

The image features a collection of architectural sketches on a light-colored grid background. The sketches are drawn in black ink and include various elements: a large, rounded rectangular shape in the upper right; several rectangular frames and outlines of different sizes; a curved, possibly spiral or ramp-like structure in the lower center; and various lines and shapes suggesting structural or spatial relationships. The overall style is that of a conceptual architectural drawing.

ALIOSCIA MOZZATO ARCHITECT

Curriculum Vitae

DATA

Name Alioscia Mozzato
 Nation ITALY
 Address Via Giacinto Gallina 8 - 30174 Venice - ITALY
 E-mail alioscia.mozzato@gmail.com

EDUCATION

2013 *PhD in Architectural Composition*
 IUAV University of Venice - ITALY.
 Title: "Le Corbusier, the Imminently
 Representative and the Totally Abstract. The Mill
 Owners' Association Building in Ahmedabad"
 Advisors: Eleonora Mantese, Luciano Semerani

2002 *MA in Architecture*
 IUAV University of Venice - ITALY.
 Title: "A transparent architecture. Renovation
 of a Pierluigi Nervi industrial building in
 Marghera"
 Advisor: Giancarlo Carnevale

1994 *Diploma di Maturità Artistica (Artistic High
 School graduation)*
 Artistic High School of Venice - ITALY

PROFESSIONAL LICENSE

2004 *License of Architect*
 Architects Association of Venice - ITALY

LANGUAGE SKILLS

Italian: Mother tongue
 English: Good
 French: Professional
 Portuguese: Good

TEACHING

2023-24 *ADJUNCT PROFESSOR*
 MA Architectural Design Studio II
 Alma Mater Studiorum University of Bologna
 School of Building Engineering-Architecture
 Department of Architecture

2022-23 *ADJUNCT PROFESSOR*
 MA Architectural Design Studio II
 Alma Mater Studiorum University of Bologna
 School of Building Engineering-Architecture
 Department of Architecture

TEACHING ASSISTANT
 MA Theories and Techniques of the Project - Prof.
 Paolo Ceccon
 University IUAV of Venice
 Department of Architecture and Art

2021-22 *ADJUNCT PROFESSOR*
 MA Architectural Design Studio II
 Alma Mater Studiorum University of Bologna
 School of Building Engineering-Architecture
 Department of Architecture

TEACHING ASSISTANT
 BE Architectural Design Studio 1 - Prof. Gundula
 Rakowitz
 University IUAV of Venice
 Department of Architecture and Art

2020-21 *TEACHING ASSISTANT*
 Architectural Design Studio 4
 University of Padua
 Department of Civil Engineering, Construction and
 Architecture

2019-20 *ADJUNCT PROFESSOR*
 MA Architectural Design Studio
 Polytechnic of Milan
 School of Architecture Urban Planning and
 Construction Engineering

TEACHING ASSISTANT
 BE Architectural Design Studio 1 - Prof. Eleonora

Mantese
University IUAV of Venice
Department of Architecture and Art

2108-19 *ADJUNCT PROFESSOR*
MA Architectural Design Theory
Polytechnic of Milan
Department of Architecture and Urban Studies

PROFESSOR
BE Architectural Composition
Ideés HOUSE
Private School of Interior Architecture and
Design

2016-17 *TEACHING ASSISTANT*
MA Architectural Design Studio 1 - Prof. Cristina
Pallini
Polytechnic of Milan
Department of Architecture and Urban Studies

TEACHING ASSISTANT
BE Architectural Composition 1 - Prof. Eleonora
Mantese
University IUAV of Venice
Department of Architecture and Art

2015-16 *VISITING PROFESSOR*
MA Architectural Design Studio 1
Leeds Beckett University - UK
School of Architecture

TEACHING ASSISTANT
MA Architectural Design Studio 1 - Prof. Eleonora
Mantese
University IUAV of Venice
Department of Architecture and Art

2013-14 *TEACHING ASSISTANT*
MA Architectural Design Studio 1 - Prof. Eleonora
Mantese
University IUAV of Venice
Department of Architecture and Art

TEACHING ASSISTANT
MA Interior design - Prof. Eleonora Mantese

University IUAV of Venice
Department of Architecture and Art

2009-10 *TEACHING ASSISTANT*
MA Architectural Project 2 - Prof. Cristiana
Eusepi
University IUAV of Venice
Department of Architecture and Art

CONFERENCES AND LECTURES

2023 "Gianugo Polesello and the *Venice Laboratory*"
IUAV University of Venice - ITALY
Lecture

"Le Corbusier. Architecture and Plastic Arts"
IUAV University of Venice - ITALY
Lecture

2022 "Phalaris. A journal of Architecture"
IUAV University of Venice - ITALY
*Introduction and organization of a conference by
Prof. Giovanni Fraziano*

"Architecture Theatre City. Le Corbusier and the
Boîte à Miracles"
IUAV University of Venice - ITALY
Lecture

2021 "The Dialectic space. Le Corbusier and the
Théâtre Spontané"
IUAV University of Venice - ITALY
Lecture

2019 "Le Corbusier and the *Boîte à Miracles*"
IUAV University of Venice - ITALY
Lecture

"Le Corbusier between Form and Myth"
IUAV University of Venice - ITALY
Lecture

2016 "The Le Corbusier Construction of Form between
Abstraction and Figuration"
Encroachments. Works of Le Corbusier at IUAV of

- Venice
IUAV University of Venice - ITALY
Study day
- 2016** "The Utopia as metaphor of Colin Rowe and the Analogous City of Aldo Rossi"
Bernardo Secchi Study Day. Utopia and the Project for the City and Territory
IUAV University of Venice - ITALY
Study day
- 2015** "Le Corbusier. The Eminently Representative and the Totally Abstract the Mill Owners' Association Building in Ahmedabad"
Leeds Beckett University - UK
Lecture
- "Reyner Banham And Aldo Rossi. Two Possible Urban Images of the 'Second Machine Age'"
Leeds Beckett University - UK
Lecture
- "Le Corbusier and the Lection of the gondola"
Le Corbusier 50 ans après
Polytechnic University of Valencia - SPAIN
International Conference
- 2014** "Le Corbusier, the Imminently Representative and the Totally Abstract. The Mill Owners' Association Building in Ahmedabad"
Research that changes. National conference of Italian PhD on Architecture, Planning and Design
IUAV University of Venice - ITALY
National Conference

EXPOSITION

- 2023** *Gianugo Polesello and the "Venice Laboratory" Petit Tour. The Projects Archive collections*
University Iuav of Venice - ITALY
- 2022** *The Dialectic space of architecture. Gianugo Polesello and the "Venice Laboratory"*
University Iuav of Venice - ITALY

- 2021** *CLASSROOM A*
Imagining the school of the future
School of Architecture Polytechnic of Milan - ITALY
(with Eleonora Mantese and Ugo Rossi)
- 2015** *CLASSROOM A*
The Architecture of the School
Triennale of Milan, Como - ITALY
(with Eleonora Mantese and Ugo Rossi)

PUBLICATIONS

- 2023** Alioscia Mozzato, *Eminentemente rappresentativo e totalmente astratto. Le Corbusier e il Palazzo dei Filatori di Ahmedabad*, Libria, Melfi 2023. ISBN 978-88-6764-314-1
- 2022** Alioscia Mozzato, "Paradosso Venezia. Gianugo Polesello per Fondamenta Nove", in Gundula Rakowitz e Stefano Tomassini (a cura di), *Non è Venezia. Invenzioni fuori dal mondo*, Quaderni della ricerca. Dipartimento di Culture del Progetto Università Iuav di Venezia, Mimesis DCP Iuav, Milano 2022, pp. 218- 237. ISBN MIMESIS 978-88-575-9469-9 | ISBN DCP Iuav 978-88-312-4159-5
- 2018** Alioscia Mozzato, "Colin Rowe and Aldo Rossi. Utopia as Metaphor of a New City Analogous to the Existing One", in *Politics*, Vol. 5, "Ion Mincu" University Press, Bucharest 2018, pp. 140-153. ISSN (print) 2344-6544 | ISSN (online) 2457-1687 | ISSN-L 2344-6544
- Alioscia Mozzato, "L'immagine della città e la retorica dell'ossimoro. Le Corbusier e l'attico di Charles de Beistegui", in Giuseppina Scavuzzo (a cura di), *Architettura e narrazione. L'architetto come storyteller*, FAMagazine, 45/46, Festival Architettura Edizioni, Parma 2018, pp. 101-106. ISSN: 2039-0491
- Alioscia Mozzato, "The Utopia as Metaphor of

- Colin Rowe and the Analogous City of Aldo Rossi", in Luca Velo e Michela Pace (a cura di), *Utopia and the Project for the City and Territory*, Officina, Roma 2018, pp. 101-106. ISBN 978-88-6049-292-0
- Alioscia Mozzato, "Le Corbusier e il IV Entretien di Venezia", in Esther Giani e Irene Peron (a cura di), *Porto Marghera Atlas*, ListLab, Trento-Barcellona 2018, pp. 184-186. ISBN 978-88-9985-450-8
- 2017** Alioscia Mozzato, "Le Corbusier e le nouvelle lyrisme de l'époque machiniste", in Esther Giani (a cura di), *Sconfinamenti. Opere di Le Corbusier allo IUVA di Venezia*, Antiga, Treviso 2017, pp. 90-92. ISBN 978-88-8435-040-4
- 2015** Alioscia Mozzato, "Le Corbusier and the Lection of the gondola", in *Le Corbusier 50 years later*, Editorial Universitat Politècnica de València, València 2015, pp. 1553-1574. ISBN 978-84-9048-373-2
- Alioscia Mozzato, "Reyner Banham and Aldo Rossi, Two Possible Urban Images of the Second Machine Age", in *De Urbanitate*, Vol. 3, "Ion Mincu" University Press, Bucharest 2015, pp. 64-80. ISSN (print) 2344-6544 | ISSN (online) 2457-1687 | ISSN-L 2344-6544
- Alioscia Mozzato, *Le Forme possibili del Ri-ciclo* | *Possible forms of Re-cycle*, Aracne, Roma 2015. ISBN 978-88-548-8635-3
- Alioscia Mozzato, "Le Corbusier, l'eminente rappresentativo e il totalmente astratto. Il Palazzo dei Filatori ad Ahmedabad", in Mauro Marzo e Lorenzo Fabian (a cura di), *La ricerca che cambia. Conferenza nazionale dei dottorati italiani in Architettura, Urbanistica e Design*, LetteraVentidue, Siracusa 2015, pp. 915-931. ISBN 978-88-6242-163-8
- 2014** Nicola Barbugian, Alberto Cibinetto, Eleonora

Mantese, Alioscia Mozzato e Ugo Rossi, "La prima casa. Laboratorio di progettazione 1", in Eleonora Mantese (a cura di), *Housing Sociale e Collettivo*, Aracne, Roma 2014, pp. 140-149. ISBN 978-88-548-6909-7

2013

Nicola Barbugian, Andrea Calgarotto, Alberto Cibinetto, Cristiana Eusepi, Eleonora Mantese, Alioscia Mozzato, Gundula Rakowitz e Ugo Rossi, "Teatralità domestica", in Steve Bisson (a cura di), *Territorio per azioni*, Camera di Commercio di Padova, Padova 2013, pp. 54-61. ISBN 978-88-906575-3-5

Alioscia Mozzato, "Le Corbusier, l'eminente rappresentativo e il totalmente astratto. Il Palazzo dei Filatori ad Ahmedabad". [Architectural and Urban Composition PhD Thesi, University IUAV of Venezia, 2013]

Thetis spa, Pierluigi Rossetto, Giovanni Zarotti, Alessandra Regazzi, Andrea Barbanti, Ugo Camerino, Pasquale Fontanarosa, Alioscia Mozzato, Roberto Corradini, Marina Vio, Sergio Morandi, "The Shadow Line", in *Arca*, n. 214, 2006, p. 62. ISSN 2361-7241

PROFESSION

2006-Present ALIOSCIA MOZZATO ARCHITECT

Owner
Venice - ITALY

2016-2018 AEBY PERNEGER & AS

Project Architect
Geneve - SWISS

2003-2006 UGO CAMERINO ARCHITECTS

Project Manager
Venice - ITALY

COMPETITIONS

- 2020 *Wooden multi-storey residential building in the Prati district of Greis*
Design competition - Bozen - ITALY
- 2018 *Sports complex of "Plaine des Marches"*
One degree Competition - Broc - SWISS
- Extension of a School in Riaz*
One degree Competition - Riaz - SWISS
- Extension of a School in Meinier*
One degree Competition - Meinier - SWISS
- 2009 *New access to the tower of Mestre Venice*
Idea competition - Mestre (VE)- ITALY
1st price
- Urban regeneration of a Mestre Venice Downtown area*
Design competition - Mestre (VE)- ITALY
2nd price ex-aequo
- 2008 *San Cataldo quay Service Center in the port of Taranto*
Design competition - Taranto - ITALY
3rd price
- The Tunnel, Bridge, New motorway tunnel areas in Mestre Venice*
Design competition - Mestre (VE)- ITALY
3rd price
- 2005 *Padova Botanical Garden*
Design competition - Padova - ITALY
3rd price
- 2004 *New Pantelleria airport*
Design competition - Pantelleria - ITALY
4th price
- 2003 *Three-squares system area in Casalpusterlengo*
Idea competition - Casalpusterlengo (LO) - ITALY
6th price

WORKS**ARCHITECTURE**

2016-2018

GRAND-SALEVE

- Type* Public Commission
Location Veyrier (Geneve) - SWISS
Architectural Project Aeby Perneger & Associés SA
Structural Project Thomas Jundt Ingénieurs Civils
Systems Project Zanini-Baechli & Associés SA
Construction Management Atelier Quartal
Budget CHF 38.000.000,00
Construction Induni & Cie SA
Professional role Architectural Direction
Executive Project

2014

VENICE TIME MACHNINE

- Type* Public Commission
Client Digital Humanities Laboratory DHLAB
Institution EPFL (Lausanne - SWISS)
Location Venezia - ITALY
Professional role Technical support
Architectural project

EVVA ITALIA.**Re-Cycle of an industrial building**

- Type* Private Commission
Location Villorba (TV) - ITALY
Architectural Project Alioscia Mozzato
Structural Project Otello Bergamo
Gianluca Notarrigo
Systems Project Tecnoconsult Engineering S.r.l.
Construction Management Alioscia Mozzato
Budget Euro 1.000.000,00
Construction LIANA CARPENTERIA S.r.l.
BIANCHIN COSTRUZIONI S.r.l.
Systems Construction TECNO CENTROCLIMA S.r.l.
CENDRON S.r.l.
Professional role Final Project
Executive Project

Construction Management

ANDRICH HOUSE
Renovation of a farm in Torcello
Venice.
Private Commission *Type*
Isola di Torcello (Venezia) *Location*
Alioscia Mozzato *Architectural Project*
Euso 500.000,00 *Budget*
Final Project *Professional role*

2010

16 PUBLIC HOUSING
Construction of 2 residential
buildings
Private Commission *Type*
Spinea (VE) - ITALY *Location*
Dario Lugato *Architectural Project*
Alioscia Mozzato
Alberto Mastella *Structural Project*
Giuseppe Simion *Systems Project*
Dario Lugato *Construction Management*
ADRIATICA COSTRUZIONI S.r.l. *Construction*
Euro 3.500.000,00 *Budget*
Final Project *Professional role*
Executive Project

36 PUBLIC HOUSING
Executive Project services for
construction of 36 apartments
Private Commission *Type*
Cavarzere (VE) - ITALY *Location*
Dario Lugato *Architectural Project*
Alioscia Mozzato
Dario Lugato *Structural Project*
Livio Sacchetto
Dario Lugato *Systems Project*
Giuseppe Berganton
Luca Mosca
Fabrizio Vianello *Construction Management*
Corstuzioni BELTRAME S.r.l. *Construction*
ITIS Cavarzere S.r.l.
Euro 3.000.000,00 *Budget*
Executive Project *Professional role*

20

HOTEL LeNOVE

Construction of a receptive structure
Type Private Commission
Location Nove (VI) - ITALY
Architectural Project Emanuel Lancerini
Daniele Levi
Structural Project Aliscia Mozzato
Giampaolo Milani
Systems Project Master T. & A. S.r.l.
Construction Management Emanuel Lancerini
Budget Euro 4.000.000,00
Professional role Executive Project

2009

ARCHEOPARK "CASTEL MADAMA"
Urban redevelopment through creation
an archaeological and teaching
park, with tourist facilities and
recreational services.
Type Private Commission
Location Castel Madama (RM) - ITALY
Architectural Project Ezio Padovan
Alioscia Mozzato
Professional role Final Project

NEW STINGER
Interior design
Type Private Commission
Location Mestre Venezia (VE) - ITALY
Architectural Project Alioscia Mozzato
Construction Management Alioscia Mozzato
Construction Caravaggio S.r.l.
Officina Boscolo Michele S.r.l.
Budget Euro 500.000,00
Professional role Final Project
Executive Project
Construction Management

21 PUBLIC HOUSING
Project of a residential building
Type Private Commission
Location Tessera (VE)
Architectural Project Dario Lugato
Alioscia Mozzato

21

Preliminary Project *Professional role*

2008

CARAVAGGIO CENTER

Construction of a building for commercial retail and office spaces

Private Commission *Type*

Zelarino (VE) - ITALY *Location*

Dario Lugato *Architectural Project*

Alioscia Mozzato

Dario Lugato *Structural Project*

Alberto Mastella

Dario Lugato *Systems Project*

Giuseppe Simion

Dario Lugato *Construction Management*

Caravaggio S.r.l. *Construction*

Euro 6.500.000,00 *Budget*

Final Project *Professional role*

Executive Project

2007

6 PUBLIC HOUSING

Project of a residential building

Private Commission *Type*

Cortellazzo (VE) - ITALY *Location*

Dario Lugato *Architectural Project*

Alioscia Mozzato

Dario Lugato *Structural Project*

Luca Vecchiato

Dario Lugato *Systems Project*

Giuseppe Simion

Dario Lugato *Construction Management*

Corstuzioni BELTRAME S.r.l. *Construction*

ITIS Cavarzere S.r.l.

Euro 3.000.000,00 *Budget*

Final Project *Professional role*

Executive Project

MOZZATO HOUSE

Renovation of a residential building

Private Commission *Type*

Mestre Venezia (VE) - ITALY *Location*

Architectural Project Alioscia Mozzato

Structural Project Franco Pianon

Systems Project Andrea Chiozzotto

Construction Management Alioscia Mozzato

Construction Edil Restauri S.a.s.

Budget Euro 300.000,00

Professional role Final Project

Executive Project

Construction Management

2005

BELL TOWER

New bell tower of St. Chiara

Type Private Commission

Location Mestre Venezia (VE) - ITALY

Architectural Project Dario Lugato

Alioscia Mozzato

Structural Project Dario Lugato

Alberto Mastella

Systems Project Dario Lugato

Giuseppe Simion

Construction Management Dario Lugato

Construction Edil Restauri S.a.s.

Budget Euro 500.000,00

Professional role Final Project

URBAN PLANNING

2010

MORANZANI A.

Master plan of the contaminated site "Moranzani A"

Type Private Commission

Location Malcontenta (VE) - ITALY

Project Dario Lugato

Alioscia Mozzato

Professional role Final Project

2009

CHIOGGIA PARKING PLAN

**Preliminary project for parking system
in the potential development areas**
Public Commission *Type*
Chioggia (VE) - ITALY *Location*
Dario Lugato *Project*
Alioscia Mozzato
Preliminary Project *Professional role*

2008

ASPO CHIOGGIA
**Preliminary project of Chioggia Port:
area of the Salons Island inside the
customs boundary**
Private Commission *Type*
Chioggia (VE) *Location*
Davide Ferro *Project*
Cirillo Fontolan
Dario Lugato
Alioscia Mozzato
Matteo Cupoletti
Giorgio Vianello
Preliminary Project *Professional role*

COMPETITIONS

2020

**Wooden multi-storey residential
building in the Prati district of
Greis**
Design competition *Type*
Bozen - ITALY *Location*
Alioscia Mozzato *Project*
Kuno Mayr
PROTECO engineering S.r.l.

2018

Sports complex of "Plaine des Marches"
One degree Competition *Type*
Broc - SWISS *Location*
Alioscia Mozzato *Project*

Extension of a School in Riaz
Type One degree Competition
Location Riaz - SWISS
Project Alioscia Mozzato

Extension of a School in Meinier
Type One degree Competition
Location Meinier - SWISS
Project Alioscia Mozzato

2009

New access to the tower of Mestre
Type Idea competition
Location Mestre (VE)- ITALY
Project Daniele Levi
Emanuel Lancerini
Alioscia Mozzato
Ranked 1st price

**Urban regeneration of an area in
Mestre Downtown**
Type Design competition
Location Mestre (VE)- ITALY
Project Cristiana Eusepi
Marco Fontanive
Alioscia Mozzato
Flavia Vaccher
Ranked 2nd price ex-aequo

2008

**Service Center at San Cataldo quay in
the port of Taranto**
Type Design competition
Location Taranto - ITALY
Project Zuanier Associati
Cristiana Eusepi
Daniele Levi
Eleonora Mantese
Filippo Mastinu
Alioscia Mozzato
Ranked 3rd price

2006

The Tunnel, Bridge, History. Areas of the new motorway tunnel in Mestre

Design competition *Type*
Mestre (VE)- ITALY *Location*
Ugo Camerino *Project*
Andrea Barbanti
Pasquale Fontanarosa
Sergio Moranti
Alioscia Mozzato
Alessandra Regazzi
THETIS S.p.a
Marina Vio
Giovanni Zarotti
3rd price *Ranked*

Alioscia Mozzato
Ranked 4th price

2003

Three-squares system area in Casalbusterlengo (LO)

Type Idea competition
Location Casalbusterlengo (Lodi) - ITALY
Project Andrea De Eccher
Giuseppe De Carlo
Rosario Di Rosa
Alioscia Mozzato

2005

Padova Botanical Garden

Design competition *Type*
Padova - ITALY *Location*
Ugo Camerino *Project*
Studio CAMUFFO
CROCI & ASSOCIATI
Studio EU
Alioscia Mozzato
STEAM S.r.l.
S.A.T. Survey
Stefan Tischer
3rd price *Ranked*

2004

New Pantelleria airport

Design competition *Type*
Pantelleria - ITALY *Location*
Ugo Camerino *Project*
Pasquale Fontanarosa
Jouliet Gaulandean
Lara La Rosa
Jouliet Louis
STEAM S.r.l.
THETIS S.p.a.

Portfolio

WOODEN MULTI-STOREY RESIDENTIAL BUILDING IN THE PRATI DISTRICT OF GREIS

(with Kuno Mayr and PROTECO Engineering)

The project aims at providing to the district Prati of Gries and to the city of Bozen a clear and recognizable architectural image, while framing a unitary framework between site, construction, interior space, sustainability and energy performances. Three main themes raised from reading the competition program and the existing environment: the new building, the square, the park.

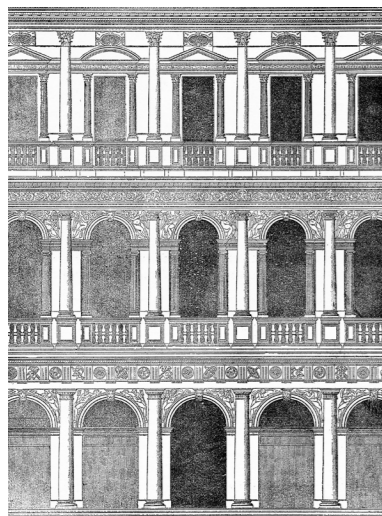
While assuming them as constitutive elements of the project, the purpose was to ensure to this part of the district its public and collective nature. The first and second floor of the new building were thought in reinforced concrete, a building technology that allows a free configuration of the internal space and, thanks to the realization of wide glass openings facing the square and the park, the multiplication of the spatial relationships with the outside.

Instead, the upper section of the building - dedicated to the lodgings - displays a self supporting wooden structure. By strongly detaching itself from the surrounding buildings, the composition of the facades expresses the collective nature of the public space it relates with.

The main themes around which the project has developed are: the quality of the common spaces as well as the domestic ones and their interconnection with the alpine landscape.

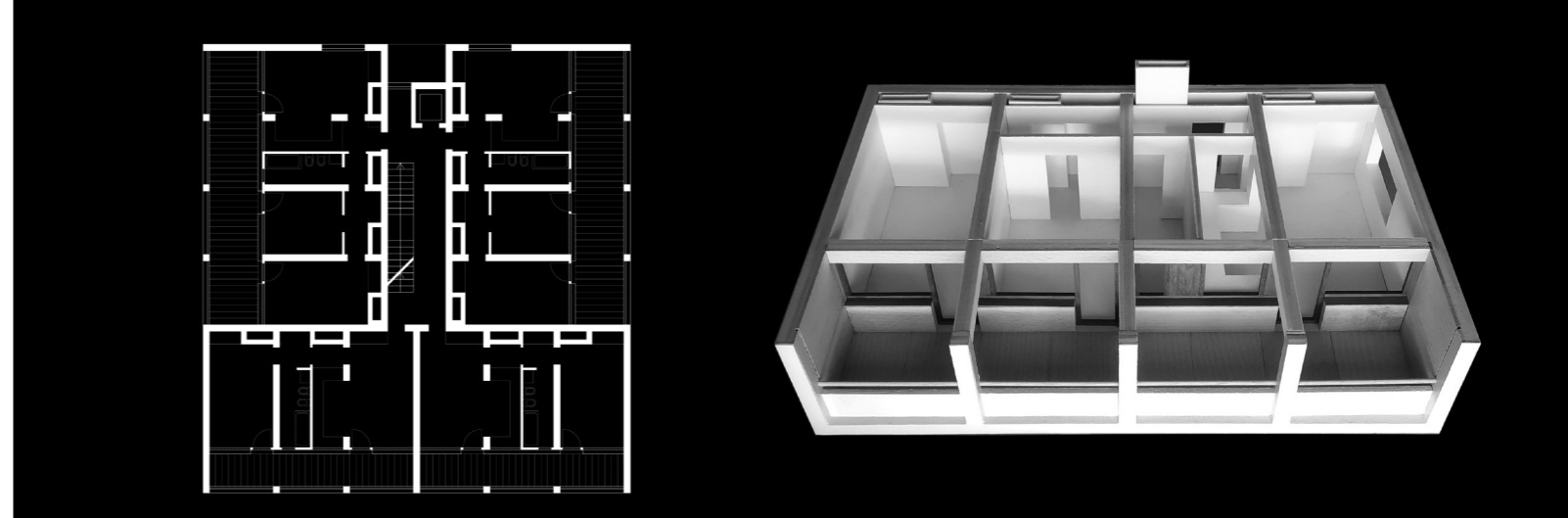
A core section containing the common stair and the elevator structure the vertical distribution to the different floors of the building. The leaving room opens up to each apartment though wide, storage conceived corridors unveiling the relationships among the different rooms of the domestic space. A system of ribbon windows, which is present in every single room, empties the wall at the horizon line thus framing the wideness of the Sciliar mountain to the west and the Mendola mountain to the east in all their extension. The configuration of the main façade reflects the powerful relationship between inside and outside thanks to the generous dimension of the logge, turning them into veritable *chambre en plein aire* opened to the landscape.

Vincenzo Scamozzi, *Procuratie Nuove*, Venezia 1583



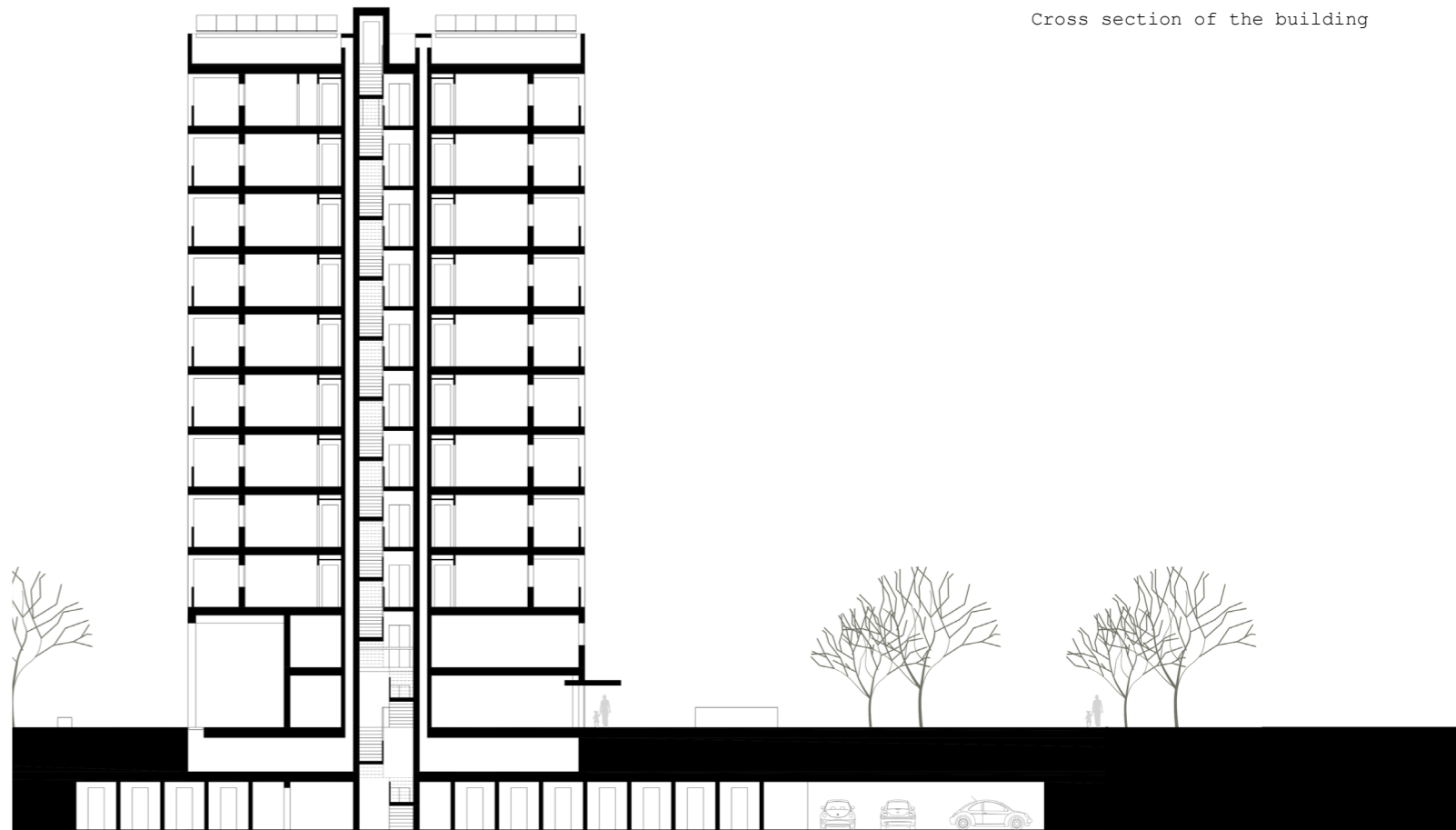


Physical model of the elevation on the main square of the district



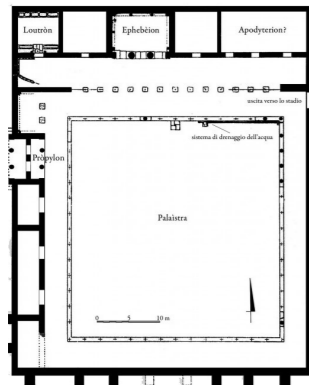
Plan of the building and physical model of the flat type A2

Cross section of the building



SPORT COMPLEX "PLAINE DES MARCHES"

Gymnasium of Priene 1568



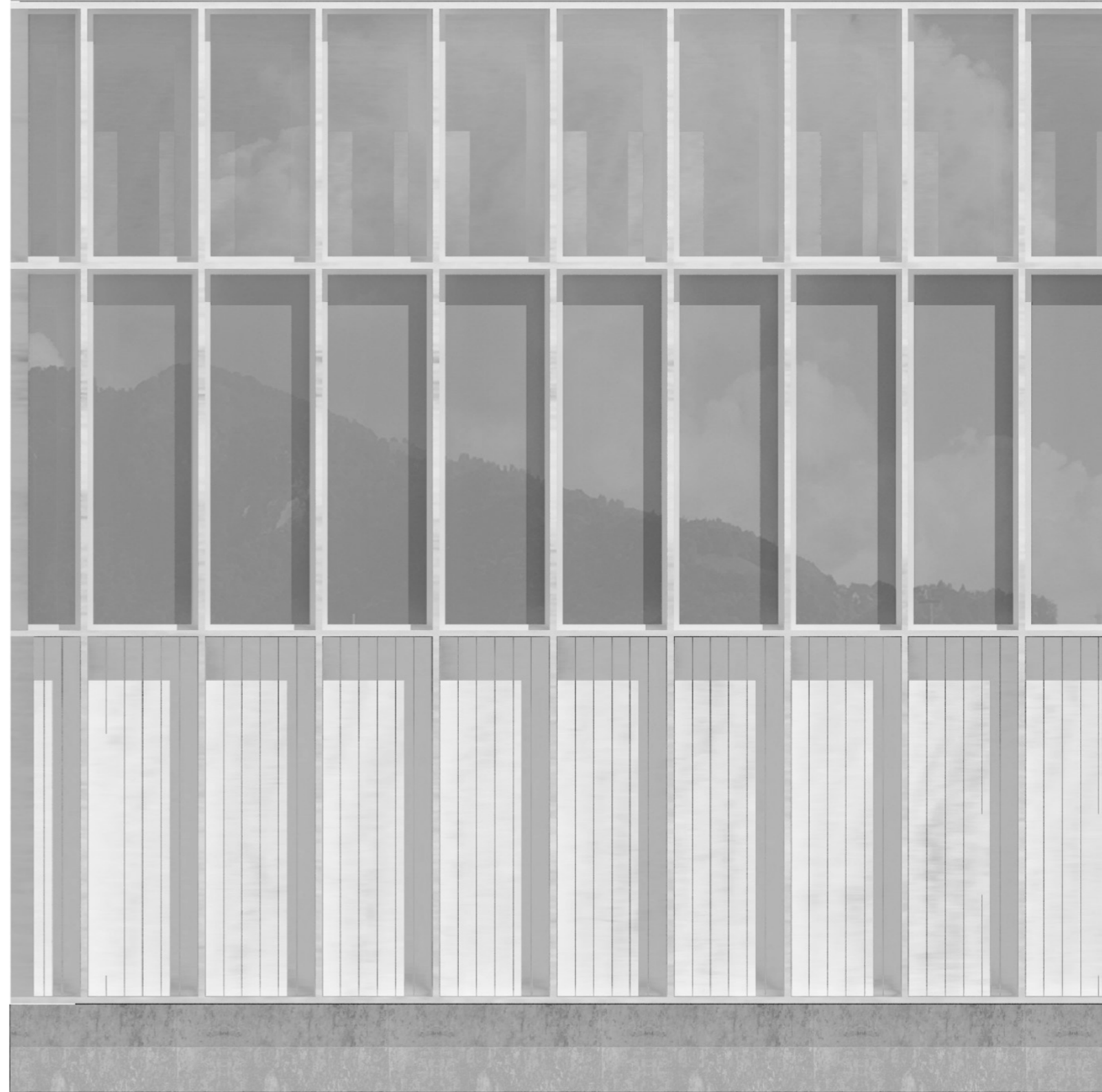
The reading of the urban context in proximity of the project's area underlines the presence of three specific sectors: the area of *Château d'en Bas* which - together with the *chapelle des Marches* - represents the historical center of the village, the residential district of the old borough de *Gruyères* and, finally, that of the village's sporting infrastructures in the plain of the *Marches* which expresses a strong naturalistic character.

In ancient Greece the place where the youth trained and practiced for the athletic competitions was the *gymnasium*.

This place didn't serve only to the practice of the gymnastic exercises, but it became also a space for meeting and education, in which lectures, lessons, banquets and also theatrical representations could be held.

The use of the ancient *gymnasium* typology, besides serving as system of organization and configuration of the interior spaces of the new building, intends to express the pedagogic and public character of this place connected to specific 'use values' which, in our opinion, the physical activity assumes inside a community.

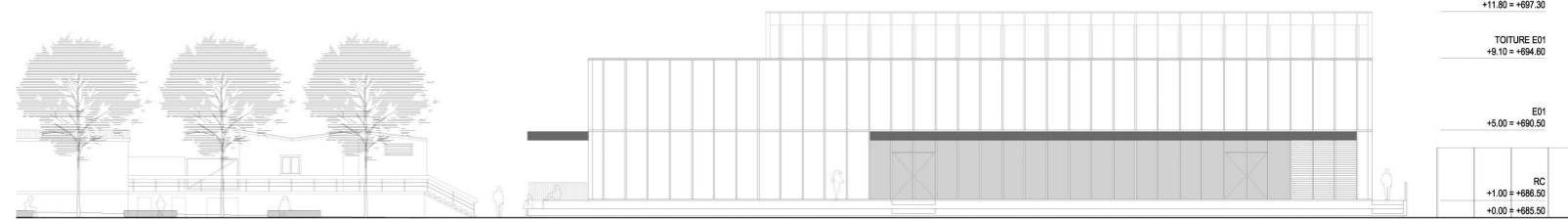
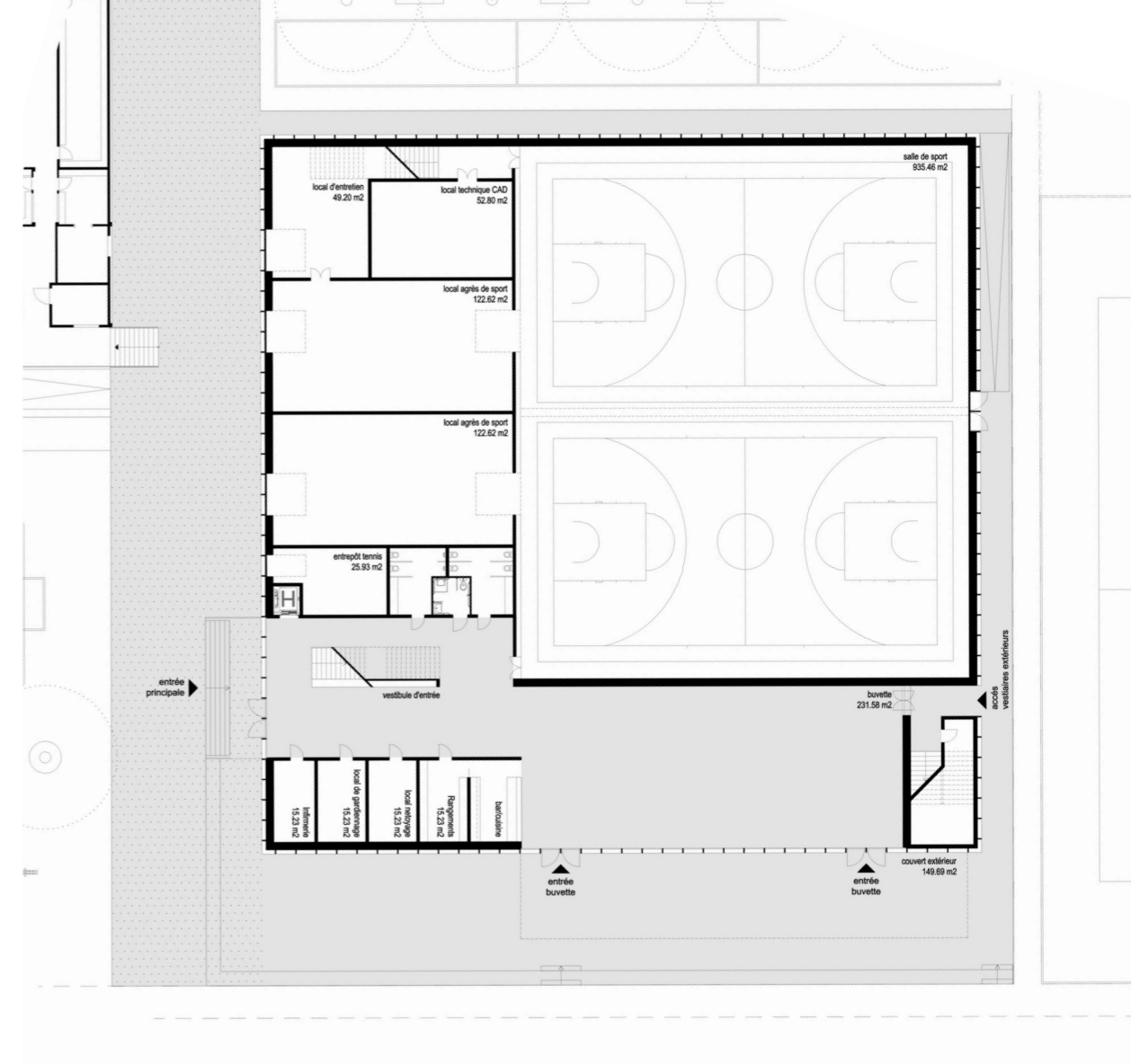
The formal solution and the used materials decline the constructive techniques typical of the alpine tradition in using wood and stone. Utilising a referable formal language to a specific tradition and a particular territory, the sense and values of a collective activity and specific community wanted to be expressed by the character of the architecture.





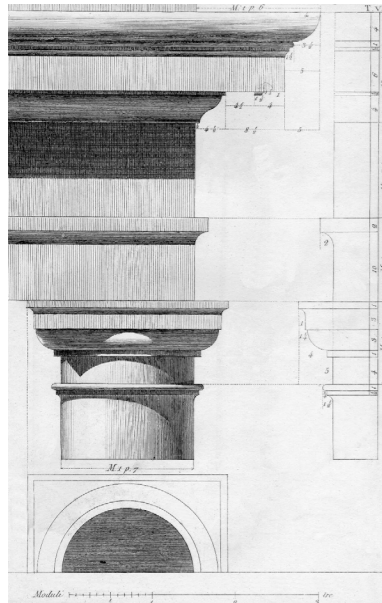
General plan of the ground floor and South elevation

Render of the new building



EXTENSION OF A SCHOOL IN MEINIER

Jacopo Barozzi da Vignola,
*Regola delli Cinque Ordini
d'Architettura*, Roma 1562



Highlighted the lack of unity and the fragmented nature of the actual scholastic complex, the aims of the project are on one hand to give urban and architectural coherence to the historical and institutional context of the existing spaces and on the other to properly answer to the new and different functional necessities described by the competition' program.

The new building take place along the area currently occupied by the school wing built in 1960, completing the urban elevation on *Route de La-Repentance* and constituting itself as element of connection between the existing gym and the ancient school of 1989.

The *Route de Gy* represents an elevated historical character urban space thanks to the presence of the church, the building named *La Rampe* and the ancient school of 1989.

In order to valorize the character of this part of the village the road and the sidewalk take the same level, separated by small metallic elements of street furniture. The operation aims to transform this urban space in a "linear square" on which lean out both the principal public and historical buildings and the collective green areas.

The actual configuration of the existing green areas is substantially preserved. The project includes the *Verger* and the garden of the ancient school in the public green system of the *Esplanade*.

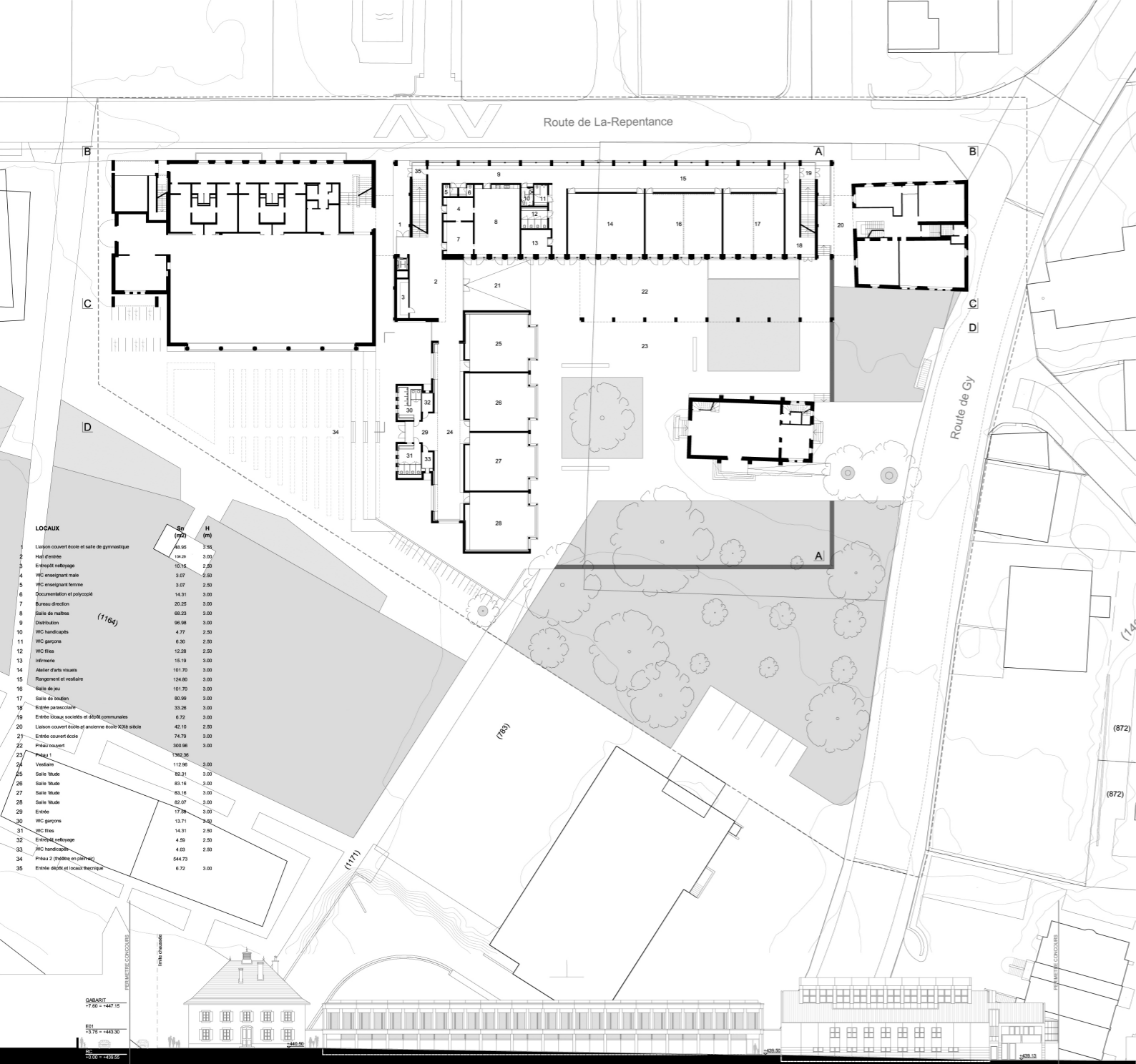
The plan of the new building at the various levels and its interior spaces have been configured starting from the dimension of the module 9 x 9 m which specifies the plan of the classroom.

The height of new build is coordinated with the close historical buildings, completing on one hand the *Route de La-Repentance* urban front and on the other specifying the covered entry of the new scholastic complex in counterpoint with the elevation of the ancient school.

The exterior materiality recalls colors and materials of *Salève* environment. The façade is composed by prefabricated and pigmented concrete plates hooked to the structure.

The tectonics of the new wing expresses the institutional and collective character of the school, strengthen the hierarchy of architectures and the meaning of the urban spaces inside which it takes places.



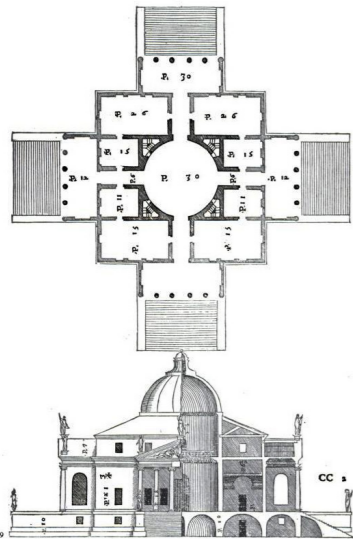


General plan of the ground floor and North-East elevation

Render of the new building

EXTENSION OF A SCHOOL IN RIAZ

Palladio, *La Rotonda*, Vicenza
1570



The scholastic building of Riaz takes place inside the system of public buildings which, together with the church and the town hall, express the character of that that can be considered as the historical and institutional center of this Swiss village.

The urban morphology, characterized by isolated buildings, a three floors height, a pitched roof and covering in plaster and wood, refers to a "minor architecture" which characterises a big part of Fribourg' rural areas.

In relationship to the existing urban fabric, the project foresees the construction of a three floors building detached from the two existing ones. Putting itself in the front road adjacent area, it completes the system of public buildings façades made by the apse of the church and the town hall.

An external covering in wood staves for the elevations and a metallic plate for the roof are the select materials for the new building in order to give an unitary character to the existing scholastic complex, declining the characteristic lines of the local architecture through formal solutions in continuity with historical tradition of these places.

The space in which the child develops his own spiritual potentialities and practical-material ability through the individual and collective teaching is mainly the classroom.

A square figure of 9 m side, an inside front mainly transparent and three opaque sides plated in wood allow a good natural illumination, a continuous relationship with the outside, elevated acoustic performances, a high degree of flexibility with respect to the different activities developed inside the classroom.

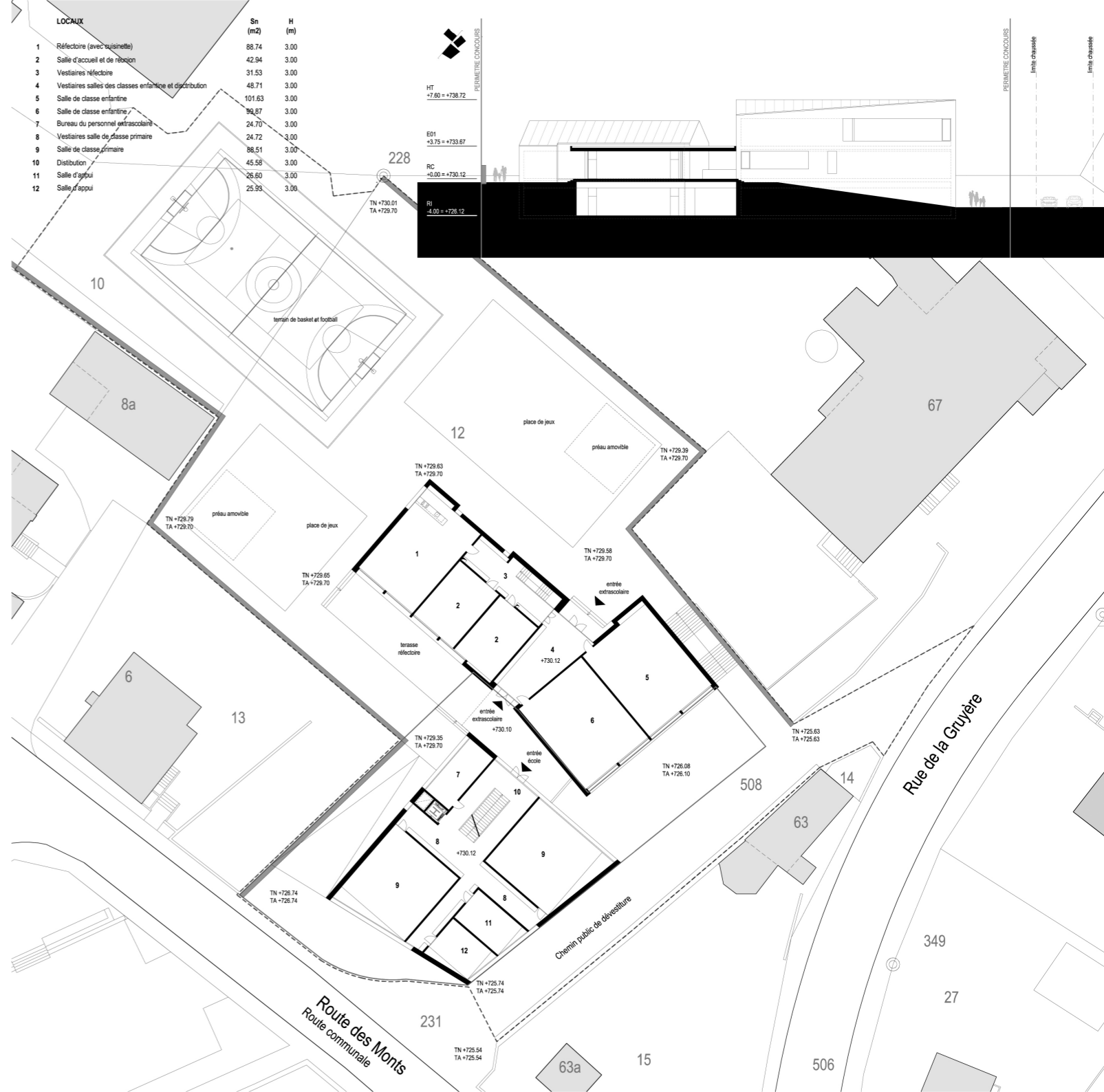
The aim of the interior spaces configuration is to ensure these specific spatial and formal characteristics of the classrooms around which the services, the connections and the dressing room - properly equipped with seats and pegs and always illuminated by natural light - are organized and configured.





General plan of the superior ground floor and South-West elevation

Render of the classroom



CLASSROOM A

All Levels School

(with Eleonora Mantese and Ugo Rossi)

The theme of a classroom's explicit a principle of a service activity. The service regard Knowledge to which Teachers and Scholars contribute, in distinctly different roles, such as sedimentation of memory, epistemological aim and curiosity.

The Scenae Frons and staircase elements suggest the illusion of Knowledge, according to the memento of Socrates "...I know I don't Know".

The three openings of the Scenae frons, of which only one is be crossed, arouse the curiosity to go beyond. The garden and an open classroom is beyond.

The idea is to think of a space of light accentuated on the entrance and behind and over the scene.

The space of the classroom is the fixed component. The element of the scene is variable.

The scene brings into being the theme of changing that every school, in every grade, sets up according to different teaching, gradually, from the lower level to the university.

The scene is the variable register of the character that is assigned to the classroom.

The classroom is an element of a morphological settlement that stands behind a fence.

Once more, as it was for other projects, the results of Domus competition done by Cesare Cattaneo about a universal House's Idea becomes a dominant think in organizing the gerarchy of elements.

The list of these elements, in addition to the fence, retrieves the value of the threshold and of consciousness of entering a public institution.

The common room becomes main room at ground floor, meeting room at first floor and theater on the roof.

The distribution of classrooms, with interior variations, allows for a variation on the general theme.

In the project two different settlements are outlined, related to lower school and high school and university.

The 'aula' idea and meaning are influenced by:

The marvellous space of 'Scuole grandi e minori' of the venetian confraternities.

The schools were normally settled between a developed area and a degraded area such as engines of development.

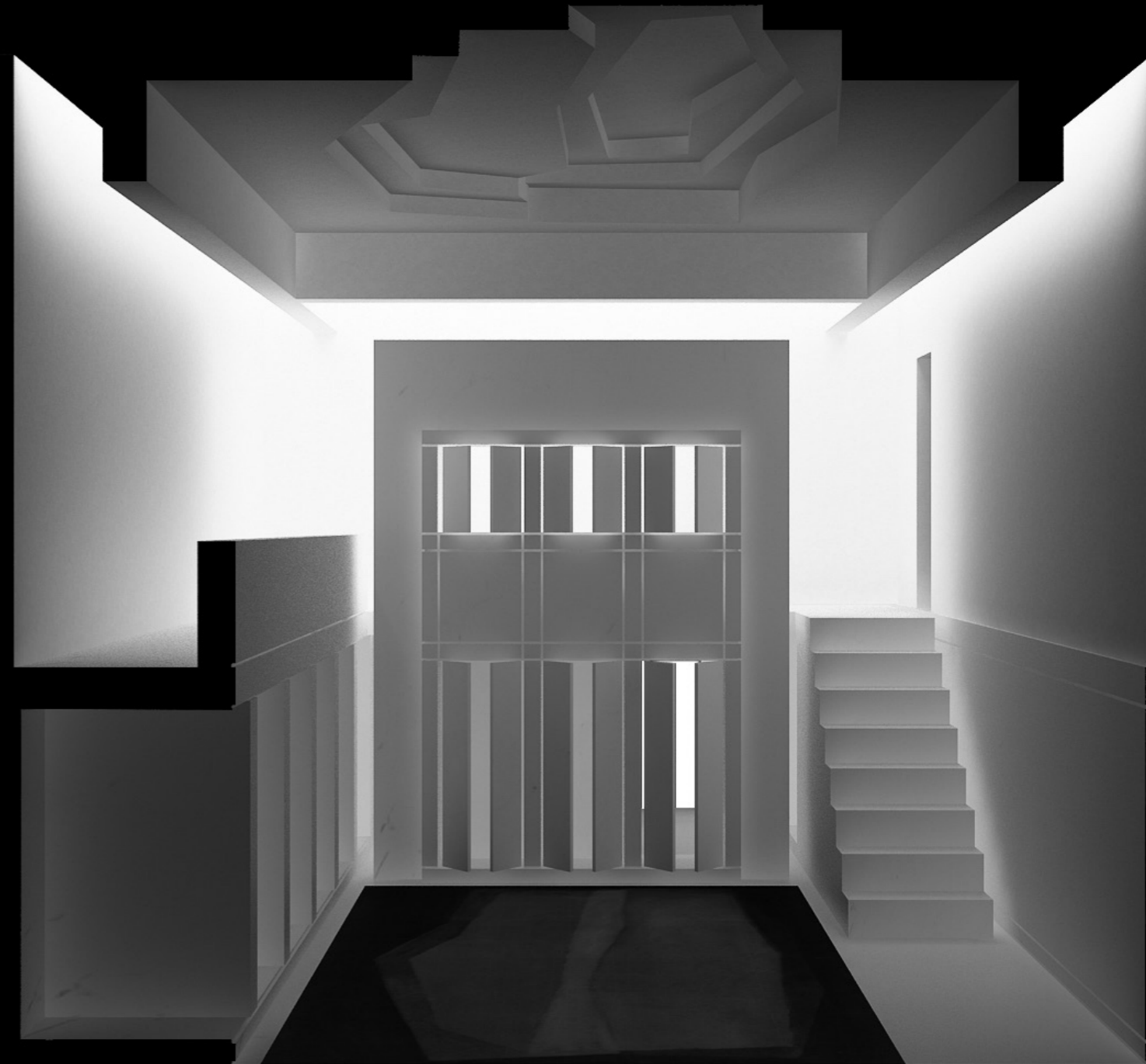
A particular affection goes to an absolutely mental concentration space that is the Scuola dalmata of San Giorgio degli Schiavoni where Vittore Carpaccio, at the beginning of 16th paints S. Agostino in his studium.

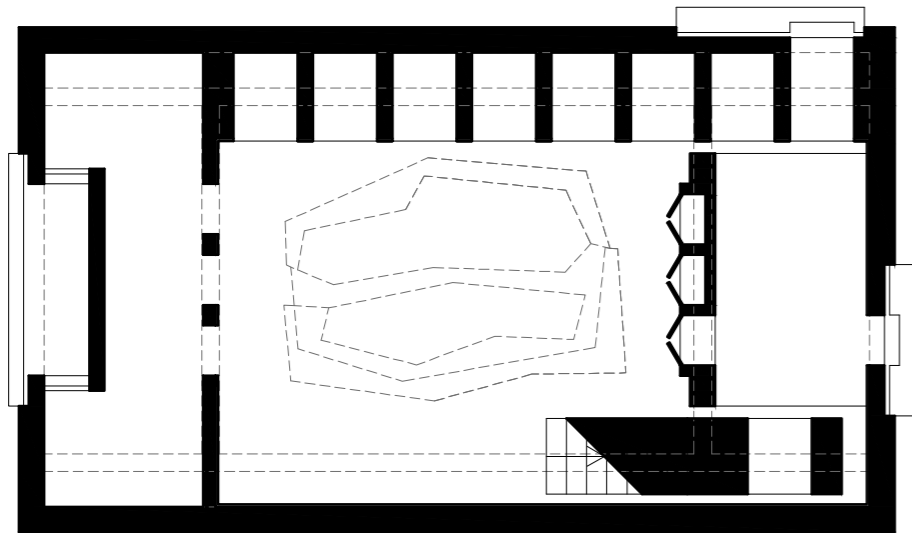
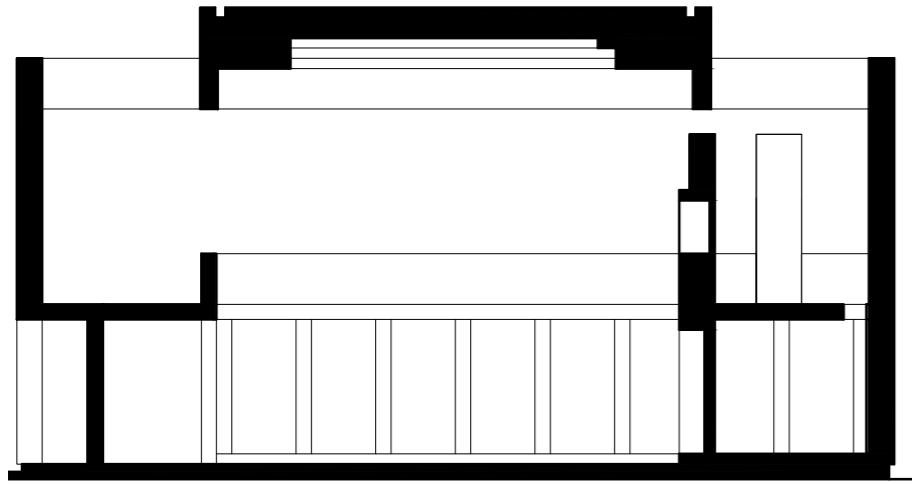
The Island Pavillon at the 2015 Art Biennale in Venice, All the World' futures.

The swiss artist Christoph Büchel has trasformed the former church of Santa Maria della Misericordia in a Mosque, now closed by Venetian Administration.

The Installation created a mix of grafts that induced to a deep reaction of meaning and taught.

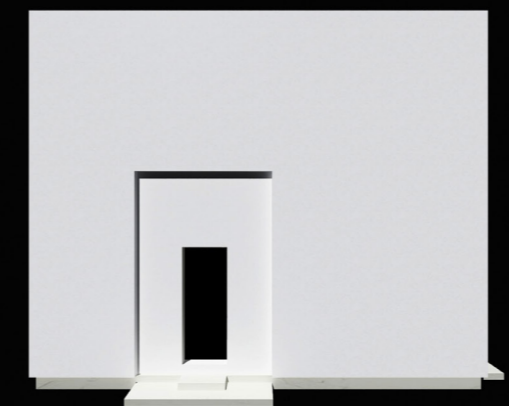
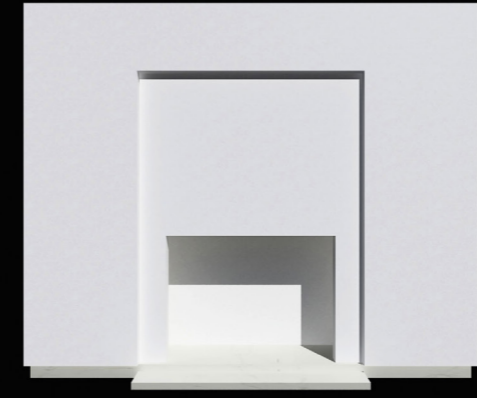
Vittore Carpaccio,
Sant'Agostino nel suo studio,
1501-1503.
School of San Giorgio degli
Schiavoni.

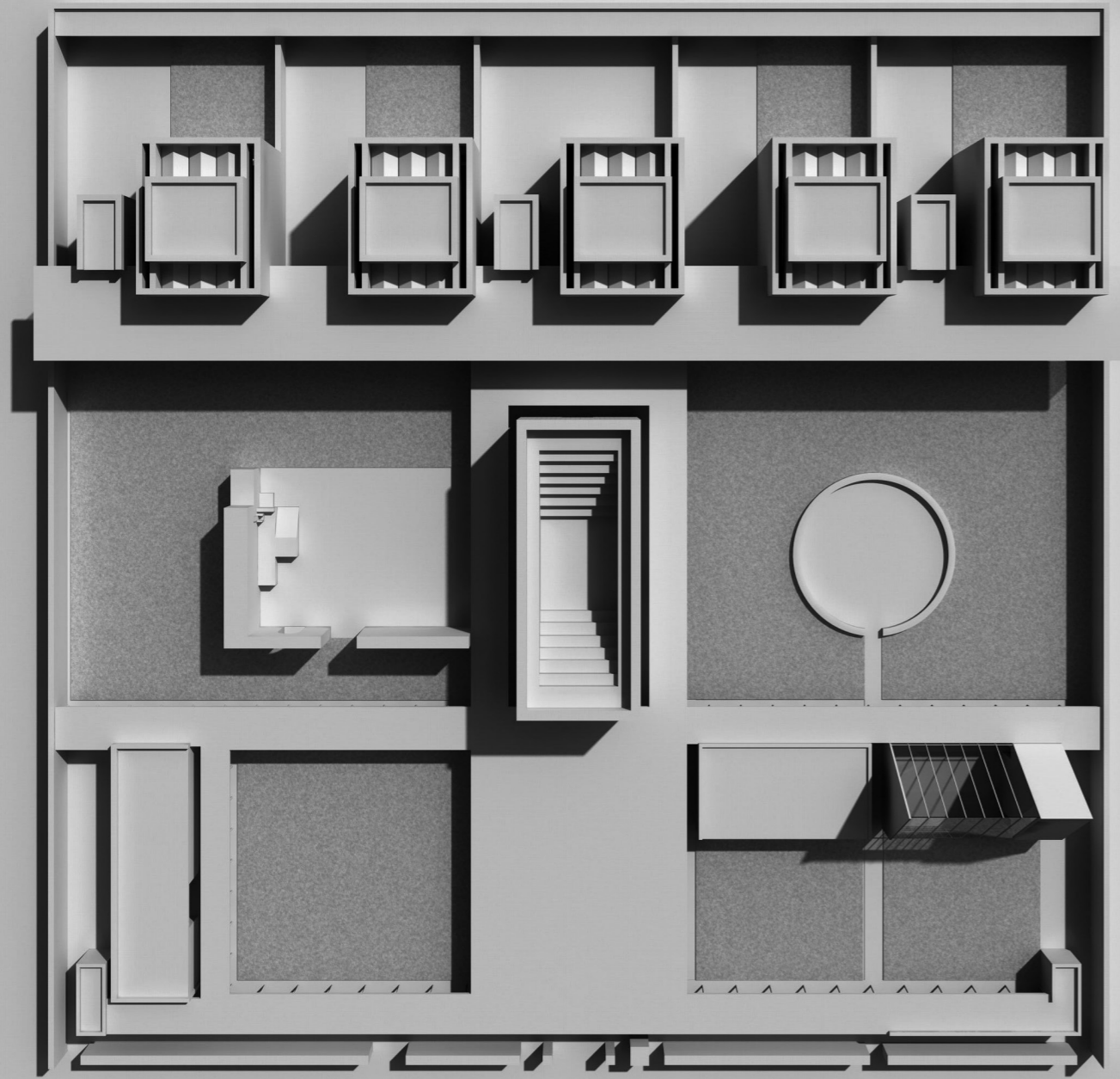




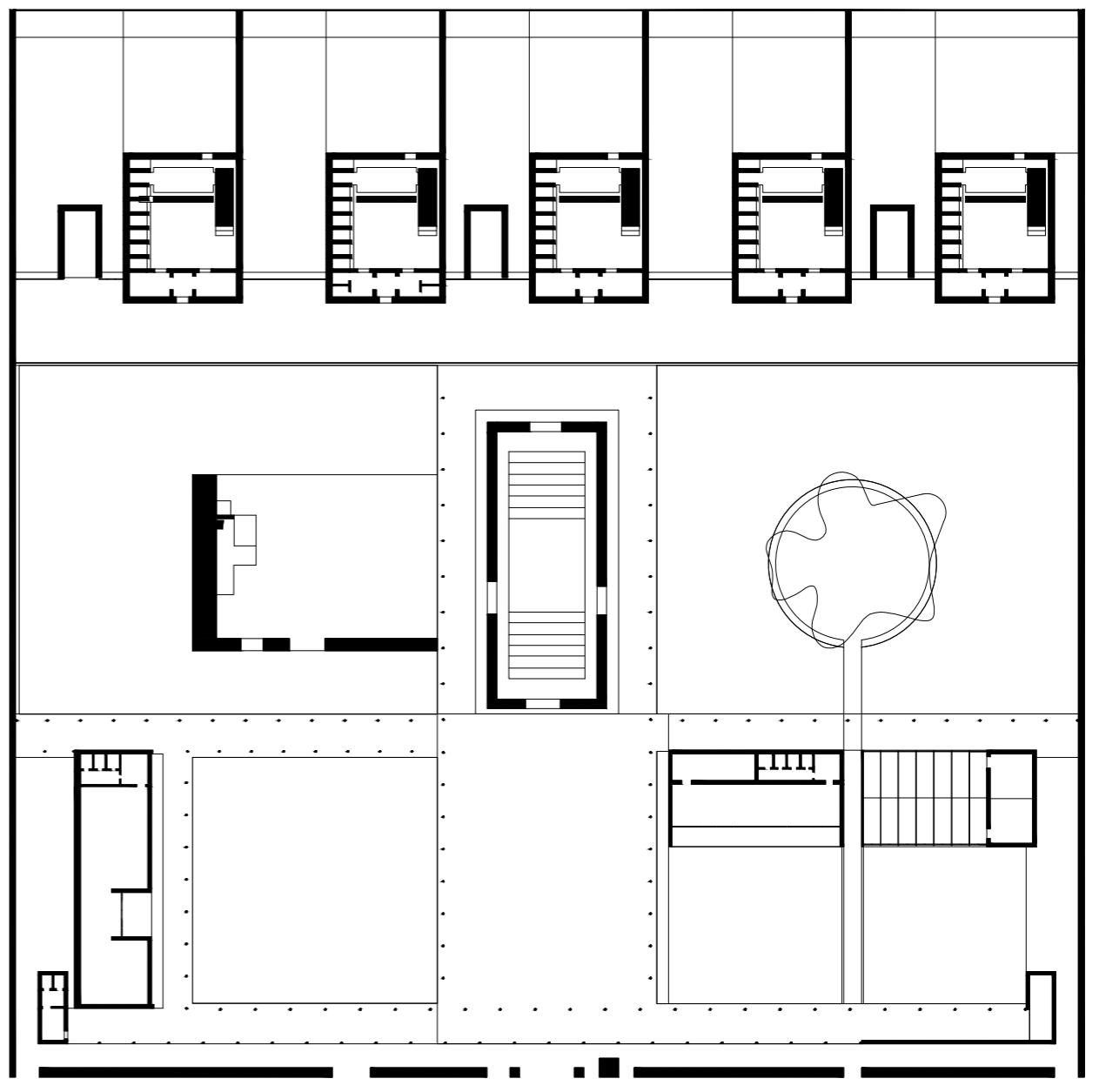
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to previous page
Interior view of the
classroom
Plan, Section and Elevations
of the classroom





planimetric and volumetric project of primary school



Ground floor plan of primary school

VENICE TIME MACHINE

The Venice Time Machine is an international scientific programme launched by the EPFL and the University Ca' Foscari of Venice with the generous support of the Fondation Lombard Odier. It aims at building a multidimensional model of Venice and its evolution covering a period of more than 1000 years. The project ambitions to reconstruct a large open access database that could be used for research and education. Thanks to a partnership with the Archivio di Stato in Venice, kilometers of archives will be digitized, transcribed and indexed setting the base of the largest database ever created on Venetian documents. In complementary to these primary sources, the content of thousands of monographies will be indexed and made searchable. The information extracted from these sources will be organized in a semantic graph of linked data and unfolded in space and time in an historical geographical information system.

About a hundred researchers and students currently collaborate on this international programme. A doctoral school is organized every year in Venice and several bachelor and master courses already use the data produced in the context of the Venice Time Machine.

The State Archives of Venice contain a massive amount of hand-written documentation in languages evolving from medieval times to the 20th century. An estimated 80 km of shelves are filled with over a thousand years of administrative documents, from birth registrations, death certificates and tax statements, all the way to maps and urban planning designs. These documents are often very delicate and are occasionally in a fragile state of conservation.

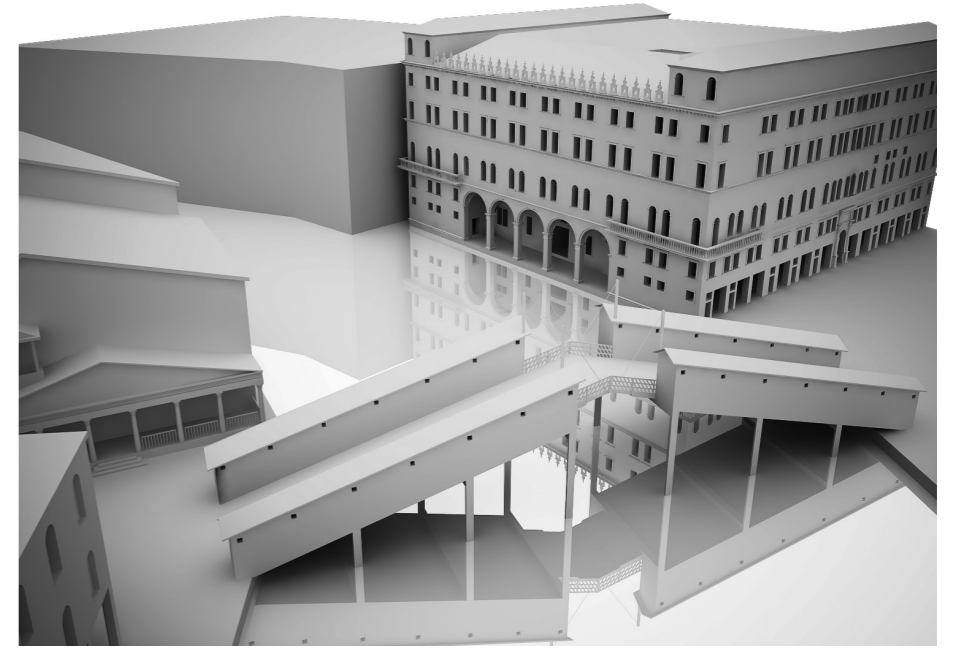
The diversity, amount and accuracy of the Venetian administrative documents are unique in Western history. By combining this mass of information, it is possible to reconstruct large segments of the city's past: complete biographies, political dynamics, or even the appearance of buildings and entire neighborhoods. The documents are intricately interweaved, telling a much richer story when they are cross-referenced.

At the moment, historians from around the world have to physically travel to Venice in order to consult a select number of documents in the State Archives. But could these documents be accessed from any computer in the world? Could we search these historical archives using automatically extracted keywords, especially considering that the documents themselves are hand-written? Could we cross-reference architecture plans across the ages and reconstruct Venetian streets and canals as they stood hundreds of years ago?

The Venice Time Machine will give the archives a new, virtual existence on the Web. It will reanimate Venice's past life from them by re-creating social networks and family trees, and visualizing urban development and design. An open digital archive of Venetian treasures will provide an entirely new research environment.

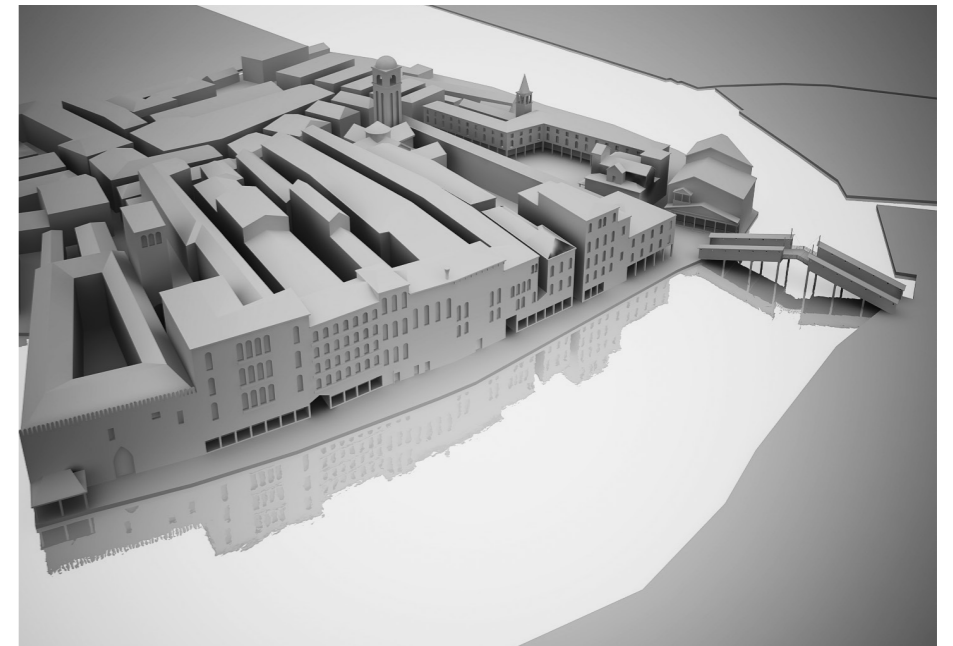
Francesco Guardi, *The Palace of Camerlenghi*, 1763, Venice, Private collection





3D reconstruction of Turks Fontego in 1500 ab. based the documents of Venetian archives.

3D reconstruction of Rialto bridge and neighborhood in 1500 ab. based the documents of Venetian archives.



**LE CORBUSIER, THE EMINENTLY REPRESENTATIVE
AND THE TOTALLY ABSTRACT. THE MILL OWNERS'
ASSOCIATION BUILDING IN AHMEDABAD**

On the occasion of the exhibition held in Palazzo Strozzi in Florence in 1963, Le Corbusier declared: "The basis of my research has its secret in the uninterrupted practice of the plastic arts. There we must find the source of my freedom of spirit and my possibilities of developing¹."

The research conducted while at the PhD School in Architectural Composition of the IUAV University of Venice shifts between the different disciplinary areas of Le Corbusier's artistic research.

In researching the methodological meaning of the *synthèse des arts plastiques*, the study describes specific compositional techniques Le Corbusier used to construct his architectural form, through the reading of some intertextual mechanisms of linguistic transposition between pictorial and architectural research.

The study of the Mill Owners' Association Building in Ahmedabad turned out to be emblematic in this sense and demonstrated the existence of a close relationship between some compositional techniques developed as part of pictorial and sculptural research and those used for the construction of the architectural form.

By using linguistic analytical tools, and therefore looking at the work as a text, the building was broken down into its constructive parts, which, when isolated and described, constitute its iconographic apparatus.

The analysis of the technical compositions that determined the overall appearance uses the relationship between form and space as an interpretative criterion. Through a process of breaking down and reassembling the previously isolated parts an attempt was made to describe the compositional mechanisms that produced the tridimensionality of the building.

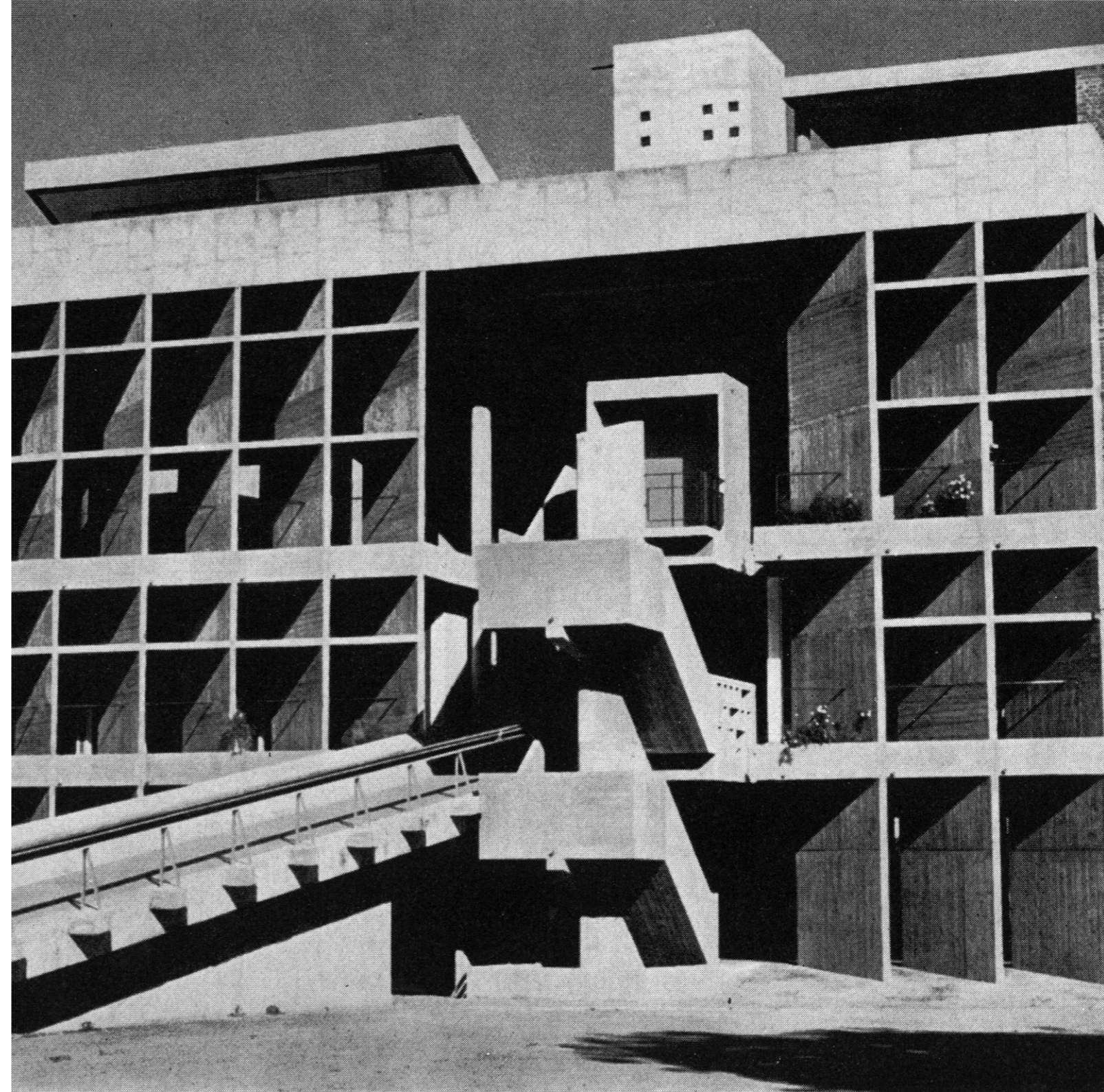
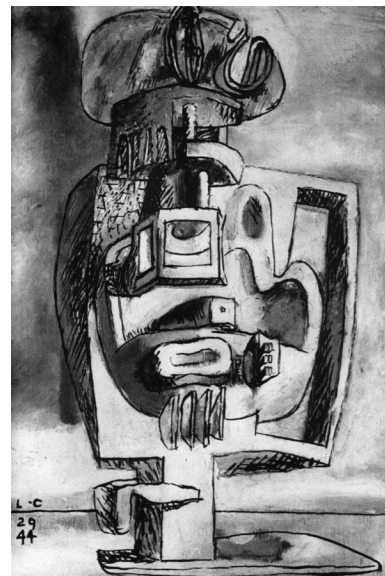
To construct the architectural form Le Corbusier used compositional processes that can be traced in part to the formal abstractions typical of purist research, and on the other to the figuration that marks the period of the subsequent *Peintures Acoustiques*. Abstraction and figuration seem to co-exist in this work, explaining what Le Corbusier describes as the "two extremes of the plastic medium, the imminently representative and the totally abstract²."

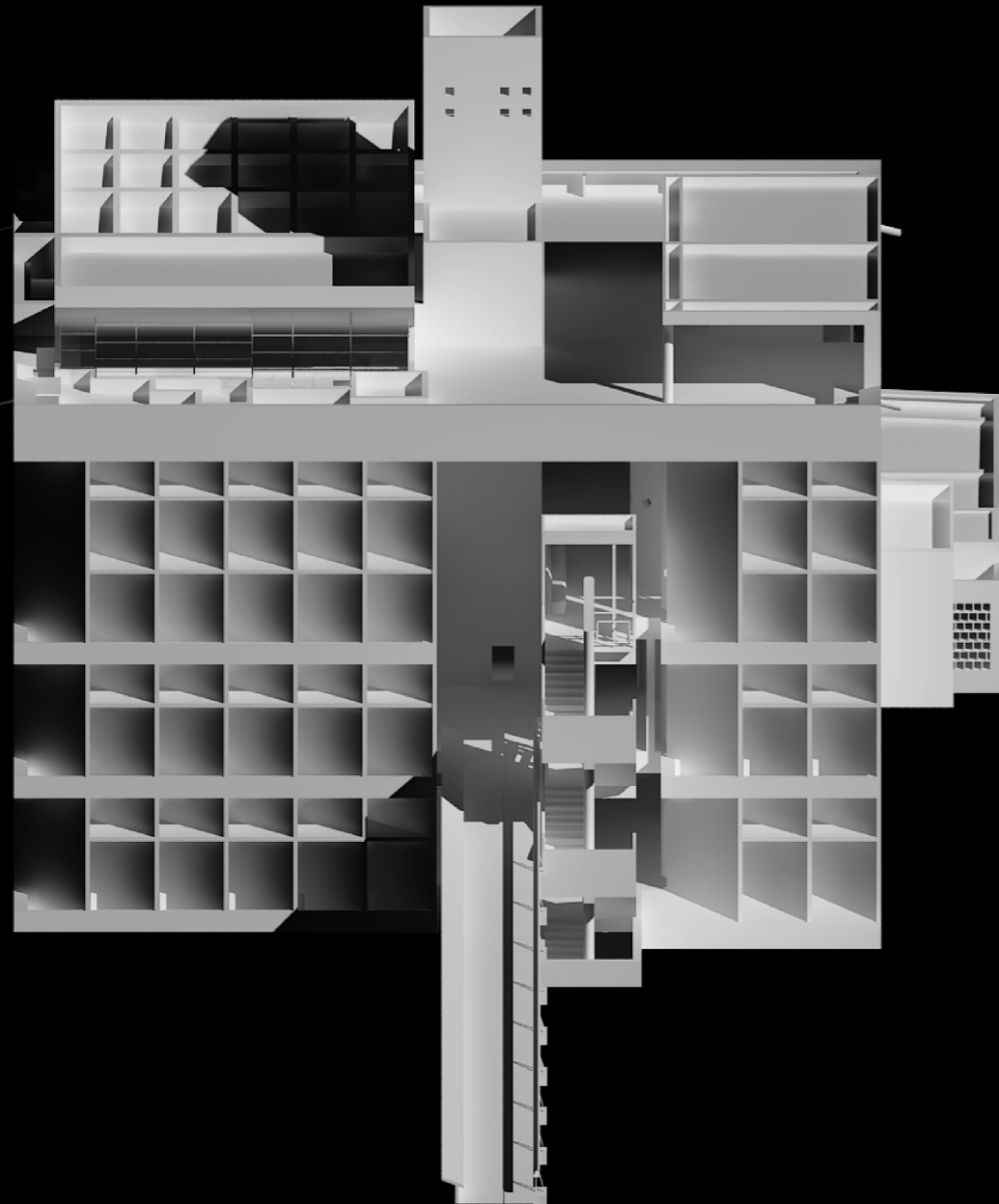
1 Excerpt of a text written by Le Corbusier for the exhibition in Palazzo Strozzi, Florence 1963, translated into Italian in *L'opera di Le Corbusier: mostra in Palazzo Strozzi, Comitato per le Manifestazioni Invernali a Firenze* (edited by), Giuntina, Firenze 1963, p. 215.

2 Le Corbusier, *L'espace indicible* in *L'Architecture d'aujourd'hui* numéro hors-série, Parigi 1946, p. 14.

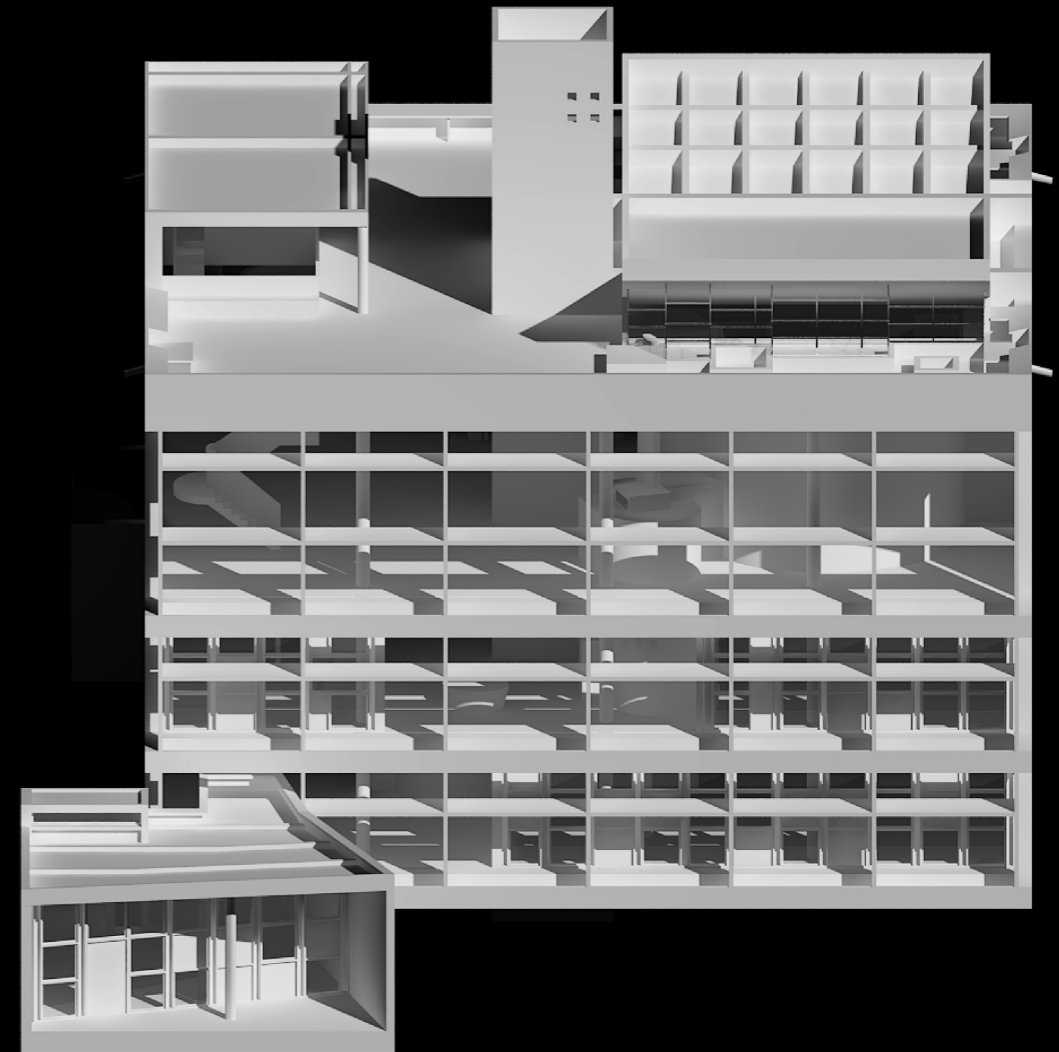
Le Corbusier, sculpture n. 8, Totem, 1950, Paris, FLC.

Le Corbusier, Mill Owner Association, Ahmedabad, 1954. Photo of the WEST prospectus drawn from Le Corbusier, *Oeuvre complète*, Vol. 6, Edition Girsberger, Zurich 1977.

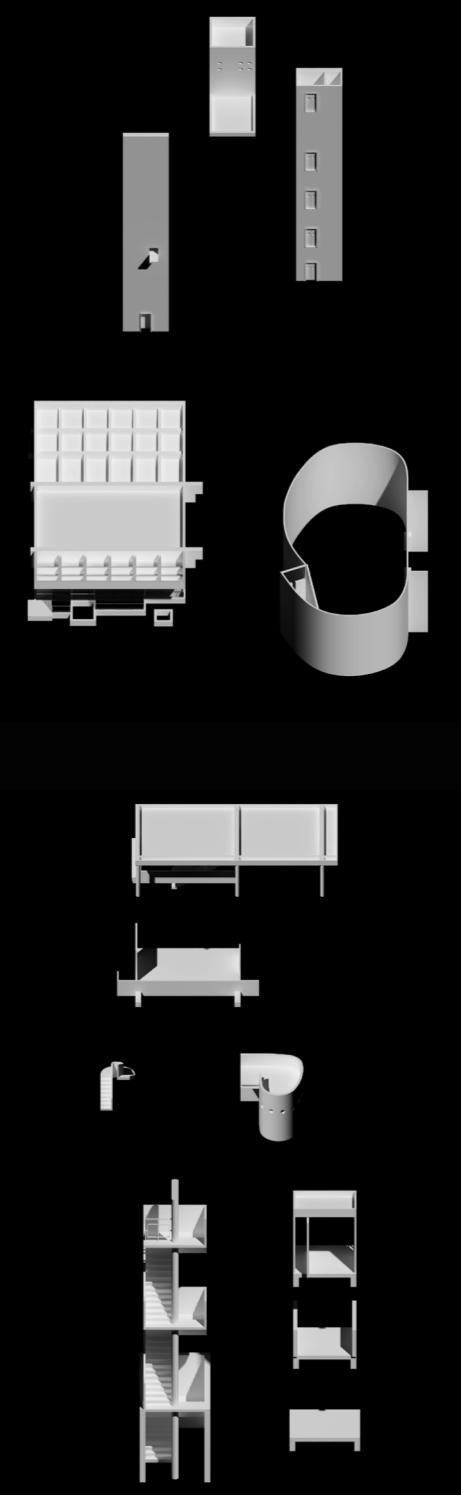
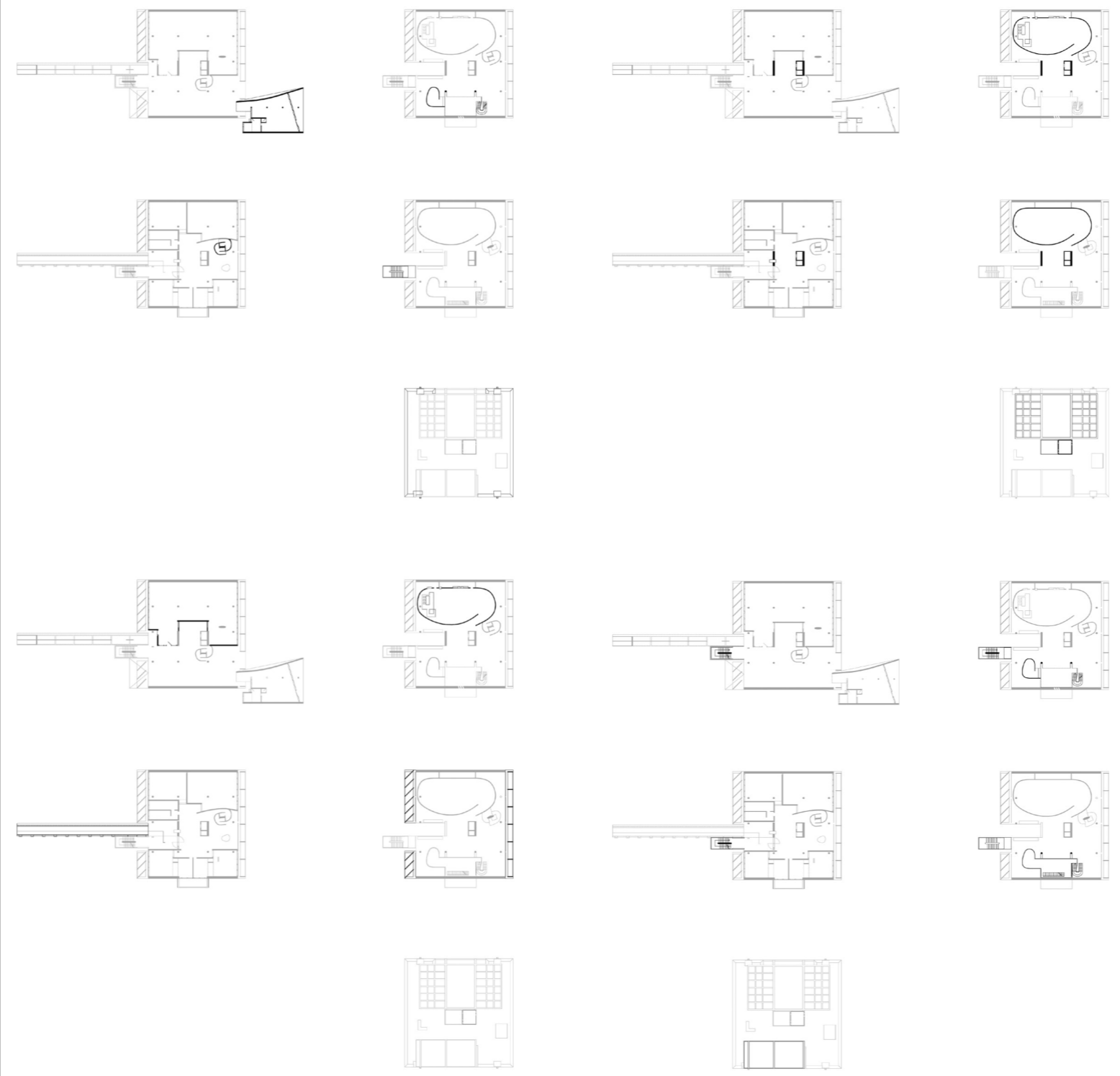
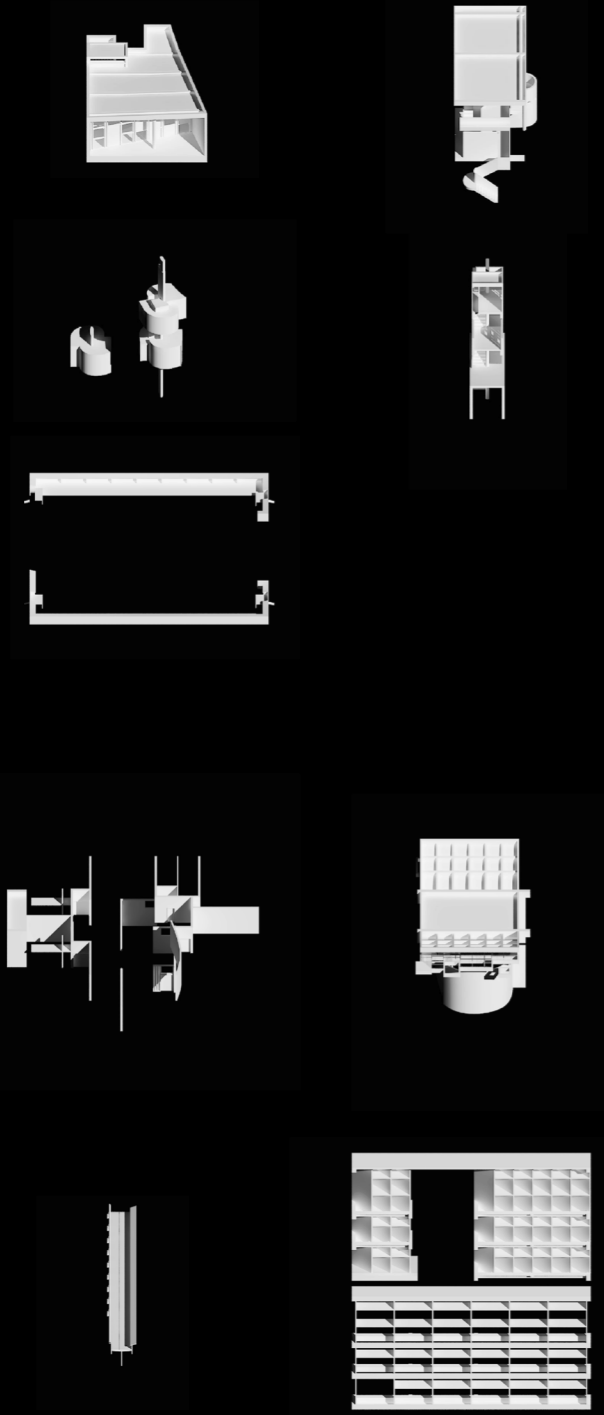


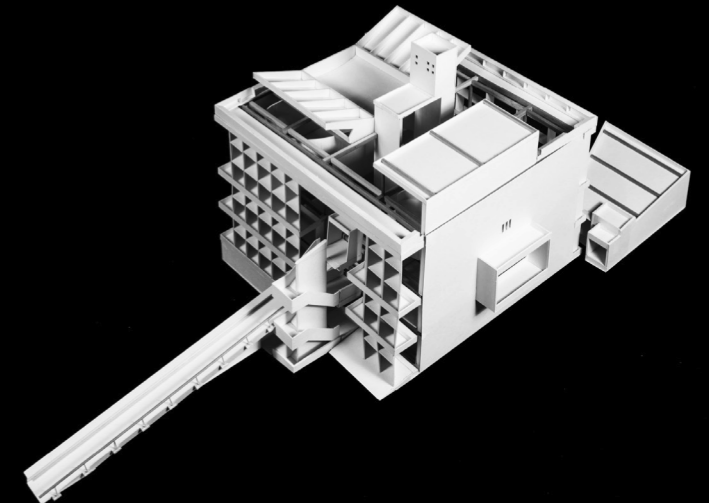
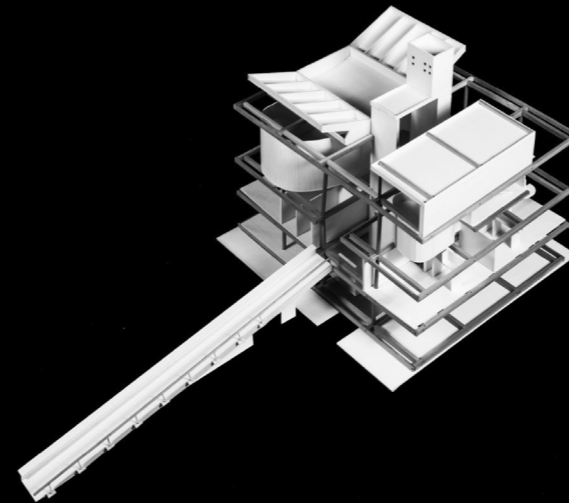
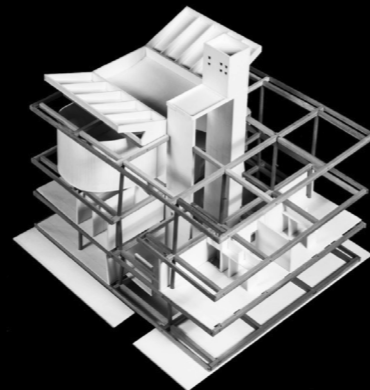
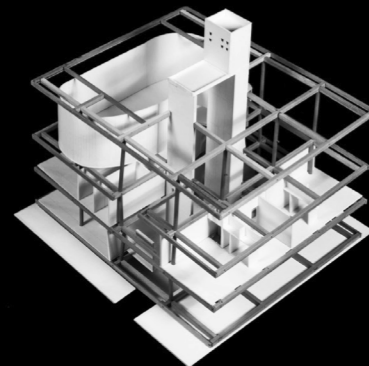
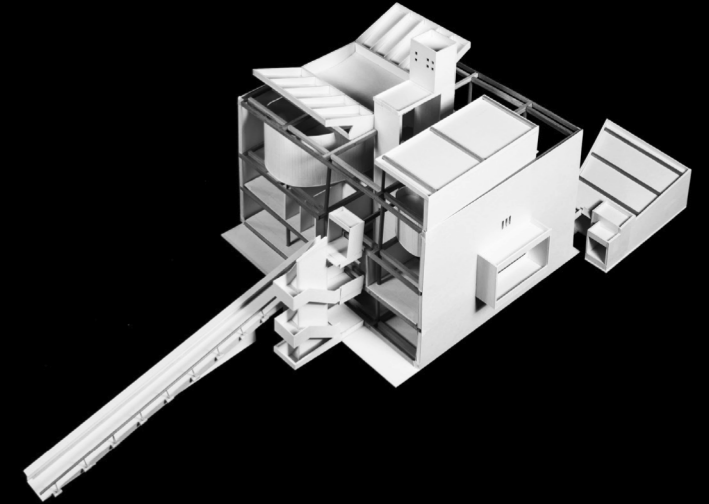
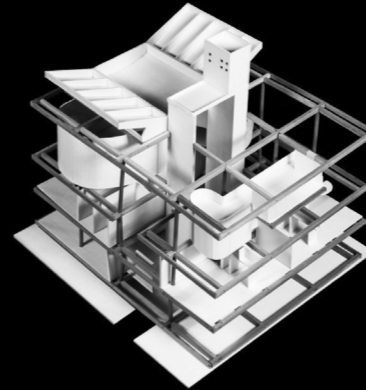
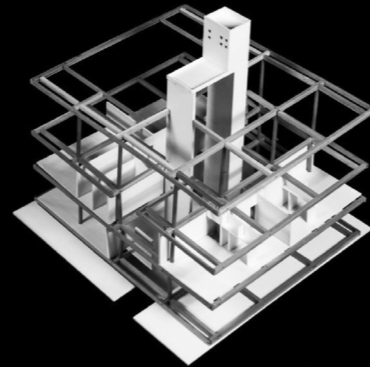
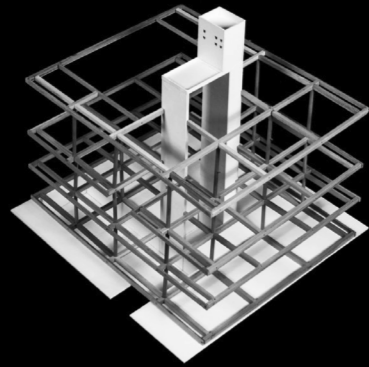


Isometric view of the Mill
Owner Association building WEST
front



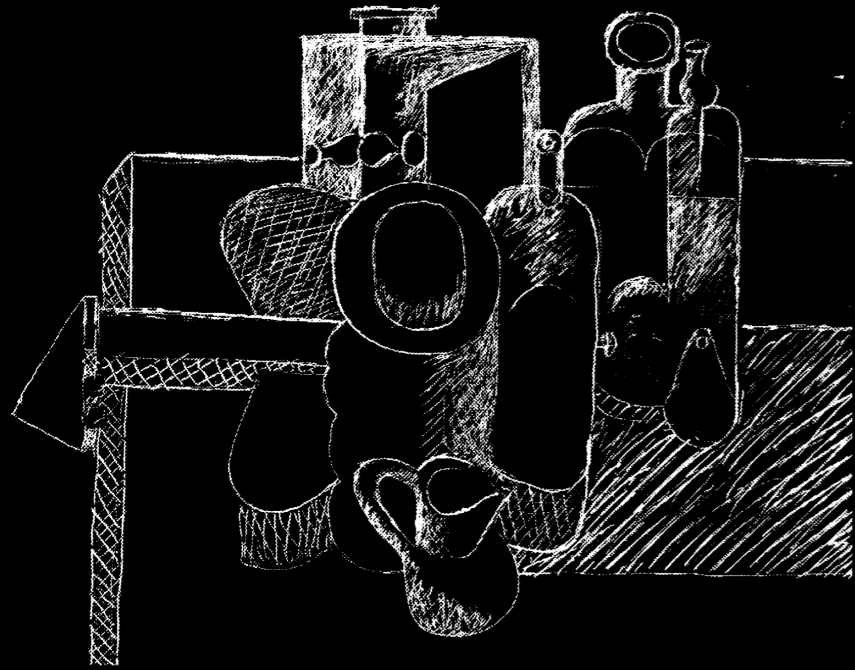
Isometric view of the Mill
Owner Association building EAST
front





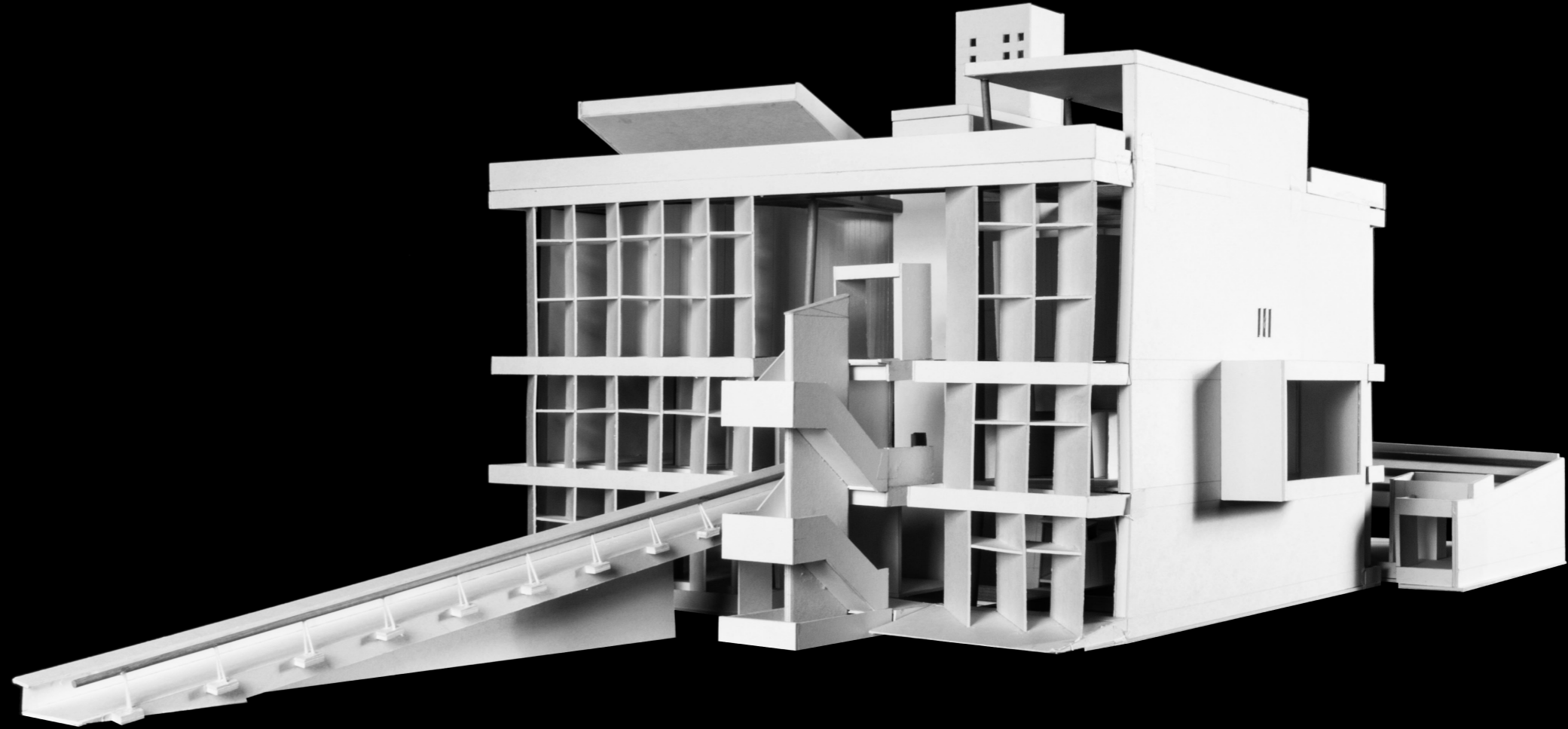
In the previous page
Identification of the
constituent parts of the
architecture.

The building form can be
read as the final result of a
procedure which assembles the
constituent part.



Le Corbusier, *Objects, architecture, urbanism*, in *Petite Confidences*, 1957

The UNITY of the general composition is achieved through the combination of objects which constitute the elements of the composition.



INTERIOR DESIGN STUDIO

(Prof. Eleonora Mantese)

The design experiment, conducted by students on the course, analysed some possible variations of the forms of living space.

Starting with the minimum dimensions of home design, the study reflected on the concept of "temporary living", exploring the housing possibilities of disused buildings in contemporary cities.

The exercise was conducted through the design of modular housing units of different sizes intended to temporarily occupy the interior spaces of existing buildings. In addition to the concept of modifiability, spatial flexibility, and privacy, the project addressed the central topic of the formal characterization of the domestic space in relation to the specific profile of the person occupying it.

Housing experiences were thus created for different categories of the population, as well as forms of art, music, culture, recreational events, and commerce, which provoked reflection on a new way of living as a community and on a different concept of the collective domestic space.

The construction of an open and implementable set of removable housing solutions also attempted to propose an architectural solution to the long-standing problem of the reuse of abandoned buildings that would be compatible with the different typologies and spatial morphologies of the pre-existing buildings.

Alongside the topic of temporary housing, the objective of the exercise was to look at the house with the "the eyes of the theatre". The home thus becomes a space for accomplishing the "job of living", and in this sense the actions and gestures of living are interpreted accentuating the character of "theatrical action".

While the existing renovated building becomes the fixed scenery, the apartments represent the inner places where the "domestic theatricality" of daily life is expressed.

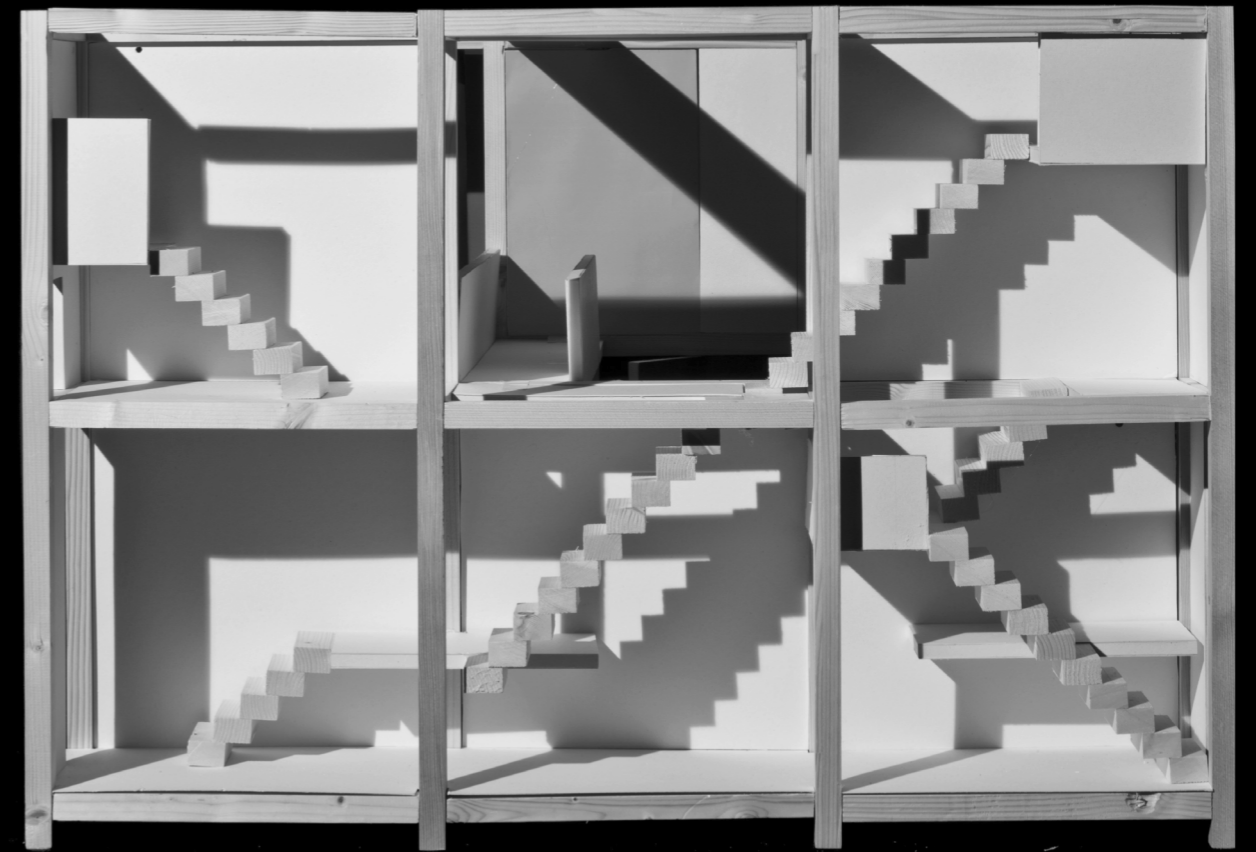
The starting point was a modular system within which all the elements of a home are incorporated. Conceived as a small theatre, the scene refers to specific theatre characters. The concept explored here can be attributed to the playful, comedic or satirical genre.

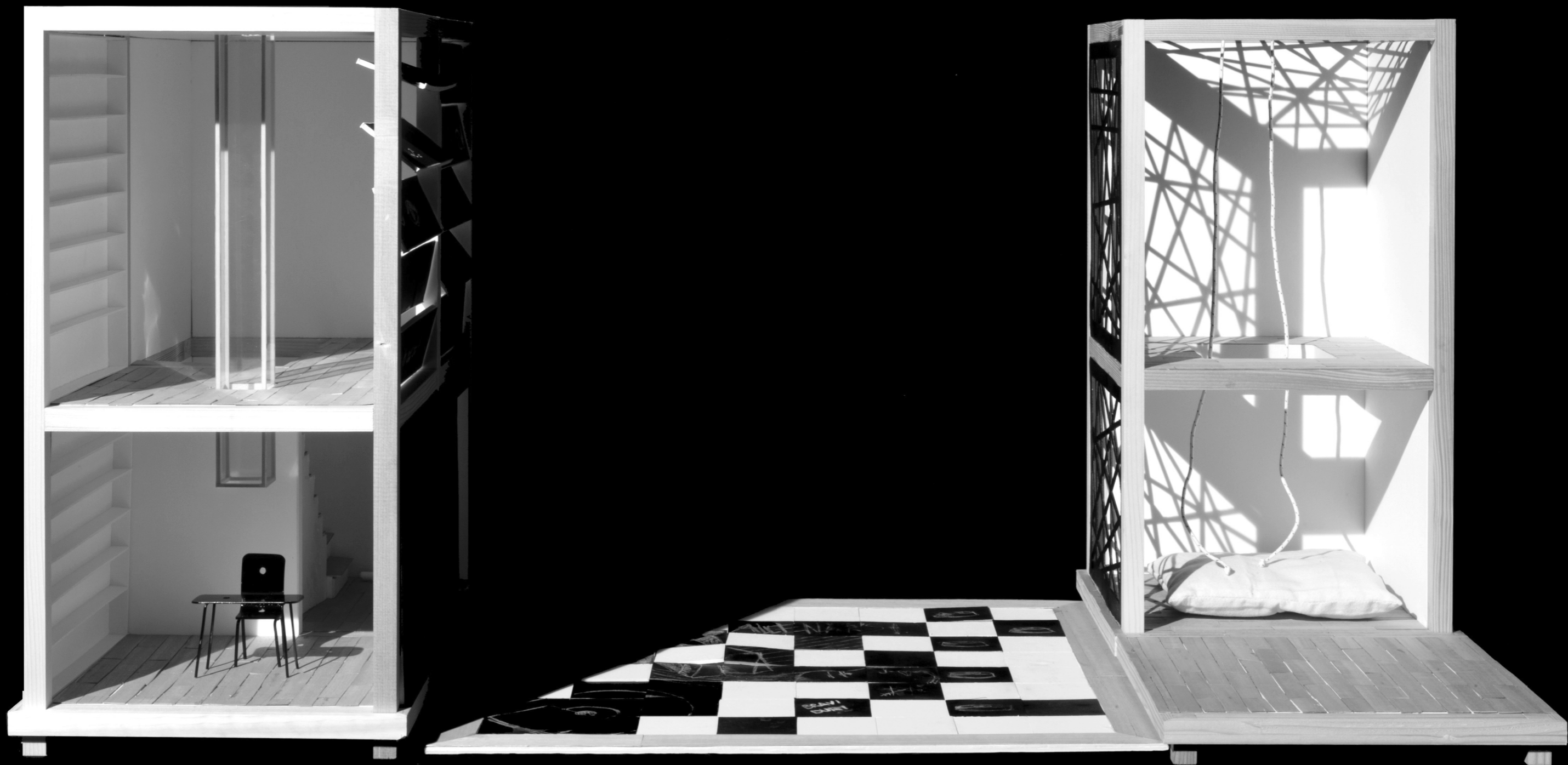
The furnishings assume the task of making up for the small amount of space available, acting not only as a functional element but also an artistic feature that determines the character of the different home settings.

Franco Albini, *The man's room*, VI Triennale di Milano, 1936

Franco Albini, *Living room of a villa*, VII Triennale di Milano, 1940.







EVVA ITALIA

The radical change in the manufacturing world, which affects the internal operational structure of businesses, highlights the inappropriateness of the old forms of the manufacturing space. Over time this process has resulted in the abandonment of architectures and parts of the territory whose identity and function seems to be expended, assuming the value of real *urban waste*.

In addressing these highly topical issues, the project reflects on the possible operating methods of *recycling* the areas and manufacturing systems, setting the objective of regenerating, re-establishing and re-conceptualizing the meaning of the forms, spaces and activities contained in these places.

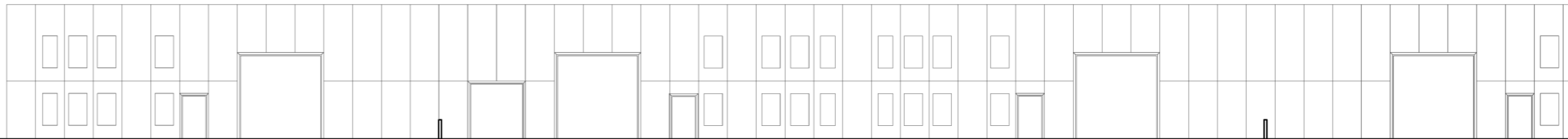
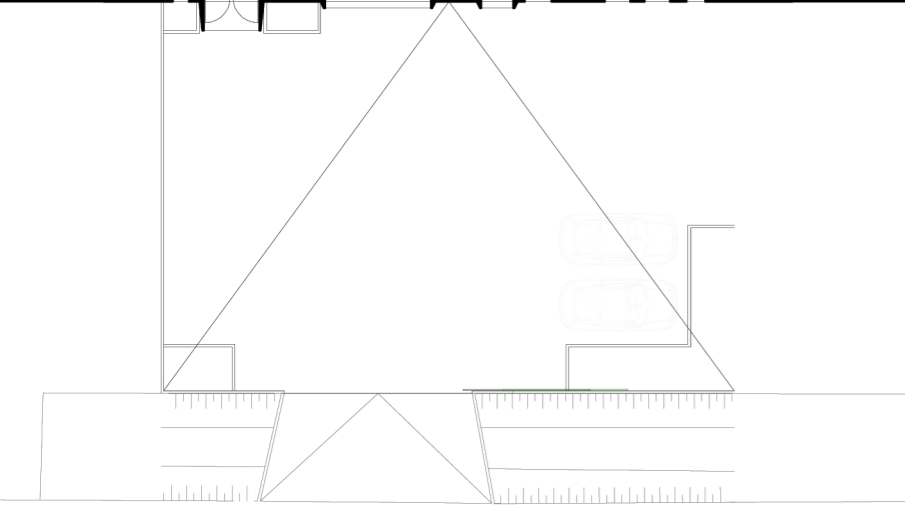
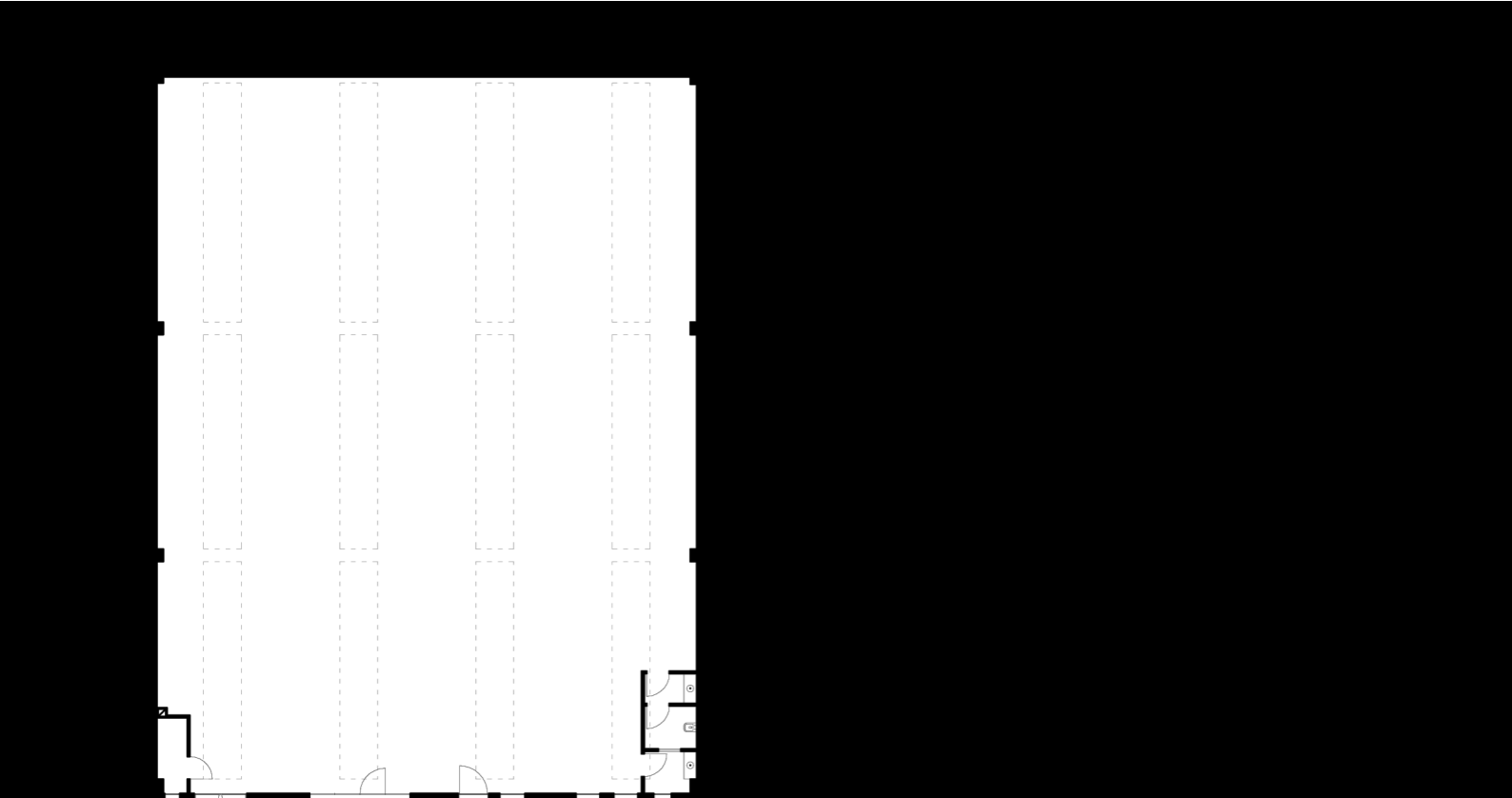
Identifying new systems of relations between activities carried out within the company also including collective functions, and giving new expression to the forms and spaces, makes it possible to develop processes that include *abandoned places* within the company's continuous transformation processes, identifying new and different forms of sustainability for contemporary manufacturing activities.

One of the project objectives was to design the interior spaces to allow the expression of new forms of relationships between different activities carried out by the company. The interior rooms, in addition to meeting specific requirements linked to product manufacturing and marketing, provide spaces for social, recreational and physical well-being activities. This way the manufacturing space also assumes a *collective value*, highlighting the increasingly relevant need for business activities to have a social dimension.

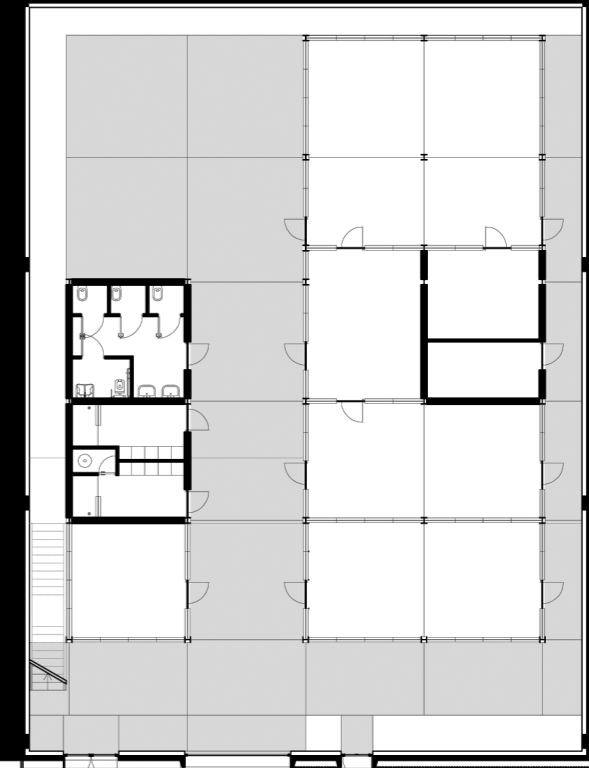
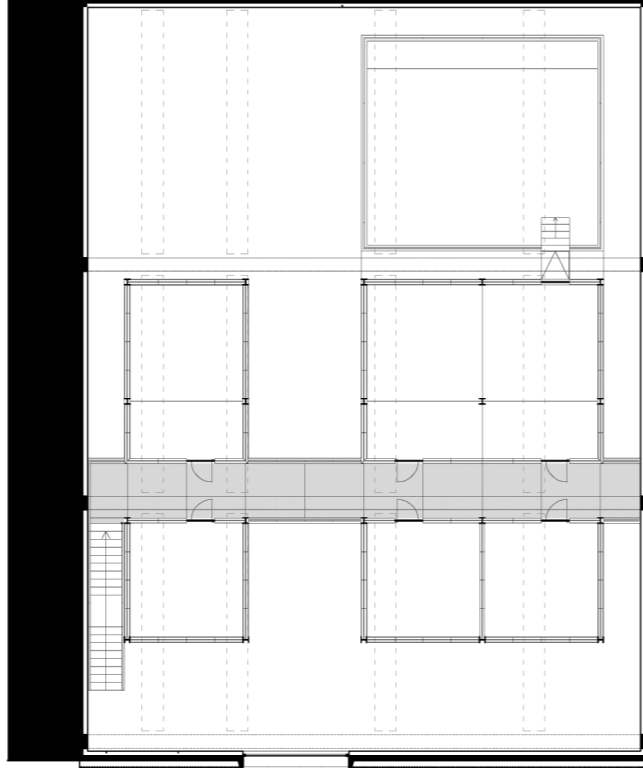
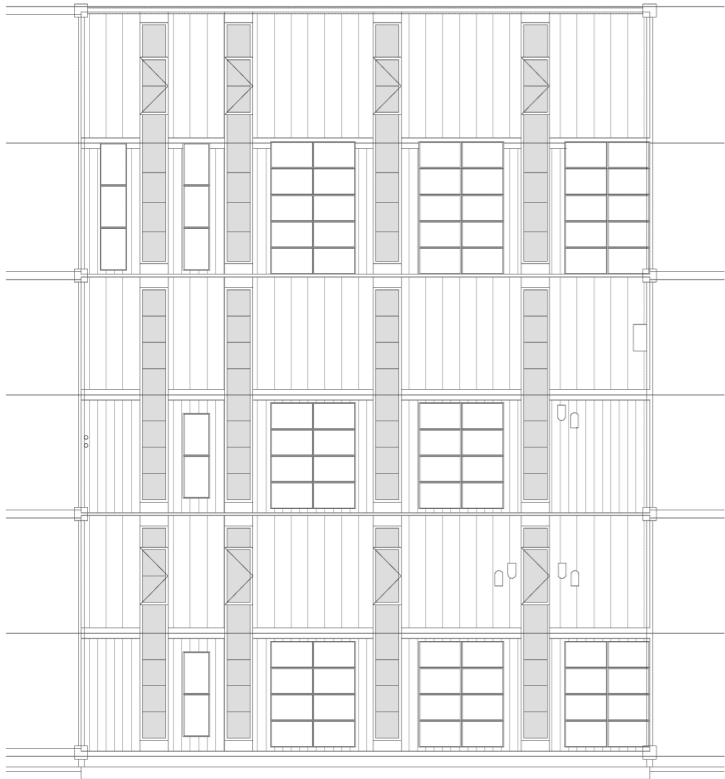
In this sense the term *sustainability* takes on a broader and more structured meaning which can be translated and interpreted in terms of the interchange of resources between the territory, the environment, the company and the business activity.

Extract of Master Plan of the project area

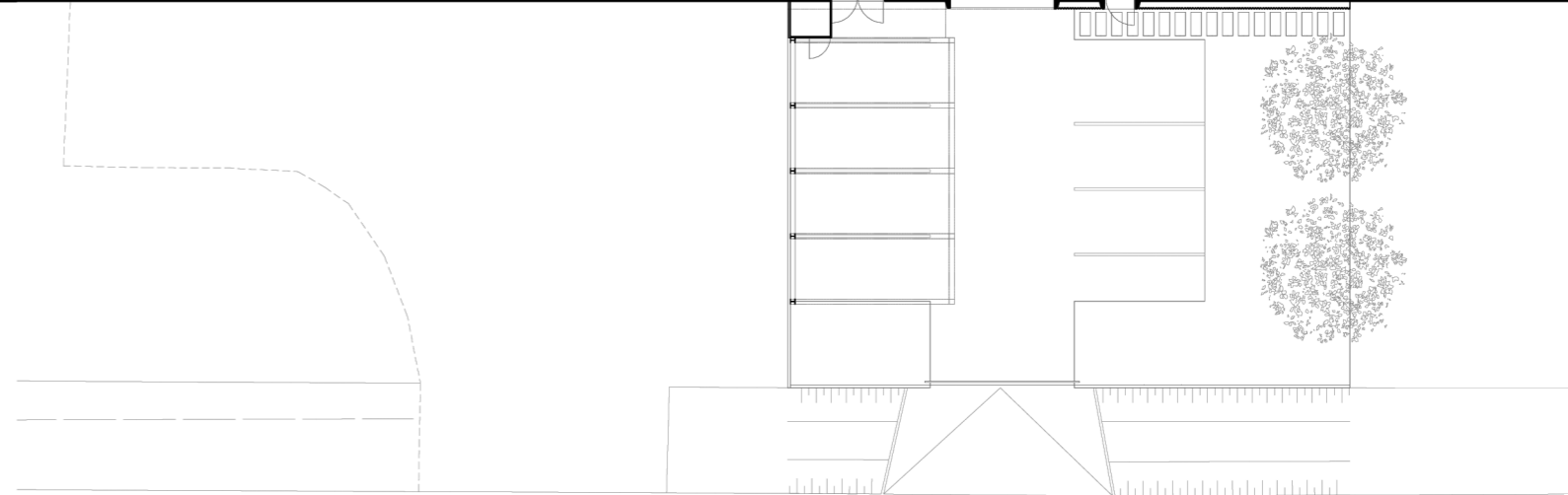
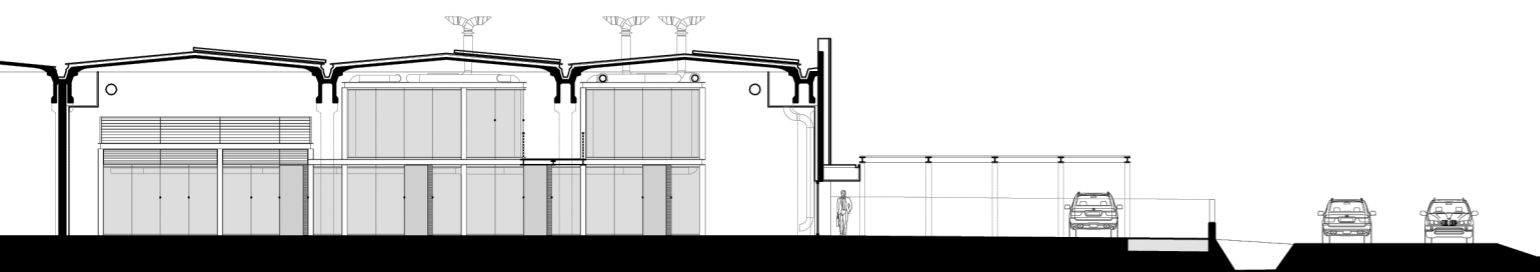




Plan, elevation and photos of the situation before the project

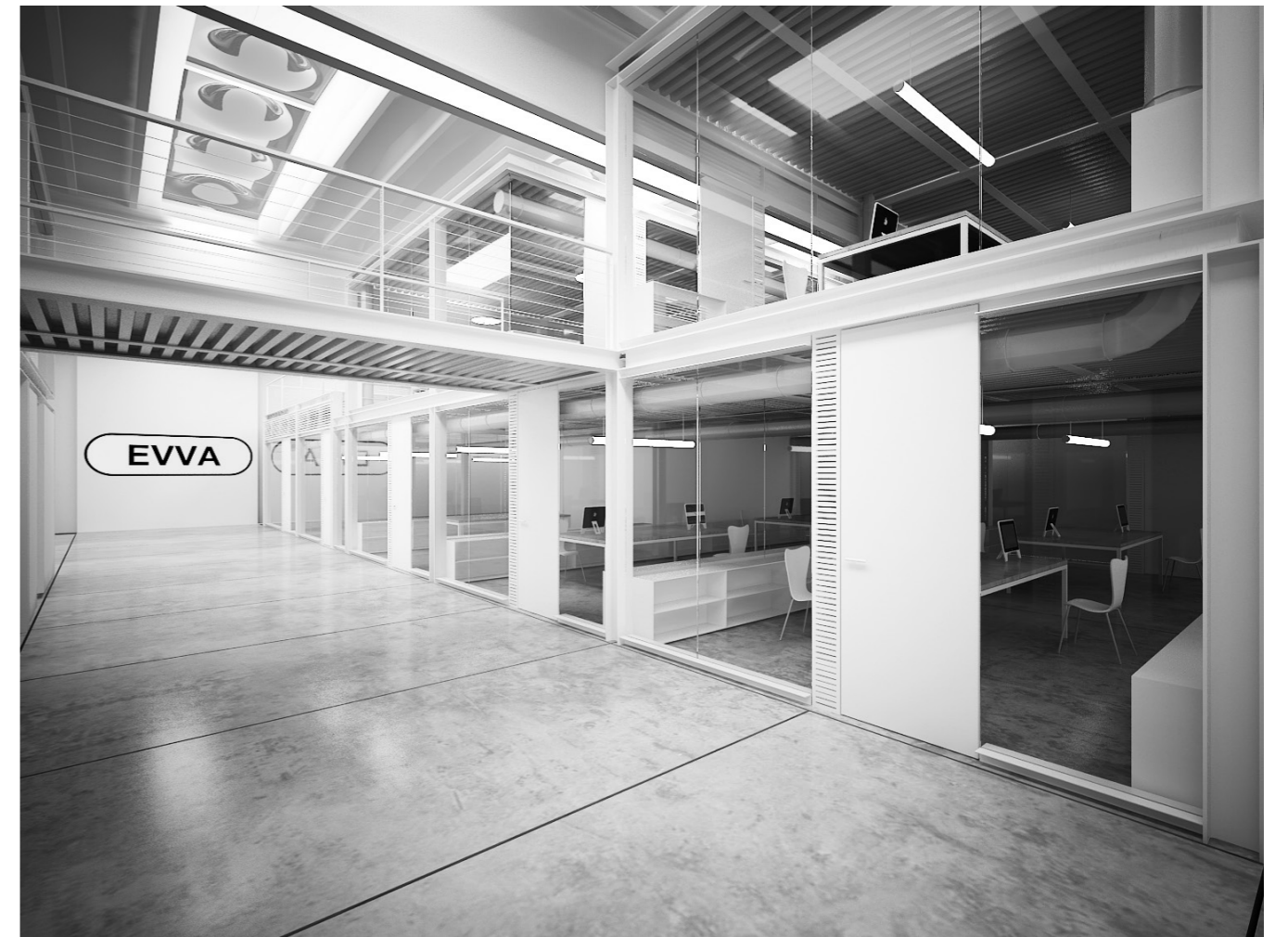


Ground Floor, First, roof plans and Section of the project





Renders of the access to the offices on the ground floor

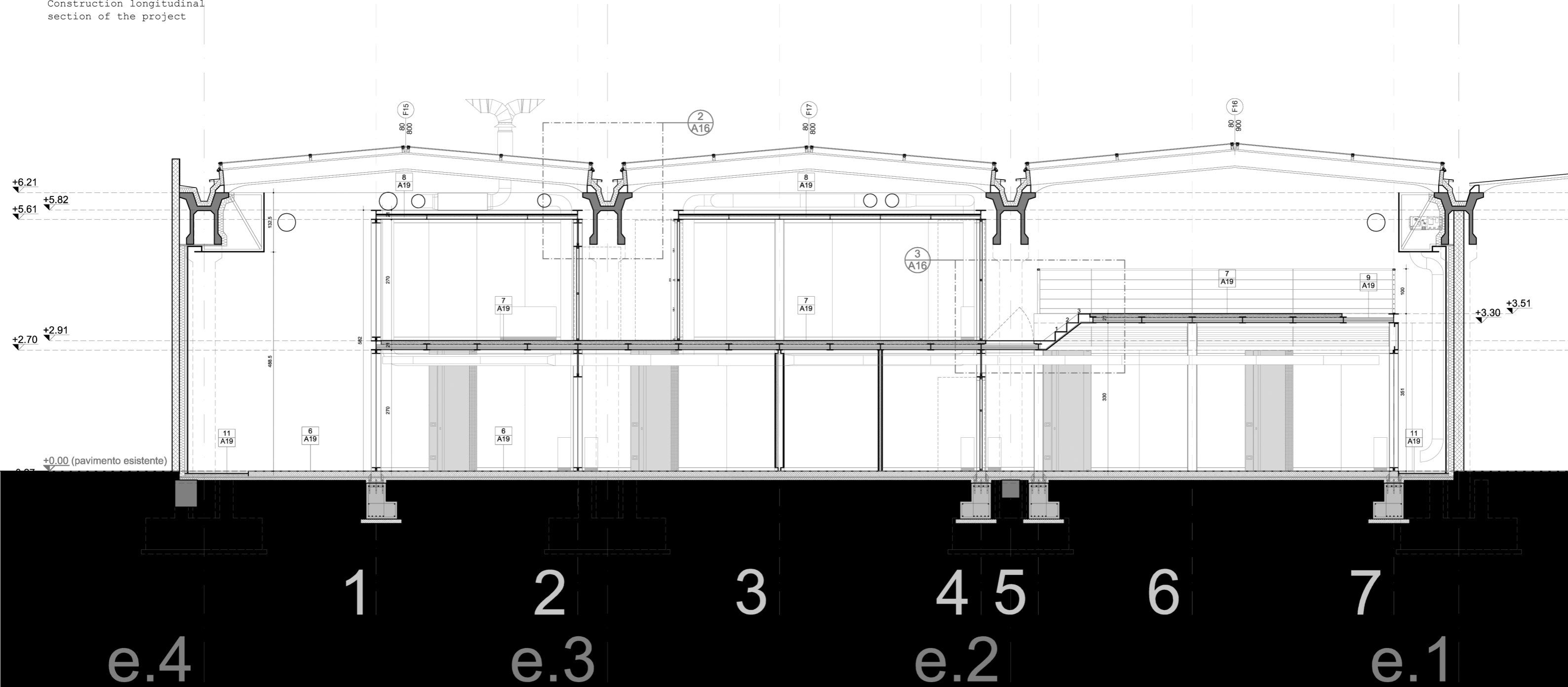


Renders of the access to the offices on the first floor



Render of the relax area on the ground floor

Construction longitudinal section of the project









To control the ecological dimension, the building has been conceived as a *living organism* which, in order to function, must draw energy from the surrounding environment.

Through specific technological choices it was possible to construct a completely self-sufficient building organism.

Designing a building envelope capable of minimizing heat loss made it possible to limit the power required to cool and heat the interior space. The energy required for the plant to work is produced by a 40kW photovoltaic system which generates a total of 44,000 kWh/year. Considering that the energy requirement estimated in the planning phase was around 42,000 kWh/year, the building turns out to be completely self-sufficient and in addition it does not produce CO2 emissions, relying on solar energy alone.





The elements used for the
composition of the interior
space





The external façade towards
the public road

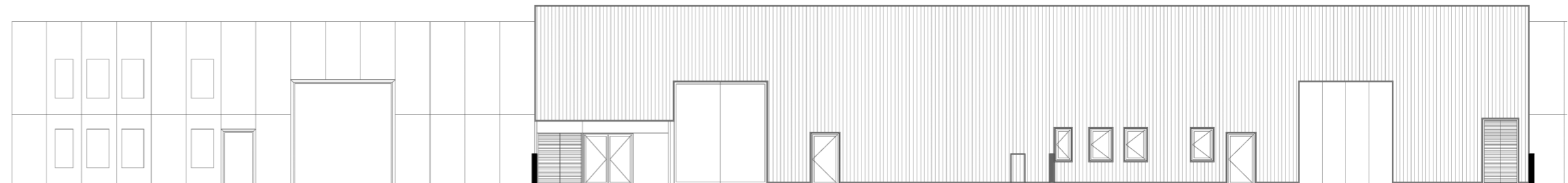




Photo of the main entrance

The reconfiguration of the external façade assumes a high value in terms of qualifying and communicating the actual identity of the company; this is no longer solely delegated to isolated and solitary signs but also relies on formal architectural devices, thereby triggering the most appropriate and effective systems of expression.



ANDRICH HOUSE

The project is situated in one of the most ancient places of the Venetian Lagoon: the island of Torcello. Despite the strong presence of building complexes with unmistakable historical and monumental value, the impression one has, by experiencing and visiting these places, is that of a natural landscape characterized by fragments of ancient agriculture which still preserves the signs of activity connected to the specific geography of the territory.

The area is occupied by one of the few active farms on the island. The pre-existing features necessarily addressed by the project are not so much the buildings, simple buildings without historical value, as much as the specific morphology and the signs of the territory. In addition to still conserving the routes of the historical vegetable gardens, the site, laboriously saved from tidal fluctuations, is located between the Rosa marsh and the Lakes marsh, paradigms of a specific lagoon landscape typical of the Venetian archipelago.

The farm is set in this context and was also the home of Lucio Andrich, a Venetian artist and friend of Emilio Vedova. Andrich moved here with his wife Maria Grazia Donà, whose silks are still preserved. A painter and sculptor with skilful sensitivity, his work reinterprets the forms, colours and atmospheres that characterize this specific landscape.

The project explores sustainable forms of development for these sites, on the one hand enhancing the existing agricultural activity and on the other developing its specific tourism and cultural potential. Fully preserving the main house, the redevelopment involves the placement, according to the orientation and position suggested by the routes of the historical vegetable gardens, of new buildings to support the agricultural activity and culture. The expansion of the residence to the north and the creation of an annex to the south will become spaces for a permanent exhibition which, together with the landscape, will provide information on the works, places, objects and subjects of Lucio Andrich's artistic research.

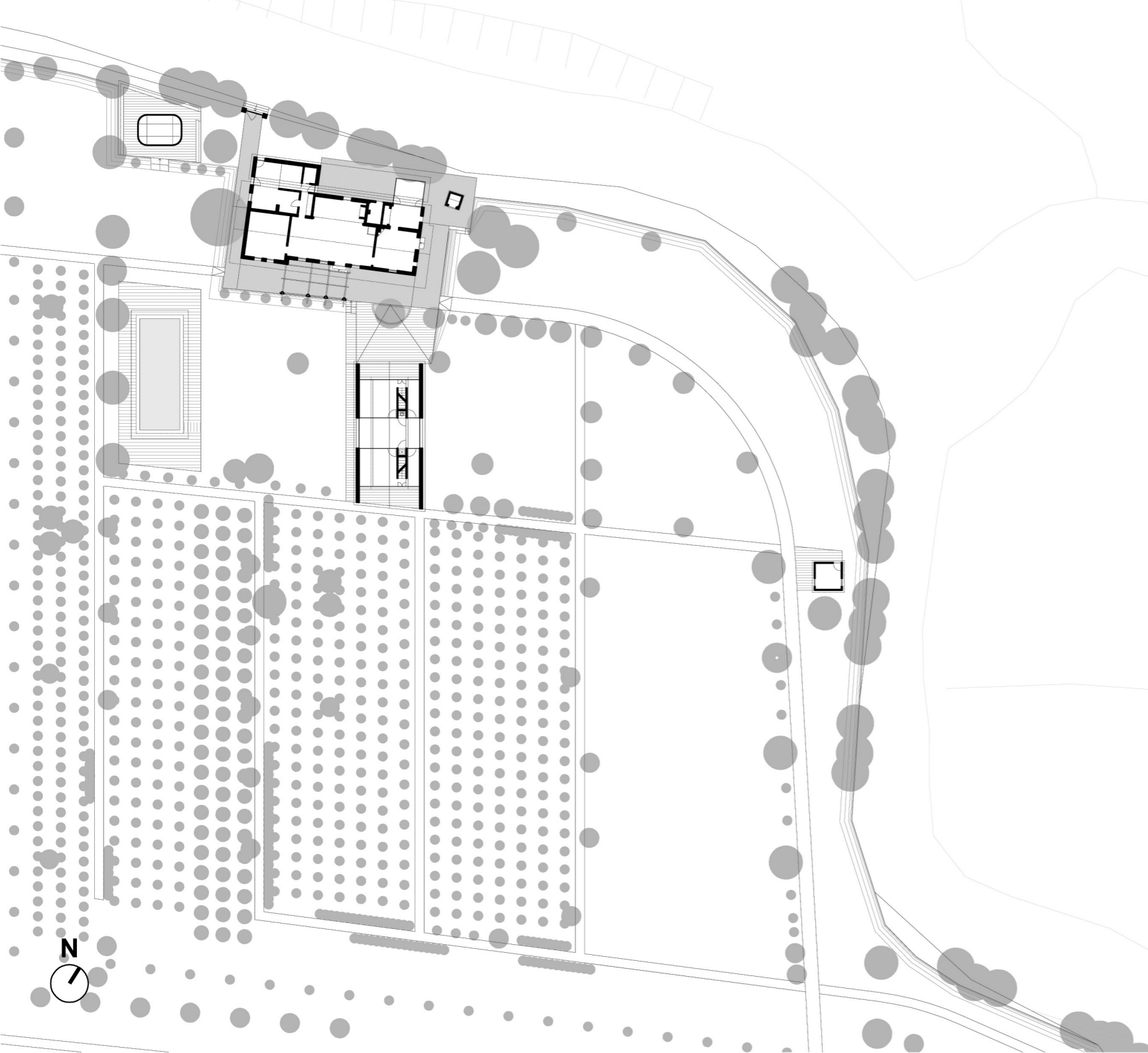
Starting with the main house, new and different figures are organized according to a compositional logic used for pavilions. Simple forms and natural materials aim to express and emphasize the rural and agricultural nature of the buildings and landscape, the objective being to establish correlation with the naturalistic character of the site. Through the use of internal partitions and transparent infills, the interior-external relationship is expressed through the simultaneous perception of the contained work and the natural context, while from the outside the perception of the surrounding uninterrupted environment is always guaranteed.

Lucio Andrich e Maria Grazia Donà, Seta , 1950, Torcello island Venezia, Andrich House.

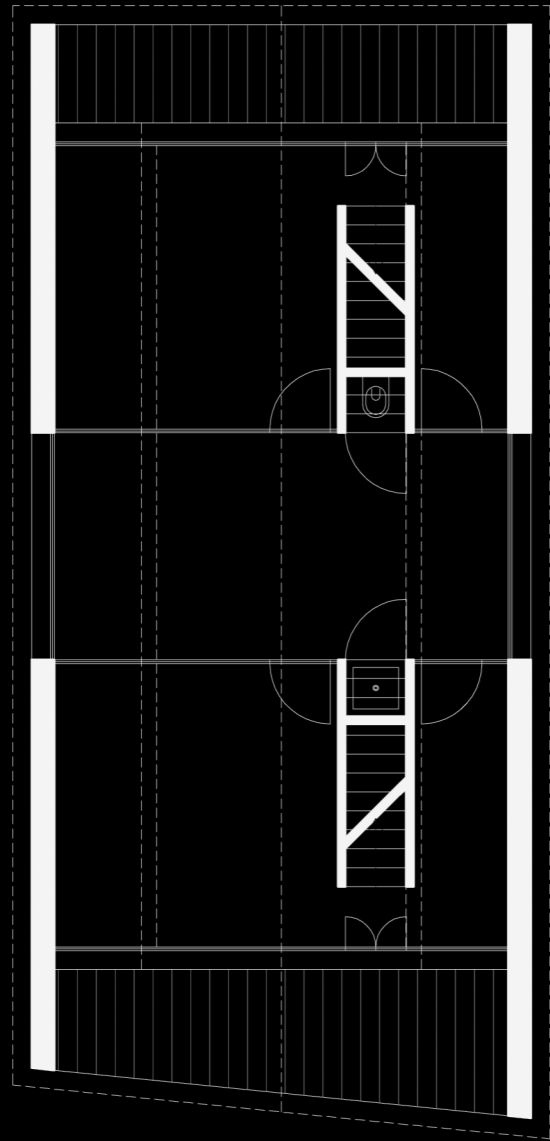


General plan of the project
and photos of the current
situation





General plan of the ground floor and render of the new building



Ground floor plan of the
new building and render of
elevations



16 PUBLIC HOUSING

(with Dario Lugato)

The project is part of a development plan typical in the urban areas of the *sprawling city* of the northeast.

The programme provides for the creation of two buildings. The first is an apartment block with three floors above ground; inside it three types of accommodation resulting in nine apartments of various sizes are arranged around a central vertical distribution structure.

The second building is comprised of seven terraced houses. Each house has two floors with a *raumplan* spatial design which sees the different rooms arranged around the internal staircase. Part of the roof can be walked on and forms a terrace overlooked by the attic room used for various purposes.

The aim of the project is on the one hand to attribute quality to domestic housing through the specific arrangement and configuration of the interior spaces of the different apartments. On the other it is to qualify the façades in figurative terms in order to give these places an urban character through the quality of the architecture.

Planivolumetric

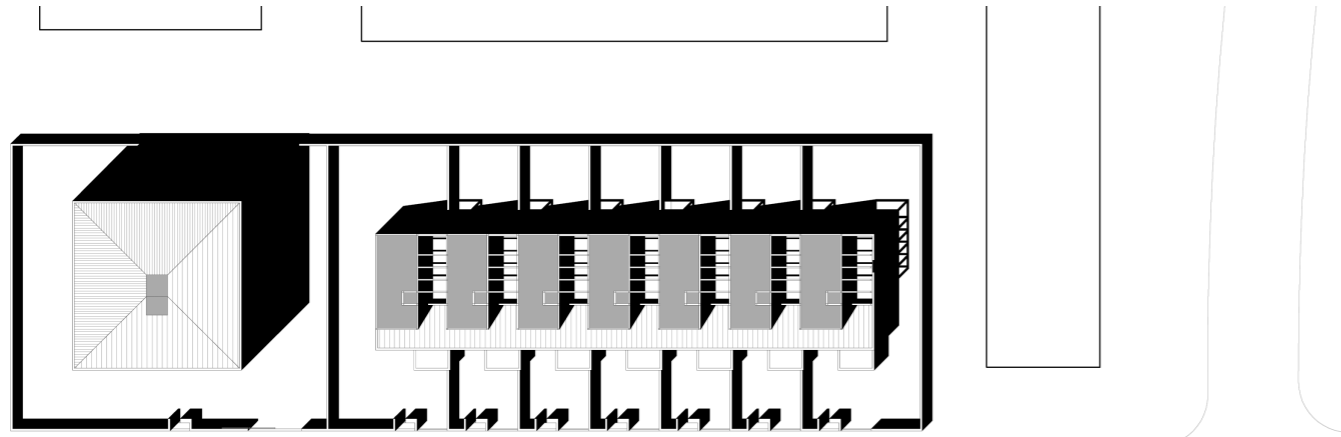
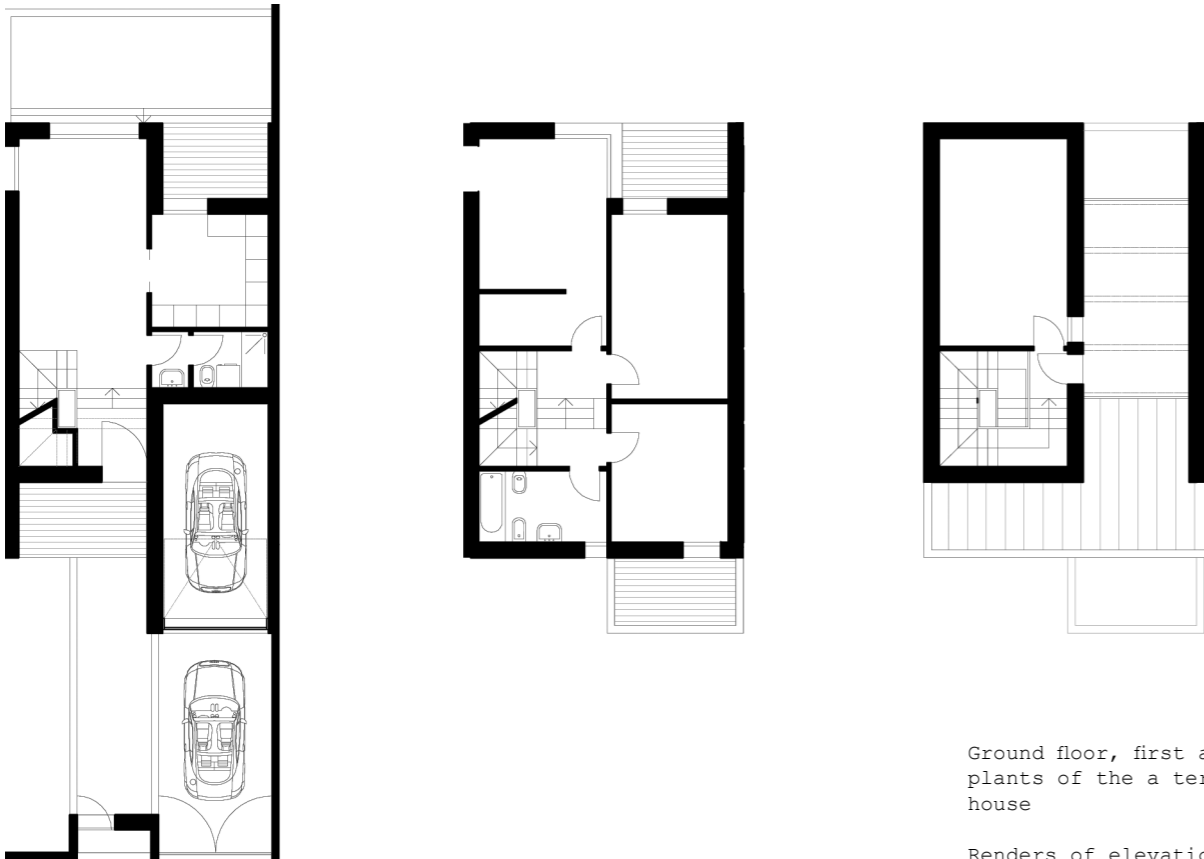




Photo of the front on the public roads



Ground floor, first and roof plants of the a terraced house

Renders of elevation



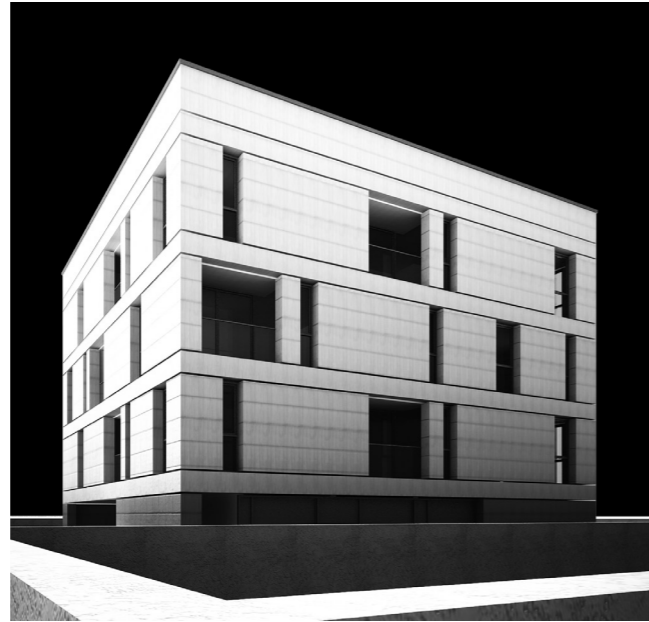
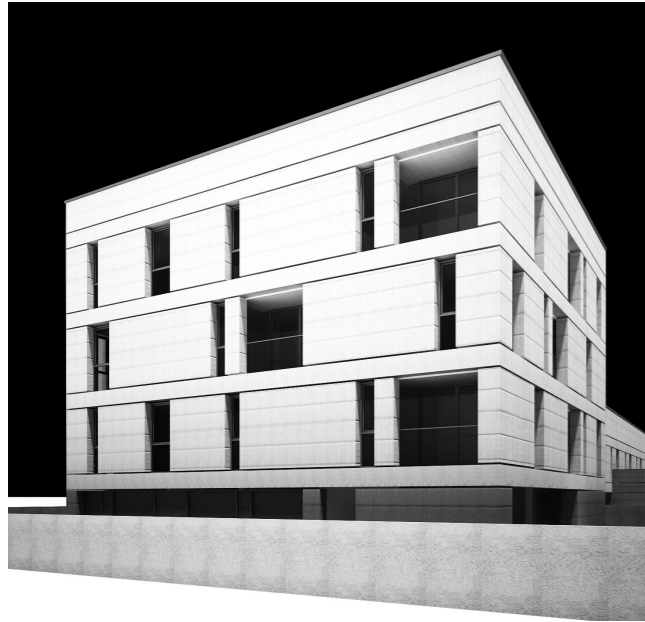
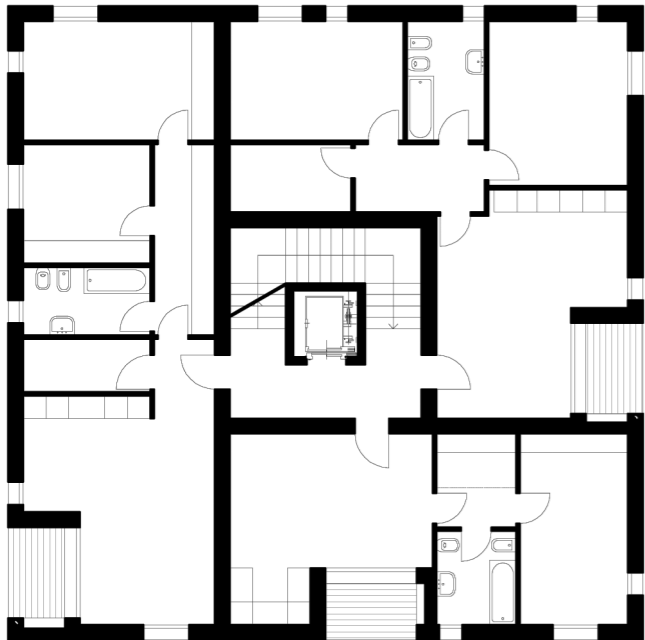


Photo of the front on the public roads



Ground floor, first and roof plants of the a free-standing block house

Renders of Elevation



HOTEL LeNOVE

(with Emanuel Lancerini and Daniele Levi)

The new hotel and restaurant LeNOVE is located along the foothill ridge that connects Vicenza with Treviso, at the foot of the hills between Bassano del Grappa and Marostica, in Nove, a land with an ancient tradition of ceramics. The project started off by defining the building's relationship with its context through the construction of two spatial devices that govern the points and methods of interior-exterior interaction. The attachment to the ground and the relationship with the sky are proposed as two domestic spaces which, disregarding the scale of the building, bring it back to a family dimension. A white volume between these two devices contains the bedrooms.

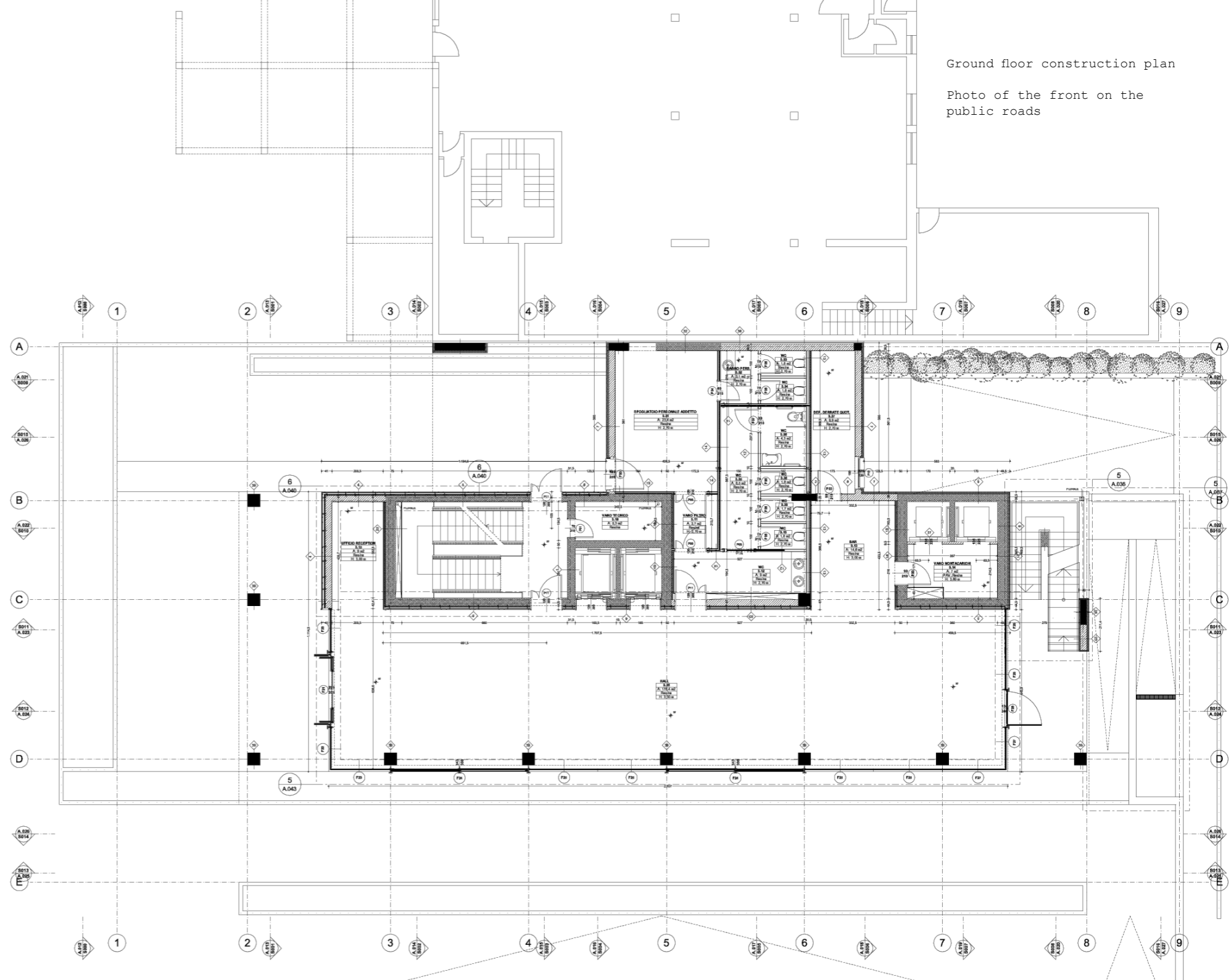
On the ground floor a glass envelope characterized by a large panel with ceramic elements separates the interior from the exterior without dividing them, giving form to a place for meeting and socializing.

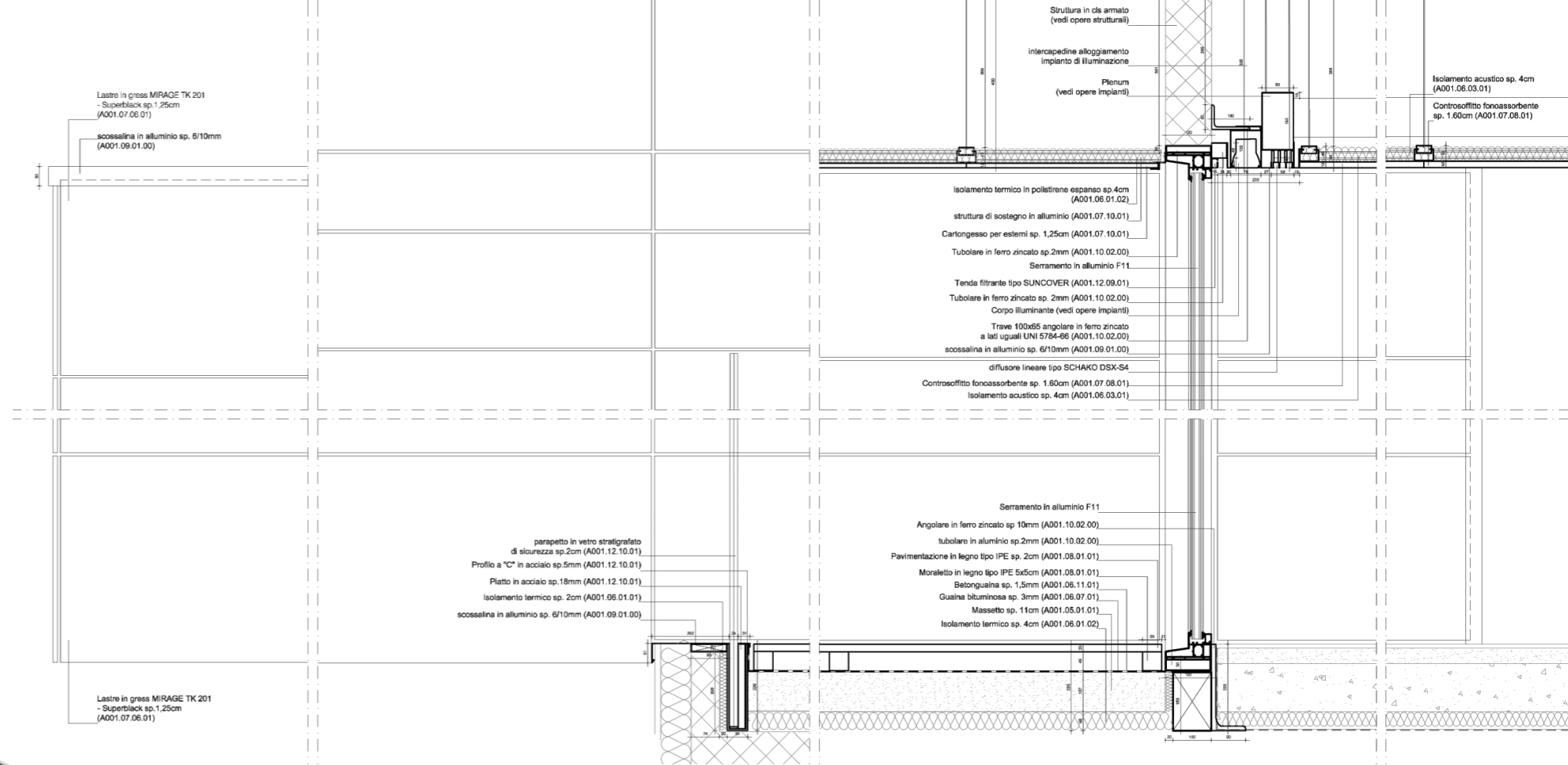
The restaurant on the top floor, with its high up setting open to the outside, becomes a viewpoint over the Asiago plateau. The dining room opens to the northwest overlooking the hills, the mountains and the castle of Marostica. The light of the sunset that filters through makes it a privileged, precious spot from where you can perceive the quality of the surrounding landscape.

The central part of the building appears to be delimited, suspended, between two glass volumes that spread towards the outside through architectural solutions designed to reinforce this very idea and at the same time minimize the scale of the building.

The four intermediary floors accommodate thirty-seven bedrooms of different sizes and layouts, providing a variety that seeks, even through small exceptions, to provide comfort and the best possible arrangement. Some masterpieces of international design (Plastic Armchair and Chair by Charles & Ray Eames, Parentesi Lamp by Achille Castiglioni, Nessino Lamp by Giancarlo Mattioli, Osso Chair by Ronan & Erwan Bouroullec) enhance the custom designed furniture.







Construction detail of the window and the panoramic roof terrace

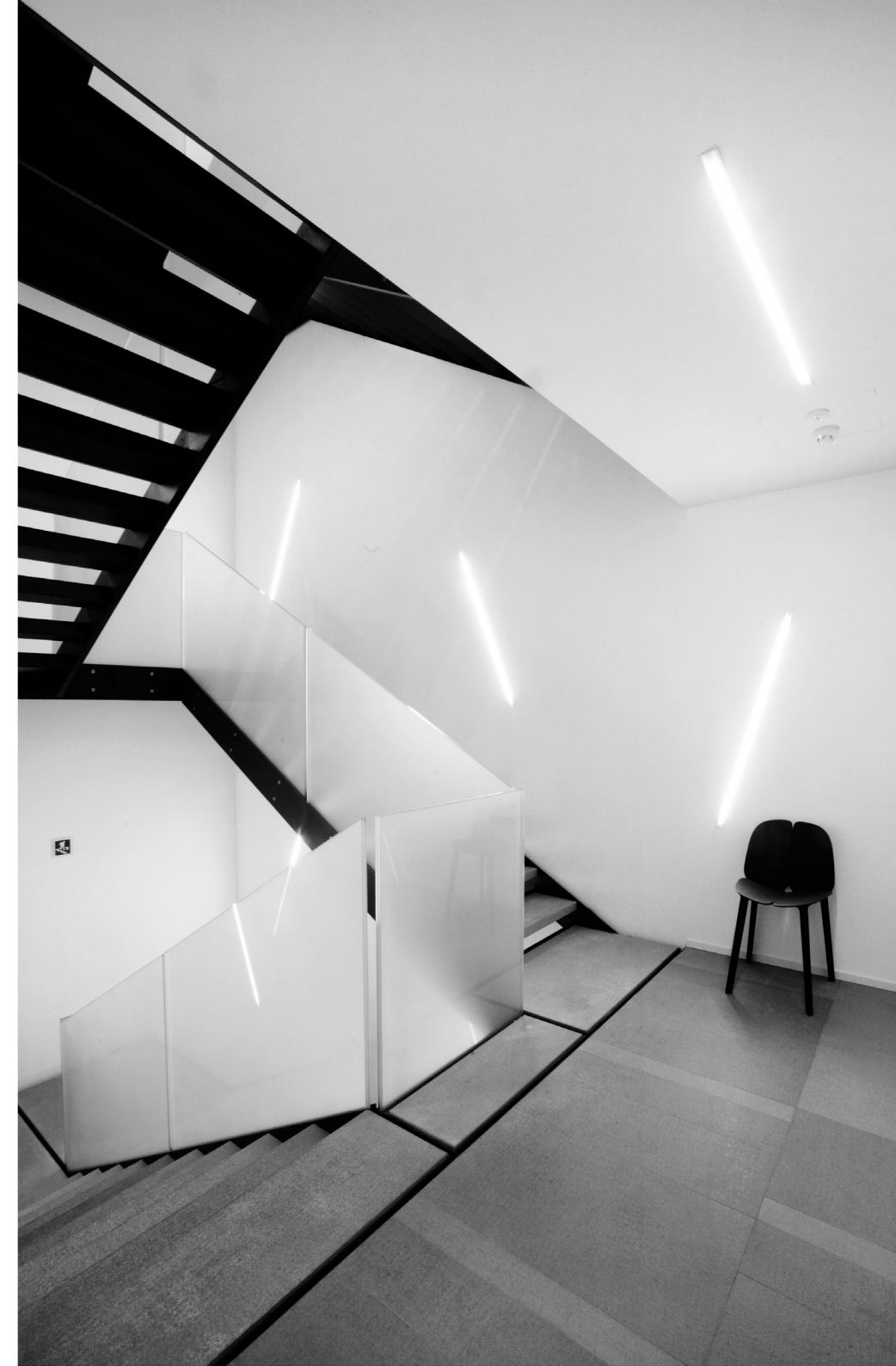
Photo of the toilet block at the panoramic restaurant on the top level of the building



Photo of the panoramic restaurant on the top level

Photo of the entrance hall and reception on the ground floor

Photo of the stairs of distribution at various levels of the building



IVE SOCIAL HOUSING

(with Emanuel Lancerini and Daniele Levi)

The competition theme was the design of a *social housing* complex near a large arterial road in the suburbs of the city of Mestre.

The project, addressing the topic of housing, identified and outlined some specific forms that would express the social and collective nature of domestic life.

All the homes face onto an interior system of open garden areas which assume the role of a *community park*, allowing greater variety and flexibility in their use as compared to the traditional small private garden.

Communal rooms used for surveillance, recreation and socializing were also planned, positioned at the end of the settlement near the private road giving access to the underground car park.

The houses are organized around four parallel linear elements to highlight the internal community gardens system. The rooms of the different housing units are arranged around a central patio which, in addition to allowing adequate lighting and ventilation, provides access to the underground communal garage.

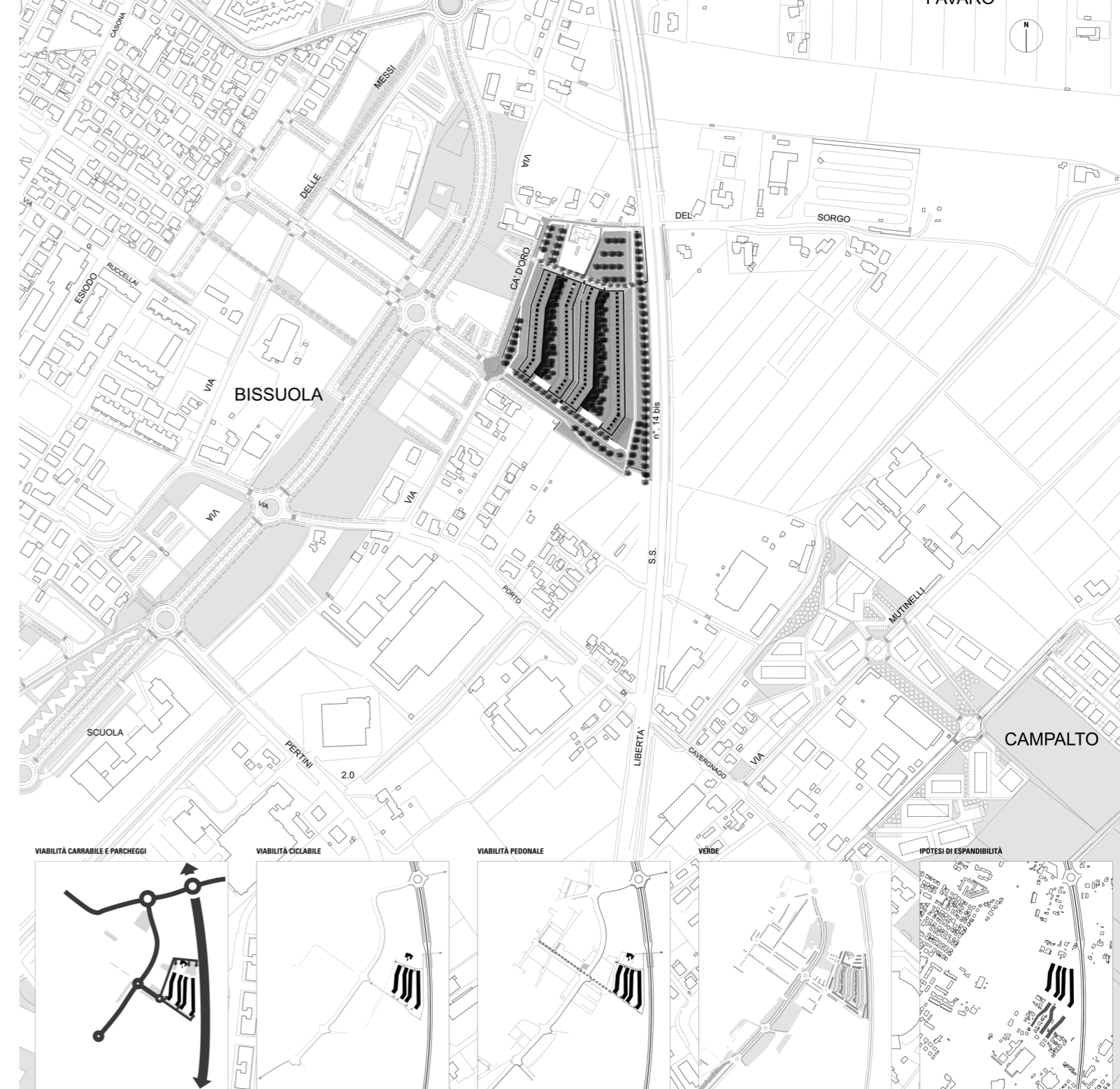
A set of housing typologies was established to configure the different housing units in relation to the size of the various families, using the same typology as a starting point. The organizational linearity seen in the plan allows maximum flexibility in the design phase and also once the complex is finished.

The design has all the rooms face onto the internal community gardens, allowing green embankments to be constructed in order to protect the housing from the external road system.

Moreover, the public green trails outside the housing system, along with the embankments and the roof gardens, become formal devices used with the intention of inserting the new complex into the existing urban system green areas.

General plan and project schemes

Render of the green escarpment towards the public roads.

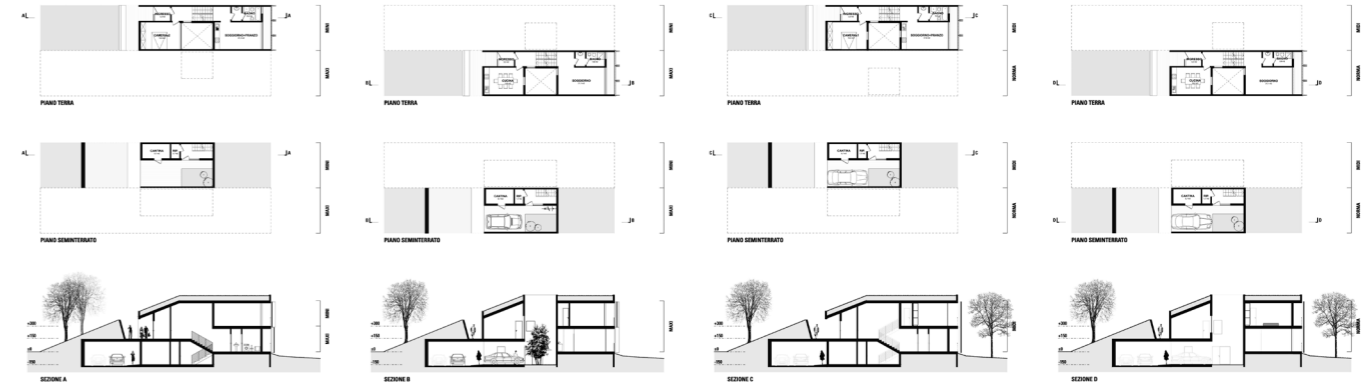




Render of the residential complex

typologies of residential units

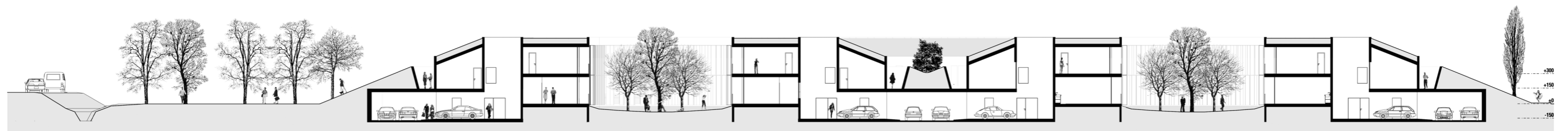
MODULI MINI	MODULI MAXI	MODULI MIDI	MODULI NORMA
<p>INGRESSO 3,22 mq SOGGIORNO+PRANZO 20,89 mq BAGNO 5,84 mq CUCINA 5,84 mq CAMERA1 13,56 mq CAMERA2 1,70 mq CANTINA 5,98 mq</p> <p>TOTALE 55,77 mq</p>	<p>INGRESSO 3,22 mq SOGGIORNO 14,62 mq BAGNO 5,84 mq CUCINA 5,84 mq CAMERA1 17,36 mq CAMERA2 16,28 mq IPOTESELLO 5,98 mq SOGGIORNO 5,98 mq CANTINA 5,98 mq</p> <p>TOTALE 94,63 mq</p>	<p>INGRESSO 3,22 mq SOGGIORNO+PRANZO 21,89 mq BAGNO 5,84 mq CAMERA1 9,70 mq CAMERA2 1,70 mq CANTINA 5,98 mq</p> <p>TOTALE 61,47 mq</p>	<p>INGRESSO 3,22 mq SOGGIORNO+PRANZO 20,89 mq BAGNO 5,84 mq CAMERA1 17,36 mq CAMERA2 1,70 mq IPOTESELLO 5,98 mq SOGGIORNO 5,98 mq CANTINA 5,98 mq</p> <p>TOTALE 66,61 mq</p>
<p>PIANO COPERTURA</p>	<p>PIANO COPERTURA</p>	<p>PIANO COPERTURA</p>	<p>PIANO COPERTURA</p>
<p>PIANO PRIMO</p>	<p>PIANO PRIMO</p>	<p>PIANO PRIMO</p>	<p>PIANO PRIMO</p>





Render of the collective garden

Cross section of the residential complex



128

129

NEW ACCESS TO THE TOWER OF MESTRE

(with Emanuel Lancerini and Daniele Levi)

The Tower is one of the few remaining fragments of the ancient city wall which at one time represented the boundary between the city of Mestre and the countryside.

The intention of the project was to identify new and more appropriate spatial and morphological relations between the architectural element and its urban context.

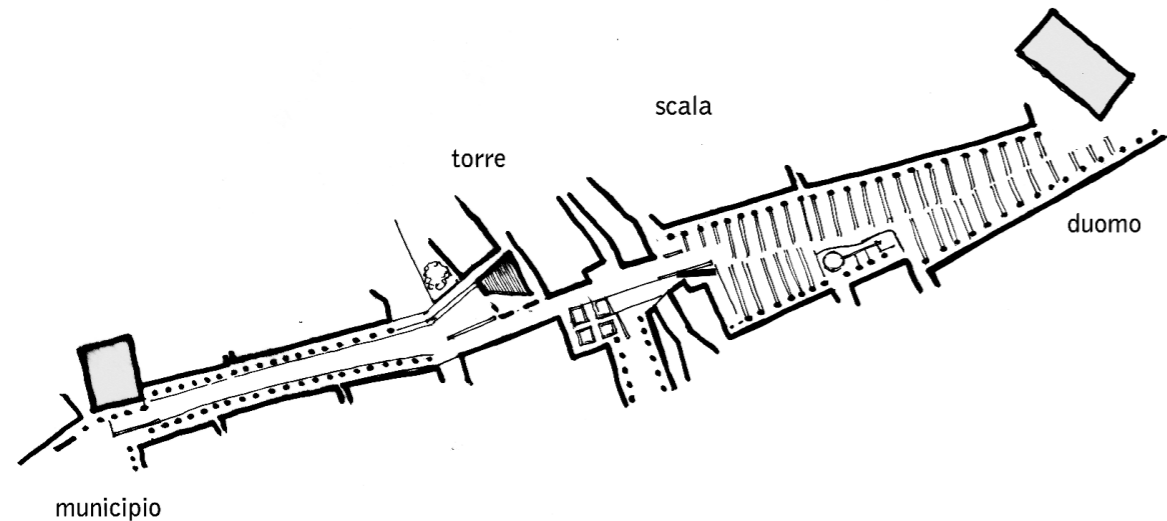
Located in between Piazza Ferretto and Via Palazzo, besides identifying the historical centre of Mestre, along with the Cathedral, it represents the starting point of a linear system of high urban quality which leads from the centre of Mestre, across Viale Garibaldi, to the ancient quarter of Carpenedo.

The project proposed the removal of the external stairway currently found on the side of the tower blocking the perspective perception of Piazza Ferretto from Via Palazzo and vice versa. This action made it possible to enhance the urban sequence of the Cathedral - Tower - City Hall by allowing easier movement for pedestrians and a newfound urban perspective.

The inclusion of the tower in this sequence also occurs through the reopening of the Northern Gate and the side passageway as well as the diagonal repositioning of the current casing. This allows maximum permeability at the base of the tower to be obtained, placing it in continuity with the space in front, recovered and open to a multitude of uses and collective functions.

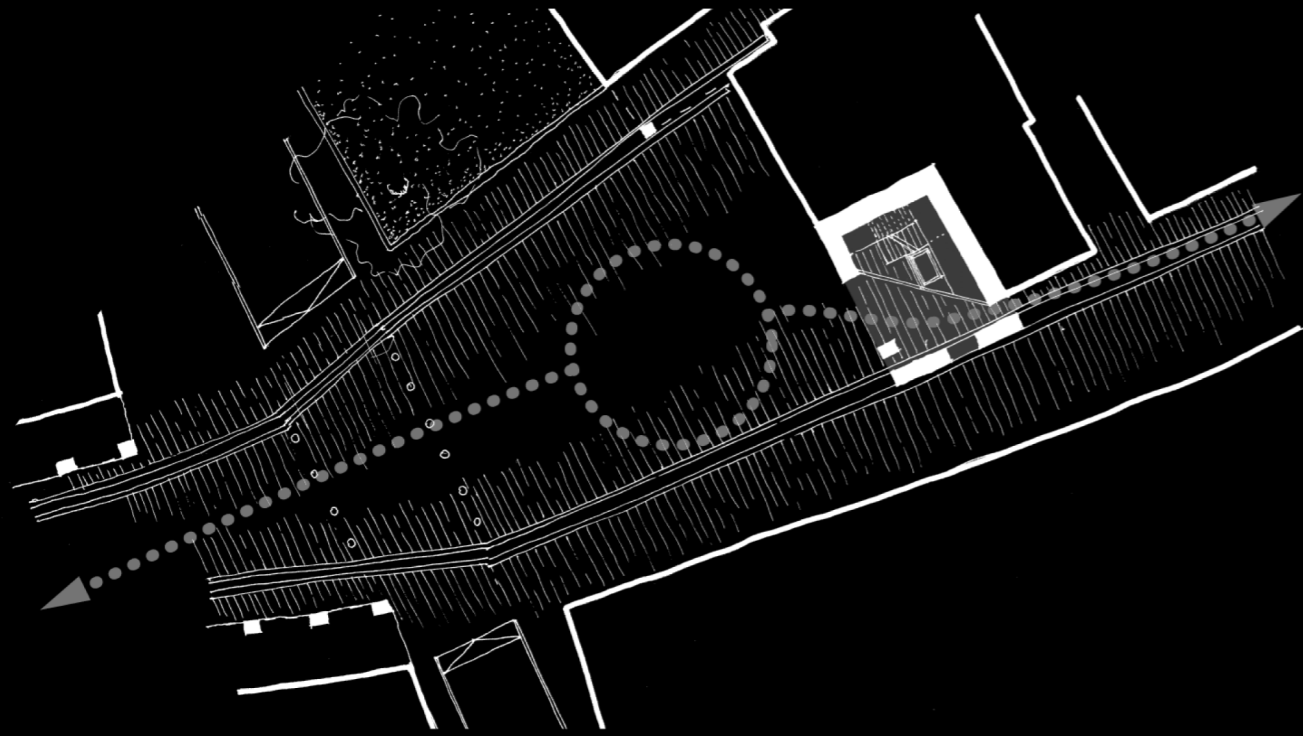
The urban route even continues inside the tower thanks to the inclusion of a system of stairs that lead to the roof, with landings acting as resting places positioned at the existing openings in the ancient walls.

General plan of the historic urban system in the center of Mestre



Render of the new access to
the tower

General plan of the new
passage through the tower



MOZZATO HOUSE

The project is situated in the district of Carpenedo in Mestre, a suburb of the Venetian hinterland. The area takes its name from the square with the same name around which residential areas have been developed characterized by individual plots, served by parallel roads and occupied by one-family and multi-family buildings.

The project explores the theme of the urban residence through the renovation of the top floor of a multi-family building block comprised of three floors above ground served by a communal staircase.

The intention was to construct the new residence as a real *vertical villa*, making reference, within the specific context, to Le Corbusier's research on *Immeuble Villas*.

The house thus occupies the entire surface of the existing building and features a roof garden on the top floor and part of the roof.

The organization of the interior rooms reinterprets the spatial typology of the Venetian Gothic house through the creation of a large rectangular salon which provides access to the rooms in the sleeping quarters and to the study.

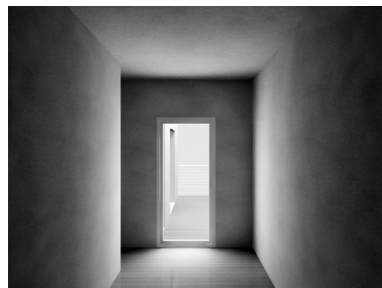
Rather than establishing a hierarchical narrative sequence between the different rooms of the house, formal differentiation between the day area and the sleeping quarters was created through a large salon higher than the bedrooms and the study and thus the size of these rooms was deliberately minimized.

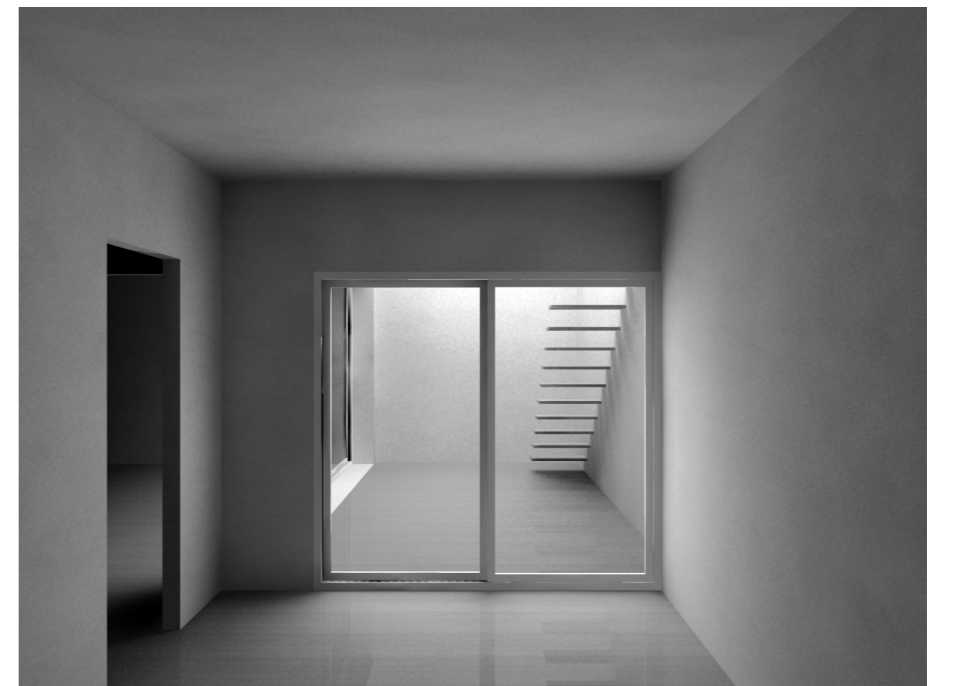
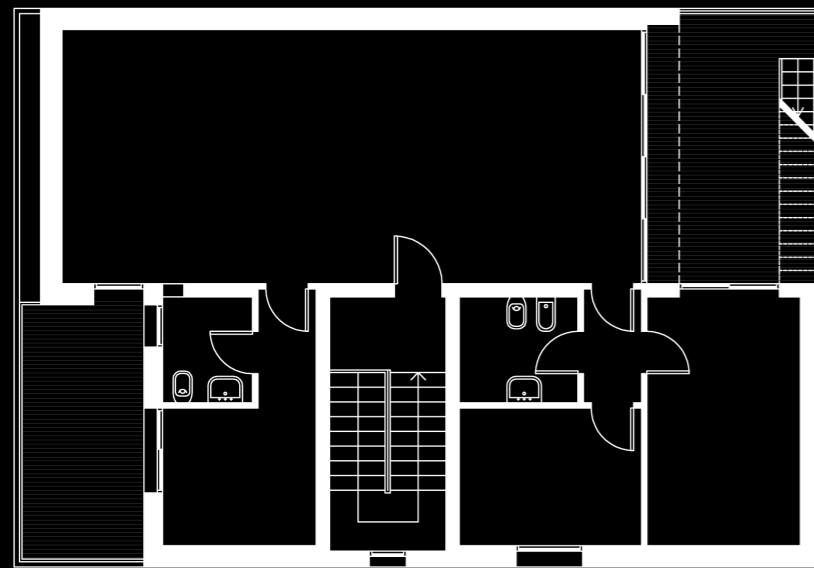
This made it possible to highlight the character and relationship between collective and individual ways of living in the different spaces and various moments of domestic life.

The day area and the sleeping quarters are contained within two parallelepipeds placed side by side so that, in longitudinal terms, they qualify the two terraces configured as additional outdoor rooms.

These two outdoor spaces also represent the spatial elements that define a specific relationship between the inside and the outside. Due to the low landscape value of the site, the project aims to negate a direct relationship between the internal space and the urban context, having the building assume a strong introspective character. To do this the openings to the outside are always mediated by the two external terraces placed to provide specific preferential views according to an, albeit modest, perceptual quality of the environment.

The project negates a direct relationship between the inside and the outside and even removes any desire to characterize the public space through the façades. Due to the poor quality of the urban context in which the building is situated, the totally abstract nature of the façades conveys the intention to deny the expressiveness of the exteriors by transmitting and underlining the strong introspective character of the form of the interior space.





Ground floor and roof plans

Render of the interior spaces



Photo of the terrace which extends from living room

Photo of the front on the public roads



SERVICE CENTER AT SAN CATALDO QUAY IN THE PORT OF TARANTO

(with Cristiana Eusepi, Emanuel Lancerini, Daniele Levi, Eleonora Mantese, Filippo Mastinu and ZUANIER ASSOCIATI)

Through the design of a multi-functional building to be situated in the San Cataldo dock in the Port of Taranto, the design competition developed a broader reflection on the possible relationships between the Port and the City.

The project intentions were to start the transformation of the Port of Taranto from a simple place for the transit of goods into a place where living, commercial, logistical and cultural forces converge so that it becomes an element of attraction and a centre of economic activities not only strictly linked to traditional port operations.

In this sense the new multi-functional centre performs a strategic role for the city of Taranto also becoming, in addition to the centre of traditional port activities, a place capable of fulfilling cultural, educational, congress and recreational functions.

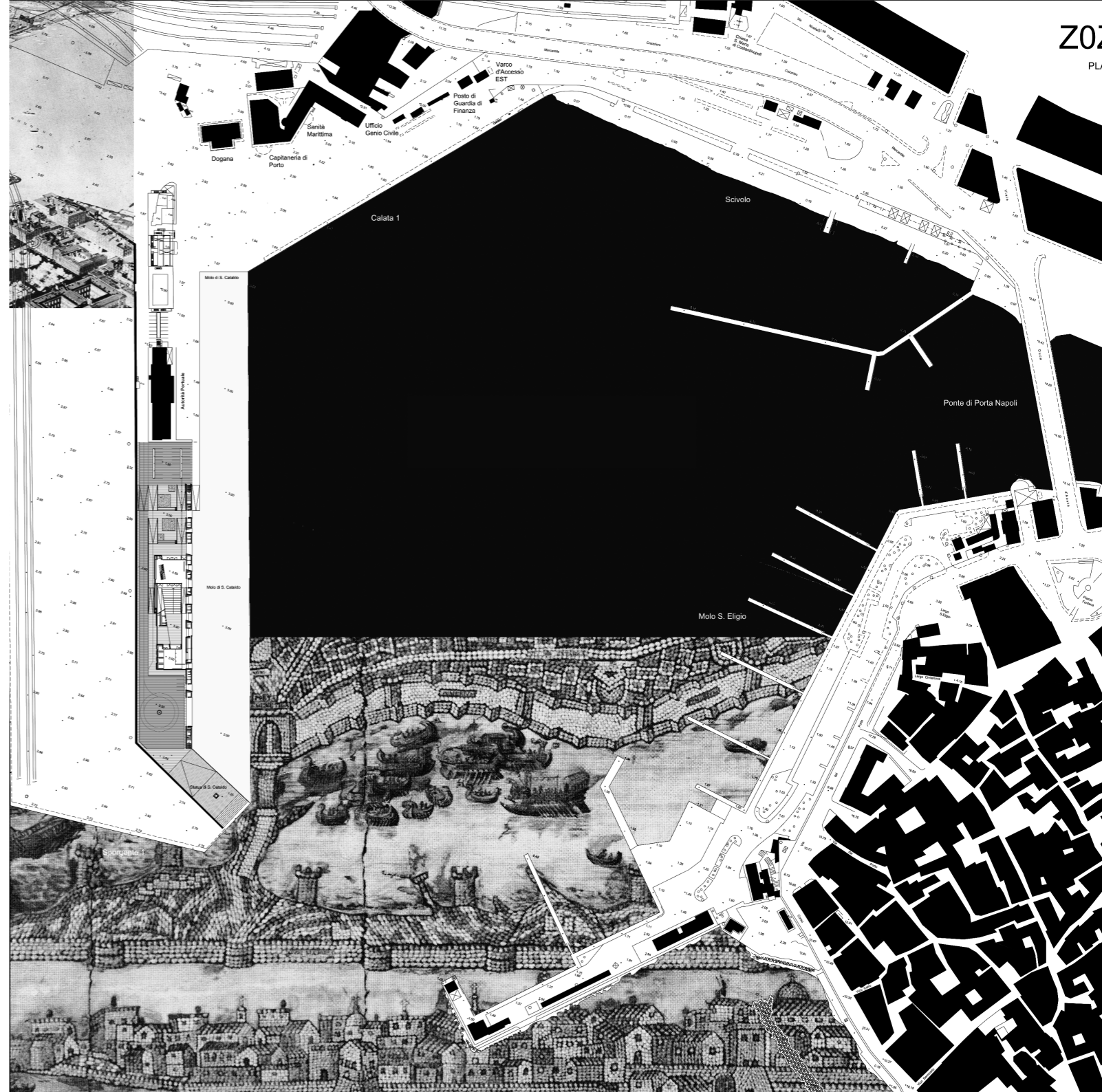
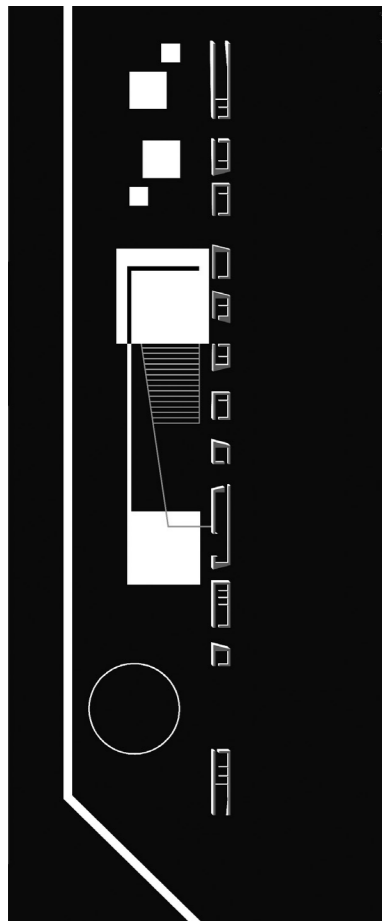
The aim of the project was to create an architectural complex with a strong urban connotation through clear architectural recognizability, great clarity in the identification of the inside and outside spaces and, above all, great flexibility in the use of the rooms, by ensuring they can easily be converted for different uses.

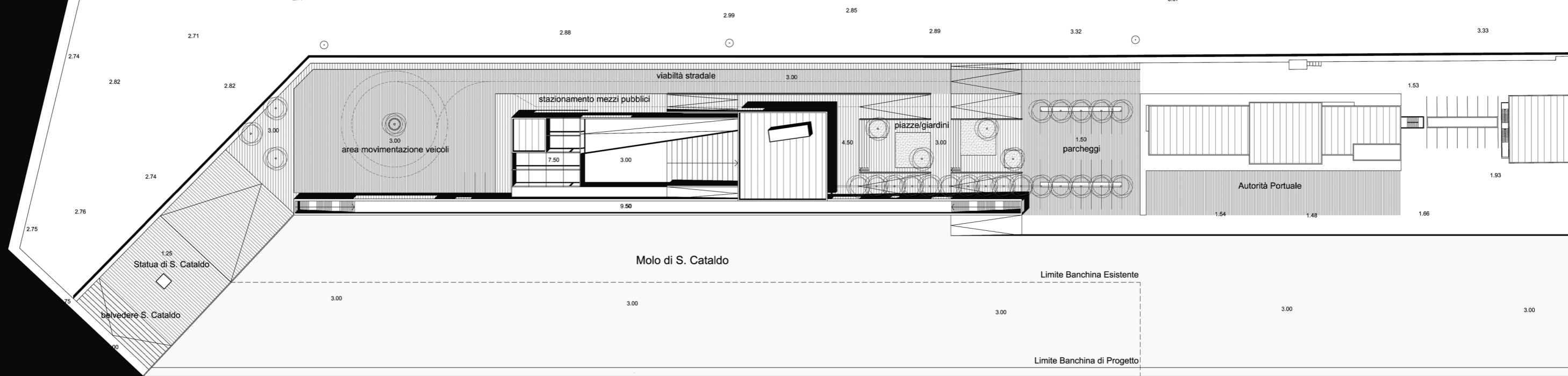
The most marked urban characterization is the connection along the San Cataldo dock to an architectural element highly significant in terms of its form, size and the use of local stone materials: a mighty urban wall, permeable at ground level and practicable at height as an open air walkway.

The new building develops along the organizational element of the urban wall according to the logic of a building with a courtyard. Two main buildings connected to each other - one containing a hall, information centre, media centre, space for the auditorium, and the other more linked to maritime functions but also used for other activities when the station is not operational - are organized around a large patio which assumes the role of a sheltered and shaded square.

Within the patio the steps, which link different levels, become an open air auditorium for representations and different types of events.

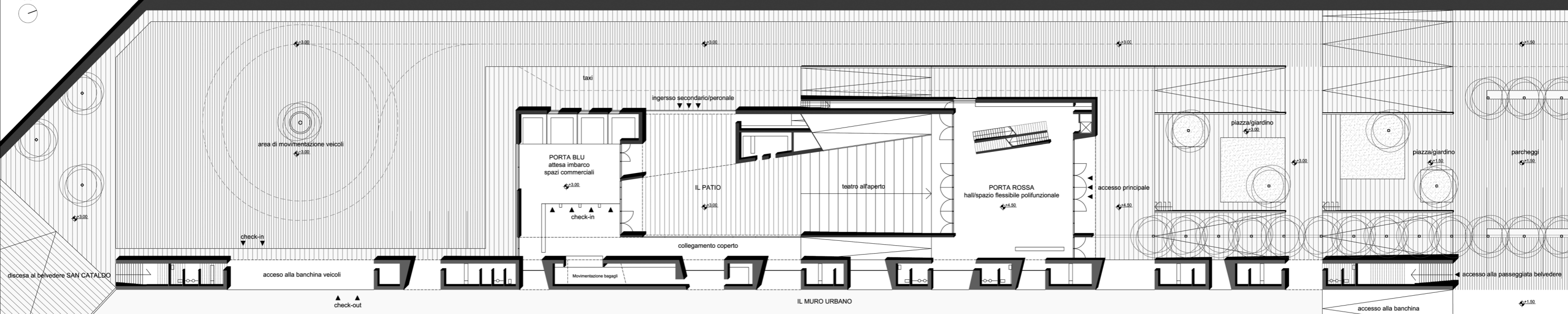
The entire complex is connected by ground level paths and elevated paths so that it can be used as an architectural walkway, which leads from the entrance hall to the new San Cataldo square crossing the interior spaces and the external piazza/patio/auditorium system of the new building where different activities are organized and the spaces are configured according to the desire for integration and a relationship between the Port and the City of Taranto.





Planivolumetric
Elevation of new urban wall

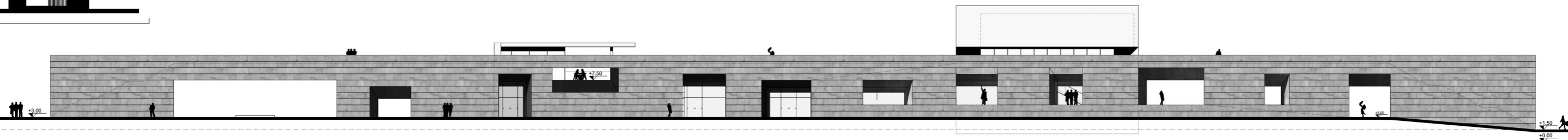


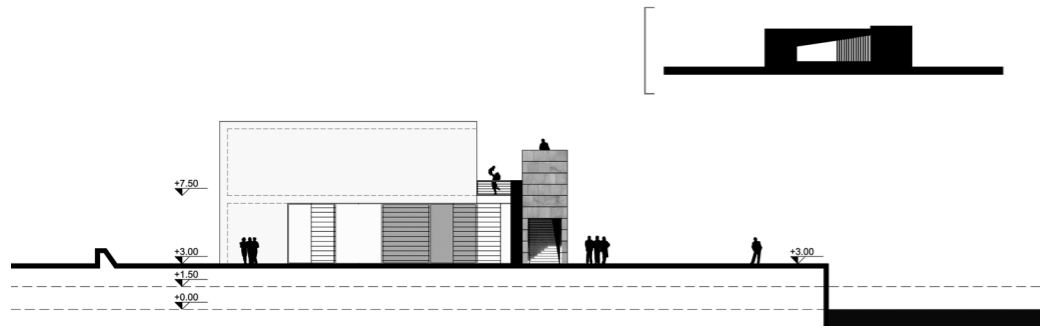


Ground Floor general plan

Render of the entrance to the new service center

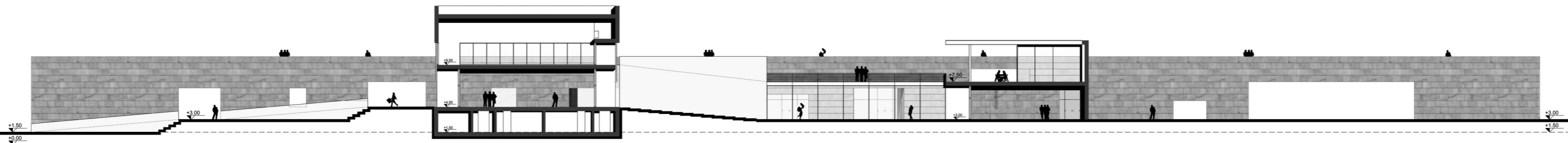
Elevation of new urban wall





Elevations and Sections

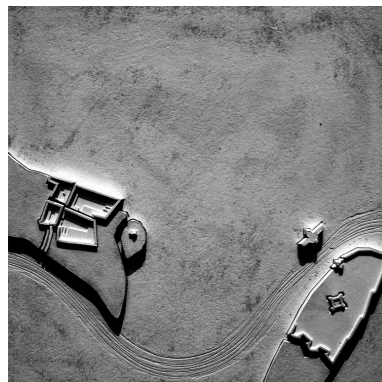
Renders of the interior patio
of the new service center



TESA 105

(with Kuno Mayr)

Models of the urban and architectural environment



The design competition for the renovation of the Tesa 105 was an opportunity to reflect on the role of the Arsenal in relation to the City of Venice and its lagoon as well as possible spatial reconfigurations that could be made in relation to its specific morphological structure.

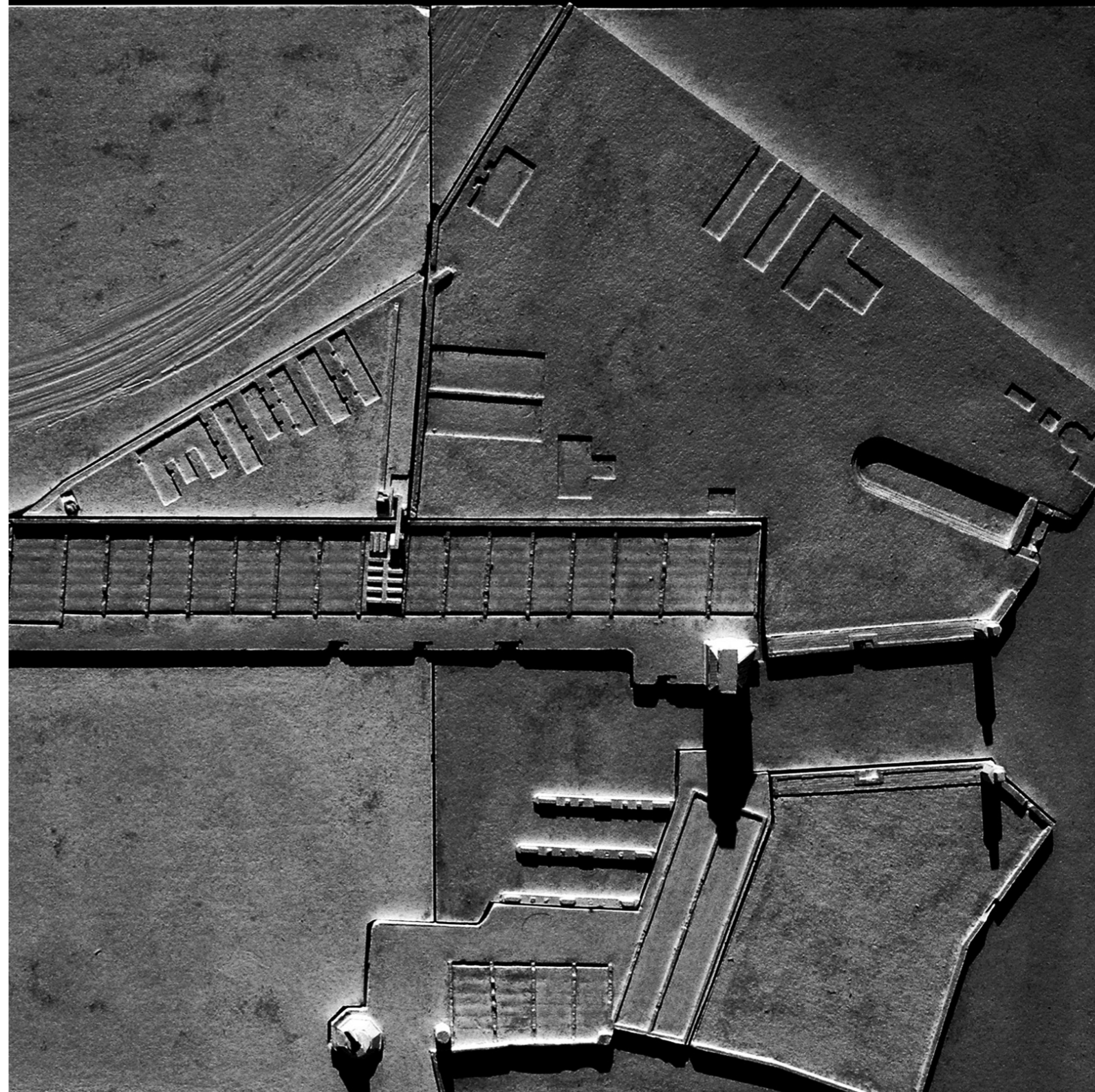
The approach to the context helps to define the project themes and intentions. At territorial level, the Tesa 105 is located near the northern entrance in the Arsenal area defined by the mouth of Porto Nuova. Built in 1800, it upsets the traditional linear system of the Venetian historical urban apparatus (San Andrea, Arsenal, San Marco and Rialto), qualifying a new relationship between the urban complex and the northern lagoon. To the north, the Tesa buildings form the boundary wall surrounding the areas belonging to the Arsenal complex.

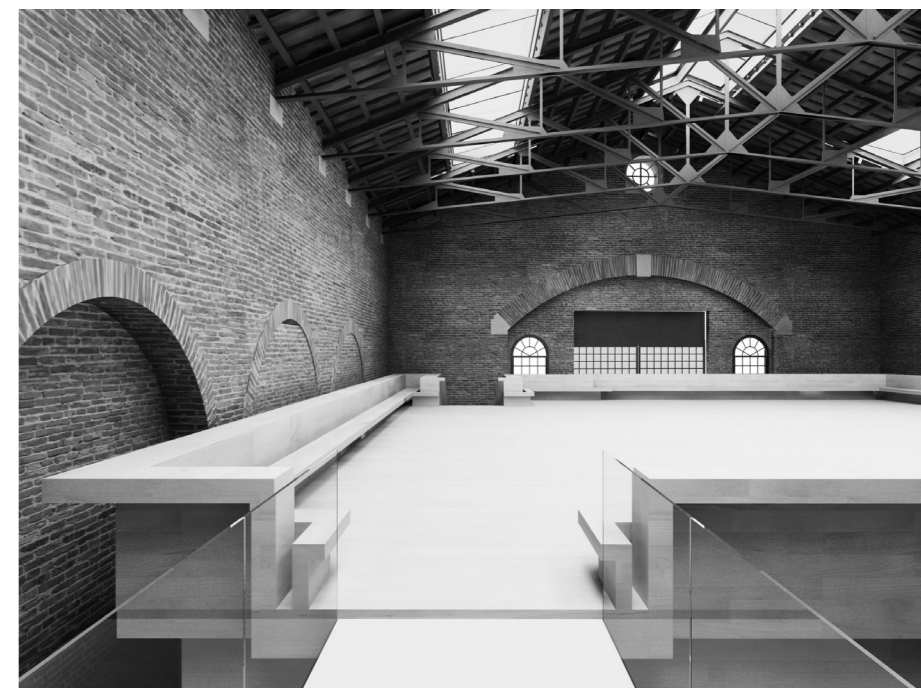
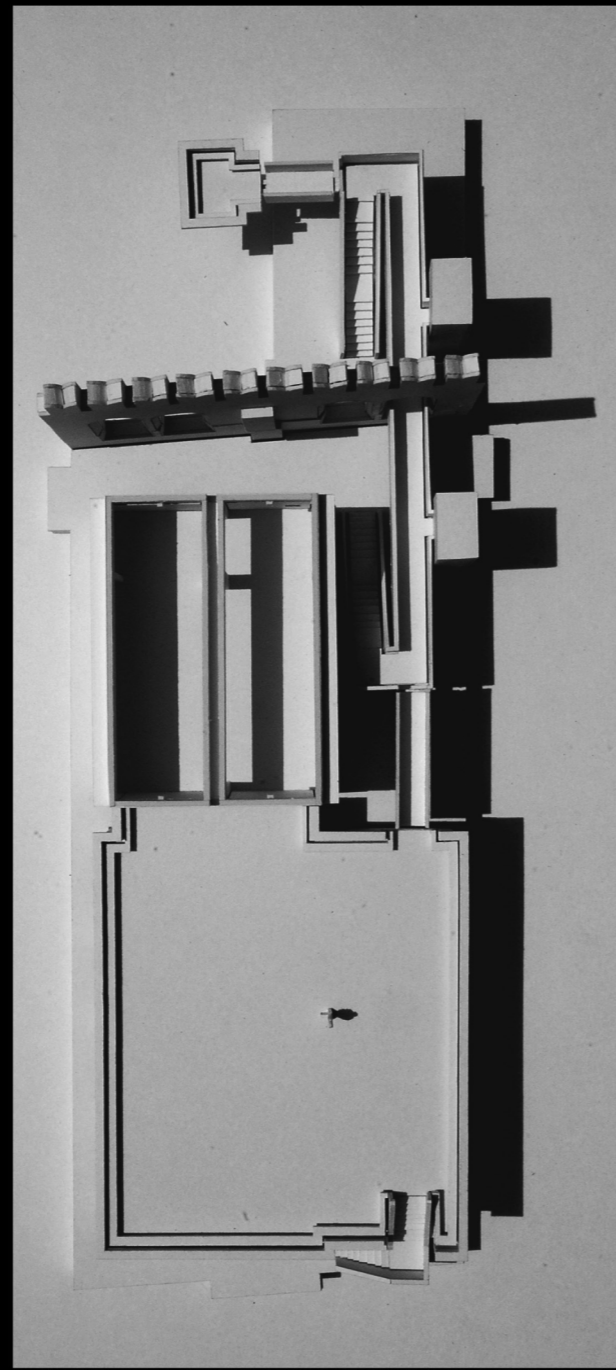
The first action was to set up the entrance in correspondence to the boundary wall. The project plans for the entrance to be through one of the existing windows via a *balance scales* feature which would enable one to climb over the existing wall without creating any further openings. The inside of this feature contains various ascent systems such as stairs and lifts, and on the outside a high up panoramic lookout point frames the landscape to the north of the lagoon.

The space inside the Tesa was occupied by a wooden structure which is completely detached from the existing building and assumes the main organizational structure of the Tesa buildings, the rhythmic nature of the spine walls, thus adding a new rhythm.

The new spatial configuration, in order to meet the competition requirements, has a multi-functional public space at the level of the new entrance which means one can cross the existing structure as far as the areas inside the Arsenal complex.

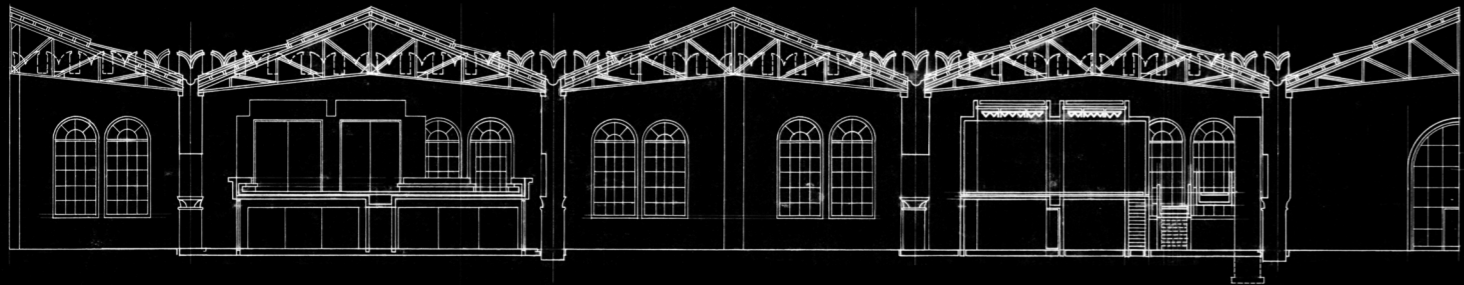
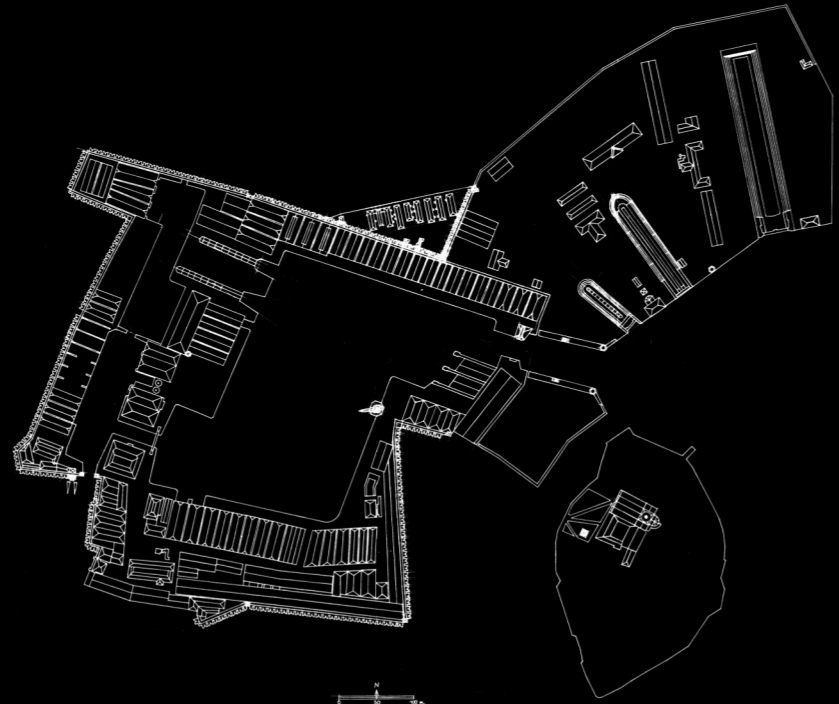
The intention of placing the offices and private rooms on the ground floor was to ensure the public would perceive the quality of the existing space through a simultaneous reading of the rhythmic recurrence of the metal trusses and the depth of the Tesa buildings complex; the gaze brushes over the keystones of the sixteenth century arches and then comes to overlook the great theatre of the Arsenal from a privileged position at the far end of the complex.





Models of the ground and first floor

Render of multi-functional public space on the first floor



General plan of the Arsenale.
Section of the Tese.
Elevation of the wall which
constitutes the boundary of
the Arsenale.

Render of the office space on
the ground floor.

