



FIUMARA D'ARTE

THE RENOVATION OF AN IDENTITY

IUAV University of Venice

Department of techniques and cultures
of the project

Degree course in architecture

Course in Fundamentals of Renovation

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The photographic documentation about the renovation program of Fiumara d'Arte has been cordially granted by the company that carried out the works: RE.CO.GE. Srl - Paterno' (in the province of Catania - Italy).

KNOWING THE TERRITORY

"There are in Sicily, judges, many beautiful and important cities, among which must be immediately included the city of Halaesa."

(Marco Tullio Cicerone, In Verrem, II, 3,170)

AN OPEN-AIR MUSEUM

THE ORIGIN OF THE IDEA

"Fiumara d'Arte" is an idea originated in 1982, when Antonio Presti decided to build a monument in the honor of his father, and to do that, he contacted the sculptor Pietro Consagra. The patron imagined right away not to make a mere private matter but to donate the

sculpture to the community. In a short time, Presti imagined the creation of a sculpture park that is able to combine the contemporary artistic language to the harsh beauty of the Sicilian land, leading to the creation of the largest open-air museum in Europe.

Fiumara d'Arte



ANTONIO PRESTI

Artist and Italian businessman, he's the president of Fiumara d'Arte Foundation. Known for his commitment to art, poetry and his devotion to Beauty, Antonio Presti is working to rediscovery lost identities through the territorial valorization, actively working with local communities.

BETWEEN PAST AND PRESENT

HALAESA AND CASTEL DI TUSA

The territory started to play a key strategic role in "Magna Graecia", in which in 403 b.C. the city of Halaesa was founded. For the Sicilian Greek colonies, this city became one of the main poles of the maritime business in the Mediterranean Sea. This role has also been preserved under the Roman and Arab dominations.



Halaesa archaeological park



The coast of Castel di Tusa

Nowadays, the city preserves its ancient appeal, even though it's transforming itself in a modern urban centre linked to a territorial context deeply modified by speculation and unauthorized development; in the society of the opulence, the landscape is becoming a modern commodity.

THE TERRITORY AS A PALIMPSEST

URBAN DEVELOPMENT

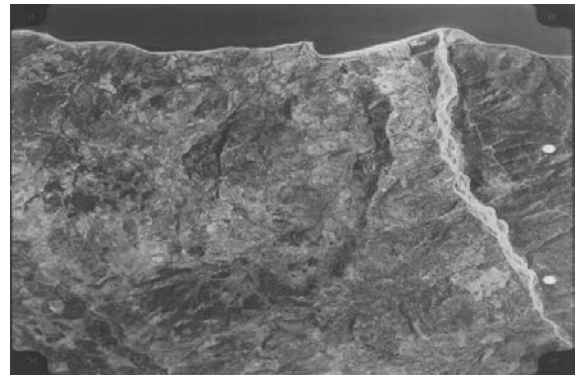
1954

Uncontaminated territory by modern urban centers, except for the north coastline where businesses are concentrated.



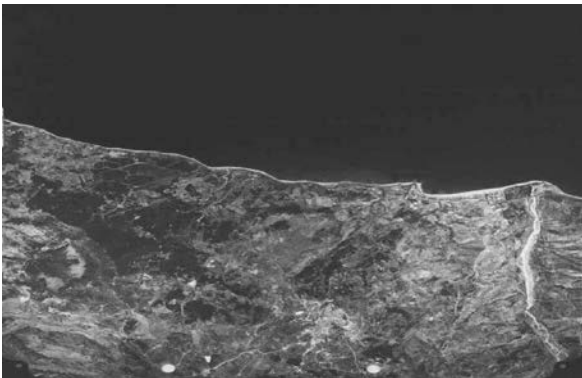
1967

Spread of the urban system in proximity to the hinterland, near Val di Tusa, Castel di Lucio and Mistretta.



1992

Deformed landscape by a massive exploitation of the land in agriculture; this has led to the process of "agricultural sprawl".



2005

Territorial transformation process in the north-west coast of Sicily at its highest point - Province of Messina.

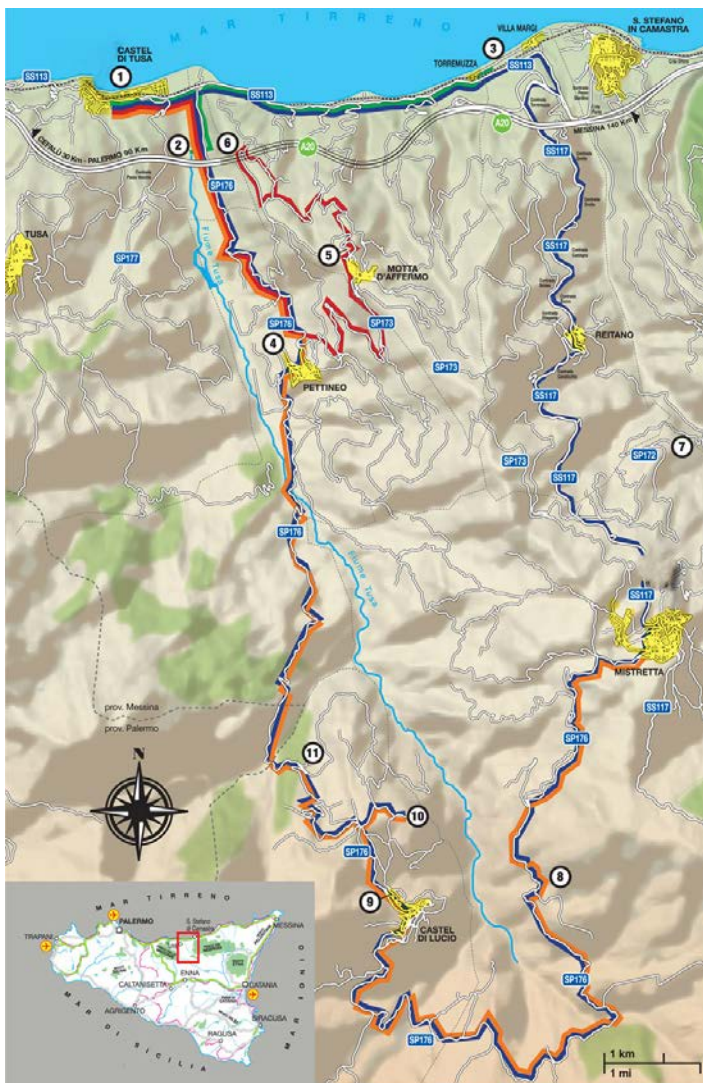


WINNING BACK THE TERRITORY

FROM UTOPIA TO REALITY

The building project of an open-air museum, supported by the consortium "valle d'Halaesa, is part of a **reappropriation process of the territorial identity** and the intention to **give it value** whereby its particular landscape values.

A process originated by a careful historiographic analysis and ethno-anthropomorphic interrelationships studies, going through the creation of an art project able to transform the entire territory. If in the early days of the project the idea had been defined "utopian", in the current situation it can be considered "a realized utopia", because the sense of art and the new sense of Beauty that Fiumara d'Arte brings, have been able to build a thematic process that is restoring the relationships between territory and community.



In the picture:

Fiumara d'Arte artistic itineraries:

Castel di Tusa; Castel di Lucio; Mistretta; Motta d'Affermo.

ARTS AND LANDSCAPES

STORIES OF IDEAS

1: La materia poteva non esserci (Pietro Consagra, 1986)



The artwork invites the visitors to overcome the time threshold assisted by *the immensity of the sky under which history has always elapsed*. The sculpture is divided into two different chromatic elements, proof of the relationship between nature and mankind, through the rationality (the white part) and the irrationality (the black part).

2: Stanza di barca d'oro (Hidetoshi Nagasawa, 1989)

The room has been built 35m underground, covered by a metallic structure that preserves the contour of a gold reversed boat. A journey from the material silence to the spiritual silence. The room will be open in one hundred years; in this way, "the artwork will live only through the mental energy of the memory."



3: La finestra sul mare [Monumento per un poeta morto] (Tano Festa, 1989)



A tribute to colours and childhood: the cornice is 18m high and represents the triumph of blue, not according to the traditional blue of a painter's palette, but that blue hold into our souls. This colour that can embraces the sea, project the travellers to the infinite. However, the view is hampered by a black monolith: the obstacle to the Truth.

4: Una curva gettata alle spalle del tempo (Paolo Schiavocampo, 1990)

Monolith composed of reinforced concrete and iron; it embraces itself imitating the movement of a sail struck from the wind, in which the curve reproduces the course of the road. The sculpture is integrated into the centre of the crossroad between the ancient and the new road; it represents the union between past and present.



5: Labirinto di Arianna (Italo Lanfredini, 1990)



The sculpture is a physical and spiritual path. The visitors can enter and go away from the labyrinth through a natural passage; such as in the history the mankind came and bow out. The mother earth is represented by a shining metallic structure in the centre of the spiral.

6: Arethusa (Piero Dorazio and Graziano Marini, 1990)

A colour explosion who changed the face of the twentieth-century military architecture. An artwork where the colour feed the light with a clear tone that reveals the knowledge of the abstractionism time. The polychrome ceramic has the role to overcome monotony's greyness.



7: Il muro della vita (Artisti vari, 1991)



In the memory of the unauthorized use of concrete, the SS113 road has been poetically described introducing contemporary artworks. They have been built with the traditional Sicilian materials such as ceramic and molten.

8: Energia mediterranea (Antonio Di Palma, 1990)

A blue wave who link the mountain to the sea; it's composed of just essential lines. A huge wave built through reinforced concrete, raised in the centre such as the wind is blowing on it.

A blue cloak that rises and falls imitating the life movement.



9: Piramide 38° Parallelo (Mauro Staccioli, 2010)



Site's geographical coordinates pass through the 38th parallel, in which the artist translate the terrestrial measure abstraction to metaphysic and creative perceptions. The artist focuses on his attention to a particular site full of energy. Here take place the "Light rite", when the solstice door in which the sun wins darkness.

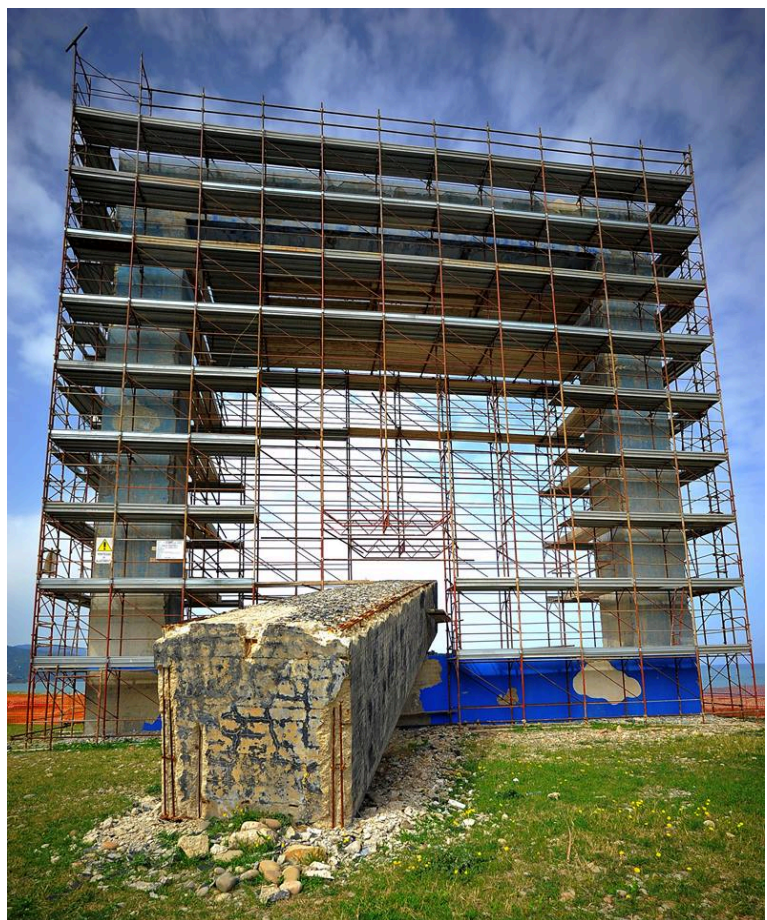
RESTORATION GUIDELINES

FROM ECO-MONSTERS TO ART

RECYCLING IDEAS

The sicilian authorities wanted to destroy them; now, they finance the renovation programs.

The realization of Fiumara d'Arte artistic park has been characterized by a long contradictory judicial history, from occupation offense of maritime property to unauthorized development. Between 2011 and 2013 the juridical case induced also a parliamentary question which it was asked to the **Italian Ministry of Cultural and Environmental Heritage** "to intervene with the utmost urgency to stop the destruction and persecution of local authorities for the initiatives of Antonio Presti, who formed a new artistic, cultural and panoramic district of international notoriety around Fiumara di Tusa."



CONSERVATIVE RESTORATION

OPERATIONS GUIDELINES

La
materia
poteva
non
esserci

revision of the structure and mapping of deteriorated parts

disposal of deteriorate plaster and concrete surfaces

renovation of reinforced concrete with rheoplastic mortars

reinforcement of concrete surfaces with acrylic resins

cleaning of internal and external surfaces

anti-carbonation protection through paints compound acrylic resins

laying of concrete plaster

spreading of non-toxic breathable paint for external surfaces



La
finestra
sul mare

revision of the structure and mapping of deteriorated parts

renovation of reinforced concrete with rheoplastics mortars

reinforcement of the concrete surfaces through acrylic resins

anti-carbonation protection through paints compound by acrylic resin

spreading of non-toxic breathable paint for external surfaces
removing preexisting deteriorated paints

sandblastic of metallic structures

anticorrosive treatment of steel structures

removal of the first coat of plaster and the surface sediments

extraction of surface saluble salts and covering with antirust
and antifouling coats



Arethusa

anticarbonation through paint compound by acrylic resins

disposal of cotto bricks in the thresholds, window sills and steps

removal of deteriorated plaster

reinforcement of concrete parapets

disassembling of the artworks installed on the external surfaces

laying of civil plaster for external surfaces

laying of the third coat of plaster for external surfaces



Labirinto di Arianna

revision of the structure and mapping of deteriorated parts

renovation of reinforced concrete with rheoplastic masters

reinforcement of concrete surfaces through acrylic resins

cleaning of internal and external surfaces

laying of concrete plaster

spreading of non-toxic breathable paint for external surfaces



Energia mediterranea

revision of the structure and mapping of deteriorated parts

renovation of reinforced concrete with rheoplastic masters

anticarbonation through paint compound by acrylic resins

spreading of non-toxic breathable paint for external surfaces removing preexisting deteriorated paints



CONSERVATIVE RESTORATION

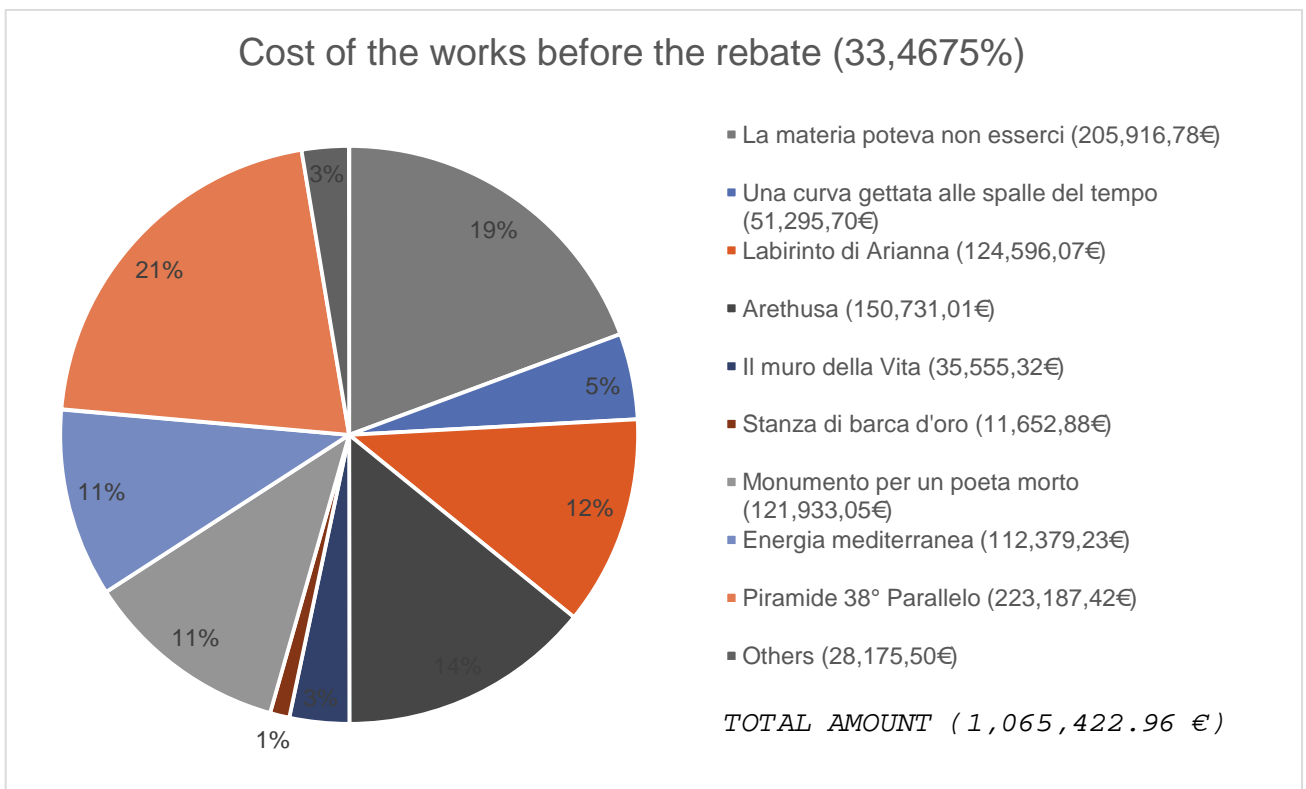
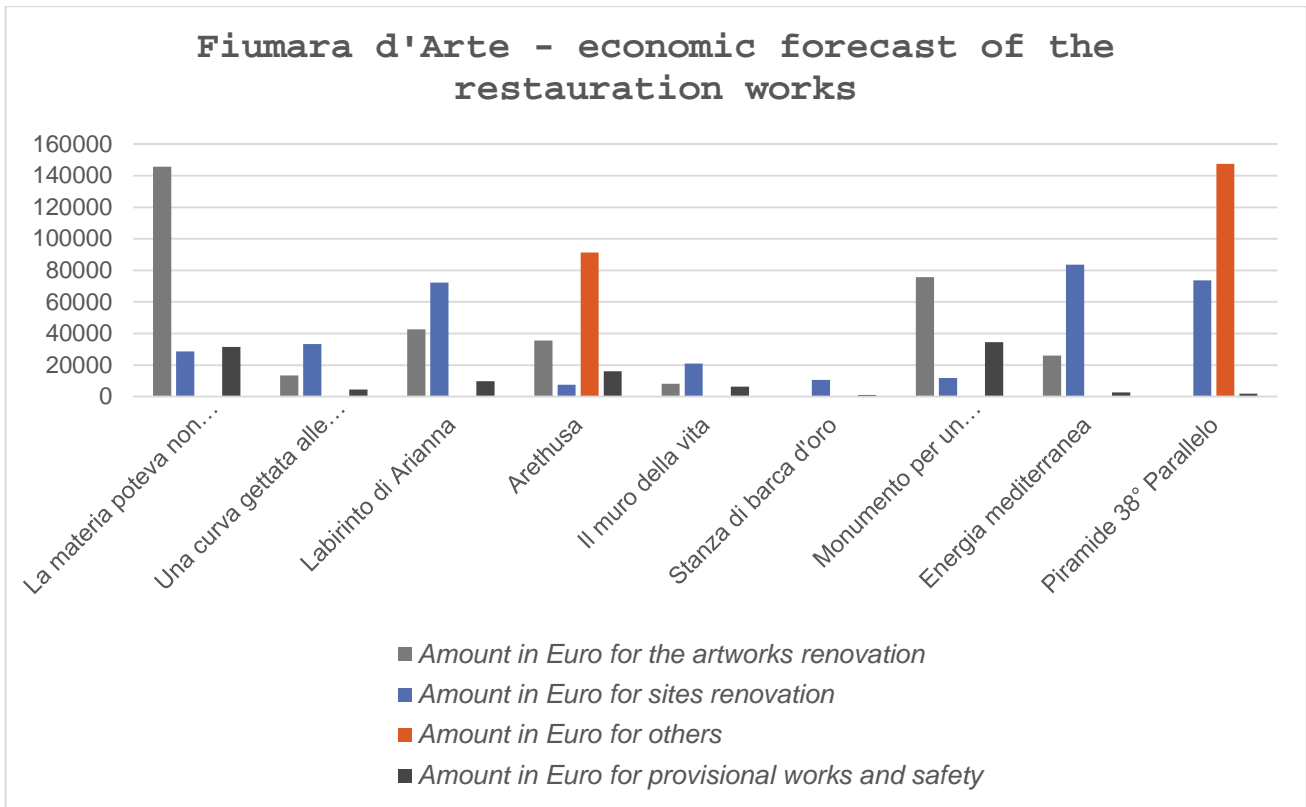
EXPECTED INTERVENTIONS - NOT REALIZED

Una curva gettata alle spalle del tempo	revision of the structure and mapping of deteriorated parts
	renovation of reinforced concrete with rheoplastic mortars
	reinforcement of concrete surfaces through acrylic resins
	cleaning of internal and external surfaces
	laying of concrete plaster
	laying of non-toxic breathable paint for external surfaces
	sandblasting of metallic structures
	anticorrosive treatment of metallic structures
	welding of metallic elements

Il muro della vita	laying of non-toxic breathable paint for external surfaces
	laying of civil plaster for external surfaces

ECONOMIC LEVEL

THE IDEA IN FRONT OF THE REALITY



THE RENOVATION INTO THE RENOVATION

THE NEW RESTAURATION PROJECT

INTERVENTIONS GUIDELINES

Una curva gettata alle spalle del tempo

Two new different installations will implement the artwork:

a) a "sculpture shell" who embrace the pre-existing structure;

b) a monolithic composition in the neighbouring zone.

Piramide 38° parallelo

The implementation of the artwork will take place through three steps:

a) Extension of the entrance maintaining the pre-existing part composed of Corten steel. Furthermore, the artist will apply new decorative elements linked to the entrance points of the light.

b) *Setting up of an open-air theater.* It will be composed of some monolithic sculptures who represent different still

Il Muro della Vita

The implementation of the artwork will take place through the renovation of the ceramic bas-reliefs embedded in the wall. The interventions will be divided in a "chromatic restoration" of the panels; in a reinvention of the coat between the concrete and the panels; the introducing of new ceramic elements.

active regional quarry in the area and so, the different Sicilian essences: from the Quartz-arenite stone of Mistretta to the molten rock of Mount Etna; from the pearly stone of Customaci to the yellow marble of Caltabellotta; from the "Billiemi" of Palermo to the red marble of D'Alunzio.

c) The area of the theater will be paved by a litoide coat thick 3cm. It will be composed by the interlocking

Labirinto di Arianna

The renovation of deteriorated parts will take place through using metallic bars with enhanced adherence whereby thixotropic and rheoplastic mortars.

Moreover, the external surfaces will be covered by a coat of lime and in some parts could be applied a coat of plastic smoothing for graffiti.

of different kinds of stone, bush-hammer and planking levels.

Stanza di Barca d'oro

Just a few operations to reinforce the perimetrical walls and organizing a modern safety near the site, adding window sills and balustrades.

All these elements will be combined with Corten steel and ceramic panels.

CREATIVE RESTORATION

PHYLOSOPHICAL APPROACH

The ultimate aim is to be able to observe the Beauty.

Not the common physical attraction to a structure or to the materials that clad it, but a particular attraction that goes behind the physical reality and arriving at the metaphysical reality. The Beauty takes different forms according to viewer's prospective. It continuously changes itself as well as viewer's point of view. In this way,

the renovation programs of the artworks must be seen like the creation of new points of view for the new forms of the Beauty; not like the overcoming of the past through the future itself.

Moreover, the artists can choose to intervene renovating their artworks or to donate them to nature. Their perceptions are free, such as the Beauty of their artworks.

