirm or modify previous information about the origins of the building.

The analysis of the survey shows outcomes that, by studying the geometric features underlying the drawing, give rise to useful speculative hypotheses to formulate reuse project hypothesis.

Metric Analysis

Analyzing a model deriving from the survey, with the aim of establishing the possible project method used by the *caput magister operis*, means to start from the real model measurements, expressed in meters, and transform them into the historic metric units used at that time. Then, we obtain quantities to be studied, in terms of the geometric meaning, and to be explained according to a logical-scientific line of reasoning, to define and explain the shape and size of the investigated object. The metric analysis of the survey, in plan and sections, shows a particular use of the historic unit of measurements, the Palmo Napoletano⁶ (26,3670 cm) with multiples and submultiples (Fig. 4).

The multiples of this metric unit support the arithmetic-geometric explanation that led to precise formal choices. To understand this compositional language, was essential to identify a square grid 1x1 Palmi Napoletani, to overlap it on the survey drawing, so to find the numbers that tie shape and size. From the analysis we identified a 52x52 Palmi Neapolitan square module (6,5x6,5 canne, that is reeds) that explains all the “compositio” of the plan and of the façade of the palace. The main façade, nowadays, measures 46.93 meters = 177.9876, approximately equal to 178 Palmi Napoletani. This is the result of the analysis conducted on the right side of the main façade, starting from the axis placed in the middle of the portal, which we consider, for the present study, as the axis of symmetry of the elevation of the building, prior to enlargement of 1724.

The right side of the façade, measured from the axis of the portal to the corner, is 16.61 meters = 63 Palmi Neapolitans (53 + 11 = 63) (Fig. 5 Scheme A). The main front of the palace, before 1724, symmetrically conceived with respect to the axis of the portal, has a theoretical measure of approximately 32.22 m., equal to 126 Palmi Neapolitans. Before 1700, it was composed of two squares 52x52 palmi plus two final elements 11x52 palmi. During the modernization work in 1724, the façade was prolonged to another square of 52x52 palmi. To highlight enlargement and preserve the design of the main façade, while not avoiding alterations, the architect moves back the plan of the façade in enlargement approximately 0.50 meters (Fig. 5 Scheme B).

⁶Neapolitan Span.

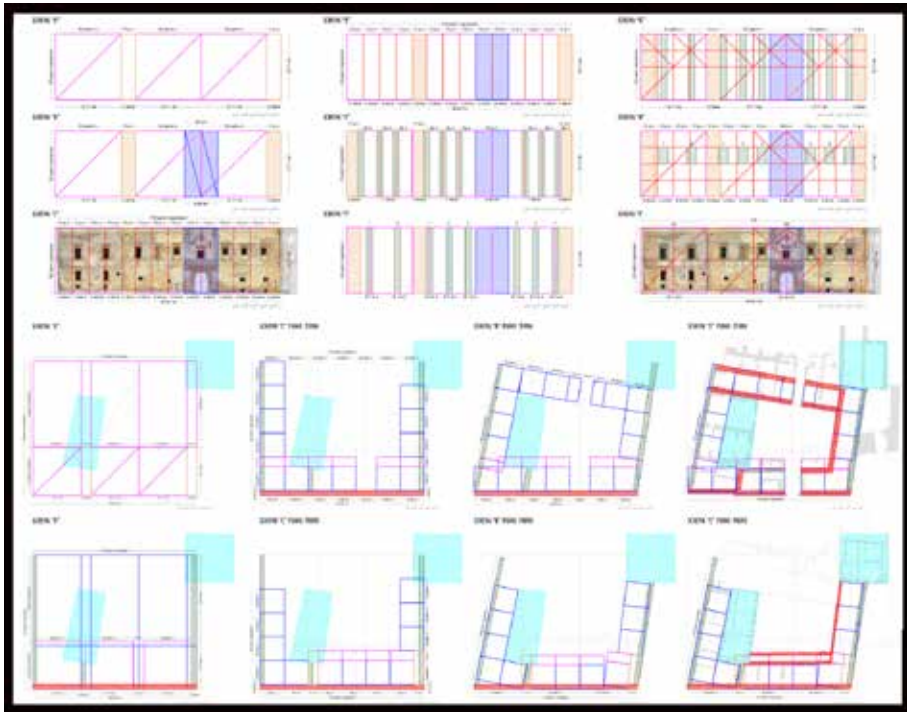


Fig.5 Geometric layout related to the ducal palace of Castrì elevation and plans illustrating that the basic module is the square of 52×52 Palmi Napoletani, with its submultiple of 26×26 Palmi Napoletani.

If we trace the vertical medians of the squares, we get 12 rectangles 13×52 p., useful to locate the position of the windows (Fig. 5 Scheme C). The composition of the portal with the balcony lies in a rectangle, symmetrically positioned on the axis of 26×52 palmi (blu rectangle Scheme B). The windows, contained in a rectangle of 5×52 p, should have been placed one on each side along the rectangles of 13×52 p; in this way however, the crossing of the last window with the space dedicated to the final elements would occur. (Fig. 5 Scheme E). To solve the problem, the architect redistributed the amount of crossing area by producing two adjustments (Fig. 5 Scheme F). The heights of the first floor windows are obtained starting from the rectangle of 26×52 p., divided into two parts with respect to the major side, as to obtain the bottom edge of the windows. The middle of the upper square of 26×26 p. determines the upper height (Fig. 5 Scheme H). The design of the plan is based on the same module of the façade. A body and two lateral arms that enclose the courtyard, whose entrance is through a portal leading into an entrance compartment, characterize the scheme of the palace, in plan. Longitudinally, the main body of the building is composed by the same scheme of the elevation that is two squares of 52×52 p and two rectangles of 11×52 p. at the extremity. The lateral arms are composed of a square of 52×52 p, added to a rectangle of proportion L: L root of 2, (52×94 p)(Fig. 5 Scheme I).

The size of the lateral bodies is related to a pre-existence that had to be incorporated into the building, currently falling within the left arm. The presence of this pre-existence derives from the current structure of the palace undergoing rotations to connect to the two existing bodies. The wall thickness of the main façade is $5 + 1/2$ p (1.35 mt) while the thickness of the outer sidewalls is

$3 + 1/2 p$ (0.94 mt) (Fig. 5 Scheme L). The subdivision of the internal compartments is obtained by considering as a module $1/4$ of the square equal to 26×26 palmi. The size of the rectangular compartments behind the rooms is generated by subtracting from the rectangle L: L root of two, the square of side equal to L, with $L = 26$ palmi (Fig. 5 Schemes M, N). The question on which this experiment is based, is related to the use of the metric analysis, and the geometric patterns derived from it, to give continuity to a new design of the palace, in order to assume new functions as needed. If it is true that the architect is the guardian and interpreter of the existent, then what should be the attitude he should take about the recovery of this kind of monument? How can the drawing deriving from the survey be useful? What can geometric matrix research support? The idea that the history of the building becomes the project guide for its development has a sort of poetic value in continuity with the ancient texts, in a way it consists to investigate the history to obtain the correct drawing of the ancient project as well as the new, starting from the geometric patterns that generated it. The use of the drawing in the matter of our research and construction of these geometric schemes is at the basis of a hypothesis to structure a theory of design aimed to acknowledge the historic project philosophy basing the new on the same assumptions. The starting point of the experiment on the palazzo Vernazza is to attribute a sort of cultural heritage to the geometry of the square as the generating motif to intervene on a historical monument with new design hypothesis.

Recycling what remains: the project starting from the measure (A.C.)

"All things get lost, but not every part of everything, at least not at the same time"
(Paul Auster, In the Country of Last Things, New York 1987)

The history of places always has ancient roots, coincides with the history of man-made modifications, and goes together with the cultural and political choices of nations. Things and places change and, naturally, perish and rebirth according to voluntary human actions and the life of the buildings proceeds to shots.

Demiurge Architects, builders of buildings, have always played a significant role in the development of cultures, a process which has gradually also inserted into the field of Architecture the minor art of construction. After the industrial revolution, the individual as a subject occupying the physical spaces of daily living has gained visibility in the underlining of differences. He lives in a universe far different from the monumental and representative one of the mansion, church, or nobility. It is therefore to the minor architecture, in particular in recent decades, that is submitted the role of making visible the changing of the city and of the landscape. In fact, in the Western world in particular, the worship of the ancient and its conservation as a witness to the high culture of the past, admitted to restoration work on what that history had sworn as a value and instead granted demolition operations or overlay on the rest of the built environment, but a new culture that derives from the need to prevent soil consumption and the awareness that what is not being used is wasting and dying, have adopted the reuse strategy as a resource. Even before the assumption of the preservation of aesthetic values, an ethical judgment and the will to save the memory prevailed, even though modification and rewriting, partial demolitions and adaptations of various kinds. However, these interventions have always identified the new needs of local communities and the common desire not to erase the past, nor to hinder them from nostalgic and unreasonable pure conservation interventions that have led too often to a sort of "musealization" of historic centers. Part of this field of study, for example, is the difficult condition of Venice⁷, telling us of the gradual removal of its citizens, stormed by an extraordinary number of tourists who just visit it as an open-air exhibition.

⁷We will discuss later on about it for the very fancy range of intervention on its particular historical fabric.

This also, in hindsight, is a new use of the city, which, though not intervening on the single historic building, and even adopting a pure conservation approach, has nevertheless produced a strong modification of the city, a transformation of the rhythms of life and of the dynamics of population. We are witnessing a paradox and an inversion between obsessive care of the ancient and post-contemporary lifestyle. In this research, we have also thought on such issues to identify appropriate new uses of the building, urged by the local community asking for it, to be included in the process of building change.



Fig.6 Michela Cerilli, the new civic center and Town Hall of Castri di Lecce for the reuse of Palazzo Vernazza: the squared grid generates a doubling of the court and a tight dialogue between the original volume and the new one. Fig.7 Silvia Martella, Advanced training center project for the reuse of Palazzo Vernazza: the original measure generates four blocks of unequal height that characterize and restore order to the entire complex.

Within the selection of the case studies, the topic of reuse has become part of a contemporary global rethink on recycle strategies. Initially the design experimentation selected abandoned industrial spaces, risen to the role of modern archeology, or forgotten degraded landscapes, that time has first quickly submitted to abandonment and then to their redemption thanks to an architectural design strategy. Working on the new, quickly become old, is more reassuring than dare to put hand to the historic heritage. The architectural project thus become a guarantee of the improvement of the quality of the industrial building, which was however assigned a lower value than the “high” architecture of churches and palaces, but even works of a more remote past are subject to new uses, inevitably, sometimes, through light, continuous minimal change. Or else changings can be sudden and unexpected. The causes can be diverse, so not all attributable to the philosophical-scientific observation according to which *Tout va par degrés dans la nature, et rien par saut*⁸, confirmed in Linneo’s “*Philosophia botanica*” (1751), which in chapter 27 states that: *natura non facit saltus*. The compositional method thus commit to a sort of determinism that looks at nature and contexts to know its rules and language and to replicate them. In search of the “form of continuity”, geometry and measurement relies on the task of shaping the new, based on the old. As a genetic heritage, a renewed measurement, which is not in appearance and matter, but in its internal structure, will be the bearer of logical continuity.

⁸ G. W. Leibniz, *Nouveaux essais* (1704) IV, 16, 12.



Fig.8 Domenico Nardi, School of Design project for the reuse of Palazzo Vernazza: the 26x26 Palmi Napoletani module re-draws the outer space of the garden, the new volumes, and, subdivided into a pattern of sub-modules re-draws the horizontal and vertical surfaces in an isomorphic.

Exactness

Exactness, or precision, in terms of correspondence with the model.

It is the object of architectural research to find the measure of things. The divine proportion⁹ is nothing more than the application of a rule that relates harmonic dimensions, guarantee of beauty, with the geometry of the continuum, those recurring in all natural forms and in the living organisms. Le Corbusier's Modulor, while sinking its roots in the Renaissance tradition that combined beauty, justice and divinity, is an absolute, practical and consolidated system of measurements. When relationships between dimensions become aesthetic canons, the concept underlies the project. Therefore, the ratio among dimensions transforms the measuring system into an absolute value. The term value is here intended as quantity, therefore inherently without ethical or aesthetic judgment, but what is absolute contains in itself the notion of quality. The expression "absolute value" may have a double antithetical meaning: the one that does not contain aesthetic judgment, as taken unsigned quantity neither positive nor negative, represents a number, an entity in itself; and the one completely belonging to the field of aesthetics, if the meaning is what is highly worthy. The theoretical aspect of the problem, as mentioned above, is not new. As we have seen in the survey and metric analysis of the palace of Castri, we find an anthropometric unit¹⁰, which is the basis of the composition of the façade and of the cubic modules. Similarly, well-known examples of Italian and European history of architecture have adopted the golden ratio and the Fibonacci sequence to harmonize the architectural project.

⁹ Or Golden Mean, or any of those geometrical relationships among numbers.

¹⁰ As anthropometric we can consider it also deriving from Nature.

In recent times, more than the aesthetic aspect prevailed the ethical one in which “exact” is just “right”. Paradoxically it can be said that Le Corbusier was closer to those who attributed an aesthetic value to the “exact measure”, than the Italian architects who published *Verso la casa esatta* (Towards the exact house), the manual which in 1945 became the guiding collection of principles for the realization of the Great Reconstruction after the Second world war. Le Corbusier, when conceived the Modulor (Golden Module) paraphrased the *nombre d'or*, that is, the golden section, from which he derived his system, set up in the two red and blue series of human measures. Similarly, Adalberto Libera developed *La Tecnica funzionale dell'alloggio*, starting with the measurement of the primary elements of the human body and of the common objects of the daylife. The first, however, laid down in the “good result of the numbers” a role of harmonization, the second, determined a correspondence between the analytical data provided by the study of the human body and the real value of the project. The “exact measure” for an “exact home” originated from the study of human measures and in fact we can read on the cover of the text published in 1945, edited by Pietro Giulio Bosio, Adalberto Libera, Gio Ponti, Pierangelo Pozzi, Eugenio Soncini, Giuseppe Vaccaro, Carlo Villa, Guido Beretta: *Towards the exact dimensions of normal homes. Towards the exact depth of the buildings and the use of ready and prefabricated horizontal elements. (...) towards the exact dimensions of the environments. Towards the exact dimensions and the most economical procedures of the structures*¹¹. Everything is reduced to the human dimension.

Contemporaneity

One of the first goals of the research is to build an articulated framework of knowledge around the theme of Palazzo Vernazza, as part of the more general theme of reuse, an inescapable practice in the universe of Horizon 2020 goals, which calls for sustainability in every respect: that of consumption and regard for the environment, but also that of economic consistency with the process of transformation of the urban environment, which cannot fail to go through the recycling process of sites and buildings. Reuse, and therefore generally recycling, means to prefigure new urban opportunities starting, as said, from what remains, even in relation to possible ruin-buildings to be considered as resources and not waste. Reuse involves a collection of theoretical and practical knowledge and cultures, and a catalog of possible interventions, from the most invasive to the almost mimetic ones, as well as a thinking on the peculiarities of the contemporary project. These questions are the basis of our study, which therefore adopts a method, a relative system linked to an absolute value, in order to obtain a contemporary image of the project in the name of the historical continuity.

In the Italian territory, rich in history, minor works of architecture play a central role in the strategy of recovering values and beauty. The analyzed interventions involve various types of reuse¹²: maximum freedom of design, with an exhibited heterogeneity of added volumes and dissonant materials respect to the existing ones; insertion of parts that are not immediately recognizable, as expression of a poetry that arises from a “light” reinterpretation of the historical architectural language. In our research, both positions, even in the completion of the project with its pertinence of open spaces, have been experimented with the historical measure. The de-sign that the contemporary project will establish with context and with pre-existence will be a “measured” project.

¹¹ AA.VV. *Verso la casa esatta*, ED*IT Editrice italiana, “Ricostruzione / Unificazione”, Stab. Arti Grafiche Alfieri e Lacroix, Milano 1945 (a cura di Pietro Giulio Bosio, Adalberto Libera, Gio Ponti, Pierangelo Pozzi, Eugenio Soncini, Giuseppe Vaccaro, Carlo Villa, Guido Beretta)

¹² C. Canepari, V. Cioni, *Il riuso architettonico. Progetto e concetto*, Studio Editoriale Fiorentino, Firenze 1997, “I tipi di riuso architettonico” (Types of architectural reuse) pp 79-103.

Examples

I am a firm believer of the contemporary, but with the right measure, Mario Botta said distancing himself from nostalgic and “macabre” forgeries, during the presentation of his project for the auditorium and the new entrance at Querini Stampalia in Venice. A renovation of main access with the addition of a contiguous space distribution space on the ground floor lasting 20 years: it consists in a small covered lobby that facilitates access to the auditorium, as an example of rewriting inside and on the ancient building, in the sign of Carlo Scarpa’s heritage. Before briefly illustrating some design experiments on the case study of Palazzo Vernazza, we would like to refer to a project that we consider as exemplar and archetypical with respect to the proposed method. The site is again Venice. The project is Le Corbusier’s Civil hospital in Cannaregio. The square module of 3.66 that defines the unit of care originated by the Modulor gives rise to the urban system of the building, which, raised on a pilot, had to leave the Venetian soil free and above to reproduce the pattern of “campi e calli” through light deviations of the paths from the strict orthogonal squared system and their constituent internal units. In these variations and in the empty space between the old town and the new city of human care, the project re-designs a new cycle of human life, a new layer, a discontinuity, a distance.

The projects for Palazzo Vernazza here presented therefore adopt the square and the Neapolitan palm of the ancient project as a *tracé régulateur*. In the School of Design project by Domenico Nardi (Fig. 8), the 26x26 palm module redraws the outer space of the garden into an alternate of paved and planted parts. It originates as well the new volumes and it is divided into a thread laying on the horizontal and vertical surfaces in an isomorphic way. In the project for the new civic center and Town Hall elaborated by Michela Cerilli (Fig. 6), the square grid generates a doubling of the court and a tight dialogue between the original volume and the new one, harmonized like a *Pas de deux*, strong in the gender diversity, and not for that in contrast. In the project for an advanced training center developed by Silvia Martella (Fig. 7) the original measure generates four blocks of unequal height that characterize and restore order to the entire complex.

Conclusions

The idea that the history of the building becomes guidance of project is not without its own poetic value and the contribution of the drawing, in this sense, is to investigate the history of the project to find the geometric patterns that generated it. The use of drawing for the research and the construction of these schemes has, in the specific case, endorsed a theorization on the starting point for various hypotheses, in order not to betray the original design philosophy, as it is part of the same assumptions.

The assumption was to test a method that transfers the generator pattern of the square, to from the historical monument to the new project. The need to enhance the built environment, through the adaptation to new life cycles, becomes an opportunity for considerations on the exact measurement, the *tracé régulateurs* and on the meaning of designing in continuity with the history.

As architects, we are in search of something, theoretical but real, fundamental and material, that at the end of the design process must be tangible, physical, and lasting.

How to work on what remains is the center of research on the reuse of Palazzo Vernazza, intended as a synthesis of multidisciplinary actions.

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<http://recycleitaly.net>

Finished printing in May 2017

Printed in Italy

This publication was made possible thanks to the contributions PRA 2015.
Department DAD, Polytechnic School of Genoa

