

Amy-d Arte Spazio Milano:

**TEMPORARY**  
**TRANSFERABLE**  
**TRANSFORMABLE**  
**CONTAMINABLE**  
**PASSABLE**  
**PERISHABLE**  
**INCOMPLETE**... or the exact opposite

A project by Marco De Santi  
Curated by Francesca Balena Arista; Marco DeSanti; Irina Maria Suteu  
Opening 13/02 h.18.00  
From February 13th to March 4th (free entry)

EconomArt di Amy-d Arte Spazio Milano opens the 2025 exhibition season with **“Temporary, Transferable, Transformable, Contaminable, Passable, Perishable, Incomplete... or the exact opposite”** a project by Marco De Santi.

The milanese gallery, located in the heart of Brera district, in Via Lovanio6, renews the partnership with the Design School of Politecnico di Milano.

The exhibition is born from a reflection on the theme of installations, set designs and more generally all temporary devices which are also removable, detachable and provisional; due to their adaptability and mobility these devices bare the quality of true paradigms of the contemporary projects.

The title makes reference to a list of words written during a meeting between Andrea Branzi, Michele DeLucchi, Francesca Balena Arista e Marco De Santi, in october 2013, and in this occasion becomes the starting point for a series of works and projects displayed in the exhibition.

The open area of the gallery hosts an original installation by Marco DeSanti, called “Paradiso un mondo triste” (the Paradise is a sad world), a scenic device that reflects on the separation between nature and the anthropogenic space.

The installation located on the raised podium, offers an overall perspective on the scale models designed by the 2nd year, Interior design students from the design school of Politecnico di Milano, and represents an interpretation of the theme and a collective body of work. The models are evocative and narrative set designs, sometimes realistic, but also abstract and metaphorical.

For Andrea Branzi and Michele DeLucchi, “the model is an instrument for steering thought, research and representation” also in the professional practice. Embracing this approach, in 2014 Andrea Branzi coins the name “La scuola di piazza Bausan” to underline a pedagogical practice based on experimntation and research, that trespasses the boundaries of classical teaching modalities and traditional themes.

Francesca Balena Arista, Marco DeSanti, and Irina Maria Suteu, the lecturers of the course, along with their collaborators, recognize the afore mentioned approach and adopt it as the “modus operandi” in their pedagogical practice.

For this reason, and to recall the inspirational value of his work, Andrea Branzi’s lithographs, of the set design of “Pinocchio”, created for the performance during “ il Maggio Musicale Fiorentino” from 1998, Edizioni Lithos, can be found in the exhibition.

*Exhibition design by Marco De Santi*  
*Assistant curators: Stefano Gigliotti e Alessia Soressi*  
*Drawings by Irina Suteu*  
*Video “La Scuola di Piazza Bausan” by Francesco Clerici*

*Politecnico di Milano , Scuola del Design , Laboratorio di Metaprogetto sez. |3, Indirizzo Interior Design A.A. 2024/25 ; 2023/2024 , 2022/2023*  
*Lecturers: Francesca Balena Arista , Marco De Santi , Irina Maria Suteu*

*Assistants: Stefano Gigliotti , Francesca Mannini , Alessia Soressi, Nicolò Chierichetti, Giada Boromello, Francesco Antonelli.*

*Special thanks to :*

*Archivio Andrea Branzi e Nicoletta Morozzi Branzi*

*Laboratorio Immagine e Laboratorio Allestimenti della Scuola del Design del Politecnico Milano*

*Studio Labo / Brera District*

*Technical sponsors:*

*De Santi Design Snc*

*Caparol Spa*

*economArt di Amy-d Arte Spazio*

The research of Amy-d Arte Spazio was initiated in 2010 in Milan, with the aim to pursue a participated project that involves diverse languages from architecture, design and contemporary art, and has at its core the circular economy of the experimentation for a conscious ecology of mind.

Taking forward the dialog between theory and practice in architecture, asks for a close attention to the recent evolution of new tools, materials and conceptual approaches. The research of form and space through the experimentation with models. The actuality of the material dimension of the project.

The formal and spatial research is geared towards obtaining physical environments with important architectural qualities, that stir a full sensorial involvement and find in the physical model an efficient, immediate and diffuse tool, for bringing together the real and representational spaces.

In the specific context of architecture the "maquette" is the material dimension - "la dimmensione oggetto" - of the model, interacting in this way with the real creative process and the crystallization of a thought and anticipation of a constructive reality. This reality can be perceived in its three dimensionality through an active control of th form and by engaging all senses. The "maquette" becomes a representation technique, complementary and comparable to drawing, due to its potential of being a mean to achieve and present a project idea.

The art of making a difference – Relational and plural art: thoughts, pathways, achievements and places of interconnection with the contemporary art forms and sociality.

Example of how temporary exhibitions can be conceived with a minimum use of new resources, while considering the afterlife of each element as part of the design process.

The exhibition on the concept of transition, therefore, practicing the place of the exhibition as the one in which theory as praxis is realized, is designed as a "necessary transformation" of a pre-existing structure which, as for a living organism, requires continuous adaptations to exist. Metabolic reactions and actions capable of exploiting energy to renew, increase and transform into new aesthetic organisms in a regeneration of the gaze and the whole.