

Studio Sergison
Spring Semester 2015

Re-use 2



Contents

| | |
|----|-----------------------------------|
| 5 | Introduction |
| 6 | Re-use 2 |
| 10 | History of Milan |
| 16 | Project sites |
| 20 | First exercise: Survey |
| 22 | Second exercise: Strategy plan |
| 24 | Third exercise: Atmosphere image |
| 26 | Fourth exercise: Building concept |
| 27 | Fifth exercise: Plan concept |
| 28 | Sixth exercise: Facade concept |
| 30 | Material for final review |
| 32 | Programme: Spring semester 2015 |
| 34 | Reading list |
| 35 | References |
| 36 | Contacts |

Aerial view of Milan

Introduction

This semester we will look again at the issue of re-use, but from another angle: as an approach rather than in relation to a specific building. We will consider the value of works of the past and notions of architectural continuity. In this instance we will look at the relatively recent work of a number of exceptional architects who were active in Milan in the middle of the twentieth century.

The semester will begin with an extensive study of a number of exemplary apartment buildings. The lessons they hold will then be used to develop projects for sites we have identified in Milan. Projects will be developed by students working in pairs.

As in the past, a lecture programme and contributions from a number of experts in this area of study will support the studio.



Typical street

In the history of architecture there have been moments when a number of architects of exceptional talent have emerged in a city or region and, no doubt partly as the result of reciprocal influence and encouragement, produced work that is stronger as a whole than the sum of its individual parts.

In recent times this was the case with the three Porto masters, Tavora, Siza and Souto de Moura, and in Stockholm with Asplund, Lewerentz and Celsing. In Switzerland, the same can be seen in the work of a number of architects who were active in the 1960s in Geneva, such as Saugey, Lamunière, and Tschumi. This list could certainly be expanded and would in itself make for an interesting study.

With the changes that have occurred within the profession over the last 50 years or so, and with greater ease of travel, it is increasingly rare for architects to be working only locally. This is, however, a recent phenomenon. In the period spanning from the 1930s to the 1960s a number of remarkable architects were active in Milan. Their work derives from International Modernism but their interpretation of it is unique and highly original.

During the course of this semester we will attempt to develop an understanding of the conditions in which this work was produced and the qualities that characterise it. Of course much was due to conditions and circumstances that it is not possible, nor desirable to recreate, notably the need to rebuild a war torn city and the post-war industrial and economic dynamism. But this was coupled with a fascination with the modern and a deep knowledge of architectural history and Italian culture that is evident in the work of the Milanese architects of the time.

Your task is to try to interpret (not copy) the example of this previous generation. Like them your work will attend to the needs of the contemporary Italian city and try to identify solutions by looking to the past.





1 2



3

- 1
Alessandro Rimini
Corso Giacomo Matteotti
- 2
Twentieth century apartment block
- 3
Giovanni Muzio
Via Maurizio Gonzaga
- 4
Typical street



4

Milan is the second largest urban agglomeration in Italy, with 1.3 million inhabitants in the city and an estimated 7.4 million living in the metropolitan area.

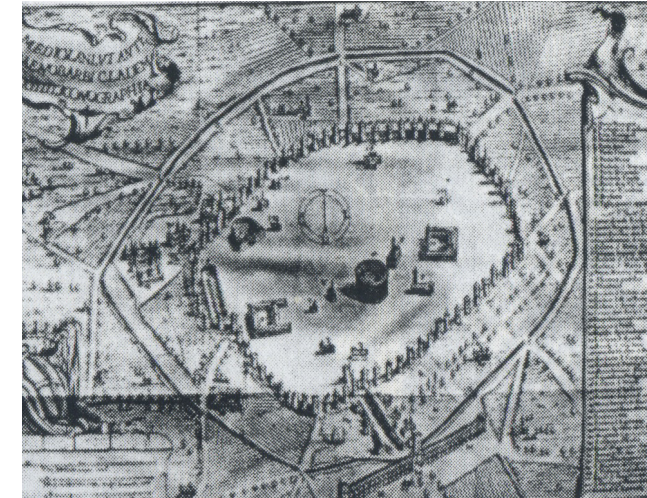
The city lies in the Po Valley, between the river Po to the south and the foothills of the Alps to the north. Lake Como, Maggiore and Lugano lie to the north, the Ticino River to the west and the Adda to the east.

The Celtic Oppidum, founded around 400 BC, was conquered by the Romans a century later and gradually grew in importance until it became the capital of the Roman Empire in AD 286. The ancient city covered an area of about 50 hectares and was surrounded by virtually square defensive walls that date back to the 1st century BC. The *cardus* and *decumanus*, the two main axes of the characteristic Roman settlement crossed at what is today Piazza San Sepolcro, close to the Biblioteca Ambrosiana, then the centre of the city.

A second city wall was built under Emperor Maximianus (286-305 AD) surrounding a new area to the north. In terms of its size and density, Milan was the second largest city in the Western Roman Empire at the time and an important centre for Christian culture and religion. One of the most important buildings of this time is the Basilica of San Lorenzo Maggiore, built by Ambrosius who, during his 20 years as a bishop, had a number of Basilicas built on significant sites around the city wall. Milan's influence faded with the decline of the Roman Empire. When the city was raided by the Lombards in 569, the clergy and the bishop fled to Genoa.

Following significant demographic changes and economic expansion in the twelfth century, new city walls were built to enclose some of the surrounding land, making Milan the largest city in Italy.

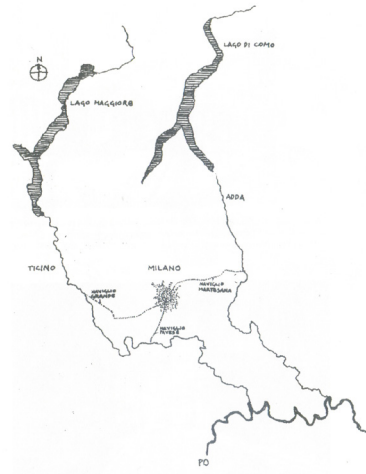
Unlike other cities, Milan was not established on a river. Over the course of several centuries and various phases of economic and urban development, the city developed a system of canals, linking the river Ticino to the west and the Adda to the east. The canal network quickly became an important element of the urban fabric and infrastructure of Milan, essential to its economic growth. It also strongly marked the plan of the city, developing *sostre* or *sciostre*, a specific building typology overlooking the canal. In addition to playing a defensive role, the canals also fed the city's water supply and provided a transport system for goods, both inside and outside the city. During the middle of the fifteenth century, Leonardo da Vinci devised a system of locks and sluice gates that allowed boats to navigate between stretches of water of different levels.



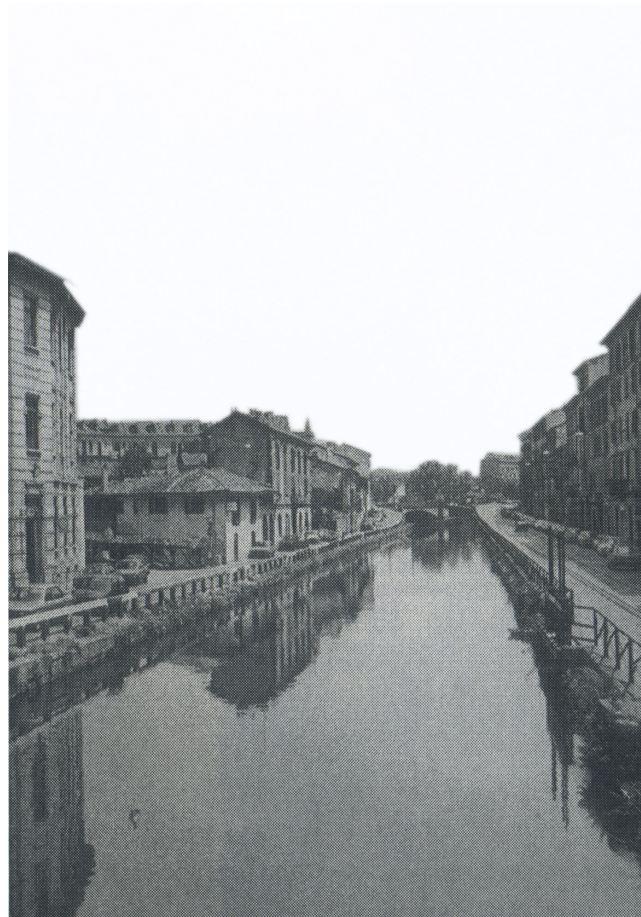
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1
P. Grazioli, De praeclaris
Mediolani aedificiis, 1735.
The engraving showing the
Roman city with its most important
buildings, as imagined in the
eighteenth century.

2
Basilica S.Lorenzo



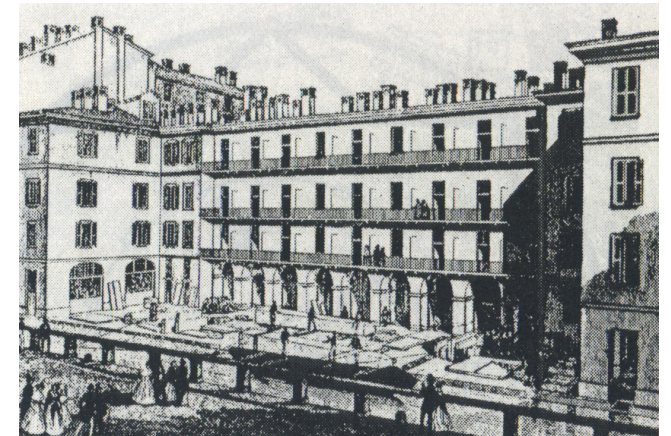
3 4 5



3 The geographical location of Milan in the Po-valley between the river Tichino in the west and the river Adda to the east

4 Naviglio della Martesana at the periphery of the city

5 The Naviglio in the city centre before it was covered in 1930



6 7 8



6 A *sostre*, the typical typology u-shape craftsmen housing with a central courtyard for goods deliveries.

7 Plan of the Spanish walls 1560

8 The Porta Ticinese and the Porta Nuova are the last remains of the medieval city walls



9 Foro Bonaparte from Via Antolini, 1801

The most important intervention on the the urban fabric during the Spanish rule was the construction of a new city wall between 1548 and 1560, which changed the city's appearance enormously. Its territory increased by about 580 hectares in comparison with the area enclosed within the old medieval walls. As a consequence of major famines and epidemics, population levels remained constant until the eighteenth century, so that the space between the new and the old walls remained unbuilt and was mostly used for horticulture and ornamental gardens. The Spanish rulers enriched the city with numerous *palazzi* built for the nobility and religious buildings.

Eugene of Savoy conquered Milan for Emperor Josef I in September 1706. The Treaty of Rastatt heralded the start of Austrian rule. The ideas of the Enlightenment, which had spread all over Europe at the time were embraced and led to a the blossoming of the arts during Maria Theresa's reign, from 1740 to 1780. The imperial Architect Giuseppe Piermarini (1734-1808) was the main project initiator and author of several buildings in the neo-classical style. He also was the first Professor of architecture at the Accademia di Brera, where he taught a number of students – among them Cagnola and Canonica – who would later leave their mark on the city.

The invasion of Milan by Napoleon's troops of on 15 May 1796 brought the first period of Austrian domination to an end. The Napoleonic era lasted only 15 years, but was a very intense period. Proposals and ideas for the transformation of the city were made in line with the modern bourgeois spirit, breaking with former aristocratic social structures. This was especially evident in the new role of the architect. Architects were now expected to see the city as a whole and to transform it by creating new public spaces. The Commissione d'Ornato was created in 1807 by the Viceroy for Milan and Venice and given high authority. Its members dictated the rules to be followed in the design of all buildings and urban elements, down to the smallest detail. In 1807, they also adopted a new masterplan – the so-called Napoleonic plan – which envisaged an intelligent transformation of the old medieval city, with an adequate infrastructure that took into account demographic changes, wider streets connecting existing monuments and new public spaces, befitting a modern city.

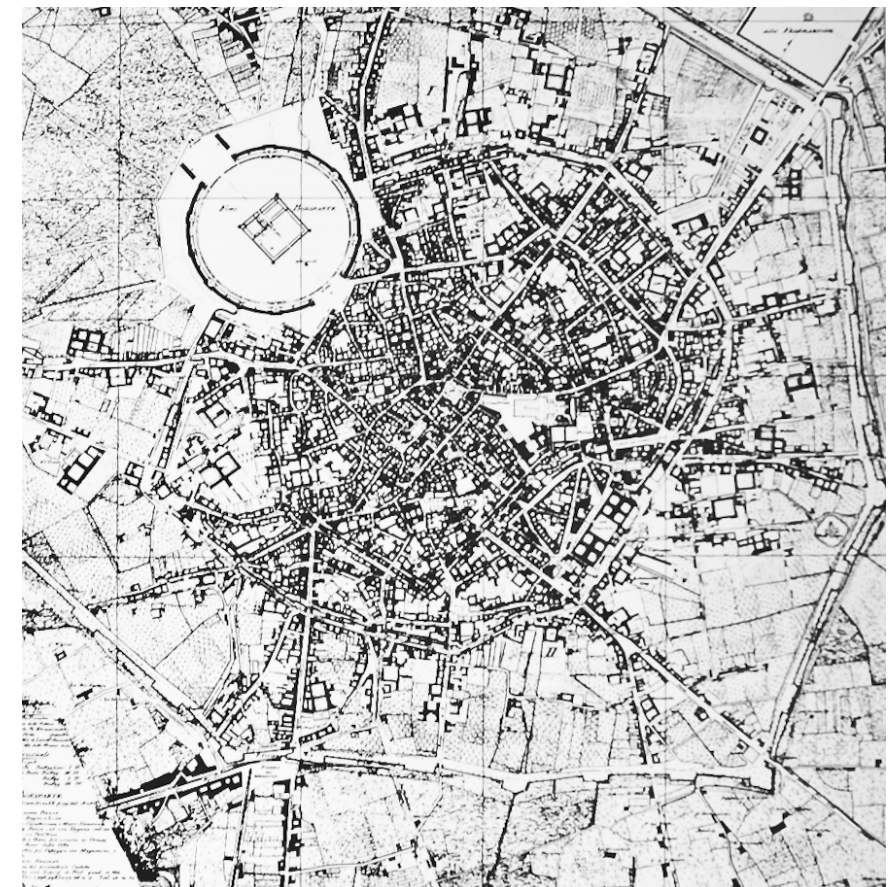
Austrian rule returned in 1814 after protest on the Napoleonic occupying power and governed Milan until 1860. Demographic and economic growth increased during this time.

Milan quickly became the economic capital of Italy after the country's unification in 1861. Industrialisation and the great expansion of the railway network over the entire country accelerated the process of urbanisation. Between 1861 and 1881 the population increased from 196.000 to 214.000 inhabitants, and the population in the areas surrounding the walled city went from 74.000 to 142.000. Buildings such as the San Vittore prison and Galleria Vittorio Emanuele bear witnesses to the vitality of the period. In 1884 Cesare Beruto, a local engineer, developed a major plan to govern the rapid development and expansion of the city, which remained in force until World War I.

Italian architecture in the inter-war period was marked by the shift from eclectic neo-classicism towards modern architecture. In the early twentieth century, the experience of World War I, with its technical innovations and tremendous cruelty changed the perception and thinking of a whole generation.

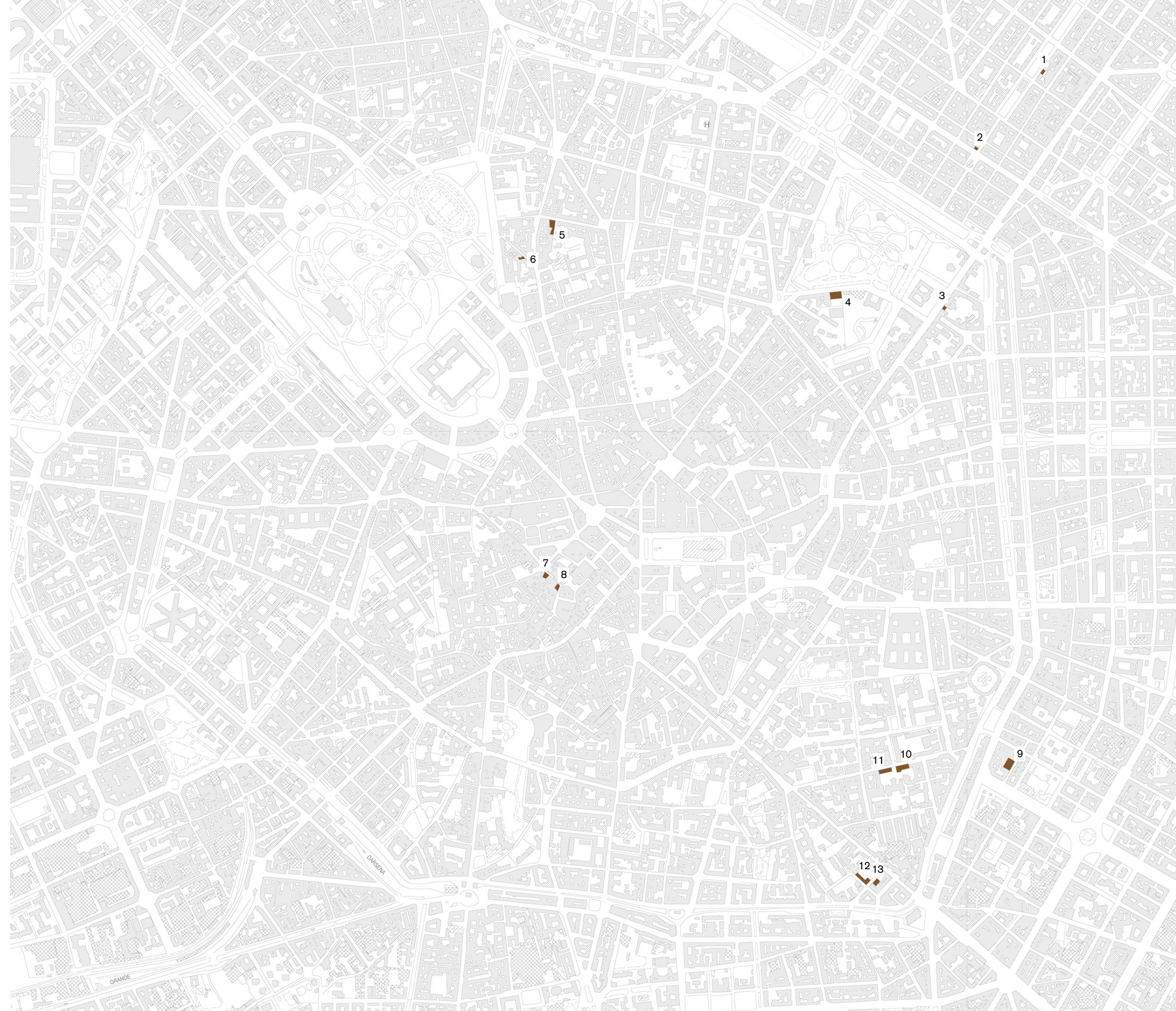
Benito Mussolini took power in 1922 and led the Fascist regime in Italy until 1945. During this period he used the various different modern currents - *Scuola Romana, Novecento, Futurismo, Razionalismo* - to associate his party with progress and modernity. Political propaganda and architecture became inextricably entwined. The destruction caused by the war created an immense need for new housing, as nearly half of the city buildings were damaged or destroyed. Central questions in the architectural debate of the 1950s were the insertion of new volumes in historical contexts and the use of modern interior design within historical buildings. At a larger scale, urban planning was still influenced by the design principles of Modernism. For instance, the new business district designed by the Italian CIAM group shows significant high-rise buildings set within generous green spaces.

The originally very sharp separation between groups advocating different modern styles became increasingly blurred, and architects became more and more motivated by the need to express originality. In the 1950s the economic recovery also led to an escalation in building speculation, providing a large-scale experimental site for architecture. In addition to the many failures of the post-war period, a huge number of exemplary architectural projects still mark the image of the city.



Project sites

- 1 Via Benedetto Marcello
- 2 Viale Tunisia 12
- 3 Via Santa Maria Podone
- 4 Via Zecca Vecchia
- 5 Via Palermo 17
- 6 Via Palestro 8
- 7 Corso Venezia
- 8 Via Presolana
- 9 Via Gubbio
- 10 Via Madre Cabrini
- 11 Via Alfonso Lamarmora 1
- 12 Via Alfonso Lamarmora 2
- 13 Via Anfiteatro





BPM
BANCA POPOLARE DI MILANO

self-service
pizzeria - snack bar



We believe that invention is a necessary ambition in architecture, but it rarely emerges spontaneously or intuitively. Architects can only develop a truly unique proposal after many years of study and reflection. Indeed, in view of the wealth of examples in the history of architecture, whether true originality can be achieved remains questionable.

To help you understand the task that you are attending to this semester we would like you to undertake a survey of one of a number of buildings we have selected. We ask you to do this because we believe that an indepth knowledge of the qualities of existing buildings is more helpful than a belief in original inventiveness. The information recorded in your survey work should be drawn upon and referred to throughout the semester. You should consider its potential for informing your work later on.

Your work should consider the organisation of the facades of a building. You should be able to describe it clearly and analytically, concentrating on understanding the quality and arrangement of a facade. This will require you to look very carefully at buildings, making sketches and taking photographs as a way of recording existing conditions. We would also ask you to make a precise photographic portrait that conveys the atmosphere of the building and the manner in which they are situated in the city. You might also make a photographic portrait of an internal space and record the relationship the building's interior has with the city outside.

A lecture will be offered to introduce this piece of work.



Second exercise: Strategy plan

The second component of the work to be undertaken this semester is the development of a strategy plan. This can be understood as a typological and massing study. The principal tool to assist you in this exercise will be a 1:200 model. This should encompass a wider area of the city and not just the immediate site in which your project is situated.

We ask you to begin by exploring a number of solutions that would ensure that the site could to be developed to a reasonably high density. Each study or option you propose should be recorded photographically and then critically appraised and tested in terms of the density it yields. This, in turn, should be further developed, and refined or discarded accordingly.

This work should be understood as an iterative process that will begin to develop the idea for the project you will be working on throughout the semester. Our study trip to Milan should be used as an opportunity to understand the scale and existing urban structure of the city.

A lecture will be offered to introduce this piece of work.



Model studies

Third exercise: Atmosphere/Image

The next piece of work you will need to undertake requires you to produce two images. No specific graphic technique is prescribed, although you should be able to explain why you consider the technique you choose to be appropriate.

These images should represent the atmosphere and the presence of your building. One of the images should depict the exterior of the building and its relationship with the existing urban tissue and the site of the project within the city and its immediate context. The other image should represent the interior and its qualities as a partly public, partly private space.

A lecture will be offered to introduce this piece of work.



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1
Perspective by Diandra Germann
and Clara Jacazio

2
Matthias Emanuele Odazzi and
Barbara Woloszyk



1

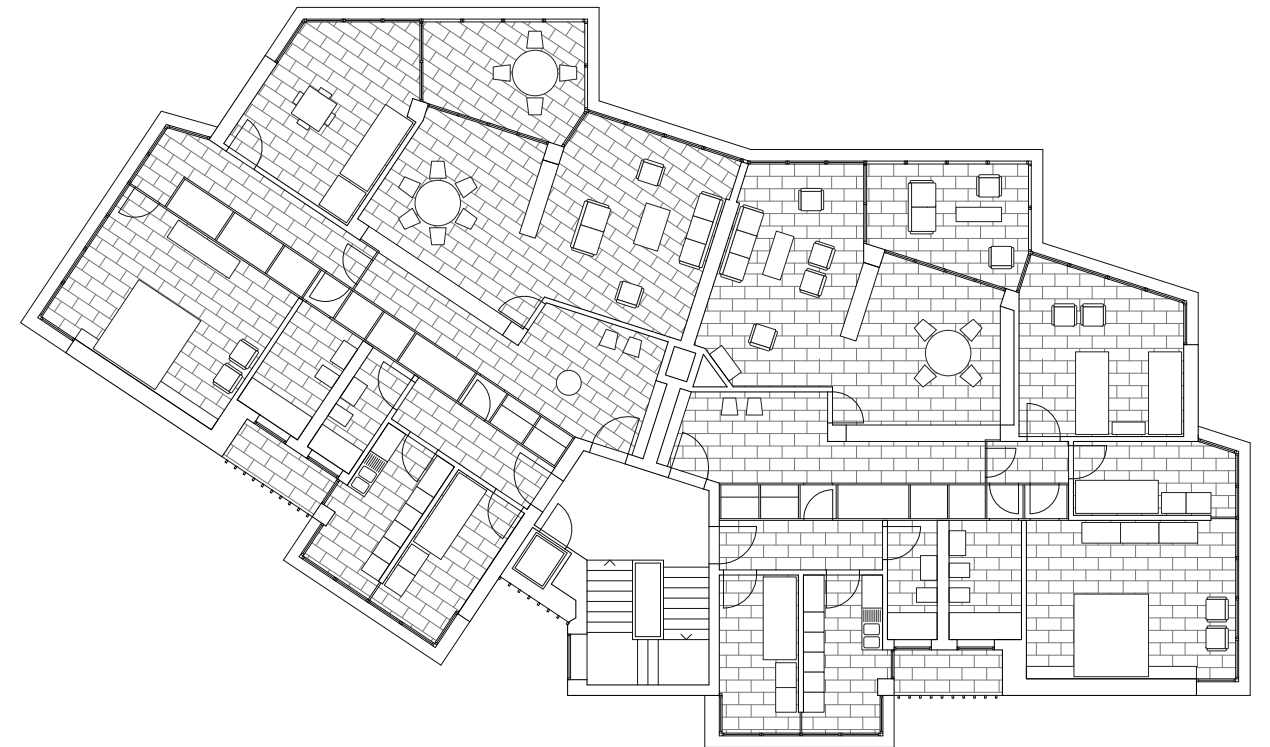
The results of these previous studies should now be reappraised and drawn upon to make the next instalment of this semester's work. We would now like you to develop a more precise concept for a building and its relationship to the wider context. The principal tool we ask you to employ is a 1:100 study or sketch model which should include an appropriate amount of context. This is really the beginning of the key piece of work for the semester. We are interested in the qualities of the buildings you design and the way they are expressed through the organisation of the facades.

Your work should concentrate on the critical appraisal and further refinement of your earlier studies. While the model will be the main piece of work, we expect your project to be developed with study plans, elevations, sections and sketches.

At this stage in the semester your work will be subject to an intermediate review.

We now ask that you develop a clearer understanding of the plan arrangement of your building and study the plan of a typical floor in more detail. You should consider carefully the position and organisation of the core and vertical means of circulation. A more detailed study of an apartment should also be undertaken.

Plans should be drawn at a scale of 1:50 and you should use larger scale models to explore the spatial qualities of the project.



1
Typical floor plan, Via Quadronno 24,
Angelo Mangiarotti and
Bruno Morassutti

1

At this stage in the semester you should already have developed an understanding of your project in plan, and we now ask you to develop and test your ideas for the facades of a building at a larger scale.

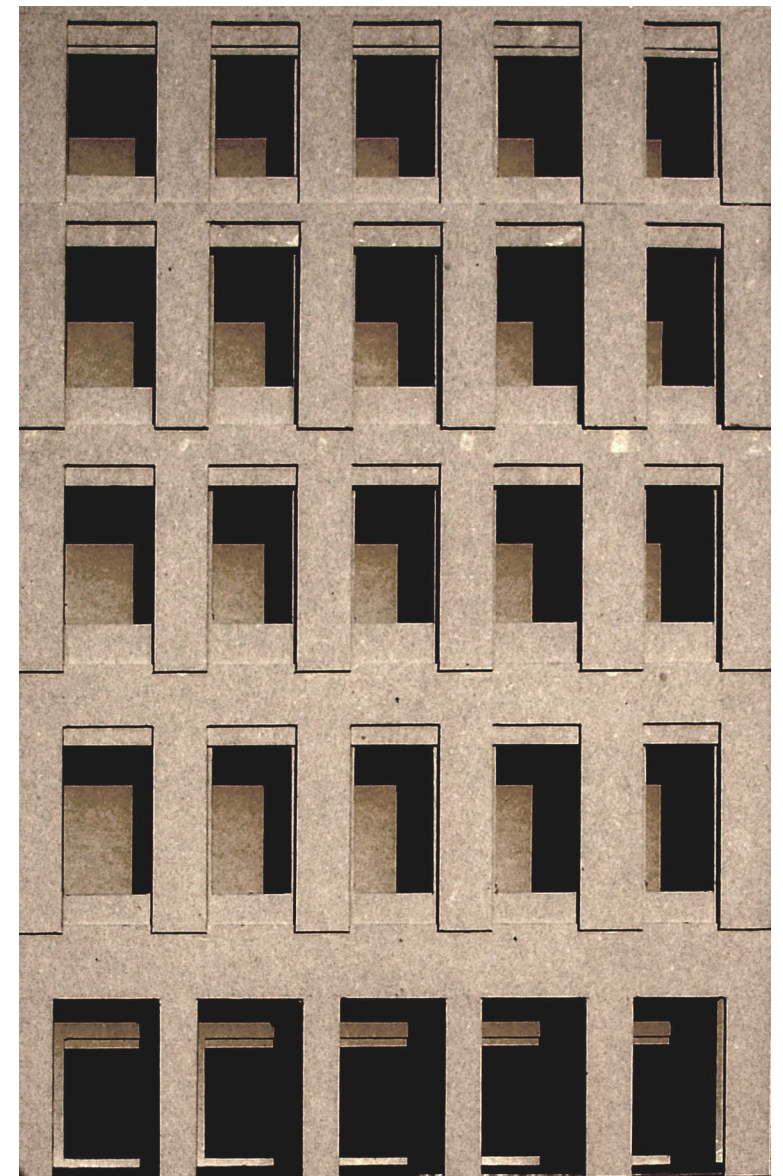
The facades of your buildings should be drawn at 1:50 (as unwrapped elevations) and translated into three dimensional models.

This piece of work should be undertaken with a clear concept of the image of your building in mind. What materials is the building made from? What is your attitude to the arrangement of window openings? How does the building meet the ground and how is the top of the building resolved? There are numerous additional questions you should be asking yourself about the facade of your building. It will also be necessary to draw sections through the facade in order to understand it better.

A seminar will be given to assist you in understanding this exercise.



1



2

1
Facade study model

2
Facade model study by
Matthew Bailey and Vitor Pessoa Colombo

With the emergence of a convincing set of ideas for your buildings you will need to produce a careful set of drawings at an appropriate scale.

A landscape plan of the ground floor should be produced at a scale of 1:200 explaining how the project sits within the wider context.

The main piece of work should be the making of the final version of the interior and exterior perspectives.

Finally you should prepare a pdf or powerpoint presentation of your project. This should be understood as an important tool to present your project at the final review. It should explain the development of your work.



1 2



3



1-3
Final reviews AS 2014

| Date | Event | Details | Assignments |
|----------------|--|---|---|
| 19 February | Studio introduction | | |
| 20 February | Studio briefing | Jonathan Sergison (JS) presents studio, spring semester and film programme Lecture by (AB) on Surveying a Building and Lecture on Milan (PK) | Allocation of survey sites Study trip to Milan |
| 26-29 February | Review of Survey exercise Study trip to Milan | Trip to allocated project sites, survey studies Learning from drawing workshop | Survey photographs and drawings |
| 5-6 March | Review and Symposium | Review of first ideas of a building Symposium with invited speakers | 1:200 site model First ideas of a building |
| 12-13 March | Review | Review of first ideas of a building Lecture on perspectives (AB) & (PK) | 1:200 site model First ideas of a building |
| 19-20 March | Tutorials | Review of perspectives | Interior and exterior perspectives |
| 26-27 March | Tutorials | Review of model, plans, sections and elevations | 1:100 model studies, plans, sections and elevations |
| 2-3 April | Review | Review of model, plans, sections and elevations | 1:100 model studies, plans sections and elevations |
| 4-10 April | Easter holidays | | |
| 16-17 April | Intermediate review | Project reviews with guest critics | Ideas for a strategy plan 1:200 model 1:100 model studies 1:100 plans sections and elevations Perspectives 1:50 plans 1:20 models |
| 23-24 April | Tutorial | Review of plans | 1:50 plans 1:20 models |
| 30 April-1 May | Review | Review of plans | 1:50 plans 1:20 models |

| Date | Event | Details | Assignments |
|-----------|--------------|--|--|
| 7-8 May | Tutorial | Review of facades | 1:50 1:20 facades 1:50 model |
| 14-15 May | Review | Review of facades | 1:50 1:20 facades 1:50 model |
| 21-22 May | Tutorial | Final interior and exterior perspectives | Prepare pdf presentation Final interior and exterior perspectives |
| 28-29 May | Final review | | Pdf presentation 1:200 model 1:50 model 1:200 ground floor plan Plans, sections and facades to an agreed scale Interior and exterior perspectives |

Milano, A Century of Milanese Architecture from Cordusio to Bicocca
Giuliana Gramigna, Sergio Mazza, Milano: U. Hoepli, 2001

Milano moderna: architettura e città nell'epoca della ricostruzione
Fulvio Irace, Fotografie di Gabriele Basilico e Paolo Rosselli, Milano: F. Motta, 1996

Giovanni Muzio 1893-1982: Opere
Fulvio Irace, Giovanni Muzio, Milano: Electa, cop. 1994

Luigi Moretti : razionalismo e trasgressività tra barocco e informale
Bruno Reichlin e Letizia Tedeschi, Milano: Electa, 2010

Milano - Architetture - Mailand - die Bauten
Flora Ruchat-Roncati, Andrea Casiraghi, Zürich: Institut für Geschichte und Theorie der Architektur, 1998

Asnago Vender and the construction of modern Milan
Adam Caruso and Helen Thomas, Zürich: gta-Verlag, 2014

Luigi Caccia Dominioni
Werk, Bauen + Wohnen; Jg.100, 12 (2013), Zürich: Verlag Werk, 2013

The 20th century architecture and urbanism: Milano
Francesco Dal Co and Sergio Polano; photographs by Antonio Martinelli, a + u extra issue, December 1991

Milano: costruzione di una città
Giuseppe De Finetti, Milano: Etas Kompass, 1969

L' Architettura della città
Aldo Rossi, Marsilio, Padova 1966

Das Haus und die Stadt / The House and the City:
Diener & Diener, Städtebauliche Arbeiten/Urban Studies
Roger Diener, Martin Steinmann, Birkhäuser, 1995

Dichte / Density
Archithese, Niggli Verlag, 2011

The Seduction of Place: the City in the Twenty-first Century
Joseph Rykwert, Weidenfeld & Nicholson, 2004

Die Stadt im 20. Jahrhundert. Visionen, Entwürfe, Gebautes
Vittorio Magnago Lampugnani, Wagenbach Verlag, Berlin, 2010

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