

JOURNÉE D'ÉTUDE

Les Leçons de Rome

7^e ÉDITION

10H30-20H00 | AUDITORIUM DU
MUSÉE DES BEAUX-ARTS DE LYON

15.03



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Les Leçons de Rome

7^e ÉDITION

Les Leçons de Rome propose un espace de réflexion et de débat pour quiconque appréhende l'Italie comme laboratoire de recherche architecturale, urbaine et paysagère.

Définir l'Italie comme laboratoire suppose d'analyser les contextes de fabrication des politiques urbaines aussi bien que les expériences de projet, les théories comme les pratiques, les héritages et les mutations tout autant que les orientations et les prospectives.

En quelques mots, construire un savoir et une culture, mais encore tirer des enseignements et développer des outils opératoires pour appréhender le présent et enrichir les pratiques contemporaines.

Les Leçons de Rome permet chaque année de faire connaître les travaux de recherche en cours ou achevés et de poursuivre le dialogue avec la sphère ultramontaine. Cette rencontre est ouverte aux étudiants, doctorants, enseignants, chercheurs et à tous ceux qui demeurent attentifs à développer des échanges interdisciplinaires au-delà des institutions et des frontières

The Lessons of Rome aim at providing a space for reflection for anyone who grasps Italy as an architectural, urban and landscape research laboratory. Defining Italy as a laboratory involves analyzing contexts of urban policies but also as design experiences, theories as well as practices, legacies, mutations and prospects. It means building knowledge and culture, but also learning and developing tools to conceive the present and enrich contemporary practices. The Lessons of Rome provide the opportunity to be kept up to date on current and upcoming researches, to share existing and generate new knowledge and dialogues with Italy. Professionals, students, phd candidates, researchers and people from various academic disciplines, schools and nationalities are welcome.

BENJAMIN CHAVARDÈS

- 10h30 **Accueil**
Eric Guillot,
École nationale supérieure d'architecture de Lyon
- 10h40 **La Leçon de Rome**
Lucie Chambonniere,
École nationale supérieure d'architecture de Lyon
- 10h50 **Introduction**
Benjamin Chavardès,
École nationale supérieure d'architecture de Lyon

SESSION 1 /// RECONSTRUCTION

Président de session: Manuel Lopez Segura, Harvard University

- 11h00 *Non Solo Arance. Sicily's Juxtaposed Modernity*
Izabela Anna Rzeczkowska-Moren,
Università degli Studi di Roma Tor Vergata / Fondazione Studio Rizoma
- 11h25 *Grafting Oases in the Grid.
Urban Planning and Private Developments in Post-WWII Milan*
Galasso Giulio, ETH Zurich
Natalia Voroshilova, Politecnico di Milano
- 11h50 **DÉBAT**
Animé par Manuel Lopez Segura, Harvard University
- 12h20 **PAUSE**

SESSION 2 /// NEW WAY

Président de session:
Alessandro Panzeri, École nationale supérieure d'architecture de Lyon

- 14h30 *A Prototype of Geoarchitecture.
Paolo Portoghesi's Utopian City of Dicaia*
Lina Malfona, Università di Pisa
- 14h55 *La démocratie participative en acte dans le périurbain romain.
Décryptage des initiatives citoyennes face au retrait de
l'État providence à Rome*
Hélène Nessi, Université Paris Nanterre
- 15h20 **DÉBAT**
Animé par Alessandro Panzeri,
École nationale supérieure d'architecture de Lyon
- 15h50 **PAUSE**

SESSION 3 /// IDENTITE POLITIQUE & ARCHITECTURE

Président de session :

Federico Ferrari, École nationale supérieure d'architecture de Paris-Malaquais

- 16h05 *Reconstruction of urban heritage in post-war Rome, 1944-1951:
Transnational flows and national identity*
Jiayao Jiang, University of Cambridge [en distanciel]
- 16h30 *"The Road to Ruins: Urban Redevelopment
and the Role of Antiquity during the ventennio fascista"*
James J. Fortuna, University of St Andrews
- 16h55 *Gaston Bardet et la « Rome enseignante » :
le regard d'un jeune urbaniste français sur le fascisme italien*
Antoine Perron, ENSA Paris-Belleville
- 17h20 DÉBAT
Animé par Federico Ferrari, École nationale supérieure d'architecture de Paris-Malaquais
- 17h50 PAUSE

CONFÉRENCE

Introduction par Benjamin Chavardès

- 18h00 *The Giant Order in Bernini and Borromini. Competing Receptions of Michelangelo's
Architecture in Baroque Rome, 1656-1677*
Daniel Sherer, Princeton University
- 19h30 Conclusion
Benjamin Chavardès,
École nationale supérieure d'architecture de Lyon

SESSION 1

Présidence :

Manuel Lopez Segura
Harvard University

Reconstruction



IZABELA ANNA RZECZKOWSKA-MOREN
Università degli Studi di Roma Tor Vergata
Fondazione Studio Rizoma

Izabela Anna Rzeczkowska-Moren is a researcher, writer and curator. She is a founding member of Fondazione Studio Rizoma in Palermo, Sicily, where she works on assembling untold narratives in marginalised contexts through artistic research projects, festivals and publications. Izabela holds Curating and Critical Writing degrees from Central St. Martins and the Royal College of Art in London. She was Digital Editor of the MACRO Museum in Rome and Communication Director of the design fair NOMAD. She is the author of *Living in the Desert* (Phaidon, 2018), *Glass Houses* (Phaidon, 2022), and *Where We Learn* (Frame, 2022) and is currently a PhD candidate in Cultural Heritage at the University of Tor Vergata in Rome. Most recently, she co-curated the first architecture festival in Sicily, :AFTER Festival diffuso di architettura in Sicilia, which contextualises the last 100 years of architecture on the island.

Non Solo Arance. Sicily's Juxtaposed Modernity

From the 1950s onwards, the post-war project of modernising Sicily is realised thanks to funds from the Marshall Plan and the Cassa del Mezzogiorno. The idea of a new modernity goes hand in hand with industrialisation and the consequent creation of various productive poles in the fields of agriculture (dams, hydroelectric plants), heavy industry (extraction and refinery of petroleum, asphalt, bitumen and other derivates, power plants) and tourism (hotels and holiday villages, lidos). Without a coherent plan, several Sicilies emerge, one extraneous to the other, as the historian Paola Barbera writes. Instead of creating a congruous landscape, a 'juxtaposed modernity' takes shape, emblematic of which are the images of children playing on the beach with the chimneys of an industrial hub in the background.

Modernity is often imported from elsewhere, ideologically and physically. Thus, for example, an industrial park is dismantled in Texas and reassembled in Sicily, the workers' village in Gela is built as if it were in the north – one of few buildings in Sicily without balconies or outdoor spaces – and even architects who are local or seek to build for a local context nevertheless follow masters and inspirations from abroad that return in the form of experimentation to the island. The odd technical landscape with its sites of extraction, architectural excellence and natural reserves all juxtaposed still needs to be addressed, together with the factors that have produced it, especially as infrastructure and tourism are yet again central to economic investment across the south.

NATALIA VOROSHILOVA
Politecnico di Milano

Natalia Voroshilova is an architect and researcher based in Zurich. She graduated from ETH Zurich and Politecnico di Milano, where she is now teaching assistant. Her field of research is XX century Italian middle-class housing, and together with Giulio Galasso she lectured at Accademia di Architettura di Mendrisio, TU Delft, FAUP Porto, Biennale svizzera del territorio, ENSA Paris Val-de-Seine, and Politecnico di Torino.

GUILIO GALASSO
ETH Zürich

Giulio Galasso is an architect and researcher based in Zurich. He graduated from Politecnico di Milano, IUAV and TU Munich, and he is currently a researcher at the Chair of Christ and Gantenbein at ETH Zurich. He has collaborated with several Swiss architecture firms and in 2023, together with Natalia Voroshilova, he founded continental, an architecture practice based in Zurich.

Grafting Oases in the Grid Urban Planning and Private Developments in Post-WWII Milan

Most post-WWII Milanese housing was built by developers. Differently from large-scale post-war public housing projects, houses in Milan were punctually grafted onto the historical urban fabric not based on a comprehensive master plan, but rather on a limited set of regulations. The municipality lacked the resources to implement public programs and it turned to promoting real estate through fiscal measures and public loans. In exchange, it requested developers to arrange generous gardens and sketched the volumes of their condominiums.

This approach left few written traces: building regulations remained almost the same as those of the XIX century, but they were interpreted in a novel way by the actors involved. This promoted building speculations, but also opened up a broad spectrum of architectural possibilities: a large variety of buildings emerged, as if they are fragments of a system based on shared qualities – the presence of greenery facing directly on the street, the respect of the context, and its densification.

Oases into a grid-based urban fabric, these residential complexes are densely populated gardens that bring new vitality and mitigate overheating. Despite its critical aspects, post-WWII Milan reconstruction is a rare case where profit-oriented developments bring also advantages for the whole city: increasing density, unsealing large surfaces and preserving the identity of the city.

SESSION 2

Présidence :

Alessandro Panzeri

ENSA Lyon



New way

LINA MALFONA

DESTEC Department, Università di Pisa

Lina Malfona is Associate Professor in Architecture at the University of Pisa, where she founded and directs the research lab Polit(t)ico. She pursued her research thanks to a Fulbright grant at IFA (NYU), and some fellowships, among which the Visiting Scholarship at the Canadian Centre for Architecture (CCA). She authored essays on the relationship between architectural form and urban/suburban space. Her most recent books include *La condizione manierista* (2021) and *Unfinished* (2022). Her writings have been published on architectural journals, such as *Domus*, *Log*, and *The Avery Review*. She recently organized the lecture series «The Future or the Eclipse of Criticism» (MAXXI Museum, 2023).

An architect, researcher, and builder, she is the author of a constellation of houses in the Roman countryside, which are at the center of her books *Building the Landscape* (Lettera Ventidue, 2018) and *Residentialism* (Actar, 2021). Her work has been exhibited at the Accademia Nazionale di San Luca, the MAXXI Museum of Rome, and the Royal Academy of Arts in London and published in international journals.

A Prototype of Geoarchitecture. Paolo Portoghesi's Utopian City of Dicaia

In 1969, Paolo Portoghesi and Vittorio Gigliotti conceived Dicaia, a visionary project that identified in the progress of information technology the possibility of developing environmentally sustainable living. The Dicaia Project made its first appearance as part of a collective exhibition held at Studio Farnese Art Gallery in Rome, an incubator of radical artistic, architectural and film experiments. In the same year, this gallery hosted the first exhibition in Italy by Nicolas Schöffer, the artist who had just published his project *La ville cybernétique*, with which Dicaia shares similarities.

The proposal re-examines this suburban utopia, first within the intricate artistic and techno-scientific landscape of the time, then considering it as an antecedent of Geoarchitecture, a theory that Portoghesi would later develop in the 2000s. Among the greatest masters of the Roman school, but nonetheless isolated from it in more recent years, Portoghesi argued that architecture should face a profound revision of its founding principles to address a new paradigm that recognized ecology as central to every other discipline. His theory would later be compared with the thinking of French anthropologist Bruno Latour, who sees the Earth as a projection of humankind, who urgently needs to define new policies.

HELENE NESSI
Université Paris Nanterre
Laboratoire LAVUE

Hélène Nessi est maîtresse de conférences en Urbanisme et Aménagement à l'université de Paris Nanterre et membre du laboratoire Lavue (UMR 7218). A partir d'une entrée par les réseaux techniques, ses travaux portent sur les enjeux de gouvernances de l'aménagement des territoires périurbains. Ils traitent également des pratiques habitantes dans les périurbains, de mobilités, ainsi que de représentations des territoires. Plus récemment, elle s'intéresse au rapport de pouvoir en jeu dans ces territoires, à la démocratie participative en acte dans le périurbain romain en se focalisant sur le rôle des collectifs habitants dans la production de services et d'équipements.

La démocratie participative en acte dans le périurbain romain. Décryptage des initiatives collectives citoyennes face au retrait de l'état-providence à Rome

Cette proposition vise éclairer les dynamiques politiques et sociales dans les territoires périurbains romain. Plus précisément, cette proposition aborde la question des capacités d'adaptation des sociétés périurbaines face à l'austérité, dans un contexte représentatif des pays d'Europe méridionale (Maccaglia, Pfirsich, 2019), caractérisé par une orthodoxie budgétaire libérale limitant les dépenses de l'état. Plutôt que de se concentrer sur les mouvements collectifs contestataires en réaction aux politiques d'austérité, ce travail examine les pratiques de l'ordinaire des habitants pour «faire avec» (de Certeau, 1990) l'austérité, en analysant les formes et les effets des initiatives collectives périurbaines. L'attention est particulièrement portée sur leur intention politique (Carrel, Neveu, 2014), leur capacité à transformer le système en place, et les risques potentiels de reproduction des rapports de domination, d'exclusion et d'inégalités.

A partir de l'analyse d'une variété d'organisations collectives, caractérisées par la nature pragmatique (Dewey, 2010) de leurs initiatives visant à répondre directement aux besoins des communautés locales, nous avons identifié trois dynamiques distinctes : les dynamiques de type légaliste, celles portant une conception radicale anticapitaliste ou environnementale et enfin celles portant sur une dimension sociale et solidaire. A partir de trois études, nous présenterons chacune de ces dynamiques incarnant les dynamiques de démocratie à l'oeuvre dans le périurbain et analyserons leurs degrés d'inclusion à partir de la littérature sur les communs (Oström, 1990 ; Dardot Laval, 2015 ; Festa, 2016 ; Charmes, 205 ; Decl.ve, Decl.ve, 2022).

SESSION 3

Présidence :

Federico Ferrari
ENSA
Paris-Malaquais



Identité politique & Architecture

JIANG JIAYAO
University of Cambridge

Jiayao Jiang is a PhD student in Italian at the University of Cambridge in the UK. She received the AHRC (Arts and Humanities Research Council) Collaborative Doctoral Awards for her research project on post-war urban heritage of Rome. She holds an MA in Architectural Conservation from Sapienza University in Rome, Italy, as well as BA & MA in Architecture Design and Theory from Nanjing University, China. She has been awarded full international grants for academic research programs in the United States and Belgium for cultural heritage studies. As a dedicated member of ICOMOS-China, Jiayao Jiang has participated in several restoration projects for modern heritage in China. Moreover, she has enriched her expertise through working in the ICCROM in Rome for World Heritage and Capacity Building, and in the UNESCO Amman office in Jordan for World Heritage management. She as authored more than ten academic publications, encompassing topics such as architecture history, conservation theories, urban morphology, and heritage in conflict.

Reconstruction of urban heritage in post-war Rome, 1944-1951: Transnational flows and national identity

Italy serves as a point of reference for the conservation community worldwide, thanks to the intense development of heritage studies and urban planning during the post-war period. Although scholars have discussed the interconnection between urban reconstruction and identity renewal in post-war Rome, the role of transnational flows in this connection has been little studied. This research aims to examine the crucial and understudied period from 1944 to 1951 in post-war Rome, when the construction of a renewed national identity through reconstruction activities intersected intricate processes of exchange with other cultures. In which ways did transnational flows and national renewal shape each other in post-war Rome? On the one hand, how cultural exchanges may contribute to consolidating national identities through transnational flows and then be reflected in the urban environment? On the other hand, did national narratives facilitate or hamper transnational exchange?

Considering architecture and built environment can create and affirm cultural values, my research will explore the research question from the disciplinary perspective of urban heritage studies. It will investigate the reciprocal interchanges between Italian urban culture and British/American cultures, evaluating their impacts on reconstruction strategies for Rome. Moreover, transnational flows imply different ways of viewing oneself and others in the formation of collective memories after trauma. In this vein, this research will contribute to the ongoing global debate on post-conflict cultural heritage and foster a better understanding of the shared cultural and political history embodied in Europe-wide post-war settlements.

JAMES J. FORTUNA
University of St Andrews

James is an associate of St Leonard's College at the University of St Andrews and currently teaching within the Faculty of Humanities and Foreign Languages at Santa Fe College. He received a B.A. in History and English at West Virginia University before completing master's degrees in Classics and History at Trinity College Dublin and the University of Cambridge, respectively. His research interests lie in the cultural, social, and diplomatic history of twentieth-century Europe and the United States, with a particular focus on the classically inflected architectural production of the interwar period and its relationship to the construction of national identity. He is especially interested in instances of creative or ideological transfer between states and the spaces or places in which this might have occurred. He also explores the extent to which various interpretations of cultural heritage came to influence the reimagined built environments of Fascist Italy, Nazi Germany, and the New Deal USA.

The Road to Ruins: Urban Redevelopment and the Role of Antiquity during the ventennio fascista

This paper will consider the symbolic role of central Rome's Via dell'Impero. Since 1932, this four-lane road has connected the Coliseum to the Imperial Fora and remained a staple of touristic itineraries throughout the Eternal City. Often praised for the way it continues to draw attention to several of the most high-profile excavation sites in Rome, the Fascist origins of this project are worth considering. It is true, for example, that regime-sponsored excavation projects unearthed an estimated eighty percent of the Forum of Augustus in preparation for this project – but what were some of the immediate consequences of this urban redevelopment plan? How did archaeology come to offer the regime the sense of international legitimacy and superiority it craved? Could this road really have had an effect on Fascist economic and foreign policy? This paper draws on recent archival research conducted at the Archivio Centrale dello Stato in Rome's EUR district, as well as press articles, newsletters, and ego documents like personal correspondence and diaries in order to reconstruct both official and popular contemporary views on the road's symbolic function over time. In considering the palimpsestic nature of one of its most important thoroughfares, this study argues that Rome's cultural and physical landscapes are, and always have been, intrinsically linked. Framing the historical significance of the Eternal City in this way serves to reaffirm its status as a laboratory from where well-cultivated understandings of the past can inform the challenges and opportunities of the present.

ANTOINE PERRON

Ecole nationale supérieure d'architecture de Paris-Belleville

Antoine Perron est architecte DE HMONP et doctorant à l'I'PRAUS (ENSA Paris Belleville). Sa thèse, commencée en 2022 sous la direction de Marie-Jeanne Dumont, s'intitule La machine contre le métier. Les architectes et la critique de l'industrialisation du bâtiment (France, 1940-1980). Parallèlement à ses recherches, il enseigne l'histoire, la théorie et le projet à l'école d'architecture de Paris-Belleville.

**Gaston Bardet et la « Rome enseignante » :
le regard d'un jeune urbaniste français sur le
fascisme italien**

L'architecte-urbaniste Gaston Bardet (1907-1989) fut sans doute l'un des théoriciens de l'urbanisme les plus originaux et les plus méconnus du XXe siècle. Si plusieurs articles et travaux universitaires ont déjà été consacrés à son œuvre (Cohen, 1978, 1989, 1996 ; Manzzone, 2010 ; Chapel, 2010, etc.) et à son rapport à l'urbanisme « culturaliste » et anglo-saxon (Frey, 2001), son rapport spécifique à Rome et à l'Italie ne semble pas encore avoir fait l'objet d'une étude approfondie. Sa thèse en urbanisme soutenue à l'IUUP en 1932, complétée en 1935-1936 et publiée en 1937 sous le titre *La Rome de Mussolini, une nouvelle ère romaine sous le signe du faiseau*, a souvent été présentée comme un travail « critique » à l'égard du régime fasciste et de ses politiques urbanistiques. Bardet aurait été un jeune « Catholique social », « naïf » et « peu impliqué dans la politique » (Cohen, 1997). Dans sa thèse, il aurait tout juste « laiss[é] poindre une certaine fascination pour le régime » (Coudroy de Lille, 2019).

Cette communication propose de réinterroger cette interprétation en se fondant sur une relecture serrée de la thèse et des autres textes de Gaston Bardet écrits à la même période, ainsi que sur une étude de leur réception. On resituera également le contexte intellectuel français de l'entre-deux-guerres, marqué par un fort intérêt pour la situation politique italienne (Milza, 1967).



Conférence



CARDINALIS ROMANORVM
PONTIFICIS MAXIMI
+ SANCTISS TRINITATIS BEATO C

DANIEL SHERER
Princeton University

Dr. Daniel Sherer (PhD Harvard, History of Art and Architecture, 2000) is Lecturer in Architectural History and Theory at Princeton School of Architecture, where he has taught since 2018. Previous appointments include Columbia GSAPP, Yale School of Architecture, Cooper Union, and Cornell AAP. Dr. Sherer's areas of research include Italian Renaissance and Baroque architecture, modern receptions of the classical tradition, Modern Architecture, with an emphasis on Italian modernism, intersections between contemporary art and architecture, and historiography and theory, with an emphasis on Manfredo Tafuri, whose *Ricerca del Rinascimento: Principi, Città, Architetti* he translated (*Interpreting the Renaissance: Princes, Cities, Architects*, Yale University Press, 2006). In addition to lecturing internationally, he has published widely in European and American journals including *Artforum*, *AA Files*, *Assemblage*, *JSAH Log*, *Mousse*, *Perspecta*, and *Zodiac*. In 2018 he curated the exhibition Aldo Rossi: The Architecture and Art of the Analogous City, at Princeton SoA. In 2023 he was Visiting Professor at the Iuav, University of Venice, Dipartimento Culture del Progetto.

The Giant Order in Bernini and Borromini. Competing Receptions of Michelangelo's Architecture in Baroque Rome, 1656-1677

The aim of my talk is to trace the diverging receptions of Michelangelo's architectural legacy in Baroque Rome with reference to his renewal of the orders at a heroic scale, primarily in the Capitoline palaces and St. Peters. I shall do this by focusing on diverse treatments of the giant order in a number of major works of Bernini and Borromini, who offered competing solutions to the problem of designing churches in disparate, often opposed, variants of the emerging Baroque idiom (S. Andrea al Quirinale; S. Carlo alle Quattro Fontane; S. Ivo; S. Filippo Neri). Their different approaches to the ordine gigante are significant for two reasons. On the one hand, they constitute specific instances of a more general process: the continuous "invention of the orders" that was an integral part of the longue durée of the classical tradition. On the other, they are essential features of the emergence of new stylistic and formal codes exemplifying the «lesson of Rome» on a European and world scale.

*My talk will offer close readings of Bernini and Borromini's divergent interpretations of Michelangelo's innovation based on a comparative analysis of the diverse codes in question. In addition to the adoption of a heroic scale for the orders in both ecclesiastical and civil programs, the ordine gigante involved a proportional insertion of the minor order on façades, alongside the layering of pilasters to form a shallow relief both on the exterior and interiors of buildings. Bernini and Borromini developed different aspects of Michelangelo's giant order to achieve diverse effects, even as they had to confront, and ultimately resolve similar problems: the relation of plan to elevation; the divergence between side and frontal views; the co-implication of ornamental dispositions and underlying structural conditions. Their diverse handlings of Michelangelo's legacy of invention in this area presupposed a differing set of emphases on the Quattrocento genealogies inherent in Michelangelo's *nuova usanza*, developing unforeseen possibilities left unexplored by the Cinquecento master while building on his example in different ways.*

LES LEÇONS DE ROME

7^e ÉDITION

Sous la direction de
Benjamin Chavardès

Conseil scientifique

Nicolas Capillon, Arch., École nationale supérieure d'architecture de Lyon

Julie Cattant, Dr., LAURE-EVS, École nationale supérieure d'architecture de Lyon

Benjamin Chavardès, Arch. Dr., LAURE-EVS, École nationale supérieure d'architecture de Lyon

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Philippe Dufieux, Pr. HDR, LAURE-EVS, École nationale supérieure d'architecture de Lyon

Federico Ferrari, Arch. Dr., AUSser-ACS, École nationale supérieure d'architecture de Paris-Malaquais

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