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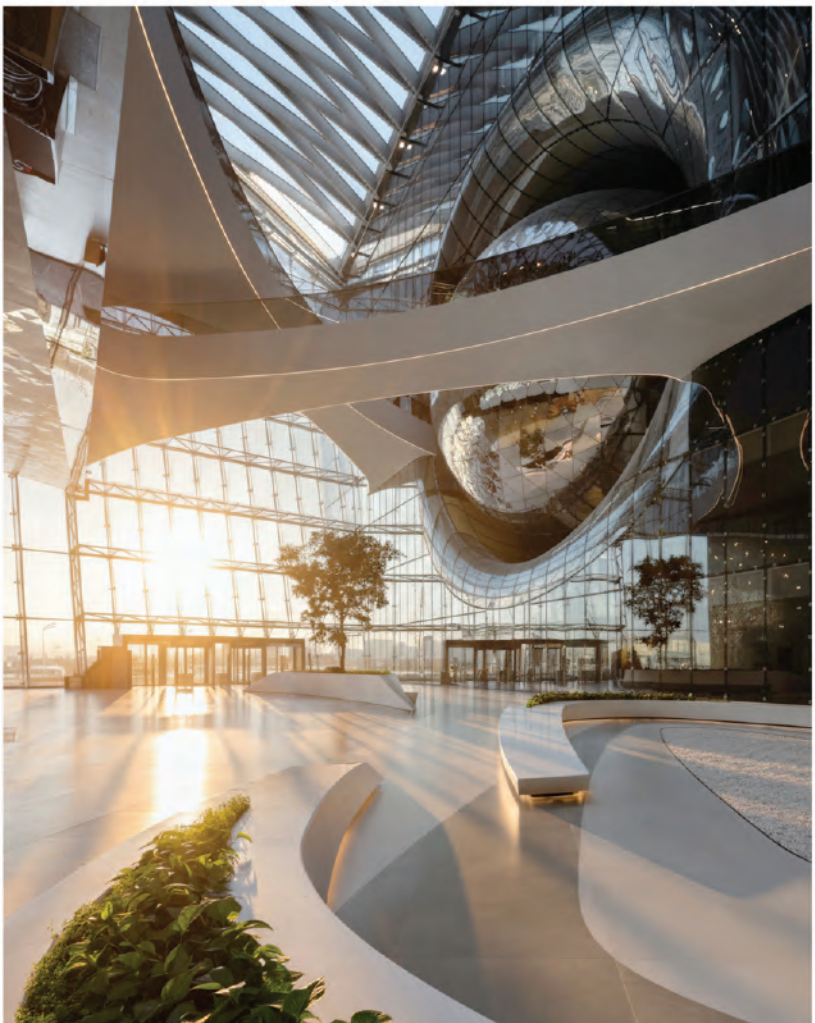
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Fabio Mazzeo, guiding this architectural studio, embodies the seamless melding of traditional artisanship with cutting-edge technology, crafting spaces imbued with innovation and grounded in humanism. Drawing from the historic essence of Via Giulia in Rome, his approach is committed to creating environments that stimulate a dialogue between the timeless and the contemporary, marrying materials, technology, and the Italian spirit in every design.







Q&A

HOW WOULD YOU DESCRIBE THE FOUNDATIONAL PHILOSOPHY THAT GUIDES YOUR ARCHITECTURAL PRACTICE?

Uniqueness is not a label but a way of engaging with reality. Every client embodies an irreducible constellation of aspirations, memories and contradictions; every site carries a history that precedes and endures beyond us. My studio is based at Palazzo Baldoca Muccioli, a sixteenth-century palazzo in Rome. Working beneath seventeenth-century frescoes is a daily philosophical provocation, reminding us that the pursuit of beauty and craft is an enduring cultural responsibility.

Our role is not to impose a recognisable signature, but to listen with intellectual rigour - revealing spaces as active agents in the construction of identity and, ultimately, of legacy.

YOUR PORTFOLIO SPANS RESIDENTIAL VILLAS, HOSPITALITY SPACES, AND CULTURAL PROJECTS. HOW DO YOU MAINTAIN A COHESIVE DESIGN LANGUAGE ACROSS SUCH DIVERSE COMMISSIONS?

Design homogeneity is often mistaken for style. Yet style is the wrong ambition; it suggests a predefined answer applied before the question is grasped, reducing architecture to predictable gestures.

What connects our practice is a method of attention. We accept few commissions; each begins with deep research into the cultural, psychological, and historical dimensions of the client and context. Scale and geography may shift, but the commitment does not. Our clients are highly discerning and acutely aware of the difference between a space simply designed and one truly thought. They seek an intelligence capable of entering their world with curiosity and returning with something that could only emerge from that specific encounter.

YOUR STUDIO HAS RECEIVED INTERNATIONAL RECOGNITION FOR PROJECTS SUCH AS THE VILLA AT CALA DI VOLPE IN SARDINIA AND THE CHALET IN ST. MORITZ. WHAT MADE THESE PROJECTS PARTICULARLY MEANINGFUL, AND WHAT DO THEY REVEAL ABOUT HOW YOU WORK?

These projects reveal the dual structure of our practice. Fabio Mazzeo Architects conceived both in their entirety, while Exclusiva, our general contracting company, assumed full responsibility for their realisation. This integrated intelligence refuses the fracture between design and construction, offering a single point of accountability. The Villa at Cala di Volpe won the 2015 International Design and Architecture Award. The jury praised its integration of contemporary spatial thinking with Mediterranean material culture. The Costa Smeralda can seduce architects into theatricality; our approach was deliberately measured, seeking a grounded presence inseparable from its setting.

The Chalet in St. Moritz required navigating Alpine vernacular. We worked from the inside outward - focusing on warmth, texture, and calibrated light - winning the SBID International Design Award.

Together, they demonstrate our capacity to hold one standard across fundamentally different contexts. That each project belongs precisely to its place is the clearest indication of what we offer: not a signature, but a response.

HOW DOES YOUR ITALIAN HERITAGE INFORM YOUR DESIGN PROCESS, PARTICULARLY WHEN WORKING ON INTERNATIONAL COMMISSIONS?

Italian heritage operates as an intellectual posture: a disciplined approach to understanding a problem before resolving it. The Italian humanist tradition resists the fragmentation of disciplines, approaching architecture as inseparable from art, philosophy, and material culture.

Whether in Russia, Switzerland, or China, we apply an Italian method of observation, treating each context as a serious interlocutor rather than a backdrop for imported sophistication.

To me, 'Made in Italy' is a system of knowledge reflecting the relationship between hand and mind. We work with master artisans, stonemasons, fresco restorers, metalworkers - each the finest expression of that tradition. To be formed within it is to inherit a responsibility: to avoid shortcuts, engage deeply with materials, and understand that beauty is structural, not merely ornamental.

LOOKING AHEAD, WHAT VISION DO YOU HOLD FOR THE FUTURE OF LUXURY ARCHITECTURE?

I am less interested in forecasting the future of luxury architecture than in clarifying what should guide it. My concern is the consolidation of luxury into a global visual language that is merely expensive, a culture mistaking the rarity of materials for the singularity of thought, producing spaces recognisable everywhere yet rooted nowhere. This is costly anonymity. The clients I hold in the highest regard are not interested in status symbols, but in work reflecting their genuine complexity.

The future I find most compelling is inseparable from artificial intelligence. Leading practices understand it as an instrument of depth, never a substitute for authorship. Our engagement reflects a commitment to precision: anticipating light, testing structural logic, and maintaining coherence across thousands of decisions. This is an expansion of what can be conceived. Architecture succeeds or fails in its details. For clients expecting no margin for approximation, the convergence of computational intelligence and artisanal knowledge is measurable on every surface.

What I am not prepared to concede is that any of this displaces the irreducible human dimension of the work: the relationship with the client, the reading of a site, the cultural intelligence that determines what a space should feel like before it determines what it should look like. Those remain beyond the reach of any algorithm. They are, in the end, what distinguishes a building from a legacy.

A different question commands my attention: whether luxury architecture can recover a genuinely civic dimension, and whether the private excellence of a meticulously made interior can contribute something real to the city that surrounds it. Working within the walls of a sixteenth-century palazzo in the historic centre of Rome compels me, daily, to return to one conviction: beauty carries obligations, and the privilege of working with it entails responsibility. The task is to ensure that each project, however private in origin, leaves something of value beyond itself. The clients who understand that are, invariably, the ones who commission the most remarkable work.