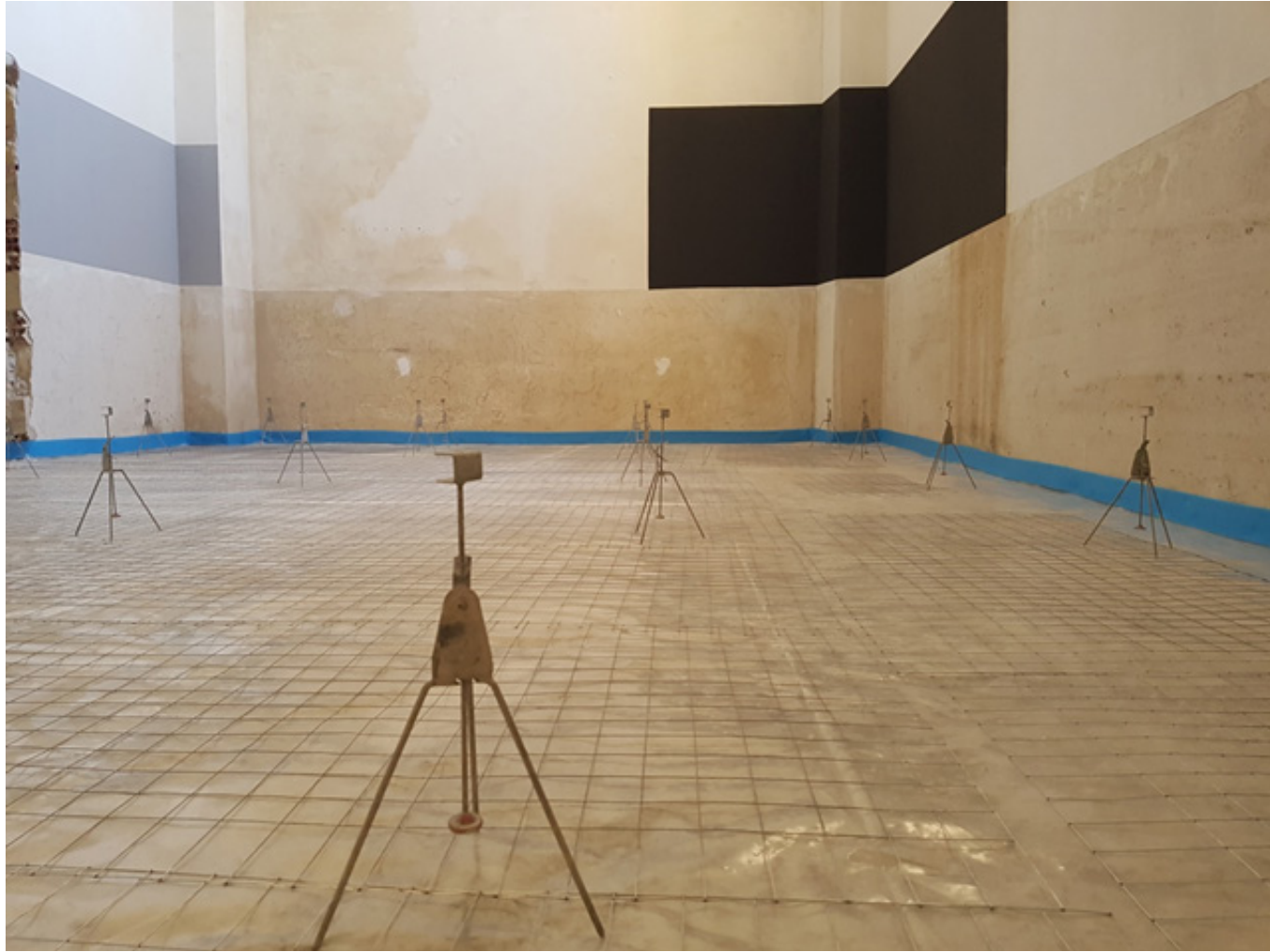


Fondazione SoutHeritage per l'arte contemporanea in un ambito di ecologia
dell'infosfera ha trasformato l'assenza di elementi iconici in un valore,
adottando nessuna immagine come logo.
Fondazione SoutHeritage per l'arte contemporanea in a field of infosphere ecology
has transformed the absence of iconic elements into a value,
adopting no image as a logo.



PADIGLIONE SOUTHERITAGE



With an exhibition format that involves different contexts and places each time, in a way to enlivening and exploiting the historical-architectural heritage of the city of Matera and the Basilicata region, since 2004 the Foundation has allowed the temporary or definitive reopening of numerous places such as : Castello del Malconsiglio / Miglionico (MT); Chiesa di S. Pietro Barisano/ Matera; Palazzo d'Errico a Palazzo San Gervasio (PZ), Chiesa del Carmine / Matera, Complesso Santa Maria in Armenis / Matera, Convento di S. Lucia Nova / Matera, Magazzini dell' Archivio di Stato / Matera.

The SouthHeritage Foundation is currently housed in the evocative "Cappella dei Sette Dolori" dedicated to the iconography of "Our Lady of the Seven Sorrows", is an aristocratic chapel – renovated by SouthHeritage and used as an exhibition venue – which is part of a building dating back to the sixteenth century, and one of the few examples of fine palatial architecture located in the historic Sassi district (Palazzo Viceconte).



The palace is an example of a courtyard construction typical of the noble palaces of Matera in the Rioni Sassi (UNESCO heritage site). The layout of the building perfectly reflects the local tradition, with the basement level used as storerooms and cellars; the ground floor, covered by barrel vaults, dedicated to employees, warehouses and stables; and the noble level, with a pavilion system of broken vaults, used as residences. The palace has undergone changes and extensions over time; it was not conceived as unique building but is the result of various combinations and/or constructions that took place at different times. The first building site was the east area of the complex and the chapel, the latter being the site of the SouthHeritage Pavilion, dedicated to the title of Maria SS. dei Sette Dolori.

The structure is an example that highlights the building style of the few examples of palatial houses in the historical center of the city, built by successive annexations without a unitary designs. Having changed properties over the centuries, it has undergone considerable changes to its original layout, with demolitions and spoliation of its furnishings. Today, having abandoned its cult functions and after a sustainable restoration, it has reopened from an empty space closed to the public since the early 1900s, thanks to the cultural programs of the SouthHeritage Foundation.



In this framework of reactivation and dynamisation of unused spaces, the foundation follow each time fundamental themes such as architecture and history of spaces. The reactivation of spaces involved in SouthHeritage cultural projects are therefore the result of a straightforward method of retrofitting of spaces that addresses the topics of the protection, rehabilitation and enhancement of existing buildings in a connection between idea, site and form. In this context, for the new pavilion was chosen an abandoned church, to revive it with the cultural programs of foundation , but also as a reflection on the indisputable Italian “primacy”: the heritage, a crucial theme of debate between art historians and economists, defenders of the public role in the protection and supporters of private initiative.



If Contemporary Art exploded the definition of art by insisting that it depended on context, this topic in this project is used as raw material through the architectural intervention that alters the physical, sensory and temporal experience of space. In this concept frame, the project of current SouthHeritage Pavilion analyzes the problem of space and its usability in a broader sense, overturning the normal usability of an interior and forcing people to remedy and reinvent space and its usability.



With the format of re-appropriation and re-functionalization of the space, SouthHeritage re-propose the problem of a substitution, favoring the rediscovery of places so that they are lived from unprecedented angles that creates in the viewer an acute awareness of physical space: an architecture for visualization with all its scars and marks from the past. As such, the re-use project is a magnification of both architecture and time, held in place by the language of the work strictly associated with the "genius loci" of the place: a sacred space, a church that, before it is appropriate for anything beyond its original purpose, needs to undergo a ritual called "desecration". The procedure is a kind of reverse engineering of the initial consecration. With the actions of recycling of architectural elements, adaptive reuse, conservation, appropriation, renovation, the foundation underline the act of viewing, inviting the viewer to reconsider the exhibition space as a part of the reception and meaning of art.



