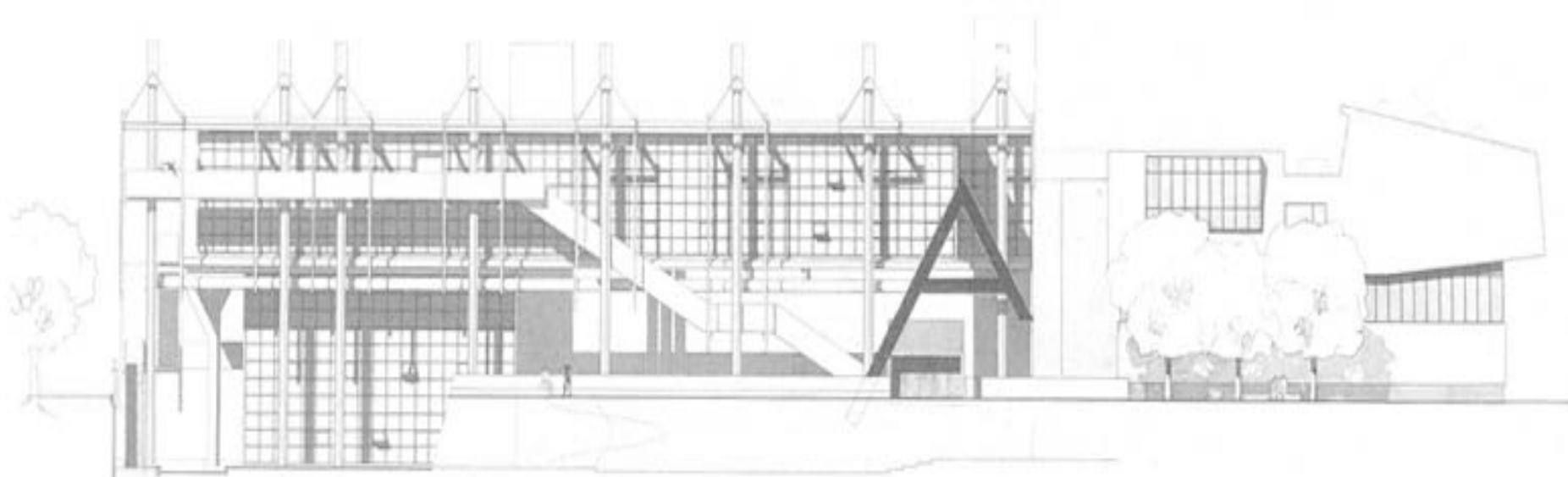


POLITECNICO DI MILANO



# Facoltà di Architettura e Società Milano



Anno Accademico 2009 - 2010

*a cura del  
Centro Orientamento Studenti*



# Facoltà di Architettura e Società Milano

## Sequenza semestri per ingresso

	Ingresso Ottobre 2009	Ingresso Marzo 2010	Ingresso Ottobre 2010
<b>PRIMO ANNO</b> circa 60 Cfu	<b>PRIMO SEMESTRE</b> ottobre 2009/febbraio 2010		<b>TERZO SEMESTRE</b> ottobre 2011/ febbraio 2012
<b>SECONDO ANNO</b> circa 60 Cfu	<b>SECONDO SEMESTRE</b> marzo 2010/giugno 2010	<b>SECONDO SEMESTRE</b> marzo 2010/giugno 2010	
	<b>TERZO SEMESTRE</b> ottobre 2010/ febbraio 2011	<b>PRIMO SEMESTRE</b> ottobre 2010/ febbraio 2011	
	<b>QUARTO SEMESTRE</b> marzo 2011/giugno 2011	<b>QUARTO SEMESTRE</b> marzo 2011/giugno 2011	
<b>Totale 120 Cfu</b>			



# Facoltà di Architettura e Società Milano

Orientamenti	Ingressi ottobre 2009	Ingressi marzo 2010
■ Progettazione architettonica e urbana AU9	80	40
■ Progetto e riqualificazione dell'esistente RE9	30	*
■ Progetto tecnologico/Strutturale delle costruzioni TS9	30	*
■ <b>Architettura degli interni DI9</b>	<b>50</b>	<b>70</b>
■ Paesaggi di architettura e sistemi ambientali AE9	40	30
■ Progettazione dell'architettura sostenibile AS9	45	45
■ <b>Architecture (solo in inglese) ARC</b>	<b>60</b>	<b>40</b>
Sede di Piacenza		
Architettura sostenibile di grandi opere PC9	20	20
TOTALE	355	245
* Saranno disponibili gli eventuali posti non assegnati all'ingresso di ottobre		

# DM 270/04 - I ANNO - L.M. Architettura (Milano) - a.a. 2008/09 *Interni*

insegnamento	tipo	anno	sem	cfu	ssd	attività formativa	UD
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## 1° SEMESTRE

<b>Tecnica delle costruzioni</b>	CM	1	1	<b>4</b>	ICAR/09	Caratter.	
<b>Teorie e tecniche della prog. arch. contemp.</b>	CM	1	1	<b>4</b>	ICAR/14	Caratter.	
<b>CI Storia</b>		1	1				
Storia dell'architettura 1	CI			<b>4</b>	ICAR/18	Caratter.	
Storia dell'architettura 2	CI			<b>4</b>	ICAR/18	Caratter.	
<b>Laboratorio di restauro</b>		1	1				
Restauro architettonico	L			<b>8</b>	ICAR/19	Caratter.	
Rappresentazione	IL			<b>4</b>	ICAR/17	Caratter.	
Fisica tecnica ambientale / Impianti	IL			<b>4</b>	ING-IND/11	Caratter.	

**tot cfu**

**32**

## 2° SEMESTRE

### Corso opzionale 1

<b>Arte contemporanea e comunicazione</b>	CM	1	2	<b>4</b>			
	CM	1	2	<b>4</b>	L-ART/03		Affine
<b>Laboratorio di progettazione architettonica degli interni 1</b>		1	2				
Architettura degli interni	L			<b>8</b>	ICAR/16		Affine
Progettazione esecutiva	IL			<b>4</b>	ICAR/12		Caratter.
Progettazione architettonica	IL			<b>4</b>	ICAR/14	Caratter.	Potenziato

**tot cfu**

**24**

**tot**

**56**

0,5

### 3° SEMESTRE

#### Laboratorio di costruzioni:

		2	3			
Tecnologia dell'architettura	IL			6	ICAR/12	Caratter. 4
Estimo	CM			4	ICAR/22	Caratter.
Tecnica delle costruzioni	IL			6	ICAR/09	Caratter. 4

#### Laboratorio di progettazione architettonica e urbana

		2	3			
Progettazione architettonica	IL			8	ICAR/14	Caratter. (4+2)
Economia	CM			2		Caratter.
Progettazione urbanistica	IL			6	ICAR/21	Caratter. (4+2)

tot cfu

32

p

### 4° SEMESTRE

#### Laboratorio di progettazione architettonica degli interni 2

Architettura degli interni	L	1	2	6	ICAR/16	Affine
Sociologia	IL	1	2	2		
Progettazione architettonica	IL	1	2	2		Affine

34 CFU  
variabili

#### Corso opzionale 2

#### Corso opzionale 3

Corso opzionale 2	CM	2	4	4		
Corso opzionale 3	CM	2	4	4		

#### Tirocinio

#### Prova finale

tot cfu

32

### GRAND TOTAL

120



# Facoltà di Architettura e Società Milano

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**Le scadenze relative alle finestre di presentazione di domanda di valutazione carriera sono reperibili sul calendario accademico al sito [www.polimi.it/didattica/calendario\\_accademico](http://www.polimi.it/didattica/calendario_accademico)**

**Tutte le informazioni riferibili alla didattica sono reperibili sul sito [www.arch.polimi.it/didattica](http://www.arch.polimi.it/didattica)**

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## I N T E R I O R S

Culture of interiors has been often forced to coincide with the architecture history or with the furniture one, misunderstanding that the specificity of inner-space is shared among both of them. My work aims to contribute to the definition of the discipline of interiors and proposes an interpretation of its specific character, establishing and grounding its ethic and methodology of design, by discussing some topic issues. Main focus has been addressed to those human inhabiting activities, like relations between objects, their use and space, which are basic for the creation of the meaning of places and therefore central in a so called 'interior design approach'. The centrality of the subject[ive] experience is relevant (both in the teaching strategy and in the professional practice) because it becomes the parameter to design uses and shapes and determinates those cultural meanings where objects can be properly set. The interiors approach in fact, stresses the importance of these cultural relations between objects and context as possibility of really using and understanding the places, and therefore to design or re-design them, like in the intervention on the existent.

## H U M A N D I M E N S I O N

a fundamental parameter to recognize whatever project as characterized by an approach within the field of Interiors is the evidence of human presence in the design process. Not only in terms of human scale metrics, from the use of inches and foot to more sophisticated golden section and so on, but in terms of the project to be capable to show existing relationships between space, that we prefer to call "place", gesture use and meaning.

## S E L F - D I M E N S I O N

This also explains why, working with Interiors at school, the self-dimension is often called in evidence: the reflexive action of involving "yourself" in the design process is almost the only strategy both to avoid extreme generalization and to give depth of meaning to design choices.

## A C T I O N S & P L A C E

Shape and gesture in the interior are strictly connected and this topic represents the basic specificity of interior culture. Therefore, Interiors represent, rather than an operative field in itself, an approach to design, focused on the relevance of gesture, considered as the action building-the-place.

## O B J E C T S & F U R N I T U R E

The character and the quality of an ambient is defined by the system of objects and of actions this system can give rise to: they construct precise settings, suggest models and lifestyles, support cultural endeavors.

## T H E E X I S T E N T

The practice of interiors, in this view, is addressed and suitable both to new design and to intervention on/around existent since it takes care of relationship between gesture and space, with the help of objects. However, "working on the existing" is paradigmatic for the discipline: the already existing constructions are the place where space has to be thought around the subject, where new gestures need to "find home".

## H O S P I T A L I T Y

It is the place where hospitality investigation between actions and shapes are more deeply developed because of the reduced freedom connected with the existing boundaries.

# INTERIORS



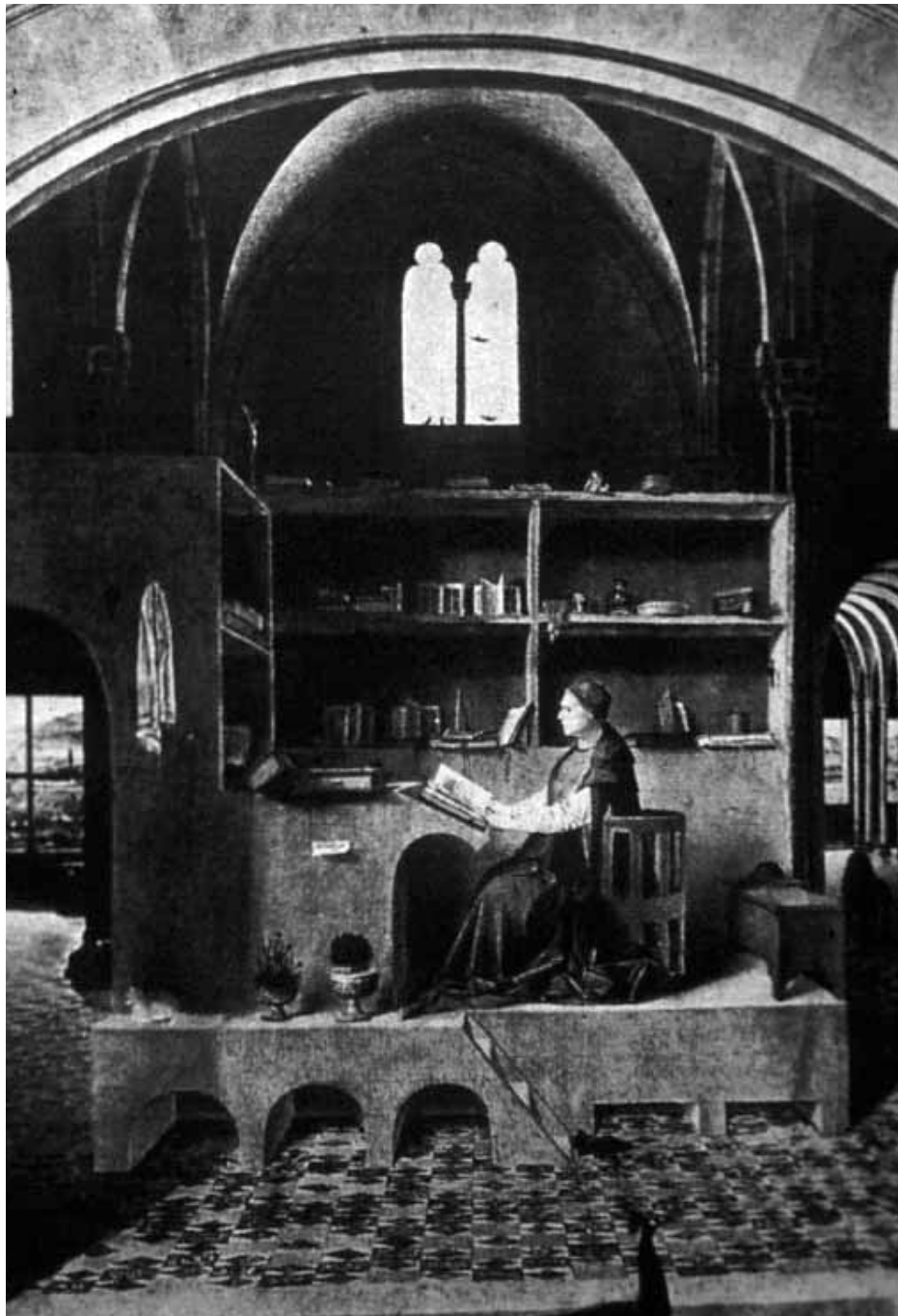
architettura & abitare: HUMAN DIMENSION

place-gesture-use-meaning

a fundamental parameter to recognize whatever project as characterized by an approach within the field of Interiors is the evidence of human presence in the design process. Not only in terms of human scale metrics, from the use of inches and foot to more sophisticated golden section and so on, but in terms of the project to be capable to show existing relationships between space, that we prefer to call "place", gesture use and meaning

Giotto, l'annuncio ad Anna, 1303-04



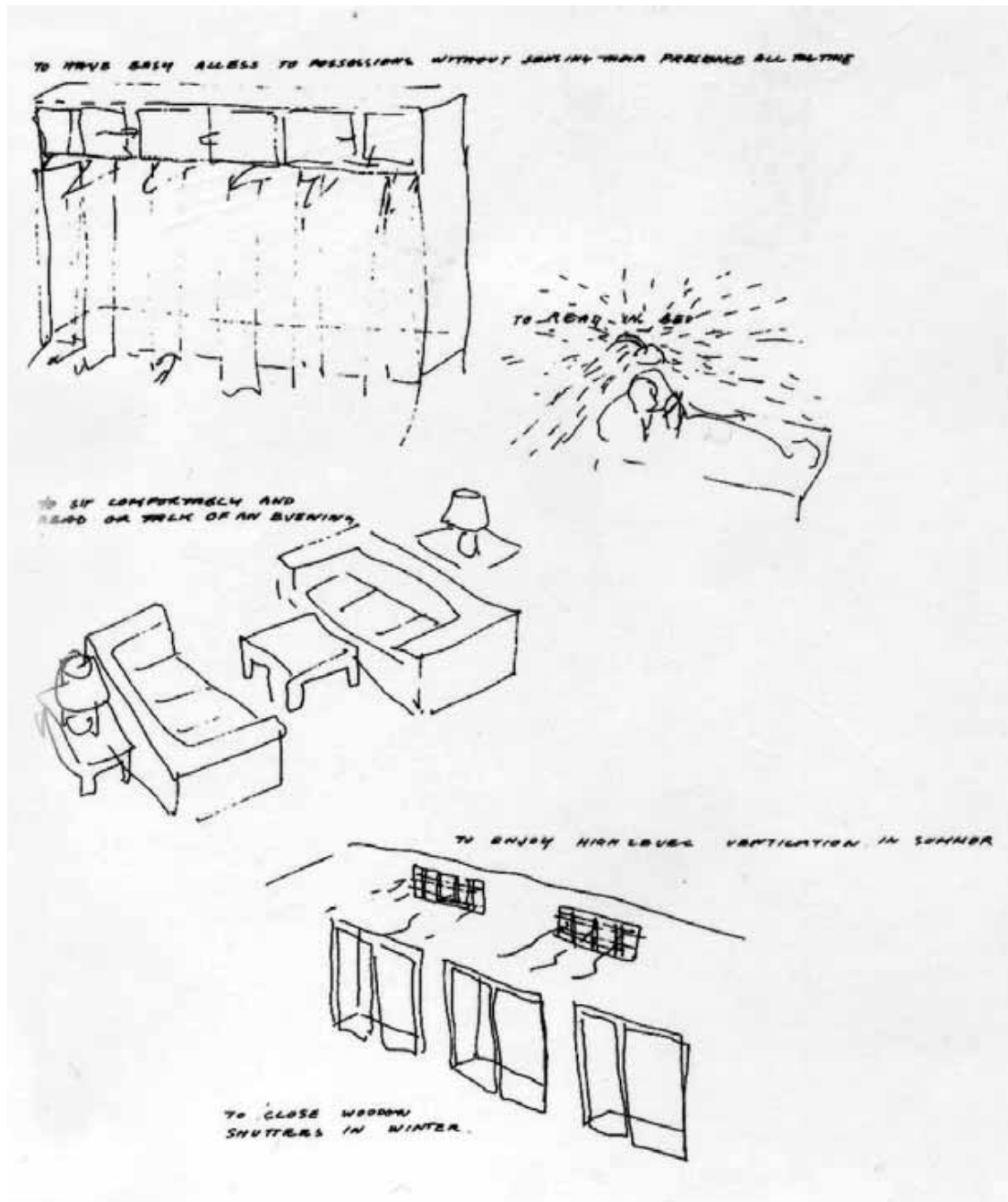


## SELF DIMENSION

physical and metaphoric

This also explains why, working with Interiors at school, the self-dimension is often called in evidence: the reflexive action of involving “yourself” in the design process is almost the only strategy both to avoid extreme generalization and to give depth of meaning to design choices

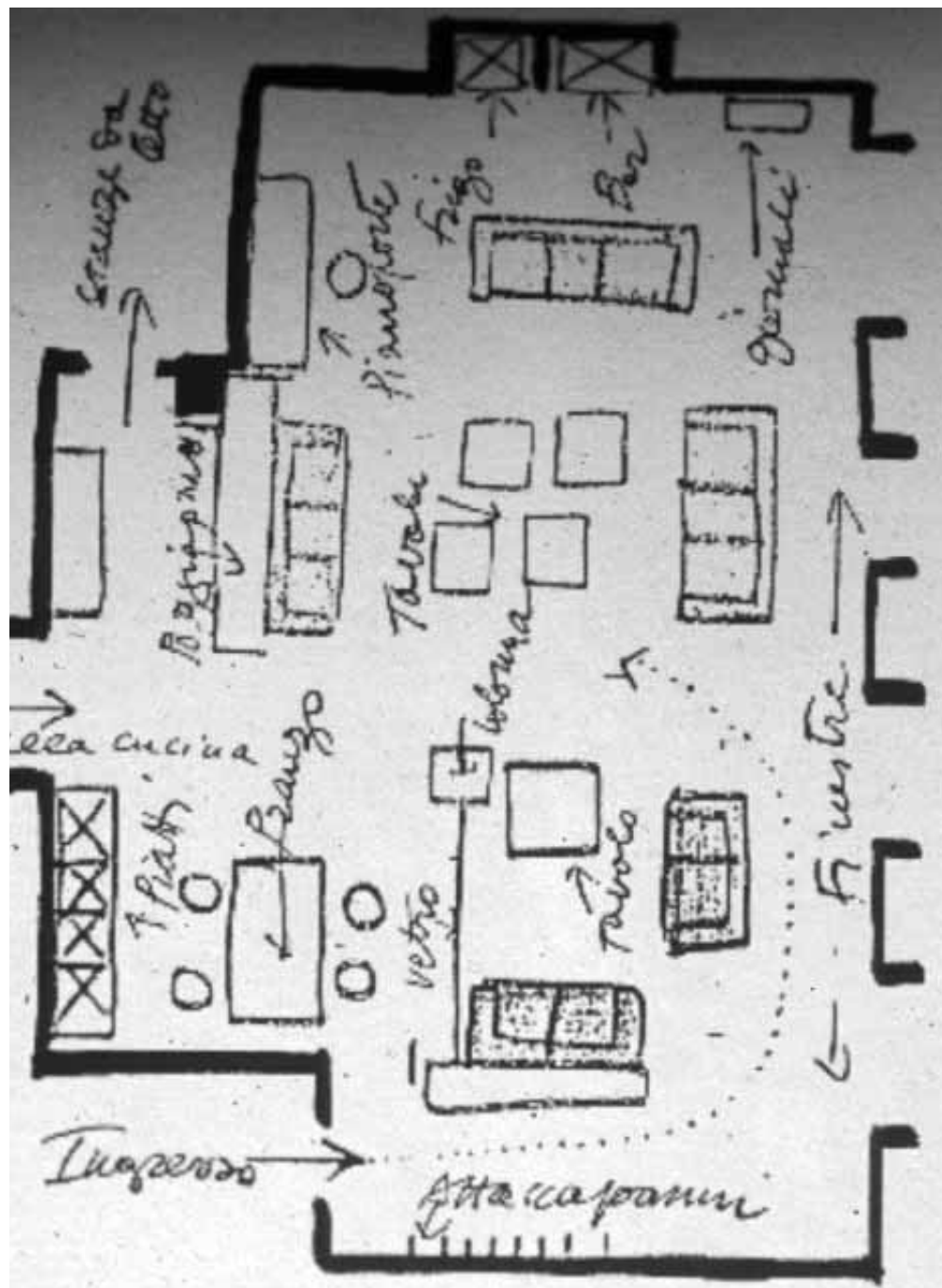
Antonello da Messina, S. Girolamo, 1434



AMBIENT-azioni

Shape and gesture in the interior are strictly connected and this topic represents the basic specificity of interior culture. Therefore, Interiors represent, rather than an operative field in itself, an approach to design, focused on the relevance of gesture, considered as the action-building-the-place.

A&P Smithson, Small pleasure of life, in Changing the art of inhabitation, 1993



## FURNITURE

presence&role of objects

The character and the quality of an ambient is defined by the system of objects and of actions this system can give rise to: they construct precise settings, suggest models and lifestyles, support cultural endeavours.

Ettore Sottsass, schizzo di arredo, 1972

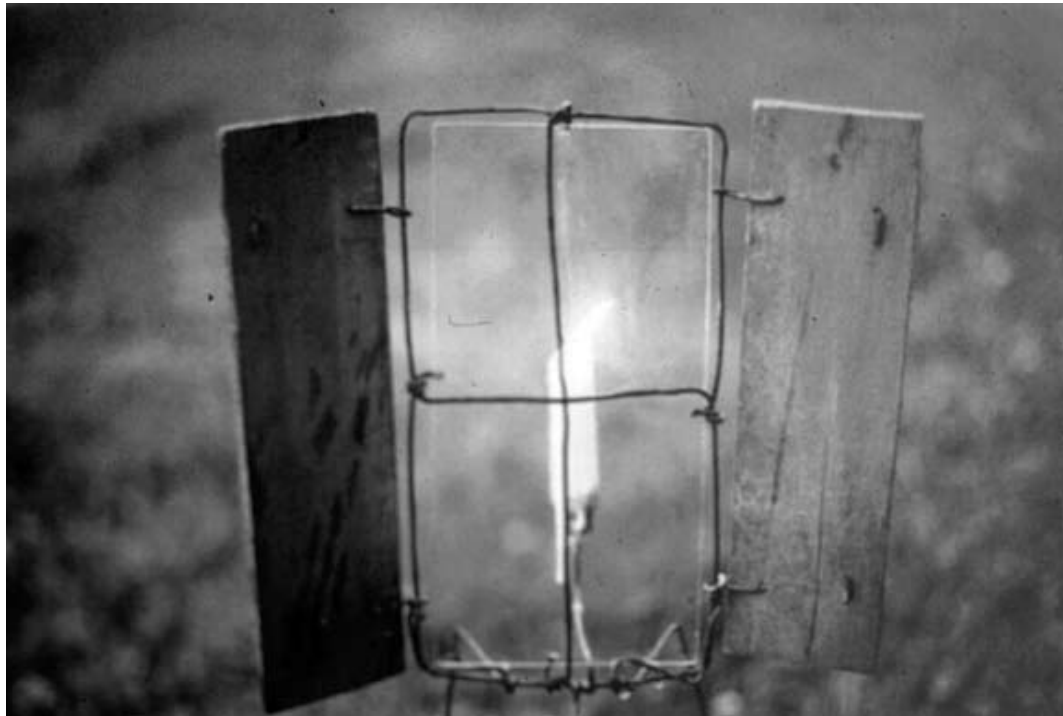


## THE PARADIGMA OF THE EXISTENT

interior/into-something  
the querelle of the origin[al]  
the querelle of the tradition[al]

The practice of interiors, in this view, is addressed and suitable both to new design and to intervention on/around existent since it takes care of relationship between gesture and space, with the help of objects. However, "working on the existing" is paradigmatic for the discipline: the already existing constructions are the place where space has to be thought around the subject, where new gestures need to "find home".

LC, Bestegui apartment, Paris 1929-31



## HOSPITALITY

creating a-place-to-be

It is the place where hospitality investigation between actions and shapes are more deeply developed because of the reduced freedom connected with the existing boundaries.

Marcello Chiarenza, installazione, 1997

## DESIGN STUDIO

Design Studios are arranged with lectures (both theoretical and specific to the course theme: using slide show, readings, case-studies presentation), practical investigations (learning by doing exercises), design work studio & revision (individually and in seminar for mid-term revision and final delivering). Usually the work-site as always a strong problematic as a strong character, and the first session of the class is devoted to sightseeing and survey: re-presentation (describing, giving “name” to things, etc.) of material and un-material aspects of the work-site is considered a fundamental step for a worth design.

Second step is devoted to help each student to identify his work-site main characters and to re-present it/them. This “conceptual representation” (drawing or maquette or slide show) will be the departure point for the project: it will be the leading thought to give interpretation at the functional program planned for the site. This first half of Design Studio is usually presented in the mid-term revision: students without a clear organization of those two steps will be invited and helped to work again on them. The others will start the real design work. The second half of the course is usually mainly focused on individual work revision with deepening on site planning, form, construction, materials, etc.: much attention is devoted in the relationship between shape & gesture involving also furniture and light. Usually, along the semester, guest lecturers are invited in relationship with their knowledge of the year-theme.

+ WORKSHOP + STUDIO TRIP + MASTER DIPLOMA + PhD

# [www.lablog.org.uk](http://www.lablog.org.uk)

# New Museography: Tradition/Transition

“Diffused Museum”: Networks and Systems of Museums in Places

full professor	Luca Basso Peressut
associate professor	Gennaro Postiglione
assistant professor	Mariella Brenna
	Sergio Boidi
	Imma C. Forino
temporary reseacher	Alessandra Vasile
PhD students	Alessio Conti
	Cristina Fiordimela
	Francesca Rapisarda
	Daria De Seta
	Amedeo Giordano

## Research theme Linear park along Martesana Canal, Milan

The work tries to arrange in a system structures and places dispersed along the Martesana Canal (connecting Milan with Trezzo sull'Adda, 36 Km far away), proposing the idea of a diffused museum as a overall strategy to re-use and re-call in life a wide part of a territory facing both sides of the canal. Introducing “landscape equipments”, the proposal transforms the 36 Km long water path into a system of places and events, connected with daily life of sub-urban population.

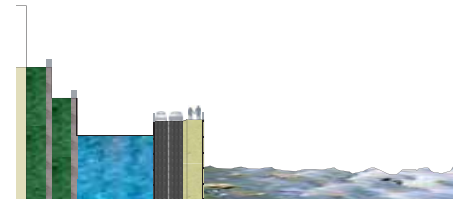
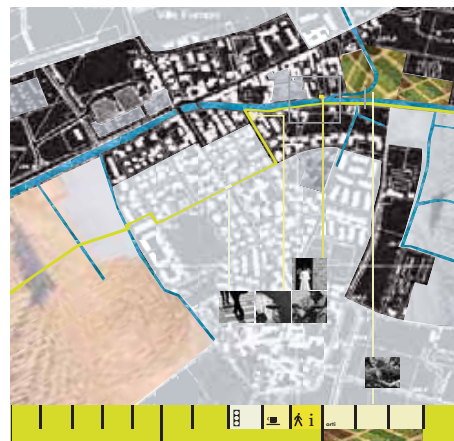
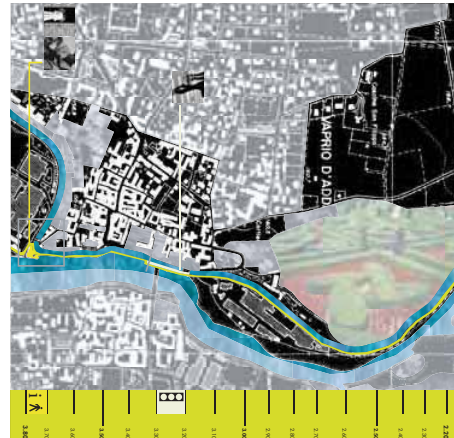
**Responsible: Gennaro Postiglione**

### design proposal

#### diploma work

ZANETTI, C., Linear park along the Martesana Canal, Milano 2004

LAB1/2004,  
Linear park along the Martesana Canal,  
Milano





## Research theme Rural Heritage and Sustainable tourism: Humac village in Croatia

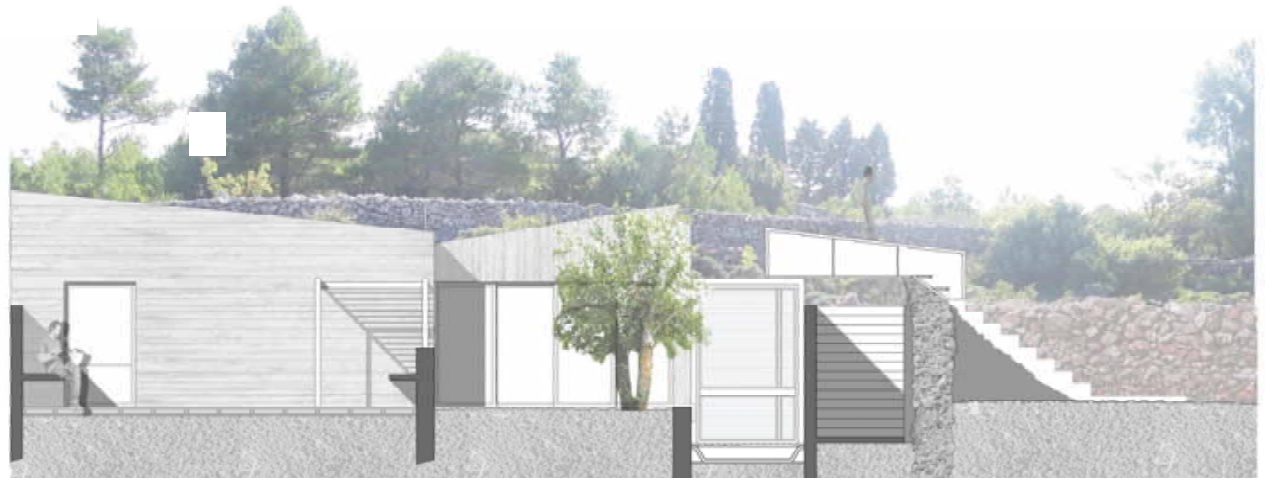
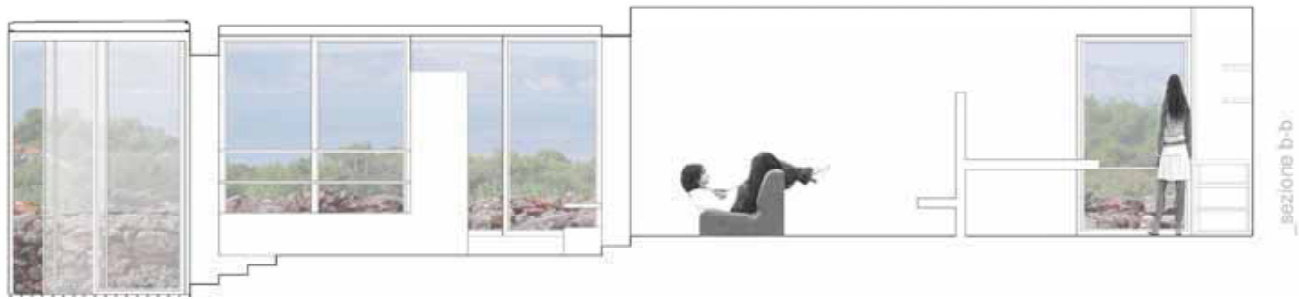
Landscape can be considered the cultural identity of a territory.

Placed in a panoramic position in the centre of the island of Hvar, the ancient and small seasonal village of Humac, today semi-abandoned, has been singled out as a typical Croatian rural culture of living and inhabit the territory, and therefore a meaningful form of cultural landscape patrimony, that needs a strategic and synergic system of rediscovering, divulgation and valorisation.

The proposal is to transform the village in an International Information & Education Centre: a place where private companies, public institutions, etc., can arrange intensive meetings and/or workshops, for short periods. This programme fits to the Humac recognized characters and identity and it will bring new life to the rural heritage site.

**Responsible: Gennaro Postiglione**



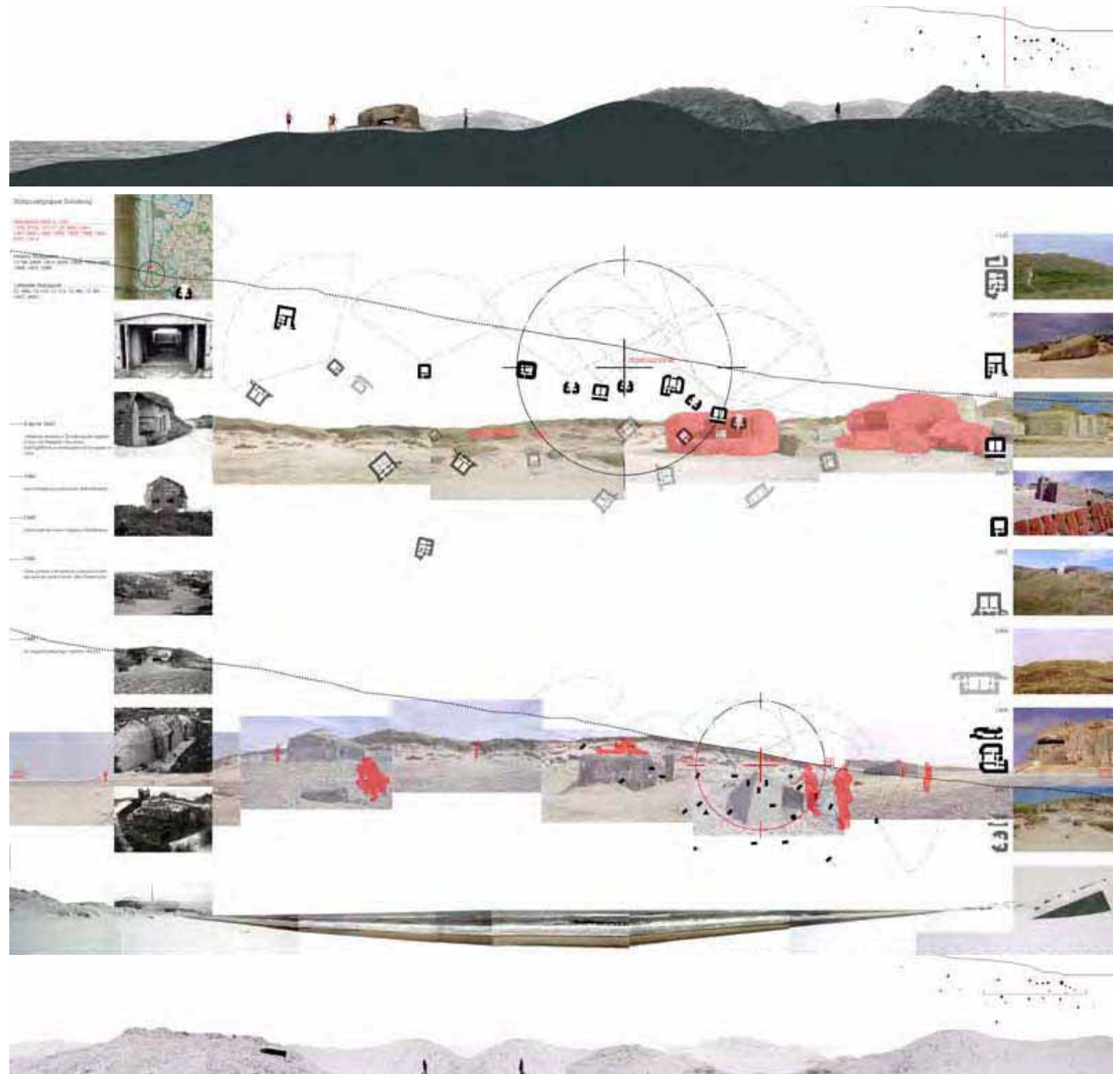


## Research theme The Atlantic Wall re-use

The Atlantic Wall is one of the last major defence lines of this century, built by German occupation forces in the period 1939-1944 along the coasts of France, Channel Islands (GB), Belgium, Netherlands, Germany, Denmark and Norway. During this period more than 10.000 heavy concrete bunkers were built along almost 6.000 km of coast, a number impressive in quantity and in the cost and labour involved. Many prisoners were forced to work on the construction and lost their lives there, intersecting private stories with social history.







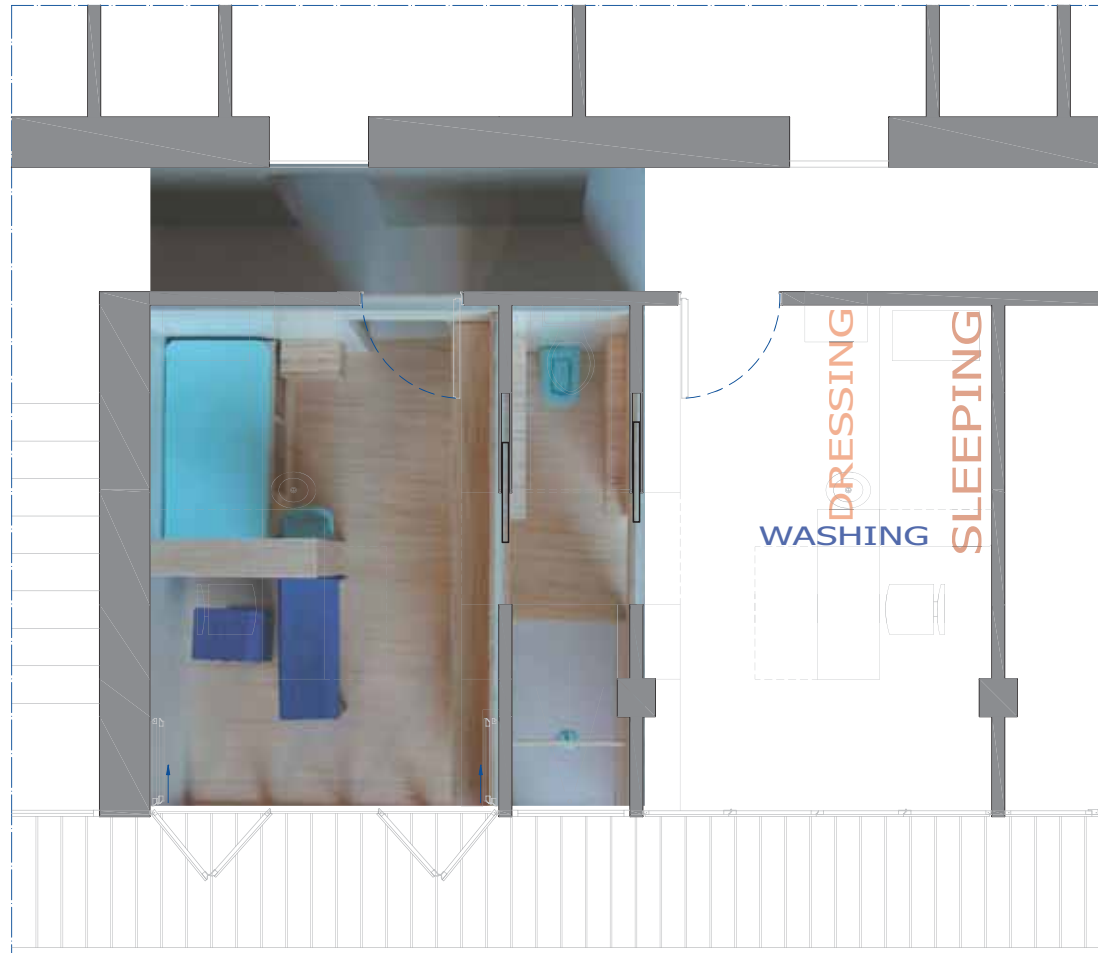


## Research Area 4 “Acting upon the existent”: re-writing spaces



The infinite world of Google Map  
Architecture of Interiors as re-writing space praxis  
Mapping the existent for new opportunities of use





single room plan not to scale

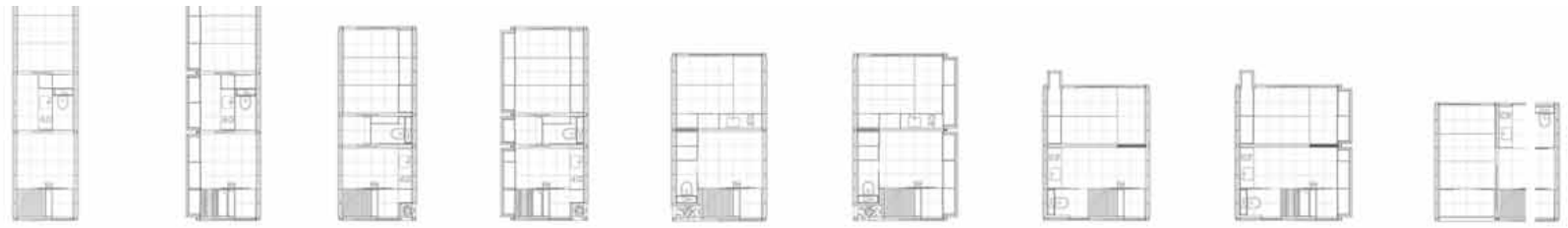






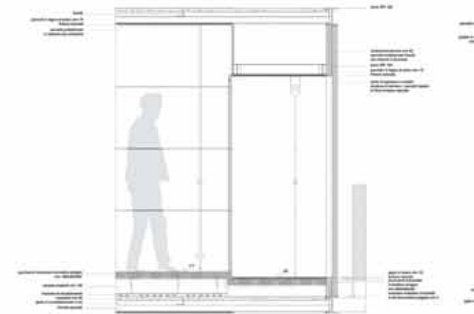


# A P A R T M E N T

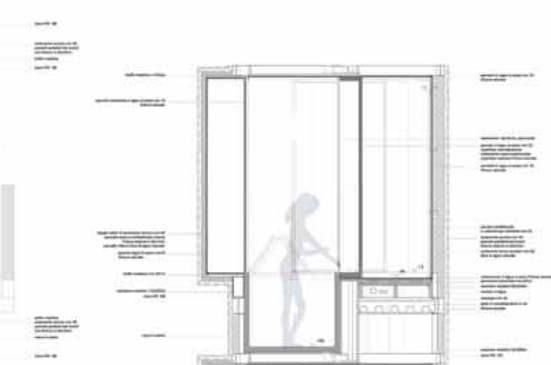


+ 18 TATAMI

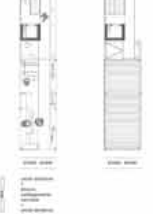
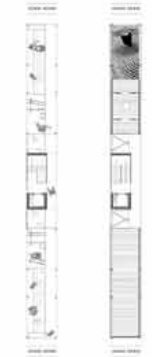
AMBIENTAZIONI ESTERNE DETTAGLI

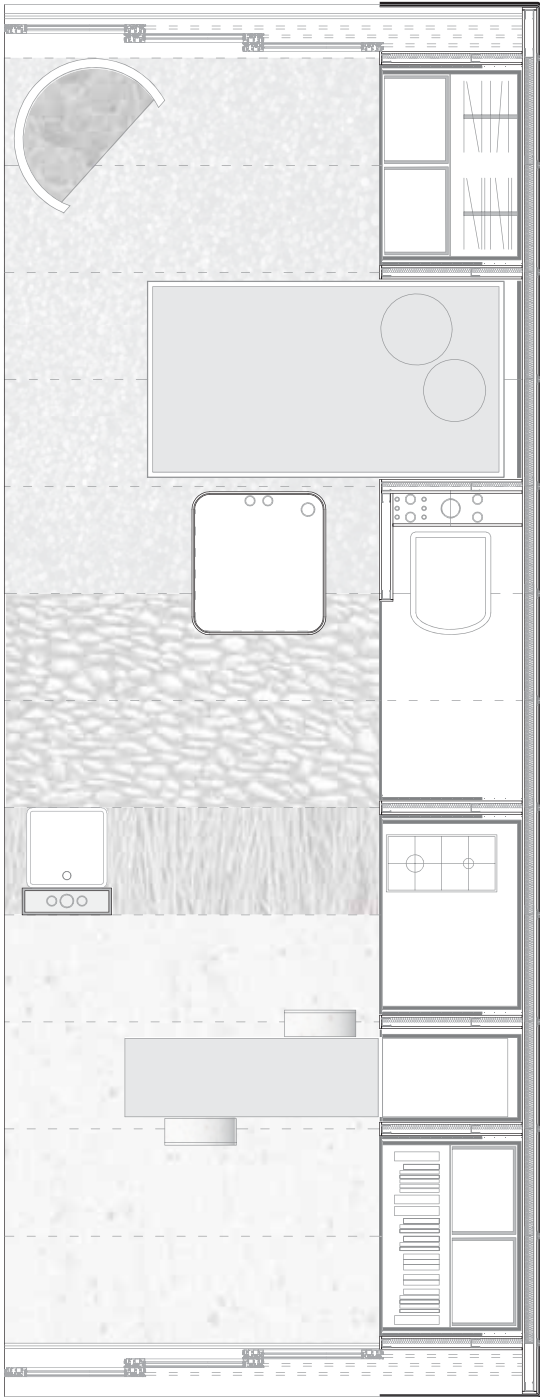


DIMENSIONAMENTO ATTREZZATURE + AREA DI UTILIZZO

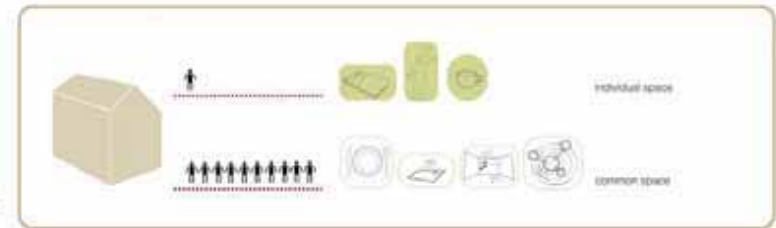


AMBIENTAZIONI INTERNE COLLEGAMENTI VERTICALI

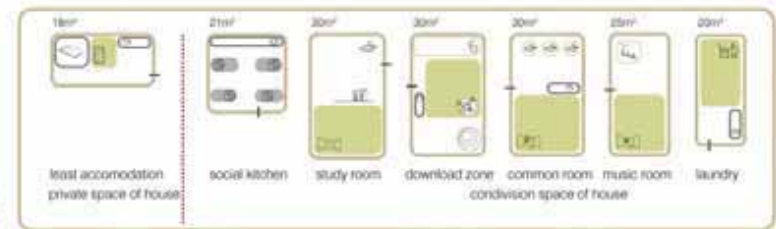




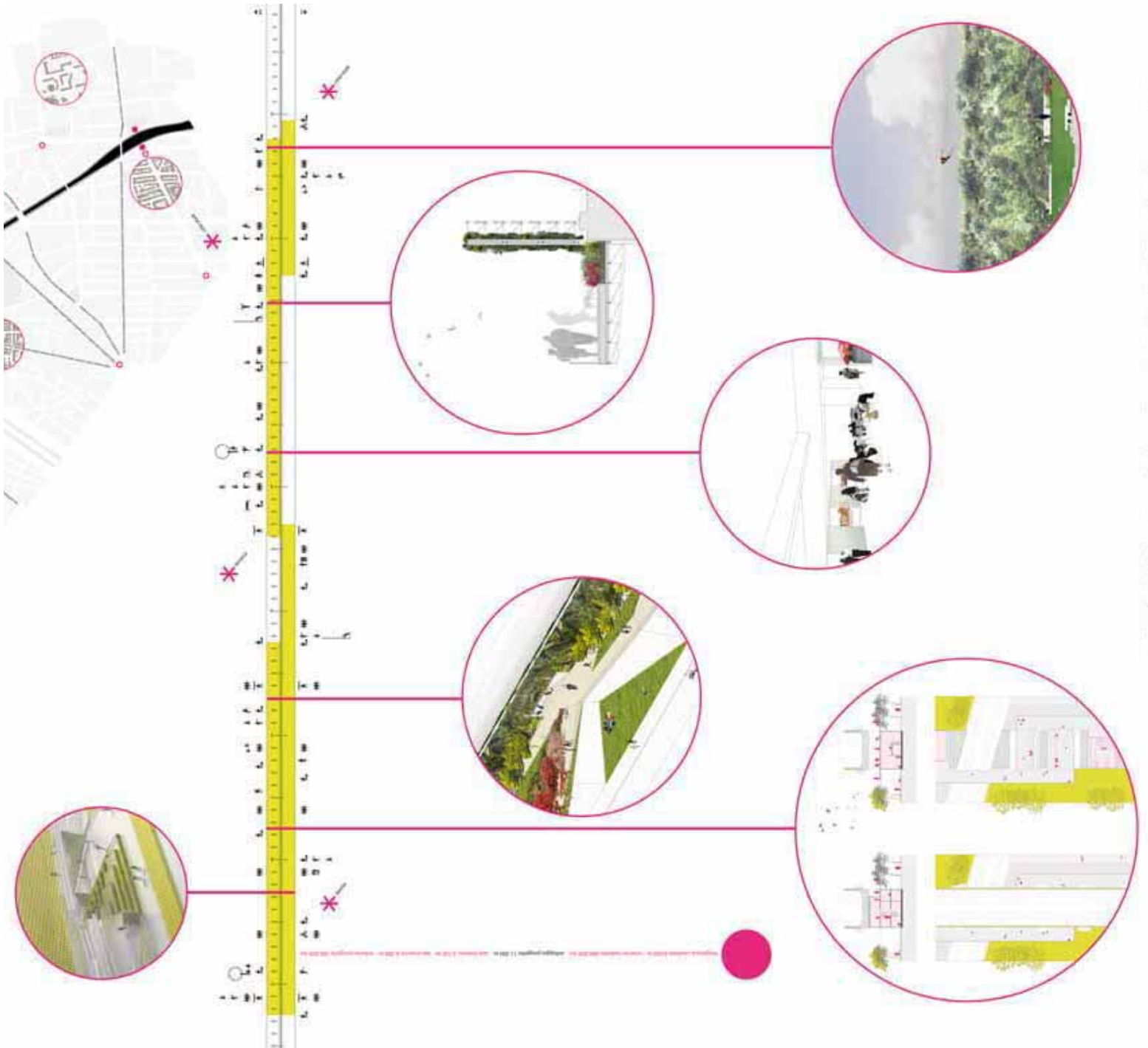
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4







**Il ruolo del verde urbano**

Il verde urbano svolge un ruolo fondamentale nel migliorare la qualità della vita e l'ambiente. Contribuisce a ridurre l'inquinamento, a mitigare l'effetto serra e a creare spazi di ricreazione per i cittadini. Inoltre, il verde urbano ha un valore estetico e culturale che non può essere sottovalutato.

**Benefici del verde urbano:**

- Miglioramento della qualità dell'aria
- Riduzione dell'inquinamento acustico
- Mitigazione dell'effetto serra
- Creazione di spazi di ricreazione
- Valore estetico e culturale



**Strategie per aumentare il verde urbano**

Per aumentare il verde urbano, è necessario adottare strategie innovative e coinvolgere i cittadini. Alcune delle strategie più efficaci sono:

- Creazione di giardini comunitari
- Adozione di tetti verdi
- Creazione di parchi lineari
- Utilizzo di spazi pubblici per il verde
- Cooperazione tra cittadini e amministrazioni

**Conclusioni**

Il verde urbano è un elemento essenziale per creare città sostenibili e vivibili. Attraverso l'adozione di strategie innovative e il coinvolgimento dei cittadini, è possibile aumentare il verde urbano e migliorare la qualità della vita.

**Creare il tuo spazio**

Creare uno spazio pubblico di qualità richiede una serie di passaggi e la collaborazione di tutti. Ecco alcuni consigli per creare uno spazio pubblico di qualità:

- Definire lo scopo e gli obiettivi dello spazio
- Analizzare il contesto e le esigenze della comunità
- Progettare lo spazio in base alle esigenze e al contesto
- Costruire lo spazio con materiali e tecniche di qualità
- Mantenere lo spazio in buone condizioni

**Strategie per creare uno spazio pubblico di qualità**

Per creare uno spazio pubblico di qualità, è necessario adottare strategie innovative e coinvolgere la comunità. Alcune delle strategie più efficaci sono:

- Creazione di spazi pubblici multifunzionali
- Utilizzo di materiali e tecniche innovative
- Cooperazione tra cittadini e amministrazioni
- Creazione di spazi pubblici accessibili a tutti

**Conclusioni**

Creare uno spazio pubblico di qualità è un processo complesso che richiede tempo e risorse. Tuttavia, i benefici per la comunità e l'ambiente sono enormi. Attraverso l'adozione di strategie innovative e il coinvolgimento della comunità, è possibile creare spazi pubblici di qualità che migliorino la qualità della vita.

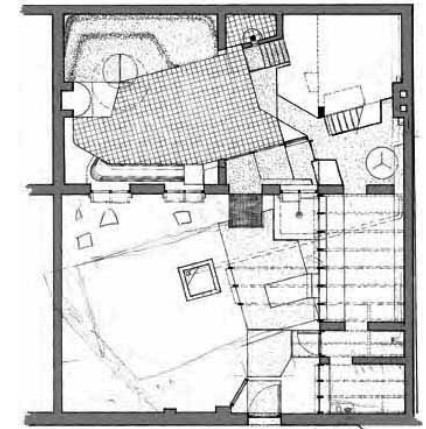
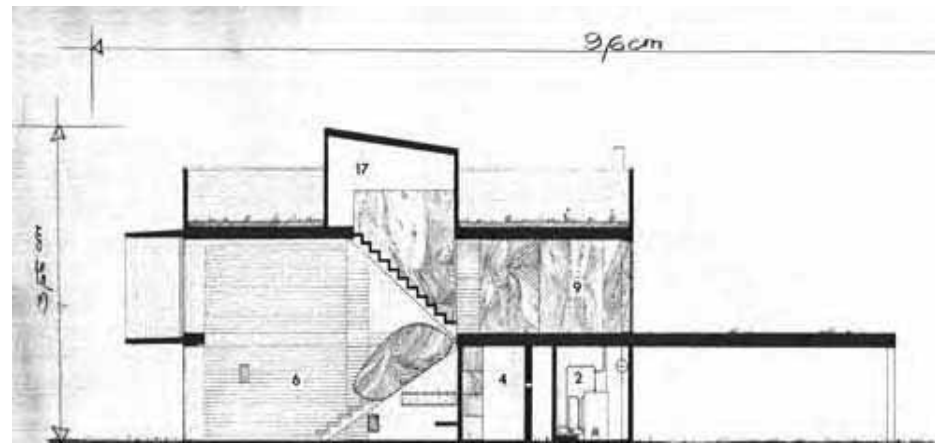
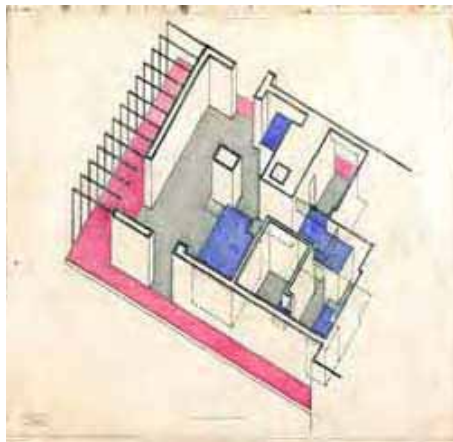
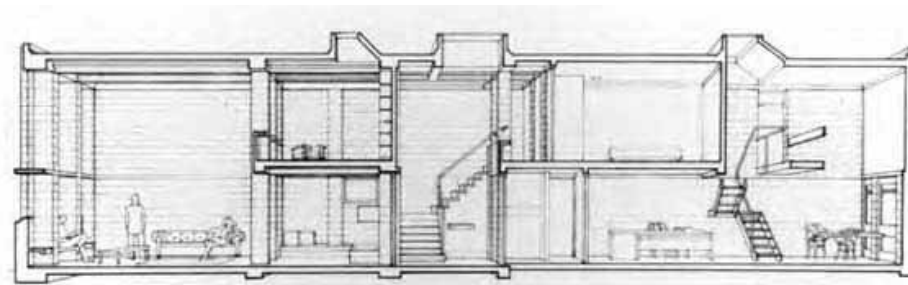




## Research theme Architects' own houses musealization

The aim of the project is to increase awareness of the common heritage represented by the homes of some of the greatest (though not only the greatest) European architects of the twentieth century, and to contribute to their conservation. The project also aims to show to a wide, non-specialist public the way in which the domestic space is capable of recording the development of culture. It is therefore a journey through the houses that architects have designed for themselves, or in which they have only lived for part of their life, which offers an opportunity not only to cast new light on a historical heritage left almost entirely in the shade, but also to consider the domestic space as an active locus of culture. This interpretation aims to view the figure of the architect no longer only as a technician but rather as an intellectual who becomes a spokesman and the interpreter of the cultural identity of his own country, and more generally of the common European culture.

**Responsible: Gennaro Postiglione**



## Research theme The Atlantic Wall Linear Museum

The Atlantic Wall is one of the last major defence lines of this century, built by German occupation forces in the period 1939-1944 along the coasts of France, Channel Islands (GB), Belgium, Netherlands, Germany, Denmark and Norway. During this period more than 10.000 heavy concrete bunkers were built along almost 6.000 km of coast, a number impressive in quantity and in the cost and labour involved. Many prisoners were forced to work on the construction and lost their lives there, intersecting private stories with social history.

The project underlines the Atlantic Wall's architectural, aesthetic and cultural landscape value as a transnational cultural heritage, preserving a shared memory on European soil - an heritage to be safeguarded and protected through the creation of The Atlantic Wall Linear Museum.

The infrastructure, a unique example of its kind, is of great interest for many reasons, including the architectural quality of its vast building system, the ability of these objects to define a new aesthetic canon for modernity, and the relationships they have established with their natural and urban contexts - essential elements for interpreting cultural landscapes.

These military fortifications, moreover, represent the most widespread building heritage at European level, preserving a public and collective memory of WWII.

The state of abandonment of much of the Atlantic Wall jeopardizes both its existence and the values it represents. Preserving this collective memory and public history is essential for a Europe intent on building its own future.

**Responsible: Gennaro Postiglione**





## dissemination

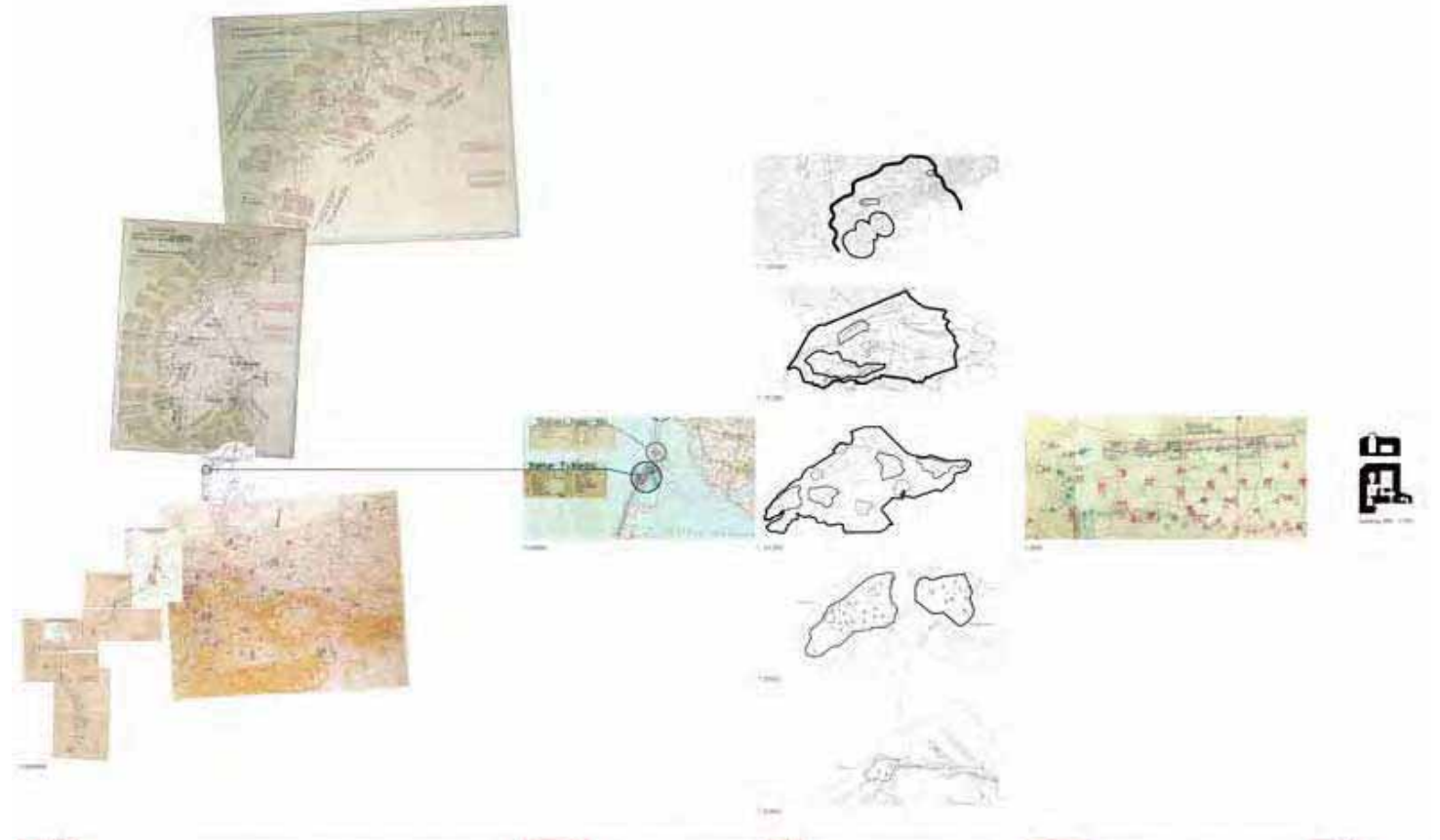
### lectures delivered

Politecnico di Milan, 2005  
Architect Association, Milan 2006  
AzWr, Wien, 2006  
UIO, Oslo 2006  
Raversijde Museum, 2006  
Galleria Comunale, Cagliari 2007  
Politecnico di Milano 2007

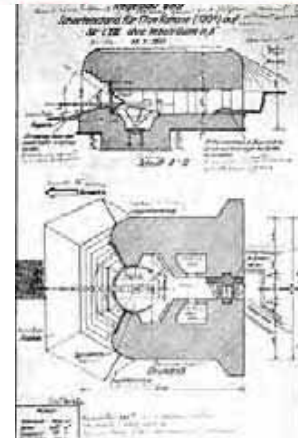
School of Architecture, Aalborg 2006  
LTH, Lund 2006  
School of Architecture, Zagreb 2006

### papers&articles

POSTIGLIONE, G., "The Atlantic Wall Linear Museum", in ANANKE n. 47, 2006  
POSTIGLIONE, G., "Atlantic Wall: some thoughts", in COVJEC, n. 12, December 2006  
POSTIGLIONE, G., "The Atlantic Wall Linear Museum", in International Conference "Media&Heritage", Oslo 2006  
POSTIGLIONE, G., Atlantic Wall: bunker and architecture, in Paper proceedings, DOCOMOMO Iberico Conference, Cadiz 2007



bunker & tecnica



bunker & materiale



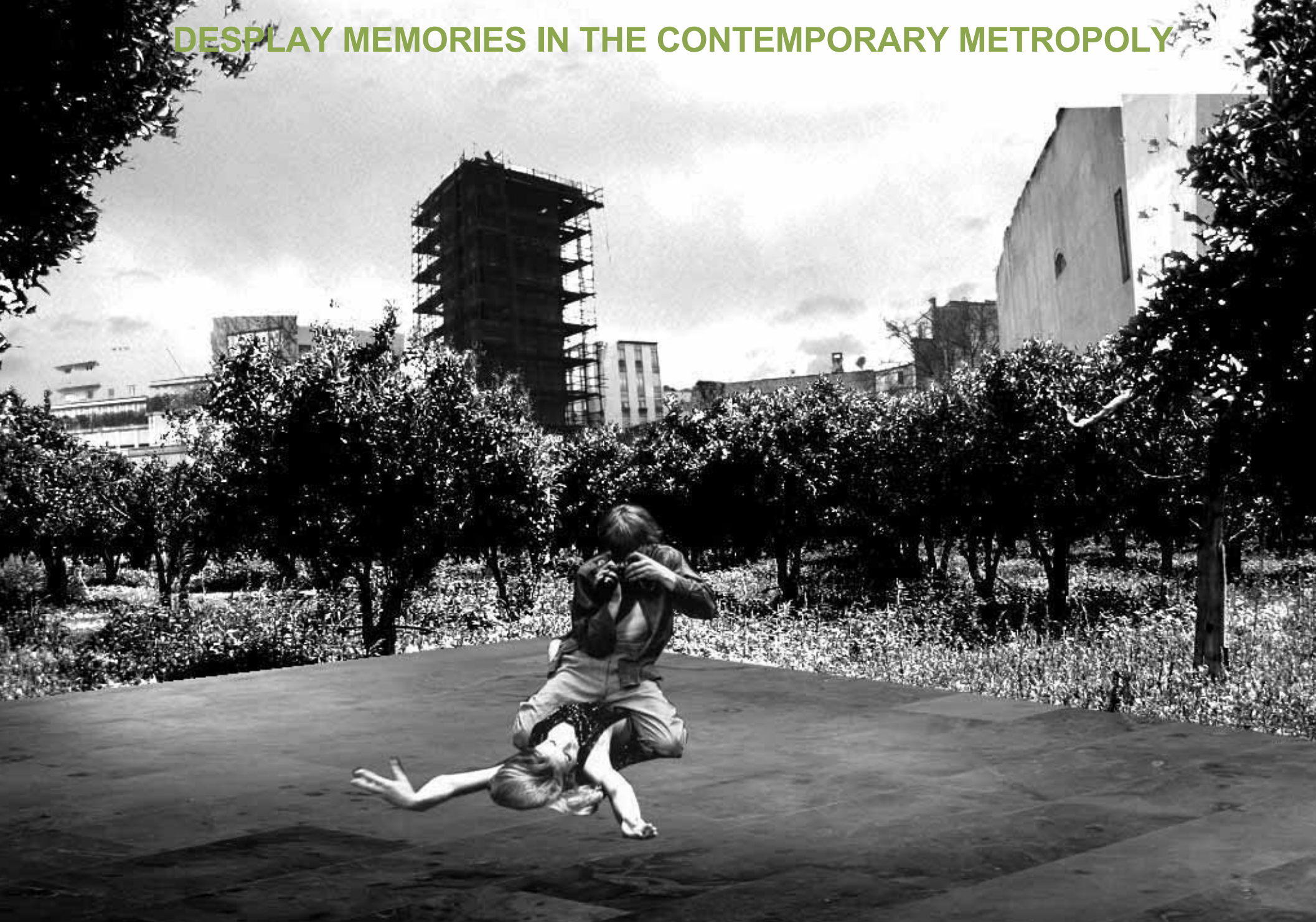
bunker & estetica



# INTERIORS AS ACTIVE - ACTIONS PROCESSES: CIVITELLA DEL TRONTO RETAILMARKET - PARK



# DISPLAY MEMORIES IN THE CONTEMPORARY METROPOLY







## Words in Interiors



## The other tradition

## AWbunkers: possible re-use



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"There are even gods here"  
[Heraclitus]