

Architectural Affordances is a collection of drawings that trace transformations in thirty buildings over time. Organized into three categories based on time-periods and life cycles – centuries, over one hundred years, and less than a hundred years –, the atlas gathers consistent floor plans, sections, and elevations that facilitate the study of *Umbau* as major and minor transformations of buildings alongside yellow-red plans. These transformation, extension and redevelopment projects were compiled through a call for papers and drawn and assembled by international architects from both practice and academia. The resulting atlas not only depicts changes in the material composition but also presents the mediation of forms and functions as a temporally and socially conditioned appropriation of affordances offered by built spatial arrangements. What the constants of primary construction elements illustrate are a certain resistance to change, which can endure for centuries, while individual objects, non-load-bearing walls, surfaces, or furnishings, as well as the accommodation of specific uses, possess a more temporary character. The interplay among these different time-periods creates gaps that we, as architects, bridge creatively through drawing. Therefore, architectural drawing plays a central role in the book not only as a form of notation for architectural ideas, allowing us to forge new/old bridges towards a theory of transformation, but also as evidence and recognition of the generative potentials of architectural types. As *Typologies of Umbau*, the gathered projects illustrate a familiar tension. Historical buildings seemingly align with architectural types – as formal structures or concepts of organizing forms that give architectural elements a recognizable order, allowing for centuries of diverse uses and adaptations. The potential separation of the building envelope from the load-bearing structure in modern construction requires the designer to make a further effort and challenge, both in terms of interpretation and autonomy.

Andreas Lechner, Gennaro Postiglione, Maike Gold, Francesca Serrazanetti

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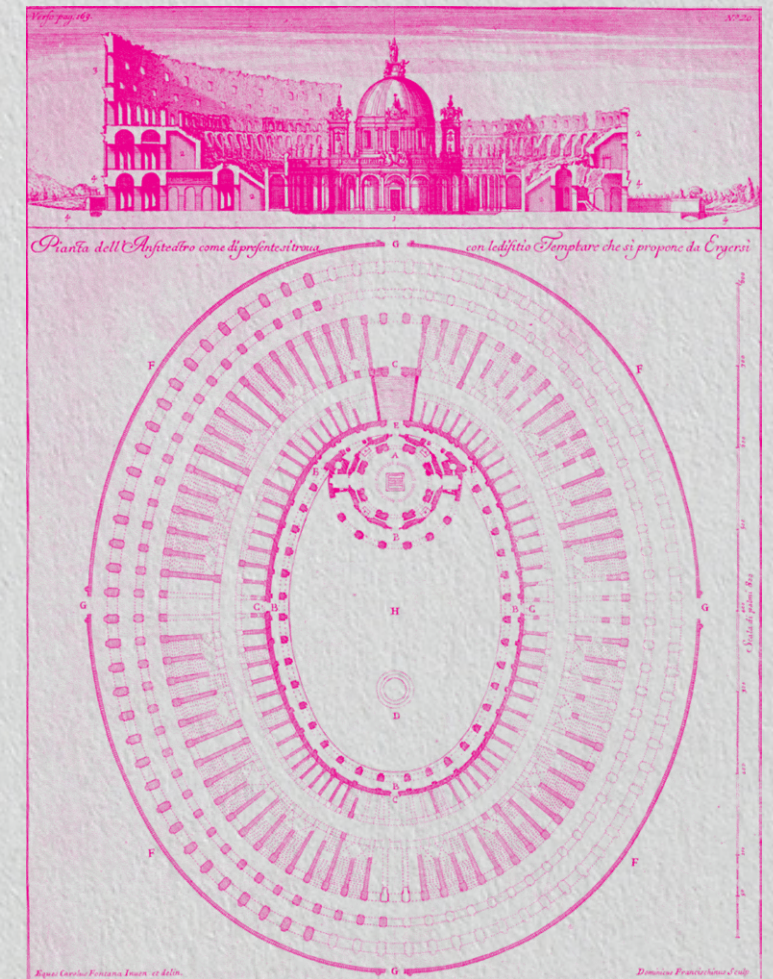
Thymos Books

Thymos Books

Teaching Interiors

Architectural Affordances – Typologies of Umbau

Architectural Affordances Typologies of Umbau



It was Henry Corbin's gift to enable us to experience in this room thoughts that come from another language and culture, as if they were of our own hearts. He spoke from within his speech; he was his words. This rhetorical imaginative power is himma of which Corbin writes in his study of Ibn 'Arabī. This power of the heart is what is specifically designated by the word himma, a word whose content is perhaps best suggested by the Greek word enthymesis, which signifies the act of meditating, conceiving. Imagining, projecting, ardently desiring – in other words, of having (something) present in the thymos, which is vital force, soul, heart, intention, thought, desire.

James Hillman, The Captive Heart

This book is the result of a cooperative research project by Gennaro Postiglione and Andreas Lechner at Politecnico di Milano's Department of Architecture and Urban Studies (DASTU)

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Architectural Affordances. Typologies of Umbau
Andreas Lechner, Gennaro Postiglione, Maike Gold, Francesca Serrazanetti

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Architectural Affordances Typologies of Umbau

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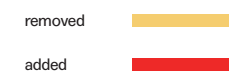
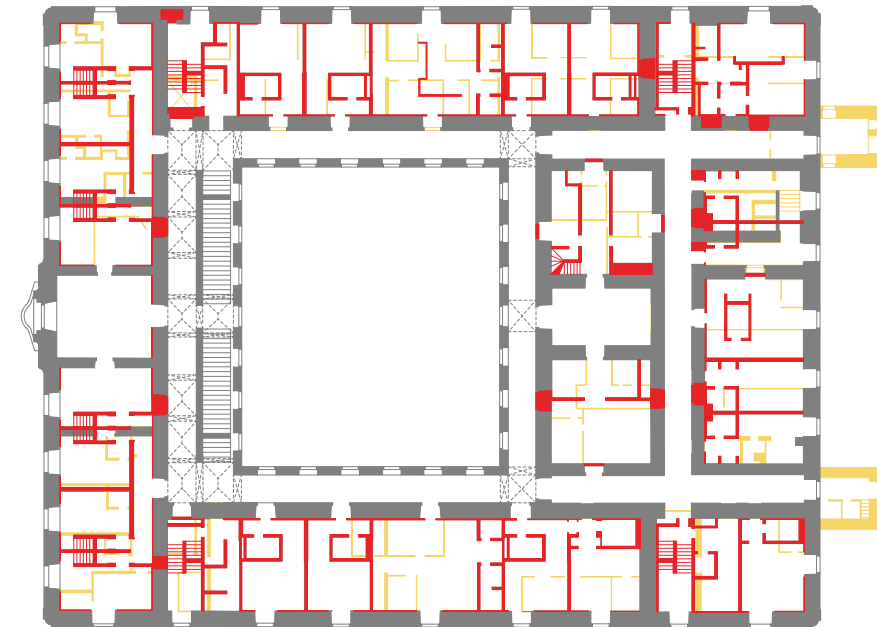
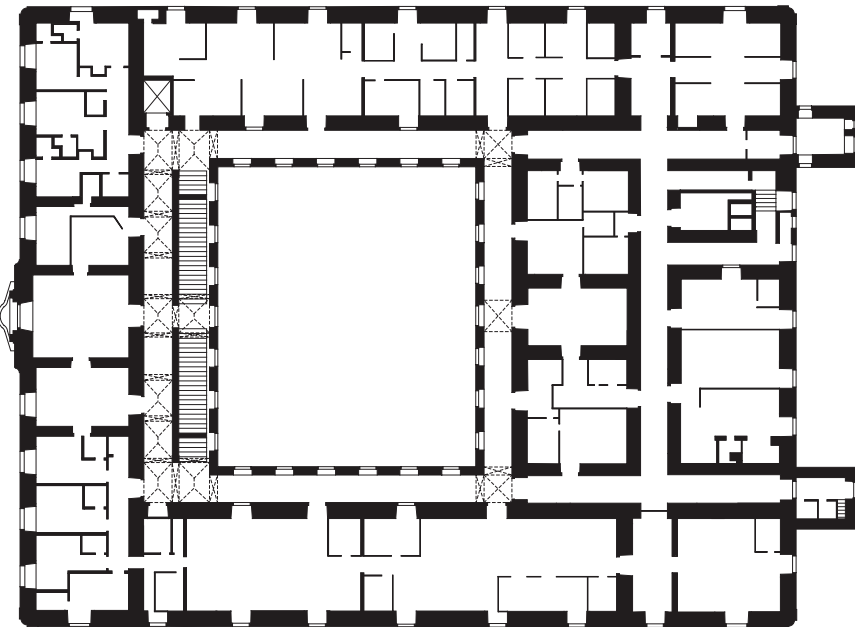
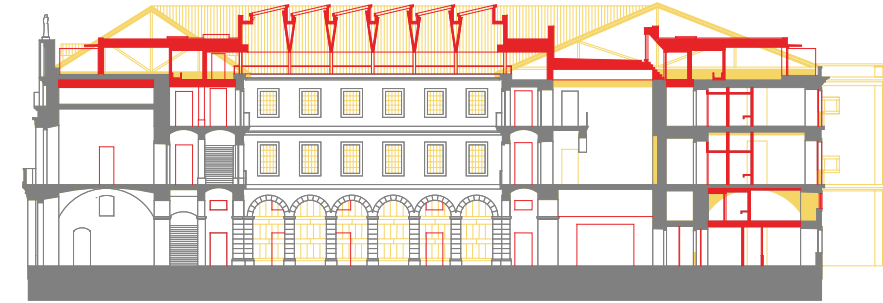
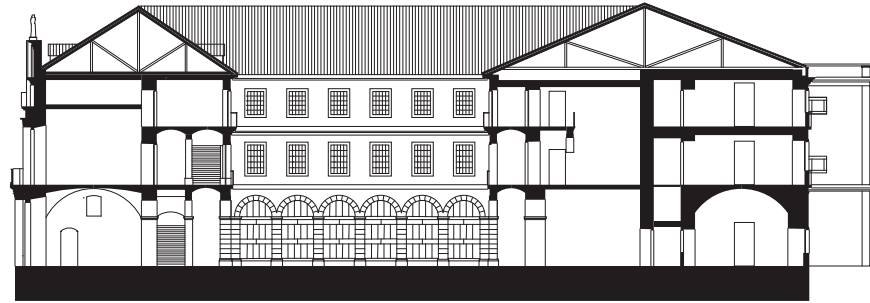
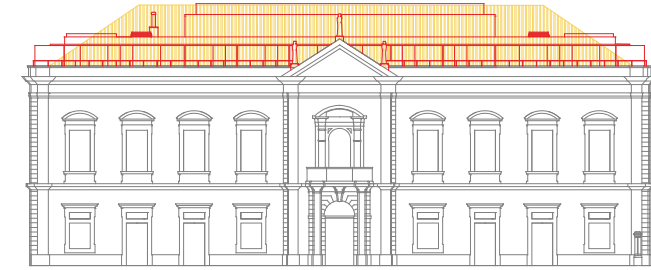
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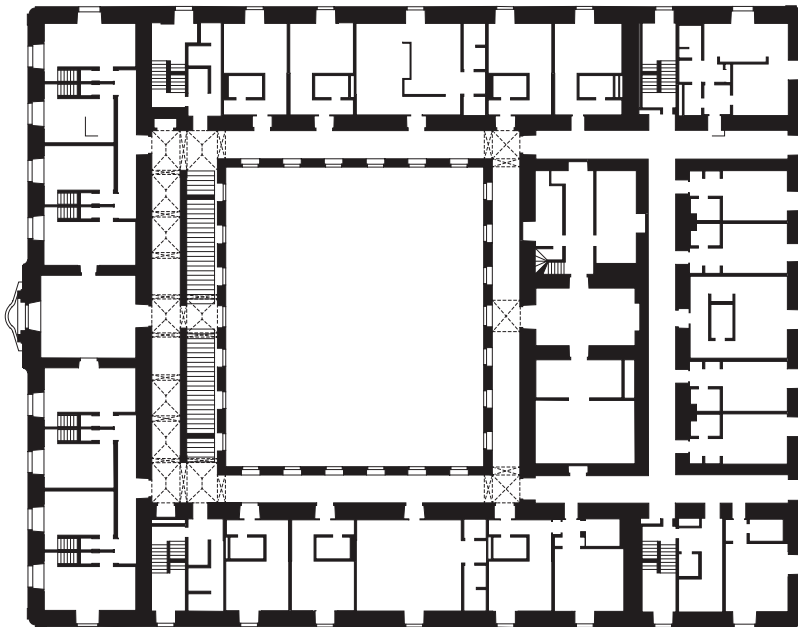
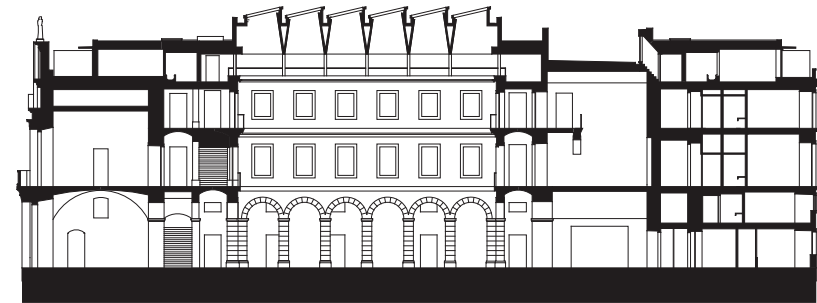
1842 Hospital de São Teotónio 2009 Pousada de Viseu Hotel

The Hospital de São Teotónio, located in Viseu, Portugal, opened in 1842. Belonging to the NGO Santa Casa da Misericórdia, it served the city until 1996 when the state regional hospital was built. It was then sold to become part of the national chain of heritage hotels “Pousadas de Portugal”, under a design by Gonçalo Byrne Architects, opening its doors in 2009. The architect preserved the building’s skeleton with its thick granite structural walls, the main staircases in stone and the entire cloister area, adding for functional reasons and compliance with the safety regulations, four columns of equidistant stairs, two lifts and another one for hotel services only. The design proposed replacing the existing roof with a very horizontal floor creating a line of shadow on the four sides. The central cloister was covered with a system of skylights for interior comfort. This allowed the perimetral windows to be removed from the corridor wings, recreating an open circulation overlooking the old cloister, now turned into a large lounge area lit from above, enhancing its centrality.

Drawings Chronology

1842 / 2009: The new functional program meant a global reorganization of the building, with major demolition works of all non-structural interior partitions, the wooden floors, the two protruding volumes attached to the south façade and the pitched roof¹. The ground floor was dedicated to the social areas featuring the central lounge. The upper floors were subdivided into hotel rooms, adjusted to the granite skeleton and to the façade openings. In the circulation corridors most doors were kept but some new ones needed to be opened in the granite walls. All windows were removed from the patio inner façades². Safety regulations were responded to by placing four columns of equidistant stairs at the four angles of the bedroom corridors, therefore enhancing the global concept of the building’s circulation flow.





0 6 30m

Notes

1. The first phase of the works consisted of the demolition of all non-structural interior partitions and wooden floors, clearing the big granite modular spaces from all secondary interruptions. The impressive granite skeleton of the building was thoroughly registered on a photographic reportage by Luís Ferreira Alves, commissioned by the architect (<https://www.goncalobyrnearquitectos.com/charm-hotel-in-viseu-home>). The two protruding volumes attached to the south façade were also demolished, restoring the original reading of the four elevations of a free-standing building concept. All external façade openings were kept intact. The heavy mass of the pitched roof was fully demolished and replaced by a low floor of hotel suites with panoramic terraces in the four elevations. According to Gonçalo Byrne, this was intended to reinforce the cornice of the building, its corporality and compactness, in a

contemporary attempt to comply with the values of neoclassical architecture, [«https://www.goncalobyrnearquitectos.com/charm-hotel-in-viseu-home»](https://www.goncalobyrnearquitectos.com/charm-hotel-in-viseu-home).
 2. Gonçalo Byrne's interpretation of the old building's basic concept was that of a convent-type with a cloister. Therefore, he decided to remove all windows from the patio inner façades, to recover the feeling of an open cloister, recreating the depth and interplay of shadow and light in the corridors, from whose openings the hotel guests can look down to the central lounge or look up to the sky through the transversal skylights. To further enhance the depth of the circulation spaces when seen from or across the central lounge, the corridor walls were painted in ochre therefore offering a colourful background to the white façades of the cloister.

Andreas Lechner is an Associate Professor of Architecture at TU Graz and founding principal of Studio Andreas Lechner. He studied architecture at TU Graz and after formative study stays in Los Angeles, trained as an architect living and working in Berlin, Tokyo and Vienna. He holds a PhD in Architecture (2009) and was post-doc visiting researcher at the Università Iuav di Venezia and the Royal Danish Academy of Fine Arts and published his habilitation as awards winning *Thinking Design – Blueprint for an Architecture of Typology* (2021). He lectures and teaches internationally and is a visiting professor at the Politecnico di Milano. His research group *Counterintuitive Typologies* is funded by the Austrian Research Promotion Agency, he is co-editor of «Graz Architecture Magazine» and of a forthcoming special issue of «The Journal of Architecture».

Gennaro Postiglione holds a PhD in Interior Architecture (1994) and is a Professor at Politecnico di Milano, where he teaches design studio courses, but he has been also a visiting fellow and professor at many European schools. He led several national and international research projects, such as The Atlantic Wall Linear Museum (2005-06), Museum and Libraries in the Age of Migrations (2010-15), and Unconventional Affordable Housing (2022-25). As a member of national and international editorial boards, he has published extensively on Scandinavian architecture, adaptive reuse, and conflict heritage. In 2013, he was awarded Officer of The Norwegian Order of Merit.

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Hermann Czech (b. Vienna, 1936) studied architecture at the Technische Hochschule and at the Academy of Fine Arts Vienna under Ernst A. Pitschke. He attended Konrad Wachsmann’s seminars at the Salzburg Summer Academy in 1958 and 1959. Czech began architectural projects in 1960 and critical publications in 1963. Selected writings are translated in *Hermann Czech: Essays on Architecture and City Planning* (2019); of a monograph by Eva Kuss (2018) there is an English translation: *Hermann Czech. An Architect in Vienna* (2023). Czech has been a visiting professor at Harvard, ETH Zurich, TU Vienna, and the Academy of Fine Arts Vienna. His work has earned him numerous awards including the Grand Austrian State Prize in 2024. He participated several times in the Venice Architecture Biennale, recently 2023 with the collective AKT. He lives and works in Vienna.

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> 63rd House

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> Museum of Contemporary Art of Republic of Srpska

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> Deutsches Architekturmuseum

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> Espacio expositivo Serrería Belga

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> Casa de Serralves Museum

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> Casa Asilo

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> Chapel House

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> Atrio Politecnico di Milano

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> ED.G.E. Office Building

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> Bourse de Commerce

Spridd is an architecture office founded in Stockholm by Klas Ruin and Ola Broms Wessel in 2005. It has established itself as one of Sweden’s most innovative architectural offices through success in competitions, research, debates and completed projects. The projects range in a wide field from interior design to urban development as well as from conceptual thinking to construction drawings. Spridd currently consists of ten architects with a network of established partners.
> Mötesplats Mariatorget

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> Museum of Contemporary Art of Republic of Srpska

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> Palazzo Medici Riccardi

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