TEATRO DELL'OPERA
DI ROMA

Assessorato alle Infrastrutture
Dipartimento Sviluppo Infrastrutture e Manutenzione Urbana

Assessorato all'Urbanistica
Dipartimento Programmazione e Attuazione Urbanistica

Municipio Roma VIII

ROMA

CONCORSO

CENTRO CULTURALE TOR MARANCIA

CONCORSO

CENTRO CULTURALE TOR MARANCIA

ROMA

TEATRO DELL'OPERA DI ROMA

DESIGN GUIDELINES

Open two-stage
DESIGN COMPETITION
in telematic mode

TOR MARANCIA CULTURAL HUB

ORDINE DEGLI
ARCHITETTI
PIANIFICATORI
PAESAGGISTI E **CONSERVATORI**
DI ROMA E PROVINCIA

CNAPPC
CONSIGLIO NAZIONALE
DEGLI ARCHITETTI
PIANIFICATORI
PAESAGGISTI
E CONSERVATORI

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1 TABLE OF CONTENT

PRESENTATION

> Assessore alle Infrastrutture, *Linda Meleo*

Building a "sustainable" city represents the challenge of our time. It is increasingly important to detect and implement new models of infrastructural development able to allow for the preservation of our natural resources as well as to meet the social and economic demands of the community.

Costruire una città "sostenibile" rappresenta ormai la sfida dei nostri giorni. Si rivela sempre più necessario individuare ed implementare nuovi modelli di sviluppo infrastrutturale che coniughino la conservazione delle risorse naturali con le necessità sociali ed economiche della comunità.

In this challenge, a key role is certainly played by the construction industry, whether it be private or public; as a matter of fact, through requalification interventions, also in terms of energy efficiency, the construction industry will be able to contribute towards reducing greenhouse emissions as well as tackling climate changes.

All'interno di questa sfida, un ruolo fondamentale è senz'altro assunto dal comparto dell'edilizia, privata e pubblica, che tanto potrà contribuire, attraverso operazioni di riqualificazione, anche energetica, alla riduzione delle emissioni serra e alla lotta ai cambiamenti climatici.

It goes without saying that in order to develop and improve the degree of sustainability of infrastructural projects, it is certainly necessary to set up collaborative development projects together with a number of players. A sustainable infrastructure is not only a project that follows a set of criteria to protect the environment, but something more. Protecting collective interests, giving shape to interventions able to improve the styles and the quality of life for the inhabitants of the area are all imperative requirements that a sustainable infrastructure should respect. The same goes for the economic front, where the sustainability of a major work represents its ability to encourage the development and innovation of an area.

Certamente, al fine di sviluppare e migliorare i risultati di sostenibilità nei progetti infrastrutturali è senz'altro opportuno realizzare progetti di sviluppo collaborativi con la partecipazione di diversi player. Un'infrastruttura sostenibile, infatti, non è soltanto un progetto che rispetta determinati parametri di tutela dell'ambiente, ma qualcosa di più. Proteggere gli interessi della collettività, realizzare opere che abbiano un impatto migliorativo sugli stili e la qualità di vita degli abitanti del territorio, sono tutti imperativi che un'infrastruttura sostenibile dovrebbe rispettare. Lo stesso accade sul versante economico, dove la sostenibilità di una grande opera rappresenta la sua capacità di favorire lo sviluppo e l'innovazione di un territorio.

Such background considerations lead to pay special attention, in particular at the design stage, to the reduction of energy waste, innovation of building technologies, an increased use of recyclable materials, and the use of renewable energy sources, while limiting, as much as possible, those technological choices or building solutions that are a potential source of negative externalities. At the same time, the choice should fall on materials able to guarantee the durability of the building, in its entirety, with the additional aim of keeping maintenance operations as agile and simple as possible, with a view to optimising management costs.

Una simile prospettiva induce a porre notevole attenzione, soprattutto in fase progettuale, alla riduzione degli sprechi di energia, all'innovazione delle tecnologie costruttive, alla preferenza verso i materiali riciclabili, all'utilizzo di fonti di energia rinnovabili, limitando al massimo le scelte tecnologiche o soluzioni costruttive potenzialmente fonte di esternalità negative. Nel contempo deve trattarsi di materiali che assicurino durabilità dell'edificio, inteso nella sua completezza, con l'obiettivo anche di rendere snelle e agevoli le operazioni di manutenzione in una prospettiva di ottimizzazione dei costi gestionali.

Building the Tor Marancia cultural center certainly follows on this path with the aim of creating and bringing to life a project of sustainable construction. An innovative project in an area of Rome with a desire to grow and develop - also in terms of innovation - destined to grow in time. A solution that fits in perfectly with the demands of the area, which wants to offer new spaces and act as a gathering centre from a cultural point of view, with the essential contribution of the Opera House, built through new construction techniques driven by sustainability and resiliency.

> Assessore all'Urbanistica, *Luca Montuori*

Architecture is always political. The quality of the places in which we live, work and move in our daily lives are an expression of politics in space. We live in the city, surrounded by its architecture, and the spaces of the city belong to everyone. Therefore, when architecture fails to transform needs into spaces and thus lacks a civic sense, the landscape degrades, and cities lose their beauty.

In recent years, Roma Capitale has reactivated a strategy aimed at promoting design competitions to build new public services within local, consolidated urban contexts and to create networks of spaces for socialising, sharing and establishing relationships. Public spaces such as cultural centres, local markets and libraries contribute to the widespread quality of the city through their location in space; they are places of citizenship, exchange, meeting, sharing and growth. Hence, Roma Capitale has decided to invest in these projects to make tangible the link between institutions and citizens, between forms and uses, between politics and the communities.

Tormarancia is a historic district of Rome. It was the first suburb to welcome the Romans expelled by the plan to empty the historic cen-

tre, and maintained its original vocation even after council houses were built in the post-war period. This is why we believe that the project is of fundamental importance: spaces such as the Multipurpose (Municipal) Civic Centre, which is the subject of this competition, are the new infrastructures of the community. They are the places of proximity in which networks of relations are built and in which institutional activities and forms of participation must coexist; micro-spaces for citizens to engage in debates, organise themselves and engage in reciprocity, informal activities and configured practices, especially in the light of the times we are living in. Today, we need to build places characterised by social and cultural diversity, different activities and interactions, in order to grow a widespread culture capable of bringing together different activities. It is in these spaces that the right to participate in the cultural life of the city is born, new forms of social participation are created, and the human and intellectual capital of the territory is enhanced. The collaborative synergy between Roma Capitale and the Rome Opera House is particularly important with regard to this project, as it will enable the creation of a place for training, exchange and growth capable of hosting the 'Training Centre' of Fondazione Teatro dell'Opera di Roma, which will provide technical and artistic training for young talents and promote activities in the district. All these components will coexist and dialogue in spaces designed precisely to allow this interaction.

In this process, design competitions are a fundamental instrument for encouraging the exchange of ideas, promoting the civil development of local communities, and providing everyone with the opportunity to understand the value of the transformation of places and the important role these latter should play in the future of the city. It is an instrument of democracy, which is why its nature is political.

> **Sovrintendente del Teatro dell'Opera di Roma, *Carlo Fuortes***

Since the Centre Pompidu was completed in Paris in 1977, the regeneration of neglected urban areas, through the construction of buildings dedicated to cultural centers, has become a best practice of urbanistic policies around the world.

Similarly, through the construction of the Auditorium Parco della Musica and of the MAXXI, our city has given evidence, in recent times, of this virtuous path, which simultaneously embraces politics, economy, society and culture.

The project will start with the demolition and the rebuilding of a former school in Tor Marancia and will then entail the creation of a Cultural Center meant to host the first Training Hub of the Rome Opera House. By doing so, the project will fit in perfectly within the scope of action described above, that it so say, to put it in different and more evocative words, the so-called "urban regeneration"; the recovery of abandoned areas and buildings – or that have otherwise lost their original function – as well as their transformation and enhancement from a socio-cultural viewpoint.

The value of this initiative is manifold.

From the point of view of the Theatre, the Center will represent a unique and integrated space, where different educational teaching entities – such as the Dance School, the Choir Singing School, and the Youth Orchestra – will be able to host classes, rehearsals, laboratories and events open to the neighbourhood and the whole city. A unique opportunity to promote young and very young talents, as well as to pass on expertise and musical culture, all pivotal features of our institutional mission.

This is a historical opportunity since, from the architectural design stage onwards, the aim is to build a space dedicated to specific functions, strictly interconnected to educational activities.

So far, even for the Dance School, which boasts a centuries-old tradition, it had been necessary to adapt to spaces with heavily limiting dimensions and structures. In some cases, this made it impossible to meet the increasing demand for admissions and limited the number of possible initiatives.

Looking at the bigger picture, the creation of the Training Hub of the Opera House, in the context of the wider reality of the neighbourhood, will provide the opportunity to bring about the much-hoped-for connection between the infrastructural requalification of the physical spaces and the regeneration of the socio-cultural spaces of the community that inhabits them.

As a matter of fact, the Cultural Center will not only be home to a space dedicated to the Opera House, but also to the Community Hub (a place to experiment and open to citizens) and a Central Unit for the Arts. The latter will represent a shared point to the other two spaces and will include areas to socialise and enjoy leisure activities, as well as a Conference Hall, a space of symbolic and tangible encounter between citizens and arts.

I am grateful to Roma Capitale – to Mayor Virginia Raggi, to the City Counsellor for Infrastructures Linda Medeo, the City Councillor for Town Planning Luca Montuori, the President of the VIII Municipality Amedeo Ciaccheri – for the opportunity to create a physical space to socialise and enhance inclusion and participation.

Sono grato a Roma Capitale – alla Sindaca Virginia Raggi, all'Assessora alle Infrastrutture Linda Meleo, all'Assessore all'Urbanistica Luca Montuori, al Presidente del Municipio VIII Amedeo Ciaccheri – per l'opportunità di dar vita a uno spazio fisico e relazionale in un'ottica di inclusione e partecipazione.

> **The President of the VIII Municipality of Rome, *Amedeo Ciaccheri***

Today, the Tor Marancia neighbourhood has the opportunity, through the design and creation of a new Cultural Centre for the city in the very same neighbourhood, to discover new potentialities connected to cultural training and fruition in an area that, over the last years, has witnessed major transformative events that have been often inconsistent with its local dimension.

This intervention also acknowledges the need of bringing strategic public functions to this urban area and combining them with private initiatives.

It was the primary intention of the Municipal Institution that the Tor Marancia neighbourhood, together with the area nearby Piazza Navigatori, be the first recipient of a sign of attention from the Municipality, of cultural enhancement of the area - in line with the work carried out in recent years -, of support for the urban schooling district and the large innovative museum operation of Big City Life.

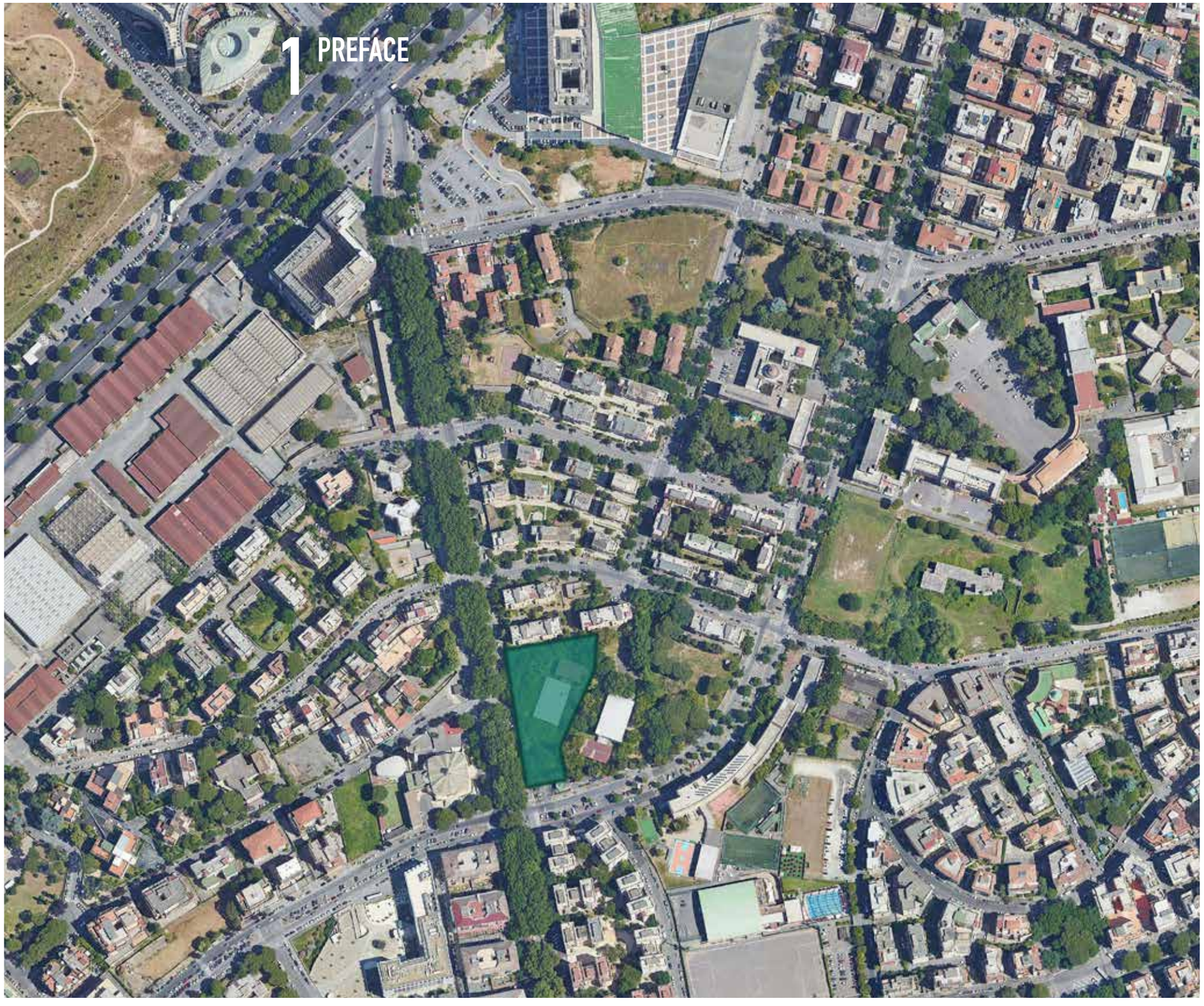
Today we have an opportunity to create in a popular neighbourhood of our city new spaces made available to the local community and an international excellence in the field of cultural education.

This experiment will have to be closely intertwined, in its architectural implementation as well as in the role it will play within the area, with the specific characteristics of the neighbourhood hosting this important cultural intervention.

In particular, this Municipality intends to testify the common thread that links together the innovation of the new project and the local identity, by dedicating the Cultural Centre to Nicola Stame, a martyr in the Fosse Ardeatine massacre and a tenor at the Rome Opera House, thus interweaving two stories that tell us about the neighbourhood and the functions that the Cultural Centre itself will be able to carry out.

An investment whose recipient is a community that urgently needs opportunities for cultural and social redemption that will find home in this space, in an idea of quality urban regeneration able to enhance the role of public institutions and gives credit to it within the Cultural Centre project.

1 PREFACE



1.

The idea behind a new cultural centre in the neighbourhood of Tor Marancia originated within the Participatory Budgeting for urban redevelopment launched in Rome's administrative subdivision of the *Municipio VIII*, in 2018. The Municipal Administration of Rome has in fact decided to involve citizens in selecting which interventions and works they want to see carried out in the area of the *Municipio*, using the economic resources allocated by private operators within the convention of the "Plan for urban planning and redevelopment of the areas of Piazza dei Navigatori and Viale Giustiniano Imperatore".

The demolition and rebuilding as a cultural centre of the former school in Viale di Tor Marancia n. 103, proposed by both the citizens and the Municipal Administration of Rome, ranked 14th in the list of voted interventions and was therefore in the list awaiting to receive funds, as set forth by the resolution of the City Council no. 207 of 16 November 2018.

In October 2019, a second participatory initiative was launched, which involved citizens, associations and committees operating in the area and led to the drafting of a Participatory Document which listed the possible functions and activities that the cultural centre could have hosted. In this phase, citizens expressed their hope for the centre to become the cultural gem of their neighbourhood, a place where they would gather and socialise and that could provide different services and training opportunities.

At the same time, the Teatro dell'Opera di Roma (Rome Opera House) expressed an interest in creating its own training centre in a portion of the new building, grouping activities currently distributed throughout the territory.

The new Tor Marancia cultural centre has thus enriched its program thanks to new initiatives, evolving into a cultural hub where institutions and citizens operate in synergy.

From its early stages, this design competition appeared as the best tool to shape an ambitious functional program, as well as to offer a high urban and architectural quality, able to trigger redevelopment initiatives for the neighbourhood.

This competition will offer an opportunity for the Municipal Administration to access a sustainable project both technically and economically and will then entrust its final design and execution to the winners.

As a first step, the existing building will be demolished to ensure the area is free of pre-existing buildings prior to the start of the construction works for the new building.

2 GENERAL OBJECTIVES OF THE COMPETITION

The aim of this design competition launched by Roma Capitale is to create a new cultural hub in Tor Marancia; a building whose purpose is producing and promoting cultural initiatives that will host the training centre of the Opera House - offering dance classes, a choir and orchestral training school -, and a community hub open to citizens for training and social development activities.

The Municipal Administration of Rome has a dual purpose in executing this project: on one hand, starting a regeneration process to reshape the area, possibly impacting the entire neighbourhood, and, on the other, creating a building that is both multifunctional and innovative, able to combine the hopes and needs of a community with the demands and the potential of the institutional partner involved.

The possible demolition of an obsolete building and redesign of its entire volume and outer spaces through a construction replacement process certainly represent a great opportunity in the current historical time, which allows the Public Administration to reimagine a tiny portion of its city and introduce a public work in the neighbourhood that acts as a catalyst for multiple transformations.

Tor Marancia is a neighbourhood of strong contradictions, in near proximity with the city centre; nonetheless, for a long time, it did not benefit from public policies of urban regeneration. This borough was originally a borgata, a suburb created in the 1930s by the Fascist regime, and is an almost entirely public residential borough, rebuilt after World War II by the *Istituto Autonomo Case Popolari* (Independent Social Housing Institute). This certainly gave an opportunity to many citizens to live in a dignified city, with access to all necessary services. Over time, however, buildings were progressively left unattended, and the borough suffered a slow process of marginalisation enhanced by complex and widespread social issues, such as high unemployment and school dropout rates, with minor offences on the rise.

On the other hand, the homogeneity of the urban fabric has nonetheless helped create a strong sense of community, reinforced through years of fighting for the affirmation of rights and to demand more decent living conditions and that, in more recent years, has fought hard to safeguard the territory and to experiment better participatory practices for urban redevelopment.

In light of all this, creating a cultural center in Tor Marancia represents an opportunity to activate a process of transformation of the entire borough, restoring its centrality, which is currently only valid on a topographical level, in both the dimension of the city and in the experiences of its citizens.

The project aims to break the isolation in which the neighbourhood is confined and stimulate its social and economic growth through the inclusion in the new building of elements that have relevance on a larger urban scale, such as the training centre of the Opera House, combined with a community hub conceived for the inhabitants of the neighbourhood.

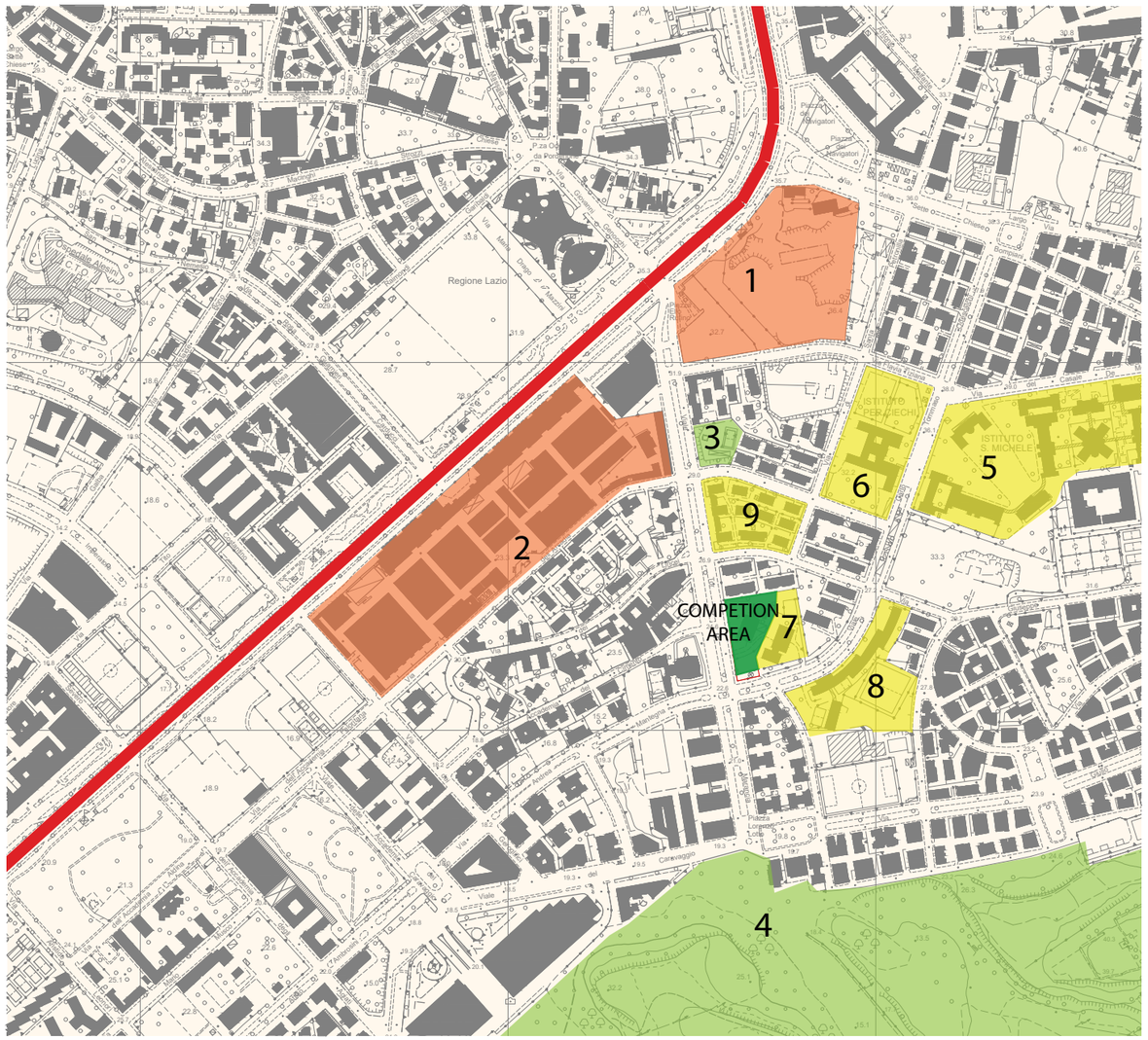
The new building will be a hybrid space, where cultural production, shared uses and the provision of different services will coexist, in order to become a point of reference for locals and an engine of development for innovation.

The training centre of the Opera House will have to act as a school of excellence on the Italian scene and will aim to promote and spread a culture of music and art in the neighbourhood as well as in the city.

The community hub will instead be an open and flexible place, fostering culture, involving citizens and experimenting with new forms of social interactions.

The building will have a common space for the two areas, where exhibitions, concerts and shows will take place. Through the design competition, the Municipal Administration of Rome will select the best project proposal able to capture the true character and story of Tor Marancia, strengthening its identity and making the hub a central and cohesive space for the community. The competition also aims to identify the most appropriate architectural form for a contemporary public building able to reinforce the value of its surroundings and be an example of environmental sustainability and efficient use of economic resources.

3 FRAMEWORK



1. PIAZZA DEI NAVIGATORI AREA
2. OLD ROME FAIR DISTRICT
3. TORRE GARDEN
4. TOR MARANCIA PARK
5. SAN MICHELE INSTITUTE
6. SANT'ALESSIO INSTITUTE
7. SOCRATE HIGH SCHOOL
8. SCHOOL COMPLEX
9. SITE 1 - STREET ART

2.

The borough of Tor Marancia is located in the South of Rome, within the boundaries of the GRA (the orbital motorway that encircles Rome), in the administrative area of the *Municipio VII*I (formerly XI), surrounded to the West by the Rome-Ostia Lido railway, running in parallel with via Ostiense, to the North by the Circonvallazione Ostiense and the Appia Antica park, to the West by that very same park and via Ardeatina, which marks its border for a short stretch, to the South by the Tor Marancia park and to the South- West by the road axis consisting of via dei Georgofili and via Costantino which cuts via Cristoforo Colombo North-west / South-east.

The settlement system of the urban area in which the neighbourhood is located, consists of a heterogeneous urban fabric, that added layers with the passing of time and that features blocks of buildings, open green spaces and punctual buildings.

From an infrastructural point of view, the reference area is characterized by a completed infrastructural grid set on a radial road system (via Cristoforo Colombo, viale Marconi, via Ostiense, via Laurentina and via Ardeatina). Connections to beltways are less developed and efficient due to the presence of important element of discontinuity: to the West the connections are limited by the Tiber river, to the East by the Appia Antica regional park.

Via Cristoforo Colombo represents the gateway to the city from the Southwestern sector of the metropolitan area and is the main urban connection between the historical City within the walls, the EUR district and the Roman coast.

Just as the road network, the public transport network has a radial structure in which, however, important junctures and transversal connections are still missing. The main components are: the underground "B line", in the section between the Piramide and the Marconi stations; the privatised railway line Rome-Lido, between the Piramide junction and the San Paolo station; the regional railways FR1, FR3 and FR5 also stopping at the Ostiense station; finally, the network of connections on the surface, which plays the dual role of radial connection between the peripheral areas and the city centre and of beltway connection between the boroughs with adduction to the rail network. This system relies, above all, on the junctions between via Cristoforo Colombo, via Ostiense and viale Marconi.

From an environmental point of view, the neighbourhood is characterized by the presence of the Tenuta di Tor Marancia, which in very recent times has been included in the perimeter of the Appia Antica park by virtue of its high landscape value and the important historical and archaeological remains it hosts.

The area is also characterized by a system of green areas that runs along the axis of via Cristoforo Colombo, consisting of tree-lined avenues and large common areas, both public and private, sport's facilities, fully equipped public gardens and surfaces not yet covered or planted.

1. REWRITING THE URBAN FABRIC: THE EVOLUTION OF THE BORGATA IN THE 1930S

The history of Tor Marancia as an urbanized area begins in the 1930s, when numerous official suburbs (called *borgate*) were built in Rome in what were then the extreme outskirts of the city.

The creation of the borgate was mainly linked to the Fascist regime's intention to monumentalize the city centre, which was achieved thanks to massive evictions that required finding accommodation for the many displaced. Those years were also characterized by a stark housing emergency, resulting from the liberalization of rents, the clearings operated to ensure the decorum of the city centre and the massive arrival of immigrants from Southern Italy.

The creation of new buildings located in remote areas that could be purchased at low cost, which were part of the ideology of exalting rurality, was the solution to addressing the housing issue, displacing the most vulnerable part of the population, suffering the most of social disadvantage.

In the area East of the Garbatella borough, the Governorate decided to create two *borgate*. In 1931 a first group of modular houses was inaugurated along Via delle Sette Chiese, with an adjoining shelter for those evicted that was built inside the Monastery of the Oblate nuns. These two-storey apartments, equipped with internal toilets, were built with the prefabricated house type "Pater", which took its name from the engineer who patented this building system and that had, since the very beginning, a very precarious nature.

The nearby suburb "Tormarancio" was built in 1933 and, together with Gordiani and Pietralata, belongs to the last group of works that share a poorer building style and an unfortunate location. The "masonry shacks" of Tormarancio only offered one bedroom for each family unit, with common toilets located outside. A particularly unhealthy site was chosen for the entire settlement, in a dip frequently flooded because of a ditch close-by and a dredged hill just above, so much so that it was renamed "Shanghai", a nickname that still survives today for its inhabitants.

The suburb, that immediately suffered of an extreme aesthetic and social degradation, has on several occasions been compared to a ghetto. Alberto Moravia himself, in one of his Roman tales, *Il pupo* (1954), describes it with bitterness: "Well, I live in Tormarancio, with my wife and our six children, in a room covered in mattresses; when it rains, the water comes in and out as it does on the Ripetta docks ».

There is no surviving evidence today of these suburbs. The demolition of the "Pater" houses and the masonry shacks was completed in 1960 to allow for the construction of new residential housing lots carried out by the Istituto Autonomo Case Popolari , which would later become part of the ATER (Local authorities for residential housing) heritage.

The process of rewriting this urban space led to totally erasing the existing reality, as new road axes were designed, and new lots were distributed in a whole different way. The Via delle Sette Chiese changed its initial route due to the creation of Via dell'Impero, the current Via Cristoforo Colombo: the existing via Tommaso Odescalchi was bent to connect to the Nucleo Direzionale Caravaggio, the axis of Viale di Tor Marancia was created from scratch to reconnect the neighbourhood directly with the nearby borough of Garbatella.

Some pivotal points of the neighbourhood remained untouched, besides a few isolated artefacts of historical value, like the Istituto Romano del San Michele, built in 1932, the St. Alexis Institute for the blind, completed in 1941 and one of the large buildings for massive housing in Piazza delle Legioni Romane, the current Piazza dei Navigatori, built in 1940.

2. CRITICALITIES OF THE LANDSCAPE

From the point of view of the landscape, the Tor Marancia borough is situated in a particularly rich area, thanks to the historical and archaeological remains scattered throughout its territory, as well as to the Tenuta di Tor Marancia, the last strip of Roman countryside that creeps into the city.

It is important to highlight some features of the man-made and natural landscape that are considered valuable to the understanding of its physical and social context. The area where the building now stands was traditionally a rural location, intended for agricultural exploitation since the Augustan age through the system of the *villa rusticas* (countryside villas) and characterised by the presence of large cultivated estates, vineyards and vegetable gardens.

FOTO STORICHE

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The area which is currently called Tor Marancia Park is all that's left of the old agricultural estate after years of extensive building activities started in the 1960s. In 2002, after a long fight, the approximately 200 untouched hectares of the Estate were at last declared part of the Appia Antica park. This represented an important moment of cohesion for the neighbourhood, that had witnessed several committees of citizens and environmental associations joined by relevant cultural figures fight for the protection of this vast green area which was classified as archaeological site, and managed to save it from construction works as per the Town Plan of 1962.

From an environmental point of view, this area has the typical morphology of the Roman countryside, with its steep slopes and large flat areas, and with the presence of a variety of natural environments and ecosystems. The flora here is particularly luxuriant especially around its surface water system, represented by the ditches of Tor Carbone and Annunziatella, which offer a rare humid environment in the city.

Traveling through its territory it is possible to come across caves made of tufa rock and pozzolana, farmhouses, the remains of Roman villas and ancient burial areas.

Inside the urban space, one of the medieval towers that was part of the system of lookout points built throughout the Roman countryside has remained preserved. These towers lost their defensive function when they became part of baronial power, becoming a means to controlling the territory and redistributing properties.

The Marancia tower was located along Via delle Sette Chiese in the estates of the *Horti Flaviani* and was destroyed before the 17th century. The one currently visible on Viale di Tor Marancia, which changed its name, is actually the tower of Saint Thomas, which dates back to the early fourteenth century and is the only one left in the area.

The enhancement of the Marancia tower, which still retains its original features, is considered very important by both citizens and institutions, which see in this building an important historical testimony and a precious tool to recover the identity of the neighbourhood and to breathe new life into it.

3. EXISTING PROJECTS IN THE URBAN SPACE OF TOR MARANCIA: EXISTING POLARITIES AND PLANNED TRANSFORMATIONS

From a planning point of view, the site of interest is located near a crucial junction of via Cristoforo Colombo and is part of an urban sector famous for its many transformations, whether they be planned, in progress, already started or just completed. These are major urban transformations aimed at the redevelopment of entire areas of a city with a strong identity.

The strategic vision of the current PRG (General Town Plan) has identified the "Flaminio - Fori - Eur" as a Strategic Area, with Via Cristoforo Colombo as one of the pillars of this great urban route dating back to the 1930s. The original project of the road axis and its implementation over time certainly differ, nonetheless the design guidelines of the Strategic Area aim at redeveloping and rethinking this road in a contemporary key, preserving its continuity between the Aurelian Walls and the EUR area, a redefinition of its connection to the crossways that currently cross it and the redesign of its green areas, borders and traffic hubs.

This plan includes the "Urban and Redevelopment Plan of the areas of Piazza dei Navigatori and Viale Giustiniano Imperatore" and the rearrangement of the Fiera di Roma space, as part of the "Plan for the Exploitation of green areas on via Cristoforo Colombo".

The works carried out on Piazza dei Navigatori, located on the Northern border of the Tor Marancia neighbourhood, consist of a large private transformation program that was partially carried out and that, in addition to the creation of vast office and commercial spaces, contributes to the arrangement of the roads around the junction, and offers parking lots and green areas. The funds for the cultural centre of this design contest came from to the urbanisation costs deriving from the aforementioned private interventions, and many other interventions and public works included in the Participatory Budget of the Municipio VIII.

The rearrangement of the former Fiera di Roma space, following its falling into disuse, underwent a complex planning, which led to the approval of an urban variation in July 2020. This variation involves the demolition of the existing pavilions and the creation of a mainly residential area, with a share destined to subsidized social housing.

In addition to these polarities determined by the current town planning instruments, large urban-level services with a predominantly welfare use also stand out, such as the St. Michael's Roman Institute or the St. Alexis Institute for the Blind.

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The first one is a Public Institution of Assistance and Charity (IPAB) built in 1932 after the transfer of many of the services offered by the San Michele di Ripa Grande Hospice. Designed by the architect Calza Bini, this is a very large complex comprised of 12 multi-storey buildings only partially in use that also currently houses several care services including a retirement home, a nursing home, a centre for the elderly and one of the ASL offices. The complex lacks a general use planning and part of the buildings lie in a state of neglect.

The St. Alexis - Margaret of Savoy Institute for the blind is, instead, a charity built in 1941, after the transfer from its historical location on the Aventino to the church of St. Alexis, which housed a shelter for young blind people. Today it has partially lost its original residential function and hosts educational, rehabilitation and assistance services for the visually impaired.

4. PARTICIPATORY URBAN REGENERATION EXPERIMENTS: STREET ART IN TOR MARANCIA

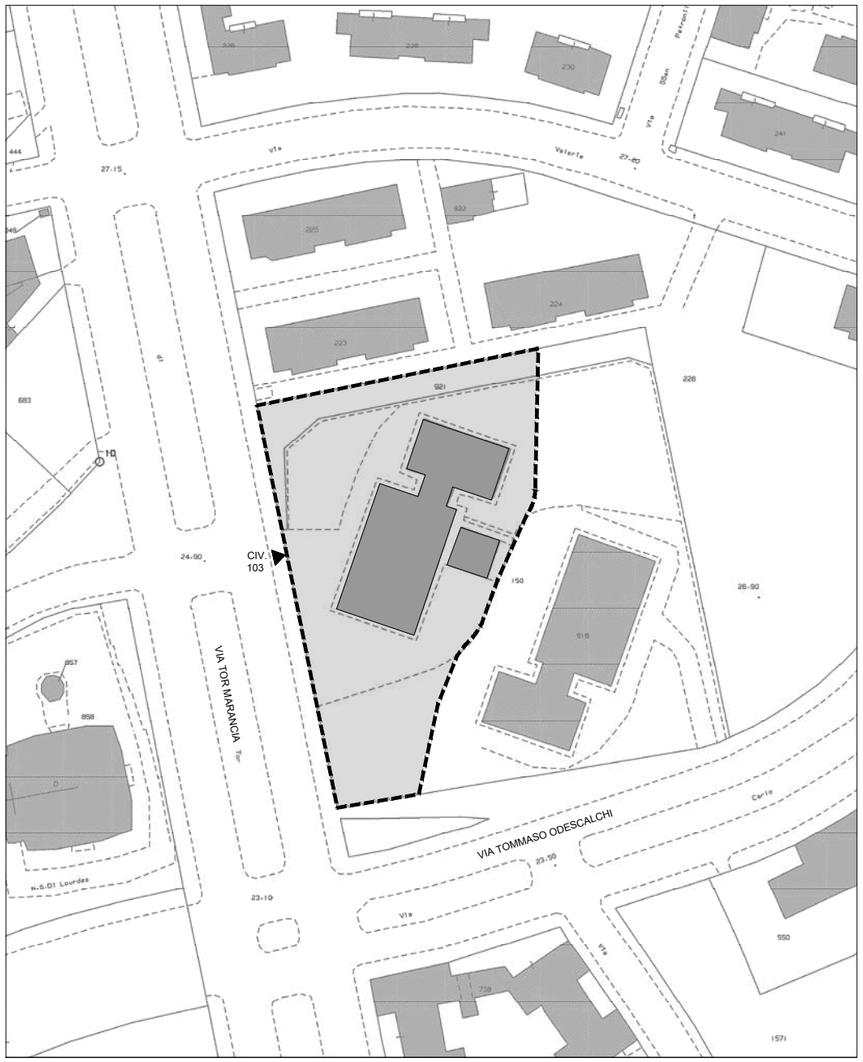
Thanks to the collaboration between the 999Contemporary association, the Municipio VIII of Rome and the ATER, in 2015 the street art project "Big city life" was created in one of the historic lots of the borough, involving national and international artists called to perform "mural" works of art on the tops of the 11 buildings of the lot. This initiative was financed through public funds, thanks to the call by *Roma Creativa*, aiming at the redevelopment of spaces and buildings in the urban area, offering spaces for works of contemporary art (so-called Street art).

Through this initiative, the courtyards of the lot have been transformed into a "condo museum", with works of art that are only partially visible from the streets and which, in most cases, require the visitor to venture in the open spaces pertaining to the different buildings. Involving the neighbourhood and its inhabitants was important to the project, both during the conception and creation of the works of art and in its safeguarding and "protection".

As for other suburbs of Rome, such as Primavalle and San Basilio, the introduction of widespread "street art" experiments contributed to attracting attention to fragile or degraded suburban areas, restoring their relevance in the urban dimension.

A great achievement of these interventions was to rebuild a sense of belonging for citizens, as participants in the designing process, essential in the territory they lived in and therefore able to enhance a common civic sense towards the shared areas, encouraging them to take care of it and keep intact the decorum.

4 IDENTIFICATION OF THE SCOPE OF THE COMPETITION



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4.1 THE INTERVENTION AREA

The area covered in this competition is centrally located in the Tor Marancia borough, easily accessible from Via Cristoforo Colombo, and close to major urban services such as the headquarters of the Regione Lazio and the Caravaggio business centre and in a central position with respect to important points undergoing significant changes, as Piazza dei Navigatori and the former Fiera di Roma space. In the immediate proximity of the lot some of the critical items described above are located, such as the Marancia tower, the Istituto Romano del San Michele (St. Michael's Roman Institute), the lstituto Sant'Alessio (St. Alexis institute) and a number of primary, junior high and high schools. The Tor Marancia Park can be reached on foot in a just few minutes.

The area of intervention consists of a portion of a rectangular lot on which two schools with the same characteristics have been built and separated by an internal fence that divides the area in two equal parts. Both buildings were built in 1963.

The portion of the lot we consider in this competition has a trapezoidal shape and is accessible from Viale di Tor Marancia. It borders to the North with houses belonging to the IACP (the Italian Independent Social Housing Institute), to the East with the "Socrates" scientific high school and to the South with a petrol station and via Tommaso Odescalchi.

At the centre of the lot is the school building that hosted the state high school "Mario Mafai" and which has been left in a state of neglect. The Municipal Administration is now about to demolish it, thus clearing the area from pre-existing buildings.

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5.2 THE VEGETATION HERITAGE OF THE AREA

The area of intervention boasts an extremely rich vegetation, with many trees and shrubs, partly planted at the time of creation of the school facilities, and partly spontaneously appeared after the closing of the institute.

A study was carried out on the vegetational conditions of the gardens - attached to the documents made available for the competition - which assesses the state of conservation and the quality of the trees, although there are no landscape restrictions imposed on the area through municipal or regional instruments.

The study carried out highlighted how the vegetation present is actually in a state of advanced degradation, due to the discontinued growth of the original arboreal and shrub species, and to the development of further invasive spontaneous vegetation.

About a hundred tall trees can be found in this area, which is too high a number compared to the small size of the area.

The numerical prevalence of the plants is also found in correspondence with its borders, especially towards the North, West and South fences.

Along the West and South fronts seven American maples (*Acer negundo*) presumably aged around 70/80 years, which are part of the original garden furniture of the school, can be found. In the area to the South and West of the building there are examples of cypress poplar (*Populus nigra italica*), cypress (*Cupressus arizonica*), Italian cypress (*Cupressus sempervirens*) and eucalyptus (*Eucaliptus globosus*); North as well as East, specimens of rosary tree (*Melia azederach*), Constantinople acacia (*Acacia julibrissin*) and elm (*Ulmus minor*), all plants presumably aged between 30 and 50 years.

Locust trees (*Robinia pseudoacacia*) and alianto (*Alianthus altissima*) are widespread.

As for the shrubs, in the Northern part of the area there is a group of laurel plants (*Laurus nobilis*) which have reached an arboreal appearance and are presumably aged between 25 and 30 years.

5.3 CADASTRAL DATA AND URBAN PLANNING

The competition area, property of the Municipio, is identified in the Urban Cadastre (NCEU) of Rome, Page 843, parcels nos. 918, 920, 921 and 150 (part), IBU serial no. 2640.

In the General Town Plan in force it is identified and detailed as below:

- in the prescriptive document "3. Systems and Rules 1: 10,000" (page 17) in the component: *Urban level public service*s of the system of services and infrastructures, and therefore subject to the regulations set forth in articles 83 and 84 of the NTA in force;

- in the prescriptive document "4. Ecological Network 1: 10,000 "(page 17) the area is not affected by any component.

The current PRG, alongside the "prescriptive" documents, defines a second series of "managerial" documents, which have the purpose of determining all the elements that must enter into the project construction process and which therefore help to determine the limits and conditions within which processing rights can materialize. Among these, the one called G1. "Quality Charter" identifies all those elements which, by typo-morphological, archaeological-monumental and historical-testimonial value, help shape the different "urban parts" of the city and its territory.

Pursuant to Law 11th January 1996, n. 23 and following an agreement between the Municipio and the Province of Rome, the lot object of this intervention, owned by Roma Capitale, was transferred for free use to the Metropolitan City (formerly the Province of Rome), as the seat of an Art Institute. By virtue of this intended school use, the property was registered, on page G1.b of the aforementioned managerial documents, in the category c) *"Buildings with special building typology - Class: Serial system - Type: SC School"*, referred to in art. 16, paragraphs 1 and 4 of the NTA of the PRG, and therefore subject to the provisions of art. 16, c. 3 of the NTA in force.

Since there is no longer an interest on the part of the Metropolitan City in maintaining a schooling institution within the area and since this building is included in the Quality Charter for its former function, and not for any particular architectural values, the approval of the Resolution of the Council of Rome which removes the property from the managerial documents "G1.b. Quality Charter "and, at the same time, approves the project for the demolition of the disused school

5 PROJECT INPUTS

The new Tor Marancia cultural hub will have to be a unitary building in which different realities coexist:

1. **the training hub of the Opera House**, aimed at training young and very young dancers, musicians and chanters;
2. **the community hub**, a place of experimentation available to citizens with spaces for collective use and services provided for the territory;
3. **the central core for the Arts**, common to both areas, open to the neighbourhood and the city for concerts, shows and exhibitions.

The new building will work as a reference point for citizens, available for a variety of purposes that can alternate during the day and the week.

The existing building will be completely demolished. The new cultural hub will have no shape or volume constraints with respect to pre-existing buildings and will therefore be able to be freely located within the lot, following the instructions provided in point 6.8 below in terms of distances, maximum heights and urban planning constraints.

The new building is expected to integrate into the urban fabric, interpreting and strengthening the identity of the neighbourhood and establishing a system of relationships - physical or symbolic - with its surroundings, in order to create connections with the surrounding fabric.

5.1 TRAINING HUB OF THE OPERA HOUSE

The Teatro dell'Opera di Roma (Rome Opera House) Foundation intends to bring together its schools, which are already operative and located in different parts of the municipality, in a single location. The new building will strive to strengthen the identity of the activities aimed at training young people promoted by the Foundation, with the purpose of spreading artistic and musical culture in the city.

The training hub will host the **Dance school**, established in 1928 and one of the most prestigious Italian professional schools. The activities of the school are thought for students aged between 7 and 14 years and aim at preparing children and adolescents who intend to become professional dancers.

The centre will also host the **Choir Singing School**, whose purpose is to give vocal and musical training to pupils aged between 6 and 16 years.

Finally, two **specialisation schools** will also be located in the new building: the ***Cantoria***, which offers a course of high artistic and musical training to chanters aged between 16 and 22 years and the ***Youth Orchestra***, a recently created youth organization of concert training for young people aged between 18 and 25 years.

The new training hub is configured as a particular type of school building, in which the classrooms for theoretical lessons are flanked by rehearsal rooms dedicated to dance, choir and orchestra, as well as musical study rooms.

Unlike a more traditional school, its use is intended as flexible for the different users and can also be non-continuous. It is required to provide the possibility of closing the access to the training hub from the common areas in consideration of the young age of schoolchildren.

5.2 THE COMMUNITY HUB

The participatory process, which involved citizens in defining the functions to be accommodated in the new building, brought to light the desire to create in Tor Marancia a cultural and training centre for the neighborhood, open to citizens, able to become a place of aggregation and socialization for all age groups.

This space will work as a community hub, at the heart of the community and for the community, open and flexible, and will consist of rooms made available to citizens and associations for training activities and workshops combined with spaces where services will be provided.

The community hub will be a meeting place, where the energies present in the area will find their expression and where innovative practices and new welfare methods will be promoted.

In particular, it will host spaces for courses and training activities, workshops for arts and crafts, music and recording rehearsal rooms, rooms for collective study, for neighborhood group meetings, spaces for co-working. It could also be the seat of local services, such as counselling service available for social issues.

The community hub will be able to host multiple functions that will alternate throughout the day or week and will therefore have to be extremely flexible when sharing spaces and access times.

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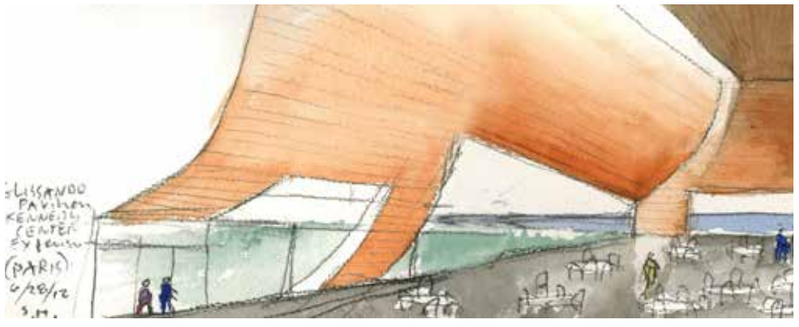

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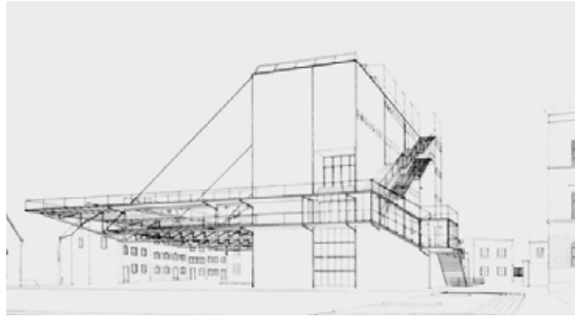

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5.3 SHARED SPACES/ THE MAIN AREA FOR THE ARTS

This area will act as a filter between the city and the building; the reception and relations area, shared by the training hub of the Opera House and the community hub.

It includes the foyer, an exhibition space with a cafeteria and the lecture hall for concerts and shows. It is conceived as a space for artistic promotion and expression, open to the public. It will host cultural events, exhibitions and, in the lecture hall also shows and concerts both related to the youth activities of the Opera House and organized by citizens.

These spaces are conceived to be communicating with the two main areas and need have a direct access to both the street and the garden.

5.4 OUTDOOR SPACES

The outdoor space is of great importance in the design of the building and is declined with different levels of permeability with respect to the neighbourhood. Any solutions aiming at reducing land consumption, as well as turning as many external areas as possible into green areas, will be positively evaluated.

The outdoor spaces will be divided as follows.

1. The **entrance square** will be the mediation space between the surrounding fabric and the new cultural centre. It will be a place to meet up and rest, open to all. It will need to allow direct access to the foyer and common areas.

   It is also requested to provide for the possibility of closing off the square at night, whilst guaranteeing the doors are kept open at all times towards the street during the day.

2. The **garden of the community hub** will be an integral part of the spaces available to citizens for recreational, sports and socialising activities. The list of activities that can take place there was established within the participatory process, where the desire was expressed to create areas equipped with seating spaces, as well as recreational areas with several options for fun and entertainment such as table tennis, chessboards, games for children.

   A multipurpose sports field will be provided (five-a-side football and/or basketball and/or volleyball and/or paddle) and the outdoor spaces can be rearranged in order to make them suitable for hosting outdoor events.

   The idea of having an area or a laboratory dedicated to murals could be considered, in parallel with the street art project created in the nearby residential lot.

   The community hub garden needs to ensure a full openness to the neighbourhood and a full permeability with the building. It will be accessible from the common areas and it will be available to the users of the centre for exhibitions and shows.

3. The **garden of the training centre** may have smaller dimensions in consideration of the non-continuous use that will be made in the school structure and needs to be separated from the open spaces available to citizens.

   Within the current COVID-19 pandemic, it is easy to see how relevant the use of open spaces truly is and how useful an idea it is to consider moving outside some of the activities that are currently carried out inside.

4. The **allocated car park spot** will have to be obtained within the project area according to the quantities provided for by art. 7 of the NTA (Technical Implementation Standards). There needs to be a loading and unloading area for goods/materials and a “kiss & ride” area to allow children to enter the premises.

A section with parking lots available for the disabled and for staff of the cultural centre will be used as permanent parking. The remaining part may be designed to allow alternative uses at times when no bigger turnout of audience is expected due to shows or exhibitions.

As for the accesses, please refer to point 5.7 below.

In conceiving the outdoor spaces, particular attention will need to be paid to guarantee optimal acoustics in the rooms of the training hub intended for musical activities, including by green shielding the space.

5.5 INTEGRATING WITH THE VEGETATION

In light of what stated in point 4.2 above, although the Municipal Administration wishes to preserve the green character of the area, it has been agreed that the conservation of the existing vegetation cannot be imposed as a design constraint.

As highlighted in the report on the vegetational conditions of the area, the trees show a poor and deteriorating vegetational state, in particular as for the degeneration of the phytosanitary state. This is due to to the vegetation having been neglected as well as the strong competition to receive the sunlight; the latter is partly due to an excessive tree density and partly due to the shadow induced by the existing school building, by the nearby residential lot and finally by the double row of plane trees of viale di Tor Marancia. Common features to all trees are, in fact, the excessive upward wiring of the trunk, the branch defoliation of the stem and the reduced foliage with branches stretching upwards.

As far as the larger trees are concerned, there are specimens of cypress, cypress poplar, and rosary tree aged between 40 and 70 years, which in addition to the conditions previously reported, also show signs of serious and detectable diseases in the trunk and a concerning ivy parasitic presence.

In the report on vegetational conditions, 7 American maples have been identified on the west and south sides of the building; due to their age and their bearing, these trees maintain a naturalistic interest, although the aforementioned serious pathologies have been detected.

The project may deem it possible to cut down the trees currently present, subject to authorization by the Ministry of the Environment.

In any case, it is expected that the main trees that are going to be cut down will be replanted in the lot, whose exact number will have to be evaluated based on the actual size of the green areas of the project, prioritising native plants.

5.6 ENVIRONMENTAL SUSTAINABILITY AND ENERGY EFFICIENCY

The cultural hub must meet the requirements of the current legislation on energy performance and is required to be a cutting-edge building in terms of environmental sustainability.

The new building also needs to be a nearly zero energy building (NZEB), and comply with the minimum performance values set by the current legislation, reducing to a minimum the consumption of energy from fossil or non-renewable sources, in line with the provisions of Italian Legislative Decree 192 of 2005 and subsequent amendments, by the decrees issued on 26 June 2015 by the MISE (Italian Ministry of Economic Development) and the CAM - Criteri Ambientali Minimi (Minimum Environmental Criteria), in particular the Italian Ministerial decree dated 11 October 2017 “Award of design services and works for the new construction, renovation and maintenance of public buildings”.

It is required that passive systems for heating, cooling and ventilation be preferred and all possible solutions need to be adopted to maximise water conservation.

Particular attention must be paid to the choice of materials, which must be natural and comply with the emission limits of chemical and harmful substances provided for by the legislation, as well as their “life cycle”.

A study on greenery and vegetation with a bioclimatic function will be regarded positively, to limit solar radiation on the facades, reduce the urban heat island effect and contribute to the absorption of polluting emissions into the atmosphere, thus ensuring an adequate microclimate.

The new plantings are required to be native plants and with reduced water and maintenance needs. Whenever possible, the external areas and paths need to be made of permeable materials and, where impermeable materials are used, systems for the collection and reuse of rainwater need to be provided.

The building will therefore need to act as an example of a sustainable intervention on an environmental level, positively affecting the microclimate of the neighbourhood and balancing any factors related to the reduction of energy consumption, the use of passive systems, the reduction of atmospheric pollution, the limitation of land consumption and the reduction of management costs.

The solutions able to secure the best use of economic resources and ease the maintenance when in service and during the management will be regarded positively, in an effort to meet the energy and environmental performance requirements as established by the legislation.

5.7 ACCESSIBILITY

In view of the many functions and activities that will be hosted in the new building, special attention needs to be paid when studying and diversifying the access routes and the user flows, in consideration of both the different age groups of the users and the different turnout of

the premises at different times of the day.

Access points need to be differentiated for students of the Opera House training centre, for users of the community hub and for occasional users who will access the premises for exhibitions or concerts. In particular, the training centre will need to be allowed a separate entrance from the rest of the building.

The internal flow of circulation as well as the organization of the different functions of the building need to be easily understandable; the paths need to be immediately identifiable, accessible to all (Universal design) in a simple and direct way.

To ensure an adequate level of security, the possibility of closing the outdoor spaces and gardens needs to be provided. The fences and gates will be integrated with the context and the building and are required to be lasting and easy to maintain. The square must be closed off with a gate with the widest possible opening, in order to ensure the maximum permeability with the outside.

The pedestrian and vehicular paths will need to be differentiated and the latter should not interfere with local traffic. The study behind the access points will need to be accurate and consistent with the traffic plan and the public transport services, considering how centrally the cultural hub will be located.

As already specified in point 5.4) within the lot there needs to be a parking area, a loading and unloading area for goods/materials and a "kiss & ride" area to allow children to enter the premises. The car park needs to be equipped with a controlled access system.

Within the parking areas, it is possible to create specific areas to charge electric vehicles and to park bicycles and scooters.

Access to the area must be allowed for security vehicles, in accordance with the provisions of current Fire Safety Regulations.

5.8 DURABILITY AND MAINTAINABILITY

Very often Public Administrations find themselves having to bear huge maintenance costs to preserve the existing building stock as the lack of public funds hampers these activities.

In the design of a new building, exploring any solutions that guarantee the durability of the materials, as well as any technological and plant engineering solutions, is considered of great importance, in an effort to limit the need for maintenance interventions and optimize management and maintenance costs.

Particular attention will be paid to the choice of materials and solutions that provide for simple and inexpensive maintenance operations, to how easy it is to access and inspect the individual parts of the building, the easy replacement and availability of components in the long term.

The durability of the building is to be intended on a global level: in the components of the outer casing, in the structural parts, in the internal finishes and in the external arrangements.

In the steps following the assignment, the development of a detailed Maintenance Plan will be required to ensure the functionality of the property and the systems over time.

An adequate technological infrastructure will also be required, in order to contribute to the management of the building and the identification of any malfunctions.

5.9 ACOUSTIC PERFORMANCE OF THE BUILDING

In environments where acoustic comfort, specifically speech intelligibility, plays a fundamental role (such as classrooms, exhibition areas, conference rooms, canteens, etc.) and/or where controlling sound absorption appears to be critical (gyms, swimming pools, sports environments in general), assessing the acoustics requires the determination of some specific parameters that secure good acoustic insulation and good internal acoustic quality.

By acoustic insulation it is intended all the interventions aimed at reducing sound transmission between different environments. Instead, inside the rooms it is important to provide for the preparation of materials and furnishings that allow to control the reflections and resonances of the environment as well as to limit the reverberation time, in order to obtain a good acoustic quality and avoid acoustic problems typical of closed environments.

Recent legislative provisions have introduced new requirements regarding acoustic comfort inside public buildings. These updates were introduced by the Minimum Environmental Criteria decree for the award of design services and works for the new construction, renovation and maintenance of public buildings (Adopted by means of Italian Ministerial Decree dated 11 October 2017 – GU (Official Gazette of the Italian Republic)

General Series no.259 of 6 November 2017) and provide, in par. 2.3.5.6, "Acoustic comfort" compliance with certain acoustic quality performances for indoor environments.

The acoustic descriptors to use are:

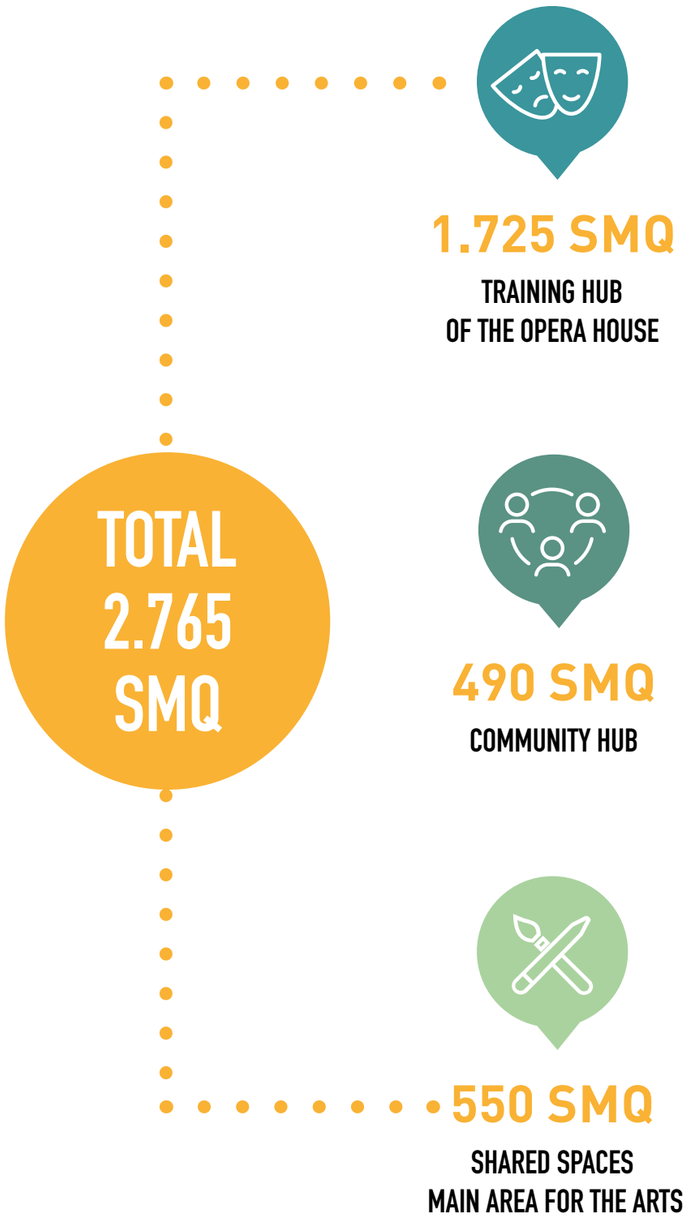
- those defined in UNI (the Italian National Unification body) 11367 for the passive acoustic requirements of real estate units;

- at least the reverberation time and the STI (Speech Transmission Index) for internal acoustics in the rooms referred to in UNI 11532.

For the school sector, the reference values of the descriptors representing the acoustic quality are defined in the second part of UNI 11532 published in March 2020 "Internal acoustic characteristics of confined spaces - Design methods and evaluation techniques Part 2: School sector".

In fact, the optimal values of the acoustic descriptors are provided according to the specific intended use of the environment considered, as shown in the table below.

6 FUNCTIONAL PROGRAMME



6.1 DIMENSIONS OF THE NEW BUILDING

The new building will have a total gross floor area of **2,765** m2. It should be noted that this number does not refer to the Total gross area pursuant to art. 4 paragraph 1) of the Technical Regulations for Implementation of the PRG, but the surface actually built, including technical rooms and distribution spaces. Please refer to point 6.8 for details of the urban planning and building parameters.

The three areas must be divided according to the following table:

Total gross area planned: **2,765 sqm**

Maximum Gross Floor Area (GFA): **2,564 sqm**

Allocated parking spots to be placed within the lot: 4 sqm every 10 square meters of S.U.L. For the purposes of calculating the parking areas, please refer to point 7.11 below

Maximum height of the building: **13,30 meters**

Possibility of basement: **no**

INTENDED USES	Total gross area smq
TRAINING HUB OF THE OPERA HOUSE	1,725
COMMUNITY HUB	490
SHARED SPACES – MAIN AREA FOR THE ARTS	550
TOTAL	2,765

1.725 SMQ

TRAINING HUB
OF THE OPERA HOUSE

- 1.025 SMQ — REHEARSAL DANCE ROOM
- 330 SMQ — PASSAGEWAYS AND TECHNICAL ROOMS
- 260 SMQ — TOILETS AND CHANGING ROOMS
- 45 SMQ — OFFICES
- 65 SMQ — HEALTH ROOM

490 SMQ

COMMUNITY HUB

- 215 SMQ — CLASSES AND ACTIVITIES
- 75 SMQ — SERVICES
- 160 SMQ — PASSAGEWAYS AND TECHNICAL ROOMS
- 40 SMQ — TOILETS

550 SMQ

SHARED AREAS

- 160 SMQ — RECEPTION AREA
- 270 SMQ — LECTURE HALL AND SERVICES
- 80 SMQ — PASSAGEWAYS AND TECHNICAL ROOMS
- 40 SMQ — TOILETS

		INTENDED USE	N° ROOMS	GROSS AREA SQM	TOTAL GROSS AREA SQM	
TRAINING HUB OF THE OPERA HOUSE	REHEARSAL ROOMS AND CLASSROOMS	rehearsal dance room	4	*	1.025	1.725
		big dance room	1	*		
		youth choir room	1	*		
		youth orchestra room	1	*		
		classrooms for theoretical teaching	3	*		
		small music studio rooms	8	*		
	TOILETS AND CHANGING ROOMS	DANCE CHANGING ROOMS + TOILETS	2F + 2M	120	260	
		teachers changing rooms + toilets	2F + 2M	22		
		choir support room + orchestra	1	20		
		choir toilets + orchestra	1F + 1M	30		
		ensuite dressing rooms for directors	2	24		
		ensuite dressing rooms for guests	2	24		
		ensuite changing rooms	1F + 1M	20		
	OFFICES	management offices	1	15	45	
		administrative staff office + archives	2	30		
	HEALTH ROOM	gym	1	30	65	
		physiotherapy	1F + 1M	24		
		doctor's office	1	11		
	PASSAGEWAYS AND TECHNICAL ROOMS	passageway	-	300	330	
		dance rooms storage areas	2	30		

6.2 FUNCTIONS AND BINDING DATA

For each of the three areas that make up the building, a list of the environments that need to be present is provided as well as the respective quantities as indicated in the table below.

The definition of the following functional program is the result of a long process to identify the needs of the different players in the field, measured on the real possibilities of being implemented as imposed by the allocated funding. The quantities listed below therefore need to be respected, albeit with that tolerance deriving from the design of the spaces and their respective relationships.

As regards the dimensions, the table lists the total gross areas, including connection and service spaces. For the rehearsal rooms and classrooms of the training hub only, please refer to the net areas indicated in point 6.5 below.

6.3 FOYER AND EXHIBITION AREA

It is the entrance and reception space. Particular attention needs to be paid to the relationship with the external space, which can be used as a square open onto the neighbourhood.

The reception desk of the training centre of the Opera House will be located in the foyer and will regulate the access of students.

The exhibition area will be a flexible space, characterized by a strong permeability with respect to both the outer space and the wider neighbourhood.

A cafeteria is planned to be built within the exhibition area, with a maximum size of 20% of this area, including the service spaces. The foyer and the access square cannot be used to place any tables. The construction of a kitchen is not yet planned.

The provisions of current legislation on food and drink administration activities need to be respected.

		INTENDED USE	N° ROOMS	GROSS AREA SQM	TOTAL GROSS AREA SQM	
COMMUNITY HUB	CLASSES AND ACTIVITIES	spaces for classes/ meetings	2	70	215	490
		artistic and professional laboratory	1	35		
		rehearsal rooms for music, recording and theatre	2	40		
		halls for collective studies	2	70		
	SERVICES	counselling services for social issues	1	25	75	
		coworking for startups	1	50		
	TOILETS	users' toilets	2F + 2M + DIS	40	40	
	PASSAGEWAYS AND TECHNICAL ROOMS	passageway	-	140	160	
		utility room	1	20		
SHARED AREAS	RECEPTION AREA	foyer	1	-	160	550
		reception area and cafeteria	1	-		
	LECTURE HALL AND SERVICES	Auditorium	1	-	270	
	TOILETS	visitors' toilets	1F +1M + DIS	30	40	
		staff cleaning and changing rooms + toilets	1F + 1M	10		
	PASSAGEWAYS AND TECHNICAL ROOMS	passageway	-	30	80	
		technical rooms / boiler	-	50		

6.4 THE LECTURE HALL

The Lecture Hall will be the heart of the building and will host rehearsals as well as concerts and ballet performances of the training centre of the Opera House, as well as shows, concerts and events organized by citizens.

It will measure at least 250 square meters of which 180 square meters for the audience and 70 square meters for the staging area. The latter will have to be raised and, depending on the shows, can be expanded up to a 100 square meter stage, with a reduction of the space available to the audience to 150 square meters.

They must comply with the safety regulations for public entertainment venues, as per the Italian Ministerial decree of 19 August 1996, which indicates the features of the materials, the criteria for the distribution of seats and the measures to let the audience exit the hall.

A direct access from the training hub and one from the foyer are also required. The toilets of the choir and the orchestra, the guest rooms and the support room for musical instruments (choir and orchestra support room) will constitute an independent part of the services with respect to the remaining training hub, to be used when shows are held during school time closure of the building or organized by the community hub.

The acoustics and ventilation of the rooms will have to be taken care of and the possibility of darkening the room must be provided to allow for shows and screenings during the day.

6.5 TRAINING AREAS OF THE OPERA HOUSE

The halls (dance, choir and orchestra) of the training hub need to comply with the dimensions provided in the table below. They must have a rectangular shape, without protrusions due to the presence of structural elements and need to be equipped with indirect natural lighting. The net surfaces of the rooms and, where indicated, the minimum dimensions of the short side of the rooms are indicated as binding.

The **youth choir room** will need to be equipped with 4 steps about 1,20 meters deep, arranged in parallel to the long side, to allow the four voices (soprano, alto, tenor, bass) to sing without overlapping.

The **youth orchestra room** needs to be arranged on 3 levels going parallel to the long side, on which percussion, strings and wind instruments, double basses and harps can be placed.

REHEARSAL ROOMS AND CLASSROOMS

	NO.	MINIMUM DIMENSIONS	NET SQM	TOTAL NET SQM	MINIMUM NET H.
Rehearsal dance rooms	4	short side > 9 mt	100	400	4
Big dance room	1	short side > 12 mt	192	192	4
Youth choir room	1	short side > 7 mt	120	120	4
Youth orchestra room	1	short side > 8 mt	120	120	4
Classrooms for theoretical teaching	5	-	30	150	3,5
Small music studio rooms	8	-	9	72	3,5

ROOMS FOR CLASSES, WORKSHOPS, AND ACTIVITIES

	NO.	MINIMUM DIMENSIONS	GROSS SQM	TOTAL GROSS SQM	MINIMUM NET H.
Rooms for classes/ meetings/ reunions	2	-	35	70	3,5
Artistic and professional laboratory	1	-	35	35	3,5
Rehearsal room for music and recording	2	-	20	40	3,5
Rooms for group study	2	-	35	70	3,5
Counselling services for social issues	1	-	25	25	3,5
Coworking for startups	1	-	50	50	3,5

The structures used for the steps will have to be light and removable, in such a way as to allow for a maximum flexibility in the use of the space.

6.6 SPACES FOR CLASSES, WORKSHOPS AND ACTIVITIES

The spaces for courses and other activities need to be as flexible as possible as to allow the use by different users at various times of the day.

It will be possible to separate some rooms through sliding walls, in order to expand or reduce the size of the spaces available.

The two rooms for classes can be transformed into a single environment for meetings of groups in the neighbourhood or for public meetings. The two rooms of the group study can also be combined into a single room.

SHARED SPACES

	INTENDED USE	GROSS AREA SQM	DESCRIPTION
TRAINING HUB OF THE OPERA HOUSE	Dance changing rooms + toilets	120	2 changing rooms for men and 2 changing rooms for women with at least 2 toilets and 3 showers each
	Teachers changing rooms + toilets	22	1 changing rooms for men and 1 changing rooms for women with at least 1 toilet and 2 showers each
	choir support room + orchestra	30	1 toilet for men and 1 toilet for women with at least 3 toilets + 1 disabled toilet each
	staff changing rooms + toilets	30	1 toilet for men 1 toilet for women with at least 3 toilets + disabled toilet each
	ensuite dressing rooms for directors	24	2 dressing rooms with 1 toilet each
	ensuite dressing rooms for guests	24	2 dressing rooms with 1 toilet each
COMMUNITY HUB	users' toilets	40	2 changing rooms for men and 2 changing rooms for women with at least 2 toilets and 1 disabled toilet each
SHARED AREAS	visitors' toilets	30	1 toilet for men and 1 toilet for women with at least 3 toilets + 1 disabled toilet each
	staff cleaning and changing rooms + toilets	10	1 changing rooms for men and 1 changing rooms for women with at least 1 toilet and 1 shower each

6.7 GLI SPAZI DI SERVIZIO

Service rooms are divided as follows in the table content above. It is expected that the toilets available to the choir and orchestra can also be used by artists who use the auditorium during when the training is closed, as well as the 2 dressing rooms available to guests.

6.8 URBAN AND BUILDING PARAMETERS

The Tor Marancia Cultural centre is part of the local public services, pursuant to art. 85 paragraph 1, lett. b) of the NTA. The subsequent paragraph 2) establishes the following parameters for said equipment:

- IP (ST): 30%;

- DA (ST): 20 trees / Ha;

- DAR (ST): 40 shrubs / Ha;

- Public and private parking: calculated pursuant to art. 7, paragraph 1, according to the corresponding intended use, pursuant to art. 6, paragraph 1.

As regards the dimensioning of the urban planning standard referring to public car parks, private car parks and public green areas, only the provisions of art. 7 paragraph 1) and art. 8 paragraph 2) of the NTA shall apply.

The project proposal may use, in the event of failing to locate the provision of the Urban Planning Standard, of the exceptions indicated in art. 7 paragraph 13 letter. a) and paragraph 15, as well as art. 8 paragraph 5 of the NTA.

The provision of **private parking** spaces provided for by art. 7 of the NTA shall be guaranteed. The available budget does not allow the creation of a basement therefore a part of the outdoor space must be used as a **parking area for the staff**, according to the quantity provided for by the aforementioned art. 7 of the NTA.

As for the **dimensions of the building**, reference is made to what is indicated in paragraph 6.1.

Since this is a Demolition / Reconstruction (D / R) intervention pursuant to art. 9 paragraph 6) of the NTA, the maximum gross floor area (GFA) that can be built is **2,564 square meters**, equal to that of the existing building being demolished. As explained in point 6.1 and point 7, it was decided to limit the building potential to **2,765 square meters of gross area** in light of the available financing.

Should the designers demonstrate a reduction in the construction cost for specific design choices, an increase in project surfaces is allowed, up to the maximum GFA of 2,564 square meters.

The maximum project height is considered to be that of the disused building planned to be demolished (13,30 meters).

It should be noted that shape constraints with respect to the existing building should not be considered.

As regards the distance from the surrounding buildings, reference is made to the Building Regulations of Rome and to the Italian D.M. no. 1444 of 2 April 1968, while as for the distances from Viale di Tor Marancia, please refer to the provisions of the General Urban Traffic Plan (PGTU).

7 FINANCIAL CONSTRAINTS AND ESTIMATE OF INTERVENTION COSTS

With resolutions of the Municipal Council no. 207 of 16 November 2018 and no. 295 of 13 December 2019, €4,850,000 were allocated for the works, and a further € 400,000 for the demolition of the existing building, whose project is at the approval stage.

The Economic Framework of the new Tor Marancia Cultural Centre is as follows:

ECONOMIC FRAMEWORK : COST OF WORKS AND EXPENDITURE LIMIT FOR THE CONSTRUCTION OF THE TOR MARANCIA CULTURAL CENTRE

ITEM	AMOUNT	%	VAT	TOTAL AMOUNT
Cost of works subject to auction discount	3.952.380,95	10	395.238,10	€ 4.347.619,05
Security charges not subject to auction discounts	197.619,05	10	19.761,90	€ 217.380,95
TOTAL A	4.150.000,00	10	415.000,00	€ 4.565.000,00
AVAILABLE AMOUNTS TO THE ADMINISTRATION				
Connections to public services				€ 16.050,00
CHARGES ART. 113 PARAGRAPH 2 OF ITALIAN LEGISLATIVE DECREE N. 50/2016 AND SUBSEQUENT AMENDMENTS				€ 61.450,00
ANAC CONTRIBUTION (RELAUNCH DECREE ART.65 TEMPORARY EXEMPTION UNTIL 31/12/2020)				€ -
Unforeseen expenses (VAT included) 5%				€ 207.500,00
TOTAL B				€ 285.000,00
TOTAL A+B				€ 4.850.000,00

The dimensions of the new building were set based on to the available resources. For the summary estimate of the cost of works, the parametric cost provided by the *"Regional Price List of Public Works of the Veneto Region - Parametric costs and incidence of labour in the various categories of works"* was used, referring to the type "School building - middle school" and the expected costs starting from January 2019.

This amount, equal to €1,665.35 / sqm, was reduced by about 10% in consideration of the average difference in construction costs between the Lazio Region and the Veneto Region, thus adopting the parametric cost of €1,500.00 as a reference. / sqm.

This evaluation was necessary to calculate the maximum building area with respect to the available resources, obtained by dividing the cost of works of €4,150,000 by the parametric cost. The buildable area calculated in this way is equal to **2,765 square meters**.

8 LEGISLATION OF REFERENCE

Without prejudice to the reference to the general rules, an indicative and non-exhaustive list is reported hereby of the main regulatory references to which the design must refer in terms of:

PUBLIC WORKS

- Italian Legislative Decree 18 April 2016, no. 50 and subsequent amendments, Code of Public Contracts;
- Italian Presidential Decree 5 October 2010, no. 207 and subsequent amendments, Regulations for the execution and implementation of Italian Legislative Decree 12 April 2006, no. 163 ".

URBAN PLANNING AND BUILDING

- Building regulations of the Municipality of Rome approved with resolution no. 5261 of 08/18/1934;
- Italian Presidential Decree no. 380/2001 "Consolidated act of legislative and regulatory provisions on construction";
- Italian Ministerial Decree 18 December 1975 "Updated technical standards relating to school buildings, including the indexes of didactic, construction and urban planning functionality, to be observed in the execution of school building works";
- Italian Ministerial Decree 11 April 2013 MIUR guidelines "Technical framework-rules, containing the minimum and maximum indexes of urban planning and construction functionality, also with reference to technologies in the field of energy efficiency and saving and production from renewable energy sources, and teaching indispensable to guarantee design guidelines as adequate and homogeneous reference points on the national territory ";
- Italian Ministerial Decree 18 March 1996 "Safety regulations for the construction and operation of sports facilities";
- CONI regulations for sports facilities (approved by the G.E. of CONI with resolution no. 851 of 15 July 1999);
- Lazio Regional Law no. 21 of 29 November 2006 "Regulation on the performance of food and beverage administration activities"
- City Council Resolution no. 35/2010 "Regulations for the exercise of food and beverage administration activities".

ARCHITECTURAL BARRIERS

- Italian Presidential Decree of 24 July 1996 no. 503 and subsequent amendments, "Regulation laying down rules for the elimination of architectural barriers in public buildings, spaces, and services";
- Italian Ministerial Decree June 14, 1989 no. 236 "Technical requirements necessary to ensure the accessibility, adaptability and visibility of private buildings and public residential buildings, for the purpose of overcoming and eliminating architectural barriers;
- Italian Law no. 13 of 09 January 1989, Provisions to facilitate the overcoming and elimination of architectural barriers in private buildings.

ANTI-SEISMIC PROTECTION

- Italian Ministerial Decree MIT 17 January 2018 "Update of Technical Standards for Construction";
- Circular no. 7 of 21 January 2019 "Instructions for the implementation of the «Update of 'Technical standards for construction'» referred to in the Italian ministerial decree of 17 January 2018";
- Italian Law 1086/71 "Rules regulating works in reinforced concrete, normal and prestressed and with metal structure" and subsequent amendments.
- Lazio Regional Regulation no. 26 of 26 October 2020 "Regional regulation for the simplification and updating of procedures for the exercise of regional functions on seismic risk prevention"

FIRE PREVENTION

- Fire Prevention Code: Italian Ministerial Decree 3 August 2015 "Fire prevention technical standards, pursuant to art. 15 of Legislative Decree 8 March 2006, no. 139 ";
- Italian Decree of 7 August 2017 "Approval of technical fire prevention standards for school activities, pursuant to art. 15 of Italian legislative decree 8 March 2006, no. 139 ";
- Italian Ministerial Decree 19 August 1996 Approval of the technical fire prevention regulation for the design, construction and operation of public entertainment venues.

WORKPLACE HYGIENE, SAFETY AND SECURITY

- Italian Legislative Decree 3 August 2009 no.106 "Supplementary and corrective provisions of Italian legislative decree no. 81, concerning the protection of health, safety and security in the workplace"
- Italian Legislative Decree 9 April 2008 no. 81 "Implementation of Article 1 of Italian Law of 3 August 2007 no. 123, on the protection of health and safety in the workplace";
- Italian Presidential Decree 425/1994 and subsequent amendments, Buildings' compliance with safety standards.

ACOUSTICS

- Italian Ministerial Decree Ministry for the Environment and for the Protection of the Territory and the Sea 11 October 2017 approving the C.A.M. relating to the "Awarding of design services and works for the new construction, renovation and maintenance of public buildings";

- Italian Legislative Decree 17 February 2017 no. 42 "Provisions on the harmonization of national legislation on noise pollution, pursuant to article 19, paragraph 2, letters a), b), c), d), e), f) and h) of the Italian law of 30 October 2014, no. 161. "
- Italian Prime Ministerial Decree of 05 December 1997 and Note from the Ministry of the Environment no. 3632/SIAR/98 and subsequent amendments, "Determination of the passive acoustic requirements of buildings";
- Italian Law no. 447 of 26/10/1995 and subsequent amendments "Framework law on noise pollution";
- Italian Prime Ministerial Decree of 01/03/1991, "Maximum limits for noise exposure in living spaces and in the outer environment";
- Technical Standard Pr EN 12354 1/2/3, "Estimation of the acoustic requirements of the building based on the requirements of the elements";
- UNI EN ISO 717 standard "Determination of the sound insulation power rating index";
- UNI 11367/2010 standard "Acoustics in construction. The acoustic classification of real estate units. Evaluation and verification procedure on site";
- UNI 11532 standard "Internal acoustic characteristics of confined spaces - Design methods and evaluation techniques".

SAFEGUARDING THE ENVIRONMENT AND RESOURCES, ENERGY CONTAINMENT

- Italian Ministerial Decree Ministry for the Environment and the Protection of the Territory and the Sea 11 October 2017 approving the C.A.M. relating to the "Awarding of design services and works for the new construction, renovation and maintenance of public buildings";
- Italian Ministerial Decree Ministry of the Environment and the Protection of the Territory and the Sea 27 September 2017 approving the CAM "Acquisition of light sources for public lighting, the acquisition of public lighting equipment, the assignment of the design service for public lighting systems ";
- Italian Ministerial Decree 7 March 2012 "Awarding of energy services for buildings, lighting and motive power services, heating/cooling services";
- Italian Ministerial Decree 26 June 2015 "Adaptation of national guidelines for the energy certification of buildings, reference schemes and methods for the drafting of the project technical report for the purpose of applying the prescriptions and minimum requirements for energy performance in buildings. Implementation of the methodologies for calculating energy performance and defining the prescriptions and minimum requirements of buildings ";
- Italian Legislative Decree 28/2011 "Implementation of Directive 2009/28/EC on the promotion of the use of energy from renewable sources, amending and subsequently repealing Directives 2001/77/EC and 2003/30/EC";
- Italian Legislative Decree 11 May 1999 no. 152 "Provisions on the protection of water from pollution and implementation of Directive 91/271/EEC concerning urban wastewater treatment and Directive 91/676/EEC concerning the protection of waters against pollution caused by nitrates from agricultural sources" and subsequent amendments";
- Italian Law 5 January 1994 no. 36 "Provisions on water resources" and related implementing regulation;
- Italian Presidential Decree 24 May 1988 No. 236 "Implementation of EEC Directive No. 80/778 relating to the quality of water intended for human consumption, pursuant to art. 15 of Italian Law No. 183 of 16 April 1987 ";
- UNI 8199 standard "Measurement and evaluation of the noise produced in the environments by heating, air conditioning and ventilation systems".

AIR QUALITY - ATMOSPHERIC EMISSIONS

- Italian Presidential Decree no.74/2013 of 16 April 2013 "Regulation defining the general criteria for the operation, management, control, maintenance and inspection of heating systems for winter and summer air conditioning of buildings and for the preparation of hot water for sanitary hygienic uses";
- Italian Legislative Decree 250/2012 "Amendments and additions to Italian Legislative Decree 155/2010 implementing Directive 2008/50/EC on ambient air quality and cleaner air for Europe";
- Italian Legislative Decree 155/2010 "Implementation of Directive 2008/50/EC on ambient air quality and cleaner air for Europe";
- Italian Legislative Decree 3 April 2006 no. 152, part V, updated with Italian Legislative Decree 128/2010;

ELECTRICAL AND MECHANICAL SYSTEMS

- Italian Presidential Decree 16 April 2013, no. 74 "Definition of the general criteria for the operation, management, control, maintenance and inspection of heating systems for the winter and summer air conditioning of buildings and for the preparation of hot water for sanitary use, pursuant to article 4, paragraph 1, letters a) and c), of Italian legislative decree 19 August 2005, no. 192 "
- Italian Law no. 36 of 22 February 2001 "Framework law on protection from exposure to electric, magnetic and electromagnetic fields".
- Italian Ministerial Decree 14 September 2005 "Technical Standards for Construction";
- Italian Prime Ministerial Decree of 20 March 2003 no. 3274 and subsequent amendments and Italian Prime Ministerial Decree 21/10/2003;
- Italian Law 1086/71 "Rules regulating works in reinforced concrete, normal and prestressed and with metal structure" and subsequent amendments.

9 ANNEXES

- Photographic documentation of the current state of the area
- Aerial photographs with perimeter of the competition area
- Technical drawings of the area: survey plan and profiles (also in dwg format)
- Identification of tree species
- Report on the vegetation conditions of the area
- Georeferenced Regional Technical Map
- Economic framework of the works
- Economic framework of the design
- Calculation of the lot
- Urban framework

10 BIBLIOGRAPHICAL INFORMATION

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Museo condominiale di Tor Marancia, "Big City Life"Project, cf. all info on: www.bigcitylife.it

IMAGE AND SOURCES

01_Orographic picture of the area, acquisition of 2020 (Google Earth Pro), pag. 5

02_General context plan (rendition), pag. 9

03_Tor Marancia, Roman Historical Archive, Fondo del Segretariato Generale, Carteggio (1923-1948), busta 686, classe 20, pag.11

04_ Tor Marancia, Roman Historical Archive, Fondo del Segretariato Generale, Carteggio (1923-1948), busta 686, classe 20, pag.11

05_Photo of the masonry shacks seen from via di Tor Marancia with the Iacp buildings in the background, 50s (from M.Farina e L.Villani, Borgate romane, storia e forma urbana, Libria, Melfi, 2017), pag.11

06_Historical photo of the Torre Marancia (from 8news.it), pag.11

07_Historical photo of the tshack "Shangai" (from touringclub.it), pag.11

08_Photos of the pavilions of the olf Rome Fair, pag.12

09_Photos of residential lots, pag.13

10_Photos of the new buildings in Piazza dei Navigatori, pag.13

11_Photos of the San Michele Institute, pag.13

12_Current photo of the Torre Marancia, pag.13

13_Fhotos of the Sant'Alessio Institute, pag.13

14_Photo of the facades (site 1) affected by the street art interventions, pag.13

15_Photo of the residential lots, pag.13

16_Photo of the Socrate High School, pag.13

17_Photo of the facades (site 1) affected by the street art interventions, pag.14

18_Photo of the facades (site 1) affected by the street art interventions, pag.14

19_Planimetry of the intervention area (rendition), pag.15

20_Photo of the vegetation presence in the project area, pag.16

21_Photo of the vegetation presence in the project area, pag.16

22_Johannes Duiker, Open Air School, Amsterdam, 1927 (from hiddenarchitecture.tumblr.com), pag.18

23_Agence d'architecture Chochon-Pierre, Conservatoire d'Aubervilliers – Aubervilliers, 2013 (photo © Augusto Da Silva), pag.18

24_Nl Architects, Basket bar, Utrecht, 2003 (photo © Luuk Kramer), pag.18

25_MVRDV, The Why Factory Tribune, Delft University of Technology, 2009 (from mvrdv.nl), pag.18

26_Steven Holl, Kennedy Centrer for the Performing Arts, Washington D.C., 2019 (from divisare.com), pag.18

27_Hannes Meyer, Petersschule, Basel, 1926 (from pinterest), pag.18

28_Xaveer De Geyter, Sint Lucas school of fine arts, Gent, 2013 (from xdga.be), pag.18

29_Alejandro Aravena, Faculty of Mathematics of the Catholic University of Chile, Santiago del Cile, 1999 (photo © Tadeuz Jalocha), pag.18

30_Lina Bo Bardi, Sesc pompeia, San Paolo del Brasile, 1986 (photo © Markus Lanz), pag.18

31_Herman Hertzberger, Presikhaven School, Arnhem, 2009 (photo © Herman van Doorn), pag.18

32_Funciotnal program diagram (rendition), pag.22

33_Functional program diagram (rendition), pag.23

* photos, from 6 to 21, by Francesca Canu