

## FACADE & WALLS



The outdoor area of the farmhouse, on the left side of the facade and of the entire part behind, was realized with the original stone of the farmhouse itself. We have disassembled and reassembled, selecting them one by one, all the existing original stones, using only the well-cleaned old stones, we have intentionally removed all the tufa stones, which were too porous, and we have only preferred the local grey stones that are the Basaltina and another particular grey stone, which used to be in the facade of the farmhouse and in the surrounding land, called “Occhiona” by the masons. “Occhiona” was in fact a beautiful compact stone but full of small holes that recall the inside of the bread or a gruyere. This is a type of stone that cannot be found on the market today.

These stones come from the local quarries: some of these quarries are extinct today.

In addition to these stones, during the rebuilding of the outer walls, we have installed the old handmade bricks that were in the ceilings and internal floors of the farmhouse, the terracotta tiles and other raw materials, and small stones that emerged during the renovation.



All these materials have been cut to size, split by hand and with technical means, and walled up with a technique called *wires* following a horizontal trend. Furthermore, some stones have been *ground*: the mark of the cuts of the angle grinder ([https://en.wikipedia.org/wiki/Angle\\_grinder](https://en.wikipedia.org/wiki/Angle_grinder)) on the stones is a representative element that gives a note of uniqueness and personalization in the way of mounting the Basaltina stone.

The final result of the stone walls is a particular texture to admire as a painting, made of light and shade from black to grey, to the ochre and Titian red of the terracotta bricks, to the whites of the mortar, between the old stone and the novelty of the exposed part, with light gray colors next to the typically dark ones of the Basaltina stone and the signs determined by the angle grinder, which are normally considered defects, while in the case of this intervention they are valued as were small sculptures in masonry.

In conclusion, the old stones so modernized and the external bricks have been reassembled with a system that takes its cue from the drywall technique, eliminating and cleaning up most of the concrete between one stone and another.

In the wall with rough stone, the same are placed in such a way as to make the contours coincide as much as possible, correcting the profile possibly with smaller stones and filling the gaps between one and the other.

The other part of the facade - the main building and the right side of the house - was instead realized with a cement-based mixture of classic plaster, lime and small Pozzolana stones poured by hand with the *rough coat* technique. The rough coat is a layer of mortar, a conglomerate consisting of a mixture of binder (for example cement and/or lime), water and fine aggregates (including sand) and any additives, all in such proportions as to ensure workability of the wet mixture and mechanical resistance in the dry state, after setting and hardening, and having the purpose of making the base surface rougher and improving the adhesion of the plaster layer to be subsequently created. The rough coat is realized by throwing mortar with a fairly fluid consistency. The hand-made rough coat is also called *strolling*.

The final step of this part of the facade was then finished with Kerakoll siloxane paint, in dark grey color, passed with the spray technique. Above some windows the old chestnut wood beams were inserted as architraves, which were left in the light natural color. Ancient beams that belonged to the house, perfectly recovered, cut and treated. Furthermore, other windows have been made of Basaltina stone borders, bush-hammered and with a deliberately very porous texture.