

MILAN



2020 | series 10



POLITECNICO
MILANO 1863



M4 | LA NUOVA DORSALE

**an urban platform for
knowledge, culture and health**

Cany Ash | WS.A

London

Thierry Lagrange | WS.B

Belgium

Gunilla Svensson | WS.C

Sweden

Gabriela Seifert | WS.D

Austria

Roberto Cremascoli | WS.E

Portugal

Ruin Klas | WS.F

Sweden

AUID Phd Program Architectural
Urban Interior Design

School of Architecture Urban
Planning Construction Engineering



POLITECNICO
MILANO 1863

School of Architecture Urban
Planning Construction Engineering

MIAW 2020 | Milan January

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Lucia Bocchimuzzi | **Marika Fior**

Research and work group of 'M4 - The new green-blu dorsal' frame document
DaStU Department of Architecture and Urban Studies

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Efisia Cipolloni
Micaela Ortega

MIAW Tutors

Francesca Porro
Monica Moschini
Qi Wang
Manuel Garramone
Marco Jacomella
Marta Averna

About

The **MIAW - Milan International Architecture Workshop** is the international intensive programme at the School of Architecture Urban Planning Construction Engineering. It provides an international design forum for schools, teachers and students, but it is also an informal platform to discuss different thematic and share ambitions.

The aim of the workshop is to stimulate cross-over thinking between researchers and practitioners in the design field, involving different scales and encouraging an interdisciplinary approach towards design problems.

Each class has an International Guest Professor of high profile whose activity and interests are related to the different study courses and disciplinary areas characterising our school.

Schedule

MIAW 2020 | Milan
13-24 January

MONDAY 13 JANUARY

15.00 - 15.30

Opening Seminar - Hall Rogers

Prof.ssa Ilaria Valente Dean, School AUIC

Prof. Gennaro Postiglione Director, MIAW

Prof. Matteo Poli Coordinator, MIAW

15.30 - 16.00

Presentation 'M4 - The new green-blu dorsal' document

Prof. Gabriele Pasqui Director, DASTU Department

Prof.ssa Marika Fior DASTU Department

16.00 - 16.30

Introduction by

Cany Ash

Thierry Lagrange

Gunilla Svensson

Gabriela Seifert

Roberto Cremascoli

Klas Ruin

TUESDAY 14 JANUARY

9:15 - 13:30

Site Survey - Area

14:30 - 19:15

Starting Workshop - Workshop rooms

WEDNESDAY 15 JANUARY

9:15 - 13:00 / 14:30 - 19:15

Workshop - Workshop rooms

THURSDAY 16 JANUARY

9:15 - 13:00 / 14:30 - 17:15

Workshop - Workshop rooms

13:30 - 14:10

Speed Talk WS.A - Auditorium Via Pascoli

with **Cany Ash**

FRIDAY 17 JANUARY

9:15 - 13:00 / 14:30 - 19:15

Workshop - Workshop rooms

13:30 - 14:10

Speed Talk WS.B - Auditorium Via Pascoli

with **Thierry Lagrange**

MONDAY 20 JANUARY

9:15 - 13:00 / 14:30 - 19:15

Workshop - Workshop rooms

13:30 - 14:10

Speed Talk Miaw C - Auditorium Via Pascoli
with **Gunilla Svensson**

TUESDAY 21 JANUARY

9:15 - 13:00 / 14:30 - 19:15

Workshop - Workshop rooms

13:30 - 14:10

Speed Talk Miaw D - Auditorium Via Pascoli
with **Gabriela Seifert**

WEDNESDAY 22 JANUARY

9:15 - 13:00 / 14:30 - 19:15

Workshop - Workshop rooms

13:30 - 14:10

Speed Talk Miaw E - Auditorium Via Pascoli
with **Roberto Cremascoli**

THURSDAY 23 JANUARY

9:15 - 13:00 / 14:30 - 19:15

Workshop - Workshop rooms

13:30 - 14:10

Speed Talk Miaw F - Auditorium Via Pascoli
with **Klas Ruin**

FRIDAY 24 JANUARY

10:00 - 15:00

Exhibition Setup - Workshop rooms

15:00 - 17:00

Class Presentation - Workshop rooms
with cross presence professors (15 min x class)

17:30 - 18:30

Closing Seminar & Finissage - Hall Rogers
Workshop Presentations

19:00

Aperitivo

Location to be confirmed

AIUD PHD PROGRAM ARCHITECTURAL URBAN INTERIOR DESIGN

The **AIUD PhD Program in Architectural Urban Interior Design** promotes research, studies and projects focused on the analysis, interpretation and development of design processes and techniques, directly related with the horizon of contemporary architecture.

AIUD PhD candidates **Maria Mikaelyan, Alberto Geuna, Valerio Sorgini, Greta Taronna, Chiara Pradel** will collaborate with MIAW with a critical essay on themes relevant to their research, spanning from didactical methodology, history, landscape and design.

The PhD Program explores architectural culture in all aspects, in between theoretical and operational practice, essentially through two main methodological frames:

- Research on architectural, urban and interior design paradigms (design, theory, critique) where in-depth analysis of the contents of disciplinary, and not disciplinary, contributions, takes to the elaboration of original theoretical and critical assumptions.
- Applied design research, in which design is considered as the driver of the research process, the field where to test and to change theoretical and technical premises and thesis.

THEMATIC STUDIOS 2020 | Milan

24-29 January

The international week of AUIC will continue the following week with open reviews of the different thematic studios. All students are invited to visit!

FRIDAY 24 JANUARY

WEDNESDAY 29 JANUARY

9.15 - 19.00

Kevin Hom

Thematic studio

Building 11 - Room Z.2

9.15 - 19.00

Silja Tillner

Thematic studio

Building 11 - Room O.2

9.15 - 19.00

Carles Muro Soler

Thematic studio

Building 11 - Room U.2

9.15 - 19.00

Andreas Lichtblau

Thematic studio

Building 11 - Room R.2

9.15 - 19.00

Malvezzi Simona

Thematic studio

Building 11 - Room J.2

Theme

The development of the **M4 New Metropolitan line**, connecting the east and west of Milan with the city center creates a new urban platform of mobility, culture and health, enabling the fruition and knowledge of the city, while providing accessibility to education and health services.

The M4 Dorsal line will be 15 km long, comprising 21 stations. It is structured by 3 sections: The Western section, involves San Cristoforo, Segneri, Gelsomini, Frattini, Tolstoi, Washington-Bolivar, Foppa, Parco Solari; the central one, comprises Sant'Ambrogio, De Amicis, Vetra, Santa Sofia, Sforza-Policlinico, San Babila and the easterner section, comprises Tricolore, Dateo, Susa, Argonne, Forlanini FS, Quartiere Forlanini, Linate.

The M4 new dorsal generates a new territorial and urban system of green and open spaces, mobility, trade and services, increasing accessibility while defining interesting new urban and territorial figures. The urban context crossed by the M4 metro line will create new relationships transforming the dynamics of the urban liveability of the city of Milan. Each station structures a different theme, meeting different parts of the city becoming urban thresholds with attractive and regenerative effects.

The green system

The M4 Metropolitan line connecting several green areas of relevance such as Il Grande Parco Forlanini, il Parco Lambro, and agricultural areas such as Parco delle Risaie e Parco Agricolo Sud Milano, enables the fruition of green systems within the city, promoting soft mobility.

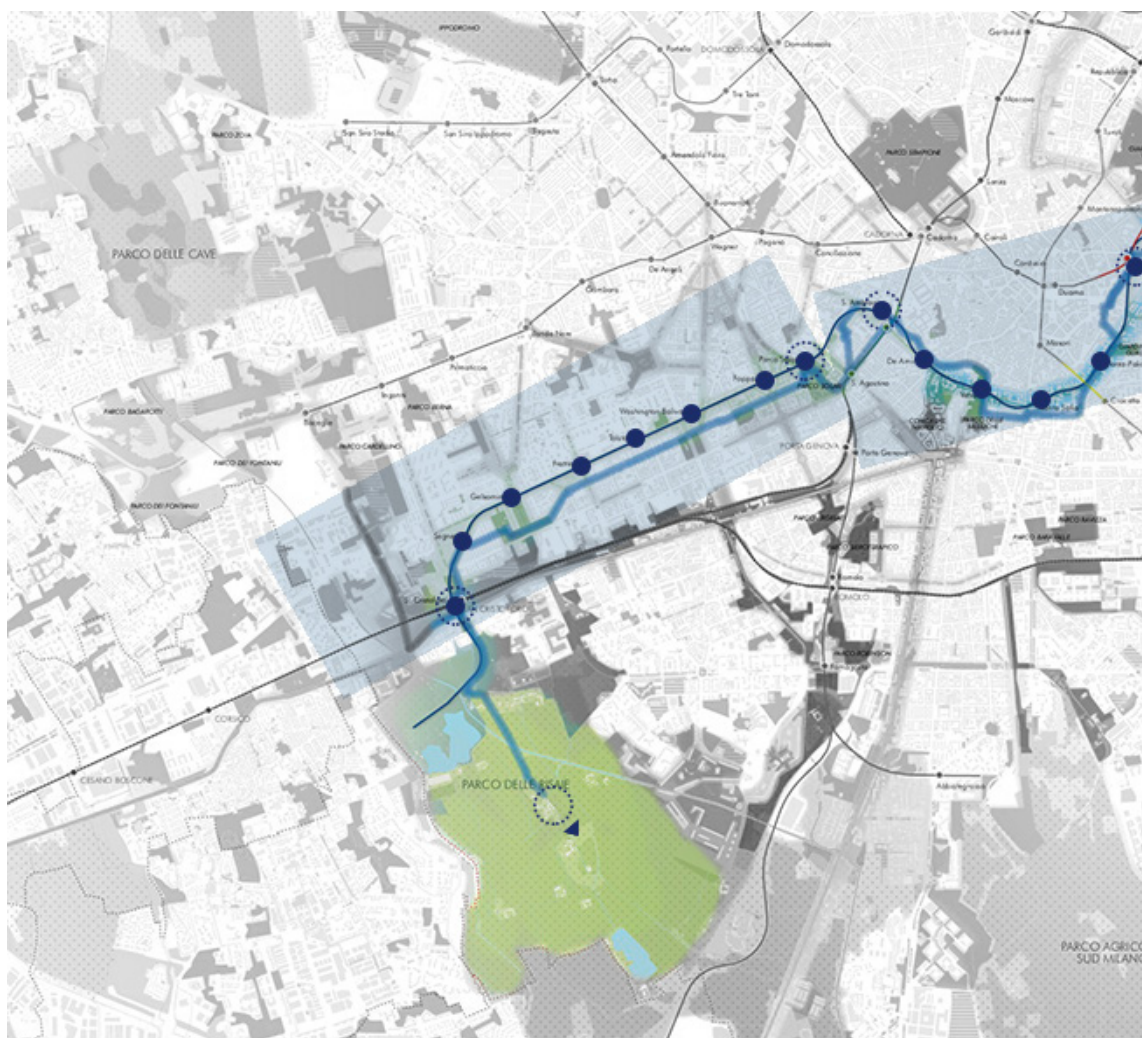
The trade and service system

The Dorsal connecting the East and West of Milan with the city center increases the accessibility enabling the integration between services, trade and new users.

Mobility

The strategy aims to combine different modes of accessibility that build a network of routes, that favor alternative means of transport over the car, tailoring the needs of pedestrian and cyclists, and improving the connection between two large green lungs and the historic center.

The Workshop aims to investigate and experiment through the design field the relationship between the urban and historic context, infrastructure, environment and mobility. The visiting professors will be asked to work on different areas related to the M4 Dorsal blue-green line visioning and projecting new potential spaces. The areas become key nodes to rethink infrastructure as a tool to activate and regenerate urban and territorial processes.



Workshop areas:



San Cristoforo

Western Branch



Giambellino-Lorenteggio

Western Branch



Parco Agricolo Sud

Western Branch



Vetra - Parco Solari

Western Branch



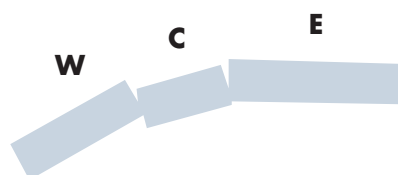
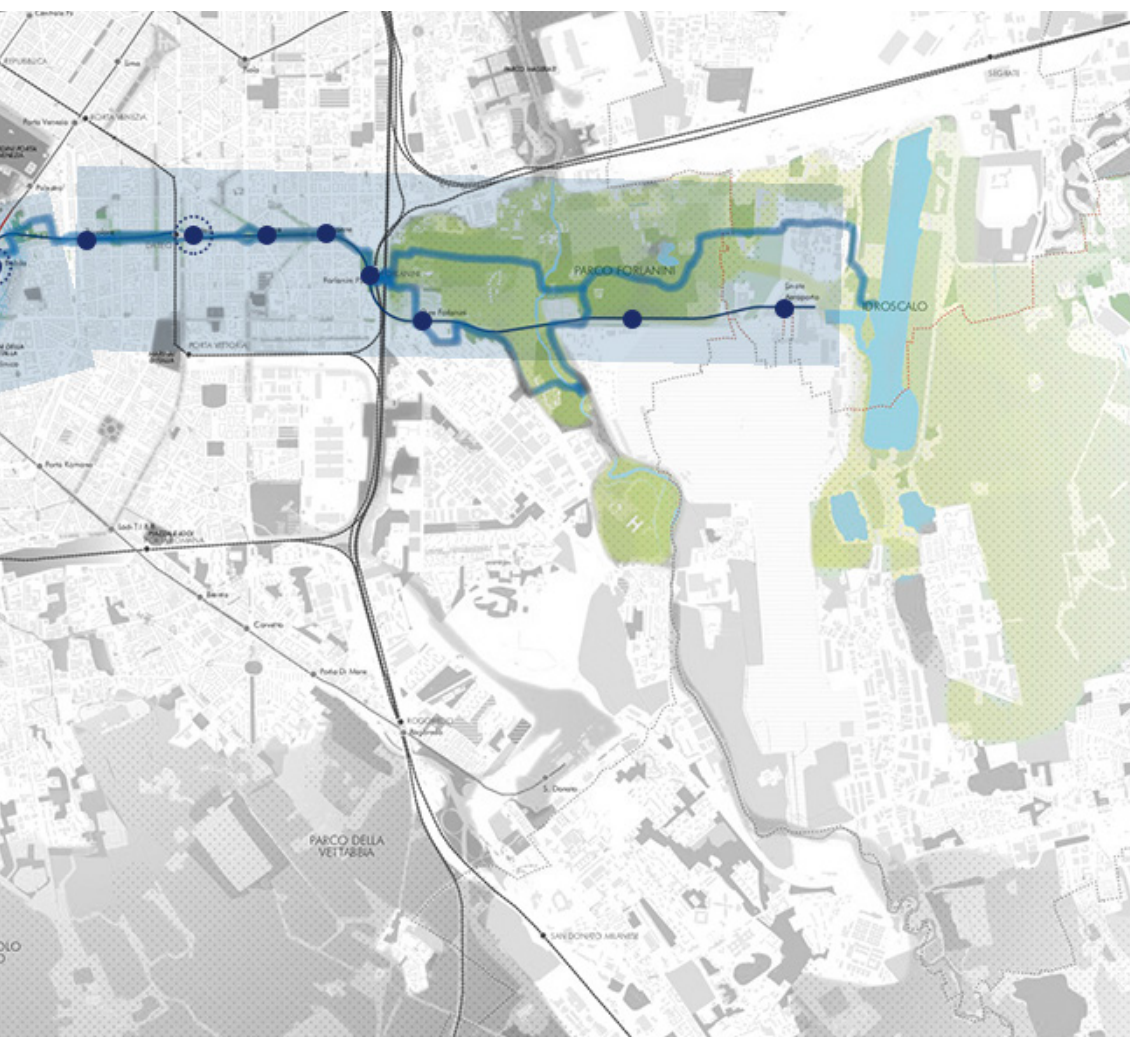
San Babila

Central branch



Dateo station

Eastern Branch



Western branch
Central branch
Eastern branch

M4 Metropolitan Stations



Existing green areas



M4 Underground line



Workshops

WS.A



CANY ASH

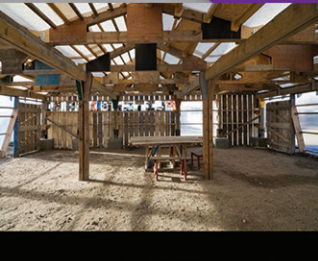
Cany Ash is a co-founder of Ash Sakula Architects, one of the UK's leading housing and regeneration architects established in 1994. The practice was Supreme Winner in the 2016 Housing Design Award for the Malings, a new riverside neighbourhood in Newcastle-upon-Tyne. In 2017 its 475 home Wickside project was Overall Winner in the New London Architecture Awards. Current projects in the UK are building affordable homes directly for the London Borough of Hackney and a commission from Historic England to help them win a court case against a large insensitive development in medieval Norwich city centre. The practice is also working in Slovakia on village regeneration in Bernolákovo, and the creation of a major town extension in Malacky. Alongside its architectural work, Ash Sakula has pursued 'constructive propaganda' through a series of projects captured in short films and websites. Collective Custom Build, Adaptable Neighbourhoods and the Meanwhile London Caravanserai project all champion people and their livelihoods against a backdrop of thoughtless land assembly for development, and demolition of worthwhile structures.

Cany is currently an External Examiner at University of Westminster London, and serves on a number of Design Review Panels.



Feature

Cany Ash: urban storyteller and architectural entrepreneur



We've obviously come a long way, but we challenge or difficulty you've faced as a Lots of tiny things happen to you over the y confident than you actually are – at a very s improved... but maybe that's because I've b face of male behaviour. And I've worked my



Cany Ash, the co-founder of Ash Sakula Architects reveals the enduring impact of Le Corbusier's town in the sky on her work. Image: Pavilion B

architects

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aging in place · arts cluster · build to rent · child-friendly places · co-design · commercial success · conviviality · culture · homes · meanwhile · new models for housing · place-making · re-use and heritage · tactility ·



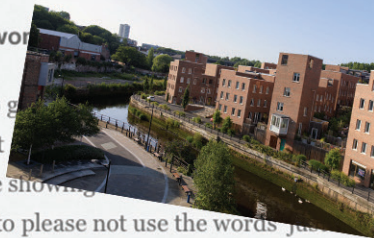
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and less shy about challenging them. If they're showing will ask them to start the interview again and to please not use the words 'just' and 'only'. It's nobody else's job to talk you up – confidence is so important.



= independently organized TED event

everyday radicals



Methodology

Ash Sakula imaginatively champion future users when designing. Our projects are never devoid of people and if we listen in carefully these future ghosts direct our work. One of these future inhabitants might say ‘ha...you think that will work?’ and you have to agree with them that it might not. Another character might see an amazing opportunity you hadn’t spotted, but now you have, you now it would be cowardly not to pursue it. Added to this ongoing conversation is the fact that the partners Cany and Robert hear slightly different messages from these people of the future...which create a dialectic in design discussions and sometimes heated discussions. Added to this debate between the partners are the thoughts of our studio collaborators who will have fresh and diverse perspectives on the matter at hand. To resolve or rather to enrich design work we move rapidly to and fro between hand drawing and digital models... in the end there will be a few sketches which encapsulate the shape, mood and ambition of the project. Perhaps strangely the built work is incredibly similar to these first sketches, perhaps not so strangely because we are intensely serious designers at heart even if we have the reputation for being playful and not taking ourselves too seriously.

One of the ways in which we test our thinking as we progress projects is to zoom in to the smallest of details, to touch base with the tactile, lived experience and then zoom out to the socio-economic context and urban context so that the place makes sense in the matrix of other places. When there is a good resonance between scales we know we are succeeding in making an authentic place which should make sense to lots of our future ghosts.

The practice has explored its processes of collaboration a number of times through chapter contributions in books. “Radical Pedagogies Architectural Education and the British Tradition” RIBA 2015 looked at what we felt the priorities of architectural education should be and the kind of student collaborators we enjoyed working with. “A Gendered Profession” RIBA 2017 gave us the opportunity to explore the influence of gender in our thinking and creativity. “Spatial Practices; Modes of Action and Engagement with the City” is due to be published by Routledge autumn 2019.

Participants

Ali Ula Mohamed Khalil	Pugliese Ilaria
Bellisario Mattia	Quiros Van Outrive Ana Sofia
Benassi Luca	Schivalocchi Sabrina
Bin Syed Ahmad Syed Yunus A.	Shahverdipour Bafandeh Areian
Dai Wang	Spasova Mira
Daniil Antonios	Tosini Beatrice
De Fre Marta	Tribe Shannon Leigh
El Sahli Linda	Vertua Camilla
Ergur Lara	Yang Junyi
Friedman Mira Matias	Yi Liu
Fu Yuxin	Zambelli Arianna
Furkan Gultekin	
Incircioglu Ceren	
Kibera Maria	
Kostadinova Marija	
Magnini Chiara	
Miteva Iva	
Mizeria Jakub	
Montero Corina	
Piga Antonio	

Tutor
Francesca Porro

Room 3.2.2
Building 11

Area | Piazza Vetra and Parco Solari

Another layer of activation at Parco Solari and Piazza Vetra

The city is connected through the thousands of journeys made by its citizens everyday. With a tight focus on the neighbourhoods around Parco Solari and Piazza Vetra we will focus on those who are going to emerge from the new M4 Blue Line station stops. These 'newcomers' to the neighbourhood will slide up into the light via subterranean tunnels and halls; while these places may be familiar it will be a new way to experience an arrival. In this short two week projects we will treat this opportunity as a blank slate.

Can we rebuild urban relations through extemporary architectures and landscapes? Can architecture wake up to its challenges? How can physical spaces provide moments of stasis in a fast moving city, breaking down isolation between income groups and generations? How can we as designers instill processes of continual renewal which probe and provoke the city into finding an expressive voice?

Clearly we need to make life much harder for casual motorists. The evidence is now irrefutable; even electric cars spew particulates from brake pads, tyres, and road surfaces, tiny particles which lodge in the lungs of the very young and unfairly effect their long-term health. We need to inexorably close down these dense parts of the city to private motorised transport and lure people back into more convivial streets and rewarding experiences. Where a cycle lane crosses a park, where a new metro emerges, there is opportunities for new encounters, commerce and imaginative services. Contemporary Italian street paving, metro entrances, bike parking, lighting, wayfinding, kiosks and benches are beautifully conceived. This refined backdrop is calling out for another layer of 'event architecture', no less beautifully designed, but freer and smarter and more responsive to the challenges of social enterprise and neighbourhood ideation.

Two teams will be formed among participants for Parco Solari and Piazza Vetra. They will regularly present their work to each other and there will be an element of natural competition towards the same goals.

In Parco Solari we might meet the volunteers working in San Vittore Prison or late night swimmers from the 1963 pool. In Vetra we might work with tourists, archaeologists and cycling campaigners. Some research and chance encounters will help us find our audience.

The product will be a website using an easy to use and instantly hosted Readymag [for which our practice Ash Sakula has a subscription] as a place to collate visual material, and share the work widely. The main work for each site will be captured in a 1 minute film to show the changing movements and events around each of the two stations. To produce the film we will be drawing 'event architecture' and people by hand which will be made to move using AfterEffects and Adobe Premier Pro. We will make a storyboard early in the first week. We will zoom in and out of the scene to capture detail. There will be words and sounds to reinforce our ideas. The backdrop will stay 2D, maybe using sketchup to act as a foil to the animation.

We will be inspired by meeting people in the neighbourhoods and will imaginatively champion future users throughout the design work.

WS.B



THIERRY LAGRANGE

Thierry Lagrange graduated from University of Ghent, Master of Science in Civil Engineering Architecture (1993) and obtained a PhD, Look Here Now, Mapping Design Trajectories, in 2013 at the Faculty of Architecture KU Leuven. He is a practitioner-architect in Belgium since 1997. He is the coordinator of the Master Architecture of Faculty of Architecture KU Leuven, where he teaches architectural design in his master dissertation studio The Drawing and the Space (together with Prof. Johan Van Den Berghe) which is an incubator for doctoral research out of which a number of PhD's have been initiated. Together with visual artist Dr. Dimitri Vangrunderbeek he teaches architectural design in their experimental studio The Double Look - Abstraction.

He works as a researcher in the field of New Spatialities at KU Leuven Department of Architecture, where he founded the research group The Drawing and the Space with Prof. Jo Van Den Berghe. In his current Design Driven Research he is developing new spatialities, so-called Analogous Spaces, wherein intangible and mental elements become explicit. Recently he published two books; Look Space! A Story of Analogous Spaces and The Matrix Project on 25 years of his photography in relation to his research.

THE DRAWING & THE SPACE

Tracks About Members

Tracing Lines

Act by Act

People Transparencies

Monotony Spaces

Perspective Drawing

Moving with Media

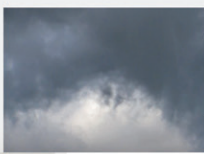
Events

Book Publications

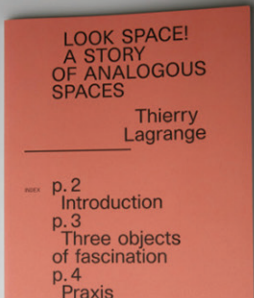
The Drawing and The Space – Research



The Matrix Project



ALT architectuur




Journal for Architecture Issues Contributors About OASE Order/Subscribe Search EN NL

OASE

Thierry Lagrange

Thierry Lagrange (b. 1970) is an engineer-architect. He runs the office ALT-architectuur. He is lecturer at Sint Lucas, School of Architecture (Brussels). He is active as a photographer. Both, architecture and photography are central elements in the ongoing PhD project at Sint Lucas Architecture, Faculty of Art and Architecture, Catholic University of Leuven.

[last updated in 2011]

	Naam
	roof house d-b

29/10/2019
Presentation OASE #104
On 25 November 2019 OASE #104 will be presented at the architecture school La Cambre in Brussel, Belgium.
[Read more](#)

29/10/2019
Now available: OASE #104 The Urban Household of Metabolism
imidse

10/09/2019
OASE #100 selected as one of The Best Dutch Book Designs 2018!

12/06/2019
Presentation OASE #103

23/05/2019
Now available: OASE #103 Critical Regionalism Revisited
se v-s



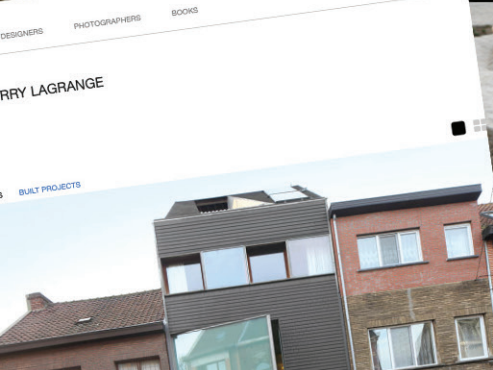
Tracing Lines



house l-d 2



Movement



Methodology

The methods used in my design studio are based on the research I am doing together with my colleagues of the research group: The Drawing and The Space. Two kind of actions are key in this context of learning environments: the act of looking and the genesis of new spatialities (analogous spaces) through the act of drawing.

The Act of Looking: It all starts from the act of a close re-looking to (own) productions and contexts. This act introduces a multi-focality that generates new insights on the qualities of the subject. This basic activity introduced in a pedagogical context triggers the way a student looks to his world and his production in particular. That is the main reason why we work on this in the context of a studio environment (L'Œil et l'esprit, (Paris: Gallimard 1964; translated as Eye and Mind 2007) of Maurice Jean Jacques Merleau-Ponty is an interesting introduction in the process of becoming conscious of the act of looking).

The Analogous Space: The analogous space is a methodological framework that it is rooted in a long tradition going back to the anthropomorphic representations in Renaissance tractates. But also in contemporary art productions we see this combination of characteristics appearing (i.e. Atlas of Gerhard Richter, Dogville of Lars Von Trier). The central idea is to bring mental processes and intangible qualities into space. By developing these spaces in former research tracks we could see and experience how they were helpful to understand mental and intangible aspects. Observing analogous spaces led to a reflection on the characteristics and qualities (Look Space! A Story of Analogous Spaces (Gent: Grafische Cel, 2017)).

To get there, where these spatialities appear, we use in an intense way the act of drawing, thereby being aware of the power of this act as well as the production of this act. We use Chronological Drawing and X-Ray-Drawing, Annotated Drawing and the Central Perspective, methods developed and investigated by my colleague Van Den Bergh at the same research group.

Abstraction: The last year we started up a project on a concrete theme that brings both The Act of Looking and Analogous Spaces together; Architecture and Abstraction. Abstraction as a quality, as a phenomenon, is omnipresent when we talk about art... This triggers a series of fascinating questions and problems.

Participants

Agostinelli Carolina	Agostinelli Carolina
Basimi Nima	Basimi Nima
Bingol Ceren	Bingol Ceren
Chen Xin	Chen Xin
Cocco Valentina	Cocco Valentina
Fertonani Affini Giuliano	Fertonani Affini Giuliano
Guzman Carabajo Patricio A.	Guzman Carabajo Patricio A.
Li Weike	Li Weike
Macatangay Sarah Jane	Macatangay Sarah Jane
Manno Lorenzo	Manno Lorenzo
Marinon Martina	Marinon Martina
Nercolini Enzo	Nercolini Enzo
Okkan Asya	Okkan Asya
Özden Ahmet Arian	Özden Ahmet Arian
Pregagnoli Giulia	Pregagnoli Giulia
Quintero Agudelo Laura Viviana	Quintero Agudelo Laura Viviana
Senatore Arianna	
Sharma Ishita	
Sherif Hassan Aly Kadry Bassam	
Sheykhan Amir	

Tutor
Qi Wang

Room 3.0.1
Building 11

Area | Parco Agricolo Sud

In the studio we will focus on a complex layered landscape in the southern and western boundaries of Milano. Facing this landscape as an individual or small group is challenging. How will you or we as a group approach this place? How can we prepare ourselves before entering the landscape? How will we find a focus, knowing that in general terms we need to connect a mixture of programs with the layering of this landscape? What do we need to know of that landscape before we can intervene? These are questions that need to be discussed already from the very start of our workshop. The workshop is in the first place an exercise in defining instruments and tools to go on with this relationship of the human (body) and the landscape, with all its qualities and complexities. We will introduce a series of approaches, specific insights and instruments, that colors the workshop:

- We will briefly reflect on a text of Jean-Marc Besse who demonstrates how a geographical map is connected with stages in a research project. This creates opportunities for us as a group or individual to initiate reflections leading to concrete and well-considered interventions in a landscape.
- We will discuss the phenomenon of the collective memory, its intangible layers that are omnipresent and how it is related to small random networks.
- We will also unfold new perspectives on the interpretation of a landscape by the act of a close re-looking to this landscape. This act introduces a multi-focality that generates new insights on the qualities of the subject. This basic activity introduced in a pedagogical context triggers the way one looks to his world and this landscape in particular. It becomes a process of becoming conscious of the meaning of looking.
- You will be introduced in several ways of mapping that triggers your way of looking (The Matrix Method) and strengthens your way of interpreting a landscape.

These approaches will help you to understand this specific landscape in relation with the new planned infrastructures. The goal is to select a situation, a place, a view, a surface... in the region around San Cristoforo and Ronchetto where you can make use of these approaches. Once we are 'in' the landscape there will be an

interest to intervene in one or another way. Therefore, we will use in an intense way the act of drawing (Chronological Drawing, Annotated Drawing and the Perspective), thereby becoming aware of the power of this act as well as the production this act will deliver.

The challenge is to come to interventions that are precise (sharp as a knife) and that the group becomes fully aware of the impact of these interventions in relation to the human and the landscape and connecting with the program as stated (i.e. the integration of M4: its stations, the multi-layered impact on an urban level of this infrastructure and the consequences on a very concrete small-scale level).

Besse, J.-M. (2001). *Cartographier, construire, inventer. Notes pour une épistemologie de la démarche de projet. Les Carnets du paysage*, (7), pp. 126–145 | Lagrange T. (2011). *A Matrix as an Analogous Space. Designing a mental tool as a generator of new insight. Oase: Tijdschrift voor Architectuur*, 85, 60–71. | Lagrange T., Cruysberghs, P. (sup.), Heynen, H. (sup.), Hughes, R. (cosup.) (2013). *Look Here Now. Mapping Design Trajectories*, PhD, 387 + 261 | Lagrange, T. (2016). *Look Space! A story of Analogous Spaces*. Amsterdam: Idea Books. | Lagrange, T. (2018). *The Matrix Project*. Gent: MER & ARAMER | Merleau-Ponty, M. (1973) *L'oeil et l'esprit*, Paris, France: Gallimard. | Van Den Berghe, J., Blythe, R., Verbeke, J. (2012), *Theatre of Operations, or: Construction Site as Architectural Design*. Doctoral thesis. Melbourne: Royal Melbourne Institute of Technology University. | Van Den Berghe, J. (2013), *Architectural Drawing as Verb, not as Noun: extending the Concept of Chronological Drawing and X-Ray-Drawing*, International Conference: *Knowing (by) Designing*, LUCA School of Arts, Brussel/Gent, België, pp. 665–

WS.C
SM



GUNILLA SVENSSON

Gunilla Svensson started to study architecture in 1976 in Lund University, Sweden, graduating in 1982. Soon after, she started to work in Italy with archaeological excavations on the Roman Forum in Rome. The projects in Italy lasted between 1982-1988. In 1987, she started my own architectural studio. A breakthrough came in 1992 when a project concerning dwelling houses in an old garden of Lund was published in the magazine “Arkitektur”. In 1999, a School of Design at the University of Lund was created. During the years, the studio has made a lot of dwelling projects in great scale, much appreciated by the inhabitants. She has also been working as the architect in charge of a state owned castle, Landskrona Citadell, for ten years.

Between 1998-2008 she worked as a visiting professor in School of Architecture in Lund. For one term every year, she held a project for students of the 3rd and 4th years. It was a project that focused on the urban qualities when making an object of architecture. She also worked with role models and studied them in order to understand the work of other architects. In 2002 she was elected as a member of “Royal Academy of Fine Arts” in Sweden. And since 2014, she is a supervising member of “The Swedish board of Public Art”.

2005

Gunilla Svensson

Lund, Sweden, 1956

Apartment building Kv Skötaren
Lund, Sweden

The basic concept of this project is simplicity and attention to detail achieved with modular units and prefabricated elements. This work shows Svensson's commitment to connecting architecture and its location through an accurate use of materials and natural light.



FLUIDR SEARCH EXPLORE SURPRISE SHARE

user / s_p_o_c / sets / Architect: Gunilla Svensson Arkitekt
Anders Bengtsson / 15 Items

aktuell projekt kontoret kontakt

17-06-01
redvik, Växjö



Arenaparken/Arenatoppen, Lund



Brohult, Helsingborg



Fasadrenoveringar, AF bostäder, Lund



gunilla svensson

Arkitekter med bred erfarenhet. Vi arbetar med arkitektur, kulturmiljövård, planering och utvärdering.

aktuell projekt kontoret

14 Sheltered Housing, Lund, Sweden
Gunilla Svensson arkitektkontor, Lund



Methodology

The method of creating good architecture almost always starts with understanding the historical context. Almost all the urban environment consists of several layers of construction. The first thing is to study maps, photos, drawings to understand the existing but not always visible layers. To visit and to make a documentation of the site is crucial. It is important to understand the scale, the life, the design of a site. The visits should take place in different times during the days in order to see how life and surroundings change over time.

At the same time it is important to start the sketch work immediately. Sketching can be regarded as a research work and is helping to understand the qualities or lack of qualities of a site. My idea is that it is important to every student to be bold, to make mistakes, to have a lot of tries before the sketch is starting to be substantial and possible to develop.

If possible it is of high value to work with models of a site. The models could be in material that is easy to change and adjust. They could also be digital but 3-D. When leaving the sketch phase the students should make more accurate drawings in order to investigate if the ideas of the sketch is durable. This phase could open up possibilities for changes that develop the project.

In my teaching it has been important to develop the security and self respect for each student. A failure could be a starting point of new ideas and understanding. It is also important to put forward the attitude that when solving one problem you could at the same time also solve several others. The quality of built environment is almost always the one of complexity. Architecture is much about to put several pieces together to a entity of great value. When doing a project it is crucial to not regard it as an object but as a part of a big wholeness.

For a student it is of great value the really finish every project. To learn to decide what you want to do, and finally work it through.

Participants

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Room 3.2.1
Building 11

Area | San Babila

The San Babila site is situated in the middle of the dense city of Milan. It occurs to be a counterpoint of several important directions. The historic center with the piazza and Il Duomo is situated west of the site, not very far away. Big streets, as Corso Vittorio Emanuele, Corso Europa, Via Borgogna, Corso Venezia are important veins of the city structure. The public park of Indro Montanelli is close by.

One would suppose that a lot of people come to this point walking, with bus or with bicycles. It is important that the place is appropriate for meeting point for all these ways of moving. But another thing is also crucial, if you use a bike to go to the station; where do you put it? In future, there will, for certain be more and more awareness of environmentally good means of moving around. One could for instance study how to be able to park your bike on the piazza, and still have possibilities of entrances, bars, out-door furniture, place in the sun and in the shadow as well as letting people pass naturally.

Designing the urban space, is to consider all possible events and needs of people, in the best way ever. The commodity should be working in all situations. The movements are often fast and an organized place will be able to take care of speed as well as of being still. Regarding the station it would be valuable that the entrances are visible and generously designed. The piazza is a multi-purpose place with a high degree of complexity. The different solutions offered, should be made as layers upon layers, in a meaningful way.

Visitors that come for the first time to Milan might very well have their destination to this place, coming from the airport of Linate. The station must provide some clear logic of how to move. Being at the same line of Metro, M4, as the Linate station it would be of value that there is a kind of recognition or a "theme" of design along the line. Being on this line you may reach a lot of important places, as "Il Duomo", the old city center and of course the airport.

Rather often the Metro stations all over the world suffers from lack of accessibility. Being inside them there is often lack of orientation. If the organization means that there are more than two entrances it is important that the interior space clearly

show which way to go. In big cities, like Milan, it is convenient to be on the right side of a street or a square when you leave a station. Often the stations are used as cross-overs, but underneath. This could be a question of making clear signboards or a question of good design and spatial order. It would be an interesting task of design to make the interior of a station as clear in directions as the cityscape outside.

I have a friend that has a very weak sight. She told me the other day about a trip she made to Stockholm. To visit Stockholm means that you have to use the Metro. For her it was a horrifying experience. The speed of the walking people in all directions made it very difficult for her, as well as finding the right track or using the moving staircases. Because of this the movement around the city became for her an unpleasant and dangerous stress.

It would be interesting to design a station that with light, measurements, coloring and spatial order made a pleasant and safe place for everybody. It is not only regarding the disability of bad sight, but also any kind of weakness as old age or bad walking. For instance; if you were able to move in different pace, if there were small places for rests, if the material and colors helped to find your way etc. And this would be qualities not only for people that really need it, but for everyone.

Often stations have bars and shops, sometimes inside and/or sometimes outside. These are very important spots where people can rest and meet each other. The design and position of such places are crucial for a good function. They can be used as recreation or as time-savers in a busy life. They can also help to make the spatial situation clear and logic. Perhaps they can have space in different levels connected to each other. As such they could be used as secondary entrances, the slow pace way with nice rooms.

In the site of San Babila different ingredients of architecture should find their right form and place, in order to create a meaningful and complex space, inside and outside.

WS.D
SM



GABRIELA SEIFERT

Gabriela Seifert works since 1985 in formalhaut together with Götz Stöckmann as architects and artists. They studied at Städelschule Frankfurt am Main und AA London. She is head of studio2 – Raumgestaltung at Leopold-Franzens-University Innsbruck is since 1995 and dean of the faculty of architecture from 2009-13 and again since 2018.

Formalhaut work on the topic of spatial experience and cognition with architectonic and artistic means. They propagate an autonomous, sensory architecture: space without function. Space as physical and content-related vessel, the relation of inside and outside, of city and landscape are important subjects.

Their living room house is an ongoing concrete utopia dwelling on the dualism of public and private space. A number of artworks in and on the house extends and augments the power of the architectural language and invites into a discourse.

Formalhaut have shown their work at numerous exhibitions i.e. the Venice Biennale or Storefront gallery and they have been awarded with multiple distinctions like Mies Van der Rohe Preis Finalists and the 1. Kunstpreis der Städelschule Frankfurt.

www.formalhaut.de/400.h



architect, artist, navigator



Entrance to the Yarra River looking across to Williamsdown 1932 - (showing the site for the studio, on the west bank of the Yarra R. (c. 1930, 1930/32)

with Black and Professor Gabriela Seifert

of Design Studio: 01. 2014 : X Field : Studio times Mondays 10.00am - 2.00pm (studio workshop incl 3)

Site west bank of the Yarra River between the Westgate Bridge and the Newport Pier. A strip of left-over land wedged between remnant industrial infrastructure and the Yarra River.

Project what type of encounter can be designed between a river and a city edge? The landscape of a river, it has a certain 'terra vague' character. An urban scale response built fabric, river edge, the existing landscape and its uses. Your response may include overlay of new uses, building and landscape. Predictions of rising sea levels over the and the impact of tidal variations should be considered in your proposal.

Approach: this studio offers you a site based approach to making architecture. This is a way of determining how and where to intervene in a location. Site definition is an architectural outcome. You will undertake detailed ground explorations of the site to understand its processes, history and past impacts impacting on the future. Projects will draw research, participation in an intensive studio workshop, key texts and case study production of new drawings to re-define the site. In this studio you will need to devise culture, one that emerges from your site investigations. There will be an intensive studio. Self-study in week 3 of the semester commencing 10.00am Monday 17 March and continuing

Schedule
 Wk. 1-4 Site: re-drawing the site - an act of description
 strategies of approaching site, exposure to art + architecture
 Wk. 4-7 where and how to intervene - the development
 Wk. 7-8, 9-10, 11-12, 13-14, 15-16, 17-18, 19-20, 21-22, 23-24, 25-26, 27-28, 29-30, 31-32, 33-34, 35-36, 37-38, 39-40, 41-42, 43-44, 45-46, 47-48, 49-50, 51-52, 53-54, 55-56, 57-58, 59-60, 61-62, 63-64, 65-66, 67-68, 69-70, 71-72, 73-74, 75-76, 77-78, 79-80, 81-82, 83-84, 85-86, 87-88, 89-90, 91-92, 93-94, 95-96, 97-98, 99-100, 101-102, 103-104, 105-106, 107-108, 109-110, 111-112, 113-114, 115-116, 117-118, 119-120, 121-122, 123-124, 125-126, 127-128, 129-130, 131-132, 133-134, 135-136, 137-138, 139-140, 141-142, 143-144, 145-146, 147-148, 149-150, 151-152, 153-154, 155-156, 157-158, 159-160, 161-162, 163-164, 165-166, 167-168, 169-170, 171-172, 173-174, 175-176, 177-178, 179-180, 181-182, 183-184, 185-186, 187-188, 189-190, 191-192, 193-194, 195-196, 197-198, 199-200, 201-202, 203-204, 205-206, 207-208, 209-210, 211-212, 213-214, 215-216, 217-218, 219-220, 221-222, 223-224, 225-226, 227-228, 229-230, 231-232, 233-234, 235-236, 237-238, 239-240, 241-242, 243-244, 245-246, 247-248, 249-250, 251-252, 253-254, 255-256, 257-258, 259-260, 261-262, 263-264, 265-266, 267-268, 269-270, 271-272, 273-274, 275-276, 277-278, 279-280, 281-282, 283-284, 285-286, 287-288, 289-290, 291-292, 293-294, 295-296, 297-298, 299-300, 301-302, 303-304, 305-306, 307-308, 309-310, 311-312, 313-314, 315-316, 317-318, 319-320, 321-322, 323-324, 325-326, 327-328, 329-330, 331-332, 333-334, 335-336, 337-338, 339-340, 341-342, 343-344, 345-346, 347-348, 349-350, 351-352, 353-354, 355-356, 357-358, 359-360, 361-362, 363-364, 365-366, 367-368, 369-370, 371-372, 373-374, 375-376, 377-378, 379-380, 381-382, 383-384, 385-386, 387-388, 389-390, 391-392, 393-394, 395-396, 397-398, 399-400, 401-402, 403-404, 405-406, 407-408, 409-410, 411-412, 413-414, 415-416, 417-418, 419-420, 421-422, 423-424, 425-426, 427-428, 429-430, 431-432, 433-434, 435-436, 437-438, 439-440, 441-442, 443-444, 445-446, 447-448, 449-450, 451-452, 453-454, 455-456, 457-458, 459-460, 461-462, 463-464, 465-466, 467-468, 469-470, 471-472, 473-474, 475-476, 477-478, 479-480, 481-482, 483-484, 485-486, 487-488, 489-490, 491-492, 493-494, 495-496, 497-498, 499-500, 501-502, 503-504, 505-506, 507-508, 509-510, 511-512, 513-514, 515-516, 517-518, 519-520, 521-522, 523-524, 525-526, 527-528, 529-530, 531-532, 533-534, 535-536, 537-538, 539-540, 541-542, 543-544, 545-546, 547-548, 549-550, 551-552, 553-554, 555-556, 557-558, 559-560, 561-562, 563-564, 565-566, 567-568, 569-570, 571-572, 573-574, 575-576, 577-578, 579-580, 581-582, 583-584, 585-586, 587-588, 589-590, 591-592, 593-594, 595-596, 597-598, 599-600, 601-602, 603-604, 605-606, 607-608, 609-610, 611-612, 613-614, 615-616, 617-618, 619-620, 621-622, 623-624, 625-626, 627-628, 629-630, 631-632, 633-634, 635-636, 637-638, 639-640, 641-642, 643-644, 645-646, 647-648, 649-650, 651-652, 653-654, 655-656, 657-658, 659-660, 661-662, 663-664, 665-666, 667-668, 669-670, 671-672, 673-674, 675-676, 677-678, 679-680, 681-682, 683-684, 685-686, 687-688, 689-690, 691-692, 693-694, 695-696, 697-698, 699-700, 701-702, 703-704, 705-706, 707-708, 709-710, 711-712, 713-714, 715-716, 717-718, 719-720, 721-722, 723-724, 725-726, 727-728, 729-730, 731-732, 733-734, 735-736, 737-738, 739-740, 741-742, 743-744, 745-746, 747-748, 749-750, 751-752, 753-754, 755-756, 757-758, 759-760, 761-762, 763-764, 765-766, 767-768, 769-770, 771-772, 773-774, 775-776, 777-778, 779-780, 781-782, 783-784, 785-786, 787-788, 789-790, 791-792, 793-794, 795-796, 797-798, 799-800, 801-802, 803-804, 805-806, 807-808, 809-810, 811-812, 813-814, 815-816, 817-818, 819-820, 821-822, 823-824, 825-826, 827-828, 829-830, 831-832, 833-834, 835-836, 837-838, 839-840, 841-842, 843-844, 845-846, 847-848, 849-850, 851-852, 853-854, 855-856, 857-858, 859-860, 861-862, 863-864, 865-866, 867-868, 869-870, 871-872, 873-874, 875-876, 877-878, 879-880, 881-882, 883-884, 885-886, 887-888, 889-890, 891-892, 893-894, 895-896, 897-898, 899-900, 901-902, 903-904, 905-906, 907-908, 909-910, 911-912, 913-914, 915-916, 917-918, 919-920, 921-922

ink, 7-11, detailed design of business, 200-201, 202-203, 204-205, 206-207, 208-209, 210-211, 212-213, 214-215, 216-217, 218-219, 220-221, 222-223, 224-225, 226-227, 228-229, 230-231, 232-233, 234-235, 236-237, 238-239, 240-241, 242-243, 244-245, 246-247, 248-249, 250-251, 252-253, 254-255, 256-257, 258-259, 260-261, 262-263, 264-265, 266-267, 268-269, 270-271, 272-273, 274-275, 276-277, 278-279, 280-281, 282-283, 284-285, 286-287, 288-289, 290-291, 292-293, 294-295, 296-297, 298-299, 300-301, 302-303, 304-305, 306-307, 308-309, 310-311, 312-313, 314-315, 316-317, 318-319, 320-321, 322-323, 324-325, 326-327, 328-329, 330-331, 332-333, 334-335, 336-337, 338-339, 340-341, 342-343, 344-345, 346-347, 348-349, 350-351, 352-353, 354-355, 356-357, 358-359, 360-361, 362-363, 364-365, 366-367, 368-369, 370-371, 372-373, 374-375, 376-377, 378-379, 380-381, 382-383, 384-385, 386-387, 388-389, 390-391, 392-393, 394-395, 396-397, 398-399, 400-401, 402-403, 404-405, 406-407, 408-409, 410-411, 412-413, 414-415, 416-417, 418-419, 420-421, 422-423, 424-425, 426-427, 428-429, 430-431, 432-433, 434-435, 436-437, 438-439, 440-441, 442-443, 444-445, 446-447, 448-449, 450-451, 452-453, 454-455, 456-457, 458-459, 460-461, 462-463, 464-465, 466-467, 468-469, 470-471, 472-473, 474-475, 476-477, 478-479, 480-481, 482-483, 484-485, 486-487, 488-489, 490-491, 492-493, 494-495, 496-497, 498-499, 500-501, 502-503, 504-505, 506-507, 508-509, 510-511, 512-513, 514-515, 516-517, 518-519, 520-521, 522-523, 524-525, 526-527, 528-529, 530-531, 532-533, 534-535, 536-537, 538-539, 540-541, 542-543, 544-545, 546-547, 548-549, 550-551, 552-553, 554-555, 556-557, 558-559, 560-561, 562-563, 564-565, 566-567, 568-569, 570-571, 572-573, 574-575, 576-577, 578-579, 580-581, 582-583, 584-585, 586-587, 588-589, 590-591, 592-593, 594-595, 596-597, 598-599, 600-601, 602-603, 604-605, 606-607, 608-609, 610-611, 612-613, 614-615, 616-617, 618-619, 620-621, 622-623, 624-625, 626-627, 628-629, 630-631, 632-633, 634-635, 636-637, 638-639, 640-641, 642-643, 644-645, 646-647, 648-649, 650-651, 652-653, 654-655, 656-657, 658-659, 660-661, 662-663, 664-665, 666-667, 668-669, 670-671, 672-673, 674-675, 676-677, 678-679, 680-681, 682-683, 684-685, 686-687, 688-689, 690-691, 692-693, 694-695, 696-697, 698-699, 700-701, 702-703, 704-705, 706-707, 708-709, 710-711, 712-713, 714-715, 716-717, 718-719, 720-721, 722-723, 724-725, 726-727, 728-729, 730-731, 732-733, 734-735, 736-737, 738-739, 740-741, 742-743, 744-745, 746-747, 748-749, 750-751, 752-753, 754-755, 756-757, 758-759, 760-761, 762-763, 764-765, 766-767, 768-769, 770-771, 772-773, 774-775, 776-777, 778-779, 780-781, 782-783, 784-785, 786-787, 788-789, 790-791, 792-793, 794-795, 796-797, 798-799, 800-801, 802-803, 804-805, 806-807, 808-809, 810-811, 812-813, 814-815, 816-817, 818-819, 820-821, 822-823, 824-825, 826-827, 828-829, 830-831, 832-833, 834-835, 836-837, 838-839, 840-841, 842-843, 844-845, 846-847, 848-849, 850-851, 852-853, 854-855, 856-857, 858-859, 860-861, 862-863, 864-865, 866-867, 868-869, 870-871, 872-873, 874-875, 876-877, 878-879, 880-881, 882-883, 884-885, 886-887, 888-889, 890-891, 892-893, 894-895, 896-897, 898-899, 900-901, 902-903, 904-905, 906-907, 908-909, 910-911, 912-913, 914-915, 916-917, 918-919, 920-921, 922-923, 924-925, 926-927, 928-929, 930-931, 932-933, 934-935, 936-937, 938-939, 940-941, 942-943, 944-945, 946-947, 948-949, 950-951, 952-953, 954-955, 956-957, 958-959, 960-961, 962-963, 964-965, 966-967, 968-969, 970-971, 972-973, 974-975, 976-977, 978-979, 980-981, 982-983, 984-985, 986-987, 988-989, 990-991, 992-993, 994-995, 996-997, 998-999, 1000-1001, 1002-1003, 1004-1005, 1006-1007, 1008-1009, 1010-1011, 1012-1013, 1014-1015, 1016-1017, 1018-1019, 1020-1021, 1022-1023, 1024-1025, 1026-1027, 1028-1029, 1030-1031, 1032-1033, 1034-1035, 1036-1037, 1038-1039, 1040-1041, 1042-1043, 1044-1045, 1046-1047, 1048-1049, 1050-1051, 1052-1053, 1054-1055, 1056-1057, 1058-1059, 1060-1061, 1062-1063, 1064-1065, 1066-1067, 1068-1069, 1070-1071, 1072-1073, 1074-1075, 1076-1077, 1078-1079, 1080-1081, 1082-1083, 1084-1085, 1086-10

VON BIRGIT OCHS



Open House

"How can we breathe new possibilities into modern architecture?" was the question the German architect duo **Gabriela Seifert** and Götz Stöckmann of Formalhaut posed when designing their new home. Pulling the hole

the street for alfresco sleeping. In each instance the interior elements escape their traditional boundaries as the house playfully thumbs its nose at convention.



Methodology

“Eventually everything connects - people, ideas, objects. The quality of the connections is the key to quality per se.” Charles Eames

Holistic approach - This quote represents best my approach to architecture and to design which is integral, humanistic and holistic. Architecture is the art of creating spaces and places that provide a better quality of living - in my interpretation that includes animals and plants as well as humans and objects as participants and creators of a lively, vibrant and diverse environment.

New connectivity - It is necessary for architecture to explore and open up a new connectivity between buildings and nature and to provide robust, adaptive structures and spaces for people's communal and individual activities. The aim is to bring people together under a revised urban and rural agenda with new qualities that can face the challenges of today's fast life and provide people with alternative work-life models that integrate activities, reduce traffic and that may lead to more integrated, happier lives.

Superb design - At the same time a superb design with high aesthetic quality is what makes architecture worthwhile and enjoyable, regardless of the material or the budgetary effort. It is our obligation to think about the reuse, reduce, recycle possibilities in all our projects to keep entropy low.

Power of Space - The inherent architectural components of designs such as density, distribution, size, scale and proportion, the integration of inside and outside spaces are therefore preferred, vital tools and so is the immaterial narrative power of space that can transmit subtle or plainly direct messages concerning its uses and impact.

Immaterial qualities - Spacemaking, placemaking and the exploration and creation of new, timely forms of “genius loci” will be subject to investigation. Perception and apperception of spaces and qualities inherent in them will be studied and tested by way of modelling scenarios and setups in a variety of media. Material and immaterial qualities of the surrounding environment will be essential themes and topics.

Concept driven design - The development of concepts and ideas as design-guidelines is a crucial method to help make decisions under this holistic agenda that integrates art, architecture, design, landscape, gardens.

Participants

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Room 3.1.8
Building 11

Area | San Cristoforo

A poetic landscape (who's afraid of green and blue)

The San Cristoforo site with its intermodal infrastructure with streets, train and especially the navigli offers a multitude of topics and design tasks on a number of different scales. It has great potential for intense relationships and linkages between city and country ranging from infrastructure nodes, urban hotspots, event locations, signs and signals to thematic areas, be it sports, health, education or new hybrid programmes.

Its transitory position on the eastern end of the new line including urban, suburban and rural areas gives reason for a number of investigations into the nature and character of public to semi-public to private spaces and places. The existing urban fabric, as scattered as it is in some places, gives the chance for interesting intervention possibilities and linking the various new hotspots and subcentres.

Especially the axis and space of the navigli waterway and its surroundings has the potential for generous, big open spaces for a multitude of activities like sports and leisure, gathering and gastronomy, public gardens and quiet corners. This could be the new attractive spine from city to country and vice versa, encouraging residents, commuters and visitors to use more sustainable vehicles and move in open air and fresh climate.

Hard and soft scapes and squares, markers and bridges structure the rhythm of activities alongside this parallel strip of water, green and built space and its neighbourhood combining inside and outside spaces that propose new ways of live, work and get together alongside the traditional and habitual ones.

Building and nature will be interrelated in many ways, offering differentiated climatic zones, for year-round use. People, animals, plants, the living things come together and meet or at least encounter each other like i.e. hospital - therapeutic gardens - animals and/or food - health - sports and/or recycle/repair goods and workshops, markethall, kiosks and many more combinations.

The project asks for hybrid programmes to integrate life, work and leisure on various scales: from the dense, urban supply and infrastructure hubs through to the more rural environments that lead over to the area of the risaie.

Design tasks range from overall urban concept to buildings, bridges, urban infrastructure, shelters, light, furniture to designing with plants and green spaces. The collaboration of architecture and landscape students is desired.

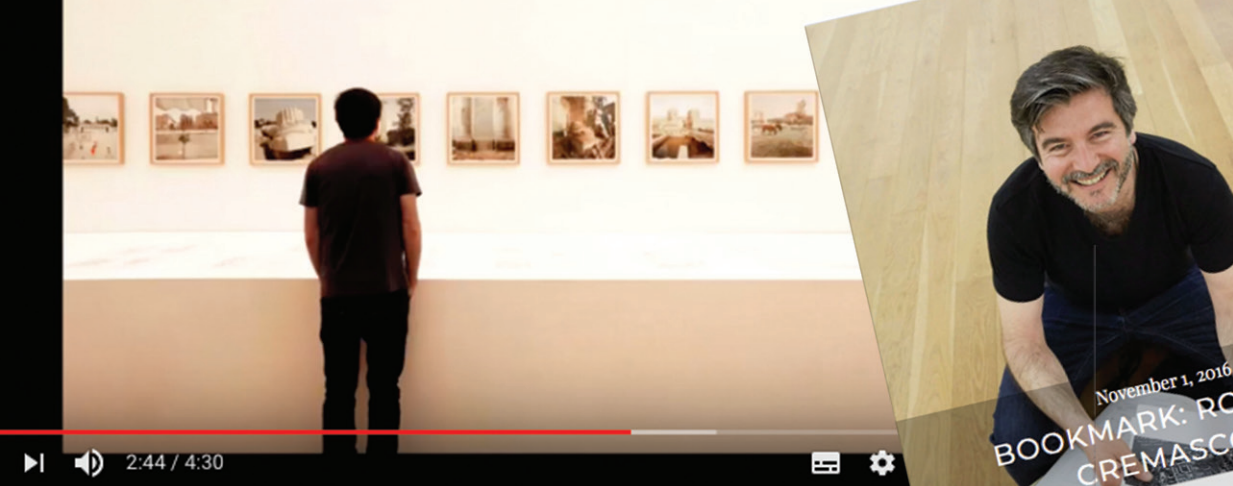
WS.E



ROBERTO CREMASCOLI

Roberto Cremascoli is the co founder of the studio Cremascoli Okumura Rodrigues Arquitectos in Oporto. The studio works on projects in Portugal, Italy, Switzerland and France. Roberto Cremascoli is also an architect, curator and publisher. Among the studio's recent works: renovation of Grande Hotel do Porto and Fábrica da Resinagem at Marinha Grande. He curated the exhibitions Porto Poetic at the Triennale di Milano (2013) and Álvaro Siza, Inside the human being at MART in Rovereto (2014). In 2016 he was cocurator of the Portuguese Pavilion at the 15th Venice Biennale of Architecture.

He was also scientific responsible for the exhibition Alvaro Siza, Sacro at the MAXXI in Roma (2016).



2016 Alvaro Siza a Roma -6- Roberto Cremascoli



lectures: Roberto Cremascoli Cor Arquitectos Nicolò Galeazzi STUDIO



Roberto Cremascoli

Seguir



ROBERTO CREMASCOLI, ARCHITETTO

admin | 7 aprile 2016

L'Architetto che vive fra Italia e Portogallo parteciperà alla Internazionale del Giardino e del Paesaggio I Giardini del I

Riparte l'organizzazione dell'importante rassegna che da 6 con professionisti dell'ambito del paesaggio di altissimo pr novità di quest'anno è l'incontro con l'architettura portogh

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Architettura complice

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teorio Labo

ggio di Calabria, Calabria

BOOKMARK: ROBERTO CREMASCOLI

"You put together letters to make words, words make sentences, and sentences make a story. To know how to build a narrative is the basis for everything." Roberto Cremascoli

Is there something in your work as a curator that you feel you can take back to architecture?

Roberto Cremascoli: I don't understand why we always complicate things so much. It's so simple to do things well. Take this museum. To create architecture is to go to a place, and to do that, you need to think about people. Why are we so complicated here right now? This is a space of happiness, designed for people. What comes from the beginning, and vice versa, is the realization that you have to simplify things to architecture, otherwise it won't work. Another important thing is that it's essential to understand everything a priori. Just like in curatorship, in architecture, it's essential to trace a route to be explored, to be discovered little by little, to be questioned. The most important thing is not to make a narrative, but to make a space that is open to people.

Methodology

1 - The story and experience presentation of some works done by COR architectos (Roberto Cremascoli, Edison Okumura e Marta Rodrigues) that will characterize the office's design experience, particularly in the participative theme. It will be told the story of: "Urban renovation of the historical centre of Cantù, Garibaldi square", 2007, "Neighbourhood, where alvaro meets Aldo" – Portuguese Pavillion at the XV Venice Architecture Biennale, 2016, "La città invisibile" (The invisible city) – Sardegna Foundation / section within the Italian Pavillion at the XVI Venice Architecture Biennale, 2018, "Bicho, Teatrinho & Fogo" (Critic, Little Theatre & Fire) + "Not only a playhouse" – 2 Playgrounds at Oporto, 2017 + 2018, "La forma liquida" (The liquid shape) – WaVe 2019, IUAV Venice University, 2019, "Follow me!" – Winning project for the urban renovation of the ecological/archeological backbone at Canosa di Puglia, 2019

2 - Listen to the city

Sensory recognition at the project site. Listen, talk to the local people. Their stories will be the basis for the functional programme. The place as a starting point for a sensory experience. Contextualizing the site inside the M4 Masterplan – The new green-blue backbone.

3 - Drawing the city

Put on paper what has been learnt during the recognition, creating matrices that will be used as bases to define the planning subjects. The interventions will also be divided according to the scale typology, such as furniture, floors, itinerary, infrastructure.

4 - *Design the shared place*

The final draft of the project may make use of varied solutions of representation, such as photography, sounds, films, and the canonical ones as well, like drawings and models.

5 - Display

Preparation of an exhibition apparatus to tell the story of the workshop. Set up an exposition display to show the results of the works described in the points 2-3-4, and, above all, to share this experience as a moment of joyful work.

Participants

Aimi Elisabetta	Speri Sofia
Antonios Anthony	TaiurskiiAnton
Barera Sara	Tanaya Novitasari Leonard
Boylu Gizem Begum	Teslaru Claudia
Broglià Lorenzo	Tura Giacomo Filippo
Carrara Alessia	Tyankova Teodora
Choi Younghwan	Uralcan Isik Sinem
Frontini Edoardo	Venzor Angelica Ximena
Gatta Alessandro	Wu Xiaowen
Genco Tommaso	Zhang Xingchunzhi
Goudarzi Farnoosh	
Kong Yiming	
Laganà Daniela	
Merlini Ayano	
Palladino Samuele	
Peric Mina	
Ravazzani Francesco Antonio	
Rigamonti Sara	
Santisi Sara	
Scotto D'Abusco Renzo	

Tutor
Manuel Garramone

Room 3.2.3
Building 11

Area | Dateo station

THE SENSORY CITY - Listen and talk to the city

The Dateo station within the Eastern branch system

The meaning of building, that is the purpose of every project design, is the understanding of a place – a place stratified by time – a place stratified by people. A new construction (reconstruction) is a mark, a new layer that contributes to remodel a place. The construction of Milan subway MM in the XX century marked the modernization of the city, reshaping it from the underground. Cities talk to us, have smells, make sounds and noises. From “urban senses” we are able to feel a city’s atmosphere. The “metro” of Paris or the “tube” of London have its own particular smells.

Starting from this organic concept of urban territory and from the framework document “M4 – The new green-blue backbone” rises some fundamental references. Environmental systems at territorial scale: the Risaie Park in the southwest (and the Parco Agricolo Sud Milano by extension), and the Grande Forlanini-Lambro-Idroscalo system in the east, passing through the city centre. Thus the 3 Western + Central + Eastern branches are created.

The eastern branch will be the subject of my course, considered a city gate from Linate airport to Tricolore square at the margin of the city centre. It connects the Airport+ Forlanini Park + Città Studi + Railway Line “Passante” + Green promenade. The intermodal Dateo station is the cornerstone of this system. Starting from the surroundings of the station a recognition will be carried out up to the origin of the line, the gate M4 at Linate.

The new green-blue backbone

It is proposed to describe and tell the story of the planning of the M4 as an actual linear green-blue park, that connects two major environmental systems at territorial scale: the Risaie Park in the southwest (and the Parco Agricolo Sud Milano by extension), and the Grande Forlanini-Lambro-Idroscalo system in the east; this

way it takes on a metropolitan dimension that includes the adjacent cities (Segrate, Peschiera Borromeo, Buccinasco, Corsico).

This new backbone defines not only a matrix and an environmental grid, but also an opportunity to link the modern and contemporary part of the city to the historic centre.

I will start by taking a cue from the interesting results of the participative path that has been undertaken during the workshop “M4 ideas in the construction site”; the MM4 workshop in particular. The city on the rise: a shared project for the urban regeneration of the affected areas by the new Metropolitana 4 (2015), that worked on the arrangement of the surfaces of the western branch of the new line, and presented the ideas and design hypothesis developed with the local communities that have been affected by the construction of the stations. The dialogue with the local communities characterized the whole initiative.

This research turned out to be quite helpful, forcing dormant knowledge of the city and its historical/cultural and landscape/environmental qualities to emerge, and valuing them. It also revealed the capability of regeneration of the urban contexts through which the new subway line passes, highlighting in particular the possible relations between the restricted settings of the stations and the urban space to which it connects. Therefore, the value of the research is not just the reveal of different layers of information and knowledge, but also its capability to generate usable knowledge, identifying potentialities in the following phases of design, implementation and realization, and involving and listening to the citizens.

Therefore

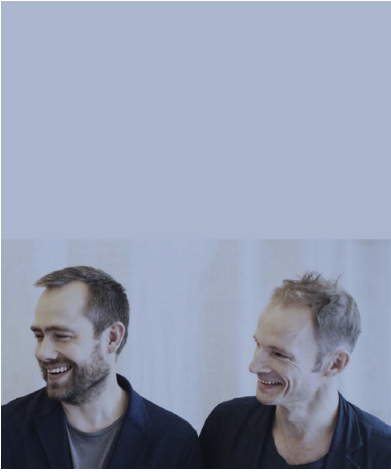
M4 meets the territory – general masterplan

M4 meets the city – station design

M4 meets - people

The outcome is the awareness that an intervention of contextualization of the new subway line should not result in a mere restoration of pre-existing conditions once the construction site is closed. We must look at it as an organism in continuous change.

WS.F



KLAS RUIN - OLA BROMS

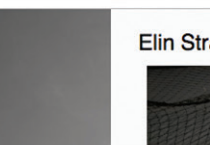
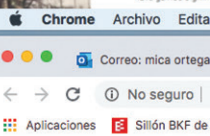
Klas Ruin is educated at the KTH School of Architecture and the Ecole d'Architecture de Belleville i Paris. He has worked at Johan Celsing arkitektkontor in Stockholm and at Tony Fretton Architects in London. In 2000-2004 he had his own practice mainly involved with private villas, e.g. the well-published Satellite H in the Helsinki archipelago. In 2005 he co- founded the architecture office Spridd. He has been teaching at the KTH School of Architecture and lectured at several schools in Sweden and abroad. He was the chairman of the Swedish Alvar Aalto society 2013-16 and is regularly commissioned as jury member in competitions, e.g. the new Nobel centre in Stockholm 2014.

Ola Broma Wessel is educated at the Royal Danish Academy of Fine Arts School of Architecture. He worked at various offices in Norway and Sweden, most notably Johan Celsing arkitektkontor. In 2005 he co-founded the architecture office Spridd. He has been teaching at the KTH School of Architecture and lectured at several schools. He has been engaged in research and development projects with funding. Ola has been writing about architecture and he is the co-editor of the book *Bor vi i samma stad?* (2005), *Future People's Palace* (2016) and a book on the co-building movement in Sweden (2016).

Rethinking
the Social
in Architecture
Making Effects

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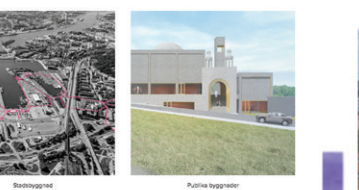
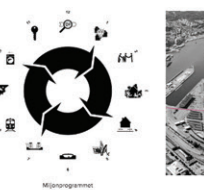


Urban Housing Winning Proposal / ETAT Architects + Spridd
Architects
January 23, 2013



ETAT Architects + Spridd Architects recently won the first prize in an invited competition for a mixed-use building of housing and commercial space. Located in the centre of **Norrköping**, on the fringe of the historic 19th century textile industry area. These include elements such as large windows, local towers, repetitive and rationally organised fenestration, an emphasis on vertical elements in the

Spridd



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That architecture serves
as the setting for social
actions, activities, and
content is not a new idea.

Uttan Färdiga fönster och
konstruktörer ger rådgivning
med hjälp.

Norrköping. Byggnadens volym
och form uttrycker en stark
konstruktivitet. Den är en
utförande av ett arkitektoniskt
koncept som är en
repetitiv fönsterstruktur.



Vår Norrköping
Norrköping är en av Sveriges mest attraktiva städer. Den har en rik historia och en unik karaktär. Vår Norrköping är en av de mest attraktiva städerna i Sverige. Den har en rik historia och en unik karaktär. Vår Norrköping är en av de mest attraktiva städerna i Sverige. Den har en rik historia och en unik karaktär.

Methodology

The office - Spridd is an architecture office based in Stockholm since 2005. It has established itself as one of Sweden's most innovative architectural offices in urban development and architecture through success in competitions, research, debates and completed projects. The projects range in a wide field from interior design to urban development from conceptual thinking to construction drawings. Spridd currently consists of eleven architects with the main office in Stockholm and a filial in Malmö.

Challenges in society - The aim of Spridd is to explore the role and abilities of architecture to respond to current challenges in society. The founders, share an interest in architecture as social art, a profession that combines technology, art and politics. The office is a creative platform, a laboratory open to like-minded architects and neighboring professions to explore the vision. After 14 years the office has developed well-defined methods to pursue projects from concept to completion. Society is under constant change. Positions at home, at work, and in the city need to be reinterpreted. Established ideas about center and periphery need to be reformulated. Spridd was founded to participate in this process of change.

Process - Spridd's name is based on the idea of seeking alternative perspectives, often on the periphery of the architectural field, in order to provide new and better answers to the architectural task. In this work, the structuring of the design-process of the project is as important as the input of new ideas. Spridd has developed new methods of working with design-processes of projects involving larger organizations and many different people in various roles and professions. With a clear aim and methodological work, traditional architectural work is complemented to ensure that existing and new environments reach their full potential. Examples of projects focusing on the process have been the renovation of the Million program areas and the development of the Million program Clock together with NCC, the planning of Frihamnen (the Free port) in Gothenburg with the new Jubilee park, the housing exhibition called Bomassan in Hökarängen and various transformation projects of historical buildings and city blocks.

Methods of representation - working methods with drawings, models and images.

Participants

Antolini Davide	Mannila Mimmi Elisa
Argenzio Giancarlo Jose	Robin Enrico
Bardoneschi Irene	Rossi Marta
Cai Luyang	Sevinyan Ani
Carbone Bar	Shen Zhilin
Cesarini Elisa	Sianturi Jane Lydia
Choroumi Marjan	Wu Wenke
Coppi Arianna	Xie Yiming
De Oliveira Araujo Renata	Yang Chen
Franti Matteo	Yuan Rongwei
Frenzen Verena Isabella	Zhao Liang
Gucenmez Tugce	
Hakim Ines	
Hosseinabadi Atiyyeh	
Hussein Aboud Kassim	
Kalaycioglu Zeynep	
Kaminska Marta Natalia	
Kim Nam Jun	
Koni Iris	
Maggi Beatrice	

Tutor
Marco Jacomella

Room 3.2.4
Building 11

Area | Giambellino - Lorenteggio

In our methodology, working as practicing architects as well as in teaching, we emphasize the importance of early analysis through the specific means of representation in architecture; the drawing, the image and the model. Our 2020 MIAW course in Milano will be clearly divided into three parts following this methodology. The potential for innovation in architecture, no matter size or function is stimulated by deliberate change in scale from detail to city planning as well as changing between the different means of representation.

Spridd has for a long period worked with projects located in housing areas developed during the boom of the Swedish Welfare state in the 1960's, the so called Million program areas. Through this work we have built up significant knowledge on housing typologies, city planning strategies and social and technical strategies for new buildings as well as for reuse of existing buildings in this large part of the building heritage in Sweden. These multi ethnic housing areas and buildings are often either neglected or radically changed due to prejudice and lack of knowledge of existing qualities. In Milan we will work with the Giambellino - Lorenteggio district, an area we believe share some of these challenges. It is a populous district developed in the 50's and 60's, where a large number of immigrants settled during the economic boom in the 1960s.

Structuring an architectural task based on the specific tools of the Architecture profession; drawings, images and models is well known. Vitruvius pointed out this group of three principal techniques and named them Ichnographia (the plan drawing), Ortographia (façade and section) and Scenographia (three dimensional representation).

Ichnographia

Our course starts with examining the city plan in the area, zooming out and working only with the abstract ground figure plan in black and white. The area is divided in to 9 equal squares for the 9 groups of students. By isolating the buildings the city pattern can be studied focused on building and city plan typologies. Analyzing and

drawing (printing on transparent paper) 10 different historical stages in the same manner gives us the chance to read the historical development as a short film, a film of drawings that supports a speculation about a potential future continuation.

Ortographia

The second phase starts with the site visit changing scale from city plan level down to detail and what is visible from a street level. The groups focus on their specific area in the overall grid of nine parts. The task is to analyze the site via the lenses of the camera searching for a representative image. Each group will select three photographs representing the overall theme of the course relating to the new Blue line: 1, Building typology 2, Mobile infrastructure 3, Blue-green infrastructure. After having chosen the three photographs the task is to analyze and interpret each photograph, a study focused on transforming the content of the photograph into what is significant via the work with drawing. Photograph and drawing printed on transparent paper 90x90 cm. The first week ends with a presentation and critique on Friday afternoon.

Scenographia

The third part of the course is individual and concentrated on working only with a model. Each student is given a hard socle of 30x30 cm and a particular modelling clay much used in making architecture models in general and particularly used by us at Spridd. The clay, Plastelina, is neither dry or wet and enables you to work in multiple ways with surface and volume, methods that will be presented in a lecture. This part of the course need to be open in order to develop a project based on the discoveries during the first week of analysis. The formats of drawings, photographs and models are strict in order to easily envelop the final result.

MIAW

Miaw (Milan International Architecture Workshop) is the International intensive programme at the School of Architettura Urbanistica Ingegneria delle Costruzioni of Politecnico di Milano. Miaw provides an international design forum for schools, teachers and students, and it is also an informal platform to discuss issues and share ambitions that education implies.

