

# ASOC

# BELMONDO #2



# MEET THE LOCALS

## ONE TO ONE WITH THE INHABITANTS OF BELMONTE CALABRO

**- What do you do in life? Why are you in Belmonte now?**

Davide: we're both from Amantea (the city nearby). We came here because we found this job at the library. Amantea and Belmonte are places that are full of life just during the summer because of tourists, so in this period you can actually have a chance to find work, but during the winter there are few options.

**- How do you see your future? Do you picture yourself living in Amantea or Belmonte or do you think you will go away?**

Pietro: I really don't know, I would like to stay but I don't know if I'll be able to.  
 Davide: since my family is here, I'd like to stay, but since I have some plans for my future I think I'll have to go away, maybe out of the south of Italy.



### DAVIDE AND PIETRO, AT THE LIBRARY



**What do you think about Casa Belmondo?**

Davide: I think it's really nice that people still try to bring life to these little villages.

Pietro: when someone tries to revitalize places I feel good, just abandoning them it's something that doesn't help the community in any way.

**In your opinion, what's the big issue of Belmonte?**

Davide: the mindset of the people. You are not free.

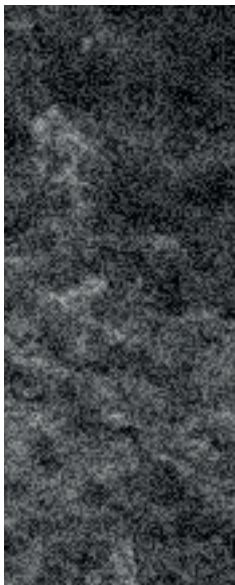
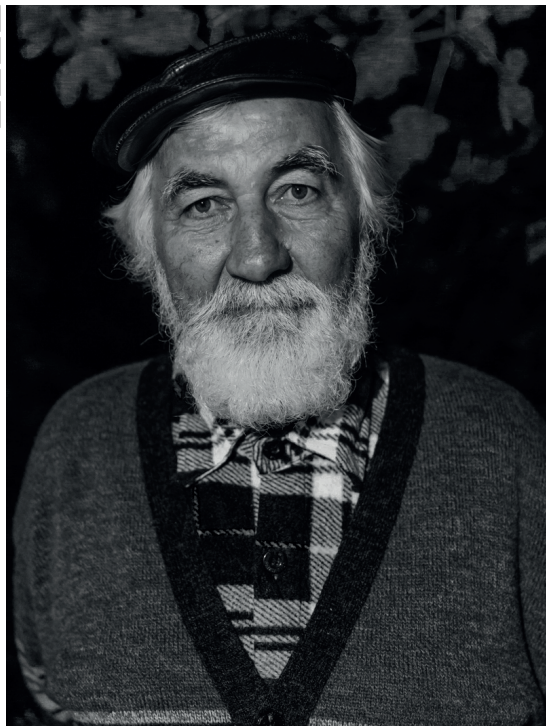
**Do you see hope?**

Davide: unfortunately not. If I think about the young generation maybe, but then I think that if we all go away, things will keep on going just

# MERCURIO

BABBO  
NATALE

Mercurio: I was born in Belmonte, but I lived outside of here for at least 40 years.



MEMORIES.  
THINGS WE  
KEEP, WITHOUT  
DEPRIVING  
THEM FROM THE  
WORLD.

COLLECTIVE  
MEMORIES:  
THINGS WE  
SHARE, WITHOUT  
EVER LEAVING  
THEM.

CARE FOR  
MAKING  
MEMORIES, FOR  
THINGS WE MUST  
ALL SHARE.

FORGIVE. FORGET.  
DO NOT GIVE IN  
TO NOSTALGIA.

## -What do you think about Casa Belmondo?

I like this, once I also went to dinner in the Casa. If i can be of any help, I'd love to. In my opinion, if more people come and see the place, maybe something good could happen. All of these houses were lived by people who were born in Belmonte, you could have knocked to all of the doors and someone would have opened for sure. But now, they're all gone.

## -Why? What's the problem?

In this place, there's no hope.

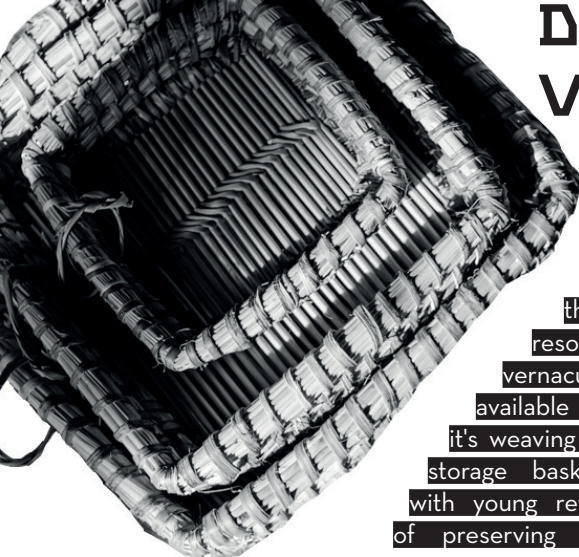
## -How do you feel about all the people that are here for the Casa Belmondo project?

I like that you all come to the Casa. When I was a child, in that place there were nuns and I had my first religious ceremonies there; it was different then. Seeing all of these young people here now makes me remember what I lived in this place, what it was for me and how it is now. I'm getting really emotional. Anyway, I love to help you guys with what you're doing. I need to be with all of you young people.



# WEAVING THE STORY

## DEEP INTO THE VERNACULAR TRADITIONS



In rural and depopulated territories, resilient local communities take charge of their own needs due to the absence of public resources. These resourceful communities often harness vernacular knowledge, working with locally available materials to create solutions. Whether it's weaving reeds for construction purposes, crafting storage baskets, or organising pottery workshops with young refugees, they emphasise the importance of preserving and passing down traditional crafts.

It is remarkable that many rural initiatives and practices foster cohesion between activities and communities, leading to the growth of active knowledge networks. It is at this level and in these places where people possess the greatest potential to identify challenges; they also have almost everything needed to address them.

“We call it zipariello in dialect, we just use it to tie the reed. I find this material in the woods, especially in the summer.

These, however, I have to get them in the water, because they are soft and I can tie everything.

I learned from my parents, but instead my children don't want to learn, they work. It takes passion to do it. It's very exhausting both to make them and to find the material.”





# CHIARA

# AND

# SAFA'S

# HAPPY

# LAB

## NEW EDUCATION AN ACTIVE PEDAGOGY

I like to say that what we do in these workshops is part of the New Education movement born at the end of the 19th century and still a source of inspiration. Even back then, its initiators were not satisfied with society as it was, but wanted to use education to help each individual develop as an autonomous adult and a committed citizen of society.

Although originally aimed primarily at educating children, it seems to me that its principles and values are relevant to any educational process. The new education not only proscribes any hierarchy in knowledge and promotes cooperation, but also pays particular attention to the context in which it takes place. In particular, the social life shared by the members of the community. Everyone must be a stakeholder in the rules that govern the group and co-responsible for the way in which they are implemented.

This is what is known as Active Pedagogy, in which the teacher's position in relation to the learner is completely changed. He becomes a simple mediator between the learner and what he wants to know. The teacher guides the learner towards independence of mind, curiosity and the desire to acquire new knowledge on their own.

The basic principles of active teaching could be: that we learn through practical experience, that we learn best with others, but also when we encounter a problem and when we ourselves are involved in a particular project.

- John Dewey (psychologist and philosopher) advocated learning by doing.

- Célestin Freinet (educationalist) believed that all learning processes involved a form of experimental trial and error.

- Ovide Decroly (educationalist and doctor) believed that it was necessary to build on the interests of learners to give them the desire to learn.

- Maria Montessori (doctor and educationalist), for whom education was an experimental approach based on observation, with the aim of helping learners to flourish.

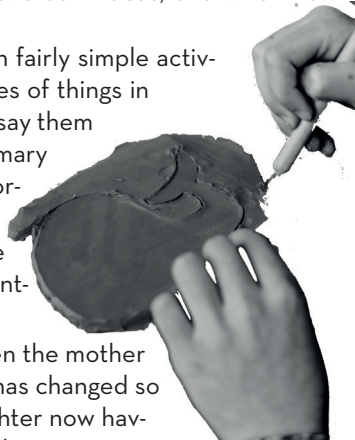
Chiara: My research evolves around the possibility of a meeting between crafts and sculpture. I think that if you want to make a living here and open a shop, it's a bit difficult to do sculpture only. I'm always saying that I think Calabria is at an embryonic stage (...) And then I met Safa. This project was born on her initiative.

Safa: I worked as a cultural mediator in Lombardy. Then as a civic service with Rita (La Rivoluzione delle seppie), first in this little laboratory called Amantea (...) I became aware of the story of these children who have had to flee their country, who have dark ideas, and who know neither Italian culture nor language.

Chiara: The idea was also that, through fairly simple activities, the children could learn the names of things in Italian, and they could teach us how to say them in Arabic, very simple things about primary and secondary colors, how green and orange are formed...

Safa: With the Rivoluzione delle seppie we called it Happy Lab because we wanted to give them a positive energy. (...)

And I was very moved again today when the mother of a little girl said to me "my daughter has changed so much, thanks to you I can see my daughter now having a goals, things she wants to do, she has so many ideas of things she would like to do.



# BELMONDO

EAT THE ROAD JACK



# PATMS

## SALIRE PER SCOPRIRE



# FEEDING THE L'ERBARIO

## **GARLIC-ALLIUM SP.**

This small wild garlic grows between the rocks along the path. Collected by the locals, it has a subtle flavour. As one of the largest plant genera in the world, the genus *Allium* has hundreds of species (all edible), but the exact species can be hard to identify.

## **STRAWBERRY TREE - ARBUTUS UNEDO**

This shrub, often used as an ornamental in the garden, produces strawberry-like fruits that can be harvested in the autumn. The fruits are cooked to make jam ("Marmellata di corbezzoli"), preserved in syrup or fermented into an alcoholic beverage.

## **CAPER TREE - CAPPARIS SPINOSA**

This Mediterranean plant grows easily in rocky soil and the crevices of walls and rocks. The smaller flower buds ("capers") and the larger fruits ("caperberries") can be harvested, dried and pickled, in the spring and autumn respectively.

## **FIG TREE - FICUS CARICA**

An emblematic fruit tree of the Mediterranean basin, the fig has been cultivated since ancient times. Only the pollinated female ("true fig") produces mature fruit in summer, which can be eaten fresh, dried, or cooked to make jam.

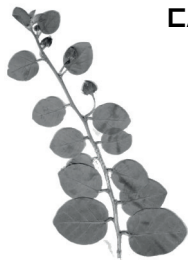
## **WILD FENNEL - FOENICULUM VULGARE**

This is an aromatic plant with an aniseed flavour. Its young leaves and flowers are eaten freshly picked. The seeds, a powerful spice, are harvested in autumn when the plant has dried.

As part of the family of umbellifers (Apiaceae), the wild fennel can easily be confused with other toxic plants, such as hemlock (*Conium maculatum*).

## **PURSLANE - PORTULACA OLERACEA**

This is a ground cover that grows along paths, often thought of as a weed. However, the purslane has many nutritional qualities, with the leaves eaten raw in salads.





# COMMUNITY DEL CAMMINO

In the act of foraging, the finding and collecting of edible plants from the wild, we evoke one of the earliest practices of commoning. Within tradition, foraging was often a communal activity where knowledge about local plants and techniques for their gathering were shared among community members. Here, we rediscover both the resources themselves and the knowledge surrounding them in a collective act, along principles of commoning.



Caring relations [...] maintain and repair a world so that humans and non-humans can live in it as well as possible in a complex life-sustaining web.

Maria Puig de la Bellacasa,  
Matters of Care

Staying alive - for every species - requires livable collaborations. Collaboration means working across difference, which leads to contamination. Without collaborations, we all die. [...] We change through our collaborations both within and across species. [...] Contamination makes diversity.

Anna Tsing, *The Mushroom at the End of the World*

We have to ideate—imagine and conceive—together. We must imagine new worlds that transition ideologies and norms... This is collaborative ideation—what are the ideas that will liberate all of us? The more people that collaborate on that ideation, the more that people will be served by the resulting world(s).

adrienne maree brown,

# FUTURING THE SPACE

## INHABITING THE CONSTRUCTION SITE

This new building site contributes a great deal to the possibility of living in the space and also to its agility. So, this very short and intense period of work opens up long-term perspectives. It will make it possible to accommodate new activities, particularly those of other associations.



By living in and building these new spaces in Casa Belmondo at the same time, we are also creating a specific atmosphere. The imperfections in the construction and the fact that we haven't yet determined how the space is to be used also help to create this atmosphere.



# CANTIERE DOMESTICO

“Cantiere Domestico”, means inhabiting the construction site to generate a very strong bond with the space under construction and accelerate the relationship between people who build and inhabit it. The space is inhabited in the same moment in which it is built and therefore, the relationship with the growth of the space becomes personal, or rather interpersonal exercise.



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