

ADAPTIVE REUSE

THEORETICAL GLOSSARY AND DESIGN LABS

edited by

ANDREA CRUDELI



with essays by

EDUARDO SOUTO DE MOURA - ALBERTO VEIGA - MERITXELL INARAJA - GIOVANNI TORTELLI - MARCELLO BONDAVALLI, NICOLA BRENNI, CARLO ALBERTO TAGLIABUE - EDOARDO MILESI - FILIPE MAGALHÃES, ANA LUISA SOARES - PAOLO BERTONCINI SABATINI - FRANCESCA MOLLE - ALBERTO CERVESATO - FRANCESCO CHIACCHIERA - GIUSEPPE RESTA - ANDREEA MIHAELA CHIRCA - TOBIAS RABOLD - SIMONA BELMONDO - ELIANA SARACINO - SERENA BAIANI, PAOLA ALTAMURA, GAIA TURCHETTI - LUCA ZECCHIN - MANUELA CIANGOLA, FRANCESCO MASIELLO - VITTORIA SILVAGGI - ARTEM KITAEV - RICARDO TRIÃES, ANDREIA NOGUEIRA, ÂNIA CHASQUEIRA - EDUARDO CILLERUELO TERAN - MARCUS VAN DER MEULEN - CHRYSOSTOMOS THEODOROPOULOS - STEFANIE LEONTIADIS - DAVIDE LUCIA - ANA MORCILLO PALLARES, JULIA MCMORROUGH - EMANUELE CARRAI - IRENE RUIZ BAZÁN - KATHARINA PASCHBURG - ANNA LAURA PETRACCI - PATRIZIO MARTINELLI - ERIKA BRANDL - EDUARDO DELGADO ORUSCO - LAURA MUCCILO - ANDREA LONGHI - GRAZIELLA TROVATO - LUCA TESEI - ESTEFANÍA MARTÍN - LUCY BENJAMIN - NIKOLAAS VANDE KEERE - JOANA RAFAEL - PAOLO BONVINI - ALEKSANDR MERGOLD - GIANLUCA CROCE - ASMA MEHAN, JESSICA STUCKEMEYER, SINA MOSTAFAVI

STH Press

Scientific Committee.

The book compiles three different scientific committees.

2021

The ghost town of Castelvecchio.
San Gimignano.

Scientific Director

Andrea Crudeli
The University of Pisa

Scientific Committee and Teaching Staff

Alberto Veiga
Baroçgi/ Veiga
Meritxell Inaraja
Meritxell Inaraja Arquitectura
Marco Casamonti
The University of Genova
Maurizio De Vita
The University of Florence
Marco Giorgio Bevilacqua
The University of Pisa
Paolo Bertoncini Sabatini
The University of Pisa
Giovanni Tortelli
Tortelli/ Frassoni Associati
Davide Lucia
filoferro architetti
Andrea Pazzaglia
Studio Totale
Andrea Crudeli
The University of Pisa

Workshops manager

Emanuele Carrai

Cover image

collage by Francesca Molle

STH Press

STH srl Benefit Corporation. Via del Mezzezza 2P, Florence, 50135, Italy. VAT 07043300487 - REA FI 675394

ISBN - 9791281661028

1st edition. Printed in Florence, 2024

Essays in this book have been peer-reviewed

Activities of this book have been supported by



Comune di
Firenze



Comune di
Sarteano



Gruppo Storico
Castelvecchio



Comune di
Roccastrada



Artex



Firenze Fiera



Cinema
La Compagnia



Museo
Marino Marini

Partnerships

2023

The church of Santa Vittoria.
Sarteano.

Scientific Director

Andrea Crudeli
The University of Pisa

Scientific Committee and Teaching Staff

Eduardo Souto De Moura
Eduardo Souto De Moura Architects
Xavier Ros Majó
Harquitectes
Filipe Magalhães, Ana Luisa Soares
FA.L.A Atelier
Maurizio De Vita
The University of Florence
Amelia Tavella
Amelia Tavella Architects
Marcello Bondavalli, Nicola Brenna
studio wok
Andreea Mihaela Chircă
Ion Mincu University of Bucharest
Davide Lucia
filoferro architetti
Andrea Pazzaglia
Studio Totale
Mirko Romagnoli
The University of Florence
Ludovica Gregori
The University of Florence
Federica Sofia Zambelletti
Koozarch
Andrea Crudeli
The University of Pisa

INTRODUCTION

Theoretical foundations and design approaches in adaptive reuse

Andrea Crudeli
The University of Pisa
pag 20

THEORETICAL GLOSSARY

Abacus

Alberto Cervesato
University of Udine
pag 30

Accessibility

Mirko Romagnoli
University of Florence, Department of Architecture
pag 33

Adaptation

Francesco Chiacchiera
Marche Polytechnic University – DICEA department
pag 37

Aestheticization

Giuseppe Resta
Faculdade de Arquitectura da Universidade do Porto
pag 40

Arbitrariness

Eduardo Souto de Moura
Eduardo Souto De Moura Architects
pag 43

Around

Andreea Mihaela Chircă
Ion Mincu University of Architecture and Urban Planning
pag 44

Atmosphere

Tobias Rabold
Technische Universität Berlin
pag 47

Authenticity

Simona Belmondo
Polytechnic University of Bari
pag 50

Balance

Marcello Bondavalli, Nicola Brenna, Carlo Alberto Tagliabue
studio wok
pag 54

Bricolage

Eliana Saracino
Free University of Bozen-Bolzano
pag 55

Circularity

Serena Baiani, Paola Altamura, Gaia Turchetti
Sapienza University of Rome
pag 58

Collage

Francesca Molle
The University of Pisa
pag 61

Contamination

Manuela Ciangola, Francesco Masiello
Sapienza University of Rome
pag 63

Contemporary

Vittoria Silvaggi
Sapienza University of Rome
pag 66

Continuum

Artem Kitaev
TU Wien, KOSMOS architects
pag 68

Creativity

Ricardo Triães, Andreia Nogueira and Ânia Chasqueira
TECHN&ART, Polytechnic University of Tomar (IPT, Portugal)
pag 71

Data

Eduardo Cilleruelo Teran
Cornell University, College of Architecture, Art and Planning
pag 73

Duality

Marcus van der Meulen
RWTH Aachen University
pag 76

Experimentation

Chrysostomos Theodoropoulos
National Technical University of Athens, SOUTH architecture
pag 79

Geography

Stefanie Leontiadis
Aristotle University of Thessaloniki
pag 82

Grafting

Davide Lucia
filoferro architetti
pag 85

Identities

Ana Morcillo Pallarés
Taubman College, University of Michigan
pag 88

Incompleteness

Emanuele Carrai
Dedalo Building Lab
pag 91

Interrogative

Filipe Magalhães, Ana Luisa Soares
fala atelier
pag 93

Management

Irene Ruiz Bazán
Polytechnic University of Turin
pag 94

Memory

Giovanni Tortelli
GTRF Architetti Associati
pag 97

Metahabilitation

Katharina Paschburg
Technische Universität Wien
pag 98

Minimum

Anna Laura Petracci
University of Florence, Department of Architecture
pag 101

Montage

Patrizio M. Martinelli
Northumbria University, Newcastle upon Tyne
pag 104

Monumentality

Alberto Veiga
Barozzi Veiga Architects
pag 106

Options

Erika Brandl
Department of Philosophy, University of Bergen
pag 107

Palimpsest

Eduardo Delgado Orusco
Universidad de Zaragoza
pag 110

Posticcio

Laura Mucciolo
Sapienza University of Rome
pag 113

Post-liturgical

Andrea Longhi

Polytechnic University of Turin

pag 116

Postproduction

Graziella Trovato

ETSAM. Universidad Politécnica de Madrid

pag 119

Regenerative

Luca Tesei

Roma Tre University

pag 122

Rehabilitation

Meritxell Inaraja

Meritxell Inaraja Architects

pag 125

Reinforcement

Estefanía Martín

Universitat Politècnica de Catalunya, Barcelona School of Architecture (ETSAB)

pag 127

Repairability

Lucy Benjamin

University of Melbourne

pag 129

Reparation

Nikolaas Vande Keere

Faculty of Architecture and Arts Hasselt University, UR architects

pag 132

Reserve

Joana Rafael
CEAA-ESAP; CEGOT
pag 135

Resignification

Paolo Bonvini
Marche Polytechnic University – DICEA department
pag 138

Reusing

Edoardo Milesi
Archos
pag 141

Revelation

Paolo Bertoncini Sabatini
The University of Pisa
pag 142

Spolia

Aleksandr Mergold
Hillier College of Architecture and Design, New Jersey Institute of Technology
pag 143

Subtraction

Gianluca Croce
University of Naples Federico II
pag 147

Transition

Asma Mehan, Sina Mostafavi
Huckabee College of Architecture, Texas Tech University
pag 150

DESIGN LABS

The educational experience

pag 156

Site inspection

pag 160

Lectures

pag 164

Studio

pag 168

Final Review

pag 174

Exhibition

pag 178

THE GHOST TOWN OF CASTELVECCHIO IN SAN GIMIGNANO

The ghost town of Castelvecchio in San Gimignano

pag 184

The Art Keep

pag 186

The Lantern

pag 188

Gli artisti delle Torracce

pag 190

A princess story

pag 192

Red infill

pag 194

THE CASTLE OF MONTEMASSI

The castle of Montemassi

pag 198

Narrating perspectives

pag 200

The towers' alliance

pag 202

L'anello rosso di Montemassi

pag 204

Anima

pag 206

Behind the frames

pag 208

THE SANTA VITTORIA CHURCH IN SARTEANO

The church of Santa Vittoria in Sarteano

pag 212

Monolite

pag 214

Overlooking the void

pag 216

In Between

pag 218

The new Theatre

pag 220

Teatro d'angolo

pag 222

BIBLIOGRAPHY

pag 226

Metahabilitation

Katharina Paschburg

Technische Universität Wien

...is a term used in medicine and particularly in psychology which goes beyond the widely used expression of ‘rehabilitation’. With no relation to architecture – for now –, metahabilitation describes the recognition of a subject’s ability for posttraumatic growth (Mikal-Flynn 2018). The competence to overcome a condition of distress, as in rehabilitation, moreover leads to achieve an enhanced level of functioning in metahabilitation. Only possible through the process of transformation, it functions as a tool in therapy, as in the example of a patient’s healing process: In the event of an accident caused by alcohol abuse, the medical rehabilitation of the physical injuries from the crash, in some cases also leads to a psychological reassessment of the underlying cause. The patient not only survives physically, but also achieves a mental strengthening and overcomes drug addiction through post-traumatic growth (Mikal-Flynn 2017). Approaching trauma as a potentially transformative experience, enables an evolution to a higher level of functioning.

This glimpse into the field of therapeutic treatment is intended to broaden the horizon in search for new concepts regarding adaptive reuse. Not only because the medical language already suggests a certain proximity to the body of architecture, but also because surgical operations evoke references that could apply to interventions in existing buildings as well.

Where the English language lacks a suitable vocabulary that focuses on the performative act of evolution – in comparison to the German notion of ‘Umbau’¹, pointing to the change of a current state into something new –, the question of a liberation from the common *re-words* (reuse, refurbish, reactivate, retrofit, etc.) arises for the creational discipline. The substitution of the *Re-*prefix, which invariably has a certain appeal of looking back or a subtle longing for a previous state, also questions vocabulary that originates from heritage preservation. *Re-*habilitation can profoundly be distinguished from an architectural approach that seeks transformation. While the aim of classical conservation is to preserve the old stock, architectural transformation pursues the creation of a new work.

From this arises a desire to expand the usual notion of the known vocabulary or, even more radically, a proposal for a modification of terms.

Habilitare (the core signifier of the proposed concept), meaning ‘to make suitable’², refers to the process of healing after trauma. Regarding adaptive reuse,

this act can be found in post-war reconstruction, in ‘restorational squatting’³ or reactivation of vacancies.

Meta-, moreover and contrarily to *Re-*, enables the ‘beyond’⁴.

This new added value emphasizes change and a ‘beyond the former’. Moreover, when introduced in architecture discourse, metamorphosis enables different strategies to overcome a trauma.

Referring to distress in the context of building process, the intervention of Hans Döllgast at Alte Pinakothek in Munich could be read as sewing up the wounds of the war. By deliberately leaving visible its scars and through similar color of the existing skin and added masonry tissue, a slight uneven scarred, but old-new whole is formed. The building, already approved for demolition, not only survived, but through careful continuation reached a certain timelessness and introduced the specific approach of ‘creative restoration’⁵. Heinz Tesar on the other hand introduces a supporting structure in his conversion of the Keltenmuseum in Hallein. The second façade, added in front of the existing, supports the old wall like a crutch. A balancing act of the structure, bracing on each other, produces interstitial space in the skeleton of the building. And although each layer individually follows a clearly legible logic, the carefully curated overlapping creates intersections arousing curiosity and lead to enhanced polyvalent complexity. Furthermore, David Chipperfield’s new staircase in the Neues Museum Berlin, which works as a prosthesis, imitating the loss of a battle and yet even a phantom limb, albeit self-inflicted, as the radical demolition of the Napoleonic stair in Carlo Scarpa’s transformation in Castelvechio shows, can open up intriguing spatial potentials. A self-mutilation, stapled back together crosswise, introduces new interlockings of levels and spaces and achieves a multilayered whole – in a figurative sense across the epochs, but also quite specific in the way details are joined.

Just as in medicine and psychology, where trauma enables a process of overcoming, a deep strengthening evolves from the metamorphosis of architecture. Accordingly, therapeutic treatment of habilitation could be interpreted as narrative for adaptive reuse strategies. In the true sense of transformation, an attempt was made to adapt and modify a term transdisciplinary to offer new associations. Keeping in mind that not every conversion is caused by trauma, learning from curative treatment may enlarge a fundus of concepts and provide instruments for overcoming obsolescence. It is precisely in the distinction from rehabilitation, as a re-compositional concept of restoration, where metahabilitation enables potential for multilayered complexities resulting in enrichment. As an up-cycling concept, the transformation seeks to add architectural value. A dialogue between old and new, in which one part is already

present, leads to compositions where the added results from the conditions of the old, refers to it and out of this, as an endeavor to unify, is drawing anew. Facing the past – traumatic or not – in an emphatic way lays the foundation for subsequent growths. Demolition and deterioration of buildings are not just a harmless scratch in the urban fabric or rural landscape. Therefore, transformation of buildings should be addressed from the perspective of traumatic events. And just as healing in therapy can hardly be achieved by radical suppression of the sufferings and its origins, a cautious approach in architecture can only succeed by addressing former conditions. Caring sensitivity, as a profound human attribute must be strengthened. Through a substantiated examination of the context, the former uses, functions and inhabitants, as well as a profound knowledge of the constructive body existing, essential prerequisites for any intervention are established. Only then can tools be selected from the repertoire of cure to guide the gradual growth. Metahabilitation – a proposal for performative enhancement towards a complex, new whole in transformation.

Notes

1. *Um-* (prefix), lit. ‘over, about, around’ in German)
2. *Habilis*, lit. ‘able to have/possess/maintain, suitable/apt/fit/proper’ in Latin
3. ‘Instandbesetzung’ in German, meaning the occupation of vacant buildings to restore and maintain them
4. *Meta-* (prefix), lit. ‘after, changed, different, beyond’ in Greek
5. in German: ‘Schöpferische Wiederherstellung’