

## **THE ITALIAN STONE THEATRE**

### **LITHIC GARDEN \_ THE PROJECTS**

Curated by Vincenzo Pavan

#### **NEWCLAUSTRUM**

Authors: Zaha Hadid Code & Giuseppe Fallacara

Company: PI.MAR

Within the exhibition space Lithic Garden of the Marmomac 2019, will be presented an innovative prototype of outdoor pavilion in Lecce stone will be presented. The pavilion, composed of 5 stereotomic vaulted modules, recalls the lithic kiosks inside the cloisters (claustrum) or urban parks where one rested or refreshed oneself next to the well or the fountain. The modularity of the vaulted system can be understood as a modern version of the vaulted, modular and repetitive (serial) space of the portico facing the court.

#### **STONE FOREST**

Authors: Setsu & Shinobu Ito

Company: Errebi Marmi

The fountain in the undergrowth of a marble forest is the place where life is born.

The forest grows in water and shows the maximum vitality and liveliness of the Bardiglio, Calacatta, Statuarietto and Carrara marbles.

The ripples that float in the water are a symbol of life, delicacy, growth, power and harmony that are reflected in stone carvings.

It is a fusion of beauty and nature in marble.

#### **BROKEN PATHS**

Author: Vincenzo Latina

Companies: Pizzul Marmi Aurisina & Zenith C

The Hortus Lithicus is conceived as an abstract and essential bipartite enclosure. One sector is made of Aurisina marble by Pizzul Marmi Aurisina. The other is "enveloped" in panels of Nero Africa granite by Zenith C that highlight the bottom's depths, upon which a full-wall mirror is placed. On the ground, in the water tank, tall steel stems and Aurisina marble leftovers convey a sense of abstract nature to the installation. Such apparatus creates reflections and mirrorings which dramatically broaden the space, giving birth to an illusive game consisting of the partial dissolution of the enclosure towards a lithic forest.

The feeling is that of entering a "holz", an ancient German word for forest. In the forest ("holz"), there are paths ("hege") that, often covered in grass, suddenly break off in the thicket, gradually losing their way, until completely disappearing. (from M. Heidegger. Holzwege. Off the beaten track.)

#### **MARBLE STORM**

Author: Marco Piva

Companies: Lavagnoli Marmi, Pellegrini Meccanica

A garden, shocked by a tempest. A space of zen that is shaken from its peace and is transformed, transforming the material.

The lightness of wind is juxtaposed by the weight of marble, mutating the apparent space. The earth joins the sky, the pavement the ceiling, the geometries, soft, fluctuating. The blocks on the pavement - signed by flashes of light that run along sinuous forms.

Marble, a pure and natural material, is transformed by air into wind, and the tornado becomes a fascination instead of danger, an elegant material dancing in the space.

## **SHARAWAGGI**

Author: CZA Cino Zucchi Architetti

Company: Franchi Umberto Marmi

The geometric shape imposed by man on a natural material extracts it from its indistinct state and reveals its most intimate essence. The cracks that open in the wood, the inclusions and the porosities exposed by the stone appear as a sort of "immune reaction" that gives depth to the different surface qualities that man gives to the material through its processing.

If geometry is what characterizes the sometimes violent construction of an "anthropic landscape", it always coexists with that "state of nature" to which matter seems willing to return through an adverse action to the first: tides, storms, erosions, earthquakes, parasites bring back to the cycle of eternal metamorphosis the momentary "loan" of matter to man.

The installation designed by CZA for Marmomac 2019 responds to the given theme "Hortus Liticus" through a simple action capable of generating complex spaces and figures through the mere proportional variation of an hourglass-like element repeated countless times.

Like the hoodoos of Bryce Canyon or the basalt columns of Garni, the "stalagmite" forest designed by CZA and made by Franco Umberto Marmi evokes at the same time the wonderful photos of inflorescences or legumes made by Karl Blossfeldt - capable of revealing the extreme "architecturality" of the plant world - and the "Infinite Column" by Constantin Brâncuși, which seems to unite the opposing principles of a totem and an abstract figure without beginning or end in a single form.

The "artificial forest" made up of slender elements of different heights thus underlines the necessary reciprocity between the work of nature and the work of man, in their millennial relationship that has generated the wonderful European and Italian landscape, where they appear at the same time distinct and fused. As Gio Ponti said: "Italy was made half by God and half by architects".

The name given to the installation, Sharawaggi, borrows a word from the physiognomy and the mysterious history: the contemporary theory is that it is rather a transcription of the Japanese word "Shorowaji" by a Dutch diplomat visiting the gardens of the imperial villa of Kyoto, a well-known masterpiece of "simulated naturalness".

A word "extinct" in the East and survived in the foggy environment of the Anglo-Saxon moors could well define today a new design attitude, capable of uniting precision and informality, order and play, nature and artifice, in the consciousness of an ever smaller and more fragile globe.

For more information:

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