

FROM URBICIDE TO THE ARCHITECTURE OF THE CITY

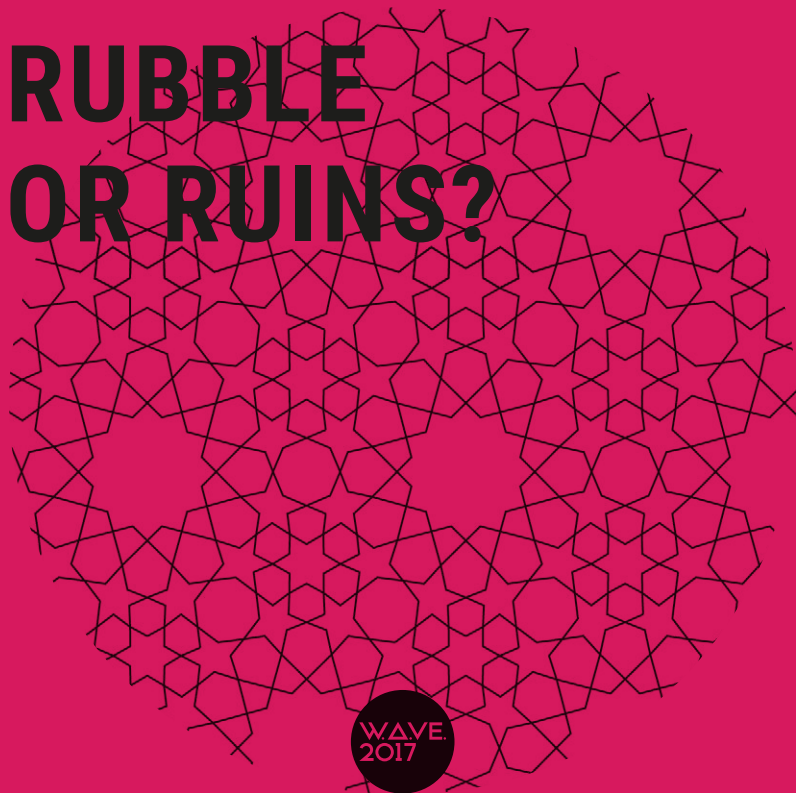
SYRIA - THE MAKING OF THE FUTURE

I Università Iuav  
- - - di Venezia  
U  
- - -  
A  
- - -  
V

Francesco Cacciatore

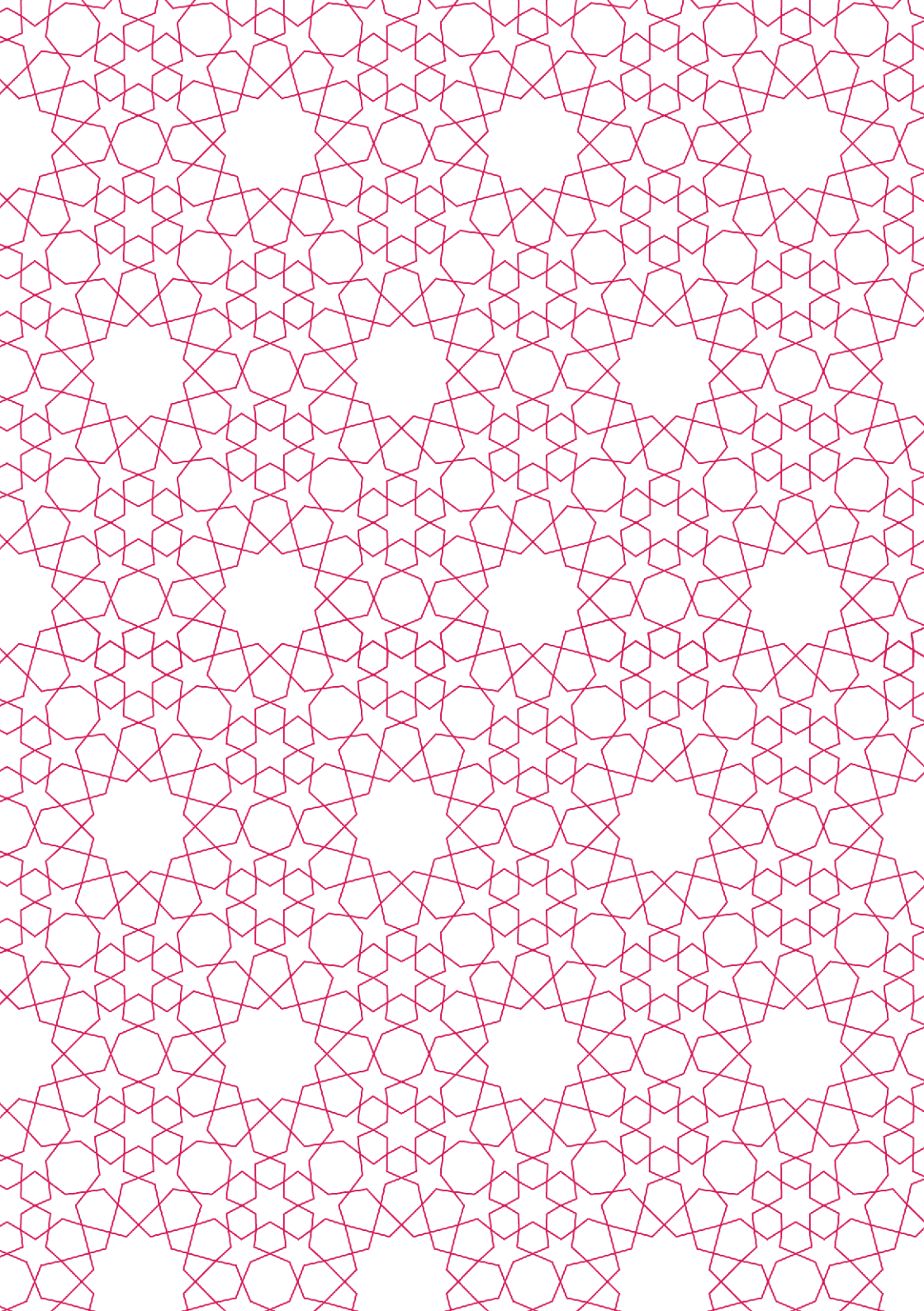
— PALMYRA / 34°33'02"N 38°16'18"E

# RUBBLE OR RUINS?



WAVE.  
2017

  
incipit  
EDITORE



I    Università Iuav  
- - - di Venezia  
U  
- - -  
A  
- - -  
V

Francesco Cacciatore

— PALMYRA / 34°33'02"N 38°16'18"E

# RUBBLE OR RUINS?

WAVE.  
2017

  
incipit  
EDITORE

I  
- -  
U  
- -  
A  
- -  
V

Università Iuav  
di Venezia



Sponsored by:



## SYRIA – THE MAKING OF THE FUTURE FROM URBICIDE TO THE ARCHITECTURE OF THE CITY

W.A.Ve. 2017

Curator: Alberto Ferlenga

Scientific director: Benno Albrecht

Coordination: Jacopo Galli

Organization: Sara Altamore, Alessandro Dal Corso, Letizia Goretti, Tania Sarria

Tutors: Wesam Asali, Maria Thala Al Aswad, Mariam Eissa, Lujain Hadba, Reem Harfoush, Hasan Mansour, Rolana Rabih, Mounir Sabeh Affaki, Fares Al Saleh

Administration: Lucia Basile, Piera Terone

Graduate Students: Lorenzo Abate, Stefano Bortolato, Leonardo Brancaloni, Michele Brusutti, Stefano Busetto, Davide Cargini, Susanna De Vido, Pietropaolo Cristini, Martina Fadanelli, Martina Germanà, Eugenio Gervasio, Maria Guerra, Irene Guizzo, Alessia Iannoli, Vartivar Jaklian, Michele Maniero, Maddalena Meneghello, Avitha Panazzi, Silvia Pellizzon, Camilla Pettinelli, Mariagiulia Pistonese, Giacomo Raffaelli, Elena Salvador, Antonio Signori, Sonia Zucchelli

**Francesco Cacciatore**

**Rubble Or Ruins?**

Incipit Editore ISBN: 978-88-85446-17-5

Università Iuav ISBN: 978-88-99243-25-8

Published by  
Incipit Editore S.r.l.  
via Asolo 12, Conegliano, TV  
editore@incipiteditore.it

Co-published with  
Università Iuav di Venezia  
Santa Croce 191, Venezia, VE

First edition: November 2017

Cover design: Stefano Mandato

Book design: Margherita Ferrari

Editing: Emilio Antonioli, Luca Casagrande, Margherita Ferrari

Text editing: Teodora Ott

Photos: Rosalba Bertini, Gabriele Bortoluzzi, Matteo Grosso, Umberto Ferro, Letizia Goretti, Luca Pilot

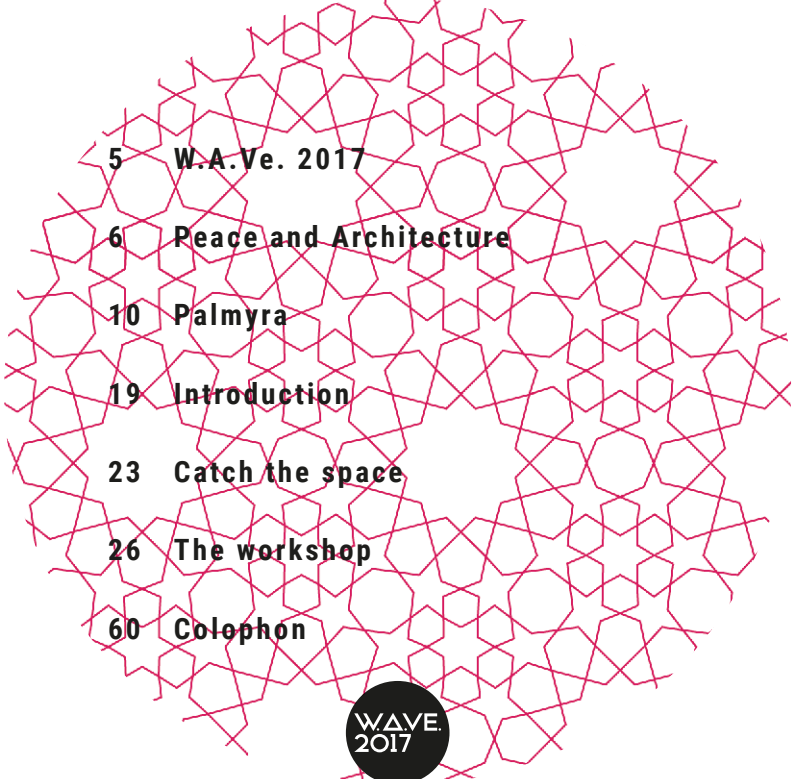
Copyright



This work is distributed under Creative Commons License

Attribution - Non-commercial - No derivative works 4.0 International

# CONTENTS

- 
- 5 W.A.Ve. 2017**
  - 6 Peace and Architecture**
  - 10 Palmyra**
  - 19 Introduction**
  - 23 Catch the space**
  - 26 The workshop**
  - 60 Colophon**

**WAVE.**  
**2017**



## W.A.Ve. 2017

Alberto Ferlenga

W.A.Ve. is now at its fifteenth edition but, despite this, its characterising formula still works. Since its beginning, when it did not have its current name yet, being a design workshop and an international architecture exhibition at the same time has made it a unique product. If we consider that each year more than 1,500 students and 30 teachers are involved, we cannot deny that even the numbers are sizable. In these 15 years, about 23,000 students (not counting students from abroad) and 450 architects (not counting assistants) have developed a project experience at Università Iuav di Venezia that takes place in a narrow span of three weeks, during which Iuav venues become training and meeting sites. Its open-air workshop feature has brought many prestigious architects and names of the international scene to the classroom venues of the Cotonificio Veneziano and Magazzini: Pritzker prizes such as Eduardo Souto de Moura or Alejandro Aravena, masters such as Yona Friedman and Pancho Guedes, and renowned professionals such as Sean Godsell or Carme Pinos. Under their guidance, Iuav undergraduates and foreign participants have developed (together and making no age distinction) a project experience that pertains to the city of Venice and many other places as well. The same summer days also see the spaces of the Santa Marta Auditorium and the Tolentini Cloister become the scene of large conferences, making it possible for hundreds of students to follow the latest international projects or reflections on the most pressing issues concerning cities and territories. Above all, however, W.A.Ve. is special for the atmosphere that it creates during its three weeks of work; discussions, projects, and meetings are often expanded and brought outside the classrooms, in bars and Venetian *campi*, and in the exhibitions that follow, transforming the campus of Santa Marta into a major international architecture showcase.

For all these reasons, W.A.Ve. is unique and renowned among architects and students of Architecture around the world, becoming one of the most representative expressions of a school, Iuav, that has built its peculiar quality on international exchange, laboratory experience, and on city studies.

## Peace and Architecture

Benno Albrecht

1 – Elio Vittorini in “Il Politecnico”, n. 1, September 29, 1945.

2 – Pierre Rosanvalon, “La democrazia dell'emergenza”, “La Repubblica”, April 16, 2012.

We invited many architects to Venice, to contribute to the discussion on the reconstruction of countries destroyed by the madness of men. Like a round table, Università Iuav di Venezia became the venue for the dialogue and discussion on the possibilities of architecture to preserve and reconstruct Peace. The will and desire for Peace was the guest of honour of our 2017 W.A.Ve. workshop.

A post-WWII Italian intellectual, Elio Vittorini, said that it was necessary to form “not a culture that consoles in times of suffering, but a culture that protects from it, fighting and eliminating it”<sup>1</sup>:

We see the University as an institution that serves society and the generations of the future, alertly vigilant and working to stay one step ahead. The relationship between Universities and Administrations can become operational and productive, precisely because the university is the exact place to test hypothetical future models – an “Academy of the Future”<sup>2</sup>, as described by Pierre Rosanvalon – to overcome the fragmentation of knowledge and educate in global civic responsibility.

In Iuav’s W.A.Ve. workshop, a future of Peace, the reconstruction of Peace, has become an academic topic, a forecast technique, and an experience in practical planning of the future.

The immanence of the “environmental and human disaster” that we see today in Syria overcomes the



concept of architecture (understood as a need, consequence or manifestation of something else), leading the discipline to inevitably participate, as an integral part, in the resolution of a local/global “political and environmental” issue. In fact, one of the most pressing topics in the field of civil commitment (and in the operational field of architecture) is how to deal with the consequences of urbicides, with the deliberate violence against cities, with their destruction, and with the intentional elimination of collective memory made of stone.

Venice is where reflecting on these things is possible: a city that was described, by Richard Bonington and by Antoine-Claude Valéry, as “a Palmyra of the Sea”<sup>3</sup>.

However, we side these reflections with the words that John Adams wrote to his wife from Paris: “The science of government is my duty to study, more than all other sciences; the arts of law and administration and negotiation should take the place of, indeed, exclude, in a way, all other arts. I must study politics and war, that our children may have freedom to study mathematics and philosophy. Our sons must study mathematics and philosophy, geography, natural history and naval architecture, navigation, commerce and agriculture in order to give their children a right to study painting, poetry, music, architecture, statuary, tapestry and porcelain”<sup>4</sup>.

3 – Valéry Antoine Claude Pasquin, “Venise et ses environs”, Société belge de librairie, Bruxelles, 1842, p.2.

4 – Letter from John Adams to Abigail Adams, post 12 May 1780, in L.H. Butterfield, Marc Friedlaender, eds., “Adams Family Correspondence”, Belknap Press of Harvard University Press, Cambridge, 1973.

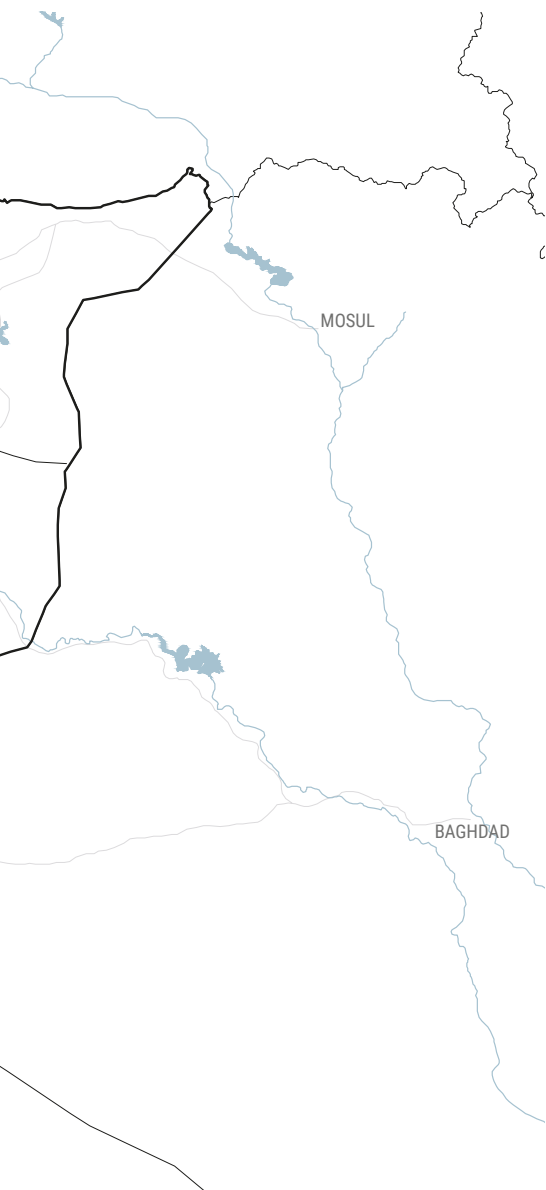
# SYRIA – THE MAKING OF THE FUTURE

SYRIA – THE MAKING OF THE FUTURE FROM URBICIDE TO THE ARCHITECTURE OF THE CITY



## W.A.Ve. 2017

---



### ALEPPO

Armando Dal Fabbro  
Fernanda De Maio  
Patrizia Montini Zimolo  
Paredes y Pedrosa  
UNLAB  
Gaeta Springall  
Architects

DAMASCUS

### AL MEZZEH

VMXarchitetti

### ARIHA

Plan Colletif

### AL BAWABIYA

Felipe Assadi

### DARAYYA

Aldo Aymonino  
Beals Lyon Arquitectos

DAMASCUS

### DOUMA

Antonella Gallo

### HAMA

Ammar Khammash

DAMASCUS

### JARAMANA

Ciro Pironi

### KOBANE

Ricardo Carvalho

### MA'LŪLĀ

Salma Samar Damluji

### NAHLAYA

Solano Benitez

### PALMYRA

Roberta Albiero  
Francesco Cacciatore  
Camillo Magni  
Attilio Santi  
Sinan Hassan

DAMASCUS

### QABOUN

TAMassociati

### RAQQA

Giancarlo Mazzanti

DAMASCUS

### SAROUJA

BOM Architecture

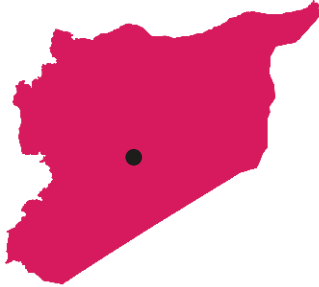
### SHAHBA

João Ventura Trindade

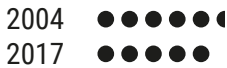


# PALMYRA

- 36°01'31" N 36°89'12" E



## Population

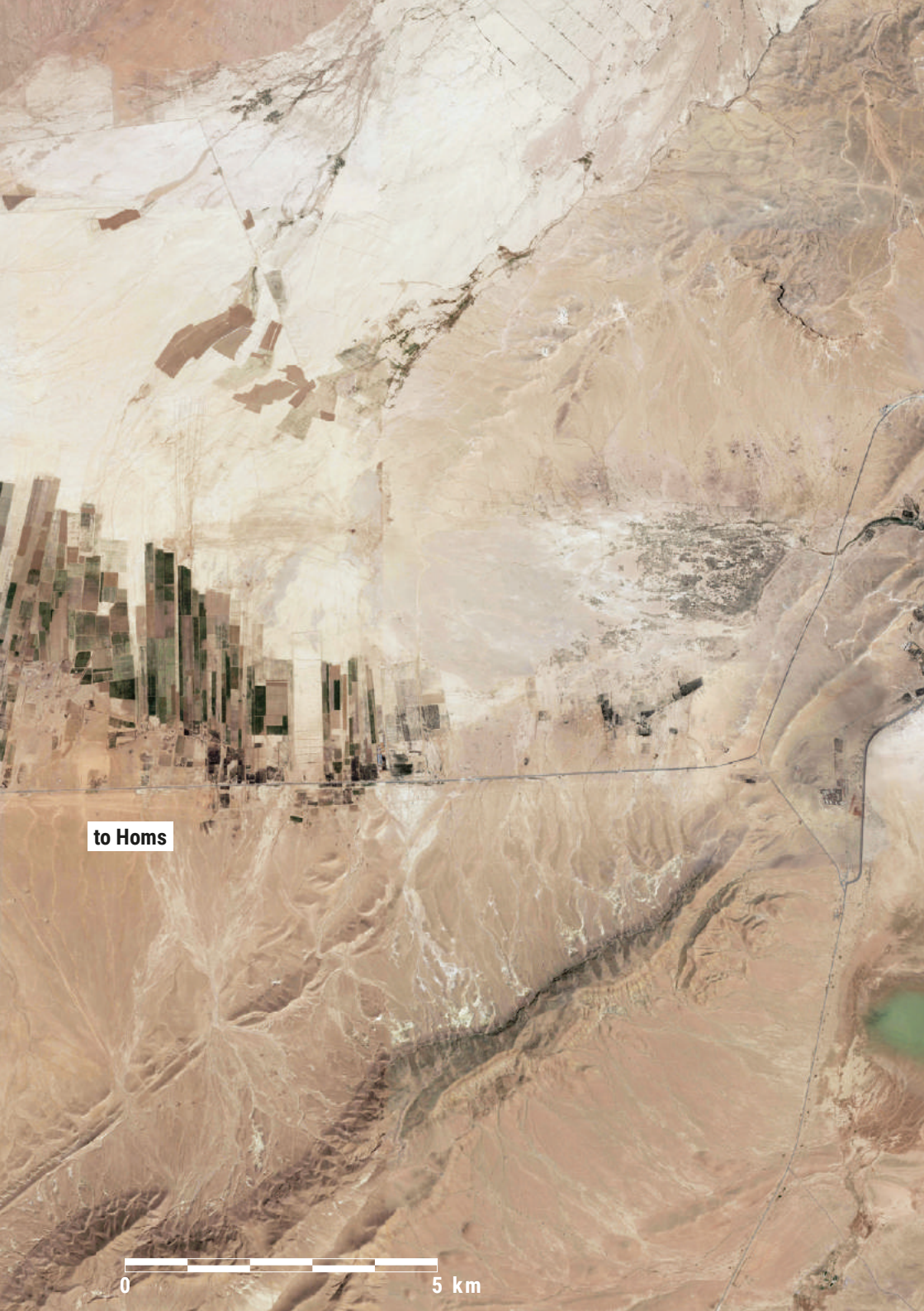


55,062

51,015

## Description

Palmyra is a city in the centre of Syria, administratively part of the Homs Governorate. It is located in an oasis in the middle of the Syrian Desert, northeast of Damascus and southwest of the Euphrates River. Palmyra contains the monumental ruins of a great city that was one of the most important cultural centres of the ancient world. The ruins of ancient Palmyra, a UNESCO World Heritage Site, are situated about 500 m southwest of the modern city centre. The modern city is built along a grid pattern.



to Homs

0 5 km

**PALMYRA TADMOR**



to Homs

PALMYRA TADMOR

archeological site

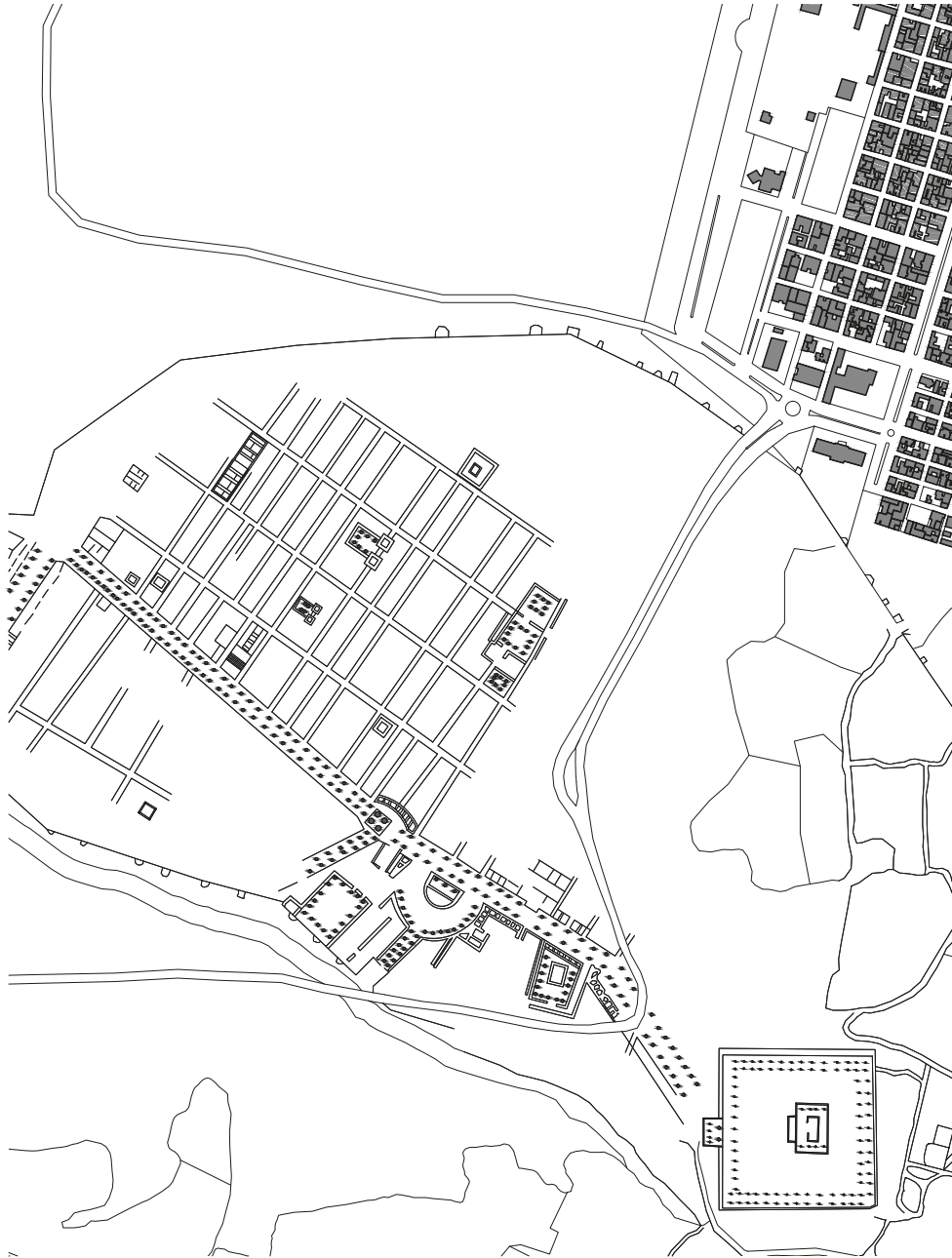
0 1 km





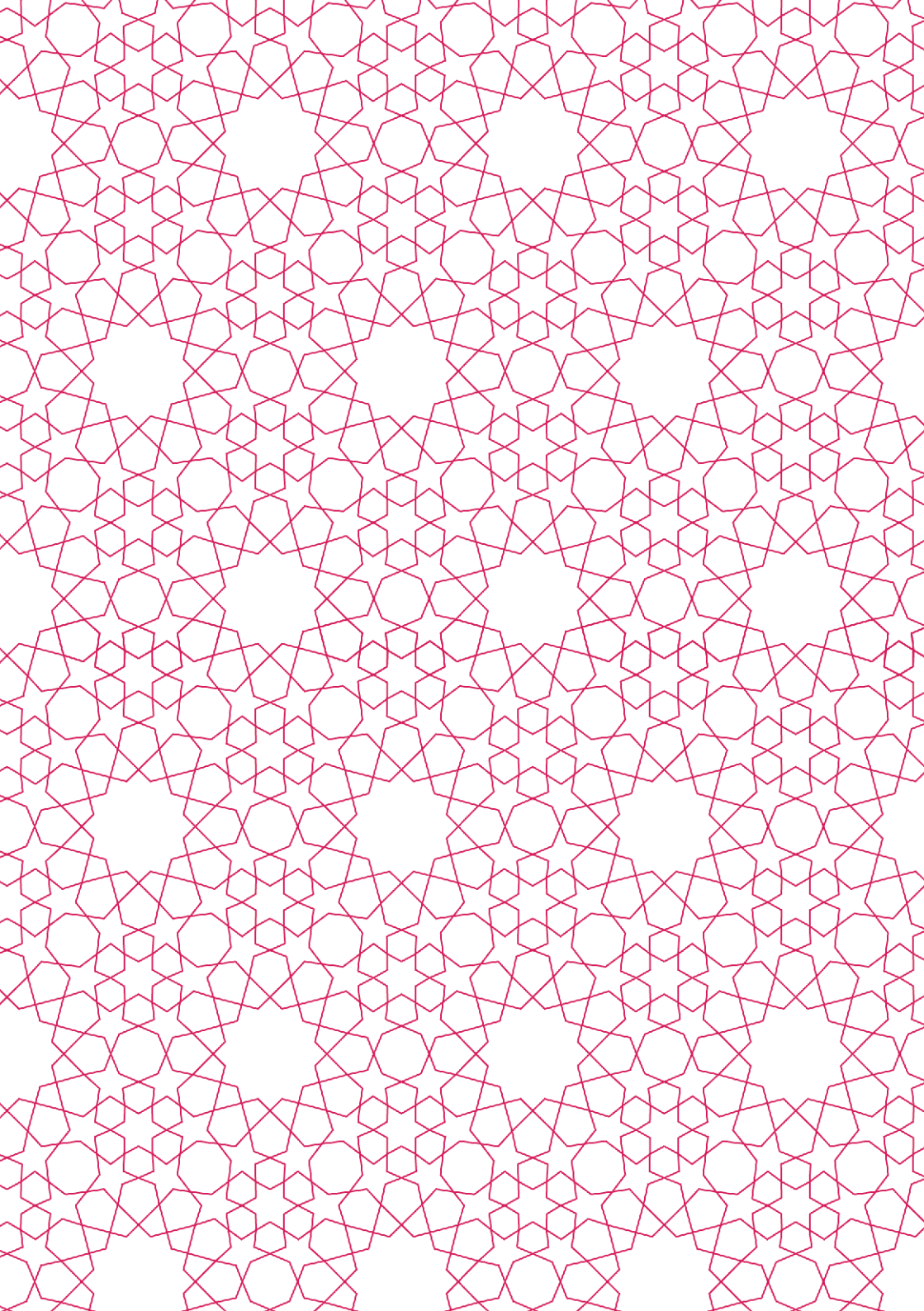


Palmyra airport





— After ISIS first seized Palmyra in May 2015, a selection of 42 areas across the site were examined in the satellite imagery. Of these, 3 were totally destroyed, 7 severely damaged, 5 moderately damaged, and at least 10 possibly damaged. Many historical buildings have been destroyed, like the Palmyra museum, the great temple of Ba'al, and the Valley of the Tombs (the large-scale funerary monuments outside the city walls). Syrian government forces regained Palmyra on 27 March 2016 after intense fights against ISIL fighters.



## Introduction

---

Giorgia Cesaro, Marcello Galiotto, Alessandra Rampazzo

### City and memory

Giorgia Cesaro

What if Marco Polo decided to narrate his memories to Kublai Khan after visiting Palmyra today? To Kublai Khan, the melancholic emperor who saw the world as a formless ruin. How could the most visionary of Venetian voyagers describe this “invisible city”? How would he imagine this “Bride of the desert”? Perhaps he could depict its beauty as an oasis, proliferating fruits in its own shadows. Or by depicting where and how the city was created, narrating about the men and the gods who fell in love with it, planting the foundations of their homes there. We can imagine how the Gran Khan listened to Marco Polo’s tales without raising an eyebrow. How could Polo level with the sovereign’s dark cynical mood?

To help recount the city of Palmyra, we imagined a place with spaces assuming the size of a “third city”. A project whose spaces were condensed in order to resemble the Roman origin of Palmyra, on the one side, and the Arab one, on the other. Palmyra finds the social and human scale of the Roman public space in the thick walls enclosing longitudinal spaces, and in the large circular rooms and terraces overlooking the green and the city. While the sacred atmosphere of the Arab space is condensed in large courtyard spaces, connected by narrow interstices that modulate the tension between the hot sunlight and the cool shadow, where marble fountains sing the preciousness of water. We imagined a place that composes

1 – Calvino I., “Le Città Invisibili”, Mondadori, Milano, 1993.

2 – Kahn L.I., “Architecture comes from the making of a Room”. Drawing for City/2 Exhibition, Charcoal on tracing paper, Philadelphia Museum of Art, 1971:

these pieces of lost cities in a new city, where dust and debris are hosted as a necessary matter to resemble an invisible past offered as a future vision. Polo recounts, “as this wave from memories flows in, the city soaks it up like a sponge and expands. A description of [Palmyra] as it is today should contain all [Palmyra’s] past. The city, however, does not tell its past, but contains it”<sup>1</sup>:

## Architecture comes from the making of a Room

Marcello Galiotto

“The Room is the place of the mind. In a small room, one does not say what one would in a large room. A room with only one other person could be generative. The vectors of each meet. A room is not a room without natural light”<sup>2</sup>.

With one of his well-known sketches, Louis I. Kahn describes all the elements that make a design space for human beings. An out-of-box analysis of this famous diagram seizes the idea of a boundless space. From the observer’s perspective, the space looks confined but it is also open (the fourth wall is missing and no doors or specific limits are shown in the drawing): it is indeed a hybrid situation made up of various fragments coming from Kahn’s experience. They are put together in the space, which is there to be colonised by the human being. It is cave, a primitive space that the human being can set up for himself. It is completely different from the Le Corbusier’s *maison domino*, an already prepared space for people. This “room” does not state the way we should live in it, but it expresses the basic principles of architecture, i.e. what human kind requires inside that space. As that space, the life of a human be-

ing indeed has no boundaries or limits. He adapts the space, making it possible to live in; and then he moves somewhere else, leaving the previous space behind as an empty cave, ready to host another human being. It is a continuing process. People can modify the way they use a space without ever modifying its essence.

3 – Translated by the author from Espuelas F., “Madre Materia”, Marinotti, Milan, 2012, p.13.

4 – Augé M., “Le Temps en Ruines”, Galilée, Paris, 2003.

## Mater Materia

Alessandra Rampazzo

“Matter” is as old as the universe itself. It is the basic source of everything.

If we analyse the word more in depth, we can see it holds a reference to the Latin words *mater*, as well as *meter*. Those two Latin references bring a more philosophical and theological level to it, and, in particular, to *Demetra*, the Greek goddess for fertility. The idea of “matter”, for the ancient Greek, was “putting together the idea of maternal love and the concept of changing nature, i.e. a living matter”<sup>3</sup>.

“Matter” is like the mother: it generates everything, including architecture.

Time affects “matter”, which evolves and embeds the values deriving from its own existence. According to these changes, “matter” constantly turns into something else: it becomes a building - stable, measurable, durable - until its use comes to an end, becoming rubble or ruins.

Marc Augé in his *Le Temps en Ruines*<sup>4</sup> gives a qualitative argument to the dichotomy between rubble and ruins, which derive from their presence through time: both of them come from transformed “matter”.

5 - Jackson J.B., "The Necessity for Ruins", MIT Press, Usa, 1980.

If J.B. Jackson in his *The Necessity for Ruins*<sup>5</sup> states that only ruins have the power to stimulate the regeneration after a traumatic event, through a back-to-origins process, we can acknowledge that rubble can be transformed into ruins thanks to our perception of them: as Augé says, the cultural and historical meaning states the difference between the two.

Time after time, "matter", in the shape of rubble or ruins related to a memory of the past, becomes the basic source for building something new, overlaid on top. It indeed generates new spaces suitable for the human being.



## Catch the space

---

Francesco Cacciatore

As an intensive three-week training programme seminar, W.A.Ve. gives the opportunity to experiment interesting and different teaching methods, regardless of the specific issue required for the project. The same team – Francesco Cacciatore, Giorgia Cesaro, Marcello Galiotto, and Alessandra Rappazzo (with the help of various collaborators) – was indeed involved both in the 2017 edition (dedicated to Syria and its post-conflict reconstruction) and in the previous one, on the conversion of the industrial site of Porto Marghera. The approach was the same in both cases: students were called to make scale models out of plaster (gypsum powder). The use of this specific material implied that the work had to be handmade. Handling physical matter becomes the main act of the design phase. Making a plaster model, following its three-step process (making the mould, pouring the plaster mix, removing the mould), is deeply connected with the idea and meaning of space, the understanding of which is fundamental for the learning process.

The process of building the mould, to be filled with the liquid plaster mix, requires students to invert the common idea of solid and void: what will become solid needs to be excavated from the mould, and the void will consequently become the solid final product. In this way, something as thin and unsubstantial as air (and space) comes to life. While pouring the liquid plaster mix into the mould, the student realises the importance of the limit in defining space: it can only exist if it is confined. The

mould indeed divides the designed space from the rest. The last step (that is also a form of abstraction) is the mould removal, clearing the solid plaster. The process of removing layers of cardboard, which constructed the mould, lets the student gradually discover the designed space: it emerges thanks to the subtraction of matter. The described method perfectly matched the purpose of W.A.Ve, i.e. the reconfiguration of Palmyra. Here, the glory of the past and the tragic events of the present coexist. This makes a careful consideration of the problem necessary, starting from the “meaning” of the rubble, with the aim of transforming it into ruins.

In his *Le temps en Ruins*, Marc Augé thinks over the duration of ancient and contemporary architecture and how time affects it. Palmyra is divided in two different entities: the old city, made of ruins, and the recently built new city, made of rubble resulting from the ongoing conflict. It is not just damage produced by bombs, as Augé suggests. Contemporary buildings do not produce ruins, but only rubble due to the way they are built. Is there a possible link between ruins and rubble?

It is not possible to have new buildings from rubble, but it is still possible to convert them into new ruins. The project was based on overlapping material, working only by compression. The rubble was transformed into ruins, which brought to uncovered in-between urban spaces. The project was developed from the urban scale to the detailed one of each building. The project was located in a strategic area separating the archaeological site and the oasis from the contemporary city. It imposed a clear limit to the city and stopped it from overdeveloping towards the oasis and the ancient city. Around 15% of Palmyra’s build-

ings has been destroyed during the current conflict in Syria. This percentage is equivalent to 1,500,000 m<sup>3</sup>. Considering that an average building is 85% void and 15% filled space, the result is 225,000 m<sup>3</sup> of rubble to be relocated, 16 boxes – 40x40x12 m (307,200 m<sup>3</sup>) – contain the entire volume of rubble.

The project's focus was to invert the relationship between solids and voids. The result was 261,120 m<sup>3</sup> of available volume, which was close to the quantity of calculated rubble. The new building we proposed was 800 metres long and 40 metres thick. It suggested the modular size of Tadmor, the ancient city, which was settled within the Bell Temple boundaries until the first decades of the 20<sup>th</sup> century. The project provides open-air exhibition areas for the archaeological museum, a series of public terraces facing the oasis and the archaeological site, and large rainwater tanks. These functions are organised by level, from the ground floor to the top. The exhibition of large proportion archaeological remains is hosted between level 0.00 m and level + 3.00 m. Moreover, a cosy place is dug out of the masses meant to offer a protected seat in the shade, and flowing water pouring out of a fountain. Terraces are located at level + 6.00 m pointing towards the ancient ruins and the landscape. The roof, at level + 12.00 m, is tilted inwards in order to collect rainwater and convey it in protected tanks.

The new building is something in-between the ancient roman city and the contemporary one. It establishes a link between the two entities in a kind of "third city", which is a common ground between the Roman and Arab culture. The project reassembles bits and pieces of lost cities into a new one, where dust and debris are put back together in remembering an invisible past.

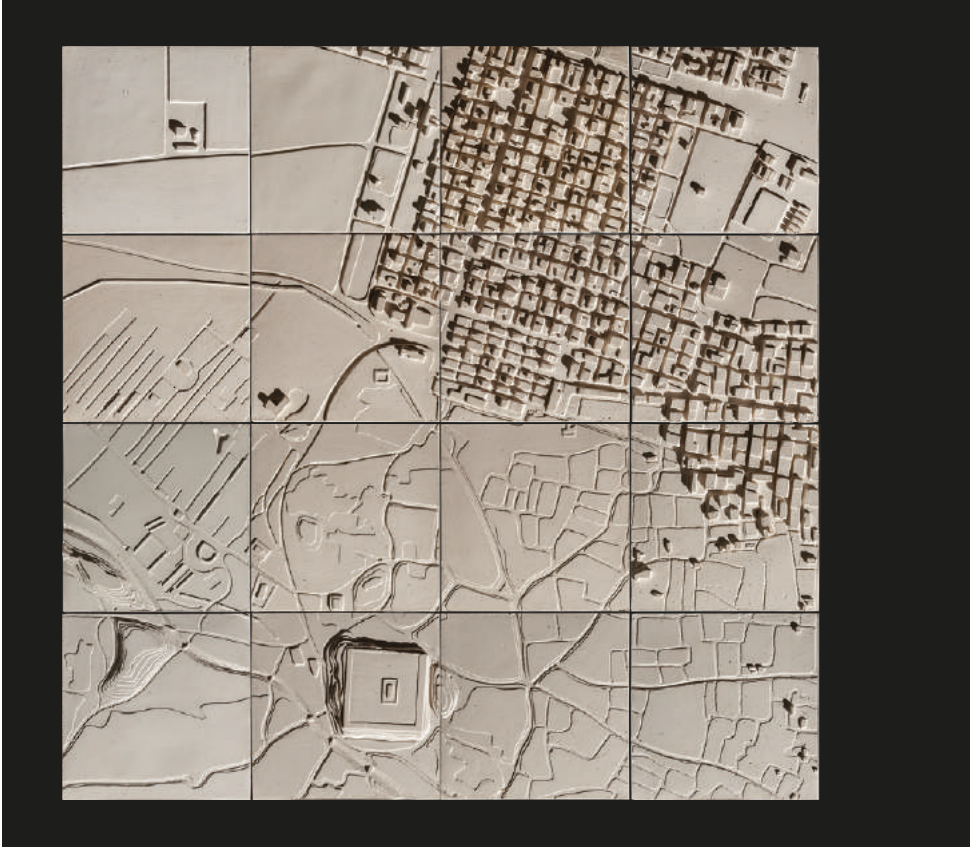


**The future  
will not  
create ruins,  
it does not  
have time  
for it.**

*Marc Augè, Le Temps en Ruins*



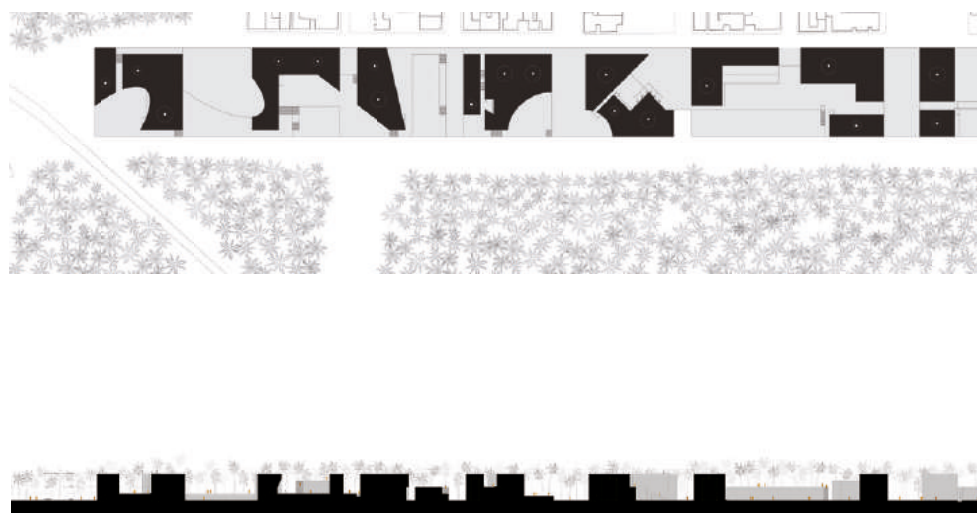
RUBBLE OR RUINS?





RUBBLE OR RUINS?

– Palmyra.  
Urban models.  
Scale 1:2500

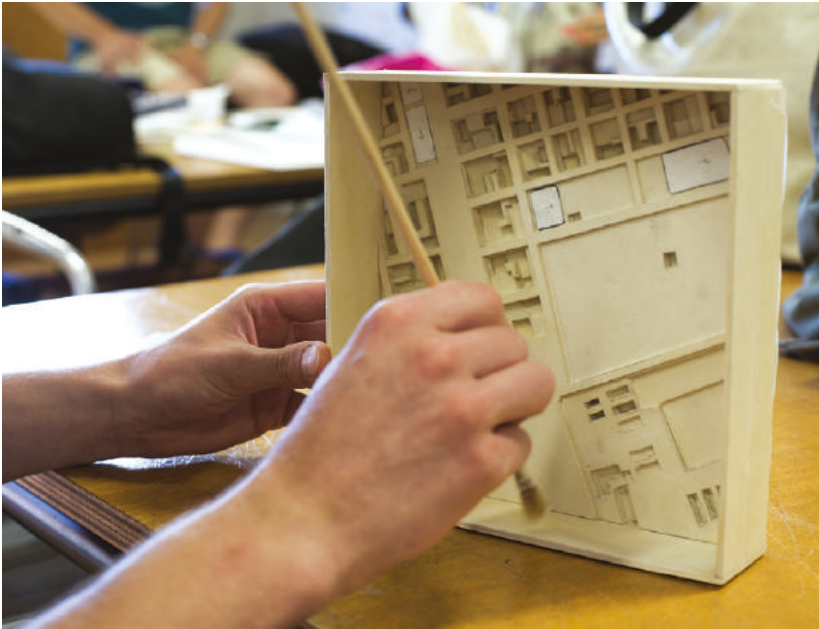


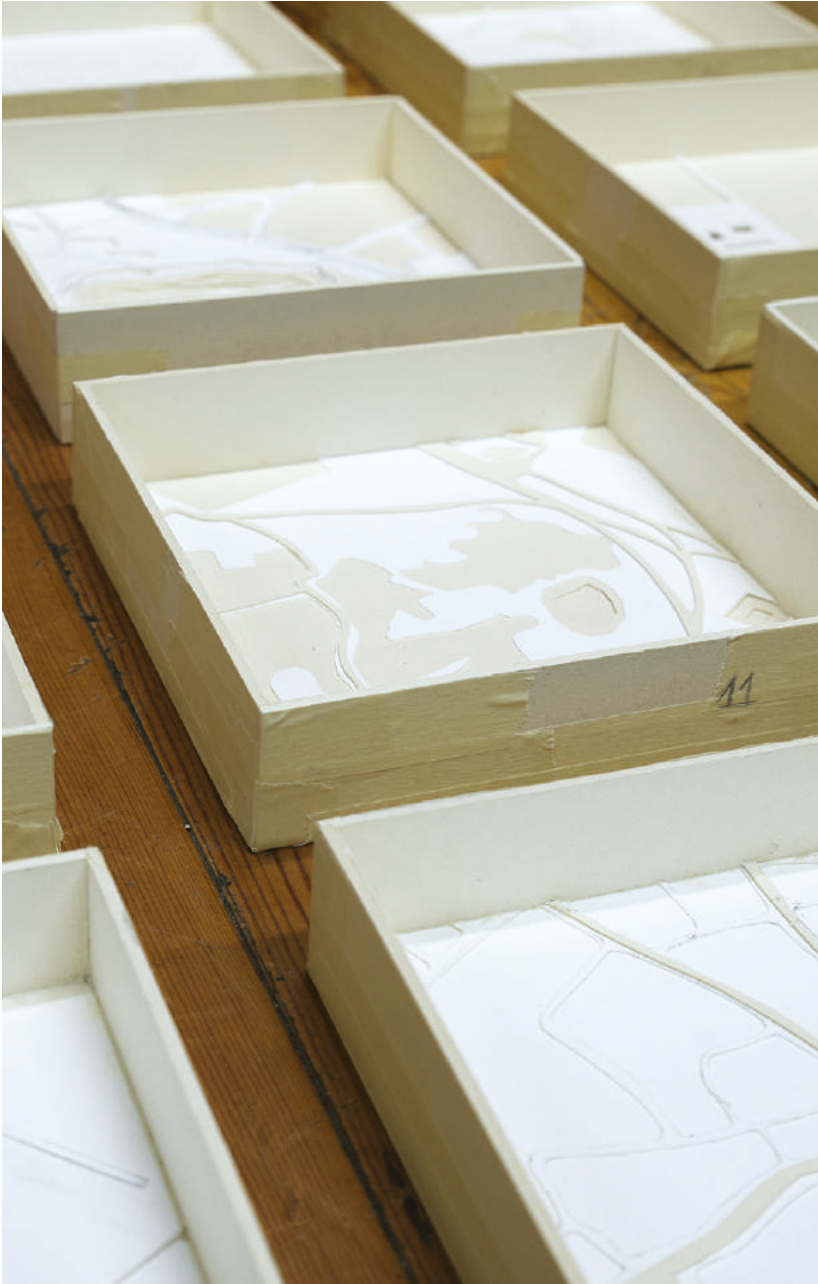




RUBBLE OR RUINS?

– 16 Boxes for Palmyra.  
Schematic drawings:  
plan and section.



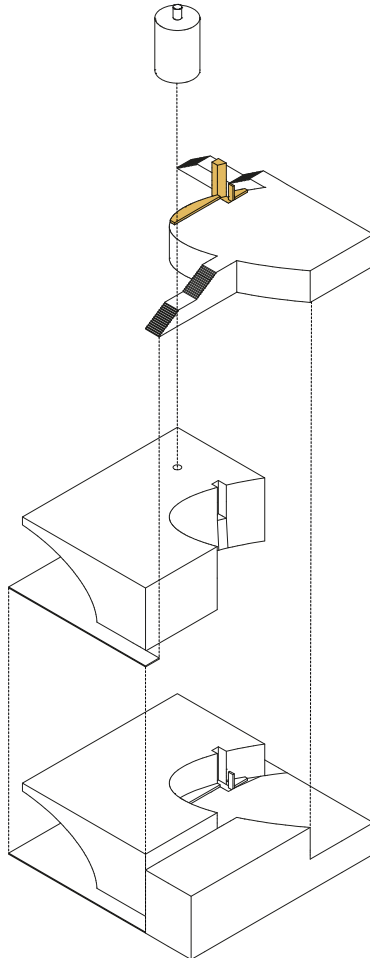


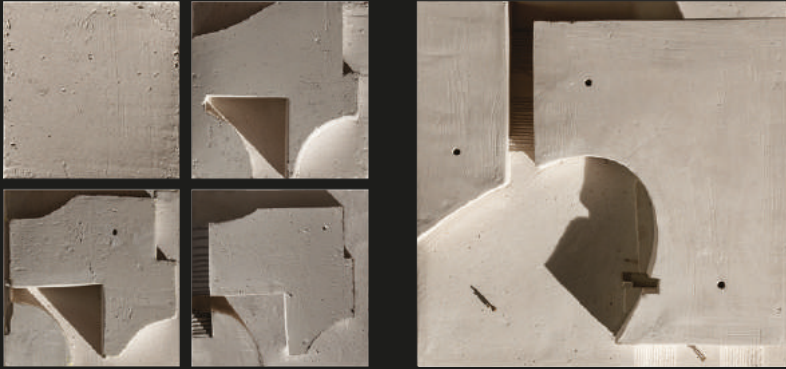
**Box 01**

Luca Muffato  
Lorenzo Zorzi

— Axonometric view.  
The elements  
of the project:  
store, walk, visit,  
look, rest.

— Plaster models.  
(top left)  
Project's development.  
Model real scale 1:400  
(top right)  
Model real scale 1:200  
(bottom)  
Front view.  
Model real scale 1:50





RUBBLE OR RUINS?

**Box 02**

Piero Bigatello  
Ambra Tieghi  
Gloria Tombolato

– Axonometric view.  
The elements  
of the project:  
store, walk, visit,  
look, rest.

– Plaster models.  
(top left)  
Project's development.  
Model real scale 1:400  
(top right)  
Model real scale 1:200  
(bottom)  
Front view.  
Model real scale 1:50

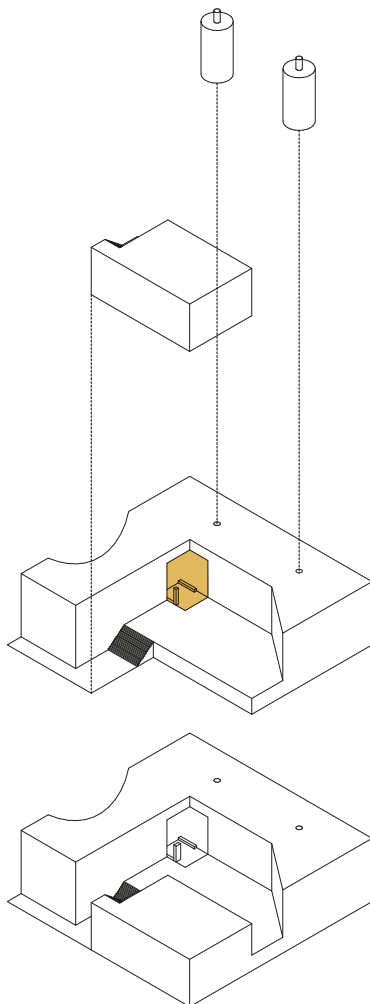
– On the following pages

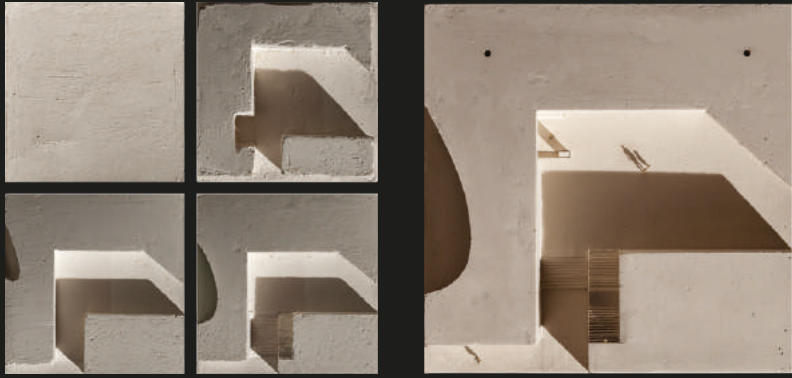
**Box 03**

Edoardo Cesani  
Lorenzo Nigro

**Box 04**

Marco Boscaro  
Benedetta Friso





RUBBLE OR RUINS?







RUBBLE OR RUINS?

**Box 05**

Daniel Bruscajin  
Giulia Levorato

— Axonometric view.  
The elements  
of the project:  
store, walk, visit,  
look, rest.

— Plaster models.  
(top left)  
Project's development.  
Model real scale 1:400  
(top right)  
Model real scale 1:200  
(bottom)  
Front view.  
Model real scale 1:50

— On the following pages

**Box 06**

Tommi Bimbato  
Alberto Nalesso

**Box 07**

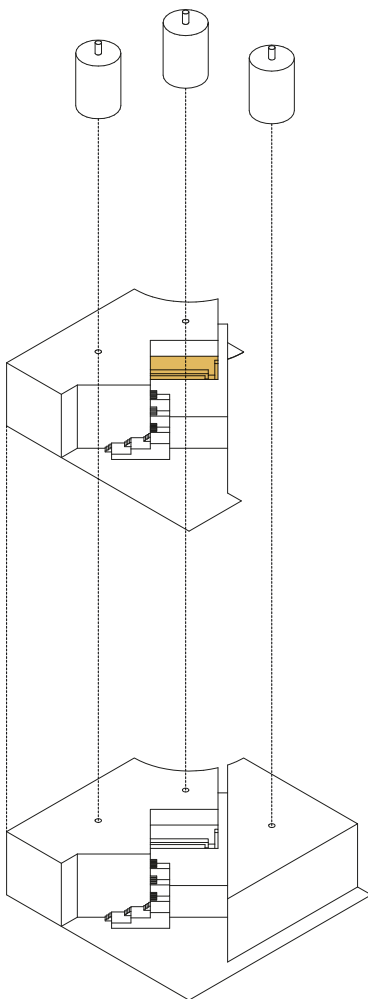
Amedeo Dalla Costa  
Van Linh Phan Ngoc

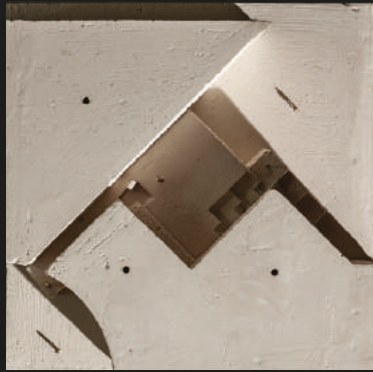
**Box 08**

Nicola Rebellato  
Andrea Zangari

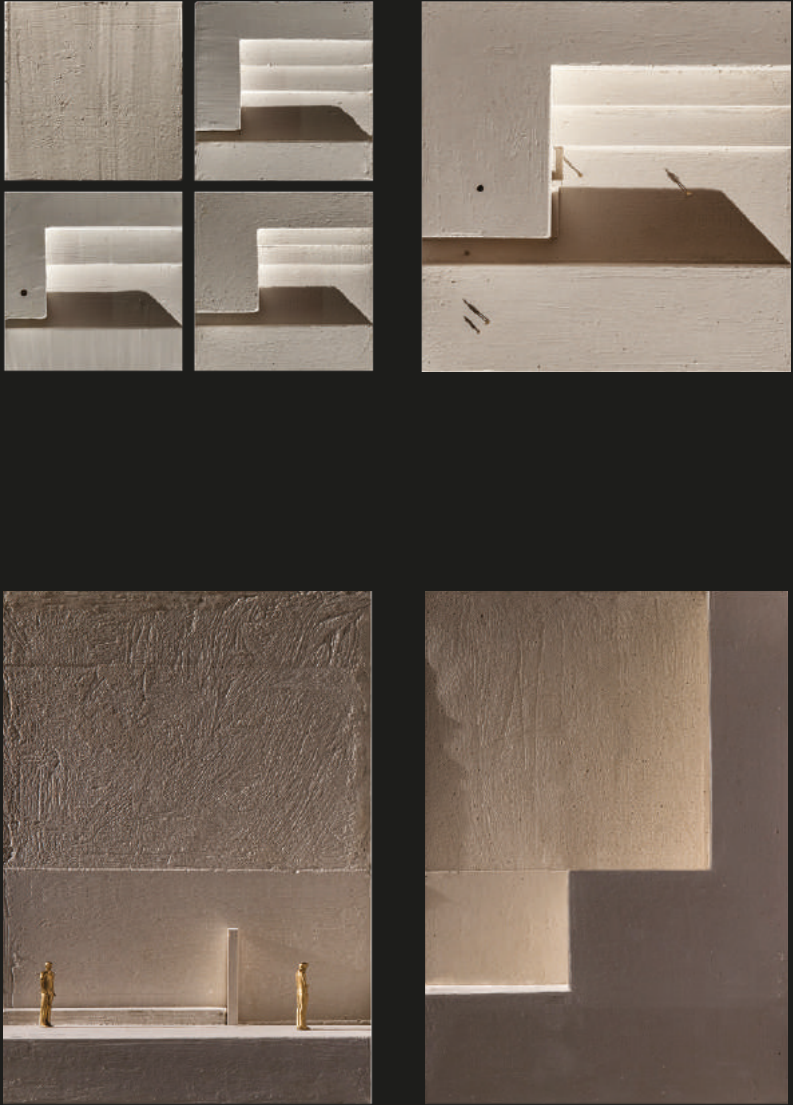
**Box 09**

Alessandro Magro  
Federico Urso



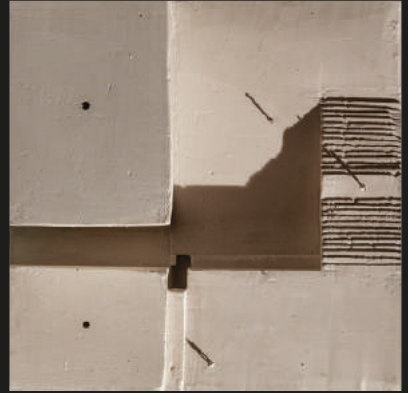


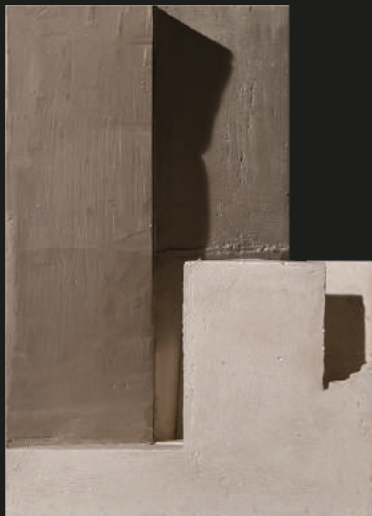
RUBBLE OR RUINS?





RUBBLE OR RUINS?





RUBBLE OR RUINS?







– Realization of plaster model.



**Box 10**

Thomas Furnari  
Francesco Gallone

— Axonometric view.  
The elements  
of the project:  
store, walk, visit,  
look, rest.

— Plaster models.  
(top left)  
Project's development.  
Model real scale 1:400  
(top right)  
Model real scale 1:200  
(bottom)  
Front view.  
Model real scale 1:50

— On the following pages

**Box 11**

Jacopo Baldelli  
Alice Crivellente

**Box 12**

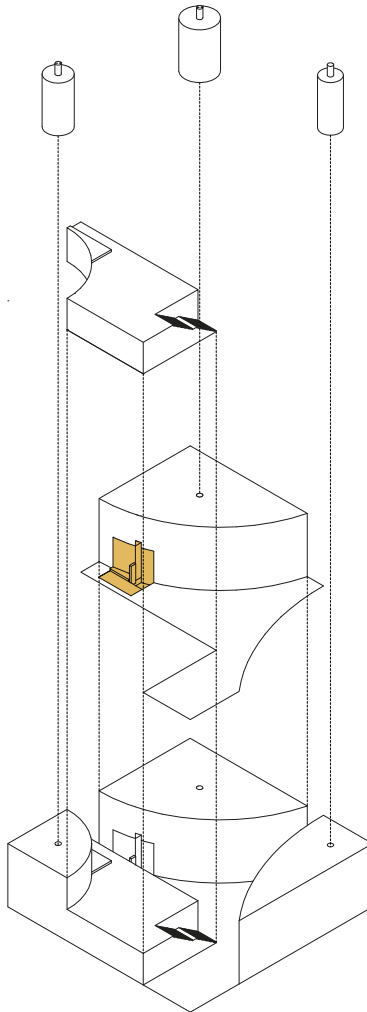
Emanuele Tonini  
Tarik Semsî

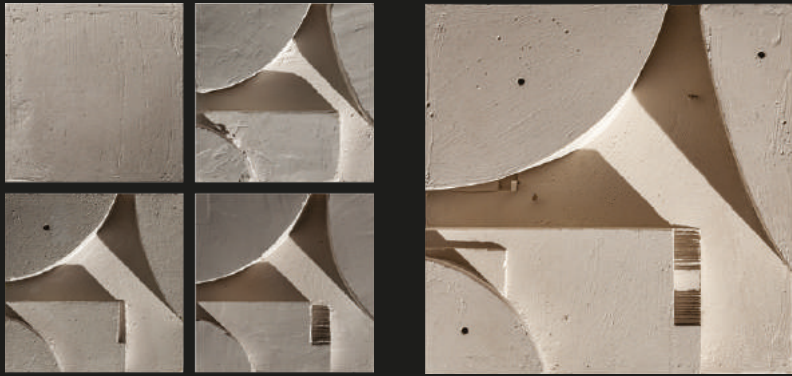
**Box 13**

Jessica Bernardi  
Jacopo Berti  
Gianluca Perini

**Box 14**

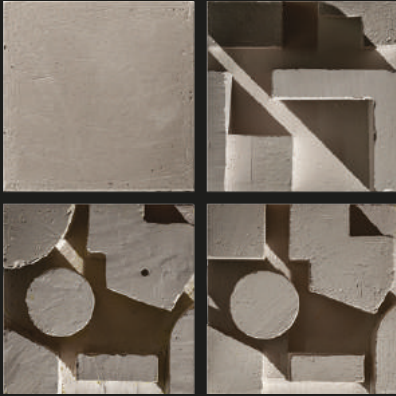
Luca Piazzon  
Elettra Vatta





RUBBLE OR RUINS?





RUBBLE OR RUINS?





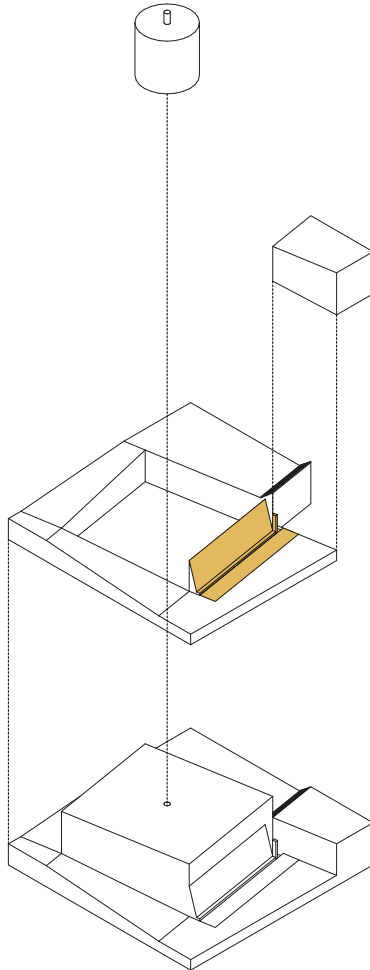
RUBBLE OR RUINS?

**Box 15**

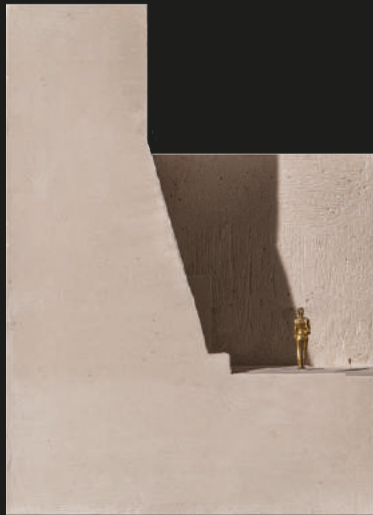
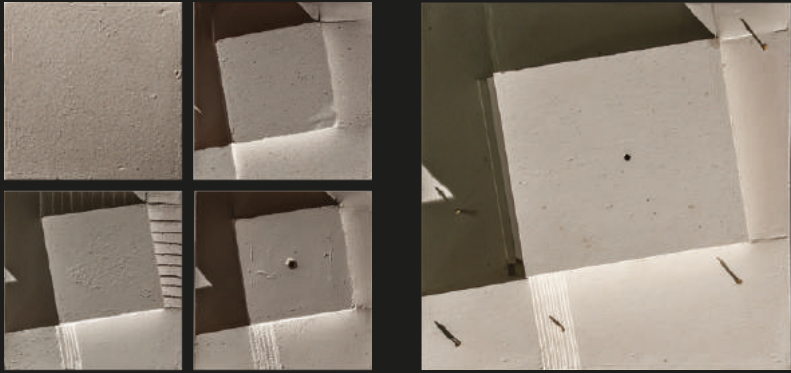
Leonardo Giacon  
Enrico Marconato

— Axonometric view.  
The elements  
of the project:  
store, walk, visit,  
look, rest.

— Plaster models.  
(top left)  
Project's development.  
Model real scale 1:400  
(top right)  
Model real scale 1:200  
(bottom)  
Front view.  
Model real scale 1:50







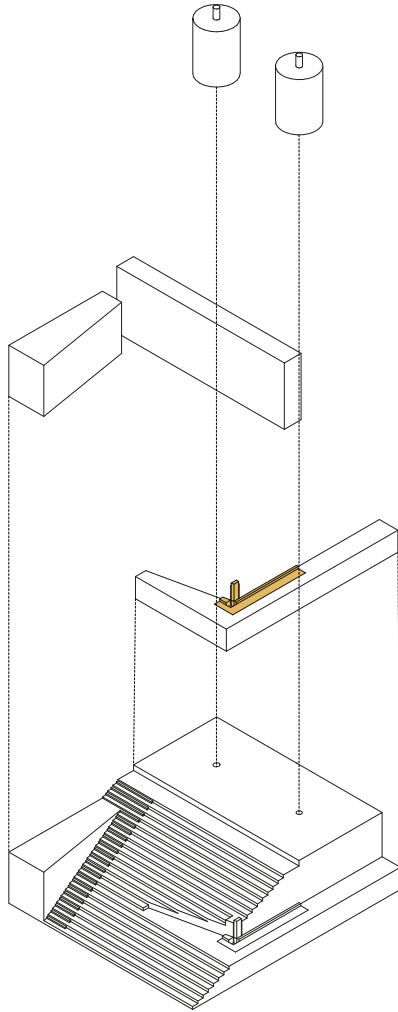
RUBBLE OR RUINS?

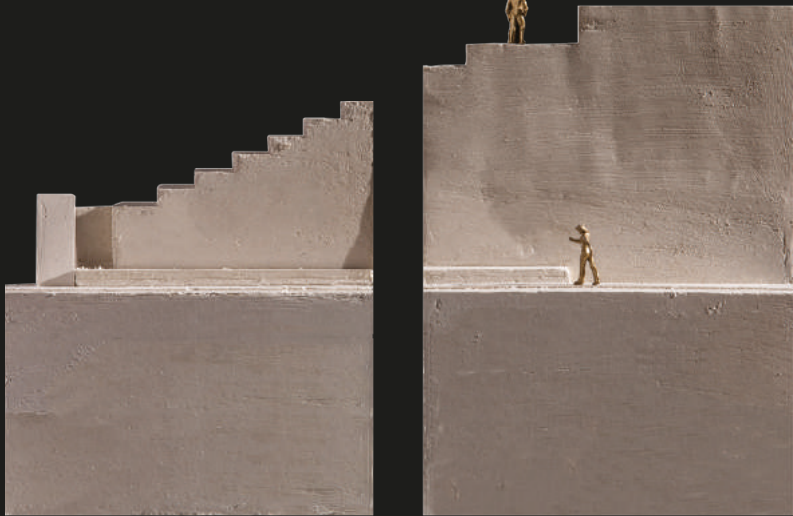
**Box 16**

Roberta Dal Molin  
Ines Sordi

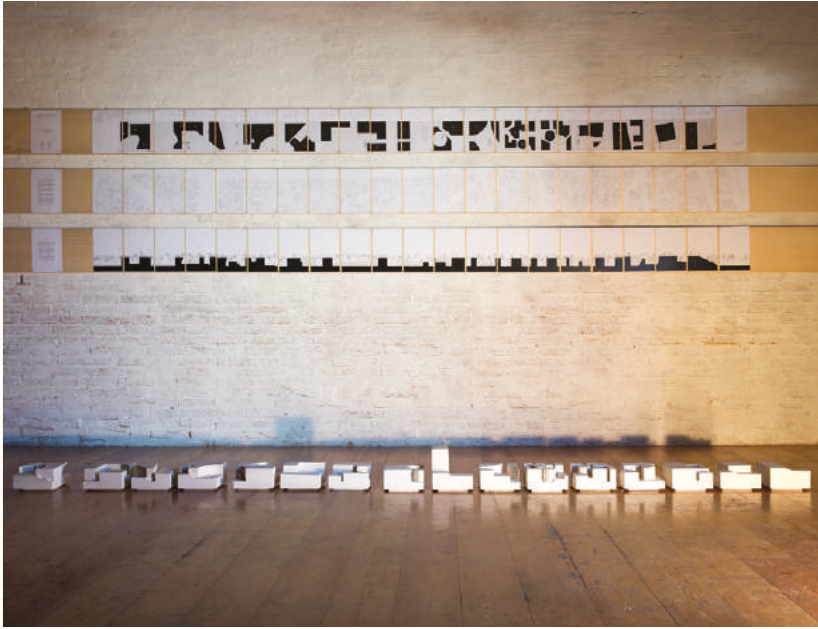
— Axonometric view.  
The elements  
of the project:  
store, walk, visit,  
look, rest.

— Plaster models.  
(top left)  
Project's development.  
Model real scale 1:400  
(top right)  
Model real scale 1:200  
(bottom)  
Front view.  
Model real scale 1:50





RUBBLE OR RUINS?





– 16 Boxes for Palmyra.  
Plaster model,  
Plan and Section.  
Scale 1:200 (top).

– Detailed models.  
Scale 1:50 (bottom).

– Exhibition layout.



## Francesco Cacciatore

– Venice, Italy

Associate Professor of Architectural and Urban Design at Università Iuav di Venezia. From 2006 to 2014, he practiced architecture as a founder of the Ateliermap office, with whom he accomplished various projects. He is also frequently invited as visiting professor in design workshops and seminars in Italy and abroad.

Among his published works are: *The wall as living place. Hollow structural forms in Louis Kahn's work* (Letteraventidue 2008); *Abitare il limite. Dodici case di Aires Mateus & Associados* (Letteraventidue 2009); *Barclay&Crousse. Segnali di vita tra i due deserti* (Letteraventidue 2012); *Il vuoto condiviso. Spazialità complesse nelle residenze contemporanee* (Marsilio 2016).

## Tutors and Guests

---

### **Giorgia Cesaro**

Architect, graduated from the Academy of Architecture of Mendrisio in 2013. She worked at Aires Mateus Arquitectos (Portugal) and continued her working experience around Italy, China, and Peru. Since 2015, she has been a teaching assistant in Francesco Cacciatore's Design and Theory courses at Università luav di Venezia. At luav, she is also a PhD student in Architectural Design.

### **Marcello Galiotto**

Architect and PhD in Architectural Design. He is a founding partner of the architecture and urban design practice [A+M]<sup>2</sup> Architects, based in Venice since 2012. He worked as a staff architect at Sou Fujimoto Architects in Tokyo (JP) in 2015. He has been a teaching assistant at Università luav di Venezia since 2010.

### **Alessandra Rampazzo**

Architect and PhD in History of Architecture. She is a founding partner of the architecture and urban design practice [A+M]<sup>2</sup> Architects, based in Venice since 2012. She has been a teaching assistant at Università luav di Venezia since 2010. In addition to practicing and teaching, she fostered research activities between Italy and India.



## Students

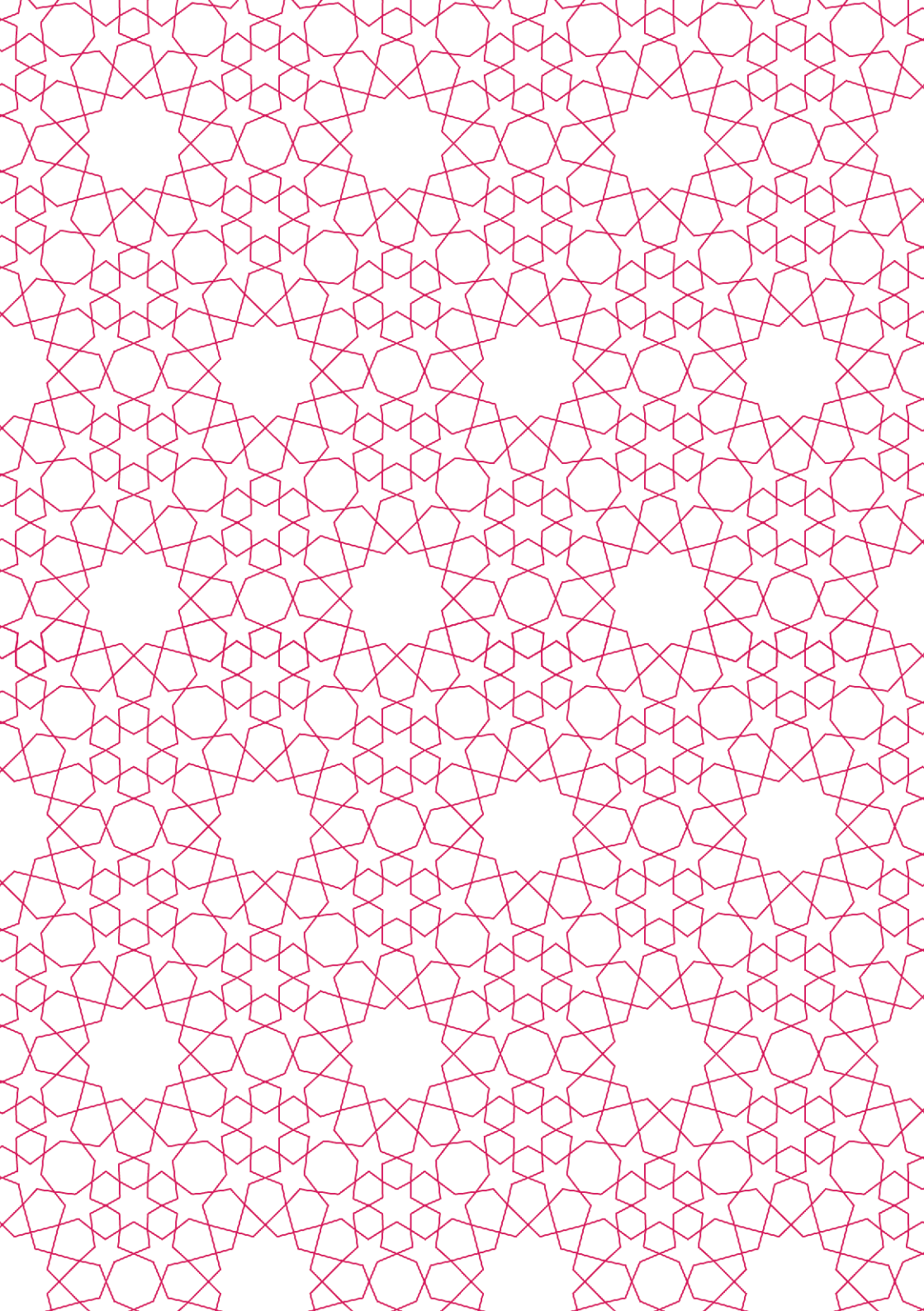
---

Jacopo Baldelli  
Jessica Bernardi  
Jacopo Berti  
Piero Bigatello  
Tommi Bimbato  
Marco Boscaro  
Daniel Bruscajin  
Edoardo Cesani  
Alice Crivellente  
Roberta Dal Molin  
Amedeo Dalla Costa  
Benedetta Friso  
Thomas Furnari  
Francesco Gallone  
Leonardo Giacon  
Giulia Levorato  
Alessandro Magro  
Enrico Marconato  
Luca Muffato  
Alberto Nalesso  
Lorenzo Nigro  
Gianluca Perini  
Van Linh Phan Ngoc  
Luca Piazzon

Nicola Rebellato  
Tarik Semsì  
Ines Sordi  
Ambra Tieghi  
Gloria Tombolato  
Emanuele Tonini  
Federico Urso  
Elettra Vatta  
Andrea Zangari  
Lorenzo Zorzi



web: [wave2017.iuav.it](http://wave2017.iuav.it)  
mail: [workshop2017@iuav.it](mailto:workshop2017@iuav.it)



# SYRIA - THE MAKING OF THE FUTURE

FROM URBICIDE TO THE ARCHITECTURE OF THE CITY



Roberta Albiero  
Felipe Assadi  
Aldo Aymonino  
Beals Lyon Arquitectos  
Solano Benitez  
BOM Architecture

## **Francesco Cacciatore / Rubble Or Ruins?**

Ricardo Carvalho  
Armando Dal Fabbro  
Salma Samar Damluji  
Fernanda De Maio  
Gaeta Springall Architects  
Antonella Gallo  
Sinan Hassan  
Ammar Khammash  
Camillo Magni - Operastudio  
Giancarlo Mazzanti  
Patrizia Montini Zimolo  
Paredes y Pedrosa  
Ciro Pirondi  
Plan Collectif  
Attilio Santi  
TAMassociati  
UNLAB  
João Ventura Trindade  
VMX Architects



Incipient Editore 10,0 \$ 8,5 €

