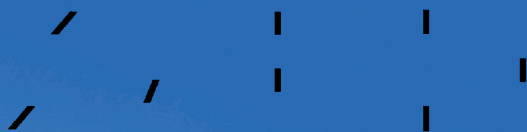


ZARCH



Journal
of interdisciplinary studies
in Architecture
and
Urbanism

No. 21 | 2023

Perspectivas del hábitat

Habitat Perspectives

Frédérique van Andel | Nelson Mota | Federico De Matteis | Carmen Espejel | Orsina Simona Pierini...



ZARCH Journal of interdisciplinary studies
in Architecture and Urbanism

No. 21 | 2023

Perspectivas del hábitat
Habitat Perspectives

Imagen de cubierta | Cover image

Barrio Gaudí, Reus. RBTA - Ricardo Bofill Taller de Arquitectura, 1964-1968

Fotografía: Noelia Cervero Sánchez

Prensas de la Universidad de Zaragoza
Institución Fernando el Católico - Diputación de Zaragoza
Publicación n.º 3945 de la Institución Fernando el Católico

Revista del Departamento de Arquitectura
Escuela de Ingeniería y Arquitectura
Universidad de Zaragoza

<http://zarch.unizar.es>

ZARCH, fundada en el año 2013, se vincula al Grupo de Investigación de la Universidad de Zaragoza T44_23R PUPC Paisajes Urbanos y Proyecto Contemporáneo, con la colaboración del Departamento de Arquitectura.

ZARCH, founded in 2013, is associated to the Research Group T44_23R PUPC Urban Landscape and Contemporary Project, with the collaboration of the Department of Architecture.

<http://pupc.unizar.es>

DEPARTAMENTO DE ARQUITECTURA
María de Luna, 3
Edificio Torres-Quevedo. Campus del Río Ebro
50018 Zaragoza
+34 876 555 095
uparq@unizar.es

© de los textos, sus autores
of their authors, for the texts

© de la edición, Prensas de la Universidad de Zaragoza e Institución Fernando el Católico
of the edition, Prensas de la Universidad de Zaragoza and Institución Fernando el Católico

https://doi.org/10.26754/ojs_zarch/zarch.2023219758

ISSN: 2341-0531 / ISSN-e: 2387-0346

Depósito Legal: Z 96-2014



La revista ZARCH se acoge al sistema Creative Commons
Creative Commons Attribution-NonCommercial 4.0 International License.

ZARCH journal is licensed under a Creative Commons
Attribution-NonCommercial 4.0 International License.

**Director
Editor**

Javier Monclús Fraga

**Secretaría
Secretariat**

Noelia Cervero Sánchez
Sergio García-Pérez

**Consejo Editor
Editorial Board**

Raimundo Bambó Naya
Noelia Cervero Sánchez
Eduardo Delgado Orusco
Carmen Díez Medina
Almudena Espinosa Fernández
Sergio García-Pérez
Carlos Labarta Aizpún
Javier Monclús Fraga
Miguel Sancho Mir

**Reseñas de libros
Book Reviews**

Carmen Díez Medina

**Traducciones
Translations**

Trasluz, S. L. (pp. 198-217, 218-226)
Noelia Cervero Sánchez (pp. 12-33)

**Diseño editorial
Editorial design**

Manuel García Alfonso

**Logotipo y diseño web
Logo and web design**

Teresa de la Cal, Batidora de ideas

**Producción de la edición impresa
Production of the printed edition**

Prensas de la Universidad
Universidad de Zaragoza

**Producción de la edición online
Production of the edition online**

Noelia Cervero Sánchez
Sergio García-Pérez

**Impresión y encuadernación
Printing and binding**

Prensas de la Universidad
Universidad de Zaragoza

**Consejo Científico
Scientific Council**

Iñaki Alday
Tulane School of Architecture

Miguel Ángel Alonso
Universidad de Navarra

Jesús Aparicio Guisado
Universidad Politécnica de Madrid

Horacio Capel
Universitat de Barcelona

Pepa Cassinello
Universidad Politécnica de Madrid

Albert Cuchí
Universitat Politècnica de Catalunya

Rodrigo de Faria
Universidade de Brasília

Eduardo de Miguel
Universitat Politècnica de València

José María Ezquiaga
Universidad Politécnica de Madrid

Maria Grazia Folli
Politecnico di Milano

Dennis Frenchman
Massachusetts Institute of Technology

Ángela García Codoñer
Universitat Politècnica de València

Adrián Gorelik
Universidad Nacional de Quilmes

Michael Hebbert
University College London

Francisco Jarauta
Universidad de Murcia

Vittorio Magnago Lampugnani
Eidgenössische Technische Hochschule Zürich

Luis Martínez Santa-María
Universidad Politécnica de Madrid

Xavier Monteys
Universitat Politècnica de Catalunya

Jorge Otero-Pailos
Columbia University

Víctor Pérez Escolano
Universidad de Sevilla

Fernando Pérez Oyarzun
Pontificia Universidad Católica de Chile

Petros Petsimeris
Université de Paris I - Sorbonne

Ángel Pitarch Roig
Universitat Jaume I

Nuno Portas
Universidade do Porto

Javier Raposo Grau
Universidad Politécnica de Madrid

Carlos Sambricio
Universidad Politécnica de Madrid

La revista ZARCH está incluida en Art & Architecture Source (EBSCO), Avery Index to Architectural Periodicals, DOAJ, DIALNET, ERIH Plus, ISOC, LATINDEX, MIAR y SCOPUS.

ZARCH Journal is indexed in Art & Architecture Source (EBSCO), Avery Index to Architectural Periodicals, DOAJ, DIALNET, ERIH Plus, ISOC, LATINDEX, MIAR and SCOPUS.

Los criterios expuestos en los artículos son de exclusiva responsabilidad de sus autores y no reflejan necesariamente la opinión del Consejo Editor de la revista, que se reserva el derecho último de la publicación de los originales recibidos. Queda prohibida la reproducción total o parcial de cualquier parte de esta revista por cualquier medio.

The criteria set out in articles are the sole responsibility of their authors and do not necessarily reflect the opinion of the Editor of the Department Board, who reserves the last publication of the received original right. Prohibited the total or partial reproduction of any part of this Journal by any means.



Perspectivas del hábitat

Noelia Cervero Sánchez

Universidad de Zaragoza

Simona Salvo

Sapienza Università di Roma

Noelia Cervero Sánchez, Simona Salvo, "Perspectivas del hábitat / Habitat Perspectives", *ZARCH* 21 (diciembre 2023): 4-7. ISSN: 2341-0531 / eISSN: 2387-0346. https://doi.org/10.26754/ojs_zarch/zarch.2023219758

Aquellas cuestiones que resultan esenciales en la evolución de la vivienda colectiva, comienzan con los planteamientos racionalistas del *Existenzminimum* propios del periodo de entreguerras y la posterior revisión y crítica del Movimiento Moderno. Según la consideración de Mies van der Rohe en la *Weissenhofsiedlung* de 1927, la vivienda, entendida como unidad de agregación que determina el tejido social y el desarrollo urbano, constituye una primera experimentación hacia la definición de un hábitat capaz de acoger nuevas formas de vida. Tras periodos de intensa investigación y debate, que comparten la exploración crítica del legado de la modernidad, la arquitectura de la vivienda se ha reinterpretado en direcciones diversas en función del cometido social, la condición de sistema abierto y flexible, la relación con el lugar, la memoria y la historia, o la idea de comunidad.

En la actualidad, estas perspectivas se intensifican y, a la luz de tendencias evolutivas y requisitos relacionados con el escenario internacional, el hábitat doméstico debe atender a una dilatada red de factores, que implican la necesidad de nuevas soluciones habitacionales. Su aplicación no solo es asumida en el planteamiento de futuros proyectos, sino que resulta necesaria para combatir la obsolescencia del parque de vivienda existente, que en ocasiones puede poseer valores histórico-culturales o arquitectónicos, pero resultar inadecuado debido a déficits tecnológicos, funcionales o espaciales. Circunstancias de tipo social (descenso de la natalidad, envejecimiento de la población, migración, nuevos modelos convivenciales y roles de género, actuales formas de trabajo, hábitos y rutinas post-Covid, etc.) se unen a cuestiones relacionadas con el bienestar y la transición verde (vida saludable, seguridad, integración, accesibilidad, cuidado medioambiental, ahorro energético, etc.), impulsadas por las Naciones Unidas en el marco de los Objetivos de Desarrollo Sostenible (ODS) para promover asentamientos urbanos inclusivos, resilientes, seguros y sostenibles.

La complejidad de los condicionantes del hábitat, con una mirada específica hacia la vivienda colectiva y accesible, le llevan a cobrar un nuevo significado. Los ámbitos arquitectónico y urbanístico, se complementan de forma interdisciplinar con aspectos de carácter histórico, socioeconómico, político, filosófico, antropológico y medioambiental. En este sentido, Amos Rapoport¹ argumentaba en 1969 que la tipología de vivienda no puede ser explicada por un razonamiento puramente funcional o técnico, sino que la cultura, los patrones sociales, y las preferencias compartidas por la población, se expresan por sí mismas en el espacio doméstico. Por tanto, el acercamiento desde estas perspectivas complementarias, permite avanzar en nuevos modelos que respondan al conjunto de necesidades, demandas e inquietudes del hombre.

El ensayo de Martin Heidegger² *Construir Habitar Pensar*, de 1951, muestra asimismo de un modo vigente el carácter fenomenológico del espacio habitado, en el que cobra especial importancia la idea de protección e identidad. El hábitat adquiere el sentido de protección de la esencia de lo humano, en conexión

1 Amos Rapoport, *House Form and Culture* (Englewood Cliffs, N.J.: Prentice-Hall, 1969).

2 Martin Heidegger, *Construir Habitar Pensar (Bauen Wohnen Denken)* (Barcelona: La Oficina, 2015).

Habitat Perspectives

Noelia Cervero Sánchez

Universidad de Zaragoza

Simona Salvo

Sapienza Università di Roma

Noelia Cervero Sánchez, Simona Salvo, "Perspectivas del hábitat / Habitat Perspectives", *ZARCH* 21 (diciembre 2023): 4-7. ISSN: 2341-0531 / eISSN: 2387-0346. https://doi.org/10.26754/ojs_zarch/zarch.2023219758

Those questions that are essential in the development of collective housing begin with *Existenzminimum* rationalist approaches typical of the interwar period and the later review and critique by the modernist movement. According to Mies van der Rohe's conception in the *Weissenhofsiedlung* (1927), housing—understood as a unit of aggregation that determines the social fabric and urban development—constitutes an early experimentation into the definition of a habitat that can accommodate new ways of living. After periods of intense research and debate that share the critical exploration of the legacy of modernity, housing architecture has been reinterpreted in several ways depending on its social role, its condition as an open and flexible system, its relationship with the place, memory and history, and the idea of community.

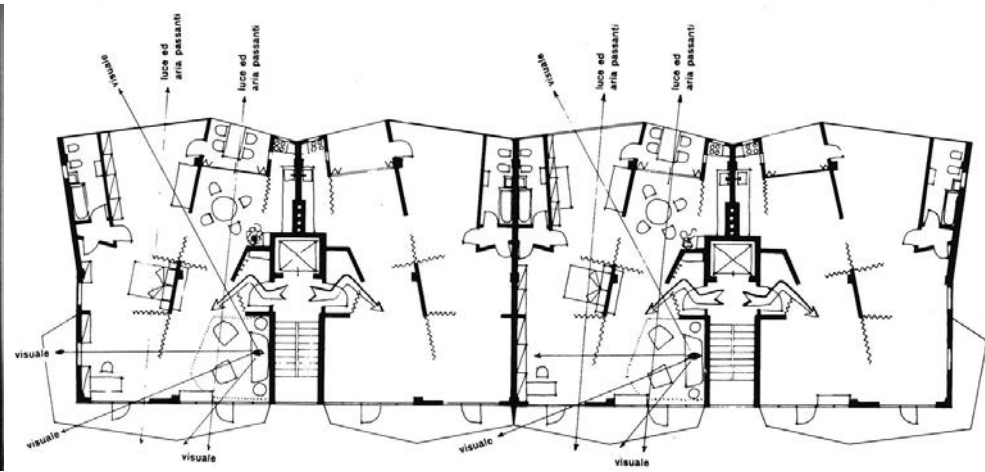
These approaches are currently more intense and, in the light of developmental trends and requirements related to the international stage, the domestic habitat needs to address a complex network of factors that entail a need for new housing solutions. Their application is not only accepted in the planning of future projects, it is also necessary in order to combat the obsolescence of the existing housing stock, which sometimes might have historical-cultural or architectural values but its technological, functional or spatial shortcomings make it inadequate. Social circumstances (a falling birth rate, an ageing population, migration, new ways of living together and gender roles, modern working lives, post-Covid habits and routines, etc.) join questions related to well-being and the green transition (a healthy lifestyle, security, integration, accessibility, care for the environment, energy saving, etc.), driven by the United Nations in the context of Sustainable Development Goals (SDGs) to promote inclusive, resilient, safe and sustainable urban settlements.

The complexity of the factors that condition the habitat, with a specific focus on collective and accessible housing, grants it a new meaning. The architectural and urban planning spheres complement each other in a multidisciplinary way in historical, socio-economic, political, philosophical, anthropological and environmental aspects. In this sense, Amos Rapoport¹ argued in 1969 that purely functional or technical reasoning cannot explain housing typologies; instead, culture, social patterns and shared public preferences express themselves in domestic spaces. Therefore, an approach using these complementary perspectives favours the advance in new models that fulfil the needs, wants and concerns of human beings.

Martin Heidegger's 1951 essay² *Building Dwelling Thinking* also shows, in an up-to-date manner, the phenomenological character of the inhabited space, where the idea of protection and identity becomes especially important. The habitat acquires the sense of protection of the human essence through an

¹ Amos Rapoport, *House Form and Culture* (Englewood Cliffs, N.J.: Prentice-Hall, 1969).

² Martin Heidegger, *Building Dwelling Thinking (Bauen Wohnen Denken)* (Barcelona: La Oficina, 2015).



emocional con el espacio. En esta búsqueda de una arquitectura receptiva, los Smithson³ recurren a un entramado o sistema capaz de activar los sentidos y adaptarse a las interpretaciones y necesidades de las personas. La casa, entendida como hogar, cobra sentido cuando el habitante interviene y realiza una lectura del espacio, de manera que lo convierte en parte suya. Resulta por ello esencial conocer los condicionantes coetáneos y rescatar los valores atemporales del ser humano para configurar su entorno y desencadenar mecanismos de apropiación, basados en valores emocionales y vinculados a la memoria.

El presente número de ZARCH propone una mirada perspectiva a aspectos que suponen una consideración del hábitat, desde la reflexión actual y crítica, para contribuir al debate sobre las alternativas contemporáneas de la vivienda colectiva y accesible a un amplio sector de la población, en base a los temas indicados a continuación:

- Experiencias, modelos y políticas de acceso a la vivienda que ejemplifican las nuevas formas del hábitat, en constante evolución. Los grandes retos del *Green Deal*, los objetivos de recuperación post-Covid y la crisis energética global, intervienen junto a aspectos espaciales, funcionales, organizativos, tecnológicos, culturales, ambientales, sociales, fenomenológicos y psicológicos de la vivienda y su contexto. Asimismo, la relación interescalar entre la unidad habitacional y los sistemas de agregación, que da lugar a la secuencia vivienda - edificio - barrio, enuncia la respuesta a la nueva demanda social de articulación y vida en comunidad.
- Reflexiones teóricas y revisiones histórico-críticas de proyectos relevantes en la observación y puesta en crisis de los principios modernos, que permiten abrir nuevos caminos en la investigación sobre cuestiones emergentes en el ámbito de la vivienda colectiva. La recuperación y reivindicación de propuestas y experiencias clave en la materia, incidiendo en el reconocimiento del valor histórico y la vigencia de sus aportaciones, resultan de interés para llegar a nuevas soluciones que permitan mejorar la calidad de vida de los seres humanos.
- Metodologías de análisis tipológico en base a estudios comparativos, transculturales y gráficos, que consideren esquemas diagramáticos conceptuales, utilizados por Serge Chermayeff, Christopher Alexander o John Habraken; experimentaciones funcionales, tratadas por Alexander Klein o Gio Ponti; perspectivas espaciales, elaboradas por Paul Rudolph; planimetrías fugadas que perfilan modos de vida, realizadas por el Atelier Bow Wow, etc. En definitiva, investigaciones en las que la representación gráfica actúa como medio para la abstracción del espacio habitable y la expresión codificada del hábitat.
- Estrategias de recualificación, transformación y adecuación del patrimonio residencial construido en áreas urbanas históricas o entornos periféricos, atendiendo tanto al reconocimiento de sus valores histórico-culturales, que el proceso de revisión crítica no puede ignorar, como a las inquietudes, necesidades y estándares de confort y sostenibilidad medioambiental actuales. Resultan de interés modelos de rehabilitación de edificaciones y regeneración urbana de conjuntos residenciales, que mediante intervenciones planteadas de forma unitaria o a escala territorial, mejoran su resiliencia frente a los cambios de exigencia y de modelo habitacional demandados por la población.

Gio Ponti. Vivienda en via Dezza, Milán, 1957; Proyecto de vivienda experimental, 1956. Fuente: *Domus* n. 334, 1957; *Domus* n. 320, 1956.

Gio Ponti. Dwelling in via Dezza, Milan, 1957; Experimental housing project, 1956. Source: *Domus* n. 334, 1957; *Domus* n. 320, 1956.

emotional connection with the space. In this search for a receptive architecture, the Smithsons³ outlined a network or system that can trigger the senses and adapt to people's interpretations and needs. A house, understood as a home, takes on meaning when the inhabitants intervene and read the space, making it partly theirs. It is therefore essential to be aware of the contemporary determining factors and recover the timeless values of human beings in order to design their environment and release appropriation mechanisms based on emotional values connected to the memory.

This issue of ZARCH proposes a perspective approach to aspects that represent a consideration of the habitat based on current and critical reflection in order to contribute to the debate about contemporary collective and accessible housing alternatives for a broad section of the general public according to the following points:

- Experiences, models and policies for access to housing that exemplify the new ways of the habitat, which are constantly evolving. The major challenges of the Green Deal, the aims of post-Covid recovery and the global energy crisis are involved, along with spatial, functional, organisational, technological, cultural, environmental, social, phenomenological and psychological aspects of housing and its context. This also includes the cross-scale relationship between the living unit and aggregation systems, which leads to the housing - building - neighbourhood sequence and defines the response to new public demand for connection and community life.
- Theoretical reflections and historical-critical reviews of relevant projects in the observation and questioning of modernist principles, which open up new avenues of research into emerging questions in the field of collective housing. The recovery of and support for key proposals and experiences regarding housing, fostering the recognition of historical value and the relevance of its contributions are useful to create new solutions that contribute to improve the quality of life of human beings.
- Typological analysis methodologies based on comparative, transcultural and graphic studies that consider conceptual diagrammatic representations, used by Serge Chermayeff, Christopher Alexander and John Habraken; functional experimentations addressed by Alexander Klein and Gio Ponti; spatial perspectives prepared by Paul Rudolph; hidden planimetries that shape lifestyles designed by Atelier Bow Wow, etc. In short, research works in which graphic representation is the means for the abstraction of the living space and the encrypted expression of the habitat.
- Strategies for the requalification, transformation and adaptation of residential stock built in historical urban areas and peripheral settings, focusing on both the recognition of their historical-cultural values, which the review process cannot ignore, and current practical and environmental sustainability concerns, needs and standards. Special attention is paid to models for the restoration of buildings and the urban regeneration of residential complexes through one-off or regional interventions that improve their resilience to changes in requirements and in the living model demanded by the public.

Perspectivas del hábitat

Habitat Perspectives

- 12 **FROM CRISIS TO CREATIVITY: THE FUTURE OF HOUSING IN PERSPECTIVE. DE LA CRISIS A LA CREATIVIDAD: EL FUTURO DE LA VIVIENDA EN PERSPECTIVA**

FRÉDÉRIQUE VAN ANDEL, NELSON MOTA
Delft University of Technology

- 34 **ATMOSPHERES OF DWELLING. PHENOMENOLOGIES OF “BEING-AT-HOME”**

FEDERICO DE MATTEIS
Università degli Studi dell’Aquila

- 44 **Hábitat informal. El equilibrio inducido por Écochard entre modelos de realojo y planteamientos de organización espacial en Casablanca**

CRISTINA QUITERIA GARCÍA DORCE
Universitat Politècnica de Catalunya

- 56 **The Anticipatory Capacity of Housing Design in Situation of Exception. Adalberto Libera in Tuscolano III**

FLAVIO MARTELLA, ATXU AMANN Y ALCOCER, MARCO ENIA
Universidad Politécnica de Madrid, Universidad de las Americas Puebla

- 68 **Sheffield brutalista. Tres historias de vivienda colectiva en Reino Unido**

SÁLVORA FELIZ RICOY
Universidad Politécnica de Madrid

- 80 **Los espacios de barrio como facilitadores de la vida social: Estrategias proyectuales de GWL-Terrein (Ámsterdam)**

EZEQUIEL COLLANTES
Universidad del País Vasco

- 92 **Vandkunsten. Co-vivienda danesa**

JAIME J. FERRER FORÉS
Universitat Politècnica de Catalunya

- 108 **Lecciones del Metabolismo. Evolución del legado construido en base al cambio continuo**

MÓNICA VERDEJO RUIZ
Investigadora

- 120 **Margarita Mendizábal, vivienda social y participación: Dos proyectos en Madrid**

OLATZ OCERIN-IBÁÑEZ
Universidad del País Vasco

- 132 **La Isla Walden: Reflexiones en torno a la última ciudad en el espacio de Taller de Arquitectura**

RAQUEL ÁLVAREZ ARCE, NOELIA GALVÁN DESVAUX
Universidad de Valladolid

- 144 **Alternative Models of Access to and Production of Housing in Spain: The Bottom-up Processes**

ESTEFANÍA CALO, EMMA LÓPEZ-BAHUT
Universidade da Coruña

- 158 **Unfolding the Concept of Flexibility in Collaborative Housing Design**

LUDOVICA ROLANDO
Politecnico di Torino

- 170 **‘Lost Space’ Found: Reconsidering Functional Ambiguity as a Strategy for Housing Design**

TIAGO LOPES DIAS, RUI JORGE GARCIA RAMOS, GISELA LAMEIRA
University of Porto

- 184 **Multiculturalidad, género y edad: Tres retos para la nueva vivienda colectiva europea**

ALFONSO GUAJARDO-FAJARDO CRUZ
Universidad de Sevilla

conversaciones

conversations

- 198 **Mirada crítica sobre la vivienda colectiva actual. Conversación con Carmen Espejel**

A Critical Perspective on the Current State of Collective Housing. A Conversation with Carmen Espejel

NOELIA CERVERO SÁNCHEZ, SIMONA SALVO
Universidad de Zaragoza, Sapienza Università di Roma

- 218 **A Research Drawn on Housing and the City. A Conversation with Orsina Simona Pierini**

SIMONA SALVO, NOELIA CERVERO SÁNCHEZ
Sapienza Università di Roma, Universidad de Zaragoza

miscelánea

miscellany

- 230 **Sobre el urbanismo posible. Conversación con Fernando de Terán**

JAVIER MONCLÚS
Universidad de Zaragoza

reseñas
reviews

- 240 Jacques Lucan
Habiter. Ville et architecture
JOSEP MARIA MONTANER
- 241 Carmen Espegel, Andrés Cánovas,
José María de Lapuerta (eds.)
*Amaneceres domésticos: Temas de vivienda
colectiva en la Europa del siglo XXI*
MARÍA PURA MORENO MORENO
- 242 Stefano Catucci, Federico De Matteis (eds.)
*The Affective City. Spaces, Atmospheres and
Practices in Changing Urban Territories*
DANIELE FREDIANI
- 243 Noelia Cervero Sánchez
Atlas tipológico. Vivienda pública en Zaragoza
ASCENSIÓN HERNÁNDEZ MARTÍNEZ
- 244 Luciano Boi, Andrea Cannas, Luca Vargiu (eds.)
*Abitare. Approcci interdisciplinari e nuove
prospettive*
SIMONA SALVO
- 245 Fernando Casqueiro
Mies van der Rohe. La colección de vivienda colectiva
NICOLÁS MARURI
- 246 Michela Bassanelli (ed.)
Abitare oltre la casa. Metamorfosi del domestico
MARCO LUCCHINI
- 247 Rafael Moneo
Escritos sobre arquitectos españoles (1961-2021)
XAVIER MONTEYS
- 248 Christina E. Crawford
*Spatial Revolution. Architecture and Planning in the
Early Soviet Union*
GINÉS GARRIDO
- 249 Paisaje Transversal, LANDLAB
Urbanismo regenerativo. Santander, Hábitat Futuro
JAVIER MONCLÚS
- 250 Laurent Coudroy de Lille, Milena Crespo, Benoît
Pouvreau
*Des Cités-Jardins pour le XXIe siècle. Valorisation,
préservation, perspectives*
VÍCTOR PÉREZ-EGUÍLUZ
- 251 Yuri Slezkine
La casa eterna. Saga de la Revolución rusa
JOSÉ LUIS OYÓN



Orsina Simona Pierini

The research and teaching activity of Orsina Simona Pierini, Professor of Architectural and Urban Composition at the Department of Architecture and Urban Studies of the Polytechnic University of Milan, focus on the historical interpretation of the city's architecture from the perspective of design. Her knowledge of the role of the dwelling in urban planning stems from the systematic study of the different expressions of habitation in contemporary European cities, as well as from specific research focused on modern Spanish architecture and Milanese residential constructions, with particular attention to the relationship between the dwelling and the city. Her interpretation of these phenomena is, therefore, transversal as it involves various different scales and addresses the critical-historical sphere; it's also a means to define design methods that respond to the needs and demands of current habitation.

This conversation with Orsina Simona Pierini is organised, therefore, around certain topics that summarise her experience as a scholar and her personal opinion of the expressions of contemporary collective architecture that define the configuration of the contemporary city and, in general, the current way of inhabiting.

Background

This issue of ZARCH presents an up-to-date and critical analysis of the different manners in which contemporary habitation is configured based on current and critical

reflection. As stated by Robin Evans¹, human relationships are defined within dwellings and public spaces, as a result of the rapport established between territory, city, and dwelling. In your opinion, and based on your research, what are the factors that condition the contemporary habitat?

Orsina Simona Pierini – There are several ways to approach this question. We can discuss urban and neighbourhood planning, the local and the international context, or we can introduce the relationship with modernity or merely address experimentation, that is, the contemporary habitat. However, we must clarify a terminological issue that emerges at this point. In Italian, the term we use for habitat doesn't correspond exactly to its translation into English or Spanish. In fact, it seems that habitat is used here as a synonym for "housing", that is, the study of how dwellings redefine a place. Understood in these terms, I can discuss the work we have done, for example, in the book *Housing Primer*², in which we sought to interpret the current experience based on the legacy of some concepts of modern architecture, but being aware of the existence of specific contemporary processes in design today. Together with Bruno Melotto, we addressed two

1 Robin Evans, *Traducciones* (Girona: Pre-textos - Col·legi d'Arquitectes de Catalunya, Demarcació de Girona, 2005).

2 Bruno Melotto and Orsina Simona Pierini, *Housing Primer. Le forme della residenza nella città contemporanea* (Santarcangelo di Romagna: Maggioli, 2012).

A Research Drawn on Housing and the City.

A Conversation with Orsina Simona Pierini

SIMONA SALVO

NOELIA CERVERO SÁNCHEZ

Simona Salvo, Noelia Cervero Sánchez, "A Research Drawn on Housing and the City. A Conversation with Orsina Simona Pierini", *ZARCH* 21 (December 2023): 218-227. ISSN: 2341-0531 / eISSN: 2387-0346. https://doi.org/10.26754/ojs_zarch/zarch.2023219757

relevant topics: firstly, the relationship with the city, the place, the context and therefore, morphology; and, secondly, the relationship with the ways people inhabit, therefore, typology.

One key issue to address is the tightening up of the block and the consequent return to a conception of the city that the Modern Movement had seemingly erased. This is very much a topical issue in contemporary design and is accepted as a way of tightening up, not so much in the "massive" terms used in the 19th century, but rather as the ability to intervene with experimentation in the block.

Another important contemporary question is variation: morphological (the slabs are often articulated in height) and typological (what we have termed typological "nonchalance"). Many contemporary interventions return to a morphological tightening up, while maintaining a marked typological articulation, for instance, when duplexes are located in the ground floor to preserve a special rapport with the ground. In fact, we know that the configuration of the ground level is a key topic in contemporary housing, as it concerns the way in which residential buildings sit on the ground, considering that collective functions have often proved ineffective.

The contemporary approach to the topic of the block offers several solutions to the connection to the ground, with vertical and horizontal distribution systems that vary according to the floor, even including *loggias* and *maisonnettes* on the upper levels. This is a specific feature of contemporary housing

that, while exploring the possibilities of the block and its coherence in height, reinterprets it using up-to-date design tools such as typological *mixité*.

When I think of the 19th-century block, I notice that the alignment to the street is continuous, even for kilometres, while the sensitivity has changed today. The intervention on the ZAC Masséna, in Paris, by Christian de Portzamparc and Dominique Perrault is a good example. Although they were architects, they were called upon to provide a type of urban planning regulation for the entire complex. Therefore, their work focused on architectural elements to characterise the urban plan, identifying the *îlot ouvert*—the open block—that represents a kind of hybridisation between the block of the old city and the planimetric freedom of the modern city. On the *îlot ouvert*, they set certain planimetric rules to demarcate the lot, but they were particularly concerned with the development in height. They identified a continuous base line of about three storeys high, so that the perception of the resident and of the passer-by is that of visual continuity of the street. The theme of the street is key in contemporary design, after it was banned during the Modern Movement and later recovered in the 1970s. The *îlot ouvert* as envisioned by Portzamparc defines the architecture of the street with the basement, while for the upper parts, it follows a far more varied and articulated arrangement of the buildings. It's a new interpretation of a theme that has travelled through history, from Olinto and Priene through to the 19th-century plans.

A RESEARCH DRAWN ON HOUSING AND THE CITY. A CONVERSATION WITH ORSINA SIMONA PIERINI

SIMONA SALVO

NOELIA CERVERO SÁNCHEZ

With regard to visual continuity, we must digress to the perception of space and the study of visual culture as established by the sculptor Hildebrandt at the end of the 19th century that meant the transfer of certain principles underlying the perception of space from art to architecture. I am obviously referring to the line of thought that was later followed in *Spazio* by Luigi Moretti, a theoretical treatise devised in the editorials of his magazine of the same name, and Bruno Zevi's research on the term "*spazio*".

Based on your extensive research and teaching activities, it's possible to glean a lesson on the subject of contemporary collective building. Could you suggest a description of common spaces in terms of scales, the theoretical issues underlying them, and the methodologies applied?

OSP – In my opinion, those are two separate questions. One concerns the scale of design, and the other addresses the theoretical framework. Just as research and teaching, these activities run in parallel, in a continuous interrelation but with specific features.

In teaching, I almost always work on housing, and often "hybrid" housing—that is, in urban contexts the building absorbs functions beyond that of inhabiting—and other questions also arise, for instance, structure. Actually, 90% of building consists of residential architecture, but there's a notable disconnect with this topic in the workshops of architectural design courses, since students are often encouraged to design large spectacular spaces, museums, libraries, even if they then graduate without knowing how to design a small apartment complex.

So we must teach them to design with particular attention to the spaces of the dwelling following a process that I define as "round trip", that is, starting from the housing cell at a 1:50 scale, studying the themes of habitation—for example the living spaces such as the living room—and then moving up to the scale of the city and returning to the housing cell. Otherwise students end up defining buildings as banal bodies to excavate without really understanding what happens inside. The process we have tried to establish consists in "attacking" the dwelling and trying to understand all the problems and relationships with the outside. What is the sense of a living room with a *loggia*? What is the relationship between the kitchen and these spaces? How does the organisation in the sleeping area work? Once we have addressed this scale, we move on to the city scale to investigate the relationship between the building and its context, addressing questions

such as the connection with the ground—which, as we stated, is very important—and the potential for a good distribution of the building and the dwellings.

In your opinion, is this "round trip" process you've described applicable to every year of the degree in architecture, or is it specific to a particular period of architectural training?

OSP – Good question. I use it in the third year design workshop and in the fifth, when I'm more optimistic about how prepared the students are. Then, there's the teaching for doctorate studies, which is a very different question. I've been doctoral advisor to a number of dissertations on this subject, including the meaning of the role of drawing. For example, on the use of the section and its role in reading the relationships between spaces and heights, the connection to the ground, distribution, and the inside of the dwelling. I then followed a dissertation on the role of the wall in the residential span by Mauro Sullam and another on the reconversion of the neighbourhoods of the 1960s and 1970s by Fabio Lepratto. We organised a small course on housing with the latter within the PhD programme "Turning Research into a Book", in which we analysed several books on this subject to see what the structures of books look like, how are indexes organised or the approach from which these questions are addressed. We also organised an exhibition with these doctoral students in which they had to invent a book based on pairs of housing cases. They didn't need to write anything, they "just" had to think up a structured index and design the cover.

Teaching is certainly a place for experimentation, but it isn't always strictly connected to research. Sometimes I do some internships and some redesign works with students. These teaching activities, like the project itself, take on a highly experimental character.

Research on housing, however, usually occurs in my study. I mean my own work and my publications, all of which I do with the passionate support of my chosen collaborators—the doctoral students or those who follow me in my neurosis for drawing as a tool for education.

So we can go back to the topic that somewhat defines this "two-faced"—Italian and Spanish—issue of ZARCH: if you had to identify some specific elements of the theoretical questions that shape the topic, which of these would be specifically all-Italian in nature?

OSP – Perhaps we should look back to certain aspects of my life. I spent three years in Barcelona and I worked a lot in Madrid. In Barcelona, I conducted research with Carlos Martí Arís—renowned in Italy for his book *Le variazioni dell'identità*³ (*Variations of Identity*)—and was fascinated by his immense cultural openness. So, although my Italian background is undoubtedly deep and imbued by typology and morphology, with Carlos, I was able to articulate and refine it.

I enjoyed widening my culture of tradition and, in a manner of speaking, keeping it in check. The role of Carlos' book on typology consisted in disrupting the mechanicity between type and morphology that existed in the Italian school—as if typology and morphology had to live in a sort of arranged marriage that neither one wanted. Instead, Carlos was able to almost omit morphology, to penetrate into the soul of typology without it being continually questioned by the notion of place. I believe these aspects are also relevant in teaching, even in the “round trip” process I mentioned earlier.

If we momentarily break free from context and from the weight of history, we can work on the matrix of habitation with much more freedom. Our drawings for a more recent book, *Housing Atlas*⁴, show, for example, typological planimetries that have never been seen before. In these drawings, we proposed to return to the “truth” of a typology that isn't always constricted by morphology, it's the lesson that comes from the two cultures I grew up in: complementary aspects that have refined my gaze.

That gaze was also useful for my experience studying Milan. The timeframe of our book *Case Milanesi 1923-1973*⁵ is because the freedom expressed by professional architects in the design of dwellings in Milan froze in that year. Before that date, that theoretical construction that would later completely inhibit Italian culture, creating discontinuity—even a break—with modernity didn't exist. The continuity between tradition and modernity, however, does exist in Spain, in the Netherlands, and in Portugal, although positively questioned.

3 Carlos Martí Arís, *Las variaciones de la identidad: Ensayo sobre el tipo en arquitectura* (Barcelona: Colegio Oficial de Arquitectos de Cataluña, 1993).

4 Orsina Simona Pierini, Carmen Espegel, Dick van Gameren and Mark Swenarton, *Housing Atlas, Europe 20th Century* (London: Lund Humphries, 2023).

5 Orsina Simona Pierini and Alessandro Isastia, *Case Milanesi 1923-1973. Cinquant'anni di architettura residenziale a Milano* (Milan: Ulrico Hoepli Editore, 2017).

In some respects, it's like mannerism, the values of the modern are known and acquired and, at the same time, reinterpreted and rejected, until defining the contemporary.

Graphic Atlas

Let's go back to the topic of the atlas: In your publications, you propose a systematic study of some specific case studies that go from the urban scale to the housing unit. What were the criteria for selecting the examples for analysis, and what are the specific goals you set in analyzing them?

OSP – The question of the drawings for *Housing Primer* and for *Case Milanesi* is quite different and also involves the people who worked with me. In *Housing Primer*, the subtitle *Le forme della residenza nella città contemporanea* (*The forms of the residence in the contemporary city*) is an homage to Carlos Martí, who had published a great book on rationalist neighbourhoods: *Las formas de la residencia en la ciudad moderna* (*The forms of the residence in the modern city*)⁶. The term modern was a reference for reconsidering and interpreting the individual case study, identifying the tools of contemporary design. We were therefore interested in making comparative drawings. For each topic we selected five examples. We had no interest in diagrams or precise redrawings, but rather in showing the design activity. The projects served to identify the general characteristics of the principle of design.

*Housing Primer*⁷ (Figure 1)—in English “primer” means “spelling book”—was dedicated to the students, for whom we wanted to create a primer for designing housing. It's a booklet of very few pages with a digital attachment containing 200 case studies geared to offer the students an atlas of case studies. Bruno Melotto and I had fun because we stole examples from each other. The same project can be of interest for being compact, but also for its typological “nonchalance”.

*Case Milanesi 1923-1973*⁸ (Figure 2), however, emerged from the idea of restoring the beauty of the modern architecture of Milan. Cino Zucchi started a work on the historical-critical

6 Carlos Martí Arís, *Las formas de la residencia en la ciudad moderna: Vivienda y ciudad en la Europa de entreguerras* (Barcelona: Ediciones UPC, 2005).

7 Melotto and Pierini, *Housing Primer*, 2012.

8 Pierini and Isastia, *Case Milanesi 1923-1973*, 2017.

A RESEARCH DRAWN ON HOUSING AND THE CITY. A CONVERSATION WITH ORSINA SIMONA PIERINI

SIMONA SALVO

NOELIA CERVERO SÁNCHEZ

Figure 1. Bruno Melotto and Orsina Simona Pierini, *Housing Primer. Le forme della residenza nella città contemporanea*, 2012.Figure 2. Orsina Simona Pierini and Alessandro Isastia, *Case Milanesi 1923-1973. Cinquant'anni di architettura residenziale a Milano*, 2017.

repositioning of Milan as a laboratory of the modern that we want to continue. With Alessandro Isastia, we said: “we have to recount the beauty of these homes through drawing!”. We have always tried to represent the ground floor in context at the 1:500 scale to favour the understanding of the relationship between the building’s connection to the ground with its context, and that’s what makes this book different from others. Furthermore, with the drawing we sought to interpret the way to render the substantial materiality of the façades. Modern architecture in Milan isn’t white plaster architecture. It’s extremely rich in the use of materials: the tiles are broken pieces of marble, there are thousands of types of Klinker, some of which mimic brick and others tiles, and then the use of stone... These details and construction aspects convey a modernity in which the material means everything.

Finally, we tried to reinterpret the current situation of the floor plan: for example, the topic of flexibility and articulation of the interior spaces, from Aldo Andreani to Luigi Caccia Dominioni. My essay is structured around three lessons: context, elevation and floor plan, to arrive at an epilogue on construction details.

As I already mentioned, the two books are very different, but both are design instruments: by reading *Case Milanesi 1923-1973*, I learn to understand the possibilities for articulating a floor plan, how a façade can be composed, or what are the shared topics for a precise cultural context, such as the use

of the *loggia* in Gardella, Minoletti, or Morassutti. That’s the reason why we felt the need to redraw all the examples using the same method. In my essay, I made collages of all the façades together. Alessandro, my co-author, didn’t like this choice because he felt they should be presented one by one. I, however, opted to cancel their autonomy to create a choral discourse. For me, these architects had a collective idea of the city to propose, and I enjoyed doing it, even with a touch of irony (Figure 3).

In your research methodology, graphic representation constitutes a tool to describe the abstraction of living spaces. Can you illustrate this drawing-based aspect of your research and explain the role that diagrams and planimetry play in defining their specific features? Perhaps you can also tell us about your upcoming book?

OSP – Carmen Espegel—who you know well—Dick van Gameren—now Dean at the Faculty of Architecture in TU Delft and formerly Head of the Department of Dwelling, where he published *DASH, Delft Architectural Studies on Housing*—Mark Swenarton—who worked on Camden Town—and I undertook the challenging task of redrawing roughly 90 case studies on 20th-century housing in Europe⁹ (Figure 4). As the head researcher, I proposed a European

9 Pierini, Espegel, van Gameren, and Swenarton, *Housing Atlas*, 2023.



Figure 3. Orsina Simona Pierini and Alessandro Isastia, Façades, *Case Milanesi 1923-1973*, 2017.

research group and the outcome is the volume that came out in October this year.

While in *Housing Primer*, we addressed some topics of contemporary design, in *Housing Atlas* we reinterpreted the 20th century, starting with the “garden city” to MVRDV. The sheet opens with a 1:10000 planimetry, there’s always a typological plan at 1:1000 or 1:500. One characteristic of the book is that it includes the individual typologies in the urban planimetry to capture the specificities of the various 20th-century neighbourhoods. Finally, the book includes the plans of a portion of a building at 1:250 to explore the space inside the dwelling.

Nowadays, historiography forces us to be very accurate in what we say, using analytical instruments for this purpose. Today, if we look at the *Siedlung Heimat* by Ernst May and compare it to *Römerstadt*, it’s clear that both projects are very different: the first is a piece of a compact city, while the other is a design of the territory. From the typological perspective, the “slabs”, which all looked the same, are shown in detail, a composition of several types.

Typological drawings are important because they’re the nucleus between the housing cell and the city. These two terms are usually detached from one another and, instead, they should find their condensation within these types of drawings, which, in turn, would favour a more precise reinterpretation. Furthermore, if I go into detail and study the individual cells, I can also consider contemporary design.

The range of examples covers nearly the whole of Europe, from Sweden to Portugal. Some case studies are well known, others far less so. The use of the chronological criterion to list them reveals a sort of evolution of the topics, while the

index shows thematic moments with respect to the nations. A few years ago, Mauro Sullam and I set up a web page (paquebot.eu) in homage to Corbu’s *paquebot* we move around Europe in a sort of conceptual ferry through space and time. Once again, it’s an instrument that students can use to consider case studies of the 20th century and apply them to contemporary design.

The theme that recurs throughout my work concerns, in fact, the specificity of the modern and its continuity with tradition.

Urban Context

Your analyses on Milan denote your profound experience in research on the dwelling and the relationship it establishes with the street through the reading of numerous works by renowned architects (such as Giovanni Muzio, Luigi Caccia Dominioni, and Luigi Moretti), which have allowed us to rethink the city by paying special attention to the context. What are the mechanisms that help to shape the architectural object in its context without altering its individuality, as Kollhoff argues, to identify the rule rather than the exception¹⁰?

OSP – Perhaps we’ve talked too little about this question and we should go back to it. Before I graduated, I worked with Virgilio Vercelloni on the production of two atlases of Milanese history and cartography¹¹. This led to my passion for the urban scale and the reinterpretation of the significant moments that

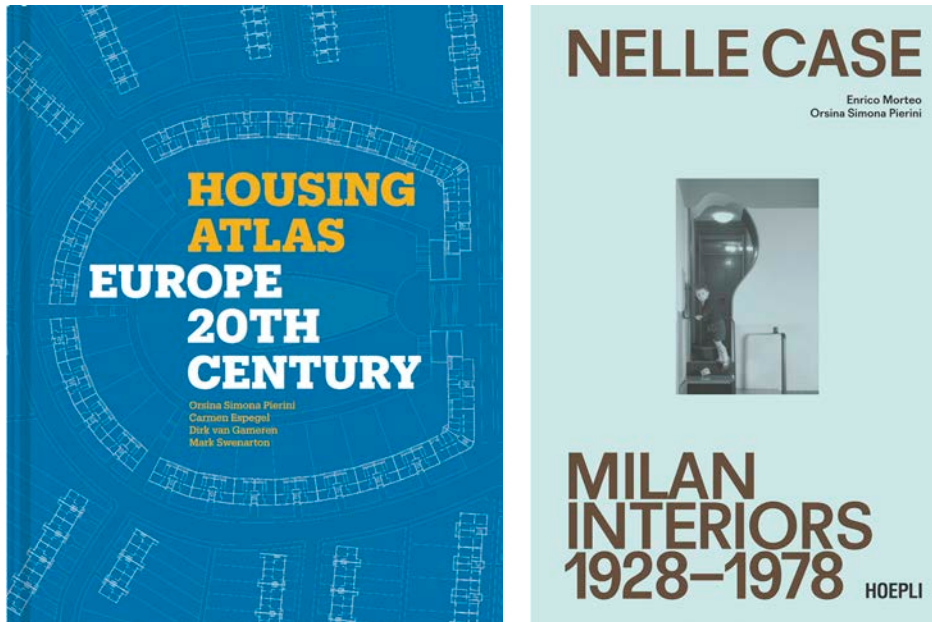
¹⁰ Hans Kollhoff, “Costruzione urbana contro alloggio - Urban building versus Housing”, *Lotus international* 94 (1997): 101.

¹¹ Virgilio Vercelloni, *Atlante Storico di Milano, città di Lombardia* (Milan: L’archivolta, 1987) and idem. *La storia del paesaggio urbano di Milano* (Milan: Officina arte graf. Lucini, 1988).

A RESEARCH DRAWN ON HOUSING AND THE CITY. A CONVERSATION WITH ORSINA SIMONA PIERINI

SIMONA SALVO

NOELIA CERVERO SÁNCHEZ

Figure 4. Orsina Simona Pierini, Carmen Espegel, Dick van Gameren, and Mark Swenarton, *Housing Atlas, Europe 20th Century*, 2023.Figure 5. Enrico Morteo and Orsina Simona Pierini, *Nelle Case. Milan interiors 1928-1978*, 2023.

were “modern *ante litteram*”, such as the 1806 Plan of the Commission of Ornato, for example. Modern architects have often placed themselves in continuity with tradition. Giovanni Muzio certainly had historical culture, especially concerning the city layout. The plan from 1927 evidences this and shows that he was well versed in how to work by knowing, measuring and calibrating new interventions based on the context, as he did in Ca’Brütta.

An anecdote: in 1946, many young architects from Milan were called by the City Council to survey the city block by block and evaluate the damage caused by the bombings. They provided knowledge of the city’s layout and structure, brick by brick. So Milan is made up of fragments that know how to dialogue with the context. In fact, no area has been demolished and subsequently rebuilt; rather there’s a continuous recalibration of the modern on the old city. The city grows and, at the same time, visual continuity remains, a perception of the city’s growth that maintains gradualness in heights. And then, there’s absolute modernity, as in Caccia Dominioni, who designed the buildings on via Nievo as a compact slab—almost mute in its marked horizontality—that hides the racket of 36 different homes, one for each inhabitant.

The use of certain resources—such as the basement of less than three metres high, the crowning cornice, the

compactness of the façade that wraps around like a ribbon—reinforces the abstract concept of the modern slab within the new urban plan.

In your studies of the contemporary city in the Netherlands¹², you analyse the residential complexes and the critical proposals in favour of reorganising the peripheral and industrial areas. What lessons from the thinking of Carlos Martí Arís would you highlight in order to redirect the relationship between these areas of expansion and the configuration of the living space?

OSP – For me, the question is bound to the term “urbanity”. In *Housing Primer*, I referred to some writings by Thomas Sieverts, a German urban planner who foregrounded the question of urbanity. I also cited a text by Bernardo Secchi, a conference he gave at the CCA (Canadian Centre for Architecture) that illustrated the topics I had identified in *Housing Primer*.

However, in the Italian dictionary the term “urbano” isn’t connected to architecture, but to the people, as it emphasises their “civil” character; city dwellers’ good manners compared to the villain living in the countryside who doesn’t know how

¹² Orsina Simona Pierini, “Vivienda experimental en Holanda”, in *Visiones Urbanas*, Carmen Díez Medina and Javier Monclús eds. (Madrid, Abada Editores, 2017), 126-133.

to behave within a community. I find this is a very interesting topic that Bernardo Secchi's words emphasise. He claims that architects and city planners in the 20th century worked to resolve the typically modern contrast between the self-determination of the individual architect and the needs of socialisation, highlighting the difficulty in keeping the two souls of modernity together: individuality and sociality. As an individual with a specific identity, I "adapt" to being within a collectivity: mutual adaptation shapes the built city, its spatial conjugation and sociality. The word "adaptation" also identifies an architectural practice whose instruments are the so-called in-between spaces, between the city and the dwelling. A well-known example in Milanese architecture is the atrium—the entrances—how the city penetrates the building and the dwelling goes out to the street.

Domestic Scale

In his houses, Gio Ponti combines the idea of the dwelling as a shelter in which it's possible to identify the inhabitant with a personal interpretation of spatial fluidity¹³ in which space can generate variable models of unity or fragmentation. How do you think this idea has evolved with respect to the current needs for multipurpose housing?

OSP – This topic is quite interesting. Right now, I'm working on the interiors of Milanese dwellings¹⁴ (Figure 5), and there's an obvious difference between space understood as public or as domestic space.

It's obvious that perception of an individual moving in the space is very similar in both cases, but in the domestic space it isn't only related to planimetry, since the perception of space is developed through colours, furnishings, and the plasticity or the angularity of the volumes. For example, Caccia Dominioni is extremely attentive to these aspects: he called himself a "*piantista*" but also a baroque urban planner. When he designed houses, he introduced "*svincoli*" (junctions) that he called "*piazze*" (squares) and were simply a series of wardrobes; in this way, he proposed the theme of expansion and compression of space, which corresponded instead to rooms with well-defined shapes: clearly recognizable

13 Gio Ponti, "Alloggio uni-ambientale alla Triennale", *Domus* 301 (1954); "Alloggio uni-ambientale per quattro persone", *Domus* 320 (1954); "Una casa a pareti apribili", *Domus* 334 (1957).

14 Enrico Morteo and Orsina Simona Pierini, *Nelle Case. Milan interiors 1928-1978* (Milan: Hoepli, 2023).

served spaces and dilated and exceptionally articulated serving spaces. This is achieved through three dimensional, chromatic, and material control.

Obviously, the experimentation on flexibility and spatial fluidity is quite different and it brings us back to the figure of Gio Ponti.

Speaking of fluidity and adaptability, it's important to underline the relevance of floor plan design and its impact on typological aspects, for instance, or how it can be useful to control and plan it coherently. I'm referring, specifically, to the concept of open building, and John Habraken's experience with the "tartan" grid and modularity.

During the Covid-19 lockdown, the connection with the house—our own home—intensified proportionally to the time we stayed inside it. Analysing the way we live and use domestic space, what aspects would you emphasise from that experience given the importance they acquired?

OSP – It's very interesting to analyse how the way we use the home changed after the pandemic. I believe that the home must be interpreted, above all, in terms of places and spaces, rather than functions. Perhaps this is one of the values that the pandemic has restored.

I still connect with the work on adaptability of spaces in the homes I did with Bruno Melotto: neither machinism nor technicalities to produce flexibility, rather spaces to be used in several ways. While "flexibility" denotes something mechanical—as it refers to the movements of opening and closing—"adaptability" also concerns the use of the spaces over time. Reference has often been made to Kollhoff's seminal essay¹⁵ explaining why a 19th century house, with a sequence of spaces that are all the same, is far more adaptable than the modern house, in which every space corresponds to a function and that function cannot be modified later.

In one of his essays, Robin Evans claims that things don't happen by chance. Specifically, regarding the corridor of a house, he claims that bodies should not meet and concludes that perhaps the rooms of a house should have more doors to restore the social dimension.

15 Kollhoff, "Costruzione urbana contro alloggio", 101.

A RESEARCH DRAWN ON HOUSING AND THE CITY. A CONVERSATION WITH ORSINA SIMONA PIERINI

SIMONA SALVO

NOELIA CERVERO SÁNCHEZ

Conclusion

Saving the best for last, we would like to conclude our conversation by asking what lessons can be drawn from the current critical reflection on habitat in contemporary collective building.

OSP – Another aspect that we've barely discussed, but is actually quite interesting, concerns typological experimentation, such as co-housing. I'm thinking of the experience in Zurich in Kalkbreite and Hunziker and the experimentation with common spaces within the building or the dwelling.

This takes us back to the topic of distribution that I mentioned earlier, since some core areas are held together by a sort of connective tissues of living rooms and public spaces that resolve certain design knots: How do I enter the building? What kind of stairwell is there? Is it a block of reinforced cement where I enter with difficulty? Or does such a complicated, articulated staircase play a role in social relationships?

These topics are already found in many examples from the 1950s and the 1960s: Alison and Peter Smithson or Aldo van Eyck worked on these topics to disrupt modern schematicism.

For example, in *Housing Atlas*, we set up a typological plan of the Villaggio Matteotti in Terni that highlighted the many levels of in-between spaces that define the relationship with the green space and the street. This is obviously an interesting legacy for contemporary design.

We would like to conclude by giving our heartfelt thanks for this generous interview so rich in ideas and connections.

Bibliography

Evans, Robin. *Traducciones*. Girona: Pre-textos - Col·legi d'Arquitectes de Catalunya, Demarcació de Girona, 2005.

Martí Arís, Carlos. *Las variaciones de la identidad: Ensayo sobre el tipo en arquitectura*. Barcelona: Colegio Oficial de Arquitectos de Cataluña, 1993.

_____. *Las formas de la residencia en la ciudad moderna: Vivienda y ciudad en la Europa de entreguerras*. Barcelona: Ediciones UPC, 2005.

Melotto, Bruno; Pierini, Orsina Simona. *Housing Primer. Le forme della residenza nella città contemporanea*. Santarcangelo di Romagna: Maggioli, 2012.

Pierini, Orsina Simona. Vivienda experimental en Holanda. In *Visiones Urbanas*, Carmen Díez Medina and Javier Monclús eds., 126-133. Madrid, Abada Editores, 2017.

Pierini, Orsina Simona; Isastia, Alessandro. *Casa Milanesi 1923-1973. Cinquant'anni di architettura residenziale a Milano*. Milano: Ulrico Hoepli Editore, 2017.

Pierini, Orsina Simona; Espejel, Carmen; van Gameren, Dick; Swenarton, Mark. *Housing Atlas, Europe 20th Century*. London: Lund Humphries, 2023.

Kollhoff, Hans. Costruzione urbana contro alloggio. *Lotus international* 94 (1997).

Vercelloni, Virgilio. *Atlante Storico di Milano, città di Lombardia*. Milano: L'archivolta, 1987.

_____. *La storia del paesaggio urbano di Milano*. Milano: Officina arte graf. Lucini, 1988.

Morteo, Enrico; Pierini, Orsina Simona. *Nelle Case. Milan interiors 1928-1978*. Milano: Hoepli, 2023.



Simona Salvo is Associate Professor in Architectural Conservation at “Sapienza” University of Rome. She is a licensed architect with a PhD and a Master of Science in Architectural Conservation. Her scientific focus stays on theoretical and methodological issues of architectural conservation, especially of modern architecture, and on the spread of conservation theories throughout the world, with specific attention to the trajectories of the Italian architectural culture. For these scopes she carries out research and teaching activity in collaboration with international universities and cultural institutions and has obtained the *Keeping It Modern Award* from the Getty Foundation in 2018 for research on Gio Ponti’s School of Mathematics. She is engaged in Third Mission activities within the historic center of Rome and works with institutions and active citizenship stressing the role of architectural heritage in the dynamics of the city’s transformation. She has published extensively including about the history, life, and conservation of modern residential estates in Italy.



Noelia Cervero Sánchez is Associate Professor in Architectural Drawing at the University of Zaragoza. Architect, University of Valladolid (2004). Master in Advanced Studies in Art History (2011) and PhD in Architecture (2016), University of Zaragoza. Visiting Scholar at the Royal Academy of Spain in Rome (2016). José Castillejo postdoctoral scholarship, awarded by the Ministry of Universities, at Sapienza Università di Roma (2022). She is the author of the books *Las huellas de la vivienda protegida en Zaragoza: 1939-1959* (Rolde, 2017) and *Atlas of Typologies. Public housing in Zaragoza* (PUZ, 2022), selected at the XVI Spanish Biennial of Architecture and Urbanism (2023). Articles published in collective works and scientific journals such as *Informes de la Construcción*, *Ciudad y Territorio Urbano*, *EGA: revista de Expresión Gráfica Arquitectónica*, *ACE: Architecture, City and Environment*, *VLC Arquitectura*, *Cuadernos de Vivienda y Urbanismo* o *Conservar Patrimonio*. International collaborations with Politécnico di Milano, LNEC of Lisbon, Università di Perugia, Università di Napoli “Federico II” and Roma Tre.