

Florence March 22 2007 / *Firenze 22 marzo 2007*
Salone degli Innocenti - Piazza SS Annunziata

Public Space. Form, Presence and Politics *Spazio pubblico. Forma, presenza e politica*



SCHOOL OF ARCHITECTURE SYRACUSE UNIVERSITY IN FLORENCE
OSSERVATORIO SULL'ARCHITETTURA

Public Space. Form, Presence and Politics
Spazio pubblico. Forma, presenza e politica

PROGRAM / PROGRAMMA

9:30am Welcome / **Saluti**

Francisco Sanin, Coordinator, School of Architecture, Syracuse University in Florence
Mark Robbins, Dean, School of Architecture, Syracuse University
Paolo Targetti, Presidente Fondazione Targetti
Gianni Biagi, Assessore all'Urbanistica, Comune di Firenze

Participation and the Institutional

Istituzione e Partecipazione

10:00am Giandomenico Amendola Sociologo Università degli Studi di Firenze

10:30am Jonathan Hill Director Ph.D Program, Bartlett School of Architecture, London

11:10am Liza Fior MUF, architecture, art, London

11:50am Pino Brugellis, Manuel Orazi Osservatorio sull'Architettura, Firenze

12:30am Richard Ingersoll Professor, Syracuse University in Florence

Architecture and the City. Autonomy and Material Culture

Architettura e Città. Autonomia e Cultura Materiale

2:30pm Introduction / Introduce
Francisco Sanin

2:40pm Andrea Boschetti, Alberto Francini Metrogramma Architetti, Milano

3:10pm Jonathan Sergison Sergison and Bates Architects, London

3:50pm Coffee Break

4:10pm Kees Kaan Claus and Kaan Architects, Rotterdam

4:50pm Carlos Jimenez Carlos Jimenez Studio, Houston

5:30pm Gabriele Mastrigli Architetto, Facoltà di Architettura, Ascoli Piceno

5:50pm Round-table / Tavola rotonda
Moderators
Francisco Sanin, Pino Brugellis

Simultaneous translation / Traduzione simultanea

Welcome to the second symposium in the series "Transnational Dialogues on Urbanism" from Syracuse University School of Architecture. This year's symposium, "Public Space. Form, Presence and Politics," is presented in association with the *Osservatorio sull'Architettura della Fondazione Targetti*, with the support of the *Assessorato all'Urbanistica del Comune di Firenze* and the *Istituto degli Innocenti*. The collaboration demonstrates the School's desire to contribute to the city's potential as a point of reference for contemporary debate in architectural culture in Europe and throughout the world.

The symposium assembles an impressive group of architects, sociologists, historians and urban designers representing diverse viewpoints and modes of practice for a day of debate and reflection on the social and political dimensions of architecture and urbanism. The proceedings of the symposium will appear in "Foglio," published by the School of Architecture Syracuse University in Florence. These initiatives strengthen our program in Florence as a center for intellectual debate and exploration of the most influential practices with regard to the city and the built environment.

I would like to thank Francisco Sanin, Coordinator of our program in Florence, as well as the faculty and staff, for all the work involved in organizing this symposium. Many thanks to Barbara Deimling, Director of the SUF program, for her ongoing interest and encouragement. I would also like to express my appreciation to the Targetti Foundation for its generous support. This type of collaboration embodies Chancellor Nancy Cantor's vision of engaging the world through Scholarship in Action as we work together with those who share a sense of responsibility for the opportunities and challenges in our cities today.

This is the second in a series of “Transnational Dialogues on Urbanism”. The intention of Syracuse University in Florence with this series is to engage in an active manner the contemporary discourses and practices taking place in Europe and the world today. The city of Florence provides the ideal setting for this research and debate to take place, due to both its extraordinary history and rich architectural tradition and to the support of several Florentine cultural and official institutions to the realization of this symposium. The fact that this year’s symposium is the result of a constructive collaboration demonstrates the city’s own interest in been a center of debate of contemporary architectural and urban culture, as well as our own.

This year’s symposium, “Public Space. Form, Presence and Politics,” revisits the theme of form and politics in architecture and urbanism. It is proposed that form and politics are not opposite poles of a discourse but instead exist in a dynamic relationship—the very production of form is political and at the same time form and presence are conditions for the political.

The invited speakers come from all over the world and represent a wide range of attitudes toward the production of architecture and urbanism, yet the difference between them is not so much to be found in the forms they produce but in the way they understand architectural practice and in the way they conceptualize the production of form. From participation to materiality, from art installations to theoretical discourses on the limits of the discipline, the participants represent a large spectrum of positions and propositions regarding the role and character of architecture and its relation to the urban condition today.

Our thanks to all the speakers who traveled far to be with us, and to all those who have contributed to the realization of this event. Special thanks to Mark Robbins, Dean of the School of Architecture SU for his encouragement and support; Barbara Deimling, Director of the SUF center; and our staff in the Florence center—Brenda Cooke, Jennifer Haag and Suzanne Moore, for their constant support.

Special thanks to Pino Bruggellis from the *Osservatorio sull’Architettura* of the *Fondazione Targetti* for what has been a productive and enthusiastic collaboration.

GIANDOMENICO AMENDOLA

Associate Professor of Urban Sociology within the Faculty of Architecture at the University of Florence. He has been Associate Professor of the same subject first in the Faculty of Literature and Philosophy at the University of Bari, then at the Polytechnic of Bari, within the Faculty of Architecture. He was director of the Institute of Planning in the Faculty of Architecture of the Polytechnic in Bari and Director of the School of Urban and Territorial Planning of the University of Bari. He has been involved in research and teaching in several foreign universities, among them the Massachusetts Institute of Technology (MIT), U.C Berkley and Columbia University.

Prof. Amendola was President of the Italian Association of Sociology and a board member of the European Sociological Association. He is an expert in regional and cultural policies within the European Council. He has been a member of the Committee on Social Sciences of the European Council, with the role of identifying proposals for the development of social sciences in the socialist countries of Eastern Europe.

He was a consultant for urban safety policies within the administrations of the city of Bologna, Florence and Naples. He has contributed to important projects, through collaborations with architects such as Renzo Piano, Ludovico Quaroni, Paolo Portoghesi and Aimaro Isola.

He is currently coordinating a COFIN research of national spectrum, sponsored by MIUR (Ministry of Instruction of University and Research) titled "The contribution of sociology and psychology to architectural and urban planning." The Universities participating in this study are the Polytechnic of Turin, the University of Florence, the University of Rome "La Sapienza" and the University of Sassari. In 2003-2004 he was coordinator of the COFIN National Research Project of the MIUR titled "The transformation of consumption and commerce and its effects on the spatial organization and the architecture of Italian cities and metropolitan areas". Participating

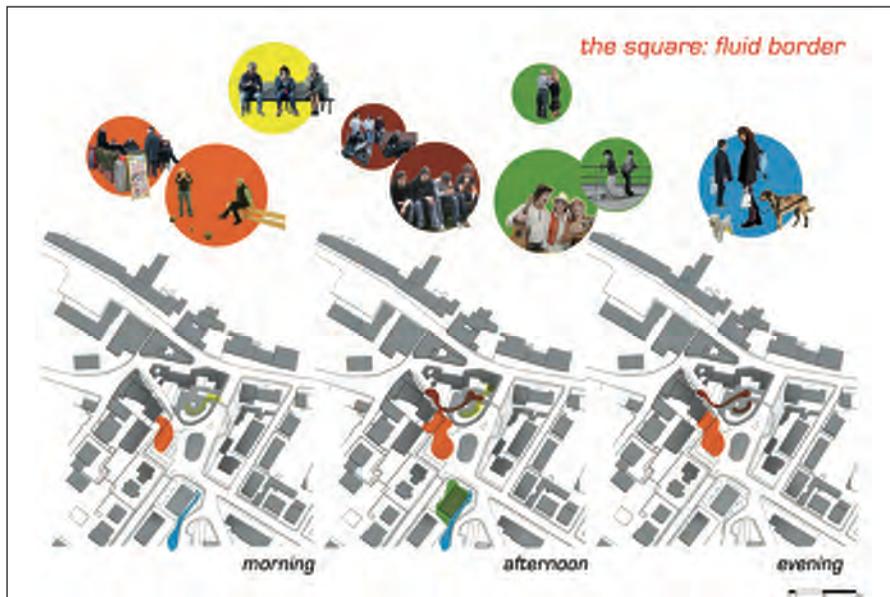
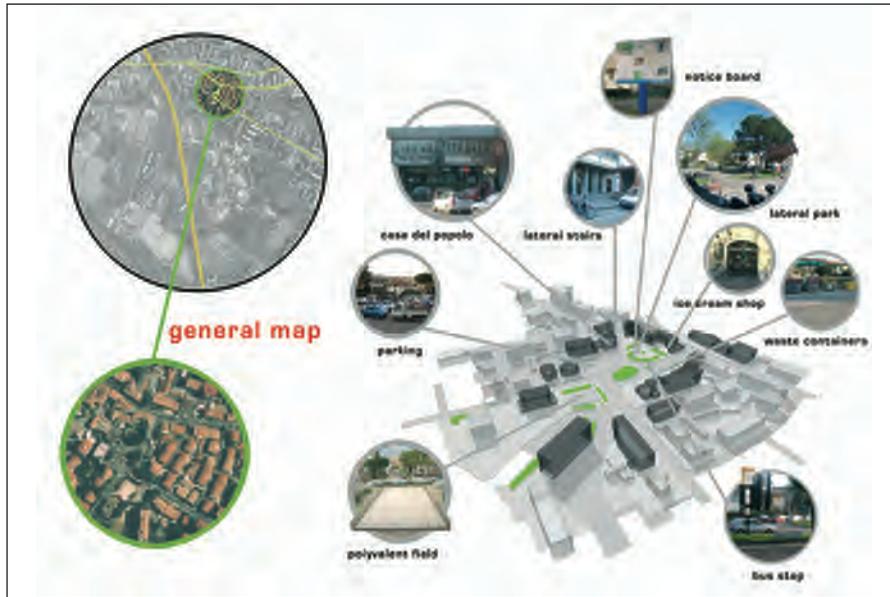
universities were the Polytechnic of Turin, the University of Florence, the University of Rome “La Sapienza”, the University of Sassari and the IULM of Milan.

Giandomenico Amendola is the author of various books, widely translated in the principal foreign languages. Among the more recent: *The PostModern City – Magic and Fear of the Contemporary Metropolis*, (Laterza, Bari 1997, Fourth Ed. 2003); *Culture & Neighbourhoods: perspectives and keywords*, (Council of Europe Publishing, Strasbourg, 1998); *Scenarios from the Next City*, (Laterza, Bari 2000); (editor) *A City Without Fears – From Safety Policies to Livability Policies*, (Comune Network, Florence 2003); *Fears in the City – Strategies and Illusions of Urban Safety Policies*, (Liguori, Naples 2003); (editor) *The Government of the Safe City – Policies, Experiences and Cliches*, (Liguori, Naples 2003); (editor) *Years of Climbing – Hopes and Fears of Italians*, (Angeli, Milano 2004); *The Shop Window City – the Places of Commerce and New Forms of Consumptions*, (Liguori, Naples 2006).

Born in Crotona in 1969, Pino Brugellis graduated in 1994 with a Degree of Architecture in Florence. From 1994 to 1998 he was involved in academic work at the University of Florence. In 1995 he founded the Dadart Virtual Gallery, the first digital gallery on the Internet, featuring showcases of art, architecture and design. In 1996 he was in charge of the multimedia events of Artissima, Lingotto, in Torino. In 1998 he participated to the Biennale of Young Artists in Europe and the Mediterranean. Also in 1998 he was the multimedia coordinator of the Venice Biennale for La7, an Italian tv channel. In 2000 he participated in the International Architecture Showcase with various installations and was the online curator for the Biennale, as well as in charge of the online competition "City of the Third Millennium". He was the coordinator and script writer for the installation "Less Aesthetics More Ethics", the large digital wall measuring 285 meters (940 ft) in length and 5 meters (16.5 ft) in height, located by the *Corderie* (the ancient rope factory buildings) in the Arsenale in Venice. For the Biennale he was also in charge of the catalogs (Marsilio). From 2000 to 2002 he was the strategy consultant to Massimiliano Fuksas, in charge of various projects. From 2002 to 2003 he was co-director of the MAD center (Multimedia Architecture and Design) nominated by the City of Florence. In 2004 he was the artistic director of the Architecture Observatory of the Targetti Foundation.

Pino Brugellis' work is primarily concerned with the issues of the city and with architecture paired with new technologies. He lectured and participated in showcases on these issues in renown institutions nationally and internationally.

In 2003 he started his architecture studio in Florence, where he is experimenting with a new way of "relational architecture" through a series of projects, taking as a starting point the centers of spontaneous energy that places release. In 2006 he was the editor of the book *Common Spaces. To Reinvent the City* (Bevino), a theoretical work on re-owning public space and citizens' participation in the developmental process of the city.



Group project for a developmental strategy for Piazza Giuseppe di Vittorio, Scandicci.
 Project: Arch. Pino Bruggellis
 Sociologist: Francesco Pezzulli
 Collaborators: Eleonara Caudai, Raul Forsoni, Mirco Greco

LIZA FIOR, MUF

Liza Fior is one of the founding partners of muf. Together with artist Katherine Clarke the practice continues to collaborate with a studio of 8 architects, artists and a historian. She lectures widely both in the UK and internationally and has taught at the Architectural Association and the Royal College of Art. Recent exhibitions of muf's work have been held in Linz, London, and Pittsburgh. A book on the first six years of muf's work, *This is What We Do* (London: Ellipsis), was published in 2001.

Since 1996, muf has established a reputation for pioneering and innovative projects that address the social, spatial and economic infrastructures of the public realm. The practice philosophy is driven by an ambition to realize the potential pleasures that exist at the intersection between the lived and the built. The creative process is underpinned by a capacity to establish effective client relationships that reveal and value the desires and experience of varied constituencies.

muf has expertise in urban and landscape design that recognizes and values the specific cultural identity of a place. Initial research establishes mechanisms able to include the voices of the wider client constituency in the design process. This research informs spatial arrangements and material resolutions that create captivating spaces able to allow for more than one thing at a time. Embedded within the design process and scheme resolution are strategies to engender a sense of ownership in order to ensure the longevity and care of the scheme.

muf has established urban strategies that successfully negotiate public and private interests in order to develop the economic and social potential for multiple occupations of public space. These projects are achieved through pioneering methods of consultation to identify the many and diverse desires contingent on a situation. Their working method draws together expertise in consultation, funding, landscape, traffic management, street furniture and information design.



Hypocaust Pavilion, St Albans

A project board for the topic "Tailgating as Municipal Housekeeping". The board is divided into several sections. On the left, there is a photograph of a yellow car with its tailgate open, and several people standing around it. To the right of the photo is a diagram titled "The Links that Bind the Home to the City Hall" which shows a circular arrangement of icons representing various urban activities. Below the diagram is a small text box that reads "HELP IN THE RESEARCH, RECONSTRUCTION OF THE RESEARCHING, RESEARCHING". At the bottom of the board, the title "Tailgating as Municipal Housekeeping" is written in a large, stylized font. Two research questions are posed in yellow boxes: "How can the attributes and accessories of Tailgating translate an urban principles?" and "What are the activities of the charms which can operate at an urban scale?".

How can the attributes and accessories of Tailgating translate an urban principles?

The Links that Bind the Home to the City Hall

HELP IN THE RESEARCH, RECONSTRUCTION OF THE RESEARCHING, RESEARCHING

What are the activities of the charms which can operate at an urban scale?

Tailgating as Municipal Housekeeping

Project board

ALBERTO FRANCINI
ANDREA BOSCHETTI

Alberto Francini and Andrea Boschetti are the founders and architects of the architecture and urban design studio, Metrogramma. The design firm explores the multiple themes of planning at the different scales that are involved in the contemporary city.

Since 1998, Metrogramma has participated in and won several competitions at the national and international level. Recently the firm won an international competition for the construction of the Ministry City of Nansha, in Guangzhou, China.

Metrogramma is currently involved in three important urban transformation projects in Italy: the design of the masterplan for the Rozzano-Assago area in Milano, commissioned by the Brioschi/Cabassi group; the conversion of the industrial harbor in Ravenna, commissioned by CMC (Cooperative of Cement Bricklayers) and the conversion of the area of Via Canzi in Lambrate, commissioned by De Nora.

The firm was invited to the Venice Biennale in 2000, to the Architecture Biennale in London in 2005 and to the Biennale of San Paulo in 2006. Theoretical and planning research paired with concrete professional activity have always distinguished the work of the firm.

The projects Habitat BZ 2001 and SuperInfrastructures, commissioned in Bolzano by the City and the CAN/Province respectively, have earned several awards and recognition (Giungi Award, Gold Medal for Italian Architecture).

Alberto Francini is currently a Professor at Kent State University in Florence and is involved with academic work at the Polytechnic in Milano. Andrea Boschetti is an Adjunct Professor of Architectural Planning at the Polytechnic in Turin.

In June 2004, the Office of the President of the Republic awarded the firm Metrogramma a bronze medal for their worthiness as members of Italian art and culture.



*2007- Masterplan for Public
Administration Town-Korea
Credits: Alberto Francini, Andrea
Boschetti-Metrogramma srl
Pino Brugellis
Andreas Kipar-Land srl
Ing. Stefano Migliaro
Ing. Giovanni Consonni,
Milanoprogetti*



*Masterplan Area Darsena di Città
Ravenna, 2006
Credits: Alberto Francini, Andrea
Boschetti - Metrogramma srl
Prof. Ezio Micelli
Andreas Kipar-Land srl
Silvano Bassetti e Carlo Bassetti,
Architetti*

An architect and architectural historian, Jonathan Hill is Professor of Architecture and Visual Theory and Director of the MPhil/PhD Architectural Design programme at the Bartlett School of Architecture, University College London. He is the author of *The Illegal Architect* (1998), *Actions of Architecture* (2003) and *Immaterial Architecture* (2006). Jonathan is the editor of *Occupying Architecture* (1998), *Architecture—the Subject is Matter* (2001) and the 'Research by Design' issue of *The Journal of Architecture* (2003), and co-editor of *Critical Architecture* (2007). Galleries where he has had solo exhibitions include the Haus der Architektur, Graz, and Architektur-Galerie am Weissenhof, Stuttgart.

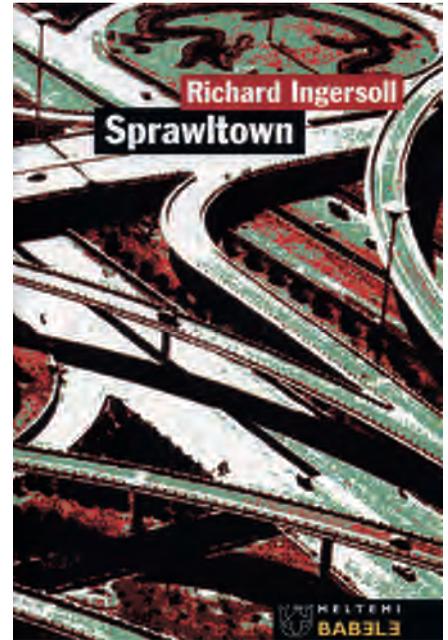
The majority of architectural research focuses on an architectural object, whether a building, model or drawing. Jonathan's research has helped to pioneer investigation of the relations between architectural objects and the practice and experience of architecture. Comparing the relations between the architect, building and user to those between the artist, artwork and viewer and the author, text and reader, he reconsiders the architect's role and acknowledges other architectural producers, especially the user. Stating that architecture is made by use and by design, he argues that the user should be the central concern of architectural design. Consequently, his research poses a number of questions. First, how has the history of the architect and architectural practice affected the status and practice of the contemporary architect? Second, why is the drawing's hegemony over architectural practice rarely questioned and how do the principles, techniques and tools of architectural practice inform and limit the architect's conception of the building and the user? Third, how can an investigation of user creativity transform architectural authorship, architectural practice and the objects architects produce? Most architectural research focuses on one subject, such as history, technology or design, and one output, such as the text, drawing or artefact. In contrast, Jonathan's research combines historical investigations, material studies and design propositions, results in books, exhibitions and artefacts and encompasses personal scholarship, teaching, collective projects and public discourse. Research activity includes 3 authored books, 2 edited books, 1 refereed edited journal and 9 solo and practice exhibitions.



*Dungeness, looking along the head-
land towards the nuclear power sta-
tion, to the west of Derek Jarman's
garden at Prospect Cottage.
Photograph: Jonathan Hill, 2006*

RICHARD INGERSOLL

Richard Ingersoll was born near San Francisco (USA) in 1949 and has lived in Italy off and on since 1970. He earned a Ph.D. in Architectural History at University of California, Berkeley, studying with Spiro Kostof, in 1985. From 1983-98 he was the Editor-in-Chief of *Design Book Review*, and he continues to write for numerous periodicals including *Architecture*, *Domus*, *Architettura Viva*, *El Pais*, and *Il giornale di Architettura*. He has taught design, architectural history, and urban history at Rice University (Houston, Texas), UC Berkeley, Syracuse University in Florence, Facoltà di Architettura Ferrara, Universidad di Navarra Pamplona, ETH Zurich, Technion Haifa, and Peking University. Among his most recent publications are: *Sprawltown* (Roma: Meltemi, 2004), "Viaggio in Italia, 1996-1998," in *La Periferia italiana*, ed., Lorenzo Bellicini, (Roma: Meltemi, 2001); "In the Shadows of Barragán," in *Luis Barragán, A Quiet Revolution*, ed. F. Zanco, (Milano:Skira, June. 2001); and *Global Architecture, 1900-2000. A Critical Mosaic, Volume I: North America, USA and Canada*, (Beijing: Chinese Architectural Press, Dec. 2000).



Recent books by Richard Ingersoll.

CARLO JIMENEZ

Born in San Jose, Costa Rica (1959). Moved to the United States in 1974. Graduated from the University of Houston School of Architecture in 1981, receiving awards for best thesis project and best portfolio. Established own office in Houston in 1982.

Tenured professor at Rice University School of Architecture since the year 2000. Jury member of the Pritzker Architecture Prize (2000-2008). Visiting professor, lecturer, Juror and Visiting Critic at universities and cultural institutions throughout the United States, Canada, Mexico, the Caribbean, Central and South America, Europe and Japan. Harvard University's *Eliot Noyes Visiting Design Professor* (1997), Universidad del Diseno's *Doctor Honoris Causa* (1998), U.C. Berkeley's *Friedman Visiting Professor* (1999), University of Oregon's *Pietro Beluschi Distinguished Visiting Professor* (2000).

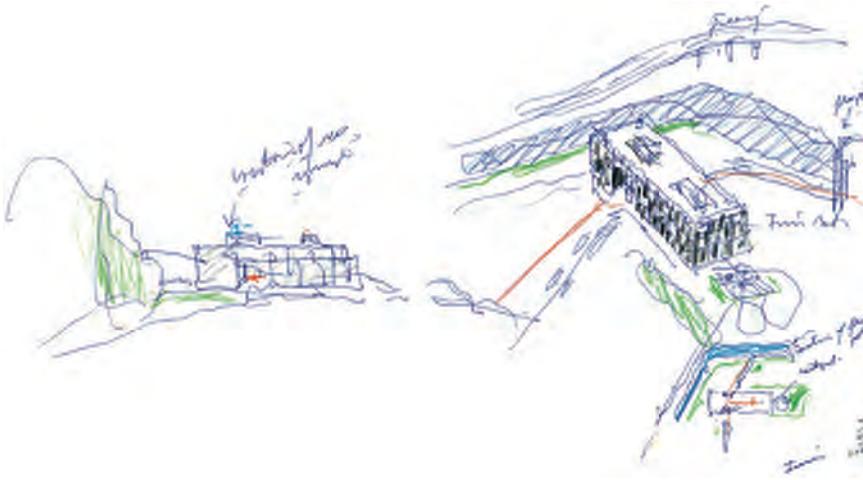
Awards for excellence in design from The Chicago Athenaeum *American Architecture Award* (2004), AIA, *Charles Duncan Award*, Rice University (2006) *Architectural Record, Record Houses Award* (1990, 1994, 1996, 2004), *Emerging Voices* (1994). Work exhibited at museums and galleries in Houston, New York, Los Angeles, Moscow, Montreal, Santa Monica, Austin, Mexico City, Manhattan-Kansas, Williamstown, New Orleans, Fort Worth, Chicago, Cambridge, Arrecife - Lanzarote, Canary Islands, Kansas City, Dallas, Greencastle, Greenwich and Washington D.C.

Principal built works include among others the Houston Fine Art Press, the Lynn Goode Gallery, the Central Administration/Junior School Building for the Museum of Fine Arts, Houston, the Spencer Studio Art Building at Williams College, Massachusetts, the Cummins Engine Child Development Center in Columbus, Indiana, the Peeler Art Center at DePauw University, Indiana, the Irwin Mortgage Headquarters in Indianapolis, Indiana, and the Library Service Center at Rice University, Houston, Texas. Current works include the Tyler School of Art in Philadelphia and Rice University's Data Center.

Built work published in *Three books* (Barcelona - 1991, New York - 1996, Cambridge - 2003), and four monographic issues (Tokyo - 1996, Buenos Aires - 1996, Seoul - 1996, Barcelona - 2000). Work also published in specialized books and catalogues, national and international journals.



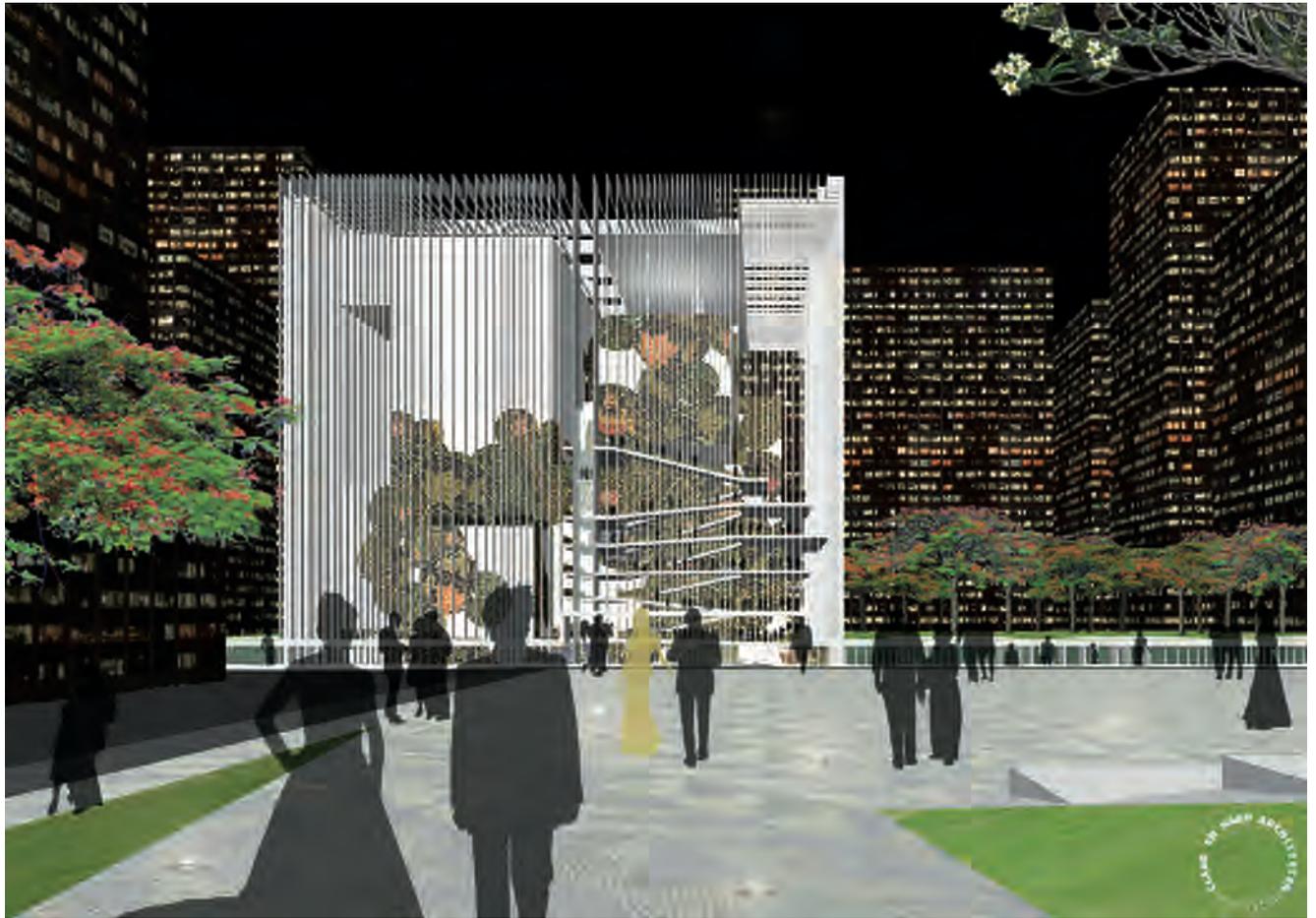
Irwin Mortgage Headquarters in Indianapolis, Indiana



Study sketch

In 1988 Felix Claus and Kees Kaan, both employed by Rudy Uytengaak, established their own office. Together as Claus en Kaan Architecten they have enjoyed a flourishing success. In just over ten years they have completed scores of projects. Now, with a staff of around forty and offices in Amsterdam and Rotterdam, Claus en Kaan is beginning to acquire a name for itself not only in the Netherlands but also in Europe, Japan and the USA. Although their reputation is rising rapidly, they have always succeeded in avoiding the drawbacks of such growing popularity. They have never been labelled as up-and-coming prospects or stars, and they have managed to elude all hypes. The reason is that their work systematically steers clear of the illusions of the day. From Claus en Kaan one should not expect any swanky theoretical posturing presented in flashily designed manifestos about fashionable subjects like extreme density, artificial landscapes, unbridled mobility or virtual reality. The work of Claus en Kaan is not shrouded in big words; the office concentrates on what it is good at—making architecture. And thus it is unlikely that their work will rapidly become outdated, no matter how much their aesthetic of simplicity is in the spotlight today. The major focus of their architecture is its attempt to unearth the particular in the everyday.

They themselves describe it as a search aimed at breaking the distinction between low practice and high theory, between an architecture intended to serve its direct aim and an architecture that bypasses the immediate users and speaks directly to fellow architects and critics. Their architecture is more than banal functionalism but does not collapse under weightiness.



Metropolitan Opera House, Taichung, Taiwan

GABRIELE MASTRIGLI

Gabriele Mastrigli is an architect and critic living in Rome. He studied at the University of Rome “La Sapienza” and at the RWTH Aachen (Germany), doing research on the complex relationship between architects’ designing and writing, investigating publishing as a critical form of architecture—the subject he focused on for his PhD dissertation. Since 1998 he has been teaching Theory and Design at Ascoli Piceno School of Architecture and has been visiting lecturer and guest critic at several international schools and institutions (Cornell University, Ohio State University, Penn State University, Berlage Institute Rotterdam, Guggenheim Museum NY). He writes for Italian and international architecture magazines and is a regular contributor to the national daily newspaper *il manifesto* and its cultural supplement *Alias*. His articles and essays have appeared in *Arquitectura Viva*, *Domus*, *Log*, *Lotus international*, *Volume* and the Chinese magazine *World Architecture*. In 2006 he published *Junkspace*, a critical anthology of Rem Koolhaas’ recent writings (Quodlibet). Since 2000 he has been a consultant to the Italian Ministry of Culture’s Department of Contemporary Art and Architecture.

Quodlibet
Rem Koolhaas
Junkspace



*The recently published book
Junkspace, 2006*

Born in Macerata in 1974, he obtained his degree at the University of Architecture in Venice (IUAV) in 2001. In 2000 he participated with others in the Architecture Biennale directed by Massimiliano Fuksas, with the Installation “Biennale pArch Corner”.

Since 2002 he is attending the excellency doctorate program in History of Architecture and the City at the Advanced Studies Foundation in Venice, with a thesis on the opus of Yona Friedman. To this end, he has resided in Paris and Tel Aviv for research purposes. His areas of research are urban history of the Renaissance and contemporary architecture. In the past few years he has published essays and reviews for publications in magazines such as *Domus*, *The Journal of Architecture*, *Parametro* and *Log*. He has also collaborated with the newspaper *Il Foglio*, the weekly *Espresso* and the *Observatory on Architecture Targetti*. He currently works for the publisher *Quodlibet*, for whom he focuses on publications akin to his research topics, such as writings on Peter Eisenman, Yona Friedman, Giles Clement, Rem Koolhaas, among others.

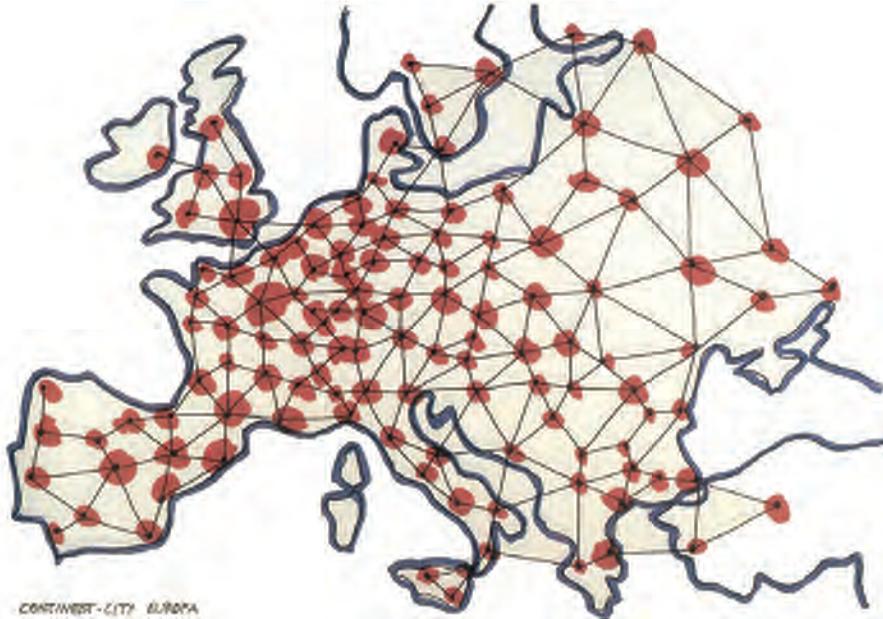
Among his publications:

The Solitude of the Project, in *Log* n.7, 2007, pp.21-32
with Pier Vittorio Aureli

The Order of the Landscape, in “*Domus*”, n.866, 2006, p.62
with Gino Giometti

Roads to Autoregulation, in AA. VV., *Common Spaces. To Reinvent the City*, edited by P. Brugellis and F. Pezzulli, Milano, Bevivino 2006, pp. 62-75

Peter Eisenmann, Milano, Motta. Currently being published.



"Continent City, 1961", by Yona Friedman

JONATHAN SERGISON

Sergison Bates architects was formed by Jonathan Sergison and Stephen Bates in 1996 and is based in London. The work of the practice engages with the complex nature of the contemporary city and of suburbia, seeking to transform and re-interpret the conditions of the everyday and the familiar. The practice is involved in a variety of projects at different scales, ranging from urban planning to public buildings and housing in the UK and mainland Europe.

Projects include: the Public house in Walsall (next to the New Art Gallery Walsall), the semi-detached housing project in Stevenage, assisted self-build project in Tilbury, Essex, a project for 44 mixed tenure homes for Circle Anglia, a mixed-use development in Wandsworth, the slurried brickwork in the Studio house in Bethnal Green or the proposed pigmented concrete at Ruthin arts centre, as well as the prize-winning competition project for the Cultural history museum in Bornholm, Denmark.

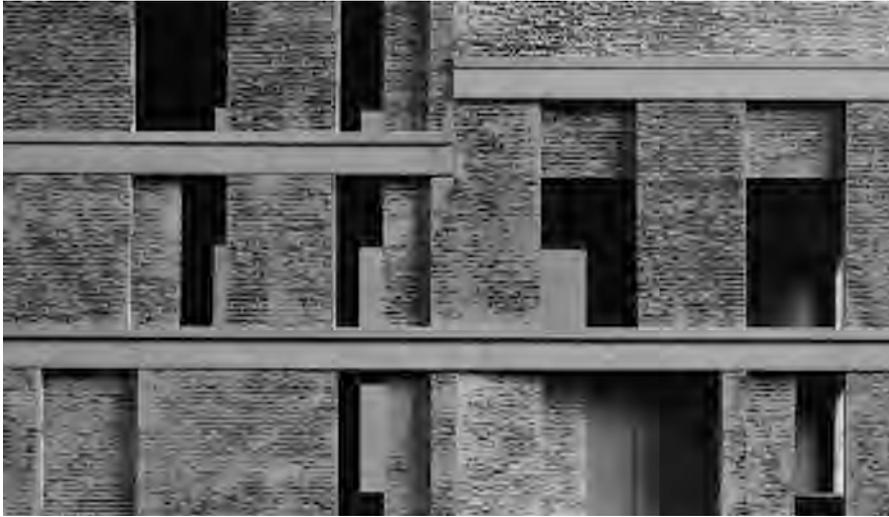
Current projects include the new City library in Blankenberge, Belgium and the Centre for applied arts in Ruthin, North Wales

Urban studies include the Framework Plan for Barking Town Centre and the Strategy Framework Plan for Woolwich. The practice has been commissioned to masterplan the historical site on the Woolwich Arsenal, in which 2500 new homes are being planned. Since 2004 SBA has been part of the Planning and Urban Design Consultancy Panel advising the London Development Agency (LDA) on regeneration, development and urban design issues, with particular reference to business relocation and site requisition in connection with the 2012 London Olympics.

The practice's projects have been published in national and international architectural journals, including a 2G monograph and a dedicated issue of *Werk, Bauen + Wohnen*. They produced a book and exhibition, 'Brick-work: thinking and making', shown at ETH Zurich, at the Royal Institute of British Architects in London (May 2006) and at the Haus der Architekten in Dresden, Germany. 'Brick-work' is scheduled to tour various European destinations in 2007.

Both partners have taught at several UK and European schools of Architecture, including the ETH, Zurich, Escuela Técnica Superior de Arquitectura (EsArq) at the Universidad Internacional de Catalunya (UIC), Barcelona and are currently Visiting Professors at EPFL (École Polytechnique Fédérale de Lausanne).

The practice was awarded the Heinrich Tessenow Gold Medal in Architecture 2006 and the Erich Schelling Medal for Architecture 2006.



*Urban housing, Finsbury Park,
London, UK.
Model, facade detail.*



*Cultural History Museum,
Bornholms*

Organized by:
SCHOOL OF ARCHITECTURE SYRACUSE UNIVERSITY IN FLORENCE
OSSERVATORIO SULL'ARCHITETTURA

In collaboration with:
ASSESSORATO ALL'URBANISTICA DEL COMUNE DI FIRENZE
ISTITUTO DEGLI INNOCENTI

Design: B. Cooke

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