



ABITARE *a* MILANO

Planum. The Journal of Urbanism

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Numero speciale

in collaborazione con **MilanoCittàAperta**

SANTA GIULIA E LE ALTRE Bertrando Bonfantini | **CHI PUO' ANCORA ABITARE A MILANO?** Rossana Torri | **IL SISTEMA SANITARIO** Antonietta Gerace | **SPAZI URBANI PER L'EDILIZIA SOCIALE** Francesco Infussi | **INTORNO ALLO SPAZIO DOMESTICO** Antonella Bruzzese | **LA CONSISTENZA DEL PATRIMONIO DI EDILIZIA PUBBLICA A MILANO** Francesca Cognetti | **SEGREGAZIONE SPAZIALE E FORME DI RICONOSCIMENTO** Tommaso Vitale | **SCELTE MARCATE** Cristina Bianchetti, Angelo Sampieri | **ABITARE SRADICATO** Nausicaa Pezzoni | **L'ABITARE TEMPORANEO DELLE POPOLAZIONI URBANE A MILANO** | Gabriele Pasqui | **STORIE DI SPAZI COLLETTIVI** Federico Zanfi, Gaia Caramellino, Bruno Bonomo, Filippo De Pieri | **CASE MINIME** Giovanni La Varra

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Miciap - Issue #18 | Santa Giulia Ora Pro Nobis | Fifty-fifty | © Luca Rotondo, Milano 2013

Ci sono moltissimi modi di abitare la città. C'è chi cerca un rifugio sicuro dal traffico e dal trambusto e sceglie una piccola casa in periferia, c'è chi non può permettersi una scelta e finisce in un minuscolo tugurio malmesso, ci sono i metropolitani che vogliono vivere nel centro più caotico e ci sono i miliardari proprietari di parchi privati in corso Venezia. Ci sono le scelte e ci sono le necessità. La città è soprattutto questo: lo specchio più veritiero delle contraddizioni della nostra epoca.

Un tempo si pensava che il ruolo dell'architetto, dell'ingegnere e dell'amministratore fosse quello del mediatore fra gli eccessi del mercato e la costruzione di una città dove tutti potessero ritrovare il proprio abitare ideale. Poi sono stati scritti diversi libri, sono stati fatti film, ci hanno mostrato le mani sulla città. L'ingenuità di quel pensiero non è forse più possibile. Forse.

Oggi abitiamo una città scollegata, fatta di migliaia di piccole realtà che a fatica si notano fra loro.

Crescono a dismisura le necessità e diminuisce, con la stessa velocità, la possibilità per i più di fare delle scelte. Chi può realmente permettersi oggi di costruire il proprio abitare ideale? Pochissimi. Complice l'astuzia un po' macabra di chi crede ancora che la città debba essere disegnata dall'alto. Forse c'è un'altra strada ancora percorribile che ci porta a immaginare una metropoli diversa, dove tutte le singole vite ridisegnano un piano regolatore che sa anche di utopia. Una strada che tenga lontani i fascismi di ogni sorta che predicano sempre più forte l'omogeneizzazione del paesaggio urbano.

Forse si può ancora fare dell'abitare una pluralità di scelte che dialogano fra loro e non una singola necessità imposta. Eccoci qui dunque.

Dalle storie di vita dei giostrai nomadi, passando attraverso le case del quartiere insalubre di Santa Giulia, abbiamo incrociato lo sguardo dei Rom che abitavano i dintorni di via Malaga. Siamo andati ad ascoltare le storie degli anziani delle case di riposo, cercando poi di capire meglio l'iniziativa Abitare a Milano, nata dalla collaborazione fra il Politecnico e il Comune, che potrebbe vedere il ritorno di una riflessione seria sull'idea di edilizia pubblica e popolare.

In questa Issue 18 di Miciap ci piace immaginare l'abitare come una complessa somma delle storie che lo creano. Dove una storia non è mai minore, perché tutte sono importanti.

www.miciap.com

A partire dalla fine degli anni Ottanta i quotidiani sono passati dal bianco e nero ad un uso estensivo del colore. E' aumentata la presenza di fotografie a corredo degli articoli e raccontare per immagini è divenuta una pratica diffusa nel giornalismo, crescente anche in alcune discipline scientifiche. Siamo stimolati dalla comunicazione visiva e sollecitati nel riconoscere immagini e fotografie in ogni campo del quotidiano, sino ai paradossi del web e delle reti virtuali, dove le immagini costituiscono il mezzo principale per veicolare un contenuto, spesso a discapito dell'apparato narrativo e critico. In questa cornice, la prospettiva di una rivista digitale come *Planum*, non è tanto quella di comunicare anche attraverso il linguaggio visivo, ma piuttosto quella di usare gli elementi visivi, e la fotografia in particolare, per lo specifico tipo di lettura che sono in grado di proporre. Se per schemi e rappresentazioni grafiche (analitiche e progettuali) esiste una tradizione consolidata, l'uso della fotografia, pur con importanti eccezioni, ha avuto un ruolo meno definito, di corredo, spesso senza una vera e propria valenza interpretativa e narrativa negli studi urbani. In questo senso si pone la questione del metodo, della qualità e del significato di cui la fotografia si fa portatrice.

Planum ha deciso di ospitare il giornale online di fotografia *Milano-CittàAperta* all'interno della sezione 'Journals' perché esso coltiva e propone un uso della fotografia diverso da quello di supporto neutrale: quello del reportage sul territorio e dentro le pieghe della contemporaneità, dello strumento attraverso cui veicolare un racconto e una visione. Partendo dai numeri 18 e 19 di *Miciap* dedicati al tema dell'abitare, i servizi fotografici sono stati l'occasione per associare al racconto visivo una riflessione scritta, proponendo due letture parallele, che si intrecciano e si contaminano, ma costruiscono un dialogo differente. Abbiamo scelto i reportage come elemento di partenza, ribaltando di fatto la consueta relazione tra i due apparati: agli autori selezionati è stato chiesto di partire da un servizio fotografico come elemento di stimolo per costruire la riflessione proposta. Dalle immagini siamo partiti, per individuare i temi, e sulle foto si ritorna per "rileggerli" nelle chiavi sviluppate dagli autori dei testi scritti. La proposta al lettore è doppia: cosa evocano le immagini? E dall'altra parte, come leggere le immagini attraverso una riflessione?

"Abitare a Milano" si costituisce come un racconto multiforme che pone l'attenzione sulle singole narrazioni e si domanda al contempo il senso di una prospettiva aggregata. Queste dimensioni trovano riscontro nelle due principali questioni affrontate nel numero. Il primo sguardo si domanda *abitare cosa? abitare dove?* Interrogandosi sui luoghi della città fisica: le nuove trasformazioni urbane, la rinnovata stagione di interventi di edilizia pubblica, le aree marginali del territorio e quelle di confine tra città formale e informale. Il secondo sguardo si interroga su *chi abita?* dunque sulla rispondenza di questi spazi alle differenti esigenze abitative, agli usi, alle pratiche di vita, ma anche all'offerta in termini di servizi.

Infine, un ulteriore percorso attiene alle modalità attraverso cui indagare il territorio. Il progetto mostra una pluralità di modi attraverso cui leggere i processi e gli spazi; i reportage, la forma del racconto, le indagini quantitative e le analisi critiche, offrono un'occasione di mettere a confronto il ruolo del narratore e al contempo quello dell'osservatore.

(g.f. e m.r.)

Abitare a Milano

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La redazione propone al lettore di aprire un dibattito inviando a planum.magazine@gmail.com i propri commenti sui singoli contributi, reportage o sull'intero numero. I commenti saranno pubblicati su una pagina dedicata.

Editorial

From the end of the eighties newspapers have gone from black and white to extensive use of color. The presence of photographs is increased and photos accompanying the articles and recounting stories through images has become a common practice in journalism, even increasing in some scientific disciplines. We are encouraged by the visual communication to recognize images and photographs in all areas of daily life, up to the paradoxes of the web and virtual networks, where the images are the primary means to convey content, often at the cost of narrative and critical apparatus. In this setting, the prospect of a digital magazine as *Planum*, is not so much to communicate through visual language, but rather to use the visual elements, and photography in particular, for the particular type of reading that are able to propose. If for diagrams and graphical representations (analytical and planning) there is an established tradition, the use of photography, albeit with important exceptions, has had a less defined role, accompanying, often without a real narrative and interpretive value in urban studies. In this sense it raises the question of the method, the quality and significance of the photograph which it conveys.

Planum has decided to host the online journal of photography *MilanoCittàAperta* within the section 'Journals' because it cultivates and proposes usage of the photograph which is different from that of neutral support: that of reportage on the ground and in the folds of contemporaneity, the instrument through which a story and a vision is conveyed. Starting with the numbers 18:19 in MiCiAp dedicated to the theme of living, photographic services have been an opportunity to associate a written reflection with a visual story, offering two parallel readings, which intertwine and mingle, but they build a different dialogue.

We have chosen the reportage as a starting point, actually reversing the usual relationship between the two systems: the selected authors have been asked to start from a photo shoot as a stimulus to build a reflection. From the pictures we started to identify the issues, and the pictures will return to be "re-read" in the keys proposed by the authors of written texts. The proposal for the reader is twofold: what conjure up the images? And on the other hand, how to read the images through a reflection? "Living in Milan" is constituted as a multi-faceted story that focuses on the individual narratives and demands at the same time the sense of an aggregate perspective. These dimensions are reflected in the two main issues addressed in this number. The first look demands *to live what? Where to live?* Inquiring about the physical locations of the city: the new urban transformations, the renewed season of interventions of public housing, the marginal areas of the territory and the border town between formal and informal. The second look is wondering about *who lives?* So on the fulfillment of these spaces to the different housing needs, customs, practices of life, but also offer in terms of services.

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Finally, an additional path regards the manner through which to explore the area. The project shows a number of ways through which to read the processes and spaces; reportage, the shape of the story, the quantitative surveys and critical analyzes, provide an opportunity to compare the role of the narrator and that of the observer at the same time. (*g.f. and m.r.*)



Santa Giulia Ora Pro Nobis
Photos by Luca Rotondo
Issue #18 | www.miciap.com

Bertrando Bonfantini

Santa Giulia and the others. Glance (and temporary evaluation) on the changing Milan.

In 2005, a booklet was spread among the citizens by the Municipality of Milan - Mayor Gabriele Albertini - thus announcing the advent of what was described as “The center in the suburbs”: “gives the feeling of an ideal city but also concrete and realistic. [...] After nine years none of this was accomplished in Santa Giulia, because what has been achieved does not match this description. In recent years, they recorded the construction of the painful part of the settlement next to Rogoredo, the precarious condition of “yard inhabited” Santa Giulia has now evolved to a state of stabilized suspension: a “living on hold.” And if some rarefied living, that accidentally, strengthened in his belief by a legitimate sense of pride and reciprocal, community solidarity which unites the first settlers exposed to this troubled story, everything that can only be described as a resounding failure urban planning, a planning disaster, so now the new administration seeks to remedy, achieving the first and anyway important results.

Rossana Torri

Who can still live in Milan? The legacy of a long period of urban growth on the real estate leverage

The physical transformations produced by the intense season urban renewal started in Milan since the early '90s, in an initial climate of testing and waiting, they put in motion the gears of a city that, in comparison with other European cities, was subject to time inert from the point of view of architecture and town planning. In a few years the city has turned into a huge construction site, one of the largest in Eu-

rope at that time: 8% of the municipal territory, amounting to more than 13 million square meters is involved with urban projects and 80 % of these are represented by the so-called complex programs(programmi complessi) (Comune di Milano 2006). [...] This short text aims to re-read in a nutshell, the urban metamorphosis that began in those years, highlighting in particular the impacts and effects on the system of housing and the ability of the most vulnerable populations to find accommodation in the city and keep it in time. The backdrop to the reflection, the idea that the cycle of transformations briefly mentioned here is the expression of a political era characterized by the absence of a vision or a plan recognizable and a capable collective of directing and managing change (Bolocan 2009) and that this growth of the city have benefited highly fragmented and private interest in them.



Last Home

Photos by Luca Napoli

Issue #18 | www.miciap.com

presented with the photos by V. Ghiringhelli, Issue #19

Antonietta Gerace

The health system: flywheel of urban development and opportunity for rethinking the city of the elderly?

Generally, the term “living” recalls the dimension of the residence: however, in the imagination conjured up by this term is often difficult to bring attention to the different populations that live in the area and who are the bearers of different requirements and needs. As a reflection of the demographic trends in Europe and particularly Italian, in recent decades the population that most emerged for the specific needs in relation to the housing issue is that of the elderly. Despite this, it lacks today “a shared and broad reflection on the housing needs of the elderly - that can not be divorced from the broader reflection on the cycles and lifestyles of families [...] Nor is there, not only in Milan, but in general in Italy, a reflection of the policy that makes building types, in regard to the various stages of life, a central topic of discussion “(Naga, 2007).

namely It is neglected the possibility of considering different solutions in terms of functionality and ‘liveability’ of public places. For private spaces “when the services of a caregiver at home become insufficient strategies are based mainly on family relationships: adult children and parents live in different houses but near each other or they return to live together again. If none of the above solutions can be scrutinized more we resort to nursing homes (Rsa), a popular choice in Milan “(Naga, 2007).



Abitare Milano

Photos by Thomas Pagani

Issue #18 | www.miciap.com

Francesco Infussi

Urban spaces for social housing

“Living in Milan. Urban spaces for social housing” is an initiative launched in 2005 by the City of Milan and its eight residential construction operations, that was the outcome of bankruptcy proceedings on areas owned by the city, to be built entirely with public funds. Without necessarily proposing this story as an “exemplary example”, but presenting it only as a concrete experience within a specific context, I would like here to point out some of the reasons why it seems to me relevant. [...] Reflecting on planning, the competitors has proposed a multi-scale concept of intervention: from the house, to building as multi-functional container that can accommodate housing and services of various kinds, to all buildings and open spaces such as an integrated aggregate, to the relationship of all these elements with the context. [...]

The subtitle of the competition (“New urban spaces for social housing”) was intended to emphasize the point of view that this initiative wanted to support, believing that it was appropriate to derive the quality of residential projects under an approach able to consider them through a multidimensional lens, not reducing them to a mere building episode.

Antonella Bruzzese

Around the domestic space. Three interventions of “Abitare a Milano” competition

The book edited by Francesco Infussi (2011), “From the fence to the area. Explorations in the public city of Milan”, returns the results of a long research on neighborhoods and the interventions of public housing built in Milan over the course of the twentieth century. On that occasion I got to take care of the issue of the accommodation, in line with the orientation of the research, we tried to observe as an anchor within a sequence of habitable spaces that included the neighborhood, the street, common areas of hallways and courtyard, housing, up to what is observed from home. The goal was to broaden spatial and metaphorical what is called the domestic space, taking it as the set of spaces where you are, spaces that are crossed, as well as the spaces that you see. [...]

In these notes, accepting the invitation of Planum, I’ll try to look at three of the projects realized and populated - in Ovada, via Civitavecchia and via Gallarate - with a similar intention to that used in the context of the research that I mentioned above, respectively crossings open spaces and intermediate spaces which lead to the front door; examining the way in which the under-house space succeeds, or becomes the extension of the housing; by finally considering, what you can see from home.



Francesca Cagnetti

The consistency of the assets of public housing in Milan.

Critical issues and perspectives

The “Living in Milan I and II” program are parts of a final season of action on issues of social housing in Milan, which fits into complex and articulated framework Launched in 2005 in eight peripheral areas owned by the City of Milan. That included in the initial estimates, the construction of 1,100 housing social and moderate rent housing, and the establishment of new services at local and town level. Therefore constitutes the latest step in a heritage that has given rise to a fundamental response to the demand for new residence and services expressed by people unable to enter the housing market.

Over time, in Milan, the housing policies and actions taken by the public and by some private operators with a social purpose have followed different seasons and have had various textures. Taken together, through a cumulative, fragmented and plural process, they have contributed to the construction of entire “parts” of the capital of Lombardy, giving rise to a collective capital of buildings, spaces and urban facilities, but also practical and social sites. [...]

This large heritage presents, even in the internal differences, a number of problematic linked to many aspects that characterizes it.



Ex campo Rom di via Malaga

Guido Maria Isolabella

Issue #18 | www.miciap.com

Tommaso Vitale

Spatial segregation and forms of recognition. Possible directions

The pictures of Guido Maria Isola Bella in the fields of via Malaga in Milan are important photos. They are certainly beautiful, indeed extremely beautiful. But here I do not want to talk about their aesthetics, but of their importance. They tell a story of great dignity. Through them one after another we see the ability of people to adapt and transform hostile environments into homes. Make them habitable with dignity. The table set, the carpet on the floor, a sofa for a chat (photo 1, page 36.)

The clock, the paintings on the walls (photo 2, p 36). Even the harshest environments are populated, tamed, shaped for living, and reclaiming intimacy and affection. Familiar spaces and spaces to eat with the neighbors (photo 3, page 47) have been created to keep a balance between the places to be alone in and those in which you can be with others. The pictures tell us about this dignity, this great ability to inhabit the places, create habits for life together, to maintain joy and cheer (photo 4, page 47). Seems to me an important message, a story that deserves to be told and documented. Take part of a larger cultural movement that attempts to re-establish a proof of humanity of people who live in conditions of extreme poverty.

Cristina Bianchetti e Angelo Sampieri

Marked choices

The black and white, portrait, daily practices, the home environment, the outdoor ever closer outdoor spaces: the photographs of former Roma camp of Via Malaga in Milan, declare immediately and clearly how they position themselves. Even in shots taken that are adherent to mark what seems to shorten distances, build close relations, to develop a therapeutic logic, where the risk is always to fall into the paternalism of the social operator. As feared some fifteen years ago, Hal Foster, in his famous text *The Return of the Real*, discussing the increasingly close comparison between art and society.

Foster wrote having in mind late twentieth-century art forms that could not seem more distant from these images. But that, like them, had chosen to deal with everyday situations and practices. Warning of a narrow, horizontal approach of difficult-to-treat issues and fields because of their unambiguous social density. These images are, in fact, so far from those referred to by Foster and declare him through three themes.

The first theme is, as we have already said, time. Or rather, the overlapping and non-linear times that the images evoke. [...]

The second is the theme of closed community, dominant and encompassing. [...]

The last theme is that of the city of Rights. [...]

Nausicaa Pezzoni

Living uprooted

The images of the former Roma camp in Malaga street resemble those of other places in Milan inhabited by “people in motion” by those who, coming from elsewhere in the city are looking for a hospitable space in which new relationships, in which draw a web of references, routes, activities that can turn a strange place, often bumper, into a new home. A city in which to live in a non-definitive way and yet likely to be perceived as welcoming from the new residents by virtue of the transformation processes that they trigger with its spaces.

Within a research that I have called “the uprooted city,” I have explored and described some of these areas as “places of the first landing”: urban spaces unknown to those who are permanent resident - within the city boundaries - and recognized, however, as daily reference points by a population of migrants who have been asked to draw a map of Milan with the most popular places in the city. [...]

The city that emerges from this exploration, from which the following paragraphs are drawn, may open a glimpse on living in Milan by the population on the move, providing some tracks to observe the shapes and the different possible meanings.



Luna Park

Giorgia Valli

Issue #18 | www.miciap.com

presented with the photos by M. Perletti and C. Sedini,
Issue #19

Gabriele Pasqui

The temporary living of urban populations in Milan

You can temporarily dwell for many reasons: by choice or by necessity, for work or study reasons, and to live with others or to live alone. The practice of temporary living in a city like Milan are increasingly intertwined with rhythmic dimension of the experience of urban populations: the weekly rhythm of those who live between the two cities, the seasonal rhythm of students away from home, but also the daily rhythm of those who must every morning leave their couch of luck because he/she has no a home.

The temporary dwelling is therefore not a phenomenon of “surface”, that some simplified representations have conveyed: therein we recognize the structural changes of the contemporary city, new faults, often invisible, between the city of the rich and the poor of the town of which Bernardo Secchi speaks, the “elusive” movement of urban populations who use, go through, and practice the city and its spaces, re-inventing and re-writing it by new horizons of meaning.



Spazi di confine

Viviana Falcomer

Issue #18 | www.miciap.com

presented with the photos by B. Speranza, Issue #19

Federico Zanfi, Gaia Caramellino, Bruno Bonomo e Filippo De Pieri

Stories of collective spaces

Andrea, a resident of an apartment building in the center of Turin, remembers the courtyard of the building where he grew up. His witness, along with those of other residents reported herein are drawn on a sample of interviews conducted between 2011 and 2013 and published in *Stories of Houses. Italy's residential boom* (Donzelli, Rome, 2013).

The 23 buildings studied in the book, seen through the history of their construction and the subsequent transformation, embody the residential aspirations, the desire for modernity and the level of welfare attained by Italian families in the boom years. Reflecting the effect of lifestyles and family patterns that may have become distant from the forms of contemporary living, and telling us about the processes of succession and adaptation which are slowly - but deeply - transforming a very large part

of the architectural heritage of our cities.

The study of this residential landscape has attempted to capture a dimension of living that takes place in a space which is not only domestic, but that exceeds the limits of the accommodation and also affects the common areas of the building. [...] The voices of who built, lived and changed these spaces over the years make it possible to observe the transformations and changes in the manner of use, providing a useful point of view to capture the more complex processes of social transformation that the buildings of the boom are now experiencing.

Giovanni La Varra

Case Minime

The coffee of IM vending machine was particularly good to be of a kind. Sergio took advantage of it often, the ritual was the interview with Muraro on Friday morning, the withdrawal of the tabs for the whole week, and coffee in the hallway near the elevators, where a small hallway allowed the lodging of a couple of cars, one for hot drinks and a bottle of water or iced tea. In front of the coffee machine there was Gabriel, one who Sergio knew by sight from the university and that he had started working with in IM.

“How’s it going?” asked Sergio while looking for money in his pocket. “Well, I just got a raving schedule, every day a different neighborhood. It’s exhausting.”

“You see some amazing things,” said Gabriel, “from two weeks I work on Saturday mornings; it is more efficient on the other hand, on Saturday you move faster. But I’m still not used to it, it happens to see homes that make you think about all the week. “Two more people arrive with other tabs in hand. Sergio had already seen them in the hallways, but did not know them. They were always together, both tall and thin, dark hair and bearded, they seemed interchangeable and it was rumored that they did all the houses together. They greeted Gabriel who knew them, and stood by Sergio. Then one of them moved away to take a bottle of water and a coffee. Maneuvering on both vending machines at the same time, being in the middle between the two, putting the money, pressing the keys, waiting for the thud of the bottle and the swish of the flow of coffee.



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