

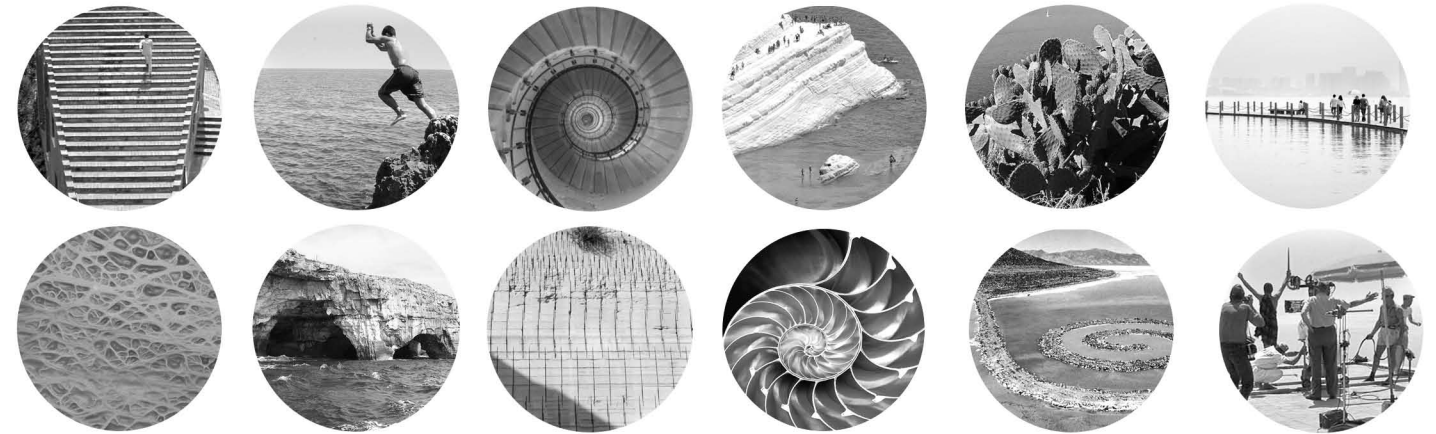


Masterplan  
Scale 1:1500

## Connecting firstly

The project aim is to **CONNECT** the whole landscape with a design based on the **ADDITION** of new objects, shaped and modified by the movements of the people approaching the site. Starting from the **ISOLATION** of the lighthouse, the whole design supports the action of exploring every portions of the site.

The long **SPIRAL**, the two **AXES** starting from the existing buildings, the **TERRACES** on the new buildings and the new **WALKWAYS** between them, are the **GRID** upon which the project was designed in order to maintain continuously active the **SIGHTSEEN** of the visitor that has to change repeatedly his point of view.



The **LANDSCAPE HOTEL** imagined for Capo Murro di Porco, directly derives from the imaginary power of the ancient **MASONRY BUILDINGS** affecting the whole **MORPHOLOGY** of the design. Disposed along the ways to reach the sea, the hotel is not the occasion for filling empties, but the will to recreate a **TECTONIC MOVEMENT**, where the heavy presence of the cliffs become the occasion to **FRAGMENT** the volumes into the feeling of a **NEIGHBOURHOOD**. Passing through them it's possible to overcome the distance with the sea thanks to a new **PIER** that create the occasion to produce a new bay and so, turning the perspective from the linear **HORIZON**, to the presence of the **LAND**.

In this way, the project proves to conceive new settlement as **SUPPORTING** the landscape strengthen, where the **ARISING** doesn't consist in a geometrical action, but in the **APTITUDE** of the architectures in establishing a **SYSTEM** inside **COMPLEXITY**.

## Morphology

**+**  
LANDSCAPE surrounding it, are deeply different due to their diametrical positions. The overlooks combine both **PHYSICAL ELEMENTS** and intimate desires for a city that it's between the **SEA** and the **LAND**, never declaring a specific aim but on the contrary generating every time different **EMOTIONS**.

## The sea and the land

Italo Calvino wrote about **DESPINA** as a city with its own narrative structure that is told, first of all, by the people approaching to it and coming from **DIFFERENT PERSPECTIVE**. Their personal views of the object and the **LANDSCAPE** surrounding it, are deeply different due to their diametrical positions. The overlooks combine both **PHYSICAL ELEMENTS** and intimate desires for a city that it's between the **SEA** and the **LAND**, never declaring a specific aim but on the contrary generating every time different **EMOTIONS**.

**+**

## The opposing elements of the site

The location of the Lighthouse in Capo Murro di Porco **EVOKES** the same opposing elements, located far from the Siracusa city centre, isolated and fully maintaining its **STRATEGIC CONTROL** over the sea.

Approaching to the site by the rutty road, made of **EARTH** and **STONE**, everyone dreams to reach the lighthouse and rapidly **LOSE HIMSELF** in the contemplation of the blue and linear horizon, forgetting the past pathway. On the opposite side, sailing with the fishermen along the desert **COASTLINE**, taking on the powerful waves, the lighthouse could represent the human settlement that sounds like **SAFETY**.

*"Each city receives its form from the desert it opposes;  
and so the camel driver and the sailor see  
DESPINA, a border city between two deserts."*

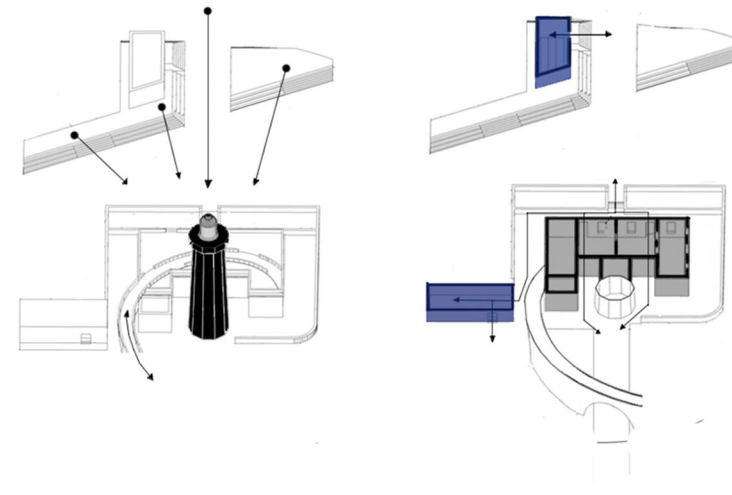
Italo Calvino / Invisible Cities / 1972  
The Cities and the Desire\_3 / Despina





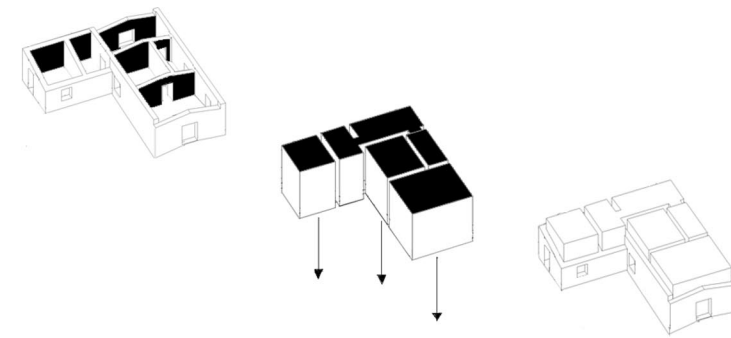
## The public entrance

Approaching the intervention area, two BLOCKS, that frame the lighthouse, are juxtaposed. On the left there is a simple STAIRCASE while, on the right, a pure CUBE hosting a touristic centre suitable as INFO POINT of the whole area. Their shape and position is intended to create a first PUBLIC SQUARE that could be used as a flexible THEATRE with the lighthouse in the background. The lighthouse building is conceived as an EXHIBITION space, using its interior without changing the exterior image. The building near the lighthouse is suited for BIKE and DIVING equipment rental serving the RESPONSIBLE TOURISM of the surroundings.



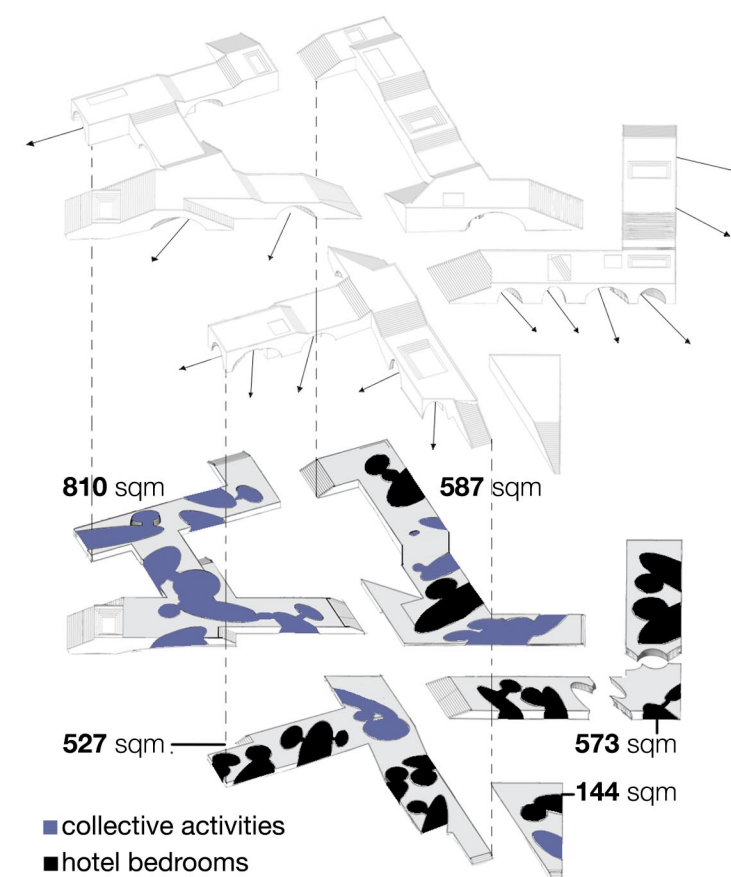
## The "Door" Building

The isolated ruin is transformed into the HOTEL LOBBY and the engine creates one of the two axis of the project. The inclusion of a WOODEN FRAME above the existing masonry creates a new coverage of the building. The little house works as OFFICE and executive space, in a simple and not monumental way, juxtaposed at the ENTRANCE of the whole project.



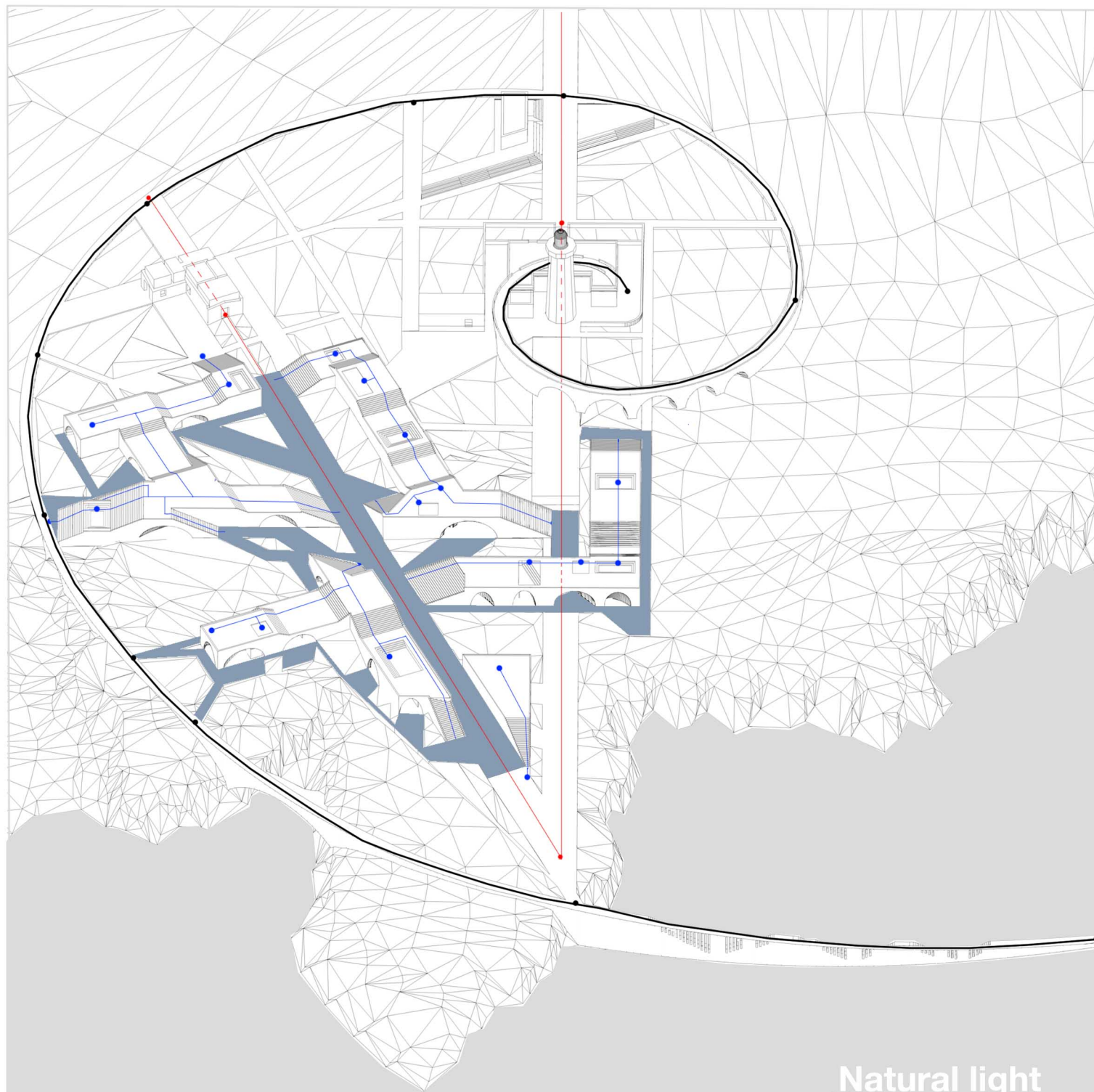
## Horizon hotel

The hotel is made by a system of different blocks organized IN-GROUP resembling the shape of traditional COURTYARDS of the Mediterranean houses. The group nearest to the entrance is dedicated to the largest amount of COLLECTIVE FUNCTIONS, like restaurant, sport activities, reading room. The others host 12 mini-flats strongly are oriented to the sea CONTEMPLATION. The hotel image is built around the construction of a series of CAVES extrapolated from PURE BLOCKS: their presence is not functionalist, but taken from the observation and maximization of the HORIZON perspective thanks to the large HOLES on the facades. On the top of each building continuous terraces, equipped with SWIMMING POOLS, increase the utilization of the project SURFACES.



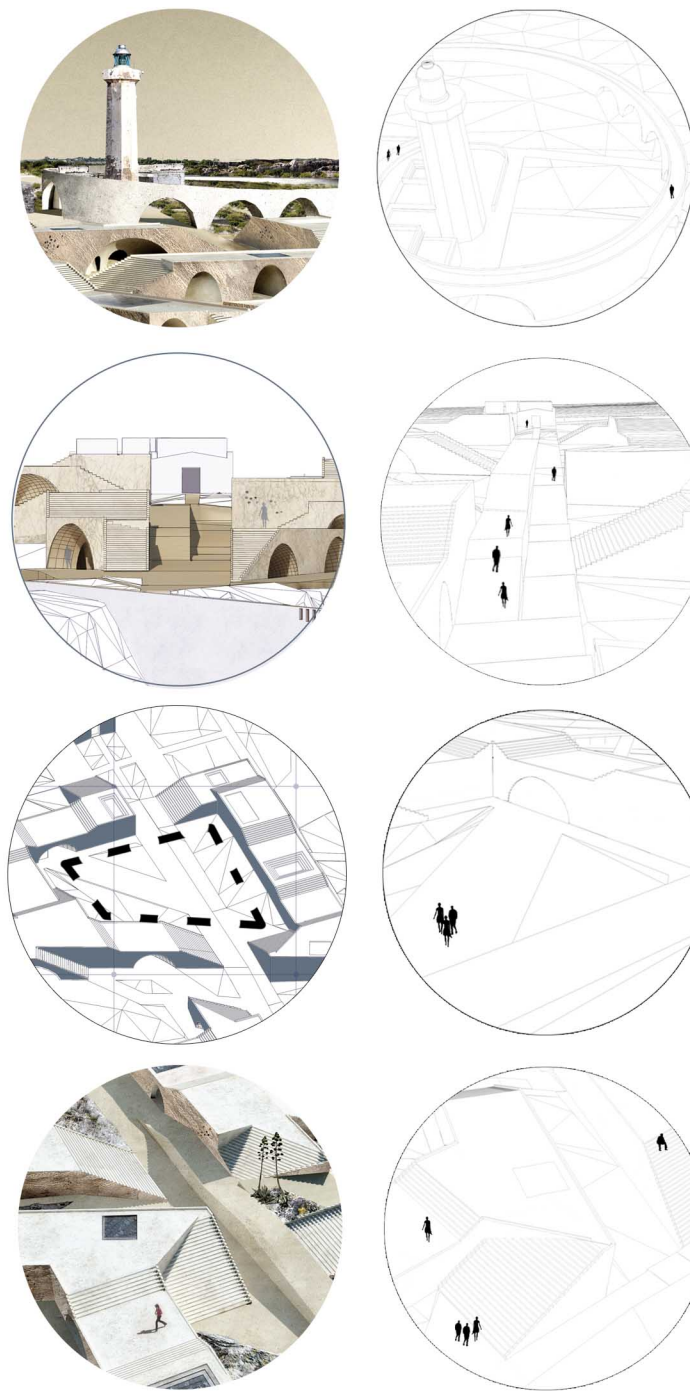
## The harbour and the bay

The long SPIRAL, enclosing the intervention area, reach the sea thanks to his long and gentle SLOPE. The long pier is equipped for DIVING into the high water and supports scuba discovering the underwater cliff. At the end of the pier, is positioned a DOCK that allows small ships stopping here during daytime. The FLOATING BARRIER permits to recreate an intimate space just in front of the HIGH CLIFF, in order to let people to discover deeply its natural potentialities.



### Natural light and local material

The project imagined the interior space of the hotel similar to the image of the caves surrounding the cliffs of the intervention area. Using the tuff extracted from the nearest quarries, it's possible to re-elaborated it creating holes that could bring diffuse lighting in the most inner spaces of the hotel rooms. In this way the image of the main entrances is preserved, as the privacy of the visitors, thanks to an intimate lighting system that could arrive to every corner.



### The Landscape Walkway

Starting from the lighthouse building ROOFTOP a spiral walkway was created: it connects the inner element of the site with the SEA WATER level to the new PIER. The path is disposed in order to reach a double objective: create a long WALKABLE TOUR of the entire cliff landscape open to all and delimitate the construction area. The spiral is connected with the entire hotel circulation system, generating a BYPASS for the whole site.

### The Axis

The lighthouse and the ruins not so far from it represent the driving forces to create the geometrical GRID supporting the fastest pedestrian crossing of the project. The two main AXES of the masterplan start from them to RE-JOIN at the lowest level of the cape. Their section is supposed to be wider in order to appreciate the horizon through the DESCENDING. All the main accesses to the hotel terraces are disposed along them.

### Squares and Connections

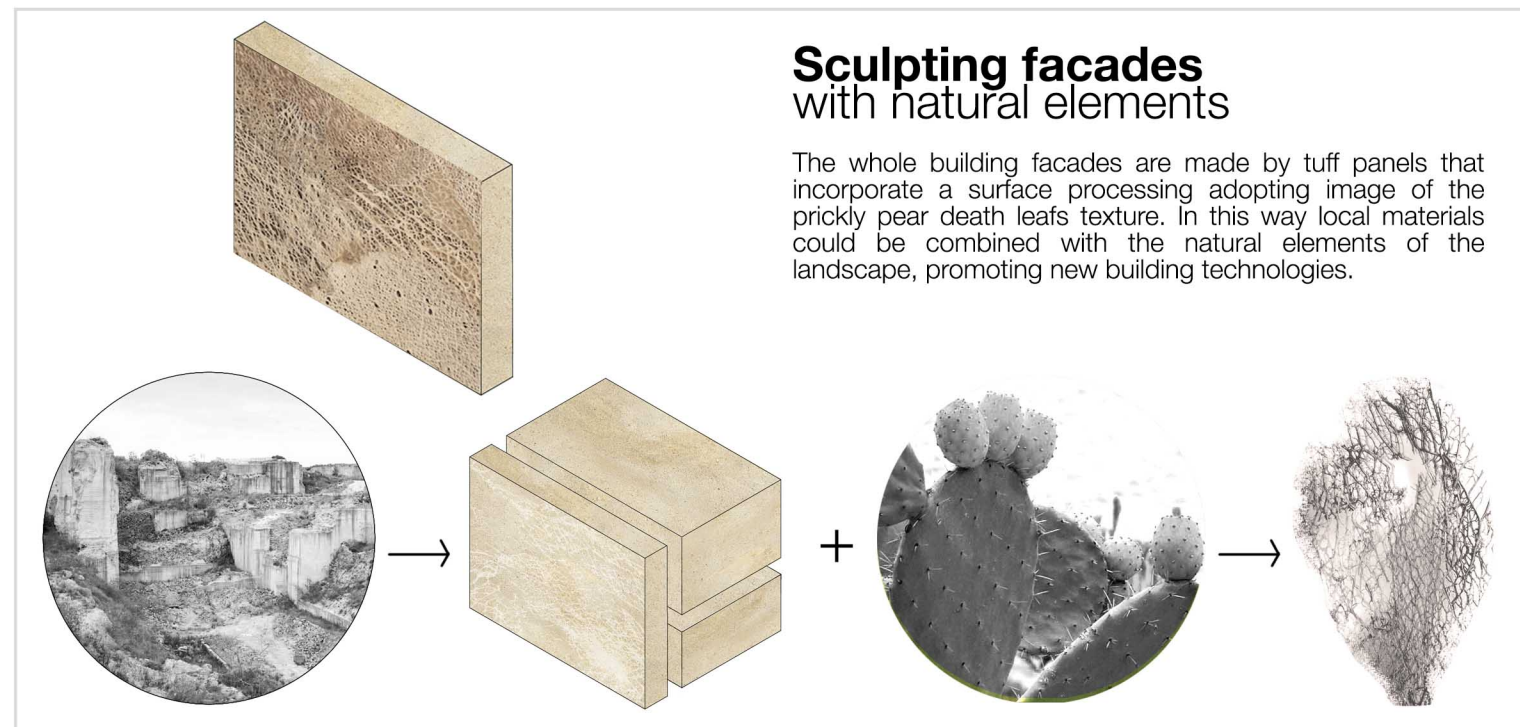
Beside the wider walkways of the axis, the project reveals a system of narrow CIRCULATION that has to connect all the main hotel ENTRANCES. Their careful distribution on the cliff is supposed to be light as much as possible in order to unveil huge portion of the existing SOIL. Their crossing geometries creates little SQUARES between the buildings that, standing beside the main axes, advocate a URBAN PRINCIPLE of circulation.

### Terraces

The project was created, first of all, to increase the horizon PERSPECTIVES. The element of the terrace is strongly present in the building local context; it was repeatedly call back on every building intervention in order to create a ROOF CIRCULATION system. The repetition of long STAIRS, is used not only to connect all the different levels, but also to transform the building into a completely WALKABLE SURFACE.

### Sculpting facades with natural elements

The whole building facades are made by tuff panels that incorporate a surface processing adopting image of the prickly pear death leaves texture. In this way local materials could be combined with the natural elements of the landscape, promoting new building technologies.





tourist  
info point

conference  
room

hall

exposition

exposition

office

bike sharing

twin  
room

wc

twin  
room

wc

suite room

shared  
kitchen

covered  
space

conference  
room

wc

twin  
room

twin  
room

wc

twin  
room

wc

hotel twin  
room

wc

hotel twin  
room

wc

recept

office

office

wc

storage

wc

wc

gym

wc

twin  
room

wc

covered  
space

workshop

wc

twin  
room

wc

twin  
room

wc

twin  
room

wc

twin  
room

wc

wc

wc

reading  
room

restaurant

Ground floor plan  
Scale 1:500

5 10 20 50

## Modular frames

Thanks to an accurate survey of the existing CLIFF, wooden frames will be shaped to structurally SUSTAIN the pathway and separate the circulation from the rock. Many coastal areas are contaminated by CONCRETE surface which future complete removal it is really impossible. The frames protect the local ecosystem and help the project to be RECONVERTED, if any.

## Local Soil distribution

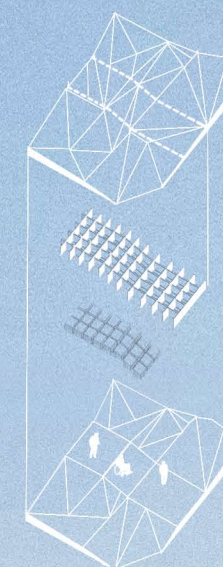
The EMPTIES between the different frames will be covered by a mixture of GRAVEL, EARTH and LOCAL SAND. This composition, hardly COMPACTED, could assure a homogenous surface that resemble the typical PATHWAY of the surrounding rural areas. With this solution, on one side the WIND FLOWS can easily reconvert the pathway that could be dispersed around the cliff, on the other hand it can be filled with ON-SITE MATERIAL if necessary.

## Pathway design

The landscape around the lighthouse is HARDLY ROCKY and not homogenous. To date is very difficult to WALK around the area. The project decides to design its circulation using strategies that primarily insist in the CONSERVATION of the existing GEOLOGICAL CONFORMATION and removal opportunities.

## Assuring mobility

The final pathway demonstrates the will to RESPECT the natural landscape of the site acting in accordance with its SLOPING characteristic. The composition of the wooden frame and earth surface can assure a HOMOGENOUS LAYER for walking visitors. The design of gentle slopes according the local CONTOUR LINES helps the project to be open also to disabled people that, by now, could not yet access any place around the lighthouse.



## Waves Power Production

The deep water in front of the cliff permit to create a FLOATING PIER suitable both for SHIPS and for SPORT activities. Made of distinct blocks, hinged together by a long movable structure, it can produce ELECTRIC ENERGY thanks to the continuous WAVES' MOVEMENT. This strategy not only permits to reduce the ENERGY NEEDS of the new settlement, but also structurally creates an adaptable PATHWAY on the sea surface.

## Sun Efficiency

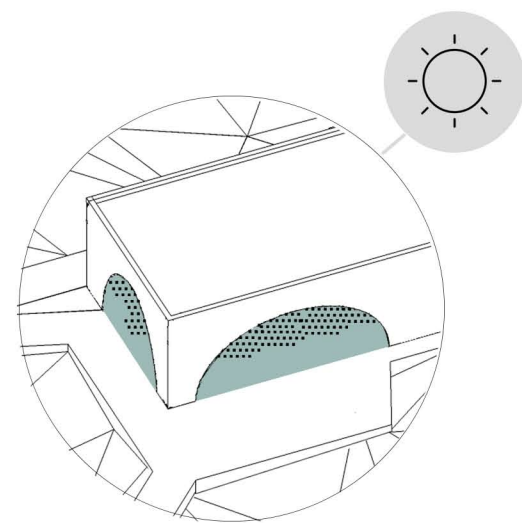
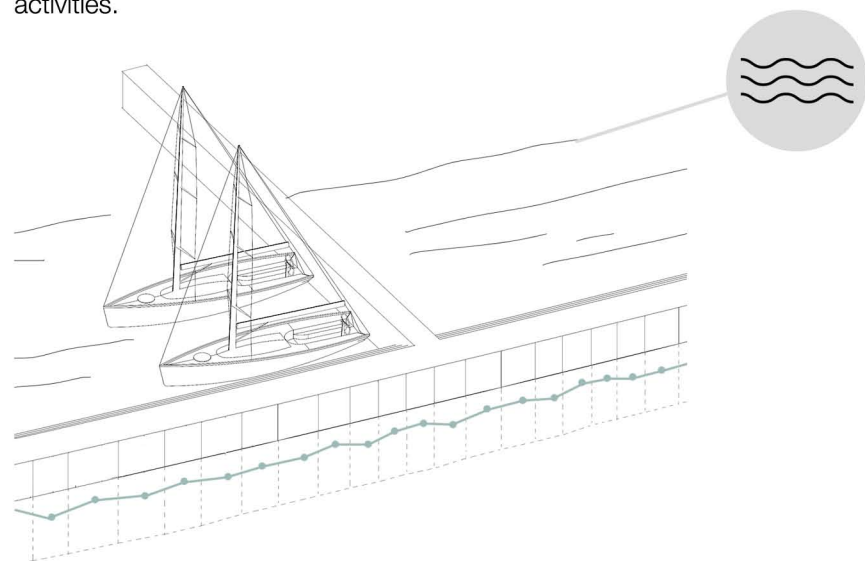
The large glassed surfaces opened on the FACADES incorporates cells suitable for PHOTOVOLTAIC POWER production. Avoiding the presence of panels on the buildings, or worse, on the rural fields, that is nowadays affecting the Mediterranean landscape, the project presents a completely INTEGRATION with the GLASS surfaces. At the same time, this technology permits to SHADE the interior spaces, naturally decreasing the hot TEMPERATURE during summer season.

## Material Reutilization

Around the Siracusa area, there are many TUFF caves from which the project intends get all the materials for the construction operations. The tuff, commonly used in the past for construction, is now more suitable for PANELS, interior DECORATION or FURNITURE creation. The projects aim is to recreate the connection with the on-site production, supporting the LOCAL ECONOMY and increasing the LINK between the buildings and the image of its landscape.

## Water Deposits

The long terraces built up over all building surfaces host a series of SWIMMING POOLS used by the public that wants to ENJOY the panorama. Their position, above the buildings and not on the soil, is decided in order to PRESERVE the natural elements of the landscape. As it happen in many houses of the Mediterranean, the swimming pools are intended also as WATER DEPOSIT, in order to be used to moderate its consumption for the hotel activities.

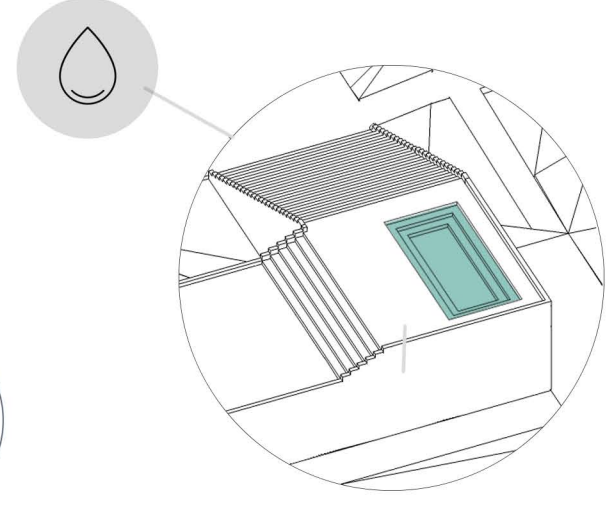


**Lentini**  
37°17'1.75"N  
14°59'46.01"E

**Noto**  
36°53'32.80"N  
15° 3'54.70"E



**Palazzolo Acr.**  
37° 3'42.80"N  
14°54'14.95"E



5 10 20 50

Longitudinal Sections  
Scale 1:500

