

ERASMUS EFFECT Italian Architects Abroad
NATURE 04 | UNStudio _MOTION MATTERS
ALESSANDRO ANSELMi. Figures and Fragments

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ERASMUS EFFECT

Italian architects abroad

6 December 2013 – 6 April 2014

www.fondazionemaxxi.it

Rome 5 December 2013. An urban lantern in wood and glass in Norway, a structure for collecting water in Ethiopia, the MoMA in Chengdu, China, a museum in a tunnel for submarines in Albania, a house that blends into the landscape in Israel, not to mention Brazil, the United States, Russia and Germany: **Erasmus Effect – Italian architects abroad** curated by Pippo Ciorra at MAXXI from 6 December 2013 to 6 April 2014. An exhibition composed of journeys, experiences and returns and telling the stories of the many Italian architects to have found success abroad.

Erasmus Effect. Italian architects abroad, realised by MAXXI Architettura, directed by Margherita Guccione, documents a specific aspect of contemporary Italian architecture: the ever-growing numbers of designers who choose to move to other countries. The title of the exhibition in fact derives from the name of the European university exchange programme *Erasmus*, created by the European Community in 1987 to permit students to undertake a period of study at a foreign university. However, the exhibition takes that literal meaning and expands on it to recount the stories of long-term expatriates such as Bo Bardi, Soleri and Belluschi and to describe a phenomenon that goes well beyond the confines of Europe and within which the desire for experience abroad is interwoven with the economic climate and the difficulties faced by architecture in Italy.

The phenomenon of “migratory” Italian architecture, of designers who open their studios abroad and who establish themselves as respected professionals of international standing is not new: from the pioneers such as **Lina Bo Bardi** in Brazil or **Romaldo Giurgola** in the USA and later in Australia, whose stories are bound up with national and international political affairs, through to **Renzo Piano** and **Massimiliano Fuksas**, who have built abroad the success that has allowed them to come to the fore in Italy.

Among the most recent, to name but a few, the exhibition presents **Benedetta Tagliabue**, working in Barcelona for a couple of decades, **Lot-Ek** - responsible for the exhibition design – and **Elisabetta Terragni**, both in New York, **Carlo Ratti** in Boston, the **LAN** studio in Paris and many others.

Erasmus Effect. Italian architects abroad documents the “trajectories” of Italian architects who frequently leave as students or recent graduates in search of work, but who ever more frequently transfer established independent practices in search of new markets. The young architect is therefore significant aspect of the brain drain phenomenon.

THE EXHIBITION

The exhibition has a simple, immediate configuration: **models, drawings, photos, videos and animations** document the breadth and quantity of the architects’ work; on one wall a large-scale **timeline** recalls essential facts and episodes from the historical context in question, while a **video interview project** also recounts the stories, choices and motivations for the exiled Italian architects, as well as their desire to return and a country ready to embrace them.

In this area of the exhibition, thanks to the invaluable contribution of the Sergio Nava’s programme **Giovani Talenti** (Radio24), we can hear from a broader range of migrants: along with the architects are researchers, scientists and technicians who emigrate in search of opportunities and better working conditions.

Erasmus Effect is also a review of major projects realised by Italian in all four corners of the globe over more than a century: from the **Museum of Modern Art** in **Sao Paulo** to the **Australian Parliament** to the **Beaubourg** in Paris, the new **Scottish Parliament**, the beautiful **Bure archives** in France and the fascinating **Waka Water**, recently constructed to contribute to the provision of water in Ethiopia.

EXHIBITION DESIGN

The work of the prestigious **Lot-Ek** studio and composed almost exclusively of fragments of transport containers, the exhibition structure only emphasises the sense of “movement” underlying the show, reminding

us that all ideas and talents being spent abroad are an active part of a national scientific and creative community that is just waiting to be able to make its contribution.

CATALOGUE

The exhibition is accompanied by a catalogue published by Quodlibet.

Through essays tackling the theme from a more general point of view, such as those of the journalists **Sergio Nava** and **Claudia Cucchiurato**, and texts by important specialists such as **Francesco Benelli** (Columbia University), **Shumi BOSE** and **Roberta MARCACCIO** (Blueprint, United Kingdom), **Meredith CLAUSEN** (University of Washington, United States), **Olivia DE OLIVEIRA** and **Claudia ZOLLINGER** (Brazil), **Peter EISENMAN** and **Guido ZULIANI** (Cooper Union), **Pedro GADANHO** (Curator, MoMA), **Hans IBELINGS** (The Architecture Observer), **Terry SCHNADELBACH** (University of Florida, United States) and **Paolo TOMBESI** (University of Melbourne, Australia), the catalogue further expands the review of Italian architects and architecture around the world.

ON SHOW

Projects by Architecture and Vision, Atelier Manferdini, AWP, Alessandra Cianchetta, Pietro Belluschi, Lina Bo Bardi, CORREIA / RAGAZZI Arquitectos, Delugan Meissl Associated Architects, Djuric-Tardio Architects, Durisch + Noll Architetti, Barozzi / Veiga, ecoLogicStudio, EMBT | Enric Miralles - Benedetta Tagliabue, gravalosdimontearquitectos, Studio Fuksas, Vittorio Garatti, Romaldo Giurgola, KUEHN MALVEZZI, LAN Architecture, Marpillero Pollak Architects, MORQ*, Paritzki Liani Architects, Renzo Piano, Richard Rogers, Carlo Ratti Associati, Paolo Soleri, simone solinas, ssa | solinasserra architects, Elisabetta Terragni The Panorama of the Cold War Team, 3GATTI

Stories by Atelier D, B+C Architectes, Cannatà&Fernandes, CRISTÓBAL + MONACO arquitectos, DOSarquitectos, Exposure Architects, External Reference Architects, Fil Rouge Architecture, fondaRIUS architecture, Fusina6, GA Architecture, Kokaistudios, Leap, LOOP Landscape & Architecture Design, MAB MarottaBasileArquitectura, mOa Mario OcchiutoArchitettura, NABITO, nbAA Nadir BonaccorsoArquitectosAssociados, Paratelier, PiSaA, STUDIO RAMOPRIMO, Ternullomelo Architects, XCOOP

Radio speakers Andrea Barizza, Alice Cofanelli, Luca Di Cesare, Lorenzo Di Pietro, Giulia Ferrero, Marina Freri, Georgina Lalli, Clara Lopez, Giovanni Masini, Umberto Morelli, Benedetta Piantella, Alberto Sanseverino, Lorenzo Thione, NeriTollardo, Giuseppe Vestrucci, Luca Vigliero, **curated by Sergio Nava (Radio 24)**

Exhibition media partner: Radio24

The press release and images of the exhibition may be downloaded from the Reserved Area of the Fondazione MAXXI site http://fondazionemaxxi.it/?page_id=5176 inserting the password **areariservatamaxxi**

MAXXI – National Museum of XXI Century Arts

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opening hours: 11.00 – 19.00 (Tuesday, Wednesday, Thursday, Friday, Sunday)
11.00 – 22.00 (Saturday); closed: Mondays, 1 May and 25 December

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ERASMUS EFFECT Italian Architects Abroad

Giovanna Melandri *President Fondazione MAXXI*

A young Roman woman who settled in Milan, where she worked, and who escaped the bombing of 1943, left with her future husband to travel to the other side of the Atlantic, and then on to Brazil, where she would realize the amazing Museu de Arte de São Paulo. Her name is Lina Bo Bardi.

Born in Genoa from a family of builders, after getting his degree in architecture he decided to continue studying. Along with a young English fellow architect he participated in a tender to design the most avant-garde museum ever. In 1977, at the age of 40, he designed the Centre Georges Pompidou. His name is Renzo Piano.

Turin-born, a new technologies enthusiast, after getting his degree he continued to study in the United States, which is where, in 2011, he founded his own laboratory at MIT where he could study and anticipate the transformation of cities via the use of electronics. His name is Carlo Ratti.

ERASMUS EFFECT. Italian Architects Abroad gathers these together with many other stories, more than sixty, with the aim of telling and presenting the contemporary map of Italian architecture and creativity in the world. It is a new occasion which confirms MAXXI's role as an institution involved in valorizing and promoting on both a national and international scale the trends and excellence that distinguish the minds of our country. But this exhibition is also the result of a long period of research that has allowed us to globally determine the experiences and the professional stories that characterize the young creative talents that have chosen to leave and seek their fortune far from home.

This research thus confirms MAXXI's capacity and ability to start up studies, discussions and in-depth analyses on specific themes, such as architecture, while at the same time these are intertwined and related to the multiple inputs and topics in the vast panorama of contemporary creativity.

This is what makes our exhibitions so unique and capable of accompanying the visitor along coherent, fluid paths that look upon the world from so many windows.

ERASMUS EFFECT Italian Architects Abroad

Margherita Guccione *Director MAXXI Architettura*

The number of people listed at the Anagrafe degli Italiani Residenti all'Estero (AIRE) is 4,341,156, that is to say, 7.3% of the 60 million or so people living in Italy.

And, among these, how many architects have made this choice? It's hard to know this figure exactly, especially today, in a professional context that's becoming increasingly nomadic: what's certain is that the *Erasmus Effect*, as we have chosen to call this trend, is gaining strength.

The phenomenon of "migrant" Italian architecture, i.e. architecture designed by those who open practices abroad and become affirmed as high-level professionals or authors of international renown, is nothing new: from Giacomo Quarenghi's role in Saint Petersburg to the work of Lina Bo Bardi in Brazil, down to Pietro Belluschi in the United States and Romaldo Giurgola in Australia, or Renzo Piano and Massimiliano Fuksas, the roads taken by some of our finest architects are solidly a part of the international historiography of architecture of which, in many cases, they represent the pinnacle.

By means of the exhibition *ERASMUS EFFECT. Italian Architects Abroad*, MAXXI Architettura confirms its role as an institution that's mindful of and sensitive to an analysis of the themes and tendencies of national and international contemporary architecture.

The show testifies to the presence of an ever-increasing number of young creative Italian minds that choose to move to other countries, casting light on the exemplary value of some of these stories and, above all, investigating the progressive acceleration that this phenomenon has undergone in recent times. By way of an in-depth study the team at MAXXI Architettura has essentially mapped out the new geographies of architecture within a synchronic reading of the contemporary scenario, while at the same time looking at the general information available on Italian creativity in the world.

From the key points of reference – the spread of inter-university exchanges such as the Erasmus Project and the emergence of several destinations time after time found to have an irresistible appeal for architects (Berlin, Barcelona, Rotterdam) – we come to the contemporary scenario in which the journey is undertaken in search of greater opportunities to achieve economic independence, professional success and creative accomplishment.

The exhibition garners and tells many stories: they are the stories of young architects who show how it's possible to be successful and produce quality architecture, thanks to the evident mental flexibility and the great spirit of adaptation that has always been a distinguishing feature of Italian culture.

Two important aspects of MAXXI Architettura's activity are underscored by this event. The first of these is the meaning and value of the research that the Museum of Architecture constantly carries out in regard to themes linked to its specific field, but that is expanded to include all the areas of contact and exchange of contemporary creativity.

The second concerns the role of this Museum, whose goal is to be an active sensor, an antenna that transmits and receives the most interesting and innovative signals in regard to contemporary architecture as it goes through its constant evolution.

ERASMUS EFFECT Italian Architects Abroad

Exodus

Pippo Ciorra, *curator of the exhibition*

In 2012 Phaidon published a monumental atlas entitled *Twentieth-Century World Architecture*, which includes 790 of the most important buildings in the century of the Modern. It is an oversized book, almost 30 inches tall, weighing 20 lbs., capable of standing upright on its own. Despite this, the over 800 pages of short entries and other information do not include any historical-critical essays. Actually, the book contains no essays at all, substituting them instead with a series of splendid maps most of which devoted to a study of how architects have moved and how their ideas have spread from one part of the world to the other. The chance to go or "be summoned" to export one's knowledge to a place that's different from one's native country, the book seems to be saying, has always been a prerogative inherent to the nature of the architect himself who, unsurprisingly, like artists from ancient times, often includes the name of the city of provenance as an element of identification. And these relentless movements have had a very strong impact on places and cities. In the twentieth century, however, this tendency has grown exponentially. Whereas until the nineteenth century the chief reasons for the journey in fact seemed to be the sum of the architect's yearning to learn and his or her artistic and professional success, in the "short twentieth century" many different reasons were added to this: political, economic, religious, academic, aesthetic. Suffice it to consider the *incalculable* importance of the parallel migrations of a large mass of Central European architects and *modern architecture* toward the United States starting in the early 1930s. The first such architects mainly moved for political and racial reasons (in many cases in order to survive); the second reason was imported by Philip Johnson for reasons related to both aesthetics and the market. The combination of the two events (originally less connected than we might have imagined them to be) is transformed into a phenomenon of huge impact on the history of culture and space, especially because the European architects went to America not just to build things, but also to teach, thereby radically transforming the new world's academic geometry.

In Italy, we cannot speak of a true and proper exodus of architects caused by the rise to power of Fascism. There are, of course, some striking cases of migration due to racial and ideological reasons – suffice it to recall Bruno Zevi's life-story – but the complicated and ambiguous relationships between the regime and modern architects were what actually caused Italian Modernists to seek a compromise with Fascism to the very end. But that's another story and another exhibition. What we need to look at within this context is the fact that the centrifugal effect of the lacerations between politics and culture in the period between the two World Wars produced their effects on Italy's architecture and on people's lives from the start of the war and not before. Some of the heroes of Italian Modernism died in battle or in concentration camps. Others began a period of political maturation that pushed them to leave the country after the war was over, figures such as Bardi, Garatti, Gottardi and Soleri himself. Others still left the country to embark on academic careers and other fields. In the 1960s, the problem did not arise because Italy was a country going through a full economic boom, and, at the same time, one of the most interesting scenarios of the international architectural community, a place people were happy to come to and that no one wanted to escape from. But the picture changed soon enough, let's say between Rossi's Triennial in 1973 and Portoghesi's 1980 Biennale, and not for the better. So we come to the last phase, that of Piano and Fuksas, who understood how communication and technology allowed them a sort of mediated migration, or rather, that discreet form of ubiquity that we're getting so accustomed to nowadays: they moved many of their activities to France, but they did not abandon Italy altogether, being ready to re-import their "successes" as soon as they had been consolidated to the homeland. And this indeed duly took place.

With these introductory words, which are also reflected in some of the very important presences in the exhibition and that have been painstakingly articulated in some of the essays included in this catalogue, we come to a national architectural landscape that is closer to us, and to a series of situations, projects, stories, problems that represent the core business of this reasoning on the trend of Italian architects to expatriate. In particular, we can attempt to put forward a rather crude synthesis and state that, over the last four decades, three factors have greatly encouraged Italian architects to leave their home country. First and foremost, the political and cultural crisis of architecture in this country; secondly, the spread of the Erasmus Project and academic exchange programs in general; and thirdly, the economic and financial crisis. The first and third factors may be considered negative, while the second factor – notwithstanding heretical anti-Europeans and staunch chauvinists – is undoubtedly positive. Let's try to analyze and understand the effects of these three phenomena on the two topics that MAXXI Architecture cares about most: the state of national architectural culture and the overall sphere of the rapport between architecture and society.

Let's start from the first theme: the difficulty Italian architects have in reacting to the crisis of the "historical project" of the 1960s, that is to say, the not quite complete success of a cultural program that closely linked the realization of several exemplary projects of architecture and urban studies to a project of national political evolution towards a form of mature Socialism. Like many other subjects in the country, in the 1960s Italian architects seemed to be prey to a particular form of evolutionism/historicism of a fatalist nature. Fascism had been followed by democracy, and in particular Christian Democracy; Christian Democracy was followed by the Center-Left (in its fiftieth year now); and this was followed by the increasing spread of Left-wing administrations hegemonized by the Italian Communist Party. At this point it seemed inevitable to think of a form of *natural* political evolution that would fully include architecture in the country's *welfare* provision. As we well know, this didn't work out, so instead of a social democracy we found ourselves with the so-called "historical compromise" and everything that came in its wake. But this too is the theme of another dedicated exhibition. Suffice it to remember, however, that the above-cited years, between the 1973 Triennial and the 1980 Biennale, were also the years of terrorism in Italy, with all that it (also) meant in respect to the management of national public space. In other words, most learned Italian architects fell into a sort of mild (or rather "designed") depression, particularly owing to the sudden disappearance of a kind of ideal public patronage, the surrogate for a prodigious, liberating and progressivist principle. And not particularly demanding in their assessment of the results they achieved. However, some of them reacted differently and, I beg you to forgive my brevity, they turned to the "markets" in which democracy and social democracy followed more pragmatic and efficient tracks, where architecture was a liberal profession and not a profession of ideological faith, as it is in France or Germany. This was the flow that pushed Piano and Fuksas toward Paris, in both cases on the back of their ability to win competitions (for Piano it meant Beaubourg!).

The second phase of this story has a more institutional, and optimistic side than the first one, as it concerns the effects of the spread of the Erasmus Project in European universities and, going by other names, in universities outside of Europe.

The Erasmus project, as everyone knows, is an exchange program for students and professors between European faculties financed by EU funds. It was set up in 1987 and until the present-day it has been increasingly successful in terms of numbers and cultural effects, enabling students from our faculties (in this particular case, in architecture, urban studies and design) to spend a period of time studying in another country. Only recently has the Erasmus Project begun to suffer its first crisis, for two main reasons. The first of these is financial, because the European countries located closest to the Mediterranean, whose students are the most Erasmus-addicted of all the participants, are the ones that have had the greatest difficulty in contributing the necessary funds to the Europeans coffers. The second is instead cultural because, vice versa, (especially) students from more northern parts of Europe are becoming more attracted to the idea of having an experience in the developing countries or in the Far East, rather than in Rome, Madrid or Paris.

In brief, Erasmus in its own way reflects the "growth crisis" that has been gripping the whole Community project, but I don't think that this can undermine the importance and the effectiveness of the principle. Exchange programs are fast becoming global, they will find other ways of being funded, and they will continue to have a very positive effect on the students' education.

What has the success of the Erasmus program meant for Italian architecture?

The impression is that its impact has been progressive and ever-growing. Starting from the mid-1980s, while Italian architecture was already going through one of its typically difficult and inward-looking phases, the students most interested in learning were leaving en masse for what were the new havens of global architecture: the Netherlands, Spain, Portugal, Germany. They returned from their experiences very much projected toward modalities for conveying and producing knowledge that were far more open and innovative than the ones they generally found in our schools. Practically speaking, for a long time the biggest contribution to research and innovation in our faculties came from students. These students soon realized that, maybe, they could stay on at the school they had gone to on the Erasmus program, to finish their studies or write up their theses and, hopefully, later put together a group with people of the same age from other countries and try to open up a professional practice that, as compared with Italy, would not just have had a higher chance of economic success, but would also have offered the parallel opportunity of practicing the trade without having to give up one's expressive ambitions, and therefore be able to design *up-to-date*, recognizable and well-made architectures.

Many of the architects present at this exhibition come from this group and from this generation, including cases that have strikingly turned emigration into a factor upholding cultural diversity in respect to the national scene – suffice it to consider the stories of Benedetta Tagliabue, Elisabetta Terragni, and so on.

The Erasmus Project has influenced people's lives and architectural styles, but it has also influenced the life and history of institutions.

In 1988 the European was founded, a competitive program reserved for European architects below the age of 40 that became the banner and frontier-free showcase for the generation in question.

In 1994 a very important university reform was put into effect in Italy that transformed architectural courses into *labs* where students could work in steady contact with their teachers, no more than 50 students could be assigned to each professor – when I was a student there were 1,200 of us enrolled in Composition III, but to date not all the Italian schools have complied with such limitations –, and it introduced the semester system. In other words, as people would say back then: "Erasmus brings Italy closer to Europe."

So we come to the new millennium and the phase in which the emigration of architects loses some of its aesthetic and political connotations in order to be englobed in the mass phenomenon of the "brain drain." One goes or stays abroad mainly because the amount of space in Italy for a dignified and minimally satisfying profession has shrunk, because the market for design and opportunities moves fast in the world – in most cases from West to East – and it must be followed without delay. Despite this, both the growing number of Italians who are well-established as independent architects abroad and the hordes of those who go work for foreign firms still represent a huge potential for this country.

This exhibition, which affords a great deal of space to the latter generation, was conceived not just in order to reconstruct the historical landscape of that migration and to reveal the internal, cultural and economic causes that have led it to such excessive dimensions. What we especially want to remind everyone is that these architects are part of our professional and disciplinary community, that the feedback they can give to the country in terms of knowledge, technology and innovation is precious, that we will have to work hard to be able to create the conditions for their possible return, at least for some of them, but also and above all to put those who are still here in the position of being able to produce at the same level of quality as their fellow expat architects. There are many other problems and contributing causes that influence these phenomena that we don't have the space or time to deal with now. Let's mention just two issues, though, a positive and a negative one. The first of these is the crucial contribution offered by the new technologies to architects who intend to unshackle their professional activity from geographical and administrative constraints. The second is the overly high number of architects present in Italy. In this catalogue, we have discussed the former in relation to *cloud architecture*, and the latter has been the topic of discussion on many occasions and it would be unfortunate to have to go back to it now.

Let us then just emphasize the themes that seem to be the most important, and present, in order to back up our hypotheses, the work and stories of about sixty architects who are already quite well-known, promising Italian professionals, scholars and researchers who have decided to move abroad.

ERASMUS EFFECT Italian Architects Abroad | THE EXHIBITION

EXHIBITION DESIGN

LOT EK

Designer_

Ada Tolla, Giuseppe Lignano, with Francesco Breganze

Collaborators

intern Vanessa Venturi (stagista)

structures Eytan Solomon, RSA

How does one explain the phenomenon of “migrant” Italian architecture? **CUT. MOVE. PLACE.** These words symbolize the idea of the project metaphorically, conceptually, literally. The layout centers on a continuous installation of 2 shipping containers, cut in multiple parallel sections at a 38-degree angle to match the gallery’s geometry. The resulting 12 slices are placed in a rhythmic pattern, re-connecting the projects and stories of over 50 architects who CUT their roots to MOVE elsewhere and thrive in another PLACE. Beginning outside the museum, it snakes through the gallery, concentrating all interactive content. Visitors ‘migrate’ from one container slice to another, encountering the work and thoughts of the architects in intimate one-to-one experiences. Parallel planes - as graphic signage on the floor and walls - mark a sequence which chronologically orders physical models and drawings/ photos of the architects on one wall, while corresponding to a world events timeline (1860’s present) on the opposite wall.

MODELS

AWP, Alessandra Cianchetta

2003, France

The Lantern, Sandnes, Norway (2006-2008)

AWP (Alessandra Cianchetta, Marc Armengaud, Matthias Armengaud)

with Atelier Oslo (Nils Ole Bae Brandtzaeg, Thomas Liu, Marius Mowe, Jonas Norsted); strutture / structures
Kristoffer Apeland AS

Arnaud Hirschauer, Sebastien Demont, Aurélien Masurel

When Sandnes and Stavanger were chosen as cultural capitals of Europe in 2008, the competitions aimed to promote timber architecture, making the region an international showcase for its constructive technique. The municipality of Sandnes asked for a new square and a sculptural object in wood to be placed on the pedestrian district of the city: a manifesto for public space design and a urban strategy that could act as city lantern. The Lantern is a wood and glass giant canopy that, thanks to its dimensions, becomes the symbol of the city. With its equipment and particular paving, besides protecting the new market square, it can host different functions: weekly markets, concerts, events, loitering and socialization. When lit at night, The Lantern provides an inspirational atmosphere and becomes the city’s new landmark.

Barozzi / Veiga

2004, Spain

MCBA - Nouveau Musée Cantonal des Beaux-Arts, Lausanne, Canton Vaud, Switzerland (2012-2017)

Fabrizio Barozzi e Alberto Veiga

FHV - Fruehauf, Henry & Viladoms

The project is based on two main ideas. Firstly, the definition of a new urban and public space for the city starting from the belief that in contemporary cities, the relationship between buildings and public space is more important than the buildings themselves. The second idea is to maintain an emotional and symbolic relation with the history of the site. The construction of MCBA defines a limit, conceived as an inhabited wall that protects the longitudinal space of the square from the universe of the railway. The MCBA is a monolithic building that functions as a neutral background. Two carefully chosen elements of the pre-existing hall of 1911 feed the memory of its industrial past. The project seeks an emotional and symbolic connection with the existing building, it underlines its more characteristic elements reinterpreting them as objet trouvé.

Pietro Belluschi

1943, USA

Cathedral of Saint Mary of the Assumption, San Francisco, USA (1967-1971)

Pietro Belluschi, Pier Luigi Nervi, John Michael Lee, Paul A. Ryan, Angus McSweeney

Designed by Pietro Belluschi and Pier Luigi Nervi using what was considered cutting edge structural engineering in the 1970s, the cathedral was commissioned according to the prescriptions of the Vatican II council. The result consisted in an expressionist approach and a structure directly inspired by the cross. The architecture of the building emphasizes both verticality and horizontality as the eyes are drawn upward thanks to the dramatic shape of the cupola. Despite its simple square plan, the roof of the cathedral rises from four parabolic hyperboloids, which are given a seeming weightlessness by their vertical separation from the floor and on the sides. Four pylons raise the cupola that is sectioned into fragments by colored stained glass. The red brick sweeping patterns on the floor recall the historic architecture typical of the local religious missions.

Lina Bo Bardi

1942, Brazil

Museu de Arte de São Paulo (MASP), São Paulo, Brazil (1957-68)

Lina Bo Bardi with José Carlos Figueiredo Ferraz

Considered one of the most significant brutalist architecture, MASP is a concrete and glass structure, a suspended box spanning over more than 74 meters - the largest in the world at that time - supported by 2 huge concrete beams. Conceiving a block basement and a freestanding structure 8 meters above the ground, supported by four pillars connected to the beams, Lina Bo Bardi together with the engineer José Carlos Figueiredo Ferraz inaugurated in Brazil the so-called pretensioned concrete technique in Brazil. Besides the permanent and temporary exhibition space, MASP includes a library, a photo-film-video gallery, two auditoriums, a restaurant, a shop and administrative offices. Says Lina Bo Bardi: "The viewpoint is a 'square', surrounded by plants and flowers, paved with rectangular patterns, according to the Iberian-Brazilian tradition. [...] I did not try the beauty. I have sought freedom." Considered as a landmark of the city and one of the main symbols of Brazilian modern architecture, in 2003 the building was registered as national patrimony by Brazilian Institute for Historic and Artistic Heritage.

CORREIA/RAGAZZI ARQUITECTOS

2005, Portugal

Casa nel Gerês, Caniçada, Vieira do Minho, Portugal (2003-2006)

CORREIA/RAGAZZI ARQUITECTOS

Ana Neto Vieira, Susana Silva, Telmo Gomes, Katharina Wiederman, Pedro Gama

The project of this house foresees the construction of a weekend house at a plot of extraordinary morphological characteristics, within the Cavado River and its tributary.

The relation with the river is itself the client's reason for the weekend. For them, the exceptional view should be an element of the house. For the architects it enriches the spatiality of the interiors, while the house itself acts as a significant element inside the landscape. For this reason all the trees on the site were strictly maintained. The overhanging part of the house that shoots off the riverbank cliff maximizes the weightless of the intervention and it is enhanced by the transparent appearance of main access that is half buried into the ground.

Djuric – Tardio Architectes

2004, France

STICKS – Smart Temporary Installation for Children's Kiosks in Series, Paris, France (2013)

Djuric -Tardio Architectes

Sticks envisions the realization of a series of temporary micro-nurseries that can host up to 12 children. Inspired by the traditional Chinese game of Shanghai and its random compositions of colored sticks, Sticks is made of a wooden structure conceived to be entirely constructed on site with minimum costs: it can be easily assembled and it is equipped with the latest sustainable and bioclimatic technologies. Meant to be places for children in large built up areas, these public parks are placed uniformly, they have regular opening hours that are complementary to the schools' inflow. These nursery-kiosks will be temporary by definition: the mass produced wood and the rest of their materials allow for a clean and fast construction that only requires a few reversible adaptations of the site. After the initial use, Sticks can be reassembled elsewhere or reused for different purposes.

Durisch + Nolli Architetti

1993, Switzerland

Centro di formazione professionale SSIC, Gordola, Switzerland (2004-2010)

Pia Durisch, Aldo Nolli

Thomas Schlichting, Dario Locher, Birgit Schwarz

The project arose from the primary requirement of the client to protect the training workshops and the technical facilities from the floods of Lake Maggiore. Durisch + Nolli were the only competitors who did not construct the building on a mound of earth but they rather suspended it on a platform made of concrete. This solution provides crucial functional and urban planning benefits, as the parking space and the storage area for construction materials could be arranged beneath the platform where the weathering flows away from the building. The new structure supplements the existing facility transforming it into a campus for professional building training and redefines its borders from the landscape. The activities are hosted in a single, large warehouse: a simple organism consisting of a few repeated modular components. The building is characterized by the concrete platform on which the shed hall has been placed, looking as if it were a precision object accurately handcrafted.

EMBT | Enric Miralles - Benedetta Tagliabue

1994, Spain

Scottish Parliament, Edinburgh, UK (1998 – 2004)

Benedetta Tagliabue, Enric Miralles (EMBT) with Rmjm Scotland Ltd, M.A.H Duncan, T.B. Stewart

What makes the new Scottish Parliament different from any other parliament in Europe? Instead of being an imposing monument, with its large size and rhetorical forms, it adopts a "psychological" approach to "embody" the country it represents. The Parliament is a mental, physical representation of both the individual identification with the land and the consciousness and feeling of the community. The Scottish Parliament is a sculpted shape in the ground that evokes the moment of the participatory meeting, of sitting together. The project uses the special characteristics of the soil - water from the peat and turf - to build a base above which the building, as the typical boats of the Scottish landscape, seems to float rising from the base of Arthur Seat as springing from the rock and extending towards the city. As a fragment of a large amphitheater, the seats of the Parliament allow citizens to take their place in the landscape.

Studio Fuksas

1967, France

Maison des Arts, Université Michel de Montaigne, Bordeaux, France (1992 – 1995)

Massimiliano e Doriana Fuksas

The Maison des Arts project brings together different disciplines – theatre, music, art, video and cinema. It's a very simple, long and narrow building, like a box cut in half lengthwise and pierced by two large vertical shafts. These two spaces, which run across the building, link the different activities located in the school. One of the two shafts opens directly into the sculpture studio on the ground floor. The other, works as a sort of shop window into the exhibition space. The project was generated by the idea of 'eliminating' the structure in order to 'show' the space, thus to make a simple volume, a container with a sensitive skin that only reveals its interior through one transparent spot. A 'machine à sentir', full of ideas and images, clad in a skin of copper already oxidized in a delicate green.

Vittorio Garatti

1961, Cuba

National Schools of Art, La Havana, Cuba (1961- 1964)

Vittorio Garatti, Roberto Gottardi e Ricardo Porro

Jose Mosquera

Commissioned directly by Fidel Castro, the compound of the National Schools of Art rises in the old Country Club in Havana. The assignment requested the creation of a centre that could gather all the different cultures of the Third World countries and welcome students from Latin America, Asia and Africa. The goal was to integrate the artistic disciplines with freely articulated spaces inserted in the surrounding nature. The architectures arise from a self-generating process, as the result of a historical, environmental, technical, economic and cultural analysis; all of these considerations highlight the keypoints, vectors and potentialities of the project. The definition of the shapes arrived at a later stage, gradually materializing and changing upon arrival of new inputs, feedbacks and references drawn from the 'museum of memory'. The result was the

genesis of a unique organic language: an unrecognizable product, not readable because self generated, a new language unexpected to the author himself. Style does not exist.

Romaldo Giugola

1958, Australia

New Australian Parliament House, Canberra, Australia (1981-1988)

The new Australian Parliament House reflects the significance of the national government in the political and social context. The extent to which the building asserts this significance is related to questions of scale and monumentality. From above the design of the building has the shape of two boomerangs while much of the building is constructed below the existing hill. The designers felt that if Australia's new Parliament House was to speak honestly about its purpose, it could not be built on top of the hill as this would symbolize government imposing upon the people. It was rather important that Parliament House could be seen as an open space, inviting all citizens to visit the building and attend the workings of Australian democracy. The invitation is emphasized by the shape of the walls that embrace the square, as 'an open gesture of welcome'. The building appears as if hidden within the hill, and symbolically rises out of the landscape, as true democracy rises from social state of the country.

Atelier Manferdini

2004, USA

Inverted Crystal Cathedral

Elena Manferdini

Structures: Steve Trevor Lewis, Fabio Zangoli

Inverted Crystal Cathedral studies the structural behavior of catenary systems, testing the relationship between real physical models and the spatial structures of hung geometries calculated by digital software. Stereostatic models have historically been based on the theory of the 'reversion of the catenary'. In order to solve the load distribution of a complex shape, geometric nonlinear solutions are needed. In this experiment the engineering platform ROBOT was used to find multiple shapes. 40,000 Swarovski crystals act as architectural loads evenly distributed on 1,000 strands that constitute the vaulted surface of the installation. The weight of the crystals determines path and distribution of each catenary cable. In addition to structural aspects, this installation explores the way ephemeral surfaces can evoke space without defining its edges. The highly faceted surfaces of the crystals create playful reflections and describe the overall geometry of the space.

Marpillero Pollak Architects (MPA)

1995, USA

Terminal Iron Works Renovation, Bolton Landing, New York, USA (2011-2013)

Marpillero Pollak Architects

Jung-Ahn Choi, Taigo Itadani

David Smith withdrew from New York's Abstract Expressionism building in three phases (1941, 1958, 1961) 'Terminal Iron Works', a rough workshop/factory in the depths of the Adirondacks' sublime forests, where he very intensely produced his iconic welded steel sculptures. The project of adaptive re-use interrogates the modernist American myth of constructing a 'machine in the garden' amidst wild nature. It allows Smith's creative procedures to resurface, highlighting his choice of materials (cement block, glass block, exposed trusses, transite roof) and construction processes through the archeological re-activation of traces of intervention. An assemblage of new and existing elements gathers along the building's transversal section: new metal capsule and work-space suspended against a glass block surface; central party wall; stone fireplace and a new cantilevered crown of concrete blocks that frames 'The Fields of David Smith', a landscape still marked by his many totems.

Paritzki Liani Architects

2000, Israel

RD House, Hofit, Israel (2012)

Paola Liani & Itai Paritzki

The house is the landscape itself. Raised above the ground, it visually seems to tower above the sea simply by following the perimeter of the site. This zigzagging forms the grammar of the project. An area with oblique surfaces linearly connected, follows the curves of the different levels. The roof defines the fracture between

the levels of the site and those of the house: it begins as an incision into the ground that carves out the service area and then gradually bends, arriving at the living room and then re-emerging in the volumes, constructed on two levels, that overlook the sea. The continuation of the house's topography can be appreciated also from the inside: the living room has a long window which visually connects the gardens at various levels as well as the two extremities of the lot, and the ground floor is free of walls. The folds of these diagonal levels reflect the climatic conditions of the area: the wind blowing from the west can be channeled inside the building, naturally regulating its temperature.

Renzo Piano, Richard Rogers

1968, France, USA

Centre Georges Pompidou, Paris, France (1971-1977)

Renzo Piano, Richard Rogers with Gianfranco Franchini, Sue Rogers; with the engineers Edmund Happold e Peter Rice

The Centre Pompidou (also known as Beaubourg) was born from the will of the French President Georges Pompidou to create a interdisciplinary cultural institution in the heart of Paris, in which modern and contemporary art could be matched to literature, design , music and cinema. The Center includes the Bibliothèque Publique d'Information , the Musée National d' Art Moderne, and IRCAM , a center for music and acoustic research. In 1971, Renzo Piano applied to the competition in partnership with Richard Rogers (partner in the " Piano & Rogers " from 1970 to 1977), together with Gianfranco Franchini, Sue Rogers, the British engineer Edmund Happold and the Irish structural engineer Peter Rice. According to Renzo Piano 'the building is a spatial diagram. People read it in an instant'. For maximum flexibility and readability of the space in fact, the designers decided to place along the facade of the building the system of access and distribution (elevators and escalators) as well as the plant system, marked with different colors (blue for air, green for water, yellow for electricity and red for vertical circulations). The building consists of 7 floors above the ground, in steel and glass, and 3 underground levels hosting services. Each floor consists of an empty space of 50x170 m that accommodates different types of activity. The pedestrian plaza that creates a continuous and homogeneous space with the building acts as a 'surface contact' with the city.

Carlo Ratti Associati

2002, USA

Times change, furniture design changes... Turin, Italy (2013)

Cassina & Carlo Ratti Associati

FGM (team: Fabrizio Milani)

Developed by Cassina and Carlo Ratti Associati to demonstrate the impact of digital and technological progress on furniture design, these three prototypes, part of the new design collection Our Universe, are adaptable according to the users' needs and desires. Flexibility is achieved through digital manufacturing and the implicit programming of each joint. MyWing was inspired by the backrest mechanism of the 'Maralunga' sofa by Vico Magistretti, it can be built into the sofa like an armrest, or freestanding to accompany any sofa, and facilitate a variety of uses: a table-top for working, eating, writing, a magazine rack or a cup holder. The same preconfigured joints system is crucial in the configuration of the Chain Sofa that transforms from bed to chaise longue to armchair, with a simple movement.

Paolo Soleri

1950, USA

Space IV (1984)

Paolo Soleri

Space IV is part of the program Space for Peace, which consists of about 43 meters of drawings on scrolls, a few drawings and two individual models. On the one hand, it was supposed to be a polemic expression against the militarization of outer space during the Reagan presidency and the film culture of Star Wars, on the other hand it can be considered as an extraordinary exploration of the meaning and potentials of architecture in a zero-gravity environment. Differently from previous 'arcologies', in the series Space for Peace ships are replaced by asteroids, fragments of eroded universe where matter is transformed into new settlements inhabited by hundreds of individuals united in a new superpersonal mind. They are fantastic projects with which Soleri intends to transmit messages and to perform that transformation of matter into spirit, which is the essence of human creativity and of the work of the architect.

Simone Solinas | solinas serra architects

2002, Portugal

Teatro a VÍcar, Almeria, Spain (2001)

Nicolas Carbajal, Simone Solinas, Gabriel Verd

The plot is located within an urban system where every building occupies its own area without preset rules, if compared to the urban scheme that surrounds it. The aim of the project is the establishment of a new order. The building structures logically the stage spaces articulating at the same time the public areas of the city. The public accesses generate an arcade which allows both the necessary distancing by the surrounding buildings and the creation of a meeting area during show times. The staff access leads to a patio that organizes and distributes all semi-public or private functions of the theatre. The asymmetrical foyer invites the spectator to walk through it, showing the large volume of the hall composed by continuous stalls with variable slope. The reinforced concrete structure is coated by a fine, light copper skin and it has been thought as a great slab that bends in all directions, shaping the constructed spaces. The noble use of its material strengthens even more the representativeness of the building in a site like this where the collective nature is reflected by its institutions.

Elisabetta Terragni – The Panorama of the Cold War Team

2011, USA

Gjiri i Panormes - Porto Palermo "Museum" Project 'Panorama of the Cold War', Albania (2011)

Elisabetta Terragni, Studio Terragni Architetti (Como - New York), Jeffrey Schnapp metaLAB (at) Harvard (Cambridge) Daniele Ledda XYcomm (Milano)

Terragni Architetti: Paola Frigerio, Diego Magri, Riccardo Buratti and XYcomm: Gennaro Cestroni, Stefano Cremisini

Designed by the Studio Terragni Architetti, metaLAB and XYcomm the project proposes the construction of a museum in a former Albanian submarine base. The main theme of the intervention is the interaction between the post-WWII Albania and the Cold War with the numerous military constructions and the related enormous human costs. The reinterpretation of the site could therefore be considered as a monument/shrine to the victims of that construction frenzy. The word 'panorama' in the title of the projects evokes both the name of the bay - Gjiri i Panormes - and the tradition of historical battle reconstructions. In that same spirit, the tunnel provides a dynamic immersion inside a period that has left an indelible imprint upon Albania as we know it. The intervention also includes the conversion of 24 abandoned military buildings into visitor facilities. As the title of the video suggests, the museum Gjiri i Panormes is a "No Concrete Project" introducing light modular elements while preserving the structures and the historic relics of the base.

VIDEO

Architecture and Vision

2003, Germania

Warka Water, Ethiopia (2012)

Architecture and Vision – Arturo Vittori & Andreas Vogler

Project Assistants: Raffi Tchakerian, Tadesse Girmay -Textile Design: Interaction Design: Massimiliano Caretti, Giuseppe Gennaro

Institutions: IUAV University of Venice, EiABC - Ethiopian Institute of Architecture Addis Ababa University, Italian Cultural Institute, Addis Ababa

Photos: Gabriele Rigon

Communication: Gianni Massironi

In the mountain regions of Ethiopia women and children walk every day for several hours to collect water from sources often unsafe that they share with animals and are at risk of contamination. To offer an alternative to this dramatic situation, Architecture and Vision designed Warka Water, a 9 meters high tower that contains a special fabric that collects drinking water from air by condensation. The triangular mesh structure is made of local natural materials such as junco and can be built by the village inhabitants without the need of machinery. The structure, which only weighs 60 kg, consists of five modules that are installed from the bottom to the top and can be lifted and assembled by four people without the need of scaffolding. The tower can collect up to 100 liters of drinking water per day. By 2015 Warka Water will be realized in Ethiopia.

Delugan Meissl Associated Architects

1993, Austria

Eye Film Institute, Amsterdam, Netherland (2012)

Delugan Meissl Associated Architects; Project Team: Sebastian Brunke, Alejandro C. Carrera, Ruben Van Colenberghe, Burkhard Floors, Gerhard Gölles, Daniela Hensler, Thilo Reich, Hendrik Steinigeweg, Waldemar Wilwer

Bureau Bouwkunde Rotterdam bv, Abt - Adviseurs In Bouwtechniek, Delft, Techniplan Adviseurs Bv, Rotterdam, Peutz bv, Zoetermeer, Bouwbedrijf M.J. de Nijs en Zonen BV

EYE Film Institute is conceived as a highly tense and dynamic geometric solid. The light is reflected in multiple ways by smooth, crystalline surfaces, and constantly changes the building's appearance throughout the day. It generates multiple views that oscillate between the extrovert landscape and the introverted concentration of spaces. Spatial development, light incidence and materiality, define the path leading from the front glazed wall into the heart of the building. In the architectural formulation of the interiors, the foyer acts as space that integrates all the different paths in the functional layout. Flowing transitions between the areas of the building underline their dynamism and continuity, transforming the experience of space into a sequence that is physiologically tangible and constantly changing.

ecoLogicStudio

2004, UK

Metropolitan protoGARDEN, Milano, Italy (2009)

ecoLogicStudio

Milan 2015: Metropolitan protoGARDEN (2015_MpG) is a visionary project, the projection of a dream for a new kind of cybernetic urban ecology. It was constructed through the systemic hybridization of techniques and technologies that have already entered our daily life: Google Maps, Flickr, Facebook on the one side, iPhone, computational design tools, interactive and robotic devices on the other. In 2015_MpG these instruments are interconnected in novel ways that enable users to interact with real-time maps and with related processes. The interface extends the reach of digital and networking technologies to transform them into instruments of communication with the city's complex systems. The video project is a prototype of a new kind of urban and architectural interface. 2015_MpG receives and provides cultural, social and environmental data of Global Milan: it is an urban machine for the age of ecology.

3GATTI

2002, China

Drive-In. Automobile Museum, Nanchino, Nanjing, China (2009)

Drive-In is a project entirely centered on the car: the car as object of desire, world to explore, technology to study, object to display and vehicle of navigation through the building. Here the world of cars and machines intertwine with the human and organic creating new tectonics with different reference systems from that of flat and squared spaces and from the human scale. Everything here has the scale of cars, here the machine is the reference system. There will be no more floors or stairs, walls and lifts but ramps that rise sinuously, gradually creating a fluid space where flows of cars can move freely through the different levels of the building. On a large scale, from the point of view of the tectonics, the space resembles the roads, with a structure similar to that of a viaduct or a parking space. On a small scale, instead, it will be complex, ergonomic and sophisticated like the interiors of a car.

gravalosdimonte arquitectos

1998, Spain

estonesunsolar, Zaragoza, Spain (2009-in progress)

Patrizia Di Monte – Ignacio Grávalos

Sofia Ciercoles, Beatriz Ruiz, Carlos Gasull

Commissioned by the Zaragoza City Council, estonesunsolar programme commits to the recovery of the public space as the backbone of today's cities through the occupation of empty plots for temporary public use. estonesunsolar started off with temporary interventions in public and private abandoned spaces of the historic quarter. Given their great success, they then spread to the rest of the city. The programme offers a quick answer to the needs of each neighbourhood, analysing the socio-economic conditions, amenities and green spaces that already exist, as well as the deficiencies of each area. Social cohesion is favoured through

citizen participation processes: many different cultural and educational activities have been carried out to emphasise the value of the interventions, inviting citizens to experience the spaces.

KUHEN MALVEZZI

2001, Germany

House of Prayer and Learning, Berlin, Germany (2012)

Johannes Kuehn, Wilfried Kuehn, Simona Malvezzi with Christian Felgendreher, Anna Nauman and Bérénice Corret

Christian Felgendreher, Berenice Corret

The House of Prayer and Learning is the winning proposal of the Bet- und Lehrhaus international competition as the first building that combines specific spaces for three monotheistic religions in a singular architectural entity. Withstanding the promise of a universal and unifying sign, Kuehn Malvezzi proposed a constellation of volumes which aggregate to outline a central communal space. The project revolves around the idea of an heterogeneous design that is both a shared structure and a specific refuge for each religious practice. The building consequently shapes the concept of diversity as a fundamental condition for open discourse and dialogue, not only between religious communities, but also towards a secular society. A video by Armin Linke highlights the origins of the project and the ideas of its designers for its future realization: representatives of the three monotheistic religions were invited by the designers to share their vision with the audience in specifically produced interviews that display the future use of the building as a place for sharing perspectives.

LAN Architecture

2002, France

Centre d'Archives EDF, Bure, France (2008)

LAN Architecture

Christophe Leblond (Project Manager), Franck Boutté (HEQ Consultant), Batiserf Ingénierie (Structure), Michel Fogue (Surveyor), Base (Landscape Architects), LBE (Utilities), SAS Jousset (Prefabrication)

With a competition in 2008, EDF decided to centralize all its archives in Bure, on a plot of 3.30 hectares. The building realized by LAN is divided into two main parts: the offices around the patio on the ground floor and the archives, located in the main volume. The façade is composed by prefabricated concrete panels embellished with 120.000 stainless steel studs. This solution, that has been patented, camouflages the building in the surrounding landscape reflecting its different shades. From a consumption point of view, the building seems perfectly integrated in the environment thanks to an accurate volumetric analysis of the structure and its outer skin, and the use of renewable energies.

MORQ*

2001, Australia

Karri Loop House, Margaret River, Australia (2007- 2013)

MORQ*

Tor Dahl, Catherine Farrell, Josh Saunders, Clare Porter, Ken Yeung, Sally Farrah, Lorenzo Donin, Arianna Vivenzio, Priscilla Carneiro

The large trees left in the middle of the site played an essential part in the design concept of the house, although the client's first intention was to take them down in order to make more space for the project. The studio instead considered their presence as a special feature of an otherwise anonymous site and the first part of the design process was spent investigating the possibility of retaining them. This intention, directly influenced the layout of the house that follows the topography of the site and bridges in between two large tree-trunks, outlining two open courtyards that embrace the trees and host outdoor activities. The construction was made out of plywood in response to the grain and texture of the existing trees, creating a mutual beneficial reciprocity where the house retains and feeds the trees that contribute to the quality of life in it.

STORIES

This section of the exhibition includes **23 video interviews** made by MAXXI Architettura to as many young architecture studios. In each video the designers have answered a series of identical questions, aiming to highlight the interdisciplinary nature of their work, the multicultural composition of the architecture studios, the reasons that led them to leave Italy, and those that may convince them to come back.

1) Where were you born, where did you study and where are you currently working?

- 2) What's your studio like?
- 3) What made you go abroad and what convinced you to stay there?
- 4) Would you like to come back, and on what conditions would you agree to do so?
- 5) What's "Italian" about your work?
- 6) What's "Chinese/French/British/Spanish/Swiss" about your work?
- 7) What three words describe your work?
- 8) How much have new technologies (means of communication, transport, production...) changed your working method?
- 9) What's the most meaningful project you've ever completed?

ERASMUS EFFECT Italian Architects Abroad | BIOGRAPHIES

EXHIBITION DESIGN

LOT EK

Designer_

Ada Tolla, Giuseppe Lignano, con/with Francesco Breganze

Collaborators

intern Vanessa Venturi (stagista)

structures Eytan Solomon, RSA

Ada Tolla and Giuseppe Lignano graduated in Architecture from the Università Federico II in Naples in 1989, and completed post-graduate studies at Columbia University GSAPP in New York in 1990-91. They founded LOT-EK in 1993 as an innovative practice focused on the upcycling of existing industrial objects and systems not originally intended for architecture. They head their professional studio in New York designing institutional, commercial and residential projects in the US and abroad, while teaching at Columbia University.

MODELS

1. **AWP** Alessandra Cianchetta studied at the Faculty of Architecture of the University La Sapienza, in Rome and at the Polytechnic University of Catalonia. Following a few professional collaborations in Spain she founded the studio AWP (Agence de Reconfiguration Territoriale) based in Paris and Basel (AWP-HHF) with Marc Armengaud and Matthias Armengaud. The studio develops a wide variety of projects: from architecture to landscape design, from strategic planning to urbanism. Winner of numerous awards the studio realized several important projects, including The Lantern in Sandnes, Norway, the Water Treatment Plant in Evry and the Sculpture Park for the LAM (Museum of Modern, Contemporary and Outsider Art) in Lille.

The Lantern, Sandnes, Norvegia / Norway (2006-2008)

2. **BAROZZI/ VEIGA** Born in Rovereto, a IUAV graduate in Architecture, Fabrizio Barozzi moved to Barcelona at the beginning of the year 2000, there in 2004 he founded the studio Estudio Barozzi Veiga with his colleague Alberto Veiga. The studio has won many national and international contests from Spain to Poland and realized some significant works including the new Museum of Art of Lausanne and the Extension of the Canton Museum of Art of Chur. The work of Barozzi / Veiga has received prestigious national and international awards and has been exhibited and published in major international magazines.

MCBA - Nouveau Musée Cantonal des Beaux-Arts, Lausanne, Canton Vaud, Svizzera / Switzerland (2012-2017)

3. **PIETRO BELLUSCHI** Born in Ancona in 1899, Pietro Belluschi graduated in Civil Engineering from the University of Rome in 1922, he then moved to the USA and studied at Cornell University. Within two decades Belluschi achieved national reputation, especially for the design of the Equitable Building in Portland (1947). In 1951 he was named Dean of the MIT School of Architecture and Planning, where he taught until 1965. He also worked as collaborator and design consultant for many high-profile commissions, namely the Pan Am Building in New York (1963) and the Cathedral of Saint Mary of the Assumption in San Francisco (1971) with Pierluigi Nervi. After the earthquake of 1971 he designed the university campus of Ancona. Belluschi died in 1994 in Portland.

Cathedral of Saint Mary of the Assumption, San Francisco, USA (1967-1971)

4. **LINA BO BARDI** She was born in Rome in 1914, where she graduated in 1939. After graduation she worked in Milan with Giò Ponti and as Deputy Director of Domus Magazine. An active supporter of the Communist Party, in 1946 she moved to Brazil with her husband P. M. Bardi. The two conceived and designed the new MASP (Museu de Arte de São Paulo, 1957-68). She obtained the Brazilian citizenship in 1951 and built her first work, the Casa de vidro in Morumbi, in that same year. The works that followed: the social center-SESC Pompeia in Sao Paulo (1977-86); the police station in St. Paul (1990-92); the cultural center of Vera Cruz in San Bernardo do Campo, Sao Paulo (1991). In Brazil, she founded and

directed the magazine Habitat with her husband and taught for a long time at the School of Architecture in Sao Paulo, where she died in 1992.

Museu de Arte de São Paulo (MASP), San Paolo, Brasile / São Paulo, Brazil (1957-68)

5. **CORREIA/RAGAZZI** Roberto Ragazzi graduated with a degree in Architecture from IUAV in Venice in 1997. In 1998 he moved to Portugal to work with the modelmaker Alvaro Negrello and Virginio Moutinho and with Eduardo Souto de Moura before founding his architectural practice in Oporto with Graça Correia (architect from FAUP and PhD from UPC Barcelona). The work of their studio has been published worldwide and given several awards. Among their projects there are several interesting cases of requalification of existing buildings, the elementary school S. Joao de Brito and a residential house in Lousado.

Casa nel Gerês, Caniçada, Vieira do Minho, Portugal / Portugal (2003-2006)

6. **DJURIC TARDIO Architectes** Mirco Tardio was born in Italy and graduated from the Polytechnic University of Milan in the mid 90s, following a study at the Architecture school of Paris-Belleville. Since 1996 he permanently moved to France and in 2004 he founded a studio in Paris with Caroline Djuric. The studio won the European 7 contest the same year. Their recent work includes a 174-Apartment Complex in Arcueil (2009); 44 Apartments in Le Mans (2008–11); and “Eco Neighborhoods” in Le Havre (2010) and Langoiran-Bordeaux (2010–). They develop projects and researches at different urban scales focusing mostly on wooden constructions and sustainable development.

STICKS – Smart Temporary Installation for Children’s Kiosks in Series, Parigi, Francia / Paris, France (2013)

7. **DURISCH + NOLLI Architetti** Born in Milan, Aldo Nolli studied Architecture at the Federal Polytechnic of Zurich (ETH), and graduated in 1984. In 1993 he founded the studio Durisch + Nolli Architects based in Lugano with Pia Durisch (architect from the ETH). Among the most recent projects: the University Campus SUPSI in Lugano (2013), the extension of the art museum in Chur (2012), a gym in Riva San Vitale (2011). Beside the professional practice, they teach in several academic contexts: UIUC University of Illinois, the IUAV in Venice, the EPFL Ecole Polytechnique Federale in Lausanne.

Centro di formazione professionale SSIC, Gordola, Svizzera / Switzerland (2004-2010)

8. Benedetta Tagliabue studied Architecture at IUAV in Venice and she is currently the director of the international architecture firm Miralles Tagliabue **EMBT**, founded in 1994 with Enric Miralles in Barcelona and, since 2010, in Shanghai. The studio has recently completed and is still realizing significant projects, namely the Santa Caterina Market in Barcelona (2010) and the new Scottish Parliament in Edinburgh (2004). They received the RIBA Jencks Award in 2013, among other numerous awards. Benedetta Tagliabue has been a visiting professor at Harvard University, Columbia University and Barcelona ETSAB.

Scottish Parliament, Edimburgo / Edinburgh, UK (1998 – 2004)

9. **STUDIO FUKSAS** Massimiliano Fuksas graduated in Rome in 1969. In the 80s he moved part of his activity in Paris, where he founded an architecture practice in 1989. Since 1985 he directs with Doriana Mandrelli the Studio Fuksas, one of today’s leading firms worldwide with offices in Rome, Paris and Shenzhen. Some of the early projects designed by Fuksas are in France, namely the University of Brest and Limoges, the University Campus “Flora Tristan” in Hérouville-Saint-Clair and the “Maison des Arts” in Bordeaux. In Italy he realized the Ferrari Headquarters and Research Centre in Maranello (2004) and the New Trade Fair in Milan-Rho (2005). Among the most recent international projects: the Zenith Music Hall in Strasbourg (2008); the Peres Peace House in Tel Aviv (2009); Terminal 3 in Shenzhen Bao’an International Airport (2013); the National Archives of France à Pierrefitte sur Seine Saint-Denis (2013).

Maison des Arts, Université Michel de Montaigne, Bordeaux, Francia / France (1992 – 1995)

10. **Vittorio Garatti** was born in Milan in 1927. After his graduation in Architecture in 1957 he moved to Venezuela and then to Cuba in 1961, where he opened an architecture practice with Alberto Gottardi and the Cuban architect Ricardo Porro. Here he realized the School of Ballet and the School of Music, part of the complex of the National Schools of Art in Habana commissioned by Castro, the Technical School for Agriculture ‘André Voisin’ in Guines and, with the Architect Sergio Baroni, the Cuba Pavilion for the World

Expo in Montreal in 1967. Due to the changing political scenario in Cuba, in 1974 Garatti returned to Italy where he still works in collaboration with the architect Mariantonietta Canepa in Milan.

National Schools of Art, La Havana, Cuba (1961- 1964)

11. **Romaldo Giurgola** was born in 1920 in Rome where he graduated with a degree in Architecture. After graduation he went to the United States with a Fullbright scholarship and earned a Master's Degree in Architecture from Columbia University. In 1958 he founded the studio Mitchell/Giurgola Architects in Philadelphia and in New York since 1966, when he became Dean of the Faculty of Architecture at Columbia University. Among his most famous works it is possible to find the Wright Brothers Memorial Visitor Center in Kill Devil Hills (1958), the Liberty Bell Pavilion in Philadelphia (1975) and the new Australian Parliament House in Canberra (1988). The relevance of the project for the Australian Parliament and the necessity to closely follow its progression, led Giurgola to move to Australia in the 1980s, where he still lives and works to this day.

New Australian Parliament House, Canberra, Australia (1981-1988)

12. **ATELIER MANFERDINI** Elena Manferdini graduated with a degree in Civil Engineering from the University of Bologna in 1997. She moved to Los Angeles after graduation and earned a Master's Degree in Architecture and Urban Design from the University of California in Los Angeles (UCLA) in 2000. In 2004 she founded the studio Atelier Manferdini in Venice, California, obtaining international recognition in the field of architecture, art and product design. She teaches architectural design studios at SCI-Arc, Cornell University, UPenn and UC Berkeley. It is important to remember her collaboration with numerous design industries and her special installations for exhibitions and museums.

Inverted Crystal Cathedral

13. **MARPILLERO POLLAK ARCHITECTS** Sandro Marpillero graduated from IUAV in 1979. In 1983 he earned a Master's Degree from Columbia University and gradually moved his architectural and academic activity in the United States. A few years later he and Linda Pollak founded Marpillero Pollak Architects, a multidisciplinary practice engaged in architecture, landscape, and urban design. Their projects pay particular attention to environmental sustainability and urban issues receiving international acclaim and prizes. A special mention goes to the four Pilot Projects heralded by the City of New York for 'High Performance Infrastructure and Active Design Guidelines'.

Terminal Iron Works Renovation, Bolton Landing, New York, USA (2011-2013)

14. **PARITZKI & LIANI ARCHITECTS** Paola Liani graduated from IUAV in Venice in 1992 and there she earned a PhD in 1998. Following a few academic experiences at The Bartlett in London and in Israel, she founded the studio Paritzki & Liani Architects in Tel Aviv with Itai Paritzki (Architectural Association School of Architecture in London). The office has received several awards and realized numerous excellent residential projects in Israel. The two designers describe themselves as referring to a "textile model" to decode the territory like layers of cultural and spatial overlapping fabrics.

RD House, Hofit, Israele / Israel (2012)

15. **RENZO PIANO, RICHARD ROGERS** Born in Genoa in 1937, Renzo Piano is one of the most active architects at international level, and since 2013 he is Italian senator for life. He graduated from the Polytechnic University of Milan in 1964 and attended courses held by Jean Prouvé at the Conservatoire National des Arts et Métiers. In 1971 he won the competition for the Centre Georges Pompidou with Richard Rogers e Gianfranco Fanchini. In 1981 he founded the Piano Renzo Piano Building Workshop (RPBW), based in Genoa, Paris and New York. Winner of the Pritzker Prize in 1998 and the first Italian inserted in the list Time 100. Piano is today the example of a globalized profession that is at the same time sensitive to local traditions and environmental issues. Some of the most remarkable works are: the Kansai International Airport, Osaka (1988-1994), the Museum Fondation Beyeler, Basel (1991-1997) and the New York Times Building, New York (2000-2007).

Centre Georges Pompidou, Parigi, Francia / Paris, France (1971-1977)

16. **CARLO RATTI** studied Engineering at the Polytechnic University of Turin and at the l'Ecole Nationale des Ponts et Chaussées in Paris. He later obtained a Masters Degree in Philosophy and a PhD in

Architecture from Cambridge University. From 2001 to 2002 he was Fulbright Senior Scholar at MIT. In 2002 Ratti founded the studio Carlo Ratti Associati - walter nicolino & carlo ratti in Turin. In 2004 he created the MIT Senseable City Lab in Cambridge, a research group that explores the “real-time city” studying the ever-growing development of sensors and portable electronic devices and their interaction with the environment. His ‘Digital Water Pavilion’ was hailed by Time Magazine as one of the Best Inventions of the Year. Ratti has been included in Blueprint Magazine's “25 People who will Change the World of Design” and in Forbes Magazine's “People you need to know in 2011”.

Times change, furniture design changes... Torino, Italia / Turin, Italy (2013)

17. **PAOLO SOLERI** was born in Turin in 1919. In 1946 he graduated with a degree in Architecture in Turin and he then moved to the United States, fascinated by Frank Lloyd Wright and interested in the activity of the Taliesin Foundation. Temporarily back to Italy, in 1950 he designed the factory of Solimene Artistic Ceramic in Vietri (SA). In 1956, he founded the Cosanti Foundation, an urban research laboratory in Scottsdale, Arizona. In 1970 he began the construction of Arcosanti, an experimental city in the desert and a prototype of 'Arcology' (a neologism created to introduce the ecological thinking in architecture). Author of numerous books, essays and monographs, and winner of prestigious awards, Soleri is one of the most interesting personalities in architecture of the second half of the 19th century. He died in Cosanti in 2013.

Space IV (1984)

18. **SSA | SOLINAS SERRA ARCHITECTS** Born in Sassari, Simone Solinas moved to Spain after graduating from the Polytechnic University of Milan in 1999 and opened his studio in 2002 in Seville. He regularly enters both national and international design competitions. He designs and builds public, residential, medical and scientific research buildings, sports areas, public spaces gaining numerous recognitions. Among his most important projects it is possible to find a variety of social housing interventions in Spain, a kindergarten in Granada, the theatre in Almeria.

Teatro a V́icar, Almeria, Spagna / Spain (2001)

19. **ELISABETTA TERRAGNI, THE PANORAMA OF THE COLD WAR TEAM** After graduating from the Polytechnic University of Milan, Elisabetta Terragni founded an independent studio in Como in 2001. From 2005 she teaches at the City College in New York, the city where she currently resides, after gaining academic and research experiences in Zurich and Montreal. Terragni collaborates with an interdisciplinary team based in Italy and the USA consisting of Studio Terragni Architetti (architecture), Jeffrey Schnapp, metaLAB (curation) and Daniele Ledda, XYcomm (graphics). The studio mostly focuses on innovative projects that reuse abandoned pieces of industrial infrastructures in places of collective use. Exemplary of their activity are the projects for the reuse of highway tunnels in Trento and for Porto Palermo in Albania.

Gjiri i Panormes - “Museo” Porto Palermo ‘Panorama della Guerra Fredda’ / Porto Palermo “Museum” Project ‘Panorama of the Cold War’, Albania (2011)

VIDEO

20. **Architecture and Vision** Born in Viterbo, after graduating at the Faculty of Architecture in Florence, Arturo Vittori collaborated with the firms of Santiago Calatrava and Jean Nouvel. He was later “Manager of Cabin Design” at Airbus in Toulouse. Following other important collaborations with Future System and Anish Kapoor, he founded Architecture and Vision with the Swiss architect Andreas Vogler in 2003. Among their most important projects: the Mercury House One and the installation WarkaWater, a device system for the production of potable water in dehydrated areas.

Warka Water, Etiopia / Ethiopia (2012)

21. **DMAA** Born in Merano, Roman Delugan studied Architecture at the University of Applied Arts in Vienna in the 1980s. In 1993 he founded the studio Delugan Meissl Associated Architects with Elke Meissl. The architecture firm has gained international recognition since the early stages of its development. Among its first ventures were two significant residential projects in Vienna, the ‘Balken’ (1998) and the Mischek Tower (2000). The realisation of the new Porsche Museum in Stuttgart-Zuffenhausen (2009), the completion of the EYE Film Institute in Amsterdam and the Festival Hall in Erl (2012) represented for the company a significant step towards notoriety and international visibility.

Eye Film Institute, Amsterdam, Olanda / Netherland (2012)

22. **ECOLOGICSTUDIO** After graduating from the Polytechnic University of Turin Claudia Pasquero and Marco Poletto moved to London in the year 2000 approximately to obtain a Master's Degree at the Architectural Association. In 2004 the two co-founded ecoLogicStudio, an architectural and urban design practice focused on a systemic understanding of contemporary cities, bio-technological design methods and on computational and fast prototyping techniques. Claudia and Marco have been teaching at the AA, the Bartlett, the IAAC, Cornell University.

Metropolitan protoGARDEN, Milano, Italia / Italy (2009)

23. **3GATTI** Born in Rome Francesco Gatti studied Architecture in Italy, Scotland and The Netherlands. In 2002 he founded the professional independent studio 3GATTI that since 2004 opened a branch in Shanghai. The studio realized many important projects in China like the Drive-In. Automobile Museum in Nanjing, the Red Wall and two buildings for the UBPA (Best Urban Practices) in Shanghai Expo area.

Drive-In. Automobile Museum, Nanchino, Cina / Nanjing, China (2009)

24. **GRAVALOSDIMONTE ARQUITECTOS** After graduating in Architecture from IUAV, Patrizia Di Monte studied with Eric Miralles and earned a Master's Degree in Barcelona in 1998 with an Italian scholarship. In the same year she founded the studio Grávalos-Di Monte arquitectos with Ignacio Grávalos. Both teach at the ETSA USJ and are international experts in the research and design of open source urban regeneration processes. Their cultural, artistic, architectural and landscape projects are published in international journals.

estonoesunsolar, Saragozza, Spagna / Zaragoza, Spain (2009-in progress)

25. **KUEHN MALVEZZI** Graduated from the Polytechnic University of Milan, Simona Malvezzi founded the studio KUEHN MALVEZZI in Berlin in 2001 with Wilfried Kuehn and Johannes Kuehn. They curated the exhibition design for Documenta11, the Flick Collection at the Hamburger Bahnhof, the Julia Stoschek Collection and the display of the Staedel Museum Collection. Recently they finalized the expansion of the Museum Berggruen in Berlin. Their projects have been shown in international exhibitions including the Common Ground at the 13th Architecture Biennale in Venice.

House of Prayer and Learning, Berlino, Germania / Berlin, Germany (2012)

26. **LAN** (Local Architecture Network) Umberto Napolitano began studying architecture in Italy and graduated in 2001 from La Villette in Paris. After graduation he decided to pursue his career in France and in 2002 he founded LAN (Local Architecture Network) in Paris with Benoît Jallon with the intention of exploring architecture as a point of convergence of different disciplines. The firm received various awards and realized important projects like the Student Residence in Paris (2007), the EDF Archives Centre in Bure (2008) and the Gymnasium and Town Hall esplanade in Chelles (2012).

Centre d'Archives EDF, Bure, Francia / France (2008)

27. **MORQ*** Established in 2001 by Matteo Monteduro, Emiliano Roia and Andrea Quagliola, all graduated in Rome in the second half of the 90s, MORQ is an architecture firm based in Rome and Perth (Australia) since 2003, dedicated to professional practice as well as university research and teaching (University of Western Australia). Widely published internationally, MORQ's works range from small residential buildings to large scale projects. Many of their works have been awarded at international design competitions.

Karri Loop House, Margaret River, Australia (2007- 2013)

STORIES

28. **Atelier D** L'Atelier D is made up of a 'hard core' of 3 architect partners and a dozen employees united by a common professional culture inherent in environmental issues. This collaboration comes together and fits according to different operations that are followed, both in France and on the international scene. We are part of that generation for whom issues related to environmental sustainability are a challenge impossible to avoid, but which also sees this challenge as an opportunity rather than a limitation.

29. **B+C architectes** B+C architects studio was created in 1999 by Giovanni Bellaviti and Constantin Coursaris architects-urbanists. Since 1999 Bellaviti Coursaris and have worked together as freelancers on various joint projects and then create the company "B + C Architectes SARL" in 'October 2004. "B + C architectes" carries out its action in the fields of architecture and urbanism, with a focus on environmental issues and the integration of projects with the landscape.

30. **(Cannatà Fernandes) Michele Cannatà** Graduated in Architecture in 1977 in Reggio Calabria. From 1997, teaches Projects at ESAP of Porto. From 1984, works with Fátima Fernandes. Winer of a few international competitions with built work in Italy and Portugal. Main prizes and acknowledgments: Mention ant the International Architecture Prize A. Palladio in 1989; Prize Piranesi in 1996; Prize Industrial Archeology TICCIH at Terni, in 1996; Silver medal for the International Restoration and Conservation Domus Prize in 2012.

Works and projects are published on several architecture magazines and some monographic publications.

31. **CRISTÓBAL + MONACO** Architecture and urbanism office established in Madrid, Spain, in 2006 by Juan Ramón Cristóbal Mayoral and Francesco Monaco. The studio has won several prizes in competitions in Spain and abroad. At the same time CRISTÓBAL + MONACO arquitectos has an intense professional activity in private commissions, teaching and in furniture design.

32. **DOSarchitects** is an award-winning practice with a growing reputation for consistent innovation at the highest level of cutting-edge design. DOS Architects' directors, Lorenzo Grifantini and Tavis Wright, boast impressive credentials working with the world's most prestigious architectural firms, including Foster and Partners, Atelier Philippe Starck, ZahaHadid Architects and Ron Arad Associates. DOS Architects pledge in every case to value as paramount the individual needs of its clients. They respect equally the creative potential and the practical constraints of every project, and are committed to delivering seamless, detailed and punctual service to private clients and developers alike. Last but not least, they will devote to every project, however great or small, a passionate creative energy and flair which sets them firmly at the forefront of the industry.

33. **Exposure Architects** The office was started in 1999 after a number of international experiences (Usa, Japan, UK, Spain and Israel) of the two principals, Oliviero Godi and Dorit Mizrahi, and has been working outside of Italy since. The major projects are in Argentina, Thailand, Spain and Israel. From 2011 there is Exposure Architects-Istanbul to deal with Turkish and regional projects. Our main characteristic is the capability to work on very different scales, from master plans down to industrial design.

34. **External Reference Architects** Awarded the Best Young Italian Architects Prize in 2011 by New Italian Blood, External Reference is directed by Nacho Toribio and Carmelo Zappulla. The office has been awarded several prizes participating in many international competitions and exhibitions: Venice's 12th International Architecture Exhibition Biennale, Eme3, Architects meet in Selinunte. The office team is constantly fostering research, and regularly gives talks and lectures at conferences worldwide collaborating with: WSA, IAAC, ESTAB and IED. Most of their relevant projects have been published in: Sole 24 Ore, Future, La Vanguardia, Frame, Blueprint, Dezeen, Damdi.

35. The **Fil Rouge Architecture studio** was founded in 2010 in Switzerland, where Alberto Figuccio and Mehdi Aouabed complete their theoretical training at the Architecture Academy of Mendrisio, with architects such as Luigi Snozzi et Peter Zumthor. They started architectural studies at the IUAV of Venice and at the EAPB of Paris. Between 2009 and 2011, they affirmed themselves as first-prize winners at the international competition European 10 and European 11, for the city of Nyon and for Monthey, Switzerland.

They recently received the first prize at the competition of Architecture and Urban Art in Yverdonles Bains in Switzerland with a project for the main entrance of the engineering University HEIG. The realization is foreseen for in 2014.

36. **fondaRIUS architecture** is an horizontal and flexible structure based in Barcelona, formed by Federico Calabrese (Naples 1972), Alessandra Faraone (Naples 1977), Marc Tomas (Barcelona 1970). The firm wins the first prize in the project of the historical center of Torraca (Italy), the Library San Giorgio of Pistoia (Italy), the Mercaders plaza. (Barcelona) residential building in Santpedor.

37. **Fusina6** is an architecture partnership between Enrica Mosciaro (architect), Silvia Contreras (architect specialized in interior design) and Gonzalo Milà (industrial designer). Although every partner has his own specific staff, they often collaborate to achieve their aims. Situated in Barcelona, the office develops projects of different scales in Spain and in others European countries, especially Italy: from industrial to urban design, from detached houses to public buildings.

38. **GA ARCHITECTURE** After being graduated in 1987 in Italy, the professional work of Giuseppe Grisafi and Patrizia Anania varied and evolved trough different architectural offices in Italy and in France. The company GA ARCHITECTURE was created in 2003 with the will to combine our sensibilities, and to make each project unique without any aesthetics or formalistic views. Today, architecture, urbanism and landscape design brought together to serve the project is what motivates our teamwork spirit. Today, the office has about ten employees, and their projects are spread throughout France.

39. **Kokaistudios** Kokaistudios is an award winning multi-disciplinary design firm that offers architecture and interior design services to hospitality, institutional and commercial clients with an expertise on working in heritage locations. Founded in 2000 in Venice by Filippo Gabbiani and Andrea Destefanis, Kokaistudios has been headquartered in Shanghai since 2002. The firm has assembled a multi-national team of 35 professionals coming from different experiences that has completed to date over 150 projects.

40. **Leap** Born out of the vitality of London's cutting-edge architecture and design culture, Leap was founded in 2010 by Emanuele Mattutini to spin off the creativity, the methodology and the green ambitions developed after years of working on major ground-breaking projects all around the world, from Seattle to Singapore, from Stockholm to Dubai. Leap today is a multidisciplinary design consultancy working at the intersection of Architecture, Engineering, Anthropology and Economics to create innovative projects and forward-thinking strategies aimed at making our cities smarter, cleaner and more efficient.

41. **LOOP Landscape & Architecture Design** Silvia Lupini is founding director of LOOP Landscape & Architecture Design since 2010. The office located in Rotterdam, works on the fields of public space, urban regeneration, landscape design and small-scale architecture. The project becomes a means to re-define the sensitive spaces of the landscape and of the contemporary city, to give them a new identity and to propose them as new contexts. The project (of landscape, architecture, or interior) is always sensitive to the details and to the relationships between spaces and users.

42. **MAB Arquitectura** is a Barcelona-based architectural practice founded by Floriana Marotta and Massimo Basile in 2004. The approach of the office is based on the research of a unique, pragmatic and site-specific architecture imbued with a strong identity, developed from user needs and totally respectful with the urban conditions where it is conceived. The studio research focuses on the eco-neighborhood topic, the reuse and transformation of buildings and brownfields as a contemporary requirement and as a sustainable development strategy.

43. **mOa, Mario Occhiuto architettura**, Born in Cosenza in 1964, he graduated in Architecture at the University of Florence in 1987. He is the founder of mOa - Mario Occhiuto Architettura - an architectural and engineering firm which has offices in Cosenza, Rome and Beijing. Each developed project is focused on cultural identity, technological innovation and sustainability, in order to achieve a model of architecture which fits human and environmental needs. He has been awarded by the Winning Italy of the Italian Ministry of Foreign Affairs as Italian Excellence in China.

44. **NABITO architects** is a group of more than 20 architects, born in Barcelona from the will and courage of Alessandra Faticanti and Roberto Ferlito in 2007. During the years, Nabito grew up and other partners joined the company, Sebastiano Palumbo, Luca Faticanti and Nitin Shetty, opening new offices in Dubai (EAU) and in Rome(IT). Nabito's design strategy focuses on answering the questions of sustainability, architecture, urbanism and territorial strategies in its projects. Nabito won several awards, the work is published in the best reviews and has been exposed in galleries and museum internationally.

45. **Nadir Bonaccorso** Nadir Bonaccorso, was born in Milan, in 1967. Studied architecture at the Facoltà di Architettura, Politecnico di Milano and graduated in 1993. He collaborated with João Luís Carrilho da Graça Office (1993 - 1996). In 1997 led his own office (nbAA). He starts working with passive solar energy in architecture, extending his interests on research, applied to competitions. Currently in Brasil where is developing his Phd, started in the University of Evora, focused on "Plug-in, Low height construction for tropical climate".

46. **Paratelier**, Paratelier, established in 2007 by Leonardo Paiella and Monica Ravazzolo, is a creative platform based in Lisbon which has founded its design research on the conjugation of two complementary disciplinary perspectives: architecture and landscape. The project is seen as synthesis of a multidisciplinary process resulting from the 'Exchange', essential action for the construction of a space idea. In this sense, each landscape and architectural intervention is contextualised and communicates what is the story, the environment, the morphology of the site by entering the present between past and future. The project is research: re-interpretation of the existing, sensitivity and careful use of materials during the construction process.

47. Founded in 2008, **PiSaA** is an architectural design practice that operates on a wide range of work, for both public and private sectors. PiSaA is also collaborating with the Carlos Ferrater Office (OAB). PiSaA won in 2008, the competition for 42 social housing in Oristano, in 2009 the competition for the redevelopment of an industrial structure in Sona (Vr) and the third place awarded by the 4th Architectural Prize Ernesto Lusana. In 2010, PiSaA participated in the VI Biennale of Young Architects in Athens. In 2012, the practice is amongst the NIB TOP10 Award.

48. **STUDIO RAMOPRIMO** is a Beijing based studio founded by designers Marcella Campaand Stefano Avesaniand working between Italy and China. The name of the studio refers to the name of some hidden lane of Venice and it's the Italian translation of the Chinese term TouTiao, which indicates the first lane of a series of Hutong alleys in Beijing carrying the same name. It marks the beginning of an urban process. The projects of the studio range from urban planning to graphic design, interior and architecture. In parallel with the design practice the studio is carrying on the INSTANT HUTONG project, investigating the process of rapid urbanization in China, relations between social and physical aspects of everyday environment and ways for people to reinterpret the urban landscape.

49. **TERNULLOMELO ARCHITECTS** is a Lisbon-based architectural practice founded in 2006 by Chiara Ternullo and Pedro Teixeira de Melo. Following a long term collaboration, the studio has since then been not only involved in several competitions, but have also worked on projects for public and private clients, in Italy and Portugal. Its work has been awarded several prizes on international architecture competitions, recognitions for young architects and published in worldwide specialized magazines.

50. **XCOOP** is a collective conducting research and engaging in education, design, construction, social policy and strategy, economics and technology. Through its permeable approach, XCOOP expresses creative solutions to better and add value to the environment. XCOOP believes that the contemporary society longs for a new formula to face its changing needs: XCOOP aims at improving our surroundings by involving the right mix of professionals and applying the right ambition. XCOOP is operating in Europe, Central America and Asia. In each, we seek to comprehend design processes that are feasible and lead to globalization of knowledge.

**3GATTI/Architecture and Vision/
 Atelier D/Atelier Manferdini/
 AWP, Alessandra Cianchetta/
 B+C Architectes/Barozzi / Veiga/
 Pietro Belluschi/Francesco Benelli/
 Lina Bo Bardi/Shumi Bose, Roberta
 Marcaccio/Cannatà & Fernandes/
 Pippo Ciorra/Meredith Clausen/
 Michele Colucci/CORREIA / RAGAZZI
 Arquitectos/CRISTÓBAL + MONACO
 arquitectos/Claudia Cucchiariato/
 Domitilla Dardi/Delugan Meissl
 Associated Architects/Olivia De
 Oliveira, Claudia Zollinger/Djuric-
 Tardio Architectes/DOSarchitects/
 Durisch + Nolli Architetti/
 ecoLogicStudio/Peter Eisenman,
 Guido Zuliani/EMBT | Enric Miralles -
 Benedetta Tagliabue/Exposure
 Architects/External Reference
 Architects/Fil Rouge Architecture/
 fondaRIUS/Silvia Forlati/Fusina6/
 GA Architecture/Pedro Gadanho/
 Vittorio Garatti/Romaldo Giurgola/
 gravalosdimonte arquitectos/Hans
 Ibelings/KOKAISTUDIOS/KUEHN
 MALVEZZI/LAN Architecture/Leap/
 John A. Loomis/LOOP Landscape
 & Architecture Design/LOT-EK/
 MAB Marotta Basile Arquitectura/
 Duccio Malagamba/Marpillero Pollak
 Architects/mOa mario Occhiuto
 architetture/MORQ*/NABITO/Sergio
 Nava/nbAA Nadir Bonaccorso/
 Caterina Padoa Schioppa/Paratelier/
 Paritzki Liani Architects/Renzo
 Piano, Piano & Rogers/PiSaA/Stefano
 Rabolli Pansera/Carlo Ratti Associati/
 Raymond Terry Schnadelbach/Paolo
 Soleri/Federica Soletta/Simone
 Solinas, ssa/Studio Fuksas/STUDIO
 RAMOPRIMO/Elisabetta Terragni +
 metaLAB + XYcomm/Ternullomelo
 Architects/Paolo Tombesi/XCOOP**



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