



**POLITECNICO
MILANO 1863**

DEPARTMENT OF ARCHITECTURE
AND URBAN STUDIES

CALL FOR PAPERS

Exhibiting Environments

Atmospheres on Display in Architecture

Edited by Stamatina Kousidi (DASStU/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)

The relationship between buildings and the natural world is a recurrent topic in design. Each time it resurfaces in the context of the exhibition space, it provides evidence of a novel and cogent understanding of environmental consciousness in architecture. This volume aims to gather contributions that shed light on the intersection of architecture with the concept and realm of the environment, as well as on the spatial implications of this intersection within the context of architectural exhibitions. It seeks to explore how architectural exhibitions have addressed the environment both as a spatial setting and as embedded thinking within the featured displays. This exploration aims to point to new associations between display, design projects, and critical discourse. The volume envisions bringing together writings and projected works by architects, designers, and curators whose exhibition work has explicitly addressed the environmental agency of architecture, created new meanings of the environmental context, and made it visible. The volume aims to present, discuss, and problematize key moments of exhibiting environments in architecture: to elucidate how they have envisioned possible environmental futures and stimulated new forms of architectural display; to retrace how the manifold definitions of environmental performance in architecture have become explicit through the temporary exhibition display and setting; and to interrogate how the exhibition medium has served as a catalyst for the emergence of notions of environmental sustainability in architecture.

Contributions will be organized into the two following thematic sections

1 - ENVIRONMENTAL NARRATIVES

Notions of the natural environment are increasingly reflected in the thinking conveyed by architectural displays, as these displays center on the environmental dimension of the design project. Maquettes, free-standing installations, and full-scale mock-ups reinterpret the role of the architectural model from an essential visualization tool of the spatial necessities of light, shade, and color to an atmosphere-making device in the exhibition context. Visitors activate and enact the produced architectural environments, pointing to new interactions between bodies, objects, and the non-physical traits of the exhibition space. This section aims to explore key monographic exhibitions of contemporary architects in connection to the environmental narratives produced. It seeks to elucidate the tools, strategies, and processes deployed in the exhibition layout to convey the environmental imagination embedded in the featured theoretical, built, or projected work, which intersects pertinent design issues such as architectural immaterialities, transience, and performance.

2 - SPATIAL ENVIRONMENTS

Temporary exhibitions, pavilions, and installations have interpreted the natural environment as something both at hand and far away, both salubrious and toxic, reproducible and in extinction. Several projects have comprised hybrids between man-made artifacts and natural components by means of integrated landscapes, conceived as gardens, oases, natural biomes, or forests. Others have redefined the exhibition setting conceptually, materially, and physically through interventions into the indoor climate, air, and lighting of the exhibition space, replicating temperature changes, highlighting color contrasts, or emphasizing light reflection. In both contexts, the architectural display has coined new definitions of the exhibition space, reinterpreting the relationship between the indoor space of the gallery or museum and the surrounding context, engaging visitors in an immersive experience. This section aims to examine how architectural exhibitions have addressed and represented climate change: the ways in which they have articulated new conceptual frameworks for interpreting architectural, social, cultural, economic, and political issues related to the environmental crisis. It seeks to explore how the medium of the exhibition has allowed for the environment to be observed, reinterpreted, and understood as a realm in which design may take action.

Display Series

The volume is part of the Display Series published by Mimesis Edizioni, Milano. 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.

Contribution categories

Essays (3,000–5,000 words accompanied by 3–5 images)

Graphic essays (max 1,000 words) driven by visual material accompanied by extensive captions.

Deadlines

Contributions submission: July 15th, 2024.

Reviewing process communication: September 9th, 2024.

Revised submission: September 30th, 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).

At submission, the supporting images need to be submitted as separate 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 to the following address: stamatina.kousidi@polimi.it