



ARCHITECTURAL
PORTFOLIO

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A B O U T

I am Nutsa Kobaladze, a second-year bachelor student at Politecnico di Milano, passionately pursuing architecture as a form of art, science, and a medium to shape the spaces we inhabit. Throughout my academic journey, I have embraced the principles of design thinking, functionality, and aesthetic sensibility. My time at Politecnico di Milano has not only equipped me with a strong foundation in architectural theory but has also fostered a hands-on approach to problem-solving. As a student I am driven by a commitment to pushing the boundaries of conventional design,

seeking innovative solutions that merge functionality with a profound understanding of human experience. This portfolio serves as a visual narrative of my growth, featuring a diverse array of projects that showcase my evolving skills, design philosophies, and a keen eye for detail. Each project is a testament to my dedication to creating spaces that not only serve their purpose efficiently but also resonate with a sense of aesthetic harmony and cultural relevance. Now, as I stand at the threshold of my academic journey, I look forward to broaden my horizons, both professionally and personally.

PROJECT VIMERCATE

The project aims to redevelop a site previously owned by an electrical factory, into a residential area, filled by commercial and public spaces.

Considering the city's existing infrastructure, the site is divided by two, vertical and horizontal axes, which are also the entering/ exiting points of the area.

To accommodate a greater number of potential residents, and to initiate the matter of choice, the project proposes two building typologies: townhouses and patio houses.

Reflecting on local architecture, together with the elements of steel, the main material used is brick. Private gardens are implemented into the rear side of every house. In addition, small platforms with stairs are carried out in front of every two townhouses to create a sense of seclusion.

Together with the spaces dedicated to commercial use, public spaces, including the roofed seating and co-working centers are placed in the southern part of the area.

Considerable attention was paid to the establishment of the green spaces, such as the public park with a playground and the verdure executed in between the pathways.



SITE PLAN AND SHADOWS



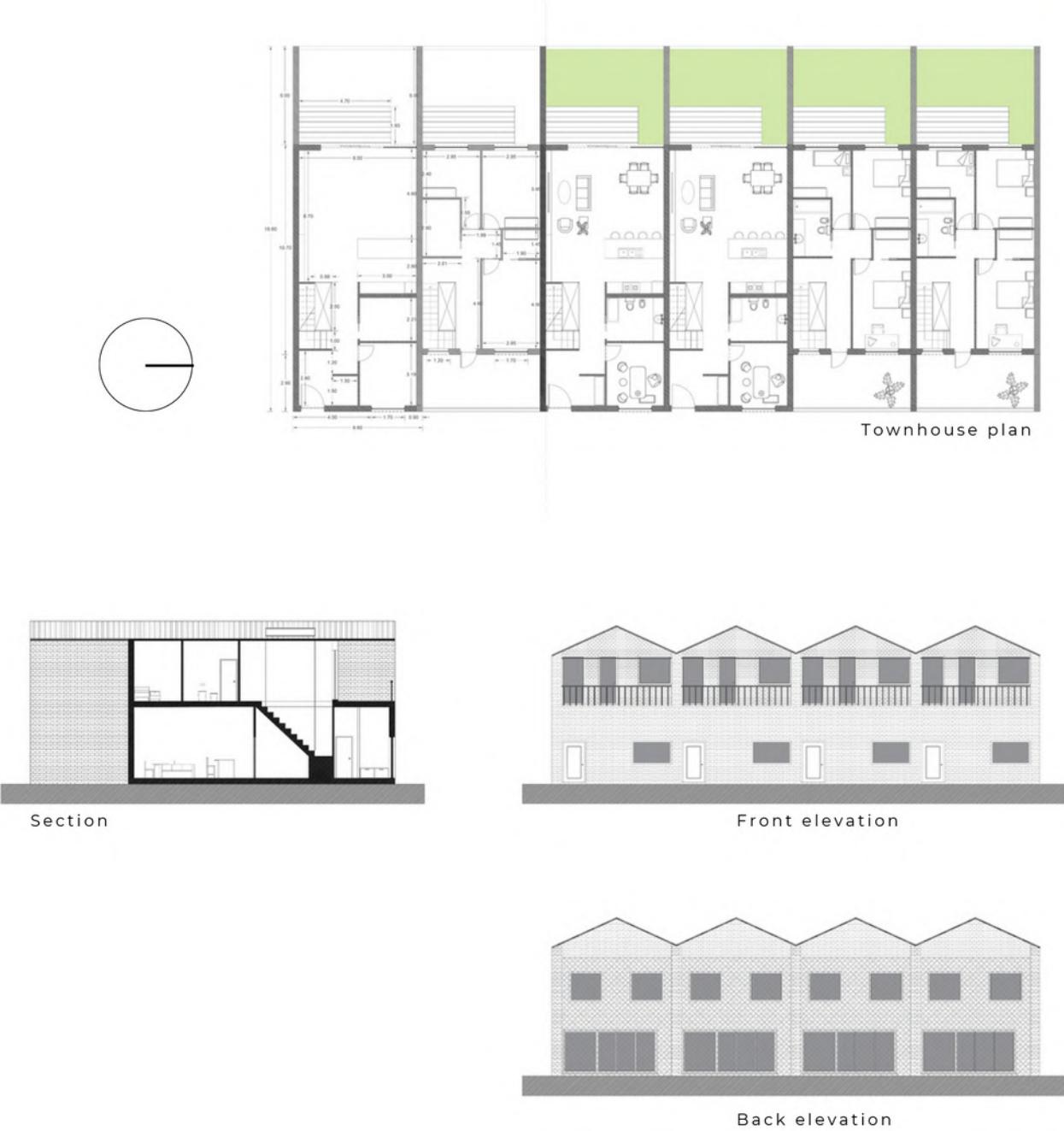
GROUND FLOOR PLAN



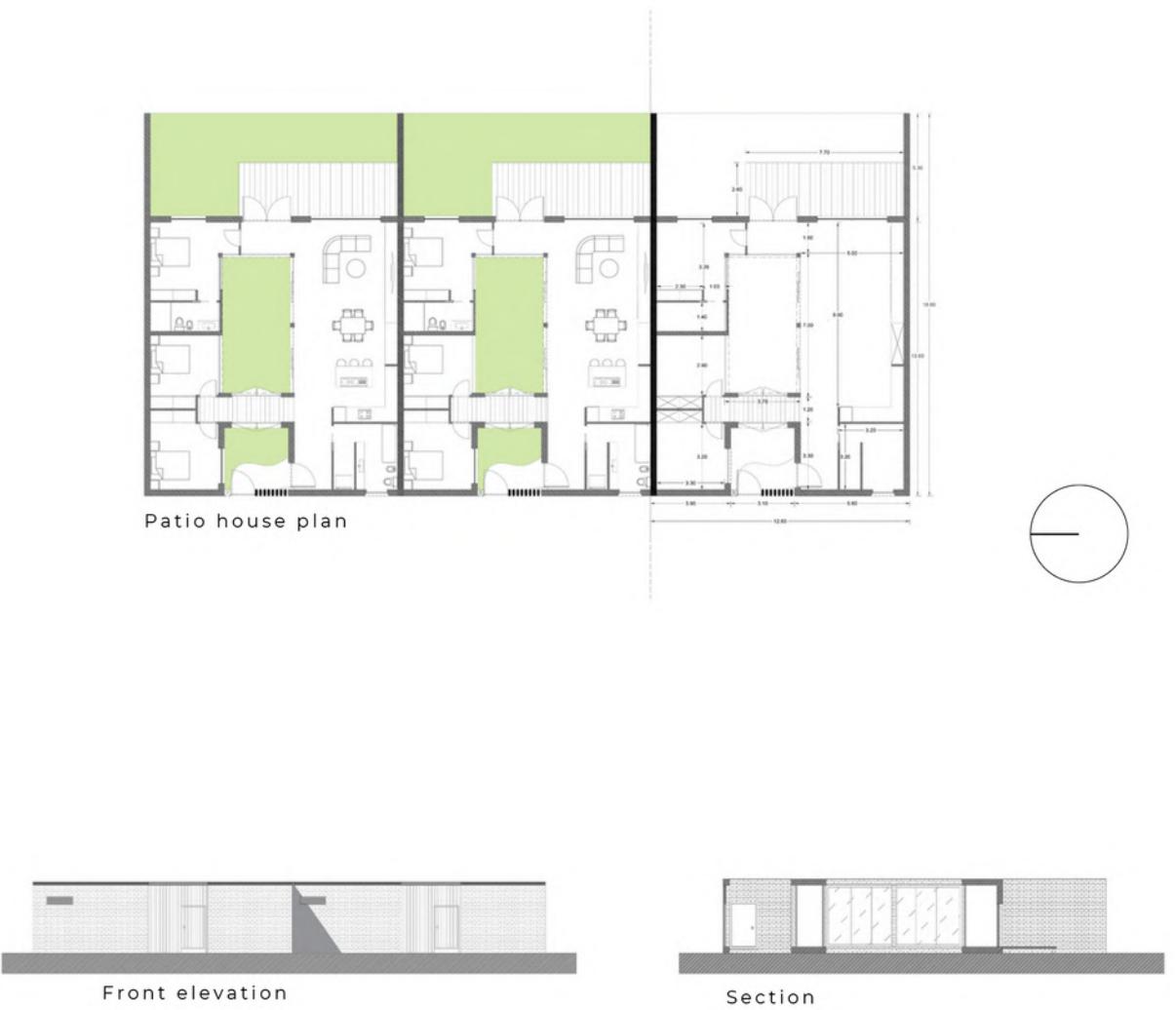
SECTIONAL ELEVATIONS



TOWN HOUSE



PATIO HOUSE



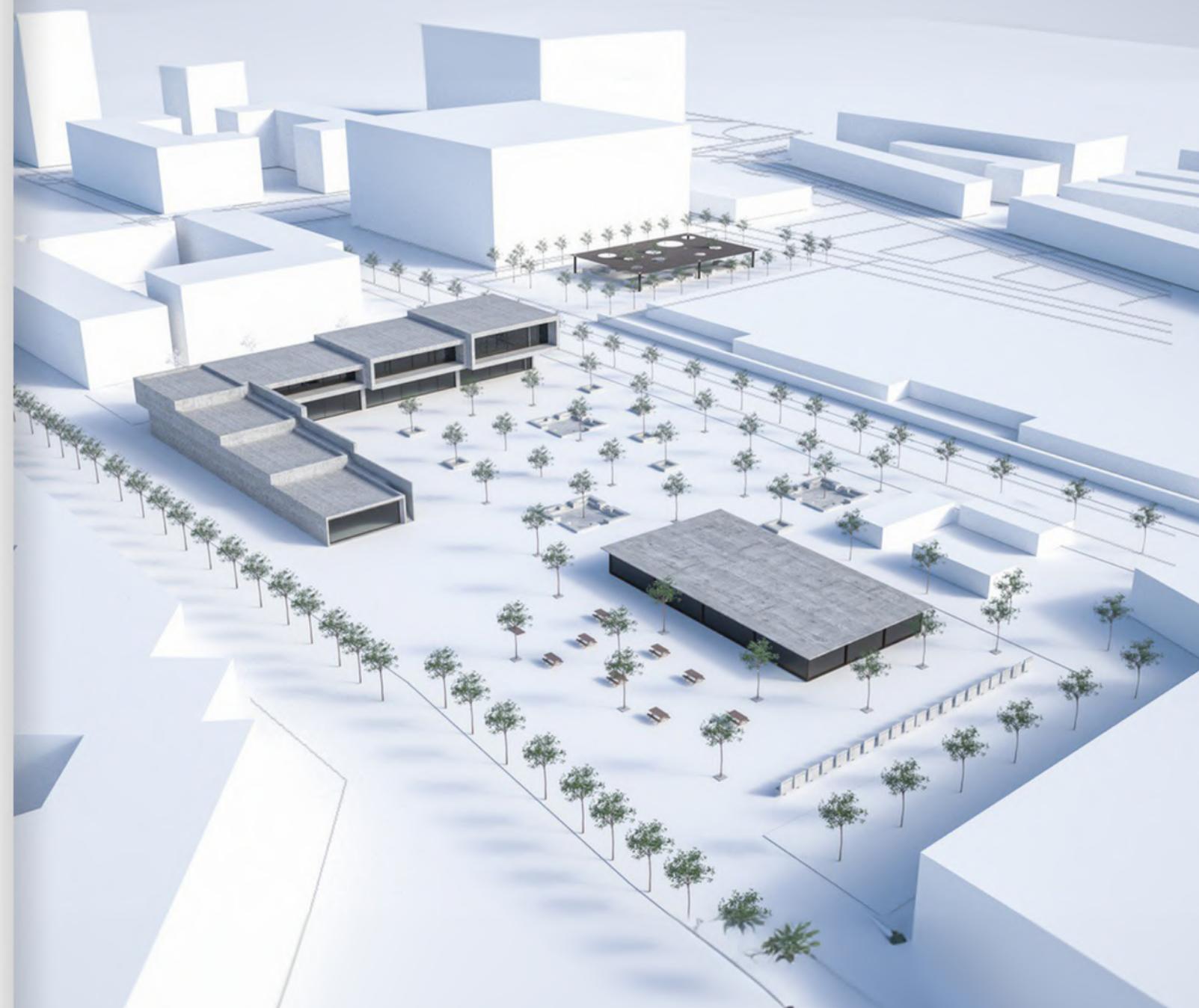
POR TA ROMANA: REVITALIZING URBAN LEISURE

Porta Romana is home to a range of residential, commercial, and industrial spaces. The mix of uses creates a vibrant and diverse urban environment. The coexistence of historical and contemporary architectural elements, such as the site's main attraction- Fondazione Prada, and the project of the Olympic Village adds to the area's visual interest, as well as encourages architectural, cultural, economic, and urban revitalization.

The design process was determined by the goal of resolving the existing problems in the area based on the analytical research carried out during the working process. That is the lack of spaces dedicated to leisure activities, especially in the northwest part of the area, where the project is implemented.

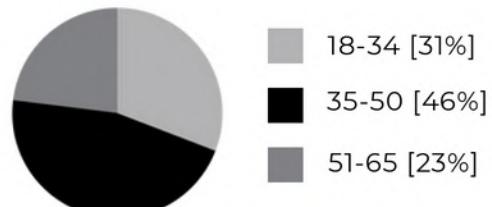
In terms of the activities, the main emphasis is on the spine of the site, leaving the surrounding areas rather dull. Therefore, the goal was to create mix-use spaces, such as retail space, recreational areas, cafes, and restaurants in order to avoid urban fragmentation and to serve as a connecting segment between Via Ripamonti and the west part of Porta Romana.

Together with implementing more pedestrian paths, sidewalks, and urban furniture, the site aims to shift the circulation and create spaces, designed for all groups of people, which will contribute to the overall cohesiveness of the urban environment.

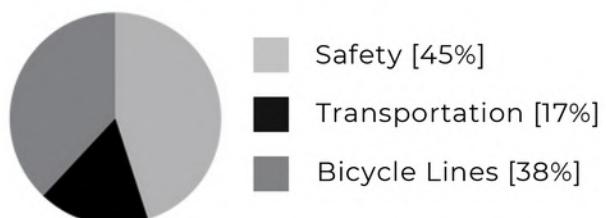


The Pie charts presented below contain the information obtained through interviewing different groups of people, varying in age and activities.

Age Range



Lacking Infrastructure



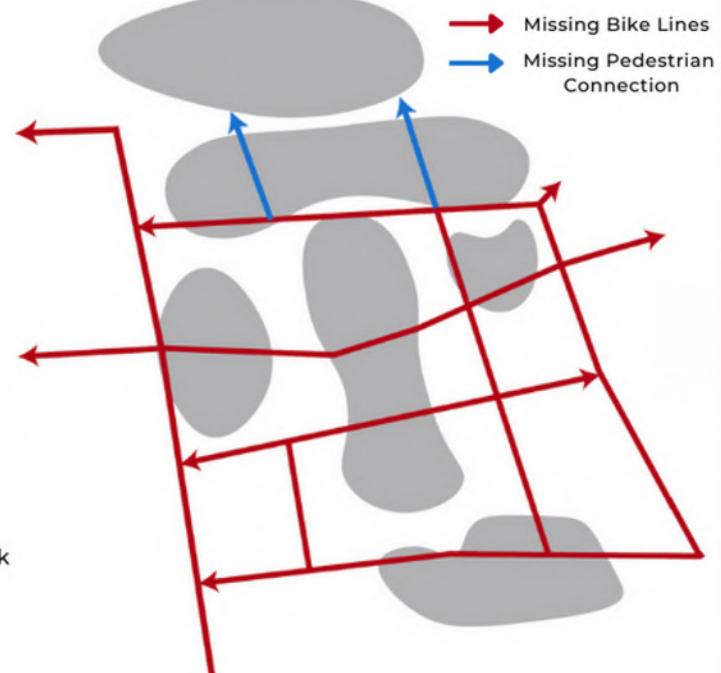
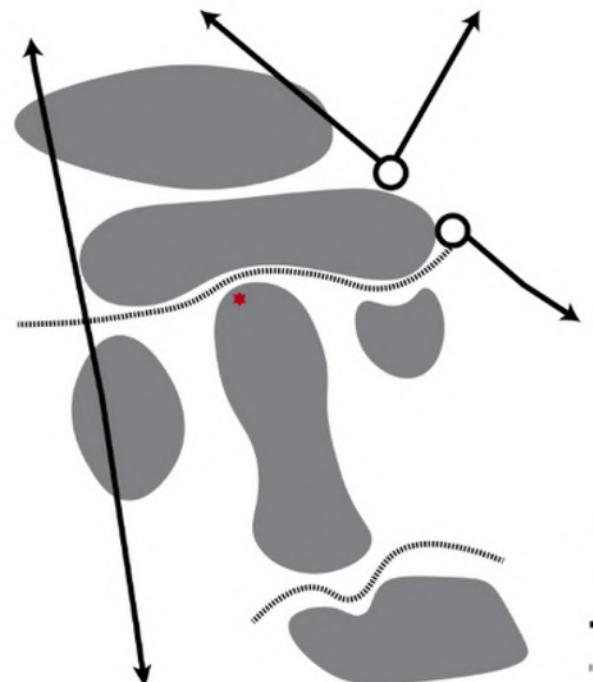
Groups of People



Lacking Facilities

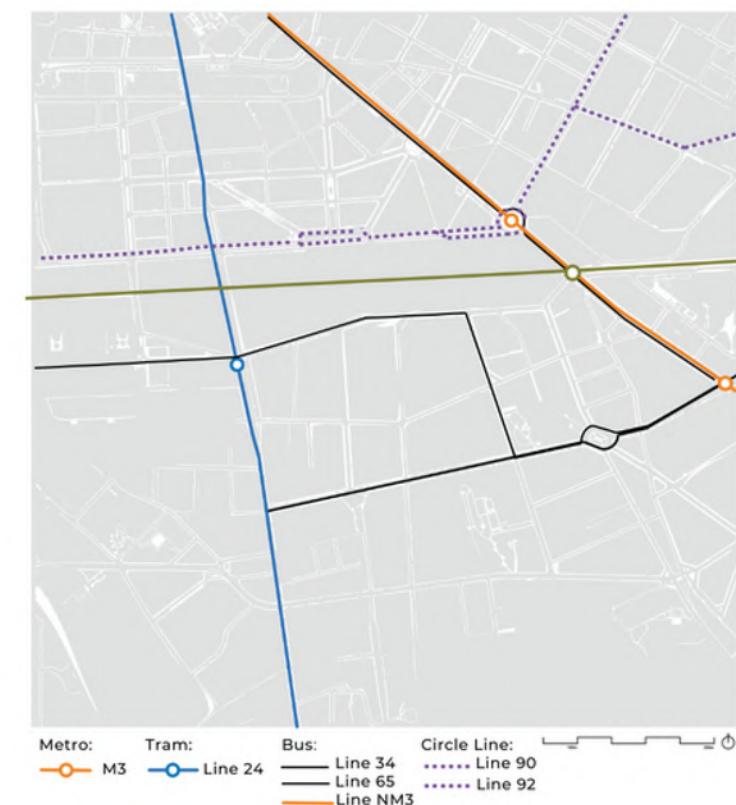


Diagrams illustrating important features of the area and missing connections useful for setting a base for our personal project.

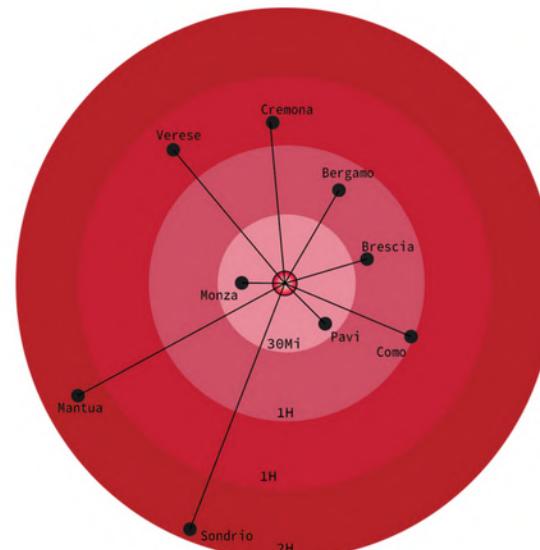


Local Accessibility

The western part of Porta Romana is easily accessible by the public transports (metro, bus, trolley bus). However, the closest street to the project site, Via Ripamonti, is currently served by only one Tram line 24, not connected to the metro station, which is the fastest way to arrive at Porta Romana area. As a result, people using the metro should walk or use another means of transport (bicycle, scooter), to get to Morivione neighborhood (West to Porta Romana). On the other hand, tram line 24 and bus lines 90, 91, 92, as well as, lines 34 and 65 are the alternative options to reach the neighborhood and the bus line NM3 allows the continuity of the metro line throughout the night.

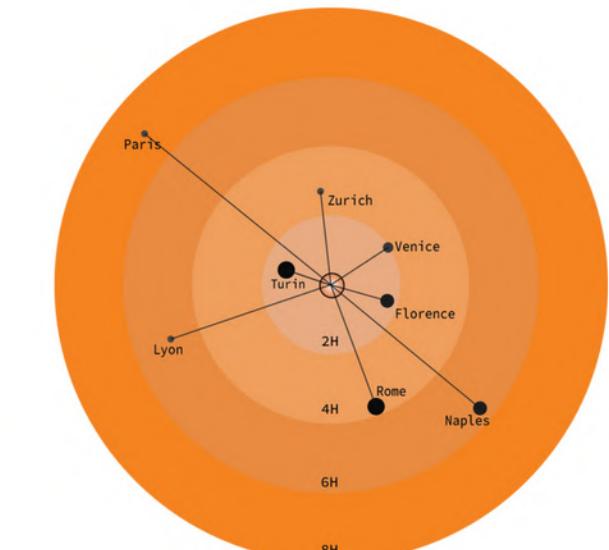


Inter-Regional Accessibility



Inter-regional accessibility stands for the daily railway links between Milan Central Train Station and the other cities' central stations in the Lombardy region.

Regional Accessibility



The regional accessibility map shows connections to Milan Central Train Station by train from the main cities in several regions in Europe. According to the principle, the smaller and lighter dots symbolize the less frequent links, and vice-versa.

DETAILED PROJECT DESCRIPTION

After taking a survey from the residents , an analysis has been carried out in order to determine what type of functions could be added by reason of absence in the area.

In order to blend in with the existing urban fabric, the materials chosen are concrete, metal, glass and elements of timber.

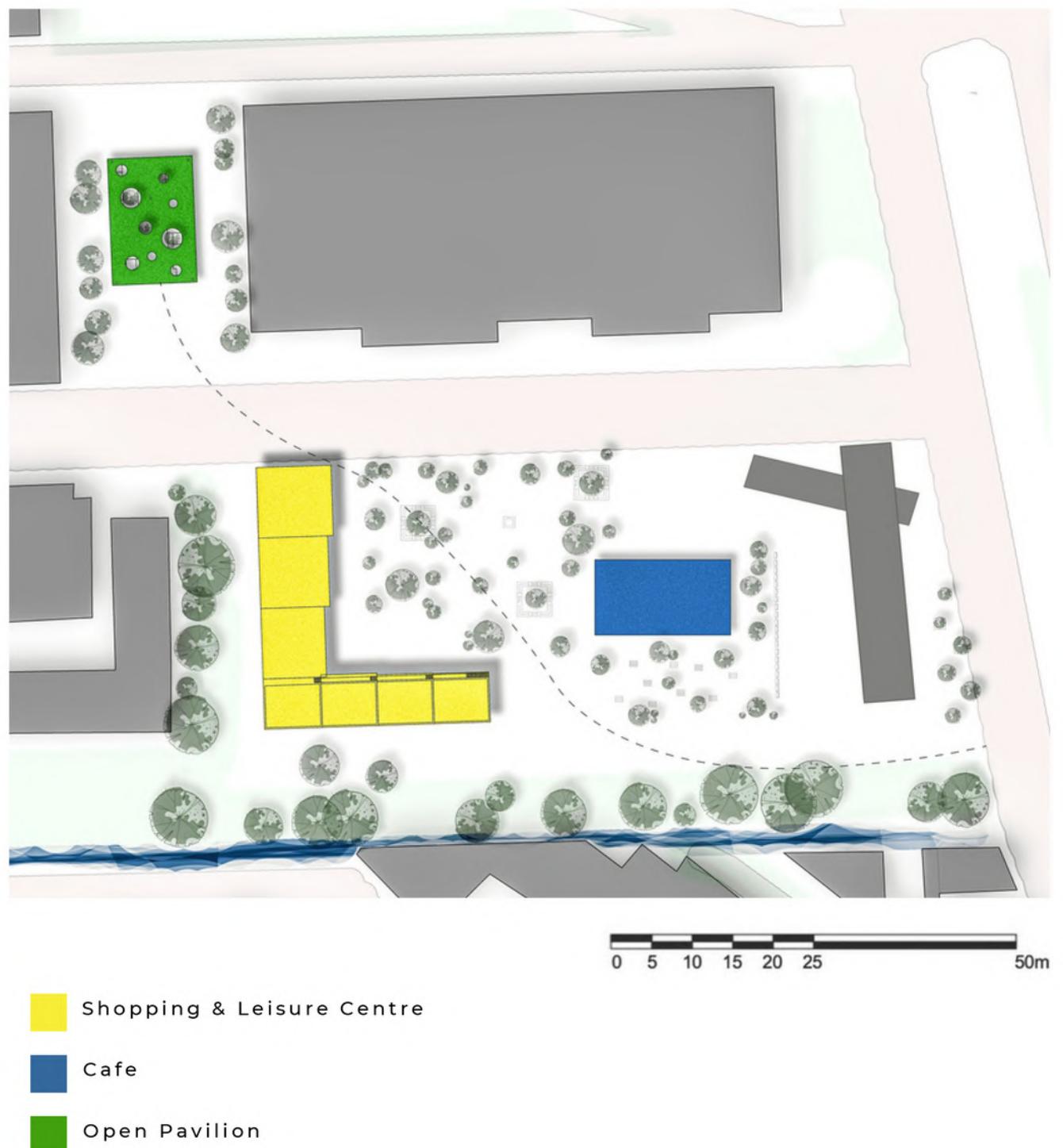
The main, 2-storey building implements a shopping mall that provides a wide range of retail stores, boutiques, and shops where customers can purchase various products and goods, as well as incorporating entertainment facilities such as, bowling alleys, or indoor play areas for children.

The plot contains greenery and concrete benches spread all around.

In front of the main building, a small cafe with outdoor sitting spaces is situated, giving the visitors and the workers of the existing office space a possibility to have a lunch, drinks and more.

To connect the Northern part to the project site, it was decided to add an open pavilion on the left side of a large supermarket, where people can rest.

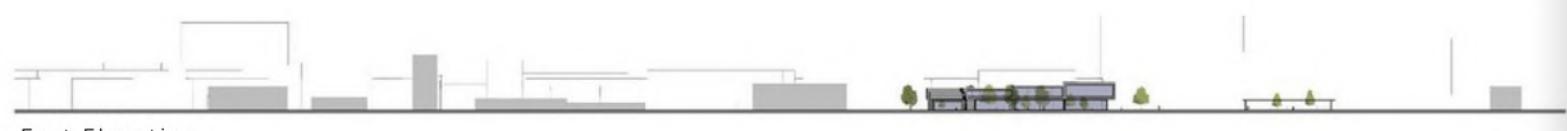
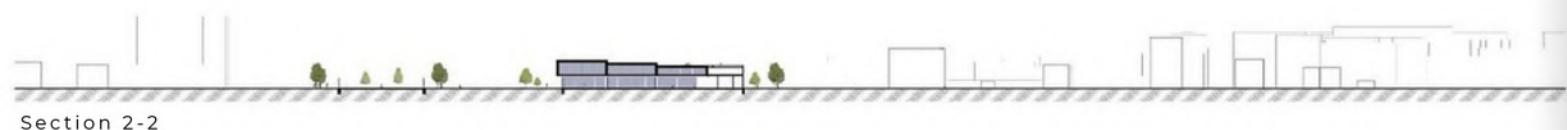
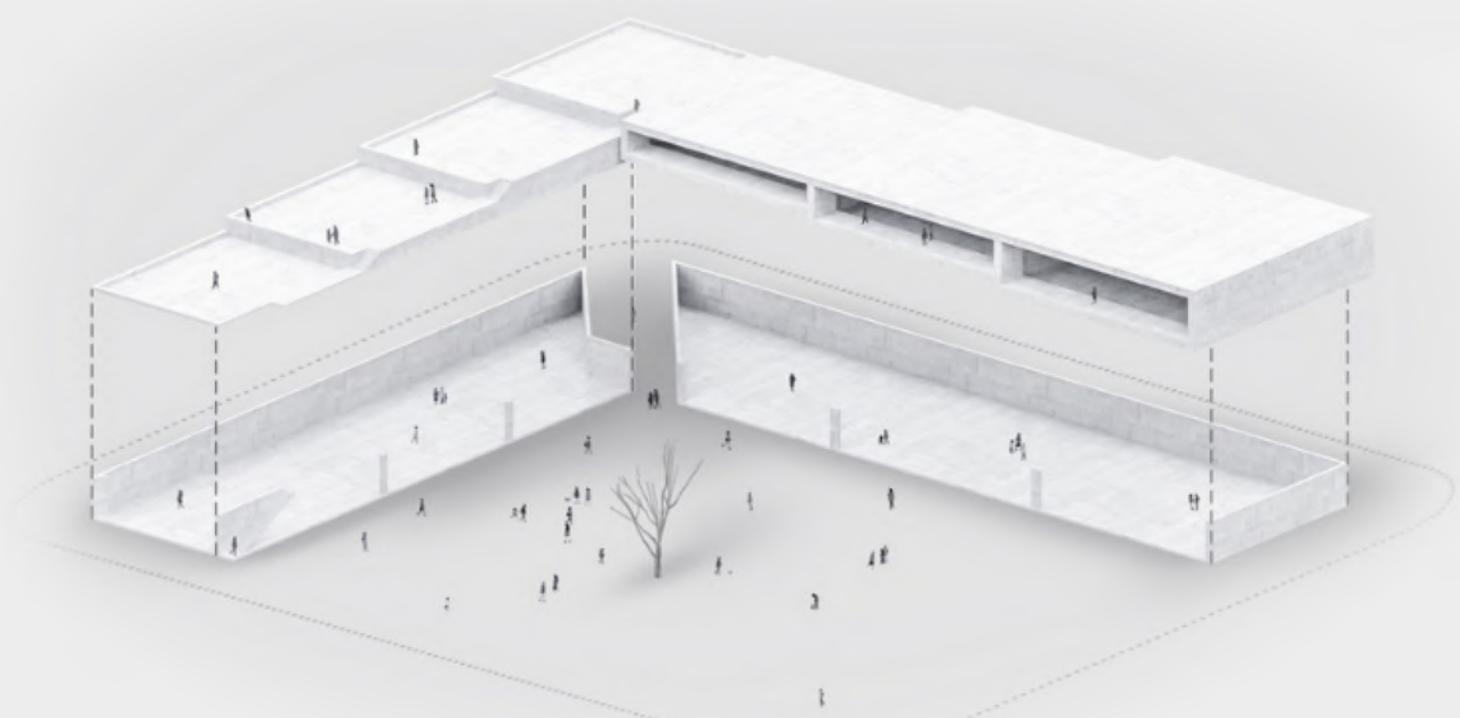
GROUND FLOOR PLAN

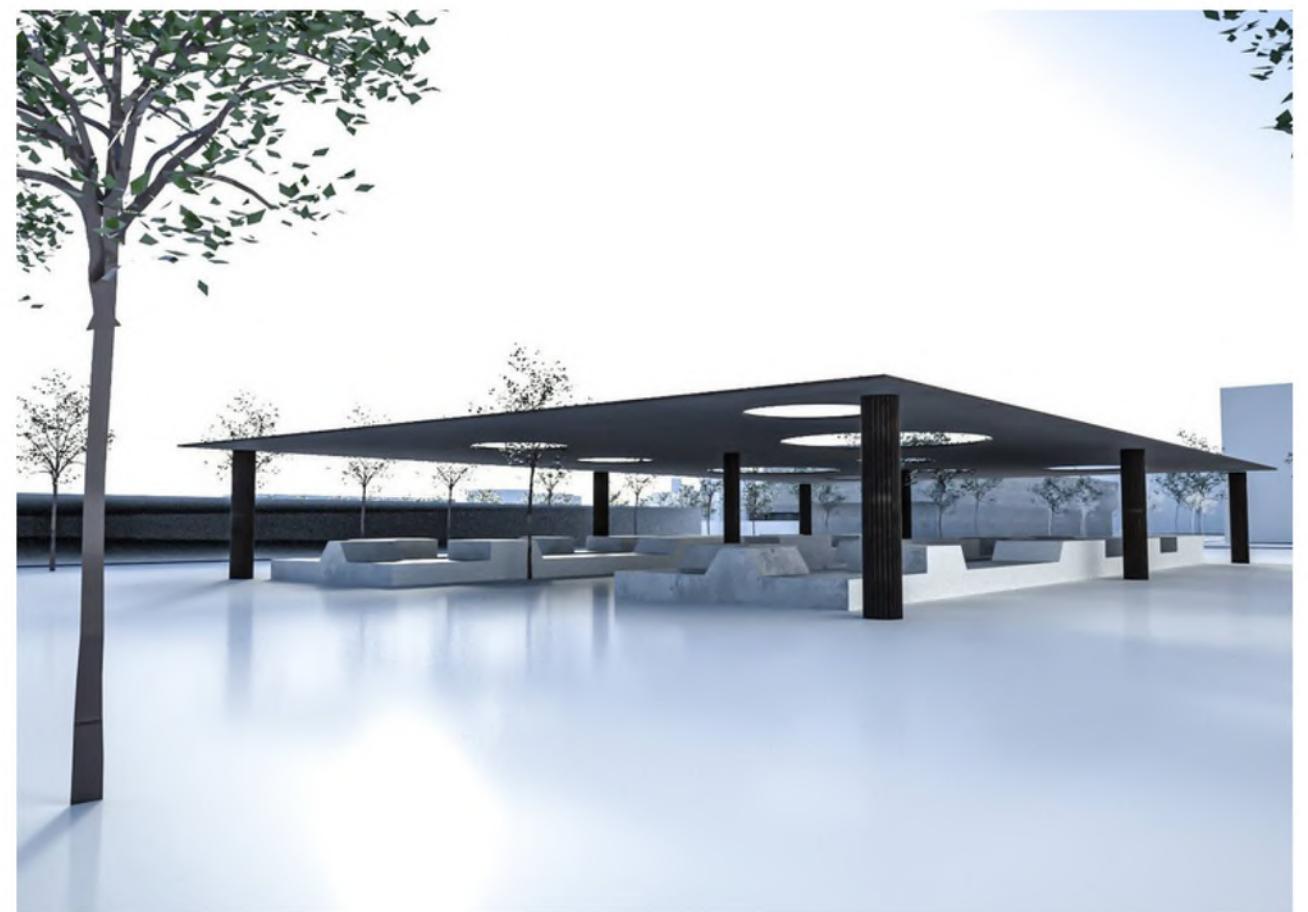


SECTIONS AND ELEVATIONS



EXPLODED AXONOMETRIC





PROJECT “LOOK UP”

The project is composed of a pavilion, located in a forest of the Alps. The primary purpose that the building serves is relaxation. The concept centers around exposing the view of the sky. Therefore, a 12-meter-high brick structure, taller than the trees, opens up to the sky by an oculus with the diameter of 4 meters, which is the only opening in the building. The pavilion is entered through an underground tunnel that starts outside the structure and ends in an observatory room two meters below the ground. Entering the room through a tunnel serves as a point of contrast between darkness and light.

The structure has an interesting twist in the width of its walls, that can only be seen once the observatory is entered: From the outside, the building is tapering in a cascading manner towards the oculus to create a sense of directionality towards the sky; However, from inside the room, the structure appears to be expanding towards the oculus to accentuate the expansion of space which eventually joins the sky.

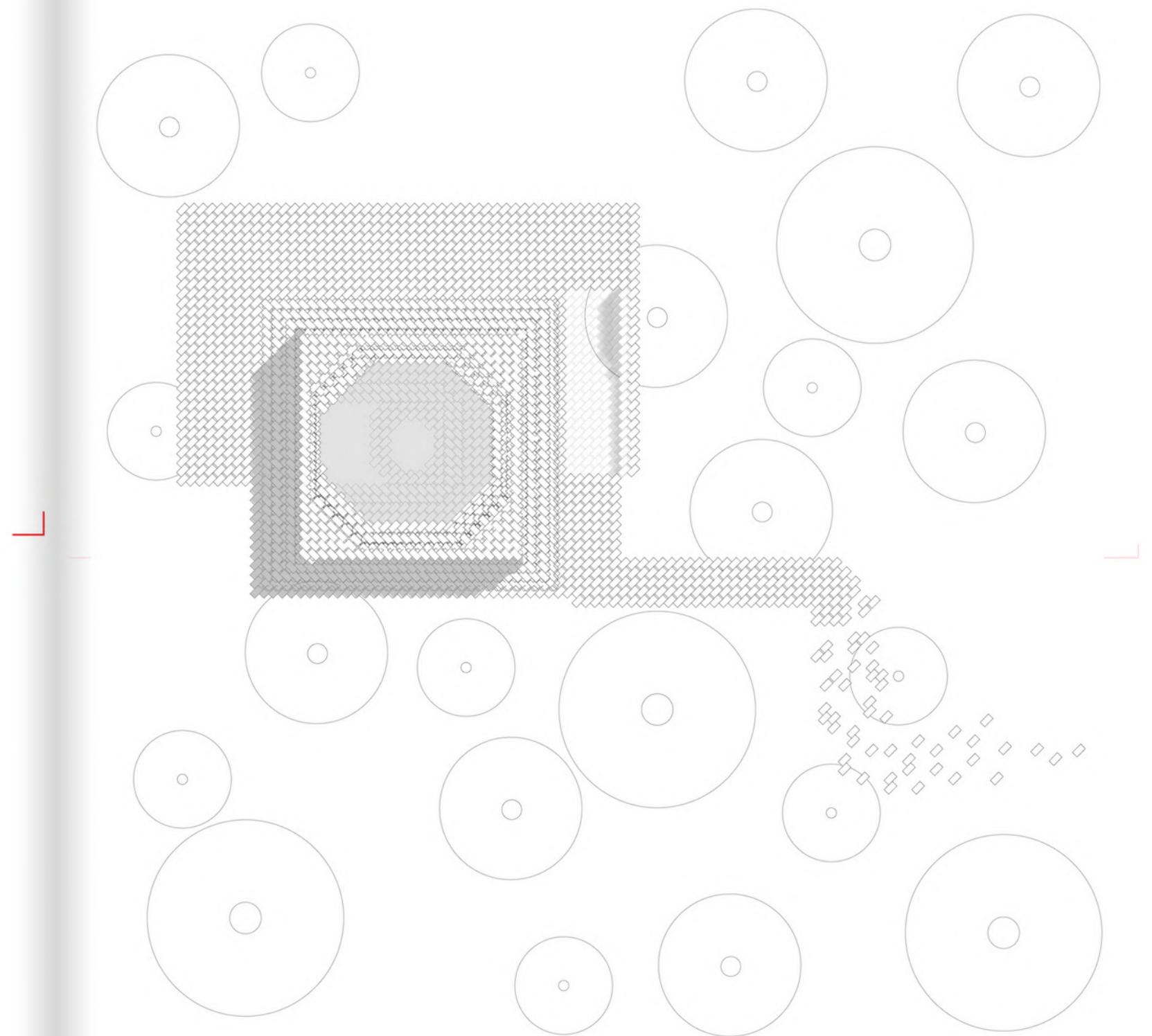
The structure and the tunnel are both assembled with bricks that are all placed at an identical angle of 45 degrees, giving the walls an interesting zig-zag pattern. The observatory provides seating to stimulate relaxation during the sky-gazing experience.



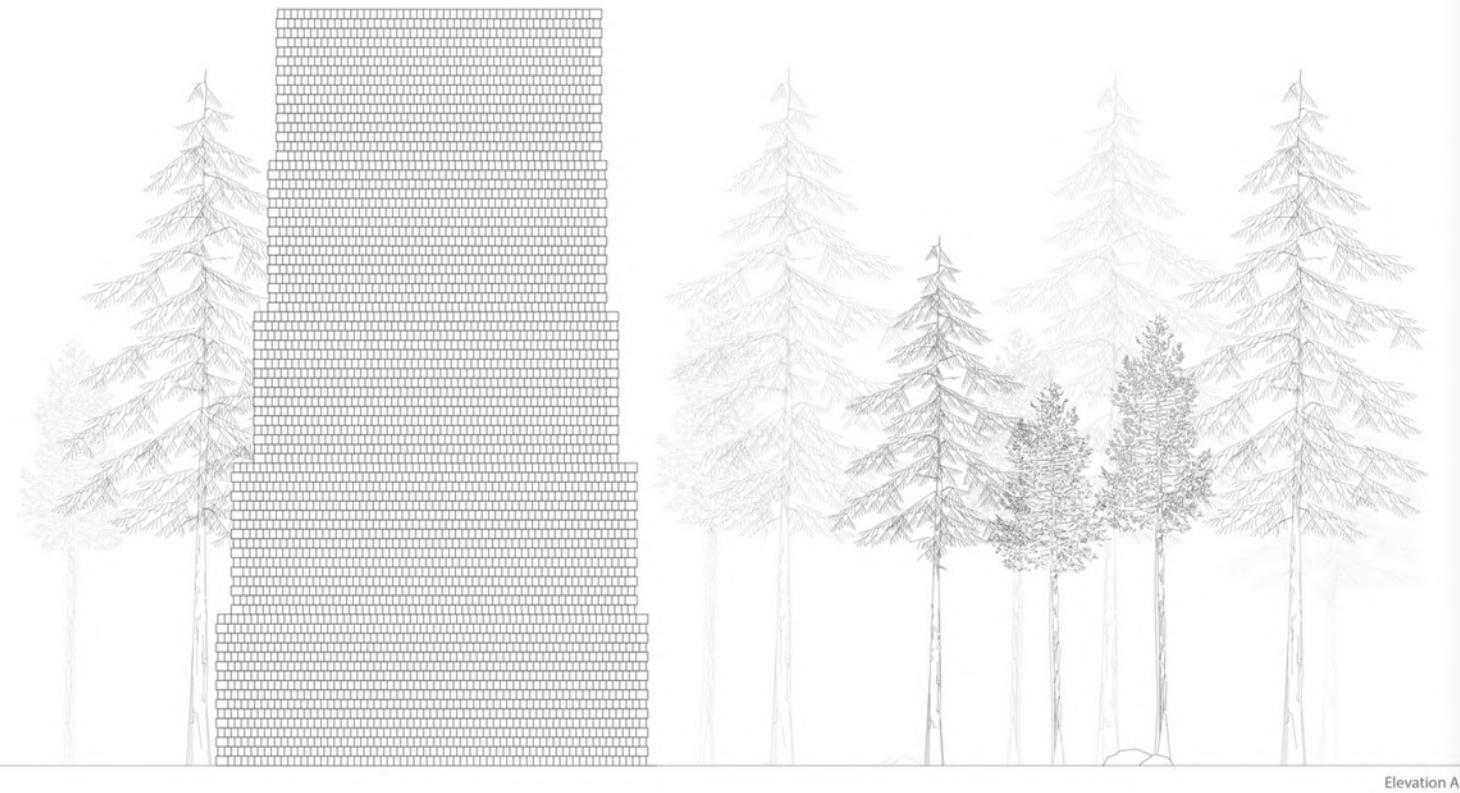
GROUND FLOOR PLAN



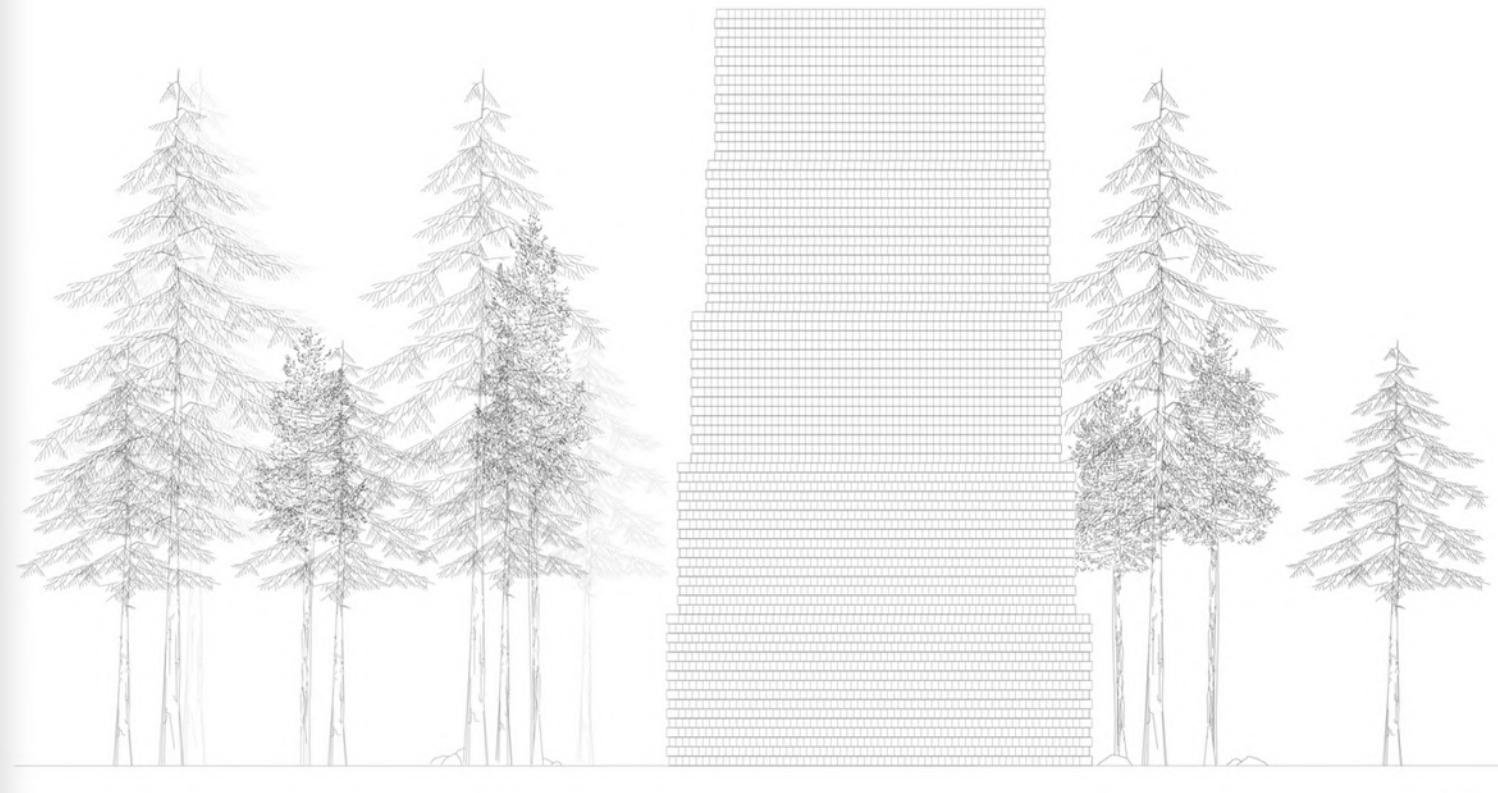
ROOF PLAN



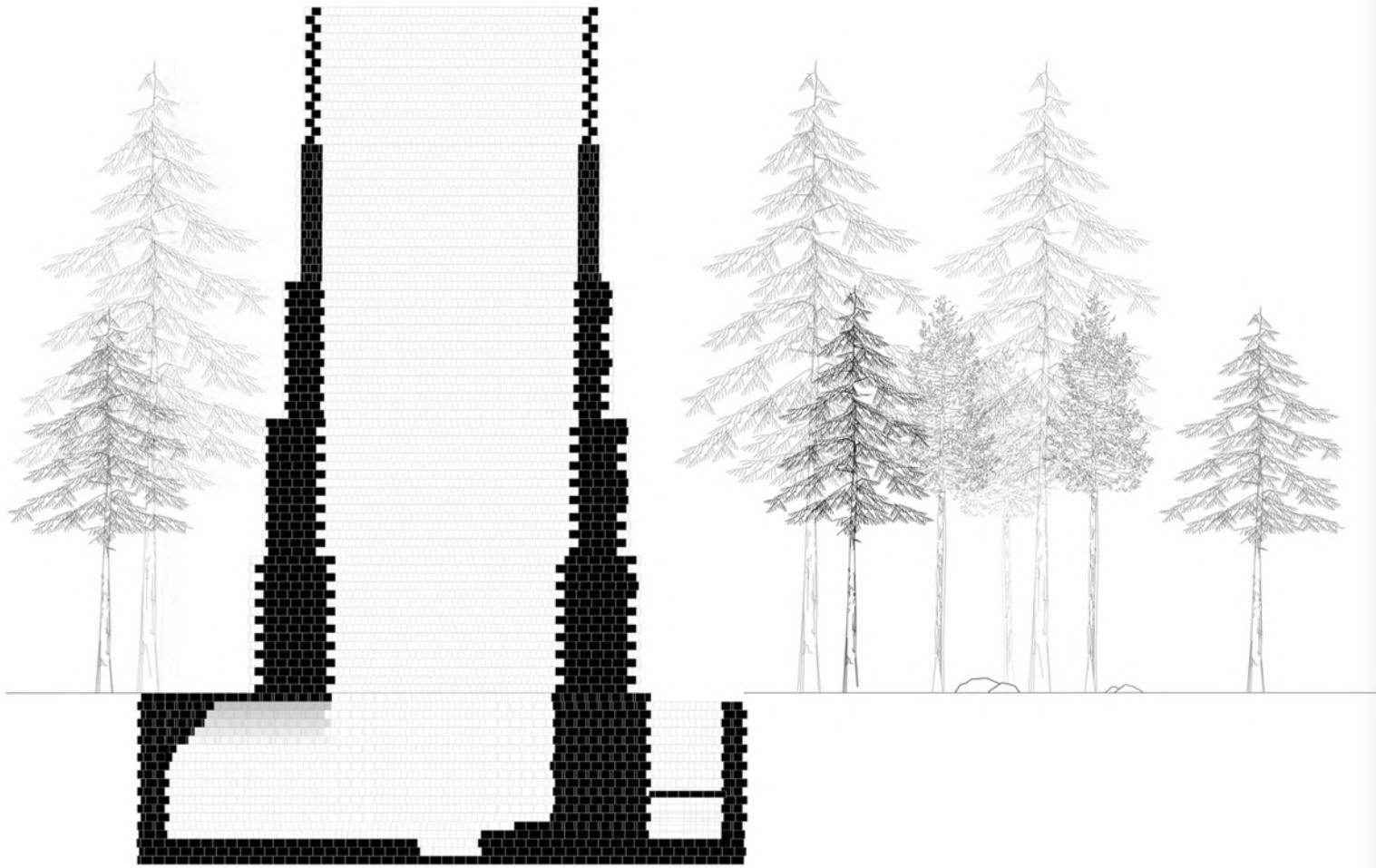
ELEVATION A



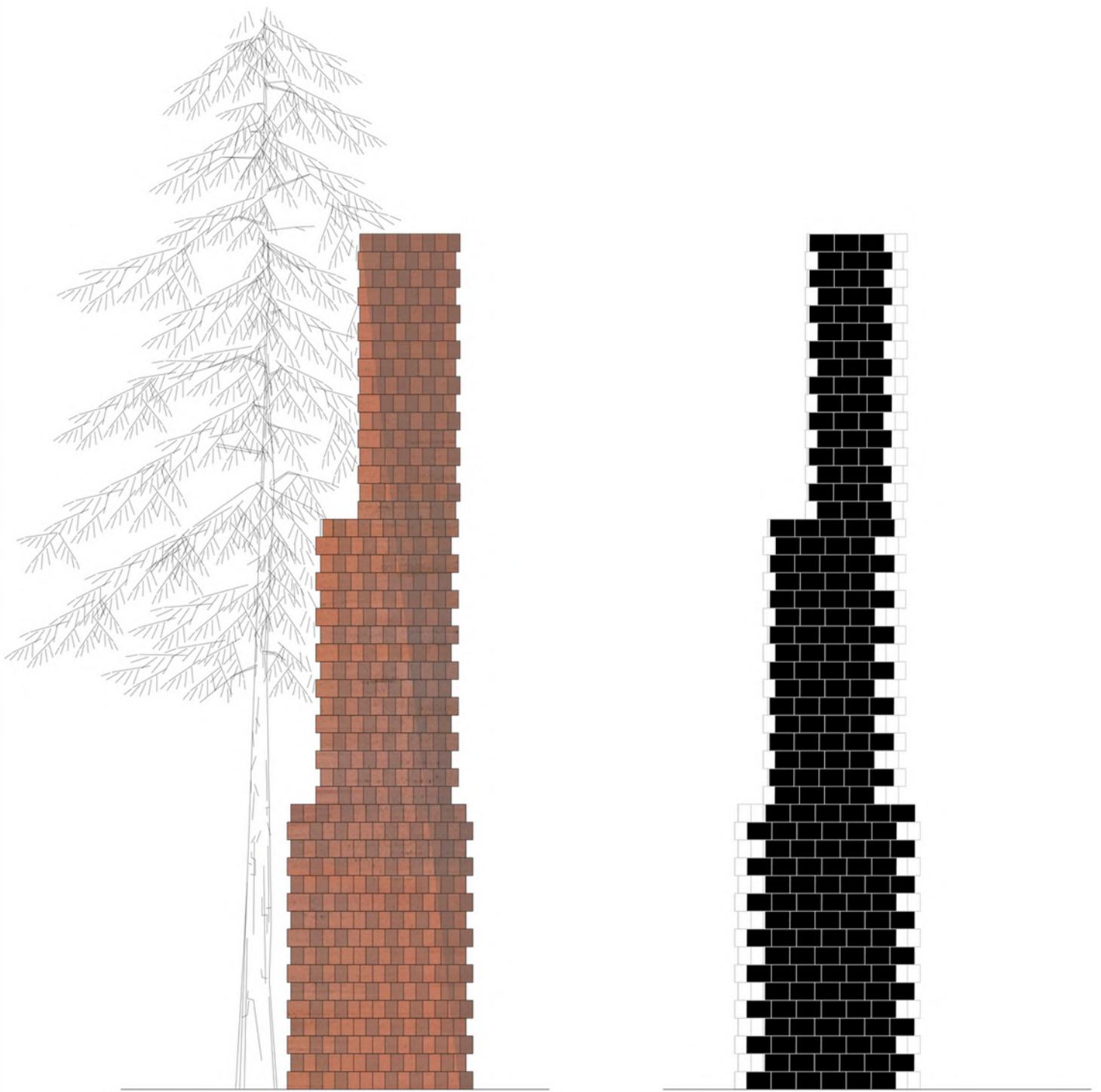
ELEVATION B



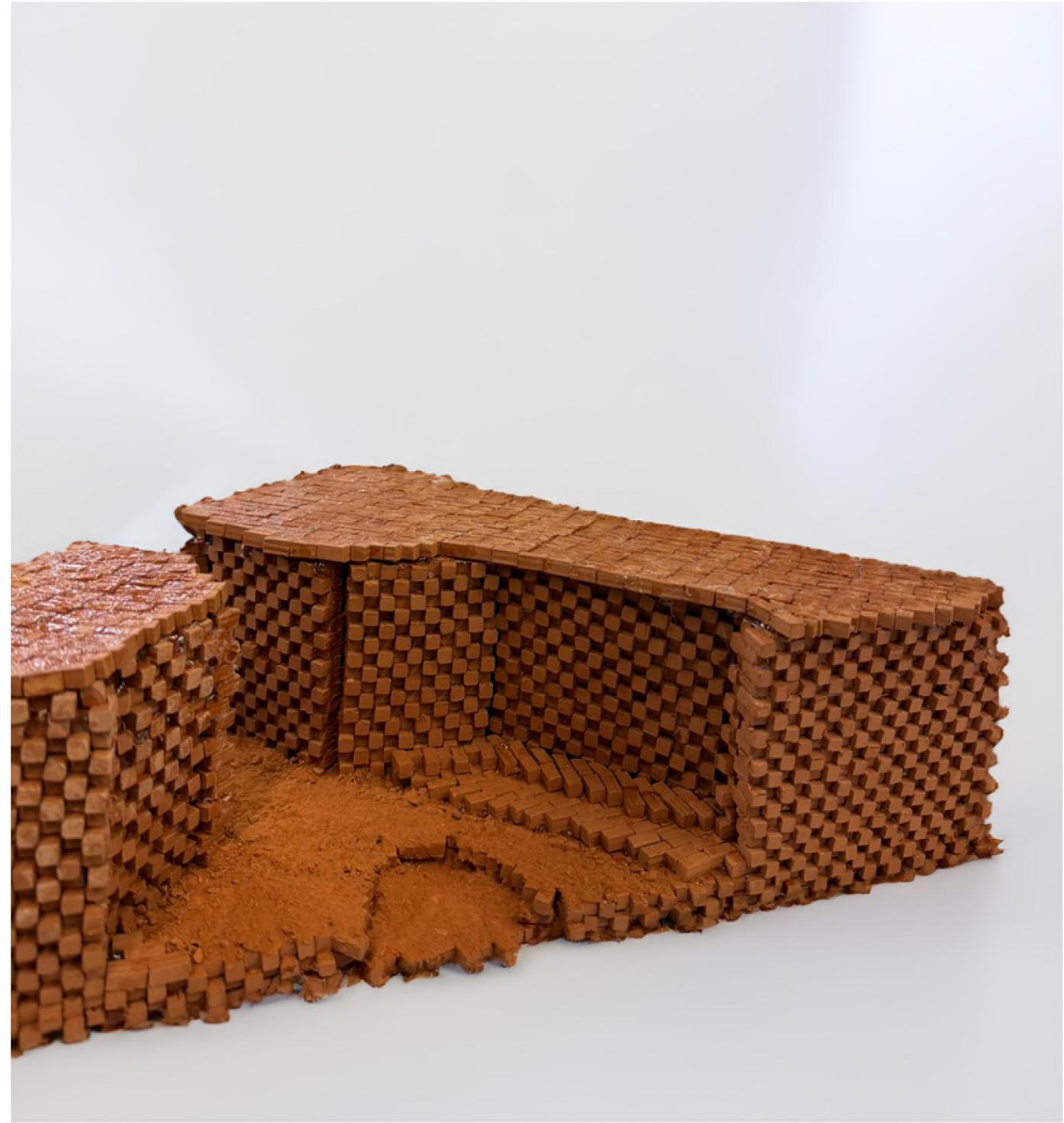
SECTION



DETAILED SECTION



SECTIONAL BRICK MAQUETTE



BOOK ANALYSIS — “THE IMAGE OF THE CITY” BY KEVIN LYNCH

1. Introduction
2. Biographical note
3. Key Idea(s) and concept(s) as explained by the author

Introduction

“The Image of the City” is a book written by Kevin Lynch and first published in 1960. It is a seminal work in the field of urban design and planning and has influenced generations of architects, planners, and designers. The purpose of his book is to study “the look of cities, and [determine if the image] is of any importance, and [if] it can be changed” (Chapter 1, page 5).

Lynch's research was conducted as part of a larger urban planning project at the Massachusetts Institute of Technology (MIT), where he was a professor. With the help of Gyorgy Kepes, an art theorist, designer, and educator, Lynch uses an on-the-ground approach of study, conducting systematic field reconnaissance and lengthy interviews with a small sample of residents within the study area (Boston, Jersey, and Los Angeles). The research involves both quantitative and qualitative methods, including surveys, interviews, and observations, identifying the elements of urban environments that people use to orient themselves and create mental images of the city, such as landmarks, pathways, and districts.

Each Chapter has its own part to play in the overall composition of the book. The author examines how urban design shapes the way people experience and navigate the city, and how this influences their sense of belonging and attachment to it. Each Chapter has its own part to play in the overall composition of the book. The author examines how urban design shapes the way people experience and navigate the city, and how this influences their sense of belonging and attachment to it. It shows that urban space is not just composed of its physical characteristics but equally by representations in mental images. Mobility is not just a free-flowing movement, but it heavily relies on structuring and identifying the environment through the aid of mental maps. Describing the concepts so that everyone can understand, he brings light to issues in the current city image, gives the reader ideas as to how to use these concepts discussed, and ties it all together in a nice and tidy conclusion.

Biographical note

Kevin Lynch (1918–1984) was an influential American urban planner and author. He studied at Yale University, at Taliesin under Frank Lloyd Wright, and at Rensselaer Polytechnic Institute, and received a Bachelor's degree in city planning from the Massachusetts Institute of Technology in 1947. After completing his graduate studies, Lynch began working as a research assistant in the urban design department at MIT, where he also began teaching. In 1954, he was appointed as the director

of the urban design program at MIT, and in 1963 he became a full professor. He remained at MIT for the rest of his career, teaching and conducting research in the areas of urban planning, design, and environmental psychology.

Along with his most significant work: “The Image of the City,” Lynch published several other influential books and articles throughout his career. He also worked as a consultant on numerous urban planning projects for government agencies, private firms, and nonprofit organizations.

Lynch passed away in 1984 at the age of 66, but his ideas and theories have continued to influence urban planning and design to this day, and his work is widely regarded as an important contribution to the field.

Key idea(s) and concept(s) as explained by the author

The book begins by stating that the city is a man-made creation and that, as such, it can be studied and understood. The author argues that a city is more than just a collection of buildings, streets, and infrastructure; it is an entity with a personality, a character, and a visual identity that is shaped by the experiences of its inhabitants. It sets the basis for his theory of city design through a discussion of Structure, Identity, Imageability, and Legibility. In Three Cities he analyses the urban forms and identifies common themes that they share. The image of the city is not only a physical or visual element but also a mental analysis of all the components of the city. A city's identity is determined by the identified object itself and the characteristics it owns. Lynch explains that an object that has been seen for the first time may be identified and related not because it is individually familiar, but because it conforms to a stereotype already established by the observer.

A structure like any good framework, enables individuals to choose and make a starting point for obtaining further information. Therefore, individual growth can be supported by a clearly defined view of the environment. There is also a social role to be played by a vivid and integrated environment, capable of producing sharp images, which can provide the raw material for symbols and collective memories of group communication.

Therefore, physical qualities that attribute to identity and the structure in the mental image lead to the definition of imageability.

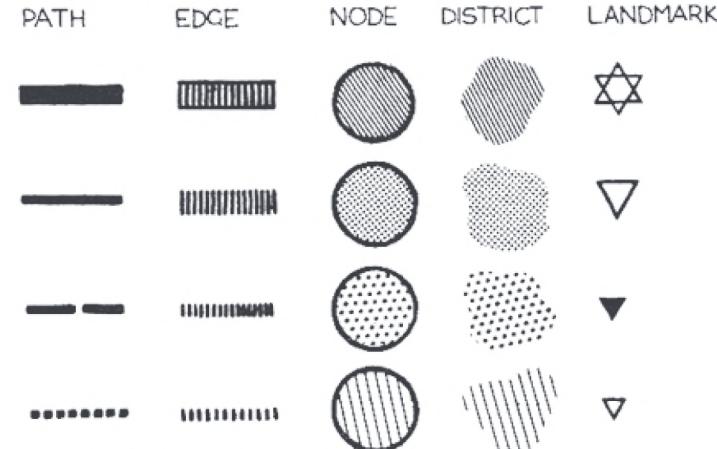
Chapter One introduces the reader to this term, referring to the quality that makes a city recognizable, and memorable. It is about how inhabitants perceive and remember a city's physical form, including its streets, buildings, landmarks, and other elements, influenced by the visual and spatial qualities of the built environment, such as scale, texture, color, and form, helping to establish cognitive maps of the surroundings.

It is that shape, color, or arrangement which facilitates the making of vividly identified, powerfully structured, highly useful mental images of the environment.” – narrates Lynch.

Another term mentioned by the author is “legibility”, although closely linked to the last one, legibility is the possibility of organizing surroundings into coherent patterns, influenced by the clarity and organization of the urban environment, which may also be referred to as visibility in a heightened sense.

But what are the elements that contribute to imageability and legibility? – answer to this question leads up to Lynch's graphic code, which includes the next five key elements: paths, edges, districts, nodes, and landmarks.

In the second chapter, the author exhibits the graphical representation of the elements mentioned above.



Besides the interviews, one of the ways he established the codes was mapping - together with his team, Lynch asked the citizens of three cities to draw maps of their daily routines, including the routes they take and the landmarks they pass by. Through this survey method, he discovered that people create mental maps of the city based on their own, personal perceptions, but when combined, they make up the general image of the city. In order to better comprehend these qualities, I would like to further explain some of the components mentioned above.

Paths are the streets, sidewalks, trails, and other channels in which people travel. In Lynch's view, these parts of the city are the routes along which the observer customarily, occasionally, or potentially moves. People usually observe the city while moving through it, and along these paths, the other environmental elements are arranged and related. One of the characteristics of the path is the concentration of activity along the street.

A good example is Washington Street in Boston, often associated with shopping and theaters, which extends beyond the entertainment segment and ends near Essex Street. As stated in the book, most people were unaware of the actual ending point of the street, thus only forming a picture of fragments.

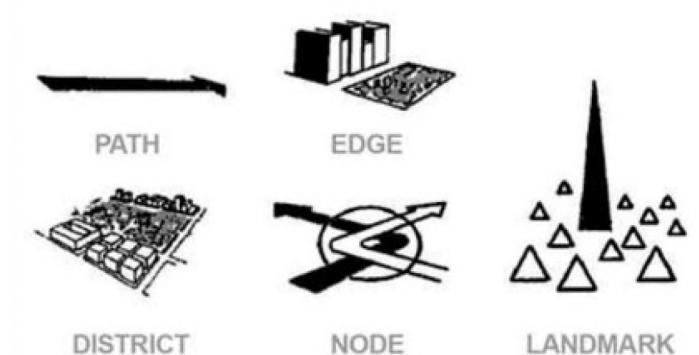
Together with edges, paths are shaped districts – the third element which the author describes as “relatively large city areas which the observer can mentally go inside of, and which have some common character.” (Chapter 3, Page 66).

For example, Districts in Boston are vivid and orientating entities: even though their structure may be confusing and unclear from a purely structural point of view, their thematic identity is strong. Because of their connection to personal experiences and activities, many of Lynch's interviewees indicated districts in Boston as the main elements in the mental representation of the city.

Pertaining to the imageability of cities, landmarks are one of the essential features that Lynch describes as the “point references considered to be external to the observer. They are more easily identifiable if they have a clear form; if they contrast with their background; and if there is some prominence of spatial location.” (Chapter 3, Pages 78–79).

Indeed, for Lynch, an edifice may become a landmark when it stands out from the background, meaning when it is easily distinguished from its surroundings and seen from different angles. Additionally, activities and historic references may contribute to reinforcing the legibility when the visual attraction is insufficient. The Duomo of Florence is a prime example of a distant landmark. Its dominant size, as well as its relation to the city's traditions, is what makes this cathedral exceptional.

All these elements compose firm, well-distinguished structures at the urban scale. In the end, the image is the result of a two-way process between observers and the observed - the author's main motive for developing the methods of field reconnaissance and sample interviews.



Bibliography and Sitography

1. Lynch, K. (1979). *The image of the city*. MIT Pr.
2. Michael Larice, Elizabeth Macdonald. (1962). *The Urban Design Reader*.
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