



Alessandro Livraghi  
8 RESEARCHES  
8 PROJECTS



Alessandro Livraghi

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Over the years, I have realised that interdisciplinarity and eclecticism are part of my identity. Because of my innate and insatiable curiosity, the constrictive meshes are too tight for me, and I just can't bring myself to choose one thing and abandon others. The profession of architect, as I personally experience it, cannot be pigeonholed. It is a frontier figure between science and art, between cultures of all kinds, of all places and times. Someone who never tires of discovering and knowing, someone who knows how to be totally transversal. What attracts me most is the practice of a hermeneutics that allows me to have a broader picture that contemplates horizons beyond spatial, temporal, cultural distances, etc. The more distant and different something is from me, the more it fascinates me, so I rely on the ecstasy of discovery and research before tackling any project. We architects draw lines, but then things actually happen. So it is essential to learn to calibrate your hand and to draw only what is needed in the way that is needed.

## Currently:

Atelier Bonnet, Accademia di Architettura (CH)  
Master's Design Assistant

Obras Architectes, Paris (FR)  
Architectural Research Coordinator

## Education:

2015-2021

Accademia di Architettura di Mendrisio (CH)  
Master of Science in Architecture  
Final Graduation: 10 *cum laude*  
Best Degree Project of the Year 2021

Bsc1, Atelier M. Botta  
Bsc 2, Atelier W. Angonese  
Bsc3, I Sem, Atelier G. Guidotti  
Bsc3, II Sem, Atelier J. Nunes e J. Gomes  
Msc1, I Sem, Atelier R. Blumer  
Msc1, II Sem, Atelier R. Tropeano  
Msc2, I Sem, Atelier M. Petzet  
Msc2, Diploma, Atelier F. Bonnet

2010-2014

Scientific High School G. Falcone- P. Borsellino,  
Arese (MI)

## Work Experiences and Collaborations:

2020-2021

Teatro dell'Architettura, Mendrisio (CH)  
Exhibition "Le Corbusier's early drawings.  
1902-1916"

2019

Roi Carrera Architect, Valle di Muggio (CH)  
Collaboration for the project and exhibition  
"Pianspessa". Sculpting wood model 160x160

2018

Frédéric Bonnet + Obras Architectes  
XVI Venice Architecture Biennale (IT)  
Design and realisation of the exhibition stand

Frédéric Bonnet Architect, Paris (FR)  
Editing and production of the book "Levels"

2017-2018

Frédéric Bonnet + Obras Architectes  
Paris (FR)  
12 months internship

### Workshops:

2021

GRRIZ Collective and Prof. E. Piccardo  
Maritime Alps, Gressoney (IT)  
Petites Folies: Design and self-building of  
a micro-architecture for the community.  
Chestnut wood Belvedere 9x3 m

2019

Prof. Dr. N. Caviezel  
Accademia di Architettura di Mendrisio (CH)  
"Protection and Reuse of Heritage"

Prof. J. Nunes, Prof. G. Peghin  
University of Studies of Cagliari, Department  
of Civil, Environmental Engineering and  
Architecture, Monteponi (Sardinia)  
"Mineral Landscapes"

### Personal Experiences:

2021

Giubiasco (CH)  
Collaboration with the artist Loredana Muller

2019

Arese Civic Centre and Library (MI)  
Presentation of my book "Il Volo della Farfalla"

"La Filanda", Mendrisio (CH)  
"Poetry Slam", Poetry Competition

Bologna (IT)  
"Guido Zucchi", Poetry Competition

### Personal Publications:

*Phronesis. Climate Design and Radical  
Indigenism* (Eng), Diploma Project in Firminy  
(FR), AAM, 2021

*The Architecture of Commons. A case study in  
Africa (Agbogbloshie, Ghana)* (It-Eng), Degree  
Thesis, Supervisor Prof. M. Vegetti, AAM, 2021

*SRFCS* (It), Dissertation about Minimal Spaces  
for Living and Reuse, AAM, 2020

*Democracy* (It), Dissertation about Public  
Spaces and Uses, AAM, 2019

*Levels* (Fr-Eng), with F. Bonnet, LAC  
Landscape and Architecture Critics,  
SuisseColor, Paris 2018

*Il Volo della Farfalla*, EBS Print, Arcore, 2018

*Il Manifesto della Poetica Visuale*, Poetry  
Collection, Paris 2018

### Languages:

Italian (Mother tongue)  
English (First Certificate), French (Fluent)

### Achievements:

2020/21

Boni Prize for the Best Degree Project of USI:  
*Firminy. Post-utopia, an architectural fiction*

Scholarship USI Lugano Faculty Foundation:  
best student in the 2nd year of the Master's

### Skills:

Hard Modelling (especially wood)  
Digital and Computational Fabrication  
Rhino, Grasshopper, SketchUp, AutoCAD,  
QGIS, SAGA, Enscape, TwinMotion, V-Ray,  
Adobe Illustrator, Adobe Photoshop, Adobe  
InDesign, Adobe Premiere, Adobe Lightroom





Obras Architectes

Employer opinion of the intern's development:

This collaboration in the office's work was extraordinary and excellent in all points: Alessandro is extremely smart in managing efficiently subjects he never dealt with (very high ability), is precise, efficient, committed at every moment and about all subjects. He contributes to an excellent spirit in the team (a great human quality) and always tend to improve his skills and the documents he provided. Furthermore Alessandro has a high cultural exigence that also was an important resource during these months.

Place and Date:

Paris 2/7/2018

Signature of the employer:

F. BONNET

# Every Research Is a Project

## 01

### *Phronesis*

Climate Design and Radical Indigenism

Firminy, Fr

Diplome: Atelier F. Bonnet

## 02

### *Architecture of Commons*

A Case Study in Africa

Agbogbloshie Dump, Gh

Theoretical Paper

## 05

### *Democracy*

Defining the Public Realm

Varese, It

Atelier R. Blumer

## 06

### *Mountain Communion*

Mineral Park Recovery

Nebida, Sulcis, Sardinia, It

Atelier J. Nunes and J. Gomes

2015/16	Bsc1	Atelier M. Botta, R. Briccola
2016/17	Bsc2	Atelier W. Angonese
2017/18	Internship	F. Bonnet/Obras Architectes_Paris
2018	Bsc3_ I sem	Atelier G. Guidotti
2019	Bsc3_ II sem	Atelier J. Nunes and J. Gomes
	Workshop_1-6/06	Paesaggi minerari_Monteponi
	Msc1_ I sem	Atelier R. Blumer
2020	Msc1_ II sem	Atelier R. Tropeano
	Msc2_ I sem	Atelier M. Petzet
2021	Diplome	Atelier F. Bonnet

# 03

## *Recyclifier*

Repair, Reuse, Recycle, Avoid...

Venice, It

Atelier M. Petzet

# 04

## *Surfaces*

Insurrectional Architecture

WOBA Colony, Basel, Ch

Atelier R. Tropeano

# 07

## *Levels*

XVI Biennale di Architettura

Venice, It

F. Bonnet + Obras

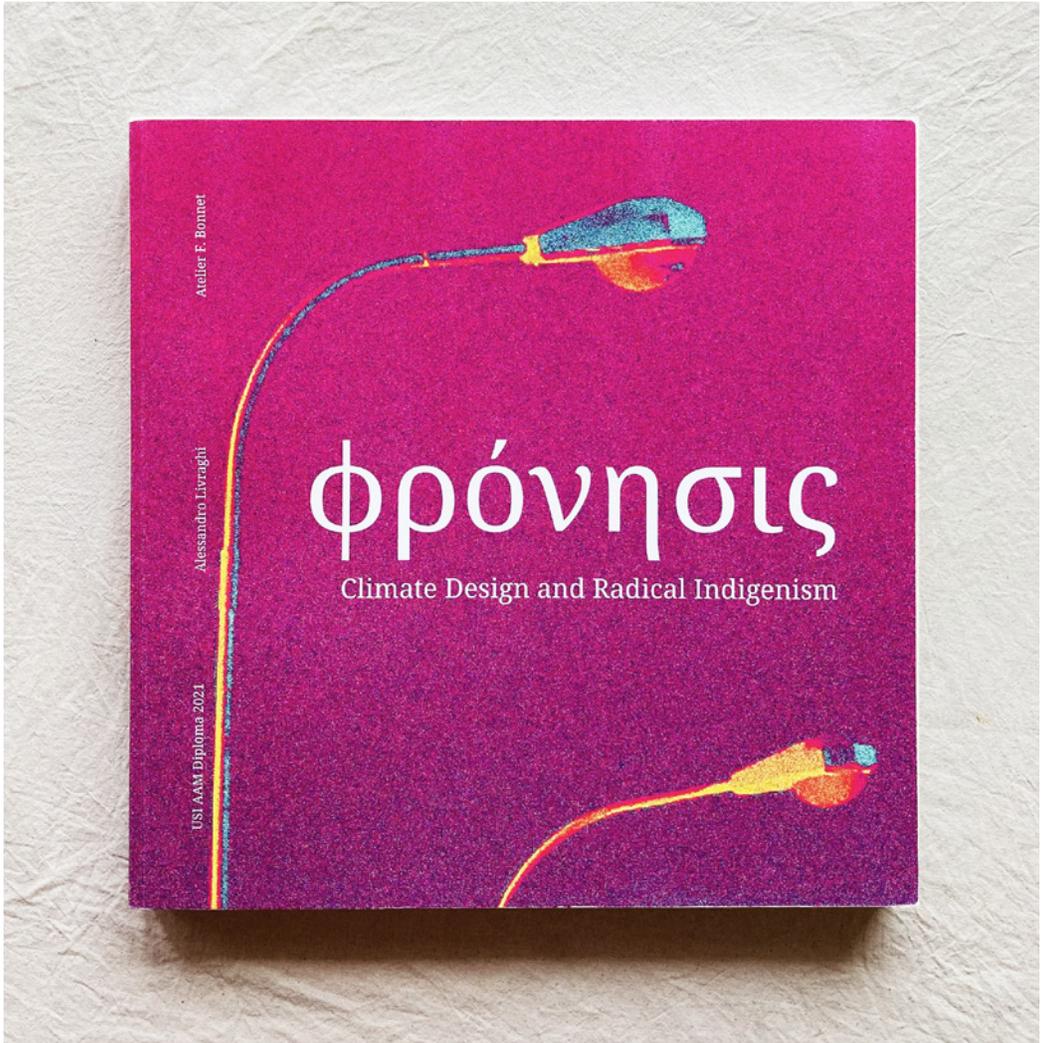
# 08

## *Sclerite*

Structural Optimisation of Coral Shells

1:1 model, AAM Mendrisio

IDF J.L. Gay and S. Oesterle



What is a sustainable effort to deal with climatic changes?

My project is not just a manufacture but the whole process and strategies to answer this question. The Greek word Phronesis represents the meeting point between theoretical knowledge and practical knowledge and therefore I think it best represents the hybrid approach I would like to propose in this volume.

The main issue related to sustainability is mainly commonality and the kind of architecture which is required is an Architecture of Percolation. It raises from a civic action, providing to community tools to manage, unlock and activate resources creating a public face that it is able to attract processes and new habits. But it also requires

an effort of adaptation, awareness, education and taking responsibilities. This last aspect is crucial because when responsibilities are well distributed also maintaining the system costs less.

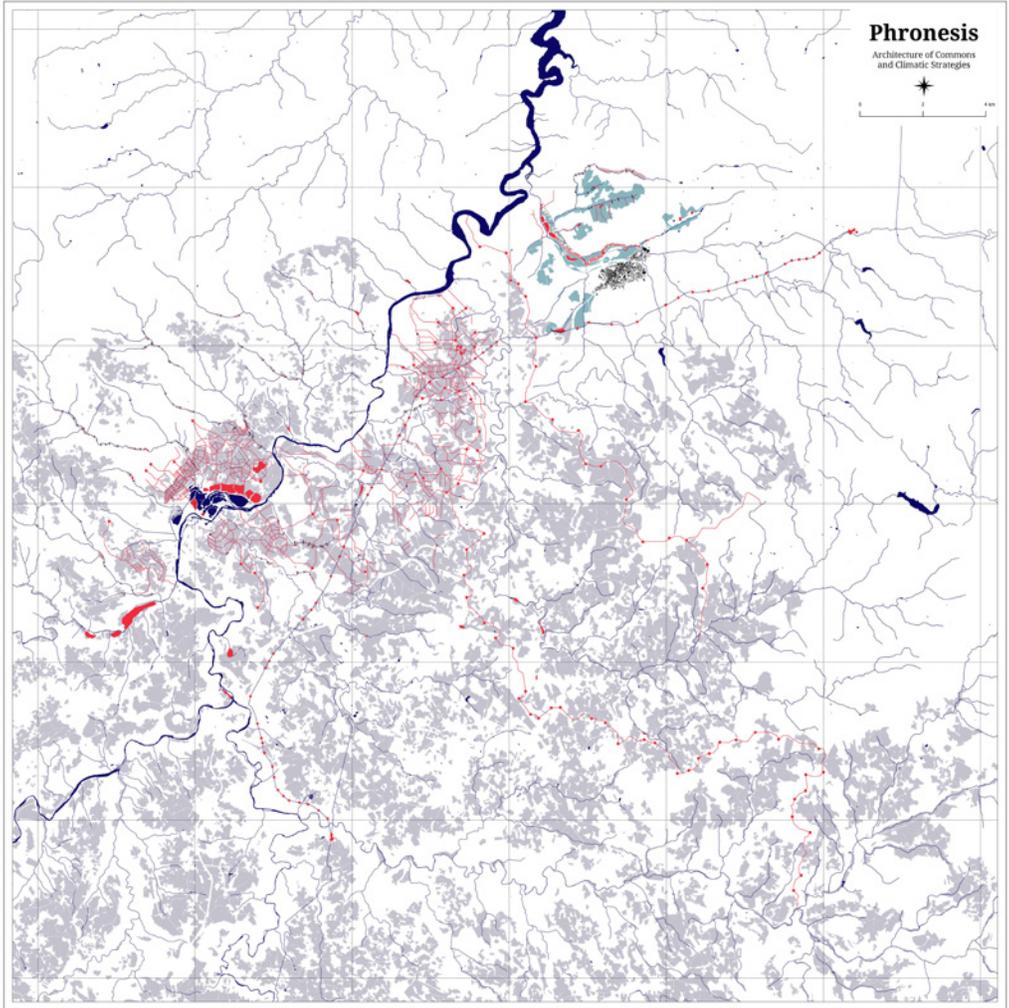
I focused on the local phenomena of water and winds conceiving the Massif Central as a huge natural machine of flows. During the analysis I detected the most sensible points: The Cradle and The Gate. The first one is a key point into the complex water system of the region, protagonist of huge floods events during centuries, and is located at a natural corridor that channels the wind. The second represents the more urban face of the project as it is attached to Firminy; it is a large disused industrial area to be reclaimed.

Focusing on the clever use of natural

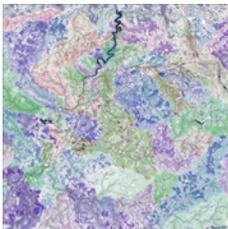
resources avoiding mechanical engines and dissipation of energy was one of my main issues, together with building a solid network of rules and cooperation.

The project acts in different scales, first of all the territorial one. The main idea is to create a climatic infrastructure and microclimatic pockets to improve wetlands and water management. In this effort the ethnographic approach of many cases was crucial. The result is a big machine of channels and collecting basins, built into the most suitable spots, which generates a functional and connective system which bring together all the devices.

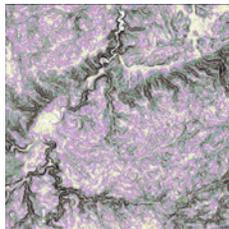
The whole management effort of the new devices will contribute to reach an autonomous awareness into Governing the Commons.



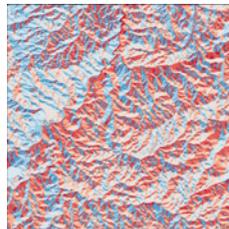
Global Project Plan



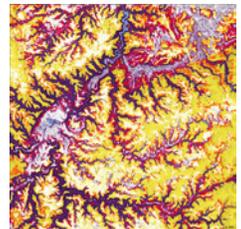
Hydrographic Basins



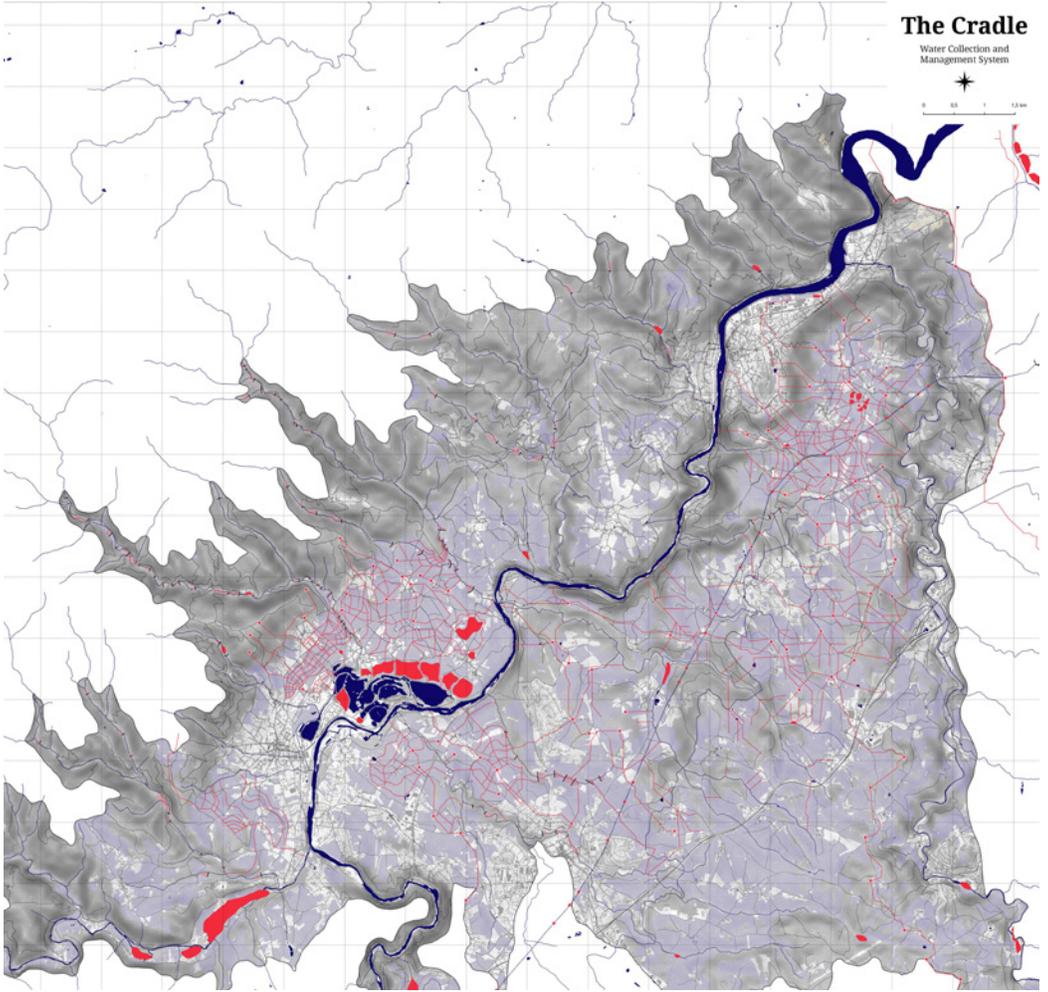
Soil Planarity



Sun Exposition



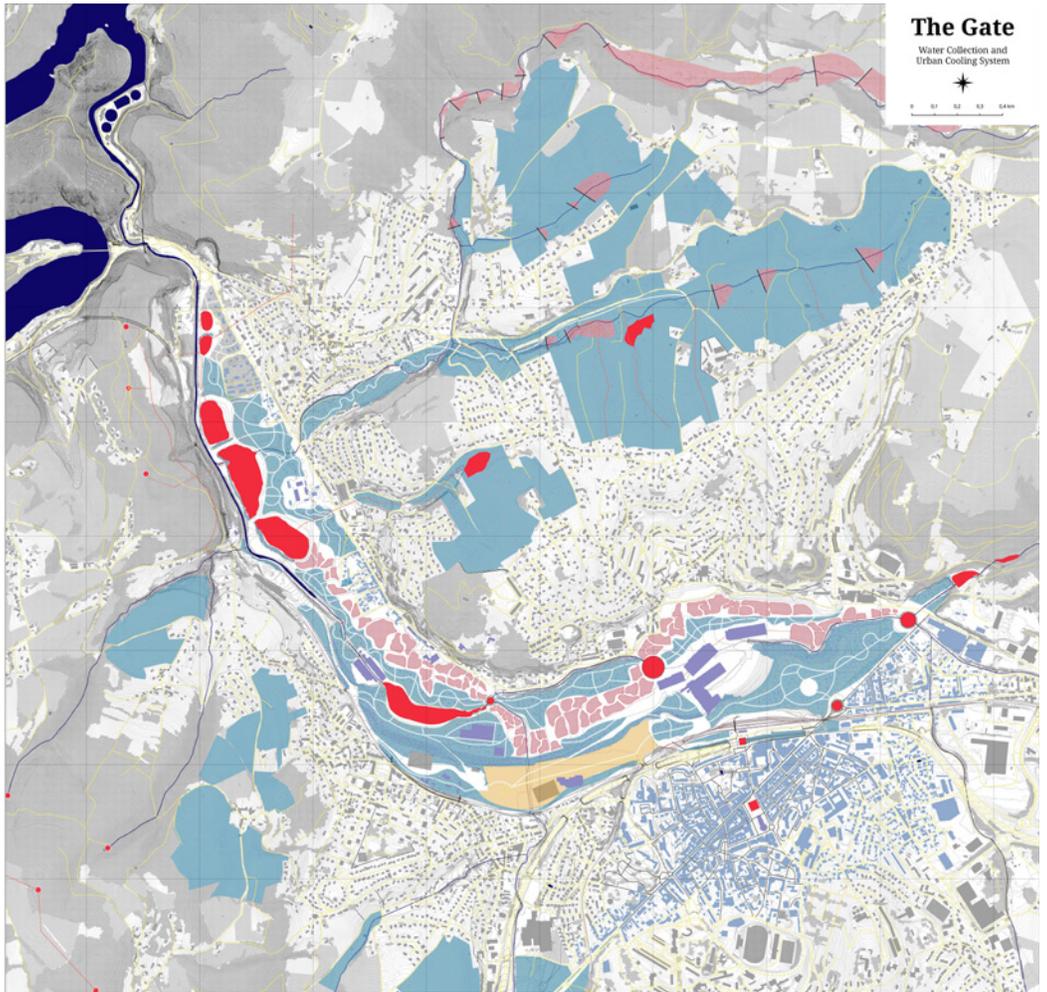
Wind Exposition



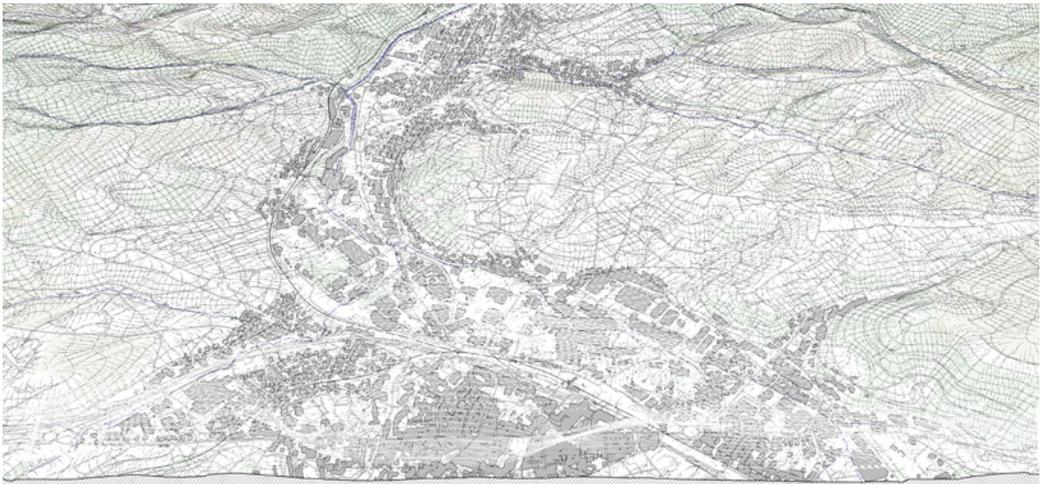
The Cradle Project Plan ( Agricultural Re-Design)



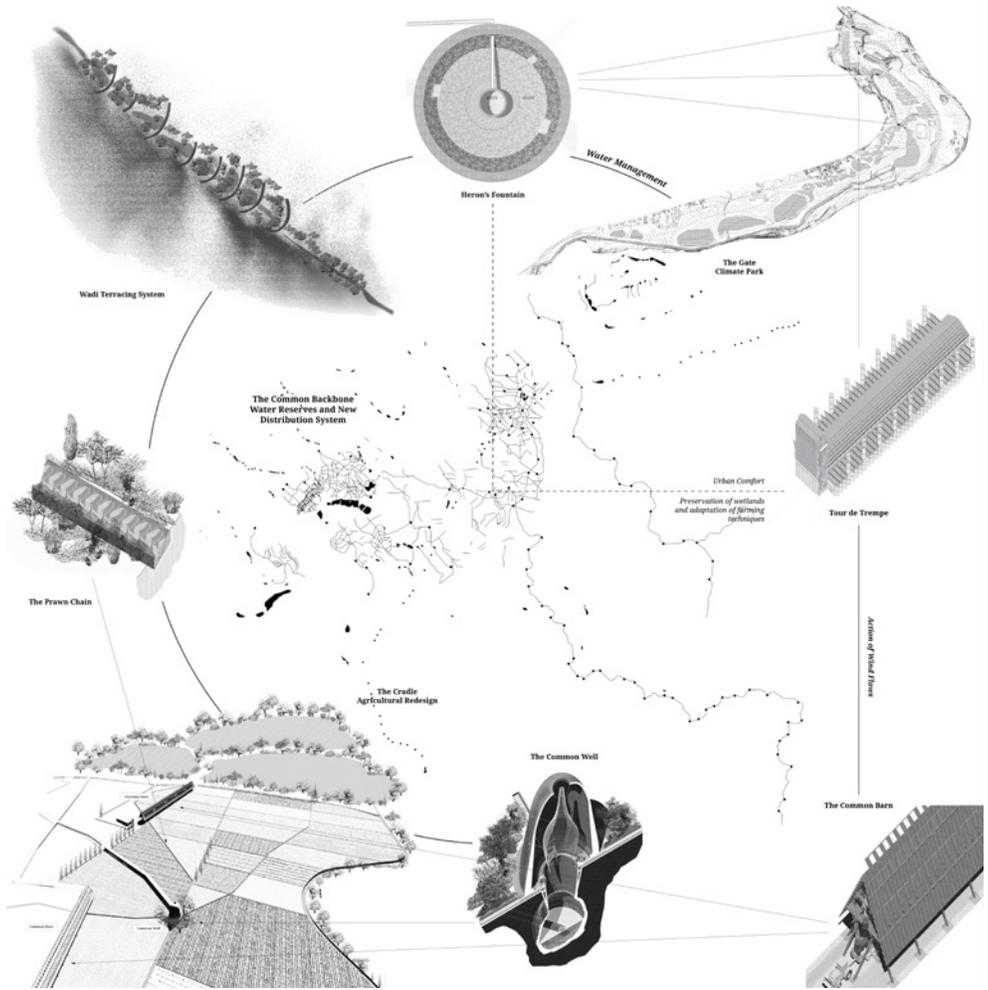
The Cradle, Analysis of Existing



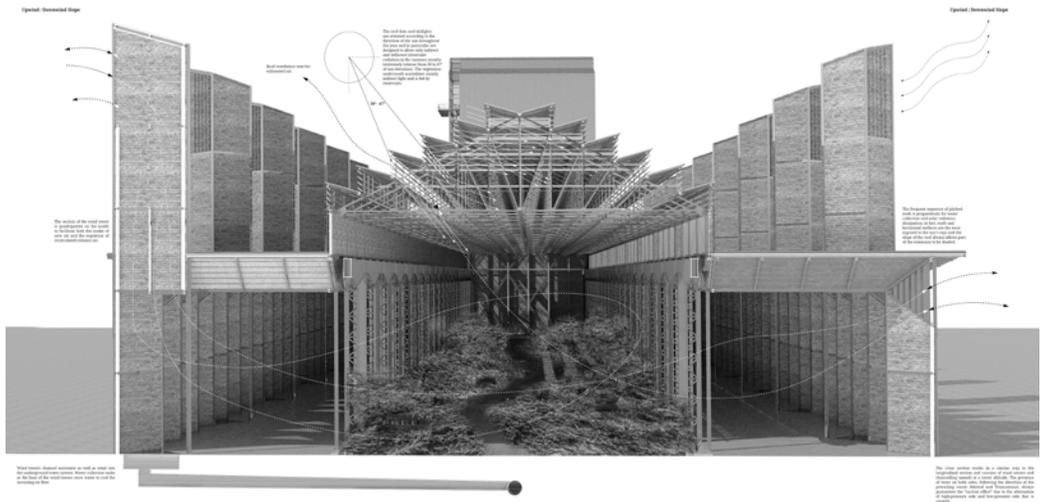
The Gate Project Plan (Urban Climate Control Park)



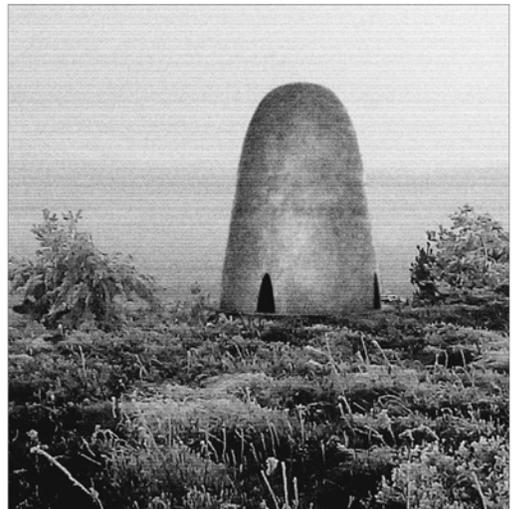
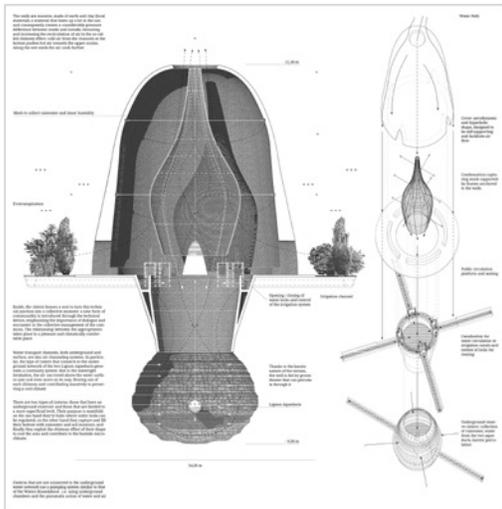
The Gate, Analysis of Existing



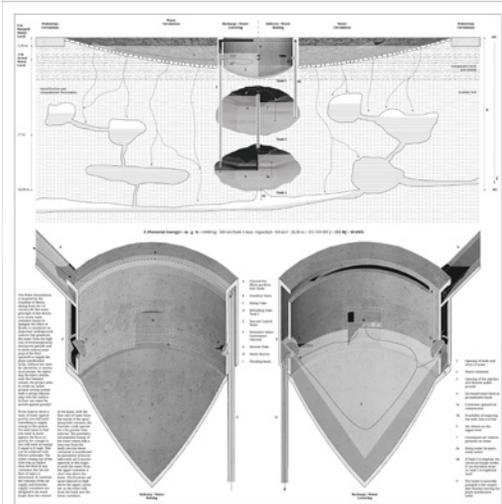
Holistic Project System: Devices + Commons Backbone



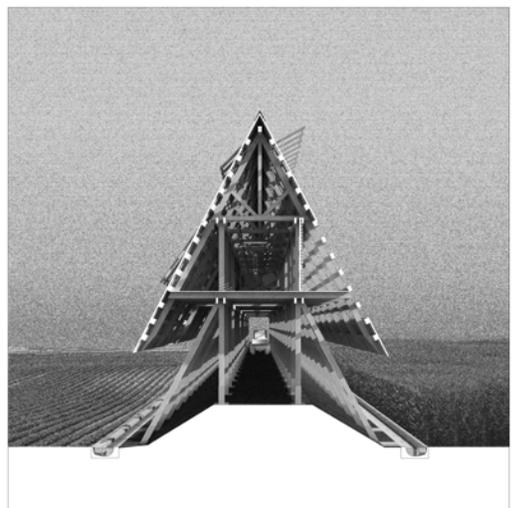
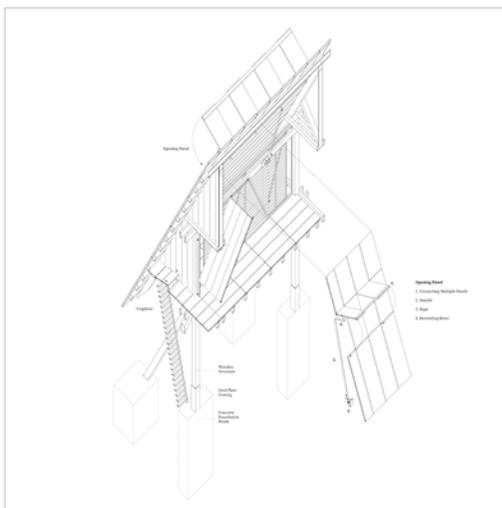
Tour de Trempe



Common Wells



Heron's Fountain



Common Barns



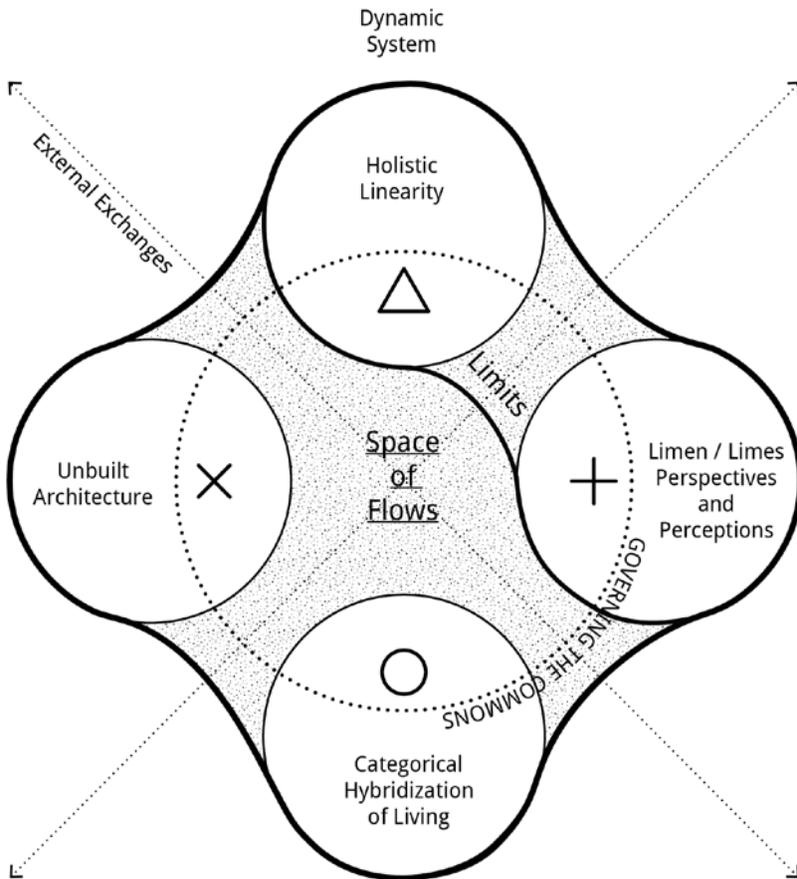
*“ Alessandro Livraghi’s work stands out for its originality, information, critical capacity and hermeneutic effectiveness. The paper tackles a new theme, that of the Architecture of the Commons, and applies it to a case study that is little known but of exceptional relevance. The result of the research - which processes an impressive amount of published and unpublished material (such as the interviews that accompany the paper) - is of a high level, to the point of deserving reading even by experts in the field, whether architects, sociologists or cooperators. The work’s great merit is that it maintains a transversal approach between different*

*cultural spheres (from design to urban sociology or anthropology), thus opening up a space that accommodates and describes the intrinsic ambitions of the concept it aims to experiment with, that of Commons Architecture. The paper is completed by a good iconographic apparatus and great care in the writing and presentation of the text.”*

Prof. M. Vegetti

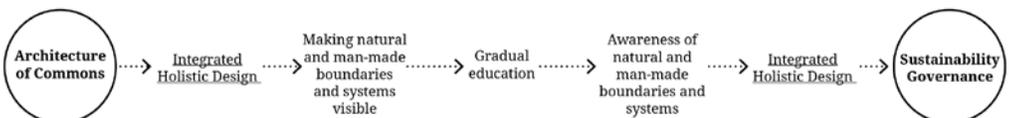
Architecture of Commons takes on the most varied forms and functions, it arises uniquely and spontaneously from the place in which it is rooted. It is a way of building that essentially works with what is already there, but creates new perspectives that are able to enhance it;

it is building a network of joints, muscles, arteries and bones that are able to make the resources of the place the beating heart, or at least promote a more harmonious development with them. Architecture of Commons, in the words of French architect Didier Faustino, is an architecture of percolation that filters reality, raising doubts and questions, just as a coffee pot infuses the aroma of coffee beans into boiling water. It should therefore not be taken as a panacea, but rather as a provocation aimed at stimulating change. The “input” character of this architecture therefore makes the community the main architect of this metamorphosis, as social transformation always precedes the physical transformation of the city of tomorrow.

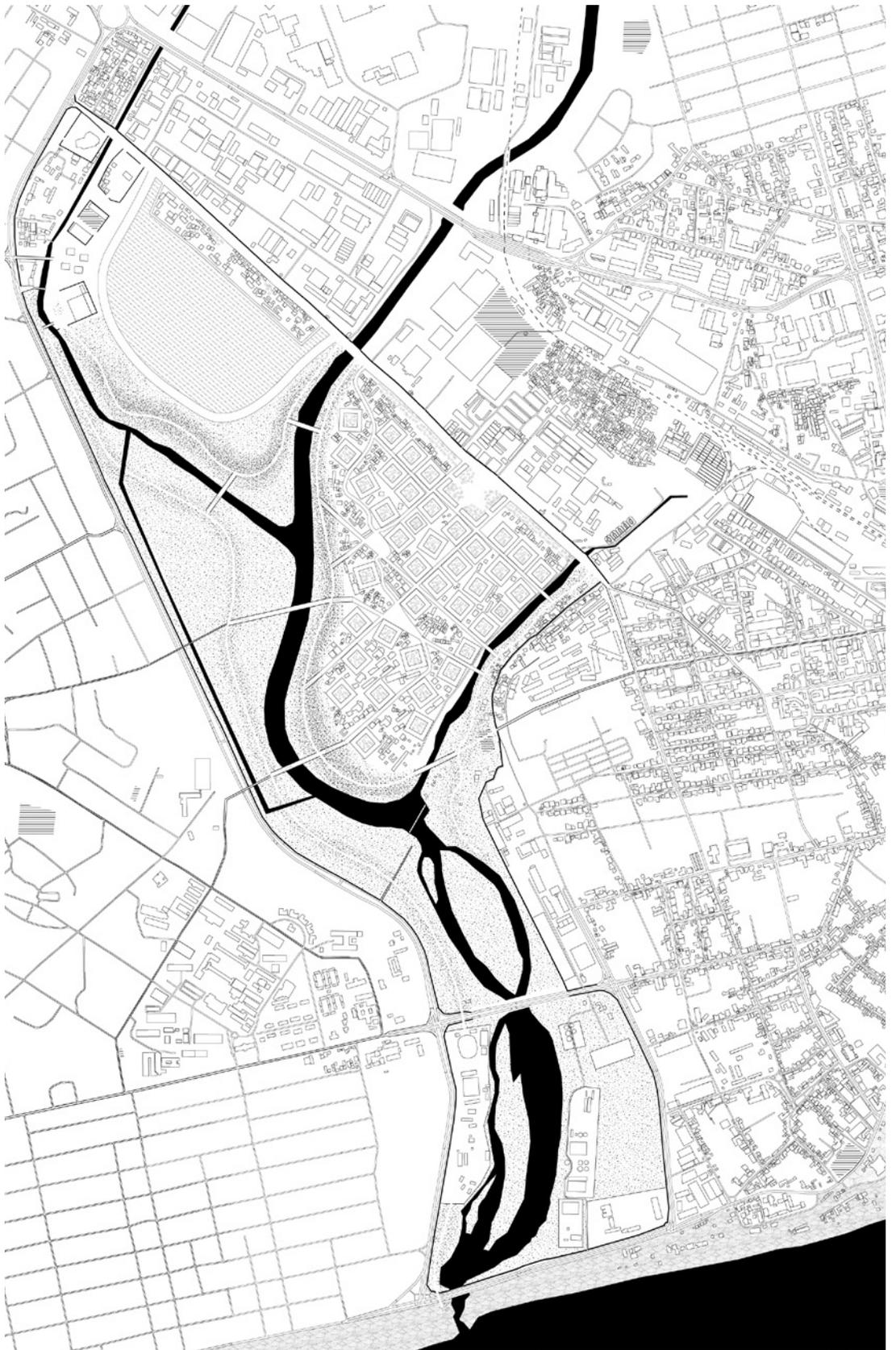


- △ Clear definition of boundaries, appropriators and modes of use
- + Control, Surveillance and Sanction
- Organisation of complex systems in Concentric Systems
- × Collective decisions, involvement of public authorities and institutions

The project consists of the gradual translation of Commons terms, coined by Nobel Prize winner for Economics Elinor Ostrom, into spatial concepts and design principles. These strategies are then applied to the existing community of Agboglobhie in order to set an informal network of recycling up and deal the huge problems of the area.









Our intervention develops in stages and is designed to initially accompany the waste disposal process, creating benefits from the local scale of Sacca Fisola and Venice. The most important goal is projected into the near future and focuses on rethinking the production of waste arriving to the gradual cessation of it. We want to redefine the topic of consumption proposing some services open to the community: people will be able to learn how to fix broken things and give them a second life.

The attempt to integrate different activities in a single organism obviously creates numerous criticalities when the flows cross. To solve this intersections we decided to switch levels with an upper circulation system for goods,

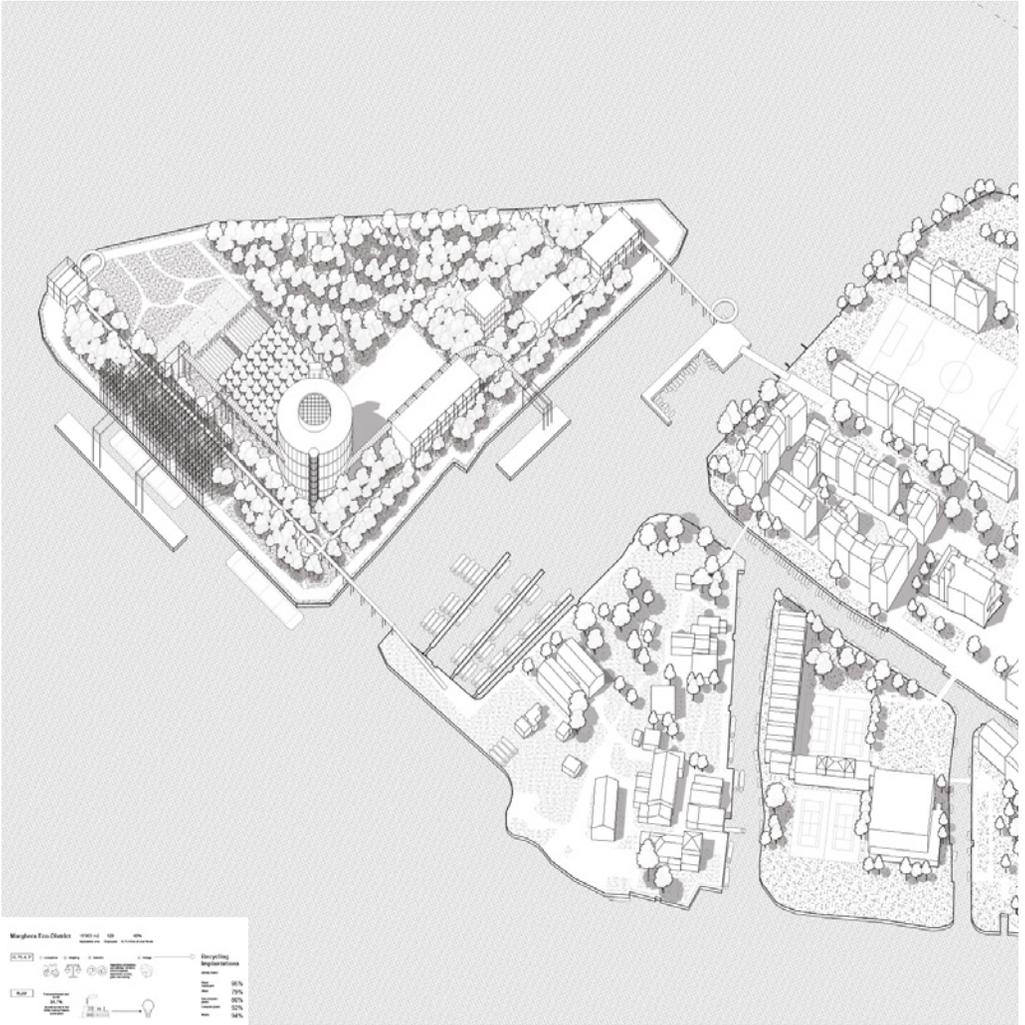
the Arteries. Sacca Fisola and Sacca S. Biagio are conceived as a unique and continuous surface. There are no obstacles for pedestrian flows.

The change of level necessary to cross the water channel allows a raised landing at Sacca San Biagio which continues as a Passerella through the Island. The visitor can benefit from his elevated position to witness each process closer, culminating to the small exhibition room.

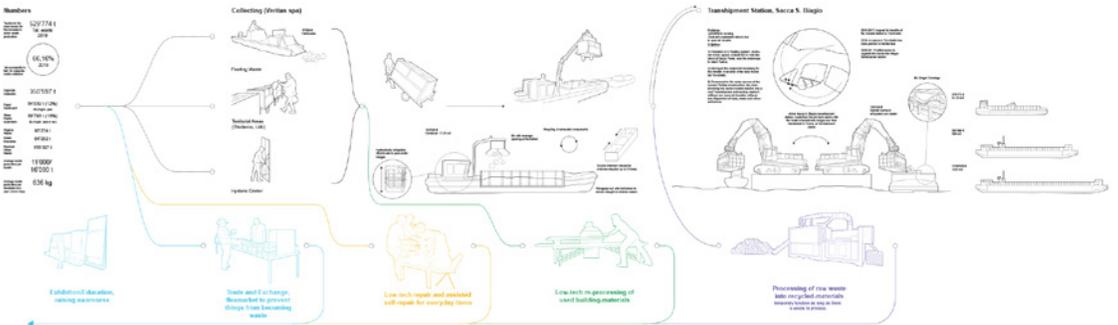
The island is conceived as a functional organism assimilable to the Cell. Each function is carried out by specialised structures that are connected to each other, which generate fields of interest and guarantee an extreme porosity of

circulation. The obstacle that is created mixing up such different functions in reality is what defines our project: the intent actually is to give a new public face and make accessible processing activities that until now have always been compartmentalized, isolated and made inaccessible if not to qualified personnel. This has allowed us to rethink and redesign processes and structures.

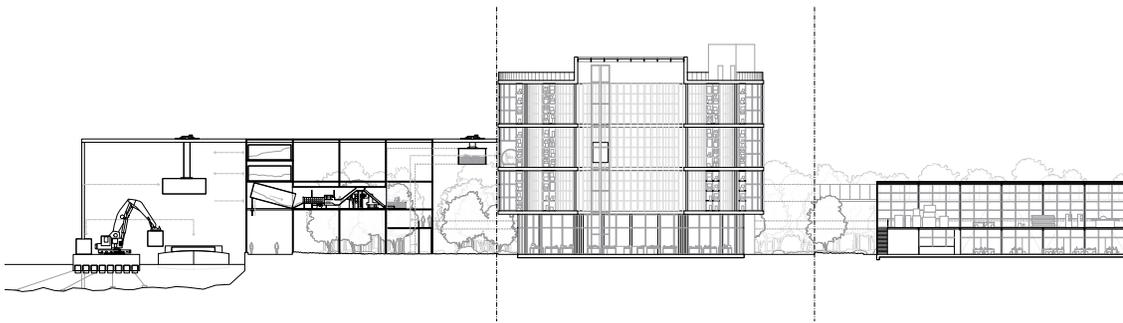
With our project we conceived Sacca San Biagio as a recyclifier. We entered into the existing flows and we hijacked a part of them back to the city, no longer as a problem but as a resource.



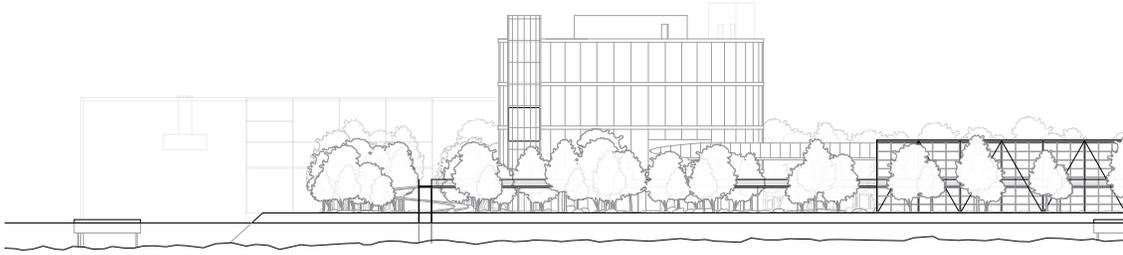
Global System Apparatus



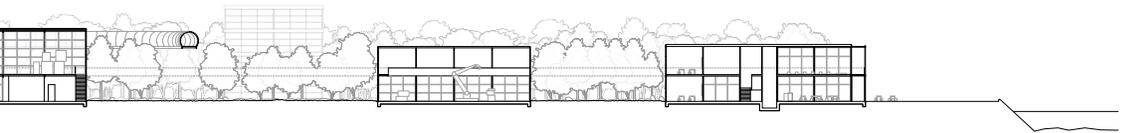
Existing Waste Flows and Disposal Techniques in Venice

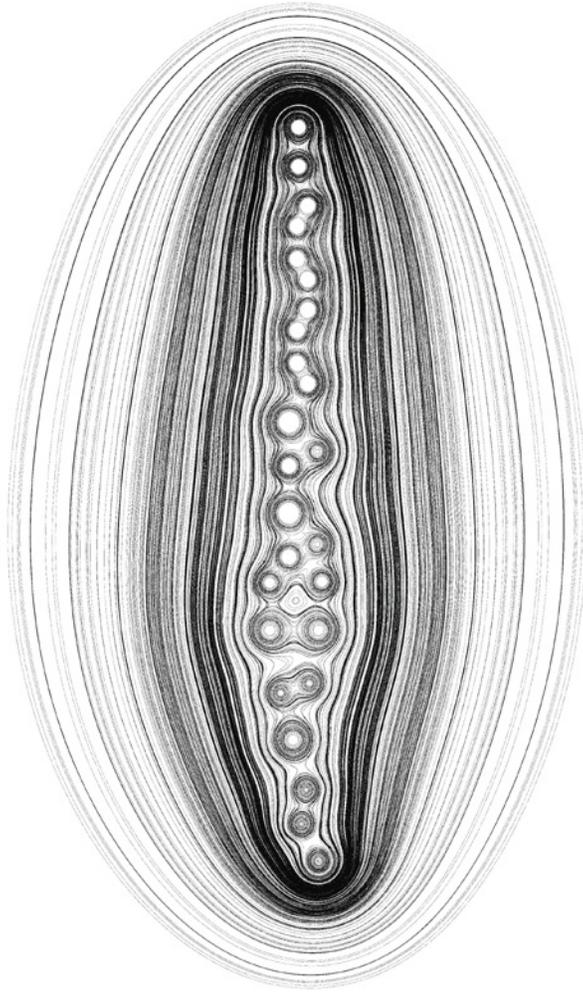


Island Section



Island Elevation





Italo Calvino wrote:  
"Set up with the unset pieces of the useless Clarice, a Clarice of survival took shape, all hovels and hovels, infected riggagnoli, rabbit cages. Yet almost nothing had been lost of Clarice's ancient splendor, it was all there, arranged only in a different order but appropriate to the needs of the inhabitants no less than before".

This project talks about the direct repossession of space by its users.

The claimed space is a "dirty" one, a space that is the result of carelessness, neglect, the indirect result of rational

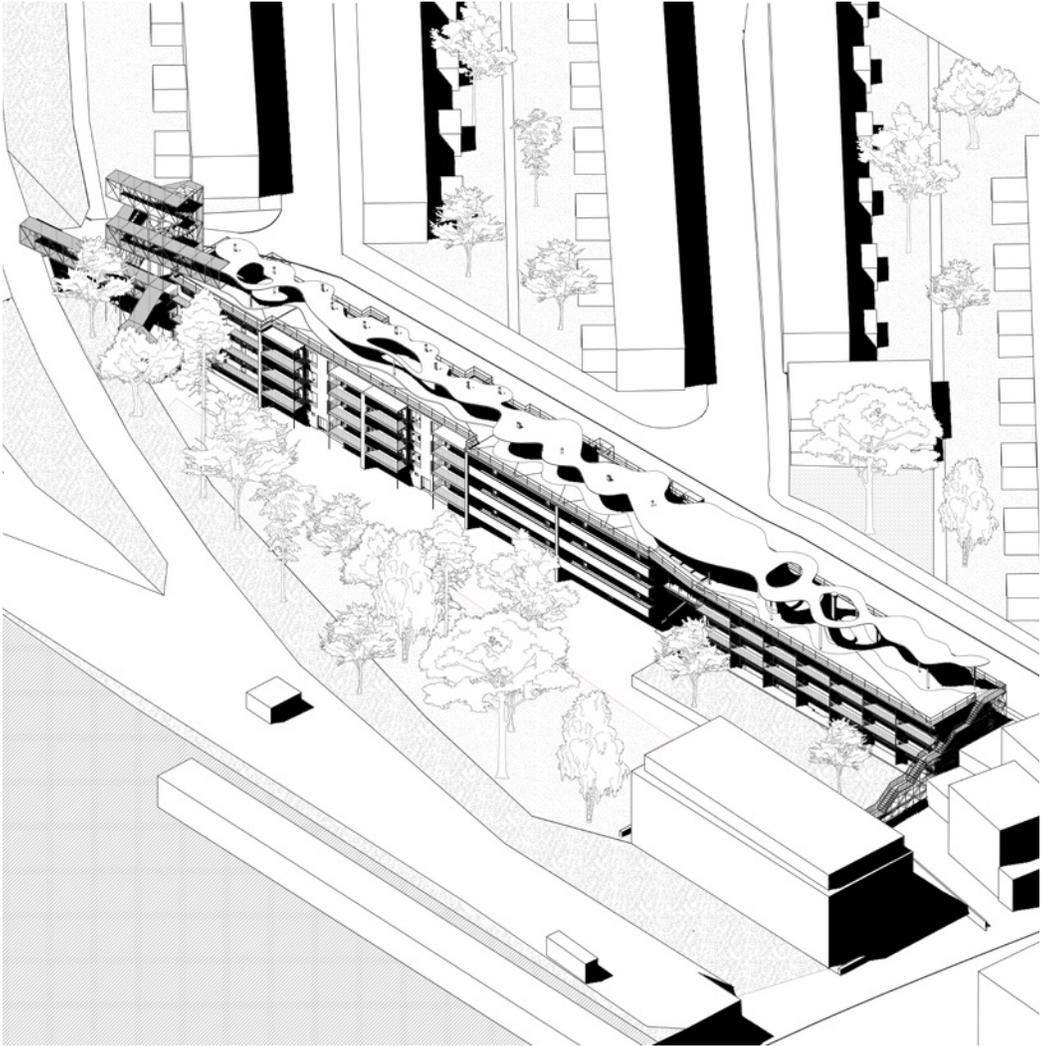
human actions.  
It's a space that is mauled by infrastructures and leftovers, a place that can't be solved by round figures and clean sizes.

To perform this act of revolution and social repossession users will adopt an **INSURRECTIONAL ARCHITECTURE**: a parasite one, developable by their selves, editable and suited to address their needs.

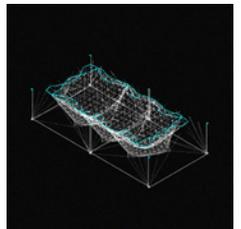
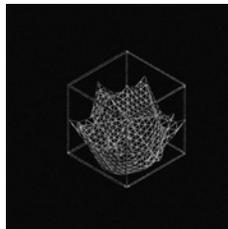
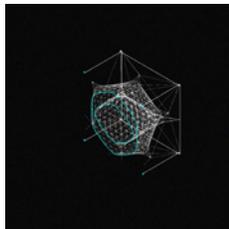
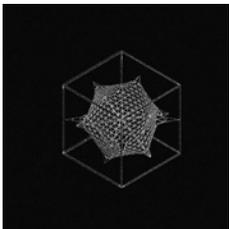
The WOBA colony was at the time a centre of experimentation for housing, as well as proposing a physical reuse of the place I also propose the continuation

of an ideal always aimed at research and new frontiers.

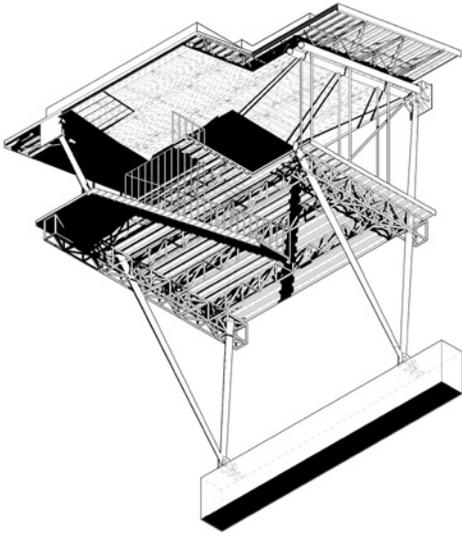
Each design choice starts from a deep analysis of different statistical parameters that help to understand the resources of the users living in this building, thus trying to outline the best elements to provide the most suitable response to their needs.



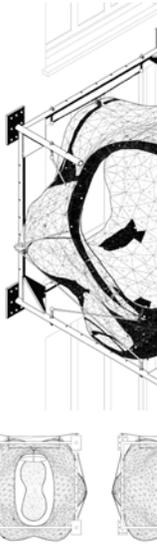
Aggregation Biologies



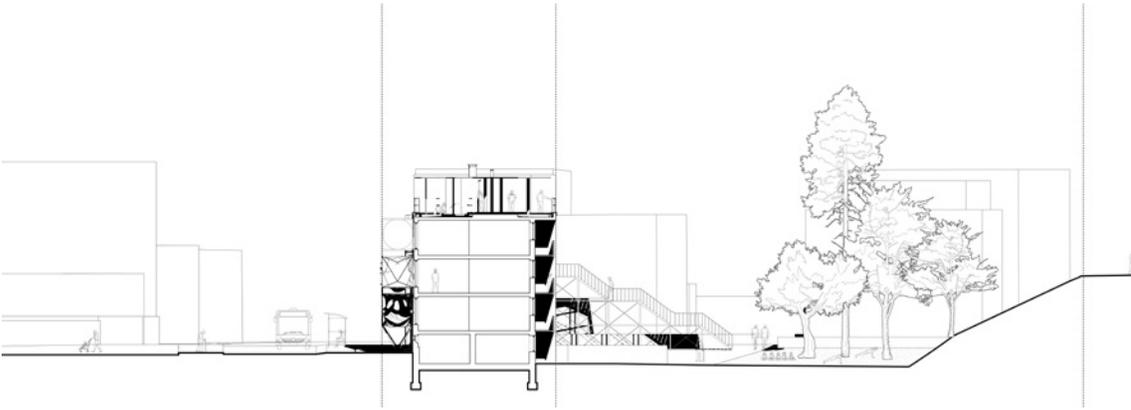
"About the Evolution of the Housing Cell"



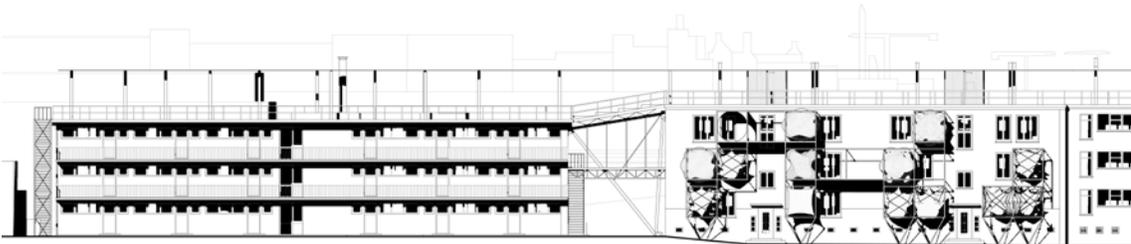
Missing Ring



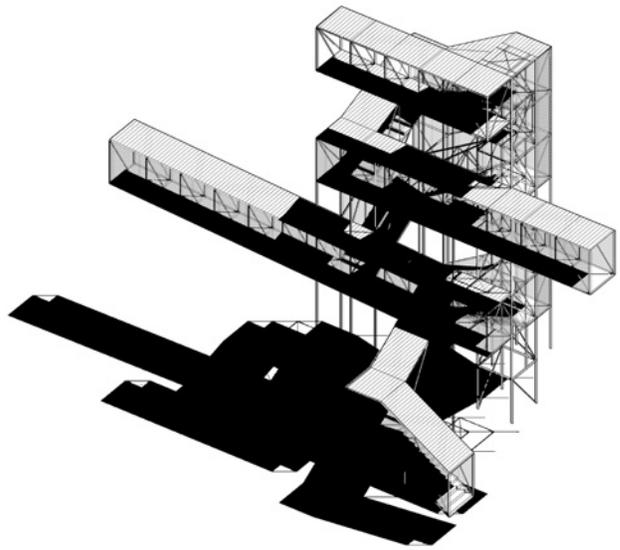
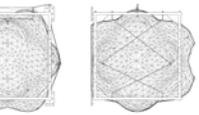
Ecosystems



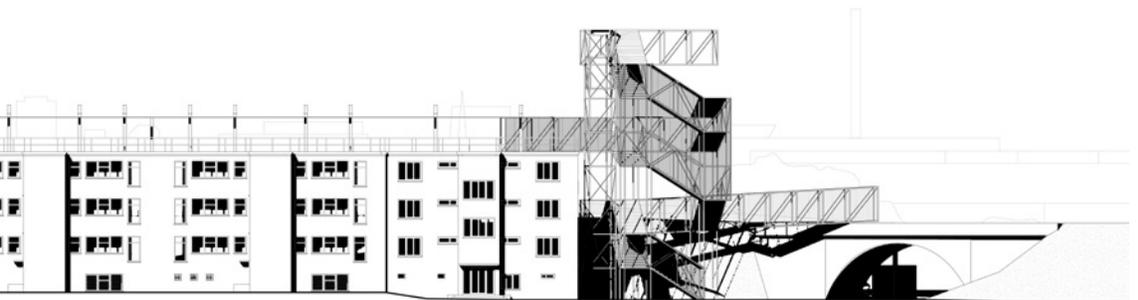
Sections

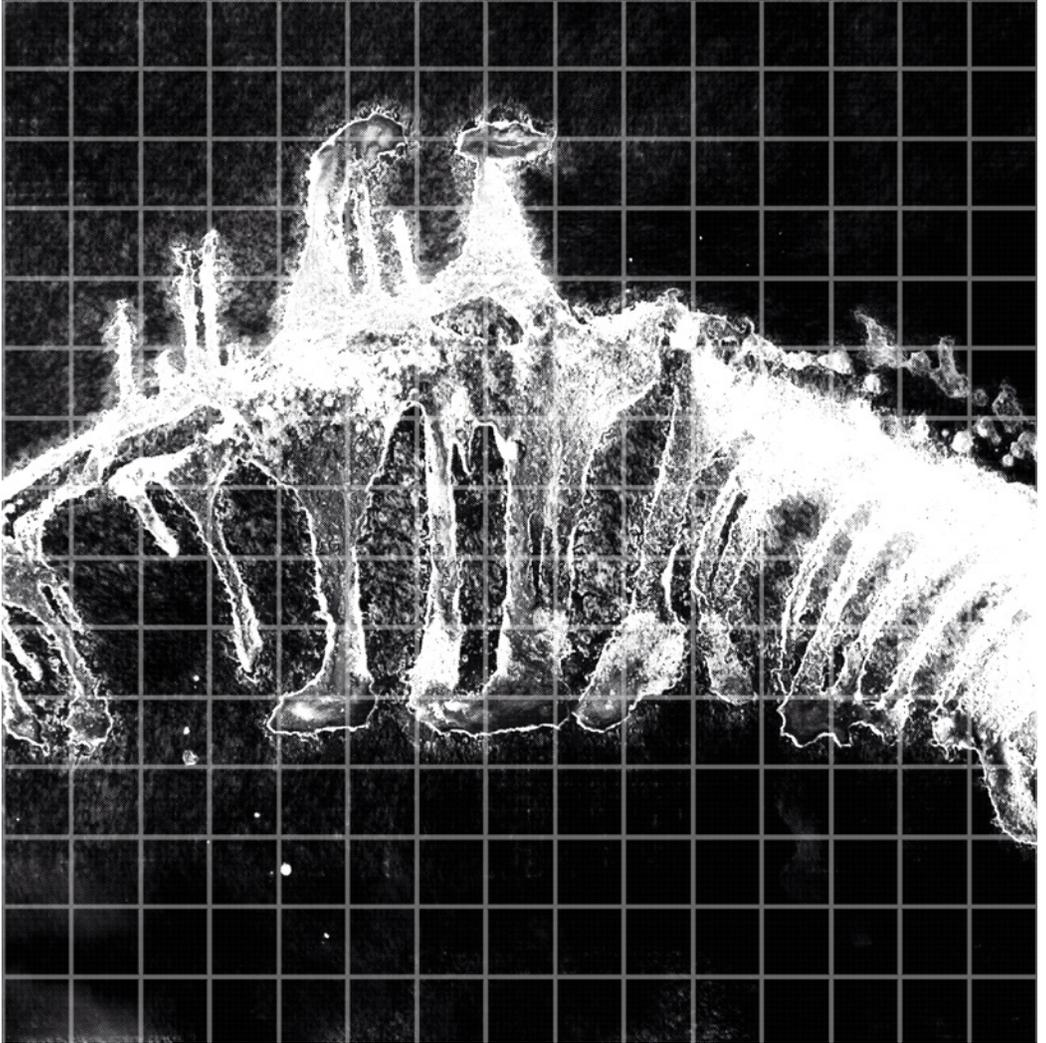


Elevation



Transcalar Passages





Designing a square means first of all thinking about what “democracy” means, since this space is its main emblem. Most of Varese’s life is articulated in this piece of the city, with impetuous flows: machines, people, ideas...

From the dawn of civilization, I have retraced the stages that have marked the space as a political and social instance, also trying to brush up the civic sense that has been lost.

To become attached to a space, to feel it as one’s own: these are the principles with which planning has been

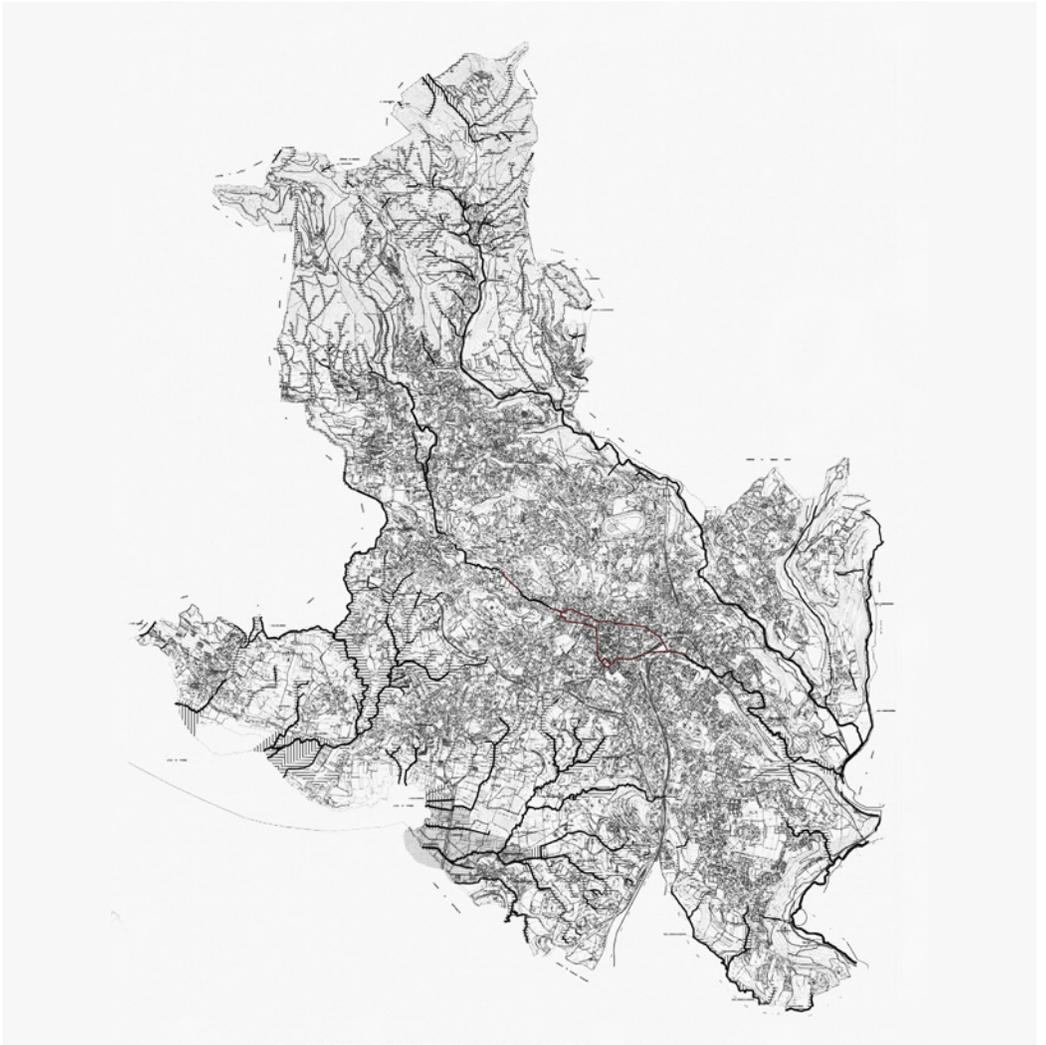
undertaken with citizens, involving them and making them responsible.

The square takes advantage of gravity and slopes to propose new routes and set in motion connections with significant streets and places in the city.

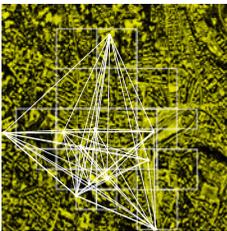
The re-appropriation and exercise of democratic law is marked by the rhythm of the water of the Vellone Torrent that has been flowing in the karst bowels of the subsoil for a long time. The square breathes and pulsates with vitality, constantly changing its conformation in infinite combinations; it all depends on the regime of the

torrent and on how the hydraulic cushions underneath are to be inflated.

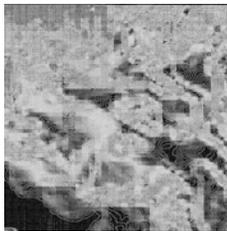
In order to have the maximum flexibility I’m not content with a square, but rather I’d like to provide the squares for the next 2000 years, ensuring the adaptation of each conformation to the needs of the moment.



Regional Water Flows



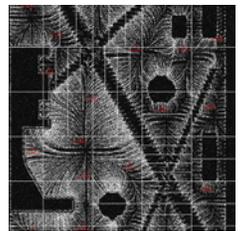
Focal Points



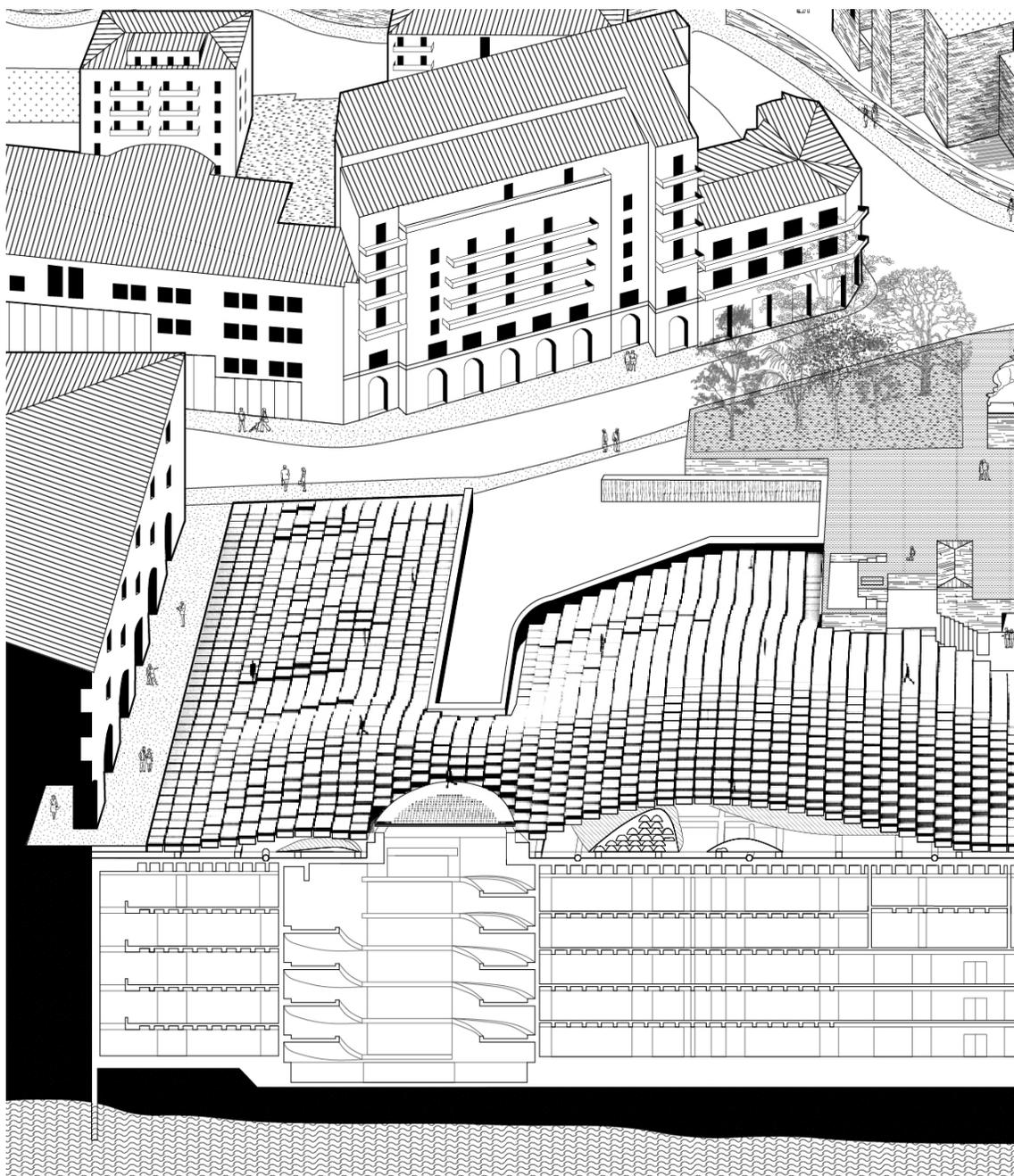
Topography



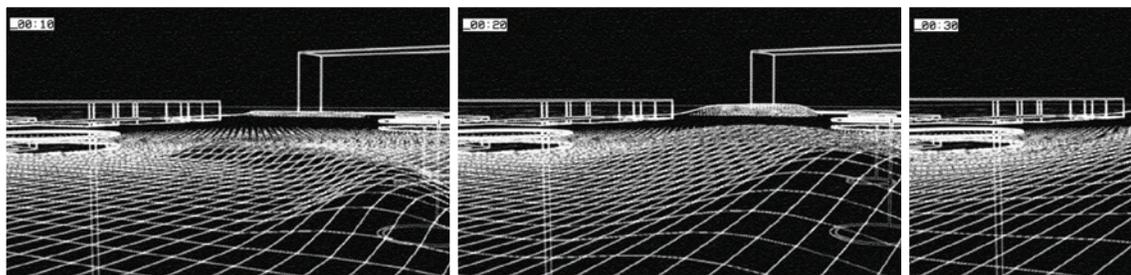
Urban Connections



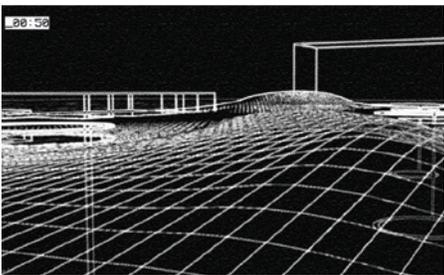
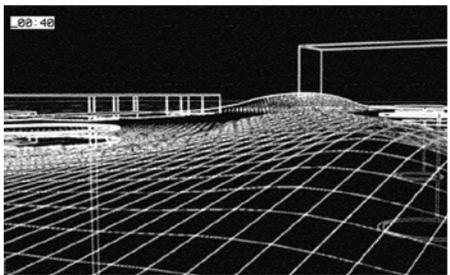
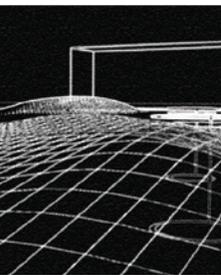
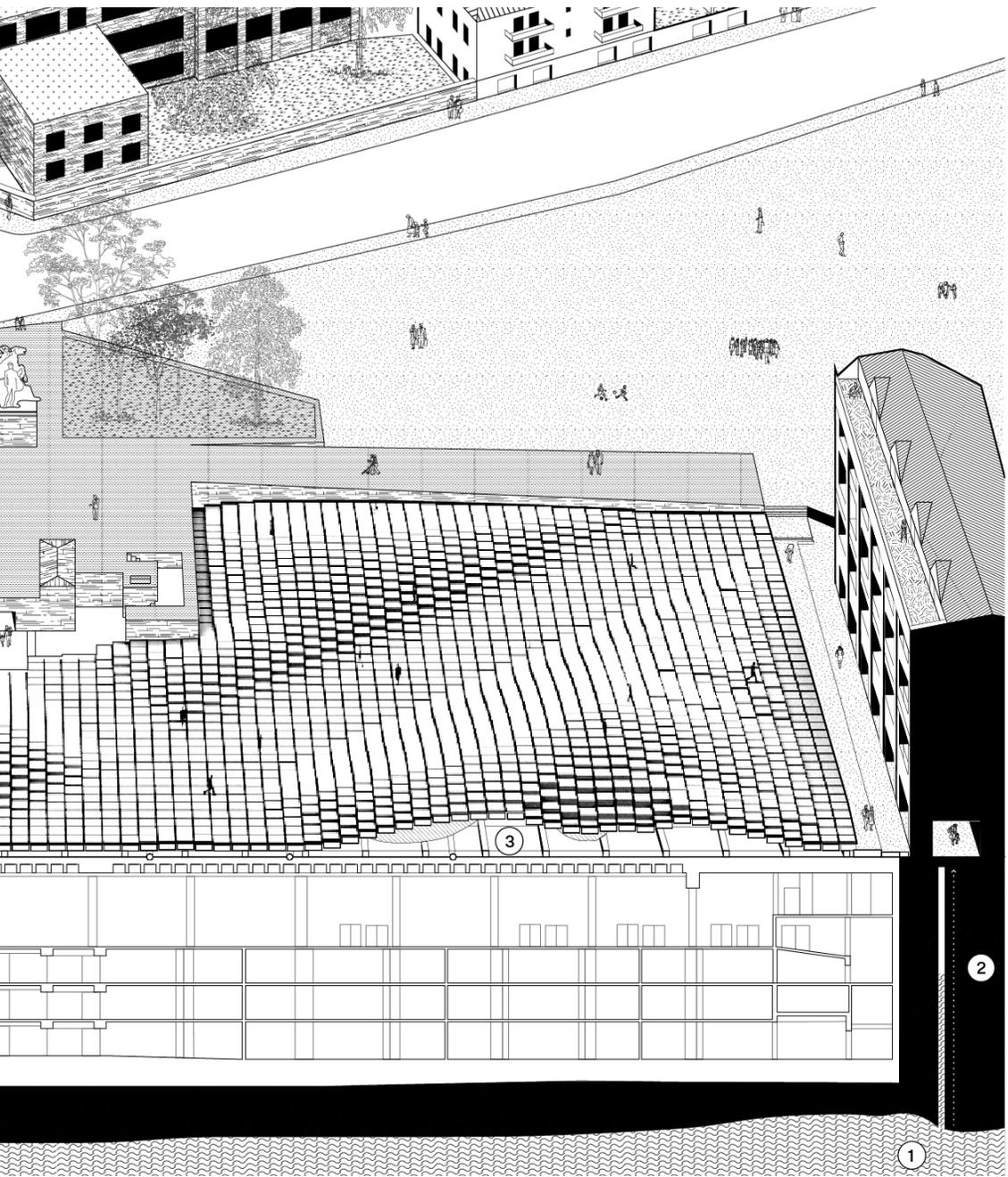
Water Run Off



Breathing System



Cronotopography





*“ In the abstract plane, in the empty and white plane of nothingness, a single line, a single thread showed me the way. The darkness fell and the surroundings became uncertain and vague. I fell into the world of horrid and to get out of the regime of brutality and barbarism, like Theseus, I followed a subtle plot to see the light again”.*

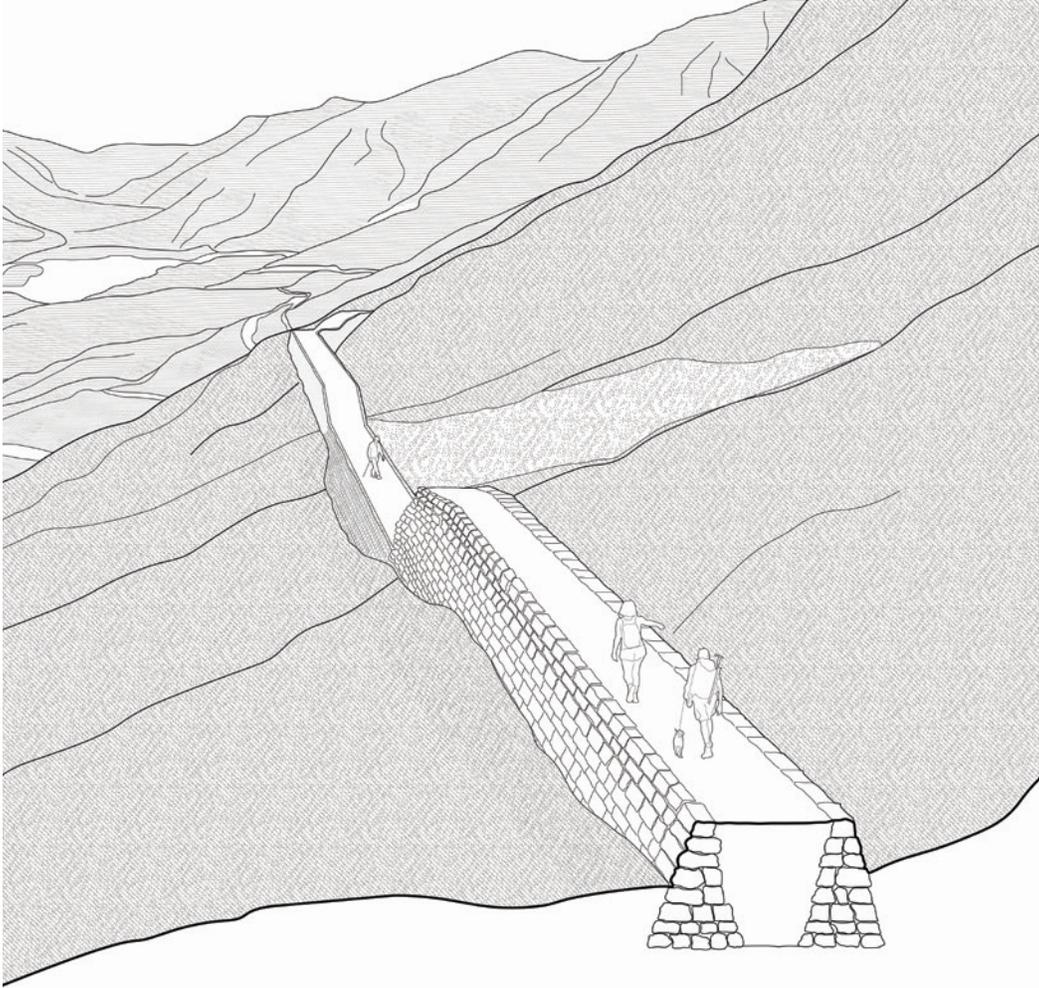
The idea of the project is to recover the foothill front of the mining town of Nebida, strongly dissociated from the urban fabric and characterized by the impending debris of the mining activity

that is unstable and potentially frangible. Through the analysis of the geometries of this territory, the project aims to place a series of autonomous devices, but linked together as independent notes of a symphony of the landscape.

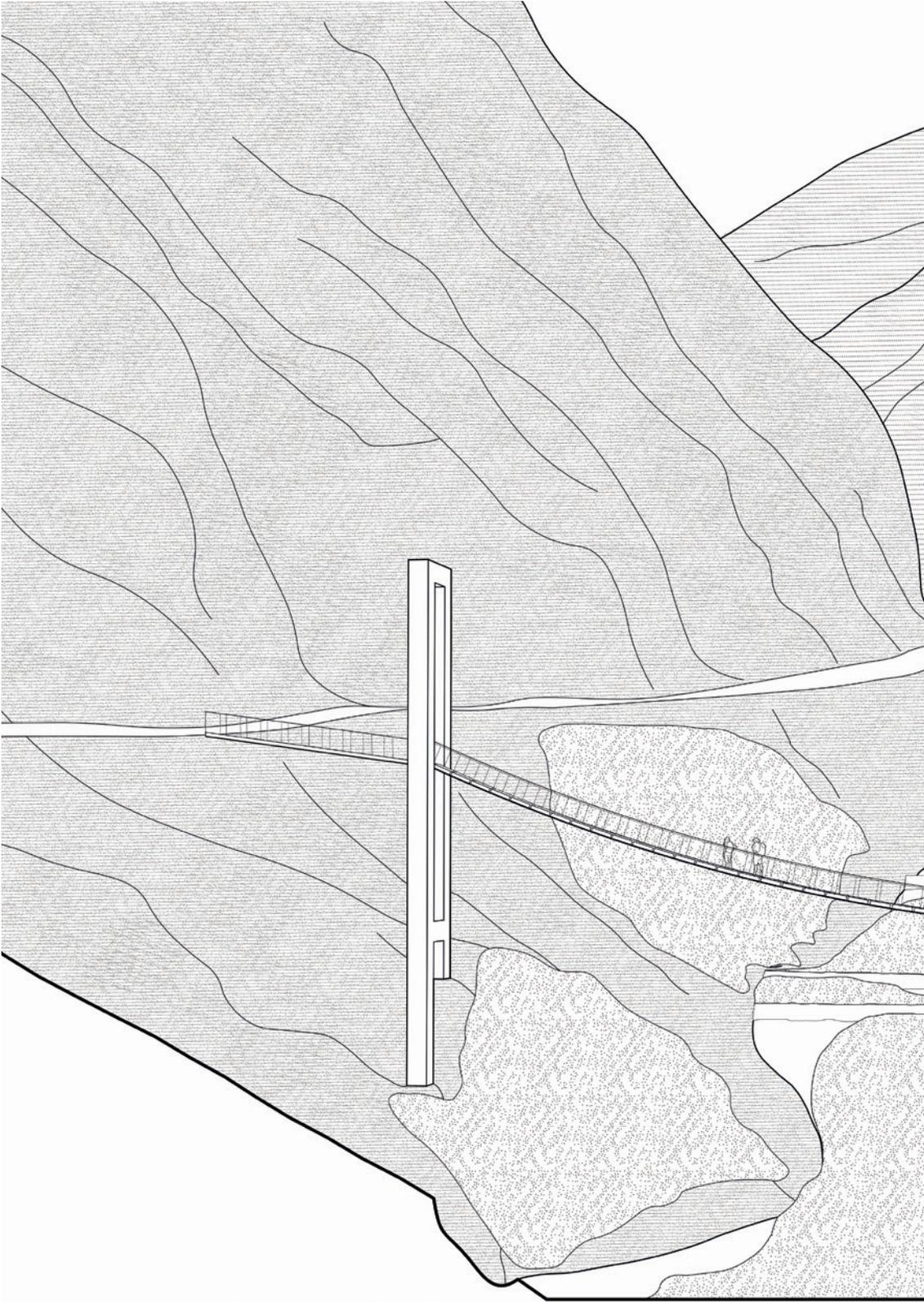
In addition to compositional harmony, a number of indigenous techniques are proposed which, through the exploitation of local resources, make it possible to stem the risk of landslides and create new topographies by exploiting the debris transported by rainwater.

The wounds of millennia of mining

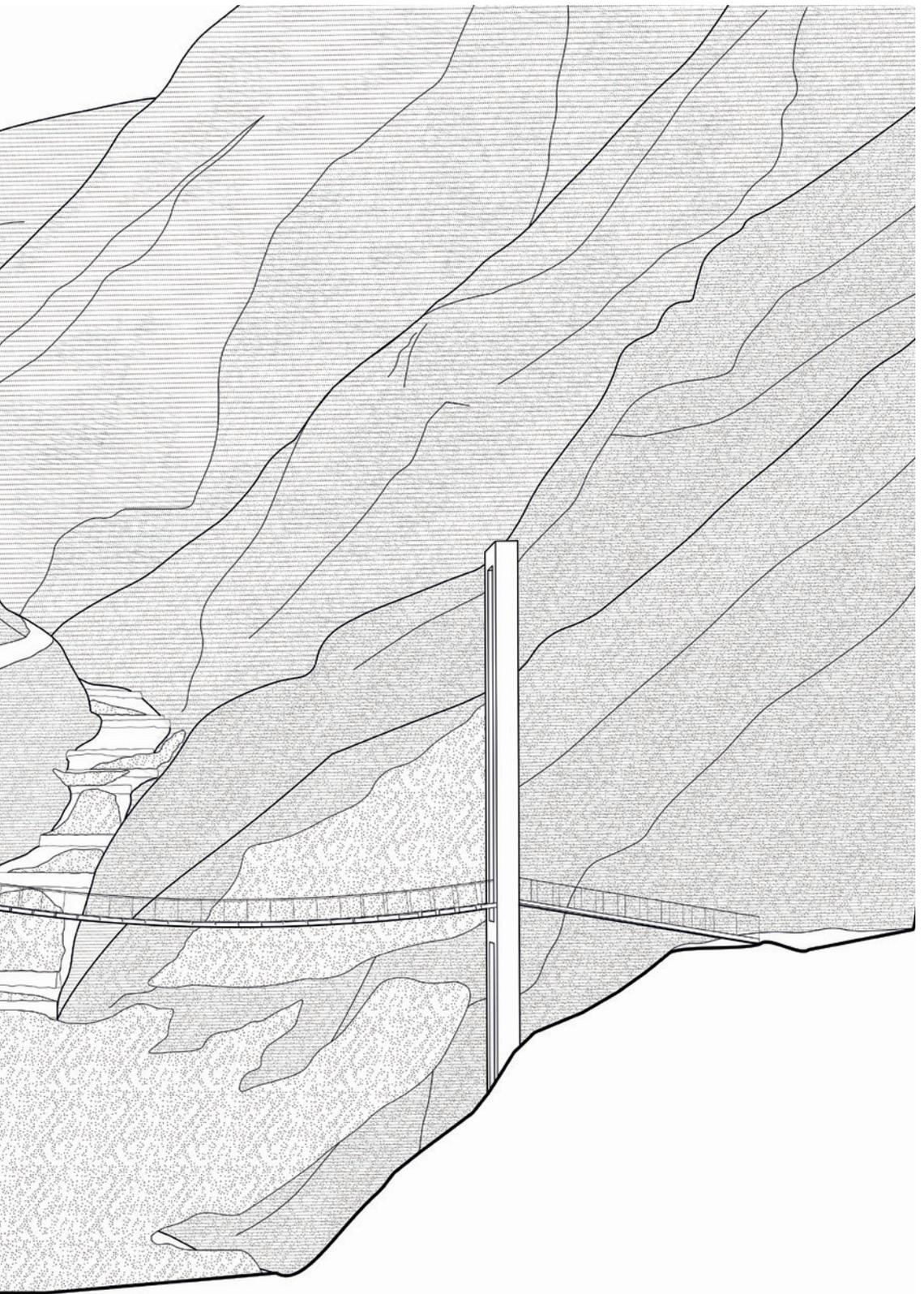
exploitation will provide an opportunity to rethink the territory with more awareness.



Holistic Linear Connection to prevent landslides, made of landslides stones

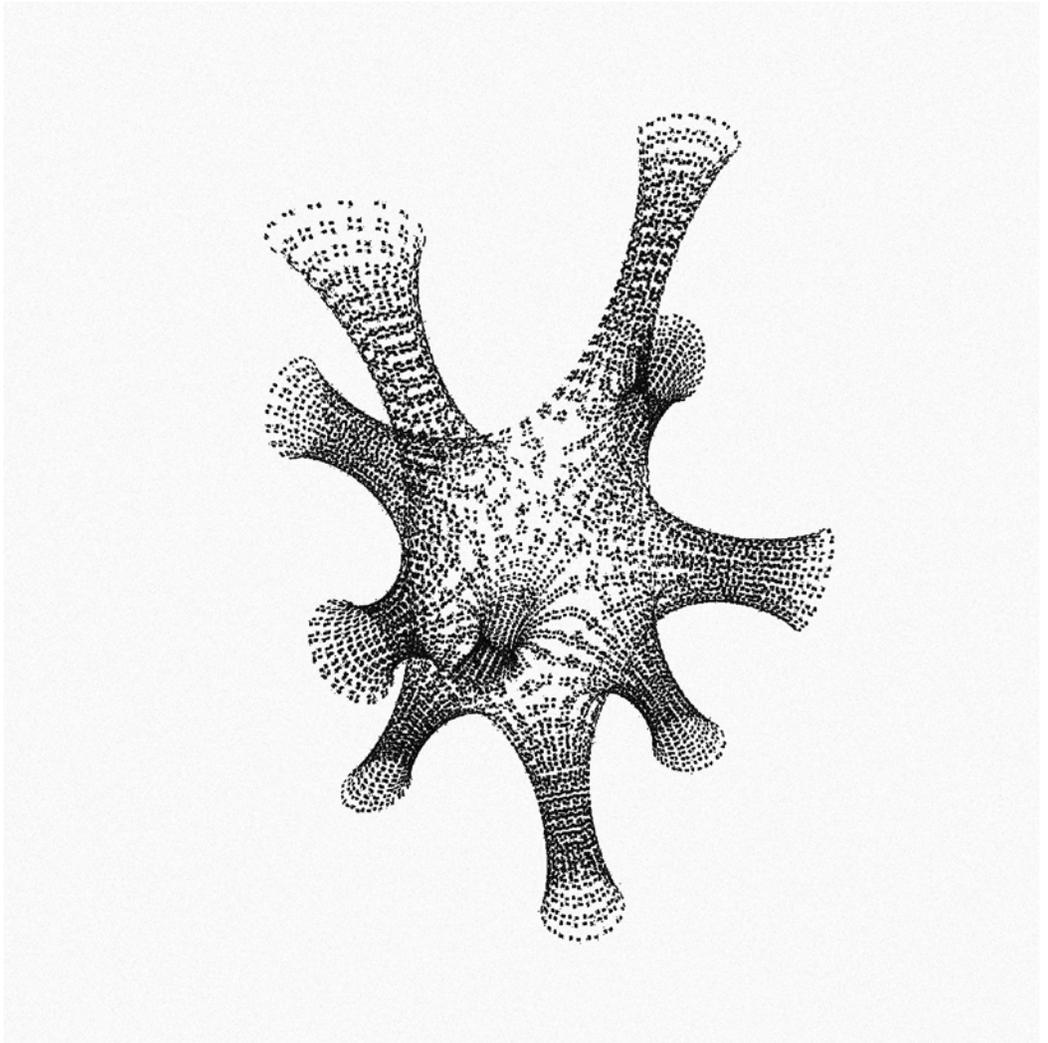


Restoration of the canyon connection through a new Bridge and landslide debris retention systems









The project is a combination of digital computational design and manufacturing.

Through some of the most innovative programs, such as Grasshopper, the following sculpture shows how with very little material and with the optimization of the shape we can achieve stability and production of elements with significant dimensions.

The shape is taken from sclerites, small organisms that make up skeletons and carapaces in nature.

The shape of the sculpture is entirely stressed by tension due to a double curvature that allows the stress to be eliminated using the entire body of the mass.

The final product is made using only a double layer of plastic sheets, assembled to create a double woven mesh. In order to be built without breaking the material, the Gaussian curvature at each point tends to be null.

Great attention has been paid to the assembly and fixing method of the structure, which is very simple:

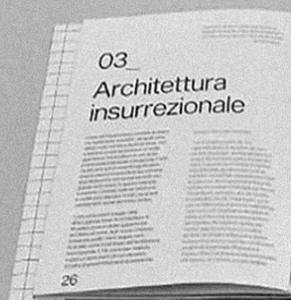
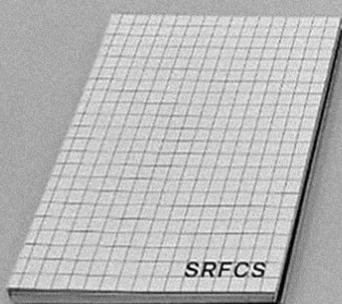
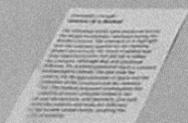
in fact, holes have been made by laser cutting to insert the plastic bands that allow, once tightened, to make the two skins cohesive and automatically give them the necessary curvature to obtain the final shape.

The entire construction was carried out by 4 people during 2 weeks of work. More than 12,000 plastic bands were manually fastened.



Construction: 2 weeks  
Pieces: ab. 500  
Plastic Bands: 12 000  
Dimensions: 3.5 x 3.5 x 3.5 m

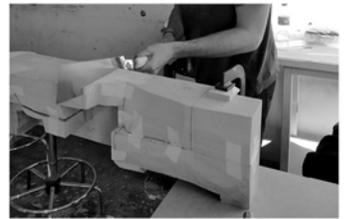
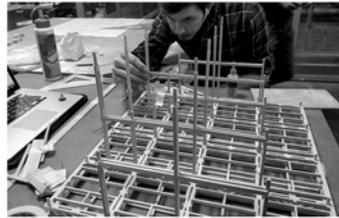
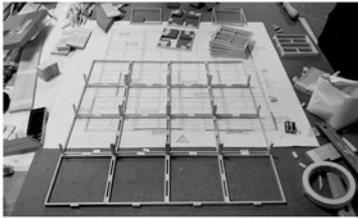
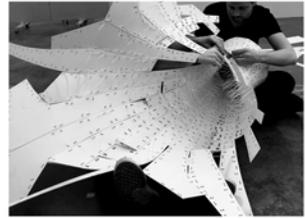
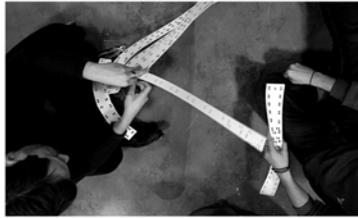
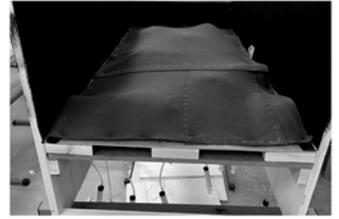
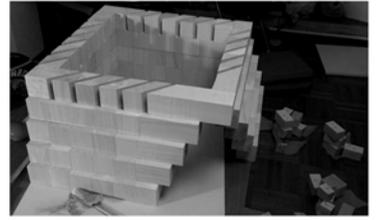
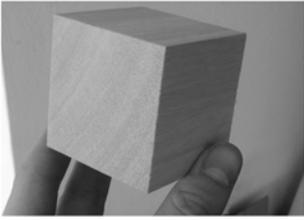
Hand Made

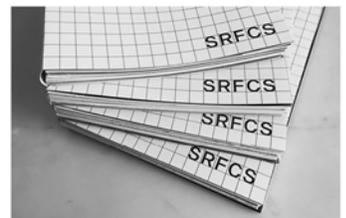
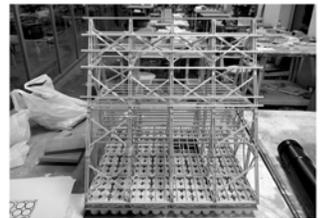
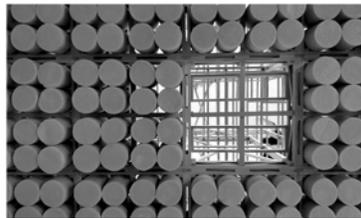
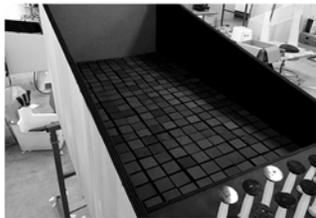




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Archibuse, Garessio (IT)  
Petites Folies: Design and self-building  
of a micro-architecture for the  
community. Chestnut wood Belvedere  
9x3 m

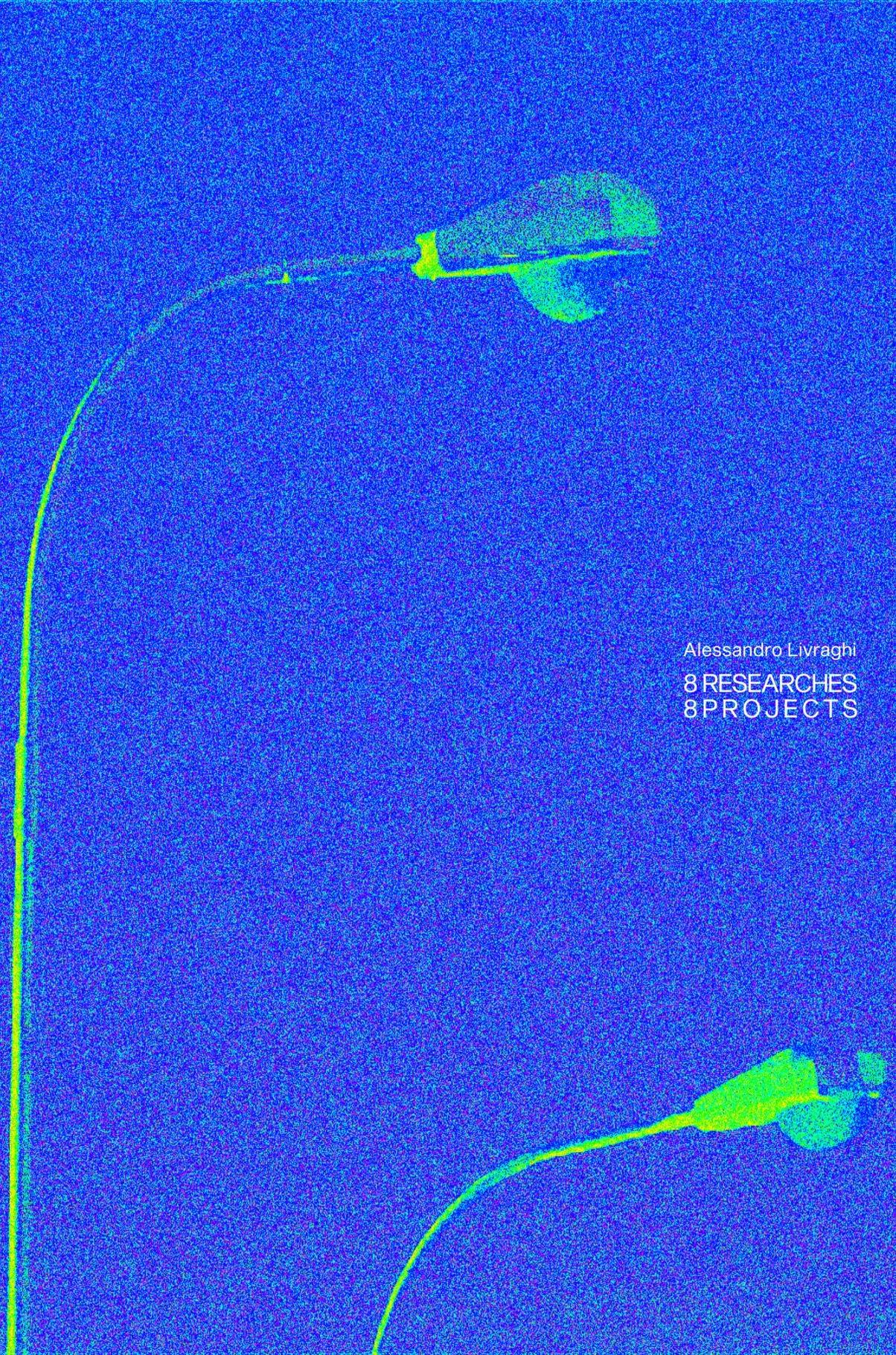








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8 RESEARCHES  
8 PROJECTS