

# MnDS 2022

milano international design studio  
politecnico di milano  
school of architecture urban planning construction engineering  
m.sc architecture - built environment - interiors  
7 - 19 february 2022



**POLITECNICO**  
MILANO 1863  
SCUOLA DI ARCHITETTURA URBANISTICA  
INGEGNERIA DELLE COSTRUZIONI

MInDS / Milano International Design Studio is an intensive design workshop conceived as an international exchange and education platform, activated between the third and fourth semester of the Master's degree program ACI-BEI. The workshop, which develops over two weeks, is articulated in ten distinct classes held by ten different visiting professors, committed to questioning ten different topics.

The scope is represented by architectural design, which is also the object of study and experimentation. But it is a form of design that can no longer be recognized in a single scale, or in a predetermined typological catalogue. Rather, it concerns an architectural know-how that tries to be open to contaminations coming from other practices, to better respond to the demands of an heterogeneous and constantly changing reality.

MInDS 2022  
Milan, 7 - 19 February 2022

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# aslı çiçek

## contested content

**Aslı Çiçek** (Istanbul, 1978) graduated from the architecture and design department of Academy of Fine Arts Munich. In 2005 she settled in Belgium where she worked as project architect at Gigantes Zenghelis Architects, Robbrecht en Daem architecten. In 2015 she founded her practice with a focus on exhibition architecture and interiors. She designed several exhibitions in Belgium and abroad, ranging from thematic to monographic exhibitions about artistic oeuvres. Her work explores translation of narratives into space and use of drawing as a design tool. In parallel to practicing she regularly contributes to architecture and art publications, was co- editor of the 11th Flemish Architectural Review and is member of the editorial board of OASE journal for architecture. Currently she is professor in architecture departments of Hasselt University and Ghent University.

### overview of the design topic

*What can you find in an old picture except the painful contortions of the artist trying to break uncrossable barriers which obstruct the full expression of his dream?*

It is hard to believe that this question, written by Filippo Tommaso Marinetti in 1909 and published in Le Figaro, initiated an art movement. The tone of the declaration is aggressive, provocative, dramatically formulated by its author. The Futurist movement that it announced, is recorded in its history as a conflicted chapter: the artistic production emerged or was colored by a pragmatist support to fascist ideology.

The artists who admitted to the manifesto and created under its light, however, were divided. Within the thirty five years of the movement's presence (1909-1944) some of the artists doubted on the political ideology, others didn't. Yet

there has been an undeniable artistic production on its own right, which became subject to retrospective exhibitions years later.

The studio Contested Content engages with the works and the history of this movement, and challenges the students to develop contemporary perspectives. Engaging with the works, students will be asked to design an exhibition that communicates, displays, presents or discusses the contested content of the movement through a spatial design. The design does not only facilitate the works but contributes to a story, which will be informing yet should neither favour nor condemn the movement in a polarising way.

### project site / area of intervention

The students will work in groups of two on five sites of historical importance in the architecture of

Milan. The Futurist movement denied the importance of history and cultural heritage, to the point of degrading museums to cemeteries. Futurists were motivated by the idea of progress, technology, speed, machines, they advocated to look forward instead of looking backward.

The chosen sites are proud monuments of Milan due to their historical and artistic values.

Exactly these values form a contrast to the content of the exhibition to be designed by the students.

Each of them has an exterior, urban space. They provide the appropriate conditions for the confrontation of the contested content with the public:

1. Stazione Porta Garibaldi
2. Palazzo Montecatini Due
3. Sede della federazione dei fasci milanesi
4. Triennale - Palazzo dell'Arte
5. Chiostri di Sant'Ambrogio

Throughout the design process the students will explore the

history of their respective sites and explore possible connections with the content to be exhibited. Each site will be analysed through a visit and documentation. The architecture of each building will serve as a framework or surrounding that forces a dialogue between the contested artistic content and the confirmed architectural context.

### design tasks

Study of the site, documentation in floor plans, sections, perspectives and a collective model made by three groups per site. Study of the artistic oeuvre; Content-driven reflection and interpretation on the theme to outline the

narrative. Development of a spatial design/ intervention that derives from the narrative and from the analysis of the spatial qualities, characteristics of each site. Insertion of each design into the collective model, photographic documentation of the inserts. Appropriate materialisation and two and three dimensional visualisation of the spatial design.

The students are expected to cherish a curiosity about the relations between arts and architecture. In order to deal with a conflicting, controversial content of an artistic movement, an analytic, sober approach is to be developed. This approach has to result in a spatial translation that informs the spectator on various aspects of the content to be exhibited. It is crucial for the designs to create

a spatial atmosphere which will support the experience of the artworks instead of purely displaying them. To achieve a spatial design which is coherent with the content, architectural design tools such as proportions, materials, light, colours... will be applied. Additionally, the arguments which lead to the final design must be textually formulated. These formulations will verbalise the spatial concerns of the eventual project.



# aglaée degros + stefan bendiks

## traffic space is public space - una storia possibile!

**Aglaée Degros** is Professor and head of the Institute of Urbanism at TU Graz. Previously, she worked as professor of Urban Culture and Public Space at the TU Vienna and guest professor at the Cosmopolis Centre for Urban Research and at the Free University of Brussels, where she is honorary Science Fellow. She is currently one of the 4 experts appointed by the Flemish minister president to support the chief architect of Flanders.

**Stefan Bendiks** is a practising planner and particularly interested in active mobility as a means to create liveable cities. He currently teaches at the TU Graz. Previously he was amongst others professor at the Academy of Fine Arts Vienna. He is a corresponding member of the German Academy for Urban and Rural Planning and an expert for the Dutch Cycling Embassy.

Together they founded **Artgineering**, an office for research and design at the border between urban planning and infrastructure. They devise and implement strategies for complex (inter)urban areas, with particular attention to the role of infrastructure and traffic.



### overview of the design topic

"Never waste a good crisis" Winston Churchill said. In view of the many current crises, now is undoubtedly the time to act. The good news is that crises offer the opportunity to make a paradigm shift. In our case, a paradigm shift that is overdue: the climate crisis confronts us more and more directly with the need and the opportunity to repair our (urban) environment and transform it into a more ecological place by restoring its natural elements - soil, air and water.

Traffic spaces are perfect for a paradigm shift: still today they often are monofunctional spaces inherited from modernity

and extremely standardised by technocratic dictates. Yet public space is by definition neither a place for storing private objects (vehicles) nor is it reserved for only one type of user (motorists). Too often, traffic space is not perceived or treated as a potential reserve for urban life and diverse activities.

### project site / area of intervention

The study area is the Città Studi of Milan, hence the direct context of the Politecnico technical university. The area is today primarily dominated by car traffic and parking, as

many other districts in cities throughout Europe. We propose to use the Città Studi as a test case for a transformation of different traffic spaces, where we will radically break with the norms of modernity. Where we'll tackle the ecologic, economic and social challenges of our current society.

Since a while the area around the Politecnico di Milano has been subject to discussions about mobility and the equality of public space. Although some small scale interventions and refurbishments took place, yet so far no major changes or even the before mentioned paradigm shift is not in sight. In this studio, we propose a radical yet simple hypothesis as a starting point: a design approach that considers the

Città Studi an area, that should be fully reclaimed for active mobility (walking and cycling) and a multitude of other urban activities. We are going to explore the opportunities that re-arise when we think urbanity without the dictate of individual motorized transport.

### design tasks

Starting from the hypothesis of radical reduction of individual motorized transport, we will explore alternative possible futures for the Città Studi. The open spaces around the Politecnico will be our canvas for imagining and designing a vital, inclusive and fair public space. Bewildering or

densification, an anthill of active mobility or an oasis of calm - thoughts are free - only the publicness of the open spaces is non-negotiable. During the studio, students will be introduced to a number of exemplary projects from across Europe to demonstrate the potential of recent transformations of traffic space. We will discuss the key factors to improve the quality of public space. The key findings will be discussed within the group. Students receive short inputs about ground consumption, optimisation of existing systems and spaces, alternative mobility concepts, etc. A guideline for the designs will be the six strategies or 'tricks' developed in the publication Traffic Space is Public Space:

the creation of connections, the participation, the sharing of space, the metabolism, the revitalization of the local economy and last but not least, aesthetics. We will work on each of these six aspects and explore strategies on how they can be improved in the Città Studi. We will start with photographic and analytic documentations of the status quo of the district. The strategies will be represented in conceptual diagrams. For the proposed redesigns, we will work with plans, profiles, in a before/ after juxtaposition, as well as large scale (section) models.

# patrizia di monte + ignacio grávalos

## landscapes of abandonment: new paradigms of uncertainty

**Patrizia Di Monte** is an architect by I.U.A.V., awarded with a scholarship by the Ministry of Culture of the Italian Government for Master's and doctoral studies at the UPC and the CCCB, Barcelona. After this stage of advanced training in Barcelona, she founded **grávalosdimonte** architects in Zaragoza with **Ignacio Grávalos**. They are intellectual authors of several pilot projects, including @estonoesunsolar, an experimental programme for the regeneration of 60 urban voids in public spaces, imported as best practice in more than 200 cities around the world. Their projects have been distinguished for their innovative and experimental character, promoting urban regeneration and sustainable urbanism. Published in the most relevant international magazines and exhibited, among other cultural institutions, at the MAXXI in Rome, DAZ in Berlin, NAI in Rotterdam, Citéé de l' Architecture in Paris, AZ in Wien. Winner of many international awards such as: Eurocities - Planning for people, 11; IQU Innovazione e Qualità urbana, Saie Selecion - Urban Regeneration and development, Biennale Spazio Pubblico 13 - Città sociale, Winning best urban solution LLGA awards 13: Cities Pilot the Future; research mention XI BEAU Landscaping, FAD awards 2011, City to City FAD award 12. They have been invited to XV, XVI editions of the Biennale Architettura di Venezia, for which they developed the pilot project of Matera hills (Italy). They combine their professional activity with research as P. Partner of Generative Commons and teaching as visiting professors at numerous European universities and international forums. In 2020 P Di Monte has been nominated for the Loeb Fellowship of the Graduate School of Design at Harvard University

### overview of the design topic

The "Limits to Growth" report commissioned in 1972 to MIT by the Club of Rome concluded that "without substantial changes in resource consumption, "the most probable result will be a rather sudden and uncontrollable decline in both population and industrial capacity." In 2020, Global human-made mass exceeded all living biomass. It is the moment of asking ourselves from our discipline what emergencies we must focus to face the Uncertainty. The shrinking regions in Europe

constitute one of the major contemporary problems. The loss of population and activity is producing an invisibility of smaller nuclei that are gradually languishing in the shadow of the big cities. It is considered that the recovery of these centers is essential for a balanced and sustainable development of the territory. The innovation of socio-economic models, citizen involvement, the enhancement of the landscape, the requalification of public spaces and the revitalization of ruins are essential factors for the new reactivation of rural areas. It is not so much a question of musealizing localities as of intervening in their structures

in order to recover the territory as alternative places to urban life. Therefore the proposed theme aims to investigate our responsibility facing the emergency by inquiring new ways of living in rural areas.

### project site / area of intervention

We have chosen an Italian town that may well be representative of many of the depopulation problems that exist throughout the Italian shrinking southern territory. It is Sannicandro Garganico, a town of about



### design tasks

The aim of the course is to develop a comprehensive strategy that encompasses all the complex processes that can influence the "reprogramming" of this devalued urban fabric. Social, economic, urban and landscape aspects must be considered. A strategy will have to be proposed. Innovative models will be explored by investigating the possibilities of temporary uses as a model for urban regeneration.

#### Tasks:

- Territorial and landscape analysis.
- Sociological and economic analysis.
- Reactivation strategy. Model and phases.
- Engagement strategy.
- Intervention in the new potential public space.
- Intervention in private empty courts and intermediate spaces.
- Nature based solutions.

The municipality lays among the coastal landscapes of high naturalistic value, with an offshoot of the Gargano National Park running through a portion of the town, also characterized by the presence of roads of landscape interest; The municipality is considered



in the PTCP as an "ordering center", understood as a center which - due to its size and the presence of services on a supra-municipal scale - can constitute the reference point for a group of municipalities, with specific features regarding agricultural production and tourism;

The historical center is one of the most suggestive places of the municipality, with the quarter "Terravecchia" overlooked by suggestive churches and whitewashed houses built on various levels connected by staircases. On this hill, 224 m. above sea level, accessible by a system of radial staircases , there are numerous historical buildings, above all the Norman-Aragonese castle, one of the most fascinating historical excellences of the Gargano, with a small loggia connecting it to a large palace built between the access gate to the "Terravecchia quarter" and the eastern walls of the castle. The castle is in an advanced state of disrepair and most of the buildings in the historic center are uninhabited and dilapidated, making the place poorly connected with the rest of the city and the area and a place of great social unrest with the danger of illegal activities.

# michael u. hensel

## embedded architectures

Prof. Dr. Michael U. Hensel is an architect and partner in **OCEAN A|E** ([www.ocean-a-e.com](http://www.ocean-a-e.com)) and OCEAN net ([www.ocean-net.org](http://www.ocean-net.org)). He leads the department for Digital Architecture and Planning at Vienna University of Technology. He is also board member of the LamoLab Research Centre in Tuscany, Italy, and book series editor of the Springer Nature series *Designing Environments*. He previously taught at the Architectural Association School of Architecture in London, the Berlage Institute in Amsterdam, Technical University Munich, Oslo School of Architecture and Design, Rice University, and University of Technology in Sydney. He was director of the Emergent Technologies and Design Program at the AA and the Research Centre for Architecture and Tectonics in Oslo, as well as honorary fellow at the Institute of Advanced Studies at Technical University Munich.

### overview of the design topic

The larger context of the theme the workshop will focus on is the environmental degradation caused by urbanization and construction. This will require rethinking some of architectures most fundamental approaches. Typically architectural design delivers built objects that are set apart from their surroundings to emphasize the autonomy of the individual and discrete architectural object. However, this approach significantly limits the extent to which architectures can enter into varied intense affiliations with the local environment they are set within: a discrete object cannot simultaneously be truly immersed in its context. In consequence available approaches to sustainable design are seriously limited, and point towards the need of replacing the contemporary bias

for autonomous architectural object with one that seeks to synthesize architecture and environment in a more seamless manner. Can architecture embrace existing terrain, flora and fauna, and soil and water regimes as stakeholders, and thereby proceed from an exclusively anthropocentric focus towards a more inclusive one and hence to designs that are deeply immersed in their settings? The focus of the studio will be to explore this question through experimental design.

### project site / area of intervention

The site is located in Nesodden (59°48'31"N 10°39'20"E), a municipality on a peninsular in the Oslo Fjord in close proximity to Oslo the capital of Norway. Nesodden is largely characterized by agricultural

land use, forests and protected areas, as well as suburban development. However, as Oslo is densifying and expanding Nesodden is increasingly under pressure to densify. The aim of the workshop is to examine ways of densifying without necessarily flattening the existing terrain and thereby to heavily impact upon vegetation, soil and water regimes, etc.

### design tasks

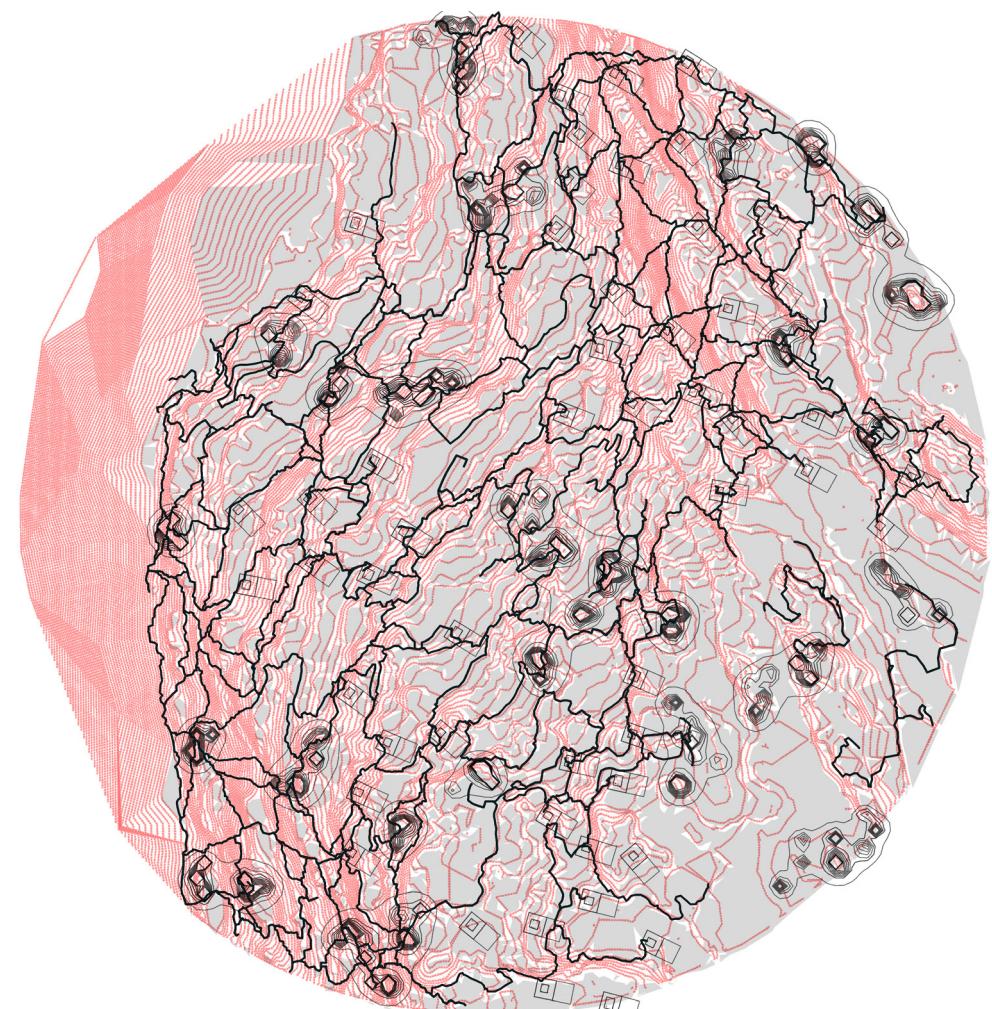
The Siedlung as a demonstration project of future-oriented architectures offered a powerful context for the perpetuation of new ideas and approaches. One prominent example is the Weissenhof housing estate built for the Werkbund exhibition in Stuttgart in 1927 that showcased a collection of ground-breaking modernist architectures. The workshop will focus on reviving the Siedlung as a

demonstration project and on the design of architectures that demonstrates different approaches to the notion of embedded architectures. The aim is explore ways of conceiving architectural designs for the site in Nesodden that do not necessitate flattening of terrain and environmental degradation.

In this context we will examine how a house and the local environment and landscape

can be thought of and designed in an intensively integrated seamless manner. How can architectural design integrate terrain, ground, soil and water regime, different species and the local ecosystem? How can different types of desired human-nature interactions inform design? It is useful for students to have working knowledge in Rhino and Grasshopper. The studio will make use of the plug in

Bison (<https://www.bison.la/>, <https://www.food4rhino.com/app/bison>) for the purpose of terrain analysis and ladybug tools (<https://www.ladybug.tools/>, <https://www.food4rhino.com/app/ladybug-tools>) for the purpose of daylight analysis. A point cloud and meshed terrain model for Rhino will be provided. Students can work in teams of two.



# eric luiten

## milano bicycle city

Professor ir. Eric Luijten is part-time full professor and chair of the Landscape Architecture section in the Faculty of Architecture and the Built Environment at Delft, The Netherlands. From 2005 to 2014 he was part-time professor of the special Belvedere Chair of Heritage and Spatial Design. His planning and design experience covers a wide range of topics, mostly at a regional level and for the public sector, concerned with urban pressure on the cultural landscape, heritage redevelopment and water management as a landscape architectural challenge. In July 2012 he was appointed independent Government Advisor on Landscape and Water for a period of four years. In 2018 he was appointed Chief Architect for NS (Dutch Railways), also for a fixed period of four years. He also chairs the Amsterdam Advisory Board for Urban Quality, the board of the Dutch Landscape Triennial Foundation and the advisory team for the Dutch National Parks Association.

### overview of the design topic

We are going to investigate all imaginable and desirable interventions that enhance the use of bicycles in and around the city of Milan. The outcome of the design project will boost the ambitions of the Milano Bicycle Coalition and will complement their initiatives to create an infrastructure that invites inhabitants and visitors to go by bike. With this project we will gain a better understanding of ways to improve the metropolitan traffic safety, environmental quality and livability and the health of its inhabitants.

### project site / area of intervention

We take the whole city of Milan and its surroundings as our design area. In the project we

will zoom in and out to find the missing links in the city's bicycle network and come up with all sorts of well-designed and beautifully engineered solutions.

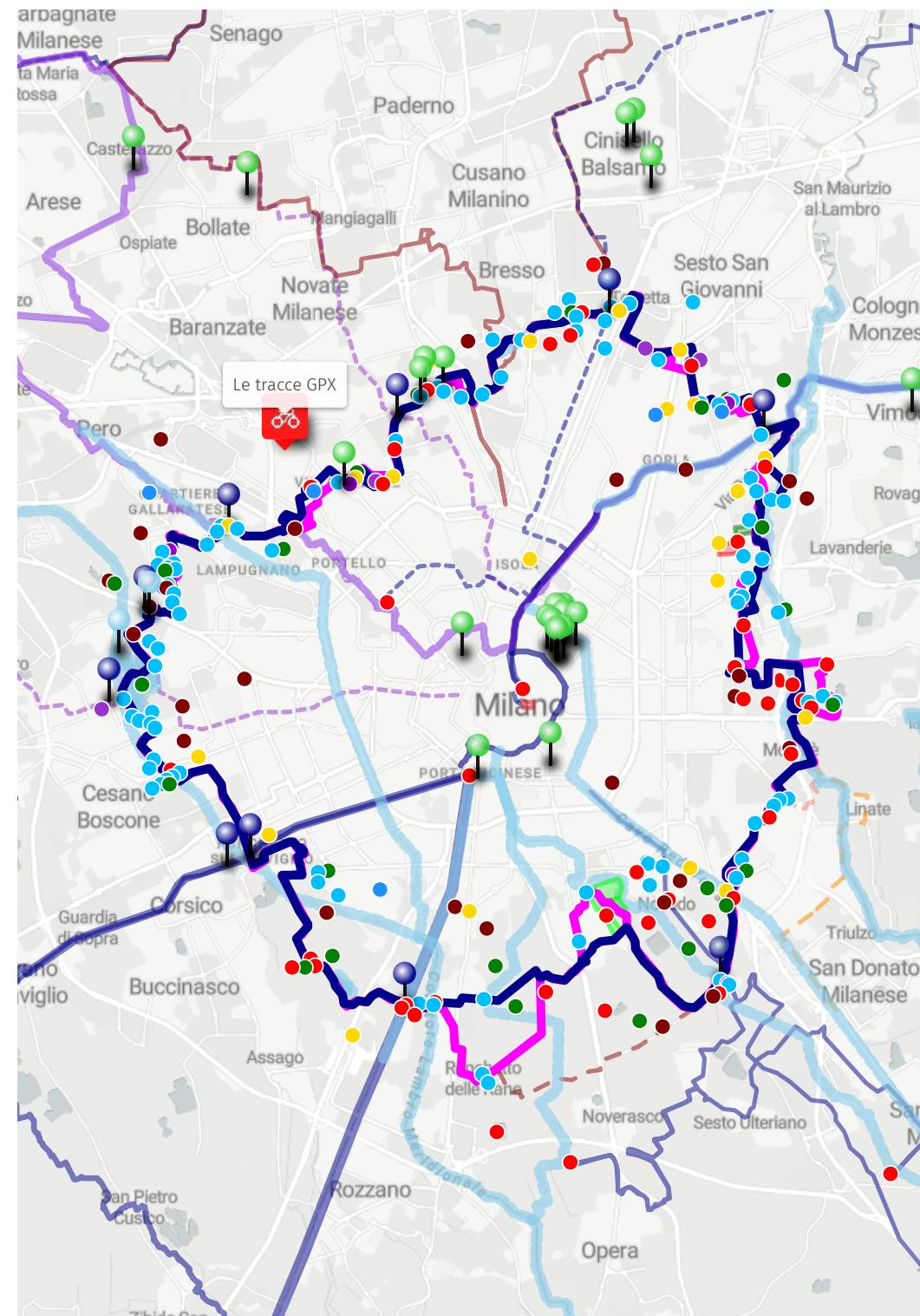
### design tasks

The Milano Bicycle Coalition has proposed a tangential bike route that connects a large series of highlights in the periphery of the city. This scenic route seems mostly inspired by a demand for sustainable outdoor recreation. We will look for the radial structure to complete the network and open it up for daily, functional use for school children and students, workers and shoppers. The radial structure will require all sorts of modifications of existing streets and roads, bridges and tunnels, as well as the introduction of bicycle parking and hiring facilities and repair shops, connections to public transportation and so on.

We will:

- map possible bicycle connections between the city center, neighborhoods and working areas
- analyze (with film and photographs) potential radial routes and their existing impediments
- select a few promising radial routes and highlight their shortcomings in the present situation
- elaborate a design proposal that includes all sorts of alterations, adaptations and additions
- illustrate detailed alignment, size, materiality and facilities up to the level of signing and naming.

We might even consider designing the new Milan City Bike.



# filipe magalhães

## wireframes

Filipe Magalhães (Porto, 1987) studied architecture at the Faculty of Architecture in Porto (PT). Collaborated professionally with Harry Gugger in Basel and SANAA in Yokyo. In 2013, established **fala** with Ana Luisa Soares and Ahmed Belkhodja. Besides his current teaching positions in Lisbon and Toronto, Filipe is regularly invited as a teacher, guest critic or lecturer in various institutions, including the Architectural Association, the RIBA and the Barbican in london, the GSAPP in new york, the Graham Foundation in Chicago, the BOZAR in Brussels and at the faculties of architecture in Zurich, Venice and Munich, among others.

fala's work has been exhibited at the architecture biennials in Venice and Chicago, the Serralves Foundation and the Pavillon de l'Arsenal in Paris, and in single exhibitions in Panama, Italy, Macedonia, France and Portugal. fala's work has been widely published in international media platforms, including Domus, Baumeister, Epplein, Plot and The Architectural Review. The atelier has published '01', a collection of early projects, and the international architecture magazine 2G published its monographic issue #80 on fala's work. Among other honours, fala was awarded the Spotlight Award by the Rice University and selected as one of the 50 most important architecture offices in the world by Domus magazine.

## overview of the design topic

Kazuo Shinohara's drawing was a rare innovation at that time. He developed those using massive computers and a good analogue camera to take long-exposure pictures of the screen. These renderings are fascinating attempts at calculating spatial intersections and anticipating boolean operations. Shinohara assembles cylinders, cubes, cones, and spheres into highly sophisticated volumes. The resulting images are see-through perspectives with unforeseen points of view, dark backgrounds, and selective colors marking specific tropes, surfaces and openings. The proposed exercise is dedicated to designing a house through the lens of

such wireframes drawings. The project is developed three dimensionally as a complex system of lines, layers, elements, rules and exceptions. The apparent transparency of the figure suggests direct relationship between interior and exterior of the building that allows a comprehensive reading of the entire project. In the mid-1950s John Hejduk developed the nine-square grid problem exercise. Students were given a pre-existing nine-square cage within which other architectural elements could be added and arranged. The frame provided the context for subsequent architectural operations. The precise terms of the exercise ensured an abstract architectural language predicated on the dialectic between the cage/frame and the other additive elements,

prioritizing the syntactical relation between the piers of the cage (as 'points' in plan) and the walls (as 'lines'/planes'). The site for the project is irrelevant. View, trees and landscapes are not gonna be romanticized. Instead, the exercise will follow Hejduk's nine-square grid problem, taking the 9x9x9 cube as its limits. The house can take any form within the given frame. It can have one, two, or three levels, and any kind of spatial organization. The program of the house is open to interpretation. The number of rooms, bedrooms and square meters is defined by the student. It can follow any typology.

10 classes

day 1.

Breaking the frame: variations within the 9x9x9 cube. 10 options per student.

day 2.

Rules and exceptions: introducing a grid, a logic within the selected volume; finding moments of mistakes and exceptions.

day 3.

First review. Change of groups and projects.

day 4.

Masks and billboards: first iterations of facades.

day 5.

Perspectives: finding the right view points to present the project, a set of 10 images per student.

day 6.

Second review. Change of groups and projects.

day 7.

Elements and subsequent accidents: developing a few

elements within the project in more detail.

day 8

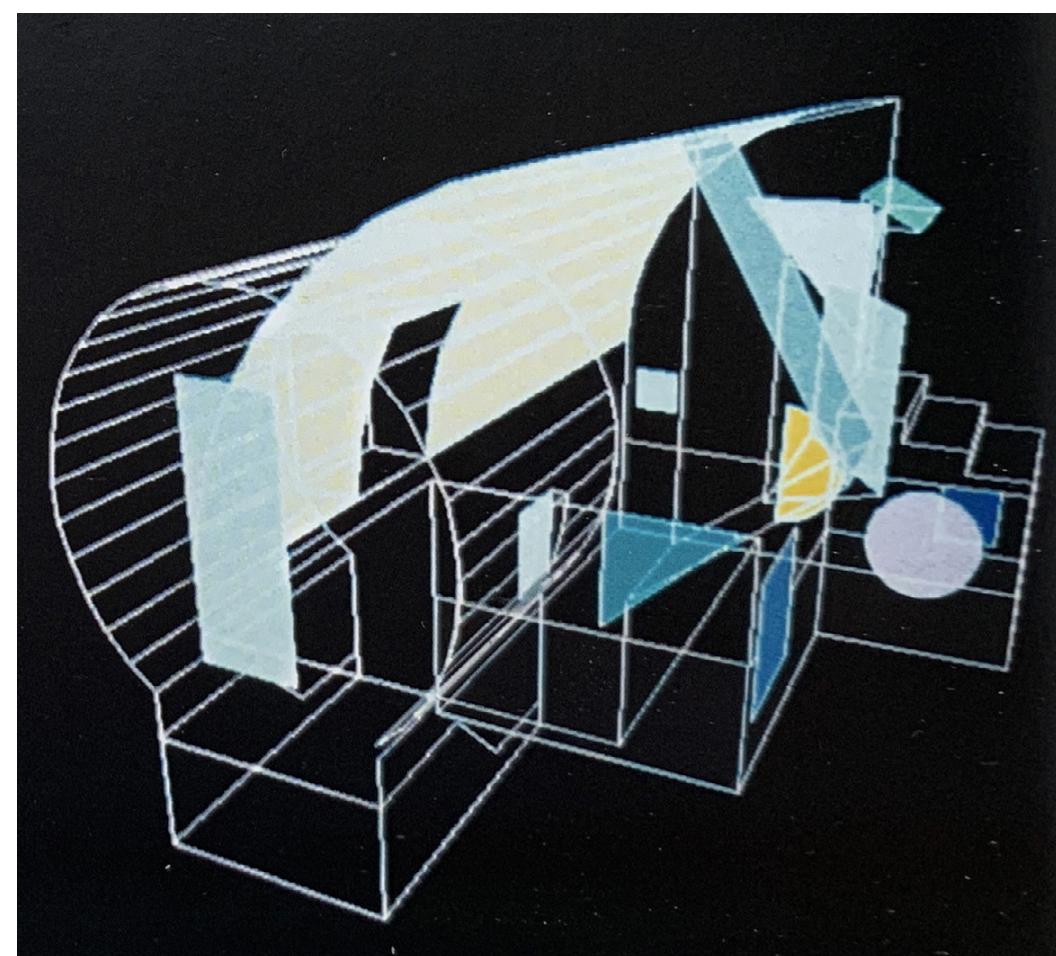
Colors and patterns: addressing the materiality of the project.

day 9

Conceptual model. Printing and setting up the exhibition. A1 x 1 + A4 x 3 + model per student

day 10

Final presentation.



# michael obrist

## post pandemic housing: hacking the system *casa del quartiere* revisited?

**Michael Obrist** is an architect and partner of feld72 architekten zt gmbh. He studied architecture at the Technical University of Vienna and the School of Architecture of Portsmouth. He added a few semester of studies in philosophy at the University of Vienna and the Academy of Fine Arts (Seminar Peter Sloterdijk). Since 2018 he is professor for housing and architectural design at the Technical University of Vienna. From 2013 to 2018 he was visiting professor for space&design strategies at the University for the Arts Linz. From 2016 to 2018 he was lecturer on "theory of the city" at the department for urbanism at the Technical University Graz. 2015 and 2016 he was professor at the masterclass for Public Space at the Salzburg Summeracademy. 2015 he was Professor at the Architectural Association Visiting School Slovenia 2015. From 2003-2011 he was lecturer for "Conceptual Architectural strategies" at the University for the Arts Linz, from 2013-2016 Lecturer for Housing and Urbanism at the Technical University Vienna. Michael Obrist was leading workshops at the School of Architecture in Bergen / Norway (2011) and the masterclass for architecture and urbanism at the Summer School at Bauhaus Dessau (2010), at the Summer School at Fondazione Antonio Presti in Sicily (2012) and at the Summer School PIDA in Ischia (2012). He has held lectures in numerous universities and institutions worldwide. From 2017-2019 he is one of the 5 jury members of KOER – Art in Public Space Vienna.

### overview of the design topic

How can we overlap the new reality of living?

We are globally living a "housing crisis" and the politics of housing is one of the main topic that is changing in several European countries.

During the last two years, apartments and housing quickly changed in the way we use them. Not simple as a place where to live but now a place where to work also.

The topic of the workshop will be related to Post-pandemic housing and "hacking the system".

In Italy, as in many other countries, there's a huge gap between people that are able to buy a house and people that

are not able to, situation that shaped life and structure of the city.

We will try to integrate the knowledge of Vienna in Milan, where a city deals with housing as a political strategy, which obvious acts mostly with ownership.

The idea is to work in an olistic way in order to create resilience and really affordable housing which could reflect our contemporary society and also make it possible for people with no money.

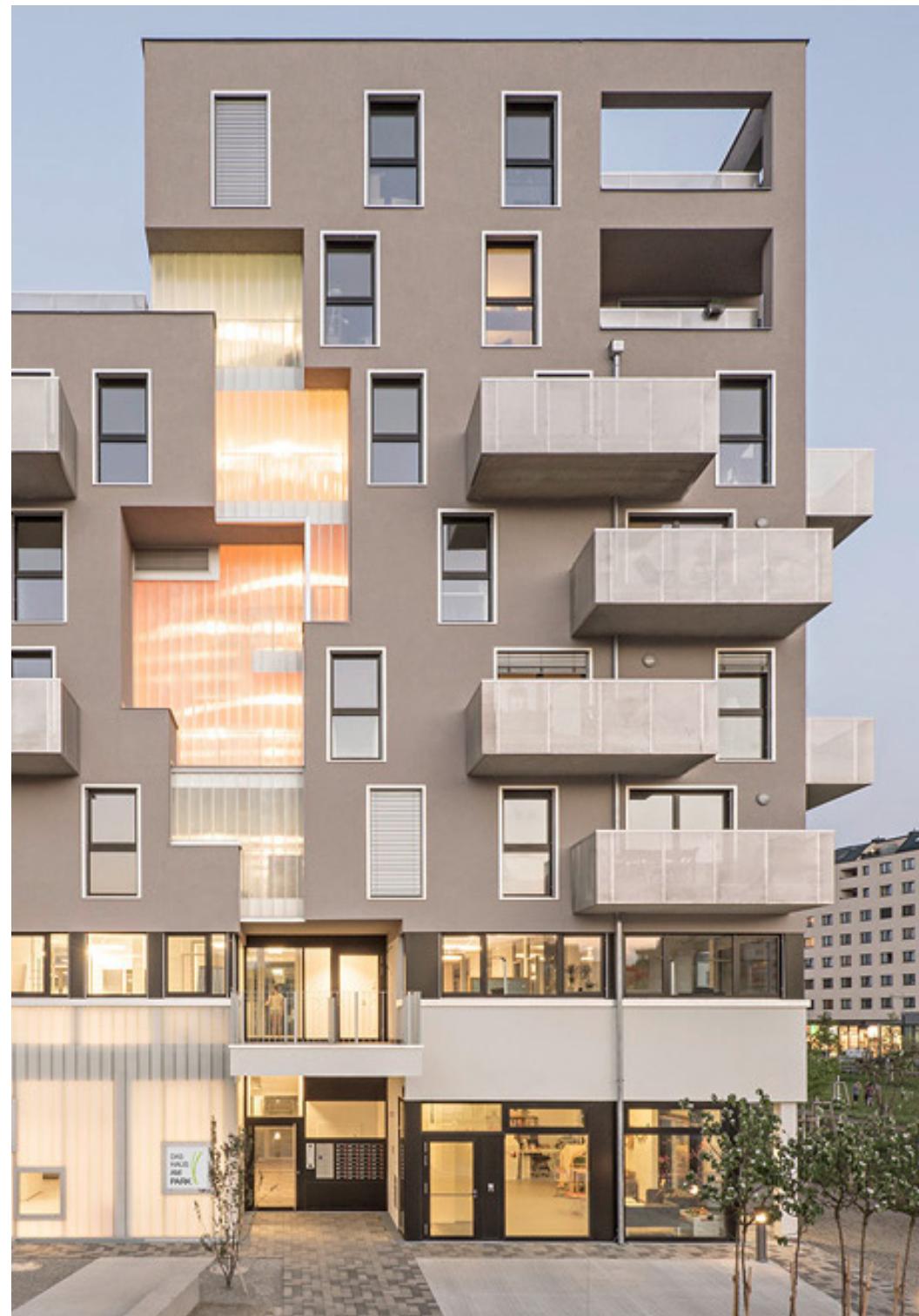
It can be considered as a tentative to reshape our model of living and integrating new identities, such as agricultures and other resilience strategies that maybe is not the apartment, not even the house but perhaps is " Il Quartiere".

### design tasks

During the workshop students will develop their own project in some areas of Milan that will be showed during the working days.

The site will structure a communication with the neighbours and the environment, trying to deal with old and new looking for a new resilience that makes free accessibility.

Experts about mobilities, activists, philosophers and sociologists will take part during the workshop to increase this "overlapping of identities" creating an exchange between Italian and Austrian culture.



# elena rocchi

## cinema and the city: *miracolo a milano*

Elena Rocchi is Clinical Associate Professor at ASU The Design School; Ph.D. Candidate at Doctor of Philosophy in Design, Environment, and the Arts program at Arizona State University; Faculty Affiliate at both The Sidney Poitier New American Film School and The Biomimicry Center; FHA Barrett Honors College Faculty; Former Fellow at Taliesin in the Frank Lloyd Wright School of Architecture. She has been Senior Architect and Office Director of Miralles Tagliabue Associated Architects (1995/2008). She was recently awarded the AIA 2020 Educator of the Year Award, Arizona Chapter.

### overview of the design topic

This workshop is a comparative cultural study examination of the city and a cross-disciplinary joint venture among the Politecnico di Milano, the Architecture Program @ ASU, and the ASU Sidney Poitier New American Film School. The workshop uses Bernard Tschumi idea of crimes of space's sequence occurring when users break with an architectural pattern might imply. Students will act as "fictional criminals" in this workshop to misuse Milan's contemporary built environment using past movies. The series of students' projects intended as fictional murders in Milan can reveal how people could use the city. The workshop aims to help students see how people use the city, exploring concepts of urban scenography, human existence, meaning, aesthetic experience, film, and

architecture. The purpose is to learn how to introduce movies as a narrative when designing a project, as the inability to think through narratives is a fundamental weakness in architectural thinking today. The objective is to analyze films as data — as artifacts.

### project site / area of intervention

Rather than static plans and drawings, students will choose a movie as a site plan to extract a scene as an intervention area. From the 1950s to recent times, movies have seen Milan as a setting: *Miracolo a Milano* by Vittorio De Sica (1951), *Totò, Peppino e la malafemmina* by Camillo Mastrocinque (1956), *Rocco e i suoi fratelli* by Luchino Visconti (1960), *La Notte* by Michelangelo Antonioni (1961), *Boccaccio 70* by Mario Monicelli, Federico

Fellini, Luchino Visconti, Vittorio De Sica (1962), *Il Belpaese* by Luciano Salce (1977), *Teorema* by Pierpaolo Pasolini (1978), and many others. On the one hand, these movies represent Milan's cinematic image known in the world. On the other, they are an archive that architects can consult as a map of building sites. Finally, in providing a narrative, they will orient students on impacting the contemporary built environment with narratives as fictional misuses. "Architecture is about movement," says Bernard Tschumi. "It's really important to stage it as an experience, as being alive, whether it's for 10 or 1,000 people."

### design tasks

Analysis: Initially, students will select a movie to discover an event inside one scene's architectural space, partially determined by the design of the

space itself. The analysis will follow a research question: How do architecture and phenomena gather people in space during a critical moment of the movie's narrative? Finally, students will understand it as an action that can be performed again as the perfect crime, a project in the exact location, at more or less the same time of day. Transcripts: Next, students will start the spatial analysis of

their film scene. This phase's goal is to explore Tschumi's notion of screenplays, diagrams representing the sequence of events as a script. This phase is necessary to move into the next one to break down the architectural space of the event occurring in the movie scene. Project design: Finally, students will follow the discovered mandated sequence of events as a script that will help them

find a quantum moment ripe for robbing: a crack in space-time to find new ways of challenging those spaces' behavioral expectations. They will propose a project, a program as well as its scale to reveal how they could reuse that city space.



# francesca torzo

## spaces we know

**Francesca Torzo** (1975 Padova, Italy) established her own studio in Genova in 2008. She has studied architecture at the TU Delft, ETSAB Barcelona, AAM in Mendrisio, and the IUAV in Venice. She has been working for Peter Zumthor in Haldenstein and Bosshard Vaquer in Zurich. In 2017 hold a 4-year professorship at the Bergen School of Architecture in Norway and from 2020 at the AAM in Mendrisio. Torzo has been part of the 16th architecture Biennale in Venice, Freespace curated by Yvonne Farrell and Shelley McNamara in 2018 and was appointed chairman of the Maarten Van Severen Foundation in Ghent. She received the WA Moira Gemmill prize in 2020. Her project for the extension of the Z33 in Hasselt has been awarded with the International Piranesi award in 2018, with the Italian Architecture prize in 2020 and has been nominated for the Mies van der Rohe award of 2022.

### overview of the design topic

I am interested in observing human phenomena, natural phenomena and culture as a continuous slow process, puzzling in its contradictory dynamics, where individuals and collective consciences grow by evoking and dreaming again dreams and passions that are past, but that yet have somehow survived.

The architect's profession is complex and offers, in this perspective, a privileged observatory on the pluralities of mankind acts and expressions. Our collaboration begins from sharing questions.

How can we achieve an understanding of "things we know", through a reading of the primary spatial relationships that found the specificity of a place, may it be a landscape, an urban scenography either an architecture, beyond material expressions and languages? How can we reinterpret these relations, free from manneristic or historicistic quotes, even free from affections, and use them to order new spatial narratives?

And how can we tune a contemporary technical competence together with a humanistic empathy towards history and human facts?

We invite the students to welcome a laboratory of practice that invites to training an awareness of distant dialogues, though precise, and to question a sense of continuity between time present and time past.

Before the start of the workshop each student has to choose a "Milano courtyard", which has qualities that are meaningful to the student.

Each student can refer to the profound research developed by Cino Zucchi in 1989, "*L'architettura dei cortili milanesi (1535-1706)*" and later visit the architecture. The selected courtyard has to be documented with 3 portraits, a short text and a critical architectural drawing.

These qualities may refer to an interplay of light and shadow, or to the rhythm of a structure, or juxtaposition of thresholds. All students are invited to train a precision in understanding in what consists their interest as a potential spatial experience

and learn how to make their understanding sharable with others.

### project site / area of intervention

location: Parco Sempione

area: 38,6 hectares

years: 1888 - 1894

arch. Emilio Alemagna

Parco Sempione is a vast urban park, that interconnects relevant parts of the center of Milano and that hosts representative civic architectures from different époques: Castello Sforzesco, Palazzo dell'Arte by Giovanni Muzio, Torre Branca by Gio Ponti.

### design tasks

The process starts from an observation and from an understanding of what "we think we know".

The task is to understand the specificity of the spatial qualities and the spatial interrelations

of an existing architecture and to reinterpret them into a new design of a small architecture, without miming the existing form. We would like to encourage students to open their mind by discovering in past or present cultures the possibility of future expressions. We invite the students to develop a draft design of a small architecture set in Parco Sempione, varying, approximately, between 10 and

50 square meters. The program of use will be proposed by each student, accordingly to the primary relations which have been recognized in the Milano courtyard and to the chosen site in Parco Sempione. A life scene, not a function, should relate to normal activities in our daily life, may it be a rest place or a gathering space, either a small kiosk or newspaper corner.

The work is individual. The design will be developed through free technique hand drawings, architectural drawings in scale 1:50 and 1:20 and paper models, through a gradual and laboratorial process: it starts from a real existing architecture, develops through the geometrical study and the paper model making, it ends with a new small architecture.



# MInDS 2022

# public lectures

9 - 17 february

09 feb	aslı çiçek
	<a href="https://politecnicomilano.webex.com/meet/asly.cicek">https://politecnicomilano.webex.com/meet/asly.cicek</a>
10 feb	filipe magalhães / fala atelier
	<a href="https://politecnicomilano.webex.com/meet/filipe.magalhaes">https://politecnicomilano.webex.com/meet/filipe.magalhaes</a>
11 feb	eric luiten
	<a href="https://politecnicomilano.webex.com/meet/ericandre.luiten">https://politecnicomilano.webex.com/meet/ericandre.luiten</a>
12 feb	aglaée degros + stefan bendiks
	<a href="https://politecnicomilano.webex.com/meet/aglaeejosiane.degros">https://politecnicomilano.webex.com/meet/aglaeejosiane.degros</a>
12 feb	patrizia di monte + ignacio grávalos
	<a href="https://politecnicomilano.webex.com/meet/laurapatrizia.dimonte">https://politecnicomilano.webex.com/meet/laurapatrizia.dimonte</a>
14 feb	elena rocchi
	<a href="https://politecnicomilano.webex.com/meet/elena.rocchi">https://politecnicomilano.webex.com/meet/elena.rocchi</a>
15 feb	michael obrist / feld72
	<a href="https://politecnicomilano.webex.com/meet/michael.obrist">https://politecnicomilano.webex.com/meet/michael.obrist</a>
16 feb	francesca torzo
	<a href="https://politecnicomilano.webex.com/meet/francesca.torzo">https://politecnicomilano.webex.com/meet/francesca.torzo</a>
17 feb	michael u. hensel
	<a href="https://politecnicomilano.webex.com/meet/michaelulrich.hensel">https://politecnicomilano.webex.com/meet/michaelulrich.hensel</a>

aslı çiçek  
aglaée degros  
+ stefan bendiks  
patrizia di monte  
+ ignacio grávalos  
michael u. hensel  
eric luiten  
filipe magalhães  
michael obrist  
elena rocchi  
francesca torzo