

In the contemporary age, the city is increasingly seen as an experiential field.

The new transformation processes are asking architects to become more culturally aware and sensitive as well as to read, interpret and implement the system of opportunities offered by the urban scenario.

Participants to the Miaw workshop identify spaces in Milan that either have unexpressed potentialities either lost their characters, for several reasons.

Leftovers which are marginalized and excluded from everyday life. From the smallest corner in the dense fabric to the large areas on the city borders, the Workshops worked to envision possible strategies of re-forming and revitalizing these dormant places. In a century that is overwhelmed by image, information and dynamism, it seems particularly important for architects and policy makers to recognize and assume the special role of the creative recovery of forgotten spaces.

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MIAW

20
14

2014 Re-Forming Milan

MIAW

SCUOLA DI ARCHITETTURA E SOCIETÀ

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MIAW Series **03**

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

Miaw 2014 / Re-Forming Milan

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MIAW

2014

Re-Forming Milan

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Contents

006 Re-Programming the Fast Changing City

Projects

014 **WS.A** / Miaw Papers

028 **WS.B** / Lost & Found

060 **WS.C** / Urban Voids

086 **WS.D** / Save Feed Upcycle

102 **WS.E** / Working in Rubble

118 **WS.F** / Opening an enclosure

130 **DWS.01** / Rubattino History and Prophecy

168 **DWS.02** / Lambroscapes

Re- Programming

The Milan International Architectural Workshop (Miaw) 2014 is a series of eight workshops organized by the School of Architecture and Society (Sas) of Politecnico di Milano (PoliMi) with the intention of developing a multiscale and interdisciplinary approach to architectural and urban design. The workshop is based on the leading role of the visiting professors; teachers, architects and planners who, coming from different cultural and professional backgrounds and practices, take in Miaw their personal experience and their specific knowledge. The guest professors are asked to work in a narrow collaboration with the host professors, teachers selected from the Sas faculty, and together they direct the design teams composed from PoliMi students, of the courses of graduate and undergraduate schools, of architecture and of urban planning. Because of the composition of the teams, Miaw acts as an international forum which promotes comparisons between schools, teachers and students, but it is also an informal platform to discuss issues and to share the ambitions that the learning process of architectural design involves.

Coming to the design topics, we note that in the contemporary age, the city is increasingly seen as an experiential field. Its processes of change, its transformation and mutations, have become more mature and architects become more and more culturally aware, and sensitive as well as to read, interpret and implement the system of opportunities offered by the urban histories and prophecies.

In the Milanese scenario, because of a series of different and sequential phenomena, the urban fabric is really under pressure and is changing very quickly. The industrial settlements, which determined the character of the periphery and the suburbs of the last century, in the 80's were completely dismantled and their sites were completely reset with the new big residential and commercial settlements. The first phase was still based on a simple phenomenon of gentrification, but later, this transformation has evolved in a more articulated process which entered in the deep fabric of the city center, altering and transforming historic areas, modern quarters and after war terrains vague. This big change

the Fast Changing City

affected some main parts of the city center introducing brand new quarters, important public and private buildings, new urban facilities and connections, public space and parks. A large transformation which is still going on, despite of the deep economical crisis which opened in 2008, and includes some of the main developments of the city such as Garibaldi-Repubblica, Citylife, and Expo 2015 which, under many aspects, could be seen as the ultimate phase of the optimistic growth of the last decades.

In this condition, the city grew following the main economical trends mirroring the loss of balance of the new society, characterized by the coexistence of superior possibilities of investment, often related with the new globalism, and the related phenomena of abandon, dismissal, marginality. While a part of the city reborns in a brand new form, other parts suffer processes of decay which hits buildings and entire quarters, following causes that, often, are immaterial, being related to private economical trends, financial strategies, etc..

Registering the complexity and the novelty of these phenomena, Sas started the program "Re-Forming Milan", a frame defined in accordance with the Council of Milan with the mission of gather the ateliers of architectural and urban design around some specific critical areas and sites of the city, looking for approaches and strategies which can dialogue with the real trends and processes. Used as a common platform for several activities, such as ordinary courses, seminars, master degree projects, workshops, "Re-Forming Milan" aims at the recognition of the value and potential of urban fabric and public spaces, through a descriptive approach in reading, decoding and contextually providing new opportunities, proposing projects at the different scales: interiors, architectural, and urban design. For "Re-Forming Milan", dismissed space and abandoned places, careless areas and brownfields, which use to be swamped places neglected by the official maps, become the paradigmatic examples of urban spaces which can be recovered gaining new meanings, values and shapes. These occupation, appropriation and activation actions often tend to draw,

Re-programming

in the urban fabric, a minor geography capable of giving visibility and responses to the needs, and to the forgotten desires, of that part of the city which doesn't participate at the shimmering Milanese Renaissance of the luxury apartments and multinational factories' headquarters. Participants to the Miaw workshop are invited to act on spaces that either have an unexpressed potentiality either lost their characteristics, importance for the community and have been, for several reasons, marginalized and excluded from everyday life. From the smallest corner to the large areas on the city margins, the Workshop wishes to illustrate possible scenarios of re-forming, capable to revitalize these dormant places. In a 21st Century that is overwhelmed by image, information and fast-changing dynamism, it is particularly important, for architects and policy makers, to recognize and assume the special role of the creative recovery of forgotten spaces.

Adopting the vision and the technical guidelines of "Re-Forming Milan", the Miaw workshops focused on some strategic sites located in the Eastern part of the city, facing very different urban conditions: deserted buildings in the densest urban environment, public spaces, industrial semi-abandoned settlements, brownfields. The workshops hectic activity was followed day by day from the team of Alessandro Rocca, Sébastien Marot and Giovanni La Varra, who recorded it with images, interviews, and texts, which were collected in an instant magazine and are now published in another booklet.

Coming to the results of the design activity, the Jurjen Zeinstra team, composed by Gennaro Postiglione and Enrico Forestieri, worked on a neglected residential block of the 80's, a sample of social housing brutally isolated and affected by the gentrification of that part of the city. The strategies of the project are based on the idea of obtaining a strong recovering of the private space of the complex, developing five concepts, five different options, such as, in example, putting the inner courtyard in direct and fluid communication with the street space through a new portico, with the aim of having less privacy but more social and economical interaction, and a better relationship with the

the fast changing city

quarter. Other proposals suggest the excavation of a deep court, 15 meters below ground level, the construction of parasite structures grabbed to the facades, the insertion of theatrical elements which give a new continuity between the street and the building's courtyard. The workshop held by Héctor Fernández Elorza, with Giancarlo Piretti and Matteo Aimini, was entitled "Urban Voids – An investigation about urban potential of open spaces" and performs some urban infills which completely open the relationship between architecture and public space. All the eight proposals are brilliant investigations on architecture as a main medium in offering another chance to neglected and lost lots. They demonstrate that gentrification is not the lonely actor, but also good, powerful architectural ideas, transferred in convincing and seductive design works, can regenerate the city.

Helena Coch Roura, teaming with Alessandro Rogora and Claudia Poggi, examined the large areas of the abandoned slaughterhouses, proposing urban agriculture and permaculture. Another point of the strategy is a selective demolition of the old buildings and the reuse of the waste materials. Not just re-cycling but also up-cycling, introducing new activities of higher economical and social value. As reported in the workshop introductory text: "These huge areas could be transformed into a productive, urban agricultural factory, significantly increasing the food production and thus reducing the city's dependence on fresh vegetable import. Of course, it will not be enough to feed Milan, but new hypothesis and experimentations should be carried out to deeply reconsider the urban structure towards a more sustainable environment".

Rubbles and debris are the main theme, and architectural material, also in the workshop of Renato D'Alençon Castrillón, who had as co-teachers Andrea Gritti, Marco Bovati and Franco Tagliabue. They write: "In brownfield sites, rubble and debris are constantly produced. Why not reuse them as the main material for the creation of new public spaces at minimum waste? This would be a way to give a concrete response to the negative effects of urban abandonment". Following this idea, the

Re-programming

six concept projects exploit the possibility of debris as a main material of construction, and explore the idea of using the existing buildings of the former slaughterhouse as generators of a new urbanity. Connecting Hub transforms the slaughter gallery in an urban connection system, Sequences prepares the land for a new, unpredictable, development while Nature Rebirth delegates the naturalization process to give another shape to the entire complex; Net of Flows and Lymph recall the metaphor of the blood circulation system for promoting a regeneration based on slow, resilient processes of soft re-urbanization; Stain of Chain imagines a squatting process which, without any specific investment, reopen the abandoned buildings to social and cultural activities.

The workshop led by Roelof Verhage with Corinna Morandi, Lina Scavuzzo and Mario Paris prepares, for the former Slaughterhouses, not a real, complete masterplan, too rigid for the uncertain future of the urban development of this area, but a set of guidelines, of suggestion and rules to be incorporated in the future projects. Looking at the general layout of Eastern Milan, the projects envision the creation of a large green space, the transformation of some buildings in students' residential units with a formation of a Campus, a mixed use complex which keep together the green and the built, the piazza and the student village, the kitchen gardens with the food market and the art galleries.

The Rubattino workshop, led by Michael Schwarting and Giovanni Santamaria with Antonella Contin, Alessandro Frigerio, Michele Moreno, Haitham Nabil, faced the problems of recovering a huge building, the former Innocenti factory, that is now in a condition of deep decay. This mega-block, a remarkable sample of industrial archeology, is also a huge one, with a size of 280 by 120 meters, and about 15 meter high. In the presented projects, which treat also a military quarter in the nearby, lives some of the more urgent themes of urban transformation, such as "highlight the dialog between nature and the city"; the projects proposing edenic covered landscapes, utopian farms, Superstudio like megastructures, university green campuses and war memorials. Going ahead eastward we trespass the city border and enter in the

the fast changing city

Lambroscape, the Lambro River region which is the subject of the workshop of Sebastiano Brandolini, Nicolas Gilsoul and Günther Vogt, with Antonio Longo and Talita Medina, which programmed a step by step on situ analysis of this singular suburban area, which neither belongs to the city nor to the countryside, and which is defined as “the last corridor of naturality and open spaces in the constructed body of the city.” Following the Lambro river stream, teams explored every detail of that landscape, recording it through the traditional and contemporary media, from pencil to smartphone. The result is a fast growing archive, a gallery of instant images which operate as generators of new vision, preparing the terrain for the project of a new Lambroscape. As Sebastiano Brandolini writes: “The Lambro, from being an urban taboo as it is today, must go back to being a decent piece of our experience, as neighborhood, city, metropolis, territory or geography it does not matter. As a citizen of Milan, I’d love: to notice his presence, to observe it without being ashamed of its smell and color, to stop and to walk along its banks in some parts, to see implemented new buildings and activities that can come into direct contact with its waters, to remain astonished in front of the urban transformations catalyzed by its rehabilitation as well as by its reinvention”.

Gennaro Postiglione, Alessandro Rocca

Projects



WS.A

**Sébastien Marot, Alessandro Rocca
Giovanni La Varra**

Participants

**Matteo Calati
Marina Curtaz
Lucrezia De Capitani
Leonardo Gatti
Giulia Lavagnoli
Margherita Napolitano
Clarissa Orsini
Saeed Rezaei
Claudia Scaravaggi
Yafin Simanovsky
Laura Solarino
Elizaveta Sudràvskaya
Sun Zhi Xing**

Sébastien Marot is a philosopher by training and a critic in architecture and landscape design. He has taught in several schools of architecture and landscape architecture in Europe (Geneva, Marne-la-Vallée, Architectural Association), and North America (Harvard GSD, University of Pennsylvania, Cornell University).

Alessandro Rocca is an architect and an architectural writer, Phd in architectural design, an associate professor at Department of Architecture and Urban Studies (Dastu), he teaches architectural design and architectural theory at the School of Architecture of Politecnico di Milano.

Giovanni La Varra is an architect, founder of Barreca La Varra firm, and an associate professor at the School of Architecture of Udine University. He wrote articles for “Casabella”, “Domus”, “Abitare” and “Sanrocco”.

Miaw Papers

Writing Architecture

From Vitruvius' times

For architects, writing and publishing activities are, at least from Vitruvius' times, extremely important. In architecture, the book always was and is an essential instrument of knowledge, of technical and cultural exchange, and often can be also something more, an artwork which acquires a relevance comparable with the built work, acting as a key work in the architectural scenario.

Nowadays, websites, social networks and blogs are dramatically changing the cultural frame of architecture and writing rises, for a huge number of architects, a constant and absorbing activity to be made on a daily base. Articles, discussions, chats, images of projects and buildings accompany every part of our daily and night time, of our work and domestic space. Writing, evolving in something completely new and different, is again the main vector, a medium that is receiving a strong implementation exactly because of the overdevelopment of the electronic field which, on the other hand, is probably going to kill the traditional formats like books and magazines.

The "W" workshop applied on an intensive experience in writing, in producing cultural contents, in communication, through a series of lectures, seminars and, most of all, in a learning by doing process. In particular, at the beginning of the workshop we established the products to be realized and every participant will be called to cover a specific role, contributing organically at the construction of a collective

work that, at the end, will find its final form in a published book. Themes, researches, debates, will be developed with a continuous interaction with the other Miaw workshops, provoking instant seminars and documents, offering space for theoretical and critical reflections about the ongoing Miaw design activities.

Displaying Workshops

Our team followed in real time, step by step, the design processes of the other parallel Miaw sections, with the goal of spreading information among the workshops people, to our students and teachers not involved in Miaw and, eventually, to other students, colleagues and professionals who could be interested in the Miaw activity. Another clear reason, for our work, was the collecting of texts, images and, generally speaking, memories of the Miaw experience, generating an archive that could be remain at the disposal of the School of Architecture. This point was particularly important considering that Miaw aspires to become a serial event, completely included inside the permanent program of the degrees, bachelor and master, in architecture.

Media Players

and our work sprawled on three different media environments, that are radically different spaces and specific domains.

The first media is the printed page, where we basically produced two main publications and some minor and occasional production.

The first product is “Miawspaper”, quite a daily sheet which constantly followed the everyday life of Miaw. The second one is the “W” book, a real instantaneous volume, which collects documents on the many remarkable theoretical and practical Miaw events.

The second domain of our action is the physical, architectural one, where we gained a certain consistency occupying the Cube, the white squared kiosk in the atrium of our school, a small temporary pavilion which was built in the main foyer of our school in December 2013, in occasion of the laurea honoris causa given from our school to the great Portuguese architect Alvaro Siza. Since the workshop's first day, we used the inner and outer walls of this Sizian space as a billboard where to communicate through texts and images. We also transformed its interior space in a workspace, a reading room where Miawers and other members of the large University populace can read our texts, and we also installed a light tv set, where we did some of the many interviews with Miaw teachers and students.

The third domain is the internet, the virtual cloud where we found some cozy niches creating a blog and opening and filling a youtube channel

with our videos, which refer to the interviews but also to all the open lectures given by our foreign and Italian guests.

The fourth domain, the fourth space, is a big table that we installed at the end of the workshops, which become the place where the work made in the other domains, or dimensions, gathers and leaves a temporary but clearly readable footprint. We find here the exposition of some copies of this books; the Miawspapers, the daily info sheet of Miaw, migrated from the not so far white cube and landed on the big table. And so did the internet, presented on the table's large surface with a proliferation of QR codes which invite the visitors to catch the links and to get connected with our virtual pages.

Questioning Miawers

A fundamentals experience was the continuous activity of interacting with the other workshops, making short reportage, pictures, informal talks and registered interviews. Our team was around all day meeting students and teachers, collecting information and opinions, recordering and writing about Miaw and its people every day. One of the main topic was the meeting with the foreign teachers, who, of course, represented cultures, approaches and way of thinking and working which were alien from the Politecnico routine. Our school is largely international, especially for the strong presence of foreign students but also for the composition of the faculty, but the Miaw foreign teachers were something different, in the immediacy of their enrollment in the Milanese workshops.

Then, interviews with them were colorful and surprising. Our students put direct and strong questions, and the professors answered with generosity and precisions, trying to make clear their specific points and goals. Some of these conversations can be seen on Miaw (Youtube) Channel and read on our blog (<http://miawspaper.wordpress.com>).

Book Making

The making of the instant book was one of the main topic of discussion. How to present a work in progress in the closed form of a book? While the workshops were still at work, we had to design and realize an instant book that should give a real perspective on the entire work of all the other team. In front of the impossibility to have a final summary of all was still in progress, our choice was directed towards a book which, even referring to the all Miaw, also could have its own personality and allure, freely selecting texts and images from the large variety of different and incomplete materials which we were facing in that moment.

Alessandro Rocca



Selected pages from “Miawspaper”, the daily newspaper which documented the ongoing activities of the workshops and the events. Design by Marina Curtaz and Lucrezia De Capitani.





The Cube was the W Team Mediacenter, an Info and meeting point, a working place and the TV best set for our You Tube channel; photos by Sun Zhi Xing.

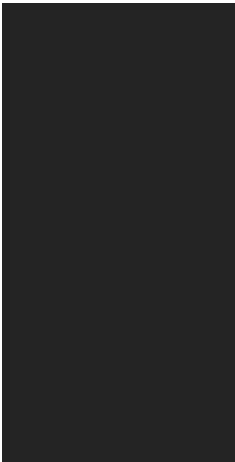
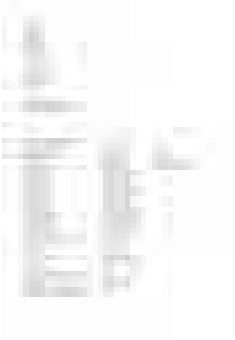




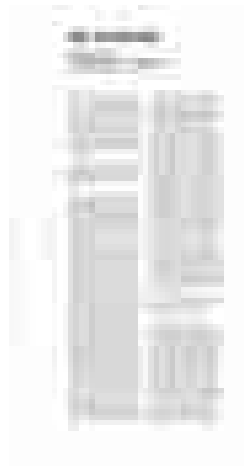
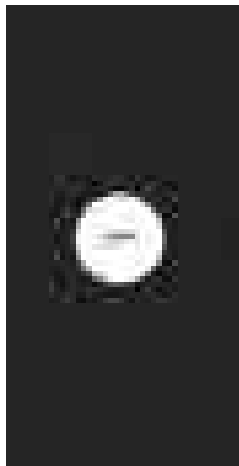
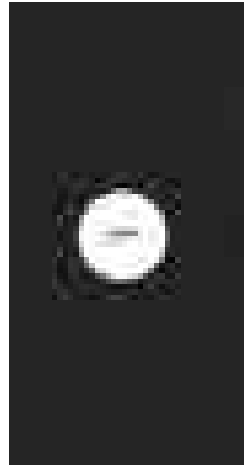
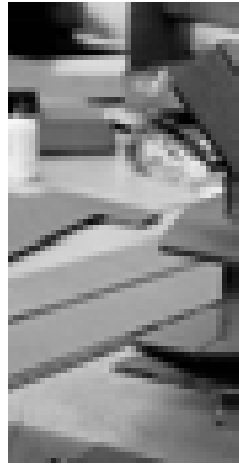
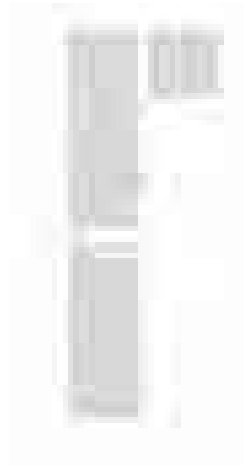
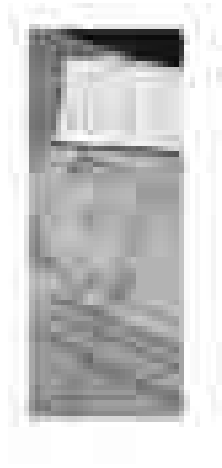
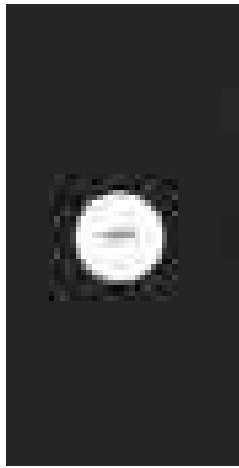
The Miaw Blog, <http://miawpaper.wordpress.com>, which documents all the main workshops' events. Design by Leonardo Gatti and Saaed Rezaei.

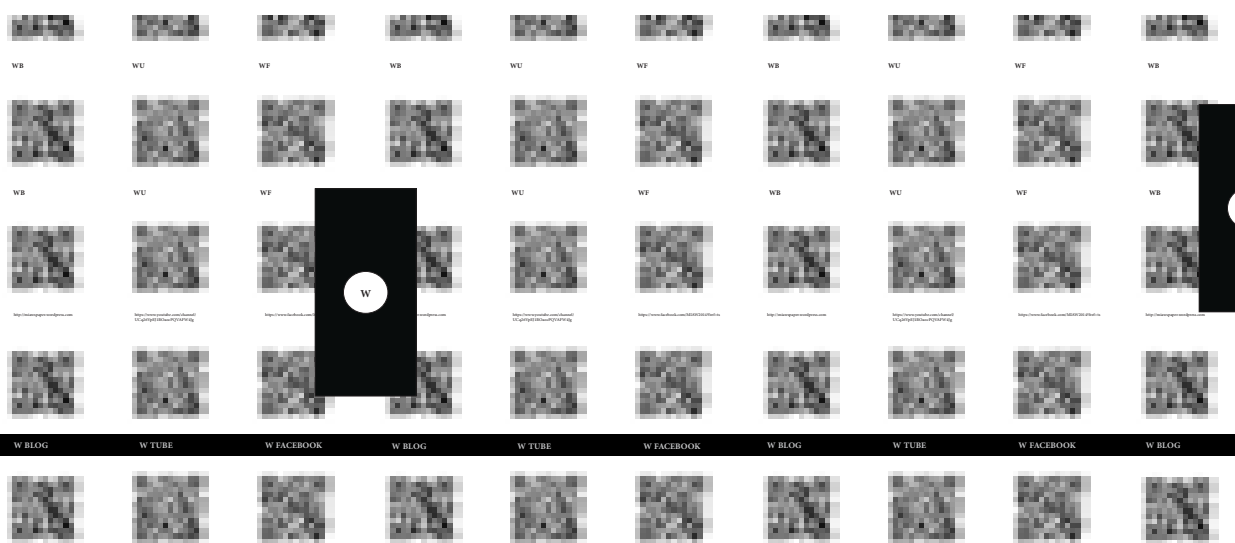


The Miaw Channel, on You Tube, gives a complete and free access to all the 14 lectures and meeting of Miaw 2014.

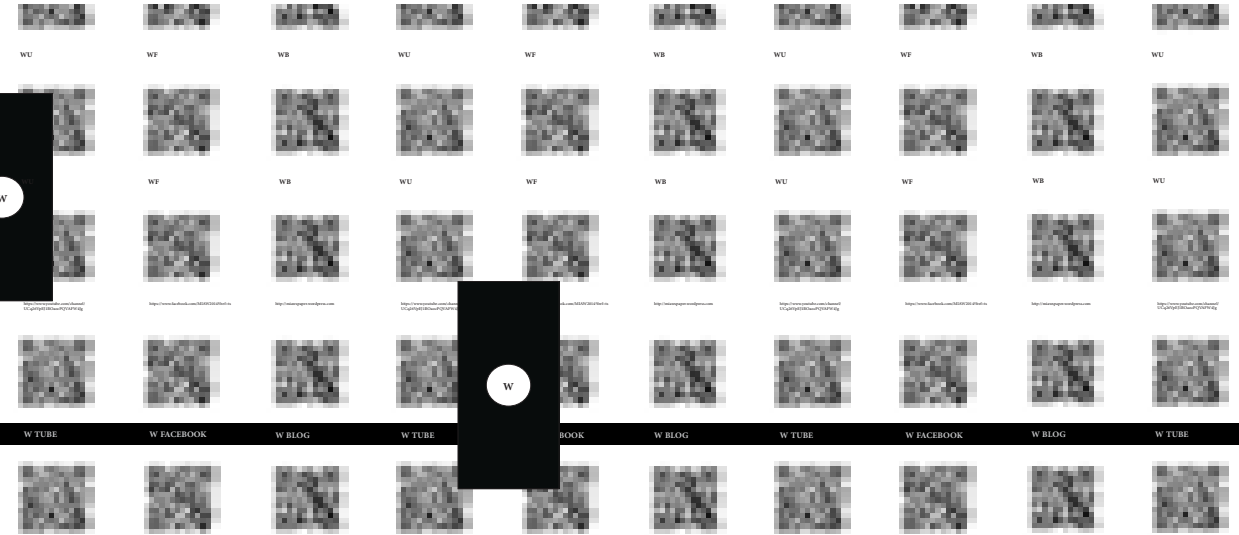


Selected pages from the instant book *W*.
Author is the W Section, book design by
Leonardo Gatti and Claudia Scaravaggi.





The project and pictures of the installation realized by the W Section for the final Miaw exhibition, October 2014.





WS.B

**Jurjen Zeinstra, Gennaro Postiglione
Enrico Forestieri**

Participants

**Nina Biemmi
Eugenia Bolla
Maria Bottani
Irene Curatolo
Laura Giannini
Cristina Gratton
Giovanni Gualdrini
Binnaz Kalcioğlu
Sandy Jiyeon Kim
Antonio Laruffa
Marco Mannacio Soderini**

**Mattia Marin
Gaia Masera
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Teresa Pontini
Yuri Rocco
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Jurjen Zeinstra studied architecture at the TU Delft and has been editor of the architectural magazines OASE, Forum and currently DASH. Together with Mikel van Gelderen he founded Zeinstra van Gelderen, that has realized various projects like the Rubber House (2010) and two IJdock buildings (2013) in Amsterdam. He works part-time as acting associate professor in the Chair of Interiors, TU Delft.

Gennaro Postiglione is associate professor of architecture of the interiors and Head of the MSc in Architecture at the School of Architecture of Politecnico di Milano.

Enrico Forestieri received his MA in Architecture from the Politecnico di Milano in 2011, after studying at ETSAM (Madrid) and FAUTL (Lisbon). He has been tutor in international workshops; he is Design Studio assistant at Politecnico di Milano. In 2013 he funded his practice Forestieri Pace Pezzani.

Thanks to Architect Gianni Celada for his helpfulness in the research and for kindly providing us original documents about the corso XXII Marzo project.

Lost & Found

An urban block on corso XXII Marzo

In the urban fabric of a city, transformations are a normal and necessary condition. These transformations are most visibly expressed in the mixed variety of facades that surround the streets and squares of the city. Transformations will also take place behind the facades: in the buildings, the rooms and of course the lives of the people that live and work behind them. In the end those continuous transformations, both the planned and the unplanned, are what defines the character of the city. Transformations are without doubt connected to questions of politics and ideology, taking into account the both complex and banal operations of real estate development and speculation. At the same time this question is immediately related to the daily lives of the people, the way they organize their lives and in the way they try to make a living, in the most broadest sense of the word.

Transformations appear in all the different scales, from the regional to the very detailed scale of an entrance-door. They open our eyes to both the rich traditions and the many different and often forgotten experiments that the city, and especially Milan, has been confronted with in the last centuries. In preparing our contribution to the MIAW workshop Re-Forming Milan we have found such a 'lost' experiment: the perimeter block north of Corso Marzo XXII, between Via Calvi and Via Fiamma.



The brutalist corner on Corso XXII Marzo interrupting the XIX century façades.

When you walk along Corso Marzo XXII, coming from the Madonnina that is overlooking the city, the regular rhythm of the quiet late 19th century facades is suddenly interrupted. At the corner with Via Calvi a 20th century brutalist concrete piece, just next to a prototypical Beruto building block, is drawing your attention. It's clearly not one of the iconic post-war projects that have made Milanese architecture so famous and most people will simply dislike this expressive piece of late Modern architecture. When you come closer, passing the pharmacy, you will notice that this corner has a wide entrance to a courtyard. The moment you enter this space, something remarkable happens: suddenly you find yourself in the periphery of any European metropolis.

A long U-shaped housing-project surrounds you. The middle space contains not only the courtyard, but also a Corbusian social centre, placed in an oblique angle, faces this courtyard. You will probably look up, noticing the expressive concrete staircases that lead to the three long galleries that give access to the apartments. Then if you climb up these stairs, you will notice how these wide galleries not only give access to the dwellings: they also show the appropriating by the inhabitants.

You will find pots with flowers in left-over corners, washing racks, benches and chairs, but also little statues of the Holy Virgin placed in the niches for the gas-meter next to the front door. If you continue walking on the lower gallery, you will discover a raised deck behind the social centre, connected to gallery by a series of small bridges. The lay-out of the deck again shows the oblique angle that you noticed in the social centre-building. If you step on this deck, you sense the almost ideological ambition to create a collective open space in this social housing project. Despite its abandoned and worn out character, the space still recalls the positive intentions connected to this type of architecture, which had its heydays in the 1970's.

It's not a masterpiece. In some parts it's even rather banal and in other parts it shows the kind of deteriorated concrete architecture that has gained a cult status on contemporary blogs and websites: especially when you have reached the end of the deck and look at the semi-circular car ramp, revealing the deep parking garage under your feet, you might be surprised by the almost Roman tectonics of the sunken ramp.

At this point you realize that the generic 19th century Beruto plan-facades that you have passed by, walking along this city-block, are literally masking a unique huge late-Modern social housing project. And from that moment on, the facades at Via Calvi and Via Fiamma will never look the same to you. As far as we are concerned, this building shows,



The courtyard, a concrete maze.

in a nutshell, the schizophrenic complexities and challenging potentials of the modern city. In that sense it may be regarded as a microcosm of the city. The peripheral housing project returning to the city, not only respecting the block structure of the traditional city but hiding behind the mask of the traditional facades.

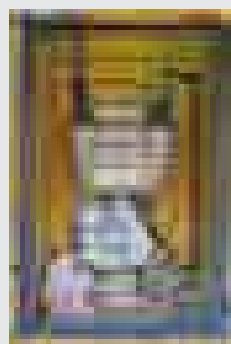
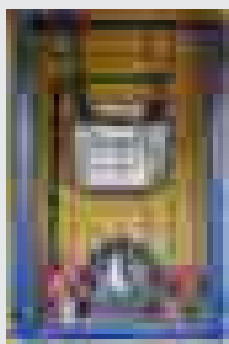
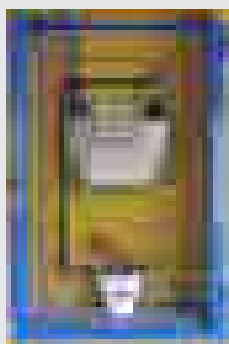
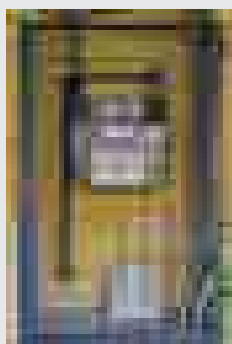
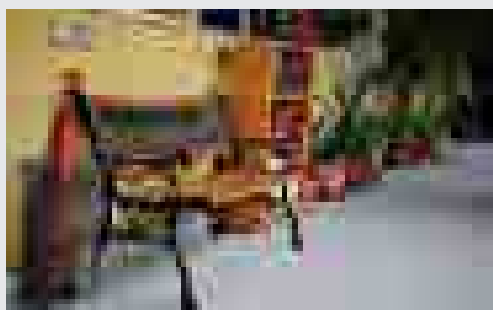
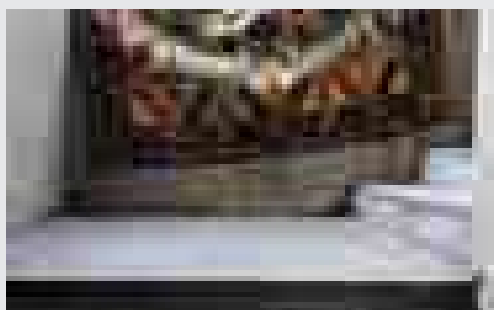
At the same time this project shows the ideology of the heroic social housing of the 1970's and 1980's, hidden in the courtyard, almost like a time-machine. So now, in 2014, in an area in Milan that is confronted with ongoing gentrification and transformation, we think it is time to pay attention to this lost project and to encounter, within this microcosm, opportunities for new layers of interventions that may reactivate it: *In the Air, At the Gate, Underground, On the Skin, On Stage...*

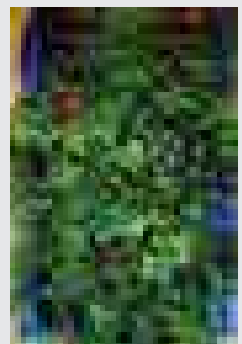
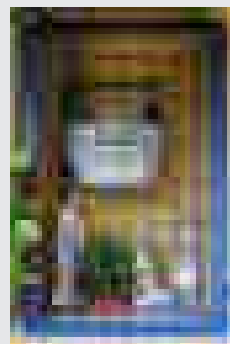
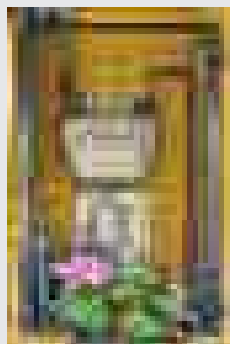
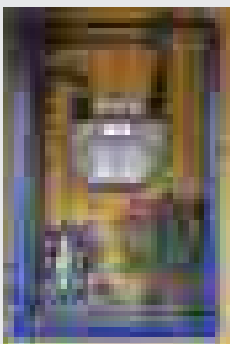
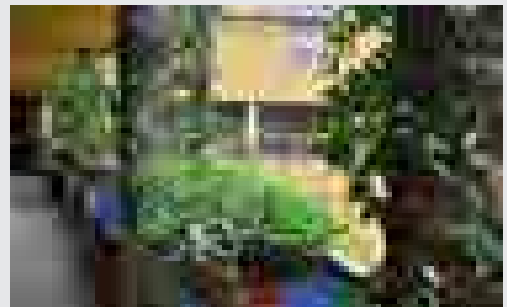
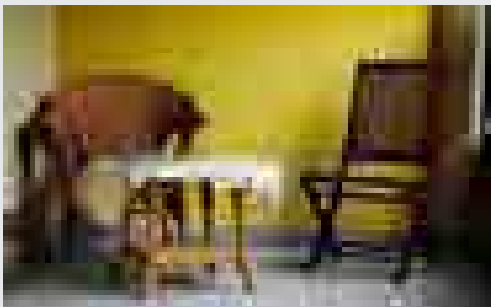
Jurien Zeinstra, Enrico Forestieri



The ramp leading to the underground parking: a sunken ruin.









1889 - Beruto masterplan: the site appears in the Municipal maps.

LOST & FOUND

A brief history

of recycling ideas:

C o r s o X X I I M a r z o

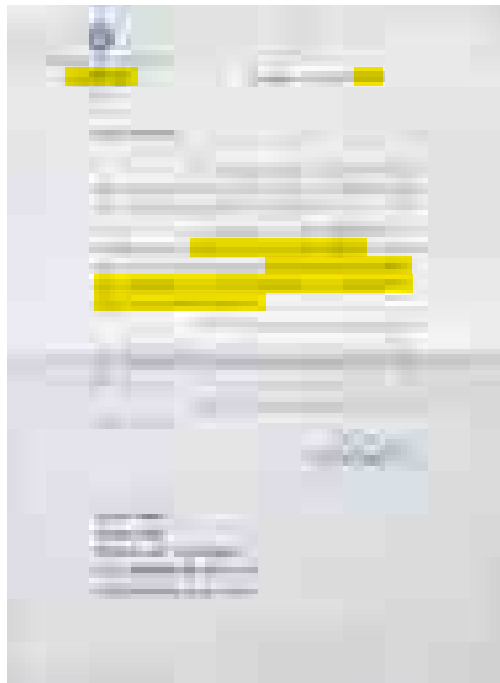
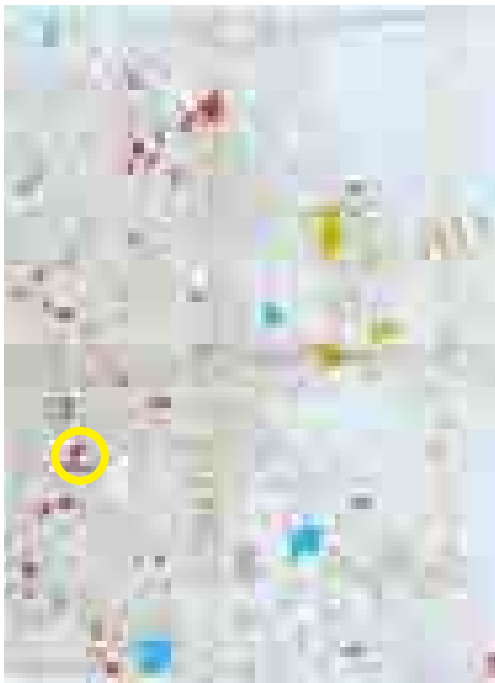
from Beruto masterplan

to Riformare Milano

ANALYSIS



1975 - Piano di edilizia economica e popolare:
special concern on urban regeneration of abandoned and neglected areas



1960 - 1990 A brief History of Urban (RE)generation: what can we learn from XXII Marzo area?



2014 - Re-Forming Milan:
strong emphasis on regeneration of abandoned and neglected urban areas




Attivare processi di rigenerazione urbana incentrati sulla cura del territorio, il recupero e il riuso alle diverse scale

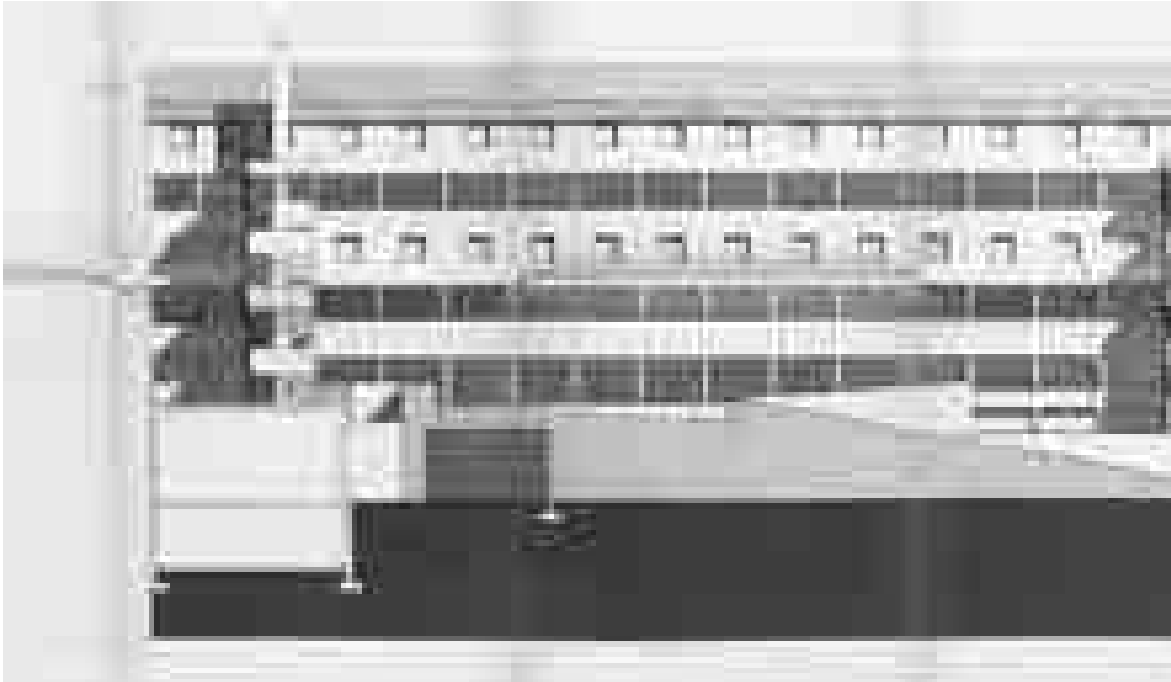
Aida Lucia di Cesaria
vice sindaco e assessore all'Urbanistica, Edilizia Privata, Agricoltura

Il Comune di Milano ha fin da subito deciso di creare una sinergia con il Settore di Architettura e Design, collaborando a questo progetto didattico di 4-forma dell'urbanistica e dell'edilizia Milanese, considerando le esplorazioni progettuali relative ad aree ed edifici in stato di degrado un passaggio decisivo per ripensare ai tessuti urbani ai social della città, considerandoli un'importante risorsa per attivare processi di trasformazione urbana incentrati sulla rigenerazione, sul recupero, sul riuso, alle diverse scale.

Fin dalla riunione Piani di Governo del Territorio, approvati nel 2012 e, oggi, il Nuovo Regolamento Edilizio sono stati l'occasione per avviare sul territorio una politica che mira a un modello di sviluppo più equitativo e sostenibile, che mette al centro la città pubblica. A parità da questo presupposto, le quasi totalità delle nuove pressioni mediative, hanno riguardato aree già urbanizzate, puntando sul contenimento del carico urbanistico e del relativo consumo di suolo, salvaguardando le aree agricole e promuovendo la valorizzazione dell'ambiente e del paesaggio. Uno tra i principali obiettivi sarà quello di riqualificare e semplificare l'azione di rigenerazione, dotandosi di strumenti regolamentari di intervento più efficaci, immediatamente applicabili nell'ottica di razionalizzare il patrimonio edilizio esistente nonché agevolare la qualificazione di aree fortemente degradate, con la consapevolezza che il fenomeno dell'abbandono incide sulla collettività creando un forte impatto sul paesaggio urbano. All'interno del Regolamento Edilizio Comunale recentemente adottato, la disciplina relativa alla "qualità dell'abitare" ha l'obiettivo di creare dei sistemi urbani che consentano il presidio di quei luoghi che i proprietari non hanno la possibilità di utilizzare subito, fatisimo che per loro non si rende attuabile un recupero più completo. Nell'ambito di questa nuova visione della città, è stata creata in collaborazione con le Zone e i cittadini una mappatura e una schedatura degli immobili privati in stato di degrado e di abbandono richiamando la proprietà alla cura e alla messa in sicurezza del loro immobile.

Questa rappresenta una prima fase conoscitiva di lavoro più ampio sul territorio cittadino, con la finalità di rigenerare e ricucire il tessuto urbano della città esistente.

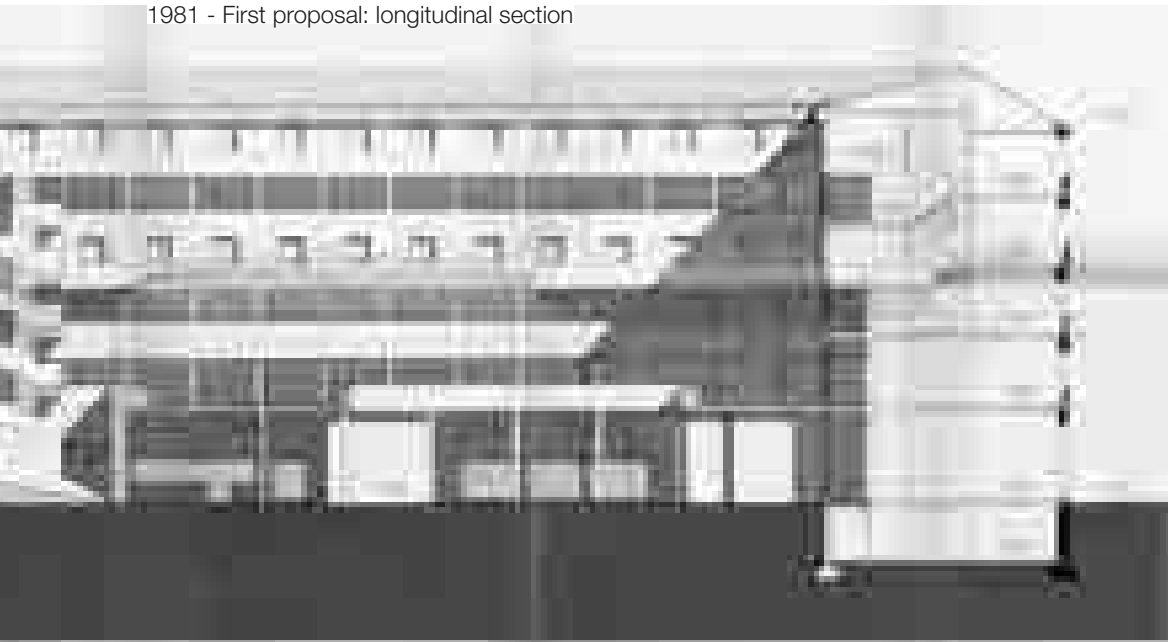


1988 - Construction phase: keeping the XIX century façades

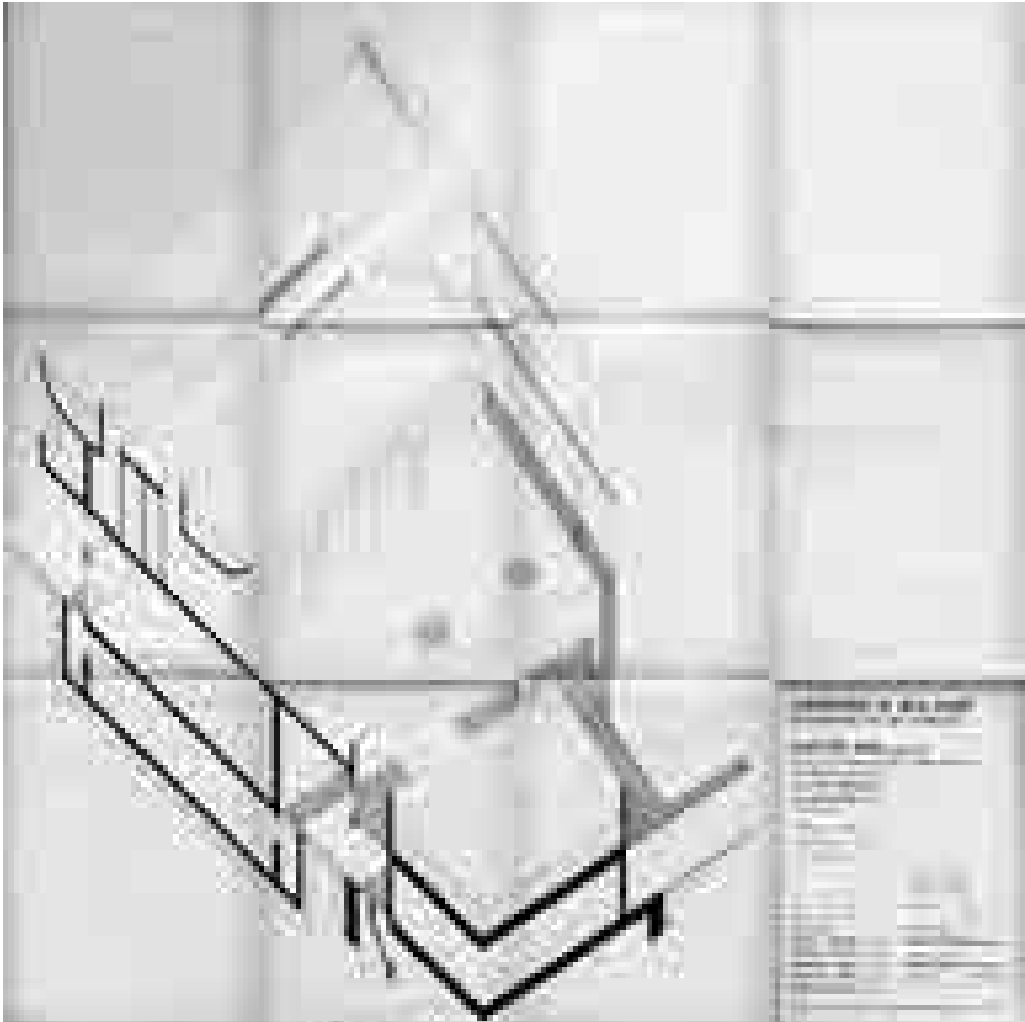


1981 - First proposal: longitudinal section



1991 - The block is complete. The Municipality requests a 5 storey parking in the courtyard





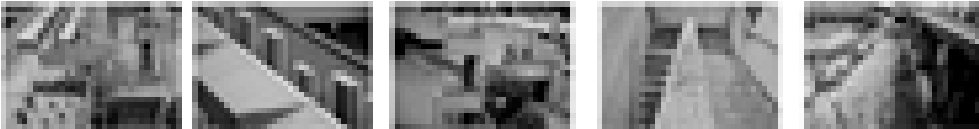
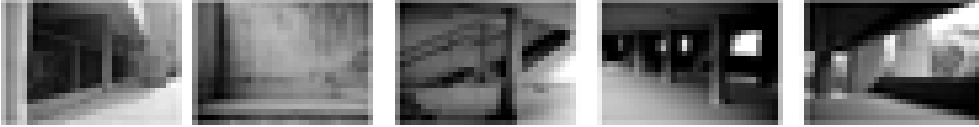
1988 - Sectioned Axonometry: detail of the Corbusian social centre inside the courtyard



1981 - South elevation on corso XXII Marzo



1981 - Transversal section: where the Past meets the Eighties



LOST & FOUND

At the Gate

Up in the Air

U n d e r g r o u n d

On the Skin

On the Stage

FIVE PROJECTS

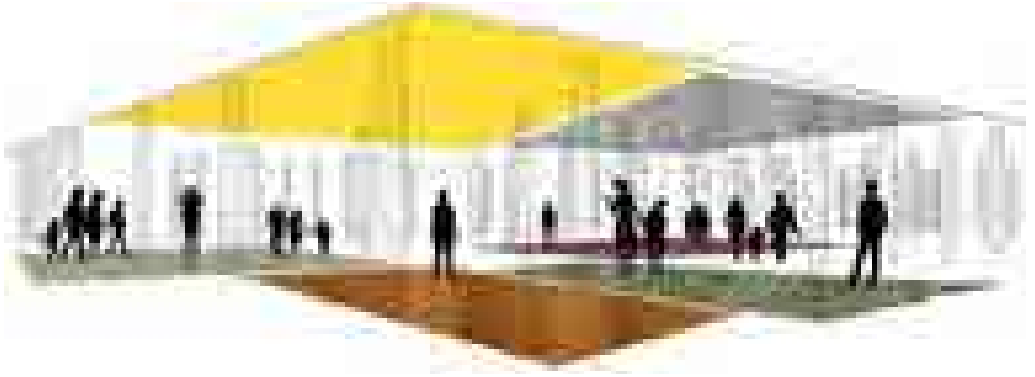
AT THE GATE

Maria Bottani, Marco Mannacio Soderini, Gaia Masera, Teresa Pontini e Gerardo Vidal Poma



A clear cut that redefines the transition between public space and community courtyard

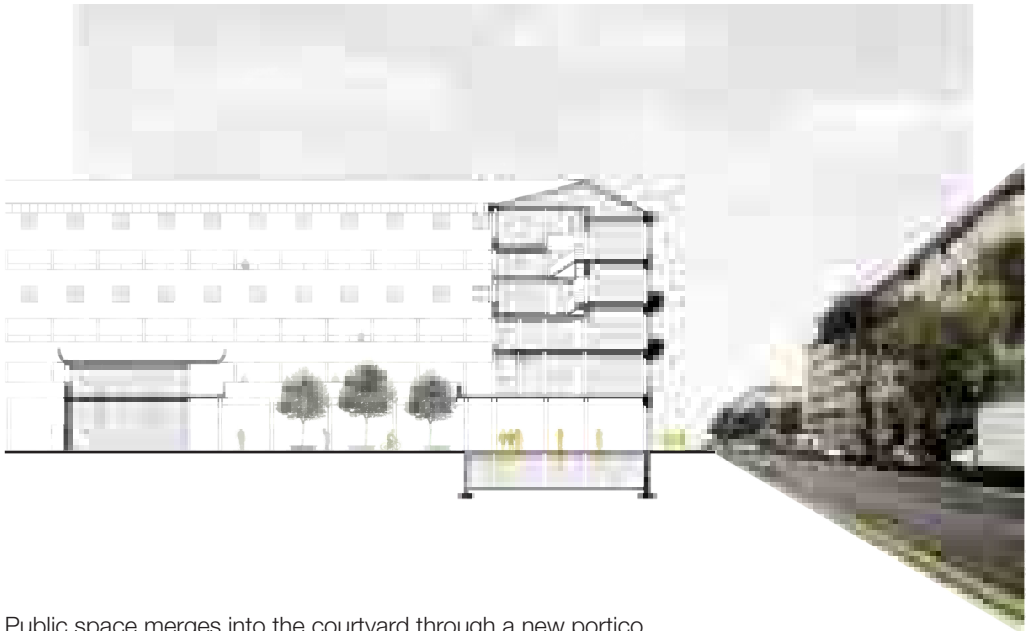
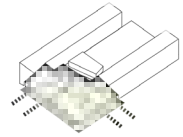
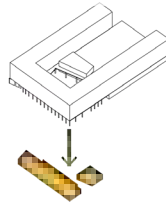
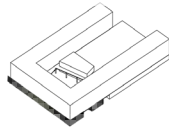
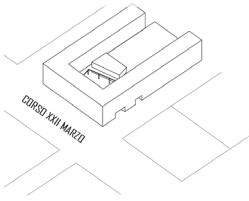




commercial front

removing shop volumes

new permeability



Public space merges into the courtyard through a new portico

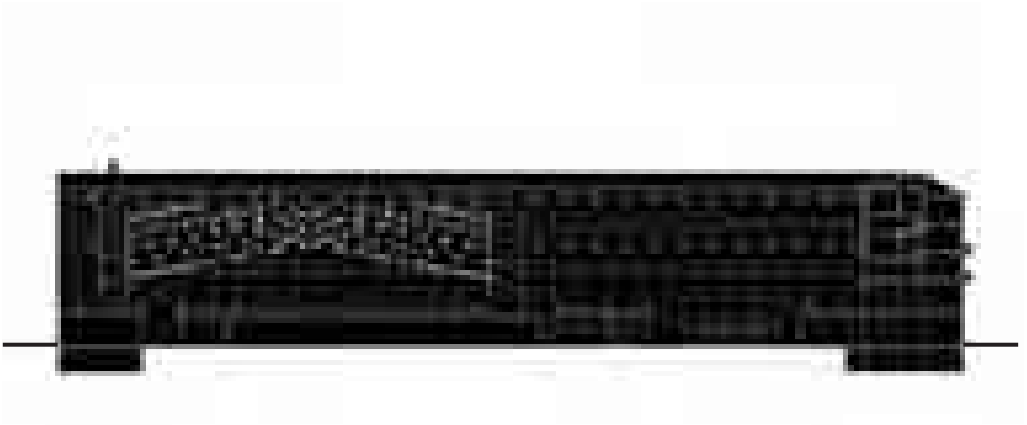
UP IN THE AIR

Laura Giannini, Binnaz Kalcioğlu, Antonio Laruffa e Yang Yunting



Something in the air, that radically changes the atmosphere of the courtyard





Light, temporary elements fill up the space with electric energy enabling a festive atmosphere to happen, at least until the following dawn



UNDERGROUND

Cristina Gratton, Sandy Jiyeon Kim, Yuri Rocco, Bilyana Savova e Cecilia Stoppani



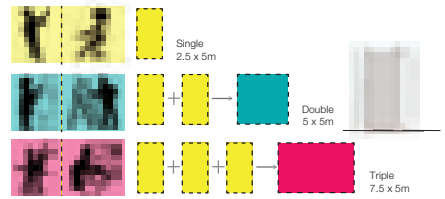
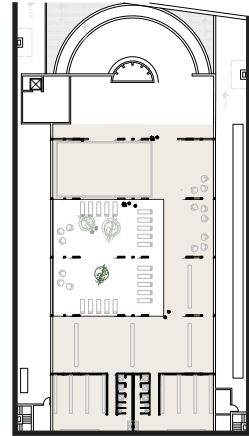
Erasure as a tool to create delightful conditions to inhabit abandoned spaces



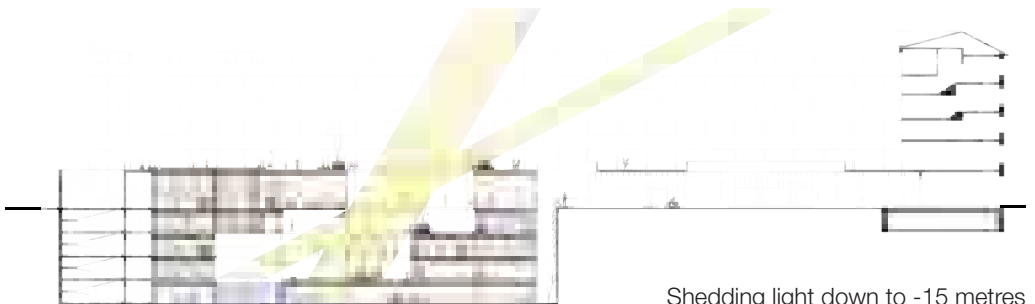
Cafeteria · Community centre: -1 floor



Workshop spaces: -2 floor



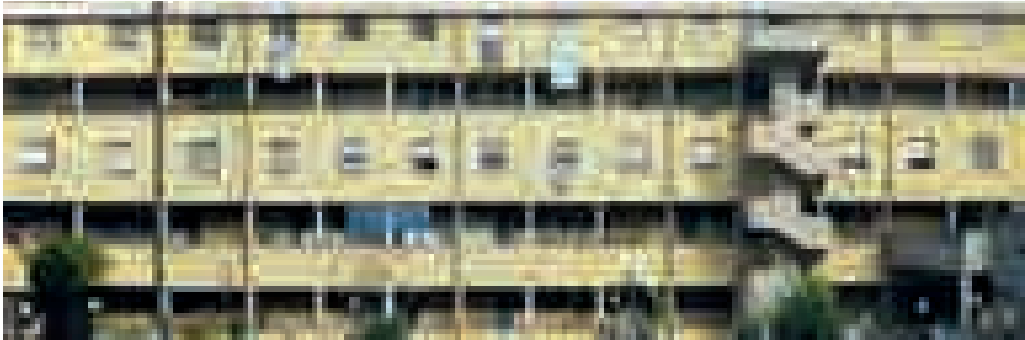
Modular elements allow simple and effective variations of the space



Shedding light down to -15 metres

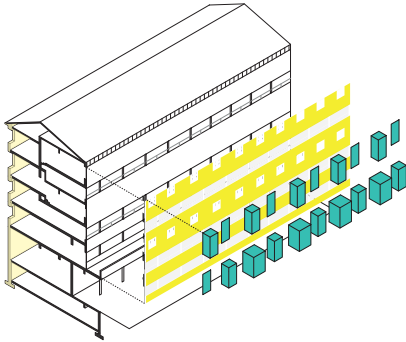
ON THE SKIN

Irene Curatolo, Giovanni Gualdrini, Mattia Marin e Ilgin Ezgi Tunc



History repeats: after '80 project a new layer is now trying to resonate with both façades





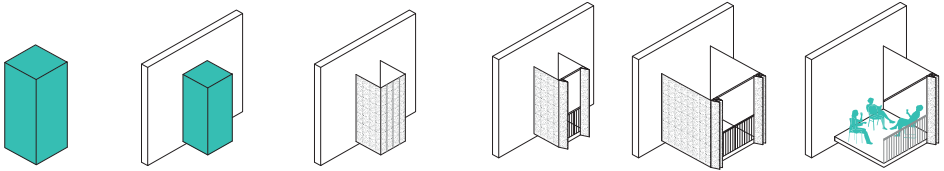
Co-existing elements from different centuries

XIX c. façade:
delicate decoration and small balconies

XX c. façade:
the "streets in the air" articulate the
bidimensional surface of the rendered façade

XXI c. façade:
custom, extra spaces with different
degrees of permeability reinterpret the
XIX scheme and deal with the modern façade

Repetition and variations: a simple catalog of elements tunes up the actual and previous façades



XIX-XX-XXI centuries projects
meet in the transversal section

ON STAGE

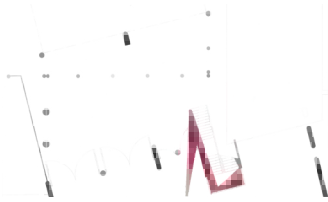
Nina Biemmi, Eugenia Bolla, Meltem Ozbek e Zhao Qicha



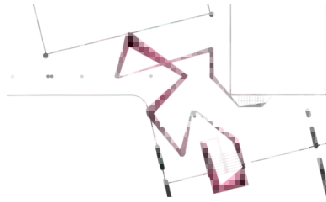
Emphasizing lights and shadows to enable the conditions for an unexpected theatre



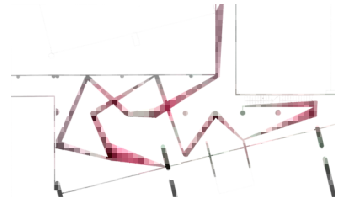
Ground floor



First floor

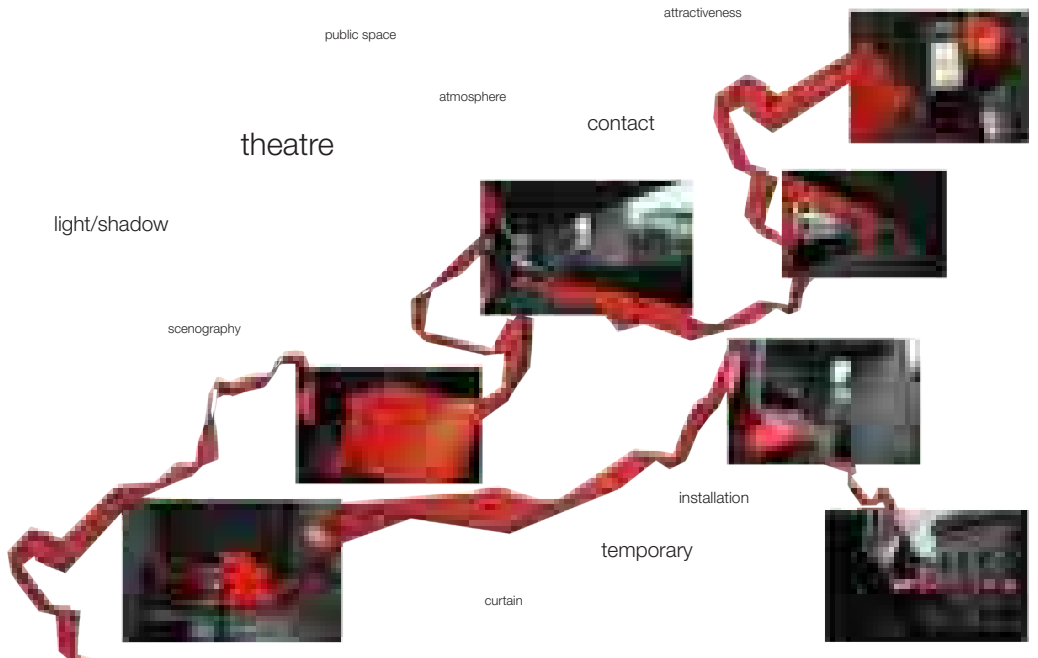


Second floor



continuity

red ribbon





MIAW 2014: Lost & Found
Politecnico di Milano · Spazio Mostre · 4-23 October 2014



Lost & Found: the delight of synchronized fragments.



WS.C

Héctor Fernández Elorza, Giancarlo Floridi Matteo Aimini

Participants

Federico Bordoni
Francesca Cosenza
Giorgia Crepaldi
Laura Dedè
Nadica Filipovic
Margherita Grechi
Federica Gusa
Nina Jakic
Nikola Lik Man Jelenkovic
Sacha Kanah
Stepan Khmyz
Teodora Koinova
Anja Kunic
Ganlin Li
Liana Mandrazhieva
Andrea Manfredini

Enrico Miglietta
Kristina Mileska
Ivan Moiseenko
Federica Nani
Federico Panella
Lilit Poghosyan
Diana Ranghetti
Valentina Rao
Gabriella Rossi
Enisa Selmaj
Seyedhamidreza Serajy
Liu Suyao
Elisa Versari
Benito Zanzico
Chao Zheng

Héctor Fernández Elorza was born in Zaragoza in 1972. Architect degree at Escuela Técnica Superior de Arquitectura de Madrid, Etsam, in 1998 where he is since 2001 lecturing professor in architectural projects. The PhD studies are currently being finalized at the Escuela Técnica Superior de Arquitectura de Madrid (Etsam) with the research "Asplund vs. Lewerentz". He has been Visiting Professor and lecturer at the schools of architecture: Università di Roma "La Sapienza", Architecture Nordostniedersachsen Universität Hamburg, Ntnu University in Trondheim, Norway, Kunstakademiets Arkitektskole in Copenhagen, Kth University in Stockholm, Innsbruck University in Austria, Fachhochschule Kohn in Germany and Universidad Católica de Rio de Janeiro.

Giancarlo Floridi was born in Modena in 1973. Architect degree at Politecnico di Milano and Etsam Madrid and PhD at Politecnico di Milano. He's currently professor of architectural design and lecturer at Politecnico di Milano.

Matteo Aimini was born in Milan in 1977. Architect degree at Politecnico di Milano and PhD at Reggio Calabria. He's currently professor of architectural design at Politecnico di Milano and lecturer at luav.

Urban Voids

An investigation about urban potential of open spaces

Milan's School of Architecture at Via Ampère revolves around an internal plaza: an open courtyard where students may fall in love and teachers from time to time conspire. Opposite, teachers, students, families of graduates and street vendors meet right out of the college in a kiosk. In this kiosk I spent the best moments of my stay in Milan on the occasion of the workshop MIAW 2014. Accompanied by Giancarlo Floridi and Matteo Aimini, architects and colleagues based in that architectural school, we planned an assault to supermarkets in the area, to collect cartons and boxes to make models, to decide the work area and to think the organization of the course. It was decided to refuse from a boring theoretical repertoire, and work under the basic concept of "amusement" or "entertainment". We suggested the students to express themselves in the most open manner, without conventions, and with a large degree of fantasy based on the opportunities in the area of Milan March XXIV.

A huge model, 3 x 3 meters in 1:50 scale was built the first day. We met twice a day around it to express our dreams and frustrations. The incredulous faces of the students during the first meeting were transformed into smiles that spread to the whole course. We assumed that their projects could, for example, "fly", "evaporate" or "buried". The

talks were extended beyond the classes; to that kiosk, restaurants in the area, or even the terraces and staircases of the faculty. I spent four days in Milan between cigarettes, “tramezzino” and “birra”, between the surprise of the first day and the trust of the end. On the model were emerging projects that strengthened an area of Milan with an intense gray and boring character.

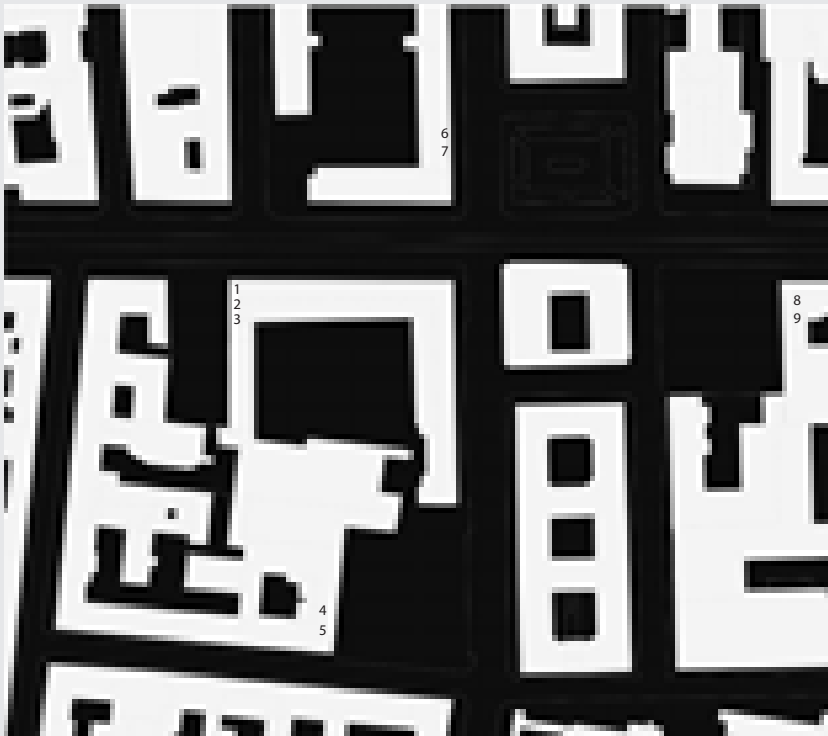
The proposal “Cinema Cristallo” demonstrates how architecture may fly or the streets of Milano can (and should) be extended beyond their own sidewalks. What may be better to an old theater to remain without gates into the city? The project “At the drive-in” creates a huge urban place that may transform through air convertible mechanisms and that allows cultural activities between two side walls. A big cavity that is difficult to find in our cities. Plat-Phant fights “on the back of an elephant” to make sleeping in a hostel become something more than a continental breakfast; are good example of this intentions the lobby, turned into a forest, and the flat deck, with the common facilities of the building, like the gym or the restaurant, over the city. The proposal “Co-wall-inks” shows that a thick concrete wall, rather than a locking system, may protect a light transformable space and connect it with the street. Two large openings with a city scale serve as connecting gap between these two worlds. The proposal “Sport center” is a commitment to release a street corner without losing the possibility of a sports use. A project that has dreamed of buried vertical stratification with strong chiaroscuro, with a program that often extends horizontally. A few feet away, the project “Vertical Square” uses a similar strategy. It seems to go above the city level with a ramp system from the point that the previous project buried. In this case, trading stands and stalls creates a vertical market, allowing cars and light trucks to climb the ramps like mountain slopes. The proposal “Market-wall” organizes a patio with edged platforms around its limits, where the connections between the stalls is done by a perimeter corridor within a wall Despite its relative low height to neighboring homes, it is an architecture of strong presence. The projects “H2 Core” and “Lightshadow” act on the same corner plot with a similar strategy: a crystal or illuminated close core with intense references to the context. In short, we try to act into the city with mid-scale interventions under a program for young people to be able to transform a piece of Milan. Acting in a corner, a square or a city passage with the same strategy cause by a great mid-morning coffee in that kiosk in front of the architectural school. Perhaps architecture, such as its explanation, must make students do not need more.

Héctor Fernández Helorza

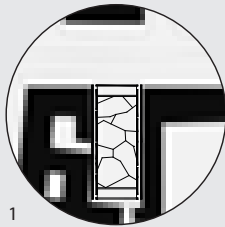


URBAN VOIDS

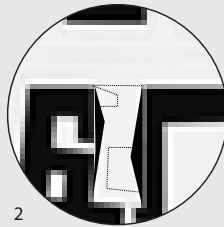
This is an investigation about urban potential of open spaces.
Every project deal with the problem of public space form and character.
Voids is the material for urban construction.



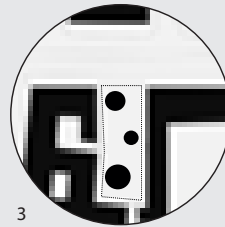
1. Fun Palace | Mini multi theatre
2. Fun Palace | Performing Centre
3. Hostel
4. Co-working
5. Sport Centre
6. Market
7. Market
8. Health Centre
9. Monastery



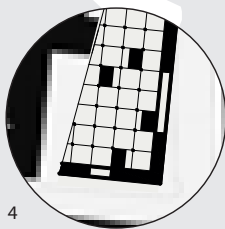
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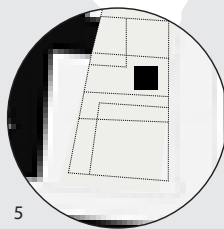
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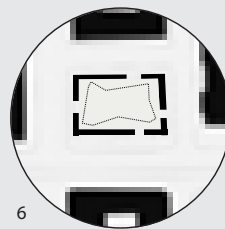
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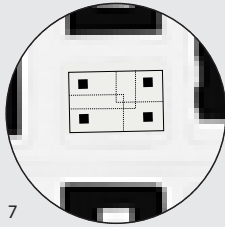
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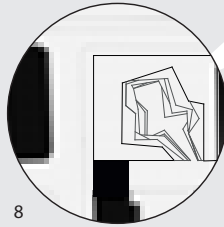
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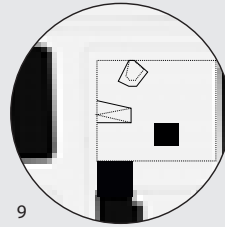
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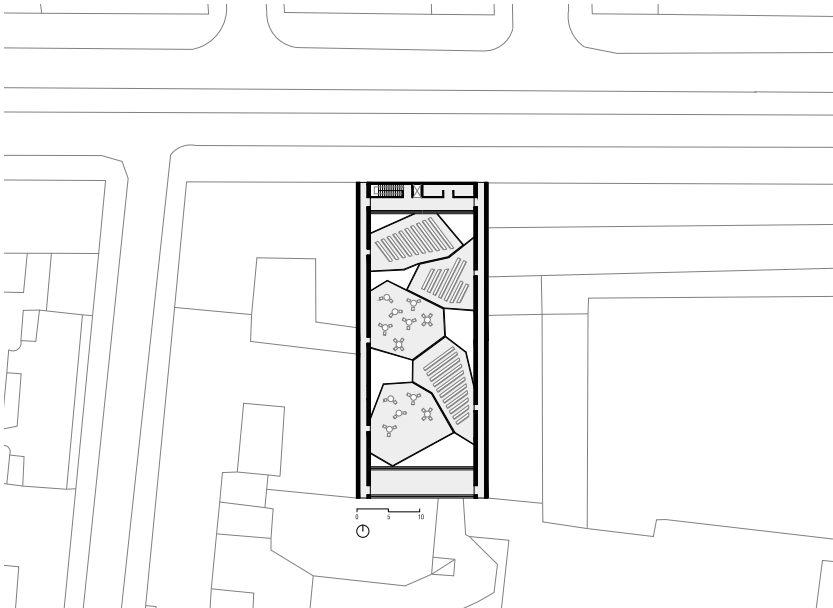
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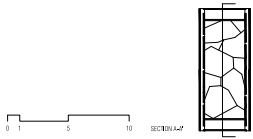
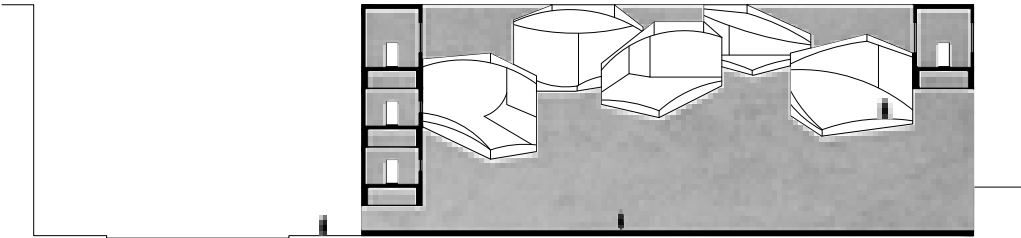


CINEMA CRISTALLO

Federico Bordoni, Sacha Kanah, Andrea Manfredini

A strong U element defines the intervention's border and a urban void. The projection's rooms of the new cinema are floating inside it, acting like light refractors.





2

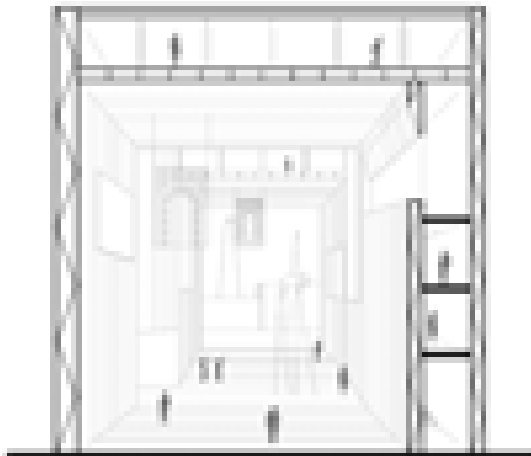


AT THE DRIVE IN

Federico Panella, Diana Ranghetti

A parallelepiped that hosts fixed shape functions frames the void and through its roof enables different activities around the covered plaza. A controlled flexibility.





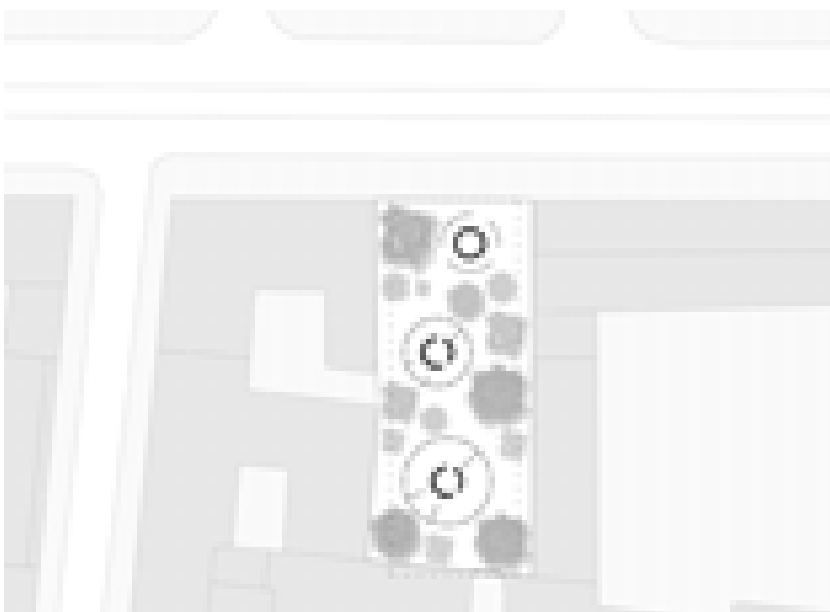
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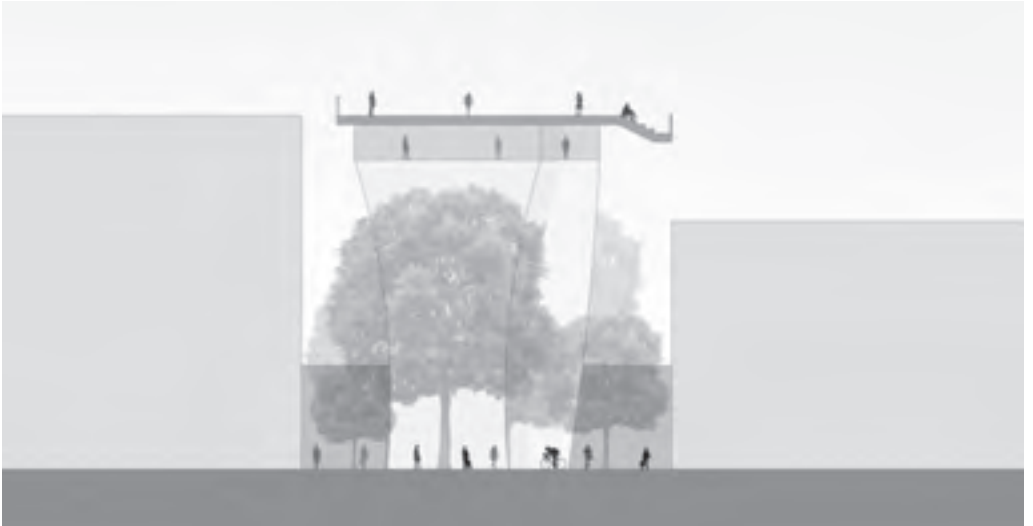


PLAT-PHANT

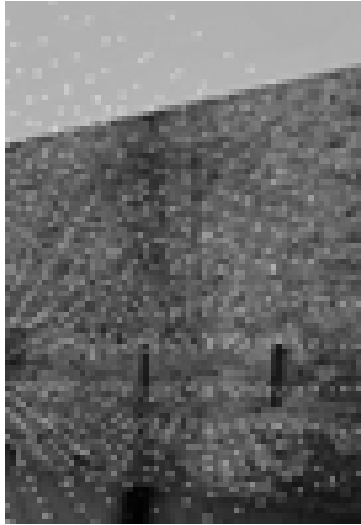
Nadica Filipovic, Laura Dedè, Nina Jakic, Federica Gusa

The three legs link the two surfaces which are public spaces, at the street level and at the skyline level. The legs will be alive thanks to the hostel inside.





4

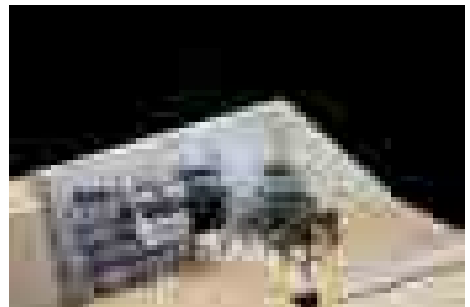
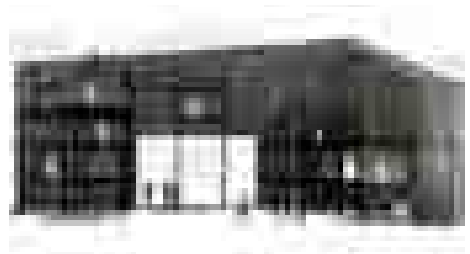
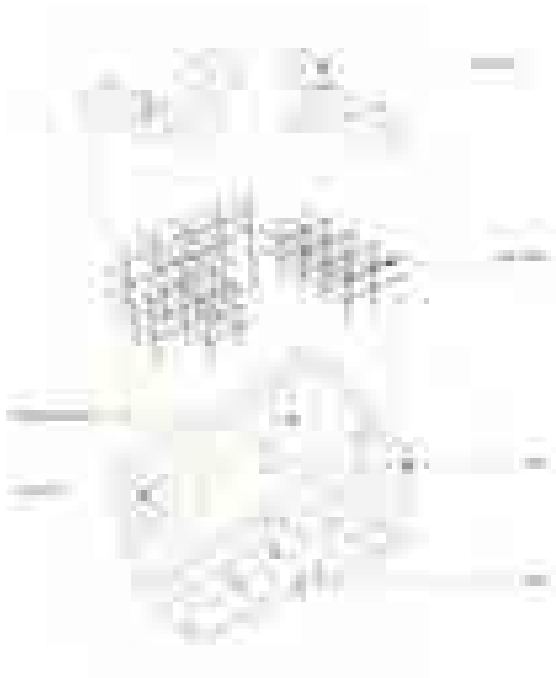


CO-WALL-INKS

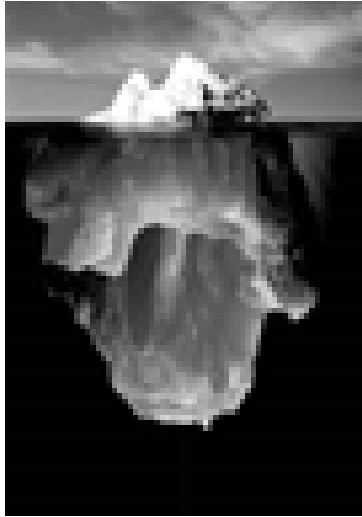
Ivan Moiseenko, Enisa Selmaj, Seyedhamidreza Serajy, Elisa Versari

The heavy wall constrains the empty corner of the plot. This is the order, the rightness, the classic urbanity. The light wireframe, white and almost invisible behind the wall, is a chaotic system which shows the complexity of life behind its visible simplicity.





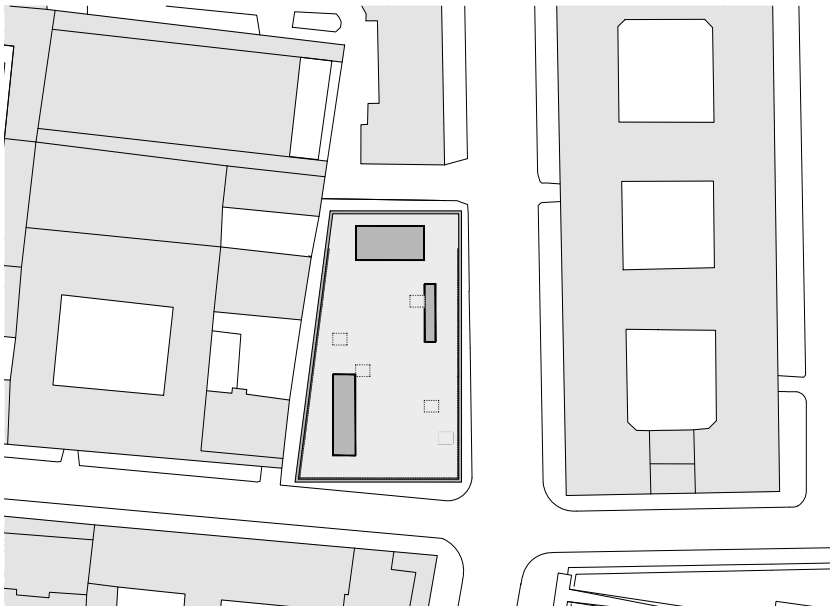
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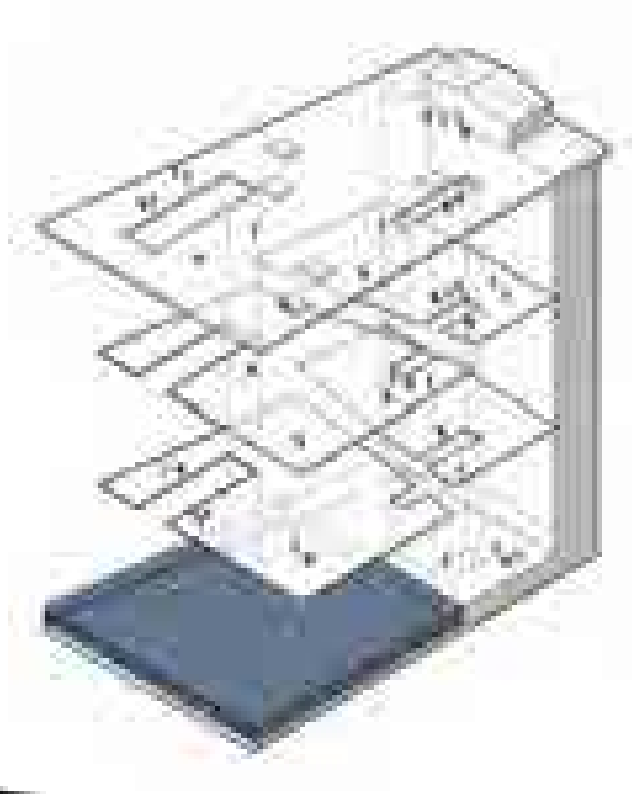


SPORT CENTRE

Enrico Miglietta, Stepan Khmyz, Margherita Grechi, Teodora Koinova

“It takes darkness to be aware of the light.”





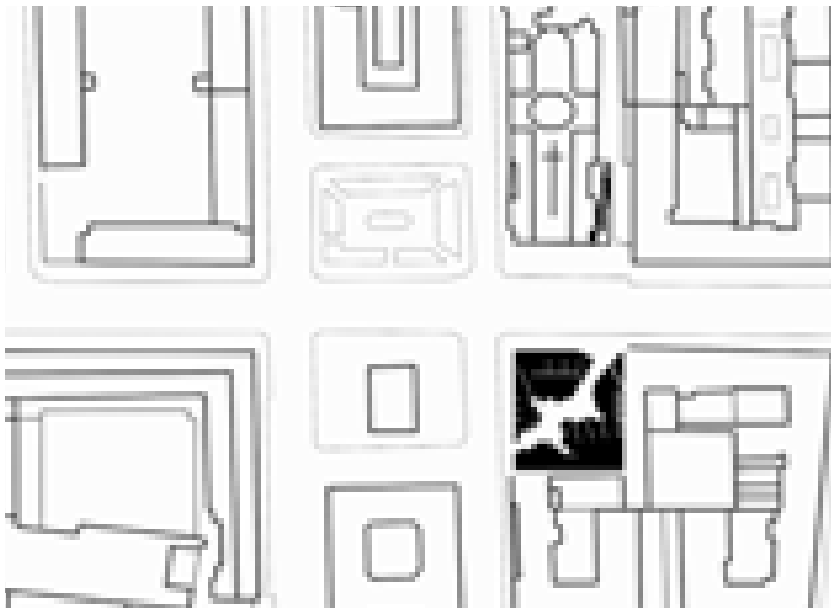
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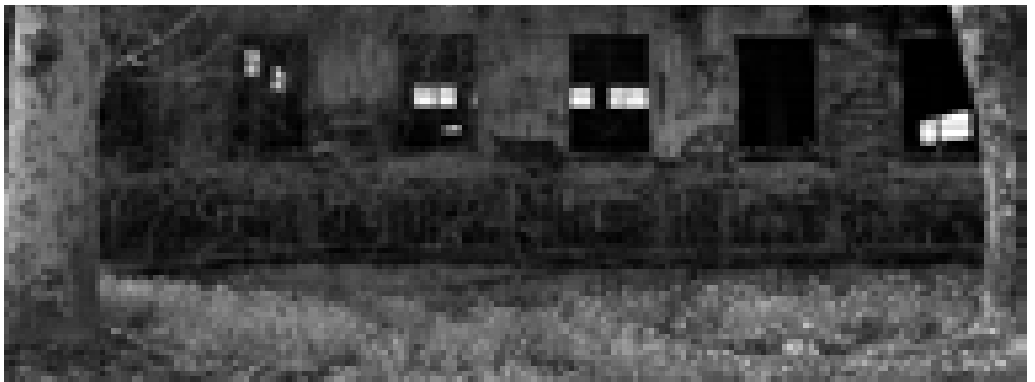


MARKET WALL

Giorgia Crepaldi, Liu Suyao, Federica Nani, Valentina Rao

A circumscribing wall creates the void, framing the sky, protecting people from the outside chaos. Our design begins with void.





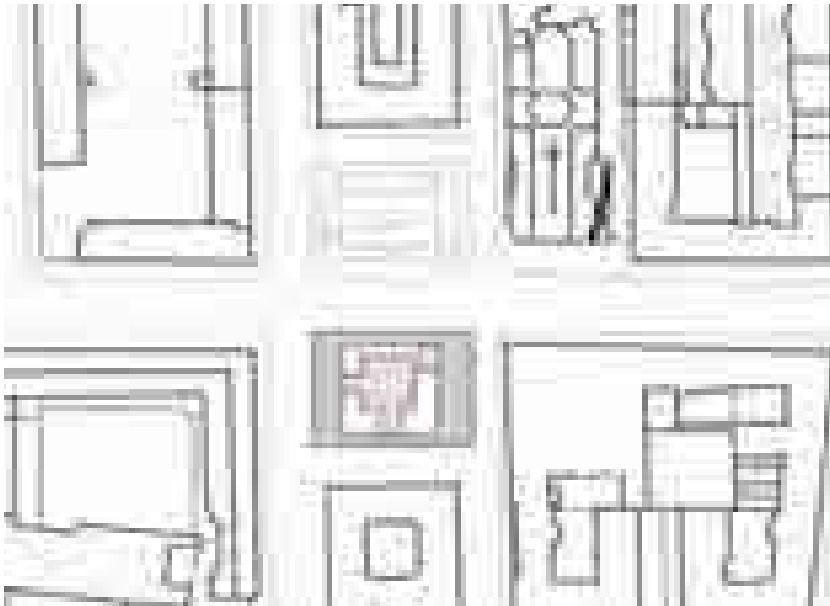
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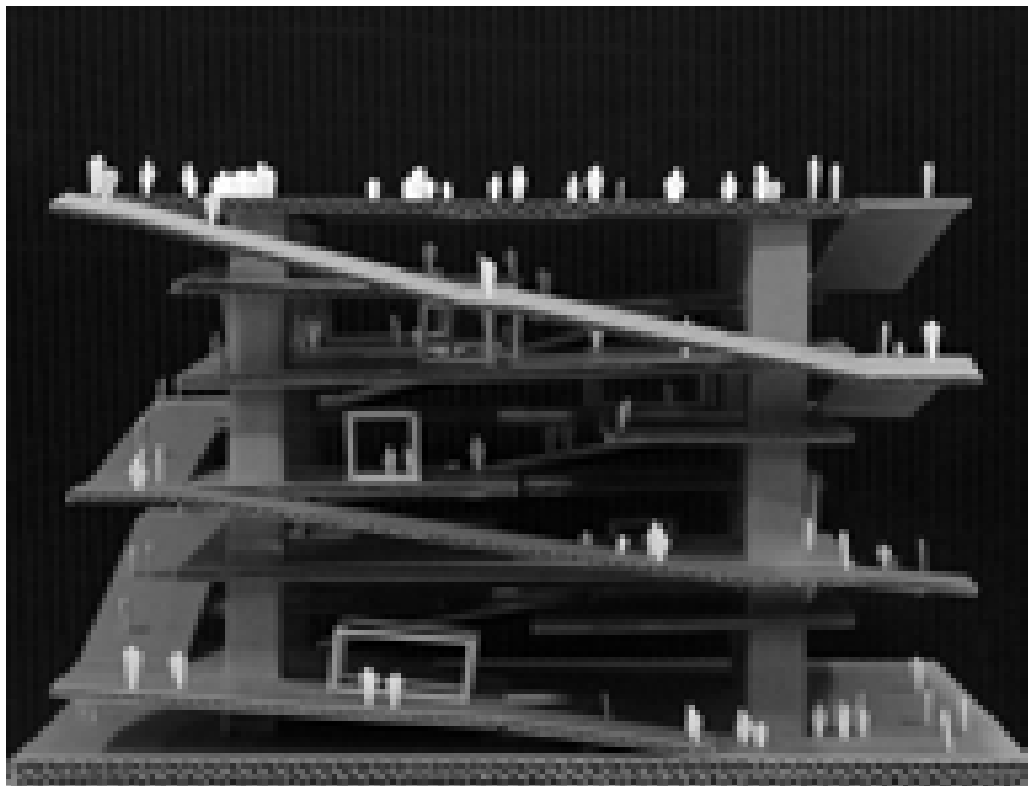
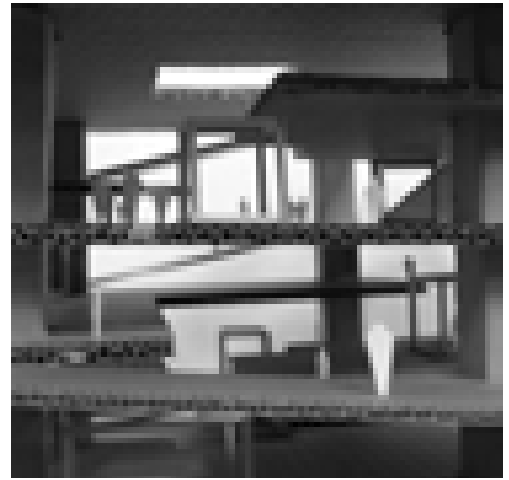
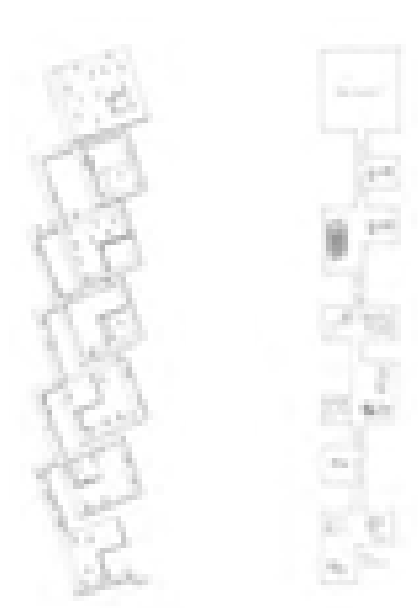


VERTICAL SQUARE

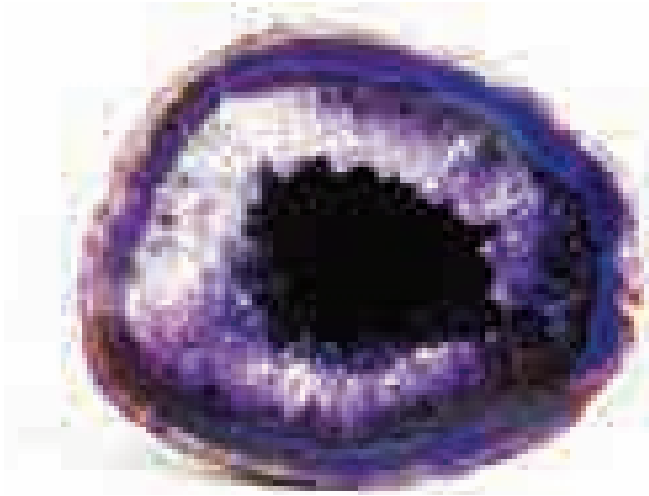
Chao Zheng, Francesca Cosenza, Lilit Poghosyan

The square is raised up and the street is ascending to create a new concept of public multifunctional space developed in height.





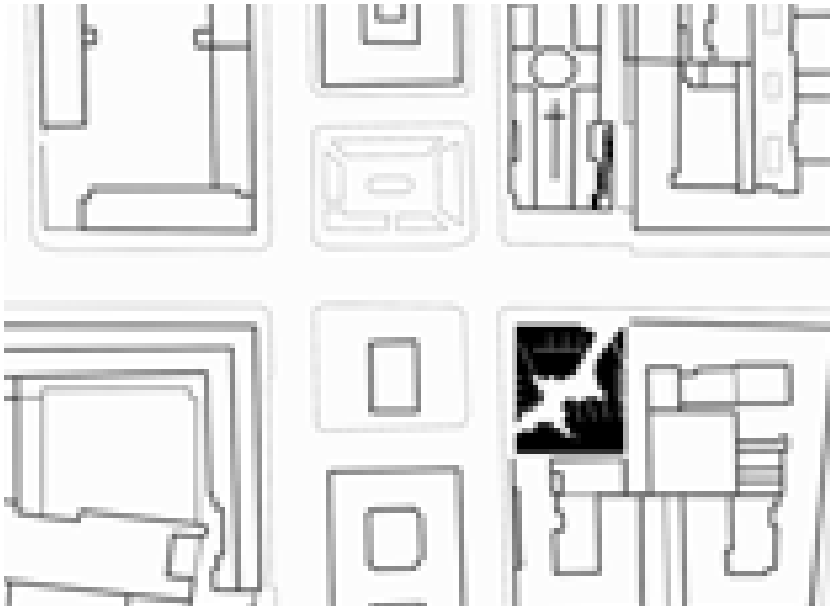
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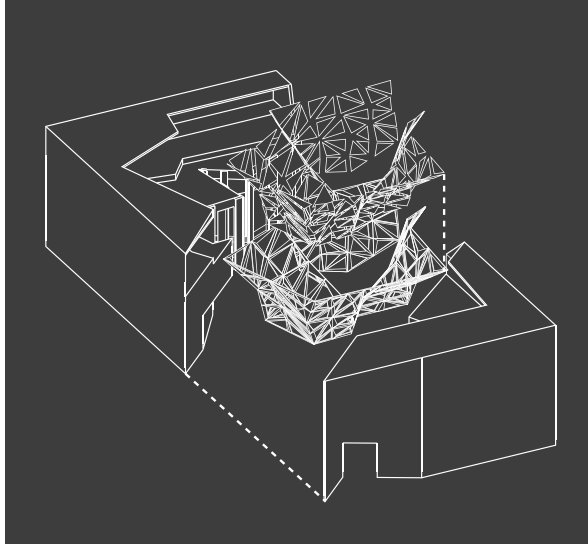


H
CORE

Anja Kunic, Liana Mandrazhieva, Gabriella Rossi

A rough monolith cracked on the inside, with a crystal shaped "core", supplying the health center with water.





9

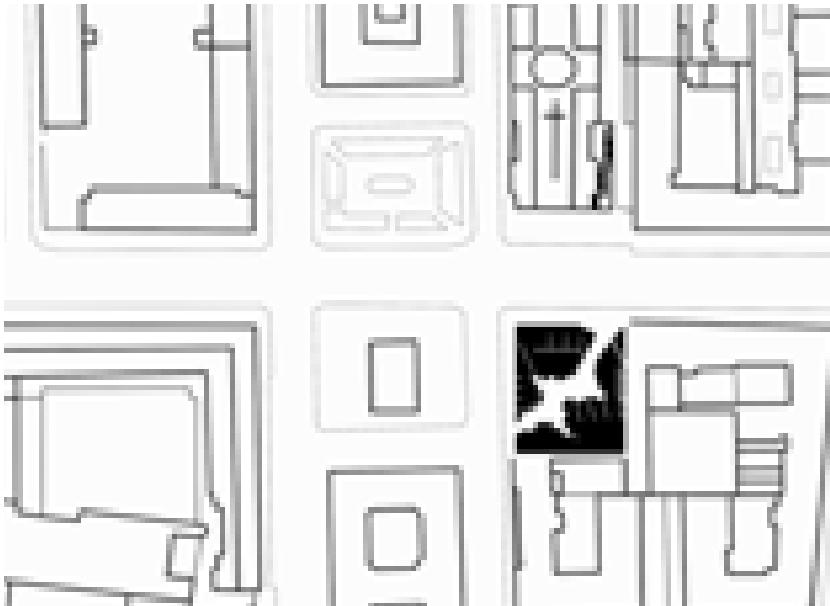


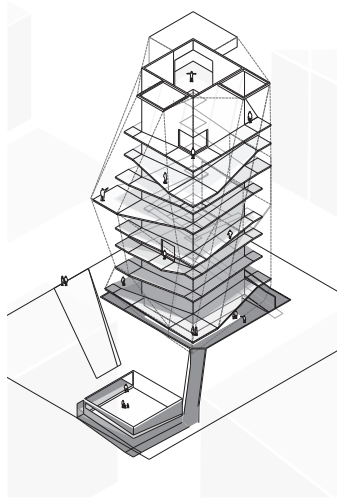
LIGHTSHADOW

Benito Zanzico, Ganlin Li, Kristina Mileska, Nikola Lik Man Jelenkovic

"Dark give me black eyes, I use them to find the light.

Cheng Gu







WS.D

**Helena Coch Roura, Alessandro Rogora
Claudia Poggi**

Participants

**Iacopo Renoldi
Arianna Garutti
Cristina Brambilla
Heidi Ponzoni
Ombretta Colangelo
Marta Agosti
Ana Spiroska
Th rese Chidiac
Alice Coletta**

**Ognjen Banovic
Jeff Kunshi
Petar Lazarov
Pinar Ozbakir
Nikola Rosic
Vardan Serafimov
Yimin Xu
Lin Zhi**

Helena Coch Roura, architect in 1988 at University of Catalunya Upc (Spain), School of Architecture of Barcelona, where she obtained her PhD in 2003. She is Associate Professor of Environmental Control at Upc. She is responsible for the Master in "Architecture, Energy and Environment" and of the PhD Program related to this Master. Her main research includes architectural design and its relation with energy and environment, including renewable energy and natural energy in architecture as daylighting, thermal and acoustics in buildings. In this field she operated as a professional architect as well as a consultant. futur.upc.edu/HelenaCochRoura.

Architect PhD and Full professor in Building Technology, he has been studying for more than 25 years the bioclimatic approach in Architecture and energy efficiency in buildings as well as unconventional materials for building construction. He was a teacher in several Italian and foreign Universities and he has been teaching for more than 10 years in the Master and PhD courses at the Etsab-Upc at Barcelona.

Claudia Poggi, architect and PhD in Building Technology, collaborates with Building Construction Design and Environmental Design Studios with seminars on control systems of solar radiation and mediation spaces.

Save Feed Upcycle

Feed the city

Feed the city means to generate more cultivated areas in the ex macello site in order to produce a considerable amount of vegetables, fruits, poultry, eggs, fishes and mushrooms. More than just an agricultural area to feed the inhabitants, the site offers green spaces for the community, encouraging social activities that involve also the neighborhood. This approach aims also to re-connect the people's daily experience with natural life cycles. Finally, the introduction of such a project in the area will stimulate the urban agricultural sector, the permaculture and the activities related to food transformation.

Save the buildings

The old dismissed buildings represent one of the problems in the transformation of urban areas. These existing buildings are big and out of scale for conventional, not industrial uses (e.g. residences). If we imagine new functions these buildings can be too small or too wide, too high or bad oriented to be reused; that's why the demolition is the easiest response to solve the problem. We decided to adopt a more sustainable approach trying to minimize the demolitions and saving not only the buildings with an historical value, but reusing nearly all the existing ones.

We decided also to reuse locally the waste materials. The concept was to preserve all the existing buildings if possible in order to save the gray energy contained in the structures, reducing the costs. We demolished only two buildings to give more space to the agricultural production. The saved buildings have been used to host the new activities and when needed they have been upgraded with the required improvements, technologies and plants.

Among the preserved buildings there are the Liberty ones facing the very important traffic route viale Molise, and the Gallery formerly used for the industrial (slaughter) activities. The gallery becomes the main architectural figure in the complex and maintains a central role in our project.

Upcycle your life

“Upcycling is not simple recycling”, it represents a further step in the idea of buildings saving and restoration. Saving the buildings was the first step, but the process should go on to be “fully” sustainable. We planned to start an upcycling process to give the wasted objects a chance to have a new life and to be transformed into new elements of higher value.

The production has been extended to everyday objects: pieces of paper, glass bottles, old bicycles, and old furniture that can be converted into new useful objects or pieces of art. As an example, the paper may become a fashion piece, while an old bicycle component may be transformed in the structure of a seat. If we consider the economical aspect, all the planned activities (agriculture as well as the upcycling process) require a lot of energy, that’s why a large surface of PV panels for energy production as well as solar thermal panels for hot water have been installed on the roofs in order to satisfy most of the energy demand. Furthermore, the entire complex, as a community center, becomes also a space for learning, relaxing and shopping.

The center is open to the visitors, not just to show the products, but also as a way to give people the opportunity to learn the agriculture and upcycling processes. In this sense, the project triggers a process that can produce a deep transformation in the city that can slowly modify the society habits. Specifically, this area can host various activities as exhibitions, shops, laboratories and events like fashion or design weeks, food market etc. Restaurants, cafes and shops, as well as greeneries and squares, are designed as important commercial and leisure elements of the new “ancient macello”. Future implementation steps could assume the transformation of the areas that today host the flower market and the poultry market.

These huge areas could be transformed into a productive, urban agricultural factory, significantly increasing the food production and thus reducing the city's dependence on fresh vegetable import. Of course it will not be enough to feed Milan, but new hypothesis and experimentations should be carried out to deeply reconsider the urban structure towards a more sustainable environment.

The transformation process will be slow enough to be accepted, but fast enough to be perceived as a radical change in our habits. It requires citizens participation and will work as a positive virus that will spread out in the surrounding.

Alessandro Rogora, Claudia Poggi



The former slaughter's views, when it was in use and nowadays, in a state of abandon and decay.

DAY 1



DAY 2



DAY 3



DAY 4



DAY 5



Final masterplan



Development: 1915-1965

Area: 132.000 sqm

Original activity: Services slaughter

Property: Common public



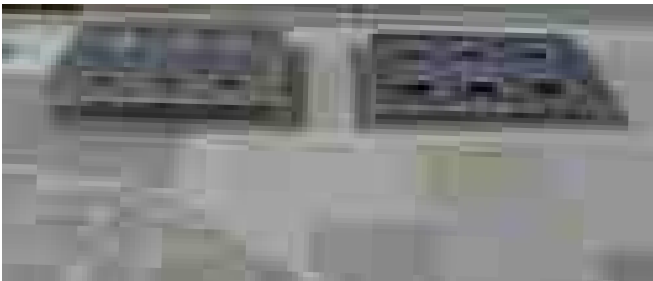
1. Poultry Farming
2. Fish Farming
3. Greenhouses
4. Vegetables and Fruits
5. Urban Gardens

6. Revitalized Liberty Buildings
7. Ex Slaughter Reconverted Gallery
8. Land Art Square
9. Compost Area
10. Buildings for Upcycling Activities

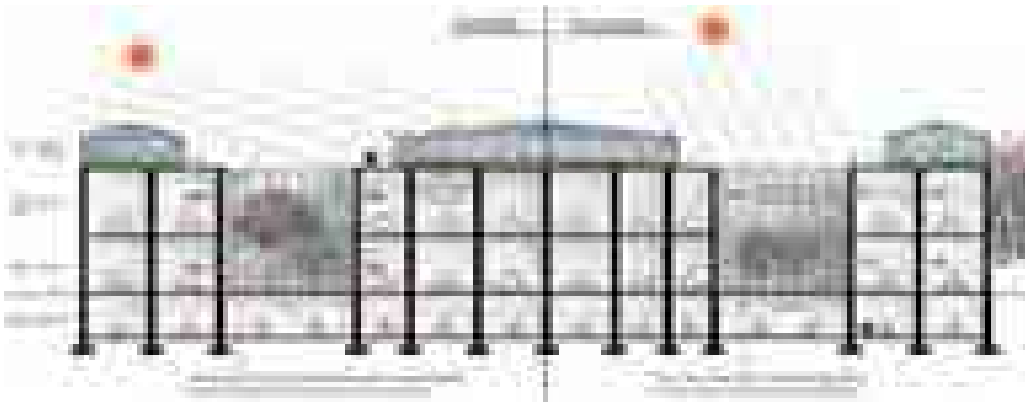
FEED THE CITY

Population of the city of Milan has grown to reach more than 1.35 million in 2014. 'Feed the city' aims to generate more cultivated spaces in the ex-macello site in order to produce a considerable quantity of vegetables, fruits, poultry, fishes, eggs and mushrooms.

The introduction of such a project in the area will stimulate the agricultural sector to keep developing and feeding the city.



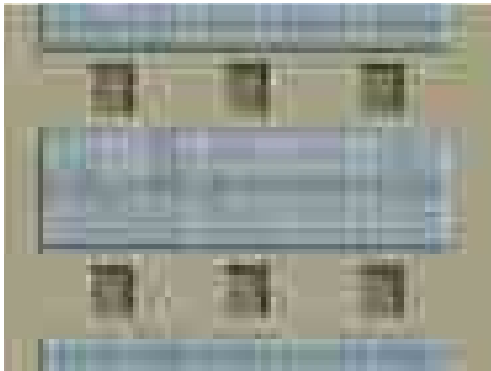
Model of the building converted to poultry and fish farming



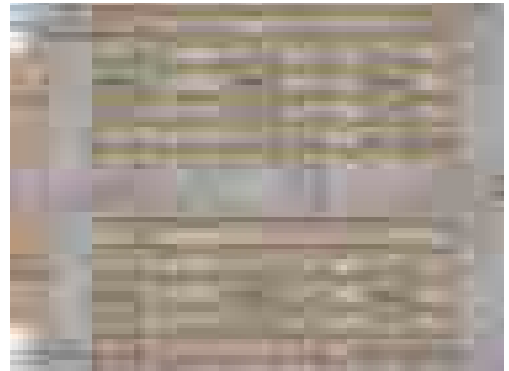
Building for poultry farming - bioclimatic functioning

Concept

The main concept is green & sustainability that in this case means to make a design that takes into account the circular symbiosis between organisms and between activities where the output of one process is used as an input of another one. The compost, as well as the feces of animals (poultry), are used to grow plants, while the water of the fish farming is used for irrigation.



Green roofplan



Floorplan

Technology

The grass roof: prevents overheating and reduce the CO₂ as well as the dust, reduces the rainwater peaks and purifies the rainwater. The rainwater is stored and used for irrigation and not drinking uses.

The use of the solar radiation is intensive both for energy production (using PV panels integrated in the architecture), as well as for food production.

On the roof are located some greenhouses for vegetable production, while at the lower levels the pools for fish production benefit of direct radiation (through windows and patios), while in the underground are located the mushrooms that need almost no radiation.



System of rainwater purification

SAVE THE BUILDINGS

The aim is to preserve the existing structures and to revitalize the interiors with non-invasive actions. The liberty buildings are redesigned only in the internal layout in order to host new functions. The gallery, instead, is restored, redesigning the envelope: new glazed boxes are added on the south side taking advantage of the solar exposure to collect solar gain in winter. The adoption of bioclimatic strategies favoured the introduction of activities as a library and a restaurant with a important social role.



Winter functioning



Summer functioning

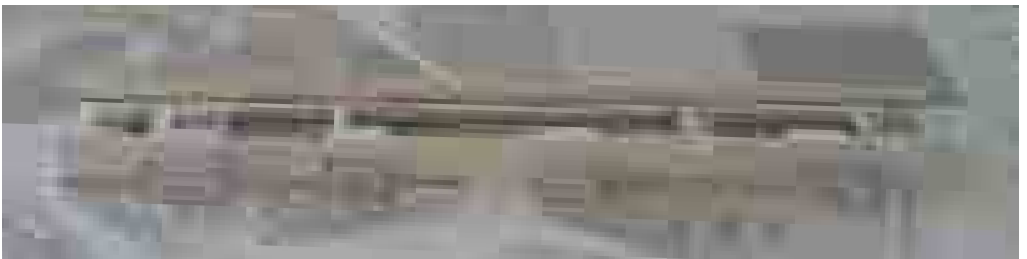


Library inside the reconverted gallery

Summer functioning will be studied and appropriate shading system will be designed to avoid overheating.

A canadian wall will guarantee air preheating in winter and pre-cooling in summer.

Passive solar gain and shading devices will reduce energy consumption increasing comfort.



Model of the gallery

A hybrid system based on ground heat exchange will reduce energy consumption improving interior comfort.



The logo features the text "UPCYCLE YOUR LIFE" in a bold, sans-serif font. The words "UPCYCLE" and "YOUR" are on the top line, and "LIFE" is on the bottom line. Behind the text is a circular graphic composed of three curved arrows forming a continuous loop, symbolizing the recycling or upcycling process.

It is easy to demolish an old building to build a new one. This is the conventional approach but it does not consider the energy and materials consumed in this process. The ex - macello in our minds becomes the place of upcycling. Not recycling but upcycling it. New use is given to a piece of paper, used glass, old bicycle or old furniture etc.. The new usable products, like hanger made of old bicycle or piece of fashion made of paper and plastic, are made here.

Design strategies specific to this climate:

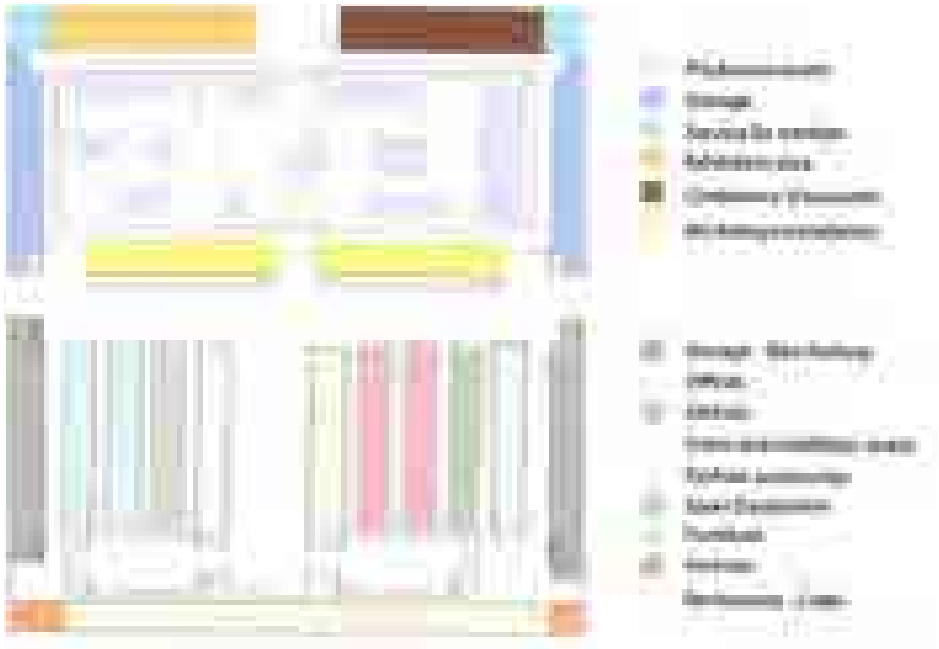
1. Glazing should minimize conductive loss and gain (minimize U-factor) because undesired radiation gain or loss has less impact in this climate.
2. Sunny wind-protected outdoor spaces can extend living areas in cool weather.
3. Organize floorplan so winter sun penetrates into daytime use spaces with specific functions that coincide with solar orientation.



Bioclimatic diagram



Solar analysis



Functional layout

Different functions are located in the existing buildings, everyone concerning with the upcycle activity

Experiencing new architectural options as well as new lifestyles and behaviour can be strategic to accept innovative solutions.



Final exhibition



Miaw 'Section C' team



WS.E

**Renato D'Alençon Castrillón, Andrea Gritti
Marco Bovati, Franco Tagliabue**

Participants

**Elena Aleksandrov
Francesca Bocchio
Gloria Caiti
Edoardo Capuzzo
Paolo Caselli
Michela Caserini
Chiara Chendi
Marco Gatti
Marco Lonardi
Serena Mazza**

**Ivaylo Nachev
Maria-Yoana Nedevska
Federica Negro
Jacopo Pierobon
Marco Scitta
Ilenia Tamagnini
Mona Tofighi
Carlotta Torsiglieri
Thea Valenti**

Renato D'Alençon Castrillón is School of Architecture of the P. Universidad Católica de Chile, and M. Arch. graduated from Cornell University. He has been Guest Faculty at the University of Chile and the Technical University of Berlin, where he currently is appointed as lecturer and senior researcher and teaches design studios and research seminars. His field of scholarly work includes environmental design and performance of buildings, area where he published the book "Acondicionamientos" (Ediciones ARQ, Santiago 2008) and several articles; and other publications product of his research in the field of construction history and of the project Reclaiming Heritage www.reclaimingheritage.org.

Andrea Gritti, Phd architect and permanent researcher fellow in Architectural and Urban Design at the Scuola di Architettura e Società of PoliMi since 2011. He coordinated the International Laboratory of Architecture and Urban Design established in Bergamo by PoliMi and the Laboratory Re-cycle Italy of the Udr PoliMi within the homonymous Prin.

Marco Bovati, M. Arch. and PhD, is assistant professor at Department of Architecture and Urban Studies (Dastu), PoliMi. Teacher of architectural design and architectural theory at the School of Architecture and Society. Research about the relation between urban and architectural design and sustainability, with several essays and books. From 1998, he works as a professional in the field of architecture, city planning, restoration and design.

Franco Tagliabue Volontè graduated in architecture with Pierluigi Nicolini at the Faculty of Architecture of PoliMi, where he teaches architectural design. In 2001 he founded, with Ida Origgì, Ildesign, a firm interested in residential, offices, interiors, urban planning and public space, participated to many national and international, open and restricted competitions.

Working in rubble

designing the in between state



In different contexts, urban continuity and change take on specific, sometimes dramatic meanings.

In spite of these, architects and urban designers cannot overlook the transformative potential of the city. The “continuous metamorphosis” needs to be understood for specific locations and mastered towards inducing a positive transformation.

In brownfield sites, rubble and debris are constantly produced. Why not reuse them as the main material for the creation of new public spaces at minimum waste? This would be a way to give a concrete response to the negative effects of urban abandonment.

The main problem addressed by the Workshop was to explore the re-use of building materials and urban elements in this specific context, underlining the economy of resources and architectural values of building with them, as opposed to a reconstruction based on new, more expensive materials.

The interventions for the generation of public spaces on the edge of abandoned urban places may have other important effects:



- a) demonstrating that the community take care of the places directly;
- b) guiding future choices of recovery through the example of innovative spatial practices;
- c) producing effective interventions in low-cost/high-quality, knowing that resources for massive interventions of rehabilitation of brownfield sites are limited.

The work was focused on the identification of these problems and the exploration of the potentials they propose by means of urban regeneration strategies leading to specific scenarios over time. The elaboration of the strategies and the support they propose for the development of the city is based on the recognition of the urban qualities of the site and on their possible spatial implementations.

The Ex-Macello (former slaughterhouse) area is a 12 ha. urban enclosure. It is placed south to the Porta Vittoria railway "Passante". The settlement has a facade that faces the city along the Viale Molise where there are few Art Nouveau buildings (Palazzine Liberty); the other sides are delimited by the streets Lombroso and Monte Ortigara. The total perimeter is approximately 1,200 meters.

The slaughterhouse has been built from 1912 to 1924, the buildings have remained in use until the early nineties, when it started the dismissing process which ended in 2005.

This process has resulted in the abandonment of almost all of the buildings and structures contained in the area, for a total of approximately 400,000 cubic meters of built-up volume.

The Real Estate failure caused by economical default reveal a deep question: could private high finance determine the future of the cities by way of complete urban projects?

In the same time the city lies in lack of investors and the decline damages urban area of de-industrialization.

The safety measures costing in this way ties with maintenance and social costs of neglect.

Who takes care of the city?

Social actions, events, retail market and artisan business in the between time create the condition for multiple stakeholders of the future.

What takes care of whom?

The area is aimed to transform the surroundings getting back facilities to the population.



Which will the new configurations be in order to the choices that we are doing today?

The support embodies an ever-growing process and it would merge with the mutations of the state of economical and social conditions.

Evolution itself will determine the advantages and interests of the proposal, accepting or refusing the options that it offer.

The support, foreshadows scenarios, drafts functions and grows and develops involving citizen and different investors.

A kind of "Foundation act" for an uncertain future, opened to different possibilities.

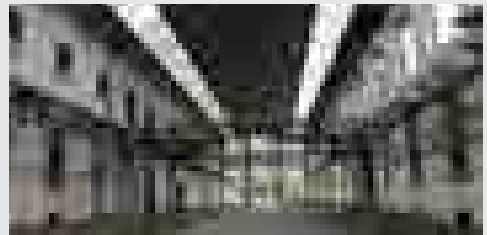
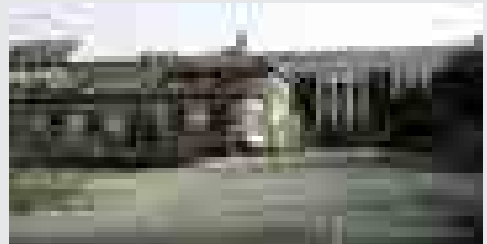
Moreover, identifies the great symbolic and regenerating value of rubbles and debris, as well as its general meanings of safe-money procedure of reconstruction.

To work on the edge means to protect the areas not yet recovered, producing a new relationship with the city. The progressive growth of its physical body or his negative gradually fills the space introducing quality, liveability and functions.

To depict the gallery counts as an acknowledgement of an element, trace or building, able to order the development.

To reaffirm the fields is a way to underline the relations with the city and urban tissue.

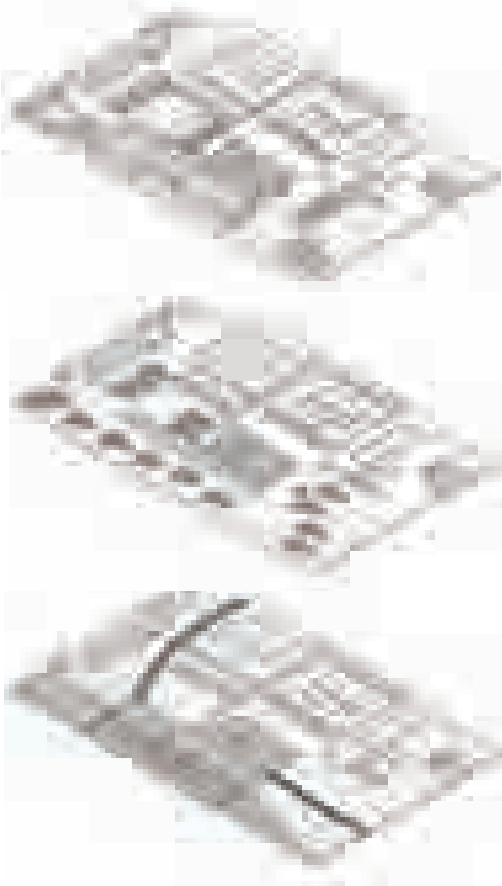
Borders, Fields and Gallery aren't defined and complete projects but a sort of open shape.



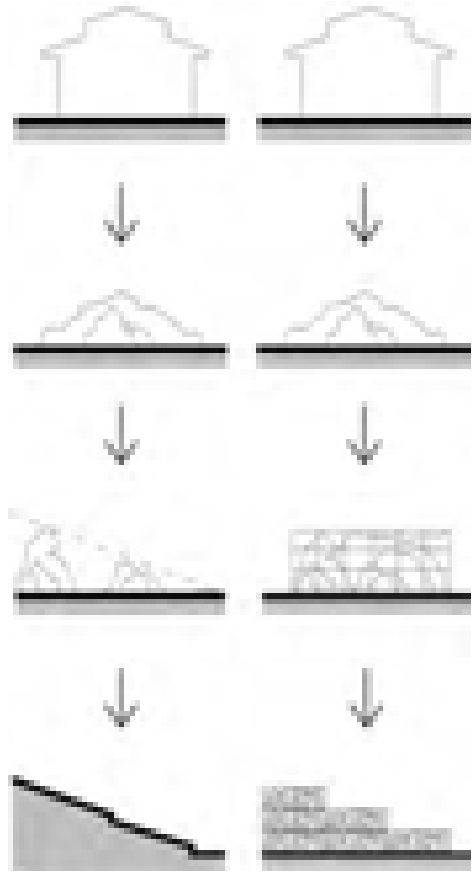


Connecting hub

Phases of work



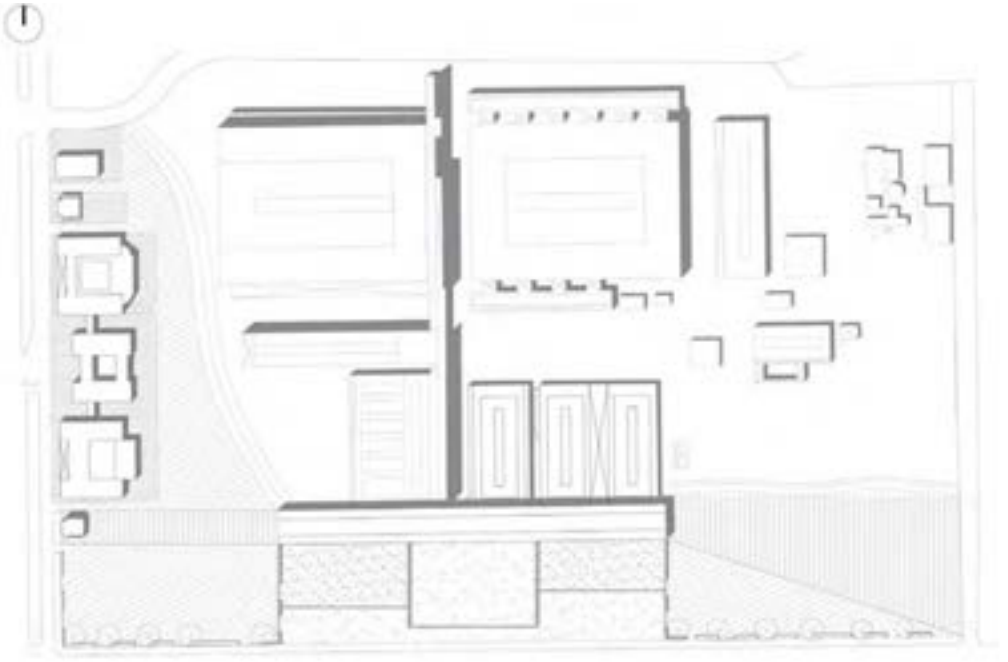
Reuse Debris



The gallery

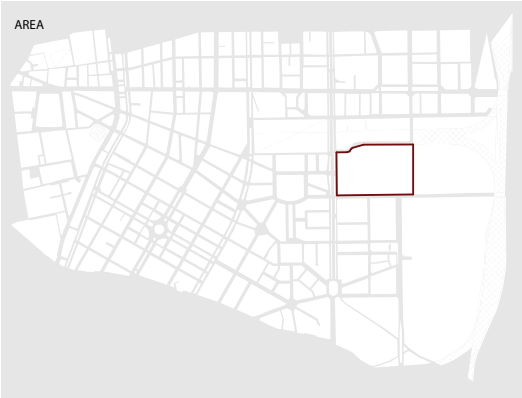


This strategy exploits an existing building to solve problems reusing the debris to define new borders and shape the space of the area. The Gallery becomes a connecting hub not only for the area but also for the neighbourhood and the city.



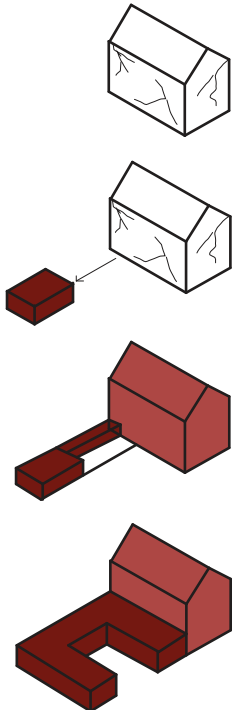


Sequences



STRATEGIES

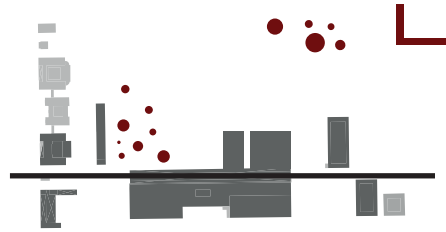
Reactivating the buildings



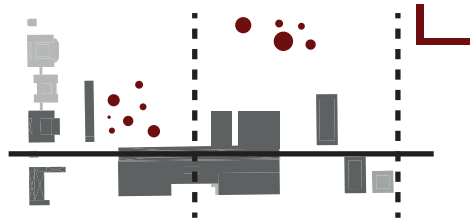
EVOLUTION



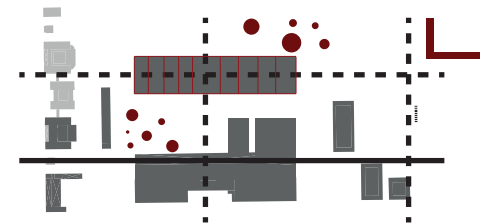
2015



2017



2020



2024

Gallery sequences propose to create an inner park, using old building's rubble and re-activating the gallery to prepare the area for a different future willing to receive public or private investors.

SUPPORT





Nature rebirth

EXISTING SITUATION | **area ex-Macello**



SUPPORT | **nature expansion**

VEGETATION
PROTECTING
BUILDINGS



ECO-SYSTEM
WITHIN RUIN



STREET CRACKS
AS A CONNECTION



PLAYGROUNDS
AND PATHS



STRATEGY | **fields**



REMOVE
ASPHALT



involve the community



generation of debris



REUSE
RUBBLES



create facilities



PRESERVE
BUILDINGS

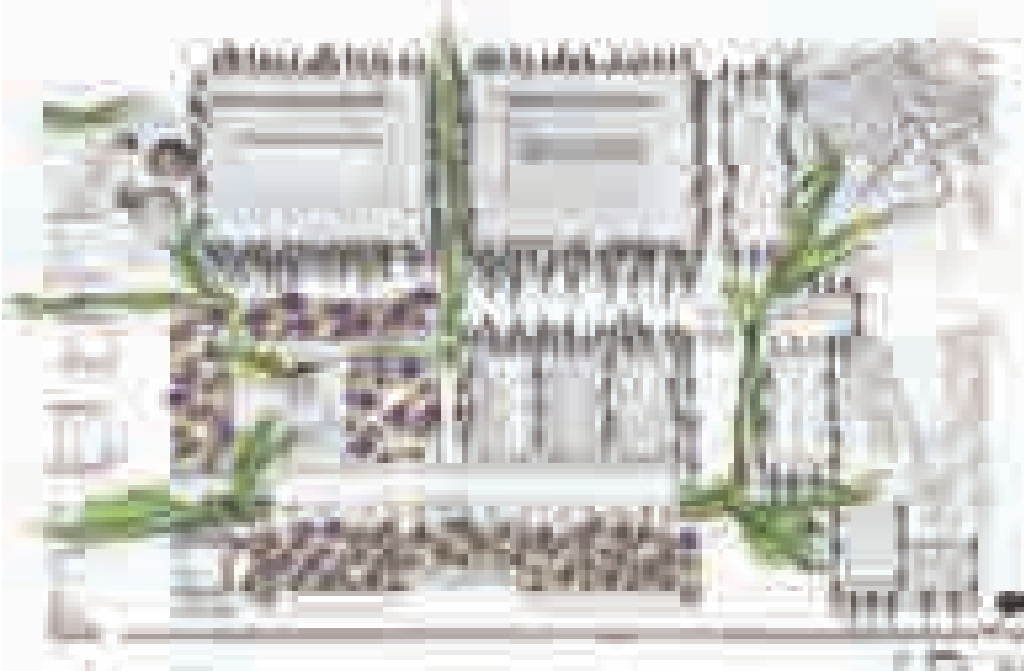


Gilles Clément,
The third landscape



Gilles Clément,
*natural exchange between
the third landscape and the artificial one*

Our strategy creates layers of fields that work on the existing surfaces trying to establish relations inside the area and outside, with the city. The support lets the nature expand within asphalt “cracks” and generates a third landscape.

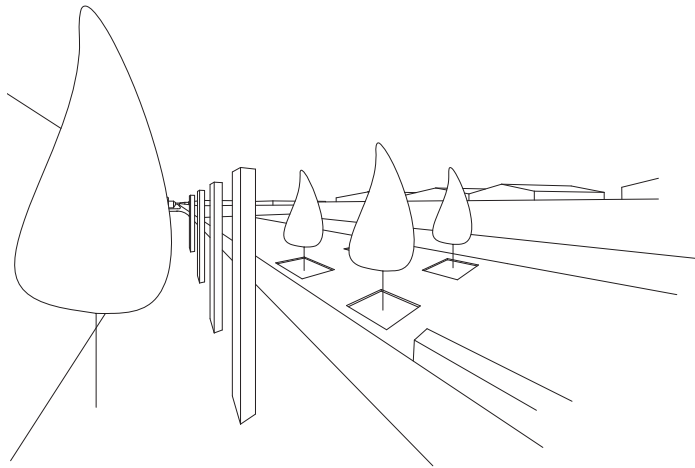
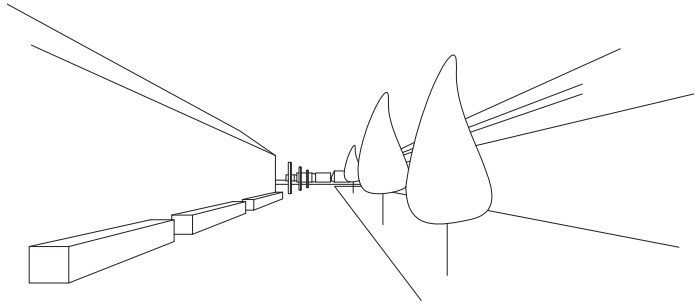
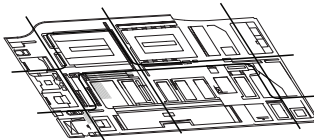
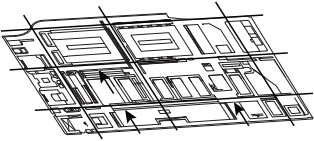
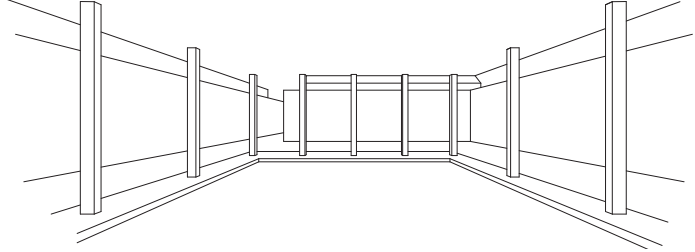
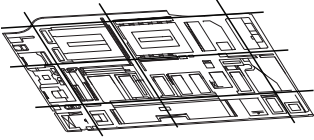
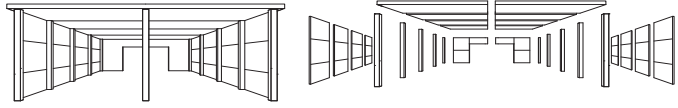
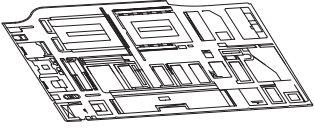


SCENARIO | [the third landscape](#)

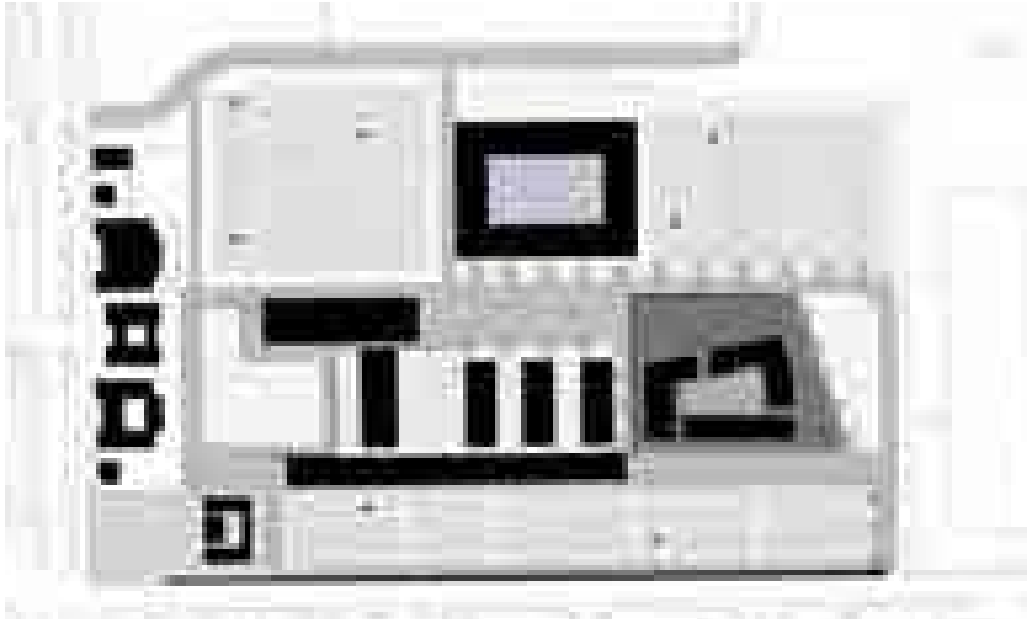




Net of flows



Net of flows linked to the existing paths goes into the dismissed area in order to generate people interest and the beginning of improvement, using the preexistence and rubbles resulted from the demolition of the old buildings.





Lymph

CONCEPT

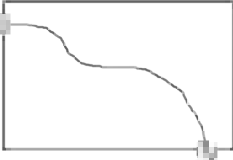
1. Border's marginalisation



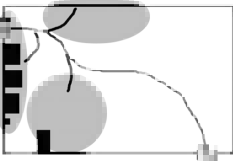
2. Open the border



3. New path



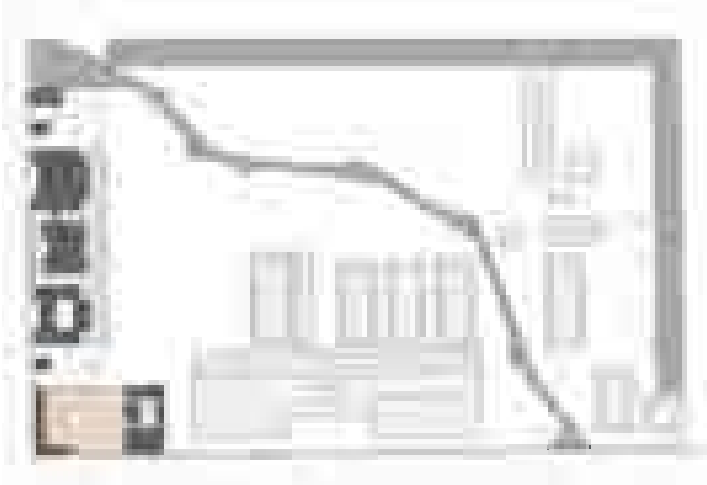
4. Let life expand



4. Social life calls investors



THE STRATEGY



THE SCENARIO



RECYCLING DEBRIS

Demolish the run down buildings

Build the new border with the debris

Build the new path: all the debris are reused

DEBRIS tot. 35.000 mc



A new vital lymph from two actions: new borders and a new above-ground path built with debris. This path is the matrix of new public spaces nearby the border: an interface between the city and the area.

THE STRATEGY



THE SCENARIO





Stain of chain



Stain of Chain: sees all this empty spaces as containers, ready to be given to the people, be shared and used in a new way, without needing to attend great investments from the public or the private sphere.





WS.F

**Roelof Verhage, Corinna Morandi
Mario Paris, Lina Scavuzzo**

Participants

**Jacopo Ascari
Federica Benedetti
Silvia Maria Caser Spolaor
Francesco Castelli
Heidi Corti
Dorota Agata Kotz
Freeda Jane Madius
Fiorella Nataly**

**Medina Zambrano
Michele Nuzzolese
Mario Sgargi
Xuezhun Sun
Giulia Temin
Maria Vassileva
Leila Zamperoni**

Roelof Verhage is lecturer in urban planning and development and director of the Institut d'Urbanisme de Lyon – Université Lumière Lyon 2. He is member of the research institute Cnrs Umr 5206 Triangle. He has conducted applied and more fundamental research projects in France and the Netherlands, for the account of ministries, local authorities and research councils, and has published on these topics in English, Dutch and French professional and scientific journals and books.

Corinna Morandi is full professor in town planning and urban design at the Politecnico di Milano. The main research areas concern town planning in the metropolitan area of Milan, comparison of urban and regional planning strategies and urban policies in Europe, the role of ICTs in spatial innovation. Member of the board of the International PhD course in Urban Planning, Design and Policy, Dastu - Politecnico di Milano.

Mario Paris, architect (BS and MS PoliMi) and PhD (Iuu-Universidad de Valladolid), is member of the Instituto Universitario de Urbanística (E) and of the Scientific Board of the Journal Ciudades. Since 2007, he works as researcher and consultant in the field of urban and regional planning.

Lina Scavuzzo, Ph.D. in urban planning, has been since 2011 associate lecturer at the Politecnico di Milano. Her research focuses is on social housing. She is currently working for Prelios Integra Spa company in the field of Development Management and Urban Planning. Since 2004 she has been a member of Architects Without Borders-Italy, a non-profit organization, working as consultant for local and international cooperation projects.

Opening an enclosure

Placemaking exercises

The site

The ex-Macello is the result of the aggregation of two regular rectangular areas, separated by an east-west heavy traffic road. The two areas (132.00 sq.m.) are now surrounded by a continuous wall, just interrupted by the transparent fences which connect the Liberty buildings along viale Molise. The characters of the site are related to the condition of enclosure of the area, due to the destination of slaughterhouse and wholesale food market, activities dismantled since the nineties, what brought about the almost complete abandonment of the buildings realized during the decades from 1912 following an orthogonal grid. The ex-Macello represents a strategic location for the whole metropolitan area for the good accessibility by the regional railway system and the local public transport network. The Liberty buildings (the Palazzine and the Galleria, a very interesting high permeable “skeleton”) are the landmarks of the site, but only few spaces are still in use for temporary destinations.

According to the expectations of the Municipality, a common goal of the workshop design activities has been to create a new urban neighbourhood able to darn the compact fabric at the western border, the new developments on the northern side related to the European Library program and, on the eastern side, the huge monofunctional precinct of the Ortomercato, waiting for future transformation.

Methodology

A general approach was followed, referred to the idea of placemaking, focusing on the role and features of the public realm involving planning, design, management and programming tools in its definition and enhancement. That appeared to be quite a challenging goal, due to the huge size of the area and the difficulties in creating new relationships between parts of the urban fabric which have been separated for a long time. The outcome of the workshop was not supposed to be the definition of a masterplan, due to the current condition of uncertainty of several elements, but also to a methodological approach which focuses on the exploration of alternative solutions which try to keep in account the different expectations of the public and private actors which could be involved in the transformation, the time that it could take and the need to forecast the phases of implementation of the program of rehabilitation of the site.

A framework of common guidelines was defined for the three design groups:

- . the restoration of the Liberty buildings;
- . to open the wall to enhance the integration of the new fabric in the existing urban settlement;
- . to realize a significant (for size and morphology) green open space as a part of the system of parks and gardens of the eastern sector of the city;
- . to provide a good amount of different typologies of public housing;
- . to establish a program of implementation by phases.

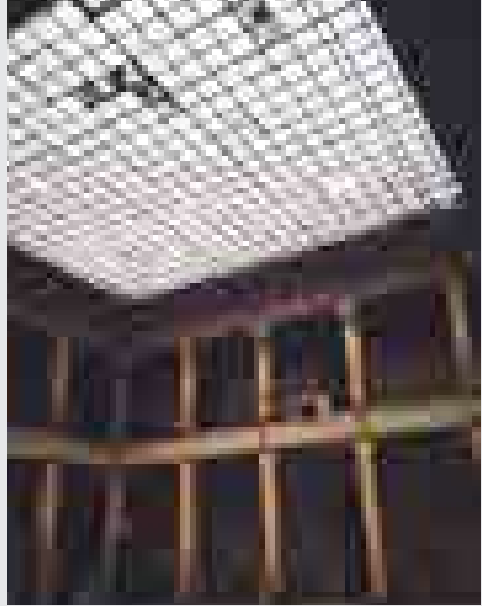
Alternative proposals

Three alternatives of conceptual layout have been proposed, each of them exploiting a different focus:

- . the creation of public and private functions and facilities able to create a new vibrant and lively fabric (FEEDING THE NEIGHBOURHOOD);
- . the answer to the demand of facilities for the Universities and high level education institutions which are a prominent resource for the city of Milan (CAMPO/US);
- . the relation with Expo 2015, by means of the “foretaste” of small scale but significant reuse of part of the site in coincidence with the exhibition, in the perspective of future transformations which could represent its legacy around the city (LEA(l) VING EXPO).

Corinna Morandi





The pictures show the Liberty buildings (Palazzine and Galleria) and the entrance gate to the southern part of the ex-Macello.

feeding the neighborhood

The project aims to convert the site of the ex-Macello into the heart of the neighbourhood, since the area lacks of a recognized meeting place. "Feeding the neighbourhood" will give life to a complex and multifunctional core, where citizens can at the same time live, work and relax. This area will guarantee a high living standard: the inhabitants will have different jobs' opportunities, families will find their new home and citizens will benefit from several green places and many services. Moreover, the concept is based on the idea of "sharing", as the keyword for a new urban experience. Designing the site, a primary importance will be given to preserving, maintaining and retaining the beautiful industrial archaeology, which echoes the past.

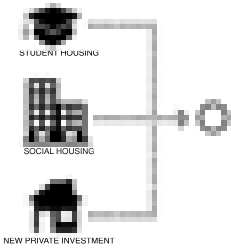
lea(i)vExpo

The project, based on five different concepts, aims to create an "open green" platform, where Expo 2015 themes and elements will be explored also in the years following the event. The concept plan of the area is based on a main axis, the "Diagonal", directed towards the city centre and the transportation gates. The Ex-Macello area will put together business park, social housing and a campus related to food sciences, where the young scientists can make research and show their results. The core of the area will be a park, where some Expo cluster pavillions will be removed from Rho Pero to find here their new place: this will be the best way to make the message "feeding the planet, energy for life" live.

campo/us

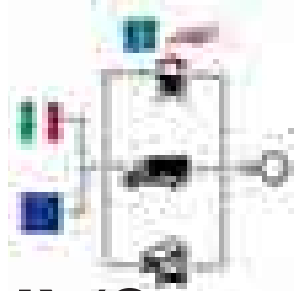
The idea is to create a series of residences and common spaces for students, workers and inhabitants in the ex-Macello area in Milan. The goal is to create a campus in a location that is easily accessible for almost all the city universities by public transportation and mainly by the Passante railway connection. Besides, a strong relation between the cultural destination and value of the site – CAMPUS – should be experienced with the one of food production – CAMPO -, by creating a central green space, which could host leisure activities, urban gardening and at the same time integrate and improve the bike network at the neighbourhood scale and at the urban one.

feeding the neighborhood



social differences created by different typologies of building and also by the proximity to the periphery

Social gaps



the accessibility generating by the existing public transport and the continuity of the green system, are the key factors of the potential of this area

Connectivity

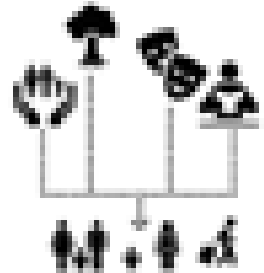
Large scale commerce

we are shortening the length of the food chain by giving a more direct supply to locals generate a traffic flow of the trucks



Services

around the area there are many good local facilities. There are some interesting public places connected by a green corridor

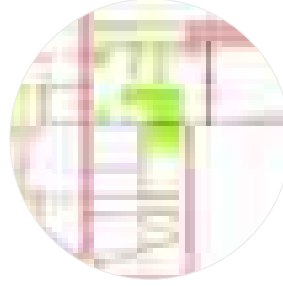


WHAT?



Housing projects

new private and social housing are close and mixed: they share public spaces and services



Slow connections

green spaces are located in the center and they break the buildt edges of the area



Direct commerce

new covered market (inside the ex-macello) is the living heart for the daily life of the area



Local services

Palazzine liberty as a gate and container of the services for the area



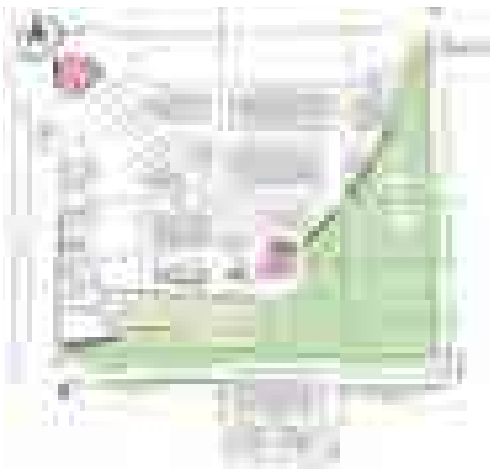
HOW?



lea(i)vExpo



ANALYSIS AND CONNECTION



PHASE 2 - 2020



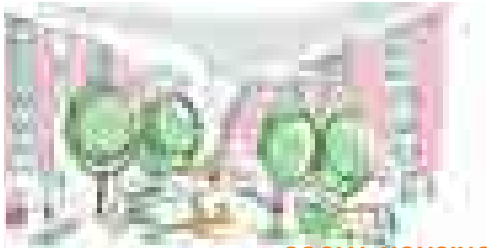
PHASE 3 - 2030



BUSINESS DISTRICT



FOOD MARKET



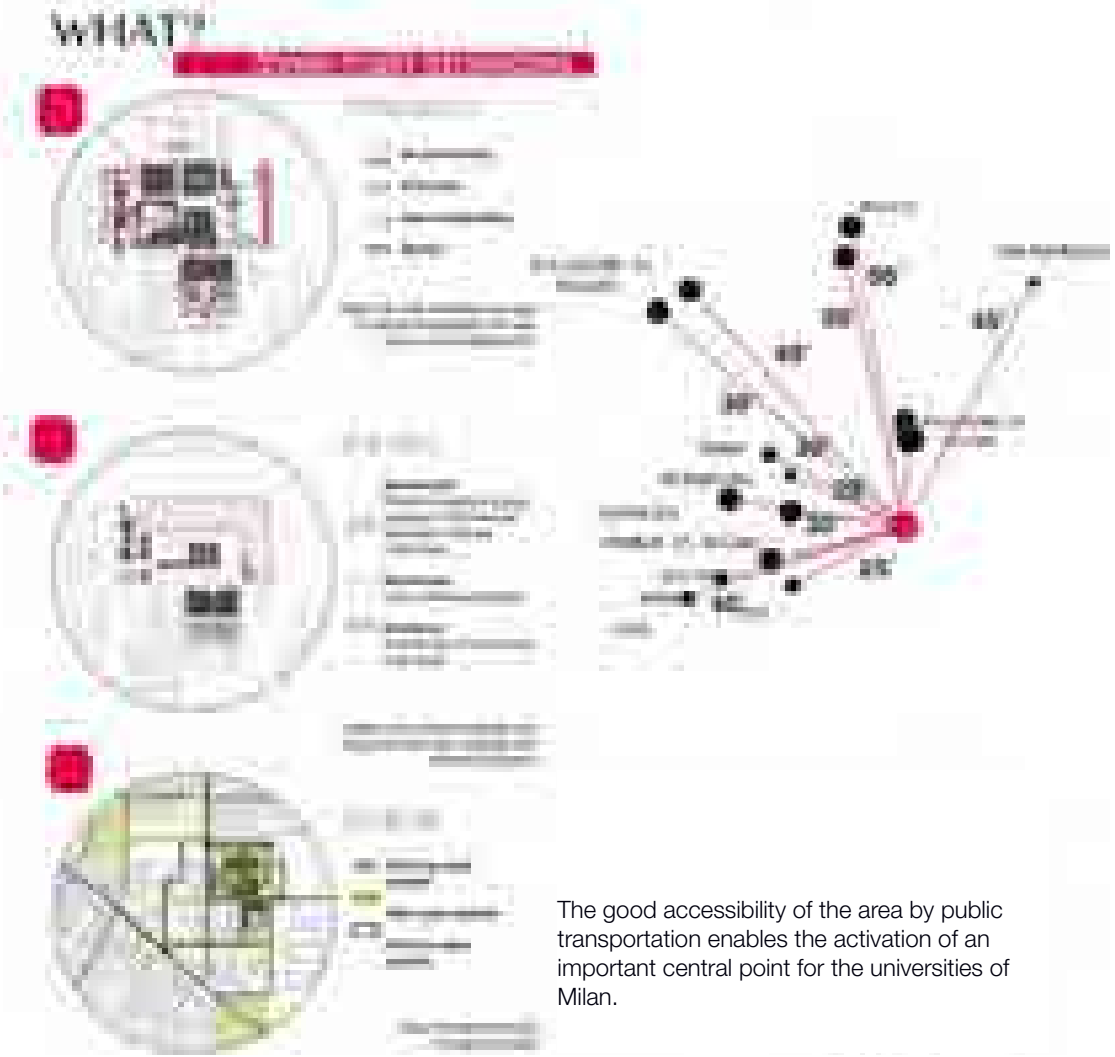
SOCIAL HOUSING



STUDENT VILLAGE



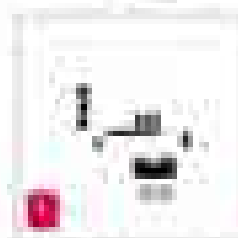
MAIN GATE



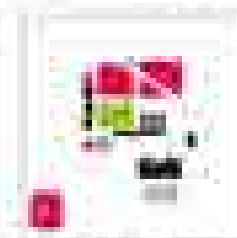
The good accessibility of the area by public transportation enables the activation of an important central point for the universities of Milan.

HOW?

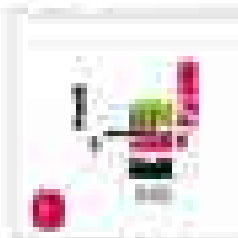
PLANNING AND DESIGNING



1 Identify the location of existing structures



2 Identify the location of existing structures



3 Identify the location of existing structures



4 Final plan

PLANNING AND DESIGNING





DWS.01

**Michael Schwarting, Giovanni Santamaria,
Antonella Contin, Alessandro Frigerio, Michele
Moreno, Haitham Nabil**

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Deborah Andreani
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Domiziana Cristini
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Martina De Pascalis**

**Clara Donati
Heba Elganish
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Alberto Giacomelli
Letizia Giovannini
Andrea Govi
Louis Guallpa
Lorenzo Grecchi
Ankita Gupta
Vanashree Kamani
Guliz Uslu
Jair Herrera Galva**

Michael Schwarting is an architect, urban designer and professor. He taught at Columbia, Yale, Penn, Cornell, Cooper Union, Syracuse and he has widely published about architecture and architectural theory. Now he's Professor of Architecture at Niyit.

Giovanni Santamaria is an Italian architect and professor (MSc at Luav and PhD at Politecnico di Milano). He is the co-creator of the Inter-national Exchange Program with New York Institute of Technology, where he now teaches.

Antonella Contin, Ph.D. in Architecture, is Assistant Professor at the School of Architecture and Society of the Polytechnic of Milan. She is the Group Coordinator of the Laboratory Measures and Scales of the Contemporary City (MSLab) at Department of Architecture and Urban Studies.

Alessandro Frigerio (Ph.D Candidate, Architect), Michele Moreno (PhD Architecture, adjunct professor) and Haitham Nabil (Architect) are part of the MSLab research group. MSLab research deals with Metropolitan Architecture, new sustainable model of the urban growth, smart sensitive city, new technologies and urban design mapping.

Rubattino

History and Prophecy

The MIAW workshop has been a great occasion to share and compare methodologies and visions. In particular, the presence of the prof. Schwarting and Santamaria from the NYIT has given the possibility to rethink about our position in relation to the typo-morphological approach to the metropolitan city. Prof. Schwarting helped us in understanding how to work sensitively inside the urban city fabric linking together the history and the prophecy (Colin Rowe speaking). I can say that he “moved from USA to Europe”.. Prof. Santamaria viceversa, has tried to insert into the European urban analysis and project tradition new contents related to sustainability and environmental issues: from Europe to USA trying to focus on a human being network of urban patterns at different scales.

Facing the challenge of the program Riformare Milano, “Misura e Scala” Research Lab of the Dastu Department, under the direction of prof. Michele Moreno and the tutorship of arch. Alessandro Frigerio, Phd’s candidate and arch. Haitam Nabil, tried to reactivate Palladio’s experience about the urban regeneration: transforming the city not to renovate the entire city fabric, but just few key points within it, through the rethinking of their footprints within an ideal networked urban pattern able to conceive the city at a different scale.

We have chosen the area of Caserma Rubattino and decided to consider it as one among the big containers that are spread into the Milan city fabric. Heterotopia, Urban morph-type, Mega form, the Rubattino barrack has to be re-shaped as layer system, inner landscape and landmark at metropolitan scale.

Antonella Contin

The site

The site given by MIAW, is a mega-block, built for manufacturing the Innocenti automobile and then occupied by the military until today. This mega-block is situated on the edge of the city that is defined by the 20th century transportation infrastructure ring of rail tracks and highway. This ring must be seen in relation to the older medieval and 18th century rings that have been transformed from walls to transportation infrastructure. This new ring is a modern wall. The old city inside the wall has punctured it and penetrated the old landscape of small towns, agriculture and later constellations of industry. Thus, we have a heterogeneous mix of extended urbanism, new sub-urbanism, remnants of small towns (now incorporated into Milano), occupied, transformed or abandoned farm land and industrial buildings. There is also the ancient Lambro River, flowing from the mountains to the plain, vying for its existence next to the highway. What will be the identity of this area in the re-formation? The site is between the old small towns of Lambrate to the north and Ortica to the south. It is surrounded by diverse activities; old industrial fabric that is being re-purposed on the west side, a residential enclave to the south, a church with school, Polytecnico dormitories and a public theatre on the east and a vacant site with proposed plan (that could be modified) to the north. Adjacent is a new high density residential enclave with a contemporary/plaza-shopping center, and pedestrian connection to the Lambro River that is bracketed with new parks. Along the river is the spatially powerful columned space under the Tangenziale. Beyond the Lambro is the equally powerful industrial archeology of the abandoned Innocenti factory buildings.

The block and the building

The mega-block site is about 380 meters by 230 meters. The building, a factory for the Innocenti automobile from the 60's to the 90's, and taken over by the military in WWII is about 280 meter long with 4 bays totalling about 120 meters and about 15 meters high. It is a steel long-span truss structure. Three conical bunkers with internal spiral ramps are connected underground to each other and the main building. There are other out buildings that could be dismissed.

The problem

The work-shop studio focused on the Rubattino site of the automobile factory/military site and its relationship to the different scales of the surrounding context from the regional to the urban and local architectural city block and buildings. At the regional scale the study considered the sites location in relation to the historical city of central



Milano, its 19th small towns, agricultural farms and industrial compounds as well as suburban, new settlement growth. The infrastructure of raised rail tracks and highway had to be considered and confronted. The issue of the edge of the city, how it was solved in the past and what are the new problems and possibilities. The problem poses the following questions: What is the potential role of the mega-block in its context? How to deal with the existing giant scale mega-block in relation to human scale? What to do about or with the existing perimeter military wall? What to do with the existing factory building – keep or remove? How to use the existing factory building in relation to the existing social context or the regional context or both? What is the role and possible meaning of the bunkers? The issues of urban ecology and sustainability must be considered a pressing issues. How do we as architects understand, research and collaborate to address these complex issues in both visual and real ways to contribute to the urban environment? Finally, how do we use this work-shop and project to investigate the issue of Re-Forming Milan – re forming the city in the 21st century edge, and the exterior remnants of older century?

The Workshop

Students from the Scuola di Architettura e Società of Politecnico di Milano and of the School of Architecture and Design of Nyit worked in teams to elaborate design proposals for the area of Caserma

Rubattino. Sixteen different “points of view” emerged during the 10 intense days of workshop, from discussions and design explorations which identified three main approaches or design strategies: Infill (Riempimento), Wall (Recinto), Garden (Disegno di Suolo).

The “Infill” strategy tried to define ways to create density through systems of built form and space in a dynamic continuity with the existing urban fabric or introducing new elements composed in the field left open by the demolition of parts of the existing built fabric. The “Wall” strategy rethinks and transforms the idea of gate or threshold into a more permeable and performable one. In most cases the wall is more metaphorical or symbolic, where dimension, posture and rhythm are able to establish new relationships with the surrounding, seeing the friction between inside and outside. The “Garden” strategy is oriented towards new ways of manipulating the ground, creating recreational, restorative and productive landscapes with an approach that involves and reactivates local as well as regional scales.

Some projects involve two or all of these strategies with differing hierarchical importance. They all were able to explore and verify issues and potentialities of the selected site in relation to three main dimensional scales: Local, Urban, Metropolitan.

This was achieved through a process of observation, recording and critical analysis of the characteristics of the context, including issues of connection, program distribution and the complexity of the environmental systems have been considered an important starting point for a proactive understanding and reformulation of the site. Each design proposal explored experimental and integrative approaches to activate and verify possible scenarios for the future of this neighborhood in a perspective of meaningful connectivity both physical and strategic to the bigger surrounding. The system of actions and reactions introduced by the design proposals making a specific strategy of intervention which, starting from the real conditions, also led to a possible abstract and provocatively paradigmatic. The design proposals for Rubattino thus became an opportunity to explore and discuss issues related to similar sites diffused within our cities.

Conclusion

Re-forming the city has been a preoccupation since the Renaissance Citta Ideale. There was some success in the 19th century with Haussmann’s Paris and Cerda’s Barcelona. There were good intentions for reform and re-form in the 20th century with C.I.A.M. and Team X, but little success in forming a modern city. Now we have found deep seated problems of urban ecology that we have created during the last century

that must be solved. So again we must consider re-forming the city. Rubattino provided a good place to test new ideas. The Project provokes some important general questions:

- How does architecture and urban design interact in terms of the local context? How does the local interact with the larger scales? Is a 'metal map' achievable at multiple scales and how can it be represented? What image, sign/shape, or form/signal?

- How do we consider and work with neglected architecture and urban space, the built and the natural heritage, and give them new meaning? How can this achieve well-being/livability and the attractiveness of the place in relation to its history, geography, potential and new objectives.

- How will the awareness of cultural heritage change over time? How culture and a sustainable heritage can be fundamental to conceiving a liveable metropolis with its visible, conscious and unconscious aspects?

- Thus we must learn how to integrate a sensitivity towards natural ground and environment into our architectural, landscape and urban projects; a new "paesaggio" (a new landscape) as a reality built on a strong connection between the green/blue/grey infrastructures.

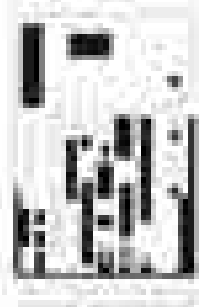
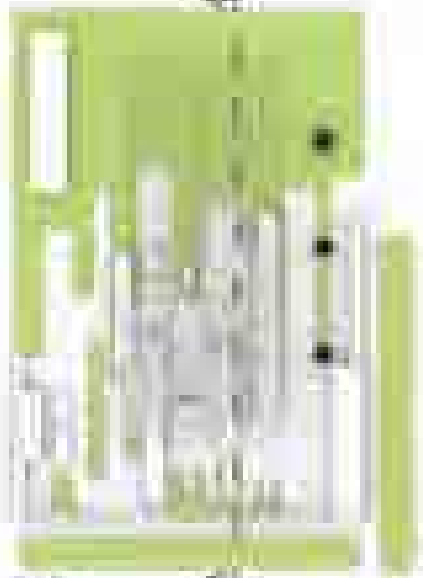
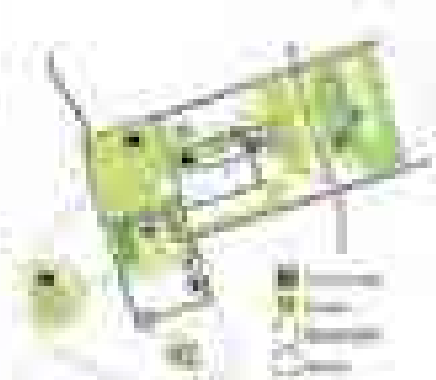




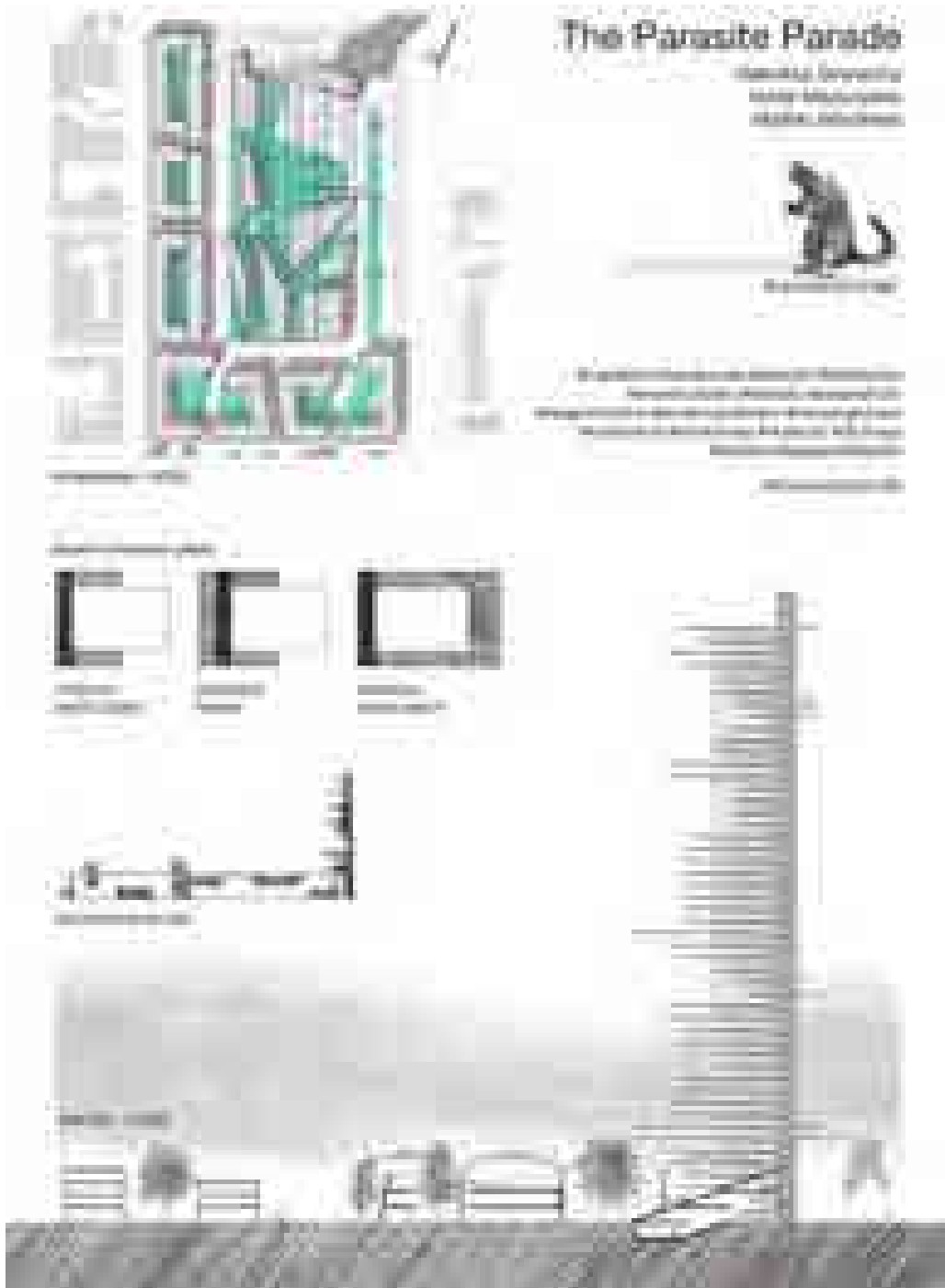
Structure

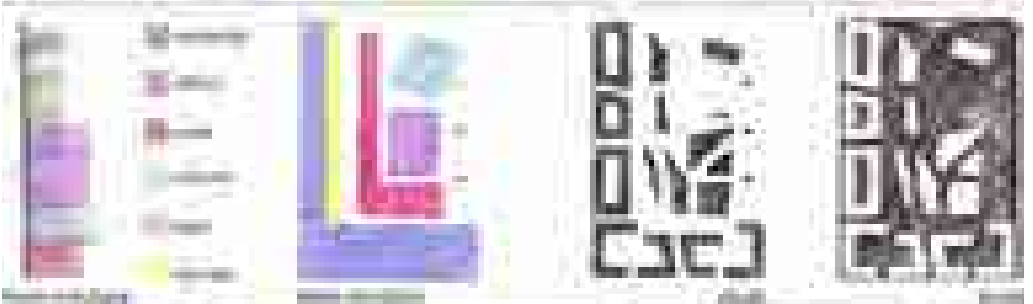
Structure of the building complex.

The building complex is designed as a series of interconnected volumes. The central courtyard is a key element, providing a green space within the urban context. The building's structure is a mix of concrete and steel, with a focus on creating a sense of openness and connectivity. The design is a response to the urban context, aiming to create a building that is both functional and aesthetically pleasing.

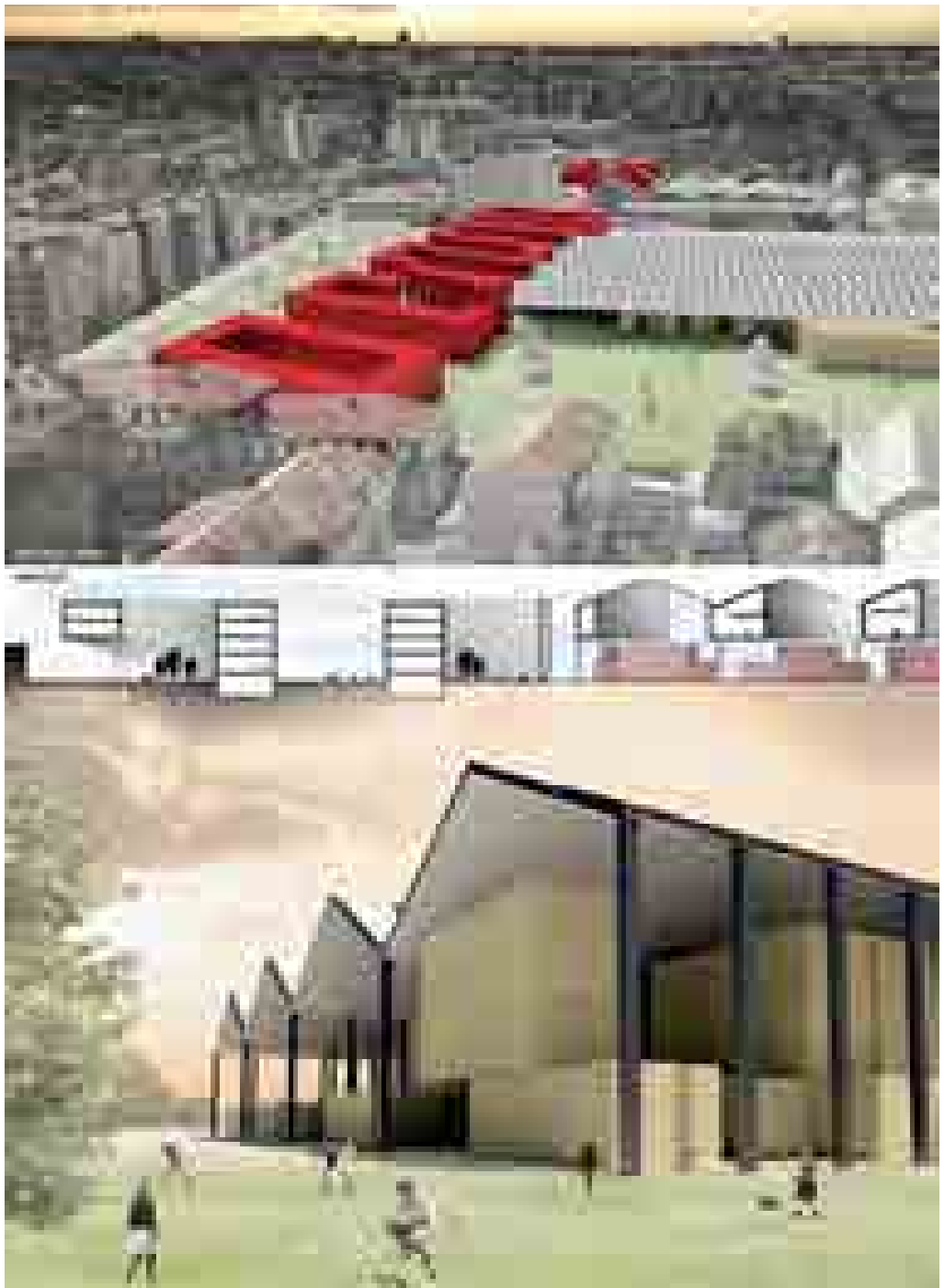


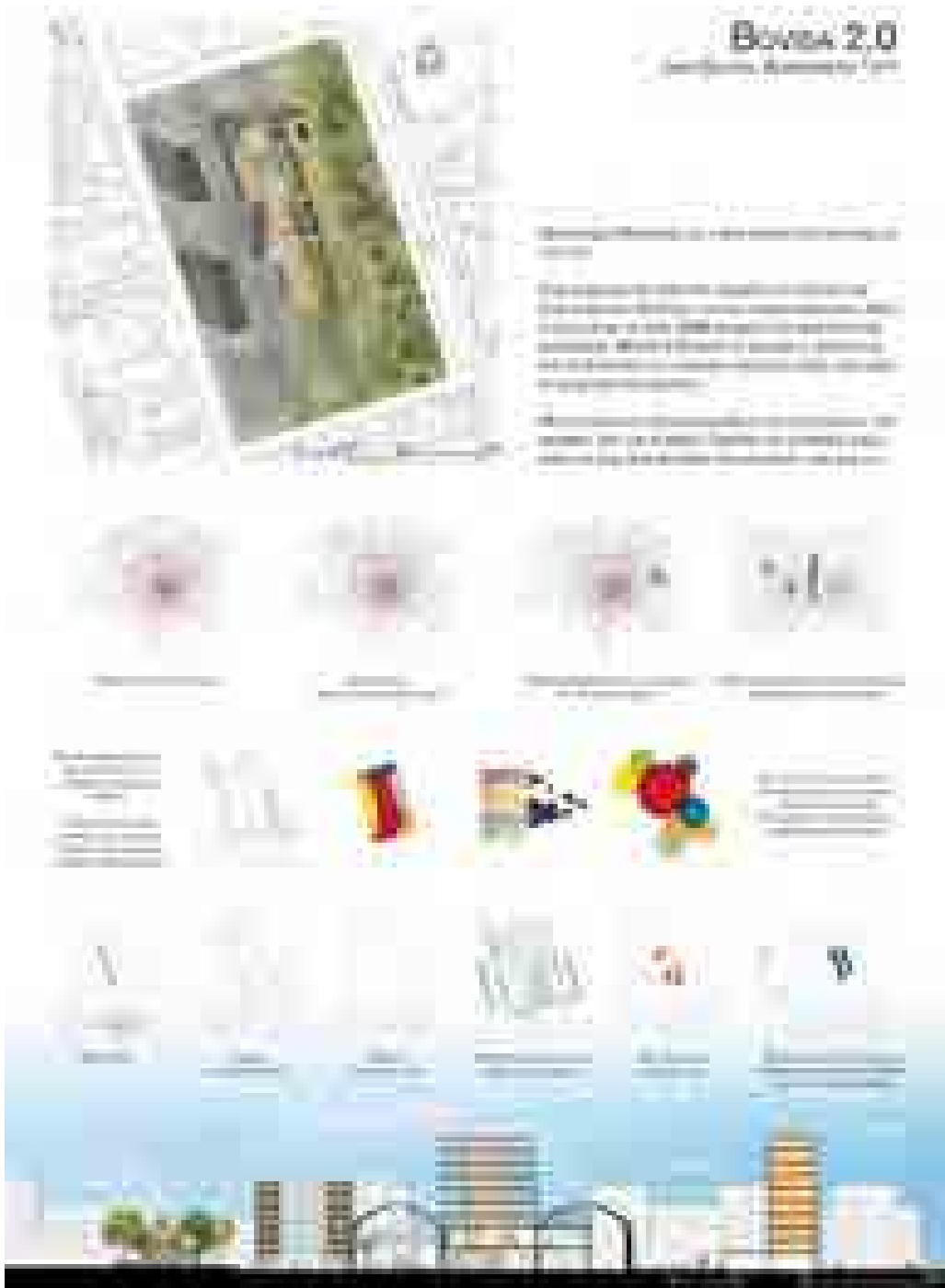












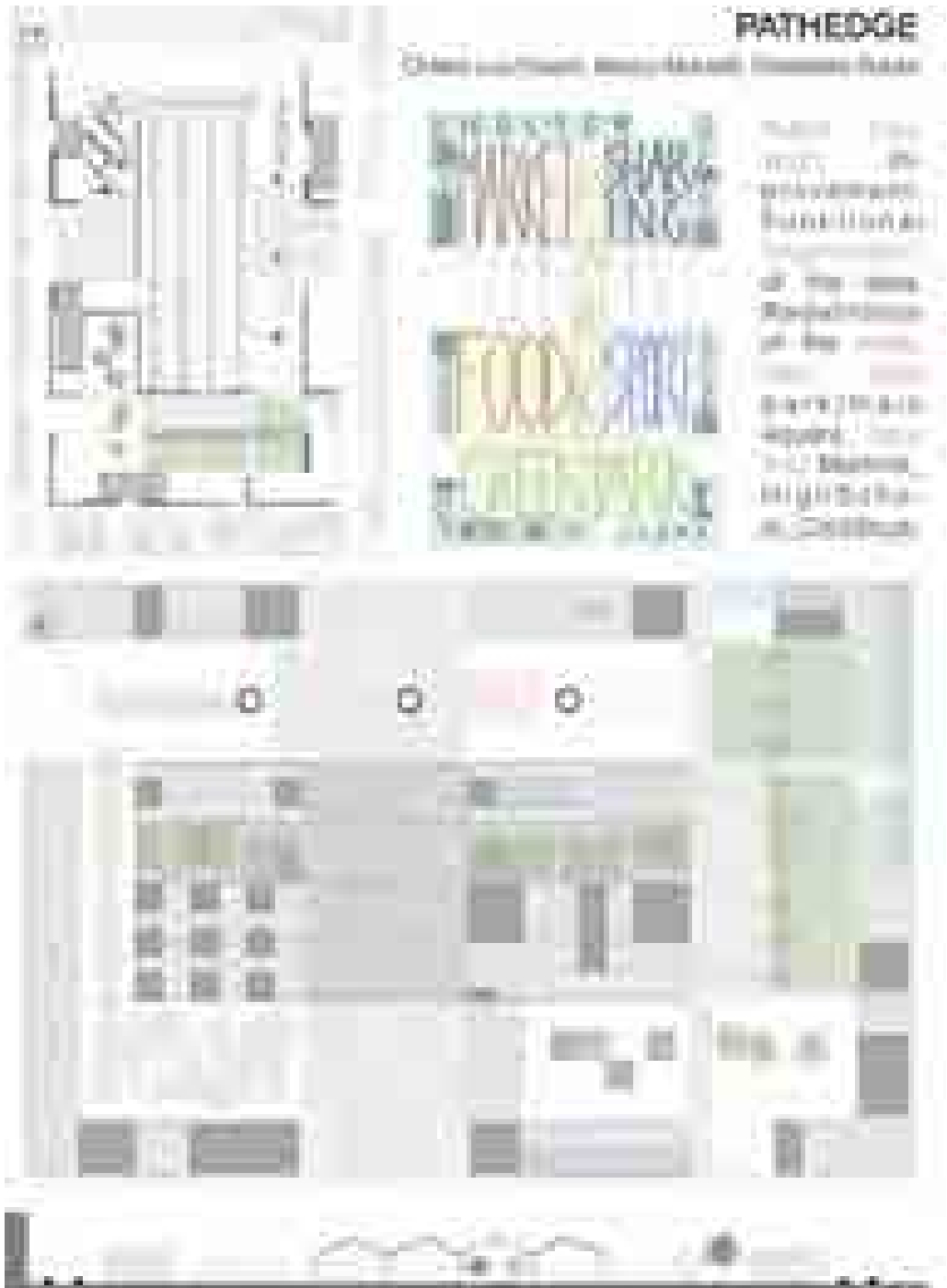


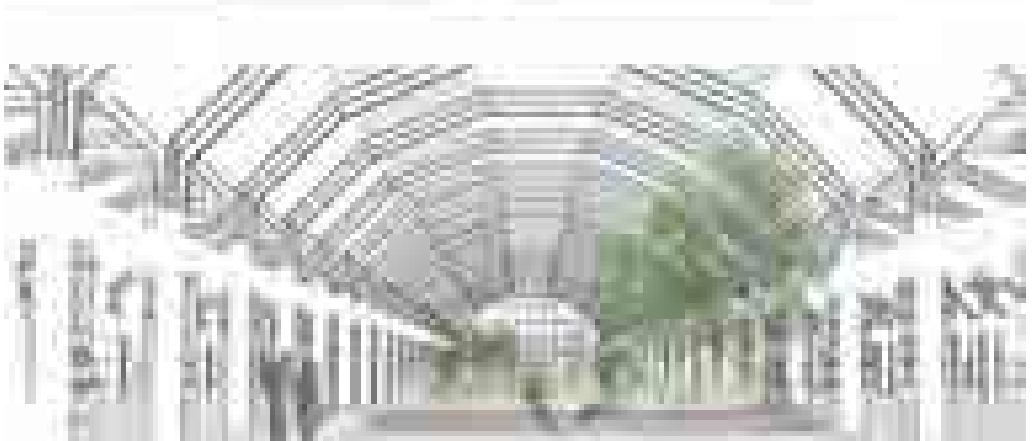


War and Peace Memorial

The War and Peace Memorial is a large-scale architectural project designed by a team of architects. The site is located in a prominent urban area and is characterized by its unique topography and historical significance. The design aims to create a space that honors the memory of those who served and sacrificed during the war, while also providing a place for reflection and peace. The plan includes a central courtyard, a large building with a complex facade, and a series of smaller structures and landscaping elements. The overall design is a blend of modern architectural principles and traditional urban planning, creating a space that is both functional and meaningful.

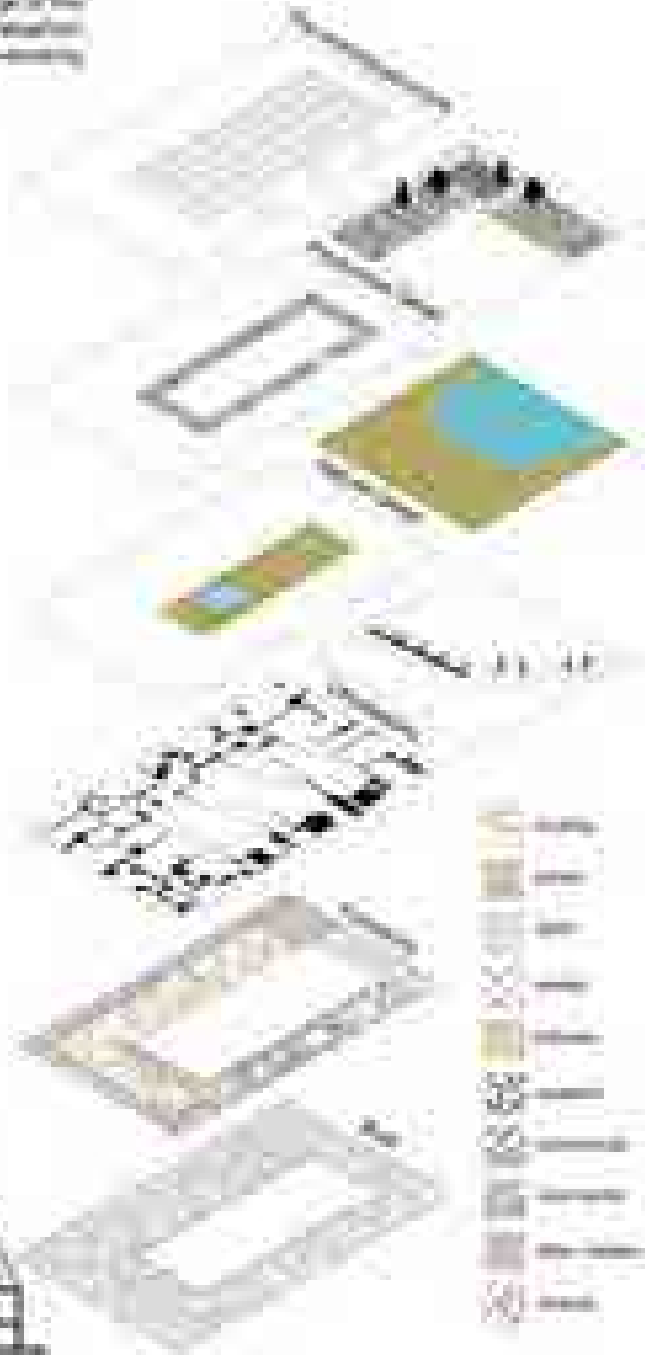


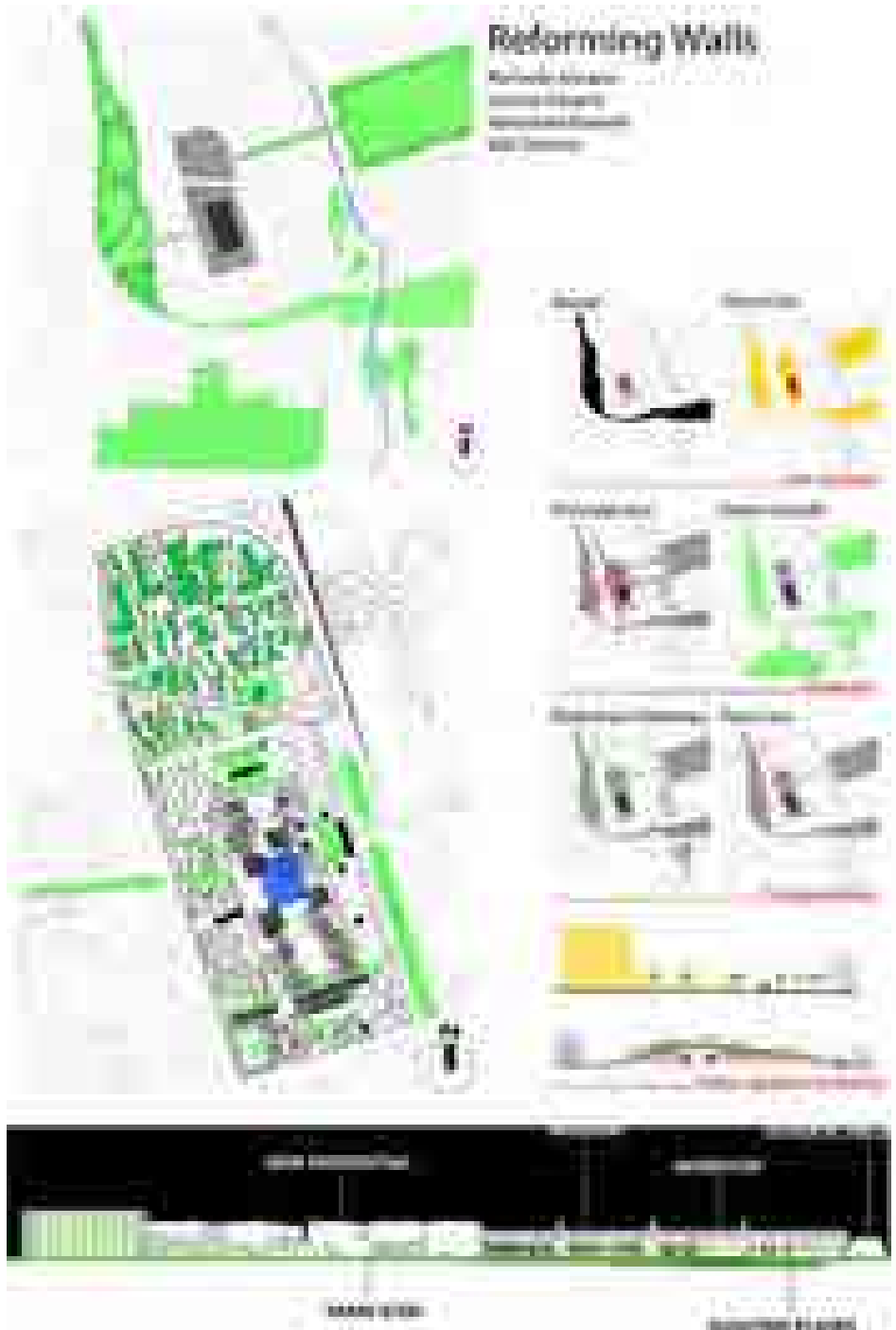


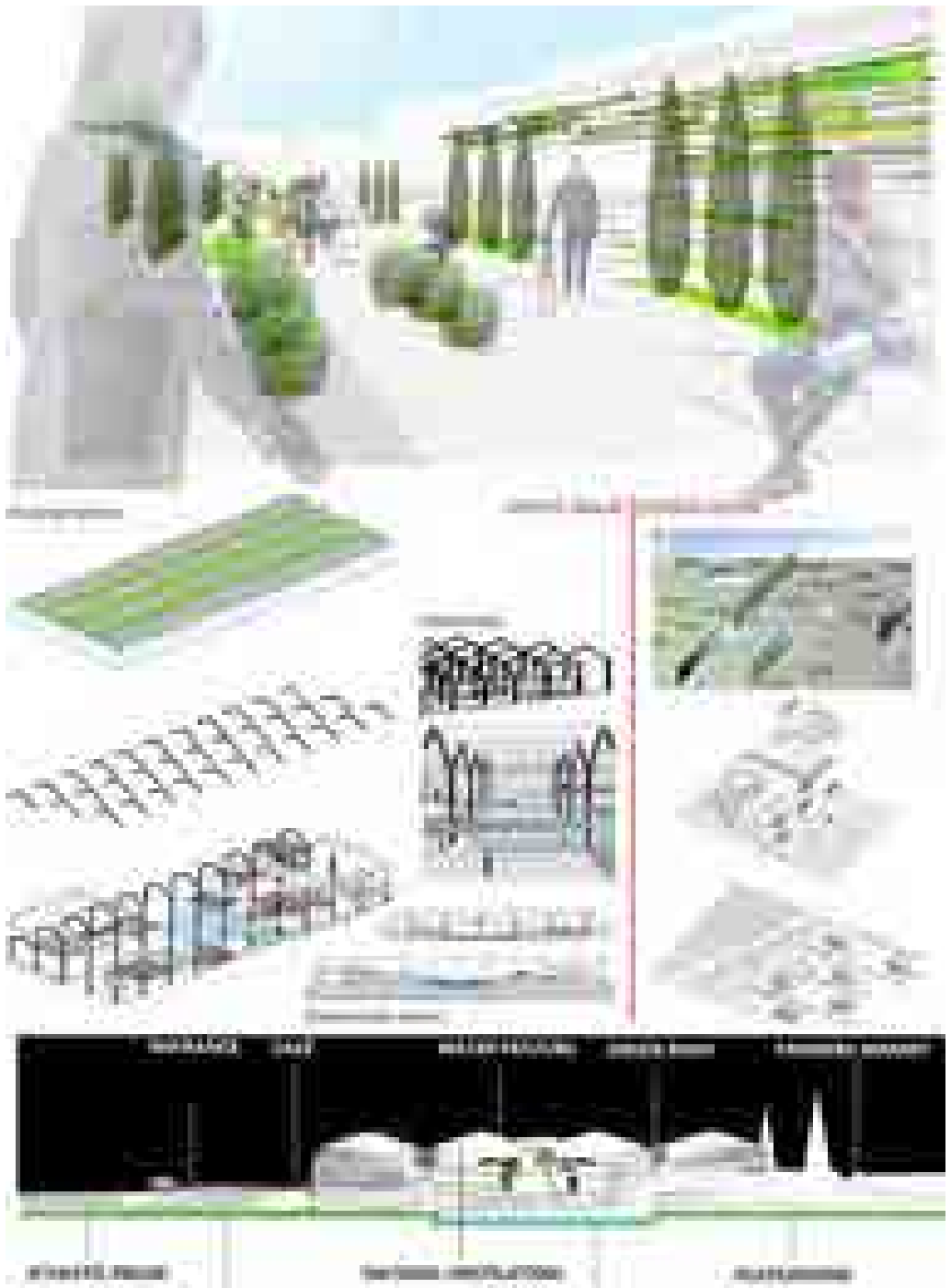


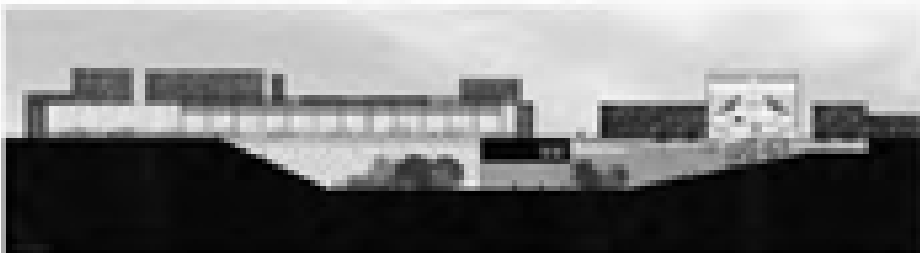
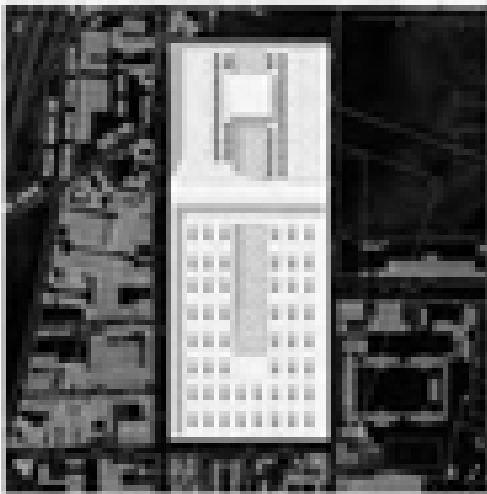


The prophecy to create the village of the Holy Spirit is fulfilled, according to the location of the land and the use of the government's land.









UNDERSHELTER

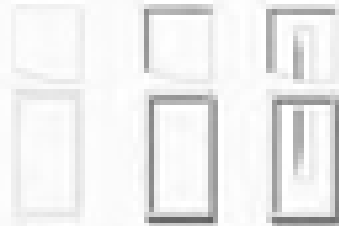
story of an urban hope

2014-2018

Milano, Italy

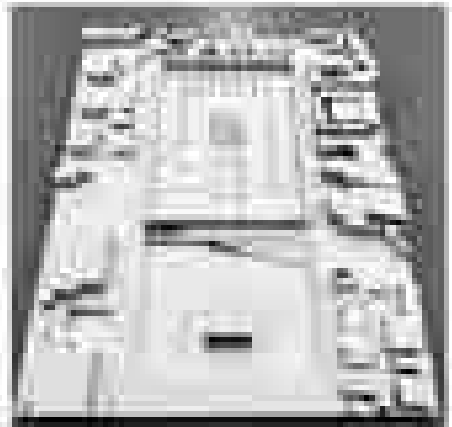
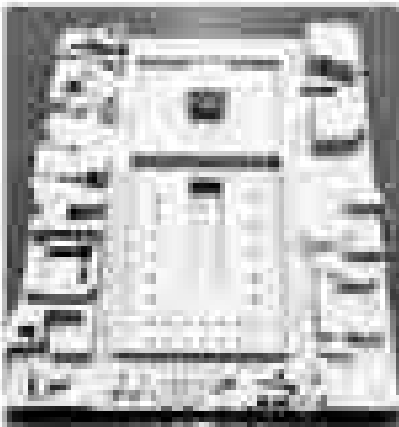
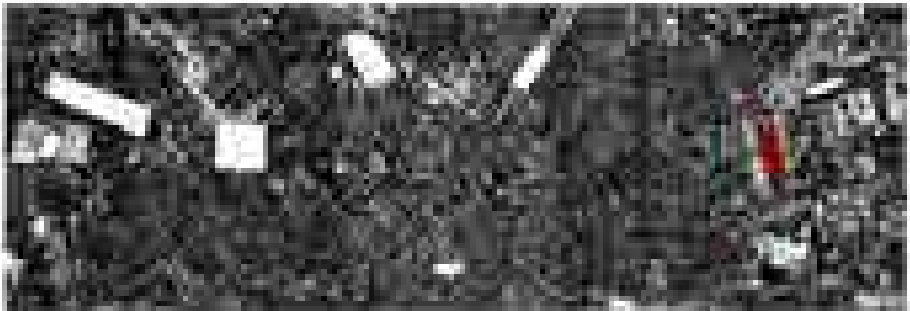
Architecture

Urban Design

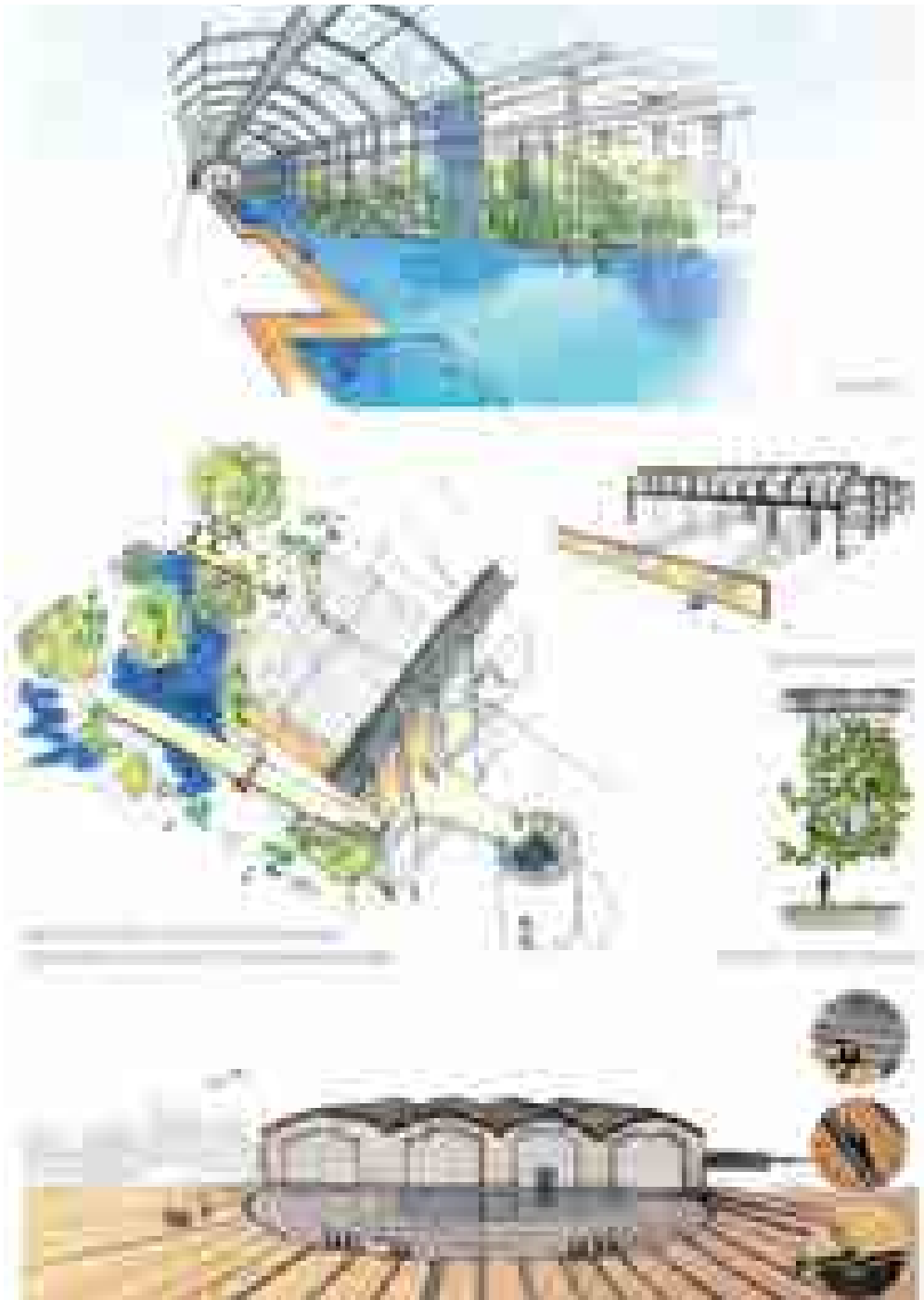


In a dense urban context, the story of a new building is often told through the language of the facade. The facade is not just a barrier between the interior and the exterior, but a medium for communication. It is a way of saying "I am here" and "I am part of this place". The facade is a way of saying "I am part of this place" and "I am part of this place".

















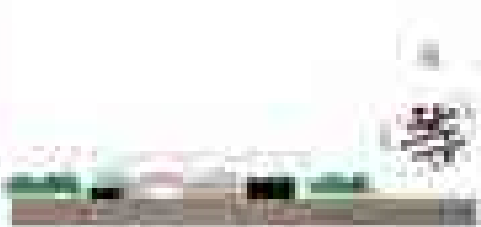
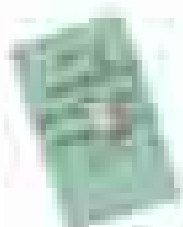
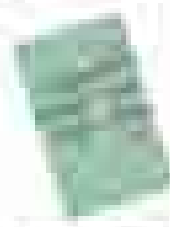
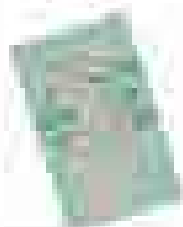
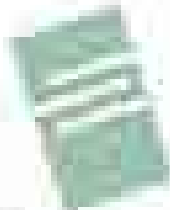
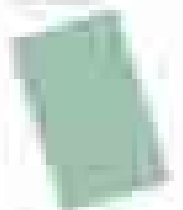


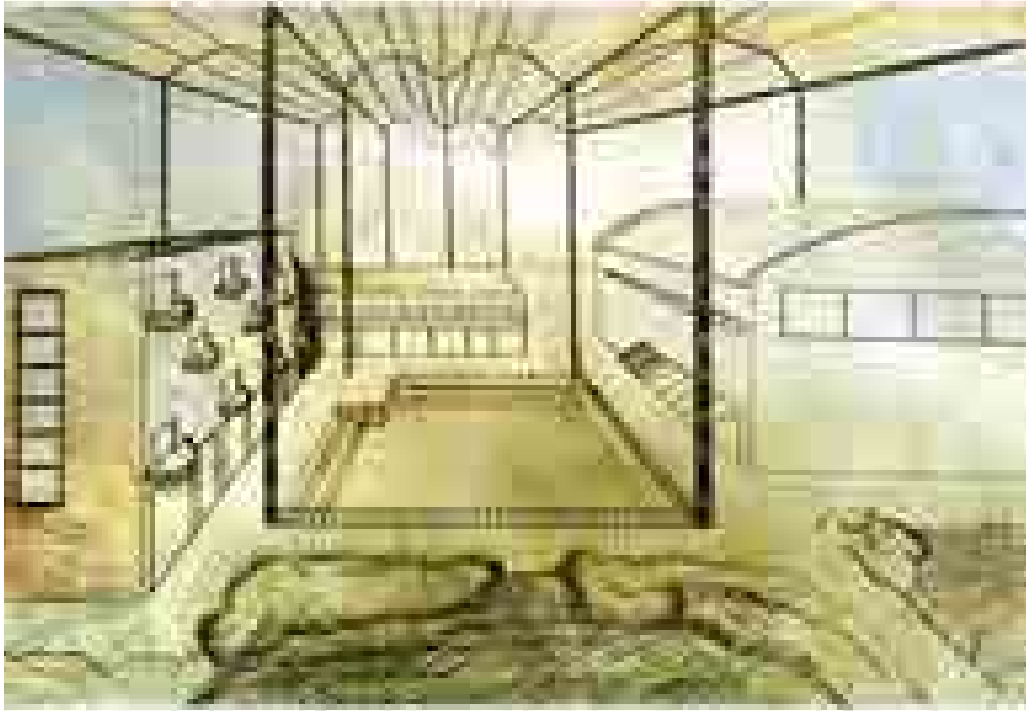


GREEN CAMPUS

Building complex in Lecco, Italy, 2011

The building complex is a prime example of a green campus. It features a central courtyard with green spaces, surrounded by various rooms and corridors. The design emphasizes sustainability and environmental friendliness. The building is a prime example of a green campus. It features a central courtyard with green spaces, surrounded by various rooms and corridors. The design emphasizes sustainability and environmental friendliness. The building is a prime example of a green campus. It features a central courtyard with green spaces, surrounded by various rooms and corridors. The design emphasizes sustainability and environmental friendliness.

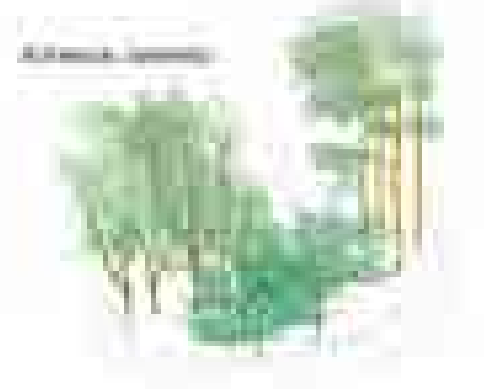
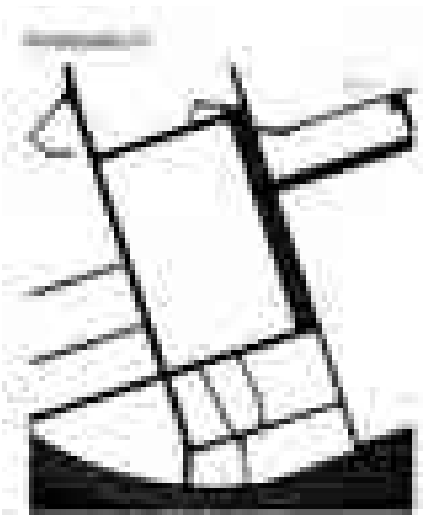














DWS.02

Günther Vogt, Sebastiano Brandolini, Nicolas Gilsoul, Antonio Longo, Talita Medina

Participants

Agnese Bavuso Marone

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Günther Vogt. Background in gardening, studied in Bern Landscape Architecture and works in partnership with Dieter Kienast since 2000. As a designer, he has worked all over the world and has offices in Zurich, Berlin and London. As professor, he has courses at ETH Zurich since year 2008 and was a guest professor at Harvard Graduate School of Design in year 2012.

Sebastiano Brandolini. After graduated from Architectural Association of London, works as project designer, researcher and disciplinary critic. He was editor of Casabella between years 1984 to 1996. As a professor, works to Università di Architettura in Florence and ETH Zurich.

Nicolas Gilsoul. Grand Prix of Rome. Architect, PhD of Science and Landscape designer, he is founder and president of his office in Paris. Since 1996 his works had many international awards. He is professor at Beaux Arts of Brussels and at Ecole Nationale Supérieure du Paysage of Versailles.

Antonio Longo. Graduated in Architecture at the Polytechnic of Milan. PhD in Urban Design and Planning, is associated professor at the Polytechnic of Milan where he works on integrated projects of architecture and urban planning, landscape planning, communication and territorial strategies.

Talita Medina. Graduated in Architecture and Urbanism at Pontificia Universidade Católica do Paraná, Brazil. Actually working as a professor at the Polytechnic of Milan on themes related to urban and landscape design.

Lambroscares Hiddenscares

Business time, or re-appropriation of real value

In the Milan metropolitan region the Lambro valley represents the last corridor of naturality and open spaces in the constructed body of the city.

The river represents a problematic environment where different habitats, landscapes and infrastructures meet generating a peculiar kind of order. The geology of the river has to do both with the hydraulic risk and with the opportunity to recover a system of nature, ecological connections, productive landscapes and public parks.

That is also the chance to imagine the post Expo city, realistically and closer to the needs of the citizens. A city of water, where the rivers can breathe, is a city of the everyday quality of life. We belong to a romantic generation but we also know that rivers are dangerous places. Therefore the challenge is to start from the hope and utopia of a new, better and possible future landscape.

Walking along the river and designing its possible future, we try to turn the destiny of Lambro as a forgotten landscape into a new center of natural urbanity: as attractor of social activities, using the full potential that every natural element, as a river is, has to develop an urban and suburban territory.

Lambroscape _ Kickoff letter

We would like to use a simple method that is based on the direct reaction to the evidence of the landscape and to reduce (if possible eliminate) some filters, such as: images of famous landscapes, references from journals, and that anxiety to respond to socially positive forms and technologies found in many earlier projects. Staying in the landscape, suspending judgements and then trying to imagine possible futures: we will walk a lot and take the necessary time. We will also have to return to “old” hand-drawing, which forces us to be fast and selective, working with an economy of means and intentions.

We cannot understand a landscape if we don't walk it.

We know that rivers are dangerous places, but since we are enlightened explorers we have to adopt a positive outlook we can imagine and accommodate ourselves, even in this picturesque world, at least for a while. We will use a notebook for sketches, a good pencil, some colours, a camera, a smartphone or a tablet, hiking shoes and suitable clothing in case it rains. The aim is to face the landscape project in a complicated environment in which the river is denied to the city, at times hidden but in some places surprisingly natural and scenically intact.

We will try to imagine possible futures for the Milanese Lambro, in its different parts: from the evidence of individual points of view, at eye level, detected through drawings on notebooks, photos or annotations. Obviously, this is just a point of access and a tool.

For once, we would like to try to reverse a common way of doing things, going back to the roots of the landscape project. It's a process of contextual knowledge: patient, long and potentially endless: some great landscape painters from the past have worked this way on the physical reality of the landscape, building and editing it constantly or following its natural evolution.

How and when to stop? We will decide it together: the aim is to build a guide for the future of the Lambro. We will take special care of the drawings and be careful observers: with Alessandro Rocca we started by referring to the famous *Red Books* of Humphrey Repton.

So: Lambro Red Books or a Lambro Gardens? We discussed it with Nicolas Gilsoul and Guenther Vogt. Sebastiano Brandolini guided us through the ten days of the project, starting with surveys along the river.

Antonio Longo

Surveys along the river

1- We started our survey by visiting the hills of Parco di San Maurizio. Only from the top can we see the surroundings and realize how close the abandoned Falck area is. Here the river runs compressed in-between the artificial hills (made of the polluted soil from Falck industry) and the Tangenziale Est.

2- The second survey started in a peripheric residential area of Milan. Crossing an existing bridge we arrived on an agricultural field, bordered by a small canal and the Tangenziale Est. On the other side of the river, the residents maintain an area of illegal urban gardens. Walking south we finally arrived at Parco Lambro, a park split in two by the river.

3- We ended up our survey by walking from the Grande Forlanini to the Ponte Lambro neighbourhood. Here the river is practically inaccessible, hidden behind 2 mt high banks (as flood protections). Small canals irrigate this part of the city, and here too we found illegal urban gardens, agricultural fields, massive mobility infrastructures and open park fields.

Schematic plan of our surveys

- 1 - San Maurizio al Lambro
- 2 - Cascina Gobba to Parco Lambro
- 3 - Parco Forlanini to Ponte Lambro



The Center of Milan

Alike the rivers Olona and Seveso, and alike the Naviglio Grande, the Naviglio Pavese or the Canale della Martesana, the Lambro belongs to the centre of Milan. This is no longer only a thesis as it could be considered twenty years ago: it is now an irrefutable fact. The proof is provided by any map of the metropolitan area of Milan: we cross the Lambro and we pass alongside it at so many points and so many times, also without realizing it, that we find ourselves having to constantly greet it and wave hello: going to the airport of Linate, travelling along the Tangenziale Est, in the districts of Monza or Melegnano. If we were to make a map with the Lambro as its vertical axis, we would realize that the metropolis of Milan develops and opens symmetrically on both sides of its banks: with another river, the Adda, about fifteen miles east and the Seveso about ten miles west. Due to its geographical centrality and the fact that we realize its presence only when it overflows creating serious problems and damages, we should take care of the Lambro with same daily and farsighted care, we normally dedicate to a garden, a square or a house. The first impression you get of the Lambro today, making a visit or an inspection, is that it was emotionally abandoned, and that the city does not know what to do with it: is a smelly course, overwhelmed by noisy infrastructures, without trails along its banks, whose identity is, if not absent, unmentionable; and this isn't only due to the fact that along the stretch from Monza to Melegnano, it is heavily polluted. Observing it, one understands why so often in the past rivers were channelled, intubated or roofed over by a road, to be forgotten until they overflow and flood the surrounding city.

The Lambro, from being an urban taboo as it is today, must again become a decent place of experiences: serving its neighbourhoods, the city, the metropolis, the territory, the geography, doesn't matter which. As a citizen of Milan, I would want and expect: to notice his presence, to observe it without being ashamed of its smell and colour, to stop and walk along its banks, to see new buildings and activities coming in direct contact with its waters, to remain astonished by the urban transformations catalysed by its rehabilitation as well as by its reinvention.

Because they are dangerous, rivers are considered to be romantic; moreover, their waters turn out to be useful for many faceted activities of our society, such as industry, agriculture, health, energy production, leisure, mobility networks. The city is full of places and situations which

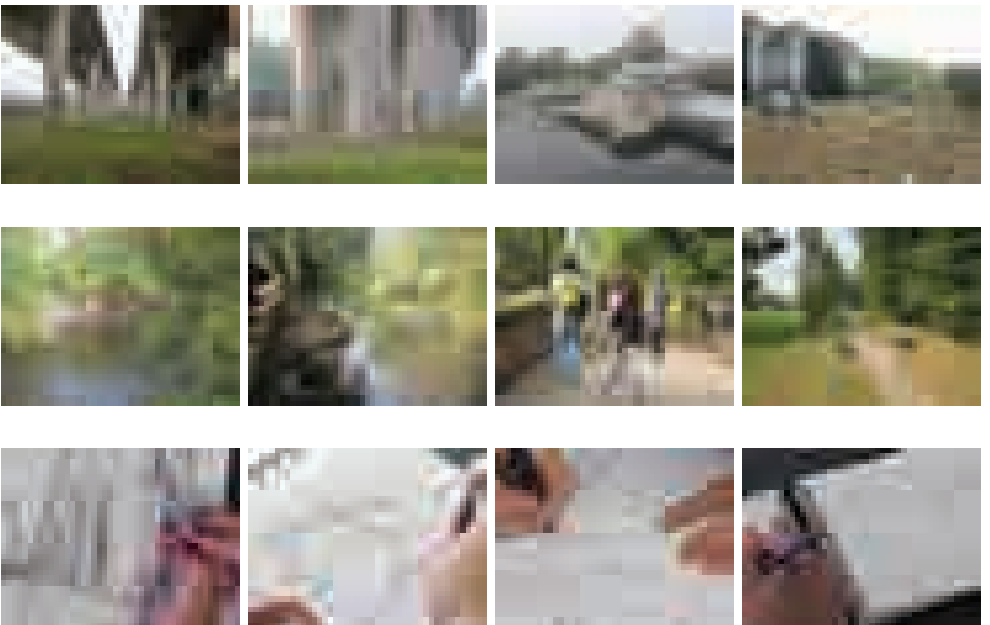
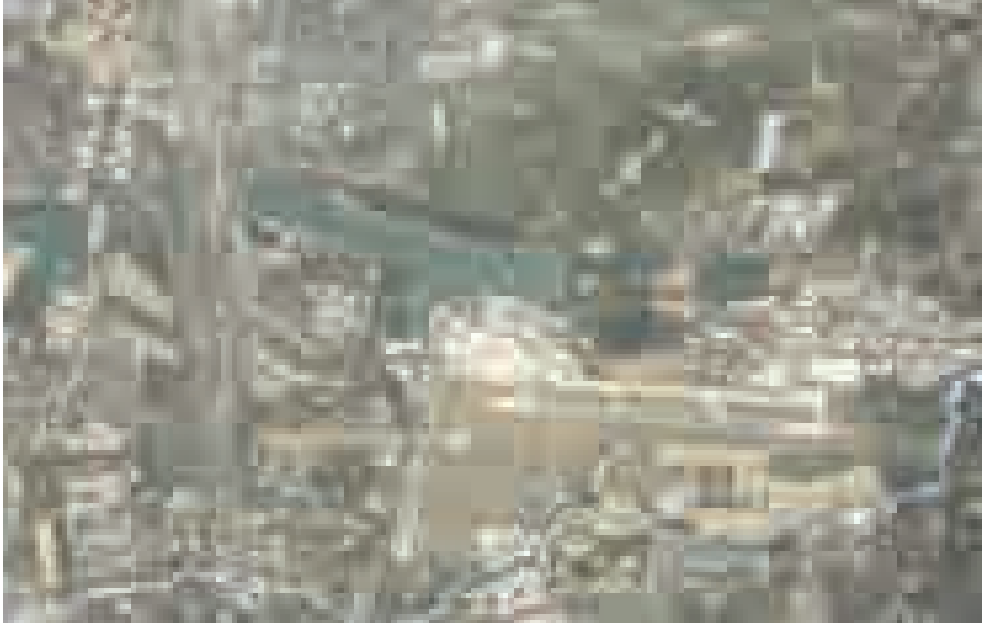
are hidden or inaccessible (including the river Lambro); as citizens we often think these cannot be recovered, and therefore we are happy to remove them completely, both physically and metaphorically, both from our reality and from our imagination. But this only makes the current political-territorial status worse, a status I would define of unawareness but also of extraordinary opportunities. Maybe for all of us citizens, getting to know the Lambro equals establishing a direct contact with the bare physical reality of Milan. Milan is going through a metamorphosis and process of awareness: from being-a-city to being-a-metropolis; the implications of this - social, economic, urbanistic, productive, infrastructural, architectural – will turn obvious in the coming decades. If we really want it, rivers can become one of the souls of the metropolis.

Sebastiano Brandolini

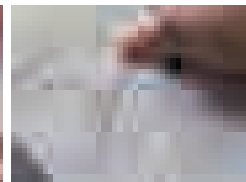
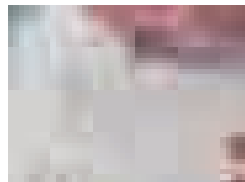
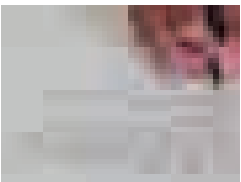
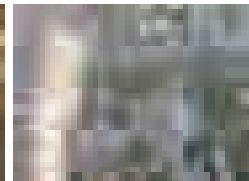
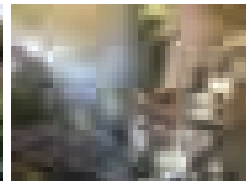
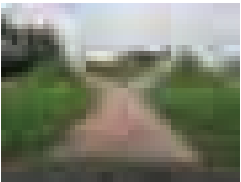


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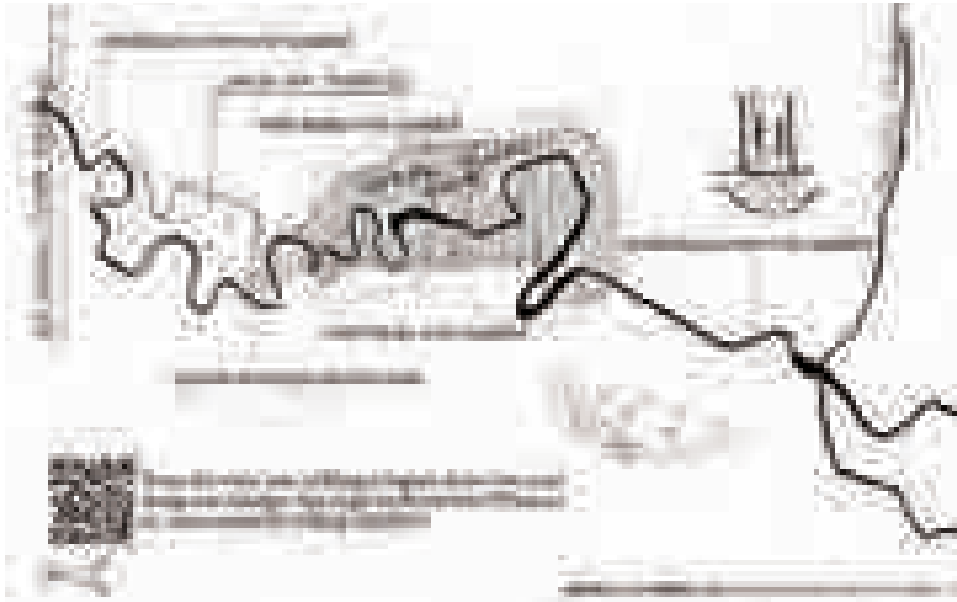


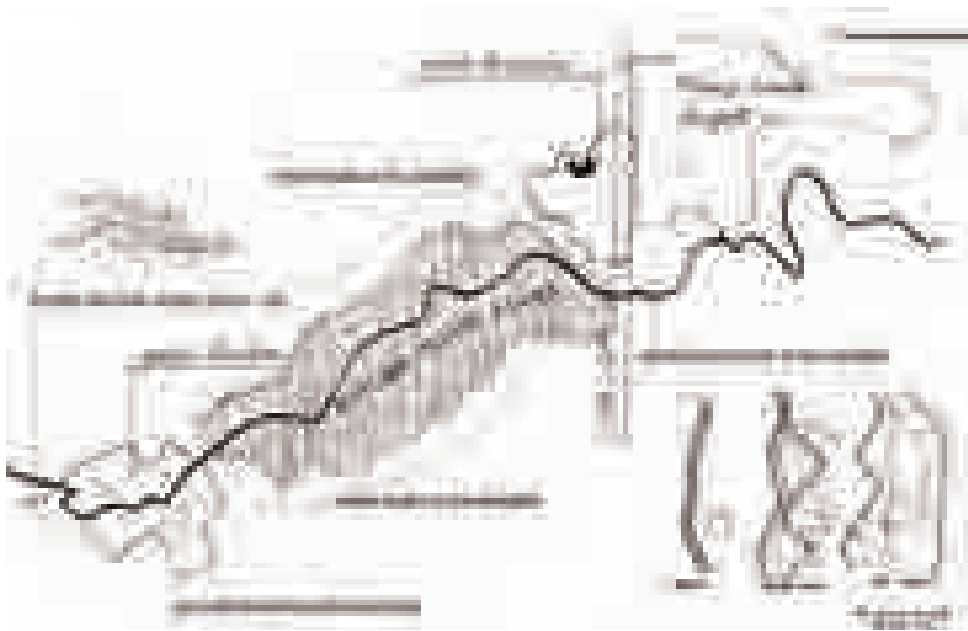
Lambroscape **Hidden**scape MIAW workshop Politecnico di Milano 2014

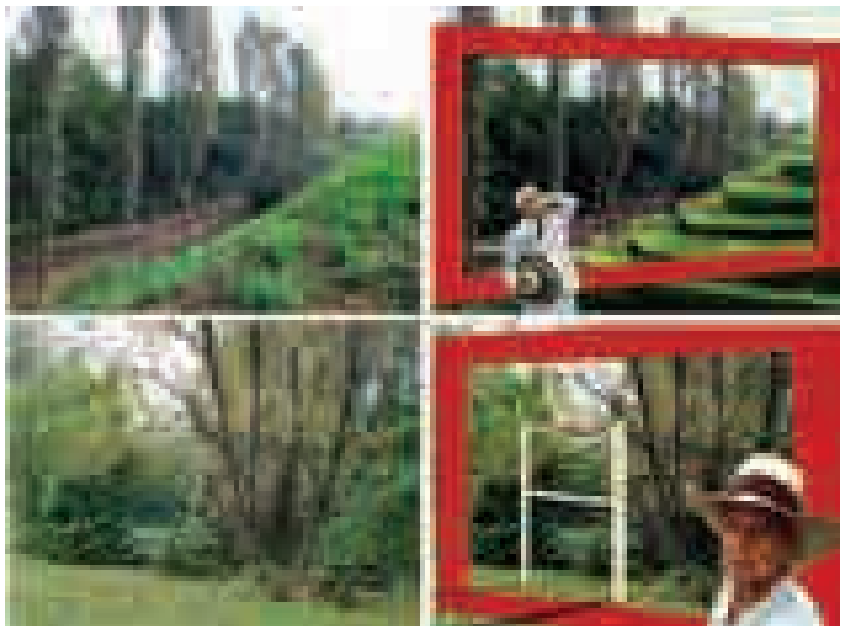






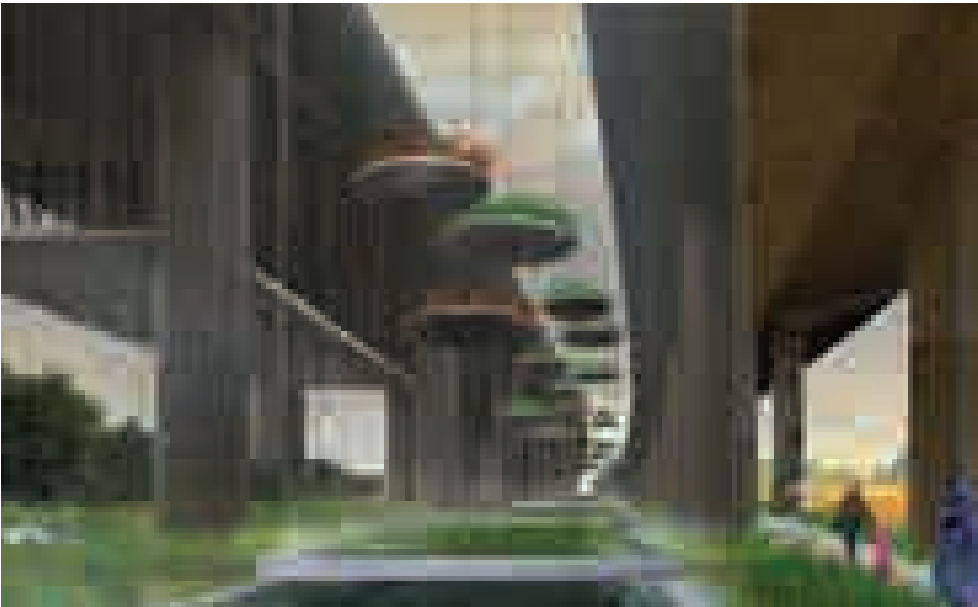












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