



FACTUM EX PETRA

*About the Future of Minor Rural Architecture
in Capo di Leuca*

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A mio nonno

che non ha mai avuto modo di andare a scuola,
ma che ha sempre saputo, in fondo,
tutto ciò che c'è da sapere.

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Theoretical statement, Master MA3
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2025



2025, Remo Umberto Panarese

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“E c'è un'altra cosa che non ti ho detto:
per me è importante che sopravviva almeno un ulivo
per poter vedere lo scorrere delle stagioni.
Questo è importante: la vita, una stagione dopo l'altra.
Devo vederla”.

DANIELE RIELLI, *Il fuoco invisibile*

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Prefazione

Non ho mai troppo amato quel momento della settimana in cui i miei genitori dichiaravano: “Duminaca sciamu in campagna, vole-ne ‘ccote le ulie”. Associavo quelle domeniche di lavoro a giornate perse e a momenti rubati allo stare insieme in famiglia. Erano invece domeniche faticose, nell’umidissimo clima di novembre. Si partiva all’alba con il pandino rosso per la campagna, e si tornava nel pomeriggio, tutti stanchi e senza voglia di fare altro. Appena arrivati, per provare a sfuggire ai lavori che mi venivano richiesti, mi nascondevo nella casetta che il nonno aveva costruito.

Per ironia della sorte, mi ritrovo a più di 18 anni dopo, nell’estate 2023, a riprendere il volante dello stesso pandino e a percorrere da solo l’infinito paesaggio delle campagne salentine. Gli ulivi secolari sotto il quale io, la mia famiglia e tante altre generazioni lavoravamo, non esistono più. Al loro posto, appaiono cimiteri di alberi secchi, distrutti da un invisibile batterio, o ettari di deserto con qualche tronco già abbattuto. A volte, qualche coraggioso contadino ha iniziato a piantumare nuove specie, altre volte, l’industria ha già preso il soprassalto.

Riesco a notare però, probabilmente anche grazie ai nuovi occhi acquisiti negli anni di università, che il paesaggio morente, senza ulivi, fa emergere al contempo un palinsesto, tutto da scoprire. Si tratta di ammassi di pietre scaturiti dal paesaggio, di cui conoscevo l’esistenza, ma che non mi ero mai soffermato ad osservare veramente. Sono sempre stati lì, silenziosi, dormienti e nascosti tra gli alberi e mai avrei pensato potessero suscitare l’attenzione di qualcuno.

Parcheggio sulla Provinciale 242, attratto da un gigante in pietra al centro di una campagna vittima di un incendio di qualche

settimana fa. Scavalco il muretto a secco, facendo attenzione a non essere visto. Mi avvicino al gigante come mi pare di non aver mai fatto prima. Sono impressionato dalle pietre che lo compongono, tutte diverse, assemblate, ammucchiate una sopra l’altra senza riuscire a trarne una logica. Una pianta di fico sta letteralmente crescendo tra gli interstizi. Scorgo una sorta di scaletta elicoidale, creata anch’essa con delle pietre bianche, che abbraccia l’intera struttura. Decido di salirla. Le lucertole scappano appena mi avvicino. Salgo e arrivo al primo ripiano. Cerco il modo di raggiungere il punto ancora più alto. Ecco le altre scale. Sono ancora più strette, gradino dopo gradino provo a non perdere l’equilibrio.

Non so esattamente cosa sia successo dopo, ma una volta in alto, mi sono sentito grande. Mai avevo visto il mio pandino da quella prospettiva, né tantomeno un albero di fico da così in alto. La campagna davanti a me era devastata. Riuscivo a contare il numero dei tronchi bruciati dall’incendio, e vedere addirittura gli ulivi secchi della campagna accanto. Entrambi perduti in un cimitero immenso, il gigante su cui ero salito, sembrava l’unico altro essere vivente presente. D’un tratto mi è sembrato tutto chiaro. Il gigante di cui conoscevo da sempre l’esistenza ma che non ho mai questionato, era là a sopravvivere per un preciso motivo.

Era un giorno molto caldo. Sorrido, lascio la *paia* e torno in macchina felice.

**territory
(n.)**

1. The territory is a piece of art: perhaps the noblest, the most collective creation humanity ever made.
2. Territory is the fruit of an act of love, born from the fertilization of nature by culture.
3. The territory is a living system produced by humans, but it lives and survives only thanks to them, insofar as they know how to use its heritage as a resource.

ALBERTO MAGNAGHI, *Le projet local*



Introduction - An architecture in which every form satisfies a function

The history of architecture probably always devoted most of its attention to what Giuseppe Pagano would define as “stylistic architecture”, in other words, any architecture considered “worthy of attention for its intentionally aesthetic value and openly oriented towards decorative forms”.¹ The same Pagano will criticize historians for their attitude of privileging the understanding of “how” things are made, rather than “why”. To better develop this “why”, at the 1963 *Triennale di Milano*, Giuseppe Pagano turns his attention to the Italian rural house, properly understood as the house located in the country, outside the urban context, intended to fulfill specific functions linked to agriculture and farming.

There is therefore a profound relationship between rural architecture and its territory. In fact, these objects, systematically inserted in the landscape, represent an immense autochthonous dictionary of civilization, helping us understand the constructive logic of human beings as creators of forms in coherence with time, climate, territory, technique and economic life.² These are simple forms, which constitute the principal attribute enabling the attainment of the “elevation of character”.³ The humility, clarity, logic and health expressed in this type of architecture are immediately

¹ Giuseppe Pagano, Guarniero Daniel, *Architecture rurale italienne*, 7.

² Ibid. 72.

³ John Ruskin, *The Poetry of Architecture*, 22.

apparent, from the pure, simple compositions to the elementary construction techniques.⁴ Everything is in harmony with the character of its inhabitants, closely linked to the surrounding agriculture.⁵ In this type of construction, fantasy is limited and the composition elements are standardized, renouncing to any dogmatic preoccupation.⁶

Freed from all aesthetic decoration, rural architecture is therefore an architecture in which every form satisfies a function. In contrast to “stylistic architecture”, carefully documented in history books, rural architecture invites us to embark on research into the simplest, least vain constructive needs realized by humans, in a spirit of “marvelous primitivism”.

In summary, for Pagano, rural architecture should be recognized for its functional construction, necessary to understand the relationship between cause and effect that the study of “stylistic architecture” alone often overlooked.⁷

Pagano’s meticulous photographic study of Italian rural houses naturally provoked interest and debate among many architects and designers afterwards. Kenneth Frampton’s analysis “Towards a Critical Regionalism” offers a valuable insight because, as inspiring as Pagano’s study is, it is fundamental to extrapolate these rural documents from their historical context, in order to look at them in a critical way. In fact, it’s not about a literal return to the countryside, or about an attempt to revive the

4 Giuseppe Pagano, Guarniero Daniel, *Architecture rurale italienne*, 15.

5 Fabio Guarrera, *Vita dei campi: Dieci progetti per il paesaggio agricolo dei Monti Erei*, 18.

6 Giuseppe Pagano, Guarniero Daniel, *Architecture rurale italienne*, 74-76.

7 Ibid. 13.

vernacular by returning to ancient farming techniques. Neither is it a question of making totally referential use of rural architecture, with the risk of purely formalist conceptions.⁸ On the contrary, it’s much more a question of how to become modern and to return to sources, of understanding how these agricultural artifacts are still useful for a good modern architecture. Only an “arrière-gardisme”, a “call to order” and the rediscovery of the “place-form” — the form linked to a territory — could nourish a resilient and identifying architectural culture.⁹

Nowadays, contemporary architecture has clearly lost that organic link with its territory. Moreover, architecture today risks losing its immense value as a pure, a-stylistic and functional construction. This is the reason why talking about rural, vernacular and “spontaneous” architecture is in every aspect a topical subject to be included in architectural discussions. It’s more than ever important to learn to re-inhabit a territory, to understand it, so as to propose the “resistant” architecture that Frampton talks about; an architecture, for example, able to return to the sustainable use of the qualities of a place, of the local light, of his topography, of a tectonic derived from a specific structural mode.¹⁰

The study of rural architecture not only enables us to ask and formulate appropriate projects that respect the testimonies of the past. It also enables us to recognize a parallel and active role for rural architecture in contemporary

8 Fabio Guarrera, *Vita dei campi: Dieci progetti per il paesaggio agricolo dei Monti Erei*, 24.

9 Kenneth Frampton, “Towards a Critical Regionalism: Six Points for an Architecture of Resistance”, 24-25.

10 Ibid. 21.

construction. Faced with a territory that is tending to lose its identity, it is necessary to attempt to build new landscapes, restoring the organic relationship that historical and local communities have established with their region, but adapting it to the necessities and desires of the contemporary human.¹¹

Philosophically speaking, it's about a sense of belonging to a certain territory, redefining the question of living as "identification". This unity with the environment is clearly indicated also by Martin Heidegger's 1951 concepts of *Bauen*, *Wohnen*, and *Denken*.¹²

Indeed, *Bauen*, or the "building", is not just a material act, understood in the technical sense of raising buildings. It is also the act of creating and shaping an environment, of taking place in it, by constructing a deep relationship with the earth and the necessities for human life.

Wohnen, or the "living", is not just a physical residence or inhabiting a space, but above all, a way of agreeing with it.

Finally, "thinking", *Denken*, is not just a rational or intellectual activity, but a way of coming into contact with existence, a way of being present on a territory.

The choice of minor rural architecture of Capo di Leuca is an opportunity for studying and deepening all these concepts.

Capo di Leuca is a political union of a group of municipalities, which occupies the last part of

11 Fabio Guarerra, *Vita dei campi: Dieci progetti per il paesaggio agricolo dei Monti Erei*, 26-27.

12 Martin Heidegger, "Bauen Wohnen Denken", 145-164.

Salento delle Serre, in the deep heel of Italy's Puglia.¹³ It is united by the local public entity Unione dei Comuni "Terra di Leuca", with the aim of better public service efficiency. In this region, rich in history, culture and traditions, the rural architecture is one of the defining features of the landscape. A landscape determined primarily by the work of the farmer himself, who entered this rural space and had to adapt to it. At the same time, the rural architecture of Capo di Leuca is also a demonstration of Heidegger's concepts of how humans have been able to "construct" their territory, of how they "inhabit" it and of how they should "re-think" on it today.

By "minor" rural architecture it is meant the most elementary form of building, of smaller dimensions and of greatest functional simplicity.¹⁴ This work therefore excludes *masserie*, towers and castles, which are the subject of a completely different type of research.

More specifically, the minor rural architecture of Capo di Leuca focuses on a series of small, temporary shelters, mainly built in dry-stone between the 16th and 20th centuries.

Similar to the *nuraghi* of Sardinia and to the famous *trulli* of Alberobello, but different in terms of distribution, mass and implantation, the rural objects of Capo di Leuca are positioned in great multitude across the countryside, individually or in pairs, but never forming the pastoral complexes or the typical *villaggi rurali* of the northern Gargano and Murge of Puglia.¹⁵

13 Zoning taken up by Colamonico in 1970, confirmed by PPTR Puglia.

14 F. Bozzo, V. Fucilli, G. Scarascia, *L'architettura rurale minore del paesaggio agricolo pugliese*, 11.

15 Mario Fondi, "La casa degli agglomerati e la casa unifamiliare nel Mezzogiorno", 142.

The intention of this theoretical work is certainly not to use the rural architecture of Capo di Leuca to repeat it exactly as it is in a future project, nostalgically pursuing the idea of a heroic past. Rather, the purpose is to identify and understand the elements and forms that, even today, would be able to correspond to a function and a response to contemporary needs.

Can the forms, elements and functions conceived for these rural architectures still imagine a concrete utility, or even an economic role, in an agrarian, social, educational or cultural potential?

Does the local population still attribute value and interest to these artifacts, or is it time to start imagining a “noble” abandonment?

Can we still believe in a sustainable, local architectural project based on the conservation or on the valorization of this rural architecture?

To investigate these questions, the theoretical statement is divided into three parts mirroring the Heideggerian concepts of inhabiting the territory. The first part, *bauen*, focuses on the taxonomic classification of what humans have built in the lower Salento countryside. This, refers to the forms and respective functions of the buildings that shaped the environment of Capo di Leuca during the 16th and 20th centuries. Without minimizing the study held by Giuseppe Pagano, it is useful, for such a work, to

add several other tools of the architecture discipline: not only that of photography and text, but also that of drawing, mapping, sketching and detailing, which allow reasoning through different scales.

In a second part, *wohnen*, the aim is to determine the state of the art of these architectures, so as to understand in which condition they are in and seeing whether the private or public sector still have an interest in reclaiming or safeguarding them.

Finally, in the third part, *denken*, this thesis will attempt to inquire whether the forms and functions of the rural architecture studied could still be considered in architectural planning. It is not about desperately finding a new project or a new use, but simply about understanding if the local and sustainable architecture project should continue to question on intervening in the minor rural architecture of Capo di Leuca.



PART 1

BAUEN

The construction of a territory

materials, distribution systems, structural logic

*"Bauen nämlich ist nicht nur Mittel und Weg zum Wohnen,
das Bauen ist in sich selber bereits Wohnen.
Das Bleiben, das Sich-Aufhalten."*

MARTIN HEIDEGGER, *Bauen Wohnen Denken*

For Heidegger, the “building” is the act of shaping an environment, so, of taking place in a territory, like that of Capo di Leuca, creating a deep relation with it.

An architecture that could have arisen everywhere

There are many and far too general versions from various historians and experts regarding the origins and functions of the minor dry-stone artifacts of Capo di Leuca. Their tholos building system suggests ancestors in the buildings and tombs of Ancient Egypt, Mesopotamia and Greece. Some immediately thought of a primarily funerary use: a hypothesis soon disproved, with more residential purposes being proposed instead.¹⁶

The dating of these artifacts is made more complicated by the fact that since they are dry-stone structures, there is nothing to preclude reconstruction after eventual collapse. The oldest dated carving on the entrance beam of a shelter in Capo di Leuca dates from 1537, but more can be found, dated even to the beginning of the last century.¹⁷ It must be admitted, therefore, that these structures are mostly recent, made with construction systems not fully at the avant-garde for the time. The biggest question remains about the origin of these unique constructions and consequently the origins of the civil engineers who understood these systems. Similar dry-stone

16 Antonio Costantini, *Le costruzioni in pietra a secco nel Salento leccese*, 18-20.

17 Antonio Costantini, *Guida all'architettura contadina del Salento*, 40-42.

structures are found everywhere in the Mediterranean (*nuraghi* in Sardinia and *barracas* in the Balearic Islands), but the ideas become confused when they also start appearing in Ireland, Scotland and European quarters that would never have been related to each other in remote times.¹⁸ Specific to the Capo di Leuca, the answer could be sought in the ancient and mysterious *specchie*: huge clusters of irregular blocks dated to prehistoric megalithic eras, which, according to public opinion, are monumental ruined *trulli*, disappeared as a result of economic and social changes.¹⁹ Otherwise, the answer must be searched in the more recent periods of the immigrations of Byzantine monks (535-827 A.D.) or other peoples, whose customs transformed the rural habitat.²⁰

The most persuasive theory turns out to be that of the architect Giorgio Simoncini. The researcher argues that the minor rural architecture of the Capo di Leuca is an architecture without an epoch, without an epicenter, without a specific place of origin and especially, without a specific civilization that could have spread it.²¹ In other words, these are architectures that could have arisen everywhere. The only explanation for their diffusion in specific areas is related to three singular factors: the local geological data (1) with a specificity of soil, a strictly agricultural economy (2) derived from throughout the Eastern Mediterranean, and finally, a primitive cultural level of society (3) tending to maximize functionality.²²

18 Émile Bertaux, “Étude d'un type d'habitation primitive: Trulli, caselle et specchie des Pouilles”, 222.

19 Giorgio Simoncini, *Architettura contadina di Puglia*, 37.

20 Antonio Costantini, *Guida all'architettura contadina del Salento*, 29.

21 Giorgio Simoncini, *Architettura contadina di Puglia*, 45.

22 Ibid. 26-29.

The first factor will decree the main materials used in the rural architecture of Capo di Leuca. The second will justify the simple and economical structural system, without sophisticated engineering. The third factor will instead explain the distribution system, tying each form to a specific function or need.²³

²³ Giorgio Simoncini,
*Architettura contadina
di Puglia*, 29-30.

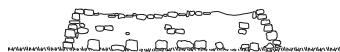


fig. 1 countryside, Alessano

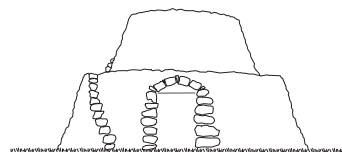
atlas
of forms



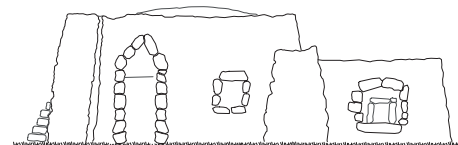
. 01
muretto a secco



. 04
paiaira a due gradoni



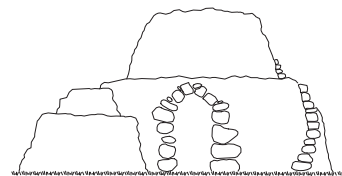
. 07
furnieddhu



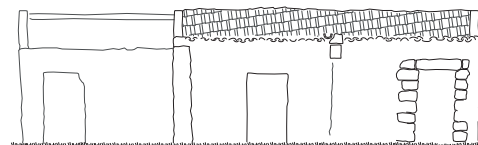
. 02
aia



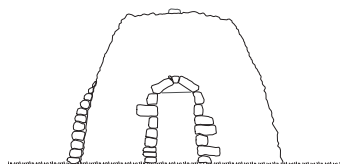
. 05
paiaira con interno quadrato



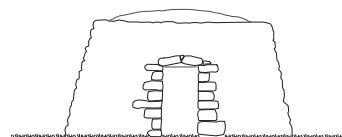
. 08
caseddha con tegole



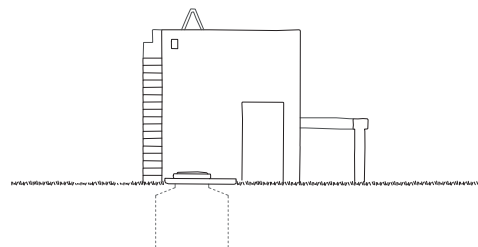
. 03
paiaira conica



. 06
liama



. 09
caseddha



Materials: the material of a “landscape of stone”

The landscape in the countryside of Capo di Leuca presents itself at first glance as a “*os-same della natura*”,²⁴ a desert of stones, with rare patches of land, difficult to cultivate.²⁵ A multitude of calcareous slabs, commonly called *chianche*, and tufts outcropping, monotonously cover much of the central and western region of the Capo di Leuca peninsula.²⁶

That of the rural architecture of Capo di Leuca is in this, a great example in which the human, by necessity of surviving, had to understand how to live in according to the possibilities and resources that the territory offered him.²⁷ In order to cultivate the necessities and feed his family, the farmer first had to perform the hard work of preparing the land, freeing it of its stones. It is in this constant effort of ston-clearing that the spectacular gesture of the rural house of Capo di Leuca is born.

24 Girolamo Comi, “Immagine del Salento” in *Poesia*, 1929.

25 Antonio Costantini, *Guida all'architettura contadina del Salento*, 19.

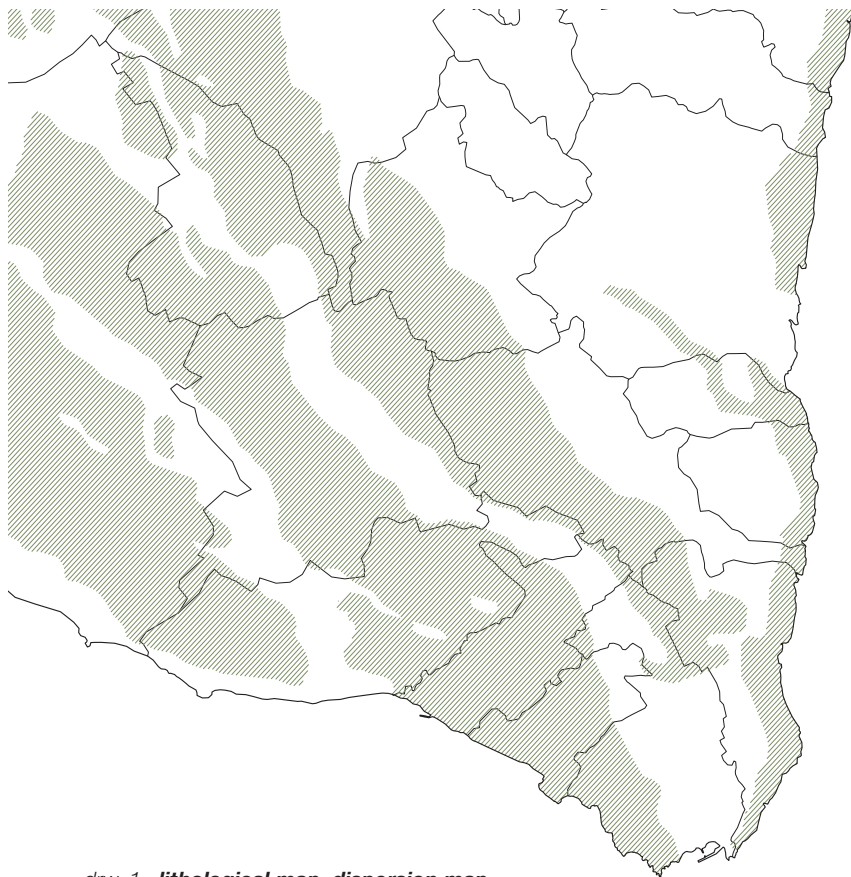
26 Giorgio Simoncini, *Architettura contadina di Puglia*, 47.

27 Giuseppe Pagano, Guarniero Daniel, *Architecture rurale italienne*, 13-14.

The wise farmer, in stripping the land, did not merely dismantle the stone benches laying them down elsewhere, but instinctively pondered a system from which he could derive a second benefit. He therefore first moved the stones along the edges of his own plot, demarcating clear boundaries. Subsequently, with the same stones, the farmer considered building a first shelter, using older, commonly dry-stone systems.



fig. 2 the landscape of stone

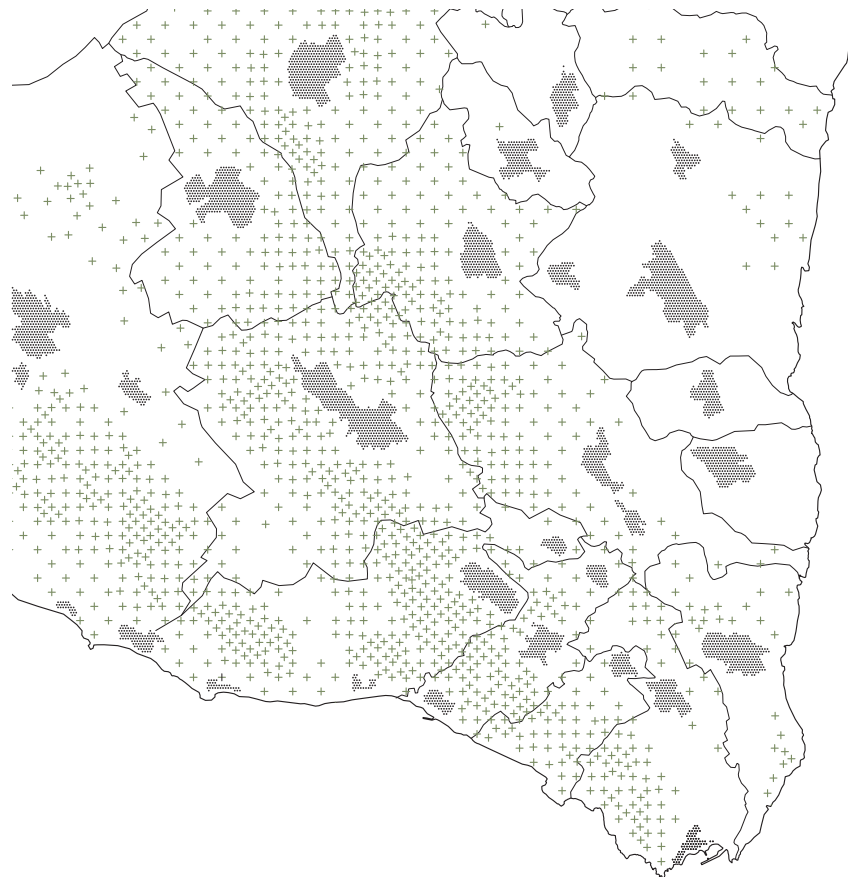


drw. 1 **lithological map, dispersion map**

scale 1 : 200'000

 predominantly calcareous rocks
(upper cretaceous)

"GeoPortale Nazionale", Carta Geolitologica, November 13, 2024,
<http://www.pcn.minambiente.it/viewer/>.
 Paola Viganò, *Finibusterrae: Territori della nuova modernità*, (Napoli:
 Electa Napoli, 2001).



+ density of minor rural architecture

 urban center

Benito Spano, Carmelo Colamonico, *La casa rurale nella Puglia*, 250.
 Antonio Costantini, *Guida all'architettura contadina del Salento*, 65.

In this way, the work of clearing the soil had the effect not of making the stones disappear, but of making them more visible, from greater distance.²⁸

It is then not a surprise, that the areas of greatest densities of minor rural stone architecture — between Presicce and Salve, continuing to Santa Maria di Leuca (70-80 artifacts / km²)²⁹ — correspond to those areas where smallholders have consequently had to perform limestone land reclamation (drw.1).³⁰

Although the soil of Capo di Leuca may be considered to be barren, possessing only stones, it must be acknowledged that the work of the farmer is a true “immediate victory of the human being who draws his sustenance from the land”, understanding the qualities of the material offered.³¹

Just consider the simple construction of dry-stone walls (atlas.01): certainly, among the first rural constructions to be erected on this land of boulders.³² In addition to their boundary function, dry-stone walls perform an incredible irrigation function. In fact, calcareous stone, whether for low walls or any other structure, manages to capture in its porous interstices the humidity from the winds, which is transformed into water by the temperature change. In this way, limestone structures store a large amount of water, which is slowly returned to the soil, keeping it always well hydrated.³³

28 Émile Bertaux, “Étude d'un type d'habitation primitive: Trulli, caselle et specchie des Pouilles”, 207.

29 Benito Spano, Carmelo Colamonico, *La casa rurale nella Puglia*, 250.

30 Antonio Costantini, *Guida all'architettura contadina del Salento*, 65.

31 Giuseppe Pagano, Guarniero Daniel, *Architettura rurale italiana*, 13.

32 Francesco Calò, *Ripari trulliformi in pietra a secco nel Salento*, 35-36.

33 Ibid. 87.

A whole incredibly rich ecosystem of flora and fauna comes into being in these interstices. These are insects, plants and flowers, which are now able to grow uniquely close to the presence of stones.

Later, the farmer of Capo di Leuca will have the opportunity to make use of other types of materials, always in harmony with the territory. It will depopulate the use of tuff: a material of volcanic origin found in great abundance in Capo di Leuca. Various uses of lime mixed with local lapilli or sand will be added.³⁴ More and more dry techniques will be lost, but without ever losing the authenticity of local materials. For the 19-20th century *caseddhe*, experiments with other materials can be found, like these of terracotta and wood, usually of local oak or pine.

Structural logic: a simple and economical system

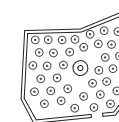
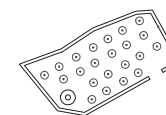
Before beginning construction, the peasant meticulously chooses the site: most often, a spot in the countryside with rock outcrops. This, in order to directly have a stable, rocky floor for the shelter, but also to take advantage of that part of the countryside that would bear little benefit anyway. In the various aggregative types, it can be seen that the shelters take position following two different principles. Sometimes they are located in the middle of the



cappero



geco



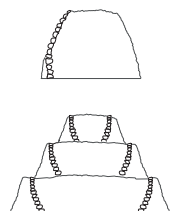
34 Giorgio Simoncini, *Architettura contadina di Puglia*, 56.

parcel, while in others they are marginalized at the borders. In both cases, this choice was made so as not to obstruct the rows system of trees.

Having chosen the site, the farmer draws the plan of the shelter directly on the ground (drw.2).

He then begins with the perimeter walls, circular or square in shape, juxtaposing the largest stones made from crushed calcareous benches. Above a first row of more or less irregular stones, a second course is laid, and so on, until the height of the dome is reached.³⁵ Between the inner and outer perimeter walls, the builder leaves a gap that reaches a width of 1.5-2m. This interspace is then filled with smaller stones and earth, which have the main function of holding the dome in place. At the same time, the cavity feature gives the shelter its greatest qualities: strength, but also a very high grade of thermal inertia, with a constant temperature between 15-18°C in both summer and winter and a relative ability to retaining humidity.³⁶

Flattening the top of the walls with concentric rings, the extrados dome is laid out, in the case where it has not already started directly from the ground. Its shape and height depend on the quantity and quality of stones in the soil. The first dry-stone shelters, the *paiare*, are resolved in the ancient tholos system. This system, attributed to Egyptian and Mesopotamian



35 Émile Bertaux, "Étude d'un type d'habitation primitive: Trulli, caselle et specchie des Pouilles", 209.

36 PPTR, 4.4.4 - Linee guida per la tutela, il restauro e gli interventi sulle strutture in pietra a secco della Puglia, 8.

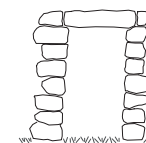
architectures, consists of the superimposition of concentric rings of dry lined rubble on horizontal planes progressively projecting into the interior, thus coming to form a truncated-conical structure.³⁷ So, the constructor chooses his stones always more carefully to maintain the balance of the system.³⁸

The summit clef is closed with a larger stone slab, the *pinnaolo*, of appropriate size. This last, if moved, can create a kind of summit window: the only access for natural light. Otherwise, unless there are other side windows to the tholos, the shelters remain mostly in darkness.

The strength of these structures is therefore not achieved by adhesion in the vertical direction, but by the independence of the horizontal foundations from the supporting one.³⁹

The unailing helical staircases that accompany the circumference of the structure, not only provide access to the esplanade at the top but are also essential as a technical way of accessing the different horizontal layers of the construction. It is for this reason that in the largest *paiare* it can be often found two ramps.

In analyzing the atlas structures, the diversity of entrances, often preceded by some sort of vestibule, becomes evident. From the primitive form based on a larger stone that serves as architrave, the beam system broken into two monolithic blocks can be found, that anticipate the system with full-center arches.



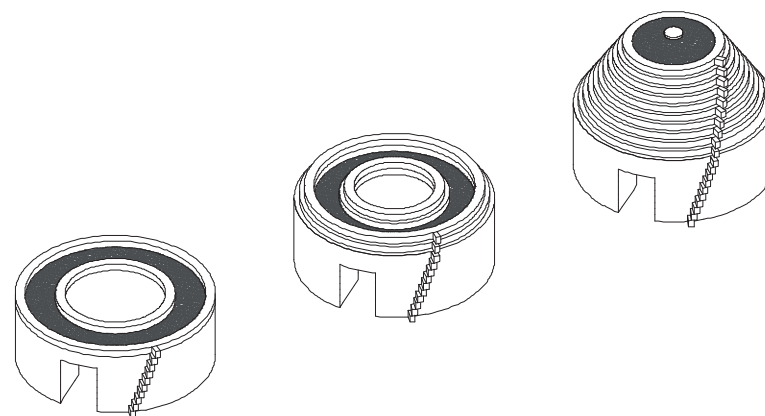
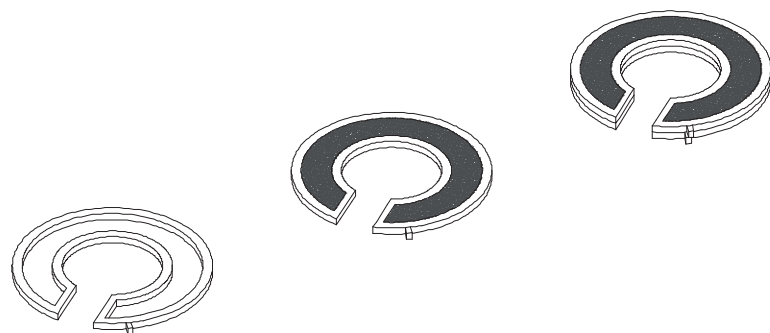
37 Giorgio Simoncini, *Architettura contadina di Puglia*, 17.

38 Émile Bertaux, "Étude d'un type d'habitation primitive: Trulli, caselle et specchie des Pouilles", 209.

39 Ibid. 210.

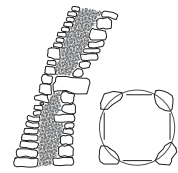
drw. 2 **a simple and economical structure of overlapping stones**

scale 1: 200



Giorgio Simoncini, *Architettura contadina di Puglia*.
 Émile Bertaux, "Étude d'un type d'habitation primitive : Trulli, caselle
 et specchie des Pouilles".
 Antonio Costantini, *Guida all'architettura contadina del Salento*.

Many researchers associate these verities of entrances with the evolutive issue of constructions.⁴⁰ More banally, it could be thought of as once again the farmer built his entrance based on the material and size of the stone offered to him from the field.



pieducci

If the plan of the shelter is circular, there are no particular structural problems. On the other hand, when the plan is square or rectangular, the connection between the base and the dome is solved by four larger stones, the *pieducci*, projecting from the corners and which provide the initiation for the progressive rounding of the rings.⁴¹

In the early 17th century, a major material change will bring about a step toward greater efficiency and functionality in rural construction. Tuff is indeed a locally available and therefore cheap material, accessible to the poor situation of the peasants. Unlike calcareous stone, which requires more laborious and complex processing, tuff is much more affordable. It is a soft and lighter material, thus transportable and easily scratchable.

Once a special permit was obtained from the owner, often a large landowner, the farmer could travel to the quarry closest to his countryside, where the tuff was extracted in the open by an experienced *maestro tuffaro*, who was able to obtain geometrically precise and equal tuff ashlars.

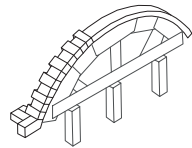
The introduction of tuff allowed the farmer to

40 Antonio Costantini, *Le costruzioni in pietra a secco nel Salento leccese*, 40.

41 Giorgio Simoncini, *Architettura contadina di Puglia*, 54.



fig. 3 *liama* with barrel vault



volta a botte

42 Émile Bertaux,
"Étude d'un type
d'habitation primi-
tive: Trulli, caselle
et specchie des
Pouilles", 209.

apply more advanced architectural techniques. Foremost among these is the barrel vault (fig.3), *volta a botte*, reused by the farmer of the Capo di Leuca since the earliest types of *liame* and *furnieddhi*. Barrel vaults are structures that can better distribute weight and allow the creation of larger and more stable square and rectangular spaces. Based on construction techniques in other rural contexts and other historic architecture, it is known that the construction of barrel vaults often requires the use of a temporary structure, often made of wooden ribs. Despite this, there is no direct archaeological evidence for the use of wooden support structures for barrel vaults in the *liame* of Capo di Leuca. In fact, looking closely at a barrel vault made of tuff in the smaller *liame*, the precision of the ashlar carved by the master or directly by the builder in situ is immediately apparent. A precision that plausibly suggests an interlocking system, in which the skill of the masons is in the caliber of making sure that each ashlar would grip the others. Besides, if a structure is to be built in the dry, why bother with scaffolding? Stone is self-sufficient, and wood, which only serves to hold the wedges in place until the cement fully adheres, becomes useless if the builder still doesn't need cement.⁴²

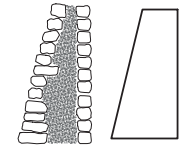
The covering of the square shelters ceased to be dry-stone, but in some cases began to be a pavement of *chianche* covered with a mixture of lime and lapilli.

To better contain the lateral forces, *muri a*

scarpata were made: battered walls that slope towards each other to form a pyramid, with a trapezoidal cross-section.⁴³

The *caseddhe* with their two-sloped resolved tile roofs have little occasion to spread in Capo di Leuca. In fact, their form tends to dissociate considerably from the rest of the rural architecture studied. There is no mention of an accessible terrace, and it is a fact that the pitched roof has never been a feature of rural architecture in the southern region. Here, the slope of pitched roofs is probably related to the use of specific materials, which required a certain inclination.⁴⁴ So, if sloping-roof *caseddhe* have been able to develop, it is perhaps because of the absence of stones in the field or because of the farmer's desire to experiment new, sometimes even cheaper, materials.

A key component of the *caseddha*, leading to a significant evolution of the rural house in Capo di Leuca, is the wall. It is for this reason that it was considered important to maintain its presence in the "atlas of forms". Especially thanks to the use of tuff and the new form of roofing, the wall becomes thinner and no longer needs the structural thickness typical of *paiare* and *liame*. This will allow a more complete house, with several interior partitions, different entrances, dining rooms and separate bedrooms for each of the inhabitants.



muro a scarpata

43 Antonio Costantini,
"Limitoni e paretoni
nella storia del
paesaggio agrario
salentino", 54.

44 Giuseppe Pagano,
Guarniero Daniel,
*Architettura rurale
italienne*, 37.

Distribution system: form and function

The circle of the earliest rural architecture in Capo di Leuca represents the geometrical form most charged with primitivity, the limit to which a society adapts in the most primitive stages of its development.⁴⁵

The *aia* (atlas.02) is a simple circle of stones placed in the center of a field, as if demarcating a boundary, preserving a fundamental function in the life of the time. In these sacred and gathering spaces, religious rites and gestures of primitiveness were repeated under the scorching sun. Obtained from stone blocks alternated with taller ashlar, these threshing floors of Capo di Leuca concluded an agricultural cycle to which the population always paid close attention. Inside, the wheat harvest was placed, the ears of grain were then hammered, and threshing was carried out. For the separation of the wheat from the chaff, a priest and small community gathered around the threshing floor, performing a prayer. The farmer raised the threshed harvest to heaven with large tridents in the hope for the wind to blow. Often next to the threshing floors, there rises a puddharo, which is a smaller structure in which roosters and chickens gave the farmer a wake-up call and could take advantage of a few kernels of grain dispersed on the ground.⁴⁶

The truncated-conical *paiara* (atlas.03) also visibly demonstrates a purely circular base.

45 Giorgio Simoncini, *Architettura contadina di Puglia*, 68.

46 Antonio Costantini, *Guida all'architettura contadina del Salento*, 74-80.

The *paiare* probably originated as warehouses for straw, of *paglia*, hence the name, at the time when the farmer begins to raise herds of cattle, with a concern for the quantity of fodder.⁴⁷ For the beasts, other structures were provided adjacent to the shelters, smaller cottages or simple pens.⁴⁸ Certainly, dry-stone shelters were also used by laborers to rest during the day, take refuge in sudden moments of rain or to leave equipment and tools.

Through helical ladders, the farmer tried with his construction to reach the highest point in his countryside. A point then, that could exceed the height of the tree crowns, for greater control over the land and weather.⁴⁹ Observing the trees from above, it was also possible to know when they were about to sprout and to detect the presence of fruit on the tall foliage. Since it was at the same time the highest point, always exposed to the sun, the farmer used the terrace by putting on it trellises and mats, the *cannizzi*, with tomatoes and figs on them ready for drying — a method that allowed a better preservation of the product.

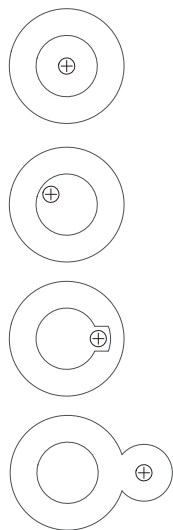
In colder or rainy periods, the farmer sheltered inside the *paiara*, lighting a fire in the center to keep warm or prepare something hot for himself.⁵⁰ The *focarile* will create some problems with smoke evacuation, which sometimes remains within the interstices and fogs the room. In some of the *paiare* then, there is still an opening at the clef, a stone that the farmer removed from the terrace, allowing the smoke to evacuate. Giuseppe Pagano's photographic

47 Antonio Costantini, *Guida all'architettura contadina del Salento*, 47.

48 Benito Spano, Carmelo Colamonic, *La casa rurale nella Puglia*, 256.

49 Benito Spano, "La casa del latifondo centro-meridionale", 178.

50 Benito Spano, Carmelo Colamonic, *La casa rurale nella Puglia*, 251.

*focarile*

51 Giuseppe Pagano, Guarniero Daniel, *Architettura rurale italiana*, 63.

52 A *paiarone* measured near Presicce measured an internal diameter of 7m.

53 Antonio Costantini, *Guida all'architettura contadina del Salento*, 51.

investigation of Italian fireplaces shows how they move for safety reasons: first from the center to the perimeter walls of the architecture, then even beyond the walls, almost outside the shelter, in some niches like in the *paiares* of Capo di Leuca.⁵¹

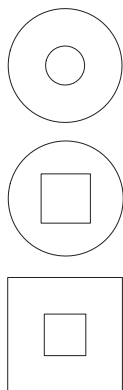
Other types of niches carved out of the thickness of the wall can be found in both the inner and outer perimeters of the structure, serving as animal feeders. As for those inside, there could be additional cooktops and niches to hold personal items or the only accessible lighting system of the time: the oil lamp.

Despite the efficacy of the *paiares*, their inner spaces keep still very small, unable to accommodate other workers or the farmer's family during those times of the year when the presence of more people in the countryside was required. Taken by the need to enlarge the space in plan, the farmer accumulates stones by building larger shelters, which, however, require the presence of at least one structural step at the circumference of the main cone. In this way, the farmer gains not only more space inside the shelter, but also an extra shelf, accessible and usable for the support for drying products.

Thus, the so-called *paiairone* (fig.4) came into being, with three, four or even five big supporting steps, the *gradoni*. Finally, the largest interior space, which could reach 38 m²,⁵² allows even seasonal stays, for the farmer and for his family.⁵³



fig. 4 *paiairone* with five *gradoni*



54 Émile Bertaux, "Étude d'un type d'habitation primitive: Trulli, caselle et specchie des Pouilles", 211.

55 Antonio Costantini, *Guida all'architettura contadina del Salento*, 54.

Impossible to determine whether quadrangular plan structures are more or less primitive than circular ones, but what is certain, is that the continuous desire for enlargement, pushed the farmer to reason to a bigger square plan.⁵⁴ In fact, if the circle is the most natural, spontaneous, instinctively sprung form, able to solve every structural problem, the square solves space issues more rationally.⁵⁵ The intelligence of the farmer from Capo di Leuca is that of having been able to match the two forms early enough (atlas.05).

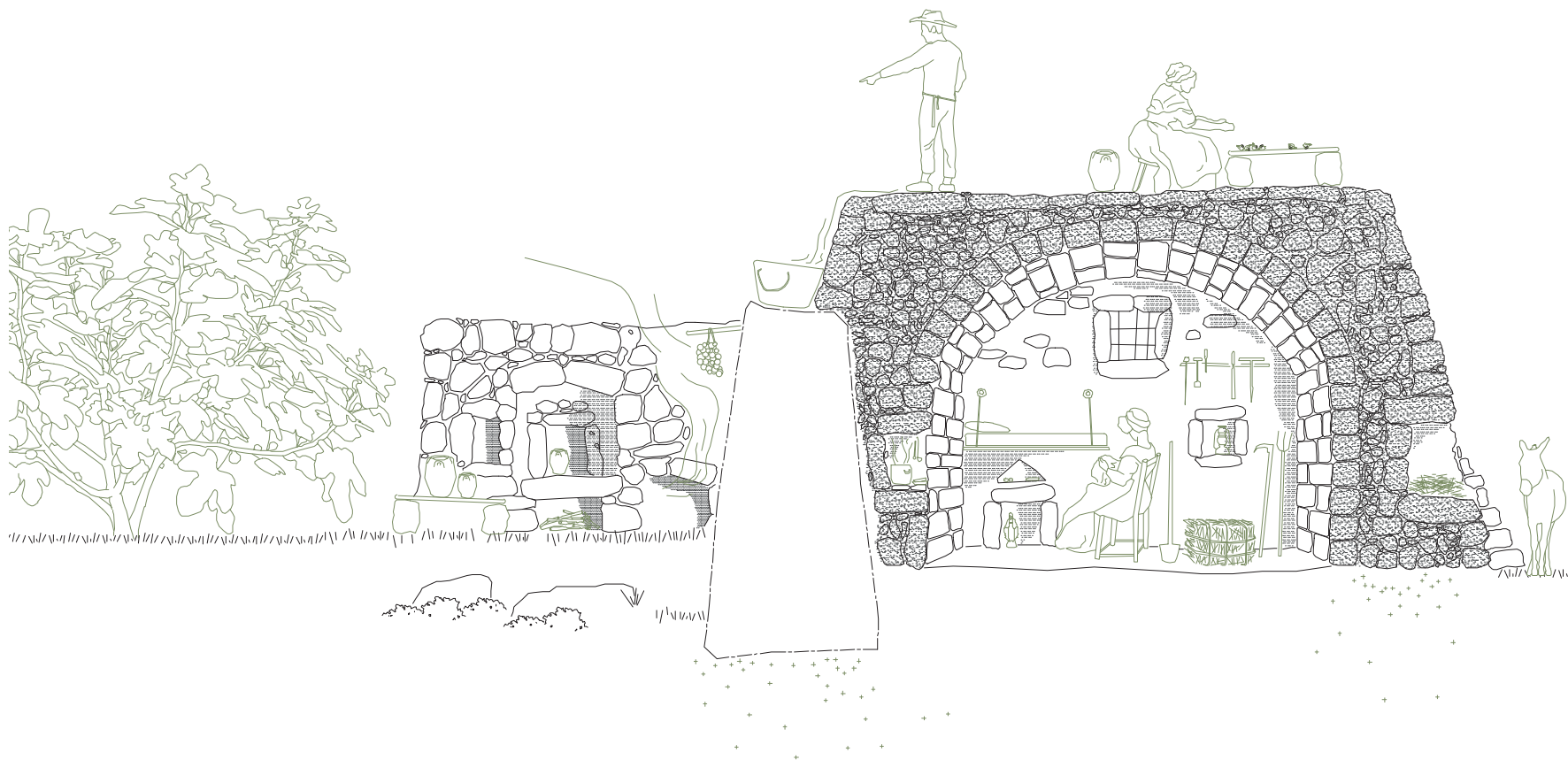
With the later introduction of tuff, the peasant is able to build more stable and simple systems that allow for a perfect square, both inside and outside, the *liama* (atlas.06).

Compartments and elements are added to the exterior. One of these is the oven, the *furniedd-hu* (atlas.07), larger and capacious, which was mainly used for cooking food, or firing clay pots. Additional features include gutters and early types of cisterns, which were important for collecting water. The cover of *liame* acts as a catch basin for rainwater that drains to a cistern or receptacle located on the ground floor. The 20th-century rural house (atlas.09) has obviously lost the dry wall construction methods. However, it remains interesting to recognize the same elements from the same rural culture. Although built with different principles, there remain stairs giving access to the terrace, heating inside with a chimney with a shape able to evacuate smoke without letting rain in, and a basic and simple quadrangular floor plan.

Lastly, it can be noted that rural architecture of Capo di Leuca, along with the use of tuff, is no longer built for the same reasons for which it originally appeared. If initially, these constructions were related to the necessity to spike the land, increasingly, they arise from the need to have a real second home in the countryside.

drw. 3 **past: when every form served a function**

scale 0 0.5 1 m



An agglomeration that characterizes a territory

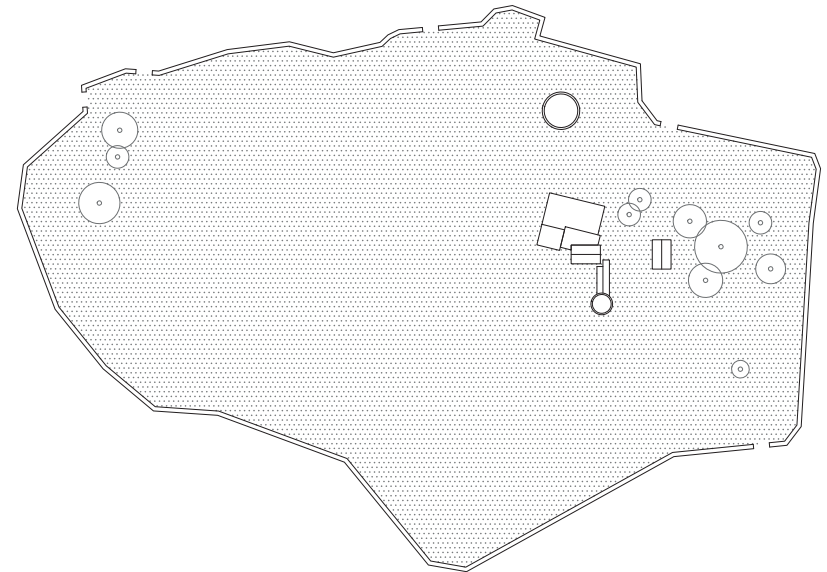
The minor rural architecture of Capo di Leuca comprises an incalculable number of artefacts. Each of them has differences in shape, size and components. Yet, slight variations in type are repeated in the original characteristics of structure, function, and implantation, identifying typologies that the “atlas of forms” allows to be defined. Despite this categorization, all these rural architectures are basically called upon to serve the same function: a boundary or a point in the territory serving rural life.

Paiare, *liame* and *caseddhe* fill agricultural territories of Capo di Leuca, dispersed, and at the same time agglomerated, in the plains between the urban centers and the backlands. *Paiare* next to *liame*, *liame* next to threshing floors, threshing floors next to *furnieddhi* and everywhere, the dry-stone walls. The explanation for such an agglomeration, which still characterizes the landscape today, is to be found in the agricultural history of the region.

At the beginning of the 17th century, with the land reform of Philip II of Spain, the uncultivated lands of the south, with confused forests of Mediterranean scrub, were transformed into a large productive latifundia, for countering the European crisis of acute grain shortages. The *masserie*, managed by wealthy lords and landowners, came into being during this period: feudal districts delimited by high dry-stone

beginning of the 17th century — reform of Philip II

scale 0 10 50 m



walls marking boundaries, arise everywhere.⁵⁶ In this reform, however, the Spanish kingdom does not intend to fund farmworkers a rural dwelling, thus obliging them to remain in the urban agglomerations and forcing them to move daily, even over considerable distances.⁵⁷ This gives rise to a sharp imbalance between town and country that over time leads to a new agrarian crisis.

In the mid-18th century, the rule of the Bourbons undertook a major process of land restructuring. The aim is to limit the extent of latifundios estates, in favor of greater fragmentation of land to be entrusted directly to laborers. They then subdivide the land into different plots, where the laborers are also required to reside, by self-building a dwelling.⁵⁸ This is why the greatest spread of dry-stone shelters occurred precisely between 1700 and 1800.⁵⁹ Having a small dwelling at the workplace enabled the farmer to cope with an unrestrained pendularity. This is how the rural structures of Capo di Leuca have agglomerated, overlapping, however, with a pronounced dispersal in Salento, which remains one of the most striking examples in Italy of urban dispersion.⁶⁰

Having received the plot of land, farmers plant according to the area, starting from the town center, gradually, in circular radial bands, olive groves, vineyards, almonds, citrus groves and tobacco.⁶¹ The 1700s, for Capo di Leuca, also marks the

56 Fabio Guarrera, *Vita dei campi: Dieci progetti per il paesaggio agricolo dei Monti Erei*, 31-38.

57 Benito Spano, Carmelo Colamonico, *La casa rurale nella Puglia*, 229.

58 Giorgio Simoncini, *Architettura contadina di Puglia*, 62.

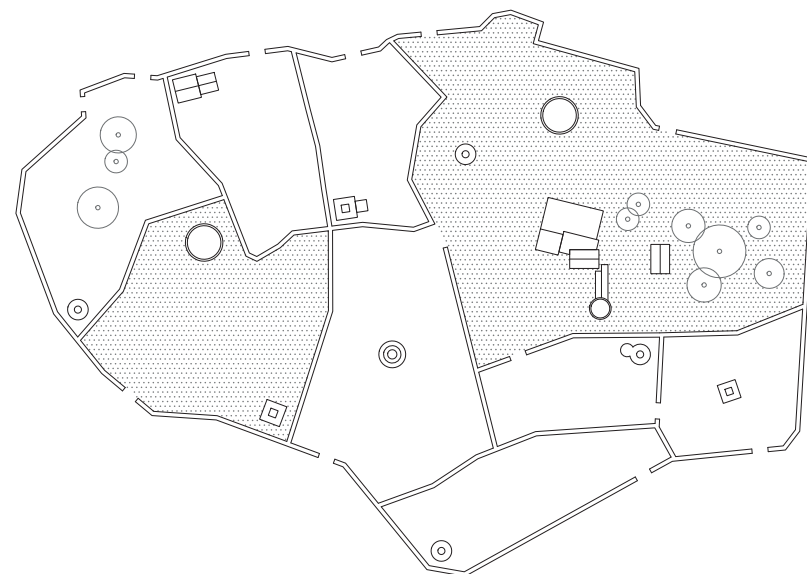
59 Antonio Costantini, *Guida all'architettura contadina del Salento*, 64-66.

60 Bernardo Secchi, *La città del ventesimo secolo*, 53.

61 Mario Fondi, "La casa degli agglomerati e la casa unifamiliare nel Mezzogiorno", 136.

mid-18th century — reform of Bourbons

scale 0 10 50 m



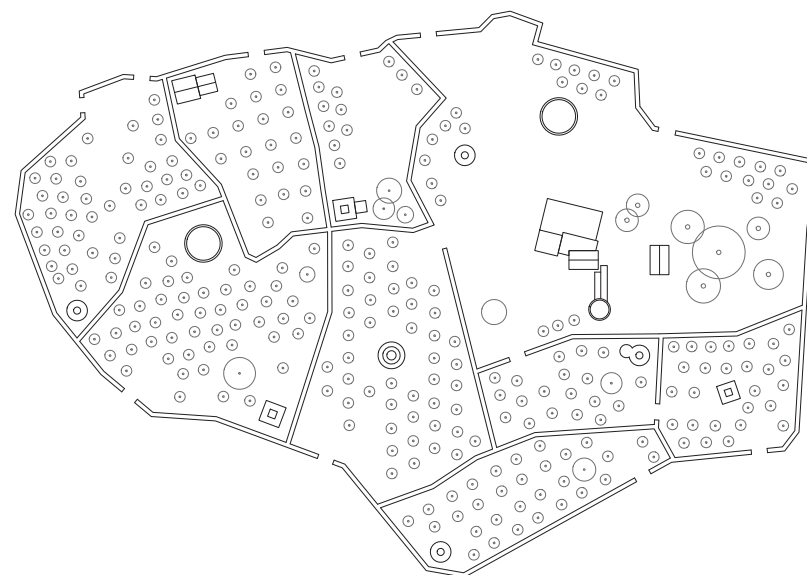
onset of olive oil. This was a lampante olive oil, produced in local hypogeal mills and used for street lighting in large European cities.

Charles Bourbon approved tax incentives for those who planted olive trees on their land, perhaps unconsciously creating a characteristic landscape, made of intertwined secular olive trees, while at the same time causing a totalitarian olive monoculture throughout the whole Capo di Leuca and Salento.⁶²

⁶² Daniele Rielli, *Il fuoco invisibile: Storia umana di un disastro naturale*, 125.

end of the 18th century — incentives of Charles Bourbon

scale 0 10 50 m



Fabio Guarnera, *Vita dei campi: Dieci progetti per il paesaggio agricolo dei Monti Erei*, 31-38.

Functional form, intentional form

Materials, structural logic and distributive system of the minor rural architecture of Capo di Leuca are always justified by an action dictated by nature or by the needs of agricultural culture: from the need to clear the land to the need to enlarge spaces.

For this reason, there is full right to speak of strictly functional form, born of a non-intentional instinct.

For Alois Riegl, all monuments defined as “historic” are non-intentional monuments.⁶³ By this logic, the minor rural architecture of Capo di Leuca should be classified as a historic monument of historic value. This means “everything that was and is no longer. Any human activity or destiny of which we still have a testimony”.⁶⁴ The rural architecture of Capo di Leuca remains, in this case, linked to the evolution of culture and becomes a tangible testimony to his qualities of reasoning, taking on the value of an important document in the history of human civilization.

Nevertheless, the reasoning needs to be adjusted, when the more complex, larger forms of minor rural architecture began to appear, such as those of the *palarone* with several *gradoni*. In fact, for such structures, where the farmer could afford it, more experienced architect-builders were employed with the ability to create buildings with astonishing technical

63 Alois Riegl, *Le culte moderne des monuments : Son essence et sa genèse*, 43.

64 Ibid. 37.

expertise.⁶⁵ It is as if the farmer's practice is combined with the technical understanding of the expert, the joining of *opus* and *ratio*.⁶⁶ When the savoir-faire of masters and experts takes over in architecture, it is then necessary to recognize a cultural expertise, acquired and passed down from generation to generation.

Moreover, when historians will obtain clearer ideas about the origins of rural architecture in Capo di Leuca, it will probably be necessary to realize the fact that these are building systems adopted from an earlier cultural knowledge. It will be then more correct to speak about a more intentional architecture, built not only from instinct and sheer necessity, but rather from the “because that is how we were learned by our fathers”.

Basically, it can be said that the earliest forms of minor rural architecture were born out of pure function. In the more advanced forms, with the adoption of local expertise, they are no longer built out of solely necessity, but more with precise intentions aimed at obtaining a shelter of clear dimensions and defined elements, to satisfy the agricultural needs of the farmer.

65 Antonio Costantini, *Le costruzioni in pietra a secco nel Salento leccese*, 52.

66 Sabine MacCormack, “Cultural Histories of the Material World: Whose Material World?”, 79.



PART 2

WOHNEN

A continuity in question

abandonment, interests, continuity

*"Die Art, wie du bist und ich bin,
die Weise, nach dem wir Menschen auf der Erde sind,
ist das Wohnen."*

MARTIN HEIDEGGER, *Bauen Wohnen Denken*

It is probably the inability of today's inhabiting that induces this chapter. For Heidegger, "living" is related to our being-in-the-world, which allows us to relate to the environment. It is interesting to question how in recent decades the inhabitants of Capo di Leuca have inhabited, if that is the case, minor rural architecture.

An abandonment generalized at a territorial scale

Today, dry-stone shelters are prone to deterioration, presenting themselves as subject to collapse and danger to walkers and visitors. One of the risks of their decay is related to the illicit removal of stones from masonry, which has been very much in vogue in recent times, to adorn gardens and private flower beds.⁶⁷ But the greatest threat is owed to the formation of shrubby vegetation that grows uncontrolled close to the structures or even in their interstices. The degradation in which many of these artifacts are currently in, has to be attributed to abandonment. Between 1965-2015 only, a study presented by the Department of Agri-Food and Territorial Sciences at the University of Bari calculated the loss of nearly 25% of rural architecture in Puglia, particularly of the minor one.⁶⁸

Unfortunately, it is not only about the abandonment and degradation of rural architecture

67 Francesco Calò, *Ripari trulliformi in pietra a secco nel Salento*, 86-87.

68 F. Bozzo, V. Fucilli, G. Scarascia, *L'architettura rurale minore del paesaggio agricolo pugliese*, 131.



fig. 5 old furnieddhu

alone, but also of a whole rural landscape related to it. The abandonment, emptying, disappearance, and degradation of this rurality are consequent to an absent agricultural activity (1), to the denaturalization by increasingly industrial and infrastructural farmland (2) and to poorly governed and pervasive urban sprawl (3).⁶⁹

The new property stacking system, or the change from “land cadaster” to “buildings cadaster”, which finds its origins in the 1886 reform, has made it complex for the bureaucracy to correctly retrofit rural buildings. This work has often been ignored for many rural structures, contributing to their abandonment and the construction of more industrial agricultural buildings. The economic crisis of 2008 and the subsequent reduction of political investment in the preservation of rural architecture was decisive in their abandonment.

While on the one hand the process of abandonment is being discussed, on the other hand it is necessary to talk about a process of erosion, caused by the form of the metropolis that proliferates at low density on the edge of population centers, consuming human and territorial resources.⁷⁰

69 F. Bozzo, V. Fucilli, G. Scarascia, *L'architettura rurale minore del paesaggio agricolo pugliese*, 192.

70 Ibid. 191-193.

Towards the recognition of a territorial structure

With the aim of countering the processes of abandonment and erosion, the PPTR Puglia (Piano Paesaggistico Territoriale Regionale) is adopted in 2010. The plan provides cognitive supports of the valuable heritage of rural architecture and directs building rehabilitation and restoration in respect of the historical, territorial and cultural context.⁷¹ In practice, it is a planning tool, a first attempt to bring attention to buildings of the agricultural landscape.

Economic financing for such actions, is provided within the Programma di Sviluppo Rurale Pugliese (PSR), in which the various Gruppi di Azione Locale (GAL) encourage participation in various calls for proposals aimed at existing farms and also at privates. The particular economic supports, financed by the European community, concern investments for the purpose of agritourism hospitality, with the upgrading, renovation and adaptation of existing premises, including of *paire* and *liame*.⁷²

Obviously, as these structures are often heritage-restricted, located in areas subject to state control, any project idea must complete fact sheets on the structure, must then undergo a landscape analysis, and can only begin the works after a permit from Regione Puglia.⁷³ In a set of guidelines published in 2015, the

71 F. Bozzo, V. Fucilli, G. Scarascia, *L'architettura rurale minore del paesaggio agricolo pugliese*, 121.

72 Ibid. 131-135.

73 PPTR, 4.4.4 - Linee guida per la tutela, il restauro e gli interventi sulle strutture in pietra a secco della Puglia, 7.

PPTR defines the constraints and criteria for the rehabilitation works on dry-stone artifacts. The list includes the mandatory maintainment of morpho-typological identity, the use of traditional techniques (battered walls, barrel vaults, accessible terraces), the exclusion of non-local materials, the minimally invasive technological system and the use of appropriate colors with the environment (white).⁷⁴

Finally, the PPTR plans and proposes possible actions, designed in collaboration with both the authorities and the population. Ten years after the publication of the PPTR, a plan that is still young and widely not implemented, it would be appropriate today to assess how many projects have been carried out by local communities and superintendencies, both in securing these structures and in preserving and enhancing them.⁷⁵

In the context of securing these structures, the most widely found “self-made” practice throughout the Capo di Leuca is that of cementation (fig.6). These are practices, dating back to the post-war period, which tend to completely, or nearly so, cover traditionally dry-built artifacts. It probably cannot be directly spoken of as a loss of the agricultural function of the artifact itself, but certainly of a loss of its original form and of its image in the territorial context. All the farmer’s hard work in prying up his countryside is suddenly hidden under a concrete flow.

74 F. Bozzo, V. Fucilli, G. Scarascia, *L'architettura rurale minore del paesaggio agricolo pugliese*, 126-128.

75 Angela Barbanente, “Paesaggi pugliesi e futuri possibili”, at 27 min, 11 sec.

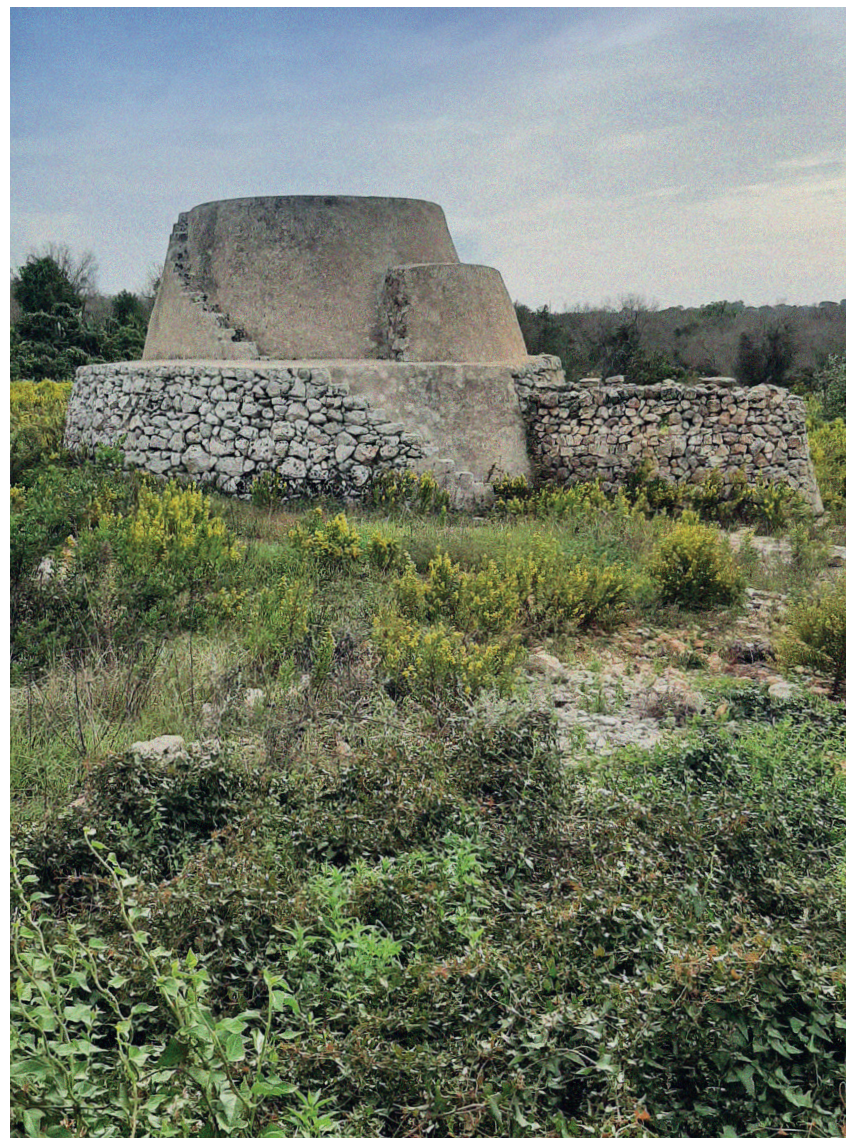


fig. 6 cemented paiara

The *païara* is no longer recognized in its connection to its environment but takes the appearance of a suburban architecture, with strange and no longer comprehensible forms.

On the other hand, as far as the valorization and activation of the minor rural structures of Capo di Leuca is concerned, the scenarios put in place in the last decade, both by public and private parties, are for the most part dedicated to tourism purposes. These include *païare* and *liame* converted into small accommodation facilities, not only as agritourism, but also transformed into vacation homes and Bed&Breakfasts.

The impacts that architectural planning in tourism can have on minor rural architecture of Capo di Leuca are numerous. Many projects sufficiently respect the surrounding environment, according to PPTR practices. In a very subjective way, some of these interventions even manage to give back a heritage and territorial image value, at least through restoration. Other interventions, while respecting the criteria of the PPTR, may be violent. Indeed, transformation for tourism purposes may require necessary expansion. In many cases the presence of a swimming pool is also fundamental, which is not in itself a problem, but which calls of course for privacy. This means consequently the construction of high walls that, although made in keeping traditional dry construction, rise to the perimeter of the cadastral parcel,

hiding what once gave a characterful image to the landscape. The gaps in the stone are filled with cementitious material, and very often the interiors are completely plastered, to make the structure more welcoming.⁷⁶ In the example shown (drw.4), only the perimeter and the upper part of the cone remain of the old *païara*. The extension was necessary for the addition of the sleeping area and bathrooms, surrounding the existing structure and making it almost invisible.

Despite the mistakes of the past, it is today possible to acknowledge the emergence of a renewed interest in and recognition of the rural architecture of Capo di Leuca. Awareness for environmental problems, for the urgency to permanently protect the historical-architectural heritage and for the culture of a territory, are perhaps the major reasons for this growing interest.⁷⁷ The PPTR, GAL calls, and European economic supports have certainly influenced the population's activation, which sometimes operates in the good, other times continues to damage the landscape. In any case, it remains important to confirm this developing interest, preserving it and proposing various other ways of intervention.

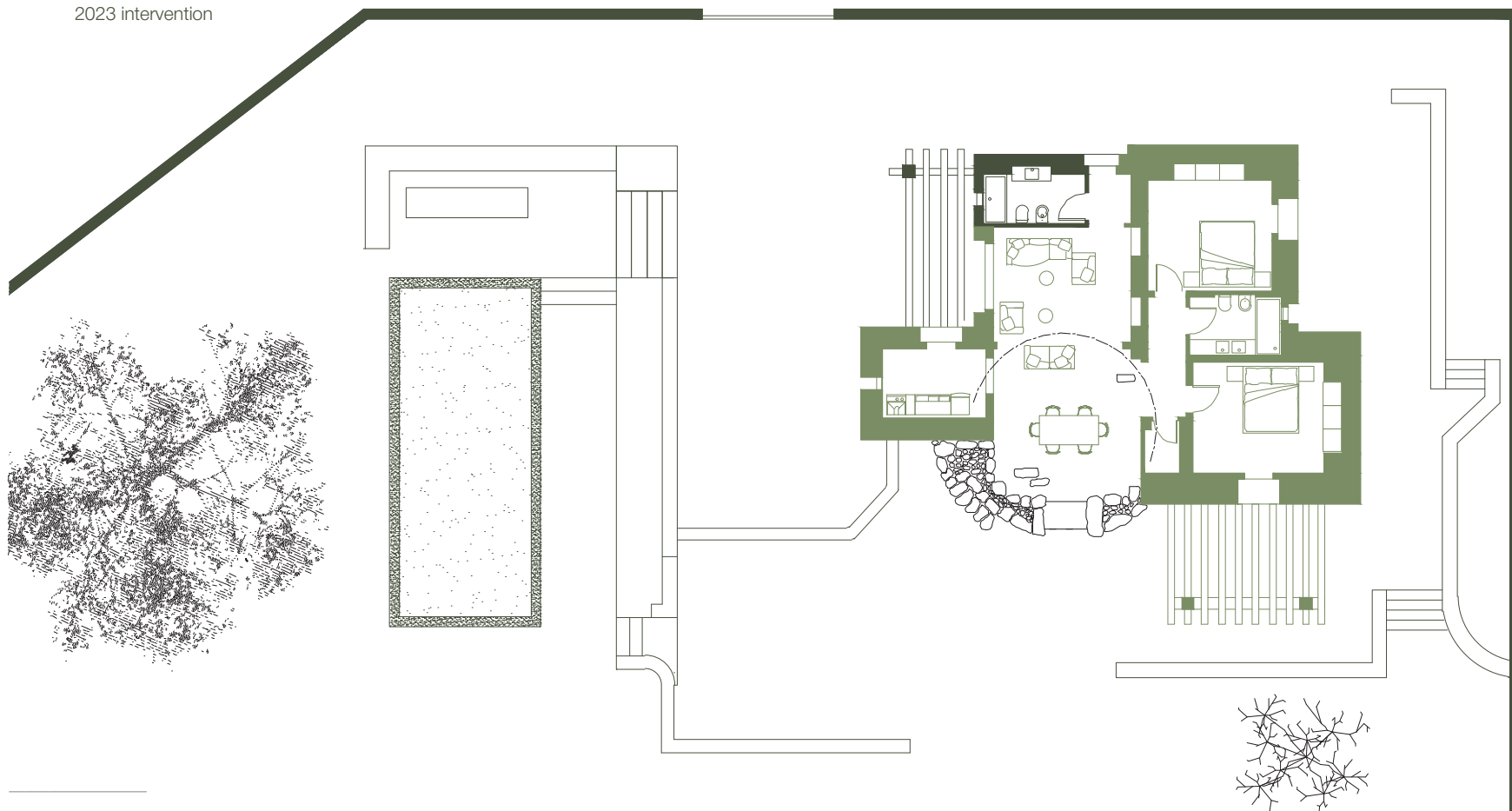
⁷⁶ Francesco Calò, *Ripari trulliformi in pietra a secco nel Salento*, 88.

⁷⁷ Antonio Costantini, *Le costruzioni in pietra a secco nel Salento leccese*, 58.

drw. 4 **present: a paiera turned into a vacation home**

scale 0 1 2 m

1985 intervention
2023 intervention



Owner, location and designer remain anonymous for privacy issues.

A break in the continuity: from use to abuse

The new function of the original *païara* previously shown in the vacation home, is converted to that of the living room space. The choice is probably adopted for reasons of larger space, or, with more probability, determined by the desire to give to the living room the more characteristic ambience that the existing structure conveyed.

It is in these types of examples that the greatest break in the continuity of functions and uses of minor rural architecture in Capo di Leuca occurs.

These architectures, born as warehouses for the peasant's main working tools, become residences when the human feels the need to shelter or rest. The moment the farmer is fed up with commuting, the *païare* and *liame* are transformed into daily, occasional and more permanent refuges in which the farmer sleeps, builds fires and cooks. When the possibility of the quadrangular shape will allow more space, these forms of rurality will allow more seasonal residence, no longer just for the farmer alone, but also for his family. Even in industrial times, even when the niche for the oil lamp is replaced by an electric lighting system, rural architecture does not lose its essential function of serving rural life.

In this, the minor rural architecture of Capo di

Leuca, demonstrates a spectacular continuity in its function, following tradition, from the vernacular, to the artisanal, to the industrial, while always maintaining the close link addressed to agricultural work.

From a functional perspective, with the understanding of rural elements as temporary, daily or seasonal residences, the proposal of the vacation home seems to be in consistency and continuity of use with them. The drastic break, however, occurs when the intentions behind the idea of transforming an ancient architecture into a vacation home are no longer dictated by a human need, but by the desire to want to use, or rather, to "abuse" of the image of the building. When only the image is used, like with the intention of transforming it into a living room, the structure tends to lose its essentiality and the continuity of use is broken, denying the tradition.

Actors in a productive landscape

The architectural elements studied are pieces implanted in a productive agricultural landscape, which today struggles to maintain its function. Our model of civilization has ceased to take care of this territory, except by grafting on more and more technical prostheses.⁷⁸ The most obvious prosthesis in Capo di Leuca is that of ground-based photovoltaics, which now replace the vegetated countryside (fig.7).⁷⁹

⁷⁸ Alberto Magnaghi, *Le projet local*, 7.

⁷⁹ Angela Barbanente, "Paesaggi pugliesi e futuri possibili", at 32 min, 50 sec.



cicalina sputacchina
bacterial vector insect

Besides this, the agricultural production of Capo di Leuca has not only suffered from the previously mentioned processes of abandonment and erosion but has also had to face a series of significant challenges and setbacks in the last decades. The first among them is the 2007 European Market Law, which strengthens food controls in terms of quality, traceability and production standards. The consequences were a long list of local products that did not meet European standards, resulting in many small farms and micro-farmers having to reinvent themselves or disappear.

In 2017, the *Xylella Fastidiosa* bacterium (already present since 2013) violently attacks the centuries-old olive trees that have uniformly filled the countryside since the 17th century. The effects are drastic: a monoculture of olive trees dried first in zones and finally completely. Between 2017 and 2020, the landscape of Capo di Leuca turns into a “tree cemetery” and the economy around olive oil collapses. The social and political complot are inevitable.⁸⁰

Although the *Xylella Fastidiosa* tragedy has deeply affected the entire population of Salento, it has at the same time generated a parallel effect. The trees, progressively uprooted, have brought out, as if by palimpsest, many minor rural architectures previously hidden among the rows and foliage.

After the slaps of 2007 and 2017, the agriculture of Capo di Leuca is in a slow phase of

⁸⁰ Daniele Rielli, // *fuoco invisibile: Storia umana di un disastro naturale*, 53-58.



fig. 7 ground-based photovoltaics

*pomodoro Morciano**pomodoro di Aradeo**albicocca di Galatone*

81 F. Bozzo, V. Fucilli, G. Scarascia, *L'architettura rurale minore del paesaggio agricolo pugliese*, 195.

82 Giacomo Cavallera, "Seminazioni", interview.

extraordinary recovery. If interventions on rural architecture indeed led to a break in the continuity of uses, the agricultural field seems to sustain a continuity capable of following tradition. The statistics show that as for the erosion of rural space due to resignation processes, Puglia reveals an appreciable vulnerability in Italy, with only 17.1%. These data are to be interpreted as a clear sign of the strong material and affective link people still have to their rural possessions as to agricultural practices.⁸¹

This rehabilitation translates to the replanting of new olive trees resistant to the bacterium, the cultivation of new species forgotten with the 17th century monoculture (almond groves, fig fields, pomegranates), and the recovery of the ancient arable land of the products that did not fall under the regulations of the 2010 market law (il pomodoro Morciano, il pomodoro invernale di Aradeo, l'albicocca di Galatone).⁸²

In this slow but efficient recovery of agriculture, studying the forms and functions of all elements in the productive landscape, such as the rural architectures of Capo di Leuca, can be useful for architectural planning to assign new roles.

Ten years after the publication of PPTR, which could never have predicted such a catastrophe as Xylella, it becomes crucial to re-question and re-weight the presence of the rural architecture among the felled trees, in the new, evolving, nascent panorama.

The word "scenario" used in the following part, is a beautiful one, because it does not give certainty, but allows to imagine an alternative to the "terrible future", made of nothingness, soil consumption and ground photovoltaics. The desirable scenario is instead the implementation of the elements that are part of the agricultural territory for a re-naturalization, diversifying native crop species and fighting against the return of the olive grove monoculture that led to economic collapse.⁸³

83 Angela Barbanente, "Paesaggi pugliesi e futuri possibili", at 38 min, 40 sec.



PART 3

DENKEN

Possible future scenarios

*noble abandonment, conservation, valorization
by sustainable local project*

*“Bauen und Denken sind jeweils nach ihrer Art für das Wohnen
unumgänglich.
Wie anders aber können die Sterblichen diesem Zuspruch ent-
sprechen als dadurch, dass sie [...] versuchen, von sich her das
Wohnen in das Volle seines Wesens zu bringen?
Sie vollbringen dies, wenn sie aus dem Wohnen bauen und für das
Wohnen denken.”*

MARTIN HEIDEGGER, *Bauen Wohnen Denken*

For Heidegger, “thinking” is what enables humanity to see the world, giving it meaning and value. In other words, it’s thinking about a more authentic way of being in relation to the territory, as to the rural architecture of Capo di Leuca.

Abandonment, conservation, valorization

Three possible scenarios can be generally envisaged for the future of a territorial heritage:⁸⁴

1. Its dissipation, by abandonment
2. Its conservation, for future generations
3. Its valorization, through new modes of recuperation and use

Abandonment, or rather, the thought of inaction, is paradoxically one of the most respectful ways of looking at rural built heritage.⁸⁵ The more these rural documents are subjected to be addressed to other objects, the more the meaning that characterizes them is lost. For sure, it’s important to understand that “abandonment” does not necessarily just mean ruins, filth, decay and removal. Even the reordering, the reclamation and the cleared ground can signify “abandonment”.⁸⁶ Architecture can perform then this work of «noble abandonment» with a design of reorganization, capable of remaining equally dramatic and poetic. The abandonment of rural architecture in Capo di

⁸⁴ Alberto Magnaghi, *Le projet local*, 50.

⁸⁵ Patrick Giromini, *Transformations silencieuses : Étude architecturale du bâti alpin*, 155.

⁸⁶ Martino Pedrozzi, *Perpetuare architettura: Sul patrimonio rurale in Valle di Blenio e in Val Malvaglia 1994-2017*, 83-85.

Leuca remains therefore an interesting option to consider. However, it must be accepted that Capo di Leuca will preserve only the traces of one of the characteristic elements of its landscape. In any case, it must be remembered that a territorial heritage that has been definitively lost, can no longer be used by future generations, who might have attributed a new value to it.⁸⁷ Simply, a mound of stones found in a field, will allow anyone to become serious and to realize that “someone is buried here”.⁸⁸

If there is not yet a readiness to head toward abandonment, even if “noble,” there remains the option of safeguarding and preserving rural structures. In fact, if these monuments are granted historical value, this value considers the original monument to be untouchable.⁸⁹ Partial degradation and alteration play a perturbing role: seeing a ruined *païara* or *liama*, turned into a pile of stones, is a wound to the heart. It must always be kept in mind that the external form alone, the silhouette and image of the rural architecture of Capo di Leuca, maintains a fundamental function for the territory. It doesn’t matter about its use value, about its function inside, but what matters, in this question of conservation, is a securing system able to keep the structures resilient over time.

Reasoning in this way, for one of the rare times in architecture, the inside and outside are splittable. The exterior retains an essential image function. The function of the interior, the use,

⁸⁷ Alberto Magnaghi, *Le projet local*, 48.

⁸⁸ Martino Pedrozzi, *Perpetuare architettura: Sul patrimonio rurale in Valle di Blenio e in Val Malvaglia 1994-2017*, 29.

⁸⁹ Alois Riegl, *Le culte moderne des monuments : Son essence et sa genèse*, 74.

takes a second place, giving the rural architecture of Capo di Leuca more importance in its image value than in its use value.

The last possible scenario is the valorization and transformation of artifacts. In contrast to safeguarding, enhancing the value of a region's rural architecture does not mean preserving its alleged authenticity in a "museum" conservation perspective. Instead, it means affirming their validity in the modern world and ensuring that a multiplicity of possible futures emerge from the affirmation of local values.⁹⁰ This last type of intervention concerns the scenario that this research has tried to explore further by studying the preambles for a sustainable and local project.

The sustainable local project

Alberto Magnaghi, in his analysis "The Local Project" tries to draw a scenario of a sustainable project, able to enhance the architecture of a territory, in its total respect. The preconditions to do this are social participation and production for the project (1), a multiplicity of functions (2) and a good dose of utopia (3).⁹¹

Therefore, to a sustainable project it is important to have a social participation and to be able to add the prefix "auto - ".⁹² It's a slow but highly participative process, with a local society capable of valuing the local heritage, interested in it and able to auto-organize it.

90 Alberto Magnaghi, *Le projet local*, 95.

91 Ibid. 51.

92 Angela Barba-nente, "Paesaggi pugliesi e futuri possibili", at 12 min, 06 sec.

Support from new institutions, who know how to bring together the voiceless and the strong local players around a table, is also essential to avoid the exploitation and consumption of resources.⁹³

Multi-functionality is the second fundamental key to this sustainable scenario. A multiplicity of functions, integrating different social relationships and players (institutional or otherwise), can guarantee greater auto-sustainability, including economic ones. From the moment a territory is endowed with its own statutes, based on the quality and collaboration of markets, crafts and micro-enterprises, it can become the productive basis for its own development.⁹⁴

Finally, a strategic scenario must necessarily also contain a good dose of utopia, to which it owes its heuristic value.⁹⁵

In summary, a sustainable local project depends on the way in which a socio-economic model proves to be able to ensure the conservation and growth of its own places through actions capable of enhancing or preserving their territorial typology and individuality. Only in this way will the project be able to generate an added value for the region.⁹⁶

The practice at tourist destinations largely implemented in recent decades can certainly be seen as an important resource, but probably not as a "sustainable local project". The *paiara* transformed into a vacation home includes

93 Alberto Magnaghi, *Le projet local*, 40.

94 Ibid. 105-113.

95 Ibid. 8.

96 Ibid. 36-41.

neither a social participation in the project, nor even a multiplicity of functions that engage different actors able to guarantee an auto-sustainability.

Capo di Leuca still struggles to choose a clearly defined model of tourism development.⁹⁷ On one side there is the eminent tourism that relies on beaches and gardens, hotels, resorts and hotel facilities: a mass tourism, locked up within entertainment villages, poorly integrated with the population and its rituals. On the other side there is a form of agritourism, arguably more attentive to the land and multiple in function.

Both types of tourism function as economic potential. Nevertheless, it is crucial that neither type becomes the central axis and the only economic resource. In fact, tourism may involve something opposite to “an added value for the region”, threatening the well-being of the local population. Overcrowding for tourism purposes can raise the cost of living and generate needs, related to the processes of gentrification to which inhabitants are forced.⁹⁸ The first type of mass tourism identified in Capo di Leuca already signals productive and settlement practices that have difficulty constructing new balances.⁹⁹ On the contrary, it leads to facing economic and social disparities: exaggerated income in summer — equal to zero in winter — and several criticisms made of heavy interventions on hectares of land turned into tourist resorts.¹⁰⁰ In this kind of project, it would be more appropriate to

think on a national economic scale, but unable then to bring any new values to the territory itself.

Capo di Leuca would have all the requirements to focus on the second type of tourism mentioned. An agritourism, for example, that focuses on the enhancement of culture, rituals and tradition and that bases on the many agro-food qualities that the typical kitchen offers. A food market that would return to be based on products quality rather than quantity.

97 Paola Viganò, *Finibusterrae: Territori della nuova modernità*, 56.

98 Angela Barbanente, “Paesaggi pugliesi e futuri possibili”, at 15 min, 10 sec.

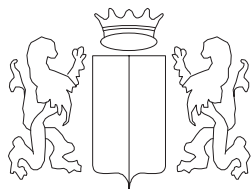
99 F. Bozzo, V. Fucilli, G. Scarascia, *L'architettura rurale minore del paesaggio agricolo pugliese*, 7.

100 La Redazione, “Four Seasons sbarca in Puglia: resort di lusso vicino Ostuni”, *Borderline* 24.

atlas
of ideas



. 01
olio labbate



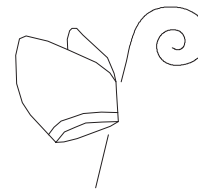
. 03
mulino di comunità



. 05
contrabbando speranza



. 07
santu lasi



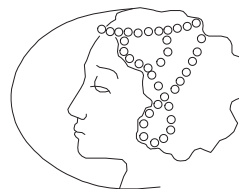
. 02
castel di salve



. 04
seminazioni



. 06
sante le muse



Elements and motifs alluding to possible imaginaries

It is probably the fault of all architects to obstinately look for new uses and functions to the existing, with concepts of valorization, reuse and redevelopment. Nevertheless, finding a new use for the rural architecture of Capo di Leuca is not, for now, the goal of this theoretical statement. Instead, it is a question of determining whether rural artifacts would still merit architectural questioning. Specifically, following Magnaghi's reflections, it would be a question of figuring out if, as an alternative to the tourism project, there is still potential for a sustainable local project. A project which should not derive from a nostalgic feeling toward a past that can certainly no longer return, but rather from an understanding of what a rural architecture today is still able to offer. The "atlas of ideas" demonstrates already the needs of the population and the presence of an interest in the countryside. Inevitably, spontaneous ideas emerge, referencing elements of rural architecture that continue to inspire possible imaginaries. Utopia, in this part of an architect's work, is allowed.¹⁰¹

The ideas emerged with the interviewed actors preserve the recognition of "rurality" and respect the environmental, typological and architectural features, starting from the immediate individualization of the characteristics and

"La risposta perché tutto ciò sia possibile sta nella molteplicità delle attività e nella loro diversità."

Fabiana Renzo

¹⁰¹ Alberto Magnaghi, *Le projet local*, 8.

qualities that the rural structures of Capo di Leuca have adopted. These are architectures that by their silhouette alone take on a value of image, like natural decorations dispersed throughout the territory. Thinking of even the simplest rural architectures, they are built with a resistant system that is only now beginning to show its weaknesses, because of abandonment. Their construction system consists of overlapping dry-stones, able to condense and contain masses of water. In the interior, the space is limited, and natural lighting is minimal. The stone material gives exceptional thermal insulation, allowing a constant temperature inside, warm in winter, fresh in summer. The thickness of the walls could retain humidity on the outside, making these structures potentially impermeable, if well enclosed also at the entrance. The stairs and terrace provide access to the point above the tree crowns, over the panorama of the Salentine countryside.

As regards the limited space inside, rural architecture unfortunately offers spaces that are far too small to meet the needs of today's agricultural holdings in Capo di Leuca. The large machinery that has replaced the farmer's tools, the tractors, *scavallatrici* and diggers, could never have a way of being stored inside.¹⁰² Yet, even today, some smaller farms use traditional picking and production systems, sometimes with hand tools, where the machine would ruin the plants. In this, rural architecture could then

"È importante avere un luogo in campagna, con degli eventi continui e non occasionali, altrimenti non si riesce a creare un attaccamento al territorio."

Giacomo Cavallera

"Bisogna far attenzione a non schiacciare troppo l'uva durante il raccolto, motivo per cui a volte il lavoro delicato dell'uomo è necessario."

Francesco Winspeare

¹⁰² Andrea Labbate, "Olio Labbate", interview.

“L’idea è romantica, ma ricordiamoci che il terreno attorno ad una *païara* è molto piccolo e non renderebbe possibile un’economia.”

Francesco Winspeare

still serve as a warehouse or storeroom.

The climatic qualities that these structures take on, constant temperature (15-18°C), humidity and prevailing darkness, would seem to give them the characteristics of a typical underground space. Qualities, therefore, that could be exploited for the preservation of wine and oil, which need a humid environment (80%), while preventing the formation of mold, a location at a constant temperature around 15°C, and enough darkness to avoid oxidation.¹⁰³

The constant temperature allows a cool feeling inside the artifacts during summer periods, where the 17th-century farmer liked to take refuge in moments of extreme heat. The grain mill of Mulino di Comunità cannot currently be activated during the warmer periods, because the overheating of the stone causes an inferior quality.¹⁰⁴ Having a milling operation directly on a wheat field, taking advantage of the freshness of a *païara*, would avoid several transports and could be productive even in summer.

103 Francesco Winspeare, “Castel Di Salve”, interview.

104 Francesco Longo, “Mulino di Comunità”, interview.



fig. 8 wine cantine of Castel di Salve © Paul Kerswill

The thickness of the walls concedes to the minor rural architecture the extraordinary quality of water condensation and collection. Specific plants grow uniquely between the interstices of the dry-stone structures thanks to the presence of this water. Giacomo Cavallera, of “Seminazioni,” talks about the value of recovering ancient seed crops, which have been increasingly practiced since the period following Xylella. This is a product that can no longer be sold on the European market today. This collection is obviously not an easy collection: complications increase with global warming. The typical pomodoro Morciano, for example, does not need too much water, but it would need to stand, at least during the hottest hours, in a cool, shady soil. A strategic planting spot could then be around the thick wall of the *païara* or *liama*, which continue to give the soil a moist freshness. The northernmost exposed point of the structure consequently remains shaded. To ensure a continuous water supply, the system devised by the 17th-century farmer may still be valid, perhaps adapted to more advanced systems. Other plants, such as the rosemary and caper plant, on the other hand, are in constant search of rock, which otherwise would not grow.¹⁰⁵

“Riusciamo così a recuperarle [le campagne], a curarle e a coltivarle con grano e altri seminativi ormai in via di estinzione.”

Francesco Longo

¹⁰⁵ Fabiana Renzo, “Sante Le Muse”, interview.



fig. 9 social garden of Seminazioni © Eleonora Carrozza

"I giovani hanno bisogno proprio di questo: di sentirsi parte di un territorio e di poter esprimere una loro idea."

Giuseppe Orlando

The surprising combination of agglomeration and dispersion of structures in the territory of Capo di Leuca evokes a social or cultural proposal that could unify them, either physically through a connecting project or functionally, while preserving this dispersive quality. The association "Contrabbando Speranza" was established with the main objective of re-assembling young people and opening social dialogue among them. The chosen scenography is that of the silent countryside, inviting everyone to listen. The meeting formats consist of a subdivision into tables, just like in the subdivision of minor rural architecture placed at times in the same parcel.¹⁰⁶ "Seminazioni" was born right after Covid and started with the initial desire to move to the countryside together with a small group of young people. In a social idea of re-inhabiting the countryside, the dispersion of rural architectures already proposes an existing arrangement, aptly reminiscent of a dispersed form of social housing. The architectures, the ancient farmers' shelters, would form the private spaces. The land space, on the other hand, between one architecture and another, could represent the arrangement of shared and communal spaces.

¹⁰⁶ Giuseppe Orlando, "Contrabbando Speranza", interview.



fig. 10 life in *Seminazioni* © Eleonora Carrozza

“Non si tratterebbe poi di fare un agroturismo e basta, ma sarebbe importante accogliere anche nuove idee ed eventi culturali, didattici, sociali: [...] il cinema, l'agricoltura.”

Gabriele Cazzato

Moreover, rural architecture was not solely for the individual farmer. His family or larger groups of people too, would meet, work together and share wheat around the *aia*, giving this architecture the role of a community, ritual and religious meeting point. Fabiana Renzo's idea focuses on cultural and educational meeting work. Adults and children arrive from the village for activities such as reading, writing, drawing and traditional cooking. As if by instinct, people occupy the spaces once occupied by 17th-century farmers. In particular, the threshing floor is today transformed, thanks to Sante Le Muse, into a small amphitheater.¹⁰⁷ Speaking of culture, traditions and rituals, on February 3, the celebrations to San Biagio take place in the old *masseria* owned by Vincenzo Cazzato. On this occasion, the spaces are filled with festivity and again the threshing floor becomes the main stage, not only for San Biagio, but also for other types of events.¹⁰⁸

¹⁰⁷ Fabiana Renzo, “Sante Le Muse”, interview.

¹⁰⁸ Gabriele Cazzato, “Santu Lasi”, interview.



fig. 11 marriage in the aia of Santu Lasi © Giorgio Serafino

"Ci vorrà ancora del tempo per vedere grandi risultati, ma c'è molta speranza e credo che fra dieci anni [...], saremo di nuovo sui primi mercati europei per quanto riguarda l'olio."

Andrea Labbate

Finally, the accessible terrace, essential for the farmer as the highest point of his countryside, boasts a quality that not all rural houses in Italy possess. The association "Contrabbando Speranza" talks about a social event, which in Capo di Leuca belongs to tradition. Giuseppe explains that in organizing the event of the viewing of the stars of San Lorenzo, the participation of GAS was requested, which was responsible for setting up the telescopes.¹⁰⁹ As always, the event was held in the countryside, but with the difficulty that to be able to see the stars, the choice of telescope setup is of crucial importance. In fact, the telescope should be placed in a dark place, the countryside, but without trees and foliage to get in the way of the wide view of the sky. The scope should therefore be strategically placed in a spot that overlooks trees, a terrace perhaps, which for the 17th-century farmer was the highest and most exposed point.

The new drawing appearing (drw.5) is not a drawing for an "architectural proposal," but more that of a "proposal without architecture". All this in coherence, for the moment, with the true existence of these "architectures without architects."

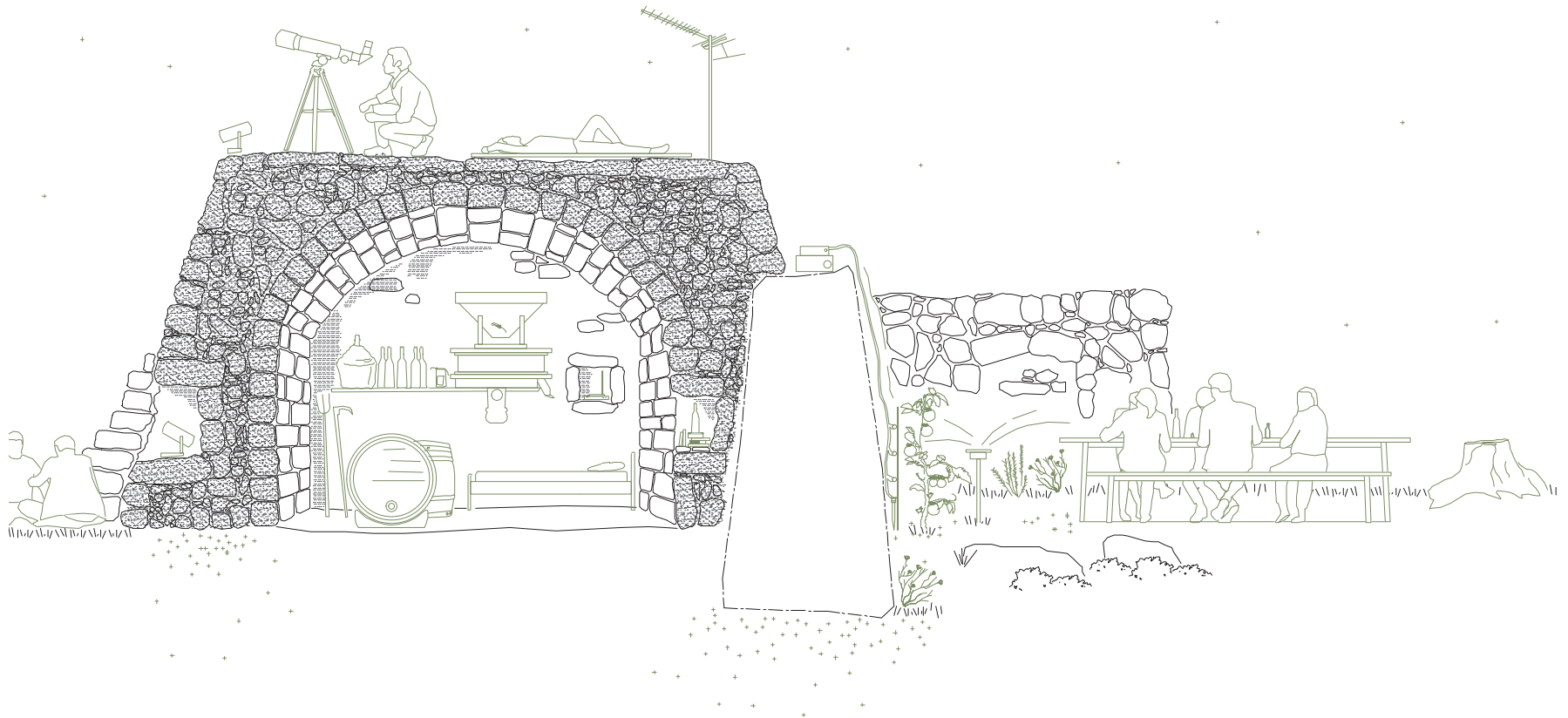
¹⁰⁹ Giuseppe Orlando, "Contrabbando Speranza", interview.



fig. 12 vision of stars

drw. 5 **future : a "proposal without architecture"**

scale 0 0.5 1 m



Conclusion

The minor rural architecture of Capo di Leuca shows us that there is a definite relationship between the way of life of a settlement and its building manifestations. Each prototype can be considered the result of human and farming needs. Its evolution is the result of environmental variations. Its subsistence is given by its crystallization.¹¹⁰

The formal variety of these types depends on the multiplicity of components that come into their determination: natural — given by the geological data and the diversity of materials available for each place (calcareous stone or tuff); technical — given by the economic structure, which determine their simple and inexpensive structural system (dry or masonry, tholos system, vault structure); functional — given by the cultural level tending to attribute functionality (warehouse or dwelling, temporary, seasonal or permanent).¹¹¹

This study allows us to ask appropriate questions regarding the preservation or enhancement of documents of a historical culture. But at the same time, the simple study of rural architecture, in form and function, makes us realize something fundamental to restore. It invites us to return to discover that strong organic bond that historical and local communities have established with their place, proposing a new architecture with a better value as

¹¹⁰ Giorgio Simoncini, *Architettura contadina di Puglia*, 32.

¹¹¹ Ibid. 11.

functional, as “resistant”, as sustainable and so, as able to re-inhabit a territory, re-establishing a balance between town and country.

In this study, the greatest teacher from whom we inherit the most precious lessons is the 17th-century farmer. As we should re-learn to do in future projects, the farmer-builder of the time was able to understand the qualities of his land that seemed stingy and deserted. He gathered stones from the ground and built a dwelling: the essence of a local project. He chose the most strategic planting site in his countryside and began an economical and intelligent construction, in which every form was functionally dictated by necessity.

The farmer’s sweat came to create a clear identity for the territory, which today, following the cutting of millions of trees killed by the *Xylella Fastidiosa*, proposes a landscape and many elements to be re-evaluated and better safeguarded.

In fact, this written work tries to show that it is not yet the case to take into consideration the possible “noble abandonment”, thus archiving this kind of heritage. As long as interest in the countryside and rural architecture exists and develops among the population, it remains important to pass on these documents to future generations, who may attribute new value to them and interpret them as a resource.

The function alone as an “image in the

landscape” is already the proof that, clearly, architectural planning still has a role to play, continuing to raise questions about safeguarding and valorization of rural architecture in Capo di Leuca.

Regarding the discourse of valorization, of reuse with change of use, it is still very difficult to take a clear position. Since these are protected heritage-bound structures, there are few solutions that could really be implemented.

Despite all this, it is not for now anyone’s job, much less for this research, to obstinately find a design and a destination that can work. For now, the role of the architect and this thesis is to support the needs arising from the society toward the countryside and the ideas of realized and realizable projects. This theoretical statement would then nurture the discussions and questions, which continue to spark interest and proposals for actions on the heritage of rural architecture. Finally, it attempts to identify and highlight the forms and qualities that could and should still be part of a sustainable and careful architectural project.

Surely a future valorization project should move away from the now omnipresent tourist purpose that risks hiding or deforming the heritage. The idea that these structures may disappear overrun by decay is bad, but to deny the needs of a different and past life in order to save a folklore for the use of a few initiates or tourists is perhaps worse.

It is essential to seriously begin considering

the ideas of the sustainable and local project set forth in this thesis, attentive to the territory, to society and to culture that inhabit it. Thus, it is important to consider the participation of various actors and the multiplicity of functions. It will be the society itself, like the people interviewed, that will provide new ideas and needs, which will be shown to be successful or less so, not only in tourism, but also in agrarian, social, educational, and cultural domains. An architectural proposal should be an ally of these persistent practices of reappropriation, instead of precipitating their end.

Naturally, it is unthinkable from one day to the next to create enhancement projects on the endless structures scattered throughout the region. The local project is a long process, which needs time to be implemented and evaluated. Moreover, insisting on finding a concrete use for a building doesn't serve much purpose, especially once realized that the exterior image value of these architectures is far more important than the interior use.

The proposal for the preservation of this heritage seems to be the most plausible. It must be made clear, however, that it would also be unrealistic and perhaps conceptually wrong to claim to turn the Capo di Leuca's countryside into an open-air museum.

Improving the safety system, in an economical and effective way, may be, for the moment, the architectural act of most extreme concreteness. In whatever scenario, making these

structures safe for use and preventing them from falling is the first step. Cementations are to be avoided, as they are unable to keep the nature of form and dry construction alive. The moment cement is used, dry-stone construction stops functioning as such, stops protecting against the wind and also stops nourishing the countryside, as it can no longer capture water and release it to the soil.¹¹² As an alternative to concrete, it might be possible to think about an effective and inexpensive system of internal consolidation, within the reach of all landowners, who could independently secure their own artifacts. At the very least, this would be the act that would avoid the injury of piles of stone that are increasingly coming to affect the countryside.

The image of the territory is important. Its future development depends on its safeguarding or on the creation and valorization of values able to return a local project to the territory: a living system produced by humans, but let's remember that it "lives and survives only thanks to them".

¹¹² Fabiana Renzo, "Sante Le Muse", interview.

Annexes



fig. 13

the invisible fire



fig. 14



fig. 15

between sky and earth



fig. 16



fig. 17

looking upward



fig. 18



fig. 19

peasant life

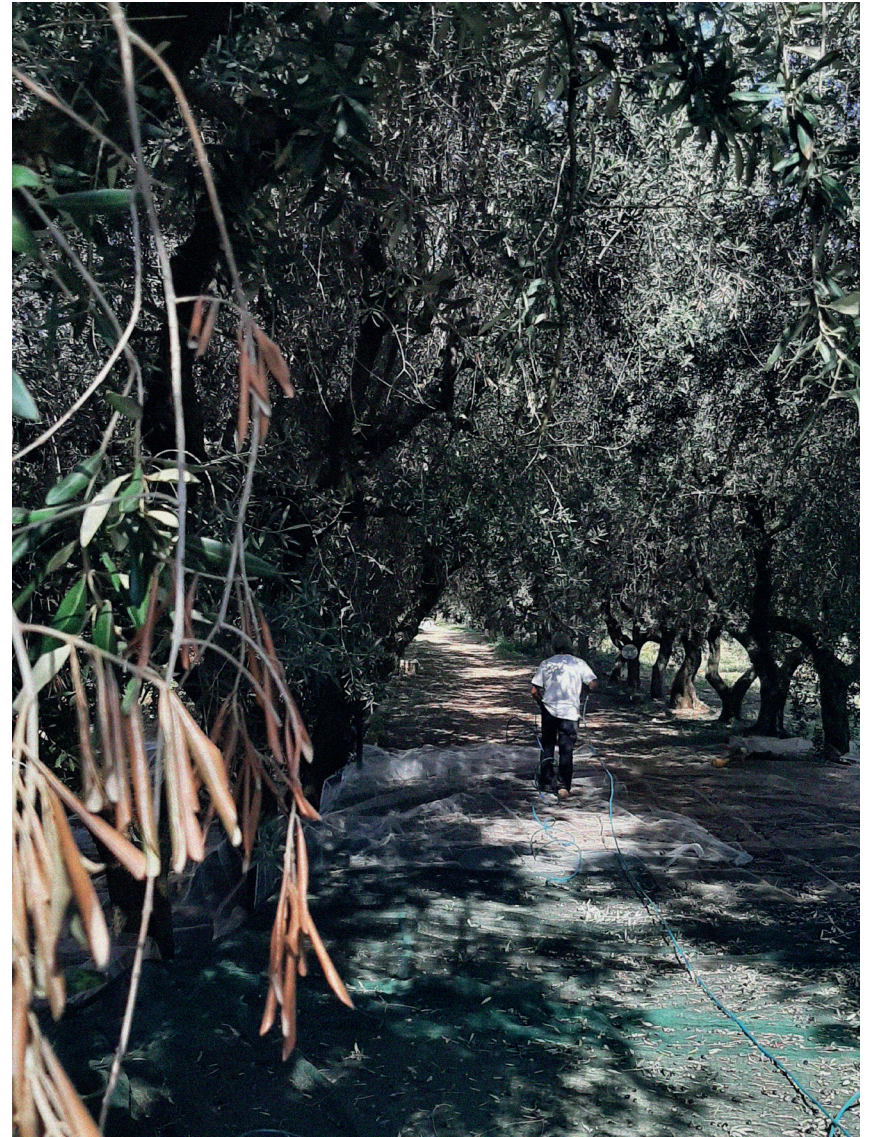


fig. 20



fig. 21

details



fig. 22



fig. 23

playground



fig. 24

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Iconography

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