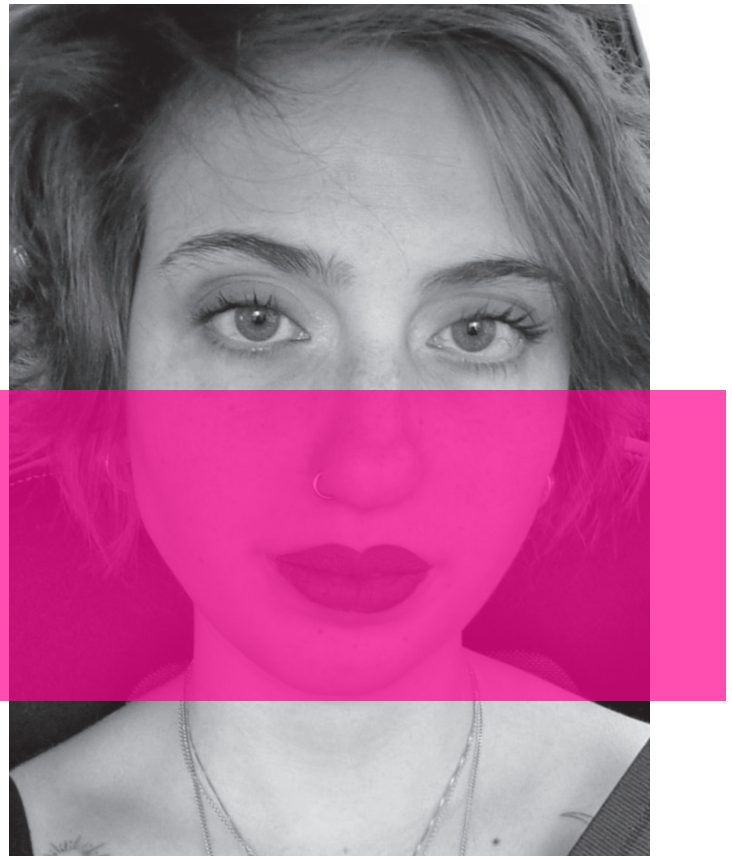
PORTFOLIO

Greta Recanati Aubert

Architect - PoliMi graduate

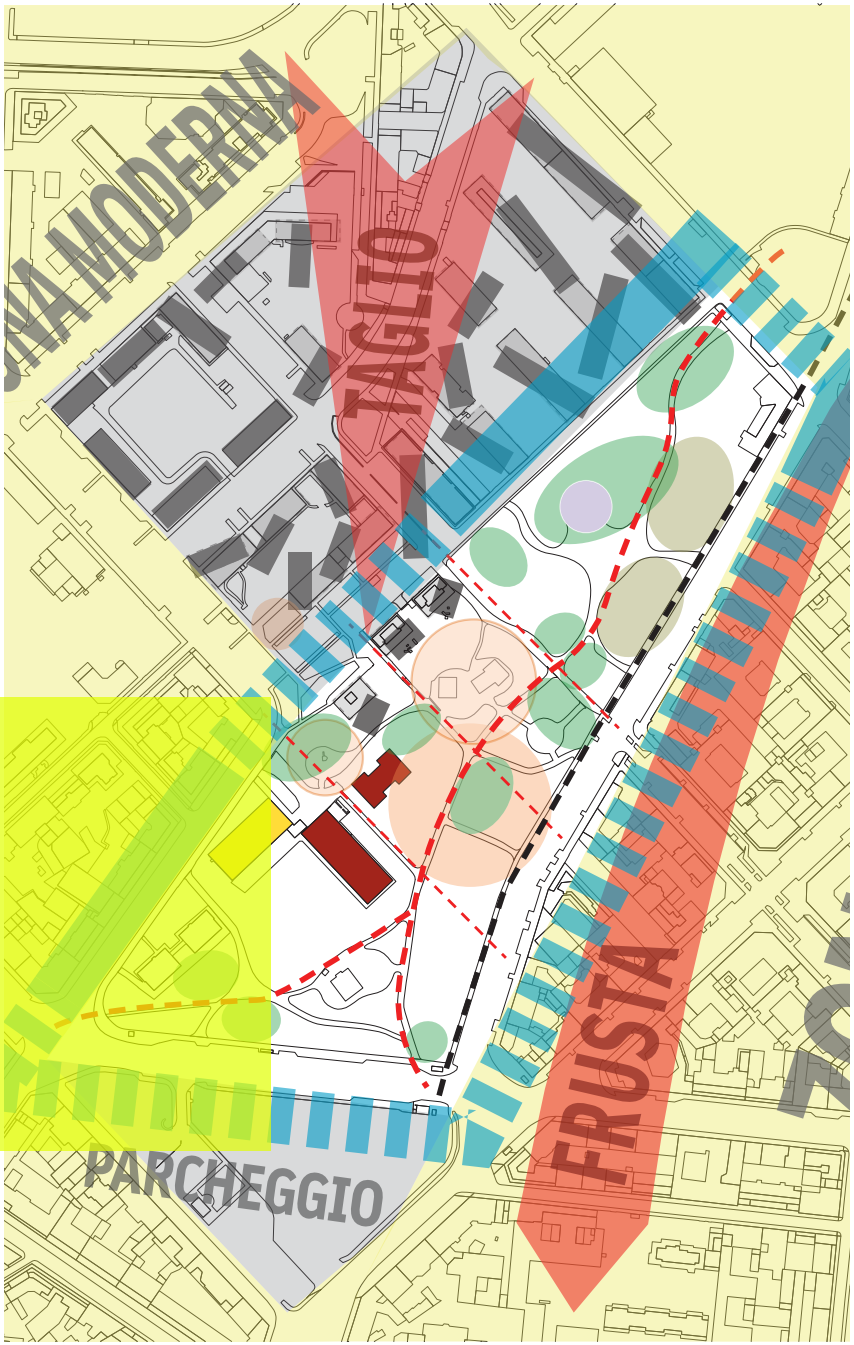
ABOUT ME

I was born in Milan, Italy, on November 18, 2001.
Since an early age, I have been driven by a strong curiosity and a desire to explore and understand the world through experimentation and learning. Art has always played a central role in my personal and intellectual development, providing a means to express emotions, interpret reality, and reflect on the complexity of the surrounding environment.
I graduated with the highest distinction from a scientific high school in June 2020 and subsequently enrolled in the Bachelor's Degree in Architectural Design at Politecnico di Milano. During this program, I developed a solid foundation in architectural theory and design while cultivating a growing interest in the relationship between architecture, urban form, and society.
I completed my bachelor's degree with a final grade of 108/110 with a thesis focused on urban **design and urban research. I am currently enrolled in the Master's Degree in Architecture and Urban Design at Politecnico di** Milano, where my research interests focus on the relationships between cities, buildings, and urban spaces, as well as on the social and spatial challenges of contemporary urban settlements.
Alongside my academic work, I pursue photography both as a personal form of expression and as a research method to investigate architecture, urban environments, and society. I am fluent in English, Spanish, and French.

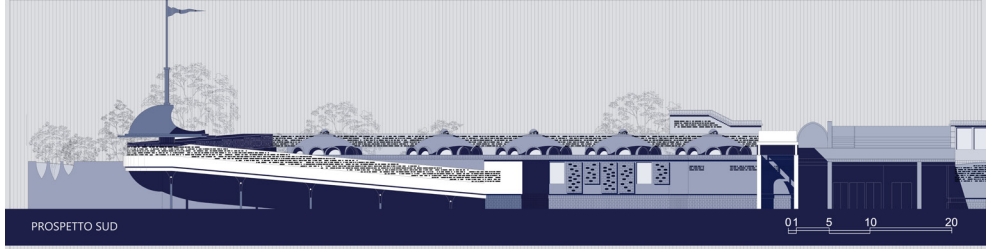


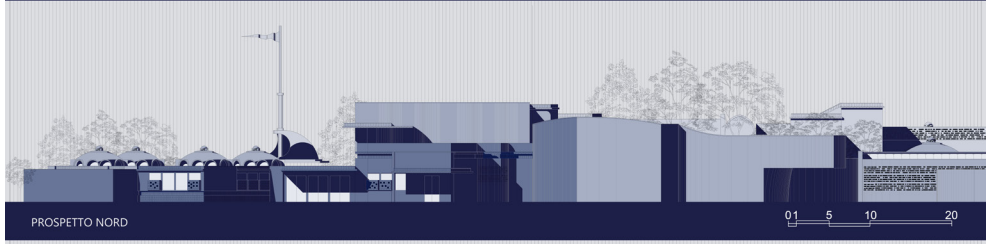
A NEW CONCEPT OF SCHOOL

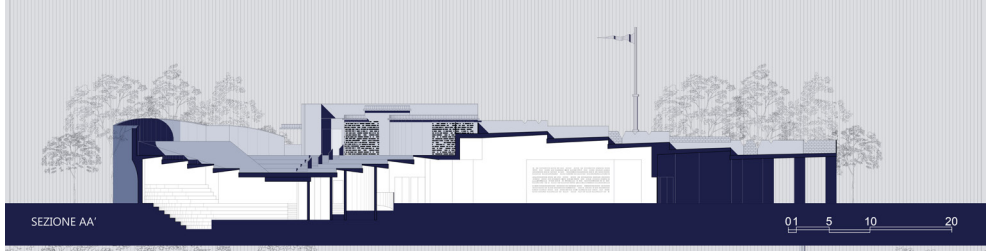
This project focused on the design of a new elementary school in the vacant space adjacent to the Pagano metro stop. The central challenge of the project was to carefully analyze the site and develop a design strategy that went beyond conventional methods. I explored alternative approaches, including the study of collages of existing schools designed by prominent Milanese architects, and experimented with the concept of prioritizing form over function as a starting point for spatial organization and architectural expression.
My intention was to create a school that would embody not only practical and functional aspects but also a deeper symbolic and philosophical meaning. I sought to design spaces that would reflect the curiosity, creativity, and playfulness inherent in children, allowing these qualities to influence both the spatial layout and the architectural language of the building. The project aimed to integrate educational functionality with a sense of imagination, ensuring that the architecture itself could contribute to the learning experience.
Through this process, I explored the relationship between form, function, and user experience, considering how the physical environment can support cognitive and social development. The design also reflects an awareness of the urban context, creating a structure that interacts with its surroundings while providing a safe, stimulating, and engaging environment for its young users. Ultimately, this project demonstrates my interest in experimental design methodologies, the poetic and philosophical potential of architecture, and the integration of playful, human-centered elements into thoughtful, functional structures.

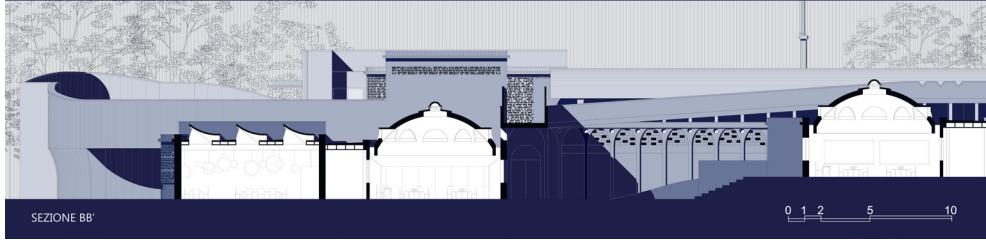





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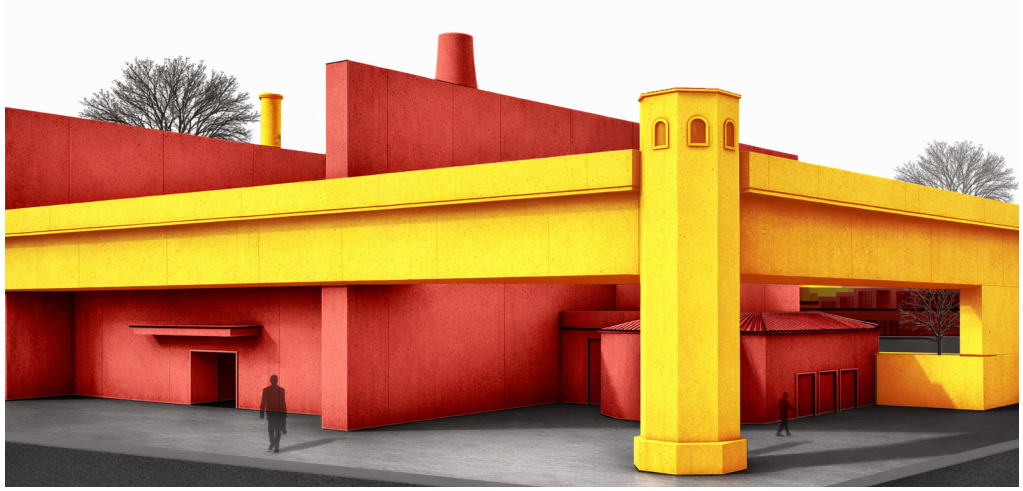

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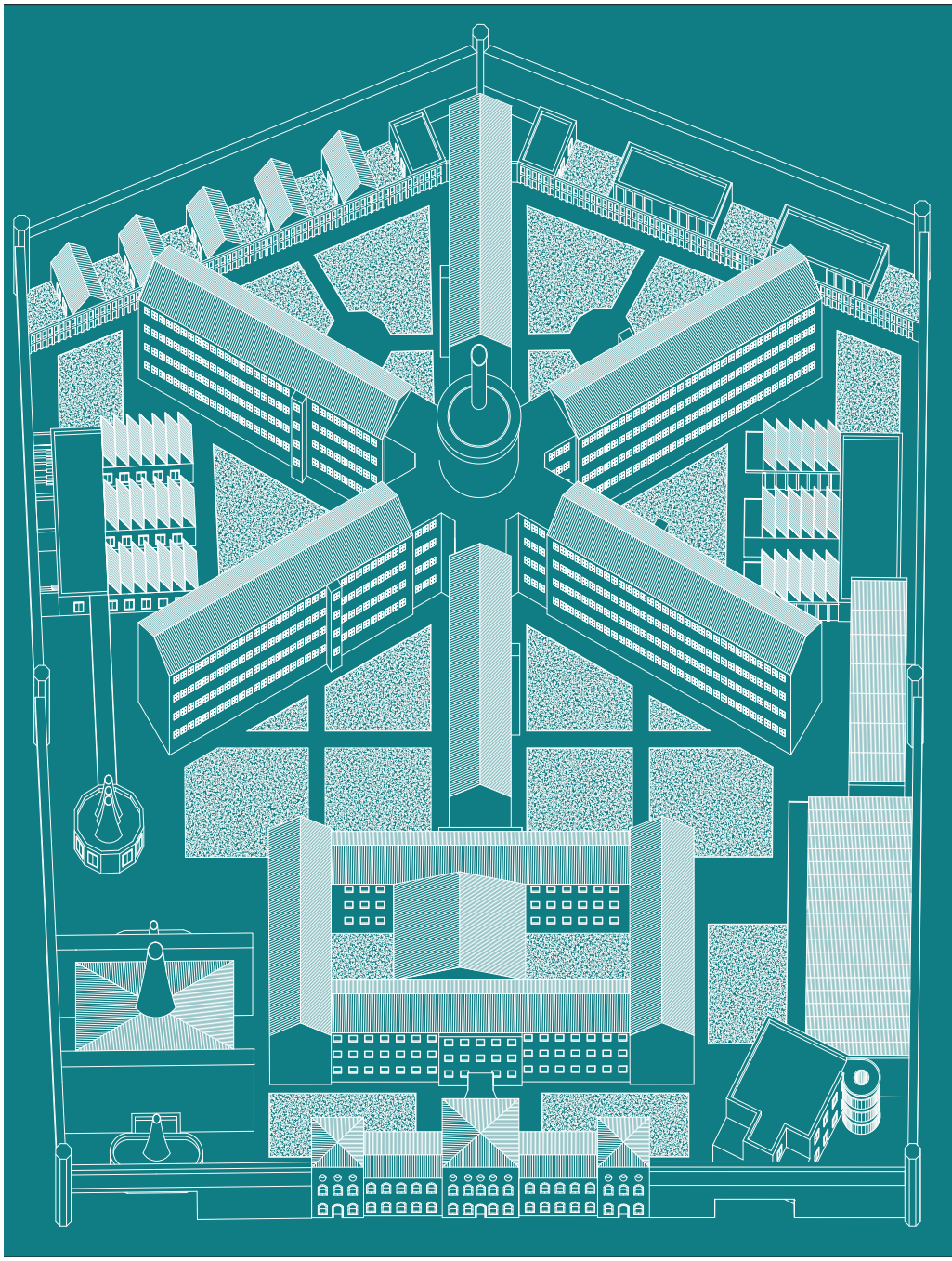
THROUGH THE BARRIER

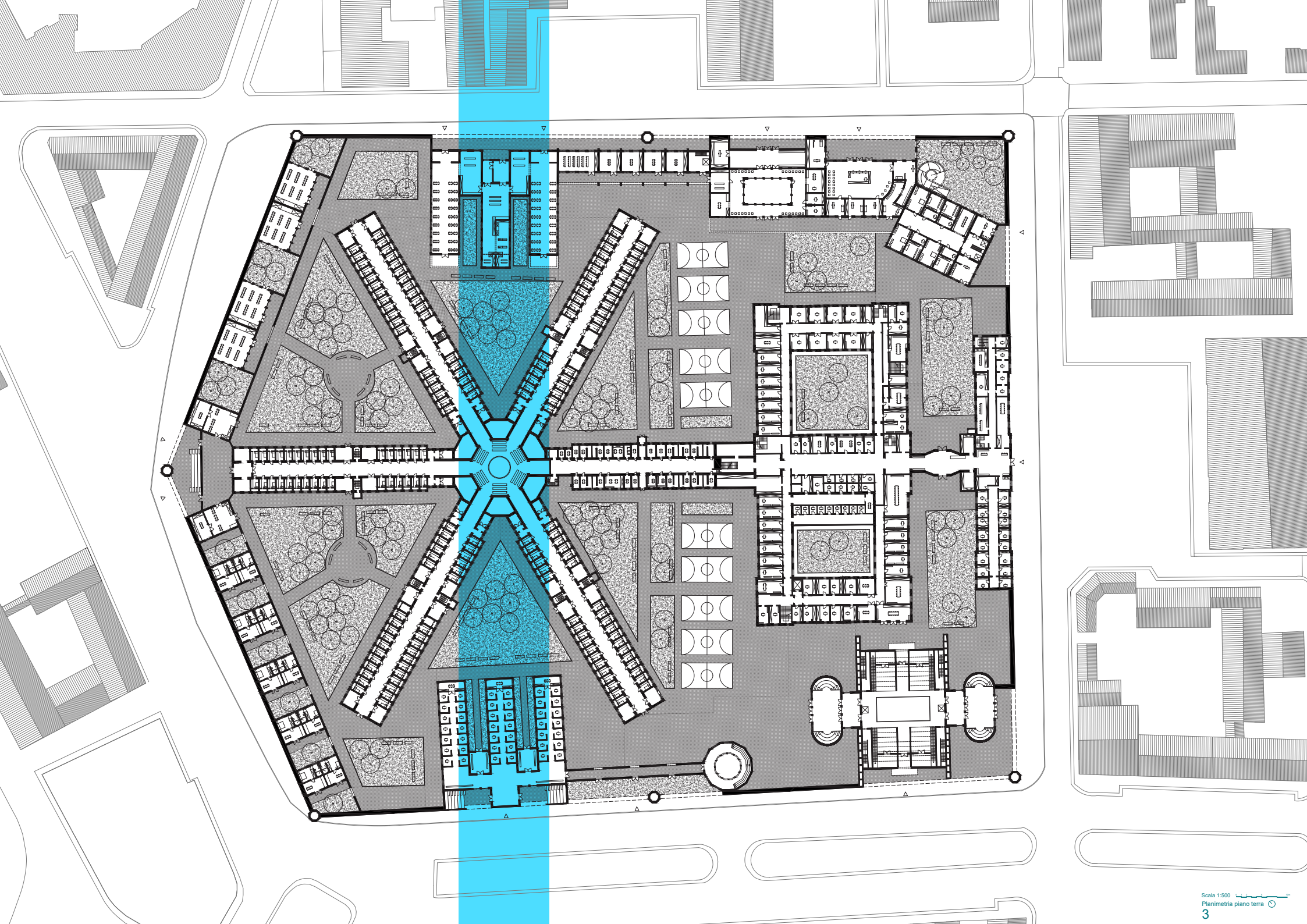
Following the Torreggiani judgment of 2013, in which the European Court of Human Rights condemned Italy for violating Article 3 of the European Convention on Human Rights, the issue of prison conditions returned to the center of public and institutional debate. In this context, the Francesco Di Cataldo Correctional Facility in Milan, known as San Vittore, represents an emblematic case due to its historical significance and the critical issues related to its structural inadequacy.

The debate on the future of the complex revolves around proposals for demolition, ideas for converting it into a site of memory, and perspectives of profound functional redevelopment. This research aligns with the latter direction, advocating for the possibility of maintaining its penitentiary function through a radical intervention of renovation and functional reorganization, aimed at improving the quality of prison life and strengthening the relationship between the prison and the city.

Drawing inspiration from the thought of Ernesto Nathan Rogers, Guido Canella, and Marco Biagi, who reflected on the relationship between architecture, the city, and rights, this thesis seeks to demonstrate how San Vittore can become a laboratory for experimenting with new architectural and social practices, creating a permeable boundary with the city.



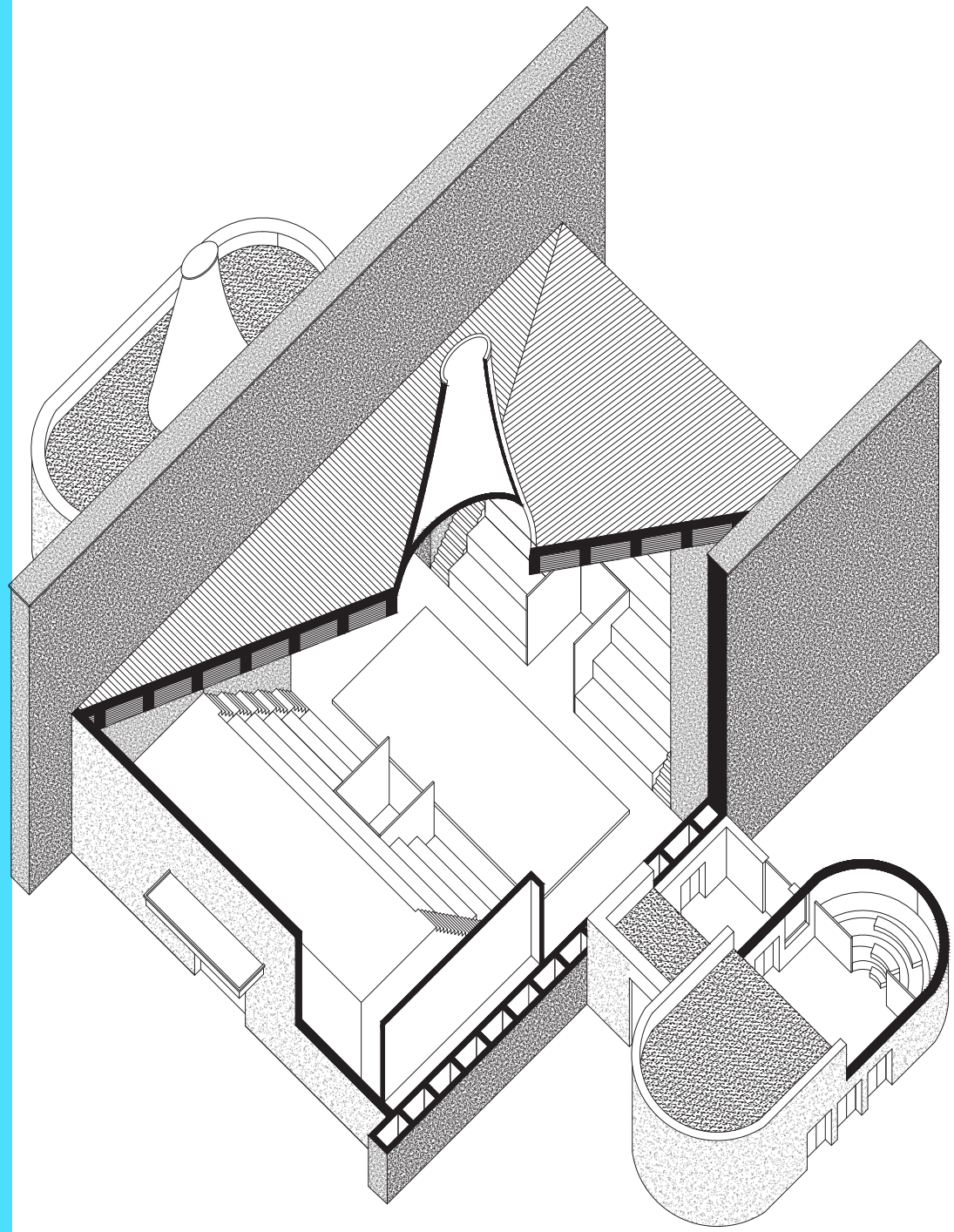


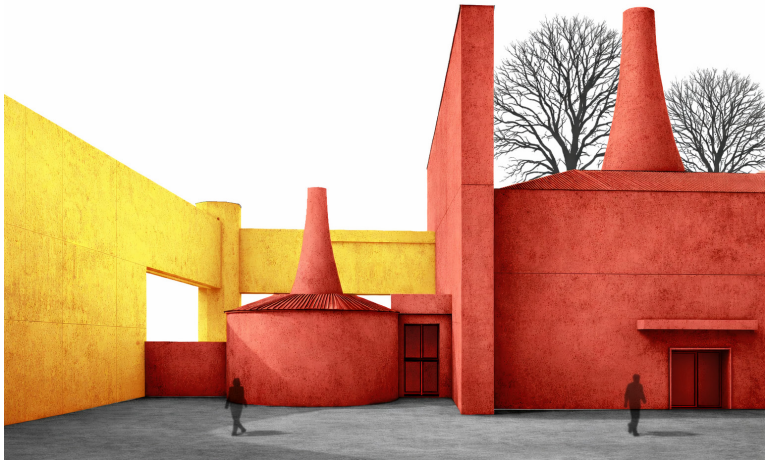


Scala 1:500

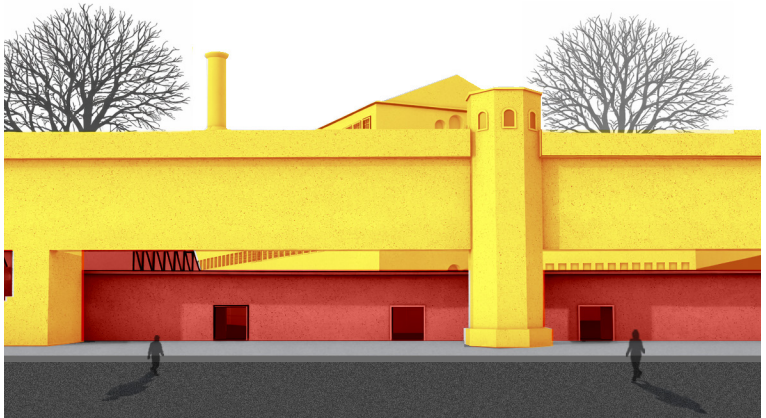
Planimetria piano terra

3









IDYLLIC SERVICES

Through careful study, analysis, and lived experience in the area, it became evident that there was a significant lack of essential
public services—particularly bathrooms. The existing facilities did not meet basic expectations for being:

- Permanent
- Clean
- Safe
- Accessible

However, our vision extended far beyond simply installing functional restrooms. We aspired to create a multifunctional sanctuary—a welcoming and inclusive space designed for anyone feeling dirty, stressed, or fatigued. Inspired by the Roman concept of the Bagni, our project merges hygiene with wellbeing: not just a toilet, but also a sauna, quiet zones, and
areas for relaxation and social gathering.

We chose to situate this new facility within the natural environment of the park, rather than embedding it into the urban grid. This decision responds to a deeply rooted need among the Milanese population. To preserve the park's open landscape and aesthetics, the structure is built underground. This subterranean placement also helps regulate temperature and ensures a minimal visual impact on the environment.

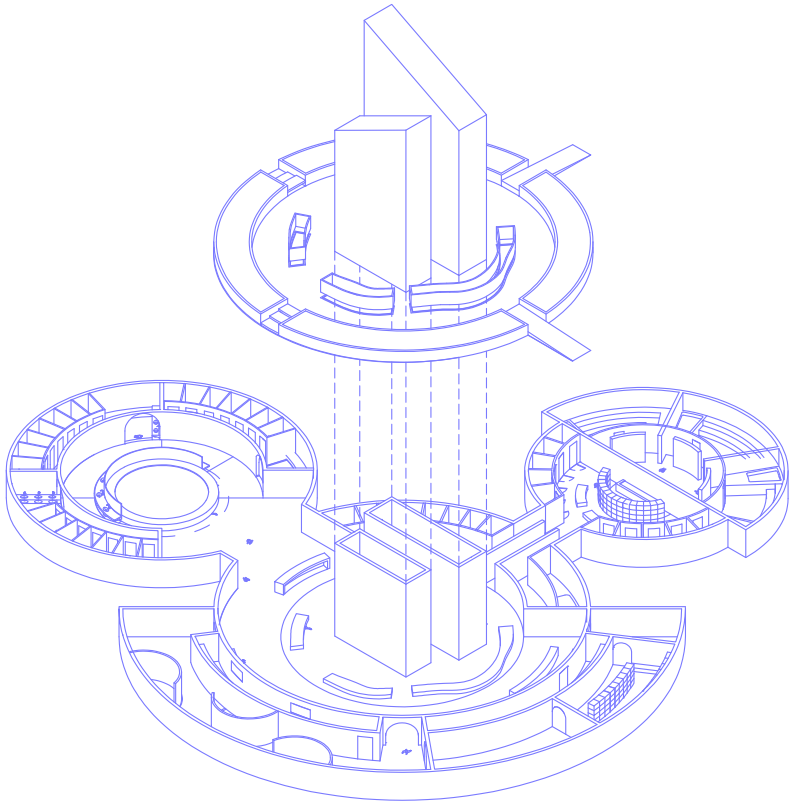
Above the structure, a new public plaza will emerge—an open-air space designed to encourage community interaction, social events, and everyday gathering. In this way, the project does not just serve physical needs, but fosters a renewed sense of belonging and connection.

The architectural form draws inspiration from catacombs: a network of interlinked corridors and multifunctional rooms.

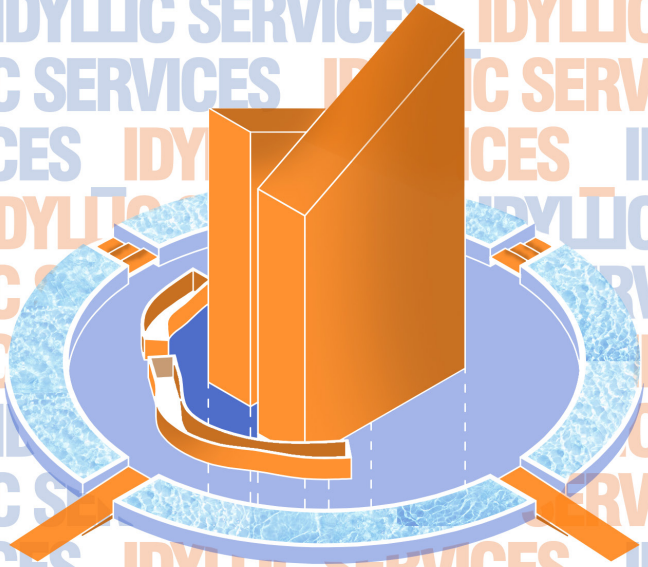
Each space carries its own purpose, including:

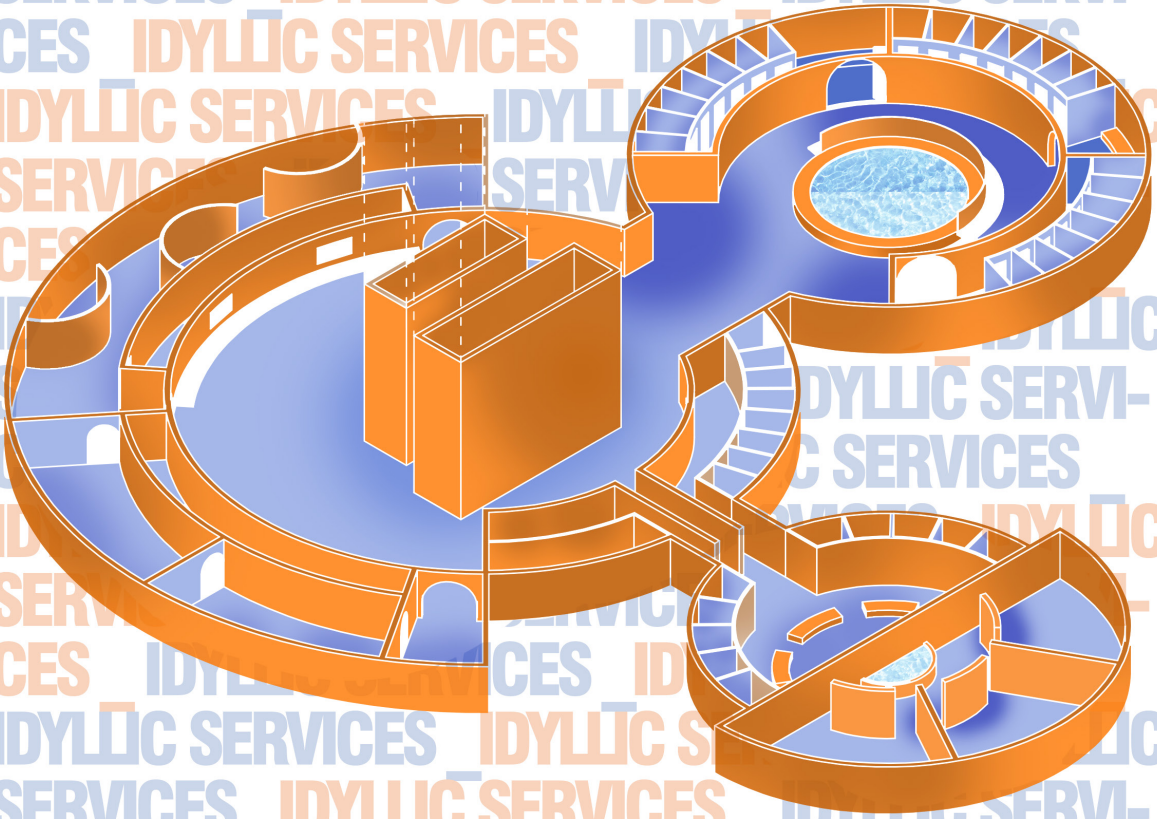
- Saunas
- Bars of
- Modern, accessible restrooms for all users

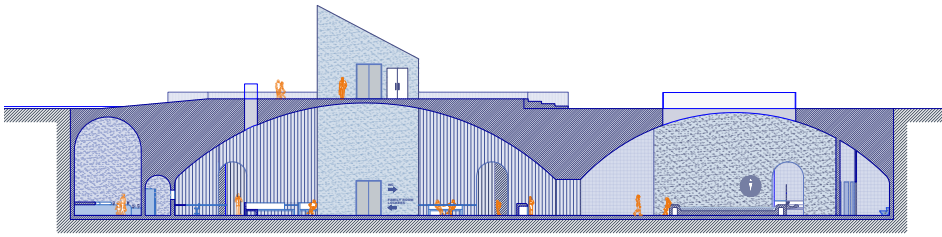
Ultimately, our goal is to create a holistic and adaptable model—a service hub that could be replicated in other parks and urban areas to enhance public comfort, hygiene, and quality of life. What began as a response to a basic lack has evolved into a vision of urban wellness infrastructure, accessible to all.



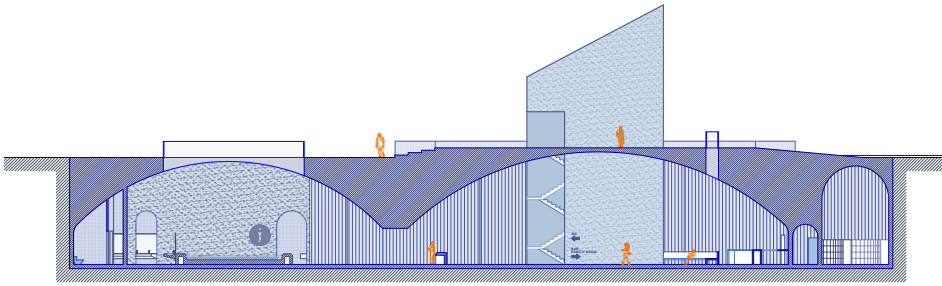




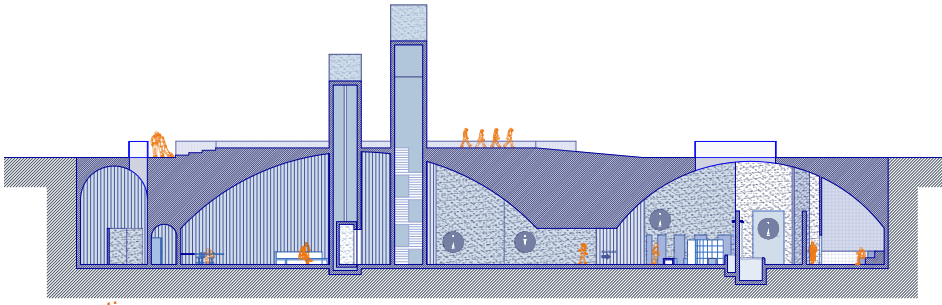




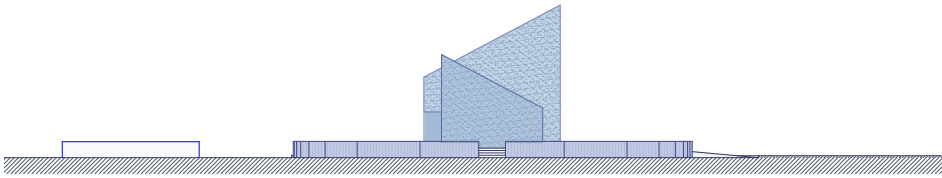
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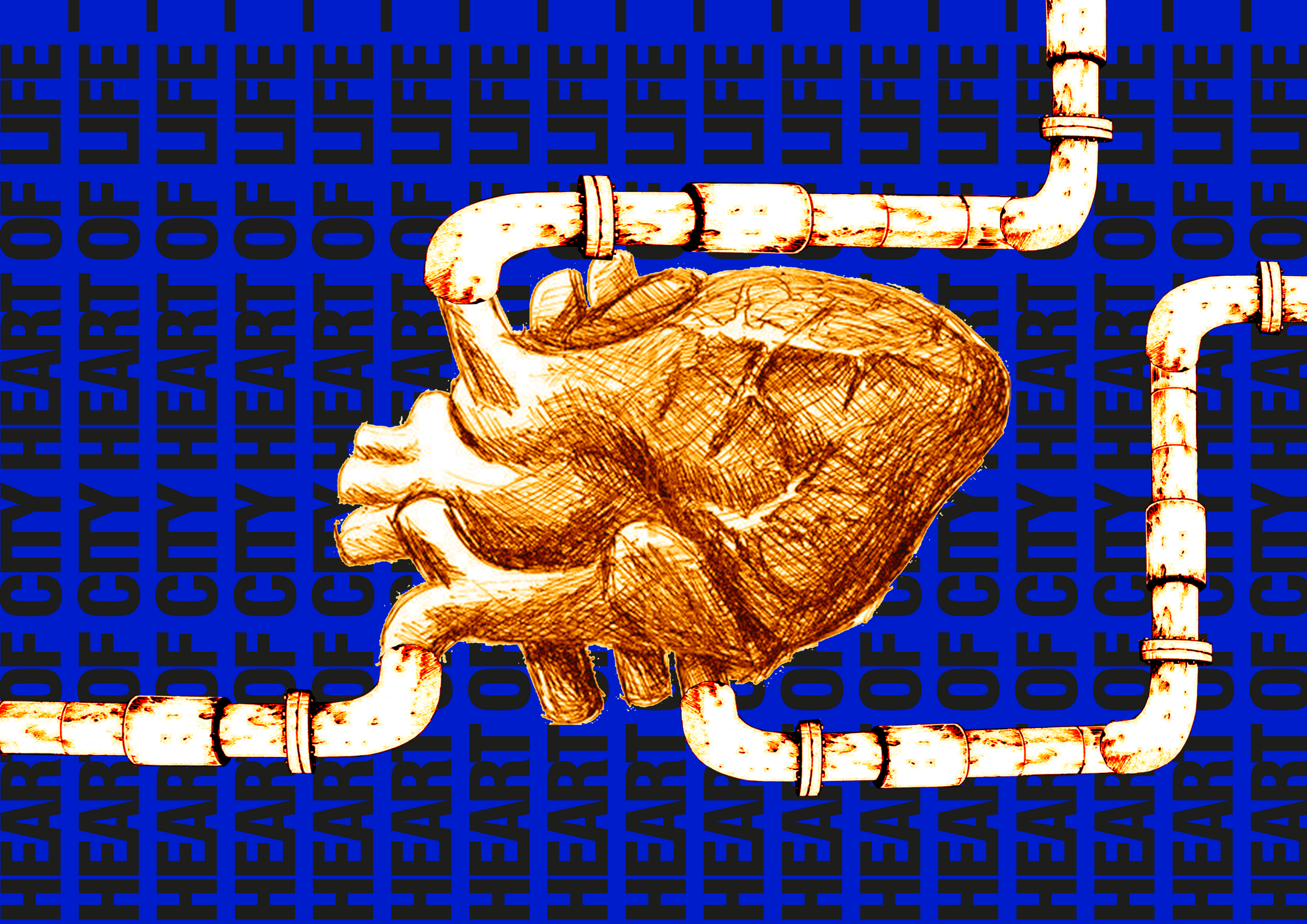
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west elevation


HEART OF CITY HEART OF LIFE

CORREDOR VERDE

The urban challange that the city of Valencia has decided to face is the design of an area, now dismissed and abbandoned, that can be located between the two biggest green infrastructures. This new project is called “Corredor Verde”.
This specific plan looks to the creation of a space able to resaw the fracture created by the railways of the Joaquin station and, as a consequence, to reconnect the neighbothoods thanks to the construction of open and closed spaces which are capable of bein harmonized with the architectural, urban, and cultural tradition of the city.









Site of the project
Existing green areas
Pre-existances
Force line
Critical areas

1 Estacion Joaquin Sorolla
2 Parque Central
3 Hospital
4 Cemetery

RENDERS

Throughout my academic and professional journey, I have developed a strong passion for architectural rendering and visualization, what initially started as a technical skill gradually became one of the most stimulating and rewarding aspects of my creative process. I am particularly fascinated by the possibility of transforming architectural ideas into realistic and immersive visual experiences, combining technical precision with creativity and artistic sensitivity.

The use of different software, such as Rhino, 3ds Max, Blender, Enscape, and Twinmotion, constantly encourages me to experiment with new techniques, materials, textures, lighting, and atmospheres; I find the process of exploring and mastering different digital tools extremely motivating, as each software offers unique possibilities to improve the quality and expressiveness of my visualizations. I particularly enjoy the attention to detail required to create convincing environments and communicate the intended character of a space.

I strongly believe that architectural renders play a fundamental role in architectural communication, beyond their aesthetic value, they represent powerful tools for translating complex design concepts into clear, accessible, and emotionally engaging images. They allow architects to communicate not only the physical characteristics of a project, but also its atmosphere, identity, and spatial qualities, helping people understand and experience architecture even before it is built.

For these reasons, I see architectural visualization not simply as a technical representation, but as an essential part of the design process and a field in which I am constantly inspired to learn, experiment, and grow professionally.








DREAM BIG
YOU ARE ENOUGH



