

# LIGHT AND TRANSPARENCY

At **Roccamare**, on the coast of **Maremma near Grosseto**, a residence in **modernist style** opens to the material-chromatic impressions of the **Mediterranean landscape**, incorporating it in a shell with 'infinite' windows

*photos Pietro Savorelli - article Antonella Boisi*

**S**ea, breezes, sand dunes, pine groves, age-old trees, aromas of Mediterranean brush. Roccamare, in Tuscany, on the coast of Maremma near Grosseto, is deeply rooted in this forceful nature that has fascinated so many people in the world of culture, architecture and entertainment. Such as the young Ernesto Nathan Rogers, who

towards the end of the 1950s designed Villa Bartolini in the pine grove, in this region of architectural experimentation for Italian modernism. "It is impossible to remain immune to the material and immaterial impressions of a territory where until a few decades ago the innermost streets of the allotment plan were still dirt roads, and there were more fences than gates amidst the buildings," says Giorgio Cerrai, founder of NeatStudio, the firm responsible for this villa newly built in place of two houses from the 1960s in a state of abandon, amidst the vegetation and close to the sea. "Spending entire days at Roccamare, I recognized the importance of natural elements in the architectural components, and the design work soon translated into a painstaking search for the perfect



*Above, the façade towards the sea, and - to the side - an aerial view of the house: the sum of two specular housing units that have their own existence, around an ample shared outdoor patio. External cladding in fair-face reinforced concrete, with bush-hammered portions. External beams covered in Aquapanel with concrete finish by **Knauf**. External pavement and swimming pool in flamed, smoothed and bush-hammered Piacenza stone.*



units, in specular alignment. The larger volume features an ample open space for the living area and the kitchen, while providing a night zone paced by the sequence of three bedrooms with bathrooms. The smaller volume reformulates practically the same layout, but on a smaller scale. Between the two, the connection is a large shared patio that dilates the transparency and links back to the chromatic order of the tiles (blue or green) selected for the facings in bedrooms and bathrooms. The design emphasizes the dimension of socializing for family and friends around a large kitchen with a dining island. "The load-bearing structure in concrete and metal permits the creation of spans with beams of 25 meters in length, and total opening of the casements, which fold away at the sides, facing the sea. This organization allows for the grafting of over 35 meters of sliding windows, in a seamless indoor-outdoor continuum," Cerrai says. The architecture sets out to blend and even conceal itself in nature, through study of the impact of the volumes in relation to light and materials. "Concrete is a limited part of the architectural language of Roccamare," the designer admits. "The linguistic earmark of the place and especially of the work of the architect Ugo Miglietta, who built many things here in the 1950s, called for the use of exposed stone masonry on the outside, and concrete beams on the inside. It seemed to us that the stone was a bit too strong, with its way of anchoring the organism to the ground. So we have opted for fair-face concrete in the

*Below, view of the outdoor zone towards the infinity pool, with furnishings by Paola Lenti, Roda. In the drawing: plan of the house. Left, the space of the patio that connects the two residential units extending at the sides, providing a convivial setting for a dining island with a shared kitchen. For the exterior, cladding in Etna lavic stone with majolica finish by Made a Mano. Sliding casements in black anodized aluminium by Sky-Frame, lighting fixtures by Erco, Ethimo, Delta Light.*





View of the living areas of the two residential units, in a specular arrangement also in terms of interior design (though the larger one also features a small patio with an olive tree). Internal flooring in Cementoresina by **Kerakoll**, paneling in natural grosgrain oak, upholstered furnishings by **Murtarelli**. Custom table, Harp chairs by **Roda**. Internal doors and baseboards with flush mounting, like the housings for the blinds. Lighting fixtures by **Delta Light** and **Flexalighting**. Outside, furnishings by **Paola Lenti**.



constructive solutions, in a return to the styles of those years, but with textural juxtapositions that update and enhance the approach. In the part of the building facing the pines, with the two entrances, the bush-hammered finish of the perimeter is a reference to Carlo Scarpa, it becomes smooth in the paneling on the external beams, whose structural identity remains perceptible; the elements that define the overall framework of the volume preserve the fair-face finish." Three accents reflect different ways of using Piacenza stone, interpreted in various formats and finishes - flamed, polished and hammered, as a shared factor for the paving of the outdoor spaces and the infinity pool. "We liked the veins with their shades of brown, in the passage from the concrete to the earth, and it is a material that takes on dignity with age," Cerrai remarks. On the other hand, in the interiors the pursuit of continuity shifts towards concrete resin, a