

l'immaginario e la fenomenologia

a Hélène Binet Masterclass

with Mariam Yasmin Gulamhussein, Yi Xing Chow,
Federico Lanzani and in collaboration with IED

Masterclass: 04 - 11.09.2025

Exhibition: 11 - 20.09.2025



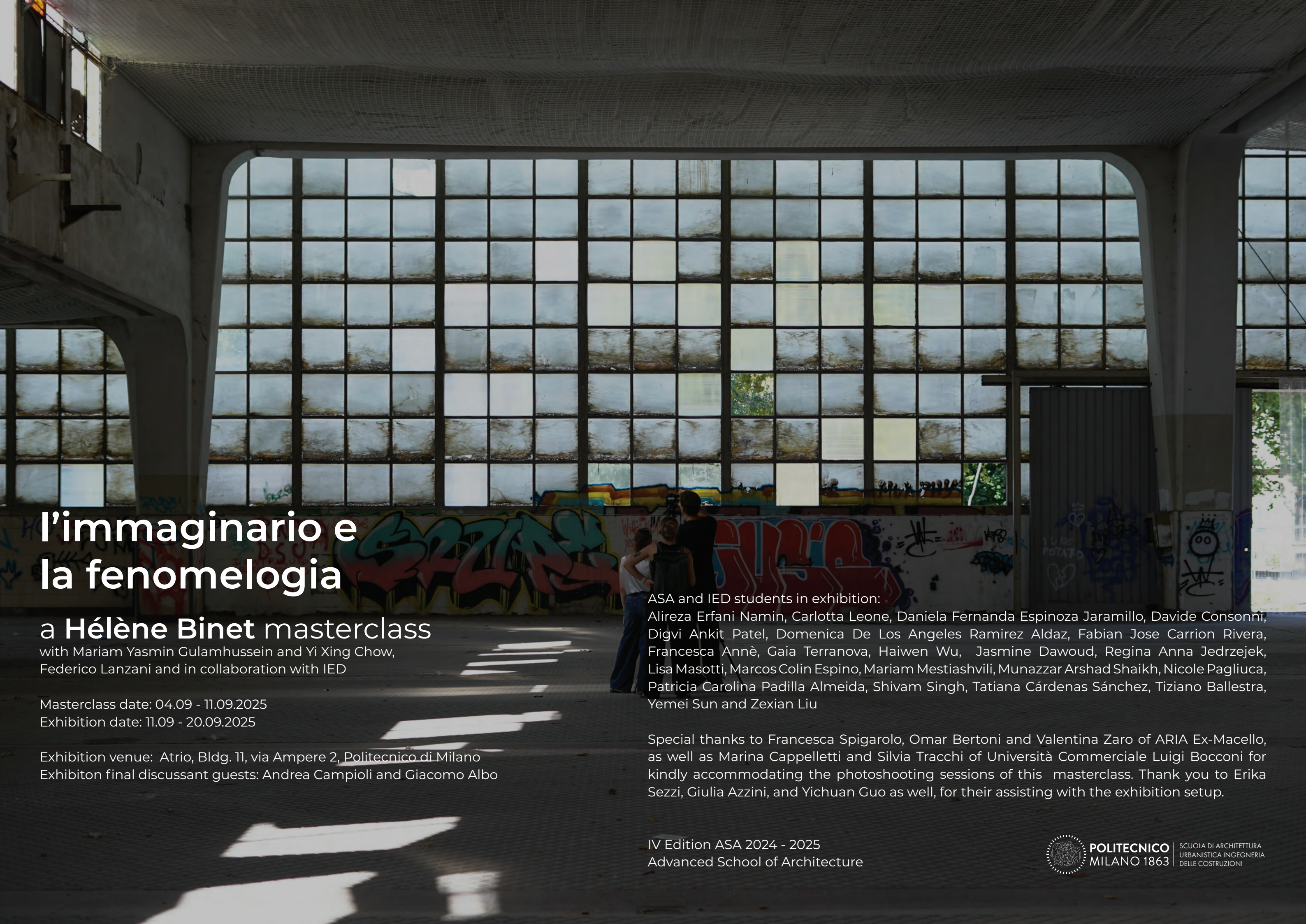
V Edition ASA 2025 - 2026
Advanced School of Architecture



POLITECNICO
MILANO 1863

SCUOLA DI ARCHITETTURA
URBANISTICA INGEGNERIA
DELLE COSTRUZIONI

JORDAN



l'immaginario e la fenomenologia

a Hélène Binet masterclass

with Mariam Yasmin Gulamhussein and Yi Xing Chow,
Federico Lanzani and in collaboration with IED

Masterclass date: 04.09 - 11.09.2025

Exhibition date: 11.09 - 20.09.2025

Exhibition venue: Atrio, Bldg. 11, via Ampere 2, Politecnico di Milano

Exhibition final discussant guests: Andrea Campioli and Giacomo Albo

ASA and IED students in exhibition:

Alireza Erfani Namin, Carlotta Leone, Daniela Fernanda Espinoza Jaramillo, Davide Consonni, Digvi Ankit Patel, Domenica De Los Angeles Ramirez Aldaz, Fabian Jose Carrion Rivera, Francesca Annè, Gaia Terranova, Haiwen Wu, Jasmine Dawoud, Regina Anna Jedrzejek, Lisa Masotti, Marcos Colin Espino, Mariam Mestiasvili, Munazzar Arshad Shaikh, Nicole Pagliuca, Patricia Carolina Padilla Almeida, Shivam Singh, Tatiana Cárdenas Sánchez, Tiziano Ballestra, Yemei Sun and Zexian Liu

Special thanks to Francesca Spigarolo, Omar Bertoni and Valentina Zaro of ARIA Ex-Macello, as well as Marina Cappelletti and Silvia Tracchi of Università Commerciale Luigi Bocconi for kindly accommodating the photoshooting sessions of this masterclass. Thank you to Erika Sezzi, Giulia Azzini, and Yichuan Guo as well, for their assisting with the exhibition setup.

IV Edition ASA 2024 - 2025
Advanced School of Architecture



POLITECNICO
MILANO 1863

SCUOLA DI ARCHITETTURA
URBANISTICA INGEGNERIA
DELLE COSTRUZIONI



Behind the scenes: Lectures

left:

Inaugural public lecture by Binet on the first day of the masterclass, where she presented some of her iconic works to the students and visitors in present.

Lecture venue: Bldg. 11 B, Via Ampère, 20,
Politecnico di Milano, Leonardo Campus
Photograph by Yi Xing Chow



Behind the scenes: Photoshoots

left:
On-site orientation in ARIA Ex-Macello prior to the photo-shooting sessions, guided by Valentina Zaro representing the site management group

Photograph by Yi Xing Chow



Behind the scenes: Exhibition opening

left:
Students presenting their works to exhibition visitors, while the guest discussants Prof. Campioli and Giacomo Albo, alongside Prof. Croset provide feedbacks to each group.

Photograph by Giulia Azzini



top and bottom:
Gestures of expressions and descriptions during the
presentation and discussions of the photographs

Photographs by Giulia Azzini



left:
A photographic booklet being perused during the exhibition

right:
Photographs of a student group installed on the wall

Photographs by Giulia Azzini



top:
A visitor perusing a bespoke photographic booklet during
the exhibition opening

Photograph by Giulia Azzini

Booklet examples:

Group 1:
Patricia C. Padilla Almeida
Nicole Pagliuca
Doménica A. Ramirez Aldaz

Title: GLIMPSE

Exhibition text:
The idea is born under the concept of glimpse, understood as a spark, a fleeting gaze that reveals more than it appears. Photography, much like poetry, does not capture the entirety of the world, but rather fragments that condense time, memory, and emotion. In this sense, the images operate as intervals of perception where light becomes a metaphor for the passage of time and the possibility of rebirth.

The spaces of Bocconi, Fondazione Prada, and the Ex-Macello in Milan were chosen because they embody, in different ways, the tension between permanence and transformation. These places, layered with history and modernity, allow the city to be read as if it were a body: who recognizes in its scars the imprint of what has been lived and, at the same time, experiences a new awakening.

The series proposes a visual narrative where light not only illuminates but also writes, like a silent verse on the skin of architecture. Thus, photography and poetry merge in a single gesture: that of constructing a mimesis in which Milan, by gazing at itself, is recognized in contrast, in the transition from shadow to clarity, in the echo of what once was, and in the glimpse of what is yet to come.

glimpse

Milan reveals itself as a living body, layered with history and transformation. Through the lens, the city emerges in glimpses—a fleeting gesture where light writes upon architecture like poetry inscribed on skin.





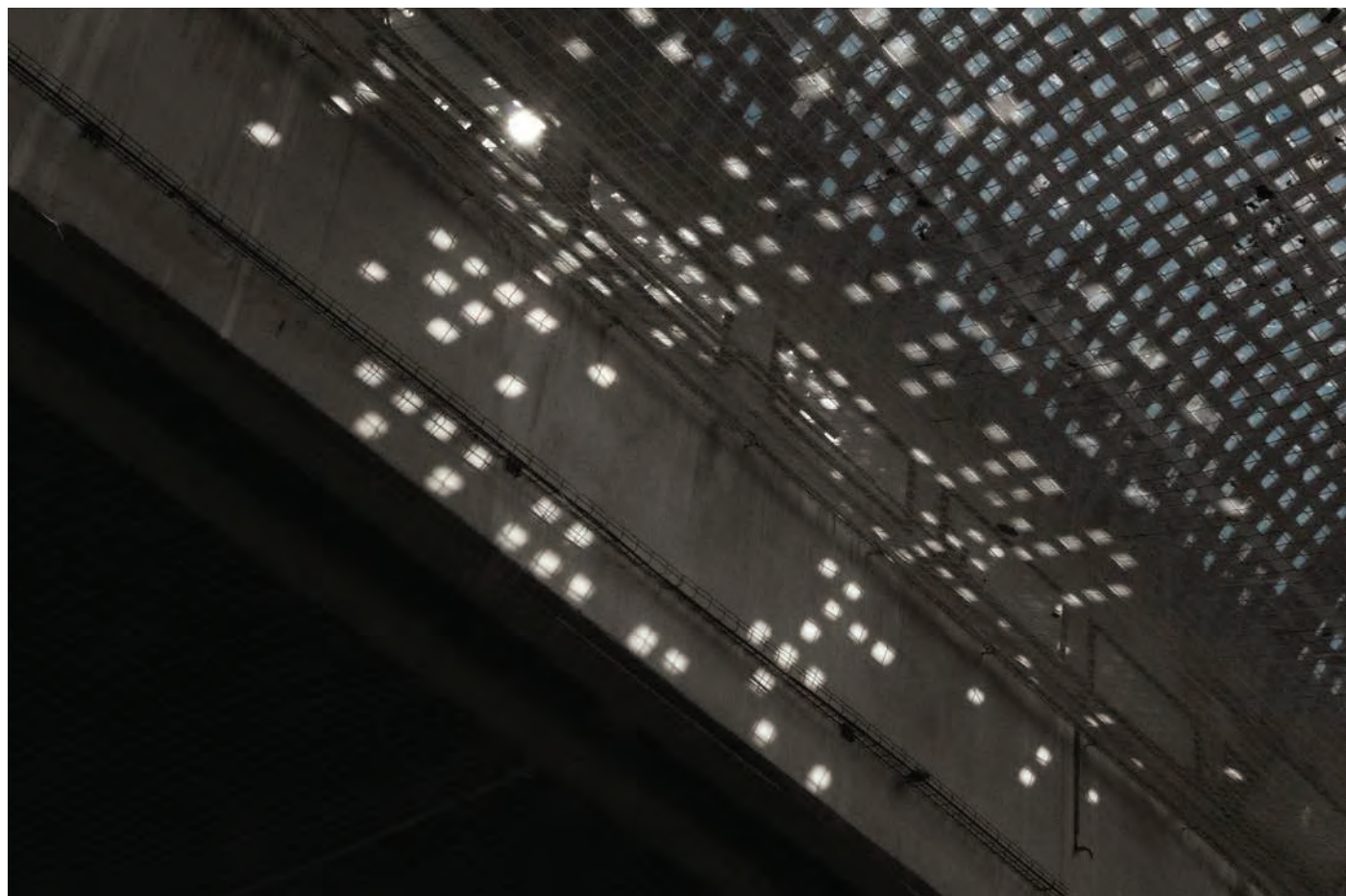
*Si guardò pietrificata.
Settant'inverni segnavano solchi sulla sua pelle,
altrettanti si erano dissolti nella memoria.
Eppure sorrise, scoprendo nelle sue crepe,
i germogli di un tempo nuovo che chiedeva di fiorire.*

*Dimenticò il suo nome, non per perdita,
ma perché comprese che un nome...*

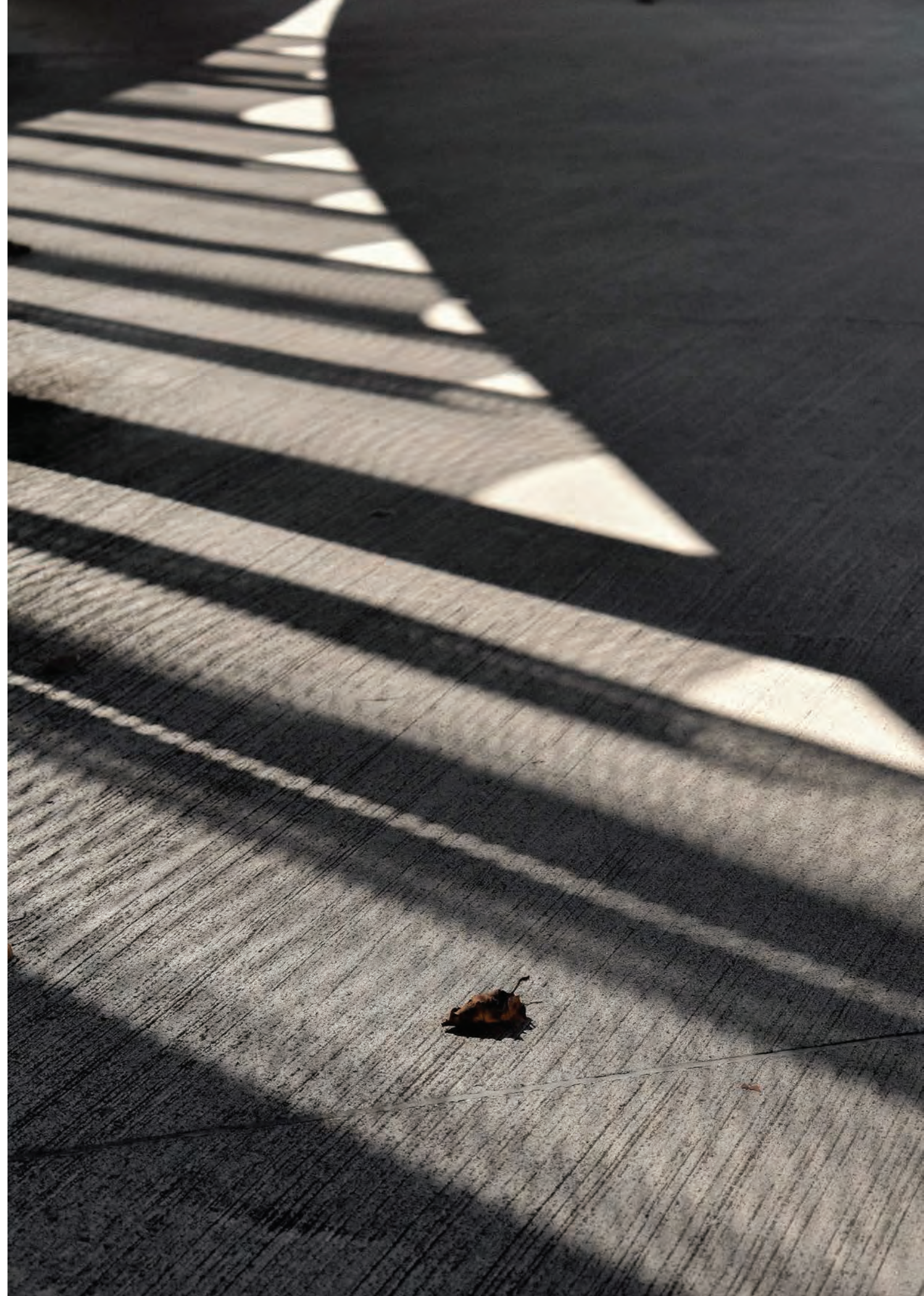
NON BASTA

quando ancora ti espandi nel silenzio.





*C'era una dolcezza in quella rigidità matura,
lo stupore lieve nello scoprire nella ruga
paziente nella sapienza del tempo.*







*E i suoi muri battono, battono, battono,
nel suo eco mi scoprii insonne,
come un petto traboccante di secoli.
L'aria brucia in campane spezzate,
il cielo agonizza in colori scatenati.*





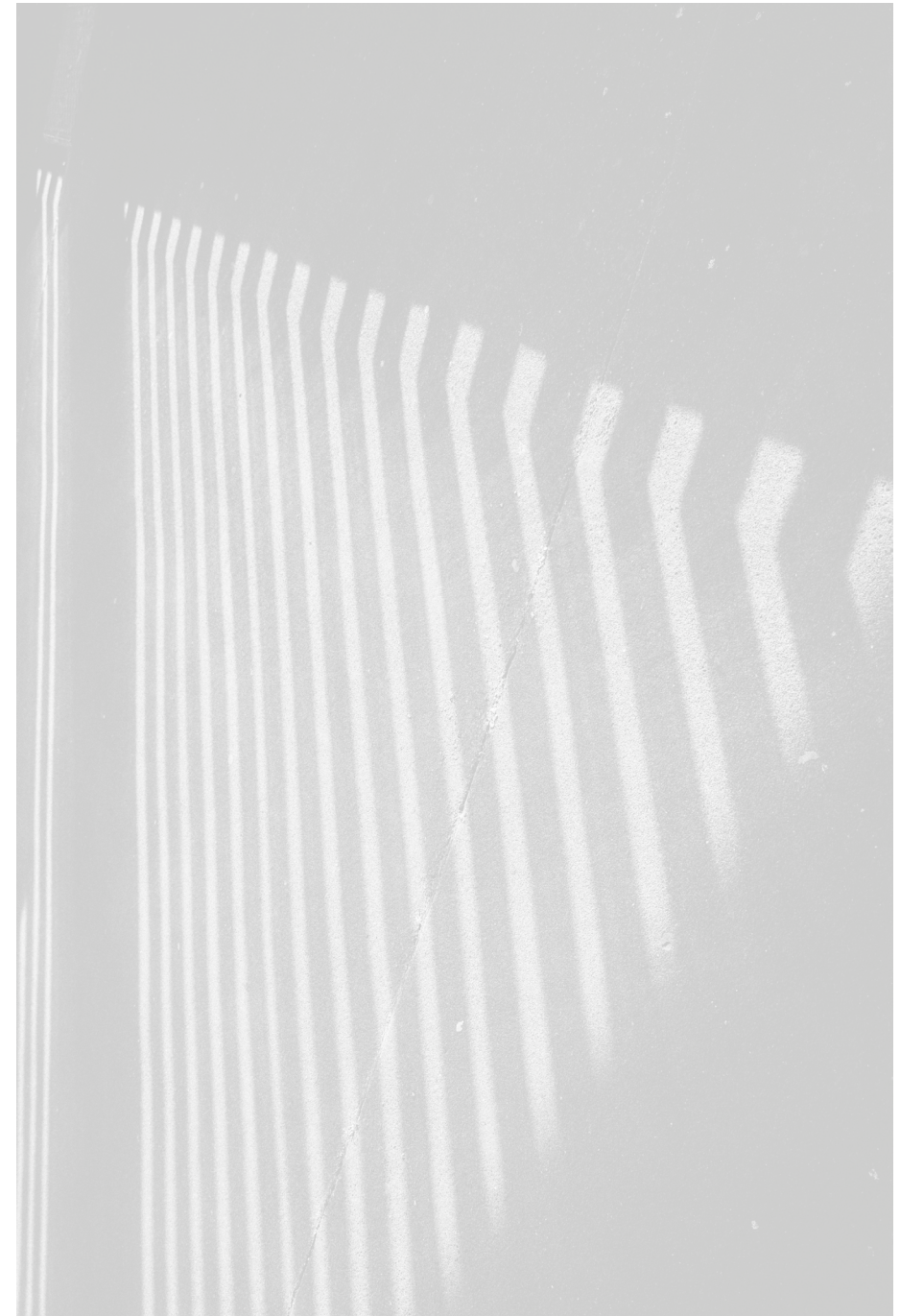
*E io mi perdo nel suo travaglio:
torrente di ali metalliche,
carnevale di cenere e d'oro,
tempesta che strappa nomi e memorie
da ogni crepa della sua pelle.*

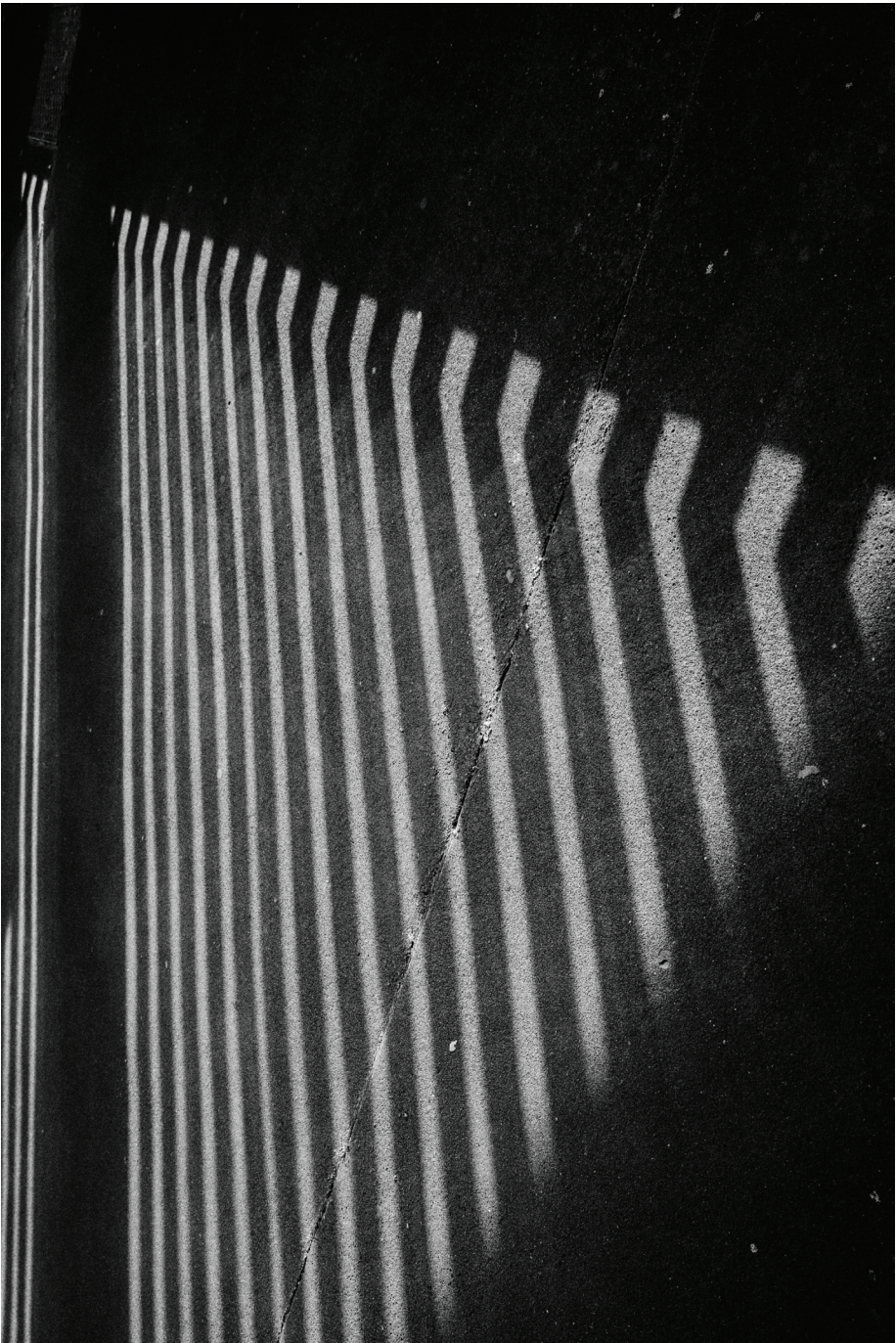


E in quel battito di ciglia,

il glimpse,

*un bagliore minimo,
ma sufficiente per sospettare
che persino nella distruzione
palpiti una promessa.*







nella sua traccia,

i suoi resti,

disarmata,

quasi sola,

nella morte,

quasi nel fuoco.





E la vidi rinascere.



Glimpse

She looked at herself, petrified.
Seventy winters carved furrows on her skin,
seventy more had vanished in her memory.
And yet she smiled, discovering in her cracks
the shoots of a new time begging to bloom.

She forgot her name, not through loss,
but because she understood that a name
IS NEVER ALL
when you are still unfolding in silence.

There was a sweetness in that tempered stillness,
the gentle wonder of finding in a wrinkle
patient in the wisdom of time.

And her walls beat, beat, beat,
and in their echo I found myself sleepless,
like a chest overflowing with centuries.
The air burns in broken bells,
the sky writhes in unleashed colors.

And I lose myself in her unrest:
a torrent of metallic wings,
a carnival of ash and gold,
a storm tearing names and memories
from every crack of her skin.

And in that flicker,
the *glimpse*,
a minimal blaze,
yet enough to suspect
that even in destruction
a promise pulses.

In her trace,
her remains,
disarmed,
almost alone,
in death,
almost in fire.

And I saw her reborn.

Glimpse

Se miró petrificada
setenta inviernos trazaban surcos en su piel
setenta más se borraron en su memoria
Y sin embargo, sonrió al descubrir en sus grietas
los brotes de un tiempo nuevo que pedía florecer

Olvidó su nombre, no por pérdida
sino porque comprendió que un nombre
NO BASTA
cuando aún te expandes en silencio.

Había una dulzura en esa rigidez madura
el asombro leve al descubrir en la arruga
paciente en la sabiduría del tiempo.

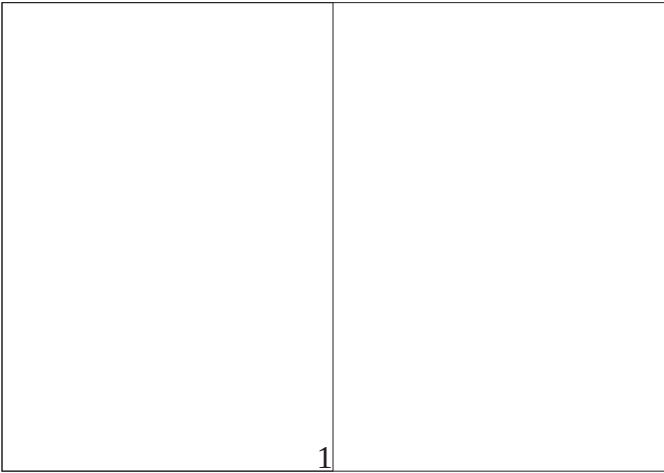
Y sus muros laten, laten, laten
y en su eco me descubrí desvelada
como un pecho desbordado de siglos.
El aire arde en campanas rotas,
el cielo agoniza en colores desatados.

Y yo me pierdo en su desvelo:
torrente de alas metálicas,
carnaval de ceniza y oro,
tempestad que arranca nombres y memorias
de cada grieta de su piel.

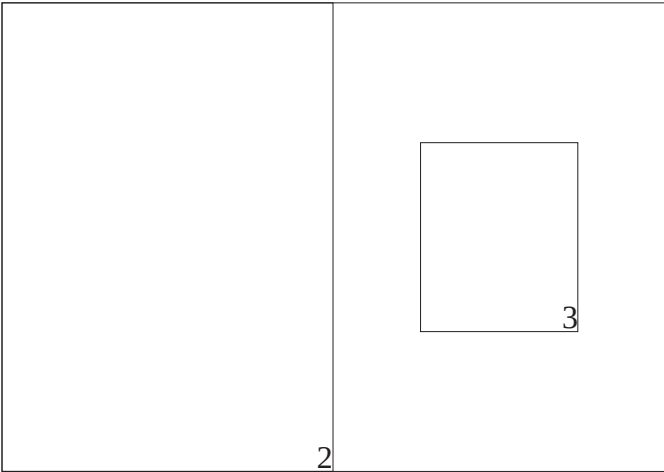
Y en ese parpadeo,
el *glimpse*
un resplandor mínimo,
pero suficiente para sospechar
que incluso en la destrucción
late una promesa.

En su huella
sus restos
desarmada
sola casi
en la muerte
casi en el fuego

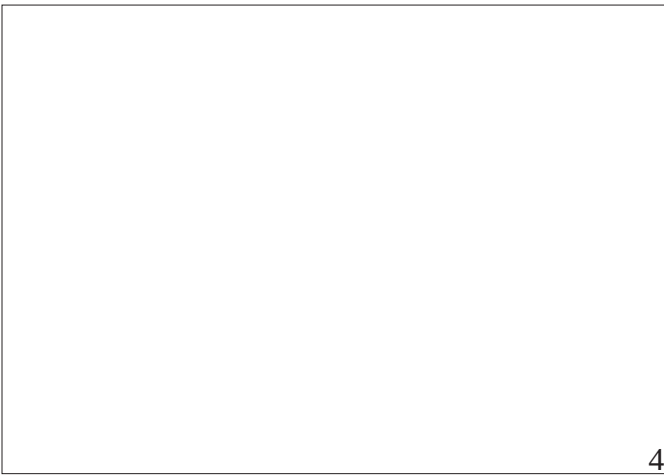
Y la vi renacer.



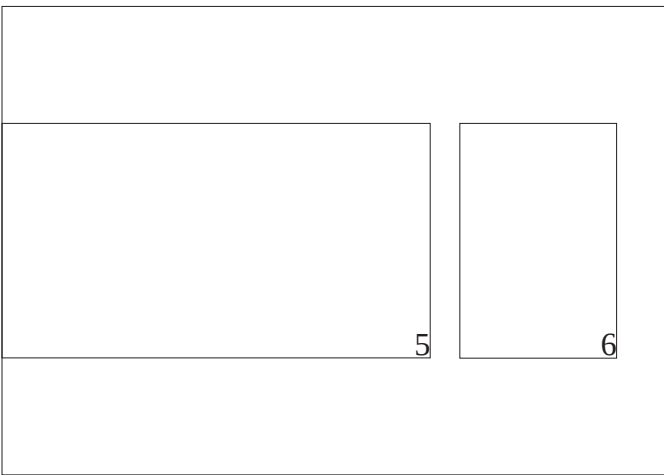
1 Light and shadow patterns under the portico, with a construction site in the background.
Location: Golden Goose Offices, Milan.



2 Light entering through a covered opening.
Location: Ex-Macello, Milan.



3 Chair and broom against a column inside the former slaughterhouse.
Location: Ex-Macello, Milan.

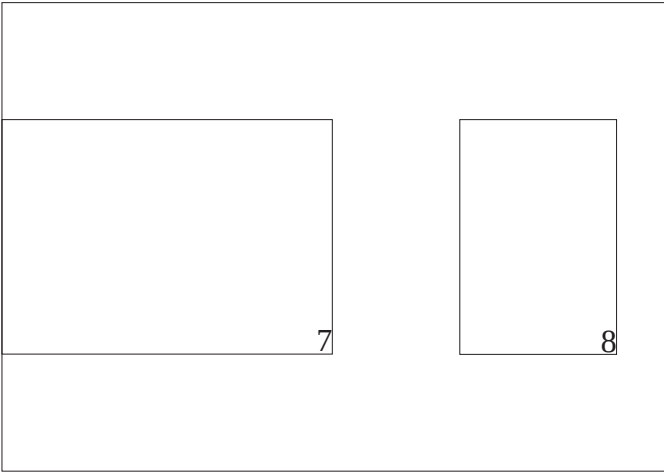


4 Plastic sheets moving with the wind.
Location: Ex-Macello, Milan.

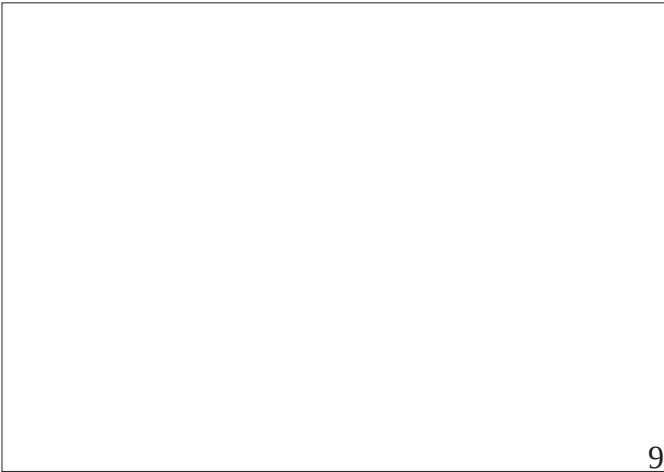


5 Vegetation growing beneath the circular opening in the courtyard.
Location: Bocconi University, Milan.

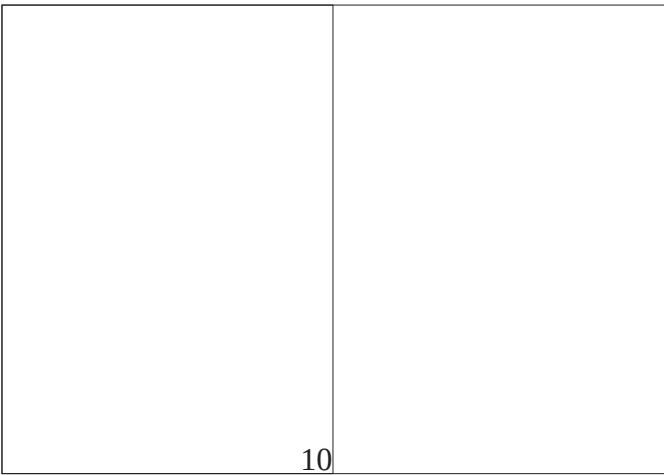
6 Window frame and shadow detail.
Location: Fondazione Prada, Milan.



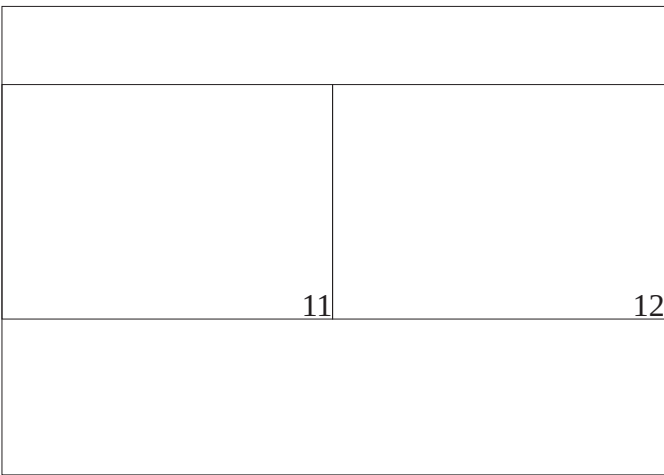
7 Grid of perforations casting scattered light on the ceiling.
Location: Ex-Macello, Milan.



8 Shadows falling across the pavement.
Location: Bocconi University, Milan.



9 Rust-stained industrial windows with missing panes, intersected by a sharp beam of sunlight.
Location: Ex-Macello, Milan.

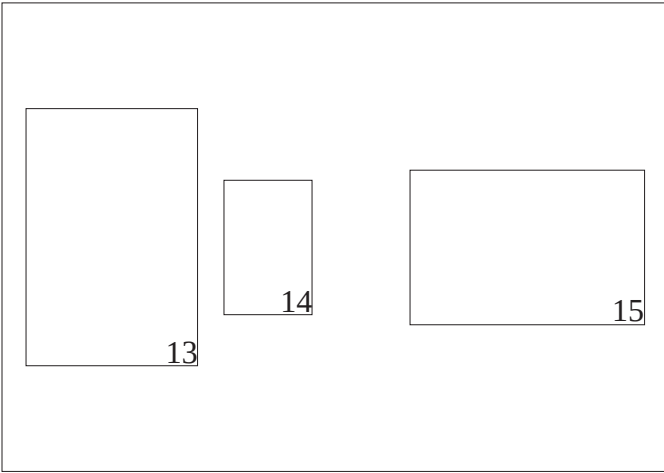


10 Curved glass and metal façade with vertical fins, partially framed by a concrete portico.
Location: Bocconi University, Milan.



11 Exposed steel trusses with the deteriorated concrete wall.
Location: Ex-Macello, Milan.

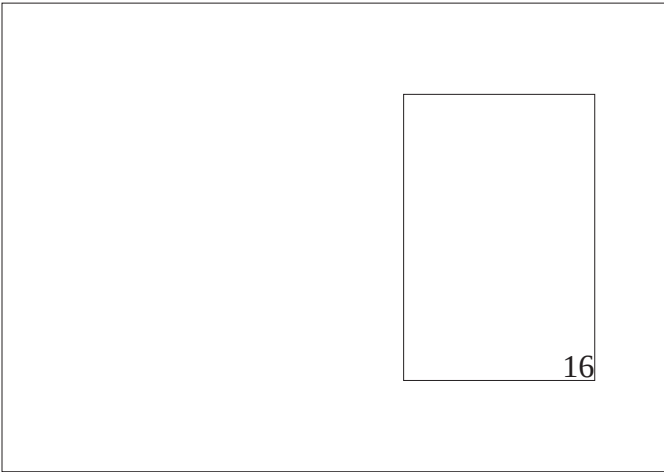
12 Ruined facade with empty window frames and exposed steel trusses against the sky.
Location: Ex-Macello, Milan.



13 View framed between two concrete slabs towards the cylindrical façade with vertical fins.
Location: Bocconi University, Milan.

14 Rectangular wall openings with diagonal light and shadow patterns
Location: Fondazione Prada, Milan.

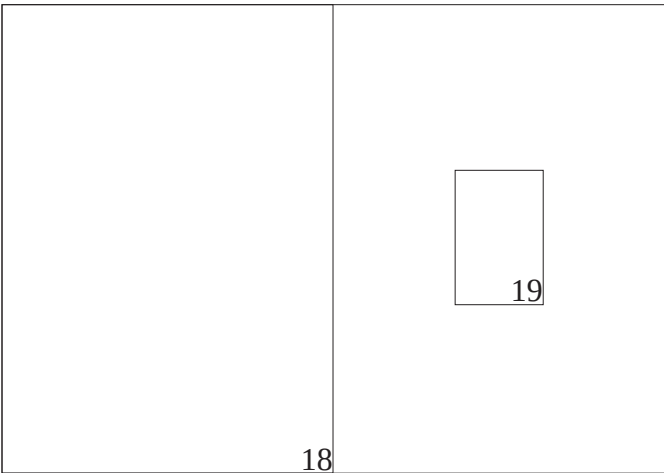
15 Blurred interior view with faint daylight seeping through the high windows
Location: Ex-Macello, Milan.



16 Angular shadow patterns cast across the pavement
Location: Golden Goose Offices, Milan.

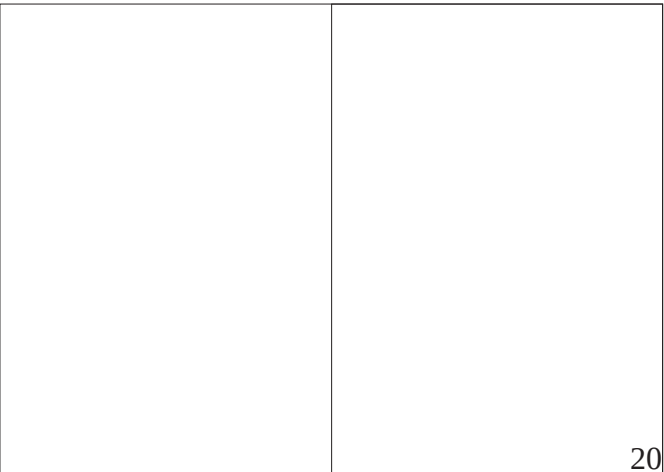


17 Dirty industrial windows with several broken panes, graffiti on the lower wall, and a line of light falling across the floor.
Location: Bocconi University, Milan.



18 Tiled industrial floor with scattered fragments illuminated by a beam of light.
Location: Ex-Macello, Milan.

19 Diagonal shadow cutting across a tiled wall, reflected over the still surface of a water pool.
Location: Symbiosis, Milan.



20 Juxtaposition of a decaying concrete frame with exposed floors and Fondazione Prada
Location: Fondazione Prada, Milan.

Glimpse
2025, Milan

Patricia C. Padilla A.
Nicole Pagliuca
Doménica A. Ramírez A.

Poetry
Patricia C. Padilla A.

Special Thanks
Hélène Binet
Pierre-Alain Croset
Mariam Gulamhussein
Yi Xing Chow
Federico Lanzani

Hélène Binet Masterclass
ASA Honours Program
Politecnico di Milano

in collaboration with
IED, Istituto Europeo di Design

THRESHOLD



EXPECTATIONS AND PROMISES

Group 1:
TATIANA CARDENAS
FABIAN CARRION
MARIAM MESTIASHVILI

Title: THRESHOLD

Exhibition text:
This exhibition unfolds between expectation and promise, two fragile states that mark every threshold. Expectation is the impulse to believe, the quiet certainty that something is about to happen. Promise, however, carries risk: it may arrive, or it may dissolve, leaving only the trace of what was once imagined. The photographs—doors that resist, staircases without end, windows that only suggest—hold us in those in-between moments where possibility and absence meet.

The path of the exhibition moves from obscurity toward light. At first, expectation is heavy, uncertain, almost doubtful. Gradually, glimpses appear: a crack, a passage, a horizon. Yet the light that arrives does not resolve; it is both generous and elusive, offering clarity without conclusion.

This movement is also shaped by the experience of those who stand between departure and arrival, where staying and leaving are never simple choices. The questions “Am I going to enter? Or will I be left outside?” and “I want to stay, but I have to leave” repeat themselves quietly across the images. Architecture—built of thresholds, openings, and closures—becomes here a metaphor for that fragile frontier where we negotiate hope, loss, and the possibility of belonging.

TATIANA CARDENAS (+57)
FABIAN CARRION (+593)
MARIAM MESTIASHVILI (+995)

2025

AM I GOING TO ENTER?
OR WILL I BE LEFT OUTSIDE?



A

This exhibition emerges from an everyday tension: waiting and trusting. Expectation is the impulse to believe that something is about to happen, a form of hope that opens doors, windows, and pathways. Promise, on the other hand, carries a risk: it may be fulfilled or it may fade, leaving only the trace of what never arrived.

The photographs gathered here —closed doors, ascending staircases, suggestive windows— explore those in-between states. Each image is a threshold: it invites us to cross, to imagine what lies beyond, to feel both possibility and absence.

This exhibition unfolds in reverse: from darkness to light, from the weight of uncertainty to the flicker of possibility. Expectation begins here as fragile and obscure, where waiting feels heavy, almost doubtful. From there, the path slowly shifts toward clarity, as glimpses through doors, staircases, and windows hint at a world that might open.

Yet the light at the end is not conclusive. It is both generous and elusive —a space where optimism and pessimism intertwine. Each photograph becomes a threshold: an invitation to imagine not just fulfillment, but also the lingering absence of what never came.

More than documenting spaces, these photographs seek to place the viewer at that frontier between illusion and disillusion. Architecture —always built of openings, passages, and closures— becomes here a metaphor for what we desire, what we doubt, and what we lose.



B



0





F



G





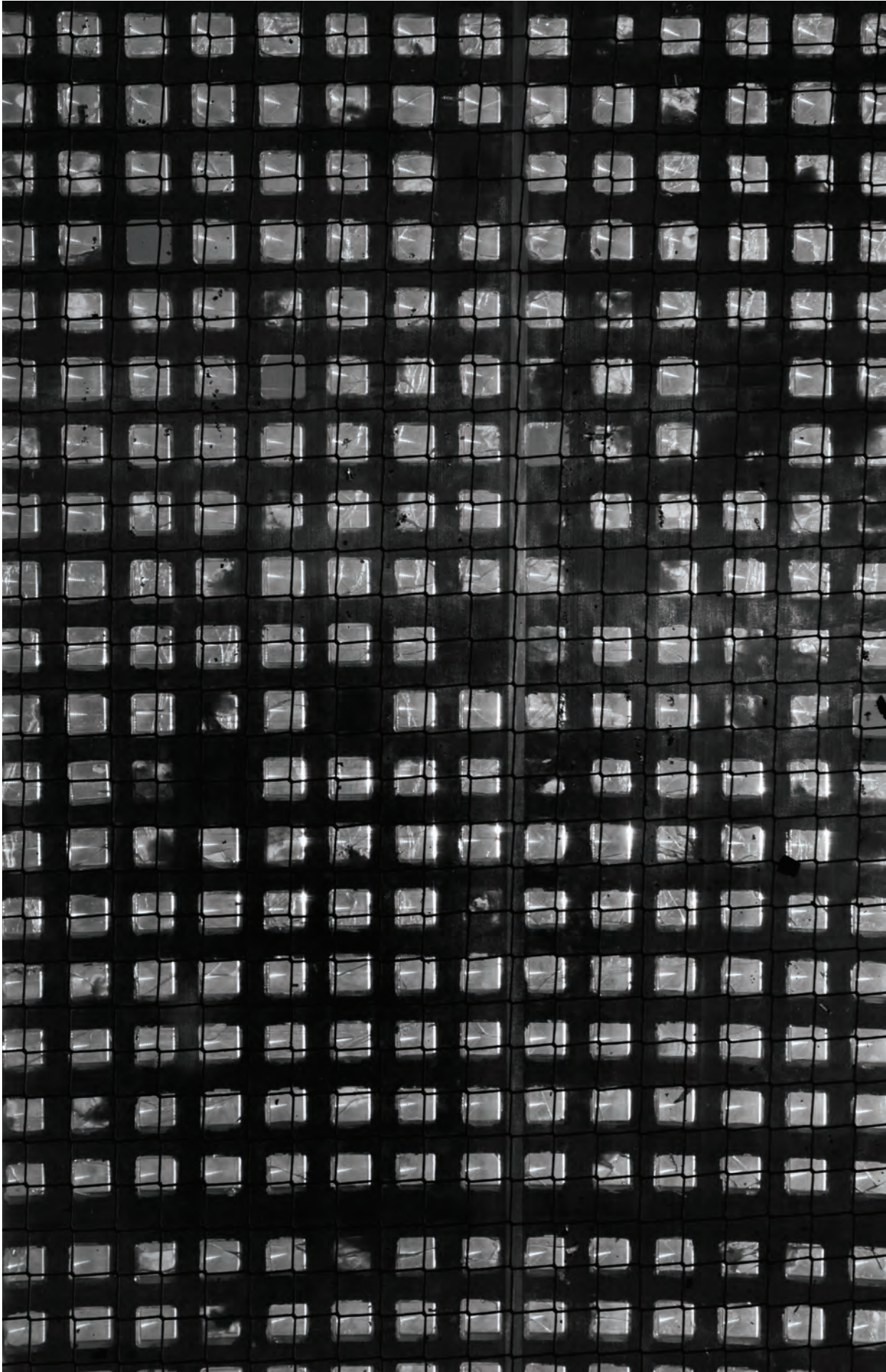


M



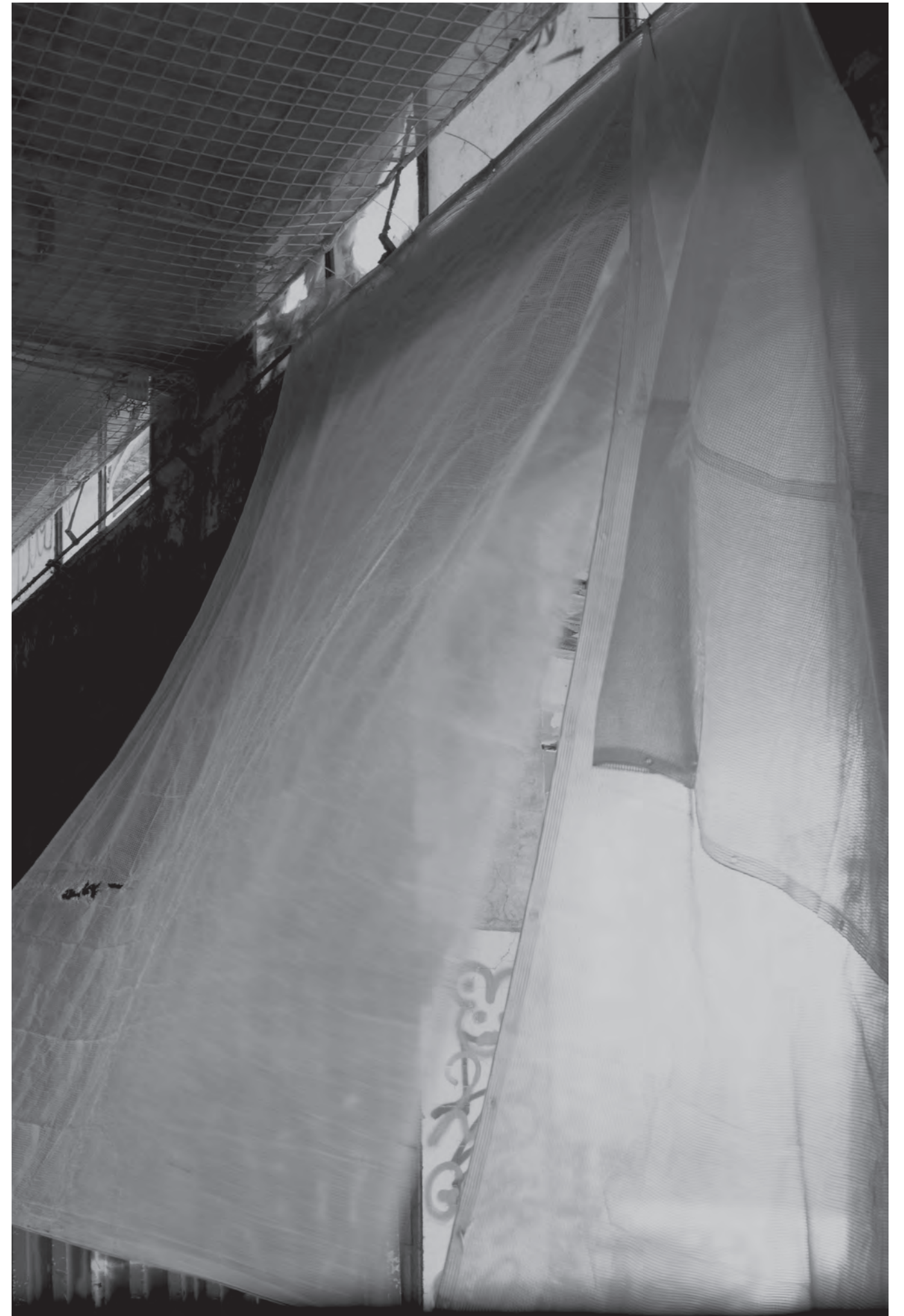


O





Q





S



T

A	Università Bocconi	2	K	Fondazione Prada	12
B	Università Bocconi	4	L	Ex Macello	13
C	Fondazione Prada	5	M	Ex Macello	14
D	Fondazione Prada	6	N	Fondazione Prada	16
E	Fondazione Prada	7	O	Ex Macello	17
F	Fondazione Prada	8	P	Ex Macello	18
G	Fondazione Prada	8	Q	Ex Macello	19
H	Fondazione Prada	9	R	Ex Macello	20
I	Ex Macello	10	S	Ex Macello	21
J	Ex Macello	11	T	Ex Macello	22

Group 4:
Shivam Singh
Munazzar Shaikh

Title: REFLECTION OF HUMAN TRACES

Exhibition text:

"We leave traces of ourselves wherever we go, on whatever we touch." — Lewis Thomas.

Traces emerge where least expected: in shadows, on concrete fragments, in fleeting inscriptions. The photographs in this series dwell on such moments, where presence is felt through residue—gestures, marks, and scars layered upon the city.

At Ex-Macello, the abandoned slaughterhouse, fire devices stand against decayed walls, imposing a new order upon a site of labor and loss. Forgotten furniture rests in silence, while shifting light inscribes ephemeral narratives. These remnants are both material and temporal, bearing the aura of vanished activity.

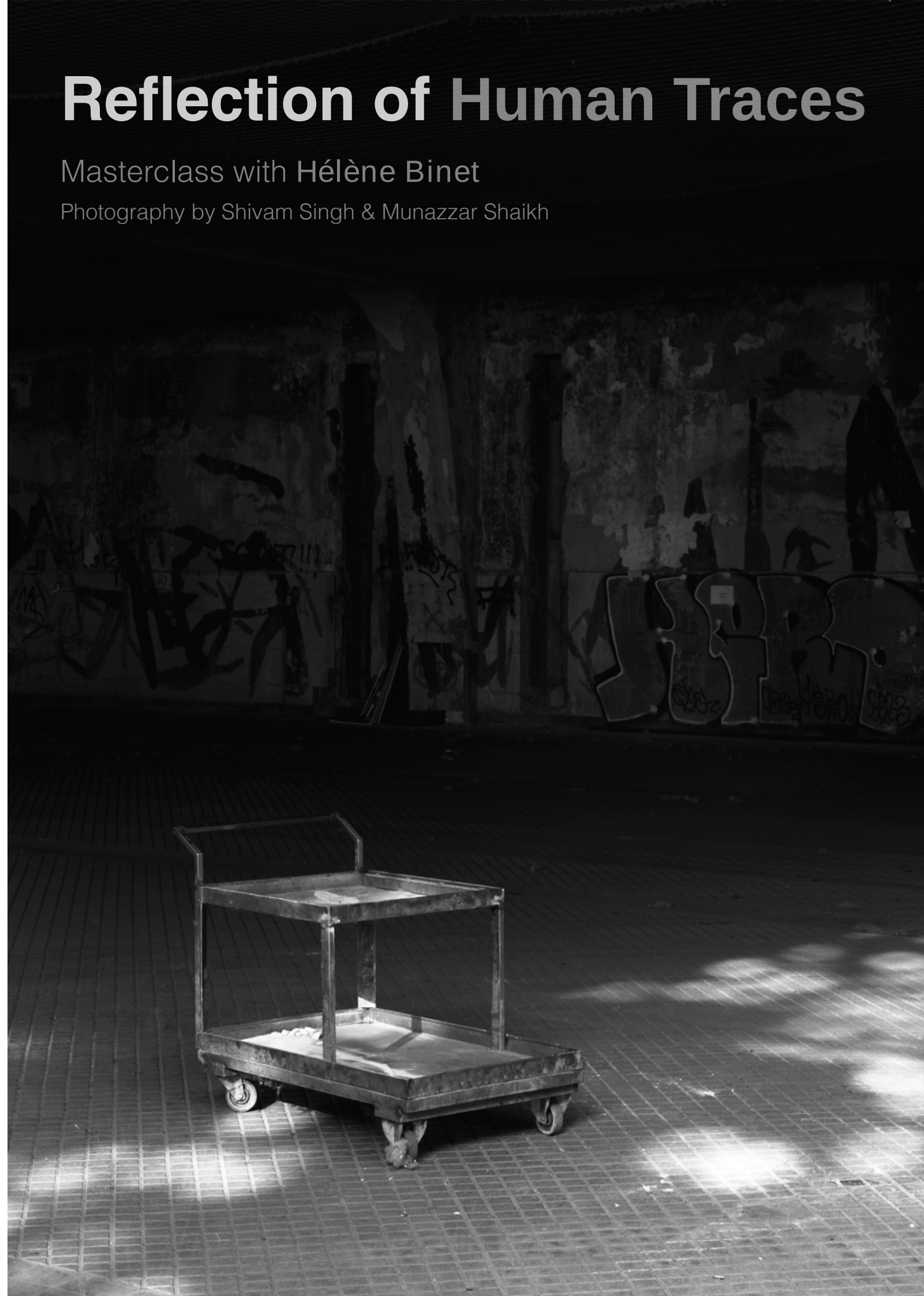
At Fondazione Prada, attention shifts to exterior walls. Paint splashes, poles marked by shooting points, and faint scribbles whisper untold histories. Often overlooked, they become monumental through the lens, forming a delicate palimpsest of memory.

At Bocconi's campus, traces are fragile and temporary: a broken pipe, scaffolds, provisional repairs—soon to vanish. Photography preserves their aura, ensuring the present is not lost to time.

Reflection of Human Traces

Masterclass with H  l  ne Binet

Photography by Shivam Singh & Munazzar Shaikh



l'immaginario e la fenomenologia

a **Hélène Binet** Masterclass
with Mariam Yasmin Gulamhussein, Yi Xing Chow,
Federico Lanzani in collaboration with IED

V Edition ASA 2025-26
Advanced School of Architecture

Sept 4th - Sept 11th 2025

The Honors Programme Advanced School of Architecture (ASA) is an additional program designed to enhance the design skills of architects, landscape architects, civil engineers, and planners of the future. During this program, design and research activities will expose students to the professional world and the complexities of architectural design, as they currently operate in various European and international contexts.

Director: Pierre-Alain Croset



POLITECNICO
MILANO 1863

SCUOLA DI ARCHITETTURA
URBANISTICA INGEGNERIA
DELLE COSTRUZIONI

Reflection of Human Traces

Shivam Singh & Munazzar Shaikh

"We leave traces of ourselves wherever we go, on whatever we touch." — Lewis Thomas

Traces often appear where one least expects them—in shadows on a wall, in fragments of concrete, in fleeting inscriptions left behind. The photographs in this series linger on such instants, where presence is felt not directly but through its residue: gestures, marks, and scars layered onto the city.

At **Ex-Macello**, the abandoned slaughterhouse, traces emerge in unexpected forms. Fire safety devices, incongruous against decayed walls, speak of a new layer of protection imposed upon a site of labor and loss. Forgotten furniture rests in silence, as if waiting for hands that will never return, while shafts of light move gently across their surfaces, inscribing their own ephemeral narratives. These remnants are not only material but also temporal, fragments of a process where human activity has ebbed yet left a palpable aura.

At **Fondazione Prada**, our gaze shifted to the exterior walls and their neglected surfaces. Here, paint splashes stain the skin of the building, poles marked by shooting points carry an untold history, and along pathways, faintly scribbled words whisper fleeting messages. They are gestures often overlooked, minor interventions in the life of the architecture, but they carry with them the insistence of human presence. Through the lens, these small disturbances become monumental, transforming what might be dismissed as blemish into a delicate palimpsest of memory and transformation.

At **Bocconi's** new campus, the traces belong to the present moment—fragile and temporary. A damaged service pipe, maintenance scaffolds, provisional repairs: all are destined to disappear, repaired and erased by future hands. Yet, for now, they radiate an aura, a silent testimony of use, change, and adaptation. By capturing these ephemeral conditions, photography itself becomes a trace, preserving what will soon vanish, ensuring that what exists only in the present will not be lost to time.

Taken together, these images form an abstract atlas of human presence: not grand monuments, but delicate inscriptions scattered across surfaces, objects, and spaces. They reveal how architecture is never static—it is constantly rewritten by those who inhabit, neglect, transform, or repair it. As Montale once suggested, meaning resides not in permanence but in fragments: the broken chair, the painted stain, the word written in passing. And as Calvino reminds us, “La città non dice il suo passato, lo contiene come le linee d’una mano.” So too these photographs: they hold within them the fleeting marks of existence, fragile yet enduring, overlooked yet essential.

This work is not a record of places, but an invitation to see the overlooked, to recognize that every trace—whether fading or fresh—is a testimony to the lives that pass through space, leaving behind echoes that continue to resonate.



Ex-Macello, once Milan's communal slaughterhouse and market for poultry and rabbits, is today a vast disused site of about 15 hectares in Calvairate. Abandoned yet resonant, its decaying walls and silent interiors bear layered traces of labor, memory, and time—making it a fertile ground for uncovering the subtle imprints of human presence.

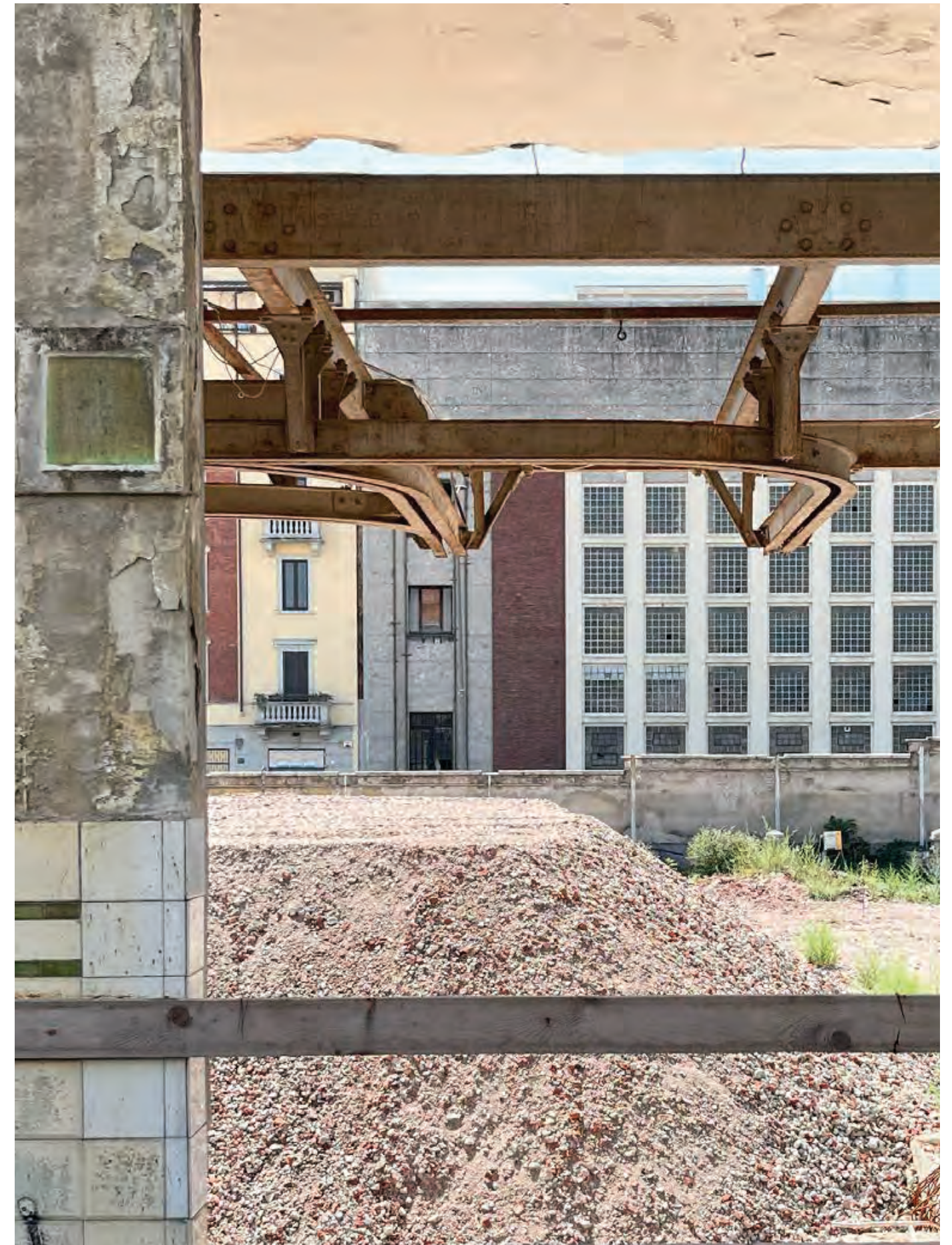
























At Bocconi's new campus, traces arise in the immediacy of the present—scaffolds, repairs, and fragile interruptions that reveal the architecture as a living organism. These temporary marks, though destined to disappear, testify to the continuous negotiation between space, use, and human presence.

