

[Stoà Open Seminar]

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*Finally, Forget Solutions*, Jacopo Leveratto

# STOÀ OPEN SEMINAR. EMERGING PERSPECTIVES ON TEACHING AND RESEARCH IN ARCHITECTURAL DESIGN

STOÀ

Open Seminar



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The teaching of architectural design is a practice that draws from both theories and practices, as well as contingencies and immanences. It is influenced by countless factors that justify its premises, give shape to its development, and impact its outcomes. What are some urgent issues for those who teach, study, and produce architectural education, which could emerge within the specific thematic framework expressed by the editorial approach of *Stoà*, namely constructing a discourse around tools for architectural design pedagogies? Which of these could potentially become central to a thematic exploration that defines a new debate? The collection of contributions presented at the *Stoà Open Seminar* attempts to provide partial answers to this question by presenting, through texts by young researchers and architects, what is perceived as urgent and important by a generation that, in a complex and solicitation-laden time, is beginning to realise the need to offer, in their teaching experiences, alternative ways of looking at design education.

**Edizioni**

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# IN THE RIGHT PLACE

# LUIGIEMANUELE AMABILE

The pedagogical project underlying the various teaching methods in architecture consists of codified moments that mark the pace of the design studio and are layered within the cultural and professional heritage of those who teach architecture. Some of these moments continue to demonstrate their methodological and operational validity, while others show a certain resistance to the changes offered by new tools and interpretive categories of the world around us. Our present time has been defined in several contexts as a critical juncture in defined by *multiple crises*<sup>1</sup> – a condition that has become almost commonplace and characteristic – understood as the failure of a certain way of looking at the world by the generations that actually built the Italian and European schools of architecture, referring to the great traditions of thought of the twentieth century, which sometimes opposed cultural positions, often shared, to constructed results that over time have shown a certain short-sightedness in foreseeing changes and upheavals that are difficult to control.

As Philip Johnson warned Harvard students in the 1950s, the seven *crutches*<sup>2</sup> on which architecture rested have been replaced by new bogeymen on which to base architectural design teaching. Yet some of these views are anchored to teaching methods that have not stood the test of time. The time of crisis flows quickly with continuous updates, often ungovernable, which can provoke *sleep of reason* caused by feeling helpless in managing issues as complex as they are often transient and devoid of real foundation and long-term consequences. This distance in approaching certain changes – technological, environmental, social, economic, now part of the context and no longer up for debate – has no

reason to exist as long as architecture is recognised as ultimately aiming at a return to the sensible, to tangible and knowable physical data. To train this intention, the design studio is the privileged physical space and controlled field of action in which to test architecture's ability to respond to new external stimuli.

«The "studio", the atelier, the design laboratory must constitute the cornerstone around which everything revolves»<sup>3</sup>. Made up of unforeseen moments that cannot be attributed to predetermined methodologies, design studios emerge from customs derived from studio or technical school models, which share procedures that are more or less repeated in most architecture schools. On the contrary, rhythms, episodes and contrasting events should be encouraged: educational practices need to be questioned, dissected and modified in order to identify which of them may represent a wound that contributes to the perpetuation of the crisis rather than its overcoming, or at least how to surf its waves.

The practical organization of a pedagogical project depends on a number of factors that cannot be attributed to pre-established schemes<sup>4</sup> (with the exception of a set of shared minimum contents that are regulated by local, national regulations and that comply with international protocols). It depends to a large extent on the preparation of the teaching staff, their professional development trajectories (if they are also involved in projects) and their personal research horizons. It is also often determined by institutional policy trends and market demands. As a result, the room for manoeuvre for teacher-architects can be relatively wide. Therefore, if the space for personal implementation available to architectural educators

is relatively flexible, the only aspect we are allowed to discuss and question is the conceptual framework and structural organisation that defines the design studio, rather than its premises or outcome.

*What actions take place in the design studio?* The design studio is governed by a series of actions. These vectors direct the trajectories of knowledge production, either unidirectional (for example, *ex cathedra* lectures imposed by the teacher) or bidirectional. The latter often emerge from the students to become themes for collective discussion. Some actions are cognitive, including discussing the theme, the site and the features of what is to be designed. Other factors are managerial and organisational in nature, including the spaces experienced, the routes taken between home and work, and the proxemics between people sharing the same space. Then there are the moments that structure the relationship between teachers and students: discussions and critiques, understood as moments of collective knowledge-sharing, which over time have often taken on a coercive character and a certain inability to imagine other ways of transmitting design knowledge other than through correction and imposition.

*What tools are used?* Design practice, as reflective activity, is structured along the tortuous paths of tacit knowledge through a non-linear, iterative learning process that transcends verbal communication and passes through categories that do not fit neatly into standardised theories or modes of transmission; indeed, «design activity is a conversation with the materials of a situation»<sup>5</sup>. The design studio proceeds through a series of interactions characterised by iteration, i.e. the repetition of human actions – such as cutting, painting, building a model, drawing, and engaging with teachers in specific ways – followed by feedback from interactive devices (in this case, the institute of student collaboration established in a design studio). This feedback loop can, in the best cases, lead to the integration and imitation of exemplary or more successful cases, resulting in particular interactive rhythms typical of the design workshop. In addition, the influence of the arts – painting, sculpture, cinema, curatorial practices – and the humanities feed the students' imagination by providing them with new methods of investigation, facilitating a controlled expansion of the field of architectural design and, consequently, of its references. References to the natural sciences suggest the widely held view that architecture concerns not only the human species, but the wider network of animate and inanimate beings that make up the totality of our lived world and intersect with all our actions.

*What ways of interpreting studio teaching? Actions and tools find their counterpart in the critical elaboration of possible ways of interpreting the development and*

results of pedagogical projects. On the one hand, the *processes* that structure the transmission and production of knowledge can be analysed as heuristic procedures for discovering knowledge that emerges from the practice of doing; on the other, the pedagogical project can be interpreted as the result of *research* practices that are more or less relevant and consistent with the architectural project. In this sense, the possibility of structuring design studio teaching as a research practice has often been seen as an insufficient model for knowledge transfer that is inadequate to provide «the engaging models of thinking that contemporary society needs»<sup>6</sup>, leading the coherence between teaching, research, and practice, *de facto* implying that innovation in architectural education stems from the broader professional practice of architects involved in teaching design studios<sup>7</sup>.

*Actions, tools and ways of interpreting* of pedagogical practices could represent three categories by which to measure the scope and objectives of the pedagogical project. The project of *architectural design teaching* should ensure the definition of the limits within which possible actions of knowledge production can be applied, carried out through the use of tools and responding to certain ways of interpreting one's own work, according to the different natures and inclinations of individual teacher-architects. In order to maintain their role, they will have to be progressively adapted and modified because of the *multiple crises* we are facing. To this end, only the design studio still manages to reconfigure itself as the place where design activity would have enough room to be «the sum of inescapable artistic choices»<sup>10</sup>. Some of them may be made with more or less self-awareness, but at least all in the right place.

## Notes

1. Cfr. Carolina Crijns, *Architecture in Times of Multiple Crisis*, transcript, Bielefeld 2023.
2. Philip Johnson, *The Seven Crutches of Modern Architecture*, in «Perspecta. The Yale Architecture Journal», n° 3, 1955, pp. 40-44.
3. Bruno Zevi, *Come imparare l'architettura?*, in «L'architettura – cronache e storia», n° 356, giugno 1985.
4. Ibid.
5. Cfr. Jan Silberberger, *Against and for Method: Revisiting Architectural Design as Research*, gta, Zürich 2021.
6. Donald Schön, *The Reflexive Practitioner*, Basic, New York 1983, trad. it. *Il professionista riflessivo. Per una nuova epistemologia della pratica professionale*, Dedalo, Bari 1993, p. 103.
7. Josep Lluís Mateo, «Teaching Design» in Id., *Writings 2005-2020*, Park Books, Zürich 2021, p. 64.
8. Johan De Walsche, «Academic Research and the Design Studio», in Silberberger, op. cit., p. 43.
9. As in the lecture series *Practice What we Teach?*, Institut für Entwurf und Architektur, ETH Zürich, FS 2024.
10. Johnson, op. cit.

pp. 64-65; Nedda Guidi, *Raccolta di campionature*, 1976-1991. © Archivio Nedda Guidi, Roma.

**Luigiemanuele Amabile**, architect and postdoctoral researcher at the University of Naples Federico II where he conducts his research focusing on the pedagogy of the architectural design studio within the project “DT2”. Currently he is adjunct lecturer at the University of Parma, he has taught in several architectural and urban design studios within the research unit A402. He is a co-founder of “Thymos Books” and since 2021 a member of the editorial team of the scientific journal Stoà.

**Tommaso Antiga**, architect and Ph. D. Candidate in Architecture at the University of Trieste (inter-university with the University of Udine), previously graduated from the Master’s Degree course in Architecture at the University of Udine, with a thesis in the form of a speech on the theme of death and its places. His research focuses on the architectural project, the city and the forest for urban regeneration, as well as on the macro-themes of ecology, Buddhism and nonviolence.

**Marianna Ascolese**, architect and Ph. D., since 2023 she is Assistant Professor in Architecture and at the University of Naples Federico II. Since 2023 she is a member of the research unit “DT2”. In 2017 she carried out a research period at the Architectural Research Unit (ARU) directed by Florian Beigel and Philip Christou at the London Metropolitan University. Since 2016 she has been a member of the editorial board of “Etemenanki” (Letteraventidue) and since 2018 she is co-founder of the editorial project “Thymos Books”. Since 2021 she has been a member of the editorial board of the scientific journal Stoà. She continues her theoretical research through the project with the research and design group A402.

**Viola Bertini**, architect and researcher at the Sapienza Università di Roma, Dipartimento di Architettura e Progetto. She graduated at Politecnico di Milano and, in 2013, she obtained a Ph. D. in Architectural Composition at Università Iuav di Venezia with a thesis on the Egyptian architect Hassan Fathy. She was a research fellow at Iuav, a research consultant at the American University of Beirut, a visiting researcher for short periods at the Universidade de Évora and a visiting researcher and professor at the Universidad de Sevilla.

**Susanna Campeotto**, architect and a Ph. D. candidate in Architectural Composition at the Iuav University of Venice. In her doctoral research she deals with the study of partisan memorials and cemeteries made by Edvard Ravnikar; and in 2023 she co-curated the exhibition “Struktura modernosti: iskanja Edvarda Ravnikarja” held in MAO, Ljubljana. For several years she has been collaborating in the organization of international architectural workshops and participating in the teaching activities of the university as a tutor.

**Rebecca Carrai** is a postdoctoral researcher within the Lise Meitner Group “Coded Objects” at the Kunsthistorisches Institut in Florenz-Max-Planck. She holds a Ph. D. in Architecture History and Theory from the Faculty of Architecture of KU Leuven, Belgium. She is a feminist, an architectural historian, and a member of The Architecture Lobby. Her research explores the intersection of capital, domesticity, and consumption, with a particular focus on media, technologies, questions of production and gender. Before completing her doctoral thesis, Carrai obtained her master’s degree with honours from the Faculty of Architecture in Florence.

**Francesco Casalbordino**, architect, research fellow at the University of Naples Federico II. Since 2017 he has been carrying out tutoring activities in design studios and master’s degree theses. In 2022, he obtained a Ph. D. in Architecture with a dissertation titled Images of the Terrestrial. The Project of Worldliness in the Global City, exploring the relationship between globalization and architecture. Other research interests concern prison spaces and the ways in which contemporary design transforms local contexts.

**Filippo Cattapan**, architect and researcher based in Milano. Founding partner of P·A·N, he is a member of the European research network “TACK Communities of Tacit Knowledge”. He is currently research assistant and Ph. D. candidate at the chair of Architektur Geschichte Theorie directed by Christoph Grafe at the Bergische Universität Wuppertal BUW and is chargé de cours at the École Polytechnique Fédérale de Lausanne EPFL, where he is responsible for the course Visions et Utopies within the Laboratoire des Arts pour les Sciences directed by Nicola Braghieri. In recent years, he has taught in various roles at the Politecnico di Milano, Iuav di Venezia and ETH Zürich.

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**Giovanni Comi**, architect, he holds a Ph. D. in Architectural Composition and RTD-A at the DPIA of the Università degli Studi di Udine. In the academic field his research activity is linked to the themes of composition at different scales in interconnected fields: the project in relation to the built environment, urban and landscape regeneration in marginal and fragile contexts, the forms of living. He has held lectures and participated in conferences in various Italian and foreign universities.

**Davide Fabbi**, graduate student in Architecture and tutor at the Department of Architecture and Engineering of the University of Parma, where he is currently working on his Master thesis with Prof. Carlo Gandolfi and Prof. Graça Correia (FAUP). He studied at ULPGC Universidad de Las Palmas de Gran Canaria and at FAUP Faculdade de Arquitectura da Universidade do Porto. He is involved in extracurricular activities, participating in various workshops and collaborating with student associations in the organisation of events within the faculty.

**Fabio Lepratto**, architect and Ph. D., graduated at Politecnico di Milano. Interested in relationship between housing and the city, he studies contemporary living with particular focus on the transformation of post-war mass housing. He is currently an Assistant Professor of Architecture and Urban Design at the same university. Since 2010 he has been involved as a freelancer or consultant in various housing and urban design projects in Milan.

**Houssam Mahi**, Ph. D. student, graduated with honors from the Faculty of Architecture in Milan with Prof. Francesca Bonfante and Prof. Federico Acuto. Since 2018 he has been supporting teaching at the Architecture Design II course of Prof. Elvio Manganaro. In 2017 he founded ARGON, an architectural research and design group, together with Davide Libretti and Marco Monico. He is currently developing his doctoral research in architectural composition at Politecnico di Milano. Among the publications to which he has contributed Disegnando l’utopia. Visioni e vedute di altri mondi possibili (Mimesis, Milano 2008).

**Francesco Martinazzo**, graduated in architecture in 2020 and is currently completing a Ph. D. in architectural composition at the Politecnico, on the subject of school buildings. In 2016, he obtained a Filmaker diploma at the Luchino Visconti Civic School of Cinema. He has made short films presented at the Mostra Internazionale del Nuovo Cinema in Pesaro and at the FilmMaker Fest in Milan, as well as projections for theatre shows and art festivals such as the exhibition Dal Nulla al Sogno (From Nothing to Dream), at the Ferrero Foundation in Alba. He is a book collector and founder of the Pottlatch bookshop in Via Padova in Milan.

**Marco Moro**, architect and Researcher in Architectural and Urban Composition at the University of Cagliari - DICAAR. His research explores university architecture as a paradigm of transnational exchanges after the Second World War, and the mutual relationship between form and pedagogy. He was appointed Visiting Fellow at Harvard University to develop a postdoctoral research project on these topics, and he carries out teaching activities in Italy, Chile and the UK. His contributions appear in Architectural Theory Review, Journal of Architectural Education, FAMagazine.

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**Salvatore Pesarino**, architect, is a Ph. D. student at the Department of Architecture of the University of Naples Federico II, where he graduated in 2019. Since 2020 he is tutor in several design studio courses and collaborates in academic activities, projects and research. His research focuses on the possibility of rethinking wastescapes in order to define new landscapes to be inhabited in the contemporary world, integrating more technical aspects of reclamation with the need to return abandoned, marginal and frayed spaces to the community.

**Maria Pone**, researcher and professor of Architectural Design at the Department of Architecture of Rome Tre, where she graduated in 2015 and obtained her Ph. D. in 2019. Her research focuses on the new sustainability challenges (in a broad sense), particularly regarding the needs for mitigation and adaptation to the effects of climate change, which affect the design of urban public spaces in the era of the ecological crisis.

**Giulia Setti**, architect and Ph. D., is an Assistant Professor of Architectural and Urban Design at Politecnico di Milano, Department of Architecture and Urban Studies. Her research focuses on the reuse of industrial architecture and on new typologies of contemporary public spaces. She has worked on the research project “Territorial Fragilities” led by DASTU as Department of Excellence 2018-2022. In 2014-2015 she has conducted teaching and research activities at CEPT University, Ahmedabad, India.

**Giuseppe Tupputi**, architect and Ph. D. (University of Roma Tre and Politecnico di Bari). Since 2020 he is member of the “DFH\_Design for Heritage” research group where he conducts his research focusing on the project in contemporary crisis cities and territories. Between 2020 and 2023 he is adjunct lecturer at the University of Parma and since 2022 he is adjunct lecturer at the Politecnico di Bari. In 2015 he won the Prize for Artistic Quality at the “European Architectural Medals for the Best Diploma Project” and in 2019 he won the “Federico Maggia” Architecture Prize. Since 2021 he is a member of the editorial team of the scientific journal Stoà and since 2023 of the scientific journal QuAD – Quaderni di Architettura e Design.

**Francesca Zanotto**, architect, Ph. D., is an Assistant Professor of Architectural and Urban Design at the Department of Architecture and Urban Studies, Politecnico di Milano, within the National Biodiversity Future Center (NBFC) research group. Her work investigates the ecological implications of architectural design, focusing in particular on the study of circular design processes and forms of production of the built environment that conserve and increase urban biodiversity.

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