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[Lyndon, Donlyn](#)

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**Giancarlo De Carlo**

In this issue we present the third in a series of Speaking of Places articles dedicated to the work of the Italian architect Giancarlo De Carlo. We have developed this series to profile the works of a designer who has been a persistent, dedicated and passionate advocate for modern architecture that is rooted in both place and time; an architecture that is measured in terms of its contribution to the qualities of place and to the lives of the people who encounter it. The half-century span of De Carlo's career has been highlighted this spring in a show at the Pompidou Center in Paris, a retrospective that will be on display until June 15.

In our series, the first, "Once in a Blue Moon" (*Places*, Vol. 15, No. 3), consisted of reflections on the ways one of De Carlo's most recent projects embodies an "architecture of participation." In this case, the structuring of a public beach pavilion and gathering platform on the Lido in Venice was seen as an exposition of the ways buildings can be made to address multiple options for movement and imagination, allowing their inhabitants to participate in forming an experience of place. The second article, "Il Magistero: De Carlo's Dialogue with Historical Forms" (*Places*, Vol. 16, No. 1) was an account by John McKean of the transformation, twenty years ago, of a convent in the town of Urbino into a university building that leverages vigorous new life into the city, while respecting the essential character of its historic urban fabric. The article also placed this project in the context of De Carlo's long-term and creative stewardship of the evolution of Urbino's urban form.

The third article, included here, concerns a comparatively recent and provocative restoration project — this time described in De Carlo's own words, edited from the transcript of a lecture. It accounts for the character of the project, its conformance with the existing fabric of the place and the morphological possibilities it evokes. To be sure, few of us will ever be involved with the rehabilitation of a fourteenth-century Italian village like Colletta di Castelbianco, but that is not the point. Through his work on this humble place that is seeking a role in contemporary culture, De Carlo reveals the fundamental correspondences between form, use, topography and material, showing how attention to the ways of a place can encourage the emergence of an environment of great beauty and profundity. Colletta is a complex that can bring us into touch with the core of our interest in being in place — with its subtleties of enclosure and release, human engagement, imagination and accommodation, all embraced within a larger order. Such qualities can form the surroundings of our lives once they are freed from the strictures of size, movement and hermetic enclosure imposed by the dominant constraints of our current development patterns, which so often involve an insistence on intimacy with the automobile, bureaucratic regulation, and the imaging chaos induced by product salesmanship — or their opposite face, alienated abstractions fearful of touching their toes in the particulars of place.—DL