

Minimum Documentation Fiche

01. Picture of building



Depicted item: Cemetery of Parabita
source: Alfonso Acocella
date: 2004

1. Identity of building

1.1 current name of building	Cemetery of Parabita
1.2 variant or former name	None
1.3 number & name of street	Via Po
1.4 town	Parabita
1.5 province/state	Lecce/Puglia
1.6 zip code	73052
1.7 country	Italy
1.8 national grid reference	40°03'00 N 18°08'00 E
1.9 classification/typology	Cemetery; commemorating monuments
1.10 protection status & date	None

2 History of building

2.1 original brief/purpose	Cemetery
2.2 dates: commission/completion	1967/1982
2.3 architectural and other designers	Alessandro Anselmi e Paola Chiatante
2.4 others associated with building	
2.5 significant alterations with dates	None
2.6 current use	Cemetery; commemorating monuments
2.7 current condition	Not very good

3. Description

3.1 General description

In the cemetery of Parabita the wall is not limited to being a diaphragm and filter, or graphic sign in the planimetric landscape, but comes out of the scenic backdrop for plastically move forward, creating a semantic ambivalence. Just in the ambiguity of the characteristics of the "wall" element is played the syntax of the designers, an element defined as two-dimensional surface, such as the diaphragm, folds and envelops up to obtain the quality of three-dimensional fragment.

3.2 Construction

The architecture of Parabita cemetery consists only of thick, load-bearing walls; long, homogeneous wall faces devoid of any basement or crowning features, where tufa from Gallipoli (carparo) dominates the solid. The wall, as perceived by Anselmi, is not a simple diaphragm, a vertical structure definable in terms of its surfaces, but a three-dimensional architectural fragment characterised by a vigorous material quality. Conceptually speaking, Anselmi's wall is an archaeological find; the remaining, eloquent fragment of a distant constructive, urban reality, yet one that is still capable of arranging the present and orienting the future. Anselmi's "wall" thus denounces history as the "logical antecedent to architecture" and geometry as "a condition of theoretical cohesion".

A high, winding wall encloses the lower, urban front of Parabita cemetery: further walls, coiled in a spiral, delineate the paths leading to the upper slope's semi-subterranean tombs, their layout resembling the symmetrical volutes of a Composite capital.

In the middle of the cemetery, the geometrical and conceptual barycentre of the entire composition, the walls converge to form a fan-like series of perspectives and the pattern of the high, severe openings of the ossarium. In the bending of the entrance façade and the spiral pathways situated within the burial ground, the motionless presence of the walls takes on a more dynamic aspect, becoming almost a sumptuous Baroque stage set. In the private chapel area, in the small orthogonal-shaped graveyard. The walls of tufa ashlar takes on a different design, with the ashlar laid in a variety of different ways.

In the plan of the cemetery, Anselmi evokes the geometrical matrix of the most "naturalistic" of the elements of the architectural order, the contemporary project is linked to the authentic spatial substance of the temple, seen as a symbol of the natural, archetypal matrix necessary for any development of architectural research.

3.3 Context

The cemetery is located in a large area not far from the ancient cemetery of the nineteenth century above a tuff quarry.

4. Evaluation

4.1 Technical

High value.

4.2 Social

High value.

4.3 Cultural & aesthetic

High value. The work has a strong symbolic meaning that is expressed by the reference to the forms of classical architecture.

4.4 Historical

It is a work that defined an era in architectural culture for its absolute and pure form.

4.5 General assessment

The work is defined by an agglomeration of geometric shapes and hidden corners full of mystery and loads of symbolic meanings. For its design features, it can be defined as a postmodern work for the years in which it was built, and at the same time old and modern work.

5. Documentation

5.1 Principal references

CONFORTI, Claudia, LUCAN, Jacques, *Alessandro Anselmi. Architetto*, Documenti di architettura, Electa, Milano 1997, [ISBN] 88-435-5776-9

ACOCELLA, Alfonso, [*L'architettura di pietra*](#), Lucense-Alinea, Firenze 2004, pp. 624

MARTINES, Giacomo, *Il Cimitero Monumentale di Parabita dello Studio GRAU: il degrado e le prospettive di un luogo di contemplazione*, Atti del II Congresso Specialistico Internazionali sui Cimiteri Monumentali: Conoscenza, Conservazione e Restyling, CICOP Italia, 2013, ISBN 978-88-909116-1-3

5.2 visual material attached

Fig.01 – Axonometric view of the cemetery complex
Fig.02 – Preliminary study on the geometry of the Ionic capital
Fig.03 – View of the entrance and charnel house
Fig.04 – The complex on the background of the city of Parabita
Fig.05 – Partial view of the chapel's roof
Fig.06 – Partial view of the entrance
Fig.07 – Partial view of the entrance
Fig.08 – Side view of the charnel house
Fig.09 – Detail of the entrance and the charnel house
Fig.10 – Detail
photos by Alfonso Acocella, 2004

5.3 rapporteur/date

Massimiliano Savorra, March 2015

Adriana Marra, March 2015

6. Fiche report examination by ISC/R

name of examining ISC member: date of examination:

approval:

working party/ref. n°: NAI ref. n°:

comments:

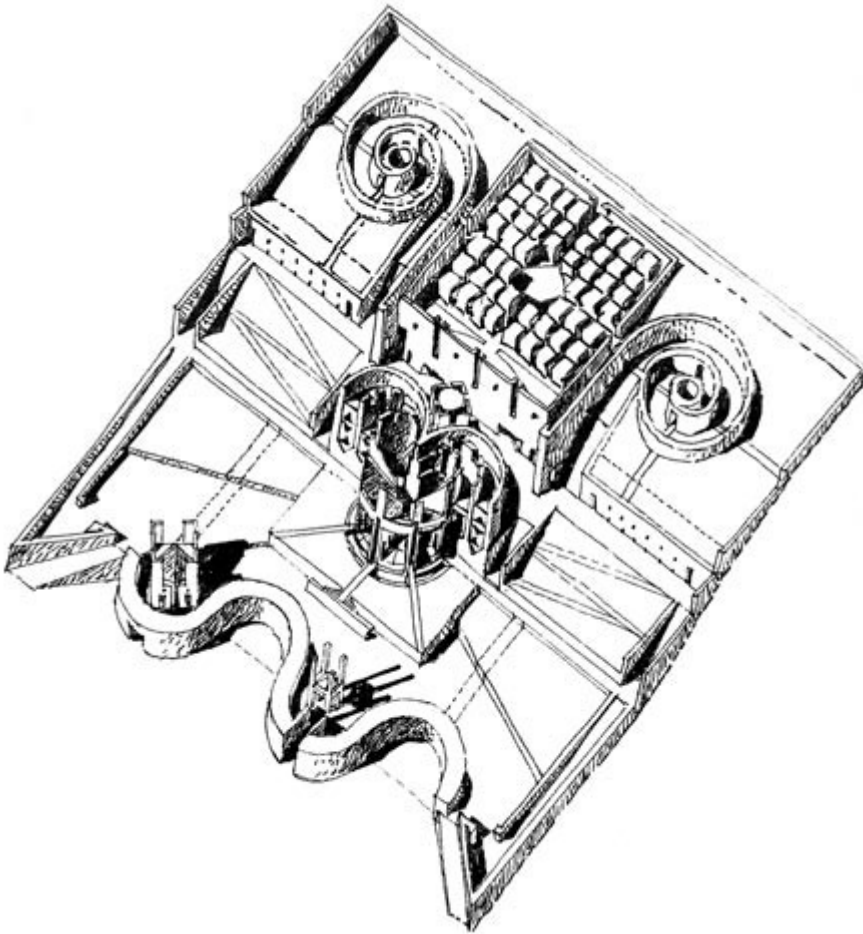


Fig.01 – Axonometric view of the cemetery complex

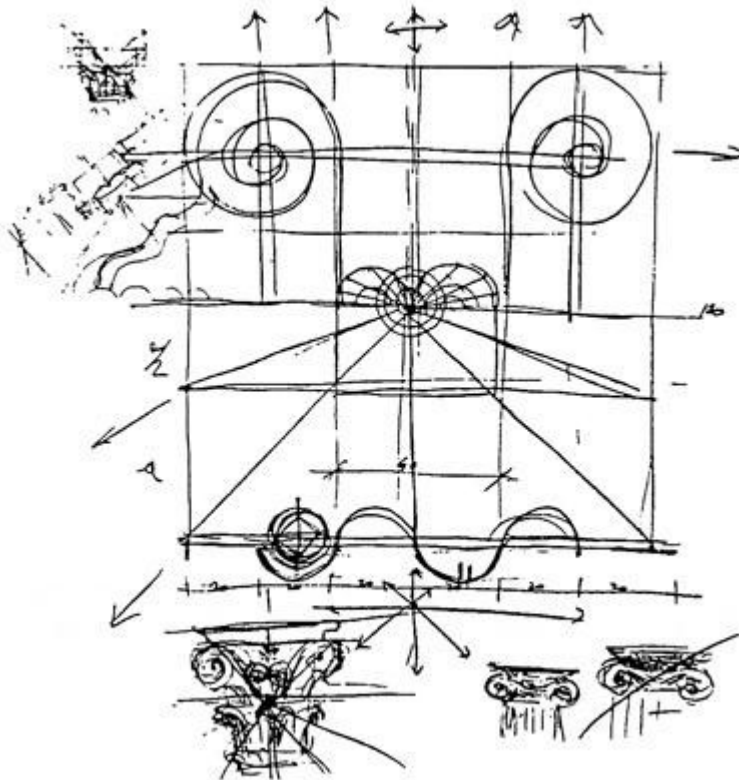


Fig. 02 – Preliminary study on the geometry of the Ionic capital



Fig.03 – View of the entrance and charnel house



Fig.04 – The complex on the background of the city of Parabita



Fig.05 – Partial view of the chapel's roof



Fig.06 – Partial view of the entrance



Fig.07 – Partial view of the entrance



Fig.08 – Side view of the charnel house

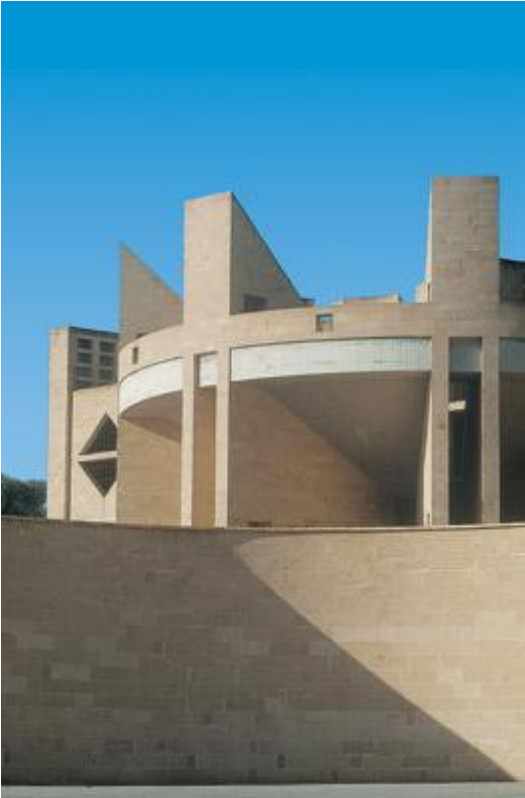


Fig.09 – Detail of the entrance and the chanel house



Fig.10 – Detail