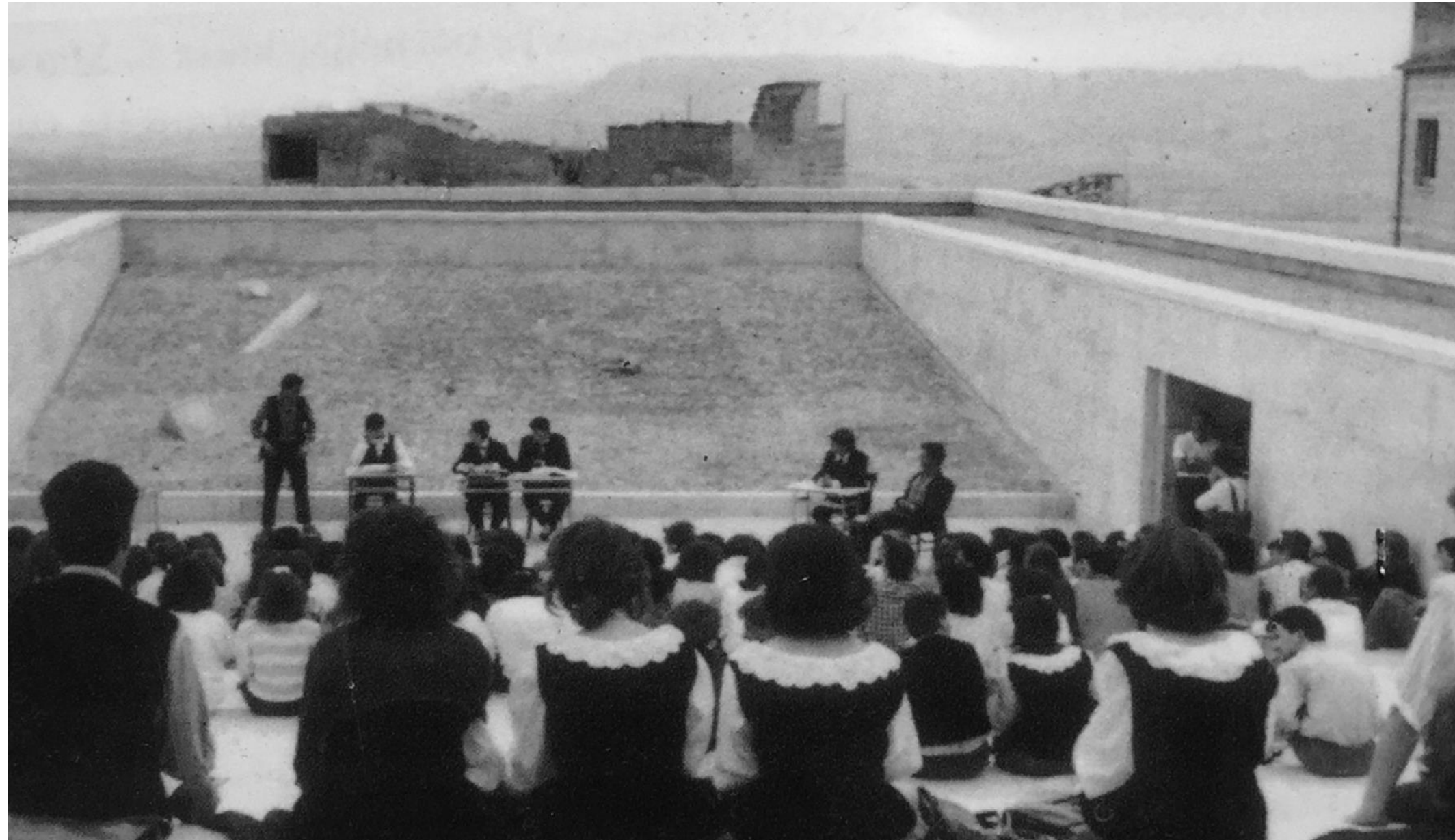


THE PLACE OF IN-EFFICIENCY



“to the form of the building contribute elements that only partly appear on the surface, being the most, so to speak, set back and only at times able to reveal their *hidden weave*”

Francesco Venezia, *Le Idee e le Occasioni* (Milan: Electa, 2006), pp. 7-8



Open Air Theatre, Salemi - Francesco Venezia, 1986

“becoming a commodity constitutes for the individual the only possibility of expressing his or her vitality, through the cycle of commodities and the *commodification of the individual*”

Fabio Merlini, L'Efficienza Insignificante [The Insignificant Efficiency]
(Bari: Dedalo, 2009), p. 132



Contrapposto Studies, i through vii - Bruce Nauman, 2015

“[utopia] is solely instrumental: it represents itself, but not as a prefiguration of a different Model of the System ... but as a *critical Hypothesis* related to the system itself”

Archizoom Associati, City, Assembly Line of Social Issues. Ideology and Theory of the Metropolis in, Casabella 350, August 1970 in, Andrea Branzi, No-Stop City (by Archizoom Associati), (Orléans: HYX, 2006), p. 157



A Journey from A to B - Superstudio, 1969

THE PLACE OF IN-EFFICIENCY



No-Stop City - Archizoom Associati, 1969

“there must be *immobility*, then, and not work;
silence, and not production; statements, and not
construction; concentration on the uses and manners
of using one’s own thought and action”

Germano Celant in, Emilio Ambasz, Italy: The New Domestic Landscape
(New York: MoMA, 1972), p. 387



Drawing Restraint 2 - Matthew Barney, 1988

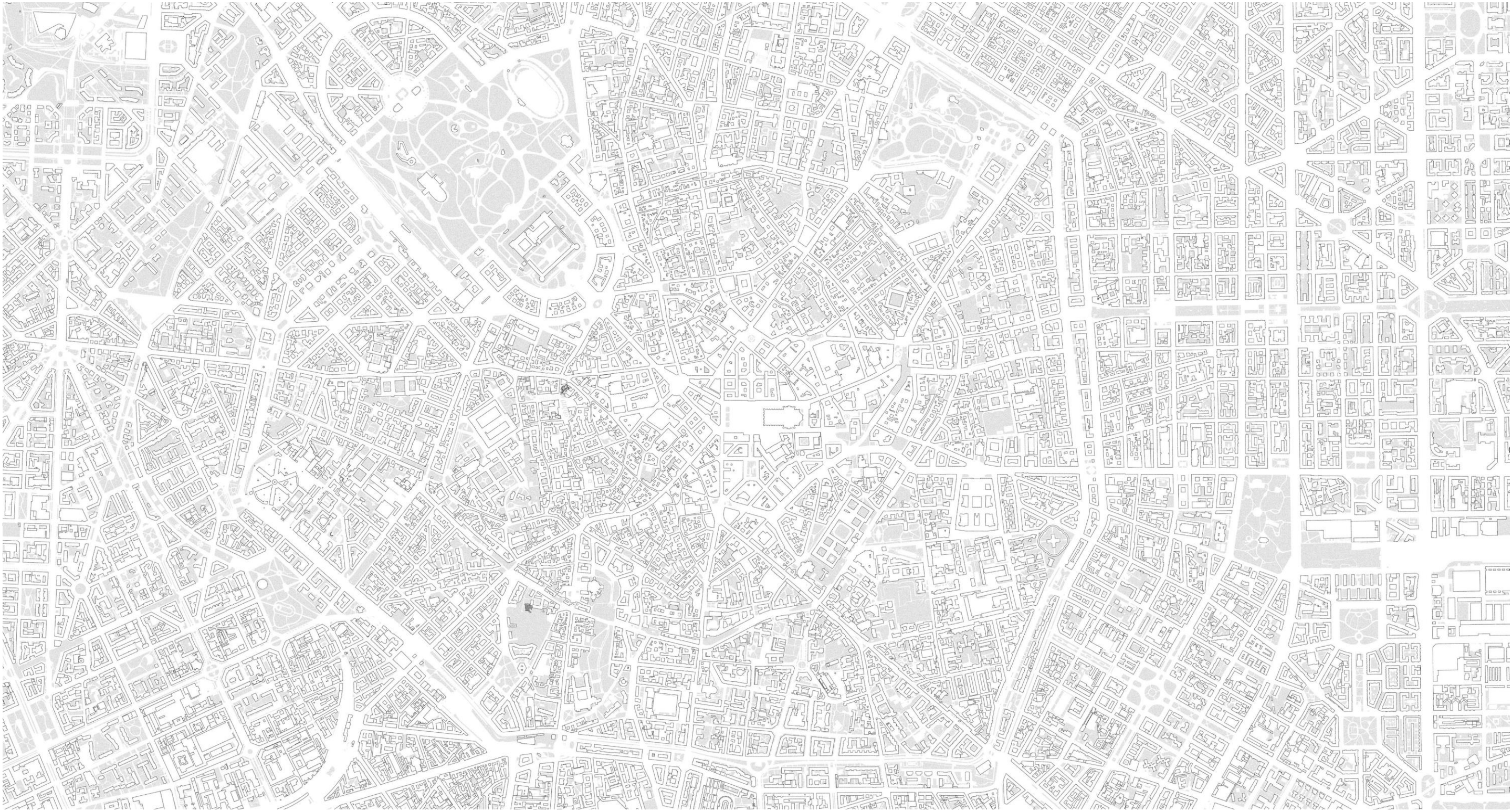
Could we structure a space in the city that, outside of dynamics of consumption, but not denying the dialogue with the city itself, seeks to intertwine with its overlaps, steeped in distant memories and associations, by defining the public space of encounter and exchange, of dialogue and representation?

On the morbidity of performance and expectation, we might say that the contemporary Utopian intent, this thesis, regards defining a potential place, and its interpretive structure, devoid of expectations –

an in-efficient place.

“The singularity of any work grows together with its *locus* and its history, which themselves presuppose the existence of the architectural artefacts”

Aldo Rossi, L'Architettura della Città [The Architecture of the City]
(Milan: Clup, 1966)

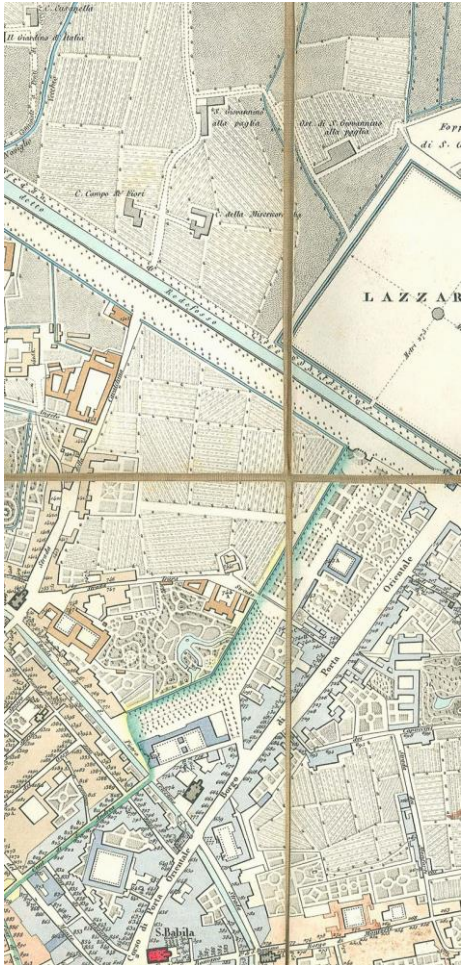




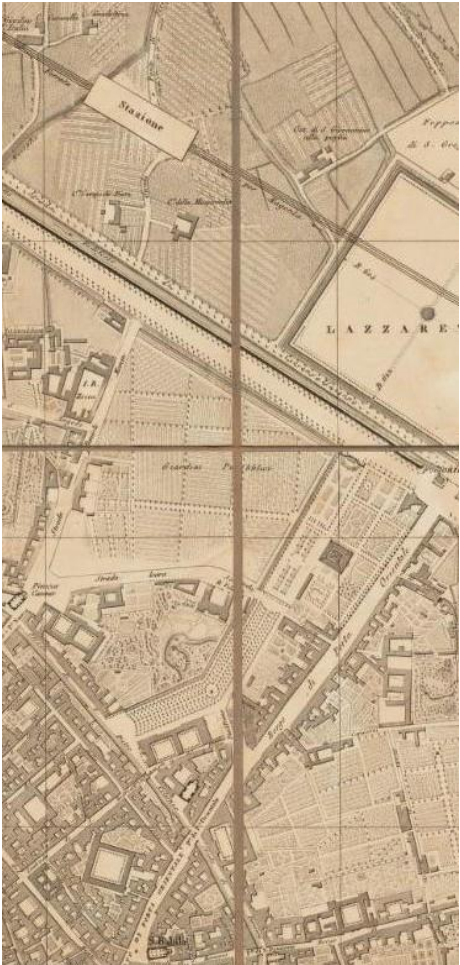




Giardini di Porta Venezia



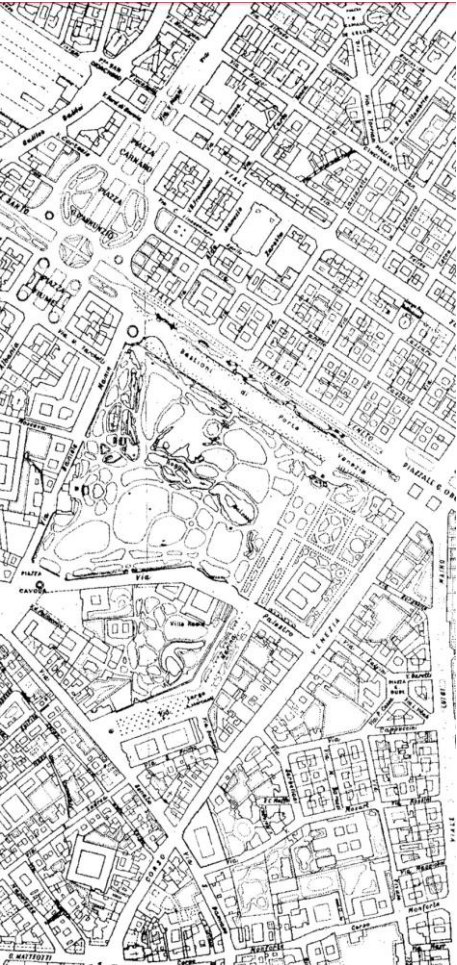
1856



1860



1883



1946



1990

“... ‘getting lost’ still takes us somewhere; and being lost is a way of *inhabiting space* by registering what is not familiar: being lost can in its turn become a familiar feeling”

Sara Ahmed, *Queer Phenomenology: Orientations, Objects, Others*
(Durham: Duke University Press, 2006)



THE PLACE OF IN-EFFICIENCY

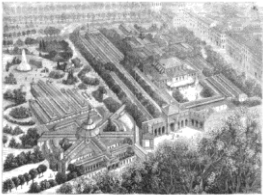
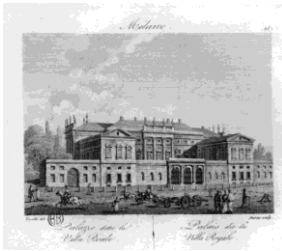


THE PLACE OF IN-EFFICIENCY



Overlapping Narratives

THE PLACE OF IN-EFFICIENCY



Palazzo Dugnani - late '600, extended in mid '700
GAM, Villa Belgiojoso - Leopoldo Pollack, Giuseppe Piermarini, 1790-96
Padiglione del Caffè(now kindergaten) - Balzaretti Giuseppe, 1863
Museo civico di storia naturale - Giovanni Ceruti, 1892-1907
Esposizione Nazionale Italiana - 1881
Car' Brutta - Giovanni Muzio, 1922
Palazzo della società Buonarroti - Piero Portaluppi, 1926-30
Palazzo Fidia - Aldo Andreani, 1929-32
Civico planetario Ulrico Hoepli - Piero Portaluppi, 1930
Villa Necchi Campiglio - Piero Portaluppi, 1932-35
Palazzo dell' Agenzia delle Entrate - Eugenio Marelli, 1932-36
Palazzo Pavesi - Asnago e Vender, 1933-34
Casa Feltrinelli - Lodovico Belgiojoso, Alberico Belgiojoso, 1934-35
Palazzo Torre Rasini - Gio Ponti, Emilio Lancia, 1935
Palazzo Montecatini - Gio Ponti, Antonio Fornaroli, Eugenio Soncini, 1938
Palazzo dell'informazione - Giovanni Muzio, Mario Sironi, 1942
Centro Culturale Svizzero - Meli Armin, 1947-52
Torre Breda - Luigi Mattioni, 1950-55
Il Palazzo Montecatini - Gio Ponti, Antonio Fornaroli, Eugenio Soncini, 1951
Museo della Permanente - Achille & Pier Giacomo Castiglioni, Luigi Frattino, 1953
Padiglione d'Arte Contemporanea - Ignazio Gardella, 1954, 1994
Torre Turati - Luigi Mattioni, 1958
Palazzo La Serenissima - Eugenio & Ermenegildo Soncini, 1966
Torre Turati - Giovanni Muzio, 1968
L'Italia Corporativa - Mario Sironi, 1936, wall mosaic

THE PLACE OF IN-EFFICIENCY



- Palazzo Dugnani - late '600, extended in mid '700
Padiglione del Caff (now kindergaten) - Balzaretti Giuseppe, 1863
Esposizione Nazionale Italiana -
1881 Ca' Brutta - Giovanni Muzio,
1922
Villa Necchi Campiglio - Piero Portaluppi, 1932-35
Centro Culturale Svizzero - Meli Armin, 1947-52
Museo della Permanente - Achille & Pier Giacomo Castiglioni, Luigi Frattini,
1953 Padiglione d'Arte Contemporanea - Ignazio Gardella, 1954, 1994

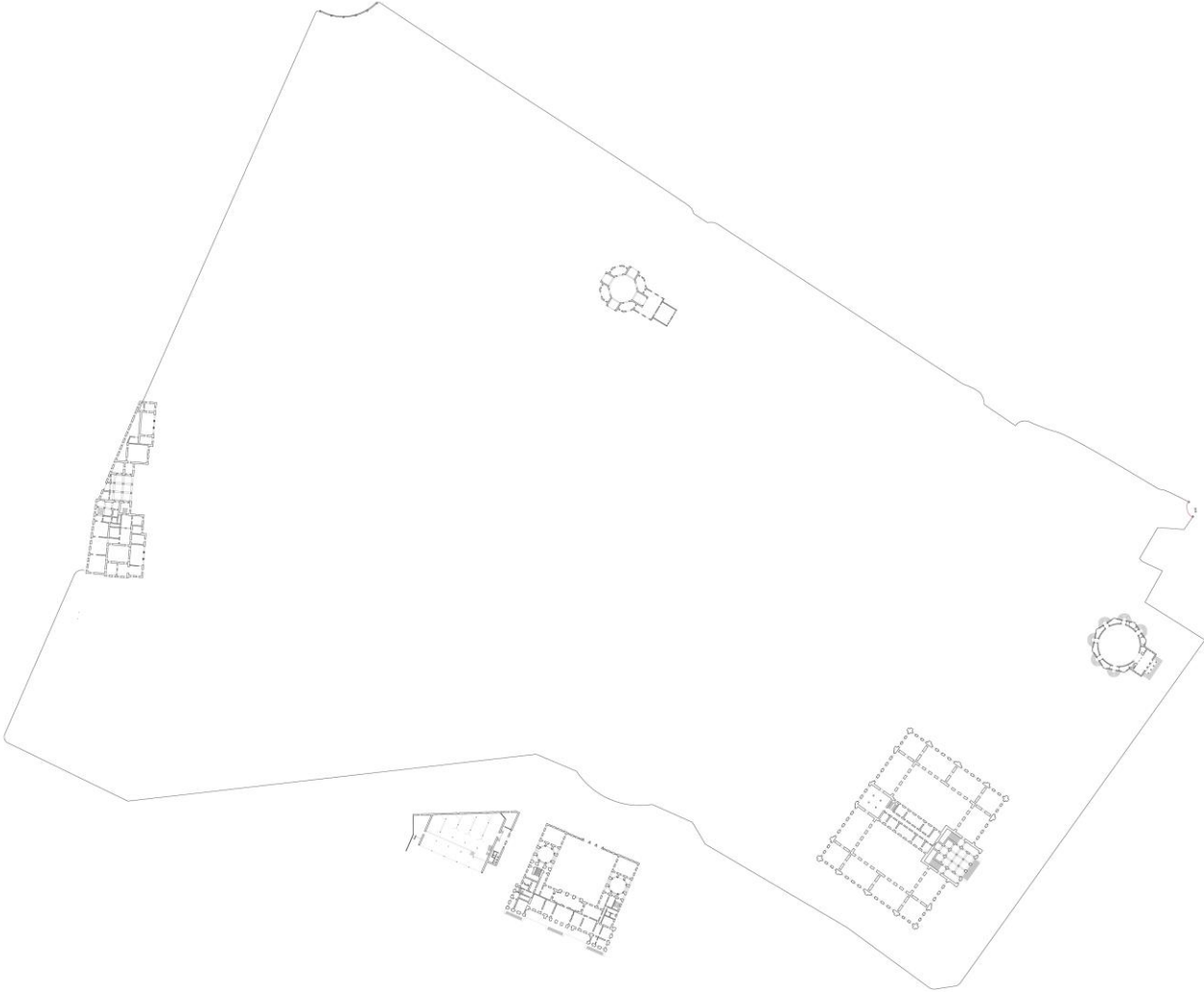


Urban Landscape - Mario Sironi, 1922

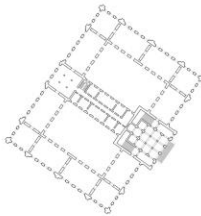
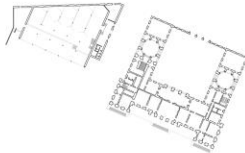
“... the archipelago envisions the city as the agonistic *struggle* of parts whose forms are finite and yet, by virtue of their finiteness, are in constant *relationship* both with each other and with the ‘see’ that frames and limits them”

Pier Vittorio Aureli, The possibility of an Absolute Architecture (Cambridge MA: The MIT Press, 2011), XI

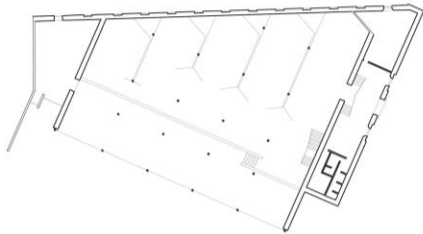
THE PLACE OF IN-EFFICIENCY



Dialogues

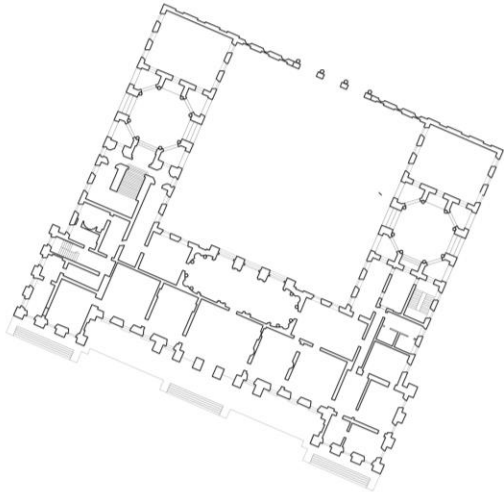


Dialogues



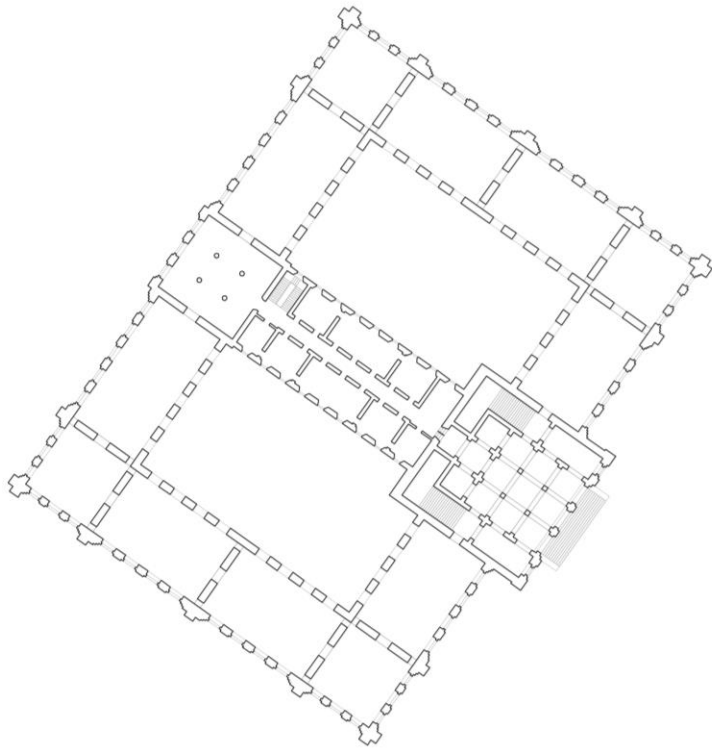
Padiglione d'Arte
Contemporanea

Ignazio Gardella
1954, 1994



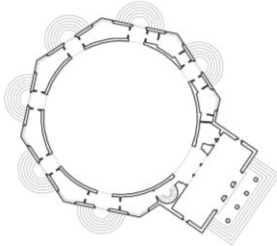
Galleria d'Arte Moderna,
Villa Belgiojoso

Leopoldo Pollack,
Giuseppe Piermarini
1790-96



Museo Civico di Storia
Naturale

Giovanni Ceruti
1892-1907

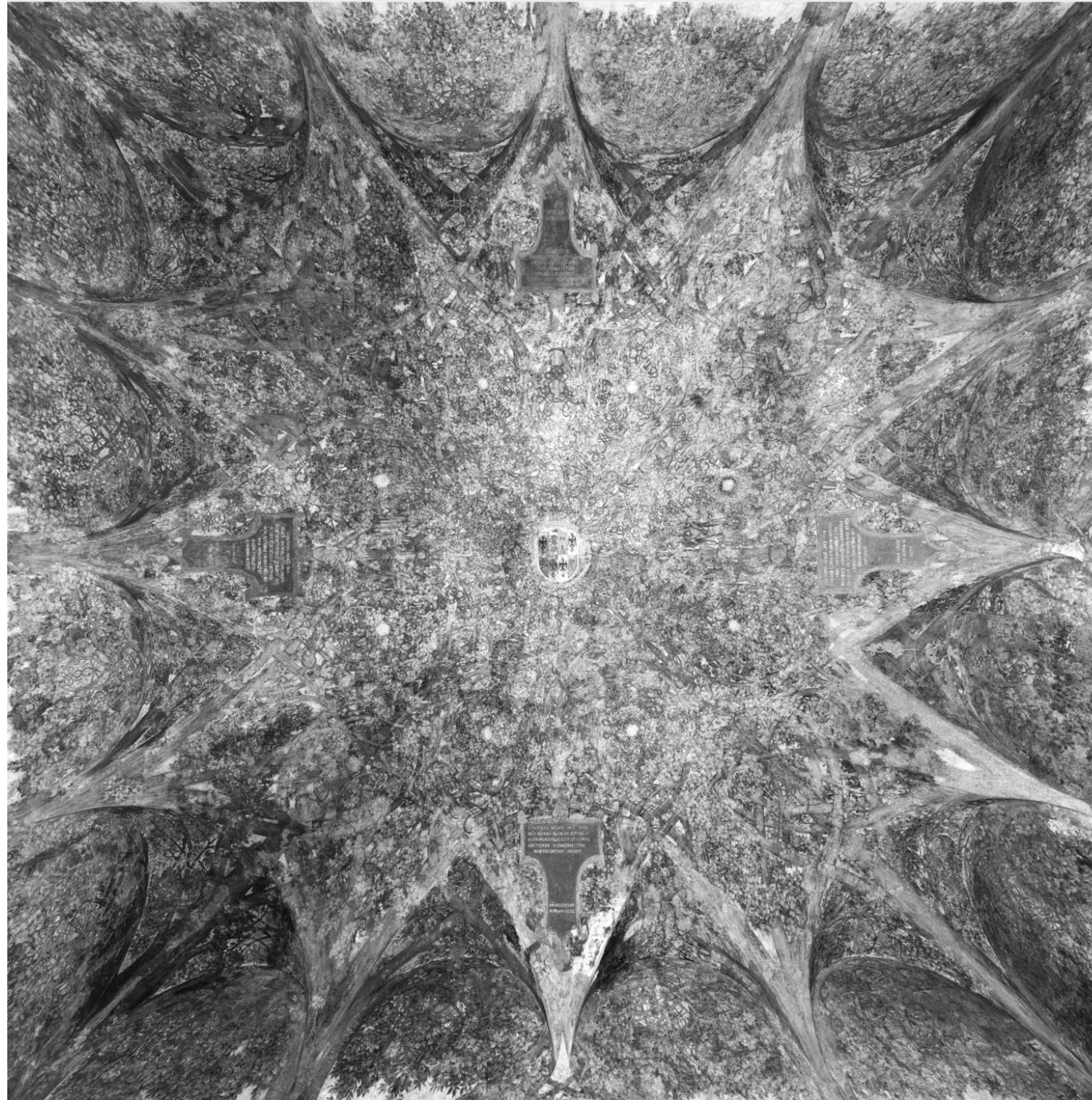


Civico Planetario Ulrico
Hoepli

Piero Portaluppi, 1930

“[the term *Herbarium*] defines a *treaty-like process of construction*, which can extend from image to artifact, from book to shelf, from room to building, or vice versa”

Jaacopo Leveratto, Erbario. Una Guida del Selvatico a Milano [Herbarium. A Guide to Wilderness in Milan] (Milan: Mimesis, 2022), pp. 7-8

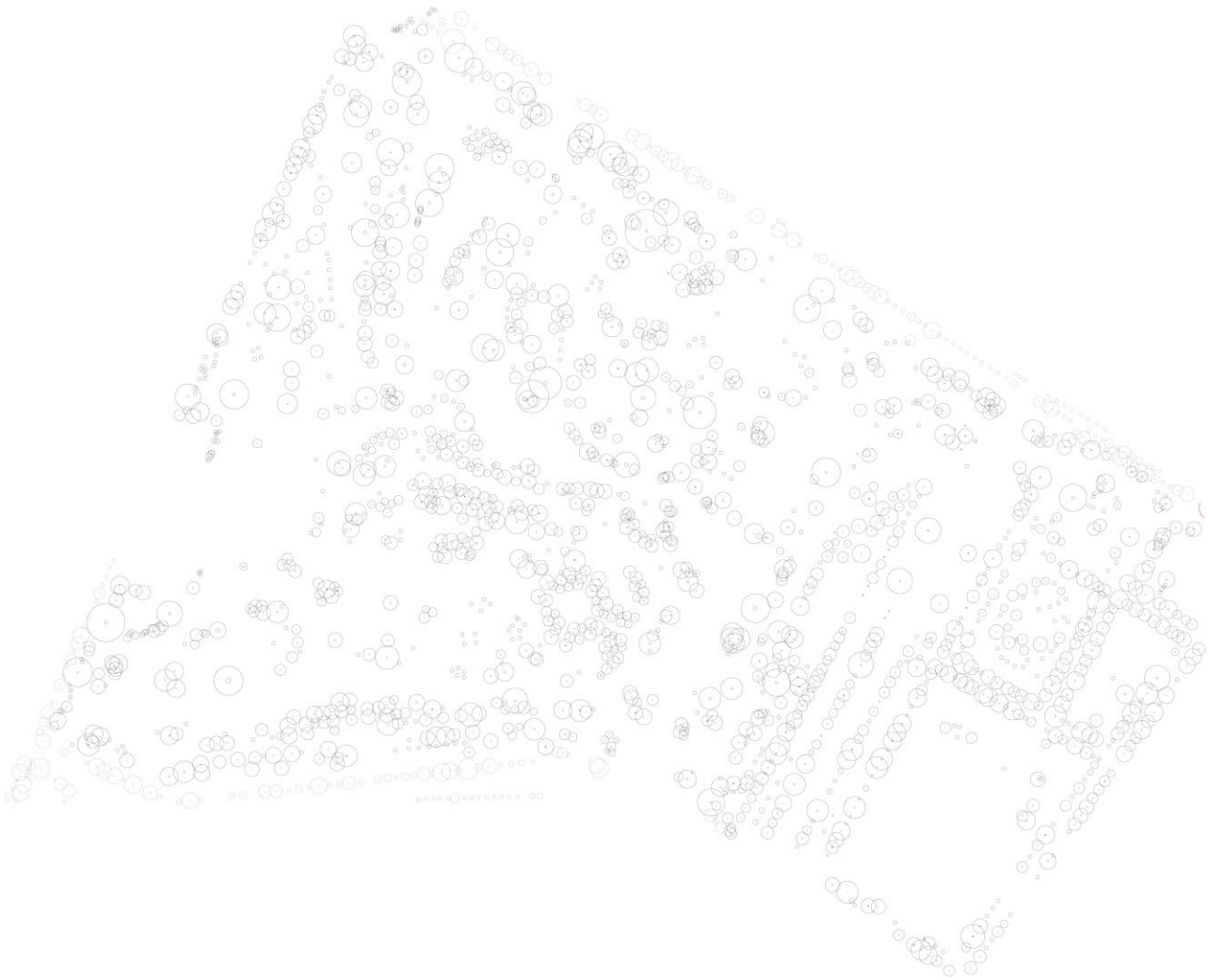


Vegetables weaves and mulberries, Sala delle Asse, Castello Sforzesco, Milan - Leonardo da Vinci, 1498

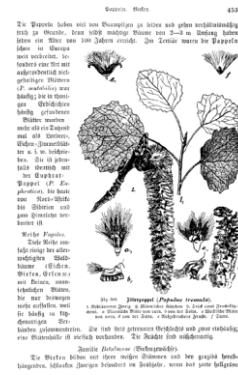
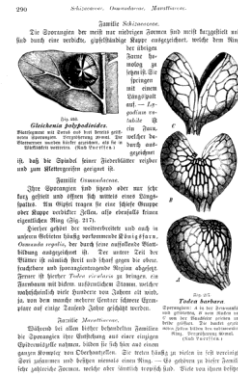
THE PLACE OF IN-EFFICIENCY



THE PLACE OF IN-EFFICIENCY









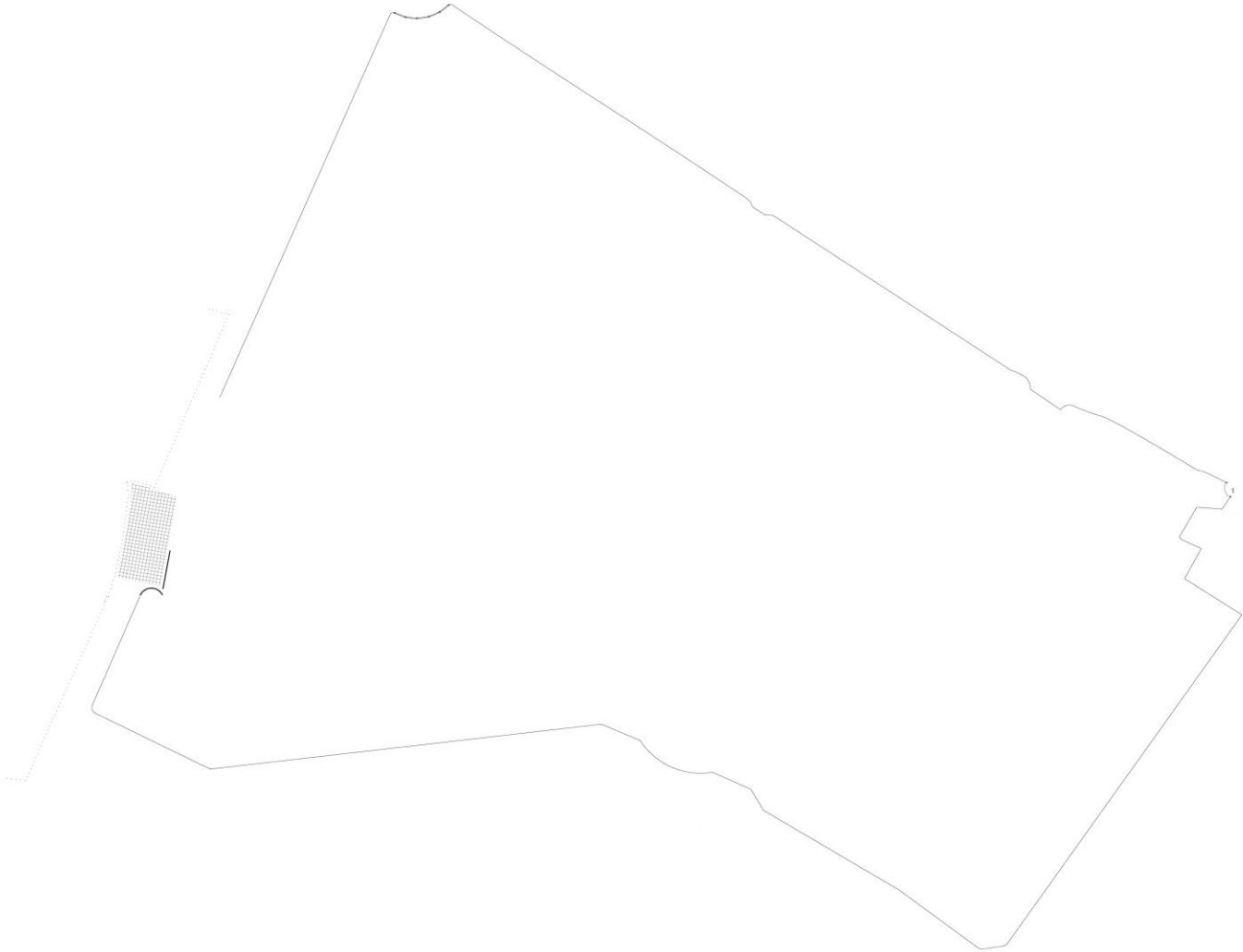


Accattone - Pier Paolo Pasolini, 1961



Story of a Love Affair - Michelangelo Antonioni, 1950





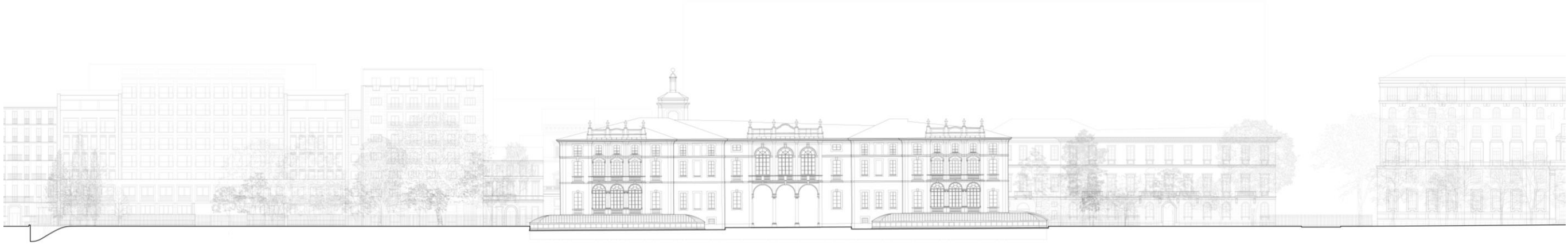
Intervention - Piazza

Aris Aragno



Context Plan

Aris Aragno



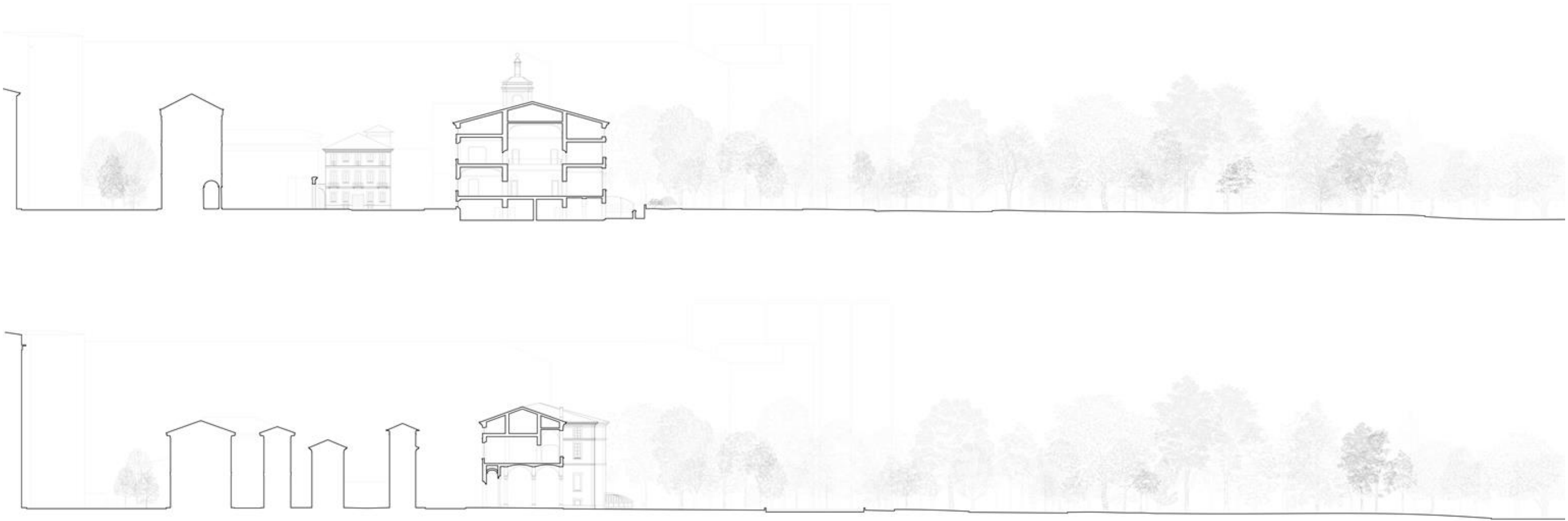
Independent Group P5



0 5 10 50

Park Elevation, Street Elevation

Aris Aragno

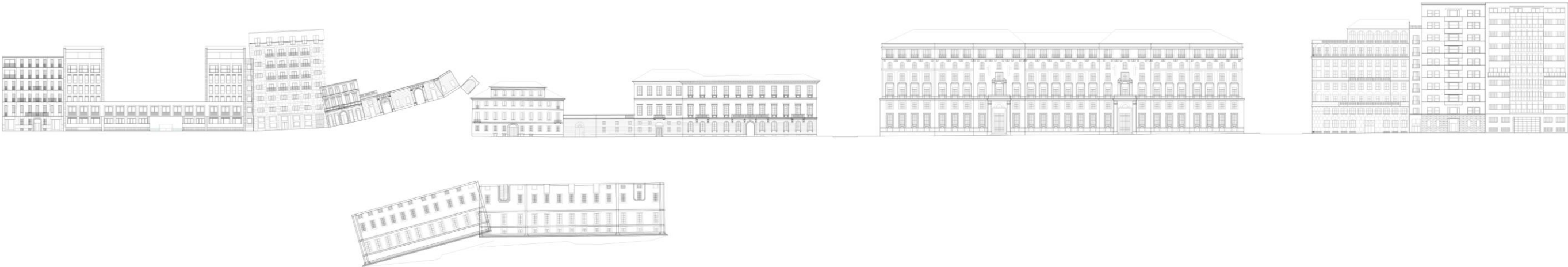


Independent Group P5

0 5 10 50

Cross Sections - in-between

Aris Aragno



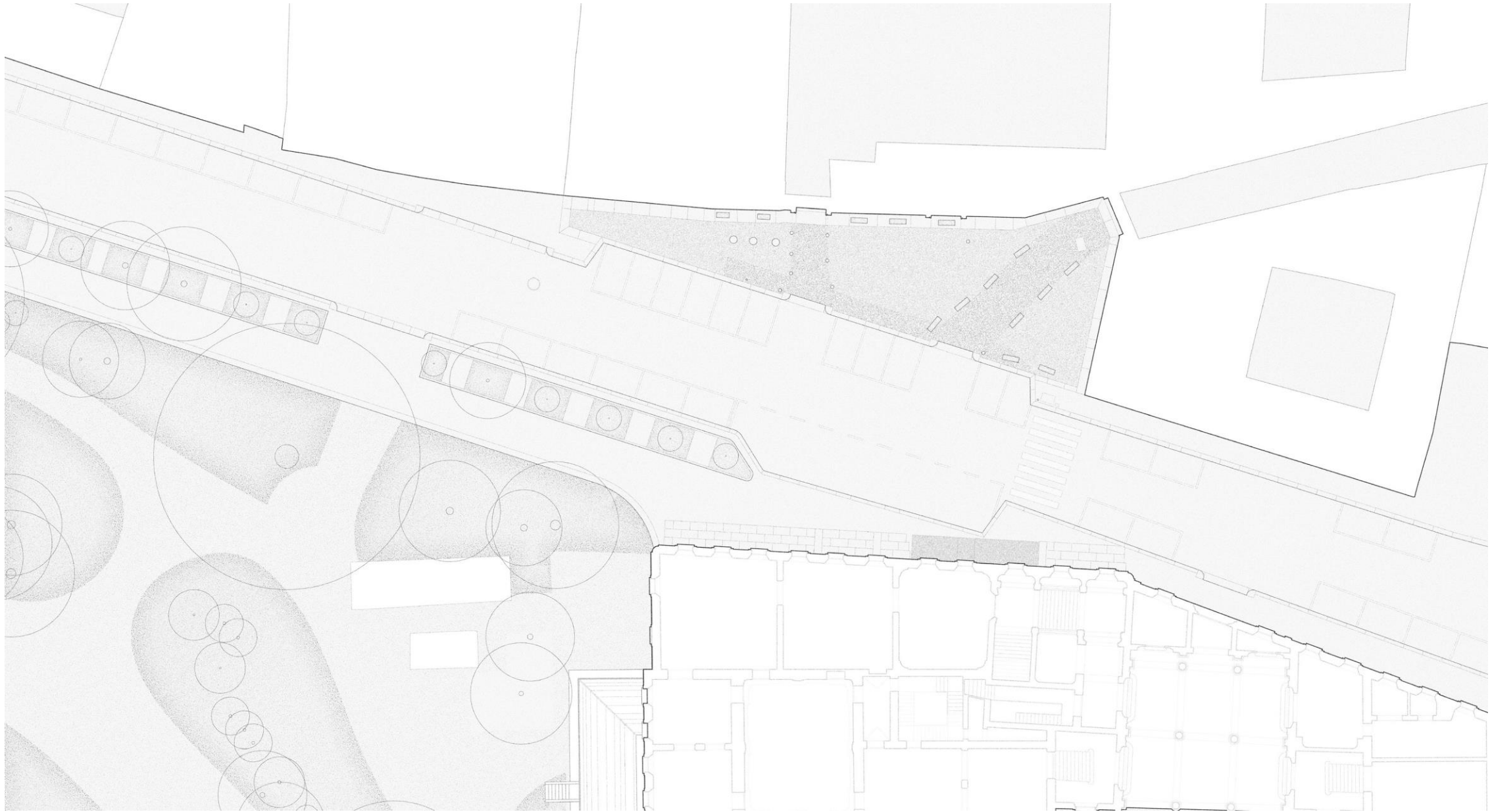




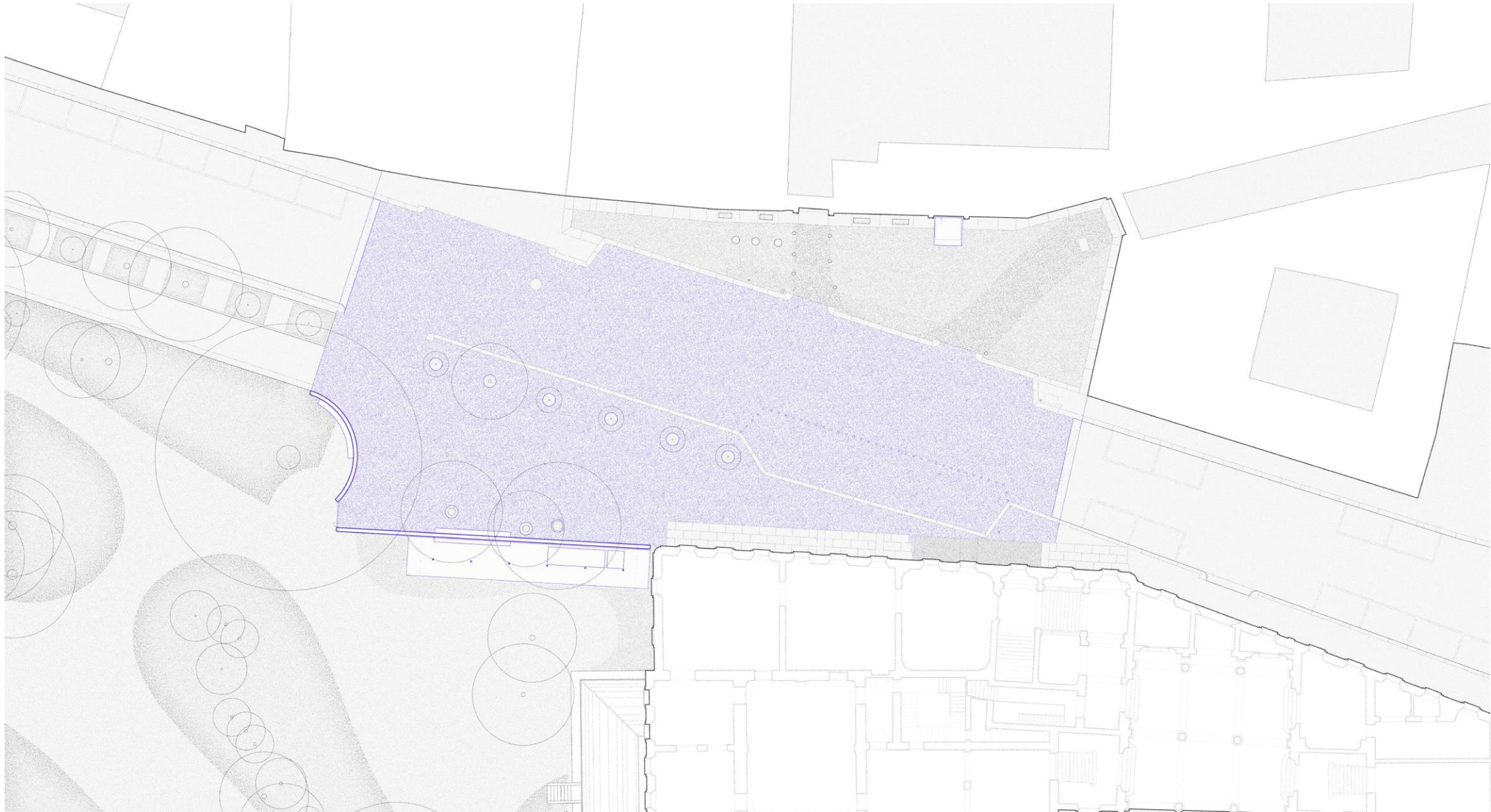
Aris Aragno

Independent Group P5

View of Count Cassati's pleasure House - Friedrich Bernhard Werner, 1740



Existing



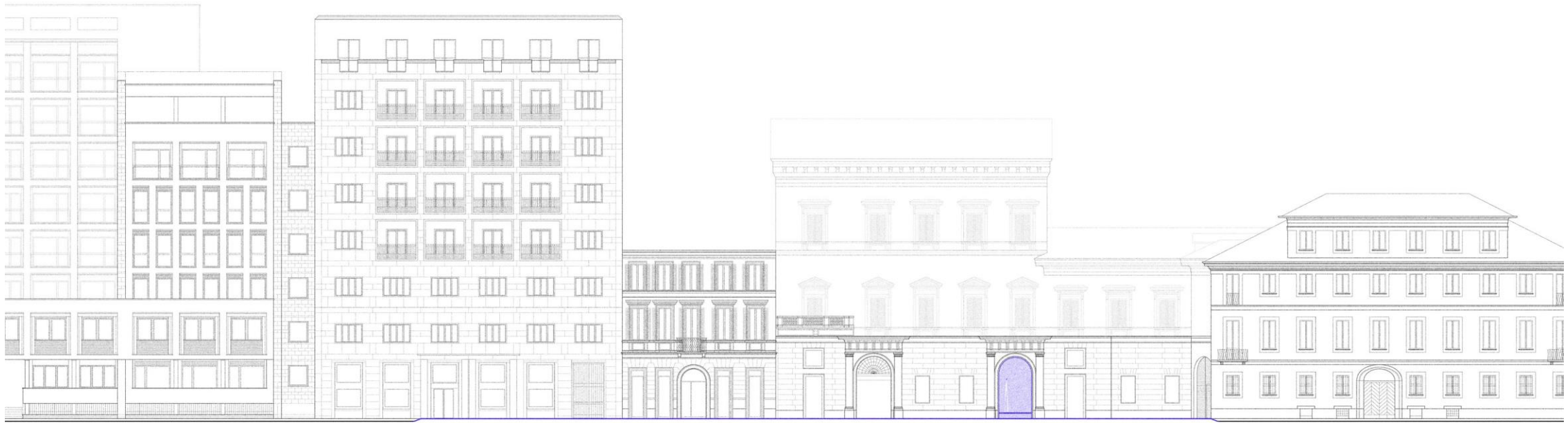




Aris Aragno



Aris Aragno





Existing

Aris Aragno





Intervention - Walls and Gates





<i>Palazzo</i>	<i>late '600, extended 1750ca</i>
Museo Civico di Storia Naturale	1863-1900ca
Scuola Civica di Musica	1900ca-1943
Bombings	1943
Scuola Superiore Femminile "A. Manzoni"	1946-1977
Exposition Center	1987-91
Museo del Cinema	1992-2009
Fondazione Trussardi	2009
Partial Restoration	2011



Palazzo	late '600, extended 1750ca
<i>Museo Civico di Storia Naturale</i>	<i>1863-1900ca</i>
Scuola Civica di Musica	1900ca-1943
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THE PLACE OF IN-EFFICIENCY



Palazzo	late '600, extended 1750ca
Museo Civico di Storia Naturale	1863-1900ca
Scuola Civica di Musica	1900ca-1943
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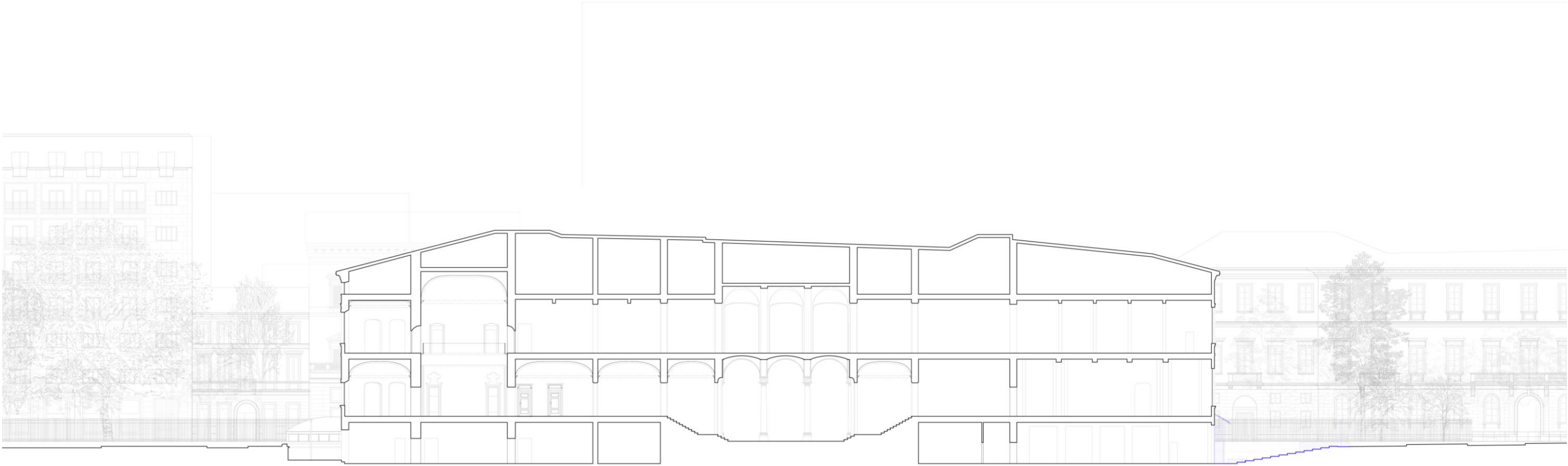


Palazzo	late '600, extended 1750ca
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Scuola Superiore Femminile "A. Manzoni"	1946-1977
Exposition Center	1987-91
Museo del Cinema	1992-2009
Fondazione Trussardi	2009
Partial Restoration	2011

“A border creates an *inside* and an *outside*, a
“before” and an “after”.”

Jan-Henrik Hafke, Annette Hochberg, Joachim Raab, Open | Close.
Windows, Doors, Gates, Loggias, Filters (Basel: Birkhäuser, 2010), p. 11

Aris Aragno



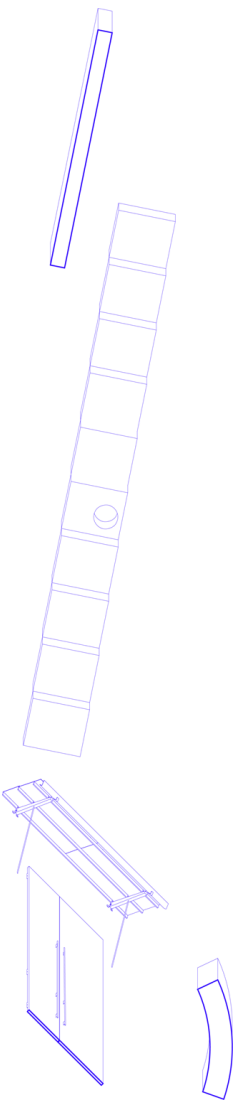
Independent Group P5

0 5 10 20

Intervention - Park Entrance



Intervention - Park Entrance



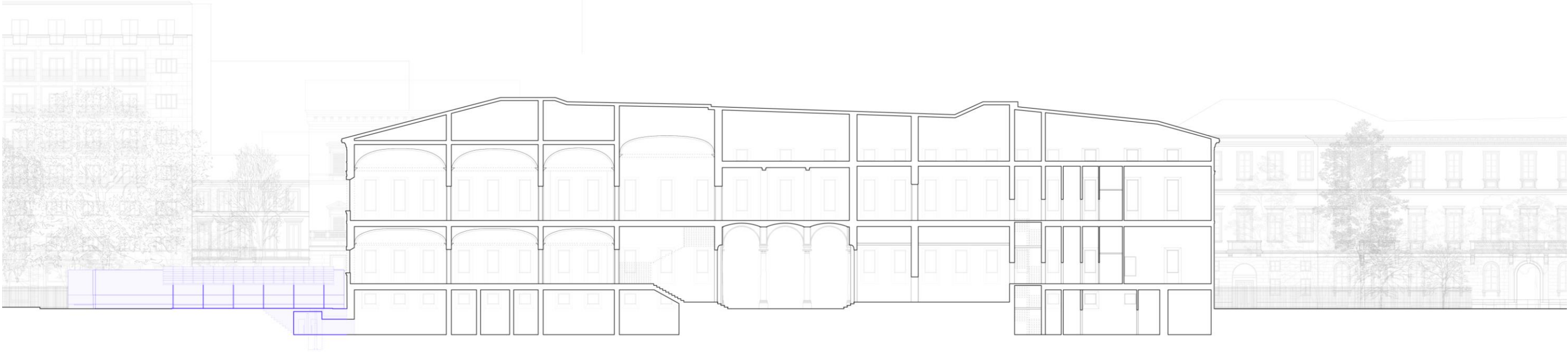
Intervention - Park Entrance

Aris Aragno



Intervention - Park Entrance

Aris Aragno

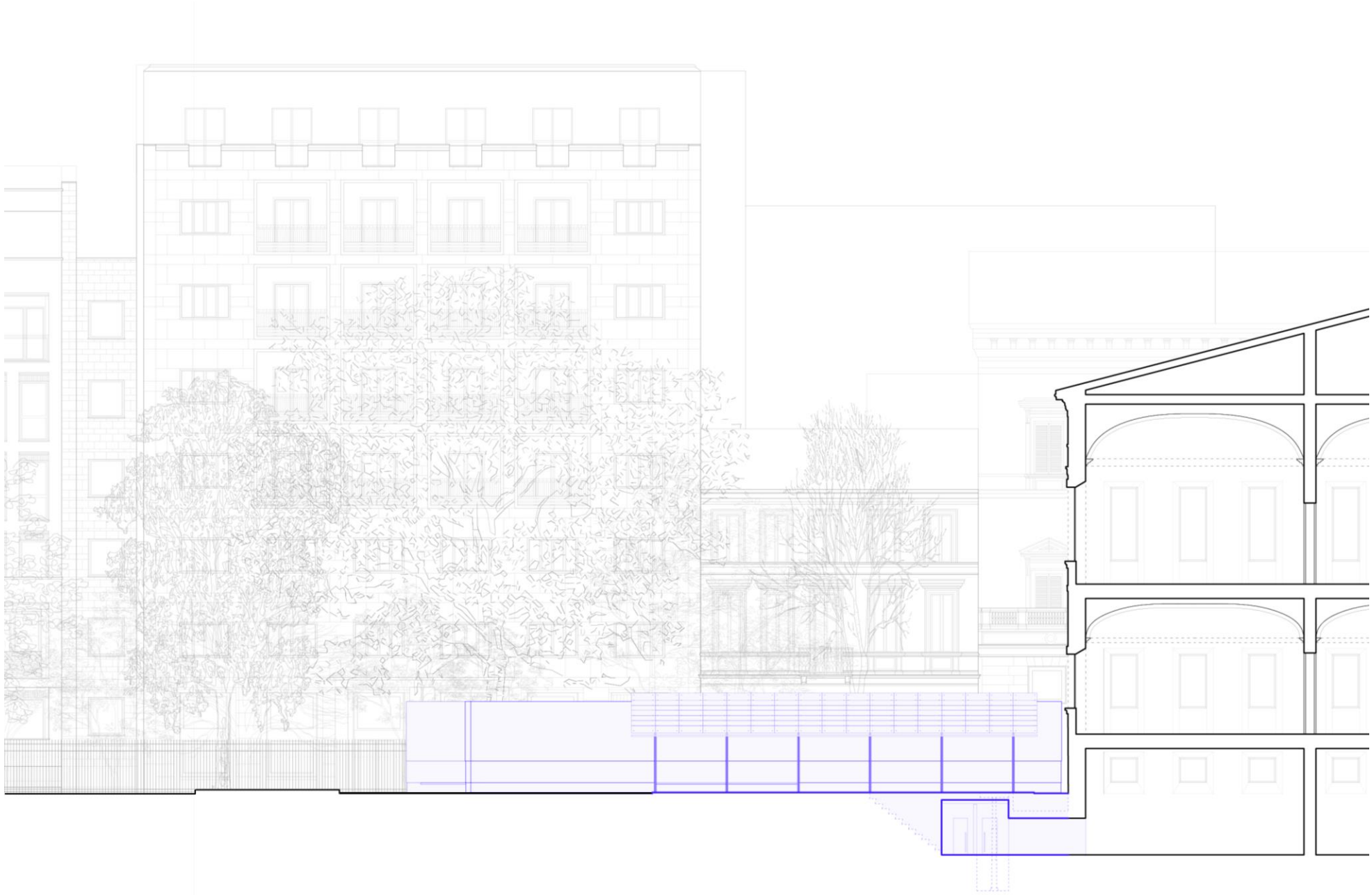


Independent Group P5

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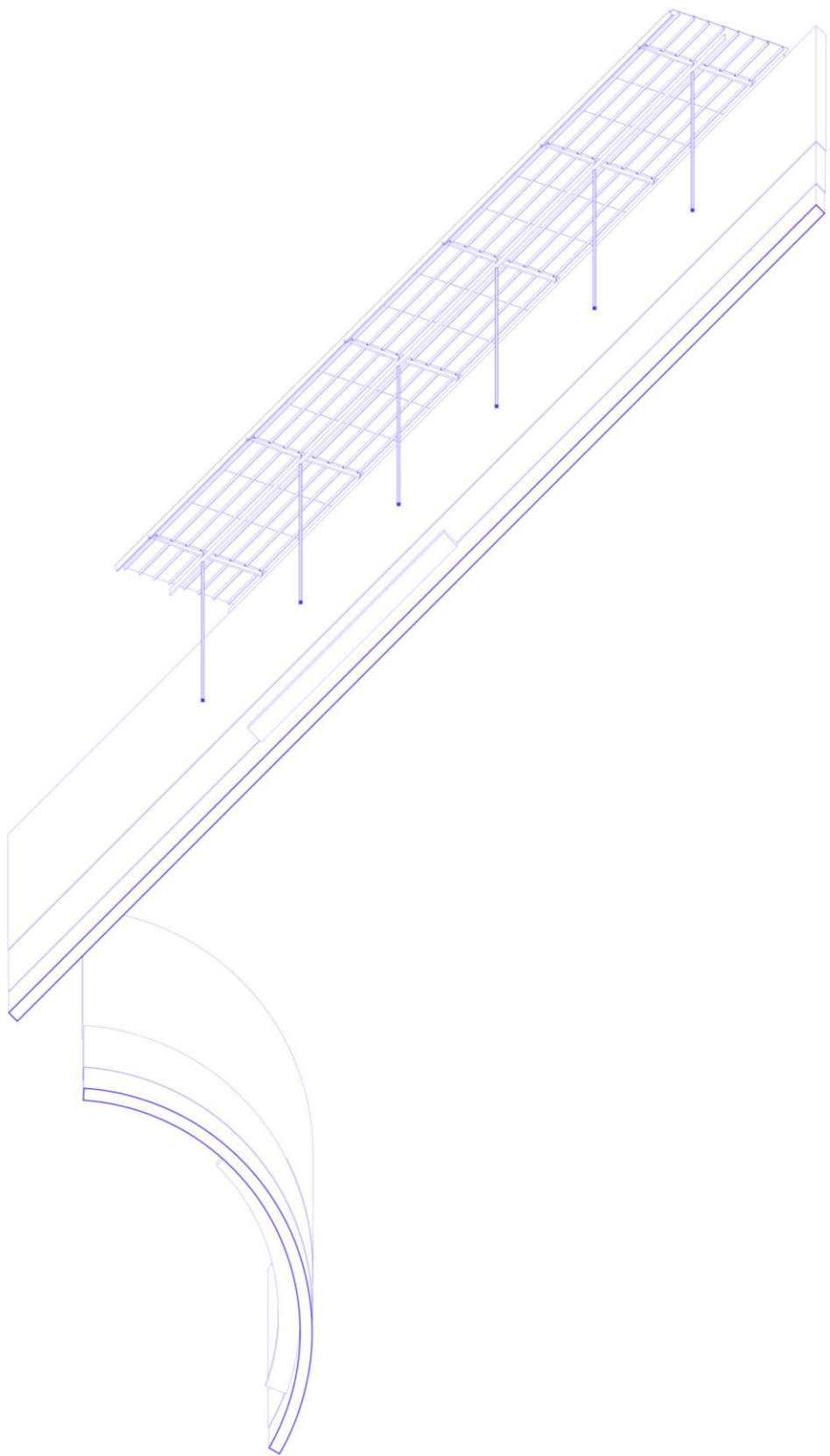
Intervention - Piazza Entrance

Aris Aragno



Intervention - Piazza Entrance

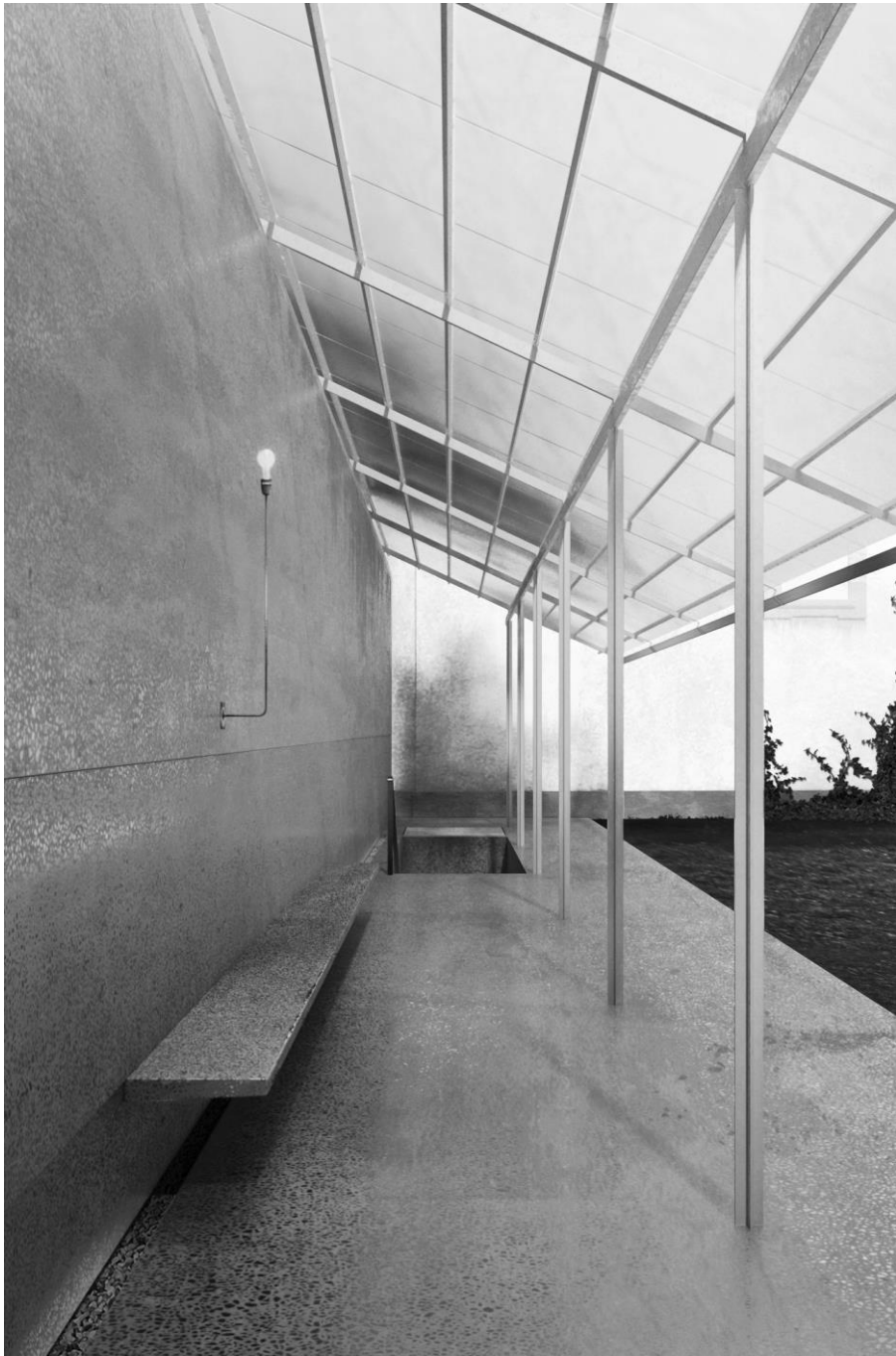
THE PLACE OF IN-EFFICIENCY



Intervention - Piazza Entrance



Intervention - Piazza Entrance



Intervention - Piazza Entrance

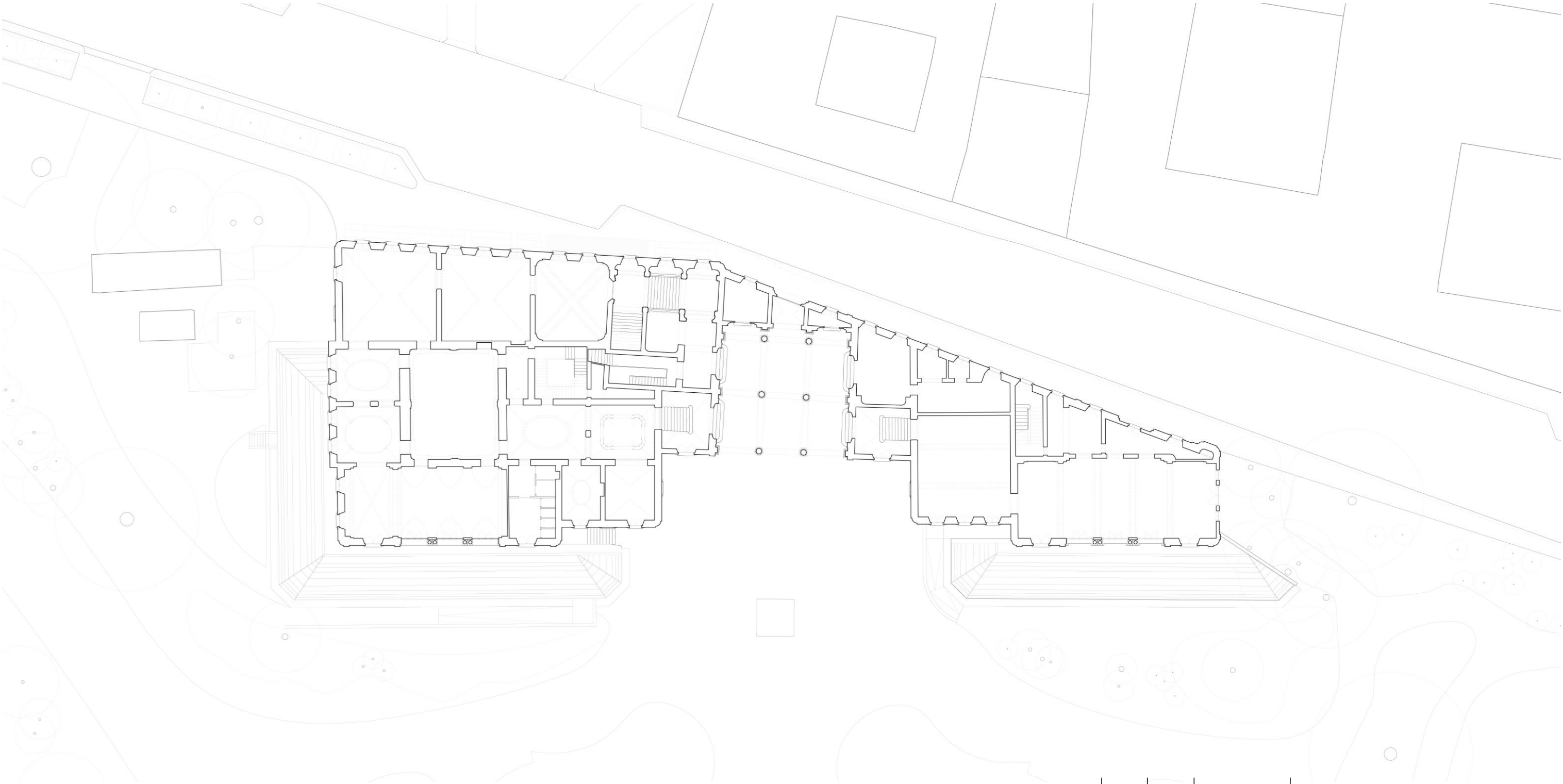
“The first remarkable fact about visual space is its *emptiness*, a *void* through which objects move or in which they stand [...]. Man then realizes, so to say, his urge to accord with the world”

S. Gideon in, Fernando Espuelas, Il vuoto. Riflessioni sullo spazio in architettura [The void. Reflections on space in architecture] (Milan: Marinotti, 2020), p. 83

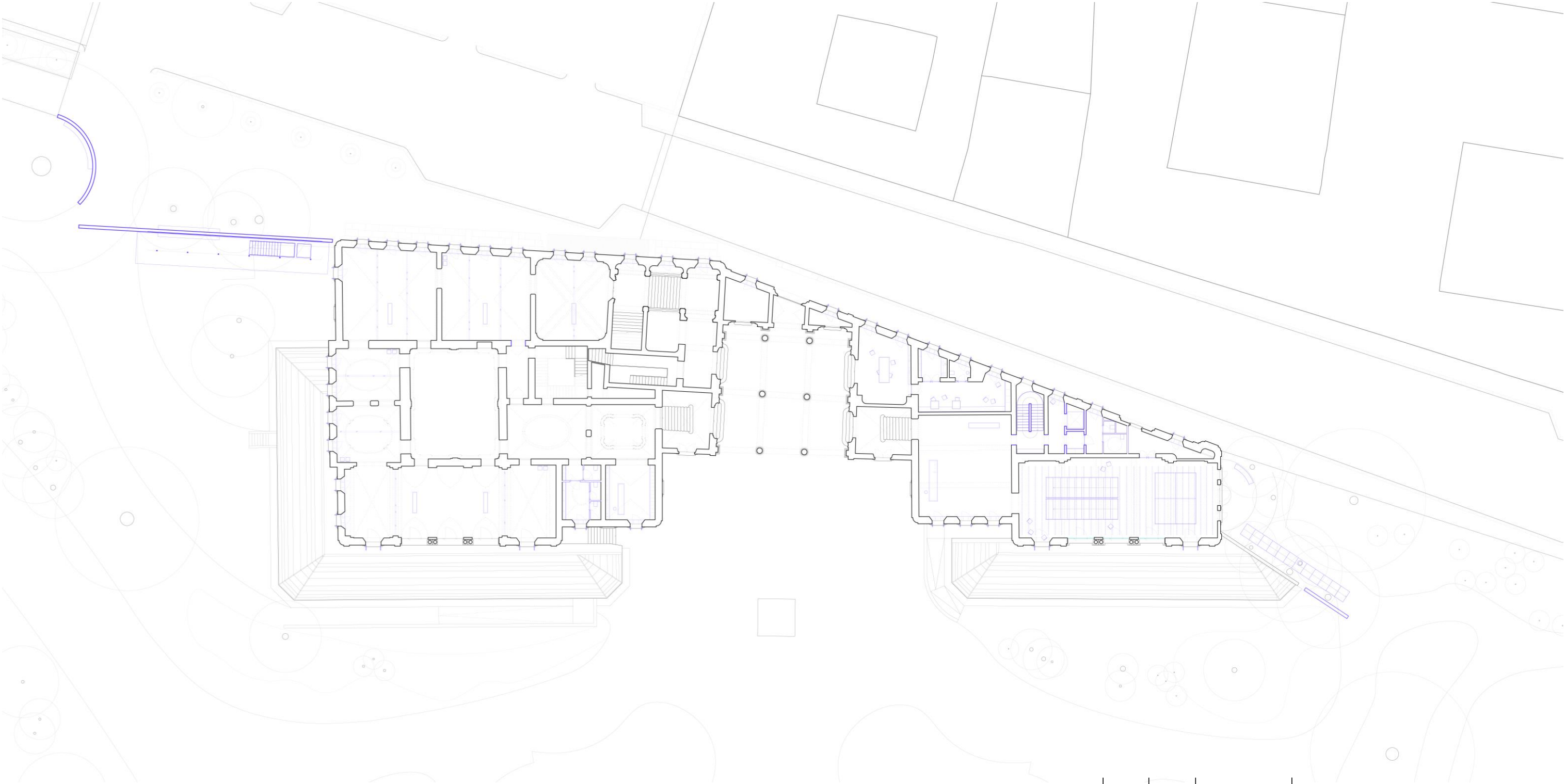


Walking a Circle in Mist, Scotland - Richard Long, 1986

Aris Aragno

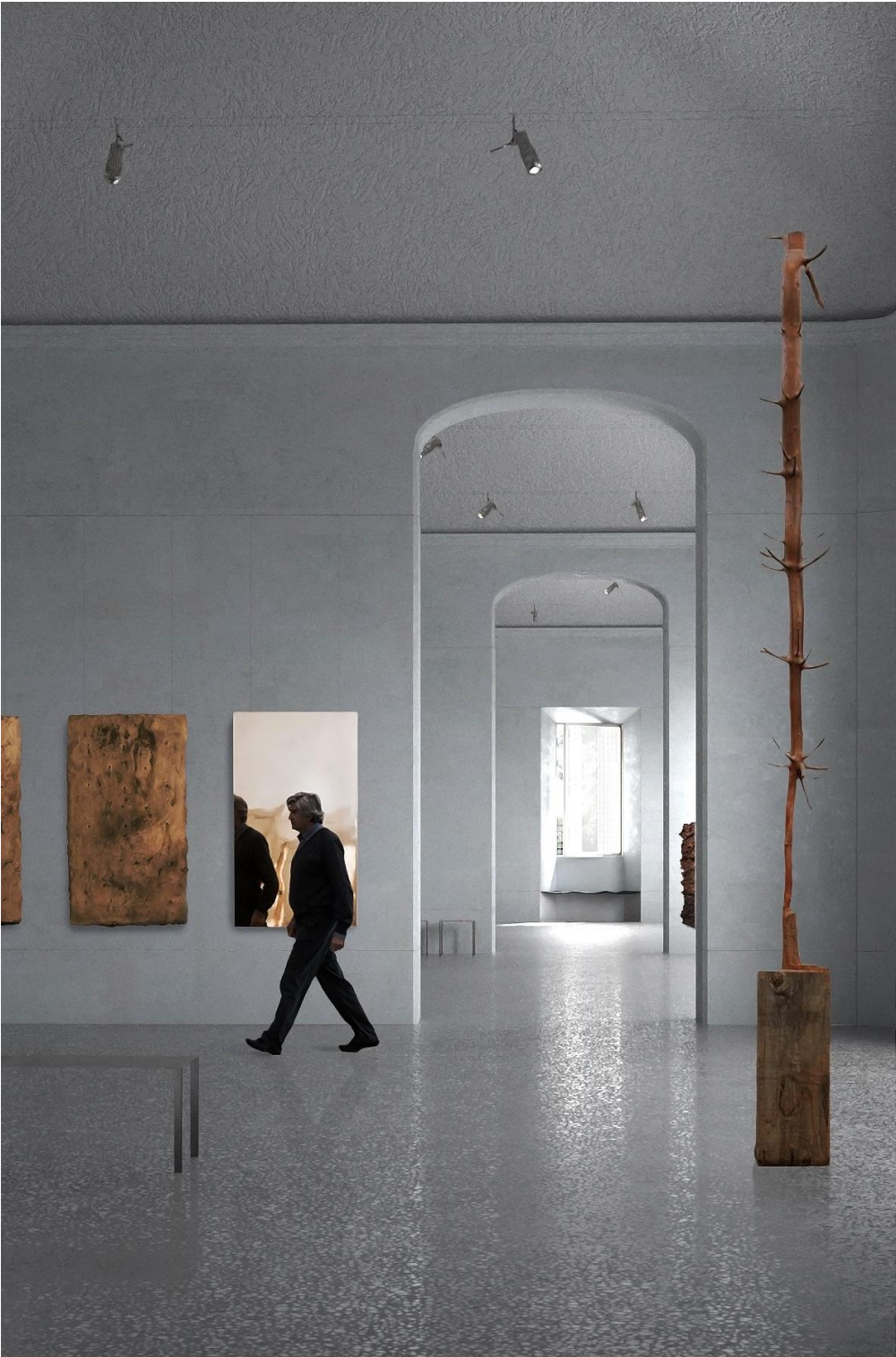


Existing - Ground Floor



Intervention - Ground Floor

Aris Aragno

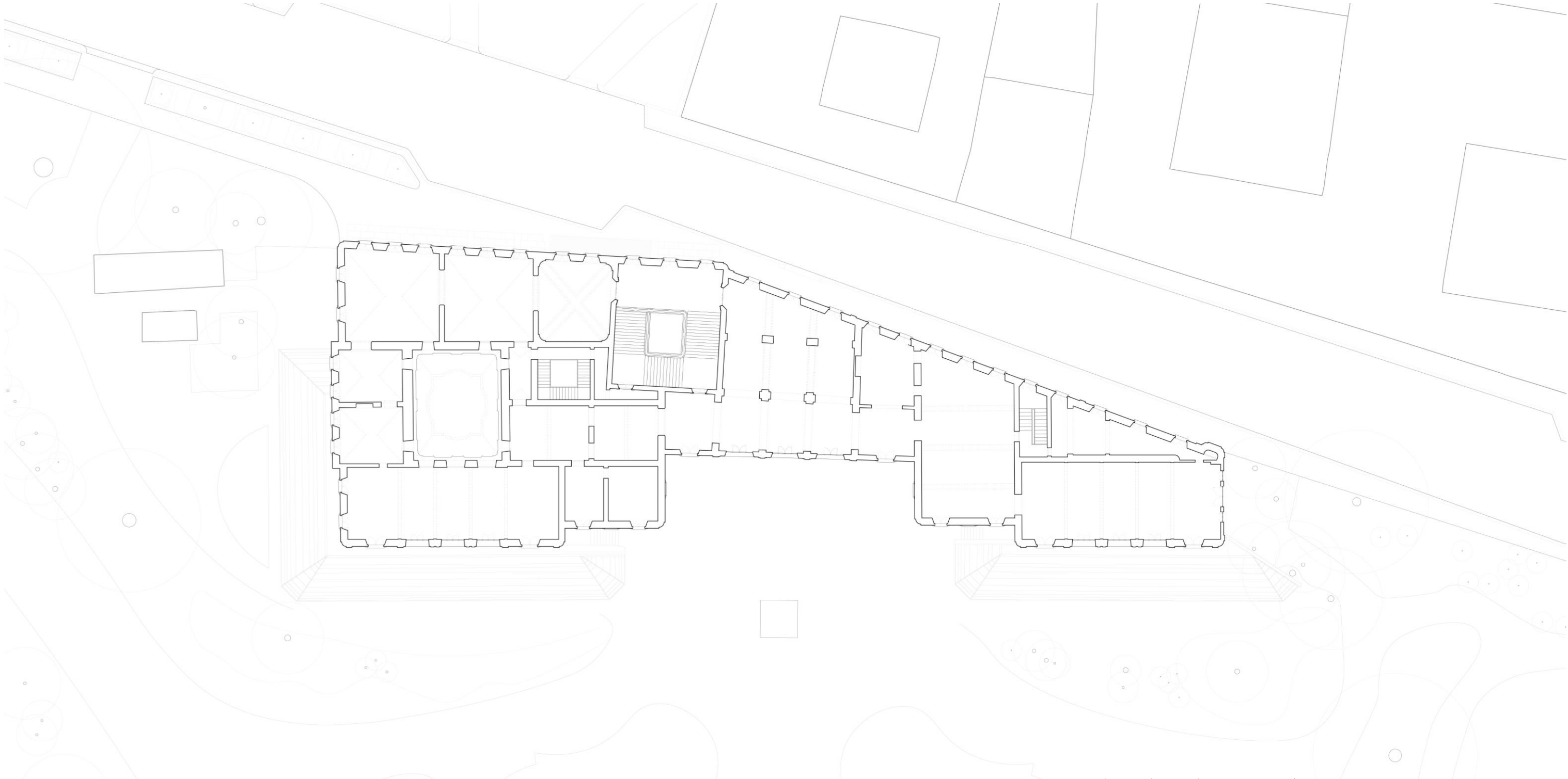


THE PLACE OF IN-EFFICIENCY





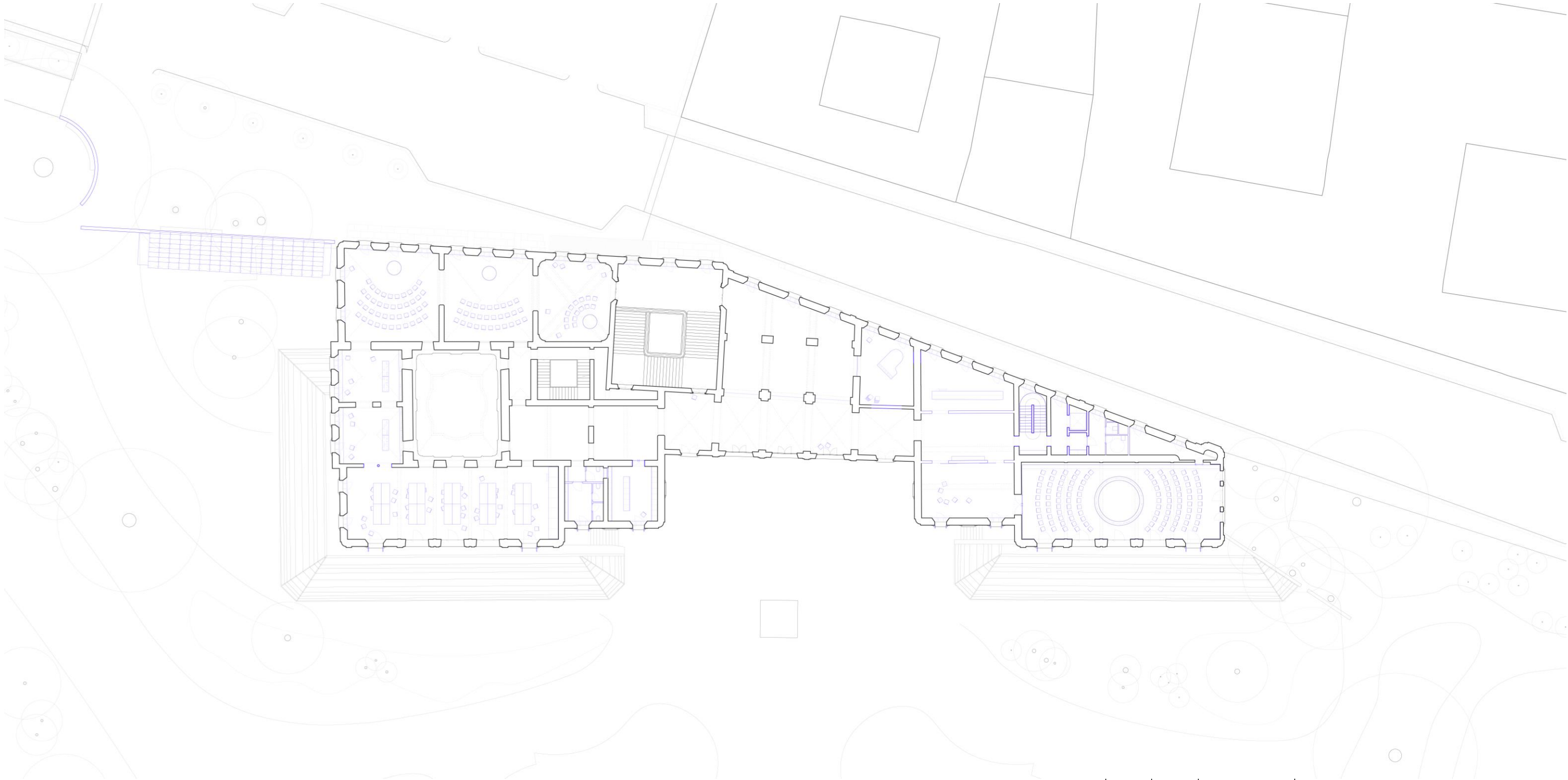




0 5 10 20

Existing - First Floor

Aris Aragno



0 5 10 20

Intervention - First Floor

Aris Aragno

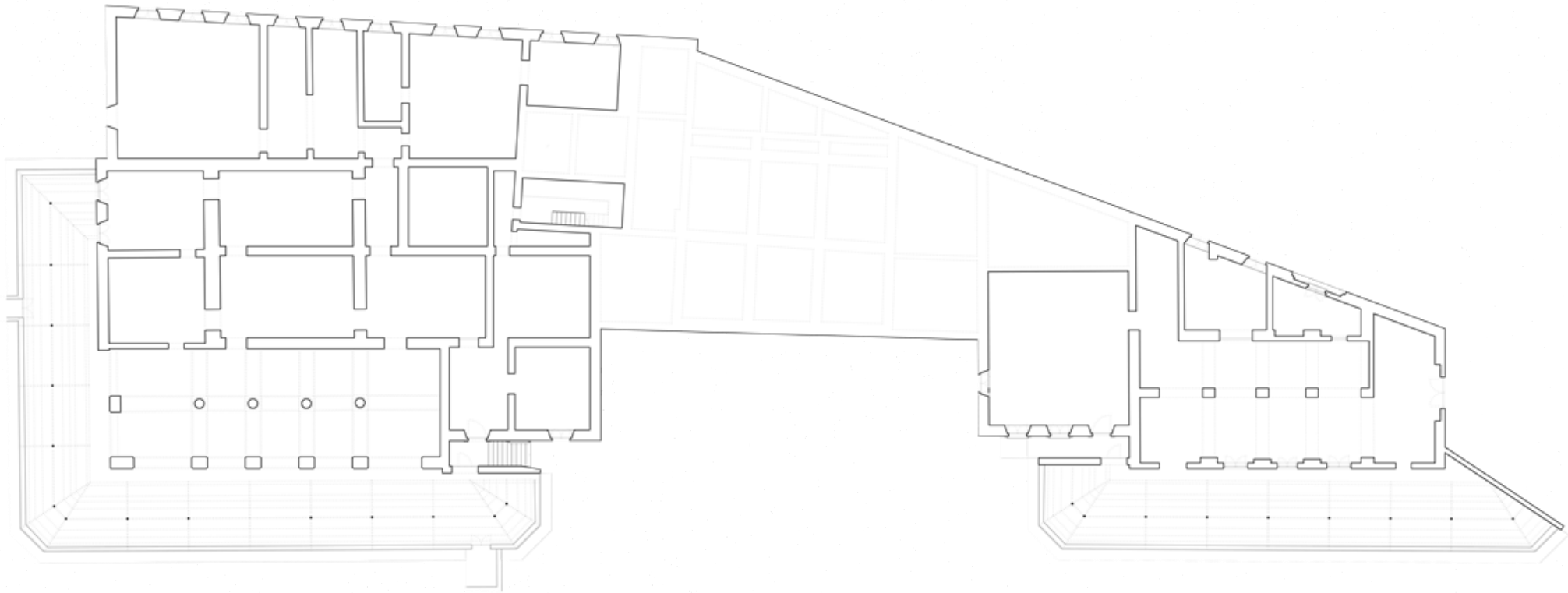




THE PLACE OF IN-EFFICIENCY

Aris Aragno

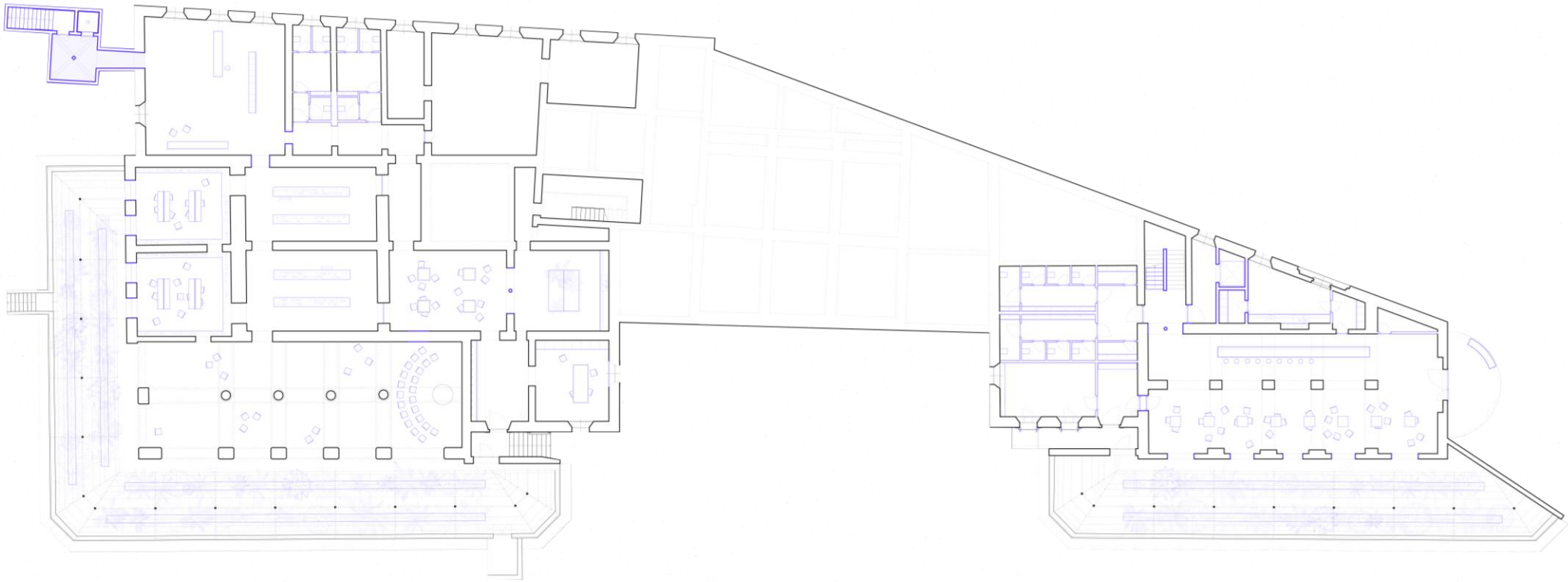




0 5 10 20

Existing - Underground Floor

Aris Aragno



Independent Group P5

0 5 10 20

Intervention - Underground Floor

THE PLACE OF IN-EFFICIENCY







“FREESPACE can be a space for opportunity, a democratic space, *un-programmed* and free for uses *not yet conceived*. There is an exchange between people and buildings that happens, even if not intended or designed, so buildings themselves find ways of sharing and engaging with people over time, long after the architect has left the scene. Architecture has an active as well as a passive life”

GermanoYvonne Farrell and Shelley McNamara, 16th International Architecture Exhibition, Manifesto FREESPACE, issued in June 2017

THE PLACE OF IN-EFFICIENCY

Aris Aragno

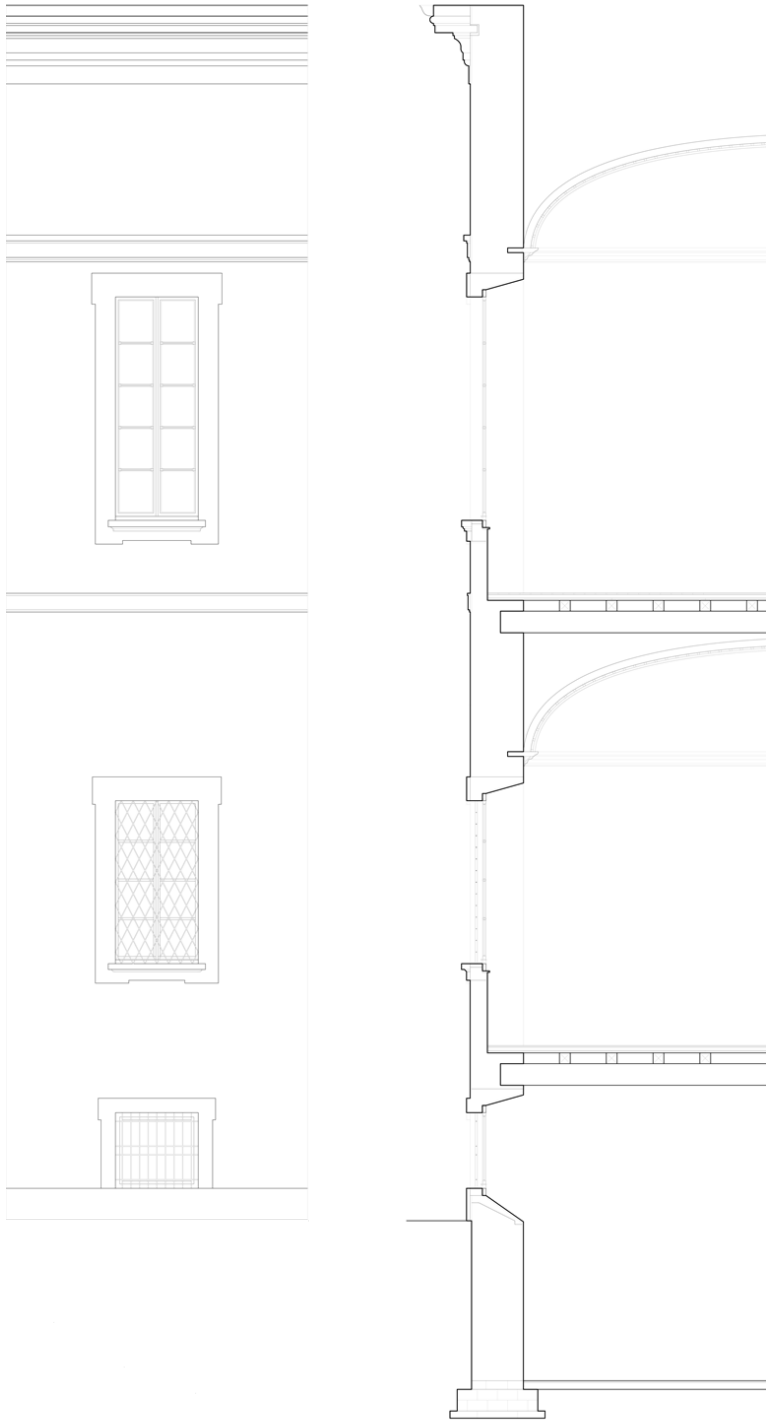


Independent Group P5



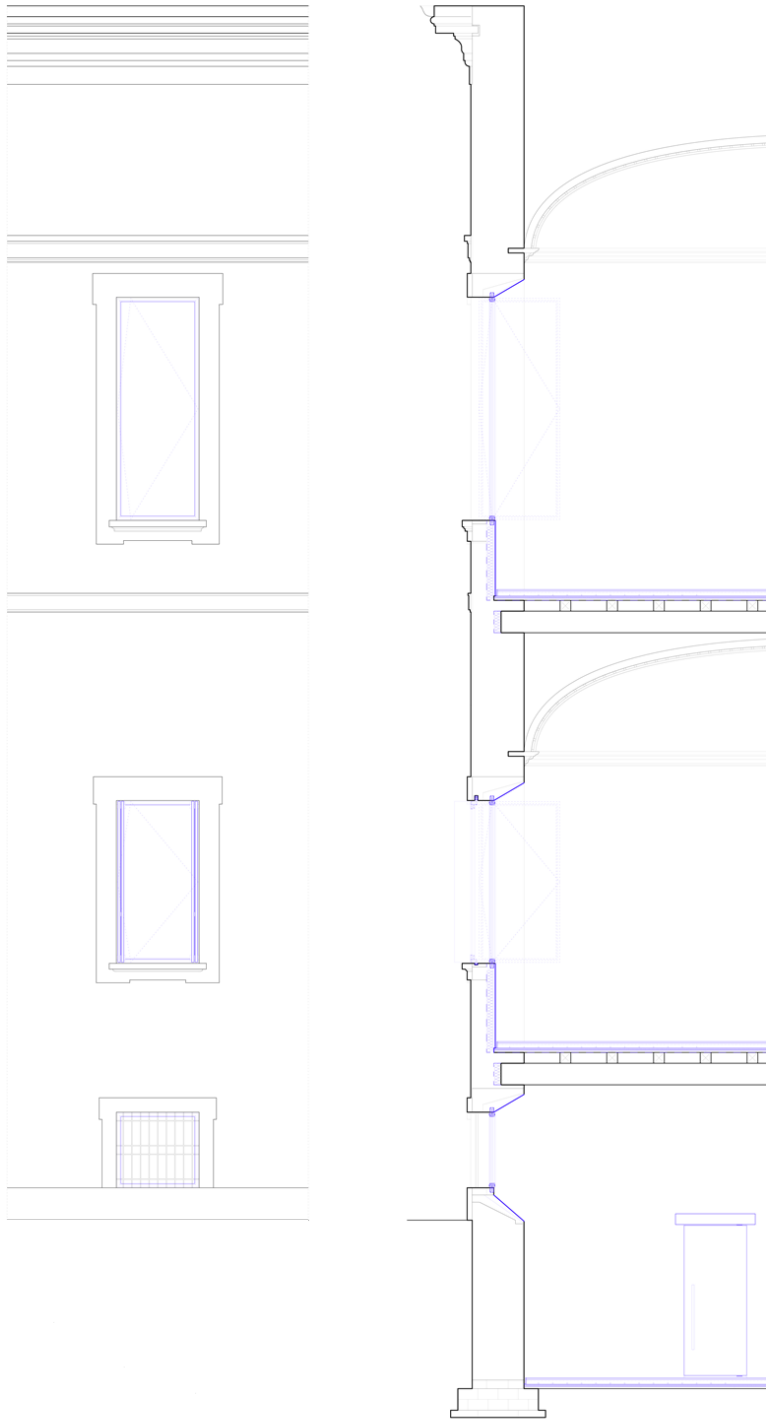
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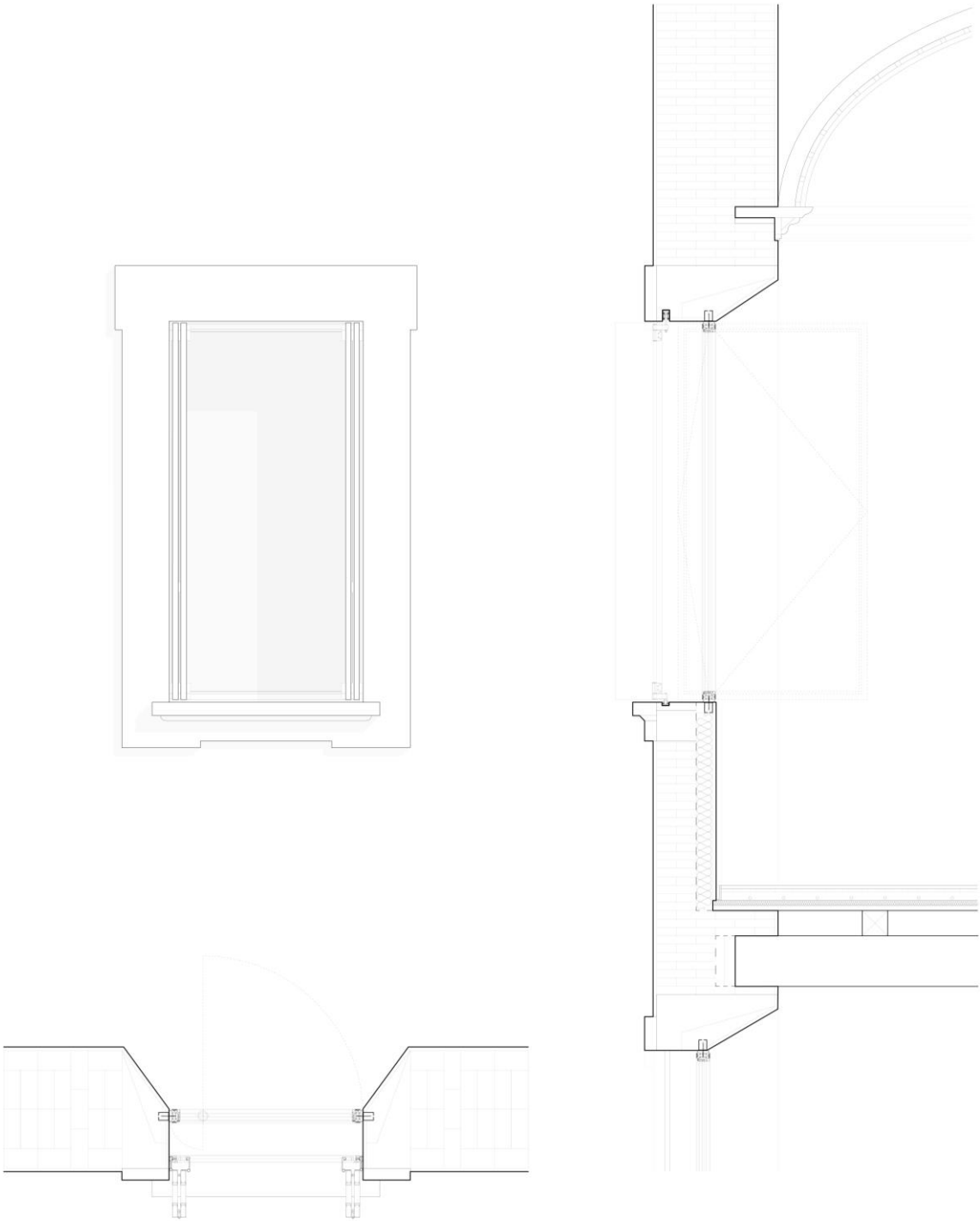
0 0.5 1 2

Existing - Section Detail



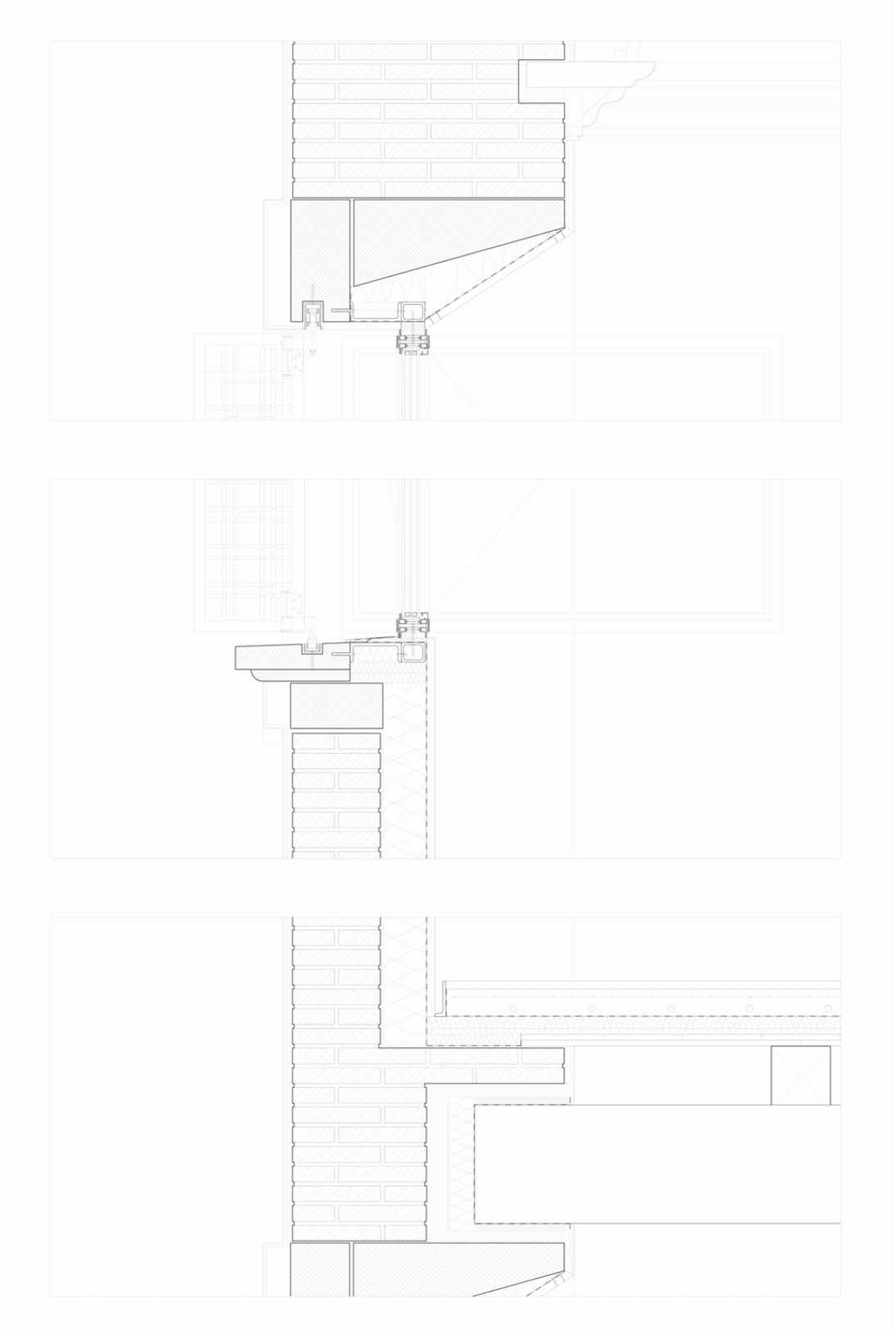
0 0.5 1 2

Intervention - Section Detail



0 0.5 1 2

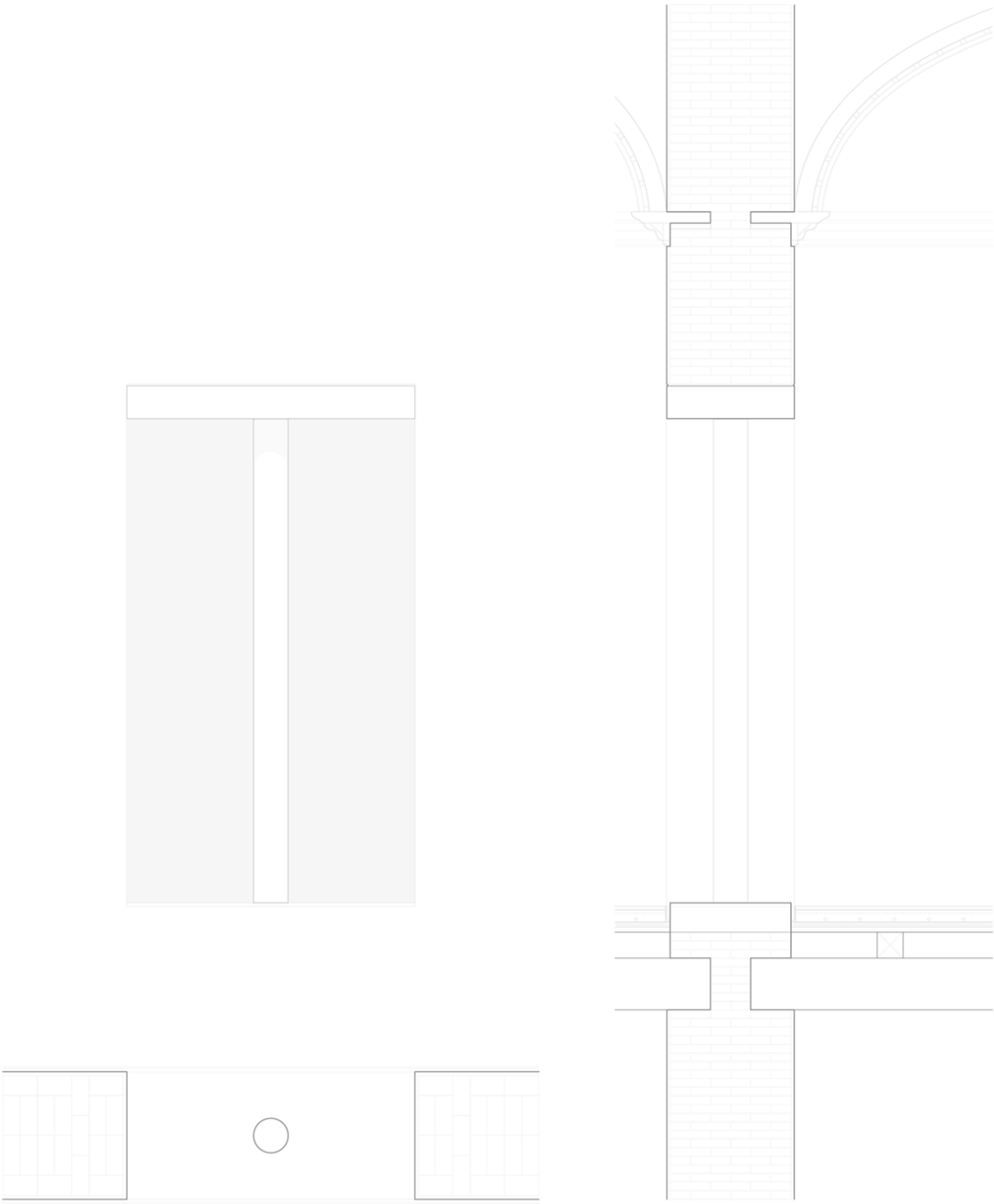
Intervention - A Window



Intervention - Construction Detail



THE PLACE OF IN-EFFICIENCY



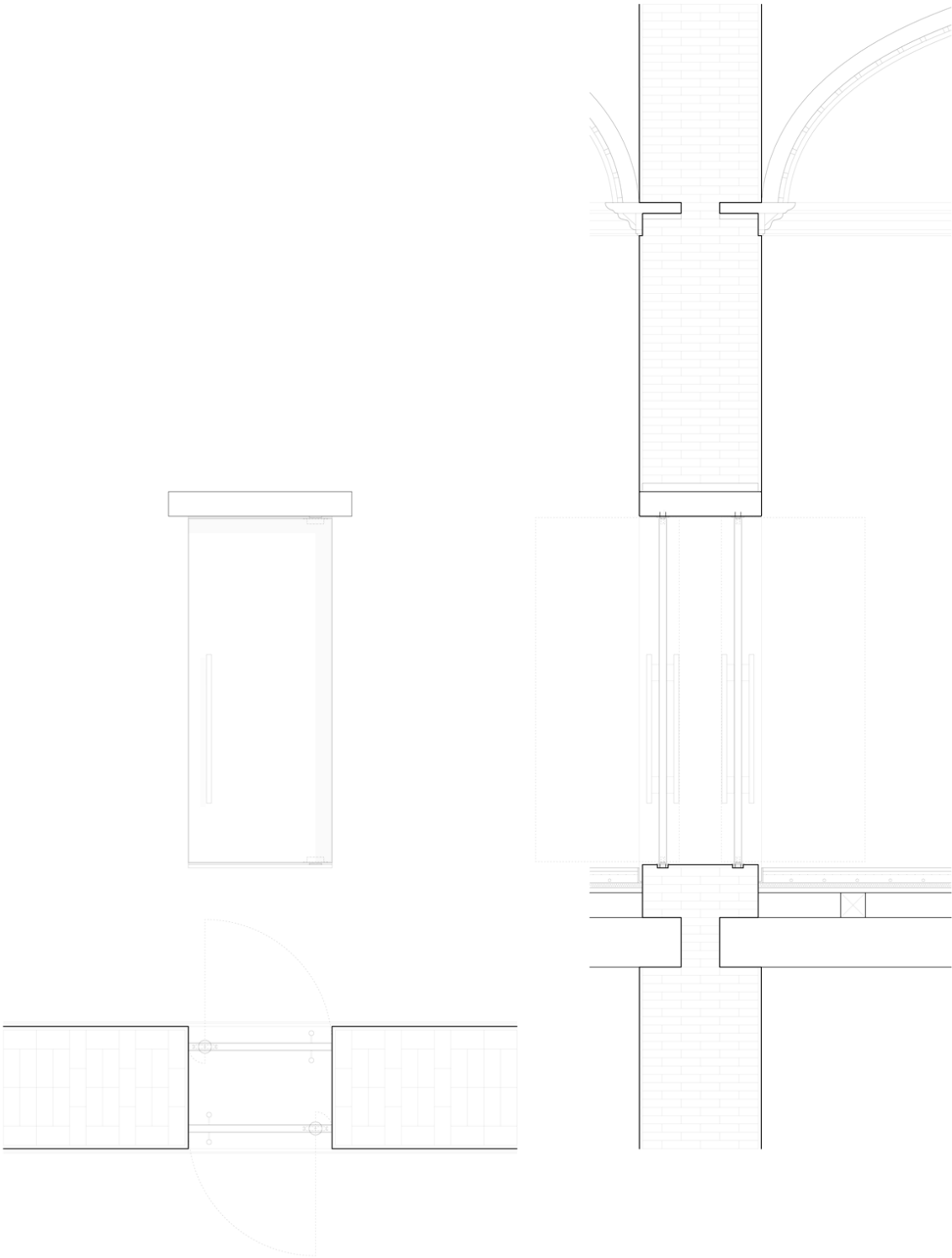
0 0.5 1 2

Intervention - A Threshold



Intervention - A Threshold

THE PLACE OF IN-EFFICIENCY



0 0.5 1 2

Intervention - A Threshold

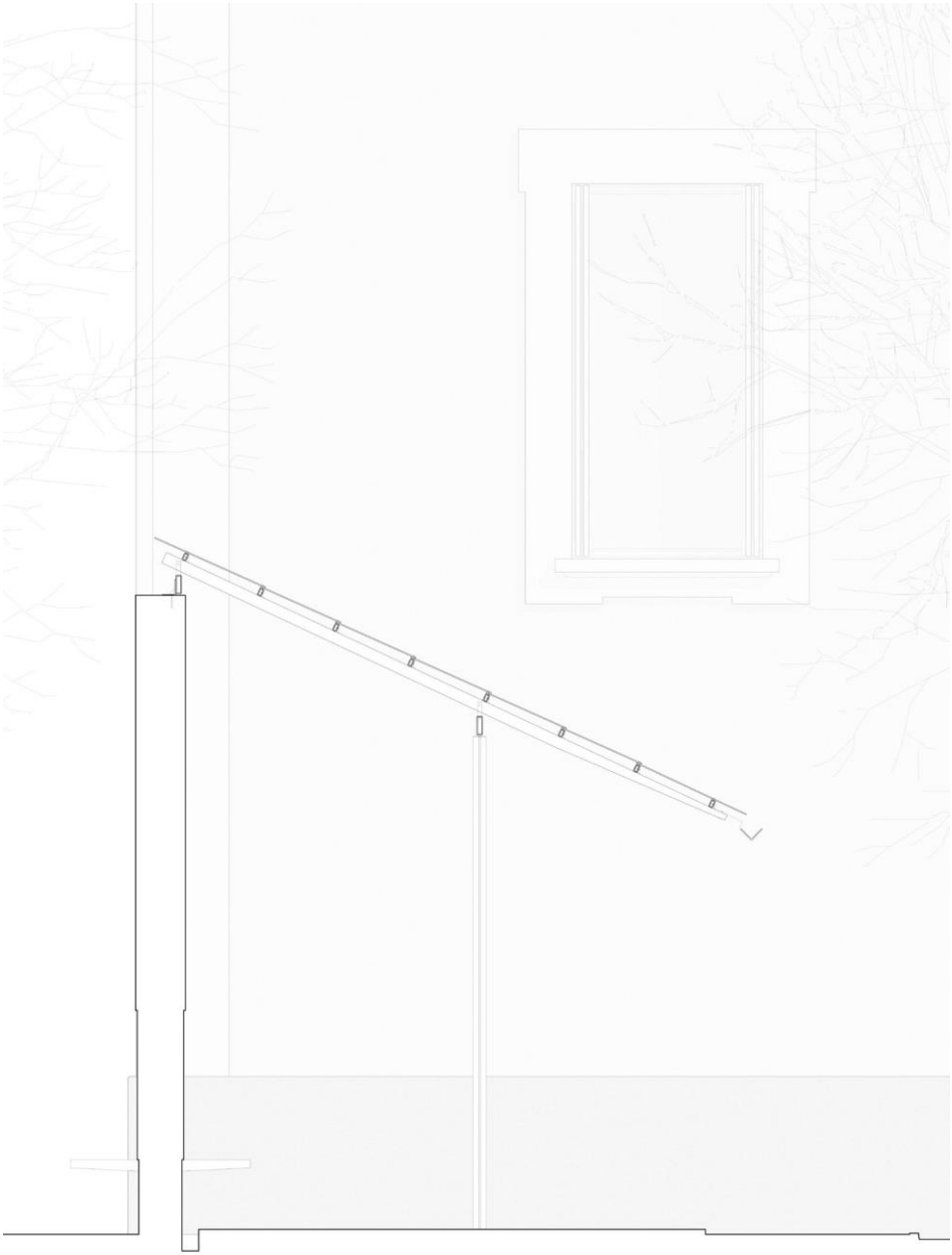




Accumuli, Venice Art Biennale - Lara Almarcegui, 2013

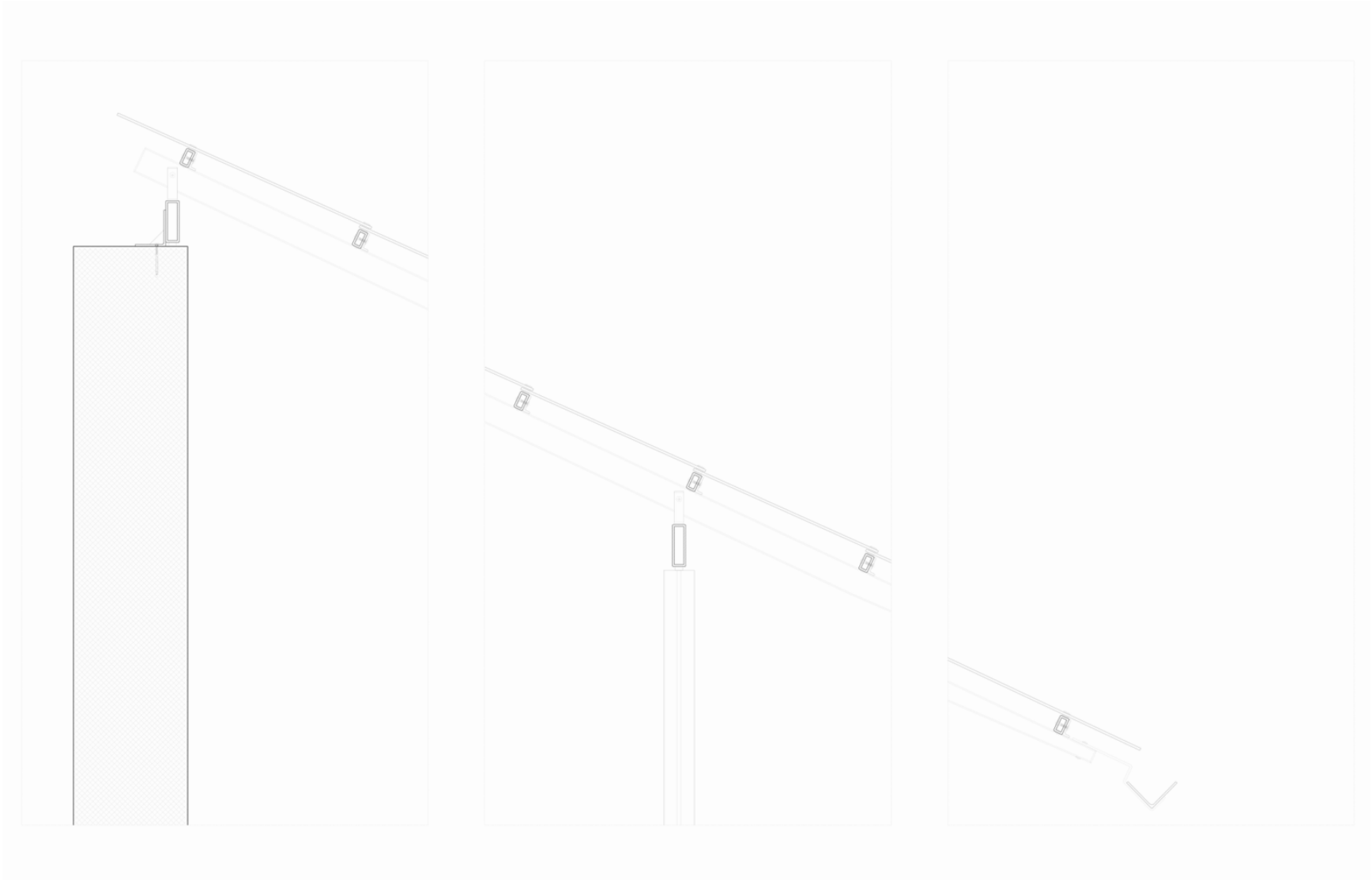


THE PLACE OF IN-EFFICIENCY

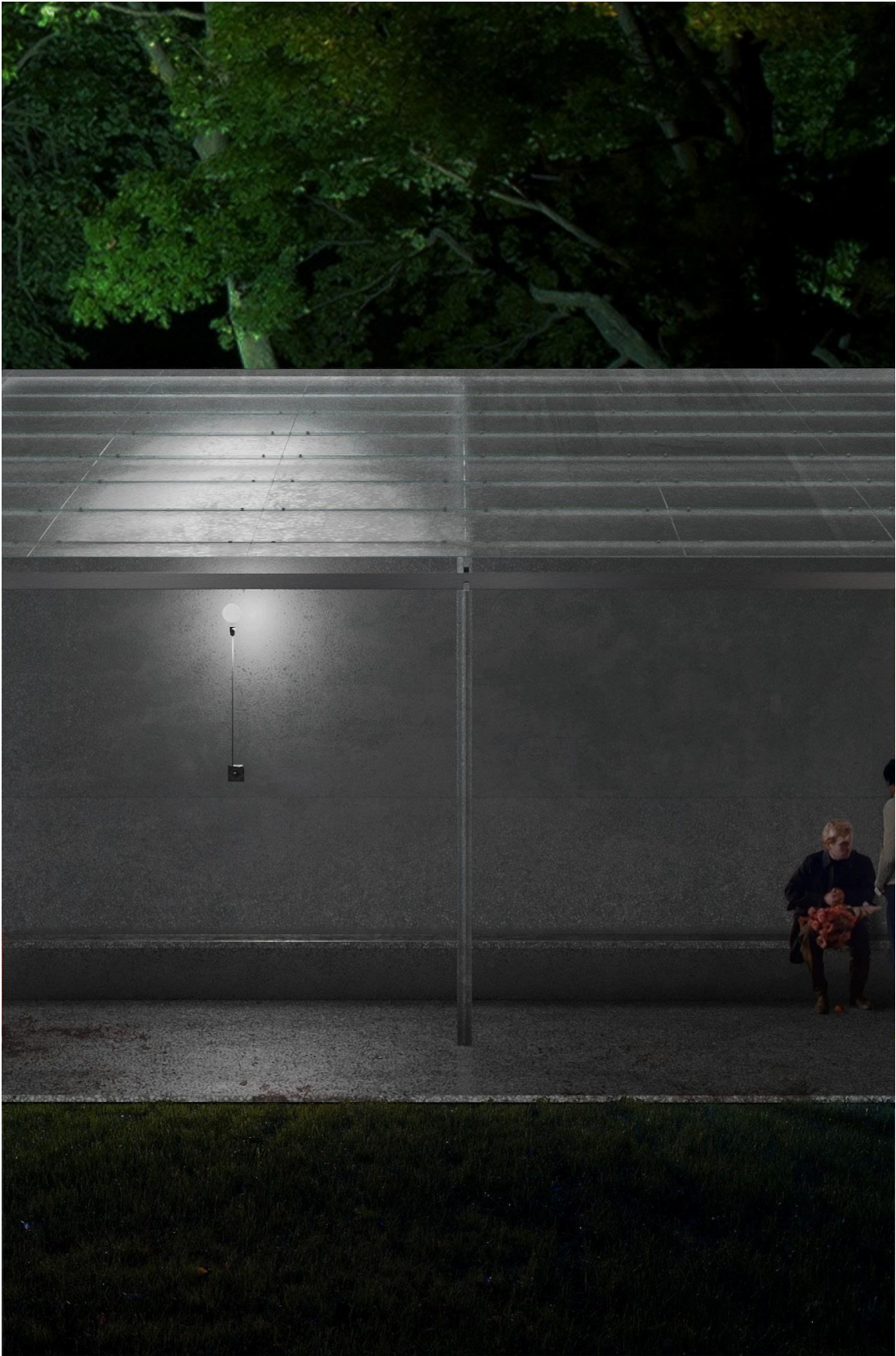


+

Intervention - Entrance



Intervention - Entrance, Construction Detail



Intervention - Entrance

“Beyond the disciplinary reasons for crisis, the central question we must ask is about the position that the architectural environment occupies in the *scale of human interests*. [...] What remains to architecture is the quality of persistence of its signs as a monument formed by the traces and layers with which the social group has transformed the physical environment in which it inhabits. [However] nothing gives hope for now that architecture may regain its former *position of privilege* on the *level of meanings*.”

Vittorio Gregotti, Il territorio dell'architettura [The territory of architecture] (Milan: Feltrinelli, 1° Ed. 1966), p. 180



THE PLACE OF IN-EFFICIENCY

For allowing the thinking and making:

Giulio
Nicola
Rik
Nicole

ARIS ARAGNO