

MIAW

2017

Milano Farini Rail Yard

A PARK
IN SCALO
FARINI

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from Monday 27th Febraury to Saturday 04th March 2017

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Olav Kristoffersen studied architecture at NTNU in Trondheim. He is currently professor at NTNU in Trondheim and visiting professor at KADK in Copenhagen. **Olav Kristoffersen and Geir Brendeland** founded **Brendeland & Kristoffersen architects** in 2002, a small practice located in Trondheim, Norway. Their built projects include social housing, public buildings, architectural installations, and city plans.

Geir Brendeland studied architecture at the Oslo Architecture School. He is also professor at NTNU.

Andrea Pezzoli worked from 2009 in the Construction and Design Department of Milan World Expo 2015. He later founded with Giulia Urciuoli **co.arch studio** an architectural and design office based in Milan.



A PARK IN SCALO FARINI

| Presentation of approach

We suggest that a **public park** should immediately be constructed in Scalo Farini. The park is supposed to attract kids and families, and hence to install the Scalo Farini as a specific place in the conscience of the Milanese before other development starts in the area.

In *Delirious New York*, Rem Koolhaas outlines how Central Park was defined in 1853 to safeguard the area from construction. It is still there despite numerous efforts to build in the parks of New York.

We should attempt to establish a distinct public space that is resilient, that is an urban artifact. The park in the Scalo Farini should be defined in a very particular way to enable it to last and enable it to influence subsequent urban development in a beneficial manner.

Three important questions arise:

1. **Where can this park be positioned within the Scalo Farini?**
2. **What can be the exact boundaries and shape of the new park?**
3. **How can we programme and design an attractive park that deals with the scale of the city?**

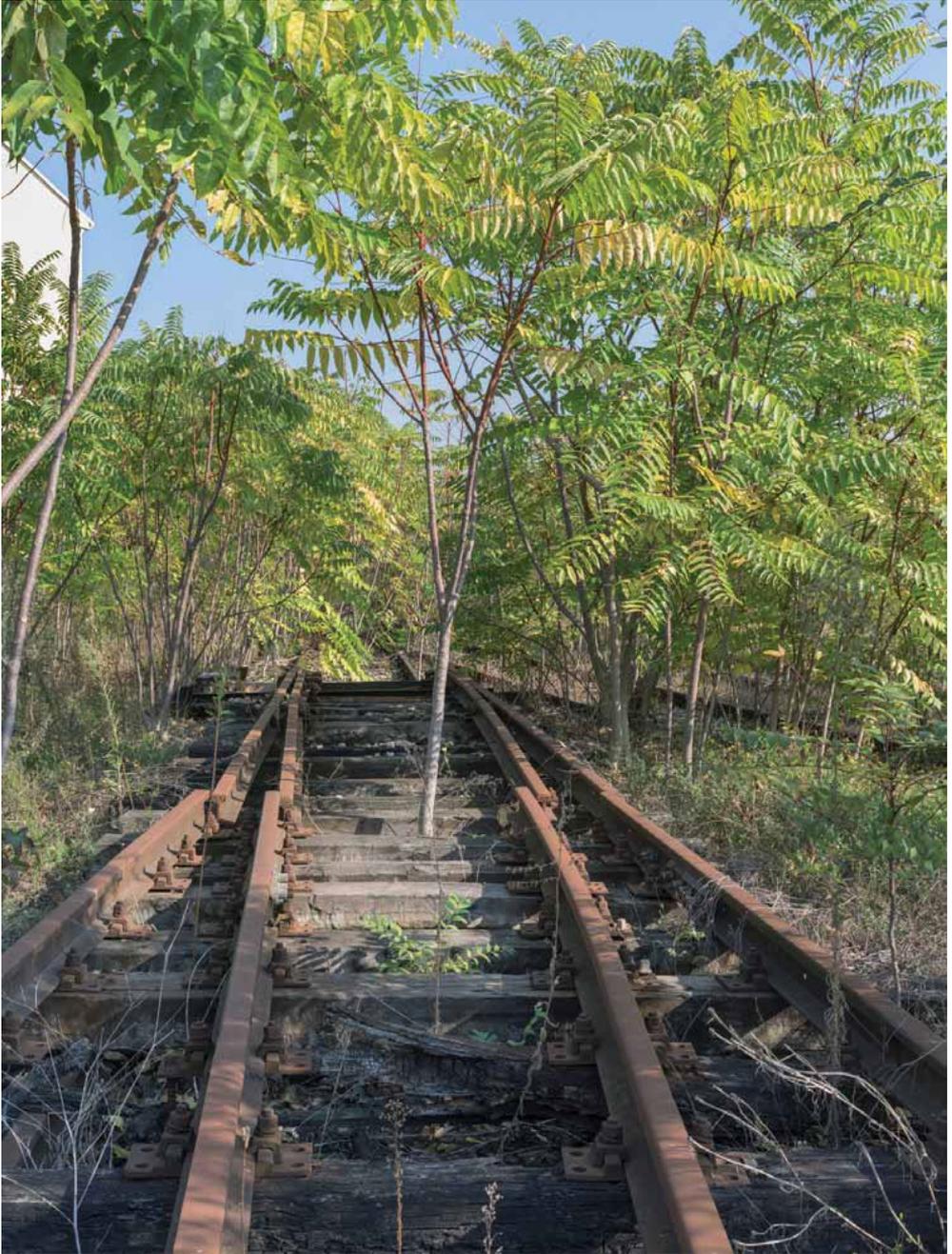
Our goal at the end of the workshop might be to present a large model and drawing of the park.

To achieve our goal, we divide the studio into smaller teams which focus on different scales, aspects and components of the new Park for playing at the Scalo Farini. All bits and pieces should be coordinated to create a coherent and rich project.

Let's identify our individual strengths as architects and use them in one common, collective project.

| The area from Lotus 161





| Excerpt from *Delirious New York - Carpet*

CARPET

By 1850, the possibility that New York's exploding population could engulf the remaining space in the Grid like a freak wave seems real. Urgent plans are made to reserve sites that are still available for parks, but "while we are discussing the subject the advancing population of the city is sweeping over them and covering them for our reach..."⁷

In 1853 this danger is averted with the appointment of the Commissioners of Estimate and Assessment, who are to acquire and survey land for a park in a designated area between Fifth and Eighth avenues and 59th and 104th (later 110th) streets.

Central Park is not only the major recreational facility of Manhattan but also the record of its progress: a taxidermic preservation of nature that exhibits forever the drama of culture outdistancing nature. Like the Grid, it is a colossal leap of faith; the contrast it describes — between the built and the unbuilt — hardly exists at the time of its creation.

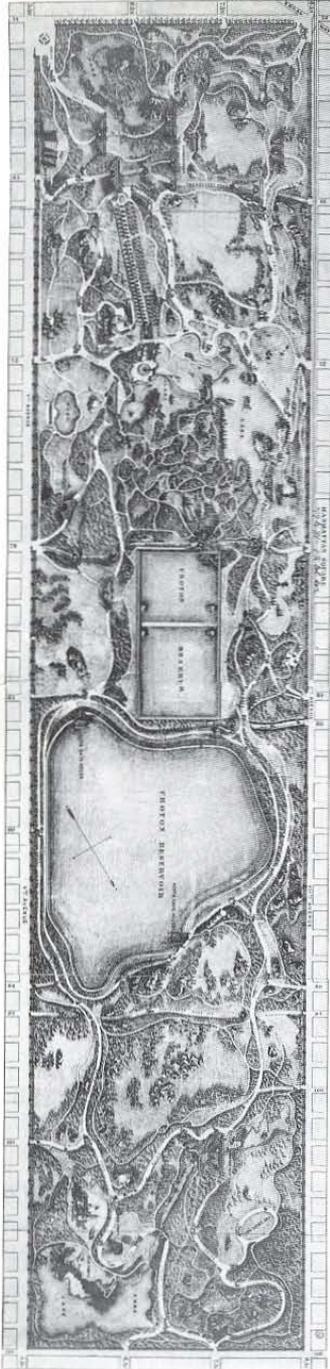
"The time will come when New York will be built up, when all the grading

and filling will be done, and the picturesquely-varied, rocky formation of the island will have been converted into formations of rows and rows of monotonous straight streets, and piles of erect buildings. There will be no suggestion left of its present varied surface, with the exception of a few acres contained in the park.

"Then the priceless value of the present picturesque outlines of the ground will be distinctly perceived, and its adaptability for its purpose more fully recognized. It therefore seems desirable to interfere with its easy, undulating outlines, and picturesque, rocky scenery as little as possible, and, on the other hand, to endeavor rapidly, and by every legitimate means, to increase and judiciously develop these particularly individual and characteristic sources of landscape effects..."⁸

"*To interfere as little as possible,*" but on the other hand "*to increase and develop landscape effects*": if Central Park can be read as an operation of preservation, it is, even more, a series of manipulations and transformations performed on the nature "saved" by its designers. Its lakes are artificial, its trees (trans)planted, its accidents engineered, its incidents supported by an invisible infrastructure that controls their assembly. A catalogue of natural elements is taken from its original context, reconstituted and compressed into a *system of nature* that makes the rectilinearity of the Mall no more formal than the planned informality of the Ramble.

Central Park is a synthetic Arcadian Carpet.



Left: Rem Koolhaas, *Delirious New York: A Retroactive Manifesto for Manhattan* - Oxford University Press, 1978

Central Park, synthetic Arcadian Carpet grafted onto the Grid (plan c. 1870).

| Park references



Top: Central Park , NYC New York



Top: Michael Heizer's city, 1972



Top: Brendeland & Kristoffersen : Gigaphone, Trondheim, 2010



Top: Philippe Malouin : Circular swing set with Caesarstone seats - 2016



Top : West 8, **schouwburgplein**, City of Rotterdam, 1996



Top : BIG - Topotek1 and Superflex : **Superkilen**, Copenhagen, 2012

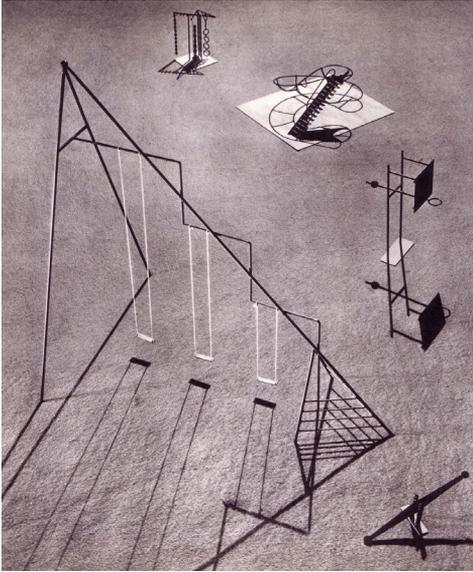


Top : Helen & Hard: **Geopark**, Stavanger, 2008



Top : Capucine Diancourt : **Precarious playground structures** - 2016

A PARK IN SCALO FARINI/ UN PARCO IN
SCALO FARINII 011



Top : Isamu Noguchi : **Playscapes** , Atlanta, 1976



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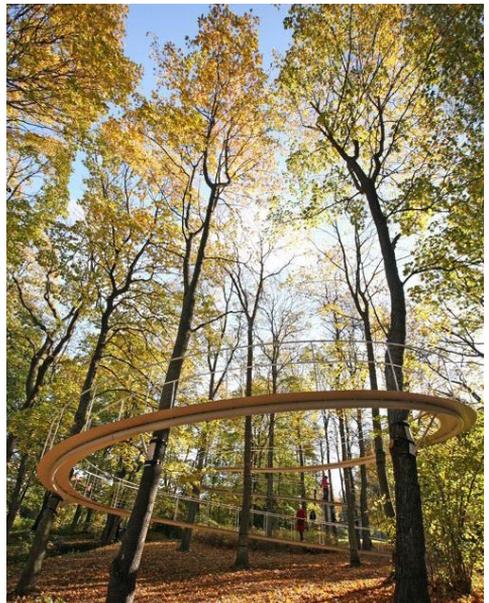
Top : Isamu Noguchi : **Playscapes** , Atlanta, 1976



Top : Dining table at Villa Lante, 1564



Top : Jantar Mantar observatory, Jaipur, 1734



Top : Tetsuo Kondo : Temporary installation in Kadriorg Park, Tallin, Estonia, 2014



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