

CLIP.STAMP.

.UPLOAD.

CLIP.STAMP.

.UPLOAD.

CLIP.STAMP.

.UPLOAD.

CLIP.STAMP.

.UPLOAD.

68

MONU - KICK-  
STARTING TOPICS

S

76

STUDIO Architecture  
and Urbanism Magazine

78

120g -  
RIFLESSIONI  
DI UN POST-  
EDITORE

82

1

120g

84

J  
JOURNAL  
ILLUSTRATIF

86

EMANUELE PICCARDO -  
FANZINE: FARE  
CONTROARCHITETTURA

92

A  
ARCHPHOTO E  
ARCHPHOTO 2.0

96

W  
WORKSHOP CUT  
& PASTE MILAN:  
EXPERIMENTS IN  
POSTPRODUCTION

104

R  
REM

106

ENRICO FORESTIERI,  
MATTEO PACE - LITTLE  
QUESTIONS

110

S  
STATEMENT

112

ANTONIO LAVARELLO -  
DIECI ANNI DOPO. PDA  
VS. BURRASCA

122

B  
BURRASCA

126

LUIGI MANDRACCIO -  
DIALOGHI EMERGENTI

## ***Cut & Paste Milan: Experiments in Postproduction.***

by Maria Feller, Enrico Forestieri, Marta Geroldi, Alessandro Rocca

*Hardly anything, believe me, is more depressing than going straight to the goal<sup>1</sup>.*

Postproduction is an optimistic and unprejudiced practice. From Duchamp, artists have explored its creative implications in a conscious and deliberate way; they have conceived radically innovative forms and meanings from pre-existing objects, rituals and narrations, by imagining new connections among distant and apparently irreconcilable elements; *they have focused on the linkages through which the works flow into each other, representing at once a product, a tool and a medium<sup>2</sup>*. This aptitude completely overturns any conventional design strategy; it allows us to envision new scenarios beyond our own prejudices and to imagine realities otherwise impossible to render.

During the workshop *Cut & Paste Milan: Experiments in Postproduction* (held at Politecnico di Milano from November 12<sup>th</sup> until November 19<sup>th</sup> 2016) each student has assembled a fanzine testing these techniques. Questioning the boundaries between originality, conceptual inventiveness and the culture of the copy, they have systematically reshuffled, recombined and hybridised more than 200 photos related to Milan to let emerge a brand new image of the city through these radical operations. This imaginative process does not follow a linear sequence, *there is no gradual progression to reality, no realization of a pre-conceived plan, but vertiginous hesitation, tentative moves, mistakes, miscalculated gestures, fundamental meandering<sup>3</sup>*. This is a risky process which is constantly fed by doubt and uncertainty. It requires students a high level of introspection to be able to quickly interpret the potential opportunities that pop up during these manipulations<sup>4</sup>.

Witty attitude, intuition and timing: these are the basic ingredients of the postproductive alchemy.

Colophon:

*Cut & Paste Milan: Experiments in Postproduction.*

Athens Program November 12<sup>th</sup> / 19<sup>th</sup> 2016, Politecnico di Milano

by Maria Feller, Enrico Forestieri, Marta Geroldi, Alessandro Rocca

participants: Aleksandra Dutkowska, Michalina Dutkowska, Ania Juzak, Anna Semancova, Zuzanna Wodowska

---

1 G nter Grass (1972), *From the Diary of a Snail*, Hermann Lurhterhand Verlag

2 Nicolas Bourriaud (2002), *Postproduction. Culture as Screenplay: How Art Reprograms the World*, Lukas & Sternberg, p. 40

3 Albená Yaneva (2009), *Made by the Office for Metropolitan Architecture: An Ethnography of Design*, 010 Publisher, p. 62

4 Enrico Forestieri and Matteo Pace (2015), *Tiri da tre. Una conversazione sulla metodologia didattica di Federico Soriano e Pedro UrzAez*, *Fuoco Amico*, vol. 3, MMXII Press, pp. 150-197, in part. pp. 176-181 and 196-197

## Cut & Paste Milan: Experiments in Postproduction

Hardly anything, believe me, is more depressing than going straight to the goal.

*Postproduction is an optimistic and unprejudiced practice. From Duchamp, artists have explored its creative implications in a conscious and deliberate way; they have conceived radically innovative forms and meanings from pre-existing objects, rituals and narrations; by imagining new connections among distant and apparently irreconcilable elements; they have focused on the linkages through which the works flow into each other, representing at once a product, a tool and a medium. This aptitude completely overturns any conventional design strategy; it allows us to envision new scenarios beyond our own prejudices and to imagine realities otherwise impossible to render.*

*During the workshop "Cut & Paste Milan: Experiments in Postproduction" (held at Politecnico di Milano from November 12<sup>th</sup> until November 19<sup>th</sup> 2016) each student has assembled a fanzine testing these techniques. Questioning the boundaries between originality, conceptual inventiveness and the culture of the copy, they have systematically reshuffled, recombined and hybridised more than 200 photos related to Milan to let emerge a brand new image of the city through these radical operations. This imaginative process does not follow a linear sequence, there is no gradual progression to reality, no realization of a pre-conceived plan, but vertiginous hesitation, tentative moves, mistakes, miscalculated gestures, fundamental meandering as Shoeni Shigematsu points out in his interview with Albena Yaneva. This is a risky process which is constantly fed by doubt and uncertainty. It requires students a high level of introspection to be able to quickly interpret the potential opportunities that pop up during these manipulations.*

*Witty attitude, intuition and timing: these are the basic ingredients of the postproductive alchemy.*

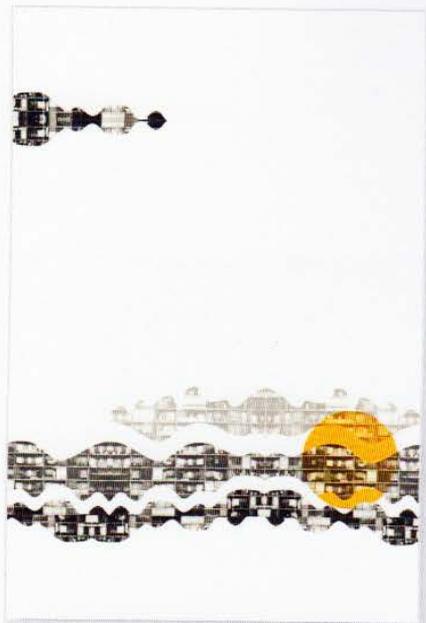
### COLOPHON:

Cut & Paste Milan: Experiments in Postproduction.

Athens Program – November 12<sup>th</sup> / 19<sup>th</sup> 2016, Politecnico di Milano.

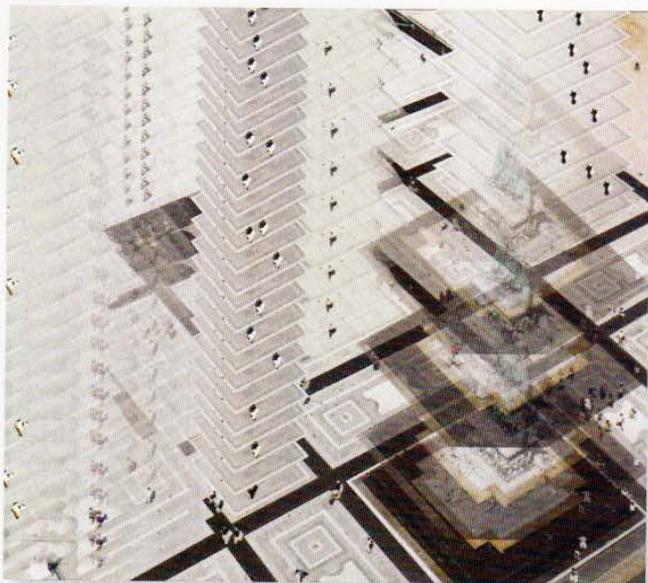
by Maria Feller, Enrico Forestieri, Marta Geroldi, Alessandro Rocca.

participants: Aleksandra Dutkowska, Michalina Dutkowska, Ania Juzak, Anna Semancova, Zuzanna Wodowska



Anna Semancova  
Alice in Concreteland

Ania Juzak  
Constructing New Realities



Aleksandra Dutkowska  
Nine Stories



**Zuzanna Wodowska**  
**Path of Emotions**

Cut & Paste Milano:  
Experiments in Postproduction  
Politecnico di Milano, 12-18 November 2016



Giovanni Chiaramonte  
*Cerchi nella città di mezzo, Cavalcavia Bussa*  
2000

2

Wodowska Zuzanna

Path of emotions

Walking through Milan...

Walking through Milan...

...

Walking through Milan...

->

W-a-l-k-i-n-g- t-h-r-o-u-g-h- M-i-l-a-n...

----->-----

Walking

through

Milan...

!

!

!

Walking through Milan...

|||||

Walking through Milan...

.....

W a l k i n g t h r o u g h M i l a n . . .

... !!! ??????? >>>>>> ..... !!!!!!! ????????

Walking through Milan...

.....



Handwritten scribbles in grey ink, resembling a stylized signature or abstract line art, spanning across the bottom of the page.





11 *[Handwritten signature]*

C.S.U.

C.S.U.

C.S.U.

C.S.U.

C.S.U.

C.S.U.

C.S.U.

C.S.U.

ISBN 978-8-89-404665-6



9 788894 046656