

**ALIOSCIA MOZZATO ARCHITECT**

*Byography*

My name is Alioscia Mozzato, I'm graduated in 2002 with an MA in Architecture from the IUAV University of Venice, and in 2013 I obtained a PhD in Architectural Composition, again from the IUAV University of Venice.

The focus of my PhD inquiry shifted between the different disciplinary areas of Le Corbusier's artistic research. In analysing the methodological meaning of the "synthèse des arts plastiques", the study describes specific compositional techniques used by Le Corbusier to "construct" the architectural form, through the reading of some "linguistic transposition" between his pictorial and architectural research.

The plastic research of Le Corbusier shows a constant investigation on the topics of "Abstraction" and "Figuration". These two aspects of his poetry acquire the role and value of "oxymoronic plastic devices" through which Le Corbusier addresses the "constructive" and "expressive" issues of the Art-Work.

According with the tradition of the PhD in Architectural Composition at the IUAV of Venice the study of the Art-Work as a "text" becomes knowledge toll through which describe reasons and forms of a specific artistic and historical-cultural phenomena.

The relationship between Art and Architecture represents the theoretical assumption of an analytical approach for understanding even the Form of the City.

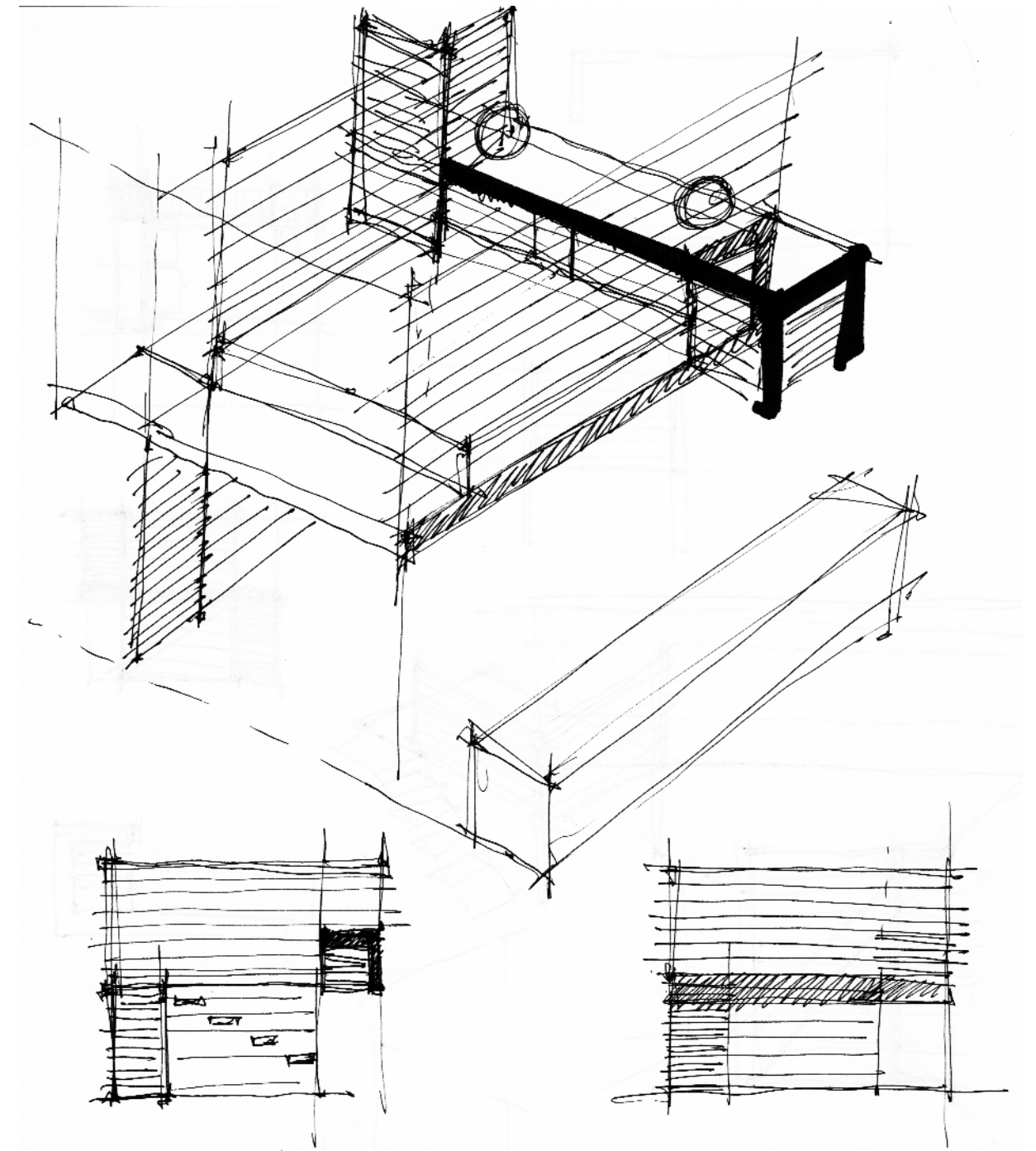
The reading of the postmodern American and Anglo-Saxon cities occurs through the investigation of some reflections on the relationship between Pop Art and the post-industrial city made by Anglo-American theorists and critics in '60s.

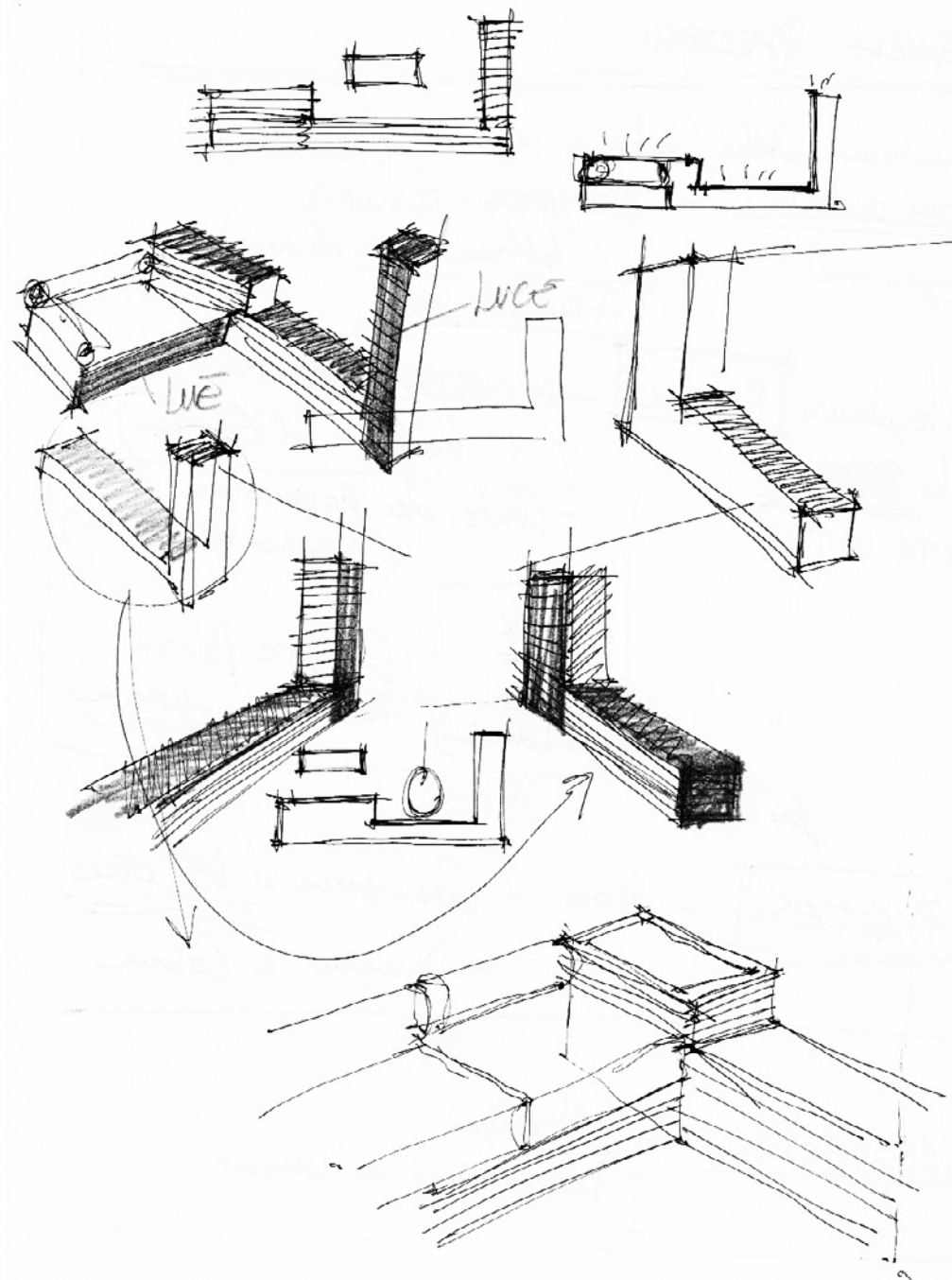
The comparison with the theoretical positions on the topics of "architecture of the city" developed in Italy between the Schools of Venice and Milan allows to point out two different analytical and operational approaches in relation to the urban phenomenon, deeply connected to the different artistic research which were developing in two different geographical and cultural areas in those years.

Art becomes knowledge toll through which it is possible to understand the reasons of the specific historical, cultural and social phenomena, allowing to describe principles, foundations, and design processes by which urban and architectural forms are generated.

As an architect I was involved in several national and international design competitions, addressing issues related

Study sketches of a loft in a private house





Study sketches of the interior of *Legatoria Piazzesi* in Venice

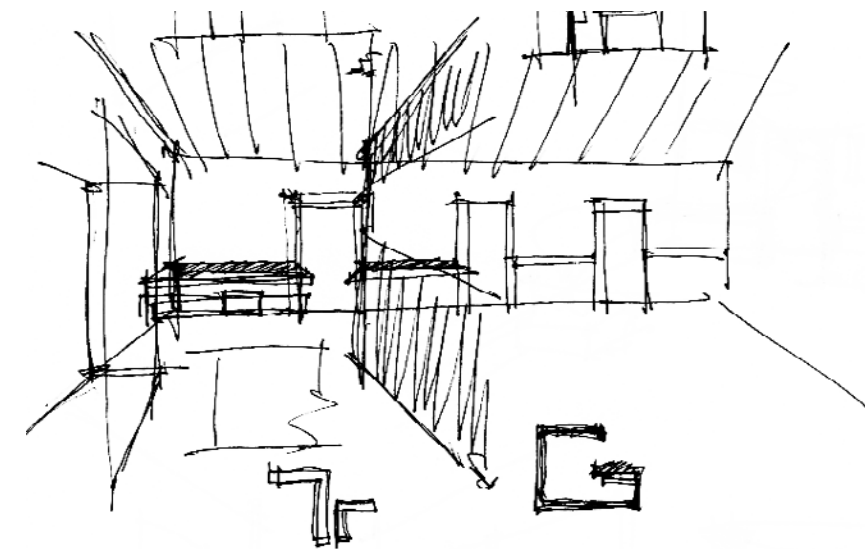
Study sketches of the interior of a private house.

to economic and social housing.

My practice activity has addressed the process of transformation of forms and places of the contemporary productivity focusing on the "recycling" of buildings which, having exhausted their functions, are in a state of neglect.

Recycling is an issue of great relevance especially with regard to architecture and places of contemporary production systems. The "waste" - typical of the post Fordist age - generates abandonment and junk-spaces. The role of architectural re-cycle project becomes that to understand architectural potentiality and possibility in order to transform waste buildings and places by incorporating them within a "new life cycle" of the "new contemporary society".

I'm working and living in Venice.





*Curriculum Vitae*

DATA	
Name	Alioscia Mozzato
Born	05/01/1976
Nation	ITALY
Address	Via Giacinto Gallina 8 - 30174 Venice - ITALY
E-mail	alioscia.mozzato@gmail.com

EDUCATION	
2013	<i>PhD in Architectural Composition</i> 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 and Gundula Rakowitz
2002	<i>MA in Architecture</i> IUAV University of Venice - ITALY. Title: "A transparent architecture. Renovation of a Pierluigi Nervi industrial building in Marghera" Advisor: Giancarlo Carnevale
1994	<i>Diploma di Maturità Artistica (Artistic High            School graduation qualification)</i> Artistic High School of Venice - ITALY

PROFESSIONAL LICENSE	
2004	<i>License of Architect</i> Architects Association of Venice - ITALY

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

TEACHING	
2020-2021	<i>ASSISTANT PROFESSOR</i> Architectural Design Studio 4 <i>University of Padua</i> <i>Department of Civil Engineering, Construction and            Architecture</i>
2019-2020	<i>ADJUNCT PROFESSOR</i> Architectural Design Studio <i>School of Architecture</i> Polytechnic of Milan Faculty of Architecture  <i>ASSISTANT PROFESSOR</i> BE Architectural Design Studio 1 University IUAV of Venice Department of Architecture and Art
2108-2019	<i>ADJUNCT PROFESSOR</i> Architectural Design Theory <i>School of Architecture</i> Polytechnic of Milan Faculty of Architecture  <i>PROFESSOR</i> BE Architectural Composition Ideés HOUSE Private School of Interior Architecture and Design
2016-2017	<i>ASSISTANT PROFESSOR</i> MA Architectural Design Studio 1 Polytechnic of Milan Faculty of Architecture  <i>ASSISTANT PROFESSOR</i> BE Architectural Composition 1 University IUAV of Venice Department of Architecture and Art
2015-2016	<i>VISITING TUTOR</i> MA Architectural Design Studio 1 School of Architecture Leeds Beckett University - UK
2015-2013	<i>ASSISTANT PROFESSOR</i> MA Architectural Design Studio 1

	University IUAV of Venice Department of Architecture and Art
2013	ASSISTANT PROFESSOR MA Interior design University IUAV of Venice Department of Architecture and Art
2009	ASSISTANT PROFESSOR MA Architectural Project 2 University IUAV of Venice Department of Architecture and Art
CONFERENCE AND EXPOSITION	
2016	"The Le Corbusier Construction of Form between Abstraction and Figuration" Encroachments. Works of Le Corbusier at IUAV of Venice IUAV University, 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, Venice - ITALY Study day
2015	CLASSROOM A The Architecture of the School Triennale of Milan, Como - ITALY (with Eleonora Mantese and Ugo Rossi) Exposition
	"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

PUBLICATIONS

2019	Alioscia Mozzato, "Colin Rowe and Aldo Rossi. Utopia as Metaphor of a New City Analogous to Existing One", in <i>Politics</i> , Vol. 5, "Ion Mincu" University Press, Bucharest 2018 ISSN (print) 2344-6544   ISSN (online) 2457-1687   ISSN-L 2344-6544 Double-Blind Peer Review paper article
	Alioscia Mozzato, "The Image of the City and the Rhetoric of the Oxymoron. Le Corbusier and the Apartment of Charles de Beistegui", <i>FAMagazine</i> , 2018. ISSN 2039-0491 Double-Blind Peer Review paper article
2018	Alioscia Mozzato, "The Utopia as Metaphor of Colin Rowe and the Analogous City of Aldo Rossi", in Luca Velo and Michela Pace (ed.) <i>Utopia and the Project for the City and Territory</i> , Officina, Roma 2018. ISBN 978-88-6049-292-0 Double-Blind Peer Review conference proceedings
	Alioscia Mozzato, "Le Corbusier e il IV Entretien di Venezia", in Esther Giani and Irene Peron (ed. by), <i>Porto Marghera Atlas</i> , ListLab, Trento- Barcellona 2018. ISBN 978-88-9985-450-8 Paper
2017	Alioscia Mozzato, "Le Corbusier e le nouvelle lyrisme de l'epoque machiniste", in Esther Giani (ed. by) <i>Sconfinamenti</i> . Opere di Le Corbusier allo IUVA di Venezia, Antiga, Treviso 2017. ISBN 978-88-8435-040-4 Paper
2015	Alioscia Mozzato, "Le Corbusier and the Lection of the gondola", in <i>Le Corbusier 50 years later</i> , Editorial Universitat Politècnica de València,

	<p>València 2015.  ISBN 978-84-9048-373-2  <i>Double-Blind Peer Review conference proceedings</i></p> <p>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.  ISSN (print) 2344-6544   ISSN (online) 2457-1687    ISSN-L 2344-6544  <i>Double-Blind Peer Review paper article</i></p> <p>Alioscia Mozzato, <i>Le Forme possibili del Ri-ciclo</i>   <i>Possible forms of Re-cycle</i>, Aracne, Roma 2015.  ISBN 978-88-548-8635-3  <i>Book</i></p> <p>Alioscia Mozzato, “Le Corbusier, the Imminently Representative and the Totally Abstract. The Mill Owners’ Association Building in Ahmedabad”, in M. Marzo e L. Fabian (ed. by), <i>Research that changes. National conference of Italian PhDs on Architecture, Planning and Design</i>, LetteraVentidue, Siracusa 2015.  ISBN 978-88-6242-163-8  <i>Peer Review conference proceedings</i></p>
2014	<p>Nicola Barbugian, Alberto Cibinetto, Eleonora Mantese, Alioscia Mozzato, Ugo Rossi, “La prima casa. Laboratorio di progettazione 1”, in E. Mantese (ed. by), <i>Housing Sociale e Collettivo</i>, Aracne, Roma 2014.  ISBN 978-88-548-6909-7  <i>Paper</i></p>
2013	<p>Nicola Barbugian, Andrea Calgarotto, Alberto Cibinetto, Cristiana Eusepi, Eleonora Mantese, Alioscia Mozzato, Gundula Rakowitz e Ugo Rossi, “Teatralità domestica”, in S. Bisson (a cura di), <i>Territorio per azioni</i>, Camera di Commercio di Padova, Padova 2013.  ISBN 978-88-906575-3-5  <i>Paper</i></p> <p>Alioscia Mozzato, “Le Corbusier, l’eminentemente rappresentativo e il totalmente astratto. Il</p>

<p>Palazzo dei Filatori ad Ahmedabad”.  [Architectural and Urban Composition PhD Thesi, University IUAV of Venezia, 2013]  <i>Architectural and Urban Composition PhD Thesis</i></p> <p>Thetis Spa, Ugo Camerino, Roberto Corradini, Andrea Barbanti, Pasquale Fontanarosa, Sergio Morandi, Alioscia Mozzato, Alessandra Regazzi, Pierluigi Rossetto, Marina Vio, Giovanna Zarrotta, “The Shadow Line”, in Arca, n. 214, 2013, p. 63.  ISSN 0394-2147  <i>Competition Publication</i></p>
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PROFESSION

2006-Present	<p>ALIOSCIA MOZZATO ARCHITECT  Owner  Venice - ITALY</p>
2016-2018	<p>AEBY PERNEGER &amp; AS  <i>Project Architect</i>  Geneve - SWISS</p>
2014	<p>GEBERT ARCHITECTES  <i>Project Architect</i>  Bienne - SWISS</p>
2003-2006	<p>UGO CAMERINO ARCHITECTS  Project Manager  Venice - ITALY</p>

COMPETITIONS

2020	<p><i>Wooden multi-storey residential building in the Prati district of Greis</i>  Design competition - Bozen - ITALY</p>
2018	<p><i>Sports complex of “Plaine des Marches”</i>  One degree Competition - Broc - SWISS</p> <p><i>Extension of a School in Riaz</i>  One degree Competition - Riaz - SWISS</p>

	<i>Extension of a School in Meinier</i> One degree Competition - Meinier - SWISS
2009	<i>New access to the tower of Mestre Venice</i> Idea competition - Mestre (VE)- ITALY 1st price
	<i>Urban regeneration of a Mestre Venice Downtown area</i> Design competition - Mestre (VE)- ITALY 2nd price ex-aequo
2008	<i>San Cataldo quay Service Center in the port of Taranto</i> Design competition - Taranto - ITALY 3rd price
	<i>The Tunnel, Bridge, New motorway tunnel areas in Mestre Venice</i> Design competition - Mestre (VE)- ITALY 3rd price
2005	<i>Padova Botanical Garden</i> Design competition - Padova - ITALY 3rd price
2004	<i>New Pantelleria airport</i> Design competition - Pantelleria - ITALY 4th price
2003	<i>Three-squares system area in Casalpusterlengo</i> Idea competition - Casalpusterlenfo (LO) - ITALY 6th price

WORKS

ARCHITECTURE

2016-2018

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

2015

	<b>CLASSRRROM A</b>
<i>Type</i>	<b>All Leevels School</b>
<i>Client</i>	Public Commission
<i>Institution</i>	Triennale Itinerante of Milan
<i>Location</i>	Triennale of Milan
<i>Team project</i>	Como - ITALY Eleonora Mantese Alioscia Mozzato
<i>Professional role</i>	Ugo Rossi Project and editing

2014

<i>Type</i>	<b>VENICE TIME MACHNINE</b>
<i>Client</i>	Public Commission
<i>Institution</i>	Digital Humanities Laboratory DHLAB
<i>Location</i>	EPFL (Lausanne - SWISS)
<i>Professional role</i>	Venezia - ITALY Tecnical support Architectural project

	<b>EVVA ITALIA.</b>
<i>Type</i>	<b>Re-Cycle of an industrial building</b>
<i>Location</i>	Private Commission
<i>Architectural Project</i>	Villorba (TV) - ITALY

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

Architectural Project	Dario Lugato
	Alioscia Mozzato
Structural Project	Dario Lugato
	Livio Sacchetto
Systems Project	Dario Lugato
	Giuseppe Berganton
	Luca Mosca
Construction Management	Fabrizio Vianello
Construction	Corstuzioni BELTRAME S.r.l.
	ITIS Cavarzere S.r.l.
Budget	Euro 3.000.000,00
Professional role	Executive Project

**HOTEL LeNOVE**  
**Construction of a receptive structure**

Type	Private Commission
Location	Nove (VI) - ITALY
Architectural Project	Emanuel Lancerini
	Daniele Levi
Structural Project	Alisocia 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

Caravaggio S.r.l.	Construction
Officina Boscolo Michele S.r.l.	
Euro 500.000,00	Budget
Final Project	Professional role
Executive Project	
Construction Management	
<b>21 PUBLIC HOUSING</b>	
<b>Project of a residential building</b>	
Private Commission	Type
Tessera (VE)	Location
Dario Lugato	Architectural Project
Alioscia Mozzato	
Preliminary Project	Professional role
<b>2008</b>	
<b>CARAVAGGIO CENTER</b>	
<b>Construction of a building for commercial retail and office spaces</b>	
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	
<b>2007</b>	
<b>6 PUBLIC HOUSING</b>	
<b>Project of a residential building</b>	
Private Commission	Type
Cortellazzo (VE) - ITALY	Location
Dario Lugato	Architectural Project
Alioscia Mozzato	
Dario Lugato	Structural Project
Luca Vecchiato	

Systems Project	Dario Lugato
	Giuseppe Simion
Construction Management	Dario Lugato
Construction	Corstuzioni BELTRAME S.r.l.
	ITIS Cavarzere S.r.l.
Budget	Euro 3.000.000,00
Professional role	Final Project
	Executive Project
<b>MOZZATO HOUSE</b>	
<b>Renovation of a residential building</b>	
Type	Private Commission
Location	Mestre Venezia (VE) - ITALY
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
<b>2005</b>	
<b>BELL TOWER</b>	
<b>New bell tower of St. Chiara</b>	
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"  
Private Commission *Type*  
Malcontenta (VE) - ITALY *Location*  
Dario Lugato *Project*  
Alioscia Mozzato  
Final Project *Professional role*

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  
*Type* Greis  
*Location* Design competition  
*Project* Bozen - ITALY  
Alioscia Mozzato  
Kuno Mayr  
PROTECO engineering S.r.l.

2018

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

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  
2nd price ex-aequo *Ranked*

2008

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

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*

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  
*Ranked* 3rd price

2004

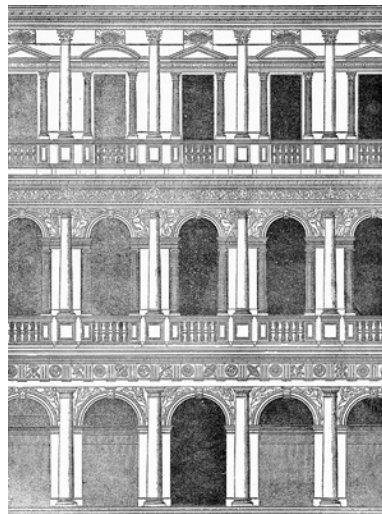
**New Pantelleria airport**  
*Type* Design competition  
*Location* Pantelleria - ITALY  
*Project* Ugo Camerino  
Pasquale Fontanarosa  
Jouliet Gaulandeau  
Lara La Rosa  
Jouliet Louis  
STEAM S.r.l.  
THETIS S.p.a.  
Alioscia Mozzato  
*Ranked* 4th price

**Three-squares system area in  
Casalpusterlengo (LO)**  
*Type* Idea competition  
*Location* Casalpusterlengo (Lodi) - ITALY  
*Project* Andrea De Eccher  
Giuseppe De Carlo  
Rosario Di Rosa  
Alioscia Mozzato

*Portfolio*

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

Vincenzo Scamozzi, *Procuratie  
Nuove*, Venezia 1583



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.

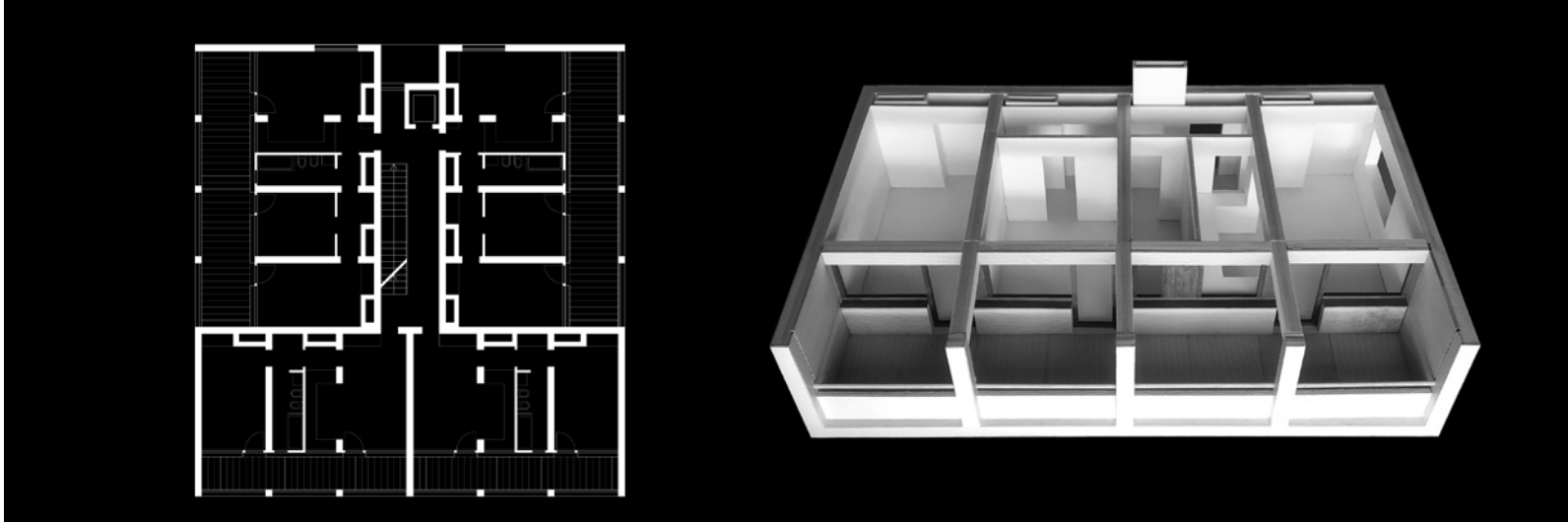
The main themes around which the project has developed are: the quality of the common spaces as well as the domestic ones and their interconnection with the alpine landscape.

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.



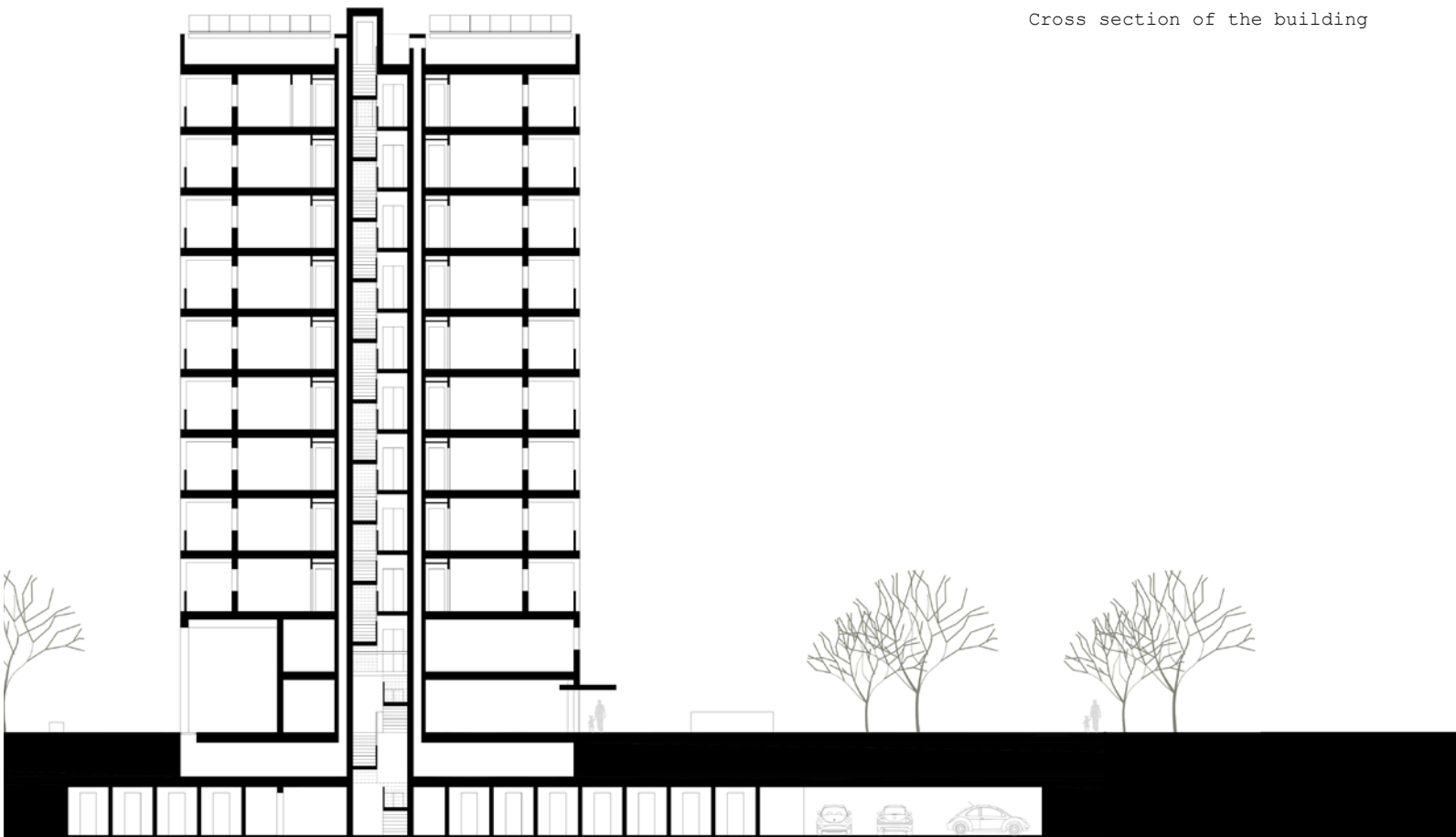


Physical model of the elevation on the main square of the district



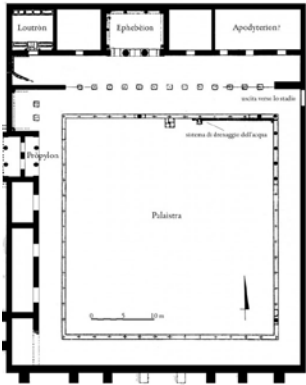
Plan of the building and physical model of the flat type A2

Cross section of the building



SPORT COMPLEX “PLAINE DES MARCHES”

Gymnasium of Priene 1568



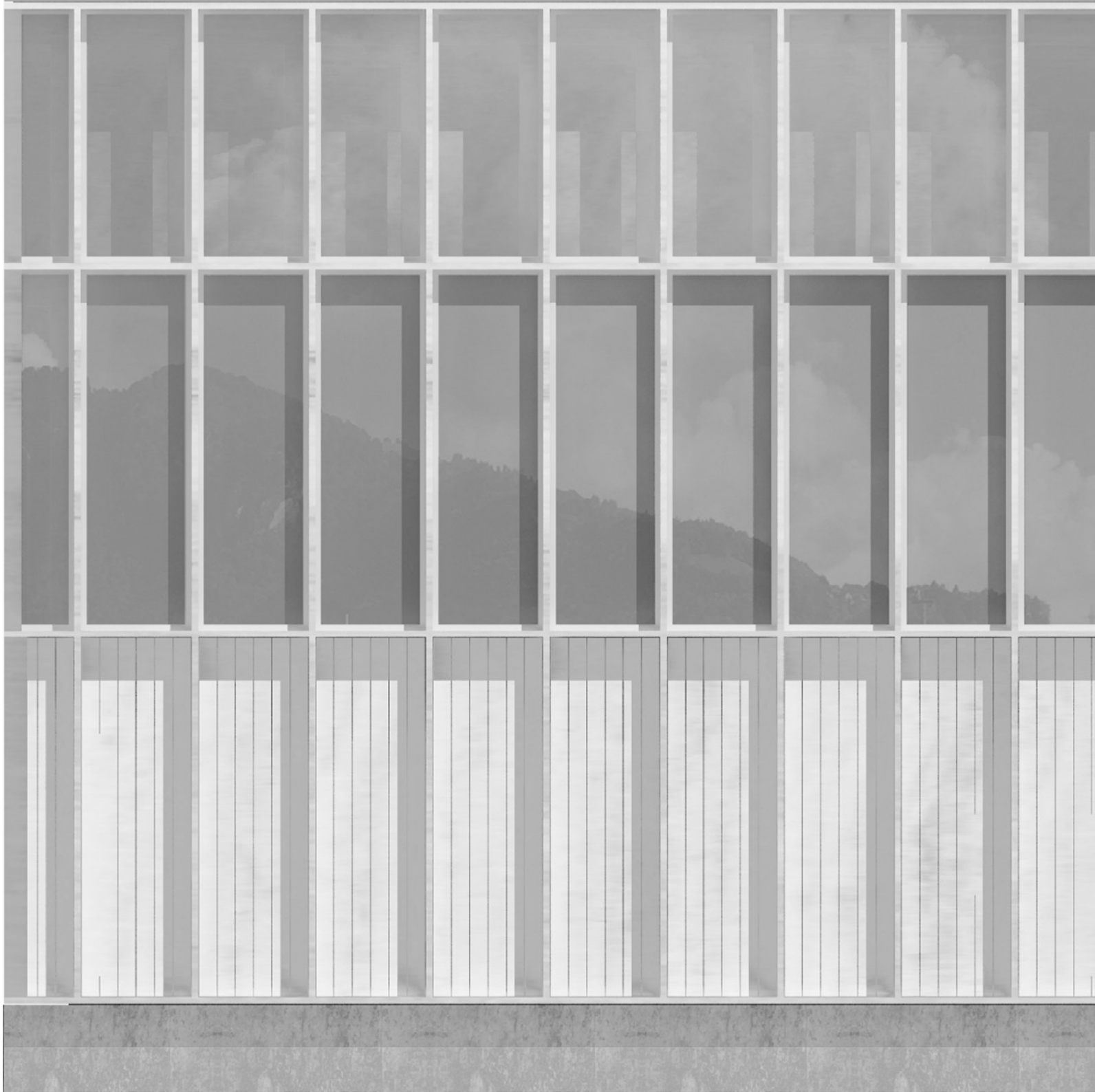
The reading of the urban context in proximity of the project’s area underlines the presence of three specific sectors: the area of *Château d’en Bas* which - together with the *chapelle des Marches* - represents the historical center of the village, the residential district of the old borough de *Gruyères* 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*.

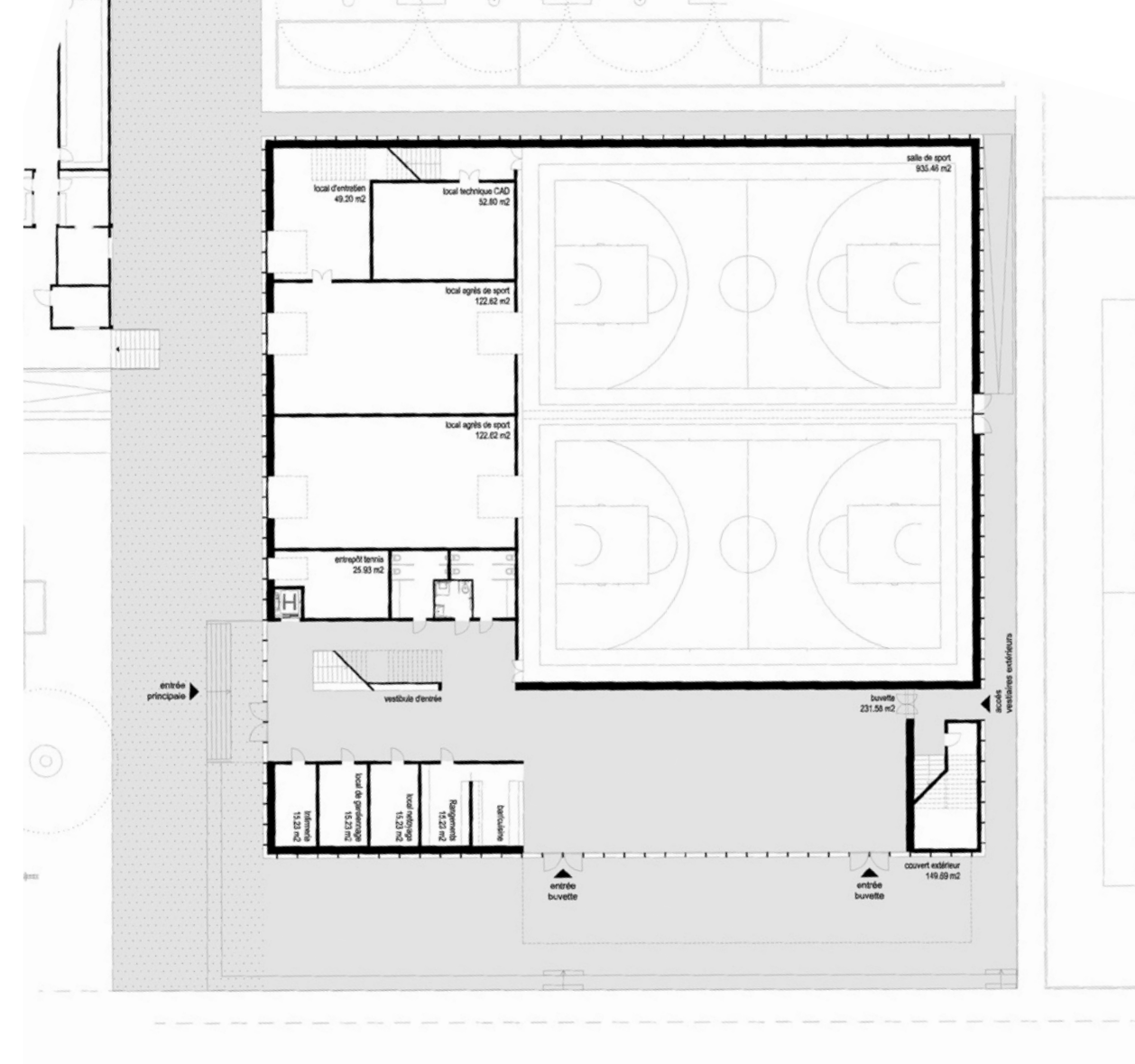
This place didn’t serve only to the practice of the gymnastic exercises, but it became also a space for meeting and education, in which lectures, lessons, banquets and also theatrical representations could be held.

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.

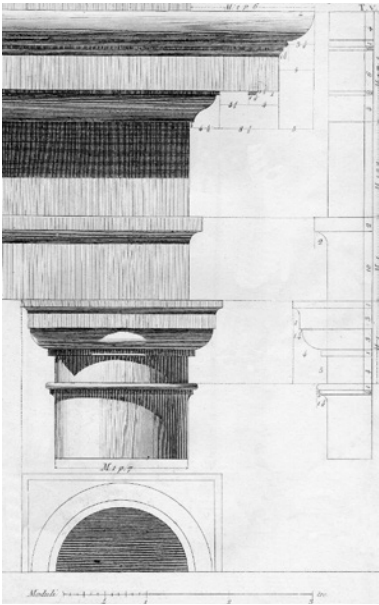






EXTENSION OF A SCHOOL IN MEINIER

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*.

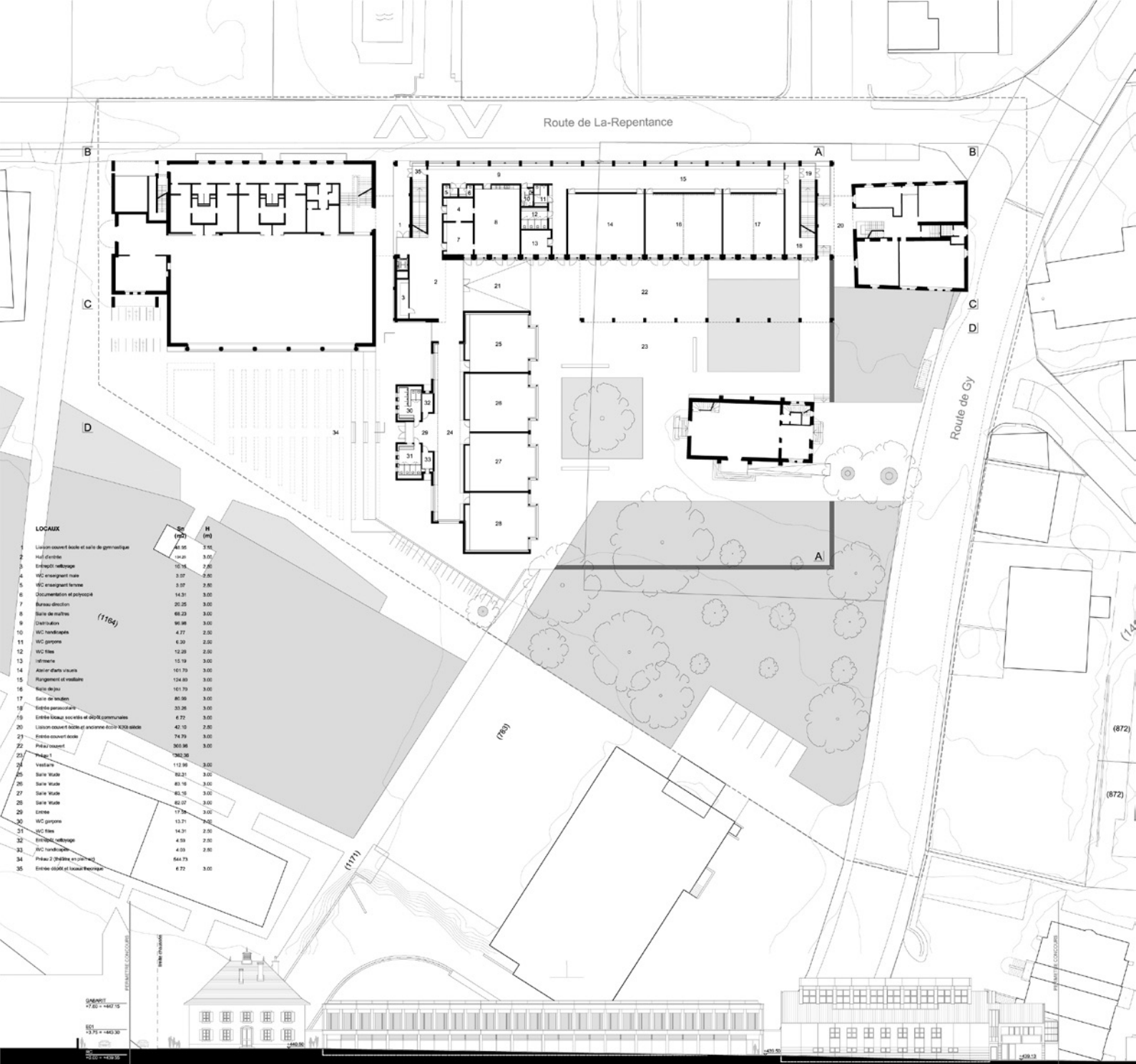
The plan of the new building at the various levels and its interior spaces have been configured starting from the dimension of the module 9 x 9 m which specifies the plan of the classroom.

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.





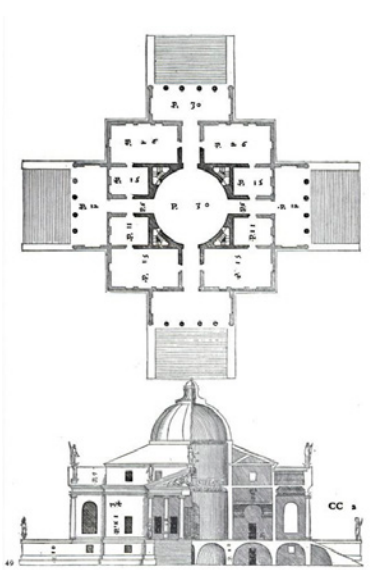
General plan of the ground floor and North-East elevation

Render of the new building



EXTENSION OF A SCHOOL IN RIAZ

Palladio, *La Rotonda*, Vicenza  
1570



The scholastic building of Riaz takes places 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.

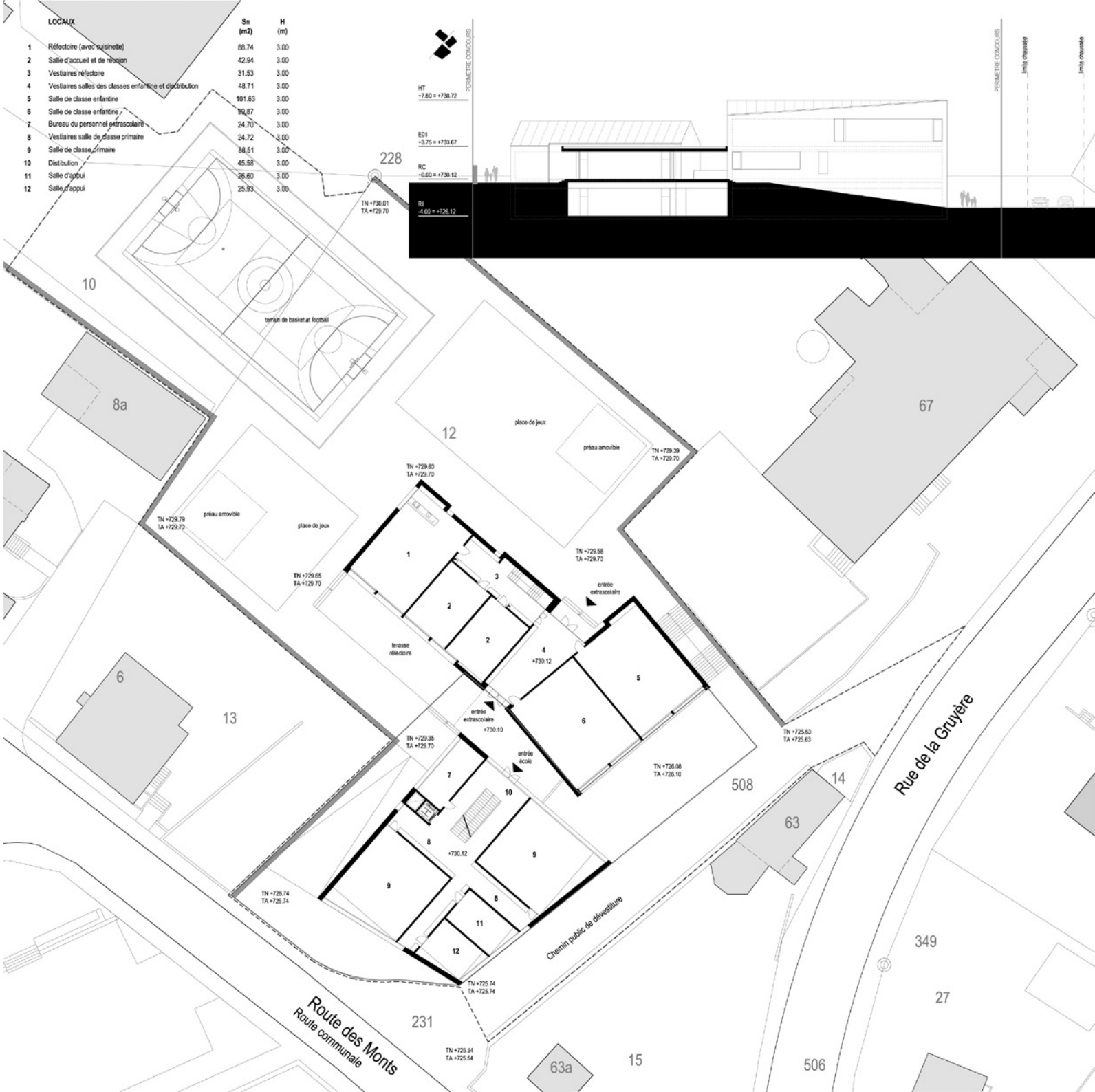
The aim of the interior spaces configuration is to ensure these specific spatial and formal characteristics of the classrooms around which the services, the connections and the dressing room - properly equipped with seats and pegs and always illuminated by natural light - are organized and configured.





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

Render of the classroom





## CLASSROOM A

### All Levels School

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 to 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.

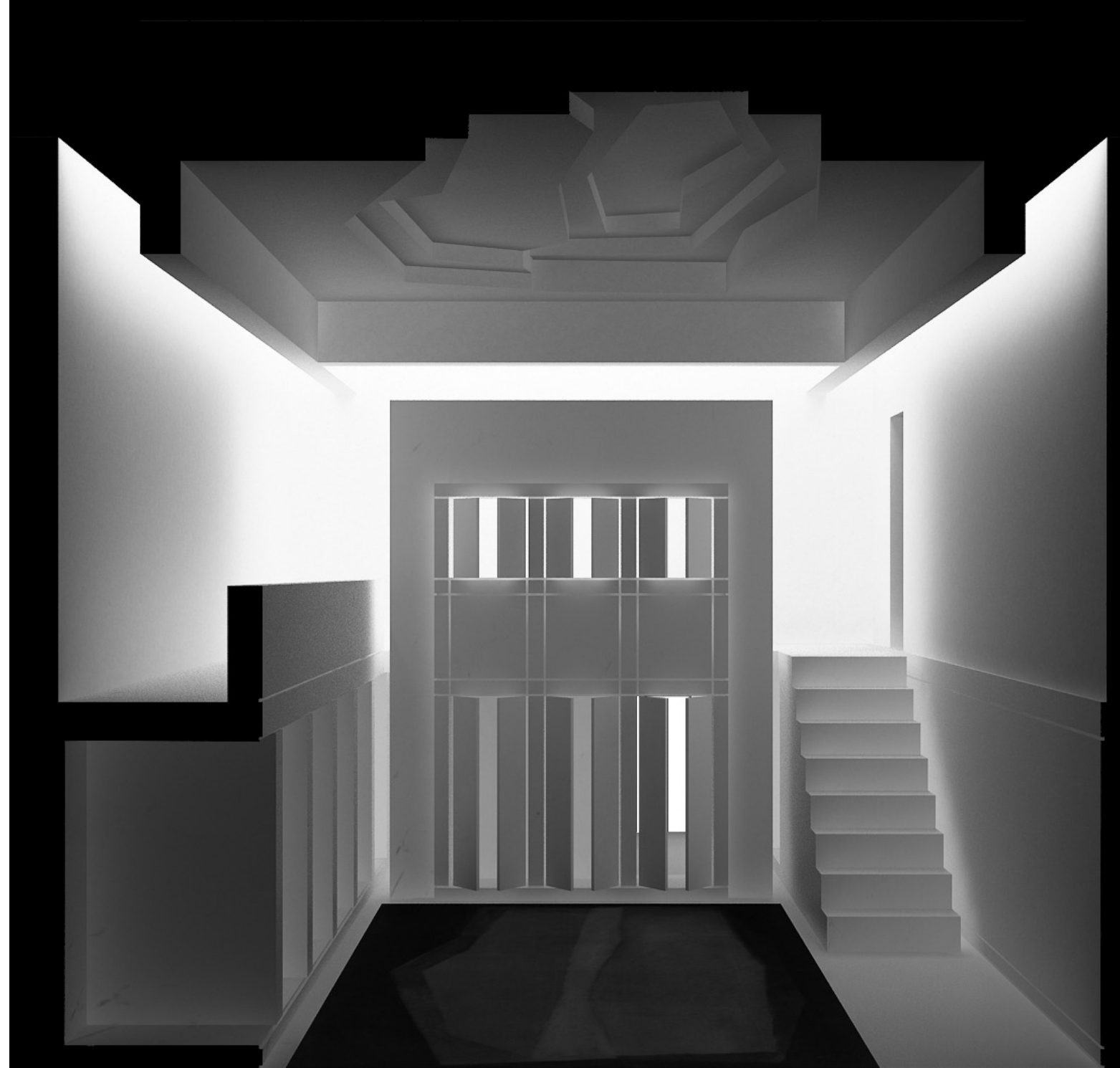
A particular affection goes to an absolutely mental concentration space that is the Scuola dalmata of San Giorgio degli Schiavoni where Vittore Carpaccio, at the beginning of 16th paints S. Agostino in his studium.

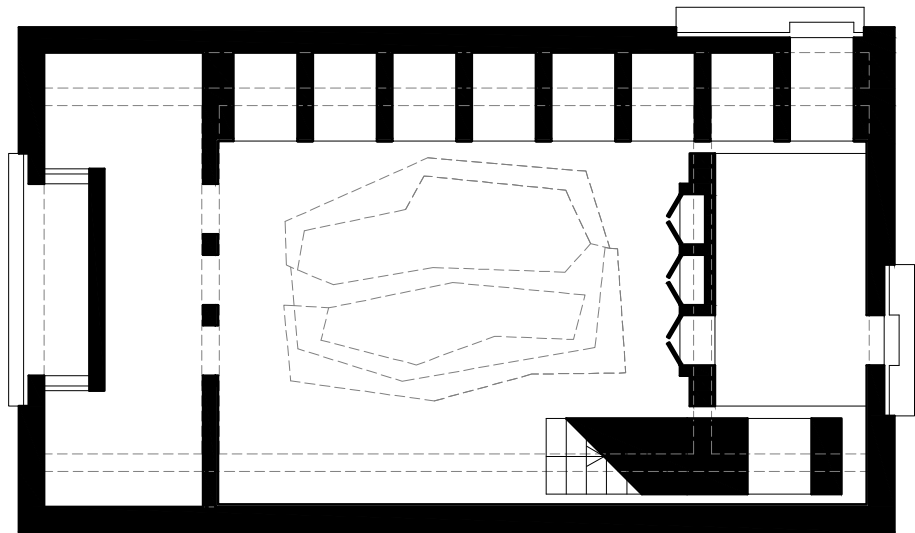
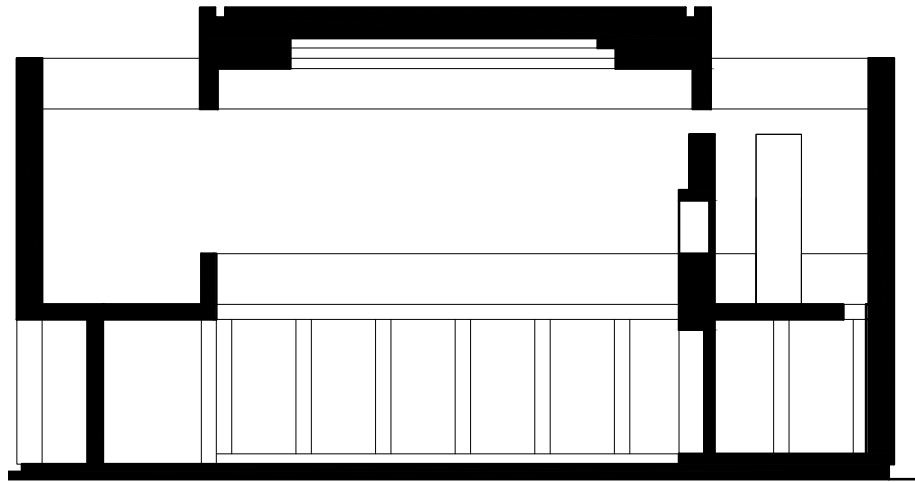
The Island Pavillon at the 2015 Art Biennale in Venice, All the World's futures.

The swiss artist Christoph Büchel has transformed 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.

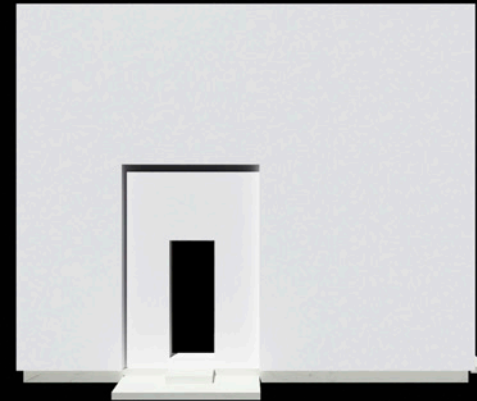
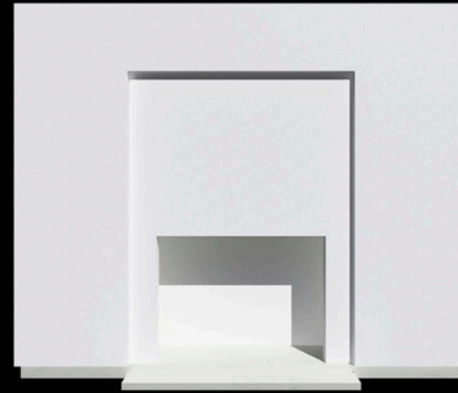


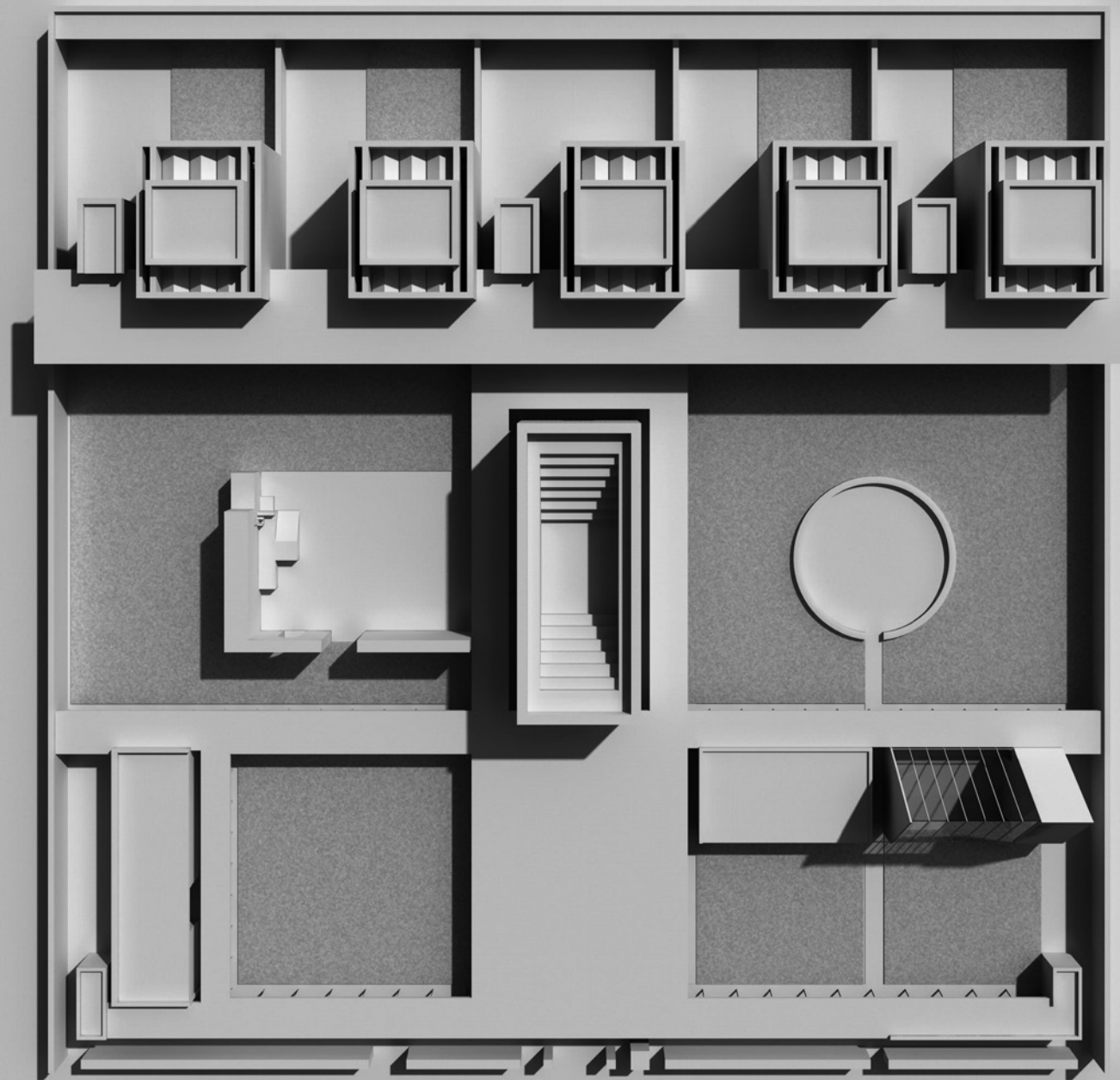


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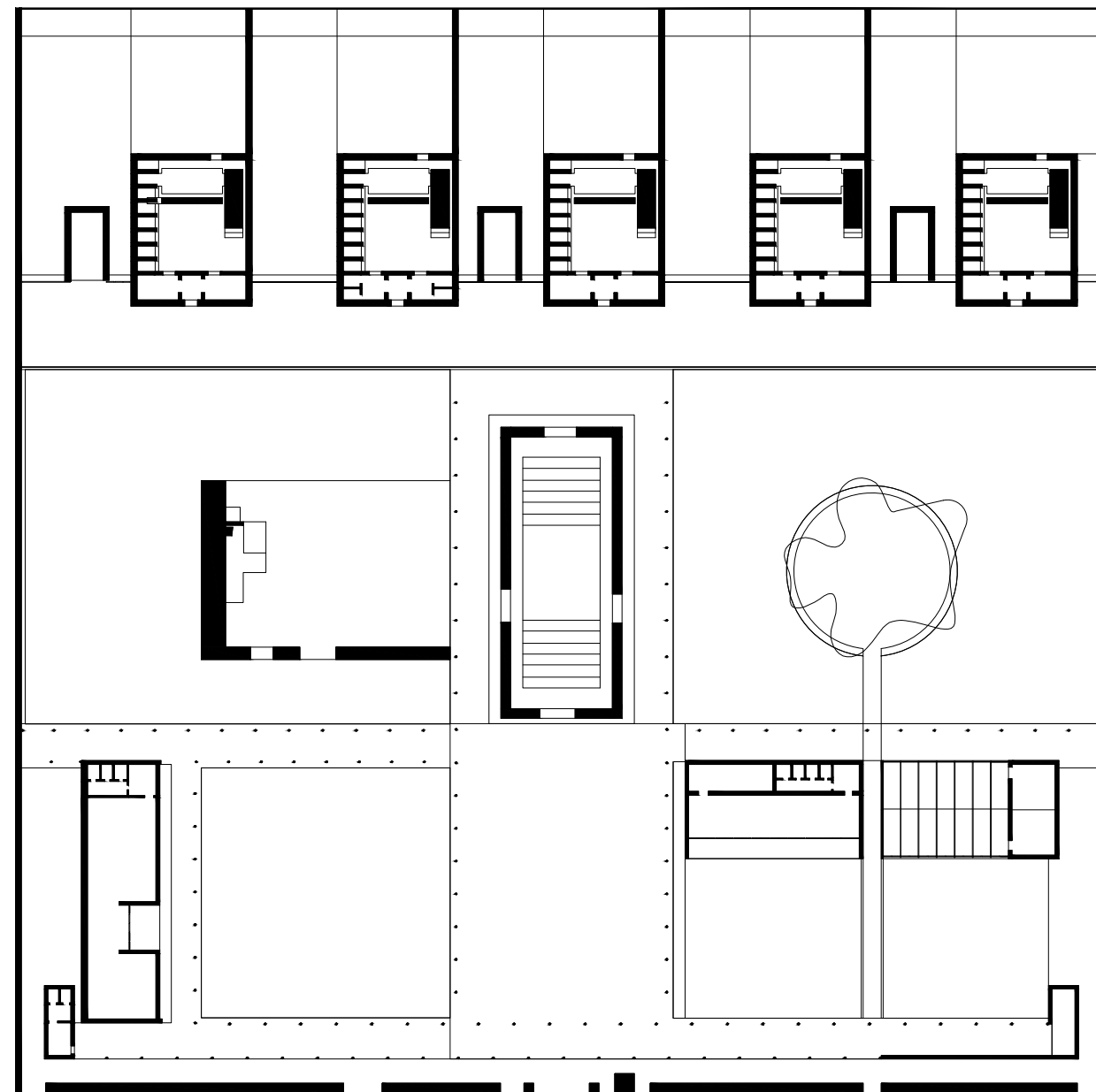
*to previous page*  
Interior view of the  
classroom

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.

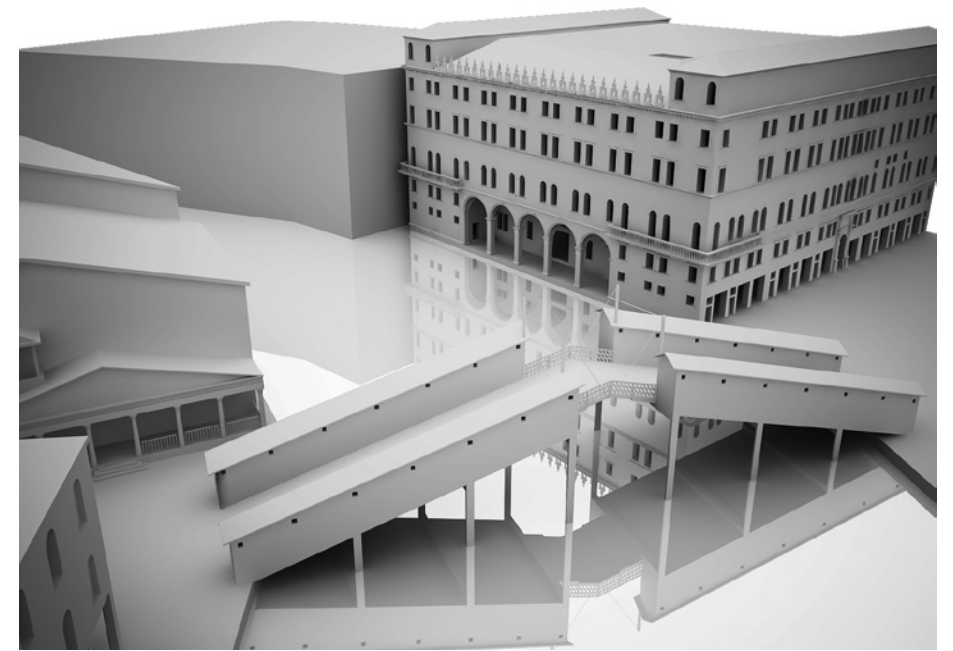
At the moment, historians from around the world have to physically travel to Venice in order to consult a select number of documents in the State Archives. But could these documents be accessed from any computer in the world? Could we search these historical archives using automatically extracted keywords, 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 recontruction 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 developing<sup>1</sup>."

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 Amedhabad 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.

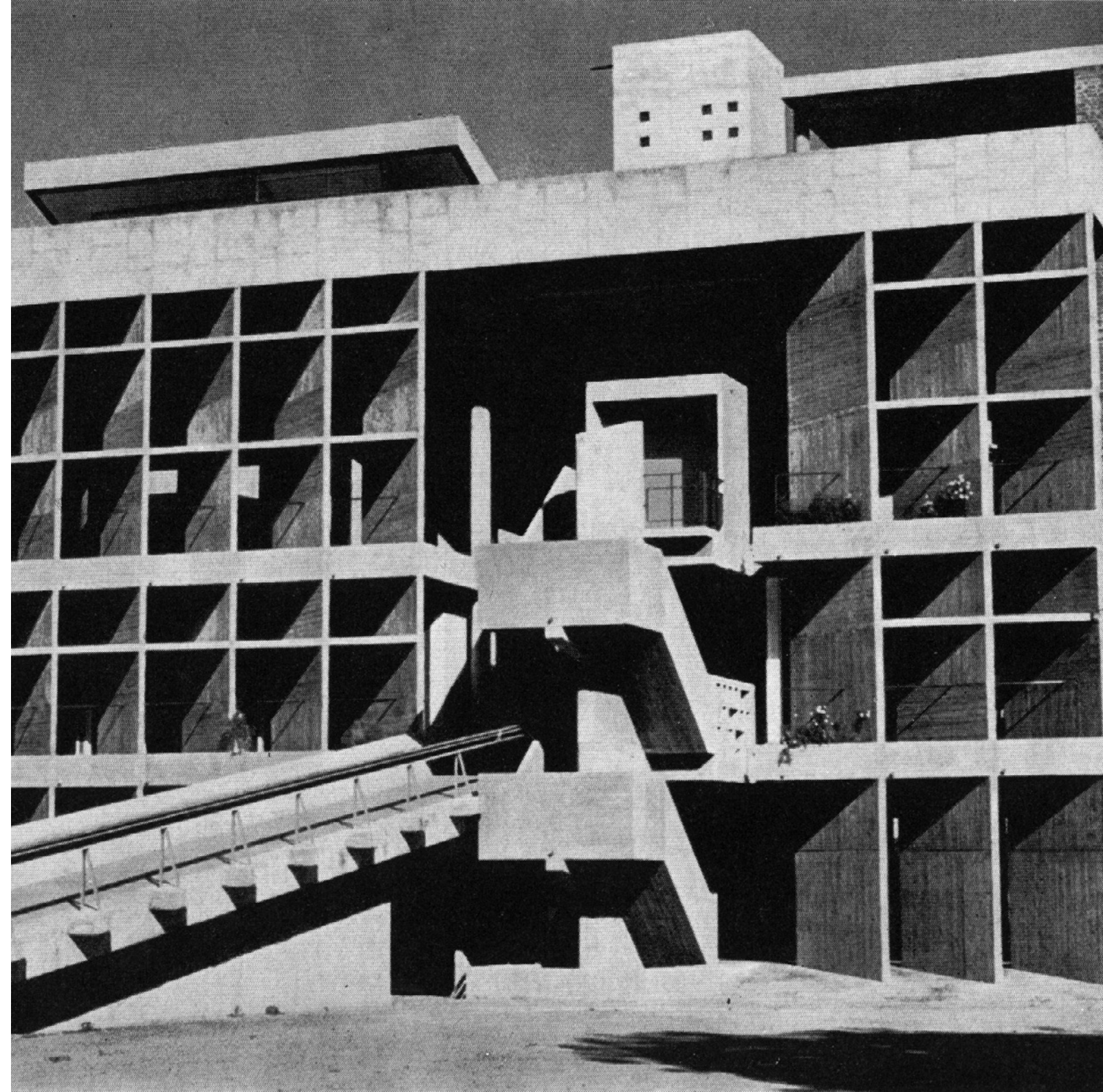
To construct the architectural form Le Corbusier used compositional processes that can be traced in part to the formal abstractions typical of purist research, and on the other to the figuration that marks the period of the subsequent *Peintures Acoustiques*. Abstraction and figuration seem to co-exist in this work, explaining what Le Corbusier describes as the "two extremes of the plastic medium, the imminently representative and the totally abstract<sup>2</sup>."

<sup>1</sup> 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.

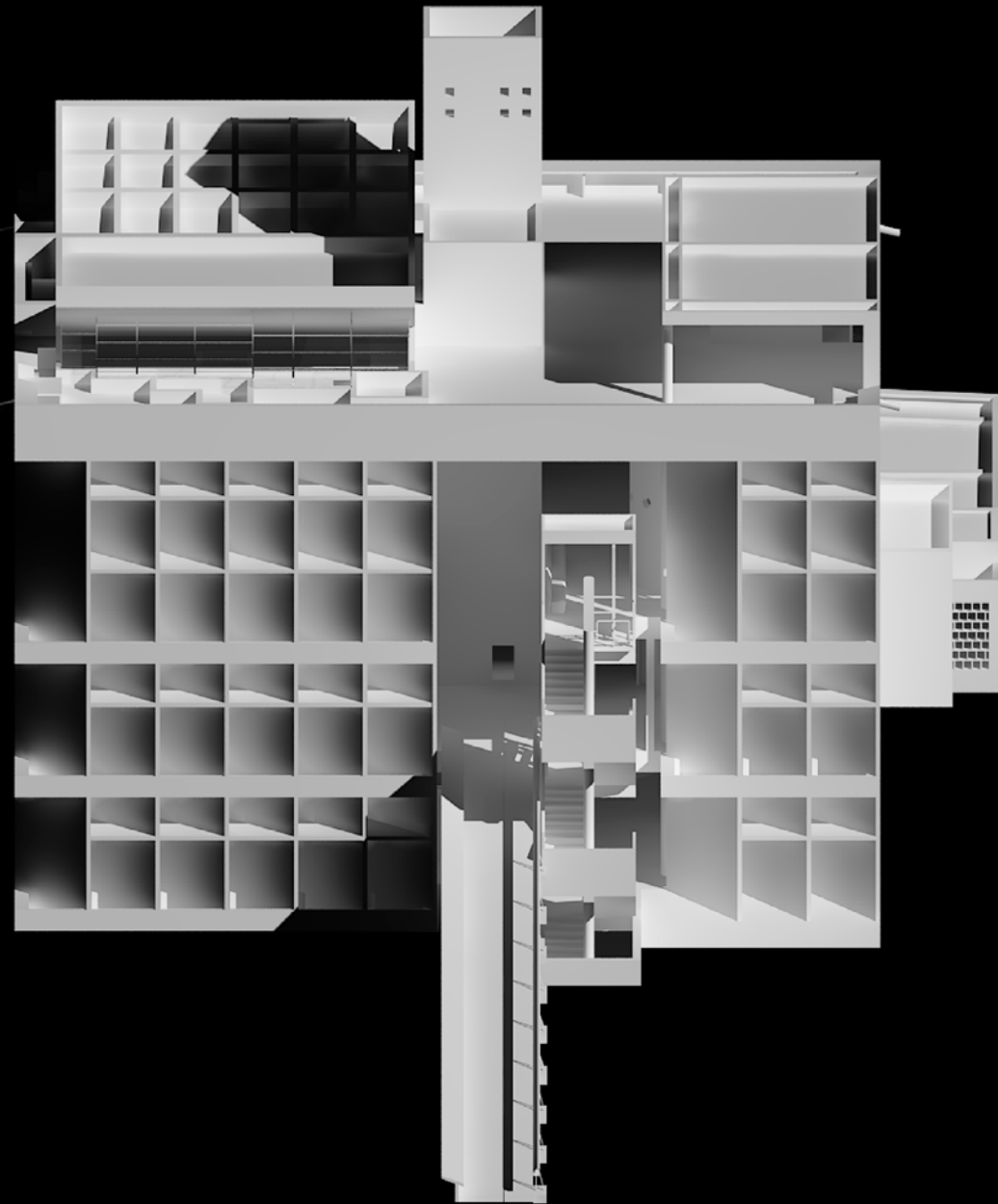
<sup>2</sup> Le Corbusier, *L'espace indicible* in *L'Architecture d'aujourd'hui* numéro hors-série, Parigi 1946, p. 14.

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

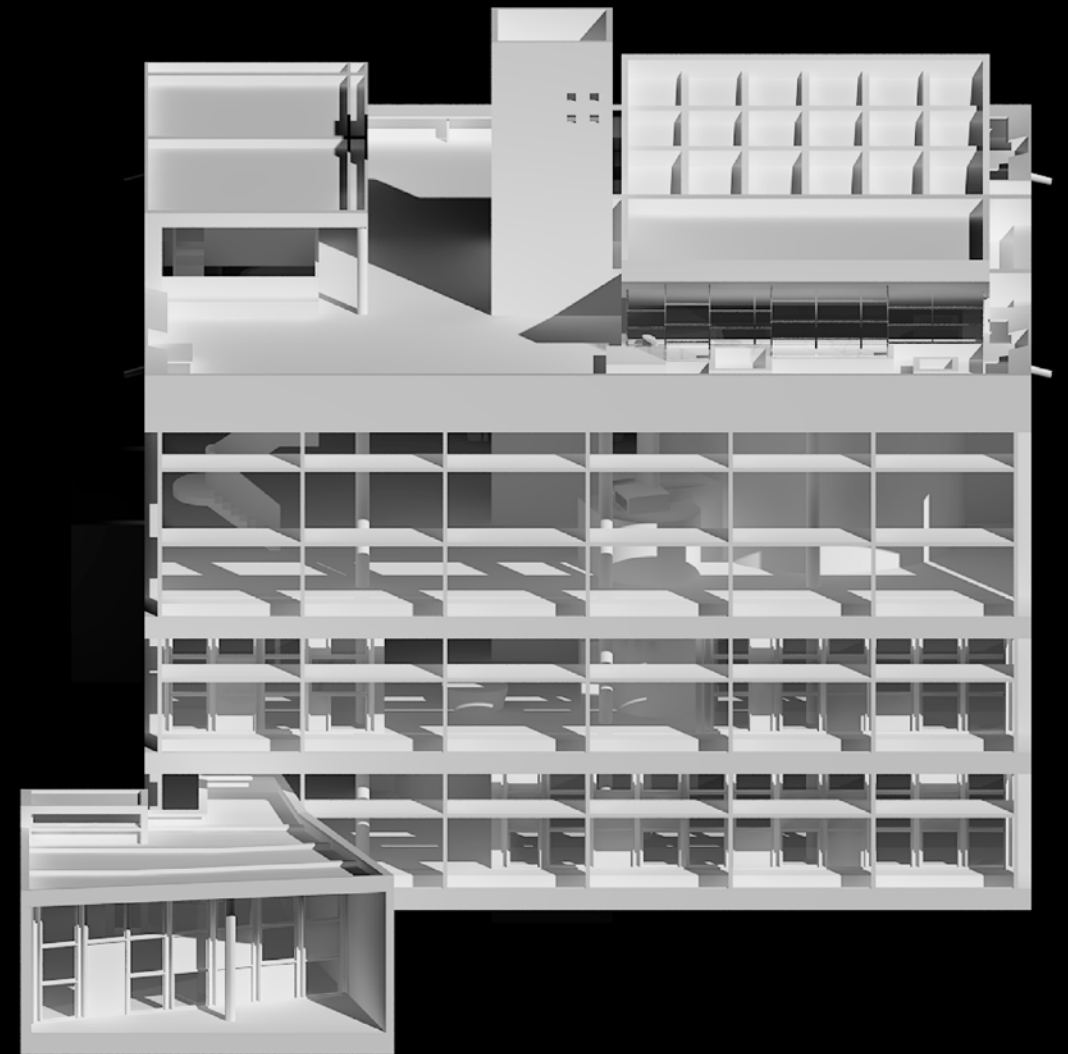
Le Corbusier, Mill Owner '  
Association, Ahmedabad, 1954.  
Photo of the WEST prospectus  
drawn from Le Corbusier,  
Oeuvre complète, Vol. 6,  
Edition Girsberger, Zurich  
1977.



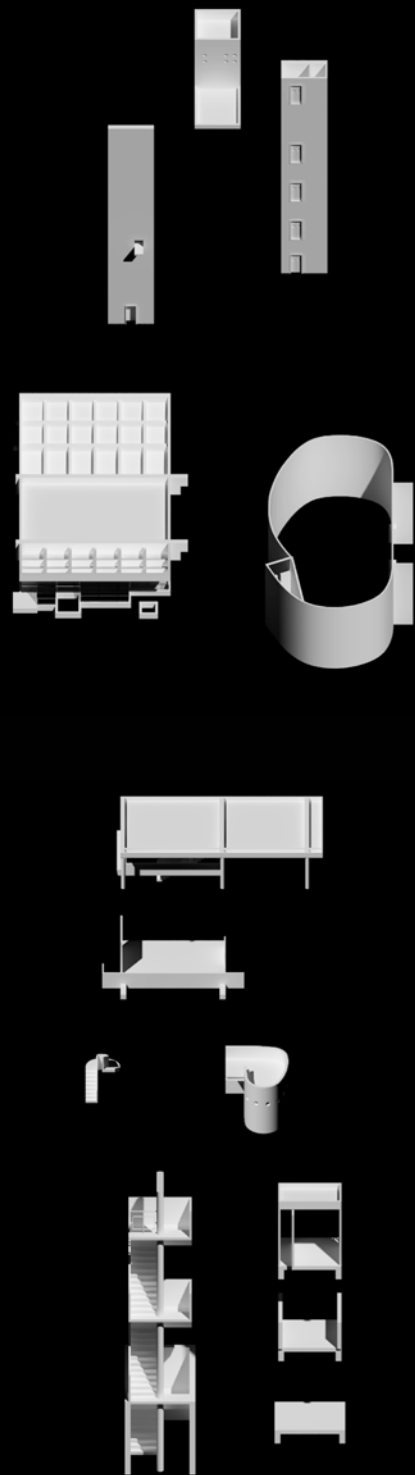
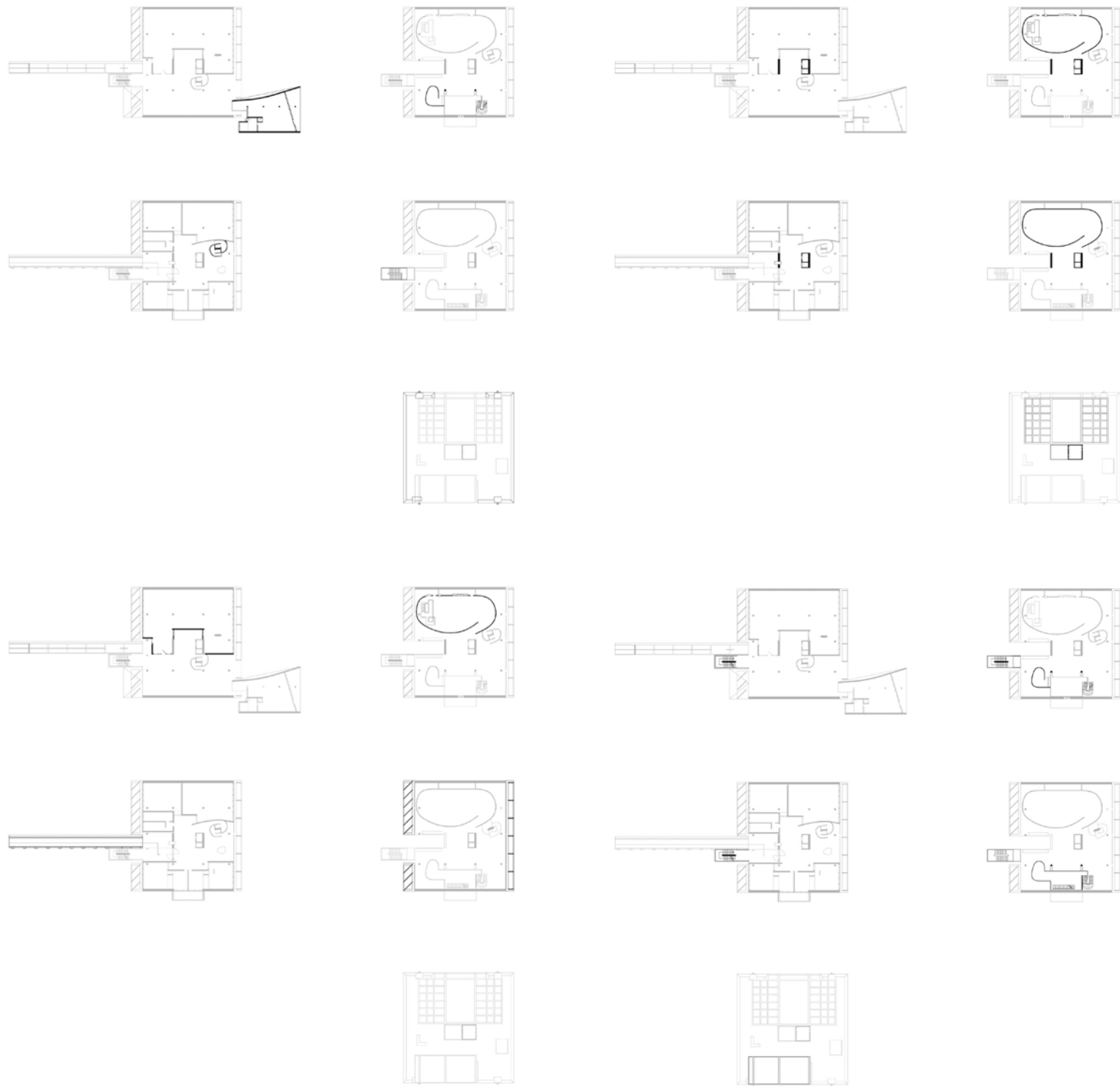
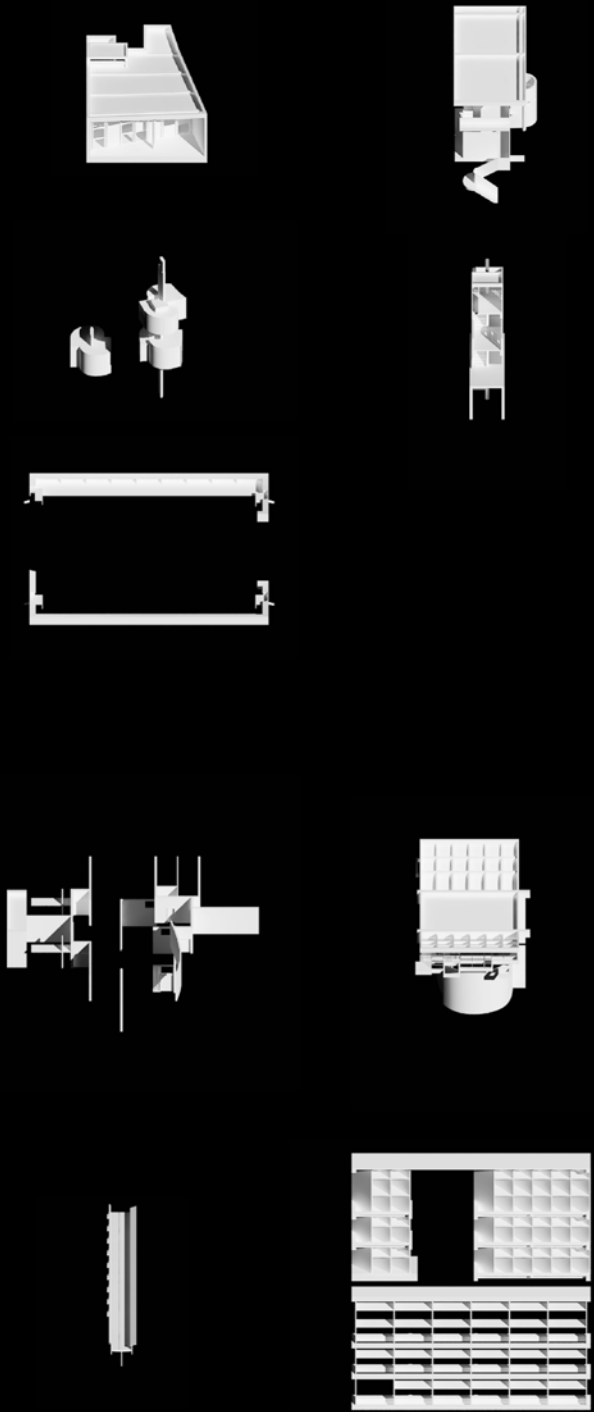


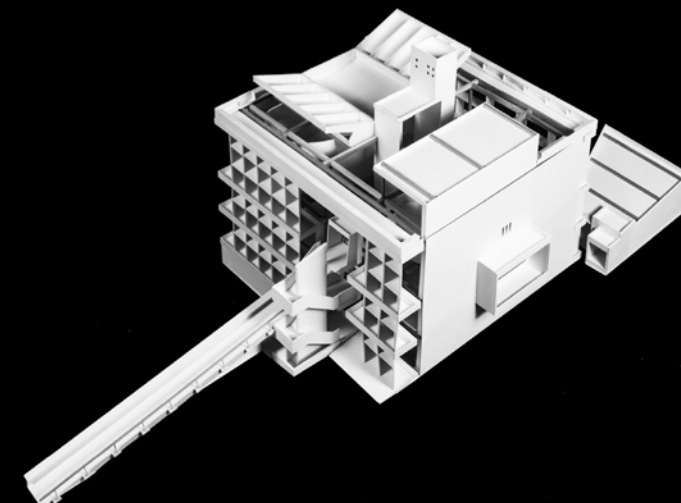
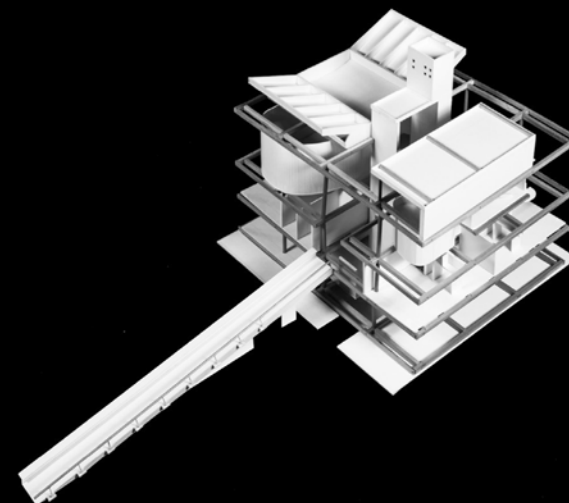
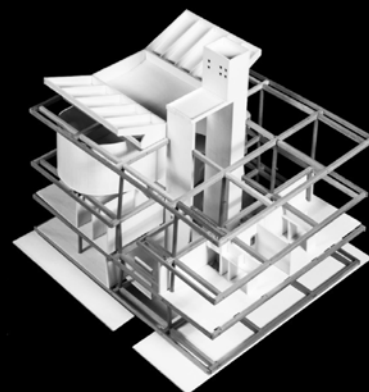
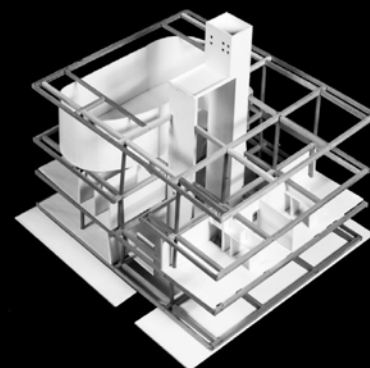
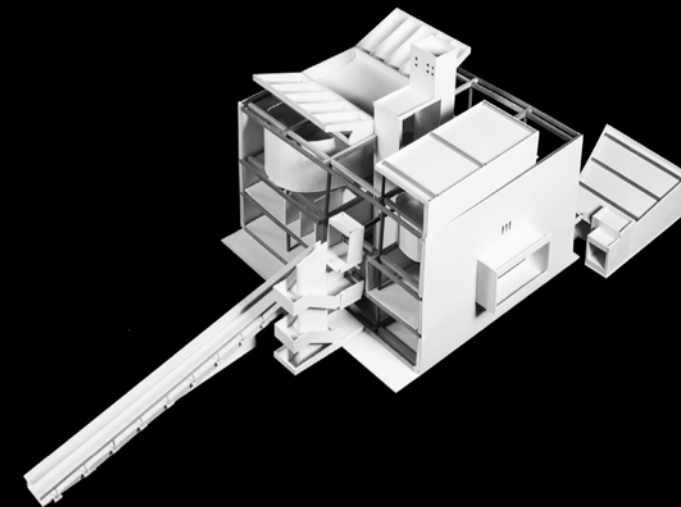
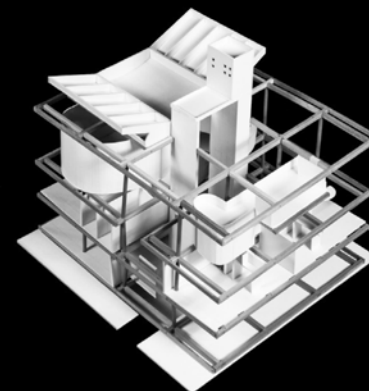
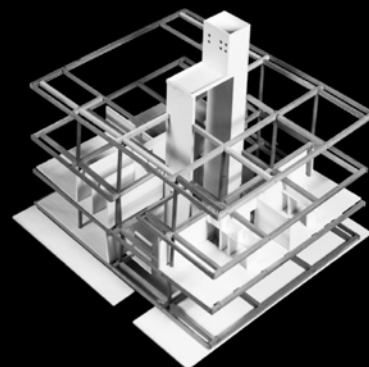
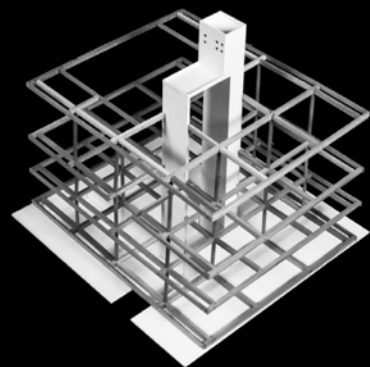


Isometric view of the Mill  
Owner Association building WEST  
front



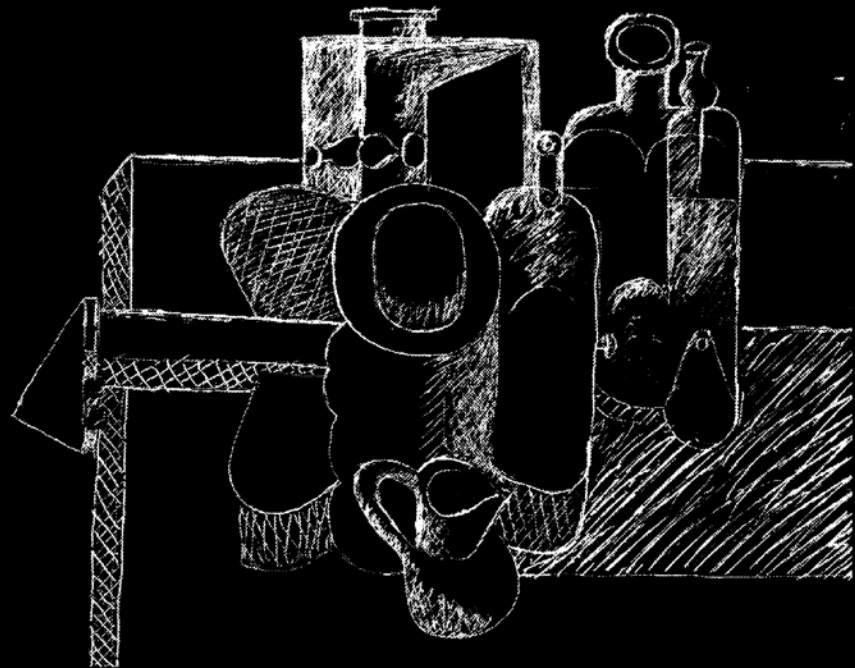
Isometric view of the Mill  
Owner Association building EAST  
front





*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 wich assembles the  
costituent 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

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

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



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.

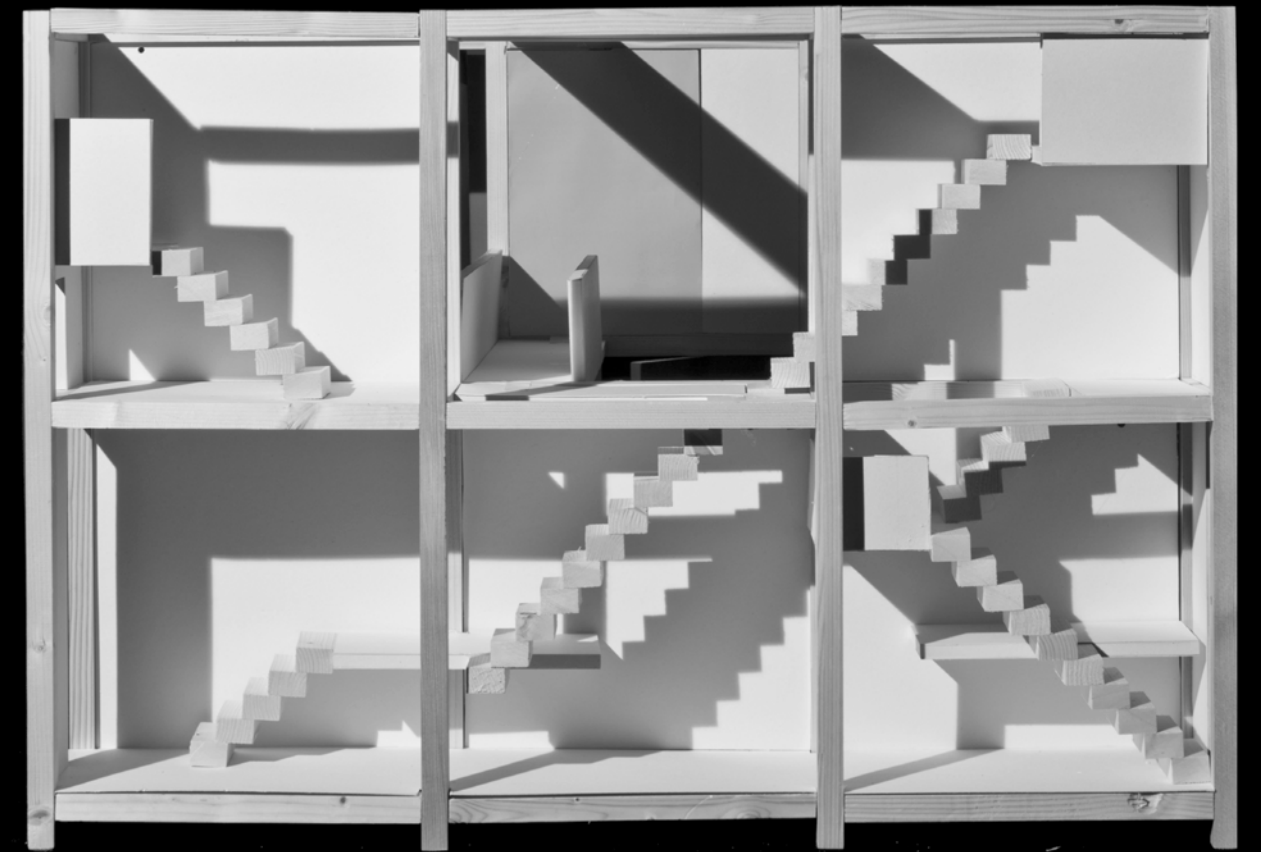
Alongside the topic of temporary housing, the objective of the exercise was to look at the house with the "the eyes of the theatre". The home thus becomes a space for accomplishing the "job of living", and in this sense the actions and gestures of living are interpreted accentuating the character of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

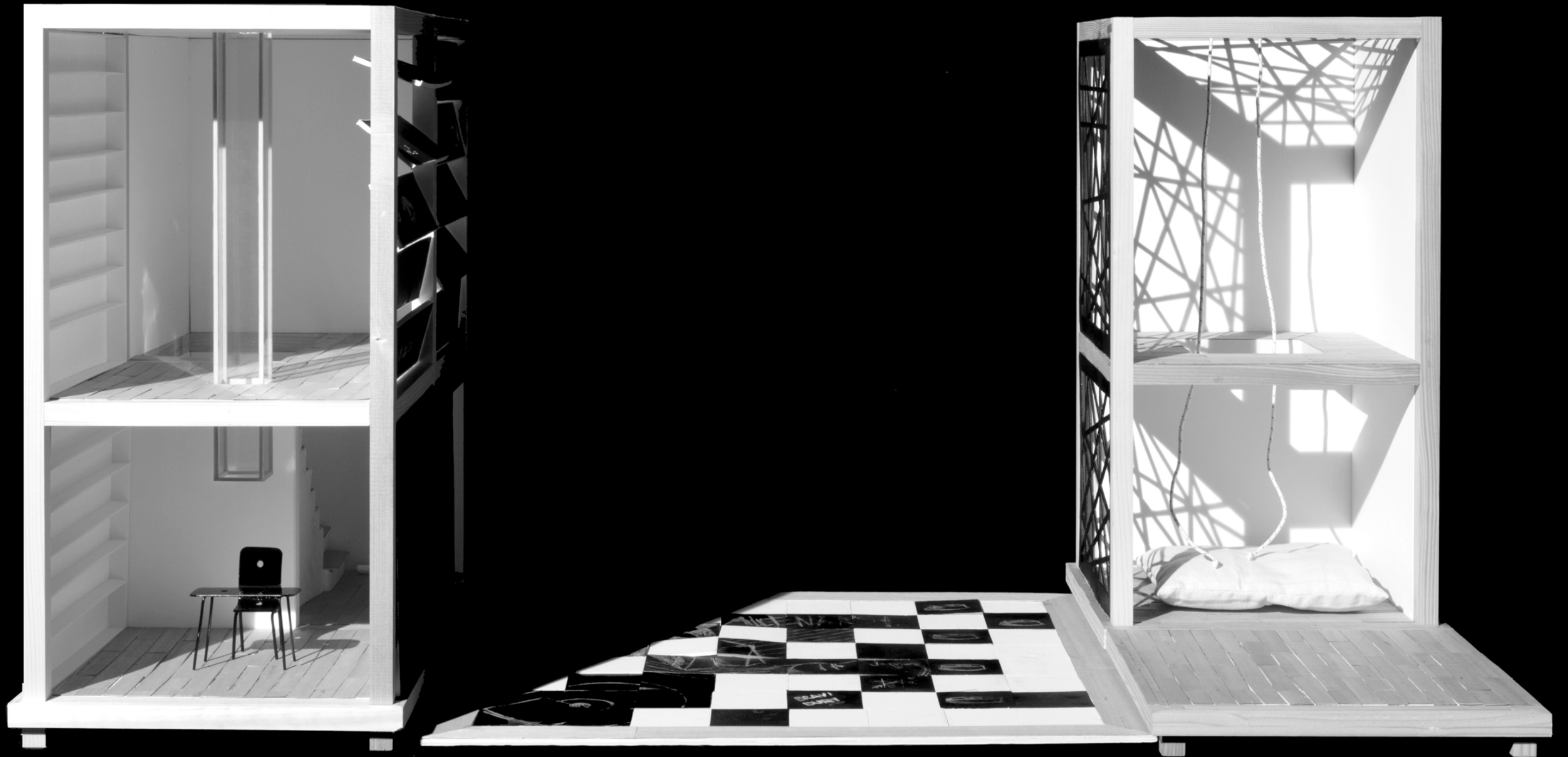
The starting point was a modular system within which all the elements of a home are incorporated. Conceived as a small theatre, the scene refers to specific theatre characters. The concept explored here can be attributed to the playful, comedic or satirical genre.

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.









## 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.

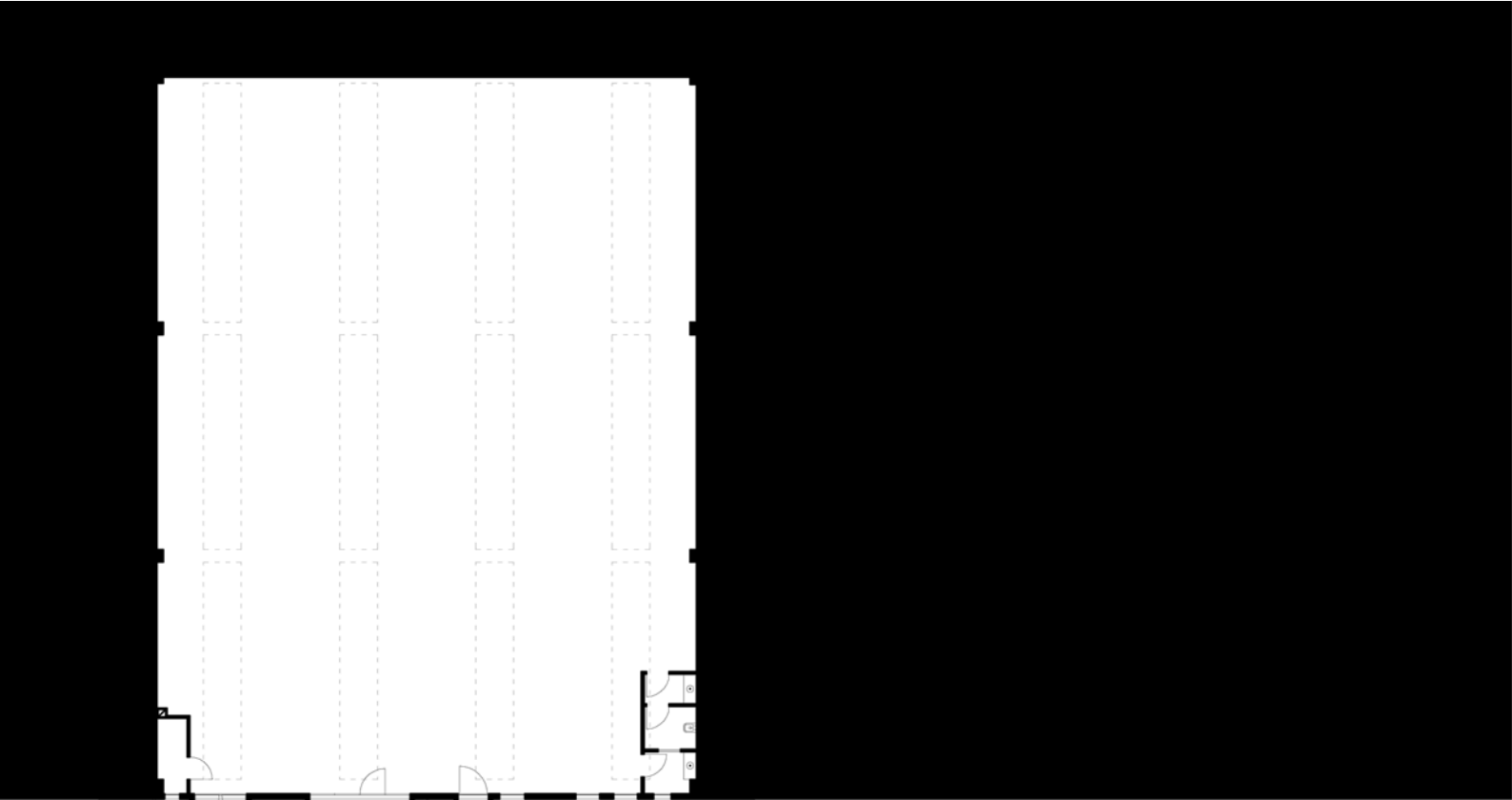
One of the project objectives was to design the interior spaces to allow the expression of new forms of relationships between different activities carried out by the company. The interior rooms, in addition to meeting specific requirements linked to product manufacturing and marketing, provide spaces 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.

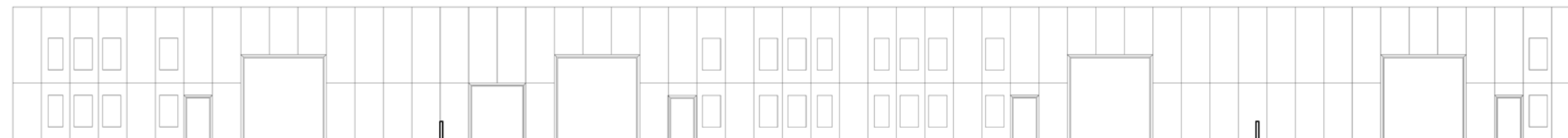
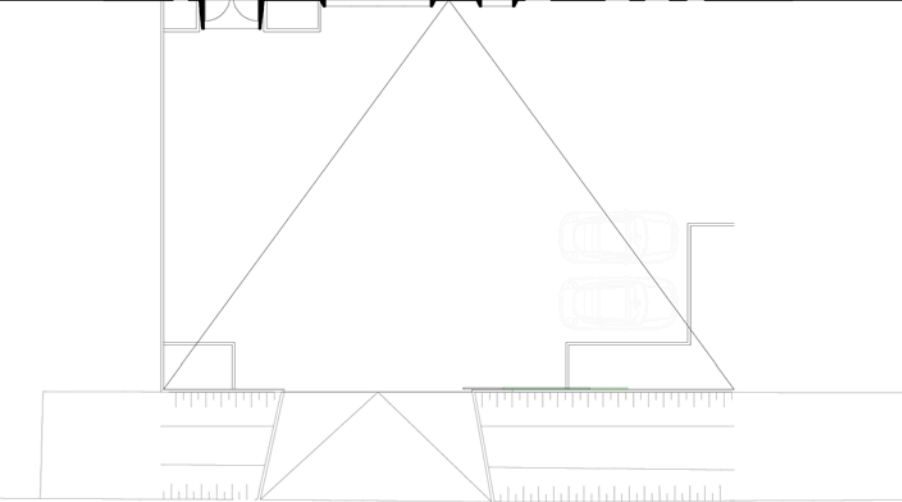
Extract of Master Plan of the project area

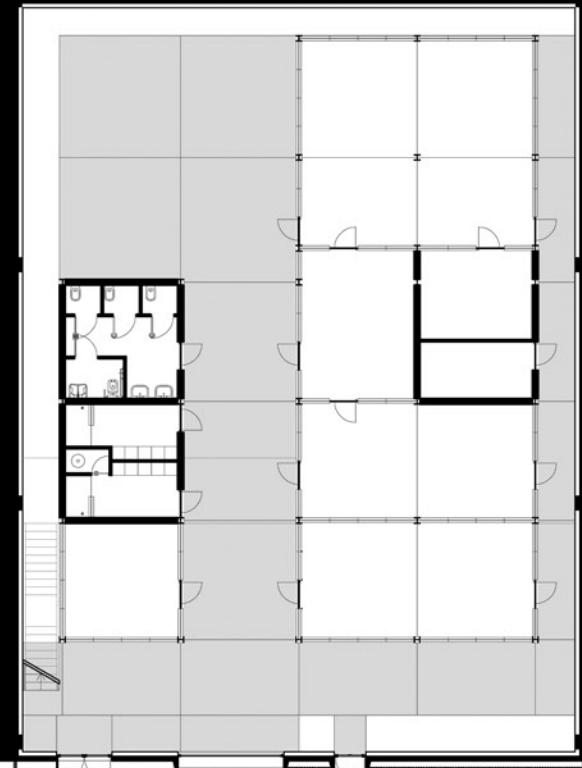
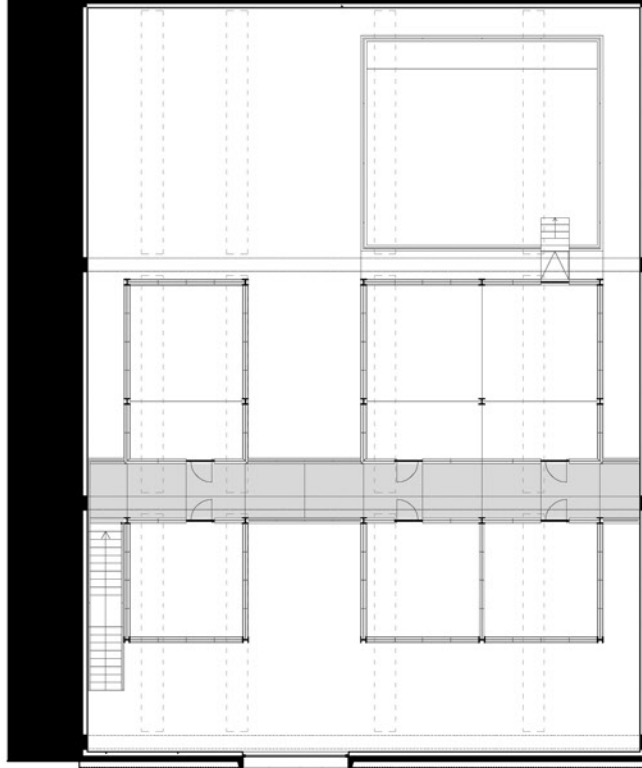
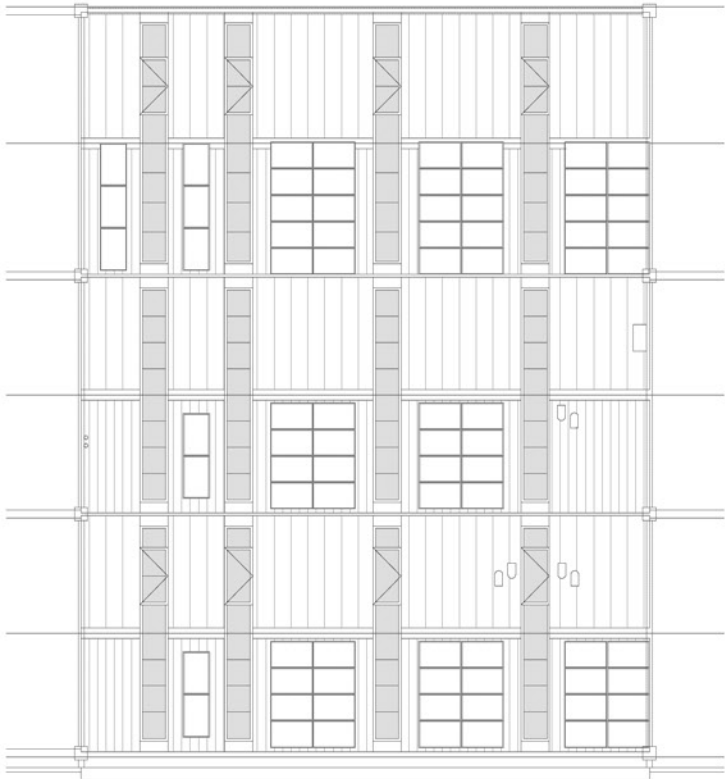




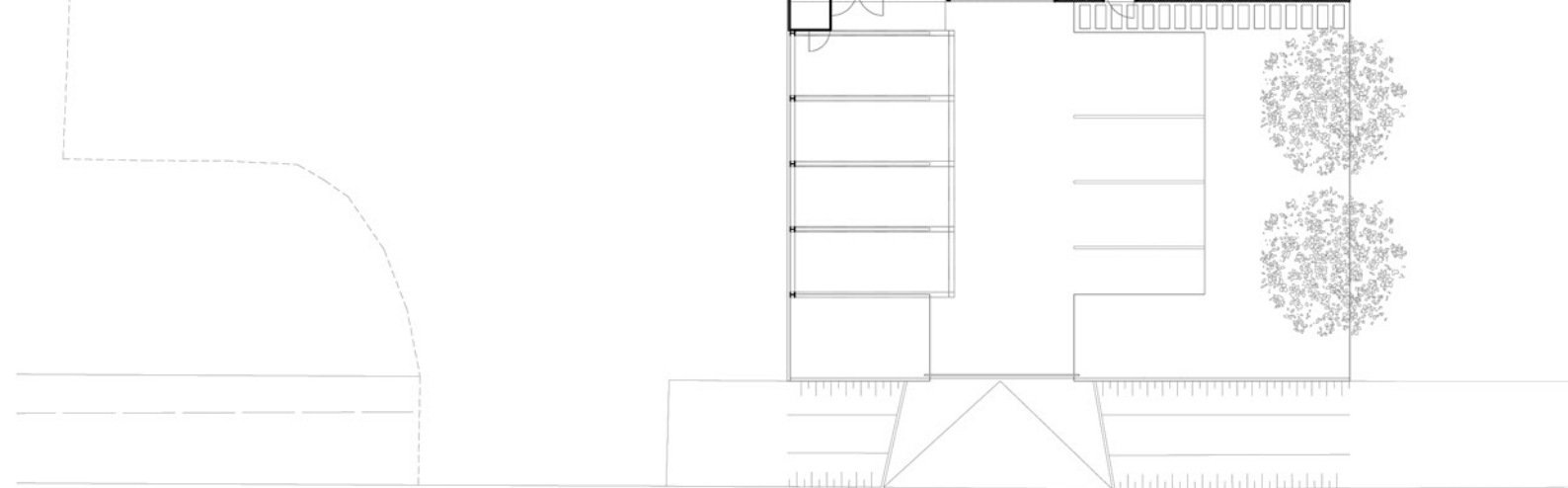
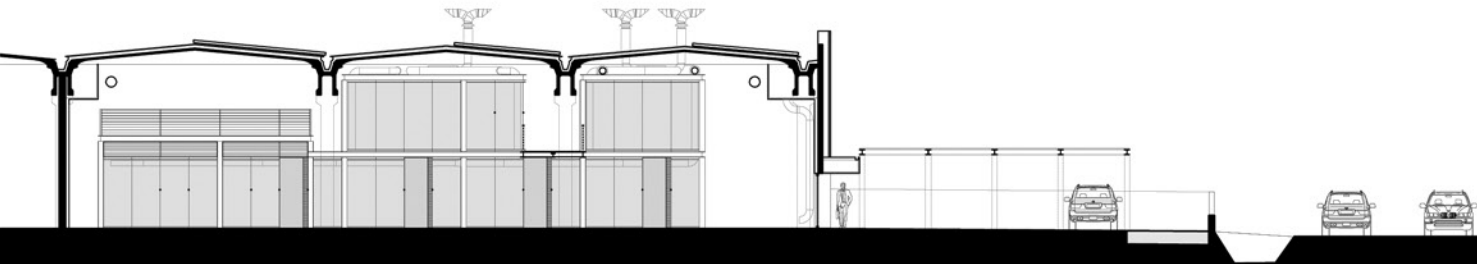


Plan, elevation and photos  
of the situation before the  
project





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





Renders of the access to the  
offices on the ground floor

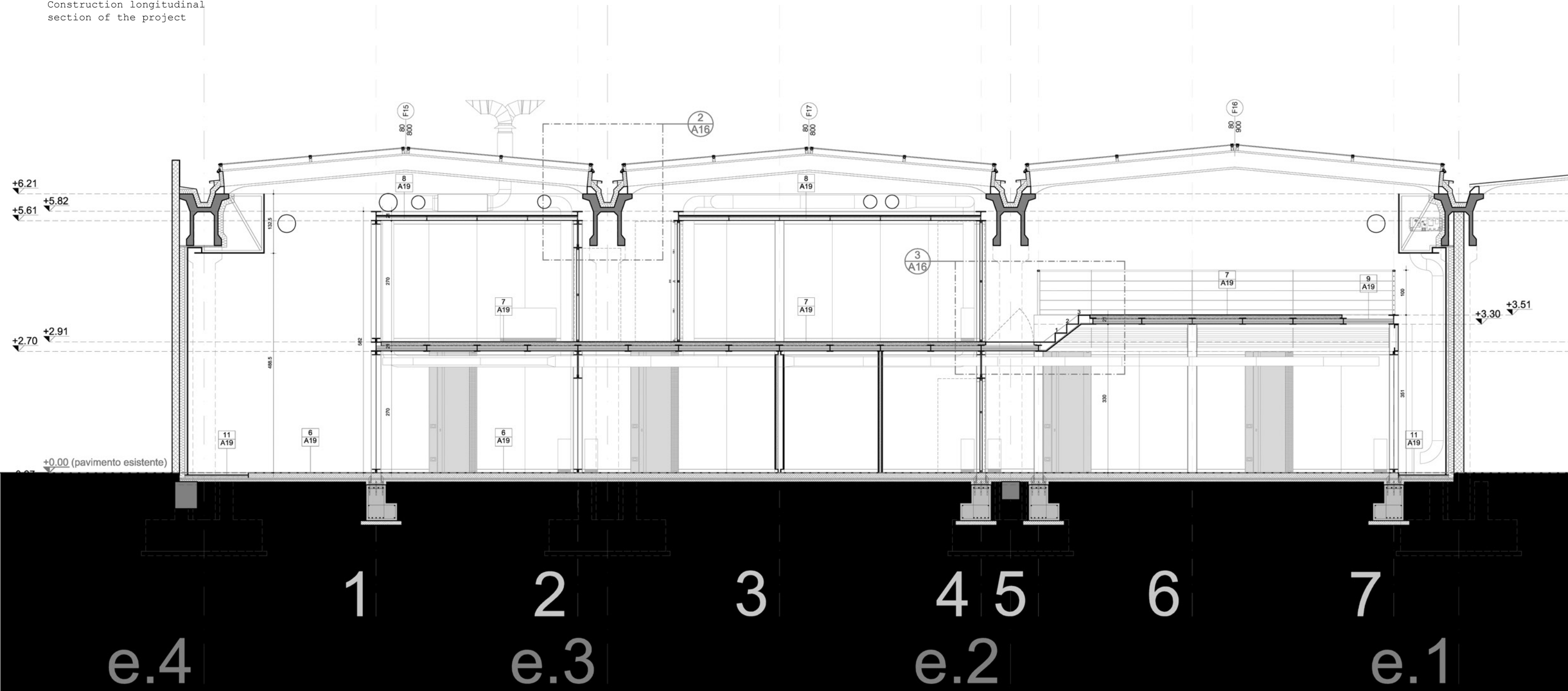


Renders of the access to the  
offices on the first floor



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

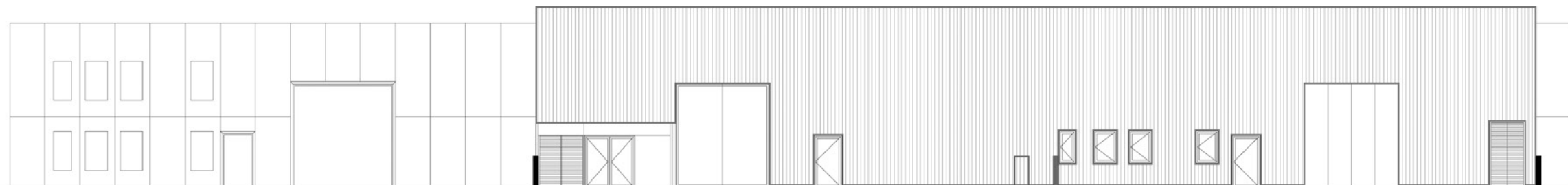




Photo of the main entrance

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-exterior 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



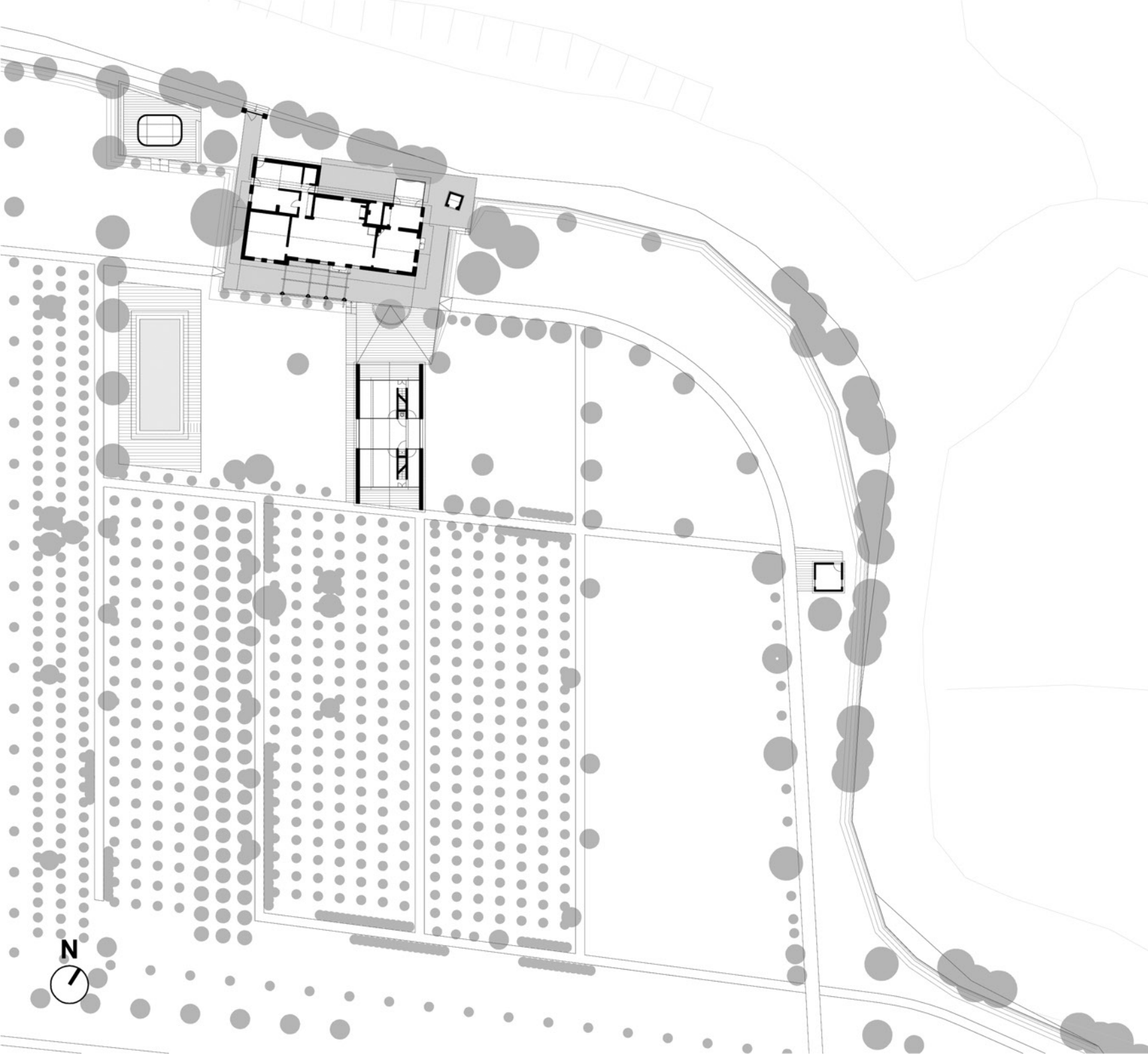
102



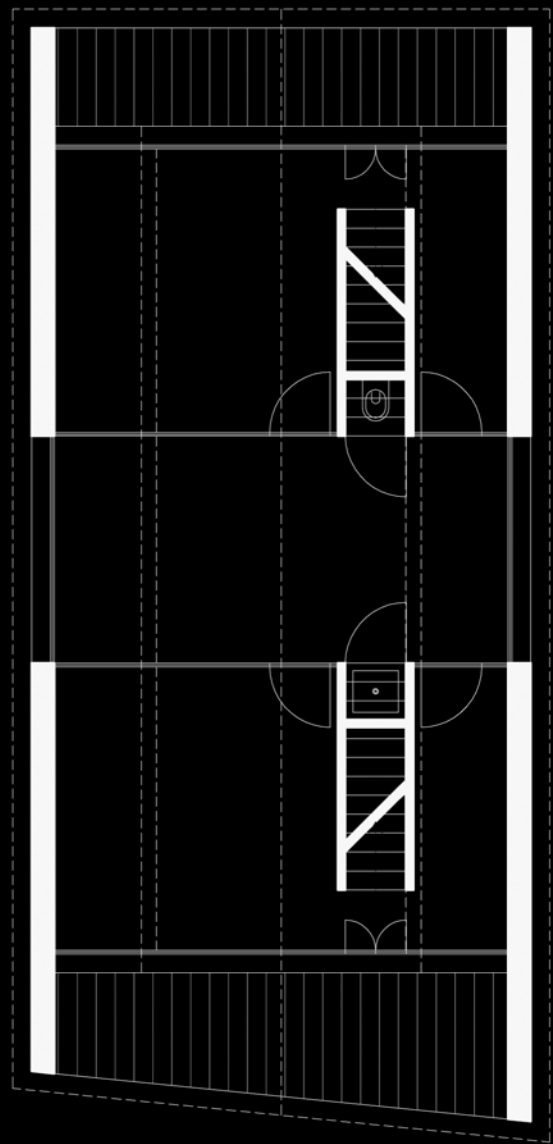
103







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

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

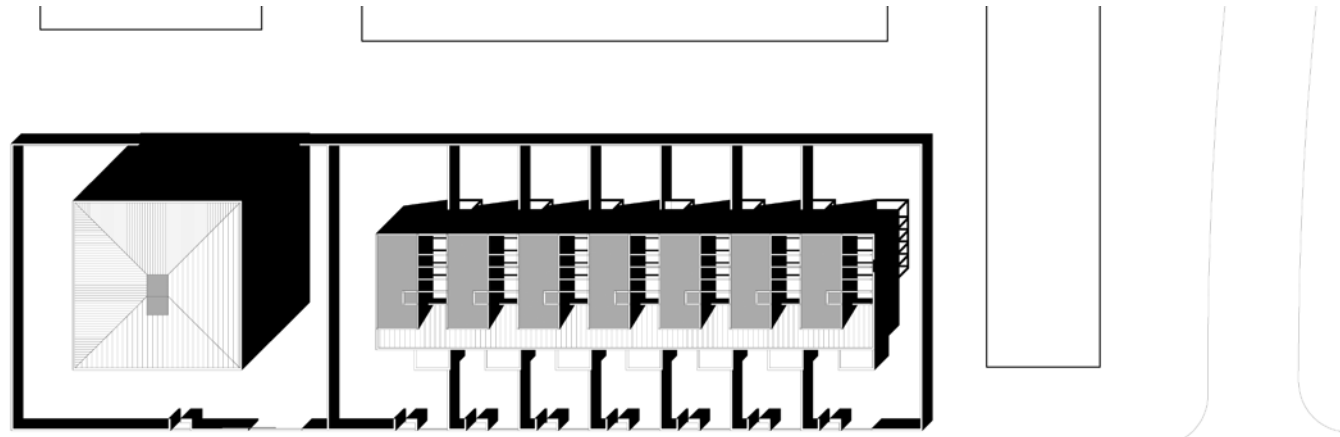
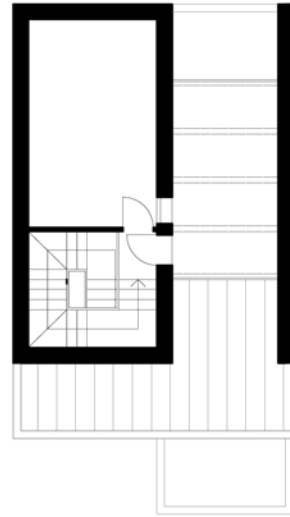
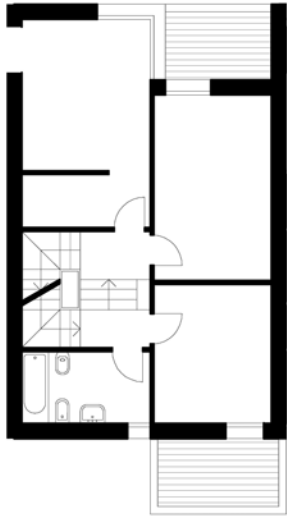
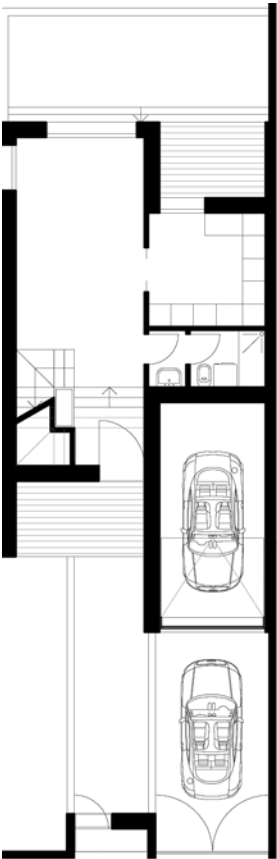




Photo of the front on the  
public roads



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

Renders of elevation





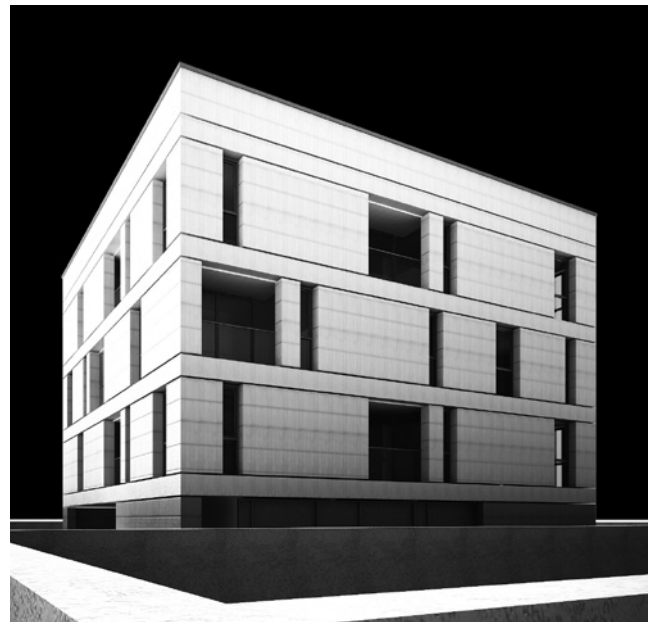
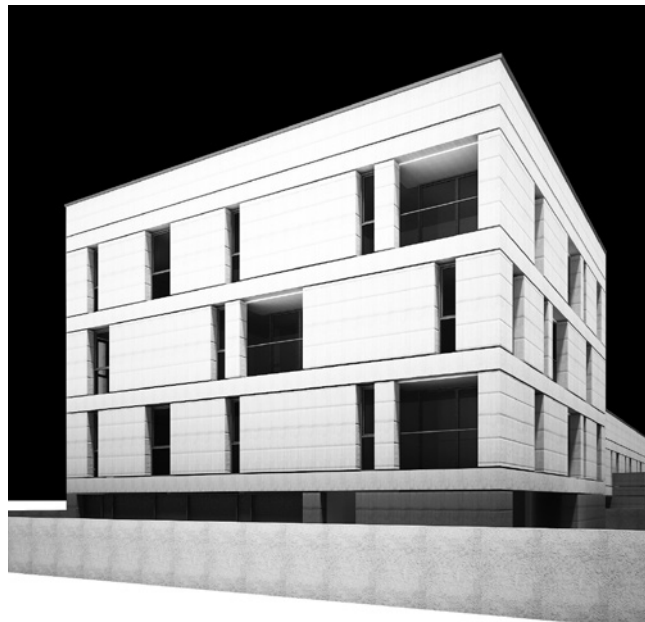
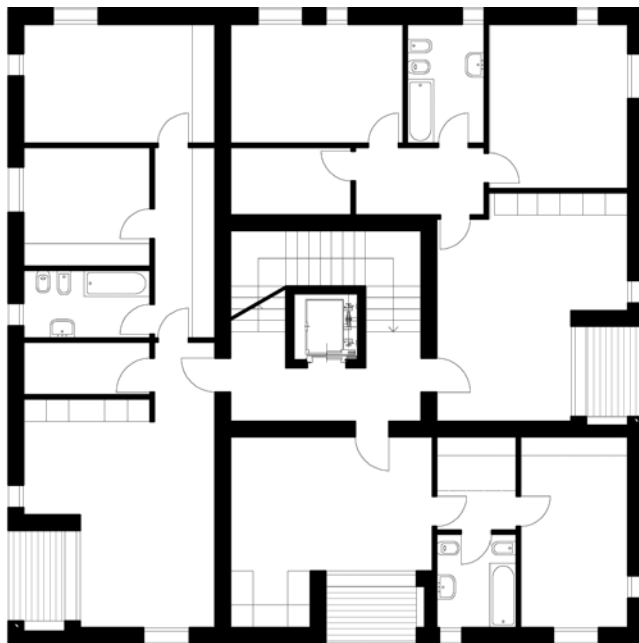


Photo of the front on the  
public roads



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

Renders of Elevation





## HOTEL LeNOVE



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.

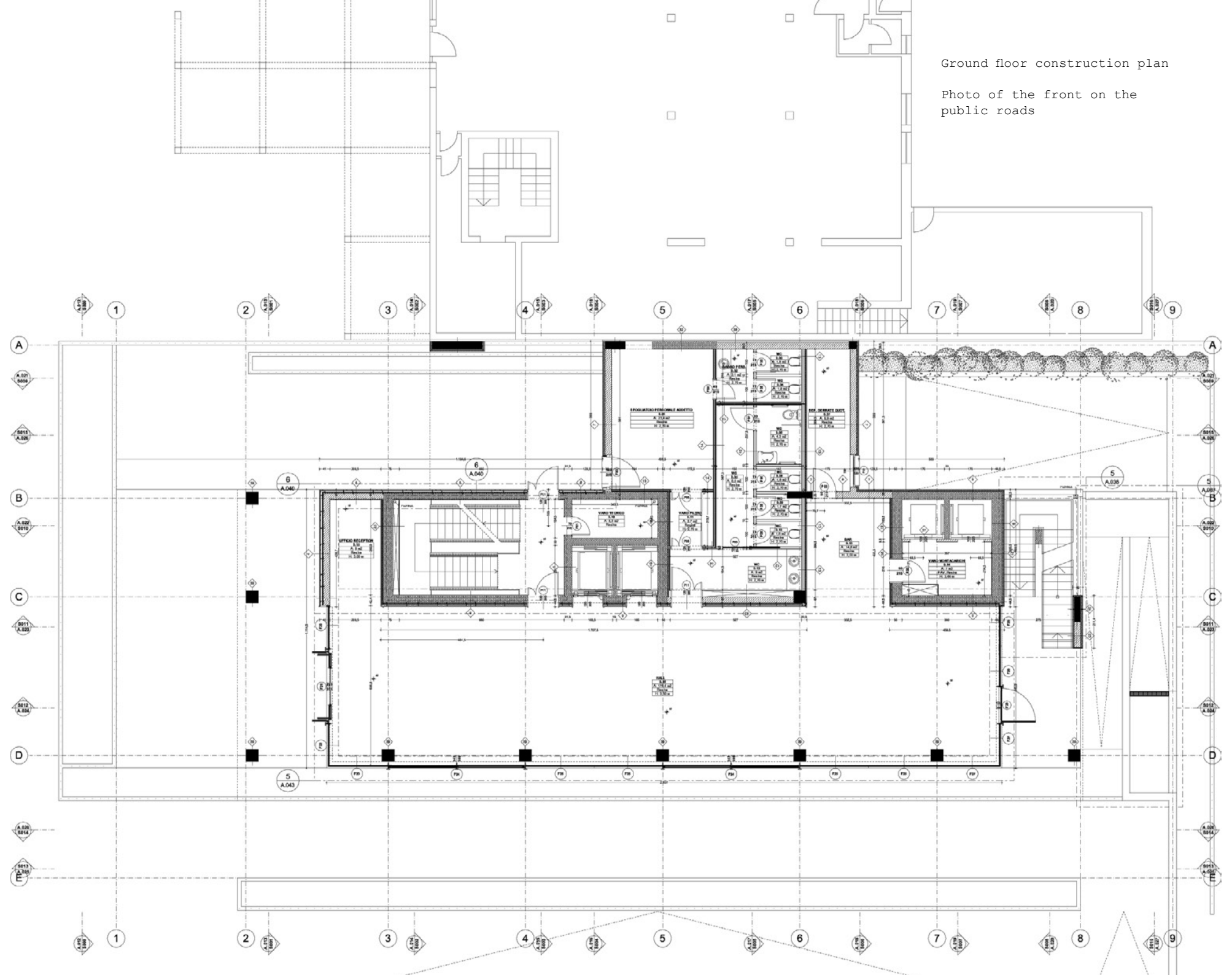
On the ground floor a glass envelope characterized by a large panel with ceramic elements separates the interior from the exterior without dividing them, giving form to a place for meeting and socializing.

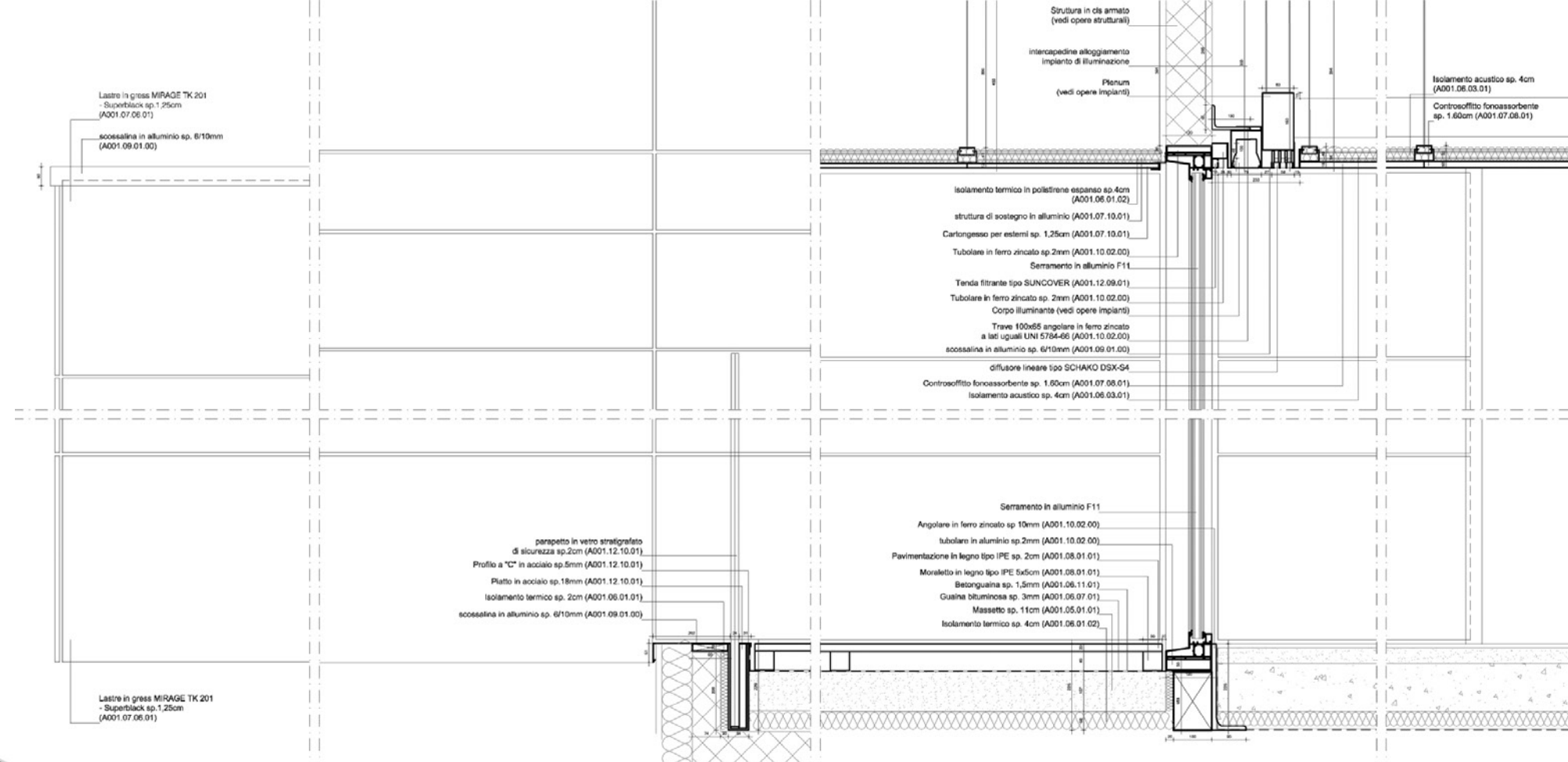
The restaurant on the top floor, with its high up setting open to the outside, becomes a viewpoint over the Asiago plateau. The dining room opens to the northwest overlooking the hills, the mountains and the castle of Marostica. The light of the sunset that filters through makes it a privileged, precious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

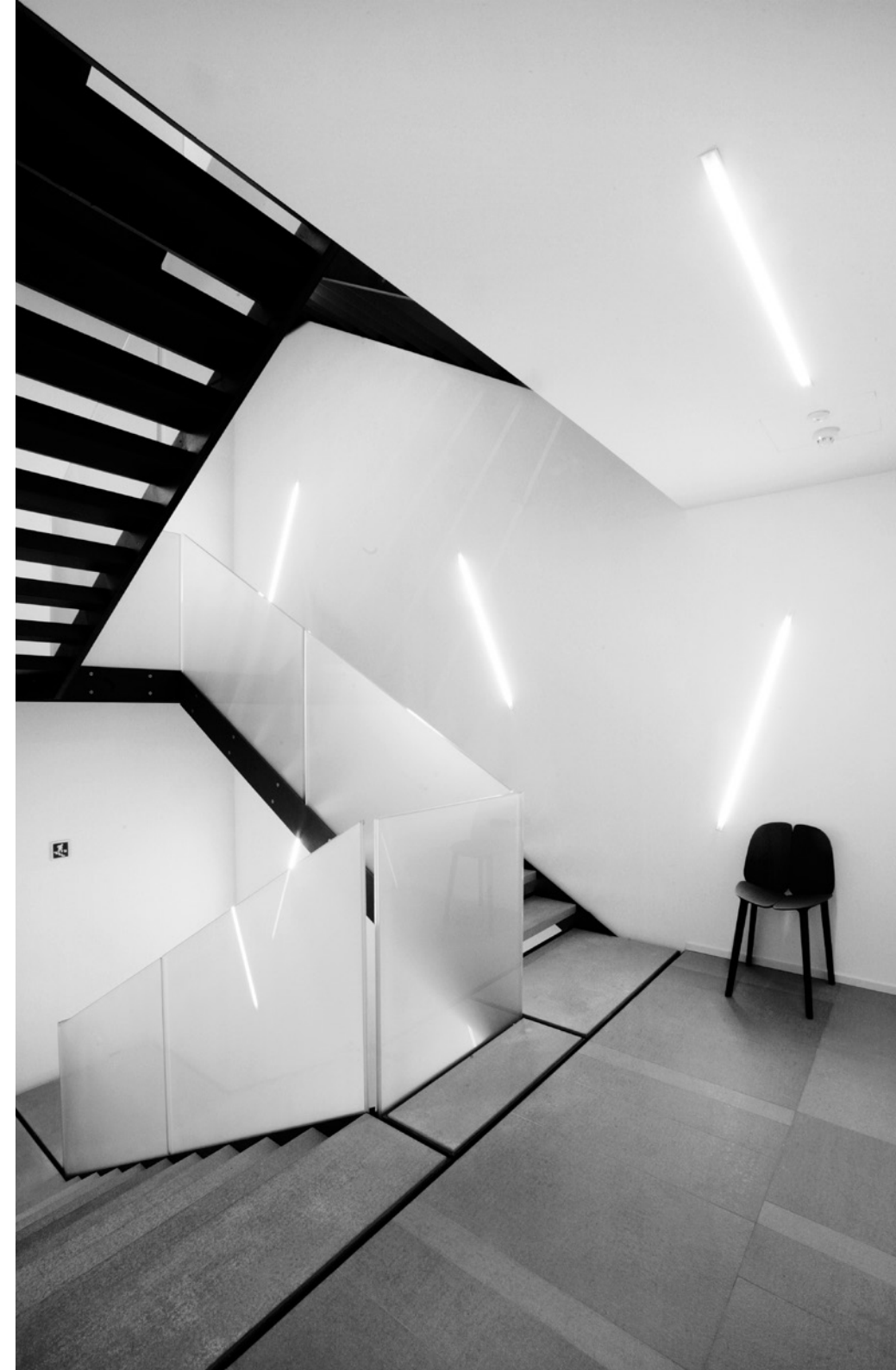
Photo of the toilet block at the panoramic restaurant on the top level of the building



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

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.

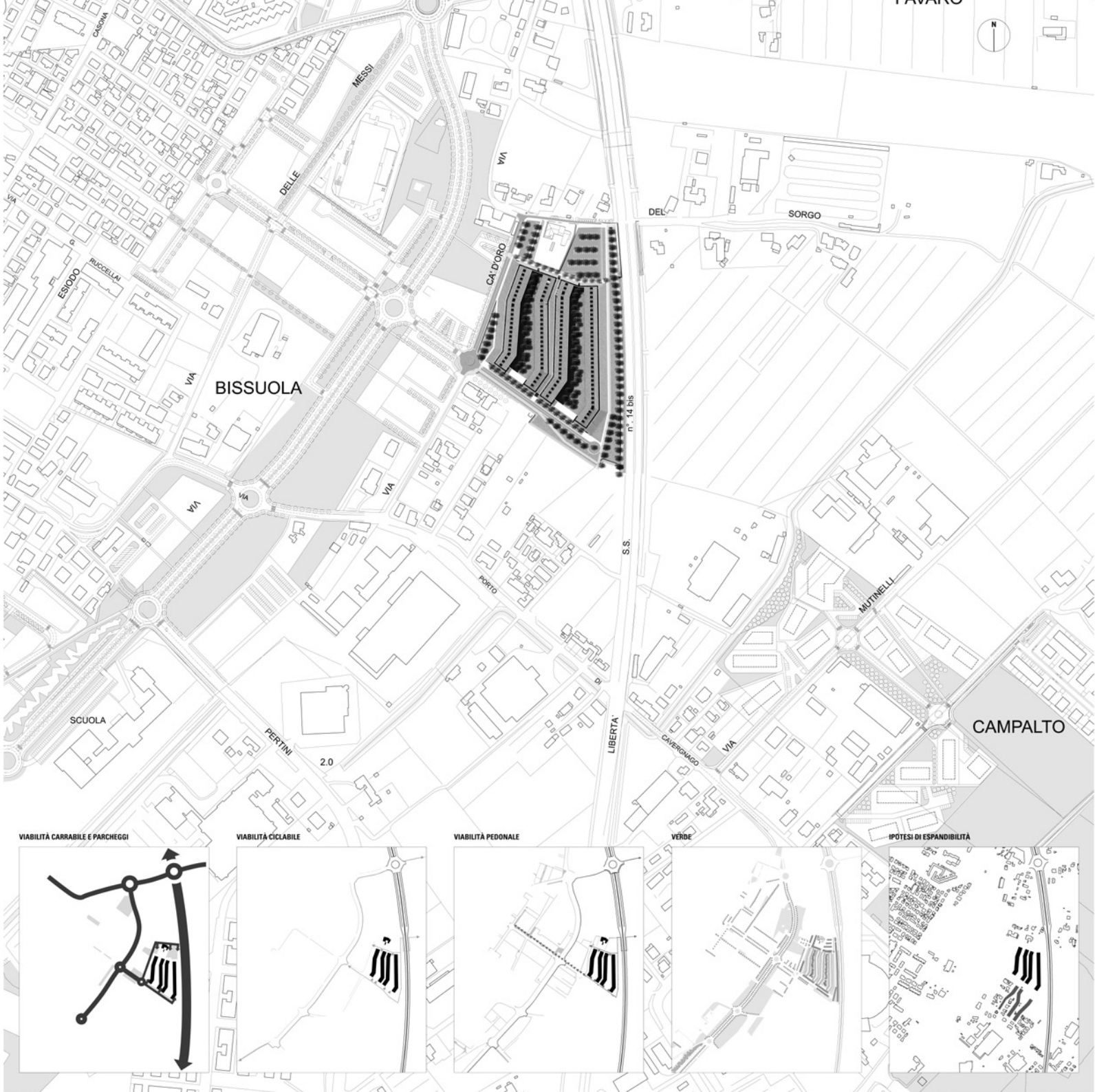
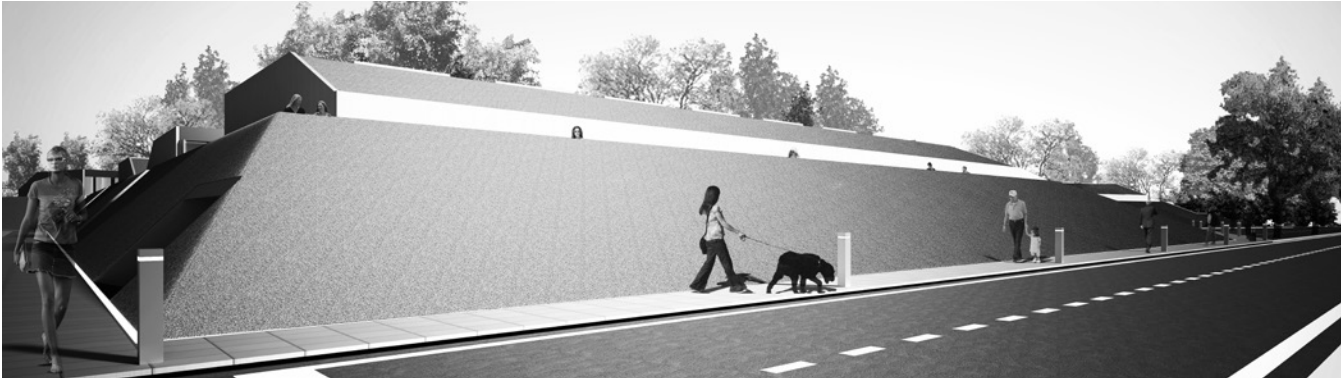
A set of housing typologies was established to configure the different housing units in relation to the size of the various families, using the same typology as a starting point. The organizational linearity seen in the plan allows maximum flexibility in the design phase and also once the complex is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

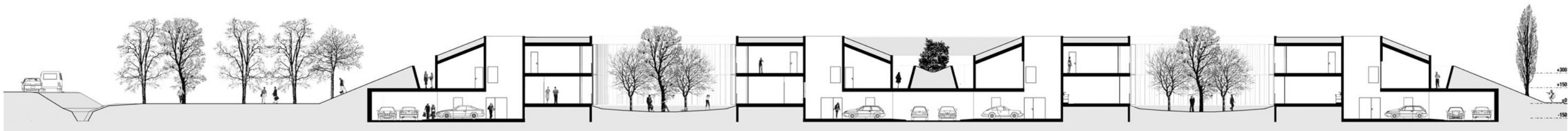
typologies of residential units





Render of the collective  
garden

Cross section of the  
residential complex





## NEW ACCESS TO THE TOWER OF MESTRE

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.

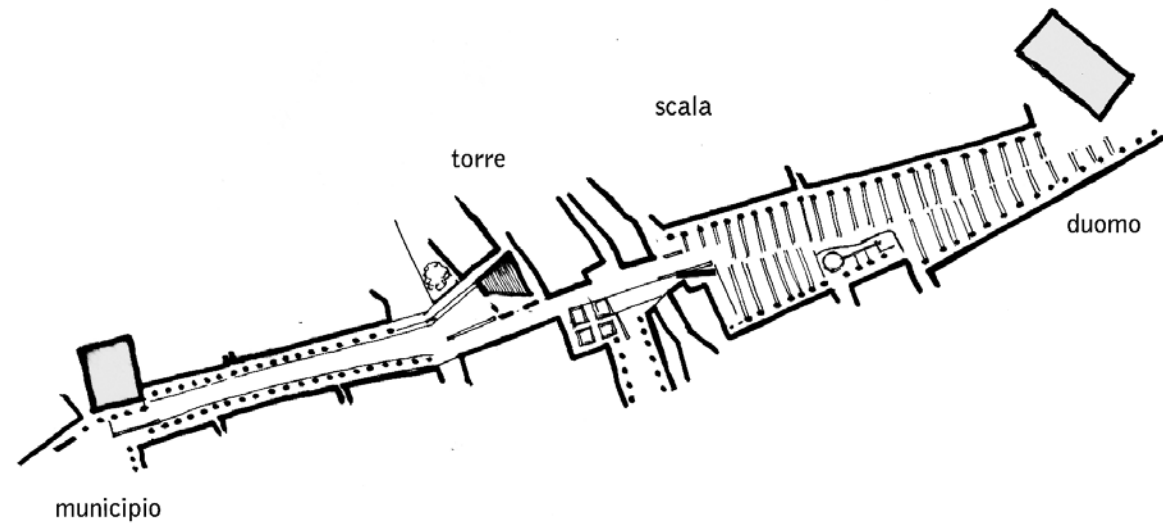
Located in between Piazza Ferretto and Via Palazzo, besides identifying the historical centre of Mestre, along with the Cathedral, it represents the starting point of a linear system of high urban quality which leads from the centre of Mestre, across Viale Garibaldi, to the ancient quarter of Carpenedo.

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.

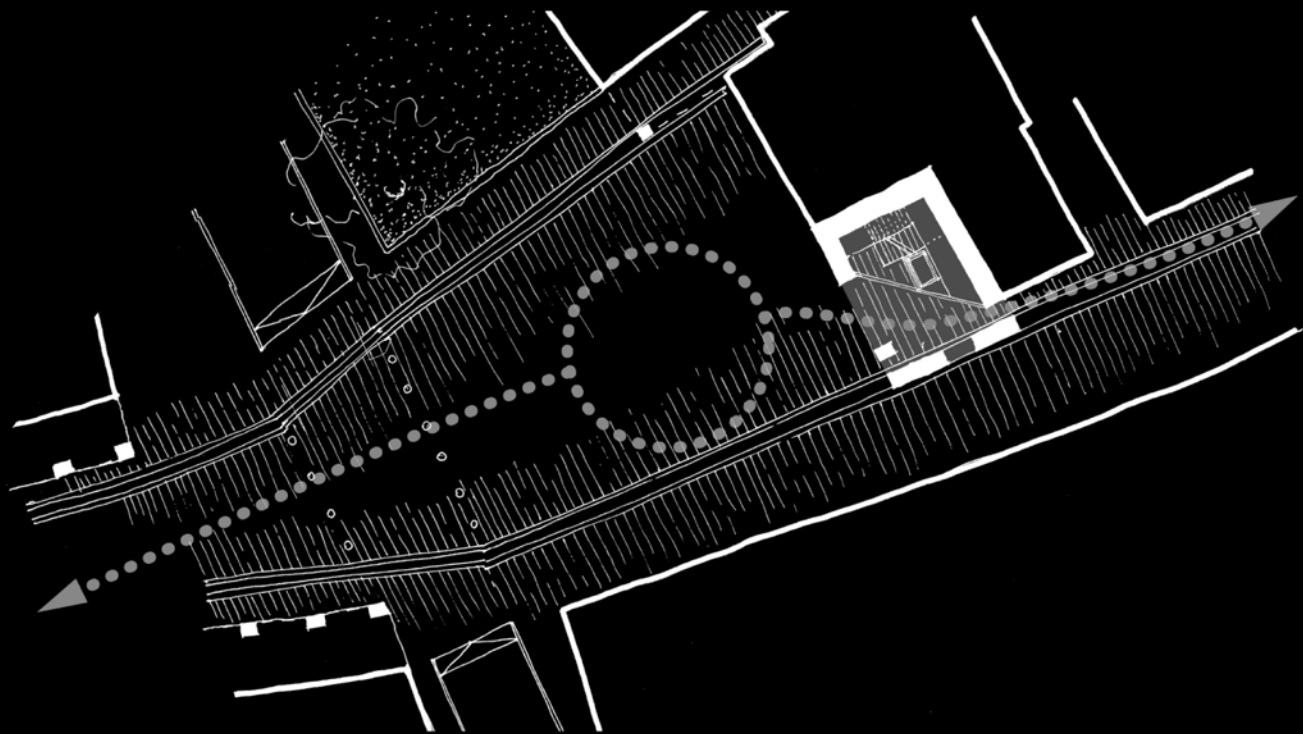
The urban route even continues inside the tower thanks to the inclusion of a system of stairs that lead to the roof, with landings acting as resting places positioned at the existing openings in the ancient walls.

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.

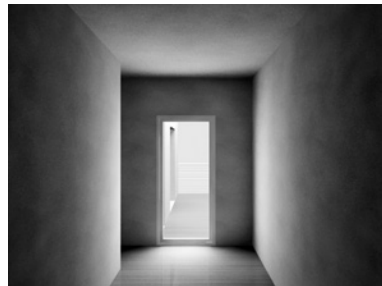
Rather than establishing a hierarchical narrative sequence between the different rooms of the house, formal differentiation between the day area and the sleeping quarters was created through a large salon higher than the bedrooms and the study and thus the size of these rooms was deliberately minimized.

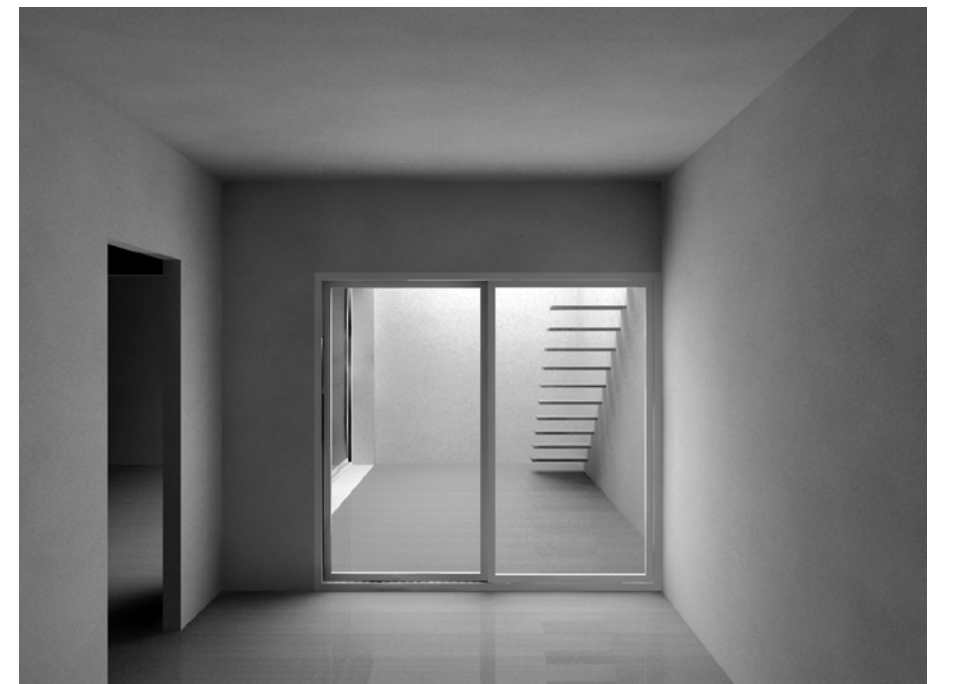
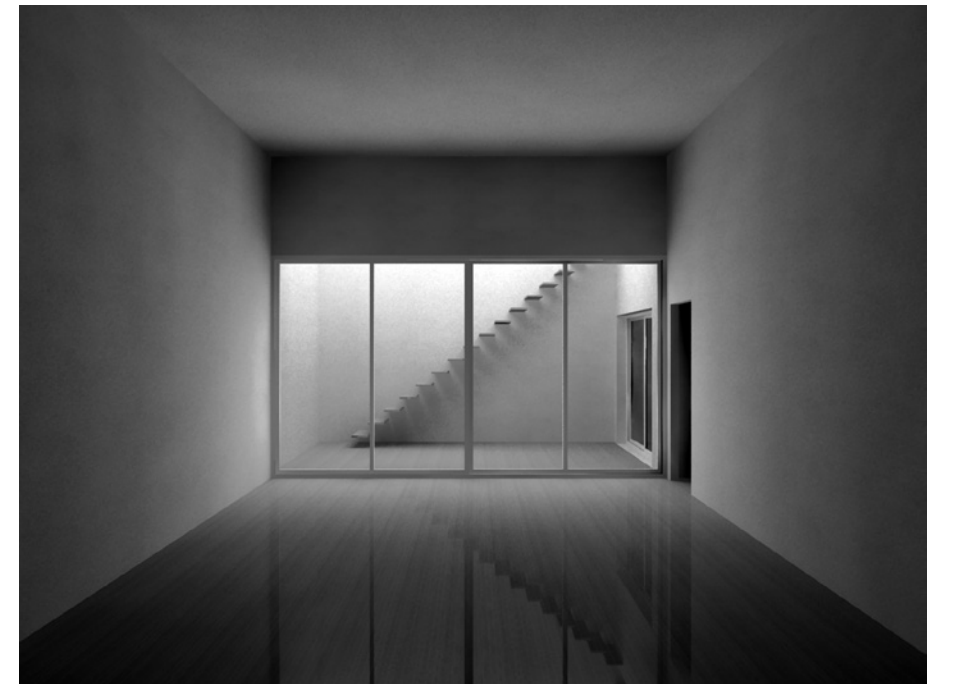
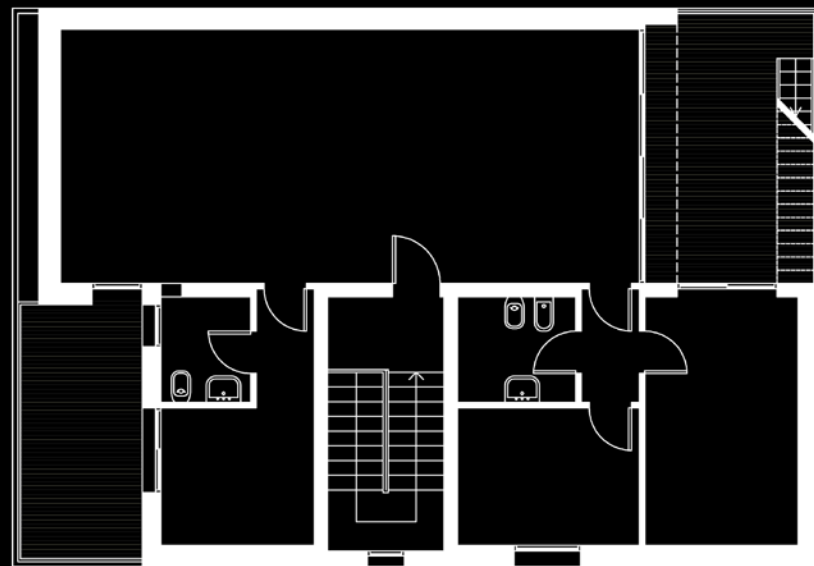
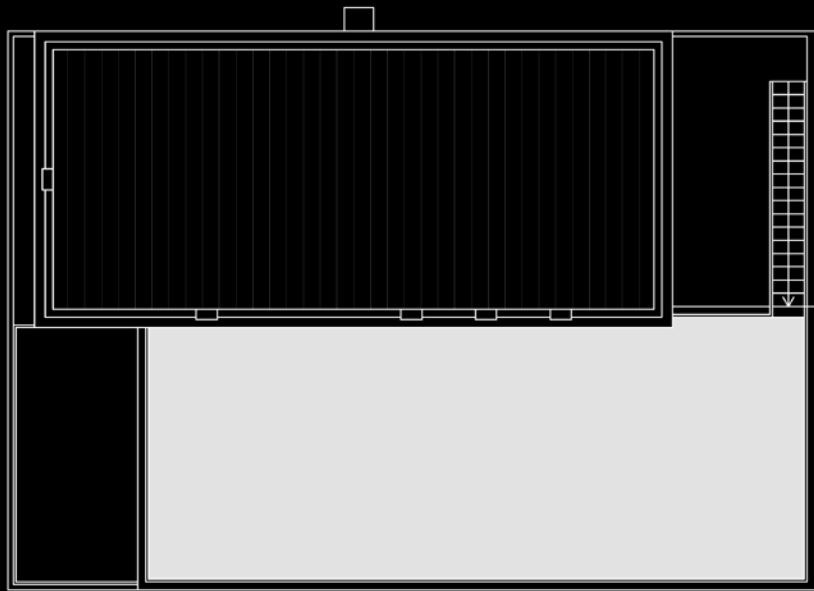
This made it possible to highlight the character and relationship between collective and individual ways of living in the different spaces and various moments of domestic life.

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

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.

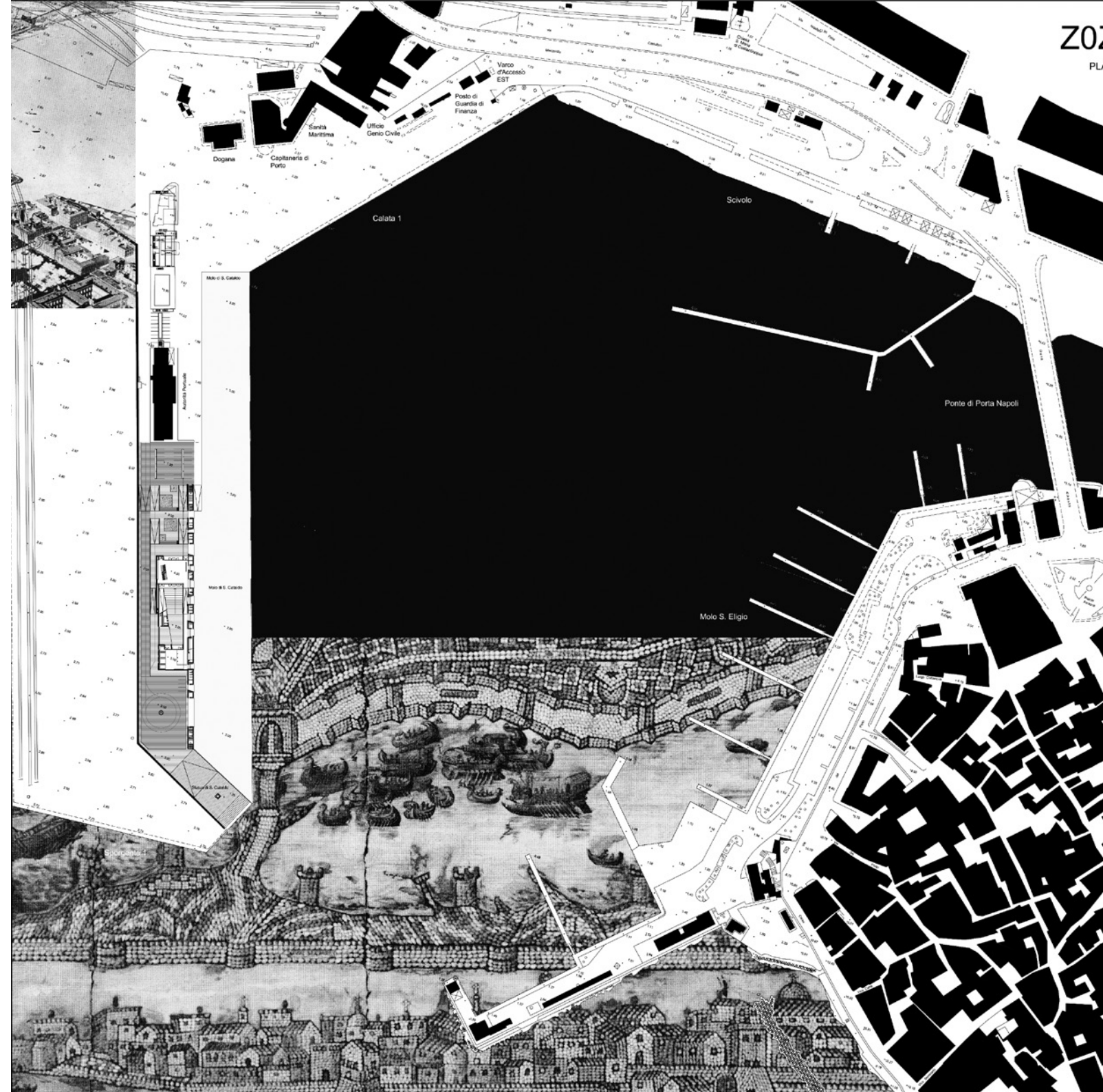
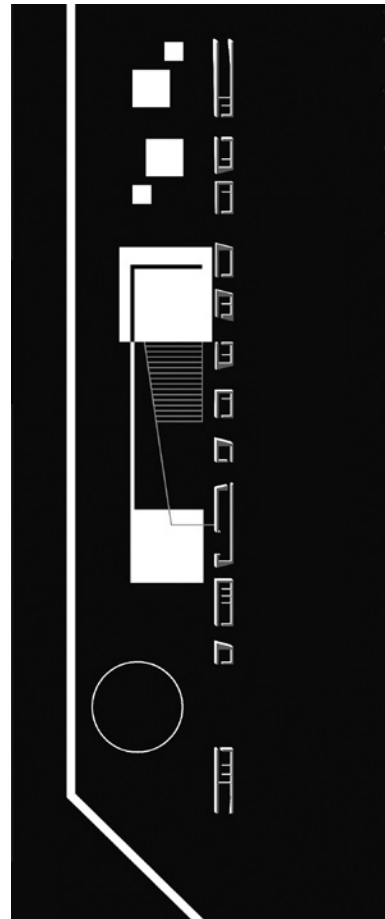
The aim of the project was to create an architectural complex with a strong urban connotation through clear architectural recognizability, great clarity in the identification of the inside and outside spaces and, above all, great flexibility in the use of the rooms, by ensuring they can easily be converted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

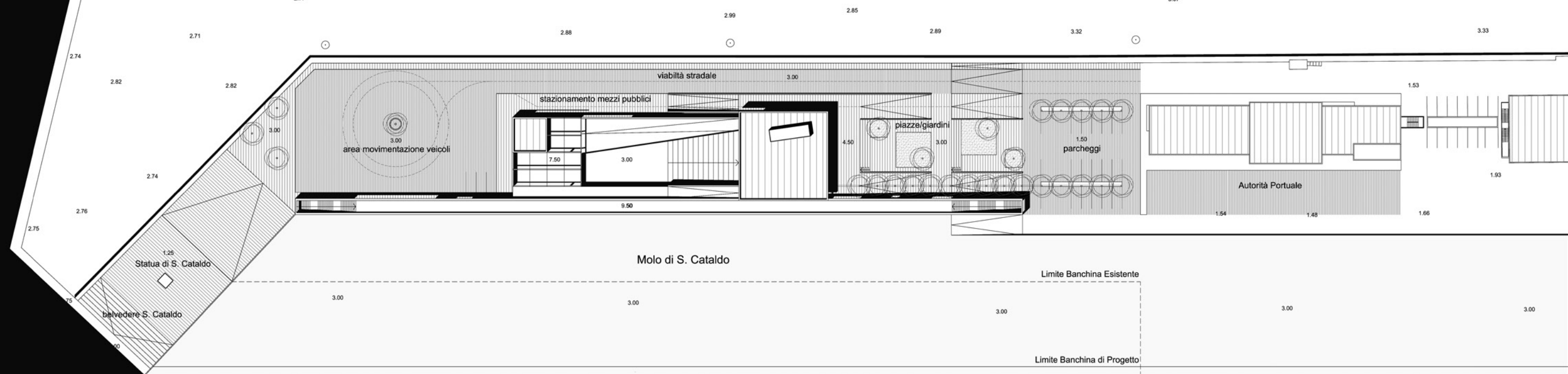
The new building develops along the organizational element of the urban wall according to the logic of a *building with a courtyard*. Two main buildings connected to each other - one containing a hall, information centre, media centre, space for the auditorium, and the other more linked to maritime functions 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.



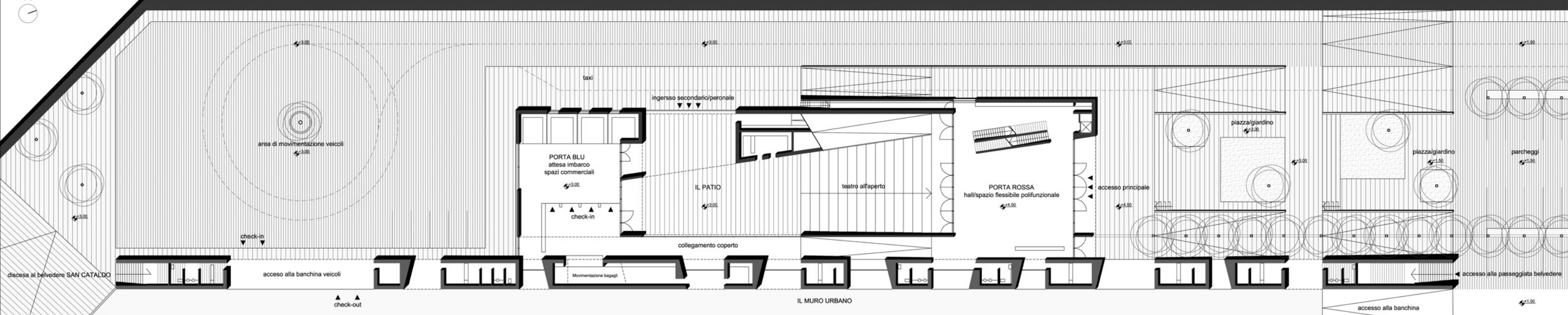




Planivolumetric

Elevation of new urban wall

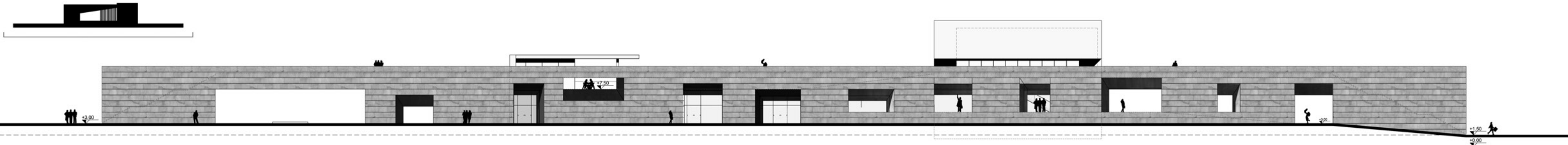


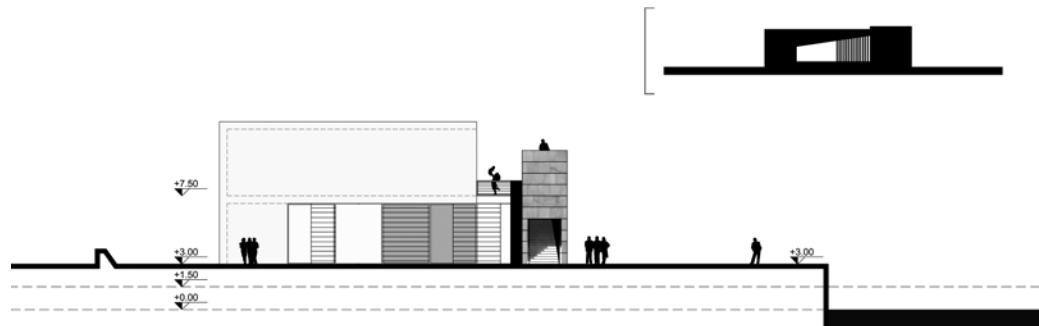


Ground Floor general plan

Render of the entrance to the new service center

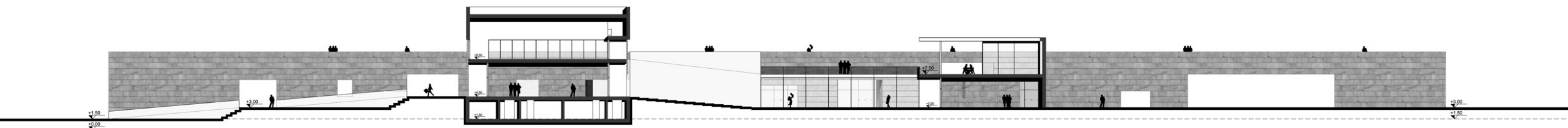
Elevation of new urban wall





Elevations and Sections

Renders of the interior patio  
of the new service center





## TESA 105

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.

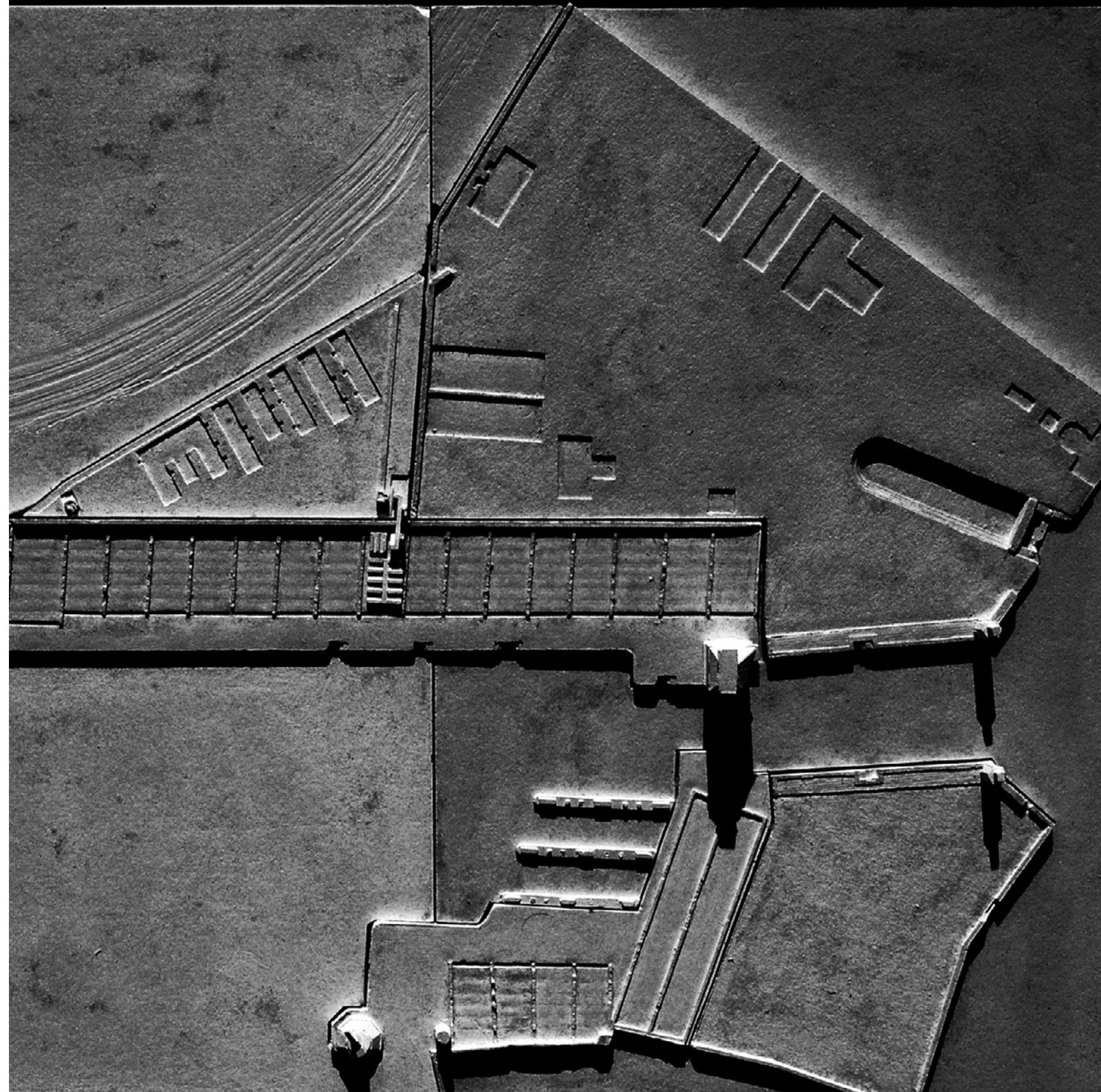
The approach to the context helps to define the project themes and intentions. At territorial level, the Tesa 105 is located near the northern entrance in the Arsenal area defined by the mouth of Porto Nuova. Built in 1800, it upsets the traditional linear system of the Venetian historical urban apparatus (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.

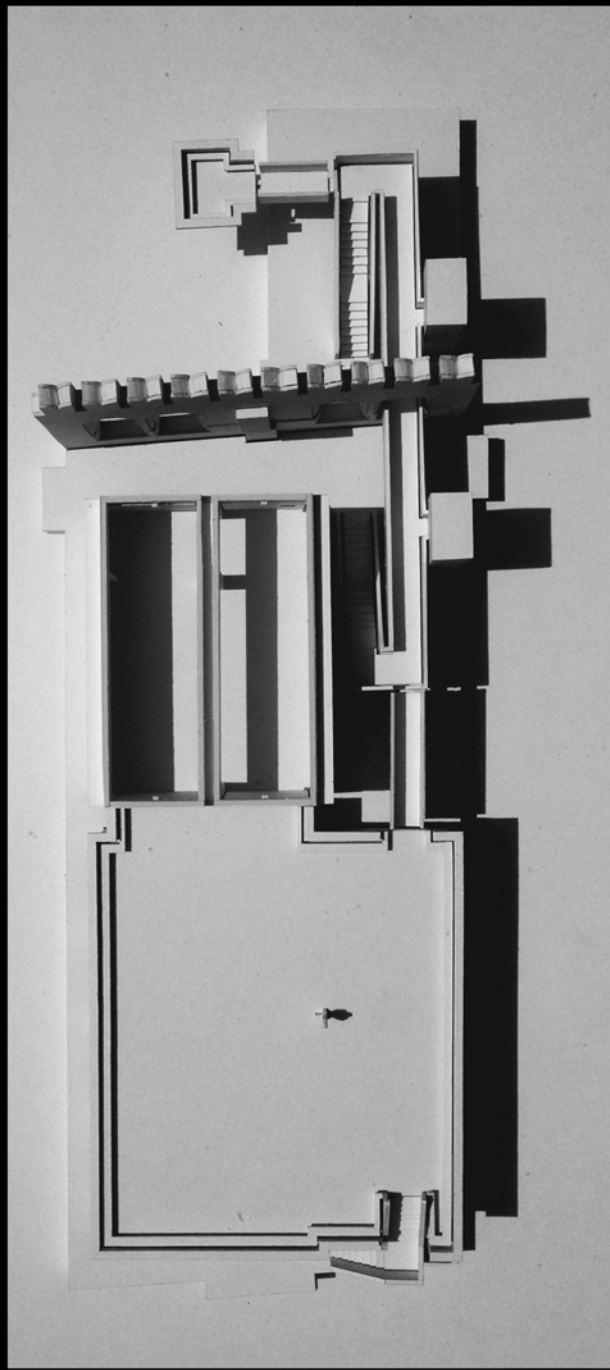
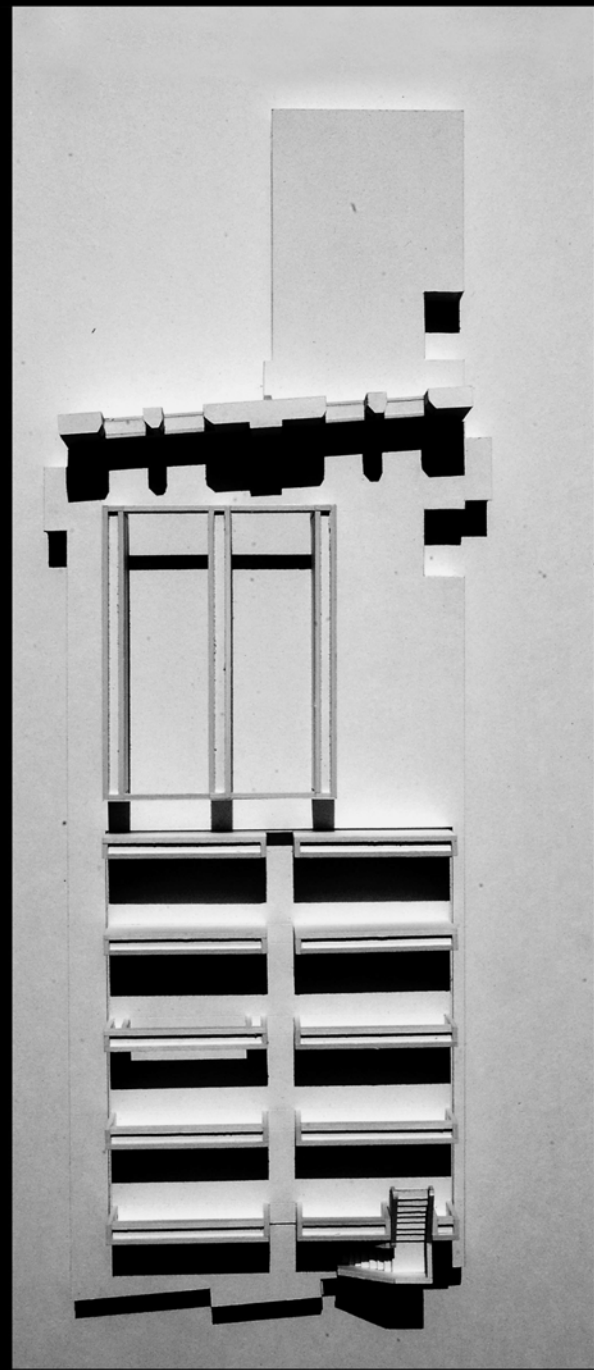
The space inside the Tesa was occupied by a wooden structure which is completely detached from the existing building and assumes the main organizational structure of the Tesa buildings, the rhythmic nature of the spine walls, thus adding a new rhythm.

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.

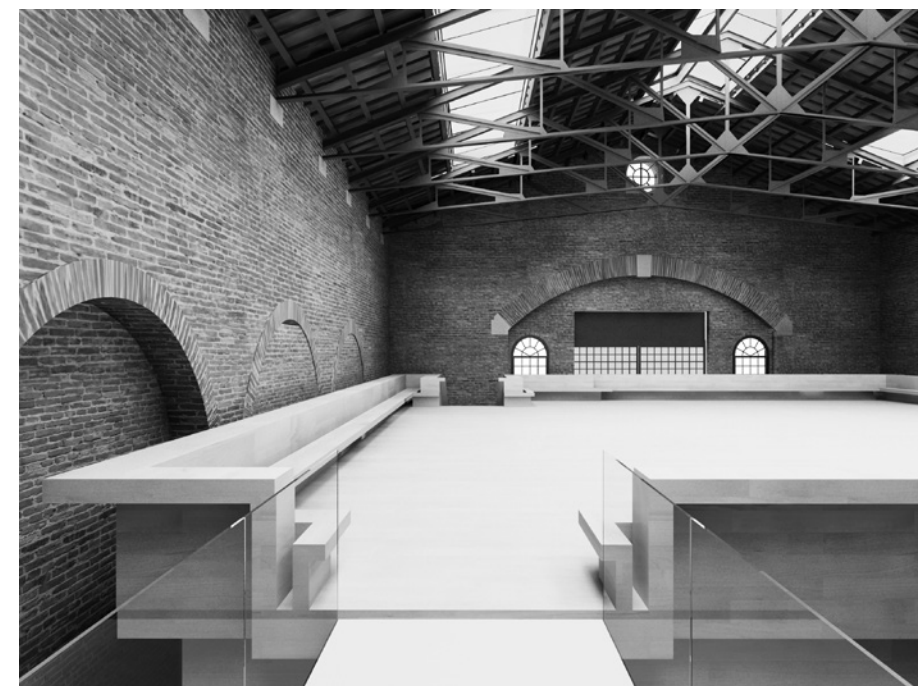


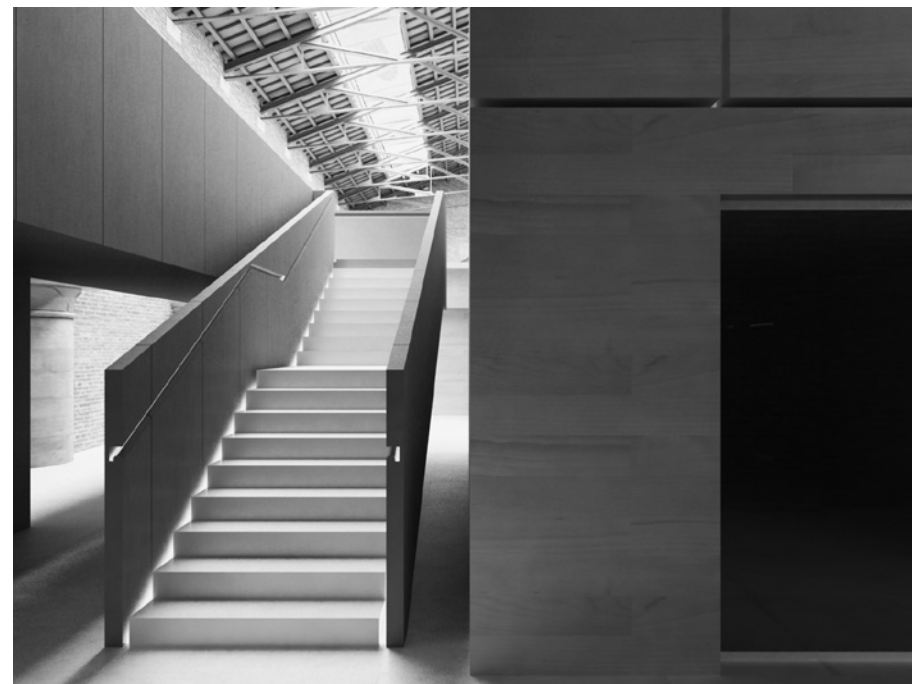
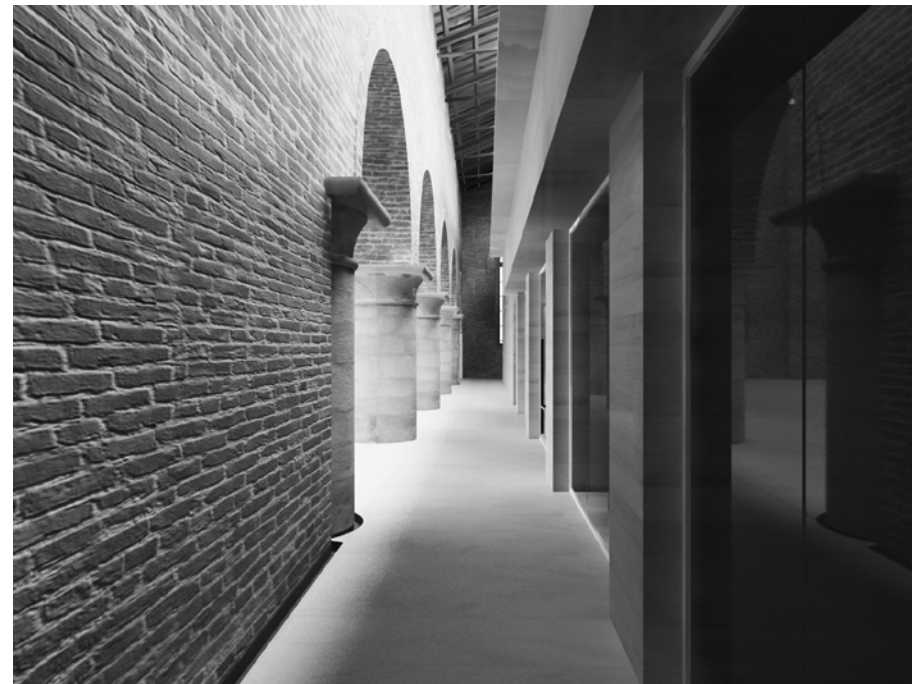
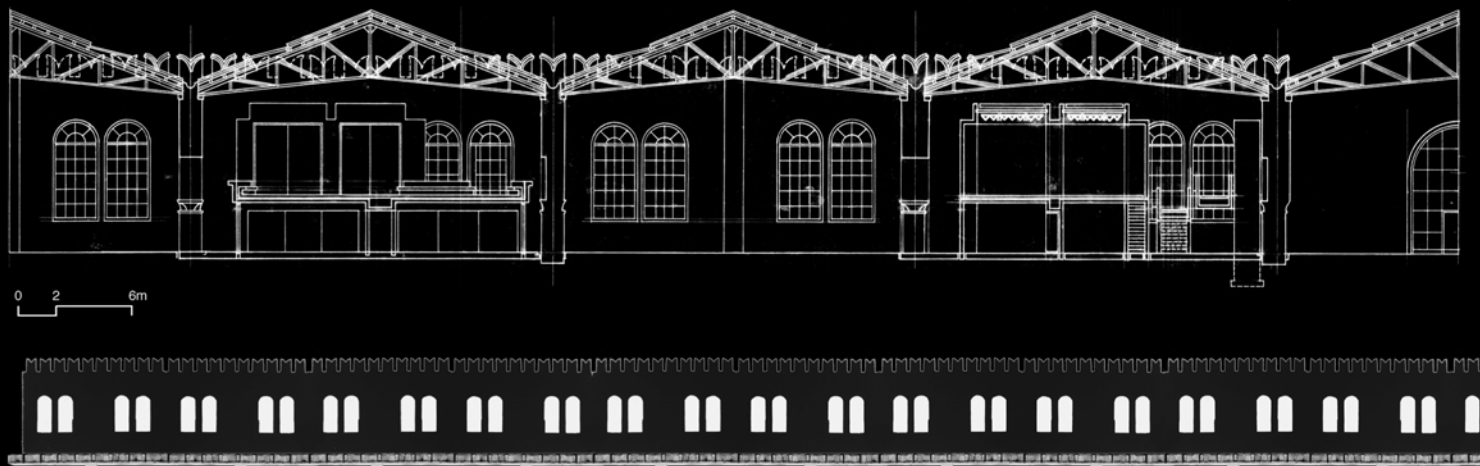
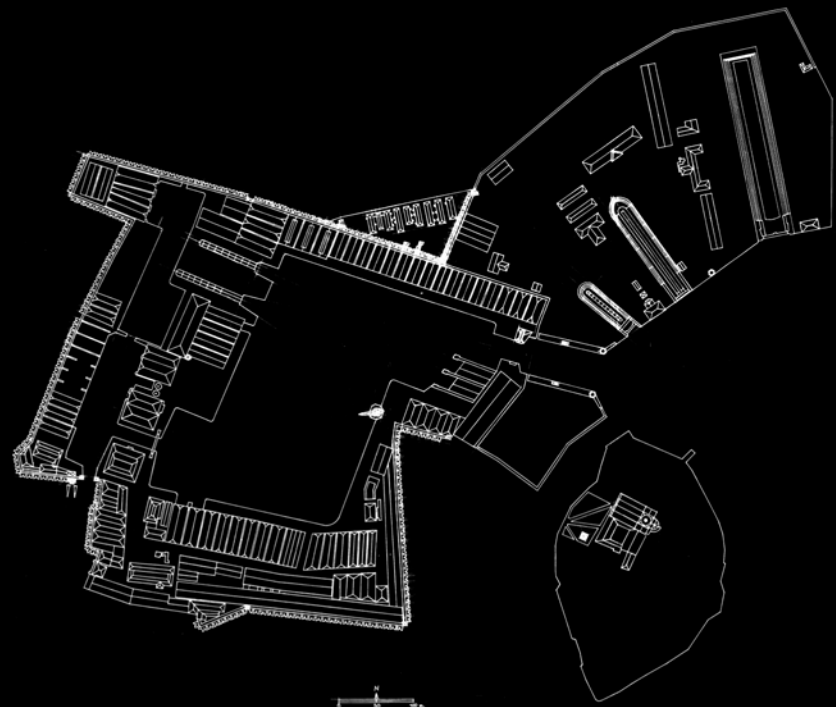




Models of the ground and first floor

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.

