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"Sustainability is the capacity to cross time, to resist to changes and, indeed, to know how to easily adapt to them. The projects collected in the volume highlights, right from the start, the ability to the design to transform itself, adapting, thanks to recycling and reuse processes of elements that are becoming, luckily, increasingly widespread."

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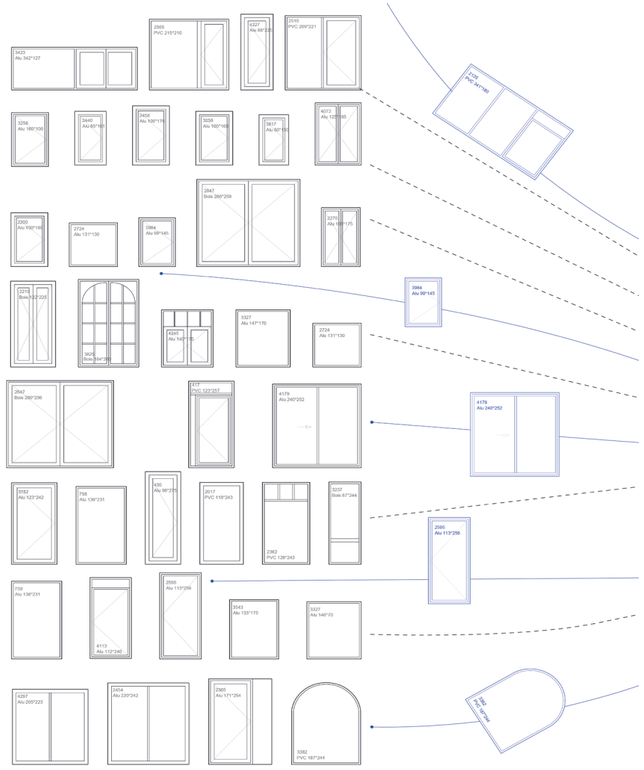
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GIULIA SETTI (EDITED BY) **ARCHITECTURE AND SUSTAINABILITY: MATTER, QUALITY, FORM**

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ARCHITECTURE AND SUSTAINABILITY: MATTER, QUALITY, FORM

EDITED BY GIULIA SETTI



MIMESIS / ARCHITETTURA

Architecture and Sustainability: Matter, Quality, Form explores the relationship between architecture and sustainability and identifies strategies and projects to overcome the current and upcoming ecological and environmental crisis. The architecture sustainability pair has been explored in various ways over the last few decades, but it raises new and urgent questions that are increasingly relevant. The collected essays, authorial drawings and diagrams interpret some significant contemporary projects, defining a comprehensive perspective of environmental issues in architectural design, looking for new solutions which limit and optimize the resources' consumption. The book is organized in four sections: *Circularity and Reuse; Appropriate Technology; Materials, Techniques, Local Care* and *Alpine Ways* which address the central topic putting in evidence four major challenges: economy, performance, construction, culture.

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ARCHITECTURE AND SUSTAINABILITY: MATTER, QUALITY, FORM

Edited by Giulia Setti

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To Sofia, for her curiosity and infinite love.
To Alessandro, who is always by my side.



studio Albori, *Timber and straw house*, Laveno Mombello, Varese, 2022,
© Luca Boschi.

Giulia Setti

MATTER, QUALITY, FORM. NEW APPROACHES TO SUSTAINABILITY IN ARCHITECTURAL DESIGN

The volume *Architecture and Sustainability: Matter, Quality, Form* explores the contemporary relevance of the relationship between architecture and sustainability and identifies, or hopes to find, strategies and projects to overcome the current and upcoming ecological and environmental crisis. The architecture-sustainability pair has been explored in various ways over the last few decades, but it raises new and urgent questions that are increasingly relevant. Looking at the architectural design from a sustainability perspective, which includes environmental, economic and social aspects, is strategic not only for the quality of individual projects, but for the future of our cities and urban life. The essays, drawings and all the materials collected in this book are the result of research conducted by a group of professors and researchers from the Department of Architecture and Urban Studies – DAStU of the Politecnico di Milano, with the collaboration and support of Mapei S.p.A[1]. This volume has been realized with the support of the Ministerial project Departments of Excellence on Territorial Fragility 2023-2027 and by CRAFT – Competence Center Anti-Fragile Territories, a departmental research center born from the Territorial Fragility project[2].

The research has led to the definition of an original geography of architecture studios that put issues related to the reduction of

1 The conference series *Architecture and Sustainability: Matter, Quality, Form* has been the result of research work curated by Giulia Setti and Massimo Bricocoli, with Alessio Battistella, Mauro Marinelli, Francesca Zanotto, and with the collaboration of Kevin Santus, Beatrice Balducci, Thomas Cabai and Giuseppe Tamborini.

2 More information available at this link: *https://craft.dastu.polimi.it/*

the consumption of raw materials and energy, the valorisation of local materials and resources and the care of marginal contexts at the centre of their design practice. In this perspective, the project becomes a form of compensation, where architects often try to design with little, or with as little as possible, drastically reducing waste and consumption and studying processes and strategies for reusing and recovering parts and materials that have already undergone an initial use. Projects, suggestions and ideas have accompanied this work, with the aim of identifying new approaches to the concept of sustainability, so overused yet so necessary and decisive in architectural design. A first result was the organization of a conference series that took place between March and May 2024 at the Politecnico di Milano, with the support of the DAStU department and Mapei S.p.A.[3], and which allowed the definition of a critical and multidisciplinary debate around this topic. Not so much with respect to the meaning of sustainability, but rather to its design applications in very different contexts and themes.

It has been a real challenge that required knowledge, intuition and the ability to adapt, especially because combining academic research with aspects more closely linked to technical and professional issues – which are the main interests of a big company like Mapei – was not a simple mission and also because the selection of eight architectural firms, within a vast panorama, was a complex and delicate operation. To do this, we tried to identify some fundamental research areas where we could study the relationship between sustainability and design, subsequently, we identified architectural practices that we thought would convey an idea of sustainability that was not so much quantitative but mostly qualitative. Therefore, offices that had environmental implications on their agenda and that they considered these as a founding principle of every design action. Not an easy task, but we think – and I speak on behalf of all the colleagues with

3 Five seminar days were organized in the spring of 2024, which saw the participation of international design studios, representatives of the Mapei S.p.A. group and DAStU professors and researchers involved as discussants.

whom I have worked and discussed these issues – that we have constructed a rather interesting fresco, certainly not exhaustive, but capable of providing an original vision on a central issue for contemporary architecture and, more generally, for the future permanence of the human species on Earth.

The book is composed of four parts, each of them presents the work of architects and offices that have considered the concept of sustainability – and non-sustainability – in technological, urban, architectural and social aspects, with particular attention to the innovative use of materials, to experimental technological and typological solutions. The volume proposes a critical reading of environmental issues in architectural design, with the aim of building shared knowledge capable of opening a new season of architecture, oriented towards developing new solutions to limit the consumption of resources and to meet the need for greater efficiency required by European and global standards. Each section of the book addresses a central topic exploring the relationship between architecture and sustainability: *Circularity and Reuse; Appropriate Technology; Materials, Techniques, Local Care* and *Alpine Ways*. It does so with a critical essay and a series of authorial drawings and diagrams that interpret some particularly significant projects around the theme.

The first part *Circularity and Reuse* addresses an essential issue: the recovery of waste materials from construction sites or other sectors. In the essay by Francesca Zanotto, entitled *The Composite Language of Reuse*, the different design possibilities that can be experimented through practices of reusing materials are described. The idea of reusing waste from construction sites or abandoned buildings is certainly not new, but it has found a new testing ground precisely because of the pressure of growing environmental concerns about resource exhaustion. The limited resources available on the Planet are a huge problem in the field of architecture, it is necessary to educate a critical awareness on the capacity of materials, and waste, to be reused numerous times.

Rotor and 51n4e are two architecture studios both based in Brussels, they were chosen because, starting from their foundation, they have put the issues of reuse, adaptation and recovery at the center of the design agenda. Through a series of interpretative

drawings, made by Beatrice Balducci, two projects were studied that, in our opinion, are emblematic of the care and attention towards recycling processes. Rotor builds its projects starting from a survey of available pieces, in this case, windows, which are measured and catalogued and then chosen based on the needs of each project. While 51n4e works on the urban and social integration of the design, adapting existing materials in minimal interventions that do not erase pre-existing elements but, on the contrary, are placed alongside what already exists.

The second part of the volume is instead dedicated to *Appropriate Technology* and, therefore, to the relationship between design and construction techniques. Alessio Battistella describes with great precision the history and evolution of this concept and its design applications in the essay *Appropriate Technology in Architecture. From Human Resourcefulness to Systemic Resilience.*

The choice of the most appropriate technologies, we could say the most sustainable, for a certain place is the result of different factors that are combined. It seemed to us that the projects of Anupama Kundoo and TAMassociati provided two different, and complementary, keys to reading the topic, addressing the issue of technology as a strategy for engaging with the complex material, climatic, and political ecologies of the Anthropocene. For Anupama Kundoo, technological choices derive from the need to preserve local building traditions and materials, preferring an almost artisanal architecture, while for TAMassociati architecture is a political infrastructure that must guarantee well-being, dignity and civil commitment. Therefore, technological performance and energy efficiency are essential when building in fragile contexts, marked by wars, inequalities and climate crises, and where the economic sustainability of the project is an essential aspect. The drawings made by Giuseppe Tamborini try to highlight these aspects, in particular the care for traditional materials in Anupama Kundoo's works and architecture understood as an environmental, political and social process in TAMassociati.

The third part is instead dedicated to materials and care of places, the section entitled *Materials, Techniques, Local Care*

opens with an essay by Giulia Setti, *The poetry of materials. Exploring Techniques and Environment in Design Practice*, which tries to outline the issue of the relationship between materials, techniques and the concept of care, or of *taking care* as it is said in its English translation. The architecture practices chosen in this part express are Harquitectes and studio Albori, because, since the beginning of each project, they give a particular attention to the places and contexts of the different design interventions. The design research of Harquitectes is concentrated on the typological evolution of the domestic space and on the environmental comfort, hence the care towards the choices of materials and construction technologies. Studio Albori's research, on the other hand, often starts from the idea of recovering waste materials that find new meanings and new uses. It is a very careful and precise work that catalogues and selects only what can be reused and, therefore, the projects show high care for waste reduction. The drawings that accompany this section, made by Kevin Santus, reflect on these aspects, in particular for Harquitectes on the relationship between environment and technology through some significant *climate sections*, while for studio Albori an abacus of residual parts has been redrawn and used to assemble the temporary pavilion built at the Hangar Bicocca on the occasion of the *Architecture as Art* exhibition.

The fourth and last section, entitled *Alpine Ways*, is dedicated to the sustainability of design interventions in Alpine contexts and offers an original reading of the capacity of architecture to adapt to fragile contexts with projects that are often minimal and of great delicacy. The essay by Mauro Marinelli, *Alpine Ways. Alternative Paths to Sustainability in the Architectural Experimentations of Innauer Matt and StudioSer*, describes these aspects very well and identifies interesting cultural positions with respect to design strategies in fragile mountain areas.

Innauer Matt and StudioSer were chosen because their projects show a particular attention to the landscape and resources of these landscapes; they are minimal, small-scale architectures, obsessively attentive to the choice of materials and integration into the existing urban fabric. It is a very valuable and

precious work that, in our opinion, celebrates a new form of sustainability that builds by limiting interventions and dialoguing with local communities. The drawings, made by Thomas Cabai, tell us about these approaches, defining a grammar of minimal interventions and materials, in the case of StudioSer, and a careful study of the materials and construction technologies specific to Innauer Matt's projects.

At the end of the book, there is an interview conducted by Massimo Bricocoli to Simona Giorgetta, board member of Mapei S.p.A., that explores the complex intersection between a family company, like Mapei, and their approach to sustainability in architecture. The need to connect technical aspects and cultural issues has characterized all the research and activities organized together with Mapei, which has been able to support the ideas and suggestions that emerged during the work. This interview attempts to draw up a balance of the experience conducted so far and to reflect further on the relationship between sustainability, construction processes and design, imagining what could arise, in the future, from the debate already underway. The dialogue is also a possibility to explore the deep interest in Mapei to support design processes, from the initial phases to the construction site, focusing on the quality of materials.

The aim of this publication is to identify some topics of great interest in the contemporary debate in architecture, but it is evidently an open field that could be constantly implemented. In this research we have always tried to put the design at the center of the reflection, choosing architectural practices which are sustainable and capable of producing architecture with quality and where the research between form, materials and space finds highly significant results. It is equally interesting to note that of the eight studios we will discuss in this volume are from very different parts of the world: two are Italian, two Belgian, one Spanish, one Swiss, one Austrian and one Indian. We have traced a partial geography, leaving out contexts where there is certainly great interest in issues related to sustainability, but trying to give a look that could retrace a European approach to the theme,

except for Anupama Kundoo who, although she has worked a lot in India, has been based in Berlin for several years. The variety of perspectives about sustainability has been the most interesting part of the research, capturing the nuances of a topic that has already been widely covered in recent years, but which requires renewed attention.

AUTHORS

Beatrice Balducci is architect Ph.D. She studied at Politecnico di Milano, where she earned her Ph.D. in Architectural, Urban, and Interior Design in 2023, and where she has been working as a teaching assistant since 2020. In 2021, she co-founded the research project "Assume There's a Landscape." In 2022, she was a visiting Ph.D. fellow at the Kuma Lab at the University of Tokyo. In 2023, she collaborated with SANAA Kazuyo Sejima + Ruye Nishizawa. Since 2024 she has been working with Triennale Milano as Assistant Curator for the 24th International Exhibition "Inequalities."

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Massimo Bricocoli is the Head of the Department of Architecture and Urban Studies at Politecnico di Milano, where he is Full Professor in Urban Planning and Policies. He has taught at IUAV Venice, Ca' Foscari University in Venice, the University of Luxembourg, and HafenCity University in Hamburg where he has been Alexander von Humboldt Research fellow. His research focuses on Housing Policies and Projects, Urban Regeneration, Local Welfare. On these topics he has an extensive experience in coordinating research projects, advising and supporting local governments in Italy and abroad, and extensively publishing. He is the scientific coordinator of OCA, the *Affordable Housing Observatory* of Milan (www.oca.milano.it) and Principal Investigator (for Polimi) of the EU Horizon Project REHOUSIN ReHousIn – *Reducing housing inequalities in the green and digital transition* (https://rehousin.eu/). He is currently a member of the Board of the Research Center for New Social Housing at the Technical University of Vienna.

Thomas Cabai is an architect and PhD candidate in Architectural, Urban and Interior Design at Politecnico di Milano. He is affiliated with the National Biodiversity Future Center (NBFC) in Italy, where he collaborates on projects related to restoration ecology, phytoremediation, and mycoremediation. His research interests extend into practice through the restoration of abandoned wetlands and meadows in northern Italy, alongside ongoing architectural work. He has gained professional experience in various architecture offices as well as in an independent videogame startup. He has also undertaken study periods at Tsinghua University in Beijing and Kyoto University in Japan.

Simona Giorgetta is an architect. After graduating in Architecture with honors at the Politecnico di Milano in 2004, she worked as a landscaper until 2018 between Milan and Paris. At the same time, she began her collaboration in Mapei, as Real Estate Coordinator, realizing various strategic projects for the company in Italy and abroad. She has been a member of the Board of Directors of MAPEI since July 2019, assuming, among other tasks, the coordination of the Real Estate area. Since May 2021,

she has been the Sole Director of Mapei Stadium, a company of the Mapei group that has the concession for the Reggio Emilia stadium.

Mauro Marinelli graduated with honors in Architecture from the Politecnico di Milano in 2011 and earned a Ph.D. in Architectural and Urban Design, also with honors, in 2016. Since then, he has taught as an Adjunct Professor at the Politecnico di Milano and held visiting positions at SEK University in Quito (2018), IUAV in Venice (2024), and the University of Naples Federico II (2025). In 2017, he co-founded *franzosomarinelli* with Mirko Franzoso. The practice has received numerous awards, including the *Rigenera Award* and the *Costruire il Trentino 17–22 Award*. He has lectured internationally in Italy, Switzerland, Germany, Slovenia, Ecuador, and China. Since 2019, he has been a member of the Provincial Planning Commission of the Autonomous Province of Trento (Italy), and since 2025, a member of the scientific committee of STEP-TSM (Italy).

Kevin Santus is a Ph.D. Architect, currently a Research Fellow and Adjunct Professor at the Department of Architecture and Urban Studies at Politecnico di Milano. His academic work focuses on the intersection of architecture, ecology, and urban transformations, with particular attention to climate vulnerabilities. His publications and participation in international seminars are oriented toward studying the impacts of the climate crisis on morphological and typological elements of design, as well as the related methodological and theoretical implications. In addition to his academic activity, he was a research consultant at the Brookfield Sustainability Institute in Toronto (2022-2023) and he co-founded the architectural collective Fragil Fortuna (2024).

Giulia Setti, architect, is Assistant Professor of Architecture and Urban Design at the Department of Architecture and Urban Studies, Politecnico di Milano. She holds a Ph.D. *cum laude* in Architectural and Urban Design from Politecnico di Milano. Her research focuses on topics related both to the reuse of industrial architecture, as well as the typologies of contemporary public

spaces. Currently, she participates in the CRAFT project – *Competence Center Anti-Fragile Territories* coordinated by DAStU – Department of Excellence (2023-2027), as member of the Scientific Board. In 2014-2015, she conducted teaching and research activities at CEPT University, Ahmedabad (India). In 2018, she published *Oltre la dismissione. Strategie di recupero per tessuti e manufatti industriali;* in 2022, she published *Stepwell. Architetture per l'acqua nel Gujarat. Tra valorizzazione, progetto e recupero*.

Giuseppe Tamborini graduated in Politecnico di Milano, completing a Bachelor degree of Science in Architectural Design in 2022 and a Master degree of Architecture and Urban Design in 2024, both obtained with honors. He had the opportunity to take part in an Exchange program with the Technical University of Delft, following the Master degree of Architecture and the Built Environment. During his studies, he completed curricular internships at prestigious professional firms such as franzosomarinelli, located in Cles (Trento), and Bricolo Falsarella, in Sommacampagna (Verona). He is now undertaking a professional internship at MB36 architetti associati (Milan), to qualify as a registered Architect in Italy.

Francesca Zanotto is an Italian architect and researcher based in Milan, currently serving as a RTDa (fixed-term researcher) and Assistant Professor of Architectural and Urban Design at the Department of Architecture and Urban Studies of Politecnico di Milano, within the National Biodiversity Future Center (NBFC). Since 2013, she has been actively engaged in research, teaching, and design both in Italy and internationally. She holds a Ph.D. *cum laude* in Architectural, Urban, and Interior Design from Politecnico di Milano; she served as visiting researcher at TU Delft and postdoctoral researcher at Università Iuav di Venezia; she is currently a visiting professor at the Xi'an Jiaotong University/PoliMi Joint School of Design and Innovation. Her research focuses on circular architecture and the ecological implications of architectural design, specifically exploring forms of built environment production that contribute to the conservation and enhancement of urban biodiversity.

ARCHITECTURAL FIRMS

Giacomo Borella (studio Albori) is an architect, he founded studio Albori in Milan with some friends thirty years ago. In these three decades, the work of the studio has increasingly concerned the practical and bodily dimension as an antidote to the abstraction, alienation and counterproductivity of late modern architecture. He has collaborated with various magazines, newspapers and radio stations, and some of his writings have been collected in the booklet *Per un'architettura terrestre* (Letteraventidue, 2016). He has edited and translated into Italian books by Ivan Illich, Petr Kropotkin and Colin Ward. He's currently visiting professor at the Accademia di Architettura of Mendrisio in Switzerland.

Michaël Ghyoot (Rotor) is an architect and researcher in the field of reuse, ecology and architecture. He holds a PhD from the Faculty of Architecture of the Université libre de Bruxelles. He is a project manager at Rotor, where he has been involved since 2008 through research, lectures, organization of exhibitions, and assistance with the reuse of materials for building owners in Belgium. He is a shareholder of Rotor DC, a cooperative company active in salvaging and selling reusable building materials.

Markus Innauer (Innauer Matt Architects) founded, together with Sven Matt, Innauer Matt Architects in 2012, and have since come up with atmospherically dense, yet subtle and detailed architectural solutions that always strive to connect the novel with the existing. Innauer Matt Architects, based in the Bregenzerwald, a mountainous valley in Western Austria, stand for architecture with a strong relation to an object's location, its natural surroundings and its inhabitants. Their high standards of

precision combined with a certain laid-back approach leads to surprisingly plain solutions in often complex conditions. Always in the focus of their work is the search for architecture that provides surroundings with a relaxed, familiar feel to them and that will stand the test of time.

Anupama Kundoo graduated from University of Mumbai in 1989 and received her PhD degree from TU Berlin in 2008. Her research-oriented practice started in 1990 in Auroville has generated people centric architecture based on spatial and material research for low environmental impact while being socioeconomically beneficial. Her body of works was recently exhibited as a solo show *Taking Time* at Louisiana Museum of Modern Art, Denmark. She has taught Architecture and Urban Management at various international universities strengthening her expertise in rapid urbanization and climate change related development issues including at Yale University and Columbia University. She is currently Professor of Architecture at T.U. Berlin. She received the RIBA Charles Jencks Award for her contribution to architectural theory, the 2021 Auguste Perret Prize for architectural technology, the 2021 Building Sense Now global award of the German Sustainable Building Council DGNB, and the Global Award for Sustainable architecture under UNESCO patronage in 2022. Her studios are based in Berlin in Germany, and Pondicherry in India.

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Raul Pantaleo (TAMassociati) is an Italian architect, born in Milano, graduated from IUAV, Faculty of Architecture in Venice. Since 2019, he is Adjunct Professor of Architectural Design at the University of Trieste. In 2016 he has been tutor of the working group of Senator Renzo Piano G124 at the Senate of the Republic. He is one of the co-founders of TAMassociati, a practice specializes in Impact Design. Internationally, TAMassociati works on sustainable and socially equitable architecture. Some of the current and completed projects include: The Salam Centre for Cardiac Surgery for Emergency NGO in Sudan, Banca Popolare Etica in Padova, Children Surgery Centre for Emergency NGO in Uganda with Renzo Piano; healthcare buildings in Italy, Nicaragua, Darfur, Sudan; Central African Republic, Sierra Leone, Afghanistan, Iraq, Kenya, Senegal, Rwanda and Uganda. With TAMassociati in 2013, he won the *Aga Khan Award for Architecture* and the *Curry Stone Design Prize 2013*, in 2014, he won the *Zumtobel Group Award*. In 2014 with TAMassociati he won the prize *Best Italian Architect of the Year*; in 2016, TAMassociati has been the Curatorial Team of the Italian Pavilion at the 15th International Architecture Exhibition Biennale di Venezia. Since 2009 to present he is member of the Emergency NGO Board of Directors, since 2020 he is member of the Michelucci Foundation Scientific Committee.

Josep Ricart (HArquitectes) is partner at HArquitectes, an architecture studio founded in 2000 together with David Lorente, Xavier Ros and Roger Tudó. All of them licensed between 1998 and 2000 in ETSAV (UPC), where Josep and Roger teach. They combine their professional activity with teaching, in Polytechnic University of Catalonia Faculty of Architecture (ETSAV and ETSAB), Swiss Federal Institute of Technology Zurich, and Harvard University Graduate School of Design. They have been invited to Porto Academy, Architectural Association School of architecture, University of Texas at Austin, Pontifical Catholic University of Chile, École d'Architecture Paris-Villemin, and Umeå School of Architecture, among other institutions. They have received several national and international awards, and their work has been widely published and exhibited. Among their

awards there are the Fritz Höger Preis (2014), the Ugo Rivolta European Prize (2015) and the Premio Bienal Iberoamericana XIII (2016).

StudioSer merges the ideas of Rina Rolli and Tiziano Schürch since 2019. Collaborating across the North and South of the Alps, they continuously join forces with others to develop projects rooted in dialogue and exchange. The practice explores architecture as a field of encounter – between materials, time, and people – guided by a persistent effort to reveal the essence and singularity of each place, its community, and its layered histories. Drawing inspiration from the specific context of each site, StudioSer approaches architecture as something that must emerge from, and respond to, its surroundings. By engaging with the social and historical background of a place, they uncover traces of the past that can be reinterpreted and transformed into defining elements of the present. Their work is shaped through precise, context-driven interventions that move fluidly between the urban scale and the intimate detail.

ACKNOWLEDGMENTS

A heartfelt thanks goes to Massimo Bricocoli for having supported and participated in this research, for having always provided references and original ideas that have enriched the contents and the debate. This volume would not have been possible without the support of *CRAFT – Competence Center for Antifragile Territories* and the Department of Architecture and Urban Studies of the Politecnico di Milano, as well as without the support of Simona Giorgetta and Mapei S.p.A., whom I would like to thank for having believed in this project since the beginning. I would like also to thank the colleagues who participated in the conference series *Architecture and Sustainability: Matter, Quality, Form*, bringing ideas and actively contributing to the debate: Fabrizia Berlingieri, Alice Buoli, Pierre-Alain Croset, Josep Maria Garcia Fuentes, Simona Galateo, Chiara Geroldi, Stamatina Kousidi, Fabio Lepratto, Carles Muro, Lorenzo Pagliano and Nicola Russi.

The experience built, within the *Architecture and Sustainability* research, would not have been possible without the continuous dialogue and exchange with the group of colleagues who worked with me for about a year on this project and who, subsequently, contributed to the contents of this volume. A sincere thanks goes to Alessio Battistella, Mauro Marinelli, Francesca Zanotto, Beatrice Balducci, Thomas Cabai, Kevin Santus, Giuseppe Tamborini for having worked with great passion on an idea that, at least at the beginning, we did not know exactly what results it would bring.

Finally, I would like to thank the architecture offices (51n4e, studio Albori, Harquitectes, Anupama Kundoo, Innauer Matt Architects, David Mayol with IBAVI, Rotor, StudioSer, TAMassociati) that we invited because, with great generosity, they agreed

to interpret their projects with respect to the categories that we defined – *Matter, Quality, Form* – it was evidently an open challenge to be able to talk about sustainability in a different way, leaving behind quantitative rhetoric, to instead bring the debate back to the relationship between the design quality and its relationship with the environment. I look forward to discussing the contribution that this book may bring to the academic and public debate, in the perspective of further research developments and engagement on such complex challenges.

To all the students who followed and participated in the conferences and debates, who discussed architecture and new possible forms of sustainability; the book is for them, so it can give some ideas to continue studying architecture and to hope for a better future.

A personal thanks goes to Nicole De Togni and Agim Kërçuku for always being there, for the advice and discussions that have enriched this work, and for the precious time that we share together.

ARCHITETTURA

1. Romano Augusto Burelli, *Dialoghi del mercoledì*
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