Political clash is entailed in every architectural project as the opposition between the designer's normative role with regard to future occupants and the attempt of these latter to fulfill their specific needs. Nevertheless, the present paper argues that this gap cannot be bridged through the engagement of affected subjects during project conception, because their needs, especially in the case of complex projects, are divergent and contingent; they cannot be met on paper but only in situation. Therefore future occupants' contribution to the definition of the project must be promoted directly during its situated fruition in terms of the inventive uses they are allowed to enact.

Architects must adopt new tools addressing the realm of sensation rather than representation if they want to consider the project as defined through fruition by the situated subjects rather than in itself. Indeed representation is information prepackaged by the architect who expresses his particular viewpoint in a transposed moment with
respect to the scenario he addresses, thus missing both the contingent and plural characters of fruition, which are instead met by sensations, i.e. raw physical stimuli expressing no single viewpoint and occurring alongside the event which physically stimulates the occupants.

The nature and usability of such tools addressing sensation is the research focus of this paper: which media can represent, or better present, the sensory dimension where uses arise? This question is better answered in the artistic domain, especially in Minimal Art. Robert Irwin provides us with a model describing the production of representations from sensation which will be used to compare different artistic practices as occupying different locations between the extremes of representation and sensation. These practices suggest both the opportunities and limits of recovering the complexity of that sensory contingency which representation unavoidably ignores.

• Author(s) Biography (200 words each):

Andrea Zammataro graduated cum laude in Architecture at Politecnico di Milano with a thesis concerning urban and architectural design in developing contexts. During his Master of Science, he also accomplished the two-year Alta Scuola Politecnica program, a joint venture between Politecnico di Milano and Politecnico di Torino promoting an interdisciplinary approach between the main design fields: architecture, engineering and industrial design. He also complemented his training through an exchange period in the Erasmus program framework at ENSA Paris-Val de Seine, where he could study the adoption of systems and complexity theory in architectural and urban design. After his graduation, he collaborated as teaching tutor with Politecnico di Milano and as researcher with the MSLab (Measure and scale of the contemporary city laboratory) by focusing on the metropolitan dimension and by carrying out dissemination activities through conferences and publications in volumes and journals. He currently is a registered architect in Milan, where he also carries out professional activities, and starting from 2016 he is PhD candidate in the Architecture, Built Environment and Construction Engineering PhD program with a specific interest in the relationship between perception, representation and design.