

# **CULT TO CULTURE**

**A SEMANTIC SHIFT OF CATHOLIC CHURCHES**

RESEARCH FOCUS

Cult

a. An inner or outer manifestation of religious sentiment, such as individual or collective homage rendered to the divinity. **b. The complex of ritual acts, both internal and external, of a religion.** c. Religion, religious faith.



Culture

a. The totality of intellectual knowledge that a person has acquired through study and experience, **reworking it**, however, with a personal and profound rethinking so as to **convert the notions from mere erudition into a constitutive element** of his moral personality, his spirituality and his aesthetic taste, and, in short, into self-awareness and awareness of his world.

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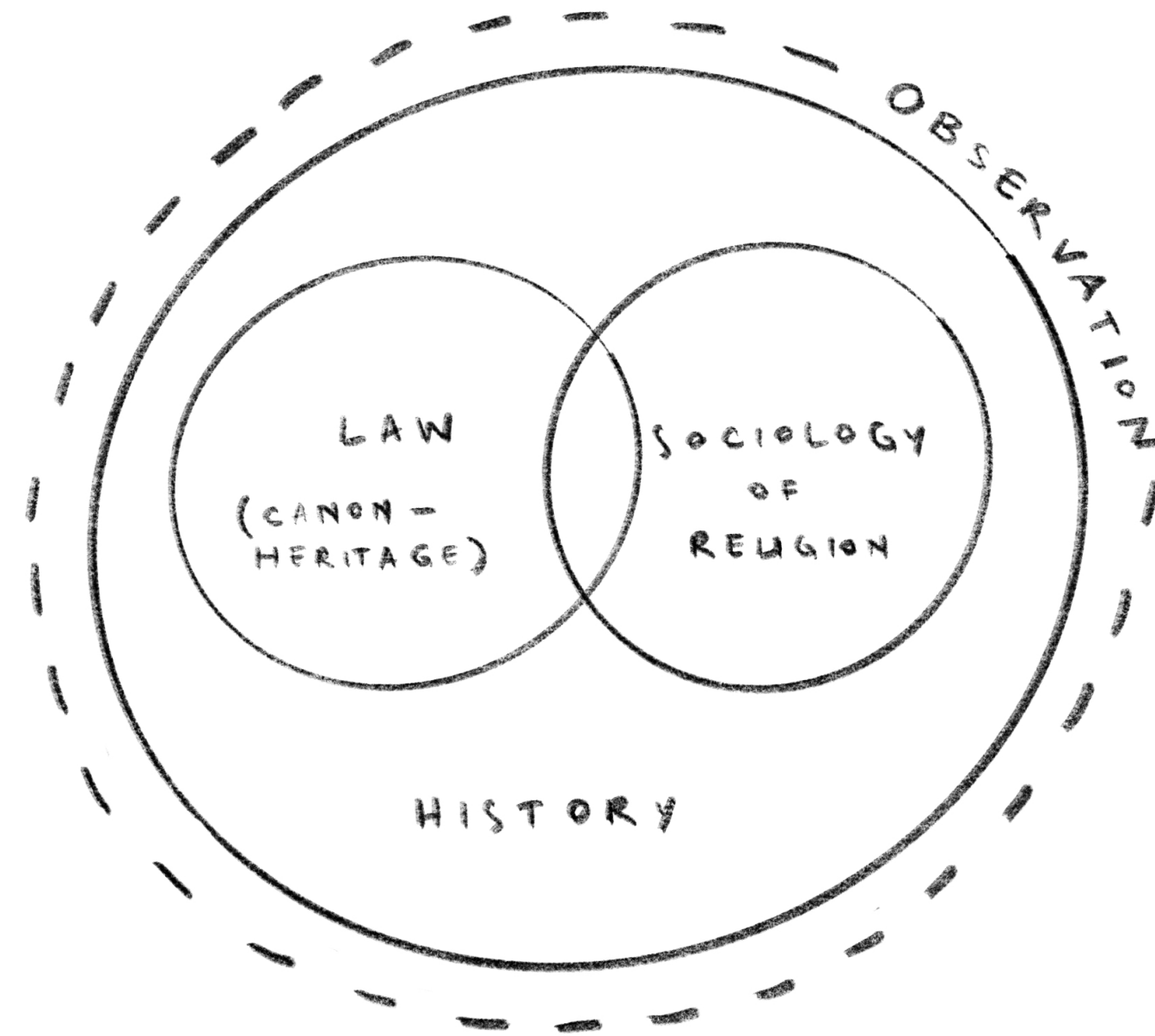
- 1. to **cultivate**, work, care
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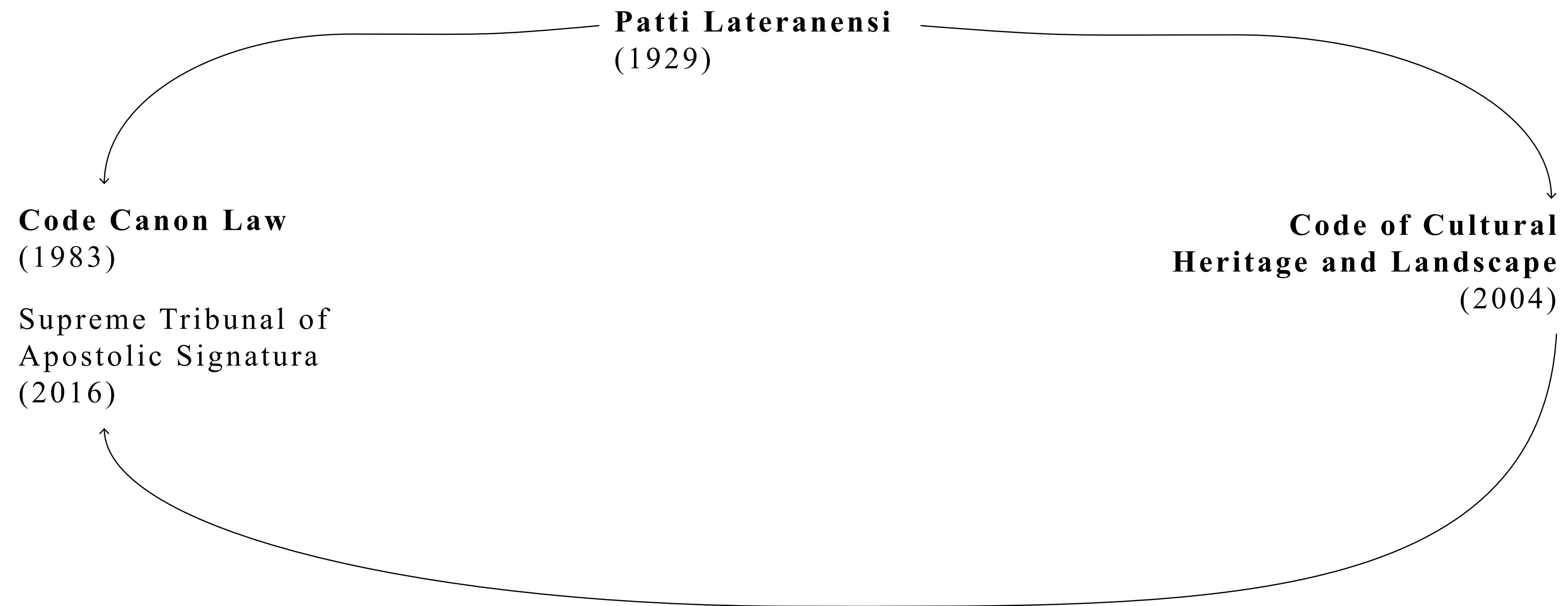
## RESEARCH



1. What are the frictions or driving forces that either enable or hinder the transformation of catholic churches?
2. What can be defined as a “church” in contemporary society?
3. What is the next evolutionary stage for catholic churches?

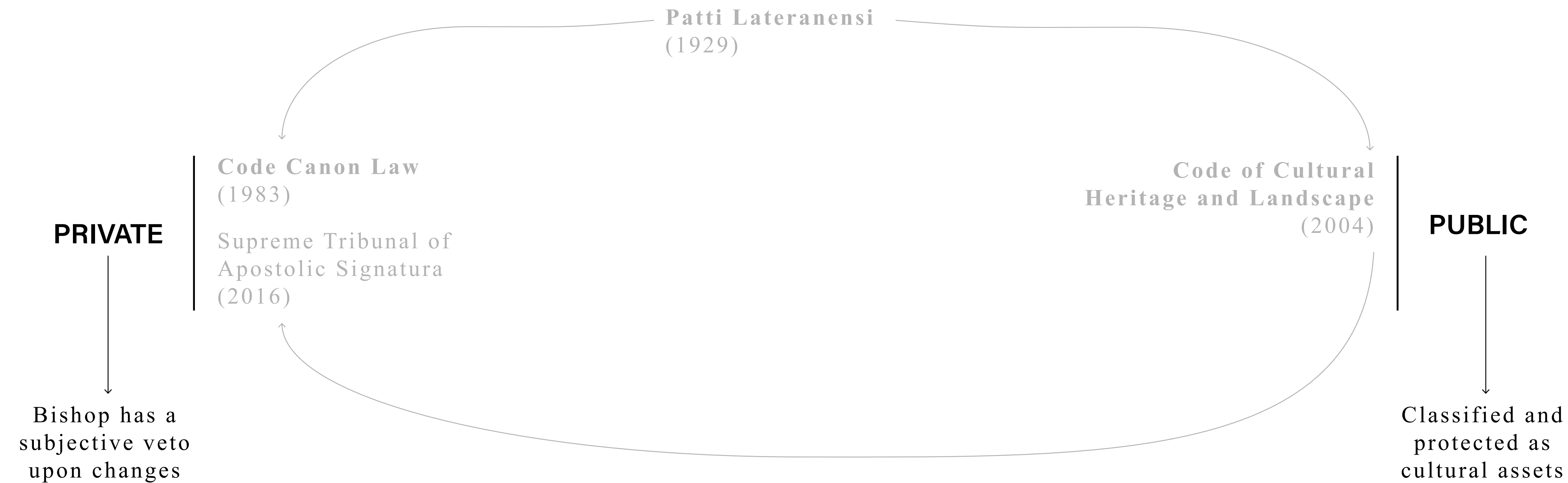
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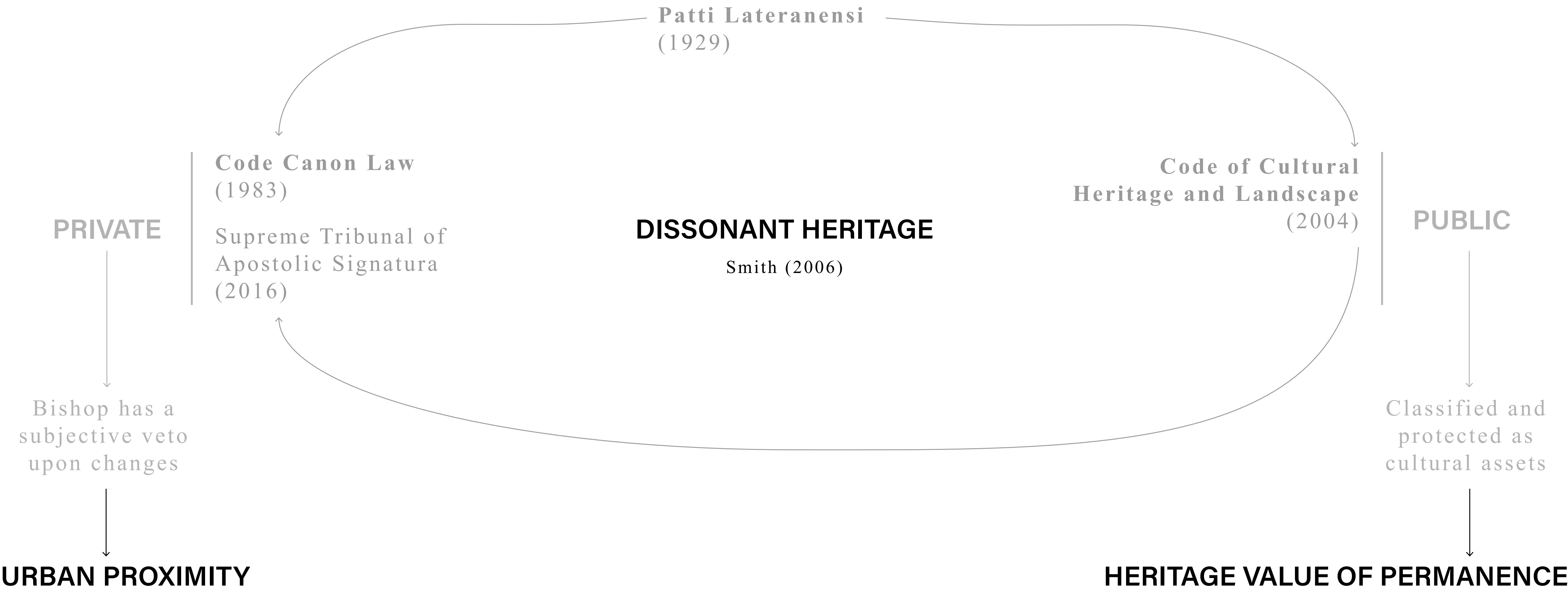
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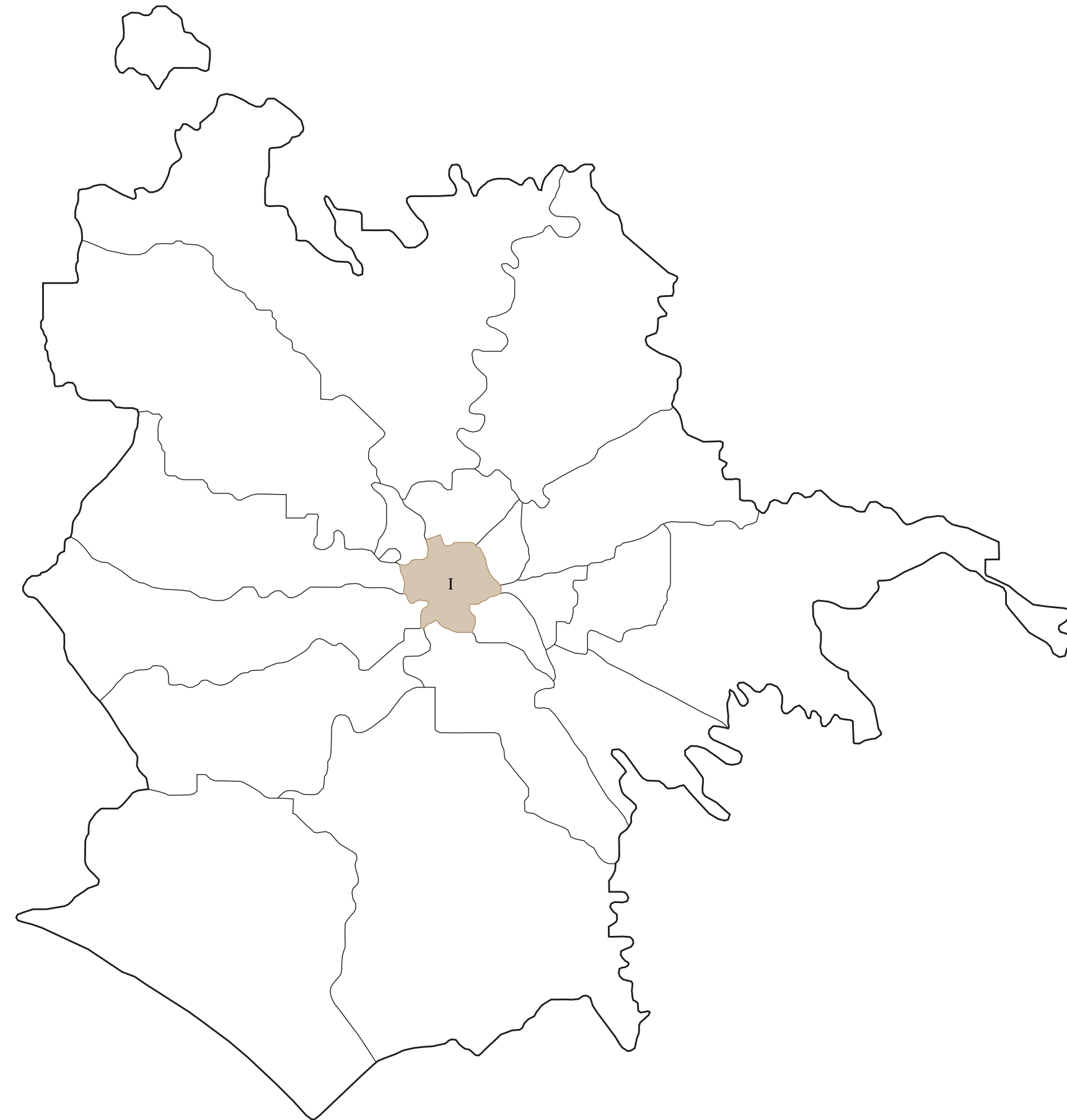


RESEARCH

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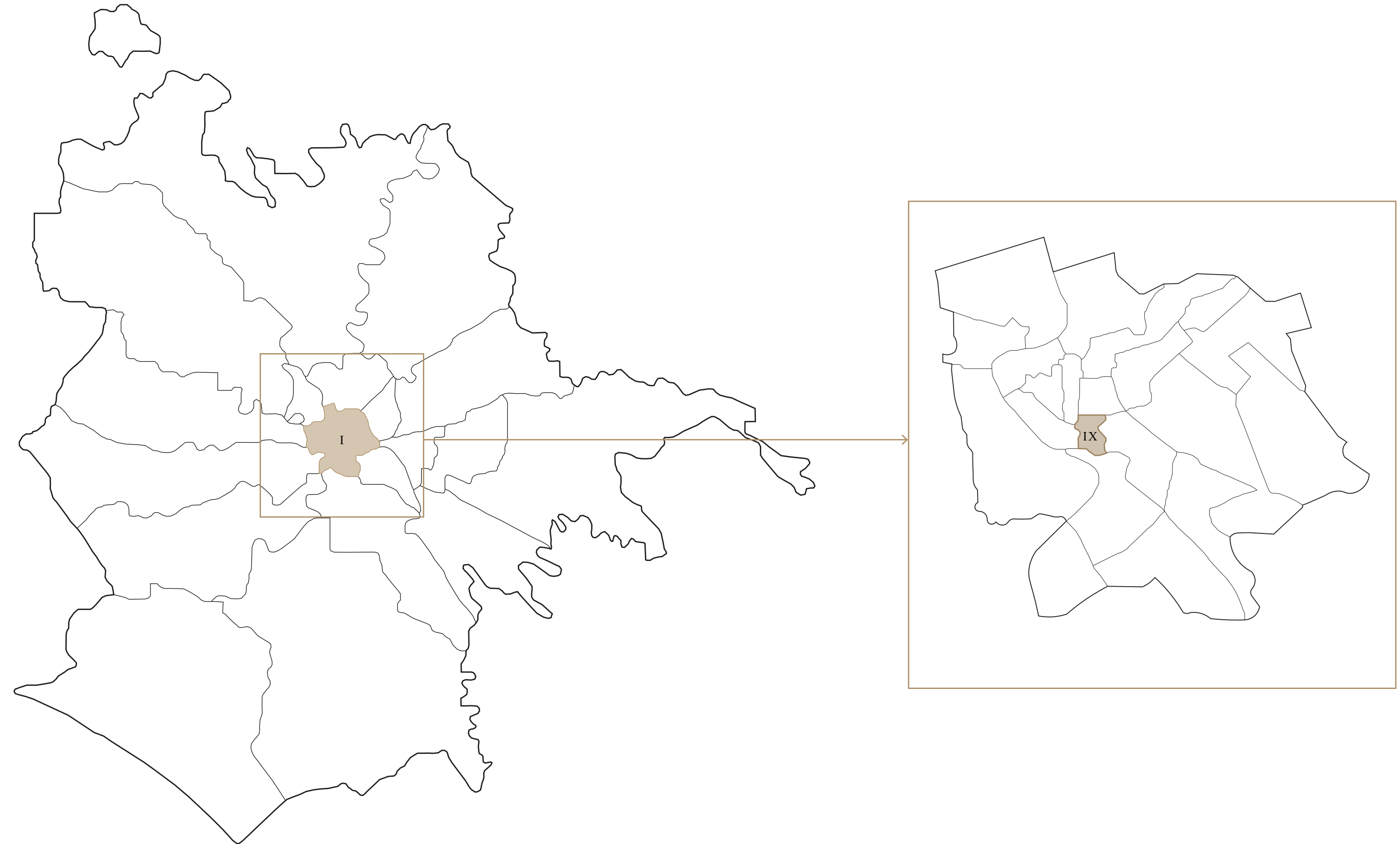


## RESEARCH & DESIGN SITE



Rome, Italy

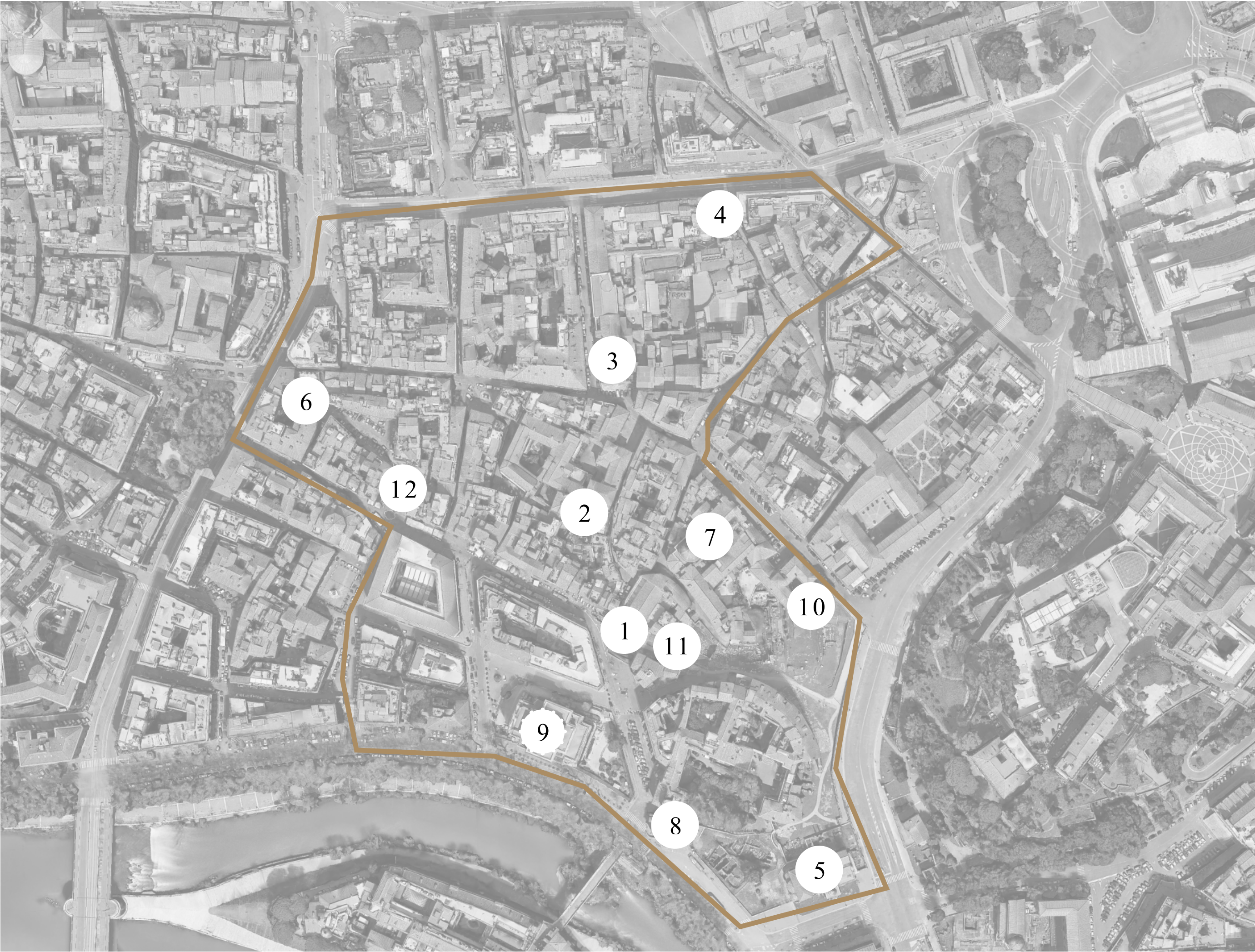
## RESEARCH & DESIGN SITE



Municipality I



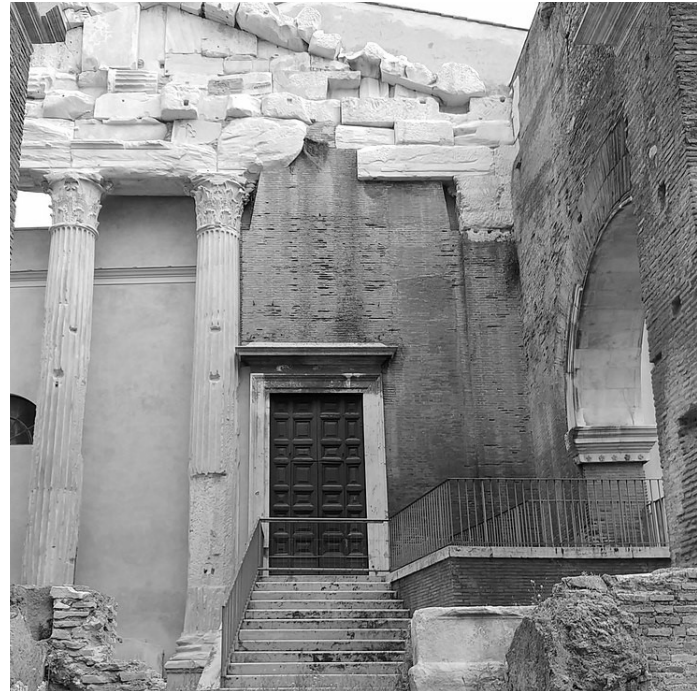
# RESEARCH & DESIGN SITE



- |                  |                         |
|------------------|-------------------------|
| Catholic Church: | 1. S. Andrea            |
|                  | 2. S. Ambrogio          |
|                  | 3. S. Caterina          |
|                  | 4. S. Stanislao         |
|                  | 5. S. Nicola in Carcere |
|                  | 6. S. M. in Publicolos  |
|                  | 7. S. M. in Campitelli  |
|                  | 8. S. Gregorio          |
| Synagogue:       | 9. Tempio Maggiore      |
| Deconsacrated:   | 10. S. Rita             |
|                  | 11. Oratorio S. Andrea  |
|                  | 12. Cappella S. Maria   |



## RESEARCH & DESIGN SITE



S. Andrea  
VIII



S. Ambrogio  
XVII



S. Caterina  
1564



S. Stanislao  
1591



S. Nicola in Carcere  
1599



S. Maria Publicolos  
1643



S. Maria Campitelli  
1667



S. Gregorio  
1729



Tempio Maggiore  
1904



S. Rita  
1653

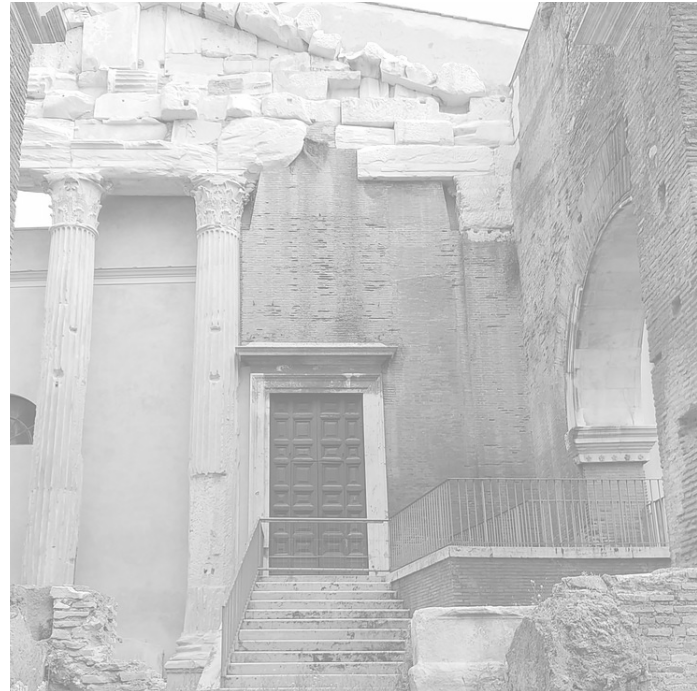


Oratorio S. Andrea  
1689



Cappella S. Maria  
1759

## RESEARCH & DESIGN SITE



S. Andrea  
VIII



S. Maria Campitelli  
1667



Tempio Maggiore  
1904



S. Stanislao  
1591



S. Rita  
1653



S. Nicola in Carcere  
1599



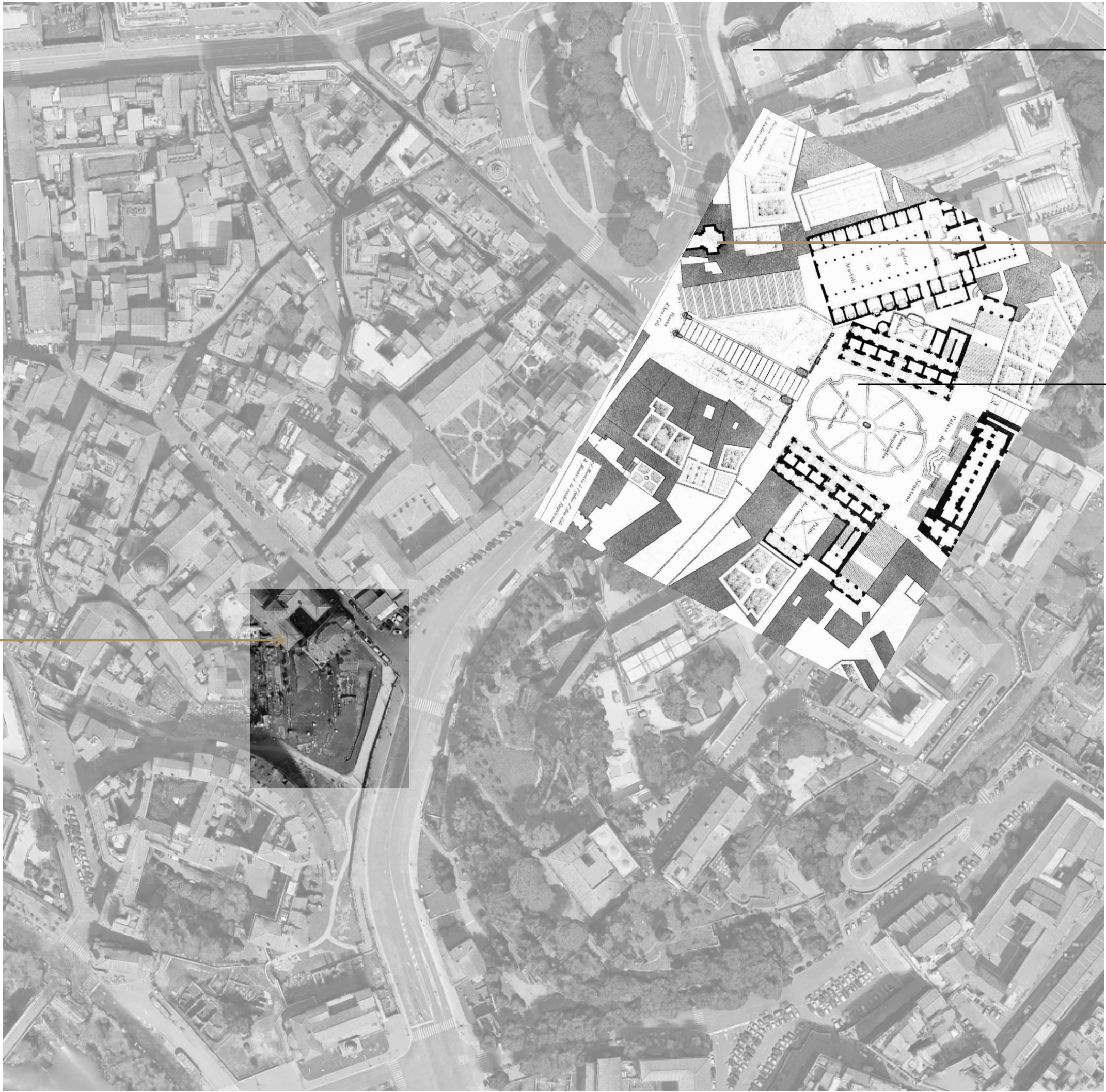
## SANTA RITA DA CASCIA IN CAMPITELLI





HISTORY

\*HERITAGE VALUE OF PERMANENCE



Santa Rita  
1936

Piazza Venezia

Santa Rita  
1653

Piazza del Campidoglio



# HISTORY



**Santa Rita**  
1653



1928



**Santa Rita**  
1936



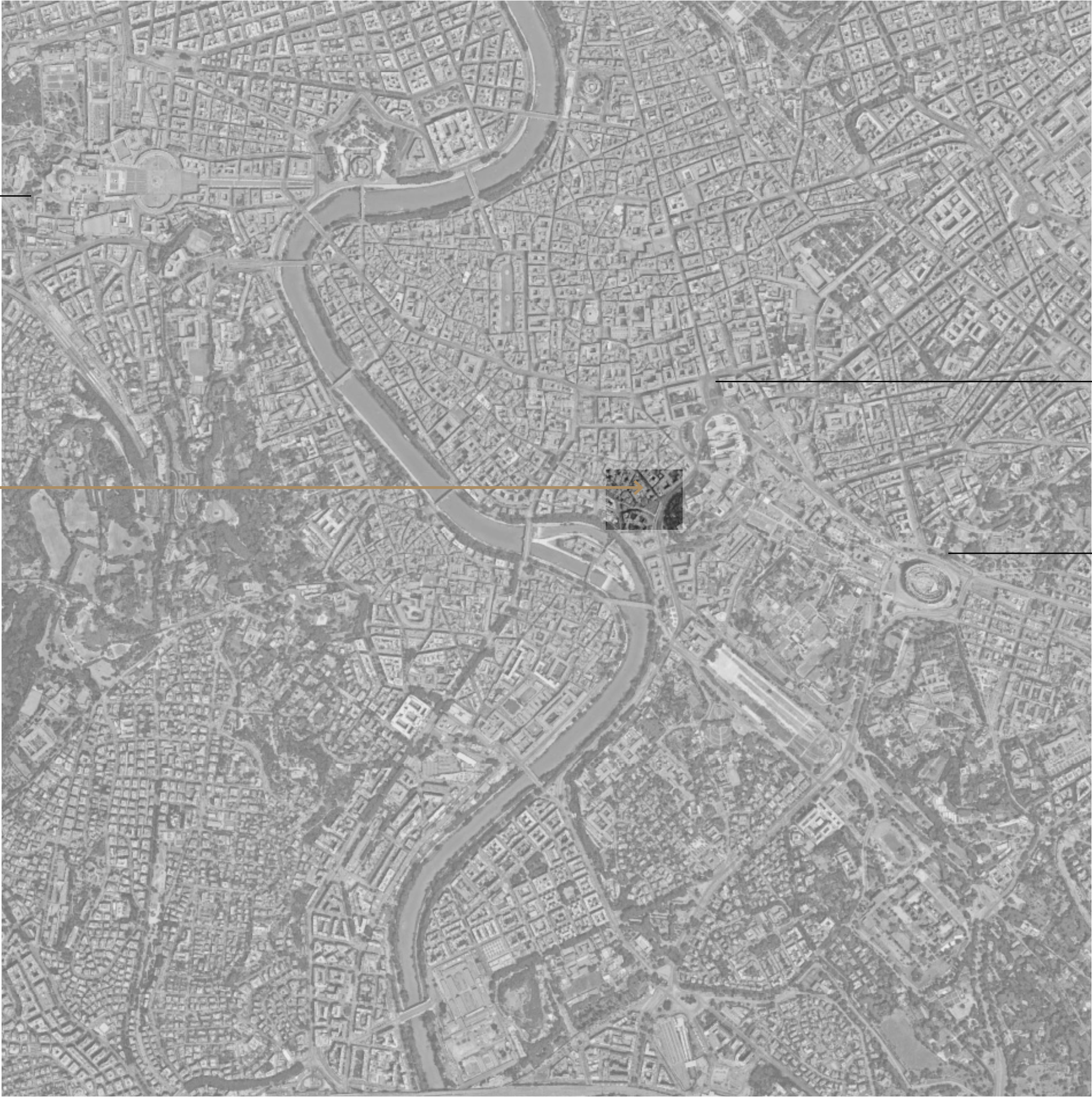
SITE

Vatican City

Santa Rita

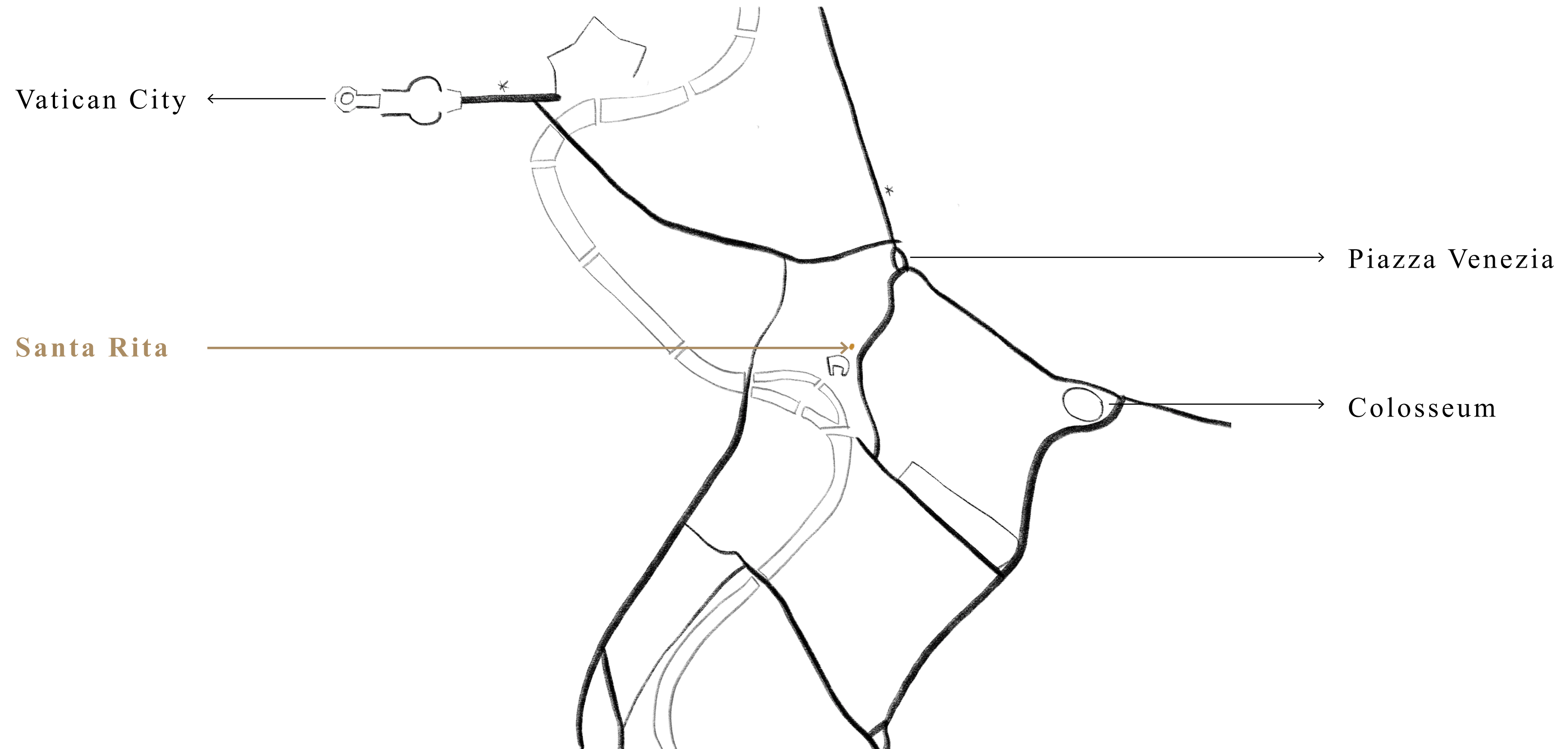
Piazza Venezia

Colosseum



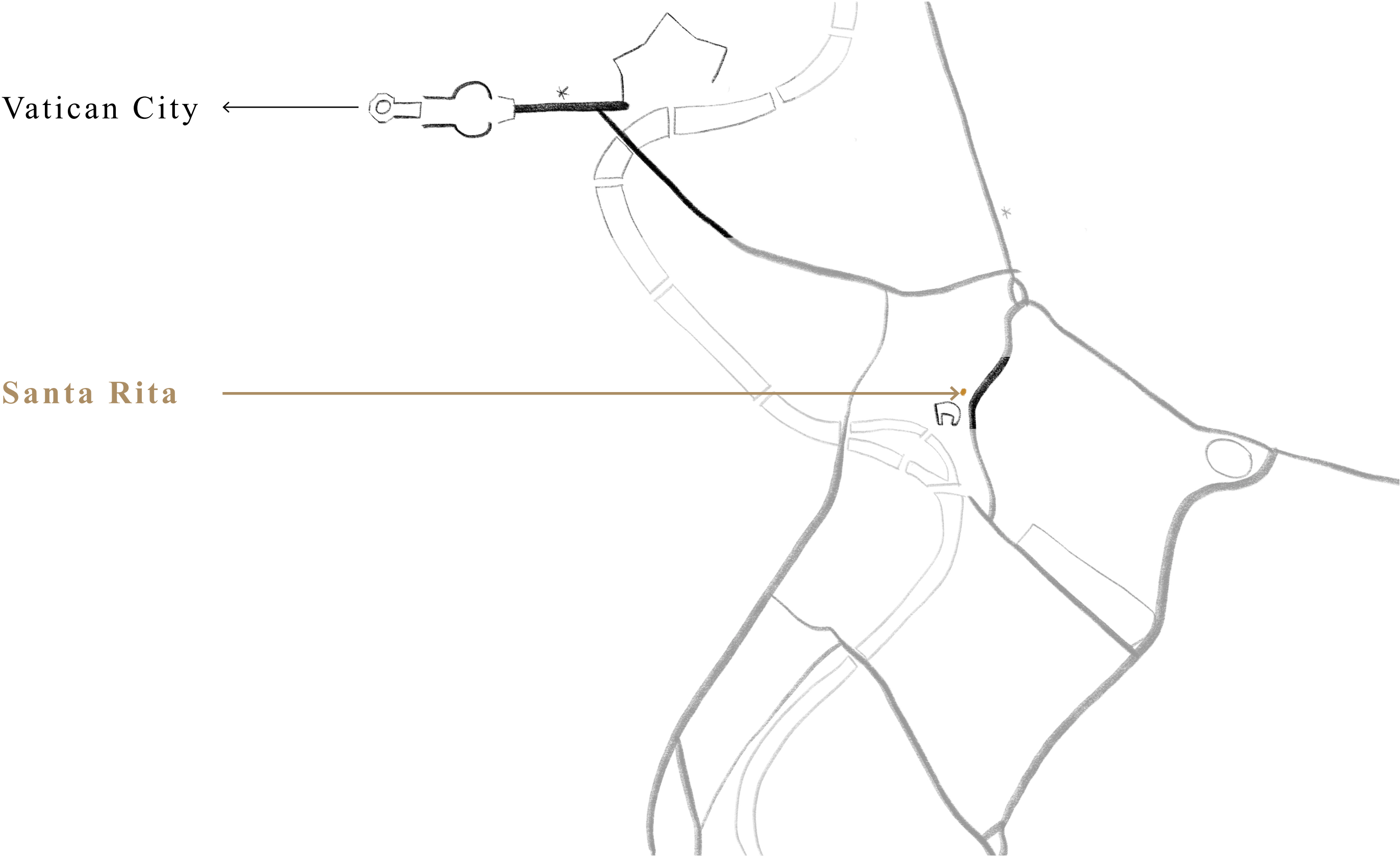


# SITE



SITE

\*URBAN FRICTION





STRATEGY

Religio

(*religio -onis*)

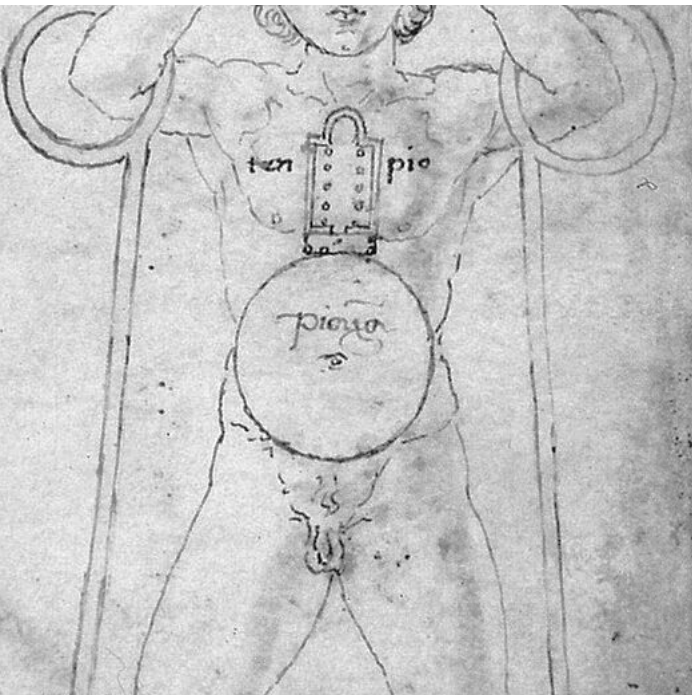
from *religare* “to bind”, referring to the binding value of sacral obligations and prohibitions.



PRIVATE



Bishop has a subjective veto upon changes



## STRATEGY

# Colo

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### Ruptura

*(ruptura, -ae)*

“Act and effect of breaking”(a) The failure, usually abrupt, of a structure. (b) **The cessation of the validity of a description, a law and the like.**

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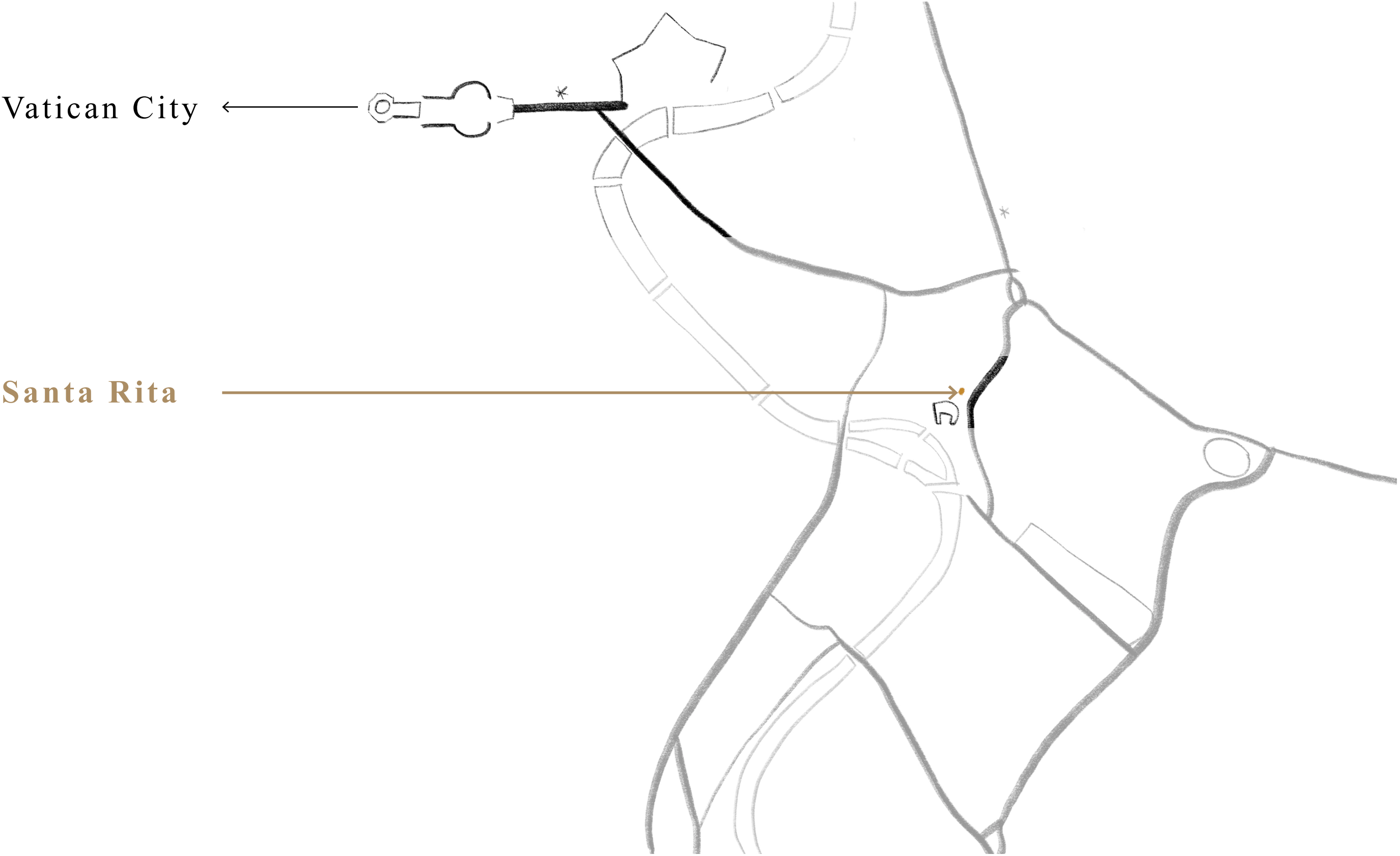
URBAN

INTERIOR

SYMBOLICAL

A SEMANTIC SHIFT OF CATHOLIC CHURCHES

SITE



URBAN FRICTION\*

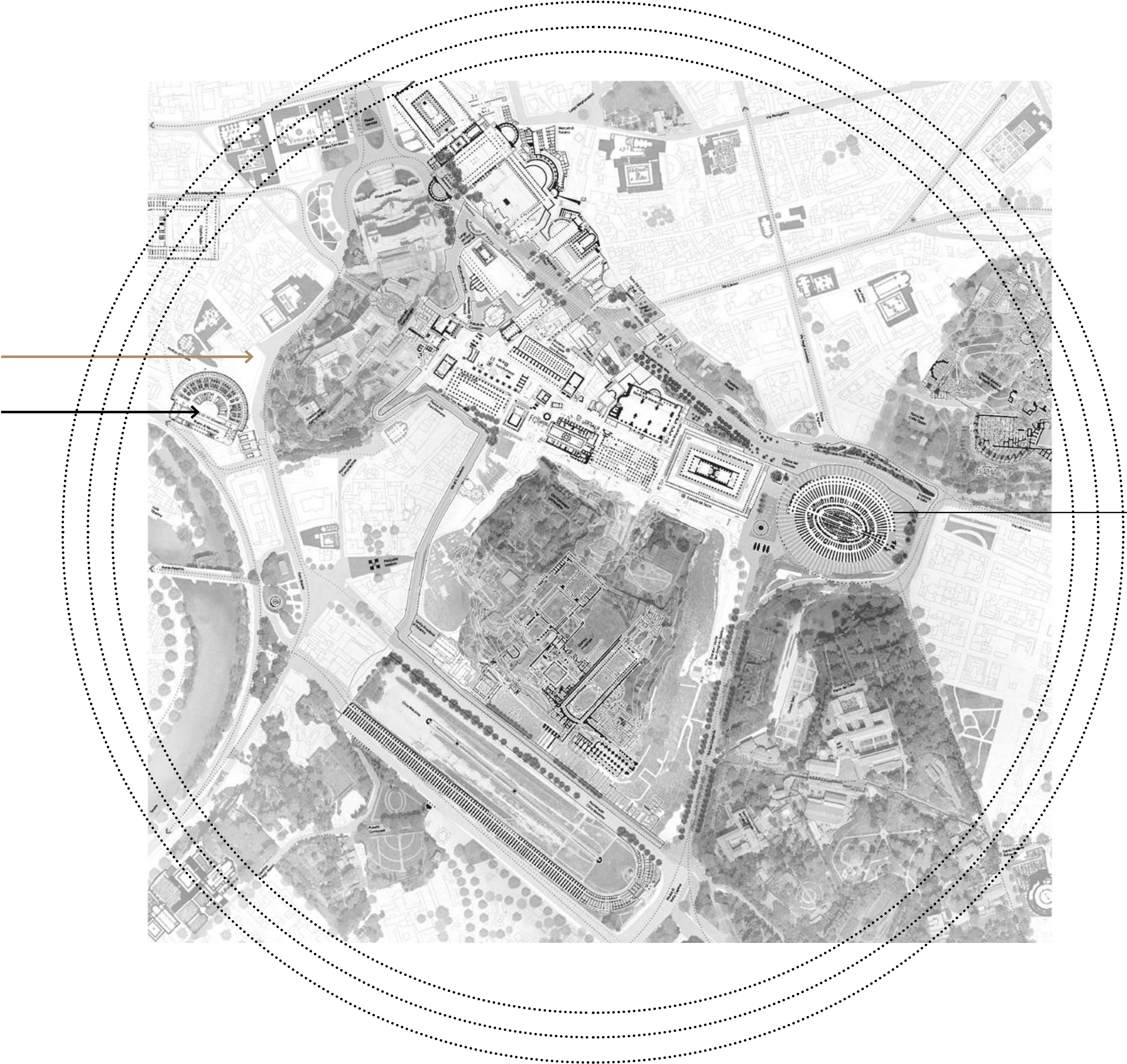
# URBAN RUPTURES





URBAN RUPTURES

Santa Rita  
Teatro Marcello

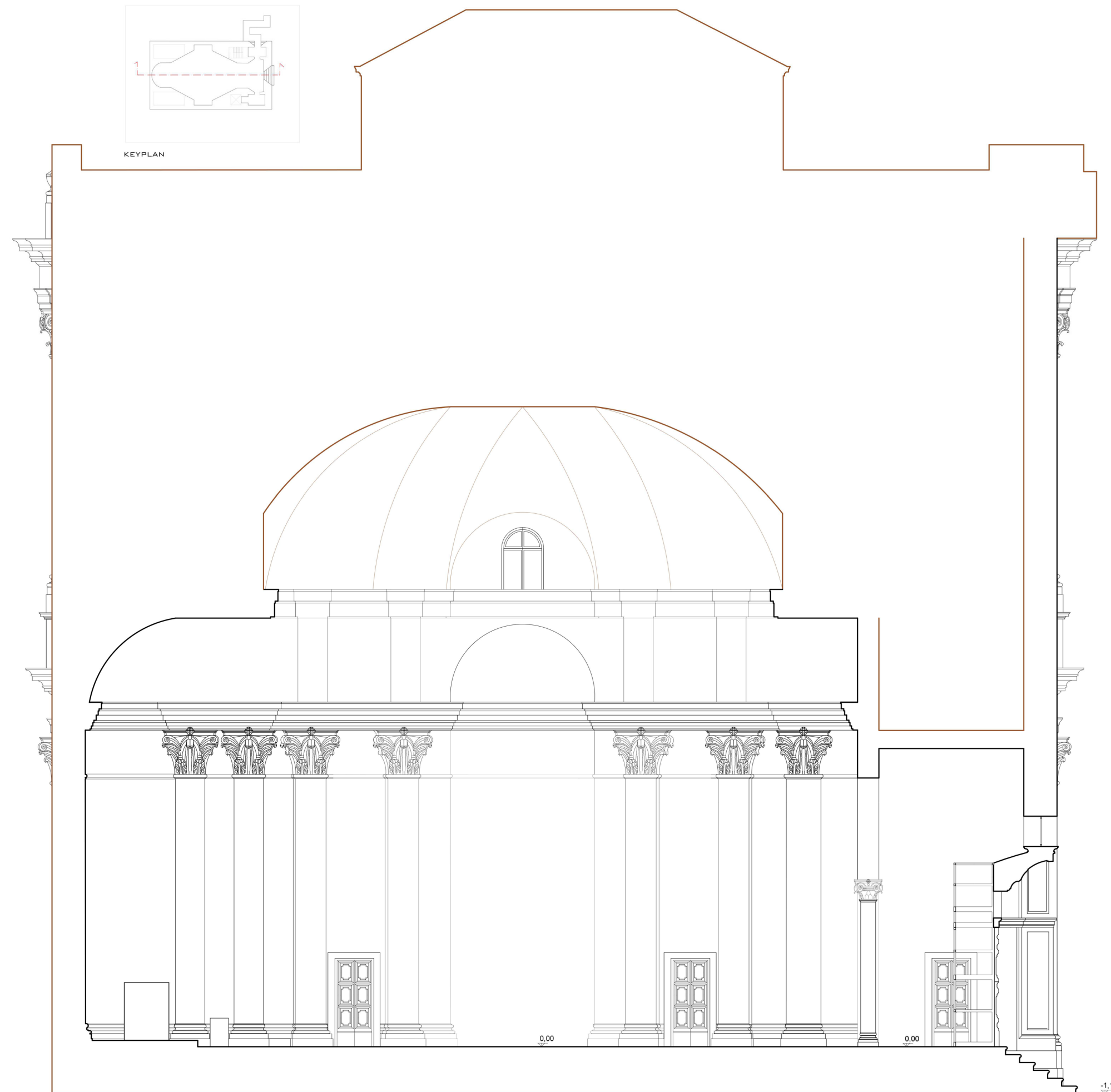


Colosseum

Competition won in 04/2024 by Labics

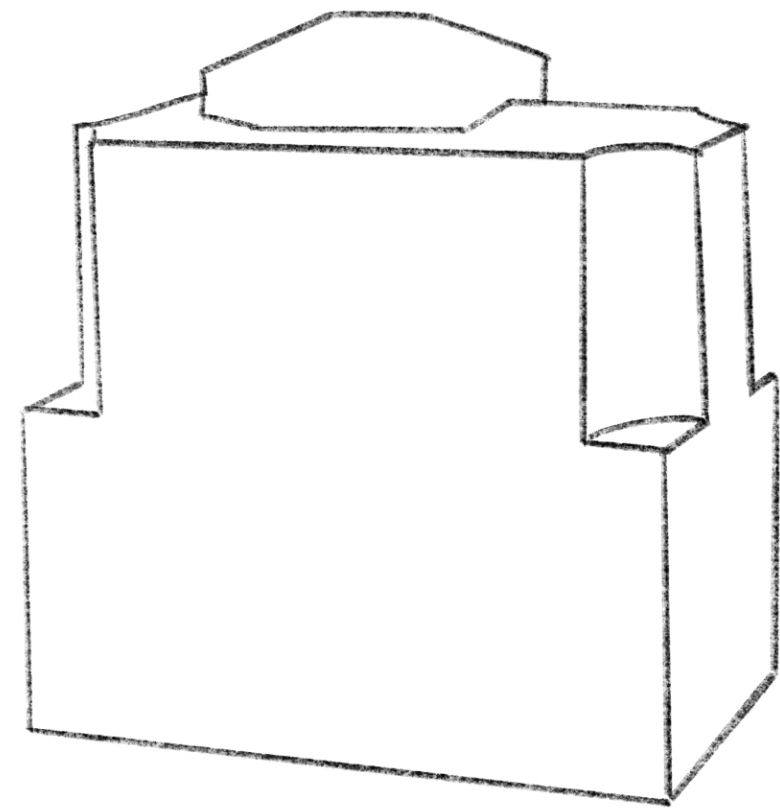


# INTERIOR



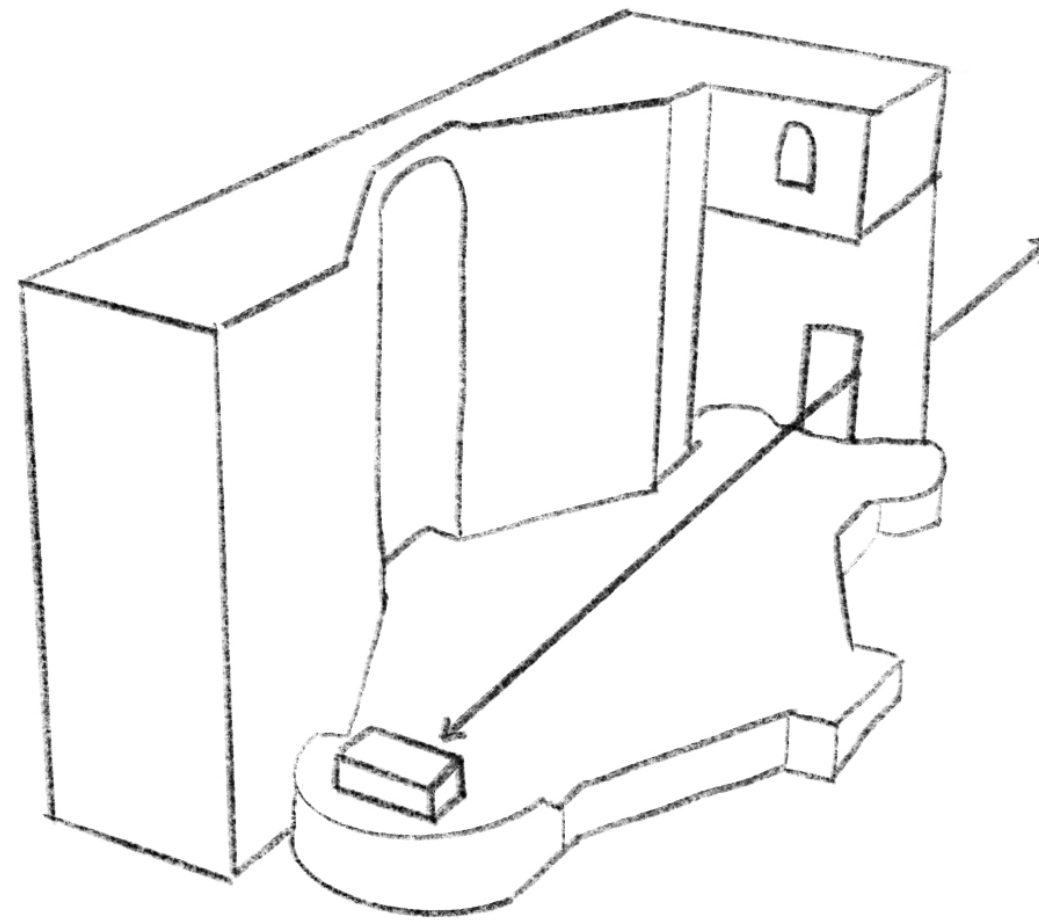


# INTERIOR



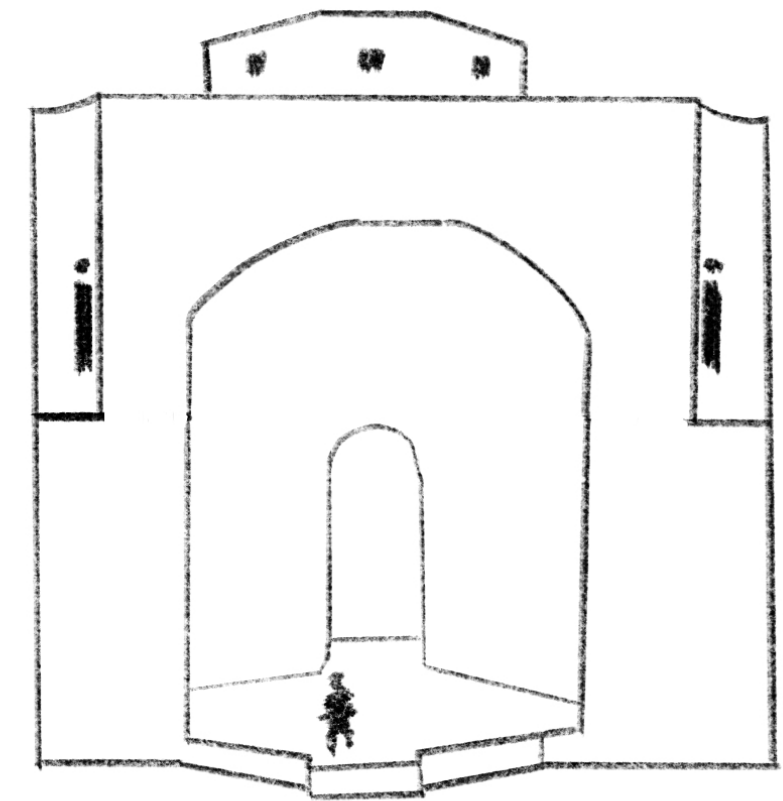
## ISOLATION

Italian Episcopal Conference (1980)  
Piacenza (2005, 2006)



## HORIZONTAL DIRECTIONALITY

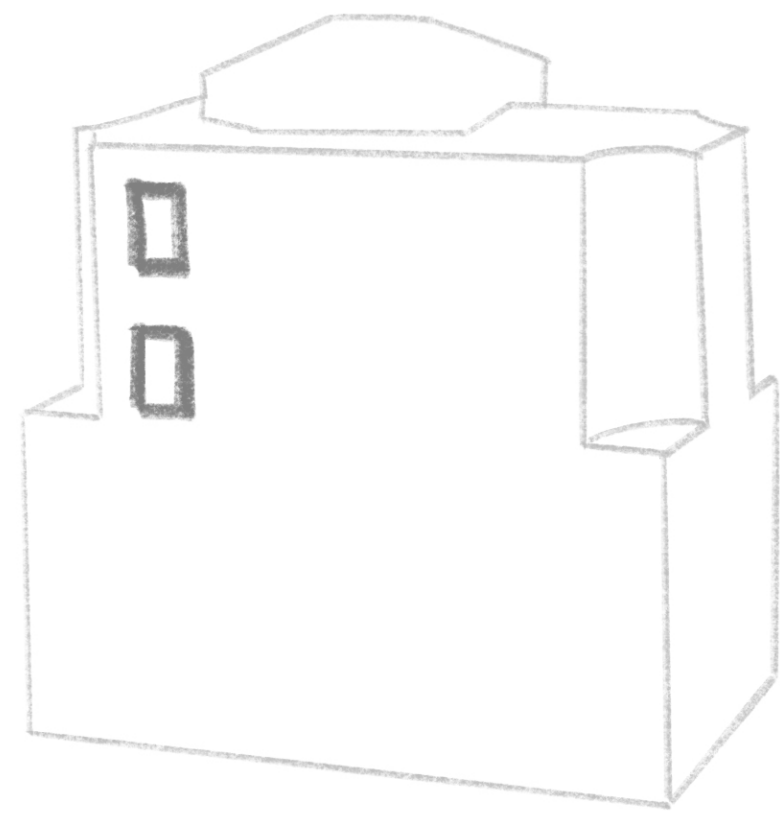
Zevi (1948)



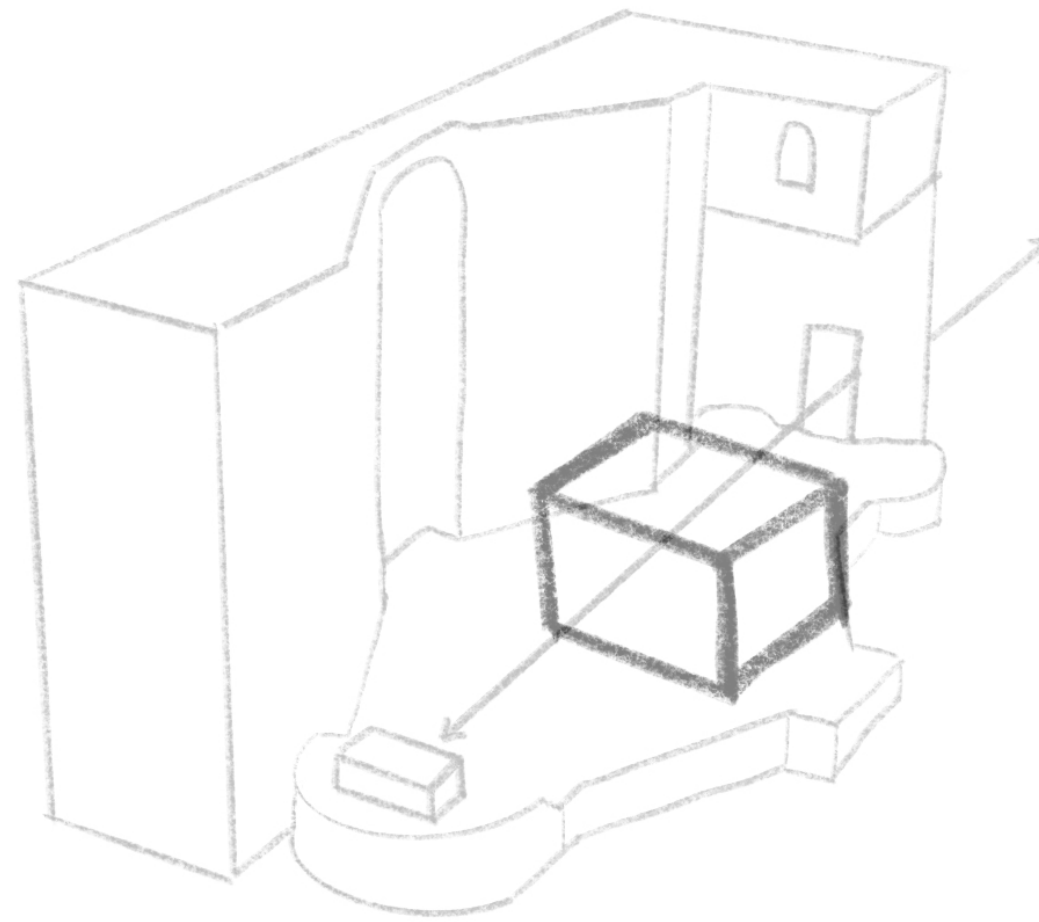
## VERTICAL DIRECTIONALITY

Norberg-Schulz (1992)

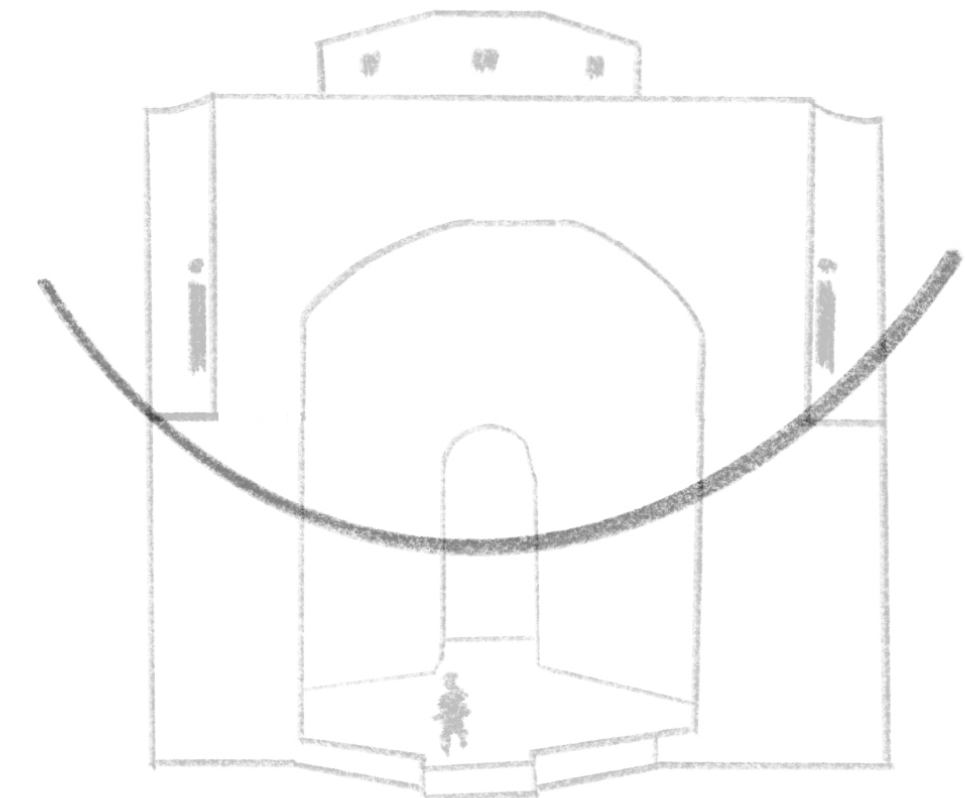
## INTERIOR RUPTURES



CONNECTION

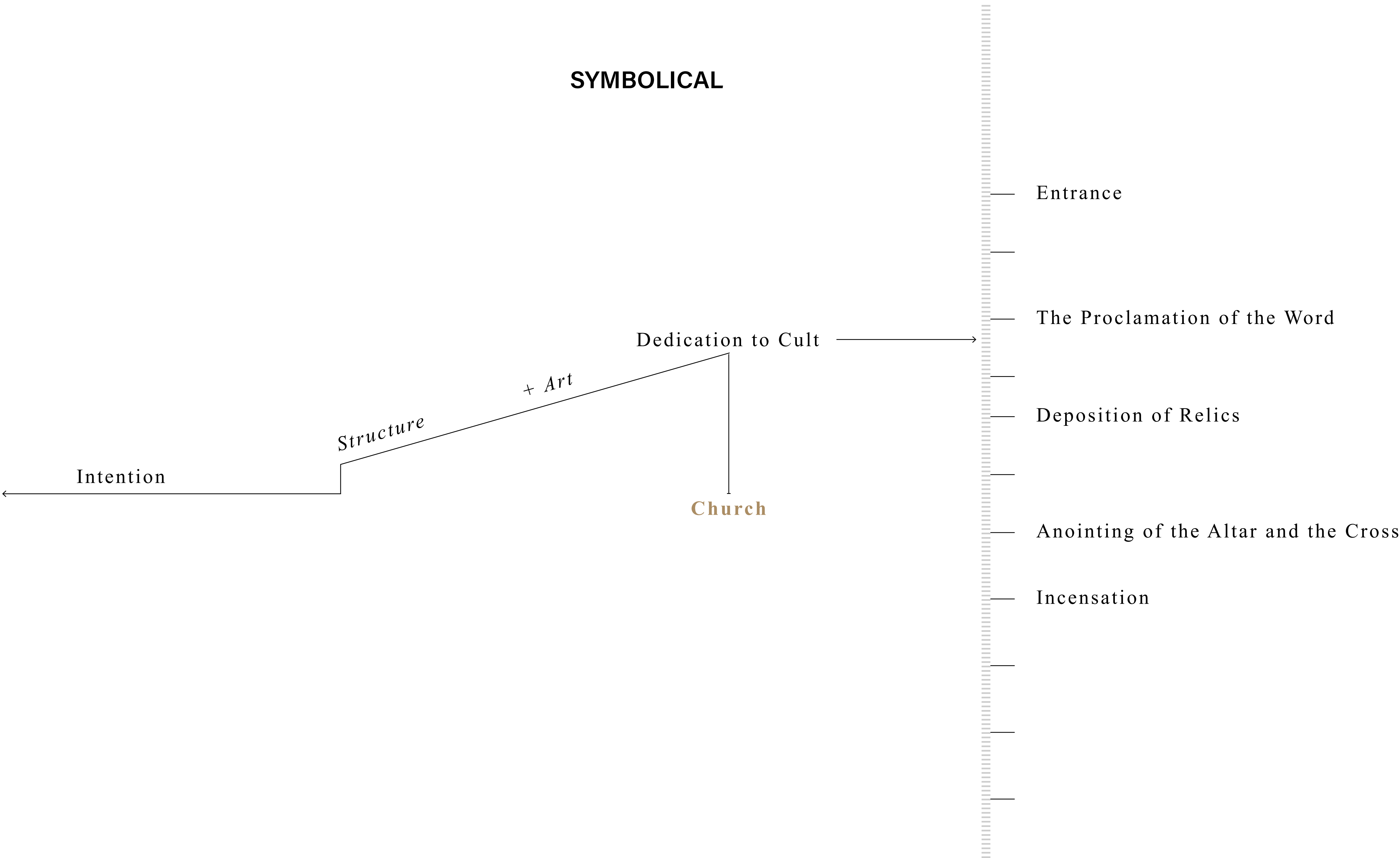


HORIZONTAL RELATIONS

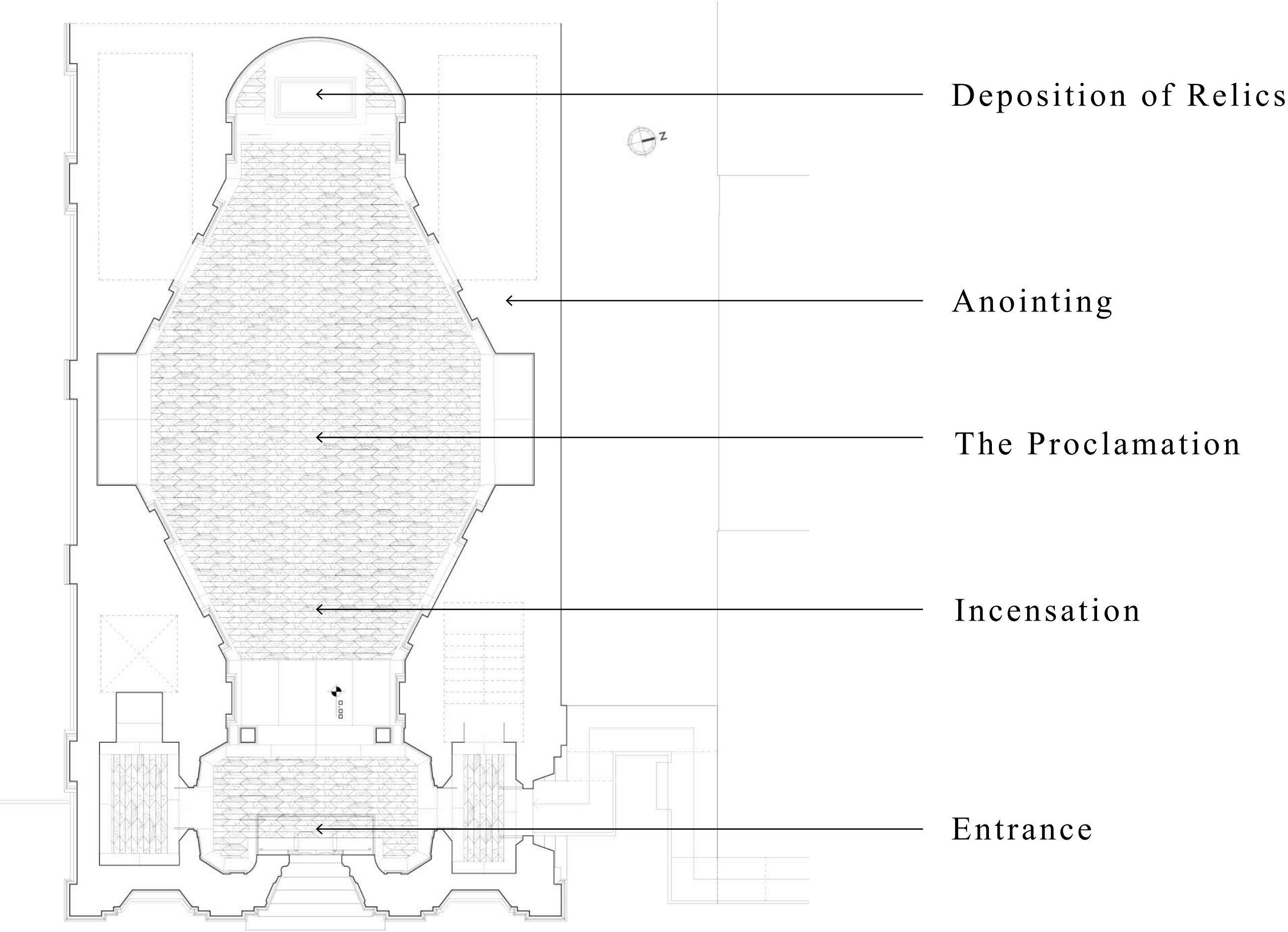


VERTICAL RELATIONS

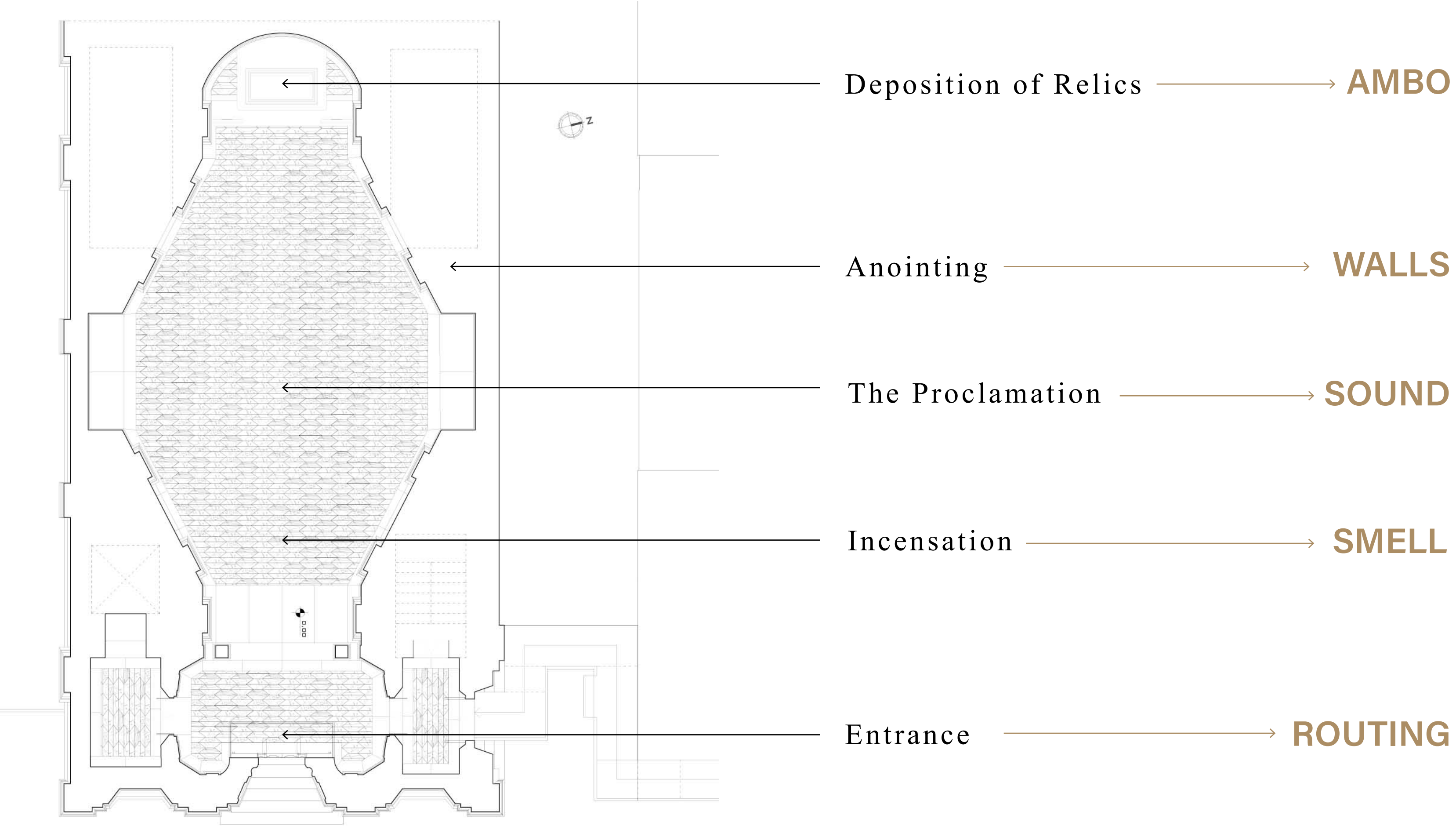
SYMBOLICAL



SYMBOLICAL



SIMBOLICAL RUPTURES





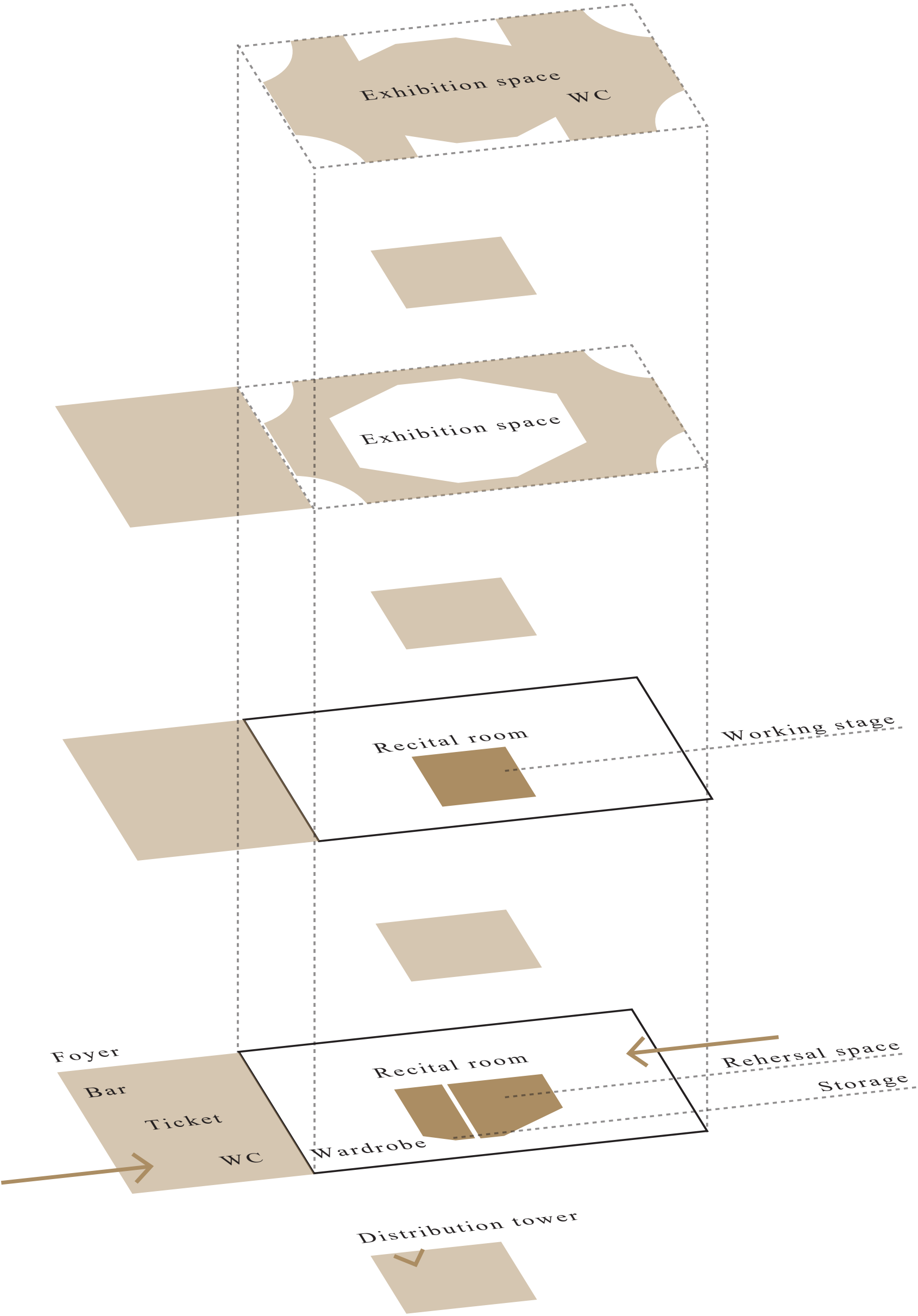
## PROGRAMME & NEED



" CHURCHES ARE EVERYWHERE, BUT NO ONE ATTENDS THEM ANYMORE ... I ONLY FREQUENTED IN THE 1970 S WHEN PARISHES WERE THE ONLY OPTION FOR SOCIALISING. "

" TAKING THINGS REALISTICALLY — MY HOPE IS FOR THESE SPACES TO BE USED FOR 'NOBLE' PURPOSES, IF THEY CEASE TO BE FOR WORSHIP. IT'S USELESS TO LEAVE THEM CLOSED. "

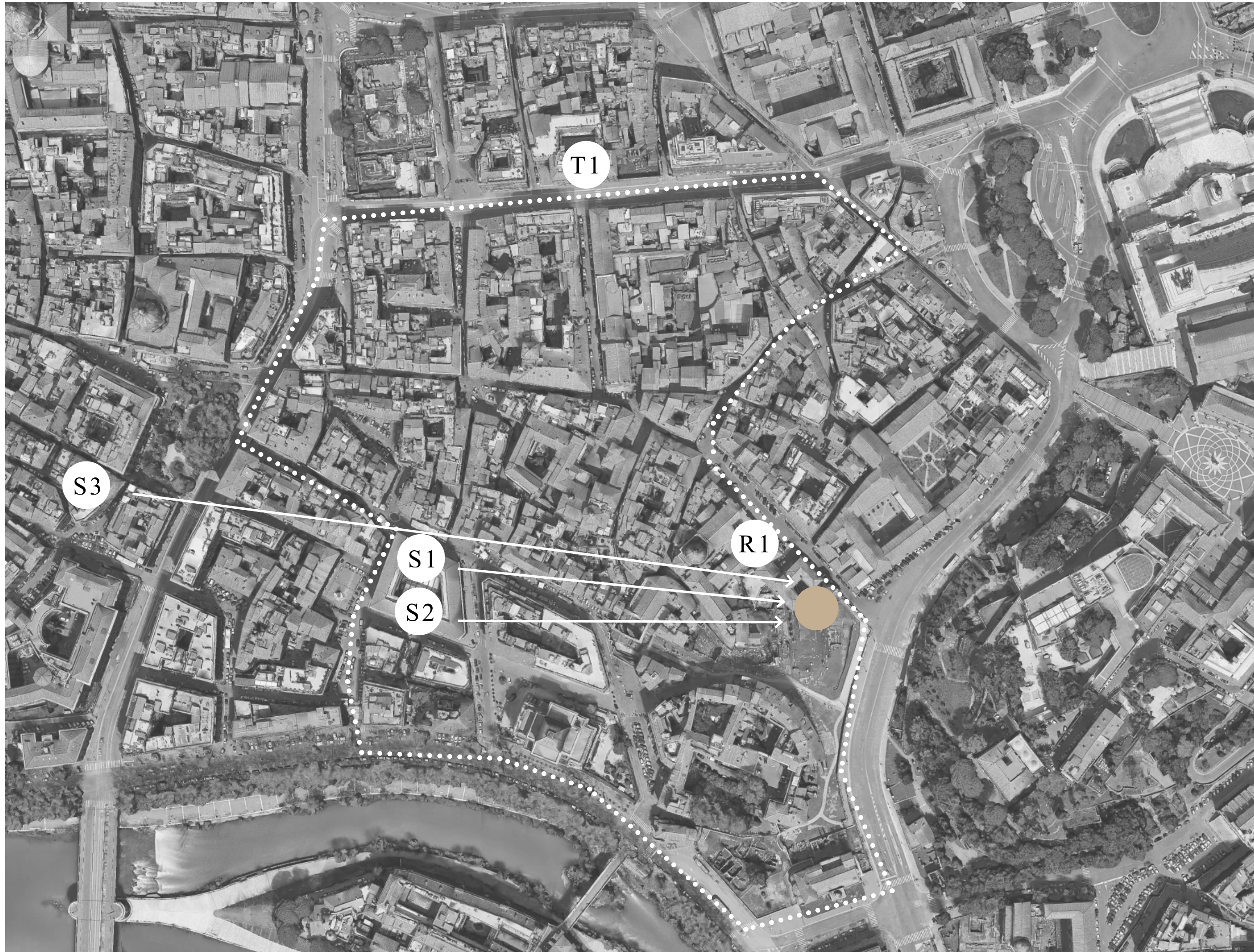
PROGRAMME & NEED



Public path	300 m2
Foyer	176 m2
	ticket area
	bar
	bathroom x4
Recital room	280 m2
	cloakroom
	dressing room
	rehearsal room
	multifuntcional room
	dressing room
	stage
	audience
approx. 50	
Exhibition area	209 m2
Distribution tower	135 m2

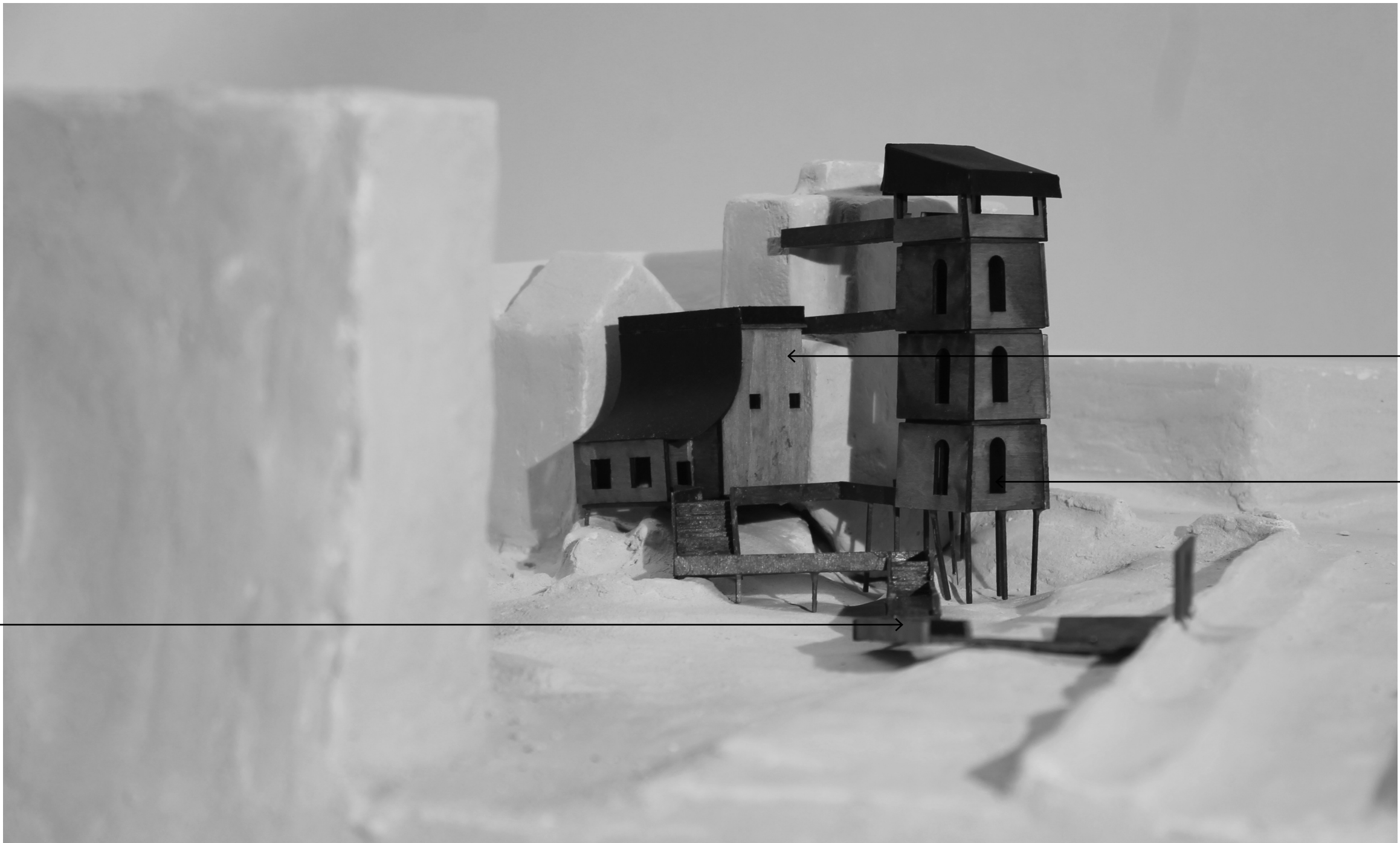


## PROGRAMME & NEED





Walking in



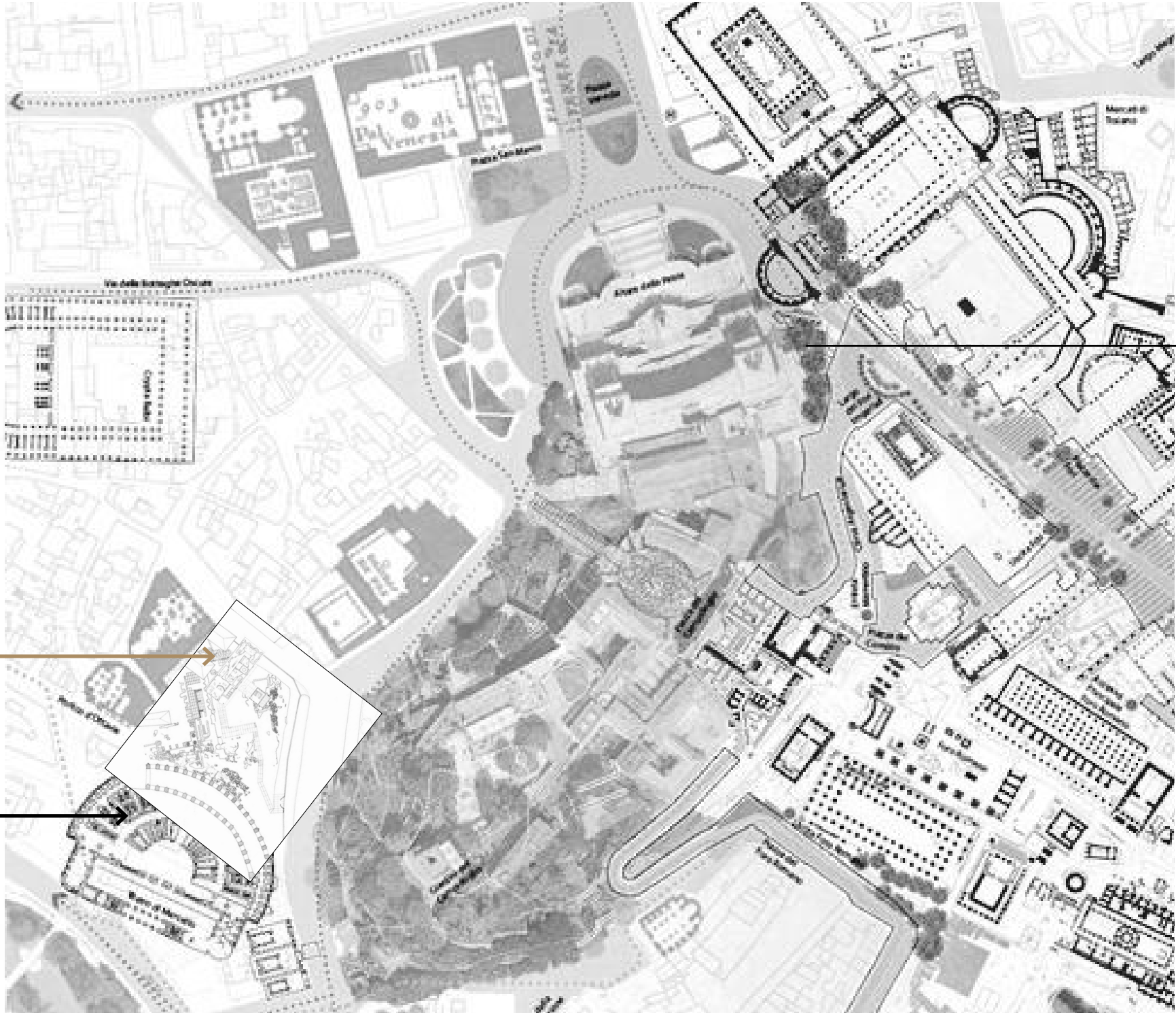
FOYER

DISTRIBUTION TOWER

PUBLIC PATH

PUBLIC PATH

\*URBAN FRICTION



Santa Rita

Teatro Marcello

Piazza Venezia

Competition won in 04/2024 by Labics

## PUBLIC PATH

\*URBAN FRICTION



Competition won in 04/2024 by **Labics**



## PUBLIC PATH



Existing layers of history

PUBLIC PATH



Bellona's Temple

Pre-existing road structure

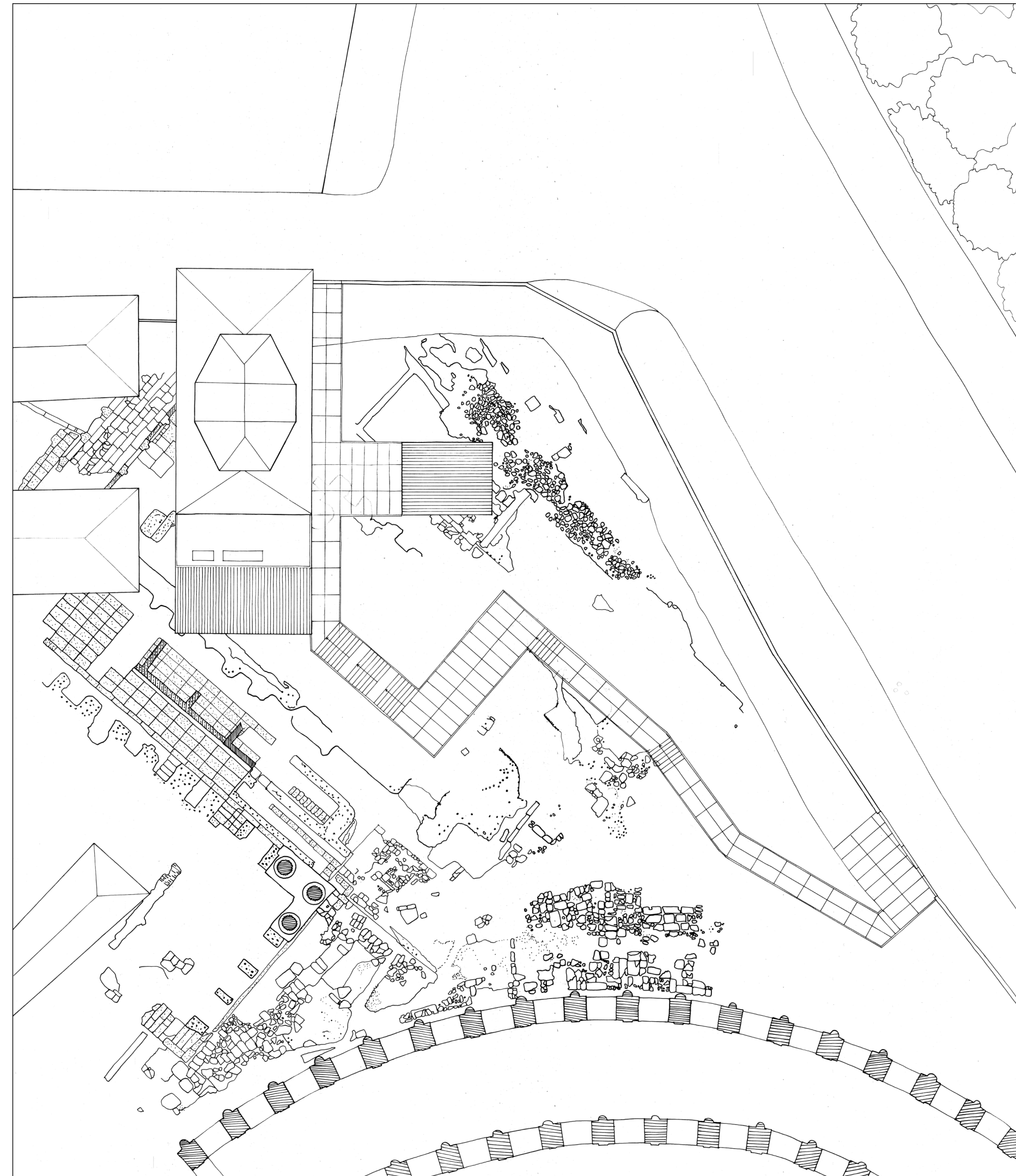
Apollo's temple

Forum flooring

Existing layers of history



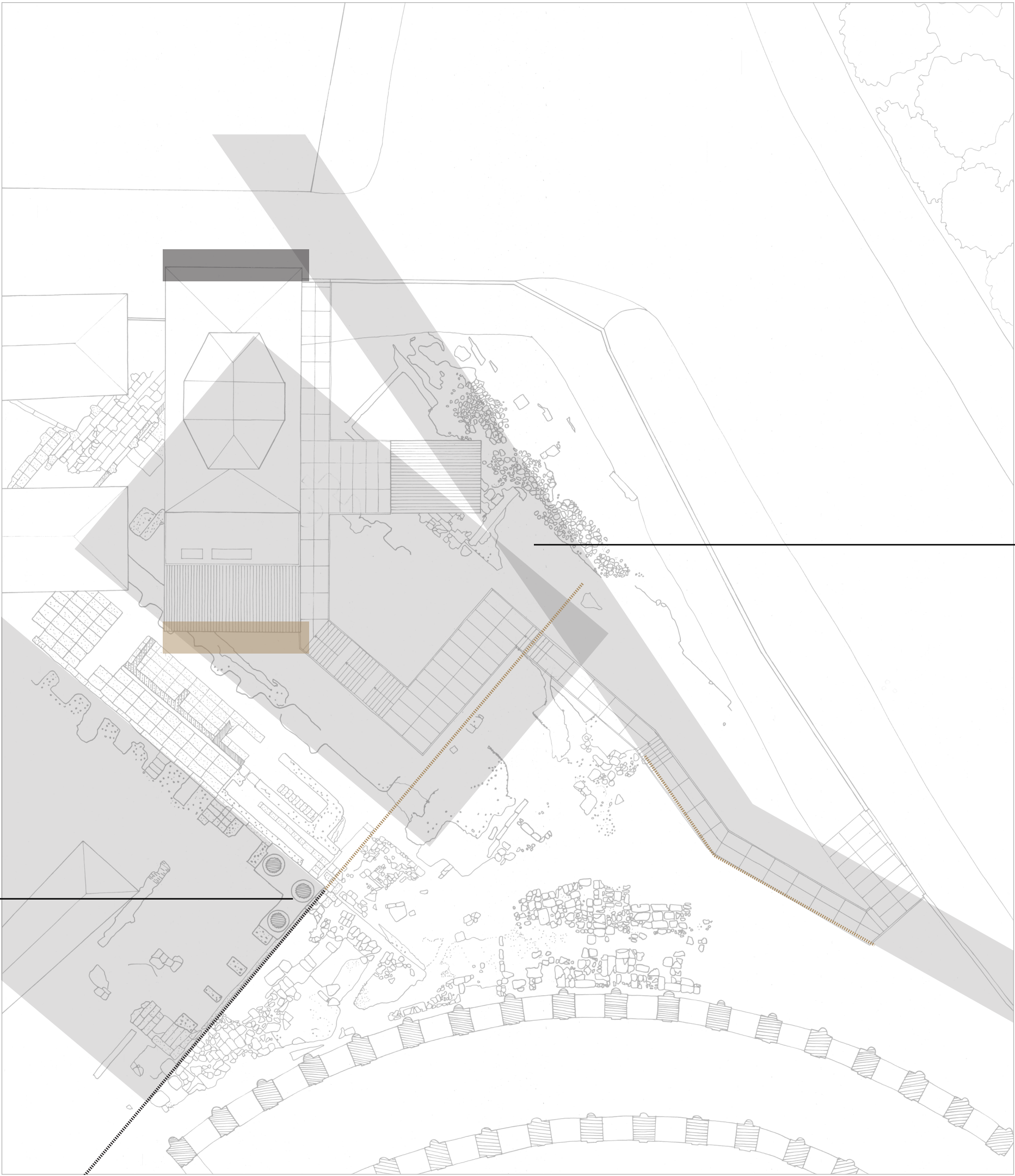
# PUBLIC PATH



Existing layers of history

**PUBLIC PATH**

**\*HERITAGE VALUE OF PERMANENCE**

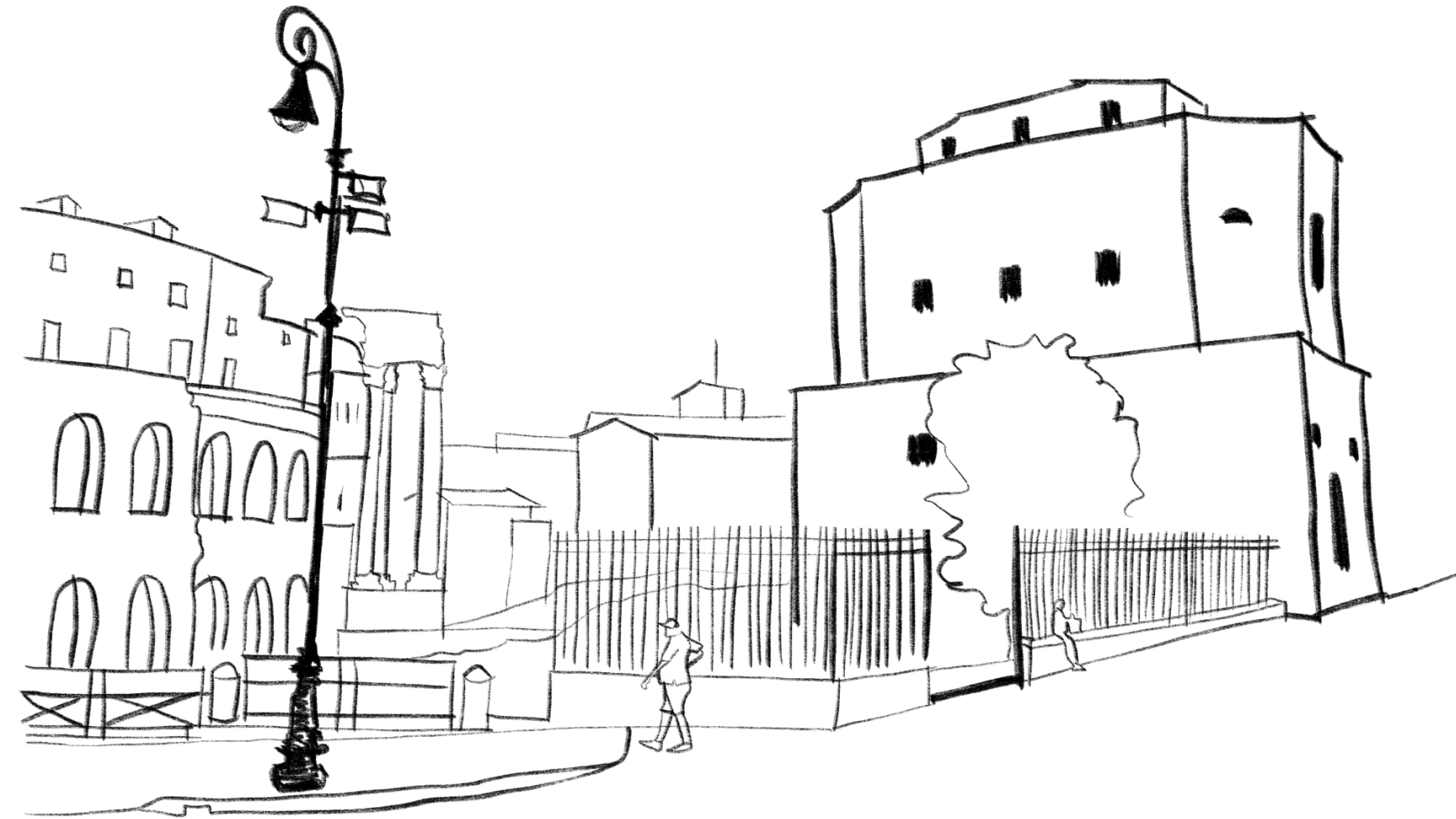


Pre-existing road structure →

← Apollo's temple

Existing layers of history

## PUBLIC PATH



Existing access



# PUBLIC PATH



Existing access

# PUBLIC PATH

\*ROUTING



New accessibility



PUBLIC PATH

\*ROUTING

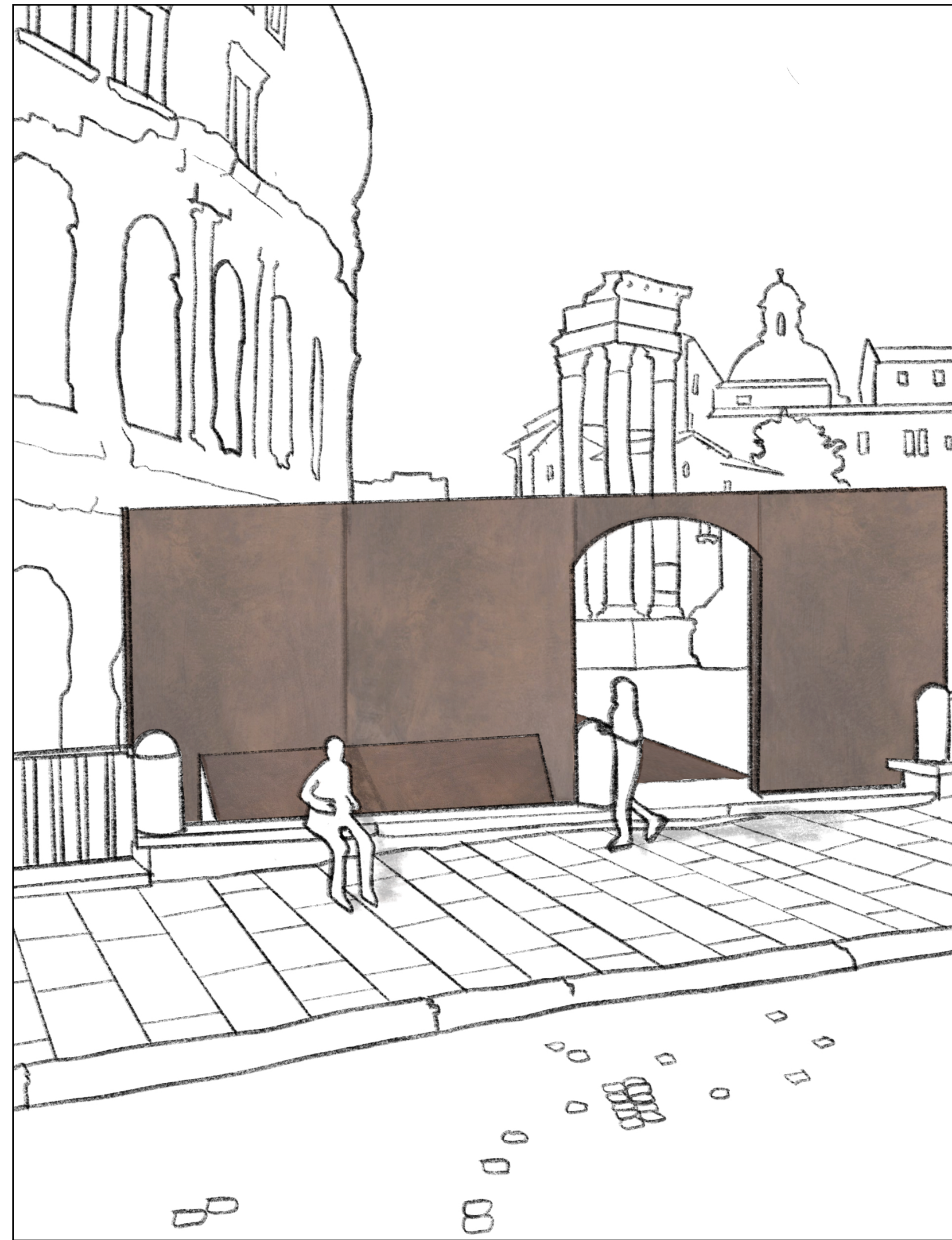


Framing



## PUBLIC PATH

\*ROUTING



Boundaries



PUBLIC PATH



Apollo's temple ←  
Stylobate

Interaction of scales

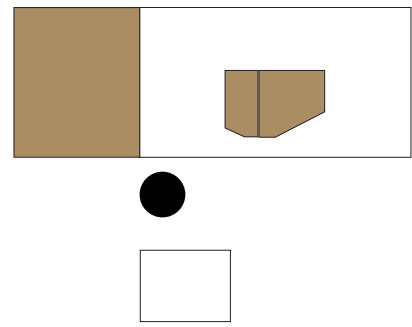
## PUBLIC PATH



Reaching Santa Rita



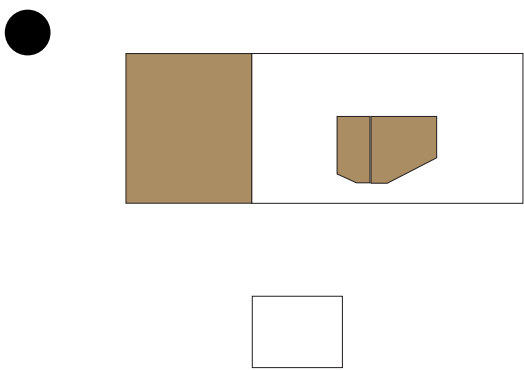
## PUBLIC PATH



Foundation system



FOYER

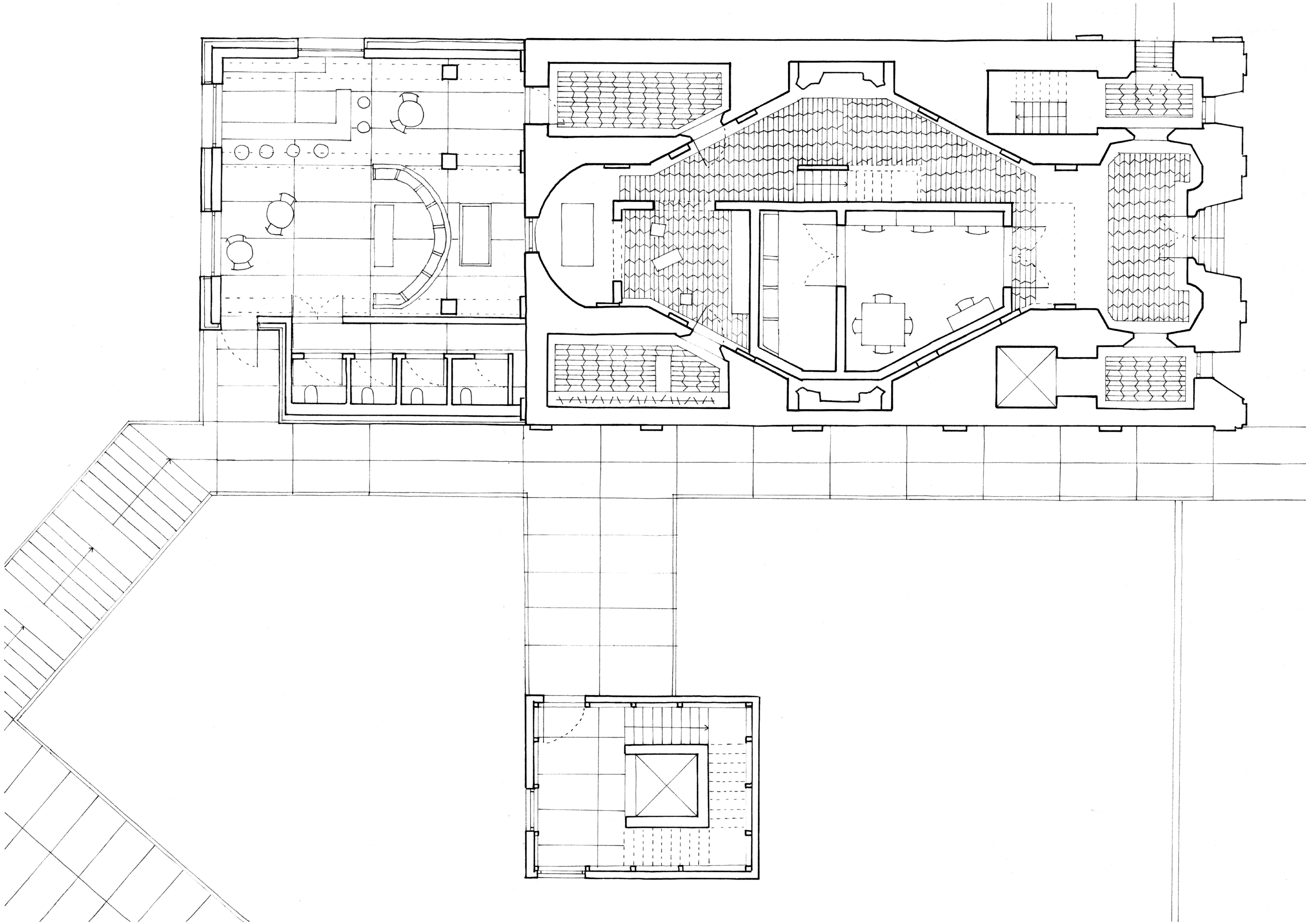


New accessibility



FOYER

\*HORIZONTAL RELATIONS

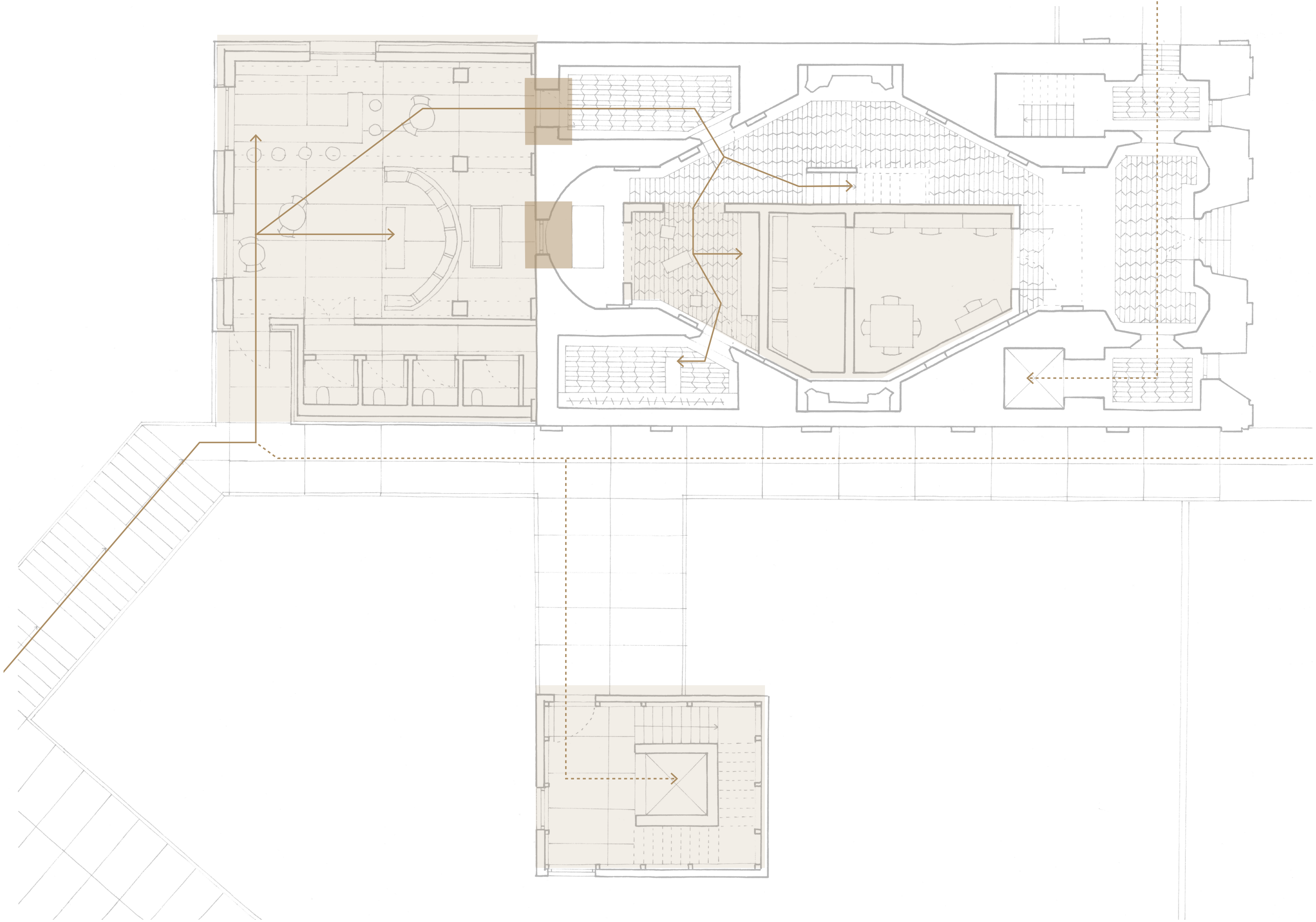


Ground Floor



FOYER

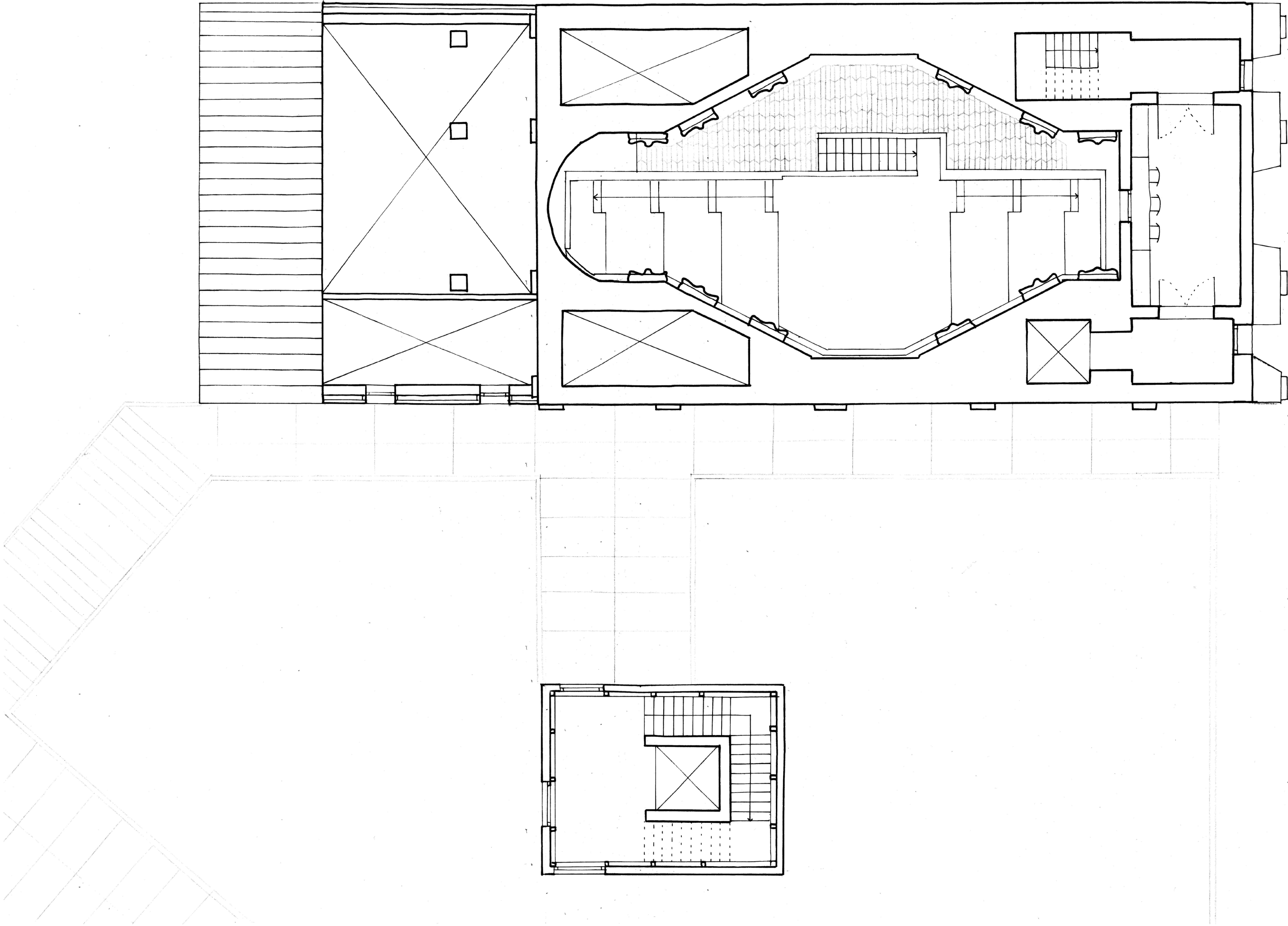
\*HORIZONTAL RELATIONS



Ground Floor

FOYER

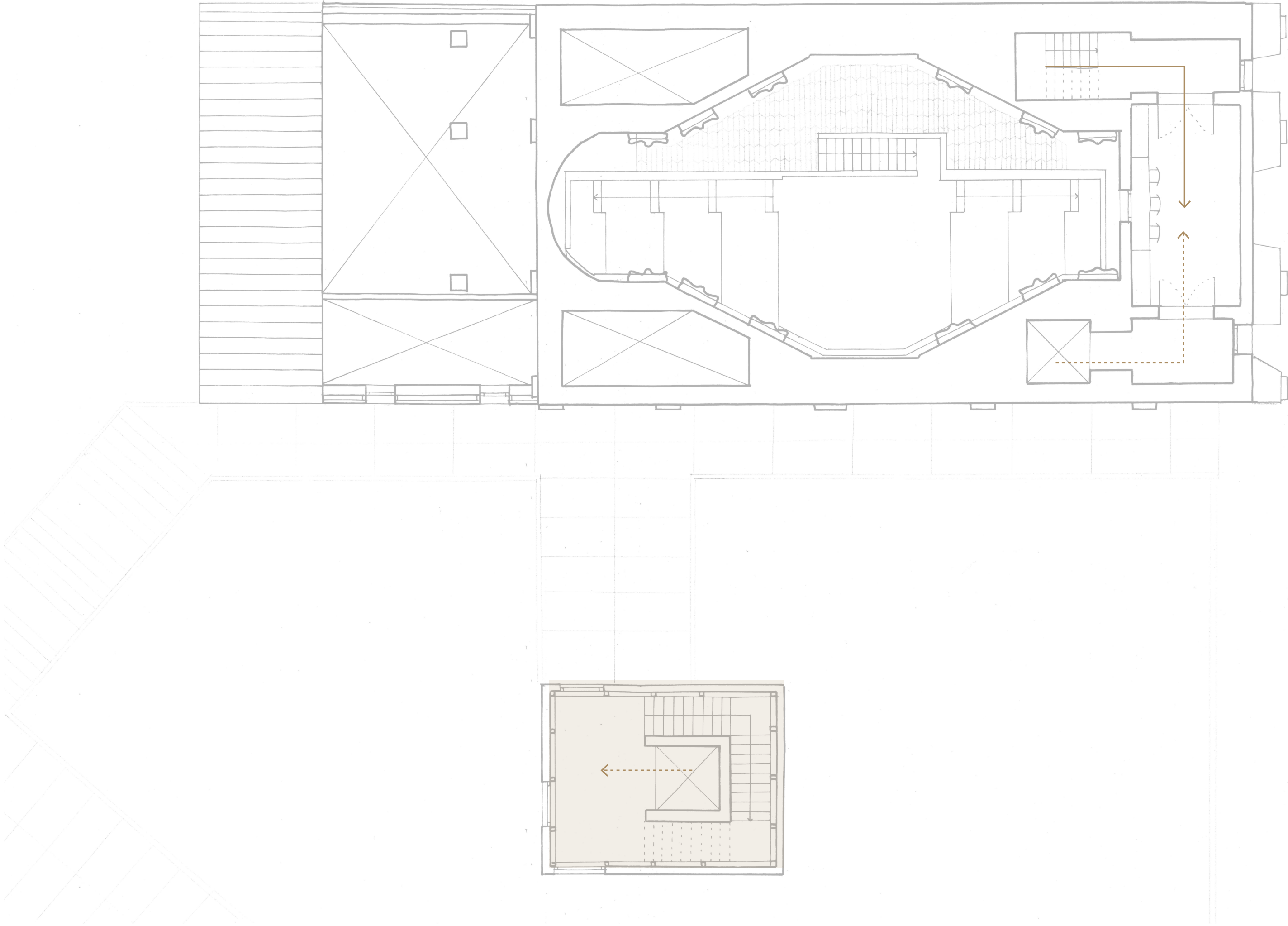
\*HORIZONTAL RELATIONS



Mezanin

FOYER

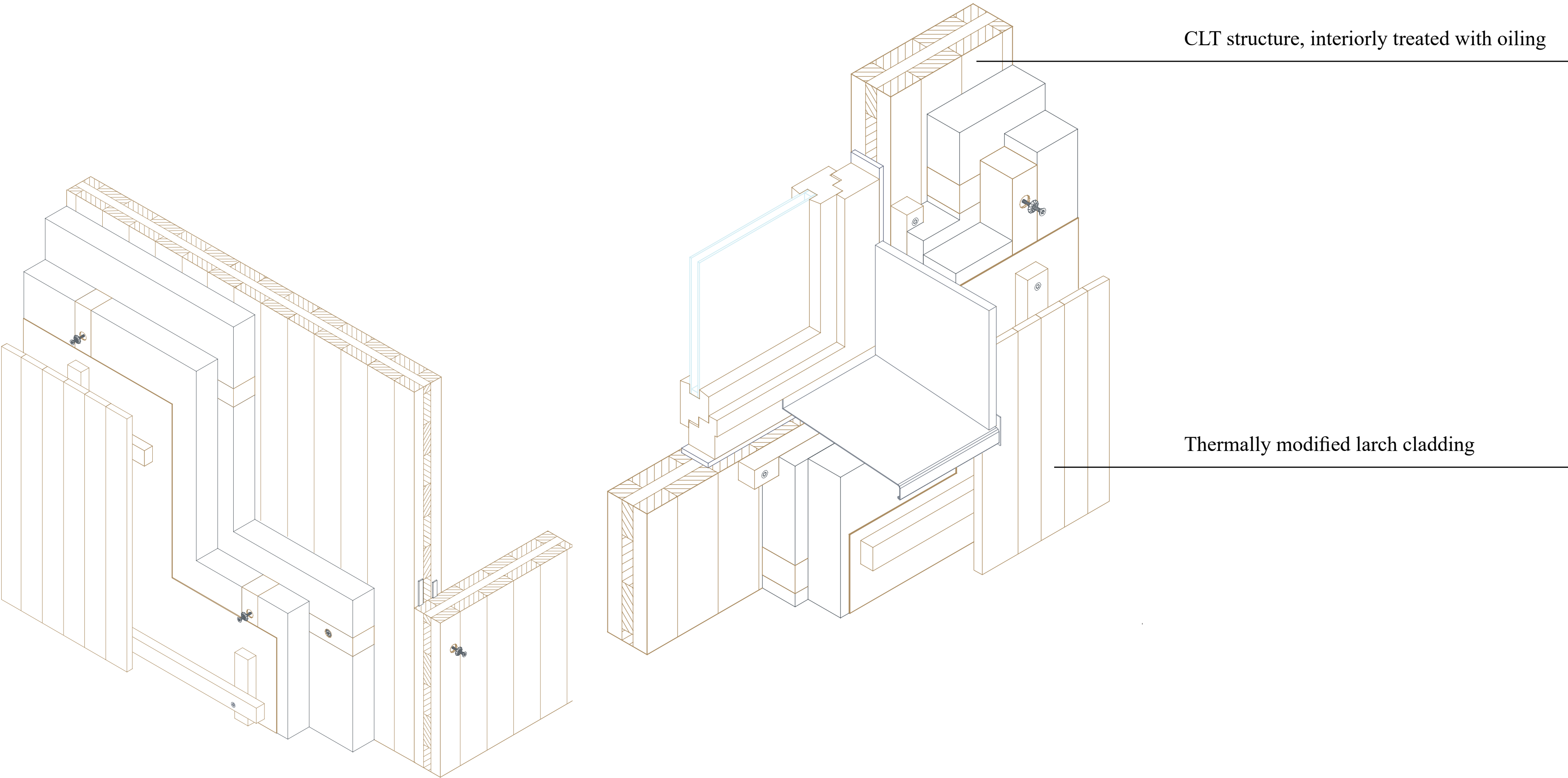
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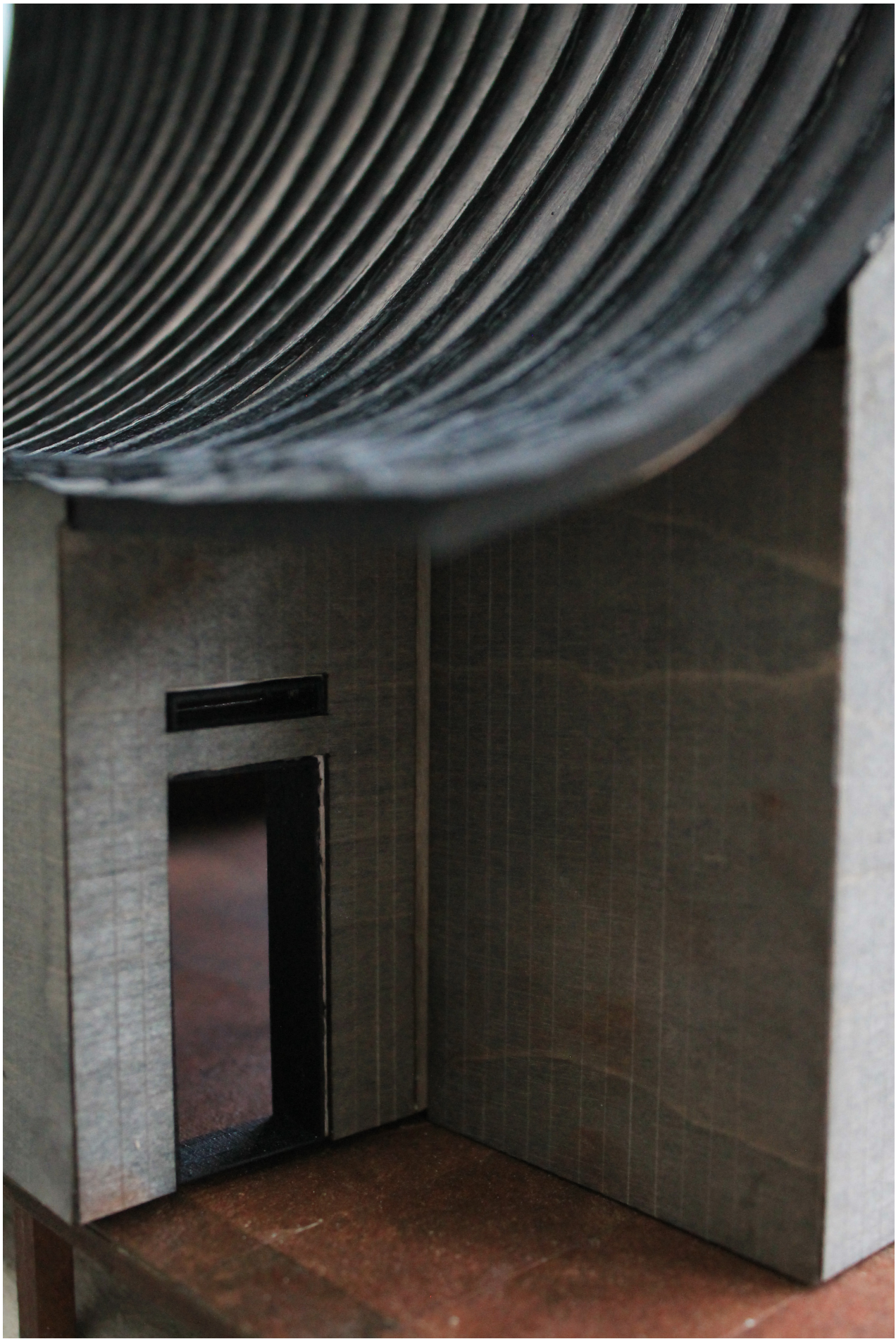
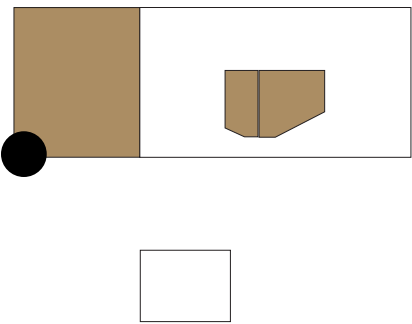


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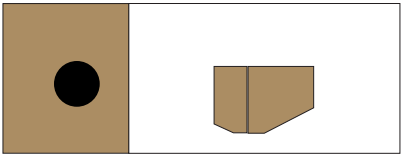
Material choice

FOYER



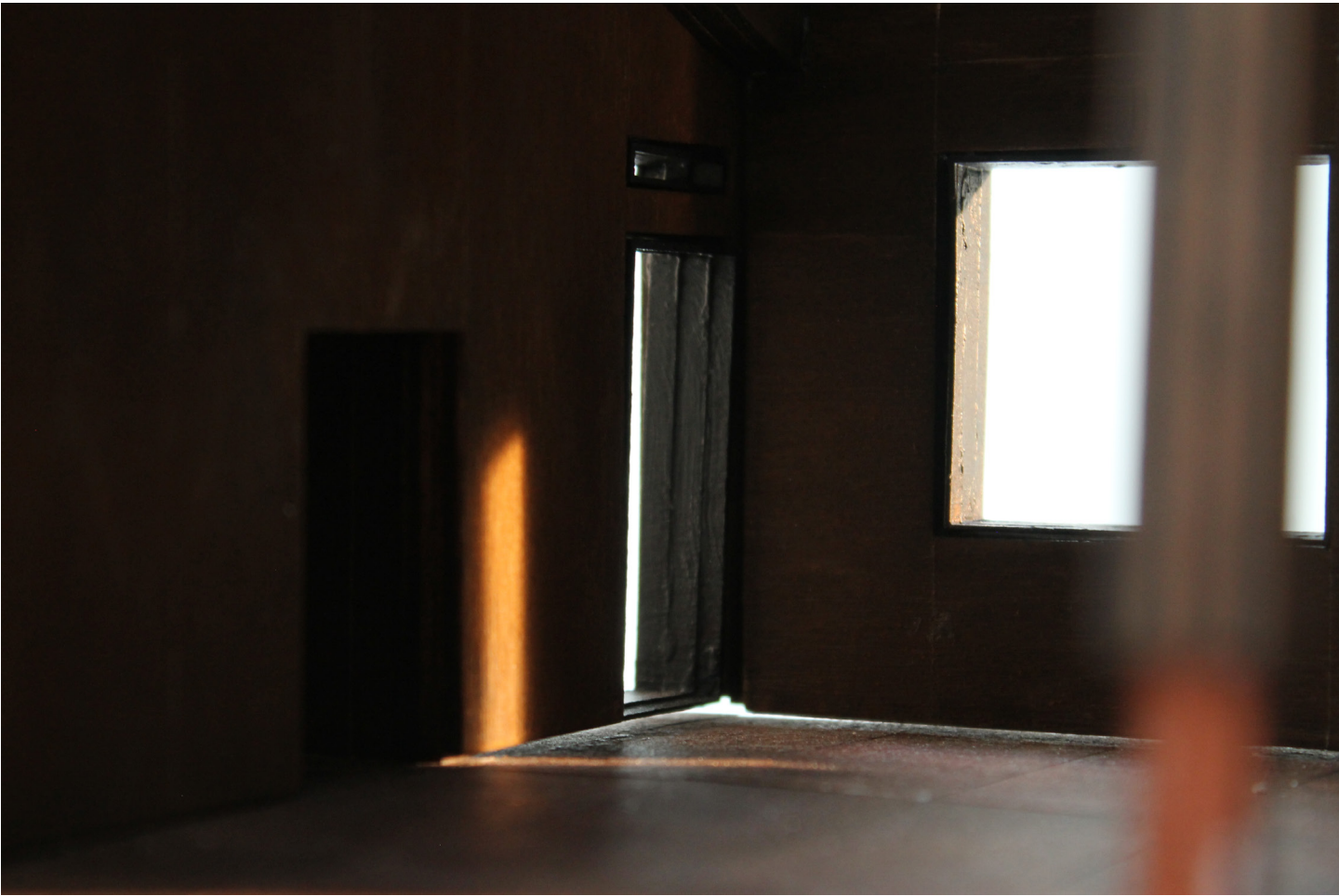
New accessibility



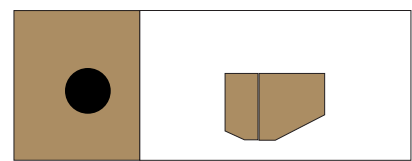


FOYER

\*CONNECTION



Looking back at the entrance



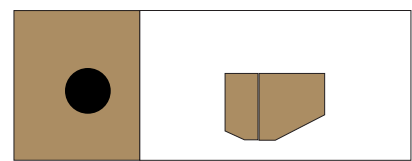
FOYER

\*CONNECTION



Catching a glimpse of the altar





FOYER

\*CONNECTION

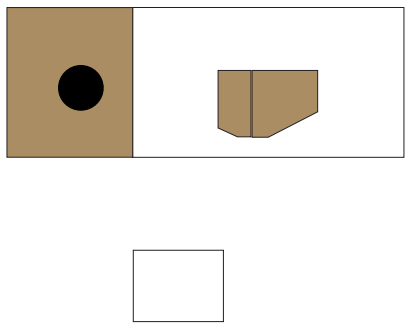


Looking down to Bellona's temple



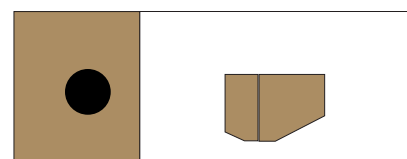
FOYER

\*AMBO



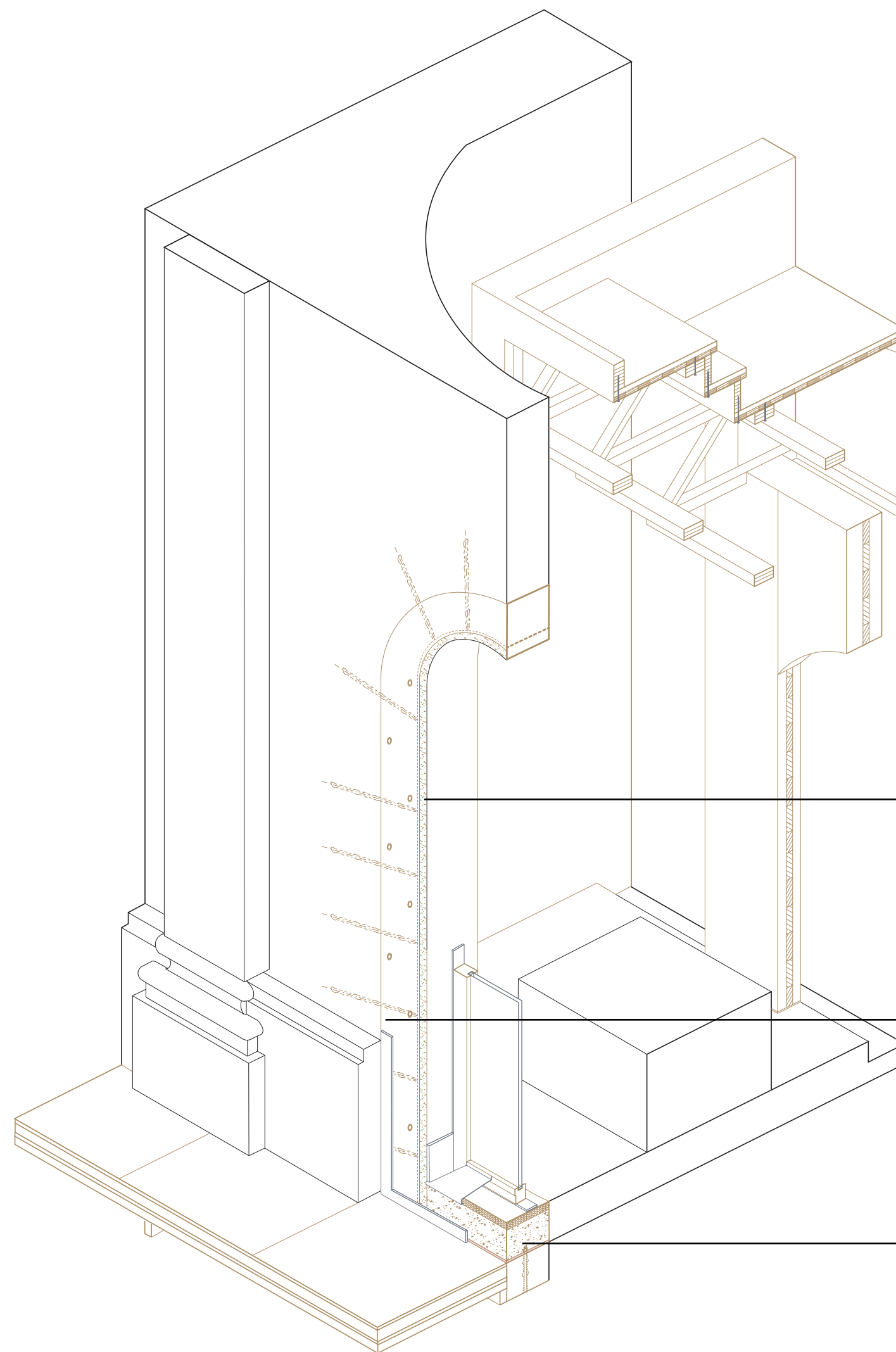
Relation of scales





## FOYER

\*AMBO

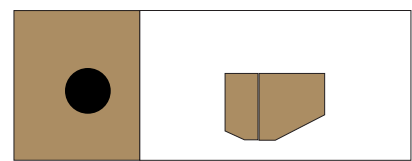


Bandaging of the arch with steel plates.  
Complete saturation of the wall by means of  
additive mortar injected at low temperature  
with rubber hoses in place

Through holes reinforced with threaded rods,  
saturation of holes with resin  
butt welding to plate

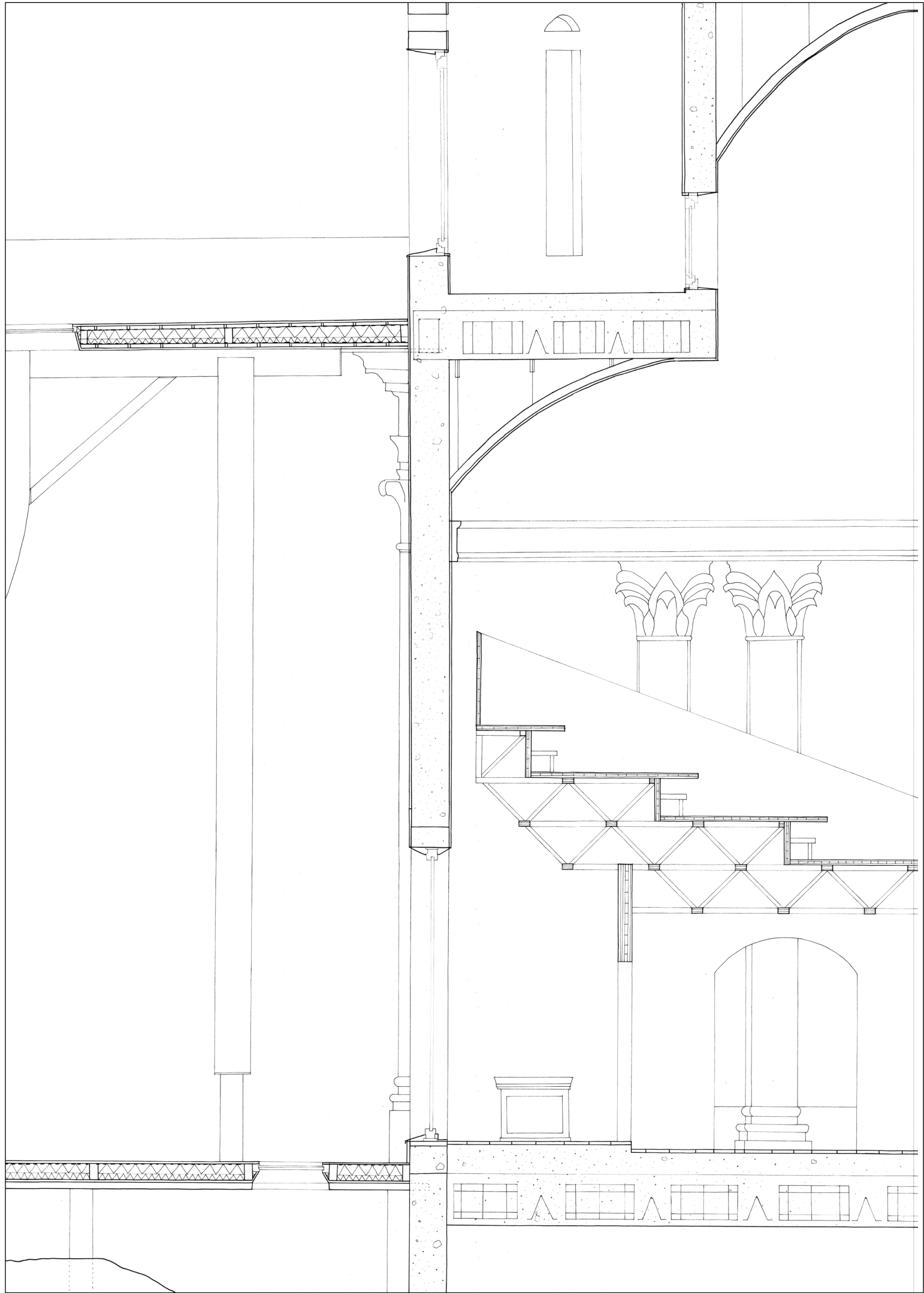
Steel ground strip  
continuous seam welding after 45° chamfer-  
ing of parts to be welded

Structural cladding of the opening chamber consisting of flat steel profiles



FOYER

\*WALLS

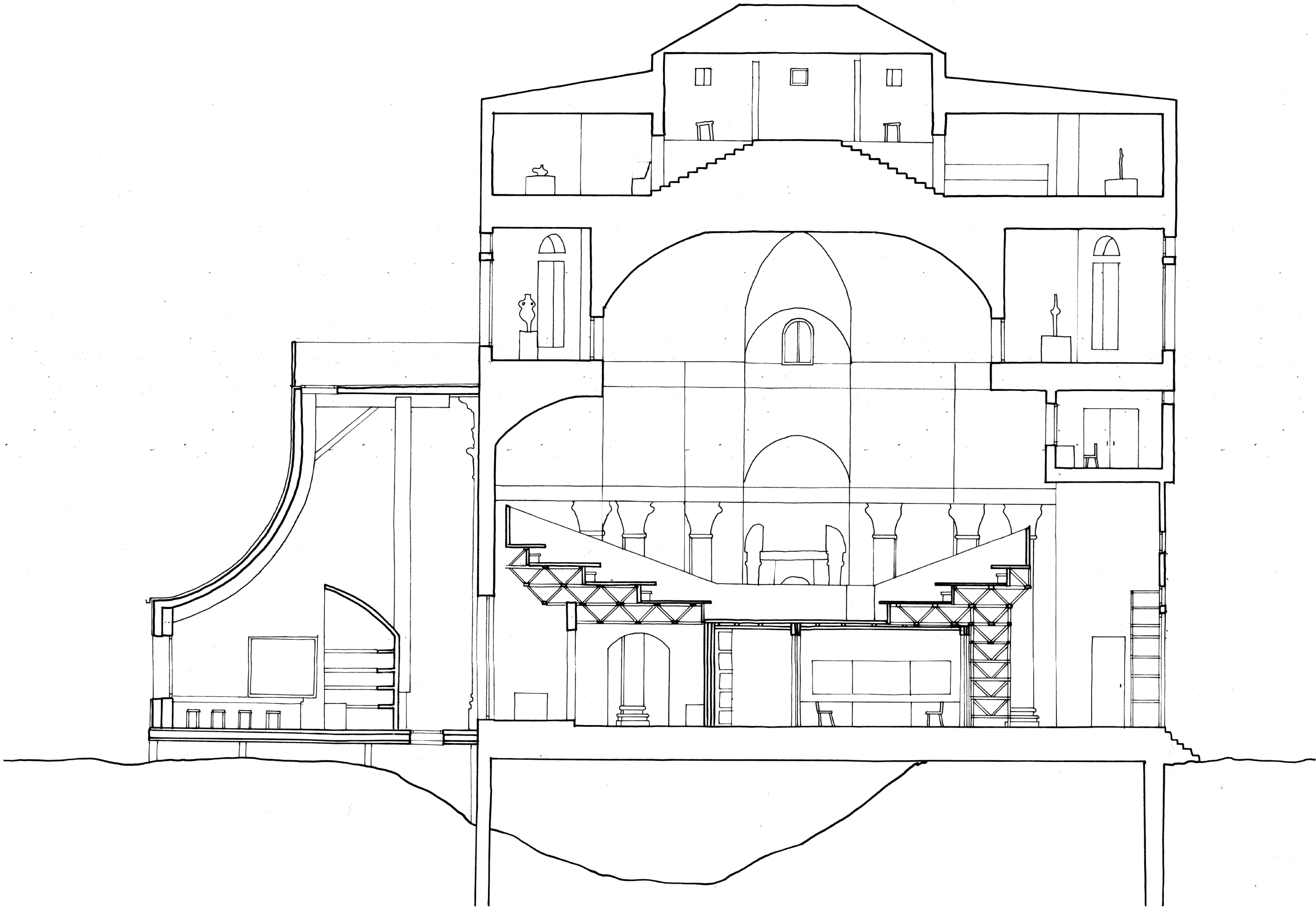


Dialogue between addition and existing



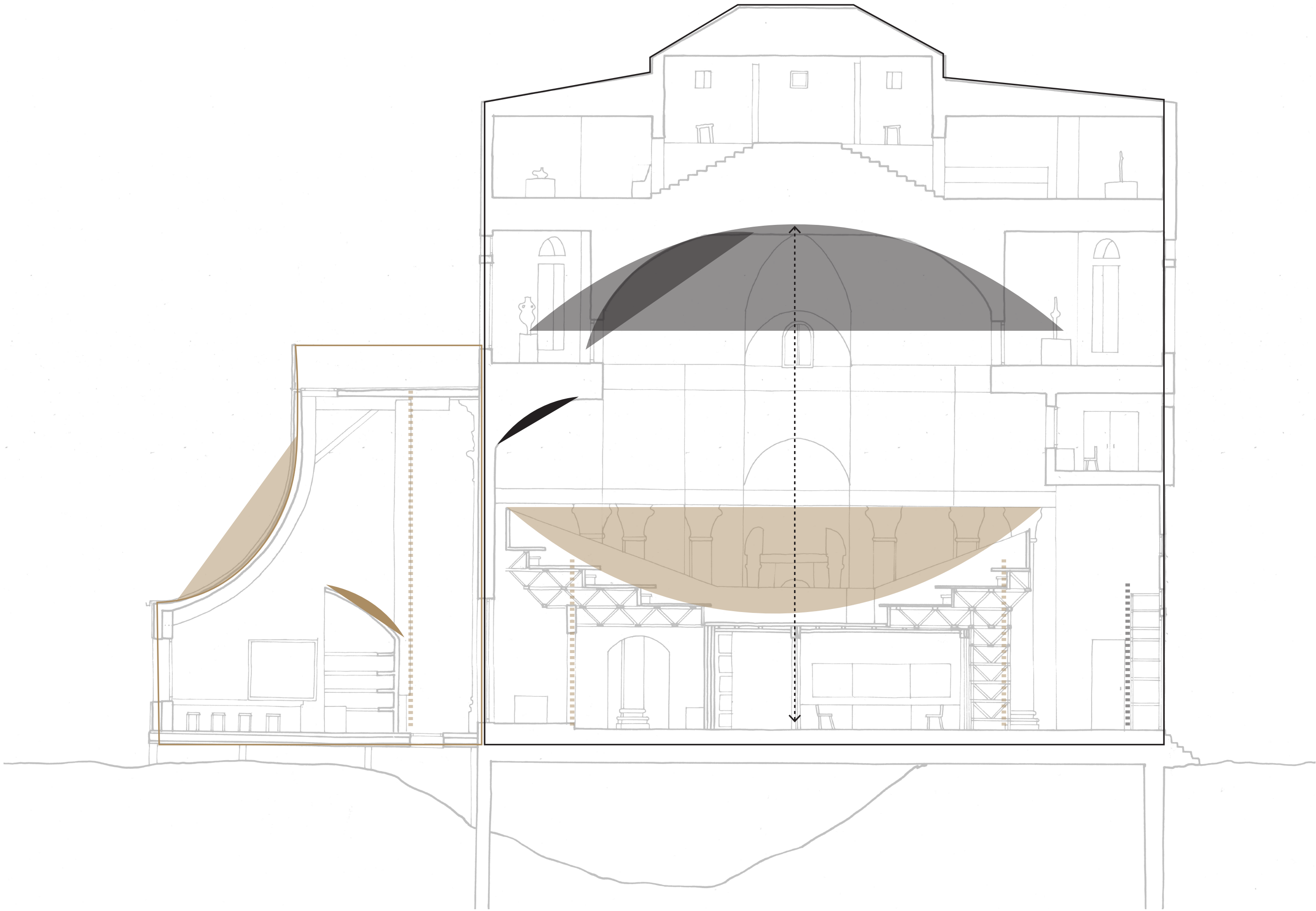
JOINING FORCES

\*VERTICAL RELATIONS



JOINING FORCES

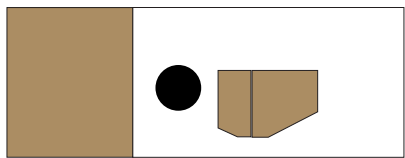
\*VERTICAL RELATIONS



Old and New



RECITAL ROOM

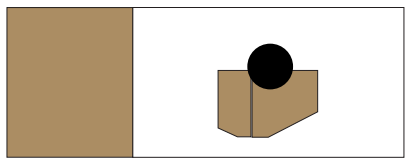


Below the seating



RECITAL ROOM

\*SOUND

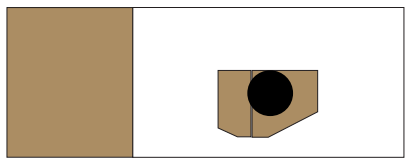


Finding a seat



RECITAL ROOM

\*SOUND

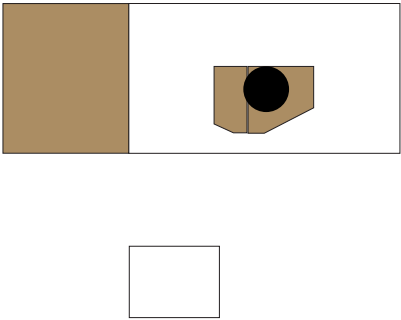


Day to day quiet



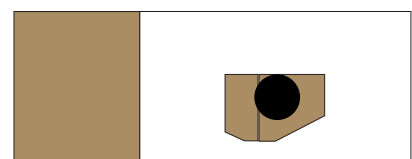
RECITAL ROOM

\*SOUND

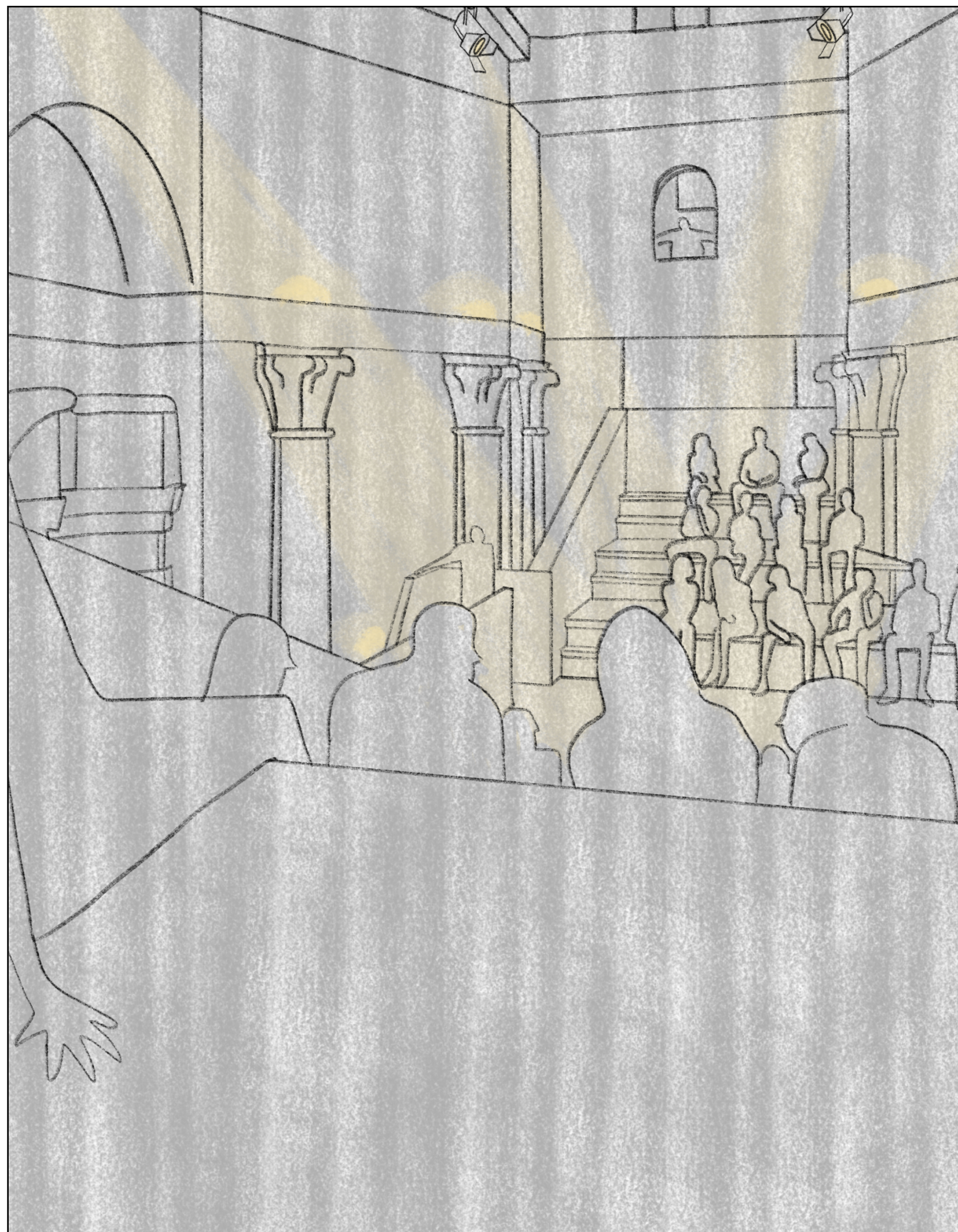


or planned evening





## RECITAL ROOM



## Small Traverse

Ideal for confrontational plays

Intimate Setting

Small props

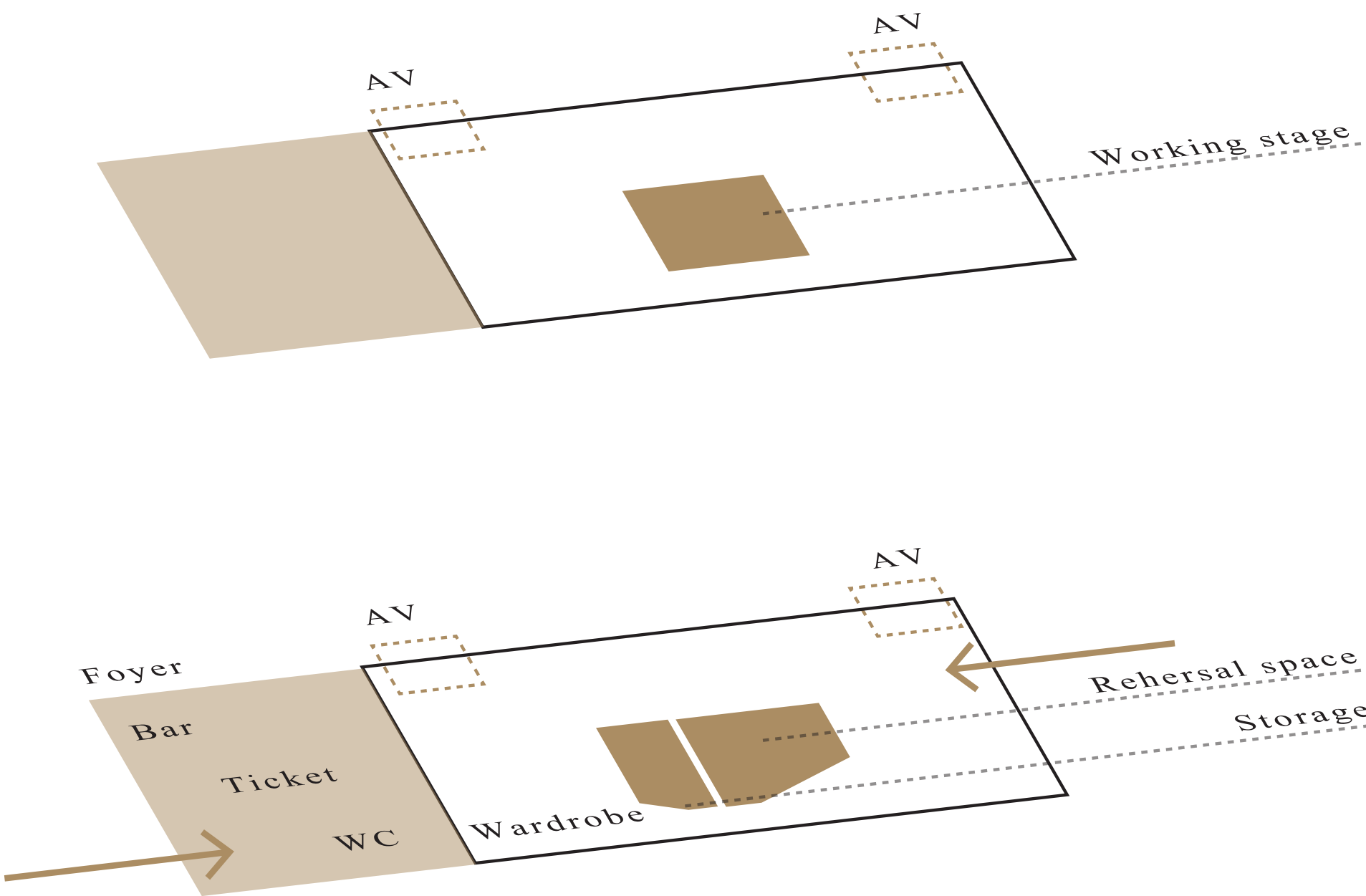
Surroundings used as a backdrop

or planned evening

Volume: 1840m<sup>3</sup>



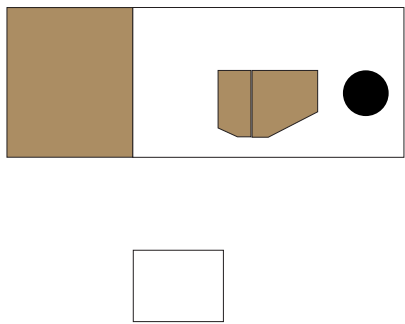
RECITAL ROOM



Acoustic and Ventilation considerations



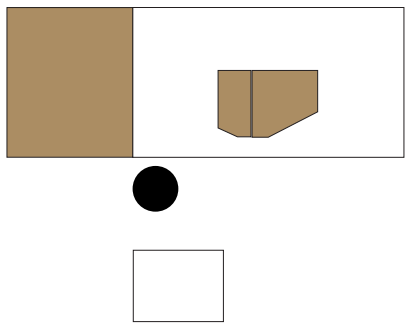
RECITAL ROOM



Stage Door



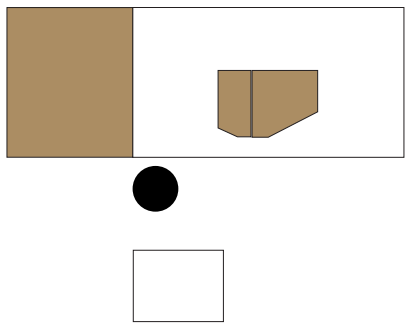
INTERSTICE



Meeting of materials



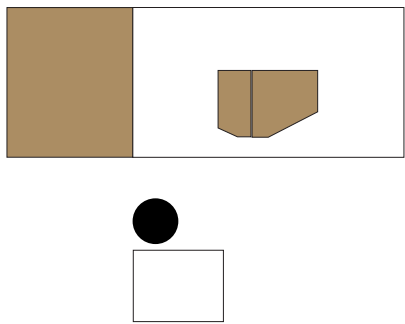
INTERSTICE



Meeting of materials

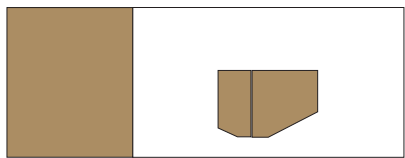


INTERSTICE

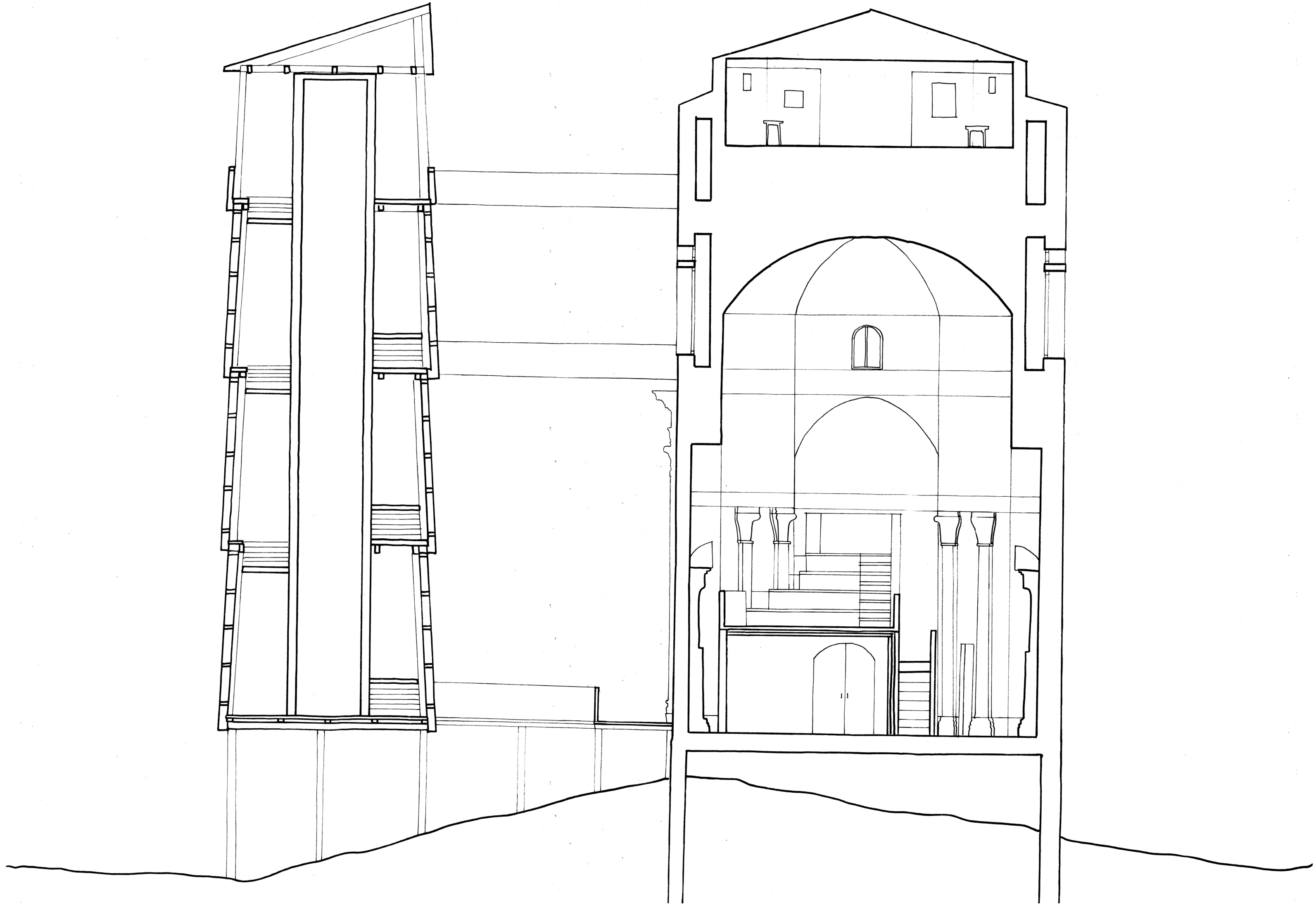




DISTRIBUTION TOWER

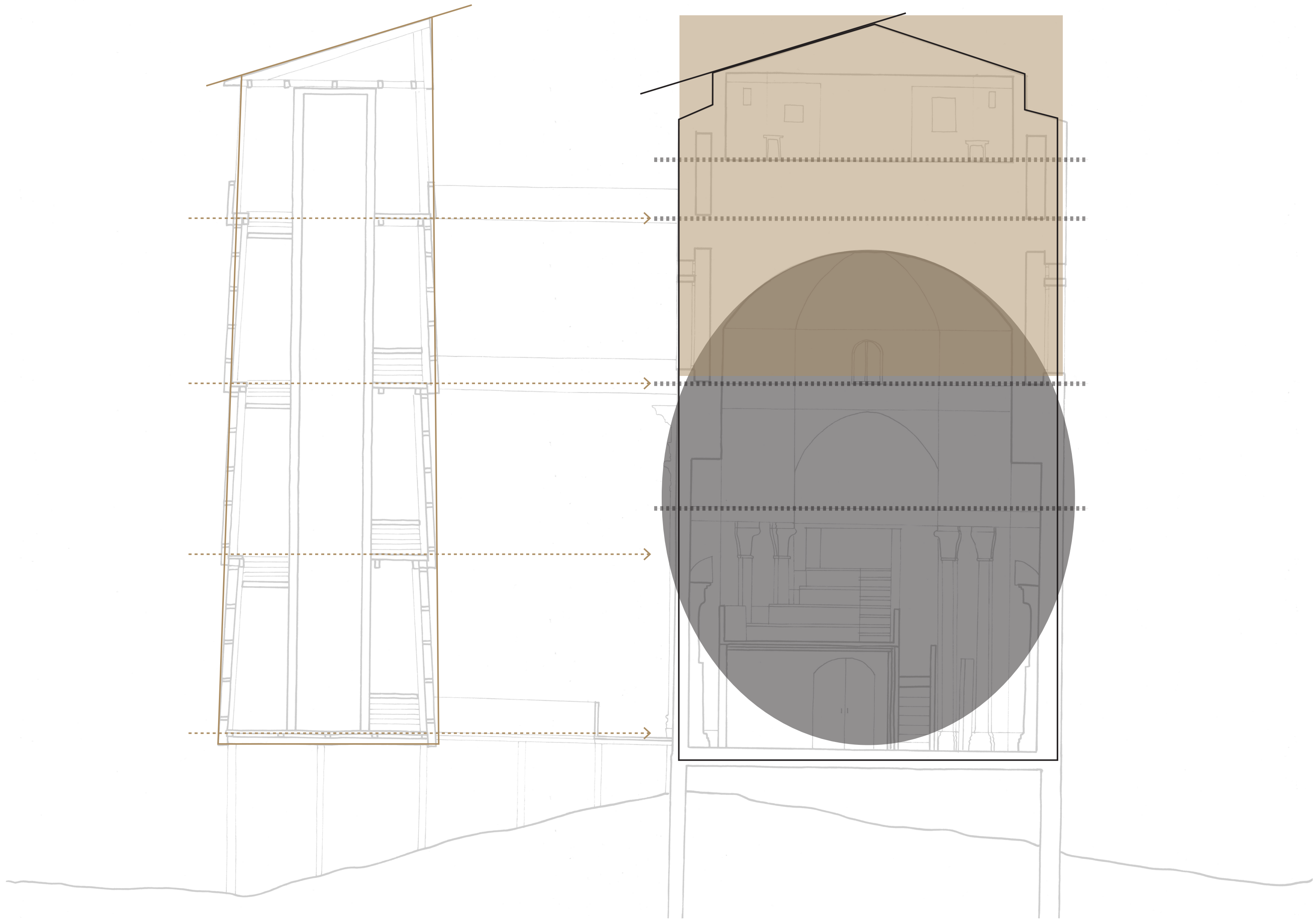


JOINING FORCES



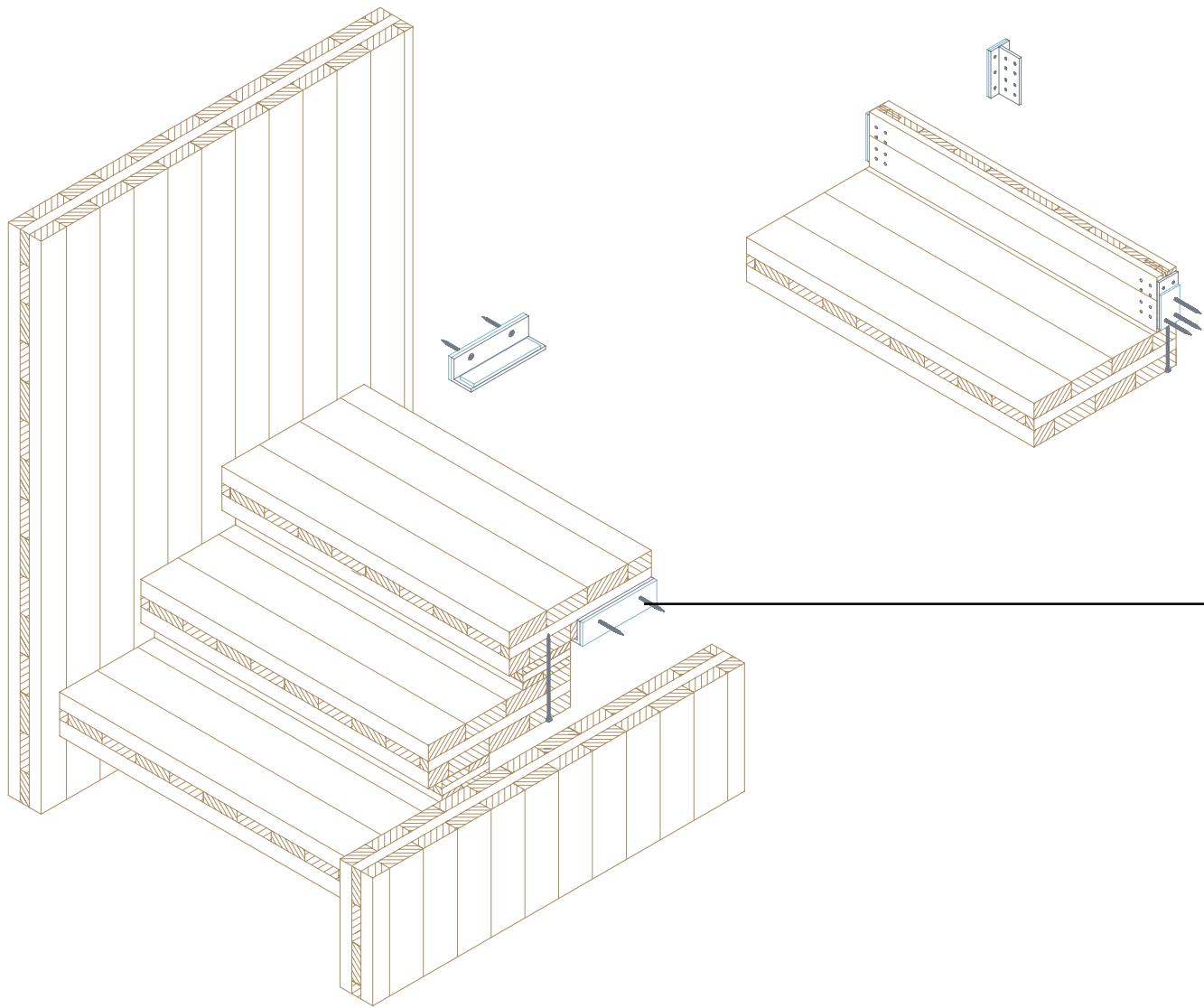
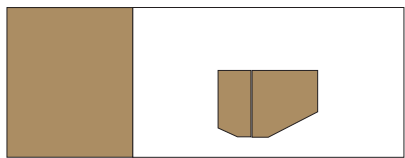


JOINING FORCES



Old and New

# DISTRIBUTION TOWER

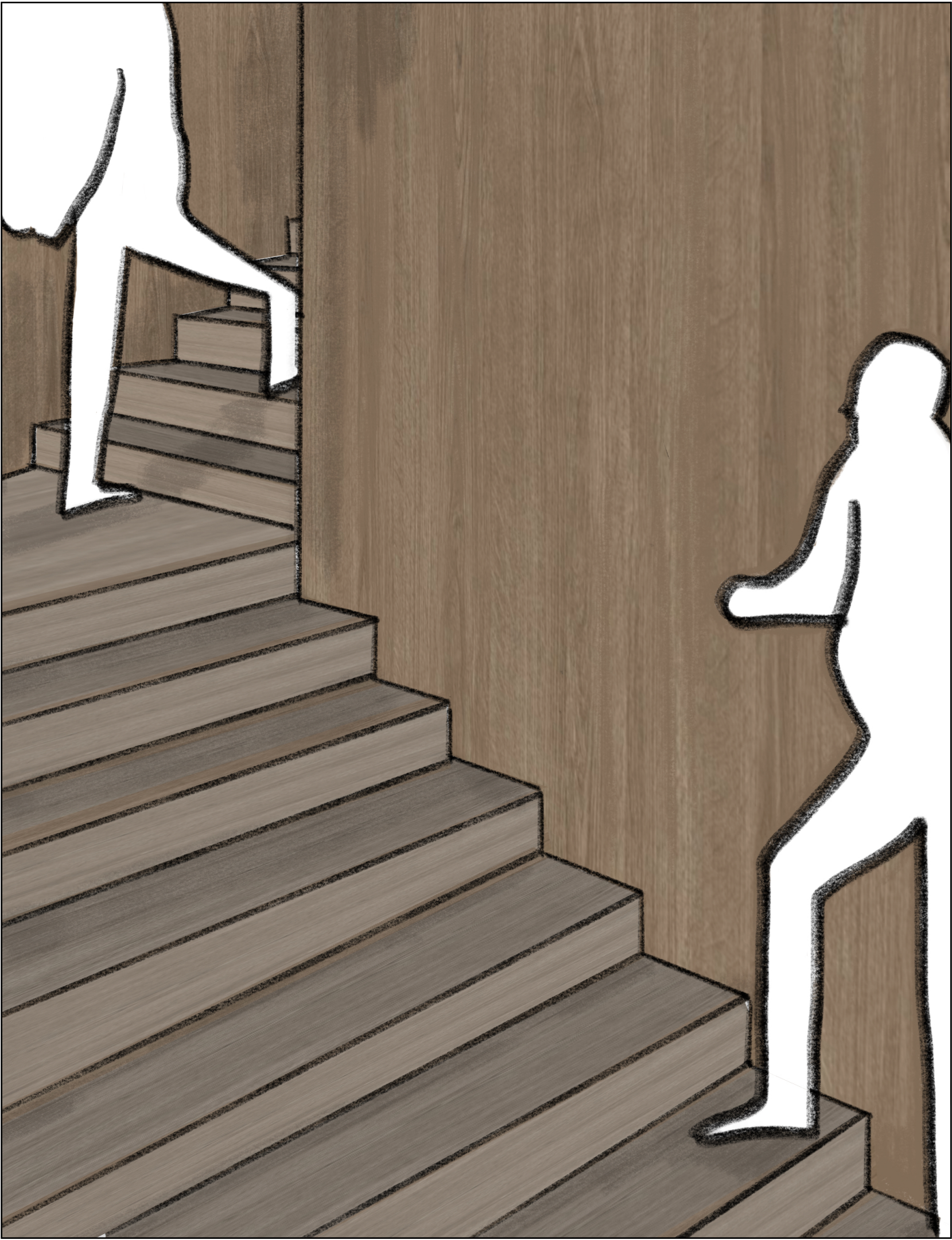
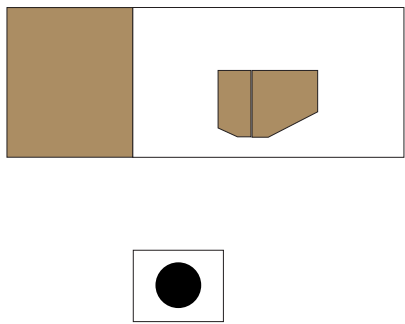


Fixing with angle bracket/perforated plate

CLT stairs construction



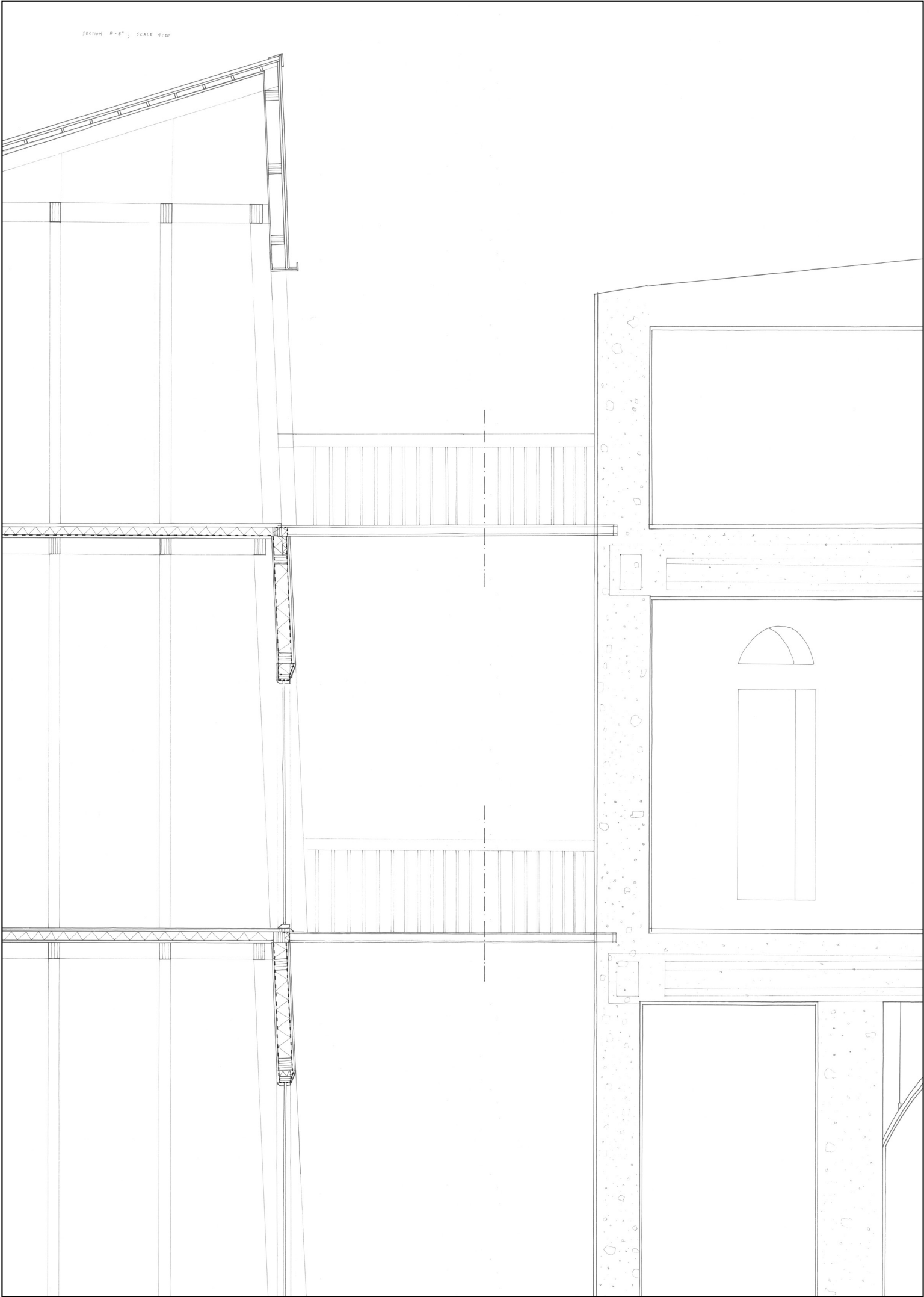
DISTRIBUTION TOWER



Walking up



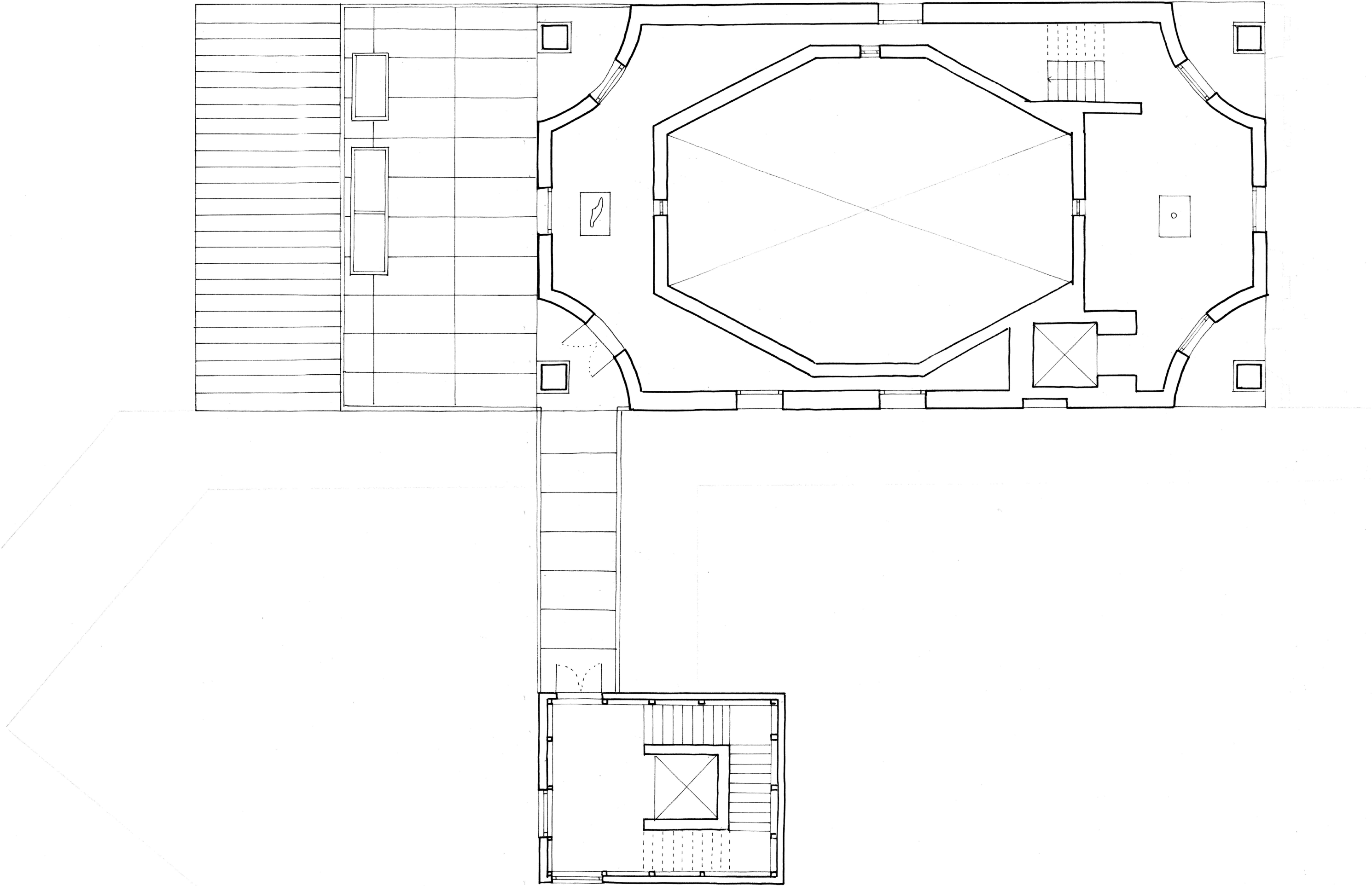
DISTRIBUTION TOWER



Suspended connections

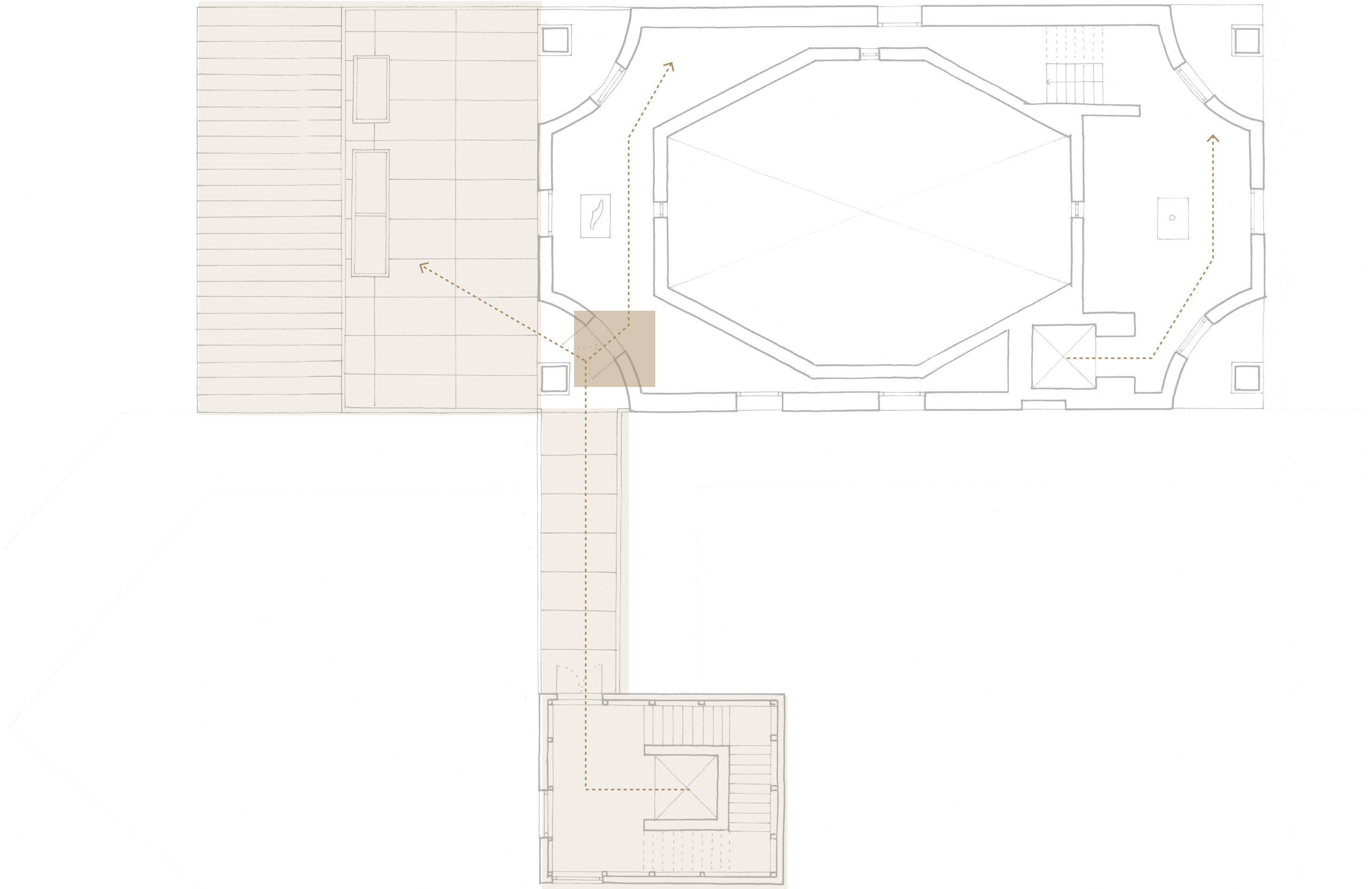


EXHIBITION AREA



Third floor

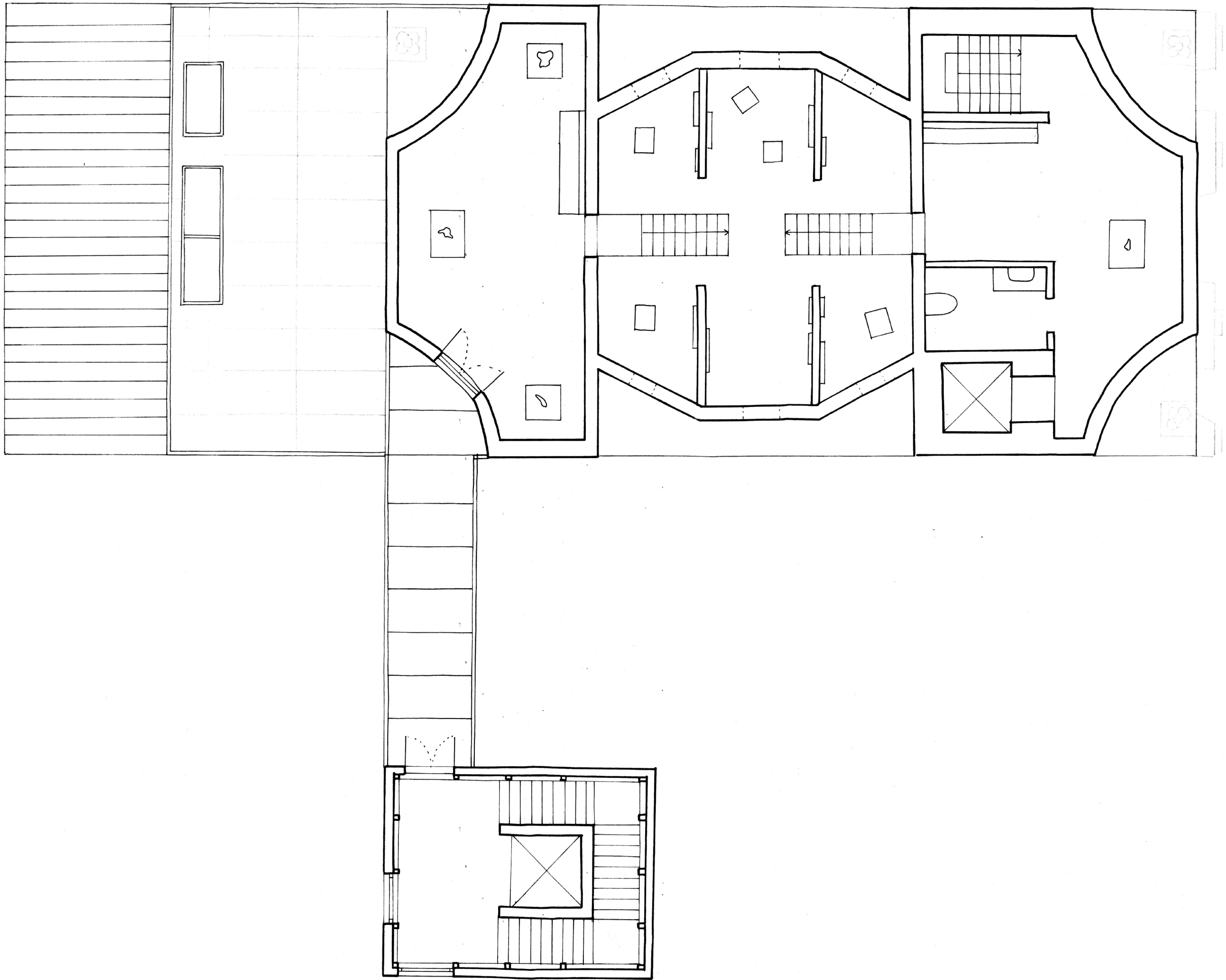
EXHIBITION AREA



Third floor

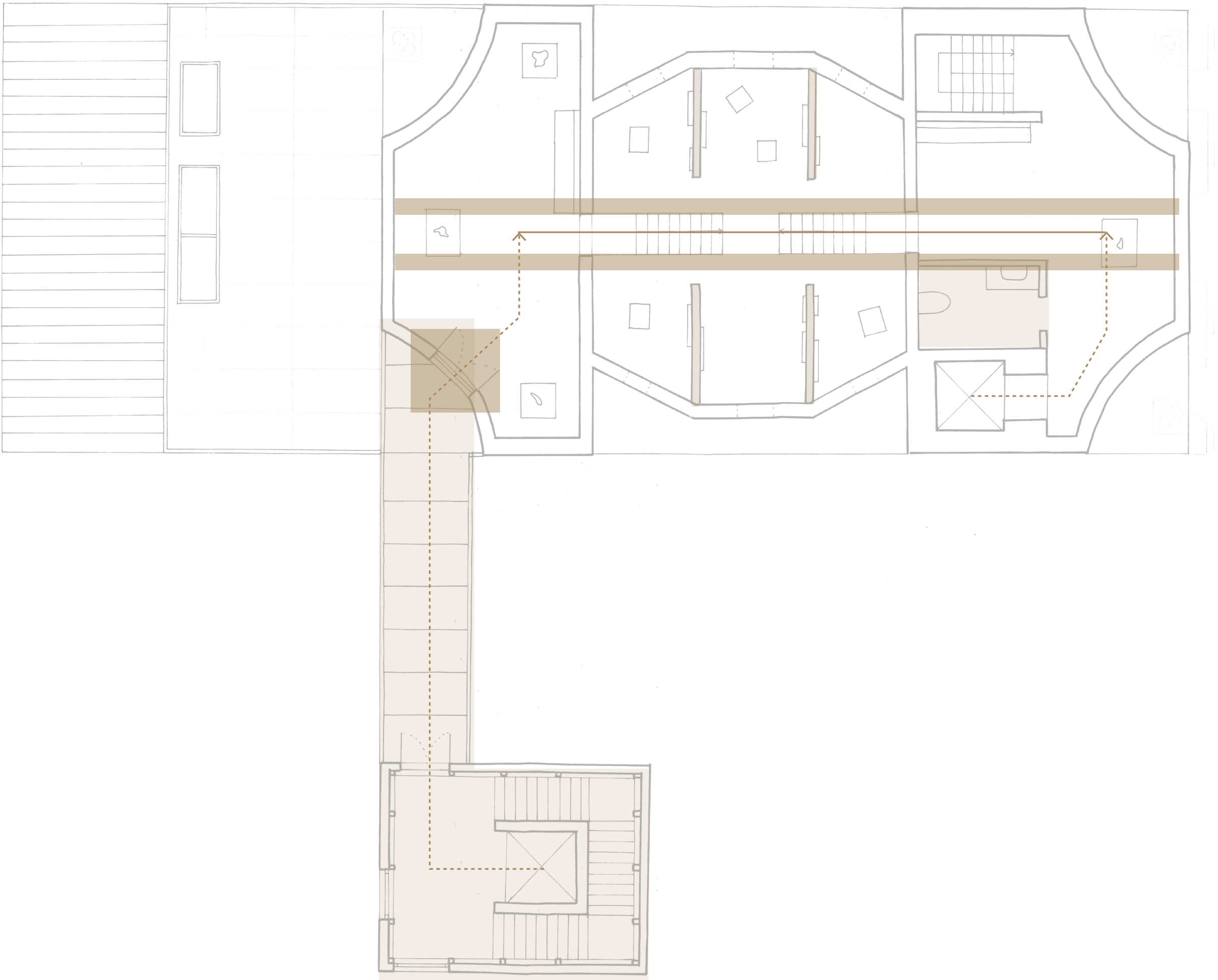


EXHIBITION AREA



Fourth floor

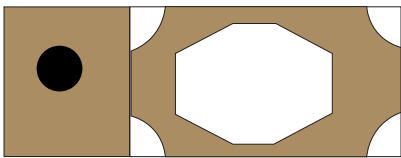
EXHIBITION AREA



Fourth floor



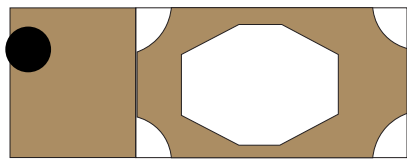
EXHIBITION AREA



Relation of scales



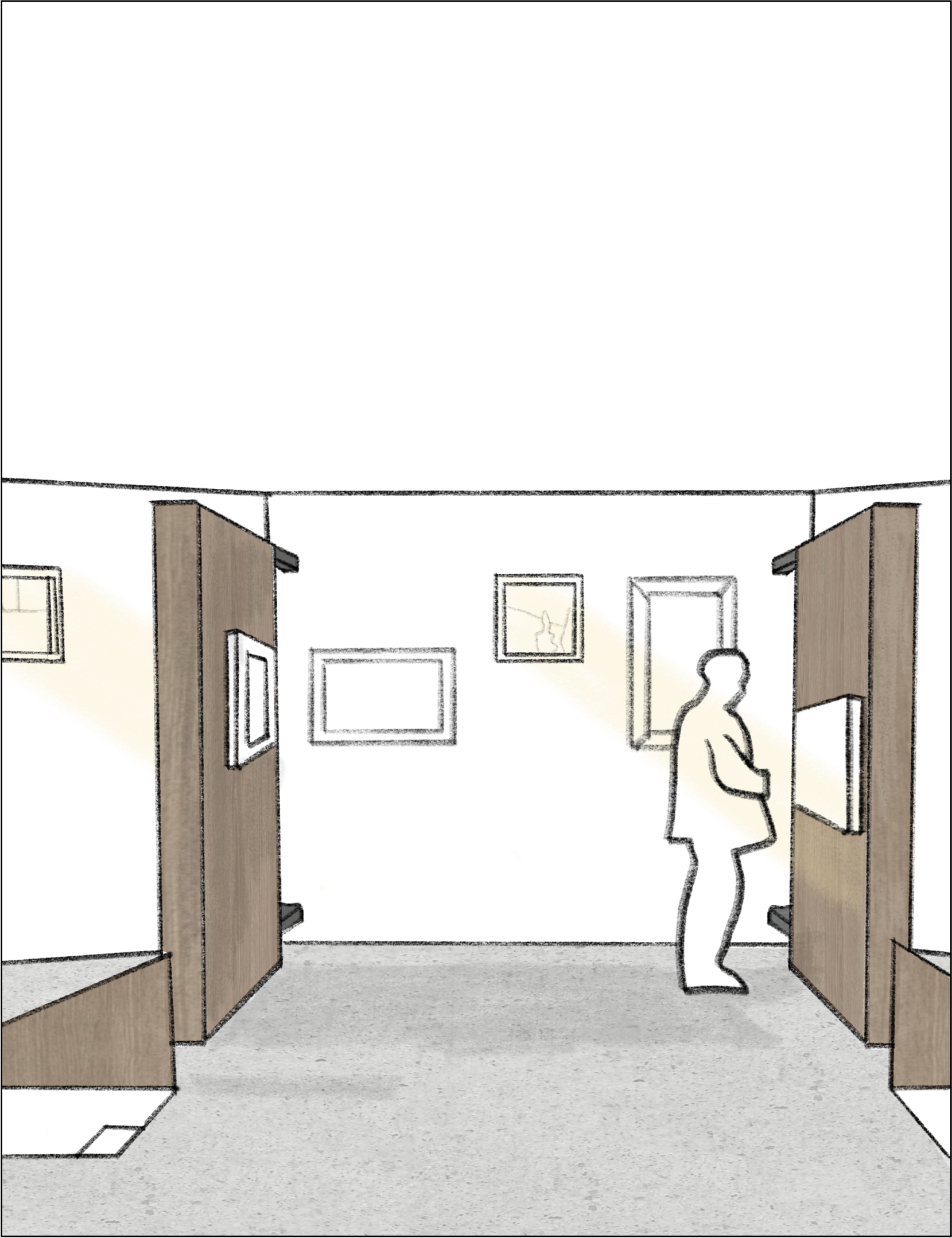
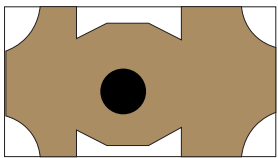
EXHIBITION AREA



Looking down



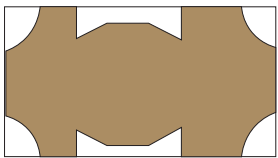
EXHIBITION AREA



Exhibition area



DISTRIBUTION TOWER



A new understanding of permanence



Before





After





to conclude

# Colo

*(Colo, colis, colui, cultum, colere)*

1. to **cultivate**, work, care
2. to inhabit, live, stay, frequent
3. to adorn, beautify
4. to honour, venerate
5. to practise, exercise
6. to celebrate, solemnize

A SEMANTIC SHIFT OF CATHOLIC CHURCHES

to conclude



Only in Lazio region there are 1,255 churches. Still today, an inventory of closed churches is inexistent.



**to conclude**



Only in Lazio region there are 1,255 churches. Still today, an inventory of closed churches is inexistent.

**How would cultural churches shape the city?**



**Thank you!**