

REVERSED ARCHEOLOGY

edited by PierAntonio Val

GINZBURG 2015-2020

International Network of Research and Teaching

UNIVERSITÀ
DELLA
TRIESTE



RE
G

ST
T

REVERSED ARCHEOLOGY

GINZBURG 2015-2020

edited by PierAntonio Val

The International Network of Research and Teaching - INReTe wants to be a platform for critical dialogue, for ordering and comparing didactic and research experiences. It aims to offer an open space for reasoning where stimulate the interconnections and the comparison between different knowledge and skills on the project.

Scientific Committee

PierAntonio Val (*series director*)
Università Iuav di Venezia

Guya Bertelli
Politecnico di Milano

Hervé Dubois
École Nationale Paris Val De Seine

Donatella Fioretti
Akademie der Künste Düsseldorf

Giovanni Vragnaz
Università di Udine

Published Issues

1. Regeneration of the recent past (2016)
2. Reversed Archeology (2020)

Reversed Archeology

Ginzburg 2015-2020

edited by

PierAntonio Val
ISBN 978-88-32050-89-9

project sheets editing

Emilio Antoniol
Marta Andrei

Published by
Anteferma Edizioni Srl
via Asolo 12, Conegliano, TV
edizioni@anteferma.it
First edition: 2020

Copyright



This work is distributed under Creative Commons License
Attribution - Non-commercial - No derivate works 4.0
International

Thanks to all professors who have participated in the Network over the years, in different ways and times. Thanks to them, the network was able to live, and to be an open network and gradually to have an identity. We quote them in alphabetical order, indicating the university they belong to, in a single collective thanks: Ignacio Acosta | ETSA (Siviglia); Antonio Ampliato Briones | ETSA (Siviglia); Pablo Arias Sierra | ETSA (Siviglia); Clément Blanchet | ENSAPVS (Parigi); Lamberto Borsoi | Iuav (Venezia); Sara De Giles Dubois | ETSA (Siviglia); Roberto Di Marco | Iuav (Venezia); Hervé Dubois | ENSAPVS (Parigi); Paolo Faccio | Iuav (Venezia); Paolo Foraboschi | Iuav (Venezia); Carmen Galán Marin | ETSA (Siviglia); Raúl Gálvez Tirado | ETSA (Siviglia); Francisco González de Canales | ETSA (Siviglia); Miguel Hernandez Valencia | ETSA (Siviglia); Laurent Lehmann | ENSAPVS (Parigi); Angel Luis León Rodríguez | ETSA (Siviglia); Jose Antonio López | ETSA (Siviglia); José Morales Sánchez | ETSA (Siviglia); Elena Morón Serna | ETSA (Siviglia); Ramón Pico Valimaña | ETSA (Siviglia); Jean-Luc Rolland | ENSAM (Marsiglia); Anna Saetta | Iuav (Venezia); José Sánchez Sánchez | ETSA (Siviglia); Donato Severo | ENSAPVS (Parigi); Cristina Soriano Cuesta | ETSA (Siviglia); David Turnbull | Cooper Union (NY); PierAntonio Val | Iuav (Venezia); Guido Zuliani | Cooper Union (NY).

Thanks also to: Aldo Aymonino director of Department of Architecture and Arts in Iuav (Venice); Philippe Bach, director of ENSAPVS (Paris); Alberto Ferlenga rector of Iuav (Venice); Narder Tehrani dean of Cooper Union (NY); Narciso Vázquez Carettero, director of the ETSA (Seville).

A special thanks to the Fundación Goñi y Rey which financed part of the publication. Thanks to Stéphan Dégeorges, head of Architecture, Villes et Territoires CAUE de Haute-Savoie, Annecy.

with the support of



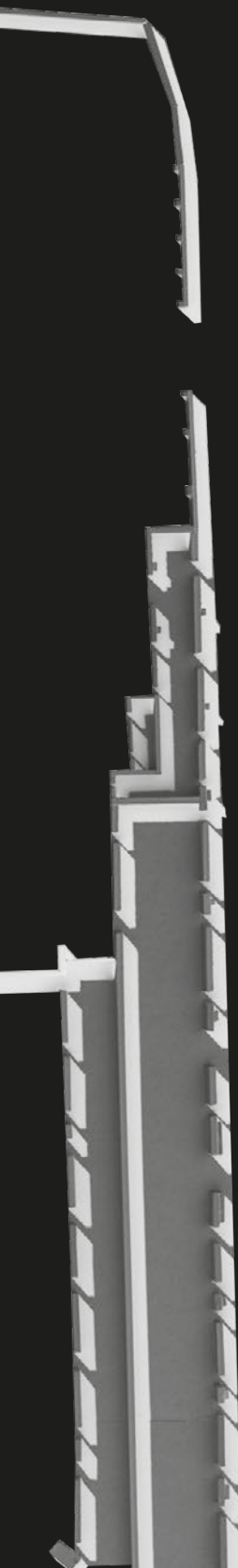
and the participation of



Table of contents

- ESSAYS
- 6 A Reversed Archeology**
Ginzburg 15-20, the Metamorphosis of the Present and the Pietas Latina
PierAntonio Val
- 24 The Space explains the Times**
Sara De Giles Dubois, José Morales Sánchez
- 28 Potential Spaces**
Hervé Dubois
- PROJECTS
- PARIS, FRANCE
36 The Tour Albert in Paris
Marta Andrei, Hervé Dubois
- SEVILLE, SPAIN
56 Rethinking Programmes
Mixed Building Programme of Care Equipment and Emergency Accommodation
Sara De Giles Dubois, José Morales Sánchez
- CONEGLIANO, ITALY
72 A vineyard-park for Conegliano
An Intermodal Place for the City and the Prosecco Area
Emilio Antonioli
- LIDO OF VENEZIA, ITALY
96 A dialoguing Addition
The Caserma Pepe at Lido of Venice
Marta Andrei
- SANTIPONCE, SEVILLE, SPAIN
120 Hybridisations: increase the Architectural Heritage
Foundation and Residence for Researchers in the Monastery of San Isidoro del Campo
Sara De Giles Dubois, José Morales Sánchez
- ANNECY, FRANCE
144 A Lake view
The “Balleydier Operation” on the Annecy Lake
Emilio Antonioli





ESSAYS

A Reversed Archeology

Ginzburg 15-20, the Metamorphosis of the Present
and the Pietas Latina

PierAntonio Val

“La forme d’une ville change plus vite, hélas! que le cœur d’un mortel”
Charles Pierre Baudelaire, *Le Cygne, Les Fleurs du mal*, 1857

One spring evening in 2015, I was having dinner with Hervé Dubois on the terrace of the hotel restaurant inside the Unité d’Habitation in Marseille. Professor Dubois had invited me to the School of Architecture in Marseille to hold a lecture and participate in a thesis jury, in the final year of the bachelor’s degree, where he was teaching. The purpose of the dinner was to discuss, *a posteriori*, the day’s work: the topics of the course, the quality of the students’ work, my lecture and the new projects that I had illustrated in the morning. The intent was to compare our mutual experiences and studies on the project, to discuss more generally the research and teaching methods of our two respective universities. There is nothing more normal between two professors and architects who share the passion and stubbornness necessary to hold together the difficult¹ complexity of the profession of “the architect-professor”.

In the pleasantness of the sunset with a view of the Mediterranean sea, however, the discussion took a turn that was no different, just more comprehensive. In fact, the dialogue was enriched by some considerations that had emerged from the observation of the environment. It all started with the restaurant menu. The dishes on the list seemed to evoke the atmosphere of a Michelin starred restaurant, as did the wine list. Wines like the Sauternes, certainly not inexpensive, were also displayed on the shelves of the grocery store on the “rue-corridor” inside the Unité. While walking along the “rue-corridor” waiting for dinner, I had been pleasantly surprised to see several people coming and going with glasses and snacks from various doors held open between the various lodgings, in proximity to each other. The intense coming and going took place in the custom of the residents sharing the collective rite of the evening aperitif. In those moments, the corridor looked like a crowded pedestrian street teeming with joyous relationships. In the same way at the same time, many people were jogging and exercising on the roof garden and/or chatting while watching the sunset.

¹ Nicola Emery, “L’architettura difficile, Filosofia del costruire” (The Difficult architecture, Philosophy of construction), Marinotti, Milano, 2007.

It seemed to me that inside the building there was a concrete expression of those objectives of functional and social integration, and more generally that role of “social condenser”, that the building was to have assumed to give substance to some of the aims and founding myths of the architecture of the modern era. These myths were the reasons for the form of the Unité.

There were many reasons why the Unité d’Habitation, therefore, looked different to how I remembered it. This where the discussion with Hervé Dubois during dinner began.

The perceived diversity within the Unité was certainly also due to the restoration work that had taken place in those years. Marseille had become the European Capital of Culture in 2013. The restoration of the Unité was partly related to this. In fact, it fell within the overall urban regeneration of many areas of the city of Marseille, all realised for that occasion.

However, it was not only the restoration that marked the change. Life itself inside the building appeared to have changed. The change seemed more structural and due to the settlement of various social classes or simply to the succession of new generations inside the Unité. They were younger social classes, significantly different on an economic and cultural level to most of those who had settled there originally after the war, when the Unité was built. The original tenants had long shown evident difficulties in metabolising the multiple innovative concepts expressed by the Le Corbusier building. These frictions had generated problems in the social context and had contributed not only to undermining the housing model at its very foundations, but also consequently had resulted in a progressive setting aside of this model, as part of the international debate on the architectural discipline, particularly in the final decades of the twentieth century. The new people that now inhabited the Unité, on the other hand, seemed to have integrated more fully with the building and to have understood the housing opportunities underlying it, in a general change of the times. The collective characteristics of the building, the scaled dimension, the population density, the compact and dynamic dimensions of the dwellings, the various functional additions and the use of the roof itself, seemed better suited to the present and to the most recent changes to housing requirements, not only regarding one’s personal life, but

also in terms of collective social sustainability and, more generally, environmental sustainability, despite having been designed by Le Corbusier more than sixty years earlier.

Metamorphosis of living

All of this posed some questions. Is it possible to believe that what was foreshadowed by Le Corbusier, and more generally by the modern movement, due to its ideological and avant-garde character, could now become a reality, thanks to its intrinsic projective intentionality and future-oriented nature? Is it possible to think that the “train of history”, in its non-linear and discontinuous way of proceeding, has only now rendered concrete and necessary what the avant-garde architects of the modern age had hypothesised already in the 1920s? Why is this happening now? Why only now are we witnessing a profound change in the paradigms of living in line with what Le Corbusier had foreshadowed? Does what was designed at that time, now seem concretely appropriate in its entirety or are there evident excesses and differences in the actual realisation of the housing demand, compared to what was hypothesised back then? How many and what are these differences today? I am underlining the time gap of one hundred years because the Unité d’Habitation is, in many ways, the child of a broader and more articulated cultural climate whose initial relationships and affinities, for example, were with the studies and projects on collective housing that emerged in the group of Russian avant-garde architects, at least in the aspects related to its concept of housing.

The Unité belongs to that line of thought (already defined by F. Choay as “progressive”)² that in the 1920s had relations with some of the figures of Russian constructivism, such as Moisej Ginzburg³, Ignatij Malinis and in a different way with the “minister-architect” Nikolaj Miljutin or the economist Stanislav Strumilin⁴. More generally, it can be found in the systematic typological

2 Françoise Choay, “L’urbanisme, utopies et réalités. Une anthologie”, Paris, Editions du Seuil, 1965.

3 Moisej Ginzburg, “Style and Epoch”, MIT Press, Boston, 1983, preface by Kenneth Frampton.

4 Guido Canella and Maurizio Meriggi (edited by G. Canella), “Sa Sovremennaja Arckhitektura 1926-1930”, Dedalo, Bari, 2007.

research on housing of those years and in the desire to pursue a difficult, but necessary, “scientific” and functional rationality of living. Particularly the early part of the 20th century was an incredible laboratory of experimentation and research, in which the design of the space was accompanied by a collective social vision and the attempt to instil a strong sense of community and citizenship in the inhabitants that could build useful components of a better future. All this seems to have dissolved, especially on the subject matter level, particularly in the years between the present century and the previous one.

Now, perhaps, we should ask ourselves some questions in the light of the transformations taking place and the evident changes of the field. Would it perhaps be helpful now to reconstruct such a research approach with regard to living, in a critical and fresh way, questioning the present and history? Should this approach to research today be limited to pursuing, in a critical way, what is necessary, in the plurality of contextual conditions, as it relates to the immediate future? Or should it try to outline and prefigure new forms of living in a projective form towards a future expressed over the long term?

There are many signs that indicate the need to focus our interests on the forms of living and concern both the typological aspects, related to the individual accommodation, and the methods related to aggregative forms of housing, both the environmental and settlement aspects, and the constructive and economic aspects concerning living.

Changed habits and lifestyles are today crucial to responding to the crisis of resources, the climate-environmental challenge and the technological-information challenge that modifies relationships, ways of living and the world of work itself. Today, this framework must also include the challenge of healthcare. In recent months, the global pandemic caused by COVID-19 has also made healthcare a crucial issue in redefining lifestyles and forms of living.

These extraordinary conditions also oblige us to reflect on the present situation and the future that awaits us. The theme of foreshadowing possible post-COVID housing scenarios will be dealt with by the research of architects and urban planners in coming years. I hope it will do so by more broadly integrating a



2. Project maquette of the new connection system of the Tour Albert in Paris. Student: Irene Gottardo.

2

more general prefiguration of sustainable housing scenarios for our ecosystem.

Healthcare issues, however, are not new. The relationship between cities, wellness, individual and social health are topics that run through the founding principles at the root of the modern age. Tuberculosis, phthisis, rickets, etc., were some of the diseases that needed to be fought against even in the early 1900s. In general, healthy living was one of the key issues in urban planning and in architecture with the glimmers of modernity. The relationships between architecture and social health are not just an issue of the modern age. Going back in time, analysing, for example, the paradigmatic transformations of the architecture of the Counter-Reformation and/or the more specific reform of Borromean architecture in Lombardy, it would be interesting to take a closer look at the possible influences, relationships and polarities that were created in the respective architectural essays by the two Milanese architects (Pellegrino Tibaldi and Francesco Maria Richini) in relation to the two respective plagues that struck Milan. Interestingly, both essays were written during the two plagues.

The pandemic today is a further demonstration of how changes in the environment always reverberate in the practise of architecture, and above all it highlights how all this is happening today in an increasingly accelerated and global way. Precisely in order to cope with this accelerated transformation, we should not simply go along with contemporaneity. Even the current pandemic is teaching us to deal with the changing reality in a rational way and to read the present with a necessary critical distance.

When dealing with an architectural project it would be wise to remember (paraphrasing Marc Augé) that “contemporaneity is not to be reduced to passing events. Being contemporary means we need the past and the future”.

Confrontation with time is another of the important and fascinating issues that every architecture always brings into play. All this is even more important today precisely because of the speed with which transformations are happening. Time must be understood in all its multi-faceted aspects, both the past and the recent past, and the near future and the future understood as a future projection over the long term. In the same way, we should be aware

that the arts from the beginning of the 20th century have been intensely occupied with time, no longer cyclical nor linear, and its relationship with space, in connection with scientific and philosophical reflection.

Notwithstanding COVID-19, a composite, problematic and extremely transformed picture has emerged from reality, but above all an accelerated continuous change, where the signs of the progressive change in the demand for housing resonate in the architectural field in an evident and complex way, and range from government and community policies⁵ to design processes and also involving the world of construction. Within this challenging field of forces, these days the architectural project must provide coherent responses that have a civil role and significance.

International network

The contextual framework and these objectives define the direction of the study and research of the international group of professors who gradually wanted to come together here to share their thoughts and experiences and to discuss with each other on a didactic level. The network was formed already in 2013, before that dinner on the terrace of the Unité, with the intention of building an international exchange, bringing together research and education. The mission of the group was only stated in a more clear way on the terrace of the Unité.

Since 2013, every educational workshop of each university has shared and discussed these themes with their students, and also the respective areas of experimentation, in the various and subsequent academic years. Themes concerning the regeneration of the existing housing stock in line with the transformation and reinterpretation of new forms of living have become the common shared object of the practical exercises of the various courses of the architecture departments that have joined the network. In the universities where each of us taught, we tried to build opportunities and moments of reflection aimed at initiating an active and

⁵ In recent months, the need to launch a new “Green New Deal” has re-emerged more insistently in European policies, to respond essentially to the economic crisis, but also due to the pressure of young people led by Greta Thunberg and not only as a result of the today's pandemic crisis. These policies necessarily involve the theme of living in all its facets.



3

constructive dialogue on the methods and tools of teaching architecture. This book is the second moment of reflection on these issues⁶ but equally, exhibitions of the group's activity have been set up in various European universities.

Architecture is a heteronomous discipline, the main reasons for which are found in the hybridisation and cross-fertilisation of knowledge. The School is necessarily a place of learning, experimentation and verification of the most advanced techniques and tools of a discipline. For this reason, it must necessarily open up its cultural and educational project to a critical discussion, in a logic of the continuous enrichment of horizons and within a vision that must be absolutely international these days.

The international network was able to become a reality from the beginning thanks to the use of IT tools. Skype, Google Suite, Teams, WhatsApp, etc., were the technical support for communications, for the remote collaborative reviews between the various schools, and were also the means for "uploading everyone's work to a common online platform", to give everyone access to it. During the workshops, the students of the various universities involved were able to see the gradual progress of the work of all their colleagues from the other schools. In the same way, the platform provided them with the opportunity to compare their work with that of all the others and communicate directly, both individually and as a group. All this has been happening for over eight years, long before "distance learning" became a widespread constraint in recent months (due to COVID-19). We considered the huge innovative potential of web-based communication tools as an opportunity to articulate, improve and integrate the quality of "in-person" lectures and workshops (a teaching method that must always consider as indispensable), and to intensify these forms of traditional work and research. Overall, more than a dozen professors have been involved in the network over the years. However, the number of those who have been indirectly involved is significantly higher. The network could concretely expand further in Europe and also overseas, as has happened in part and is still

3. The relationship and distance between the new and the old in the project for the regeneration of the Caserma Pepe in Venice. Students: Edoardo Daidone, Nicola Salvador, Dinozhan Erinekcı, Antonello Zanotti.

⁶ A little more than a year after the dinner at the Unitè, in November 2016, the first book entitled "Regeneration of the recent past, international researching & teaching experience" was published.

happening. Gradually the shared experience has built up a common cultural orientation. The collective work within the network has made it possible to focus on the themes, objectives and parameters and at the same time to set out a comprehensive identity of the group that we are trying to summarise.

Changing the present

“Changing the recent past” is the title of the first book, which illustrates the previous round of didactic experiences and the related theoretical considerations. That volume is a sort of zero edition of the INReTe (International Network of Research and Teaching) series. Urban redevelopment and the regeneration of the architecture of the more recent past have been and will be, in fact, something we will look at more closely. Today, the building sector demand always tends to address disciplinary issues from the *ex novo* construction to the transformation of the existing building. Now, this issue has been subject of international interest, not only in Europe, but also in the those nations that traditionally have been resistant to conservation, such as the United States of America, China, South America and developing nations etc. There are numerous factors that measure this shift of interest: the ecological aspects; the need to not consume new soil; the problem of the necessary transformation and renewal of the huge and significant architectural heritage, in particular from the second post-war period in Europe, a heritage that today no longer conforms to the new housing requirements. We are facing not only an ideological transformation but also a structural one. The same legislative framework in the various countries and the economic situation of the crisis of resources have, for years now, been guiding the architectural project and urban and territorial planning in this direction, by means of specific and concrete policies. For some time now, all this has required a significant metamorphosis of traditional reference models and a challenge for a recalibration of the paradigms of architectural design. All the areas and projects drawn up for various areas of Europe and presented in this volume address these issues. The subject of the modification of the recent past is, in fact, a fundamental issue because it poses the problems of realignment within the architectural discipline

itself. Today, in fact, we need to ask ourselves more and more whether an architectural language exists or is being created that governs construction on, in and between the built just as in the years of the avant-garde there were a series of languages of the new. The need and will to build on the built articulate and guide the interest in the history of the discipline in its continuity and articulates the idea of a project as a virtuous system of relationships: as a system endowed with meaning and with “a relational truth”. The relationships in their entirety, therefore, employ as a foundation a continuous operational-critical attitude towards the forms and techniques that must be continually reinterpreted and updated. While the designing process is in the foreground not only as a positive consequence or as a background that cannot be amended, but also as a process, where the transformation takes place in a sort of continuous motion (of oscillation) between arbitrary design choices and resistance due to the need for contextualisation.

The didactic experiences presented here were the occasion for a diligent discussion and collective research on these issues. The Seville projects for Avenida de la Barzola, the projects in Annecy for “l’Opération Balleydier”, like those in Italy for the regeneration of the Zoppas-Zanuzzi industrial area in Conegliano, were the pretext for educational experimentation and applied research. In the same way, the projects most tied to the dimension of a single architectural complex were, such as the regeneration of the Tour Albert in Paris, the redevelopment of the Caserma Pepe in Venice or the redevelopment of the areas close to the preserved parts of the Monastery de San Isidoro del Campo in Santiponce, on the outer edges of the periphery of Seville.

Open project and Pietas Latina

Basically, all the projects found themselves faced with the need to give shape, with reconversion interventions, to a population density and to a process of stratification on the existent. The theme of understanding the project as an addition emerged in all the projects. Similarly, they are confronted with a conceptual polarity, closely interrelated with the temporality of the project itself. There emerged a clear requirement to adapt an architectural lan-



4

4. Dynamic masterplan that illustrates the transformation process of the park-vineyard for the industrial area in Conegliano, a common basis for all students of the course.

guage that dialogues, both with regard to the pre-existing building to be modified and with the surrounding conditions, with the place in its diversity and entirety. Above all, it was shown that it was essential to construct a complete and resistant language that similarly maintained within it (within its own linguistic structure) certain values open to a further possible transformation. The aim today is to use the project to construct a “dialogue language not only in action, but in potential” with the progression of the change: with the near future. This openness of the project and its language, I believe, is the only way that architecture can endure in the long term and respond to the needs of the present and to the demand for the transformation of the near past and future. All the themes and projects illustrated here seek to give an answer to these questions and intend to pursue such an “open and dialogical language”.

The theme of the exercise of the regeneration of the industrial area of Conegliano, for example, explores the construction of a transformative process rather than the pursuit of a form. The rules determined by the foundation construction grid of the original industrial buildings become the same rules used to design the new vineyard-park. They are also the same rules that mark (under the vineyards) the parking areas serving the new territorial intermodal role to which the entire area has been earmarked. That existing grid of the original foundations becomes the structural and morphological outline for prefiguring a progressive new future housing density open to various different possible uses, always within the area, to be implemented in a probable more expanded future. The new building fabric integrates with the “vineyard-park”, guaranteeing enduring quality and the preservation of an icon, built using advanced and sustainable specific construction strategies and morphological choices.

The relatively more recent issue of the regeneration of the building stock brings up another question regarding the method. Regenerating the recent past means placing two apparently opposing actions in a dialectical relationship, preserving and modifying. This establishes a close relationship between restoration and architectural design at the educational level. Restoration provides analysis procedures and methodologies for adopting and identi-

fying the values of the existing architecture, guiding choices that establish a unique balance between the values of the historical memory and the values of the present. For restoration, working on relatively recent constructions also means working on the edge, where the traditional canons of conservation have not yet taken root. For such a significant recent pre-existing project, it is necessary to act in a tentative manner, each time testing the meaning and reasons for the protection measures.

In terms of architectural design, other issues arise. Dealing with the modification of the recent past means considering the architectural project as the formulation of a judgement about the existing structure. Judgement becomes the place within which the various disciplines find areas of dialectical relationship and specific reasoning. In this way, the project takes on multiple significances. It is both a solution and a cognitive tool of reality at the service of the community. It is a fundamental hermeneutic tool for understanding a place, and the architectural project is the measure of the quality of the possible transformation. This judgement of the relevant recent past, however, cannot be exempt from practicing within it a fluctuation between a rational analytical evaluation and the desire to have an attitude towards the context that expands the conservation margins of the existing architecture. This is because, from our point of view, these days the recent past is the increasingly necessary palimpsest on which to layer the project, the new. This is necessary in order not to break that dialogical continuity with what preceded us. It is appropriate because every break in that dialogical continuity is becomes a part of its history, intertwining arbitrariness and contextuality. For this reason, we must ensure that today's accelerated transformation process does not destroy the indispensable interface between arbitrariness and contextuality. For all these reasons, we think it is necessary to have a critical-rational, specific and profound attitude towards the recent past, but mediated by a viewpoint that we could define as indulgent, a viewpoint that we could say is filtered through what the ancient Romans called *Pietas* (compassion). Through this "*Latin Pietas*", it is possible to construct a dialogical attitude to enhance the urban peripheries of our cities, and at the same time testify to their "weak history" through its transformation project. Only through such a "Virgilian"



5

4. Project for the regeneration of the Seville arsenal. Master degree thesis "Seville: las reales atarazanas. Regeneration of an interrupted project for the city's arsenal". Student: Federica Cattaruzza.

criticism, “wisely compassionate and indulgent”, is it possible to envision a possible transformation of the minor architecture of the second half of the last century. A contextual condition that is significant in most areas of the world, and where the reasoning for its protection is fragile. It is this wise and compassionate criticism that can allow us to prefigure and layer a transformation and renewal on reality without making the testimony of what produced this reality disappear, its founding context – without eliminating the differences – without having the architecture fall into the danger of the standardisation of a new international style.

In all areas of the students’ work, we sought to experience the virtues of such a profound and equally indulgently selective viewpoint with regard to the context through these projects. It is the same viewpoint that I use and refine through my personal design research. It is exciting personal research that I am sharing with my colleagues of this publication and that I am testifying to here also briefly in the form of a manifesto that I have been continuously updating over the years.

Equally, in Annecy, in Seville, in Conegliano, in Santiponce, as in Paris, the various projects illustrated intend to pursue the exercise of such a critical, attentive, profound, sensitive and equally selective viewpoint, through the interpretation and development of the various contexts and their reciprocal specificities.

Ginzburg 2015-2020

A further polarity of our educational and research work is based on the conviction that now more than ever we need to connect studies on the regeneration of the existing architecture and the rapid change in the demand for housing, with attention to an equally rapid transformation of construction strategies and technologies. The dialectical relationship between construction and figuration is one of the crucial points on which “the revolution of the modern age” is rooted. Today, we must also root our work in the awareness (as architects and as teachers) that the ways of constructing have changed profoundly.

As I have said many times, in the centuries-old tradition of architecture the way of cutting and laying stone or building a wall has changed much less quickly than the way of constructing forms. In

the modern era, however, the relationship is reversed and presently this is absolutely much more exaggerated and accelerated than what happened in the first half of the last century.

Today, it is absolutely appropriate to maintain a constant dialogue with the mechanisms of production and with the external economic and institutional protagonists to build a critical engagement with innovative construction processes. First of all, however, it is essential to deal critically (within university institutions) with the continuous and kaleidoscopic modification of the durability of the material that construction technologies offer the project nowadays. For example, just look at how many materials new technologies can provide. Alternatively, let us imagine which construction scenarios can be opened up with the use of 3D printing when extended to the construction of the entire building or large parts of it.

Overall, the construction industry looks very different today, reconverted after the economic crisis in that it has been successful in finding new areas for rationality, productivity and market opportunities. A further reconversion will probably open up after the current global crisis due to the current pandemic and to a more attentive and sustainable use of resources. The critical discussion with the accelerated metamorphosis of the durability of the material and the building production must be made with the awareness that reflecting on technology has always been a central theme of modernity from Max Weber to Emanuele Severino. For this reason, we think it is necessary to strengthen a renewed tension towards an ever-new sensibility regarding construction. Our educational research has focused on this.

For these reasons, already on the terrace of the Unité d'Habitation in Marseille, in order to outline the future programme it seemed right that our work sought a dialectical tension with what Russian constructivism had put in place at the time, not due to the stylistic aspects, but in relation to the studies on housing, on the "collective house", today's co-housing. This would all be integrated with critical attention to material and construction aspects, in the hope that our group could establish a sort of avant-garde position, and that this position would be pursued without ideology. For these reasons, we had already decided to call the work of

6. Studio Architetti Associati Ricci Val. Regeneration and expansion of the Don Milani elementary school, Ponte della Priula, Susegana, Treviso, built in 2019. Photo by: Arcangelo Piaì.



6

our group, in a rather instinctive way, “Ginzburg 2015-2020” and above all the five-year joint research programme presented here.

Architect-professor

A final objective substantiates the reason for our international group of educational and research comparison. In recent years, the profession of the architect has been shattered into a thousand streams and numerous professional figures, in part due to market conditions (both construction and cultural), in part due to the regulatory and procedural context (national, but above all global), and in part due to the transformation of the project construction mechanisms and the architectural structure itself. All this makes it increasingly more difficult and elitist to practise architecture, in contrast with a growing demand for architectural quality that is widespread and in demand, both for the single building as well as for the city and the countryside. A similar division is reverberating more and more these days in almost all universities, and not only in Europe. In each school, many new different and specific studies relating to architecture have gradually emerged. We think this is right. The academic environment must be sensitive to the world of which it is a part. For the university not to be sensitive to changes in the environment in which it operates is, in our opinion, one of the first forms of betrayal of its cultural and above all civil reasons that justify its very existence.

There is an increasing number of university professors throughout the world who teach a specific and ancient subject such as architectural design, however, that out of conviction or perhaps much more often for status, tend to separate the teaching of the material from the exercise and experimentation of the practise of architecture itself. There are many complex reasons for this and they originate both within the institution and also on the outside, unfortunately. Today, fewer and fewer architects speak about, reflect upon and write about what they design. We think this is due to a structural situation of the profession, both of the architect and of the professor. We believe it can be attributed to a particular generational condition (the generation to which we belong), which tends to separate not only those who teach from those who practise, but also those who write, from those who work

PRACTICE THE LATIN "PIETAS"

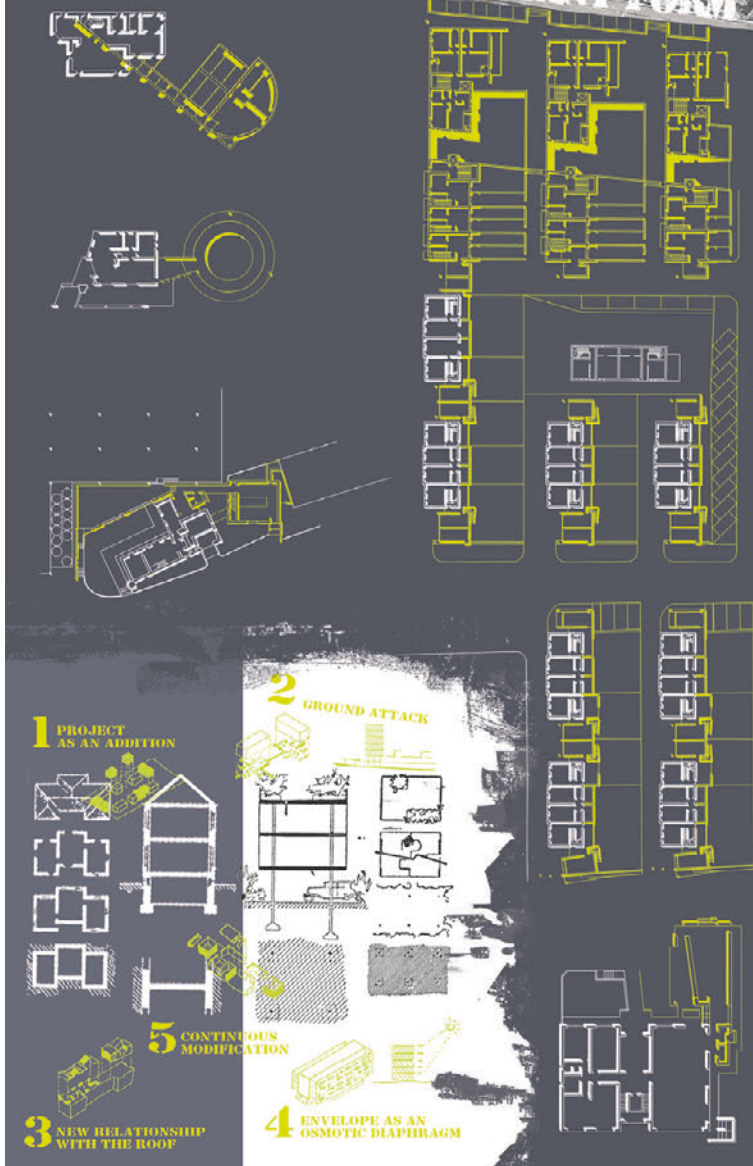


1. *Metamorphosis of paradigms for a possible transformation of the recent past*, P.A. Val, 2019.

The manifesto was initially drafted for an academic research on the regeneration of the low-cost residence in the province of Venice in 2016. But it is constituted as an "unfinished, open form". Over time, it has gradually undergone a continuous series of additions and modifications. Consequently it has appeared on several successive academic occasions. The latest version was prepared for the OCIAM International Comparison of Ideas "Fragile Landscape" and exhibited in Piacenza and Milan in 2019.

The image uses the reproduction of an oil painting by Giorgio Ortona exhibited at the Venice Architecture Biennale in 2011, entitled "Palazzine Romane". The canvas shows a ragged landscape, made up of buildings that make up the skyline of a slightly decomposed city. On the image, some phrases are placed like stamps on a postcard to be sent. These are some key words that summarize the issues that the present expresses with regard to the architectural project, in particular to the transformation of the recent past.

Below a series of plants at the ground level, of my completed projects, emerge. They are projects for the expansion and regeneration of areas and buildings of the present, designed with a technique similar to how archaeological plants are drawn. On the left below, Le Corbusier's 5-point manifesto emerges with superimposed the metamorphosis of the themes of building on built.



DIALOGUING
ARCHITECTURE

NEW TECHNIQUES
NEW "TOOLS"

REVERSED ARCHEOLOGY

TOPOS · TYPE
TIME · TECTONICS

ORDERING
PRINCIPLE

TECTONIC
PRINCIPLE

PROJECT AS
CONTINUOUS
TRANSFORMATION

ARCHITECTURAL
CODE OPEN TO
CONTINUOUS
STRATIFICATIONS

FORM · BUILDING · MAINTENANCE



as architects. We, on the other hand, think that this separation is an impoverishment with respect to all conditions and viewpoints. The university must support an attitude, or rather an individual and collective temperament, that holds together the practise of architecture and its teaching. Not only that, it is equally important to constantly take a critical view of everything *a posteriori* of both experiences, with an attitude that I would define as theorising. Temperament is theorising and not theoretical in that the processing of the thought occurs in close relation to “field work”, to experience. Therefore, where the action of abstraction is given in a coherent way, only in the “resistant universe” within the reality of contexts and practise, bringing together the teaching experience and the design/construction experience, skills and knowledge. Many schools of architecture and many professors who have taught there have been exemplary in this respect, from V. Gregotti to C. Aymonino and A. Rossi, G. De Carlo, etc., at the Luav, as in Europe: O. Boigas, R. Moneo, O.M. Ungers, H. Ciriani. Just to mention a few professors and from a relatively recent past. The list is very long and has always involved the schools of architecture especially in Italy and Europe. Likewise, we could list a very large part of the essays of the tradition of the history of architecture.

Our international network was also created out of these convictions and for these purposes. Alongside each professor, we have added a picture of one of their works, to indicate something about their specialisation.

A reversed archeology

Also in the spring of 2015, I was invited by Sara De Giles and José Morales to give a lecture at the Seville University of Architecture. On that occasion, I needed a title for my lecture. Discussing with them, as always via Skype, we decided that the title would be “Design as reversed archeology”. There were many reasons for the title. I wanted the title to indicate a design process that is not opposed to the existing, but is layered on it. I also intended it to explain that the design should seek the interpretation and development of the context in which it exists, constructing relationships of belonging and continuity with history with its form. This relationship dialogues with the pre-existent and is constituted start-

ing from a position of weakness precisely because the possibilities for the transformation of the project are almost always less than the desire for change and the possibility itself of modification that the reality is able to request. The reason for the title was also linked to the phrase by A. Perret “architecture is that which makes beautiful ruins” and everything involves the tension with respect to the phrase itself and its author⁷ and to the contradictory relationship with another phrase of M. Augé⁸. Consequently, the title alluded to the contradictory and dialectical implications that architecture now faces with time. “A reversed archeology” can also derive from the fact that I try to give a lot of importance to the predisposition of the ground layout and I tend to draw them with a technique similar to the way archaeological plans are drawn.

For all of these reasons, it seemed right to use the same title also for this essay and above all for the entire publication.

The essay by S. Giles and P. Morales evokes the difficult hermeneutics of design, which can be practised by bringing together the complex and contradictory relationship between space and time, through architecture. Even the educational projects for the regeneration of the recent past seek to engage, in the present, with the kaleidoscopic articulated temporalities of the architectural project. The projects for Venice or for Conegliano (to mention only the Italian projects, but not only) involve research for analysing the different, but finite potentialities of the space, which can be realised through architecture, as H. Dubois writes in his essay. However, they also want to be researches for verifying the margins and the possibilities for projecting these virtuous spatial possibilities of the places through time. The projects are also an attempt to verify the opportunities for preserving these qualities and potentials of the places, in the long term, for their concrete duration and testimony to the past and present with regard to a possible, sustainable and lasting future.

7 Marcel Zahar, “D’une doctrine d’architecture: Auguste Perret”, Vincent, Freal & Cie, Paris, 1959.

8 “Future history will no longer produce ruins. It does not have the time for them” Marc Augé. See also my essay “Per una razionalità dialogante: nuove temporalità, un arco voltaico tra Parigi e Venezia” in Donato Severo, PierAntonio Val, “Temporalités et régénération de la ville historique: l’Arsenal de Venise”, Anteferma, Conegliano, 2020.

The Space explains the Times



Sara De Giles Dubois, José Morales Sánchez

Of histories and times

The passage of time and the events produced in urban intervention areas have been marking the reflection of the projects and the works which we are reviewing for this article.

In the words of Marguerite Yourcenar, we could say that time, history, has sculpted pre-existing places, landscapes and buildings. No works start from time zero, but instead, they prolong the duration of pre-existing architectures. The clearest signs of this time continuum of projects are shown in the lines, the layouts, the alignments between volumes, and in the meeting of the geometries. These processes are drawn as a sum of decisions and reflections that link the past with a possible future.

The architecture existing prior to the project, is supported by the confidence and rigor of the plans of the original buildings. These works are developed upon a culture that runs from industrial architecture, to the contemporary, passing through the most robust and classic architecture of the 17th century.

They thus gather a cast of histories, of projects that begin with awareness and knowledge about pre-existing buildings. The drawings, prior to the project, allow the investigation and discovery of the spaces, the materiality, as well as of the landscapes in which they are located. The logic of the historical developments are revealed, to which will be added the extensions and interventions, which students have been making. As a consequence of all this, the project spaces explain the times, the events, that link different societies, united by architecture.

Space and everyday life. Inhabiting and occupation

To a large extent, the project process consists of adapting to the times, to the duration of the pre-existing landscapes, to the fit between projects from different eras. The dimension, scales or circumstances from which that adjustment begins, define the intentions of the project.

Similarly, the adaptation to the place, or to the already constructed histories, the relationships between the functional programmes and the new spaces that society demands, inevitably, entail a physical occupation of the place and of the spaces.

This occupation is, at the same time, a relationship between measures, scales, materiality and bodies.

Beyond its iconology, the well-known image of *St. Jerome in his study*, represents the ensemble of all those adaptations and adjustments between materiality, times and spaces. This great, and yet small, furniture, is in the heart of a church which overwhelms by its size and magnificent construction.

The adjustment between scales, place and spaces on a pre-existing building, could explain the educational content and objectives of the courses imparted in the schools represented here.

As in the artwork mentioned above, the composition between elements and the play between the huge ecclesial space and the furniture for meditation, would explain the reciprocity between scales, metric relationships and uses of the spaces. These are the same procedures and relationships that can be verified in the works located in the Monastery of San Isidoro del Campo (Seville), the old Venetian Caserma, the industrial factory in Conegliano, or the interventions in the urban areas of Paris, and the setting of the Unité d'habitation in Marseille.

All these adjustments, dispositions, and compositions, state and explain the idea of inhabiting. The destiny of all these projects is to arrange and compose places and spaces to inhabit.

The idea itself, and concept about living, is defined, based on the intention to propose and build a place to live, to interact, to affirm the conditions that the architectural project must meet.

However, the adequacy of the project, based on the idea of inhabiting, requires a precise reflection about the materiality, the environments, as well as the phenomenological, climatic considerations, and a long list of others that describe and define the places. In fact, another of the objectives of this course has been to reflect on construction, and materiality, in relation to the starting conditions of pre-existing buildings and landscapes.

Aware that the complexity of language in architecture goes beyond the history of architectural styles, it has been attempted to merge the logic of languages, between different times and cultures.

The projects reflect the research on the most phenomenological aspects of the constructed materiality, as well as the study of the

proposed or pre-existing architecture.

The assembly between structure, envelopes and natural conditions, have been the essential basis for proposing a certain idea about the urban environments on which one works.

With these intentions, it has been attempted to juxtapose place, history, functional programmes with the contemporary cultural moment.

Dissolve the objectuality: the complex

The diversity of situations and locations in which the projects presented are located, have stimulated a rigorous and prior reflection and exploration of urban environments. This research has focused on providing the idea of urban, of neighbourhood and the built environmental complex. Here, in these proposals, the urban complex would be the sum of the pre-existing buildings and the incremental build that all the projects propose, to some extent.

The extensions on pre-existing buildings translate the adjustment between the programmes and uses that contemporary society requires. All this has produced projects that reformulate, whilst reinforcing the idea of a built-up urban complex, defined by the sum of pre-existing spaces, newly created spaces as well as the relationships and transversality between the exteriors, and the interiors, of the buildings. All the projects presented exhibit this duality, while exploring the possibility of supporting a “porous” city, enriched by intermediate spaces.

This involves the implementation of spaces between the house and the city, between the city and the landscape.

The solutions that deepen research on collective housing have been especially relevant. Given the size of the proposals, those circumstances in which the house, the street, and the city juxtapose, have been addressed.

We can talk about the proposals with the words of Xavier Montejos, because they expose an “urbanism of interiors”. An idea of urban space closely linked to domestic spaces, to spaces for the development of daily life, for the encounter with others, conciliation, celebration and use.

At the same time, proposals are presented in which public func-

1. José Morales Sánchez, Juan Gonzalez Mariscal (MGM Morales de Giles Arquitectos), Rehabilitation and expansion of the Ramos Carrion theatre, c/ Ramos Carrión, Zamora, Spain, 2008-2012. Promoter: Zamora Provincial Council. Ministry of Development. Photo by: Jesús Granada.



tional programmes and city spaces are closely linked. In these exercises, it has been attempted to produce the adjustment and the composition between the parts and the whole, between the architecture and the city, between the space and the development of daily life. The space, both architectural and urban, represents the meeting between “the one and the diverse”. To a great extent, all the proposals are indebted to the environments of the cities and cultures in which the projects originate and reside. The city as a house, and the house as a city has been the philosophy that has framed much of the work. Combining this diversity of intentions, with the richness and suggestion of the original locations, has stimulated a great plurality and propositive wealth in the projects.

Potential Spaces

Hervé Dubois

“Teaching that doesn’t teach asking questions is bad”
Paul Valéry, *Cahiers II*, 1894

The collaboration carried out since 2014 with the Università Iuav di Venezia thanks to PierAntonio Val, to which ETSA Seville joined after 2016 with José Morales and Sara De Giles Dubois, allowed us to set up a studio with the ENSA Paris - Val de Seine inter-school based on shared monitoring of architectural projects on several sites.

Our objective was to allow the confrontation of different teaching practices around the common theme of intervention on the existing. We share a speculative vision based on the collective project of modernity to consider the necessary adaptations to the most urgent contemporary social and environmental issues, understood as opportunities for renewed space proposals.

An international work

The principle of this joint studio is to offer students an urban site for each school, documented and problematized by each of the teaching teams around a heritage issue.

Students can therefore freely choose to develop their project on one or other of the proposed urban situations.

Their work will be followed by their referent teachers who will adapt their pedagogical choices to each of the sites whose geographic, urban and social characteristics may vary significantly and which will be discussed during collective distance sessions. Gathering information on foreign sites requiring contact with the students of the resource school concerned, answering questions and looking for additional documents, often from local administrations, constitute the first level of interaction and contribute to establish an inter-group network which will later be confirmed by common criticisms and possible trips.

This educational device for remote monitoring is carried out in part through digital tools. It has allowed us to experience for several years their contribution as their limits and to adapt our methods of presentation and representation.

If certain technical difficulties sometimes complicated the ex-

changes, the virtual presentation also pushed us to educational innovations: montages, filmed models, drawings on graphic tablets, etc. These cumulative practices have allowed us to improve modes of transmission including recent history world containment revealed all the importance.

Our three teams share as architect-practitioners and as teachers a coherent vision of teaching based on a theoretical practice of the project and on a shared architectural and urban culture. Everyone, however, reserves the right to direct the work of their own group according to selected educational principles, the options of which will be of interest to our discussions.

Our group has therefore chosen to focus on questioning the project design process.

The teaching of architecture has given rise over time to many positions which question the nature of the architectural project: is it rather a sensitive proposition or a political act, the expression disciplinary knowledge to defend or the result of exploring cross-questioning? Should he ensure the perpetuation of academic knowledge or open up new avenues or theories? Can we define its scientific nature or must it claim its continual redefinition? Finally should it be definitively considered as professional knowledge or as a subjective personal practice or can it give rise to shareable research?

These antagonistic approaches have founded doctrines and engendered as much controversy.

Even today, schools welcome teachers whose more or less assertive teaching postures coexist randomly without often, their foundations and their differences being really questioned.

We generally prefer to leave it to pedagogical autonomy and the recognition of the competence validated by the titles to justify their practices rather than to initiate a real debate.

However, students are directly affected by the negative effects of such situations, often not discovering the content of the lessons given until they are confronted with them or relying on imprecise reputations rather than a critical analysis of these pedagogies.

Our school which was created by the union of two establishments with antagonistic histories, one stemming from the

Beaux-Arts tradition, the other from the turbulences of May 68 and which today welcomes 10% of French students, is due its size and diversity, an environment particularly favorable to a comparison between contrasting teaching methods.

Through its new educational program, it has chosen to promote dialogue between those around it. Each of the teaching groups of the Bachelor project is therefore invited to organize the modalities of cross-teaching with another disciplinary field and to publish the results in order to demonstrate their educational options. Presenting here the international inter-school cooperation that we have been conducting for a few years allows us to give an account of a demanding and prolonged pedagogical debate which allowed us to assert some convictions:

- an architect makes spaces;
- an architectural project is the development of a thought through architecture (and not its illustration);
- the process of making the project is more meaningful than its final evaluation (for the student as for the teacher, the precision of its questioning should gauge the value of an education);
- the tools of architectural representation constitute as much the language of architecture as the materials used for its construction (in their relationship);
- a teacher should not help the student to draw his project but to ask himself the questions that will allow him to do it;
- the form alone preserves the works of the mind.

Rather than fixing a site and a program beforehand, we ask each student to define a project hypothesis involving the definition of a public space. This could focus on issues of general interest, political, environmental or, on the contrary, explore more specific themes developing a particular interest in questions stemming from his experience as an individual or an architect. This assumption should lead him to identify both the most suitable location for the implementation of the project and the uses it will accommodate. The objective is to establish, in relation to the chosen site, the conditions for research that develops the spatial potential of the most distinct issues possible.

1. Hervé Dubois, Christophe Massin. Low cost apartments. ZAC Masséna Paris, XIII, 2008.



Our role as a teacher no longer consists in defining a framework in which rules aiming at acquiring a particular know-how apply, but in getting the students to define their own principles of project development by means of and according to their knowledge. It is a question of affirming the need for each future architect to deepen his work by going beyond the simple ability to formally transcribe a program in a site to initiate the construction of a critical proposition founded and expressed by architecture.

This posture could find affinities in literature in a Perreian principle of development of a thought or a subject by a direct work on language.

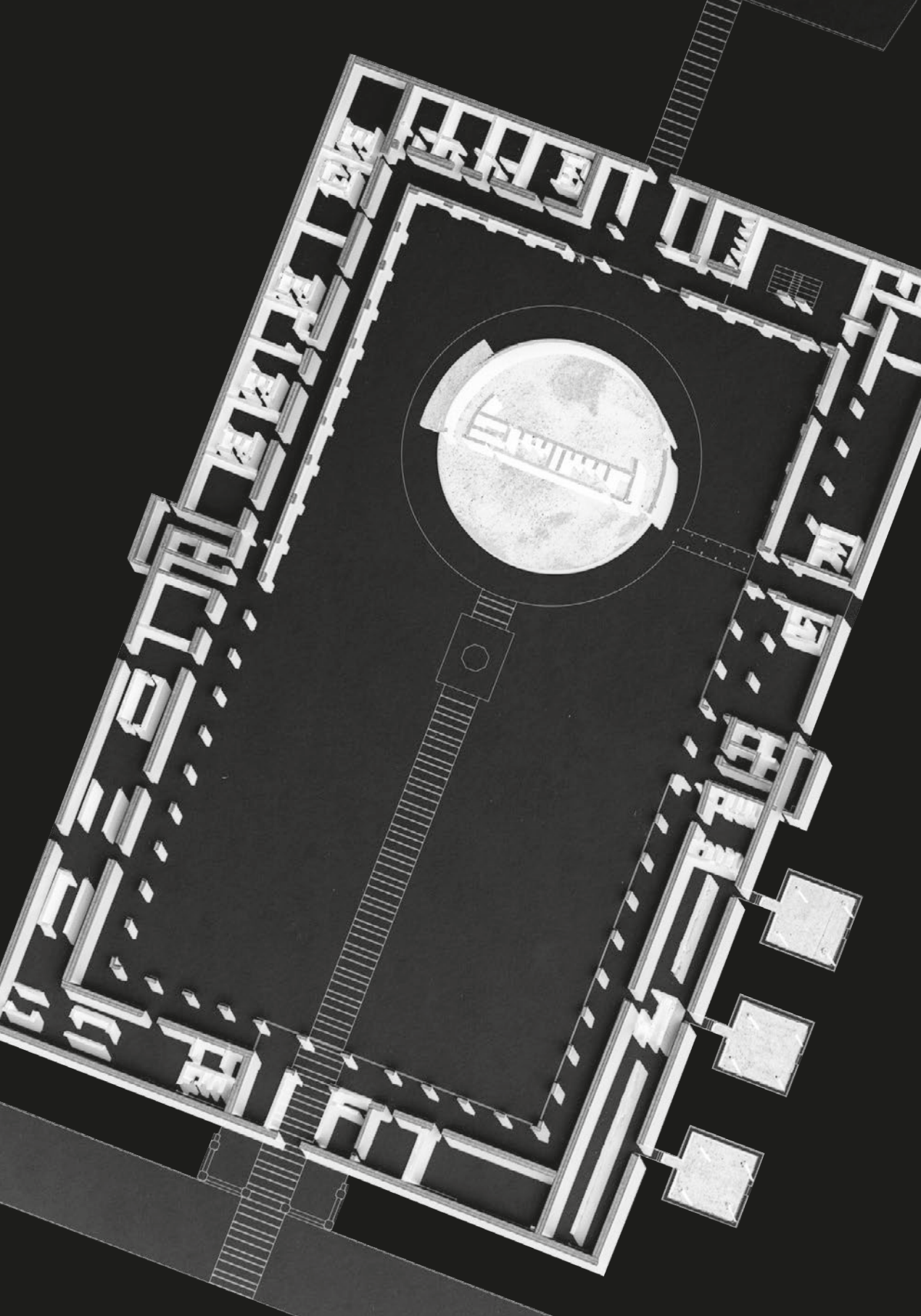
In addition to these basic objectives, the modalities of the teacher/student relationship distinguish pedagogies, we have chosen a resolutely collective operating mode in which the diversity of the themes developed contributes to making collegial criticism active and generates debate between students that the opportunity for remote confrontation strengthens.

Louis Kahn was thus known to react to his students' project by asking them about its origin, not discussing its design but its "formal ideality", not directly the solution but the foundations and the direction of the research.

Following this lesson, we seek through the use of suitable representation tools, to reveal the development potentials of each project. Thus, from the initial hypothesis, we favor graphic or model diagrams to lead to the development of a simplified spatial matrix in order to allow, in discussion or in individual reflection, the development of possible alternative solutions.

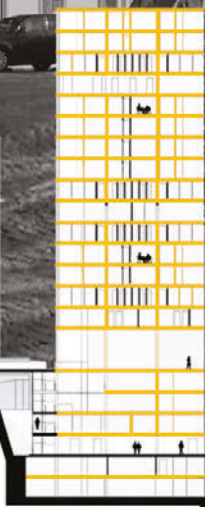
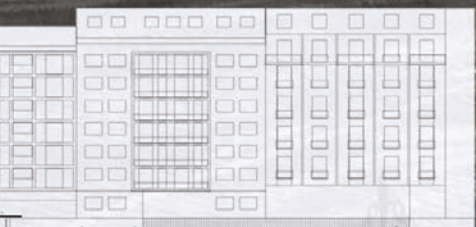
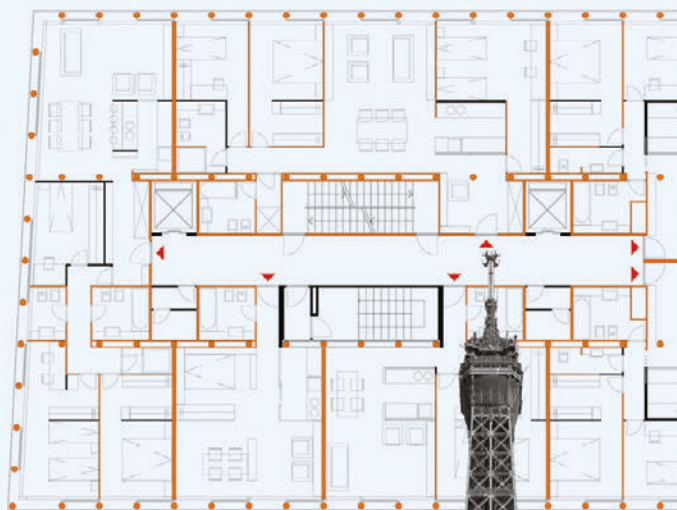
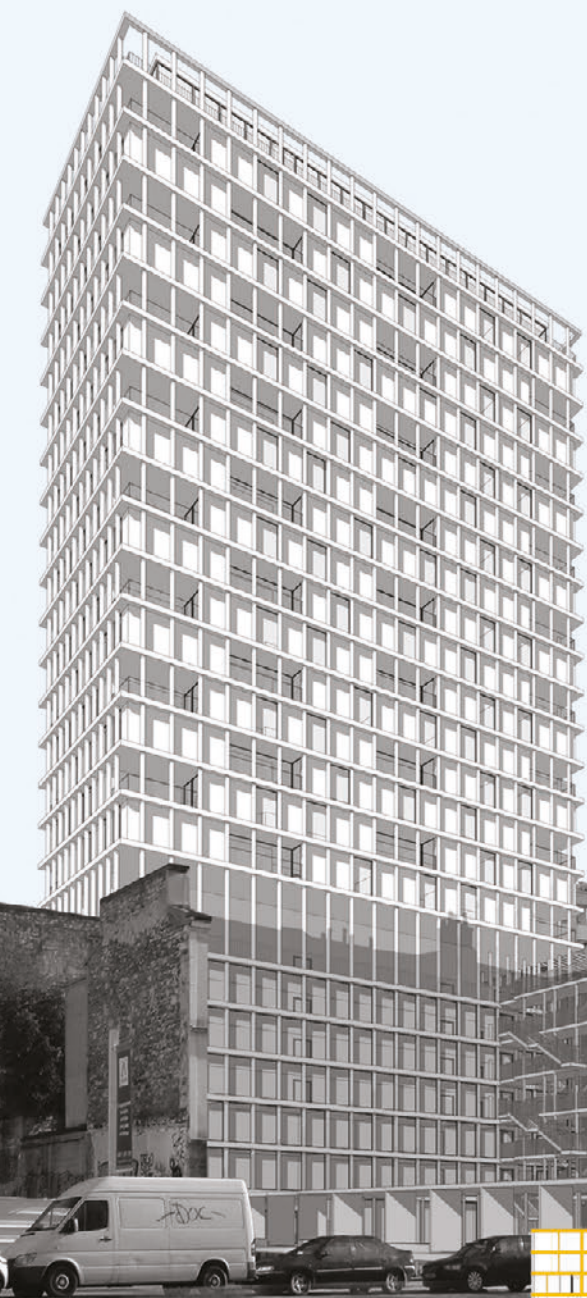
Teaching the project as a *Ouvroir d'Espaces POTentiels*?

1 A parallelism with the *OuLiPo* by G. Perre: "Ouvroir de Litterature Potentielle".





PROJECTS



Tour Albert

Paris, France

The Tour Albert in Paris

Marta Andrei, Hervé Dubois

The Tour Albert (or Tour Croulebarbe) is an historic building located in Paris in the 13th arrondissement, Croulebarbe district. It was built in 1961 by the architect Edouard Albert and since 1994 has been included in the List of Historical Monuments of France. The building is 61 meters height and it is an avant-garde architecture for the historical period of reference: it was in fact celebrated as the first skyscraper in Paris and forerunner of a new system of spaces adapted to the needs of a society in full change¹. The constructive and spatial intelligence of this residential tower shows how much the traditional “pillar-beam” framework is outdated and refers to a new knowledge of the dynamic behaviour of buildings, therefore obtaining a standard plan free from structural constraints².

The most innovative element of the project is certainly represented by the constructive and structural system used, patented by Albert himself and the engineer Jean-Louis Sarf in 1957. This patent represented the top point of a research that opened new perspectives to standardization and prefabrication. The structure is in fact made up of tubular steel pillars with a diameter of 26 cm arranged with a spacing of 1.5 m each other, filled with concrete and with an inter-floor height of 2.50 m, on which are set the reinforced concrete beams. The structure is then reinforced by a cross framework structure placed on the short sides, which represents a fundamental stylistic feature of the building, as it is not hidden, but it remains visible as a distinctive feature of the skyscraper. This harmonious but rigid geometry is softened on the facade through clever solutions: the corners of the building are treated through a panel or a window, with clear or translucent glass, punctuated by embossed aluminium sheets. Texture and vibration mix together, marking the extremely peculiar identity of the building³.

The structure, entirely standardized and prefabricated, arrived

1. Perspective drawing of the original project for the Tour Albert.

2-3. Current views of the Tour Albert.

1 Pascale Dejean, “Retour sur la Tour Croulebarbe, premier gratte-ciel parisien”. In: Bulletin Monumental, tome 165, n°1, 2007. Beaugency. Monuments du Moyen Âge et de la Renaissance, pp. 118-119.

2 Jean Caste, Rémi Rouyer, “Les Tours à Paris, bilan et perspectives”, Atelier Parisien d’Urbanisme, rapport final 2003.

3 Jean-François Pousse, “L’invention de la tour européenne (7/30) : Tour Croulebarbe (1961), Paris”, in: “Le Moniteur”, 2009.



1



2

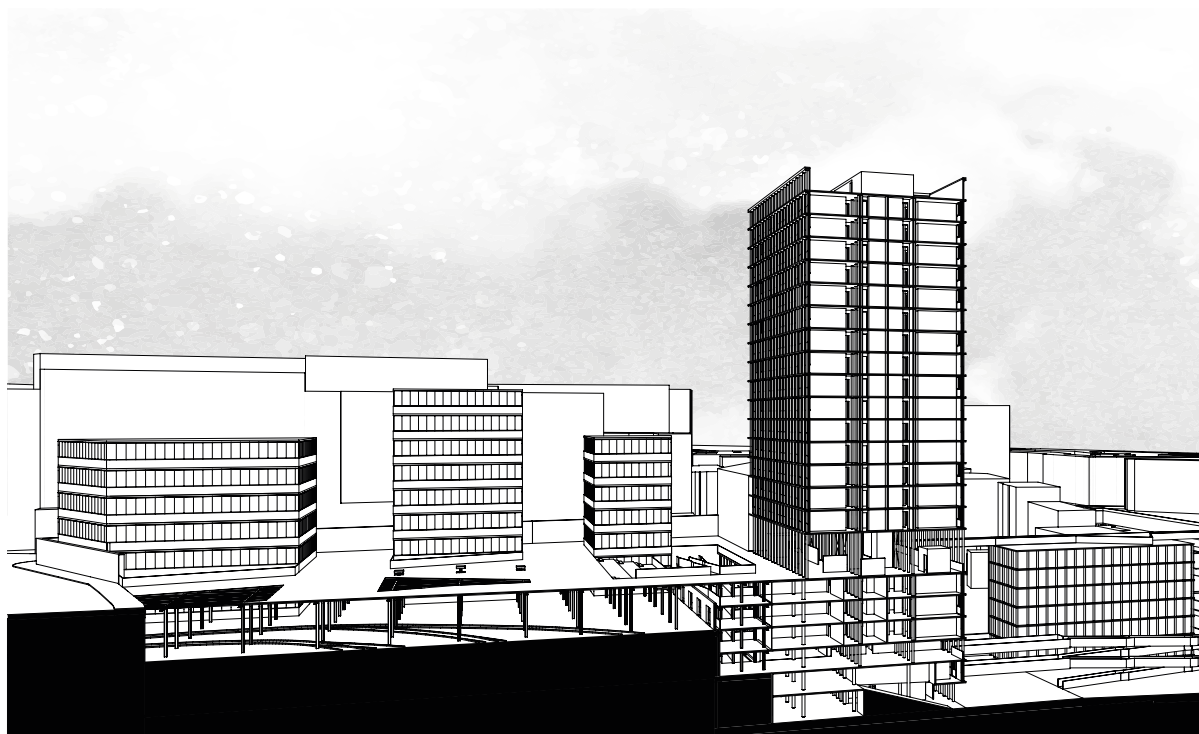


3

and it was assembled on site by specialized workers. A module of the structure covered three floors of the building in height for an extension of 3 m in length. The system of collaborating slabs in reinforced concrete, which makes it possible to increase the permissible loads taking into account the integral link between the horizontal planes and the vertical structure, was applied for the first time in the office building located in Rue Jouffroy d'Abbans by Albert himself. In that building the structure was based on empty tubular pillars, while the same construction system was used in the Tour Croulebarbe using the pillars filled with concrete. The Tour Albert is located in an area of Paris characterized by differences in height, that can reach also 20 m. This feature of the surroundings has guided the genesis of the Tower project and its morphology: in fact, it has a *Belvedere* on the sixth floor (17.5 m high) with a double level, located at the same height as the Place d'Italie. The aim of the original project of the architect Albert was to virtually connect Place d'Italie with the neighborhood of the rue Croulebarbe and the René Le Gall garden where the Mobilier National, Museum of furniture and upholstery of France, an historic building designed by the architect Perret, was located. To do this, the architect had thought of placing a covered square on the sixth floor of the Tower, reachable by an elevated walkway coming from Place d'Italie. However, this square was never built and, to date, the Tour Albert represents the realization of a project that was interrupted in the middle.

Projects strategies

The didactic work carried out by the students approached the design theme from a particular perspective: considering the project as a set of procedures aimed at building a coherent framework of transformations of an existing urban-building condition to be “regenerated”. Through the construction of a critical methodological framework, the projects developed have addressed the theme of urban modification and in particular of the building refurbishment in a dialogue between new and old. The aim of the projects was the conception of possible connection systems that would recreate the connection, hoped for in the original project, between Place d'Italie and the Tour Albert, overcoming



the differences in height dictated by the morphology of the area. These connections appear as a rhythmic sequence of public and private spaces that each time take on different connotations and relevance: in some cases in fact the compositional and settlement strategy adopted has placed the accent on the theme of connection, through the conception of a system of walkways and raised squares. In others, the connection was mainly operated through the insertion and addition of new buildings which allowed to integrate the functional program of the original building without affecting the character and shape of the tower, enriching the system of complementary spaces like kindergartens, gyms, libraries, etc. Through this strategy, the belvedere on the sixth floor of the Tour increasingly assumes a function of fulcrum, from the compositional and functional point of view, and become a *trait d'union* between public and private space, built and open space, new and existing buildings.

As for the regenerative approach of the building, the interventions conceived by the students proposed conservation strategies aimed to respect and enhance the original structure of the Tour Albert, that is an avant-garde constructive experimentation, in order to maintain its historical memory, acting rather on the distribution system of apartments to adapt them to the needs dictated by modernity. The redefinition of the internal layout of the apartments, through a meticulous work of subtraction and addition in com-

4. Perspective view of the new project for the Tour Albert. On the right is presented the new ramp system, in red, that connects the belvedere on the sixth floor to the lower levels. Master degree thesis, Beatrice Boscaro.