

MARCO

Junior Interior Designer

BRAGA



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PROFILE

Curious and visually driven, I approach design as a way to observe, interpret and transform the world around me. My interests span spatial design, photography and digital art, allowing me to explore ideas and atmospheres from different perspectives. Currently studying Interior Design at Politecnico di Milano, where I continue to develop an open, collaborative and experimental approach to design.

PROFESSIONAL TECHNICAL LANGUAGES CONTACTS

Concept-driven	Adobe Creative Suite	Italian - Native	+39 3494241959 marco4.braga@mail.polimi.it marcobraga.net
Visual sensitivity	Rhinoceros 3D		
Critical thinking	Archicad	English - Fluent	
Initiative	Revit	IELTS Academic - C1	
Collaboration	AutoCAD		
Reliability	Twinmotion	Japanese - Basic	
Organization	AI Prompting		

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EDUCATION YEAR

Scientific High-School	2018-2023
Francesco Gonzaga Institute, Castiglione delle Stiviere (MN), Italy	
Interior Design Bachelor's Degree 3rd year	2023-Now
Politecnico di Milano (MI), Italy	
Award: Best First-Year Student Award for academic performance	2023
Exchange Program at Environmental Design department	2026
Kyushu University, Fukuoka, Japan	
Award: Ando Prize for Spatial design Practice course led by former collaborator of Tadao Ando.	2026

EXPERIENCE

Internship at Fenaroli Photographic Studio	2023
Montichiari (BS), Italy	
Personal Exhibition about visual arts	2024
Carpenedolo (BS), Italy	
Joined Professor Masaaki Iwamoto's studio as a research student	2026
Fukuoka (FK), Japan	

MARCO

BRAGA

PORTFOLIO

2004-2026

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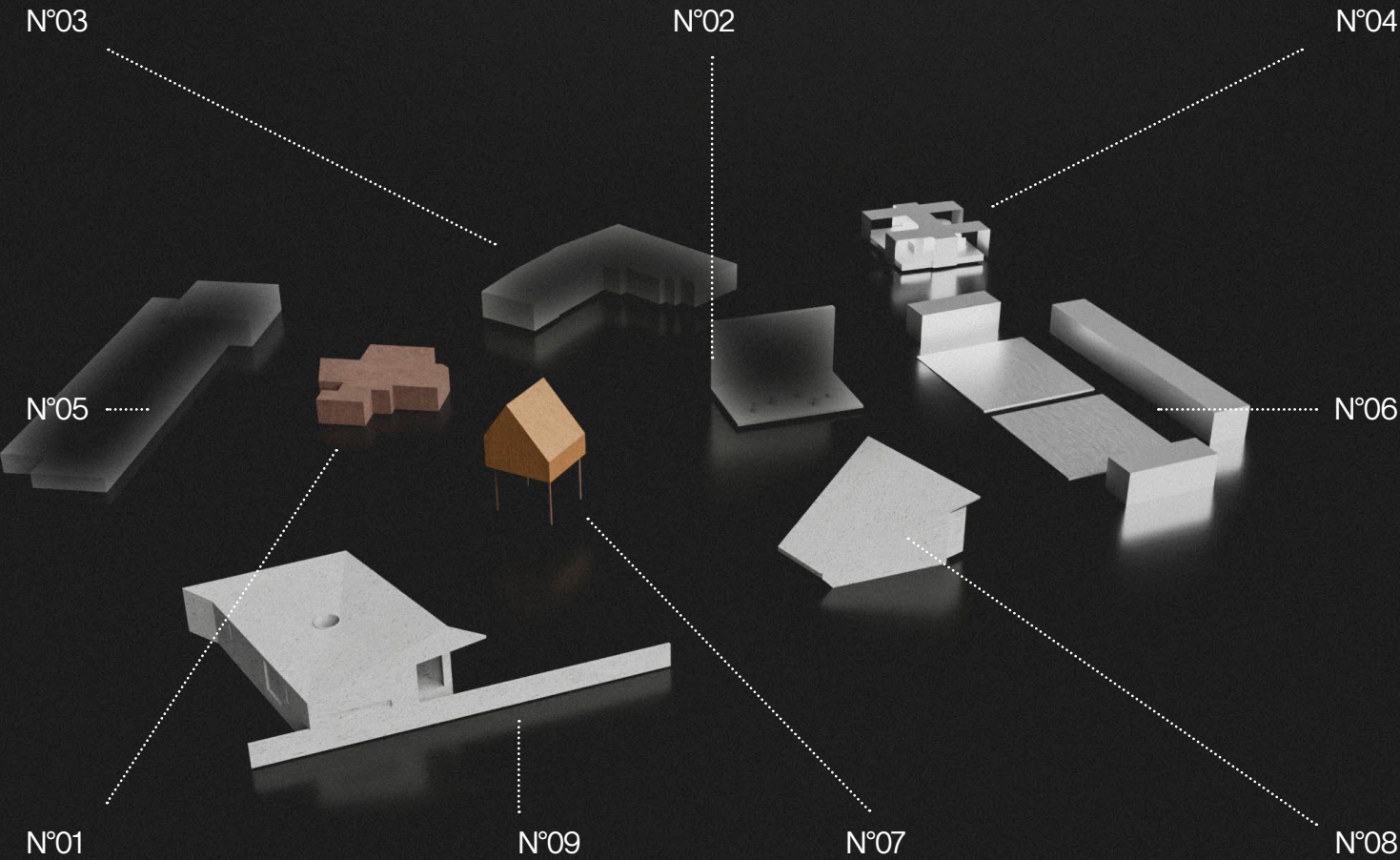
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Born in Brescia in 2004 and raised in the countryside, I developed a strong interest in creative expression since i was young. Creativity, for me, is an essential tool for observing, understanding and interpreting the reality that surrounds me.

Photography and digital visual art represent not only passions, but concrete means to communicate ideas and emotions in a clear and effective way. After graduating from high school in 2023, I chose to continue my studies by enrolling in a three-year degree in Interior Design at the Politecnico di Milano.

I consider myself a serious, lively, enthusiastic and collaborative person, qualities that I bring with me both in the study and in personal and group projects. I have a strong desire to confront different situations and cultures, to learn, grow and discover new points of view.

This portfolio represents a selection of my educational and creative background, with the aim of highlighting my design approach and dedication.

Year	Education
2023	Scientific High-School, Castiglione delle Stiviere
2023	Interior Design Bachelor's Degree 3rd year, Politecnico di Milano
2026	Enrolled in Environmental Design department at Kyushu University, Japan
Experience	
2022	Internship at Fenaroli Photographic Studio - 1 Month
2024	Personal Exhibition about visual arts, Carpenedolo, Italy
2026	Joined Professor Masaaki Iwamoto's laboratory as a research student

Unlock the city – Guesthouse for a research group

Project Fundamentals Laboratory 1st year
Professors: Matteo Pirola, Jolante Kugler, Marta Elisa Cecchi

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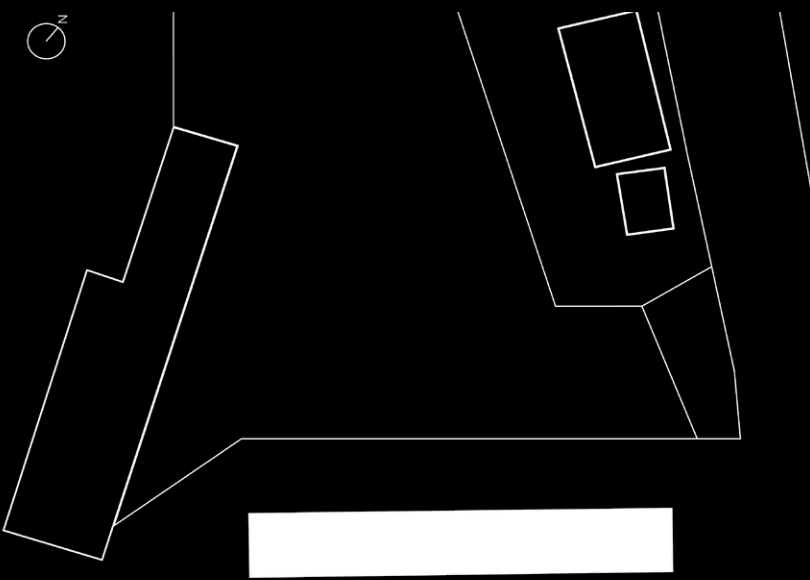
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The interior design project for the guesthouse, commissioned by the Unlock the City research group in collaboration with the Teatro Piccolo in Milan, is part of a rural context on the outskirts of the city, at Cascina Nosedo, an area that houses the Off Campus.

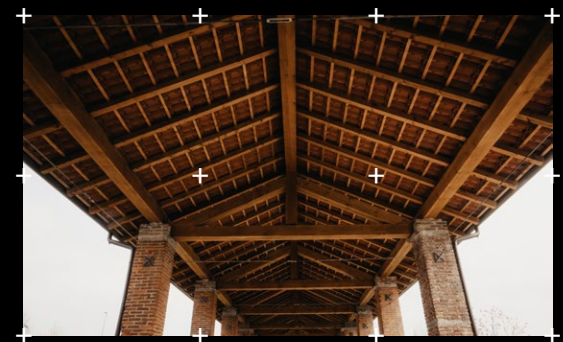
Our task was to transform a space below a long disused canopy, choosing one of its spans as the starting point for the design, that had to be based on wood.

With a volume of up to 100 cubic meters available, the goal was to create a multifunctional and welcoming space for two members of the research team plus a guest, which would respond to practical needs, but which would also be an expression of a concept of flexibility and adaptability.

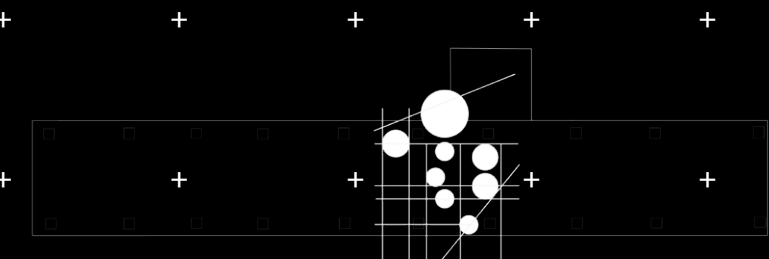




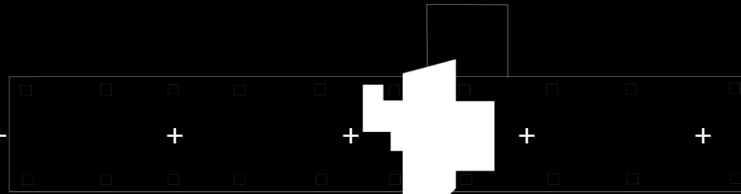
The context of Nosedo and Corvetto had a fundamental impact on the design of the guesthouse. Nosedo, with its rural atmosphere on the edge of Milan, inspired the use of traditional materials such as walnut wood, which recall the history and architecture of the place. The transformation of a disused space under a canopy was an opportunity to respect and recover the historical character of the site, while maintaining a dialogue with contemporary needs.



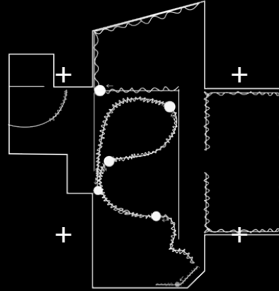
The importance of photography as a tool of analysis in the primary phases of the project as a means to better understand spaces and atmospheres



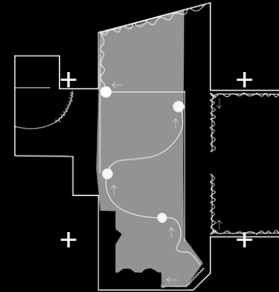
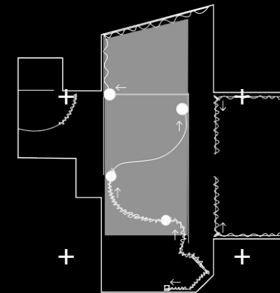
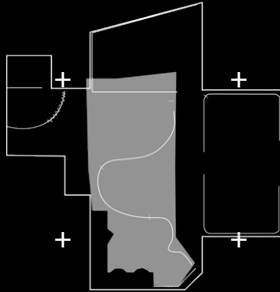
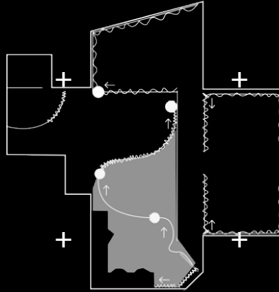
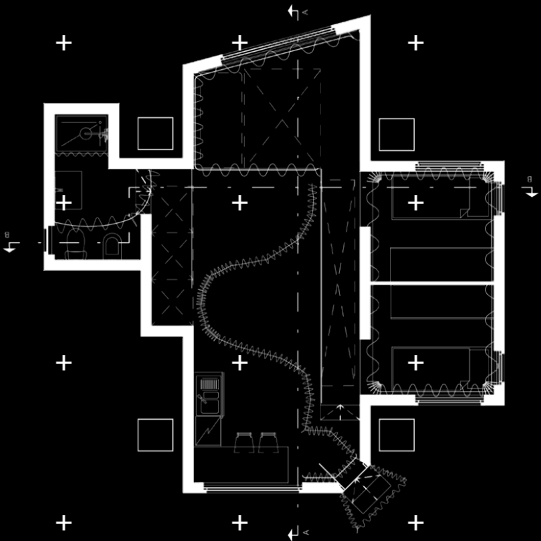
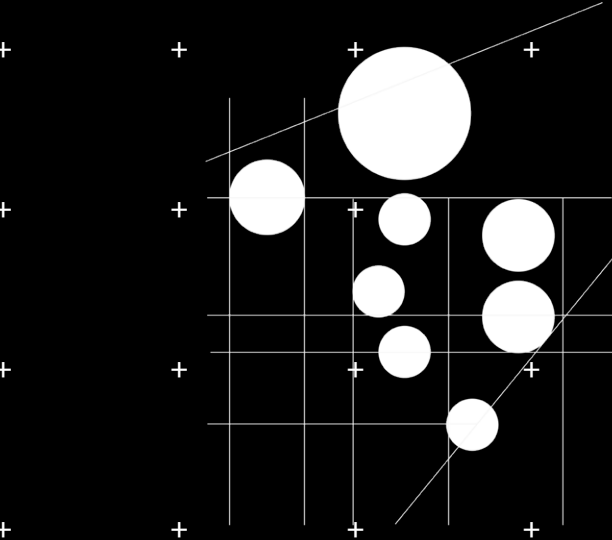
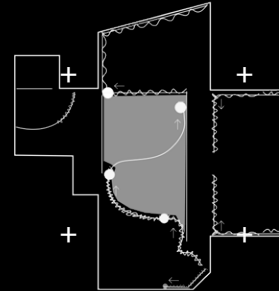
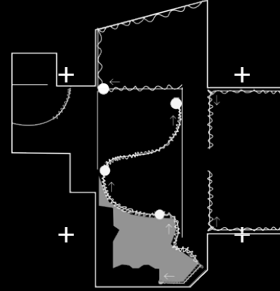
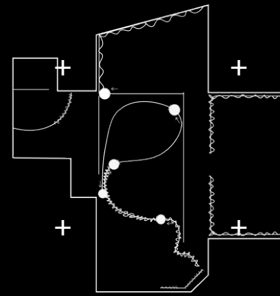
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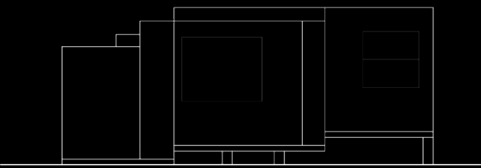
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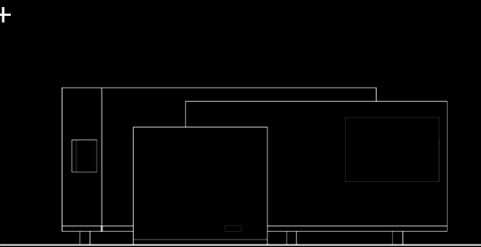
01 In the first part of the project we focused on diagram study as a tool for better understanding the role and the relation between people and the spaces shaped by the curtains. Circles are interpreted as the heart of different actions inside the space, lines are spaces in between, by connecting them together we managed to arrive to the final plan decision.

02 Final project plan

03 Curtains scenarios



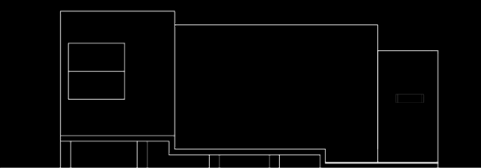
Elevation North-West



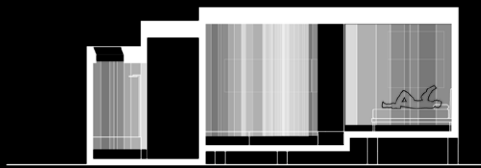
Elevation South-East



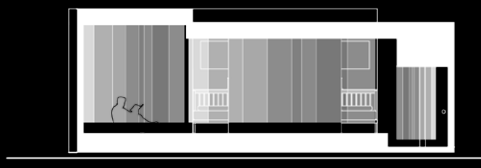
Elevation South-West



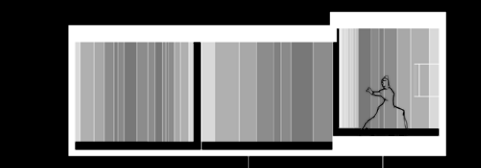
Elevation North-East



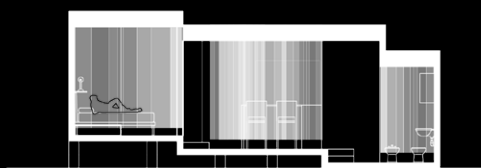
Section A-A'



Section B-B'



Section B'-B



Section A'-A

Our proposal focuses on a dynamic spatial concept where curtains play a central role in organizing the space. Different materials and textures are used to offer flexibility and multiple configurations. When wrapped, the curtains transform into columns that define areas, balancing separation and openness.

The project uses walnut wood for a rigid outer shell, contrasting with the softer interior created by the curtains. This interplay reflects a space that adapts to the evolving needs of the research group, fostering creativity, collaboration, and rest within a limited area.



Metamorphopsia – Concept for installation

Meta-project Laboratory 2nd year

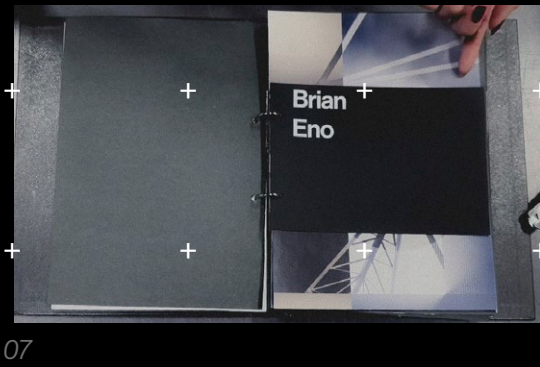
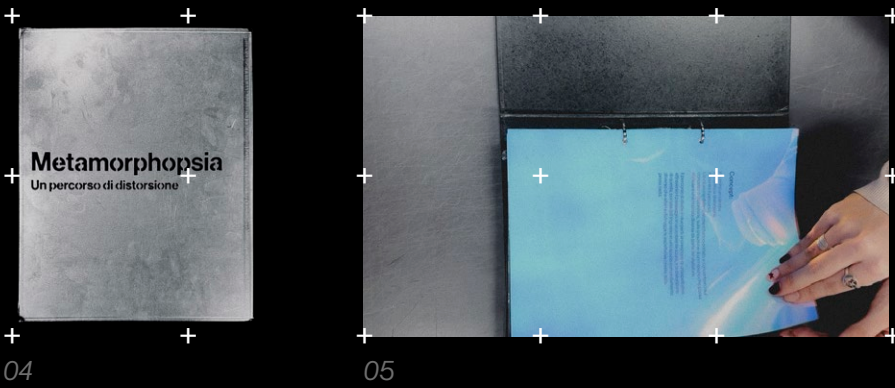
Professors: Francesca Balena Arista, Marco De Santi, Maria Elena Suteu

Metamorphopsia, from the Greek “vision of distorted forms,” refers to a condition where straight lines appear wavy or fragmented, altering perception.

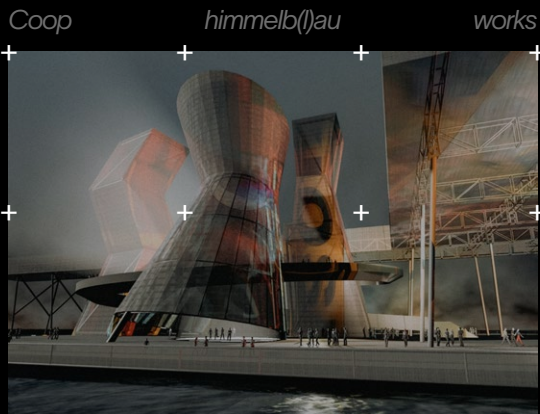
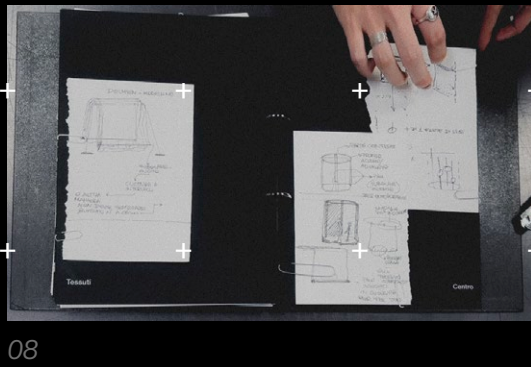
This notion of distortion was used as the conceptual foundation of the project, both as a metaphor for unstable human perception and as a reflection on the fragmented condition of contemporary life.

The installation translated this idea into space through a sequence of ambiguous thresholds, semi-transparent fabrics, and diffused light that guided visitors along uncertain paths. The experience culminated in a luminous cylinder, invisible from outside, where light and reflections produced shifting colors and mirrored fragments, immersing the visitor in a disorienting atmosphere that questioned the reliability of reality itself.





- 04 Metal Book Cover
- 05 Chapter pages division
- 06 Material page - Model Curtains Material
- 07 Case studies page introduction
- 08 Sketches pages



The project was communicated through a book designed not only as documentation but as a continuation of the installation's experiential qualities.

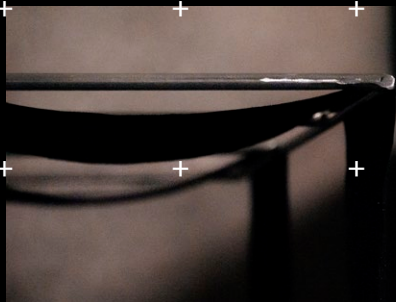
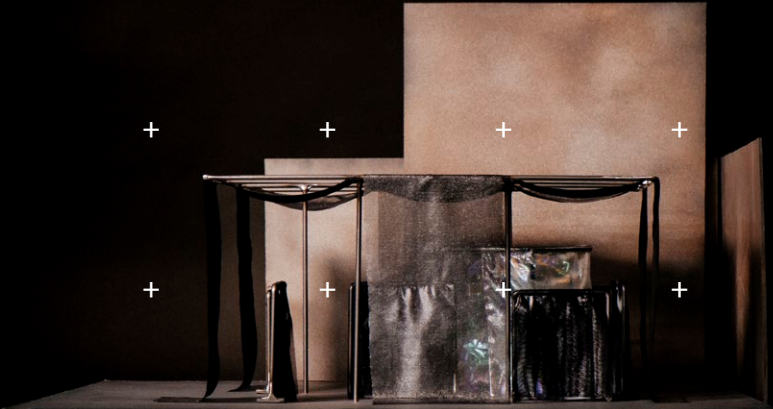
Great attention was given to materiality: metal foils and reflective surfaces were included to reproduce the sensation of distortion, while fabrics echoed the spatial qualities of the temporary installation.

The book also retraced the entire design process, from early sketches to conceptual diagrams and intermediate tests, making visible the progressive steps that led to the final vision. By combining graphic content with physical, tactile elements, the book itself became a sensory object.

We analysed different case studies dealing with the theme of distortion, ranging from architecture, photography, music and film in order to better understand how we wanted to deal with the topic.

The physical model offered a parallel means of exploration, focused on testing spatial qualities through a careful study of textiles and metallic materials consistent with those envisioned in the installation. This research ensured coherence between concept and representation, while also highlighting the performative dimension of the project.

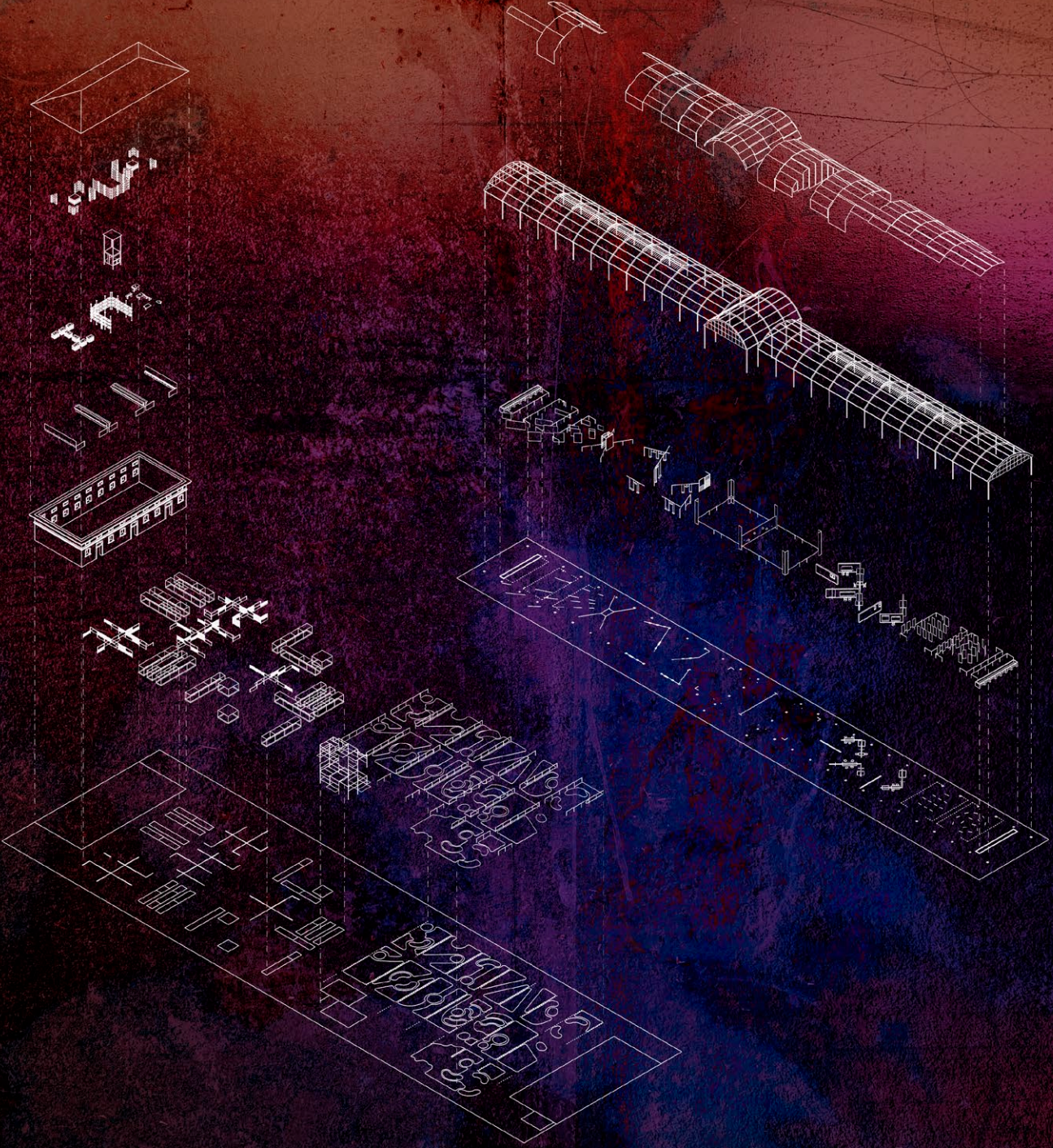
The model could be read not only as a design tool but also as a potential theatrical scenography, where the installation functions as a stage set. This interpretation required considering a backdrop, conceived as a spatial and perceptual boundary, reinforcing the immersive and dramatic dimension of the work.

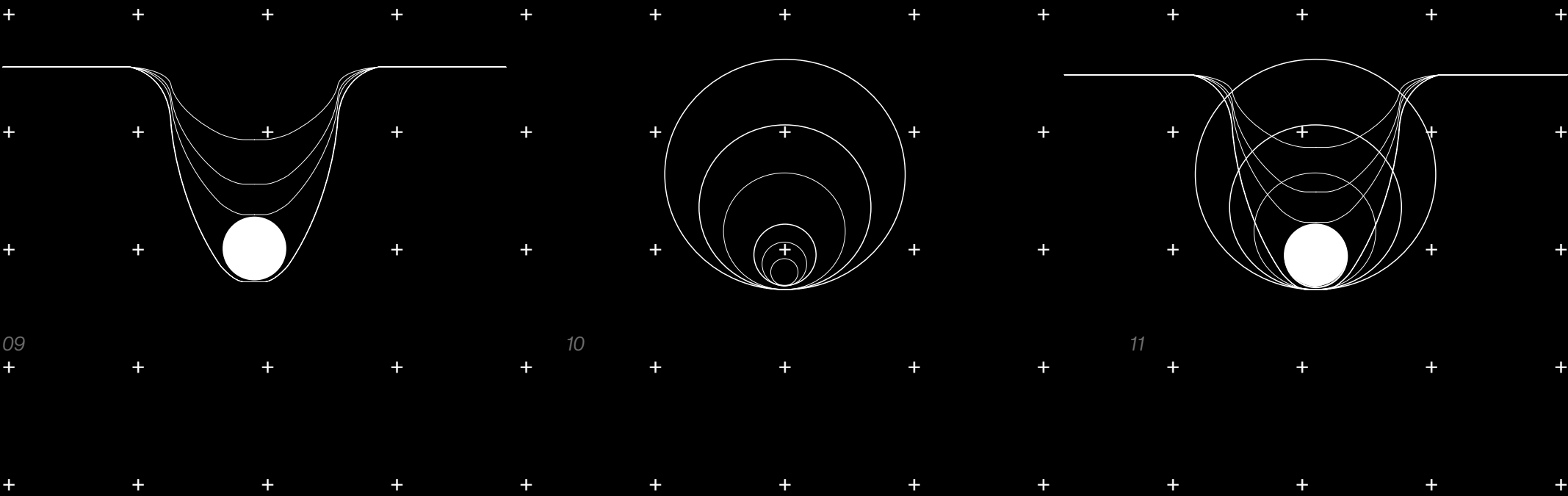


Officine del dialogo – Abandoned site project

Final Synthesis Laboratory, 3rd year
Professors: Barbara di Prete, Emilio Lonardo, Anna Anzani,
Davide Crippa, Giacomo Gatti

Located between Via Mentana, Via Procaccini and Via Buonarroti, the former municipal slaughterhouse of Monza is a 44,000 m² industrial complex inaugurated in 1906 and progressively abandoned after its activity ended in the early 1980s. Originally organised into the slaughterhouse, livestock market and fruit-and-vegetable market, the site now survives as a fragmented and largely unused urban remainder. ODD — Officine del Dialogo approaches this “avanzo” not as an empty area to replace, but as an existing material and social resource, reactivating its gallery, stable and open spaces through intercultural exchange, play and conviviality.





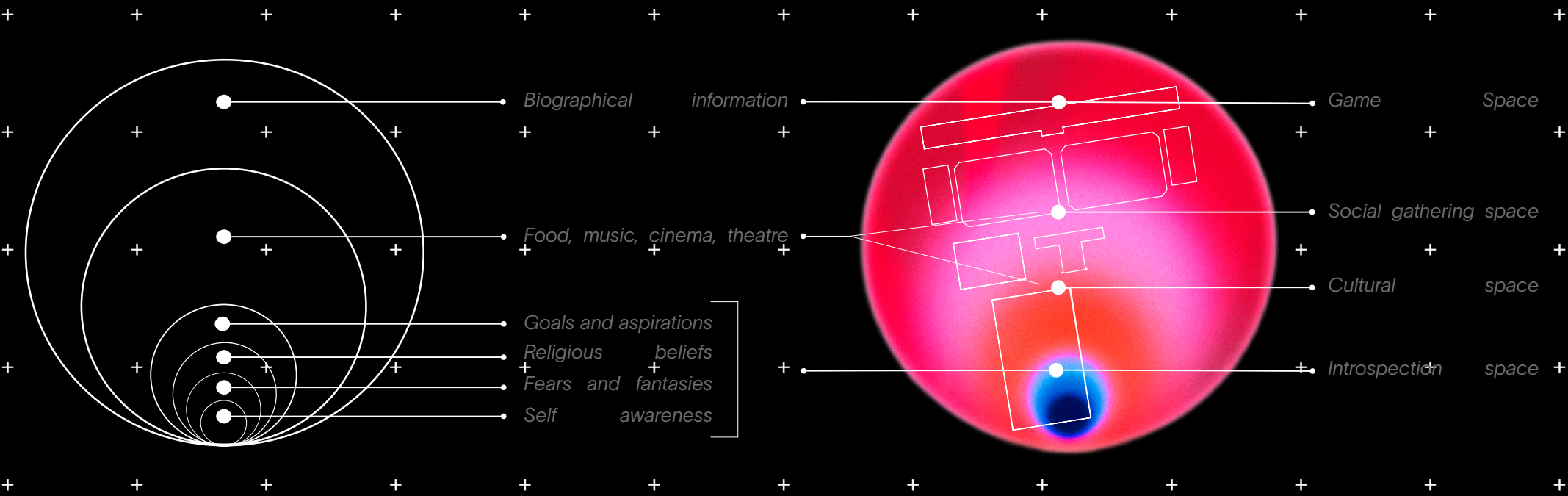
09 Representation of "Volto Sommerso"

10 Representation as Social Penetration Theory

11 Social Penetration Theory applied to the "Volto Sommerso"

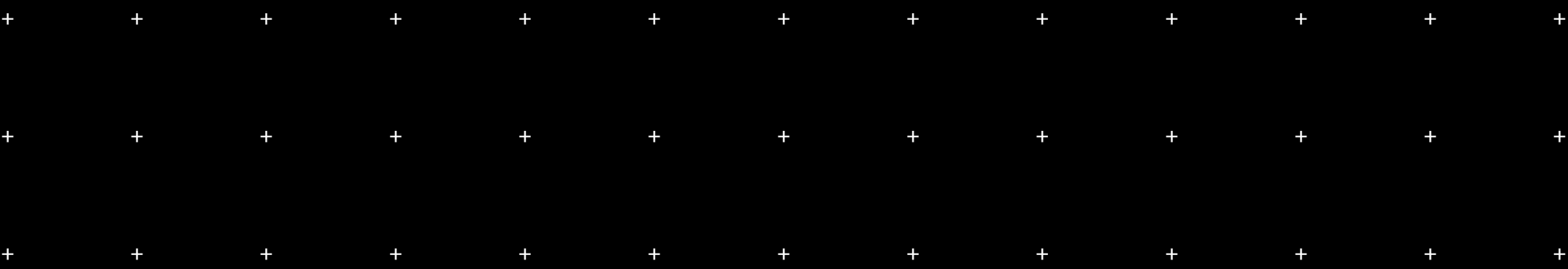
The project concept draws on Social Penetration Theory, which describes interpersonal relationships as a gradual process of mutual knowledge. Identity is understood as a sequence of layers: the outer ones are immediately visible, while memories, values and cultural backgrounds emerge only through time, trust and interaction. This idea is expressed through the volti sommersi, literally "submerged faces." The visible portion represents what is perceived during a first encounter, while the rest remains hidden below the waterline.

Water also recalls migration routes: it is simultaneously a boundary, a passage and a space of memory for many migrants, the project's main users. Dialogue becomes the process through which hidden identities and stories progressively emerge.



Social Penetration Theory: Onion System

Layered Design approach and application to the site area

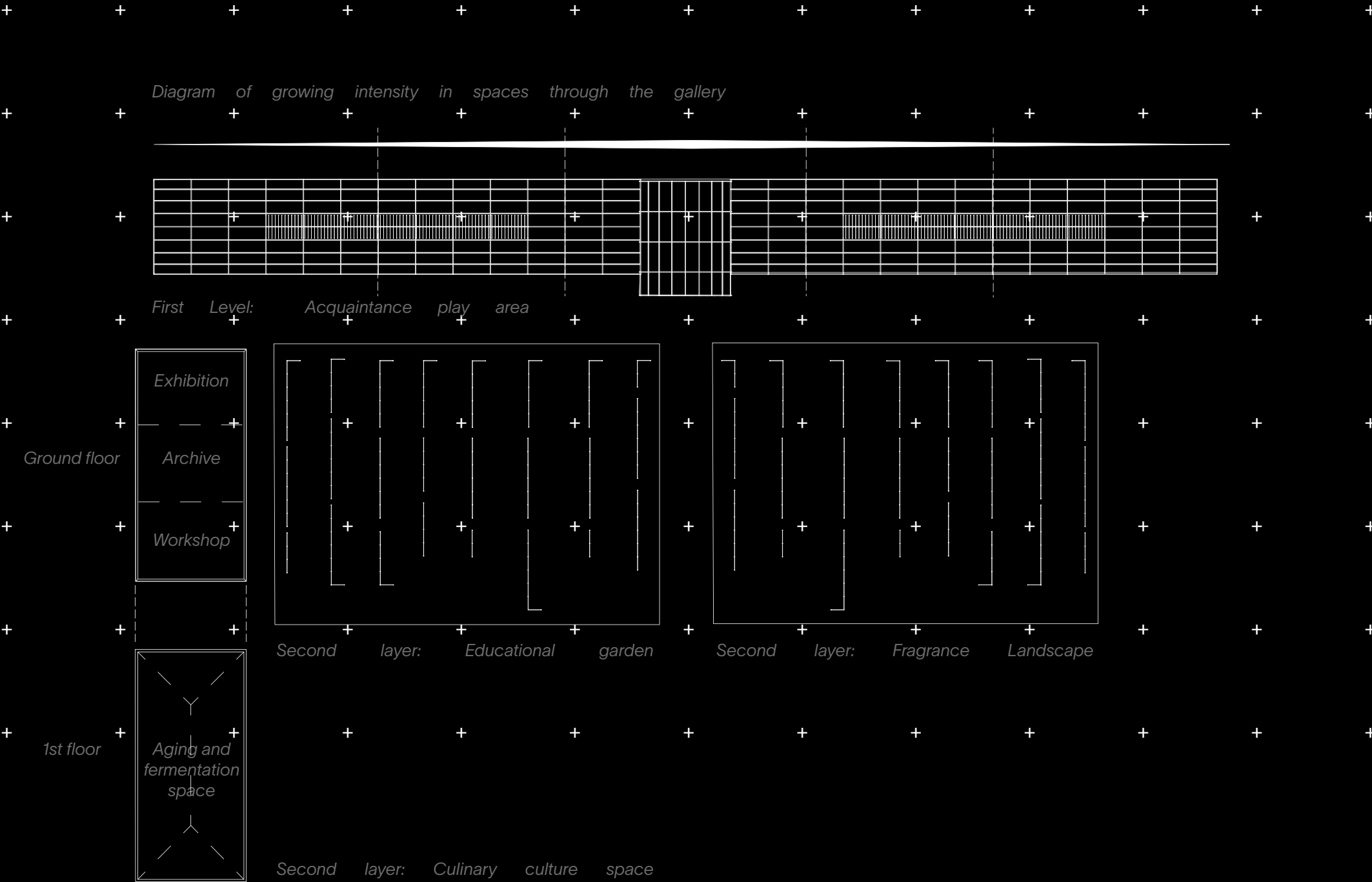


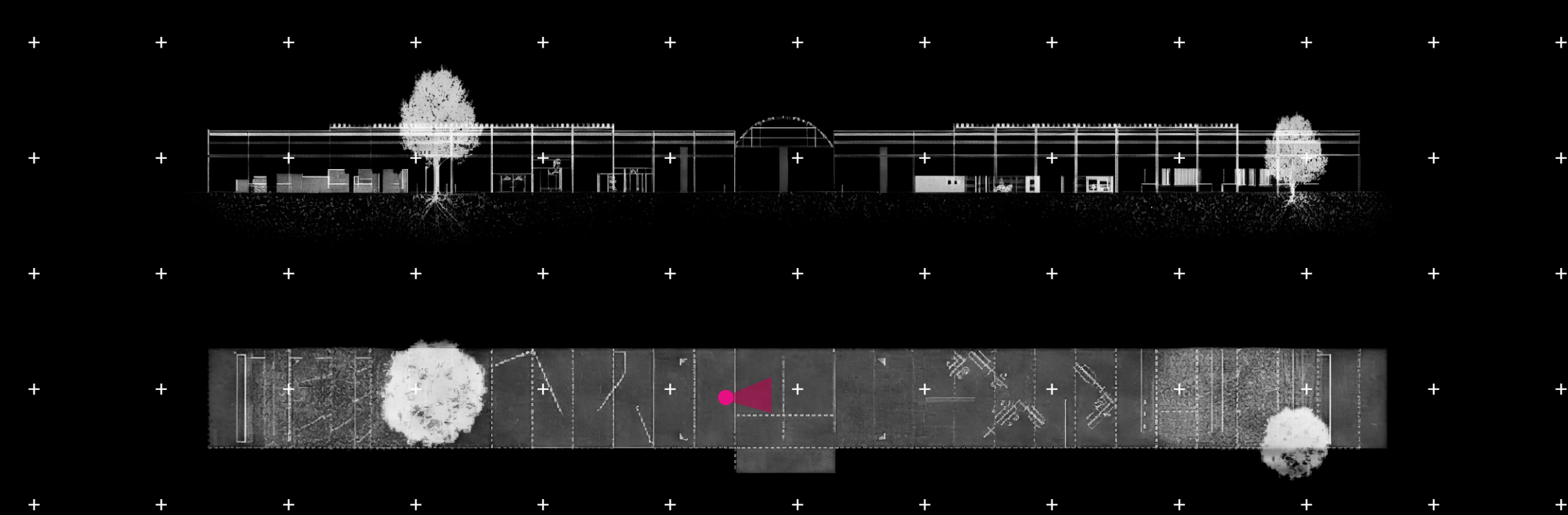


Inaugurated in 1906, the former slaughterhouse supported Monza's municipal food infrastructure before closing in the early 1980s. The site was studied through an objective analysis of dimensions, accessibility, structures, vegetation and conservation, together with a subjective reading of silence, material traces, light and abandonment.

These complementary approaches revealed both its original functioning and present atmosphere. Within the wider project, our group focused on Area A.

The Gallery, Stables and green spaces corresponding to the first layers of Social Penetration Theory, where play, informal exchange, culture and conviviality gradually initiate dialogue.





The Gallery translates the first stage of dialogue into a structured experience. Visitors enter from opposite ends and begin with a symbolic hand-washing ritual that marks the transition into the project.

Separate paths, unfamiliar signs and incomplete actions initially create misunderstanding. Through complementary games, meanings gradually become clearer and individual gestures begin to depend on one another.

The two routes finally meet at the centre, where cooperation transforms incomprehension into a shared language and experience.





Beyond the Gallery, dialogue continues through slower and more informal forms of exchange. Existing fences are reused to define new routes between educational gardens, vegetable plots and sensory landscapes, preserving the memory of the site while creating opportunities for encounter and shared activity. These spaces allow visitors to pause, observe and participate in everyday practices.

The landscape therefore extends the dialogue initiated indoors, transforming walking, cultivating and gathering into occasions for interaction, cooperation and belonging.



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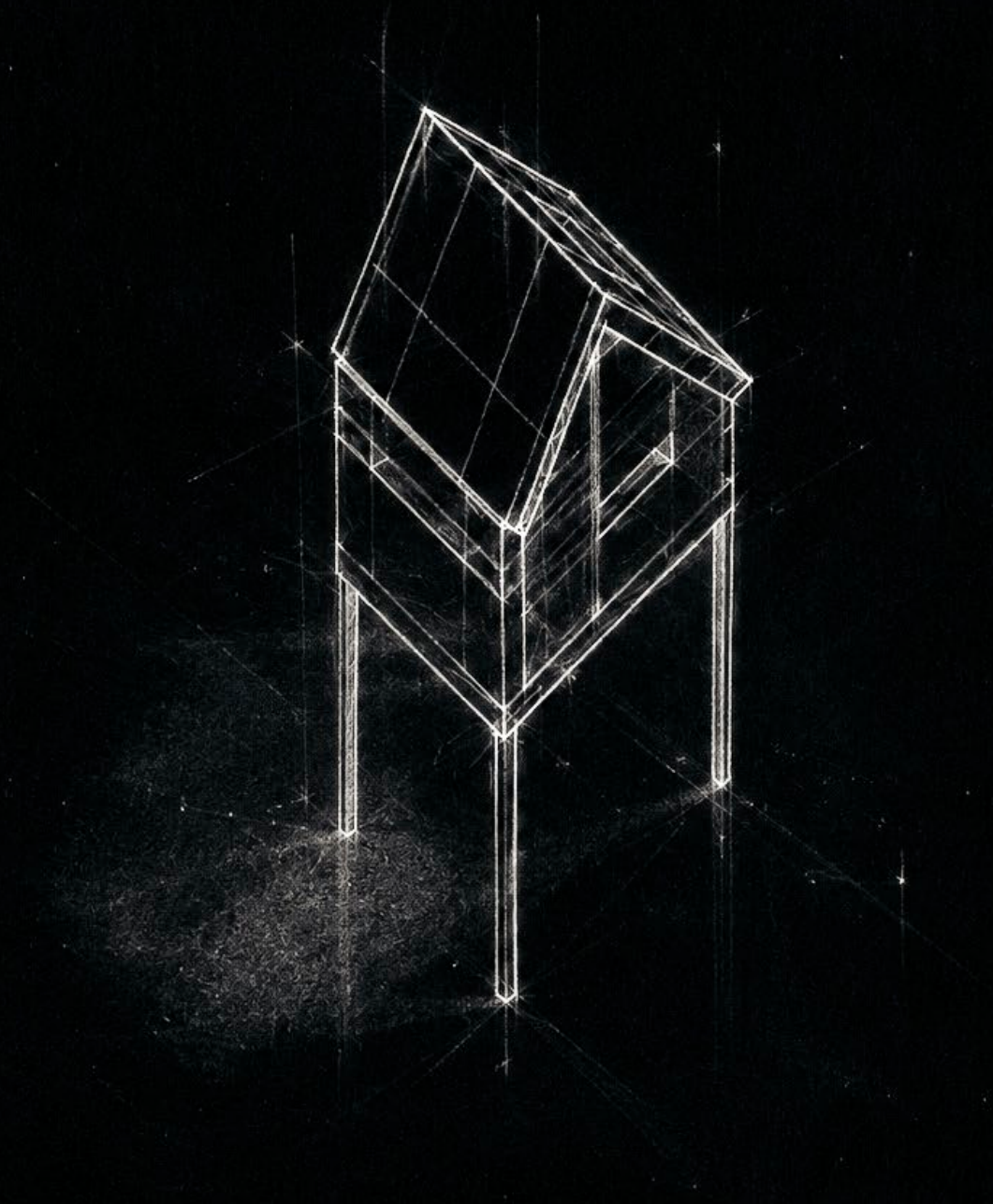
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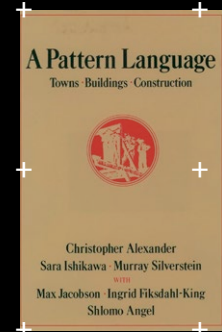
Located near the entrance of Ohashi Campus, Kyushu University in Fukuoka, this small dwelling is conceived as a compact architecture organized around the body and its daily rituals. Rather than dividing domestic space into conventional rooms, the project arranges activities according to layers of importance, intimacy, and frequency of use.

The house becomes a personal interior landscape, where living is understood as a sequence of precise actions: opening, closing, hiding, revealing, resting, studying, caring for the body, and cultivating oneself.

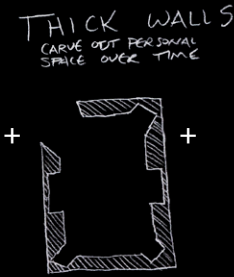




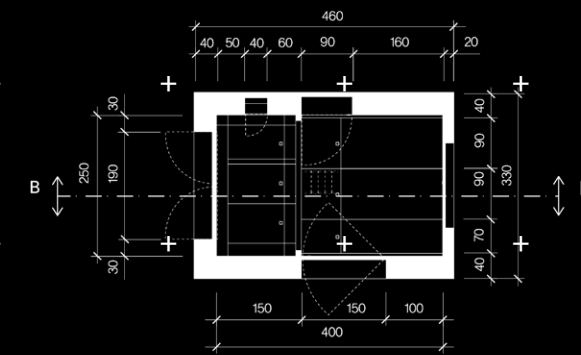
Ugo la Pietra, Occultamento Work



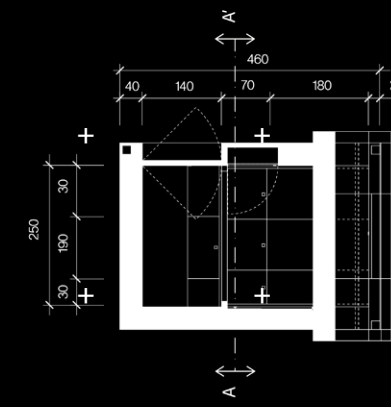
Christopher Alexander,



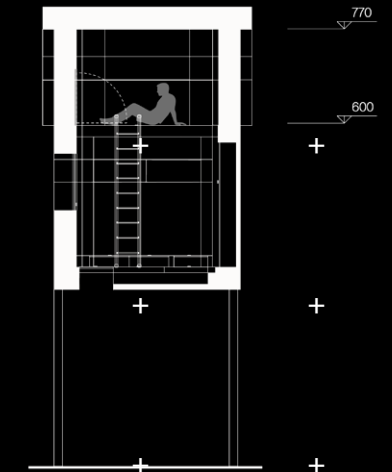
A Pattern Language



1st floor Plan



1.5 floor plan



A-A' Section

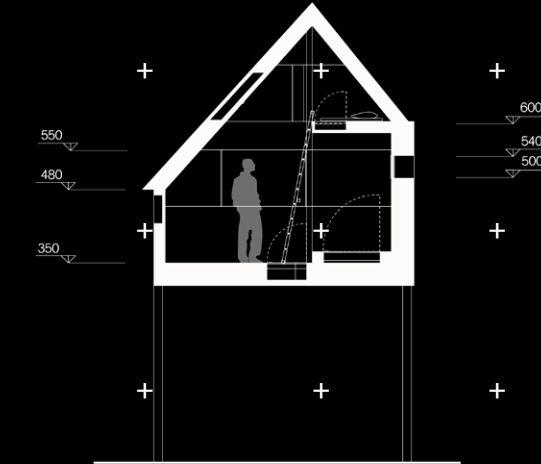
The project starts from the idea that the body is composed through different degrees of exposure. Appearance, represented by clothing, is the first visible layer. Behind it lie more private and essential actions: rest, study, self-improvement, exercise, hygiene, and music.

Inspired by Ugo La Pietra's research on concealment, the dwelling does not display all its functions at once. Each activity is hidden within the thickness of the architecture and revealed only when activated.

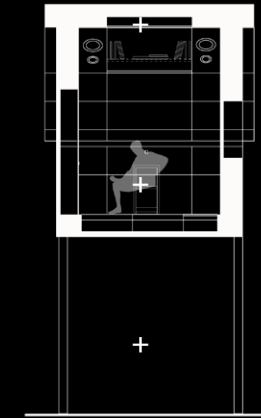
Concealment becomes a way to give value to each gesture.



B-B' Section



B'-B Section



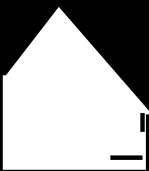
A'-A' Section



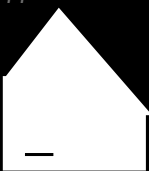
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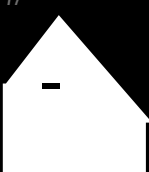
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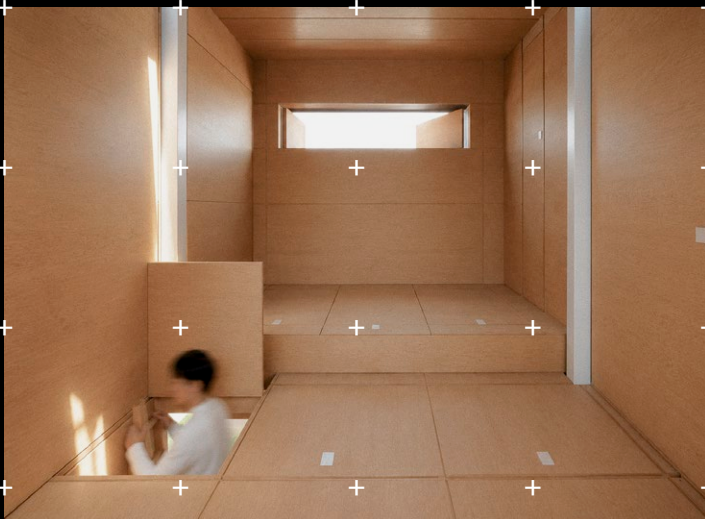


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The house is constructed through a modular system of oak panels.

Walls, floors, furniture, storage, desk, bed, shower, exercise tools, and music devices are integrated into the same architectural language.

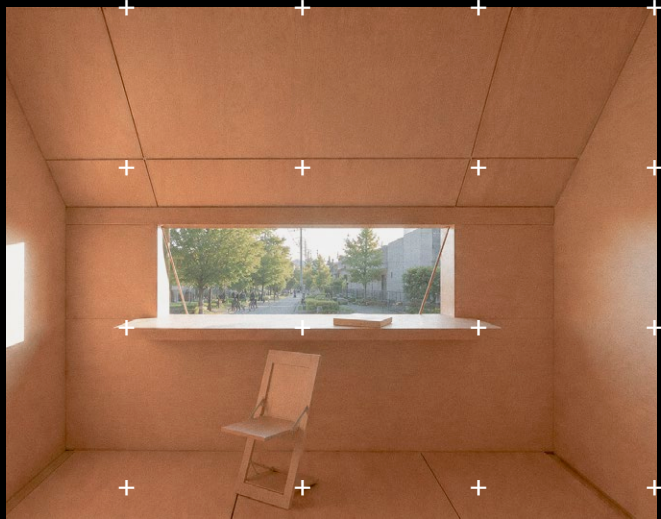
- 12 Entrance
- 13 Bathroom
- 14 Desk
- 15 Exercise
- 16 Wardrobe
- 17 Music
- 18 Futon



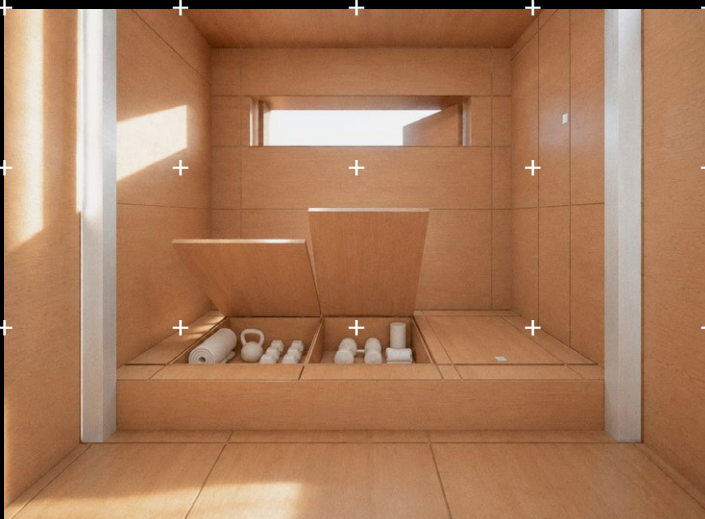
12



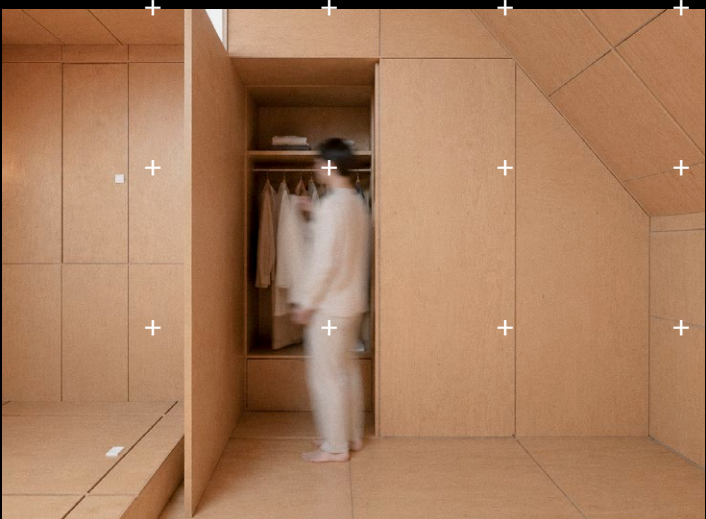
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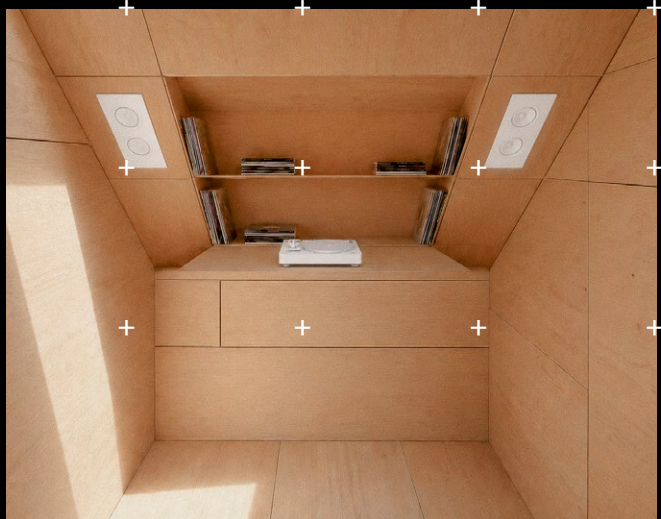
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The interior is therefore not a fixed room,
but a transformable sequence of panels and thresholds.

Through modulation, the compact dwelling expands
functionally without increasing its physical size.

It is a minimal house that intensifies everyday life
through precision, ritual, and controlled revelation.



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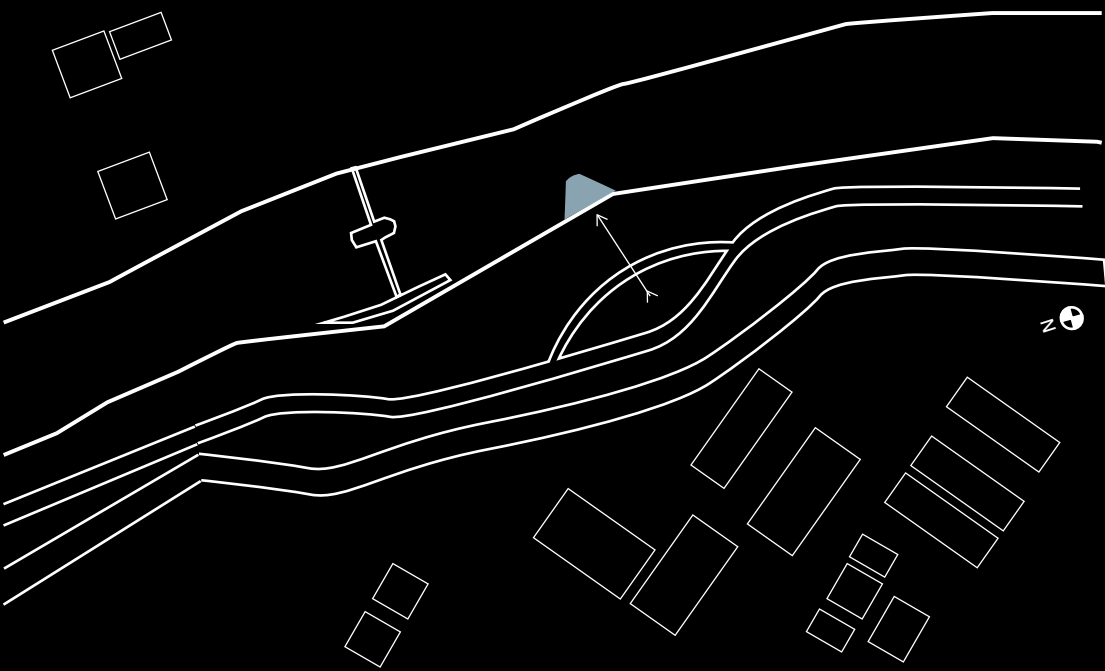
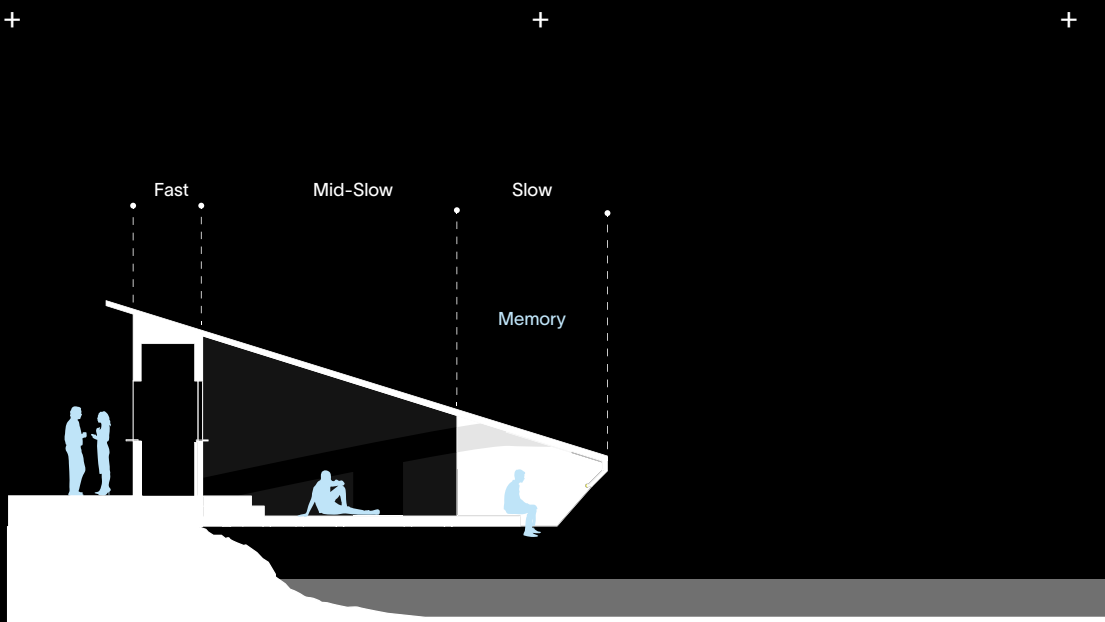
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Located in Fukuoka, Japan, the project starts from the observation of the river edge near Ōhashi, where the pedestrian and cycling path runs alongside the Naka River without creating a strong relationship with the water.

The café acts as a device to redirect this linear movement toward the river. Rather than standing as an isolated object, the volume extends from the embankment, turning the existing path into a sequence of deviation, approach and pause.

Its main gesture is a projection toward the water: the volume stretches outward and inclines, lowering the gaze and guiding the body toward the river surface.

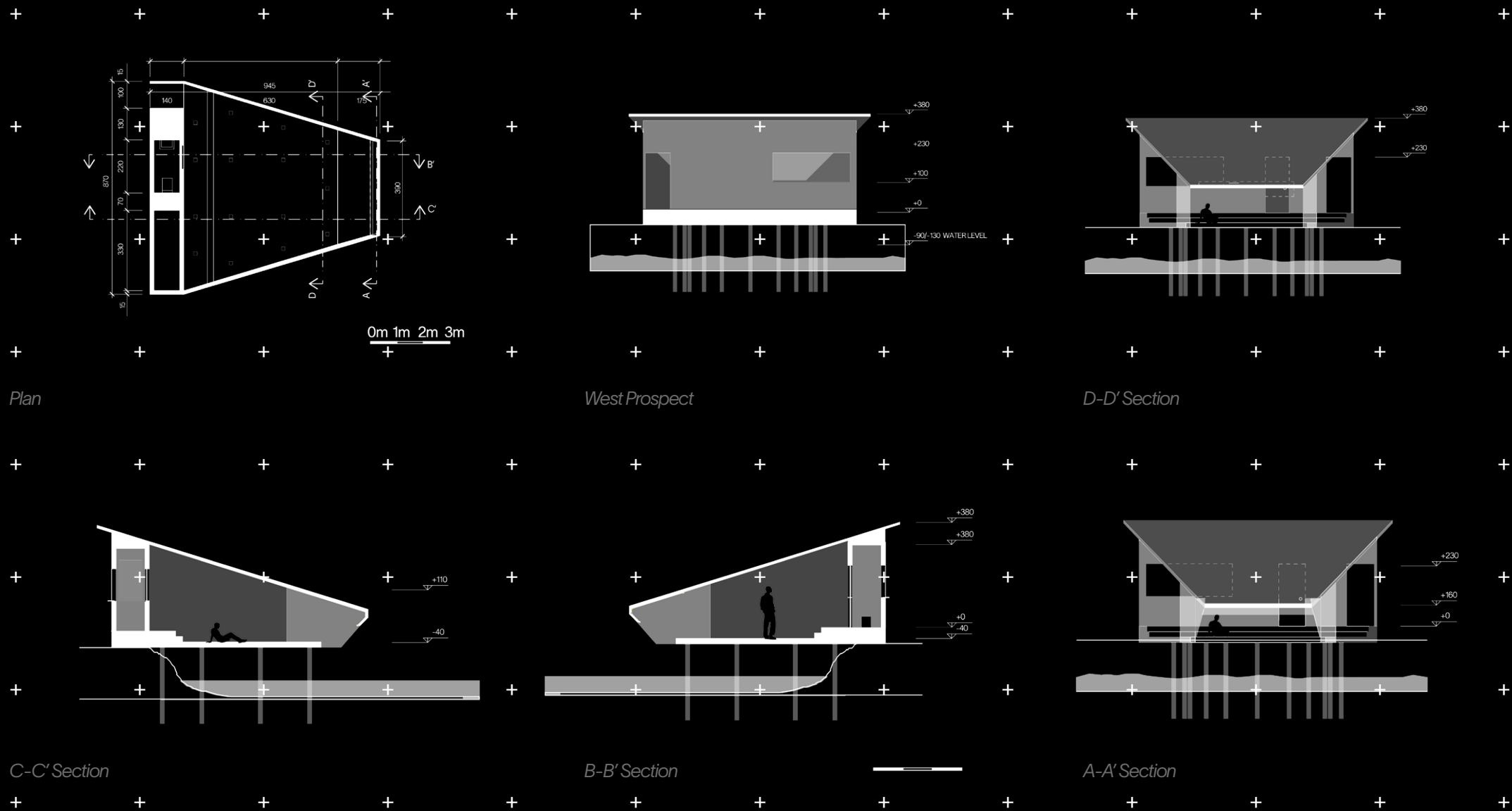


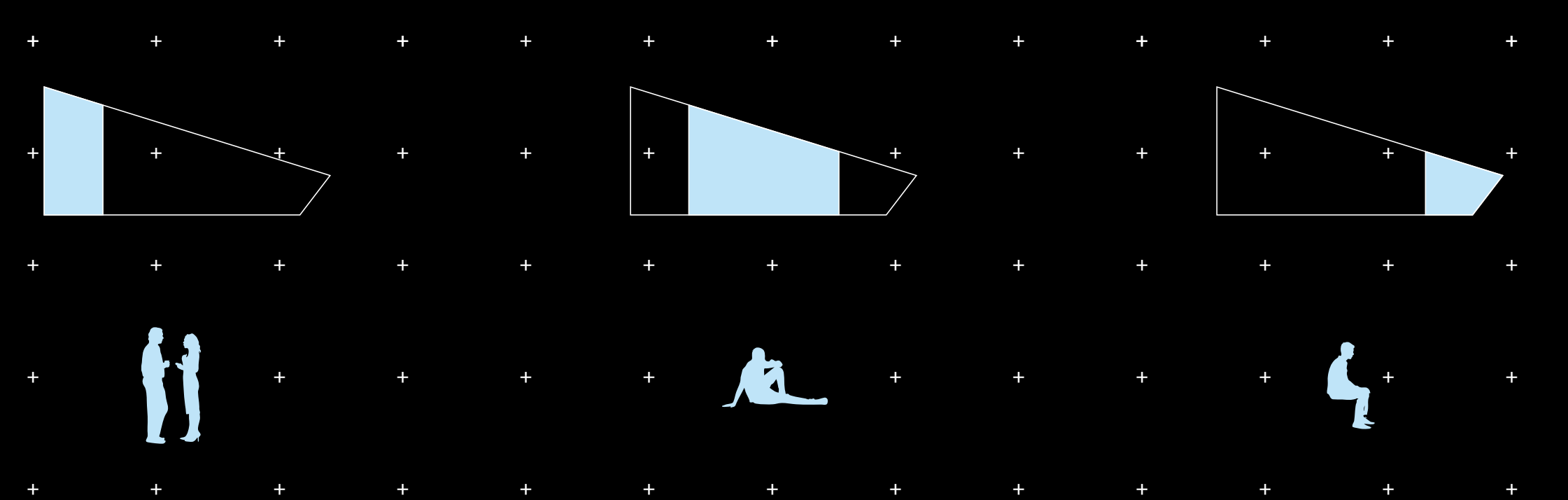


The project is organized around different users and rhythms along the riverfront, shaping the café into three spatial conditions.

Move is the fastest, linked to pedestrian and cycling flows, enabling quick take-away and brief interaction. Pause introduces a slower rhythm of waiting and detachment from movement. Still is the most intimate condition, where sitting close to the water transforms the river into a physical and perceptive presence.

This final condition draws from a childhood memory of watching flowing water, translated into a spatial experience of reflection, intimacy and stillness rather than a literal representation.





The final pages presents the project through images, sections and atmospheric views.

The sequence moves from urban flow to a slower condition of proximity: path, bar, threshold, edge, water.

The images describe a quiet interior close to the river, where light, reflection and materiality transform the everyday act of drinking coffee into a contemplative pause by the water.



Ki no Ma – House in Japan

Environmental Design Project B, 3rd year

Kyushu University, Japan

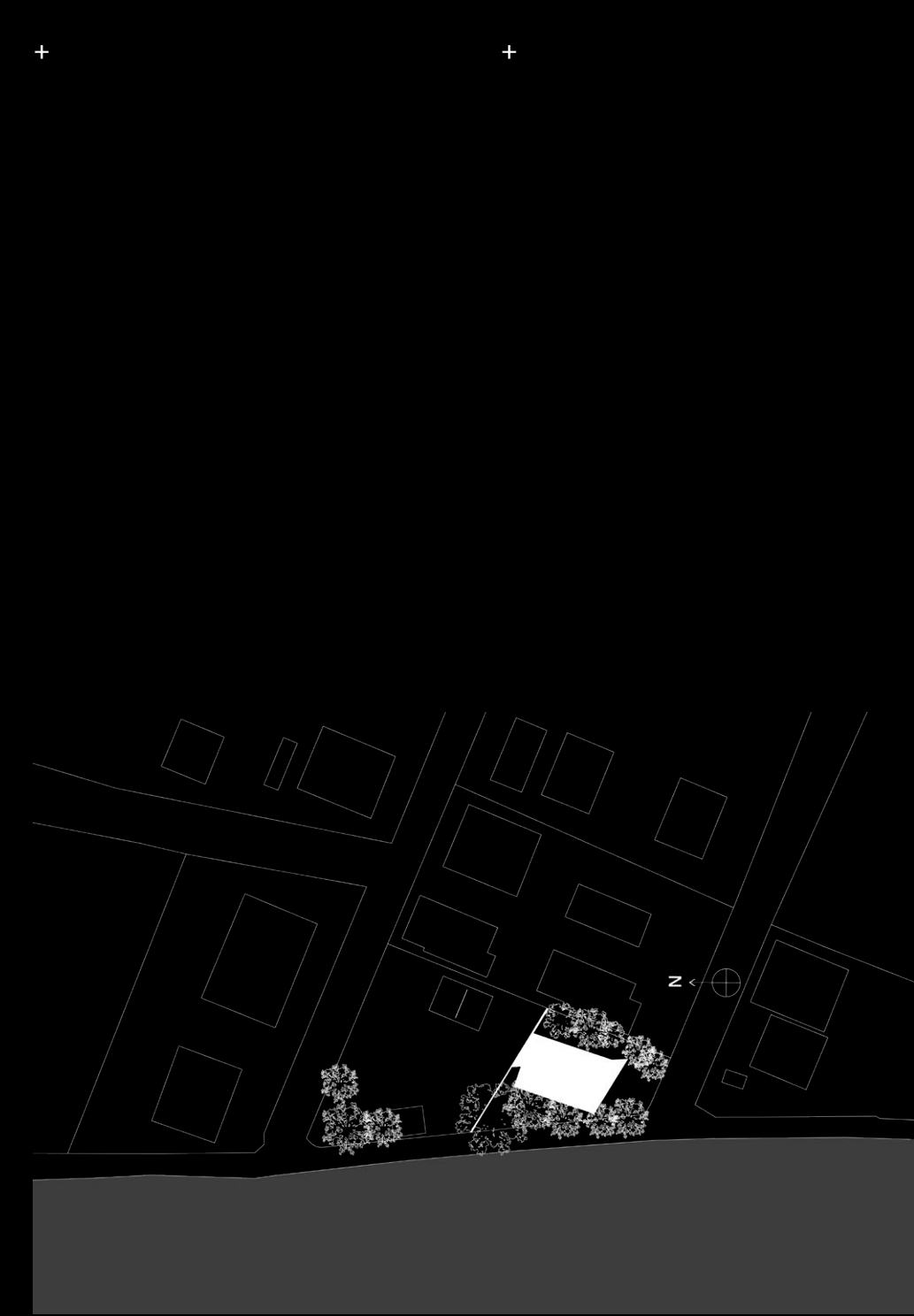
Professors: Iwamoto Masaaki

Ki no Ma House begins with the idea of inhabiting the space between trees rather than placing an isolated object inside the park. The project interprets vegetation, light, and movement as parts of the domestic structure.

The updated plan is organised around a central planted void, which becomes both the symbolic heart of the house and a point of orientation.

Diagonal walls guide movement, create changing widths, and frame views toward the garden. Shared and private spaces remain distinct but visually connected, allowing circulation to become a continuous inhabited sequence of thresholds, pauses, and activities rather than a conventional corridor.

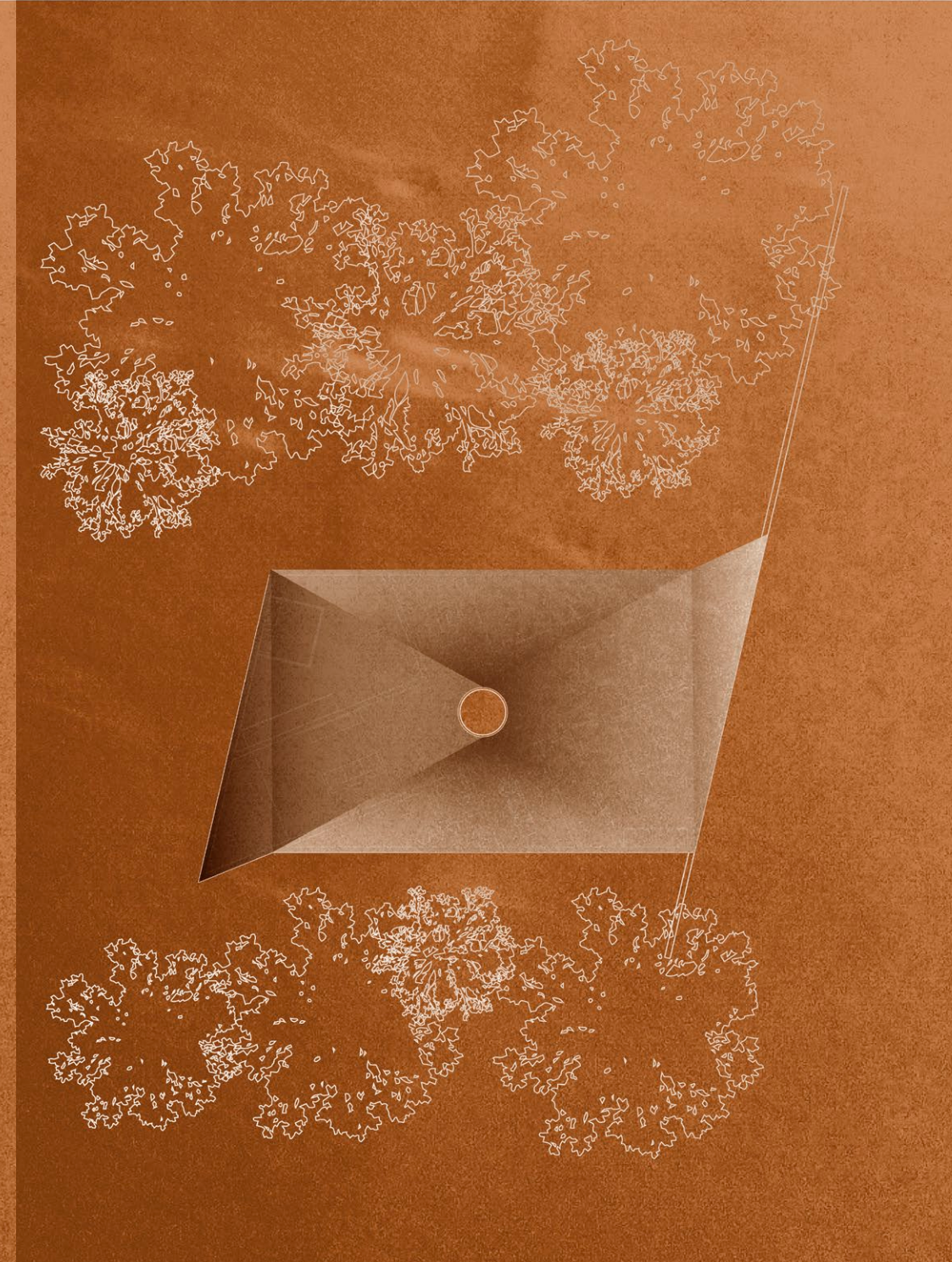




The roof extends the directional logic of the plan into the section. It gradually rises toward the north, creating different interior heights and changing relationships with light, scale, and the surrounding trees. Its development follows the main axis of the Naka River, translating the river's flow into the profile of the house.

The inclined surface unifies the fragmented geometry below, while its projecting edges create protection and intermediate spaces along the perimeter.

Through this gesture, the architecture acquires a clear orientation: the roof becomes both shelter and landscape, guiding the house toward the river, the park, and the open sky.





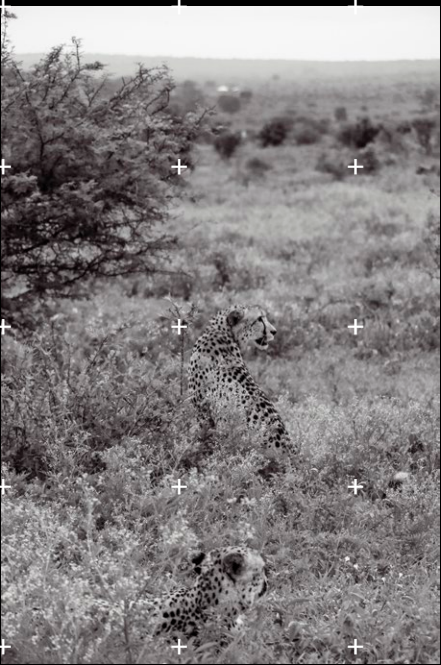
A condensed section about personal interests





Brothers

Series of images about brotherhood in animals





Proof of nothing

Series of AI-generated images questioning memory

