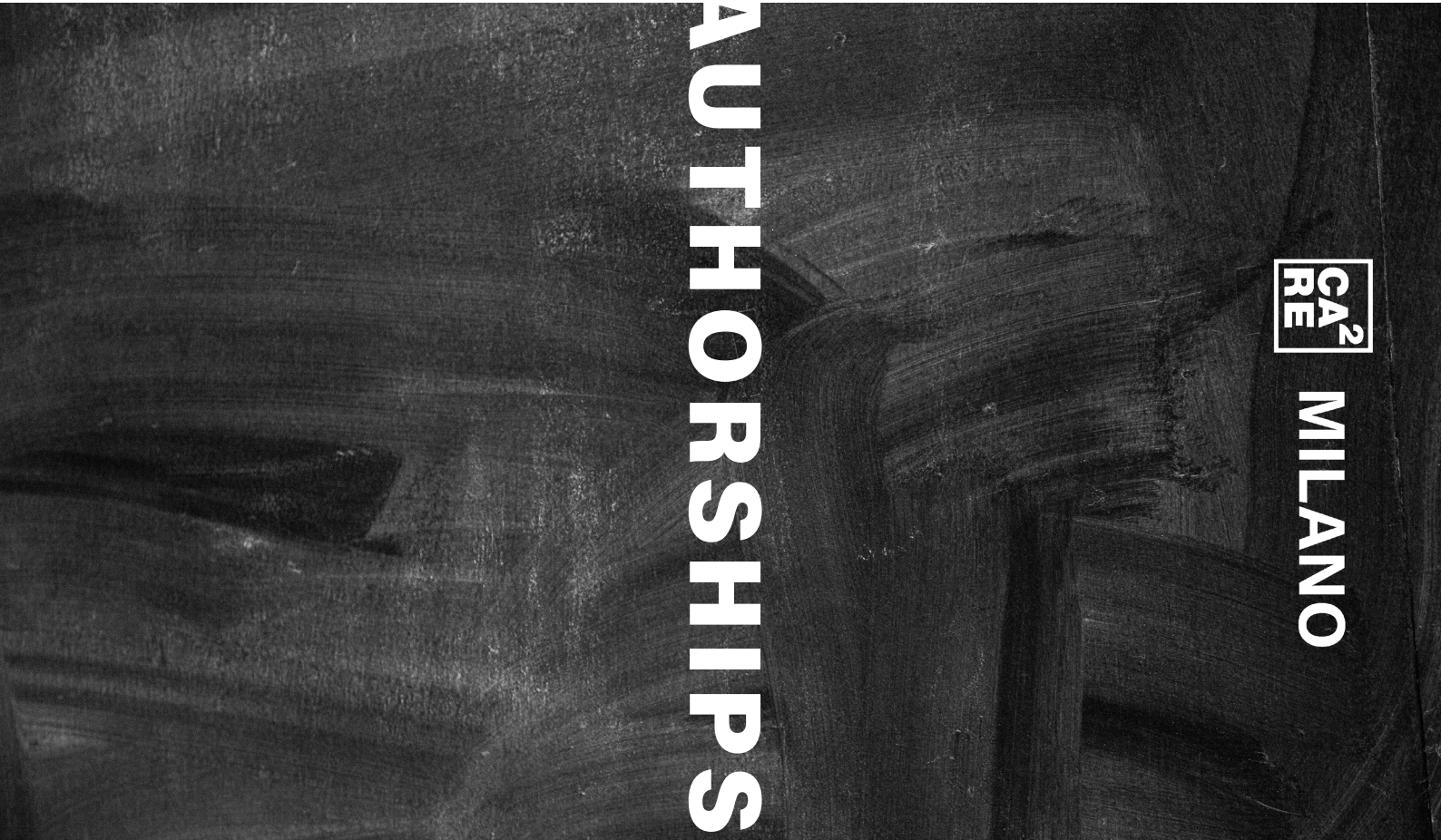
CA²RE MILANO

AUID PhD Program
DAStU, Politecnico di Milano

03-05 April 2025



# AUTHORSHIPS

# CONFERENCE FOR ARTISTIC AND ARCHITECTURAL RESEARCH

**AUID PhD Program**
**Department of Architecture and Urban Studies**
**Politecnico di Milano**

**CA²RE**, the Conference for Artistic and Architectural Research, is dedicated to promoting Design-Driven Doctoral Research (DDDr) through its conference series. This initiative aims to strengthen and expand the community of researchers interested in this subject.

**CHAIR:**
Fabrizia Berlingieri
Jacopo Leveratto

**BOARD:**
Gennaro Postiglione
Sara Protasoni
Alessandro Rocca

**ORGANIZING COMMITTEE:**
Francesco Airoldi
Gino Baldi
Duccio Fantoni
Sara Anna Sapone

MILANO

CA²RE

PROGRAM

# THURSDAY 03.04

BLDG 11 AUID EXHIBITION

13:30-14:30
## MEETING POINT
**Registration of participants**

14:45-16:45
## BOOK PRESENTATIONS

### *Architectural Affordances. Typologies of Umbau*
with Andreas Lechner, Gennaro Postiglione, Francesca Serrazanetti

The book investigates 30 international Umbau projects—architectural transformations—through three temporal scales: those spanning centuries, those exceeding a hundred years, and those occurring within a single century. Central to the book is the exploration of the dynamic interplay between enduring structural elements and temporary components, illustrating architecture's ability to adapt to shifting societal and temporal demands. Traditional buildings demonstrate their versatility through established typologies, enabling diverse and enduring uses over time. In contrast, contemporary construction—often characterized by the separation of structural frameworks and building envelopes—introduces new complexities that call for inventive, autonomous, and adaptive design strategies.

Maike Gold, Andreas Lechner, Gennaro Postiglione, Francesca Serrazanetti, eds. (2024), *Architectural Affordances – Typologies of Umbau*, Napoli: Thymos Books.
https://thymosbooks.com/Architectural-Affordances

### *Experimental Diagrams in Architecture*
with Lidia Gasperoni

After its golden age in the last decades of the 20th century, diagramming is still an experimental practice today, but it focuses on the synthesis of complexity and on new disciplinary territories on the edge between humanities, art, architecture, urban planning and landscape. This manual presents experimental diagrams through sensing, analysing and transforming space. The contributions critically delineate diagrammatic behaviours in architectural history, present the design practices of offices such as AZPML and MVRDV, take the medium to its extreme consequences, and outline future trajectories.

Lidia Gasperoni, ed. (2022), *Experimental Diagrams in Architecture. Construction and Design Manual*, Berlin: DOM Publisher.
https://dom-publishers.com/products/experimental-diagrams-in-architecture

# THURSDAY 03.04

BLDG 13 CONFERENCE ROOM

17:30-19:30
## OPENING DIALOGUES
Introduction by Fabrizia Berlingieri and Jacopo Leveratto

### Welcoming
with Gennaro Postiglione, deputy director Department of Architecture and Urban Design (DAStU), and Sara Protasoni, head PhD Program in Architectural Urban Interior Design (AUID)

### *Social Infrastructures in Upstate Rome*
Lina Malfona

Lina Malfona is Associate Professor in Architecture, founder and director of the research lab Polit(t)ico. An architect with a Ph.D. and a Postdoc in Architectural and Urban Design, she pursued her research thanks to a Fulbright grant and some fellowships, among which the Visiting Scholarship at the Canadian Centre for Architecture (CCA). She authored essays and books on architectural theory and criticism, and on the relationship between architectural form and urban/exurban space, among which *La condizione manierista* and *Residentialism*. Her writings and built projects have been published in architectural journals, such as Domus, Log, and The Journal of Architecture.

### *The Human and the Non-Human Towards a New Form of Being Authorial*
Ettore Rocca

Ettore Rocca is Full Professor of Aesthetics, and Affiliate Professor at the Søren Kierkegaard Research Centre, University of Copenhagen. He taught for more than twenty years at the Department of Architecture, University of Reggio Calabria. He is member of the Advisory Board of the Søren Kierkegaard Research Centre, University of Copenhagen.
His recent book publications include *L'umano e l'inumano: Filosofia dell'architettura come filosofia della natura* (Carocci, 2025) and, co-authored with Peter Brandes, Isak/Ismael (Wunderbuch, 2024).
His research interests include aesthetics, theory of visual arts and architecture, and ethics.

PROGRAM

PROGRAM

# FRIDAY 04.04

BLDG 13

8:00-9:00
**WELCOMING COFFEE**
**(conference room, ground floor)**

9:00-13:00
**MORNING SESSION**
**(with chatting room at 4th floor, building 12)**

BLDG 12

## Sala Comune, 2nd Floor, Building 12

9:00-10:00
**Michele Porcelluzzi**
chair: Esther Venrooij
panel members: Roberto Cavallo, Jörg Schröder

10:00-11:00
**Chaoxin Yan**
chair: Markus Schwai
panel members: Boštjan Botas Kenda, Leonardo Zuccaro Marchi

11:00-12:00
**Yidan Liu**
chair: Joaquim Almeida
panel members: Gheysen Maarten, Markus Schwai

12:00-13:00
**Sarah Javed Shah**
chair: Esther Venrooij
panel members: Lidia Gasperoni, Emma Rowden

## Sala Comune, 3rd Floor, Building 12

9:00-10:00
**Guro Sollid**
chair: Andreas Lechner
panel members: Ana Betancour, Gennaro Postiglione

10:00-11:00
**Ugur Sarisen et al.**
chair: Bostjan Vuga
panel members: Carles Muro, Alisia Tognon

# FRIDAY 04.04

11:00-12:00
**Duccio Fantoni**
chair: Jo Van Den Berghe
panel members: Kristinas Careva, Sascha Roesler

12:00-13:00
**Nathan De Feyter et al.**
chair: Sascha Roesler
panel members: Edite Rosa, Gerardo Semprebon

## Sala Comune, 4th Floor, Building 12

9:00-10:00
**Federico Casati**
chair: Sofia Salema
panel members: Johan De Walsche, Sascha Roesler

10:00-11:00
**Giorgio Castellano**
chair: Urs Hirschberg
panel members: Giulia Cazzaniga, Per-Johan Dahl

BLDG 12

11:00-12:00
**Maddalena Laddaga**
chair: Ricarda Cappeller
panel members: Ana Betancour, Pedro Guilherme

12:00-13:00
**Maja Zander Fisker**
chair: Alessandro Rocca
panel members: Thierry Lagrange, Leonardo Zuccaro Marchi

## Sala Riunioni, 2nd Floor, Building 12

9:00-10:00
**Jose Cherem Serur**
chair: Claus Peder Pedersen
panel members: Michael McGarry, Gerardo Semprebon

10:00-11:00
**Claudia Batista**
chair: Edite Rosa
panel members: Stamatina Kousidi, Gerardo Semprebon

PROGRAM

PROGRAM

# FRIDAY 04.04

BLDG 12

11:00-12:00
**Stefan Gzyl**
chair: Johan De Walsche
panel members: Lidia Gasperoni, Alisia Tognon

12:00-13:00
**Petra Boudova**
chair: Tadeja Zupančič
panel members: Urs Hirschberg, Alisia Tognon

BLDG 29

## Sala Riunioni, Ground Floor, Building 29

9:00-10:00
**Yuwei Ren**
chair: Joaquim Almeida
panel members: Giulia Setti, Tadeja Zupančič

10:00-11:00
**Raffaella Cavallaro**
chair: Thierry Lagrange
panel members: Sonja Oliveira, Emma Rowden

11:00-12:00
**Nina Bačun**
chair: Roberto Cavallo
panel members: Cassandra Cozza, Claus Peder Pedersen

12:00-13:00
**Elena Perez Guembe**
chair: Liselotte Vroman
panel members: Giulia Cazzaniga, Pier Paolo Tamburelli

## Sala Consiglio, 1st Floor, Building 29

9:00-10:00
**Ivana Fabrio et al.**
chair: Gheysen Maarten
panel members: Fabio Lepratto, Sally Stewart

10:00-11:00
**Filipe Vaz et al.**
chair: Alessandro Rocca
panel members: Pier Paolo Tamburelli, Liselotte Vroman

# FRIDAY 04.04

BLDG 29

11:00-12:00
**Marco Addona**
chair: Gennaro Postiglione
panel members: Sonja Oliveira, Giulia Setti

12:00-13:00
**Zhihang Lin**
chair: Boštjan Botas Kenda
panel members: Andreas Lechner, Sofia Salema

BLDG 13

13:00-14:00
**LUNCH BREAK**
**(conference room, ground floor)**

13:00-14:00
**WORKING SESSION CA²RE (private)**

14:00-16:00
**AFTERNOON SESSION**

BLDG 12

**Sala Comune, 2nd Floor, Building 12**

14:00-15:00
**Marie Stalpaert**
chair: Carles Muro
panel members: Kristinas Careva, Sonja Oliveira

**Sala Comune, 3rd Floor, Building 12**

14:00-15:00
**Yi Xing Chow**
chair: Pedro Guilherme
panel members: Claus Peder Pedersen, Sally Stewart

**Sala Comune, 4th Floor, Building 12**

14:00-15:00
**Colm Mac Aoidh**
chair: Ana Betancour
panel members: Barbara Coppetti, Giulia Setti

PROGRAM

PROGRAM

# FRIDAY 04.04

BLDG 12

## Sala Riunioni, 2nd Floor, Building 12

14:00-15:00
**Oljer Cardenas Niño**
chair: Ricarda Cappeller
panel members: Roberto Cavallo, Liselotte Vroman

15:00-16:00
**Ana Marta Morgado Clemente**
chair: Gheysen Maarten
panel members: Marco Bovati, Bostjan Vuga

BLDG 29

## Sala Riunioni, Ground Floor, Building 29

14:00-15:00
**Fitnat Cimsit Kos et al.**
chair: Markus Schwai
panel members: Silvia Bodei, Federico Di Cosmo

15:00-16:00
**Francesca Ripamonti**
chair: Johan De Walsche
panel members: Urs Hirschberg, Tadeja Zupančič

## Sala Consiglio, 1st Floor, Building 29

14:00-15:00
**Alessandro Pasero**
chair: Jörg Schröder
panel members: Michael McGarry, Jo Van Den Berghe

15:00-16:00
**Laura Mucciolo**
chair: Per-Johan Dahl
panel members: Silvia Bodei, Federico Di Cosmo

# FRIDAY 04.04

BLDG 13

16:00-16:30
**COFFEE BREAK**
**(conference room, ground floor)**

16:30-18:30
**WORKSHOPS AND SEMINARS**

BLDG 29

## Sala Riunioni, Ground Floor, Building 29

***Research by Talking***
chair: Alessandro Rocca
with: Orsina Simona Pierini and Valter Scelsi

This conversation aims to present and discuss some research of particular interest that illustrates different ways of deepening knowledge and reflection on the architectural project. The research is presented through its results but also with its premises, uncertainties, technicalities, and paths.
Particular attention is given to the role of the author, his relationship with the object of the research, and we will try to investigate how the author decides to express himself, question himself, and define himself in the research activity.

## Sala Consiglio, 1st Floor, Building 29

***Authorship(s) vis-a-vis the research path***
chair: Fabrizia Berlingieri, Jacopo Leveratto

The workshop explores the authorship's dimension within doctoral research processes, presenting some examples of positioning, and discussing them starting from the individual research experiences of the participants. After an initial insight on the topic, the participants will collectively discuss the authorship's meaning and relevance in their own research process, through a personal visual contribution on an authorial model of reference adopted within the research process. The workshop will delve by grouping approaches and tools, and then will focus on assessment and in-depth tests. Participants are expected to bring with them a printed A4 with their personal contribution, to work offline and together.

PROGRAM

# FRIDAY 04.04

BLDG 11 AUID EXHIBITION

## 18:30-20:00
## JOURNAL PRESENTATIONS

### *ARDETH, A magazine on the power of the project*
**with Ilaria Valente, Sascha Roesler, Francesca Frassoldati, Cassandra Cozza and Lidia Gasperoni**

While in the recent decades, the field of architecture has primarily focused on the self-sufficiency of individual buildings, the ARDETH #13 issue wishes to bring back scholarly attention to an approach that prioritizes energy conservation and generation at the urban scale. Such an approach relies on the idea of the productive (and not only consumptive) urban environment, in which the built fabric, topography, soil, bodies of water, green spaces, as well as regional climatic conditions (determined by sun, wind, rain flows, and seasonal temperatures), serve as potential parameters for energy production.

https://www.ardeth.eu/about/

### *STOÀ - Tools for architectural design pedagogies*
**with Alberto Calderoni, Carlo Gandolfi, Jacopo Leveratto**

Teaching how to think architecture is one of the most challenging tasks in the profession of those who design the pedagogy of the project. Throughout the history of architectural education, numerous examples can be found of schools where thought has often transcended immediate horizons, fostering a community of individuals who have questioned the meaning of the teaching endeavor. At its core, teaching is a continuous inquiry, enriched by a dialectic shaped through the coexistence and expression of heterogeneous perspectives. Theories and worldviews capable of marking pivotal moments or shifts away from the status quo, which have profoundly influenced schools, educators, and students, are at the center of the new issue of Stoà Journal about Schools and Theories, which tries to show how these have shaped society and the ways of constructing realities, spaces, and cultural projects.

https://stoajournal.com/

MOSSO

## 20:30
## SOCIAL DINNER @MOSSO
**Via Angelo Mosso 3, 20127 Milano MI**

# SATURDAY 05.04

8:00-9:00
**WELCOMING COFFEE**
**(conference room, ground floor)**

9:00-10:30
**ROUND TABLE**

## Conference Room, Ground Floor, Building 13

***Trajectories for a shared agenda on design driven research***
chair: Sara Protasoni

with **ARENA** (Ana Betancour, Johan De Walsche, Urs Hirschberg, Tadeja Zupancic), and **EAAE** (Roberto Cavallo, Claus Peder Pedersen, Jörg Schröder)

BLDG 13

The joint discussion on the values of design-driven research in international doctoral research is at the heart of this meeting. The conference's topic raises the question of recognizing a contextualized position of the researcher and of the construction of tailored and non-generalizable research paths in methodologies often assumed as the foundation of shared scientific research. Authorship is, in fact, the basis of design-driven research, of an often divining and iterative approach based on both intuitive aspects and comparison with contemporary themes and urgencies. What is changing at an international level? Is it possible to push for overcoming methodological barriers – quantitative/qualitative – that can put the value of an authorial "path" back at the center? Starting from the EAAE Charter on Architectural Research (09.02.2022), the roundtable discusses possible synergies at an institutional level to promote design-driven research within the international panorama as a recognizable method for architectural and artistic research.

11:00-13:00
**ARENA WORKING SESSION**
**(private meeting)**

PROGRAM

PROGRAM

# SATURDAY 05.04

11:00-13:00
**MORNING SESSION**

BLDG 16B

## ROOM 16B.0.1, Ground Floor, Building 16B

11:00-12:00
**Tobias Rabold**
chair: Sara Protasoni
panel members: Lidia Gasperoni, Joaquim Almeida

12:00-13:00
**Ottavio Pedretti**
chair: Kristinas Careva
panel members: Andreas Lechner, Edite Rosa

## ROOM 16B.1.1, 1st Floor, Building 16B

11:00-12:00
**Federico Wulff et al.**
chair: Jörg Schröder
panel members: Ilaria Valente, Francesca Zanotto

12:00-13:00
**Sarah Becchio**
chair: Sally Stewart
panel members: Sara Protasoni, Valerio Tolve

## ROOM 16B.2.1, 2nd Floor, Building 16B

11:00-12:00
**Greer Mac keogh**
chair: Ricarda Cappeller
panel members: Jo Van Den Berghe, Alessandro Rocca

12:00-13:00
**Morika Kakinuma Deangelis**
chair: Esther Venrooij
panel members: Thierry Lagrange, Carles Muro

# SATURDAY 05.04

BLDG 16B

## ROOM 16B.3.1, 3rd Floor, Building 16B

11:00-12:00
**Nicolò Chierichetti**
chair: Michael McGarry
panel members: Pedro Guilherme, Bostjan Vuga

12:00-13:00
**Wen Quan Zhang**
chair: Per-Johan Dahl
panel members: Emma Rowden, Sofia Salema

BLDG 13

13:00-15:00
**WRAP UP**
**LUNCH BREAK + FINAL DISCUSSION**
**LAUNCH NEXT CA²RE EVENTS**

PROGRAM

# Notes

# Designing the Process, Designing the Space. Self-generative Spaces for More-than-human Communities

Michele Porcelluzzi, Politecnico di Milano - ETH Zürich, michele.porcelluzzi@polimi.it

BOOK OF

PROCESS-ORIENTED DESIGN, SPATIAL CO-PRODUCTION, MORE-THAN-HUMAN COMMUNITIES

The paper investigates how spatial and processual dimensions of urban public spaces co-produce each other, using the Floating University in Berlin as a case study. Conventional approaches in public space design typically work with the establishment of fixed spatial configurations, disconnected from ongoing social and ecological processes. In contrast, this text argues for a shift toward viewing design as continuous engagement with social practices, ecological rhythms, and everyday maintenance. At the Floating University, spaces evolve iteratively through collaborative actions involving diverse participants, including local communities, maintenance groups, and ecological agents. Designing the process means actively shaping participatory structures, decision-making systems, and maintenance routines that influence spatial outcomes. Concurrently, designing the space involves creating frameworks flexible enough to accommodate ecological variability and collective practices. By integrating spatial and processual perspectives, the Floating University demonstrates that urban public spaces can be read as dynamic systems, continuously reshaped through collective and ecological interaction rather than fixed architectural artifacts.

SHORT BIO

Michele Porcelluzzi (he/him) is an architect and PhD researcher at Politecnico di Milano and ETH Zürich. His research activity focuses on public space, urban commons and the interaction between human and non-human communities. His practice deals with the organization of participatory design workshops. He is a co-founding member of the collective Assume There's a Landscape. His texts have been published in books and journals, including OASE (2022) and Die Architekt (2023). His research work was exhibited at Rotterdam Biennale IABR 2022 'It's about time.' He is currently a visiting researcher at NEWROPE Chair of Architecture and Urban Transformation, ETH Zürich.

Chaoxin Yan, Shanghai Jiao Tong University, chaox.yan@sjtu.edu.cn

# Awakening Palladio: A Methodological Exploration of the Study of Palladian Villas

PALLADIO, VILLA, RUDOLF WITTKOWER

This study re-examines Andrea Palladio's architectural legacy beyond the canonical interpretation centered on symmetry and classical temple motifs. By analyzing three non-centralized villas—Thiene, Repeta, and Sarego—the paper reveals Palladio's experimental approach to spatial hierarchy, circulation, and façade treatment, challenging Rudolf Wittkower's geometric reductionism. Through planimetric and sectional analysis, the research demonstrates how these villas subvert the Renaissance matrix model through courtyard-centric layouts, fragmented temple elements, and decentralized façades, with Villa Sarego even negating classical frontality entirely. The findings suggest that Palladio's authorship accommodated divergent design logics, influenced by contextual factors and patron demands. This alternative reading critiques the enduring dominance of Palladianism in neoclassical architecture, proposing that Palladio's historical reception has been selectively filtered through later ideological frameworks.

ABSTRACTS

SHORT BIO

Chaoxin Yan, a doctoral candidate in the Architecture program at the School of Design, Shanghai Jiao Tong University. His research focuses on architectural history and theory, under the supervision of Professor Xing RUAN. Website: https://orcid.org/0009-0002-1779-7741

# Story of a Doctoral (Design) Research: An Iterative Process

STORYTELLING, ITERATIVE PROCESS, URBAN INTERIORITY

This doctoral (design) research reflects the authorship of (visual) storytelling—interpreting, analysing, and translating spatial experiences through drawing. It seeks to enrich the emerging discourse on urban interiority by integrating histories, theories, and design practices—predominantly shaped by Western perspectives—with insights from a non-Western context (Lahore). Initially, it traces the narrative of the transformation of public space and its redefinition to collective space. Secondly, it enables the reconceptualisation of urban interiority by overcoming conventional spatial polarities and embracing continuity of experience. Finally, it develops a (visual) narrative of manifestations of urban interiority as spatial continuum in the (retail-oriented) collective spaces of Lahore. A three-stage research methodology is not a linear sequence but a reflection of an iterative process where each phase reinforms, redefines, and reshapes the others, forming a cohesive and evolving narrative. Structuring the research into two volumes and a set of plates creates a multilayered experience for readers.

SHORT BIO

Sarah Javed Shah is in the final stage of her PhD in AUID at Politecnico di Milano, where she also served as a PhD Tutor. Her research aims to enhance the architectural discourse on Urban Interiority. She is an assistant professor at the University of Engineering and Technology Lahore and an associate at Design and Partners. With over fifteen years of academic and professional practice experience, she has worked on architectural and interior projects, taught undergraduate and graduate courses, supervised thesis, edited books, and curated exhibitions and workshops. She has authored publications in peer-reviewed journals and presented at international conferences.

BOOK OF

Sarah Javed Shah, Politecnico di Milano, sarah.javed@polimi.it

Guro Sollid, The Royal Danish Academy, guro.sollid@gmail.com

# Point Cloud Departures

**PARTICLES, PARTIAL PERSPECTIVES, LIDAR**

Witnessing stunning sunrises in red, gold, and apricot hues, caused by traveling Sahara sands in the northern hemisphere, the flow of earth's grain is rendered visible. Stone, so often perceived as something permanent and reliable, appears in its most granular form, circulating across borders, evading any notion of solid boundaries. Calling attention to transitions in scale and temporality inherent to the processes, relations, and duration of stone, I dig into mineral particles as both principle (Nature) and concept (Landscape). Drawing on strands of vital materialism, I explore landscape properties where a virtually pulverized worldview conflates with a contemporary material permeability. The Project is conducted and expressed through Design Driven Research, investigating tools capable of bridging the gap between dirt, dust and deep geology; LIDAR, Point Cloud Modeling and AR layering, all of which pursue questions of authorship as a multidirectional exchange of knowledge between materiality, landscape, resource, technology, and imagination.

**SHORT BIO**

Guro Sollid, Associate Professor at The Royal Danish Academy – Architecutre, Design, Conservation. Investigates architectural mediations and new territories between topographical and topological mapping, recognizing architectural drawing as an essential tool for creative reflection.
Explores overlapping narratives in past, present, and emerging landscapes and the historic interdependency of the natural - artificial divide, considering how concepts of nature repeatedly changes the thinking, design, and realization of architecture. Currently pursuing the artistic research project 'Monstrous Landscapes,' exploring *the Monstrous* as a creative strategy to negotiate landscapes between categories (2025, Danish Architectural Press). Head of Master Programme Architecture & Landscape at RDA.

**ABSTRACTS**

# Ruination Game: A Performance Exploring Collective Dimensions of Authorship Through a Spatio-Temporal Record

COLLECTIVE AUTHORSHIP, RUINATION GAME, SPATIO-TEMPORAL

This study proposes the Ruination Game as a performative method for rethinking authorship. Drawing on critiques of conventional historiography—where authorship often reinforces exclusionary truth-making—the project repositions ruins as generative, spatio-temporal records of marginalized narratives. Ruins, shaped by natural forces and fragmented memory, embody collective authorship beyond fixed authority. By combining the conceptual potential of ruination with the open-ended dynamics of play, the Ruination Game allows players to assume shifting roles—ruined witness, reader, and author—transforming both the ruin and themselves. Through this recursive process, ruins become speculative sites where new narratives and knowledge forms emerge.

The game thus becomes a critical design-research tool aligned with non-representational theory, emphasizing relationality, temporality, and performativity. It proposes not a preservation of the past, but a continual re-writing through collaborative storytelling and embodied interaction. The Ruination Game invites us to explore authorship as a situated, plural, and already "ruined" act.

SHORT BIO

Uğur Sarışen (b. 1992, Istanbul) is an architect and researcher based in Istanbul. His works critically examines the ontological dimensions and transformative potentials of space, with a focus on nonhuman, post-humanist, and post-anthropocentric scenarios, and explores collective authorship and intersubjective relations as transformative processes, highlighting speculative and participatory design practices as tools for rethinking architectural narratives.

Emek Şayan (b. 1998, Trabzon) is an architect, designer, and 3D artist who graduated from Istanbul Technical University, Department of Architecture. Her work explores the intersections of architecture, art, and social sciences through craft and digital techniques.

Uğur Sarişen (et al.), Istanbul Technical University, sarisenu@itu.edu.tr

BOOK OF

Duccio Fantoni, Politecnico di Milano, duccio.fantoni@polimi.it

ABSTRACTS

# Architectures in Search for an Author. Re-scripting the Yards of Tbilisi

NOTATIONAL DRAWINGS, OPEN WORK, YARDS OF TBILISI

This study examines the role of authorship through the architecture of the Yards of Tbilisi—spaces shaped over time by various agents without a clearly defined origin. These structures, often overlooked by formal regulations during the Russian Empire, developed along independent trajectories, diverging from officially sanctioned design. Through notational drawings that combine visual representation with stories, memories, and observations, the research reassembles fragmented traces into a new narrative. Drawing on the theoretical contributions of Barthes, Eco, and Ricoeur, the Yards are interpreted as open frameworks, where the absence of a central author invites reinterpretation and transformation. The study proposes a design approach based on re-scripting, where architectural and narrative elements are recomposed to imagine possible futures.

Positioned between historical investigation and fictional invention, this work explores how spatial configurations, once excluded from dominant architectural discourse, can become sites for creative redefinition and renewed relevance within the urban fabric.

SHORT BIO

Duccio Fantoni has studied at the University of Ferrara and Waseda University in Tokyo, obtaining his Master's degree in Architecture in 2018, focusing on the Ostia Antica Archaeological Park. He collaborated with NASCA studio in Tokyo on regeneration projects and co-founded NOIApractice in 2020, an award-winning studio specializing in adaptive reuse. Since 2022, he has been a PhD student at Politecnico di Milano, with the research *Unscripted Architecture. The Yards of Tbilisi*, which explores peculiar urban spaces and impermanent architecture in Tbilisi. He has been visiting lecturer at Free University of Tbilisi and a visiting PhD candidate at Tbilisi State Academy of Arts.

# Assembling Authorship in Participatory Design: The Ten Eekhovelei as a Collaborative Inquiry

ASSEMBLING AUTHORSHIP, PARTICIPATORY DESIGN, COLLABORATIVE INQUIRY

This paper explores the evolving notion of authorship in design-driven participatory action research, using the Ten Eekhovelei project in Deurne, Antwerp, as a case study. Conducted by scholars and students from the Interdisciplinary Studio for Territories in Transition (ISTT) at the University of Antwerp in collaboration with local residents and stakeholders, the project challenges traditional, singular models of authorship in architectural research. It employs co-design, participatory mapping, and narrative-building to integrate multiple voices, highlighting the power dynamics in knowledge production. Drawing on Türkkan's (2022) critique of individual authorship and Denicke-Polcher & Khonsari's (2015) concept of 'Live Projects,' the study illustrates how participatory design fosters collective authorship and shared authority. The research underscores the ethical and representational dimensions of authorship, advocating for fluid, inclusive, and dynamic approaches to architectural practice. The findings contribute to broader discussions on originality, ownership, and collaborative methodologies in contemporary urban research and design.

SHORT BIO

At the University of Antwerp's Faculty of Design Sciences, teaching and research assistant Nathan De Feyter, associate professor Johan De Walsche, and final-year Architecture students Ana-Clara Van den Berghe, Axelle Van Nuffelen, and Paulien Van den Nest are involved in a collaborative, design-driven participatory action research project at the Interdisciplinary Studio for Territories in Transition (ISTT). Nathan De Feyter's PhD research investigates the roles of designer-researchers within action research, linking fieldwork insights with theoretical frameworks. Johan De Walsche emphasises the methodologies of practice-based and architectural design research, highlighting their transformative and emancipatory potential. The students are co-writing and co-designing their dissertation, using the Ten Eekhovelei in Deurne, Antwerp, as a case study.

Nathan De Feyter (et al.), University of Antwerp, nathan.defeyter@uantwerpen.be

BOOK OF

# MIESUNDERSTANDING

Federico Casati, Politecnico di Milano, federico.casati@polimi.it

ABSTRACTS

**OPACITY, TRANSPARENCY, LUDWIG MIES VAN DER ROHE**

The text aims to address a critical rereading of opacity in architecture, trying to undermine the nowadays widely used "transparent = modern" assumption. In addition to having led to problematic applications in contemporary architecture, this axiom does not actually seem to be based on solid foundations. Through the use of a method capable of objectively mapping the opacities of a given space, this paper aims to prove that even in the modern era a particular opacity of spaces has survived, especially in domestic ones. Mies van der Rohe's Villa Tugendhat is analyzed to try to demonstrate that, despite being considered a master of transparency, his interiors integrate a certain opacity of spaces to balance exposure with privacy. In doing so, the aim is to re-evaluate opacity as a design tool to foster a new architectural approach that considers transparency just as a relatively small part of the modern's legacy.

**SHORT BIO**

From 2008 to 2011 he worked in Paolo Deganello's studio and graduated from the Polytechnic of Milan. In 2012 he was part of Architetti Senza Frontiere Italia. In 2013 he specialized at the Arkitektskolen Aarhus. Between 2013 and 2014 lived in Mongolia, collaborating with Barreca&Lavarra and co-founding the research collective Fosbury Architecture, of which he was part until 2017, year in which he founded casatibuonsante architects, office for architecture active from 2017 until 2025. In 2025 he founds Studio Casati. He taught Interior Design at IED in Rome and is currently a doctoral student at the Polytechnic of Milan.

# Eidetic buildings

BOOK OF

Giorgio Castellano, Politecnico di Milano, giorgio.castellano@polimi.it

**COLLECTIVE AUTHORSHIP, TECHNICAL CONSCIOUSNESS, ARCHITECTURAL AGENCY**

Eidetic Buildings are a series of architectural objects at the intersection of artificial intelligence, memory, and authorship. By leveraging a curated repository of 3D models coupled with Generative Adversarial Networks, a symbiotic dialogue with AI expands creative boundaries and fundamentally questions traditional concepts of originality.

AI's capacity to reconfigure forms from latent data transforms it from a tool into a quasi-subject that redefines the design landscape.

Drawing on frameworks from Jung's collective unconscious to Michel Serres's quasi-object, this approach parallels Warburg's stratified archive, as digital processes become generative of architectural visions rather than simply mimetic.

As the boundaries between designer and machine dissolve, questions of creative agency and accountability come to the fore, inviting ethical, aesthetic, and theoretical considerations, and reimagining design's future. In this post-digital paradigm, architecture becomes a process of shared authorship, blurring divisions between organic and synthetic creation.

**SHORT BIO**

Giorgio Castellano, PhD candidate in Architectural Technology at Politecnico di Milano, holds an MA in Architecture and a BA in History of Art. Registered with the Ordine degli Architetti of Milan, he researches construction methods, bio-based materials, and digital technologies as part of the Material Balance research group. Professionally, he has worked as design architect at Sou Fujimoto in Tokyo, Studio Fuksas in Rome, and MAD Architects in Beijing. He founded Baka Studio Architettura in Milan, an interdisciplinary practice exploring symbolic interplays between environment and technology.

Maddalena Laddaga, Politecnico di Milano, maddalena.laddaga@polimi.it

ABSTRACTS

# The Productive Infrastructure for Off-Grid Communities

**ENERGY AND WATER SUFFICIENT HOUSING, OFF - GRID COMMUNITY, ENERGY JUSTICE**

Climate change and rising energy poverty reclaim the urgency for a new connection between design and energy. Energy justice for vulnerable communities highlights the structural inequalities in energy provision worldwide.
Therefore, this research investigates how to develop energy and water self-sufficient community housing solutions, and the research-by-design methodology is based on a comparative analysis of case studies in the field of self-sufficiency, water reusing cycle and energy production systems in realised housing projects. Furthermore, the research focuses on an integrated design approach towards architectural solutions conceived as infrastructural devices to produce, stock, collect and share energy and water in response to local community needs. This also has the aim of improving the environmental performance of the housing in different ways to maximise the inhabitant's human comfort and minimise energy and water consumption. With a collective approach, the community becomes more responsible, shares resources, and self-produces their energy, shifting from energy and water consumers to producers.

**SHORT BIO**

Maddalena Laddaga is an architect and researcher who graduated from the Bari Polytechnic University, Maddalena has developed research projects in India and collaborated with architectural firms between Rome and Berlin. Since 2020, Maddalena is co-director of CODESIGNLAB, an architectural firm and design research laboratory, with projects exhibited and published widely. She has been an associate researcher on the African Off-grid Housing UKRI funded project. She has been an Associate Lecturer at Central Saint Martins, UAL in London and Oxford Brookes University. She is currently a PhD candidate at the DAStU in Milan Polytechnic and a Visiting PhD student at the University of Westminster in London.

# Inquiring Sensate Scapes

Maja Zander Fisker, The Royal Danish Academy, majazander@gmail.com

BOOK OF

**LANDSCAPE, MEDIATORS, AESTHETICS**

In a time of climatic, ecological and social change, we ask: how can architecture, as an aesthetic category involving perception and meaning-formation, contribute to an understanding of the challenges of our contemporary landscapes? The presented material operates as the first phase of a collaborative project (Sensate Scapes) with architect Lizette Araza Jensen, focusing on materiality, techniques and methods for landscape studies and investigating how the developed material can inform and translate into aesthetic articulations. The project considers mediation as a reciprocal event between the practitioner and the producing, animating, material, and between the aesthetic articulation and the world it inhabits. The work explores the ability of different media and modes of articulation to convey and create encounters between human and more-than-human entities through articulation and visibilization. The aim is to continuously examine and challenge our aesthetic practices to ensure that they remain dynamic and responsive to evolving worlds.

**SHORT BIO**

Maja Zander Fisker is architect, PhD, and Postdoc at the Royal Danish Academy, Institute of Architecture, Urbanism and Landscape, teaching and engaged in artistic research since 2009. Zander's work on aesthetic practices and trans-mediality examines medial affordances and processes of architectural creation and explores the interactions and transpositions between specific media: text, drawing, photography, film, sound, and model. It departs from a practice based on cross-aesthetic collaborations and is represented in international publications, exhibitions and research conferences. Her PhD dissertation Transpositions — Trans-medial Practice in Architectural Education was funded by a three-year grant from the Independent Research Fund Denmark.

Jose Cherem Serur, Politecnico di Milano, jose.cherem@polimi.it

ABSTRACTS

# Indeterminacy As Method

INDETERMINED, METHOD, SPACE

Authorship should not be understood as an isolated act of individual originality but as an open-ended, collective process shaped by shared knowledge. Employing a production method developed outside of the context they address.

How can a method based on indeterminacy be affronted in spatial terms? Certain principles produce certain methods of production and, ultimately, a particular set of forms. Positioning a method-driven practice, where theory and practice operate as a unified process challenges conventional notions of originality. It embraces reinterpretation and misinterpretation as essential tools where references, options, and preferences come alive.

A clear delimitation on how to act somehow (contradictorily) guarantees the indeterminacy of the result. Starting from these limited ambitions, authorship becomes an evolving process of synthesis and reinterpretation as a contribution to collective knowledge. Every project is not a declaration of individual genius but an attempt to refine tools, methods, and knowledge to better engage with the complexity of reality as it is.

SHORT BIO

José Cherem (Ciudad de México, 1991) holds a Master of Sciences from Politecnico Di Milano, following previous education at Universidad Iberoamericana in Mexico City.

Since 2024, he has been part of the AUID program at Politecnico di Milano, where he is involved in teaching and research while pursuing his Ph.D. on the topics of adaptability and flexibility as a compositional strategy and theoretical category. Over the years, he has worked in Mexico, Argentina and Italy and collaborated with various architecture practices on a variety of projects and scales of private and public buildings. Most recently as an independent architect.

# Design at the Service of the Collective: The Malagueira Neighbourhood (1977-1993). Mapping Fragments of Architectural Design Theory through its corpus of Tacit Knowledge

URBAN DESIGN METHODOLOGY, ÁLVARO SIZA
SOCIAL HOUSING, ARCHITECTURAL AUTHORSHIP

The Malagueira social housing project (1977–1993) by Álvaro Siza is a seminal work in urban design and public space planning, balancing collective and individual needs. The integration of informal settlements into Évora's urban fabric required careful negotiation of conflicting interests, documented in an extensive analogue archive. This research examines Siza's conceptual process through his drawings and notes, highlighting his engagement with residents and his commitment to social responsibility.

Employing a cross-methodological approach inspired by Deleuze and Guattari, the study maps his design thinking through diagrammatic analysis. By re-evaluating Malagueira's socio-political significance, this research provides insights into urban design, authorship, and the collaborative nature of architecture, emphasising democratic dialogue and the evolving role of the architect

SHORT BIO

Cláudia Batista finished her master's degree in Architecture at the University of Évora at the end of 2024. Her dissertation was called «Cartography of the Method. Álvaro Siza's (geo) graphies in the construction of Malagueira», under the guidance of Pedro Guilherme and Sofia Salema. She has been working in the research project "Malagueira: Heritage for all. Contributions for its nomination / MALAGUEIRA.PT" for about a year and a half. In the 2023/23 academic year, she was a mentor for Project III and IV (bachelor's degree), and Urban Design (master's level).

BOOK OF

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Stefan Gzyl, TU Delft, s.gzyl@tudelft.nl

# Tortoises: a story of caretaking

**CARE, CARACAS, EMIGRATION**

The profound crisis affecting Venezuela has triggered a massive migratory crisis. More than eight million people have fled the country. However, in Caracas, massive emigration and the ensuing vacancy have not reduced the city to abandonment and ruin. On the contrary, migrants' decision to protect their left-behind patrimonies has set in motion **caretaking practices** that preserve these. These practices are introverted and protective, yet through their action, 'preservation' becomes more than suspension in time. Caretaking is entangled with migration dynamics and the ongoing collapse, integrated with emerging coping strategies, transforming spaces and livelihoods.

In a narrative style that straddles between the short story and the field report, the essay examines one instance of caretaking, reflecting on how mundane actions extend the patrimonies and the relations around them. The text explores the idea of 'extended caption' as a way to create a fluid, non-subordinate dialogue between text and image.

**SHORT BIO**

Stefan Gzyl is a PhD researcher at the Faculty of Architecture and the Built Environment, TU Delft. He holds a professional degree in architecture from Universidad Central de Venezuela and a Master in Architecture from Harvard University. He is Assistant Professor of Design at Universidad Central de Venezuela, where he was director of a design unit between 2016 and 2019. He is also co-director of Incursiones, a non-profit platform working on public space installations, infrastructure, and education programs. Incursiones has designed projects and public space workshops in Caracas, Mexico City, Santiago de Chile, Portland, and Rotterdam.

# The Changing Roles of Sustainable Landscape Design in Historical Industrial Landscapes

Petra Boudová, Czech Technical University, boudop@seznam.cz

BOOK OF

HISTORICAL INDUSTRIAL LANDSCAPE, SUSTAINABILITY, PARTICIPATION

Post-industrial landscapes are often characterized by neglected industrial areas that have lost their original purpose. Transforming these areas through sustainable design can include the revitalization of brownfields, the creation of green spaces and the integration of renewable energy sources. These steps can significantly improve the quality of life of local residents and attract new investment.

But current efforts to redevelop industrial wastelands and abandoned buildings raises broader views than just architectural, construction or enviromental issues.

How will these changes and construction activities affect he living memory of the population and the local communities? Rediscovering and recognising the heritage and natural values just as social potential of decaying industrial sites are important and well known issues. But successful transformation of these mostly abandoned areas with recent decline of quality of living standards should open the door also to new forms of planning and designing of regeneration projects with highlighting the interdisciplinary collaboration and participation.

SHORT BIO

From 2023 to present she is a PhD candidate at Faculty of Architecture, Czech Technical University in Prague, Department of Landscape Architecture in Doctoral program Architecture and urbanism. The title of the ongoing thesis is "The interpretation of the historical industrial landscape from the second half of the 19th and first half of the 20th century". From 2014 to present, she did a cooperation with The Research Centre for Industrial Heritage, Prague.

Yuwei Ren, Politecnico di Milano, yuwei.ren@polimi.it

# Improvisation in Urban Space: Affordances, Commons, and Domestic Practices

URBAN COMMONS, AFFORDANCE, DOMESTIC PRACTICES

Contemporary urban development driven by industrial imperatives often fails to accommodate everyday life requirements, leaving gaps between public space design and users' informal practices overflowed from their home. This study adopts "authorship" as a metaphorical concept to bridge the theories of affordance and urban commons, arguing that architects are the authors of original works while citizens create derivative or improvised works in response, thereby challenging the single-author model of space-making.

This study hires fieldworks and ethnographic drawings as a method for case studies, which documents how users appropriate and release the commons in public spaces through domestic practices. The purpose is to summarize the patterns or characteristics of domestic practices in achieving authorship from three aspects: experience, materiality, and governance, thereby contributing to new common laws for public space design.

ABSTRACTS

SHORT BIO

Yuwei Ren is a PhD candidate in the 38th cycle of the Architecture, Urban, Interior Design program, DASTU, Politecnico di Milano. She holds a master's degree from the Royal College of Art in London (2019–2021) and completed her undergraduate studies in China. Her current research focuses on exploring the phenomena of urban informality and the domestication of public space, with the method of fieldwork, photos, films and ethnographic drawings. Additionally, she has contributed to some retail design projects in Beijing, Chengdu and Shanghai.

# Spaces for Learning in Contemporary Metropolitan Cities. Rethinking authorship through collaborative processes and design narratives.

Raffaella Cavallaro, Politecnico di Milano, raffaella.cavallaro@polimi.it

BOOK OF

PUBLIC ADMINISTRATION, SHARED NARRATIVES, SPACE FOR LEARNING

In contemporary metropolitan cities, school spaces are no longer static containers of knowledge transmission but are evolving into dynamic social infrastructures. The research project *Spaces for Learning in Contemporary Metropolitan Cities* explores the transformation of school spaces into adaptive environments that respond to pedagogical, social and environmental needs of contemporary cities. Through a multidisciplinary approach integrating spatial, pedagogical, technical and regulatory dimensions, the research challenges the static concept of school buildings, proposing dynamic, flexible and resilient spaces. The contribution investigates a reframed concept of *authorship* as a methodological tool, guiding the researcher to mediate between academic knowledge, administrative constraints and architectural practices, fostering the co- creation of shared spatial narratives. The research unfolds through an iterative process linking theory and practice, focusing on transforming Milan's school heritage and designing adaptable strategies that address contemporary educational and administrative challenges.

SHORT BIO

Raffaella Cavallaro is an Architect and PhD Candidate in Architectural, Urban and Interior Design Program (AUID), Department of Architecture and Urban Studies (DAStU) of the Politecnico di Milano, where she has been researching and supporting teaching since 2019. Her research, *Learning Spaces in Contemporary Metropolitan Cities*, deals with architecture for education, exploring models and strategies to update learning spaces, a topic she has explored in recent years through research collaborations, workshops, publications and competitions. She has collaborated on publications on architecture for education, such as *Una scuola condivisa: per una cultura della felicità* (2022), *Inventing Schools. A School as Big as the World* (2023).

Nina Bačun, University of Zagreb, nbacun@arhitekt.hr

# Revisiting Forms of Authorship in Film and Architecture: The Concept of Auteur Space

AUTEUR SPACE, COLLABORATIVE AUTHORSHIP, CULTURAL NARRATIVES

This text synthesizes key revolutionary writings on film theory related to authorship—specifically 'la politique des auteurs' (auteur policy) and the Russian avant-garde—to clarify their original intentions and reaffirm their relevance for contemporary filmmakers, architects, designers, artists, and scholars. It examines the concept of authorship in both architecture and film, focusing on cultural shifts that have amplified the role of the individual creator, redefined the attribution of creative works, and transformed power dynamics. Through a comparative analysis of individual and collaborative creation, the text introduces a concept of 'auteur space', wherein space itself assumes the role of the author.

This approach offers a fresh perspective on the intersection of space, narrative, and artistic identity, facilitating new forms of agency.

ABSTRACTS

SHORT BIO

Nina Bačun is a designer, researcher, and educator exploring the domains of exhibition and set design, conceptual and speculative design, and film. Her collaborations with the Zagreb-based collective Oaza reflect a holistic and multidisciplinary approach. She is currently pursuing doctoral studies in the Architecture and Urban Planning program at the University of Zagreb, where her research focuses on the intersection of architecture, design, the built environment, and moving images.

*Oaza is an all-female collective that has been actively engaged in art and design research initiatives within the autonomous cultural sector since 2013. For more information, visit www.oazabooks.com and www.o-a-z-a.com.

# Claybody / House-body: The Cosmic Body

Elena Perez Guembe, TU Delft, e.perezguembe@tudelft.nl

BOOK OF

**INDIGENOUS SPATIAL NARRATIVES, SYMBOLIC HERMENEUTICS, POSTHUMANITIES**

Through this text the author explains the architectural research exploratory methods she applied for the architectural analysis of an indigenous Zapotec house-workshop and its urban context, as part of her doctoral thesis. Firstly on the fieldwork with local communities, secondly, in the complex processing of information, and thirdly in the various formats she developed for knowledge sharing. The author departs from indigenous premises of *comunalidad* for on-the-ground artistic fieldwork activities, posthuman critical theory tools, and symbolic hermeneutics for architectural analysis, creating an assemblage between the symbolic and the scientific. This depiction, not exactly western, neither completely indigenous, offers an unusual spatial reading, yet with important notions from the culture of study, where the uses of the spaces cannot be detached from their symbolic, poetic and ethical meaning. Understanding the house as a cultural artefact, graphically analysed and *narrated* through the lens of a myth, the author creates an *epistemological assemblage* between indigenous and occidental traditions, and between the sciences and the arts.

**SHORT BIO**

B. Arch and M.S. in Urban Planning (UNAV, Spain). Licensed Architect 2002. M.S. in Advanced Architectural Design 2006-07, and Advanced Architectural Research 2007-08 (GSAPP, Columbia University, NY, USA).
She worked as architect designer for Zaha-Hadid (03-04) and Rafael Moneo (04-06) and as professor at RPI School of Architecture in Troy, NY (11-19). Her creative work has been published, awarded and exhibited internationally (Cooper Union NY, Guggenheim Museum NY, 2018 Venice Biennale, 2019 Lisbon Triennale). She is a PhD at A+BE TU Delft with her project "Architectures of Care: from the Zapotecs to the Cosmos"

Ivana Fabrio (et al.), University of Zagreb, ifabrio@arhitekt.hr

ABSTRACTS

# From Affordances to Supernormal: Collective vs. Individual Authorship and Back

COLLECTIVE CONTRIBUTIONS, FLUID AUTHORSHIP, ORDINARY

The text examines the theoretical concepts of 'Super Normal' and 'Affordance,' positioning them as methodological tools that enrich design-driven research. It challenges the excessive focus on innovation, advocating for a return to collective practices and the appreciation of 'ordinary' objects that embody cultural wisdom. Rooted in the works of designers Naoto Fukasawa and Jasper Morrison, as well as James J. Gibson's ecological psychology, the text explores how design influences and is influenced by human interaction, collective memory, and historical contexts. It challenges the notion of individual authorship, drawing on Barthes' and Benjamin's theories to propose a collaborative, non-authorial approach. The research project 'From Affordances to Super Normal and Back' implements these concepts through workshops, encouraging students to perceive design as a collective process. This methodology redefines the designer's fluid role within contemporary contexts, offering new perspectives on the process of meaning-making across design, architecture, and related disciplines.

SHORT BIO

Ivana Fabrio and Nina Bačun are multifaceted designers, researchers, and educators exploring the (extra)ordinary realms of design in a holistic way. Both hold an MA in Design from the Faculty of Architecture in Zagreb; Fabrio also completed a second MA at the Design Academy Eindhoven, while Bačun obtained her second MA at Konstfack in Stockholm. Bačun is currently pursuing doctoral studies in the Architecture and Urban Planning program at the University of Zagreb, focusing on the intersection of architecture, design, the built environment, and moving images. They both teach at the School of Design, Faculty of Architecture, University of Zagreb.

# The Window in Álvaro Siza's Work on Residential Buildings: 1974-2014 Influence, Context, Form and Methodology

Filipe Vaz (et al.), University of Lisbon, filipemanuelvaz@edu.ulisboa.pt

BOOK OF

**OPENING, DESIGN METHODOLOGY, CONTEXT AND CONSTRAINT**

The essay focuses on the most important criteria in Álvaro Siza Vieira's decision-making process in the design of the opening in residential buildings. 'Contextual' and 'Constraint' factors seem to form the premises of Siza's working methodology. Context refers to the elements that arise from the architect's individual ability to analyze controllable variants. Constraints are established by actors external to the creative process of project development.

A cross analysis between 'contexts' and 'constraints' within four case studies are presented to identify which of those are transversal / preponderant in all projects. The aim is to identify criteria that is constant in the way that this architect approaches each project/ problem presented which could eventually be used to broader understanding of Siza's design decision making process.

**SHORT BIO**

Filipe Manuel Santos Vaz. Architect since 2005, Postgraduation in Recovery and Revitalization of Historic Centers in 2006. Currently PhD student in Architecture at Lisbon School of Architecture, University of Lisbon (since 2022). Founder and managing partner at Filipe Santos Vaz - Arquitectos, lda (since 2008) and coordinator and author of several projects in partnership with Buro Happold (since 2010).

Hugo José Abranches Teixeira Lopes Farias. Architect in 1992 (Faculty of Architecture, Technical University of Lisbon – FAUTL). Advanced Studies in Architecture and Dwelling in 1996 (FAUTL). PhD in Architecture in 2011 (Technical School of Architecture of Madrid Polytechnic University – ETSAM-UPM).

Pedro Manuel dos Santos Lima Gaspar. Architect in 1994 (Faculty of Architecture, Technical university of Lisbon – FAUTL. Master's degree in construction (2003) and PhD in Engineering Science in 2009 (Higher Technical Institute of Lisbon). Professor in Architecture' Project at the Lisbon School of Architecture, University of Lisbon since 1996 in all degree's cycles.

Marco Addona, Sapienza - Università di Roma, marco.addona@hotmail.it

ABSTRACTS

# Authorship as a Differentiated Practice. Rethinking Carlo Mollino

MOLLINO, MULTIDISCIPLINARY, INTERIOR

The contribution explores authorship as a processual and relational practice through the work of Carlo Mollino. Rather than being defined by formal consistency, authorship in this context is constructed through the design process itself. The case of Casa Miller is particularly revealing: here, architect and client are one and the same. Yet this overlap does not erase the relational dimension of the project instead, it reframes it. Mollino constructs a fictional counterpart, a symbolic client who becomes a narrative agent within the space. As Carlo Levi observed, the inhabitant of Casa Miller acts like a character, inhabiting and enacting a story through architecture. The authorial presence is not imposed but negotiated, emerging through internal dialogue and imaginative projection. Adopting a design-driven research approach based on spatial reconstruction and interpretative analysis of drawings and photographs, this study reveals how the project becomes a site for symbolic authorship, culminating in the creation of an intentional atmosphere.

SHORT BIO

I earned my master's degree in Architecture in 2016 at Sapienza University of Rome. Currently, I am pursuing a Ph.D. at the Department of Architecture and Design with a dissertation titled "Ambientazioni Mollino" exploring themes of space in Carlo Mollino's work. Since 2017, I have been working as a freelance architect while also contributing to academic teaching and research. From 2014 to 2024, I taught as assistant in the First-Year Design Lab. More recently, I have been involved as a tutor for the Urban Landscape Analysis Module (2023-present) and Theories of the contemporary research in architecture Class (2024–present).

# Intersecting Authorships in Community-Based Healthcare Architecture for the Elderly

Zhihang Lin, Politecnico di Milano, zhihang.lin@polimi.it

BOOK OF

HEALTHCARE ARCHITECTURAL DESIGN, CURE AND CARE, ELDERLY COMMUNITIES

Contemporary architectural discourse redefines authorship as an intersecting, collaborative paradigm involving multidisciplinary contributors. Research on care and cure has gained significant attention in recent years, driven by the increasing global focus on the ageing issue and the impact of the pandemic, particularly in architectural design research. This research project investigates community-based healthcare architecture for the elderly through attention to the performance of transitional spaces between inside and outside, public and private, built and natural realms. The study aims to identify current European practices and recurring design features in elderly healthcare spaces and to develop design principles and tools for future projects that integrate built and natural environments as one system. The design-driven approach will be applied in the project, following the hypothesis that integrating public spaces into community-based healthcare architecture and revising the character of circulation spaces may lead to a definition of better-quality living spaces for the elderly on functional, typological, social, and biological levels.

SHORT BIO

Zhihang Lin is a PhD candidate at the Department of Architecture and Urban Studies, Politecnico di Milano (2024). He earned an honorary bachelor's degree of engineering in architecture from Xiamen University of Technology (2016) and a master's degree in architecture from Politecnico di Milano (2023). He worked as a junior architect in Shanghai, focusing on healthcare architecture projects (2017–2020), and interned at CEBRA Architecture in Aarhus (2023). His research focuses on defining quality healthcare spaces targeting ageing-related challenges and integrating healthcare architecture with nature.

Marie Stalpaert, University of Antwerp, marie.stalpaert@gmail.com

ABSTRACTS

# Curating as a Form of Collective Authorship: Rethinking the Architect's Role

CURATING, COLLECTIVE AUTHORSHIP, PARTICIPATORY ACTION RESEARCH

Aligning with the Milan CA2RE Conference's focus on authorships in design and artistic research, this paper explores how the architect's role evolves within design-driven participatory action research (DD-PAR). The DD-PAR approach not only challenges traditional roles of the architect but also reveals how their position is subject to shifts, resulting in a fluid form of authorship. This fluidity—understanding who takes the lead at any given moment and which contributions are made by whom—is best captured through the concept of 'curation.'

Using the redevelopment of the Beatrix Theatre in Moengo, Suriname, as a case study, the research reflects on a three-month fieldwork period. Through this process, the traditional role of the architect was questioned, while also exploring the expanded responsibilities and contributions required in PAR beyond the conventional scope of architectural design. Architecture here is not defined by individual genius or singular authorship, but by a collaborative, iterative process rooted in participation, dialogue and care.

SHORT BIO

Marie Stalpaert studied architecture at the University of Antwerp, spending her first year of masters at the École Nationale Supérieure de Paris-Belleville. Her master thesis, in collaboration with the Anton de Kom University, took her to the town of Moengo in Suriname. She graduated in 2024 with great distinction. She is currently participating in the postgraduate Curatorial Studies, a collaboration between KASK&Conservatorium, S.M.A.K., and Ghent University. Her projects and research challenge the traditional role of the architect, seeking to create spaces that foster kinship, solidarity, and critical discourse, while bringing communities together through culture and architecture.

# Illustrating Research Complexities: A Case Study of Authorship and Research Narratives on the Heritage Conservation of George Town, Malaysia

ROOT CAUSE ANALYSIS, RESEARCH MAPPING, HERITAGE

This paper elaborates on developing a method for communicating complex research findings. The study responds to the interdisciplinary nature of architectural research, and the challenges of effectively conveying research processes and findings to a broader audience. Using the case study of heritage conservation of old shophouses in George Town, Penang, Malaysia, the author develops infographic drawings that illustrate the process of literature review, analysis, and research findings. These visualisations emphasise the importance of visual hierarchy and narrative in communicating research. Finally, this paper highlights the author's role in effectively sharing research findings, to engage readers with the topics of study, to foster a shared understanding among them, and to empower them with the context and knowledge for future discourses and actions.

SHORT BIO

Yi Xing (Sean) Chow is a PhD candidate with a MSc. in Architecture and Urban Design from Politecnico di Milano, a BEng. in Architectural Design and Engineering from Yamaguchi University, and a technical diploma in Mechanical Engineering from Gifu National College of Technology. He also tutors for the Advanced School of Architecture (ASA) Honors Programme and writes for Urbinary Podcast. His main interests are the study on design disconnect, methodologies for research communication, and investigations into post-colonial housing typologies in Malaysia. Prior to his academic career, he worked at Fujiwalabo on the Kyoto City University of Arts (KCUA) project.



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Colm Mac Aoidh, Hasselt University, colm.macaoidh@uhasselt.be

# ‘Making-with’: Transdisciplinary Experiments in Authorship

SYMPOIESIS, EXPERIMENTAL WORKSHOPS
TRANSDISCIPLINARY RESEARCH

This paper sets out from a sympoietic understanding of authorship as an ongoing, collaborative process of constant evolution. It explores how literary strategies and material procedures, including text and image manipulation, can be integrated into architectural pedagogy as a way to stimulate students and practitioners to critically reconsider authorship and originality when working with the existing built environment.

Through a series of experimental workshops, it investigates how reciprocal transdisciplinary borrowing between literature and architecture can influence adaptive reuse practices and design thinking, reflecting on possible future applications and implications.

SHORT BIO

Colm mac Aoidh is a Brussels-based transdisciplinary practitioner, researcher and writer working across design, communication, architecture and urbanism. He studied Visual Communication Design at TU Dublin, followed by Architecture at London Metropolitan University and KU Leuven Sint-Lucas Ghent. He has worked with architectural practices in London and Ghent and collaborated with the team of the Brussels Bouwmeester Maitre Architecte on the Horizon 2020 Urban Maestro project, which explored and encouraged innovation in urban design governance. He is currently a PhD researcher with Trace research group at Hasselt University, investigating transdisciplinary practices of adaptive reuse through the collaborative platform Adapt, Reuse.

ABSTRACTS

# Authorship and anonymity in the Pavillon des temps nouveaux, 1937

**PIERRE JEANNERET, LE CORBUSIER, PAVILLON DES TEMPS NOUVEAUX**

The *Pavillon des Temps Nouveaux*, inaugurated on July 17, 1937, as part of the *Exposition Internationale des Arts et Techniques dans la Vie Moderne*, embodies the ideals of modern architecture. Designed by Le Corbusier and Pierre Jeanneret, it featured a removable metal structure with sixteen inclined fusiform pillars supporting a suspended canvas, creating a flexible exhibition space. While often attributed solely to Le Corbusier, archival evidence reveals that Pierre Jeanneret played the central role in its design, with contributions from Charlotte Perriand. Jeanneret's leadership is evident in early project proposals, developed during Le Corbusier's absence. The pavilion also marks the onset of tensions between the cousins, leading to their eventual separation in 1940. Beyond its architectural significance, the project underscores the complexities of authorship in architecture, challenging the traditional focus on singular genius and highlighting the essential role of collaboration in modern design.

**SHORT BIO**

PhD candidate in Architectural Urban Interior Design at Politecnico di Milano. Architect (Universidad de los Andes, 2014) with a Master's in Architectural Project Design (Politecnico di Milano, 2019, Cum Laude) and a thesis on Pierre Jeanneret's government houses in Chandigarh. His research focuses on modern architecture and Pierre Jeanneret's work. He collaborates on residential projects in Bogotá and Milan and has contributed to publications, including Le Corbusier en la arquitectura instalada en su sitio (2015) and Housing Atlas: Europe 20th Century (2023). Published articles include The Indian Room by Pierre Jeanneret (2020) and Bajo la sombra de Le Corbusier (2022).

**BOOK OF**

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Ana Marta Morgado Clemente, Universidade de Évora, anamartaclemente@gmail.com

ABSTRACTS

# Authorship in empirical creation - the universe of anonymous authors

VERNACULAR CULTURE, DESIGN, AUTHORSHIP

This study analyses cultural manifestations based on the empirical knowledge of a community, questioning the hierarchy between authorial and anonymous work, as well as the concepts of high and low culture. It analyses traditional arts and vernacular architecture as practices rooted in collective knowledge, unrelated to individual authorial criteria, questioning the hierarchy of authorship between conception and execution, recognising the community origin of knowledge and its generational transmission. The current research favours proximity to sources and immersion in the field, focusing on everyday practices and the community's symbiotic relationship with the ecosystem. Design-driven research is used as a tool, using drawn, photographic and multimedia records, the collection of testimonies and on-site experiences to analyse and disseminate knowledge. Previous multidisciplinary experiences converge in the research project 'Experimental Territory - vernacular architecture as heritage on the Cape Verde islands.'

SHORT BIO

Architect FA-UTL 1998 Lisbon with 12 years of experience in architectural heritage intervention at DGEMN PT and 12 years as a manager architect designer and traditional know-how research in Cape Verde. Lecturer in History of Architecture and Design for 2 years at Jean Piaget University CV.
She was the Founder and author Dez Grãozinhos di Terra design and hand craft and Founder of Born:Africa Association development through crafts and design. She was also project coordinator of SIART - integrated system for handcrafts, CNAD Ministry of Culture CV. Researcher at Saber Fazer National Programme DGArtes Ministry of Culture PT. She is currently PhD student in Architecture at the University of Évora.

# Transcalar Materials as Narrative Agents: Challenging Traditional Metrics of Originality

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BOOK OF

**REDEFINING AUTHORSHIP, MATERIALS AS NARRATIVE AGENTS, TRANSCALAR DESIGN**

Authorship in "Transcalar Material" is reconceived as an entanglement of agency among designers, materials, and technological systems. Rather than positioning the designer as the sole creator, this approach foregrounds materials as active participants, shaping outcomes through their intrinsic properties, environmental interactions, and computational extensions. This shift moves beyond symbolic authorship, proposing a material-driven epistemology where knowledge emerges through adaptive, multi-scalar processes.

Parametric and AI-driven experiments reveal transcalarity as a continuous negotiation between material agency and systemic frameworks. The study unfolds through three iterative phases: *Tangible Mapping*, documenting symbiotic relationships between organisms and materials; *Keep Information Alive*, integrating AI to encode and evolve material intelligence; and *Digital Crafting*, constructing tectonic augmentations informed by material behavior. Rather than static components, materials operate as mediators across morphological, technological, and architectural dimensions, actively shaping design methodologies. This process reframes materials as co-authors, generating novel morphologies and ecological futures.

**SHORT BIO**

The Responsive Ground Research Lab is a transdisciplinary platform focused on researching the concept of "ground," representing adaptive interfaces and dynamic scenarios through design. It fosters a non-hierarchical structure that values students as key researchers, collaborating with faculty to address complex urban and ecological issues and promoting innovation through collective exploration. Utilizing bio-oriented and transcalar methodologies, the lab develops adaptive design practices that enhance resilient micro-ecosystems. By combining data-driven analysis, experimentation and artificial intelligence simulations, the lab challenges linear thinking, advocating for a cyclical and regenerative model of urban ecosystems while creating a space for discussion on ecologically conscious cities.

Francesca Ripamonti, Politecnico di Milano, francesca.ripamonti@polimi.it

ABSTRACTS

# Spaces for community health care. Architectural approaches for health promotion in the contemporary city

COMMUNITY HEALTH CARE, URBAN CENTRALITY, PUBLIC INTERIOR

The redefinition of spaces for community health care has become increasingly necessary, especially considering the systemic vulnerabilities exposed by the pandemic, which heightened institutional awareness and prompted reforms in territorial care.

To avoid being constrained by ongoing redefinition while maintaining responsiveness to contingent issues, the design of community health care spaces can benefit from the concept of authorship to ensure a degree of stability beyond immediate contingencies.

This paper proposes a design-driven research interrogating authorship in its capacity to construct a specific narrative engaging with extra-disciplinary domains, such as health and social care, through an architectural design perspective.

Architectural authorship, transcending a functional and parameter-driven approach, enables the shaping of new spatial realities and the unveiling of hidden potentials. This is crucial to shape a paradigm shift that calls for urban spaces distinct from existing archetypes: new urban centralities, public interiors for community health promotion.

SHORT BIO

PhD Candidate in Architectural, Urban, and Interior Design (AUID) at Politecnico di Milano, Department of Architecture and Urban Studies (DAStU). Collaborates on research projects within the department, including MO.N.G.U.E. and Coltivare_Salute.com, funded by Polisocial, a competitive program for research and social responsibility. Within multidisciplinary and multi-scalar frameworks, these projects address urban regeneration and public community care spaces, further explored through PhD research. The main perspective adopted is interior architecture design, fostering continuous dialogue with urban and landscape dimensions. This investigation is enriched by teaching assistant contributions in courses such as Interior Architecture Design and Urban and Landscape Open Space Design.

# Spatial enactments. Performance as architectural production in the 21st century

The research investigates performances as a form of architectural production in the 21st century. It focuses on performances enacted and designed by architects in the context of exhibitions, questioning them both as projects and as media. By unfolding a partial yet global panorama of authors the research builds an atlas of 21st century performance as architecture. By doing so, it positions live events, enacted situations, and collaborative interactions as legitimate modes of architectural production.

In such cases, the outcome (and the reception) of the project lies in a gray area between the architect's authorial design and its relationship with different types of audiences and their spectrum of participation to the work. The objective is to generate a more nuanced critical reflection with which to address the vicissitudes of collaborative authorship and spectatorship in relation to this type of performative interventions which advocate for a shift of values and the construction of new narratives.

**PERFORMANCE, EXHIBITION, PARTICIPATION**

**SHORT BIO**

Alessandro Pasero is an architect and researcher. His practice moves between architecture, installation and performance. He has been trained as an architect at Salottobuono and has work with several international architecture offices. Since 2023 he collaborates with Christ & Gantenbein office on exhibition design projects.

He has been teaching assistant at the Faculty of Architecture in Genoa and Politecnico di Milano. He has given guest lectures at NABA and ETSAM. He has been studio leader at the Venice Studio organized by the Melbourne School of Architecture and a resident fellow at Domaine de Boisbuchet. Currently, he's a PhD candidate at the Politecnico di Milano, Department of Architecture and Urban Studies.

**Alessandro Pasero, Politecnico di Milano, alessandro.pasero@polimi.it**

**BOOK OF**

Laura Mucciolo, Sapienza - Università di Roma, laura.mucciolo@uniroma1.it

ABSTRACTS

# Rethinking the Author as an Open Field. The "Dishwasher House" by Frances Gabe

AUTHORSHIP, GABE SELF-CLEANING HOUSE, DESIGN-DRIVEN RESEARCH

Starting from a "dismissed" history, the self-cleaning house designed by Frances Gabe in 1984 —conceived through separate patents— this contribution explores how patents both define and negate the role of the architect by enabling replication, complicating conventional notions of intellectual "authorship". Gabe proposes an autonomous and self-taught design research methodology focusing on a central question: does designing a house using patents equate to designing a space itself?

The author develops a design process that is not the result of specific contexts or concepts but rather emerges from a certain mathematical sum of assembled parts.

This contribution aims to investigate the trajectories suggested by this case study, namely, to "open up" the field of the author to undefined or indefinable instances, transforming methodological experimentation in design. It does so by examining a one of a kind house on the edge of epic that merges the person-author with hypotheses of automatism, programmatic intents, and patents.

SHORT BIO

Laura Mucciolo is PhD. Candidate in Architecture. Theories and Design at Sapienza University of Rome, with the dissertation T*he House of Pan: Thinking Architectures in Uncertainty*. She coordinated the research *Journey through Europe: A Suburban Grand Tour* (2023) and leads *Revisiting Zodiac 1963-1973. The Architectural Publishing Legacy of Maria Bottero* (2024). Member of national and international research groups, she was part of *Tedea* (scientific coord. prof. Sara Marini, 2020-2023) and is Advisor for *City Space Architecture* (2024-2025). Author of *Terzo Paradiso* (Libria, 2022), she is finalist for the Italian Fellows Program at the American Academy in Rome (2025).

# The Undedicated Form - Resonant Spaces as a Catalyst for the individual Attribution of Meaning

Tobias Rabold, Technische Universität Berlin, atelier@tobiasrabold.com

BOOK OF

ATTRIBUTION OF MEANING, UNDEDICATED FORM, APPROPRIATION

In a society where overarching ideological references have lost universal validity, architecture's potential to foster individual meaning is increasingly relevant. This research explores the poetic potential of non-propositional spaces—architectural environments that provoke personal attribution of meaning without predefined ideological dedication. Two key parameters shape this inquiry: emotional resonance and absence of ideological dedication ex ante. Emotional resonance enables spaces to elicit affective responses, drawing from concepts like aura, atmosphere, and the sublime. The absence of ideological dedication challenges traditional spatial codification, allowing for open-ended interpretation. Through the method of intuitive drawings of spatial compositions, speculative projects, and suggestive spatial artifacts, this research investigates the dichotomy of authorship: the architect as the author of a spatial configuration and the user as the author of their own individual meaning. The study ultimately proposes a speculative typology that fosters individual sense-making in a pluralistic society.

SHORT BIO

Tobias Rabold (*1990 in Gera, Germany), is an architect living and working in Berlin. Besides his own practice, he is currently working as a teaching assistant at Technische Universität Berlin, where he proceeds a design-based PhD. After his studies in Berlin and Münster (2009-2017) he worked for multiple design-focused offices, such as Casper Mueller Kneer, London; David Chipperfield Architects, London; or Bruno Fioretti Marquez, Berlin. His personal research circulates around the question of the possibility of undedicated spaces that allow users to attribute their own meaning, creating an alternative to buildings that are charged with political, religious or historical ideology.

Ottavio Pedretti, Politecnico di Milano, ottavio.pedretti@polimi.it

ABSTRACTS

# Exploring the Architecture for Urban Air Mobility: An Investigation from Collage to AI-Generated Image

URBAN AIR MOBILITY, COLLAGE, ARTIFICIAL INTELLIGENCE

This research explores the intersection of Urban Air Mobility and Artificial Intelligence, investigating AI's role in speculative design methodologies and its potential to conceptualize new infrastructural architecture. Given that vertiports lack built precedents, AI-generated imaginary is a tool for spatial experimentation, multimodal integration, and architectural speculation.

Drawing on the historical practice of collage as an avant-garde design tool, this study examines the transition from manual compositional techniques to AI generative processes. The research tests how different AI platforms interpret prompts and influence design speculation.

However, while AI enables rapid visualization of UAM infrastructures, it raises critical concerns about authorship, aesthetic bias, and the reinforcement of stereotypical futuristic imaginary. This study ultimately positions AI not as a replacement for architectural intuition but as a tool for curating urban futures, demanding active critical engagement to ensure its meaningful application in design.

SHORT BIO

Ottavio Pedretti, architect and Ph.D. candidate in the Architectural, Urban, and Interior Design program at Politecnico di Milano. His Ph.D. research, funded by the PNRR program, is titled "Pioneering Infrastructure: Experimentation on Design Strategies for Urban Air Mobility in Italy". The research, presented at several international conferences, explores design strategies for UAM integration. Since 2017, he has worked at SANAA (Tokyo), Onsitestudio (Milan), and ION Fund (Milan). Since 2020, he has been a tutor for B.Sc. Design Studios at Politecnico di Milano. He graduated in 2018 with a thesis on abandoned industries and slums in India.

# Authorship in Design Research: A Collective and Evolving Framework for Innovation and Knowledge Production.

Federico Wulff (et al.), Cardiff University, wulfff@cardiff.ac.uk

BOOK OF

AUTHORSHIP IN DESIGN RESEARCH, DESIGN RESEARCH MODEL, KNOWLEDGE PRODUCTION BY DESIGN RESEARCH

This paper explores authorship in design research as an evolving concept, it does so through "Design Research Constellation Map" as a conceptual tool. Authorship is explored through historical contributions and institutional collaborations. By visualizing academic institutions as 'planets' within broader 'galaxies' of shared methodologies, the map highlights how scholars, networks, and institutions shape the idea of authorship in the field. It examines key figures, including Jeremy Till, Murray Fraser, and Laurene Vaughan, and their influence across different geographical contexts in the field of design research. The paper also introduces a four-stage iterative design research model focusing on interdisciplinarity and socially engaged pedagogy. It explores how design research functions as a dynamic process of knowledge production and transmission. Arguing against static, individualistic notions of authorship, the paper positions it as a collaborative and evolving force that fosters innovation, expands disciplinary boundaries, and addresses global challenges through iterative, co-produced research methodologies.

SHORT BIO

Dr. Federico Wulff is a reader at the Welsh School of Architecture, Cardiff University. He leads the MA in Architectural Design program and co-directs the MA in Urban Design. Dr. Wulff's research focuses on design research methodologies, urban design, and heritage preservation.

Dr. Mamuna Iqbal, Assistant Professor at UET Lahore, specializes in Architectural Education and Design Research Pedagogy, focusing on empathy and social justice. With 15 years of teaching experience, she has published 16 journal articles and presented six conference papers.

Sarah Becchio, Politecnico di Torino, sarah.becchio@polito.it

ABSTRACTS

# Celebrating the absence. Contemporary architecture for farewell rituals

FAREWELL, COLLECTIVITY, INCLUSION

Starting from exploring the spatial implications of recent phenomena related to death within the European context, the contribution reflects on how crematoria are shaped to reflect the existential conditions and needs of contemporary society while promoting social, cultural and ecological innovation. The widespread adoption of cremation in recent decades has transformed the crematorium from mere necessary infrastructure for the disposal of bodies into a significant building whose architectural expression is crucial in reshaping how people interpret farewell, disposal, and commemoration. This shift is particularly evident in Flanders, where, since 2008, six crematoria have been constructed through the Open Call procedure. The projects raise numerous open questions, representing both design challenges and opportunities for experimentation. The results highlight architects' different authorial imprints, together with the guidance of the Flemish Government Architect and the influence of evolving funerary practices, ritual behaviour and memorial conventions that contribute to shaping and adding layers to the project.

SHORT BIO

Sarah Becchio is an architect and co-founder of ErranteArchitetture. Her projects have been published in books and magazines and exhibited in various institutions, including the 14th International Architecture Exhibition - La Biennale di Venezia, the MAXXI Museum in Rome, the Italian Cultural Institute in Paris, and ETH Zurich. She received the Premio Maggia 2013, the Buwelt Preis 2015, and the Architetti Arco Alpino 2016. Currently, she is a PhD student in Architecture. History and Project at the Politecnico di Torino.

# The Gift of Stories

BOOK OF

Greer Lorca Mac Keogh, University of the Arts London, g.mackeogh@chelsea.arts.ac.uk

**HOSPITALITY, GIFTS, STORYTELLER**

My current research centres on my experiences as an artist, a 'guest' and 'host' in rural communities in Ireland, where building relationships at a local level has revealed wider notions of hospitality towards 'outsiders' on a national and international scale. Over time, it has become clear that the act of being a guest, or host, is deeply personal, shaped by an entanglement of influences and experiences. Under the title *The Hotel*, my enquiry consists of a body of practical, site-based, and archival research, interwoven with contextual and conceptual research, from which the perspective of guest, host, and storyteller are explored.

**SHORT BIO**

Greer is a PhD student at Chelsea College, UAL (2016 - 24). She was awarded an AHRC Doctorial Studentship from TECHNE for her research project called Acts of Hospitality: relations between guest and host as practice. She holds an MA with Distinction in Cross-sector and Community Arts from Goldsmiths University in London (2009/10) and BA in Sculpture from Crawford College, Ireland (2004/06). Greer is an Associate Lecturer at UAL in critical practice. Her knowledge spans working across many roles – curator, artist, collaborator, facilitator and coordinator - in both formal and informal settings, such as schools, galleries, neighbourhoods and public spaces.

Morika Kakinuma Deangelis, Universita degli Studi di Ferrara,
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ABSTRACTS

# Regeneration as rewriting. Exploring the authors of the narrative in neoliberal urban redevelopment projects

AGEING IN PLACE, URBAN REGENERATION, URBAN EXPERIENCE

The PhD research titled "Public housing and private interests: The experience of ageing in place in public housing in Italy and Austria" explores the effects of neoliberal urban regeneration on the housing conditions of older adults, through case studies in Milan, Italy and Vienna, Austria. The research project compares the transformation of neoliberal urban policies, the role of private and public housing policies, and how differing approaches to urban regeneration have affected the housing conditions of older adults in public housing. At the heart of this research lies the complex question of authorship over the narrative of urban regeneration: What narratives are inscribed upon the urban space undergoing transformation, by whom and in what ways? This paper examines how neoliberal urban projects are subject to overlapping, conflicting narratives, and interrogates their authorship together with the role of the researcher in shaping and reconstructing these narratives.

SHORT BIO

Morika Kakinuma DeAngelis, M.Sc. in Urban Planning and Policy Design at Politecnico di Milano, is a doctoral candidate at the University of Ferrara, Department of Architecture. She has worked on research projects investigating the housing conditions of older adults or persons with disabilities, the impact of eviction policy on vulnerable populations, best practice in property acquisitions, the effects of local bylaws on people experiencing homelessness, barriers to enabling rental housing, and quantitative analysis methodologies for provincial housing need assessments. Her current research focuses on 'ageing in place' policies for older adults in public housing.

# Authorship on the Margins: Regenerating Urban Voids through Design-Driven Narratives

Nicolò Chierichetti, Politecnico di Milano, nicolo.chierichetti@polimi.it

BOOK OF

METADESIGN, MOBILITY RESIDUAL SPACES, APPLIED RESEARCH

The reconfiguration of residual spaces along infrastructures, such as Milan ring roads, offers fertile ground to explore authorship as a collective and iterative process. Through methodologies including mapping, taxonomy-building, and the construction of narratives, this research investigates how the designer role transitions from individual creator to mediator who synthesizes technical, cultural, and spatial components. It addresses site-specific explorations beside broader systemic analyses, stressing the balance between micro-scale sensitivity and macro-scale strategic frameworks. It places infrastructural voids as opportunities for urban regeneration, challenging traditional and prescriptive approaches by adopting adaptive and scalable guidelines. Co-funded by a third-party commissioner, this applied research aims to define conditions for future interventions without fixed outcomes, raising critical questions about the nature of authorship when multiple stakeholders are involved. Eventually, by reclaiming neglected urban voids through collaborative narratives and design-driven explorations, the research expands disciplinary boundaries and reframes infrastructure as both a technical necessity and a cultural opportunity.

SHORT BIO

Nicolò Chierichetti is an Architect and PhD candidate in Architectural Urban Interior Design at the Department of Architecture and Urban Studies in Politecnico di Milano. He is currently a guest researcher at TU Delft in the Department of Architecture, working within the Architectural Design Crossovers group on research-by-design approaches to research and teaching. He is pursuing research co-funded by PNRR national funds and Milano Serravalle Milano Tangenziali company, on explorative scenarios as design guidelines for the urban regeneration of residual spaces along the Ring Roads in the Milanese territory.

Wen Quan Zhang, Politecnico di Milano, wenquan.zhang@polimi.it

ABSTRACTS

# Cooperation in Upcycling Architecture and Coauthorship in Cultural Change

UPCYCLING ARCHITECTURE, COAUTHORSHIP, CULTURAL CHANGE

This paper discusses the upcycling architecture from the perspective of different authors' cooperation across time. Three case studies - Zeitz MOCAA in South Africa, Strawberry Facility in Japan, and KEVN in the Netherlands - reveal how architecture has evolved through collaboration between past builders, materials, and contemporary architects. Drawing on Hegelian dialectics and vernacular theory, it argues that upcycling architecture reflects the continuity and transformation of culture. Material reuse, collage, and emotional expression combine to produce multiple layers of meaning. Contemporary architects act as mediators, integrating historical traces and environmental values into new spatial forms that reflect sustainability and identity.

SHORT BIO

I am a Ph.D. student from POLIMI. I am in my second year. My major is in architecture with a focus on upcycling projects. My research explores the dynamic interplay between structures and contemporary design interventions, emphasizing sustainable and innovative architectural practices. My background includes experience in architectural design and building energy consumption with historic buildings.

# Cultural Narratives in Collective Spaces. The Role of Architectural Design in the Regeneration of Miao Villages

DESIGN-DRIVEN RESEARCH, RURAL REVITALIZATION, MIAO VILLAGE

Modernization and urbanization improved the lifestyle of local people, and the layout of collective space was modified accordingly, disrupting the historical grammar of public space in Miao villages in Guizhou. Amidst China's rural revitalization efforts, locals are adapting to rapid societal changes, with architectural design subtly influencing their survival strategies. This research investigates the interplay between Architectural Design, Cultural Narratives, and Collective Spaces in Miao villages, offering insights into their cultural dynamics.

The study uses cultural narratives and collective spaces theory within architectural design, using Narratology to understand how architectural elements contribute to Miao villages' cultural narrative landscape. Additionally, the research emphasizes the importance of collective spaces for social interaction and cultural preservation in Miao villages, fostering community cohesion and identity. The core focus lies in examining how architectural design conveys cultural meaning in Miao villages, portraying cultural identity and values symbolically.

By integrating theoretical frameworks with empirical research, the study deepens our understanding of the relationship between architecture and culture in Miao communities.

SHORT BIO

Yidan LIU is a Ph.D. candidate in the Architectural, Urban, and Interior Design Program (AUID), Department of Architecture and Urban Studies (DAStU), Politecnico di Milano. Double Degree Program with the School of Architecture, Tianjin University. Her primary research interests include traditional village revitalization, cultural heritage preservation, and contemporary architectural philosophy. She worked on design projects in rural areas of China, including Guizhou, Heilongjiang, and Fujian.

BOOK OF

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## Notes

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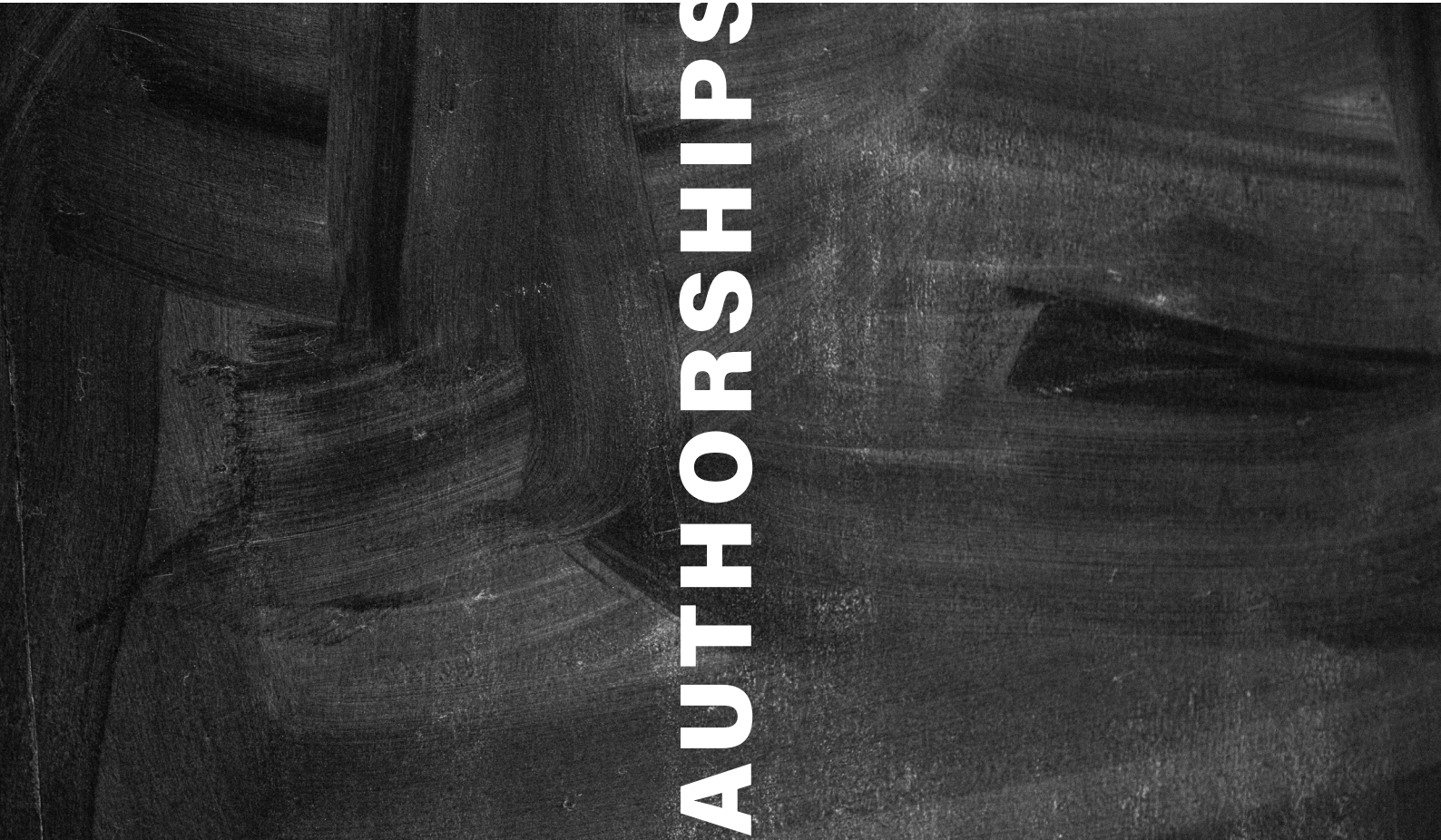
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