Exercises in style
Esther Giani

The workshop1 and the scenario here reported, are experiments of morphological elements’ reinterpretation and of potential’s identification. We looked at the pre-existing as a cast with whom to dialogue, to be exploited or neglected by each own sensibilities and cultural references, setting an initial design strategy. 

The programme starts from a radical choice: a single material as proposal generator. The laminated glass, namely the glass as structure (vertical and horizontal) and surface, had to activate scenarios to be further investigated. The glass suggested the functional hypothesis: glasshouse, shrine, showcasing, exposing. Inside-out refers to the evident characteristics of glass such as transparency, but also to a sought irony: the material’s self-reference and the left-over’s spectacularization.2

We proposed to a bunch of students coming from very different cultures and backgrounds1 to test an approach based on a specific aspect of Composition: exploring combinatory practices3, by means of Small Medium Large.4 We stimulated and asked students to focus on the efforts on the formal potential’s identification. We looked at the pre-existing as a cast with whom to dialogue, to be exploited or neglected by each own sensibilities and cultural references, setting an initial design strategy.

The architectonic project, to its statutes, does not have a solid scientific base, on the contrary it uses many approaches and contributes, by several disciplines. It is fundamental for us to place these contributions within the design process, also for better orienting the student training. The proposals, therefore, had to be plausible, sustainable and feasible. Students, within the three intense weeks of the workshop, did develop and work out their own consideration on the principle of material culture, of combinatory, of beautification.3

The activated process blurred into the final exhibition where the scenarios were set linearly by means of the same format (size, paper, palette of colours) to give even more emphasis to the re-searched principles. Ten upper squared panels displayed a meaningful view, to report the sought atmosphere (Me-diun), ten in between strips representing the composition (Small). To welcome the visitors, videos of the work in progress and of the final proposals by means of motions, and two models of the site with the scenarios (one for buildings and one for the in-between, as pre-tests of the proposals). Two panels collect all the details designed for each project and the sections through which students re-compose the genius loci.

by the glass

notes
1 A workshop is not a miniature studio: time is compressed and limited, therefore students had to make choices right at the start, to narrow the task, to give up those prophetic analyses we are used to, and on which we linger long.

2 Contemporary art sharpened a sensibility by now diffusing the daily elements’ beautification, by means of de-contextualization and manipulation processes of these forms born for a purpose and adapted for other uses. Art is able to anticipate forthcoming scenarios much before Architecture can. The Venice Biennale of Art and Architecture chose one another, foreseeing topics and issues, exploring and disclosing hidden potentialities, suggesting research lines. Artists know how to manipulate waste and leftover. Beautification and regeneration are also passwords of an architecture called for dealing with urban fragments, with neglected suburbs, with humble and brownfield areas.

3 The workshop was run by a team: I. Chun, T. B burnt Oak (Seoul, Korea), E. Giani, P. Foraboschi (Iuav-DACC) and with the special participation of prof. C. Carbone. (Iuav). In the programme the Stazione Sperimentale del Vetro and its associates, Sanagalli group and Seire, were involved as well as Fire Titian, the corporation nowadays using the area. I. Peron with W. De Marchi, C. Sahni and D. Scopparo took care of the raw material. 32 students of the Iuav undergraduate programme (though mostly at the first year) and students of the Myung University took part in the workshop.

4 On combinatory we recall the experiments conducted by the stylistic poetry and by French Oulipo, that is the group of Italo Calvino (invisible cities. The castle of crossed destinations etc.), of George Perec (Life. A User’s Manual), of Raymond Queneau (Exercises in style, translated by Italian Umberto Eco and which title we borrowed for our workshop) and of many others, real masters of combinatory art.

5 Small Medium and Large is just a way of thinking by successive level of scale, it’s just a tool to set hierarchies and to evaluate possible variations within a combinatory matrix. 6 XL is the title of the well-known book by R. Koster and with designer B. Mau. Authors match the scalar and chronological sequence of essays and projects with the indefiniteness of a quotes’ dictionary spread over the book. The editorial experiment is a sort of short-circuit between the book’s conceptual structure and a “situationist” approach of projects on frictions, awkward contacts and overlappings.

6 Aesthetization, beautification: a plus value that surely cannot be considered as the final goal, but that can be a match factor.
Intervening in dismantled industrial context results in inevitable uncertainties: these places, indeed, preserve a strong identity value and for many generations represented the place for a possible redemption. Nevertheless, a ‘risk’ connected with the rehabilitation of brownfields is to focus the project mainly on morphological preservation. Sharpening the design goal considering beautification goals, may give a shape to this evolution (…)»1

Literature teaches us that to recuperate these neglected lands the target to pursue are both: to experiment techniques & technologies to guarantee new functionalities to the district without altering its recognizable identity, and on the other side, to shape and design the site as a consequence of the remediation process. The starting point of these projects should be the conscious raising about the context.

Context is knowledge of the buildings’ history and of physical dimensions, as well as knowledge of the social content in which the area is inserted and to which the intervention is directed. We believe, indeed, that the context has a decisive value (genius loci) that is to embrace some of the area’s reasons, and to activate processes for plausible planning hypothesis. Questioning the context, studying its logics and interpreting the deep reasons of its downfall, are part of the necessary analysis any project requires. The workshop as design and didactic programmes’ quality, and more for the sources employed, rather for the programmes’ grammar and the impressive results for my School and me is a great honour and pleasure to take part in this event, organised since the 2004. Through the international agreement between our universities, was at W.A.Ve for eleven times, coming with Korean students who took (and take) great advantage from these intense and precious experiences. I believe this cooperation is useful for both the institutions, and somehow I am the witness of how this experience grew and developed.

Different from a regular design studio, the workshop has the great merit to compensate any inconvenience that may occur ordinarly, such as the different background and experience of the participating students, especially when international. Within mixed groups, with remarkable differences of culture and knowledge, the beginning fatigues to start up the design process is quite onerous and can be constraining at the opposite, the intense working schedule given by the time limit (3 weeks, even if full time) accelerates the process of designing, leaving out uncertainties and second thoughts, allowing a speed otherwise unusual.

Curiosity, Passion and Will Jinyoung Chun

The workshop as design and didactic experience is worldwide used in any architecture field. Nevertheless the summer international workshop of Architecture of Venice held at iuav (W.A.Ve) is unique and not only for the dimension of the resources employed, rather for the programs’ quality, and more for the impressive results. For my School and me it is a great honour and pleasure to take part in this event, organised since the 2004. Through the international agreement between our universities, was at W.A.Ve for eleven times, coming with Korean students who took (and take) great advantage from these intense and precious experiences. I believe this cooperation is useful for both the institutions, and somehow I am the witness of how this experience grew and developed.

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may enquire on which language tool should be appropriate for students coming from different countries. The most immediate answer is certainly the skill of sketching and drawing own ideas by means of pencils and pens. On the other hand, we assist to a less use of manual drawing by our students replaced (compensate) by a massive recourse to the digital, auto-cad & co. surely, but internet is the first approach. A key word and a quick click of mouse are enough to share info and make oneself understood on the intentions; videos and stop-motions help for acquiring skills and fill up gaps, applications compensate and provide specific translations. All in real time.

WA Ve outputs are also about these informal approaches which are beyond the discipline’s teaching: few decades ago it would have been impossible to think and organise workshops like these, and even in my experience the arrival of digital technologies and of internet in particular, makes the difference in terms of working efforts and results (and new friendships) between Koreans and Italians students at WA Ve.

At this point we have also to state that there is something more important than digital technologies: if there were no curiosity, passion and will, we could not have driven the experience to such a satisfying end, overpassing any difficulties that we crossed. It’s a matter of fact, fully represented in literary, historical, economical or social considerations an unavoidable subjectivity linked to the designer’s culture (and sensibility) as well as to the timing of the project. The final developing of the project’s idea crosses, therefore, a broad sequence of choices that could lead to one or another formal outcome, which would not be completely different but definitely much distinguished. We insisted on some preliminary mantra:

The starting idea is not worth much. Rather little, very little.

The Architectural composition is not a progressive discipline: a scientific charter does not exist (deductive type), one that allows to reach a precise and complete result by a simple application of actions. These two statements throw students back to a vulnerability condition, but also to freedom: a brilliant idea is not necessary, rather we can experiment many opportunities, many of which combinational, starting from some idea. This condition leads us back to two poles of the Vitruvian toad that indeed rely on rigorous scientific charters: during the design process (formals and utilitas come up on, and require for answers, precisely wearing the masks of restrictions.

Groups were engaging debates on the possible fortunes of the project by pointing many answers, equally coherent to the met restrictions. Therefore, we suggested to keep those solutions left over (typological and morphological proposals) and to collect them into abacus, atlas like, so to choose freely without regretting the discarded options. By defining the next steps many alternatives arose and the reasons, by which deciding whether keeping one or the other, start to be more and more solid, narrowing the field from the probable to the possible dimensions were more precise, and also the technological choices, and the distributions’ ones. We asked students to record also these phases so to prove that in a project the final choice is not an arbitrary act (the saving idea), rather it is the result of a work that is more inclusive than exclusive. Theollections are to remember the road covered, by sounding the many options out and reaching a synthesis that owes its ultimate individuality precisely to the investigation of the combinational dizziness met on the way.

**Notes**

3. Giancarlo Carnevale, E. Giani, Cronos eo (piscario)/ Cynism and Hypocrisy, in I. Peron (edited by), G. Carnevale e E. Giani, Occasioni di evocazione/ L’nuovo che arretra // Opportunities for re- search. The revolt of the new, Maggioli, 2014, pp. 29-98 (Ita, En) (Ed)
4. Students do not like this expression, seeing in the originality of the idea the first reason of the effort. The fitch requires a deep and coherent work. To confirm this thesis is the The Musical Offering (Muskauische Oden oder Das Musikalische Opfer) by J.S. Bach that is a first idea by Freidrich II king of Prussia, who was a dilettante player of the forte piano. It’s only thanks to the bright re-composition by Bach that it became the masterpiece we all know and enjoy.
5. Architecture, in time, does not acquire extra knowledge as it is for medicine and other scientific disciplines. What Michelangelo knew on architecture composition is (should be?) the same we know now. Formitas, utilitas and veritas are still the poles around which the project should be developed and articulated.
Design of architectural glazing: structural glass
Paolo Foraboschi

We are currently witnessing rapid growth in the use of glass in modern architecture. Glass is being increasingly used for non-load-bearing members over large spans and, for some time now, as a structural material too. Much of this growth is being driven by demands for transparency, light appearance and aesthetic factors, features that allow for extraordinary and amazing creations in the world of architecture. This can be seen from the wide variety and the huge amount of recent applications, ranging from simple barriers, partitions or roof, to continuous facades, staircases or floor, as well as glass members with primary structural functions, as beams, columns or fins. Due to its transparent and ethereal nature, glass has become more and more important not only as an envelope and surface but also for the inner parts, so as to obtain comprehensive glass solutions. Examples include pavilions with glass wall-like and often with glass floors and/or glass roof (all glass buildings). Typically in these buildings include glass fins and sometimes glass columns, although a fin cannot be thin and thus will be translucent at most, and a column is thick and thus will not be transparent, however this does not detract from their beauty.

Glass also offers the possibility of obtaining a wide range of long lasting colours. Coloured glass may be preferred over conventional materials for members that are thick, and thus neither transparent nor translucent, as columns and staircases are. Ultimately, glass has established its use as a building material in architecture (architectural glass). Architectural glass used over substantial spans is called structural glass.

Structural glass began to receive attention worldwide in the ‘60s, while the focus on glass as structural material started in the middle of the ‘60s. Although this subject matter is relatively young, a considerable amount of theoretical and technical research has already been achieved. Research on structural glass commenced with a focus on glass as brittle material; then research focused on the applications of glass in architecture (laminated glass, including interlayers, impacts and damage, blast, manufactures and processes, buckling). The scientific results have allowed architectural glazing to be currently considered even in regions of the world where the protection from hurricanes and earthquakes play an important role in design.

Given the increasing use of structural glass in contemporary constructions, safety has become of paramount importance. In many countries, thus, the major areas of construction are governed by regulations, standards, and recommendations. The topic gained high attention in Italy too and a national code on the use of glass in buildings was issued in 2013, which has legal force. Accordingly, structural glass has come of age, and therefore it deserves greater recognition in the Schools of Architecture.

The activity recorded here represents an attempt to introduce structural glass in architectural education, for methodological and techniques of working that draw upon the whole range of patents-alities that structural glass affords in defining the expansive problems of the built environment, and its associated cultures and contexts, as well as in proposing effective solutions by means of design. The program of the atelier concentrated on the use of structural glass for reinterpreting an area of the Venetian industrial district. The workshop aimed at providing students with the knowledge and skill necessary to design architectural glazing and to use structural glass in buildings. To this end, a basic choice had been made: students had to use a unique material for their designs, namely glass. Accordingly, structural glass and architectural glazing were taught from a broad range of perspectives: use and form, building methods and materials, products and manufactures, design methodologies, details, and the role of Architect. Each group of students developed a hypothesis and design strategy for a comprehensive architectural glass project that was carried out as an independent, critical design – a from concept to completion – under the guidance of professors and assistants.

The outputs of this workshop belong to possible architecture, which makes a real difference in architectural design; since these outputs would not be modified by the subsequent engineering process that they have to be subjected to. Students focused on the intersection of architectural design and technical issues for structural glass, and their designs included the architectural de-tails as well. This makes a difference too, since it distinguishes architectural design from technologically detailing.

The workshop succeeded in blending structural design with architectural design, which is the main goal of my activity as professor of building structures in an architectural university. In fact, my effort has always been directed at teaching structural design as a facet of architectural design, and carrying out research and teaching methods to extend the operating horizons of architecture to and help reduce the incidence of safety assessment on the architectural design.

Needs for recoveries. Consideration from the labour
Ennio Mognato

It’s overall evident that there is a mismatch and that an agreement/coordination is missing between education and world of labour. The phenomenon is open to debate, though wheedled by economists, social parts, politics, attempt and daily announce recoveries... Surely it is a job for historians to define if this is a contemporary phenomenon, mostly felt due to the nowadays technical and economical development, or if this is part of the human being history. In my opinion this is today a fact. The reasons must be sought in the labour force cost, that is fundamental to achieve plus value and profit, as well as of salary. Therefore, this phenomenon should be seen as the stated outcome of the social process rather than an abnormal function. But as in the classic dog chasing its tail, this dystonia for somebody is functional, for others it is a gear jam. And here we need to find a solution. It’s certainly painful to see accountants assigned to hardening furnaces, engineers and lawyers employed in call centres, and so on. Therefore, education doesn’t cross labour, at the most, we could consider the fact as ‘school of humanities’ leaving to a next moment the time to learn any profession. There is an urgent need to re-align education to the natural professional outlets (which can be indifferently driven by personal attitudes or by socio-economic needs).

I can simplify into levels of formation: generic operator (the worker), intermediate technicians (mostly in charge of processes and quality controls), and managers. I never met people ‘really’ educated or with knowledge immediately spendable as they approached the job, apart from some exceptions of self-educated or some who followed his father’s footstep. Maybe the glass sector is a special one, maybe because a dedicated school does not exist even if university courses are not missing, or maybe because it is a transformation company... The first access to the factory is usually around 6 years old along with the grandfather or the father, and very little is dedicated to learning, updating, to studying in general. Here from, it opens a gap: lack of inclination to innovation, lack of ability on ‘industrializing’ a process; narrow strategic view of the market and of the development prospective; difficulty in rationalising the process, from a ‘four-bour intensive’ to a ‘labor productivity’ (that is no matter how many hours I am working rather how much I produce in less time achieving the best quality of product).

For all these reasons, and many more, when prof. Foraboschi asked me for a lecture ‘on glass’ to be given at the workshop I asked myself and him – but students, and you teaching staff, have ever seen a glass factory? – and that’s where we started from. Because after wards everything turns easier: understanding that is learning, after ‘watching’ is a more immediate process. Is it enough? Not really. It is exactly the symptom of how much we are in late: an education is not education (formation). The process, the factory, should be lived, from the inside. It’s no longer Salagés’ time, who wrote of places he never visited: the school cannot only describe, as much as the factory it should not be the place of ‘hanging one’s head’. It’s such a long time since I had to do with schooling and university that I may fall into commonplace, but if there is such a tough debate (see politicians and society) then my experience is part of a common feeling that something does not work properly. I could tell stories on everyone of the above mentioned levels, but agiography is for memories. Let us think on recovering. We are a State institute the Stazione Sperimentale del Vetro (SSV), which is the only Italian body devoted, by its institutional deed, to dealing...
Therefore we suggested the practice of a ‘clearer maintenance’ of the urban area, at the beginning of the 21st century; this led to check the different phases of the area, proposing its potentialities in terms of innovation, to solve unknown problems, and to draw some useful hint out. 

In the first case, disciplinarily speaking, it is necessary to consider the area of high landscape value, famous for its reverse side, an unforgiving potential, combined with political turbulence. The outcomes of Bauhaus, whose potentiality could be approached in terms of innovation, show however that taking the blue pill or red pill is an incitement to thinking in the first place this vantage point makes it possible to dream about possible futures, rather than remote pasts. 

notes
1 I allow me for a story, and please do not think I am just foreign friend I was when I took a delegation of an Italian company to a foreign factory producing an ‘innovative product’; three young university students, trained strictly tuned, illustrated the process and the good. It was a very good looking, a well performed the show not only ‘not business’ but also culture, science, education.

2 See also: Id, 1991, p. 13; 2 Project at p. 10.

Incompleta Monditalia
Laura Sattin

Absorbing modernity? echoes a series of contributions such as ‘Potential territories: the case of the Albanian pavilion, “Treasures in disguise” for the Montenegrin’s, “Modernity promise or menace?” for the acclaimed French one and “Monolith controversies” for the prize-winning Chilean one. Titles that suggest a kind of uncomfortable and doubtful feeling: it seems as most of the invited countries addressed uneasily the modernity they got to face during last hundred years. Was it an enrichment or did modernisation come along with an intrinsic failure? Monditalia: the feeling does not change much: a dusty atmosphere hosts remnants of the industrial common miracle, ghostly former colonial buildings, frontons and post-1989 quakes landscapes together with histories of minor memories, post-modern installations. Is Monditalia a countrywide inhumanities and maritime discourses. As in a no-filter picture, Italy is shown in all its breakdowns, crashes, mistakes and failures. The area is a fragment of the good by the bad and the ugly. Stating what Italy is when it was born good, the Monditalia portrait is taken – a truthful scan, as the curator Koolhaas affirmed. A topic seems well suited in this gloomy atmosphere, which arouses questions and new awakenings on a country otherwise slowly getting drowne in the ebb tide and recent failures: public buildings whose construction was never completed.

An issue raised from clients and political negligence and urban decay suggesting, nevertheless, a promise: incomplete-ness keeps these structures open to the future, and sometimes becomes potential. They are known as incomplete oeuvers, terms which poetically evoke the potential which is hidden, waiting for new ideas and new absence which lets itself being desired, imagined and fulfilled. A suspension which is vague and ambiguous, as well as provocative and suggestive: their im- aginative and creative capacity recalls the one of antiques ruins. Paradoxi-cally, interrupted building-sites are ru- ins in construction, whose invitation is to dream about possible futures, rather than remote pasts. 

notes
1 Monditalia a scan is the theme to which the space of Cordone in Aracne is dedicated. In a manner of speaking: an unwritten formalisation we decided to look at Italy as a fundamental country, completing other Italian realities: in- tant features – particularly the existence of immense riches, creativity, competences and potential, combined with political turgescence – that make it a prototype of the current mo-dernity. Cfr. R. Koolhaas, op cit.
3 Cfr. M. Augé, “No man’s land”.

Blue and red pills
Giovanni Corbelini

“This is your last chance. After this, there is no turning back. You take the blue pill – the story ends, you wake up in your bed and believe whatever you want to believe. You take the red pill – you stay in Wonderland and I show you how deep the rabbit hole goes.”

Matrix’s first and fundamental narra-tive turning is when Morpheus offers Neo the choice of the blue pill for the fortalible of virtual world that he was ‘living’ till that moment and the incredible & extreme science fiction scenario, which will be the story. As many other metaphors and images of the Wachowski brothers’ saga, also showing the ‘potentiality’ of the project’s blue pill we prepare ourselves to reproduce predetermined shapes and actions. Theoretically speaking it is a question of the blue pill, which will tend to repeat the pre-existing, appear-ance, even within deeply different eco-nomical, cultural and technological conditions. The typo-morphological paradigm can be interpreted as a con-sequence driven by this approach. In the second case, on the contrary, the will arises to be in the shoes of predecessors to better understand rea-sons and solutions in terms of limits and possible chances. Restoration is prob-ably one of the fields of our discipline that takes place this vantage point and is often the occasion. It looks as if someone said ‘I don’t care about what anything was designed to do, I care about what it can do’. It’s a design approach linked to innovation, to solve unknown problems and to the vanishing of disciplin-ary borders. Le Corbusier described this characteristic by means of the The law of the meander that is that breaking occurrence to rivers when they shorten. The Bauhaus tried to train architects to get this ability through the free manipulation of material and skipping the study of history.

Indication and dosage
The outcomes of Bauhaus, whose pu-pil idea is not out like their teachers in terms of innovation, show however that the red pill, to be effective, should be assumed after the blue one. Looking at how things work (not only architecture, every other object or process can teach) trains the eyes to catch the es-sence and helps to figure out changes. To play with the red pill means to make them into operative it’s necessary to stay the game, disconnecting and ‘for-shortening’. The Bauhaus tried to train pills works by subtraction and reorganises the info’s stored by taking the blue pill.

notes
2 Corbelini: Es libri: 16a parte colo delle architettura contemporanea, 22 Publish-ing, Bompiani, 2013.
3 Id, 2013, p. 16; L. Morandina, cfr. Id, 2013, p. 18.

Look it how works (Blue pill)

It looks like an incitement to bath the real into the real self but it can easily lead throughout illusion’s territories. On one side it can be interpreted as a pro-grammatic starting point, as a condition that are isolated in time and space. On the other side it represents the ability of revealing the relationship between the so-called ‘natural’ and ‘artificial’, which produced those shapes. In the first case, disciplinarily speak-ing, Morpurgo’s blue pill could be interpreted as that will tend to repeat the pre-existing, appear-ance, even within deeply different eco-nomical, cultural and technological conditions. The typo-morphological paradigm can be interpreted as a con-sequence driven by this approach. In the second case, on the contrary, the will arises to be in the shoes of predecessors to better understand rea-sons and solutions in terms of limits and possible chances. Restoration is prob-ably one of the fields of our discipline that takes place this vantage point and is often the occasion. It looks as if someone said ‘I don’t care about what anything was designed to do, I care about what it can do’. It’s a design approach linked to innovation, to solve unknown problems and to the vanishing of disciplin-ary borders. Le Corbusier described this characteristic by means of the The law of the meander that is that breaking occurrence to rivers when they shorten. The Bauhaus tried to train architects to get this ability through the free manipulation of material and skipping the study of history.
Students
Martina Baldin
Cecilia Marson
Marika Scaduto
Jin-Woo Lee
Veronica Vigolo
Jun Sop Kim

Buildings
BUILDINGS

Students
Massimo Ballarin
Duna Paschetto
Giada Ricchieri
Eom Taek Yung

INSIDE OUT
IMAGINARY SILOS
Students
Luca Bertazzon
Annamaria Borga
Chiara Furlan
Park Min Jung
Sara Roman

IN-BETWEEN
IN-BETWEEN

Students
Elisa Bianchini
Anna Bregoli
Daniele Carraro
Dong Kuk Lee
INSIDEOUT
THE GLASS CHAMELEON

Students
Laura Silvera Pineiro
Jisoo Shim
Camilla Maineri
IN-BETWEEN

INSIDEOUT
WEARENAMELESS

Students
Irene Franino
Federica Marcati
Alice Mondin
Tae Hyung Kim
Sung Soo Kim
Seonyudo Park in Seoul, Korea
Joh Sungyong Architects and
Seoahn Total Landscape
Client: Seoul Metropolitan Government
Design award of merit from ASLA

The main design concept for this project was to reveal the geographi-
cal and spatial potential of Seonyudo, which is situated in the midst of the
city of Seoul. At the same time, the landscape architect focused on fully
exposing memories of Seonyudo histo-
y. The Seonyudo water purification
plant was highlighted by utilising the
peculiar shapes of space and land cre-
ted by organically composed facili-
ties. Another goal of the project was
to convey messages on the importance
of the environment and nature to the
Audience. The Seonyudo water purification
project was to reveal the geographi-
cal and spatial potential of Seonyudo,
which is situated in the midst of the
river basin for chemicals.

Conversion of a former water
1978 to 1999
The existing water treatment infra-
structure was repurposed to frame and
guide the design of the new ecological
park: the most intact existing structure
of the plant is found in the
Garden of Transition; the settling basin
for chemicals now holds various envi-
ronments for plant growth (an aroma
garden, a moss garden, and a fern gar-
den); circular water containers have
been transformed into an ecological
children’s playground, a 200-seat am-
phitheatre and hosts toilets; the pump
station turned into cafeteria, just off
the river it offers a superb view.

A new building is the museum dedi-
cated to the Hangang River and the
regeneration process of the island.
Seonyudo Park was made utilizing the
previous filtration plant to become
Korea’s first regenerating ecological park.
Financial processes are now used to
clean the water. The water from the
basins is channelled to the Ecological
Water Playground: renovated from the
filtration plant, this garden holds vari-
ous aquatic plants in its shallow basin,
enabling close observation from the
boardwalk. The concrete waterways
were kept and connect the water pu-
ification basin and the thematic gar-
dens of the rusted valves are sculptural
space of repose. Along the trail, the ru-
stins of the rusted valves are sculptural
pieces telling the history of the island.
Stands of Poplars have been planted to
indicate the footprint of the demol-
hished buildings.

The design challenge was how to dis-
play and express the historical mean-
ings of Seonyudo through the depth
of the spaces and forms created by
the water purification plant and other
facilities. The settling basin for chemi-
cals has become a garden for aquatic
plants, which purifies water in nature.
The life pattern and water purification
process of various aquatic plants are
carefully demonstrated (I Peron)

Notes

Y ASLA (American Society of Landscape
Architects) professional Award 2004

Students
Martina Baiten, Massimo Ballarin,
Luca Bezzatini, Elisa Bianchini,
Annalaura Bigga, Anna Boggi,
Giovanni Caravetta, Daniele Carraro,
Alice Costantini, Elena Diamontini,
Tae Kyung Eom, Elena Ferrasili,
Elisa Franciosichetti, Irene Faretta,
Chiara Furian, Jungseok Kim, Sung Soo Kim,
Tae Hyung Kim, Yu Dong Kim, Donguk Lee,
Jin Won Lee, Sangwon Lim, Camilla Mainetti,
Federica Marchi, Cecilia Marzoni,
Inhong Min, Alice Mokron, Evelya Park,
Mingyeong Park, Daiana Paschetto,
Ettore Pavesi, Grada Rischini, Sara Risit,
Sara Romani, Giovanni Salmi,
Alice Santinetti, Marika Scaduto, Jiwo Shim,
Laura Silvano, Silvia Vannozzo,
Veronica Vigolo, Chihye Yu, Yui Zago

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Seonyudo Island is now a popular destination also rich of many educational activi-
ties (the Ecological Water Playground, Aquatic Botanical Garden, Green hou-
se, World Cup Fountain, Wild Plant Life Zone and more).