PORTFOLIO

FEDERICO MARTORANA

ARCHITECTURE / RESEARCH

SELECTED WORKS
2022-2026

NOT JUST AN ARCHIVE
A SYSTEM

A SELECTED ARCHIVE OF PROJECTS, RESEARCH, AND VISUAL WORK — TRACING AN APPROACH TO ARCHITECTURE THROUGH DESIGN, REPRESENTATION, AND CRITICAL INQUIRY.

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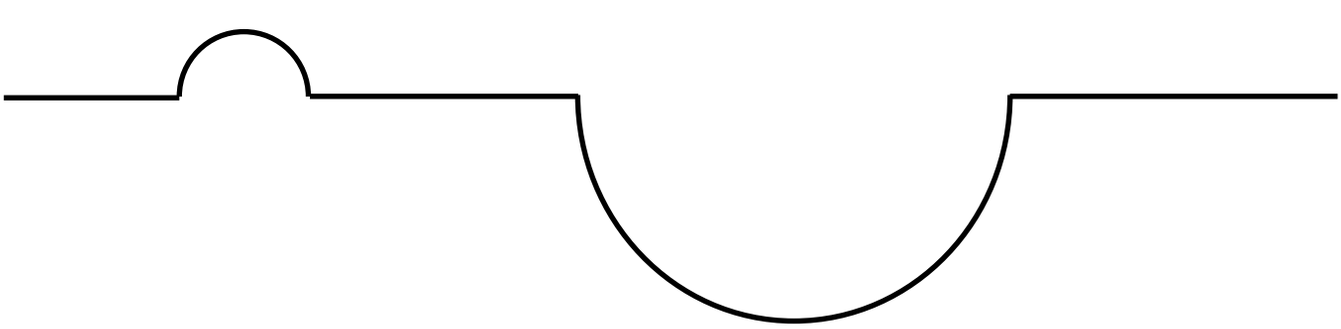
06 ERMA TENE

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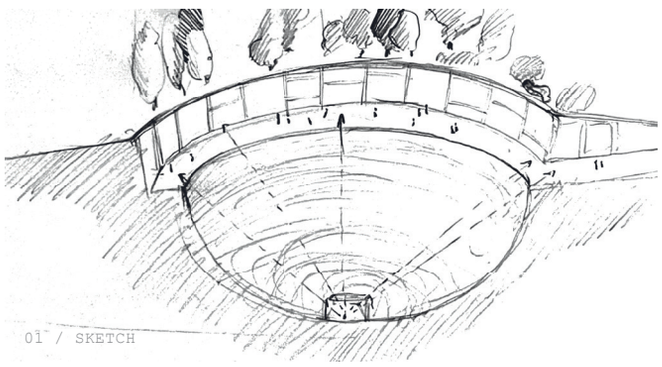
HYPOGEUM

YEAR	LOCATION	WORDS	PROFESSORS
2024	MILAN - ITALY	LANDSCAPE ATMOSPHERE	GARCIA FUENTES JOSE MARIA

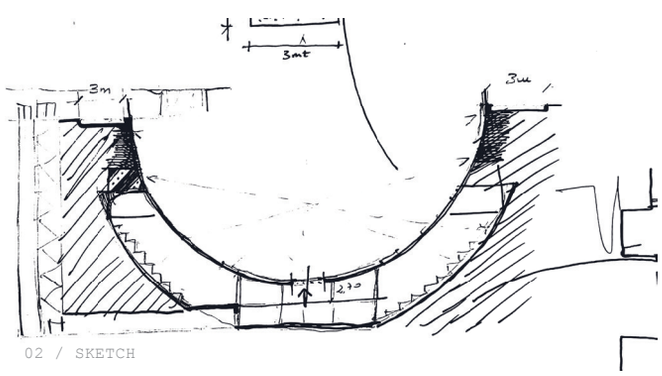
By inverting the Planetarium’s dome into the earth, Hypogeum shifts the gaze from the distant cosmos to the climate crisis beneath our feet.



CONCEPT



01 / SKETCH



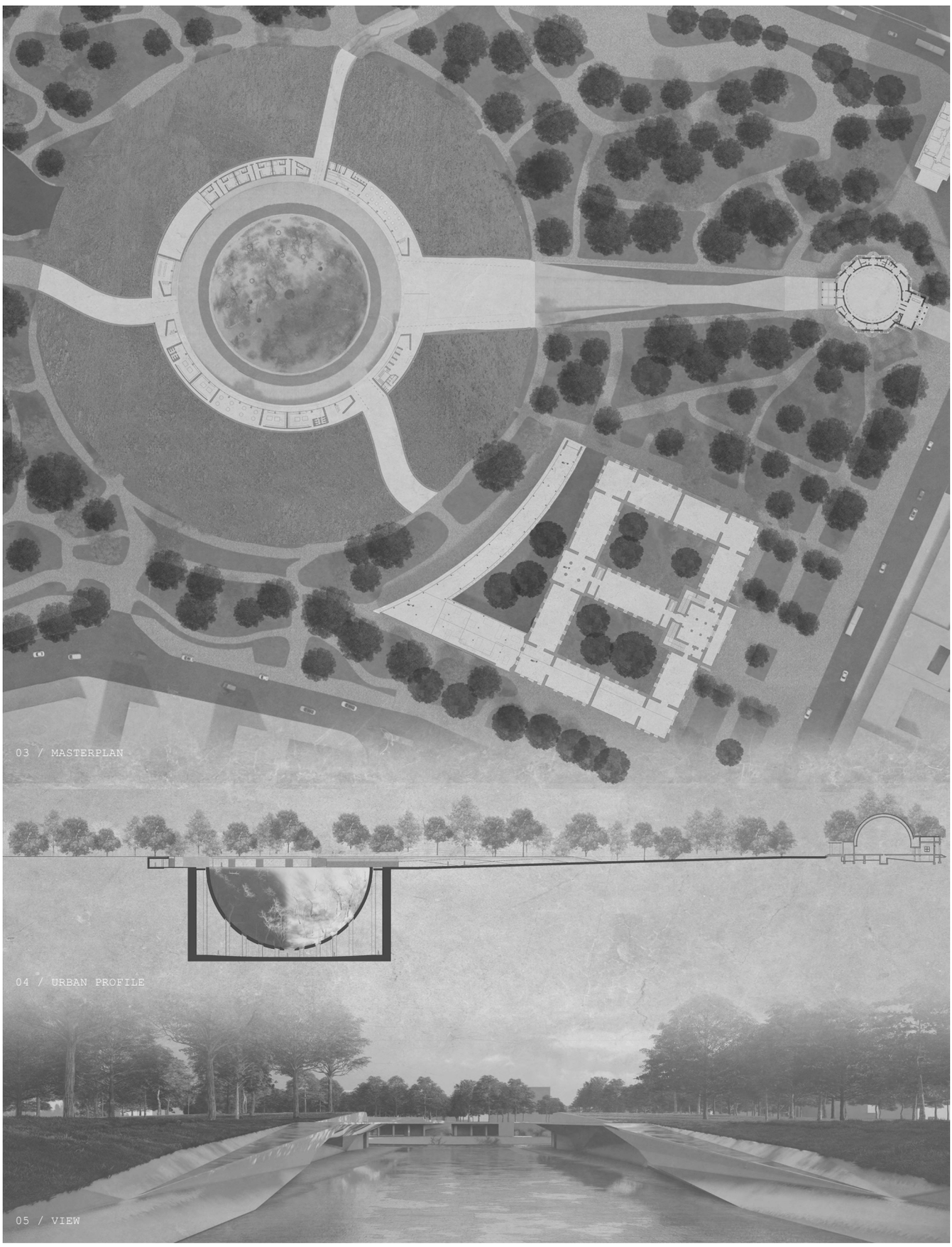
02 / SKETCH

Hypogeum reinterprets underground space as an architectural response to the climate crisis. Set within Milan's Indro Montanelli Public Gardens, it enters into dialogue with the Hoepli Planetarium, shifting attention from the distant celestial vault to the tangible condition of the Earth.

A hemispherical excavation—the negative of the Planetarium's dome—forms the centre of the project. Its eroded geometry evokes the impact of human activity on the landscape, while public spaces and buildings develop radially around the void. The ha-ha landscape feature preserves the existing views and picturesque character of the park, allowing the intervention to remain integrated within its historical setting.

Beneath the excavation lies the new planetary hall: a dark, austere environment where architecture becomes an experience of the sublime. Natural light enters through a single oculus at the lowest point of the inverted dome, reshaping the interior and revealing a distorted image of the world above.

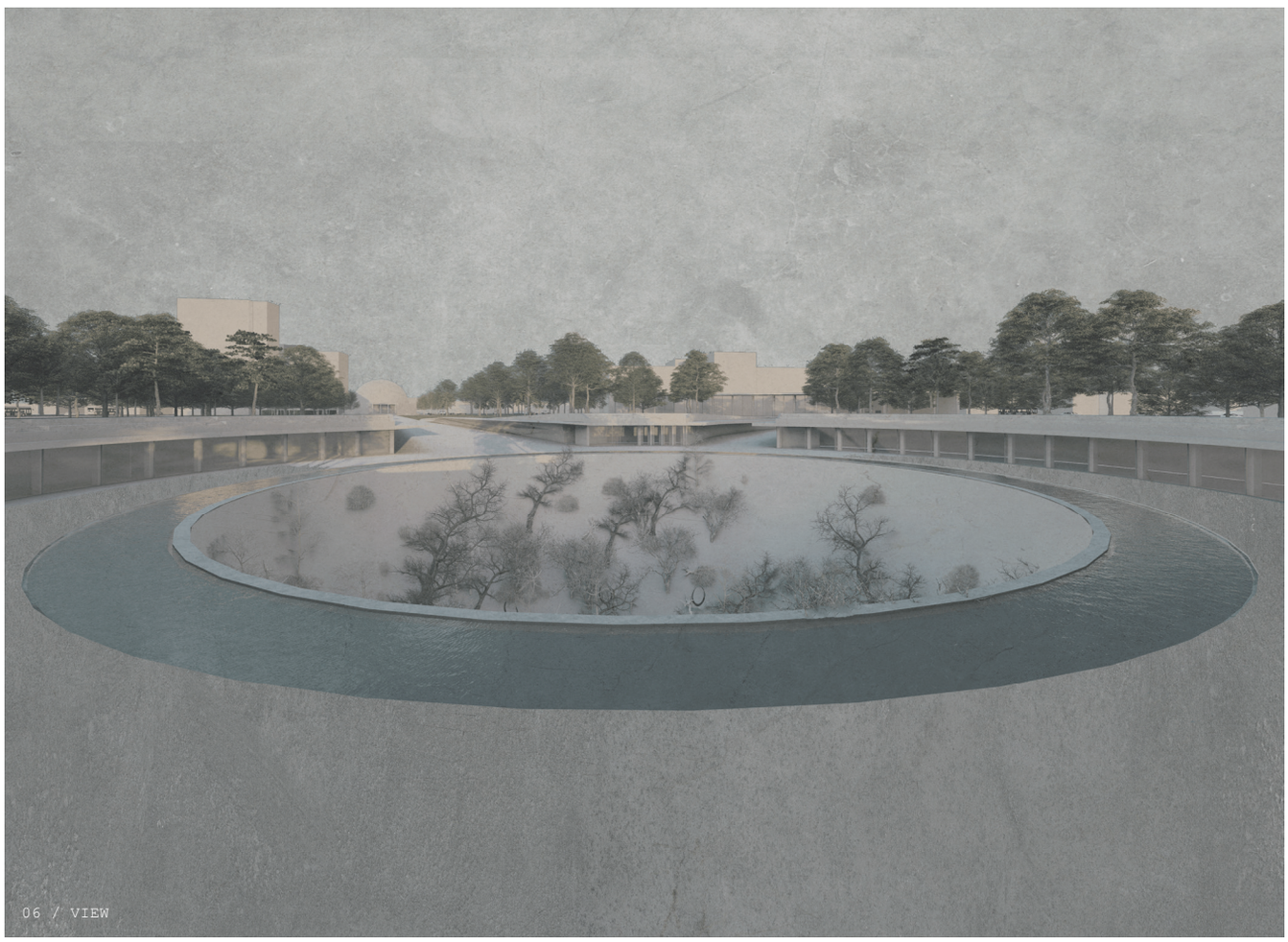
MASTERPLAN / PROFILE / VIEWS



03 / MASTERPLAN

04 / URBAN PROFILE

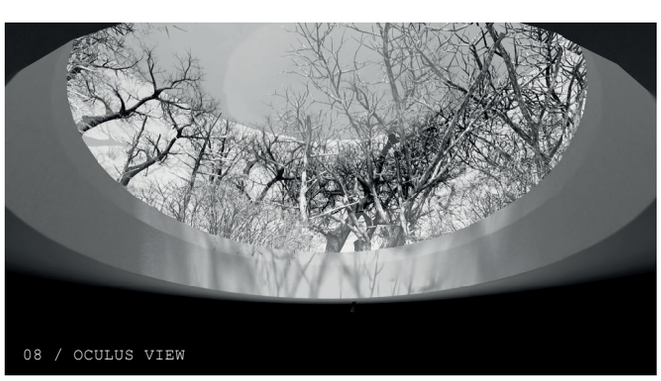
05 / VIEW



06 / VIEW



07 / OCULUS VIEW



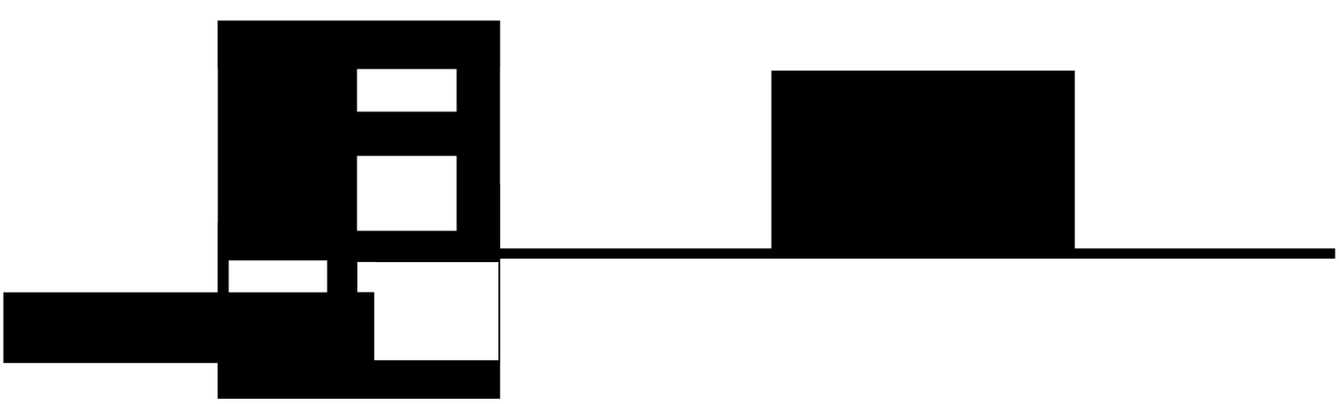
08 / OCULUS VIEW

This is a selection of drawings, views, and concepts. For the full experience, visit:

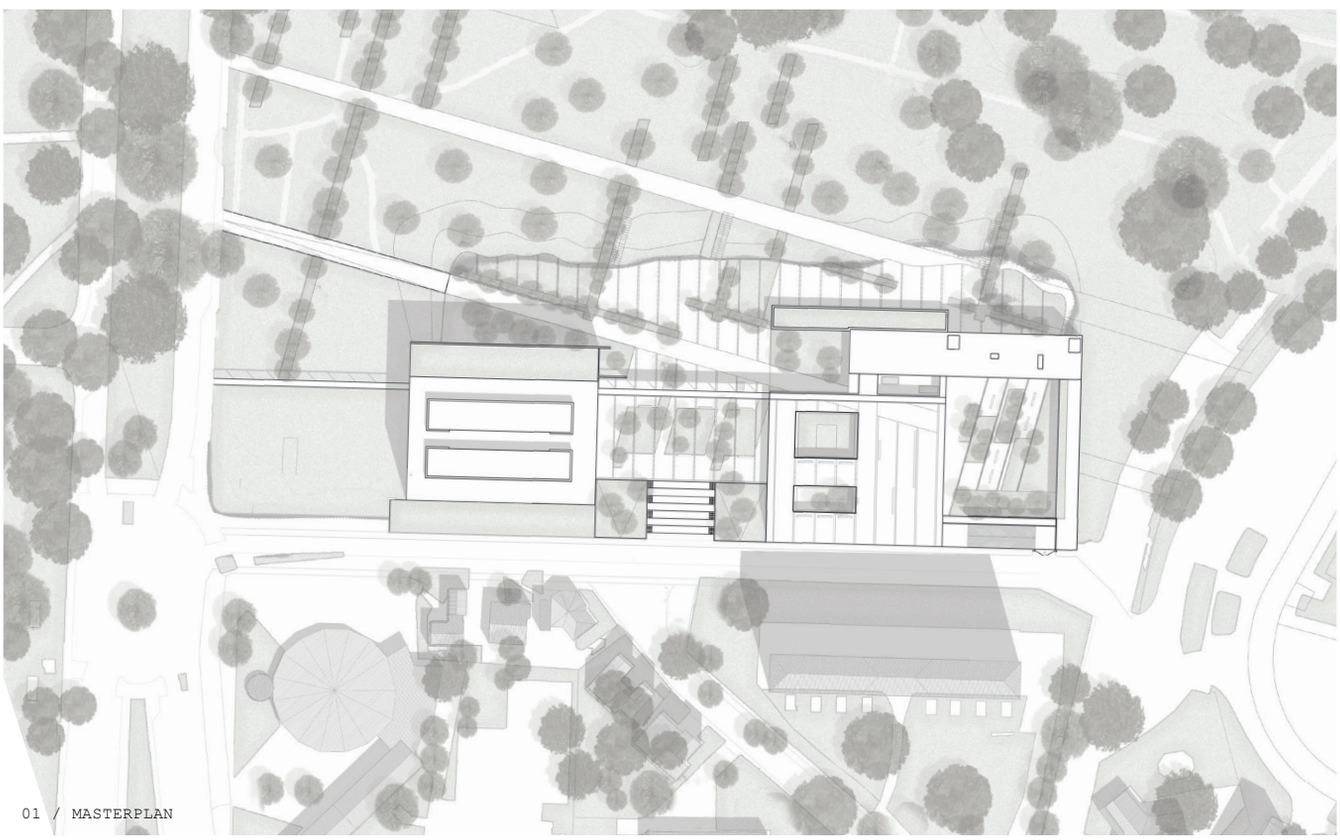
ARCHIVE, EXHIBIT, INHABIT

YEAR	LOCATION	WORDS	PROFESSORS
2025	QT8 MILAN - ITALY	CULTURAL HOUSING	STAMATINA KOUSIDI

A permeable cultural plate and a rational residential axis reconnect CASVA to the city.



MASTERPLAN



01 / MASTERPLAN

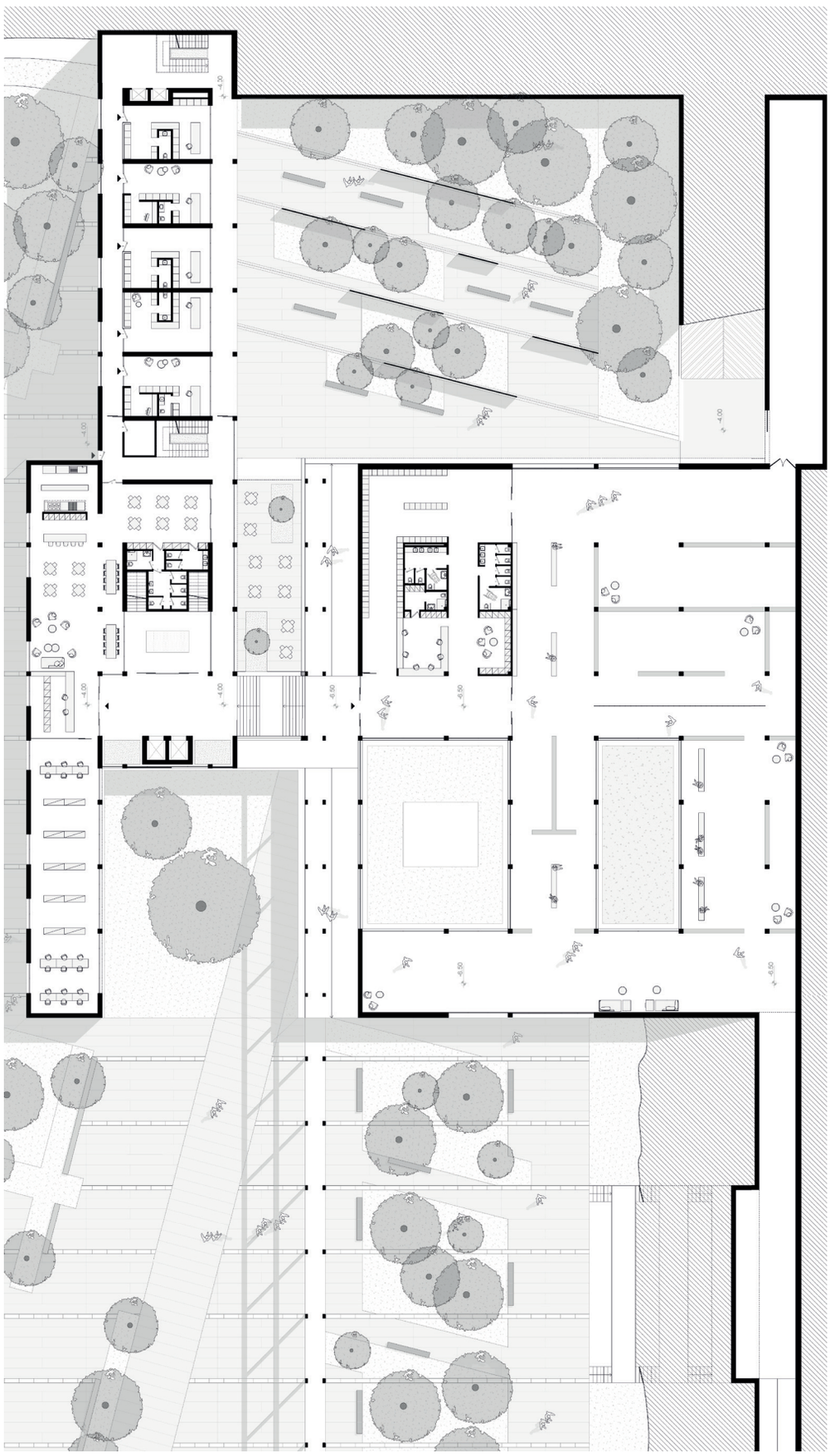
The project establishes an articulated urban system shaped by its relationship with the QT8 neighbourhood. A plate-like base accommodates exhibition spaces, archives and ateliers, while a slender linear volume introduces a residential function. A continuous portico connects the new intervention with the former QT8 market—now CASVA—reactivating its presence within the city.

The exposed-concrete exhibition plate grounds the composition through its monolithic character. Internal courtyards and calibrated openings, however, transform it into a permeable platform where the museum extends into the surrounding public space. The ateliers develop around a semi-private courtyard, conceived as both a shared working environment and a place of interaction between artists and visitors.

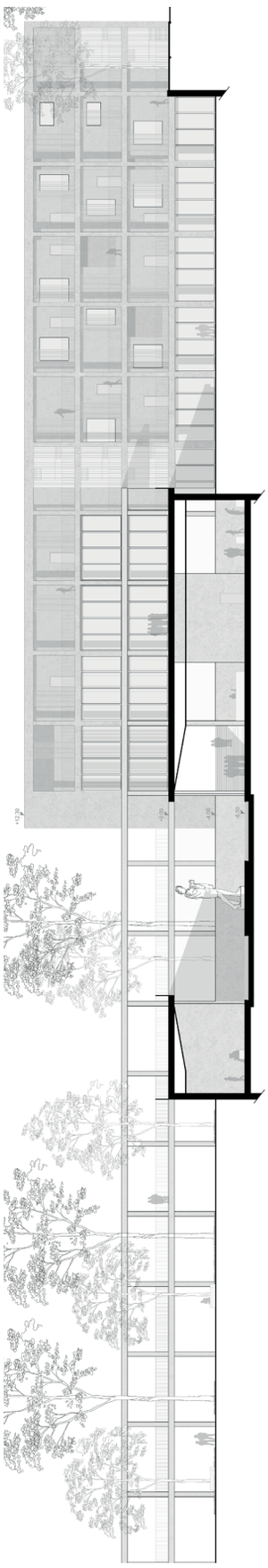
The residential building follows the linear structure of the neighbourhood. Its reinforced-concrete frame is softened by light-grey ceramic cladding, while movable wooden panels regulate privacy, daylight and the relationship with the exterior. The resulting façade changes over time, balancing the solidity of the architecture with the movement of everyday life.

DRAWINGS / DETAILS

02 / GROUND FLOOR PLAN



03 / SECTION

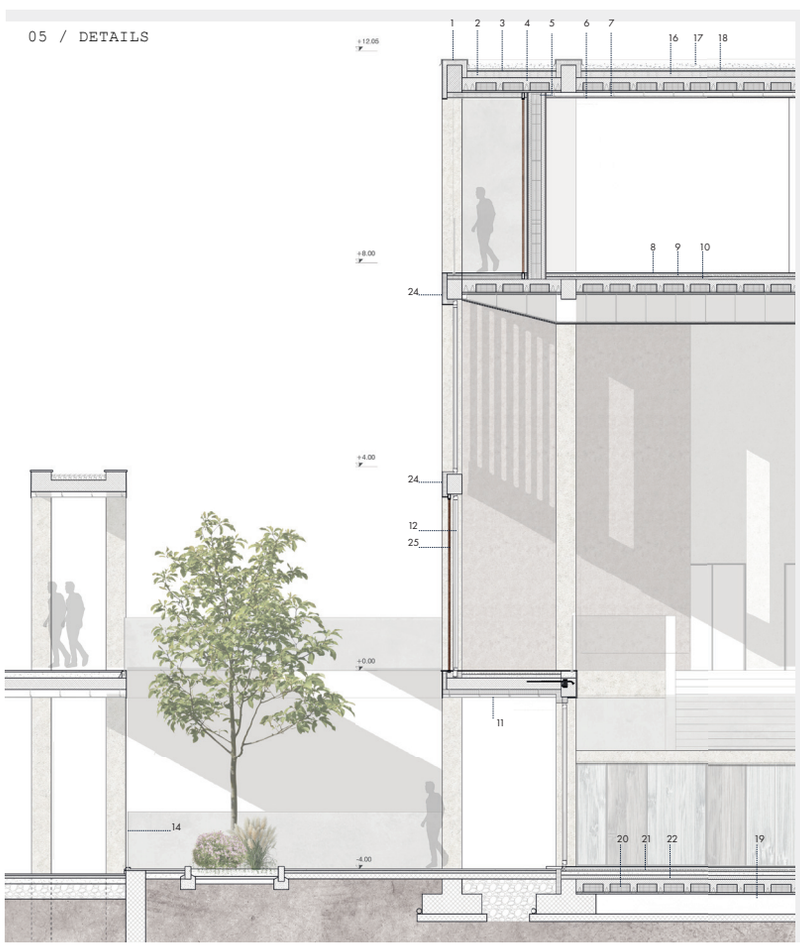




04 / MUSEUM VIEW

1 Scossalina in acciaio
2 Isolante termico rigido tipo XSP
3 Manto di impermeabilizzazione
4 Struttura portante in CA
5 Struttura di sostegno
6 Doppia lastra in gesso tipo Knauff GKB
7 Isolante termico/acustico in alna di roccia
8 Pavimentazione in cementoresina tipo Kerakoll color
9 Pannelli radianti
10 Massetto porta impianti
11 Sistema Aqupanel
12 Serramento
17 Strato di separazione tra elemento drenante e substrato
18 Substrato per giardini pensili estensivi
19 Vespaio areato in predalles e getto di completamento in CLS c
20 Isolante termico/acustico
21 Ghiaia
22 Pavimentazione drenante tipo Deltapav
23 Magrone in CLS
24 Finitura esterna in lastre di Gres porcellanato
13 Blocco forato portori 700
14 Parapetto in vetro
15 Strato protettivo e accumulo RMS 500
16 Elemento drenante e accumulo in PE rigenerato

05 / DETAILS



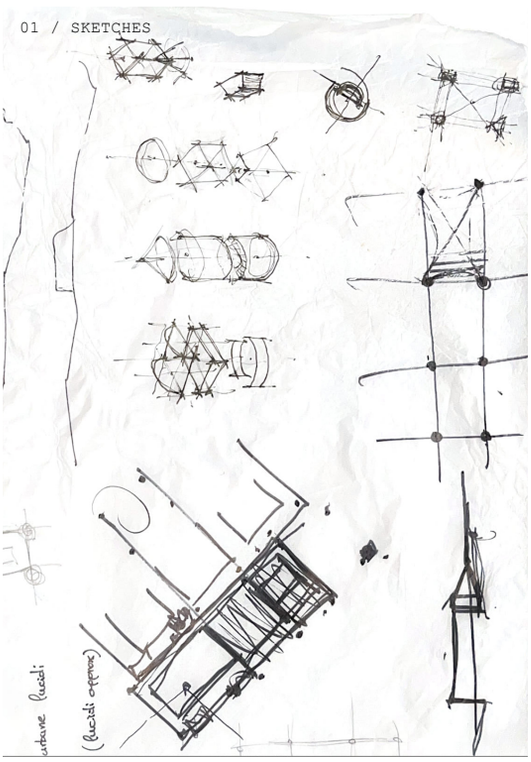
TETRA

YEAR	LOCATION	WORDS	PROFESSOR
2025	NAPLES - ITALY	ARCHIVE LANDSCAPE IDENTITY	TOMMASO BRIGHENTI

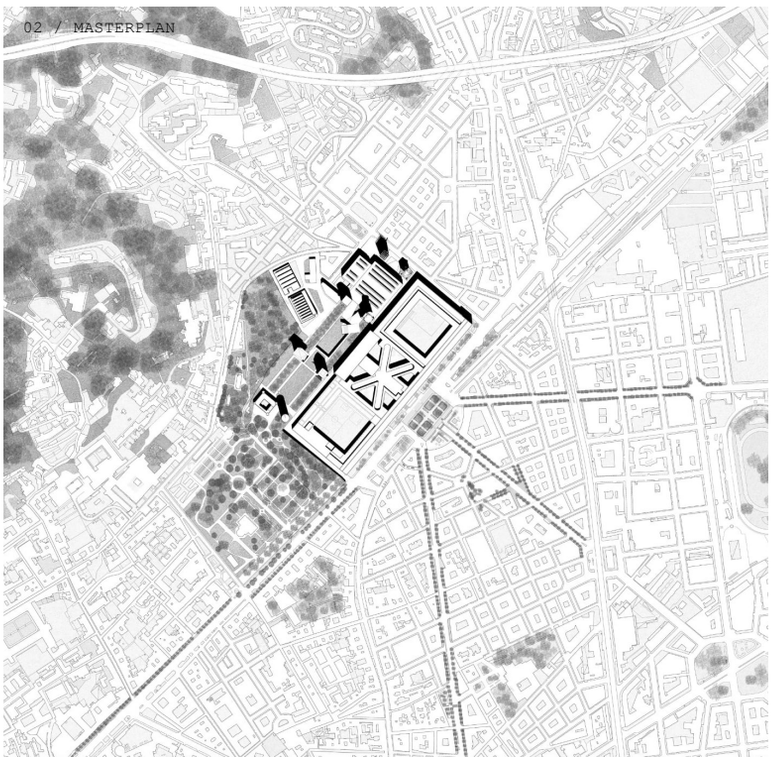
Behind the Albergo dei Poveri, the archive leaves the box: it becomes seven towers, an underground route, a reused depot and a piece of Naples that can be crossed without asking permission.



CONCEPT / MASTERPLAN



01 / SKETCHES



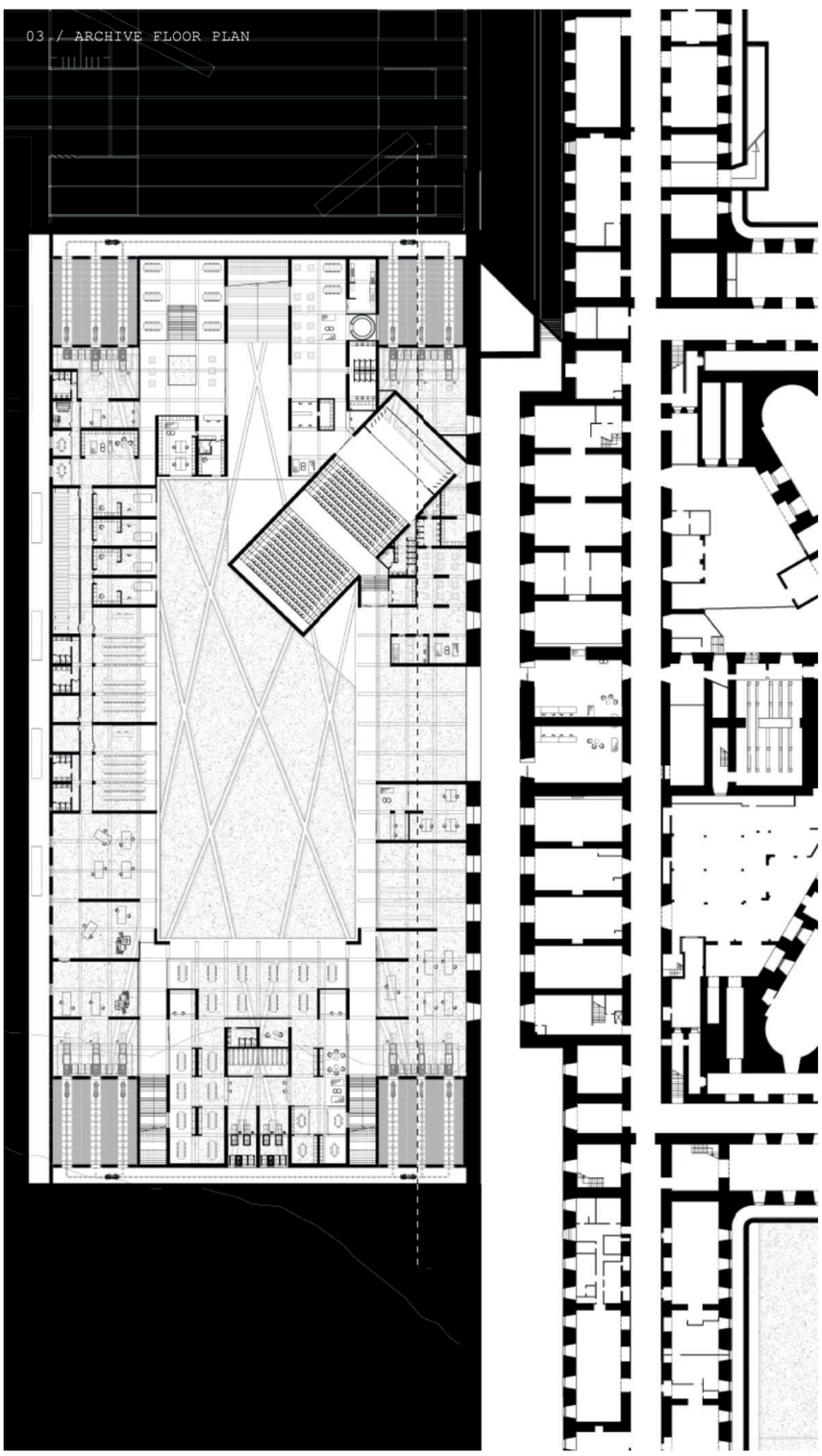
02 / MASTERPLAN

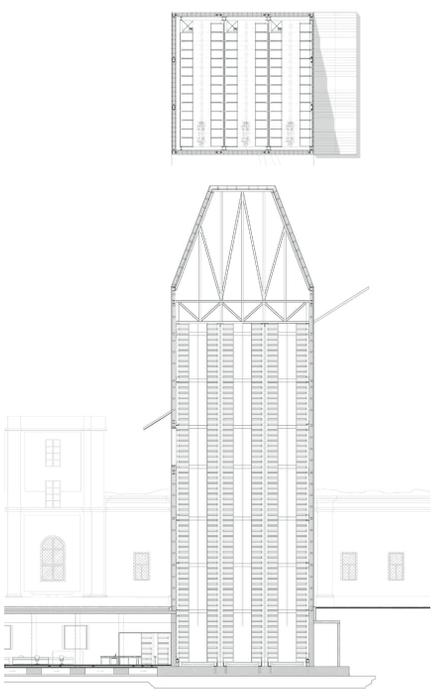
TETRA reimagines the land behind Naples' Albergo dei Poveri as a public cultural landscape: an archive that becomes a traversable piece of city. Conceived in dialogue with San Carlo all'Arena, the project reactivates a neglected fragment of Naples through seven towers, an underground route, a reused transport depot and a new connection to the Botanical Garden. Memory is not protected behind a threshold, but made visible, inhabitable and shared.

The project connects the Albergo dei Poveri, the Botanical Garden and the surrounding neighbourhood through a sequence of open cultural spaces. The former public-transport depot is reworked as an inhabitable infrastructure for workshops, exhibitions and collective activities. Panoramic walkways cross its industrial frame, creating new routes, viewpoints and ways of reading the existing structure. From here, the path enters the archival core: four towers reached through hypogeal spaces that guide visitors between darkness, light, immersion and re-emergence.

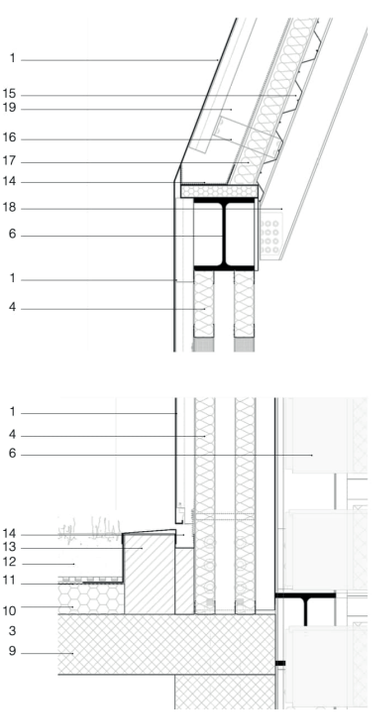
Seven burnished-steel towers establish a clear but non-prescriptive grid, allowing each visitor to construct a personal route through the project. TETRA is conceived as a total cultural act, extending beyond architecture to include its website, visual identity, signage and communication. The archive becomes not simply a container of memory, but a living instrument for constructing the future.

DRAWINGS / DETAILS / AXO

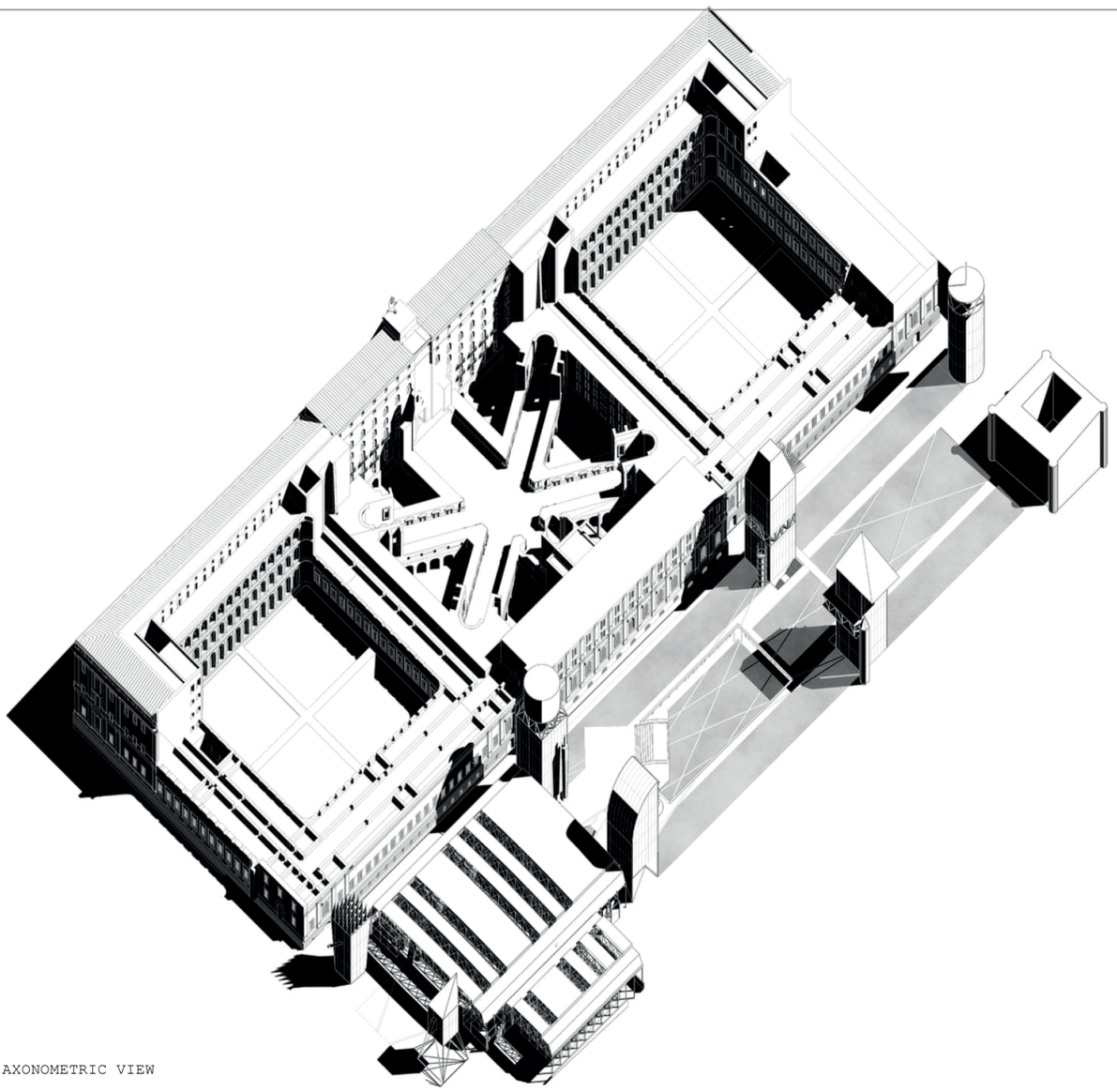




04 / SECTION DETAIL

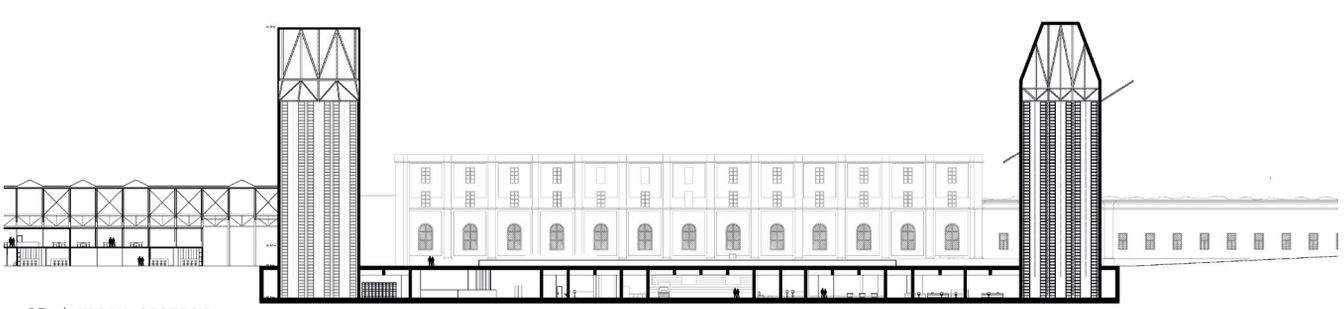


05 / DETAILS



06 / AXONOMETRIC VIEW

This is a selection of drawings, views, and concepts. For the full experience, visit:

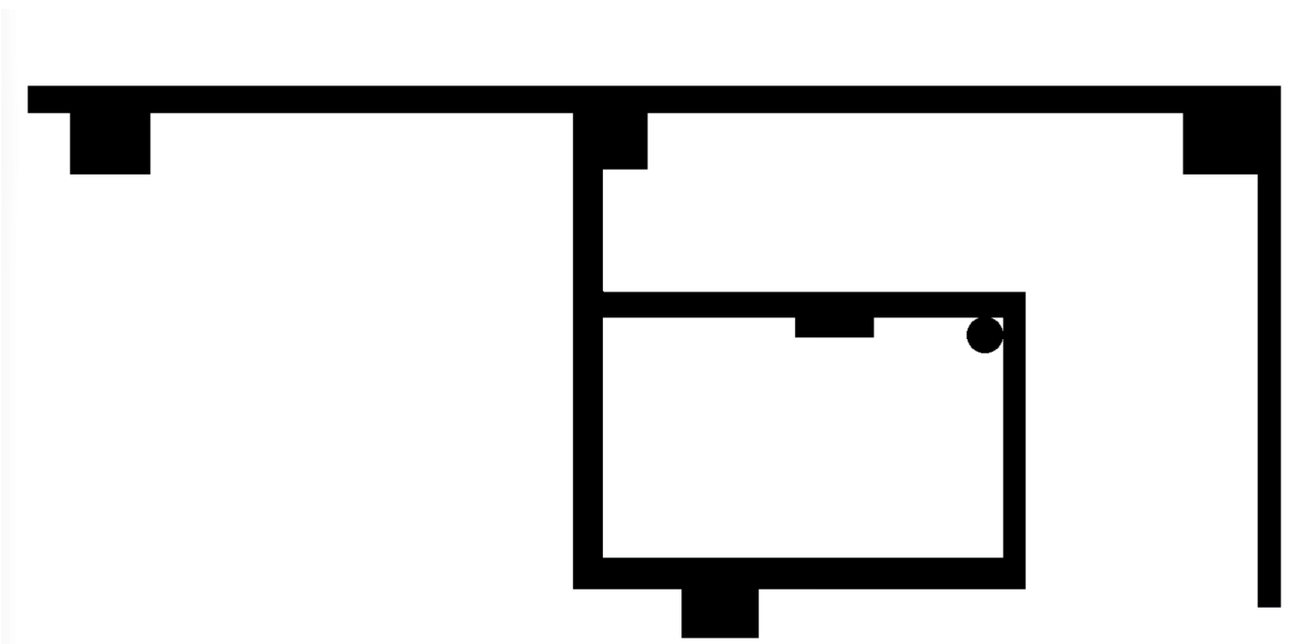


07 / URBAN SECTION

EFESTO

YEAR	LOCATION	WORDS	PROFESSORS
2026	CREMA - ITALY	ADAPTIVE REUSE TECHNOLOGY PRODUCTION	CHRISTIAN CAMPANELLA

The former Stramezzi Ironworks is kept rough, legible and productive. A raised route crosses the railway fracture and turns the complex into a civic machine for work, culture and housing.

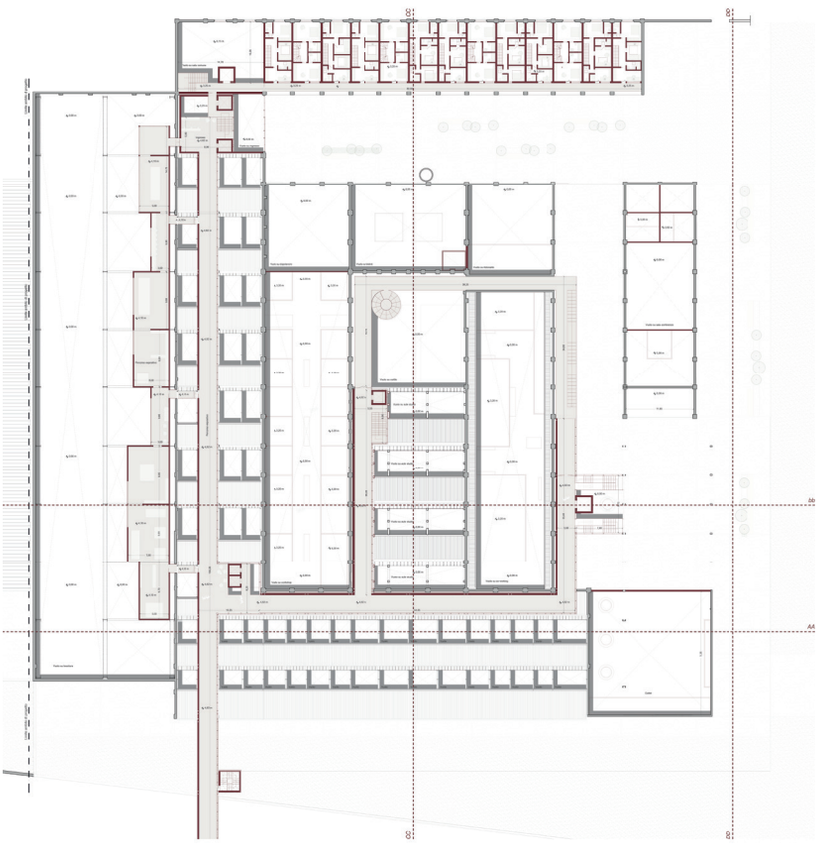


VIEW

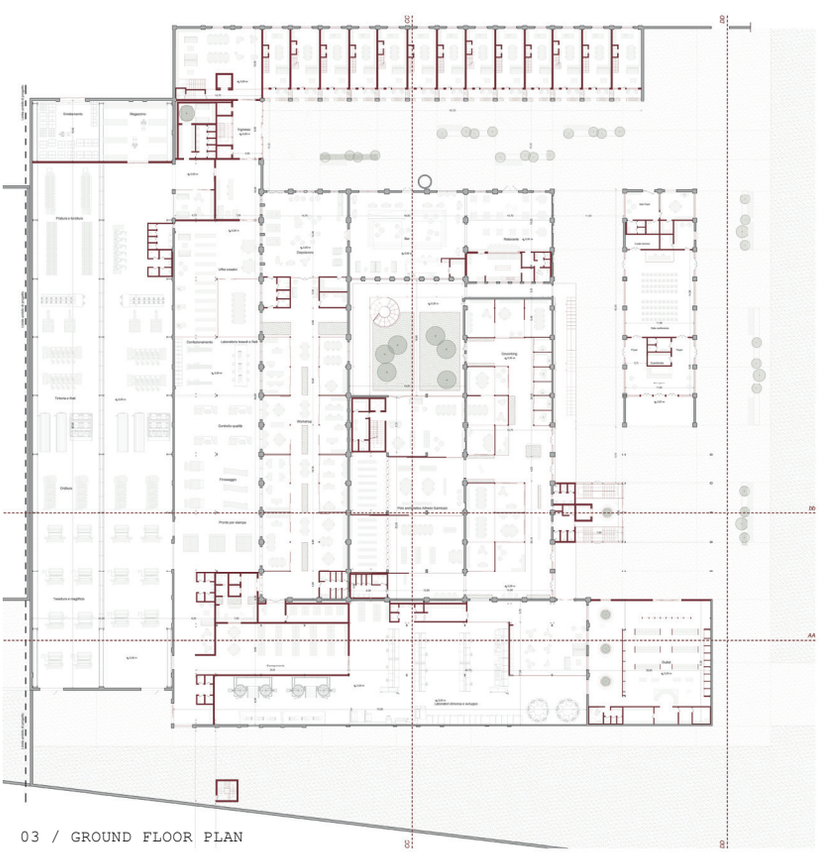

01 / VIEW

Efesto transforms the former Stramezzi Ironworks into a productive and cultural infrastructure for the city. Rather than replacing its industrial identity, the project keeps the complex rough, legible and active: the existing bays, sawtooth sheds and steel structure remain visible as the material record of labour. Adaptive reuse becomes a strategy for urban regeneration, introducing workspaces, exhibition areas and housing within a framework that preserves the site's character while giving it a new civic role. The intervention avoids a single-function redevelopment, building instead an open centrality capable of accommodating different rhythms, users and degrees of public access.

DRAWINGS / DETAILS



02 / OVERPASS FLOOR PLAN



03 / GROUND FLOOR PLAN

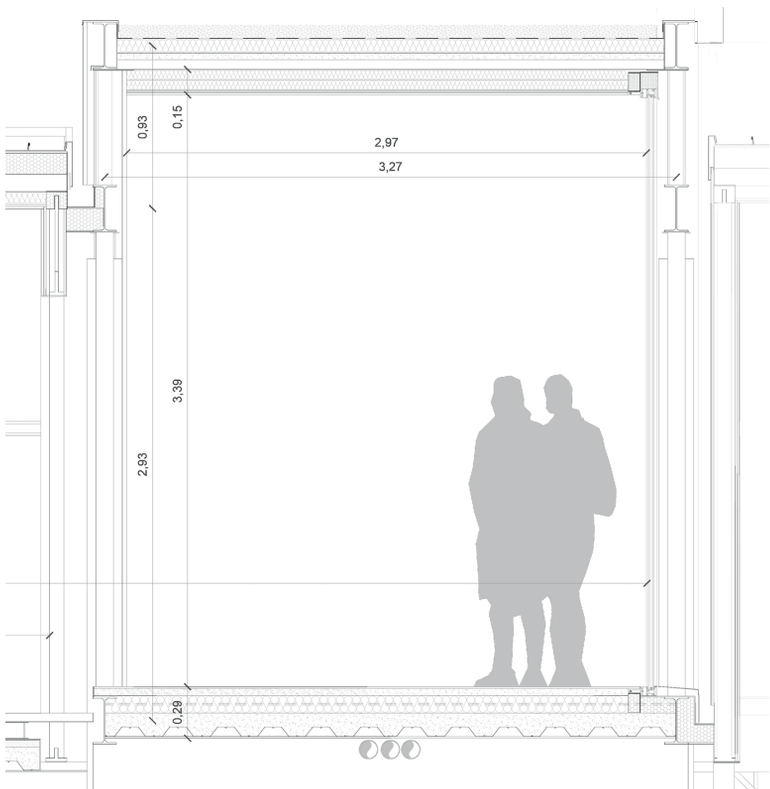
The elevated route is the project's catalyst. Conceived as a raised pedestrian spine, it crosses the railway fracture and stitches the complex back into the surrounding city. More than a connection, it operates as an experiential tunnel and exhibition sequence, combining movement, orientation and narrative.

Framed views and selective transparencies reveal the historical layers of the ironworks alongside its new everyday life. Vertical circulation cores mark the transition between public and more protected areas, while suspended volumes along the route accommodate open exhibition and museum spaces: places to pause, observe and read the industrial landscape from within.

At ground level, workshop and co-working spaces are designed as shared and adaptable environments. Lightweight micro-units with movable partitions can be combined, separated or connected according to changing needs, balancing capacity, privacy and environmental comfort.

Housing develops in continuity with the hierarchy established by the elevated route: duplex and triplex units are accessed through a distributive ballatoio, creating a gradual transition towards a more intimate realm. Conservation, structural repair, new use and urban reconnection are developed as parts of one process, informed by a detailed survey of the site's material and structural conditions.

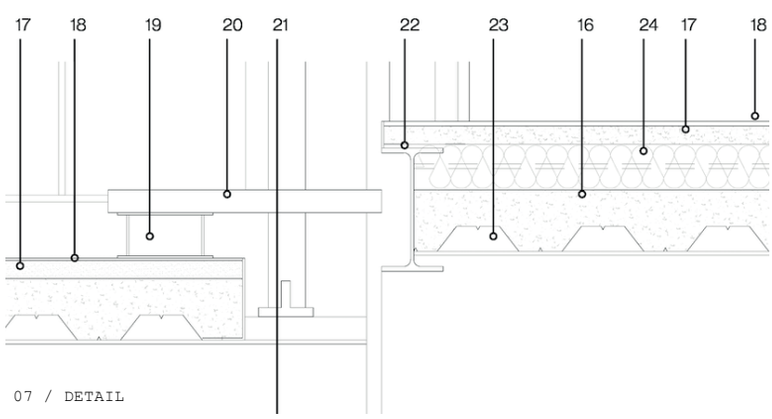
This is a selection of drawings, views, and concepts. For the full experience, visit:



06 / DETAIL



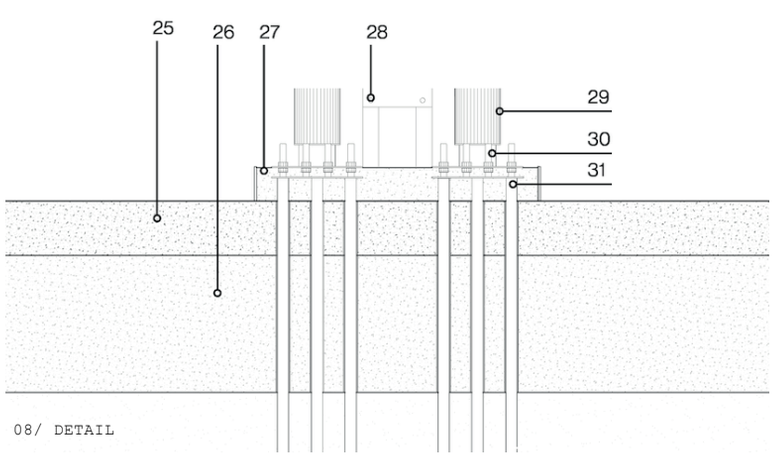
04 / VIEW



07 / DETAIL



05 / VIEW

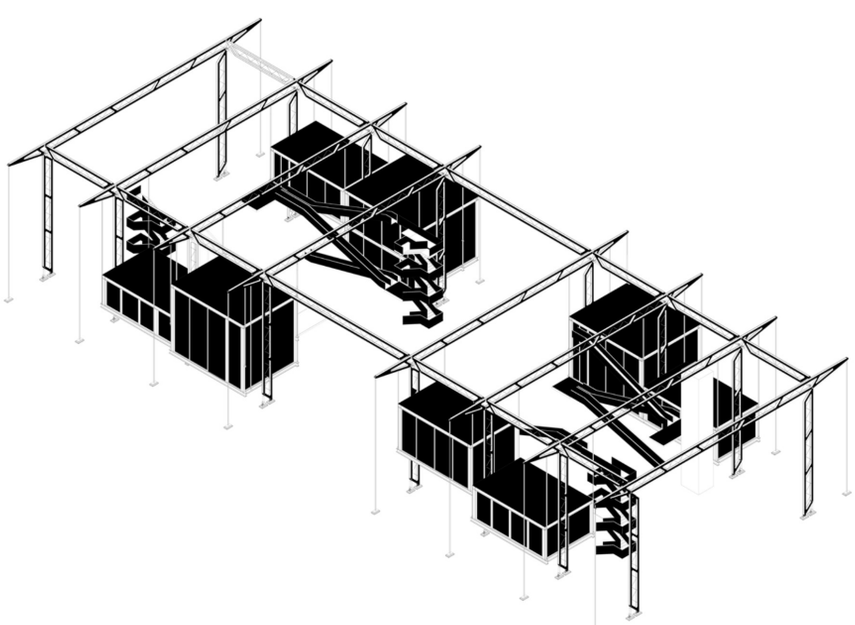


08/ DETAIL

TERZO TEMPO

YEAR	LOCATION	WORDS	PROFESSORS
2026	MILAN - ITALY	REVERSIBILITY SPORT LANDSCAPE	FILIPPO ORSINI

The unfinished frame is not completed and not romanticised. It becomes the support for a reversible steel ecosystem where sport, vegetation and public life can keep changing position.



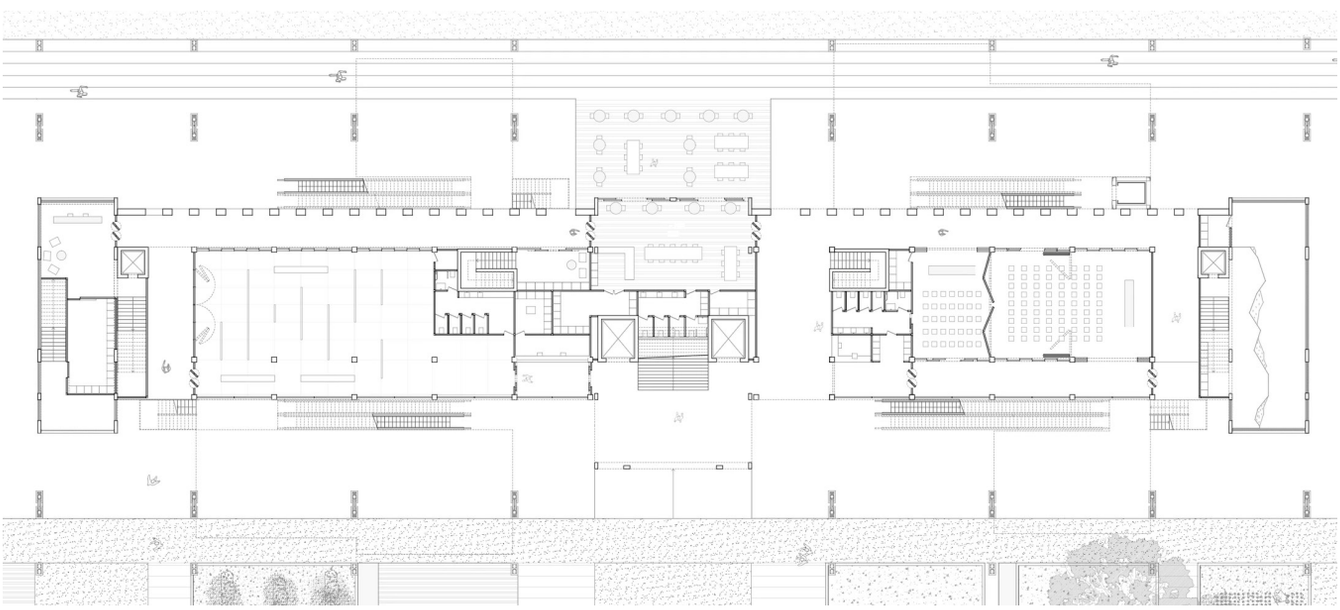
MOOD



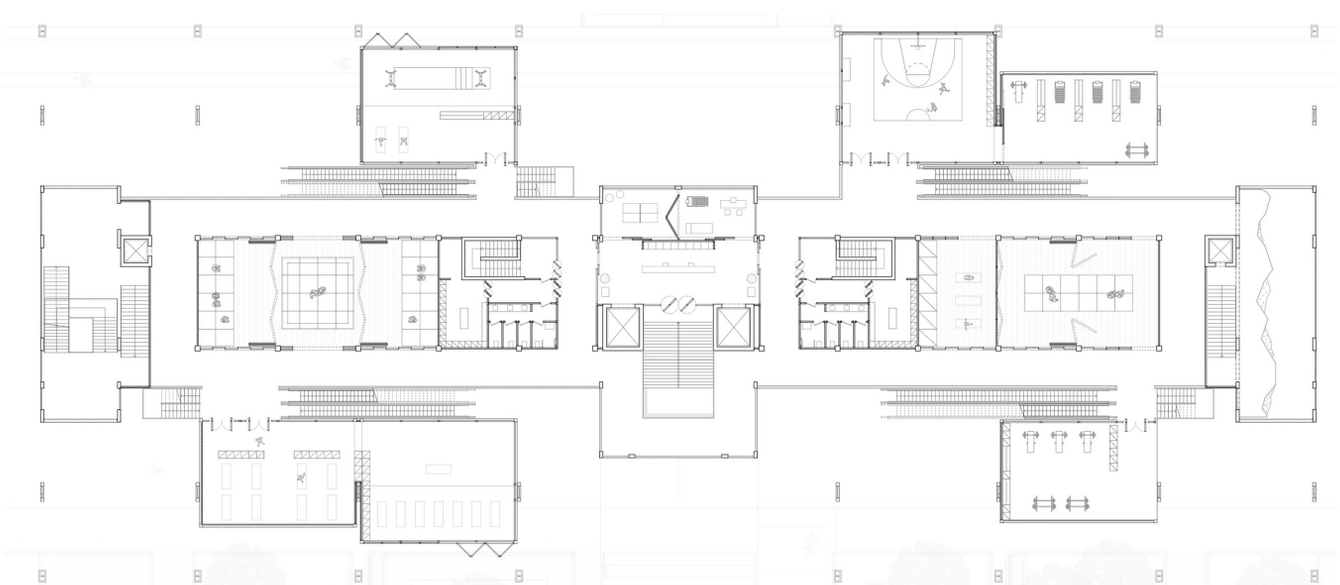
Terzo Tempo transforms an unfinished concrete structure at Scalo San Cristoforo into a civic infrastructure for sport, landscape and collective life. The abandoned frame is neither completed nor romanticised as a ruin; it is treated as an open matrix, able to host successive spatial generations. Compressed between the railway, the Naviglio Grande and a viaduct, the site already contains a spontaneous ecology that the project preserves and extends. The existing skeleton remains present as a rough, legible support for a new public landscape.

DRAWINGS / DETAILS

A reversible steel structure acts as a prosthesis within and around the exposed concrete grid. Independent units produce changing constellations of spaces for sport and public activity, allowing the project to adapt over time. An orthogonal network of paths extends beyond the building, reconnecting gardens, clearings, water and sports areas with new crossings towards the Naviglio. The former industrial enclosure becomes an open urban park, where vegetation and collective uses occupy the same framework.

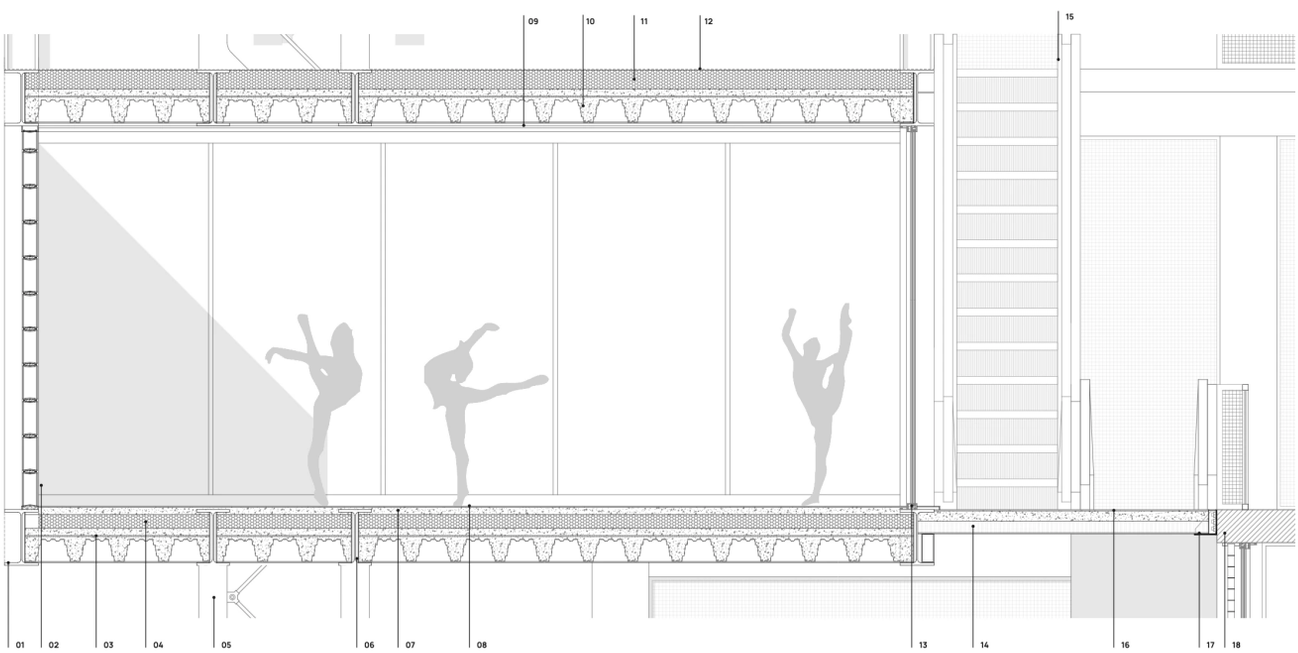


02 / GROUND FLOOR PLAN



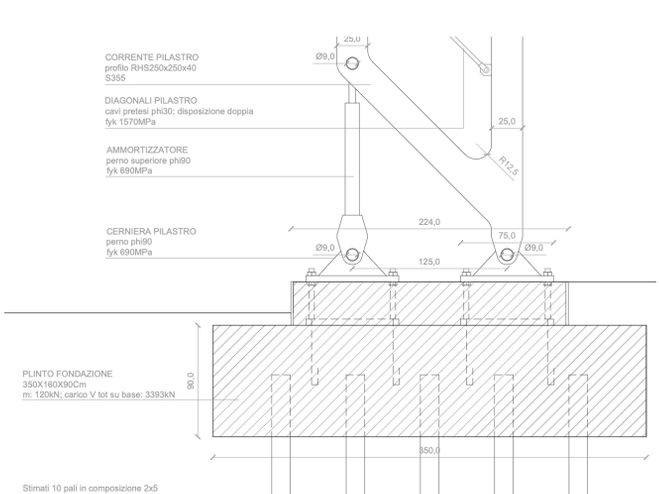
03 / FIRST FLOOR PLAN

01 Struttura portante - trave di bordo esterna, profilo acciaio HEM400
02 Partizione verticale - facciata in vetrocemento finitura lucida
03 Struttura portante - solaio in lamiera grecata con getto collaborante, h220mm
04 Isolante - isolante semirigido tipo EPS espanso estruso, sp.14cm
05 Struttura portante - montante pilastro reticolare, profilo acciaio scat.250x205x40mm
06 Struttura portante - trave intermedia, profilo HEM400, testa saldata a pilastro reticolare
07 Partizione orizzontale - massetto di sottofondo in CLS alleggerito, sp.10cm
08 Finitura interna - pavimento in resina con tappetino anti trauma
09 Finitura interna - controsoffitto in doppia lastra cartongesso + isol. termoacustico
10 Struttura portante - solaio in lamiera grecata con getto collaborante, h220mm
11 Isolante - isolante semirigido tipo EPS espanso estruso, sp.18cm
12 Partizione orizzontale - strato impermeabile con doppia guaina bituminosa
13 Partizione verticale - serramento con vetro di sicurezza e vetrocamera
14 Struttura portante - solaio in lamiera grecata con getto collaborante, h180mm
15 Collegamento verticale - scala mobile automatica da P1 a P2
16 Finitura interna - pavimento in microcemento sp.12cm
17 Struttura portante - profilo ad L in acciaio tassellato a soletta esistente
18 Struttura portante - soletta in CLS esistente, sconosiute prestazioni e caratt. tecniche



04 / DETAILS

The ground floor works as a public membrane between the curated park facing the canal and the open landscape towards the railway. Exhibitions, events, a bistro, pools and climbing spaces occupy the lower level, while training rooms and flexible sports halls are suspended above. An elevated square and terrace offer new views across the park and the city. Long-span steel trussed portals support the new volumes through vertical rods, reducing the number of supports perceived at ground level. The structural system remains visible and readable, giving the project a clear hierarchy while leaving space for future transformation.



05 / STRUCTURE DETAIL

ERMA TENE

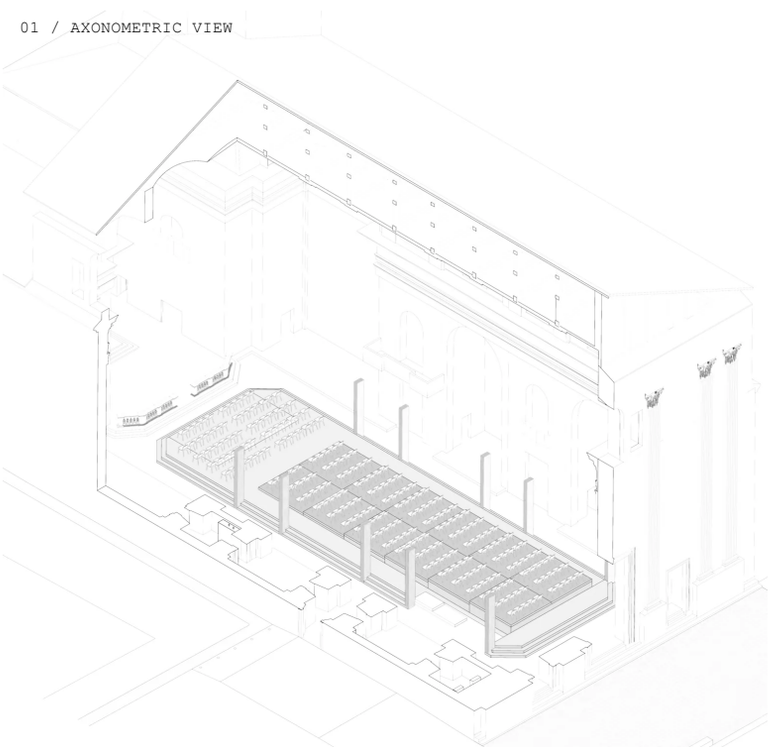
YEAR	LOCATION	WORDS	PROFESSOR
2026	CREMONA - ITALY	REVERSIBILITY CARE PERFORMANCE	ANGELO GIUSEPPE LANDI

The church is not treated as an empty shell waiting for a fit-out. A second, reversible ground and a family of autonomous columns introduce everything the festival needs without pretending to be old.



AXO / TOTEM

01 / AXONOMETRIC VIEW



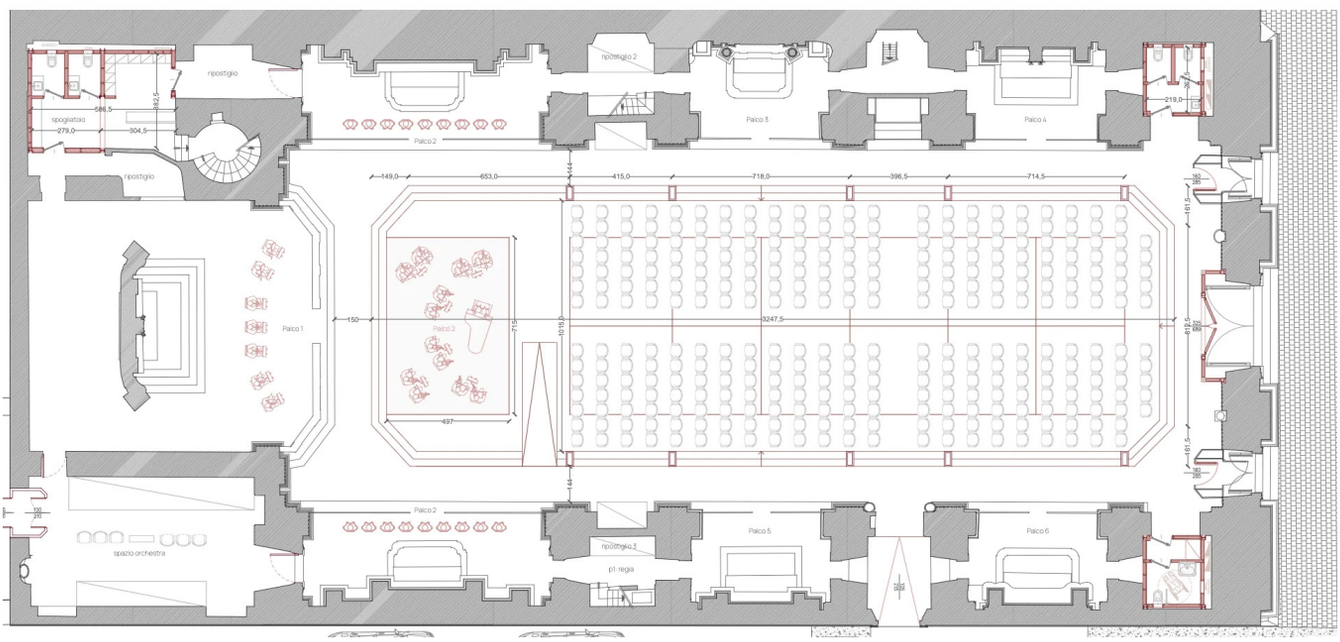
02 / TOTEM



Erma Tene adapts the Church of SS. Marcellino e Pietro in Cremona as a flexible venue for the Monteverdi Festival. The church is not treated as an empty container, but as a fragile spatial organism shaped by material discontinuities, acoustic character and the traces of successive transformations. The project begins from listening to these conditions, proposing measured acts of care that allow the building to host new cultural life without compromising its historical identity.

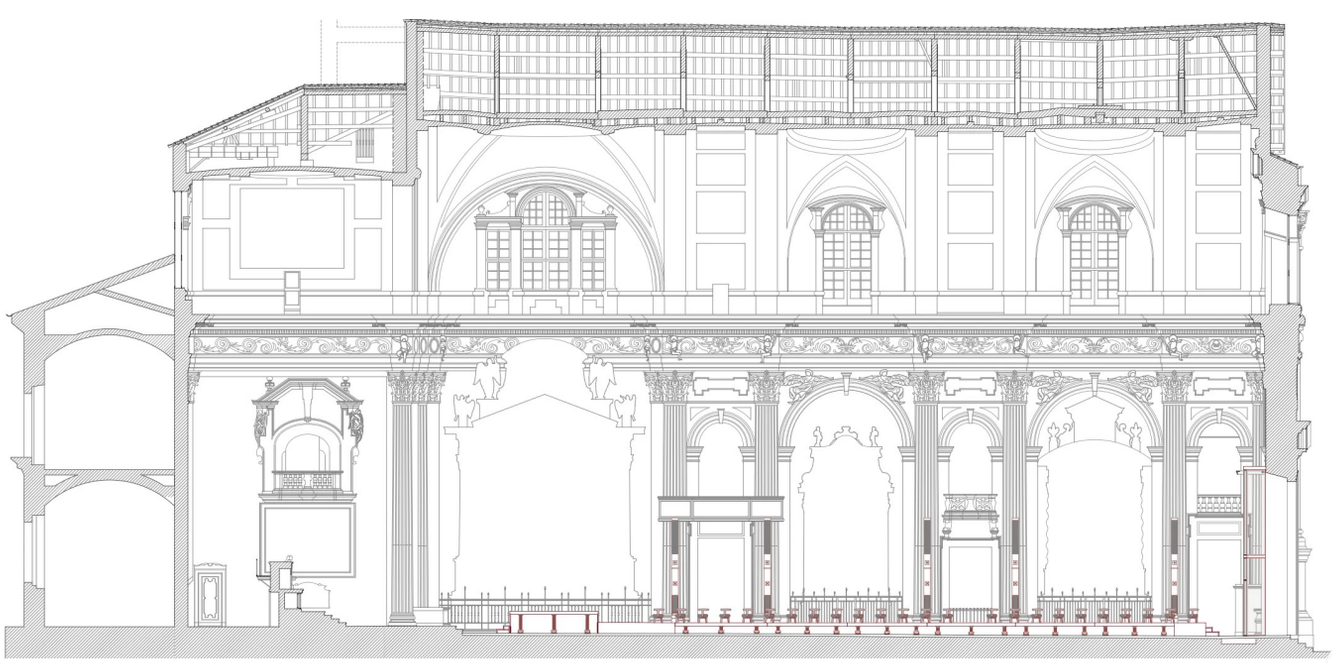
A floating technical floor introduces a second, reversible ground above the existing pavement. Designed as a dry construction, it distributes loads, conceals accessible services and provides the geometry required for seating, performance and exhibition configurations without cutting into the historic fabric. Its modular system can remain level, rise into a stepped auditorium or form local platforms for performers and temporary installations. The nave can therefore accommodate concerts, rehearsals, lectures, exhibitions and everyday visits through the adaptability of the new system rather than repeated alteration of the old one.

DRAWINGS / DETAILS

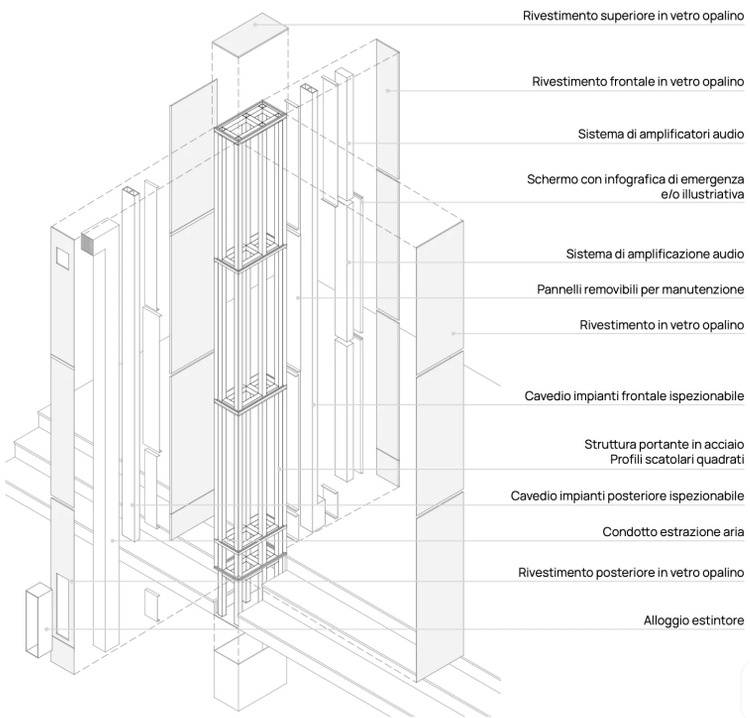


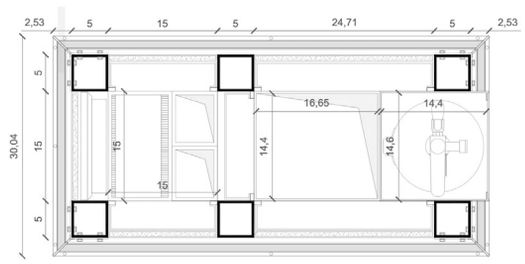
03 / CHURCH FLOOR PLAN

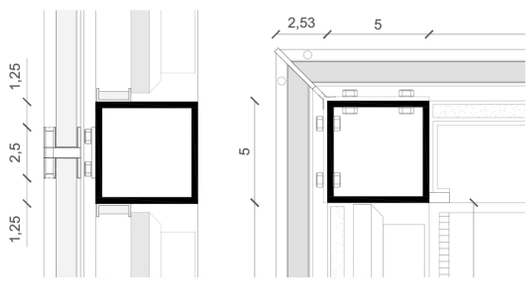
A family of slender opaline-glass columns concentrates the technical functions that would otherwise be dispersed across walls and decorative surfaces. Lighting, air extraction, sound reinforcement, emergency information and fire-safety equipment are contained within inspectable steel frames, making the columns both infrastructure and orientation devices.



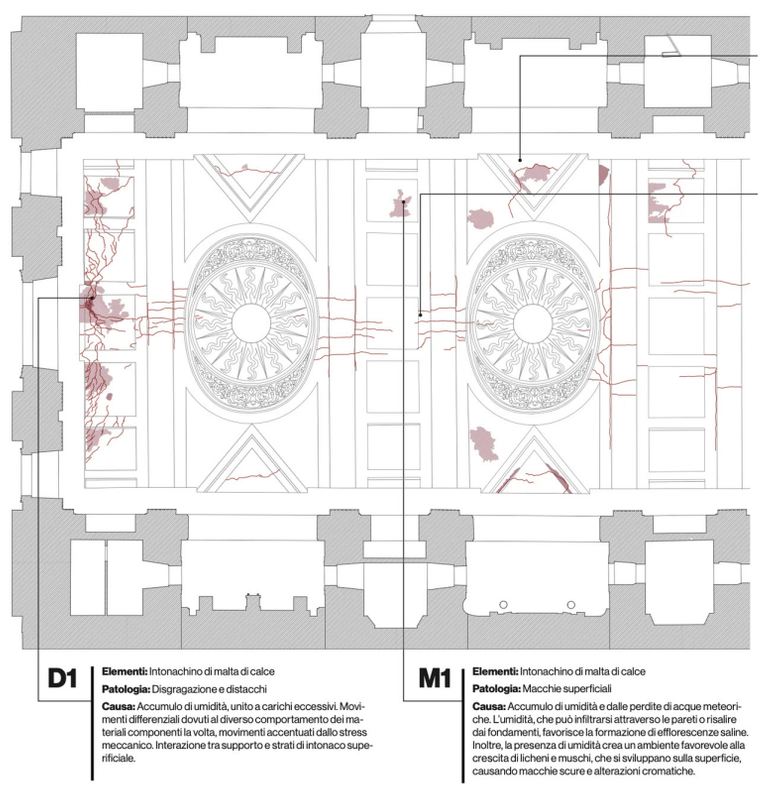
04 / CHURCH SECTION







05 / TOTEM DETAILS



06 / DEGRADATION SURVEY

Ventilation and radiant systems are integrated beneath the raised floor, reducing visual interference and keeping maintenance independent from the historic fabric. Survey, acoustic studies and material diagnosis guide the whole intervention, preserving the legibility of time while ensuring safety, environmental stability and continuity of use. The entrance becomes a public threshold, strengthening the church's connection to the cultural geography of the festival and to the city of Cremona.

WE GOT LOST BETWEEN A WALL AND AN IDEA

YEAR

2026

SUPERVISOR

PIERRE ALAIN CROSET



ABSTRACT

We found ourselves between a wall and an idea, in a liminal territory where matter and intention begin to dissolve into one another. Eight works—four architectures and four sculptures—are read not through form or chronology, but through shared themes: life, relationships, experience and perception. The project does not seek to compare architecture with sculpture; instead, it investigates the space that emerges between them.
This shifting field engages body and mind alike, altering both the observer and their perception of the world. Each work becomes a phenomenological device: an enigma through which space, the body and consciousness can be encountered anew.

FEDERICO MARTORANA ARCHITECTURE

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