

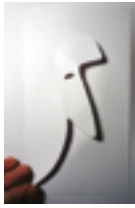
Modigliani Portrait



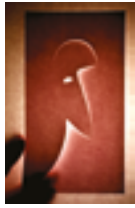
Modigliani Portrait broken down



Modigliani Portrait LineWork



Paper Model - daylight



Paper Model - night light



Night Plan

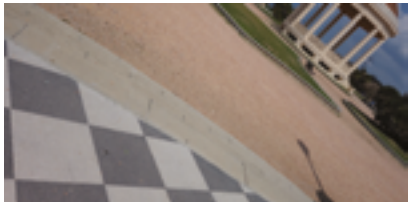
Fountain as Page, Sketch, & Sculpture



Rear View: *Modigliani addressing the people of Livorno*
Light and Water come from the eye behind the sculpture and the shape of the eye's void act as an amplifier for the sound of rushing water.



Front View: *Opening up to and facing the City*
Light and Water move in the reveals and folds in the page.



Fountain: A Page from Modigliani's Life

Stone:

The entire fountain/page would be made up of stone units that could be milled using some of the latest technology for fabricating stone. Potentially 91 pieces in all. The page would sit on a recessed base of black stone helping the edge to feel thin and offering a place for visitors to walk onto its surface just a step up from the grade of the park.

Water:

The water opens up from the stone to face the city as do the tides of the sea beyond. Varying the surface texture and pulse of the fountain will help us develop an audible quality for water that reinforces the character it honors in Modigliani.

Light:

In the daylight, the defined shadows created result in a black line sketch on the surface of the white stone. By night, the water surfaces are lit and the creases in the page reveal something new to the city around it. The identity of Modigliani's art is recognizable from above as well as from a distance and becomes increasingly abstract but engaging as one approaches it.

Concept: Black & White/Shadow & Light

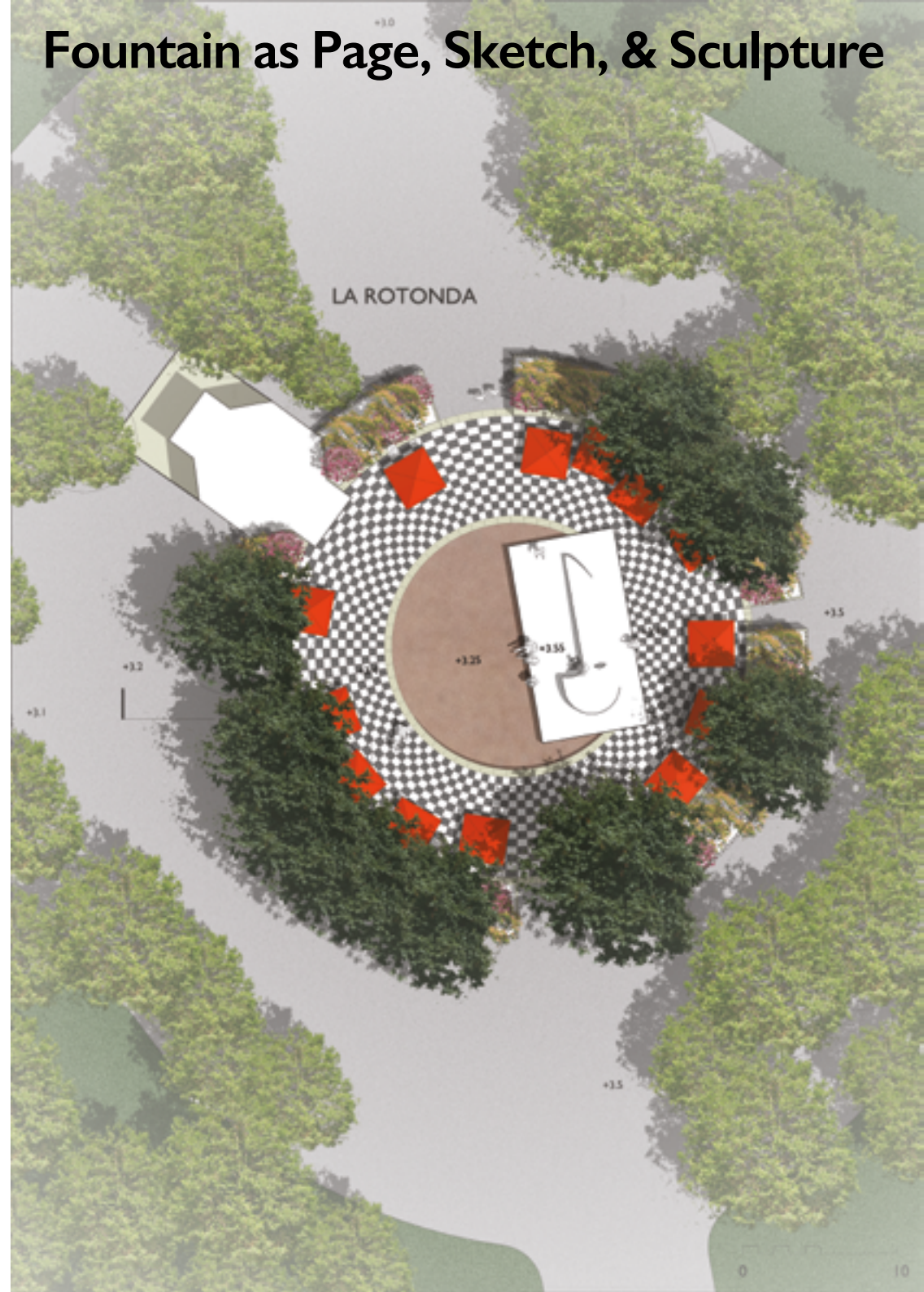
The white stone of the fountain is formed as a sheet of paper/canvas from Amedeo Modigliani's studio. It is folded, rolled, buckled and cut to create benches and opportunities for the fountain's water course. The shadows created by the folding page are to be read as the lines of his sketches/drawings for a portrait. It is the intent that this fountain represents the full extent of Amedeo Modigliani's art. From sketch to portrait to sculpture, this design will create a simple homage that is accessible for those that do not know Modigliani well and a depth of complexity for its most critical visitors.

Sculpture: Posture & Positioning

It is our intent to collaboratively work with the chosen local artist to fully integrate the sculpture with the design of the fountain. We believe that the sculpture and the fountain should be inseparable as was the man from his art. We would introduce the idea that the posture of the sculpture be honorable but that from certain controlled vantage points in the park one could perceive a subtle degree of instability in its positioning. The surfaces of the fountain are designed to offer opportunities for an intimate sense of engagement with the sculpture.

City: Connecting with History

Legend says that the Rotonda d'Ardenza was the southern end of an evening carriage ride ritual in the Renaissance. By developing a design around the fountain that is reflective of Terrazza Mosca, we can strengthen the legend and revitalize the ritual. This move could have lasting impacts on the character and quality of the southern end of the city.



PLACEMENT



1. Balustrade at Terrazza Moscagni



2. Long shadow cast at the first light of day



3. Weather wear on the east side of the stone at the west entry

Placement & Posture *Modigliani*

1. It has been said that Amedeo Modigliani used to stand against the balustrade at Terrazza Mascagni and watch/sketch passersby. It is the intention for the placement of his likeness to return him to his city, emersed in an act that he would have been participating in, and to give him back to the people of Livorno. He can be met near eye level, he can be engaged as one walks up to him, and he can be honored from below.

This sculpture and position attempt to depict Modigliani the Ego, the Voyeur, the Teacher, and the Dreamer. Young & energetic but strong almost defiant laid back attitude

He is teacher, with his students gathered around him. He is elevated to give him prominence in the piazza/garden.

He is voyeur, watching and sketching the people that interest him in the piazza. He is off from center so as to have a view of the events and occurrences of the piazza.

He is unpredictable yet gregarious. He is ever so slightly off balance, negotiating his inner struggle with sickness and addiction but he is protruding to reflect his willingness to engage the world around him on his own terms.

2. In this position, first light of day will hit the head of Modigliani and cast his shadow first on the Rotonda d'Ardenza.

3. Facing his likeness northwest both welcomes those coming from the most prominent access point and protects the sculpture from premature weathering and degradation.



Edge Planter *Specimen Trees Plus*

The Edge Planter should be redefined and should carry a beautiful understory of blossoming shrubs to supplement the tall specimen trees that give the space its most defining spatial characteristics.

Promenade Ring *Terrazza*

The inner-most loop that people can walk around the center of Rotonda d'Ardenza. It has flexible seating with tables and shade that support new program in the existing structure (to be rehabilitated).

Center Area *Pink Crushed Stone*

Flexible Area to accommodate ceremonies, pass through circulation, kids' play, and other uses.

Fountain/Page *Carrara Marble*

The centerpiece of the Rotonda d'Ardenza is the statue of Modigliani and the fountain upon which he is perched. The flat plane of the page part of the fountain sits a step up from the Promenade Ring and two steps up from the Center Area.

Edge Seating Border Stone

A continuous line of stone bench seating is designed to line the full perimeter of the space. The stone will match the border stone that lines the edge of the Center Area.

0 5 10



Lighting Strategy

There are two ideas governing the lighting strategy for the fountain. First is color and second is the hierarchy of light and identity that comes from each of four elements.

Color: *Contrast*

The color of the light designed for the fountain will be a cool white to contrast the warmer tones used throughout the public lighting in the Rotonda d'Ardenza. The visual connection between the cool white light of the fountain and the moon should help bring an "otherworldly" quality to the piece and the place.

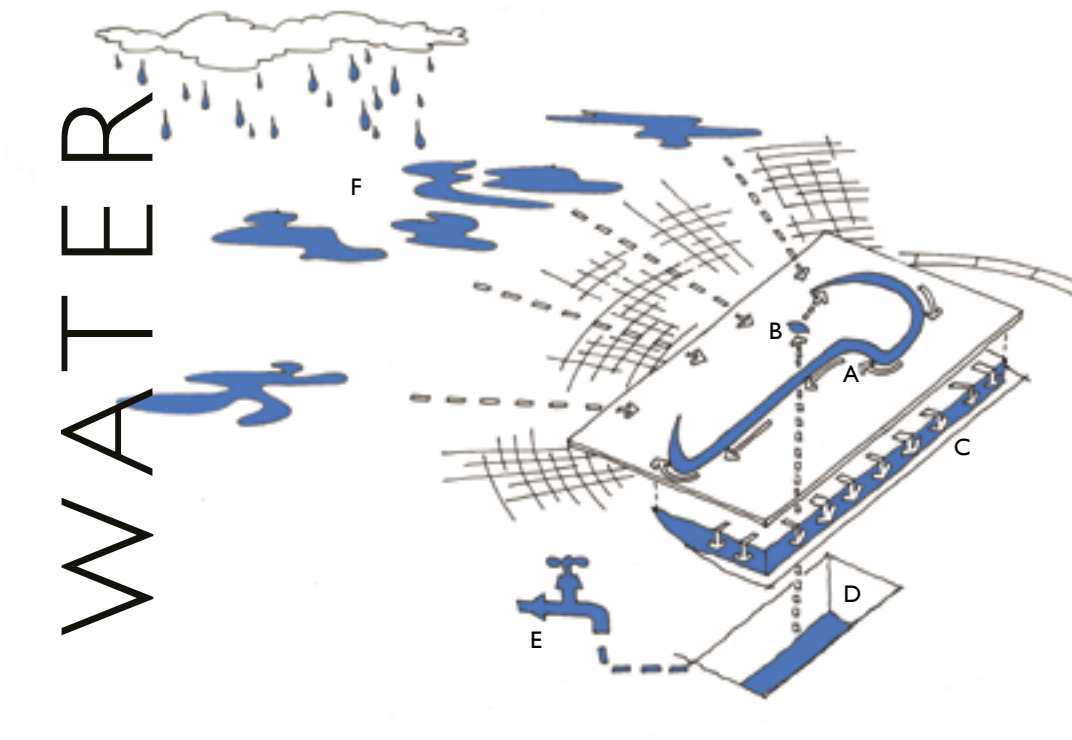
Hierarchy: *Four Elements*

Fountain - The River/Canal and the Eye are to be lit using the cool white light. There will be no light featured for the Falls/Edge.

Promenade Rotonda - Tables that surround the fountain that reside on the terrazzo will be candle lit.

Landscape - The existing specimen trees that surround the immediate area of the Rotonda d'Ardenza will be uplit. This uplighting will give a theatrical quality to the ambient light of the place.

Rotonda d'Ardenza - The surrounding park area lighting is to remain unchanged and should be kept in the warm spectrum with its low sodium fixtures (warm white/orange)



A: River/Canal *Profile & Line*

This is the primary water feature. A single line in the page runs like the Fosso Reale Canal and follows the profile of a Modigliani portrait. Water may be up to 30cm deep and rushes along the edge of the elevated form. The texture of the bottom of the feature will create ripples that support the audible qualities to the fountain.

B: Well/Spring *The Eye*

The opening that is reflective of one of Modigliani's empty eyes serves as the point where the fountain's water surfaces. It is acoustically shaped to amplify the sound of water bubbling up and rushing into the canal. Water moves below the surface of the head between the bottom of the Eye/Well and the Profile/River.

C: Falls *The Edge of the Page*

Along the Edge of the Page, facing the center of the Rotonda, water falls from beneath the surface of the stone and returns to a recirculating cistern. This adds to the audible characteristics of the fountain and references the natural return of water to the sea.

D: Cistern

Collects water for the fountain for recirculation. Water would be pumped up to A, B, and C elements.

E: Municipal Source

It is envisioned that the primary source for water would be a municipal source. We will have to work with the city to identify the most efficient and direct line of connection.

F: Rainwater Harvesting

To supplement the municipal source, we will explore using the upland parts of the park to collect rainwater for use in the replenishment of the cistern. This would be a sub-surface system, invisible to visitors.

SECRET



Secret

Hidden in the bottom of the River/Canal will be the missing three heads of Modigliani. Legend and search will bring stories and children to the fountain to learn of the art and the hoax and will create a life-long search for new Modigliani treasures world-wide.

FOUNTAIN PARTS LIST

NOTE: grid is 0.1 M'

