

1. Here Where It All Began. Politecnico di Milano in the Spirit of Experimentation

Antonella Penati

Department of Design, Politecnico di Milano

1.1 Politecnico di Milano in the Spirit of Experimentation

It is April 14, 1964. Two ambitious young students, with a thousand plans for the future, graduate at the Faculty of Architecture at Politecnico di Milano. On the title page of the thesis there is no trace of a supervisor. The protest movement underway, of which the two graduands are active participants, includes, among other demands, the student's total autonomy in choosing the contents, methods, and modes of presenting the thesis, which coincides with the discussion of several projects submitted during the course of study.

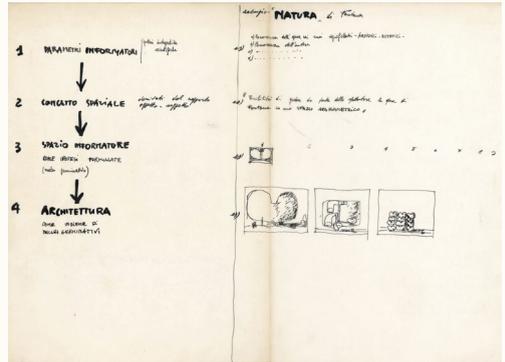
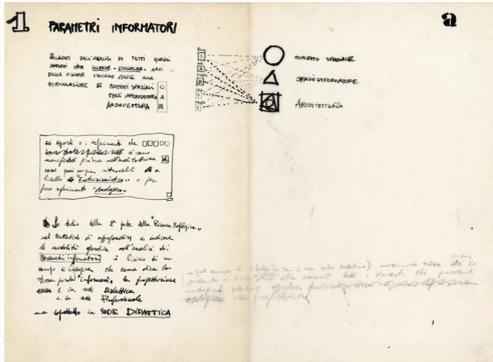
The subject of the dissertation departs from more conventional compositional themes, and the way it is presented is unusual. It is, in fact, an exhibition that stages and accompanies the discussion of *La ricerca morfologica. Proposta di lavoro per gli Istituti di ricerca scientifica della Facoltà di Architettura* [Morphological Research. A Working Proposal for the Scientific Research Institutes of the Faculty of Architecture].

The Degree Committee, chaired by Piero Portaluppi, proclaims the graduates with 100/100 *cum laude*, and for the thesis work the *Associazione Allievi del Politecnico* [Association of Alumni of Politecnico] awards them the gold medal . The two young graduands are named Ugo La Pietra and Alberto Seassaro.

The former would become a globetrotter of design thinking; the latter, a globetrotter of innovative thinking on university structures for education and research. To him we owe the founding of Italy's first and most important Faculty of Design,



1. Estratto della Tesi di Laurea di Ugo La Pietra e Alberto Seassaro, *La Ricerca Morfologica*. [Document →](#)



today among the largest design schools in the world; the creation of the first Italian Department of Design; the establishment of the first university consortium for post-graduate training in design; and the birth of the first Italian network for research and education in the field of design. Born in Milan in 1939, Alberto Seassaro enrolled in 1959 at the Faculty of Architecture at Politecnico di Milano, after qualifying to teach in upper-secondary schools in *Disegno Geometrico* [Geometrical Drawing] and in *Disegno e storia dell'arte* [Drawing and History of Art].

Already the father of his daughter Cristiana, he is a working student: thanks to the support of the Dean's secretary, moved by his condition as a young parent, he is allowed to submit classroom assignments in advance, completing them as quickly as possible so he can leave the university and rush to work. From 1959 to 1964, in fact, he teaches *Drawing and History of Art* at Istituto Leonardo da Vinci and at Istituto Cremona di Milano, and *Arti grafiche applicate* [Applied Graphic Arts] at Scuola Umanitaria where he is invited by Sergio Coradeschi, his instructor in Drawing and Survey at Politecnico di Milano, to whom he would remain bound over time by esteem, friendship, and gratitude.

Figure 1.
Among the projects followed as an assistant draftsman at the Morisi office were a villa built in Piedmont in 1961-62 (Arch. Roberto Morisi).



He also works as a draftsman in the office of the architect Roberto Morisi and, first as a renderer/visualizer, later as a freelance co-designer, in leading Milanese architecture studios (BBPR, Viganò, Zanuso, Frattini, Latis, etc.) and Italian ones (Luigi Moretti in Rome, Marcello D'Olivo in Udine, Carlo Cocchia in Naples). It is to Roberto Morisi that Seassaro credits his formation in project culture and his apprenticeship in professional practice. Alberto Seassaro enrolled in the Faculty of Architecture at the end of the 1950s, having earned the *Diploma Artistico* [Art School Diploma] by inclination and cultural passion and the *Diploma Scientifico* [Scientific School Diploma] to please his father.

His father, Carlo Seassaro, an electrical engineer, hoping to instill in his son his own passion for science and technology, prodded him with notions that, he hoped, would nourish a technical-scientific vocation and steer him toward studies in engineering. Already in primary school, on the way from home to school, he would quiz him on the definitions of impedance, resistance, and reactance. For each of these definitions he had devised rhyming jingles, to train young Alberto's memory. It would also happen that, in his spare time, he took him along to the Ginori manufacturing plants, where he was responsible for what we would today call quality control of ceramic electrotechnical insulators.

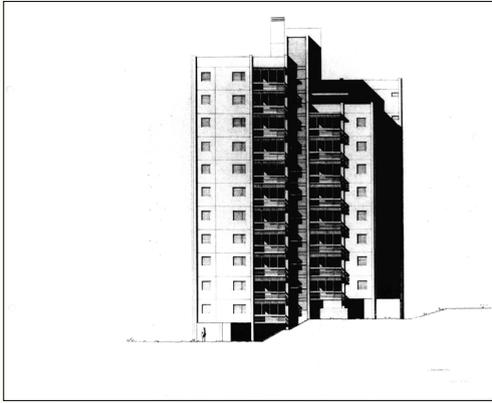
But Alberto Seassaro's eyes, and his curiosity, were drawn rather to the drawings by Gio Ponti and Giovanni Gariboldi that dominated the office corridors, and to the early-production pottery which, in the workshops, became scrap material among which he spent his afternoons. From his father, and from his travel stories (for work his father traveled frequently, and in those years intercontinental journeys were rare), he also inherited a love for distant lands, a curiosity toward *the foreigner*, toward customs and practices that spoke of a cultural diversity that always fascinated him. Also an inheritance from his father was an interest in geographical maps, objects of great fascination for Alberto, from which he would surely derive his well-known inclination toward visual

synthesis, toward reconstructing complex facts and events in visual form. His father also passed on an interest in collecting objects, starting with the souvenir objects that animated his travel tales upon returning home. Anyone who knew Alberto Seassaro and his domestic spaces knows his playful obsession with collections: objects that did not need the cachet of luxury but had to be authentic, popular, even modest, tied to their customary uses in everyday life. Not by chance his first interest turned to objects of cooking, those from which it is easiest to trace back to a people's food traditions and thus to its popular culture. Between science, technology, and art, then, his education and interests, enriched by a genuine passion for history, geography, ethnology, and anthropology, would find their natural culmination in studies in architecture.

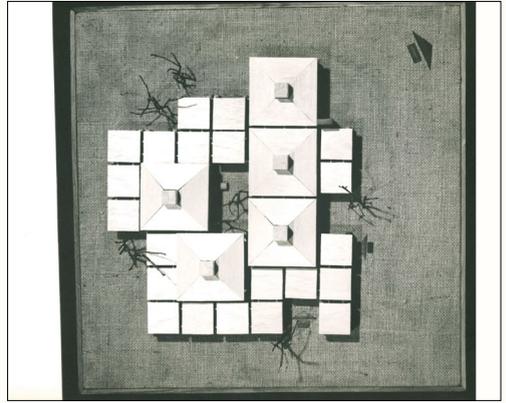
His interest in technological aspects, in the control of form, and equally in people's ways of living is present in many projects undertaken as a student, in an ideal cultural partnership with Ugo La Pietra, several of which were presented by the faculty in publications on teaching (Cesare Blasi, 1962) [2](#): *Casa a torre in Viale Scarampo* [Tower House on Viale Scarampo], where he engages with Piero Bottoni's QT8 model neighborhood and the idea of a self-sufficient district; *Scuola elementare a Rozzano* [Primary School in Rozzano], where he surveys the typology of learning spaces; a historiographic investigation of rural settlements in the Lower Lombard Plain, where he conducts a philological analysis of the development of the ancient hamlets and farmsteads that characterize it, marked by the building typology of enclosed courtyards; and a group of dwellings for agricultural laborers, properties intended for residential use yet to be considered functional to agricultural activity. A thematic cross-section that shows complete adherence to the problems of a context defined by economic challenges and the housing needs of a society, and a country, in the midst of transformation [3](#) [4](#) [5](#) [6](#). The obsession with form on the one hand, and the civil and social substance of designing on the other, gradually take shape over the course of his studies and inform the gaze with which he approaches the themes he tackles in his student work.



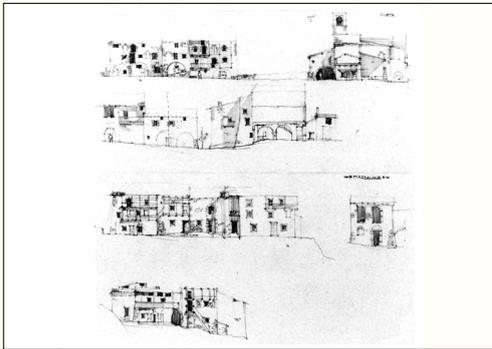
2. Cesare Blasi,
Un'esperienza didattica,
in *Comunità*, n. 100.
[Document](#) →



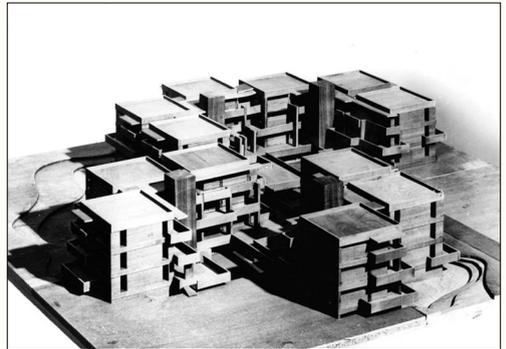
3. Alberto Seassaro, Progetto di una casa-torre in Viale Scarampo.
[Document →](#)



4. Alberto Seassaro, Scuola elementare a Rozzano.
[Document →](#)



5. Alberto Seassaro, Architettura spontanea nella Val Brembana.
[Document →](#)



6. Alberto Seassaro, Progetto di un gruppo di case per salariati agricoli.
[Document →](#)

1.2 The Faculty of Architecture and Its Special History

Politecnico di Milano and its Faculty of Architecture were the cradle where it all began; an elective locus of experimentation and project-making; the point of departure and cultural *milieu* from which Alberto Seassaro would never stray, beginning and ending his career right here, honored as *Professor Emeritus at Politecnico di Milano* and with the *Compasso d'oro alla carriera* [Compasso d'Oro for Lifetime Achievement] awarded to the University precisely for the birth and consolidation of the Design System [7](#) [8](#).

Tracing the stages of his education and his story within the university institution is also a way to read, in filigree, that «special history» (R. Pugliese, 2013, p. 9) of the Faculty of Architecture. That *special history* begins in 1963 with the first occupation – with Alberto Seassaro a student nearing graduation – continues with the years of didactic experimentation, the outcome of students' claiming spaces of autonomy – with Alberto Seassaro a volunteer assistant – and reaches the birth of Departments (the 1980s), an evolution of the pre-existing research Institutes, with Alberto Seassaro a young associate professor; to touch, at the start of the 1990s, its highest point with the articulation of the single Faculty of Architecture into several Faculties: Architettura I, Architettura II and Architettura III – or *Facoltà del Design* [Faculty of Design]. It is the birth and development of the latter of which Alberto Seassaro would be the principal protagonist.



7. ADI, *Compasso d'oro alla carriera, Politecnico di Milano.*
[Document →](#)



8. ADI, *Motivazioni per il conferimento del Compasso d'oro alla carriera al Politecnico di Milano.*
[Document →](#)



POLITECNICO
DI MILANO

Politecnico di Milano

Il design nelle università italiane ha avuto un significativo sviluppo negli ultimi vent'anni. A questo ha contribuito in modo particolare il Politecnico di Milano che ha saputo istituire sopra le proprie storiche radici (si pensi al legame tra l'ateneo e alcune figure straordinarie della storia del design quali Gio Ponti, Franco Albini, Achille Castiglioni e Marco Zanuso) il primo corso di laurea in Disegno industriale e successivamente, a partire dal 2002, la Facoltà del Design, oggi denominata Scuola del Design. Ciò è avvenuto per l'impegno di molti, tra cui ci piace ricordare Tomás Maldonado e Alberto Seassaro, primo preside della Facoltà del Design. Il design al Politecnico di Milano è oggi un sistema integrato di competenze che opera, tra formazione e ricerca, attraverso le proprie strutture quali il Dipartimento INDACO (Disegno Industriale, Arti, Comunicazione e Moda), a cui fanno riferimento il Dottorato di Ricerca di Design e il Sistema dei Laboratori, e il Consorzio POLI.design. Punto di incontro di culture diverse, in forte dialogo con il mondo professionale e imprenditoriale e con i principali centri internazionali di ricerca e formazione, il design al Politecnico ha svolto un ruolo fondamentale nella creazione a Milano di una comunità scientifica di riferimento.

Nothing that came afterward can be understood if one neglects to examine the context in which Alberto Seassaro was formed and the *imprinting* – in the extended sense the term *imprinting* has assumed beyond psychology and ethology (Lorentz, 1967) – cultural as well as political, capable of shaping his subsequent institutional action. It is as if Seassaro's remaining within Politecnico could be read as a long, continuous act of occupying an institutional space in which he saw reflected all the contradictions of society, yet to which he also ascribed all the potential proper to an incubating place and to an agent of transformation capable of penetrating cultural systems in depth and renewing them (Siliato, 2020) [9](#) [10](#) [11](#).

He is in the fourth year of his studies when, at the Faculty of Architecture, the season of major student demands begins, culminating in the occupations of 1963 and then 1967. Active participation in the renewal claims advanced by the students would profoundly mark the content of his research and teaching activities and his institutional commitment in the years that followed. These are years under the banner of experimentation; of drastic revision in the organization of teaching activities; of moving beyond disciplinary areas toward the idea of *didattica come ricerca* [teaching as research]; of reflection on possible methodological alternatives in design teaching to address emerging problems; of a new political awareness capable of placing at the center of education the social needs and requirements long kept too distant from an *elite university* more inclined to pass down static bodies of knowledge detached from transformations in the cultural and social context; of the «new role of architecture in the processes of transformation of the city and the territory» (Pugliese, 2013, pp. 9-10). Experimentation is the key word that would shape the dynamics of renewal at the Faculty of Architecture, in a moment not free of harsh clashes and contradictions.

[...] *Experimentation*: a word that, starting in 1964, spread through the student assemblies of the Faculty of Architecture in Milan and, from 1967, took shape as concrete proposals for reorganizing teaching; in 1968 the Faculty Council officially requested approval of a ministerial experimentation. (Vannini, 2009, p. 39)

LA FACOLTA' DI ARCHITETTURA
E' OCCUPATA DAGLI STUDENTI DA GIOVEDI'

Dopo una lunga agitazione rimasta senza riconoscimenti da parte delle autorità accademiche, abbiamo occupato la facoltà.

Ci stiamo battendo per essere resi responsabili della nostra formazione.

Lottiamo per un ordinamento universitario democratico, contro una struttura rigidamente autoritaria.

I nostri professori oggi non sono disposti a condividere con altri il potere direzionale della didattica e della ricerca. L'attuale struttura dà agli studenti solo doveri, nessun diritto.

Tutte le componenti del mondo universitario devono partecipare responsabilmente alla direzione degli istituti. Studenti, assistenti e professori al governo dell'università garantiscono la sua funzione di centro di elaborazione culturale autonoma e responsabile di fronte alle esigenze della società.

L'ordinamento democratico degli istituti universitari è il primo momento per la trasformazione della nostra università.

Gli studenti occupanti

L'ARRETRAVALENCHITELIA/01/1978



9. Manifesto degli studenti occupanti.
[Document →](#)



10. Manifesto di Anarchik, *Stato, Chiesa, Esercito, Polizia, Scuola*, Atelier Libre '70.
[Document →](#)

RADIOGRAFIA DI UNA FACOLTÀ IN CRISI

Il futuro di architettura comincia con le ricerche

Intervista al preside della facoltà, professor Paolo Portoghesi - « In questi anni è stato incenerito il ruolo demiurgico dell'architetto » - « No » agli sfo ghi formalistici nei progetti di laurea - Il grave problema delle mille « matricole » di quest'anno: mancano docenti e attrezzature - Un intervento di Achilli



11. *Il futuro di Architettura comincia con le ricerche*. Estratto dell'intervista a Paolo Portoghesi.
[Document →](#)

[...] the *experimentalist* instance constitutes the defining trait of the complex vicissitudes of architecture at Politecnico di Milano. [...] as does the intertwining between polytechnical training and the humanistic roots of architecture; the centrality of the project as research and experimentation within a critical and reflective tradition; the difficult interpretation of a social and civic role for the university and its bodies of knowledge. (Pasqui, 2013, p. 6)

[...] 1960, June 10, minutes of the Faculty Council, regarding the downsizing of the study plan and the reorganization of teaching into four fundamental groupings: History; Scientific and Technological Subjects; Urban Planning; Architectural Composition. 'Such groupings will be organized into Institutes whose activity will be directed toward research and cultural production, whose scope will also extend outward as a direct service to society'. (Vanini, 2009, p. 39)

His active participation in the occupations and in moments of struggle and protest (occupier by night, worker by day), together with the climate of that context, deepened his interest in a form of project research autonomous from professional know-how and more closely tied to the needs of education; it pushed him toward the direct involvement of social groups that, in turn, advanced claims to housing as a right; it sharpened his attention to the city and its transformations, with the forceful emergence of the needs of the most vulnerable social *classi* [classes]. Ultimately, it led Alberto Seassaro to regard the project as a political act.

1.3 The Morphological Research

The thesis falls within this crucial moment in the life of the Faculty of Architecture. The demands advanced by the student movement exposed the crisis of architectural culture and of its teaching, too folded in on practice and on the professional interests of the faculty, and the need to open new relations among research, design, and design pedagogy. This cultural framework hastened and accompanied the

construction of the first contents of the Institutes, loci of theoretical reflection conceived as a point of linkage between research and teaching.

Beyond closer adherence to the new problems of housing and dwelling, of the city and its transformations, the students also demanded *lo svecchiamento* [renewal] of the faculty, the alignment of design topics with emerging social issues, and greater cultural openness toward disciplines not included in the curriculum yet closely tied to design cultures. On the basis of these requests, «external figures were invited to teach in the Faculty, such as Umberto Eco (*Teoria della forma* [Theory of Form]), Dino Formaggio (*Metodologia della visione* [Methodology of Vision]), and Franco Russoli (*Storia dell'arte* [History of Art])» (F. Serrazanetti, p. 19). Alberto Seassaro's interest naturally welcomed these teachings, so close to the art cultures he had cultivated during high school and to his interests in the visual cultures.

These cultural and political fermentations come to a synthesis with the thesis.

The contents of the thesis research bring together a passion for artistic cultures, the visual arts, and theories of form with a political commitment aimed at elaborating the institutional contents and scientific purposes of the nascent Institutes of the Faculty of Architecture, within which, as noted, the links between research and teaching were at that very moment taking shape. A few years later, in 1965, in the preface to a Ministry-funded research project, the very authors (Ugo La Pietra and Alberto Seassaro) would recount the research objectives of their thesis dissertation:

***Ricerca morfologica* [Morphological Research] is the development of a university project carried out during the 1962/1963 academic year in the course *Interni II* [Interiors II] and presented the following year for the Degree in the form of an exhibition entitled: *La ricerca morfologica. Proposta di lavoro per gli Istituti di ricerca scientifica della Facoltà di Architettura* [Morphological Research. A Working Proposal for the Scientific Research Institutes of the Faculty of Architecture]. The research can be taken as the first example, within the Faculty, of a cultural and political contribution aimed at setting out, in scientific terms, specific morphological**

issues within the university Institutes, as essential elements for founding a new architectural science. [...]

After an introduction to the problems of scientific research and their function within the Universities, specific themes are addressed, articulated under the following topics: Freedom of form; Artistic quality and aesthetic quality; The relationship among the arts (abstraction and figuration in architecture); The contribution to architectural research of professionals, utopians, and teaching, etc. The section that, *in nuce*, contains the *intentional* hypotheses [Editor's note: the two authors use the term *intentional* in their thesis to mean research aimed at design] is developed within the *method of models*. The parts most laden with potential expressions of intentionality concern reflections on the logic, methodology, and aims of scientific research; the first formulations of the *metodo dei modelli* [method of models], in which concepts and operational indications appear regarding its use and meaning: the concepts of *campo della forma* [field of form] as a *field of possibilities*; of *sintropia* [syntropy] and *finalismo* [teleology]; of *concetto spaziale informatore* [informing spatial concept]; of *modello spaziale elementare sperimentabile* [experimentable elementary spatial model]; of *gradi di libertà* [degrees of freedom]. Likewise, the formal investigative hypotheses developed with regard to *esempi espositivi* [exhibition examples], with their intention to pose themselves as alternatives to customary design, constitute an *investigative experience* on rigorously abstract bases and can be understood as the first expression of *modellazioni spaziali* [spatial modelings]. (Ugo La Pietra and Alberto Seassaro, *La ricerca morfologica*, 1966 – gray material without page numbering. Alberto Seassaro Private Archive)

The written component of the thesis brings into focus several concepts that remain – as the authors themselves note – at a germinal stage, within a text that is predominantly theoretical in character.

Concept of morphology as the spatial concretization of form-usage behaviors. [...]

Concept of models of understanding: models as both instrument

and method, enabling the integration – within a single moment – of the elaboration of theory and its verification on the real, in a mutually interacting form. [...]

Concept of models as *spatial tools*. [...]

Concept of *synesthesia among the arts*. [...]

Concept of the *field of form* as a *field of possibilities* and the connected concepts of *syntropy* and *teleology*; the idea of an *informing spatial concept* and of an *experimentable elementary spatial model*. [...]

Concept of the *existential nature of space* and the *spatial nature of existence* (re-elaborated from Merleau-Ponty). [...]

Concept of *modular space* and *weaves*, and the concept of *tissue-forming bodies*.

(From the Degree Thesis *Morphological Research*, Ugo La Pietra and Alberto Seassaro, 1964)

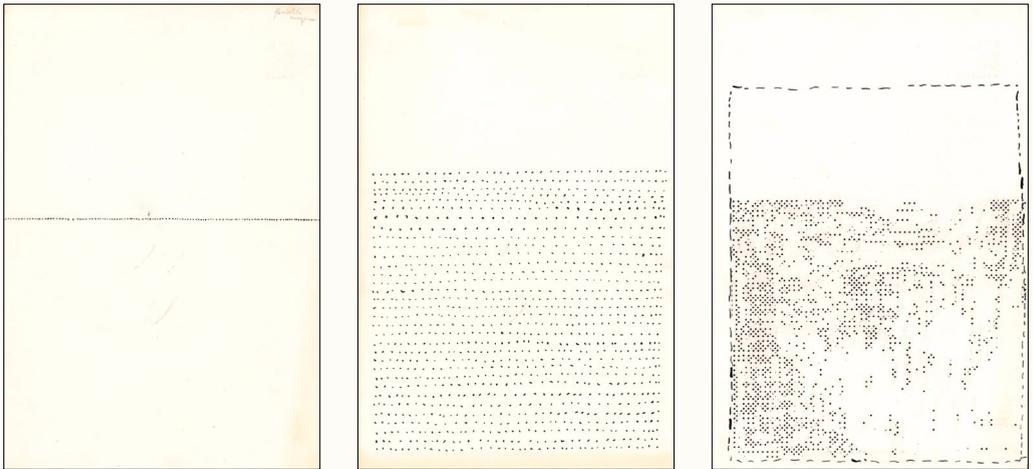
Central indeed, and well structured, is the definition of the concept of *form* and of its *operability* within a perspective of observation and within a perimeter of the field of validity – using the authors' terms – represented by the architectural project.

The concept of *morphology as the spatial concretization of form-usage behaviors*, in which the sense of *fruizione* [use/enjoyment] is extended to aspects of use, functions as a resolver both of the traditional dichotomization of architecture into typology-morphology, where the latter is in fact understood as synonymous with form, and of semiotics' compartmentalizations into syntax-semantics-pragmatics, by reducing them to their instrumental aspect. With this definition the *domain of research* is identified as *the interactions of mutual modification occurring between forms and behaviors*, highlighting that it is precisely forms that constitute the specific target of our operational intention, insofar as they are the instrument of our *technique* of intervention in the becoming of behaviors [12](#). (Ugo La Pietra & Alberto Seassaro, 1964)

But beyond its cultural content, the thesis announces from its very earliest passages its intrinsic political vocation: it denounces shortcomings



in training precisely on the plane of *form as the primary content of the architectural project* and warns of the risk that formal contents be relegated to the background and surface in the design process merely as a consequence, an outcome, of functional questions.



Today's architecture student is the most dogmatic proponent of the supremacy of the *moment of content* over the *moment of form*. Thus, in his disciplinary formation, premises, preliminary investigations, deductive processes, programmatic statements constitute the *clou* of the situation, while the final experience of formal concretization is accepted as inevitable. These symptoms are variously interpreted: some diagnoses even maintain that this is not a *clinical condition* at all but rather a state of particular health. As a matter of fact, we report, identifying as a mere symptom of crisis, in addition to a scant commitment to probing the meanings of architectural forms, the lack of openness toward research aimed at understanding the perceptual, symbolic, psychological, informational, and communicative components of form. [...] Alongside the explicit overemphasis on *content*, another process has distorted architectural ends: namely, the *myth of methodology*. That is, the fetishization of an instrument which, from being a didactic support prepared for the purpose of acquiring the discipline of architecture, has become an end in itself, closing in a solipsistic loop of utterly barren self-verification. [...] The result of this is a powerlessness at the level of form that leads to elementary

assumptions of clichés, of type-forms, of standard forms, disguised as morality or probity of form. [...] At this point, probative of our thesis would be a demonstration of the extent to which these inadequacies have influenced Italian architectural production and, in particular, the extent to which the lack of adequate commitment on the part of the university faculty has influenced it. Here we especially wish to underscore that it is precisely within the university that the commitment to disciplinary clarification on problems of morphology must be brought. (La Pietra & Seassarò, 1964)

The teaching of design is deemed sterile if it is not nourished by research aimed at pedagogy and training. In this sense, the thesis is also an inquiry into the purposes and role of the University Institutes and the research carried out within them.

The instrument of the University Institutes is identified as the most pertinent one, by virtue of its close interrelations with teaching and therefore its direct impact on the living core of the cultural elaboration that should originate within it. To research, and in particular to pure research, within the University Institutes of the Faculty of Architecture must be entrusted the commitment to include within their programs this specific *moment* of inquiry. (La Pietra & Seassarò, 1964)

Ambitious on the theoretical plane yet, viewed at a distance, also ingenuous, for two students barely in their twenties. What certainly emerges is a passion for the cultures and theories of form, and a polemical force in claiming the need to act on teaching in order to effect a real renewal of its forms and contents.

The thesis, mounted as an exhibition, would be presented again in 1965 at the *Istituto di Composizione* [Institute of Composition] and in 1966 at the *Galleria Flavianà* in Locarno.

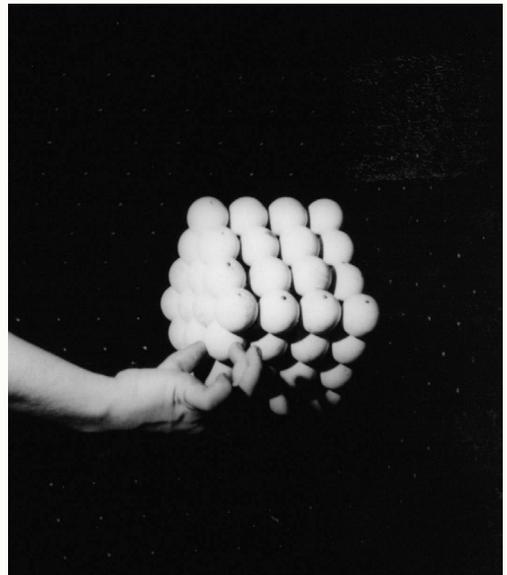
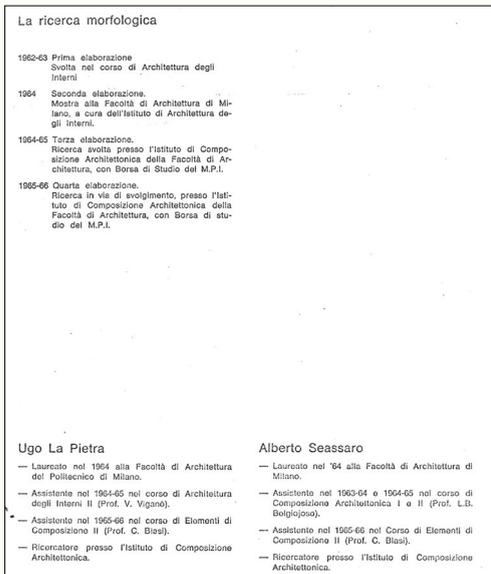
[...] Then came graduation: for many years no one had seen a *trenta e lode*; Seassarò and I were kissed by Dean Dodi, with compliments and appreciation for our thesis, which we presented spectacularly as an exhibition: photos, drawings, panels, models:

the *synesthesia among the arts*, with proposals for *doing research* within the Faculty of Architecture. [...] (Ugo La Pietra in Stefano Follesa, *Pane e progetto. Il mestiere del designer* [Bread and Design: The Designer's Craft], FrancoAngeli, Milan, 2009)

The Degree Thesis by La Pietra-Seassaro (1964-1965) marks the starting point for subsequent Ministry-funded Research projects (1965 and 1966) on the concept of *form* as a *research domain intentionally* oriented to the spatial dynamics proper to architectural studies. These two investigations, continuations and deepening of the thesis themes, were aimed at defining criteria for developing a bibliographic repertory on studies of *form* within project disciplines, to be housed in the Institutes of Composition. With these research projects Alberto Seassaro's university life begins.

The centrality of the morphological themes addressed in the thesis on the theoretical plane also constitutes the point of departure for his artistic and design activities.

Figure 2.
From Ugo La Pietra and Alberto Seassaro, *La ricerca morfologica* [Morphological Research], exhibition catalogue, Galleria Flaviania, 26 March 1966.



References

- Andreola, F.N. (2014-15). *Architettura insegnata. Aldo Rossi, Giorgio Grassi e l'insegnamento della Progettazione architettonica (1946-1979)*. Tesi di Dottorato, Università di Bologna.
- Blasi, C. (1962). Un'esperienza didattica. *Comunità*, n. 100.
- Follesa, S. (2009). *Pane e progetto. Il mestiere del designer*. Milano: FrancoAngeli.
- La Pietra, U. e Seassarò, A. (1964). La Ricerca Morfologica. Tesi di Laurea, Facoltà di Architettura, Politecnico di Milano.
- La Pietra, U. e Seassarò, A. (1966). La ricerca morfologica. Materiale grigio. Archivio privato Seassarò.
- Lorentz, K. (1967). *L'anello di Re Salomone*. Milano: Adelphi.
- Pasqui, G. (2013). Presentazione, p. 6. Pugliese, R., Serrazanetti, F. e Bergho, C., *Sperimentazione o dell'Architettura politecnica. Origini e sviluppi della cultura moderna dell'architettura nella ricerca e nella didattica al Politecnico di Milano*. Milano: Maggioli.
- Pugliese, R. (2013). Sperimentazione o dell'Architettura politecnica, pp. 9-18. Pugliese, R., Serrazanetti, F. e Bergho, C., *Sperimentazione o dell'Architettura politecnica. Origini e sviluppi della cultura moderna dell'architettura nella ricerca e nella didattica al Politecnico di Milano*. Milano: Maggioli.
- Siliato, F. (2020). <https://designphilology.directus.app/assets/71636c67-30c6-412a-9dfe-da59535014e6>.
- Vannini, F. (23 novembre-16 dicembre 2009). 8 Luglio 1967. L'avvio della sperimentazione. AA.VV. *La rivoluzione culturale. La Facoltà di Architettura del Politecnico di Milano - 1963-1974*.