The building of a wall constitutes the ultimate architectural act because in dividing, it either includes or excludes. The inclusive wall can be the screen that protects our intimacy, the envelope that keeps us warm and dry, the party wall that allows us to live together in close proximity, and the permeable facade, the mediator between private and common. The wall can also be an instrument of exclusion, a barrier between the individual and the common, a means of favouring possession over sharing. To transgress the wall is to respond to its violence.

- Wade Eide / Peter Fiany - Architecture and Ideas vol. IV n1 p10
With the living cells set apart from the casa, the important element to the existing spatial sequence was defined as an idea of threshold and movement through the wall by means of an architectural intervention. The new reinforced concrete wall continues along a similar vector as the existing stone garden wall signifying the lower complex from the upper complex. The new wall envelopes the rear of the existing complex and proposed additions.
The new concrete wall (as the second element) provides a new rear facade to assemble the numerous expansions of the Casa Maderni into one consistent facade. This element placed several meters away permits light and air to permeate behind, but also defines a new footprint for the Casa Maderni complex.
The initial concept for linking was based on a ramp or bridge originating from the stair tower of the cells, passing through the wall, and penetrating into the central part of the existing building. Early concepts attempted to render volumes, and movement vectors.
The bridge itself goes through the transition from concrete tube to open bridge. The confined space of the tube opens into the courtyard behind the wall and is part of an exterior room defined by the protruding library roof and glazed. As one passes through the wall, the symbolic transition from 'within' the casa to the outside takes place.
The bridge acts as a beam supported by two eccentrically loaded columns that penetrate the dining room. This new object terminates inside the casa on the first landing of the existing staircase completing the main axis of passage.

This bridge is one of the most important parts of the master plan because it continues the main axis of movement and completes the link to the new cells. The loftiness of the bridge seeks to amplify the experience of moving between the casa and cells blurring the line between horizontal and vertical movement. The bridge becomes as a panopticon because from its highest point it is possible to peek, inside the casa, into the cell wing, and see the grounds surrounding the villa.