

**Una
vita violenta**

Pasolini

Garzanti

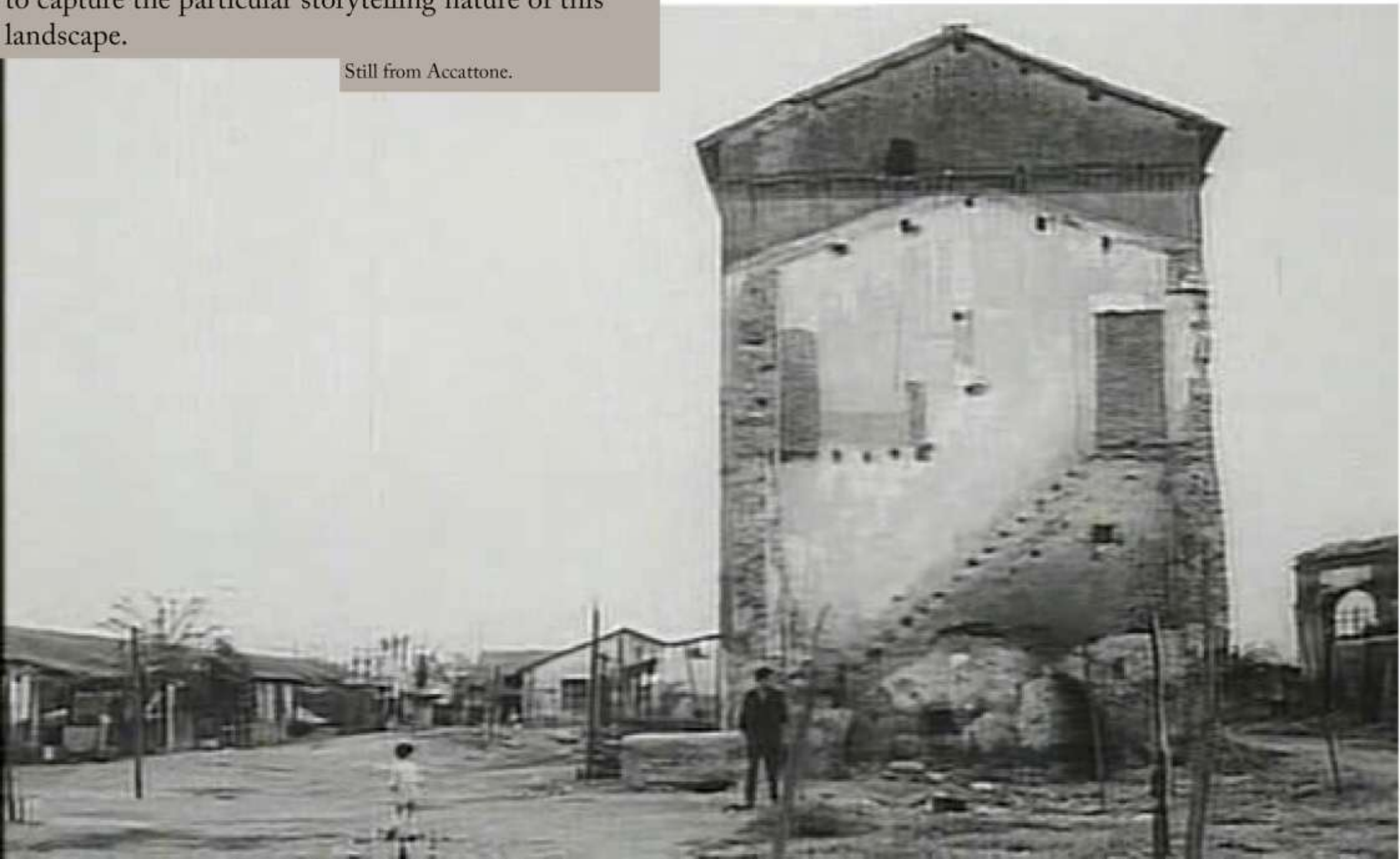
Faking Pietralata

Working on the area of Pietralata it's easy to think of all of the novels and movies set in this area.

Faking Pietralata

We are interested in developing a sensibility able to capture the particular storytelling nature of this landscape.

Still from Accattone.



Faking Pietralata

What is the capacity of a place to generate stories? We think a story is made not only by a sequence of acts and human behaviors, but also by elements of the landscape.

Le avventure di Pinocchio, pag 137.



Faking Pietralata

So we were trying to identify those elements investigating also the deepness of their connection with the place.

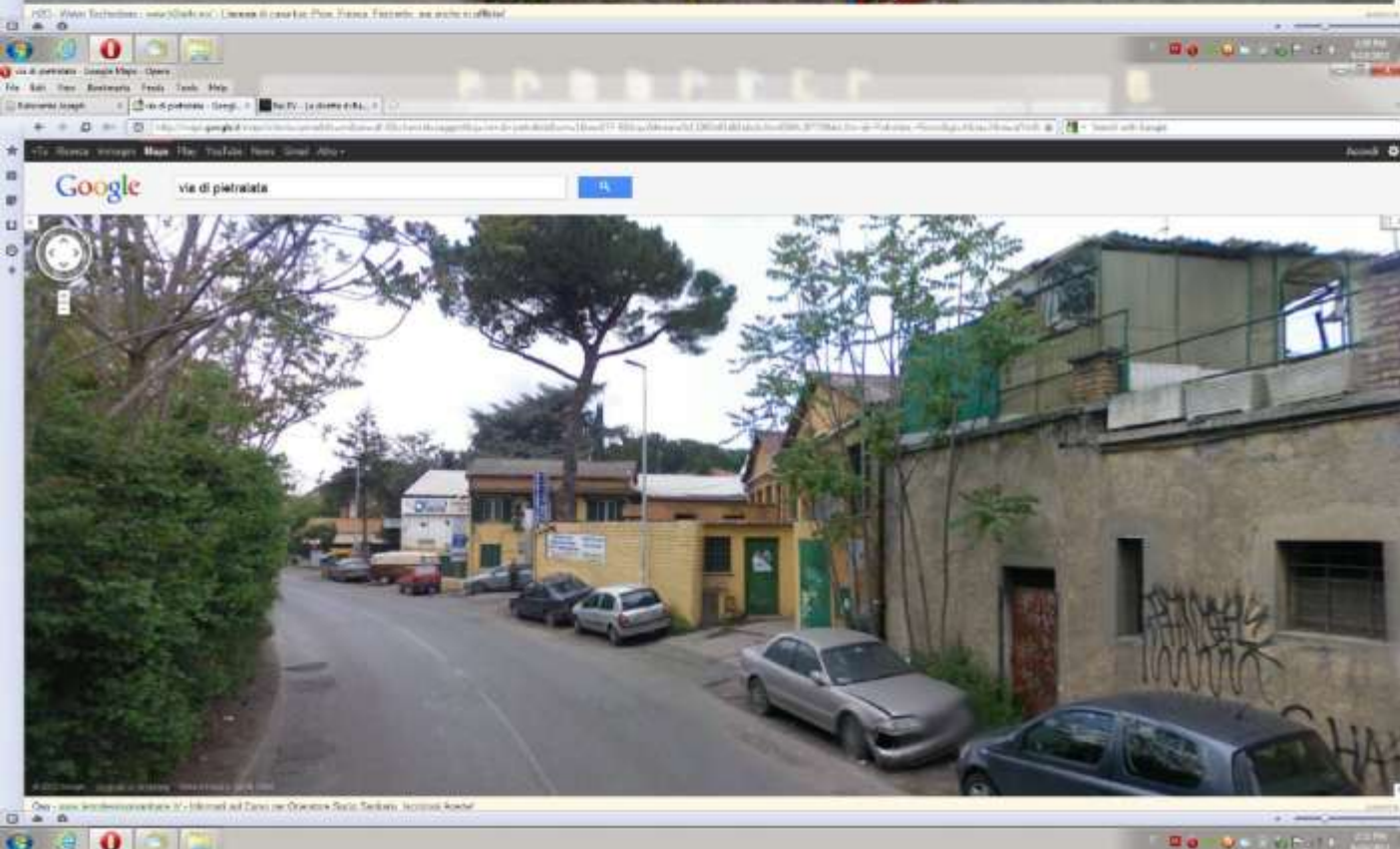
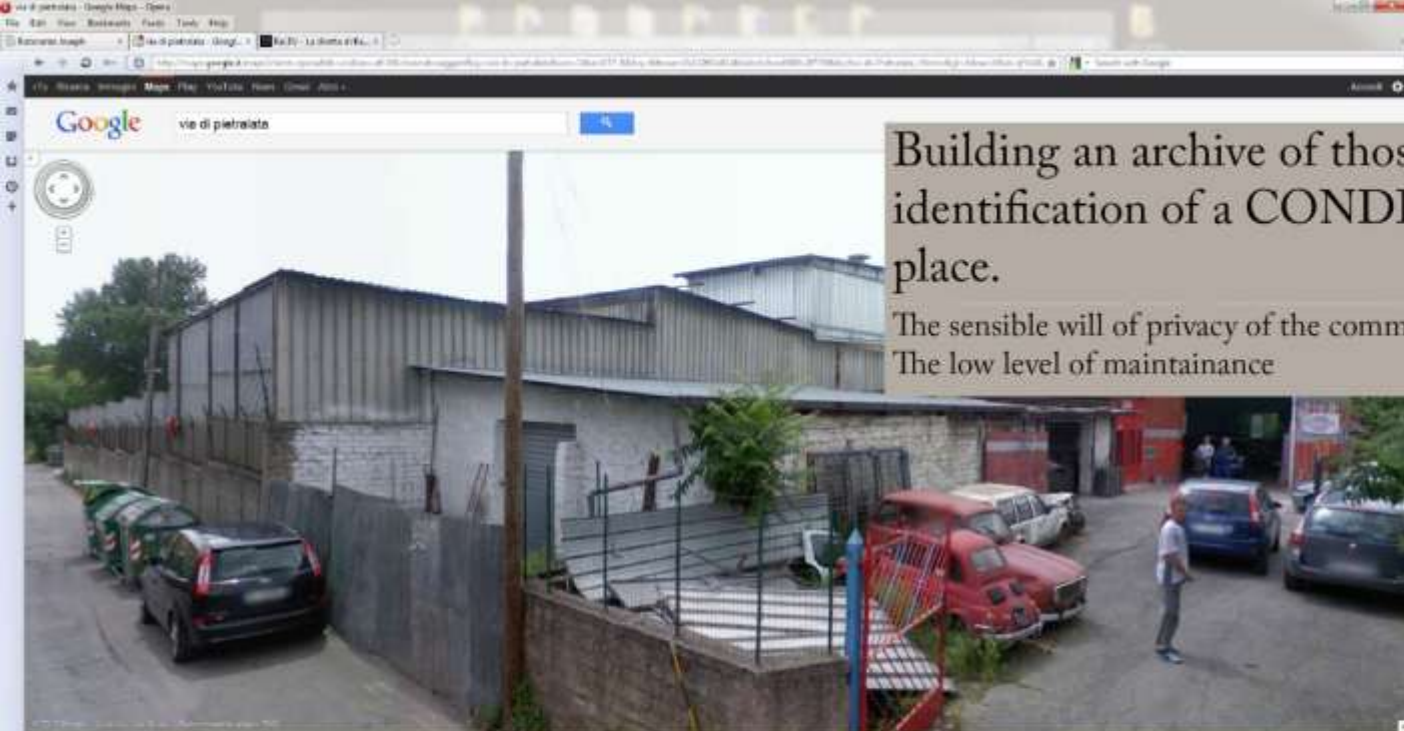
The presence of the river and its vegetation,
The small houses surrounded and also protected by the nature,...



Faking Pietralata

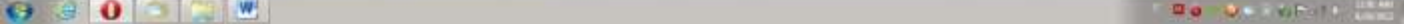
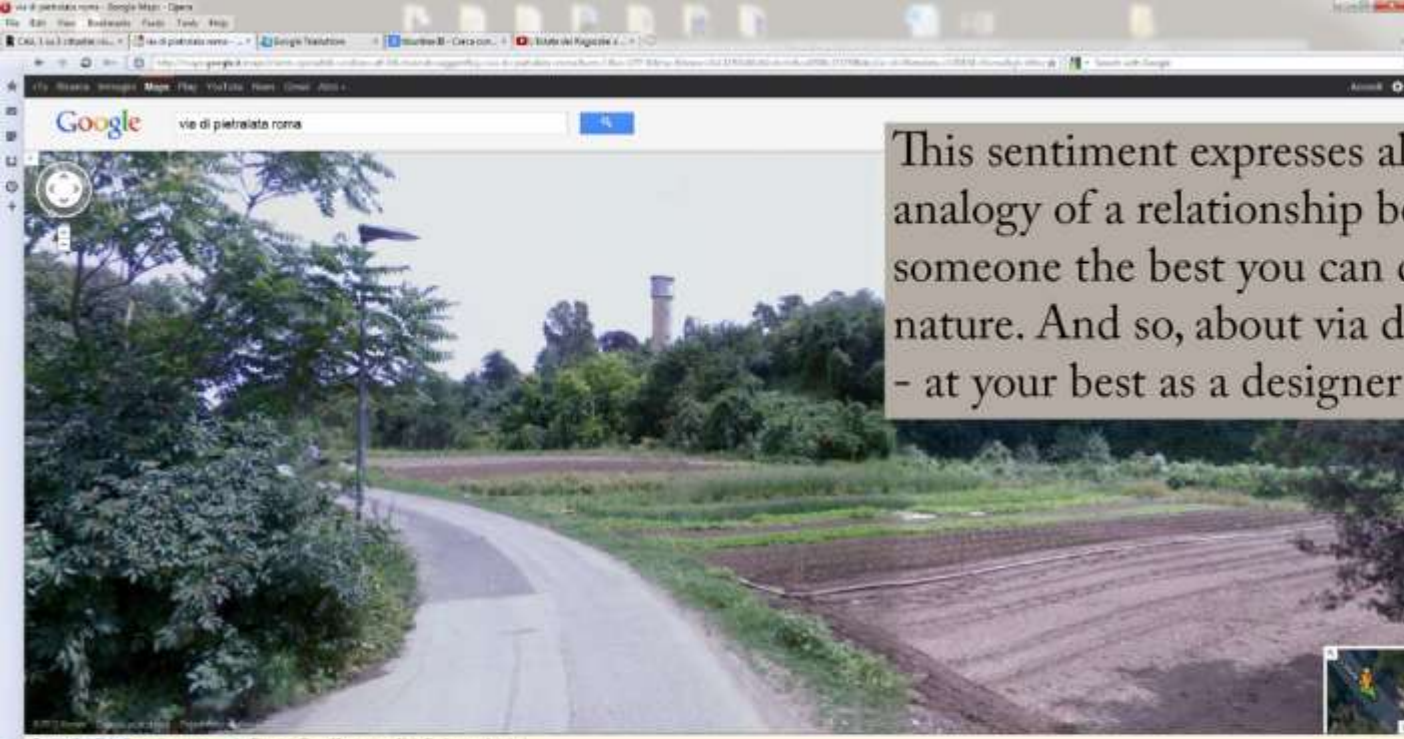
Building an archive of those elements corresponds to the identification of a **CONDITION**, and it's also an act of love for the place.

The sensible will of privacy of the community
The low level of maintenance



Faking Pietralata

This sentiment expresses also our idea of sustainability. Assuming the analogy of a relationship between people, when you're in love with someone the best you can do is to recognize and improve their true nature. And so, about via di Pietralata the site is beautiful as it is and - at your best as a designer - nothing needs to be done to it.



In that way we define our operative margins as designers: to recognize the condition of a place trying to express its vocation.

Condition

/

Vocation

Faking Pietralata

When you know a place, when you're able to recognize its real elements you can reuse it.



Faking Pietralata

The method we assume is to reconstruct some real-unreal Pietralata scenarios. Faking Pietralata, is knowing Pietralata, is loving Pietralata.



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