

MIAW

2019

RI-FORMARE PERIFERIE

5 chances
to make
Public Space
with **Nature**

Visiting Professors:

Anna Marie Fisker

Elizabeth Hatz Bonde

Katherine Ashe

Louise Wright

Robert Sakula



POLITECNICO
MILANO 1863

About

The MIAW-Milan International Architecture Workshop is the international intensive programme at the School of Architettura Urbanistica Ingegneria delle Costruzioni, it provides an international design forum for schools, teachers and students, but it is also an informal platform to discuss issues and share ambitions that education implies. Its aim is to stimulate crossover thinking between researches 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.



MIAW 2019
Milan, 15/25 January 2019

The Miaw Scientific Board

Ilaria Valente Dean of School AUIC;
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Theme

The ongoing environmental crisis, the destruction of natural resources simultaneously with the demographic expansion and the unstoppable urbanization of the planet suggest an instant need to change the way the city is designed.

Planning must no longer consider nature as an inexhaustible resource but as the real principle of design. It is necessary to move towards a new planning idea based on the re-naturalization of urban space: it is an attempt to integrate biodiversity in the city through a process of environmental recolonization.

Within this new resource containment strategy, the voids, the residual spaces, the abandoned places and the infrastructures of the city are becoming increasingly important.

These are places of absence and of waiting that generate a widespread condition of marginalization and degradation, both physical and social, and which connote the concept of periphery, on a larger scale.

Periphery is defined not only by its distance from the centre of the city but by the appearance of some phenomena such as the absence of connections, the mono functionality of uses, poverty, lack of integration.

The areas become an opportunity to rethink the city's fabrics, and a resource to activate urban transformation processes focused on regeneration, recolonization, recovery, re-naturalization, at different scales. In this scenario, the role of nature appears as the design of public space, rethought at both symbolic and real level. The space becomes a piece of re-sewing between the city and the periphery, to complete the overall image of the city, and a tool by which to improve connections, the increase in multi-functionality and the reduction of privatization and exclusion, which today characterize the suburbs. Within the process of re-sewing, the workshop aims to investigate the relationship among city, nature and public space, to show how design could offer new perspectives on some of the key issues of our time. In detail, the guest architects will be asked to investigate possible future urban scenarios for one of the sites (selected from the strategic areas of Ri-formare Periferie), taking into account some project themes.

Schedule

- Tuesday 15 January**
15.00 - 17.00 - Hall Rogers
Opening Seminar
Welcome and Presentations
- Ilaria Valente** Dean, School of Architecture Urban Planning Construction Engineering
- Alessandro Rocca** Deputy Coordinator MSc Study programme Co-funder MIAW
- RI-FORMARE PERIFERIE | Introduction**
- Laura Pogliani** RI-FORMARE PERIFERIE scientific committee Head of technical coordination
- MIAW Theme | Introduction**
- Filippo Orsini** MIAW and RI-FORMARE scientific committee
- VP | Bio and MIAW Program**
Katherine Ashe
Anna Marie Fisker
Elizabeth Hatz Bonde
Robert Sakula
Louise Wright
17.00 – 19.00 (WS rooms)
- Brief on WS organization**
- Wednesday 16 January**
9:15 - 13:30 Area Survey
14:30 - 19:15 Starting Workshop
- Thursday 17 January**
9:15 - 13:00 / 14:30 - 19:15 Workshop
13:30 - 14:10 **Speed Talk - Hall De Donato** Building 3, Ground floor with **Robert Sakula** chairman **Giulia Setti**
- Friday 18 January**
9:15 - 13:00 / 14:30 - 17:15 Workshop
17:30 - 19:30 Auditorium via Pascoli 53
- Book presentation:** "A Real Living Contact with Things Themselves" talk with the author **Irénée Scalbert** with **Alessandro Rocca, PierPaolo Tamburelli, Matteo Poli, Francesca Benedetto, Nina Bassoli**
- Saturday 19 January**
11:30 Exhibition visit at Triennale Museum
- * RICOSTRUZIONI - Architettura, città, paesaggio nell'epoca delle distruzioni**
with **the co-curator Nina Bassoli**

- Monday 21 January**
9:15 - 13:00 / 14:30 - 19:15 Workshop
13:30 - 14:15 **Speed Talk - Auditorium** via Pascoli 53 with **Louise Wright** chairman **Catherine Dezio**
- Tuesday 22 January**
9:15 - 13:00 / 14:30 - 19:15 Workshop
13:30 - 14:15 **Speed Talk - Auditorium** via Pascoli 53 with **Katherine Ashe** chairman **Elena Fontanella**
- Wednesday 23 January**
9:15 - 13:00 / 14:30 - 19:15 Workshop
13:30 - 14:10 Speed Talk - Hall Rogers with **Elizabeth Hatz Bonde** chairman **Rossella Ferorelli**
- Thursday 24 January**
9:15 - 13:00 / 14:30 - 19:15 Workshop
13:30 - 14:15 **Speed Talk - Auditorium** via Pascoli 53 with **Anna Marie Fisker** chairman **Giulia Fini**
- Friday 25 January**
9:15 - 13:15 / 14:15 - 19:15 Workshop
- Saturday 26 January**
10-11:30 Hall rogers
Closing Seminar & Finissage
- Gennaro Postiglione** Head of MSc in Architecture | MIAW funder
VP | presentation of the Workshop results
12:00
Exhibition Setup - Building 11, Ground floor Talks with
- Ilaria Valente** Dean, School of Architecture Urban Planning Construction Engineering
Gabriele Pasqui Head of Department of Architecture and Urban Studies
Filippo Orsini, Gennaro Postiglione, Alessandro Rocca Miaw Scientific Committee
- P. Campos Costa, H. Fernández Elorza, S. Tillner, B. Vuga**
Polimi Visiting Professors in MSc Architecture - Built Environment - Interiors
- * * **Paolo Mazzoleni** President, Milanese Architects Association
- * * **Anna Prat** Comune di Milano, Piano Periferie
- * * **Demetrio Scopelliti** Advisor for Urban Planning, Comune di Milano
- * Optional event
** to be confirmed

Workshops

WS.01

Anna Marie Fisker

Participants:

Bernardini Filippo
Bozukov Georgi
Chansana Aphilak
Chowdhary Devrata
Goh Zhi Min
Haghanipour Arghavan
Hemmati BiaraghLeila
Jahangirrad Rojin

Mandour Ahmed Amr Ibrahim
Mojrisazan Tousi Omid
Ramphele Lelentle
Taccchella Sara
Tremolada Stefano
Wang Sihang
Widlowski Cort Patrick
Yang Yanya

Tutor

Francesca Zanotto

Room Z2

Building 11

Anna Marie Fisker, Architect maa, PhD, Professor at Department of Civil Engineering, Aalborg University, Denmark. She graduated from School of Architecture in Aarhus, and has studied at the Design School in Kolding.

Anna Marie Fisker currently holds the position as director of Center for Food Science, Design & Experience at Aalborg University. Her research focuses on issues of architectural theory and history, design, food and aesthetics with a protracted curriculum in teaching in these subjects. Anna Marie Fisker has been curator at several Art and Architectural Biennale projects in Venice and has a large curriculum of external financed research projects related to design, architecture and food and is the author of more than 100 scientific articles.

Nature at Ground Zero

Spazio pubblico Lorenteggio

Hypothesis

In community building, the third place is the social surroundings separated from the usual two social environments of home (first place) and the workplace (second place). These “third places” as the Urban Sociologist Ray Oldenburg calls them, gives opportunity for people to connect and bond despite class, age, gender etc.

It is estimated that by 2050 up to 70% of the world's population will be living in urban areas. Urbanization affects human health and well-being through factors such as exposure to pollutants, including noise, disasters, stress and diseases, urban density, lack of physical activity, degraded ecosystems and erosion of natural capital. However, today local agriculture and urban food spaces have been rediscovered, a movement that has brought more social interaction into the public sphere. People join each other in public spaces when buying groceries, eating out in restaurants or even meeting up for creating new green space for growing food right there in the city. Food connects people. It creates room for meeting up with people you know, but also with people you do not know – and creates new interactions and relationships – it makes people bond.

Objectives

The workshop "Food + the City" will be the ambit where these transformations will boost the construction of a new agenda for the area "Ground Zero". Food + the City focuses, among other things, on the blurred lines between public and private, inside and out, new and old. Furthermore, it is user-centered and focuses on architectural planning as a tool to redevelop the city area; the city understood as the ideal laboratory to test this notion.

Exercise

The Lorenteggio district is facing these problems, and we have to consider whom do we develop for? What do we want with the area? Do we want to oppose the physical and social decay, and serve existing inhabitants, businesses etc. or do we want a different clientele?

The project aim to incorporate new programs by opening up to possibilities. Our aim is through food and food-scapes to facilitate the appearance of unexpected uses and social groupings.



Spazio pubblico Lorenteggio

WS.02

Elizabeth Hatz

Participants:

Achuthankutty Gayathri
 Ademi Lejla
 Akin Ipek
 Anthony Carol Romel
 Badina Anouck Marie Lucienne A.
 Bannyk Oksana
 Barichello Samuele
 Bernardi Luciano
 Briz Fernando
 Calegari Martina
 Daligaut Adèle Marie Armelle
 Das Mohana
 Davtyan Samvel
 Elshazly Waleed Ashraf Hashem M.
 Garcia Perez Martin
 Han Yuyan
 Khachatryan Lilit

Konstanciak Aleksandra
 Kwong Sophia
 Lacroix Victoria L. Marie-Christine
 Lal Sanchit
 Luo Xi
 Massenz Giulia
 Meyghani Ramtin
 Nooradini Shahabadi Yassin
 Ogren Xhensila
 Rahman Shahzeb
 Rassi Natasha
 Saltan Natalia
 Tarmoun Othman
 Valente Amedeo
 Xie Zhuolin
 Yildiz Seda
 Zambon Giorgia

Tutor

Greta Tarrona

Room III A

Building 11

Elizabeth B Hatz is a practicing architect, AA Diploma/SAR/MSA, professor and art curator. She shares her time between office, research, art and teaching positions at KTH, Royal Institute of Technology, Stockholm and at SAUL School of Architecture, University of Limerick, Ireland.

As project architect at Berg Architects, E Hatz designed Kodak Head Quarters outside Gothenburg, the ground buildings of Stockholm Globe Arena, the world's largest spherical building, and a number of industrial buildings for Nobe Industries/AKSO-Nobel in Stockholm. Since 1992 she runs her own practice with both private and public commissions.

Hatz leads Government funded "Artistic Research within Architecture" at KTH, formerly within AKAD, Academy of practice-based so called "artistic research" in Architecture and Design. Her work was exhibited at Fargfabriken in 2004, at Art&Science Festival 2005 and at Lund Art Hall in 2006, with the AKAD (Academy of Practice Based Research in Architecture and Design) event "Beginnings".

She has evaluated Practice Based Research at Aarhus School of Architecture, Denmark. Parts of her work have been on show at "Describing Architecture" Dublin 2010, 2012 and 2014.

As head of SAR (Swedish Association of Architects, in 93-94, Hatz was a co-founder of Fargfabriken, the internationally renowned scene for Art and Architecture in Stockholm. Hatz is an active member of the board since 1995. www.fargfabriken.com.

This is the place where projects like "Stockholm at Large", "Urban Turn-table", "Building-Blocks" and "New Urban Topologies" have been born. Those are events, projects and activities that bridge across borders of interest and competencies and create new ways of operating in the city, through art and architecture. Suggest a visit to the web site!

E. Hatz has worked extensively with project organisation, project assessments and leadership. She has been consulted by developers like Sean Dunne and Grattan Property as well as Södersjukhuset and Tengbom Architects and BSK architects, Sweden.

She was chairing the Prize Jury for Kalmar Stortorg, won by Caruso&St John and Eva Löfdahl, and a member on the Kasper Sahlin Prize (Swedish "gold medal" in architecture) as well as on the jury for Nobel Center in Stockholm, won by David Chipperfield.

She is currently on the jury for Falu Rödfärg Prize, since the start in 2002. E Hatz curated ev+a 2010, entitled "Matters", Ireland's pre-eminent art event, with 59 artists from 14 countries in 11 different venues; reviewed in Irish Times by Aidan Dunne.

She is published in Sweden, UK, Italy and Ireland: for instance in AKAD "Beginnings" with the text "Endlessness, Movement, Permanence"; + in Arkitektur, Domus, Tracings (Image of Interiority – Spatial Ambiguities. Some reflections on space arising from the paintings of Wilhelm Hanmmershøi, 2003), Architecture Ireland 2008, 2009, des/ire (Love Letter to the Island of Desire) Gandon, Dublin 2008. ev+a 2010 "Matters", Gandon 2010, + Michael Kane, "Life Story" Gandon 2011.

Performances include "Dark Light – Architectural Wanderings", video performance at Lund City Hall at the Culture Night 1994 and at the symposium "Form Follows Anything", Fargfabriken 1996.

Hatz, who is on the Strategic Board of the National Museum in Stockholm, also curated the exhibition "The Dream Museum" at the same museum and designed the international exhibition "Traces of Congo" which toured the four Scandinavian capitals from Ethnographic Museum in Stockholm to National Museum of Copenhagen 2002-2007.

Hatz chaired the jury for Stortorget competition, Kalmar, won by Caruso&StJohn and Eva Löfdahl. And was instrumental for the realisation of the scheme. She was on the board of Eva Bonnier Art Fund, for buying and commissioning art for public space in Stockholm.

She was elected member of the Royal Academy of Agriculture and Forestry of Sweden as a result of her work for LRF Culture Board and the exhibition "Geometry of Milk" in 2003. Elizabeth Hatz is a member of VAI (Ireland) and KRO (Sweden) through her artistic activities.



Cascina san Bernardo, Cascina Grangia, Abandoned railway

Nature over the Infrastructure

Cascina san Bernardo, Cascina Grangia,
Abandoned railway

This project will attempt a side-view of the anthropocentric dominance and open for a biocentric program, envisaging cultivations and wild-life that may intertwine with human historic layers. It will strive towards a balanced co-habitation of animals, plants and humans.

As far as possible the perspective will attempt to be, a priori, from the animal or vegetal view point. Architecture is an ordered transformation of matter, a re-ordering of the existing and alteration will here be the inventive tool, together with observation through drawing. The area has cultural and natural values that make connectivity, culture and care the key words. Culture here may escape any restricting or reductive dichotomy (nature vs culture).

Some underlying questions rise as we approach the location and the theme:

- How can other beings than humans thrive throughout the site and how can they convive with humans throughout the site?
- Can the ruins offer layers for animal and human activity, intertwined, while this contributes back to their preservation?
- Can local food production enhance both animal and human life at a small scale? Wild plants, bees, goats, poultry, vegetables..?
- How can transportation be minimized or energy neutral using the river, cycle ways and the disused railway for connecting sites?
- How minimize intervention while caring for and celebrating the cultural heritage and keeping it alive?

We will divide the group in three, focusing three inter-related parts: 1. railway+river with connected sites 2. San Bernardo and 3. Casina Grangia. Collaborations across the three groups will hence be crucial as connectivity is in focus.

Each group will produce

A. one large hand drawing on mdf board in pencil, graphite, white gouache/water colour etc (see examples below) and supported by

B. one digital drawing of research work.

Optional addition is a physical 3D chart (see Wurman's city forms) in black wax of each part or a small painting of an intervention.

The hand drawing will be a plan at 1:200 for built sites and 1:2000 for railway/river complemented with sections and plans of interventions at larger scale, 1:100/ 1:50.

Based on quick basic research and own speculations, the students will suggest – feather light or permanent – and effective interventions that allow a thriving natural development and robust, inventive repair and alteration of the heritage.

Intelligently and consciously responding to architectural programs means expanding the interpretation of the brief way beyond the prescribed and beyond the immediate client, onto a wider collective of unknown users. It is a hidden contract with the outcast, the frailest, those who have no say. It carries by necessity a clandestine element of generosity and unlikely dignity.

Most difficult, it sometimes even means – refraining from building. To fight for doing nothing. Building nothing is hard, requires devoted attention and care. The places where we don't need to do anything, buy anything, be anyone – just be. But the quality of being there is also corresponding to the architectural quality of the space.

Architecture is most often background. That does not necessarily make it neutral.

It has solid resistance, as such it is different to us. It does not give freedom by mimicking freedom. Or mimicking us, nature, anything.

Our best scientists tell us insistently that a calamity is unfolding, that the life-support systems of the Earth are being damaged in ways that threaten our survival. Yet in the face of these facts we carry on as usual. (...)

This bizarre situation, in which we have become potent enough to change the course of the Earth yet seem unable to regulate ourselves, contradicts every modern belief about the kind of creature the human being is. (...)

The “humans-only” orientation of the social sciences and humanities is reinforced by our total absorption in representations of reality derived from media, encouraging us to view the ecological crisis as a spectacle that takes place outside the bubble of our existence. (...)

It is true that grasping the scale of what is happening requires not only breaking the bubble but also making the cognitive leap to “Earth system thinking” – that is, conceiving of the Earth as a single, complex, dynamic system. It is one thing to accept that human influence has spread across the landscape, the oceans and the atmosphere, but quite another to make the jump to understanding that human activities are disrupting the functioning of the Earth as a complex, dynamic, ever-evolving totality comprised of myriad inter-locking processes.

From Clive Hamilton “Defiant Earth – The Fate of Humans in the Anthropocene”

The freedom of architecture lies partly in its physical durability in contrast to its perishable cultural code. Thus architecture, even with sometimes high levels of oppressive history, may be overtaken, changed, re-appropriated, entirely freely and differently. The conquest of such places, is not then in their destruction – or even re-use – but in their re-appropriation, and hence felt maybe even stronger than, as free space. The inhabitation of the monument. Since it is a monument. Because, on the other hand, with an address to the work of art, from which it used not to be severed, architecture possesses (can possess) also an aura of permanence... “of something immortal achieved by mortal hands...” Therefore, architecture is, as I see it, also beyond measurable utility.

WS.03

Katherine Ashe

Participants:

Bacchi Gabriela	Ofori-Atta Tiffany Juliana O.
Bajrami Florent	Pampuri Giulia
Braghin Matteo Michele	Pasero Alessandro
Concato Giorgia	Pasquino Francesco
Crotti Francesca	Pham Thuy Linh
Dumitrache Anca	Sauciuc Caterina Maria
Facchinetti Francesca	Sciuto Ruggero
Kalsen Seval	Seirafy Chakameh
Karavianskii Elvis	Sendil Defne
Külekci Alara	Sidorova Evgeniya
Lastrico Nicolò Riccardo	Tang Xiao
Luo Chen	Teodorescu Andrei-Calin
Maino Rachele	Wen Yijun
Matarazzo Di Lcosa Margherita	Zuan Giada
Mishieva Revekka	

Tutor

Jessika Ronchi

Katherine Ashe is a co-director of thepractice vittinoAshe which was established in 2007 with Marco Vittino. vittinoAshe are an award winning studio committed to architecture through the medium of making. Their latest published project, orange, has received numerous awards and accolades. It is the culmination of eight years of experimentation, through designing and constructing their own small home in the city of Perth. Katherine is currently the nominated Emerging Architect in Western Australia, which acknowledges achievements in the profession, education and research. Katherine is a Senior Lecturer and will join a newly established academic team in 2019 to initiate a Master of Architecture program at the University of Notre Dame in Fremantle, Western Australia. This new venture seeks to embed students in local practice and to generate ethically, socially and environmentally responsive architecture.

Room R2

Building 11

Nature inside the building

Livigno - Jenner

This site holds a particular history. A relic and ruinous health care facility with its fences, pavilions and adjacent promenades that is visually plaguing. The underlying memory of quarantine sits counter to the future ideal of the city as the ultimate natural public domain.

Through this tension the small linear elements observed in aerial view are imagined as immersive corridors which begin the re-sewing process; of the city to the periphery, the periphery to nature, the inside to the outside.

The corridor|corridoio is defined by the Oxford dictionary as '1. A long passage in a building from which doors lead into rooms' and '2. A belt of land linking two other areas or following a road or river'.

1 As the principal conceptual device for the workshop, the corridor will be considered as the mechanism or lens for analysis and the prompt for the speculative re-stitching responses. A contradiction in terms, the corridor unites as it divides. Internally, on a microscale, the corridor acts as a spatial organizer connecting primary rooms with routes of circulation. Its formal expression and physical manifestation has morphed over time from the grandiose entry hall to a gross floor area percentage that is in constant negotiation and under threat on public projects. Its previous generous definition is in a state of flux.

Externally, on a macroscale, the landscape notion of a green corridor allows wildlife a safe passage through habitat that fosters and protects endemic flora and fauna, a counter measure to the effects of

humancivilization. Projects such as the ‘Atlas for the End of the World’² aim to illuminate planetary hotspots of bio diversity which are under threat and propose the stitching of these withinterlaced corridors on a global scale as an ‘Atlas for the Beginning’.

2 The connectivity betweenscales and program, as well as the built and natural environments, will be explored anddefined in the following manner:

PROCESS 1: Macrocontextual corridor mappings_

How the city corridors connectto the peripheral corridors connect to the regional corridors

PROCESS 2: Microcontextual corridor mappings_

How in the inside corridors connect toprecedent connect to adjacent sites connect to Riformare

PROCESS 3: Intersections_How moments of overlayprovide opportunities to reconsider the nature of the design and the design of nature.

1 Oxford EnglishDictionary,. ‘Corridor’. Oxford English Dictionary. Oxford University-Press, 2018.

<https://en.oxforddictionaries.com/definition/corridor>.

2 Richard J. Weller,”Atlas for the Beginning” in Richard J. Weller, Clair Hoch, and Chieh Huang, Atlas for the End of the World (2017).

<http://atlas-for-the-end-of-the-world.com>



Livigno - Jenner

WS.04

Louise Wright

Participants:

Banfi Deborah
 Dridi Rahma
 Efil Sevim Sila
 Feka Egzon
 Georgieva Stefany
 Ghazy Ahmed Abdelrahman S. E.
 Giani Livia
 Golod Darya
 Guo Yuwei
 Jain Shashank
 Kavas Merve
 Kolevska Iva

Madhiyazhagan Sarayu
 Maestroni Gabriele
 Mukherjee Arjama
 Pigni Matteo
 Riazi Jorshari Houman
 Rigo Joseph
 Scotti Stefano
 Urbanaviciute Edita
 Varghese Bismin Babu
 Walczak Michal
 Yang Yizhou

Tutor

Micaela Ortega

Room R1

Building 11

Louise Wright is a practicing architect and a director of Baracco+Wright Architects. She has a PhD in Architecture from and also is a sessional lecturer in design at RMIT University, Melbourne, Australia.

Louise is a Registered Architect in Victoria, Australia.

Louise has received an Australian Research Council Postgraduate Award (industry) scholarship and in 2012 she won the Australian Architectural Services Award for client services.

Her PhD explores what architects know and the way architects know using their own modes of research accessing and transforming knowledge embedded within design.

Founded in 2004 with Mauro Baracco, Baracco+Wright's architectural practice combines the academic and practice world and is shifting more and more towards landscape based approaches that effect and catalyse environmental repair through decisions of siting, groundplane, hydrology and other ecological conditions. They seek opportunities to position architecture in a catalytic role that places the architect in the role of strategic thinker across disciplinary boundaries.

Over the past 10 years they have developed this approach through research projects throughout the Wimmera region in Western Victoria, Australia, "Regenerated Towns: Regenerated Nature", connecting environmental repair undertaken by Greening Australia in their project Habitat 141 with environmental, social and economic repair through strategic and integrated architectural and landscape works in the towns that lie within and around this project. The design based research they carry out informs their practice. Baracco + Wright have been exhibited and published widely, nationally and internationally. They also publish their research and design, recently authoring the book "Robin Boyd: Spatial Continuity", Routledge 2017.

Over the past few years they have won several Architectural awards including Australian Institute of Architects Award for Small Architecture (2012) and the Harold Desbrowe Annear award for best residential project (2012 and 2017).

In August 2017 they were appointed in the role of Creative Directors of the next Australian Pavilion at the 16th International Venice Biennale di Architettura 2018 with their theme "Repair" which seeks to explore the role of architecture in the repair of the natural environment.

Their work has been described as quietly radical.



Lambro - Axis

Nature on the border

Lambro - Axis

In natural systems, a corridor, is an area of habitat connecting wildlife populations separated by human activities or structures. In urban fabrics, they are also places of movement, and generally connect but also disconnect. We will look beyond conventional notions of urban design to modes of ecology and other knowledge bases to consider natural systems as a central urban design strategy, and the ground for more than human use. We will begin with the repair of natural systems that will at the same time also act as 'urban' infrastructure.

Through a strategy of removal of built form to create an open space of natural systems, the existing built environment will be redefined by the relocation of the removed buildings and programs within existing areas and the new relationships therefore generated with open space. We will work on a macro and micro scale to redefine large open space while at the same time elements such as building entries, windows and canopies.

WS.05

Robert Sakula

Participants:

Adelfar Amirhossein
 Betancourt Jaramillo German Ri-
 cardo
 Buçan Deniz
 Chen Qi
 Dosso Chiara
 Grignani Pietro
 Guo Luwei
 Khan Ambreen Zahid
 Liang Jun
 Lim Ching Yee Joanne
 Lin Jin
 Nazari Moghaddam Nazanin
 Nguyen Thuy Trang
 Oncel Diba

Tutor

Gaia Meacci

Oppizi Alessandro
 Osman Abdalla Mostafa Mohamed
 Pascale Laura Adriana
 Pu Jinyan
 Song Huaiyuan
 Sun Kai
 Vailati Federica
 Varghese Christy
 Westerma Jacob Michael
 Xie Tingwei
 Xie Xiaoyao
 Xu Penghui
 Yan Mengqi
 Zhou Huan

Room O.2.1

Building 11

Robert Sakula is a partner of London-based Ash Sakula Architects, which he founded with Cany Ash in 1994. Previously, he worked for Clough Williams-Ellis, David Lea, and DEGW.

Ash Sakula's award-winning projects include Hothouse, LCB Depot, Chapter, Tibby's Triangle, the UK Centre for Carnival Arts, Exhibition Mews, the Deptford Project and The Malings. Current projects include Wickside in Hackney Wick, housing projects for the London Boroughs of Hackney and Bexley, town-centre regeneration for Ashford and a custom-build housing scheme for Dartington in Devon. Robert Sakula has taught at the Bartlett, the AA, London Met and East London, and examined at Westminster, Kent, Newcastle and Liverpool. He is a RIBA Competitions Advisor, jury chair for RIBA and Civic Trust Awards and a member of several design review panels including Newham and Design South East.

Nature along a corridor

via Adriano

We will work on a landscape with an invisible history, at first glance a place measured by supersized pylons and industrial sized sheds. This is a place where driving dictates the timeframe and cars are the ticket to an accepted public interface with services and goods. We will delve into the future to reverse these preconceptions, reclaiming the pace walking and as the measure of the landscape. Through this simple reframing opportunities will emerge to create a radical incrementalism. This new form of romantic stewardship driven by people's desires for a more productive interaction with nature is fiercely pragmatic. It refuses the foggy lens of the happenstance celebrated in the Romantic tradition, instead the energy is funnelled, focussing down on tactile detail and inter connected details to develop an architectural landscape which grows its own curators, releasing a pent-up stream of surprising hyper local businesses.

Edge of cities have been doubly vulnerable to bombastic top down planning seeking uncomplicated stories, or timid mealy-mouthed versions of suburbia comforted by old stories that no longer fit our age but hark back to old utopias as witnessed in the recent revival of the Garden City models. We are going to be proposing a new way of extending the urban fabric in 'Nature along the Corridor'. We will find some local voices and invent many others 'actors' to write overlapping complex future narratives. We will have the arrogance to dictate to these people of our future scenarios because once we have peopled the landscape they are empowered to speak back and start a rooted detailed discussion. Too much masterplanning is simply silent and silence as we all know is infertile.

Ten days is a short timeframe in which to work, so we will introduce a constraint in the form of a picture frame; working from a single perspectival point to create a bird's eye view of the territory. We will work in the manner of Yann Kebbi using a mix of pencil, coloured pencil and Photoshop. We will set up a website in Webflow or Readymag allowing visitors to zoom in and travel accompanied by micro stories through the enlarged imagery of each project.

Each participant will work independently on a 'farmstead' and the business of its occupants; a farmstead that is productive, driven by a particular ethos and ambition and open to the public for commerce, volunteering and relaxation. Within a few days, we will have dozens of 'jigsaw pieces' to place intelligently in relation to each other and existing communities drawing in the intriguing historical fragments and fast busy edges. The codesign will be fed by intensely personal architectural responses to the brief and the collage that emerges will both be a metaphor for the new edge city and a form of briefing towards making it happen.



via Adriano

MIAW series 08

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.