

Trieste **Memories of the Future** **Workbook**



Accademia di architettura
Atelier Esch
Autumn semester 2023
www.esch.arc.usi.ch

Università della Svizzera italiana
Accademia di architettura di Mendrisio

Atelier Esch
Autumn semester 2023

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The ‚Atelier Esch‘ at the Accademia di Architettura in Mendrisio is dedicated to the re-use of buildings. In autumn 2023, the focus was on Trieste: where the ‚Rive‘ - the urban waterfront promenades - of this magnificent city come to their western end, there is a particularly stimulating collection of buildings in prominent locations that are waiting to be revived or redefined. This brochure provides an insight into the process and results of the students‘ work. It is hoped that it will inspire a careful approach to this unique location and its buildings.

L'Atelier Esch dell'Accademia di Architettura di Mendrisio è dedicato al riuso degli edifici. Nell'autunno 2023, l'attenzione si è concentrata su Trieste: dove le „Rive“ - le passeggiate urbane sul lungomare - di questa magnifica città finiscono, c'è una collezione particolarmente stimolante di edifici in posizioni di rilievo che aspettano di essere rivitalizzati o ridefiniti. Questa brochure offre una panoramica del processo e dei risultati del lavoro degli studenti. Il suo scopo è quello di incoraggiare un approccio attento a questo luogo unico e ai suoi edifici.

Acknowledgements

We owe the realization of the studio in Trieste to a whole series of people who supported us with great dedication and provided us with information. We would like to thank Fabrizio Bonazza (President of the Lega Navale), Giovanni Damiani (Architect), Maurizio Eliseo (Marine Historian, Thalia Marine), Stefania Gioseffi (Campo Marzio Association), Prof. Giovanni Fraziano (Stazione Rogers), Adelio Paladini (Archivio Generale del Comune di Trieste), Giulio Polita (Architect), Vittorio Torbianelli (General Secretary of the Eastern Adriatic Sea Port System Authority), Enrico Zuin and Marco Coloni (Head of markets). Outside Trieste, we received valuable help from Alberto dell'Antonio (ZHAW Winterthur), Friedrich Esch and Silvia Alicandro, Martin Boesch (USI Accademia di Architettura), Arthur Wolfrum (Munich University of Applied Sciences) and Peter Lorenz (Architect). We thank our guests Alessandro Bonizzoni (Fosbury architecture), Frédéric Bonnet (OBRAS, Paris), Alex Lehner (TU Graz), Thomas Padmanabhan (Lütjens Padmanabhan), Raoul Sigl (Conen Sigl) and Michaela Türtscher (Schneider Türtscher).

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Philipp Esch, Paola Corsini, Silvio Schubiger



Why Reuse?

Architecture is the art of spatial relating. The more relationships it initiates, the more references it establishes, the richer it becomes. In addition to spatial references, architecture can also create temporal references. This can be done indirectly, as it were, by quoting historical forms, using traditional crafts or archaic materials, or incorporating spolia - or it can be done directly, by reusing buildings that are already there. These do not have to be monuments. Banal built substance is also worth preserving - as a starting point for an architectural transformation that can remain very close to the existing structure, but can also completely overshadow it. There is a word in German for this transformation and appropriation in which both aspects come together: „Anverwandlung“.

We have all known for a long time that the further use of what is already there is an imperative of our time. But how architecture emerges from this is something we - as children of modernity - first have to find out again.

Perché Riuso?

L'architettura è l'arte della relazione spaziale. Più relazioni avvia, più riferimenti stabilisce, più si arricchisce. Oltre ai riferimenti spaziali, l'architettura può creare anche riferimenti temporali. Questo può essere fatto indirettamente, per così dire, citando forme storiche, utilizzando mestieri tradizionali o materiali arcaici, o incorporando spolia - o può essere fatto direttamente, riutilizzando edifici già esistenti. Non si tratta necessariamente di monumenti. Anche la sostanza costruita banale vale la pena di essere conservata, come punto di partenza per una trasformazione architettonica che può rimanere molto vicina alla struttura esistente, ma può anche stravolgerla completamente. In tedesco esiste una parola che indica questa trasformazione e appropriazione in cui confluiscono entrambi gli aspetti: „Anverwandlung“. Sappiamo tutti da tempo che il riutilizzo di ciò che già esiste è un imperativo del nostro tempo. Ma come l'architettura emerga da questo è qualcosa che noi - come figli della modernità - dobbiamo scoprire di nuovo.

On the left: Bagno Ausonia next to terminal for lorry ferries

Place

Trieste- City of contradictions

Trieste refuses simple categorizations. The city on the Adriatic Sea has a modest medieval core surrounded by a huge urban extension. This bears witness to the importance Trieste had in the days of the Danube monarchy: After all, it was the only port city of the huge multi-ethnic state. The city's life was correspondingly cosmopolitan, characterized by Italian culture as well as the Slovenian, Jewish, Austrian and German diaspora. The rich literary production of the city of these years (bringing forth writers such as James Joyce, Italo Svevo and Umberto Saba) tells of this climate. „The city was“, as the writer Claudio Magris writes, „just like the Habsburg empire to which it belonged - a model of the contradictoriness of the whole of modern civilization, devoid of a central foundation and a unified system of values“.

With the collapse of this empire at the end of World War I, Trieste became Italian. It lost not only the imperial dimension of its trade relations, but also its hinterland. This loss of importance deepened after the end of the Second World War and then again through the wars among the successor states of Yugoslavia.

Sito

Trieste- Città delle contraddizioni

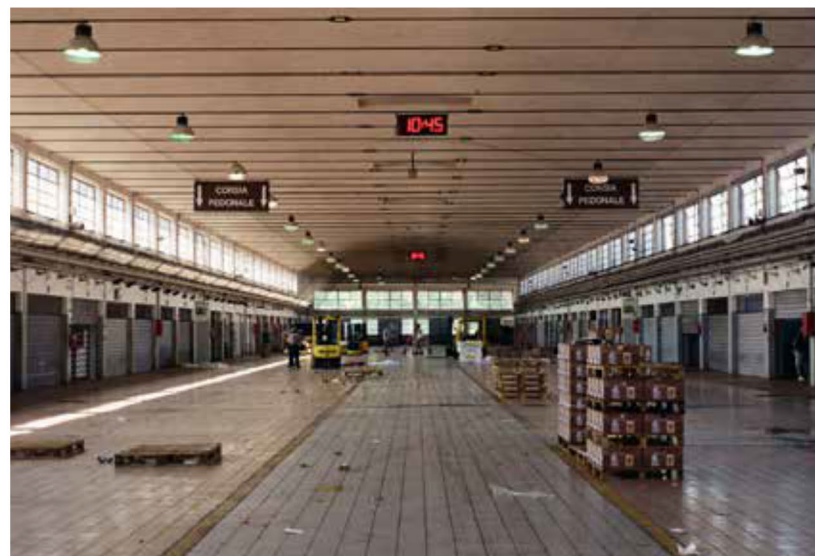
Trieste rifiuta le semplici categorizzazioni. La città sul mare Adriatico presenta un modesto nucleo medievale circondato da un'enorme estensione urbana. Questo testimonia l'importanza che Trieste aveva ai tempi della monarchia danubiana: Dopo tutto, era l'unica città portuale dell'enorme Stato multietnico. La vita della città era di conseguenza cosmopolita, caratterizzata dalla cultura italiana e dalla diaspora slovena, ebraica, austriaca e tedesca. La ricca produzione letteraria della città di questi anni (che ha dato vita a scrittori come James Joyce, Italo Svevo e Umberto Saba) racconta questo clima. „La città era“, come scrive lo scrittore Claudio Magris, „proprio come l'impero asburgico a cui apparteneva: un modello della contraddittorietà dell'intera civiltà moderna, priva di un fondamento centrale e di un sistema unitario di valori“. Con il crollo di questo impero alla fine della Prima Guerra Mondiale, Trieste divenne italiana. Perse non solo la dimensione imperiale delle sue relazioni commerciali, ma anche il suo entroterra. Questa perdita di importanza si è accentuata dopo la fine della Seconda guerra mondiale e poi ancora attraverso le guerre tra gli Stati successori della Jugoslavia.



A future for a place full of memories

At the western end of the Lungomare: La Lanterna, Campo Marzio and Lazzaretto

Ports connect remote countries around the world, but they separate the city from the water. As customs borders, ports are particularly hermetic barriers between city and water. The change from a functional view of the sea (as infrastructure) to a touristic view of the sea (as a place of longing and recreation) requires an economic change that is only tentatively underway. The spatial implementation of this change takes a lot of time. In Trieste, too, this process of disentangling the harbor from the waterfront is far from complete. On the south-eastern edge of this waterfront, we are amazed at how a conglomerate of buildings awaits new perspectives in a prominent location: a large, empty railway station, the 'Stazione Campo Marzio', a barely used market hall, a former museum housed in a former military hospital.



Mercato ortofrutticolo

There are also two busy open-air swimming pools right next to a terminal for lorry ferries, a collapsed fun pool and an abandoned shipyard that has long since become a ruin, as well as an old lighthouse and a military base.

Today, the south-western end of the Lungomare and the peninsula of La Lanterna is a „place in waiting“, largely derelict or used as a car park, occupied by buildings that seem to stand next to each other without any connection. The buildings on the peninsula are reminiscent of bulky driftwood that has been deposited here by the waves of the sea - so shapeless is the arrangement of the buildings, so random is the conglomeration of long sheds, stone-clad barracks, monumental lighthouse and pavilions for the outdoor pool. What could this place become? To find out, we first have to understand how it became what it is today. The longer we spend with the place, the greater our affection becomes. Analysis becomes empathy.

The narrow lanes in the old shipyard area, the narrow passages between the densely packed buildings, the views of the sea and the city that open up here and there unexpectedly - they form episodes in a characterful urban dramaturgy that simply needs a few corrections and additions. The peculiarity of this place is due precisely to the haphazard way in which it was created, to which urban planning rules never applied, because shipyard owners or military personnel simply built whatever they needed here.

Instead, a tabula rasa looms. When we travel to Trieste in June 2023 to prepare for the semester, the Aquamarine pool is still standing, a barely thirty-year-old fun pool whose roof collapsed after only ten years of operation. Three months later, when we arrive with the students, the building has disappeared to make room for more car parks. Soon the small buildings of the Cartubi shipyard will also make way for a large-scale project. Each of these vanished or disappearing buildings may have been worthless on its own - as an ensemble, they form a unique place that is just waiting for its uniqueness to be utilised as potential for the future rather than dismissed as an annoying legacy.



Bagno Ausonia next to terminal for lorry ferries

If you want to preserve such places and such buildings, it is not enough to repair them. Rather, you have to think up perspectives for the life that is to take place here tomorrow and tailor appropriate future uses. In this respect, the architectural concept of re-use differs greatly from new construction. While the programme shapes the buildings, in re-use the buildings shape the programme. This basic principle both slows down and expands the design process. It requires social creativity and leads to surprising new programmes. These are not always most coherent when they adapt most smoothly to the conditions of the existing building, but rather when they productively exploit the frictional heat that arises between the old building and its new use. A retirement home in a railway station? A thermal spa in a market hall? A hotel in a swimming pool? A concert hall in a hangar for ships? Why not, actually. The history of architecture is full of surprising conversions. The goal is not conservational correctness, but real utopia, not the feasible in the narrow sense, but the possible. Because good architecture always has a utopian dimension.



Peninsula of La lanterna



Bagno Ausonia, view for the „Pedocin“



Cartubi shipyard

Un futuro per un luogo pieno di ricordi

All'estremità occidentale del Lungomare: La Lanterna, Campo Marzio e Lazzaretto

I porti collegano paesi remoti in tutto il mondo, ma separano la città dall'acqua. In quanto frontiere doganali, i porti sono barriere particolarmente ermetiche tra città e acqua. Il passaggio da una visione funzionale del mare (come infrastruttura) a una visione turistica del mare (come luogo di desiderio e di svago) richiede un cambiamento economico che è solo timidamente in corso. L'attuazione spaziale di questo cambiamento richiede molto tempo. Anche a Trieste, questo processo di separazione del porto dal lungomare è lungi dall'essere completato. All'estremità sud-orientale di questo lungomare, rimangono stupiti di come un conglomerato di edifici attenda nuove prospettive in una posizione di rilievo: una grande stazione ferroviaria vuota, la „Stazione Campo Marzio“, un mercato coperto a malapena utilizzato, un ex museo ospitato in un ex ospedale militare.

Ci sono anche due affollate piscine all'aperto proprio accanto a un terminal di traghetti per camion, una piscina per divertimenti crollata e un cantiere navale abbandonato, ormai in rovina, oltre a un vecchio faro e a una base militare.

Oggi, l'estremità sud-occidentale del Lungomare e la penisola della Lanterna sono un „luogo in attesa“, in gran parte abbandonati o utilizzati come parcheggio, occupati da edifici che sembrano stare uno accanto all'altro senza alcun collegamento. Gli edifici sulla penisola ricordano un ingombrante legno alla deriva depositato qui dalle onde del mare: così informe è la disposizione degli edifici, così casuale è l'agglomerato di lunghi capannoni, di caserme rivestite in pietra, di un faro monumentale e di padiglioni per piscine all'aperto. Cosa potrebbe diventare questo luogo? Per scoprirlo, dobbiamo prima capire come è diventato quello che è oggi. Più tempo trascorriamo con il luogo, più aumenta il nostro affetto. L'analisi diventa empatia.



Stazione Campo Marzio, inner courtyard

Le strette viuzze dell'area dei vecchi cantieri navali, i passaggi angusti tra gli edifici densamente popolati, le vedute sul mare e sulla città che si aprono qua e là inaspettatamente: sono episodi di una drammaturgia urbana di carattere che necessita solo di qualche correzione e aggiunta. La particolarità di questo luogo è dovuta proprio al modo disordinato in cui è stato creato, al quale non si sono mai applicate le regole dell'urbanistica, perché i proprietari dei cantieri navali o i militari vi costruivano semplicemente ciò di cui avevano bisogno. Si profila invece una tabula rasa. Quando nel giugno 2023 ci rechiamo a Trieste per prepararci al semestre, la piscina Aquamarina è ancora in piedi, una piscina di divertimento di appena trent'anni il cui tetto è crollato dopo soli dieci anni di attività. Tre mesi dopo, quando arriviamo con gli studenti, l'edificio è scomparso per far posto ad altri parcheggi. Presto anche i piccoli edifici del cantiere navale Cartubi lasceranno il posto a un progetto su larga scala. Ognuno di questi edifici scomparsi o in via di sparizione può essere senza valore da solo: come insieme, formano un luogo unico che aspetta solo che la sua unicità venga sfruttata come potenziale per il futuro, invece di essere liquidata come una fastidiosa eredità.

Se si vogliono preservare questi luoghi e questi edifici, non basta ripararli. Bisogna piuttosto pensare a prospettive per la vita che si svolgerà qui domani e a un uso futuro appropriato. In questo senso, il concetto architettonico di riuso si differenzia notevolmente da quello di nuova costruzione. Mentre il programma modella gli edifici, nel riuso sono gli edifici a dare forma al programma. Questo principio di base rallenta ed espande il processo di progettazione. Richiede creatività sociale e porta a nuovi programmi sorprendenti. Questi non sono sempre i più coerenti quando si adattano meglio alle condizioni dell'edificio esistente, ma piuttosto quando sfruttano in modo produttivo il calore di attrito che si crea tra il vecchio edificio e il suo nuovo uso. Una casa di riposo in una stazione ferroviaria? Un centro termale in un mercato coperto? Un hotel in una piscina? Una sala concerti in un hangar per navi? Perché no, in effetti. La storia dell'architettura è piena di conversioni sorprendenti. L'obiettivo non è la correttezza conservativa, ma la vera utopia, non il fattibile in senso stretto, ma il possibile. Perché la buona architettura ha sempre una dimensione utopica.



Cartubi shipyard



La Lanterna

Lo Zucco

Bagno Pedocin

Bagno Ansonia

Ex-Acquamarina

Stazione Campo Marzio

Mercato ortofrutticolo

Lazaretto

Stazione Rogers

Androna Campo Marzio



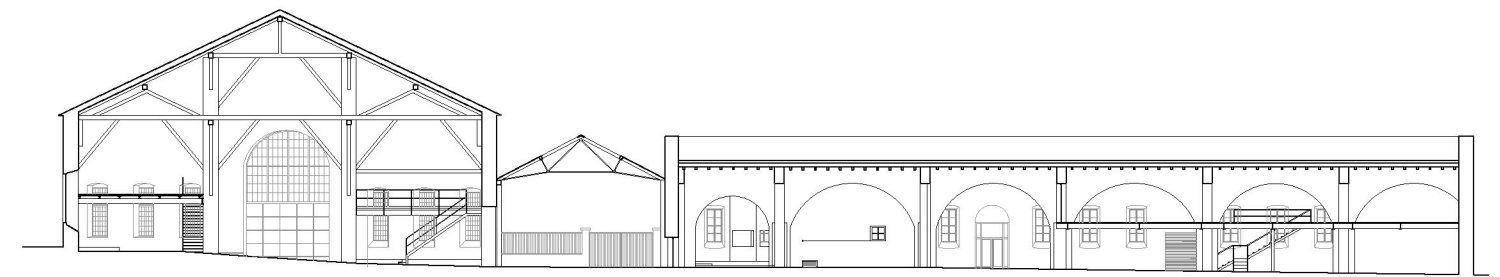
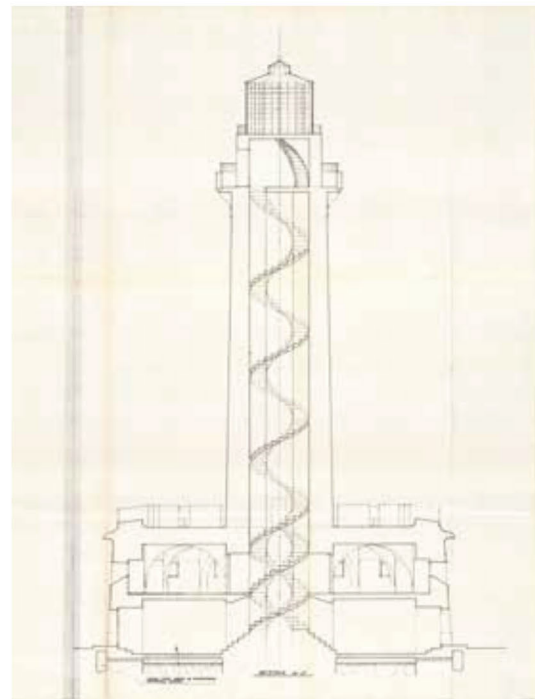
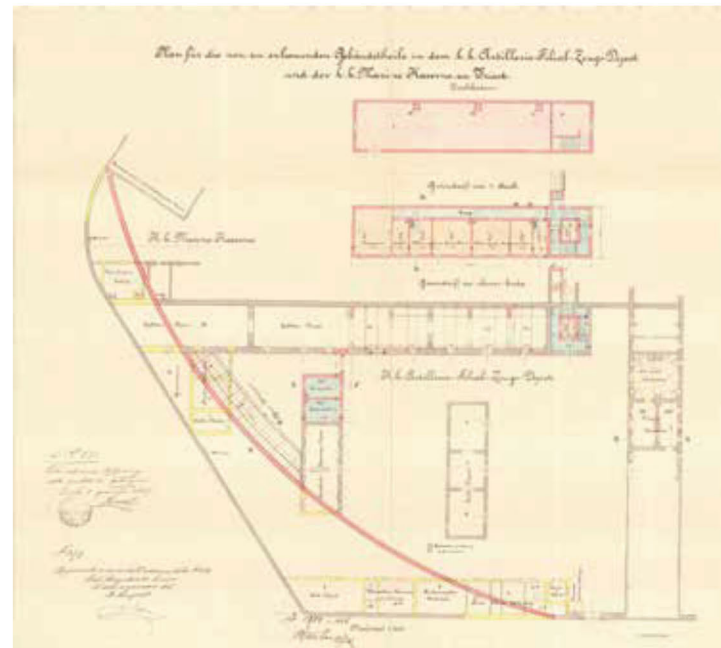
Project site. From left to right: Stazione Campo Marzio, Bagno Ausonia, the peninsula of La Lanterna with public bath ,Pedocin', ruined Spa ,Aquamarin', shipyard ,Cartubi', lighthouse and barracks of ,Guardia di Finanza'.

Frog's eye view: Survey & documentation

Studio on site

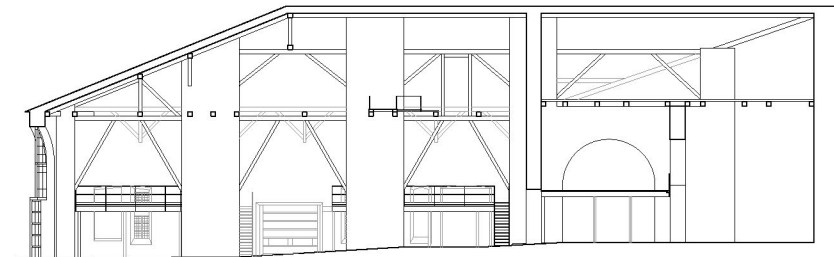
Re-use requires particularly precise knowledge of the location and object. For this reason, each semester begins with a study trip centred on the studio, which we move to the place of investigation for a few days. In Trieste, the Stazione Rogers was an ideal location for us - situated right next to the research area and architecturally inspiring (a former petrol station designed by Ernesto Nathan Rogers). Many thanks to the „Associazione Stazione Rogers“!

The students surveyed the buildings and their surroundings in groups. The Archivio Tecnico del Comune di Trieste under Adelio Paladini provided invaluable assistance. The plans were compiled in a documentation and merged into a 3D plan. This preliminary work resulted in a ground floor plan of the „Tessuto Urbano“, inspired by the plan drawn up by Muratori and Bollati for the Centro Storico in Rome in 1963.

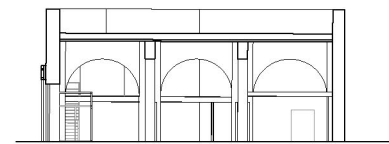


Section A

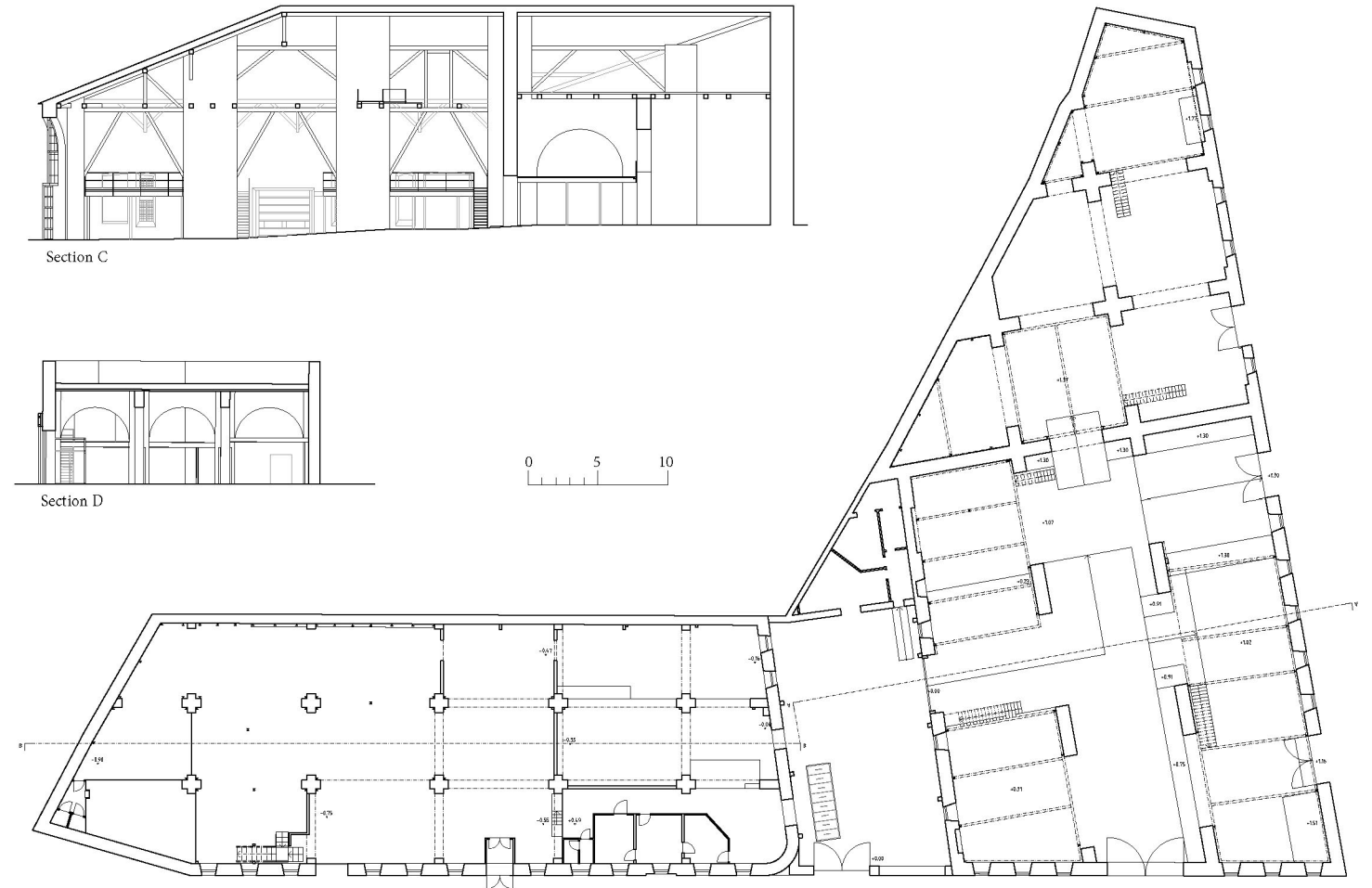
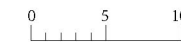
Section B



Section C



Section D



Result of the survey in Androna Campo Marzio

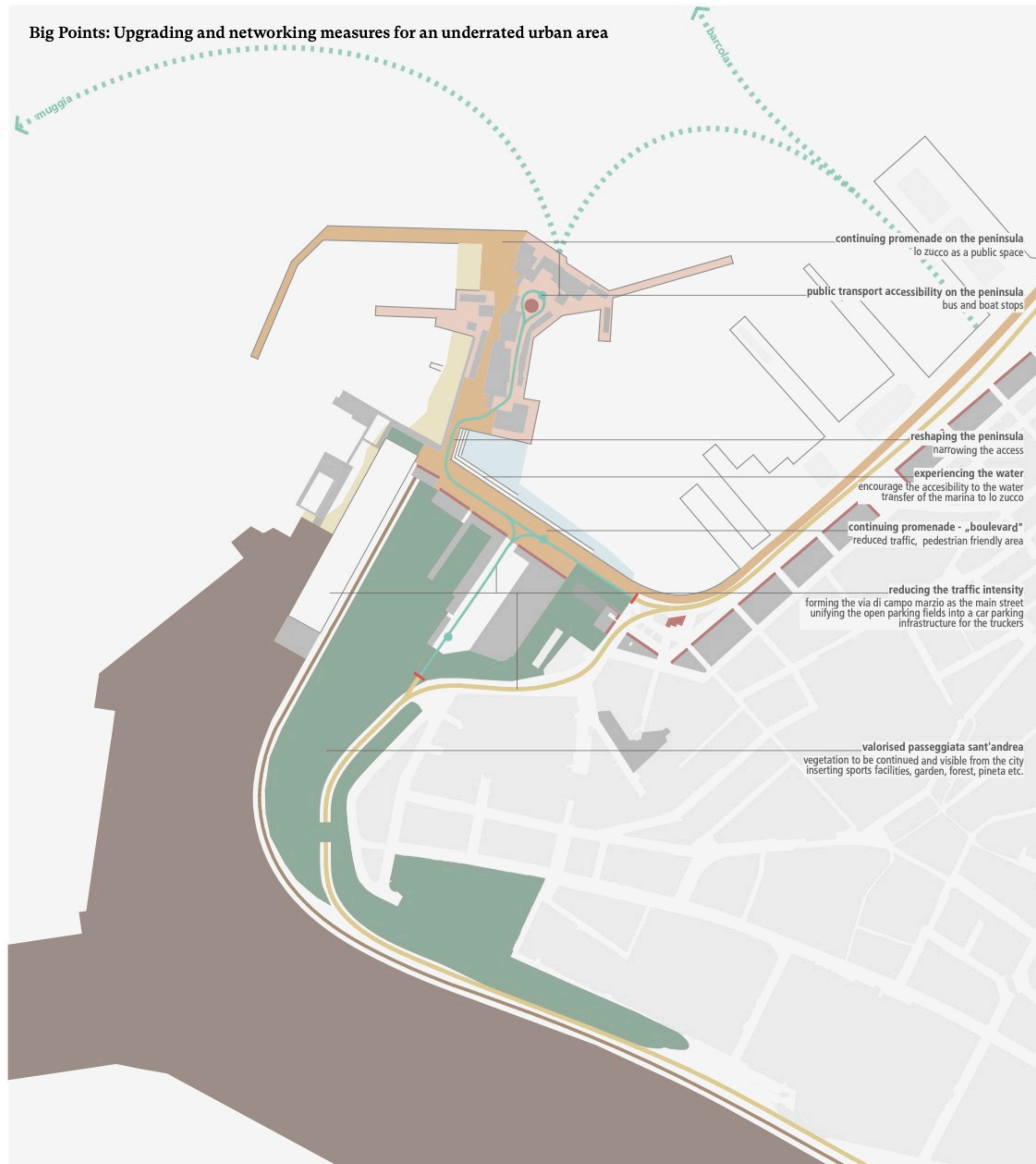
Survey: Ground floor plan



Bird's eye view: Masterplan

While studies on the re-use of buildings are usually limited to the scale of the object, in Trieste the broad selection of objects and the expanse of the analyzed area extended the investigation to include the urban planning dimension. The site is a palimpsest of previous uses that are waiting to be placed in a meaningful relationship to one another.

Big Points: Upgrading and networking measures for an underrated urban area

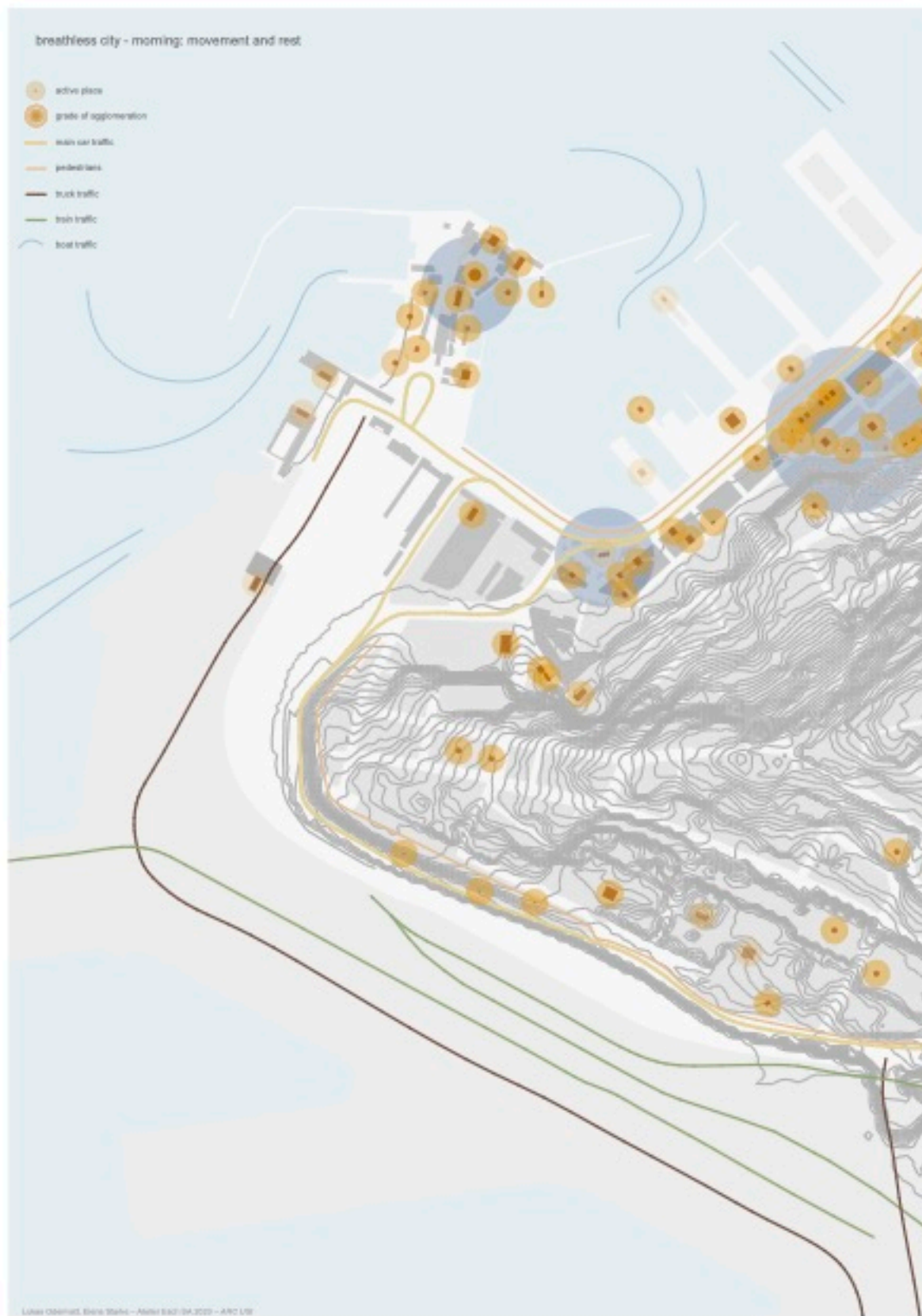


Great potentials such as the extensive ,Passeggio Sant'Andrea' are waiting to be connected to the Lungomare in order to find their way into the public consciousness of the city. These are countered by major problems such as stationary traffic, which holds the waterfront hostage, and the transit traffic of lorries along the waterfront.

Frédéric Bonnet (Paris, USI) introduced the methods of master planning and illustrated that early master plans do not yet define solutions, but objectives. Various dimensions of the analysis were defined before the group of students agreed on several overarching goals. These were brought together in a target image.

A vision for the future of the site: „Passegiata“, „Rive“ and shoreline brought into a meaningful relationship





Breathless city - morning: movement and rest



Breathless city - evening: movement and rest



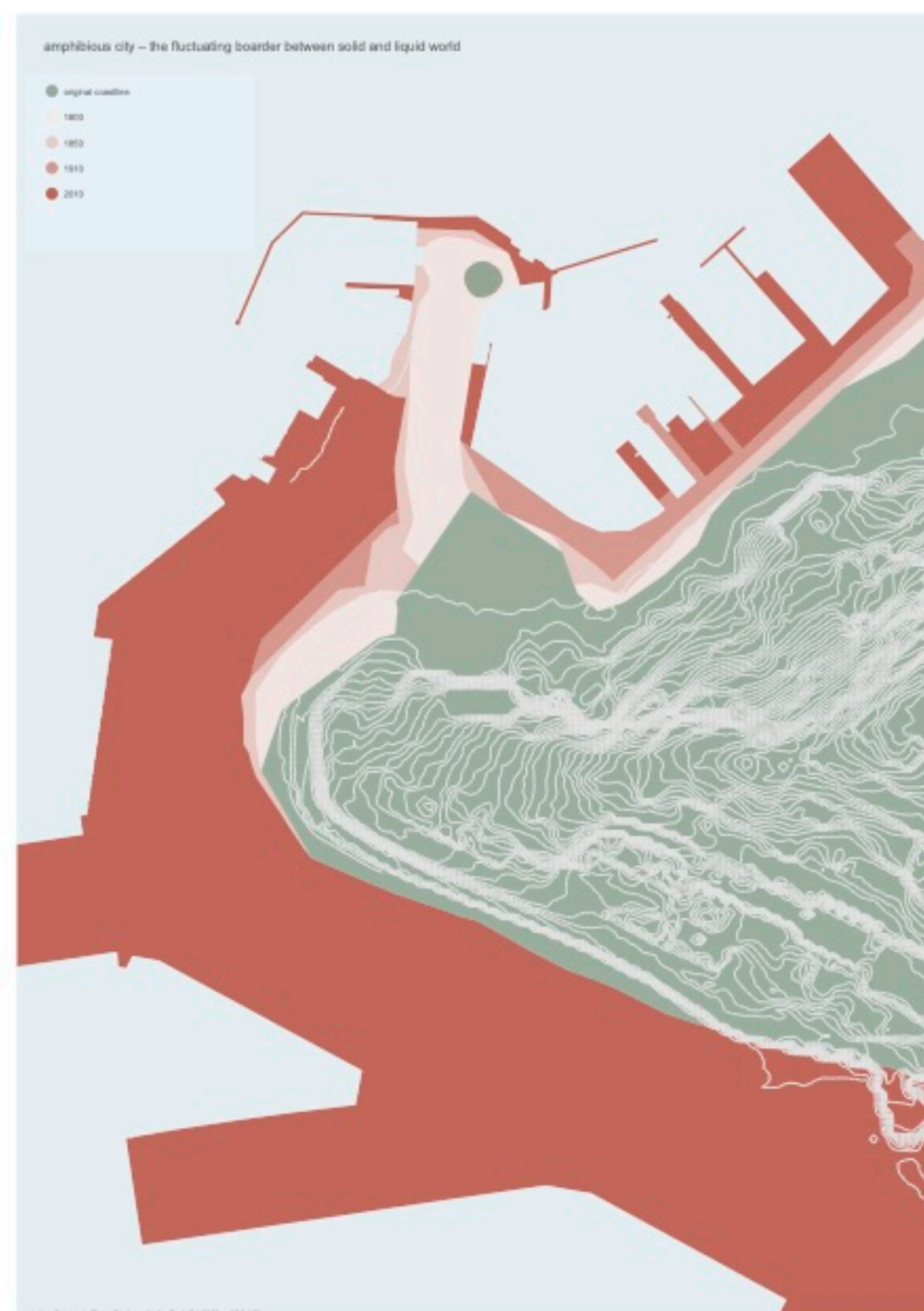
Industrious and fallow city - work and recreation, uses and brownfields



Green and grey city - surfaces



Joyful city - popular places



Amphibious city - the fluctuating border between solid and liquid worlds



Forbidden city - commons and fenced territories



Flows - transport

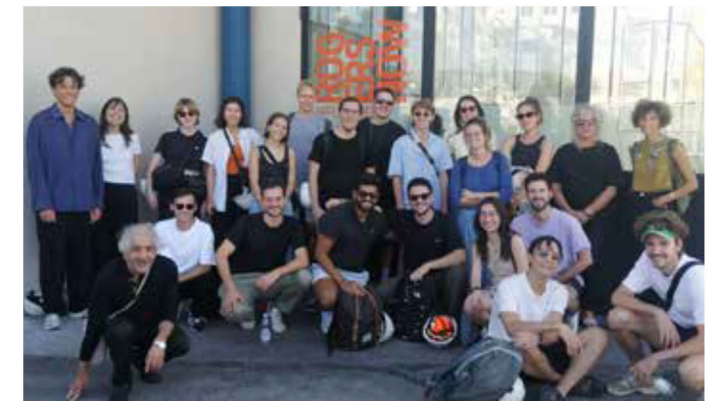
Language in the design process: ,keywords', reading circle, narrative

Re-use almost always consists of the merging of several design strategies; pure forms are naturally rare. The more multi-layered and complex a design intention, the more important precise communication is. For better understanding, a grid of ,keywords' is used, which characterise specific conversion strategies in a graphic way:

,Stratification', ,Conglomerate
Order', ,Found', ,Infill', ,Mimesis',
,Time/Patina', ,Modification',
,Deflection', ,Usure', ,Renovation',
,Restauration', ,Reprogramming',
,Change of Perception', ,Parasite',
,Appropriation', ,Spolia', ,Memoria',
,Support/Repair', ,Overshaping'.

Fundamental texts by colleagues (Hermann Czech, Lucius Burckhardt, Jan de Vylder, Rotor), which are discussed together, provide experience in remodelling.

In addition, students practise how to narrate the project in the form of a short text that is constantly updated. The project should not simply be explained - because explanations are usually simply reports on what has been achieved, while a narrative that accompanies the design process throughout the semester provides information on what is to be achieved. In this way, it is practised how a text is an actively effective design instrument instead of merely an aid to understanding afterwards. Compared to the genre of the architectural ,concept', which claims objectivity, the ,narrative' has the advantage of being more elastic. Atmospheric, light, haptic, historical, technical, aspects as well as chance finds have a place in it, linked by subjective perception and individual tone.



Selected Projects



Conversion of Stazione Campo Marzio into a residential complex for the elderly

Elena Starke

Trieste's population is ageing, which is why flats for older people are particularly sought-after. Because their mobility is limited, it is difficult to visit their friends in the city. So how can we bring friends from the city to the elderly and improve the communal quality of their living situation? Elena Starke is reminded of the „Familistère“ in Guise by the empty railway station concourse. She develops a surprising, introverted counter-world for this once bustling place and links it to the expanse of the railway tracks and the „Passeggio“.

„Even from a distance, I can see the monumental building adorned with a crown. The classical structure tells of the public dedication of the former railway station - but the crown, a filigree frieze, suggests otherwise. After entering, the contradiction is resolved. I walk between wide, tall pillars and am surprised: high above me, a private, even intimate, domestic world has been created on three floors. The older gentlemen sit together in front of their flats at the height of the young treetops and listen to the birds. Others work at a leisurely pace on the historic locomotives parked in the courtyard. The atmosphere is one of community. Gradually, I rejoin the stream of other strollers and walk on, further and further, into the infinity of Passeggio Sant'Andrea.“



Conversion of Stazione Campo Marzio into a Theatre

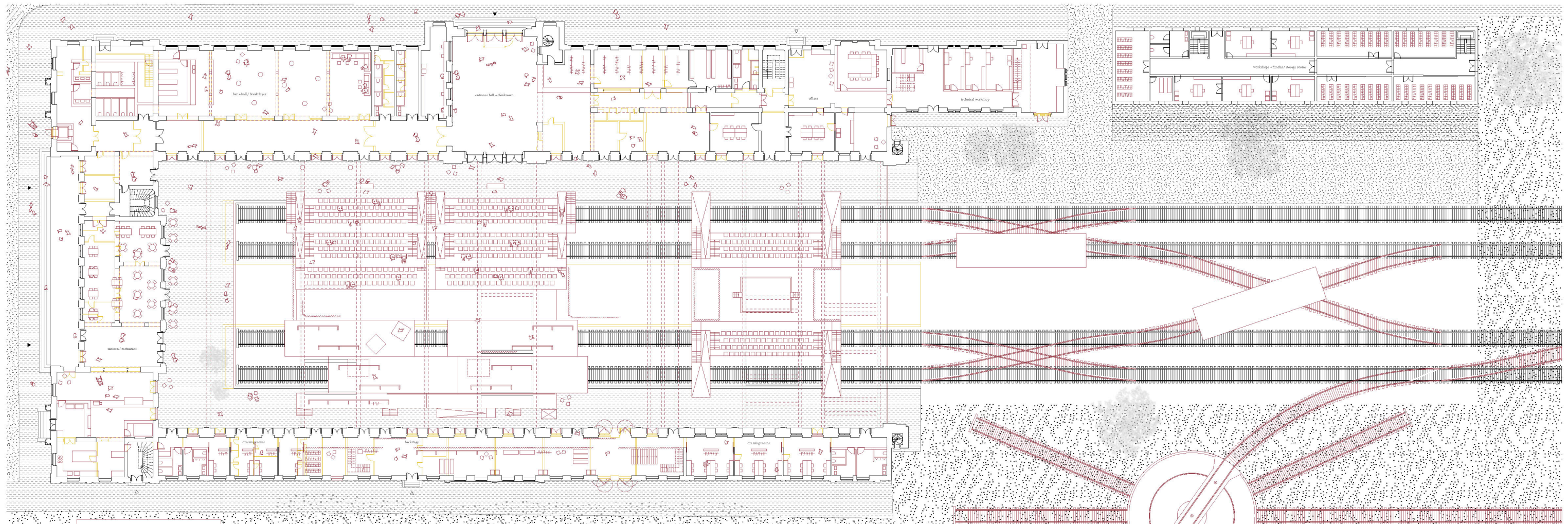
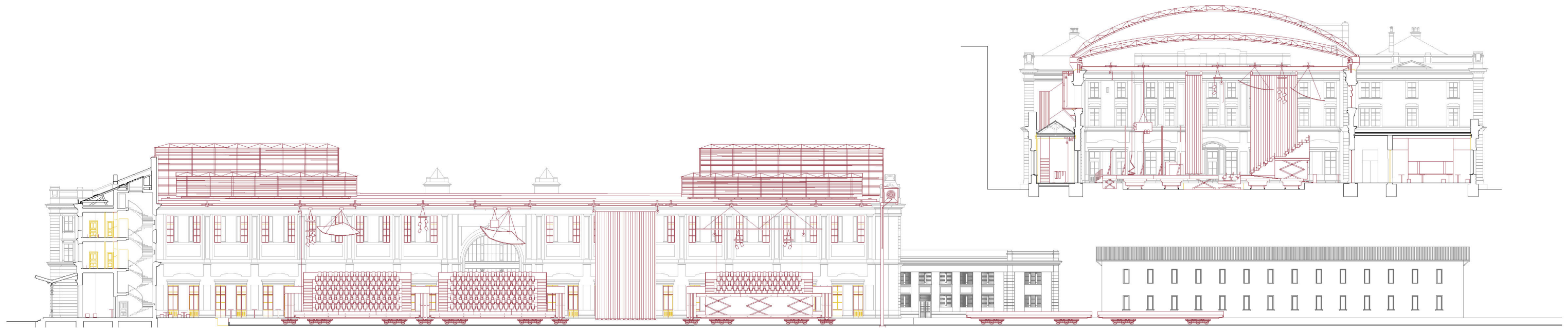
Silvester Fornasari

The 'Stazione Campo Marzio' was first a railway station, then a railway museum. The side walls no longer have a roof because it was melted down during the war to make steel for weapons. The walls now stand all the more monumental without a roof and are reminiscent of theatre backdrops. This inspired Silvester Fornasari to convert the station into a theatre, indeed into an 'interaction machine', reminiscent of designs such as Cedric Price's 'Fun Palace' or the 'Totaltheater' by Erwin Piscator and Walter Gropius. The tracks accommodate the scenery mechanics, a telescopic glass roof protects the interior and emblematically signals the new purpose of the building to the outside world.



„We entered and escaped the confusing noises of the streets of Trieste. Inside, we collected our tickets from the box office and could hear the clinking of dishes. The first bell rang, but it seemed that no one took any notice - the cacophony continued undisturbed. As the second bell rang, everyone hurried to finish their champagne glasses and climbed the stairs to their seats. The lights were dim in the inner courtyard and we could slightly hear again the distant street noise and even the dull cry of an hysterical sea gull. The third bell rang and while the last spectators hurried to their seats there were soft murmurs and hushes. The whispering ceased and we could hear the squeaking of rails. As if we were traveling to a far place like once, we heard the swoosh of the curtain and entered a new world of the play.“





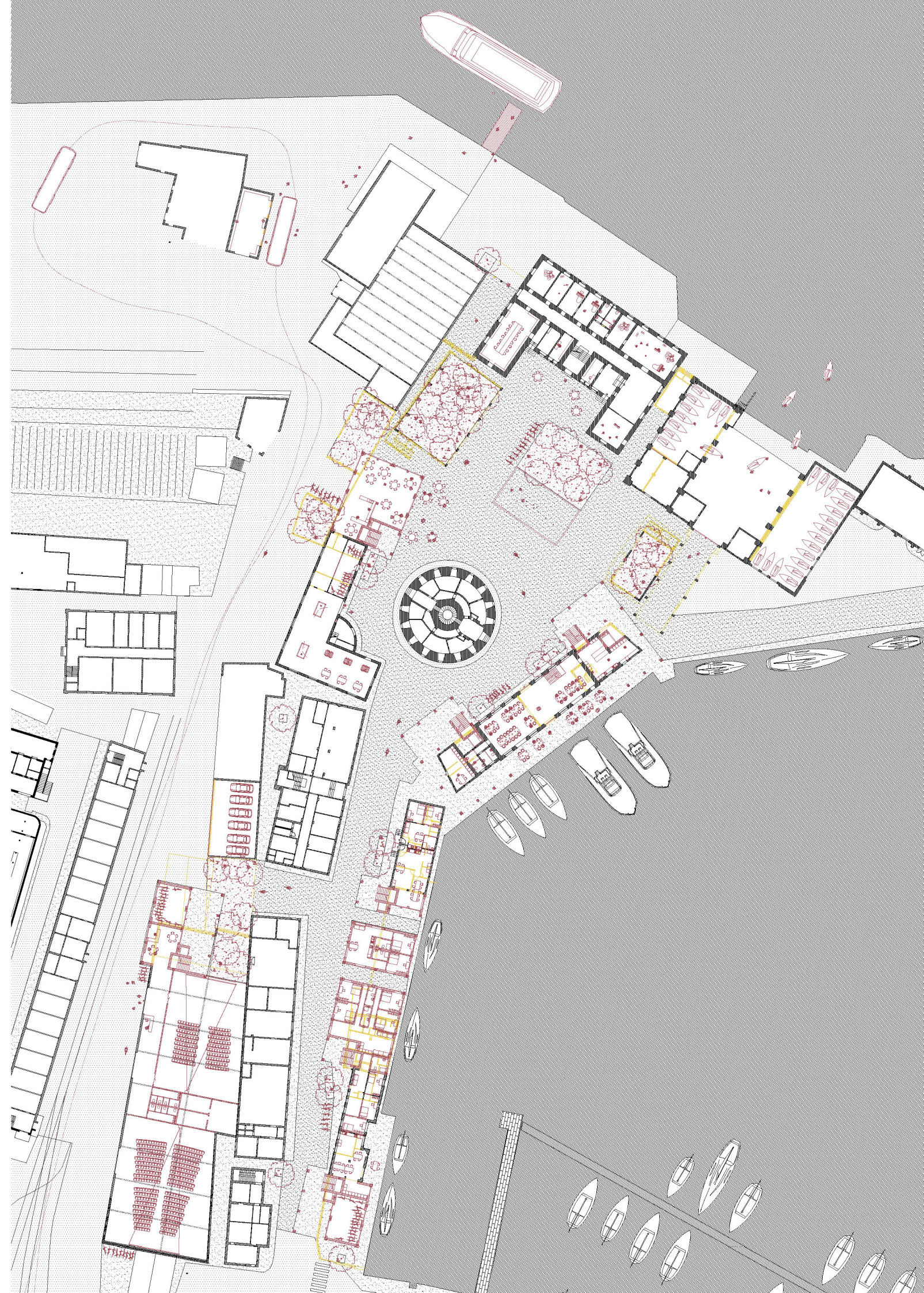
A conservatory for music on the La Lanterna peninsula

Daria Baldovino

„Today there is silence. Only the gentle sound of the sea and the trees of the boats touch as the Bora blows past. One observes gates, walls and buildings.

Tomorrow one will hear the sound of life: talking. Tomorrow the sea will be both heard and seen.

These different buildings united together are enhanced by additions that exploit the existing as the 'heart' of these new 'arms', further emphasising the conglomerate.“





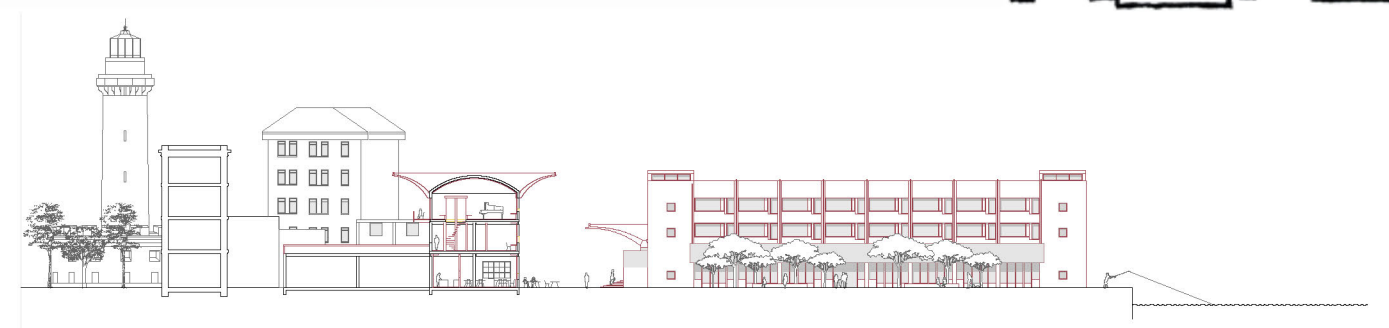
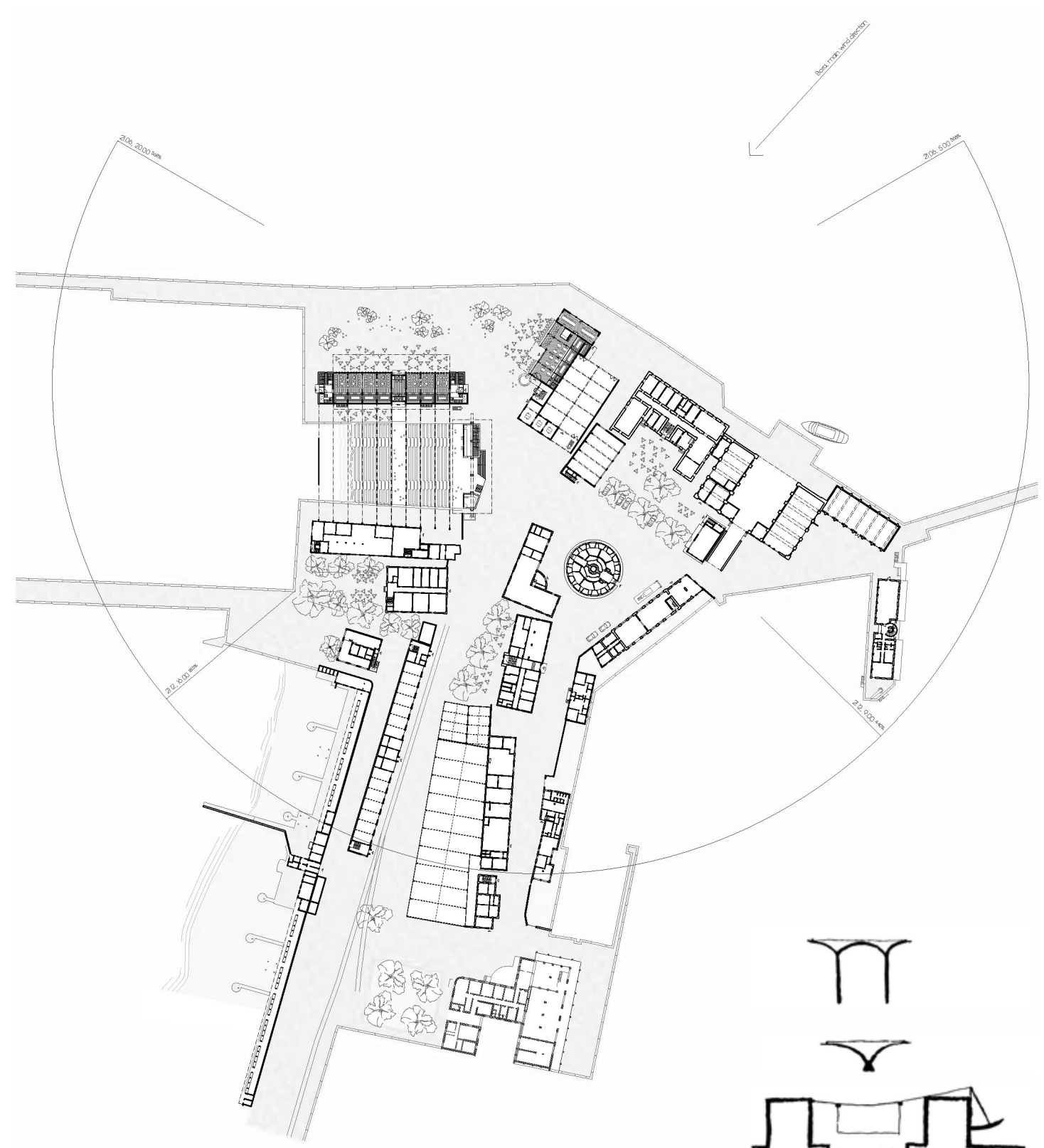
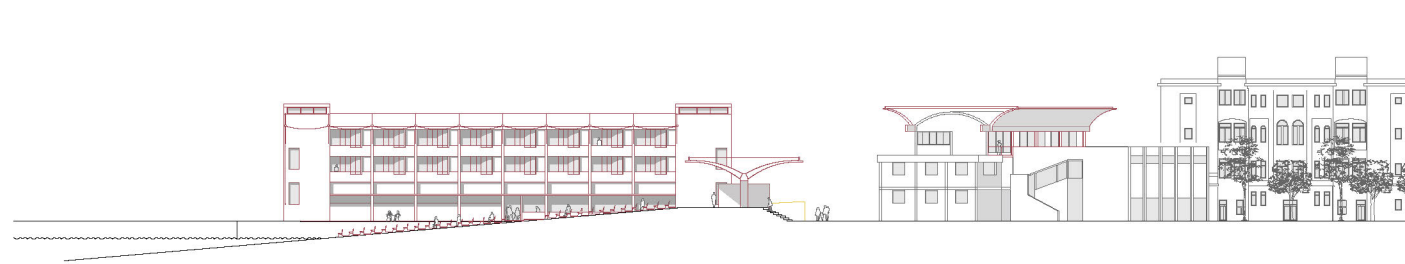
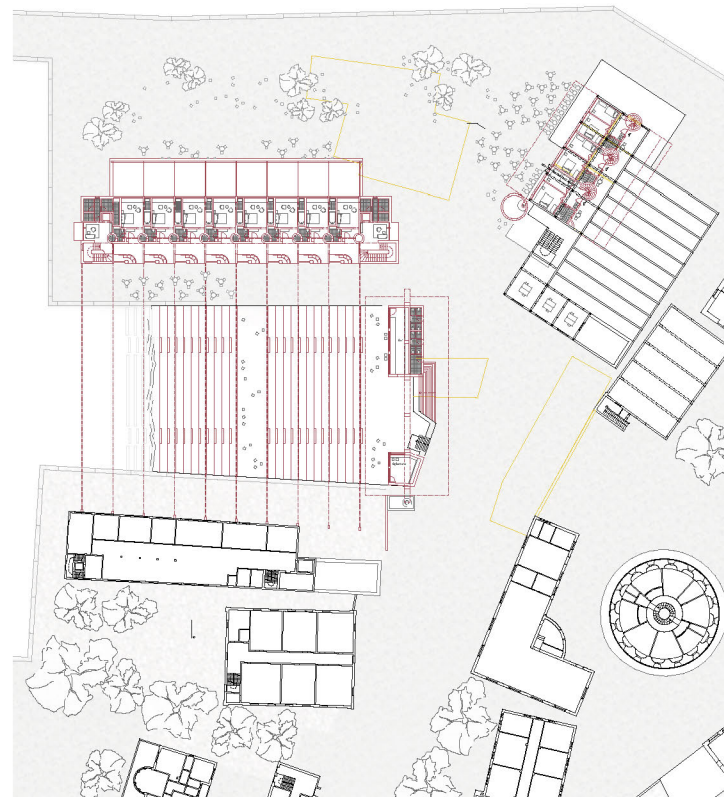
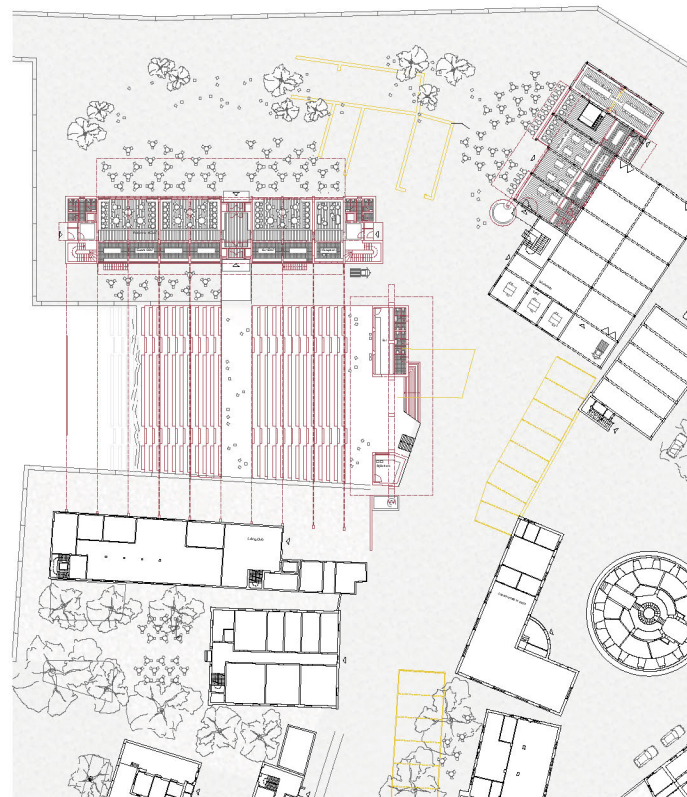
Conversion of the ‚Cartubi’ shipyard into a public venue

Lukas Odermatt

Fascinated by the discrepancy between the labyrinthine, small-scale workshop area and the large scale of the sea panorama, the piers and the ramp on which the ships were once launched, Lukas Odermatt proposes to create a complex of hotel, hospitality and event facilities on the tip of the peninsula. The ship’s ramp becomes a magnificent open-air stage.

„When the tip of the peninsula is finally open to the public, the ‚Rive’ will stretch out to the open sea! The walk through the site of the former Cartubi shipyard is lined with industrial buildings with their characteristic filigree roofs made of brick shells. These roof shapes are reinterpreted in the complementary buildings, giving them a

symbolic presence and signalling the new life in the old buildings to the city from afar. Between the densely packed sheds, the path narrows before it ends in the wide open space where the ships were once jacked up on dry land. Fascinated by the emptiness, your gaze wanders over the water and the city seems far away.“



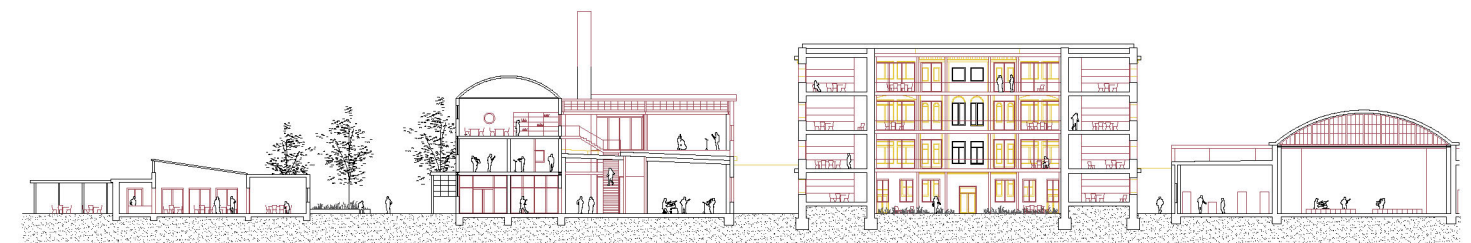
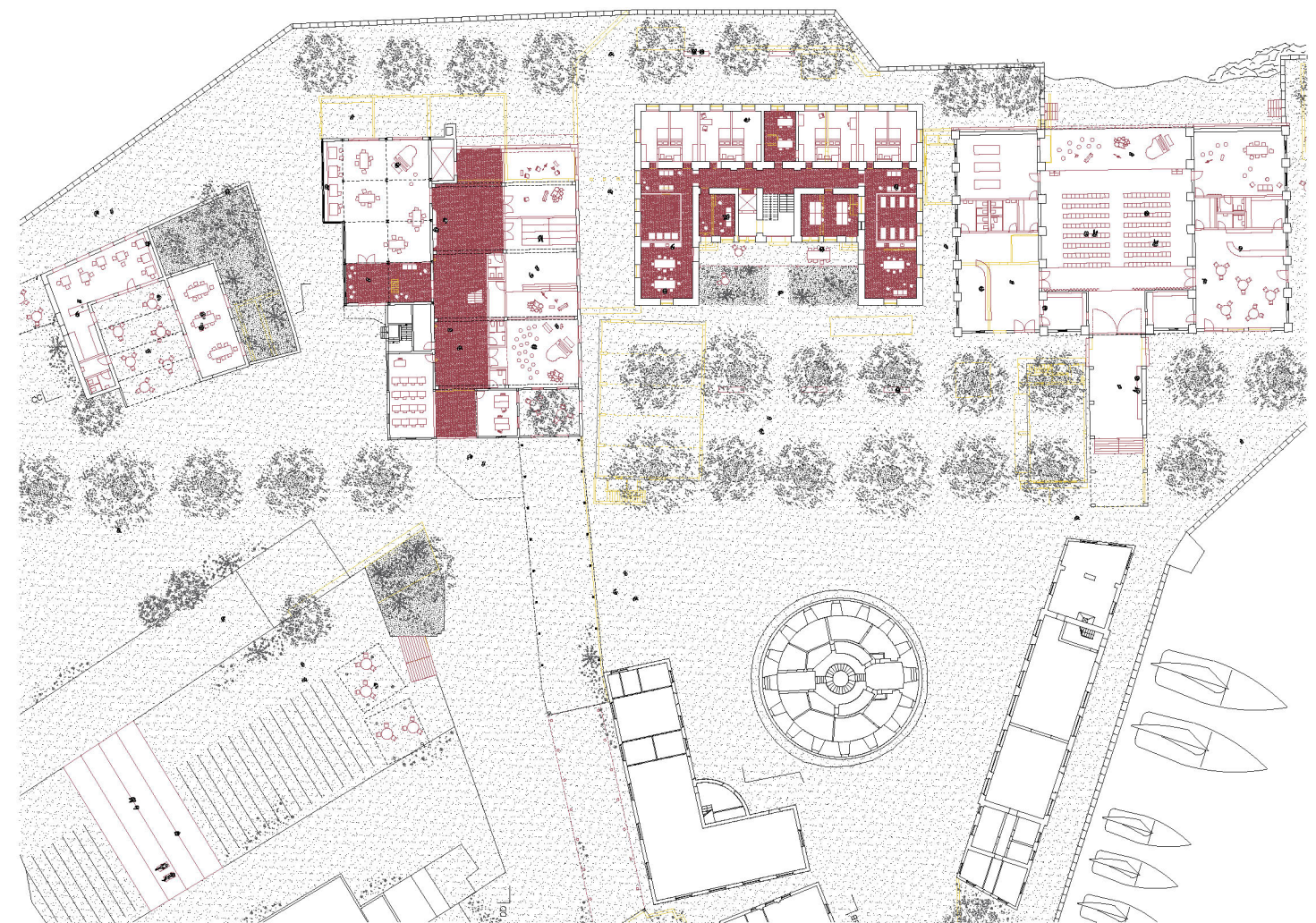


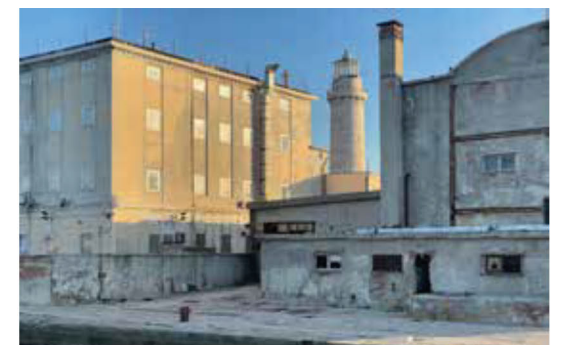
A Centre for Music on the Peninsula La Lanterna

Julia Borello

Entering the peninsula, the scale of the urban fabric changes, the trees provide a soft shadow, a light wind passes and refreshes the air. Trough narrow openings the sea appears. The music conservatory campus is located at the end of the plot, next to the lighthouse. The academy occupies the former Cartubi shipyard, whereas the Guardia Finanza building is transformed into

student housing. Notes of Jazz are being played, a concert will soon happen in the auditorium under the vaulted canopy. People are having a drink in the mensa terrace next to the water, enjoying the last rays of the sun. Thanks to the new program implanted with the minimum of actions, the peninsula is alive again with a unique atmosphere for students and local people.



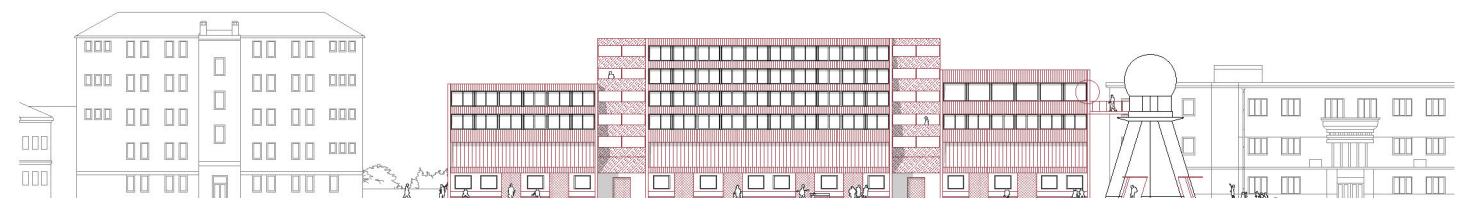
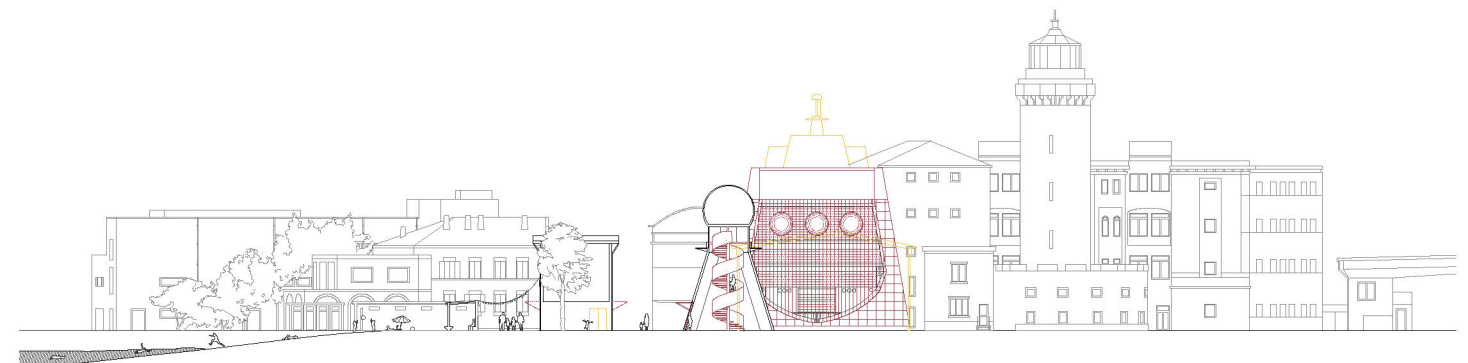
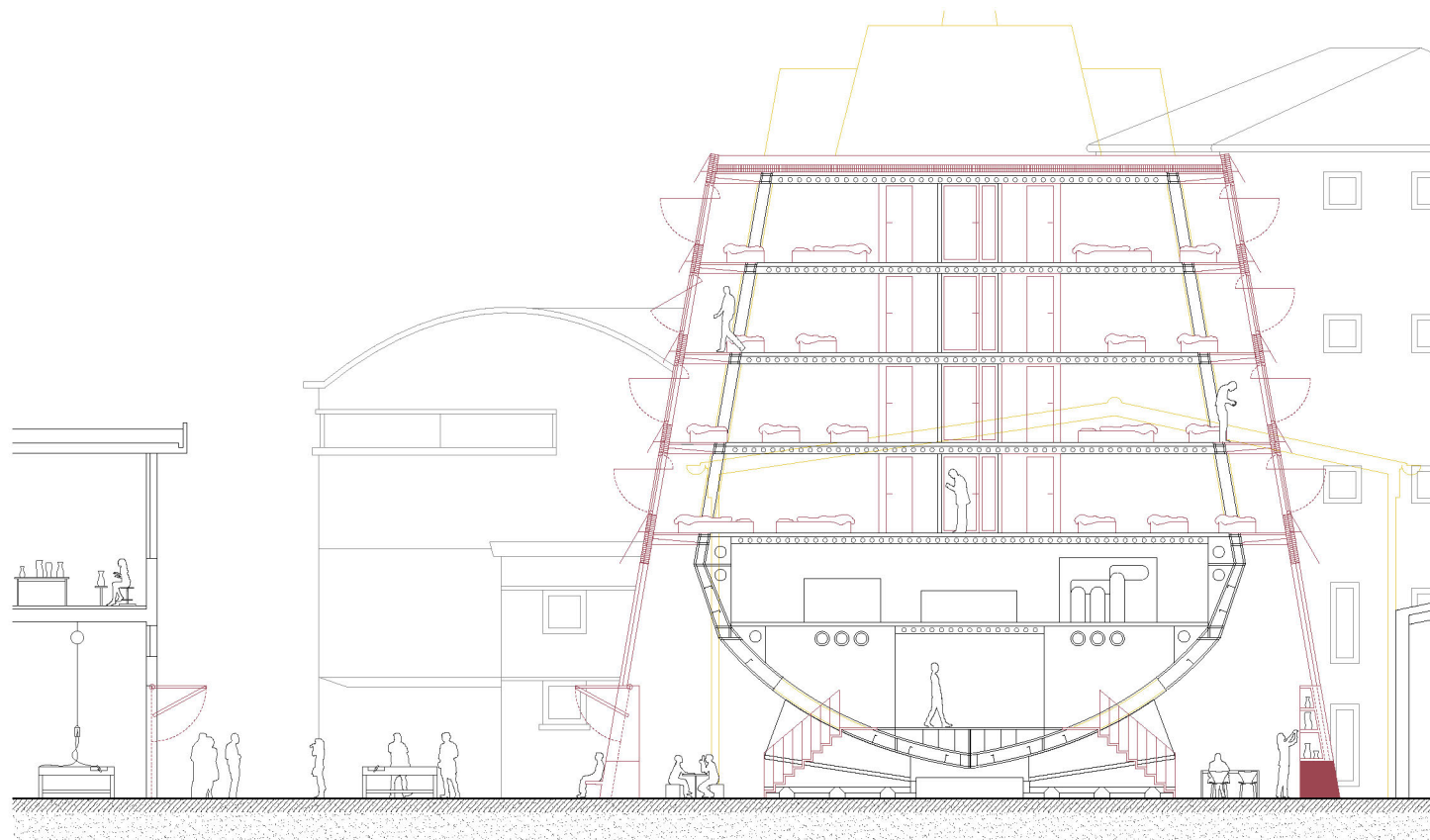
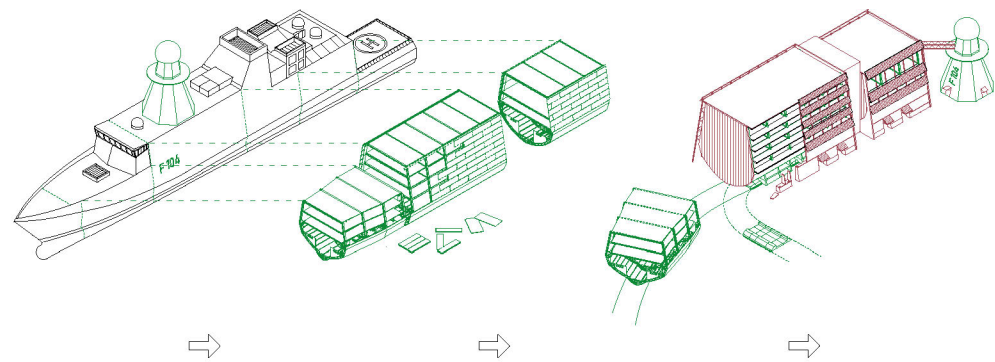


,The second maiden voyage' – Converting a war ship into a Hostel

Joby Thoppil

„The Cartubi area tells of its maritime past, when proud ships were built here. The old industrial buildings, which remind us of stranded ships, are silent witnesses to days gone by. But now the sounds of hammers and saws echo through the air again, while young and old unleash their creative energy in the workshops.

The new hostel opens its doors, the alley in front of it is lined with café tables, accompanied by the clinking of glasses. People combine leisure and creativity in this unique atmosphere. A gentle sea breeze blows, accompanied by the calming sound of the water. A school class passes by, laughing, and as they enter the hostel, an enthusiastic child shouts: «A ship, a ship! It's a ship!»

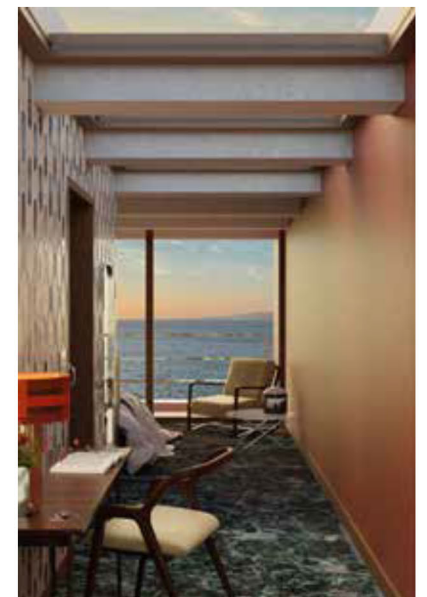
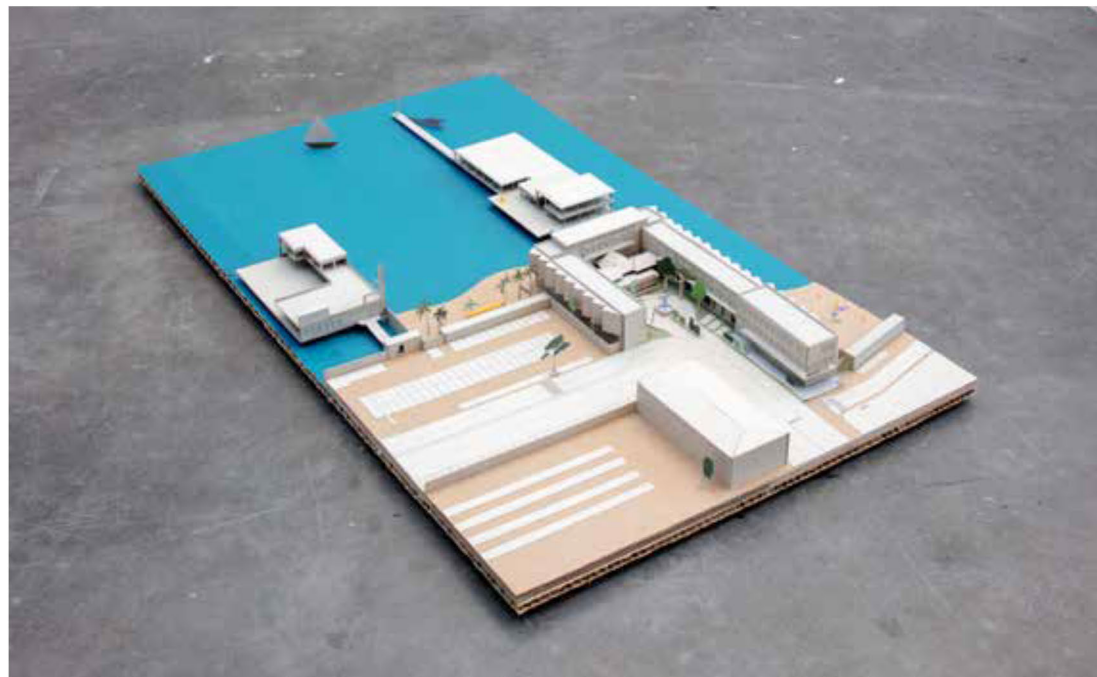


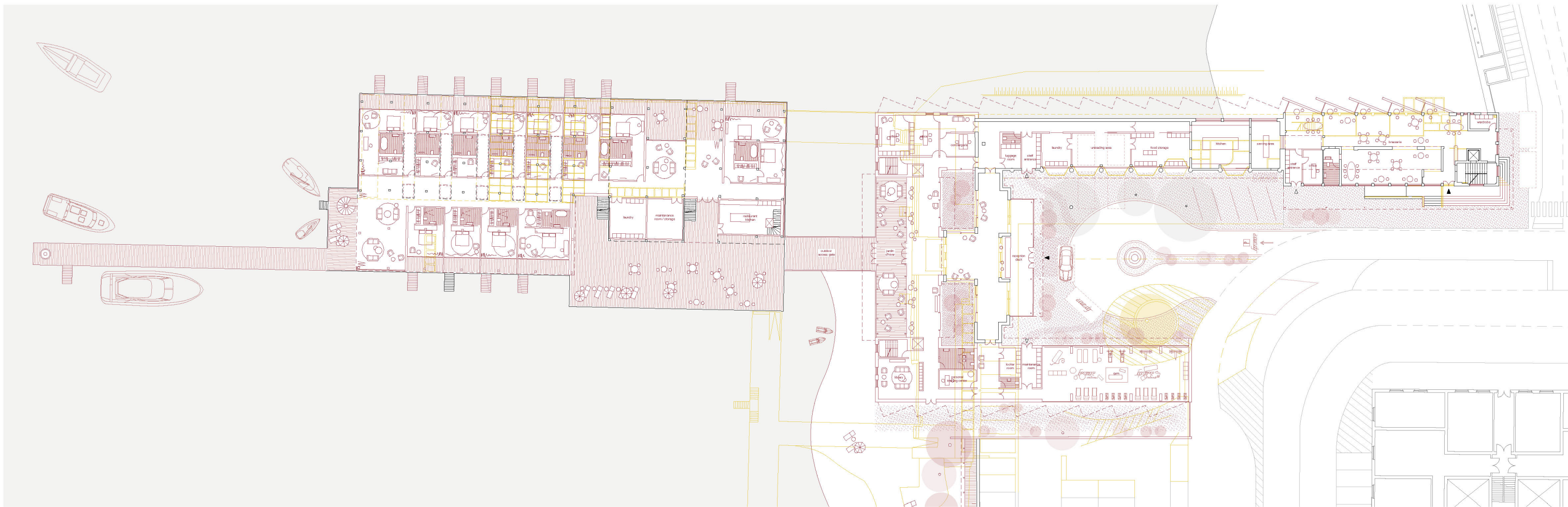
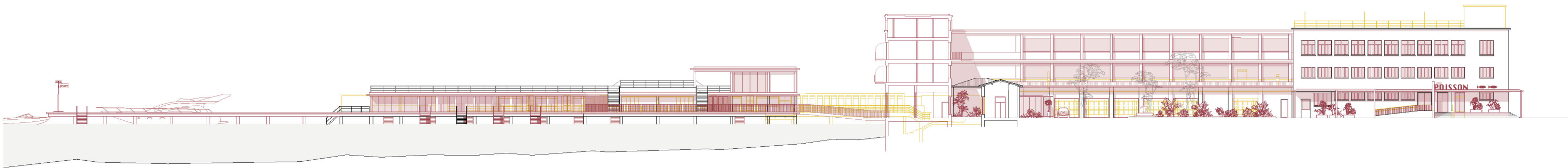
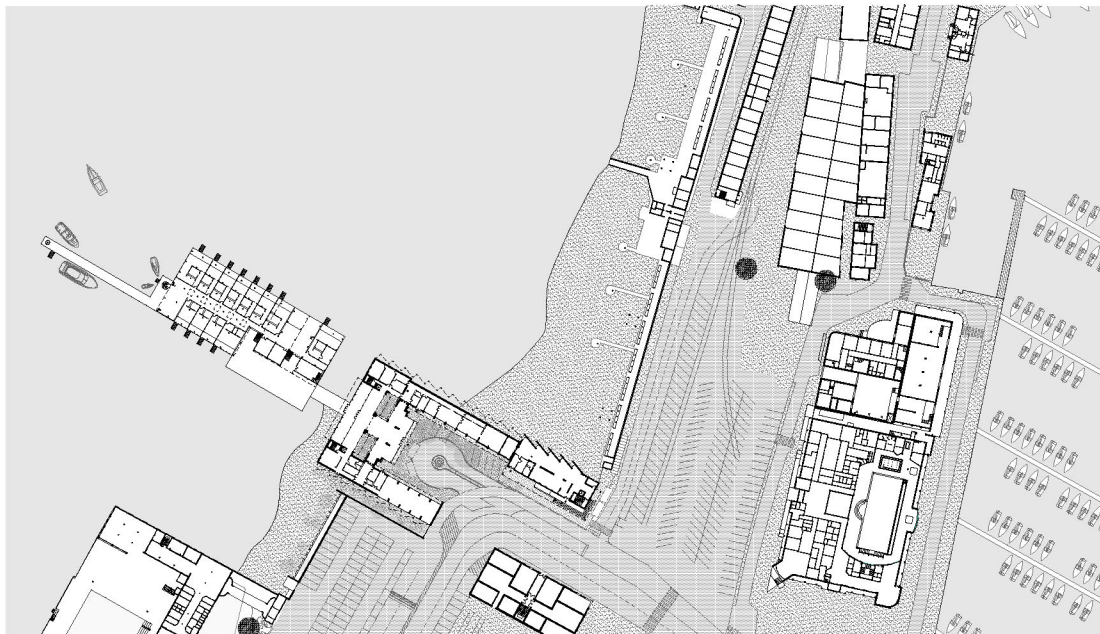


„Grand Hotel Sopramare - a triestine emblem“

Candice Jacquet

„A former military bath, an abandoned nightclub, a shipping company building, only coexisting one next to the other. Merging these three buildings into one complex, aiming to provide a uniformized lecture of the site. Would it be so ironic, wanting to transform ruins into the Grand Hotel Sopramare, a palace with luxury rooms and private beach, or just a potential answer to the actual shortage of accommodations for tourists in Trieste?“

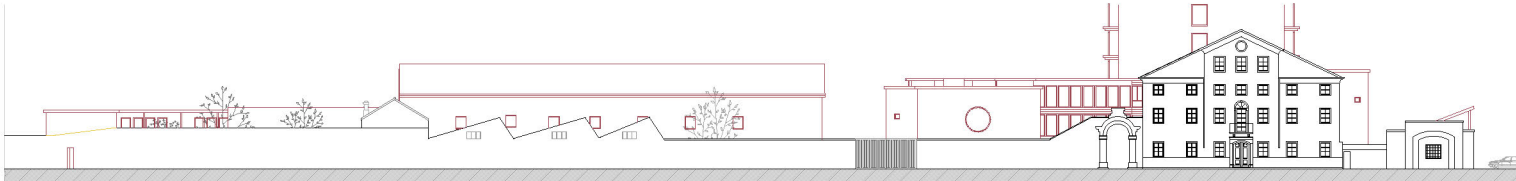
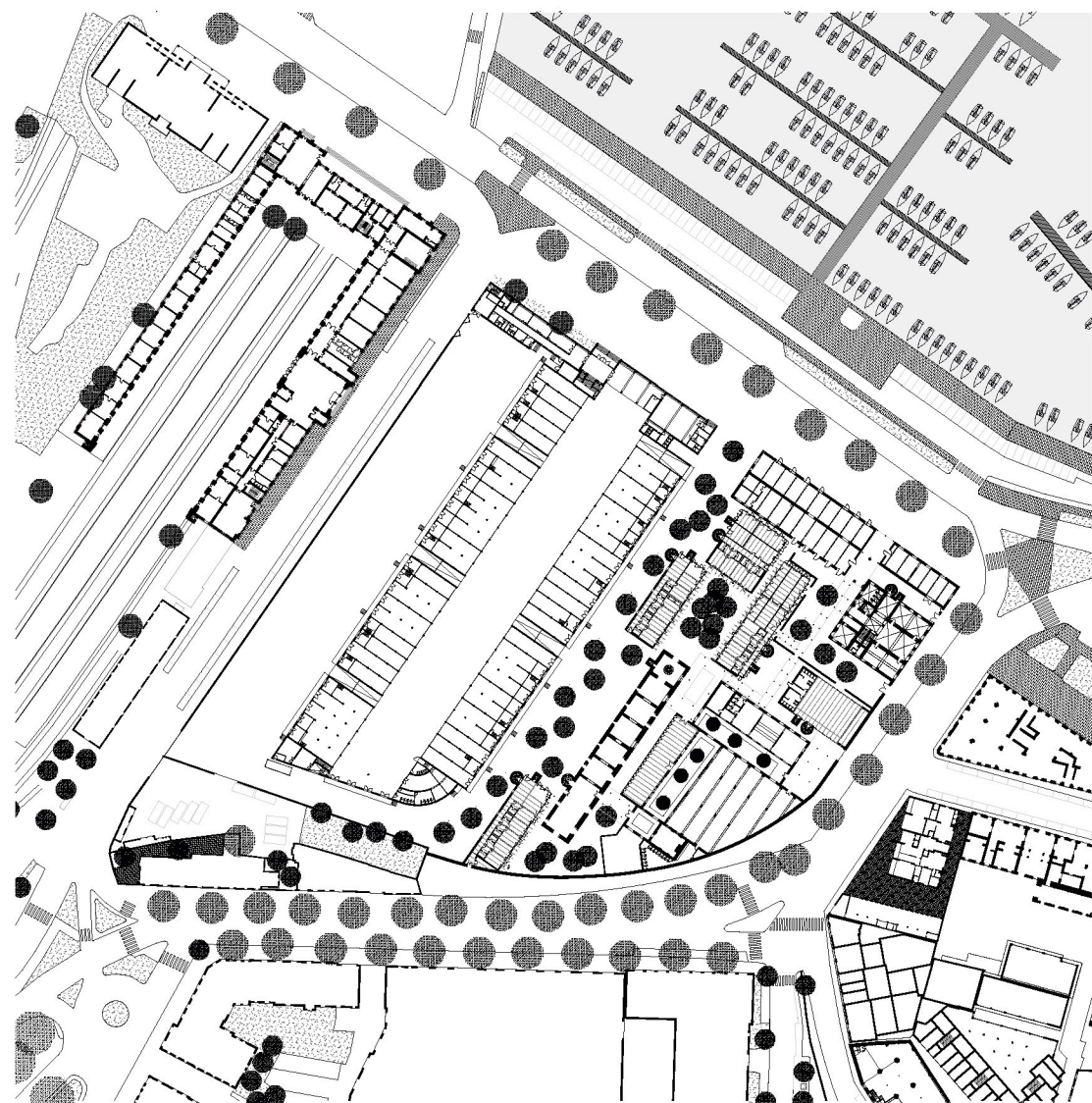




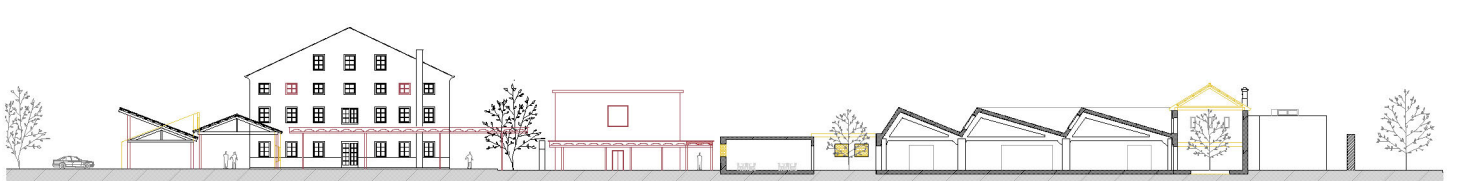
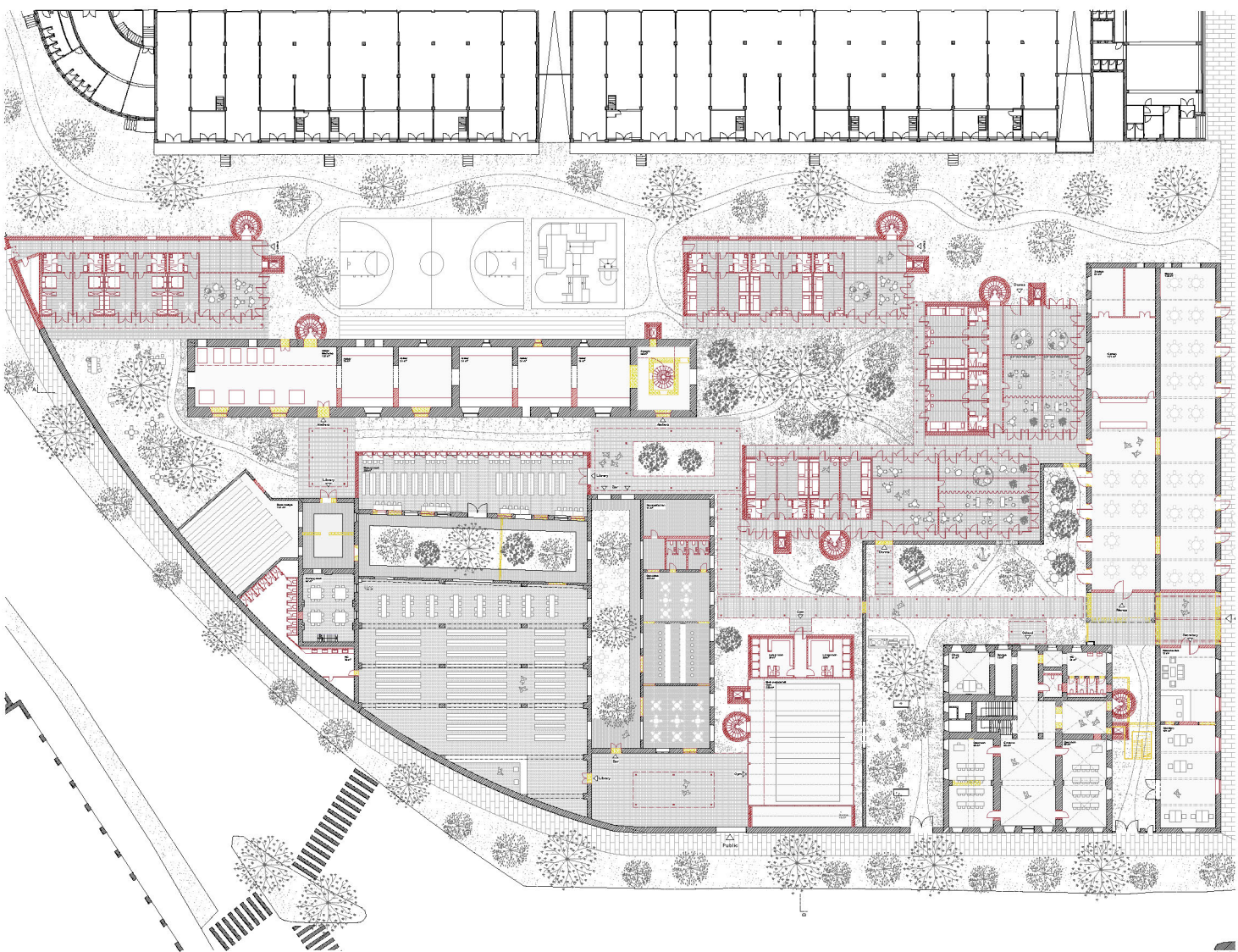
Conversion of the former Lazzaretto into a Boarding School

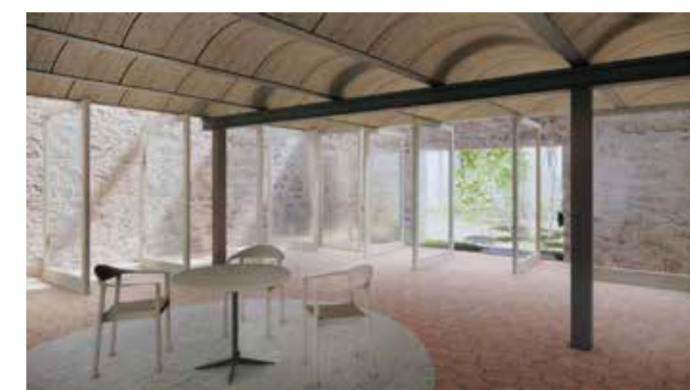
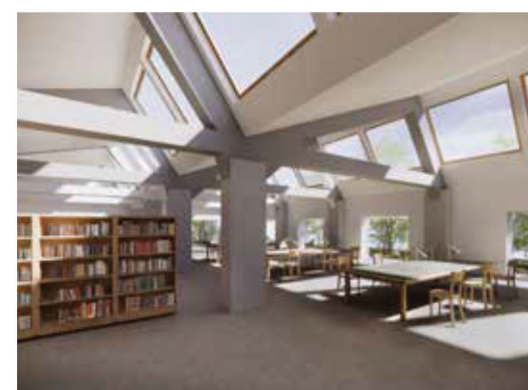
Alexandre Tornay

The former military hospital is a complex of buildings dating from the 18th century to the present day behind high walls that not only protected the military grounds, but also the town from the sick inmates in quarantine. Until recently, the largest building housed the Museo del Mare, while the warehouses were appropriated by the wholesale market next door. Alexandre Tornay proposes converting this conglomerate of buildings with its characteristic walls into a boarding school.



„The wall along via Campo Marzio unifies the diversity behind it while questioning the functions of its stones: is it a mere facade, a protective fence or perhaps a vulnerable ruin? Behind a new world takes over, the vegetation finds its way in a maze-like world, leaving its mark through the shadow of the leaves. Walls are usually devices of separation, but here they emerge as guiding forces that harmonize the old with the new and the internal with the external. The lightness of the new building enhances the massiveness of the existing structure in a dialogue of opposition and complementarity. Zooming in, this interplay of opposites shapes the experience within each building. The journey is a constant interplay of differences, making us aware of how we relate to space. The goal of this boarding school is to bring together the old and the new, in both opposition and harmony, creating an experience that engages all our senses.“





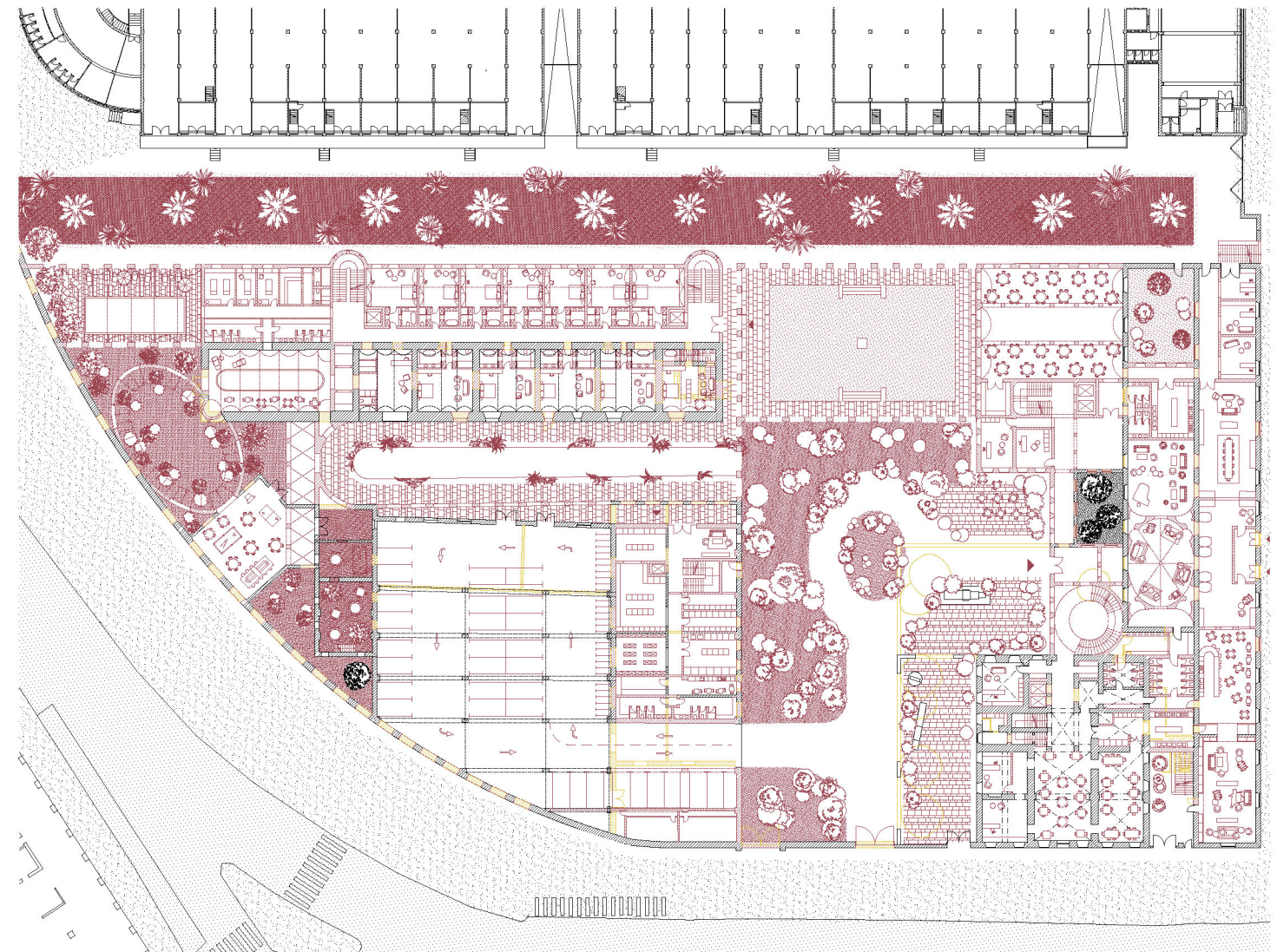
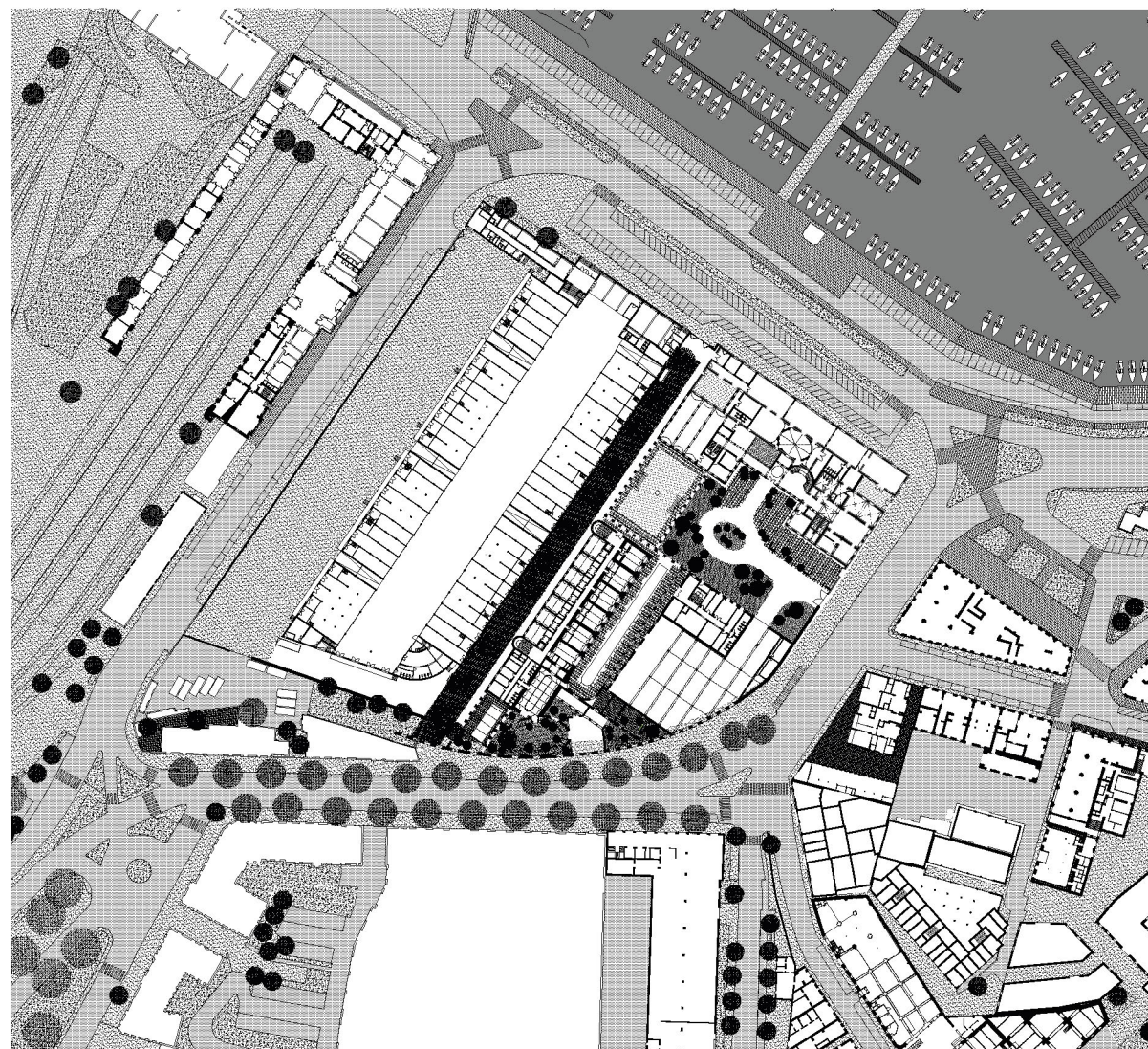
Converting the Lazzaretto into ,Grand Hotel Trieste Palace'

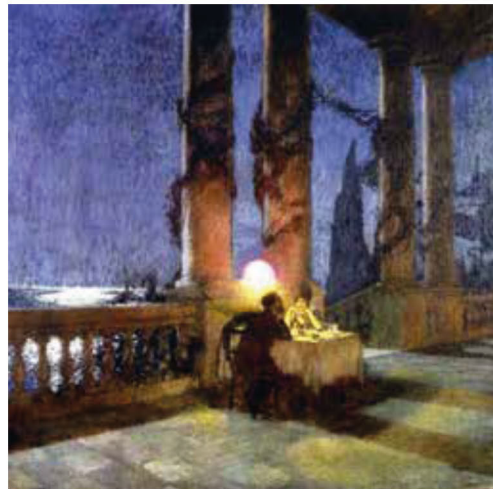
Aleksandra Cvetkovska

The large buildings of Trieste are lined up along the Rive. The market hall and the Stazione Campo Marzio also take part in this parade, which only the Lazzaretto refuses to join. It faces the Rive merely as a low shed and is orientated to the side. The main building of the Lazzaretto is a dusky stone structure with vaulted ceilings. The labyrinth of walls, sheds and artefacts from the former ship museum at this location remind Aleksandra Cvetkovska of the picturesque structure of Sir John Soane's ',Bank of England'.

„The defunct stone palace of Lazaretto leads the scenography and becomes an illusory world of the past, ready to be inhabited by tourists. Indeed, the Lazzaretto is a world of its own, at times too dark, detached from its surroundings, its stone walls bearing a certain heaviness. However, the spontaneous spaces between buildings offer respite; a collapsed roof is an occasion for a courtyard, and a single tree reminds us that light can reach here too.

The new hotel stands somewhere between the unpretentiousness of the harbour environment and the commercial endeavour to develop Trieste as a holiday destination. The city's new palace is a false reality, a fun-house mirror reflecting the 18th century hospice, selling an anachronistic week-long holiday fantasy to Trieste's hopeful tourists.“





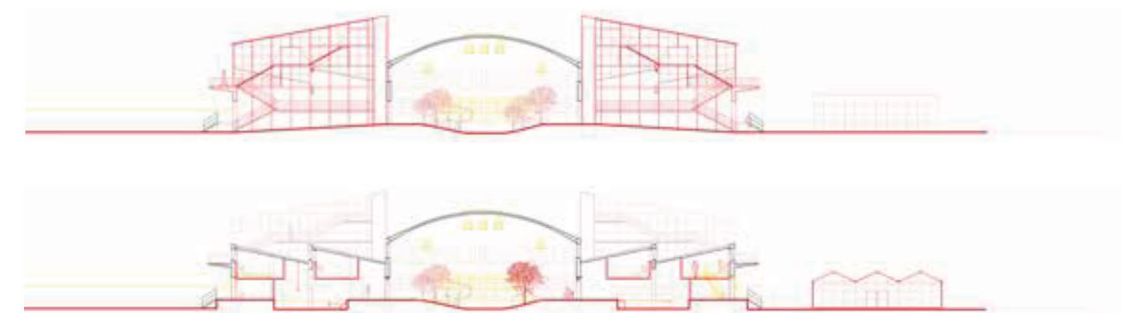
"Al chiaro di luna", 1917, G. Cambon, *Museo Revoltella*



Conversion of the Market Hall into Student's housing

Mathias Nobel

„The directionality of the Mercato's building, and its strategic location in the city, creates an interesting situation: it allows the opportunity of serving as a connection, uniting two prominent promenades into a continuous path. Meanwhile, within its dense structural grid, student apartments unravel, benefiting from and simultaneously creating the spatial situation of the main hall. A place that strives for both passage and permanence, existing somewhere between passeggiata and backyard.,,



University Spaces in a former Workshop, Student's housing in a former foundry

Julian Nehmert

„Campus Androna Campo Marzio is not a dead end anymore. On the one hand, the tinkling noises of a former steelworks have been replaced by the laughter and effluvia of a newly-acquired studentine life. On the other, the adjoining university benefits from a new infrastructure, ena-

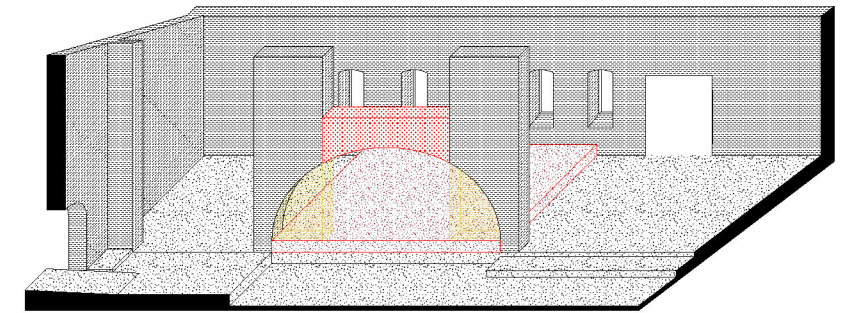
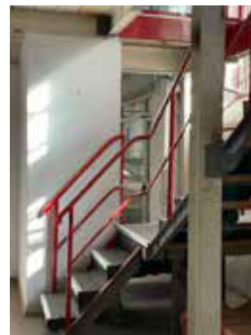
bling the cultivation of knowledge under the same mesmerizing roof. With moderate interventions, the subtractive strategy on volumetry, aims to redefine the spaces through new sources of light, where the new hooks on the old in a merging whole. „



An event space in a shipbuilding workshop, student's housing in a former foundry

Jonny Wahlfort

„Reuse is nothing new to Androna Campo Marzio. During the years the massive structure has supported the roof together with a lighter structure. And generations of honkey tonk that has been added later to the original structure sometimes hides it. But sometimes it complements it with splashes of color and sometimes it takes you closer, so you can feel the mass of the heavy structure. By inserting a new program a more conscious meeting with the old can be achieved. Guided by the strange level differences inside of the building, the student housing always brings the residents up-close to the old structure. While in the music venue the visitors take a step back and see it from a distance in a big open space.“

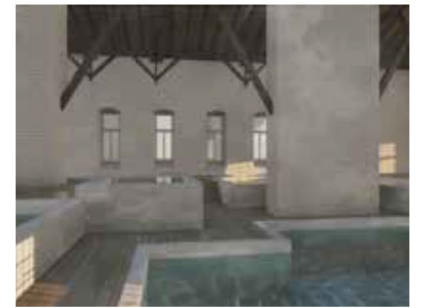




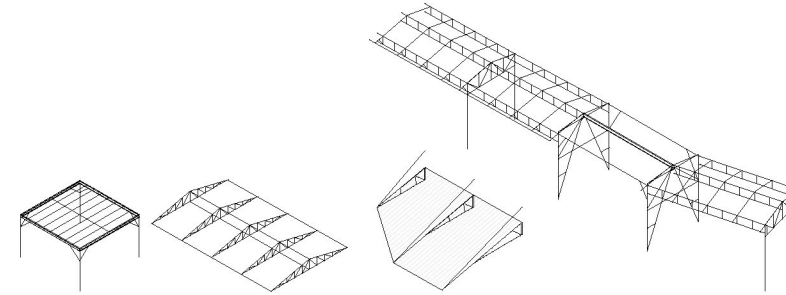
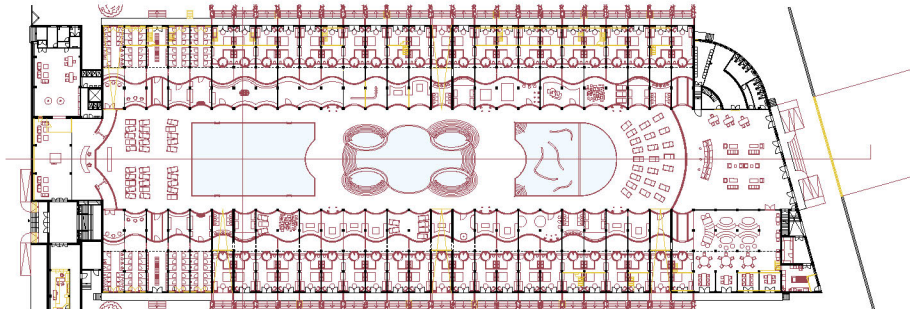
Begüm Afacan: Fusing former 'Scuola Ferrovieri' and 'Alisped' office building into a Hotel with night club



Lucía Prieto Heras: An oriental Hammam in a historical shipbuilding workshop at Androna Campo Marzio



Hadrien Arlaud: Conversion of the 'Mercato Ortofrutticolo' into a thermal Spa



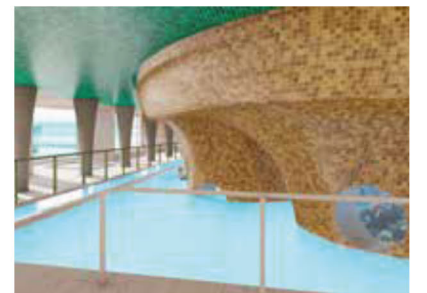
Hugues Scheibli : Rearranging the steel structures of the abandoned 'Cartubi' shipyard



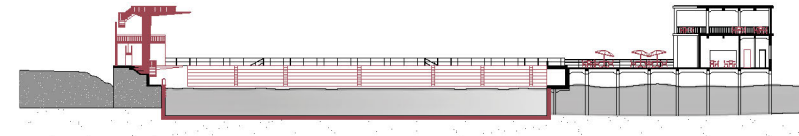
Gabriel Eggenschwyler: Conversion of former 'Scuola Ferrovieri' into a primary School



Eetu Siltala: Aquarium and Fun Bath in the former 'Aquamarin' thermal bath



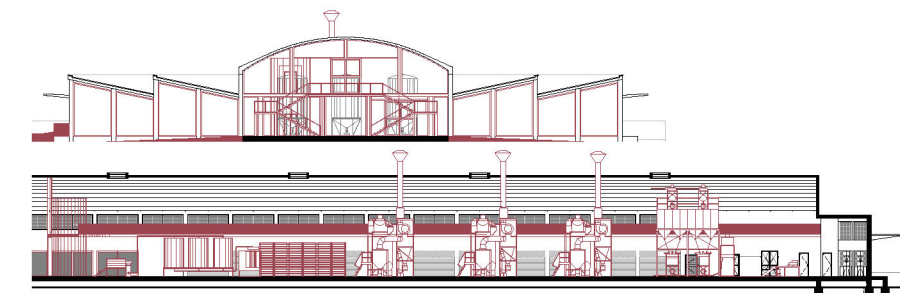
Alessandro Ostuni: Student's housing in a historical shipbuilding workshop at Androna Campo Marzio



Anais Springenfeld: Revamping the Ausonia bath



Claire Passer: Conversion of the Mercato into a Coffee Factory and Coffee Museum



Nicolas Sternheim: An academy for beer making in the former 'Aquamarin' thermal bath



Università della Svizzera italiana
Accademia di architettura di Mendrisio

Atelier Esch
Autumn semester 2023

Professor Arch. Philipp Esch
Assistant Arch. Silvio Schubiger
Assistant Arch. Paola Corsini

Illustration credits

unless otherwise mentioned Paola Corsini

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p 25 (middle right) - Stazione Rogers
p. 9, p.32 (above), p. 51 (below) - Unknown
p. 29 (above) - Elena Starke
p. 39 (above) - Daria Baldovino
p. 42 (above and middle) - Lukas Odermatt
p.46 (above right, middle and below right)- Julia Borello

Photos taken by students during the study trip:

p 25 (middle left), p.33 (left), p 38 (above), 43 (below), p. 47 (above left and below left)
p.47 (below), p.51 (above), 52 (above), p.53 (middle left and below left), p.59 (below)
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