

Studio Sergison
Accademia di architettura
Università della Svizzera italiana

Autumn Semester 2016
Art Space



Introduction

This semester the studio focused on cultural institutions.

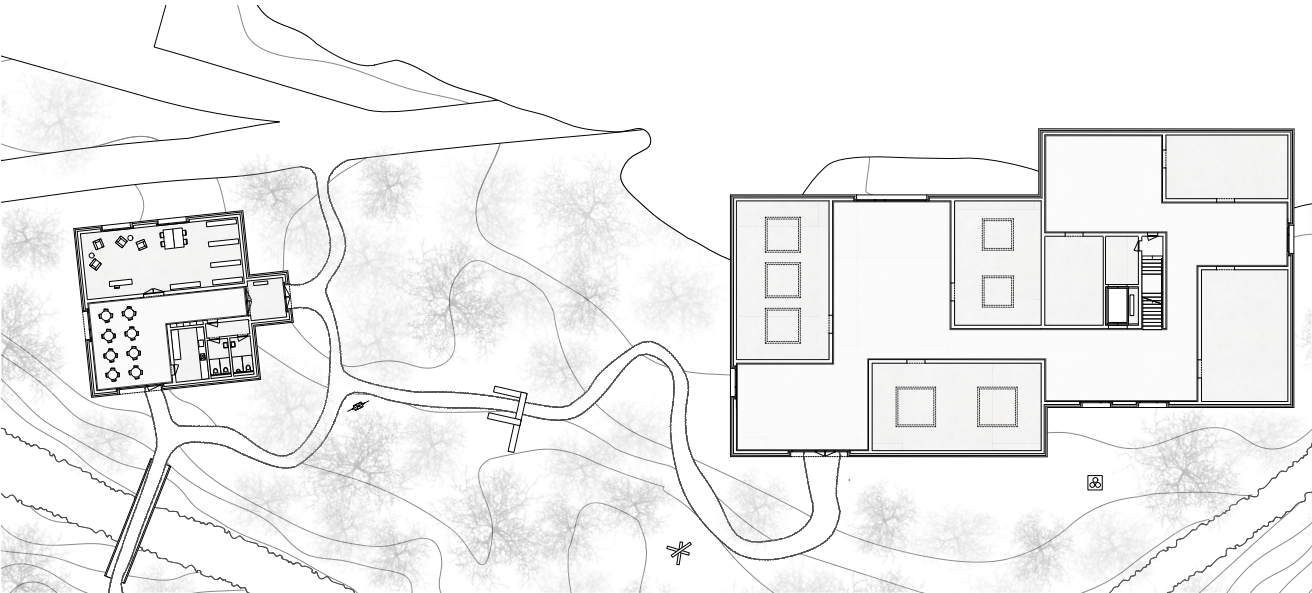
The project we worked on is the house and studio designed and built by Swiss architect, artist, sculptor and designer Max Bill for himself and his family in Zumikon, just outside Zurich, between 1967 and 1968. While retaining its role as a home, the building was also in use as a cultural venue.

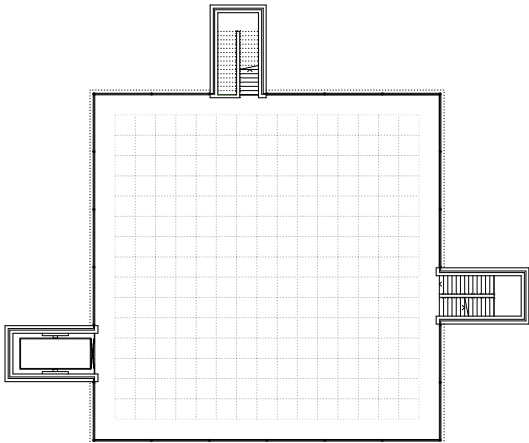
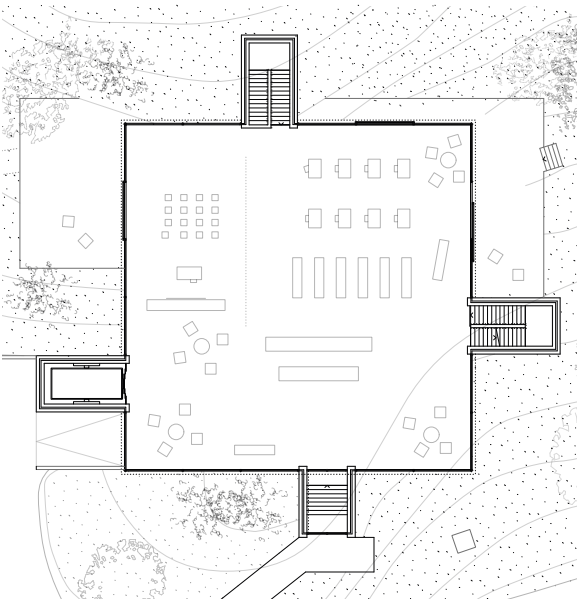
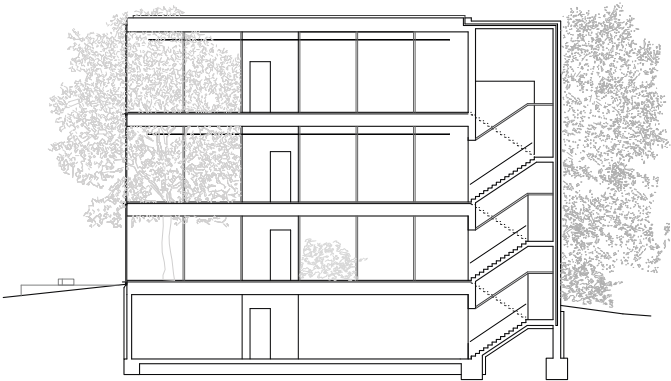
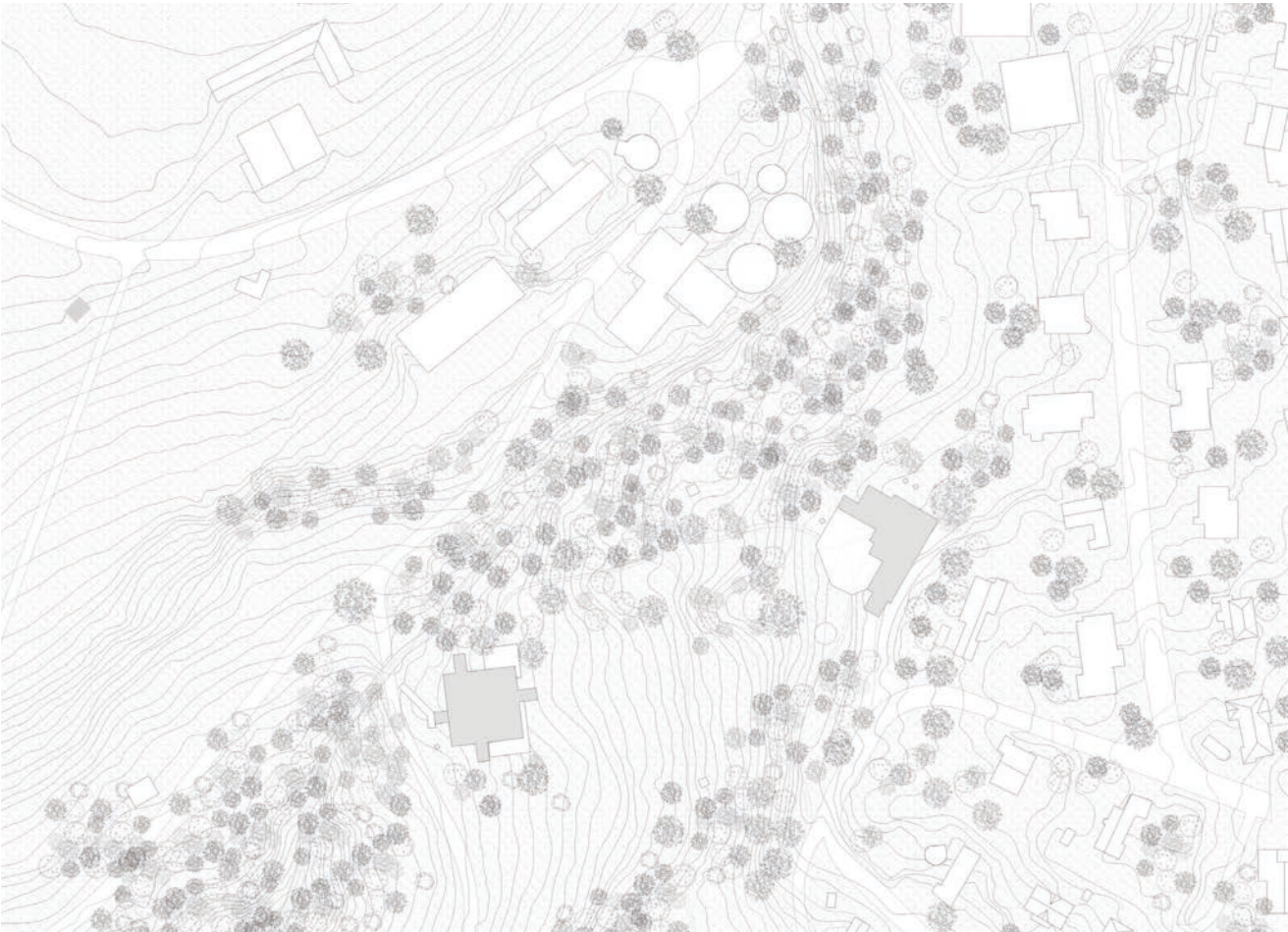
Our brief was to consider how the existing house and sizeable garden could be reconfigured and how a new programme of exhibition spaces and supplementary services could be added within the existing site and neighbouring plot that currently houses service infrastructure buildings.

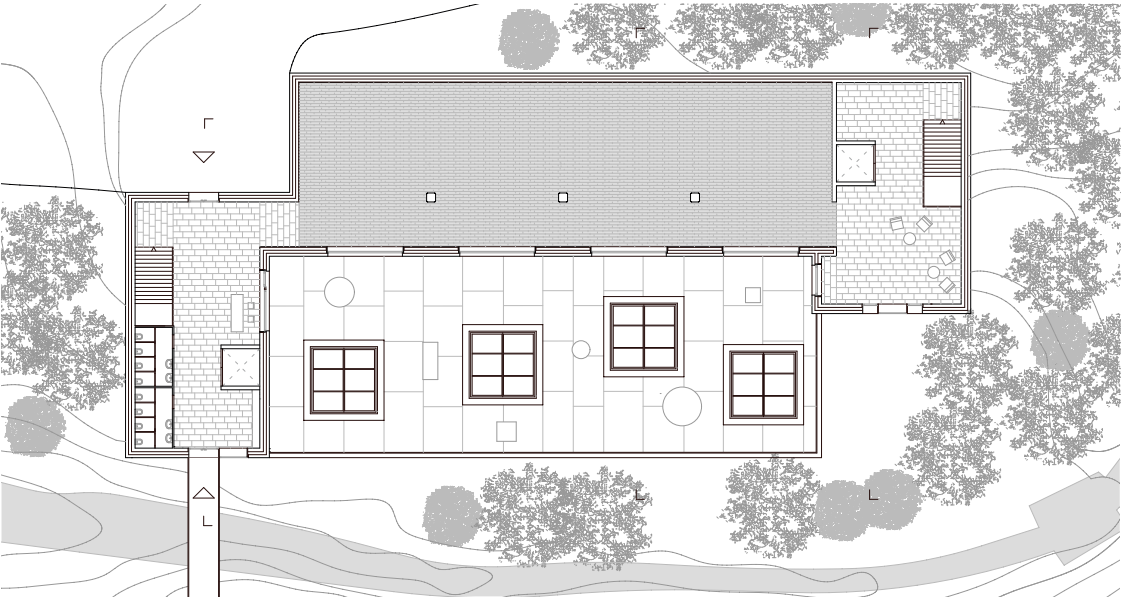
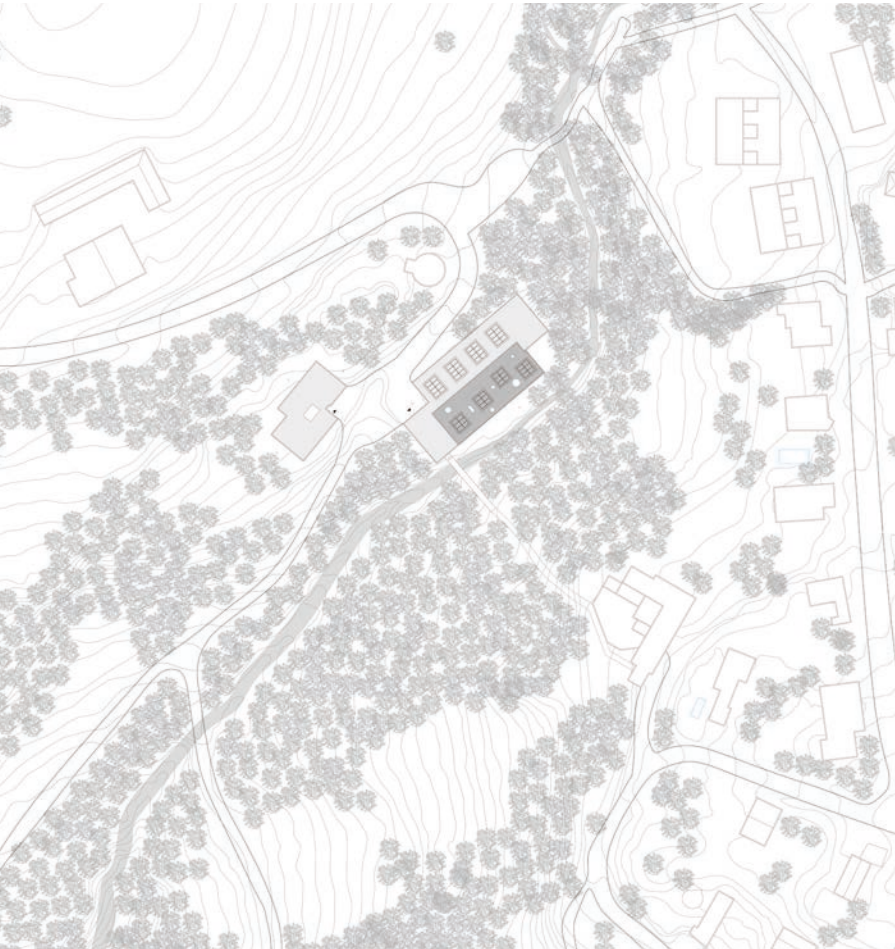
Throughout the semester our discussions centred on the nature of cultural institutions and on how new structures can coexist with the work of an internationally recognised architect, projecting a public character and autonomous architectural ideas. There is a long-established tradition of homes becoming public institutions. Sometimes this is because a house itself is architecturally significant. In some cases the house is no longer a home, in others it retains its domestic role, while allowing some form of public access.

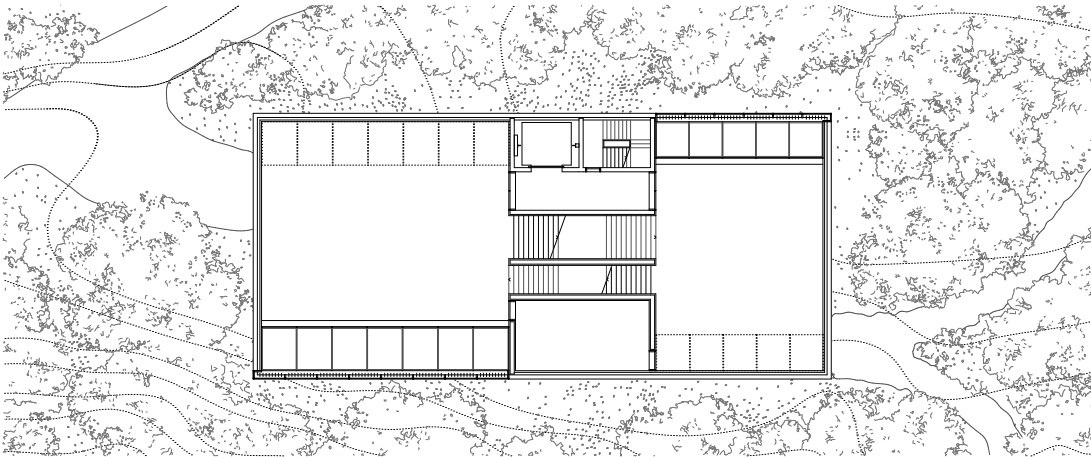
This semester we considered the case of a home and public programme working side by side but retaining a sense of autonomy. The brief required students to develop a concept for a cultural centre that would house the permanent collection of Max Bill's paintings and sculptures, as well as his collection of works by some of the greatest artists of the twentieth century. The building would also need to operate as a venue for temporary exhibitions with a changing programme. The siting of the new building within the existing grounds needed careful consideration and a study of various options.

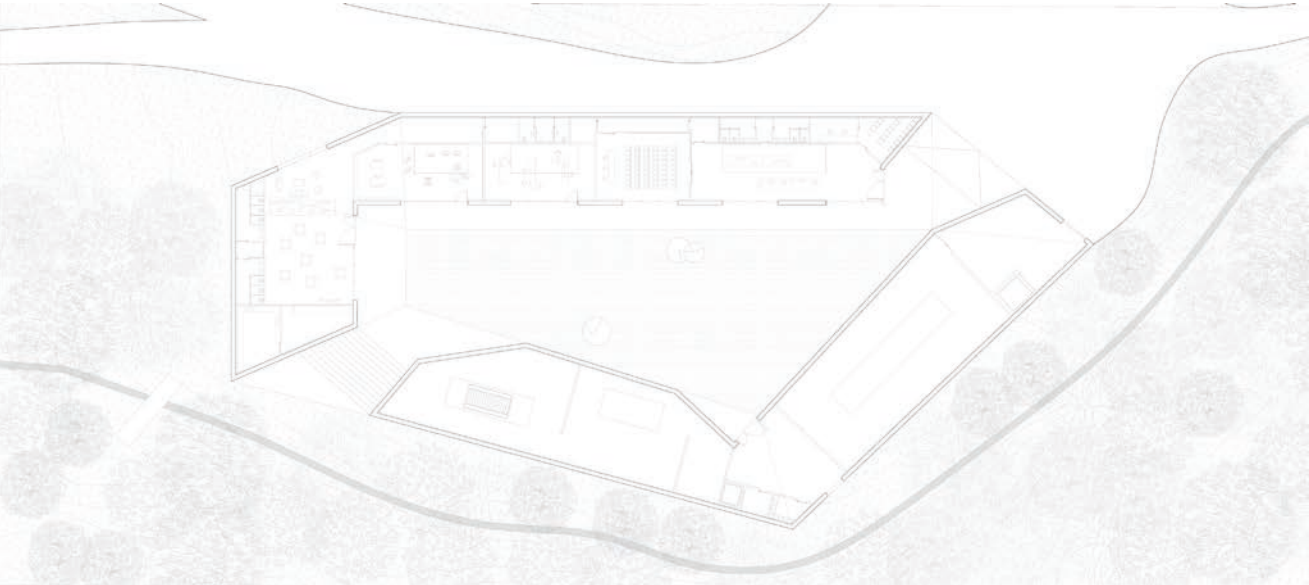
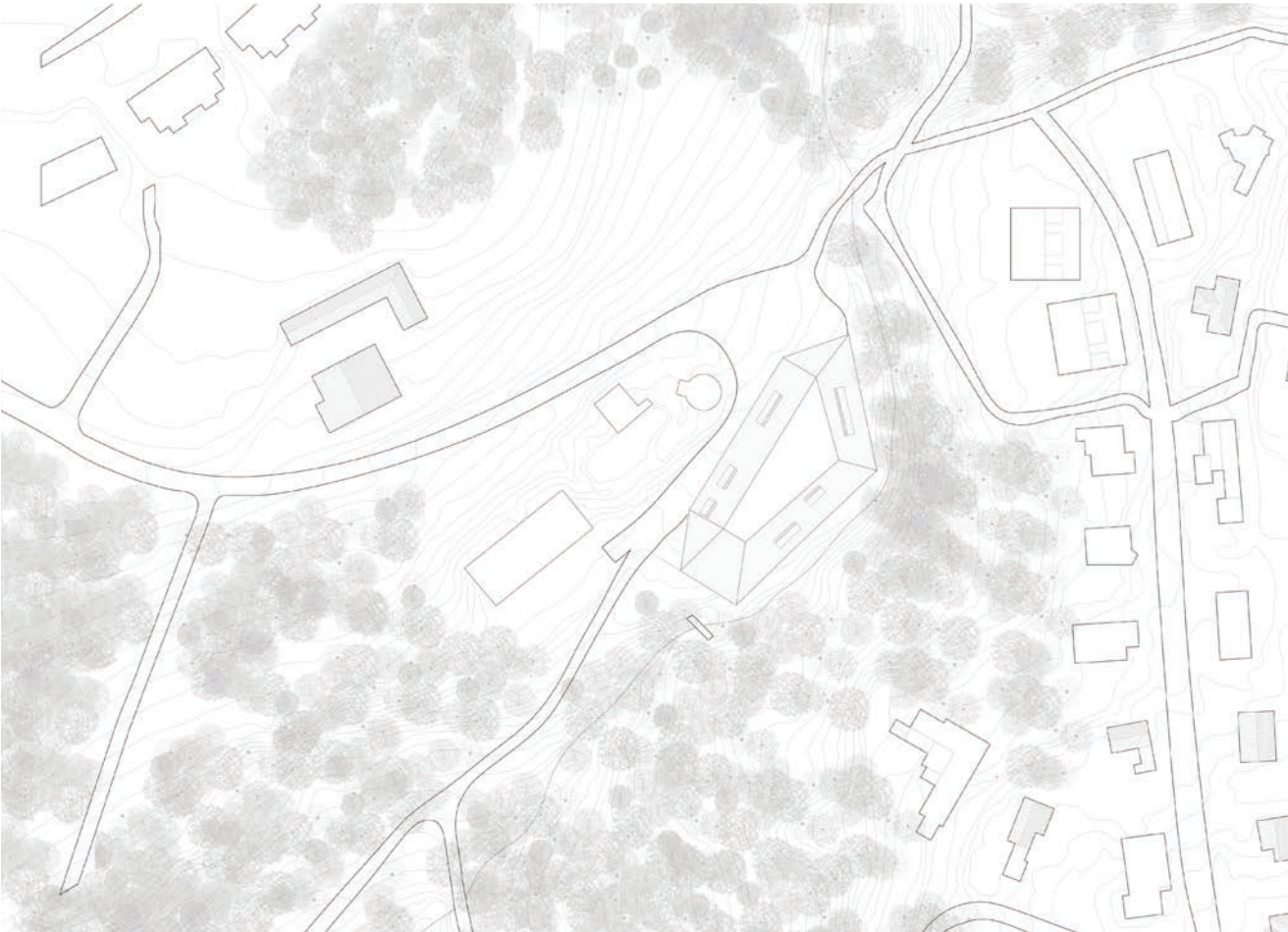


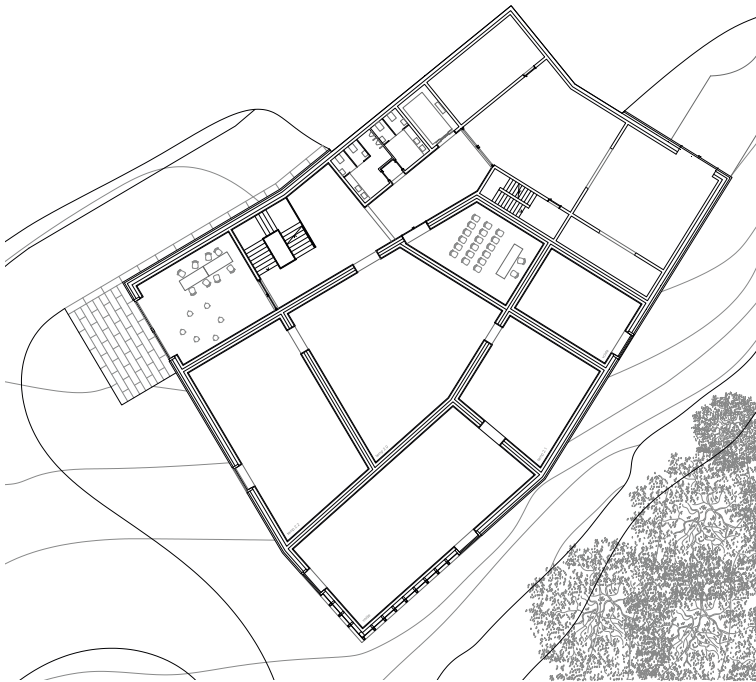
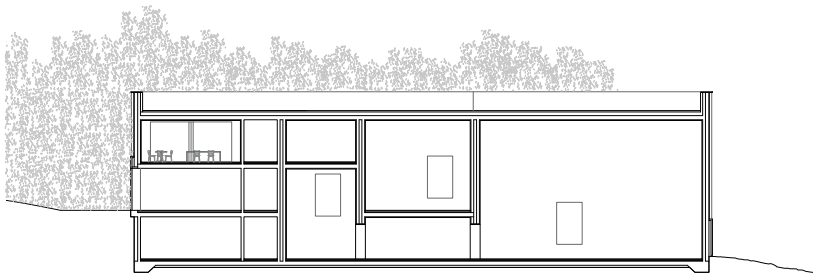
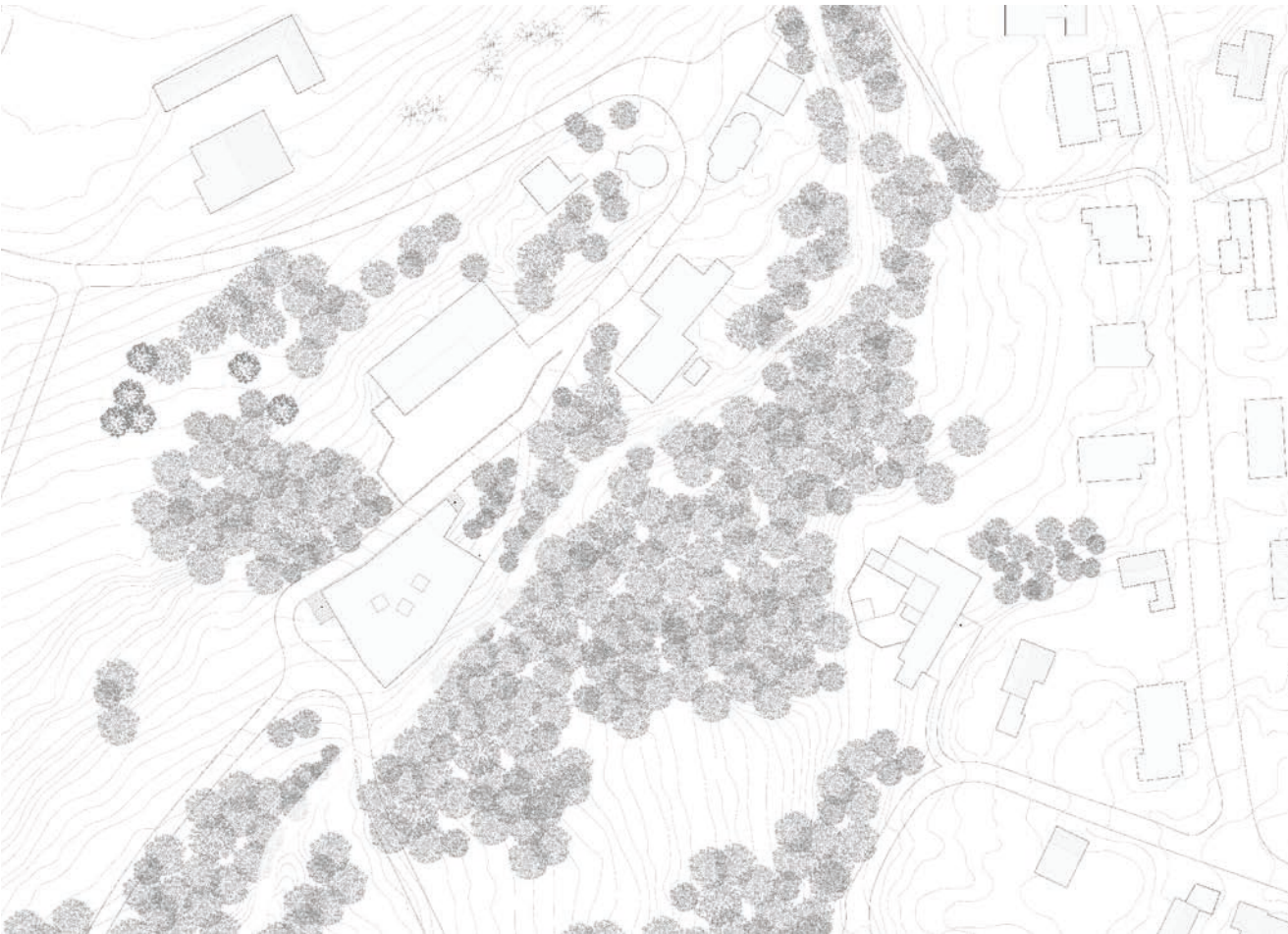


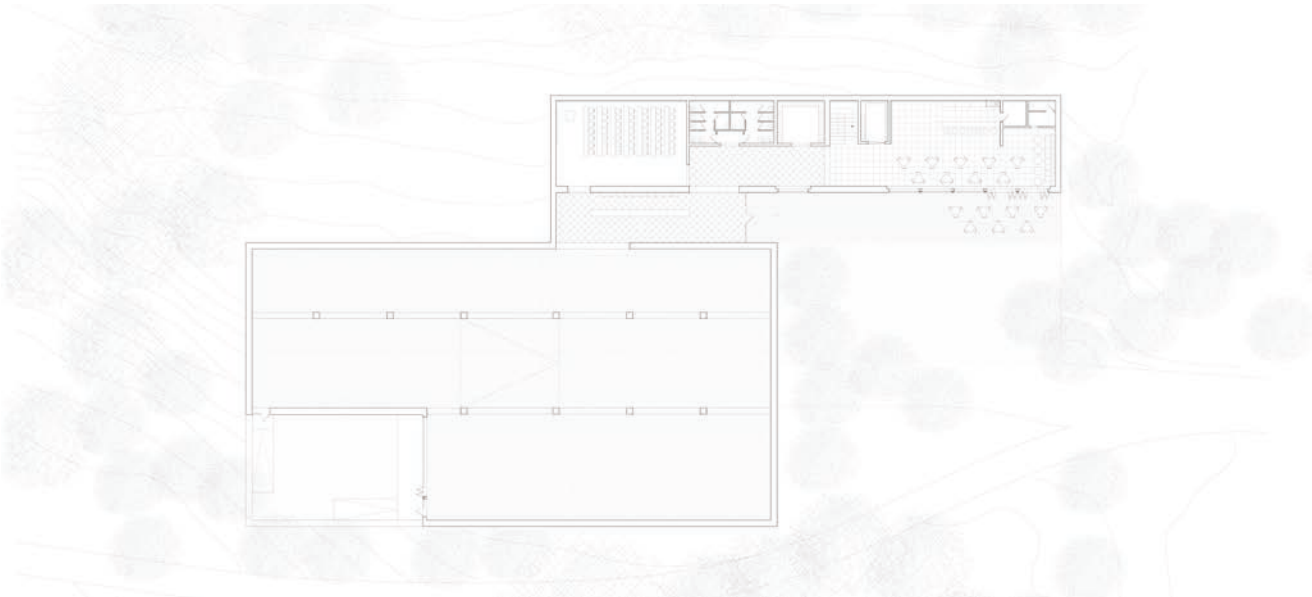
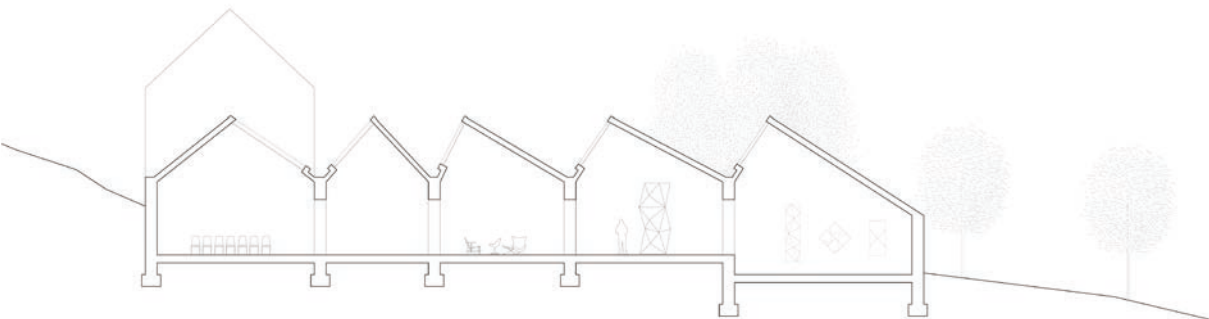
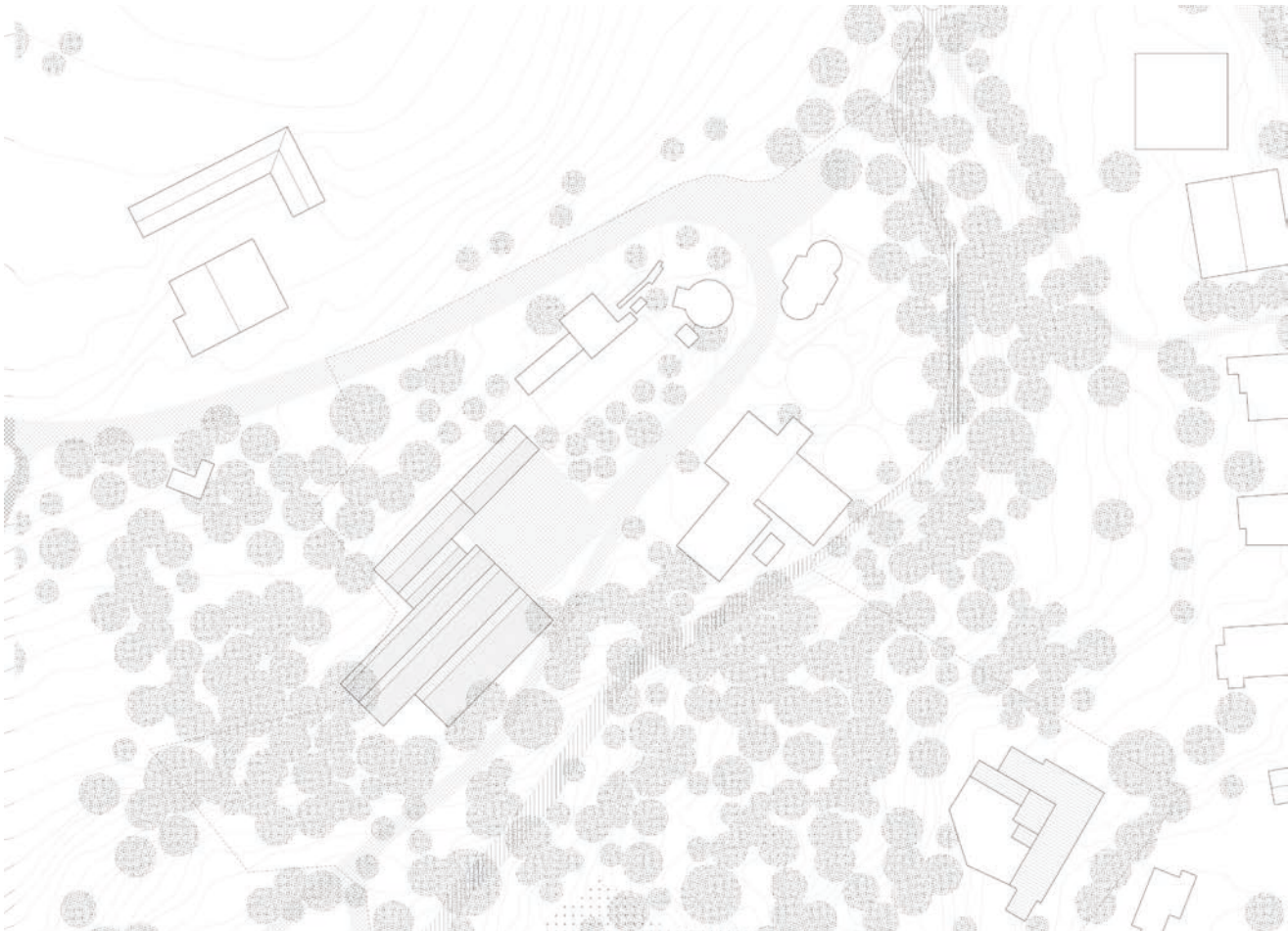


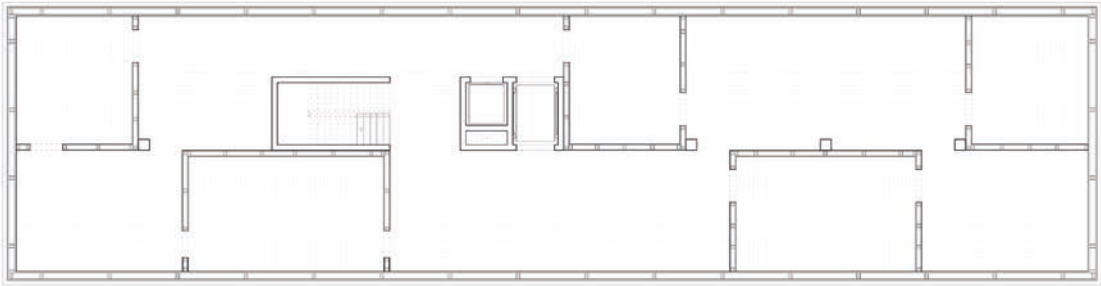
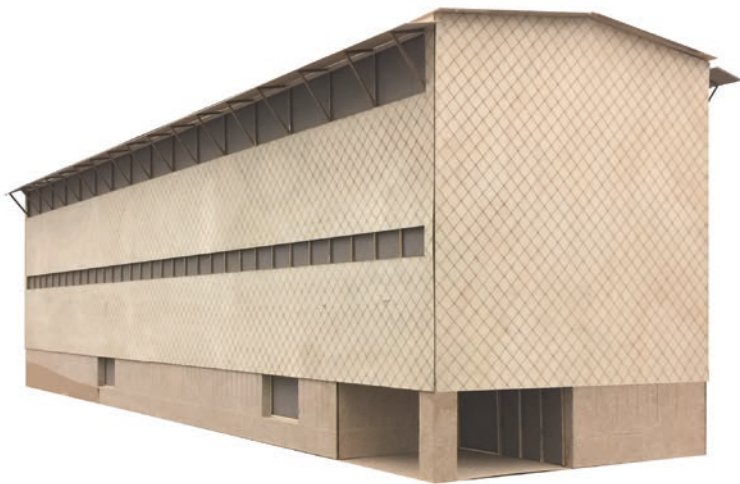


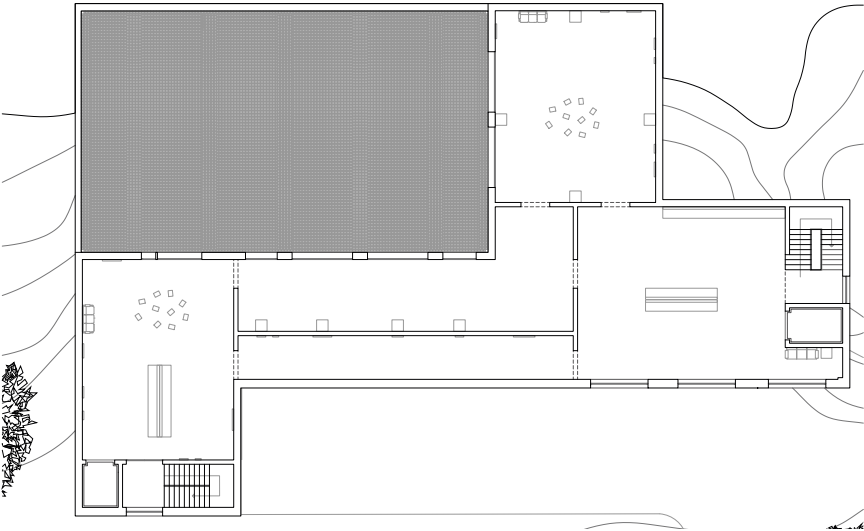
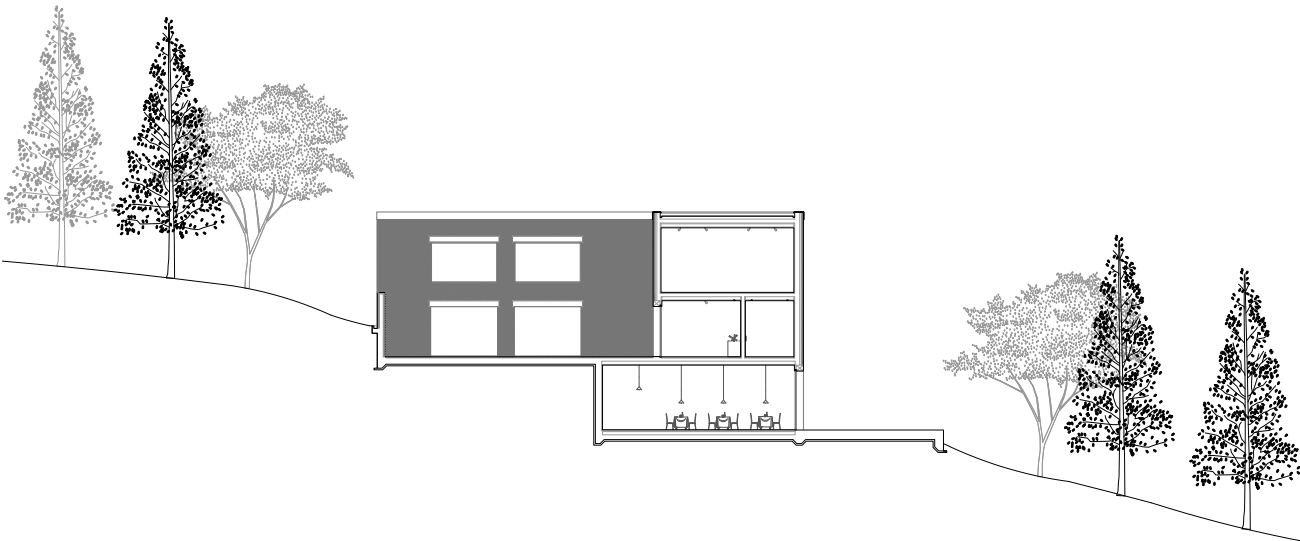
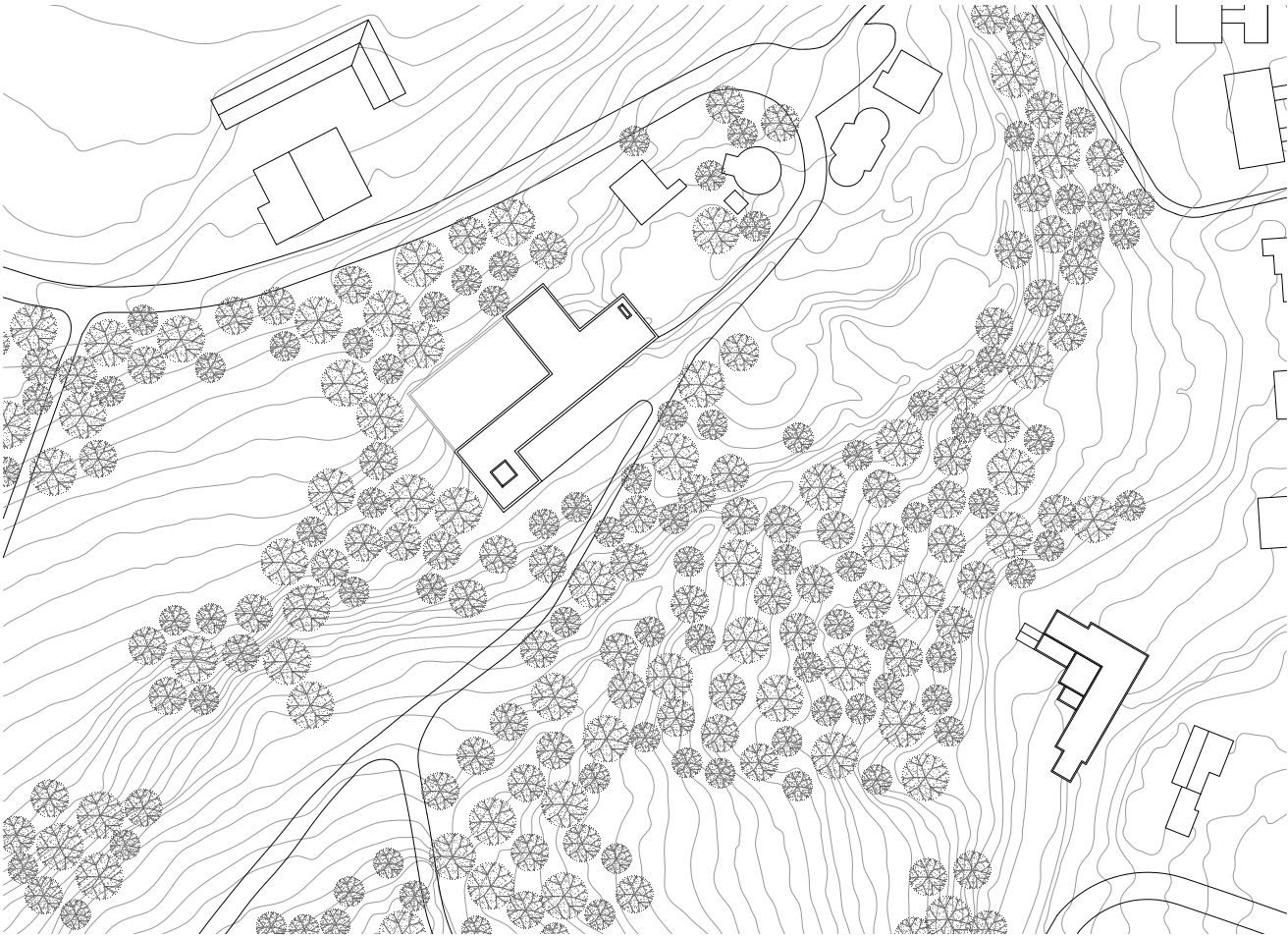


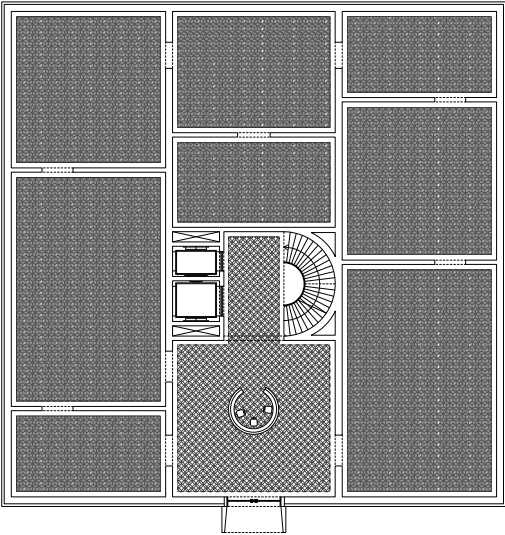
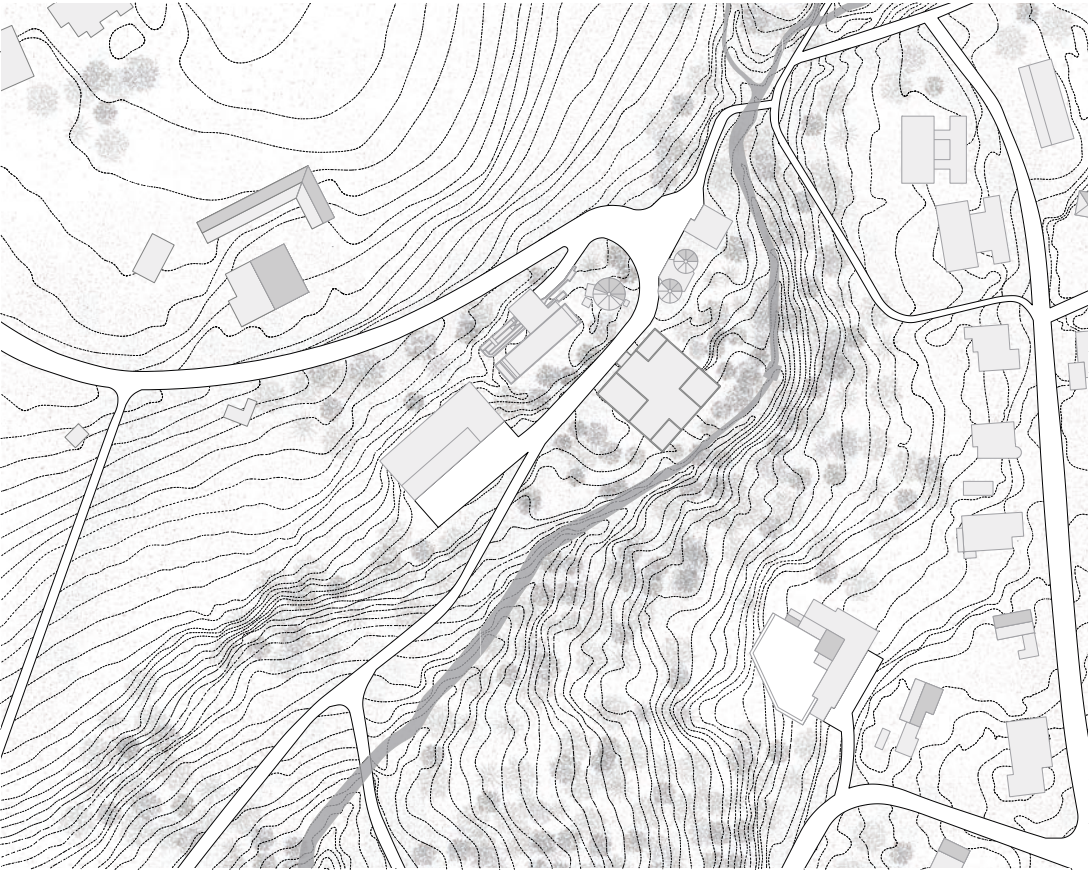


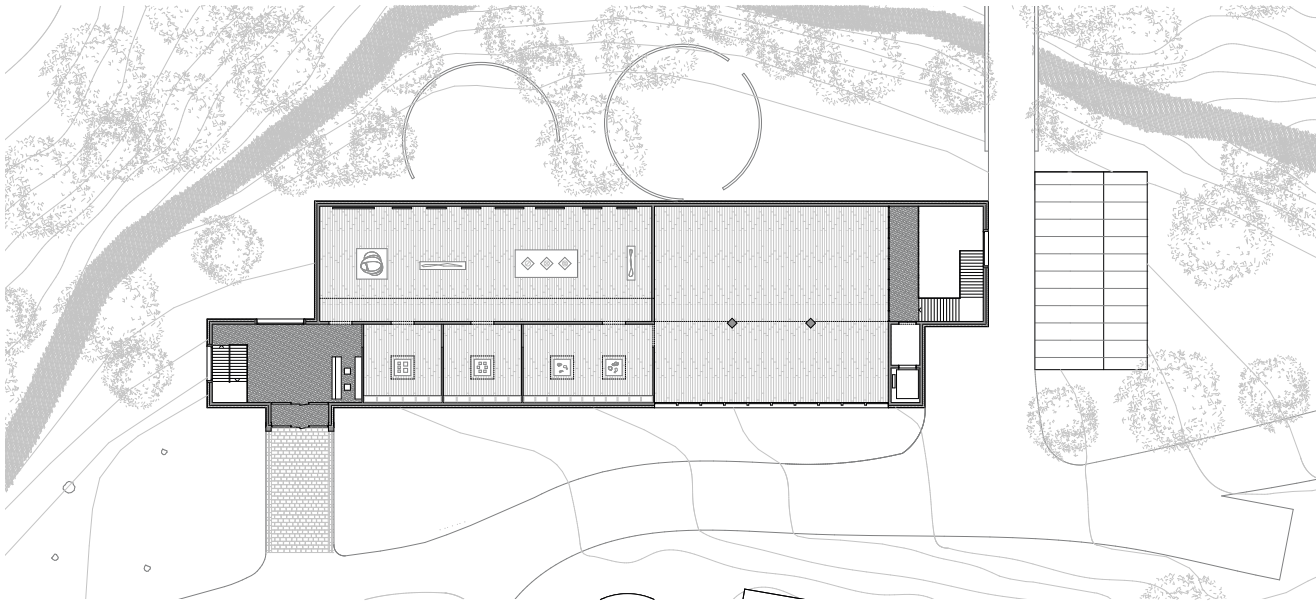
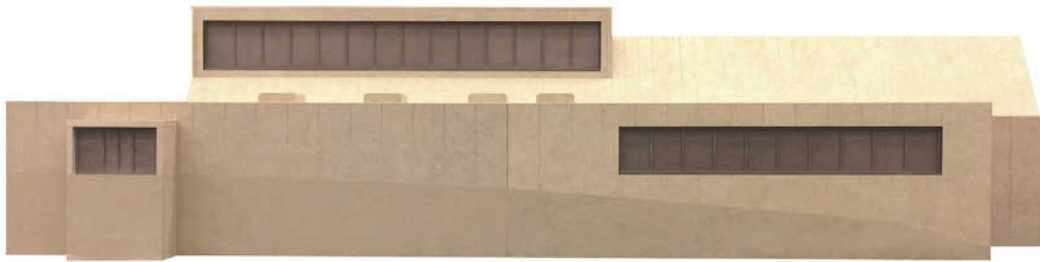
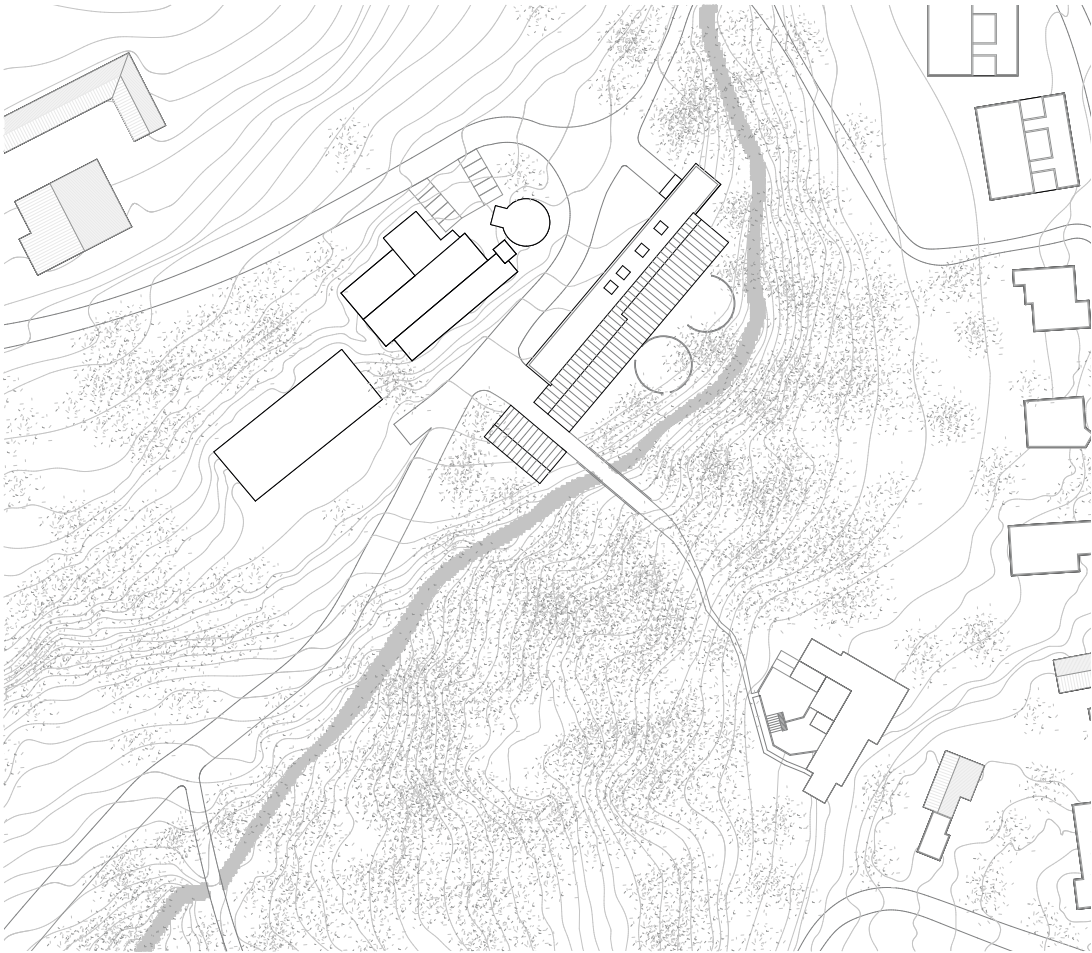


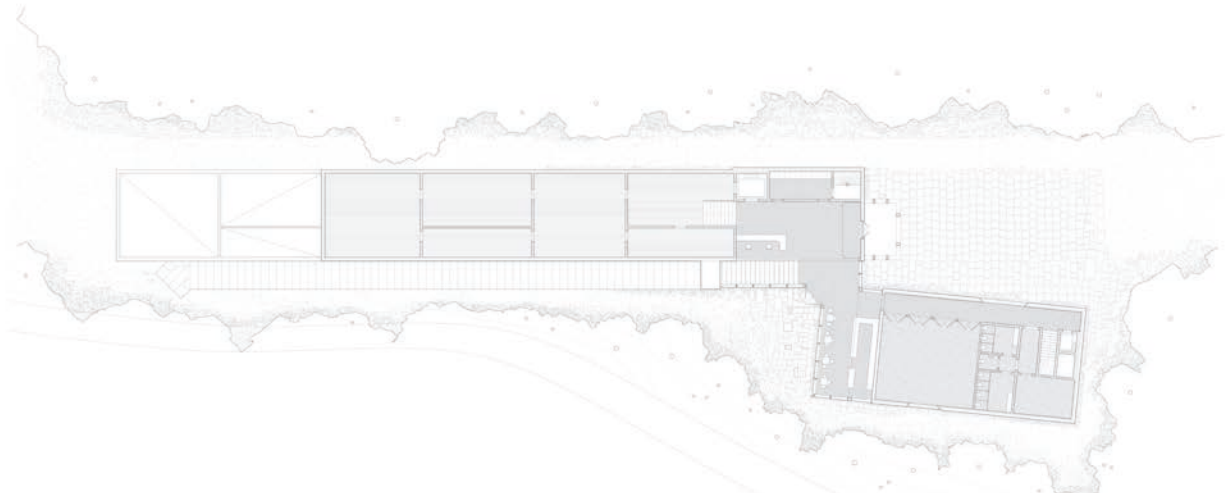
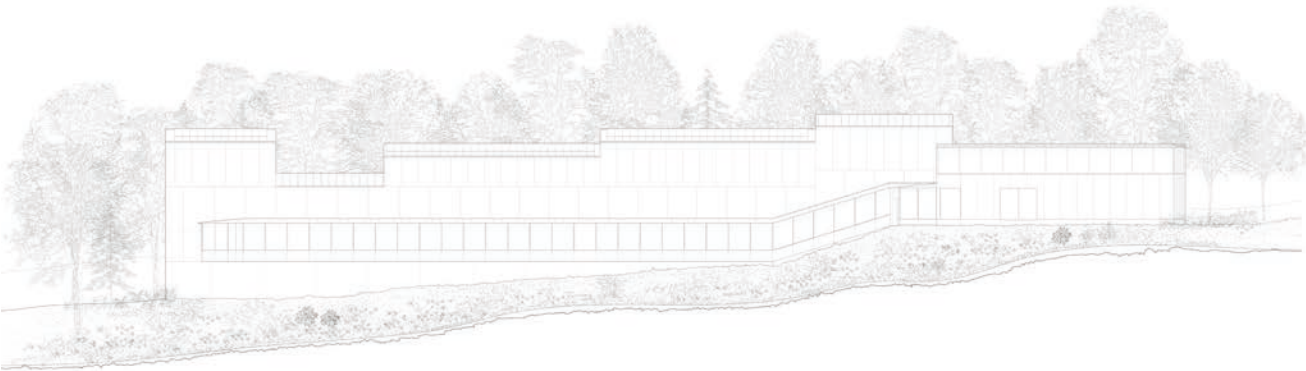
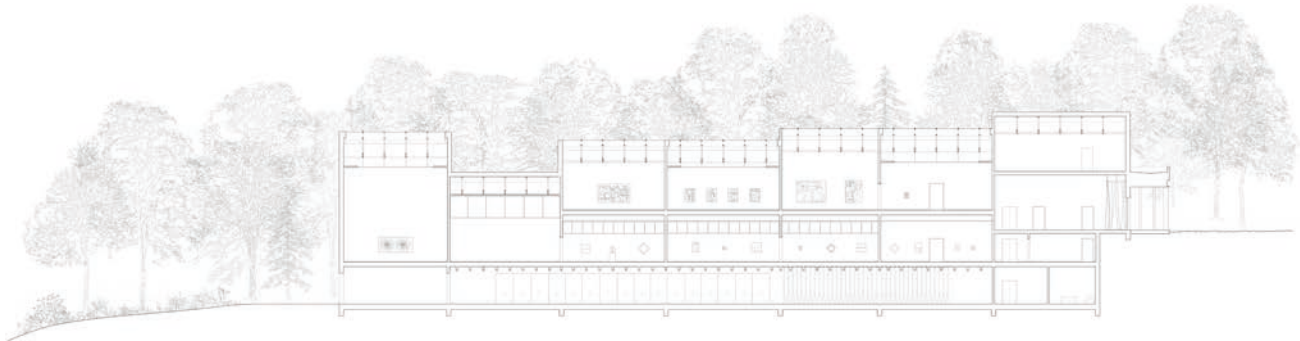
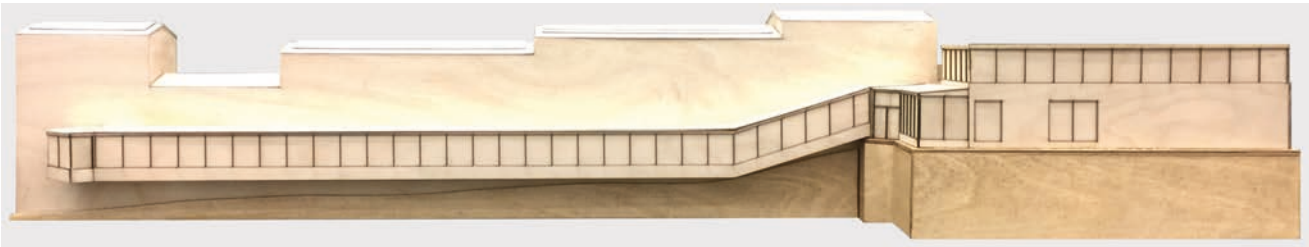
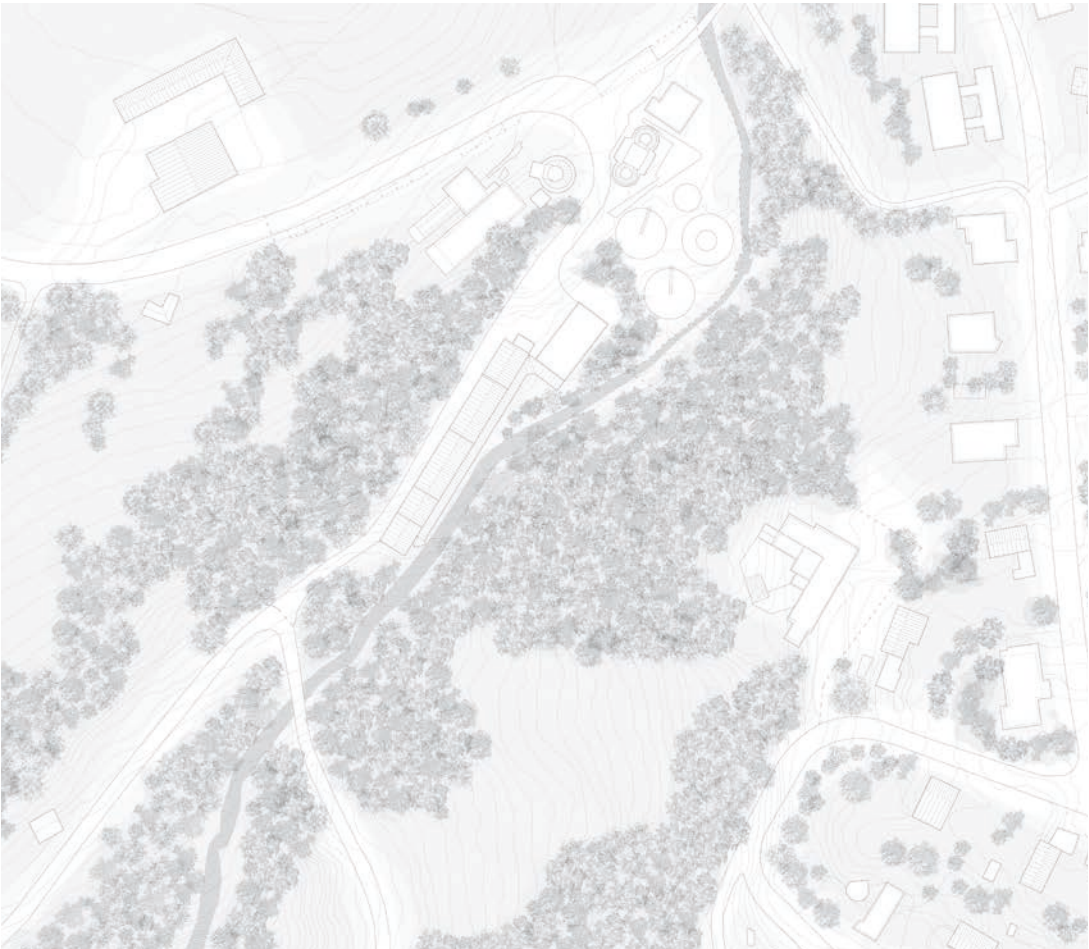




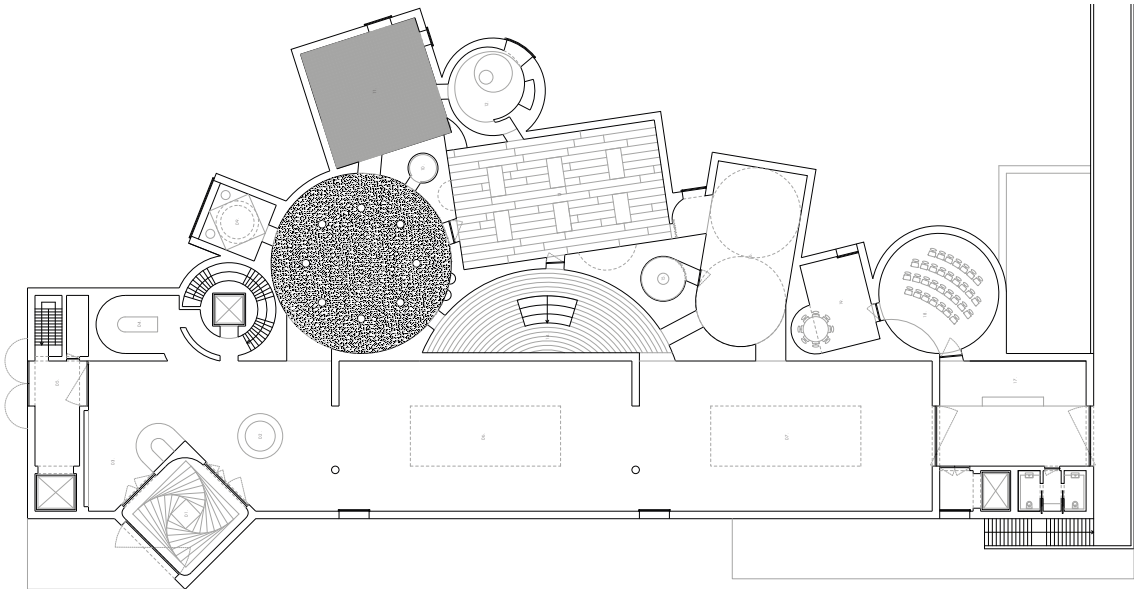


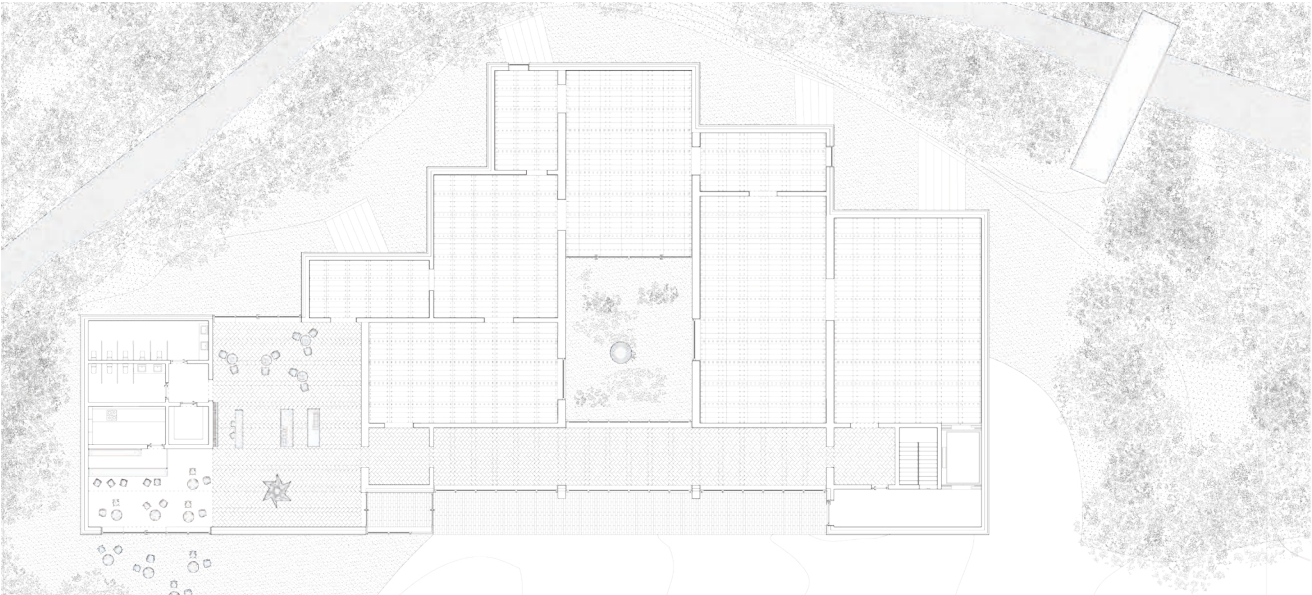
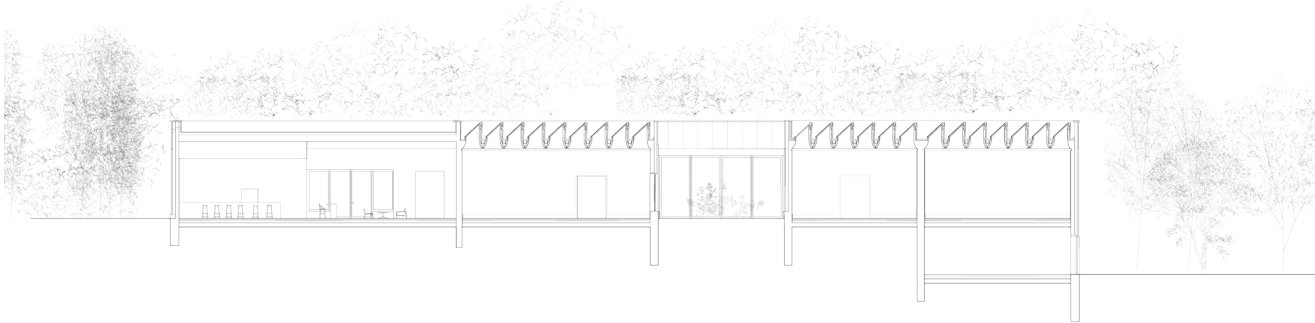


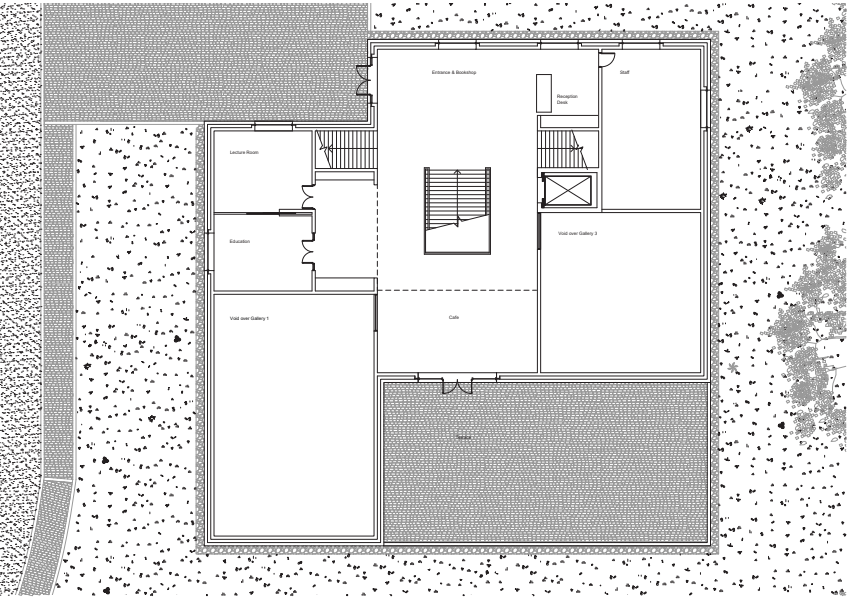
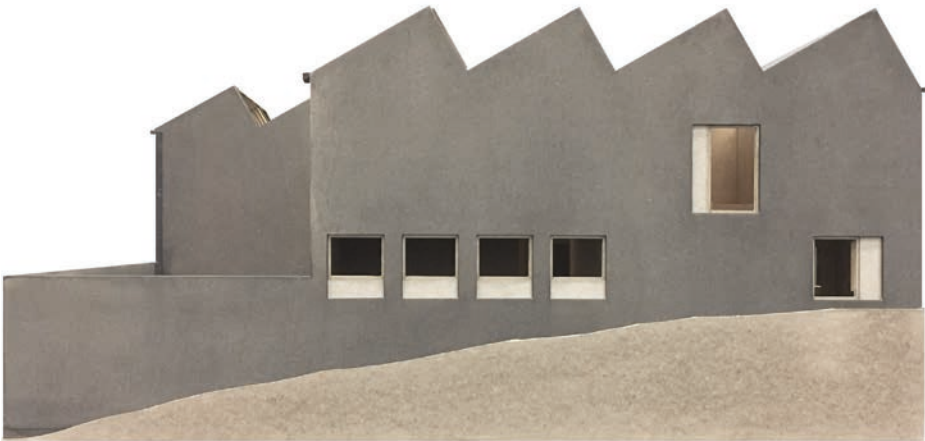


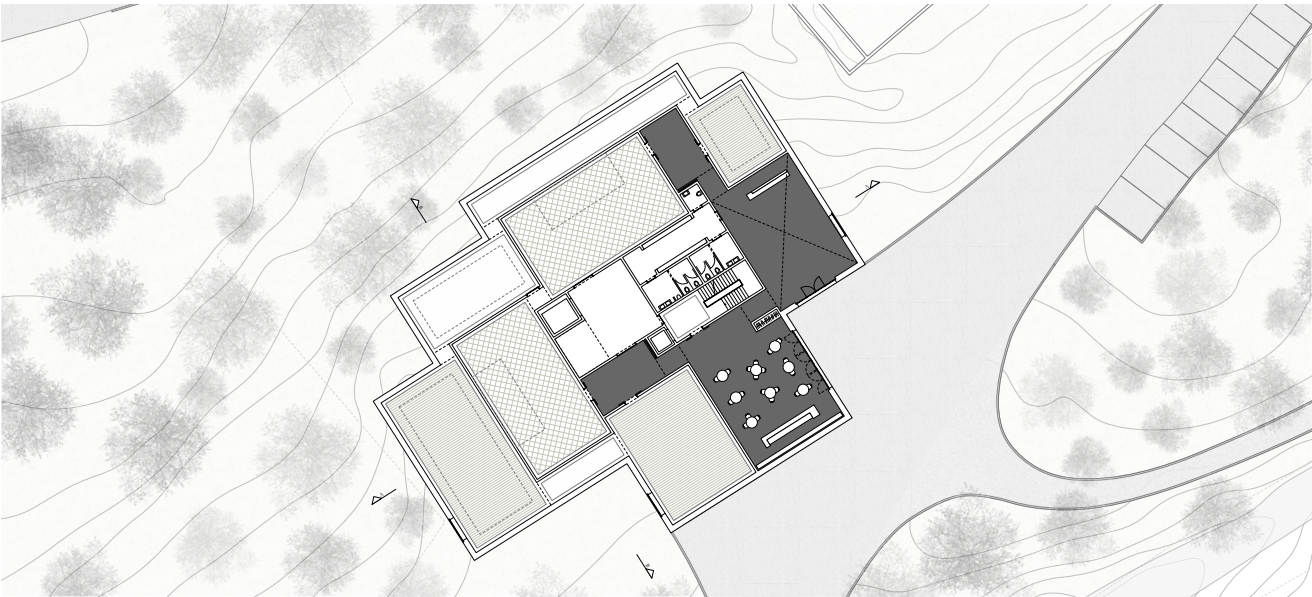
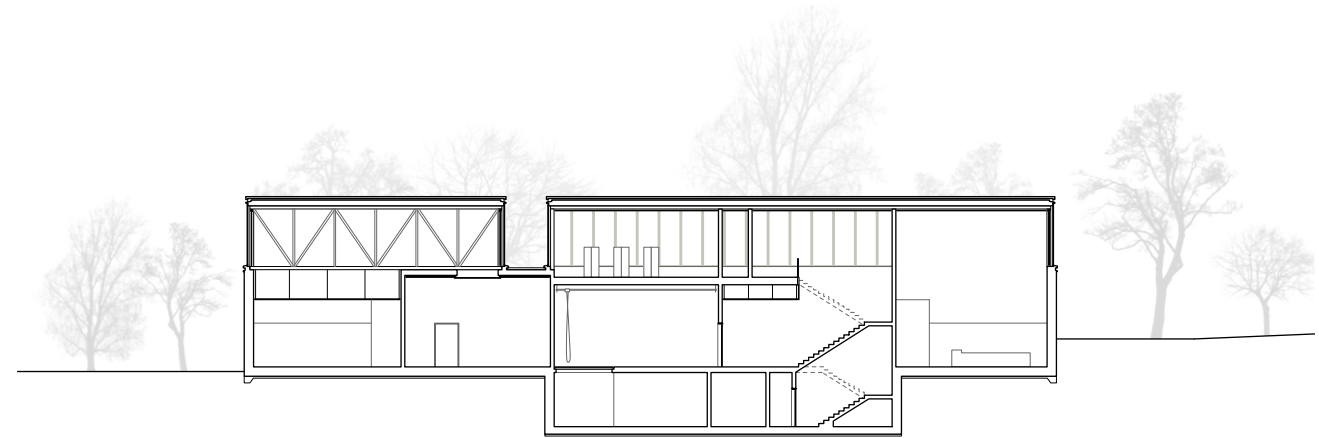
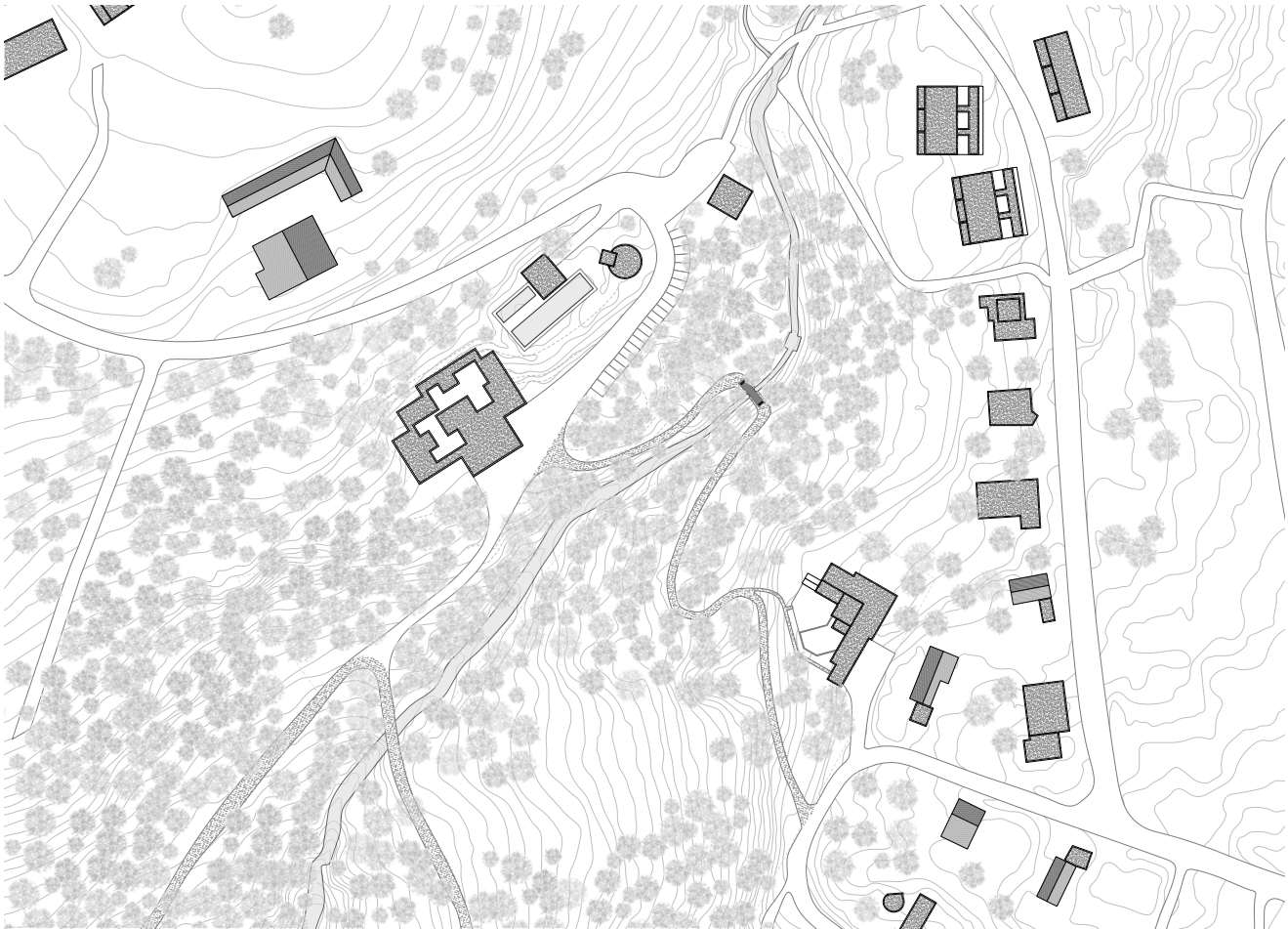


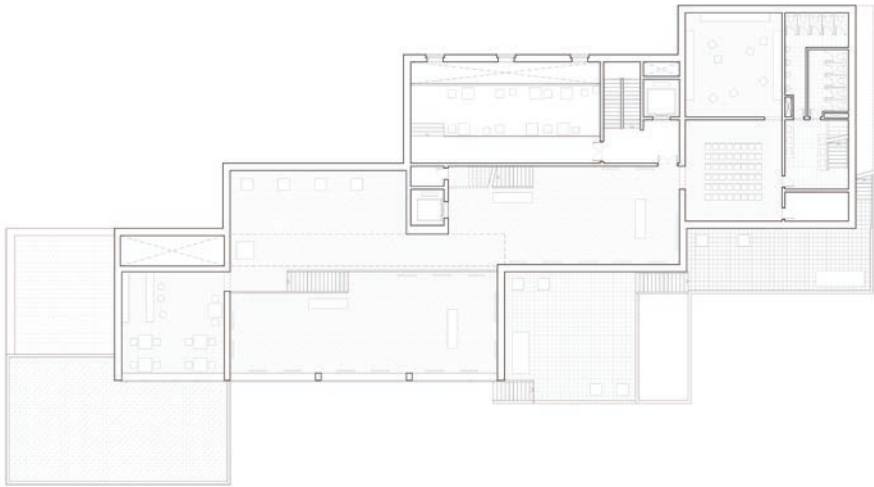
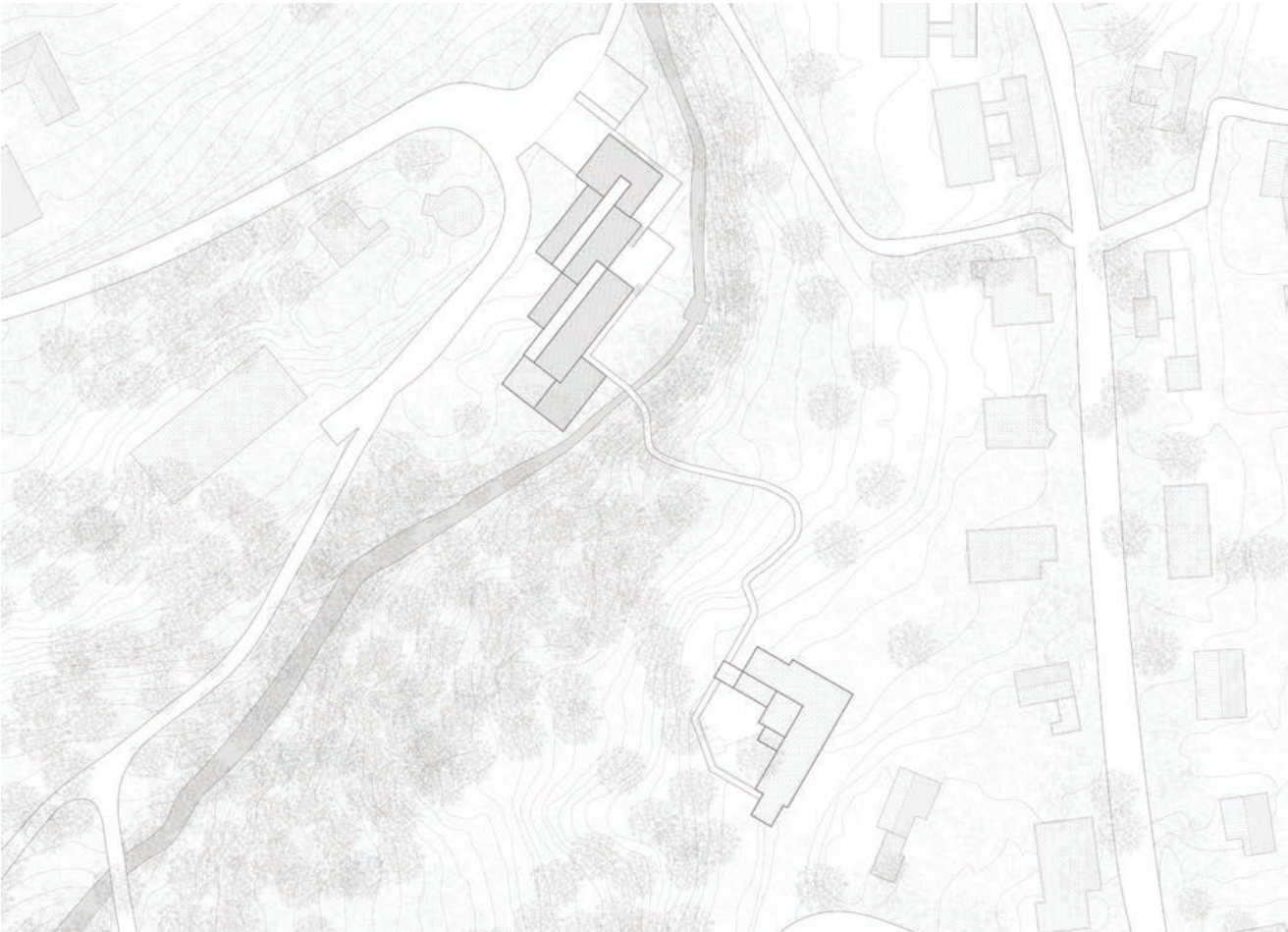


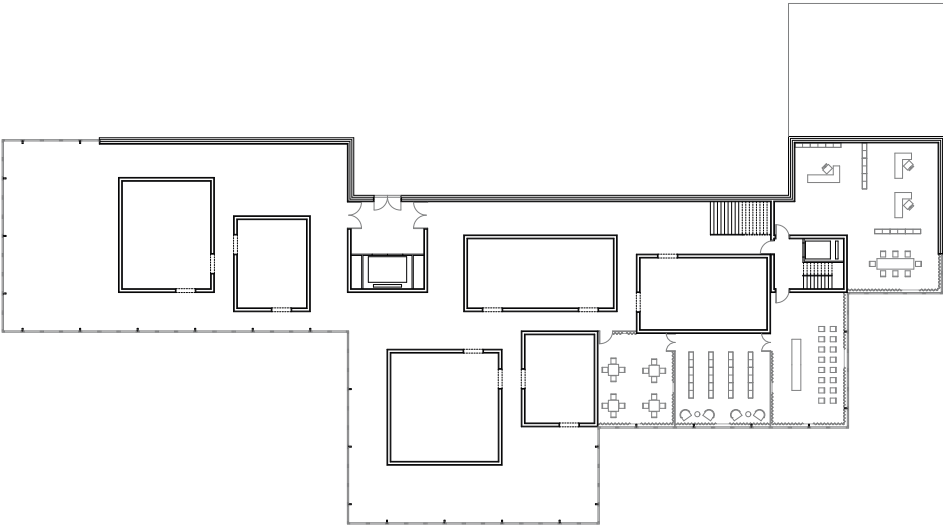


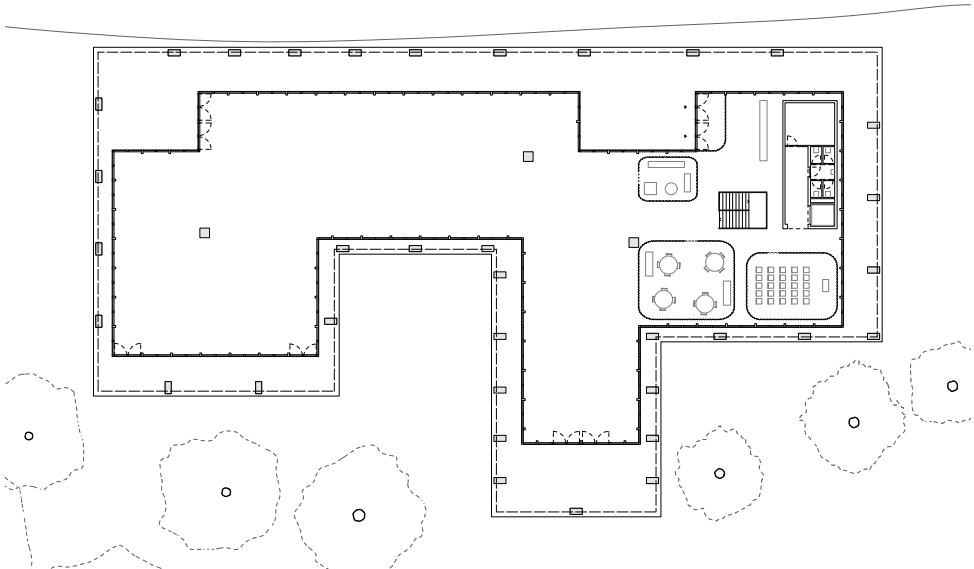
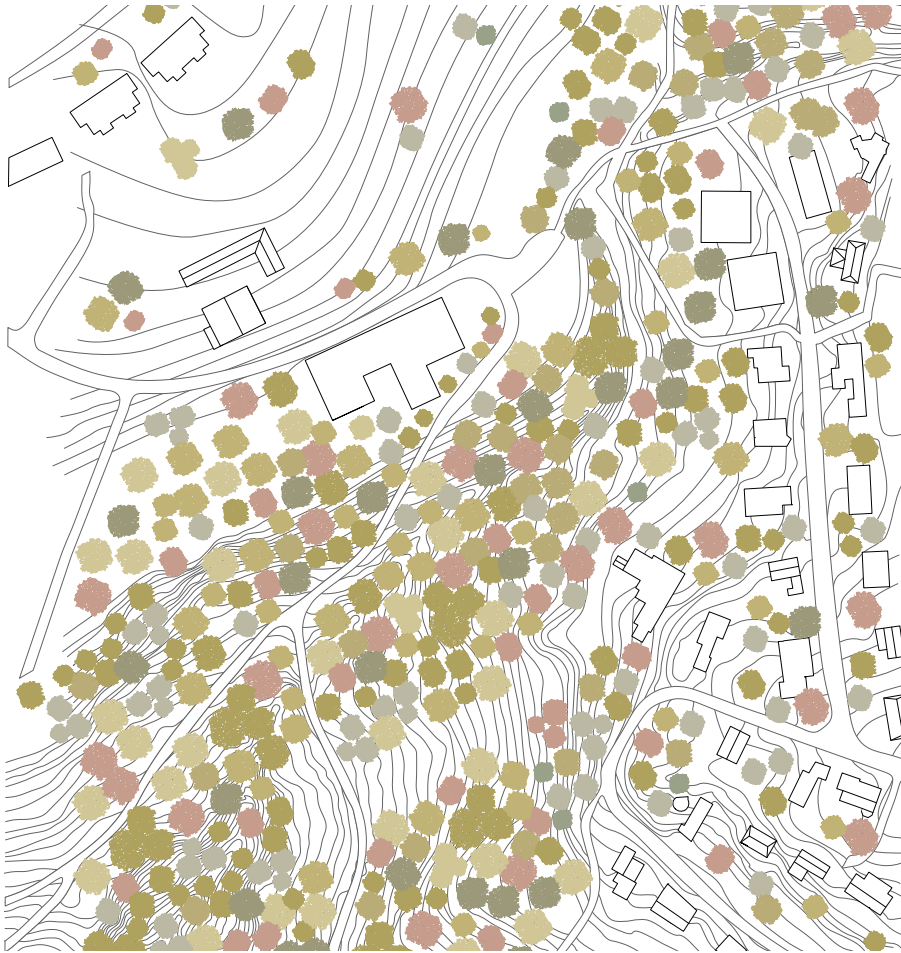


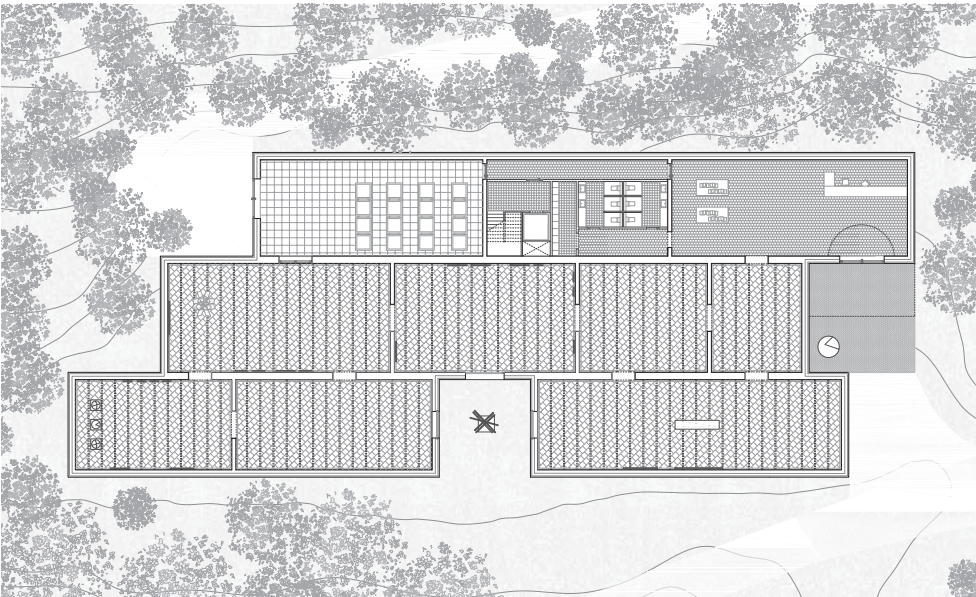
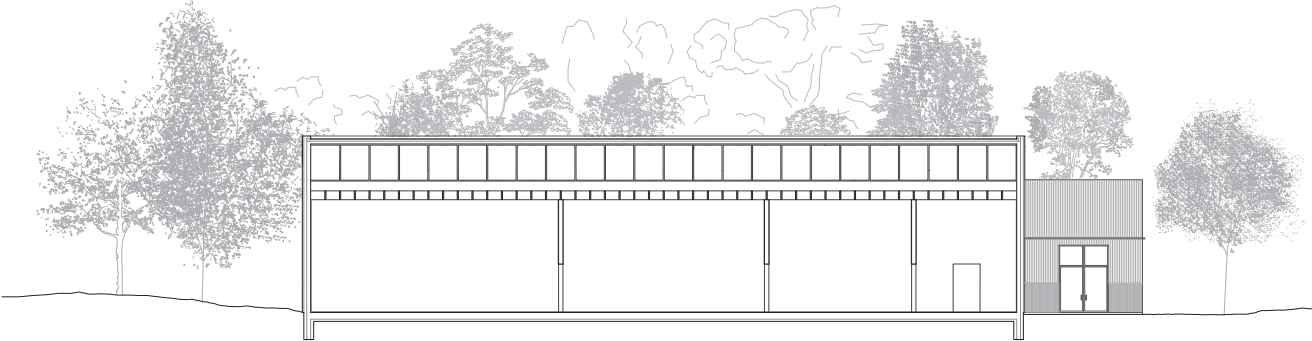


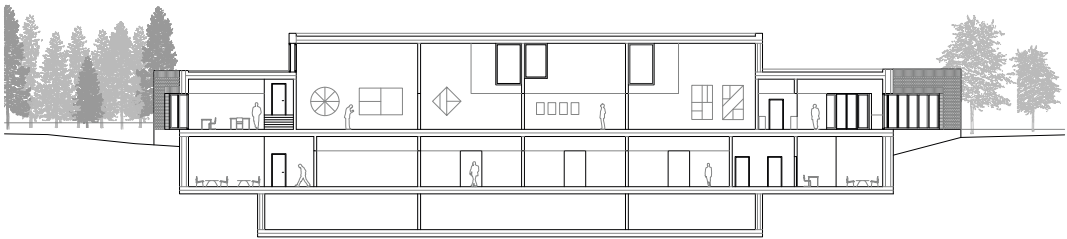


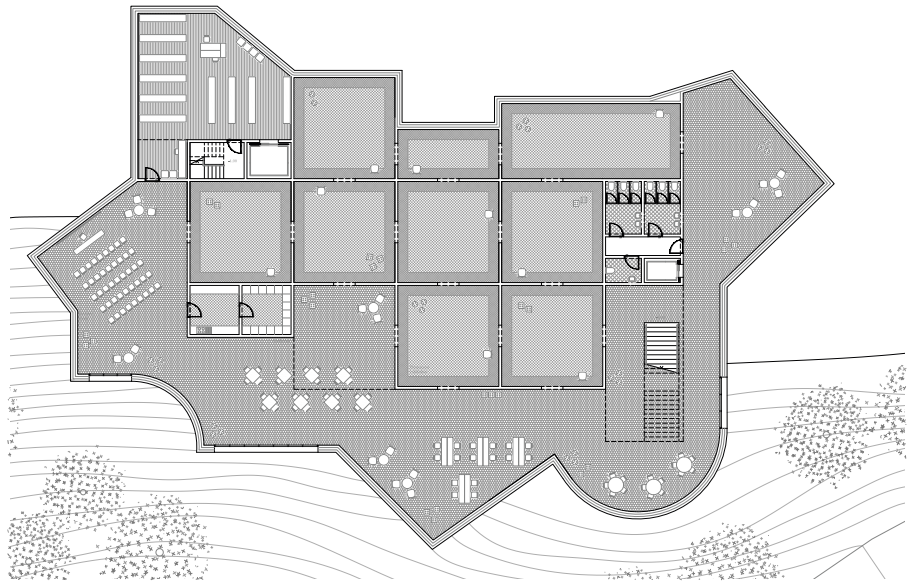
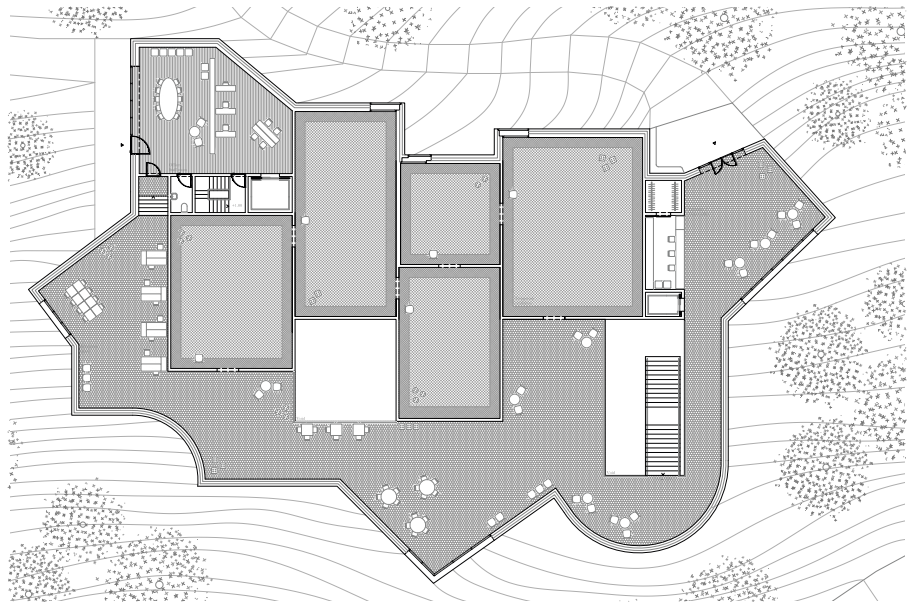


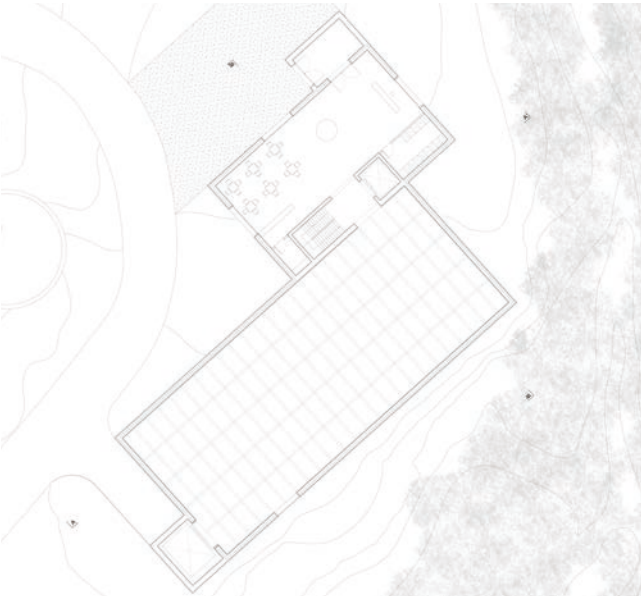
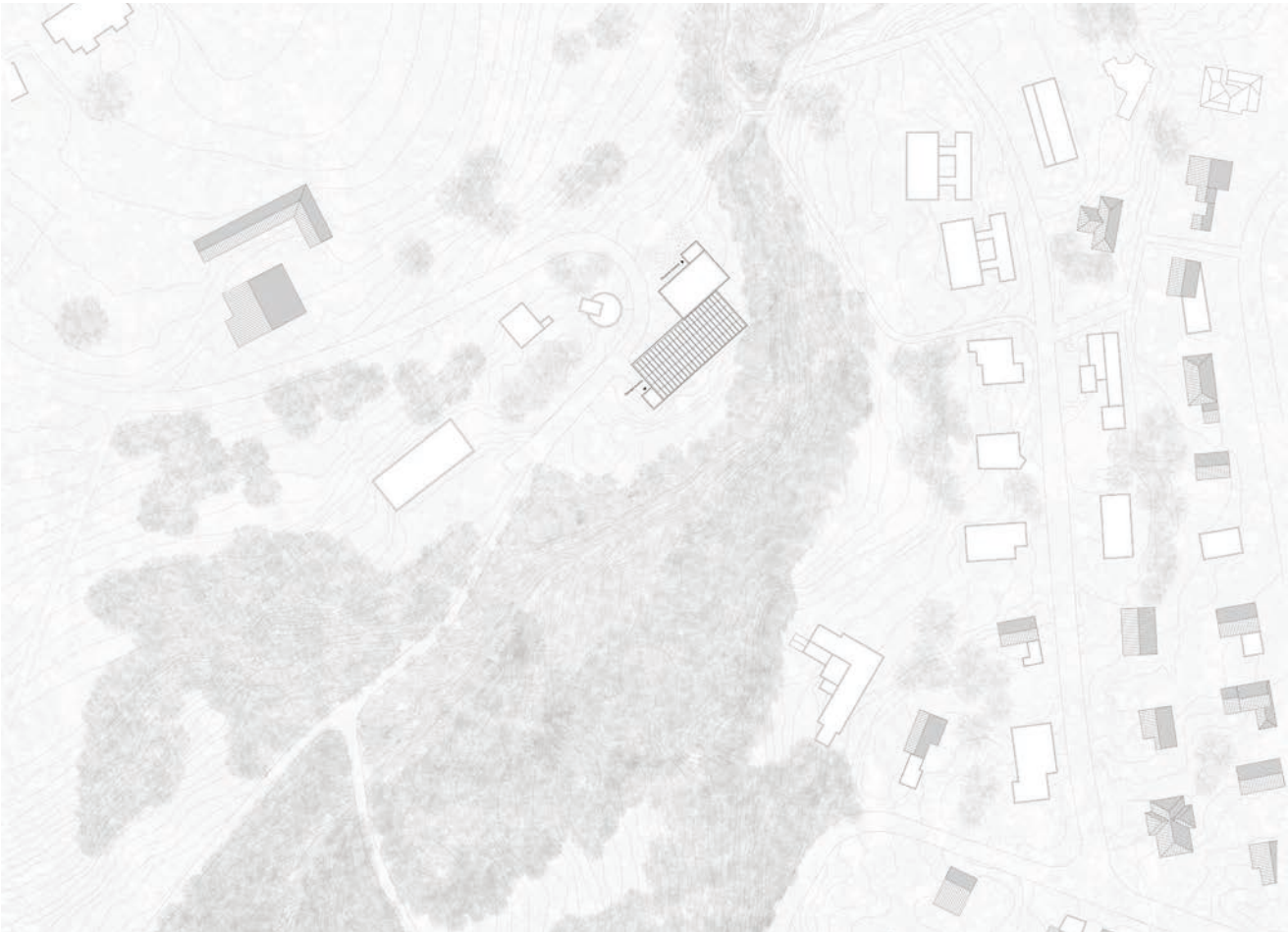


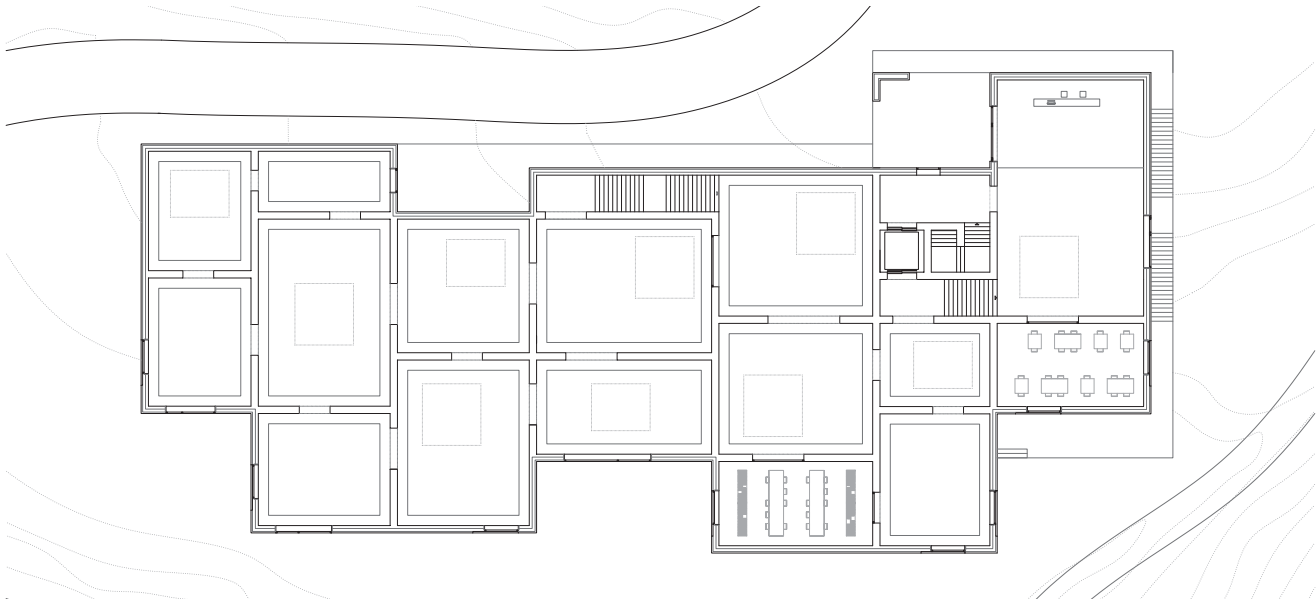
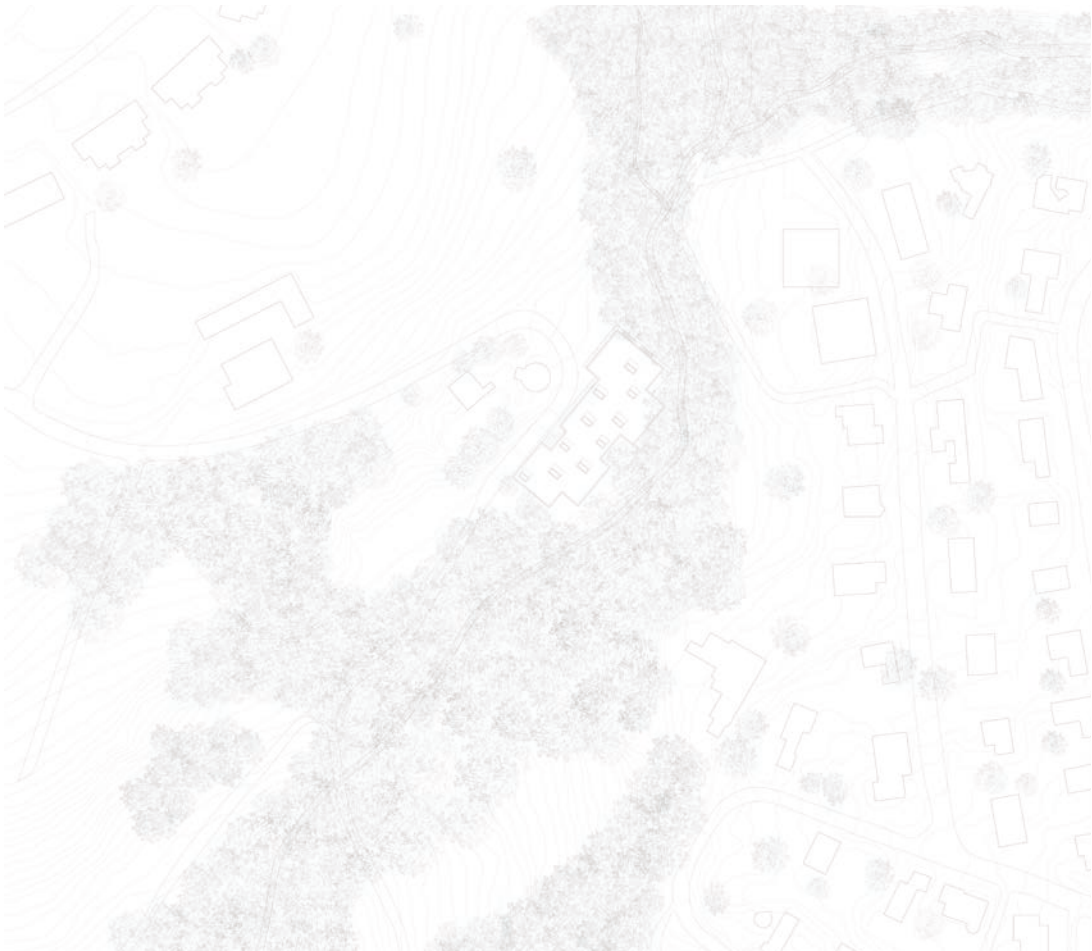






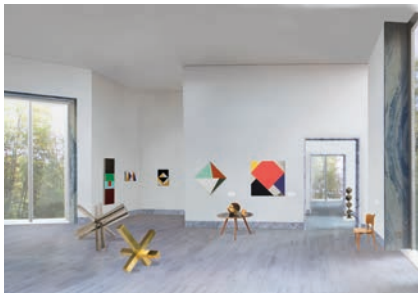








Ines Li-Wearing p4-5



Isabella Beretta p14-15



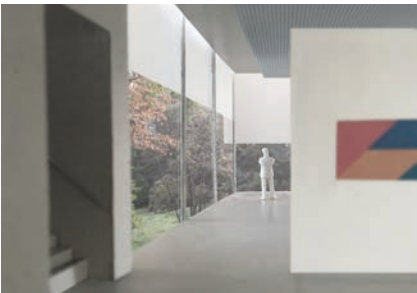
Cyrl Kamber p16-17



Susanna Croce p6-7



Rudolf Goldschmidt p8-9



Hadi Madwar p18-19



Agnieszka Gronek p10-11



Orlando Hartmann p12-13



Chiara Malerba p20-21



Keisuke Matsumiya p22-23



Matilde Mellini p24-25



Daria Mironeko p26-27



Michael Schrepfer p38-39



Tuuli Kanerva p28-31



Dominic Murray-Vaughan p32-33



Shengyu Shi p40-41



Valeria Spinelli p42-43



Beatrice Nespega p34-35



Tomás Prendeville p36-37



Alessandra Sirena p44-45



Nelly Vitiello p46-47

Acknowledgements

I would like to thank Stanislaus von Moos for his encouragement to undertake this project and for his critical support throughout the semester. I am grateful to Angela Thomas and Erich Schmid for opening their home in Zumikon and for their kindness and hospitality.

I am indebted to Irina Davidovici, Niall Hobhouse, Tony Fretton, Alberto Veiga and Stanislaus von Moos for their insights and for their comments in the intermediate and final reviews and again to Tony Fretton, Karin Gimmi and Jacob Bill for the lectures they offered the students.

As always, thanks go to my assistants, Marina Aldrovandi, Lea Prati and Taro Sakurai, for their care in organising activities and for the guidance they offer students. Last but not least, I wish to thank the students who produced the work illustrated in this catalogue for their enthusiasm in meeting the challenges of this semester's brief.

Credits

Concept: Jonathan Sergison
Editing: Marina Aldrovandi
Graphic concept: Cartlidge
Levene
Graphic design: Lea Prati

Copyright © 2017 Studio
Sergison, Accademia di
architettura, Università della
Svizzera italiana, Mendrisio

All rights reserved.
No part of this book may be
reproduced in any form without
permission in writing from the
author.