

GO RE- CYCLE!

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go re-cycle!

Contemporary design must cope with the need to save resources and reduce soil consumption, answering at the same time to a widespread demand of heritage preservation. Its scope has therefore shifted from the probing of an utopian future to the interpretation of the past. The recent import within the architectural debate of the re-cycle concept and procedures promises to keep together the exigencies of environmental, economic and social sustainability with a renovated experimental momentum, both pragmatic and radical. The surprising potential of re-cycle as a design tool has been explored in a workshop held in Gorizia, which involved the student of the University of Trieste. Thoughts and projects produced in this intensive seminar show how wide can be the range of its application, from object to landscape, from matter to ideas, from interiors to urban spaces.

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**ATTENZIONE
MANEGGIARE
CON CURA**

Re-cycle, Re-think, Re-make

Aljoša Dekleva | dekleva gregoric architects
with Vid Zabel

YOUCUBE

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A MATTER OF IDENTITY

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PLAYGROUND FOR A RESTAURANT IN SANT'ANTONIO'S SQUARE

Stefano Di sotto
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RE-CYCLE, RE-MOVIE

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Silvia Meterc
Giulia Morgera

SHARE YOUR BOX

Andrea De Lorenzo
Francesco Fabbro
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Giulia Galeotto
Mauro Manzin



Architecture as Ever Changing Entity

architecture is a matter of continuity

By the nature of practice, architecture is unavoidably a consequence of a certain existing condition. In this way, it creates a progressed reality that will in future eventually be the existing condition for another intervention of architecture. Those conditions can of course be either of local nature, such as spatial, material, cultural or social, to refer just to the most obvious, or totally remote of local properties, like worldwide accessible information or shady organisation of global economy. Whether they are physical or mental, real or abstract, they define the grounds for the work of architecture yet to be. Even the architecture, which clearly shows the ambition for denial of the existing properties of locality, and heartily claims universality, is a consequence of the existing condition. And that is a set of mental imagery that creators of such architecture have been accumulating through life and education in their past. Therefore, those as well cannot escape the notion of continuity according to the space-time principle of the fundamental structure of the Universe,¹ as we know it.

time implies change. architecture is a continuation of change

“You are transient, merely your works are your memory,”² is a well-known phrase of Jože Plečnik, most renowned Slovenian architect, representing the legacy of Viennese school of architecture and Otto Wagner. Memento mori, written by very hardworking and religious architect, who devoted his long life to nothing else but architecture, can quite easily be misinterpreted

that architecture is an embodiment of eternity. This romantic perception of architecture as the representation of permanency, that we architects usually carry in our minds is just as fragile as a swan in the middle of Canal Grande. Eventual epiphany, equally valuable in either empirical or theoretical form, that anything we create in space is also incorporating the dimension of time,³ makes us accept the inevitable event of change. Quite often the frequency of change is way higher than an architect is able to accept or anticipate... But, once we are able to embrace the reality that the only notion of permanency in architecture is the concept of change, we can free our minds to start accepting and re-thinking architecture as ever changing entity, where the recurring processes are its intrinsic elements.

re-architecture

In this argument, the definition of a recurring process on any architectural work is an action of a constant feedback loop of adaptation on itself. So architecture, as well as space, is being by default perpetually re-cycled, where commonly used word



dekleva gregoric architects, Metal Recycling Plant, Pivka, 2005-08.

“re-cycle” can certainly be expanded to many other words, describing processes in relation to architectural work. Such as re-think, re-define, re-evaluate, re-asses, re-place, re-model, re-programme, re-use etc. Change and adaptation to the feedback relies profoundly on the user’s interaction with the architecture. Architecture learns and changes according to the way how people use it. It adapts accordingly to the development of society. Then again, in the same looping process architecture also influences society. “There is no doubt whatever about the influence of architecture and structure upon human character and action. We make our buildings and afterwards they make us. They regulate the course of our lives.” stated Winston



dekleva gregoric architects, Metal Recycling Plant, Pivka, 2005-08.



dekleva gregoric architects, Showroom
Pertot, Trieste, 2006-07.

Churchill in 1924 to an awards ceremony for the Architectural Association in London.⁴ There is also no doubt that society also regulates the course of architecture - and so on ad infinitum.⁵

re-cycle

According to the definition,⁶ recycling is a process to change waste materials into new products and is a third component of the “Reduce, Reuse and Recycle” waste hierarchy.

We had an opportunity to challenge the theme of recurring processes of change and re-cycling in the project for the Metal Recycling Plant in Pivka. What is long-lasting and what is recycle friendly? This was one of the key questions we were able to follow in this project, where they first accumulate and then separate different waste metals and prepare them for



dekleva gregoric architects, Showroom
Pertot, Trieste, 2006-07.

reuse in the industry. We were oscillating between searching for longevity and experimenting in ephemeral. If we pursue the enormous distinction between potentially long-lasting and temporary, we start to participate in the strategies of ecology. For the long-lasting programmes we have proposed the huge manipulation plateau with a bounding wall and the service building attached to it, to define the core of the current industrial activities and to be built out of reinforced concrete. Thus, the structure has a long life time span, is simple and easily allows for change or upgrades of production technology that might occur in the future. This huge part of the project required careful placing of the plateau in the environment and very open spatial organisation of the service building ensuring least earth works and a wide variety of possible usages of the service building. On the other hand, under the ephemeral terms, the small office building, working as a very specific control deck of supervising and monitoring the incoming waste and out-coming metals, is 100% metal constructed, from structure to cladding. Since technological complexity and specificity means spatial non-adaptability, we had to allow for easy and clear on-site recycling when this building will be technologically outdated and will have to give way for the next version of the small office building for this industrial facility.

re-use

The project for bath laboratory, showroom Pertot in Trieste has embedded quite a different notion of change on a much more frequent basis. Anyone, who has ever travelled the old road from Gorizia to Udine on the quest for a new bathroom, has faced the local overload of shops selling bathroom equipment, offering thousands of ready-made fake bathroom setups. Despite of abundance of choice, neither single one of them appears to be just the right one, to fit the specific individual needs of the person in quest.

Overcoming this frustrating condition and bearing in mind the relatively small space of the existing warehouse building, we have proposed an alternative use of given space and programme. Instead of conventionally designing a limited number of predefined bathrooms, we have provided the concept of laboratory space organized in three stripes: “parking” for bathroom furniture⁷ on custom made mobile trolleys, “working” with series of selling work stations and “testing” stripe as an empty field where customers can continuously make limitless



dekleva gregoric architects, Showroom
Pertot, Trieste, 2006-07.

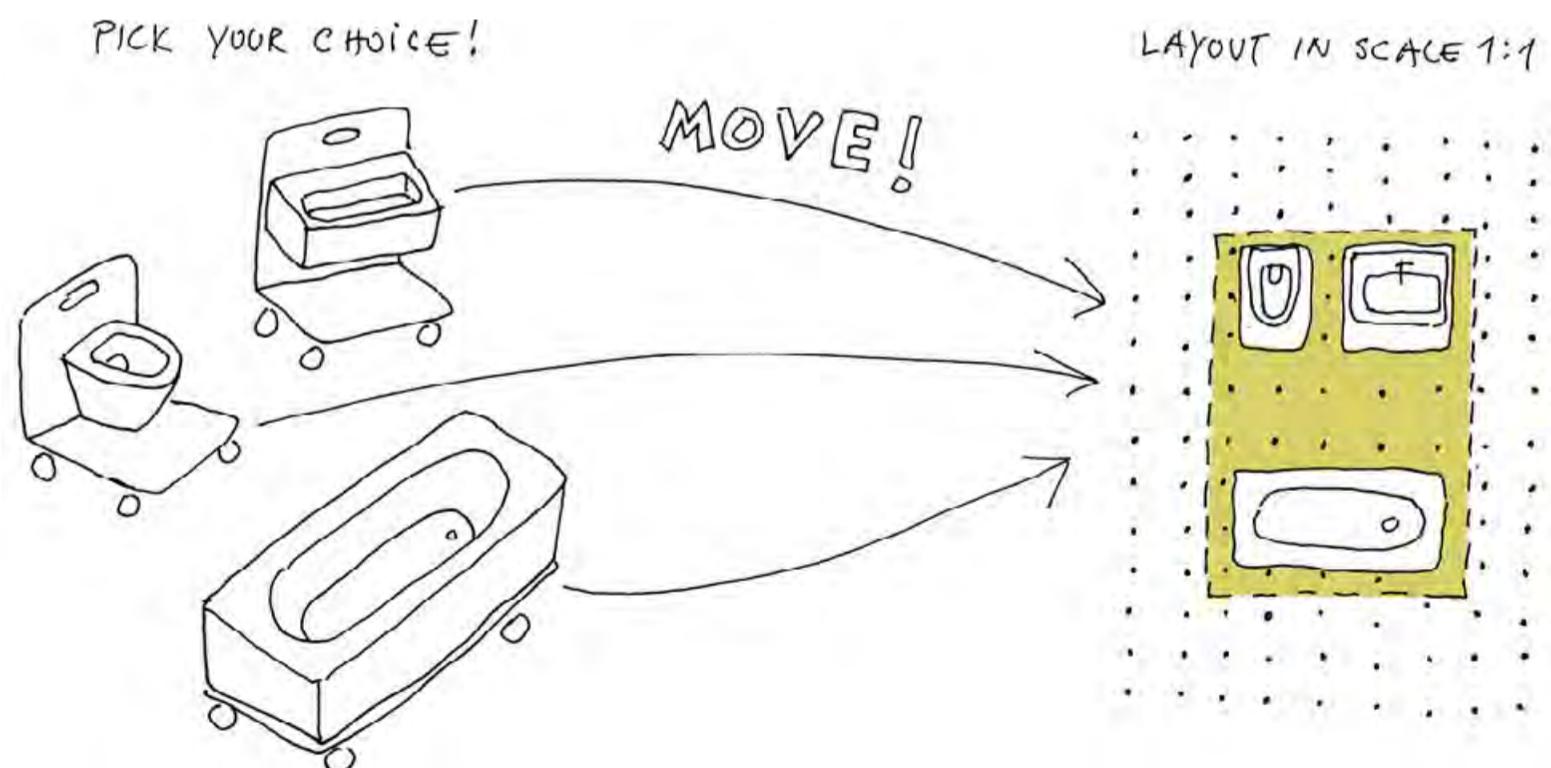
permutations of bathrooms according to their own individual conditions and needs.

Though the “testing” stripe manifests itself as an empty part of the laboratory space, it is not deprived of any information. The grid of dots and crosses, printed on the floor of the area, informs the space with the definition of dimension and scale, allowing the users to experiment, check or even change their dream bathroom arrangement in scale 1:1 before they are really mounted on site at their homes.

Incorporating re-using capabilities into the project makes the laboratory - showroom capable of continuous spatial transformation and perpetual adaptability towards frequently changing conditions of the incoming customers. Incorporating the activities of the users also integrates them in the process of the ever changing design of the showroom and their bathrooms at once.

learning from change

Incorporating the change as part of architectural concept allows the architecture to start acting not only as spatial but also temporal whole.



dekleva gregoric architects, Showroom
Pertot, Trieste, 2006-07.

notes

¹ “The Universe is defined as everything that exists, (has existed, and will exist). According to our current understanding, the Universe consists of three principles: spacetime, forms of energy, including momentum and matter, and the physical laws that relate them”. Ad vocem “Universe,” <http://en.wikipedia.org/wiki/Universe>, accessed May 30 2014.

² “Minljiv si, le tvoja dela so tvoj spomin.” Written in original language. Ple nik engraved the statement in 1953 right on to the façade of his last built work Križanke, a conversion of and old monastery to an open air festival hall in the centre of Ljubljana.

³ Stewart Brand, in his book *How Buildings Learn* (New York: Viking, 1994), writes “My approach is to examine buildings as a whole – not just whole in space, but whole in time.” And cynically adds “Some buildings are designed and managed as a spatial whole, none as a temporal whole.”

⁴ Ibid., p. 3.

⁵ Ibid.

⁶ Ad vocem “Recycling,” <http://en.wikipedia.org/wiki/Recycle>, accessed May 30 2014.

⁷ The word for furniture in Italian language, *mobilia*, makes much more sense here.

Workshop Brief: Methodology and Process

“The first great consideration is that life goes on in an environment; not merely in it but because of it, through interaction with it.”

John Dewy, *Art as Experience* (1934).

“The research in architecture occurs through experiments.”

Umberto Eco.

“Architecture is organization. You are an Organizer, not a drawing-board stylist.”

Le Corbusier, “If I Had to Teach You Architecture,” *Focus*, 1 (1938).

Re-cycling in architecture can occur on several scales and levels, including buildings, objects, open spaces, materials, graphics and last but not least ideas. Any architectural intervention involves three physical entities: space, user and material. Those three entities are simultaneously implementing and influencing each other in mutual correlation.

The workshop was a spatial and social experiment in real time, with ambition to re-cycle specific spaces, for specific users with pre-defined given material. It debated user-space-material relations and challenged spatial and social boundaries as well as sensual perceptions.

the working method

The final physical result of the workshop was to construct spatial cardboard interventions in scale 1:1, within specific spaces for specific users. However, more important “outcome” of the workshop was the process of getting to that result. The working method proposed a structure of three basic stages, which were not proposed as necessarily linear process of working, like recipe to be followed, but as tasks to be completed as reference points of the process and to be explored back and forth in order to test, research and gain knowledge and new

experiences. Each student group has gone through the stages for several times in a non-linear way and has been learning by doing. The process itself was the frame within which students formulated their answers to the specific tasks. In this way, the process of testing the intervention on site, getting feedback from the users and learning from their own work, was essential part of understanding the working process and it also was the tool to implement the architectural intervention.

stage 1: select a space (either public or private)

The focus was on the specific spaces in Gorizia/Gorica within the walking distance from the faculty: in the faculty building itself and its surroundings. Each group of students had to



identify a space with possibility and potential to re-cycle its existence, value, purpose etc. We were aiming for spaces that are connected to specific strong contexts (built, social, political, etc.) that would offer a potential for change. They could have been either extremely public or extremely private; either city square or your own bathroom. Either open or closed, but, referring to the given material limitation (see point 3.) they had to offer protection from the rain. Specific selected places had to be analysed and presented as variable social, spatial and temporal conditions.

stage 2: identify the user group

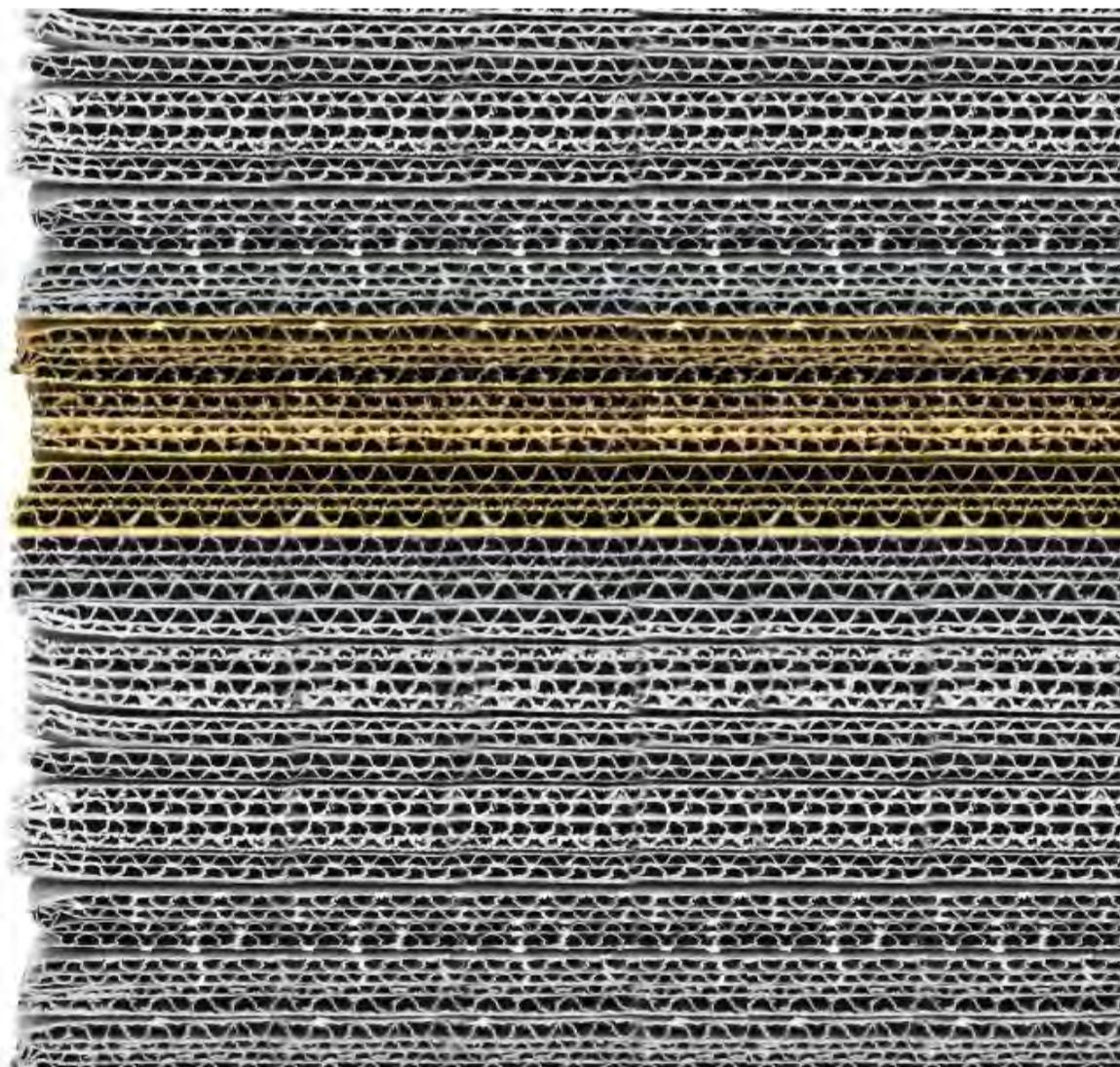
Architecture without the user does not exist. The specific (existing or potential) user group has to be identified in the



context of the chosen space. The activities and characteristics of that user(s) had to be identified and challenged through an intervention of re-cycling, re-thinking and re-making the space. With the identification of user group students had to be as specific as possible. Who needs to or can use the space in a new way? Whose activities can provoke new potentials and uses of the selected space? All user's specific properties, needs and activities were intensified and emphasized, and as such used as the tool to create the project proposal for re-cycling the space.

stage 3: collect and employ the given material = redundant cardboard in any found form

Waste or redundant cardboard is easy to find and collect in large quantities and in many different forms in any urban environment with commercial programs. It is the material that can be manipulated with simple tools and it is the material that can also offer solid structural properties. But, it is also the material



that has already been re-cycled and re-thought countless times. Students had to mind, that this workshop was not about making product design objects from cardboard, but it was about using all possible properties of given material, maybe also as ready-mades, to challenge the re-cycling of the spaces for specific users.

Students were asked to form the groups of approximately five students per group prior to the beginning of the workshop. They had to be able to think and work collectively.

The proposed workshop process itself forced students to think out of their already established thinking manner. At first, student's tendencies were to design objects, which seemed to be what their target user group supposedly needed in selected spaces. But, the process of testing those "design objects" on the location in scale 1:1 and getting the feedback from users showed, that their objects produced even more questions and challenges to be addressed. With distancing themselves from mere product design and focusing to rethinking and remaking decisions made them experiment with spatial, functional and even social parameters. At the end, student groups, which made efforts to re-think, re-make and re-cycle their own ideas and work, were the most successful ones - in terms of understanding the process as well as in terms of producing smart final results.

YOU CUBE

Pietro Carriero, Diego Costantini, Martina Frausin, Federica Giannelli,
Elia Grion, Jacopo Jacumin, Enrica Michelazzi

Location: faculty, outside, behind auditorium.

Users: graduate students, their friends and families.



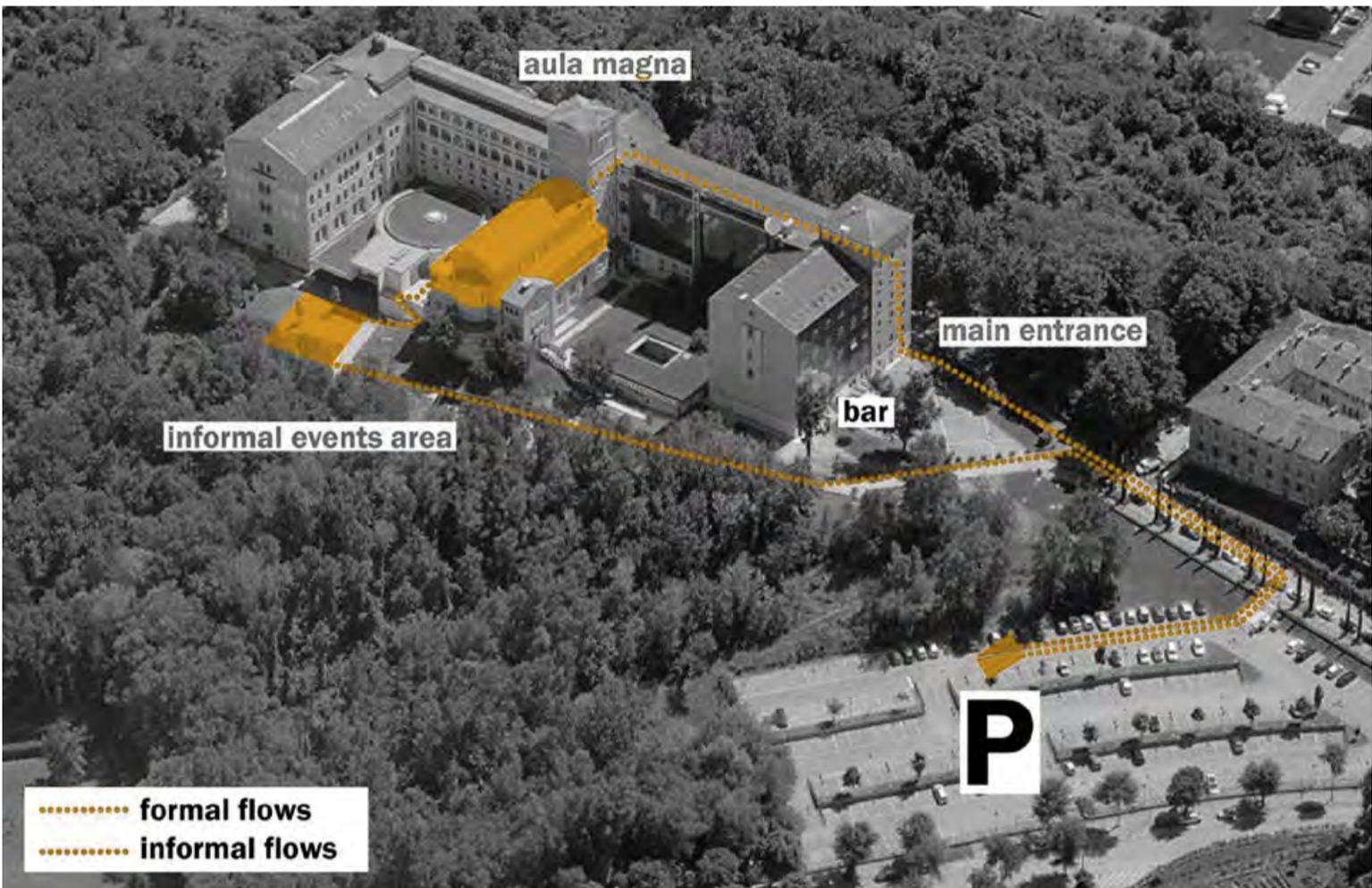
40 x 40 x 25 cm



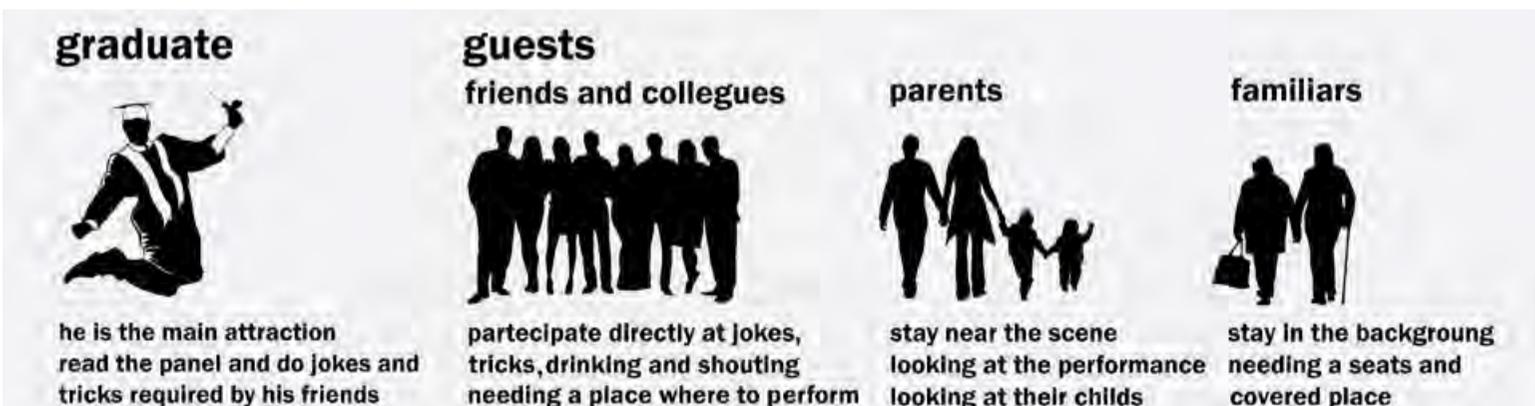


When someone graduates, her or his friends prepare a celebration. Now these celebrations occur around the school. The group suggests arranging the space behind the auditorium where friends and families can gather after the presentation of diploma. The group found out due to the variety of different users attending this celebrations that their needs are different.

Informal diploma celebration.



Scenario of the diploma celebration.



Different types of users.



Different possibilities in arrangement of the cubes.



Production line of a cube.



The group proposal to solve all this different aspects of such celebrations is a very simple cube made out of cardboard. By multiplying the same element they offered different possible arrangements of the cubes setting in order to cope with many scenarios.

Scenario of informal diploma celebration.



Cardboard allows cubes to be made very quickly and makes them light enough to be easily used in as many different ways as possible. They also propose that the whole process of making cubes and distributing them is done by participation of all the students, using redundant cardboard that is left from making the models for example. The simplicity of design with its multiplication allows the final proposal to overcome the boundaries of the user group and workshop. The proposal also showed that the simpler the solutions the more flexible it is to constantly change users' needs. This is why this proposal is one of the most interesting ones.





<https://vimeo.com/97102871>





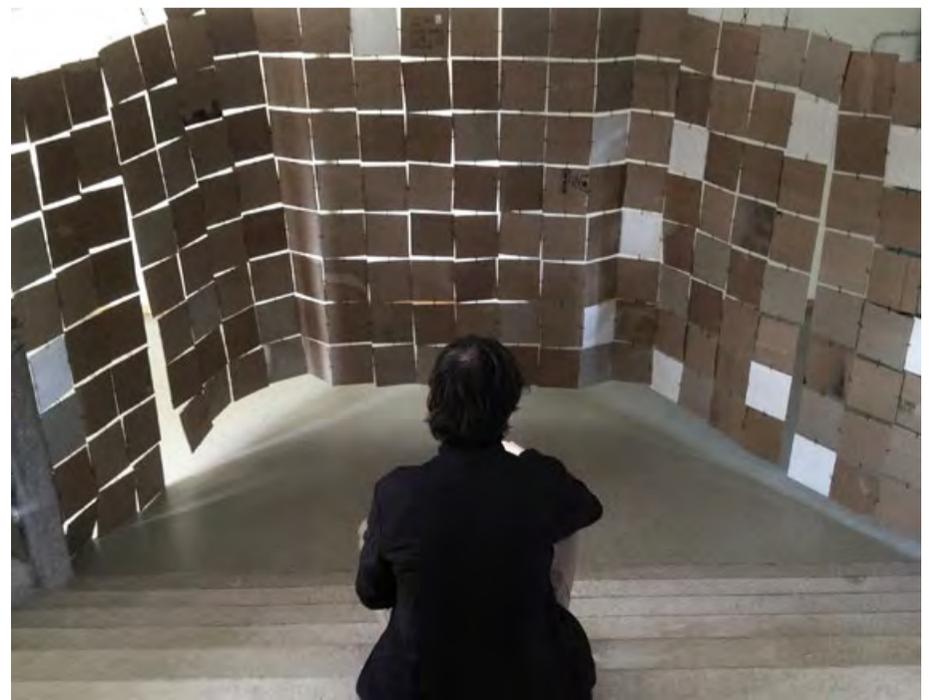
Poster inviting students to join in making the cubes. Participation of students in making the cubes and rearranging them is implementing the interaction between users.

A MATTER OF IDENTITY

Matej Dornik, Michele Gammino, Stefania Gioseffi, Simone Huez, Alessia Pelizon

Location: faculty, stairway to nowhere.

Users: ARGO students group.





Nowhere leading stairwell as an opportunity for recycle of space.

The group found a very specific group of users that has “secret” meetings on faculty in which they debate problems of the teaching process and try to propose ideas to solve them. In order to facilitate their search for empty-hidden spaces where they can have their “underground” meetings, the group found an ideal location on the nowhere leading staircase in the upper floor of the school.



Redundant stairwell can be easily transformed into new auditorium.

ARGO is an **auto-organized group of architecture students** of all ages with the aim of **gathering** and **discussing** ideas in order to **improve** the quality of our faculty.

The redundant stairwell with its semi-transparent pierced stone balustrade served as an inspiration and mock-up for the group's proposal.

In order to achieve a closed space that is still accessible they have weaved a curtain made of simple rectangular cardboard pieces connected with plastic bindings.

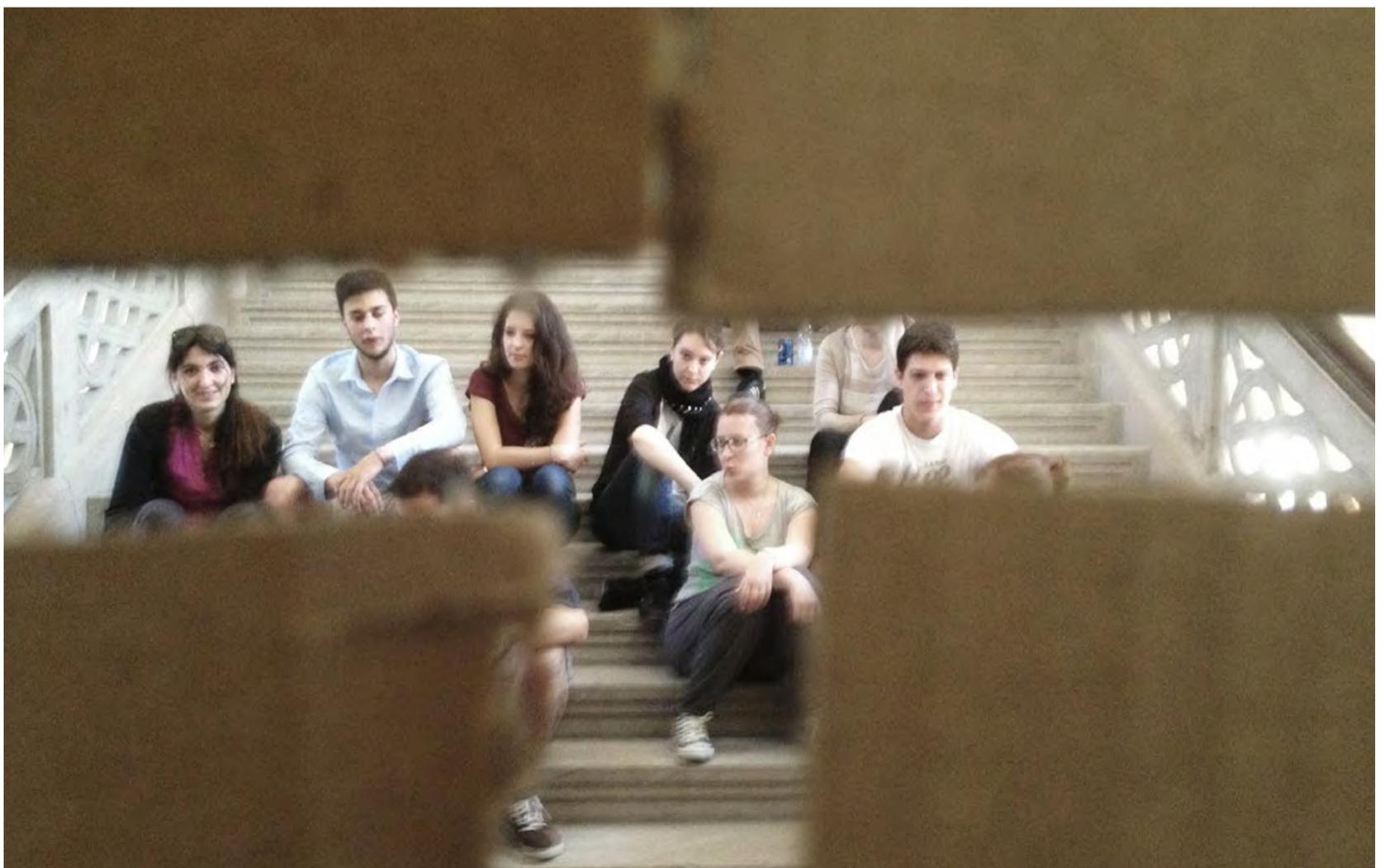
The simplicity of the repetition of one element transformed into a boundary of the space is what makes their final product so interesting.



Existing fence serves as a mock up for proposal.



Final prototype of a new "curtain".





Curtain as a semi-transparent boundary between public and semi-public space.



Semi-public auditorium on one side... and public corridor on the other.

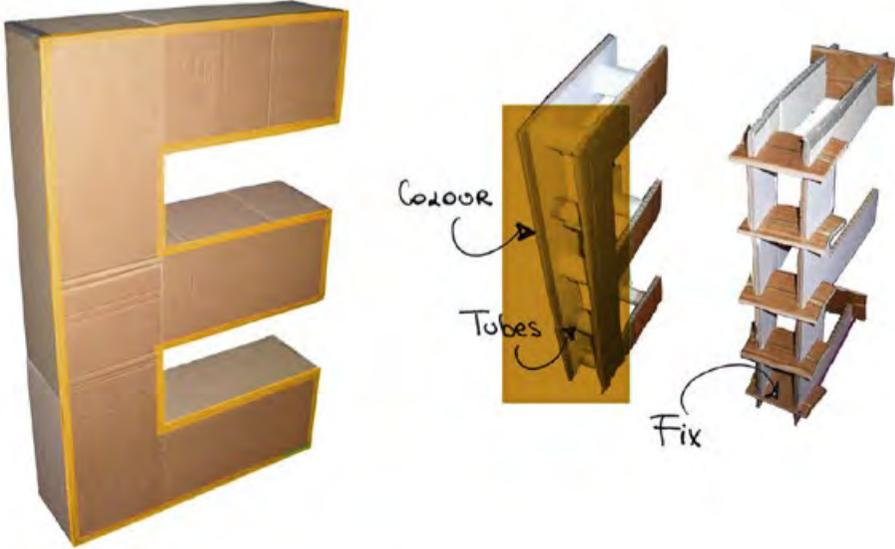


MEDIALETTERS

Alessandro Alessio, Khadidja S. Konate, Manuel Lenni, Luigi Gellini, Mara Marton, Malgorzata Stachon

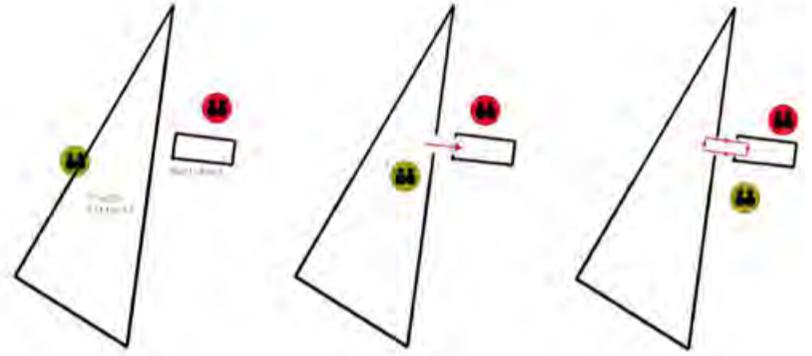
Location: Victory Square.

Users: employees and users of the multimedia library.





The perceived problem was the lack of identity of Gorizia's multimedia library located on Giorgio Bombi Street near Victory Square. The group interviewed different passers-by and realized that most of the people didn't know where the Mediateca is and some didn't even know that it exists. Their aim was therefore to get people's attention while providing more social interaction to the users.



The lack of identity can be exploited as opportunity for social interaction.



Luigi, 29
Worker
 "I've never heard about it
 The entrance isn't visible"



Maria, 19
Student
 "I don't know what it is.
 Oh is here in the square!
 I'd like to take a look"



Carlo, 17
Student
 "I've never known that there's
 something like that in Gorizia
 Its entrance is so covert"



Chiara, 19
Student
 "I know what is it
 but I don't frequent it"



Giovanni, 65
Professor of University
 "I don't know it, but I think
 that it could be very interesting.
 Where is it? "



Marisa, 62
Retired
 "I would like to go there 'cause
 I've heard about it by a friend,
 but I don't know where is it"



Lucrezia, 20
Student
 "What's it?
 It is very interesting"

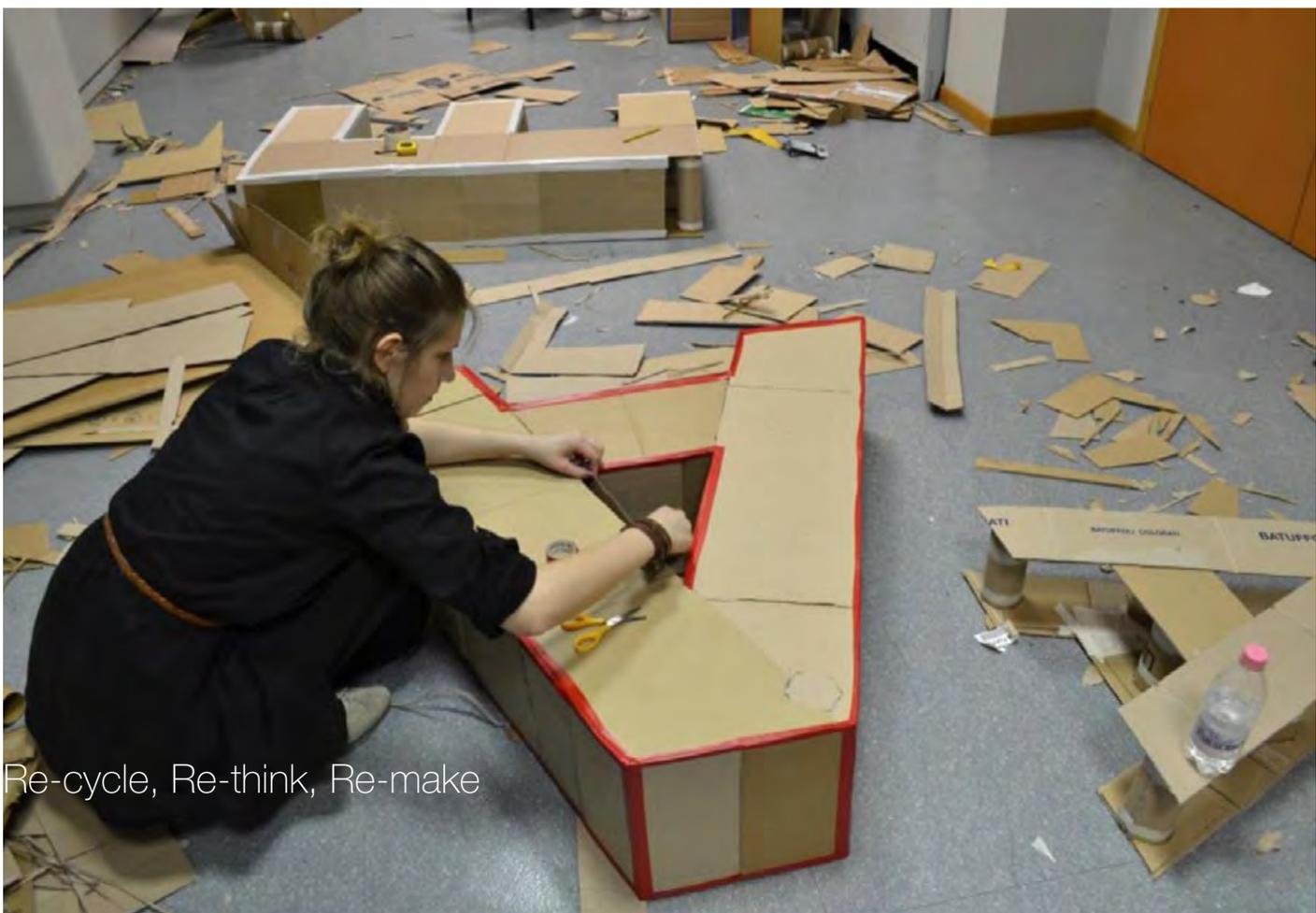
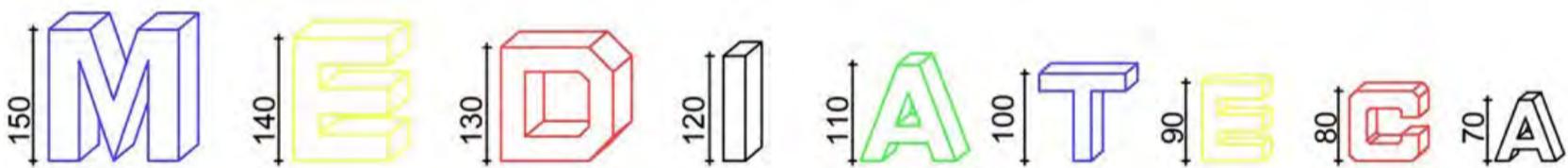


Anna, 20
Student
 "I like cinema, but I don't really
 know this place"

Interviews with
 potential users.



They proposed a series of letters which differentiate in size in order to get the perspective effect and thus attract the gaze to the precise location of the Mediateca. The letters are made out of cardboard so that they could be really big and people and employees could still easily play with and rearrange. In order not to spend too many resources they tried to develop a structure that uses minimal material and production time.





The final result showed not only much potential to become an important sign of the Mediateca, but also a potential to emphasize daily interaction and certain other activities already lacking on Victory Square.



PORTABLE OFFICE

Michele Inchiostri, Nino Korenica, Klas Krži , Marta Liut, Nina Mejak

Location: faculty corridors.

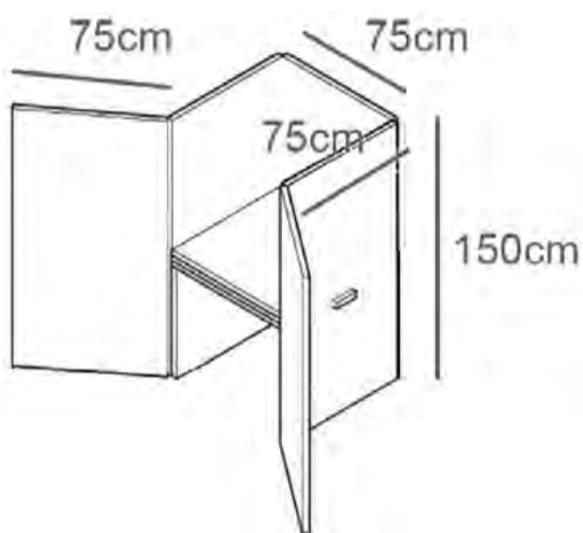
Users: architecture students working at the school.



The group perceived that the chosen user desperately needed some kind of private working space inside the faculty. Being the only continuously accessible space, they selected faculty's corridors, which are already used by students to work, eat, wait and of course, classroom exchange. Their proposal deals with the matter of private working space, so that nobody sees what you are working on, and also with temporariness of such space. Therefore, their aim was to create a closed space easy to assemble/ disassemble and that one can easily bring to the faculty.

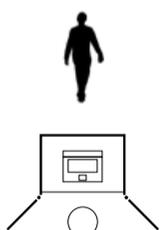


Site and user needs.

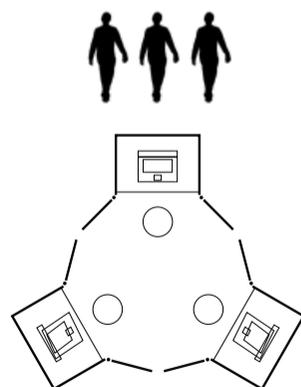


Users are students from collective group baned?

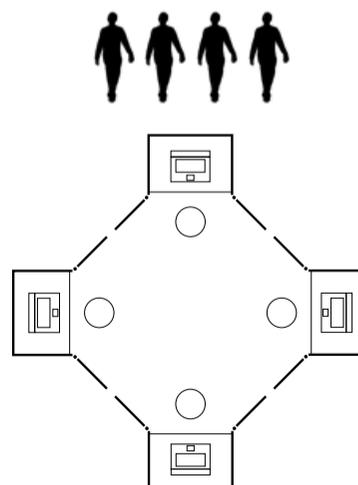
1 student



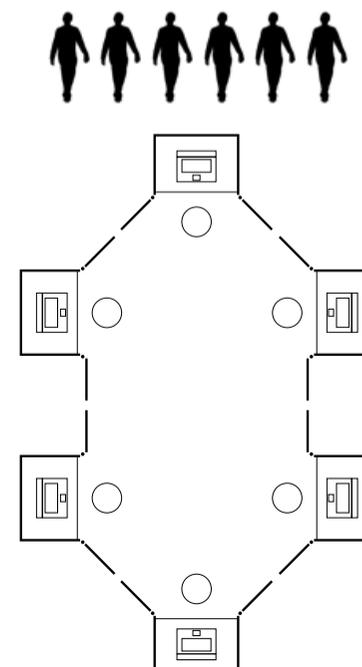
3 students



4 students



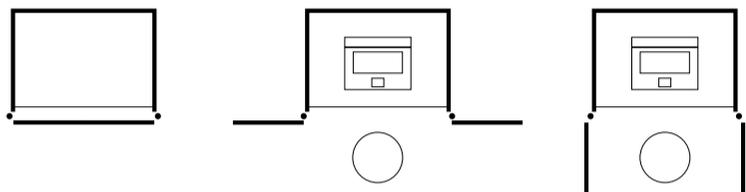
more students



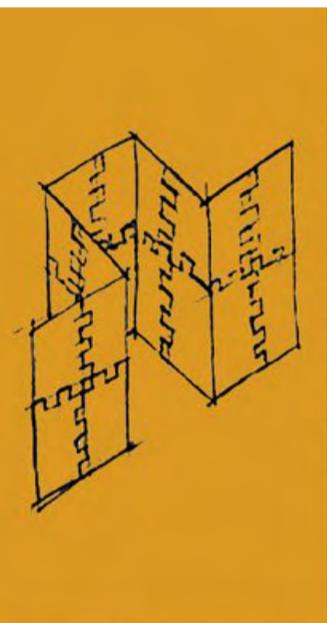
Different scenarios of grouping the portable offices.



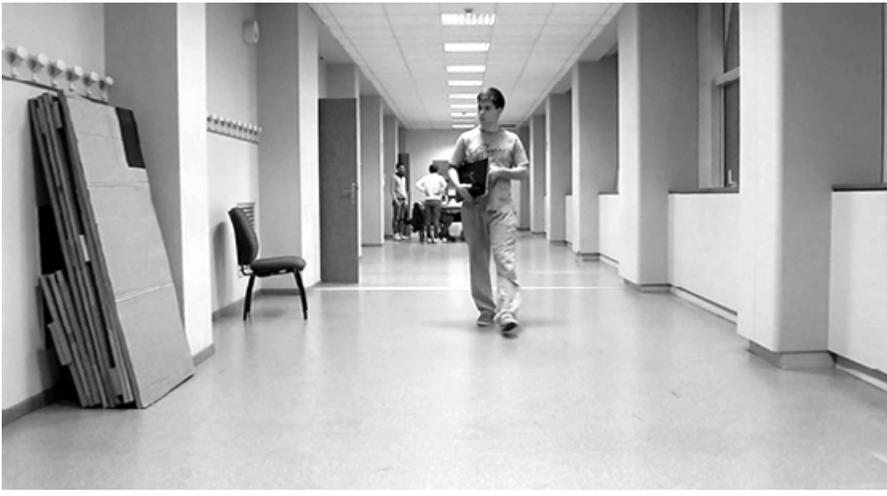
First proposal.



In their first proposal they dealt with solving all of the aforementioned parameters. The result showed the potential of implementing the structural properties of the cardboard and the use of a cardboard pieces system to achieve easy assembly without using glue. Through this process, their second proposal improved the interpretation of cardboard's specific properties and gave additional value to the final result.



Final prototype.



<https://vimeo.com/97103736>

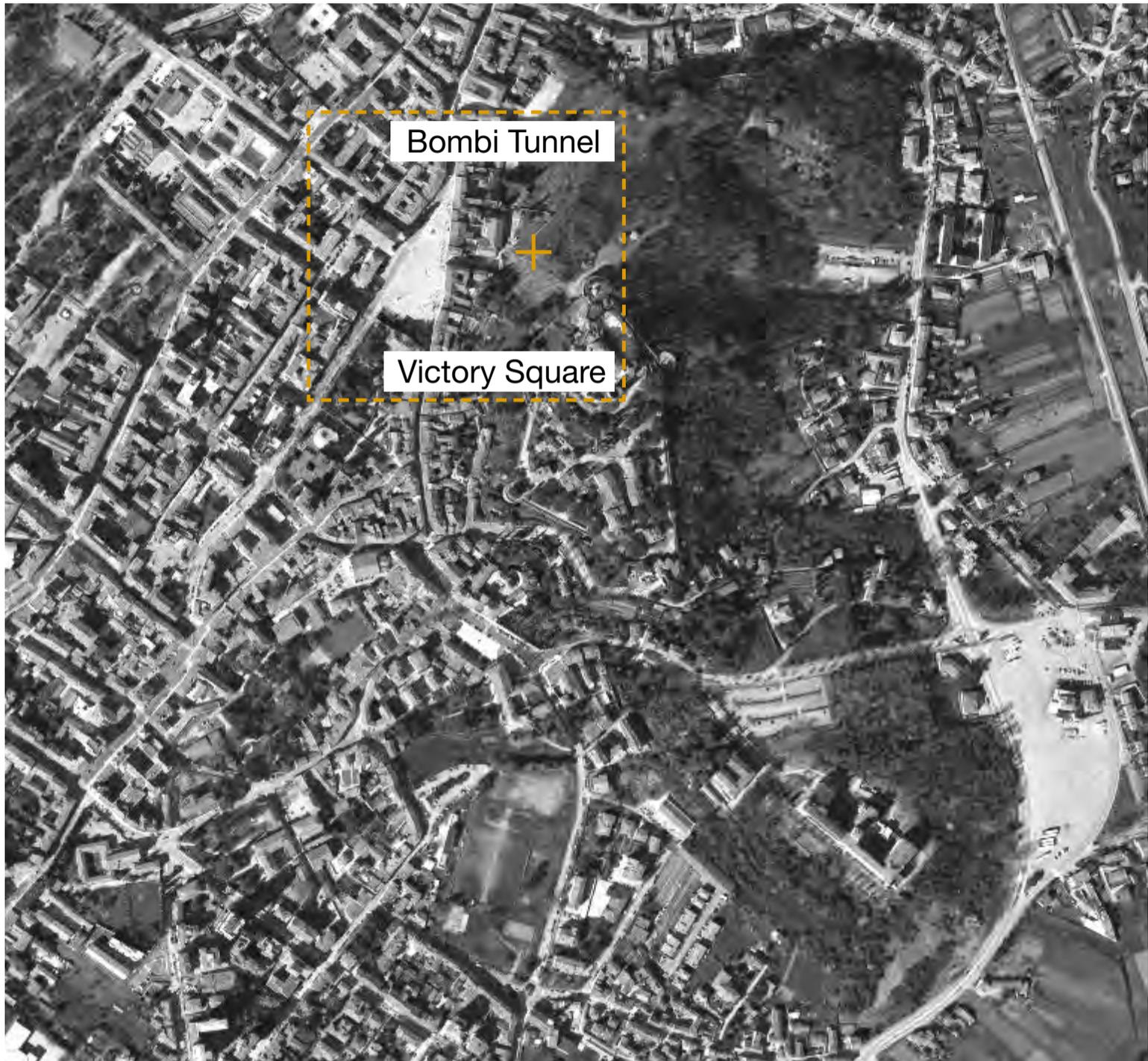


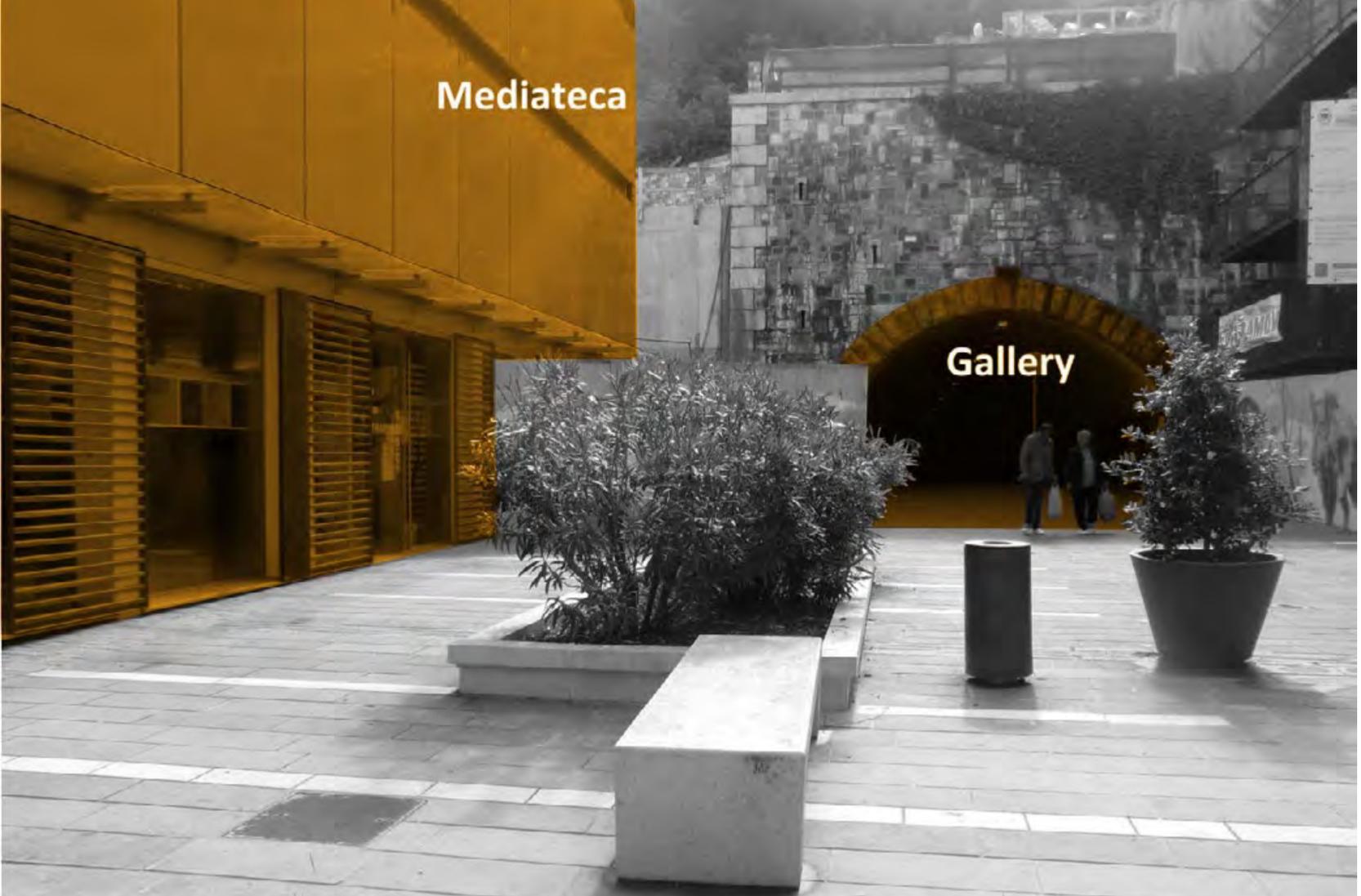
WAVE CHAIR

Giulia Bonifacio, Simone Freddi, Silvia Marchi, Chiara Martinuzzi, Sonja Mavric

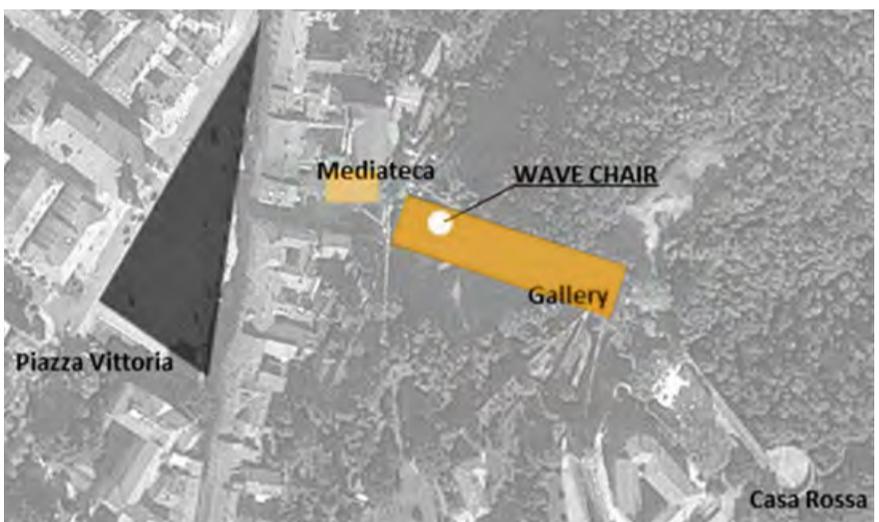
Location: Bombi Tunnel

Users: students of Dams

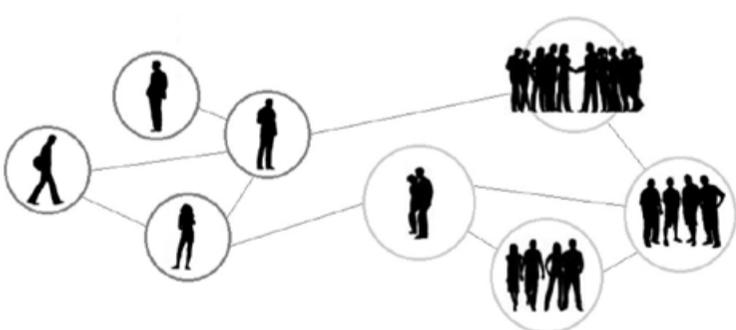




The students of DAMS (Art, Music and Performing Disciplines) are frequently using the multimedia library to study. In the Mediateca is not allowed to eat, smoke and have loud conversations. That's why the group proposes the use of the nearby tunnel (Bombi Gallery) to be used by those people that want to debate about movies and books, just have a rest, listen to music, drink a coffee...

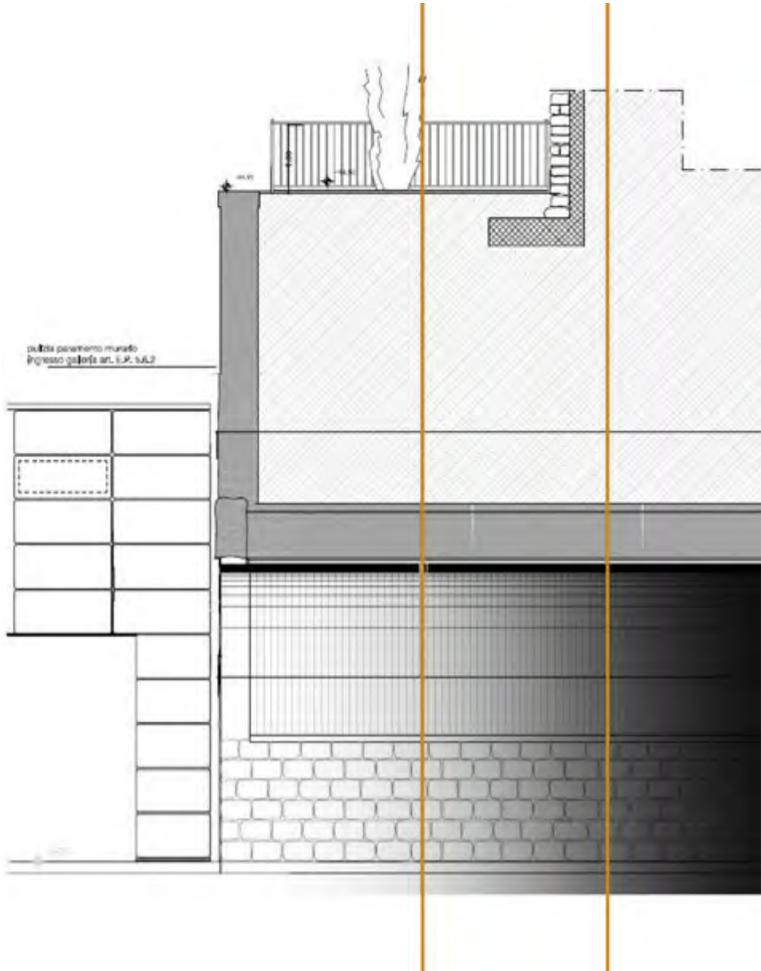


Analyses of the location and its problems.



The proposal deals with connections between many different user groups.





Analyse of the natural light.

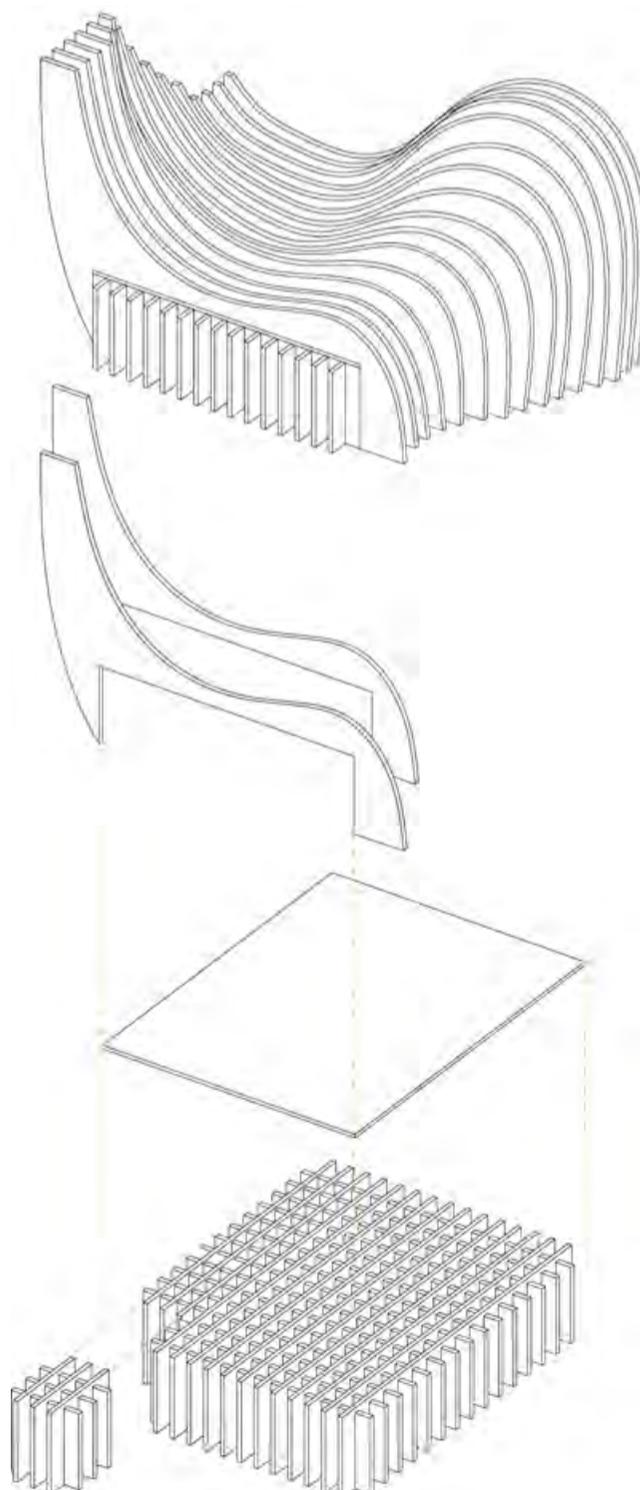


The proposal is a seating system whose shape suggests different sitting positions and in a way tries to evoke social interaction. This chair-couch is a 3d mesh made out of cardboard. The process of analysing the location was also the process of searching right answers for specific users' needs.

The group analysed the place in order to find the best location for their intervention. The most evident problem in the tunnel is light, so they measured how deep they can set up their intervention that someone can still easily read a magazine. The “texture” of the tunnel ceiling served as visual model for the proposal.



Texture as a visual model.

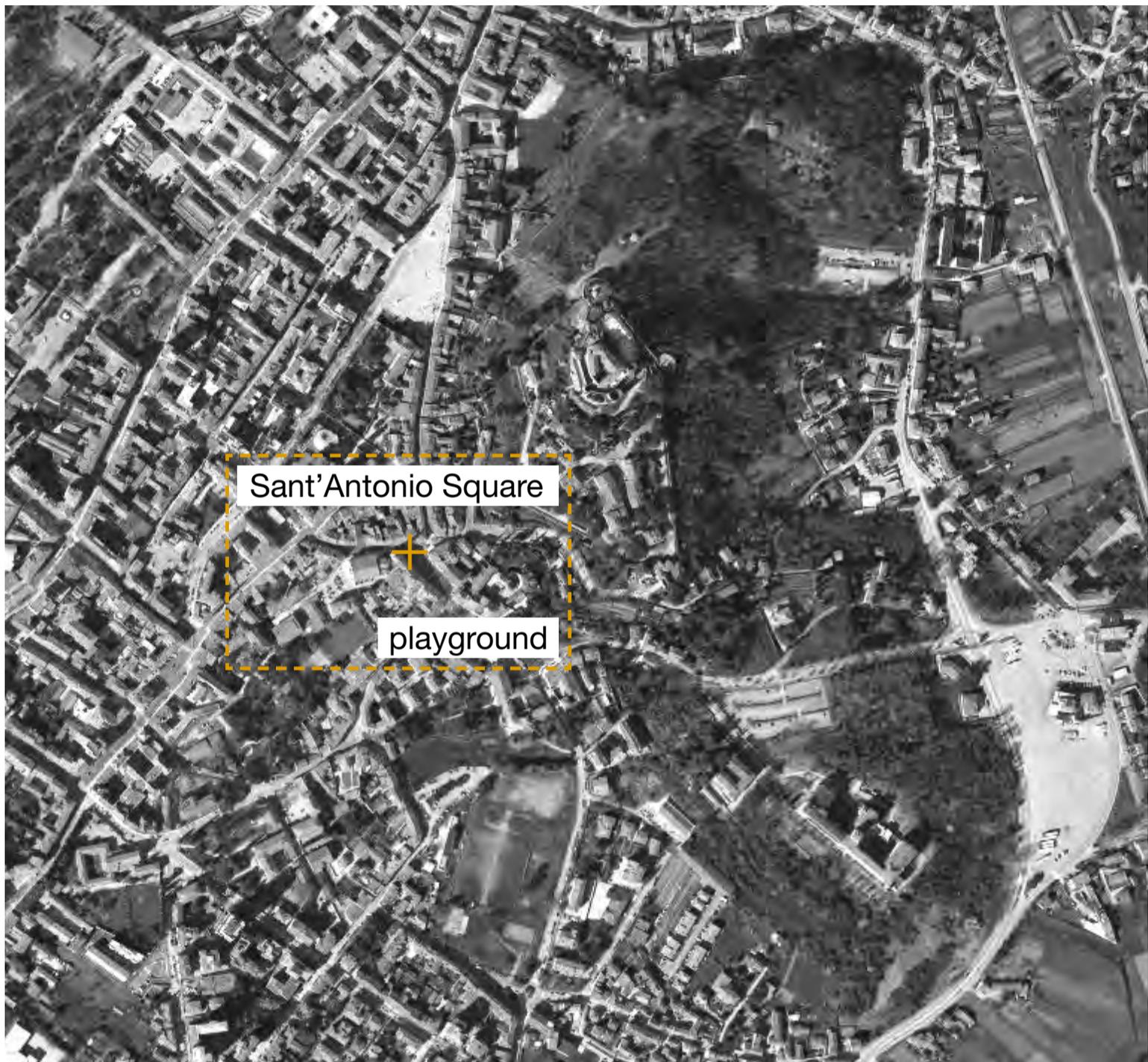


PLAYGROUND FOR A RESTAURANT IN SANT'ANTONIO'S SQUARE

Stefano Di Sotto, Riccardo Fonio, Karin Fotini Savramis, Enrico Leghissa, Mathias Oblach

Location: Sant'Antonio Square.

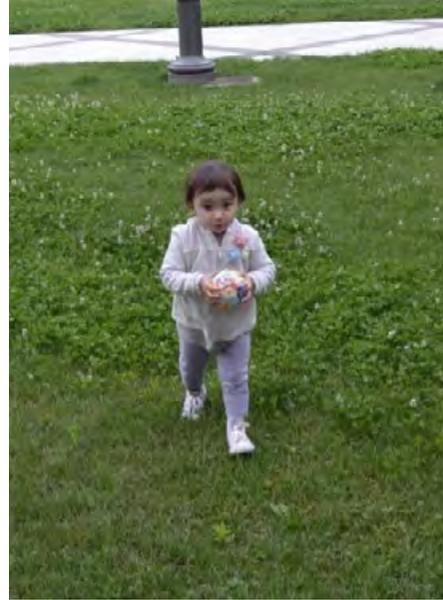
Users: children and their parents.



If you are young moms and dads you know how hard it is having a serene dinner or even a simple glass of wine while taking care of your children. If you are a young girl or boy you know how boring could be sharing your time with adults' social rituals.

A playground in Sant'Antonio Square could give a temporary relief to both, children and parents, and add a facility dedicated to the few youngest people of Gorizia.

By interviewing children some possible games and equipment to be made out of cardboard were selected. This super-cheap and recycled material completes the playing experience with the possibility of further modifications, allowing children to build their own environment according to their momentary needs, wishes...



Interview with the possible users.

Name: Alice.

Age: 1 year old.

Favorite playing: she like crawling into and out of tubes, entering small houses and playing with assembling games.

Name: Alisa.

Age: 3 years old.

Favorite playing: she like playgrounds, especially slides and swings.



Analyse of playgrounds in vicinity.

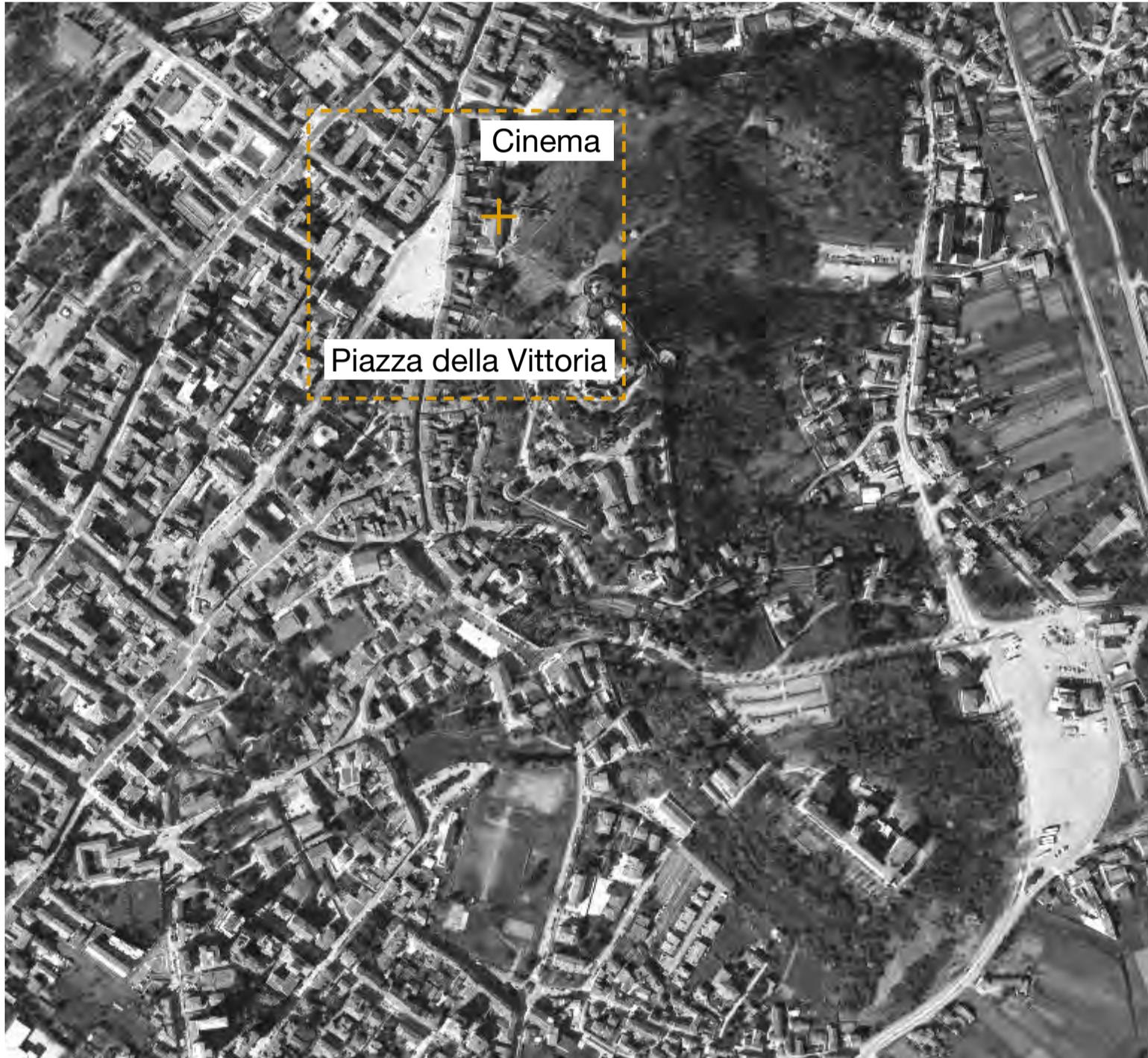


RE-CYCLE, RE-MOVIE

Beatrice Finocchiaro, Arianna Guastini, Adriana Leanza, Laura Luparelli, Silvia Meterc, Giulia Morgera

Location: Vittoria/Kinemax cinema theatre.

Users: DAMS students, film festival audience.

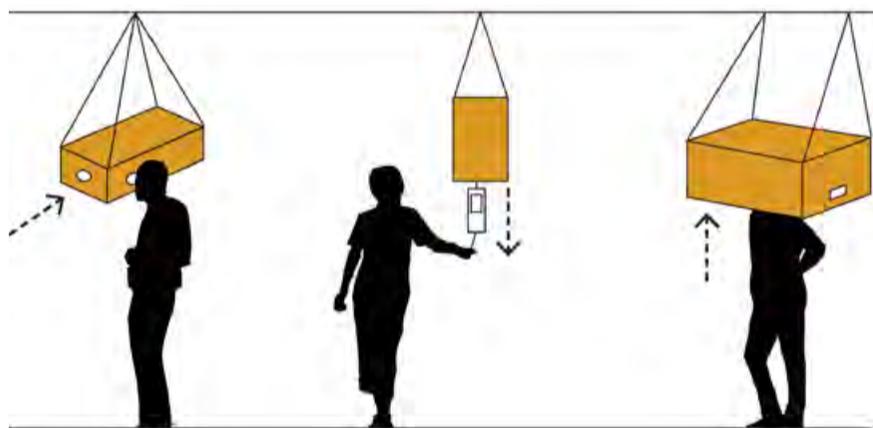




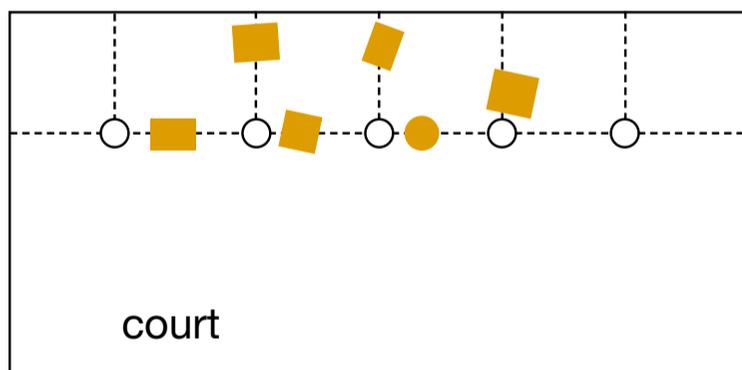
Atrium of mediateka.



Final prototype.



Different "lamps" with different information.



Distribution of the "lamps".

A film festival is held annually in Gorizia. The group found out that there are students of the DAMS willing to inform other people about movies presented in cinema and feed the debate about movies.

They proposed to provide these students with equipment aimed to display information and get connected with the festival audience and other people interested.

Their proposal consists of several different types of "lamps" with materials about the movies placed under the arcades of the outdoor court of the cinema. The group focused very much on designing beautiful objects out of cardboard taking less care about the spatial context and experience of their users.





<https://vimeo.com/97103737>



SHARE YOUR BOX

Andrea De Lorenzo, Francesco Fabbro, Luca Fano, Giulia Galeotto, Mauro Manzin

Location: corridors of the faculty.
Users: students sharing models.





Andrea, 20 years old. He's a good student and he produces many models that he wants to share with others.



Diana, 21 years old. She's a good student, but she shares a home with other guys, so she doesn't have a lot of space for her models.



Elisabetta, 20 years old. She's a good student, but sometimes she prefers to party instead of making models, so it's good for her to have a "models shelf".



Alberto, 20 years old. He's a lazy boy and he really wants to use others models in order to have less work.



In a school of architecture models are continuously produced. So there is a widespread need to store them, and, after receiving a grade, even the opportunity to re-cycle them. The lack of space makes these operations almost impossible. Therefore, this group proposes to introduce "shelves" made out of cardboard boxes in which models can be stored or made available to be picked up by someone else. The design process was much more interesting than the final result itself. Some attempts didn't lead anywhere and, at the end, the mock-up has not been so well executed. However, this proposal had a good teaching outcome, showing the need to turn the miss-steps in new beginnings.



Mock-up of sharing shelf.

Re-cycle Gorizia

Giovanni Corbellini

The recent insemination of the field of design with recycling owes its undeniable success to a widespread practice that is considered as intrinsically “good,” and, for once, easy to understand without cultural mediation also by a wider audience of non-experts.

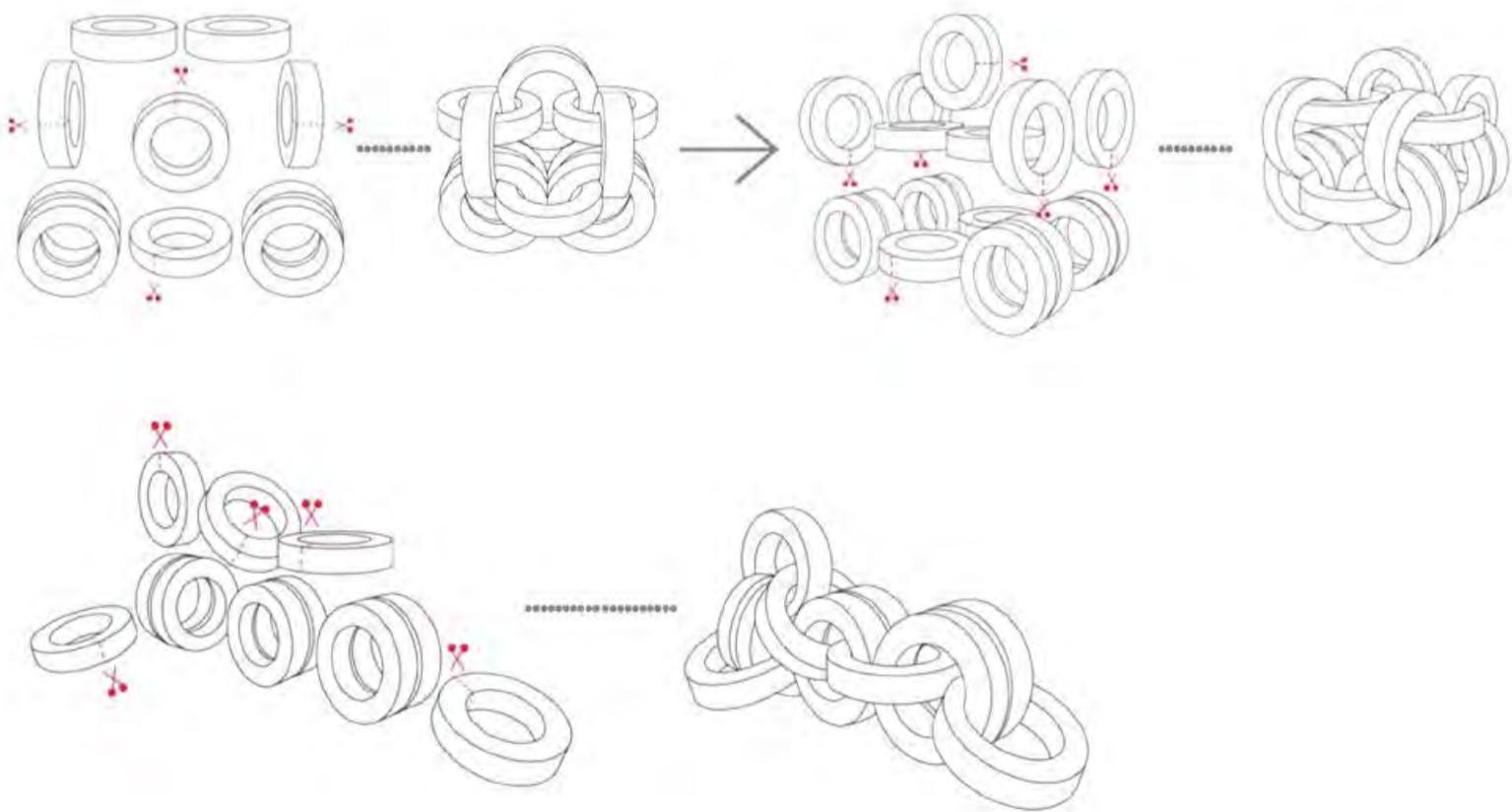
The recent insemination of the field of design with recycling owes its undeniable success to a widespread practice that is considered as intrinsically “good,” and, for once, easy to understand without cultural mediation also by a wider audience of non-experts. The exhibition “Re-cycle. Strategies for Architecture, City and Planet,” on show at the MAXXI until May 2012,¹ has been one of the most visited events of this young Roman museum and had a wide covering also by the generalist media.



Workshop Tire³, Faculty of architecture, Ljubljana, Aljoša Dekleva, with Anja Vidic, Jure Grohar, students: Klara Tome, Sabina Troha, Kaja Krebel.



Workshop Tire³, Faculty of architecture,
Ljubljana, Aljoša Dekleva, with Anja
Vidic, Jure Grohar, students: Primož
erneli , Vid Tancer, Jan Tinunin, Mitja
Usenik.

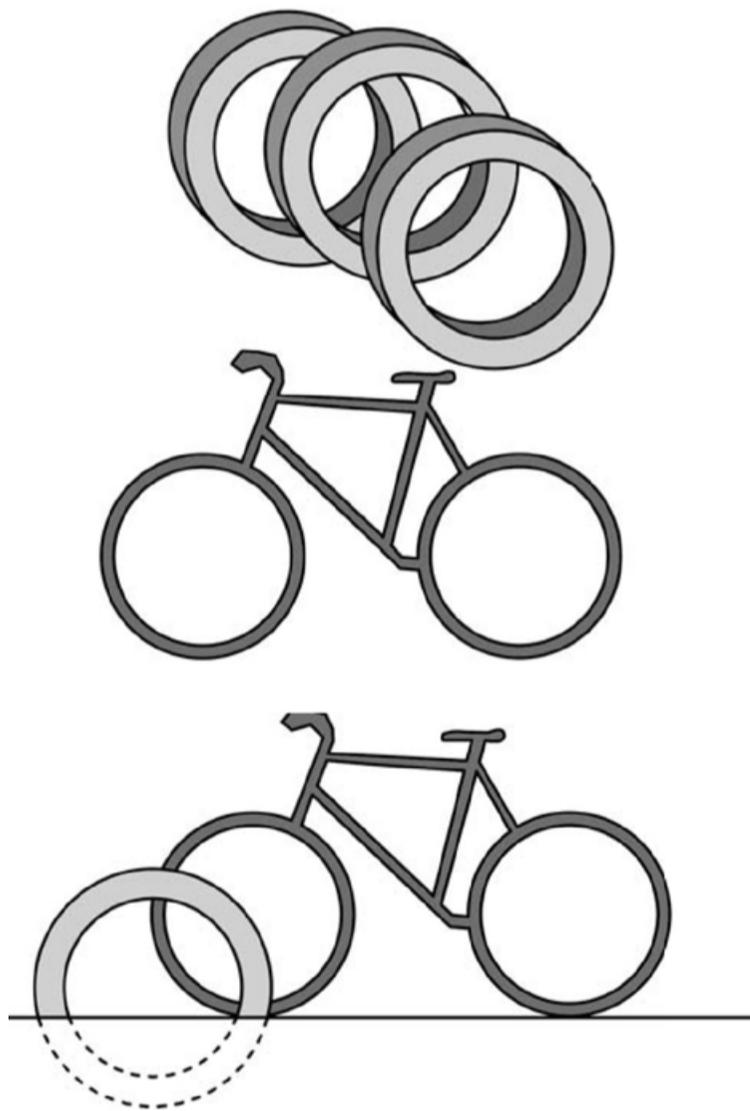




Workshop Tire³, Faculty of architecture, Ljubljana, Aljoša Dekleva, with Anja Vidic, Jure Grohar, students: Katja Božičko, Tadej Šadl, Polona Šušteri .

It could be argued with good reasons and plenty of examples (as I have done in the catalog of that exhibition)² that this is no big news. I mean, not only because of the recycling... Architecture has always re-introduced into circulation issues, forms, ideas, materials, entire buildings and urban structures. However, with respect to other “re-design” strategies developed within our discipline that we deal with every day in the transformative practices, as much as in school and research, direct recycling involves an unexpected radicalness. This radicalness is unknown to the more conventional approaches of re-covery, re-use, re-habilitation, re-storage, etc. Whether it’s a “creative” handmade salvage of discarded objects (frequent under conditions of scarcity) or the re-entering of resources such as plastics, paper, glass and metals into the production cycles – generating raw materials derived from exhausted items – the value of recycling relates to memory

completely differently from the re-architectural strategies mentioned above. For the one strategy the discarded items reveal a potential for uses quite different from those for which they were designed, deeply betraying their specific vocations. For the other approach, materials are taken to a lower, generic state available for new processing. In the first case, the erosion of memory happens along the attribution of a new identity and an alternative specificity; in the second through a process of erasure of specificity. Thus here, the larger and unexpected the disconnection from the previous condition, the more effective the recycling operation will be.³ At the same time, it is true that the more identifiable the past life of discarded objects and spaces is, the higher the possibility for a recycling operation to

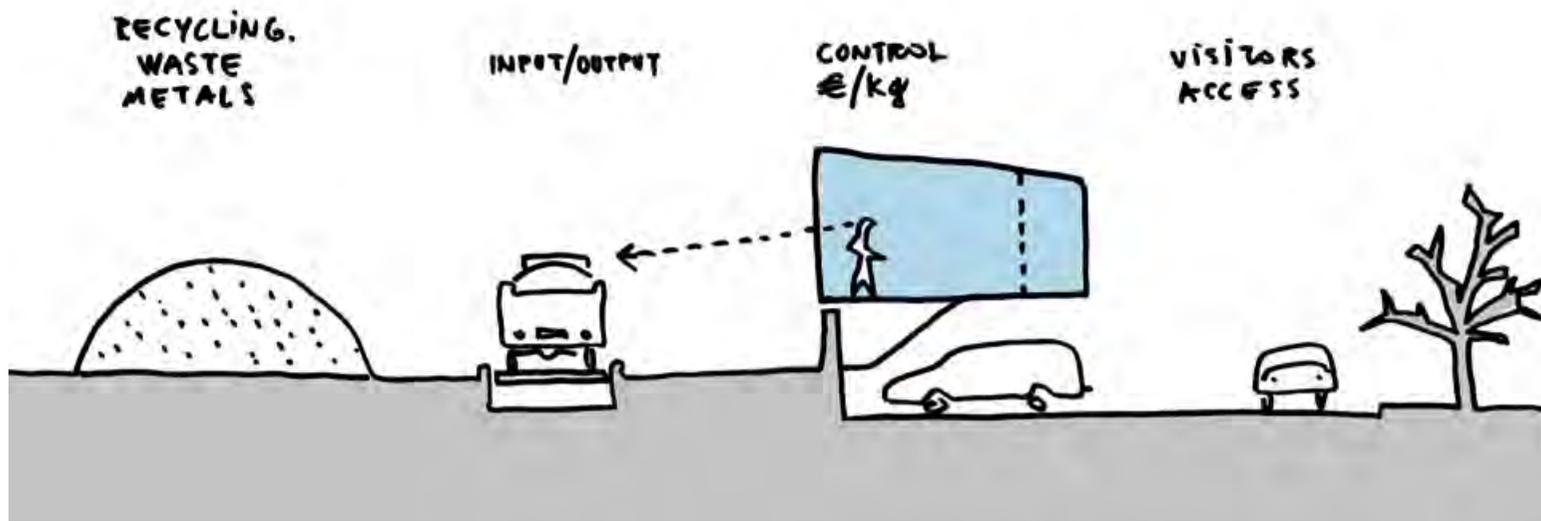


Workshop Tire³, Faculty of architecture, Ljubljana, Aljoša Dekleva, with Anja Vidic, Jure Grohar, students: Maša Mertelj, Maja Šavc, Maja Jenko, Kaja Todorovi , Tadeja Vidoni.



dekleva gregoric architects, Metal Recycling Plant, Pivka, 2005-08.

be directly evident, both in terms of fact and representation. As a result, architectural recycling is located in an interesting gray zone between memory and amnesia. It looks freely at what you can do with the materials available, here and now, while feeding on the value of their recognition as such. If we want to find valid

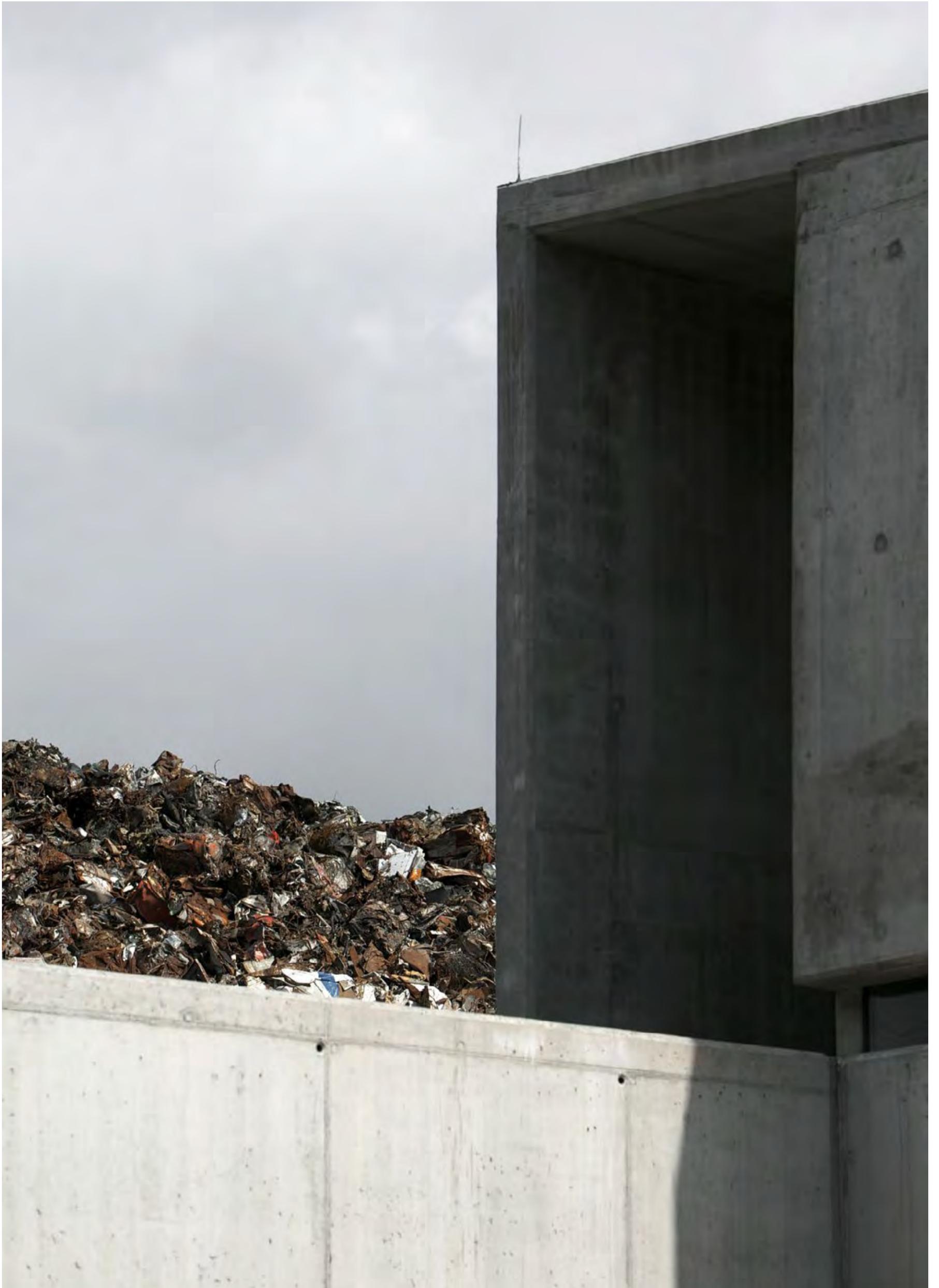


parallels in the history of our discipline, we need to go back to the Middle Ages: the spatial inversion of the Cathedral of Syracuse, the brutal superimpositions on Diocletian's Palace in Split, the use of Roman monuments as quarries of travertine... These are forms of relationship with the existing that are guided by the blindness of need, the desire for continuity, or a craving for "assimilation" (which in fact may be read as a kind of ritual cannibalism).

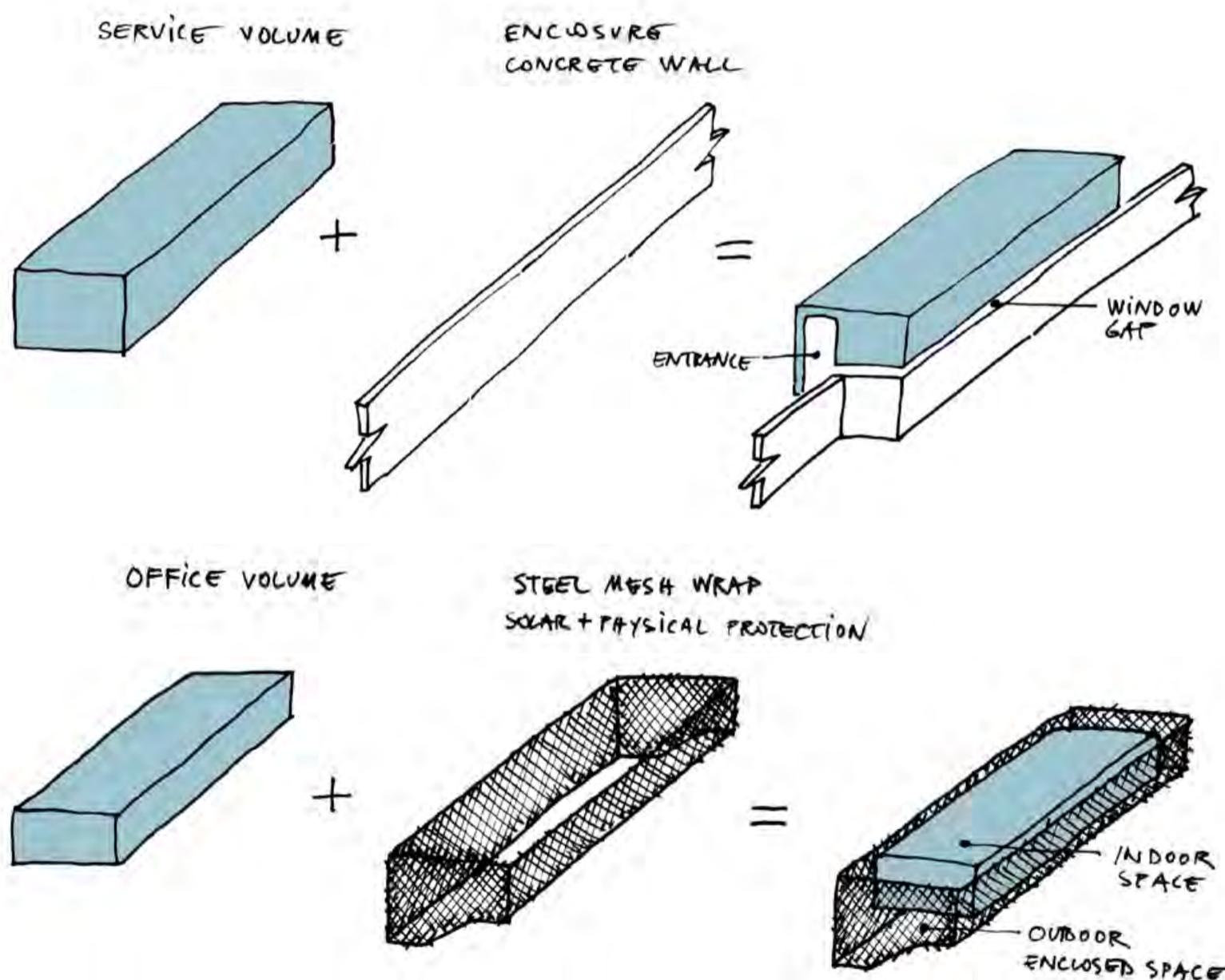
The possible consequences for the instruments of architecture and for its self-consciousness have been further explored through other initiatives. These include explorations of the obvious interconnections with related

dekleva gregoric architects, Metal Recycling Plant, Pivka, 2005-08.

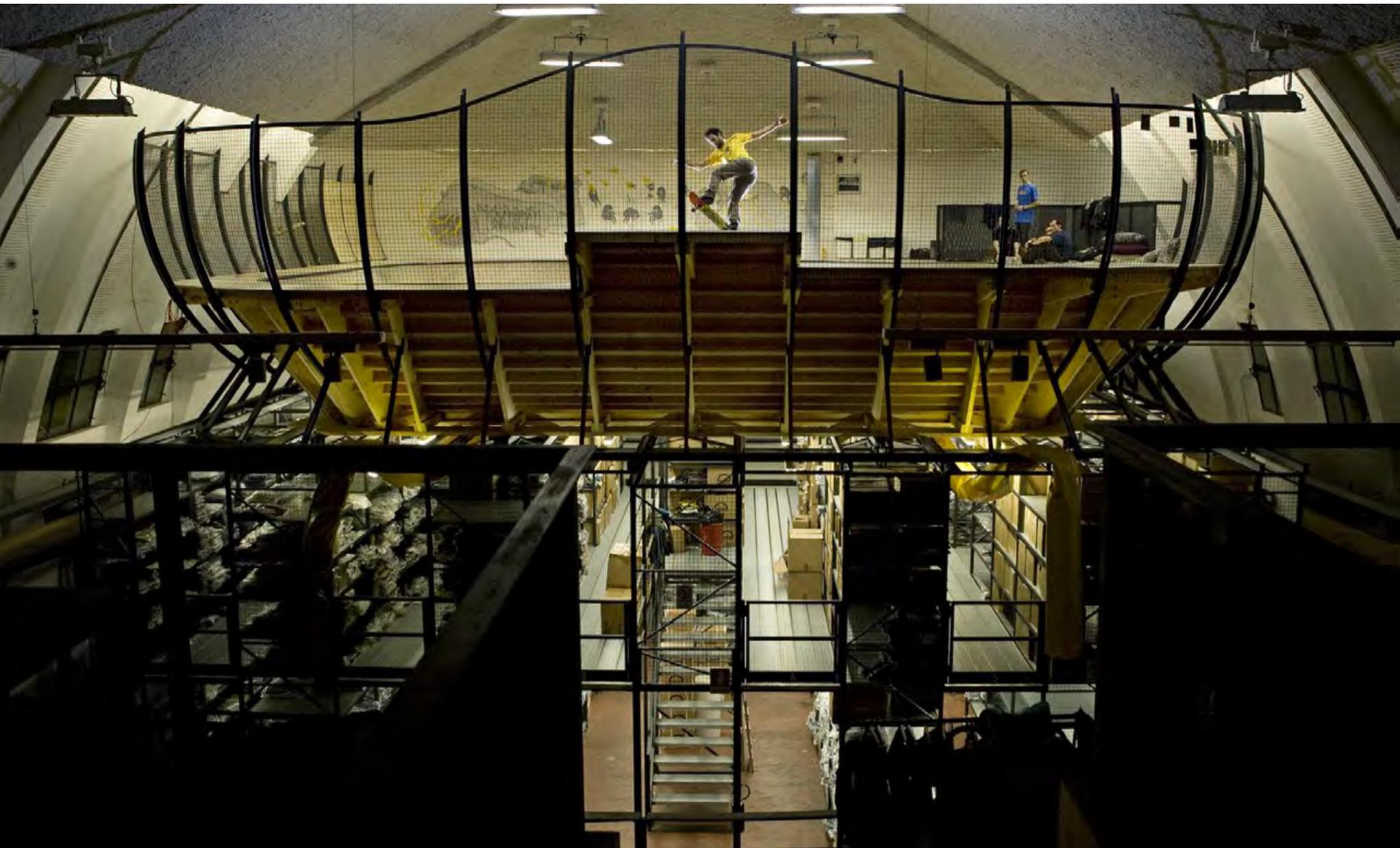




researches in contemporary art as well as recycling as relates to the eco-environmental clichés that were initially touched by the exhibition at the MAXXI. To be mentioned are exhibitions such as “Re.architecture” at the Pavillion de l’Arsenal in Paris⁴ and the German contribution to the Venice Biennale in 2012.⁵ Or, as a more methodological strain, the “Research Program of National Interest” *Re-cycle Italy*, that joins a dozen universities and more than hundred researchers. This program is a kind of academic “spin-off” of the Roman initiative as many of the people who collaborated in various ways to the exhibition at the MAXXI are now part of this program – including myself as a member of the research unit of Ascoli-Camerino.



dekleva gregoric architects, Metal Recycling Plant, Pivka, 2005-08. Same volume, different program and material: service building 100% concrete; office building 100% metal.

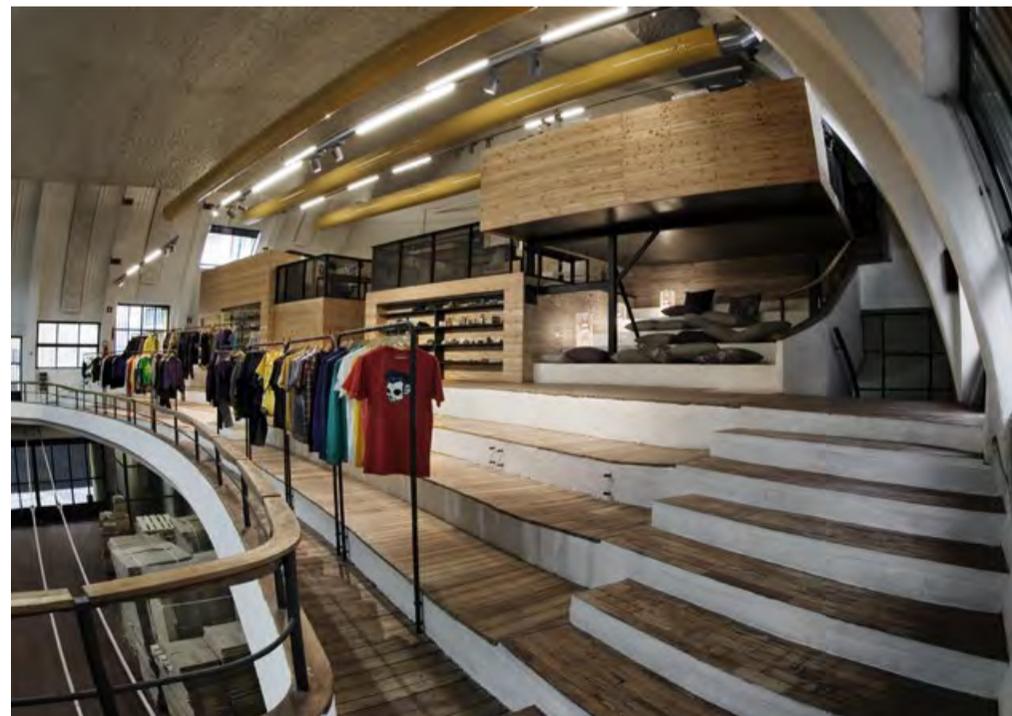


studiometrico / Lorenzo Bini and
Francesca Murialdo, Bastard Store,
Milan, 2006-08.

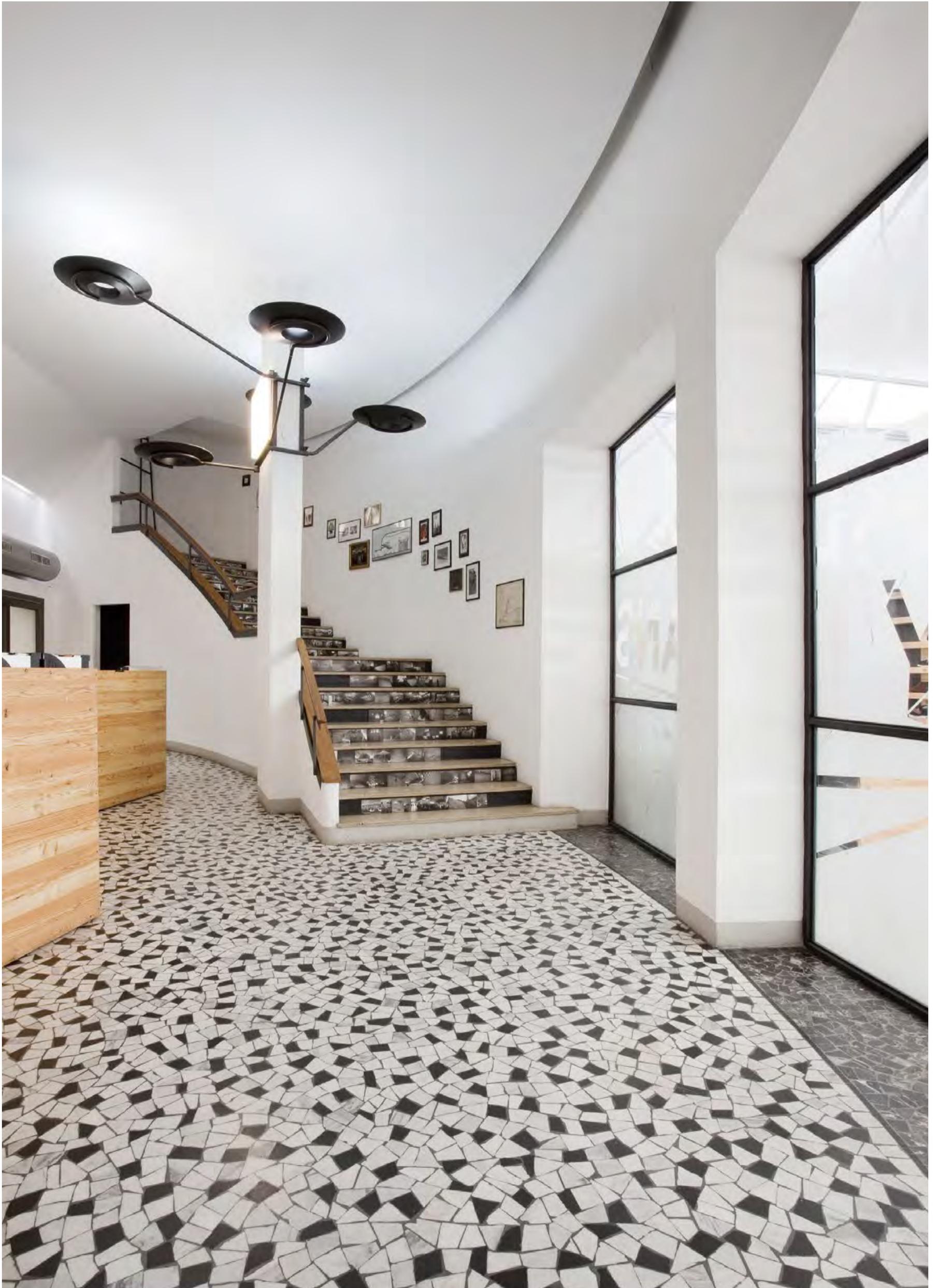
For this reason, when organizing the 2013 edition of the Integrated Design Workshops,⁶ I decided to focus on the theme of recycling, looking for a first short-circuit between research and teaching. The location of our school in Gorizia added further motivation to this choice. The geopolitical upheavals of the late twentieth century have destabilized the situation that followed World War II. Along our eastern border the opposition of the Cold War blocks had generated a number of physical and immaterial structures that evaporated quickly with the disappearance of their reasons. The globally dynamic effects of the Fall of the Wall (there was also a “wall” between Gorizia and Nova Gorica) were here enhanced by the radical reduction of the border economies, together with

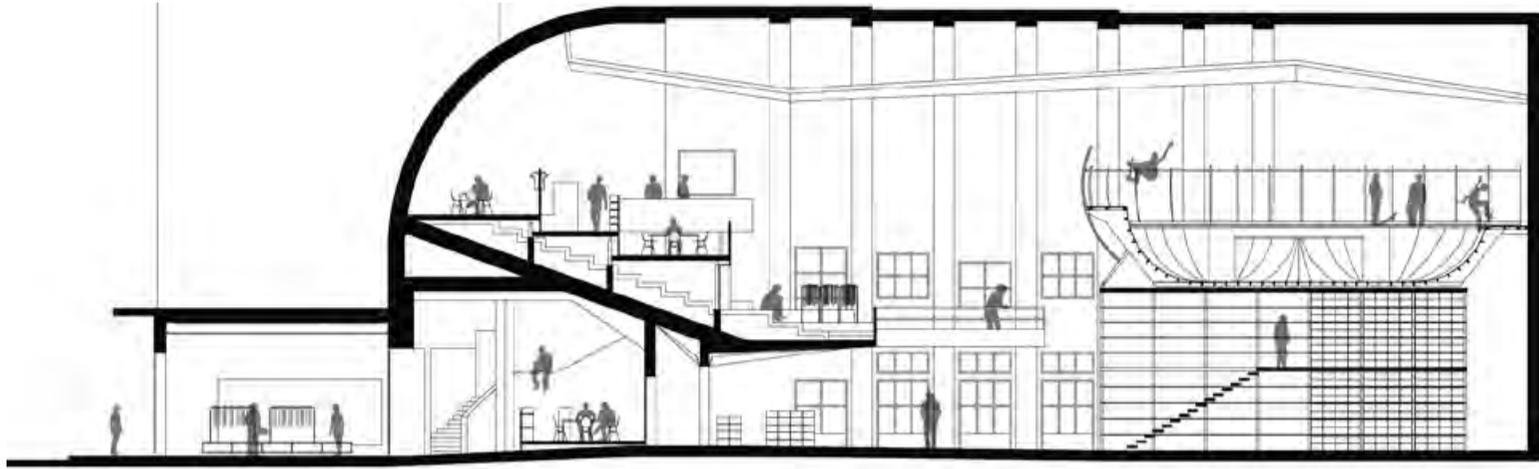


the administrative and military apparatus that once regulated its flows. Many of the buildings and spaces dedicated to those functions (barracks, checkpoints, customs facilities, markets, etc.) are now looking for new destinations and identities. They are, in other words, ready to be recycled.



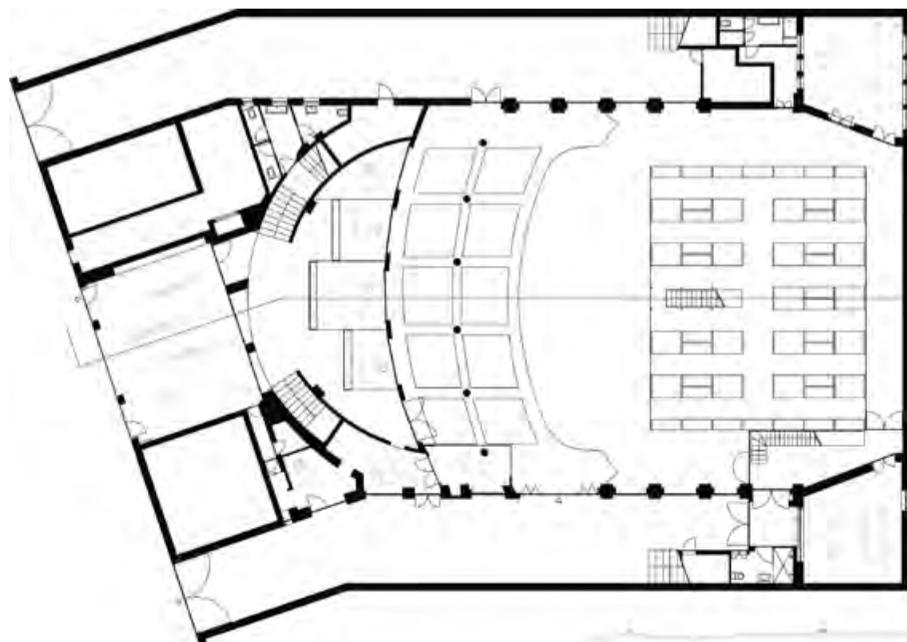
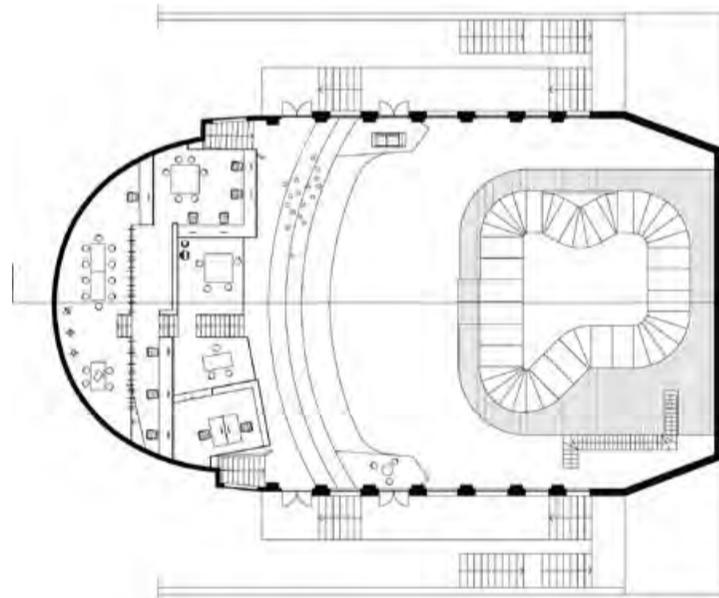
studiometrico / Lorenzo Bini and Francesca Murialdo, Bastard Store, Milan, 2006-08.

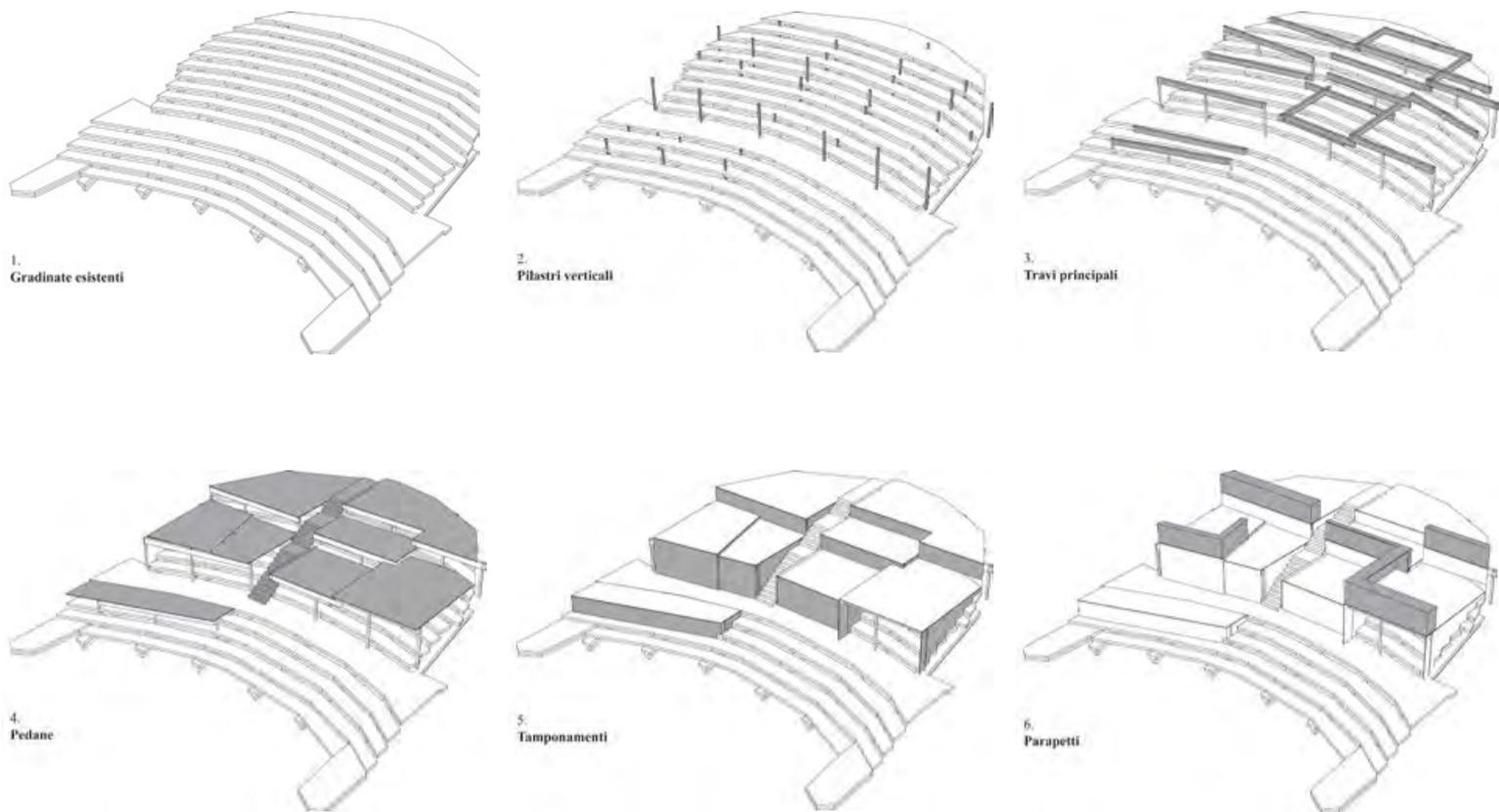




studiometrico / Lorenzo Bini and
Francesca Murialdo, Bastard Store,
Milan, 2006-08.

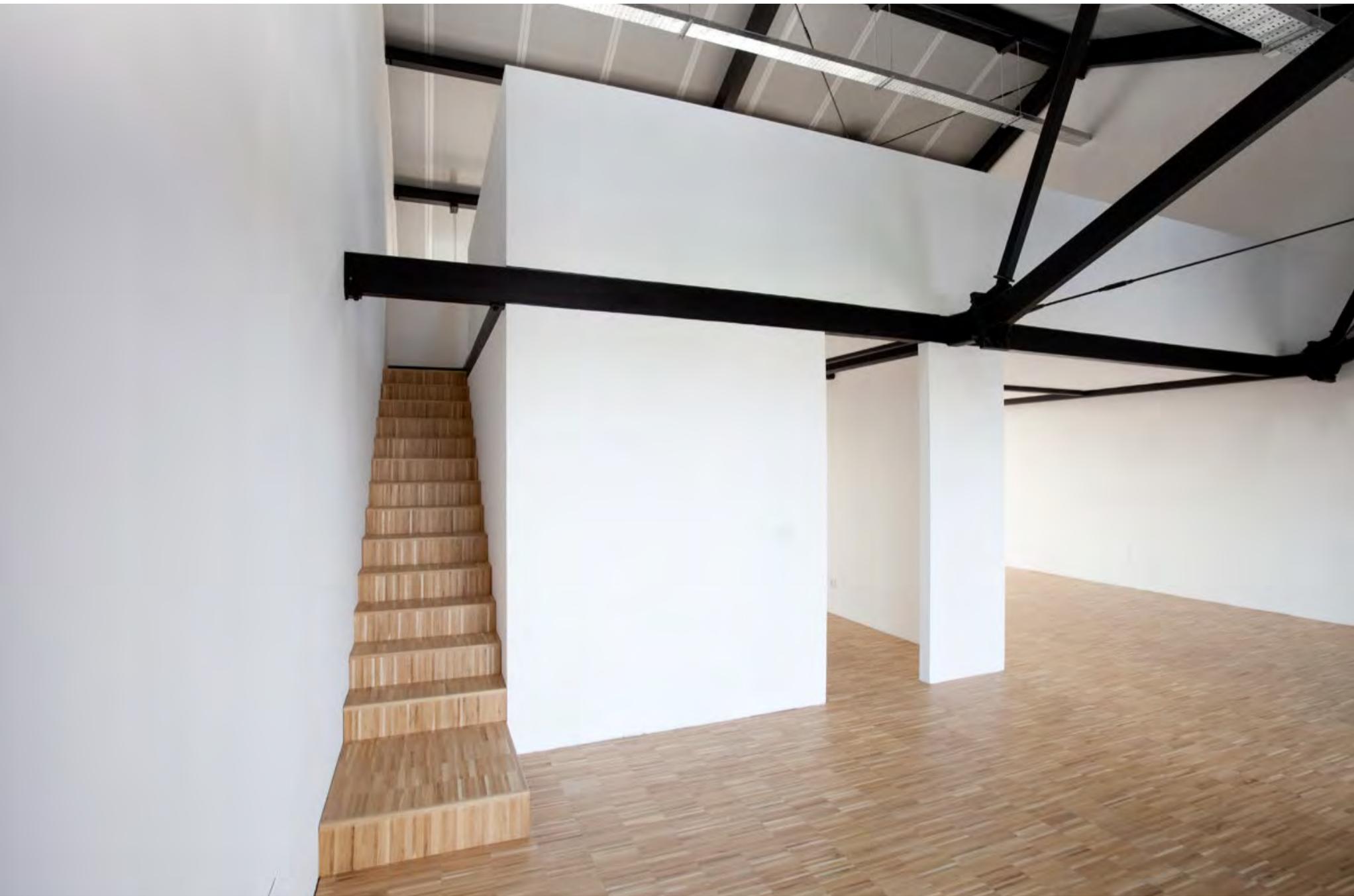
The selection of the teachers who would accompany the approximately one hundred and twenty students involved, merged teaching and research issues with these specific conditions of Gorizia. For a school that is located only a few hundred meters from the border and little more than an hour's drive from Ljubljana, to access the vibrant





studiometrico / Lorenzo Bini and
 Francesca Murialdo, Bastard Store,
 Milan, 2006-08.

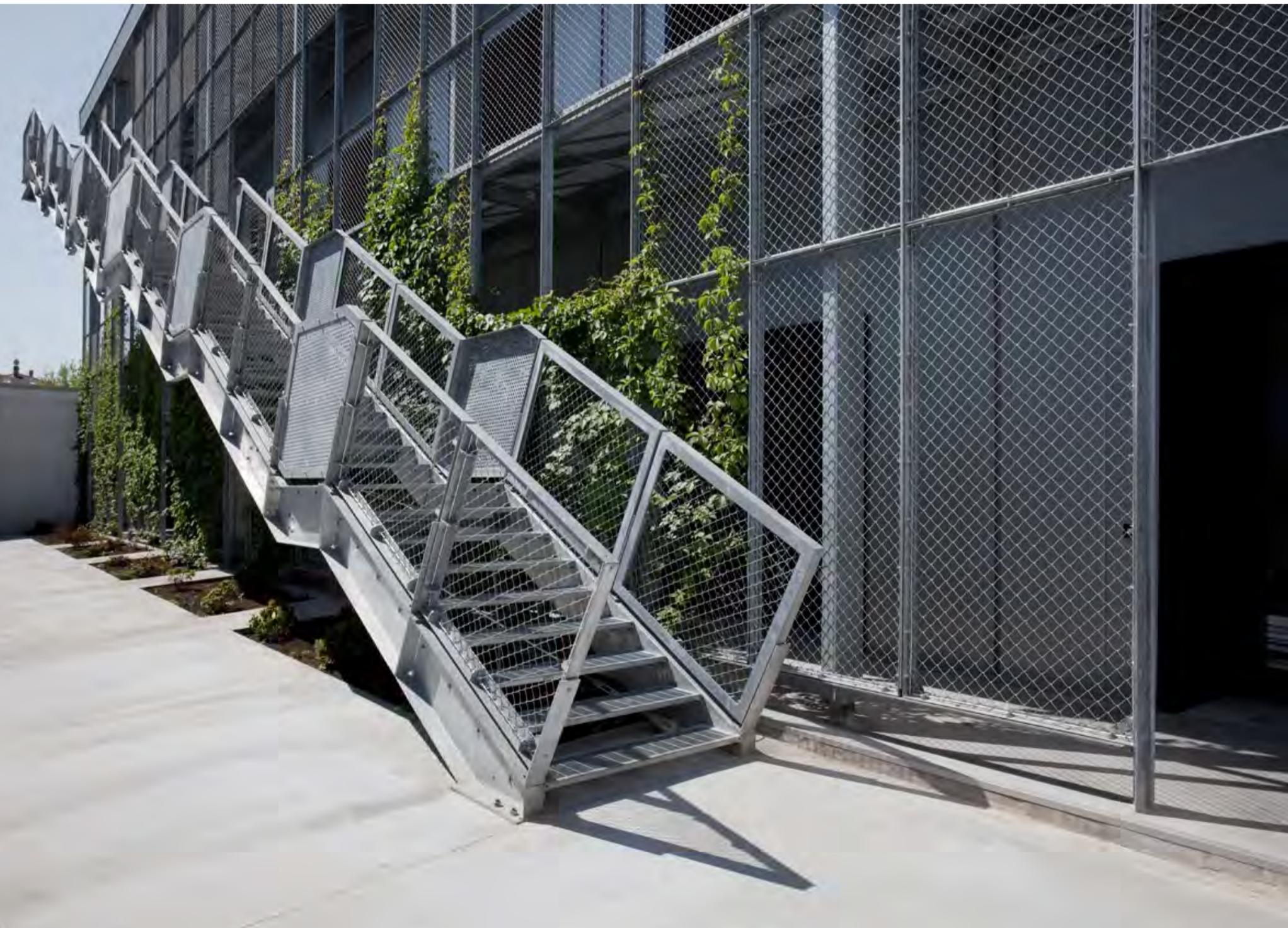
architectural scene in Slovenia is an appealing opportunity that opens perspective and discourse. Aljoša Dekleva – founder, along with Tina Gregori , of one of the most interesting architecture offices of the neighbouring Alpine republic –⁷ is an architect with a vast international experience. He is also an “old” acquaintance of our school (in 2009 he conducted a workshop in Trieste, within the second years’s design studio). The issue of recycling features strongly both in his educational work and in his professional practice. For example, the Tyre³ workshop, held at the School of Architecture in Ljubljana in 2012, gave him the opportunity to explore with his students the potential of a very popular and widely available product, used tyres. They produced a number of curious and useful installations that were always thought through their social implications. With the project for a metal recycling plant, built in 2008 in Pivka, he was able to extend his attention from the materials and related industrial processes to the transformative potential of the building itself, designed to quickly adapt to the variability of production dynamics.



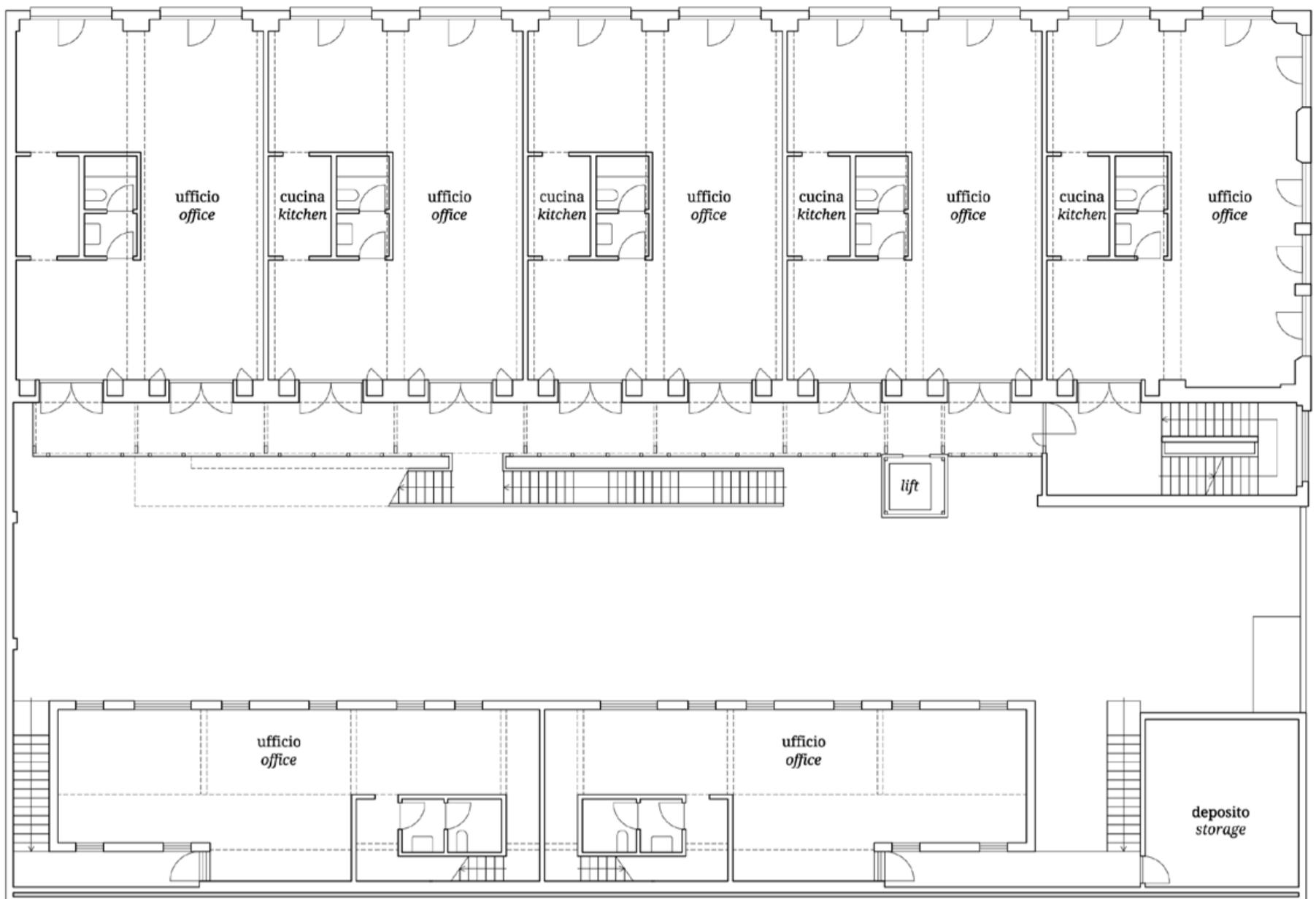
Binocle / Lorenzo Bini, Offices in via Zumbini, Milan, 2008-11.

Lorenzo Bini also merges professional practice, run in his office Binocle⁸ in Milan, with teaching in courses and workshops. Understandably, for an architect who operates mainly in Italy, his works often involve the modification of the built environment – a task which he approaches pretty pragmatically, yet combined with a lateral perspective. His Bastard Store houses a set of activities related to design, production and sale of street-style clothing and accessories. Inserted into a former movie theater in Milan, which had already had a second life as a car showroom, this intervention combines different functions, skillfully exploiting the unique characteristics of a difficult and challenging space.

The shop in the foyer aims to get closer to the street and the buyers; the administration offices and the creative units turn the overhanging sloped gallery into an articulated landscape; the storage, crowned by a spectacular skateboard bowl, is placed right under the high ceiling of the main room. These additions designed by Lorenzo admit the ever present quality of the pre-existing building and its 1940's finish. They do it with a certain effortlessness, without museum fetishisms, or iconoclastic fury. This same attitude to recycling, as a free manipulation of available materials and in the practical pursuit of the economies



Binocle / Lorenzo Bini, Offices in via Zumbini, Milan, 2008-11.

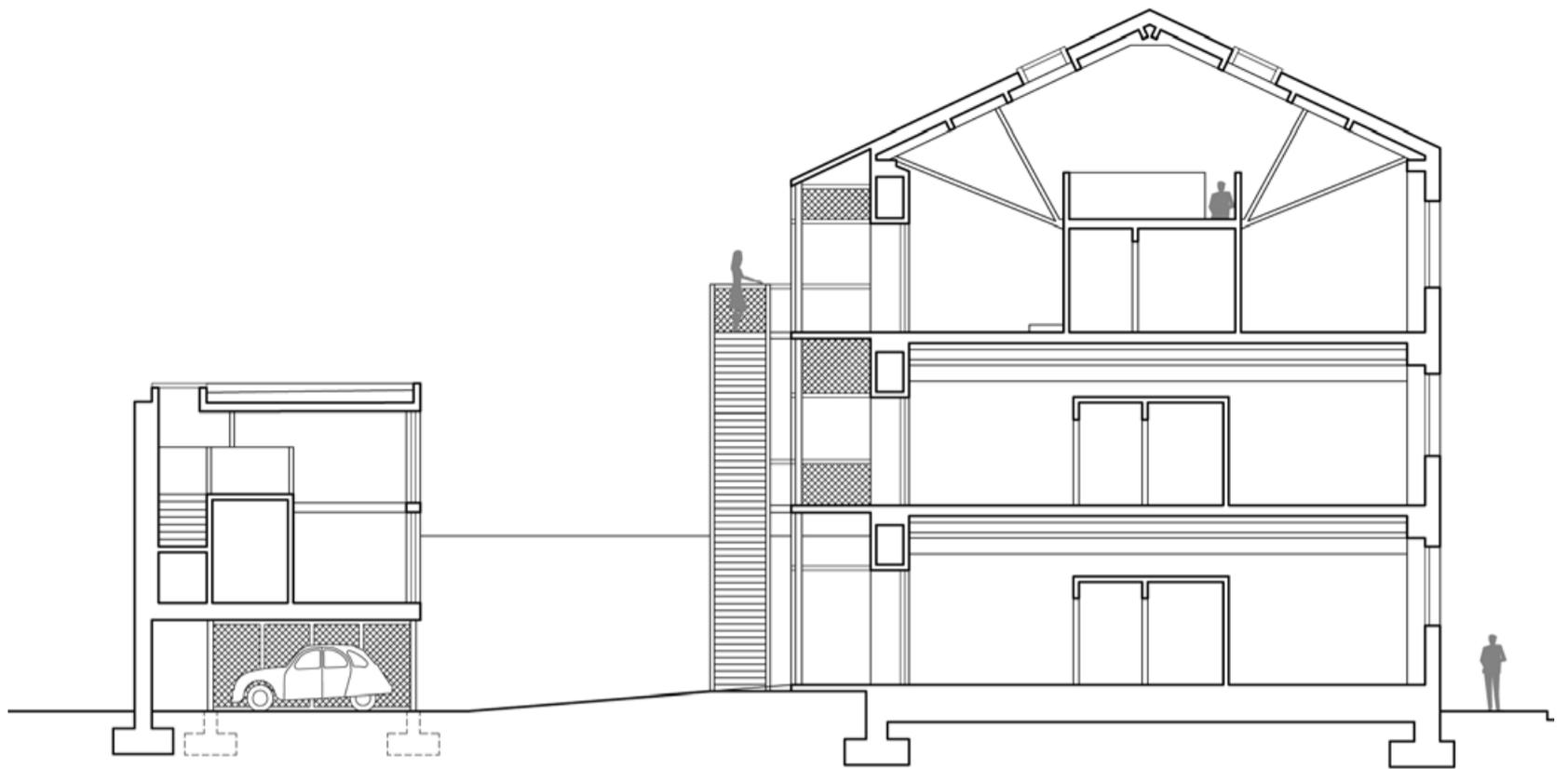


Binocle / Lorenzo Bini, Offices in via Zumbini, Milan, 2008-11.

at hand, drives his tertiary transformation of a 1930's industrial building in via Zumbini, Milan. Here, the need to deal with generic offices and their unpredictable business activities is enveloped architecturally in a clarity of treating the relationship between new and old, accompanied by a precise chromatic strategy.

Unlike the other visiting professors, engaged in architectural design, Thilo Folkerts is a landscape architect. His practice is focused on the conception of open spaces at very different scales, often pushed to explore possible overlaps with the field of art. One of his installation projects attracted my attention, the Jardin de la





Connaissance designed together with Canadian artist Rodney la Tourelle for the Festival of Métis in Canada. The garden is a set of walls, benches and floors made of books bound for pulping. Some edible mushrooms grow on these books/bricks and, together with weather and humidity, accelerate the decay of the structure. The contrast between the rigorous neoplastic geometry of the installation and the notion of entropic and

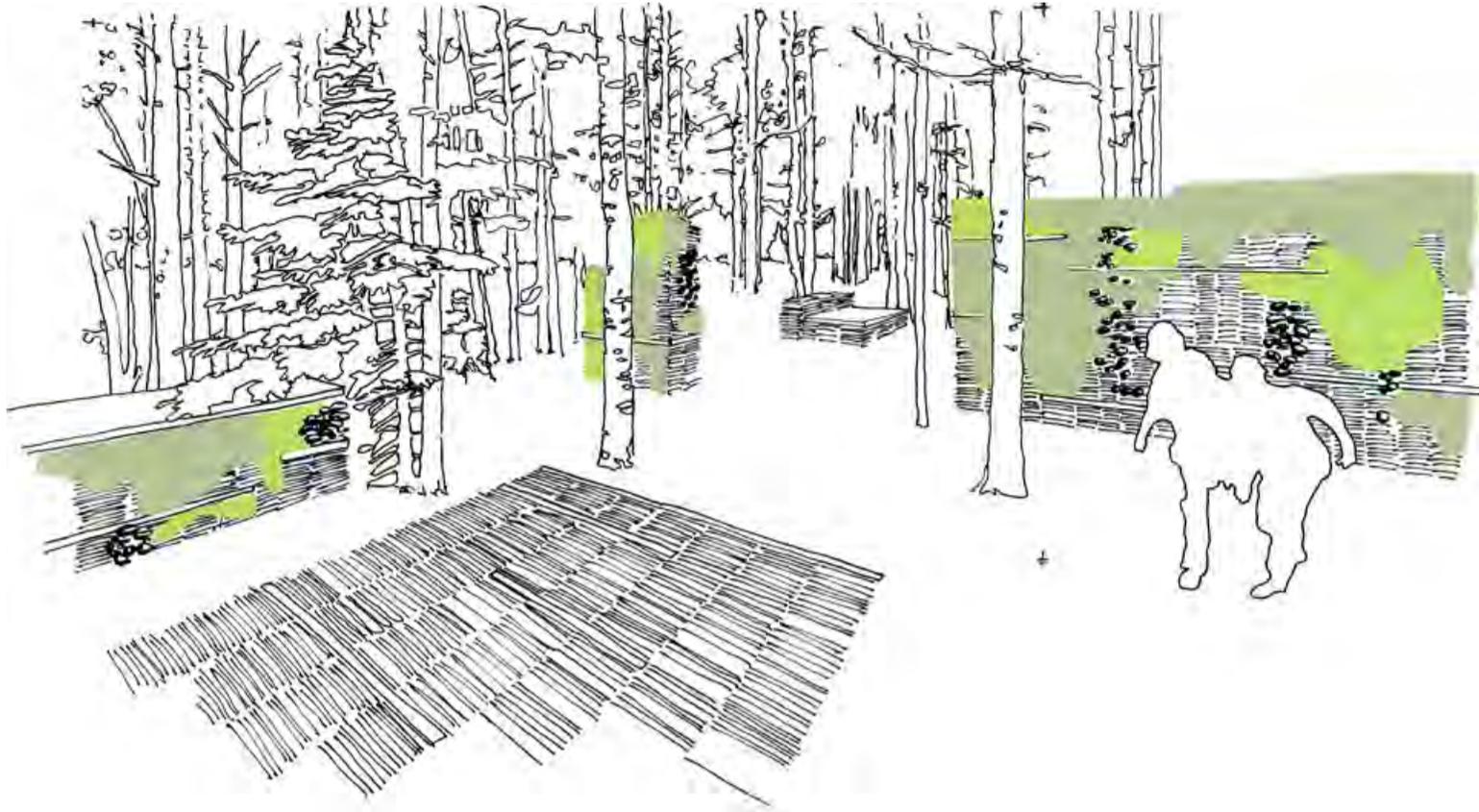


Binocle / Lorenzo Bini, Offices in via Zumbini, Milan, 2008-11.



100Landschaftsarchitektur / Thilo Folkerts and Rodney la Tourelle, Jardin de la Connaissance, Festival of Méris, 2010.

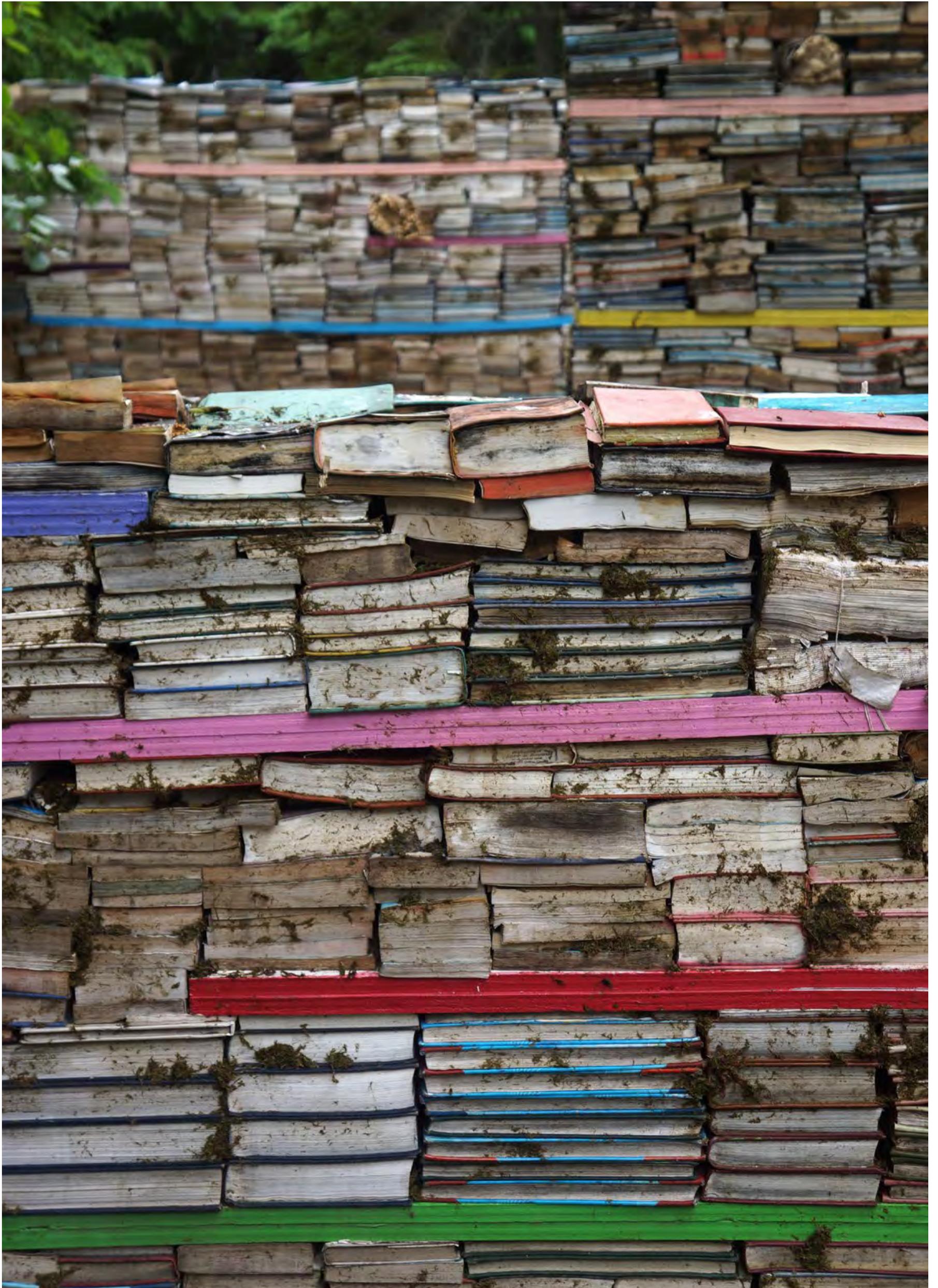
precarious time is particularly striking and recalls the changing and transitory relationship between artifice and nature. It also helps us to put into perspective the illusion of eternal return we would like to believe in when we integrate procedures of recycling within the project of environmental transformation. This same capacity of conceptual deviation characterizes



other projects of reuse of objects, spaces and ideas proposed by Thilo and his office 100Landschaftsarchitektur,⁹ stating that landscape design is based, at its heart, on an attitude of perception rather than the mere arrangement of a certain portion of the soil and its plants. Again a temporary installation, Garden Bridges, introduces to collective use interstitial spaces, which



100Landschaftsarchitektur / Thilo Folkerts and Rodney la Tourelle, Jardin de la Connaissance, Festival of Méfis, 2010.





100Landschaftsarchitektur / Thilo Folkerts, Garden Bridges, Parckdesign Brussels, 2012.

before were isolated from access through the stone parapets of an urban stairway in Brussels. That a Berliner had seen the need to overcome these walls (here with structures made from scaffolding tubes) is hardly a coincidence. Neither is it accidental that a designer coming from the city most symbolic of the Cold War was invited in Gorizia.





100Landschaftsarchitektur / Thilo
Folkerts, Garden Bridges, Parckdesign
Brussels, 2012.

Gorizia must in fact reinvent itself, as Berlin has done in the transition from the “short century” to the new millennium. Recycle Gorizia – thanks to the commitment of students, tutors and visiting professors – represents a small step in this direction. This is a step aimed, not so much at imagining concrete future solutions or scenarios, but at liberating intelligences able to bring them into motion.

notes

¹ “Re-cycle. Strategies for Architecture, City and Planet,” curated by Pippo Ciorra, with Sara Marini, Mosè Ricci and Paola Viganò, MAXXI, Rome, December 1st 2011-May 20th 2012.

² Giovanni Corbellini, “Recycling the Immaterial in Seven Films”, in Pippo Ciorra and Sara Marini (eds.), *Re-cycle. Strategies for Architecture, City and Planet* (Milan: Electa, 2012), pp. 120-128.

³ I asserted these theses, in more depth, in Giovanni Corbellini, “Architecture and Re-cycle: Designing Amnesia,” *Paesaggio urbano/UrbanDesign*, 3 (2012), pp. 6-9.

⁴ “Re-architecture,” Pavillion de l’Arsenal, Paris, April 12th-August 20th 2012.

⁵ “Reduce, Reuse, Recycle. Architecture as Resource,” curated by Muck Petzet, German Pavilion, 13th International Architecture Exhibition, La Biennale di Venezia, August 28th-November 11th 2012.

⁶ The Integrated Design Workshops are intensive design activities that take place for one week a year and are aimed at students of the Bachelor’s degree in Science of Architecture of the University of Trieste. Since they must be followed twice in the course of study, they involve students both of the first and second year.

⁷ <http://dekleva-gregoric.com/>.

⁸ <http://binocle.it/>.

⁹ <http://www.100land.de/>.

biographical notes

Lorenzo Bini was born in Milan, Italy in 1971. Educated at the Politecnico di Milano and at the Statens håndverks og kunstindustriskole of Oslo, he graduated in architecture in 1998 and worked for different practices in Milan. In 2000 he moved to The Netherlands to work as a senior architect for West8 Urban Design & Landscape Architecture. In 2003 he returned to Milan and co-founded studiometrico, an architecture practice that he has been directing until 2011, when he started a new office: BINOCLE. Lorenzo has lectured in various European schools and taught architecture at the Politecnico di Milano between 2003 and 2011. In the last 10 years Lorenzo continuously worked on the transformation of existing buildings and places and attempted to contribute with his commitment to bridge architectural practice and teaching. The City of Milan has been the base, the ground, the source, the center and the boundary of Lorenzo Bini's work.

Aljoša Dekleva graduated from Faculty of Architecture, University of Ljubljana, Slovenia, in 1998 when he started in partnership architectural practice winning several competitions. In 2002 he received Master degree in Architecture with Distinction from Architectural Association, London, UK. At the AA he co-founded an international architectural network RAMTV (www.ramtv.org). RAMTV's master thesis on mass-customisation in housing *Negotiate my boundary!* got intense professional attention and was published by AA Publications, London and Birkhauser, Basel. In 2003 he set with Tina Gregori dekleva gregoric architects in Ljubljana. Their work first received international attention with XXS house in Ljubljana. In 2005 they received WALLPAPER* award, Best breakthrough designers. In 2009 their Metal recycling plant ODPAD was shortlisted and in 2013 KSEVT (Cultural Centre of EU Space Technologies) was nominated for Mies van den Rohe Award. In 2012 they were Highly Commended for "21 for 21 WAN AWARDS", listing the 21 architects for the 21st century. They are exhibiting and lecturing at home and abroad.

Thilo Folkerts (1967) studied landscape architecture at the Technische Universität Berlin (TUB), taught as an assistant professor at the ETH in Zurich and as invited professor at the Université de Montréal, Canada. Lecturer at TUB and at the Academy of the Arts in Stuttgart. Based in Berlin, Thilo Folkerts, has since 1997, realized works partly as experimental set-ups on the concept of the garden. Temporary projects were installed in Quebec, Le Havre, Lausanne, Basel, Zurich, Kortrijk, Brussels, Baruth, Frankfurt/Oder and Berlin. In addition to working as a landscape architect who designs, experiments and constructs, he pursues his interest in the unique language of gardens as author, editor and translator. Thilo Folkerts founded 100Landschaftsarchitektur in 2007. In 2014 he is a fellow at the German Academy Villa Massimo in Rome.

Giovanni Corbellini (1959), architect, PhD in architectural design, critic of contemporary architecture, taught in Venice, Ferrara and Milan. He is currently assistant professor at the University of Trieste and member of the International Doctorate “Villard de Honnecourt.” Author of many essays his latest books are: *Ex libris. 16 parole chiave dell’architettura contemporanea* (22 publishing: 2007), *Bioreboot. The architecture of R&Sie(n)* (Princeton Architectural Press, 2009), *Le pillole del dott. Corbellini* (LetteraVentidue: 2010, translated in French by Le Cabanon: 2012), *Housing is Back in Town* (LetteraVentidue: 2012), *Parametrico nostrano* (with Cecilia Morassi, LetteraVentidue: 2013).

Eva De Sabbata (1983) graduated from Faculty of Architecture, University of Trieste, in 2011. Since 2008 she tutored groups of students in several design workshops. In 2011 she started her collaboration as a teaching assistant at the University of Trieste, Architectural Design Studio 2, coordinated by Giovanni Corbellini and Marco Ragonese. Based in Trieste, she works as a freelance architect.

dekleva gregoric architects, Metal Recycling Plant, Pivka, Slovenia, 2005-08.

project team: Aljoša Dekleva, Tina Gregori , Lea Kovi .

photos: Matevž Paternoster (pp. 60-151), Miran Kambi (pp. 59-152-153).

awards: Ple nik's Medal 2008; Golden Pencil 2009 from ZAPS; International Architecture Awards 2009, The Chicago Athenaeum; European Union Prize for Contemporary Architecture (nominated + shortlisted) Mies van der Rohe Award 2009.

dekleva gregoric architects, Showroom Pertot, Trieste, Italy, 2006-07.

project team: Aljoša Dekleva, Tina Gregori , Elisabeth Koller.

photos: Matevž Paternoster.

awards: Interior of the year from Month of Design 2009.

tire³. space+user+material, workshop, School of Architecture, Ljubljana, Slovenia, 2012.

tutor: Aljoša Dekleva.

assistants: assist. Anja Vidic, t.s. Jure Grohar.

guest critics: Tina Gregori , Miran Mohar, Vasa Perovi .

students: Primož erneli , Vid Tancer, Jan Tinunin, Mitja Usenik, Ana Bel i , Sara Jesihar, Maja Omerzel, Sandra Stare, Ana Tori, Klara Tome, Sabina Troha, Manuela Zavec, Katja Boži ko, Tadej Šadl, Polona Šušteri , Matej Tratnik, Matic Vrabi , Boris Vrani , Nika van Berkel, Neža Novak, Andraž Kerši , Špela Mandelc, Maša Mertelj, Maja Šavc, Maja Jenko, Kaja Todorovi , Tadeja Vidoni, Kaja Krebel.

studiometrico Lorenzo Bini and Francesca Murialdo, Bastard Store, Milan, Italy, 2006-08.

project team: Lorenzo Bini and Francesca Murialdo, with Marco Lampugnani (collaborator).

photos: Giuliano Berarducci (pp. 155-156), Giovanna Silva (p. 157).

awards: ArchDaily, Building of the Year 2009, category interior.

Binocle Lorenzo Bini, Offices in via Zumbini, Milan, Italy, 2008-11.

project team: Lorenzo Bini, with Gennaro Postiglione (consultant), and Claudia Brunelli, Valentina Cocco, Michela Fancello, Sandro Riscino (collaborators).

photos: Giovanna Silva.

100Landschaftsarchitektur Thilo Folkerts and Rodney LaTourelle, Jardin de la Connaissance, International Garden Festival, Métis, Canada, 2010-2014.

project team: Thilo Folkerts and Rodney LaTourelle, with Laura Strandt, Maike Jungvogel (collaborators), and Johanna Ballhaus, Elisabeth and Jessica Charbonneau, Sandrine Perrault (realization on site).

photos: © Robert Baronet, © Thilo Folkerts, Rodney LaTourelle, © Jessica Charbonneau, © Thilo Folkerts, VG Bild-Kunst Bonn.

100Landschaftsarchitektur Thilo Folkerts, Garden Bridges, Parckdesign Brussels, Belgium, 2012.

project team: Thilo Folkerts, Christine Guérard, Almuth Bennett.

photos: © Thilo Folkerts, VG Bild-Kunst Bonn.

acknowledgments

This e-book collects contributes and results of “Re-Cycle,” second edition of the Integrated Design Workshops, University of Trieste, Bachelor in Architectural Sciences, Gorizia, June 3rd-7th 2013. It was edited by Giovanni Corbellini, coordinator of the initiative, and Eva De Sabbata.

The editors would like to acknowledge the support and cooperation of all the faculty and especially of Giovanni Fraziano and Sergio Pratali Maffei, who were in charge as directors of the Bachelor during the organization of the workshop, the week when it was held and in the following period in which this publication was prepared.

The workshop would not have been possible without the effort of both Lucia Adamo, who dealt very efficiently with the complicated financial bureaucracy, and the university staff in Gorizia, which permitted the prolonged opening of the school. Also the cleaning personnel, who suffered more than others the consequences of our work, must be acknowledged.

Luigi di Dato and Claudio Meninno kindly provided material about the abandoned hospital of Gorizia and helped to organize a visit there.

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