



The project presented is the result of a design competition organized by the city of Como in 2014, whose objective was the redevelopment of a large central area adjacent to the Duomo and including the reorganization and redevelopment of the Piazza Roma area.

The layers and the design of the new flooring made of Porfido del Trentino plates define the character of these urban areas, the result of the stratigraphy of the historical city. The sediment of the new urban square follows the deposits of the ancient Como Cathedral dating back to the second half of the eleventh century and existing in the current Cathedral. Today's facade of the church of San Giacomo, is therefore the result of continuous modifications and demolition of the existing buildings, to make room for the construction of the great cathedral and the adjacent broletto.

The demolition of the remaining narthex of San Giacomo, now completely modified and occupied with houses and artisan shops, which survive the transformations of the early twentieth century, defines the current urban structure of this part of the city.

Hence the design considerations and urban design, together with the archaeological findings of the monumental pre-existing under a few centimeters of earth and asphalt, have defined the structure of the new public space and its new architectural-spatial configuration.

The new Piazza Grimoldi, facing the façade of San Giacomo, is bordered on Via Plinio by a threshold of four *Morus Platanifolia* "Fruitless", a sort of pergola, a green broletto, allusion to the ancient narthex of St. James and also historical memory of the industrious Como area and silkworm production.

Below, the flooring made of *risciada*, typical finish of the nineteenth-century city and recovered from excavation and construction, delimits the area affected by historical findings. Here slight Cor-ten iron signs, follow the image of the buried pre-existences, redesigning the fundamental traits, to future memory.

On the outer sides of this new narthex, eight lighting bodies in the form of slender pins, have the intent to play down the powerful overall symmetry of the system, even more accentuated by the gray granite walkway designed on the axis of the current church entrance of San Giacomo and the two inhabited fountains, made with blocks of solid stone of Moltrasio specially quarried and worked for this project.

The use of Moltrasio, the same material as the Broletto bell tower, is deliberately presented in contemporary forms and finishes: with polished surfaces for the seats and the external volumes, to accentuate the schistose nature of the material, split and worked by hand as the tradition teaches, for the inside of the tanks and for the sharp and massive edges of overflow. The water brushing along the perimeter, creates a perfect plan, a mirror, the reflected image of the historical city.

So the new space has regained possession of the place, a new light enhances the ancient colors until yesterday forgotten by the opacity of the asphalt.