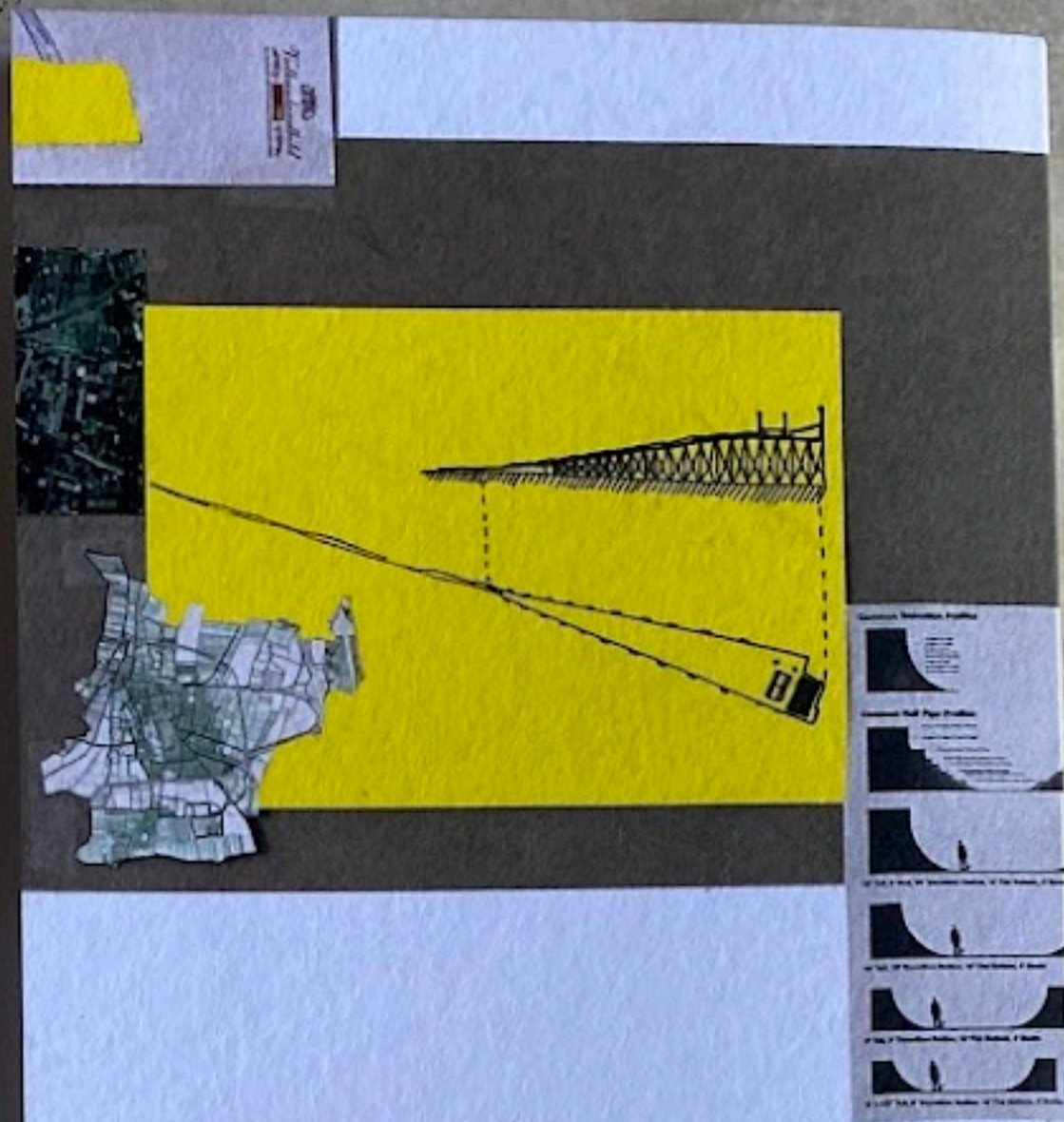


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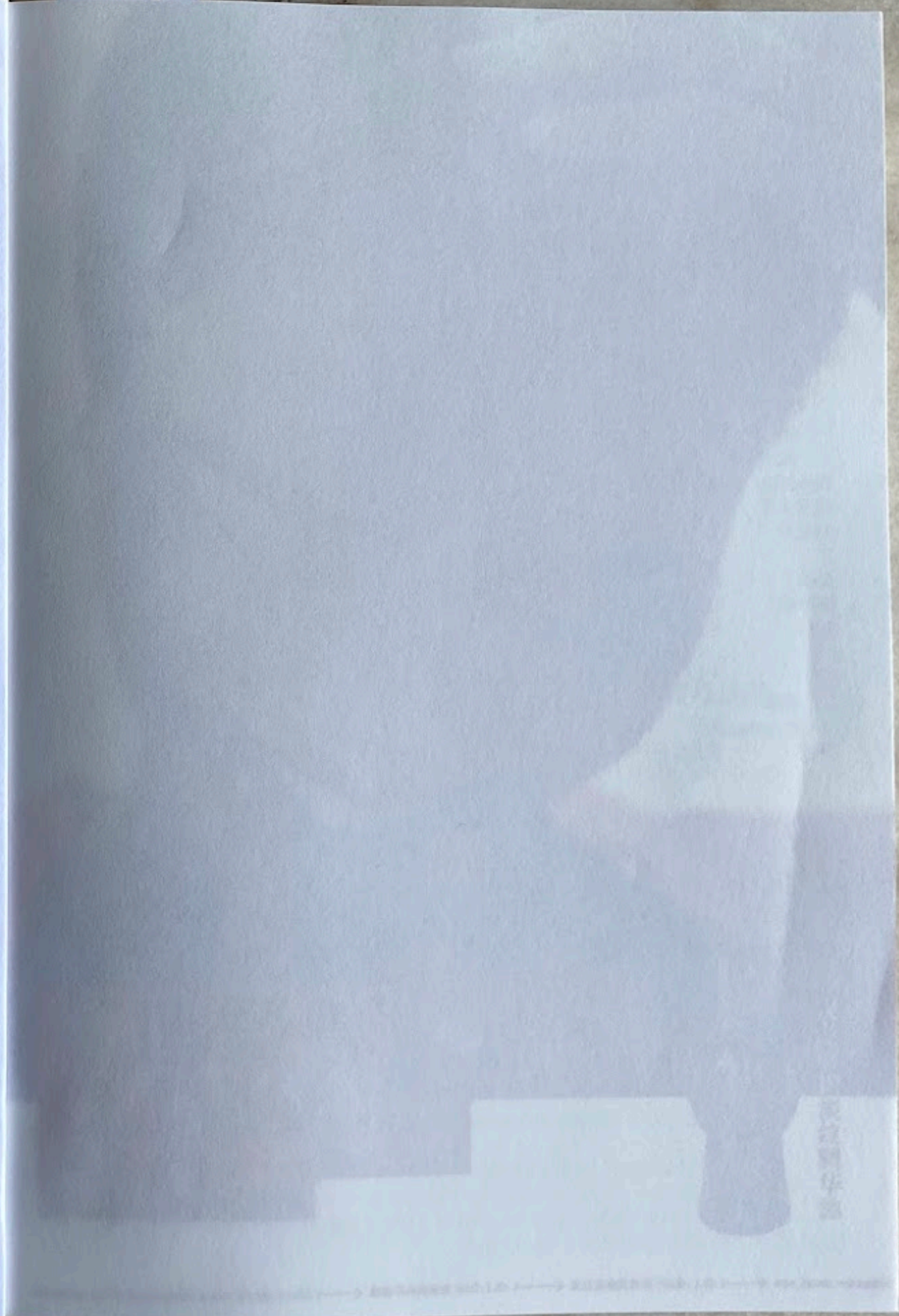
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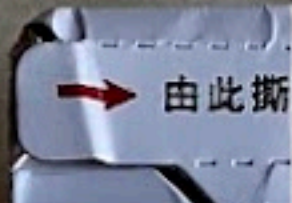
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卷首语  
EDITOR'S  
NOTE

关于“体验与过程”——每个人一生唯一应该做的一件事情就是讲述自己的人生以及写无数日记。

每个人的一生都是一场漫长的旅程，在这个过程中，我们经历着无数的喜怒哀乐，感受着生活的酸甜苦辣。然而，在这一切的背后，我们是否真正地了解了自己？是否真正地了解了这个世界？

或许，答案就在“体验与过程”这四个字中。体验，是生活的本质，是感受世界的唯一途径。而过程，则是体验的载体，是记录生活的唯一方式。只有当我们真正地去体验生活，去记录生活的点点滴滴，我们才能真正地理解生活，理解自己。

在这个快节奏的时代，我们往往忙于追逐名利，忙于奔波劳碌，却忽略了生活的本质。我们忘记了去感受生活的美好，去记录生活的点滴。我们忘记了去体验生活，去记录生活的点点滴滴。我们忘记了去体验生活，去记录生活的点点滴滴。

因此，我想告诉大家，每个人一生唯一应该做的一件事情就是讲述自己的人生以及写无数日记。这不仅是一种记录，更是一种体验。通过记录，我们可以更好地理解生活，理解自己。通过记录，我们可以更好地去体验生活，去感受生活的美好。

关于  
体验与过程

“每个人一生唯一应该做的一件事情就是讲述自己的人生以及写无数日记。”

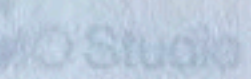
—— Ettore Sottsass

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采访 / 撰文  
Interview/Words  
建筑大王  
Claudeverett

摄影  
Photographs  
建筑大王  
Claudeverett

INTERVIEW

## Gennaro Postiglione

No One  
Should Ask Me  
if I Teach  
Interior Design

没有人应该问我  
教不教室内设计

# Gennaro Postiglione

Interview/Words  
Claudeverett

## No One Should Ask Me if I Teach Interior Design

[T]=Tao  
[Y]=Yoko  
[G]=Gennaro Postiglione

[T] Who is Gennaro Postiglione?

[G] Gennaro Postiglione is “un scugnizzo”, a typical expression to define a

kid in the street in Naples, who escaped from the street, rescued by architecture.

[T] Why rescued by architecture?

[G] Because otherwise I would be a kind of street boy. This is where my origin is, a guy in the street living life responsive to the situation. Then I got passionate with art, architecture and we could say beauty or aesthetics, thanks to a professor at the high school who really opened up for me a new world, an unknown world that I got very fascinated with. Poetry, literature, contemporary art and then it's architecture. When I finished the high school, I had two passions. One could have been to study history of

arts and the other to study architecture. And then, probably due to the fact that my best friends, my classmates with whom I was working in high school chose architecture, I finally decided that architecture could be also my field. And I think it was quite a good choice. I did the school of architecture in Naples with the same classmates from the high school, with whom I founded my first office, FGP studio, in memory of Frank Lloyd Wright.

[T&Y] Hahahah!

[G] No ambition at all. We did even the logo. We had a stamp. It could be confused with the Frank Lloyd Wright stamp. We

were very much devoted to the craftsmanship of Frank Lloyd Wright.

[T] Why Frank Lloyd Wright?

[G] It was a passion of our professor, our main professor in design class whose name is Nicola Pagliara, a very talented architect, also very clever and let's say educated architect. He had a big office. He was very much connected with Austria and Vienna. His family was from Northeast of Italy. So as our main source of references as a student, we had Adolf Loos, Otto Wagner,

then we had... Now I can't remember the third one, but all these Viennese secessionists plus Frank Lloyd Wright. So it was very much about craftsmanship, arts and crafts, materiality, construction. We could draw 1:50. All the construction line of a wall and of a door, the handle, the hinge. We could do all the single pieces of a door where it closes and opens. And the windows.

[T] 1:50 is quite small.

[G] Yeah, 6H was our pencil. We could draw very thin and precise lines. We could draw the plaster, the masonry, the joints, every single breaks, and the veins of the marble. Actually we could draw every-

thing to 1:50. This was our our main scale of representation. Anyhow, I think this world somehow attracted me, absorbed all my energy and this is why I say it rescued the scugnizzo from the street.

[T] But do you still keep something from the street with you?

[G] Yeah, I think very much. I think this is the very controversial aspect of my life that I keep this very strong character from the street and I don't define myself as an academic. And I am quite impulsive and react in a sometimes even brutal way. From this street boy, I think I have preserved curiosity and responsiveness. If I see something, I immediately react. I'm continuously in motion. I would say this restless is typical of a guy in the street who has not really a secure house to return. So you have to invent every minute of your day. And still I am like that, which means that I need a lot of energy everyday to survive. But it is also what I guess brings me a lot of let's say freshness and allows me to see things that others don't see, and

also maybe to see in a different perspective that is also fragmented. In the lives of many colleagues, there is a very coherent line, very homogeneous, very compact, very solid, very stable, which gives security—I could even say that I really envy this solidity—while my life is an archipelago of "OK, where I can jump? The tree or the stone?" But this makes me discover a lot of unexpected findings that people or colleagues with much more stability and even knowledge cannot see. So this has been you could say my weakest point which is also my strongest point in my life. They are two faces of the same token. I would say that this is part of my origin as a street boy.

[T] And then you went to Norway.

[G] I went to Norway because I met a girl when I was at high school. Maybe a year before I finished university, I met again this person, Astri. And then we decided to live together, to get married. And I started to

go let's say regularly, several times per year, to Norway. As an architect, you start to look around and you are very curious about a new world where people behaving in a different way with a different tradition.

[T] You met the girl in Naples?

[G] I met the girl in Naples because she spent a year in Italy when she was in high school. She was in Lecco where she enjoyed very much. She was in love with Grigna and Grignetta, Resegone and all the

mountains in the area. I've been myself on Grignetta once probably on the first day of the year. So we had a very early morning walk. Anyhow, I met her in Naples in 1978 probably.

[T] By coincidence or...

[G] I had friends who were in this association called AFS Intercultural Programs. There were some students in my school who were part of this exchange. They were from the States, from California, Los Angeles at the time. And then they said that there was a friend from Lecco coming. You have the so-called exchange week, so you could visit other cities of the same nation. Then I said, "Yeah, but my family can host someone. I have two sisters. We have an extra bed. So either a girl or a boy. He or she can either stays in my room or my sisters' room." So Astri came and this is how we met and then started the very let's say strong friendship, a lot of letters. We have been romantically in love for maybe ten years before we really spent time together. So I started to go to Norway regularly and see things that I had never seen before, things that had never been taught to me in the school. The modernism in Norway, traditional architecture made of wood and great contemporary architects whom we didn't know anything about. This was a source of research. With Nicola and Paolo, my two colleagues, friends and classmates, we started to say, "Yeah, we should really share this knowledge with the others." Then we started to write some articles. We did several small school exhibitions. We had no interest in finding the original drawing. We could blow up a draw-

ing from a magazine and make an exhibition. Documents that we could find in other books and articles and maybe our own pictures worked just fine. We had no this fetishism with exhibiting a piece that has a lot of value. It was really hands on. The interest was to understand what was there. We found a lot and also we found that in Norway there was not so much let's say discussion about what they produced. We could not read so much about what was there. This is how we started to be engaged in promoting Norwegian architecture in Italy. Since we could not find really good books or something organised on some topics, we said, "Yeah, but we could do a book!" In Norway, everything was very easy. If you want to access an archive, you have the door open. If you want to ask money to make a book on something they thought to be interesting, they would give the money to do the book. Coming from a difficult city as Naples where everything is impossible, we thought, "OK, wow, we do everything, whatever. Yeah, we go to... The moon! Ah yeah, let's go!" We produced much more than expected, because it was a place of possibility and trust. They really trusted you. They were trusting the young generation. They endorsed every idea we proposed. It has been a big discovery, meeting great guys like Norberg-Schulz.

[T] You proposed to Norwegians to publish something in Italy.

[G] We proposed to Italian magazines to publish Norwegian architecture. We also arranged publication by ourselves with publisher houses in Italy about Norwegian

architecture. And then we did several small exhibitions for students at school. We were very much fascinated by modernism, let's say 20s, 30s and 40s, and by contemporary

Norwegian architecture, so these were the two main focus. For modernism, the main source was the museum of architecture where we could borrow the original drawings. They were giving us original drawings and we could go to a copy centre to do Xerox laser copy of original drawings. This was amazing. While for contemporary architecture, we were visiting the offices. We met this Sverre Fehn who was this master on Norwegian post-war architecture and somehow, he accepted our invasion. I think once he said that he didn't expect us to be so stubborn. When we firstly met him in Venice Biennale maybe in 1992, we said to him we wanted to do a book on his work. And he said, "Ah yes, you can come and visit me." A few months later, we were in Oslo, knocking on the door and saying "Hi, we are the Neapolitan architects." And then he said "No..." "But you said that we could collect some documents to make an exhibition in Naples." The Nordic people really plan everything in advance,

[T] Why this name?

[G] Since it was a summer when we visited the place, we had this impression of this long shadow. So this is how we started and almost we never stopped. It lasted maybe 20 years. We worked with him and then we had a book on Oslo modernism. We had one book on two masters from modernistic time, Arne Korsmo who was a functionalistic architect and Knut Knutsen who was an originalist therefore much more connected with tradition. Then we did several publications on contemporary projects in magazines. We were fascinated by this diversity of thinking, also this very quiet and slow dimension: compared to Naples where everything goes very fast and very chaotic, in these Nordic countries, there was time to do everything. It was a slow design process. Many small offices with two or three people working. A lot of craftsmanship in the work. A lot of young professionals, even students that had not finished yet the studies could

so you cannot improvise anything. Then he said, "No, I don't have anything in the office. You have to come back. We have to arrange a real meeting." We were very young by then. We had done 2500 kilometres by car to collect the documentation and also to go and see the buildings to take pictures. And we said, "Yeah, but is it possible that maybe you have something in the office?" "No, I don't have anything." He insisted. So we started opening the drawers, "Now here I can see, there is a drawing. This for us is fantastic!" Then, he gave up and set us free. It was really impossible to resist this tsunami or energy of these three Neapolitan guys opening these doors. We picked something and said, "Yeah, we can do these!" It was like five houses and a museum, something like that. We did the very first publication on his work called *The Architect From the Country of Long Shadows. L'architetto del Paese delle Ombre Lunghe*.

win competition and run the office besides being a student. So this was really amazing. A kind of paradise for professionals. The most probably renowned case was Snøhetta. It is huge now. I don't know how many offices around the world. They became famous because they won the Bibliotheca Alexandrina in Egypt. Maybe it was in the 90s. When they won, it was a group of students, not one of them being a graduated. The competition at the time was one of the most amazing international competition in the world because of this famous Alexandria Library seen in the mythology as the centre of knowledge in Western and Middle Eastern culture. Yeah, Norway has been with me almost all my life. I think the very last initiative I curated involving Norway was in 2009. I curated a special issue of Magazine Area devoted to Norway. I have not done anything else since then.

[T] What was your relationship with Christian Norberg-schulz?

[G] Christian Norberg-schulz of course for us was a myth because we have studied his books as a student at school. He was really almost an everyday reference in his poetic way to storytell about architecture and the design process. So when I was in Norway as a graduated, I really thought that I should meet Norberg-schulz. I remember I was knocking on the door, I didn't know that he could speak Italian and he said, "Buongiorno, come stai?" He started to speak Italian with me and I then discovered the wife was an Italian. He had been living in Rome for many years. Then we started a kind of friendship. With a scholarship, for six months, I was in his office. He shared this

[Y] Hahahah, fantastic!

[G] Yeah, it was a moment of sharing. He was an old man, a bit sick.

[T] How old was him by then?

[G] Not extremely old, in his seventies I would say. But he was sick. He was discovered to have a cancer. He had also finished his job at school. He was still employed at school. He could do his research but was not teaching anymore. So he felt a little bit like, dismissed. And finding this Italian who was so enthusiastic to meet him and to say "Hi professor!" addressing him not by "you" but with this "Lei" made him super happy. I think I made him extremely happy by showing him that he still had an influence. Once he made a lecture series on the book called *Stedskunst*, the art of place, one of his latest books. He presented the book in chapters. One chapter per lecture. Maybe there were five lectures. I remember at the first lecture there was three persons in the classroom. I was shocked. I thought, "This is Christian Norberg-schulz! This is crazy." Then I helped him to make flyers to put around in the school. Once I said to him, "It's very strange, professor. No one came!", but then I understood the new generation of students

office with me. I was a guest. He had a two-room office. I was in one room. Normally we had lunch together, a coffee break together in the morning and a coffee break together in the afternoon. He was telling stories about the history of architecture that he had experienced by himself directly, meeting Louis Kahn or talking to... Ah, once he said, "I spoke to Le Corbusier." I said, "Wow, what did you say, professor?" "Yes, we were helping Arne Korsmo..." It was at CIAM meeting. Korsmo had a car out of petrol, so they had to push it. Le Corbusier came by and said, "What are you doing, guys?" He said, "We are pushing the car!" This was the discussion with Le Corbusier.

in Norway totally ignored who Christian Norberg-schulz was. No legacy at all. It's amazing... But yeah, I think because of Italy, because of the Italian and because of this specific situation, our bond was made stronger. He introduced me to old generations of Architects in Norway, also in Oslo at the time. This was very special. I felt really lucky to have this opportunity. At the time, in 1995, I was working on the book on Sverre Fehn with the contract with the publisher house Electa. I was spending my day in Sverre Fehn archive. The archive was in his private house, in the basement. So I spent all my day in this house, alone. The wife was out and he was in the office, so I had the key. I could enter the house and go down in the basement, but I had to enter the house. So sometimes I was looking around a little bit and then went down. In the evening, he was back after the job, so we could discuss what I found in the basement. Then for dinner, I would go home. But actually I went back in the office that was the office of Norberg-schulz. So I spent

those days 50% in Sverre Fehn archive and 50% in Norberg-schulz office. And I felt like "What a luck!" I could not believe that I had two keys, the key of Norberg-schulz's office and the key of Sverre Fehn's house. He had an alarm, Sverre Fehn. He had a beautiful villa that was from his master Arne Korsmo. It was an Art Deco villa called Villa Dammann. It was in Havna allé, a private road fully packed with villas by Arne Korsmo. This Villa Dammann was the last one. Number 15. Havna allé 15. And the alarm code was 1515. The wife of Sverre Fehn was a piano player, very talented, a great pianist who did not make her career but following the husband, typical post-war let's say life. The first time they gave me the key they explained to me that if I made a mistake with the code, there is a speaker and a microphone and I have to say a word to avoid the alarm to start. "As old people, you tend to forget." They said, "We found two words that we know we will never forget whatever can happen. Architecture and Music. We are sure that whatever can happen to us, these are the two words that we will ever remember. There is nothing that can detach us from architecture and music." It was super poetic. Yeah, I lived there 3 years, not continuously. I had a 5 year-old child who is now a grown up guy at your age

[T] But what happened to your partners?

[G] We did our PhD in Milan while running the office in Naples. Then we finished the study and started working at school as assistants in the class supporting students' tutorials and promoting this knowledge of Architecture from Nordic countries to Naples and to Italy on the certain extent. Our main focus was really Neapolitan students. We started imagining that our future could have been in Naples. But slowly we understood that we had to broaden our chances and I was the one who won in Milan. Then I had to split, so I left the office after ten years of shared partnership. We were mainly doing renovations. I think we had a big passion for architecture, but we were not so ambitious

probably. To be with him, I got this scholarship and contract. I spent a lot of time visiting buildings and got in touch with the cultural architecture in Norway. So it was a country making you feel very powerful: if you want to do something, you can do it. And actually everything depends on if you want to do and if you are really able to match your own let's say dream with your possibility. Maybe you have a dream that is bigger than your possibility, but everything is very much related to you—the will and the skills—there is nothing else really impacting. Sometimes we say, "No, I don't belong to a certain social ladder." or "I cannot really ask for that.", but you can do everything. You can call. You can knock on the door of Norberg-schulz. You can have the key of this strong and very powerful architect. With a very normal and humble profile, you can do your stuff. This has been for me a very powerful and energetic school. Probably this is how I ended up in winning the position at school. Because I really believed it must be possible. I don't have to let's say have contacts. I had been working in the school in Naples, but I can say I didn't have this academic network. I was a totally freelance guy, running crazily between different schools, applying for at least four teaching positions before winning in Milan.

in terms of being theoretical, let's say making some theoretical statements. We were happy if we were able to deliver a very good job for the client. So our first main concern was the client. At the same time, we were very concerned about having something properly done, so we were spending a lot of time on the working site, dealing with people working on site, listening a lot, changing the drawings, learning from different craftsmen involved, and understanding that many things we had designed were not really possible or would require such an effort and cost. We learned a lot by working. In those ten years, we really improved a lot and also did interesting small interventions. When I left the office, I think we

were growing very much. We had some larger commissions, transformations for housing blocks. Probably this is where I think we lost a little bit the contact with our background. We thought or they thought we could do larger competitions like city development, waterfront, metro line and they invested a lot of energy and money in huge competitions. We were the second in this waterfront competition won by Stefano Boeri. We were the first for another project. But then you get the money from the municipality which never give the money in time, so we had to ask the bank for money. It became a nightmare and slowly imploded. Ten years ago, the studio closed. Each of the two partners are running small projects individually. It has been a pity.

[T] What made you into teaching back then?

[G] Nicole and Paolo, soon after the diploma which they finished maybe 6 months before me, immediately started working with the professor at school, making tutorials. The professor was taking his stuff from the office to the school. I did the same with another professor called Filippo Alison. I was working in the office with him and then it was natural to follow him in the tutorials. We got a lot of fun. We liked to be with students and we had loved to be student ourselves. We were very slow students. We

[T] Did you need to calculate the structure?

[G] Yes, but we enjoyed everything. We transformed everything into a pleasure. Many times we were studying more than what was demanded by the course. Among the three of us, I was the worst. The first was Nicola who got only 30 and 30 with honour. Paolo the second. He got some 27 and 28, but on all 32 exams, he had 20 of them 30 with honour. I had a mix of good grades and very bad grades and the performance was more unstable. Despite the grades, we did everything at the best. Normally the best

Maybe the dream was too big. We were in three and had students to help. But the age gap was very small, so we were able to attract a lot of good energy. We were very good as tutors. Students loved us. We had a very nice client who was very happy to work with us. We had this international network of exchange. All these made you feel you really could make a jump to another level of the activity. I think this has been the mistake so to say. We could have kept the size of our practice small, doing small projects that you can follow on the working site in a crafted way. This would have been corresponding much more to our personality and profile. We lost a little bit the orientation by success, if we can say so.

really chose carefully every single course and we wanted to do everything at our best. For me, it took almost eight years to finish and for them almost seven and a half. But we really enjoyed every single exam and every single course. We learned a lot. We were in love with the history of architecture, architectural design, drawing and representation, construction statics, etc. So there has been nothing that really made us feel "oh shit, we have to do this exam".

course for us was the one everyone was speaking very badly about the professor: "Ah no, it's too much. They ask for ten books." And we said, "We take it!" We were always working together in these seven years. We could say that we never met anyone. It was like us and the professors. Someone thought that we were a little bit arrogant, but honestly we had no time to look at the others. Maybe this was bad, but we were too fanatic about what we were doing...



[T] You didn't go to parties?

[G] No. No party.

[T] Apertivo?

[G] No. We could say that our aperitivo was... This professor with whom all three of us took our diploma, Nicola Pagliara, had a special class on Saturday morning. It was from 10 o'clock to 1 o'clock, a three hours lecture. It was like going to a movie. For five years, I think we had been going every Saturday morning to this class. Normally, after this class where you got a lot of information,

beautiful images and stories—he was really a storyteller—you could not do anything else but walk, because you were so filled and packed with emotions and thoughts that you need a two hours walk to elaborate and digest what you had seen and heard. So I went home by walking. I was living quite far away from school. This was our party.

[T] How did you apply for a position at the university by then?

[G] There was a national call for a position as a researcher; you firstly had to send in a CV. If the CV was accepted, then you had to attend and pass two tests, the first was about writing an essay, and the second was about a project: you have to deliver a complete design in 6 hours. If you had passed the previous steps, there was a third and final test, an interview. This was the process, we can say the toughest of the whole academic career. So I found myself in academia but with a very strange background. I was not an academic but a practitioner with a very strong interest in doing architecture and in understanding architecture. The books I published together with my office partners lack a real academic structure. There is, let's say, a canon on being academic. Those books were about enthusiastic architects discovering fantastic buildings, unpacking or sharing their way to see things. Very simple, also very difficult on the other hand. Very linear. But this is not how academia works. What has become problematic over the years is that the memory of the practice has become smaller and smaller. In the beginning, I had this fresh practice background. As the years passed, I never

really felt like starting a practice in Milan. Instead, I brought this practice-based approach to both design studio and research, which I think has so far been very successful. Somehow I won a lot of research grants unexpectedly. My approach was very much appreciated, especially at the European level, maybe because it was so unconventional. I always say to PhD candidates that I see a call as a brief for a project or face a call as if there is a client asking "what should I do?". This makes the answer unique because you really are changing the way of looking at the problem. Instead of thinking as an academic, I respond with a very design-based pragmatic approach. You then are free to answer with something that is even opposite to what the client wants. It's a mix of being creative, visionary, and realistic, pushing to design an answer not yet foreseen by anyone. There is a logical path that you can share, and if you are able to convince the client that this is the correct way to answer his needs, you win the bid. I think for me this is a winning way of approaching the research. This is how I explain why I was able to get all these grants without being a real academic.

[T] At the beginning, you taught interior design, didn't you?

[G] Yes, and still I am teaching it... But it is not interior design. This is a bit misleading because if you think about interior design, you think of the school of design, and then you think of a little bit of decoration. Mainly, Interior Design is about the skin of architecture. I teach what is called interior architecture. I could say that I work between

transformations and furnishing. It is also really interesting how you can change the use of space by just distributing furniture and moving objects from one place to another. So the furnishing, together with changing the architecture of the place, is what I've been teaching all the time since the beginning.

[T] How did you get to teach this very subject?

[G] I graduated with a professor of architectural design, Nicola Pagliara, but then I started to work with the professor who was teaching interiors, Filippo Alison. He was very much into furnishing and detailing. We were drawing fragments of interiors at very small scale, 1:10, 1:5 or even 1:1. When I was working with him in Naples, students had to design and detail a space typically 3 by 3 by 3 m (27 m<sup>3</sup>) for their own use, so everything was always very small, referred to yourself, as you could almost build it one to one. When I came to Milan, there were no interior studios. They asked me to teach in an architecture studio. I didn't want, and still I don't want, to teach as if I were an architect trained in architectural and urban design.

I felt this was the other people's field, and I didn't have to do what they did. So my question was, how could I deserve my practice as an architect, my interior work experience at school and my PhD in Interior? My idea was to transform this knowledge of the interior into a possible architectural design studio transforming and adapting what is already built and/or making an addition to what exists. For many years, "intervening on the existing" was the slogan of my design studio. I thought transformations and acting on the existent environment were my big challenges. Now it is even trendy to do transformations. So after 25 years, I became even trendy!

[T] By the time you started to teach interior architecture, were there interior designers working very much like fashion designers or stylists?

[G] In Milan, what is good is that you have the school of architecture and then the school of Design. In the design school, the design studio dealing with interiors is called "Interior design". They do what you said, without the knowledge about the city or construction. In the school of architecture, the design studio dealing with interiors is called either architecture of interiors or interior architecture. None should ask me, "do you

teach interior design?" No, I don't teach interior design. I do teach interior architecture. These are the two parallel worlds. Sometimes in Italy, especially in small schools, you can have the same professor teaching in both study programmes, like in Genova or Naples or Rome. In Milan, you don't have this friction, and there is quite a clear distinction in the profiles of people teaching "interiors" in the two different programmes.



[T] As far as I know, in the 60s, everyone was trained as an architect.

[G] Yeah, at that time they were all architects. There was no design, and there was no urbanism. But once upon a time, there had been no architects at all. They had been either engineers, let's say Brunelleschi or artists and sculptors like Michelangelo or Leonardo da Vinci. Then the world has gone into specifying the skills and the knowledge. In the 60s, despite all being architects, some architects were more interested in architecture on the scale of a building, while another group of architects were more interested in the city. Aldo Rossi wrote a milestone book titled *The Architecture of the City*, which interprets the artefact of architecture as a piece of the puzzle of the city fabric, where the main object of design is the city. So, in his perspective (and that of his followers), the city's morphology is the main driver for an architectural design. Those coming from this field have very poor interest in the architecture of architecture because they are interested in the architecture of city. A very strong typo-morphological approach that has connoted Italian architectural culture since the 60s, paying a tribute to our culture of building memorable cities. The connection between public space and the volumes of the buildings is very clear. But when you look at the building, very often, there is no materiality, tectonics or detailing. On the other hand, the group who used to look only at the building scale sometimes might have lost its connection with the city. They were the ones who either developed their career also as designers (I am thinking of people such as Magistretti, Mangiarotti, Castiglioni, among many others) or as architects for the bourgeoisie Milanese society (I am thinking of people such as Asnago Vender or Caccia Dominioni, for instance). Although being praised now as the golden age of Milanese architecture, they had never been well received by the academia which

was run by architects with a conservative typo-morphological approach. Only from 2000, I would say, the legacy from the 50s was suddenly rediscovered and became a huge international heritage. Swiss and British architects were the first to look at this forgotten production. It was like some trendy world-famous architects decided that these Milanese colleagues were really great colleagues, and thereafter, they became a common shared heritage and even a model for architectural design.

The whole story is to say many architects belonging to this tradition were the first to start creating the so-called "Interior design" culture. They looked at the materiality, being more interested in the construction and concentrated on the artefact. They didn't look at the city, or better they looked only at the interaction a building has with its context, instead of thinking in terms of urban morphology. Since in your work there is a lot of interest in construction, materiality, detailing and craftsmanship, you are too involved with the object to see the city. This is the point of departure of a trajectory path between architects and interior architects. In the latter's work, being buildings and/or furniture, you can recognise a product attitude. You could see elements. You could see clearly what is or not bearing, and which are the prefabricated connections. There is a lot of logical thinking that allows the knowledge of industrial production to express through architecture. Now, we just have an even more articulated distinction. I would say, we have on one hand interior design that concerns very much styling of interiors and/or outdoor spaces; on the other hand, we have architecture dealing with the city; and in the middle, you find interior architecture that tries to look at the artefact with the knowledge of the city but concentrating on the building scale.

[Y] So it is about scale.

[G] Yes, the way you draw reflects the way you think about the construction.

[T] Giacomo told us that new graduates cannot understand or do almost anything in their office because they have to face all kinds of things never being taught at school. He said some offices absorb graduates to their competition department, the only place that can connect with the university seamlessly.

[G] Because there is no connection with reality!

[T] Exactly. It feels like a prolonged university.

[G] I don't know if Giacomo as a graduate, would be good for his own office. I think it is a process. I don't know what is a good output for the market as an architect. What is expected that this person should know? I think it depends on whom you ask. Maybe Giacomo says the students should be able to deal with very technical stuffs. Maybe others would claim to need only students being able to use Rhino or BIM. Unfortunately, it's not Albori everywhere. And you can see that different stakeholders are all willing to have an architect precisely made for them. I think the main goal of a university is to deliver the ability for students to be able to learn after they finish their studies. You are programmed with a lot of skills, and the rest depends on where you land. No matter you land in Albori or Norman Foster, in 6 months, you can become a great guy at Norman Foster or Albori. The school doesn't have to produce the outcome that fits into Albori, Cucinella or Renzo Piano, etc. I think it would be a big mistake to educate students in such a predefined way. You have to have all the skills. It means that you have

unfinished knowledge. You and the opportunity will decide how to complete it. Maybe you want to go to Norman Foster, but your girlfriend starts to work at Albori and doesn't want to come to London... I believe that maybe a student freshly coming out of school is unable to understand all the things at first, but I don't believe that the same person is unable to learn within a few months what he or she needs to know. If that is the case, then I think we have a poor graduate here. Every year we meet the so-called POLIMI stakeholder's group. It is like a steering committee of the school composed of thirty different parties, like the building association, architect association, producers, developers and so on. The question, every year, is about what the students should learn, and on this topic, each of the committee members has a precise idea. At last, everyone agrees that students should be able to do something technically—but you can do beautiful perspectives without studying architecture. You learn Photoshop. You don't need to study for five years to do a beautiful rendering.

[T] But I think very few students will be able to find a place where he or she can do the things you said a sensible architect should do. Because you are going to face these greedy developers and rigid building regulations.

[G] It depends. When I graduated, I didn't go to work in offices but opened my own practice with two schoolmates, Nicola Flora and Paolo Giardiello. The intensity of your reflection in what you do will decide if

you can do this shift. Maybe going to a big office is the worst of all choices. Maybe you can say that you took part in something, but it is more and more like engineering firms; you are an element of this clock-like engine.



I think one has to select maybe first of all the scale of the office. In my opinion, one should only look at offices with staff numbers between 3 and 15. You don't look at firms having seven offices around the globe and

hundreds employed in each city, or maybe you earn something, and then you escape; otherwise, I don't really know what you do in these big offices.

[T] We learned that some people go to big offices to get contacts of suppliers and builders, for starting their own business in the future.

[G] OK. Then maybe you can cultivate your own project even when you are working in someone's office. You can expand the toilet of your uncle's. For this, I learned a lot in Norway. There are a brother and a sister, two distinctive architects, very clever. One is called Carl-Viggo Hølmebakk and the sister is called Beate Hølmebakk (her practice is Manthe Kula). They do amazing projects. Their first project was a maybe 9 m<sup>2</sup> library for the family. The father was a famous art historian in Norway who had a lot of books and had to build this library. They made a circular tower with bricks and wood. You could immediately understand that there is architecture here. The second project was maybe a crematorium chapel. Beautiful, really. It was very small, maybe 50 m<sup>2</sup>. Then he made a storage block or toilet for ferries. In Norway, there are a lot of fjords, so there are a lot of ferries to connect, and there are some services provided, maybe

a toilet or a storage for salt needed in the winter. The sister made a small toilet pavilion in the mountain with metal sheets. Amazing. You could do this in a very brutal way, thinking it's only a toilet. Or you can transform the toilet into a piece of architecture. It's on you. I think the important thing is not if you are asked to do skyscrapers or large projects; it is how you are able to—and I think you are very clever in doing this—transform every single request into reflections on what to do, why and how, and do it. I think this produces architecture with the big A, even though it's a very small project. If you think the beauty is just Mt. Everest, then every other mountain is nothing. If you can see the beauty in everything, you would say the beauty is the mountain in itself. Maybe every corner has a beautiful surprise for you to see. Maybe this is what we should learn. To see beauty and opportunities in everything that is around us.

[T] If I force you to say three things that you think are a must to be taught to students in the university, what would they be?

[G] Well, we've already discovered one thing: You have to understand or recognise the beauty in every opportunity. Small commissions, like the toilet of your uncle, can have the same power as the big commissions do. It's very much up to you. This is something that one should learn. Do I teach this? Maybe... A little bit. For instance, I always require students to put a lot of effort into designing the toilet. The toilet is not the last space in a building; actually, it is visited by a lot of people regularly. Every single room has the power of space, so it's not the function that determines the importance

of architecture. You might say one doesn't start a visit from the toilet; nonetheless, it has equal value to any other spaces. This is the first thing we must teach students. For the second must, maybe I would say thinking strategically on the one hand and spatially on the other hand, like playing Ping Pong. You have to have a strategy which sometimes might cause you not to build anything. Also, you have to have this spatial understanding. The third one, I think, is that you must learn to draw, from technical drawing to idea representation. This is something that we have to cultivate because drawing is the way an

architect thinks. It is like words for a philosopher and notes for a musician. A drawing. A diagram. A sketch. It's such an intensive way to think (spatially, materially, strategically, etc.) and put together a lot of inputs. A drawing can be very dense and charged

by values and meanings. This is how I think we handle the complexity of architectural phenomena. So this is a skill we must teach as well, and that should cross the whole 5 years of education.

[Y] I think we understand pretty well the way you approach architecture, like the artefact of the building, the craftsmanship, the power of architecture regardless of its size, the beauty in every corner, and so on. But do you sometimes feel alone in thinking this way?

[G] I think life is a process where you continue to learn and shape yourself. You are never the one of the days before, even if you do the same thing every day. If you are a reflective practitioner, you reflect on who you are, what you're doing, why you do it, etc... consciousness brings you a step further. For instance, as the discourse about interior architecture became extremely functionalistic, I was more and more aware of, let's say, the poetry of the space being completely lost. Something was going wrong here. And slowly, I started to see that we transform things previously used for other purposes without really changing so much. Then I came across this idea of typology and affordance, and I understood that we are beyond

functions. We are thinking of uses more than functions, which explains why we can appropriate a space. But there is a mystery about how you conceive this typology, the starting point. For me now, it's very clear the moment of adaptation. If I consider the place where I live and we are now, I came, and I occupied it and transformed it to make the previous laboratories become a house. But the architect who drew the building could not think of its future adaptations. He was asked to make a research institute with labs and offices. So for me, this is still a tricky moment. Maybe he was a great guy, and he did a masterpiece, maybe consciously or maybe not, so this is about the consciousness...

[Y] I think it's your consciousness, not his. It's all about you. In my mind, the reason for one to have a beautiful place to live is because one has a beautiful life. You have a life, so you can come here and see the beauty of the existing things and then incorporate them into your life. You cook and tidy things up. You are dealing with materials every day, in a serious and material way. Nowadays, many people don't live as you do. They don't have a life in the conventional sense.

[T] Now people are served. If you want a beautiful space, then you pay to go to a hotel or live in a designer designed apartment or you buy designer products. "Where should I put this drawing? I call a stylist."

[G] This commodification, transforming everything into a commodity, as you said, "served", makes you forget about how things are done or how to do things by yourself. Going back to the Nordic countries, I like the Nordic countries because they can manage both. People have a lot of commodities, but they can build their own cottage. They

have not lost contact with this reality. I don't know why they can do so. Because they are attached to nature? Because they have this very difficult weather? Maybe because things are expensive. If I think of myself, coming from this paradise-like Naples, this garden of the Mediterranean. If you drop a seed, it grows into a big plant. If you plant a



lettuce, it gives you a lot of leaves. Then you start to say, "I don't want to eat this leaf because it's too green." You are so spoiled by this gorgeous environment. When I went to

[Y] Grapes from where?

[G] I don't know.

[T] From Naples.

[G] Hahah, maybe. They had two boxes, one for grapes in bunches and the other one for fallen grapes. The fallen ones cost half of the normal ones, and you could make your own package. I thought, "We would just throw them away." But in places like Norway or Sweden, the winter is very harsh, and food is very difficult to produce. People are very clear about the value of things and how you produce them, and the effort of doing so. Of course, now they can go to the supermarket, and probably they don't sell fallen grapes anymore, but this was unforgettable for me. They have kept this capacity to be attached to nature or, better, to the whole environment they are part of. Everyone I know has been building his own summer cabin. Someone has built a boat. They always have a "directness" with the material world. I think in Italy, specially in urban areas, there is a great distance between people and their environment. The more you are urbanised, the more you have this

[Y] Replace one.

[G] Maybe we replace the middle one which is this strategic and spatial. Keep the drawing and the beauty. Contact with reality is about visiting places. We should stop looking at images in Google and say, "we have to make at least one trip every semester to visit these places, which can be on the other side of the world or the next corner." Select some places that you know that they have architectural/environmental quality. I go to Sant'Ambrogio because Sant'Ambrogio has quality. It's not enough that I read about

Norway for the very first time, we were living in a mountain school. In the village, there was only one place to buy fruits. It was summertime, and they were selling grapes.

detachment. In the Nordic countries, social housing from the 50s, the 60s and the 70s don't have elevators. Of course, the elevator is a good infrastructure because if you are sick, you can take it. But it also makes you sick. The less you use your body, the more you lose the muscles. Maybe the effort to climb this staircase is something painful and demanding, but it is also what keeps you alive and healthy. Why use the elevator that is for sure very comfortable but kills your ability to respond? I think it is the moment that we should be aware of when to accomplish or when to refuse. The opportunity should not always be taken: There is an elevator, but I climb. I totally agree that we live more and more in a consumeristic environment. You live to consume because now we believe that if we don't consume, we won't be able to survive. But maybe we survive only if we stop consuming! This connection with reality brings me to the fourth must that I forgot to say before, or maybe we can...

it. I have to visit it. I have to make the spatial experience of it that is something activating all senses at the same time. So this is a must. This is a must because this experience of architectural places and spaces is probably the only thing from which you can learn how to do architectural places. If you miss this point, then you start to build abstract images. Your outcome is not anymore related to the real experience of space but to images. You are transforming images into objects, having the illusion that they will look like the

image you saw. You don't even have the will to imagine how this would be experienced because you imagine people taking pictures of it. This centrality of the physical, personal, bold experience of architecture or environment is really a must. I understood that this bold experience of architecture had been fundamental in my own education, but I completely removed it from my conscious understanding while now, reflecting back, I can see the power of those experiences. Sometimes there are things that you learn so naturally that you don't understand what you are learning, and they are so important; therefore, you are unable to tell others. I discovered it again by meeting colleagues teaching urban policy. They work very much with ethnography, and they do a lot of fieldwork. We have been teaching together for the last six years. And one day, I thought, "Well, this actually is what I was doing during my education and also during my research on Nordic architecture." Of course, this experience alone is not enough. You have to reflect on it. There is a famous Italian poet called Petrarca. He is from the 13th century and is probably one of the first to write in the Italian language as we know it today. He has written beautiful poems, and there is a famous one called "Il Ventoso". It's a kind of short story that tells about his trip up to a mountain

[T] This reminds me a quote from Ettore Sottsass. It says, "Ognuno avrebbe dovuto fare solo una cosa: Raccontare la sua vita e scrivere diari immensi."<sup>1</sup>

[G] I didn't know this. Beautiful. So these are the three things. I have to remember them because I may tell my students the next day I meet.

where it was very windy, and his return back home. I discussed this with an art historian many years ago, and he said, "You know, he was not the only one going to the mountain and experiencing it, that already was something special, but he was the first one reflecting on it and telling the others what he experienced. This makes the difference." So, we have to reflect on what we experience. You take a note, write something, sketch a drawing, take a picture, etc. This system of recording and sharing is needed and must be embedded in the experience. We could say that the event is visiting something, and the experience is the reflection of the event. As a result, we become aware of the experience we did. For example, the first time I visited St Petri church in Klippan, Sweden by Sigurd Lewrentz, it took a long time to understand that I was in a silent dark room and that it took time (short and long at the same time) before I started to see the space while I was able to hear the water drop from the baptist fountain. Something almost impossible to hear, and that disappeared as soon as I started to see the space of the church. This was a great and unforgettable experience. This is a must. If I simply go to a place and then go away without any further reflection, maybe I even forget that I was there.



[T] Tell us one of your worst experiences in teaching.

[G] It happened last semester and was somehow surprising. As you have said, there are a lot of rumours about my bad temperament and so on, but I think I became much more patient due to my age. When you become older, you don't have all these hormones going around. I also have to thank Sabina, my partner. She has a very calm approach; she cannot handle quick or stressful conversations, and if I rise my voice too much, she would say, "I cannot talk with you if you are so angry." So I really learned to control my temperament. It was the worst because at the very end the work was of average quality, even though we were unable to really build the classroom atmosphere. Students were very frustrated because I was—as they said—imposing a way to draw since I suggested the kind of representation we have been fine-tuning during the last seven years of studio teaching. I asked to add texture to the materials and people moving around, and I was very concerned about how

to draw windows. All these details on how to represent architecture are due to a long process of understanding which is the best way to make the drawings express different meanings and communication goals. On one hand, they were unable to make clear use of the scale they were using for giving every drawing a specific meaning, and allowing it to have a specific goal. You have to draw accordingly to the meaning you want to assign to your drawing. It is also about the scale and what you want to communicate. You can do, for instance, a very large drawing—like 1:20—and you don't draw anything about the wall stratigraphy because you want to tell about the floor, the tiles, the furniture, the usages of the space, etc. For them, this was very difficult to understand. Actually, I don't think they really understood even at the end of the semester. For them, there was a fixed and simplified relationship between specific scale drawings and what these should express and communicate.

[T] Master students?

[G] Second-semester master students. They were very much complaining at every stage. The program was not clear to them and we have been unable to help them to understand what we were doing. We had an ethnographic approach, but they could not understand why ethnography was useful for the design. Every supplementary information was not enough. Of course, still today I don't have a clear clue about why this happened, but I think it could be missing the necessary trust in the teacher/teaching. This has a lot to do with how students understand being in the school, and about their own place in the world. If a student chooses a studio and the corresponding professor, somehow you have to trust that there is a certain goal behind whatever the professor asks. Maybe it's not what you are used to doing, but you should have the will to learn something that you didn't know before.

If you only want to repeat paths already known, what should a new course teach? It's not an exercise concerning the function (architecture is always beyond function; it is about space, structure, materials, people, and behaviours)—yesterday I might have drawn a school and tomorrow in another course I draw a hospital—but the process to reach the final program answer (the project); Each course has a different process and it has its own way of thinking. For instance, we decided to do something that I think was very beautiful, but it came out as a catastrophe. The exercise was to choose a fragment of your project that has a strong spatial character and make it into a large maquette, let's say 1:20. You do the maquette with whatever material, but then you print the texture of the materials you used on paper selected according to the material colour. You print using a plotter since it has

a better quality in texture. When you have all the surfaces of your spaces, you glue them in your rough-maquette construction, which acts almost as scaffolding. It is like building a scenography and then covering it with images related to the materiality of the space you want to represent. When everything is mounted, you take pictures of its empty spaces, as pure architecture (the one before use), since it is the inhabitant that decides the destination of every single space of his house: it could be used as an entrance or a living room, etc. With these atmospheric pictures, you catch the quality of that space. Its unique expression is independent of any future use. Or, better, that it will influence any future use since it will give it a specific atmospheric quality. The next step was to transform the picture into a wire-frame drawing, like Tessenow's perspective drawings, as the base-drawing for starting imagining its possible usages. Each student was totally free to imagine for which activities that space could have been used. Following this approach, you could make for each space an investigation on the quality of both its spatiality (via the picture of the maquette) and its possible usages (via perspective drawings). Unfortunately, everyone was protesting on this. They were unable to understand the aim of the instruction, and probably we have been unable to explain it in a convincing way and were claiming for more freedom. They said this was a too strong limitation to their free expression. Of course, I have responsibility of this failure. I haven't been able to make them understand this limitation as something good. But there was also another thing very upsetting. I arranged lecture series. Every week, two guests, one international and one Italian. The international guest was online and the Italian was in

the classroom. The lecture series' title was "This is Architecture", to exactly underline the independent quality of architecture from its function to gain direct contact with its usages, meant as a sort of Affordances of the space. To arrange this program, I had to split the studio into two days, and focus all the tutorials on Tuesdays and all the lectures on Wednesdays. The total amount of working hours was the same as all the other studios but ours was arranged on two days. The lecture sessions were in the morning, from 9 to 12. Most of them were coming late and many also were leaving the class earlier. 50% did not attend the class. We are talking about first-class international renowned architects that I knew personally, and that I could ask to join without paying any fee. Some of them, liked so much the theme of the lecture series so they came to Milan even though we could not refund their expenses. Nevertheless, many students didn't show up. I mean, this is not about me asking about how to represent. This is about architecture, and the need to respect people and their craft. I found many of these students really immature, childish and most of all arrogant. They were so ignorant that they could not understand they were ignorant. Very sad. In fact, I had two studios last year. The other one was for undergraduates. I've been running this program for the last 7 years. It has been always very successful. In one year, I think we only gave 30 and 30 with honour because students were very reactive and we built really a community. Last year, I think the result was very nice, but the behaviour of the students was strange. In this program, we always have invested a lot of energy in fieldwork and site visits, spending time on site to make direct and bodily charged observations.

[T] Was it also an architectural studio?

[G] It was an architectural studio without the goal to do design. We decided 6 or 7 years ago to have a studio whose main goal was not to design but to understand

"people, places, and practices" in the area. One might eventually also do a project. So it's about learning how to observe and understand the context in a very empathic way.



It's very much about fieldwork observations, reports and post-production reflections. No design or sometimes the design is a simple sentence, a vision for the future. To activate a multi-layered understanding of a place, we have also used TV-programmes or movies. If you study, let's say a neighbourhood built in the 60s for the working class, then you can look for movies in which the setting is taking place in a similar neighbourhood. So you get into the atmosphere of that time and you can compare it with what you see now. This year, the class was very small, maybe 20 or 25 students. They did quite a good job, but I don't think they were as good as some of my colleagues claimed. They were coming to the class just for the tutorials and then as soon as they had done their session, they were leaving. The studio was quite like a supermarket, where you go and buy what you need, than a community of practice where you want to learn from each other. This was crazy. This is not the school where I want to teach. I don't want to be in a class

[Y] Could it be related to the pandemic?

[G] For the undergraduates, we were discussing very much the effect of the pandemic on their behaviours. They only had classes during the pandemic; it could be difficult for them to switch back to the old way since they missed experiences of in-presence teaching. But for the architectural lecture series arranged for the students attending the master, despite students arriving an hour late, leaving an hour early or not showing up at all, I even had to teach them how to make a question. They never addressed the speakers with a "thank you" or any other similar phrasing, and typically they would immediately present their question, without any basic education on social behaviour. This is amazing if you think that these were master students. So, when I finished last semester, I was really depressed. Even though I had goodwill and a lot of good intentions, my words were not reaching my audiences. I thought, "OK, maybe my time

where a student is arriving at 11, completes his tutorials and then leaves at 12. This is simply horrible and might be caused by online teaching when students were showing up only at a specific time. For me, this is not a school. I don't know why. Maybe my colleague was very helpful and supportive, but accepting everything. In previous years, every Friday morning, we always had this so-called Instant Exhibition during which everyone displayed the work being done during the week before. The first hour of the studio was spent on everyone looking at the work of everyone else, afterwards, we commented on the work in a collective way. This was the routine before starting the day. Last year was most likely a pop-up shop.

All in all, it was not a good year in terms of teaching experiences even, as a paradox, many of the ideas and reflections nourishing both studios have produced quite big research outcomes, in terms of papers, conferences, etc. This is very strange!

is over, the generation is changed, and I'm disconnected from reality." I even imagined stopping running design studios to work in other contexts with more gratification. Why should I invest my energy in people who are not really able to understand what and how much they are receiving, and focus on other marginal things? Fortunately, I started this new semester in a completely different mood. I had a good holiday, and also the response from students has been encouraging. I am the complementary professor, and the main professor had not been appointed yet when we had to present the program of the studio. Since I am the oldest professor in Italy teaching interiors, I was asked to do a general welcoming speech for starting the semester of the interiors studio. I decided to do a general speech about interiors for all the studios and to use it also as a general framing of the studio I would be part of. When the semester started, we asked students to

rate studios according to their willingness of participating. I thought that our studio would be the last choice of all students because it was a studio without a program and without the main professor being appointed. The result of our little statistic was that 70% of students rated our studio as the third choice. Given the fact that there are two famous

[T] Have you discovered any collective changes from when you started teaching to now?

[G] I think everything is much quicker. We are all forced to be quick. This is the first big change. Back at my time, when I was a student, we had a lot of time. As I told you, it took me two years more to finish my studies because I wanted to work at my speed and deepen studios and courses I liked more. Now, everyone is only obsessed with finishing in 5 years. You want to be quick and you are supposed to be delivering very quickly. But none is really interested very much in learning. For instance you could say, "Yeah, I could finish this course in June, but I will take my time because I want to make a bigger maquette." I don't see any passion like this. And also, the teaching system, the school, is very much based on performances and speed. You are good if you're quick. The school is judged by how many students are finishing in time. If your school has 30% of the students finishing a year later, the school,

[T] Is it a gradual change or there were some sensible turning points?

[G] You almost don't feel it. You cannot say when did the speed and the massification happen. There is also a second very important change in the education system: we could say students have become extremely technically skilled. They know how to use a lot of softwares. They can manage a lot of complexity in dealing with the drawings. But sometimes they get lost about what to do with all this knowledge. Sometimes the ability of using a software is not related to the ability of spatially critical thinking which allows you to achieve something really unique

ones whom everyone was choosing, this was unexpected. I asked them why and they told me they liked very much my introduction. They thought if the introduction was so good, maybe the course would be good too. As a consequence, I thought some messages had passed through and I am not as bad as I thought during the previous four months.

in the international ranking, drops. The system doesn't like friction and detour. There is the need to deliver information and you have 60 hours for teaching; students have 50 hours for doing their work, altogether is 110 hours and then there is the next course. Every time there is a friction in the system, it means that there is something wrong: you, and the school, are not so good in delivery if the student is not able in his/her 50 hours to finish the work and learn what the course should teach. I think this is really bad. Of course, it is good to have a rhythm, and to know that there are deadlines and that you have to deliver something in a specific time frame. This is also a working experience. But to have the freedom to decide the speed at which you want to go is something completely lost. We, students and teachers, are massified.

in terms of design. It's very much related with being able to do beautiful renderings or to control the industry-driven technical details. This phenomena is particularly strong in some geographic areas. If you look at the schools in the Middle East, you may find they can do amazing drawings but are unable to draw a plan of the house. They could make a picture-like rendering of a space even if they know nothing about it. You spend a lot of time learning skills which you know can help to get a job. But, I don't know if you will turn into an architect, if you find a job as a BIM-



skilled drawing person. I have a colleague in Ghent, at the KU Leuven school of Architecture, where they only draw by hand. Both in the studio and in the thesis cluster, they only use pencil drawing. They are able to develop a master diploma in 6 months without computer! Although the rhythm is slow, it seems that they learn more. It's very hard to introduce this slow technique into such a quick rhythm at Politecnico. Here, they invest a lot in filling the digital gap with other schools in Europe. There are a lot of courses under the umbrella of Digital Skills, and none related to the craft of hand-drawing. You can choose Grasshopper, Rhino or other similar softwares. Before the pandemic, when I was program coordinator, Politecnico launched a support programme under the umbrella of "Innovation in Didactic and in Pedagogies". The innovation was, I can say, only interpreted as the wish to introduce digital tools into the teaching. There was already the idea to have online teaching, Flipped or Blended Classroom: I give you a book to read and

[T] What was their reaction to your idea?

[G] It was not taken in consideration at all. Two years ago, I proposed a new elective course. The goal was to visit some relevant architecture places with maximum 50 students. To have one tour to one architecture every month. And to involve professors with different background (like building technology, urban design, etc.), so to produce a thorough understanding of every place we would have visited, and its context. The answer to my proposal was a kind of indirect killing, they said "No, this

[T] What's the risk?

[G] There were problems in how to manage the system. The rule is that elective courses are only semester based. Then they offered me the possibility to do it as a workshop outside the program, and I said no because for me this programme has to be in the program. It is important to

instead of doing a lecture. I invite students to make questions and we discuss (this system was very used already in many classes in the architecture education and not so much in the education for engineers). Next step was to introduce the Digital Skills teaching modules for learning how to use softwares. Maybe, today the innovation is to say to students "let's draw with a pencil", "let's make a maquette in the wood workshop", "let's do a course that is only about visiting architecture and making a small guidebook of five architectures and you work one month on one building". It seems that we are going back, but there is no awareness about what we are losing. Generally speaking, I feel that we are losing the contact with reality. The reality of experiencing architecture, that is people, places, practices, with our body. And to reflect back on them. We should all fight to bring back the roots of architecture experience into the education of architectural design.

elective cannot be activated because an elective cannot last for one year but only for one semester." They were not discussing the educational content but only brought up a lot of administrative problems. Maybe, they understood the beauty of the proposal, but somehow they were not ready to say "Yeah, let's take risk. We find a way to do it because it's so beautiful and good for our students that we have to find a solution to overcome the constrain of the system."

show that there is something special and unique that we believe in, and we care for it. If you activate the elective as a workshop, it get lost in the many workshops the school offers, and as a teacher I also don't get my time recognised as real teaching time, it would be turned in a sort of volunteer work.

The whole idea behind the course would be weakened to such a degree that it makes no sense to run it.

[T] So you as a professor are not completely free to choose what you want to teach.

[G] Not totally. You are free on a certain level. If the system says that the elective is four credits and last for one semester, you cannot do it in one year or you can do it illegally. I could say, "OK, let's do it in one semester but then no one can take the exam at the first date but the second one which is scheduled in the next semester." There are many shortcuts to solve the problem, but I think taking them would weaken the idea. The idea was that

[T] But you can still do three architectures in one semester.

[G] Students have a lot of pressure on delivering let's say the compulsory courses. I don't want to start a conflict. On a year long, you can adapt. You fix a date for, let's say, the trip and then maybe you meet

[T] Aren't you already the head of the master's program or something?

[G] Not anymore. In 2020, I finished the job. Now I am back in my normal position. I did it for six years, and this is the max. It was very energy consuming, and I also had a lot of pain doing it, so I needed a sabbatical to recover. But I think I did, as Giacomo said, a lot of good things. I think I did a lot for the international program, making our school more international. I

[T] Did you invite Sejima?

[G] No, Sejima was invited by the rector. She is now a permanent professor at POLIMI. But she teaches only in workshop modules because she's in Japan. I did much more humble things at the level of my study program, curating whom to invite, and yeah, I think we created a lot of good inputs from outside to the program. It was a good push for the students. Also, I did something else in the study program but it's a kind of unfinished work, and it should

a school, the Politecnico di Milano, could believe that site visits on architecture once a month for a year is something really deserving. One month for visiting, one month for working on critical reflection, and in 12 months, we would have visited 6 architectures in Europe. I think it would have been very emblematic. A landmark in interpreting the teaching of architecture. Politecnico di Milano could show its position as a school of architecture.

every second week for half a day to check what is going on and plan next meeting. It's a long process. I want to escape this idea of being quick.

brought in a lot of visiting professors, and I used the MIAW workshop for this purpose. In the meantime, I also invented another international studio module called MInDS, Milanese International Design Studio. The difference with MIAW is that MInDS last three weeks and it should be compared with a full semester design studio.

be further tuned, but you have to fight with colleagues. I don't think, for instance, that it makes sense to have a studio in building technology. Building technology should be an integral part of an architectural design studio. It's not possible that you do something beautiful in one course and in another, you design something buildable (as if it is possible to design something unbuildable). This is crazy. It gives a wrong message to students.



[T] This separation has been happening already since we were students.

[G] This is a Milanese problem.

[T] Not an international problem?

[G] No, no.

[T] So, where in Europe do you think is a good place to learn architecture?

[G] ETH in Zurich is an excellent school. Also, TU Delft.

[T] They have better systems?

[G] I think so. There is a crucial point. In Italy, not only here at Politecnico, we must always confront teaching architecture with teaching engineering. The two are very different. In engineering, they don't have studio-based courses. So they cannot understand why you cannot teach in front of 150 students as they do. For them, to have a class of 50 is already a gift. This is about money and time. So, if I am a teacher in engineering and I have 150 students, let's imagine that I get €1500 per class. This is

how the money is spread around. If I am in a class of architecture and I complain that we cannot make it 150, then they say OK, you three can collectively do a class of 150 and you get paid €500 each. By letting people split, the resources are cut. This strangles the system. In reality, if you are a contract professor, you get €600 per ECTS, which means €3600 for a semester, before tax. Then you have to take the 40% off, because of tax.

[T] That's not a lot.

[G] No, that's nothing.

[Y] It means that you cannot survive by only teaching.

[G] Maybe you don't live as I do in front of the school and then you have to pay for the transport. You have to pay for the food. At the very end, you are teaching for the glory of Politecnico. Once I was arguing with a colleague, and I was told, "Yeah, but this is the Politecnico, so you should be happy to work here". So, if I go to teach at ETH, maybe I pay ETH because it's such a great school that I pay them to teach there... Eheheh. If I go to Harvard, I will pay even more. This is a very slippery argument. It's a crazy way to think, in the sense that the school's reputation decides that you can be paid very little. I think in other countries the situation is the opposite. Excellent schools choose the professors very carefully and pay them a lot. Of course, we could have fewer students, but then we get less money and the school shrinks. Having a lot of students is good for asking for money from the ministry and so on. It's a perverse combination. And there is another thing that made me feel it doesn't work. If people are paid so little, it means that they are doing the job for other purposes. You do it because then you can claim you are from Politecnico. Moreover, maybe you can do it because you have a very healthy financial condition. If you are from a rich family and you can say, "Yeah, I spent two days at Politecnico teaching." But if you are a desperate practitioner

running your business, you cannot afford to spend so many hours in Politecnico for so little money. I think contract professors should go on strike, asking to be paid the same as the average hourly fee of a practitioner. This is the first, and then we should amend the credit system. As you may know, we are paid by credits. If I have a 12 credits

studio and I am responsible of 6, I am paid by 6. But in reality, I am responsible for 12. I don't say, "OK, I am leaving because there is the other professor." I want to be there. I want to tutor the students. Now there is the election for the new rector, and I would like to find the strength to write to the three candidates about this topic.

[T] So, in this case, it is the rector but not the ministry deciding what to do.

[G] I think so. The rector gets some money and decides how to invest. Politecnico is a rich school.

[T] Where does the money go?

[G] Building new buildings, and student housing that they rent for €600 per room. I mean, this is like...

[T] Still 600?

[G] Still!? 600 is not...

[Y] But we are having this crazy inflation, you know.

[T] Say a Chinese student wants to study architecture in Europe, would you suggest him or her to come to Politecnico?

[G] I think for someone coming from so far away, I would suggest a small, medium size school. For instance, KU Leuven in Ghent and Brussels are excellent choices.

[T] KU Leuven is a small school?

[G] No, KU Leuven is a huge university running two programs in architecture, one in Brussels and one in Ghent. The program doesn't have so many students. I've been there as an external crit. The class had like 12 or 15 students (and this is the average of many other schools in Europe).

So you can get a very deep conversation with your professors. It is the same in Delft and at ETH. Even if they are massive schools, they manage to cut down courses into such small modules. In these big schools, you work as it would be in a small school (for instance AHO in Oslo).

[T] They have fewer students, or do they have more studios?

[G] They have more studios. They invest the money, I think, in professors doing more teaching or hiring more professors. So I would look for small schools or these famous places like ETH, where you know things can't go wrong. Or, you can

consider Portugal, also Spain. They have relatively low living expenses, so it's very easy to survive. The schools are excellent though they are not ranked as super good. Because they don't have international professors, super facilities and so on,



they never climbed the ranking. But they are excellent schools. The International school ranking is also a bit of a tricky tool to understand. It's again about performances, like how many square meters per student,

[T] The head of the school is two Italians.

[G] Yeah, Forma Fantasma. I actually knew the previous director of one of the sections that was called... maybe reflective design? Anyway, the school had the best professors on the market, and they were also able to select very clever students. So I was in an atmosphere with everyone wanting to learn and do their best. This produces an excellent school. Having 50 m<sup>2</sup> or more to make your maquette doesn't make you a better student. DAE is in a rented industrial building. It was a little bit renovated, and some spaces were a bit disorganised. Two students had to share a 100x200 cm table to work. There was nothing that impressed me like when I went to the ETH campus and felt I was part of an enterprise of knowledge. But nevertheless, they were the best, and they still are among the best. We should invest more in this kind of quality instead of running after the ranking, that is to look for excellent teachers and motivated students. They are the ones who make the school. On the opposite, at Politecnico and in many other schools in Europe (and around the globe), many times strategic de-

[T] How do you convert a Pritzker prize professor into credits for climbing the ranking?

[G] Mendrisio was maybe one of the first schools that started to select brilliant practitioners around the world, paying a lot of money to let them teach in Ticino. Many years later, regardless of having

how many infrastructures, etc... Once, I have been visiting professor at the school of design in Eindhoven (DAE). I think it was, and maybe is still one of the best schools of design in the world.

cisions are taken to improve the position in the ranking without paying attention to real crucial factors in teaching environments. Ah, let's take Sejima. Why we enrolled Sejima, that is teaching only in intensive courses? Of course, it's very good that she comes to the workshop courses, I think, twice a year. Does she need to be a permanent professor for this? I don't think so. But Politecnico wanted to have her as a permanent staff, because this would raise the ranking. We have now at Politecnico three Pritzker Prize professors. Souto de Moura in Mantova Campus. Sejima in Leonardo Campus, and now the third, starting from this year, Alejandro Aravena, also teaching in Leonardo. Aravena seems to want to really make POLIMI one of his research hubs. He will be here as well as people from his office. He has an office in Santiago, the other one in New York and let's imagine the third one at POLIMI producing for instance, sustainable solutions for architecture in the global south. Actually, this is a very interesting project.

already been a great school, ETH started to do the same. Now they have an international teaching group, all foreigners, a lot of international stars.

[T] You have a deep understanding of different cultures. You also bring people having an international background to Politecnico. But sometimes architecture, like what Norberg-schulz described, is about locality, place and orientation. So how do you compare architects who have an international background and architects who stay in one place and know everything about their place and build locally, like Peter Zumthor?

[G] Let me firstly say Zumthor has also worked outside Switzerland (e.g. in Köln and Norway). I think being a local architect doesn't mean that you can grasp the local quality. I can be a very bad local architect. In fact, we could say a lot of horrible houses in the Brianza area are done by local architects that live there. Being from the place doesn't mean that you are nourished by the quality of the place and that you know how to intervene. Many years ago, I wrote about Glenn Murcutt, an Australian architect. His idea about doing architecture is that you can learn from other people and from other places. If the international colleague has a skill other than a design solution, this skill can help him/her understand the locality differently from the local architect. People in the city can learn about how to behave in nature from people living very far from the city, like Pasturese. I learned a lot about respect for nature from Nordic countries. So you can bring something good from other specific contexts which you think might work very well also here. This sensibility is without boundaries. It's not a question of border or nationality. Back to Nordic countries, you see how they are so respectful of nature and how they have the experience of being in nature every day. Then you can bring it in your own context. You start to treat your own context with the same respect. Something you learn from a faraway place can be adapted, not transferred as an object but adapted

[T] Sum of parts.

[G] Sometimes there are very clever people doing things in a very crafted way without being consciously aware of it. But they know what to do, and every

to your context. This is why we can learn from every opportunity on the global level. I think we, as architects, are also very trained in doing so. We look at the past, visiting Michelangelo or Brunelleschi, etc. You must be keen to understand and appropriate the good things of other cultures. Being an expert and knowing everything about a specific place doesn't mean that you can do a good project there. Because the design process is a creative process, not an algorithm, otherwise there would be softwares in which I can put all the ingredients, and get the result. At the opposite, there is a black room that is our brain and sensibility where all these inputs are used to create something new. Even I don't know if it is really necessary to be consciously aware of the place; maybe someone coming from another place has an unconscious understanding of the locality and can respond with a very good design, and you cannot explain how. You have to accept that there are things that we cannot explain, and we should tell students that design, the real one, not in the sense of the performances, is something not fully explicable by words. You can experience it. You can produce it. But you are not able to explain the process. It's very similar to an artist's doing, like painting. We can tell what happens, but all these words really don't explain how it came like it is. When we explain a project, we can explain a constellation of things to describe it by approximation.

day they do it better. Maybe the farmer that is preparing his soil knows that he has to move the soil in a certain way to bring oxygen to the roots, and maybe every time



he improves a little bit. It's not about the one who sits and contemplates knowledge as a historian or a geographer. A cultural geographer who can explain everything very well may not be able to produce something that could fit in the very context that he is explaining. Maybe the farmer can't really explain anything about what he does but knows how to do it. There is a so-called *tacit knowledge* in every practice-based activity. The reflection is not done by words but by transforming reality. Our profession is on the edge between this craft and, let's say, a critical elaboration on what you do, that builds a discourse, so there is both consciousness and unconsciousness. We now work very much on this consciousness part. Everything has to be explained, as we say, "to defend your project". Sometimes I think maybe a project should not be

described. Maybe your description puts things that are not there. The project should speak for itself. Maybe I only ask questions. You might have done very well, but you are not aware. Since I asked a question about it, you start to reflect on why you did do so. This kind of consciousness process is good because next time, you will know a little bit more about who you are and how you work. So, maybe a project should not be presented. The risk is that communicating the project becomes more important than the project. It's a technique, and maybe it's a good skill for selling things, but maybe it has nothing to do with doing architecture. Like what we discussed before about meaningful space. You do something that's meaningful, not useful. Then it can be used, and there's a function and maybe the function changes, but the meaning remains.

[Y] It seems that in POLIMI, the teaching system is not really supporting what should be happening in a learning environment. In opposite, it kind of suppresses the real human interactions. We created a system to help people meet and learn from each other, but now it's like everybody is just taking the job, playing the role, and serving this giant machine to keep it going. This feels like upside down. So I wonder in your mind, what would an ideal school look like?

[T] And do you think there's any way you can change it?

[Y] Or you can change a place to teach.

[T] These three are the same question. Your ideal school, why not move to a better place and is there any way to change the existing one.

[G] Honestly, I don't feel that I can change much. More and more, I understand my colleagues who do their own studio as living on an island. Maybe it's perfect. I don't know. What I can do is to do my studio as best as I can, and this is it. I'm more and more, let's say, in this line. I've been involved in managing the school with the wish to have a big impact on this system. But now I don't know. I still do things to improve the quality of the school. Although I said I don't want to work, my design personality always wants to deliver a possibly better alternative to what is around. For instance, we have

once a month a very boring meeting with all the colleagues in my department. You have to be there. It is compulsory. The democratic process requires that you listen for hours about a lot of things that you cannot really interact with. But they require you to say yes, and you must do it. It's really horrible. And I said, "Yeah, but we could make this meeting funnier." So I proposed to have something called "Dopoconsiglio" or After Work. Since we hardly meet and we always say, "what are you doing?", "we never have the time to talk". Therefore, I proposed, why don't we, after the punishment, spend a

little bit of time together? So I became the curator of Dopoconsiglio, an event where several colleagues bring maybe a book or posters about something they are involved. They don't have to deliver a speech. It's like going to an exhibition, a group of people mingling around, drinking coffee and eating a cake, and at the same time exchanging ideas and comments. It has been a success so far. We have to find a way to make this

[T] Is this event among professors?

[G] Among professors and also people from the administration. Now we are thinking of inviting PhD students as well.

For what concerns my ideal school, I would go back to what I said before about DAE, a place where you have very motivated professors and students. It's not about the place or the facilities you have. It's about people. If you have a critical mass of good professors and students, then you have a great school. By understanding this,

[T] In this way, do we still need a school?

[G] Yes, the school is the attractor. It is where students and professors meet and exchange ideas, and produce culture

[T] I mean if it's just a group of people, then why do you need an organised institution?

[G] Because it delivers diplomas. You need school because there are some administrative elements that you need. Back to the ideal school, when Michele De Lucchi and Ettore Sottsass started Domus Academy, it was so powerful. They were motivated guys who had very open minds and founded a very innovative school. Then it was bought by Americans and transformed into a massive speculative school. I think the crucial word is *community*. Where you have this feeling that the community

sustainable, don't we? Later on, I think this event changed my attitude. Now I go to the department meeting because I think of After Work, which turns the real thing small: "Ah, we also have to do this boring stuff". After Work has become the real goal of the meeting, so this is an example showing that the design personality and skills are always there, whatever you do.

you can invent your facility and transform your space. Let's say the school closes at 7 pm, in my "ideal school" none complains about it or none would think the school should deliver this service and treat you like a client. You, the student, are proactive, saying, "OK, the school closes because people have to go home, but since it is our need to work, we gather in the street, or in a squat, or in a pub, etc. and we work." This kind of intensity you should find in my ideal school.

and artefacts. Without a school, activities would be very spreading.

is there, it's an ideal place to be and to belong. If I think of my colleagues in Ghent whom I love very much, I feel they have it. I have never been teaching at AA in London, but I imagine it has this kind of community feeling: a feeling of belonging. A belonging for something that is there and at the same time you contribute to building with your presence. In Politecnico, for me, this feeling is missing or it is not strong enough. I would ask for more.



[T] Why you don't leave then?

[G] Maybe I don't have the energy anymore to do this big shift. Or maybe I'm not interested in passively melting in something. I am more interested in transformation, even though I don't want to put all my energy into it. I would like to build the community of people that are able to make all needed transformations. This is a long process. Maybe in 20 years, Politecnico can be a better place where to teach. Nonetheless, I think Politecnico is a perfect place for a professor to do research, there are a lot of facilities and supports from the staff, and a lot of oppor-

tunities to apply for grants. In these terms, it is really an incredible platform. And it's also producing a lot of knowledge. But I think they need to understand that teaching is the main aspect of a school. Sometimes, I feel that teaching exists because it allows you to have a research enterprise. Politecnico has an infrastructure that delivers professional consultancy on many levels, so it's like a business, a company. You cannot have a university without students. So the students and the teaching are...

[Y] Marginal.

[G] Yes, completely marginal. This is very much true in engineering. For architecture, the business is to design buildings. But the school of architecture cannot deliver designs for it is not a private enterprise. So what do you do? You invest a lot in research and in producing knowledge. You make

books and applications. You run research grants. You grow your level as a scholar. But none is asking how you teach, what you teach, how good your students are, how many of your students became successful in your career, etc. These could all be a good evaluation for a professor.

[T] But how to evaluate? How to quantify? The annual income of your students?

[G] Yes, they do this monitoring. When you get the first job, they ask how much you gain, but they don't ask what kind of job you do. Maybe I got a job after 6 months, but maybe it was driving the bus. How much do we know about previous students? What have they achieved as practitioners? This would be the elements for evaluating a school because the main

goal of a school is to deliver practitioners working in the private or public sector. I think then you can be a genius in producing a lot of knowledge, but it's secondary. Mendrisio doesn't produce any knowledge in terms of science because they invest only in teaching. It is only a school. ETH and TU Delft, for instance, produce both knowledge and good students. Something else to learn from them.

[Y] Ah, they don't do research in Mendrisio.

[G] They do a very small research on their own archive. They have money. They buy archives of good architects especially from Italy because they have money to invest while we don't. They have the Zanuso archive, Viganò also. Both were almost illegally bought because you cannot buy something that is heritage. But if it is not legally labelled "as heritage", you can buy it. If

you are a good architect and you have your own archive, you sell your archive before you die. Typically, either to Canada, at CCA, or Mendrisio. You create a monumental heritage from nothing. You create your legacy by saying you have your own archive packed with the works of important architects (at CCA, you can find the work of Alvaro Siza, Umberto Riva, to mention a few). But why

should someone from Europe go to Montreal to look at the drawings of an European

architect? This is crazy.

[Y] What's the relationship between your teaching activity and your research? I guess it should be different from the university's situation.

[T] Do you teach what you research, or do you research what you teach?

[G] It's a nice interesting question. I think for the first time in the last couple of years, I decided to teach what I research or to research what I teach. It is symmetrical. Before, my research had never really had anything to do with my teaching. Because my issue in teaching was about helping students to learn about design and the design process, and in research, this is not an argument you can work on. When I started my first studio, it was about architects' own houses and how to do a small addition that introduces you to the house, like an info point, let's say. And then it came the book *100 Houses for 100 Architects*. In the last few years, I've been working on this so-called unconventional housing, very much about co-living, people sharing houses, like what I do here at home. Strangely, co-living is what I teach and research and how I live. These three levels are really integrated into each other. Now I only want to work on this topic, transforming existing buildings into co-living. I would also like my future practice to be about this, and we could even expand more. I really want to have an

impact on reality. In the research, I think I've had an impact. I did essays and books that really expanded the knowledge on topics of architecture that no one had touched upon. In the teaching, I am not sure I had an impact, I don't know. I am only a fragment of students' education. Through research, students' work, publications, and maybe also participating in competitions, I might have educated people about different ways of thinking about adaptive-reuse and housing. So this is probably the main goal. Maybe in a few years, there will be more and more awareness on co-living possibilities and typologies. Besides, I would be very happy if, in the future, some housing investors would be interested in testing my co-living ideas. I designed, in fact, a manifesto where you can find very precise principles to draw what I think is the house of the future. In response to sustainability and social inclusivity, we imagine that sharing will be the future instead of isolating ourselves in single-room flats and being self-sufficient. We will share knowledge, time, space and support.

[T] Tell us how to draw this house of the future.

[G] Well, the first principle is that you consider not anymore the family but what we call the Nucleus, people bonding together. The Unit is a space open to hosting a single or a couple Nucleus; for every further person who might belong to the same Nucleus, one simple room is added. The second principle is that you don't occupy the main room with a bed, being it always allocated in a niche, in an alcove where you can hide it. There is neither bedroom nor a private living room anymore. The space

is therefore freed for activities, and you can furnish it with a table or some chairs to create your own micro-social interactions. The Unit always is constituted by a bed in the alcove, a bathroom and a social space. These are the three elements of the Unit. If you have a larger Nucleus, let's say you have one or more kids, then you can add "normal" rooms (without alcoves and bathrooms). So the family is not anymore hosted in a flat but in a room or a cluster of rooms distributed in the space that I have



called Aggregation (a system of Units and Clusters). Every Aggregation hosts systems of clusters and/or Units. The shared space is also the connective space that allows you to move through the rooms. The connective is the collective. It's like the city. So when you draw, you don't have to do any corridor; you have to think of it like a street. And you can even add windows looking inside the rooms, like the windows on the street, or you can have little squares where to gather, or larger areas for other activities: you have never to sum all the living spaces into one singular place, but you have to articulate them into a system of spaces, like the public spaces in the city. Every centimetre of the connective space is transformed into the collective space, something that can be shared by people living together. The invention is to transform the family into nucleus and host them into units. The bed-niche can always be hidden with a curtain, and you can have the bed in an alcove even without a window because it is part of the Unit space. With this basic idea, I want to explore what is possible and which kind of atmosphere of, let's say, inhabitation one can create. So I ask students to transform existing buildings (housing blocks or build-

ings with other functions) into house-sharing by just using these few rules. How many different households configurations can you have in the same space? Let's think of the brick, a very precise element. But with a brick, you can do a lot of different configurations. So the standardisation of the minimal piece allows a big variation of solutions. The larger the brick is, the fewer variations you can have. In the CIAM idea, the brick was the flat, more precisely the family flat (there was an equivalence between the idea of the family and the design of the apartment typology). The flat had a proportion developed on the number of its residents; from this idea, all the building standards and regulations on housing came out. With my manifesto, you break this link, and you create a shared space that gives birth to a different idea of both housing and dwelling (that is a different idea of how families can live). As a consequence, you use less space for private usage and more shared activities, as well as for services and infrastructures. So I give the students a site and the manifesto, and then they decide how to intervene. And my tutorials are devoted to check that they respect the manifesto. The manifesto sets the rules of the game.

[T] This reminds me of *A Pattern Language*.

[G] Almost, yeah, maybe I should go back to that book which I read at the beginning of my career as an architect. Strangely, the book had not a really good success. Many people are enthusiastic about it, but not in the world of the theory of architecture. It's like Norberg-schulz. If you speak about Norberg-Schulz in the area of architectural theory, they say, "But this is not real theory." So the theorist is like people dealing with theology. I remember once I was talking to a priest. It was at the beginning of the Holy Mother appearing in a place called Medjugorje in Bosnia and Herzegovina. I am talking about 35 or even 40 years ago. The priest was from the community in another place where the Holy Mary appeared, Lourdes in

France. He said, "No, this cannot be, because when you have a miracle, the miracle should be like this..." So they built the theory out of an unpredictable event, and then they even judged another unpredictable event as impossible to happen. And this is the tension between theory and practice. Sometimes the theory is too strict about recognising the quality of the practice. I think *A Pattern Language* and the Norberg-schulz books are very good for practitioners who are not so interested in the coherency of the theory but looking for something to help them to do a good project. Maybe these books are not scientifically correct, but this for you is not an issue.

[T] What gives you hope about the future if there's any?

[G] Maybe the first hope is ourselves. If one continues to do his or her own work, let's say, I continue to teach, and you continue to do what you have been doing in the last 10 years, this is already, I think, a

positive look on the future. Because it means that you believe that what you are doing is good and still good for the future. Would the world around you react as you would have liked? This I don't know.

[T] How about the macro scale?

[G] When I think of the macroscale, I would still go back to the microscale. It's about exactly what we were saying before, about commodity and this affected our ability to be responsive and proactive. So, if we look at the microscale and we reappropriate the meaning of what we do, I think this has an impact on the macroscale. I don't think the other way around. I believe more at the microscale, since we're able to decide not to take the elevator but the staircase; we understand that we do something good for our own health, and for the one of the Earth

since we also save energy and consumption. It's very simple, but if everyone does, this has an enormous impact. I think that we should empower people to have micro and personal understanding of their actions. Maybe this is what politics lacks. Politics is offering solutions, often easy solutions, trying to cover problems. I think one should address one's responsibility on a microlevel in a direct way. We should become a little bit autistic. If things start to mean what they mean, even literally, and we take it seriously, maybe this could generate a macroscale change.



[T] 谁是 Gennaro Postiglione ?

[G] Gennaro Postiglione 是一个被建筑挽救从而得以离开街头的“scugnizzo”。scugnizzo 是那不勒斯俚语，专门形容混迹街头的小孩。

[T] 为什么是“挽救”？

[G] 因为否则我也许会变成那种街头混混。这就是我的出身，一个活在街上并随时准备接招的人。但后来，一位高中老师让我对艺术、建筑和美（或者是美学）产生了热情。他为我打开了一扇新世界的大门，那是一个对当时的我而言完全未知却又让人着迷的世界，那里有诗歌、文学、当代艺术以及建筑。高中毕业时，我有两

个想要深造的方向：一个是艺术史，另一个是建筑。然后呢，可能是因为我最好的两个朋友兼高中同学选了建筑，我最后也决定选择建筑。我觉得这是一个挺好的选择。我跟那两个朋友一起在那不勒斯学习建筑，后面又一起成立了我的第一个工作室。工作室名字叫 FGP studio，为了纪念 Frank Lloyd Wright。

[T&Y] 哈哈哈！

[G] 完全没有野心，对不对？我们甚至还做了 logo。我们有一个公章，可以跟 Frank Lloyd Wright 的以假乱真。

当时我们还真是对 Frank Lloyd Wright 的技艺着迷啊。

[T] 为什么是 Frank Lloyd Wright ?

[G] Frank Lloyd Wright 是我们设计课主教授的心头好。教授名叫 Nicola Pagliara，是一位非常有才、聪明、修养甚佳的建筑师。他有一个很大的工作室。不仅他家里来自意大利东北部，他本人也与奥地利和维也纳关系密切。于是我们上课时主要的参考对象就成了 Adolf Loos，

Otto Wagner 以及……我不记得那第三个人了，再加上 Frank Lloyd Wright。这门课很强调工艺、艺术、手工技法、材料性以及建造。我们会用 1:50 画所有的墙线、门、门把手和铰链。我们会把组成一张门的全部配件都画出来。窗户也是。

[T] 1:50 很小呢。

[G] 对啊，但我们用 6H 的铅笔，可以画出又细又准的线。我们会画抹灰、砖块、节点、每一处拼缝和大理石的纹路。事实上我们可以用 1:50 画一切。1:50

是我们当时用得最多的表现比例。总而言之，我觉得就是这些东西吸引了我，让我把所有精力投入进去，这是我说建筑将我拯救于街头的原由。

[T] 那么时至今日，你还有没有保留一些来自街头的东西呢？

[G] 我觉得挺有的。保留这种强烈的街头性格让我的生活中充满了矛盾，以及——我不认为我是一个学者。我挺容易冲动的，有时甚至有些不讲理。但从曾经的街头生活那里，我想我保持了对外界事物的好奇与积极响应。如果我看到一个什么东西，我会立马回应。我总在动来动去。作为一个没有特别固定的家可以回的人，街头少年特别有这种停不下来的状态，他必须去创造他每天的每分每秒。我想现在我也是这个样子的，这意味着我需要很多精力活着。但我猜这一点也让我精神抖擞，总能看到一些别人看不到的东西或是

采取一些不同的但也是碎片化的角度考察事物。我的很多同事可以把生活过成一种给人以安全感的状态，你可以在他们的生活里发现一条连贯、均质、紧凑、切实而稳定的线索。我甚至会说我很嫉妒他们可以这样。而我的生活却像一连串由“我现在可以往哪里跳？树上还是石头上？”这样的问题组成的群岛。可是最弱的弱点也是最优的优势，这大概就是所谓的同一枚硬币的正反面吧。有着更稳定生活和更多学识的人或同事不见得可以发现我发现的那些意料之外的东西。以上大约就是我从曾经的街头少年那里留存下来的东西。

[T] 然后你去了挪威。

[G] 我去了挪威，因为我在读高中的时候碰到了一个女孩。好像是本科毕业的前一年，我又碰到了这个人。她叫 Astri。接着我们决定一起生活，还结了婚。从这个时候开始，我定期去挪威，一年好

几次的样子。作为一个建筑师，你会很自然地开始左顾右盼，你会发现那里的人有着完全不同的文化和行为方式，你会对新世界感到十分好奇。

[T] 你是在那不勒斯认识她的吗？

[G] 是的。Astri 读高中的时候来意大利交换了一年，交换地点是她后来深深爱上的莱科。她喜欢 Grigna、Grignetta、Resegone 以及莱科附近所

有的山。我还在某一年的元旦去爬过一次 Grignetta 呢。我们起了个大早。总之，我是在那不勒斯遇见她的，大约是 1978 年的样子。

[T] 是偶遇吗？

[G] 当时我有朋友在一个叫 AFS 的国际生交换组织里面工作（我们班就有来自美国加利福尼亚和洛杉矶的同学），他们跟我说他们有一个朋友从莱科南下来玩。那是一个叫做“交换周”的项目，你可以去走访同一个国家里的其他城市。于是我说：“行啊，我家可以住。家里有两个姐姐和一张多余的床。床要么放在我房间，要么放在我姐姐的房间，所以，一个女孩，或一个男孩都行。”于是 Astri 来了，我们就这样认识了，后来又成了很好的朋友，交换了很多信件。我们相爱了十年才开始真正意义上地待在一起……

建筑，还有之前一无所知但确实是十分杰出的当代建筑。这些都是很好的研究对象。我和我的同事、好友兼同学 Nicola 和 Paolo 开始时互相说：“真的，我们应该与其他人分享这些东西。”于是我们开始写一些文章，还做了一些小型展览。我们并不执着于展示原始图纸，放大几张杂志上看到的建筑图就能办一个展。除了书和文章里找到的资料，有时我们自己拍的照片也能派上用场。我们并不迷恋于展示一件价值连城的展品，一切都是自己动手。主要目的是理解挪威到底有些什么东西。伴随着大量的发现，我们还意识到挪威人自己都没怎么讨论过他们搞出来的那些东西，可供阅读的资料并不多。这是我们开始在意大利推广挪威建筑的缘

言归正传，我频繁去挪威，看到了好多我从没见过、没在学校里学过的东西：挪威的现代主义建筑、传统的木构



起。针对一些特定的主题，我们既找不到特别好的书，也没发现有人做系统性的梳理，于是有一天我们说：“为什么不自己出一本书呢！”在挪威，一切都很容易。如果你想去档案馆，大门就是开着的。如果你出书需要钱，书的内容又是他们感兴趣的，他们就给你钱出书。长期生活在那不勒斯这样一个做什么事情都举步维艰的城市让我们无法不想：“天呐，那我们

[T] 所以你向挪威人提出在意大利发表一些他们的东西？

[G] 我们向意大利的杂志提出刊登关于挪威建筑的内容。我们自己也通过意大利的出版社发表了一些东西，同时也在建筑学院里做了好些针对学生的小型展览。我们当时太喜欢挪威的现代主义建筑——也就是上世纪20、30、40年代的东西——以及当代建筑了，于是它们便成了我们的两个关注重点。研究现代主义建筑，我们主要依靠挪威建筑博物馆。工作人员会把原始图纸交给我们，让我们自己拿着去打印中心复印——现在想起来还是觉得难以置信。针对当代建筑，我们会拜访各个建筑工作室。我们碰到的这个 Sverre Fehn 可是挪威战后建筑的大师，但不知怎么的，他居然接受了我们的入侵。如果我没记错的话，他说过一次他没想到我们会这么顽固。我们第一次见面是在威尼斯双年展上，可能是92年那次。我们跟他说我们想出一本书介绍他的作品，他说：“噢，是吗，那你们可以来拜访我。”几个月后，我们出现在了 Sverre Fehn 位于奥斯陆的工作室门口，边敲门边说：“你好，我们是那几个那不

[T] 为什么叫这个名字？

[G] 去拜访他那会是夏天，一切都长着长长的影子，我们对此印象深刻。所以这就是我们关注北欧建筑的开端，然后就几乎没有停过，这种状态持续了可能有20个年头吧。弄完 Sverre Fehn 这本书之后，我们又出版了一本讲奥斯陆现代主义建筑的书。这本书关于两位来自现代主义时期的大师：Arne Korsmo 是一位功能主义的建筑师；Knut Knutsen 是一位原典主义者（originalist），因此更注重传统。除此以外，我们还一些杂志上发表

什么都做吧，不管是什么，真的，要不我们去……月球吧！哎呀，走走走！”结果，我们折腾出来了比预想的多得多的东西，因为挪威是一个充满可能性和信任的地方。他们真的会置信于你，置信于年轻一代。我们提出的每一个点子都得到了他们的支持。探索挪威建筑真的是一次大发现，比如认识了像是 Norberg-Schulz 这样杰出的人。

勒斯建筑师！”他的回应很直接：“不是吧……”“可是上次你说我们可以来这里收集一些资料去那不勒斯做展览啊。”北欧人特别喜欢提前把一切事物安排妥当，临场发挥是不被允许的。他回答说：“不不，我工作室这边没有什么东西。麻烦你们再跑一次。我们必须先安排一个正式的会议讨论相关事宜。”我们当时很年轻，而且还开了2500公里的车从那不勒斯一路北上，只为收集资料以及给那些房子拍照。于是我们说：“好的，但是会不会有可能我们能从你的工作室找到一点什么呢？”“不会，这里什么都没有。”他坚持说。于是我们就开始开抽屉了，“看这里，这里有一张图，这张图就非常的好！”没人能抵挡这三个那不勒斯人山呼海啸般的能量，他放弃了，任由我们在工作室里收集我们想要的东西。最终我们好像是选了五个住宅和一个博物馆。我们出版了第一本介绍 Sverre Fehn 的建筑作品的出版物，书名叫做 L'architetto del Paese delle Ombre Lunghe（一位来自长影国的建筑师）。

了一些介绍北欧当代建筑的文章。我们太喜欢他们思想的多样性了，还有他们的安静与缓慢。在那不勒斯，一切事情都开展得奇快无比又无比混乱。但在北欧国家，似乎你可以有足够的时间去做任何事情。设计的过程也是慢的。只有两三个人的小事务所比比皆是。你可以在他们的作品里看到大量的工艺。有许多甚至是还在学校就读的学生通过赢得建筑竞赛开启边读书边经营工作室的人生。这些都太不可思议了，说北欧是建筑从业者的天堂也不为过。

最有名的例子当属 Snohetta。他们现在是巨型公司了，事务所遍布全球，我都记不清一共有多少个。当年正是赢下位于埃及的新亚历山大图书馆让他们声名鹊起。好像是90年代吧，赢得竞赛的时候，他们都还是在校学生，一个毕业生都没有。这个竞赛是当时最了不起的竞赛之一，因

[T] 你跟 Christian Norberg-schulz 是什么关系？

[G] Christian Norberg-schulz 对于学生时代的我们而言，完全是一则神话。我们读他的书，他那字里行间无处不在的诗意是我们思考如何讲述建筑与设计过程时永恒的参考对象。所以当我毕业之后开始在挪威生活时，我觉得我应该见一下 Norberg-schulz。我记得我当时在敲门——我当时还不知道他会讲意大利语——他开门直接来了一句“Buongiorno, come stai?”（早上好，都好吗？）接着他也一直跟我说意大利语。后来我才知道，原来不仅他夫人是意大利人，他还在罗马住过好些年。这便是我们友好关系的开端。然后我得到了一笔奖学金，让我在他的工作室待了六个月。他与我分享他的工作室，他是主，我是客。工

[Y] 哈哈，精彩绝伦！

[G] 是啊，确实是一些十分美好的分享时刻。当时他年纪比较大了，健康也出了点问题。

[T] 他当时多大年纪？

[G] 也不算特别老，我觉得应该是七十多的样子。但他身体不大好，已经确诊了癌症。而且当时他已经从教书的岗位上退下来了，虽然仍然受雇于学校，但仅是从事研究工作。所以他可能多少有点被遣散的感觉吧。然而就在这个时候出现了这个急切想要见他的意大利人，还一口一个“教授您好！”——我用意大利语里的“您”而不是“你”称呼他——这些都让他蛮开心的，或许是因为我让他觉得还有人愿意跟他学习一些东西吧。

有一次，他准备了一个系列讲座，是关于他最新出版的书，书的名字叫做 Stedskunst，翻译过来是「场所的艺术」。他按章节讲他的书，每场讲座讲一

为著名的古亚历山大图书馆在神话里被誉为西方文明与中东文明的知识圣殿。总之，挪威真的几乎是伴随了我一生。我最后一次策划跟挪威有关的东西应该是在2009年，那是给 Area 杂志做的一期挪威特刊。之后就没有再做这方面的东西了。

作室有两个房间，我用其中一个。一般而言，我们会在一起吃午餐，在上、下午分别一次的茶歇时间聊聊天。他讲了好多建筑的历史故事，有一些是他的亲身经历，比如跟 Louis Kahn 见面和跟……啊，对了，有一次他说：“我跟柯布西耶讲过话。”我兴奋地说：“哇！教授，你说了什么？”“是的，我们当时在帮 Arne Korsmo……”当时他们都在参加 CIAM 会议。Korsmo 的车没油了，于是所有人都在帮忙推车。柯布西耶刚好从他们边上经过，他说：“弟兄们，你们在干嘛？”Norberg-schulz 回答：“我们在推车！”这就是发生在 Norberg-schulz 和柯布西耶之间的对话。

个章节，一共好像是五场讲座。我记得第一场讲座，教室里只有三个听众。我震惊了，心想：“这可是 Christian Norberg-schulz 啊……大家都疯了吗！”接着我帮他做了一堆传单，在校园里到处张贴。刚开始我还会跟他抱怨：“教授，这太奇怪了。居然没有人来！”慢慢地我才明白，新生代的建筑学生其实已经不知道谁是 Christian Norberg-schulz，更谈不上什么传奇了。这让我觉得不可思议……总之，我想意大利、意大利语以及他当时所处的人生境遇这三者都让我们的关系变得更加紧密。他给我介绍认识了很多挪威尤其是当时在奥斯陆的老一辈建筑师们。这对我而言是很特别的回忆。能有这样的机



会实在是天赐的福分。

1995年，我跟 Electa 出版社签了一本关于 Sverre Fehn 的书。我白天都待在位于 Sverre Fehn 自宅地下室的档案室里。他夫人白天不在家，他自己则待在工作室，这么大一栋房子就我一个人。他们给了我一份钥匙，让我自己开门进屋，然后去地下室——但由于我必须先进屋，所以有时我也会趁机张望一下。等到傍晚 Sverre Fehn 下班回家，我们会在地下室讨论我当日的发现。之后我便回家吃饭。说是回家，其实是回到 Norberg-schulz 的工作室。所以那些日子里，我一半时间待在 Sverre Fehn 的档案室，另一半时间待在 Norberg-schulz 的工作室。有时我会觉得自己洪福齐天，不敢相信自己居然会同时拥有 Norberg-schulz 工作室的钥匙和 Sverre Fehn 家的钥匙。

Sverre Fehn 有个门铃。他居住的优美别墅是由他的老师 Arne Korsmo 设计的。那是一栋装饰艺术风格的别墅，名叫 Villa Dammann。别墅外面的街叫 Havna allé，是一条私人街道。那条街上密布着 Arne Korsmo 设计的房子，这个 Villa Dammann 是最后一栋，门牌号 15，于是门禁的入户密码就被设置成了 1515。Sverre Fehn 的夫人是一位十分出色的钢琴师，虽然天赋异禀却没有追求自己的事业，而是成了贤内助——可以说是典型的战后生活模式吧。他们第一次给我钥匙的时候解释说，如果密码输错

了，必须要对着门禁系统的麦克风说一个词才能避免警铃大作。“年纪大了，记不住事，”他们说：“但有两个词我们永远都不会忘记，那就是建筑和音乐。无论发生了什么，我们确信我们一定会记得这两个词。没有什么可以将我们与建筑和音乐分离。”多么富有诗意的表达啊。

总之，我在那里断断续续地待了三年。我的小孩当时五岁大——现在已经长大成人了，可能跟你们年纪差不多——依靠奖学金和写书的合约，我可以跟他待在一起。我花了好多时间拜访那些房子和接触挪威的文化建筑。所以挪威真的是一个让你觉得自己准能行的国家：随便什么事情，只要想干，就能干成。事实上，一切都取决于你的愿望以及你是否具备与之匹配的能力。尽管有时可能跟高手低，但无论如何，眼睛和手都是你的，一切都只同你有关，没有其他东西可以左右你的命运。有时我们会说“不行，我不属于那个社会阶层”或是“我说不出口”，但其实你可以的。你可以拿起电话。你可以敲 Norberg-schulz 的门。你可以从呼风唤雨的建筑师手上接过他家的钥匙。即使出身微寒，你仍然可以做自己的事情。可能正是因为相信并牢记这些道理，我才能争取到正式的教职。我坚信一定有不依靠门路的可能性。虽然我在那不勒斯的时候有在大学里工作过，但我并没有因此而成为圈内人。我当时完全是一个自由职业者，四处寻求机会，在得到米兰的教职之前向起码四个不同的大学提出了申请。

“la cupola”是 Gennaro 曾经的工作兼居所，也是米兰为数不多的可以看到日出和月升的地方。



“la cupola”现在是一个联合办公空间，天黑了还没下班的这位是独立滑板杂志《Fotta》的主编 Claudio。

[T] 此时你的两个合伙人在干嘛？

[G] 我们是在经营那不勒斯工作室的同时完成了米兰的博士学位。毕业之后，我们在学校里当助教，除了帮助教学，还把关于北欧国家建筑的知识传播到那不勒斯以及意大利其他地方。但我们真正的关注点始终是那不勒斯的学生，同时也觉得自己的未来会在那那不勒斯。但慢慢地我们意识到，去其他地方寻找机会是有必要的。结果米兰成了我的下一站，于是我只能离开工作室。我离开时距离工作室成立已有十年之久。这十年里，我们主要做改造项目。我们对建筑有着极大的热情，但对建筑理论却没有野心。可以交给业主一个优秀的房子更让我们开心。业主是我们实践的第一个关注点。与此同时，我们还很在意房子本身是否已经做到了最好。我们会在工地花很多时间，与工人沟通，倾听、改图、从工匠那里学习，以及了解设计方案的哪些地方根本不可能实现或是超出可承受范围。实践让我们学到了太多东西。我们在那十年进步很大，同时也做出了一些小而有趣的介入。我离开工作室的时候，我们的业务增长了不少，得到了一些更大规模的项目，比如住宅区的

[T] 是什么让你想要从事教育工作呢？

[G] Nicole 和 Paolo 本科一毕业就跟着教授在学校里当助教了。教授会把他工作室里的人带到设计课上。六个月后，我也依葫芦画瓢，从 Filippo Alison 的工作室到了他的课堂。教书给我们带来了无限的乐趣。我们喜欢带学生，也喜欢当学生。我们是那种很慢的学生，认真

[T] 你们不算结构吗？

[G] 算啊，但我们把一切都变成了愉快的享受。我们总是做比课程要求更多的事。在我们三个之中，我是最差的那一个。最优秀的是只拿满分和荣誉满分的 Nicola。Paolo 第二，在全部 32 门考试里，他拿了 20 个荣誉满分，剩下也都是几乎满分。而我的成绩是喜忧参半，表现没有他们那么稳定。但不管分数如何，我们都竭尽了全力。一般来讲，越是大家都不想

更新。但正是在这个时间节点上，我觉得我们可能有所迷失。我们——或者说他们觉得，我们可以参加大项目的竞赛，像是城市开发、滨水区规划、地铁系统之类的。他们花了很多精力和钱参加竞赛。我们是一个滨水区规划竞赛的第二名，第一名是 Stefano Boeri。我们也赢了一些项目。当业主变成从来不按时给钱的政府，我们不得不向银行借钱。经营工作室成了一场噩梦，一切都在缓慢地崩坏。工作室于 10 年前关门大吉，原先的合伙人现在分别经营着自己的项目。想想还是会觉得可惜，或许是梦做得太大了些。其实工作室除了我们三个，还有学生帮忙，但年龄相差不多，工作氛围很好。我们很擅长教学，学生也很喜欢我们。我们还遇到了很好的业主，合作起来十分愉快。此外还有将北欧建筑介绍到意大利。这一切都会让你觉得，可以玩更大的游戏了。然而错就错在这里。我们本可以保持项目的尺度，做那些可以亲自盯工地、可以精工细造的小项目。这可能更符合我们的个性和背景。也许这就是所谓的被成功冲昏了头脑吧。

选择每一门要上的课并在所有课上做到最好。虽然我花了快八年整才完成学业，他们则是七年半，但我们确实是享受每一门课和每一门考试，没有一门考试会让我们觉得“见鬼，还要准备这个”。我们学到了很多。建筑史、建筑设计、画图、图解、结构静力学，无一不是我们喜欢的。

选的课，我们越是喜欢。如果听到有人说“天，那门课要读十本书，还是算了”，我们会马上选它。那七年，我们三个总在一起工作。其他同学好像是不存在的一样，除了我们，就是教授。有人觉得我们有点自大，但我们确实是没有时间去看别人在做什么。可能这样并不好，要怪就怪我们对自己在做的事情过于疯狂了……

[T] 你们不去参加 party 吗？

[G] 不去。

[T] Apertivo 呢？

[G] 也不去。我觉得我们的 aperitivo 是 Nicola Pagliara 教授每周六早上给大家开的小灶。课从早上 10 点上到下午 1 点，一共三小时。去上课就像去看一部电影。在五年的时间里，我们每周六都去。这个课信息量很大，有无数优美的图片和故事——Pagliara 教授太会讲故事

[T] 当时你是如何向大学申请教职的？

[G] 学校会在全国范围内发布招聘公告。如果你有兴趣，你先提供 CV。如果 CV 过了，你就可以进入第二轮，那是两个考试，写论文和做快题——针对特定题目用六个小时做出一个完整的设计。如果这一轮也过了，你将迎来第三轮同时也是最后一轮考核：面试。这个过程可以说是整个学术生涯中最难的部分。于是我就这样带着一个稀奇古怪的背景进了学院。我不是学者，而是对做建筑和理解建筑有着强烈兴趣的实践者。我们出版的那些书也缺乏一个真正的学术结构。当学者是要遵循标准的。而我们那些书是关于充满热情的建筑师发现优秀建筑以及他们个人看待事物的方式。很简单，但同时也很难。很线性。这些都不符合开展学术研究的正统。有一件事让我颇为在意：做学术研究的时间越长，实践的记忆就变得越来越模糊。刚来米兰的时候，我是一个积极的实践建筑师。然而这么多年过去了，我从来

[T] 一开始你是教室内设计对吗？

[G] 是的，而且我现在也……等等，不是室内设计。说“室内设计”有点误导，因为你说这个会让人想到设计学院，然后就会想到那种装饰性质的东西。室内设计主要是关于建筑的表皮，而我教的“室内

了。这会让人在上完课以后没有办法做除了散步以外的任何事情，因为你被填满了情绪与想法。你需要走上两小时，才能充分地思考，消化在课上看到、听到的那些东西。正好我家离上课的地方有点距离，所以我会走路回家。这是我们的 party。

不真的觉得自己有在米兰实践过，反而是把基于实践的方法带入了设计课和研究课题之中——截至目前为止，效果似乎还挺不错。我没想到可以拿到那么多研究经费。这种研究方法得到了不少肯定，尤其是在欧盟的级别，可能是因为有点怪吧。我总跟博士生说我吧申请课题的要求当作项目任务书来对待，或是把它想象成一个问你“我该怎么做”的业主。这会让你的回应变得特别，因为你站在了截然不同的角度思考问题，不是学者的而是实践者的角度。于是你甚至可以采取一种与业主要要的完全相反的方式回应。它是创造性、远见和脚踏实地的结合体。你要逼自己设计一个尚未有人瞥见的回应。如果你可以把逻辑的线索分享出来并让业主信服，那么这就是对于那些要求的正解，接着你便赢得了项目。对我而言，这是一条做研究的康庄大道。我也用它来解释为什么我作为一个非典型学者可以拿到那些科研经费。

建筑”主要关注空间改造和家具陈设。仅是移动家具和物件就能改变一个空间的用途也是很有趣的。所以通过家具和建筑改变一个场所是我从任教之初到现在一直在教的东西。



[T] 你是如何想到要教“室内建筑”的呢？

[G] 我的毕业设计导师 Nicola Pagliara 教的是建筑设计。后来我在 Filippo Alison 那里工作，他在学校里教的是室内，极其关注陈设与细部。我们会用 1:10、1:5 甚至是 1:1 的比例绘制室内局部。我在那不勒斯给他当助教的时候，有一个作业是设计一个供你自己使用的 3 米×3 米×3 米的空间并设计细部，尺度很小，你几乎可以自己搭一个 1:1 的出来。来了米兰之后我才发现这里没有关注室内空间的设计课。他们当时让我带建筑设计课。

[T] 在你刚开始教“室内建筑”的时候，周围有那种像时装设计师或造型师一样工作的室内设计师吗？

[G] 米兰好就好在，建筑学院和设计学院是分开的。在设计学院，关于室内的设计课叫“室内设计”。他们做你说的这种，将城市和建造排除在讨论之外。在建筑学院，关于室内的设计课叫“室内建筑”。没人应该问我“你是不是教室内设计”，不，我不教室内设计，但我确

[T] 据我所知，在 60 年代，所有人学的都是建筑。

[G] 没错，那会没有设计，没有规划，所有人都按建筑师培养。但在更久以前，连建筑师都不存在呢，盖房子的人是工程师，比如伯努乃列斯基，或者艺术家，比如米开朗基罗和达芬奇。此后便开启了一个将技能与知识不断精细化的过程。在 60 年代，虽然大家都是建筑师，但其中有些人对建筑物尺度的建筑更感兴趣，而另一些人则对城市更感兴趣。阿尔多·罗西写了里程碑式的《城市建筑学》，书里把建筑物诠释为组成城市肌理的一块拼图，因此设计的主要对象是城市。这意味着，在罗西和他的追随者那里，城市形态学为建筑设计提供了主要动因。来自这一领域的人对“建筑建筑学”（the architecture of the architecture）兴趣索然，因为他们关心的是“城市建筑学”（the architecture of the city）。60 年代往后，一种强烈侧重类型-形态学的方法论成了意大利的建筑文化，以致敬我们的造城传统。用这种方法做出来的设计，虽然公共空间跟建筑物体量间的关系

但我不想像一个经过建筑和城市设计训练的建筑师那样教书。我觉得这是别人的领域，我想我不必同他们做一样的事。所以问题就成了：我该如何把我的建筑实践、在学校教室内的经验和室内方向的博士学位都反映到一门课里？我的答案是一门专注已有空间的改造和加建的建筑设计课。“介入现存”是我在设计课上用了好多年的口号。我觉得改造和介入已有环境是我想要挑战的东西。现在改造甚至成了一件时髦的事。我花了 25 年才变得入时！

实教室内建筑。这是两个平行宇宙。在意大利，尤其是一些规模比较小的学校，你会看到有教授两种都教，比如热那亚、那不勒斯和罗马。在米兰，你不用担心会陷入撕裂感。如果去看“室内设计”和“室内建筑”的老师，你会发现他们的背景很明显不一样。

十分清晰，但如果将注意力放在建筑物本身，十有八九，你会发现材料性、建筑构造和细节的缺席。而在另一个极端，只关注建筑物本身的人也许又会让建筑物与城市失联。这部分人后来要么转型成了设计师，比如 Magistretti, Mangiarotti, Castiglioni 以及其他很多人，要么成了服务于米兰中产阶级的建筑师，比如 Asnago Vender 和 Caccia Dominioni。虽然现在被大家誉为战后米兰建筑师的黄金一代，但他们却迟迟没有得到学界的承认，因为学界是由那些将类型-形态学奉为圭臬的建筑师掌握的。我会说 50 年代留下的遗产被重新发现是 2000 年以后的事了。一开始是瑞士和英国的建筑师在考察这些被遗忘的作品，接着他们就一下子成为了所有人珍视的遗产甚至是从事建筑设计的典范——仿佛是只有当一些受人追捧的明星建筑师宣布这些米兰同僚确实不错时他们才不错了一样。

讲这些历史是想说许多属于“建筑建筑学”传统的建筑师是开创所谓

的“室内设计”的先锋。他们重视材料性，对建造兴趣盎然并专注于造物。他们不管城市，或者最多注意一下房子与周围环境的关系，而非以城市形态学的方式考虑问题。当你全情投入建造、材料、细节和工艺，你就会变得“只见建筑，不见城市。”这是建筑师与室内建筑师分道扬镳的开端。在后者的作品中，无论是建筑还是家具，你能感受到一种精工细造的态度，看

[Y] 所以是关于尺度。

[G] 对，画图的方式反映了一个人思考建造的方式。

到清晰爽朗的局部，一眼便知哪些是承重构件、哪些不是，以及预制件又是哪些。大量的逻辑思考让工业制造的知识可以在建筑身上有所表达。时至今日，差别只是变得更加清晰可辨了而已：一边是旨在塑造室内或室内外空间风格的“室内设计”，一边是关注城市的“建筑设计”，中间是带着城市的知识在建筑物的尺度关注造物的“室内建筑”。

Gennaro 现在的家在 la cupola 下面，由改造了医药公司实验室的瑜伽教室改造而来。Gennaro 把瑜伽教室的吊顶拆除，让实验室的尺度重现天日；留下金属，实验室有了人味儿。



[T] Giacomo 说刚毕业的学生几乎什么也不懂，什么都做不了。因为突然要面对好多学校没教过的事情。他说有些事务所会把毕业生扔到竞赛部门——一个唯一可以与学校无缝对接的地方。

[G] 因为那里跟现实没有关系！

[T] 对。像是大学的续集。

[G] 我不知道 Giacomo 自己刚毕业的时候能不能胜任他自己工作室的工作。我觉得凡事有一个过程。我不知道向人才市场输送什么样的建筑师才算得上是好的产出。对于一个人应该胜任哪些工作这种问题，答案取决于你问的人。可能 Giacomo 希望学生能够掌握偏建造的工作，但也有人会说，只要可以熟练运用 Rhino 或 BIM 即可。不好意思，世界上只有一个 Albori。不难想象，所有的利益相关方都希望可以得到一个专为他们打造的建筑师。我觉得一所大学的主要目标应当是让学生具有在毕业之后继续学习的能力。毕业前你被各种课程植入了各项技能，接下来的发展则取决于你去了哪。不管你是去了 Albori 还是 Norman Foster，你都应该可以在工作半年后成为那里的优秀员工。大学不必专为 Albori, Cucinella 或 Renzo Piano 培养人才——预制到这个地步是极其不对的。你应该具备所有的技能，但同时这些

[T] 但我觉得没有几个学生可以找到一个地方允许他/她去做你说的那种明智的建筑师应该做的事。他们死活会碰到贪婪的开发商和僵死的建筑规范。

[G] 不一定。我毕业之后就沒去任何工作室工作，而是找了两个同学合伙实践。你對自己做建筑设计这件事的思考深度会决定你是否能够做出这一转变。可能去大型事务所是所有选择里最糟糕的那一个吧。也许你会说“我有参与一些事情”，但在那种越来越像是工程公司的地方，你终究只是一个时钟引擎上的零件而已。我

[T] 我们听说有人去大公司是为了与高级材料商和施工团队建立关系，一旦时机成熟，就带着这些积累去开自己的事务所。

知识又是尚待完善的。你和机遇——可能你想去 Norman Foster，但你女友却开始在 Albori 工作了，她不想去伦敦——将共同决定它将如何被完善。我毫不怀疑一个刚刚走出学校的学生无法在一开始明白所有事情，但我不相信这同一个人用几个月的时间还学不会他/她需要学会的东西。如果事情真是如此，那我觉得可能是这位毕业生不太行。每年我们都会跟所谓的米兰理工大学利益相关方开会，它像是一个为学校制定发展方向的委员会，由三十个不同的机构组成，包括建筑协会、建筑师协会、材料商、开发商等等。每年我们都要讨论同一个问题：学生应该学习什么？对于这个问题，委员会里的每一位成员都有自己的答案。结果，大家唯一的共识是，学生应该会一些技术活。但你不用学建筑也能作出漂亮的透视图，你学 Photoshop 就好，而非花五年时间学习作图。

觉得一个人必须慎重选择事务所的规模。我会建议只考虑3到15个人的事务所。不要去那种在全世界有七个办公室、每个办公室几百号人的公司——除非你想好了要去得到一些东西并在得手之后立马走人，否则我真不知道待在那种地方能干什么。

[G] 行吧。然后如果你已经进入了别人的事务所，那么有没有可能边工作边培养自己的项目？你可以帮你叔叔做一个厕所的加建。我在挪威见过很多这种。我认识一对兄妹，哥哥叫 Carl-Viggo Hølmekbakk，妹妹叫 Beate Hølmekbakk，两位都是与众不同的建筑师，盖的房子也都很棒。他们第一个项目应该是一个9平方米的家庭图书馆。他们的父亲是挪威著名的艺术史学家，有很多书，所以必须要建一个图书馆。兄妹俩盖了一个砖木的圆柱形塔楼，只需要看一眼，你就知道那里有建筑存在。第二个项目好像是一个火葬场的小教堂，非常优美，真的，虽然很小，可能只有50平米。接着哥哥又为渡轮系统做了一个储物间还是厕所之类的。挪威有很多峡湾，很多地方经由渡轮与其他地方相连，渡轮停泊点会有一些配套设施，

[T] 如果我让你说三样大学必须教给学生的东西，会是哪三样？

[G] 我们刚刚已经发现了一个：了解或意识到每一个机遇中美的存在。小项目可以跟大项目一样有力，如果你说的话。这一点人人都得学。那我有教这个呢？也许……教了一点吧。比如我总要求学生花精力设计厕所。厕所不是一栋楼里最末的空间，事实完全相反，很多人会定期去那里。每个房间都蕴含着空间的力量，因此功能并不决定其建筑意义上的重要性。你可能会说没人从厕所开始参观一个房子，即便如此，厕所依然跟其他地方同等重要。这是我们必须教给学生的第一样东西。第二个必须，我也许会说：如打乒乓球一样在策略性思考和空间思考间

[Y] 我觉得我们挺明白你说的这些设计建筑的方法，比如房子的物性、工艺、建筑的力量无关大小、美无处不在，等等。但你会不会觉得这样想的人其实不多？

[G] 我觉得人生是一个不断学习和塑造自己的过程。即使每天干同样的事，今天的你也与昨天有所不同。如果你是一个明智的实践者，你会不停地思考你是谁、你在干什么、你为什么这么做，等等。意识拉着你一步步往前走。举个例子，随着关于室内建筑的讨论变得越来越功能至上，我就越是感到我们把空间的诗意丢得一干二净。事情好像有些不对劲。于是我

比如厕所和存放除冰盐的仓库。妹妹则在山上用金属卷材做了一个带休息室的小厕所。你完全可以马虎了事，心想“反正只是一间厕所”。或者，你可以将其转化为一件建筑作品。一切取决于你。我觉得有没有人找你去盖摩天大楼或大型项目并不重要，重要的是你能否将每一个需求转化成对于做什么、为什么做和怎么做的思考，以及真的做出来。我觉得你们就很擅长这样。这样做会产出真正的建筑，即便是小项目。如果你觉得只有珠穆朗玛峰才是美，那么其他山都不足挂齿。但如果你可以在一切事物中看到美，你会说，山本身即是美的。可能每一个角落都有美的惊喜等你发现。这可能是我们应该学习的东西——在我们周围的一切事物之中发现美与机遇。

来回切换。你必须有一个策略，它有时可能会让你什么也不做。同时，你还必须对空间作出理解。第三个必须是学习如何画图，从技术图纸到概念展示。这是我们必须培养的东西，因为画图是一个建筑师思考的方式，好比文字之于哲学家、音符之于音乐家。画技术图、图解、草图，不仅帮助我们进行密集的空间、材料以及策略性思考，同时也是思考结果的综合输出。一张图可以饱含信息、价值与意义。我们通过画图应对建筑现象的复杂性。因此我们必须教学生画图，并且应该在整个五年的学习中贯穿始终。

慢慢注意到有时我们不用做太多事便可以将原本设计作他用的东西为我们所用。接着我知道了类型学和可供性这两个概念，它们让我明白，原来我们超然于功能。我们想得更多的是使用而非功能，这才是为什么我们可以挪用空间的原因。现在，我可以清楚地看见改造的过程，但却不太知道一个人如何可以在一开始创造出一个类型学。如果以我的住所为例的话，改造的



过程无非就是：我来了，租了，然后我把原本的化学实验室改造成了一个住家。但这栋楼的设计者不会考虑未来改造的可能性。他被要求设计一栋包含实验室和办公

[Y] 这明明是你的意识，而非他的。我觉得只有一个拥有好的生活的人才能让其居所充满美。你有生活，所以你能在来到这里的时候发现现存事物的美并想办法将它们融入你的生活。做饭和整理的工作你都自己来，这意味着你每天都在认真和切实地与物质打交道。现在好多人不像你这样生活，不再过一种传统意义上的生活。

[T] 现在大家可以买服务。如果我想住在一个优美的地方，我可以花钱住酒店，或者住设计师设计的公寓，或者买设计品。“我应该把这幅画放哪呢？”问一下室内造型师。

[G] 商品化，或者是你刚刚说的“买服务”，让人忘记了物品是如何被生产出来的以及如何自己动手做。说回北欧，我喜欢北欧的原因之一便是他们可以两者兼顾。大家都有很多买来的东西，但同时也会自己动手搭小木屋。他们没有与真实世界失联。我不知道他们是如何做到的。因为对大自然的依恋吗？因为气候太恶劣吗？又或许是因为东西都很贵？反观我的

[Y] 哪里的葡萄？

[G] 我不知道。

[T] 那不勒斯的！

[G] 哈哈，有可能。他们有两个盒子，一个装着成串的葡萄，另一个装从藤上掉落的零散葡萄。后者是前者的一半价格，想要多少自取。我当时就想：“这种不是应该直接丢掉吗？”可是在挪威和瑞典这样的地方，冬天极其严酷，生产食物十分不易。人们会对物品的价值、物品的生产方式以及其中投入的努力了然于心。当然，现在他们可以去超市购买食物，也许也没有人再卖零散葡萄了，但这一经历让我十分难忘。他们保持了这种与自然同呼吸的能力。我认识的每个人都搭过自己的夏季木屋，有些人做过船。他们总是可以直面物质世界。我觉得在意大利，尤其在城市，人跟环境之间有相当大的隔阂。都市化程度越高，你就越是疏离于物质世界。在北欧国家，50、60、70年代兴建

室的科研大楼。所以说还是这个开始的时刻让我迷惑。可能他是一个杰出的人，做了一个天才的作品，也不知道是有意为之还是无心插柳，说到意识……

家乡，这天堂一般的那不勒斯，这地中海的百花园，扔一颗种子就长成巨大的花草，种一棵生菜就能得到无数嫩叶。长此以往，人便开始挑三拣四：我不想吃这片叶子，因为它看起来太绿。丰饶的水土把大家惯坏了。我第一次去挪威的时候，我们住在一个登山学校。学校所在的村子只有一个可以买水果的地方。当时是夏天，他们在卖葡萄。

的公宅是没有电梯的。当然，电梯是一个不错的基础设施，因为如果你生病了，你可以坐电梯上楼。但电梯也会致病。比如，越是不使用自己的身体，你就失掉越多肌肉。可能爬楼梯的确是一件痛苦又辛苦的事，但让你保持健康与活力的也是它。所以到底为什么要乘坐保证让你舒服但同时也让你失去感受力的电梯呢？我想尤其是在当下，我们应该知道在哪些时候说不，而不是抓住一切机会走捷径：面前有一台电梯，但我选择走楼梯。对于消费主义在当今社会倍受推崇这一点，我完全承认。人为消费而生，一旦停止消费，所有人都会完蛋。但事实可能恰恰相反：只有停止消费才能不完蛋！总之，与真实世界相连应该我的第四个必须，或者我们可以……

[Y] 替换一个。

[G] 那就替换中间那个策略和空间思维好了，保留画图和美。在教学的语境里，与真实世界保持联系意味着要对场所进行实地考察。别再看谷歌图片了，让我们每学期进行起码一次实地考察吧，去访问一些场所，它们也许在地球另一侧，也许就在下一个街角。选择一些你知道具有建筑/环境品质的地方：我拜访 Sant' Ambrogio，因为那里有品质。只是阅读关于它的文字还不够，我必须亲自造访，必须去做空间体验，它将调动起我全部的感官。这是一个必须，因为体验建筑的场所和空间也许是学习如何营造建筑的场所的唯一渠道。如果不了解这一点，你会开始盖那种像虚拟图片一样的房子。你的作品脱胎于一些图片，而非源自切身的空间体验。你一边将图片变成实物，一边幻想着最终的样子会跟图片里你看到的内容如出一辙。你甚至不会去设想这个地方将如何被人们拍照。我们必须将这种物理的、个人的、大胆的建筑或环境体验视为教学的重心。我发现我又忘了这种对建筑的体验是我当年学习建筑的基础，但在说完刚刚那些之后，我又看到了那些体验的力量。有时候你会过于自然地学习一些东西，以至于你都不知道自己学到了东西，也认识不到其重要性，于是你也没法跟人言说。我上一次记起来这一点是因为碰到了几个教城市政策的同事。他们以民族志为方法，做大量的田野工作。在与他们合作一门课程六年之后，我突然意识到：这

[T] 你说的让我想到 Ettore Sottsass 的一句话：每个人一生唯一应该做的一件事情就是讲述自己的人生以及写无数日记。

[G] 我不知道这个，说得真好。所以这就是学校必须教给学生的三个必须。

不就是我读书和研究挪威建筑的时候在做的事吗！当然，只是体验还不够，你还要体验你的体验。意大利有一位著名的诗人叫彼得拉克，他生活于13世纪，可能还是最早一批用今天我们所知的意大利语写作的人。他写了很多优美的诗歌，其中一篇叫《登旺图山》。那是一个短故事，讲述了诗人在一个大风天上到山顶再下山回家的经历。很多年前，一个艺术史学家跟我聊天的时候说：“彼得拉克不是唯一一个去登旺图山并体验一切的人，但却是第一个对此有所思考并把自己的体验分享给别人的人。正是这一点让事情变得有所不同。”所以必须思忖我们的体验。你可以记一点笔记、写点什么、画一幅速写或是拍一张照片之类的。记录和分享很有必要，应该成为体验的一部分。也许可以这么说：访问一个地方是事件，对事件投注意识才构成了体验——于是我们才意识到我们体验了那个地方。比如说，我第一次造访 Sigurd Lewrentz 设计的 St Petri 教堂的时候，我花了好长时间才感受到自己所处房间的静谧与昏暗。眼睛也经过了一段说短也长的适应期才开始看见这个空间，在这个过程中，我听到了施洗喷泉落水的滴答声。那声音微弱到几乎不可能听见。当我开始观察教堂的空间，那个声音就消失了。这即是一次体验，一次美妙而难忘的体验。体验是必要的。如果我只是到过一个地方，离开时便把它抛之脑后，可能日后我连自己去过那里都不记得。

我要记住它们，因为明天我可能要讲给学生听。



“这双手是我大学时在 Filippo Alison 指导下为一个名为《驼背小丑》(Pulcinella) 的展览做的，我们放大和复刻了提埃坡罗画的驼背小丑的身体局部。”



GENNARO POSTIGLIONE

“这个楼梯有点晃。”

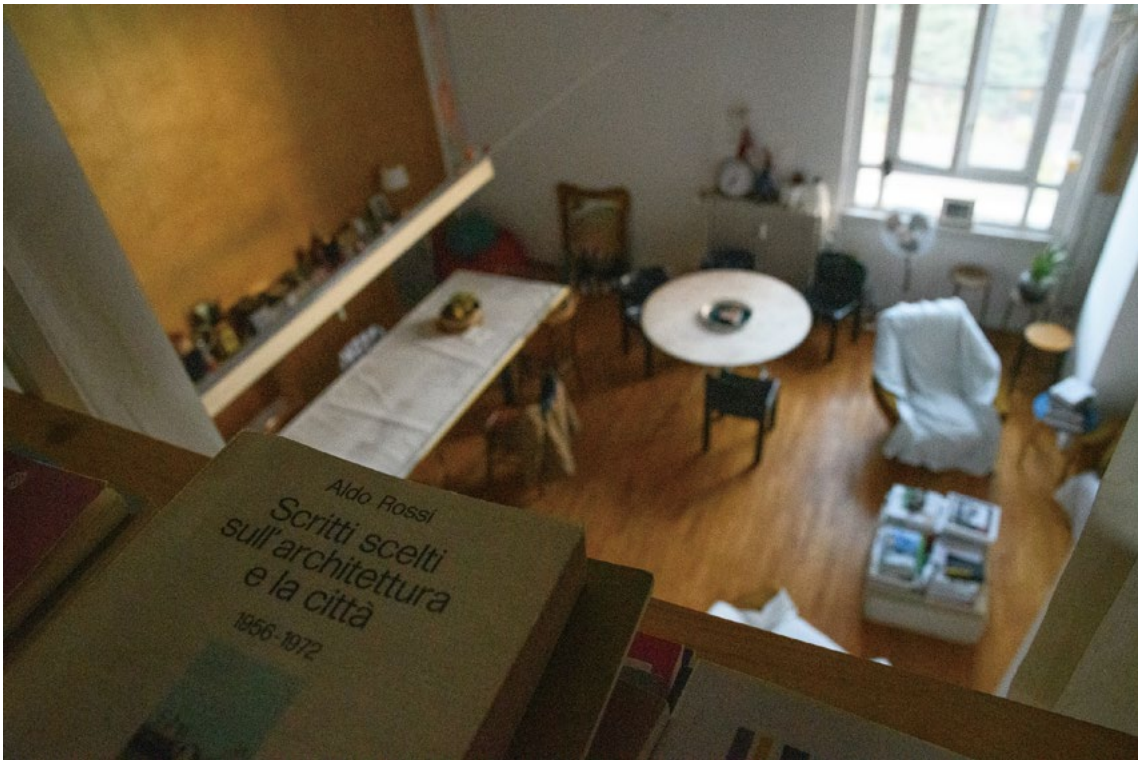
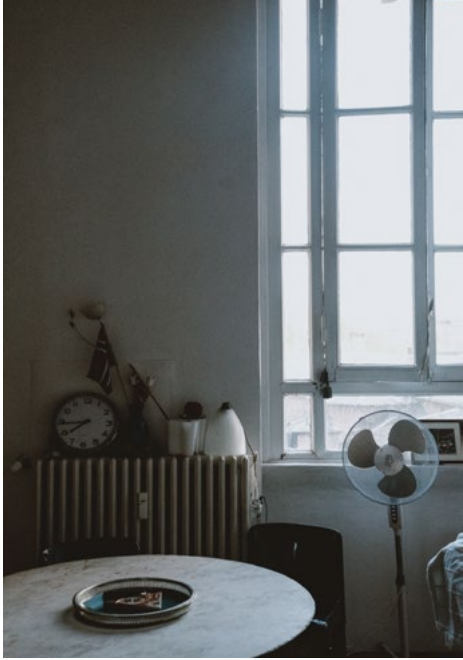


CLAUDEVERETT

“affordance.”







[T] 你到目前为止的教学生涯中最糟糕的一次经历是怎样的？

[G] 它就发生在上学期，而且有些莫名其妙。你们也提到坊间有很多关于我坏脾气的传闻，但我觉得我现在比以前有耐心多了，主要是因为年龄——年纪大了，荷尔蒙就少了。此外还要感谢我的伴侣 Sabina。她有一种冷静的处世态度，比如没法参与语速太快或者言辞激烈的交谈，如果我说话声音太大，她会说：“如果你怒气这么大，我就没法继续跟你说下去了。”总之我确实是懂得控制脾气的。上学期的遭遇糟糕就糟糕在不仅最后的成果质量一般，而且我们没有建立起学堂的氛围。学生倍感沮丧，他们觉得我强加给了他们某种画图的方法，而我建议他们采取的表现方式是过去七年我们在这门课上不断实

[T] 研究生？

[G] 二年级研究生。他们在每一个阶段都怨声载道：课程安排不清晰；老师没有帮助我们理解我们在做的事；我们采用了民族志的研究方法，但民族志跟设计有什么关系呢；追加的解释也还是不够。对于事情为什么会变成这样，我至今也没有一个清晰的理解，但我猜啊，也许是缺失了一种必要的、对教授和教学的信任。这与学生如何理解在校学习这件事以及他们个人置身何处有关。如果一个学生选择了一个教授的设计课，某种程度上他应该相信教授在这门课里提出的要求背后是有其缘由的。可能它们不是你习以为常的事情，但你应该有学习新事物的意愿。如果你只想重走已经走过的路，那么一门新课程还能教什么？设计课不是关于功能的训练（建筑永远超越功能而与空间、结构、材料、人和人的行为相连）——昨天设计了学校，明天去另一门设计课设计医院——而是一个到达课程的最终答案（也就是你的设计）的过程。每一门设计课都有与其他设计课不同的过程和思维方式。

拿一个我觉得很美但结果却是灾难性的作业举例。作业是让学生在他们的的设计里选取一个他们认为在空间上具有强烈特质的局部并将其做成一个大模型，比如1:20。先用任意材料搭一个架子，再把实际材质的肌理用绘图仪打印在根据材料颜色选择的纸张上，将全部的面

践和调整的结果。我要他们把材料的肌理和游走的人在纸上表达出来，我还很在意窗户的画法。这些关于建筑表达的细节来自长期思考如何让图纸将各种意思和沟通目标以最佳方式表达出来。他们无法清晰地使用他们自己选择的、为图纸带来具体的含义及目标的表达尺度。画图的方式必须跟你想要赋予图纸的意义相一致，换言之就是尺度追随内容。你可以画一个很大的图，比如1:20，但你不画墙的层次，因为你想要沟通的是地板、地砖、家具、空间的使用状况等。对于他们而言，这些都难于理解。其实我觉得他们直到学期结束也没能真的理解。他们始终认为尺度和内容之间存在一个固定的、简化的关系。

裁切好之后就可以贴到像是脚手架一样的草模上了。这有点像舞台布景，先搭好空间，再覆上体现其材料性的图片。接下来的任务是对空无一物的、作为纯粹（未经使用）建筑的空间拍照——之所以这么说因为使用者将决定如何使用房子的每一处空间：入口、客厅，等等。通过拍摄侧重氛围感的照片，你要抓住空间的品格。它的特别之处与任何发生在未来的使用场景无关。或者，更好的情况是可以对如何使用产生影响，因为它会带来某种特定的氛围。然后，把这些照片转化成类似 Tessenow 透视图的线框图，并以此为基础想象使用的可能性。想象没有任何限制。上述方法可以让学生对任一空间进行空间性（通过模型照片）和功能性（通过透视图）的双重探索。不幸的是，这个作业遭到了学生的抗议。他们不明白这个作业的意义或者说我们的解释没能让他们信服，他们还要求更多的表达自由，用他们的话说就是：这个作业过度限制了我们的表达自由。当然，我要对这一失败的局面负责，我没能让他们意识到这些限制的积极意义。

可是还有一件事也让我难受。我在这同一门上安排了一个讲座系列，每周两位嘉宾，一位来自外国，一位来自意大利，前者通过网络视频讲，后者来教室里讲。讲座系列名为“这是建筑”，意在

强调那不在乎功能而在于为人所用的建筑性，或者说一种空间的可供性。为了举办讲座，我必须把课分成两天上，周二集中评图，周三只有讲座，总时长跟其他教授带的设计课一样，只不过分成了两次。周三是上午的课，从9点到12点。除了大部分人迟到，很多人早退，还有一半的人来都不来。这些来讲座的人可是一流的国际知名建筑师啊！因为有私交，所以我才可以不付费地请他们参与到这门课里。其中有一些人还因为特别喜欢讲座系列的主题，主动提出要自来米兰讲，即使我们没法报销由此产生的费用。然而很多学生根本不出现。我想说这下可不再是我要求他们如何表达的问题了。这关于建

[T] 这门课也是建筑设计课吗？

[G] 这是一门不以做出设计为目标的建筑设计课。这个想法产生于六七年前：这门课不是为了完成一个设计，而是以了解某一区域的“人、场所与活动”为目的，同时并不排除有人最后确实做了设计的可能性。这门课将学习如何参与式地观察和了解环境视为教学重点，其中包含在地观察、撰写调查报告以及对收集的素材进行思考。有时完全不做设计，有时设计可能只是一句简单的话，一个对于未来的想象。为了建立对一个场所的多层次的理解，我们还利用起了影视作品。如果你研究比方说一个兴建于上世纪60年代的、为工薪阶层打造的住宅区，那么你可以去找一些故事发生在类似街区的电影来看。于是你可以走进当年的氛围里，还可以将其与你现在看到的一切进行对照。去年的课是一个小课堂，大约20到25个学生的样子。他们表现得确实不错，但我不觉得有我同事们认为的那么好。他们来教室纯粹是为了进行一对一的指导，一旦指导结束，马上收拾东西走人。比起一个互

[Y] 也许跟疫情有关？

[G] 对于本科生这边，我跟同事们确实讨论了很多疫情对他们的影响：他们一入学就碰上疫情，上网课上到解封为止，突然回到实体课堂有点难以适应。但我觉得疫情没法解释研究生这边的状况。在为他们安排的讲座系列上，除了

建筑，关于对其他人 and 他们的创作的基本尊重。我觉得这些学生里的许多都挺不成熟的，孩子气，以及绝大部分都很傲慢。他们无知到了不知道自己无知的地步。太难过了。事实上，我去年带了两门设计课。另一门是给本科生开的。过去七年，我一直在上这门课，而且每年都十分成功。我记得有一年所有的学生都得到了满分或荣誉满分，因为所有人都很活跃。此外，我们还建立起了一个真正的集体。反观去年，论成果，我觉得还是不错的，但学生的行为举止有点奇怪。在这个课里，我们总会将大量的精力花在田野调查和走访基地上——待在基地并进行直接和切身的观察。

相学习的实践集体，这个课堂更像是一个超市：你有要买的东西，你才去。这太夸张了。这不是我会想要去教书的学校。我不想待在一个学生11点才来、弄完一对一指导之后12点离开的课堂。感觉太糟了。他们这样也许是之前上网课养成的习惯，那阵子每个学生会被给到一个具体的时间段参与视频会议。对我而言，这已经没有学校的样子了。我不知道为什么，也许是我的同事们太好说话了？在去年以前的那些年里，我们每周五早上会举行“方便展览”（Instant Exhibition），展览内容是学生们各自呈现自己在这一周的项目进展。我们先花一个小时让大家互相看各自的东西，接着会做一个集体评图。这是大家当年开启周五的例行活动。而去年呢，说是一个快闪店也不为过。总之，去年真的不是教学大年呢。另外很矛盾的一点是，支撑起这两个设计课的想法和思考在论文发表和学术会议这些科研方面收获颇丰。是不是非常奇怪！

之前说过的迟到、早退、不来，我居然还要教他们如何提问。他们提问的时候从来不先说一个“谢谢”或是其他类似的话，而是毫无教养地开口就问。一想到他们已经是研究生阶段的学生了，我觉得匪夷所思。



所以上学期结束的时候，我真的很郁闷。虽然好心一片，出发点也都不错，但我讲的东西无法达到观众。我曾想：“行吧，也许我所知道的时代已经结束了，学生变了，我脱离了现实。”我甚至想过接下来不带设计课了，转而去到其它更让人愉悦的环境里工作。为什么我要花精力在这些不太明白自己到底得到了什么以及得到了多少外加抓住一些不重要的事不放的人身上呢？但幸运的是，这学期开始的时候，我的心情又变好了。我度了一个不错的假，以及学生的反应令人鼓舞。这学期我是以协助教授的身份带设计课。在我们必须要公布设计课的课程介绍的时候，主教授是谁还不知道。由于我是意大利教室内建筑的教授里面年纪最大的，我被要求面向全体室内建筑设计课师生做一个新学

[T] 从开始任教至今，你有没有从学生身上观察到一些较为普遍的变化？

[G] 我觉得一切都变快了。所有人都被逼着快。这是第一个大的变化。在我当学生的时候，时间是充裕的。正如我说过的那样，我多用了两年才毕业，因为我想按照自己的节奏学习或者在我喜欢的科目里探索得更深。而现在，所有人都痴迷于五年拿到文凭。大家都想快，同时也被认为应该快。对学习特别感兴趣的人几乎没有。比如你完全可以说：“没错，我确实可以在六月完成这门课，但我还是决定慢慢来，因为我想做一个更大的模型。”类似这种热情现在根本看不到。此外，教育系统，或者说学校，十分注重业绩和速度。谁快谁就棒。按时完成学业的学生人数成了评价学校的重要标准。如果一个学校30%的学生

[T] 变化是缓慢发生的还是有一些明显的转折点？

[G] 你基本意识不到。你说不上来加速以及一体化是从何时开始的。第二个重大改变是学生在技术上变得极其熟练。他们会用很多软件，可以在制图的时候进行很多复杂的操作。但他们有时候也会不知道要用这些知识干什么。有时，运用软件的能力更多的是关于制作美轮美奂的渲染图和控制住那些工业集成度高的技术节点，它与对空间进行批

判性思考的能力并不相关——但后者恰恰可以让你做出某些设计意义上的特别的东西。熟练运用软件在某些地区尤为盛行，如果你去中东的建筑学校，你或许会发现他们一方面可以做出令人惊叹的效果图，一方面却画不出图中房屋的平面图。对一个空间一无所知并不妨碍他们做出这一空间的逼真渲染图。你花很多时间学习技术，因为你知道这些技

期致辞。我决定笼统地讲一些关于室内建筑的内容，还顺便说了一下这些也会为我将要参与的那个设计课提供课程框架。学期伊始，我们让学生按照他们想选的程度给各个教授的设计课排序。我以为我们的课会是所有学生心里的最后一名，因为我们还没有教学大纲，主教授的人选也没有确定。统计的结果却是70%的学生把我们列在了第三名，这是我没有料到的，因为有两个设计课的教授是那种有名的建筑师，所有人都会把他们排在前两名。我问学生为什么我们不是最后，他们说他们很喜欢我的致辞，然后觉得既然引言可以说得这么好，那么课很可能也会不错吧。这让我觉得好像我说的东西又传递出去了。我好像也没有之前自认为的那么糟糕了。

延迟一年毕业，那么学校的国际排名就会下降。系统不喜欢摩擦力和走弯路。因为要传达信息，于是你被给到了60个小时的教学时长、学生有50个小时做他们的项目，一共是110个小时，然后是下一门课。每一次的计划落空都意味着出问题了：如果学生没有在被给到的50个学时内完成作业以及学到应该要学到的东西，那么你这个老师，还有你的学校，都没有完成任务。我觉得这很糟糕。当然，建立做事的节奏、定一些截止日期并按完成任务都不是不可以。以这种方式工作也是一种工作体验。但现在的问题是大家完全丧失了按照自己的节奏做事的自由。我们都被一体化了，无论学生还是老师。

术能给你带来工作。可是，如果你找了一个专业BIM绘图员的工作，我不确定你是否能成为一个建筑师。

我在根特的鲁汶大学的建筑学院有一个同事，他带的设计课和毕业论文要求全手绘。他们可以花六个月做硕士毕业设计而完全不用电脑！虽然节奏慢，但他们好像反而学到了更多。你很难在节奏如此之快的米理做同样的事情。米理下了血本要缩小与其他欧洲学校的技术差距，在“数字技能”旗下开了好多子课程，但没有任何一门课程关于手工和手绘。你可以选修Grasshopper、Rhino或是其他类似软件。疫情之前，当我还担任课程协调人的时候，米理启动了一个在“教学和教育学创新”之下的助学项目。我可以毫不夸张地说，所谓的创新，就是要把数字工具引入教学。上网课的主意早在疫情

[T] 其他人对你的想法做何反应？

[G] 完全不予考虑。两年前，我提议开一门新的选修课。课的目的是造访一些建筑的场所，每次最多50个学生，每个月出去一次。还要叫上不同学科背景的教授（比如建造、城市设计等），为了让学生对那些地方及其周边有一个全面的了解。他们对我的提议采取了一种借刀杀人的方式回应，他们说：“不行，我们没法上线这门课，因为选修课只能

[T] 有什么风险呢？

[G] 系统管理的问题，因为系统规定选修课只能以学期为单位开展。然后，他们问我可不可以把这个事情做成一个课外的工作坊，我说不行。因为对我而言，这门课必须出现在课内。我觉得这才说明我们在乎并置信于这种教学方式。如果以

[T] 所以身为教授，你不能完全自己决定教什么、不教什么。

[G] 你在一定程度上是自由的，但不是全然自由。如果系统说选修课只能有4个学分并为期一学期，你不能让它持续一年，除非你钻空子。比如我可以这样说：“行啊，那我们就做一学期，但没有人可以在这学期期末、也就是第一次考试日参加考

以前就有了，比如“翻转课堂”或“混合课堂”：老师不讲课，而是给学生列书单让他们自己读，一段时间后让学生提问，再基于问题展开讨论（这一方法已经广泛应用在了建筑教育的课程里，但工程类专业却没有）。下一步就是引入数字技术教学模块，让学生学习软件。可我觉得，在今天，真正意义上的创新也许是跟学生说“让我们用铅笔画图”、“让我们在木工坊里做手工模型”、“让我们开一门专门去拜访建筑的课，五个月做一本关于五栋房子的导览手册”。乍一看这样做好像是在往回走，但我们对我们正在丢弃的东西一无所知。总的来说，我觉得我们正在与现实失联。由人、场所、活动组成的亲身体验建筑的现实。以及对其进行思考。我们应该努力把建筑体验的根本请回建筑设计的教育里。

持续一学期，而非一年。”他们不跟我讨论课的内容，只是不停地提管理相关的问题。也许他们也能看到这个提议的优美之处，但无论如何他们还是没有办法说：“行，不入虎穴焉得虎子。我们想办法把这个事做成。因为它很美，同时对我们的学生也有裨益，所以我们必须要想办法越过系统的限制。”

工作坊的形式呈现，它将消失在学校举办的各种各样的工作坊中。此外，作为老师，参加工作坊不算教学时长，这意味着我基本是在提供志愿服务。以上这些把促使我开这门课的动因削弱到了没有必要开这门课的地步。

试，而是必须去下学期的第二次考试日考试。”如果你只是想解决问题把事情做成，可以钻的空子远不止这一个。但我还是觉得这样做会削弱整件事的意义。而意义就是，有一间学校，也就是米兰理工大学，相信每个月探访一个建筑并持续一年是十

分值得的——一个月实地考察，一个月批判性地思考之前的体验，12个月后，我们就拜访了欧洲的六处建筑——我觉得这

[T] 但你也可以一个学期去三个啊。

[G] 学生完成必修课已经承受了挺多压力，我不想内耗。而如果时间有一年那么长，调整的空间就大了。我们可以先把考察的日子定了，然后每半个月花半天

[T] 可是你好像已经是研究生院这边的头了还是什么的？

[G] 现在不是啦。我2020年离开了这个职位，现在我在我平常在的位置。我在这个职位上工作了六年——最长也只能这么长了。这个工作相当耗费精力，头疼的事情一大堆，以至于离开以后我需要学术休假来调整状态。但正如 Giacomo 所说，我觉得我还是做了蛮多不错的事情。我为国际课程做了很多

[T] 妹岛和世是你邀请的吗？

[G] 不是。妹岛是校长邀请的。她现在是米理的终身教授哦。但她只参与工作坊，因为她在日本。我都是我负责的课程这个级别做事，比如邀请谁来参与哪个教学模块，相较之下，肯定是毫不起眼。总之，我觉得我们从其他地方引入了很多好东西到米理，很好地推了学生一把。此外，我还在课程大纲里推动一些别的事情，只是尚未完成，必须继续打磨，

[T] 我们在这里当学生的时候就已经是这样了。

[G] 这是一个属于米兰建筑的问题。

[T] 而不是全球建筑的问题？

[G] 不，不是。

[T] 那么你觉得，去欧洲哪里学建筑比较好？

[G] 苏黎世的 ETH 很好，TU Delft 也不错。

很有象征意义，它将是对于理解建筑教学这件事的一个里程碑。由此，米理可以告诉世人自己是怎样一所建筑学校。

时间碰一碰，看一下工作进展以及定下一次碰面的时间。这是一个比较长的过程。我要对凡事都要快这种想法离得远远的。

工作，让我们学校更国际化了。我还招来了许多客座教授——这是我做“米兰国际建筑工作坊”（MIAW）背后的原因。同时我还发起了另一个国际设计工作坊，叫 MINDs，米兰国际设计工作坊。虽然只持续三周，但相当于一个持续一学期的设计课。

虽然又会要跟同事斗智斗勇。比如，我不知道是否真的有必要设置一门专注于建筑技术的设计课。建筑技术应该是建筑设计课的一部分才对吧。我们为什么要让学生在课堂上设计美的建筑，在另一门课上设计可以盖的建筑呢（好像房子盖不起来是理所当然的一样）？这样做不仅荒谬，还向学生传递了错误的信息。

[T] 他们有更好的系统？

[G] 我觉得是。有一个关键点是：在意大利，不光米理，我们总喜欢把建筑教学跟工程教学对照着看。可是这两件事差别很大。工程类专业没有工作坊性质的课程，所以工程的老师不明白为什么建筑的老师不能像他们一样同时给150个学生上课。在他们眼里，一门课只有50个学生堪比圣诞大礼。这里涉及钱和时间。假设我是教工程的老师，我给150个学生上课，上这门课的酬劳是，比如，1500欧。

[T] 这并不多。

[G] 少得可怜。

[Y] 这意味着只教书根本活不下去。

[G] 如果你不像我一样就住在学校前面，你就要花钱通勤。吃饭也要花钱。最终的结果就是，你是在为了米理的荣光而教书。有一次我跟同事讨论这个事，同事说：“无论如何，这可是米理啊，所以能在这里工作还是应该感到开心才对吧。”按照这个逻辑，如果我去 ETH 教书，我可能要给 ETH 钱，因为 ETH 优秀到了我应该付钱去那里教书的地步。万一去了哈佛，还要付更多。这滑坡都滑到哪去了。这种学校的声望决定了老师的酬劳可以很少的想法相当夸张。我觉得其他国家的情况完全与之相反。好学校会对老师精挑细选并给予厚待。当然，还有一个可能性是减少学生的数量，但这样做会让学校得到的资助变少，学校也会萎缩。学生多对学校是好事，比如有助于问教育部要钱什么的。另一个让我觉得这样行不通的理由是：看到报酬如此之少却还接受这份工作的人，也许

[T] 所以校长对这个事情有决定权，而无需经过教育部对吗？

[G] 我觉得是。校长拿到了一些钱，然后决定往哪放。米理很有钱的。

[T] 钱都去哪了？

[G] 盖新的教学楼，还有一个月租金600欧的新学生宿舍。话说……

假设我是教建筑的老师，我也被期待给150个学生上课，如果我说150太多了，最多50人，那么学校会说，安排三个老师一起给150个学生上课，你们三个人分1500欧。人均所得变少了即是在削减教育资源。我们的系统就这样被勒死了。在现实中，如果你是合同制教授，你按学分收钱，一个学分600欧，这意味着一个学期下来，你的收入是3600欧。这是税前，然后你还要交40%的税。

另有所图。比如接受这份工作可以让你对外宣称自己是米理的老师。另外，也许正是因为你来自一个富裕的家境，你才能这么做。富家子弟才能轻巧地说：“对了，最近我每周会有两天在米理教书哦。”但如果是一个为经营工作室操碎了心的实践建筑师，你根本无法承受拿着这么少的钱在米理花这么多时间。我觉得合同制教授应该罢工，应该要求学校按实践建筑师的平均时薪计算报酬。这是其一。其二，我们要改革学分制。或许你们知道，我的报酬跟学分挂钩。如果我带一个12个学分的设计课，我负责6个学分，那么我的工资就按6个学分算。但事实上，我要对这个拥有12个学分的设计课负责。我不会说：“好啦，我要走啦，因为还有另一位教授嘛。”我想要待在教室里，我想指导学生。现在米理正在进行校长选举。我想把这个事情以书面的形式呈递给三位候选人。



[T] 仍然是600？

[G] 仍然！？600可不……

[Y] 是不少，但现在的通货膨胀也很可怕啊。

[T] 假设一个中国学生想来欧洲学习建筑，你会建议他/她来米理吗？

[G] 对于像这样远道而来的人，我可能会建议选一些小型或中型学校。鲁汶大学的根特校区和布鲁塞尔校区都是不错的选择。

[T] 鲁汶是小学校？

[G] 不，鲁汶是巨型学校，但他们有两个建筑的课程，分设在根特和布鲁塞尔。两边学生都不算多。我去当客座评图员的那个课上大约是12或15个学生（这也是欧洲大部分学校的平均人数）。因此你可以跟教授有很深的交流。Delft 和 ETH 也是这样。虽然三者都是巨型学校，但他们却可以把设计课分成如此之小的模块。虽然身在大学校，但你会像是在奥斯陆的 AHO 这种小学校念书的感觉。

[T] 是学生少还是可选的设计课多？

[G] 设计课多。我想他们要么是给了教授更多的钱让他们上更多的课，要么是花钱聘了更多的教授。综上，我会建议挑小学校，或是声誉极佳的像是 ETH 这样的地方——你知道他们不会把事情搞砸。或者呢，你可以考虑葡萄牙，以及西班牙。那边物价相对较低，因此可以比较容易地活下来。那边的学校也相当不错，虽然从排名上讲不算顶级。缺乏国际教授

[T] 院长是两个意大利人。

[G] 是的，Forma Fantasma。事实上我认识院里一个好像是叫做“反思性设计”部门的前主任。总之，他们当时有市场上最好的教授，学生也个个聪明绝顶，所以我当时整个人都沉浸在一种所有人都想学且要把事情做到最好的氛围里。这才是学校优秀与否的关键所在。拥有50平方米或者更多的面积做模型并不会把你变成一个更好的学生。DAE 租了一栋工业建筑当教学楼，只是稍微翻新了一下，有些地方还显得有点乱乱的。两个学生共享一张100x200cm的桌子。那里没有任何东西给我一种初见 ETH 校园时的惊艳感：觉得自己是这知识大业的一分子。但无论如何，DAE 就是最好的学校之一。我们应该在寻找优秀的老师和

和一流基础设施之类的东西让他们永远没法名列前茅。但这并不意味着这些学校就不好。话说学校的国际排名也是一个很贼的东西。一切又是关乎业绩，比如单个学生享有的平米数、基础设施数量等等。我曾经在埃因霍温设计学院（DAE）当过一次客座教授。当时他们是世界上最好的设计学校，可能现在也是。

主动的学生上面下功夫，而不是被排名牵着鼻子跑。他们才是让学校有模有样的关键。但在米理以及其他许多欧洲和欧洲以外的学校，事情却刚好相反：很多政策的制定都是以提升学校排名为目的，而并不关注那些真正决定一个教学环境好坏与否的关键性因素。对了，就拿妹岛来说。为什么我们要聘用只能参与工作坊的妹岛？当然，她来参加工作坊是很好的事。一年两次，如果没记错的话。仅是这样有必要成为终身教授吗？我不觉得。但米理想要她成为在编人员，因为这会提升排名。现在米理有三位普利兹克奖教授：曼托瓦校区的 Souto de Moura，列奥纳多校区的妹岛和从今年开始上课的 Alejandro Aravena。Aravena 似乎想要把米理变成

他的研究基地。他和他工作室的人都会来这里驻扎。他目前在圣地亚哥和纽约设有工作室，我们可以想象一下米理将成为第

[T] 如何将普利兹克奖教授换算成用来提升排名的积分呢？

[G] Mendrisio 可能是世界上第一个开始将杰出的实践建筑师聘为教员为学校，砸重金让你去 Ticino。多年以后，即便已然是最好的学校了，ETH 也开始做一样的事。他们现在也有一支国际教师队伍，里面全是外国人，好多国际明星。

[T] 你对不同的文化有很深的了解。你也将很多有国际背景的人带到米理。但有时候，建筑，如 Norberg-schulz 所说，是关于地方性、场所和方位的。那么你会如何比较拥有国际教育和实践背景的建筑师和长期待在一个地方、对地方事务了如指掌并在本地实践的建筑师，比如卒姆托？

[G] 首先我想说卒姆托在瑞士以外的地方做过项目，比如德国科隆和挪威。我觉得本地建筑师与把握地方性的能力并不必然划等号。我可以是一个很糟糕的本地建筑师。事实上，我们可以说 Brianza 那边有好多好可怕的房子都是居住在那里的本地建筑师盖的。来自某一个地方的人并不一定被那里的风土滋养，也不一定懂得如何介入。许多年以前，我写过关于澳大利亚建筑师 Glenn Murcutt 的文章。关于做建筑，他的想法是，你可以向其他地方的人和其他地方学习。如果国际建筑师拥有的是一种能力而非具体的设计手段，那么这一能力可以让他/她以不同于本地建筑师的方式了解本地。城里人可以跟居住地离城市很远的人（比如你们村的人）学习如何在自然里行事。我从北欧诸国那里学习了如何敬畏自然。你可以将一个特定环境里很不错的东西带到另一个地方试试看，说不定也会好。这种感知力是无国界的。这不是关于边境线和国籍的问题。说回北欧，当你看过他们是如何尊重自然以及如何每天待在自然之中，你就可以把这些见闻带入你所处的环境，并开始以同样的尊重对待周围的事物。从远方学习的东西可以被有意识地整合——而非像运快递那样生搬硬

[T] 部分之和。

[G] 有时，一些聪明人会很灵巧地做事情而不对他们的技艺有所意识。但他们就是知道该如何做，并且每一天都比前一天做得更好。也许一个正在打理土地的

三个并产出一些比方说针对欠发达地区的可持续建造手段。挺让人期待的。

套——到近处。这是我们得以从世界各地学习的原因。作为建筑师，我们接受过这方面的专门训练。我们翻看过去，拜访米开朗基罗、伯努利列斯基以及其他。我们必须对了解其他文化并从其他文化那里汲取养分抱有热情。光是成为专家以及对一个地方了如指掌并不等于可以在那里做出好项目。设计的过程是创造性的而非算法，否则肯定会有那种只要把原材料丢进去就能给你出菜的软件吧。在我们的大脑和感知里，有一个黑箱，所有接收自外界的东西都会在那里被用于创造新的东西。我甚至不知道在意识层面上对一个地方有所了解是否是做出好设计的必须。也许一个外来者可以对此地的地方性有一种无意识的感受，再以一个绝佳的设计做出回应。你无法解释这一切是怎么发生的。我们要接受有些事情确实解释不了。我们还应该告诉学生，设计，那种无法用成效一概而论的真正的设计，不可全然道也。你可以体验它，你可以做出它，但你无法解释那个过程。类似艺术家进行艺术创作，比如绘画。我们可以描述发生的事情，但那些话都不真的解释了为什么这个画被画成了这个样子。当我们向别人说明一个项目，我们可以用如星群般密集的要点点去描述，但永远只能逼近，无法到达。

农民完全知道他应该以何种方式摆弄土壤，从而让氧气接触到农作物的根须。弄得越多，手法越是纯熟。这不是历史学家或地理学家那种不动身体动脑子的工

方式。一个可以把一切解释得十分完美的文化地理学家可能无法做出一个可以完美融入他的解释对象的东西。也许农民无法解释清楚他正在做的事情，但他会做。每种实践活动中都有这种所谓的隐形知识（tacit knowledge）。思考不通过文字而通过转化物质达成。我们的职业在动手操作和批判性阐述——搞清楚自己在做什么，建立一个说法——的交界处，是意识与无意识并存的状态。我们现在很侧重意识的部分，一切都必须解释清楚，正如我们常说的“为你的项目辩护”。有时我会觉得一个项目也许不应该被讲述。也许你讲的一些东西原本不在那里。项目应该自

[Y] 你前面说的那些让我觉得米理的教学系统好像并没有对那些理应在一个教育环境下发生的事情提供支持，反而使得人与人的交往变得困难。建立系统的初衷应该是让人们更好相处与学习，但现在大家好像只是打一份工，当好职员并服务于这个大机器让它连轴转下去。这是不是有点本末倒置？所以我想问，在你心目中，一个理想的学校是什么样的？

[T] 以及你觉得你有办法改变现状吗？

[Y] 或者你可以换一个地方教书。

[T] 这三个其实是同一个问题：理想的学校，为什么不去一个更好的地方，有没有可能改善这个地方。

[G] 老实讲，我不认为我能改变什么。我越来越明白我的同事们那种两耳不闻窗外事一心只带设计课的状态。我不知道，也许这样是极好的。我把我的设计课做到我能做到的最好，仅此而已。我现在也越来越倾向于这样了。我之前之所以参与学校的管理工作就是怀着一种可以对系统产生重大影响的愿望。但我现在不知道了，即使我仍然在做一些旨在提升学校品质的事。虽然我嘴上说不想做了，但我的设计师人格却总想弄出来一些也许是优于现状的解决方案。比如，我们每个月都要召集系里所有同事开一个极其无聊的会。你必须参加，因为是强制性的。民主的流程要求你在那里听别人讲数个小时你基本没有决定权的事情。但他们要求你说“是”以及你必须这么说。这个会实在是太讨厌了，于是我问自己：“哎呀，我们是不是可以把它弄得有趣一点呢？”接着我便

已开口说话。也许我可以只问学生问题。也许你在无意识的状态下做出了一些很棒的东西，由于我的提问，你会自然地开始思考为什么那么做。这种意识的过程是有益的，因为下一次你会对你是谁以及你的工作方式多一分了解。所以是不是我们不应该进行项目汇报呢？这样做也许会传达项目的重要性超过了项目本身。作为一种技巧，传达也许有助于销售产品，但我不知道它与做建筑设计有多大关系。我们前面说过“有意义的空间”。我们应该设计有意义而非有用的空间。接着它会被人使用，会有功能。功能也许会变，但意义永存。

提议了一个叫“下班”（Dopoconsiglio）的东西。既然我们难得见一次面以及我们总说“你是干什么的？”、“好遗憾我们从没好好聊过”之类的话，那么为什么我们不在“刑罚”之后再花一点时间待在一起呢？就这样，我变成了“下班”的策划人。若干个同事会带他们参与的项目的书或海报来，但不一定要演讲。参加“下班”的体验比较像看展：一群人端着咖啡和蛋糕在房间里转悠，同时也交换想法与意见。这个活动到目前为止都还算成功。我们必须想一个办法让这会能开得下去对吧？一段时间后，“下班”改变了我的态度。现在，“下班”是我去参加系会议的原因，它让会议变成了一件小事：再忍耐一下，听完这些无聊的东西就到“下班”了。“下班”已经变成了大家参会的真正目的。这个例子是想说明：你的设计师人格和设计方法永远伴你左右，无论你在做什么。

[T] 参加“下班”的都是老师？

[G] 有老师，也有做行政工作的人。我们现在在想要不要邀请博士生一起。至于理想的学校，我会说回前面说 DAE 时提到的：一个师生都极具积极性的地方。理想的学校不在于场地或设施，而在于人。拥有优秀的师生才能让你拥有一所杰出的学校。围绕这点，你可以相应地增添设施、改造场地。现在让我们假设学校晚

[T] 既然如此，我们还需要学校吗？

[G] 要的，学校会吸引大家前来。学生和老师在这里相聚，交换想法，创造

[T] 我想说既然理想的学校只是一群对的人的话，为什么我们还需要一个机构呢？

[G] 因为机构发文凭。你需要学校是因为你需要一些行政相关的东西。说回理想学校，在 Michele De Lucchi 和 Ettore Sottsass 创立 Domus Academy 之初，那是一所多棒的学校啊。一所由富有激情且思想开放的人建立的极具改革精神的学校。后来，它被美国人买了，接着就变成了一桩投机生意。我想“社群”应该是理想学校的关键词。你能感受到社群

[T] 那你为什么不走？

[G] 可能我已经没有那种大刀阔斧的能量了吧。又或者是我对消极的融入不感兴趣？我还是比较喜欢改造呢，即使有时会不想把全部精力都投入进去。我想把有能力带来一切必要之改变的人聚到一起，结成社群。这是一个长期的过程。也许20年以后，米理可以成为一个更适合教书的地方。但无论如何，我觉得米理为想要做研究的教授们提供了绝佳的条件：齐全的设施、人事方面的全力支持、无数

[Y] 边缘事物。

[G] 对，特别边缘。这在工程类学院千真万确。而建筑这边呢，由于建筑的业务是设计房子，但建筑学院不能提供设计服务，因为它不是私人公司，所以怎么办？答案就是专注科研和知识生产。你出版书籍和应用程序，运营科研经费，成为

上七点关门。在我的“理想学校”，没人抱怨学校关门太早，没人认为学校理应开到更晚以及学生应该被当作客户对待。作为学生，你是主动的，你说：“OK，学校关了，因为人们要回家。但是我们还想工作，那就找一个街角、一幢空屋或一个酒馆继续工作吧。”在我的理想学校里，你应该能找到这股子劲儿。

文化与人造物。没有学校的话，大家可能会四散着各干各的。

存在的地方就是你理想的容身之所，也是你可以产生归属感的地方。比如那群我很喜欢的根特的同事，他们就有这样的东西。我从没在伦敦的 AA 教过书，但在我的想象里，AA 也有这种社群的感觉：一种归属感，既是将自己付给先于你存在的东西，同时也创造着自己的在场。在米理，就我个人而言，这种感觉是缺失或者不够的。我会想要更多。

申请研究经费的机会。这些都让米理成为了做研究的理想平台。同时米理也产出了大量的知识。但我觉得他们需要明白一件事，即教学才是一所学校的主业。有时我会产生这样一种感觉：教学是为了让我们运行这样一所研究单位才存在的。米理有一项基础业务是为各行各业的各个层级提供专业咨询服务，像是一家公司。但你作为一所大学，不能没有学生啊。所以学生和教学就成了……

水平更高的学者。但没人关心你的教书教得怎么样，教了什么，你的学生好不好，你教的学生里面有多少取得了事业上的成功，等等。这些其实也可以用来评估一个教授。



[T] “成功”怎么评估？如何量化？看学生的年收入吗？

[G] 对啊，他们会做这方面的追踪。当你入职你的第一份工作，他们会问你每个月赚多少但不问具体做什么工作。可能我毕业6个月后找到了工作，但工作内容也许是开公车。我们对毕业生的状况了解几分？他们在实践中是否有所成就？这些都是评价一所学校时可以考察的因素。因

[Y] 噢，Mendrisio 不做研究？

[G] 他们只针对他们的档案馆进行一些小型研究。他们从别的地方尤其是意大利买了很多优秀建筑师的档案文件，因为他们有钱投资而我们没有。他们有 Zanuso 和 Viganò。两者都几乎是非法购入的，因为私人不能购买被认定为遗产的东西。然而如果有些东西不是法定的遗产，你就能买。如果你是一个优秀的建筑师，还为自己建了档，那么你可以在死

[Y] 你的教学活动和研究工作是什么关系？我想应该跟学校的方针很不一样吧。

[T] 你是教你研究的的东西呢，还是研究你教的的东西呢？

[G] 这是一个很有意思的问题。我想我是在过去的几年里才第一次决定教授我研究的东西或者研究我教授的东西。两者是对称关系。在此之前，我的研究跟教学没有产生关系。因为我在教学里的工作重点是帮助学生设计的方法和过程，这不是一个可供研究的论点。我带的第一门设计课是关于建筑师自宅以及做一个为参观者提供导览服务的小型加建，类似信息亭吧。后来就出了 100 houses for 100 architects 这本书。近几年，我一直在关注所谓的非传统住宅，主要是共居 (co-living)，即人们分享住房，就像我家这样。很神奇的一点是，我教共居，研究共居，还居共居，三者彼此勾连。改造现存建筑使其适合共居是我现在唯一想做的事情。我也希望未来我可以围绕这个展开实践以及更多。我真的很想对现实

为学校的主要目的是为私营或国营部门输送从业者。然后你可以成为知识生产的天才，但这是第二位的。Mendrisio 就不生产科学意义上的知识，一心扑在教学上。它就只是一所学校。ETH 和 TU Delft 则是既产出知识，也培养优秀的学生——这也是我们可以学习的。

之前把档案文件卖掉，要么卖给加拿大的 CCA，要么 Mendrisio。他们从无到有地创造出了不朽的遗产。档案馆里全是重要建筑的项目文件（CCA 有 Alvaro Siza 和 Umberto Riva 以及其他很多）。可是为什么一个身在欧洲的人要跑到蒙特利尔去看一个欧洲建筑师的图纸呢？不可思议。

有所影响。我想我已经在研究上做出了一些成绩，出了好些论文和书，在无人涉足的建筑议题上拓展了知识的边界。在教学上，我不确定有没有产生影响。我只是学生接受教育过程中的一个片断而已。也许我有介绍给大家一些关于适应性再利用 (adaptive reuse) 和住宅 (housing) 的不同思路——这可能是我开展工作的主要目标。也许往后，会有越来越多关于共居可能性和类型学的讨论。此外，如果将来有住宅项目的投资方愿意尝试我的共居设计，我应该会很开心吧。我其实设计了一个宣言，里面明确阐述了可以画出我心目中的“未来之家”的基本原则。作为对可持续和社会包容性的回应，未来的居所应该是共享的而不是把大家都区隔开的厨卫俱全的一居室。我们共享知识、时间、空间并支持彼此。

[T] 请教我们如何绘制这个未来之家。

[G] 第一个原则是，不再以家庭为单位而以被我们称之为“核心”的东西考虑居住。“核心”即是绑定在一起的人。可供一个或多个“核心”居住的空间叫做“单元”。一旦有新人加入“核心”，我们就为他/她加一个房间。

原则二，床不再出现在房间中间，而是被置于壁龛 (niche) 或是藏在凹室 (alcove) 里。原本作为卧室和私人起居室的空间就可以被释放出来，于是你可以用一张桌子、几把椅子在这里塑造自己与他人社交的微空间。凹室里的床、浴室、社交空间是组成“单元”的三要素。如果你的“核心”比较大，比如有一个或多个小孩，那么你就再加普通房间，即没有凹室和浴室的房间。这样一来，一家人就不再是生活在一套公寓，而是在一个或多个房间里。我把这些房间所在的空间称之为“聚落”。“聚落”包含了房间组和/或“单元”。共享空间同时也是连接各个房间的通道。交通即是交往。城市也是如此。所以在做设计的时候，你不要按过道，而要按照城市的街道去设计。你甚至可以加一些窗户，让人在走动时可以看到各个房间，就像街上的窗户一样。或者你可以弄一些小广场让几个人聚集，或者更大的区域让更多人聚集。不要把所有生活空间合成一个，而是让它们形成一个像城市公

[T] 这让我想到了《建筑模式语言》。

[G] 差不多，嗯，或许我应该再看一下这本书。我在刚开始实践的时候看过。很奇怪，这本书好像没有特别成功。对它着迷的人不少，但这其中并不包括建筑理论界。有点像 Norberg-schulz。如果你在建筑理论的范畴内谈论 Norberg-schulz，他们会说：“可是这不是真正的理论。”理论家跟钻研神学的人很像。我记得有一次我跟一个牧师聊天。当时正值圣母玛利亚在波黑一个叫 Medjugorje 的地方显现系列事件之初。这是 35 或 40 年前的事了。跟我说话的牧师来自另一个有过圣母显现的地方，

共空间那样的空间系统。每一寸交通空间都被塑造成了交往空间。本提议的新颖之处在于将家庭转化为“核心”，再用“单元”盛放“核心”。床所在的凹室可以用窗帘围合起来。放床的凹室甚至可以没有窗户，因为凹室是有窗的“单元”的一部分。我想看一下这些基本的想法能带来怎样的可能性以及营造出何种居住的氛围，于是我让学生运用以上规则将现存建筑（住宅或是其他功能）改造成共享住宅。同一个空间可以服务于多少种不同的家庭成员结构？让我们以砖为例。砖是一个十分精确的部件，但你可以用砖组合出大量不同的形态。也就是说，标准化的零部件可以参与解决各式各样的问题。砖越大，变化越少。在 CIAM 那里，砖是公寓，或者更准确地说应该是，家庭公寓（家庭观念=公寓类型学）。户型大小根据居住者的人数来设计——现行的住宅建筑标准和规范都是基于这样的想法制定的。而我的宣言打破了家庭和房型之间的锁定，让人通过创造共享空间为住宅和居住带来新的可能性。作为结果之一，私人空间变少了，共享空间变多了。服务性基础设施也是同理。总之，我会给学生一个基地和这个宣言，让他们决定如何介入。我的指导工作即是检查他们有没有遵循宣言的规则。宣言是游戏规则。

也就是法国的 Lourdes。牧师说：“不，这不可能，当你遇到一个奇迹，奇迹必须是像这个样子……”他们基于一件不可测之事建立了理论，然后又将另一件不可测之事称为不可能。这是理论和实践之间的紧张关系。理论有时过于死板以至于无法认识到实践的品质。我觉得《建筑模式语言》和 Norberg-schulz 的书很适合实践者读。他们不太在乎理论的连贯性，就想看一些能帮助自己做出好建筑的东西。也许这些书从科学上讲不一定对，但对他们而言，这不是问题。

[T] 是什么让你对未来抱有希望？

[G] 也许我们自己即是首要的希望。如果一个人一直在做他/她自己的事情，比如我一直在教书，你们一直在做你们在过去十年里在做的事情，那么这本身

[T] 在大的尺度上呢？

[G] 我还是会想要回到小尺度上思考大尺度。这恰恰就与我们之前谈到的商品和被商品搞得失掉了反应力和主动性有关。所以，如果我们在小尺度下功夫，重新定义我们所做事情的意义，就会对大尺度产生影响。我不会反着想。相比自上而下，我更置信于小尺度，因为我们有决定不坐电梯走楼梯的能力，我们知道这样做不仅对自己的健康有益，还因为节约了能源、减少了消费而对地球的健康有益。事情本身很简单，但如果每个人都能做到，

就是一个笑对明天的态度。因为，这意味着你相信你做的事情不仅现在好，在未来也将会好。至于世界会不会像你设想的那样对你做出反应，这我就知道了。

产生的影响力会是巨大的。我们应该鼓励人们在小尺度上对自己的行为产生个性化的理解。这也许是政治缺乏的东西。政治总在提供解决方案，而且往往是操作起来方便的那些，以便掩盖问题。我觉得我们应该以一种直接的方式在小尺度上担起自己那一份责任。我们应该变得自闭症一点。如果我们开始以事物原本的，甚至是字面的意思理解事物，还能认真待之，大尺度的变革或将发生。





