Daniele Galuppi

ARCHITECTURE AND GRAPHIC DESIGN PORTFOLIO

Daniele Galuppi

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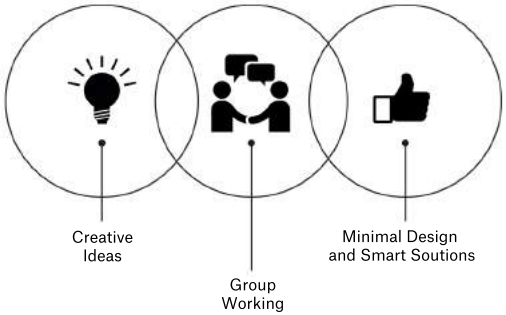
MY SPECIALTIES



OPERATIVE DESIGN SKILLS

//// Computer

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//// Artistic

Hand Drawing
Graphic Design & Infographic
Model Making
Writing
Visualisation & Concept

//// Knowledge

Design & Technical Planning
Good Sense & Creative Ideas
Color Theory
Image Editing
Fonts & Lettering

EDUCATION

2017/2018 - Master ABITA
Bioecological Architecture and Technological Innovation for the Environment
Centro Interuniversitario ABITA, Firenze

2017 - IELTS Academic Certificate
University of Cambridge
Overall Brand: 8.0 // Listening: 9.0 - Reading: 8.0 - Writing: 7.0 - Speaking: 8.0

2017 - BIM Architectural Modeling: Revit Architecture
Politecnico di Milano
Dipartimento di Architettura e Studi Urbani

2010/2016 - Master's Degree in Architecture
Università degli Studi di Genova - Scuola Politecnica
Dipartimento di Scienze per l'Architettura

2016 - Erasmus+ OLS Language Assessment
Grade: C2
Common European Framework of Reference (CEFR)

2015/2016 - Erasmus+
Erasmus Hogeschool, Brussels, Belgium
Erasmus+ Mobility Programme

WORK EXPERIENCE

2011 — TODAY - Freelance Graphic Designer
WORKS: Posters, Flyers, Logos, Magazines, Banners, Football Kits, Brand Images.

2017 - Librarian at Biblioteca Politecnica Nino Carboneri
ADDRESS: *Stradone Sant'Agostino 37, Genova, Italy* PHONE: +39 010 209 5909 5821
REFERENCE: Manager Minni Montini

2015 - Intern at PHILIPPE SAMYN and Partners
ADDRESS: *1537 Chaussée de Waterloo, 1180 Brussels* PHONE: +32 2 374 90 60
REFERENCE: Arch. Benedetto Calcagno WEBSITE: www.samynandpartners.be

2013 - Intern at AVID Designs, Inc.
ADDRESS: *7513 Amboy Road, Staten Island, NY 10307* PHONE: (718) 227 3724
REFERENCE: Arch. Jeff Geary WEBSITE: www.AVIDARCHITECTURE.com

2009 - Intern at A2 Architetti Associati
ADDRESS: *Via Caffaro 19, Genova, Italy* PHONE: +39 010 2461724
REFERENCE: Arch. Gabriella Sedazzari

LANGUAGE SKILLS

PUBLICATIONS & AWARDS

2016 - "Towards Which Architecture?"
Graduation Thesis on the experimentations and goals for the 21st century design
REFERENCE: Prof. Andrea Vian

2013 - "Genova A/R. Una città-laboratorio per la residenza collettiva"
AUTHOR: Arch. Riccardo Miselli PUBLISHER: Lettera22
WEBSITE: www.letteraventidue.com/architettura/059

2012 - Design for Cocoon Heroes Ibiza — FIRST PRIZE
Graphic Design Contest WEBSITE: www.talenthouse.com

Whatever good things we build end up building us.

Emanuel James Rohn

ARCHITECTURE PROJECTS

Please note that every project comes with its description.
Therefore, the images as well as the text are fundamental to understand the ideas and the designs.

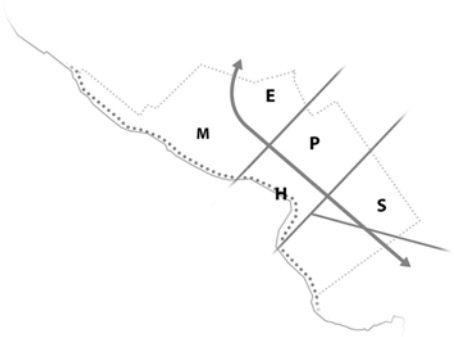
Project for the productive urban extension of the city of Šibenik, Croatia.
• EUROPAN 14 project contest participant •

Made in collaboration with Alessandro Decastelli, Jacopo Melli, Mario Di Sibio, Viola Remezzano, Matteo Roberto.

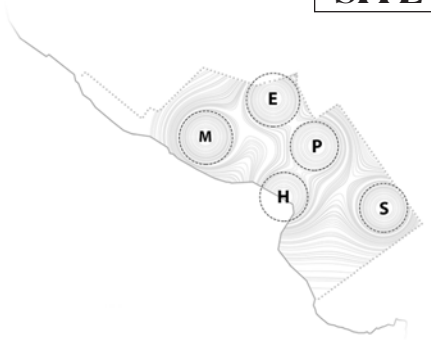
Nowadays building a habitat is more than just about constructing a house or a building. It also means the organisation of human development, first individually and then collectively, through a sequence of functions that take place with different frequencies and at different rhythms. Urban design needs to focus on improving human living conditions and providing more opportunities for interaction that transform inhabitants into a community.
These are the principles we took as rules facing our project. The word Productivity describes several measures of the efficiency production, so how can we relate this concept with the site where we are operating? In the recent past the TEF area was a pure industrial area: the city itself is now making the transition from an industrial pole to an attractive tourist place. So we tried to maintain the identity of the site as productive, to make it an extension of the urban grid and to present it as an attractive tourist destination which can add value to the whole city, trying to focus on activities that would run through the whole year so that the area keeps high values of production not only in the summer season.
This can be achieved working especially on connections: we have in mind that a productive city is a connected city, both socially and energetically. So our basic concept was to analyse the productivity from these two points of view.

Through connections we wanted to put in evidence the idea of Glocalization: we saw the Global and the Local as two sides of the same coin. With this we didn't want to focus just on the inner meanings of the two ideas; we began considering small activities by their own, pointing out their main features and understating how they relate to each other. In this way, the system grew and each activity enriched itself and the others through connections. Also, our way to approach Glocalization was to organise all these activities exalting their unique features related to where we were (local) and, when they started working together, how the whole system became attractive (global) and could

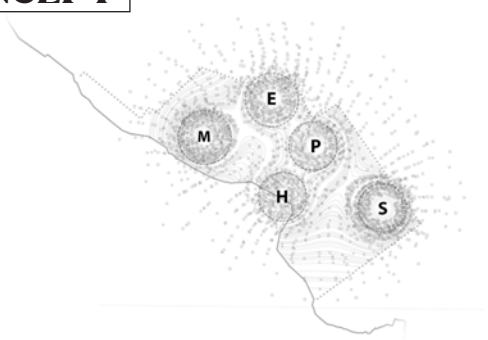
SITE CONCEPT



We have respected the roads expected by the city plan, adding new roads coming by the extension of the existing road grid.



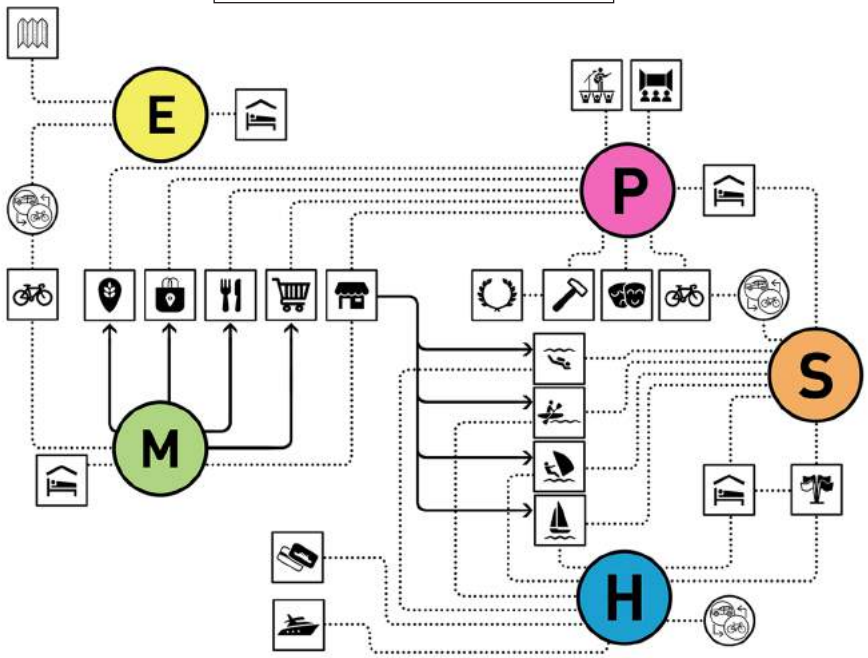
We conceptualised each core as a magnet...



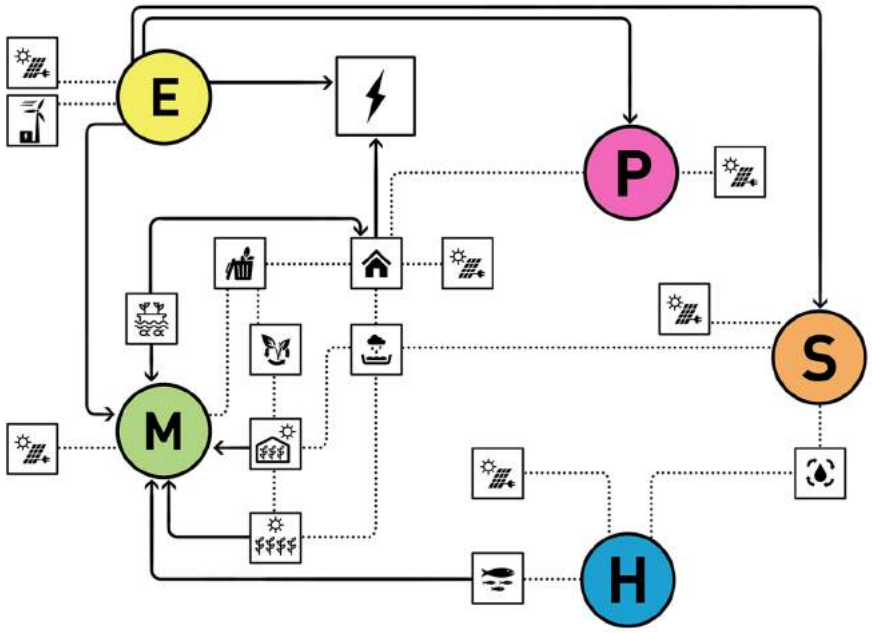
... so that the closer we move to the core, the more dense is the housing mesh.

Analysing the connections between each core we created the cycling and pedestrian paths.

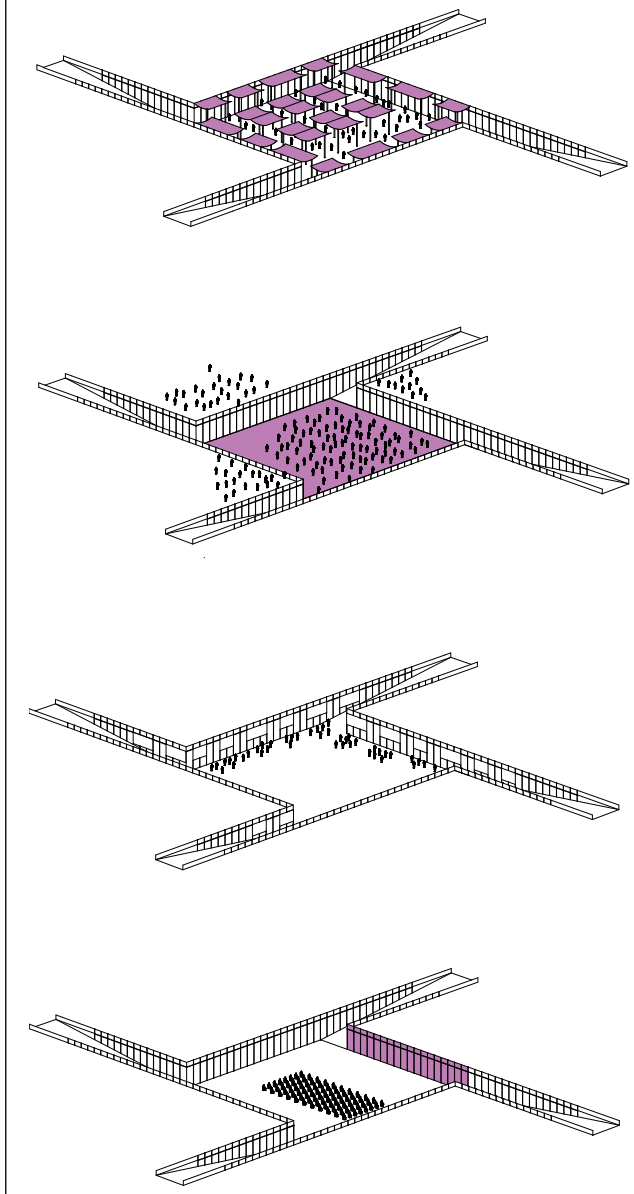
SOCIAL STRATEGY



ENERGETIC STRATEGY



PLAZA CONFIGURATIONS

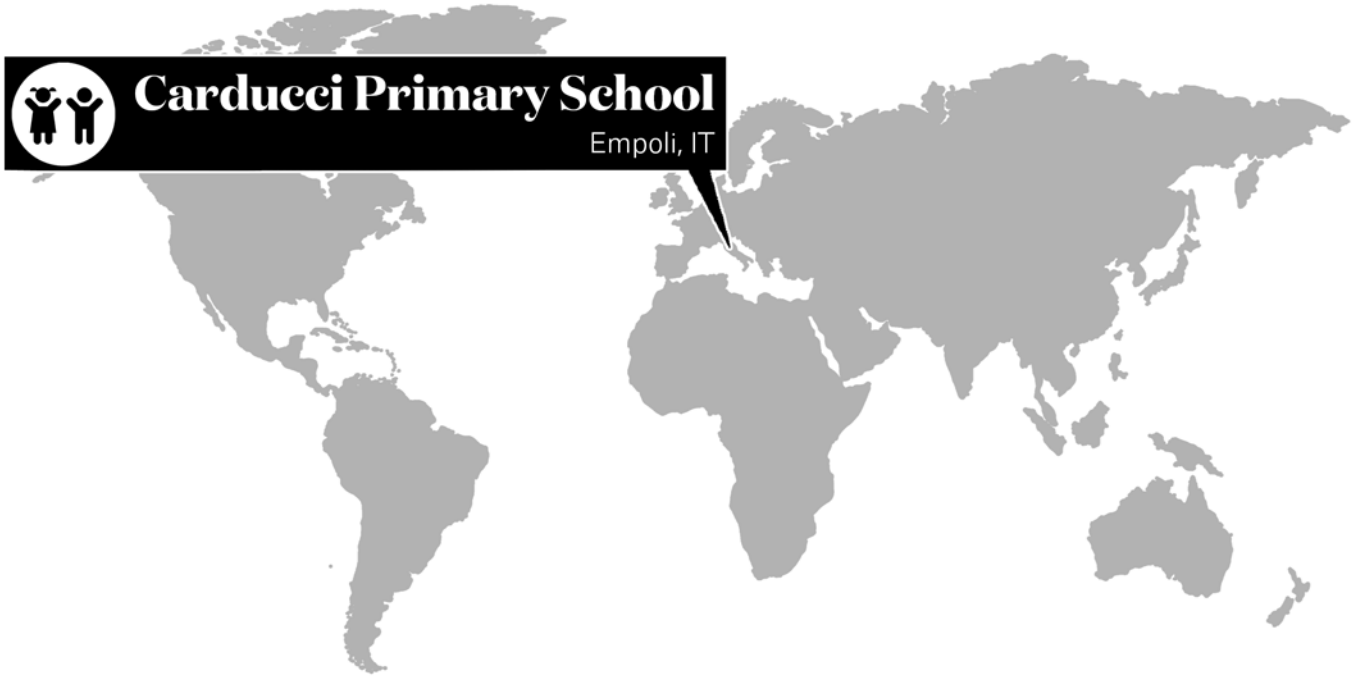


be taken as a model for future developments in other localities around the world. We organized the project site around five main cores: the Harbour, the Sports Centre, the Plaza, the Market and the Energetic Core; then we analysed the energetic and social connections that could take place between each core. All this work had one big goal: to design a self-sufficient neighbourhood which has to be socially active all-year long. On the social side, we knew that the connections would have been stronger where each core kept its features and when it is related to another by the activity, and what the core itself could grant to the activity. So the big Plaza holds several assets, depending on the use the city needs: it can be a wide open meeting space, an open-air cinema, theatre or concerts arena, a place for university activities and workshops. It is connected to the Sports Centre with tourist structures and whenever the site is chosen for big sport events. It also holds shopping and commercial services, so that has a strong economic

connection with the Market. The Harbour is linked with all of the mentioned cores: it is composed by a sailing club and a tourist port, but it has space for all the water sport activities such as surfing, canoeing, scuba diving, windsurfing and sailing; all these activities will have commercial support both for sale and rental. The Market social strategy is mainly based on the promotion of local and "km 0" products with small shopping and commercial places which connect it to the Plaza. Every core has a proper space for bike sharing to push forward this kind of mobility in the whole area, as well as "exchanger buildings" where people can leave their cars and enjoy the slow mobility by foot or, as said, by bike.

On the energetic side, we decided that each core needed its proper energy production, coming from solar panels placed on top of every building and in designated areas. The Energetic Core is connected with Sibenik's existing electricity grid so that extra energy produced in the new neighbourhood can be distributed throughout the city. The Energetic Core is also connected with the Market, the Plaza and the Sports Centre. The Market is built in the middle of an agro-cultural space: we placed several types of crops, such as seasonal gardens, greenhouses and aquaponics systems. All the crops are manured with compost made out of separate bio-waste, collected from the market itself and from the house units; they are also provided with a rainwater harvesting system which helps to water every crop. A section of the Market is dedicated to the fish trade coming from the Harbour. The Harbour itself has a desalination place where sea water is purified and sent to the Sports Centre as well as to the Market crops.

The whole strategy aims at the respect of the existing urban mesh with an energetic and social improvement. We don't want to unsettle the whole city with incoherent architectural shapes; we designed a urban extension that can also be a model for upcoming urban developments in other sites across emerging cities. With our project we are pushing to add value to the city by regenerating this urban area in order to make it energetically self-sufficient and socially improved, enhancing the existing social and sport activities to make it globally attractive by its local strength.



Project for the retrain of the Carducci Primary School building envelope in Empoli, Italy.

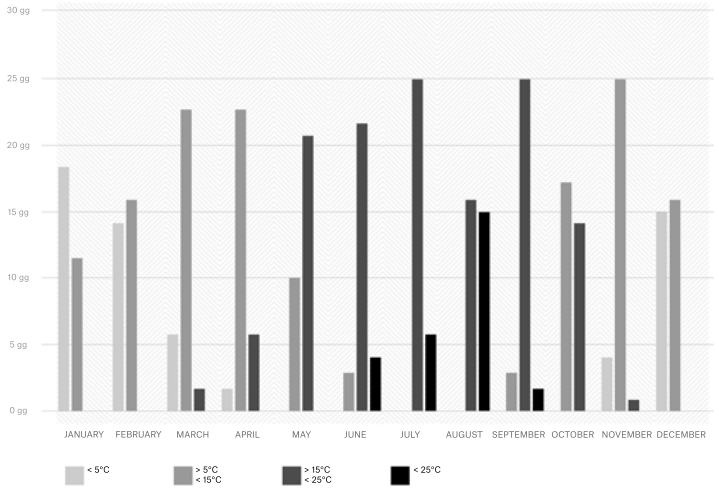
Made in collaboration with Eng. Marcello Bardi and Eng. Alessio Schiano.

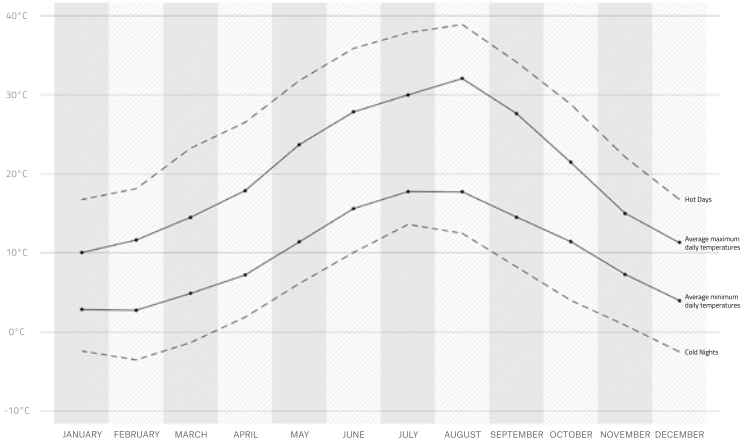
We were asked to retrain the Primary School “Carducci” building envelope through the use of energy efficient technologies characterized by high architectural quality, proposing creative and innovative design solutions to give new image to the school.
The building is in prefabricated reinforced concrete with space frames, built between 1954 and 1988, designed to accommodate an elementary school and a nursery school. The costruction is on two floors above ground: the vertical structural elements consist of 32 pillars 36x36cm (net of finishes) on the ground floor and 20 pillars 36x36cm on the first floor. The school is located within the urban network of Empoli, in Tuscany, corresponding to the Climatic Zone “D”. Here we have 1658 GG (Degree-Day), temperatures ranging from 0 °C to 31.5 °C and External Relative Humidity from 28.3 to 50.0% throughout the year. The daily temperature range in the summer months is 12 °C. After collecting the data from the climatic zone, we carried out a more detailed bioclimatic analysis on the building.
The most disadvantageous situation is created in the winter, with strong winds of coming from north/north-east. As for rainfall, the most critical period is always the winter one with a maximum peak in November (100 mm). Using the online Sun Earth Tool program, we took the sun diagram for the maximum and minimum solar irradiation period, respectively on June 21st and December 21st. For each of the days indicated above, we studied the incidence of the sun’s rays and the relative shading in three different time slots: 9:00am, 12:00pm and 3:00pm. It is clear that the maximum incidence is reached on June 21st at noon with a tilt of 70°, while the minimum on December 21st at 9:00am with an inclination of 9°. In the analysis of the shadows we considered the surrounding buildings but we found that none of these significantly obscures the school complex.
From the architectural point of view, we found several critical points. The building shows up a state of evident degradation, with different portions of the façade quite damaged, to be maintained or even to be replaced. The chromatic inhomogeneity of the building is very evident, probably caused by a limited freedom in the architectural composition deriving from the construction technology used, which shows the lack of unity between the architectural elements in the design. This compositional disorder leads to the total lack of visual references, which do not help the user experience within the complex.
After a careful analysis of the current situation, we did a research on the most suitable technologies to be used for the energy improvement of the building.
For the opaque vertical infills we decided to adopt the wall proposed by Knauf. The chosen coating, Aquapanel Outdoor, provides a thermal insulation on the facade, with slabs in fiber-reinforced cement, with characteristics of durability, resistance to water and weathering, making the laying of the insulating materials very simple. We used a 50 mm thick Fibertherm wood fiber produced by BetonWood as insulating material.
For the covering of the roof slab we decided to use a green roof of the DAKU company. We chose a standard type of Extensive Roof, which guarantees the best compromise between weight, thickness and water self-sufficiency among the extensive green roof systems taken into account. We proposed it without the irrigation system: this condition helps to minimize the growth of weeds and allows to reduce maintenance costs. A layer of insulation has been added to the standard green roof package made of extruded polystyrene (XPS) to comply with regulatory limitations.

We also found the presence of a light well in the central area of the roof, about 3x5 m in size. Evaluating the need to bring light into the central atrium, without creating a greenhouse effect in the summer months, we decided to adopt a shelder solution. We took some precautions, such as the insertion of a polycarbonate plate, hanging from the supporting roofing surface, which in the summer months is able to create an internal overpressure that sucks the hot air inside the building by pushing it out through the

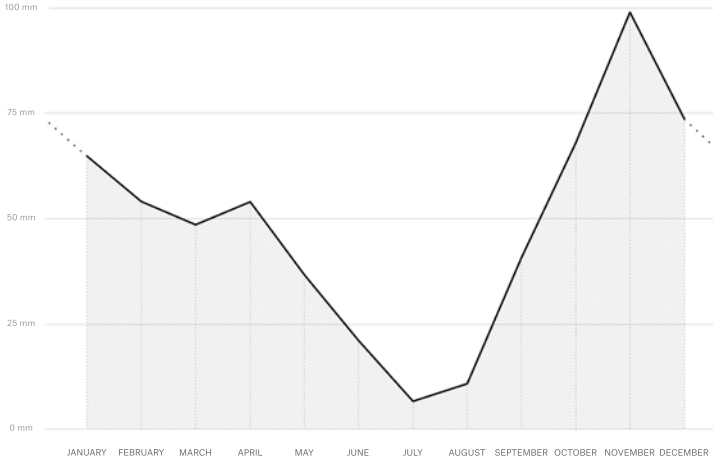
BIOCLIMATIC ANALYSIS

Average Temperatures

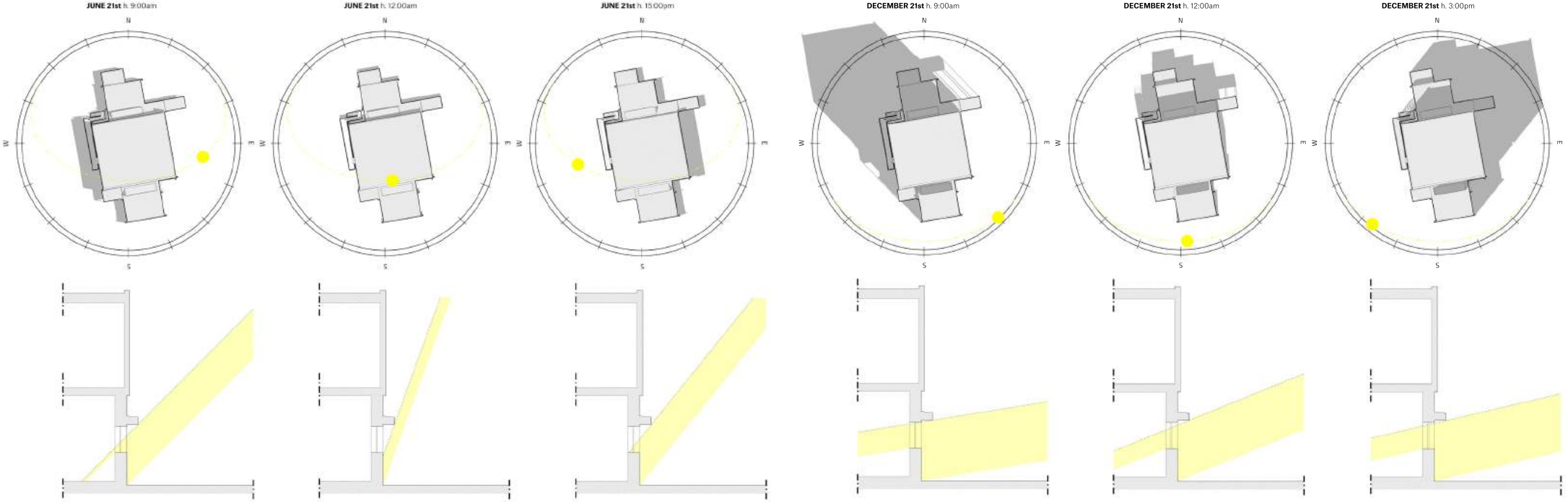




Rainfall



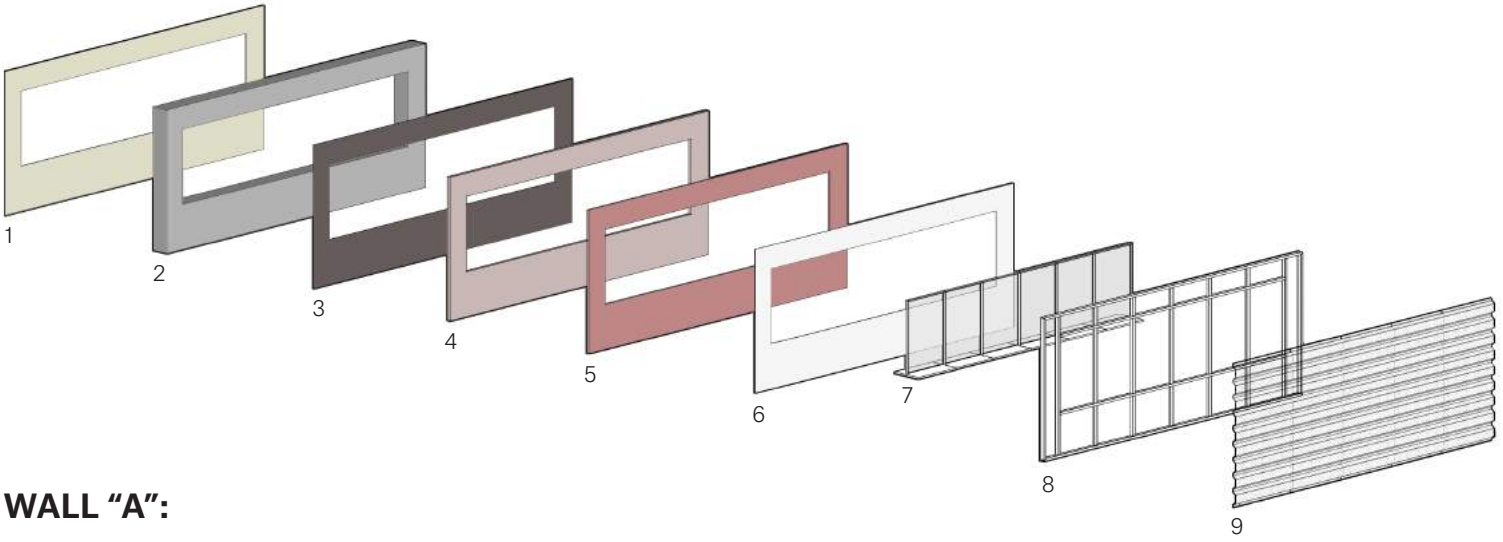
SUN PATH DIAGRAMS



opening of the windows; during winter it allows an accumulation of heat that is released inside the building gradually. It is also very useful for the diffusion of light.
Another of the criticalities we encountered is the excessive glare inside the classrooms where we didn't find appropriate sunscreens. We decided to adopt a perforated aluminum grille to reduce the direct irradiation in the south facade. The opening of the plate (to cover the incidence of the sun) is different: on the south facade it opens up upwards, allowing direct irradiation in the winter months and protecting in the summer months; on the north facade, where there is no irradiation, the opening happens sidewards allowing a greater input of refracted sunlight. The intervention also included the replacement of all the windows in the building with new-generation ones. We chose the SCHÜCO ASS50 with a thermal break frame.

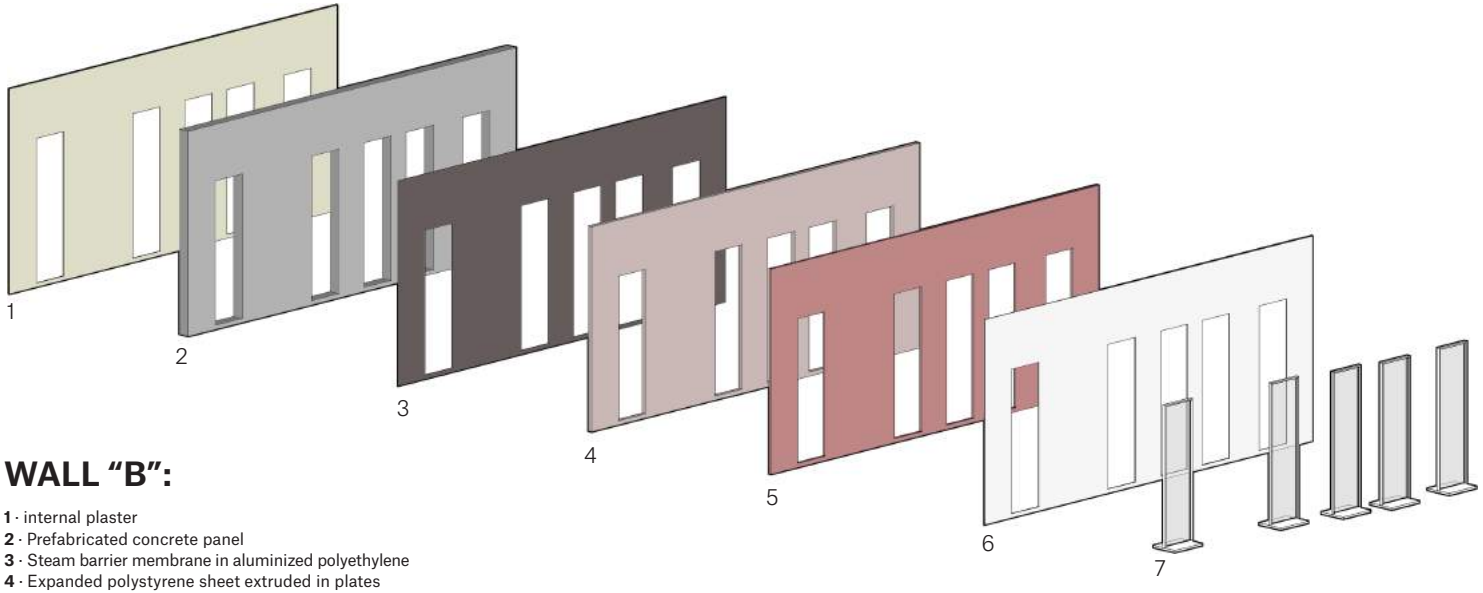
The main purpose of this intervention was to give back some color unit to the building, going to cover it with a "second skin" that made it visually compact and uniform. The elements of major disturbance, such as entrance sheds and fire escape ladder, have been treated with colors lit and strong shapes, turning them from critical points into strengths in the composition of the building.
Despite the choices of coating have been diversified for the transparent and opaque walls (wall "A" and wall "B"), we focused on the continuity of the façades as the main objective in order to obtain a result aesthetically pleasing with a minimally invasive intervention.

WALLS STRATIGRAPHY



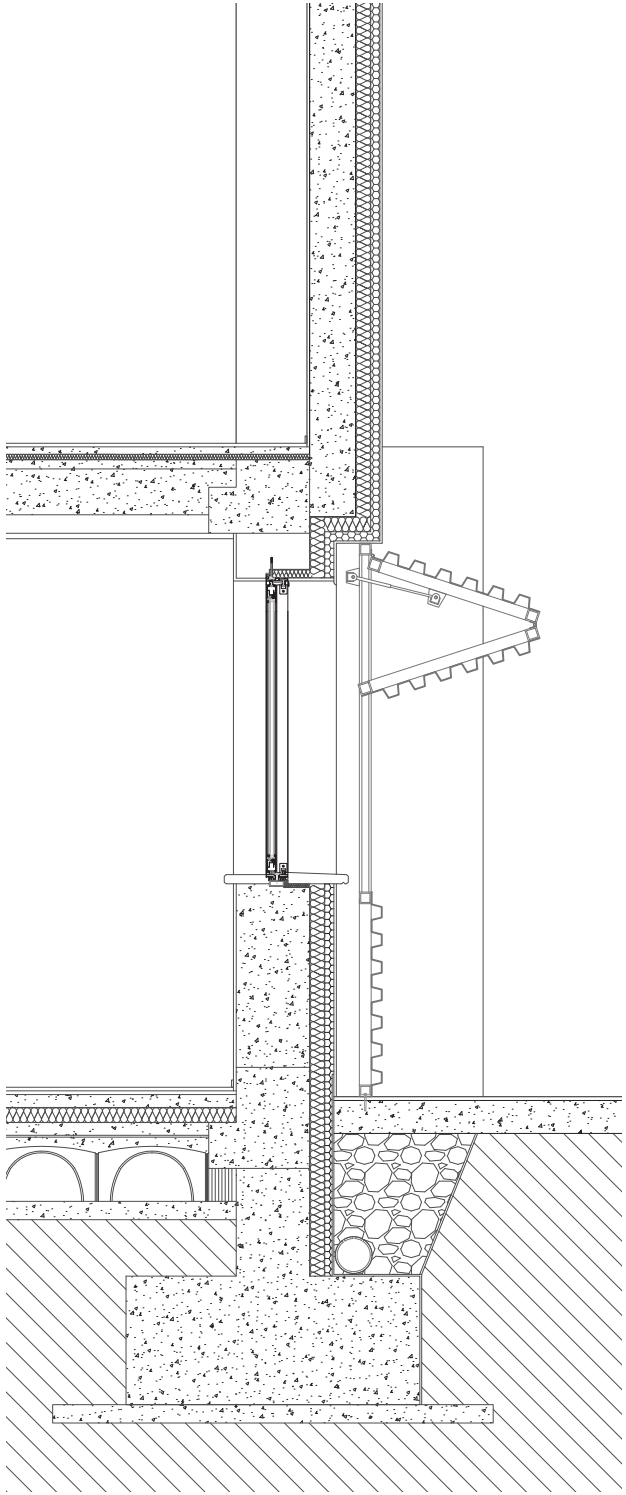
WALL “A”:

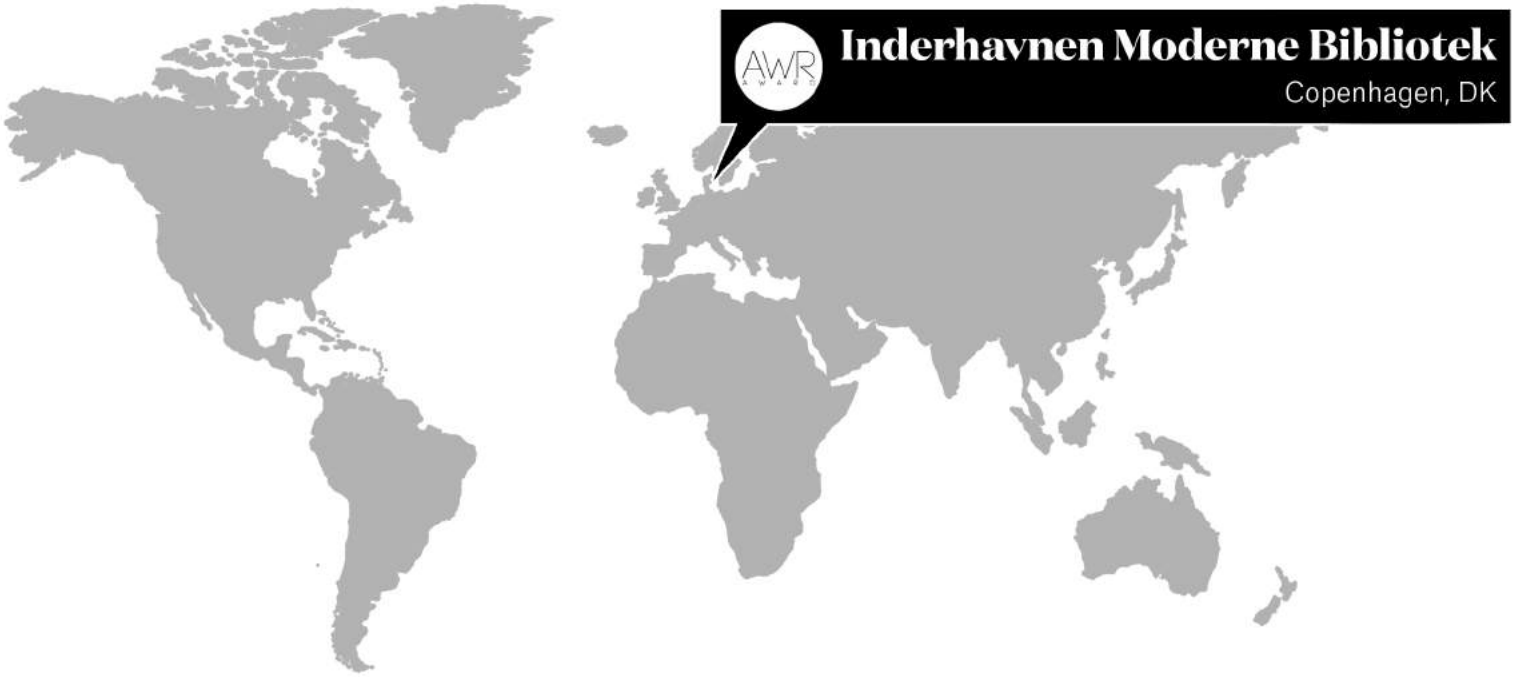
1 · internal plaster
2 · Prefabricated concrete panel
3 · Steam barrier membrane in aluminized polyethylene
4 · Expanded polystyrene sheet extruded in plates
5 · Wood fiber insulating panel
6 · KNAUF® Aquapanel Outdoor sheet
7 · Schüco® ASS50 window
8 · Aluminum uprights
9 · EcoScreen® Exterior Perforated Screenwall Panels



WALL “B”:

1 · internal plaster
2 · Prefabricated concrete panel
3 · Steam barrier membrane in aluminized polyethylene
4 · Expanded polystyrene sheet extruded in plates
5 · Wood fiber insulating panel
6 · KNAUF® Aquapanel Outdoor sheet
7 · Schüco® ASS50 window





Project for a new modern library in Copenhagen, Denmark.
• AWR Award CPH project contest participant •

INDERHAVNEN MODERNE BIBLIOTEK

Apart from being the national capital, Copenhagen serves as the cultural hub of Denmark, and wider Scandinavia. Since the late 90s, it has undergone a transformation from a modest Scandinavian capital into a metropolitan city of international appeal in the same league as other major european cities. The city of Copenhagen offers twenty linraries located throughout the city: for the citizens, libraries are a true point of encounter and exchange.

The competition challenges us to determine a new model of library which also reflects the traditions and customs of the city. So the new central library should be much more than a traditional library: it should be a dynamic entity comprised of the physical spaces themselves as well as technology, collections, staff, partners and clients. Libraries are no longer thought as silent areas for books: they are emerging as a digital repository of information and community centers. So the challenge is to create a space that emphasizes natural light, sustainability, education and community while representing a new understanding of what the role of a new library should be.

The project area has definitely different realities which the new building will interact and correlate with. On the one hand is the great canal flanked by some of the most important examples of architecture in Copenhagen, and on the other hand the extensive regularity of the buildings that compose it.

The primary objective was to give continuity to the town structure, respecting the traditional Danish architecture, without developing a form inconsistent with the context. At the same time we investigated the concept of a contemporary library, a place not exclusively devoted to consultation and study, but a reference point and meeting place, a space for exchanging information and social integration.

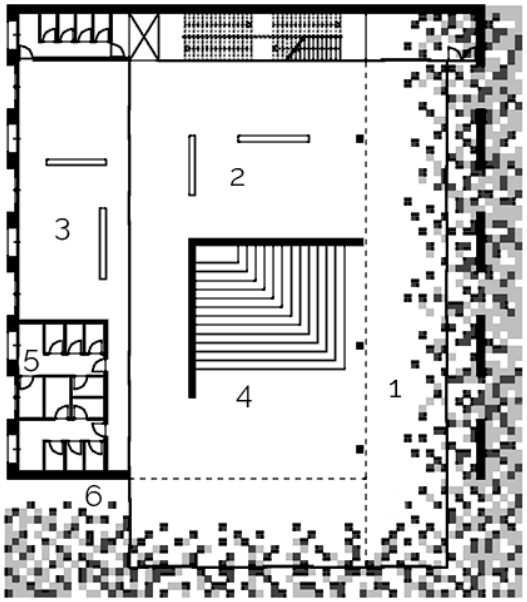
The new library needed the presence and coexistence of both concepts: the first is identified by a structure with a regular plan, made of reinforced concrete, with double pitch roof, which includes essential functions, such as offices, archives, services, distribution system, and so on; the second is defined by developing multifunctional spaces, which meet several needs at the same time, and are enclosed in a large glass container that is part of the “old” architecture.

The common areas present in the intersection between the two bodies are the result of the merging of the two objectives: places typically found in a library, which in this case will have different connotations depending on the type of users.

The new building is therefore a meeting point between the traditional Danish architecture and the contemporary use of modern materials. In particular, the use of glass, more pronounced on the south-east facades, is aimed at emphasizing and enhancing the natural light, and to interact with the water front. The view overlooking the street takes up the regular pattern of the facades of the surrounding buildings.

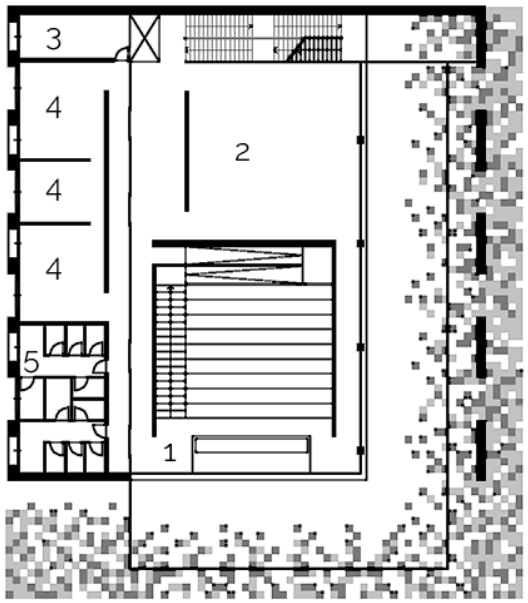
Finally, we paid particular attention to green areas, drawing inspiration from the adjacent park, and considering the green area around the new library as an extension of that same park; thus the pattern penetrates inside, becoming less and less evident

LEVEL 0



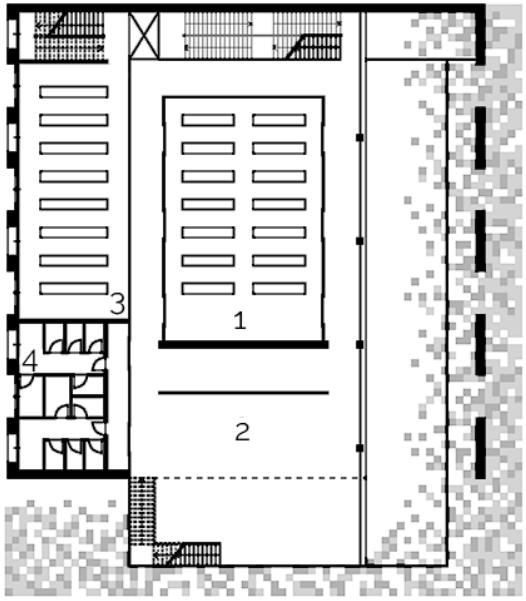
1. Entrance Hall
2. Bookshop
3. Kids Area
4. Relax Area
5. Toliets
6. Bike Parking

LEVEL 1



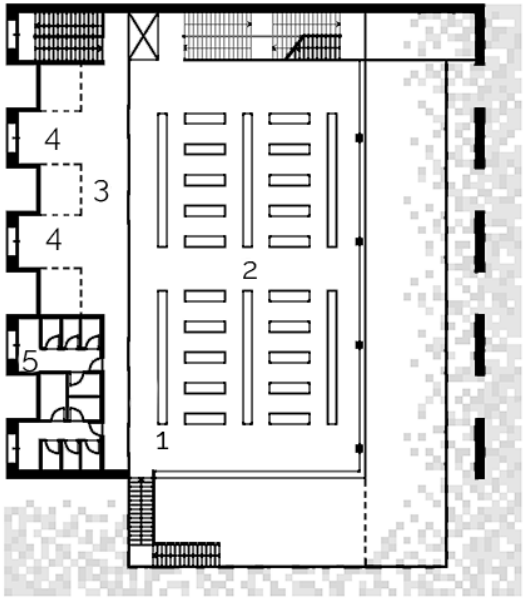
1. Conference Hall
2. Reception Area
3. Security Office
4. Administration Office
5. Toliets

LEVEL 2



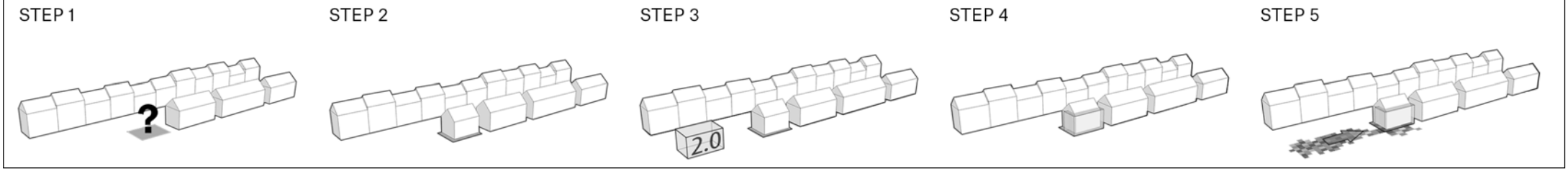
1. Multimedia Area
2. Cafeteria
3. Books Archive
4. Toliets

LEVEL 3



1. Library
2. Lecture / Study Area
3. Info Deck
4. Lockers
5. Toliets

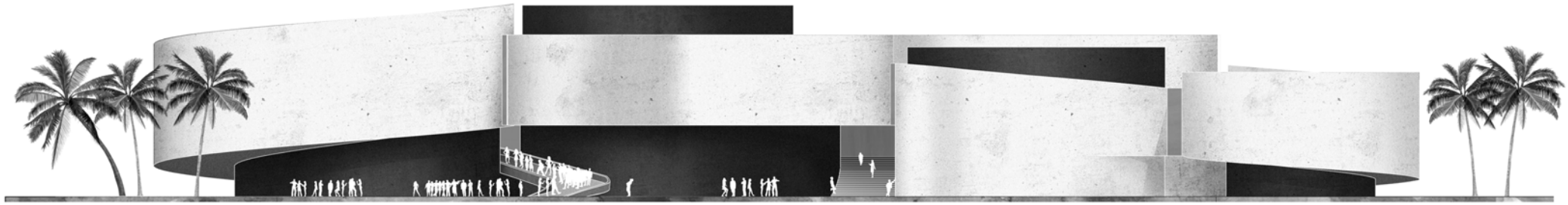
CONCEPT STEPS



as one proceeds into the building.
The new library needed the presence and coexistence of both concepts: the first is identified by a structure with a regular plan, made of reinforced concrete, with double pitch roof, which includes essential functions, such as offices, archives, services, distribution system, and so on; the second is defined by developing multifunctional spaces, which meet several needs at the same time, and are enclosed in a large glass container that is part of the "old" architecture. So the concrete part of the library held the classical facilities of a library, suche as offices and ammisnistration services, archives, lockers and so on. The "2.0" part will be a glass stretched cube, which we insert as a parasite in the "old" part, and will contain all the functions that feature this construction not just as a traditional library, but as a dynamic and technological entity which encourages cultural meetings and information exchanges. The common areas present in the intersection between the two bodies are the result of the merging of the two objectives: places typically found in a library, which in this case will have different connotations depending on the type of users.
The new building is therefore a meeting point between the traditional Danish architecture and the contemporary use of modern materials. In particular, the use of glass, more pronounced on the south-east facades, is aimed at emphasizing and enhancing the natural light, and to interact with the water front. The view overlooking the street takes up the regular pattern of the facades of the surrounding buildings.
Finally, we paid particular attention to green areas, drawing inspiration from the adjacent park, and considering the green area around the new library as an extension of that same park; thus the pattern penetrates inside, becoming less and less evident as one proceeds into the building.

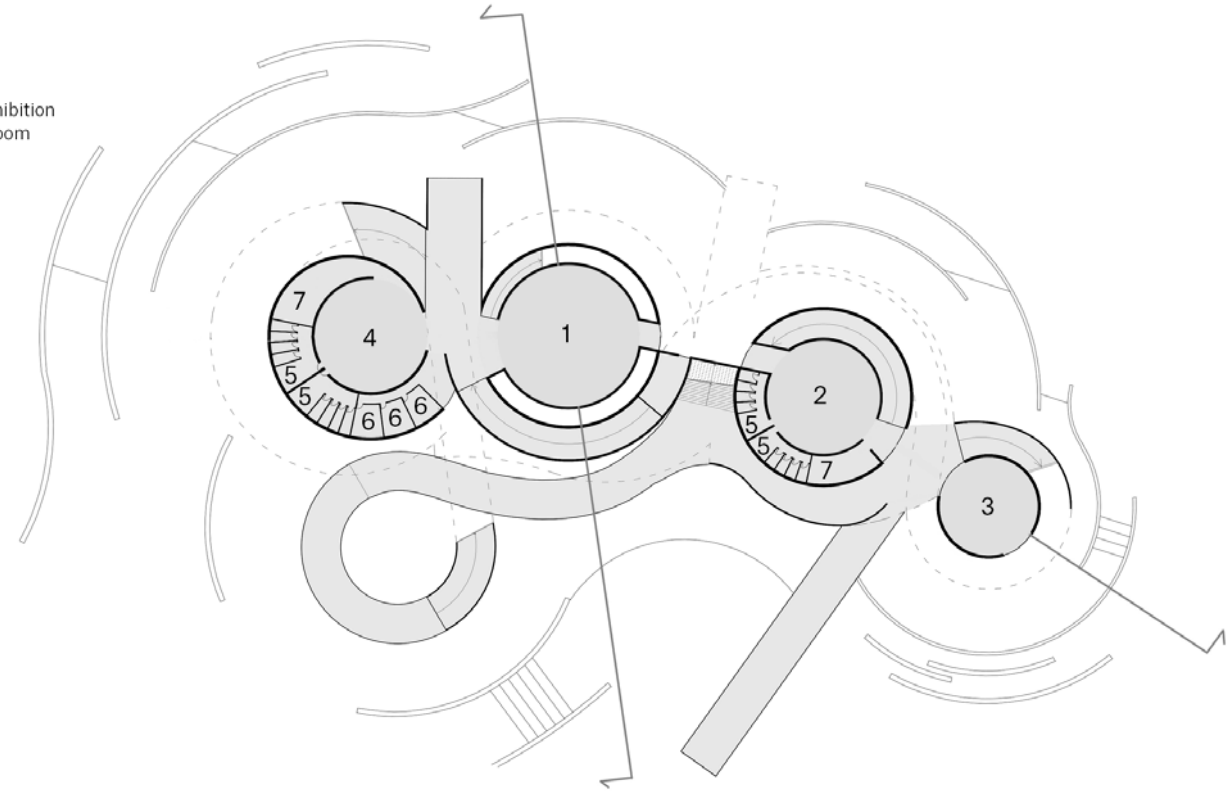
Project proposal for the new Design and Arts Centre in Dubai.

Made in collaboration with Francesca Icardi, Francesca Esposito, Jacopo Melli, Viola Remezzano, Matteo Roberto.

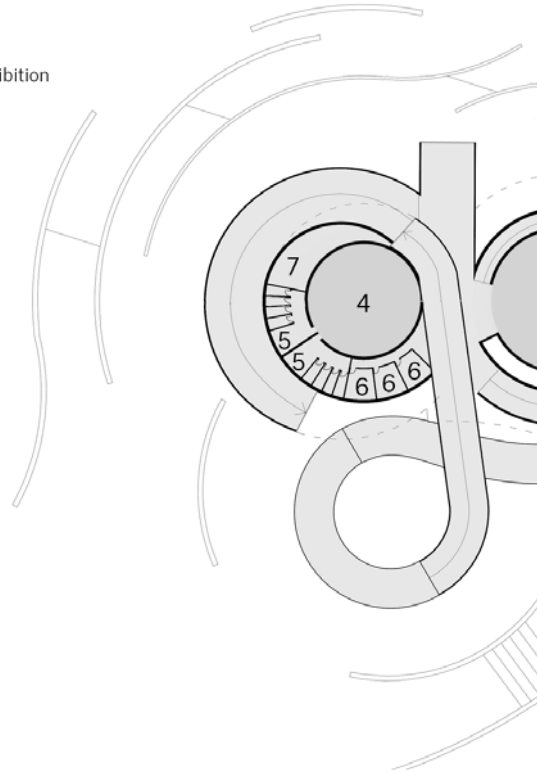


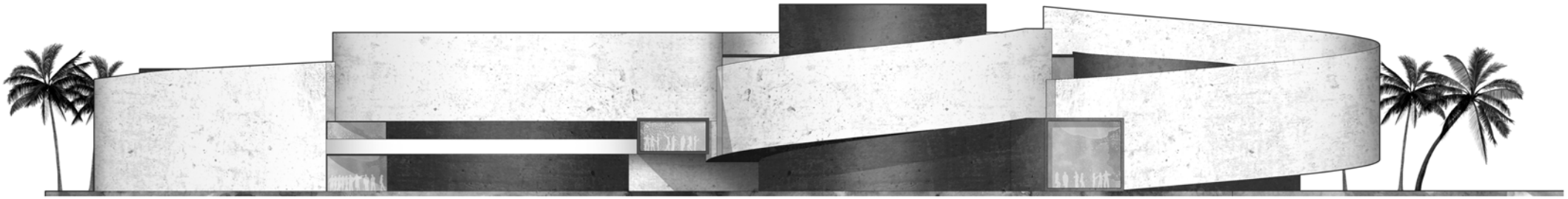
The proposal for the new Jameel Arts Centre in Dubai borns from the idea of continuity. Our priority was to realize a route full of inducements and curiosities determined by curved shapes.
The building itself leads the visitor inside, guiding him through different spaces.
The museum is formed by four main cores, with the “never-ending” path, beginning from the ground level untill the maximum height of 18 meters, that connects and wraps them together. Every core holds different spaces: the first one is composed by the ticket office, the store and the staff offices. The second core holds the two exhibitions: the Permanent, which is prepared on a descending ramp, shows the history of design from the beginning till the present days; the Temporary, which is the hearth of the whole museum, is composed by a huge rounded room and a mobile-roof and allows the art centre to give hospitality to a big range of artistic events. The third core works with the second, as long as it is divided in several spaces, each of them dedicated to the various workshops, lessons and conferences made by the guest artists. The last core

LEVEL 1
1. Temporary Exhibition
2. Conference Room
3 Restaurant
4. Shop
5. WC
6. Staff Offices
7. Storage

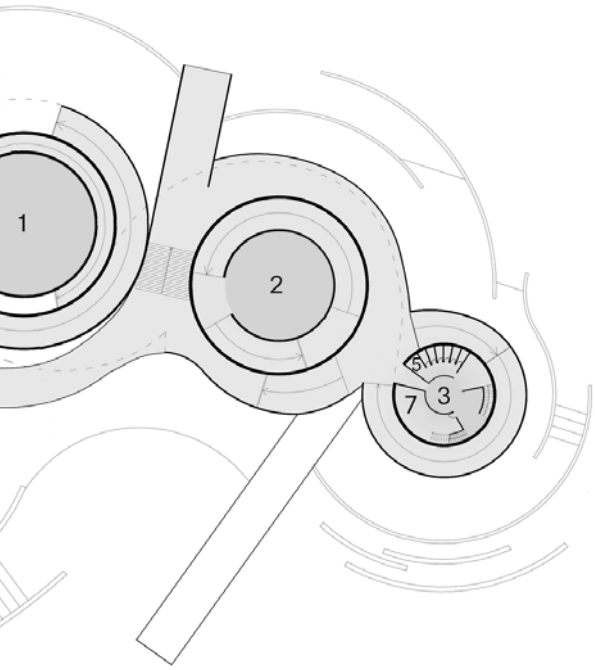


LEVEL 2
1. Temporary Exhibition
2. Classroom
3. Kitchen
4. Shop
5. WC
6. Staff Offices
7. Storage

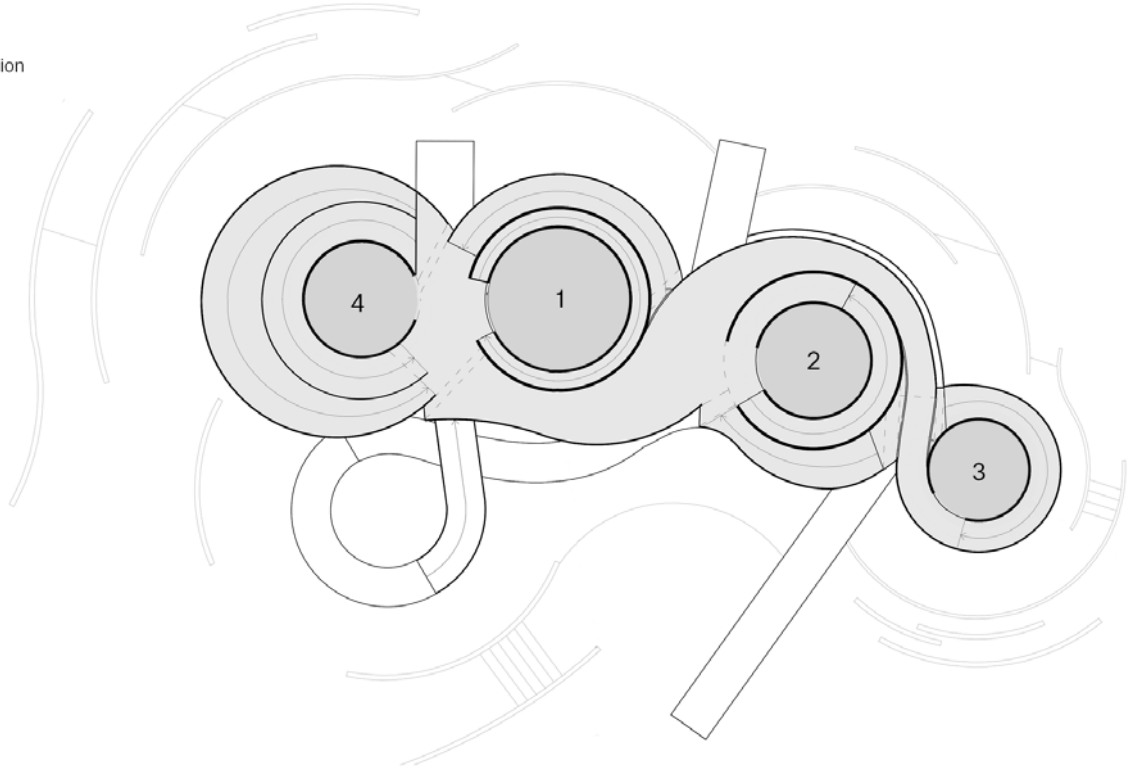


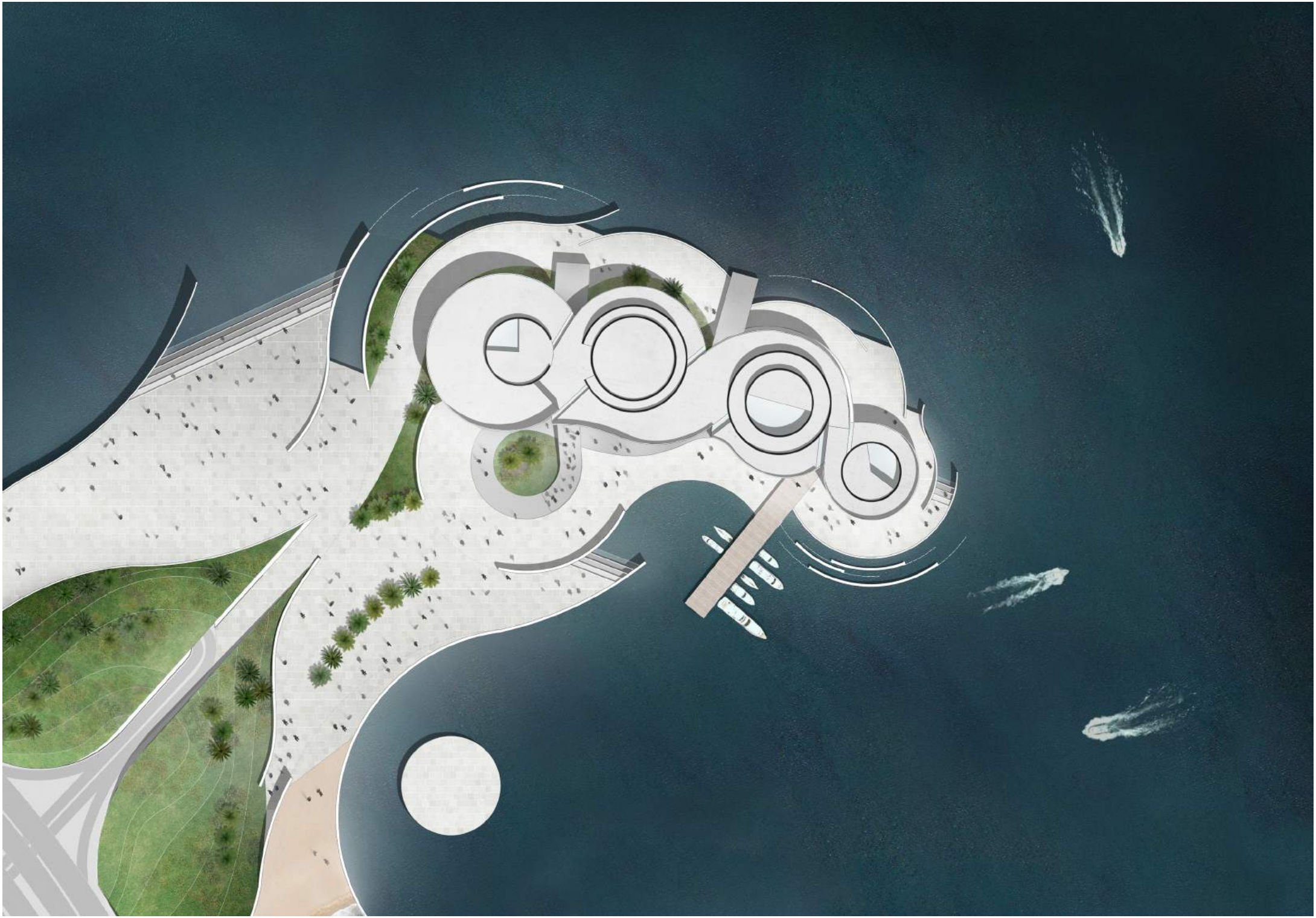


is dedicated to the dining services: there is a bar connected inside with the restaurant at the top floor.
The area that holds the temporary exhibitions represents the most flexible space of the whole art centre. It let the guest artists to take advantage of the different conformations that this big room enables. The mobile cover of the Temporary allows at least three different ways to use the space: in the first case the roof can be placed at 14 meters from the ground, so that the room is lightened with natural light. In the “Darkness” situation the roof is placed at 3.5 meters from the ground; the space is dark and can be used for light installations. The third conformation makes the roof walkable, so artists can expose their works even outside.
In every light situation, the space inside can be treated with walls hidden in the double roof; they come down in different positions and shapes, as the artist desires.



LEVEL 3
1. Temporary Exhibition
2. Workshop
3 Cafe
4. Ticket Office





That's all folks!™

THANK YOU FOR YOUR ATTENTION