The project concerns the construction of a large area that measures the two-dimensional extent of a square surface of twenty meters on each side. The quadrangular structure is a symbol of definition and delimitation, enclosure and code of a conceptual order, figure of the earth, of arrest, of the isolated instant, of immanence. It brings together the characters of the regular figure with the perpendicularity and being the simplest modular structure, through its nine knots it can be fragmented into similar figures with infinite progressions that can be found in the numerous 'tributes' that many artists of every age and place have dedicated to this figure. The resulting carpet thus becomes the geometry of the paths that convey all the main directions of the context. The square figure restores formal dignity to a space with undefined margins and scarcely related to the surroundings. Inside this square are placed 8,047 stones, assembled according to a geometric motif of triangular decomposition of the square shape, referable to the stone decorations made according to the ancient opus sectile-technique, reworked at the beginning of the twentieth century by the Bauhaus school in pictorial works and weaving, mainly in the work of Anni Albers. In the third dimension, the square assumes a dense stratification of elements that configure interferences and divisions in overlapping geometries. The project was carried out through a dry assembly on a support structure embedded in the ground, a system consisting of a series of steel supports, suitably sized to support the computed load, surmounted by a metal grid on which the individual stones were fixed by chemical anchors. Each stone is separated from the others so as to allow the filtering of the captive light below, between the joints of the stones with variable width. At night the carpet is transfigured assuming the configuration of the delayed and complementary geometry of the joints between the stone triangles, offering to the visitor an area-space marked by the faint passage of the light trails on the surface layer.

Keywords: geometric structure, light, square module, stone decoration.

The Field of Stones of Italy. The urban carpet at the foot of the Shrine of Redipuglia

Orazio Carpenzano

The project has for obiettivo la realizzazione di una grande area consistente in una superficie quadrata di venti metri di lato. Lo schema quadrangolare ipotizzato è simbolo di definizione e delimitazione, recinto e codice di un ordine concettuale, figura della terra, dell’arresto, dell’istante isolato, dell’immanenza. Riunisce i caratteri della figura regolare con la perpendicolarietà e, essendo la più semplice struttura modulare, attraverso i suoi nove nodi si può frammentare in figure simili con progressioni infinite rinvenibili nei numerosi “tributi” che a questa figura hanno dedicato molti artisti di ogni epoca e luogo. L’impianto che ne deriva diviene, quindi, il naturale recupero geometrico dei percorsi che convogliano tutte le direzioni principali e conferisce dignità formale ad uno spazio dai margini indefiniti e scarsamente relazionati con l’intorno. All’interno di questo quadrato sono collocate 8,047 pietre, assemblate secondo un motivo geometrico di scomposizione triangolare della forma quadrata, riferibile alle decorazioni lapidarie realizzate secondo l’antica tecnica del opus sectile, riproposte agli inizi del Novecento dalla scuola del Bauhaus in opere pittoriche e di tessitura, principalmente nello lavoro di Anni Albers. L’impianto assume nella terza dimensione una densa stratificazione di elementi che configurano interferenze e divisioni nelle geometrie sovrapposte. Il progetto è stato realizzato attraversando un montaggio a secco su una struttura di sostegno incassata nel terreno, un sistema costituito da una serie di supporti in acciaio, opportunamente dimensionati per sostenere i carichi computati, sormontati da una griglia metallica sulla quale le singole pietre sono state fissate mediante ancoraggi chimici. Ogni pietra è separata dalle altre in modo da consentire il filtraggio della luce prigioniera sottostante, tra le faglie delle pietre a larghezza variabile. Di notte il tappeto si trasfigura assumendo la configurazione della geometria differita e complementare delle faglie tra i triangoli lapidei, offrendo al visitatore un’area-spazio segnata dal passaggio tenuis delle scie luminose sull’strato superficiale.

Parole chiave: decorazione lapidea, modulo quadrato, luce, struttura geometrica.

Il Campo delle Pietre d’Italia. Il tappeto urbano ai piedi del Sacramento di Redipuglia

Orazio Carpenzano

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Of the square, of the simple square field, we wanted on the one hand to communicate its figural essence and on the other hand to highlight its internal modular structure which, as we know, can extend to multiple compositional developments without affecting in any way its full self-referentiality and its full formal coherence. A seemingly trivial operation, but in reality, complex and full of surprises. The eight thousand forty-seven stones, one

Figure 1 Geometric composition exercises. CARPENZANO, O., 1997. Libri di imitazioni. Collana Quaderni didattici diretta da B. Todaro. Roma: Palombi Editori, p. 32. Figure 2 Campo delle Pietre d’Italia. Photo of the study model of the final design. © Alessandra Di Giacomo.
Each Italian town, in fact, has been assembled according to a geometric pattern of triangular decomposition of the square shape, inspired by the stone decorations made according to the technique of opus sectile, reworked in the early twentieth century in the Bauhaus by many artists and, in particular, in the textile work of Anni Albers.  

The mosaic composition was then mounted on a support structure embedded in the ground and suitably sized to support the necessary loads. Artificial light has been placed in the space below, permitted by the variability of the joints between the stones (figs. 3–6). In the design of the fugues some clues are reversed, which we could assimilate to ‘clues of depth’, in the Leonards’s sense, i.e. in the sense of the ‘Relative size’; of the ‘Linear perspective’; of the ‘Overlap’ and ‘Density gradient of the texture’. They, individually analyzed, can tell us a lot about the depth of space in the field but, from this analysis, we can also receive a fifth piece of information because we have more drawings representing the same object, with the same arrangement in space. Although the spatial arrangement of the ‘objects’ extracted from the modular structure of the square is unchanged, the gradient informs us of the different light density, the different exposure to light, the different colour, the different material with which the components of the Field were constructed (figs. 7, 8). Therefore, from the emergence of the lines between the triangles it is possible to evaluate an effect conforming to or contrary to the structure of the primary configuration of the square; in the sense that from a principle of evidence can, therefore, derive another fundamental factor of the composition, namely that of the hidden form. That of the concealed form can certainly be defined as a phenomenon that occurs not only within overlapping structures, but also within the same membranes. In addition to this consideration and within this interaction between evident form and hidden form, we can call into question another typical visual phenomenon, the one called figure-background. We know from Gestalt theory...
that the interchangeability of figure–background always requires a different spatiality and a different perceptual temporality and that many figures modify themselves in this alternation. If we look at the two photos taken by the drone during the day and at dusk, in a zenith line, on the Field of Stones of Italy (figs. 9, 10), the figure–background phenomenon stands on a spatial dislocation between what natural light shows as a figure and what we place in the foreground with respect to the pattern of the escapes that we see as background. Except then, in a different perceptual temporality, appreciate its figurative inversion as, precisely, in twilight or night vision where light radiates and makes colors vibrate, highlighting the density of transparency of the material and highlighting that light can be the element that more than any other can affect the shape of space, in this case a two-dimensional space–area.

In the evening, the Field is transformed into a sort of brazier that originates from a walled lamp that continues the lighting of the Shrine towards the House of the III Army, offering the visitor an atmosphere marked by the slow passage of luminous trails on the natural surface of the stones. The gravity of the fractionated stones and the light that tends to rarefaction are conceived in a dense poetic synthesis in which the colours and material textures are associated with the backlight through which the lithic silhouette in shadow stands out against a luminous background, highlighting the contours of each individual piece (figs. 11, 12). Thanks to this very simple figurative mode, it is possible to arrive at a subtle syntactic game interweaving that light can be the element that more than any other can affect the shape of space, in this case a two-dimensional space–area.

Sappiamo, dalla teoria della Gestalt, che l’intercambiabilità di figura–sfondo esige sempre una diversa spazialità e una diversa temporalità percettiva e che molte figure si auto-modificano in questa alternanza. Se si osservano le due fotografie scattate dal drone di giorno e al crepuscolo, in linea zenithale, sul Campo delle Pietre d’Italia (figg. 9, 10), il fenomeno figura–sfondo regge su una dislocazione spaziale tra ciò che la luce naturale mostra come figura, e ciò che pone in primo piano, e il pattern delle fughe che vediamo come sfondo: salvo poi, in una diversa temporalità percettiva, apprezzarne l’inversione figurativa come, appunto, nel’visione crepuscolare o notturna dove la luce irradià e farà vibrare i colori mettendo in evidenza la densità di trasparenza della materia, ed evidenziando che la luce può essere l’elemento che più di ogni altro può incidere la forma dello spazio, in questo caso un’area–spazio bidimensionale.

La sera il Campo si trasforma così in una sorta di brazier che origina da una lampada murata che prosegue l’illuminazione del Sacrario verso la Casa della III Armata, offrendo al visitatore un’atmosfera segnata dal passaggio lento di scie luminose sulla superficie naturale delle pietre. La gravità delle pietre frantumate e la luce che tende alla loro rarefazione sono pensate in una densa sintesi poetica in cui alle lenti e alle tessiture materiche si associa il controluce attraverso cui si staglia la sagoma litica in ombra si staglia su un luminoso fondo, evidenziando i contorni di ogni singolo pezzo (figg. 11, 12). Grazie a questa modalità figurale semplicissima, è possibile approdare ad un sottile gioco sintattico interfacendosi i due modelli cromatici e luministici, in forte dialogo con il Sacrario da un lato e con la Casa dall’altro. Qui, il luminismo del Campo, come ricerca di contrasti di luce e ombra, e degli effetti luminosi, trova il suo riscontro più estremo nell’uso del colore come luce e come segno, nel modo indicato da Johannes Itten attraverso i suoi famosi sette contrasti: tra i colori puri, tra chiaro e scuro; tra freddo e caldo; tra i colori complementari; di simultaneità; di qualità; di quantità. Mettendo insieme queste sette caratteristiche ci si accorge che esse sono legate e interdipendenti. Moholy–Nagy, nel suo noto studio Vision in motion, più che di luce ha parlato di light...
Orazio Carpenzano – Il Campo delle Pietre d’Italia. Il tappeto urbano ai piedi del Sacrario di Redipuglia

Orazio Carpenzano – The Field of Stones of Italy. The urban carpet at the foot of the Shrine of Redipuglia

Field

The stones are bond and memory, memory that is transfused into a high symbol of gratitude, through an uninterrupted spiritual passage between generations. The term ‘field’ in its broad semantic meaning refers to everything we want to express, especially its two dimensions, conceptual and physical, which have been consolidated in various human activities and in numerous disciplines of art, where painting, engraving, sculpture, weaving, mosaic art speak the same language and use a single alphabet open to infinite combinations. So, a simple square field, the quintessential anti-dynamic figure that designates stop, isolated instant, stability. The square is the earth’s space and it is also the necessity of effort, the tension towards a stabilized perfection that translates into the disintegration of its own form through micro-fragmentation. The great sign, the air-space, the field, is broken by the light that breaks the stone. Light extracts an encrypted figure from its own chromatic decomposition and transforms it into parts that are no longer reducible: the municipalities of Italy, eight thousand forty-seven pieces that become one again in the figure and space chosen to hold them together. This complex dialogue between the parties and the whole, however, originates from a composition obtained through a partially random criterion. The stones are the source, the material that, woven in large meshes, imprisons the silent cry of sacrifice and ransom, echoed by the emptiness of the urn of the captive light that it covers, but also by the silence that comes from the shrine–Golgotha in which the word ‘present’ obsessively engraved on the high sub-grades of that giant graded ramp, means the dramatic positive response to the sacrifice from all over Italy, imposed by a cruel appeal which we could convert into the Christian ecce homo.


2. The “seccetta pavimenta” are mentioned in Vitruvius (VII, 1, 3) and in Svetonio (Iul., sectilia pavimenta).

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triangles, lozenges or squares appeared as tesserae, e.g. in Morgantina (mosaic of the III sec. B.C.). These are “paved floors decorated with opus sectile res-cfbc6935-66c4-11e1b491-08 2019”. The urban carpet at the foot of the Shrine of Redipuglia — Field of Stones of Italy. The urban carpet at the foot of the Shrine of Redipuglia — Field of Stones of Italy. Available by: https://it.wikipedia.org/wiki/Tegole%20opus%20sectile

Moreover, the mosaic is more than the sum of its parts. It is also more than the simple combination of its component parts. It is a complex and sophisticated design that takes into account the nature and characteristics of each material used. The mosaic is a form of art that combines the aesthetic and functional elements of architecture, sculpture, and painting. It is a form of art that is both decorative and functional, and it is a form of art that is both ancient and modern.

In the 16th century, the use of mosaics became more prevalent, and the techniques developed by the Ancients were refined and adapted to fit the needs of the new era. The mosaics of the time were more complex and detailed than those of the past, and they often featured intricate patterns and designs. The mosaics of the time were also more varied, and they were used not only in public buildings but also in private homes.

The mosaics of the 16th century were characterized by a greater use of color and a greater emphasis on geometric patterns. The mosaics of the time were also more complex, and they often featured intricate patterns and designs. The mosaics of the time were also more varied, and they were used not only in public buildings but also in private homes.

In the 17th century, mosaics continued to evolve, and the techniques developed by the Ancients were refined and adapted to fit the needs of the new era. The mosaics of the time were more complex and detailed than those of the past, and they often featured intricate patterns and designs. The mosaics of the time were also more varied, and they were used not only in public buildings but also in private homes.

In the 18th century, mosaics continued to evolve, and the techniques developed by the Ancients were refined and adapted to fit the needs of the new era. The mosaics of the time were more complex and detailed than those of the past, and they often featured intricate patterns and designs. The mosaics of the time were also more varied, and they were used not only in public buildings but also in private homes.

In the 19th century, mosaics continued to evolve, and the techniques developed by the Ancients were refined and adapted to fit the needs of the new era. The mosaics of the time were more complex and detailed than those of the past, and they often featured intricate patterns and designs. The mosaics of the time were also more varied, and they were used not only in public buildings but also in private homes.

In the 20th century, mosaics continued to evolve, and the techniques developed by the Ancients were refined and adapted to fit the needs of the new era. The mosaics of the time were more complex and detailed than those of the past, and they often featured intricate patterns and designs. The mosaics of the time were also more varied, and they were used not only in public buildings but also in private homes.

In the 21st century, mosaics continue to evolve, and the techniques developed by the Ancients are still being refined and adapted to fit the needs of the new era. The mosaics of the time are more complex and detailed than those of the past, and they often feature intricate patterns and designs. The mosaics of the time are also more varied, and they are used not only in public buildings but also in private homes.

In conclusion, mosaics are a form of art that combines the aesthetic and functional elements of architecture, sculpture, and painting. They are a form of art that is both decorative and functional, and they are a form of art that is both ancient and modern. The mosaics of the time are more complex and detailed than those of the past, and they often feature intricate patterns and designs. The mosaics of the time are also more varied, and they are used not only in public buildings but also in private homes.

3. Anni Albers joined the Bauhaus in 1922 and became one of Gunta Stüdels pupils. During her studies she developed weaving techniques by composing various materials and fabrics. Albers stayed at the Bauhaus until it was closed by the Nazi party and left for North America in 1933. In the United States, she became the first female textile artist to have a solo exhibition at the Museum of Modern Art in New York.

4. The Treatise on Painting is actually a sixteenth-century codex based on Leonardo da Vinci’s annotations on painting, probably made by Francesco Melzi around 1540. It is divided into two sections: a first theoretical section, where the philosophical principles and ideals of painting are affirmed, and the second practical section, in which Leonardo would give a series of advice and precepts to the painters. The first theoretical section aims at assimilating the proportions of bodies and figures, and on the representation of the human face. The treatise is divided into two parts, the first of which deals with the representation of the human face and the second with the representation of the human body.

5. There is no absolute objectivity that is proper to authentic science, when one considers the concrete context of its application.

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