

TERRAGNI LINGERI PONTI LANCIA  
FIGINI POLLINI GARDELLA MINOLETTI  
LATIS ASNAGO VENDER MORETTI  
BOTTONI BELOTTI CACCIA DOMINIONI

# DEEP

## m i l a n o

an idea by Lorenzo Degli Esposti

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SMownPublishing

Lorenzo Degli Esposti

# **DEEP MILANO**

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This book presents the results of the international architectural composition workshop DEEPmilano 2013 conceived by Lorenzo Degli Esposti and offered by the School of Architecture and Society at Politecnico of Milan and the Architectural & Urban Forum - Milan, held at the Politecnico di Milano in July / September 2013.



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### Results

#### First Prize

team 5

Giada Bonatti

Celina Labanca

Vittorio Marelli

mentor: Carlo Alberto Maggiore

tutor: Fabio Casula



#### Mention

team 3

Francesco Nobili

Gregorio Pecorelli

Andrea Zecchetti

mentor: Paolo Belloni

tutor: Daniele Zerbi



#### Mention

team 9

Federico Cecere

Alexandre Giordani

Claudio Rossi

mentor: Paolo Danelli

tutor: Maurizio Petronio



#### team 1

Ilaria Pittana

Luca Richini

Felicia Trotta

mentor: Giorgio Santagostino

tutor: Tommaso Raffa

#### team 2

Cesare Albergoni

Gabriele Bergna

Brenda Pracht

mentor: Lorenzo Consalez

tutor: Francesca Maria Pozzi

#### team 3

Francesco Nobili

Gregorio Pecorelli

Andrea Zecchetti

mentor: Paolo Belloni

tutor: Daniele Zerbi

#### team 4

Serena De Bonis

Silvia Favini

Laura Pagani

mentor: Emilio Caravatti

tutor: Carlo Lunelli

#### team 5

Giada Bonatti

Celina Labanca

Vittorio Marelli

mentor: Carlo Alberto Maggiore

tutor: Fabio Casula

#### team 6

Fabio Figaroli

Claudio Natalini

Giulia Tonelli

mentor: Pierluigi Salvadeo

tutor: Alice Bottelli

#### team 7

Inna Burshteyn

Valerio Sorgini

Greta Taronna

mentor: Andrea Di Franco

tutor: Alessandro Raffa

#### team 8

Amedeo Aiello

Anton Kotlyarov

Ani Zakaryan

mentor: Nicolò Privileggio

tutors: Marco Baccarelli,  
Marco Voltini

#### team 9

Federico Cecere

Alexandre Giordani

Claudio Rossi

mentor: Paolo Danelli

tutor: Maurizio Petronio

#### team 10

Alessandro Abate

Mattia Rota

Lorenzo Visioli

mentor: Camillo Botticini

tutor: Ilaria Prezezzi

#### team 11

Angelo Lagostina

Federico Marani

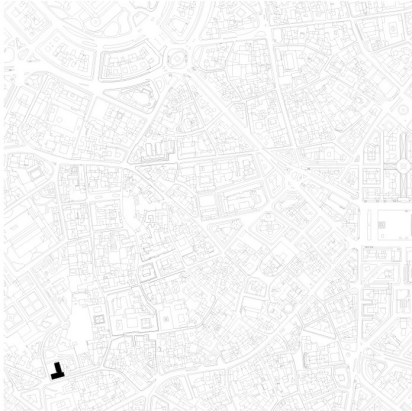
Valentina Rao

mentors: Camillo Magni,  
Stefano Tropea

tutor: Riccardo Nemeth

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# TEAM 6 - RESIDENTIAL BUILDING IN VIA LANZONE BY G. AND V. LATIS



## **team 6**

**Residential building**  
via Lanzone 6  
1949-1951

**Gustavo Latis**  
**Vito Latis**

*students:*  
Fabio Figaroli  
Clusone (Bergamo)

Claudio Natalini  
Albizzate (Varese)

Giulia Tonelli  
Bagnolo Mella (Brescia)

*mentor:*  
Pierluigi Salvadeo

*tutor:*  
Alice Bottelli





### Pierluigi Salvadeo

He graduated with a degree in architecture from the Politecnico di Milano, and earned a PhD in Exhibition and Interior Design. Assistant professor in Exhibition and Interior Design at the Politecnico di Milano, where he currently teaches. Scientific curator of several international design workshops, national and international conferences, and conventions, he has won several architecture prizes, such as: Premio Nazionale di Architettura Luigi Cosenza (1994 and 1996), First Prize at Concorso Opera Prima (1995), First Prize Domus/InArch (1996), First Prize for an ALER building in Pioltello (2005 competition), First Prize ex-aequo for a library in Melzo (2006 Ideas competition), Honorable Mention at the Medaglia d'Oro all'Architettura Italiana prize (Triennale di Milano, 2006), First Prize for the design of three social housing buildings in Monteluce (2007 competition), and Special Prize in Design for All Italia, Dedalo Minosse International Prize (2011).

### Alice Bottelli

She graduated with a degree in architecture in 2007 at the Politecnico di Milano. She worked for Degli Esposti Architetti, involved in preliminary, permit, and execution design. Her career as a freelance architect began in 2008, collaborating with important firms on design competitions and urban scale projects, such as the City Life housing in Milan and the Taipei Pop Music Center in Taiwan. She was founding partner, with Joi Donati, of DBmLab in 2010. Since 2010, she has been collaborating with Prof. Paolo Caputo in his Architecture Design Studio and with Prof. Pier Federico Callari in his Museography course, both at the Politecnico di Milano. Since 2009, she has been collaborating with the Accademia Adrianea di Architettura e Archeologia, within the activities of the traveling Master in Museography, Architecture and Archaeology.



## The City: from Place to Condition

*Pierluigi Salvadeo*

The project by Gustavo and Vito Latis (1949/51) is situated in a central zone of the city of Milan that was seriously bombed in 1943. In order to solve the reconstruction problem for a vast urban area delimited by Via Circo, Via Lanzone and Via San Pio V, the project is given to the Latis brothers and to Asnago & Vender. The first firm works at the corner of the streets, the latter just next to that, on a site facing Via Lanzone. Latis' project is composed of two distinct buildings, four and eight stories respectively, both stepped back from the street and looking onto an internal garden. Both are destined for residential dwellings: the low building has small units, exclusively to be rented, while the tall one has apartments for owner-occupied private residences. This latter

building may be defined as one of “superimposed villas,” because each floor houses just one apartment, with large windows and balconies. This definition is commonly used for other works of architecture in Milan from that period, like Giulio Minoletti’s building on Corso di Porta Romana, similar in concept, to which the architect attributes the name of a “dwelling made by superimposed villas.”

A reference to rationalism and to some of Le Corbusier’s most propagandist manifestos is still very present in several Milanese architects of that period. In spite of Rogers’ theories and the concepts of continuity and tradition so influential during the reconstruction period, a mirage of a kind of architecture able to guarantee a peaceful life within a rational dwelling is still very strong. The five points were intended to guarantee a perfect existence for mankind, and the superimposed villas, a clear reference to Le Corbusier’s Immeuble Villa, are speaking of this happy ending. The same can be said for the frame façade, an evident reference to a rational principle in the construction, which had in Terragni’s Casa del Fascio an important precedent application. Many further themes are obviously in the Latis brothers’ works, observable in those complex spatial relationships which are evident in the comparison between these two buildings, the first more compact and clad with Vicenza white stone and the latter in which lightness and dynamism prevail, or abstract decorations, or the use of art as an important completion of architecture, thanks to Lucio Fontana’s panels. The principal relations with the context have been wisely resolved by the architects: the relation between the low body and some pre-existing buildings; the disposition of both bodies with respect to the public space and the internal garden; the geometric relationship and alignment with Asnago and Vender’s building.

Definitively, a perfect case of reconstruction, insertion, and reinterpretation of a piece of the city, perfectly dated in its conception and results, and so old-fashioned today that it does not allow any debate, only discussions among architects and art historians. So the match would be over, a history to be accepted, as it comes to us, if only the DEEPmilano workshop did not force us, willy-nilly, to reflect upon it, as if in a school of architecture, where teachers and students test themselves in virtuoso exercises and varied thinking. Even more intriguing was that, in this place, there is no need of a project. At least a project in a traditional sense: neither construction, nor reconstruction; neither stitching nor repurposing, or anything at all. So, freed from any constraints, outside of any real necessity (as architects on the contrary do usually love to have) and without any client asking for new uses, we tested ourselves in theoretical exercises, but not abstract, or at least that is how we thought of it.

We started from the observation that a new modernity with great expansive power, even if the bearer of partial and disjointed transformations, has today modified knowledge into an interdisciplinary skill, overcoming the restrictions of the great continuous narratives about the past and every other idea of continuity. We also think that a rational attitude and its definite answers are today stored in the past and absolutely inadequate in terms of reading the complex phenomena of contemporaneity. Electronic devices and computer technolo-

gies allow us to use the land in a freer way, transforming it into a sort of continuous surface, crossable and reversible. So, following this general trend, our cities and our ways of approaching architecture are changing.

Typological space has been substituted by an incomplete space, imperfect, reversible, and interested in processes of continuous regenerations. The common hierarchical order of indoor and outdoor spaces has been turned upside down, as has public and private, the building and the city. This role inversion seems to cause a transversal territory without specializations, where functions are no longer fixed. In these conditions, architecture is only able to give partial answers, and today the city is not exclusively defined by its morphological, distributive, and service positioning layouts. It is instead heterogeneous, transversal, multidisciplinary, scattered, introspective, and sometimes even intangible. Specialized uses, perceptive frameworks, information networks, artificial climates, and communication systems all affect this kind of city. Those conditions are all included in architecture, but are scarcely describable by formal architectural language. Construction activities are very effectively flanked by the directing of single scenes, which make the city a complex, heterogeneous, multisensory, and experiential place. From these concepts, we moved to understand our possible city project's character, and in particular around the Latis brothers' buildings.

These still represent, by virtue of their history and features, an idea of the city defined by parameters and specializations, the metaphor of a harmonious and structured society, where every part (housing, leisure, work, green, circulation, etc.) is expressed by a specific and defined spatial setting. In assuming a critical position toward these concepts, four principal topics drove both our preliminary research and our project, without a clear distinction between those two stages. Our drawings are not therefore exhibited following a sequential logic, from the research to the project, but their disposition expresses the total permeation of the two.

*First topic:*

The topic of the architectural surface, as a thin layer, seems to have become a dominant condition today, even in spatial design. A kind of omnipresent bidimensionality is the result, putting architecture in a condition to be constantly admired and transferring a great part of its value to the requirement of a self-referential spectacularization. It is an idea of space that is no longer linked only with its volumetric dimension, but also with the disarticulation and pulverization of the traditional elements of architecture.

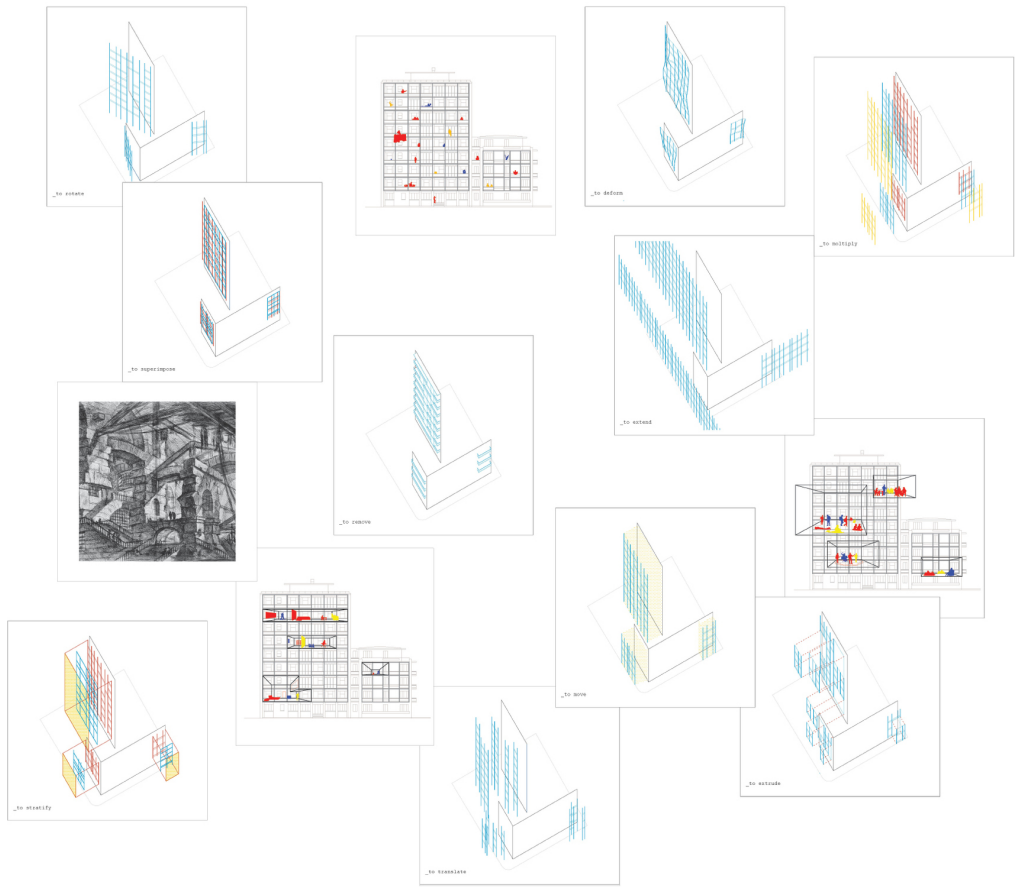
*Second topic:*

The dwelling of post-industrial society is a creative act, able to continuously invent new ways to use the space, sometimes inappropriate, but always innovative. New dwellers use cross-cutting architecture in the city, transforming the idea of a fixed place into a dramaturgical one, where the spectacular instability of the location substitutes for the permanence and the sacredness of place.

*Third topic:*

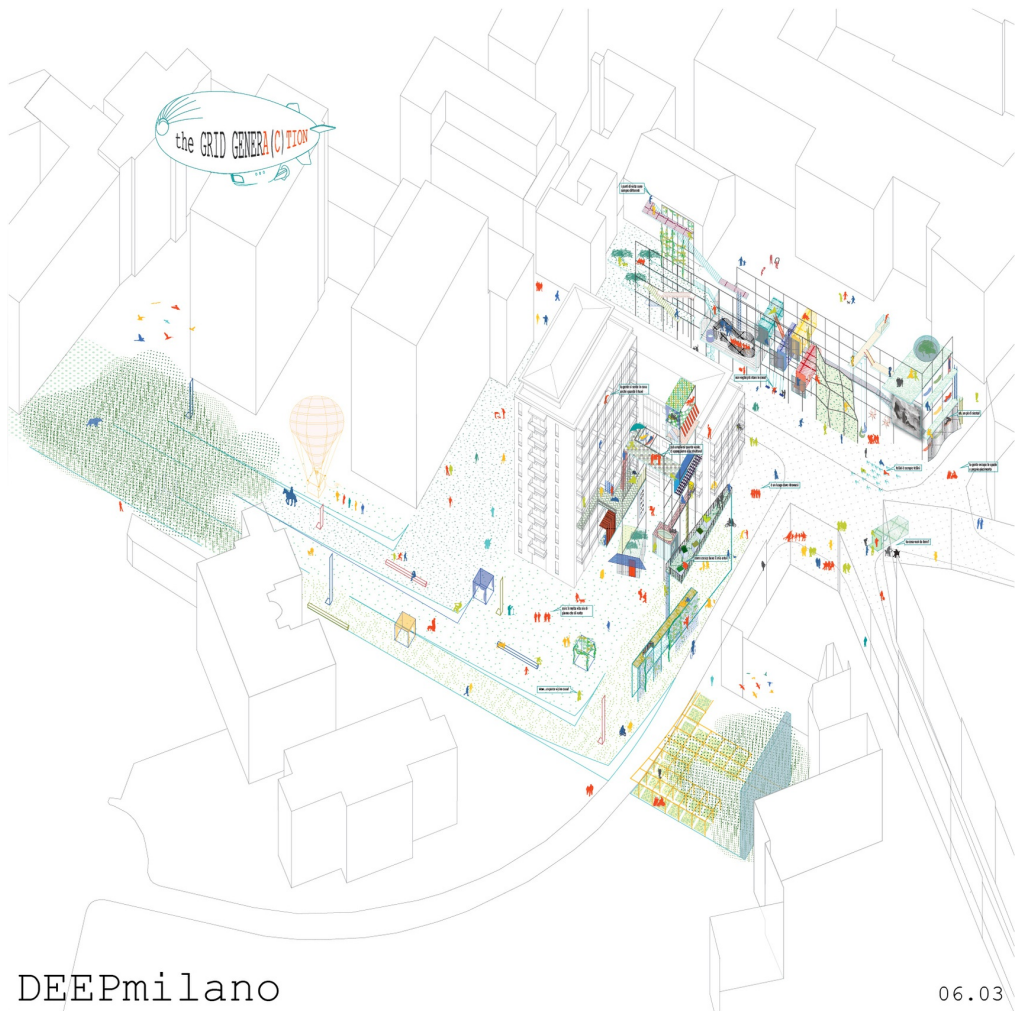
It is a new society that inhabits the space in a freer and more open way, able to enter both the immaterial spaces of the network and the built space of the





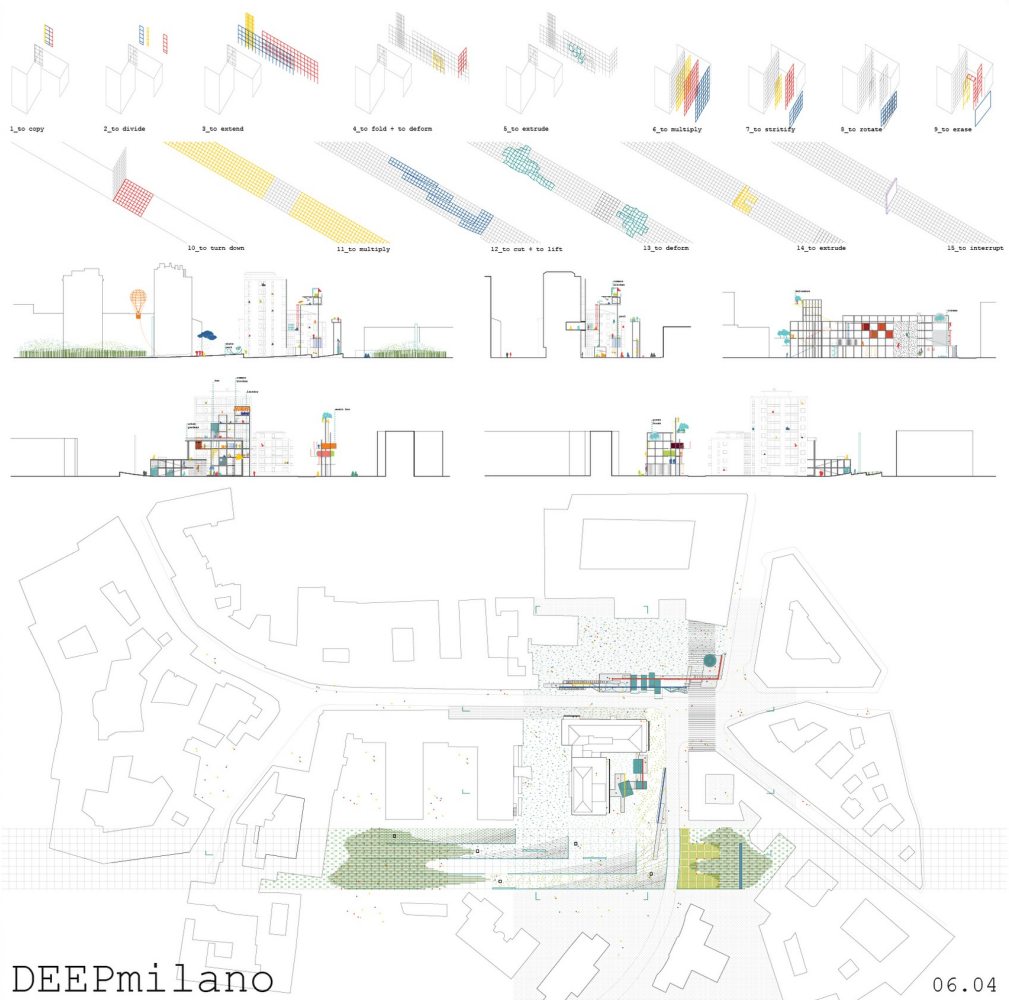
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