

# ALBUM

D I S E G N I E  
P R O G E T T I

MY WORLD

FRANCESCO ARMATO

MY WORK



**ALBUM**

D I S E G N I E  
P R O G E T T I

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FRANCESCO ARMATO

MY WORK

Titolo dell'opera  
ALBUM DISEGNI E PROGETTI

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Disegni e progetti di Francesco Armato.  
Disegni alle pp. 6 e 8 di Carlo Scarpa.

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## CONTENTS

	PRODUCT DESIGN	p. 11
	INTERIOR DESIGN	p. 67
	ARCHITECTURE	p. 91
	URBAN SPACE	p. 111

The background of the image is a light gray, semi-transparent architectural drawing. It features various sketches of interior spaces, including what appears to be a dining area with tables and chairs, and other structural elements. The lines are thin and sketchy, typical of a preliminary design phase.

**“VOGLIO VEDERE LE  
COSE, NON MI FIDO CHE DI  
QUESTO.**

**LE METTO QUI DAVANTI  
A ME SULLA CARTA, PER  
POTERLE VEDERE.**

**VOGLIO VEDERE E PER  
QUESTO DISEGNO.**

**POSSO VEDERE  
UN’IMMAGINE SOLO SE LA  
DISEGNO”**

**CARLO SCARPA.**

# ALBUM DISEGNI E PROGETTI

Album di disegni e di progetti è una raccolta di lavori, un contenitore di idee dove il disegno è la narrazione di momenti vissuti o forse ancora da vivere.

Un esercizio di vita rivisto attraverso i disegni e i progetti che si sono “accumulati” nel tempo.

I lavori inseriti prendono forma dall’osservazione e dallo studio dei grandi maestri dell’architettura e del design, coloro che mi hanno dato la possibilità di guardare il mondo intorno a me con più consapevolezza, poter indagare e ascoltare i luoghi e sentirne odori, suoni, luce, proporzioni, sequenze...

Nella mia esperienza universitaria e professionale mi sono sempre occupato con grande interesse dei progetti di piccola scala, il prodotto e lo spazio interno, sviluppando disegni e progetti.

Il disegno come strumento di verifica (Louis Khan, 1948), capire se quello che si è pensato sia adatto e idoneo a soddisfare i bisogni di chi deve utilizzare un prodotto o muoversi all’interno di uno spazio.

Il progetto di piccola scala ti fa stare tra la gente e con le cose, spazio o prodotto, mi piace osservare le piccole fisicità e le piccole quantità da vicino, tutto quello che è misurabile in un “colpo d’occhio”, toccarle, capirne l’essenza, spesso ho la sensazione di sentire l’odore della materia che sto utilizzando, dare forma e funzioni alle esigenze e alle necessità.

La curiosità di indagare gli oggetti e gli spazi, la voglia di imparare attraverso l’osservazione e l’ascolto, “se non siete curiosi, lasciate perdere. Se non vi interessano gli altri, ciò che fanno e come agiscono, allora quello del designer non è un mestiere per voi,” ripeteva spesso Achille Castiglione ai suoi allievi.

La mia formazione universitaria ha inizio con l’ascolto delle lezioni di Umberto Riva, allievo di Carlo Scarpa, ho imparato il senso delle piccole dimensioni e delle quantità minute, la distribuzione e l’equilibrio delle cose nello spazio e le materie utilizzate, i volumi possono esprimere il loro carattere, la propria identità.

Apprezzare la bellezza e l’espressività del disegno, poter immaginare gli spazi e i prodotti guardandoli attraverso una <lente di ingrandimento> (Carlo Scarpa, 1966).

Il progetto di piccola scala è indipendente dalle dimensioni o dal tema d’intervento, importante è stabile un rapporto molto stretto di vicinanza con il luogo e lo spazio tramite l’ascolto, essere lì.

La dimensione dell’ascolto dell’essere presente è rapportata alla quantità di tempo che dedichi nel conoscere le cose che ti stanno intorno o che stai per conoscerli (Paolo Galli, 1997), non accontentarsi mai della prima idea o del primo disegno, è l’esercizio continuo del fare e del riprovare a fare che si riesce ad immaginare, vedere nuovi scenari.

L’opportunità è che “il piccolo” offre la verifica e il controllo dell’esecutivo, la scelta dei materiali per capirne le resistenze e gli spessori, un rapporto di contatto tra il progetto e le cose che cominciano a prendere forma nello spazio.

La parte logica-emotiva, la creatività e la tecnica di come si costruiscono, la cura “dell’innesto”, del mettere insieme, l’unione tra i materiali, è parte fondamentale del progetto perché è proprio dove i materiali o le essenze diverse si incontrano che nasce il dettaglio, l’espressività del particolare, il valore aggiunto delle cose.

Il disegno per indagare il senso delle cose collocate, dislocate nello spazio.

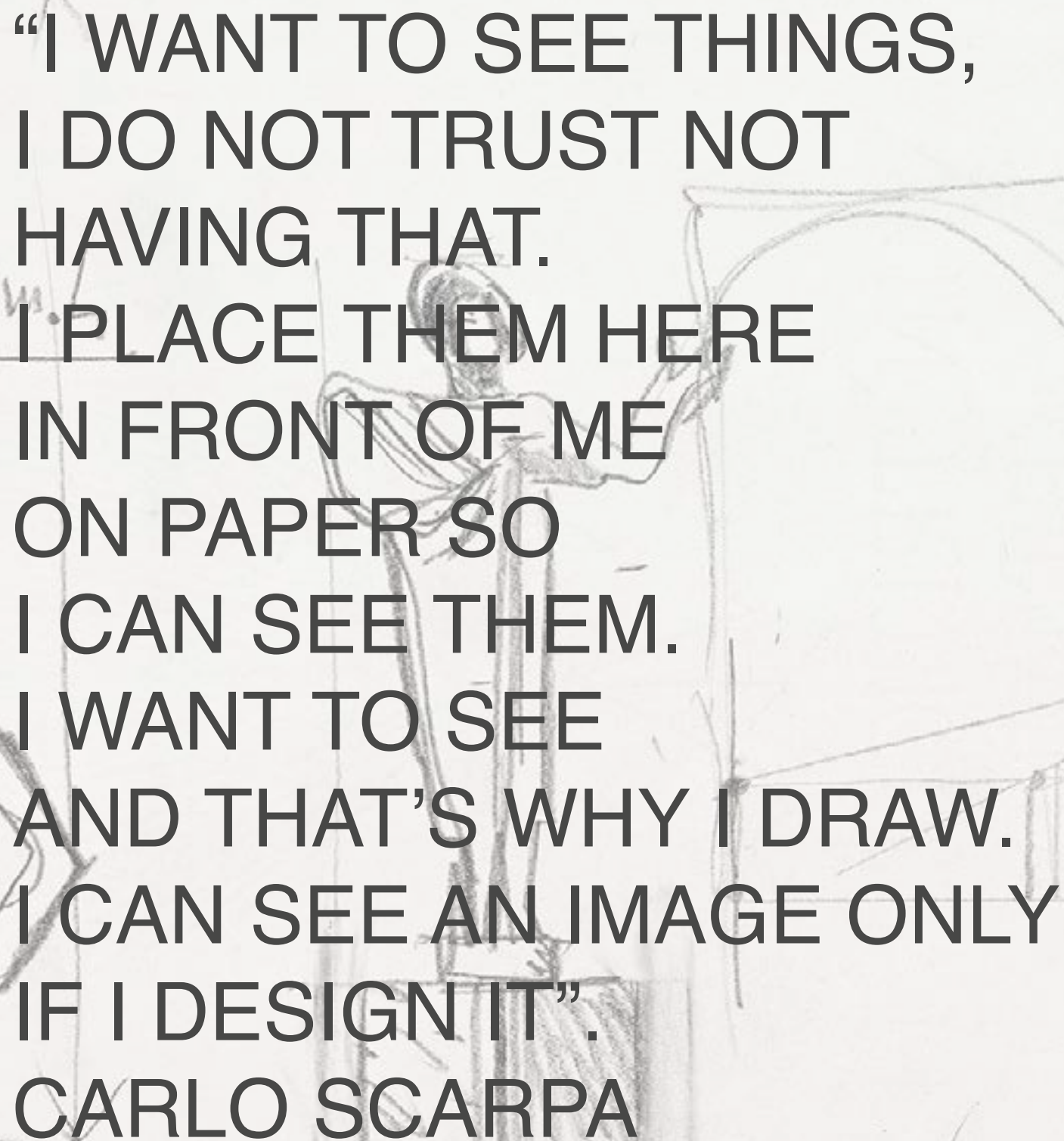
Volumi di dimensioni diverse che modellano lo spazio per assumere forme, proporzioni metriche che si distribuiscono in superficie definite o ancora da ritagliare.

Il progetto come verifica e controllo di quello che si è pensato o immaginato.

Un ascolto leggero e continuo, immaginarsi i luoghi che si trasformano.

Le cose che prendono forma, ogni cosa ha la sua espressività data dalla materia e dai dettagli che ne definiscono funzioni e ne soddisfano esigenze.

Il disegno come trasposizione della nostra immaginazione, gli schizzi accennano o delineano contorni e ne definiscono volumi ancora non definiti, ma ci permettono di verificare quello che si è immaginato e pensato dopo aver ascoltato il luogo.

The background of the image consists of several architectural sketches in pencil and light ink. At the top, there are horizontal, wavy lines. Below them, a large sketch shows a figure standing in a room with a high, vaulted ceiling and a window on the right. To the left of the figure, the word 'MENO' is written. In the bottom left corner, there is a sketch of a hexagonal object with internal lines, possibly a lamp or a piece of furniture. In the bottom right corner, there are handwritten numbers '75' and '60', and a signature that appears to be 'S. Gironi'.

**“I WANT TO SEE THINGS,  
I DO NOT TRUST NOT  
HAVING THAT.  
I PLACE THEM HERE  
IN FRONT OF ME  
ON PAPER SO  
I CAN SEE THEM.  
I WANT TO SEE  
AND THAT’S WHY I DRAW.  
I CAN SEE AN IMAGE ONLY  
IF I DESIGN IT”.**  
**CARLO SCARPA**



# ALBUM DRAWINGS AND PROJECTS

Album of drawings and projects is a collection of works, a container of ideas where design is the narration of all the moments experienced and perhaps yet to be lived.

A life exercise through drawings and projects “gathered” over time.

The selected works take form from the observation and study of the great masters of architecture and design. Specifically, the ones who presented me with the possibility of observing the world with more awareness, those who have enticed me to investigate and listen to the sounds of places and feel their scents, sound, lights, proportions, sequences and so on...

During my academic and professional experience I was always working with great enthusiasm on small-scale projects as well as with product and interior design, developing drawings and projects.

The drawing is a verification tool (Luis Khan, 1948) used to understand if the design imagined can satisfy the needs of those who will make use of the product or the space.

The small-scale project lets one interact with both people and objects, space or product, I like to observe closely the small physicality and small quantities, everything that is measurable in a “glance” to touch, understand the essence, I often hear the smell of the material I’m using, so I can give form and function to the needs and necessities.

The curiosity of investigating objects and space as well as the desire to learn through observation and listening is fundamental, “if you aren’t curious, forget it, if you don’t care about others, what they do and how they work, the designer’s work is not for you”, Achille Castiglione often repeated to his students.

My university education began with the lessons of Umberto Riva, a student of Carlo Scarpa. I learned the meaning of small dimensions and minute quantities, the distribution and balance of objects in the space and the materials used; volumes can express their character and identity.

To admire the beauty and the expressiveness of the design, being able to imagine spaces and products observing through a <magnifying lens> (Carlo Scarpa, 1966).

The small scope project is independent from the dimension or the theme of the intervention, it’s important to listen closely to the place, connecting with the space, to be present.

The dimension of listening and of one’s presence is related to the amount of time you spend getting to know the objects around you and those yet to be known (Paolo Galli, 1997), never be satisfied with the first idea or the first design. It’s the continuous practice of creating and trying again and again that enables us to imagine and see new scenarios.

The opportunity is that “the small” offers the verification and the control of the executive, the choice of materials to understand their strength and thickness, a relationship of contact between the project and the things that are beginning to take shape in the place. The logical-emotional part, the creativity, and the technique of construction, the graft care, the putting together, the union between the materials, are all fundamental parts of the project. The detail comes from the encounter between different materials and essences, the expressiveness of the particular, the added value of things.

The illustration to inquire the sense of things put together, dislocated in space.


Volumes of different dimensions that shape these spaces and take form and metric proportions all distributed on the surface defined or still to be cut out.

The project acts as a verification and confirmation of what has been thought or imagined.

A light and continuous listening, imagining the place that will then be transformed.

The things that take shape; everything has its own expressiveness based on the material and details that define functions and satisfy needs.

Drawing as a transportation of our imagination, the sketches hint or outline contours and define yet undefined volumes, allowing us to verify what we imagined and thought after we have listened to a place.



我想看看，  
我不相信  
我把它们放在这里  
在我面前  
论文  
我可以看到他们。  
我想看  
这就是我设计的原因。  
我可以看到一个图像  
只有绘图

**CARLO SCARPA**

# 专辑图纸和项目

一本装着绘图和设计项目的作品集其实是一个想法收集瓶，它讲述着过去的故事也许还会有将来的。通过这些积累起的绘图和设计作品来回顾人生经历。作品集集中的作品来源于我对建筑和设计大师们的观察与研究，这些大师们教会我认清自己周围的世界，让我有能力去研究去聆听这个世界，去感受那些味道、声音、光线、万事万物之间的比例、排列顺序…

在我的学习和工作生涯中，我一直对小型项目，产品和室内空间非常感兴趣，与此同时我也进行绘图和项目设计工作。绘图是一种检验工具（摘自Louis Khan, 1948），用来检验那些想法是否合适，是否能满足产品用户或住户。小规模的项目包括室内设计和产品设计，在这些项目里你可以把自己置身于人与人或者物与物之间。我喜欢近距离观察那些小且量少的东西，因为一眼就可以测量出它们，并且可以触摸可以了解它们的本质。我经常闻到我使用的材料的气味，在我手里它们被赋予形状和功能，用来满足客户们的需求。

一个设计师应该对探索物体和空间保持好奇心，应该愿意通过观察和聆听来学习。正如Achille Castiglione经常对他的学生所说的“如果你们没有好奇心，那就忘记设计吧。如果你们不关心他人，他们做什么以及他们如何工作，那么设计师的工作就不适合你。我的大学教育始于听Umberto Riva的课，他是Carlo Scarpa的学生。在课上我理解了小尺寸和时间的意义，空间中事物的分布与平衡，以及材料的使用。

我还明白了体积的大小能够表现物体的特点和身份。欣赏设计的美和表现力，有能力进行空间和物体的想象并且透过一个放大镜去观察它们（摘自Carlo Scarpa, 1966）。小规模的项目不受尺寸和主题的限制，对于这种项目来说重要的是通过倾听来和空间建立一个稳定且紧密的关系。倾听的范围和人存在的维度与你花时间去了解你周围的事物和那些尚未被知晓的事物有关（摘自Paolo Galli, 1997）。永远不要满足于第一想法或是第一个设计，设计是永不停歇的去做，去不断尝试表达自己的想法，去看见新的景象。这个“小”给很多事情提供了可能性，检验和控制实施情况，选择材料并了解它的强度和厚度，在项目设计和开始在空间中形成的东西之间建立联系。逻辑-情感部分，创造力和建造技术，组合方式，材料的组合，这些构成设计的基础。正是因为不同材料之间的碰撞才诞生了物体的细节，特殊的表现力和它的附加价值。绘图可以用来探寻空间中相邻和不相邻的事物的意义。为了设想形状和比例，不同大小的体积块构成了空间，它们被放在一个确定的或仍需裁剪的表面上。设计是对人们思考或想象的东西的检验和控制。轻轻的连续的聆听，想象着即将改造的地方。事物都有它自己的形状，每件东西都有由材料和细节赋予的表现力。那些细节决定了它的功能，满足着人们的需求。设计是我们想象力的搬运工。草图勾勒出轮廓并定义尚未定义的体积，在倾听了空间之后，它允许我们去检验那些想象和思考。我想看见实物，我不相信我看不见的东西。为了看见它们，我把它们放在我面前的纸上。我之所以把它画出来是为了看见它。只有把它设计出来我才能看清楚它。

（摘自Carlo Scarpa）



**PRODUCT DESIGN |**



**PUPILLA**

DATE - 1993

COMPANY - Cerva Illuminazione Firenze

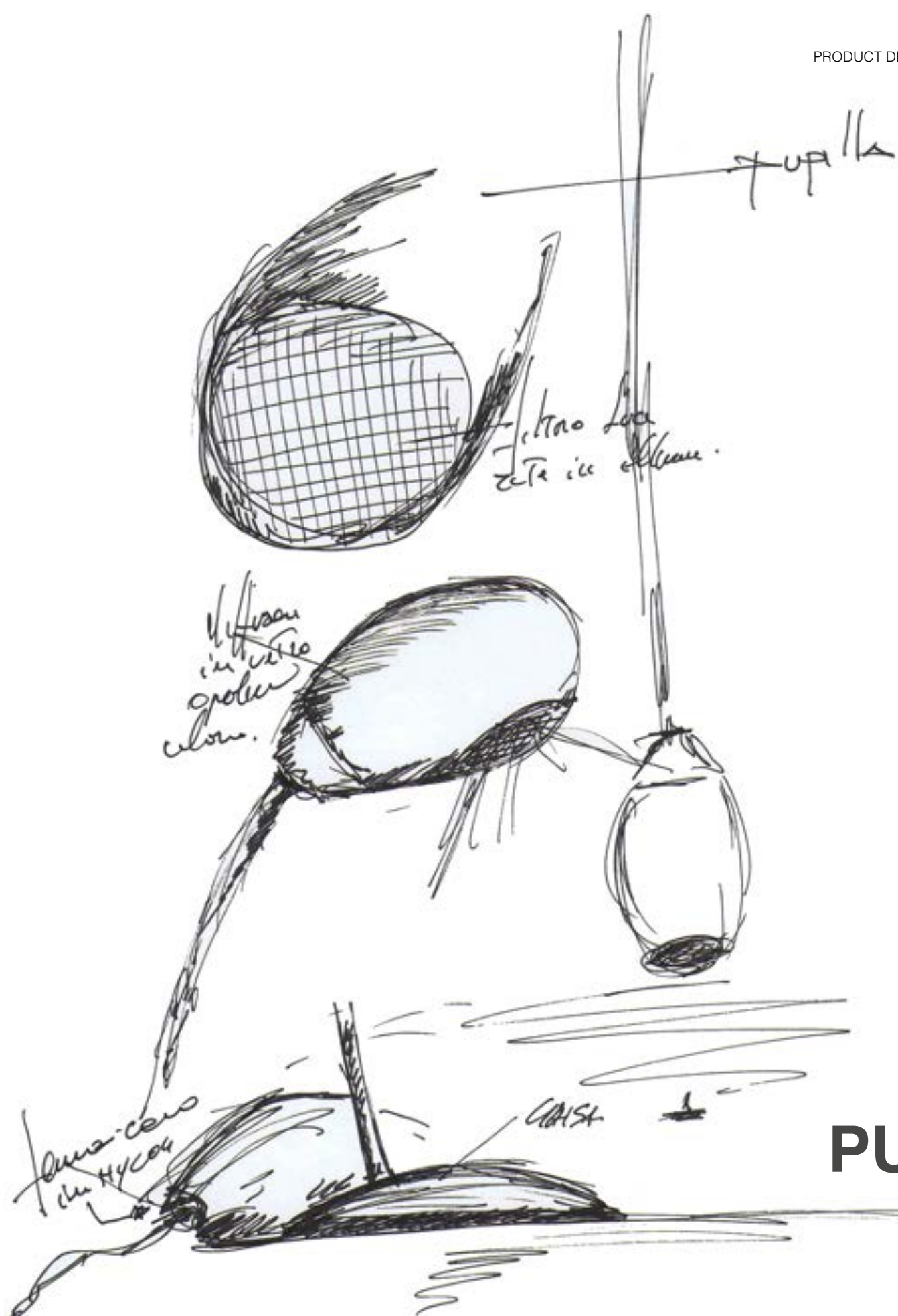
PARTICIPATION IN EXHIBITIONS - Euroluce

Salone del Mobile Milano 1993 - 1995 - 1997

EDITORIAL - Domus - Modo - Light Design -

Revue de l'Ameuplement - Interni - le Courier du

Mouble et de l'Habitat.



# PUPILLA



**ECCOMI**  
DATE - 1995  
COMPANY - Cerva Illuminazione Firenze

**NOMINATIONS** - International Design Yearbook  
curato da Jean Nouvel  
**PARTICIPATION IN EXHIBITIONS** - Euroluce  
Salone del Mobile Milano 1995 - 1997 - 1999







**CHICCA**

DATE - 1995

COMPANY - Cerva Illuminazione Firenze

NOMINATIONS - REFUSE ARANGO come prodotto dell'anno

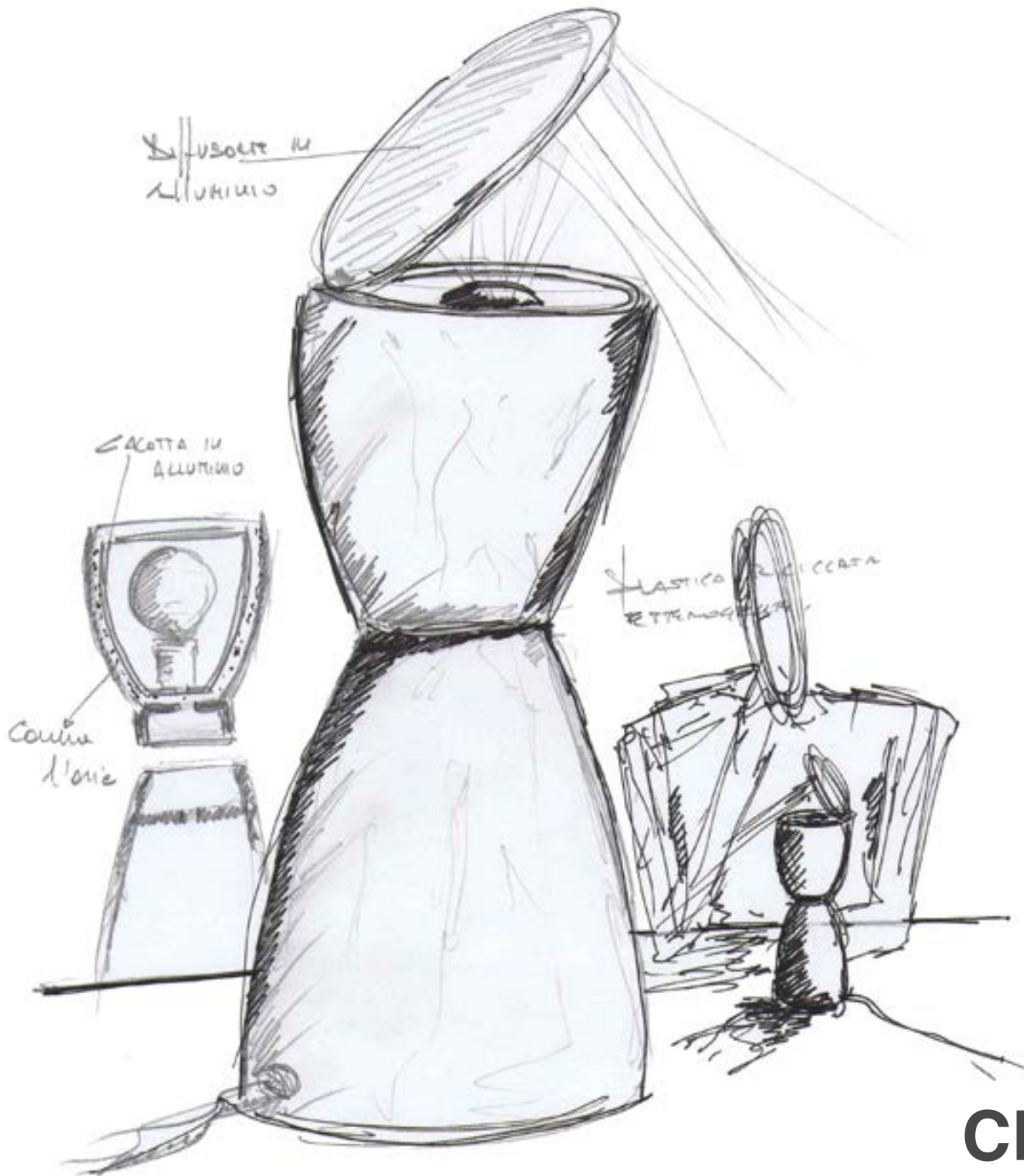
PARTICIPATION IN EXHIBITIONS - 1996

Illuminare l'Italia Milano - 1996 Ecologico Fiera campionaria di Bologna - 1998 Riusi, Mantova - 1996/1998 Refuse Arango Miami Toronto Los Angeles Montreal - Euroluce Salone del Mobile Milano 1995 - 1997 - 1999

EDITORIALS - AAM Terranova - Espansione -

Gulliver - Glamour - Interni - - AD Toscana Design Diffusion - Modo - Casa Oggi - Eco - Il Giornale dell'Architettura - Casa Vogue - Domus

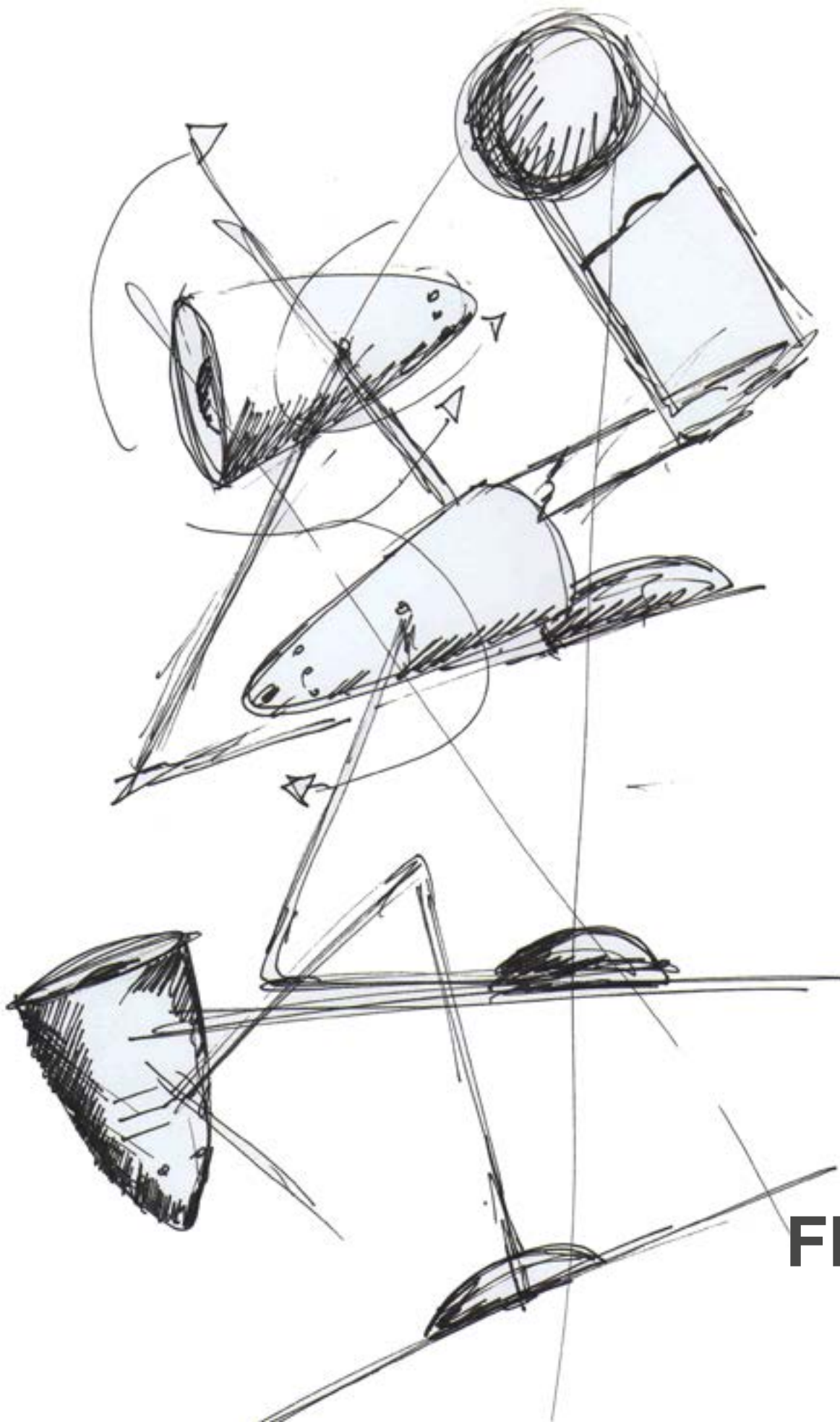
PUBLICATIONS - Light Design





**FREE FREE**  
DATE - 1995  
COMPANY - Cerva Illuminazione Firenze

PARTICIPATION IN EXHIBITIONS - Euroluce  
Salone del Mobile Milano 1995 - 1997  
EDITORIALS - Light Design





**PLISSÉ**  
DATE - 1997  
COMPANY - Cerva Illuminazione Firenze



PARTICIPATION IN EXHIBITIONS - Salone del  
Mobile Milano 1997 - 1999

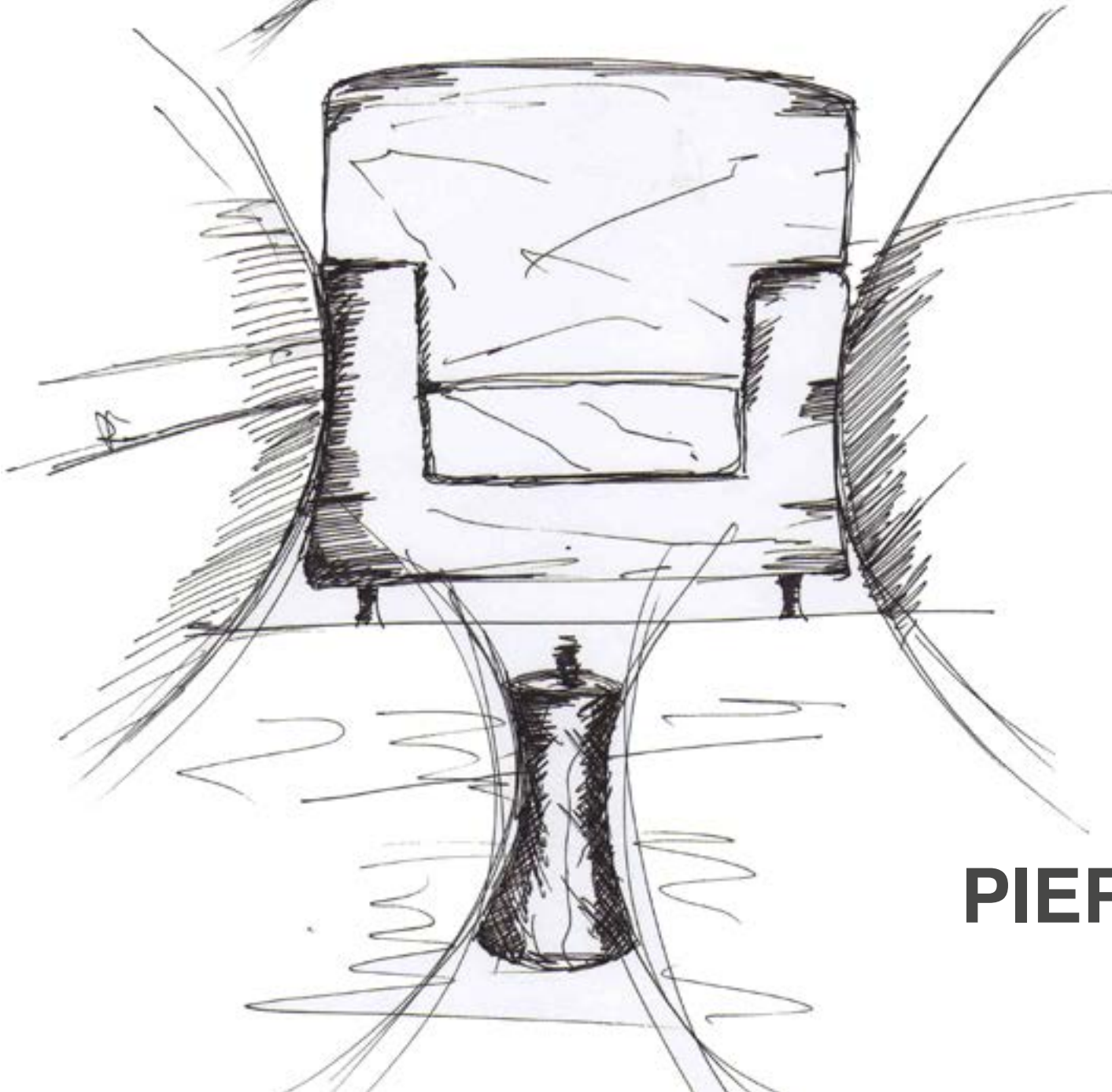
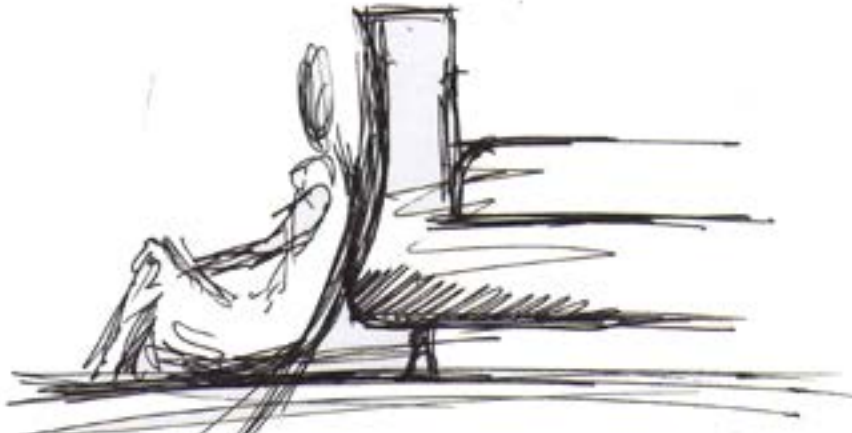




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COMPANY - Elle Salotti Quarrata Italia

PARTICIPATION IN EXHIBITIONS - Salone del  
Mobile Milano 1997 - 1998





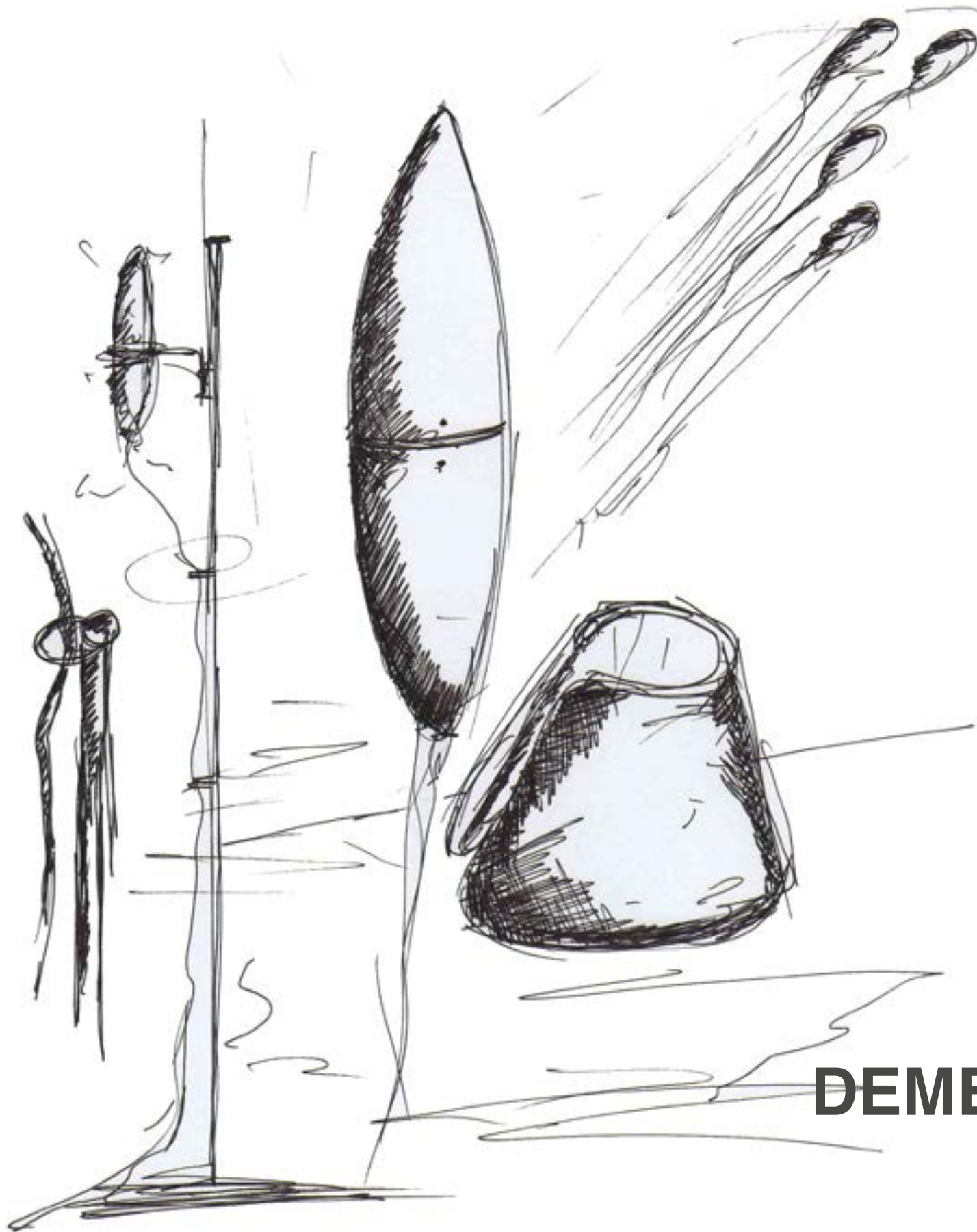


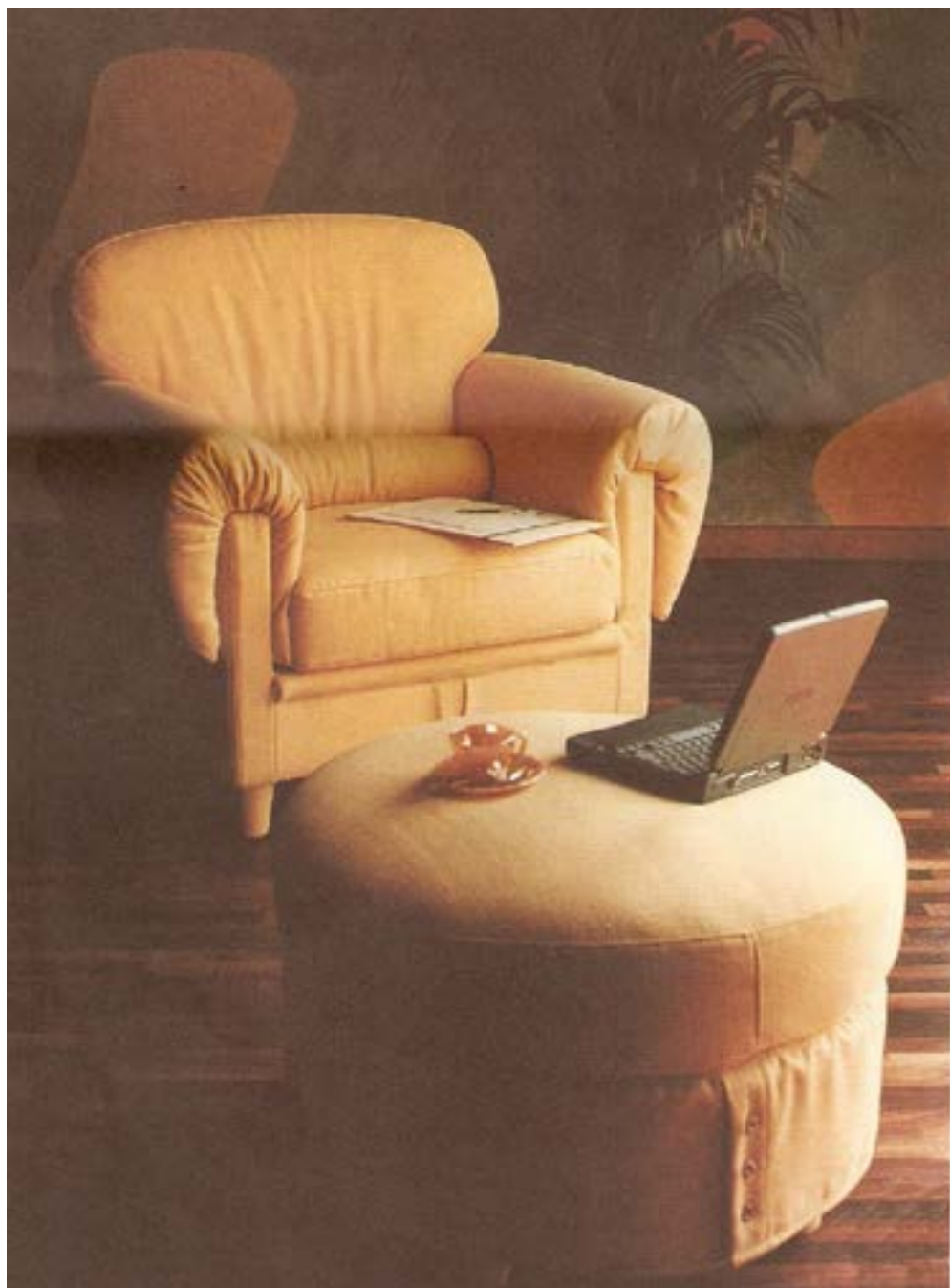
26



**DEMETRA**  
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COMPANY - MITO ILLUMINAZIONE SALERNO

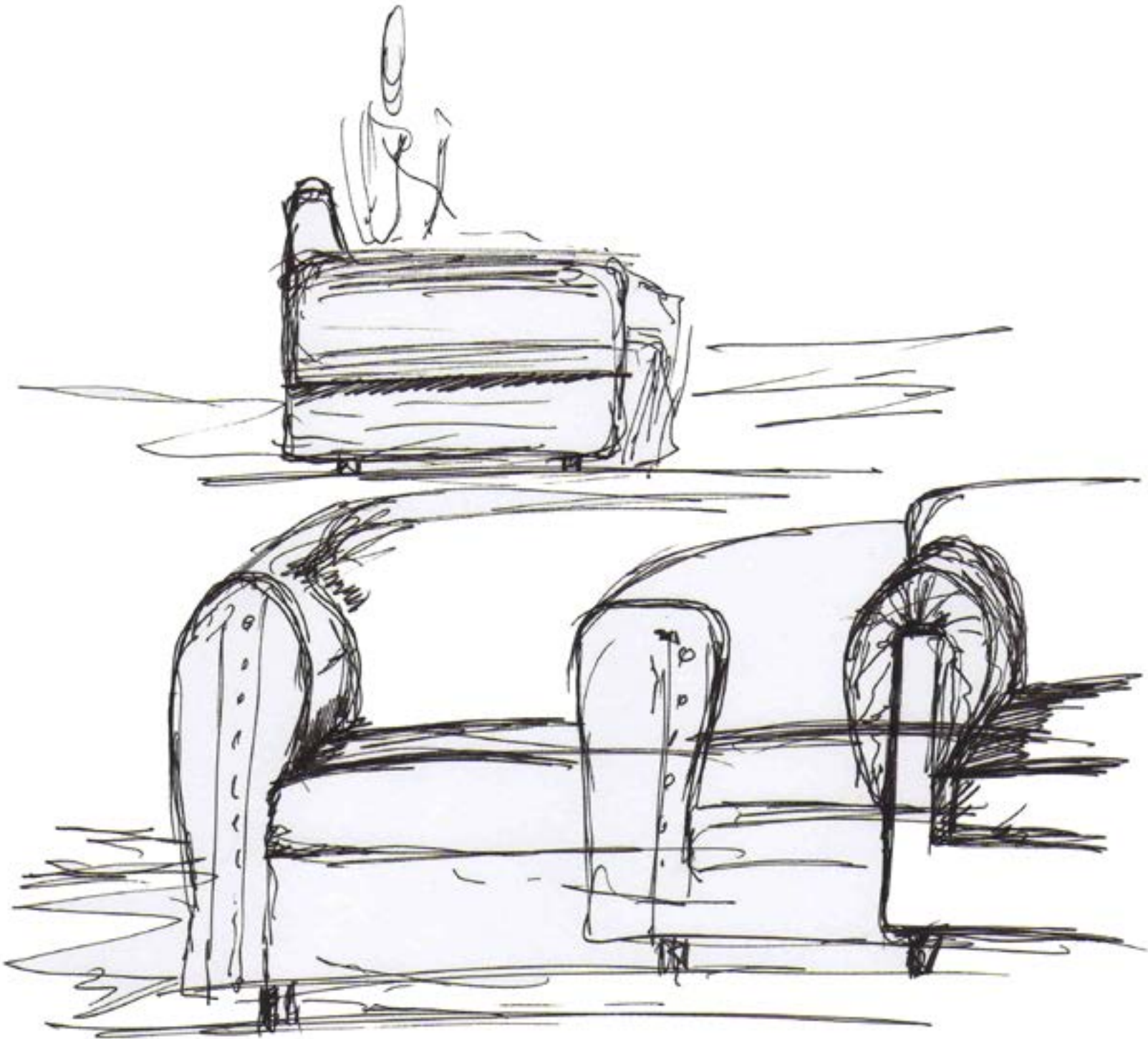
PARTICIPATION IN EXHIBITIONS - Euroluce  
Salone del Mobile Milano 1997 - 1999



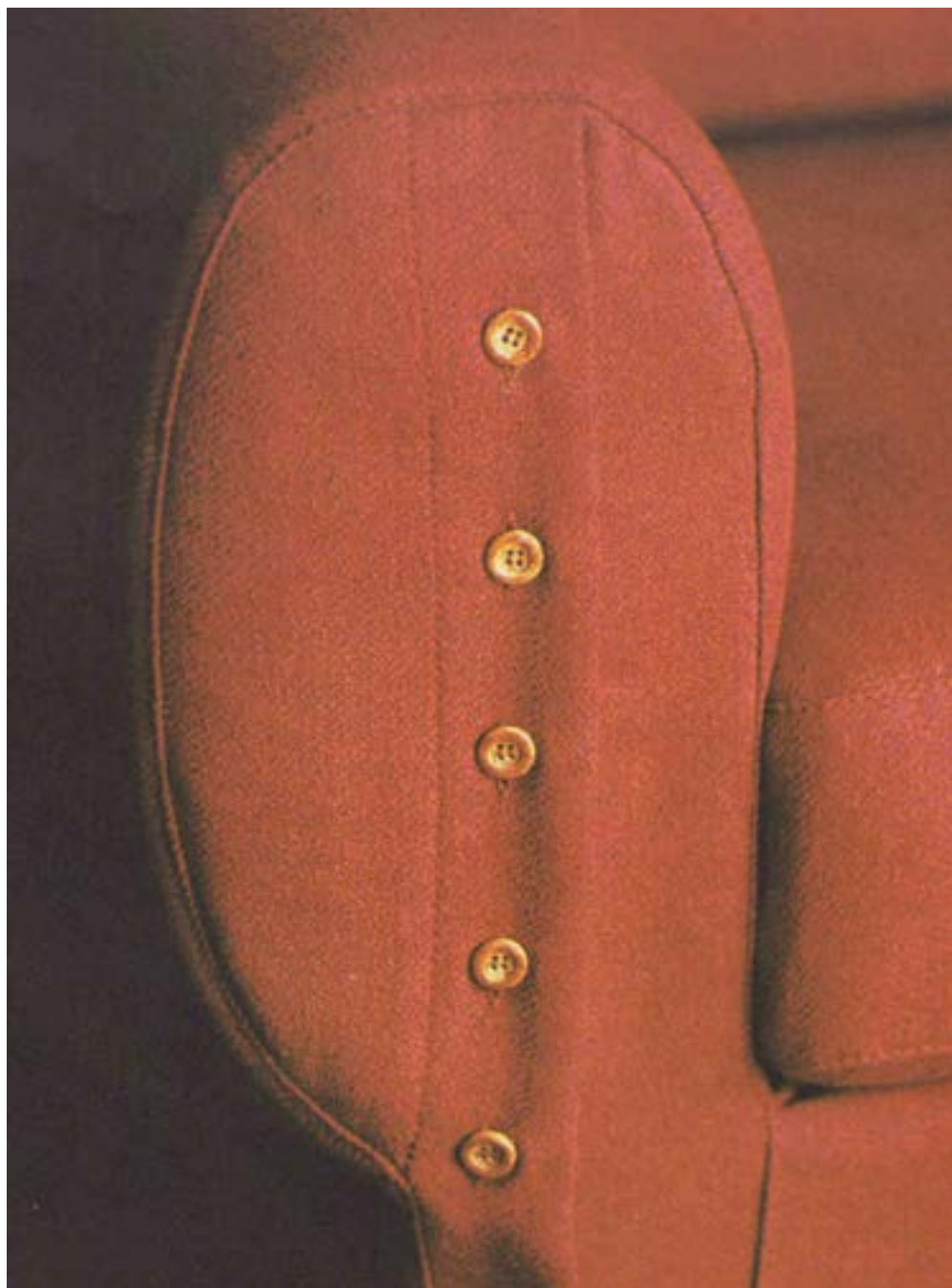


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COMPANY - Elle Salotti Quarrata Italia

PARTICIPATION IN EXHIBITIONS - Salone del  
Mobile Milano

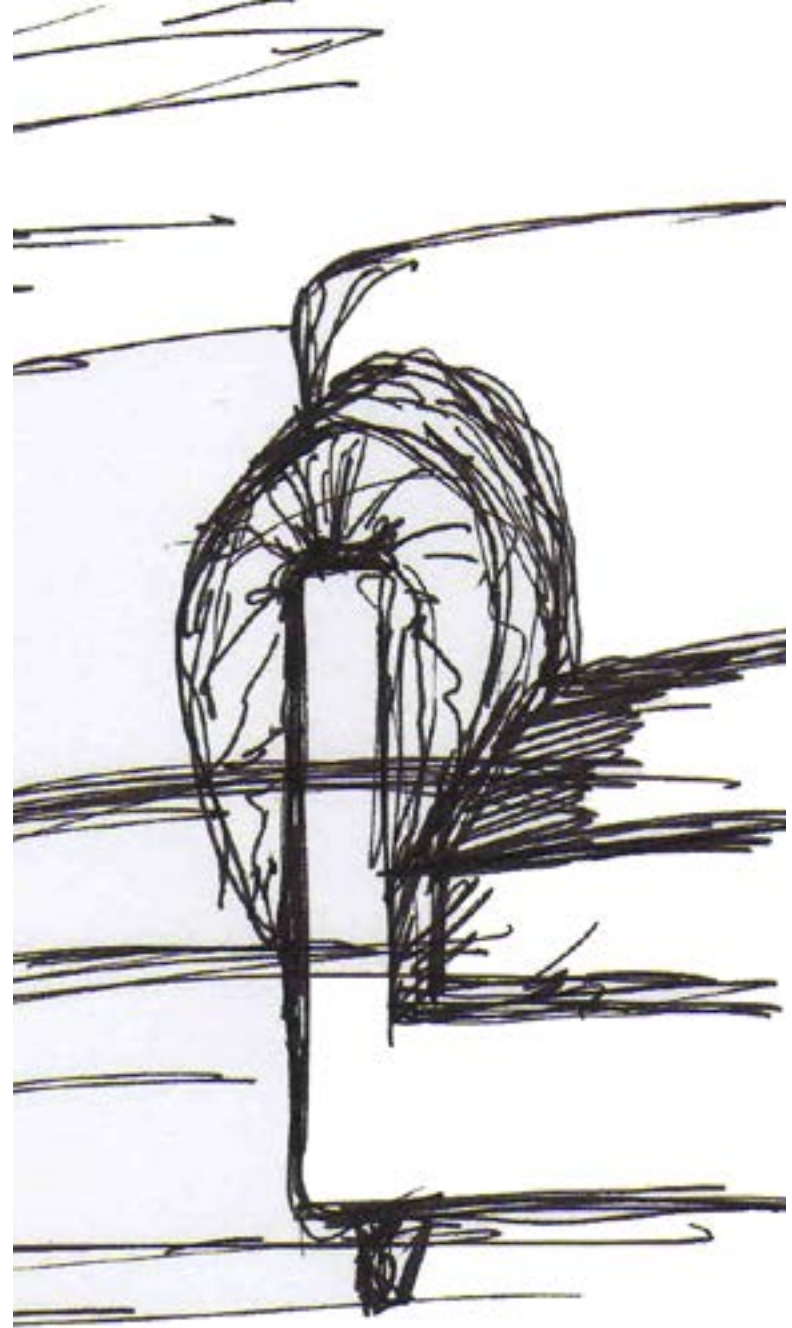
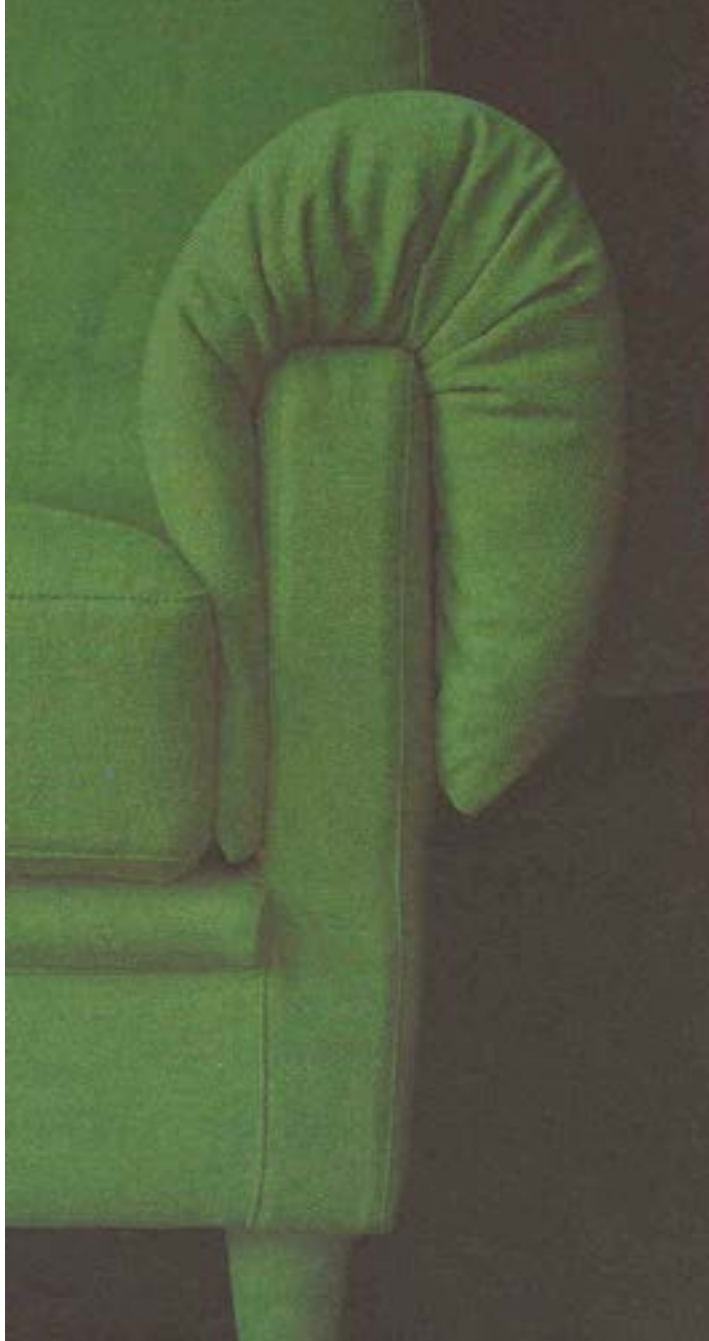


30



**AMEDEO**  
DATE - 1998  
COMPANY - Elle Salotti Quarrata Italia

PARTICIPATION IN EXHIBITIONS - Salone del  
Mobile Milano 1997 - 1998





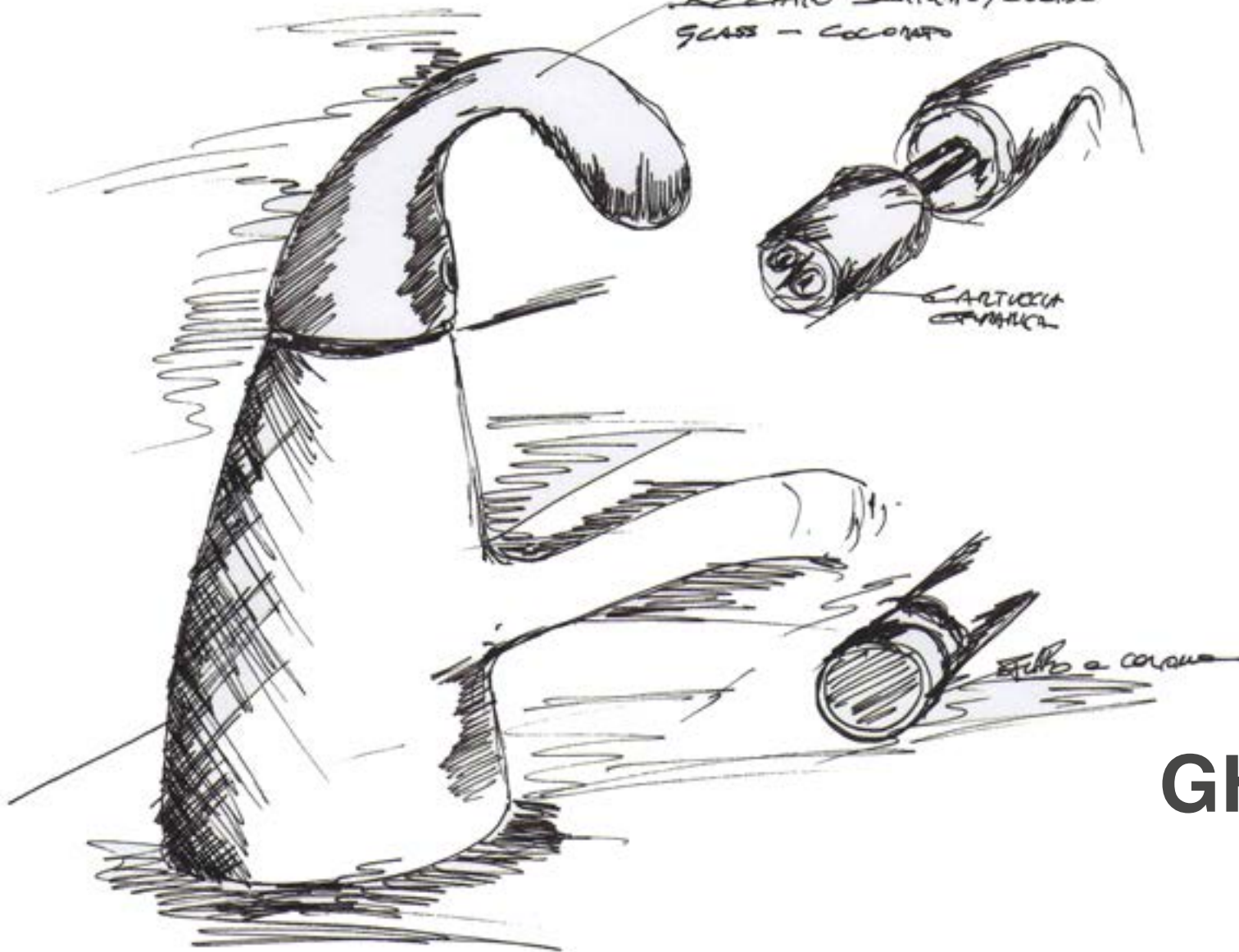
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DATEW - 1998  
COMPANY - Bandini Rubinetterie

PARTICIPATION IN EXHIBITIONS - Cersaie 1998  
- 1999 - 2000





LACCATO SATURATO / LUCIDO  
GLASS - COLOMBO



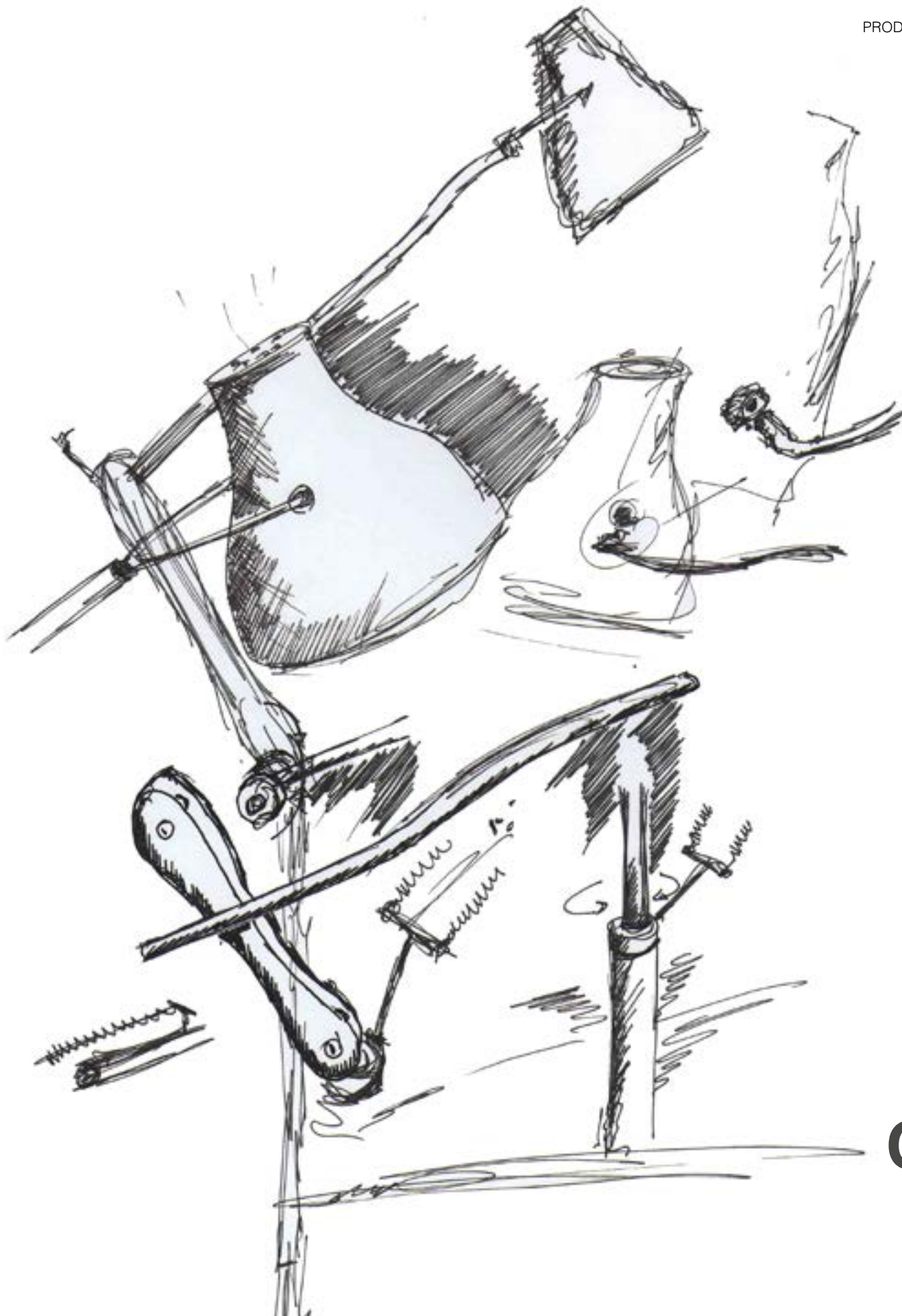
CARTUCCIA  
SPRINKLER

FILLO a COLOMBO



**COLIBRÌ**  
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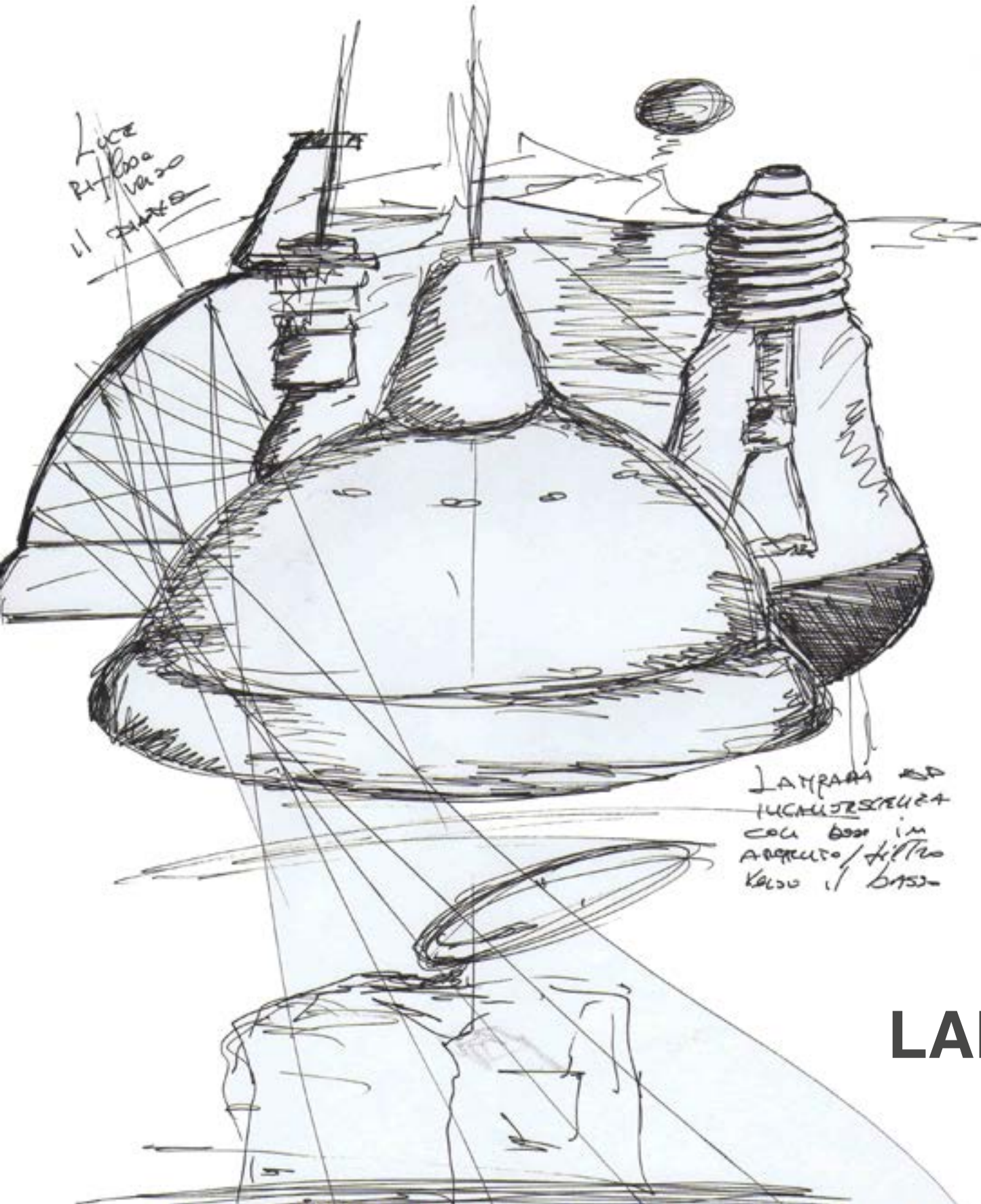
PARTICIPATION IN EXHIBITIONS - Euroluce  
Salone del Mobile Milano 1999 - 2001





**LAMPARA**  
DATE - 1999  
COMPANY - Cerva Illuminazione Firenze

PARTICIPATION IN EXHIBITIONS - Euroluce  
Salone del Mobile Milano 1999 - 2001



Luce  
Riflettore  
Vaso  
il filtro

LAMPARA DA  
INCANDESCENZA  
CON BASE IN  
ALLUMINIO/FILTRO  
NELLO IL BASSO

# LAMPARA







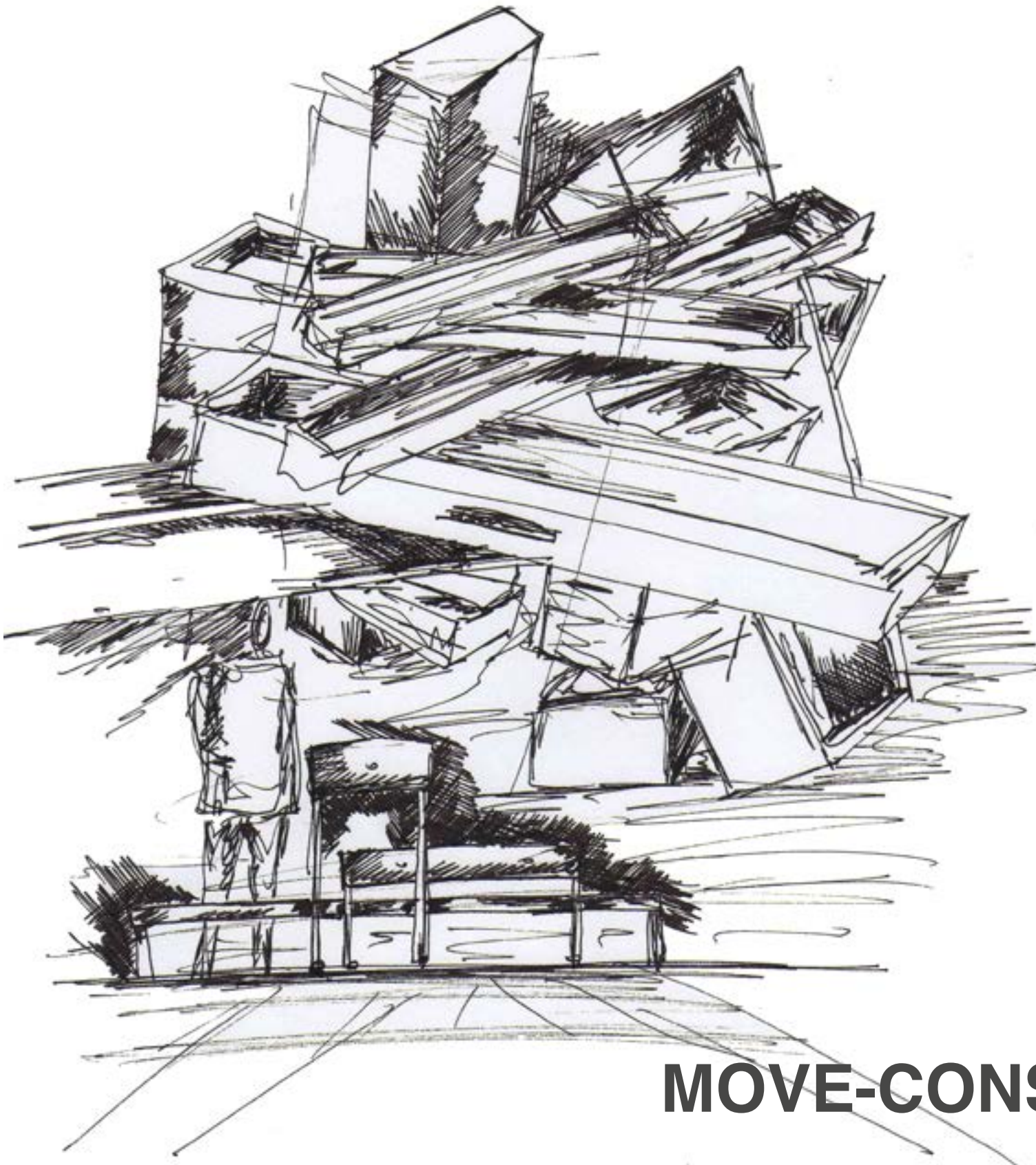
**CHAIR**  
DATE - 2009  
COMPANY - SCHUSTER







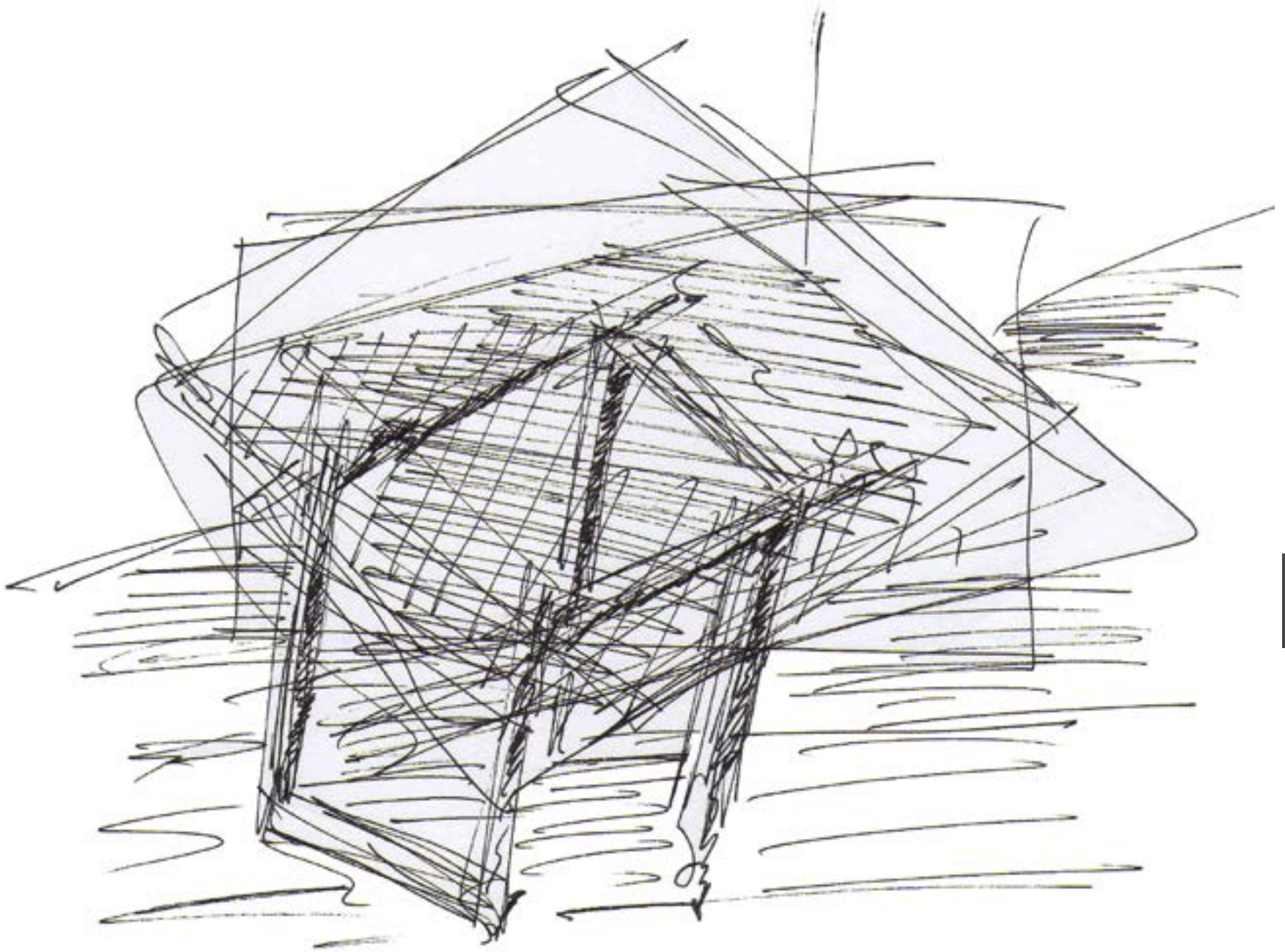
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DATE - 2009  
COMPANY - SCHUSTER



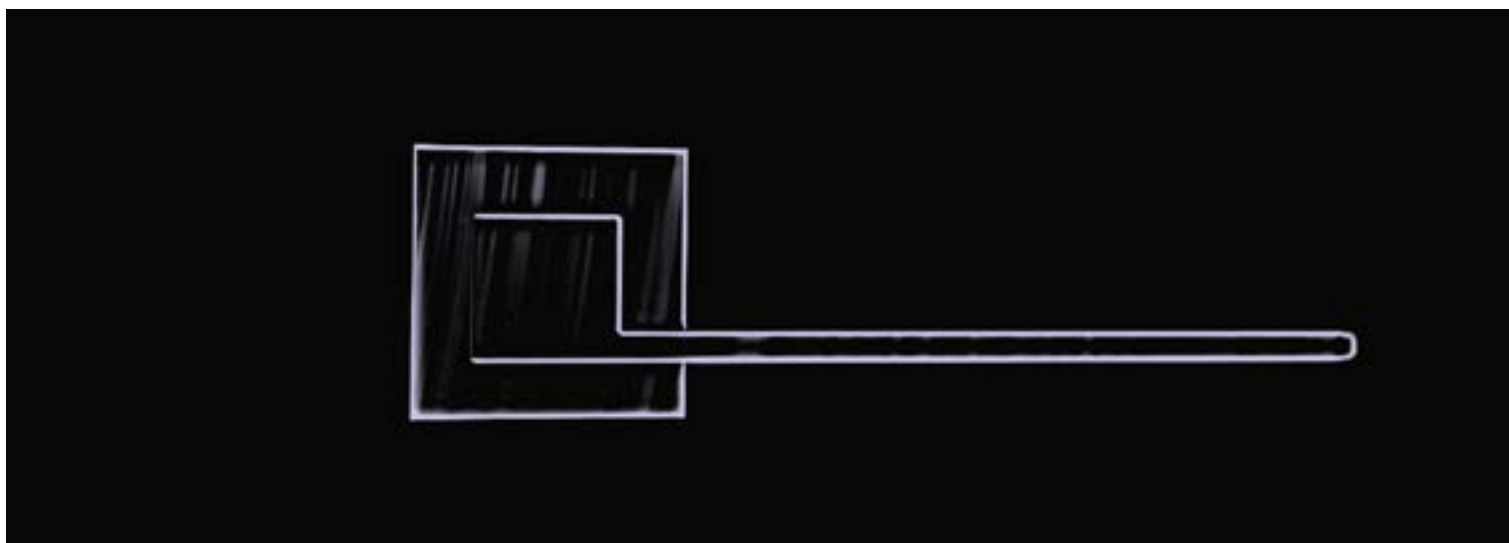
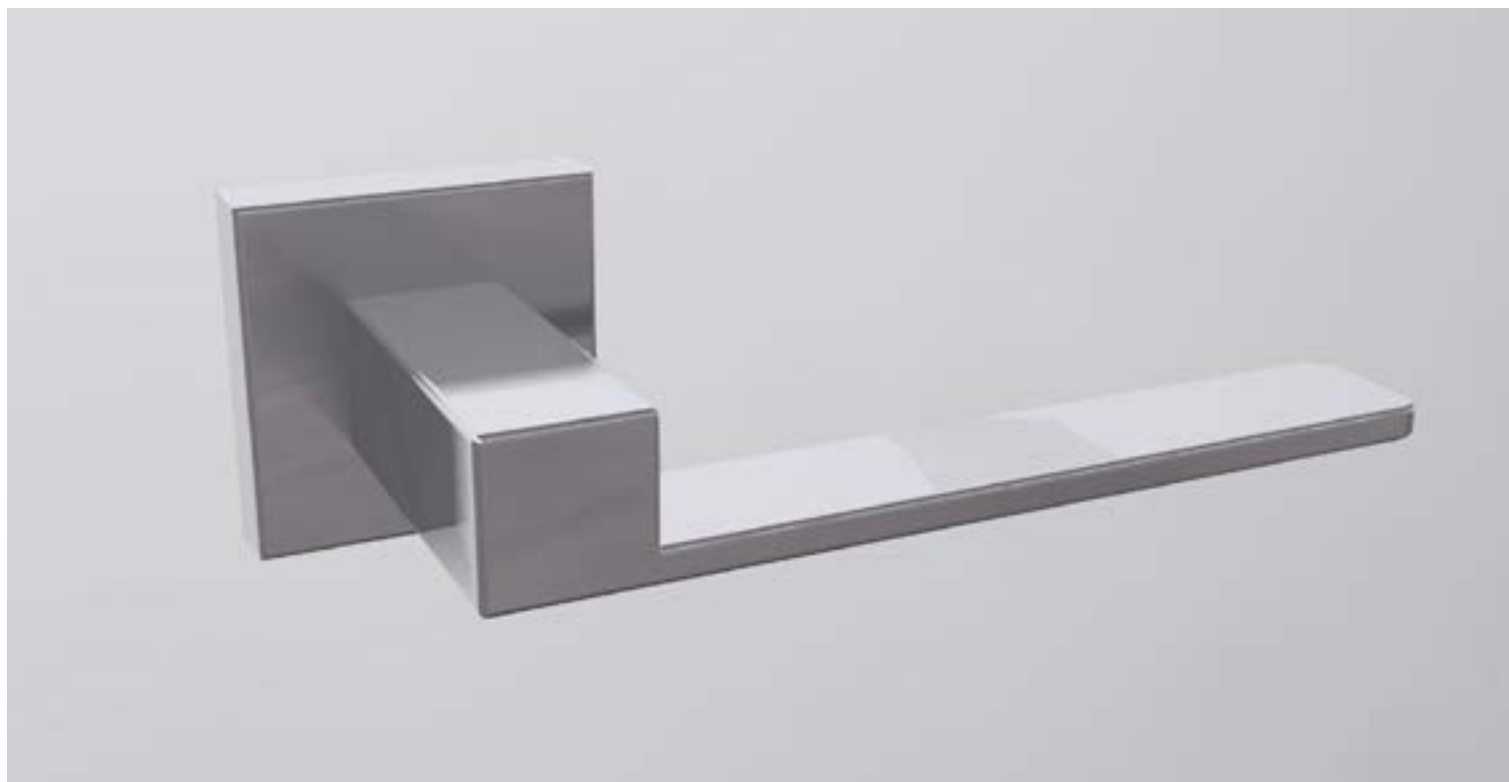
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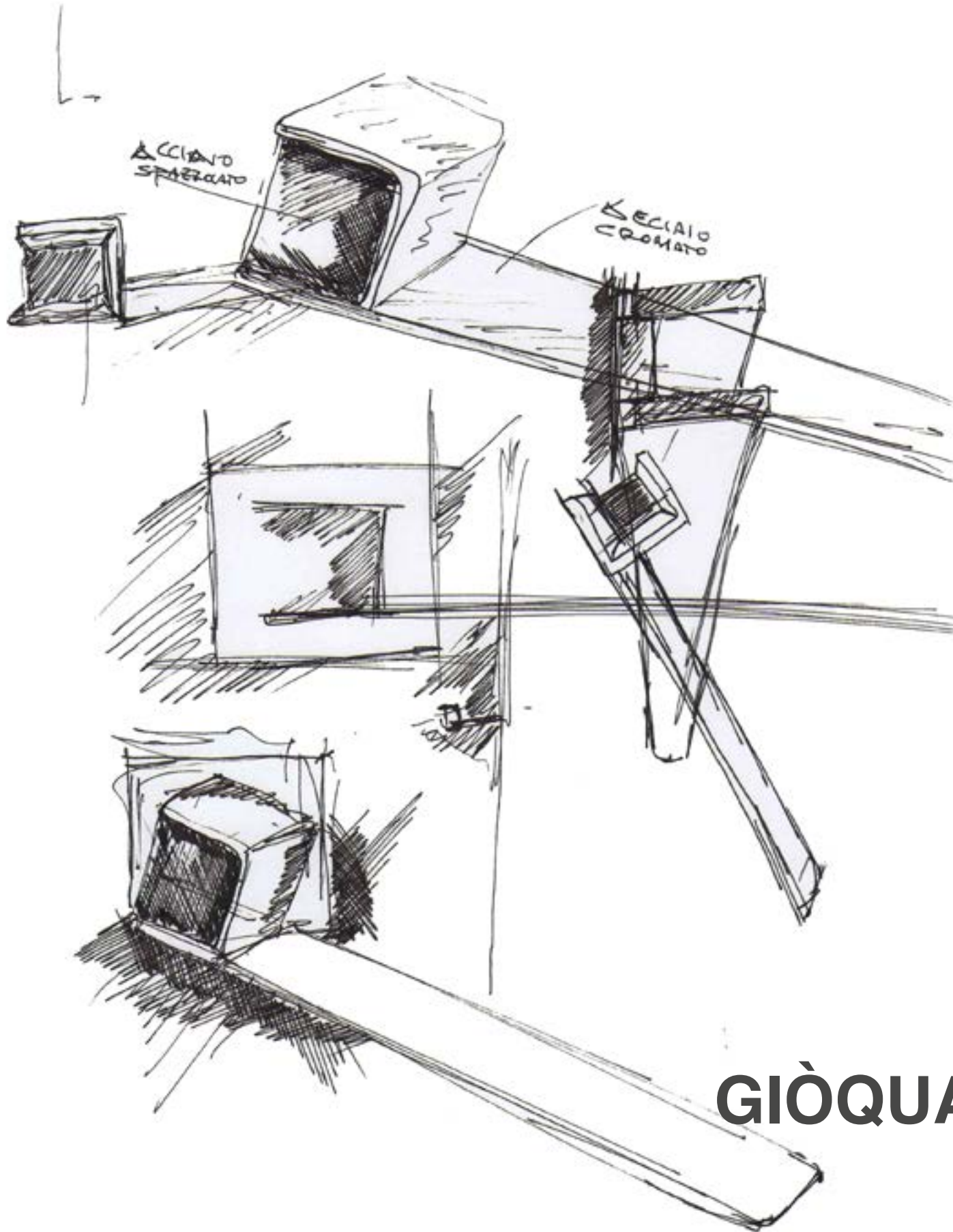
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# SQUARE OPEN TABLE



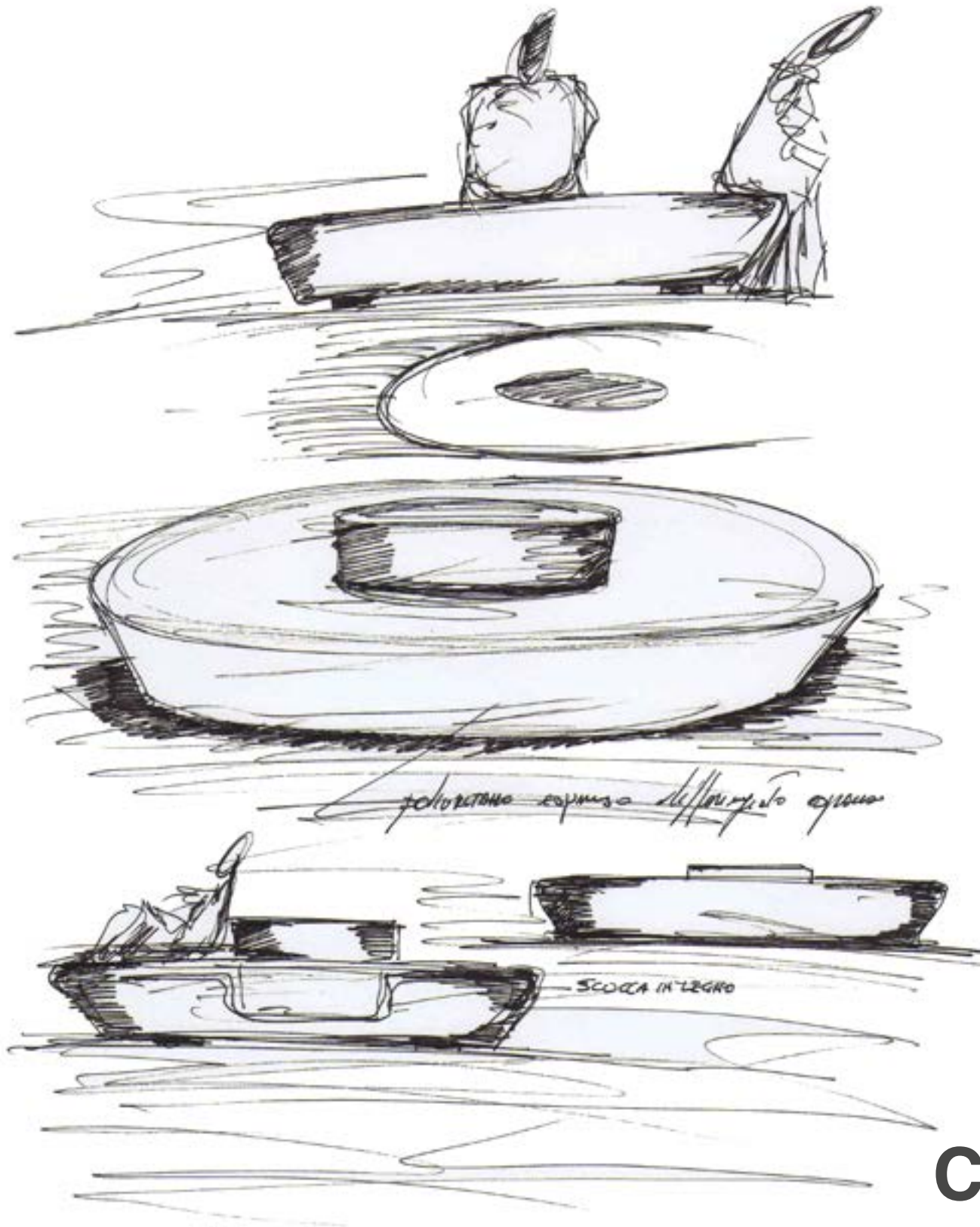
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COMPANY - SCHUSTER



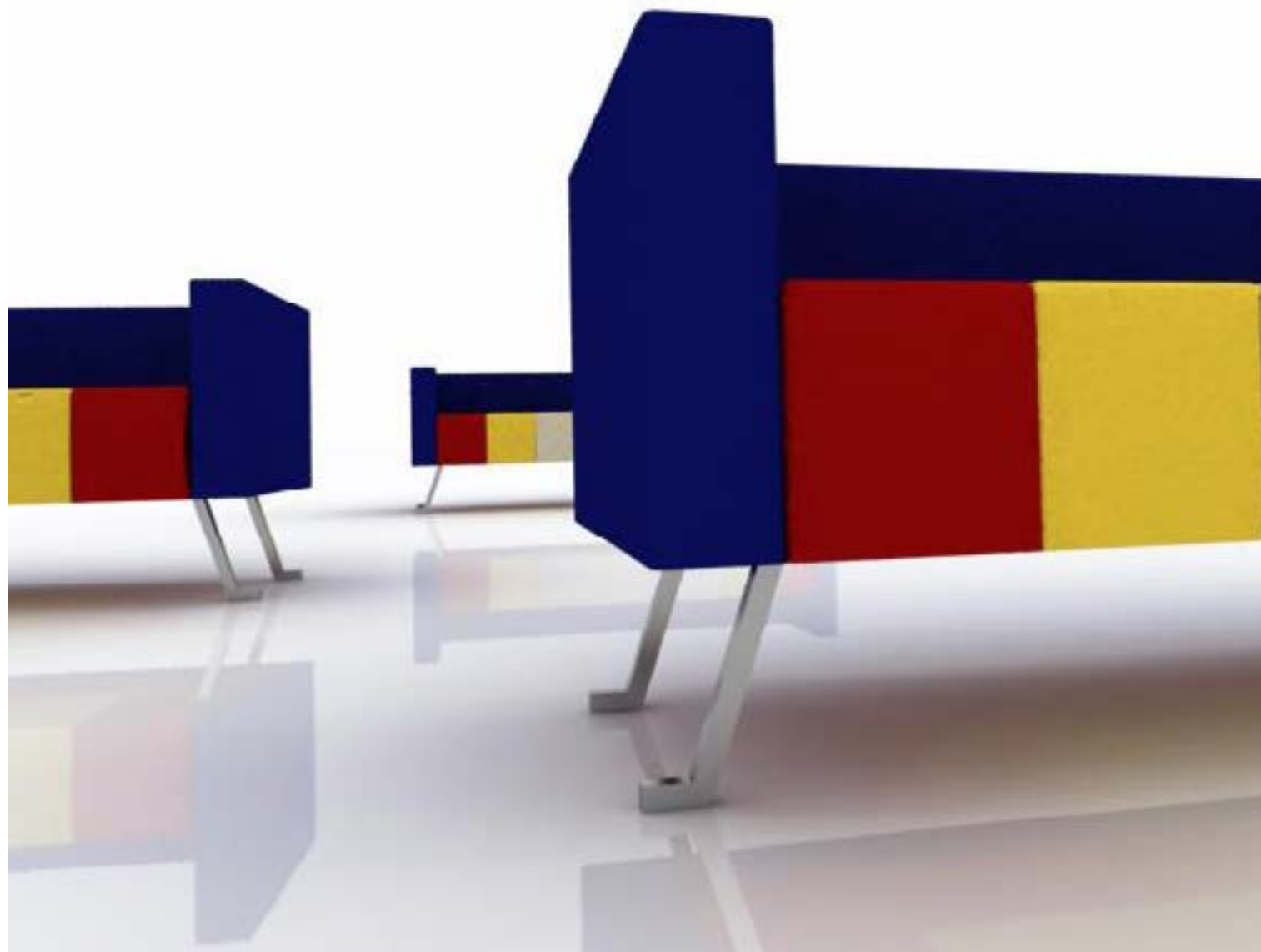


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COMPANY - AOTO Suzhou China

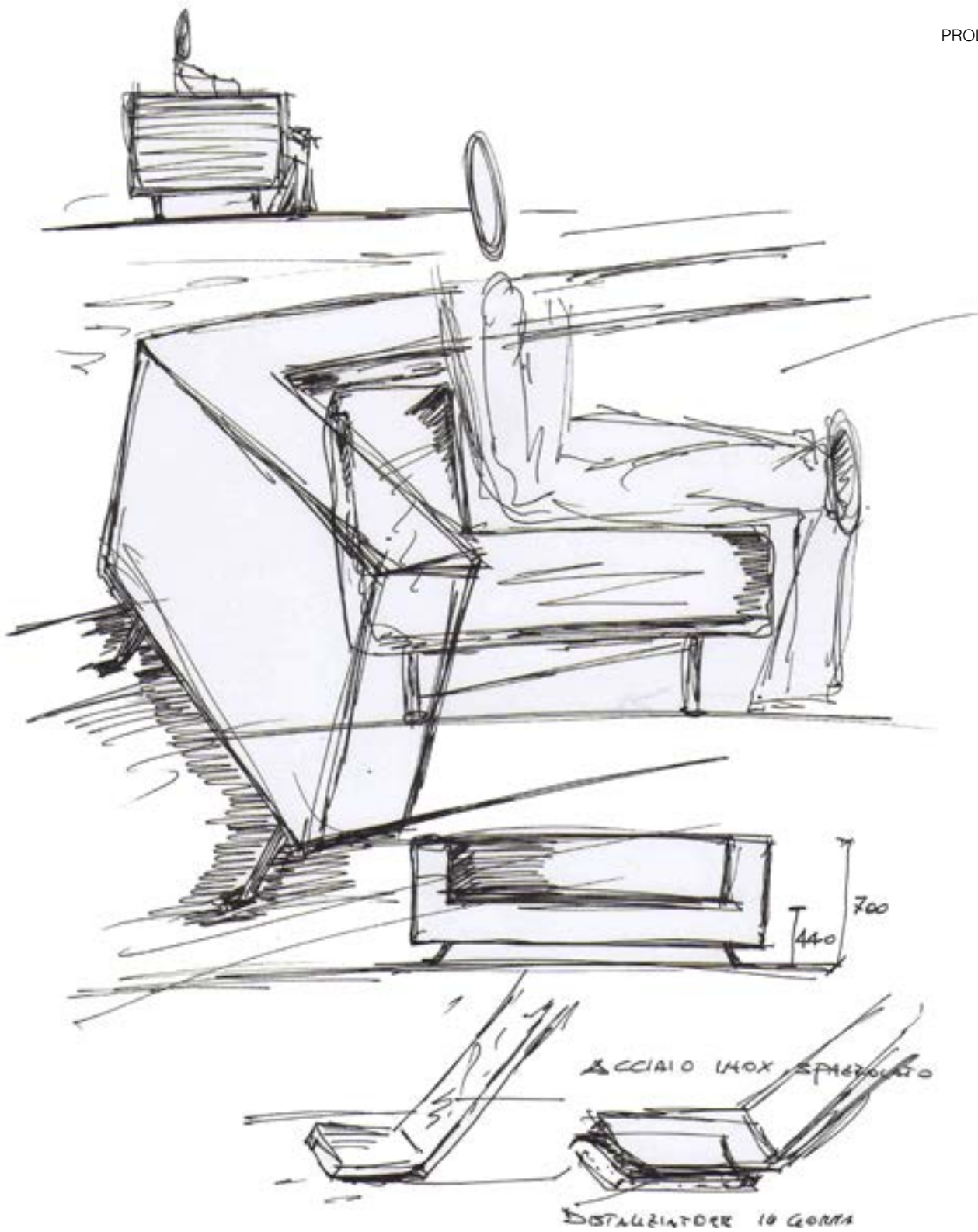




50



**SECTION-SOFÀ**  
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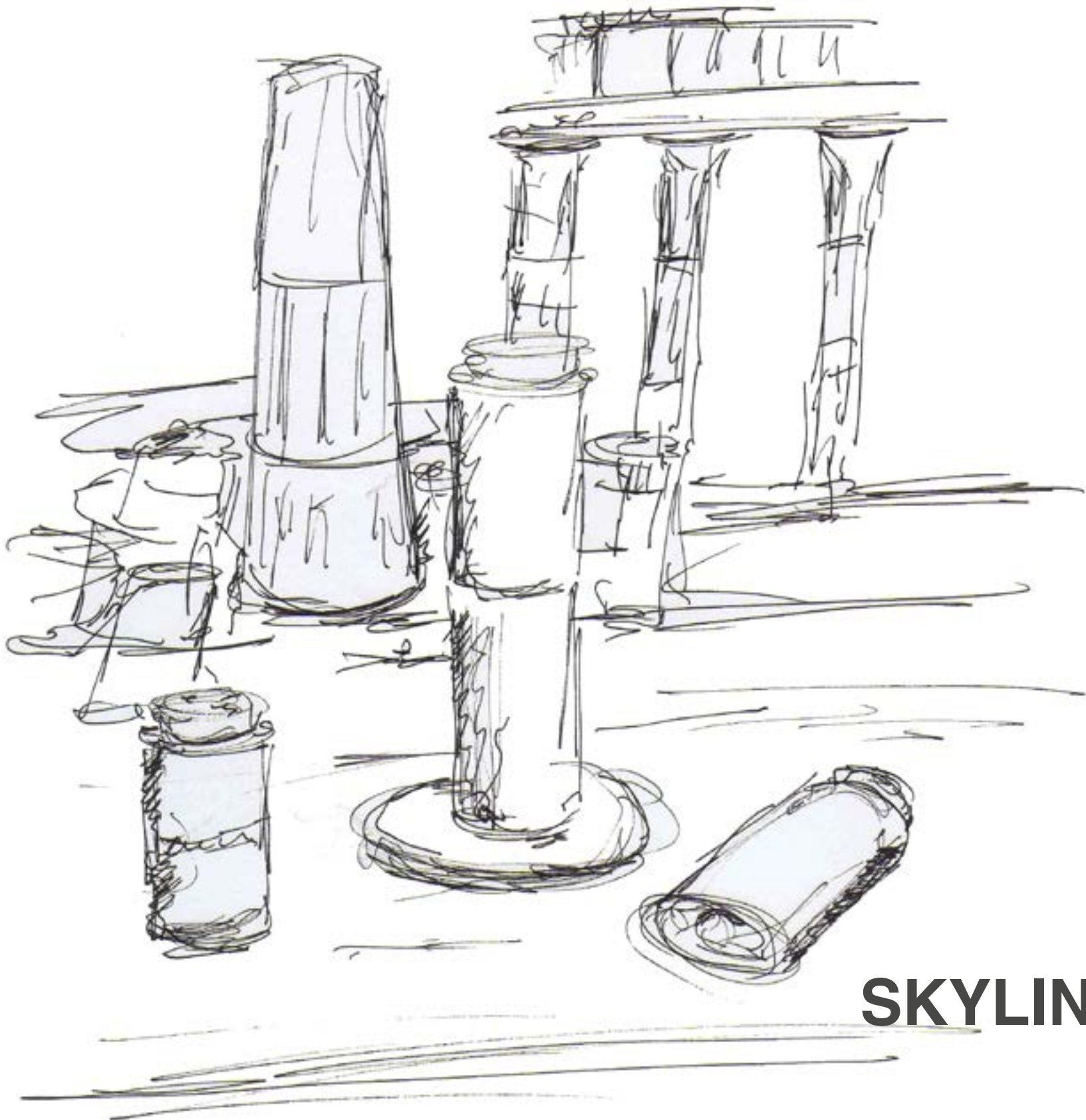


# SECTION-SOFÀ

52

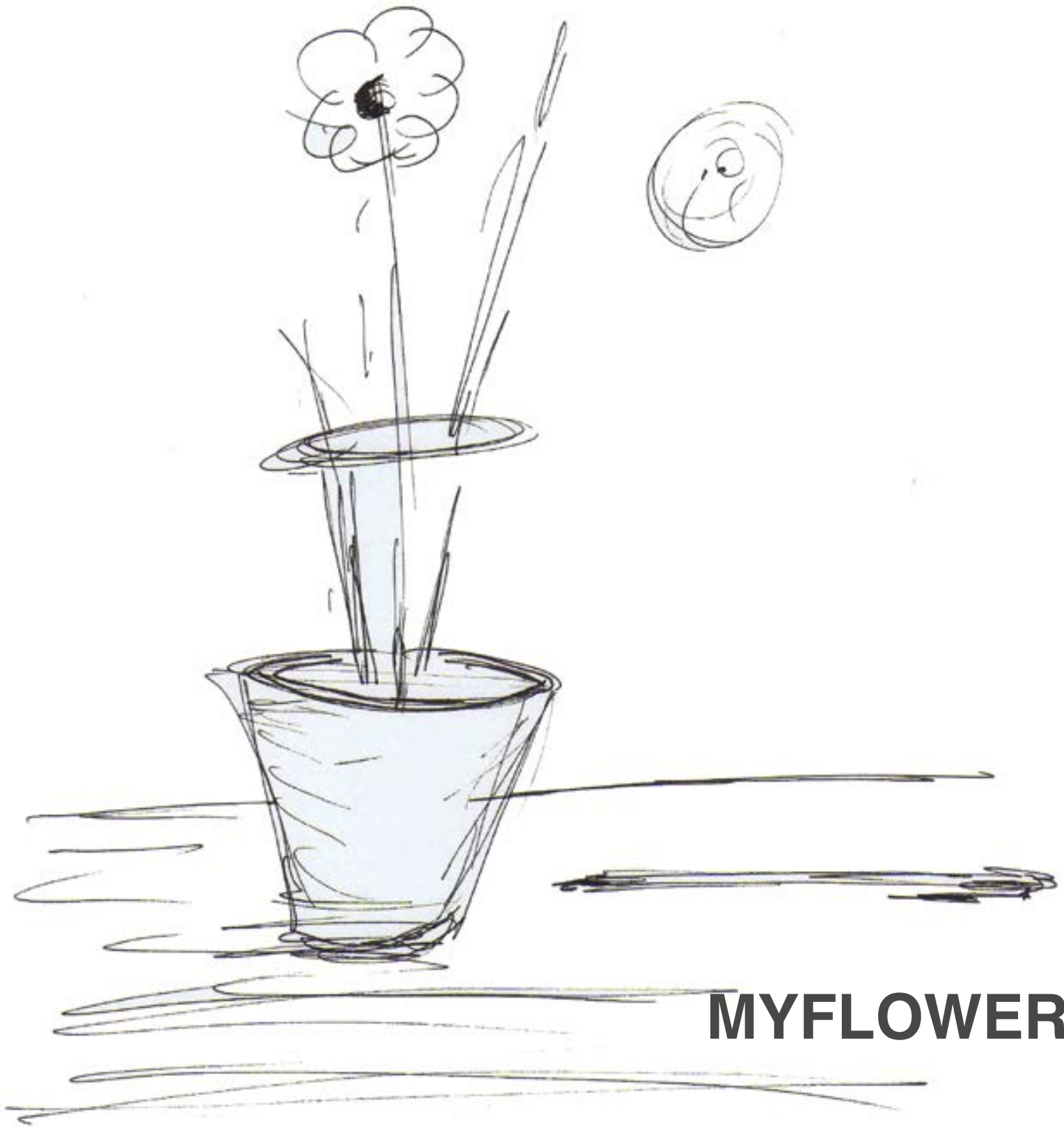


**SKYLINE**  
DATE - 2014  
COMPANY - ISSI Shanghai China





**FLOWER**  
DATE - 2014  
COMPANY - ISSI Shanghai China

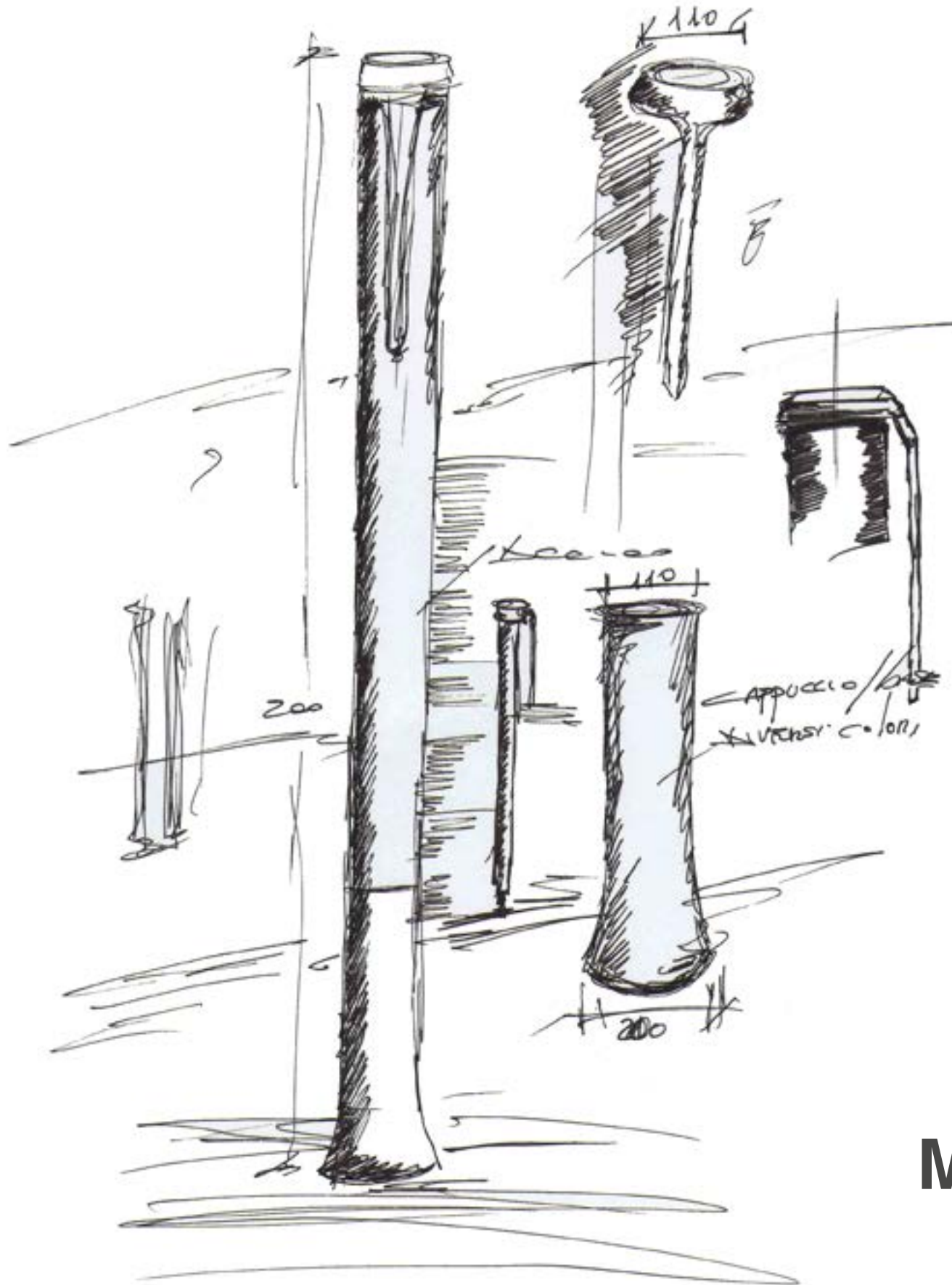


56



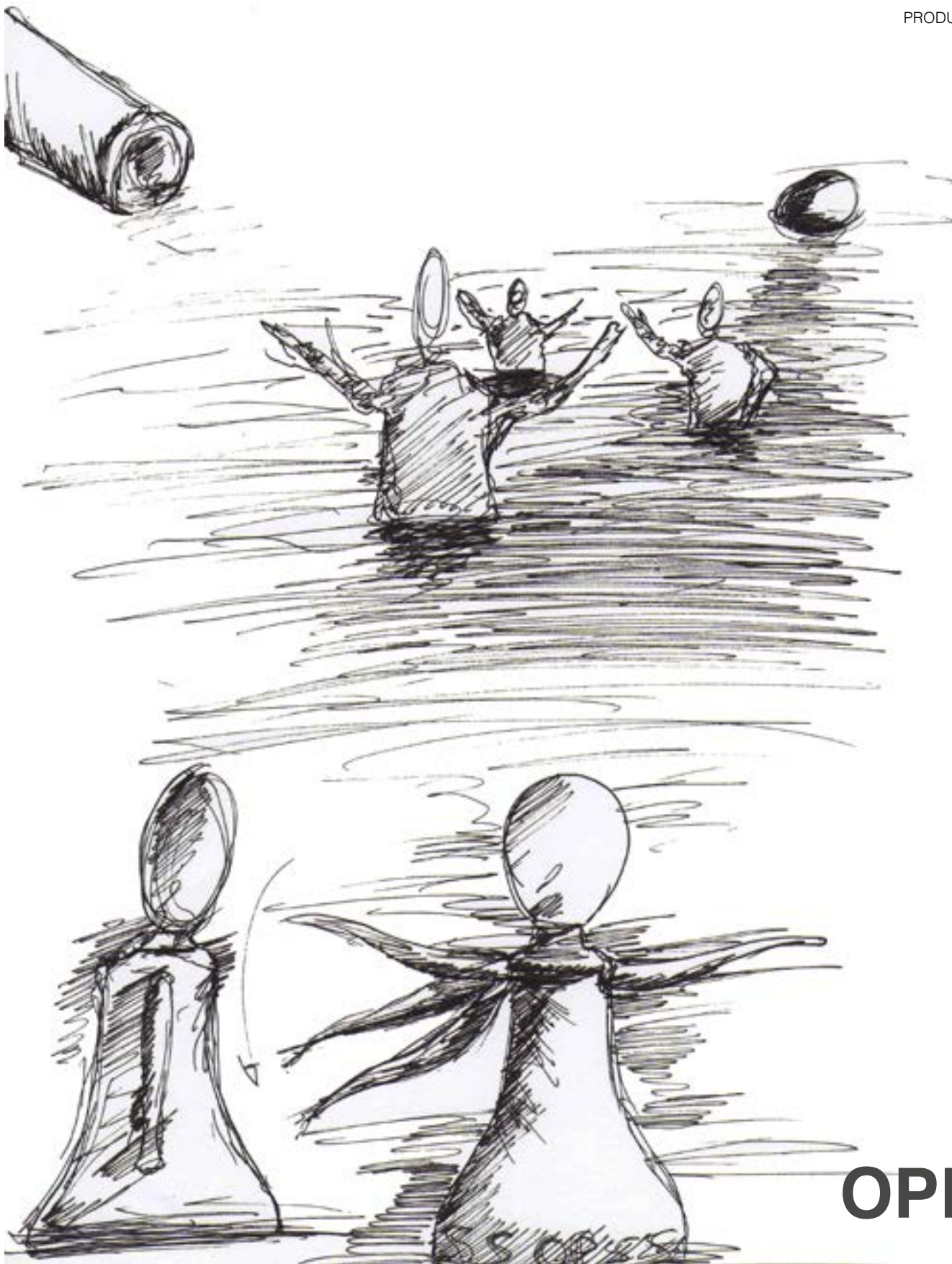
**MYPEN**  
DATE - 2015  
COMPANY - ISSI Shanghai China





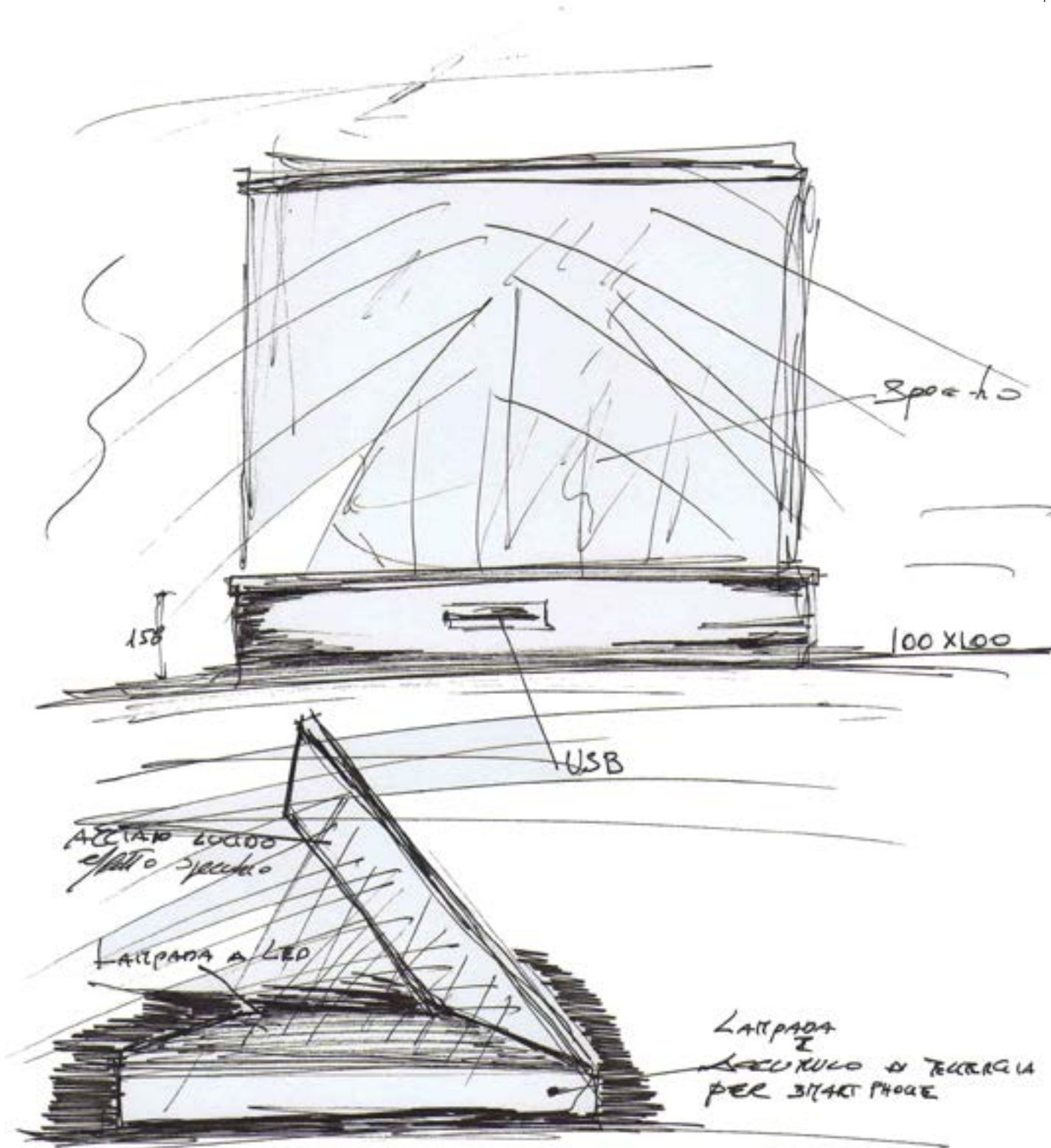


**OPENMIND**  
DATE - 2015  
COMPANY - ISSI Shanghai China



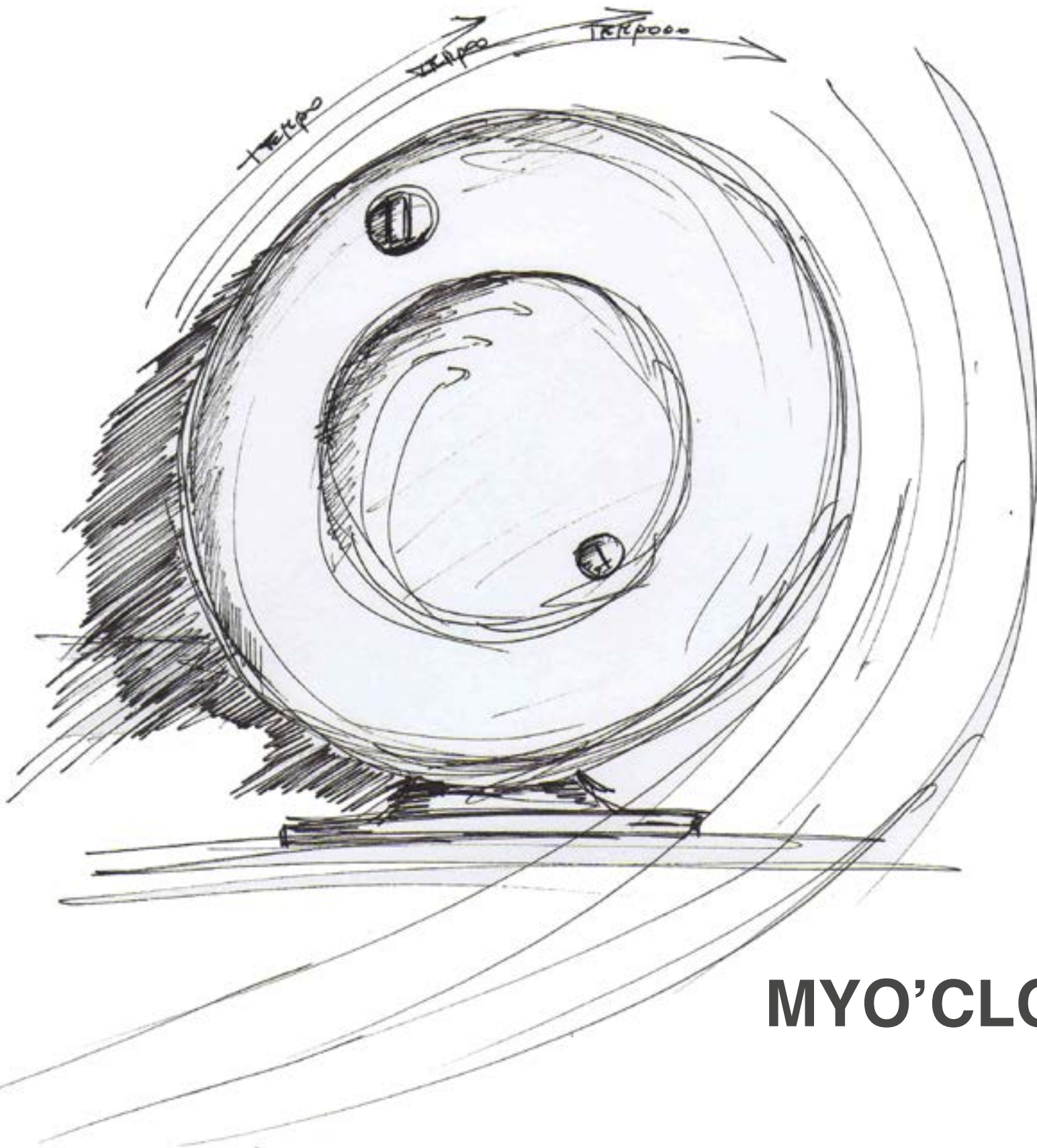


**MYLUX**  
DATE - 2015  
COMPANY - ISSI Shanghai China





**MYO'CLOCK**  
DATE - 2015  
COMPANY - ISSI Shanghai China

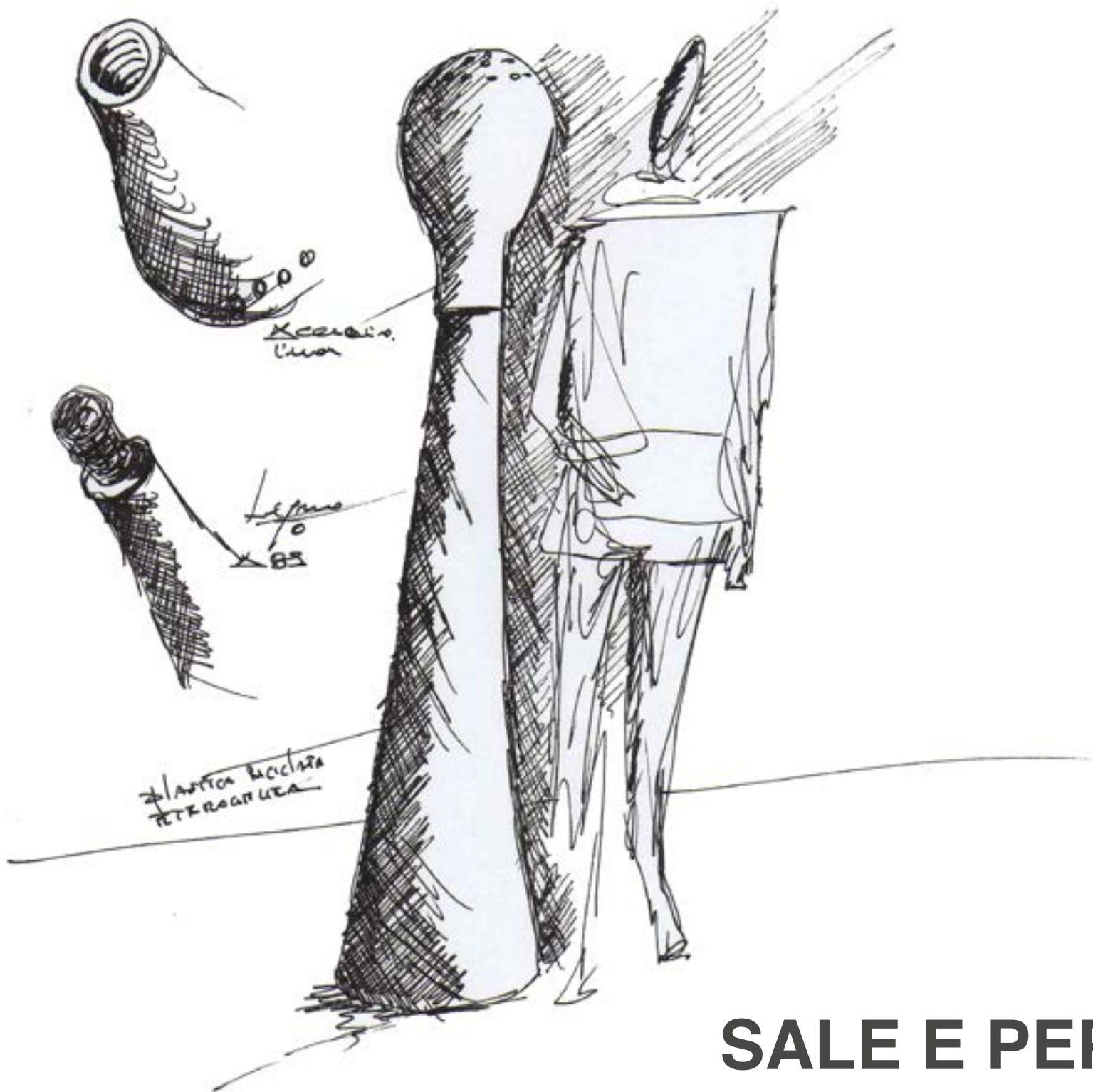


64



**SALE E PEPE**  
DATE - 2015  
COMPANY - ISSI Shanghai China





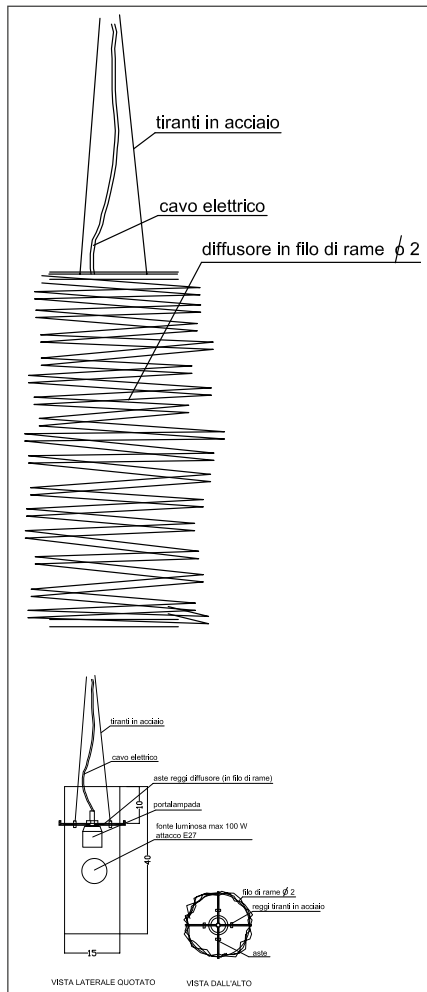
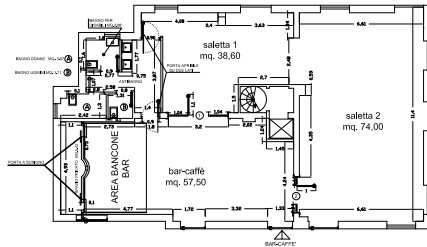


**DEHORS PIAZZA DEL MERCATO CENTRALE**  
LOCATION - Firenze  
PROJECT - 2015  
COMPLETION OF THE WORKS - 2017

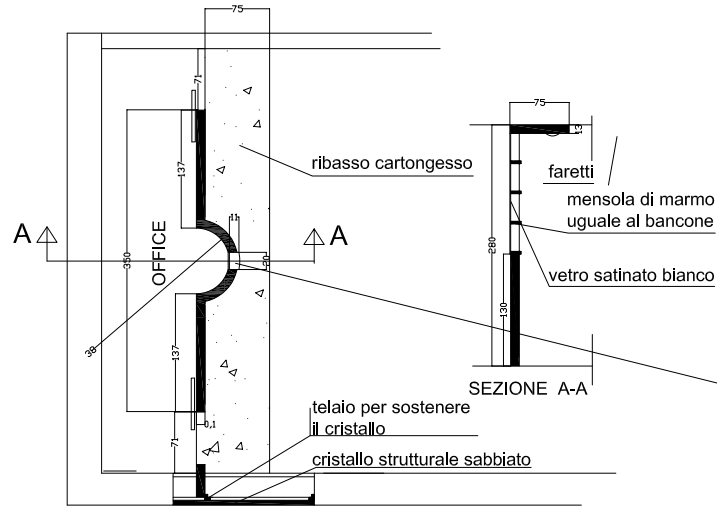




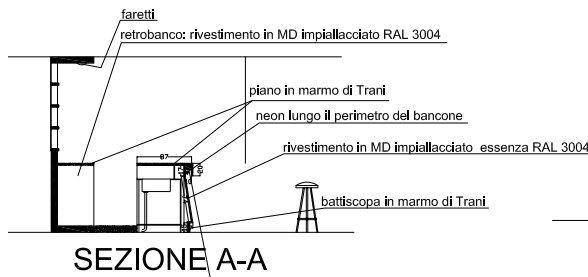
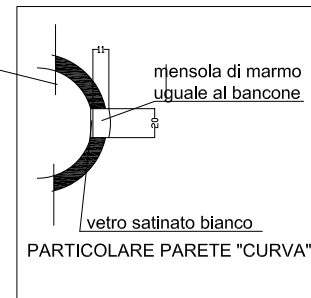
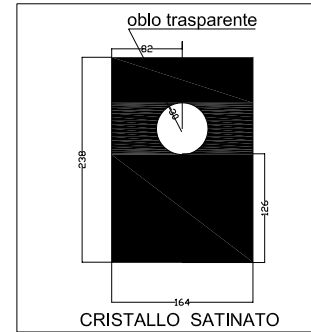
**INTERIOR DESIGN |**



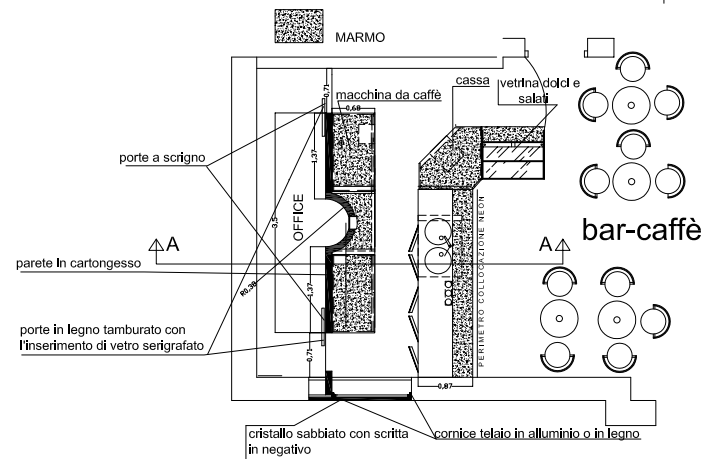
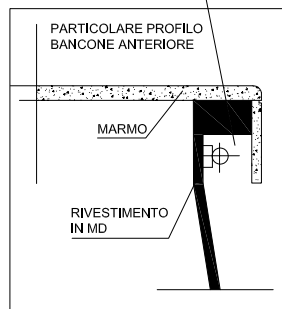
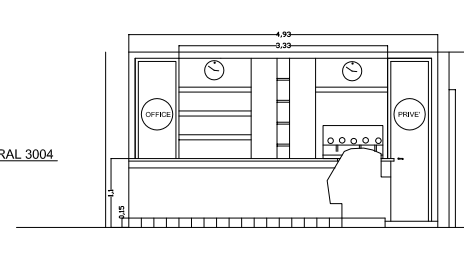
CARTONGESSO



particolare per il laboratorio



SEZIONE A-A

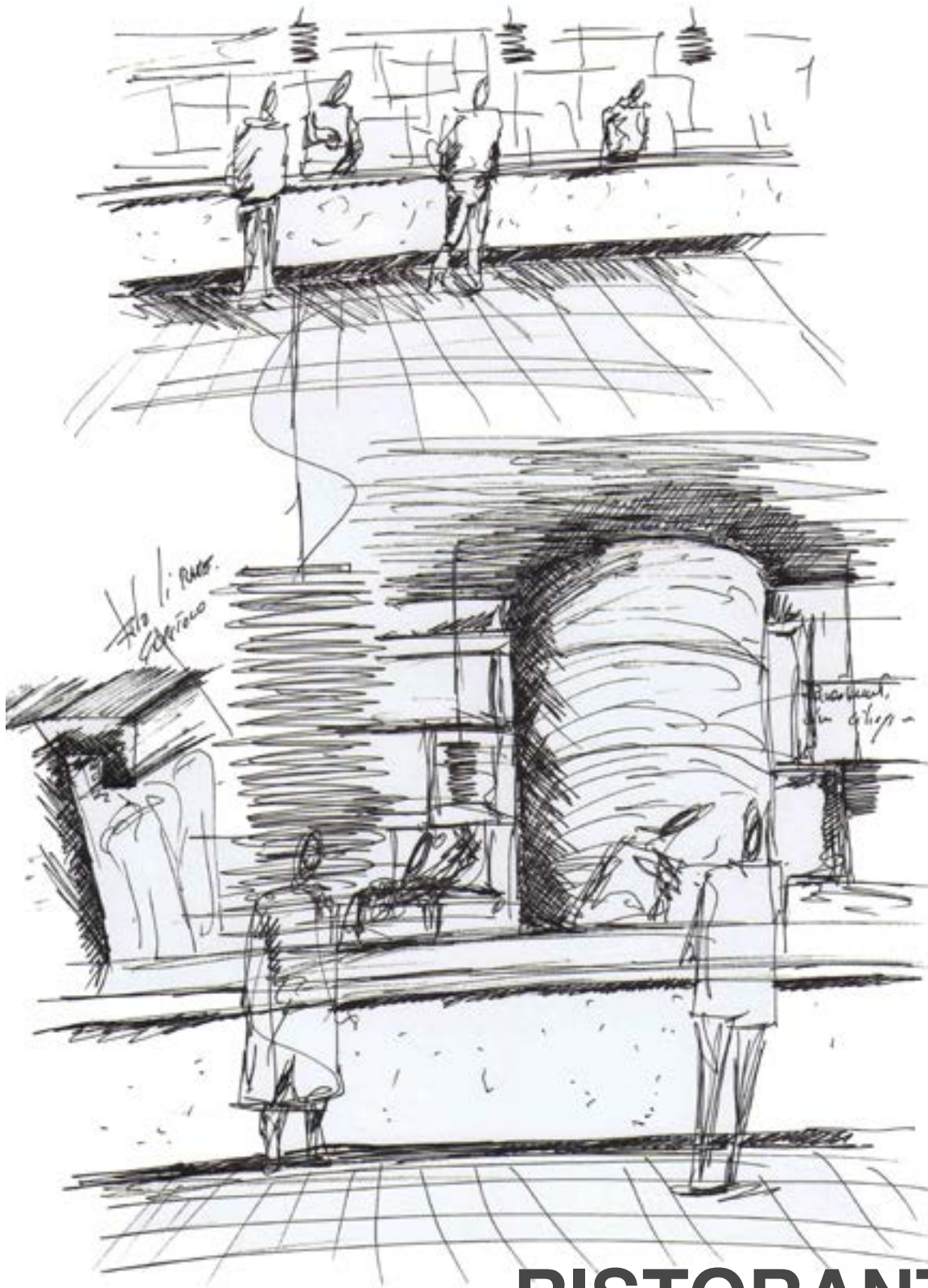


RISTORANTE DIVINUS

LOCATION - San Giacomo Termoli

PROJECT - 2002

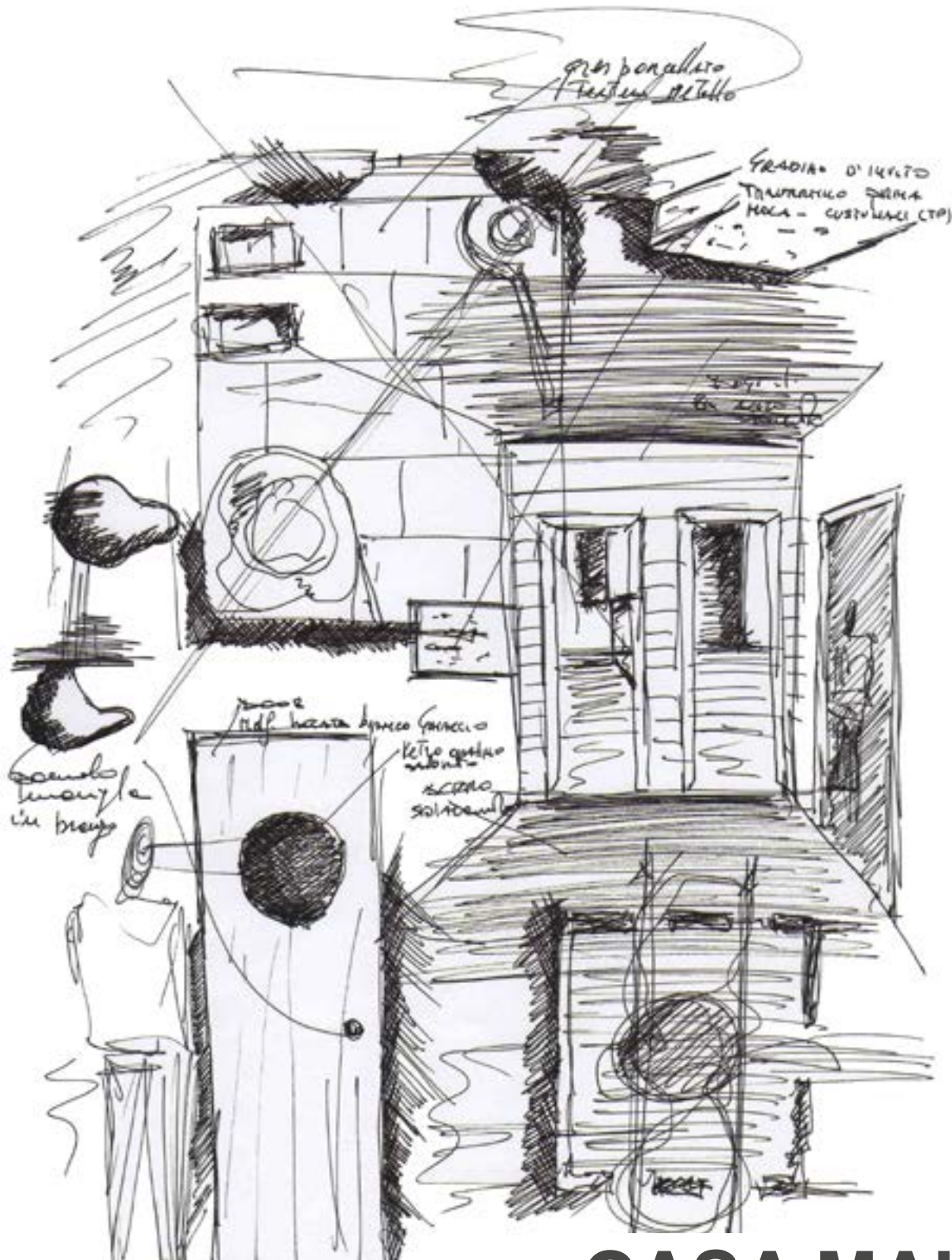
COMPLETION OF THE WORKS - 2002

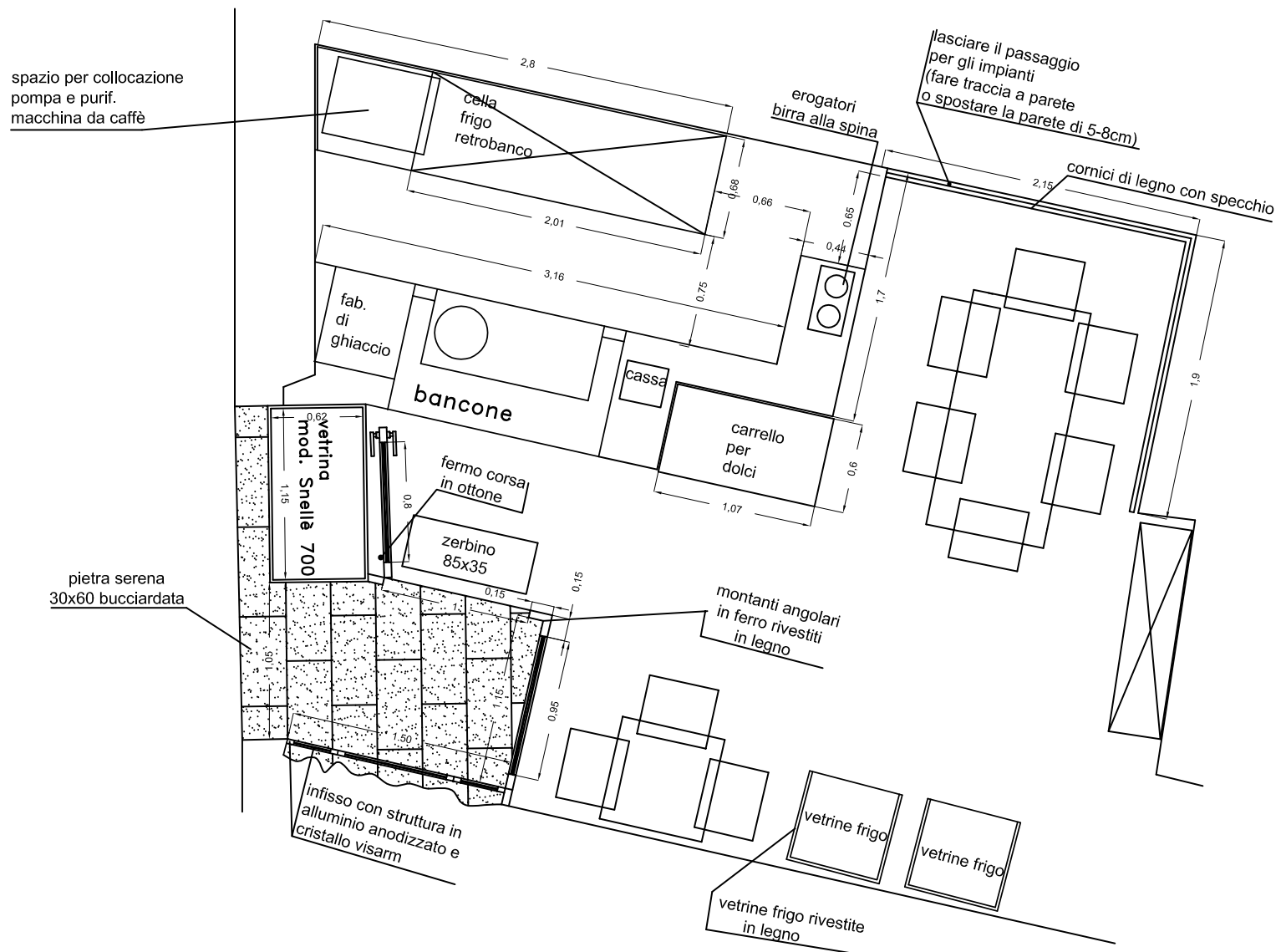


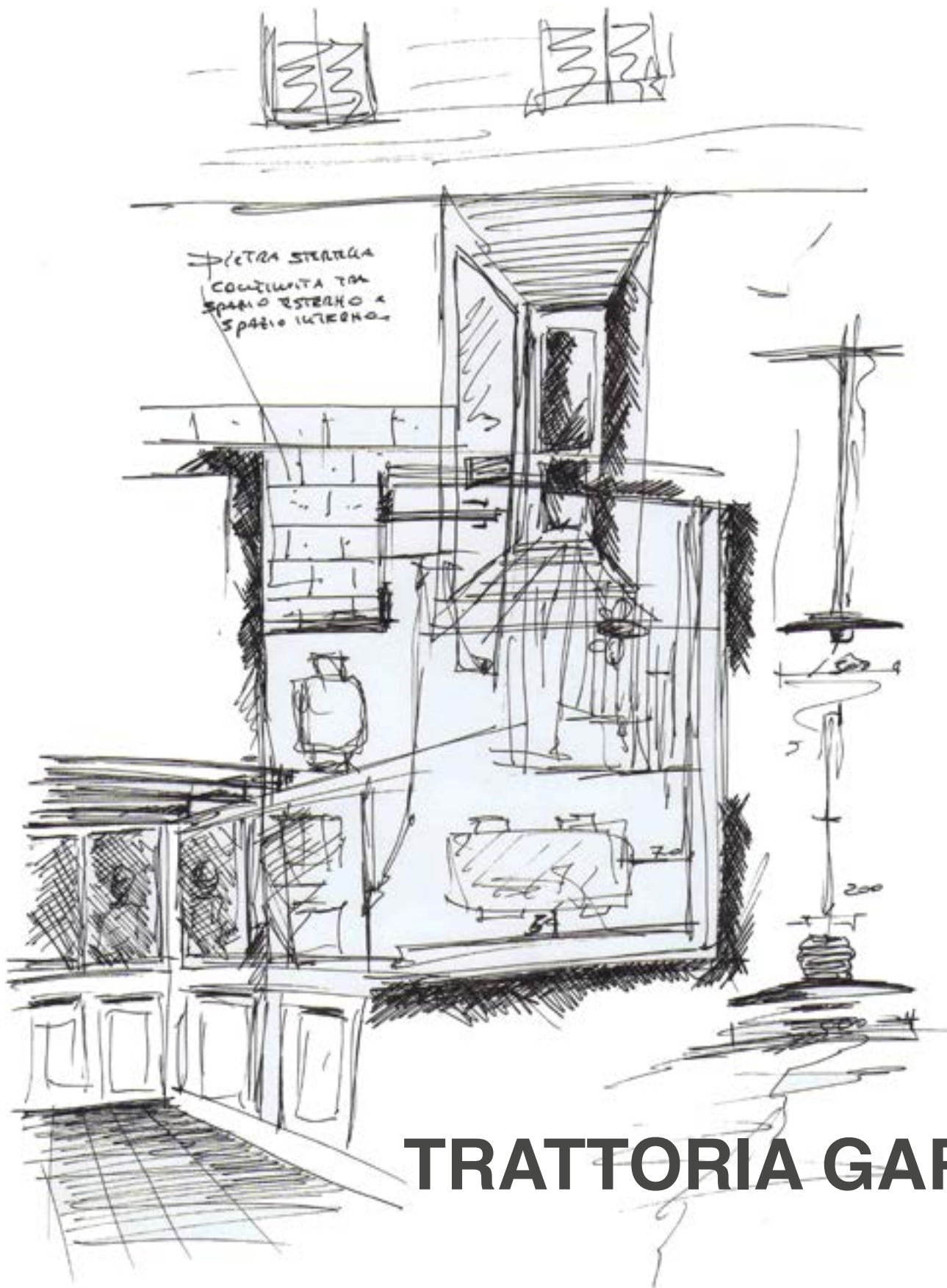
# RISTORANTE DIVINUS

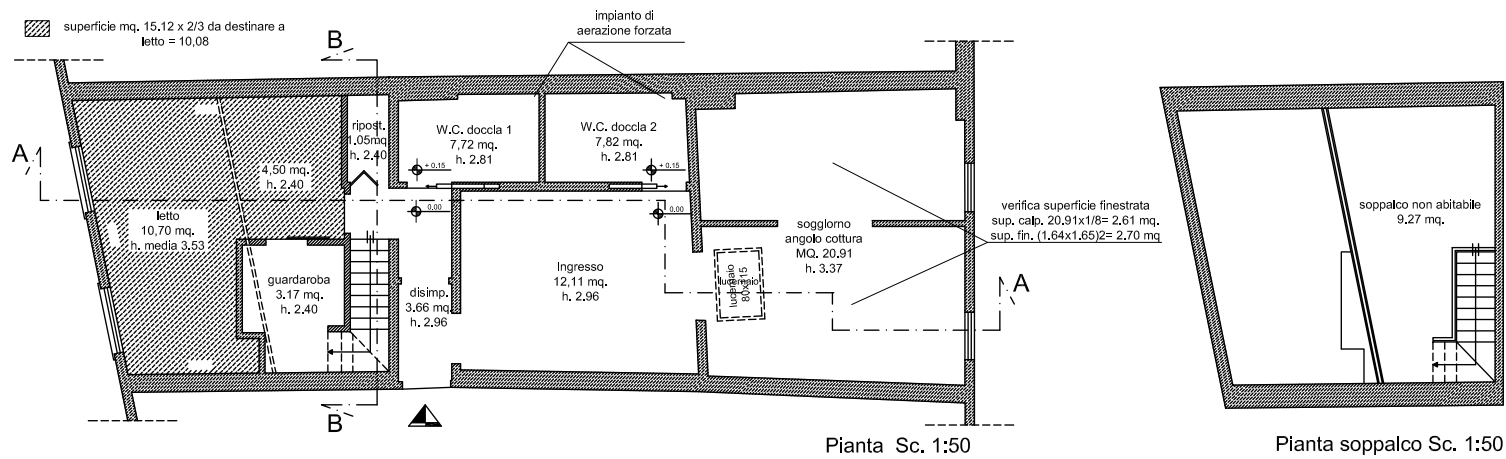




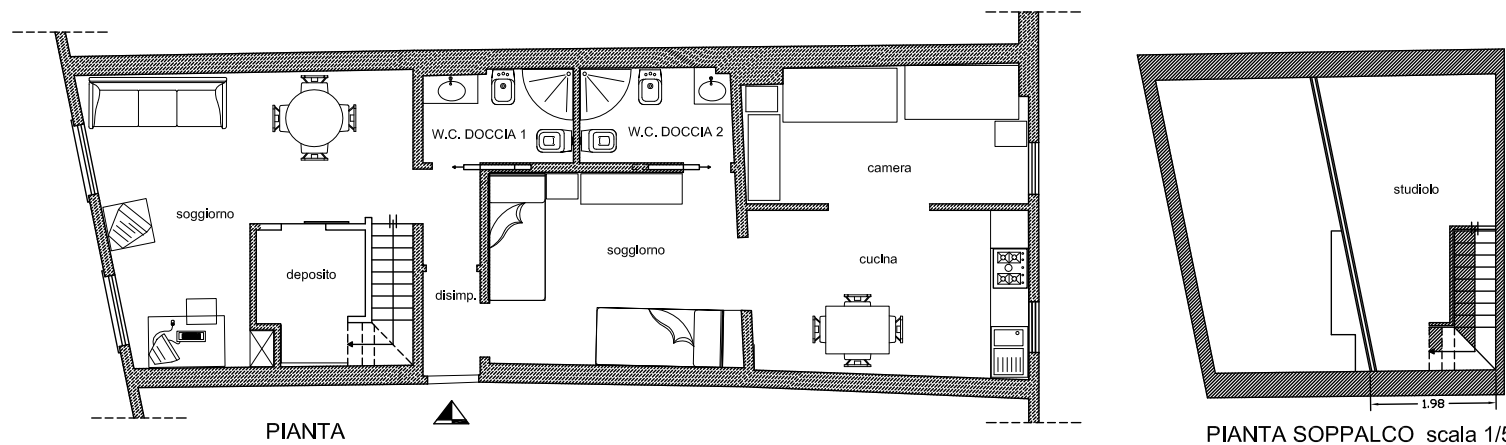
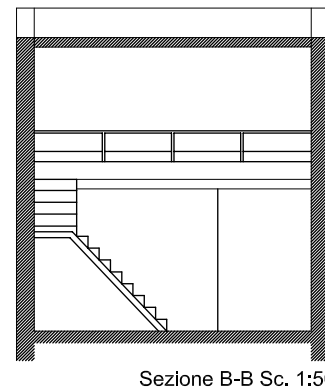
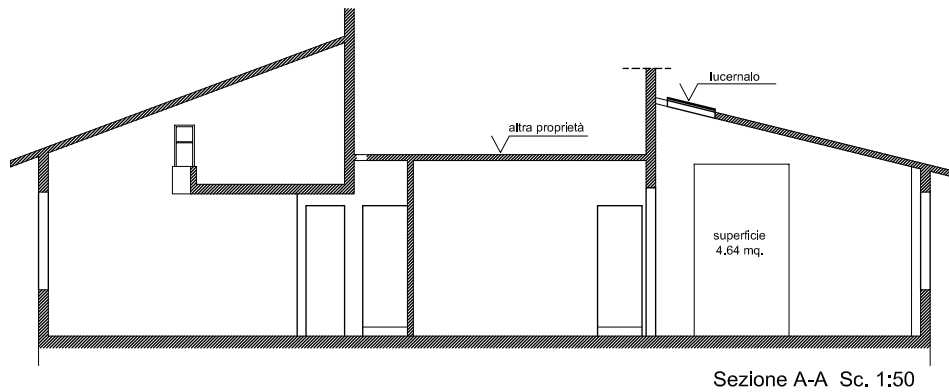




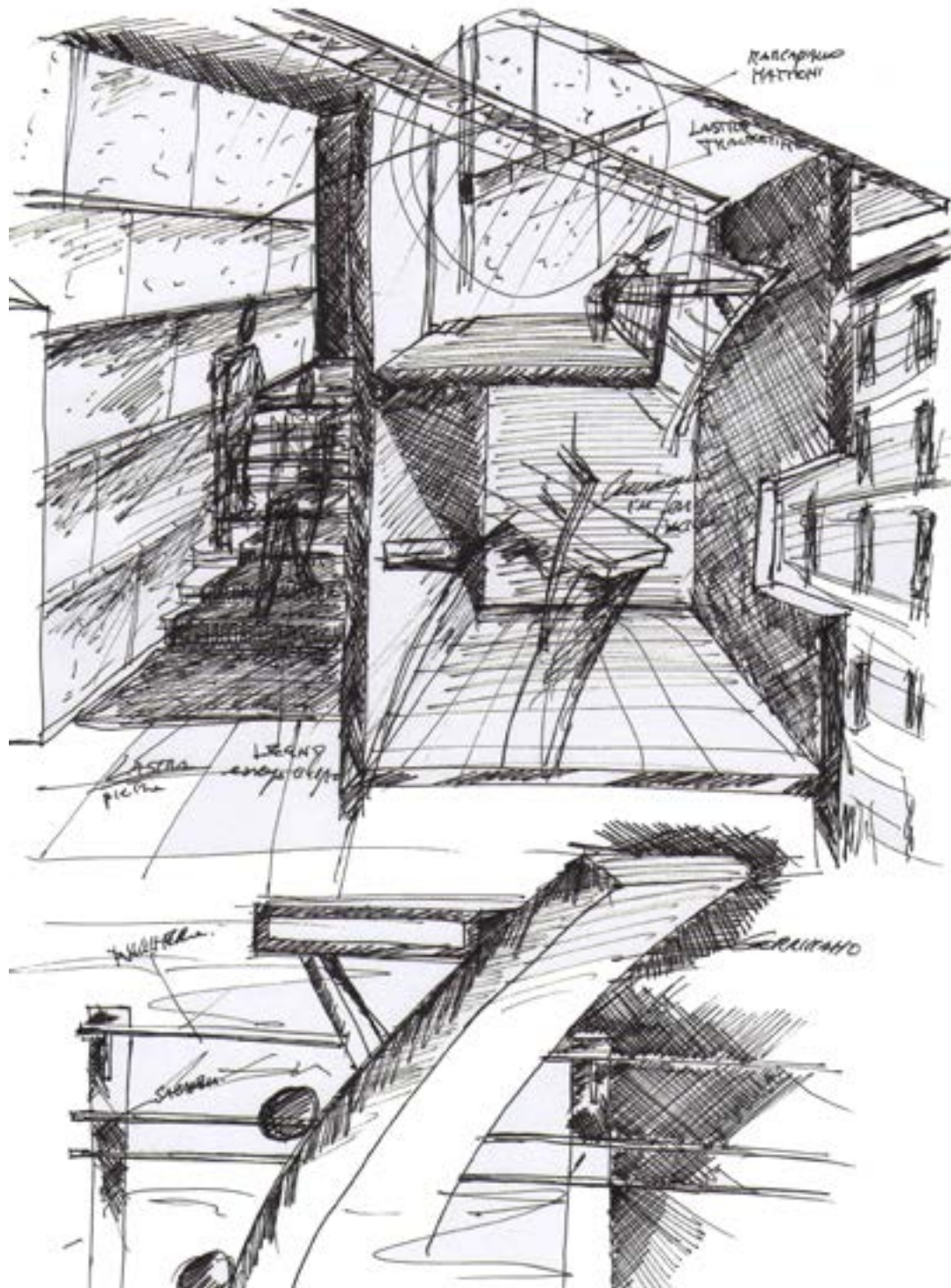




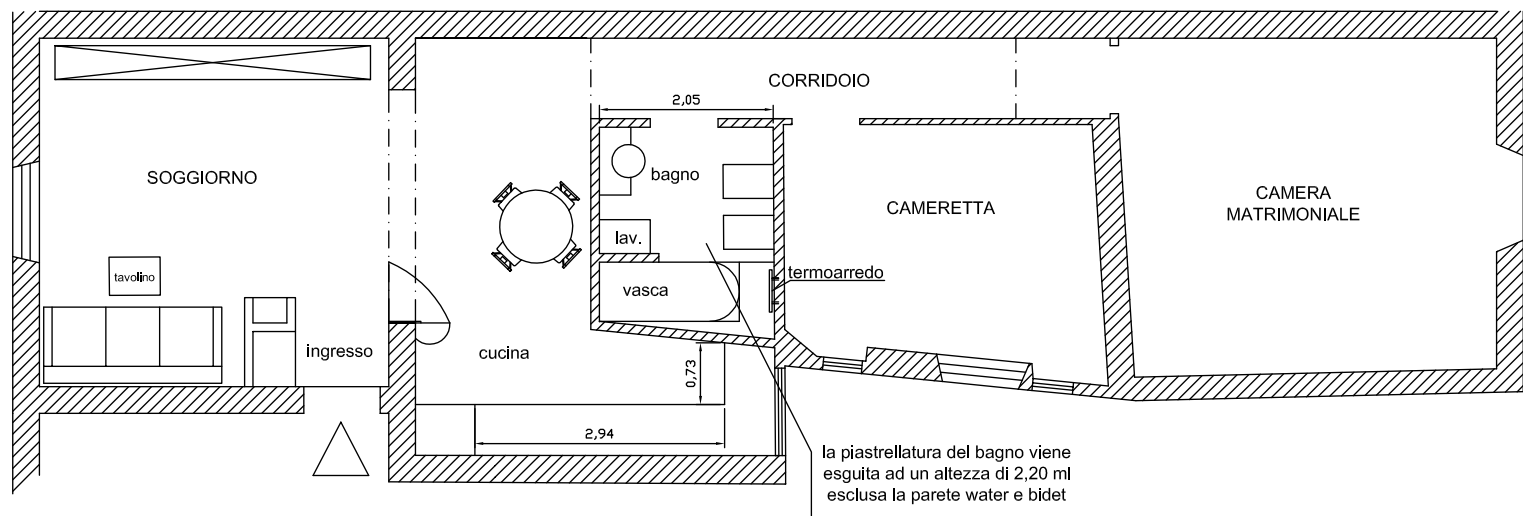
Pianta soppalco Sc. 1:50



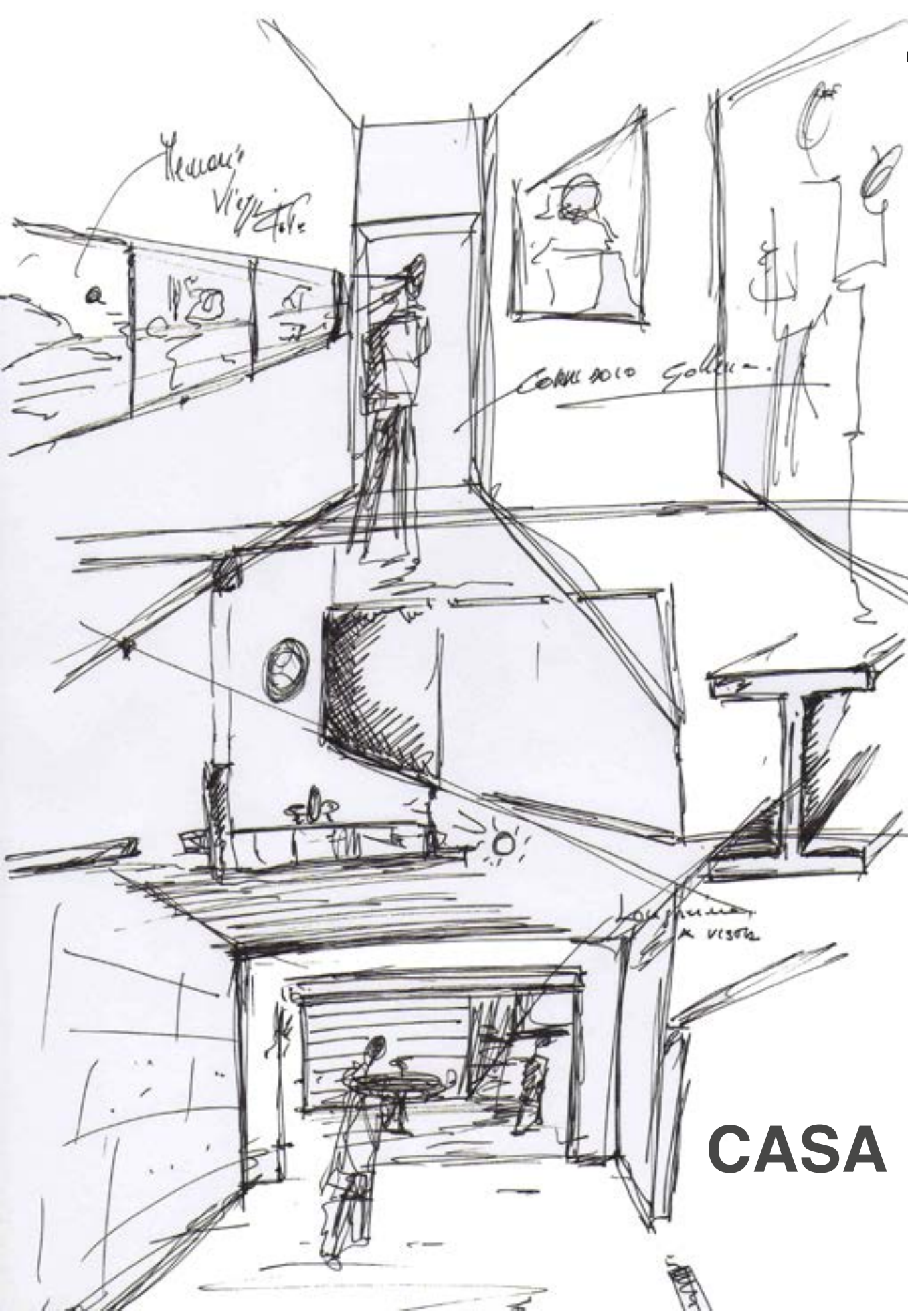
**CASA BORGO LA NOCE**  
 LOCATION - Firenze  
 PROJECT - 2003  
 COMPLETION OF THE WORKS - 2003

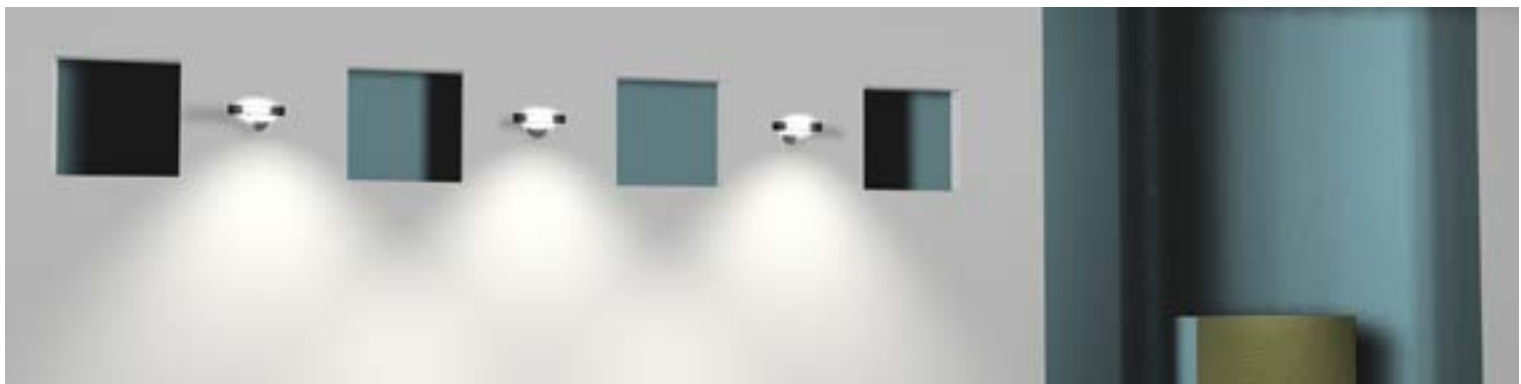
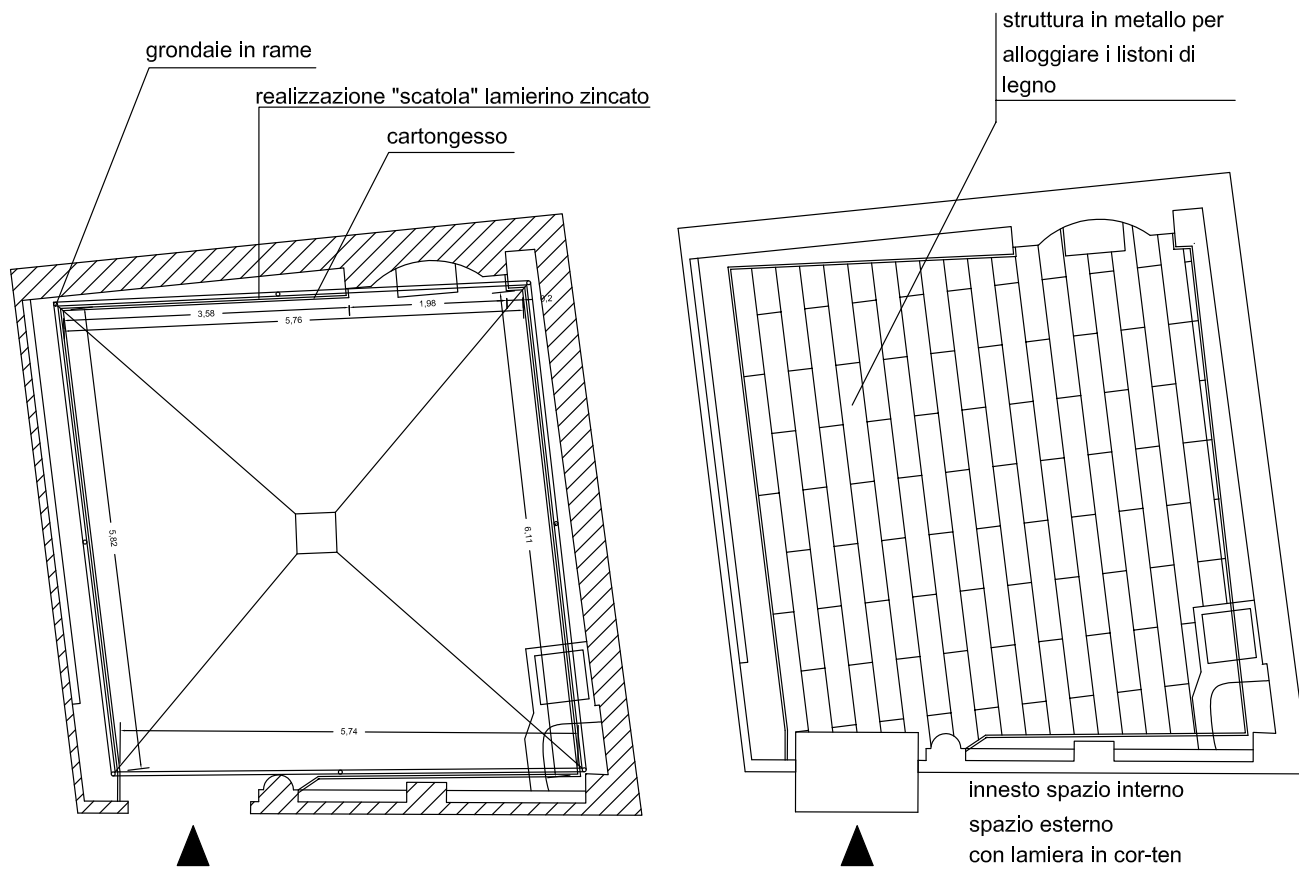


# CASA BORGO LA NOCE



**CASA PALMIRA**  
LOCATION - Firenze  
PROJECT - 2005  
COMPLETION OF THE WORKS - 2005





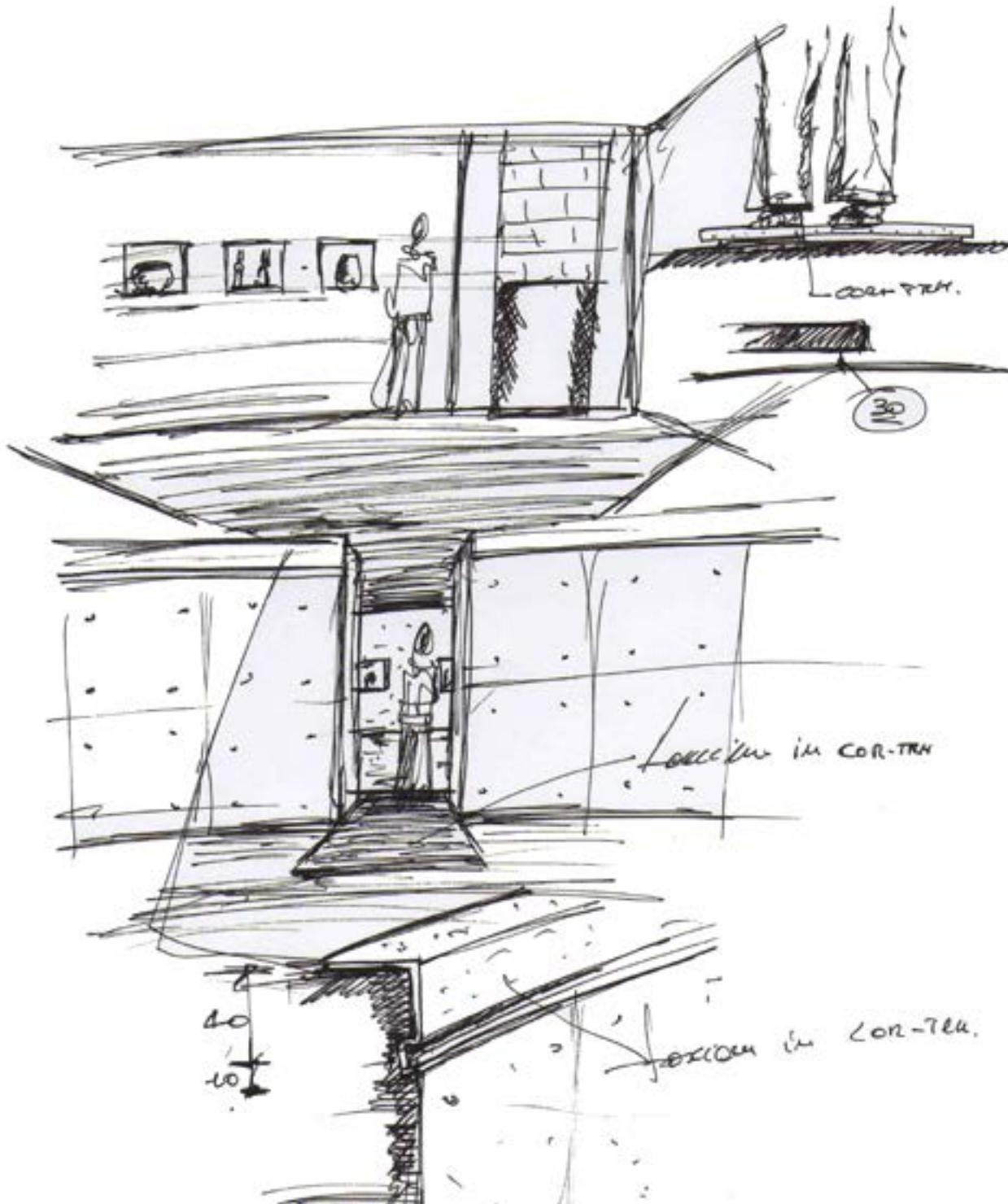
**RISTORANTE TIRABARALLA**

LOCATION - Firenze

PROJECT - 2004

COMPLETION OF THE WORKS - 2004

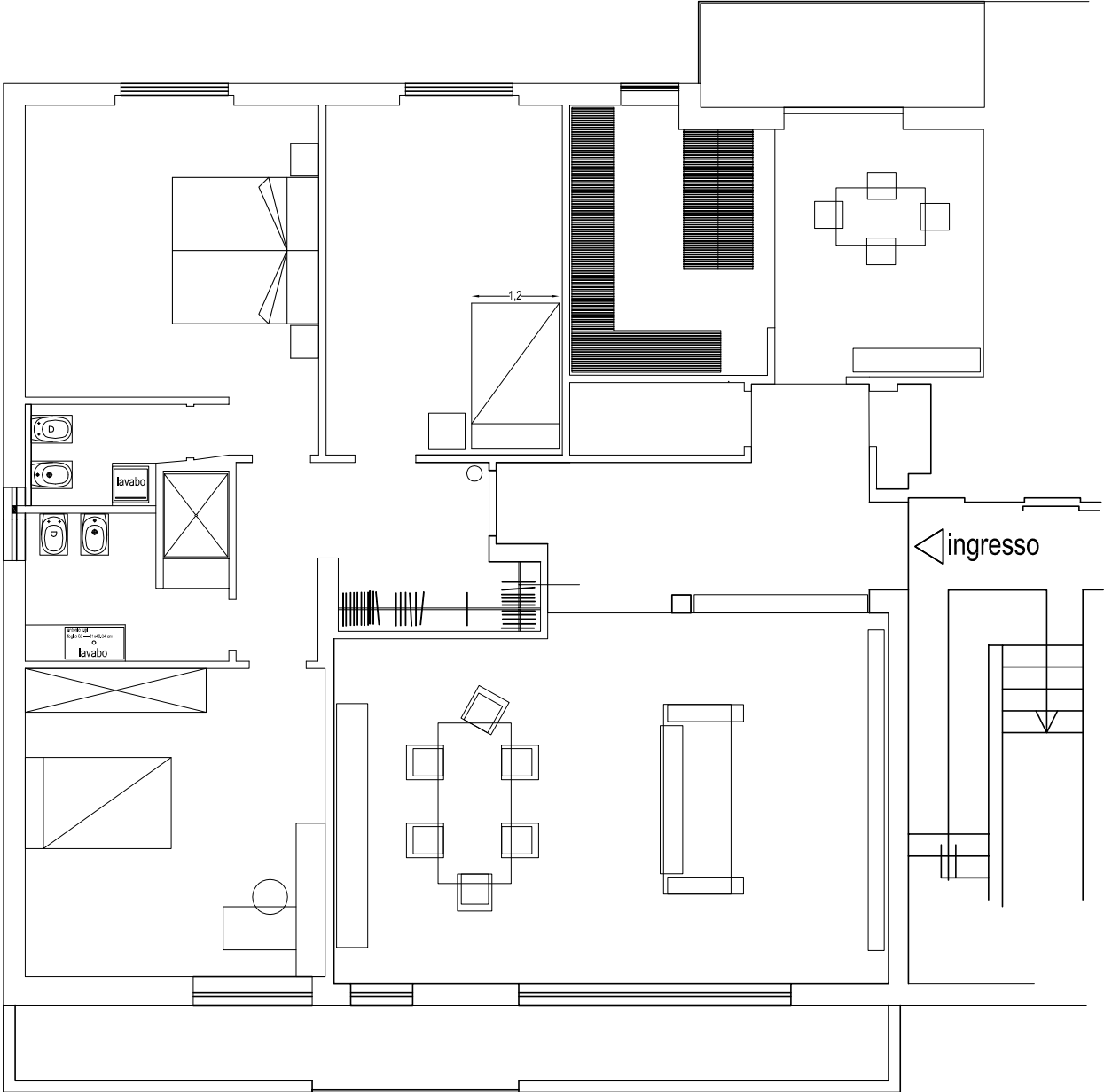




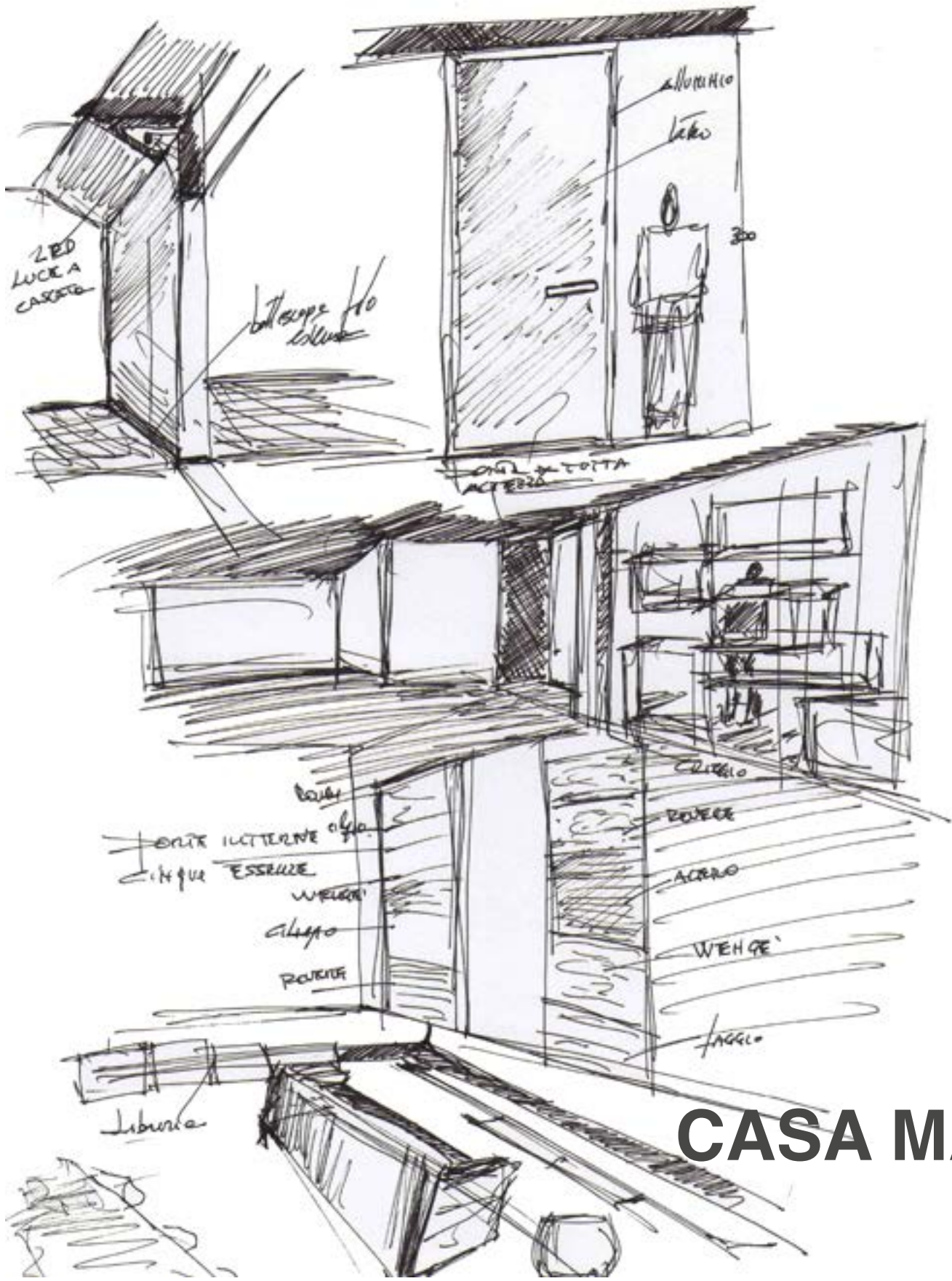
# RISTORANTE TIRABARALLA



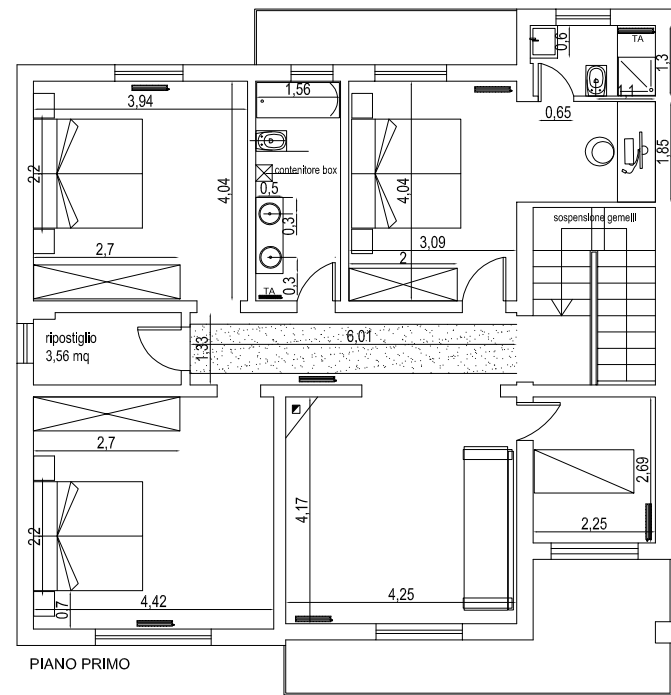
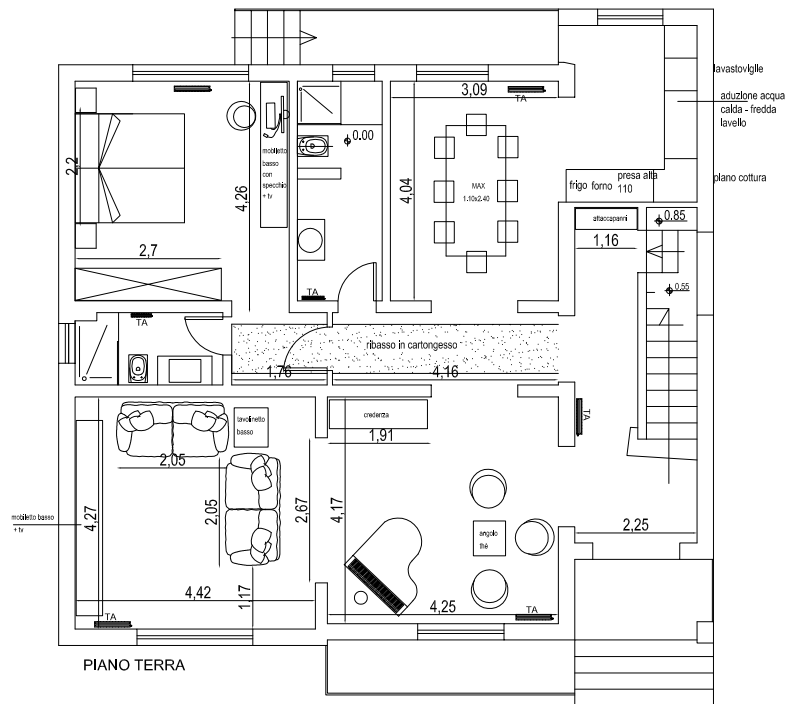




**CASA MARTELLI**  
LOCATION - Firenze  
PROJECT - 2014  
COMPLETION OF THE WORKS - 2014



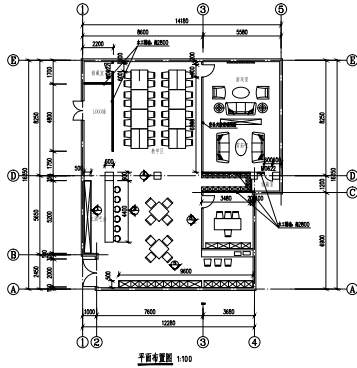
# CASA MARTELLI



**CASA CAO CAO LINMEI**  
 LOCATION - Firenze  
 PROJECT - 2014  
 COMPLETION OF THE WORKS - 2016



# CASA CAO CAO LINMEI



**WINE CENTER**

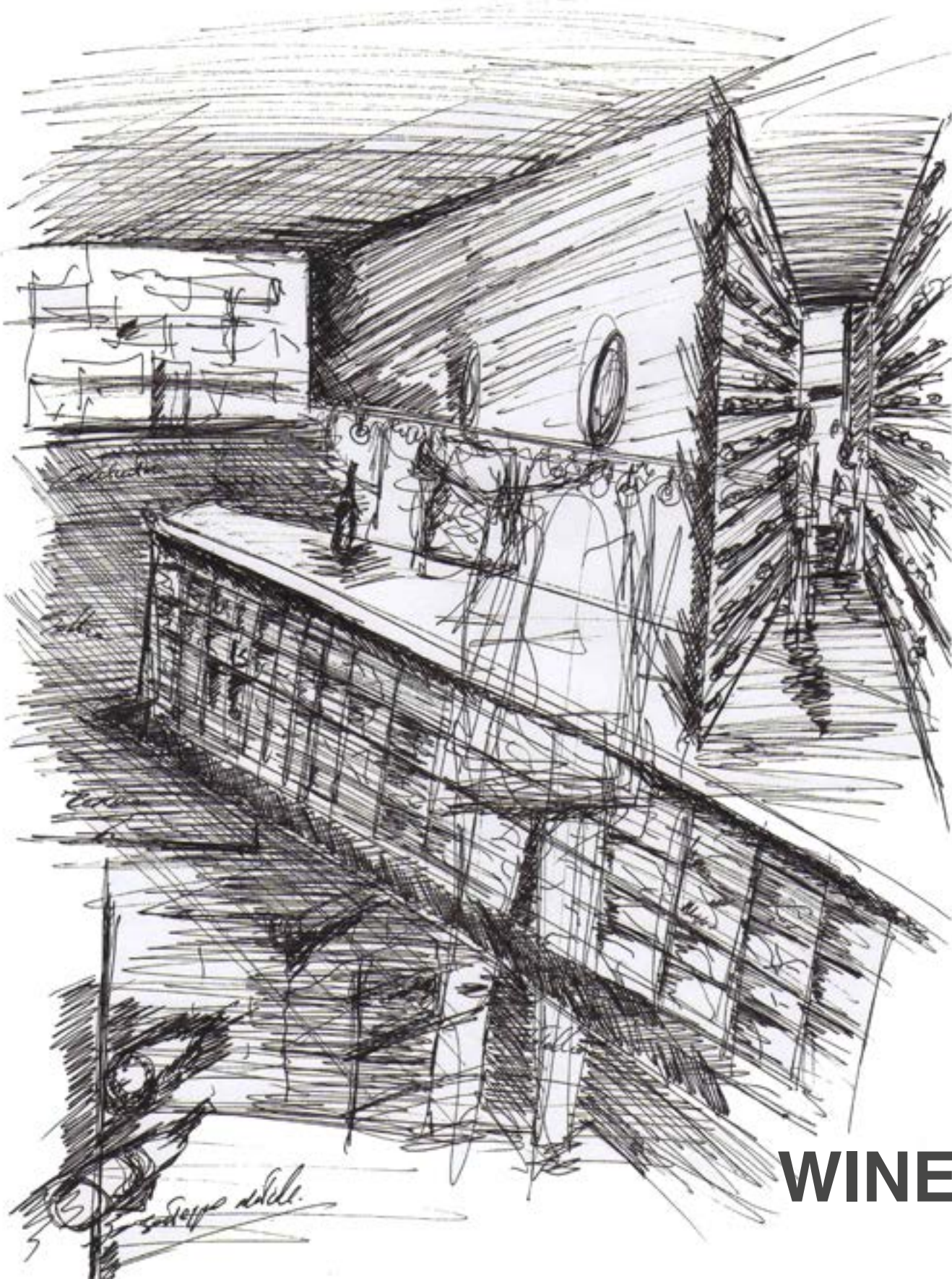
LOCATION - Suzhou, China

DESIGNERS - Francesco Armato - Rong Fang

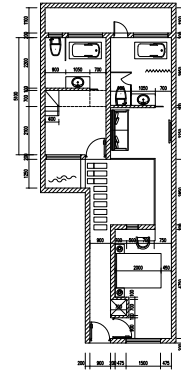
PROJECT - 2015

COMPLETION OF THE WORKS - 2016





# WINE CENTER



**LITTLE STONE**

LOCATION - Suzhou, China

PROJECT - 2017

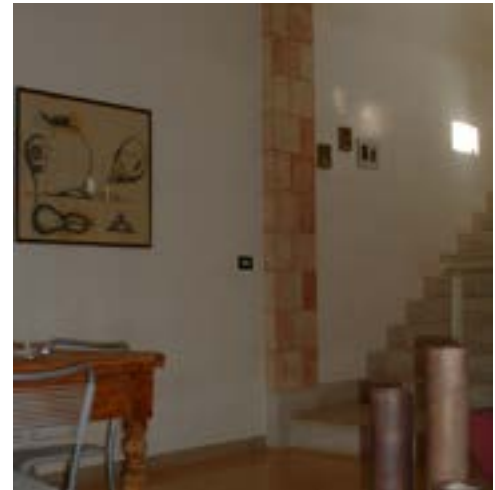
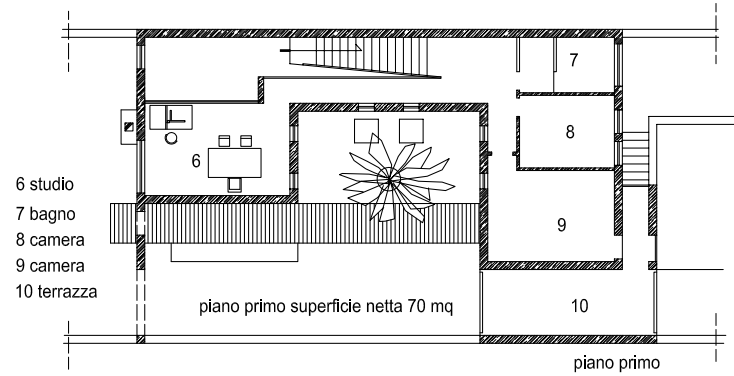
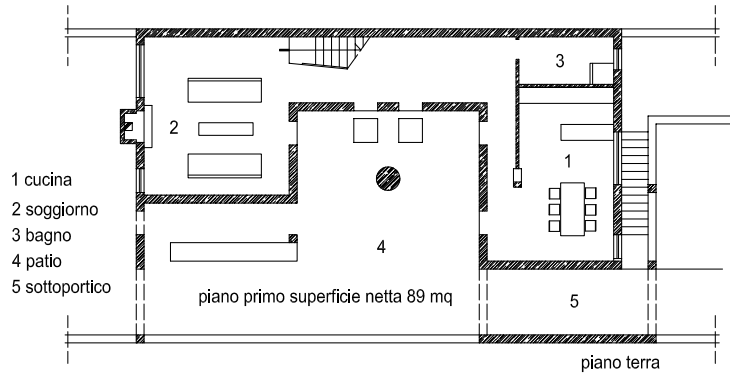
DESIGNERS - Francesco Armato - Rong Fang

COMPLETION OF THE WORKS - 2017





**ARCHITECTURE |**

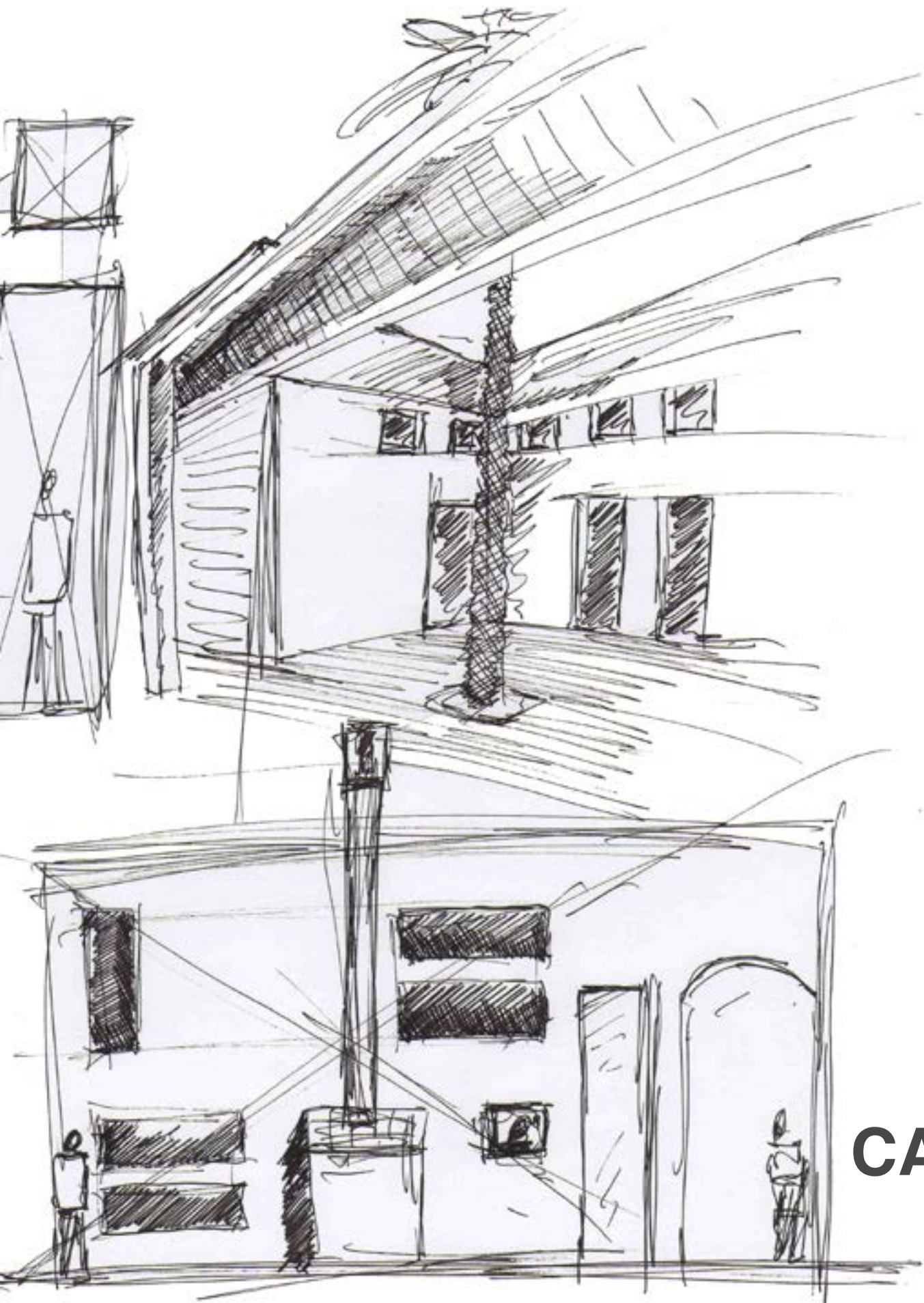


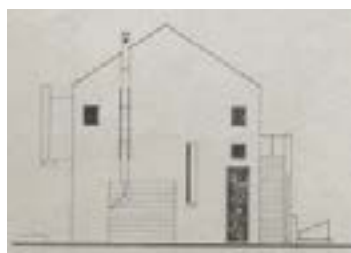
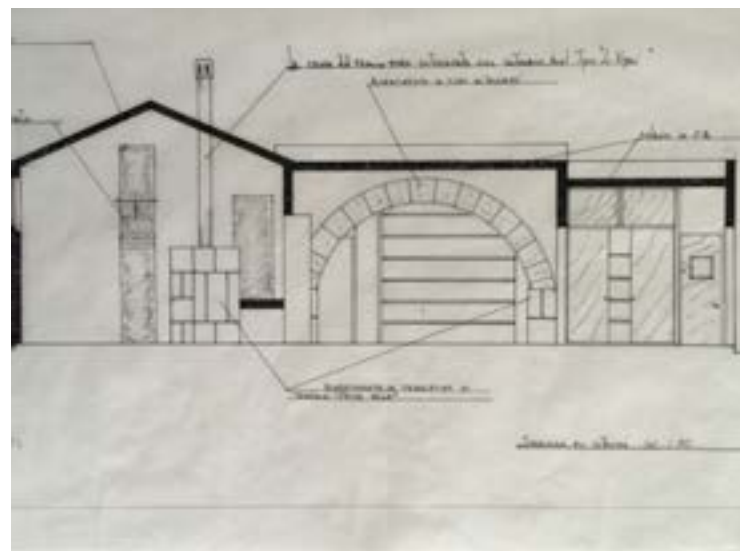
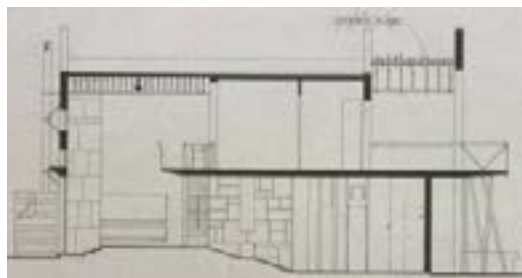
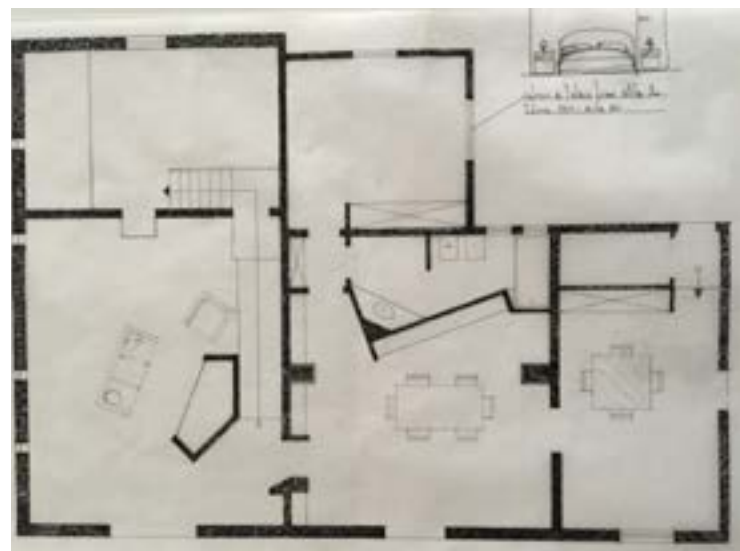
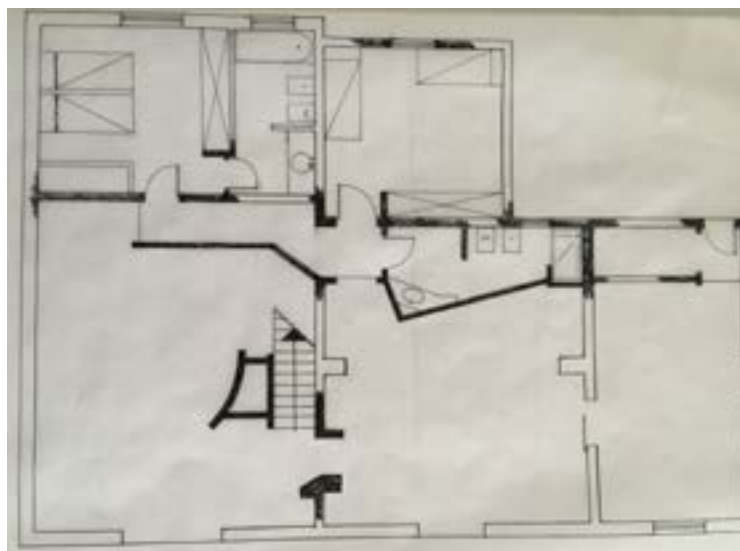
**CASA GINA**

LOCATION - Petrosino, Trapani

PROJECT - 1990

COMPLETION OF THE WORKS - 1991





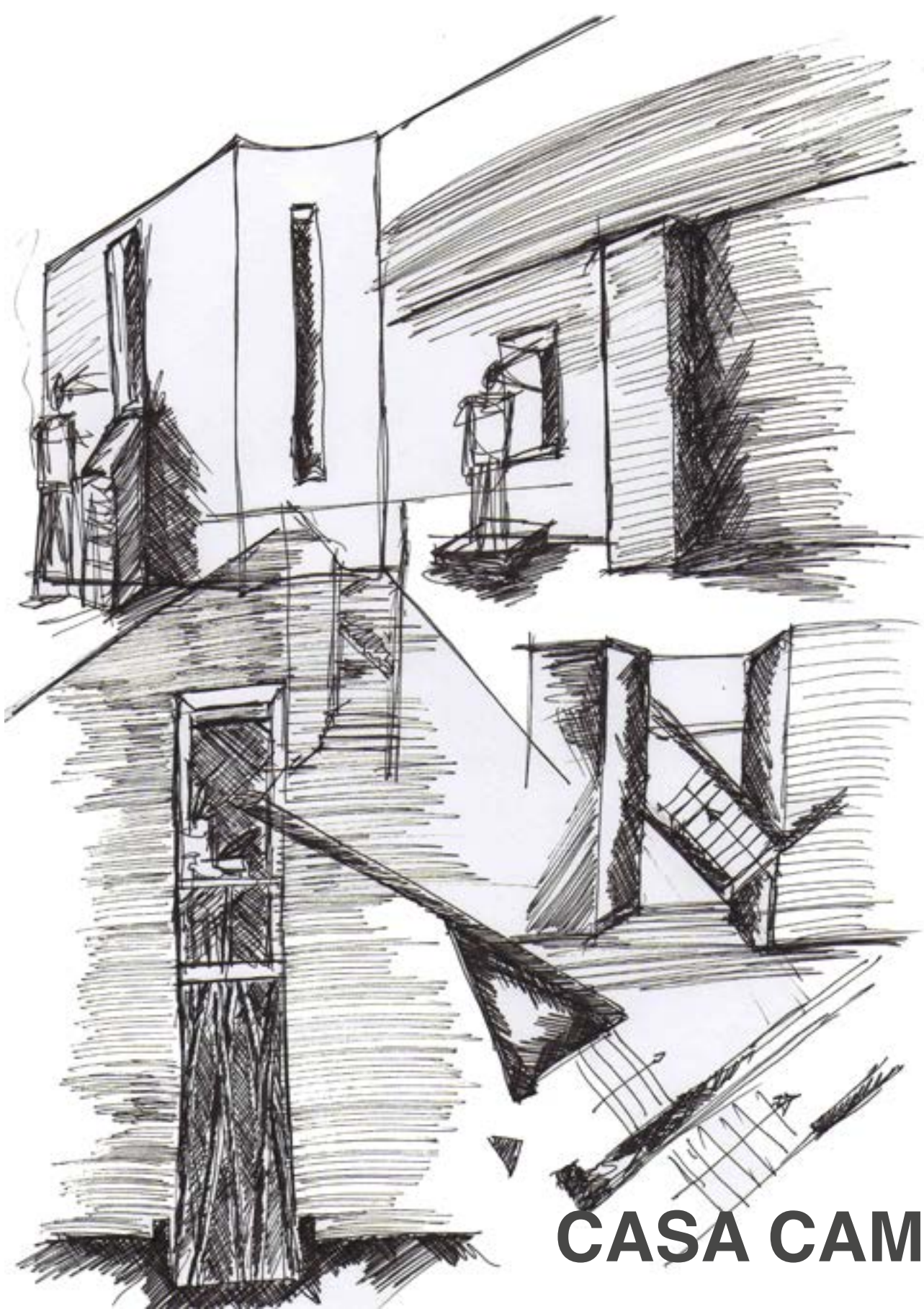
**CASA CAMPANELLA**

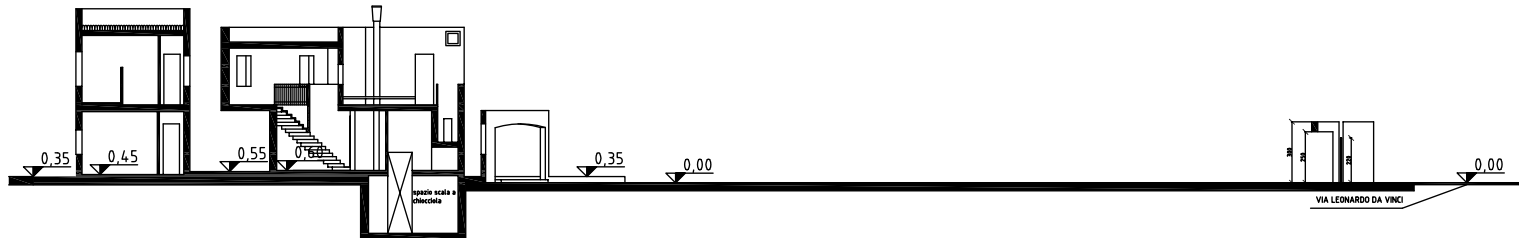
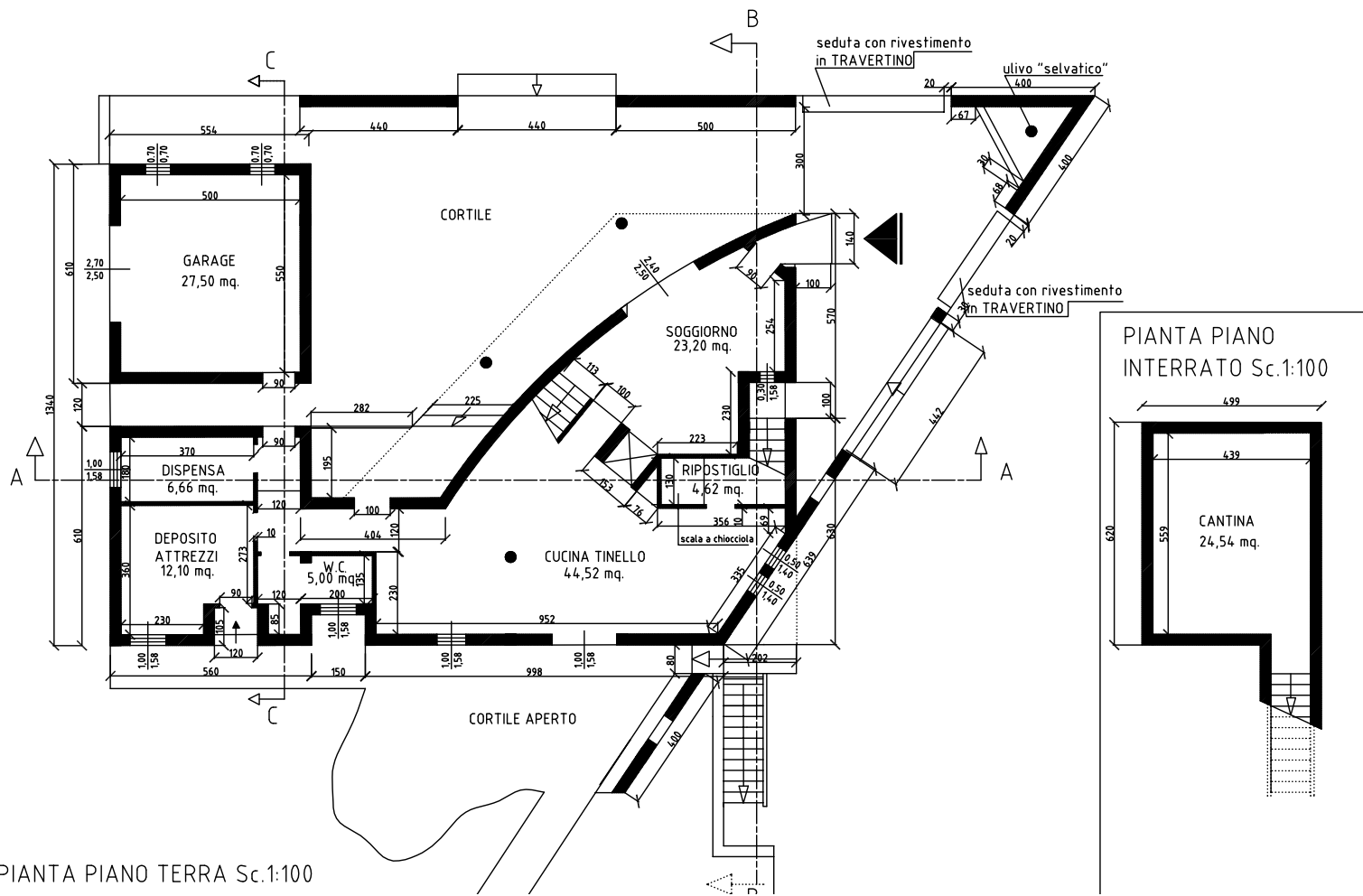
LOCATION - Marsala, Trapani

PROJECT - 1994

COMPLETION OF THE WORKS - opera concessionata - non realizzata







**CASA PARRINELLO**

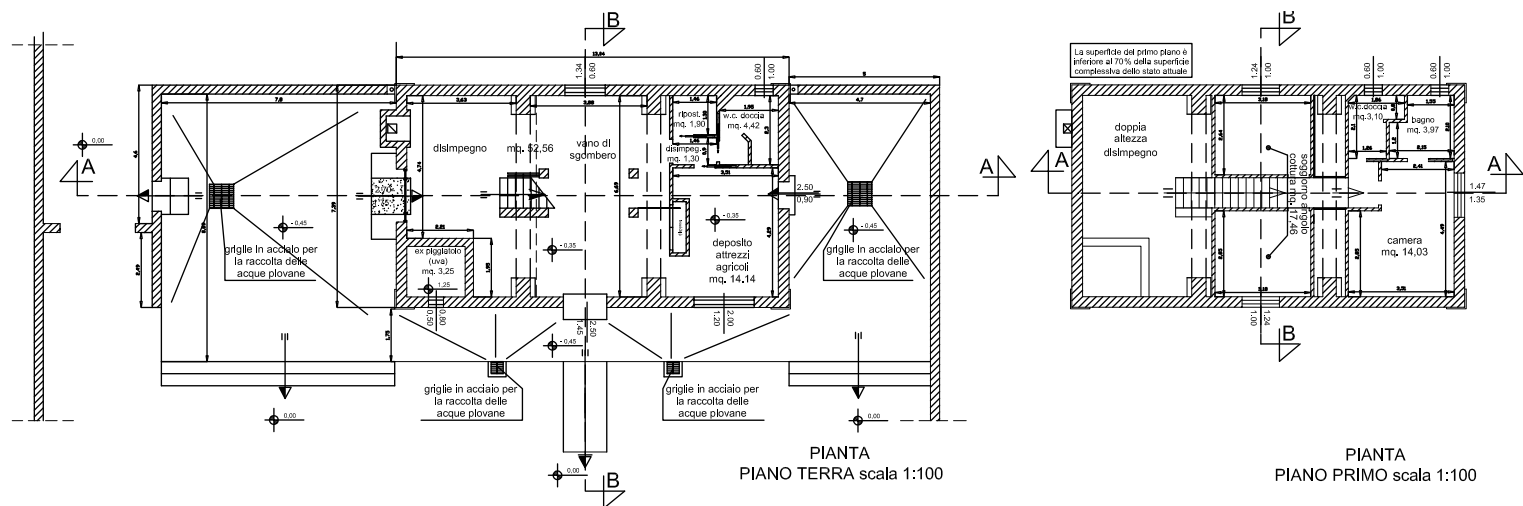
LOCATION - Petrosino, Trapani

PROJECT - 2001

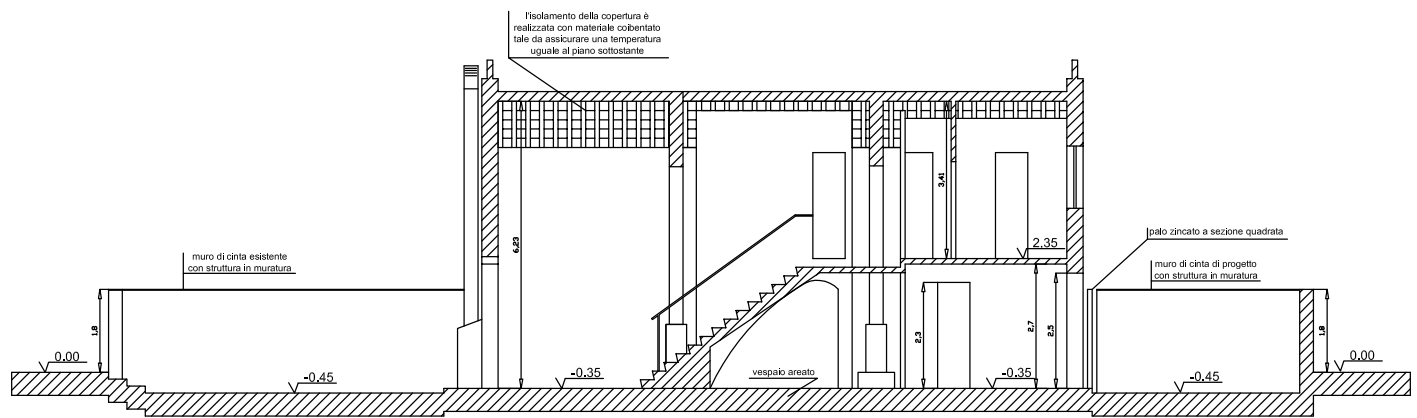
COMPLETION OF THE WORKS - 2004



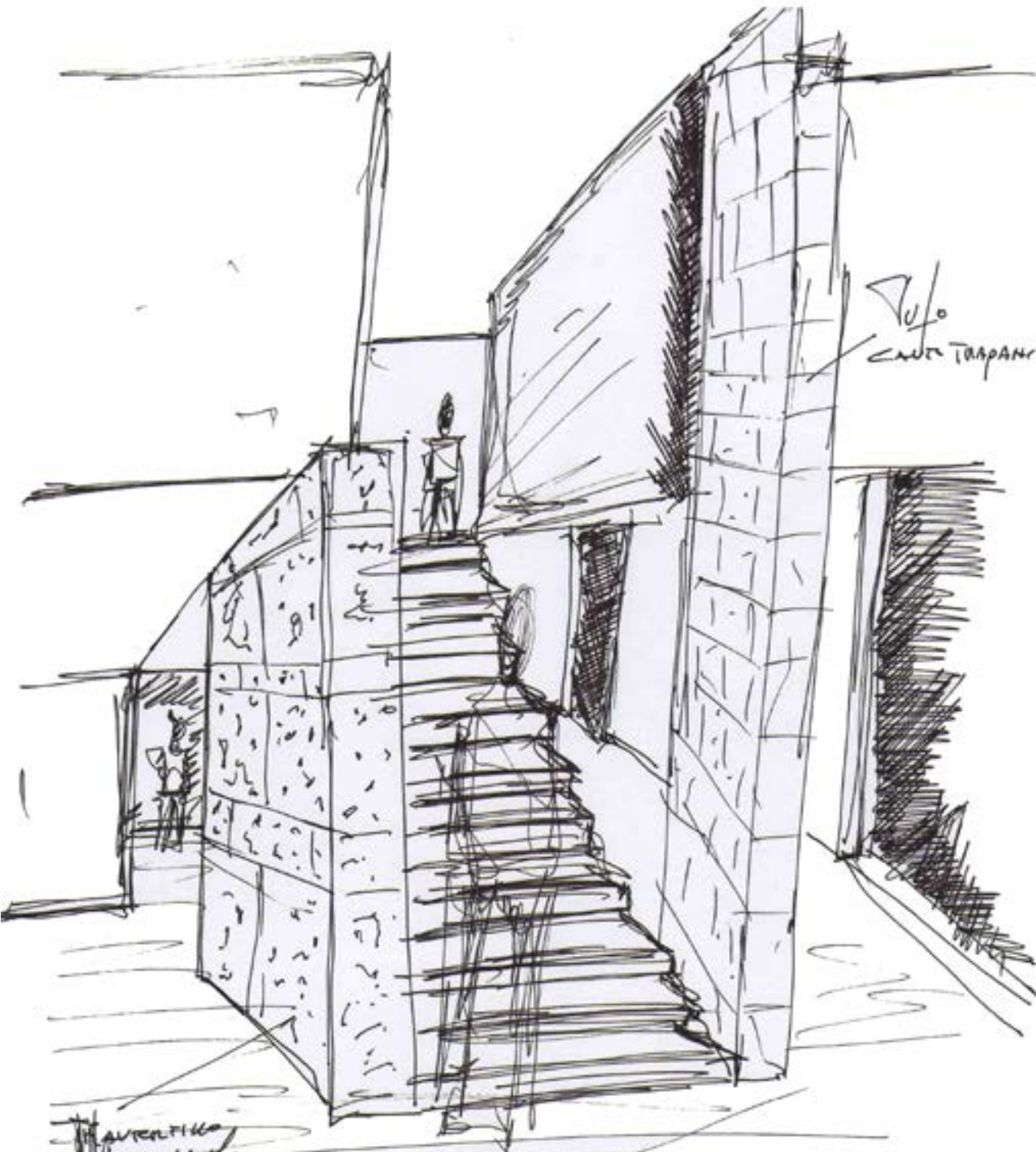
# CASA PARRINELLO



100



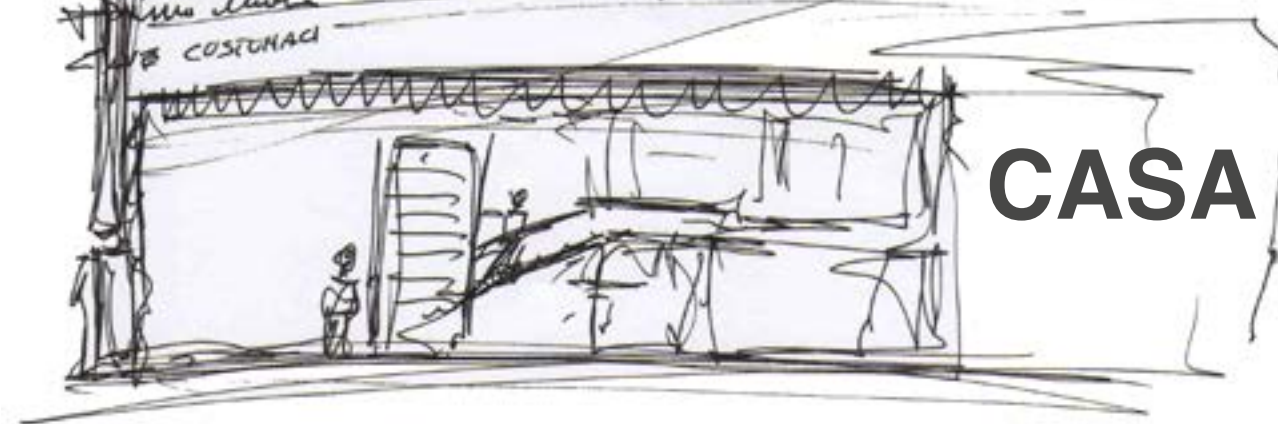
**CASA GABRIELE**  
 LOCATION - Mazara del Vallo, Trapani  
 PROJECT - 2005  
 COMPLETION OF THE WORKS - 2007



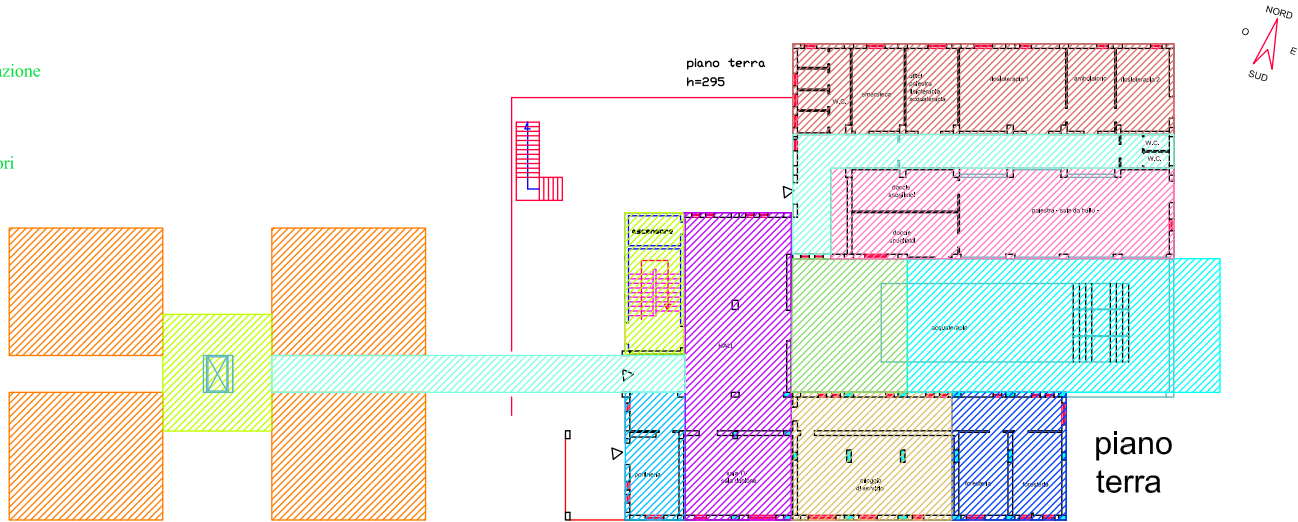
V. G.  
CASA GABRIELE

AUTENTICA  
COSTRUIZIONE  
COSTRUCI

# CASA GABRIELE

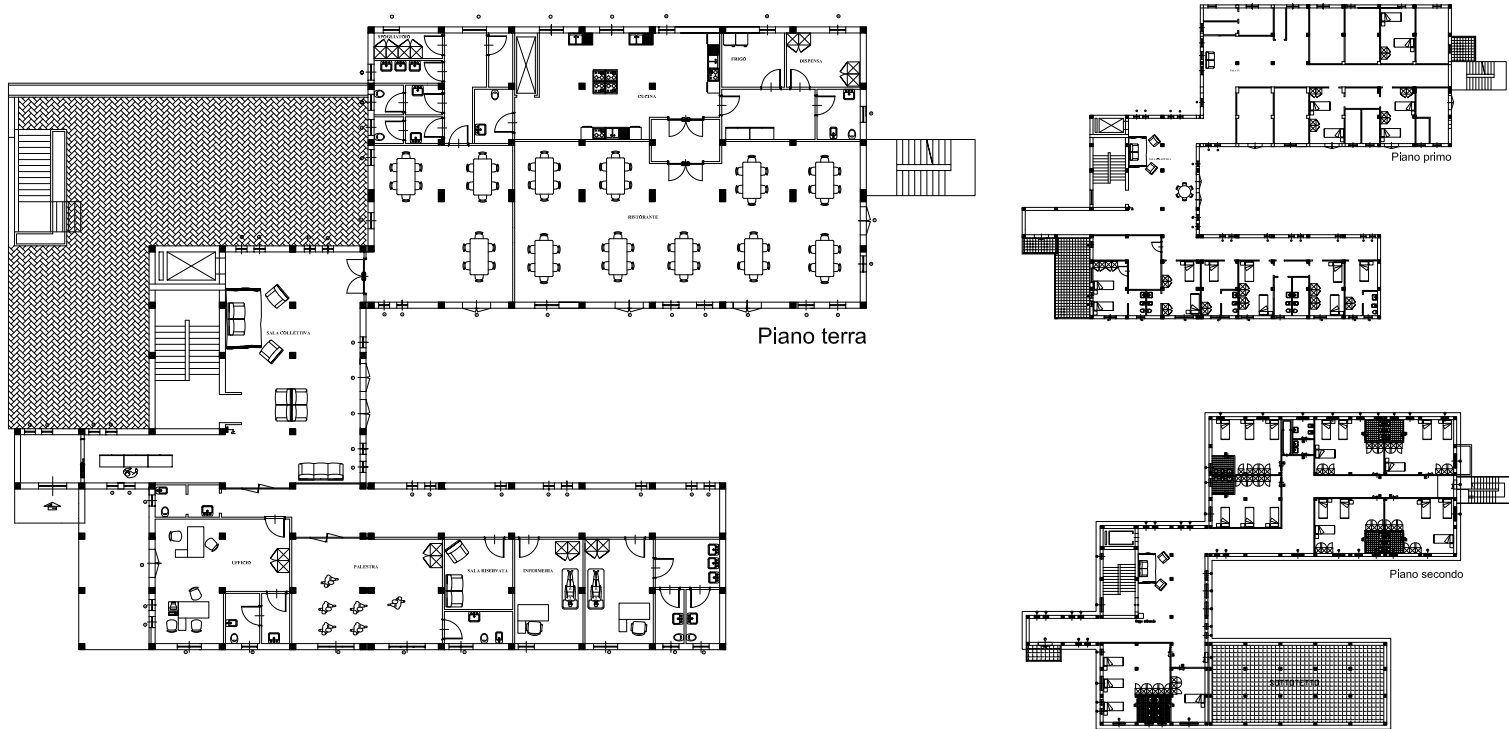


- alloggi 332 mq
- collegamenti verticali
- collegamenti orizzontali
- informazioni- amministrazione
- sala polivalente
- cucina - pranzo comune
- attività manuali - laboratori
- servizi - spogliatoi
- palestra
- ambulatorio e annessi
- idroterapia e sauna
- foresteria
- idroterapia e sauna



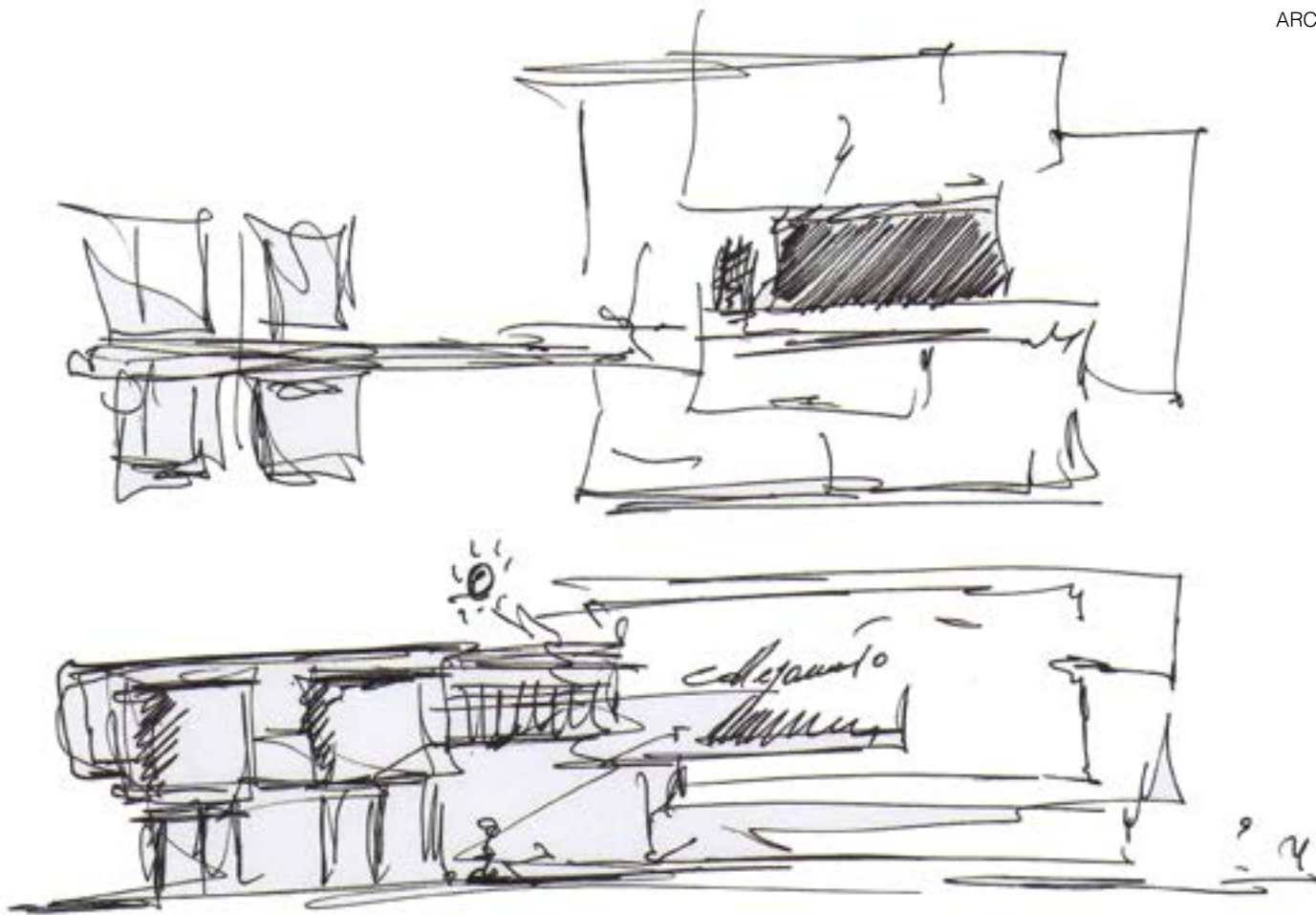
portico mq. 16,00	ufficio 1 mq. 20,00	sala d'attesa mq. 17,00	idroterapia 2 mq. 17,00
alloggi di servizio mq. 55,50	palestra mq. 96,00	idroterapia 1 mq. 37,00	acquedotto mq. 215,00
entrance mq. 37,50	ufficio 2 mq. 17	ambulatorio mq. 15,00	

102

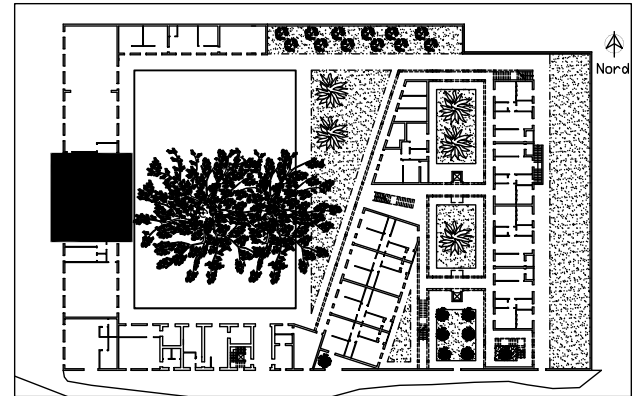
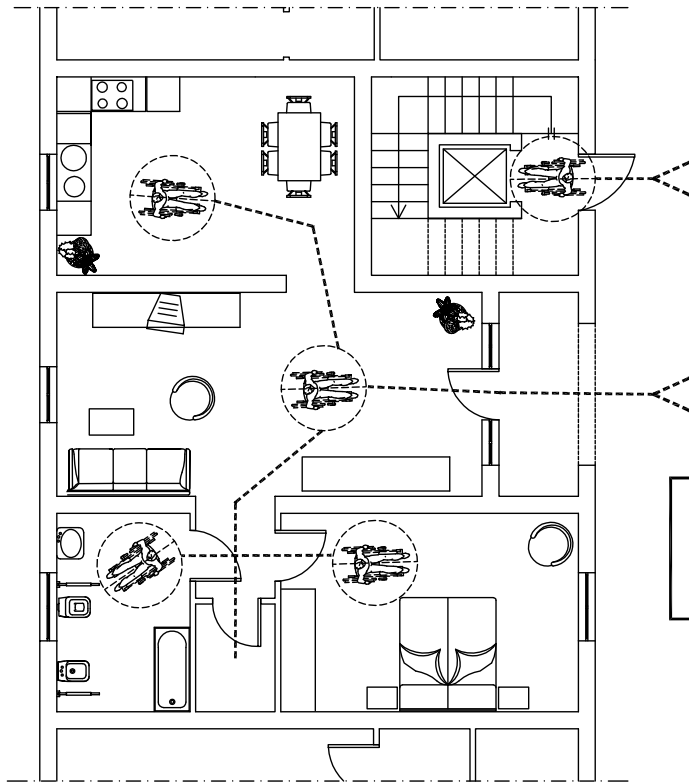


**ANZIANI DEGLI ANNI 2000**  
 LOCATION - Roseto, Foggia  
 DESIGNERS - Giuseppe Columpsi - Francesco Armato

PROJECT - 2001 - 2002  
 COMPLETION OF THE WORKS - opera non realizzata

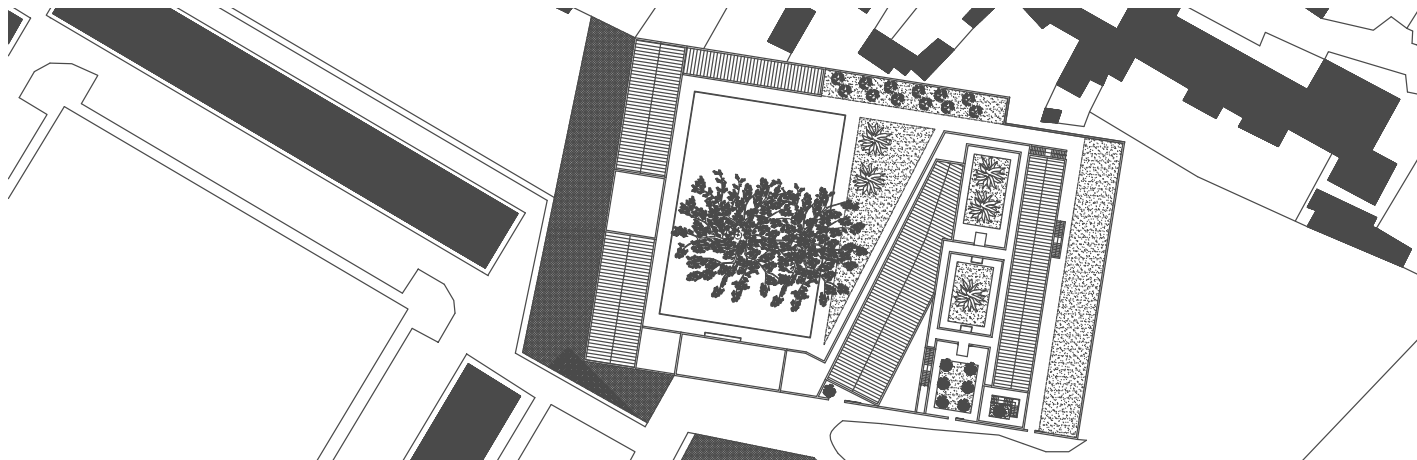
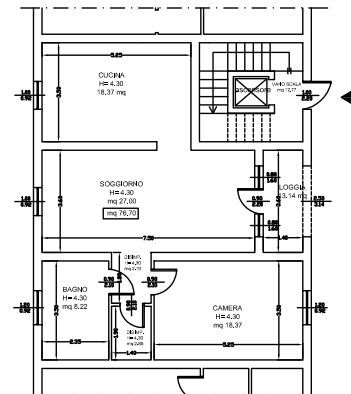


# ANZIANI DEGLI ANNI 2000



Pianta Piano Terra - Individuazione del taglio Tipo 4 - scala 1:500

**ALLOGGIO TAGLIO  
TIPO 4 - mq 76.70**



**ANZIANI DEGLI ANNI 2000**

LOCATION - Marsala, Trapani

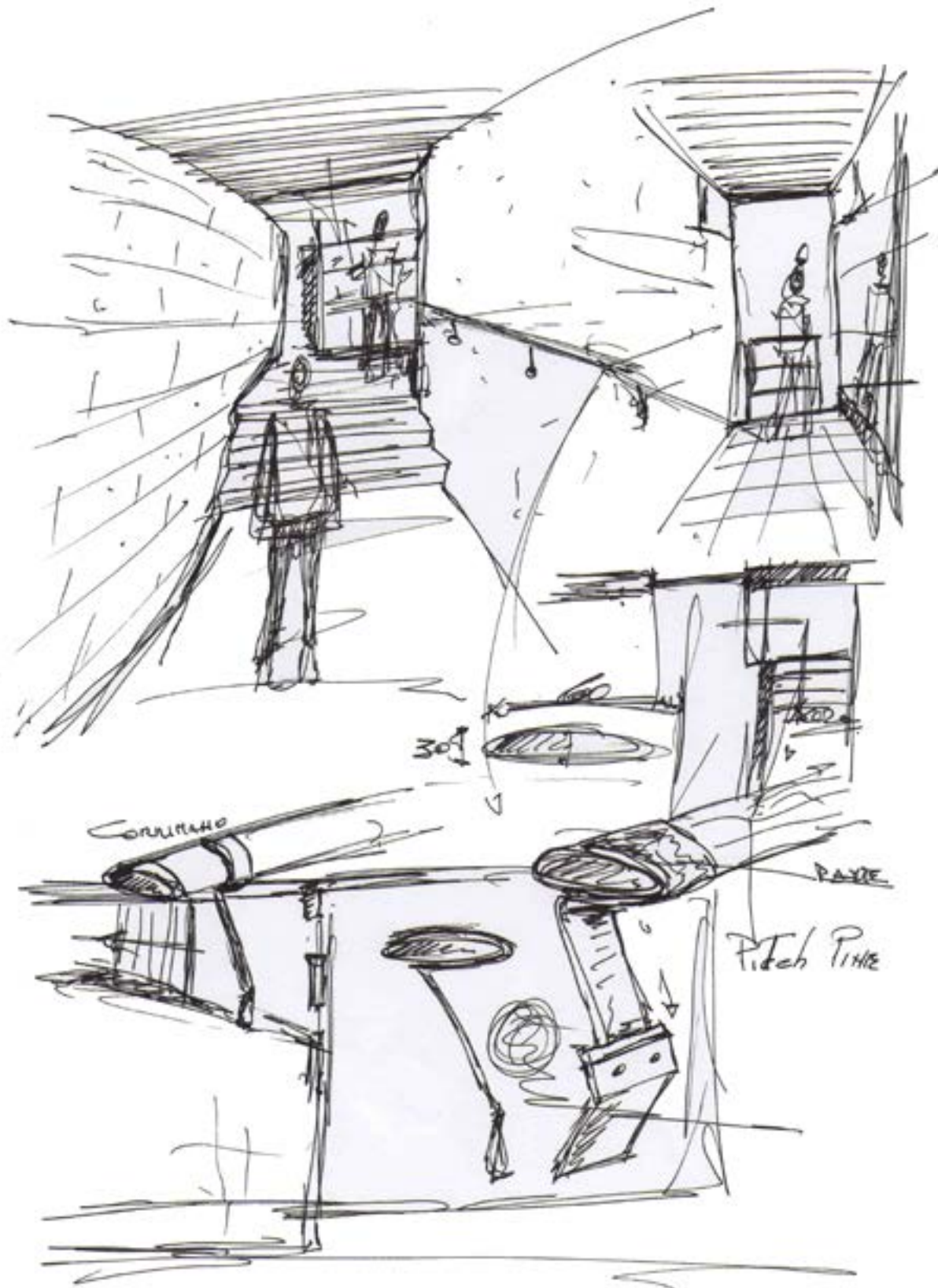
PROJECT - 2001 - 2002

COMPLETION OF THE WORKS - opera non  
realizzata





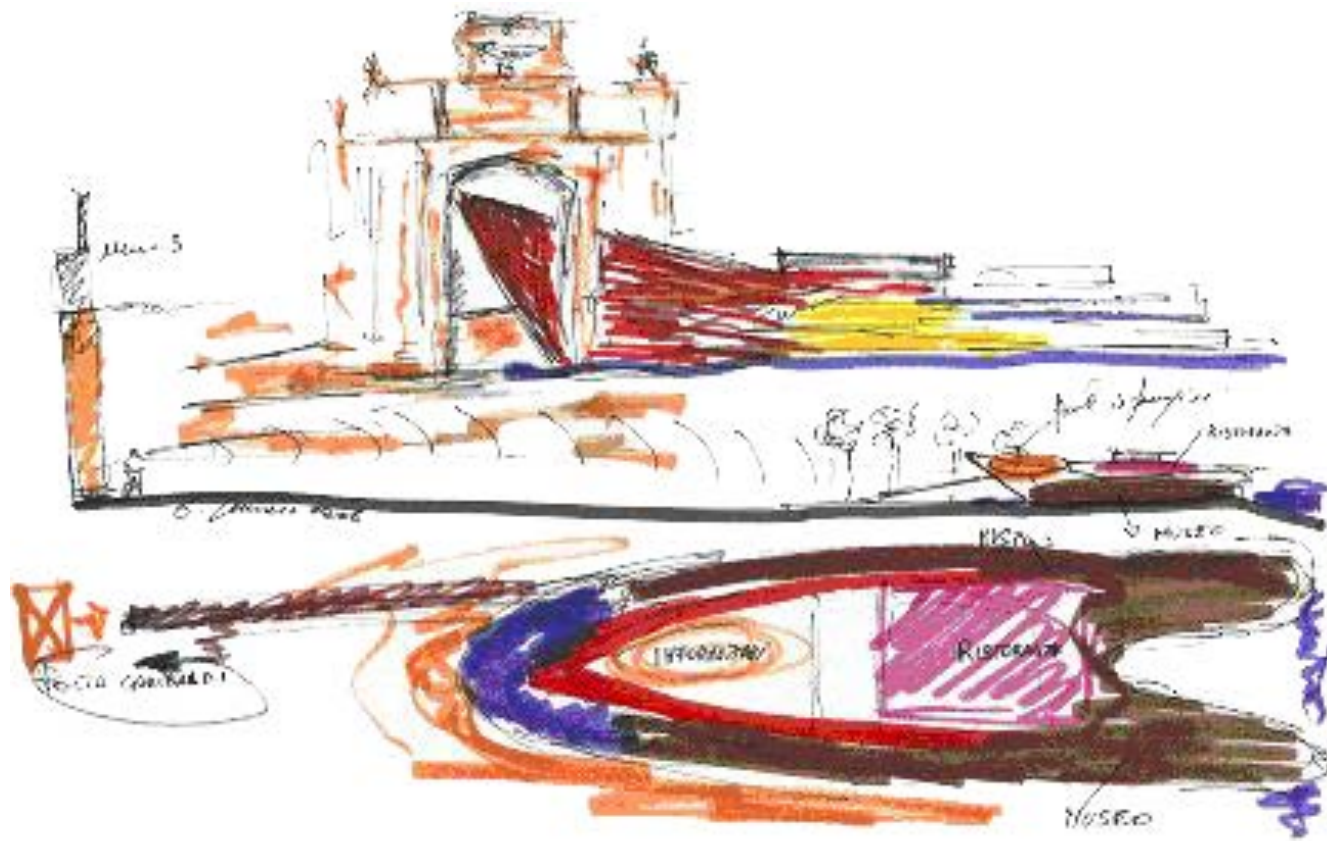




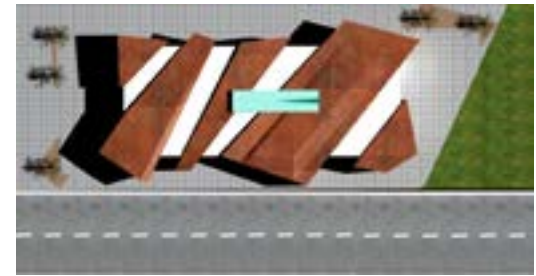
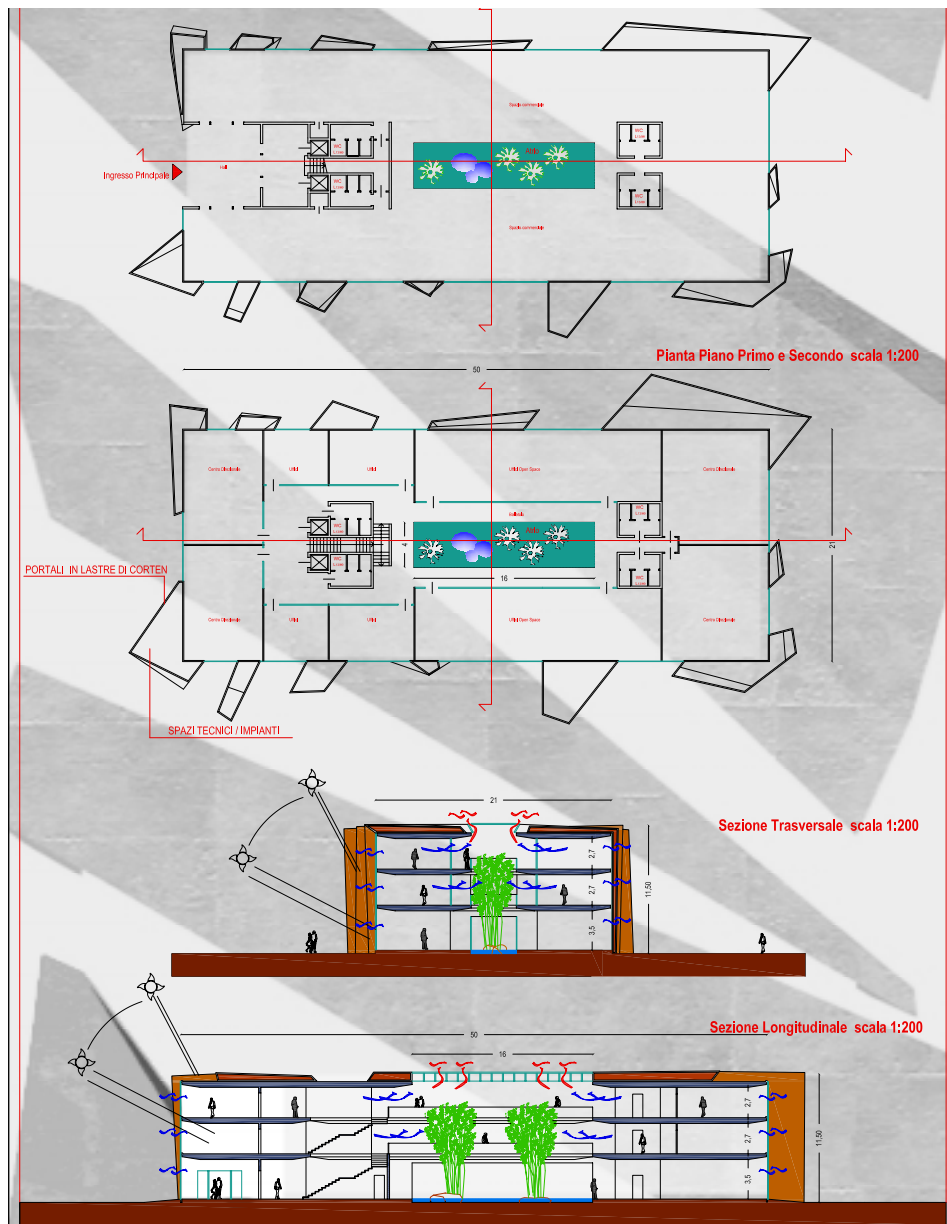


**MONUMENTO AI MILLE**  
LOCATION - Marsala, Trapani  
PROJECT - 2008  
DESIGN COMPETITION - 3° Place

DESIGNERS - Francesco Armato - Francesco  
Valtorta - Leonardo Bua - Giuseppe Barraco

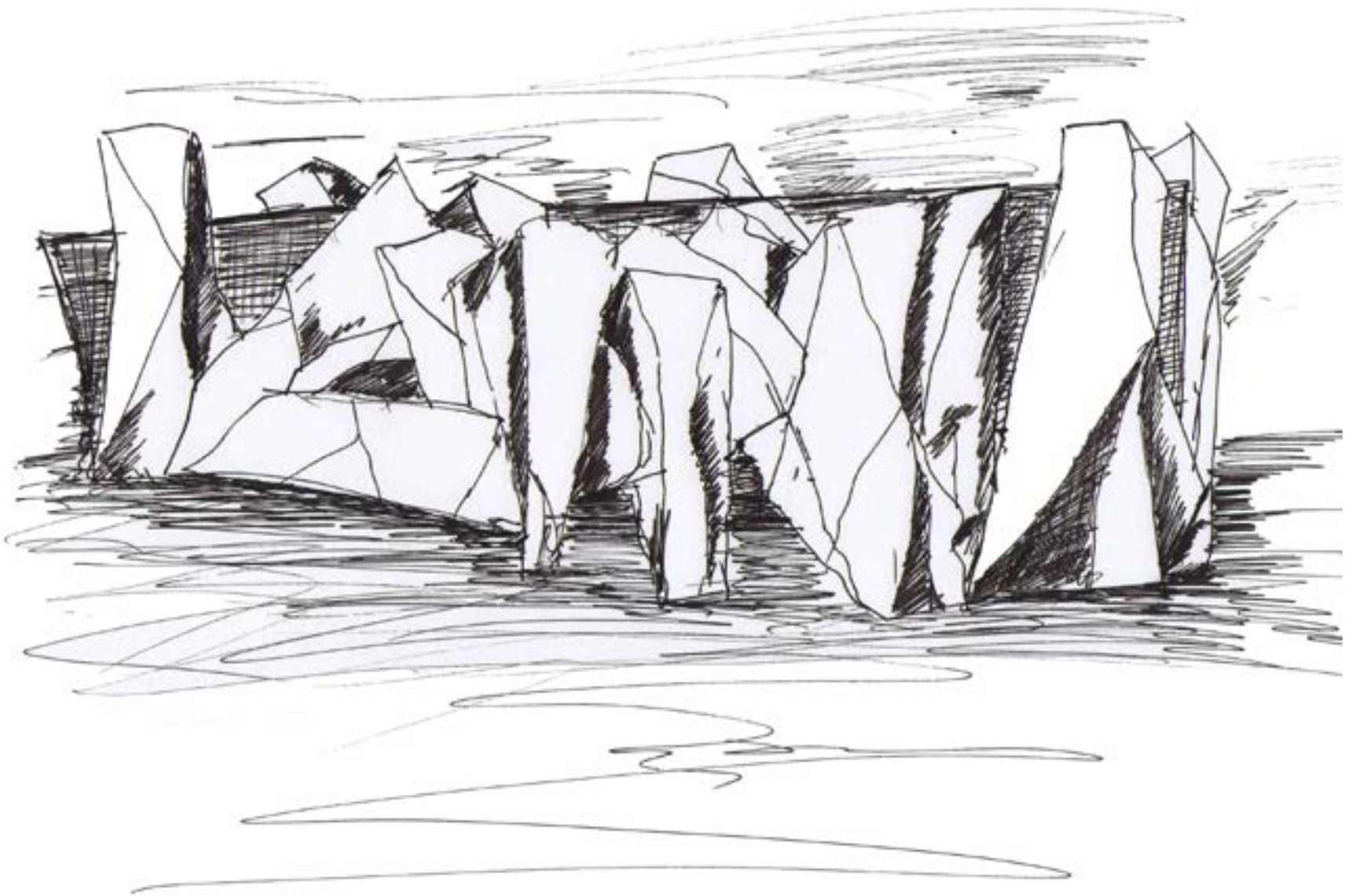


# MONUMENTO AI MILLE



**EDIFICIO A TERZIARIO**  
LOCATION - Pesaro  
PROJECT - 2009  
DESIGN COMPETITION

DESIGNERS - Francesco Armato - Francesco  
Valtorta - Leonardo Bua

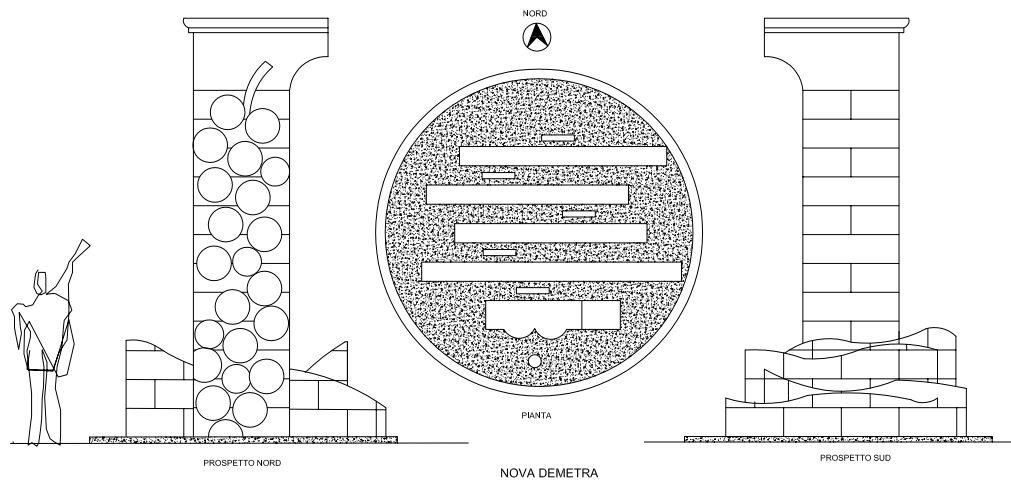


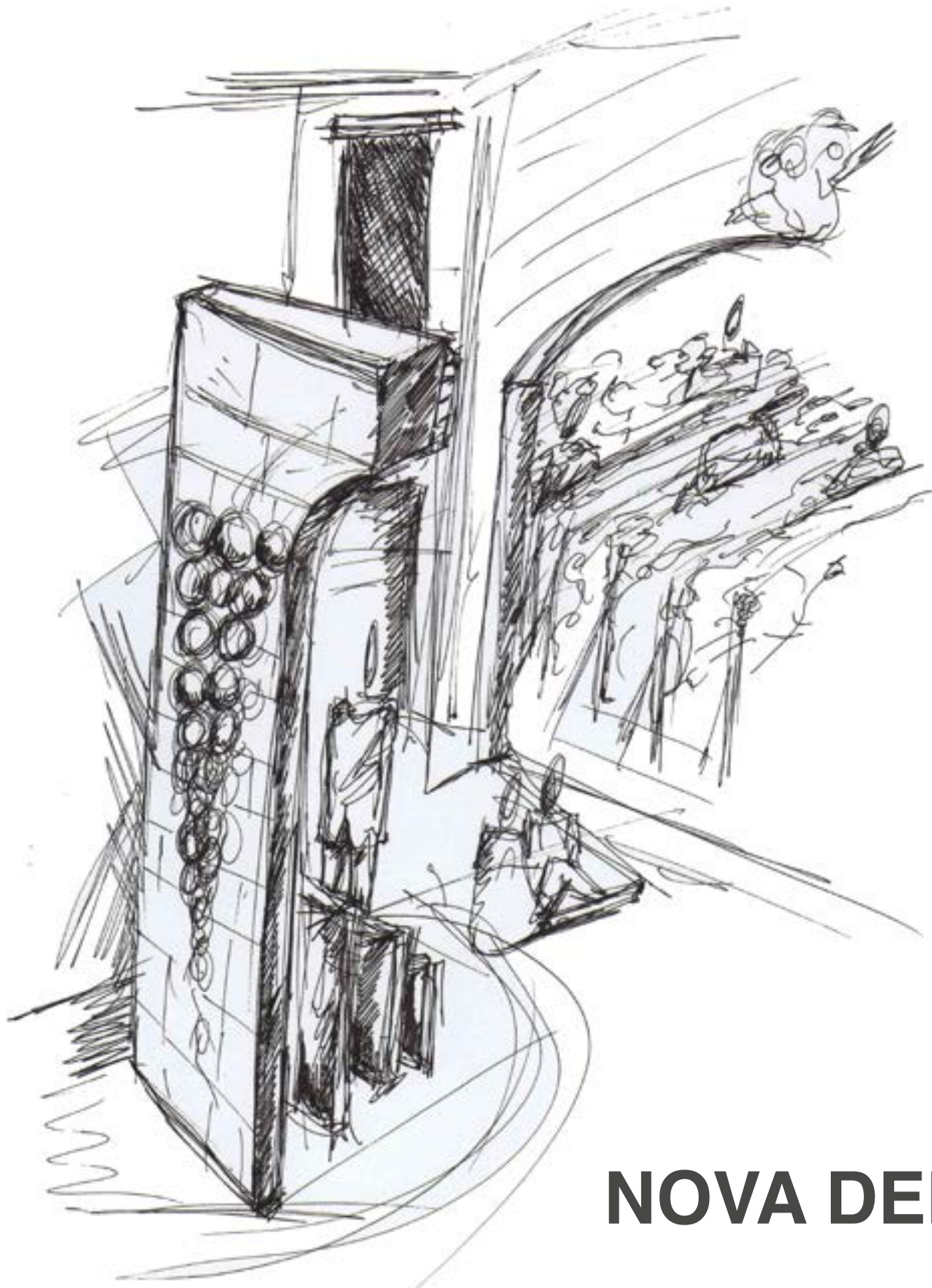
# EDIFICIO A TERZIARIO



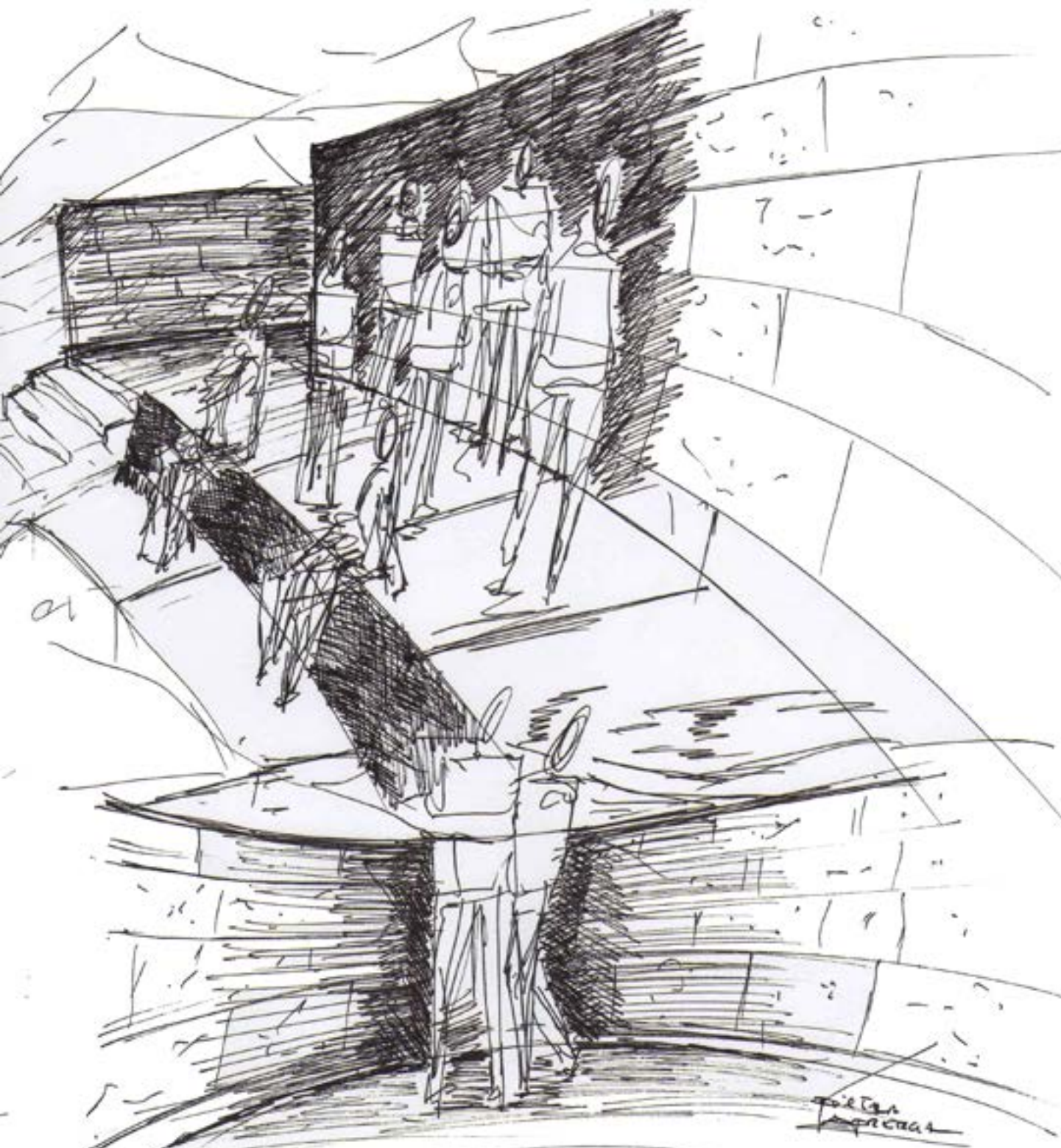


**URBAN SPACE |**

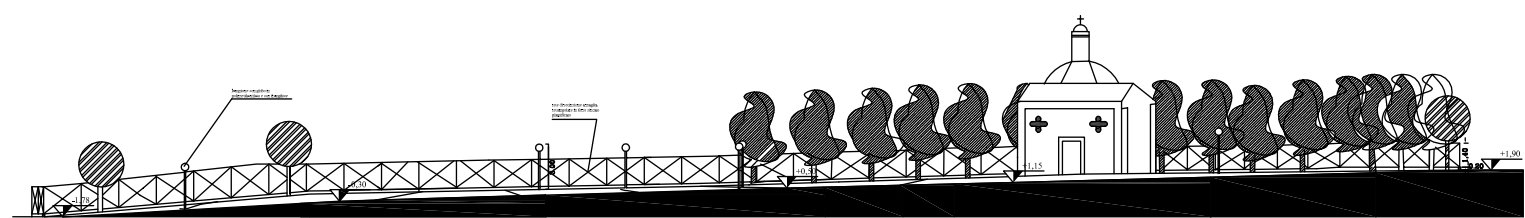
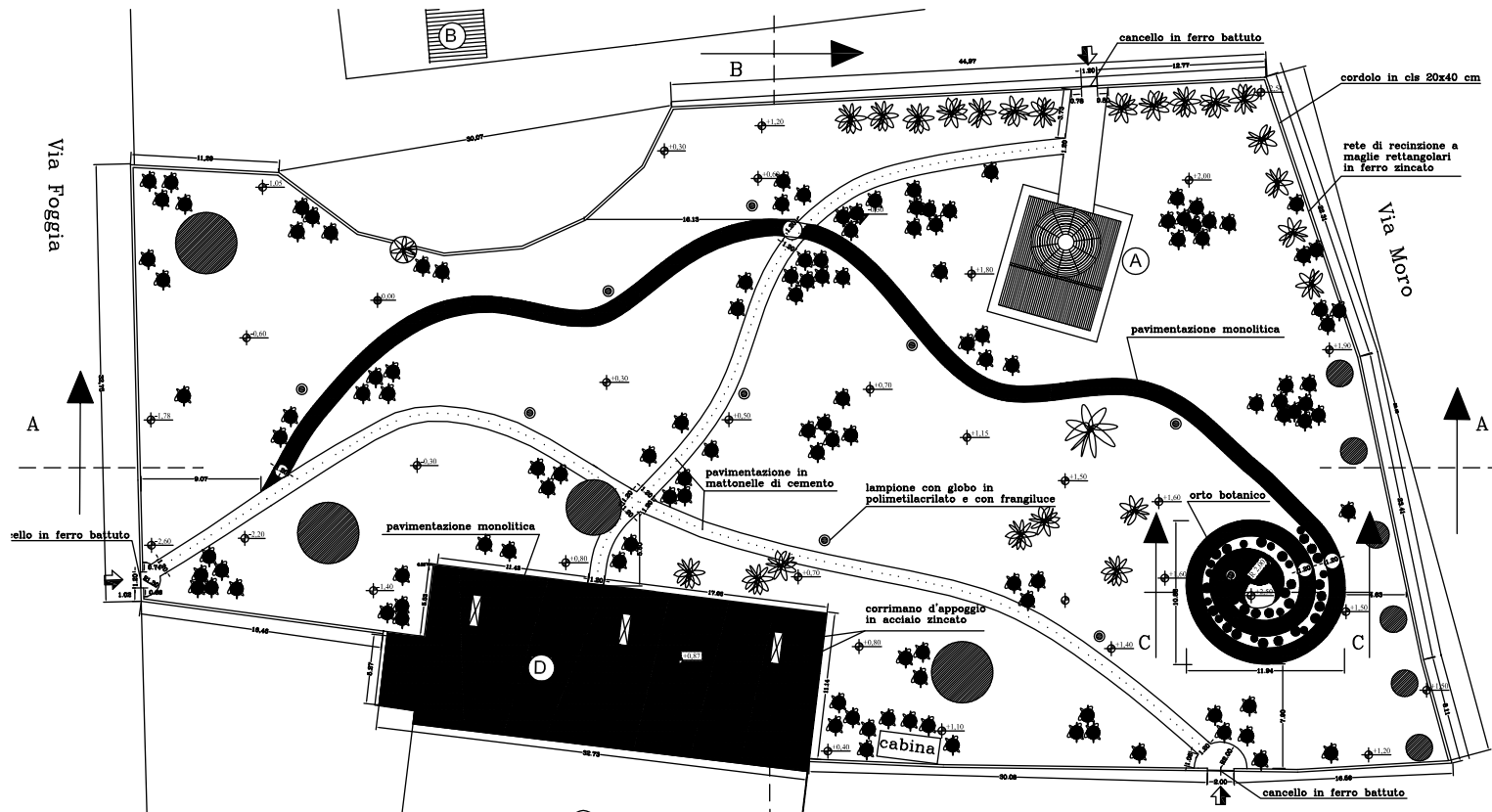






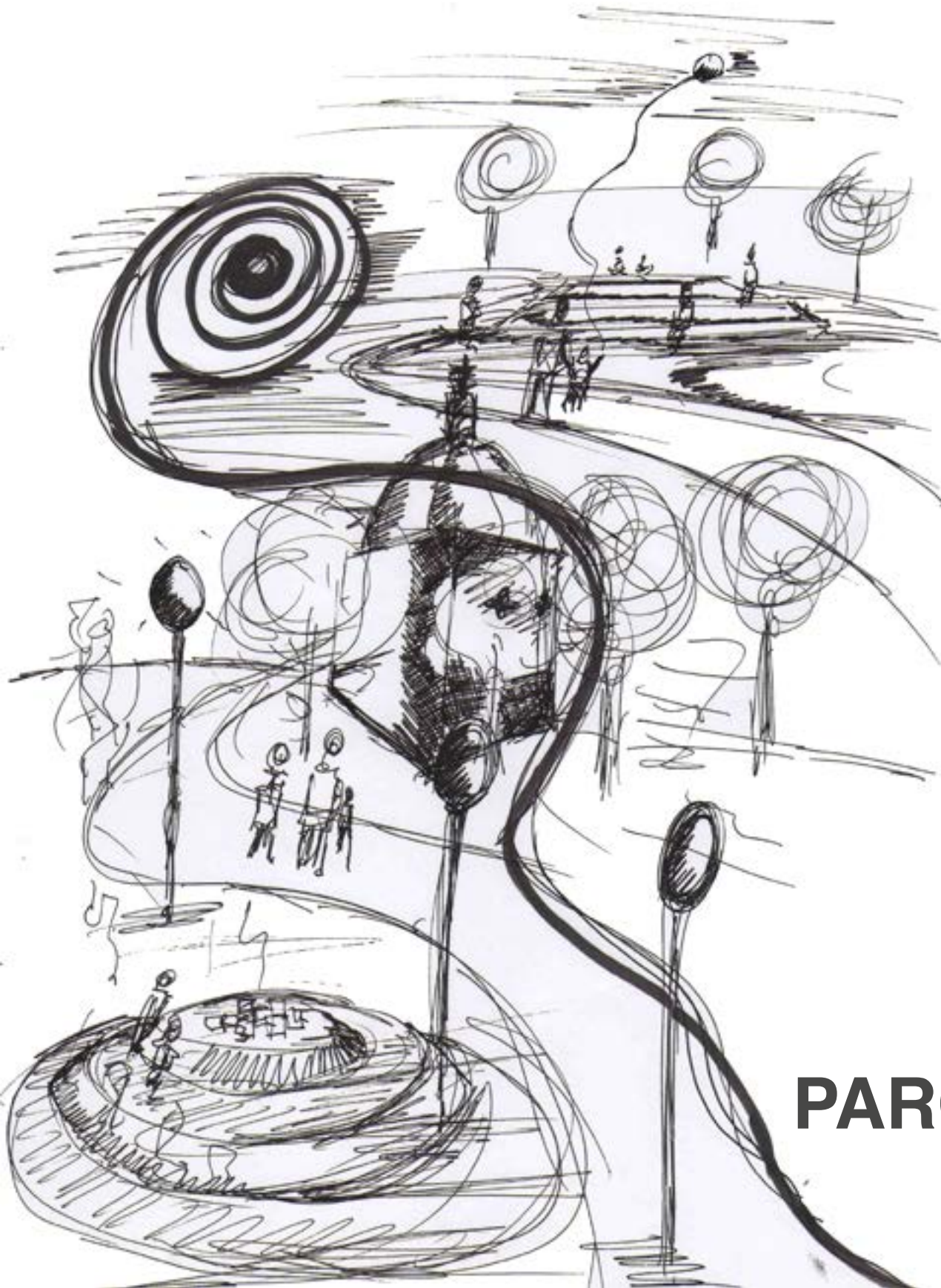


# GROTTA DI SAN MICHELE

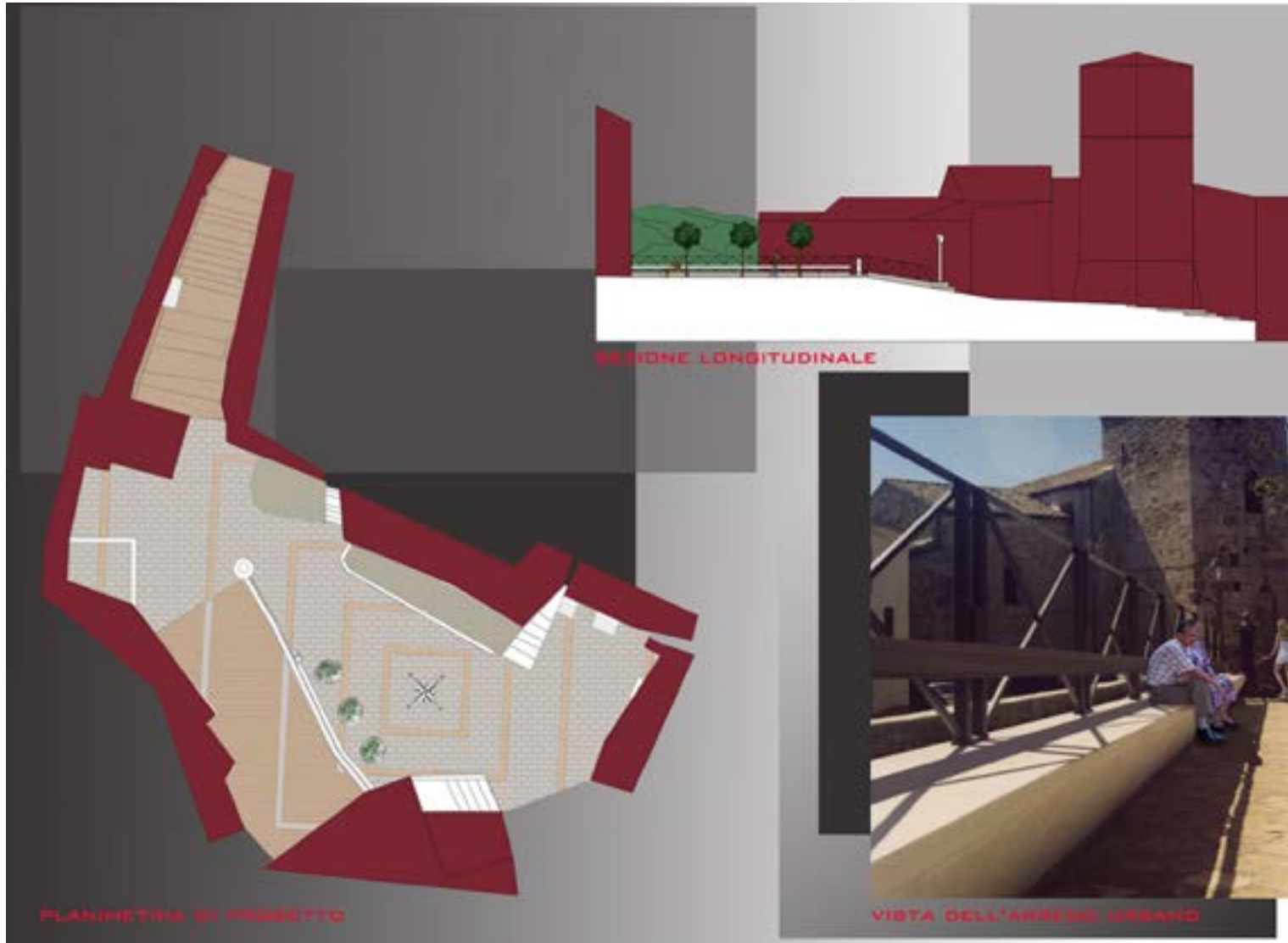


Sezione A-A

**PARCO GIOCHI**  
 LOCATION - Cagnano Varano, Foggia  
 PROJECT - 2000  
 COMPLETION OF THE WORKS - 2002



120

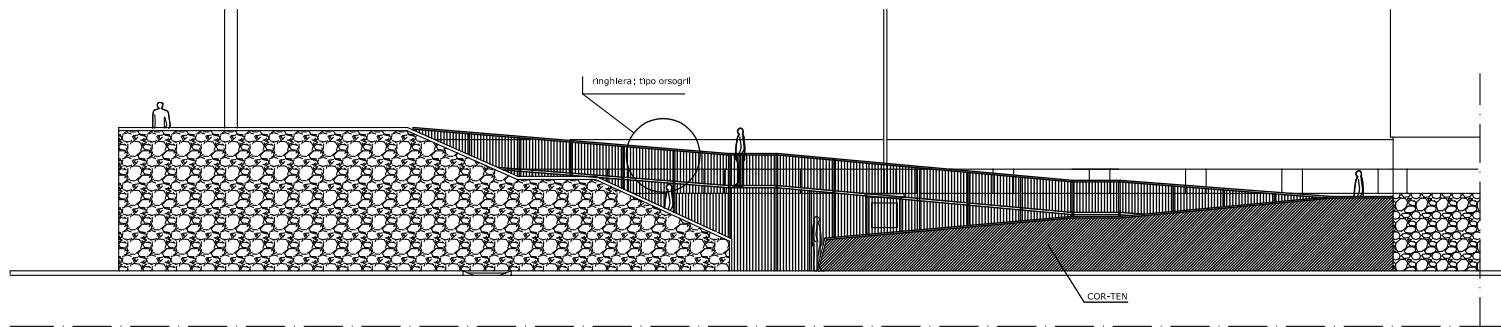


**PICCOLO SPAZIO URBANO**

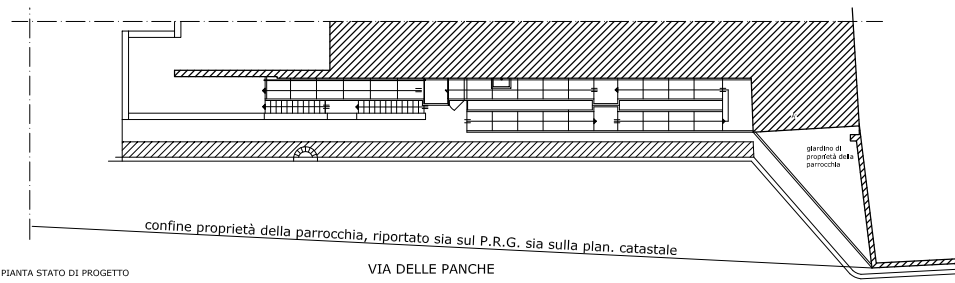
LOCATION - Volturara Appula, Foggia  
DESIGNERS - Giuseppe Columpsi - Francesco Armato  
PROJECT - 2001  
COMPLETION OF THE WORKS - 2002







PROSPETTO - via Delle Panche



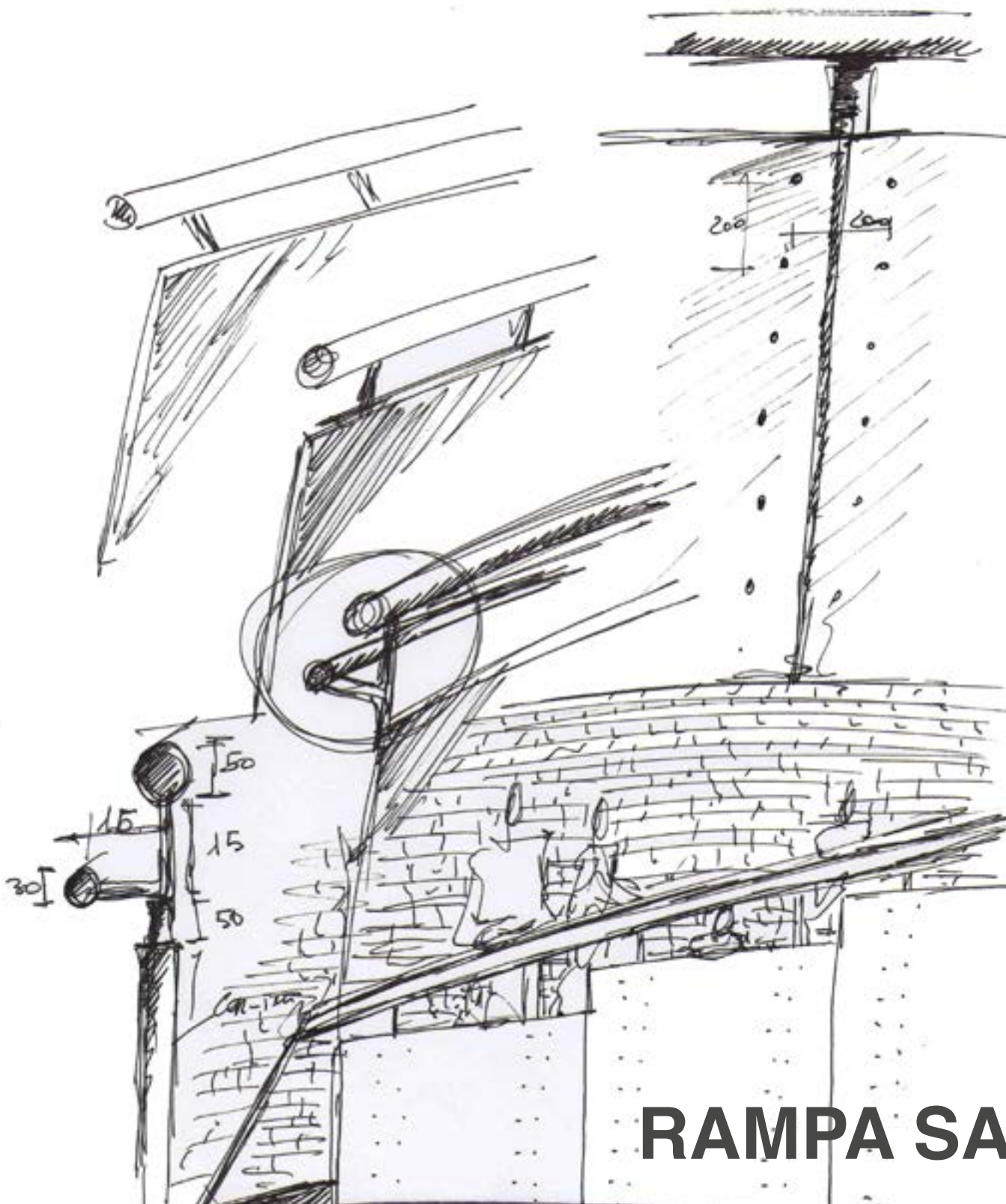
PIANTA STATO DI PROGETTO

VIA DELLE PANCHE

122



**RAMPA SAN PIO X**  
LOCATION - Firenze  
PROJECT - 2007  
COMPLETION OF THE WORKS - 2007





**LARGO ZERILLI**  
LOCATION - Marsala, Trapani  
PROJECT - 2004  
DESIGN COMPETITION - 2° Place

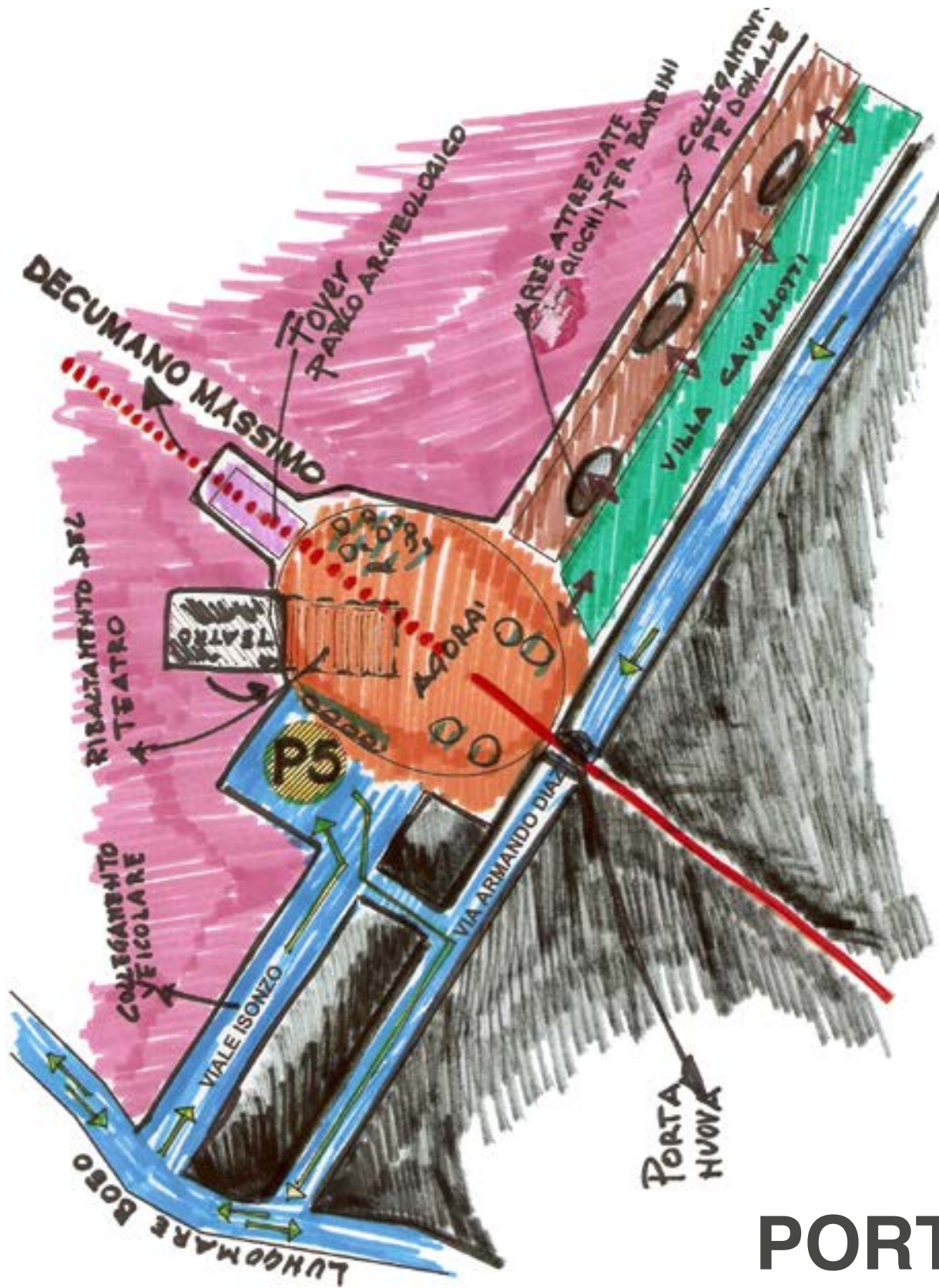
DESIGNERS - Francesco Armato - Leonardo Bua  
- Giuseppe Barraco





**PORTA NUOVA**  
LOCATION - Marsala, Trapani  
PROJECT - 2009  
DESIGN COMPETITION

DESIGNERS - Francesco Armato - Leonardo Bua  
- Giuseppe Barraco







**WHITE PAPERS |**



























### **Francesco Armato**

Architect and Professor, PhD in Architectural Technology and Design.

Research and profession have always lived together in the “atelierarmato-working-in-progress” study founded in 1991, Florence. He is a University lecturer at the course of Industrial Design and at the Interior Design Master of the University of Florence. He also teaches at the “Laba:” Free Academy of Fine Arts” in Florence. The study is structured to address the different areas that affect the Architecture and Design world. In 2007, he collects his thoughts and published the book “Ascoltare i Luoghi”, published by Alinea. In 2016 published the book “Design per la città, il progetto degli spazi esterni”, by Navarra Editore.

In 2017 published the book “Pocket Park, una stanza a cielo aperto”, by Navarra Editore. His works take part in several exhibitions and editorial selections: Refuse Arango Design Foundation in Miami, The product of Italian Design in Singapore, Triennale of Milan, Design yearbook edited by Jean Nouvel, London ... and they are published in national and international magazines. The “wind” of architecture and design led him often to work in Shanghai, China.

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