

The background of the image is a light gray grid. Overlaid on this grid are several hand-drawn architectural sketches in black ink. These sketches include various geometric forms such as rectangles, circles, and ovals, some of which are further defined by internal lines or hatching. There are also some more complex, abstract line drawings that could represent structural elements or furniture. The sketches are scattered across the page, with some appearing more detailed than others.

ALIOSCIA MOZZATO ARCHITECT

Byography

Alioscia Mozzato is architect and researcher (Post-doc). In 2013, he graduated *cum laude* with a PhD in Architectural Composition from the Doctoral School of the University Iuav of Venice, with a dissertation on Le Corbusier's project for the Mill Owners' Association Building (1951), published in 2023 by Libria under the title *Eminentemente rappresentativo e totalmente astratto: Le Corbusier e il Palazzo dei Filatori di Ahmedabad*.

From 2021 to 2023, he was a research fellow at the Pard Publishing Center, research infrastructure Ir.Ide at the Department of Excellence - Cultures of the Project of the University Iuav of Venice, for the research *Lo spazio dialettico dell'architettura. Gianugo Polesello e il "Laboratorio Venezia"*, the outcome of which was published in 2014 by LetteraVentidue in the volume titled *L'eternità dell'attimo. Sul "Laboratorio Venezia" di Gianugo Polesello*.

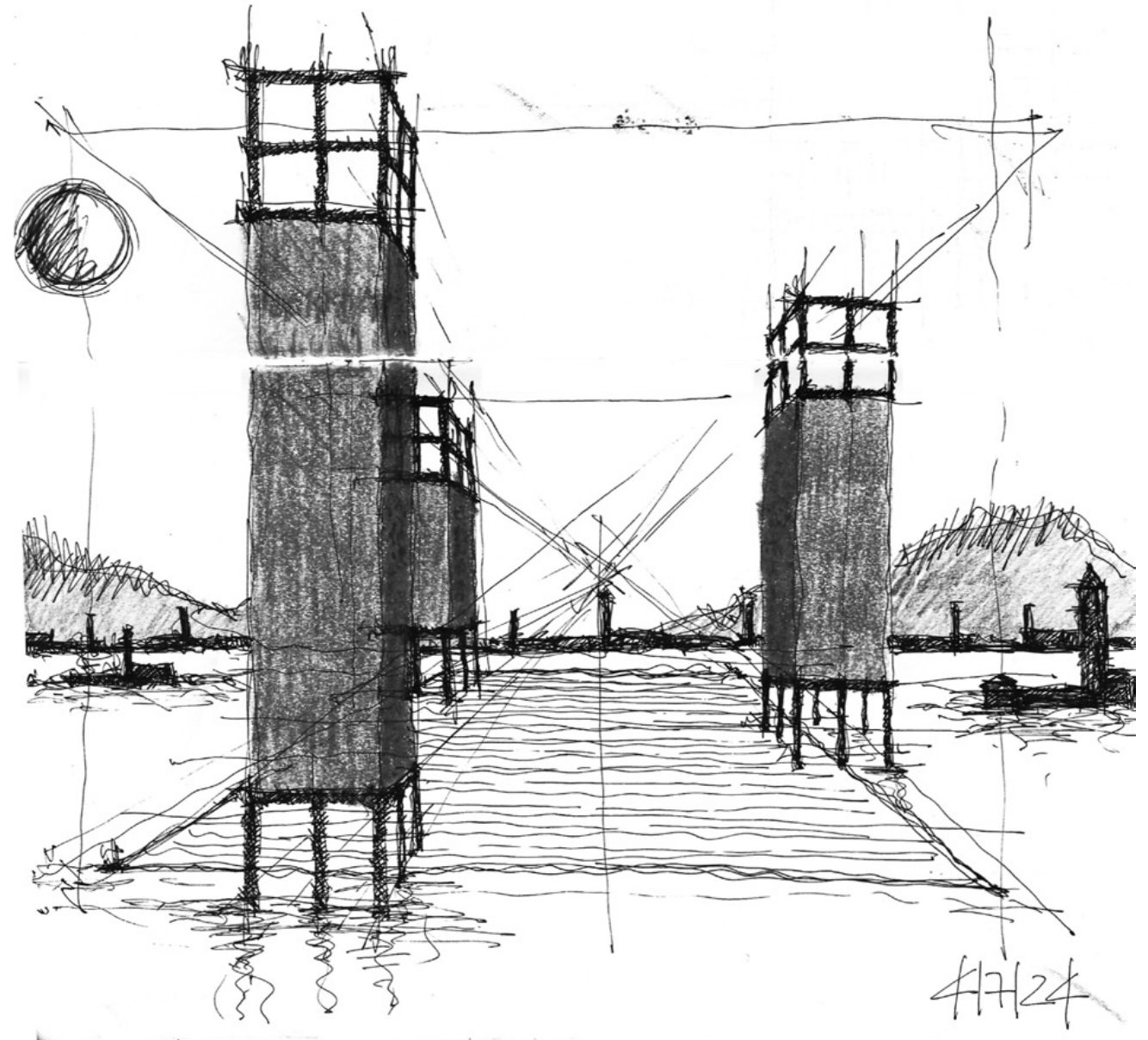
Since 2024, he has been a research fellow at Spoke 4 - City, Architecture, Sustainable Design of the University Iuav of Venice, iNEST (Interconnected Nord-Est Innovation Ecosystem) research consortium, for the research project *Autarchia energetica, idrica, alimentare del sistema abitativo unifamiliare del Nord Est*.

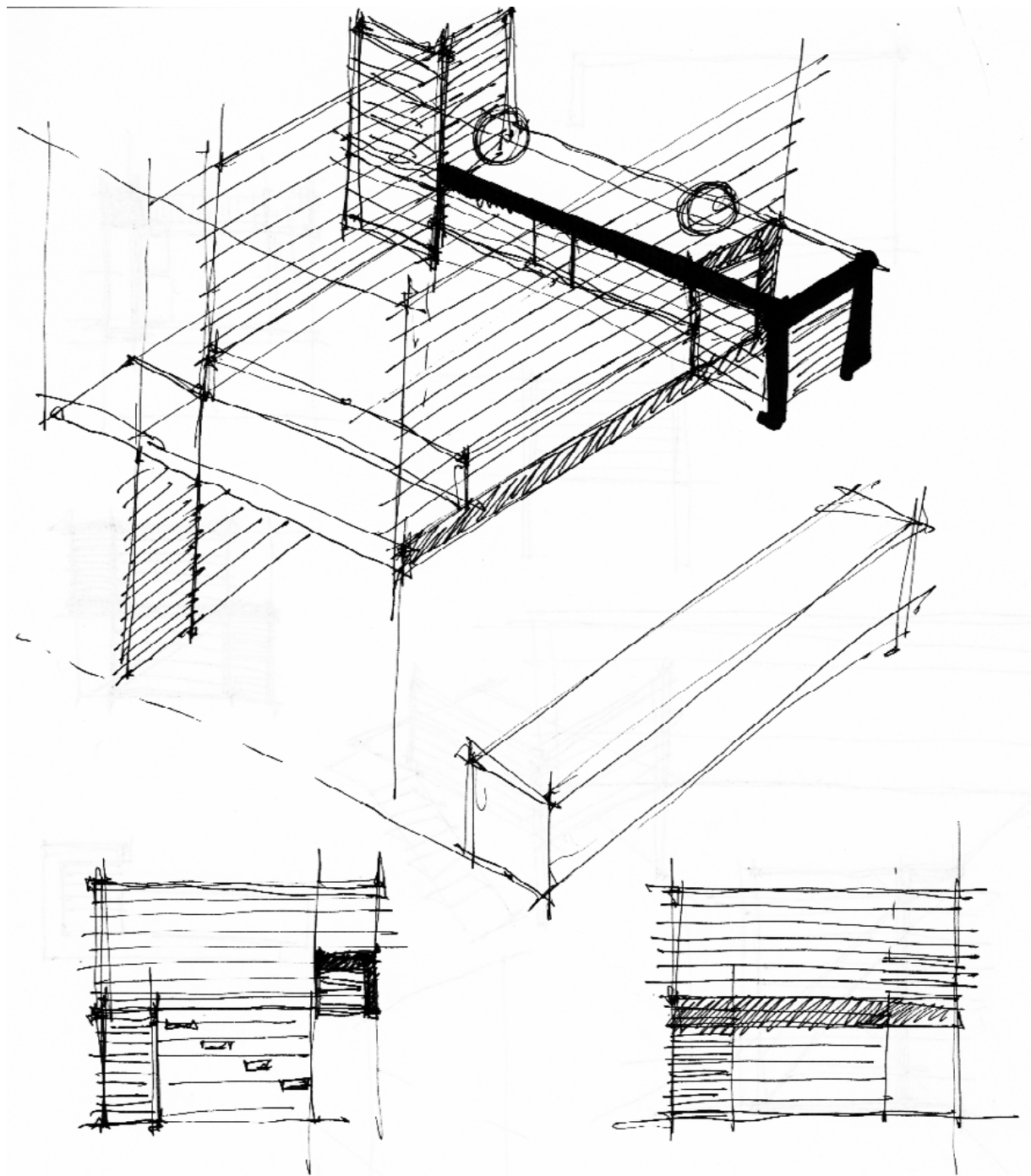
Since 2013, he has been collaborating in teaching and research activities at the Department of Architecture of the University Iuav of Venice. From 2018 to 2020, he taught Theory of Architecture and Architectural Design at the School of Architecture of the Polytechnic of Milan, and since 2021, he has been a adjunct professor of Architectural and Urban Design at the Master's Degree course in Building Engineering-Architecture at the Alma Mater Studiorum University of Bologna.

His research focuses on the relationships between figurative arts, architecture, and the city within the field of architectural and urban composition, taking as scientific reference paradigms, in particular, the formal and figurative research of Le Corbusier and the "heritage of Modern" in the tradition of urban studies that characterized the Schools of Venice and Milan from the second half of the 20th century.

He has lectured at various schools of architecture and participated in national and international conferences. Among his publications are: *L'eternità dell'attimo. Sul "Laboratorio Venezia" di Gianugo Polesello* (2024); *Eminentemente rappresentativo e totalmente astratto. Le Corbusier e il Palazzo dei Filatori di Ahmedabad* (2023); *Paradosso Venezia. Gianugo Polesello per Fondamenta Nove* (2022); *Colin Rowe and Aldo Rossi. Utopia as Metaphor of a New City Analogous to the Existing One* (2019); *L'immagine della città e la retorica dell'ossimoro. Le Corbusier e*

Alioscia Mozzato, study drawing for a composition of towers in the lagoon metropolitan city of Venice, July 4, 2024





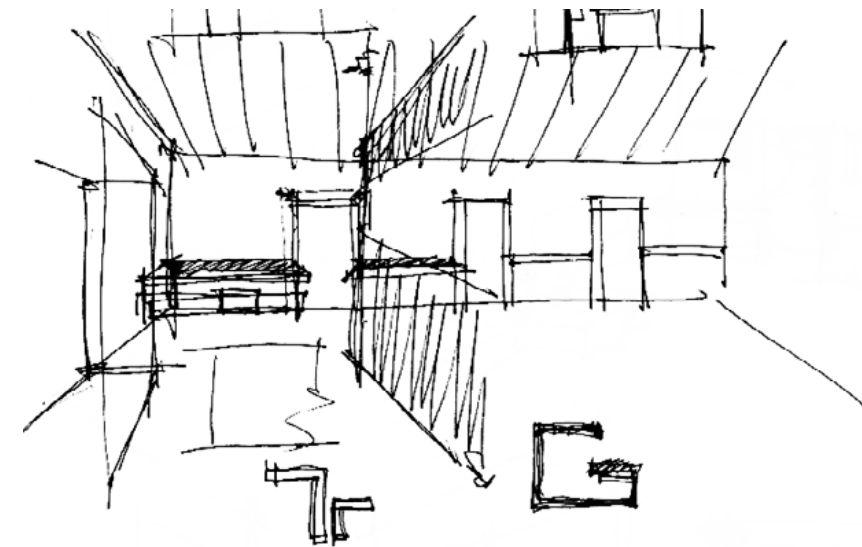
l'attico di Charles de Beistegui (2018); Reyner Banham and Aldo Rossi, Two Possible Urban Images of the Second Machine Age (2015).

Since 2004, he has been engaged in architectural and urban design activities, participating in various national and international competitions, receiving awards and mentions. The experience of architectural project, taken as an operative moment of a broader scientific and theoretical research, focuses its critical reflection, in particular, on issues related to the forms of social housing and the transformation and regeneration of contemporary productive urban and architectural spaces.

He lives and works in Venice.

Alioscia Mozzato, Study drawings of a loft in a private house, Venezia 2014

Alioscia Mozzato, Study drawings of the interior of *Legatoria Piazzesi*, Venice 2014



Portfolio

ARCHITECTURAL DESIGN II

Master's Degree in Building Engineering-Architecture, Alma Mater Studiorum University of Bologna.

Prof. Alioscia Mozzato con Ludovica di Marco

The aim of the Architectural Desing 2 laboratory deals with the project of the "city of music" organized in a "tower- building" and located in the first industrial area of Porto Marghera at Venice in an urban area comprised within the Venice Scientific Technological Park (VEGA).

The operational horizon of the project is not exclusively limited to the configuration of the single building thus assumes the study of urban transformations as a necessary reference for the design of architectures connected with the re-functionalization and re-generation of parts of the city and the city in its whole.

The issue on urban transformations is linked to the history of the city, to the continuous modifications or radical and sudden changes, to the cancellation of ancient or recent parts, to the constitution of new parts of cities alongside the old ones, to the change of sense, of value and of role of the different places that belong to the city and the territory.

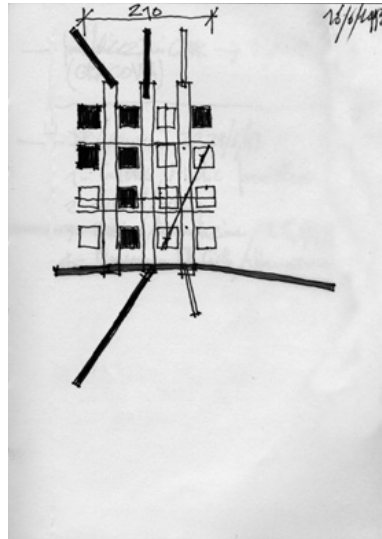
Firstly, it's a matter of reflecting on the materials of the project, on the foundations and the reasons connecting the project to a specific urban and territorial context, reconsidering architectural design as an operational discipline that deals on the one hand with the relationships between architecture and city and on the other hand the relationships that exist between the history of the city and its design.

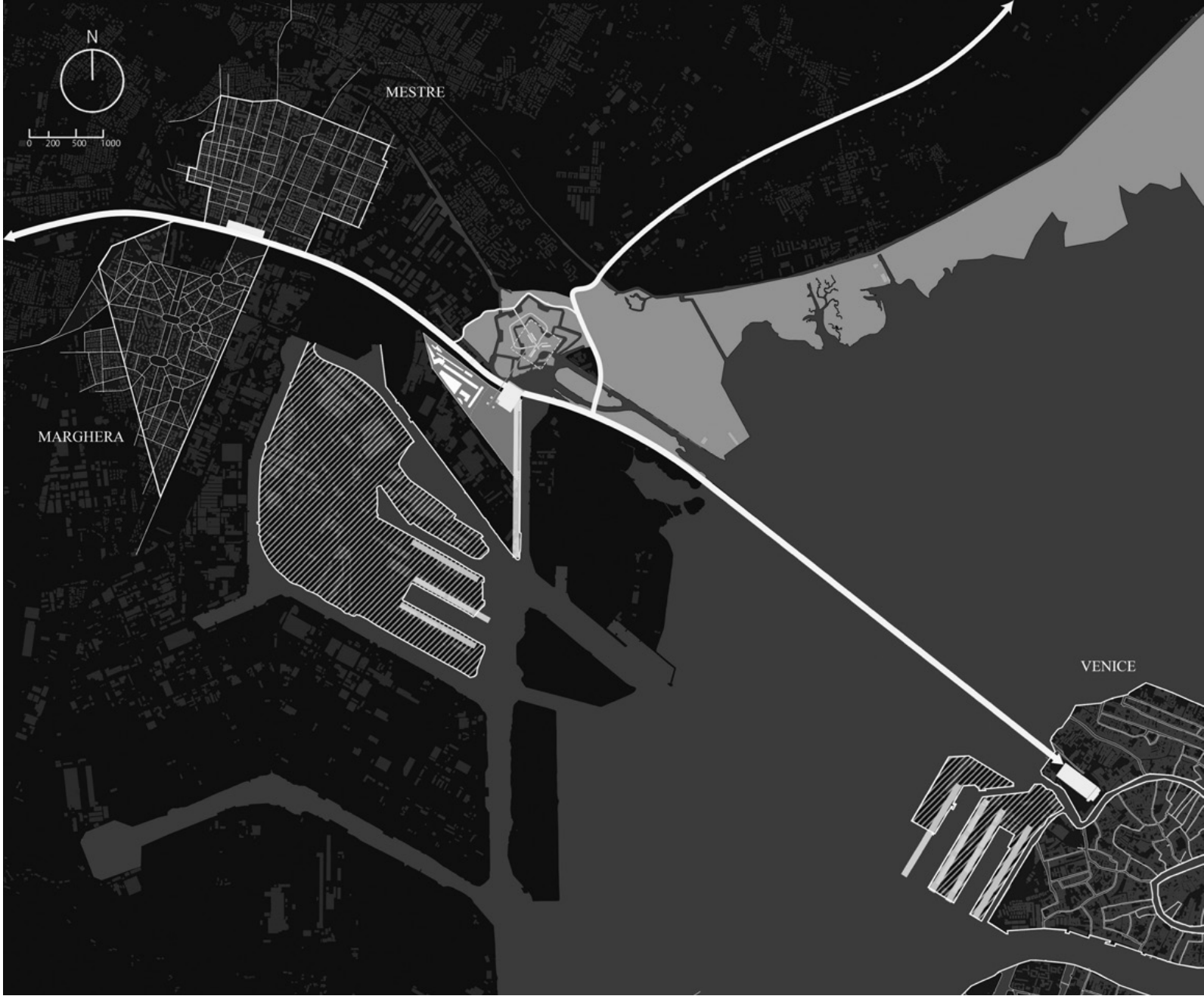
For this reason, the project is intended as an opportunity to rethink a series of contexts on a larger scale, through a comparison with the past that is specified in the study of the history of urban phenomena and in the interpretation of the memory and character of the places of the city and its architecture.

The main aim of the laboratory is the experimentation of a design method of architecture and the city having its theoretical and operational foundations in the principles and the techniques of the 'architectural composition'.

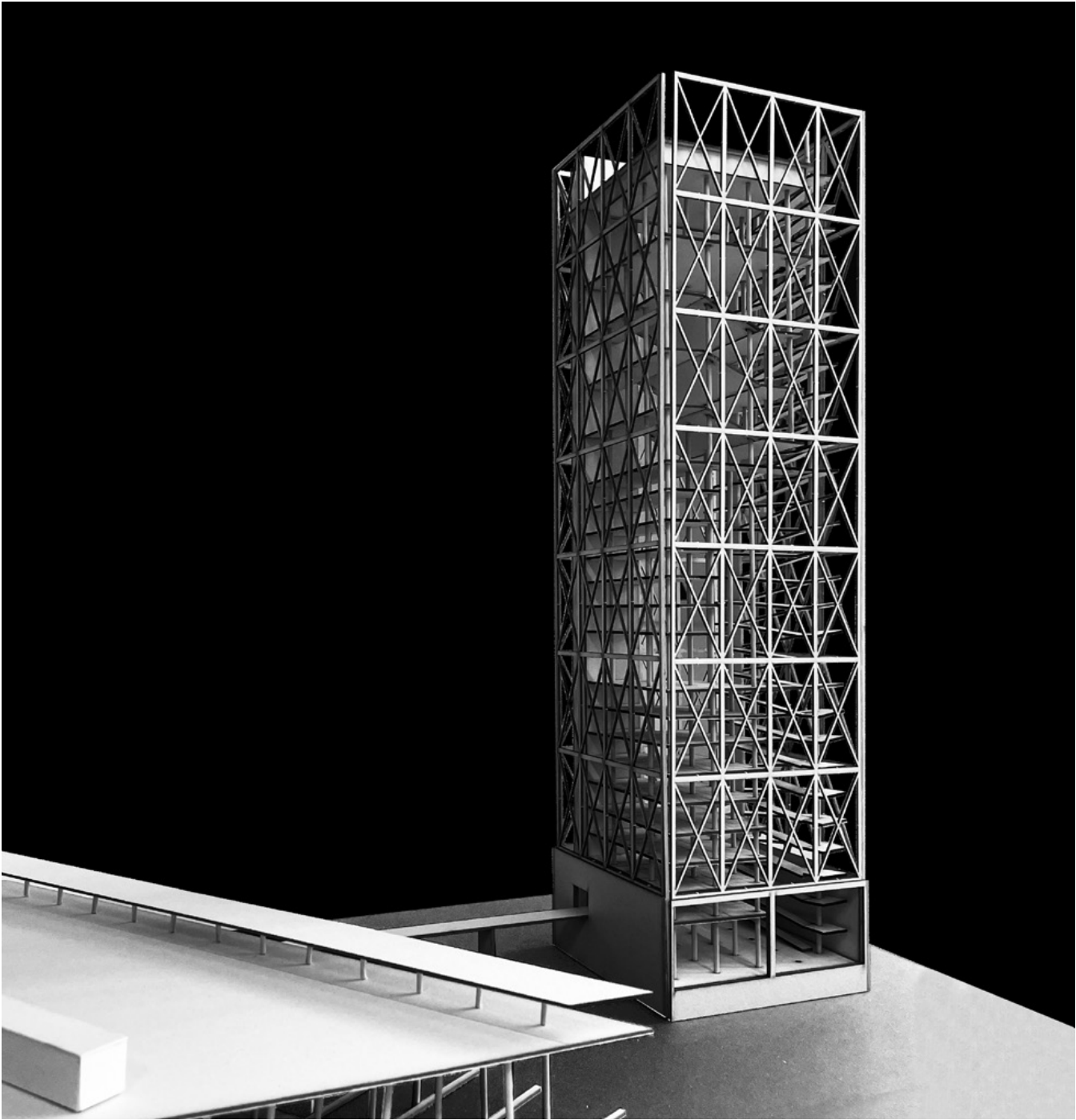
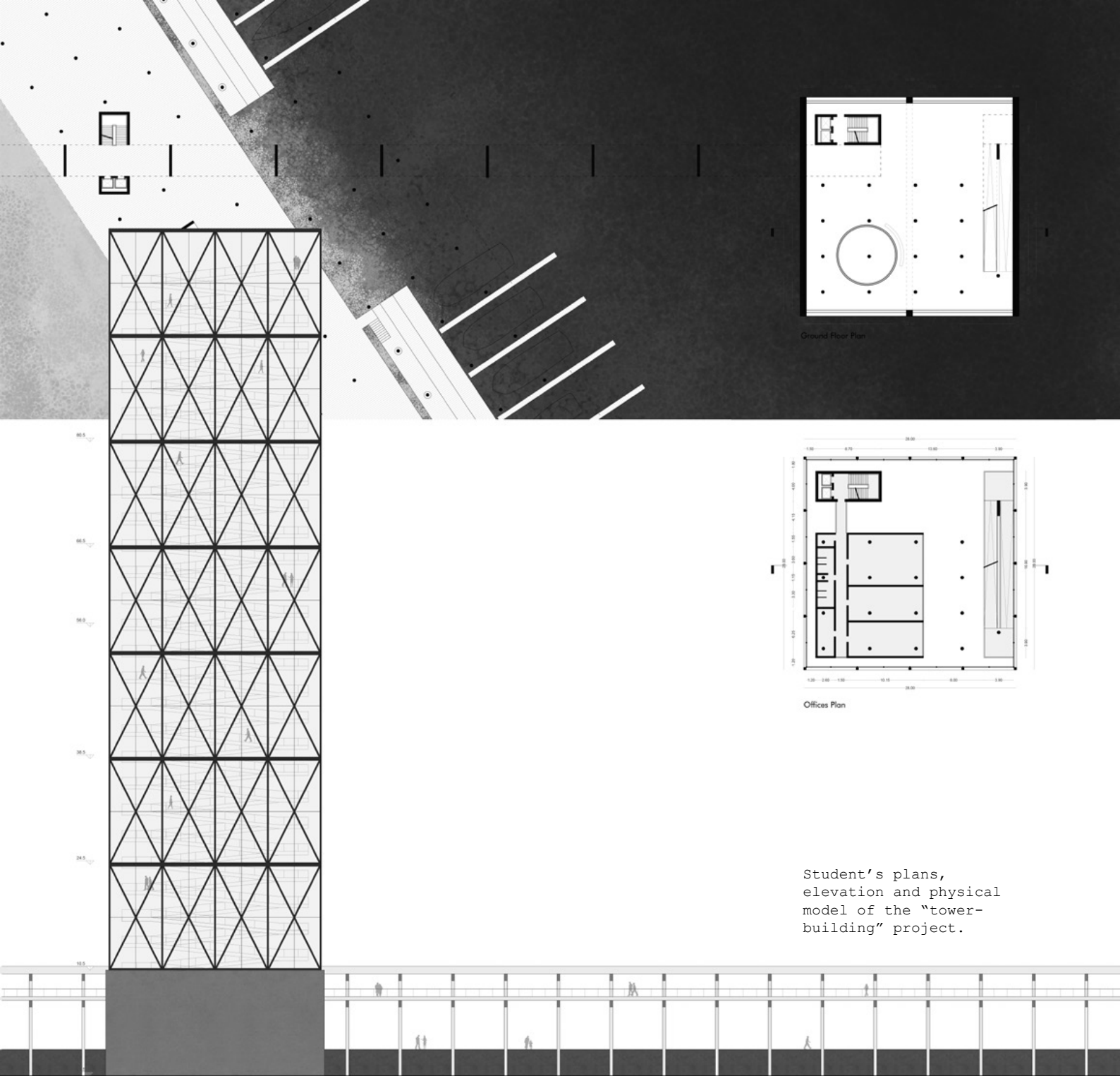
For this reason, the construction of a repertoire of 'architectural figures' and 'figures of architecture', taken from the history - as full of meanings to be recovered as fragments of memory and of a precise cultural identity - assumes a central role with respect to the theme of 'dialectic' between 'construction' and 'figuration' of architecture and the idea of being able to commensurate the value of the project both with the principles of architectural 'composition' and with the 'character' of architectural object and spaces, i.e. that expressive attribute that allows a community to recognize in the architectures and places of the city the representation of its own cultural values.

Gianugo Polesello, study
planimetric drawing, June 16,
1993





Student's Masterplan drawings
and physical model of the
project area



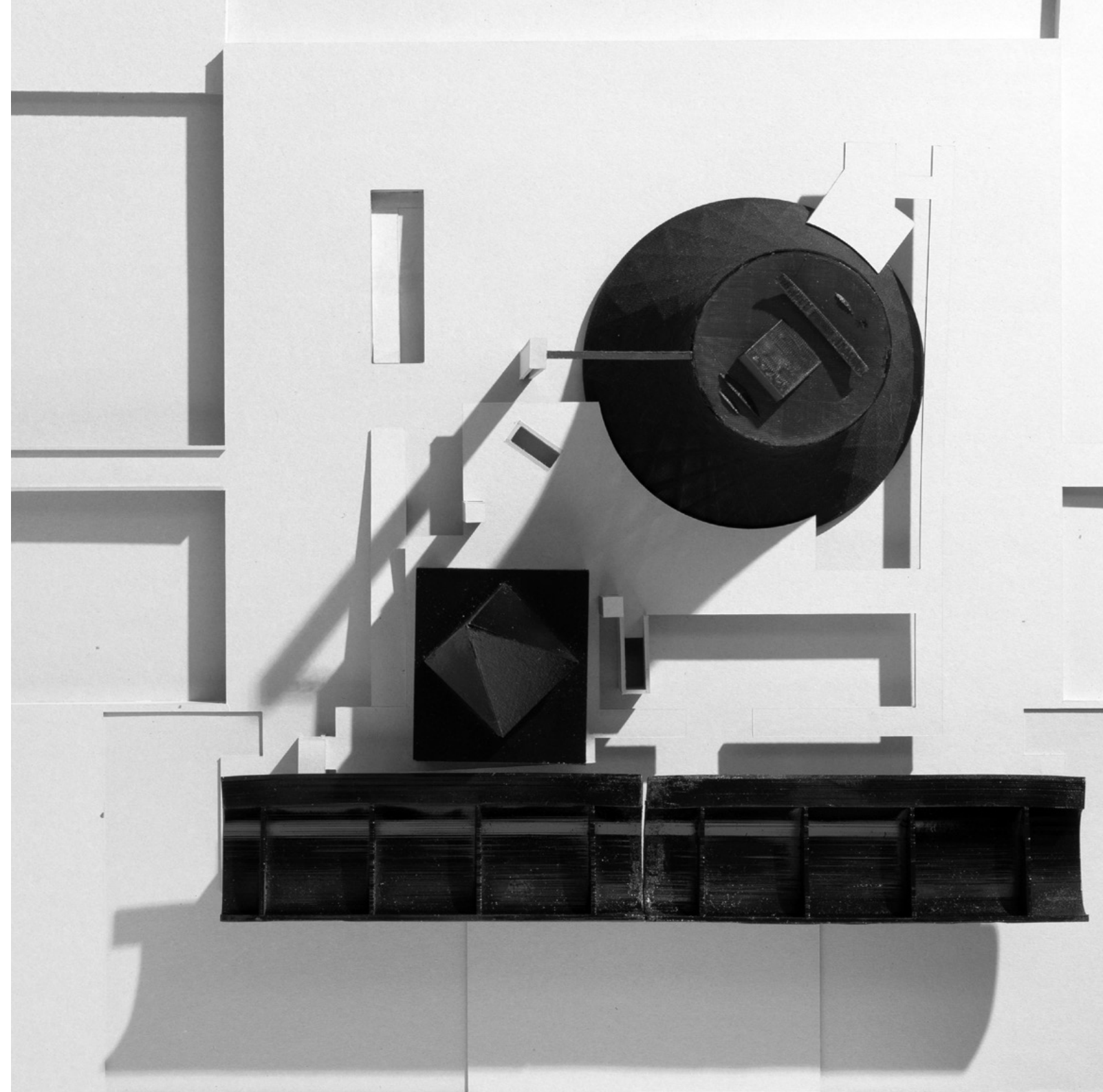
THEORIES AND TECHNIQUES OF THE PROJECT
Master's Degree in Architecture, University Iuav of Venice.
Prof. Paolo Ceccon con Alioscia Mozzato

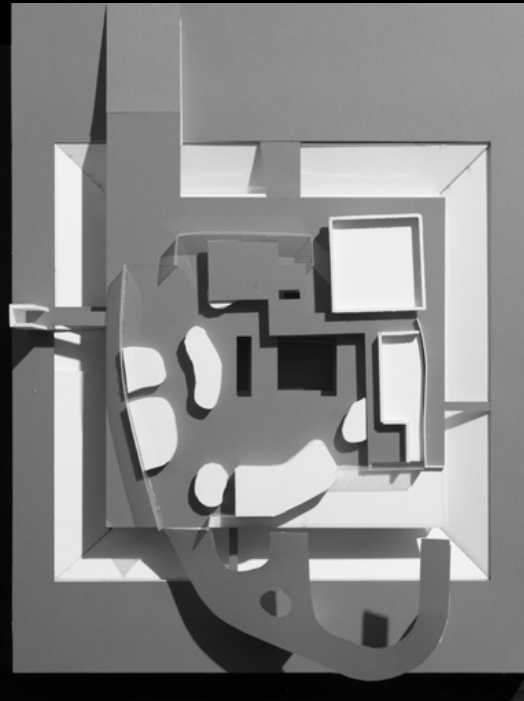
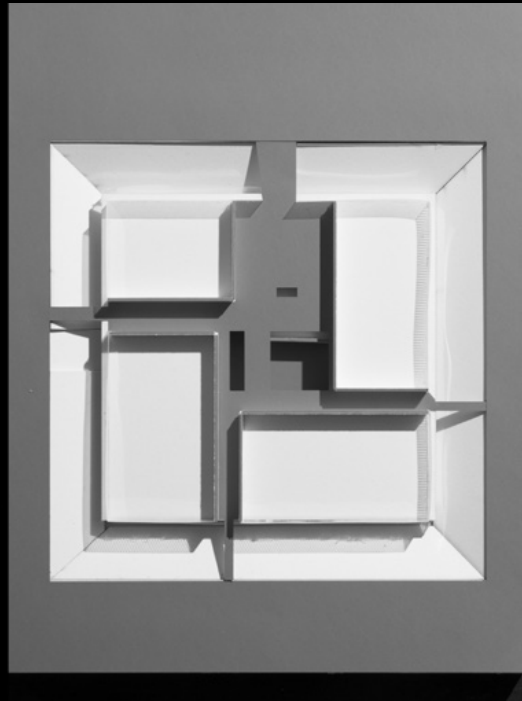
Absolutely convinced of the essential operational character of any theoretical construction in architectural design, the teaching activities focus on an analytical and interpretative design exercise for assuming the architectural object as a "text" through which specific "theme-problems" related to the needs and objectives of architectural and urban design take shape and find expression.

The critical reading of the architectural work assigned to the student is thus operationally defined as a procedure of decomposition the artifact into its constituent parts and understanding a specific system of relationships. This analytical process aims at the "abstraction-extraction" of themes, principles, and compositional techniques used in the project to define the form of architectural space in relation to the possible interpretations of a specific theme considered foundational to design thinking in architecture, namely, the essential relationships between architectural and urban design.

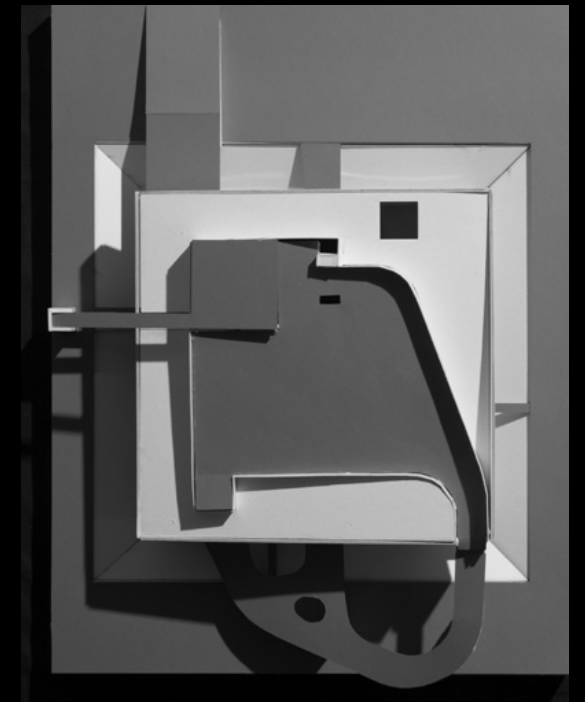
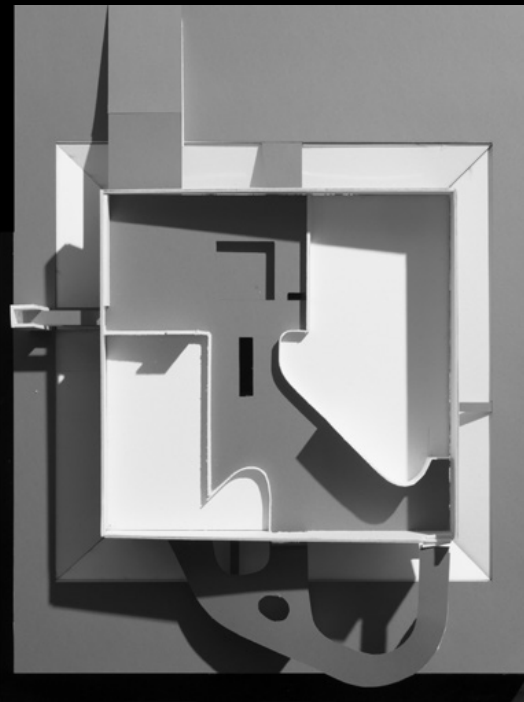
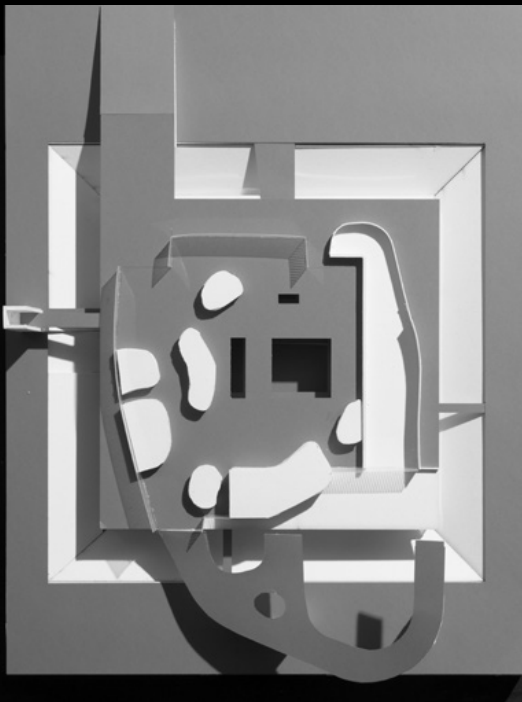
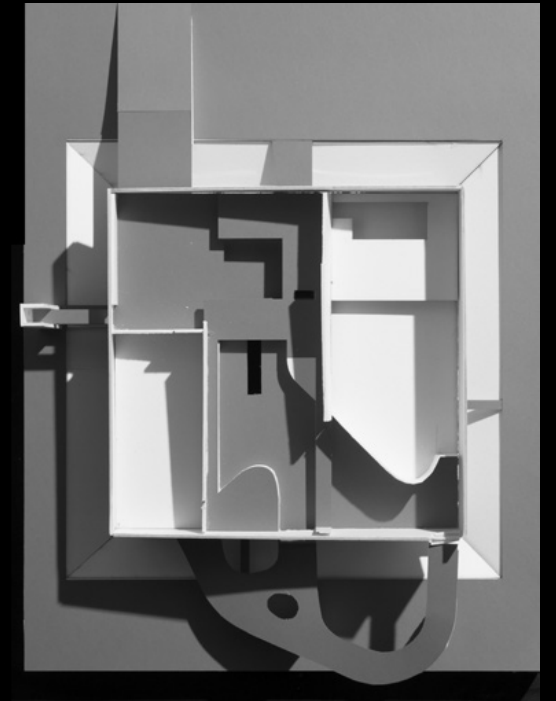
The exercise is developed in two distinct chronological phases. The first part is dedicated to the analytical understanding of the architectural text through the redrawing of plans, elevations, and the depiction of functional, distributional, and structural characteristics using appropriate scale diagrams and drawings. The second part, more properly critical-interpretative, aims to "represent", through the construction of one or more interpretative physical models and the drawings, the reasons for the operations of decomposition of the architectural object and the logical paths of abstraction-extraction of precise categories and operational tools of the project, according to which individual architectural themes find expression within the broader thematic horizon of the relationship between architectural design and the construction of the city.

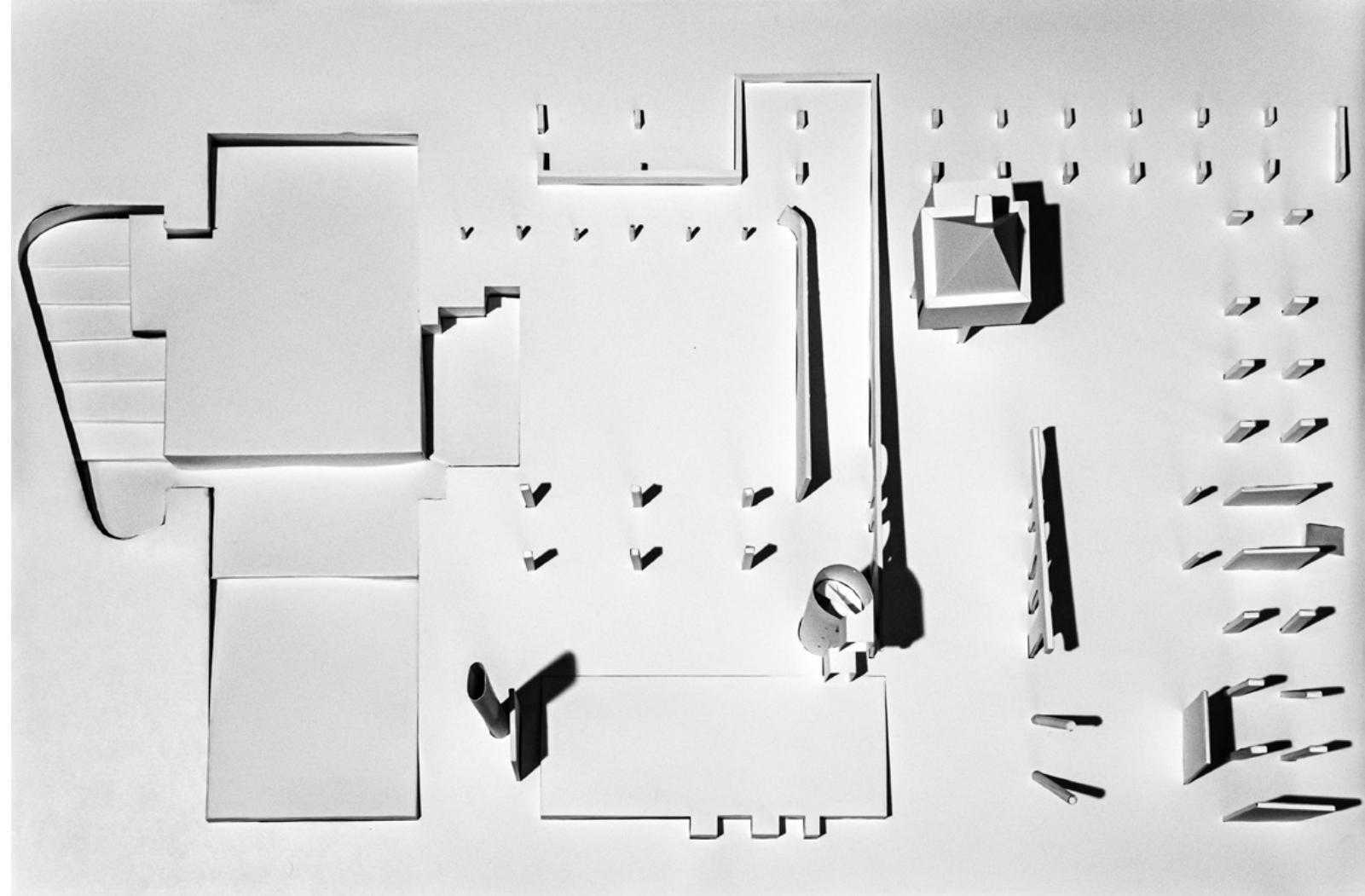
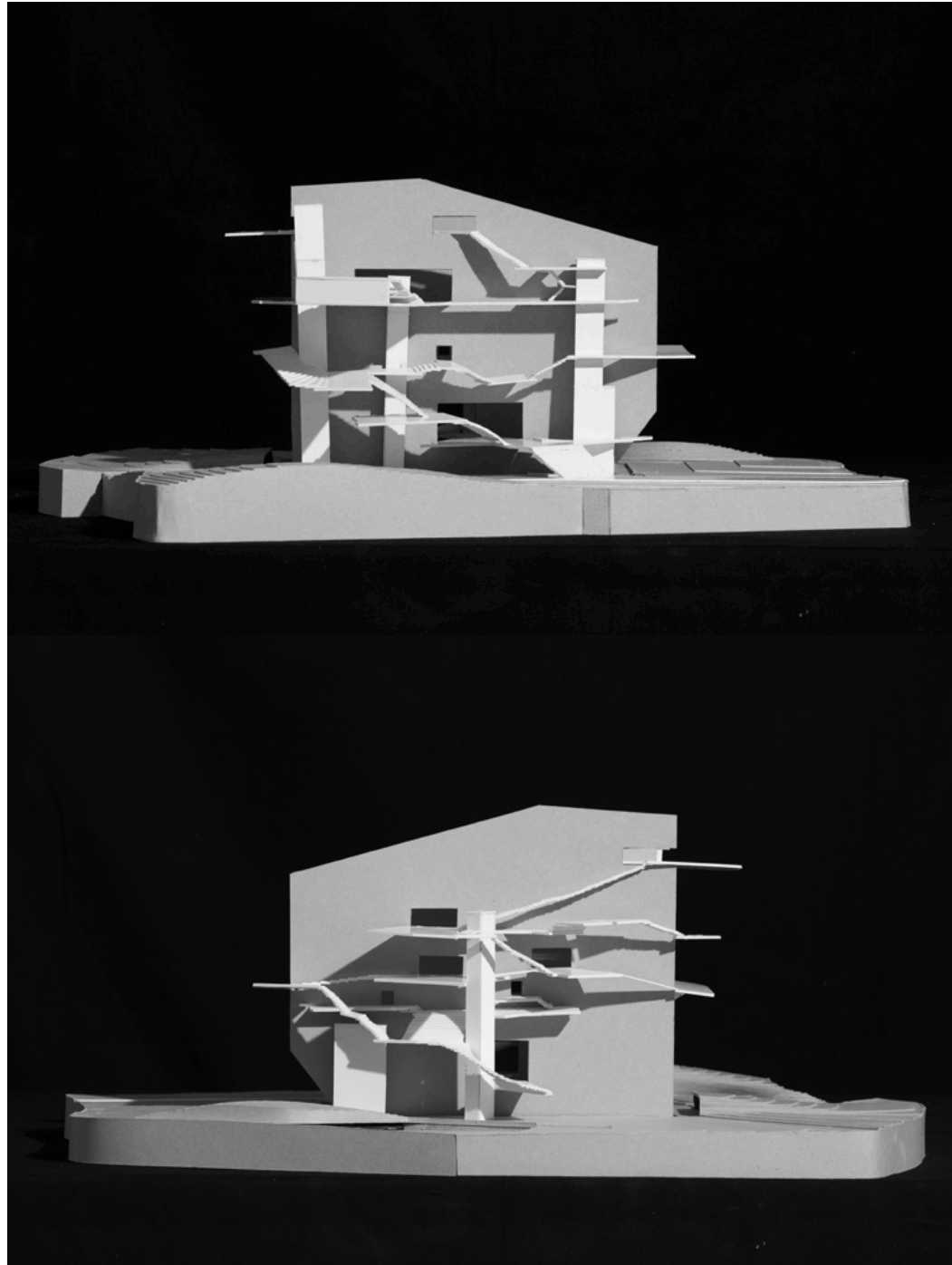
Le Corbusier, *Unité*, Atelier
Crommelynck, Paris 1953



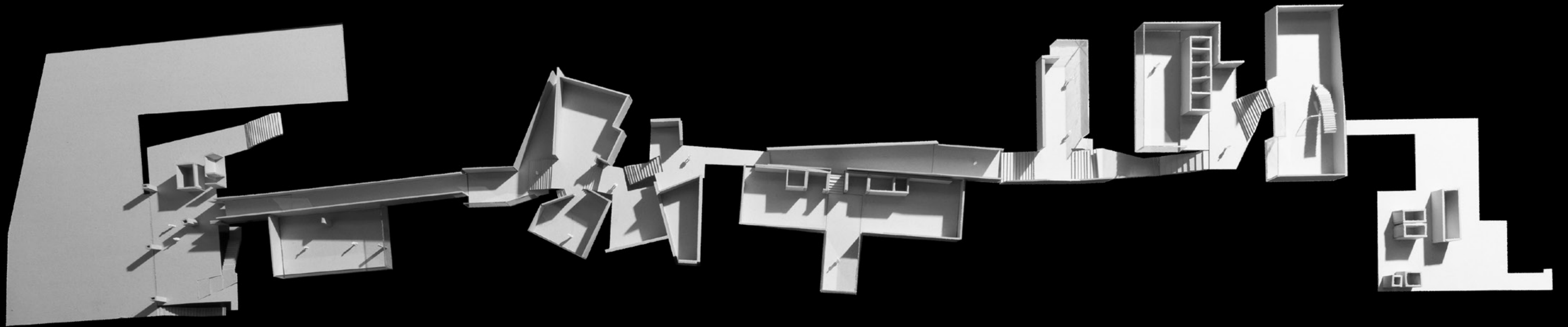


Student' interpretative
physical model of the Le
Corbusier's project for
Strasbourg Convention Center,
1964





Student' interpretative
physical model of the OMA's
project for the Casa da
Música in Porto, 1999 and of
Le Corbusier's project for
Convent of Sainte Marie de La
Tourette, 1953.



Student' interpretative
physical model of the OMA's
project for the Netherlands
Embassy in Berlin, 1997.

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

Desing Competition

Alioscia Mozzato and Kuno Mayr, 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.

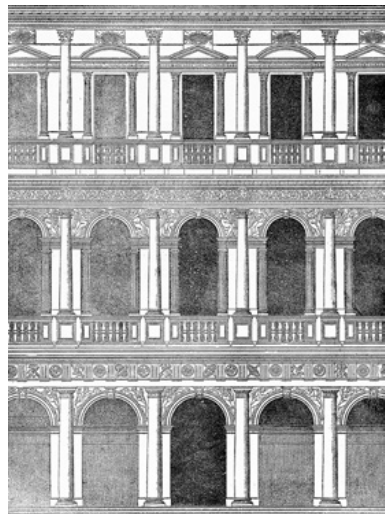
While assuming them as constitutive elements of the project, the purpose was to ensure to this part of the district its public and collective nature. The first and second floor of the new building were thought in reinforced concrete, a building technology that allows a free configuration of the internal 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.

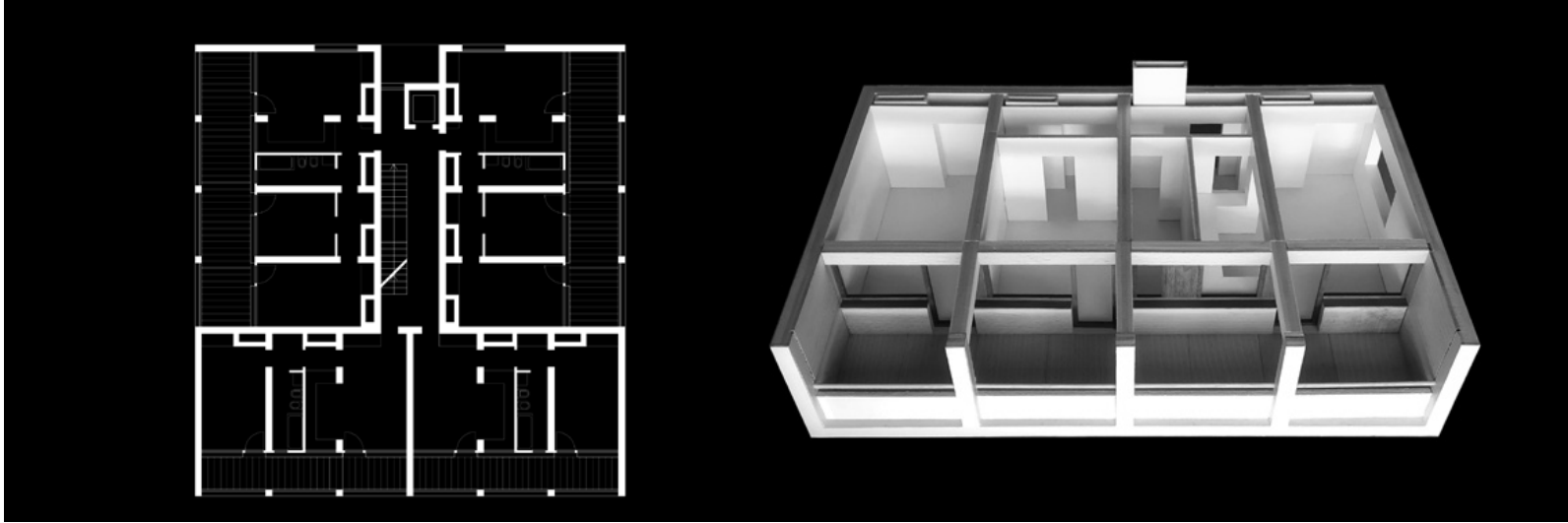
A core section containing the common stair and the elevator structure the vertical distribution to the different floors of the building. The leaving room opens up to each apartment though wide, storage conceived corridors unveiling the relationships among the different rooms of the domestic space. A 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



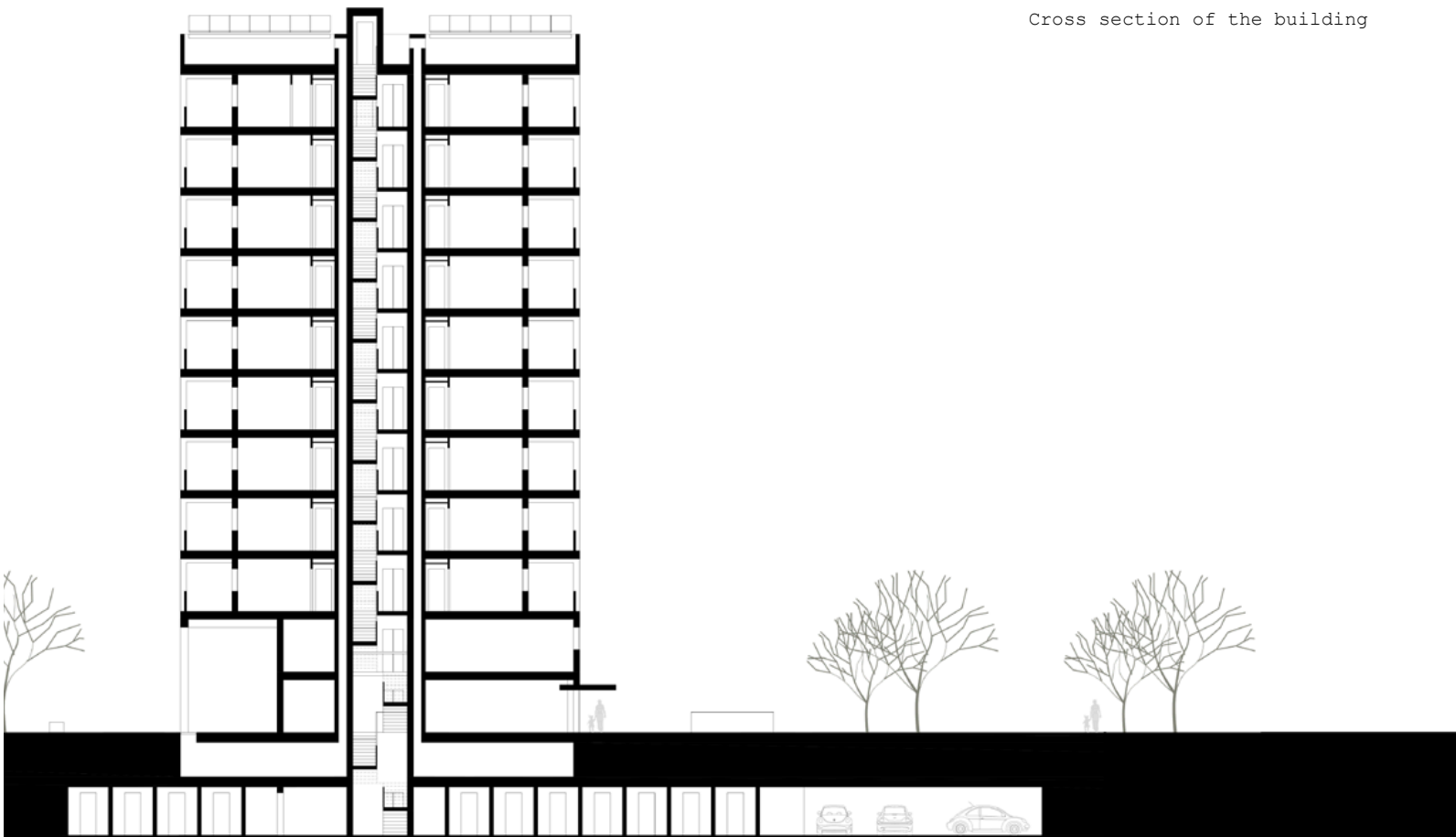


Physical model of the elevation on the main square of the district



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

Cross section of the building



SPORT COMPLEX “PLAINE DES MARCHES”
Desing Competition
Alioscia Mozzato

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.

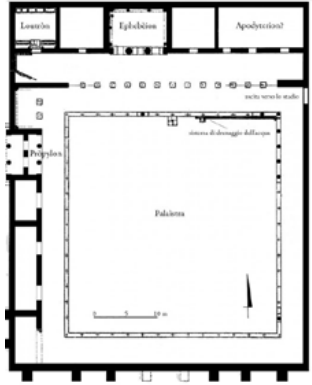
In ancient Greece the place where the youth trained and practiced for the athletic competitions was the *gymnasium*.

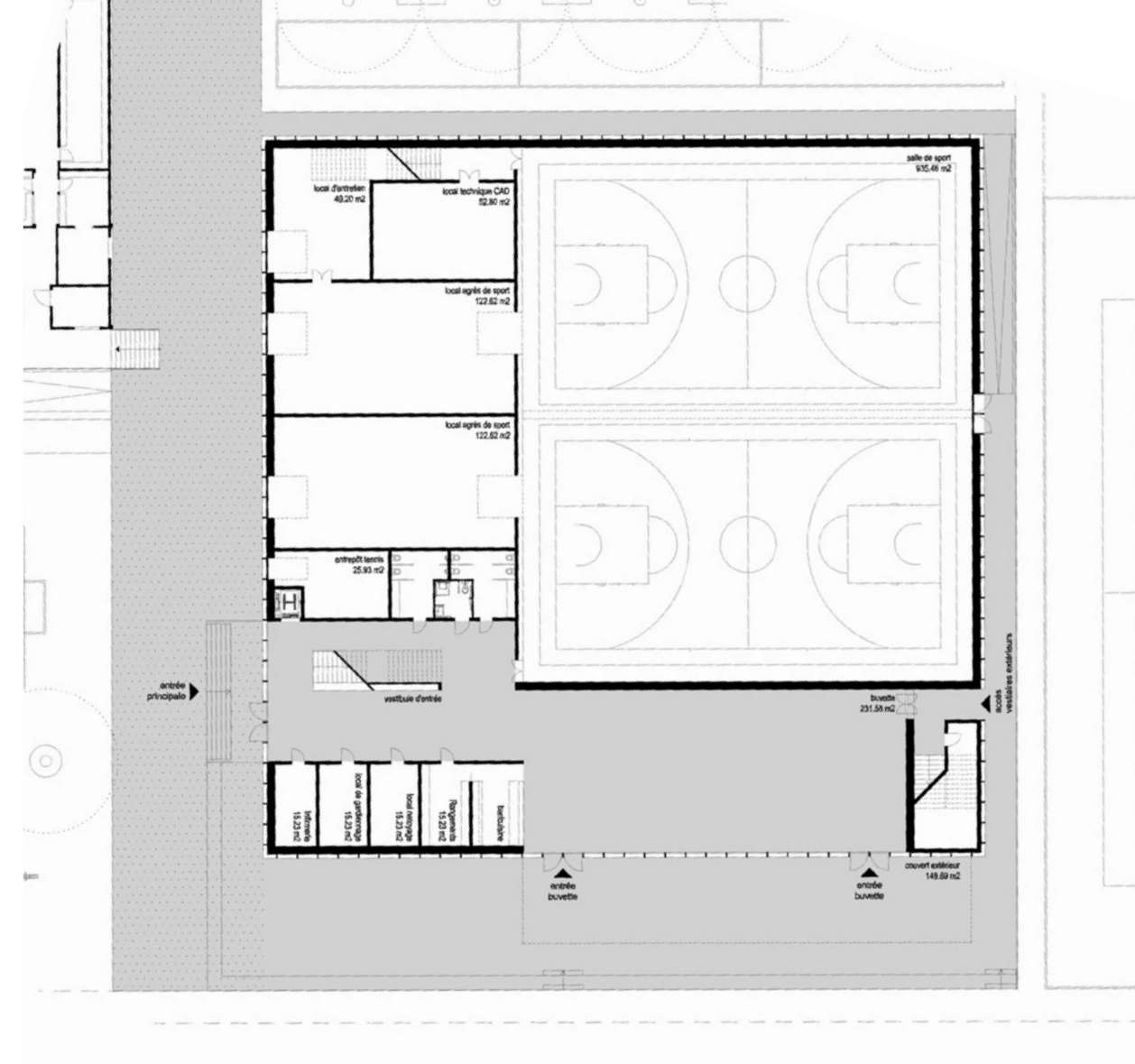
This place didn’t serve only to the practice of the gymnastic exercises, but it became also a space for meeting and education, in which lectures, lessons, banquets and also theatrical representations could be held.

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.

Gymnasium of Priene 1568





EXTENSION OF A SCHOOL IN MEINIER
Desing Competition
Alioscia Mozzato

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*.

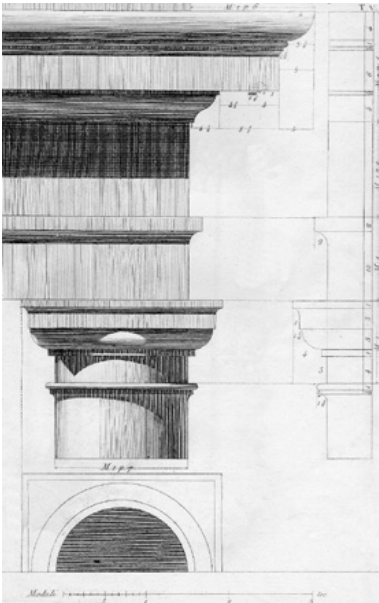
The plan of the new building at the various levels and its interior spaces have been configured starting from the dimension of the module 9 x 9 m which specifies the plan of the classroom.

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.

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



EXTENSION OF A SCHOOL IN RIAZ
Desing Competition
Alioscia Mozzato

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.

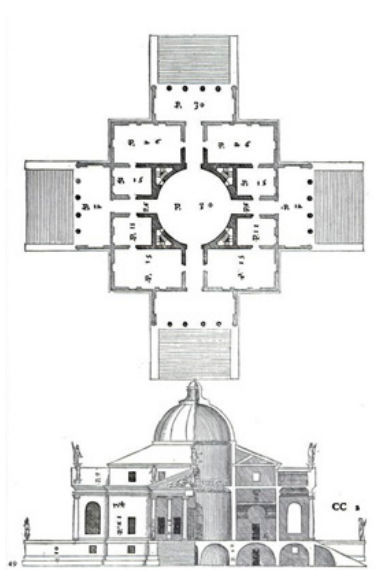
An external covering in wood staves for the elevations and a metallic plate for the roof are the select materials for the new building in order to give an unitary character to the existing scholastic complex, declining the characteristic lines of the local architecture through formal solutions in continuity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

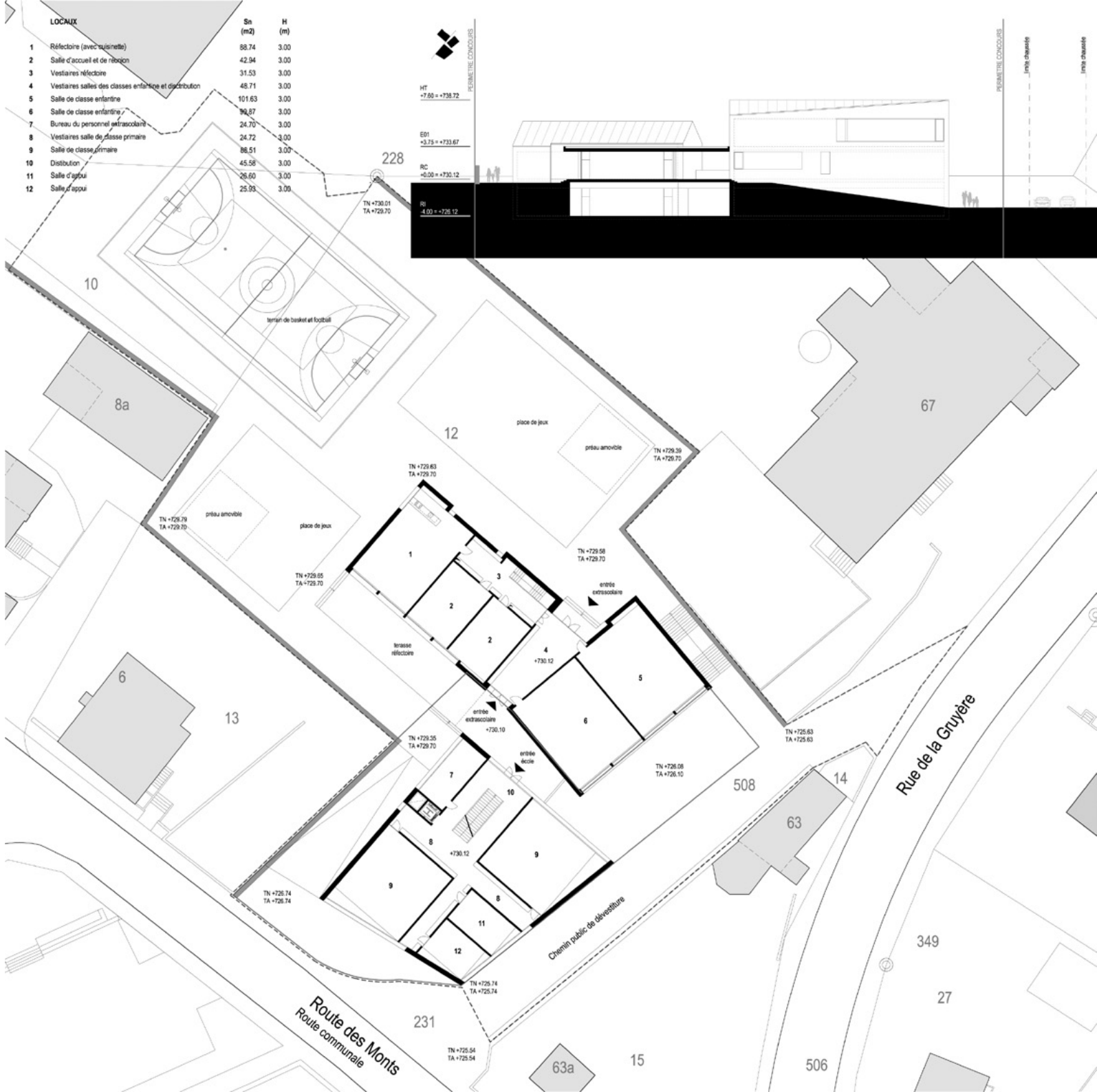
Palladio, *La Rotonda*, Vicenza
1570





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

Render of the classroom



CLASSROOM A All Levels School

Itinerant Triennale of Como: *The Architecture of the School*
Prof. Eleonora Mantese with Alioscia Mozzato, Ufo 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 wich 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.

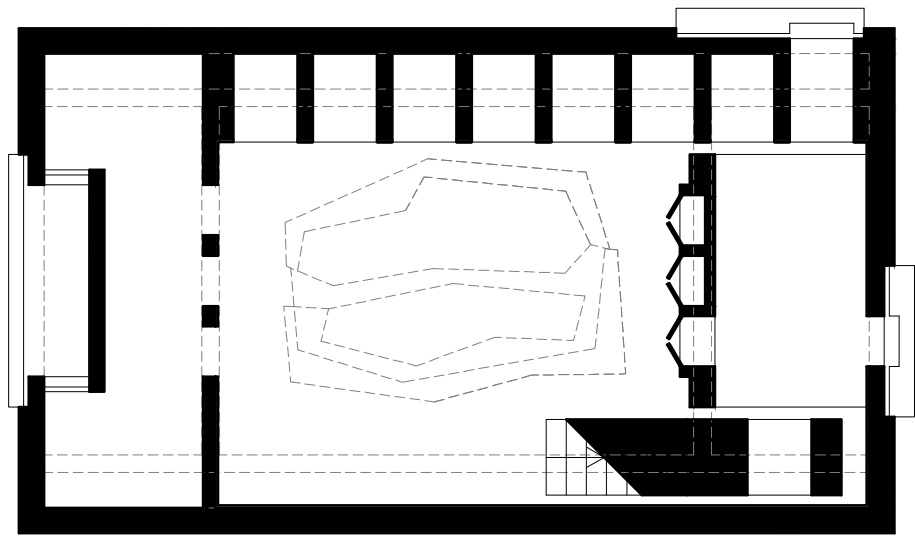
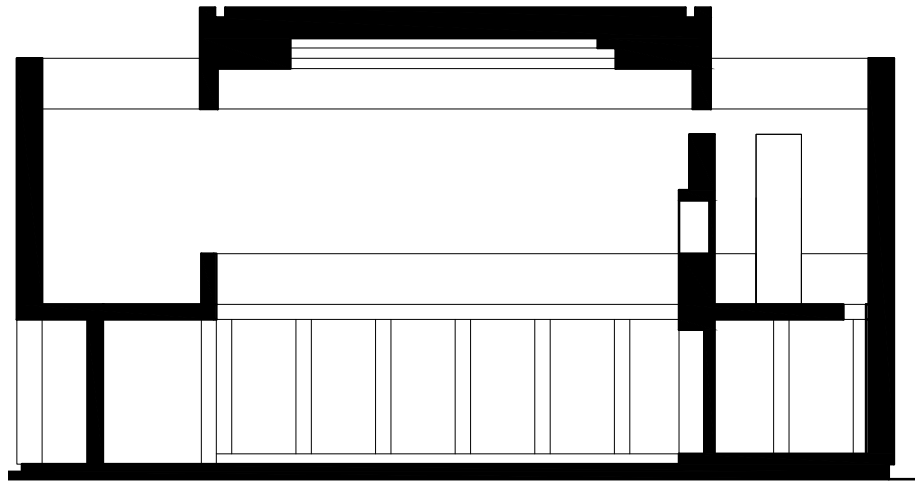
A particular affection goes to an absolutely mental concentration space that is the Scuola dalmata of San Giorgio degli Schiavoni where Vittore Carpaccio, at the beginning of 16th paints S. Agostino in his studium.

The 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.

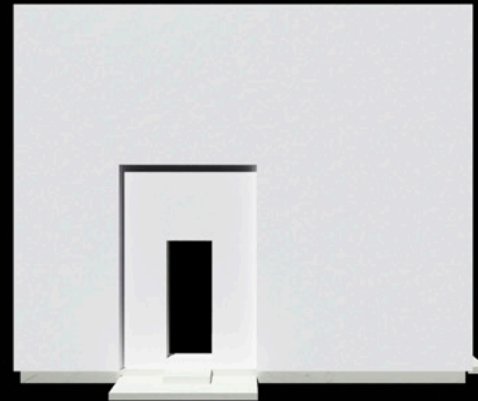
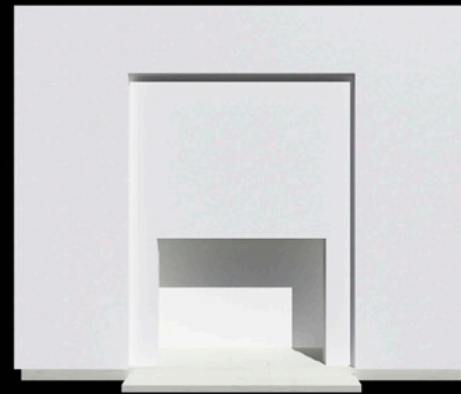


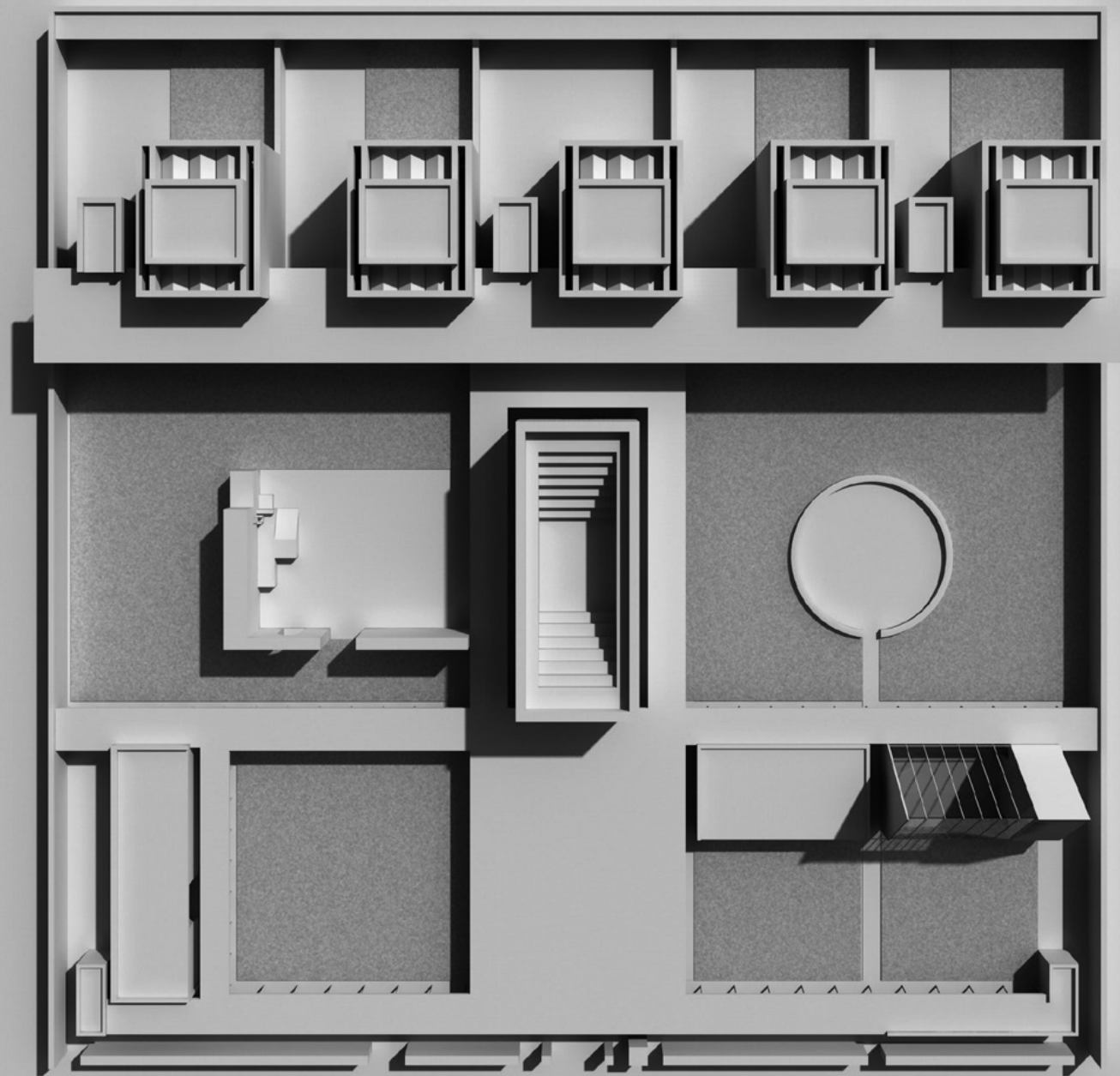


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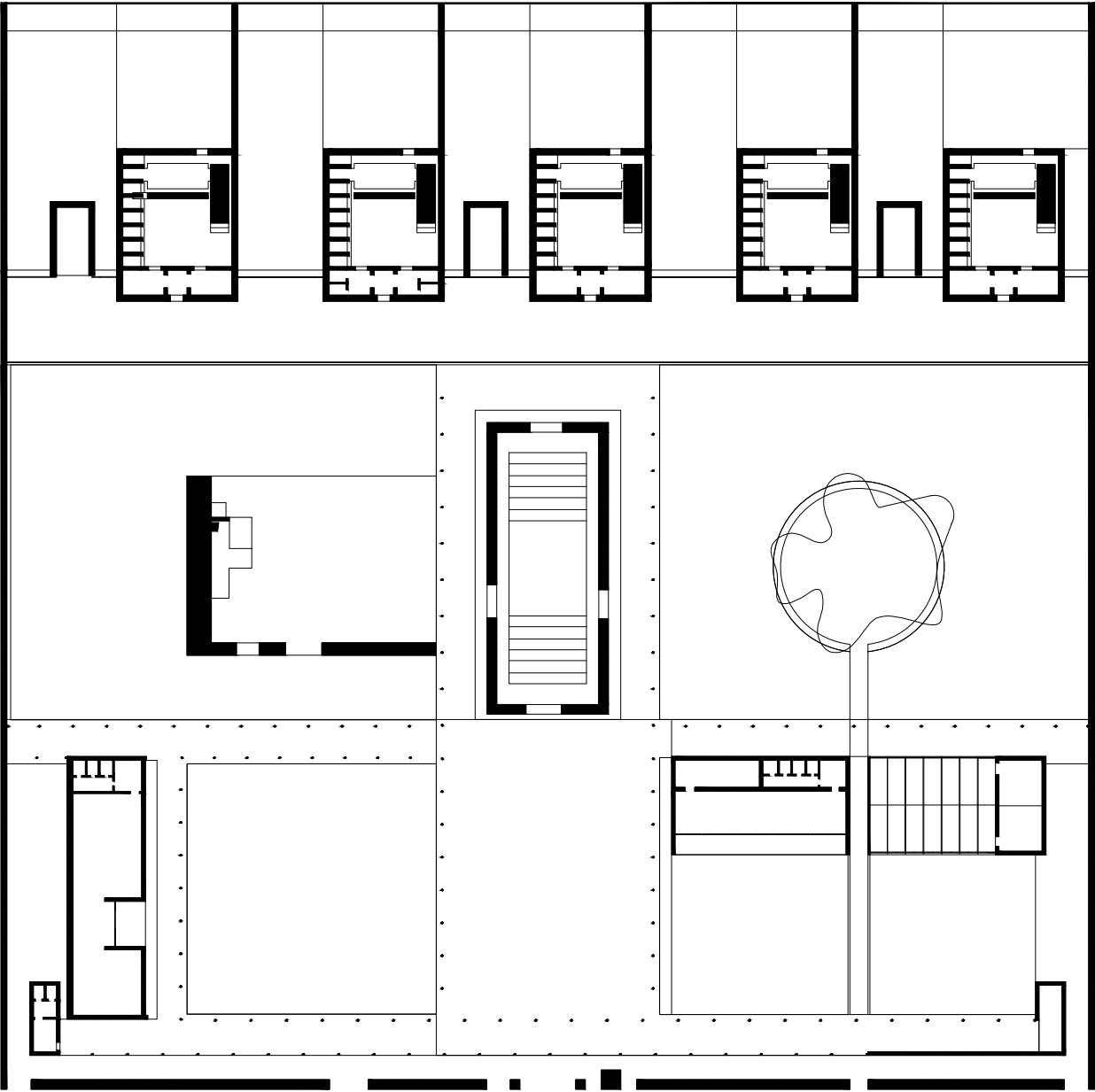
to previous page
Interior view of the
classroom

Plan, Section and Elevations
of the classroom





planimetric and volumetric project of primary school



Ground floor plan of primary school

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

PhD Thesis in Architectural Composition, Iuav University of Venice,
XXV Cycle, 2013

Alioscia Mozzato, supervisor: Eleonora Mantese, co-supervisor:
Luciano Semerani

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".

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.

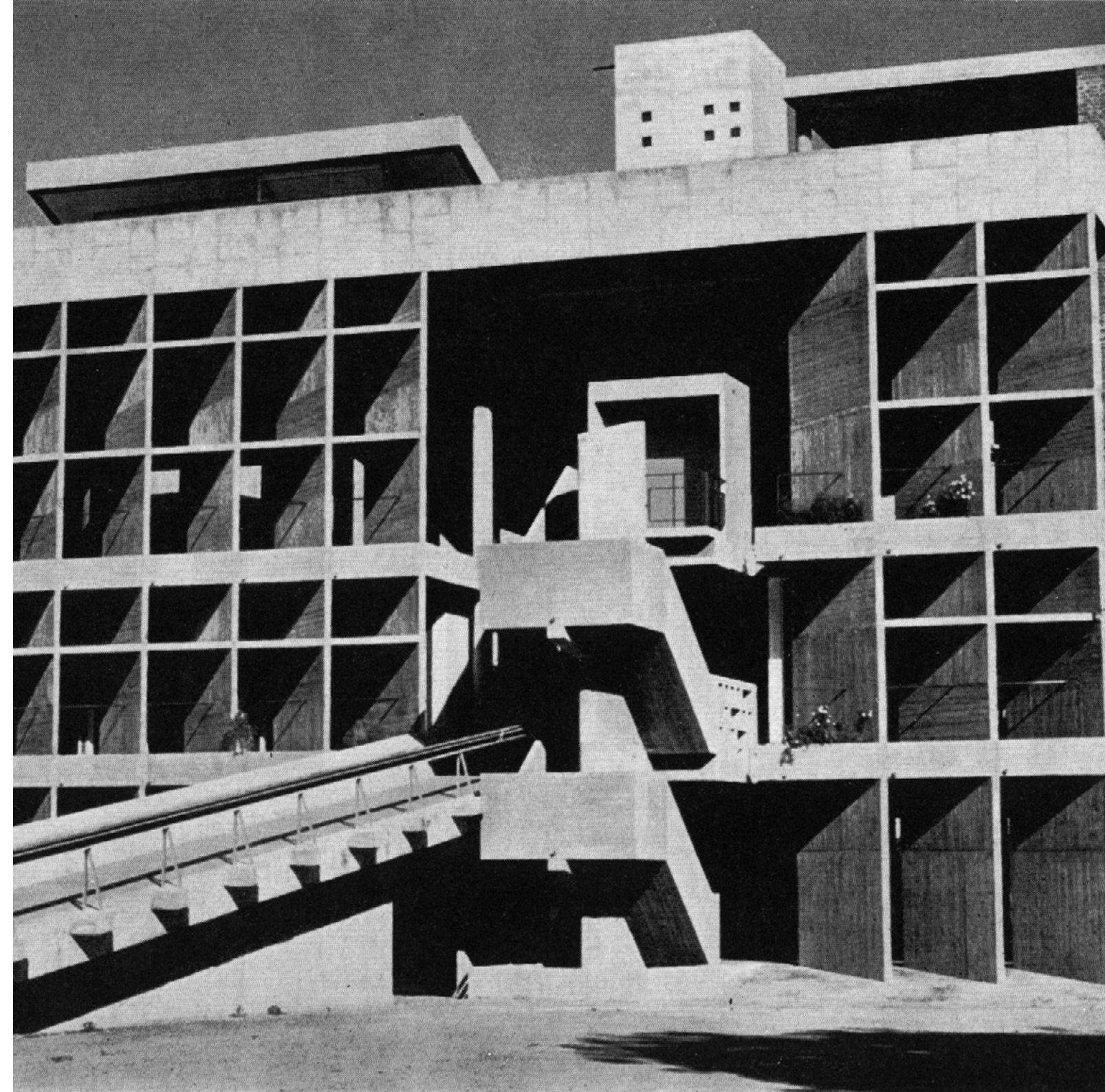
By using linguistic analytical tools, and therefore looking at the work as a text, the building was broken down into its constructive parts, which, when isolated and described, constitute its iconographic apparatus.

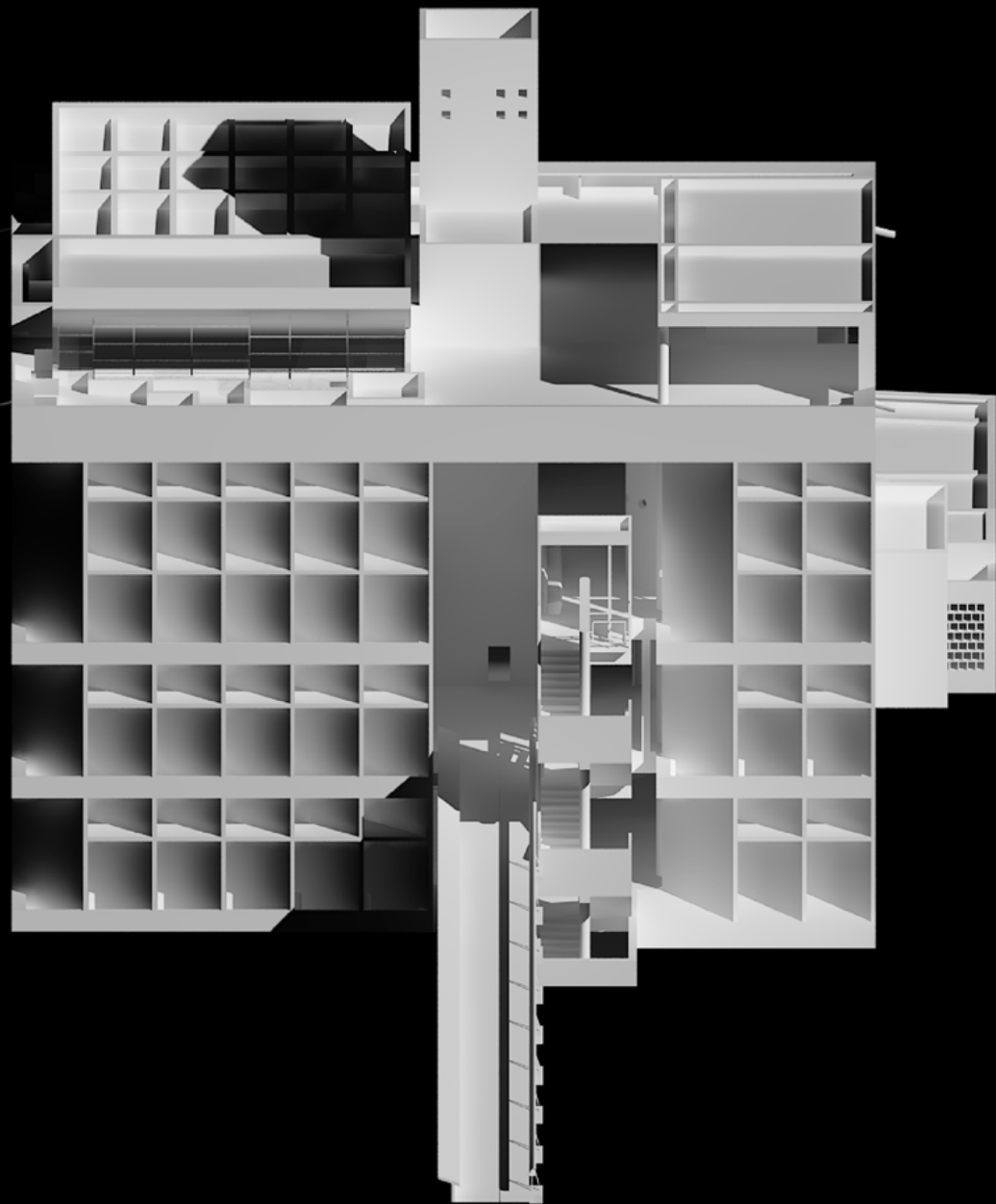
The analysis of the technical compositions that determined the overall appearance uses the relationship between form and space as an interpretative criterion. Through a process of breaking down and reassembling the previously isolated parts an attempt was made to describe the compositional mechanisms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

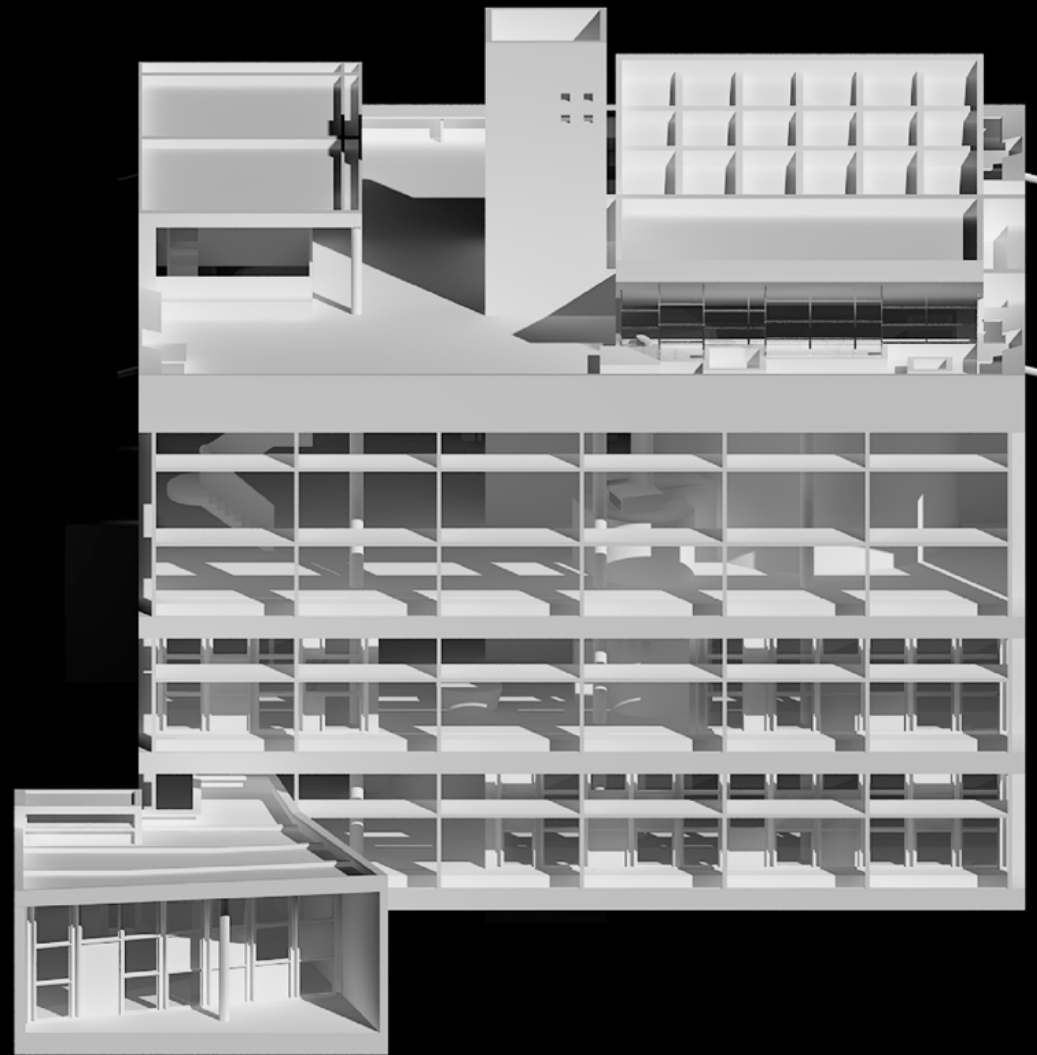
Le Corbusier, sculpture n. 8,
Totem, 1950, Paris, FLC.

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

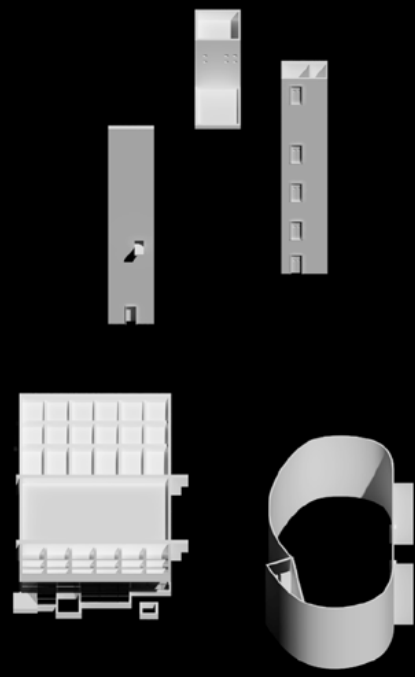
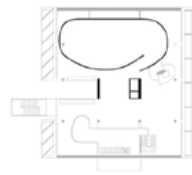
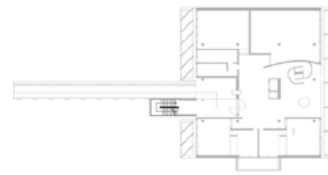
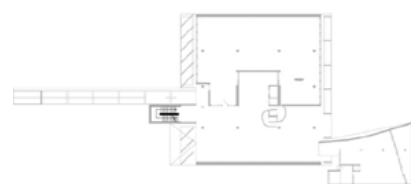
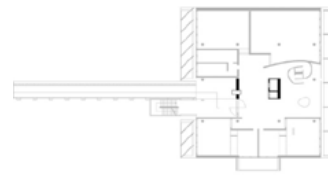
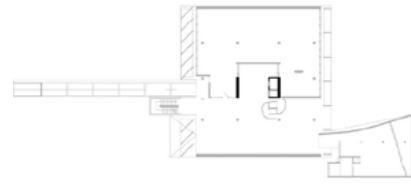
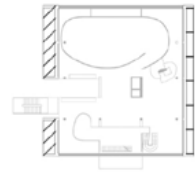
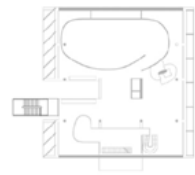
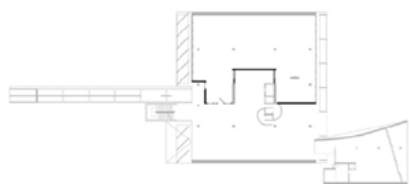
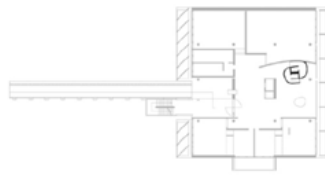
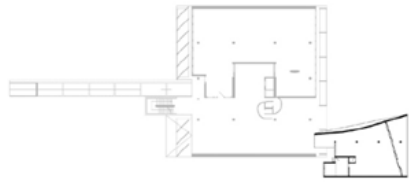
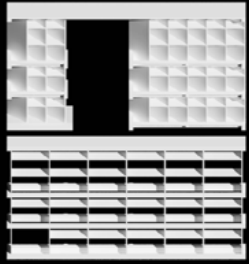
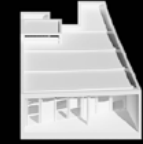
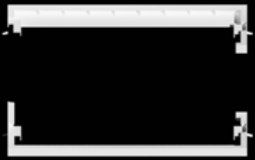
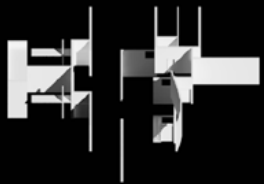


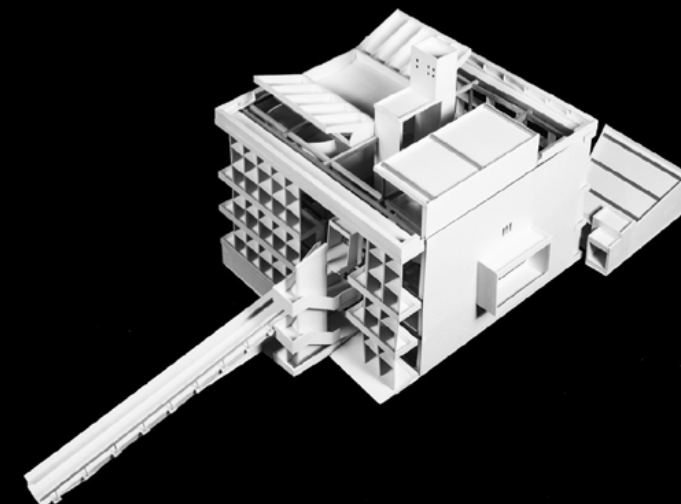
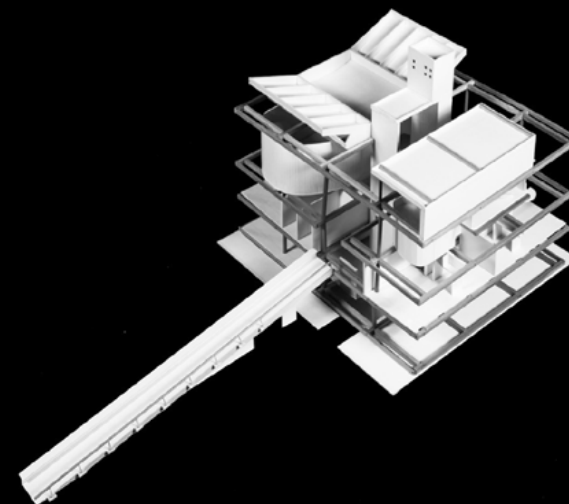
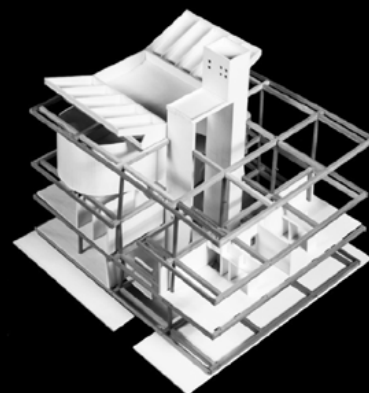
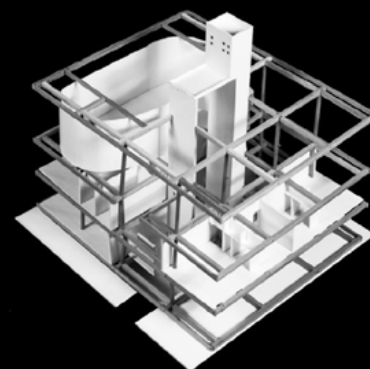
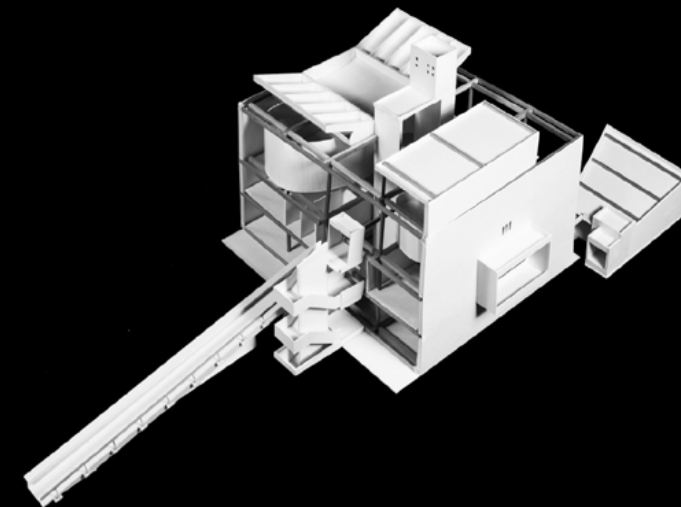
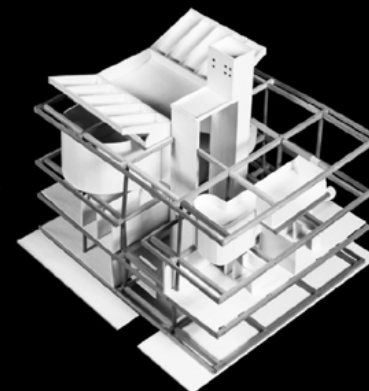
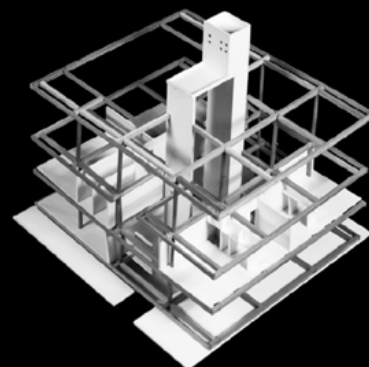
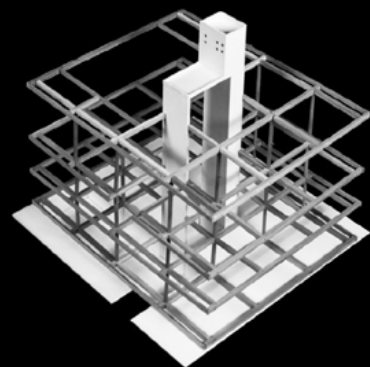


Isometric view of the Mill
Owner Association building WEST
front



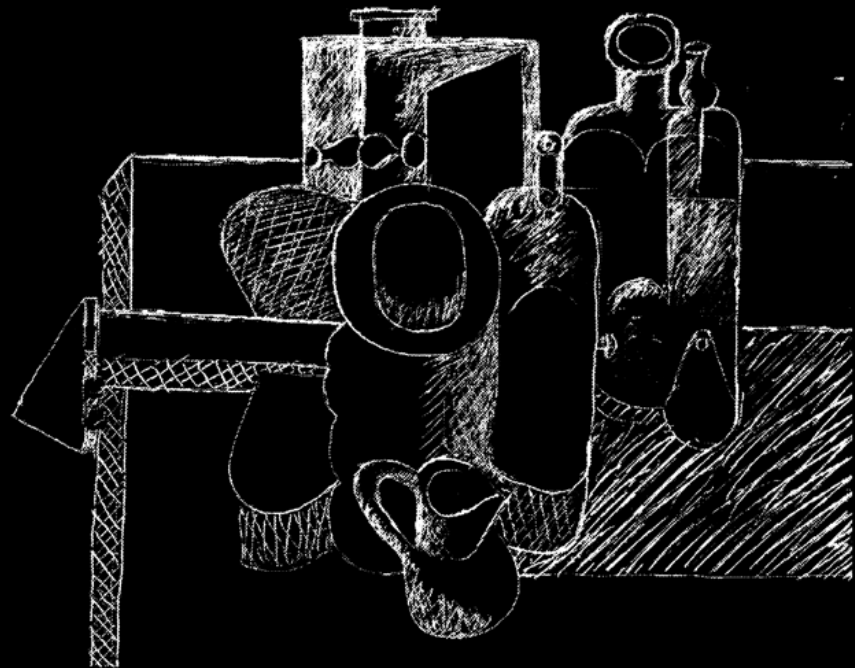
Isometric view of the Mill
Owner Association building EAST
front





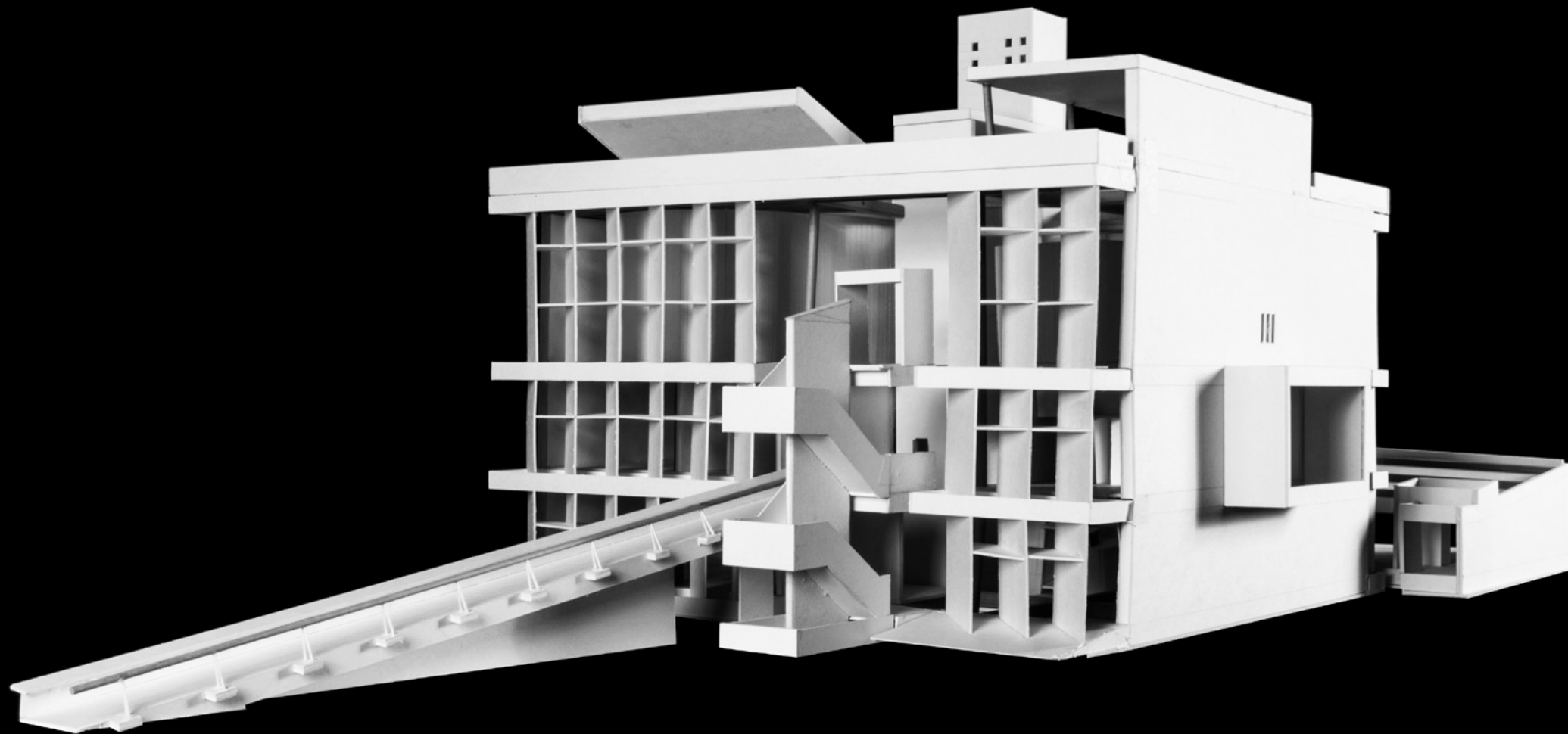
In the previous page
Identification of the
constituent parts of the
architecture.

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

Bachelor’s Degree in Architecture, University Iuav of Venice.
Prof. Eleonora Mantese with Andrea Calgarotto, Nicola Barbugian,
Alioscia Mozzato, Ugo Rossi.

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.

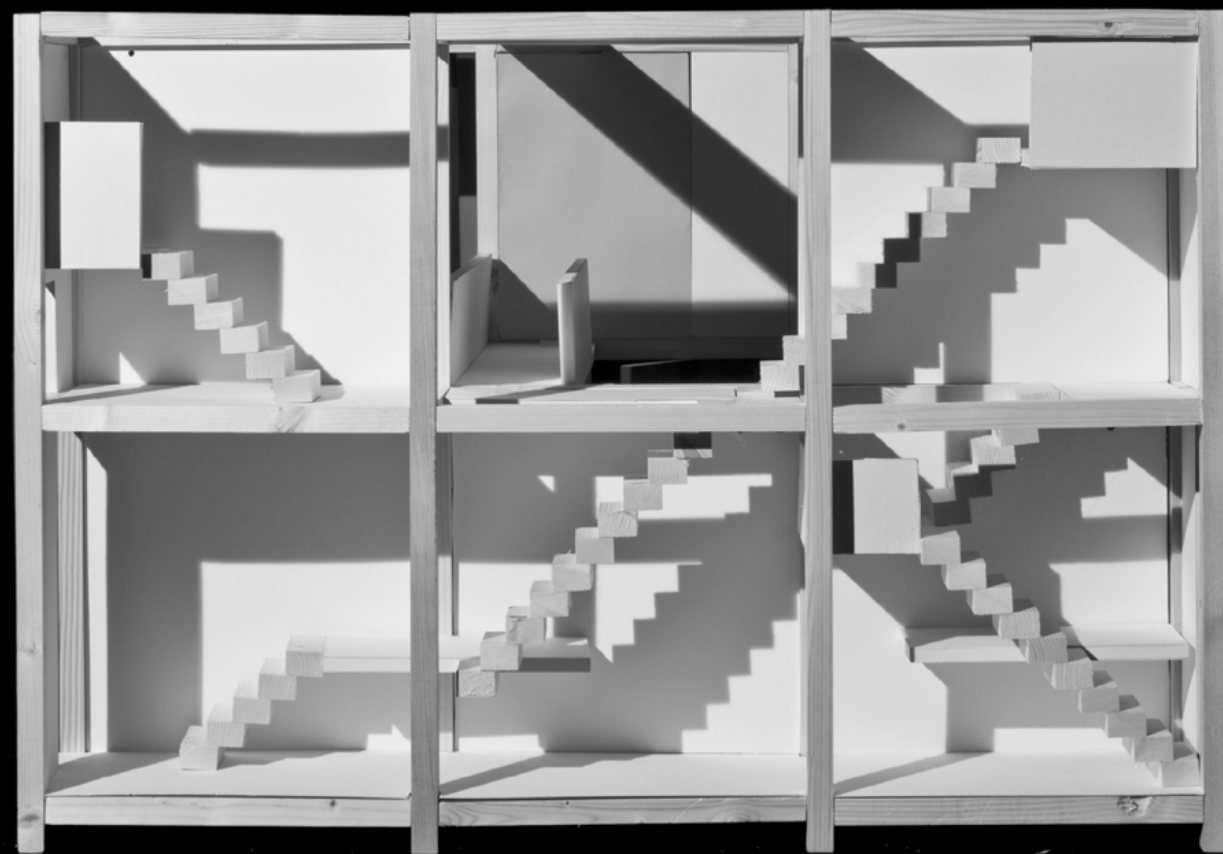
The starting point was a modular system within which all the elements of a home are incorporated. Conceived as a small theatre, the scene refers to specific theatre characters. The concept explored here can be attributed to the playful, comedic or satirical genre.

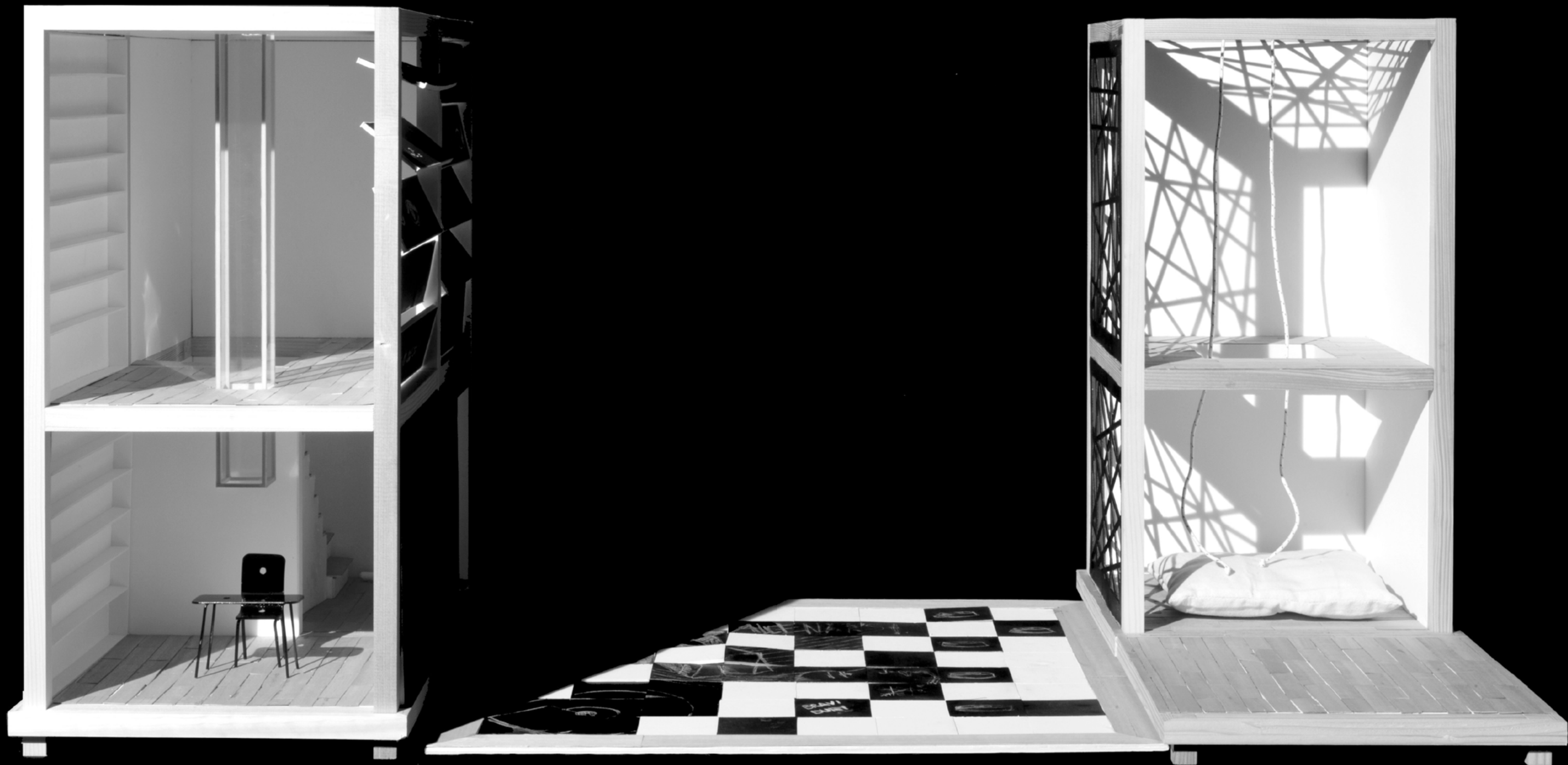
The furnishings assume the task of making up for the small amount of space available, acting not only as a functional element but also an artistic feature that determines the character of the different home settings.

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

Alioscia Mozzato with Gianluca Notarrigo, Tecnoconsult Engineering S.r.l.

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*.

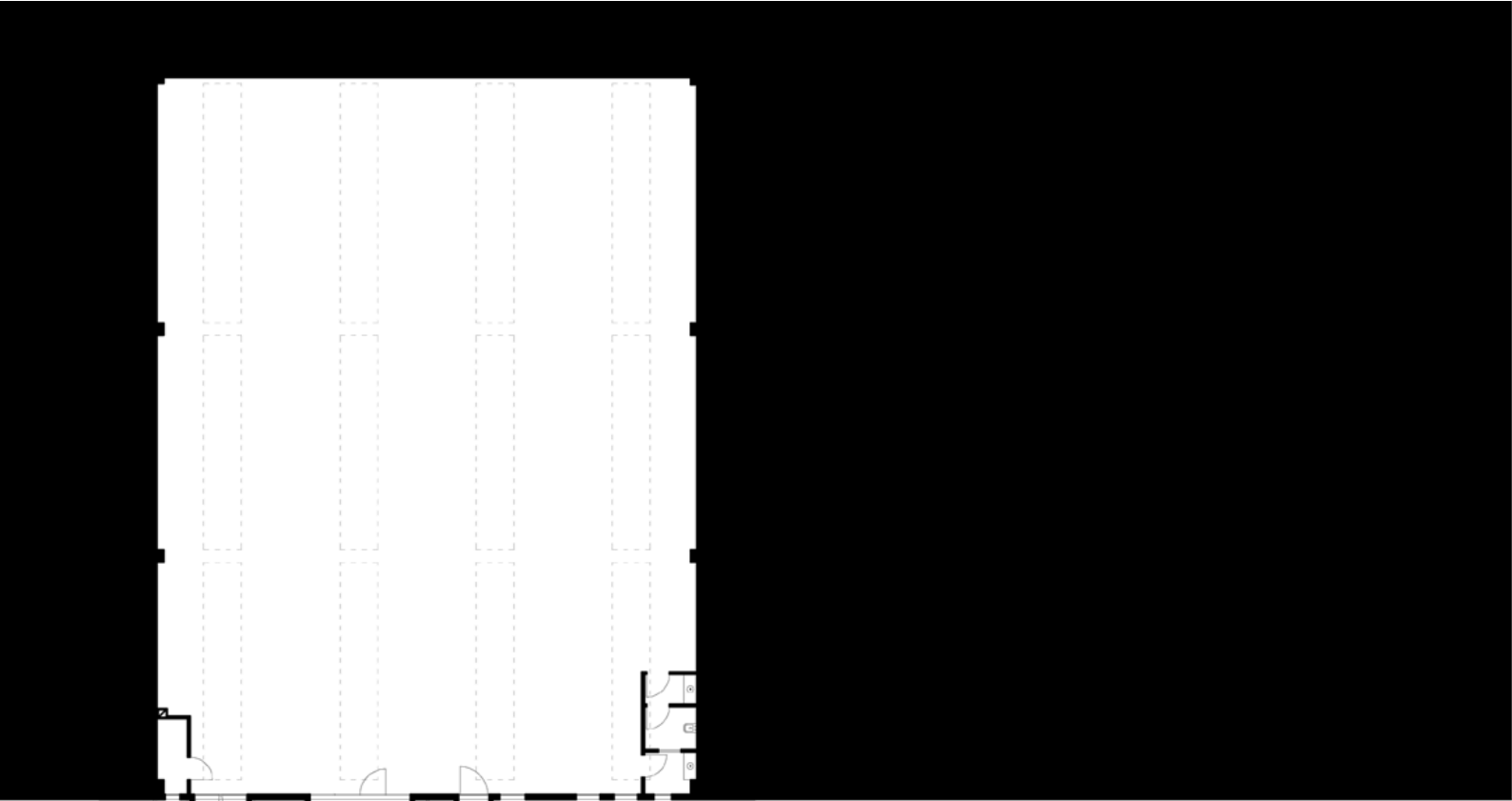
In addressing these highly topical issues, the project reflects on the possible operating methods of *recycling* the areas and manufacturing systems, setting the objective of regenerating, re-establishing and re-conceptualizing the meaning of the forms, spaces and activities contained in these places.

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.

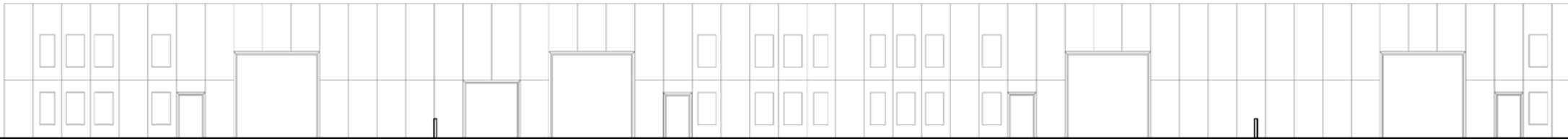
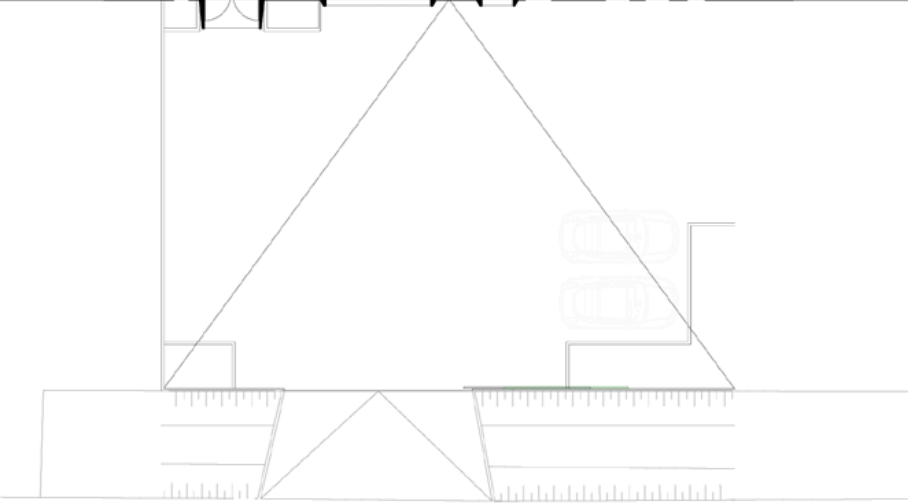
One of the project objectives was to design the interior spaces to allow the expression of new forms of relationships between different activities carried out by the company. The interior rooms, in addition to meeting specific requirements linked to product manufacturing and marketing, provide spaces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

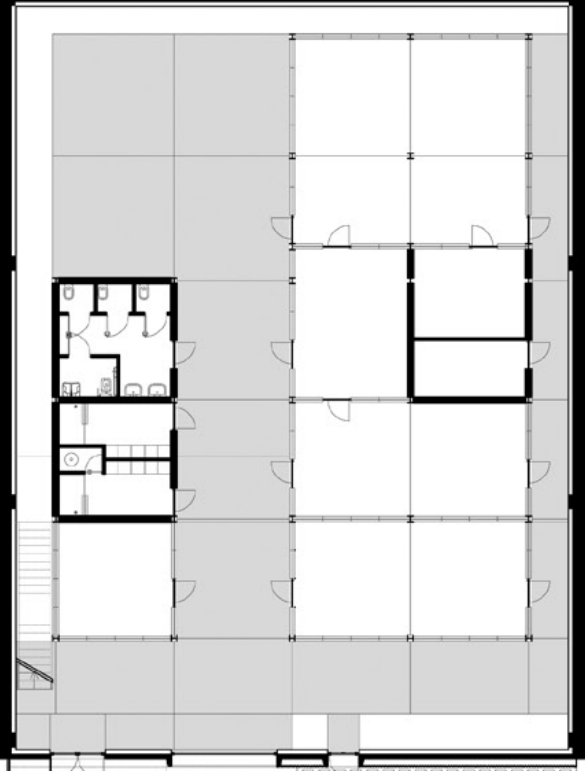
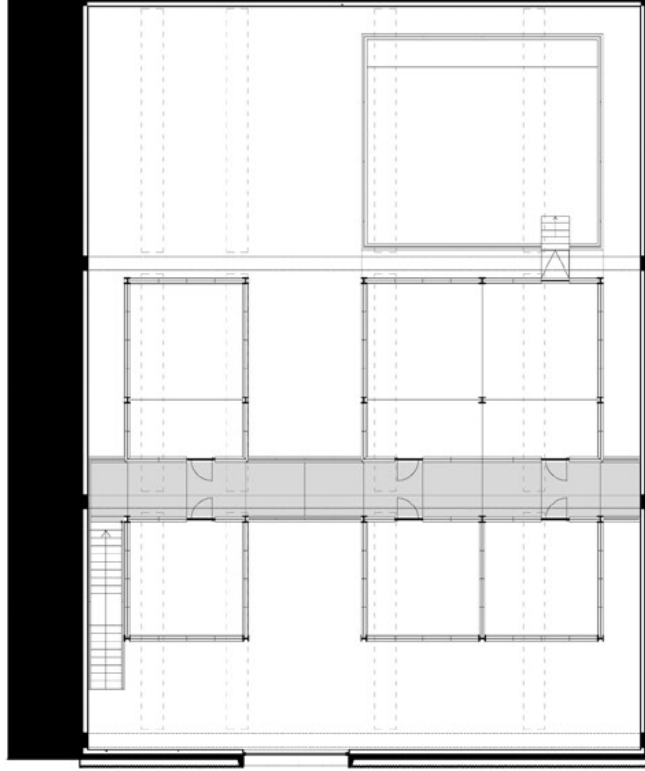
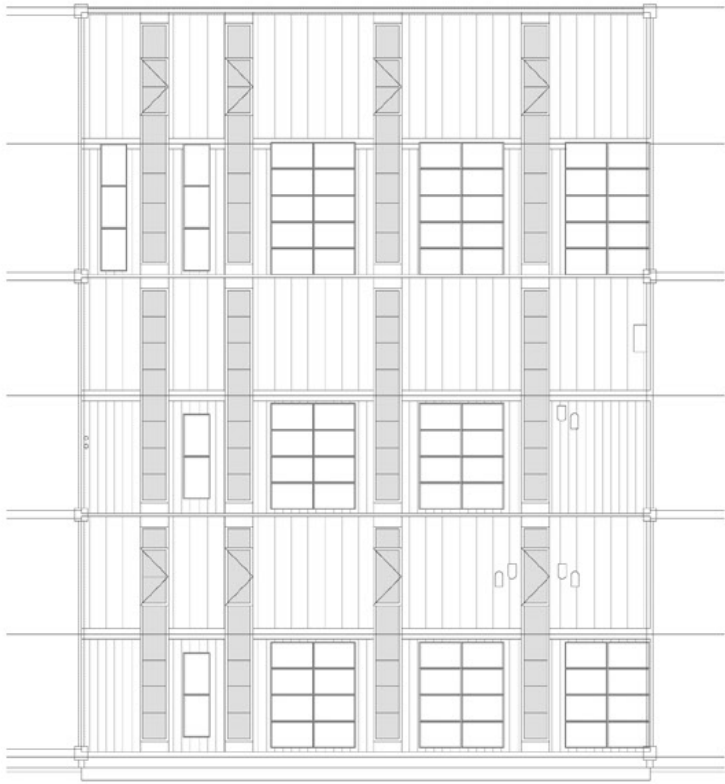
Extract of Master Plan of the project area



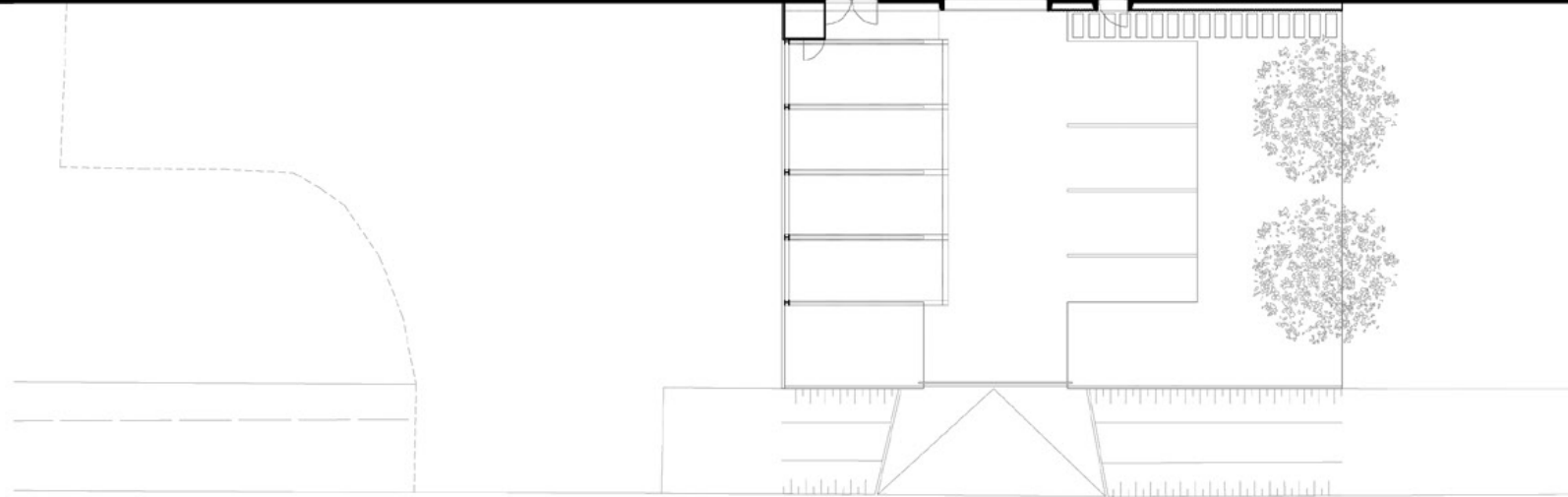
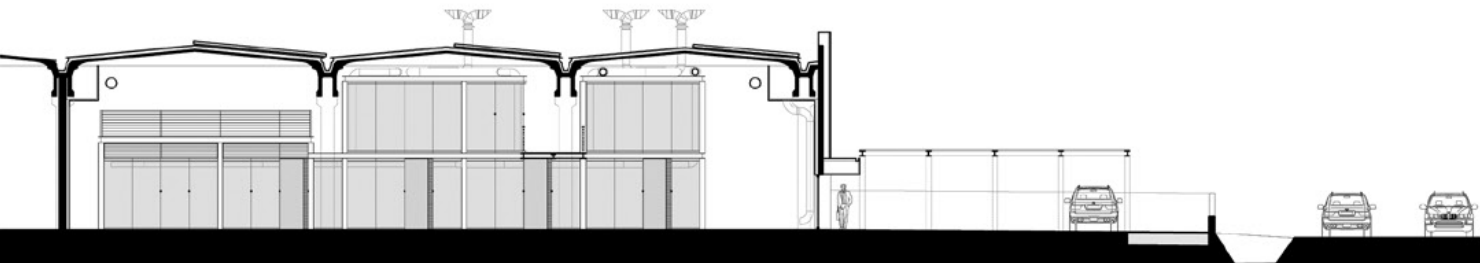


Plan, elevation and photos
of the situation before the
project





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





Renders of the access to the
offices on the ground floor

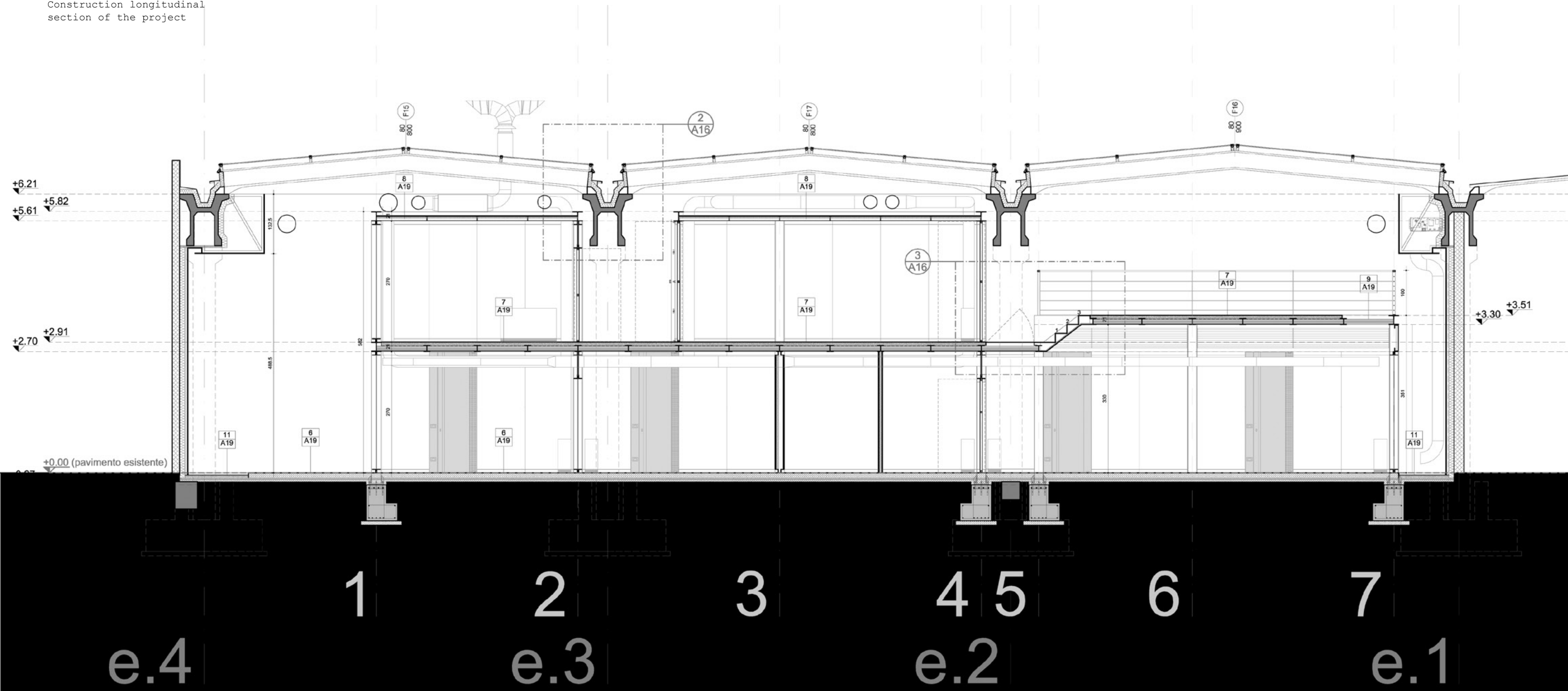


Renders of the access to the
offices on the first floor



Render of the relax area on
the ground floor

Construction longitudinal
section of the project









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.

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





The elements used for the
composition of the interior
space





The external façade towards
the public road

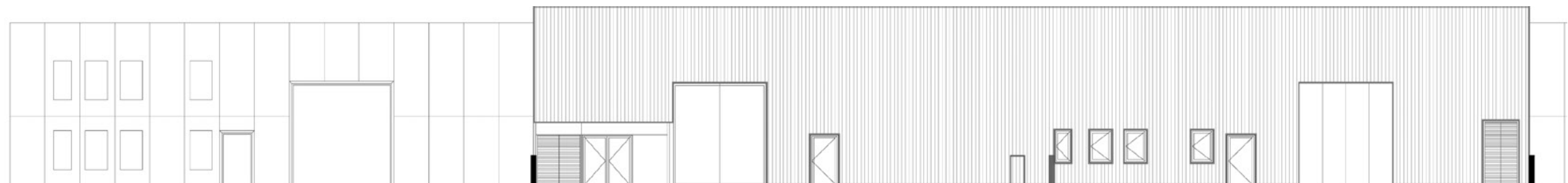




Photo of the main entrance

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 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

Alioscia Mozzato

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

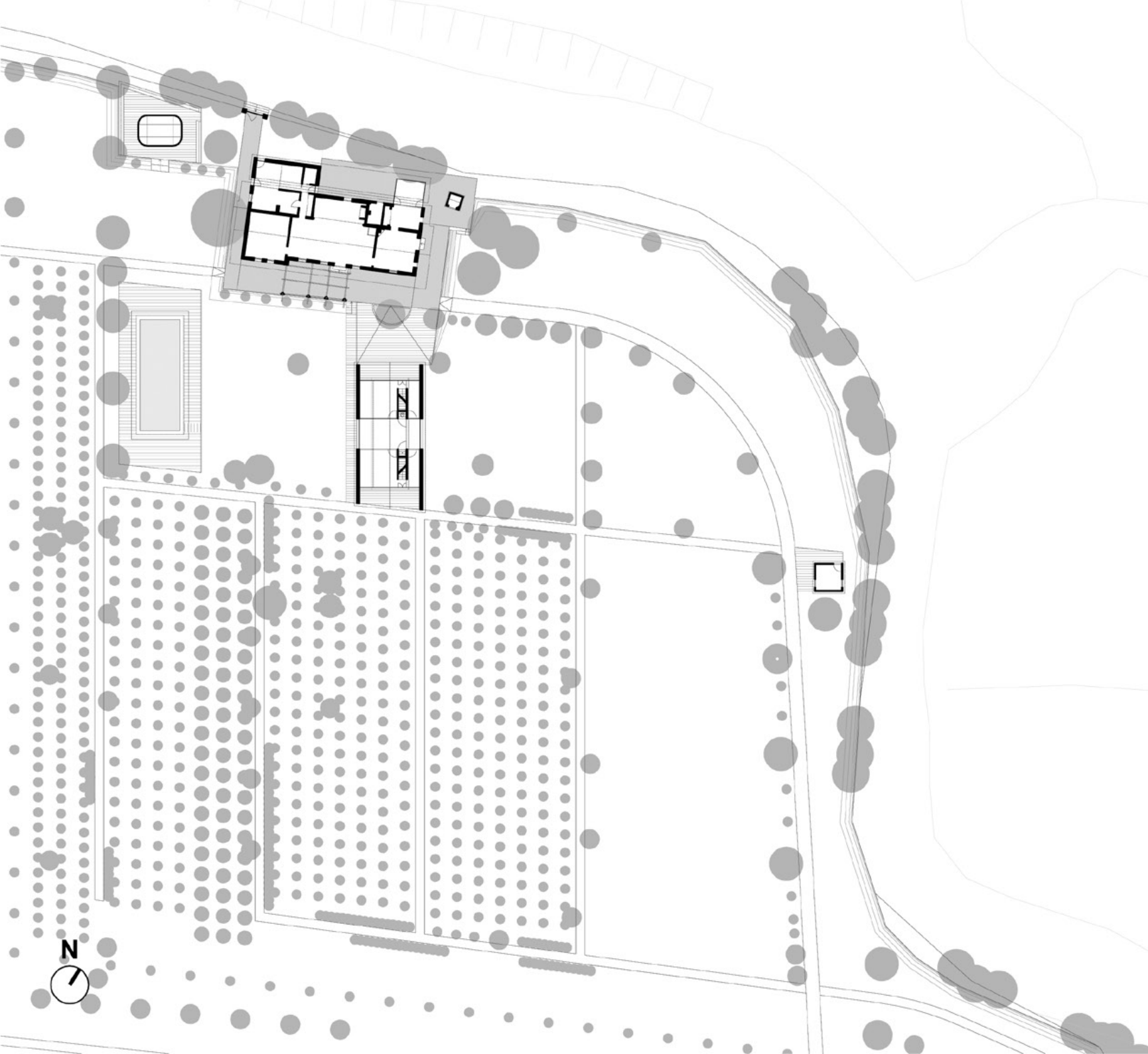


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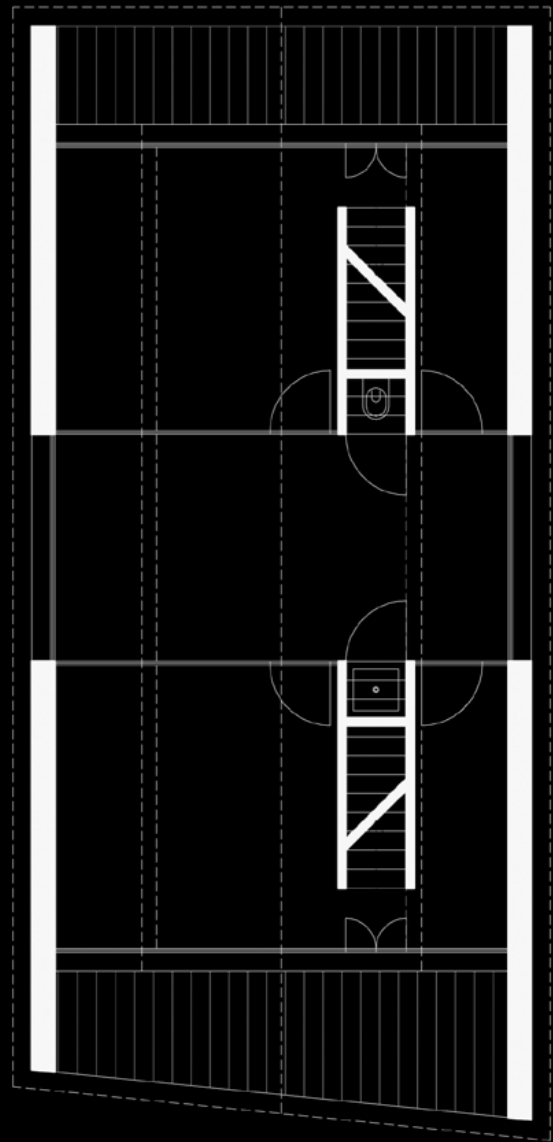


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General plan of the ground floor and render of the new building



Ground floor plan of the
new building and render of
elevations



16 PUBLIC HOUSING

Alioscia Mozzato and 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

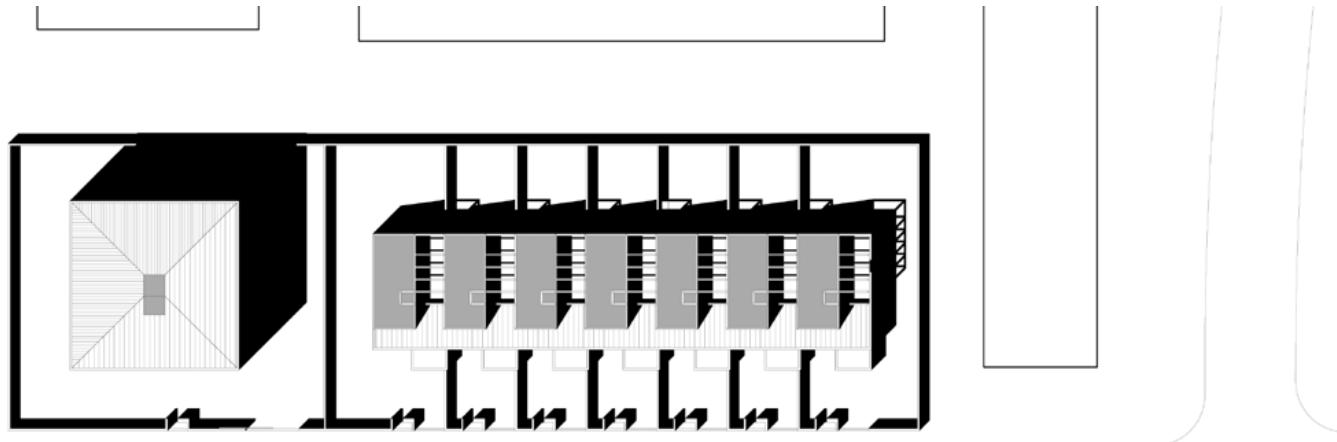
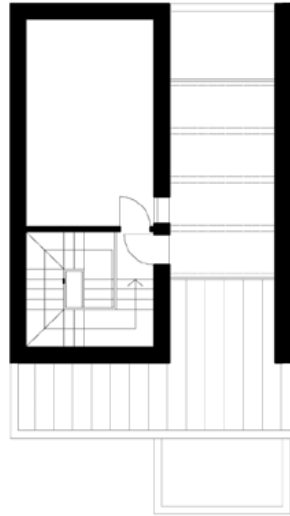
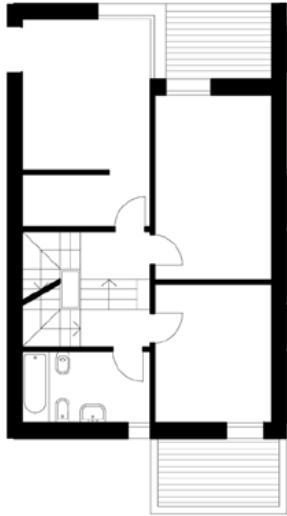
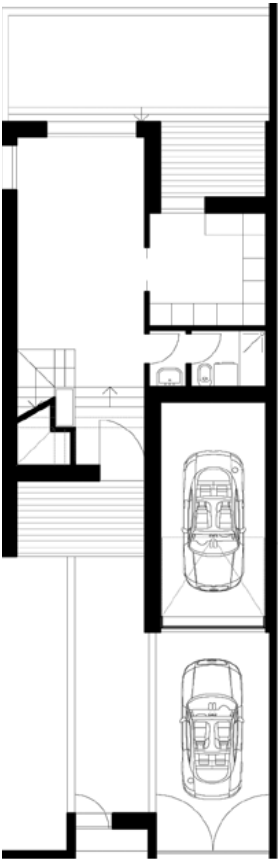




Photo of the front on the
public roads



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

Renders of elevation



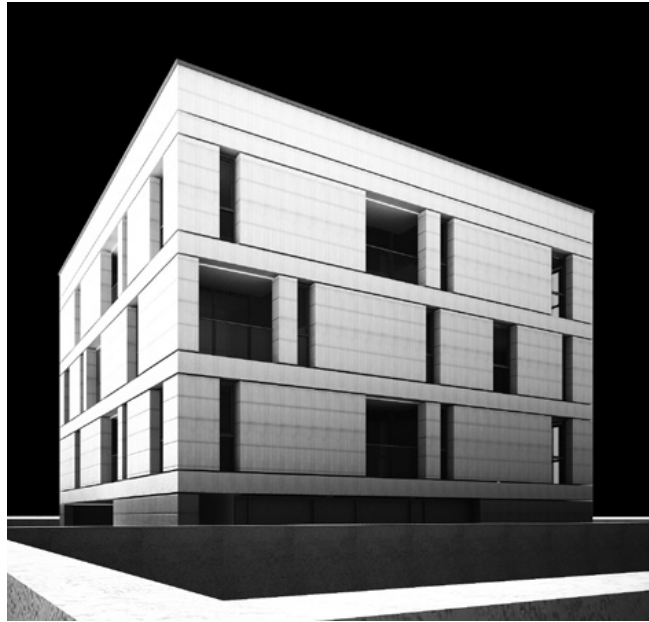
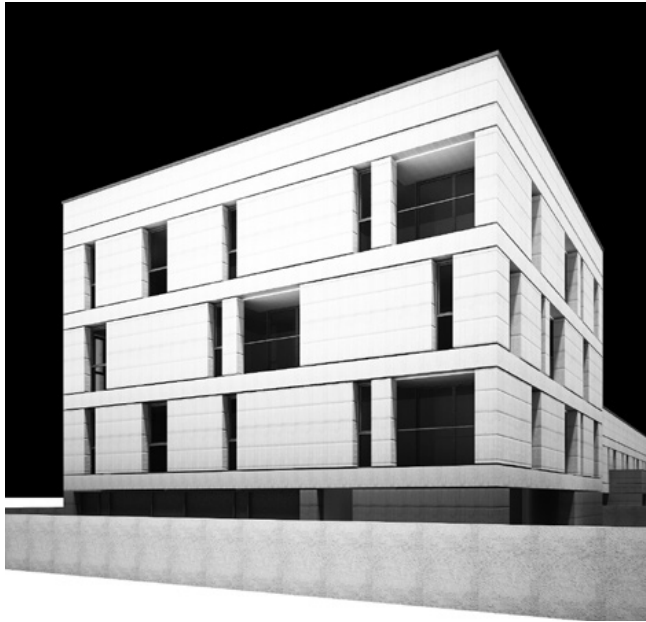
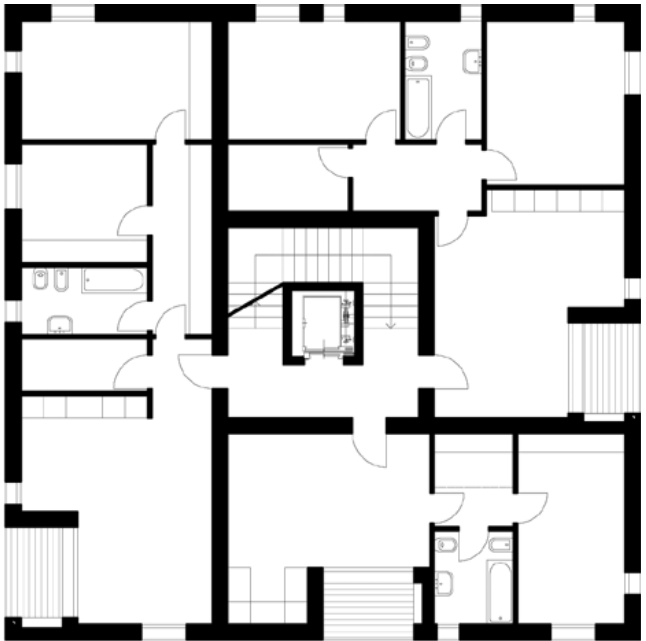


Photo of the front on the
public roads



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

Renders of Elevation



HOTEL LeNOVE

Emanuel Lancerini with and Daniele Levi, Alioscia Mozzato

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.

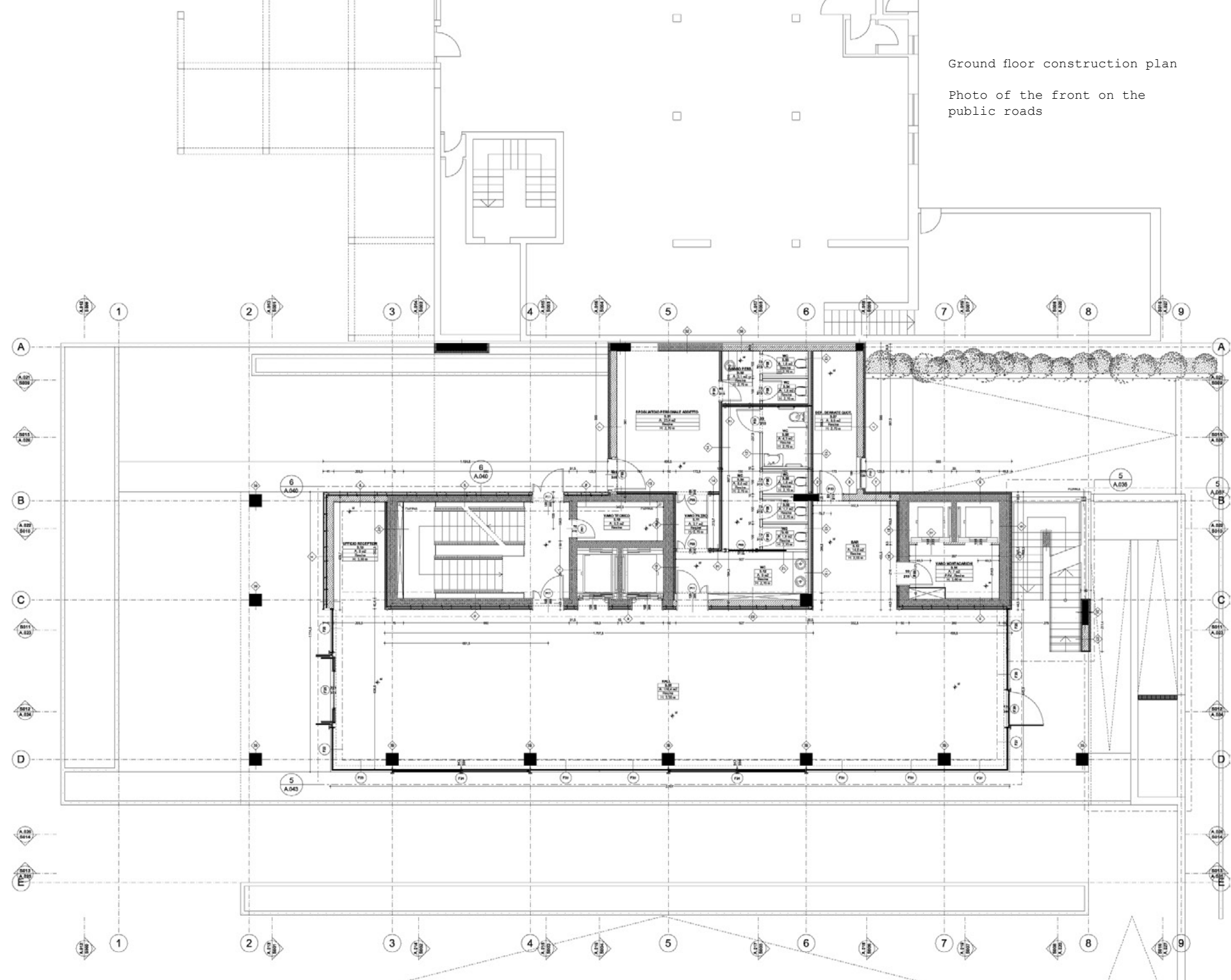
The four intermediary floors accommodate thirty-seven bedrooms of different sizes and layouts, providing a variety that seeks, even through small exceptions, to provide comfort and the best possible arrangement. Some masterpieces of international design (Plastic Armchair and Chair by Charles & Ray Eames,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

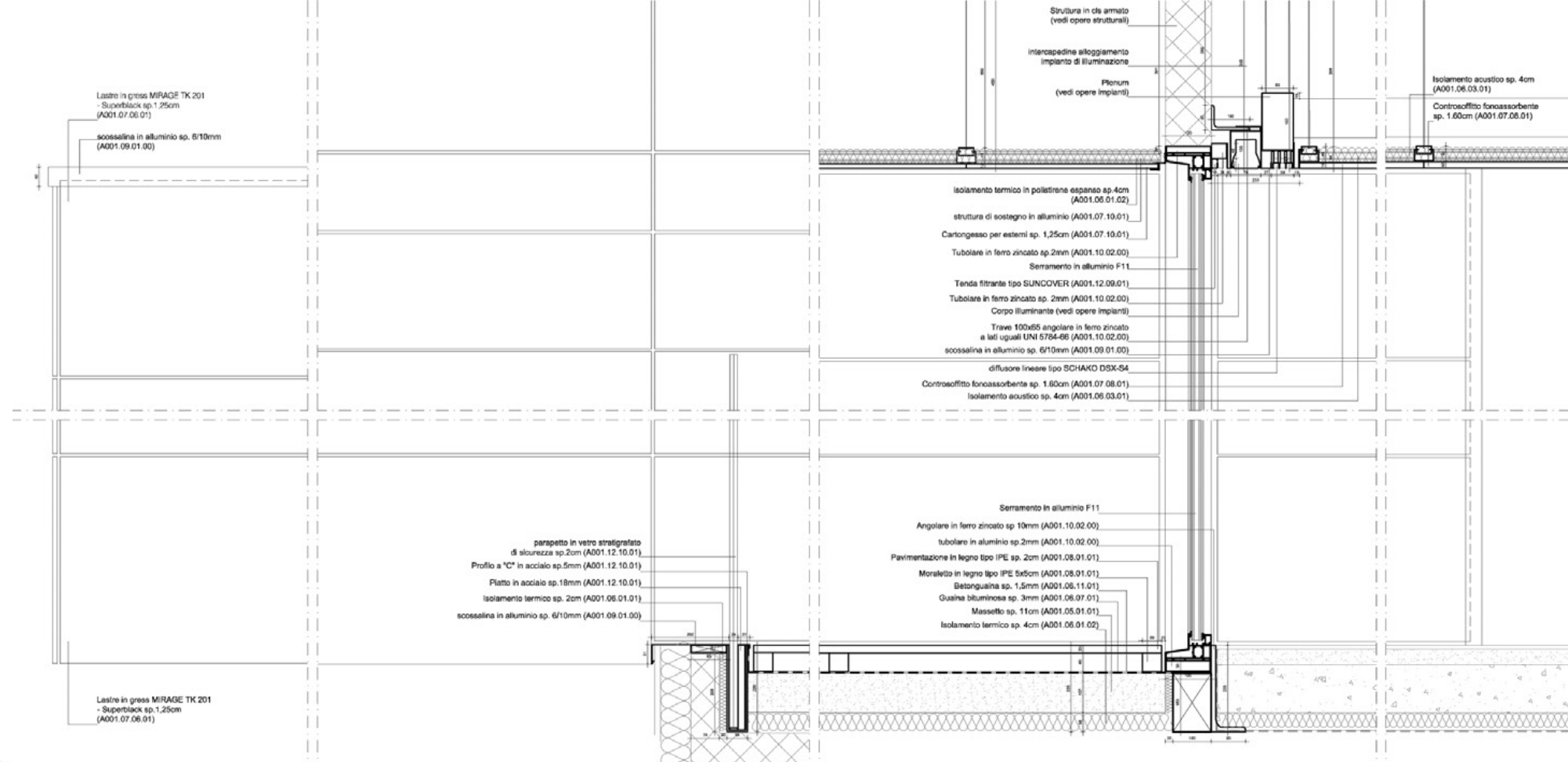




Ground floor construction plan

Photo of the front on the
public roads





Construction detail of the window and the panoramic roof terrace

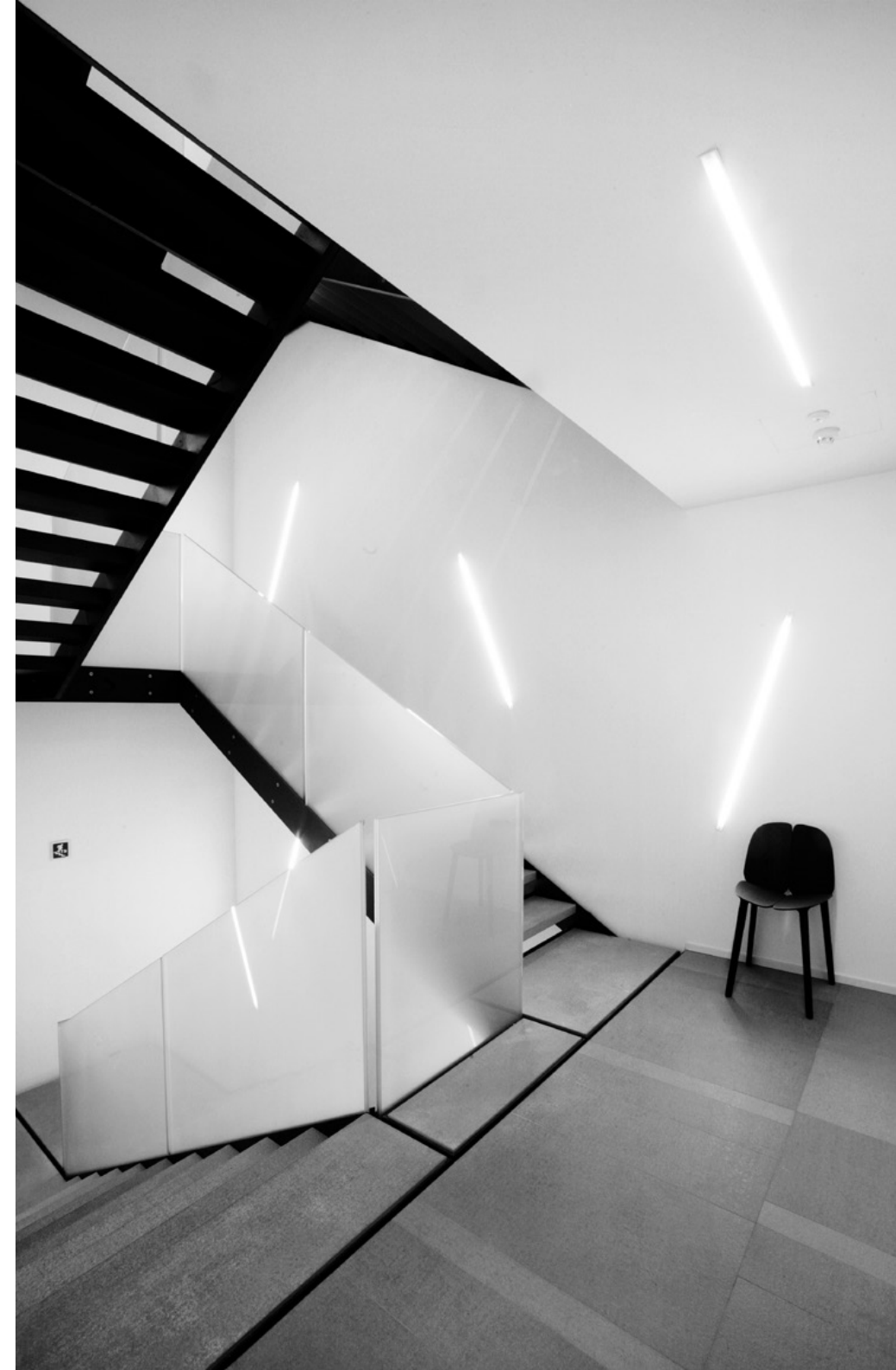
Photo of the toilet block at the panoramic restaurant on the top level of the building



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

Design Competition

Alioscia Mozzato and Emanuel Lancerini, 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.

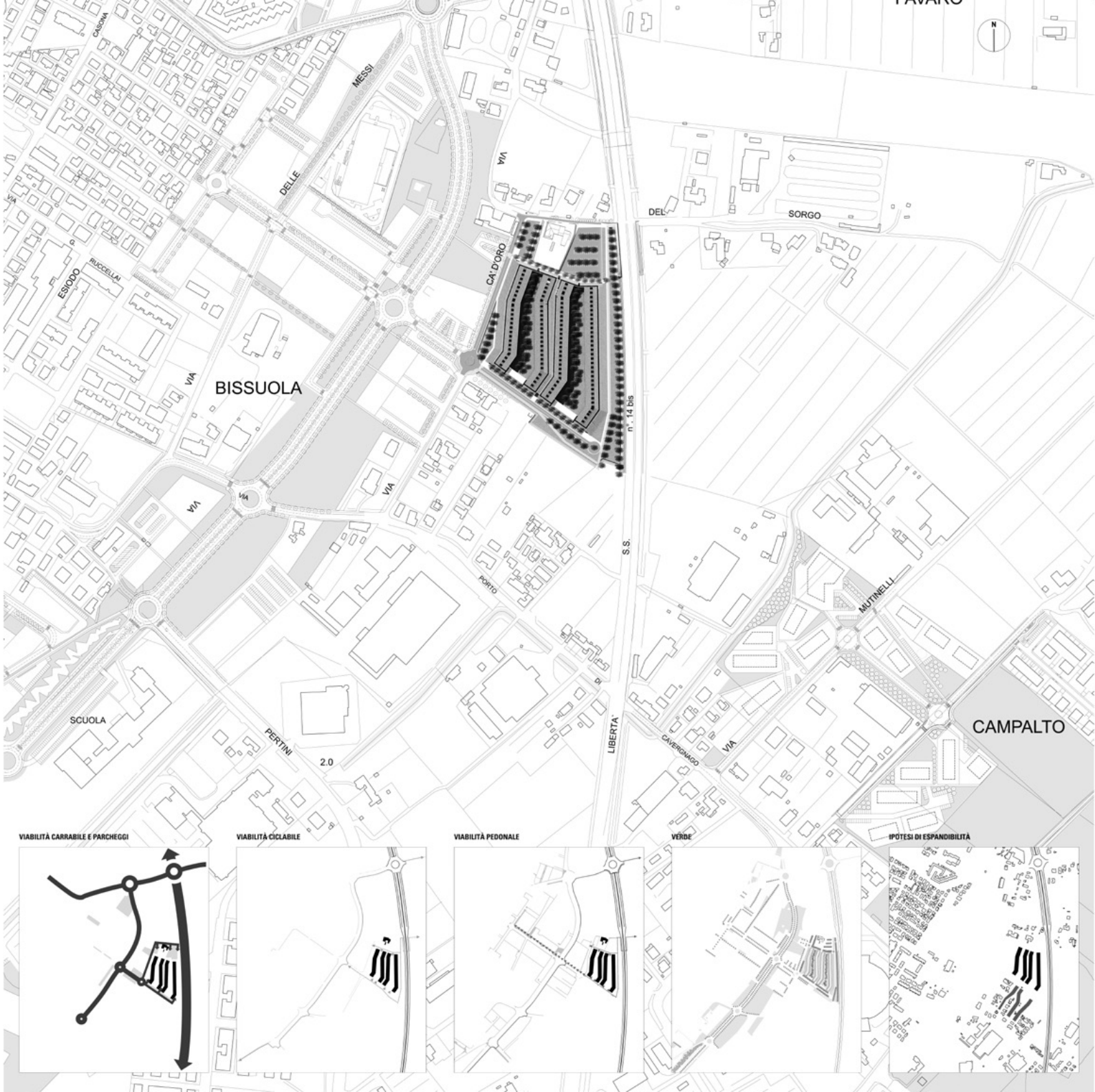
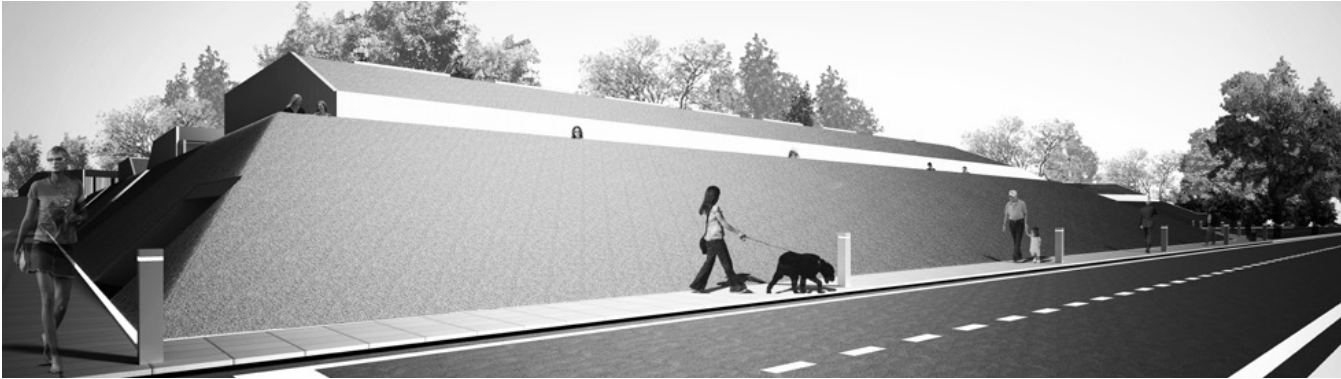
A set of housing typologies was established to configure the different housing units in relation to the size of the various families, using the same typology as a starting point. The organizational linearity seen in the plan allows maximum flexibility in the design phase and also once the complex is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

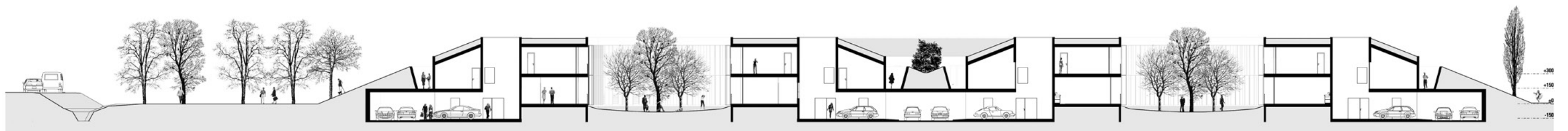
typologies of residential units





Render of the collective
garden

Cross section of the
residential complex



NEW ACCESS TO THE TOWER OF MESTRE

Desing Competition - 1st PRICE

Alioscia Mozzato and Emanuel Lancerini, 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.

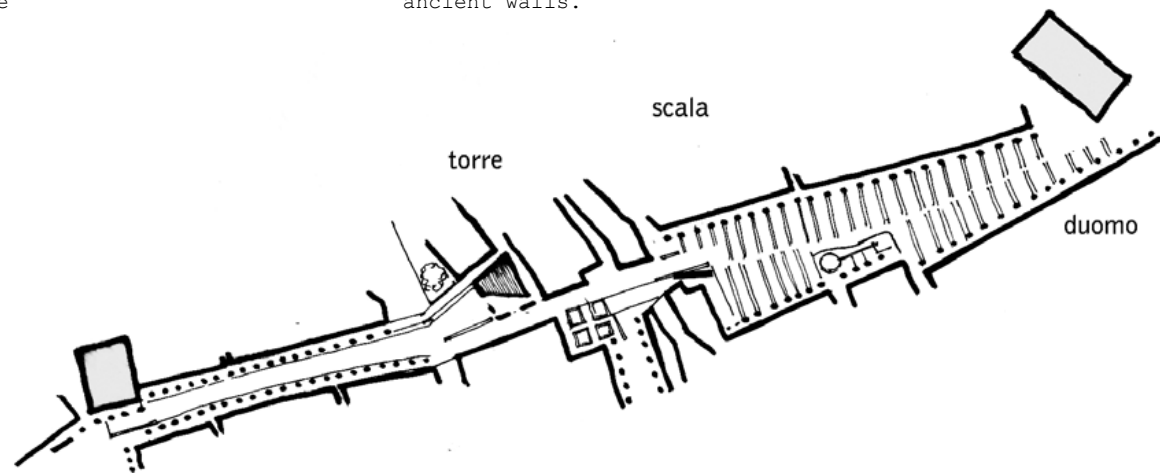
Located in between Piazza Ferretto and Via Palazzo, besides identifying the historical centre of Mestre, along with the Cathedral, it represents the starting point of a linear system of high urban quality which leads from the centre of Mestre, across Viale Garibaldi, to the ancient quarter of Carpenedo.

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.

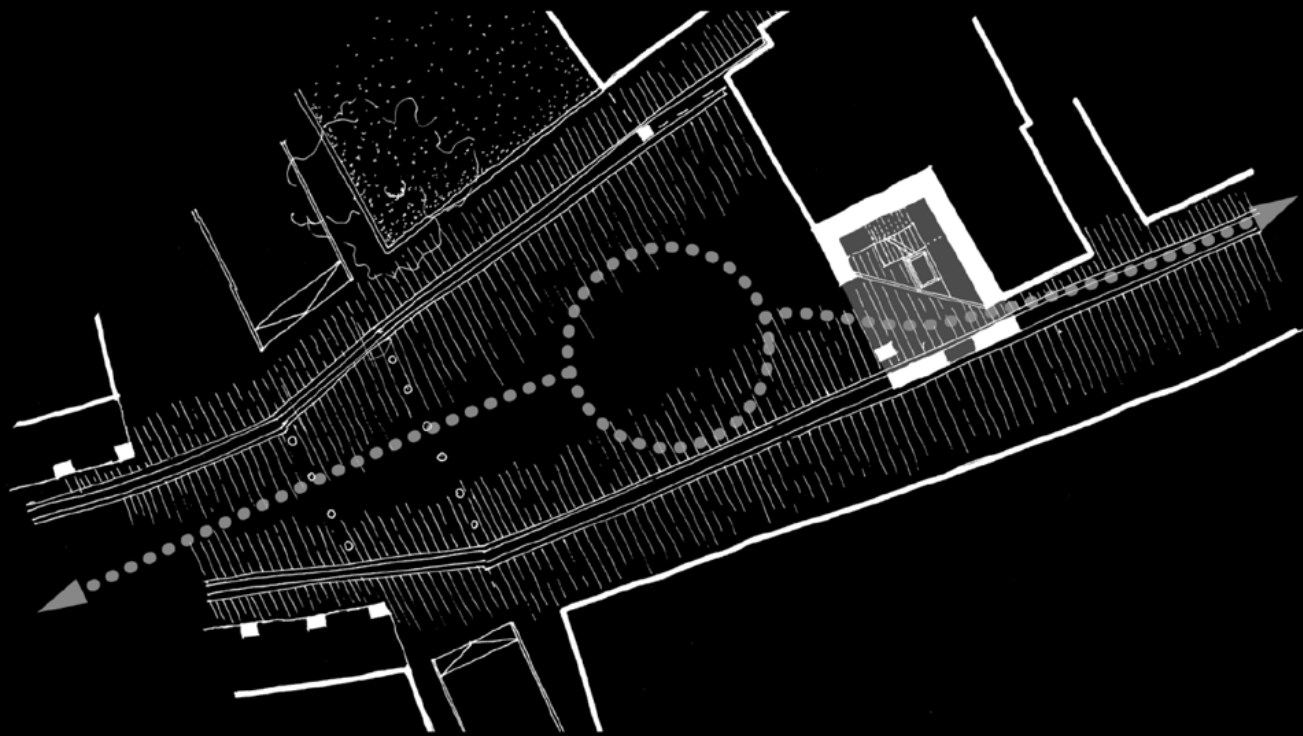
The urban route even continues inside the tower thanks to the inclusion of a system of stairs that lead to the roof, with landings acting as resting places positioned at the existing openings in the ancient walls.

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

Alioscia Mozzato

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.

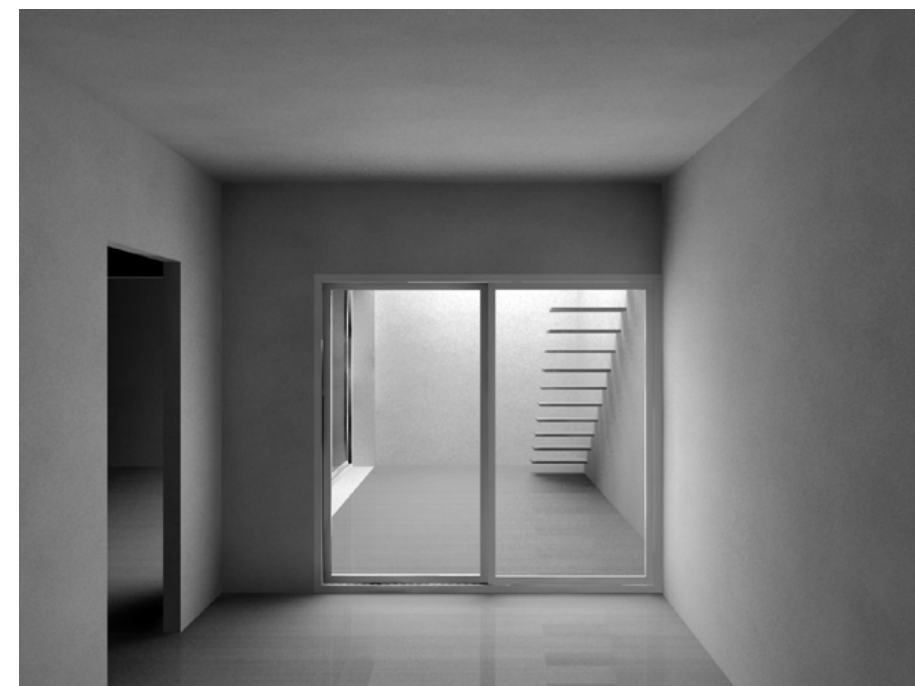
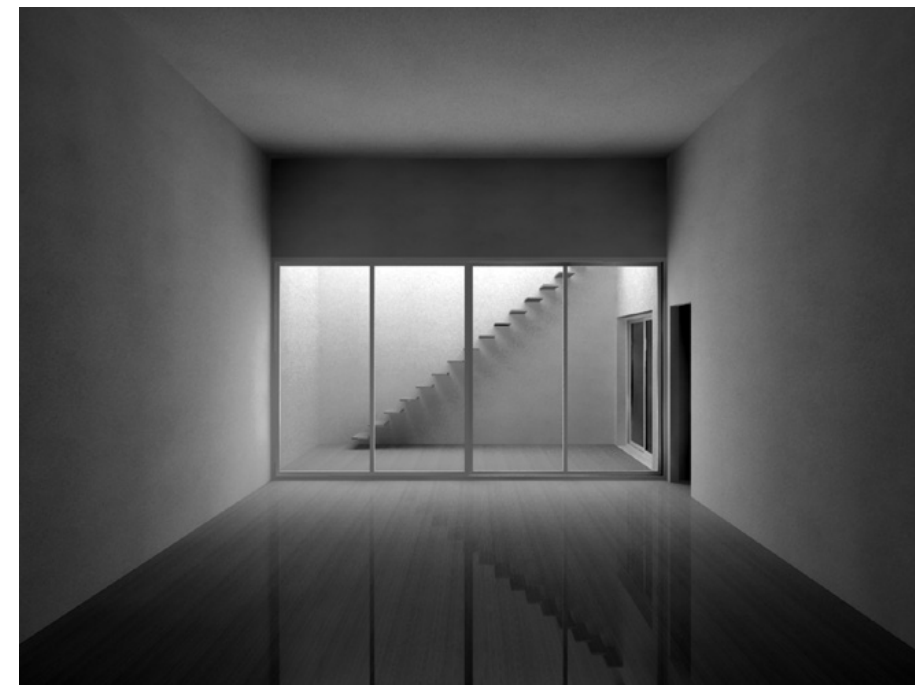
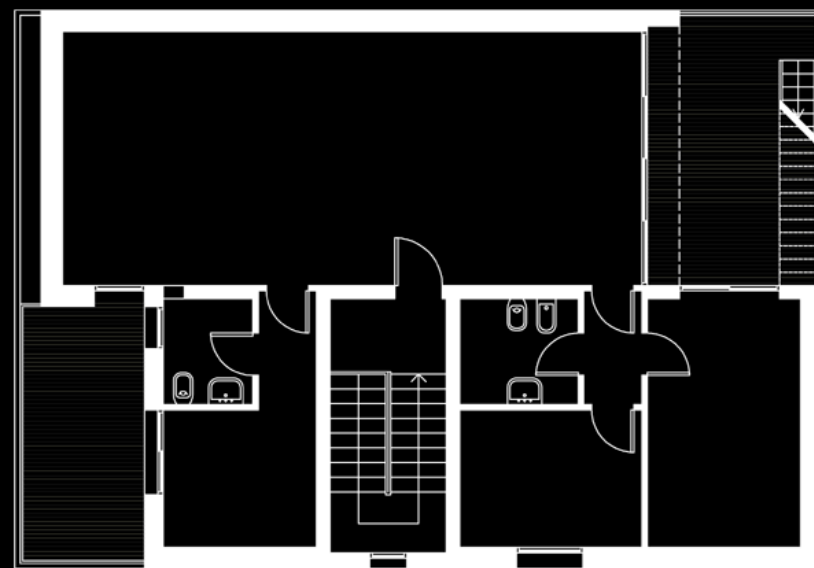
This made it possible to highlight the character and relationship between collective and individual ways of living in the different spaces and various moments of domestic life.

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

Design Competition - 3rd PRICE

Alioscia Mozzato and 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.

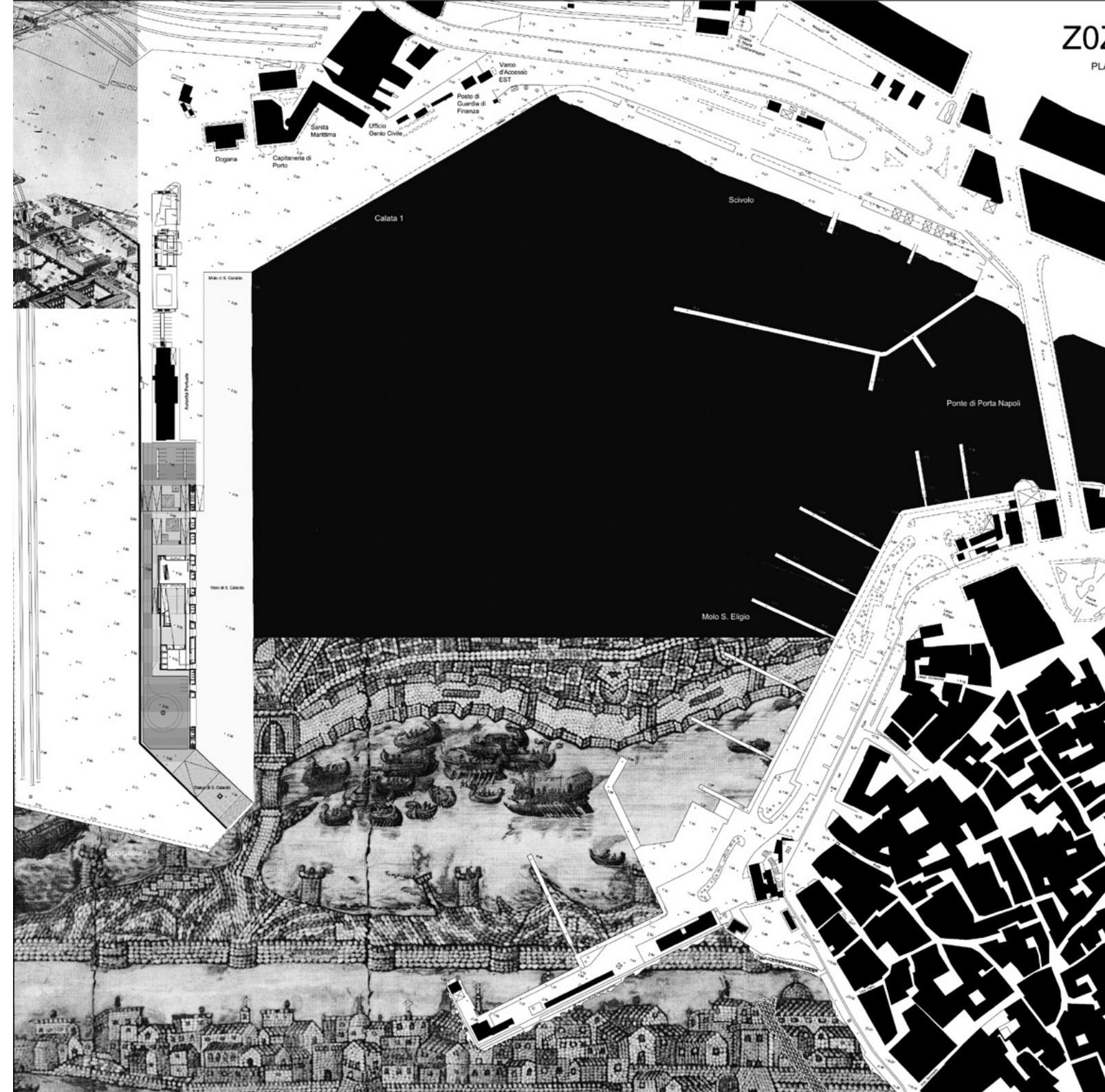
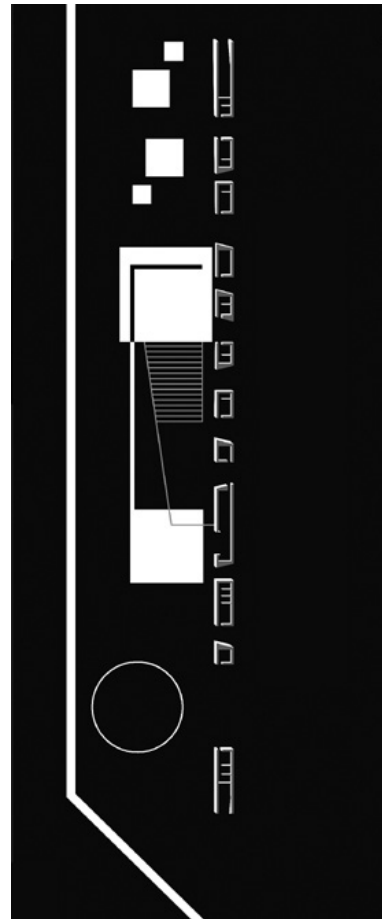
The aim of the project was to create an architectural complex with a strong urban connotation through clear architectural recognizability, great clarity in the identification of the inside and outside spaces and, above all, great flexibility in the use of the rooms, by ensuring they can easily be converted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

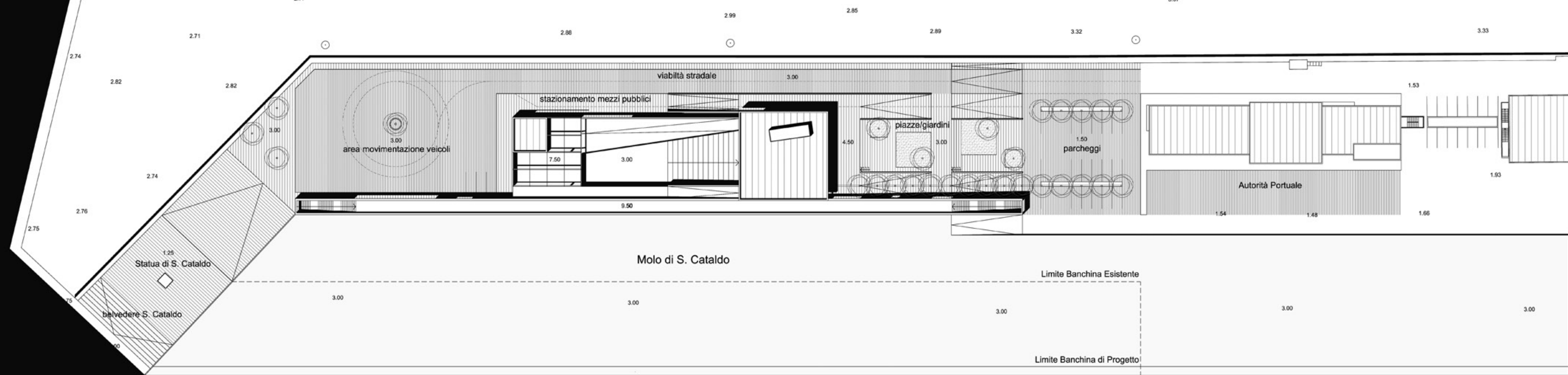
The most marked urban characterization is the connection along the San Cataldo dock to an architectural element highly significant in terms of its form, size and the use of local stone materials: a mighty urban wall, permeable at ground level and practicable at height as an open air walkway.

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.

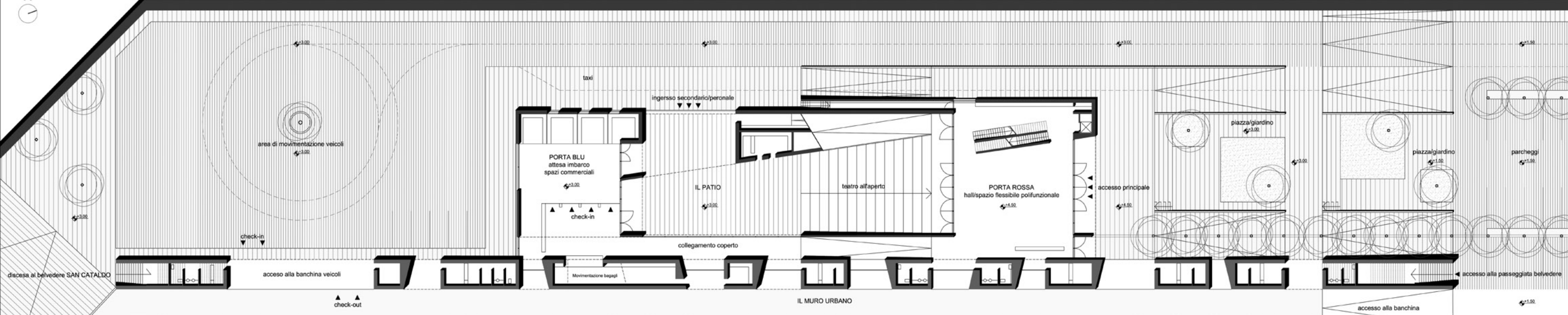




Planivolumetric

Elevation of new urban wall

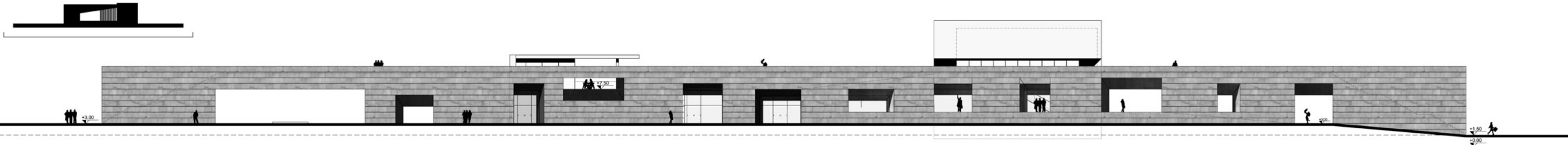


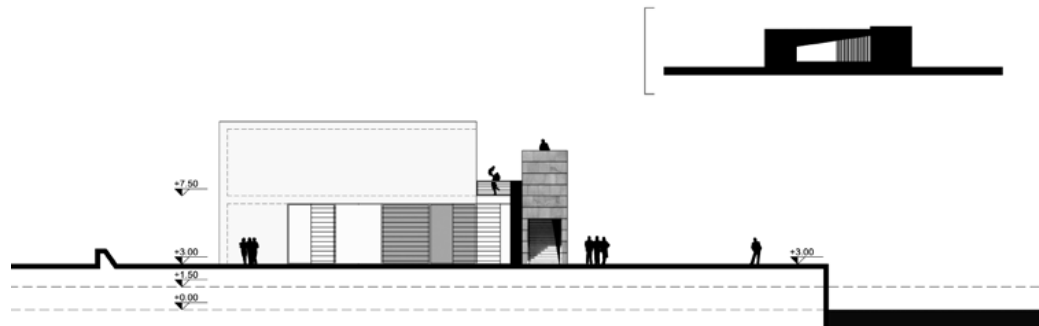


Ground Floor general plan

Render of the entrance to the new service center

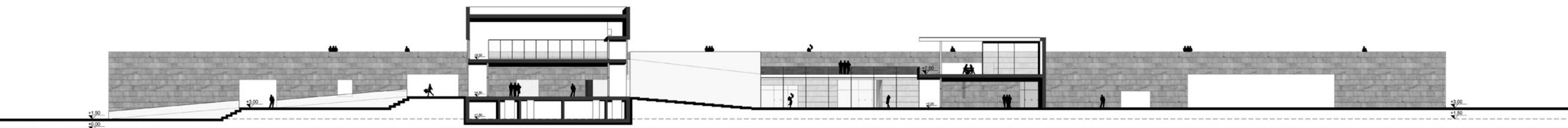
Elevation of new urban wall





Elevations and Sections

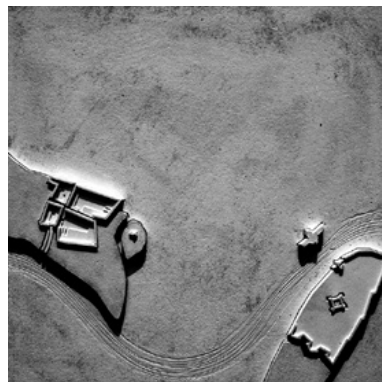
Renders of the interior patio
of the new service center



TESA 105

Alioscia Mozzato and 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.

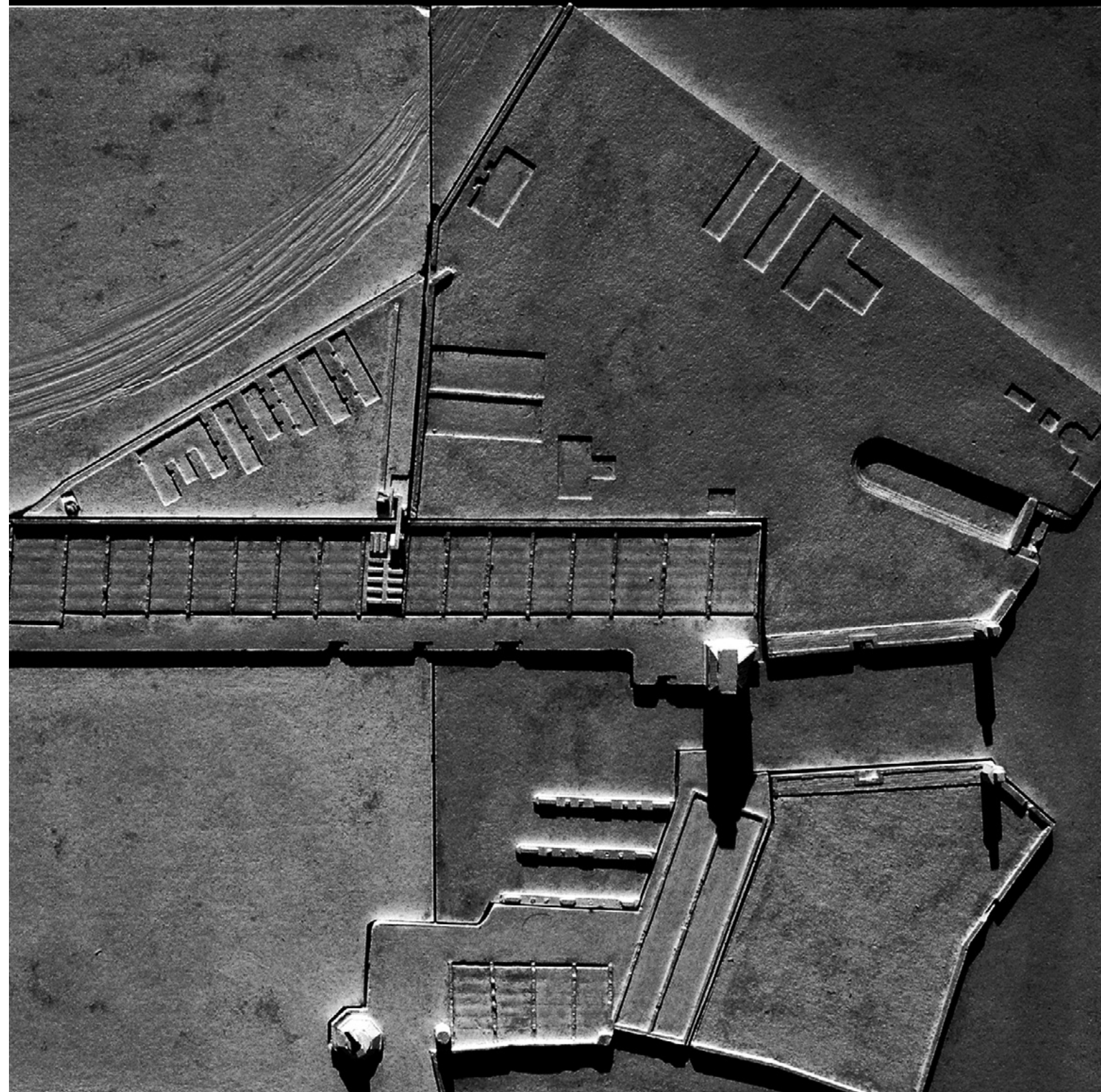
The approach to the context helps to define the project themes and intentions. At territorial level, the Tesa 105 is located near the northern entrance in the Arsenal area defined by the mouth of Porto Nuova. Built in 1800, it upsets the traditional linear system of the Venetian historical urban apparatus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

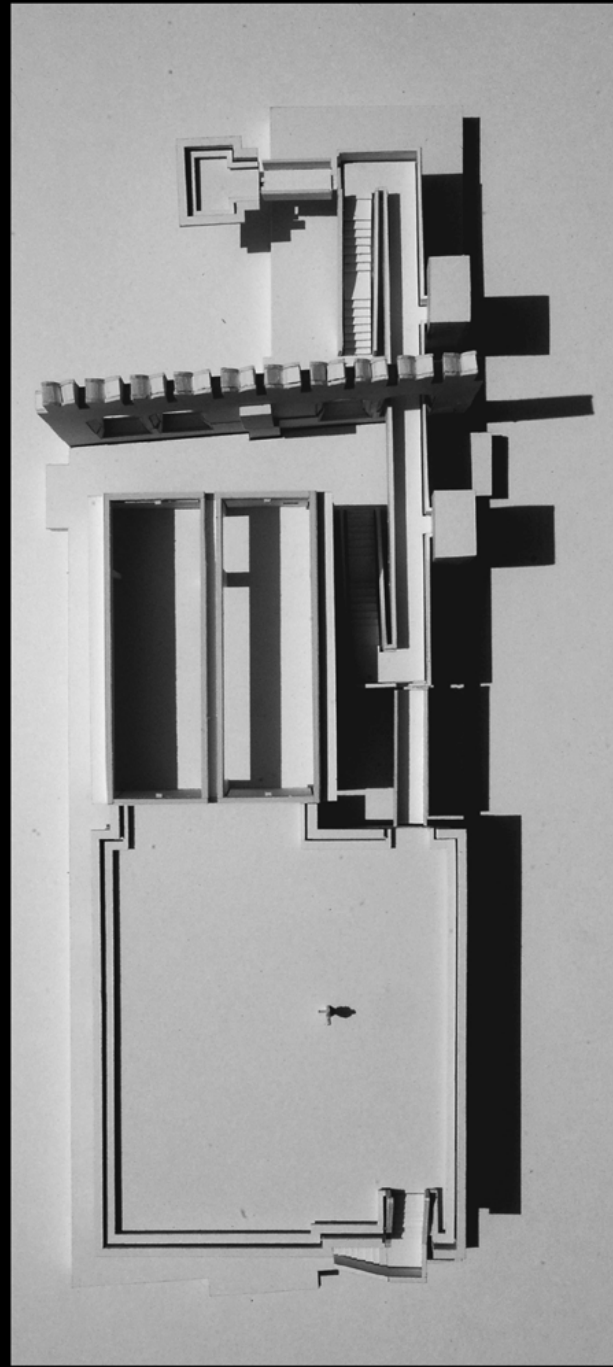
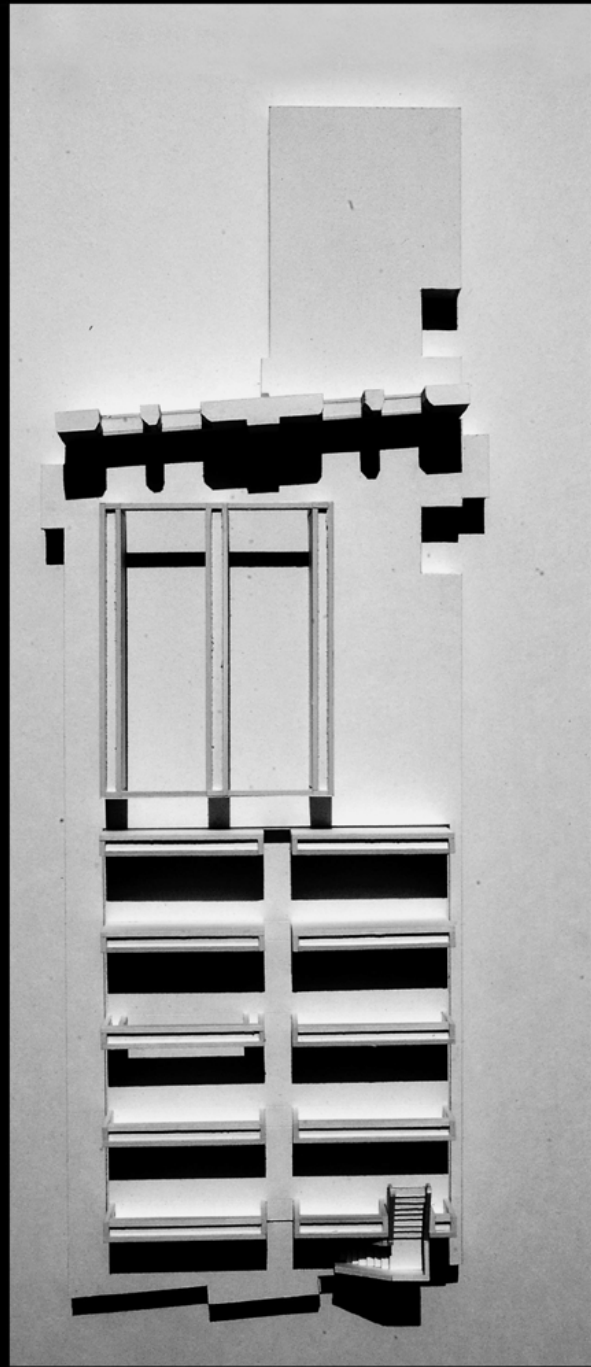
The first action was to set up the entrance in correspondence to the boundary wall. The project plans for the entrance to be through one of the existing windows via a *balance scales* feature which would enable one to climb over the existing wall without creating any further openings. The inside of this 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.

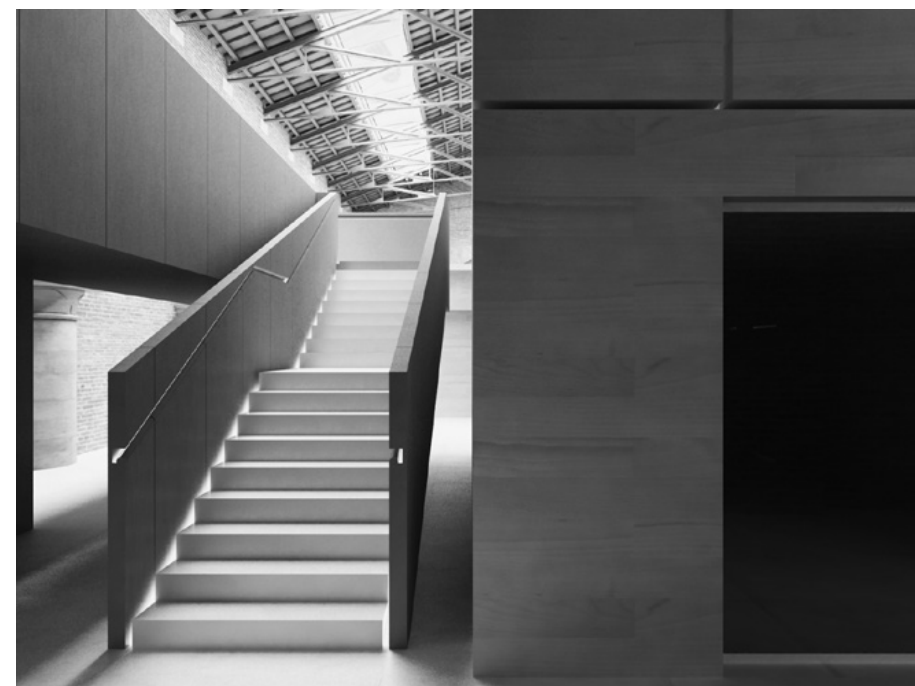
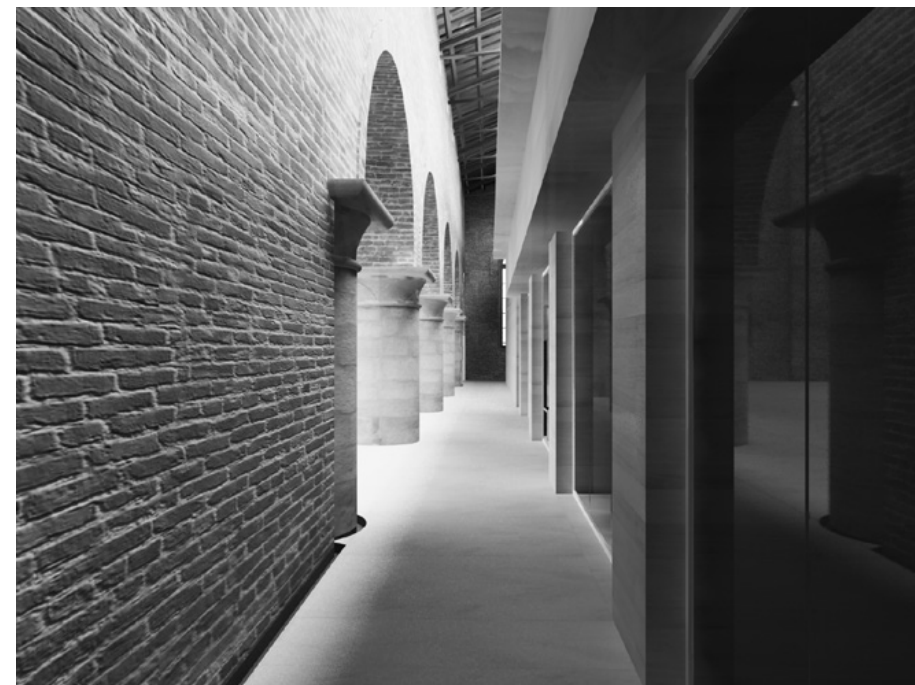
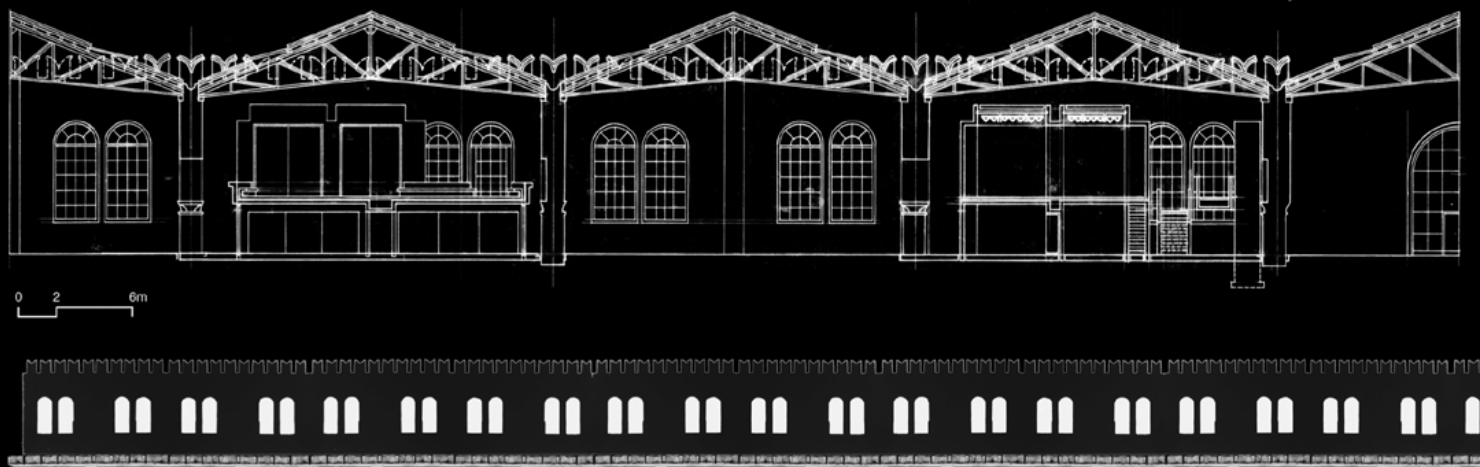
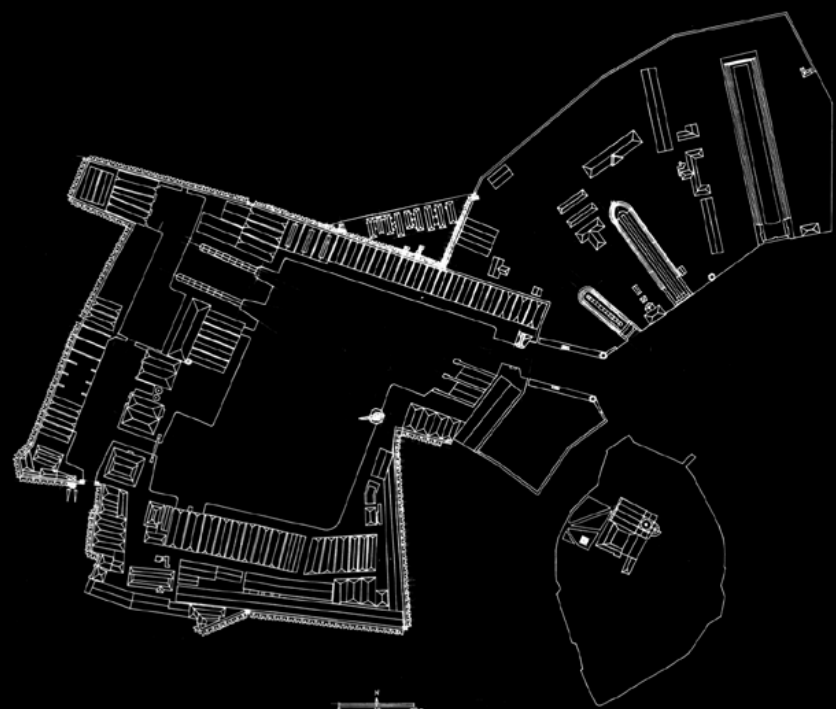




Models of the ground and first floor

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.

