



POLITECNICO  
MILANO 1863

DEPARTMENT OF ARCHITECTURE  
AND URBAN STUDIES

CALL FOR PAPERS

# EXPOSED PRÀXIS

The atelier and other cripto-exhibitions of architectural poetics and intentions

Edited by Fabrizia Berlingieri (DAStU/Polimi)

**DISPLAY:** The presence of the future. An archive/laboratory of the immaterial heritage of architectural exhibitions

PRIN Call 2022 | Research unit Politecnico di Milano | Call for papers for edited volume (Mimesis Edizioni)

In its various facets of atelier, home office, workshop, and lab, the architectural office is a proper stage for expressing and disseminating, consciously or unconsciously, the generative processes and imaginaries underlying design poetics. A dual place where architecture, in the making and thinking, shows itself. It is not just a working environment, indeed, but a place where attitudes and experiences crystallize in spaces that often turn out to be true personal collections, fragments of a discreet and authorial mosaic. For instance, the archive, the library, the model room, the gallery, and the desk appear as spatial tropes, allusions to formal and intellectual decoding of the world and, at the same time, fertile microcosms for the project and its constant reformulation. Assuming the intrinsic relationship between studiolo and wunderkammer – between production and projection – later outlining the more institutional museographic model, the volume is a collective exploration of the atelier as a proto-exhibition space of architectural poetics and intentions. Its purpose is to present a discreet survey not focusing on self-reflection of way of doing, but instead on the challenge of representing the submerged world of references essential for the design process. What kind of relationship does exist between a specific poetic and the organization of the place hosting its creation? What figures emerge, and through which media are they conveyed? **Ultimately, the aim of the volume is a broader dowsing investigation into whether and how these spaces – in-between the personal and the public, exposed to risky fetishistic perversions – can identify some lateral exhibition practices in the contemporary world, contributing in reverse to the expansion of the architectural praxis itself.**

The requested contributions explore the two terms of investigation – space, and intention – starting from their concreteness in exhibition methods poised between production and authorial representation.

**1-FIGURES/SPACES.** This section explores specific case studies on existing house museums or ateliers museums. Contributions should investigate and reflect on the spatial features and the relationship between work and exhibition space, posing some questions. For example, is it possible to draw analogies with previous models (wunderkammer, studiolo, scriptorium, herbarium, archive, workshop, laboratory, atelier, gallery)? And do these analogies reveal other possible interpretations? The contribution, focused on a space and/or a way of exhibiting, takes the form of micro-narratives made up of a text of approximately 6000 characters (1000 words), including spaces, notes with internal bibliographical references excluded, and a maximum of four significant images and exemplars to convey the narrative itself, preferably unpublished or authorial.

**2-INTENTIONS/DIALOGUES.** The section addresses today's theoretical questions on the role of exhibiting – and of collecting – within the spaces of contemporary architectural production, understood as expressions of cultural and operational positioning and tools for communicating authorial poetics. Contributions should critically focus on exhibitions or publications by architects based on the idea of collection or explore the relationship between space and poetics through interviews and interdisciplinary dialogues (with philosophers, architects, curators, artists, and art historians). The objective is to create a narrative collection contrasting with the visual one of Figures/Spaces. As an extended essay, the contribution must be between 15,000 and 25,000 characters, including spaces and notes (3000-5000 words) and excluding the bibliography. No images are allowed in this category.

The contributions will be selected through a peer review process by the scientific committee and eventually displayed at an international conference and exhibition organized by the PRIN “Display” research unit of the Politecnico di Milano (2024/2025).

## Display Series

The volume is part of the Display Series published by Mimesis Edizioni, Milan. It is a production of the Politecnico di Milano Research Unit of the PRIN 2022 Research project: “The presence of future. An archive/laboratory of the immaterial heritage of architectural exhibitions”. The Unit, that is the scientific committee of the Display Series, is composed by Alessandro Rocca, Fabrizia Berlingieri, Stamatina Kousidi, Carles Muro, Giulia Setti.

## Prin “Display” Research Group

Università di Camerino - Pippo Ciorra (P.I.), Marco D’Annunziis, Gabriele Mastrigli, Luigi Coccia, Luca Galofaro, Gerardo Doti, Sara Cipolletti, Vittorio Loreto, Stefania Leonetti, Alessia Guaiani, Giulia Menziatti. Politecnico di Milano - Alessandro Rocca, Fabrizia Berlingieri, Stamatina Kousidi, Carles Muro, Giulia Setti, Gianluca Croce, Filippo Lorenzo Balma, Alessandro Pasero, Miriam Pistocchi. Università di Napoli Federico II - Pasquale Miano, Gioconda Cafiero, Angela D’Agostino, Bruna Di Palma, Gaspare Oliva.

## Deadlines

Contribution submission (for the two types):  
9 August 2024

Communication of acceptance and review of contribution: 16 September 2024

Revised submission: 14 October 2024

## Submission guidelines

Manuscripts must be submitted in English and formatted according to the Chicago Manual of Style, notes and bibliography system (available at [https://www.chicagomanualofstyle.org/tools\\_citationguide/citation-guide-1.html](https://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-1.html)). At submission, the supporting images need to be sent as separate jpg files; image captions must be placed on a separate page at the end of the manuscript. Authors need to obtain permission for the use of copyrighted material from other sources prior to submission. A short biographical note for each author, limited to 100 words, needs to be included in the manuscript. Please submit your proposal, and eventual requests for further information, to the following address: [fabrizia.berlingieri@polimi.it](mailto:fabrizia.berlingieri@polimi.it).

## Repertoire

Giovanna Borasi (ed.), *The Other Architect*, 2015 | Cynthia Davidson (ed.), *Log, Curating Architecture*, 20, 2010 | Didier Fiuza Faustino, *(G)host in (S)hell*, *Storefront for Art and Architecture*, New York, 2008 | Tina Di Carlo, *ASAP Archive of Spatial Aesthetics and Praxis*, New York, 2011 | Luigi Ghirri, *Studio di Aldo Rossi in via Maddalena Milano*, *CCA Montreal*, 1988-1989 | Hans Hollein, *MAN transFORMS. Aspects of Design*, *Cooper-Hewitt Museum*, New York, 1976 | Christian Hubert, *Idea as model*, *IAUS*, New York 1976/1977 | Heinrich Klotz, *Das Ideale Museum*, *Documenta 8*, Kassel, 1987 | Fulvio Irace, *Assenza-presenza: due modelli per l'architettura*, *Galleria d'arte italiana*, Bologna 1977/78 | Phyllis Lambert, *CCA archive* | André Malraux, *Les Musée Imaginaire*, 1947 | Andrea Cortellessa (ed.), *Giorgio Manganeli, Emigrazioni oniriche*, *Adelphi*, Milano 2023 | Pierluigi Nicolin (ed.), *Lotus*, *Il museo dell'architettura*, 35, 1982 | Valerio Olgiati, *Pictographs - Statements of Contemporary Architects*, *La Biennale di Venezia. Mostra*

*Internazionale di Architettura*, 2012 | OMA, *Content*, *Neue National Gallery*, Berlin, 2003 | Giovan Battista Piranesi, *Due candelabri*, *Ashmolean Museum Oxford*, 1768 | Rosamond Purcell, *All Things Strange And Beautiful*, *Danish Natural History Museum*, Copenhagen, 2011 | Gerard Richter, *Atlas*, 1972 | Aldo Rossi, *The Bonnenfant-en Museum*, 1990-1995, Maastricht | John Soane, *House and Museum in Lincoln's Inn Fields*, Londra 1792-1824 | Edoardo Souto de Moura, *Floating images Wall Atlas*, 2012 | Vincenzo Trione, *Prologo celeste. Nell'atelier di Anselm Kiefer*, 2023 | Oswald Mathias Ungers, *Haus in Belvederestrasse*, Köln, 1958-1990 | Philip Ursprung, *Herzog & de Meuron, Archeology of the Mind*, *CCA Montreal*, 2003 | Christophe Van Gerrewey, Tom Vandeputte, Véronique Patteeuw (eds.), *OASE, Exhibitions. Showing and Producing Architecture*, 88, 2012 | Todd Williams e Billie Tsien, *Casa degli Scaffali*, *La Biennale di Venezia. Mostra Internazionale di Architettura*, 2012 | Aby Warburg, *Mnemosyne Bilder Atlas*, 1927-29.