

11012012  
RCA London  
Internals  
programme  
vision }

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## ABOUT INTERIORS

EMANCIPATION OF  
INTERIORS  
↓  
from a  
TYPOLOGY interpretation  
to a

PROCESS BASED  
DISCIPLINE /

» NO SCALE LIMITATIONS «

## KEY CONCEPTS:

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- HUMAN DIMENSION
- ACTING ON EXISTENT
- FURNITURE
- GESTURE
- HOSPITALITY



INTERIORS & A  
PRACTICE CONNECTING

> PEOPLE

> OBJECTS

> ENVIRONMENT

CONTEXT & GOALS

DEFINE SPECIFIC COMPETENCE



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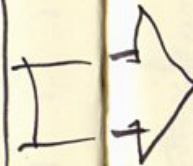
THAT MEANS:

INTERIOR DESIGN  
AS  
ACTIVE-ACTIONS  
STRATEGY  
WORKING ON THE EXISTENT

direct influence on

TEACHING

&  
RESEARCH by DESIGN



influence on  
NEW FOCI

for  
INTERIORS RESEARCH

on  
DISCIPLINARY KNOWLEDGE  
ADVANCEMENT:

- > SURVEYING HISTORY
- > PREDICTING FUTURE
- > DESIGNING THE PRESENT



[RE]-USE  
[RE]-QUALIFICATION  
[RE]-SEMANTIZATION

BUILT  
OF  
ENVIRONMENT

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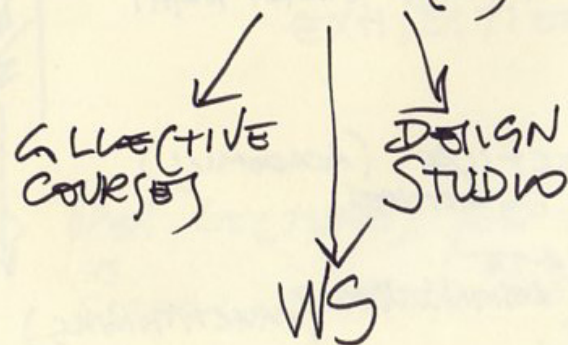
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# TEACHING SCHEME

20% ART & DESIGN  
EXPERIENCES

20% ART/DESIGN/ARCH/INT  
CRITICAL THEORY

60% INTERIORS  
EXPERIENCES



POSSIBLY THE DIPLOMA AS  
AN INDEPENDENT SEMESTER  
RESEARCH BY DESIGN

# DOMAINS OF ACTIVITY

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> URBAN CONTEXTS  
(Public Space) → RE-APPROPRIATION  
STRATEGY

> "EXHIBITION" & "MUSEUM"  
→ THE ART OF  
"SERVING"

> THE DOMESTIC REALM  
→ QUALITY &  
PERFORMANCE

> LANDSCAPE  
(Built & Un-Built Environment)  
→ ACTIVE-ACTIONS  
STRATEGY

> URBAN CONTEXTS  
(Built Environment)  
→ ADAPTIVE  
RE-USE



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ABOUT  
DESIGN

DESIGN SOLUTIONS ARE  
SPECIFIC THREE-DIMENSIONAL  
ESTHETIC EXPRESSIONS  
RESULTING FROM A RESEARCH [DESIGN]  
APPROACH HERBOLIC INTERROGATING  
THE EXISTENT -

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DESIGN RESEARCH

## I N T E R I O R S

Culture of interiors has been often forced to coincide with the architecture history or with the furniture one, misunderstanding that the specificity of inner-space is shared among both of them. My work aims to contribute to the definition of the discipline of interiors and proposes an interpretation of its specific character, establishing and grounding its ethic and methodology of design, by discussing some topic issues. Main focus has been addressed to those human inhabiting activities, like relations between objects, their use and space, which are basic for the creation of the meaning of places and therefore central in a so called 'interior design approach'. The centrality of the subject[ive] experience is relevant (both in the teaching strategy and in the professional practice) because it becomes the parameter to design uses and shapes and determinates those cultural meanings where objects can be properly set. The interiors approach in fact, stresses the importance of these cultural relations between objects and context as possibility of really using and understanding the places, and therefore to design or re-design them, like in the intervention on the existent.

## H U M A N D I M E N S I O N

a fundamental parameter to recognize whatever project as characterized by an approach within the field of Interiors is the evidence of human presence in the design process. Not only in terms of human scale metrics, from the use of inches and foot to more sophisticated golden section and so on, but in terms of the project to be capable to show existing relationships between space, that we prefer to call "place", gesture use and meaning.

## S E L F - D I M E N S I O N

This also explains why, working with Interiors at school, the self-dimension is often called in evidence: the reflexive action of involving "yourself" in the design process is almost the only strategy both to avoid extreme generalization and to give depth of meaning to design choices.

## A C T I O N S & P L A C E

Shape and gesture in the interior are strictly connected and this topic represents the basic specificity of interior culture. Therefore, Interiors represent, rather than an operative field in itself, an approach to design, focused on the relevance of gesture, considered as the action building-the-place.

## O B J E C T S & F U R N I T U R E

The character and the quality of an ambient is defined by the system of objects and of actions this system can give rise to: they construct precise settings, suggest models and lifestyles, support cultural endeavors.

## T H E E X I S T E N T

The practice of interiors, in this view, is addressed and suitable both to new design and to intervention on/around existent since it takes care of relationship between gesture and space, with the help of objects. However, "working on the existing" is paradigmatic for the discipline: the already existing constructions are the place where space has to be thought around the subject, where new gestures need to "find home".

## H O S P I T A L I T Y

It is the place where hospitality investigation between actions and shapes are more deeply developed because of the reduced freedom connected with the existing boundaries.

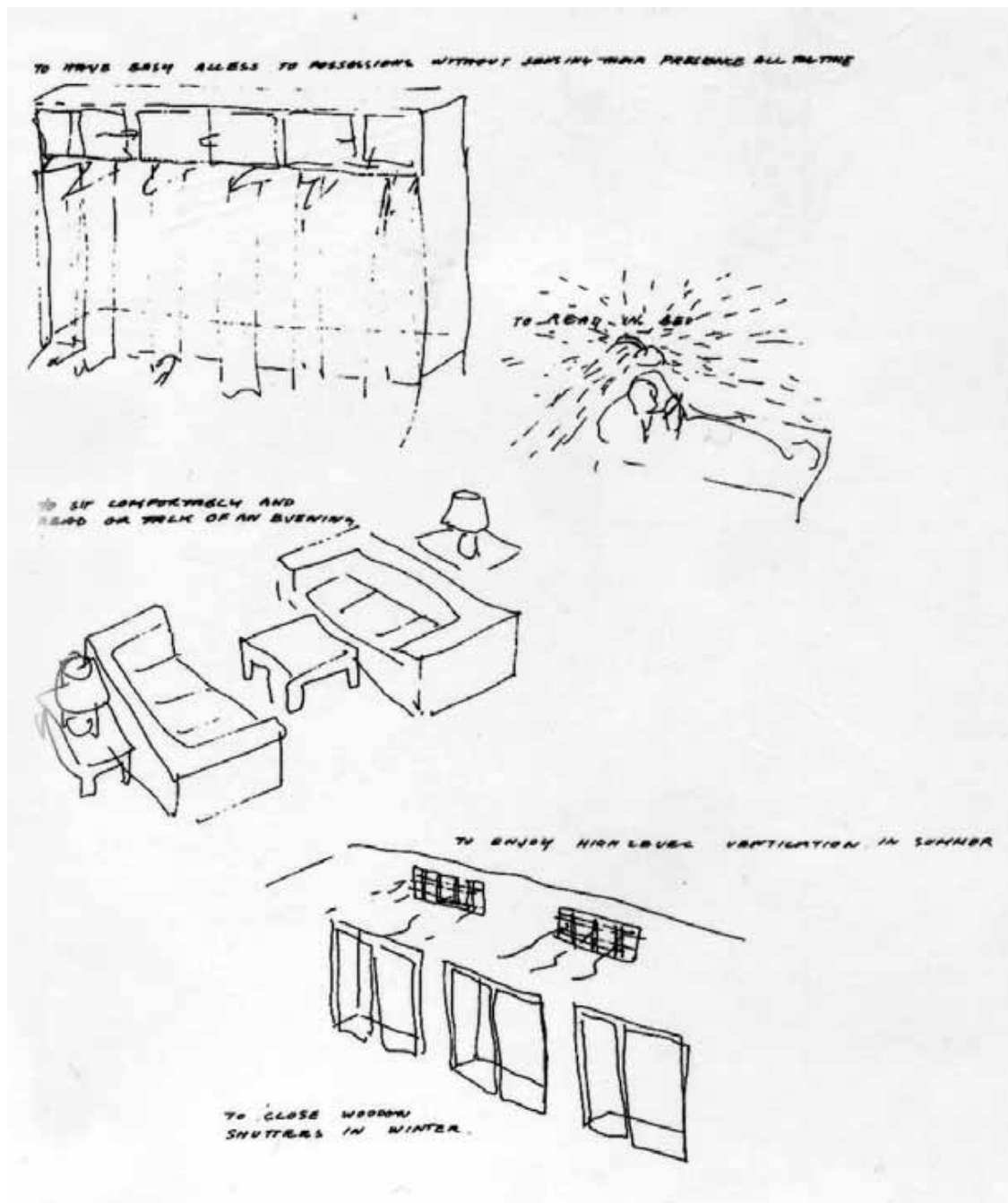
# INTERIORS



architettura & abitare: HUMAN DIMENSION

place-gesture-use-meaning  
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Giotto, l'annuncio ad Anna, 1303-04

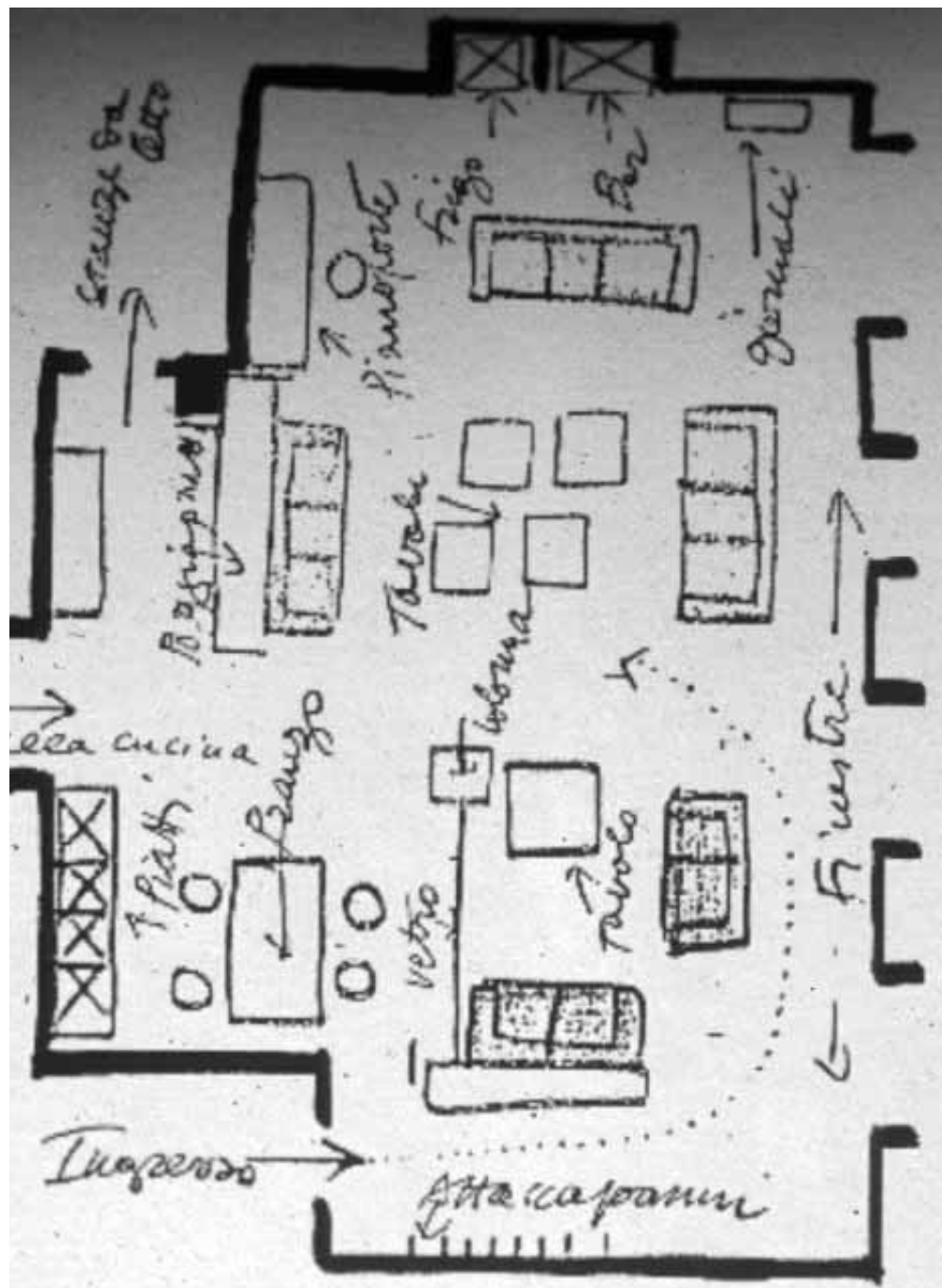


AMBIENT-azioni

Shape and gesture in the interior are strictly connected and this topic represents the basic specificity of interior culture. Therefore, Interiors represent, rather than an operative field in itself, an approach to design, focused on the relevance of gesture, considered as the action-building-the-place.

A&P Smithson, Small pleasure of life, in Changing the art of inhabitation, 1993





## FURNITURE

presence&role of objects

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Ettore Sottsass, schizzo di arredo, 1972

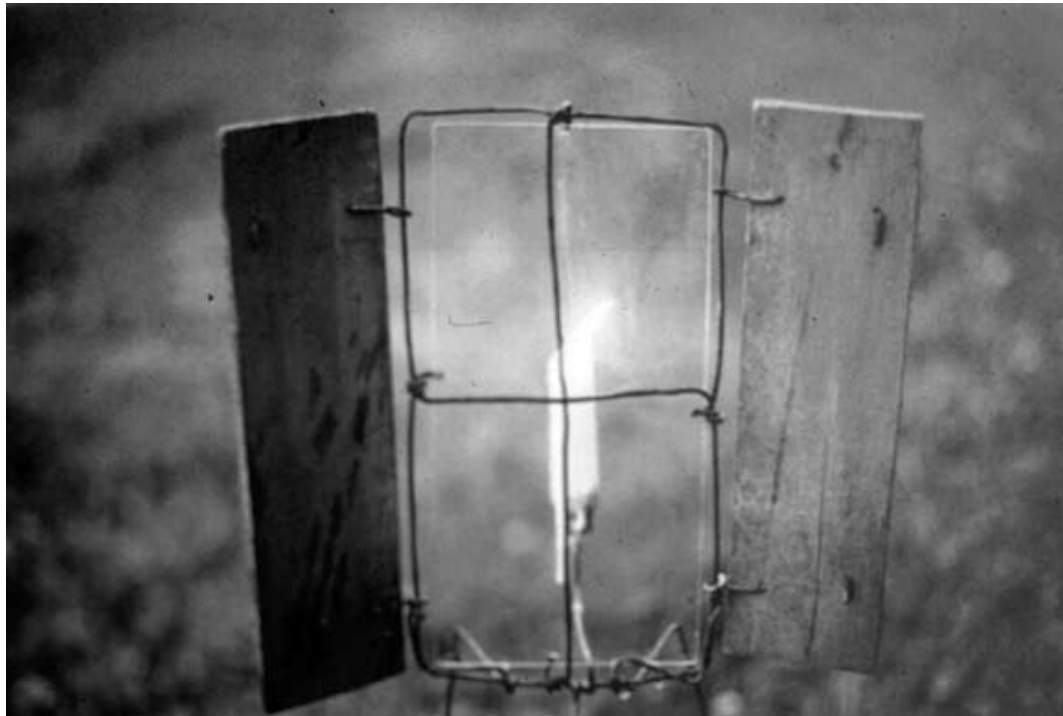


## THE PARADIGM OF THE EXISTENT

interior/into-something  
the querelle of the origin[al]  
the querelle of the tradition[al]

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LC, Bestegui apartment, Paris 1929-31



## HOSPITALITY

creating a-place-to-be

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Marcello Chiarenza, installazione, 1997



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"There are even gods here"  
[Heraclitus]