

LOCARNO

Studio Sergison
Spring Semester 2025

Locarno



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Introduction

This semester the studio will work city of Locarno in the canton Ticino and address normative building programmes.

We have chosen 12 sites in the southern part of city for projects. This a particular part of Locarno which has recently witnessed a process of urban renewal. The sites are similar in character and quality. While we imagine that most attention will be given to the development of strong concepts for apartments, it is necessary to consider other programmes particularly at ground floor level in each case. Attention should be given to the urban character of projects and the form of construction that should be employed in their making.

This semester we will be exploring the low-rise tower as a type, and students will be asked to adopt it in their work.

Aerial view of the Quartiere
Nuovo, Locarno 1960
photo by Comet Photo AG
ETH Image Archive

In a previous semester we studied housing programmes on numerous occasions and considered its ability to support a contemporary form of urban development. This semester we are interested in questioning what normative housing might be in Locarno and will address this in terms of the image and plan organisation of buildings.

We invite you to consider what normative housing might be in this context and how it can be used to develop well-defined urban proposals. This will require you to study precedents and existing examples of low-rise towers, i.e. buildings that do not exceed 30m in height.

The lessons you learn from this study will help you develop an urban plan or strategy that tests the manner in which a number of buildings can add to the site and neighbourhood. The positioning of building and the space between them needs to be carefully developed by testing different options.

Attention should be given to the character and quality of the public realm and shared amenity. It is also necessary to consider the site and the impact of the project on its immediate context and wider setting.

Later you should focus on the design of buildings as a type and on the internal organisation of apartments, and on the methods of construction to be adopted.

We invite you to consider the following questions in the course of the semester:

How can architecture be reconciled with climate change?

How can communities be densified while maintaining high standards of architectural and urban quality?

How can we preserve and transform the existing built environment?

How do we adopt appropriate and sustainable approaches in construction?

What can we learn from local building practices?

How can architecture contribute to the protection and valuation of landscapes?

Street view, Locarno





From village to city

Between the turn of the 18th century and the beginning of the 19th century, the picture Locarno offered to its visitors must have appeared bleak. The description drafted at the end of the 18th century by chronicler Karl Viktor von Bonstetten (1796-1832) was, “Locarno is dilapidated, abandoned to itself - even in the midst of paradisiacal lands – devoid of industry and schools and civic sense, half sunk in superstition and marsh.” In *La Svizzera Italiana* del 1840 Stefano Franscini (1796-1857) attributed the reasons for this state of immobility and decay to two very specific events that occurred in the sixteenth century: the destruction of the

Torretta bridge in Bellinzona in the flood of 1515, which marginalised Locarno from the traffic flows across the Alps, and the forced exile in 1555 of the Protestant families, which deprived Locarno of its most enterprising and educated men.

These events led to closure and isolation in both a geographical and a social and cultural sense, due to the lack of adequate communication routes, both to the St. Gotthard to the east and to

Piedmont to the west and because of the exclusive domination, enforced by land bailiffs, of the powerful corporations of the nobles and the bourgeoisie, who together with the numerous religious congregations derived wealth and power from land rents and grazing rights on the Piano di Magadino and in the neighbouring valleys. The main commercial activities, carried out mainly by outsiders at the Thursday market, were confined to a local space limited by the valleys and the Lake Maggiore basin, the main communication route at the time. This must be added to the geographical location of Locarno, enclosed between the steep mountain to the north and the marshy terrain towards the lake to the south, which certainly did not offer ideal conditions for a settlement.

Locarno's integration into the new social, cultural and economic realities of the 19th century was a very laborious process, not without its ebbs and flows. As part of the new canton's impressive efforts to create a network of cantonal roads, the Torretta bridge in Bellinzona was rebuilt in 1815; the equally monumental Maggia river bridge between Locarno and Ascona was also built in 1815 based on a design by engineer Francesco Meschini (1762-1840). However, the construction of a new network of major roads in the first decades of the 19th century, the connection to the main national and continental railway network, and the reclamation of the Maggia delta created the territorial and geographic prerequisites for Locarno's development. This would finally happen at the turn of the century, with the return of successful emigrants to their homeland, the establishment of a new commercial and entrepreneurial bourgeoisie, new cultural influences and social conventions through the influx of tourists, and the easing of the political struggle between conservatives and liberals.

The built fabric and urban structures formed during the nineteenth century constituted the space within which this new society developed, as well as the place of its representation. The main setting of this representation was Piazza Grande, which in illustrations, prints and photographs frequently appears as the background to various moments of the city's daily life as well as its most significant historical events. On both sides of Piazza Grande both the Old Town, with its enclosed and

winding spaces, and the Quartiere Nuovo open up. This last is one of the most striking examples in Switzerland of an urban layout based on a strictly orthogonal grid, together with La Chaux-de-Fonds and Glarus. At either end of an ideal line across Piazza Grande, the two poles that characterise early 20th-century Locarno also face each other at a larger scale: the sanctuary of the Madonna del Sasso, perched on the mountain, and the reclaimed Maggia delta, on which the Quartiere Nuovo stands, a symbol of ordered city planning and civil progress.

On the other hand, Piazza Grande also represents a perpendicular corridor to the ideal axis connecting the new suburbs to the east and west of the Old Town, namely Muralto and the terrace towards Solduno. This is the axis along which traffic converged, at first only by road, later also by railway, linking Locarno to the outside world.

The transformation of Piazza Grande

In the early 1800s we recognise the ancient structure of the village, enclosed between the lake and the mountains, surrounded by a crown of emerging settlements and dominated by the sanctuary of the Madonna del Sasso, which rises on a sheer slope directly above the settlement. The village's building fabric consisted of three distinct sectors. In the center was the oldest nucleus of medieval origin, with the buildings erected around the cross road formed by Via Cittadella and Via Sant'Antonio, where the palaces of noble families were grouped. Some of them lived within fortifications, like the palace of the Muralto family on the lakeshore and especially in the neighbourhood of the Counts Rusca on the western edge of the village, which expanded to become the Locarno Castle. Upstream from Contrada Borghese, we find a small working-class neighbourhood whose building fabric was quite similar to that of the rural villages of the surrounding area. Toward the lakeshore, on the other hand, a suburb had been taking shape since the 14th-15th centuries, formed by a row of long, narrow lots, where the new economic activities of the more recently urbanised classes connected to the traffic of the port, found space: shopkeepers, artisans, merchants.

In the first half of the 19th century, the empty and unused space to the south of the built-up area, continually transformed over the centuries as the Maggia delta advanced, formed a peripheral square and established itself as the centre of the economic, social and political life of the village, replacing Piazza Sant'Antonio in this function. The revaluation of Piazza Grande in the early 19th century is evidenced by the major urban planning and building transformations it underwent during this period. In 1825 it was paved and one hundred plane trees were planted. In 1828 the naviglio was built, a long and narrow canal used for the mooring of vessels, bringing the lake back in front of the houses on the square. Extending from what is now Largo Zorzi to Casa Varenna, it introduced an element of geometry and axuality into the urban design of Locarno, in contrast to the irregular line of the other houses opening onto Piazza Grande.

The Government Palace, designed by Giuseppe Pioda in 1837-1838, was built along the naviglio and represented the culmination of neoclassicism in Locarno. This imposing volume with a roughly square plan delimited the southern front of Piazza Grande, bringing about a substantial change in its urban layout: whereas in

previous centuries it was always open toward the lake and, later, toward the Saleggi, the construction of the Government Palace closed off this perspective, making the space of the square more intimate, despite its considerable size. The importance of this new frontage was substantiated by the architectural expression on the north facade of the building, facing Piazza Grande: a central portico at the main entrance, topped by a tympanum supported by six pilasters with Ionic capitals and five tall windows. With this layout the space of Piazza Grande appears to flow into the monumental colonnade of the Palace's inner court.

In the same period an intense building renovation also affected the sinuous, older north frontage of Piazza Grande.

Around the mid-19th century Locarno experienced a gradual urban modernisation, which was, however, confined to the existing built fabric. Numerous old bourgeois and patrician houses which were originally closed to the street but open to their inner courtyard were transformed. The intervention generally concerned two aspects: the alignment and decoration of the facades according to a sober interpretation of the stylistic elements of classicism, and the pictorial decoration of the most important interior spaces with trompe l'oeil motifs of neo-Baroque taste, often combined with eclectic floral ornamentation.

The most distinguished architect of this era was Giuseppe Franzoni (1824-1870), who in 1854 transformed Palazzo Morettini, the most significant example of this building renovation. Within a few decades Locarno changed its appearance, now characterised by the continuity of an architecture of classical taste.

The building and urban renovations of the first half of the 19th century, although they took place within the existing urban and socio-economic structures, nevertheless anticipated the urban development that Locarno was to experience. The city was finally able to engender transformations capable of transcending its narrow topographical limits, projecting Locarno into a new territorial, social and economic dimension.

The Cadastral Map. The Masterplan of the City of Locarno

The diversion of the course of the Maggia River laid the groundwork for the reclaiming of the extensive delta lands and marshes: an orthogonal grid pattern, echoing the geometry of the ancient naviglio and descending southward, with a large public space (today's Piazza Pedrazzini) at its centre and a wooded area (Isolino) within it. Toward the lake a sequence of gardens mediates between the building grid and the Verbano shoreline, while toward the centre of the delta a straight line, where the property of the burghers' guild begins, establishes the boundaries of the grid.

A collection of landscaped gardens parallel to the southward extension replaced the previous rows, and a symmetrical composition introduces the axis leading to Pedrazzini Square. The Masterplan indicates only streets, squares and gardens, and by the end of the century only the first blocks next to the gardens would be occupied by buildings. To the east the harbour is kept and to the west the construction of the first phase of the municipal schools led to the demolition of part of the Castle walls.

The Quartiere Nuovo

On October 14, 1883, the municipal assembly unanimously approved the purchase of a plot south of Piazza Grande by the municipality of Locarno. However, the urbanisation of this area did not take place immediately. It is around the crossroad formed by Via Ciseri and Via della Posta that between 1894 and 1900 the first buildings of the new neighbourhood were built, which gave it density and a distinctly urban character, due to the presence of three- or four-storey civic palazzi, built adjacent to the street. Alessandro Ghezzi (1861-1922) and Ferdinando Bernasconi (1867-1919) are among the most representative architects in Locarno during this transition from a rigorous and sober classicism to a more casual eclecticism.

In the meantime, the damming of the Maggia river had set the stage for a new and different use of the reclaimed land in the delta. On February 5, 1896, a large 35-hectare site southwest of the city was purchased by the municipality. On January 15, 1897, a technical committee was commissioned to draw up a general land-use plan for this area. Engineers Giovanni Rusca and Giuseppe Sona proposed new roads connecting the old neighbourhoods to the lakefront. An internal road network for this site was proposed, marking the subdivision of the land into lots to be sold as building plots. A sequence of squares and open spaces was grafted onto the street grid delineating the building plots. The plan appears generously conceived from the Castle wall toward the lake, where the 1884 pier is extended, and a wide strip of public gardens is designed to merge with the existing Isolino park.

To the north and south lay bounded strips of land reserved for public functions and more prosaic activities (an abattoir and a washhouse). The project was presented to the City Council on May 9, 1897, which approved its broad outlines. Authorised to continue the studies, the commission revised the plans, and in early May 1898 submitted the final design. Compared to the previous one, it presented a simpler and more unified design, with a single central square elongated in a north-south direction on the median axis of the Quartiere Nuovo.

On the west side of the neighbourhood, a new road was created along the municipal property boundary, which, starting from Piazza Muraccio, extends into the delta and points in a straight line toward the opening of the Maggia River. The strip of public gardens appears smaller and forms a break between the orthogonal grid and the sinuous course of the lakefront. Isolino park is a natural element that breaks up the rigid street pattern.

The "Saleggi Borghesi Masterplan" was approved by the City Council on June 26, 1898. Its orthogonal grid layout responded to the ideal of scientific rationality and civic progress dear to nineteenth-century positivism, and at the same time referred to formal models drawn from the history of town planning: the Greek cities, the Roman centuriatio, and the American colonial cities.

Compared to Swiss and Ticinese urban planning practice in particular, the Quartiere Nuovo certainly stands out for its formal and structural coherence. However, it represents the application of an already antiquated urban planning model, taken from technical manuals that promoted to architects and urban planners largely tested solutions.

Soon after the plan was approved, the new streets were laid out, and as early as April 1899 the first public auction was held for the sale of building lots,

which, however, was not very successful. This resulted in a further general relaxation of the initially planned regulations. Changes were made to the plan itself, such as the designation as a building zone of the most valuable and coveted land located on the lakefront, originally intended for public gardens. The failure to build the lakeside road connecting with Ascona as an extension of the pier, left the Quartiere Nuovo in a marginal position in relation to the city's main building development area. It thus initially lacked the building dynamics necessary to give the horizontal layouts of the master plan a vertical dimension.

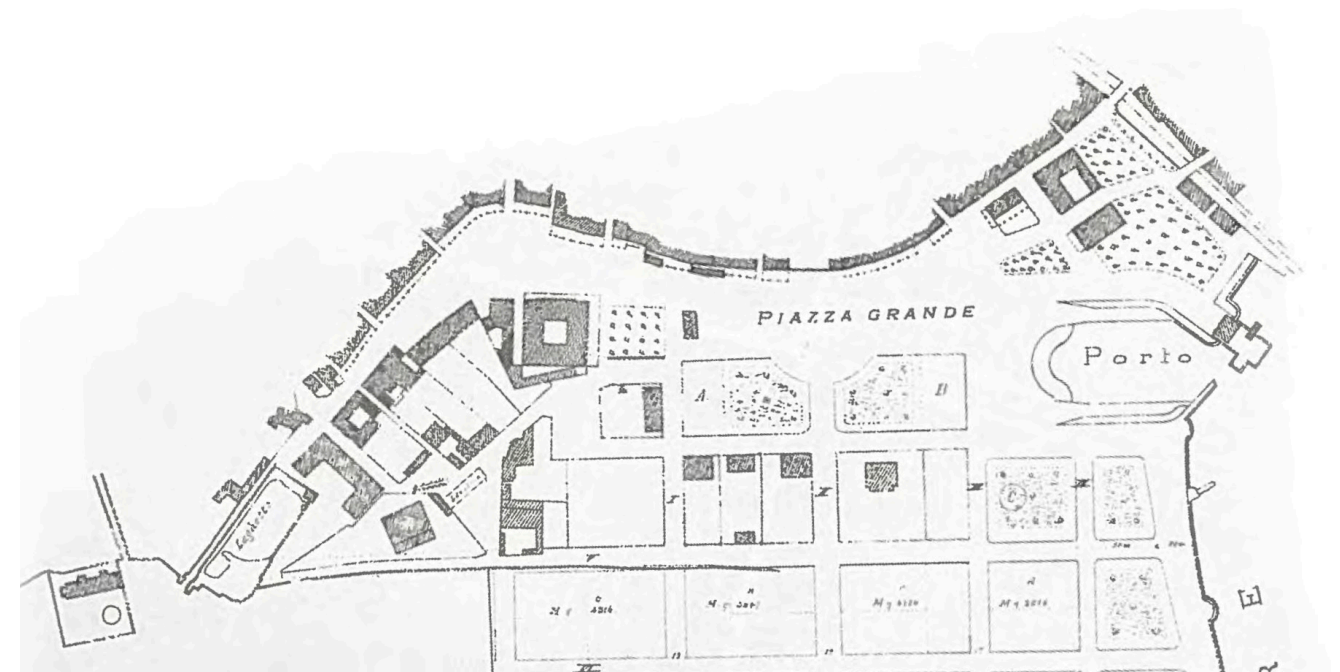
Building activity in the Quartiere Nuovo developed decisively only toward the end of World War I, mainly through the initiative of its most illustrious and powerful resident, Giovanni Pedrazzini, his sons and the Locarno Real Estate Company, owned by the Pedrazzini family itself, which had built numerous rental buildings for the upper and middle classes. The most recurrent architectural type in the Quartiere Nuovo, particularly in the area towards the lake, was the unconventional planned villa, frequently featuring a small tower.

The density of villas surrounded by gardens gave the Quartiere Nuovo, despite its rigid orthogonal layout, the appearance of a garden-city, quite different from the idea of the dense urban neighbourhood City Hall had wanted to promote with the 1894 Masterplan. However, this was not a conscious urban planning choice, but rather the result of market mechanisms, dominated in those years by the emergence of a new commercial and industrial bourgeoisie that aspired to express their social standing through architecture and urban spaces.

Locarno in the second half of the 20th century

Today Locarno extends across the entire delta, stretching the layout of the orthogonal grid to the east, gradually approaching the course of the Maggia River.

The real change lies in the character of the public spaces: the increased importance of the area surrounding Piazza Grande as the commercial centre of the city reduces these places to the role of parking lots serving the stores located along the arcades, the only free public area of the Piazza. Only on rare occasions – markets, concerts, events – Piazza Grande regains its vocation as a gathering space. Toward the end of the century, through interventions to enhance the unused space – one thinks, in particular, of for the Film Festival screenings based on a project by Livio Vacchini – the awareness that these spaces should once again be used as places for people all year round, and not only occasionally emerged. The actual pedestrianisation, in its final version, came into force as of July 2007, although the discussion on this issue started as early as the 1980s.



Saleggi Borghesi Masterplan, 1898
Locarno Archive

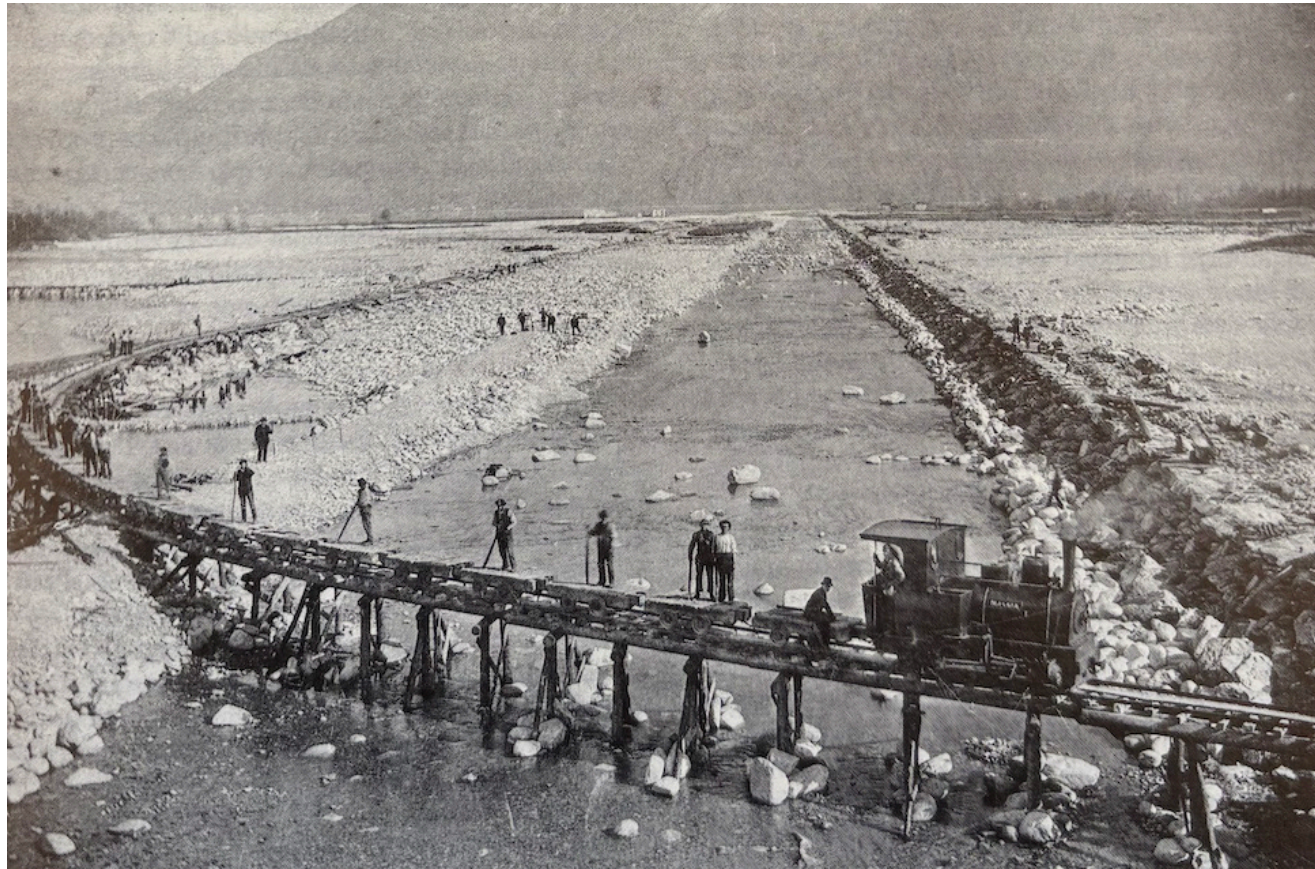


1
View of Locarno
Sartori-Rados, 1816

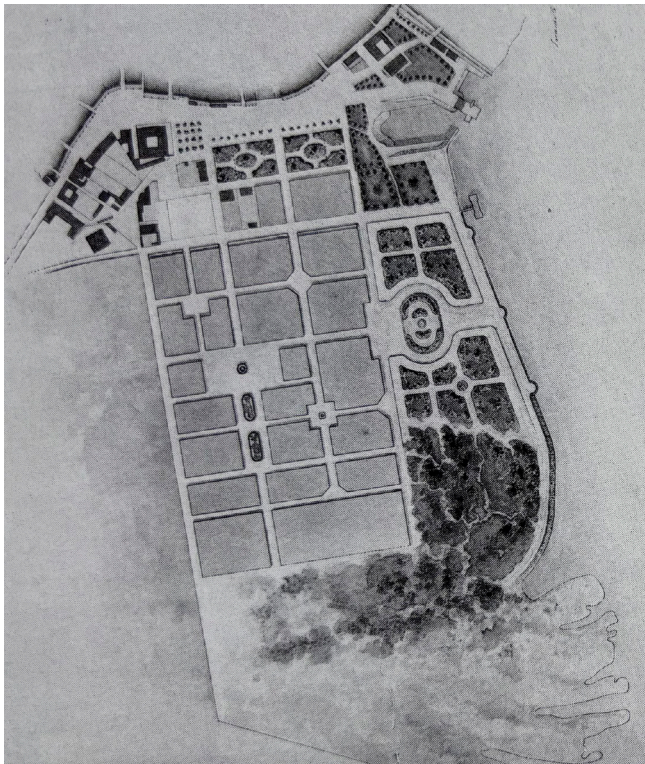
2
Cadastral map, 1849



Aerial view of Locarno, 1977
Locarno Archive.



The diversion of the
Maggia River, 1891-1900
Losone Archive



1
The first Salleggi
Borghesi Masterplan,
1897
Locarno Archive



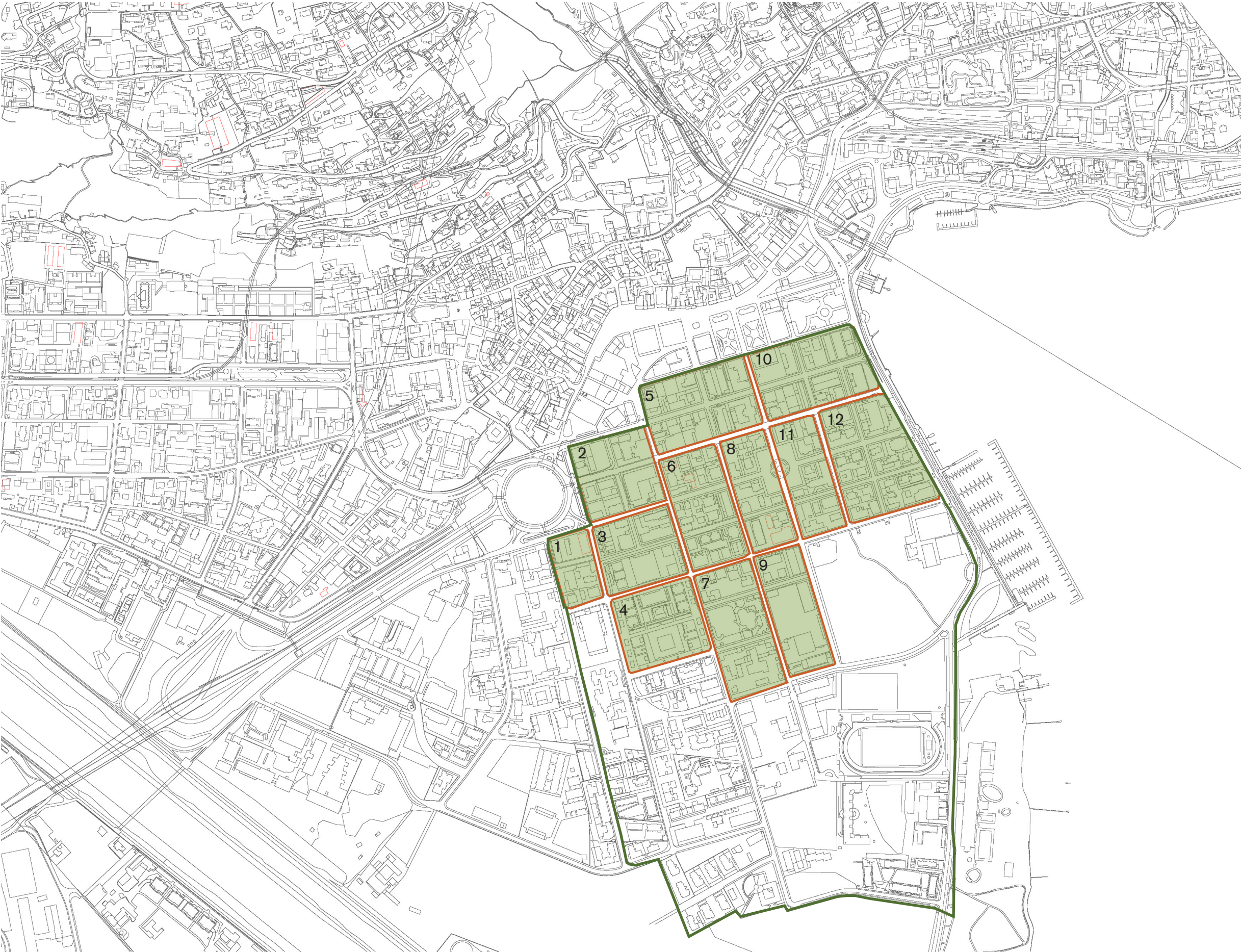
2
The approved
Masterplan for *Quartiere
Nuovo*, 1898
Locarno Archive



1-2
Aerial views of the city of Locarno,
1930
ETH Image Archive

Project sites

- 1
Via Bramantino
- 2
Via Vincenzo Vela
- 3
Via Stefano Franscini
- 4
Via Angelo Baroffio
- 5
Via della Posta
- 6
Via Francesco Ballerini
- 7
Macello
- 8
Fontana Pedrazzini
- 9
Viale dell'Isolino
- 10
Via Bernardino Luini
- 11
Santa Chiara
- 12
Lungolago

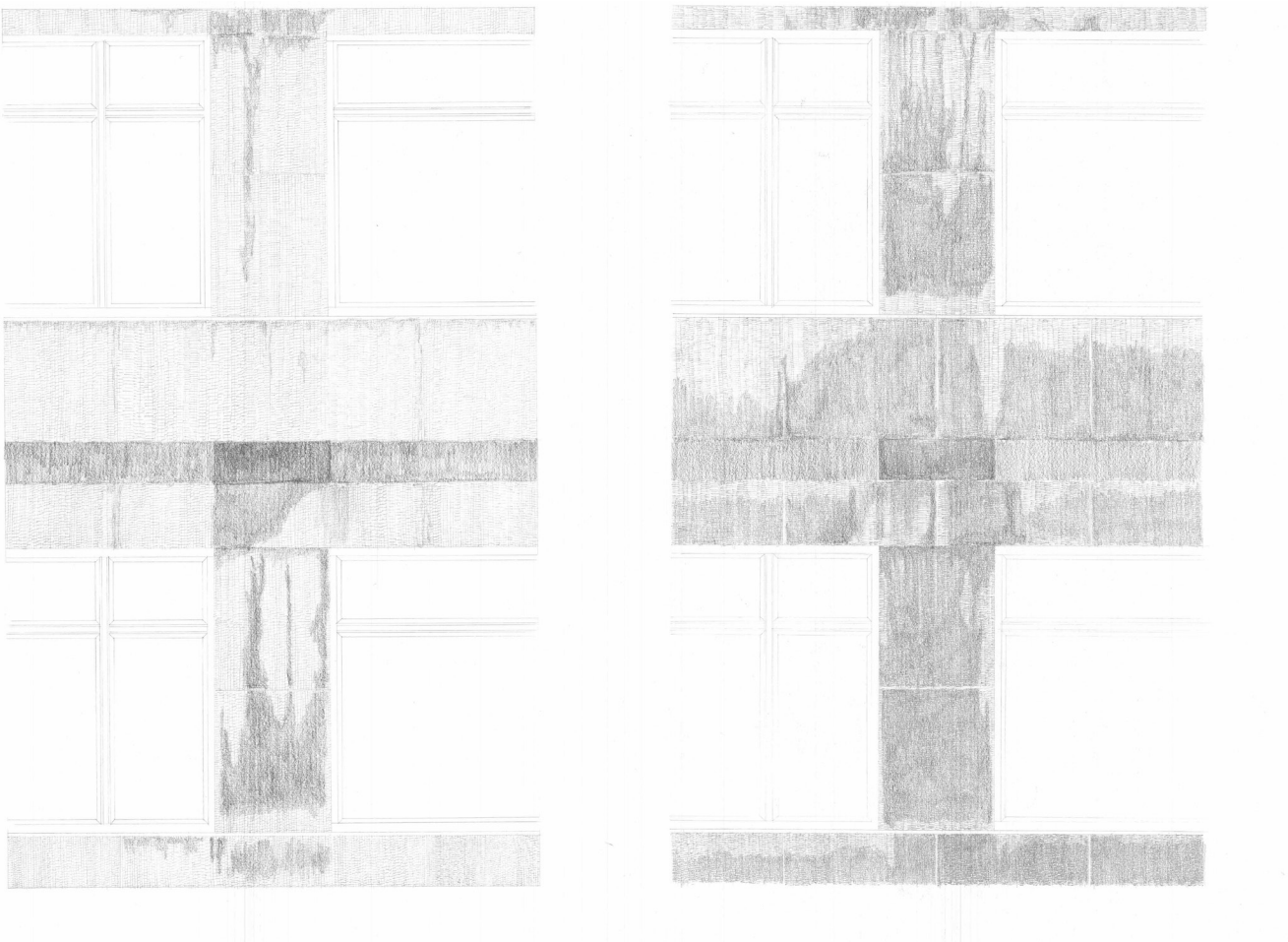




To help you understand the task you will be attending to this semester we would like you to do a drawing survey of some exemplary buildings in Ticino and Lombardy. We ask you to do this because we believe that by knowing more profoundly the qualities of existing buildings you will be able to appreciate what exist rather than believe that it is possible to invent spontaneously.

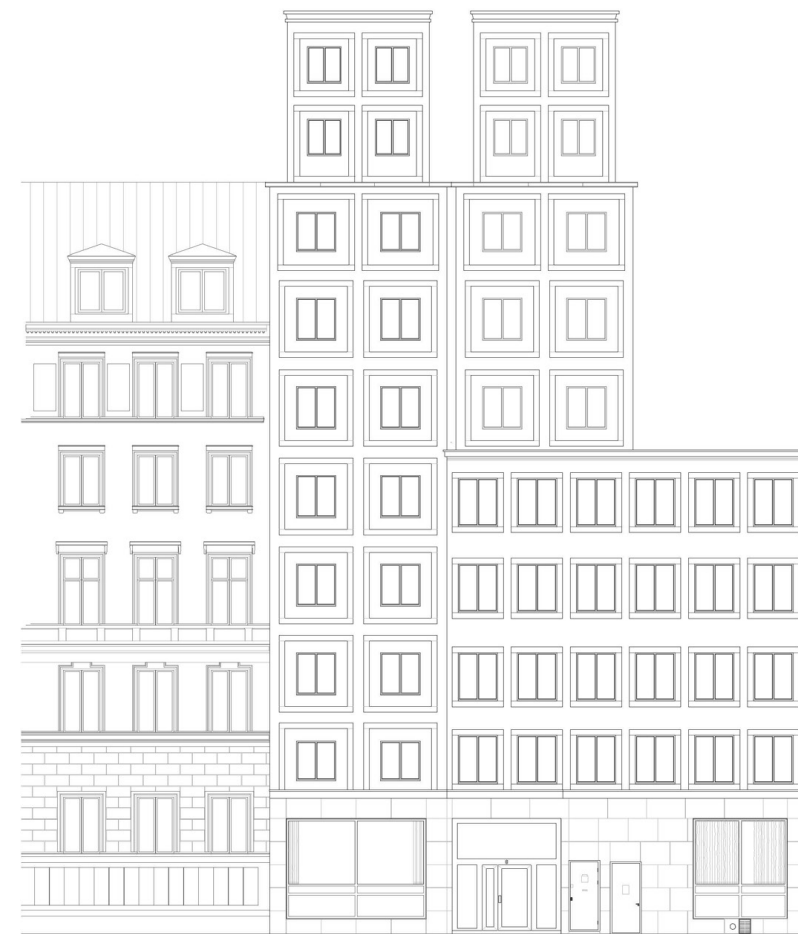
You should consider the potential of this research to inform your subsequent work. We ask you to consider the organisation of the plan of the building you are studying, and particularly to concentrate on understanding the quality and arrangement of the facade by looking very carefully at the buildings, sketching them and taking photographs as a way of recording their existing conditions.

An introduction will be given to assist you in understanding this exercise.





Autumn Semester 2024
Survey drawing
Renée Hendrix and
Rune Meesenburg



Survey sites

- 1
Via Francesco Ballerini 26 and 33
(two towers)
- 2
Via Francesco Ballerini 22
Via Stefano Franscini 29
(two towers)
- 3
Via della Pace 8
- 4
Via Bramantino 5 and 7
- 5
Via Simone da Locarno 2
- 6
Via Bramantino 1
- 7
Via Luigi Lavizzari 2
- 8
Via Angelo Baroffio 1, 2A and 2B
- 9
Via della Pace 15
- 10
Via Stefano Franscini 1
- 11
Via Serafino Balestra 41A and 41B
- 12
Via Serafino Balestra 43A, 43B and 43C





1
Via Francesco Ballerini 26 and 33
(two towers)

2
Via Francesco Ballerini 22
Via Stefano Franscini 29
(two towers)

1 2



3
Via della Pace 8

4
Via Bramantino 5 and 7



3 4



5
Via Simone da Locarno 2

6
Via Bramantino 1



56



7

7
Via Luigi Lavizzari 2



8
Via Angelo Baroffio 1, 2A and 2B



9



8 10



11
Via Serafino Balestra 41A and 41B

12
Via Serafino Balestra 43A, 43B and 43C



11 12

The second component of the work to be undertaken this semester requires you to develop a strategy plan. This can be understood as an urban planning exercise and should result in a clear and appropriate urban concept for developing the site you have been invited to study. The principal tool to assist you in this exercise will be your 1:500 model. This will be produced collectively and will encompass the area of Locarno under study this semester. Plans and other drawings should be produced to represent and communicate this work.

To begin with, you will be invited to develop a collectively produced strategy plan for the entire area under study. This should consider heritage and building preservation and include a strategy for the public realm. You should consider movement, and the distribution of non-residential uses, educational needs, medical facilities and other public functions, as well as work spaces. This exercise should also consider neighbouring site conditions.

This is an iterative process and the collectively developed research should inform the studies of the specific site you have been allocated. We ask you to begin by exploring various options for the location of new buildings to develop a strategy that takes into account the wider needs of the neighbourhood. This should take the form of an appraisal that begins to develop an idea of the project you will be working on throughout the semester. Once this task is completed you should be able to argue the case for how the site should be developed.

It is important that you bear in mind the various planning codes that affect the site you are working on. This includes density and height restrictions, permitted uses and any protected buildings on the site. Your work should also be sensitive to the ideas and proposals of fellow students working on neighbouring sites and should be developed in parallel with their own proposals.

A lecture will be offered to introduce this exercise.

*A Propositional Planning
Primer, Scenarios for the Future
Development of Zurich,
Tobias Quezada Deckker*



The next component of the work to be undertaken this semester requires you to develop a proposal situated within the urban strategy plan you produced. This can be understood as a typological and massing study. The principal tool to assist you in this exercise will be a 1:500 model. This should encompass a wider area of the neighbourhood in which your site is located. The base model will be made collectively by the whole studio.

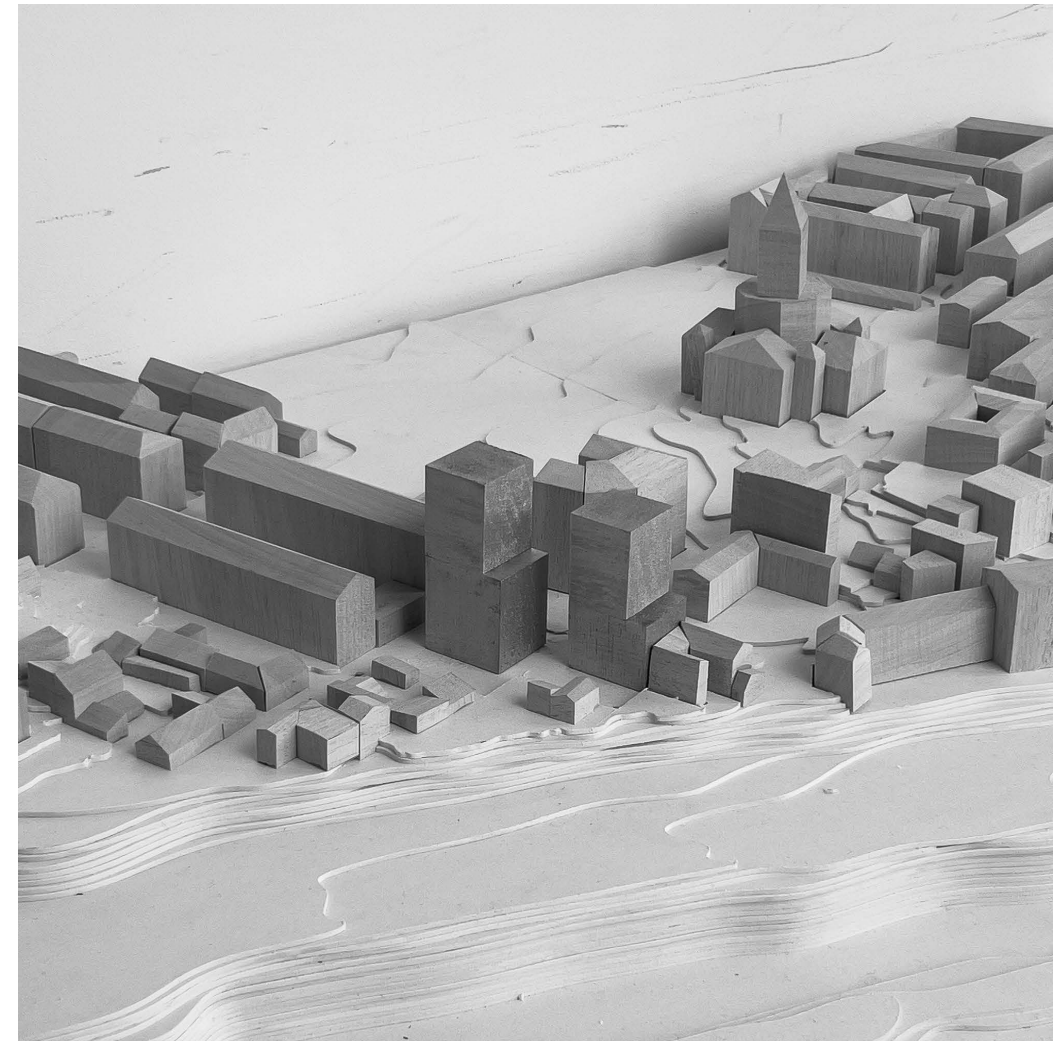
We ask you to begin by exploring a range of solutions that would allow the site to be developed to a reasonably high density through the introduction of new buildings. The scale of these and the distance between them and existing buildings should be carefully considered.

Each option you propose should be photographed and then critically appraised and tested to determine the density it yields, and developed and refined or discarded as appropriate.

This is the start of an iterative process you will be working on throughout the semester.

You should take advantage of the closeness of the site to visit it repeatedly throughout the semester.

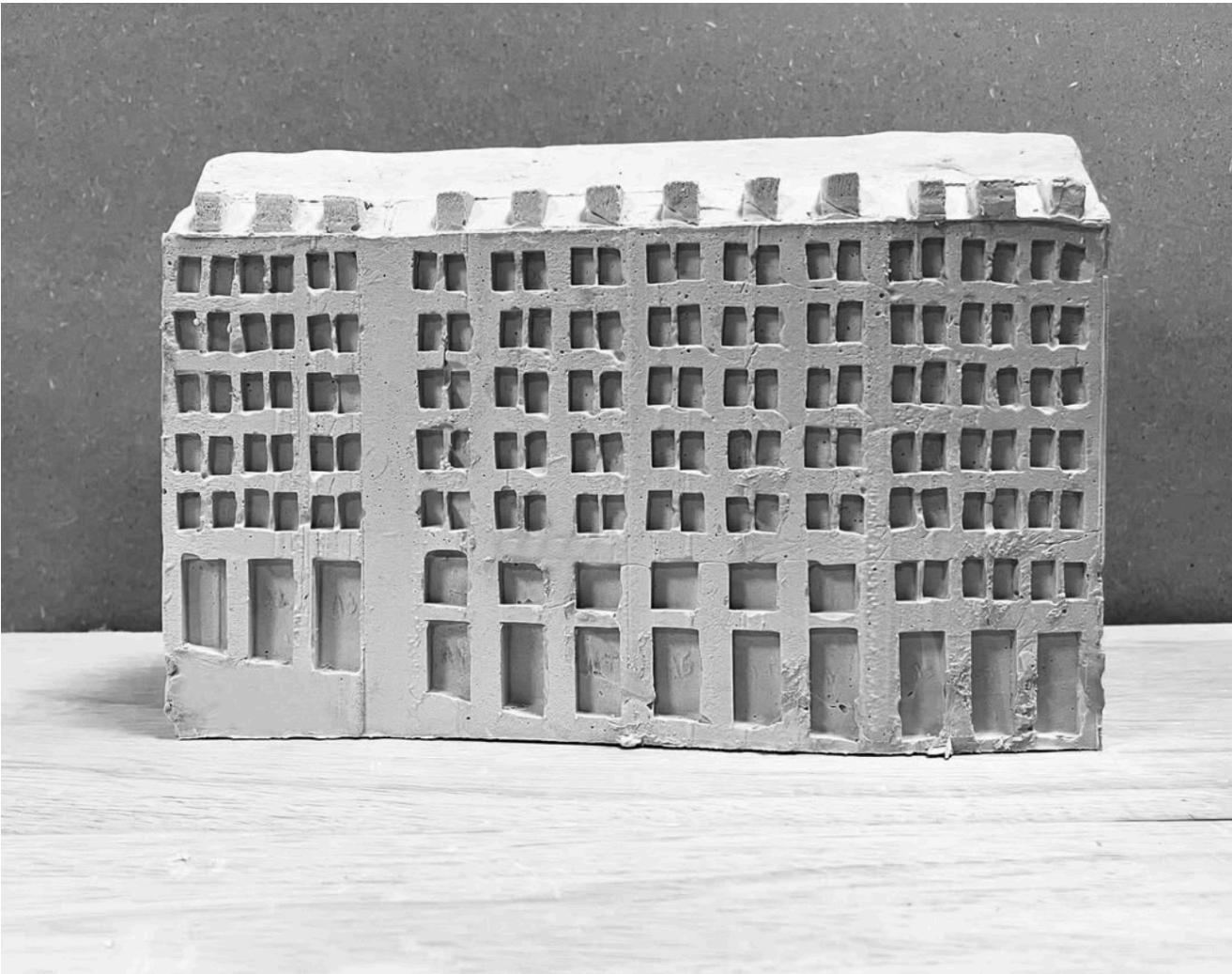
A lecture will be offered to introduce this exercise.



You are required to produce a 1:100 cast model of your project for the intermediate review. While it will also be necessary to produce plans, sections and elevations, the cast model will enable a more accurate assessment of the formal properties of the project. The model should be made from white, unpigmented plaster.

The model should represent window openings and the roof, including any overhang.

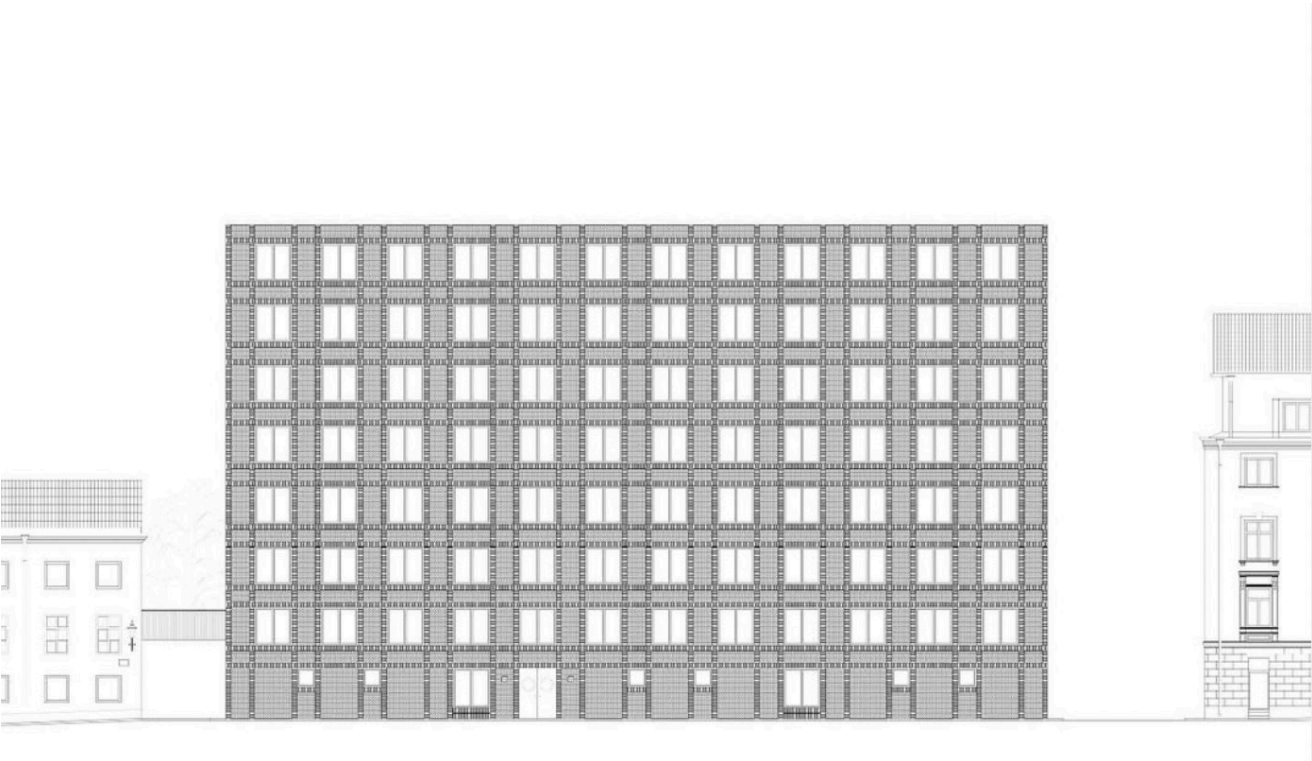
At this stage in the semester your work will be subject to an intermediate review with guest critics.



The results of the previous studies should now be reappraised and drawn upon to produce the next instalment of this semester's work. We would now like you to develop a more precise concept for the buildings and their relationships to the wider context. The principal tool we ask you to employ is a 1:100 study or sketch model, which should include the surrounding area, as appropriate. This is the beginning of the main piece of work you will be producing this semester. We are interested in the qualities of the building or buildings you design and the way they are expressed through the organisation of the facades.

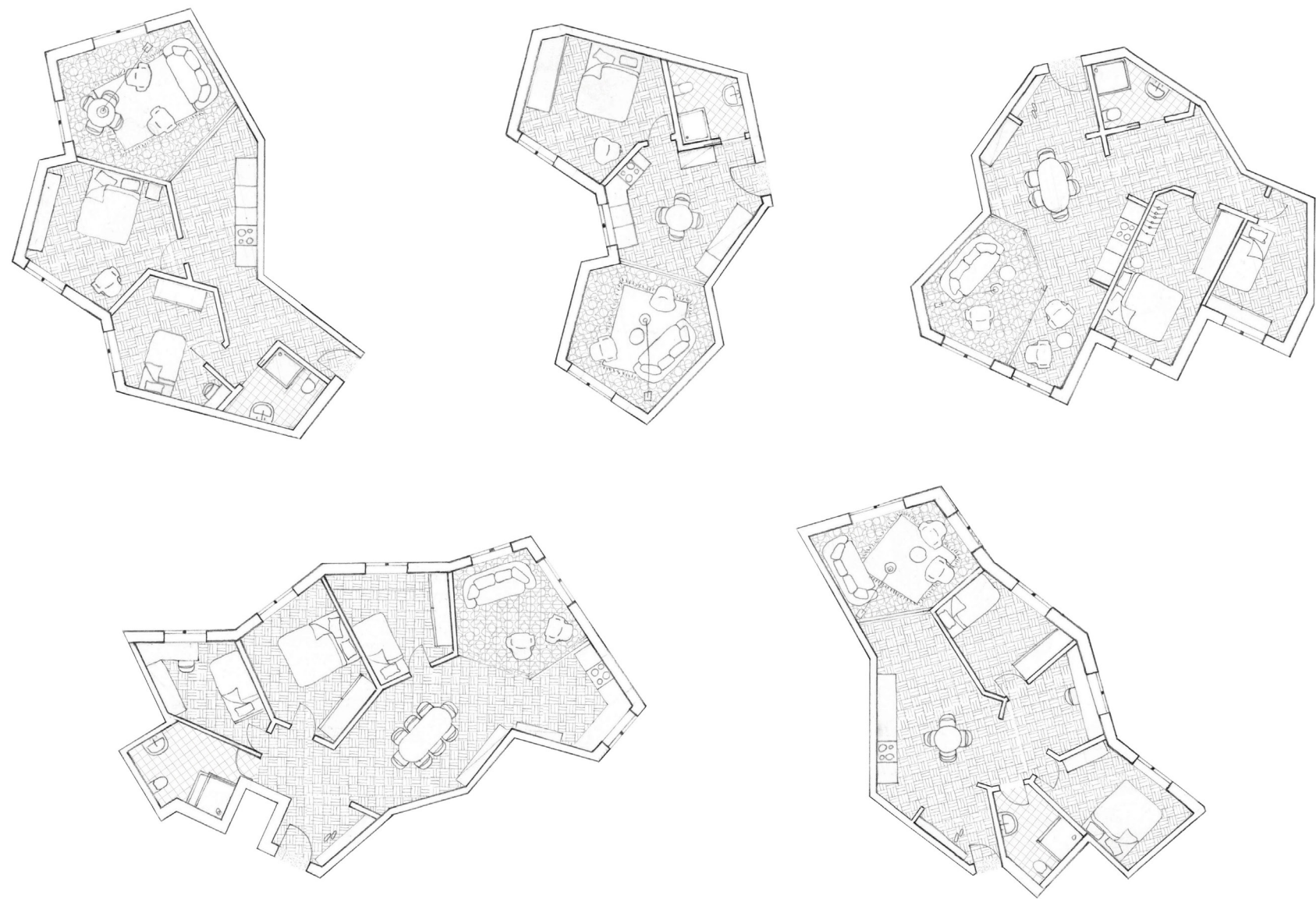
Your work should concentrate on a critical appraisal and further refinement of your earlier studies. While the model will be the main piece of work you will produce, we expect your project to be developed with study plans, elevations, sections and sketches. It is also important that you measure the density of your proposal. The facades of your buildings should be drawn at 1:100 (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 approach 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.



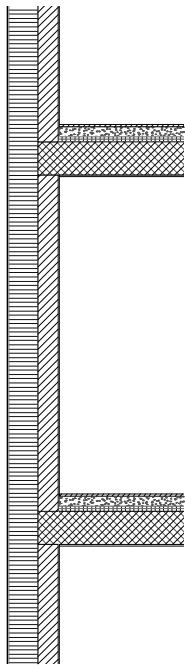
At this stage, you should be refining and revising the plans you developed in previous stages of your work into a final proposal.

The organization of the cores, the distribution of different apartment types, the mix and arrangement of apartments should be clearly represented. It is anticipated that this work will require modifications to the facades and sections.

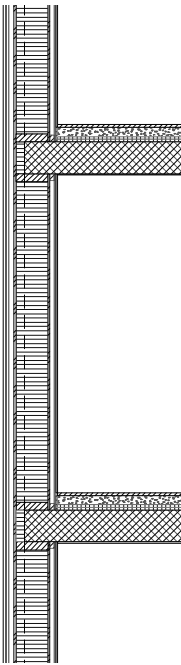


While this might have already been indicated implicitly, we now invite you to commit to a form of construction and argue for its appropriateness in terms of its environmental impact both in the process of building, and throughout the lifespan of the building.

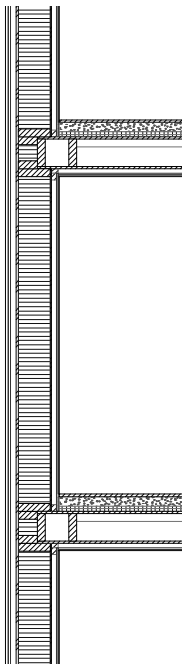
The key drawing to help understand the proposals that are being advanced will be the section.



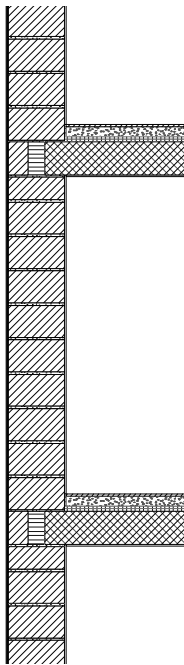
Massivbauweise
Aussendämmung
verputzt



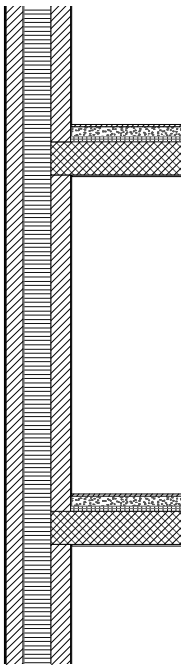
Hybridbauweise
Putzträgerplatte
verputzt



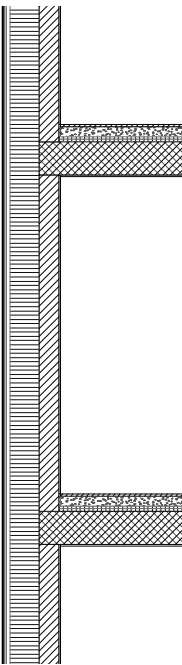
Holzbauweise
Putzträgerplatte
verputzt



Massivbauweise
Einsteinmauerwerk
verputzt



Massivbauweise
Zweischalenmauerw.
verputzt



Massivbauweise
Putzträgerplatte
verputzt

The final piece of work you will undertake requires you to produce two images. No specific graphic technique is prescribed, although you should be able to explain why the technique you choose is 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 its immediate context and the wider urban fabric. The other image should represent the interior of a block and its qualities as a partly shared, partly private space. It should also represent the interior of one of the apartments and convey a sense of domesticity.

A full list of the requirements for the final review are listed in the semester programme (pp.60-61).





Spring Semester 2024
Gabriele Monaco and
Filippo Montagna

In this studio we hold the position that invention is a necessary ambition in architecture, but it rarely emerges by spontaneous intuition. Architects generally develop truly unique proposals only after many years of study and reflection, and it is questionable if true originality can ever be achieved, in view of the wealth of examples in the history of architecture.

To help you understand the task you are attending to this semester, we would like you to undertake a study of housing references. We ask you to do this because we believe that by knowing more profoundly the qualities that can be encountered in an existing building you will be able to develop a relationship to what exists rather than believe that it is possible to invent spontaneously.

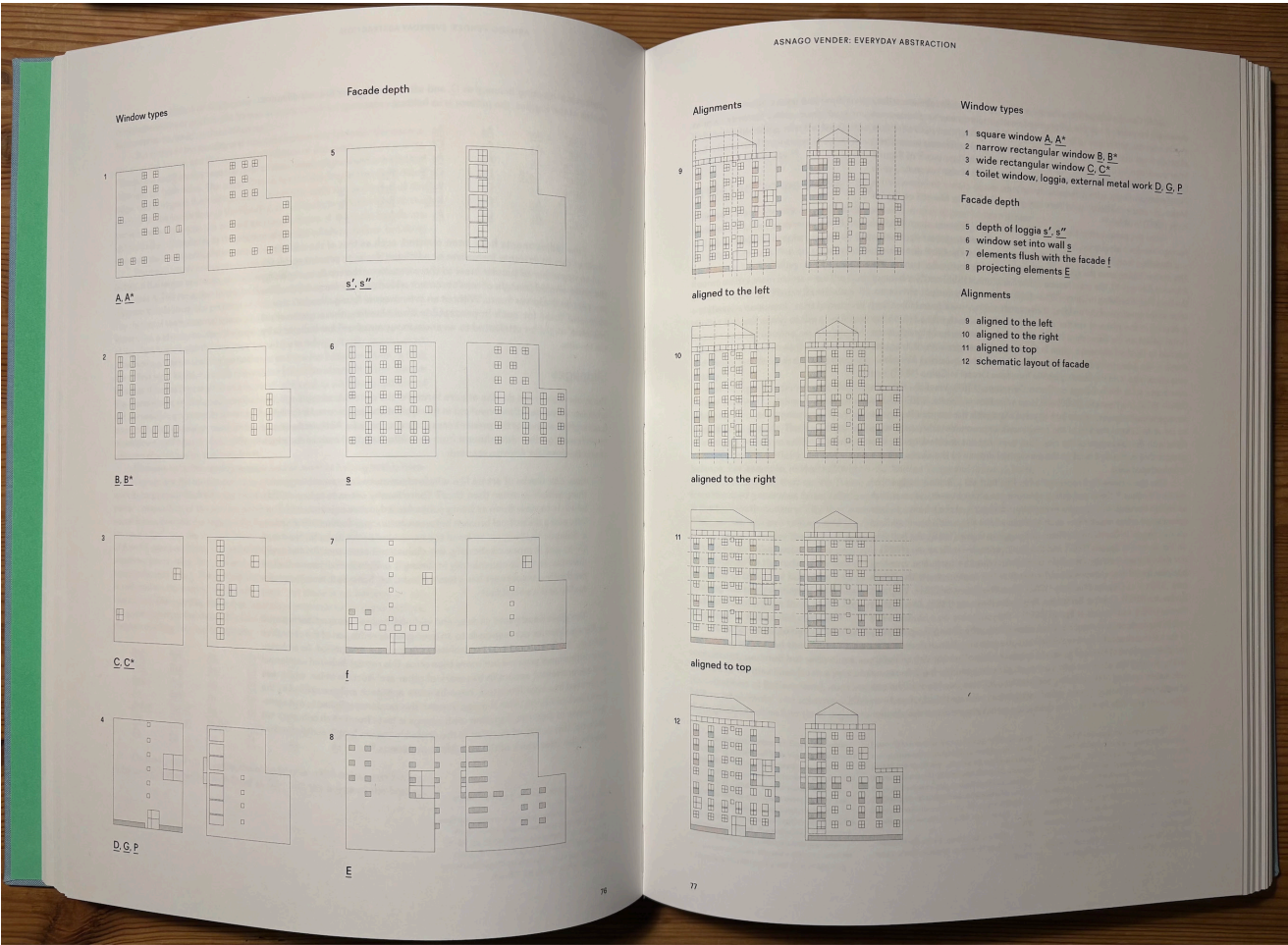
The information compiled and recorded should be drawn upon and referred to throughout the semester.

You should consider the potential of the study to inform your subsequent work. You should consider the organisation of the plans of your reference projects and describe them clearly and analytically employing diagrams where necessary.

You should concentrate on understanding the quality and arrangement of a façade, looking carefully at buildings, sketching them and taking photographs as a way of recording existing conditions.

We ask you to produce a booklet to illustrate the precedents and references you have studied. This should be added to throughout the semester as your project develops.

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



With the emergence of a convincing set of ideas for your building you will need to produce a careful set of drawings of some of the facades you have developed and a number of sections at scale 1:100.

You should also give due consideration to the plans for the project, which should be developed at 1:200, 1:100 and at a larger scale where appropriate.

You should consider repetition and variation in apartments, as well as what other programmes might be introduced, particularly on the ground floor.

A landscape plan should be produced at a scale of 1:200 indicating an approach to the landscape surfaces, hard and soft elements and the public realm in general.

A further two 'atmospheric' perspectives should be produced of the final version of your project.

Finally, you should produce a .pdf or Powerpoint presentation describing your project, the development of your work and the strategy you propose. This is an important tool for presenting your project at the final review.



Date	Event	Details	Assignments
20-21 February	Studio briefing Site visit in Locarno	Jonathan Sergison (JS) presents studio introduction Lecture by JS: 'Grids' Lecture by JS: 'Survey' Lecture by MSAL 'Locarno'	1:500 site model Survey drawings
27-28 February	Tutorials	Survey drawings Lecture by Mark Pimlott: 'A walk from here to an other'	1:500 site model 1:500 study models Initial ideas of Strategy Plan
6-7 March	Tutorials	Initial ideas for the strategy plan	1:500 study models Initial ideas of Strategy Plan
13-14 March	Review	Strategy Plan Lecture by JS: 'Case a Torre'	1.500 study models 1:200 drawings, plans, sections and elevations
20-21 March	Review	Building concept, model, plans, sections, and elevations Lecture by Irina Davidovici: 'The Autonomy of Theory: Ticino Architecture and its Critical Reception'	1:200 drawings, plans, sections and elevations 1:200 model studies
27-28 March	Tutorials	Building concept, model, plans, sections, and elevations	1:200 drawings, plans, sections and elevations 1:200 cast model
3-4 April	Intermediate review	Project reviews with guest critics	1:200 cast model 1:500 models and 1.200 models 1:200 plans, sections, elevations Images
10-11 April	Tutorials Study trip to Milano	Plans, sections and elevations Lecture by Flavia Saggese: 'Atmosphere'	1:200 models 1:100 plans, sections, elevations
17-18 April	Tutorials	Plans, sections and elevations	1:100 plans, sections, elevations

Date	Event	Details	Assignments
24-25 April	Easter break		
1-2 May	Review	Facade, plans, sections	1:100 drawings
8-9 May	Tutorials	Facade, plans, sections	1:100 drawings
15-16 May	Tutorials	Submission of final drawings	1:100 plans, sections and facades 1:200 situation plan
22-23 May	Tutorials	Final models and images	Interior perspectives, Exterior perspectives, Draft Pdf presentation
28 May	Final review	Project reviews with guest critics	Pdf presentation Interior and exterior perspectives 1:200 situation plan 1:100 plans, sections and facades Interior and exterior perspectives

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Rino Tami - Opera completa
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Irina Davidovici
The Autonomy of Theory: Ticino Architecture and its Critical Reception
Zurich: gta Verlag, 2024

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