

FROM THE VERY LARGE INTERIOR TO THE CONTINUUM INTERIOR



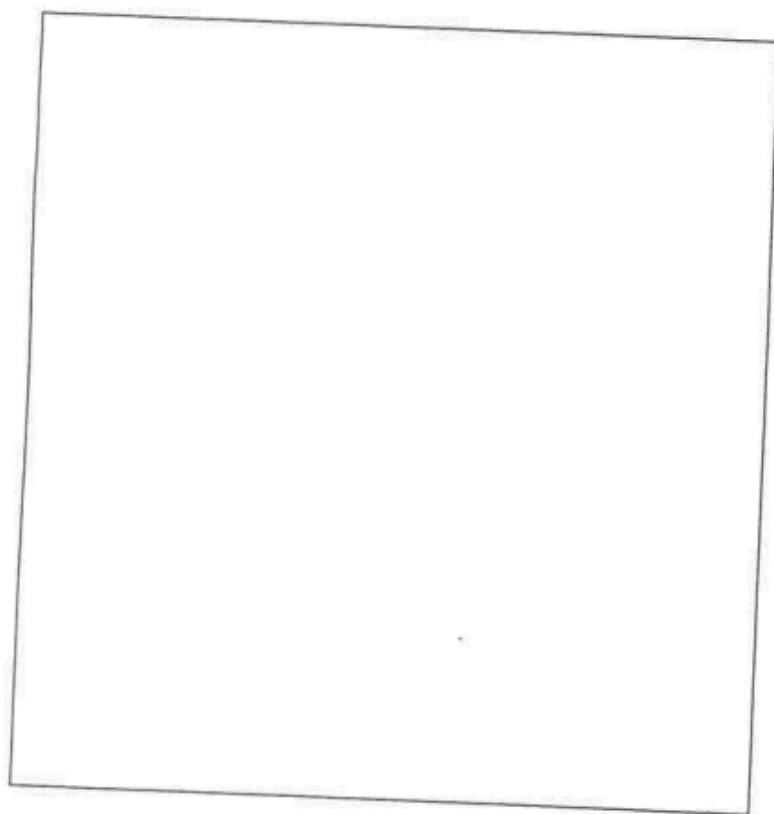
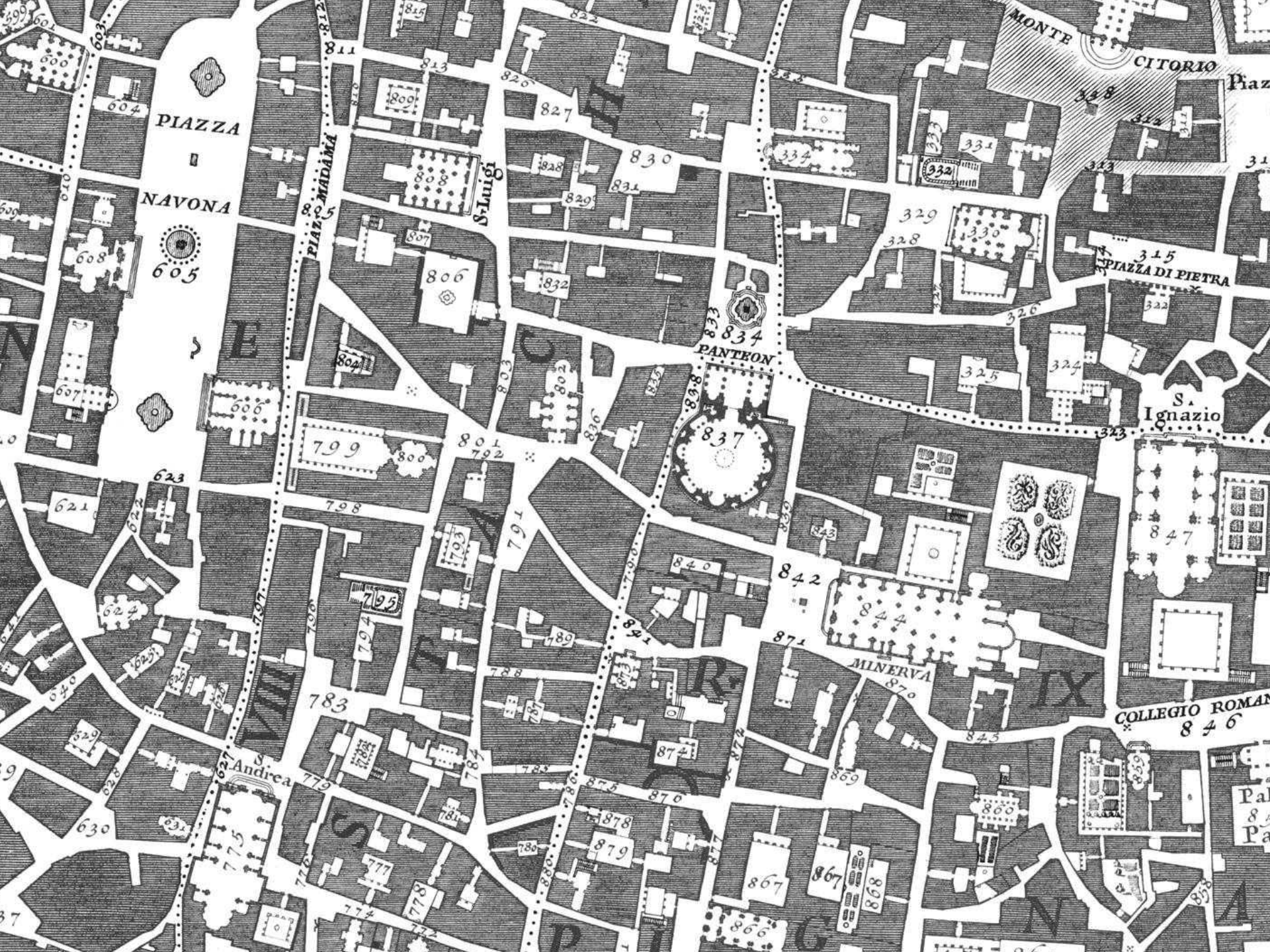
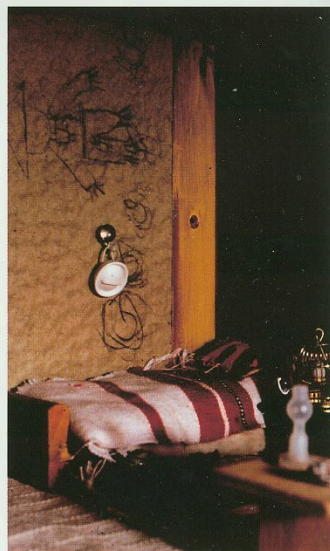


Figure 1: Map of the Ocean
(taken from Lewis Carroll's *Hunting of the Snark*)

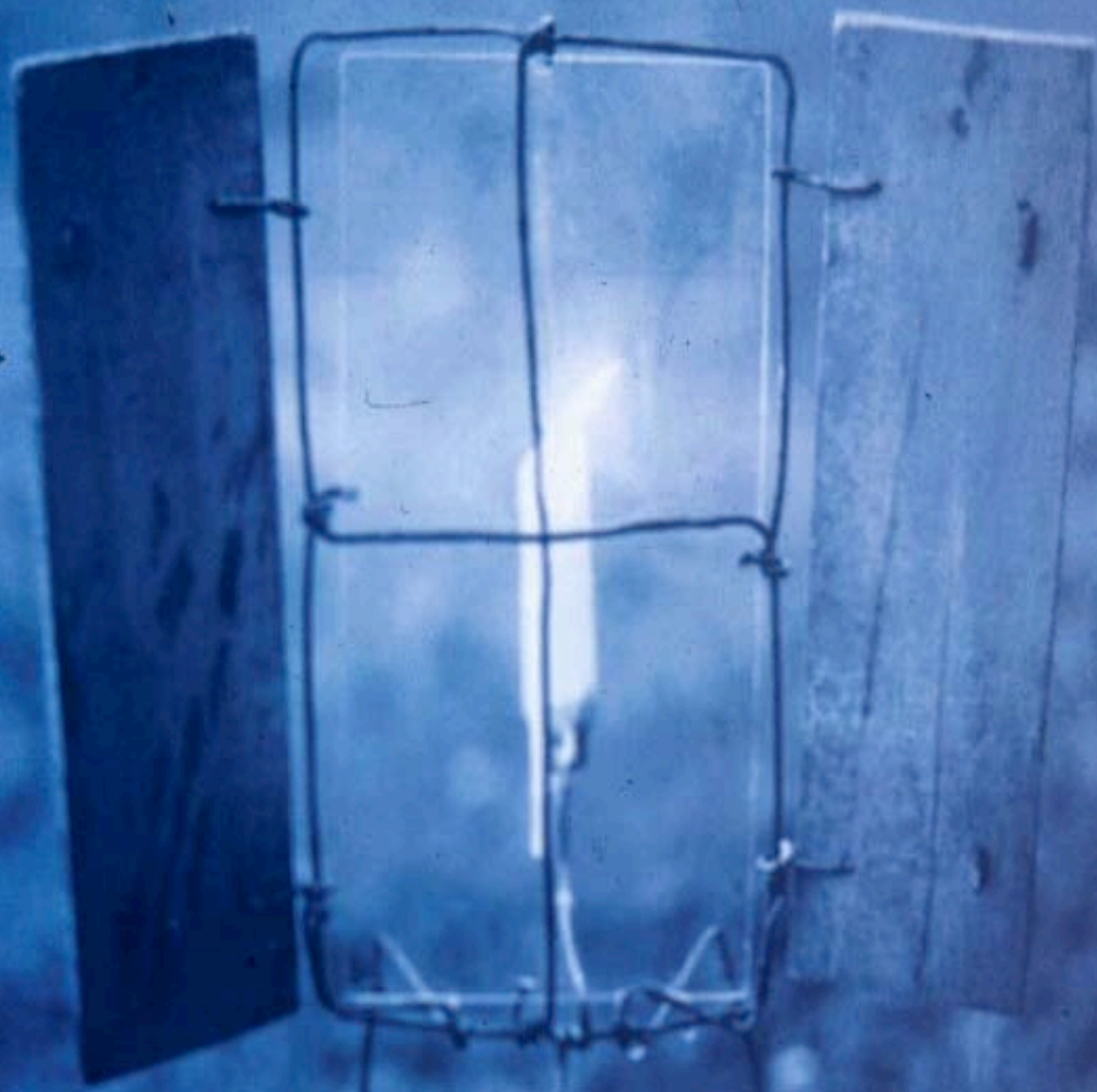
SPACE
 OPEN SPACE
 ENCLOSED SPACE
 OUTER SPACE
 SPACE SUIT
 SPACE AGE
 LIVING SPACE
 PROJECTIVE SPACE
 SPACE CAPSULE
 LACK OF SPACE
 SPACE BAND
 SPACE HEATER
 DEEP SPACE
 SPACE ODYSSEY
 SPACE SALESMAN
 EUCLIDEAN SPACE
 SPACE CADET
 SPACE STATION
 BLANK SPACE
 SPACE OUT
 PARKING SPACE
 SPACE INVADERS
 SPACE WALK
 SPACE TIME CONTINUUM
 SPACE BAR
 LOST IN SPACE
 STARING INTO SPACE
 WATCH THIS SPACE
 SPACE CURVE
 SPACE LATTICE
 SPACE OPERA
 CATCHER SPACE
 SPACE SICKNESS
 BUNCHER SPACE
 THREE-DIMENSIONAL SPACE
 HAIR SPACE
 SPACE RACE
 NULL SPACE











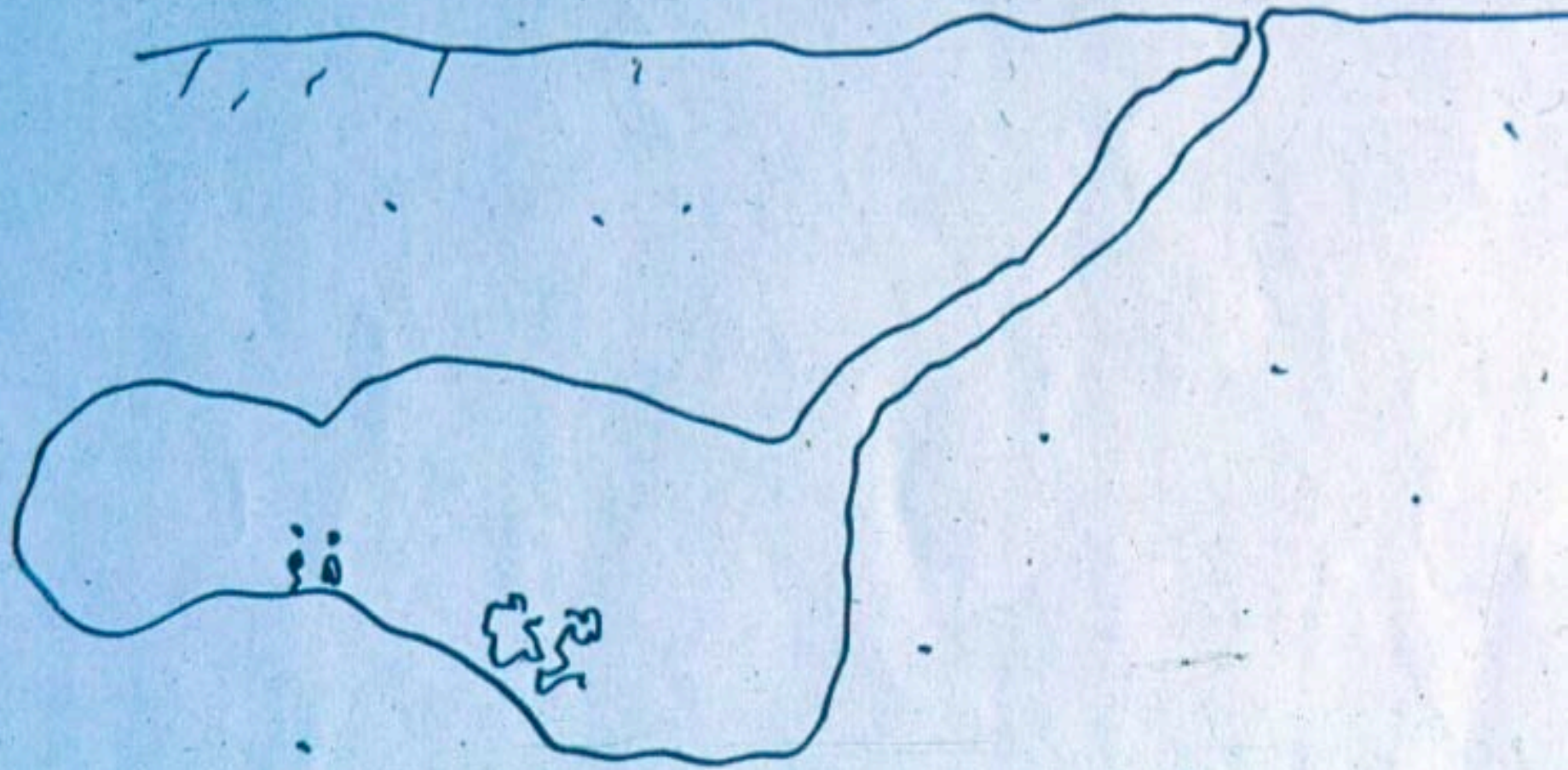
STURA

1. LA PIRAMIDE E IL TRIANGOLO

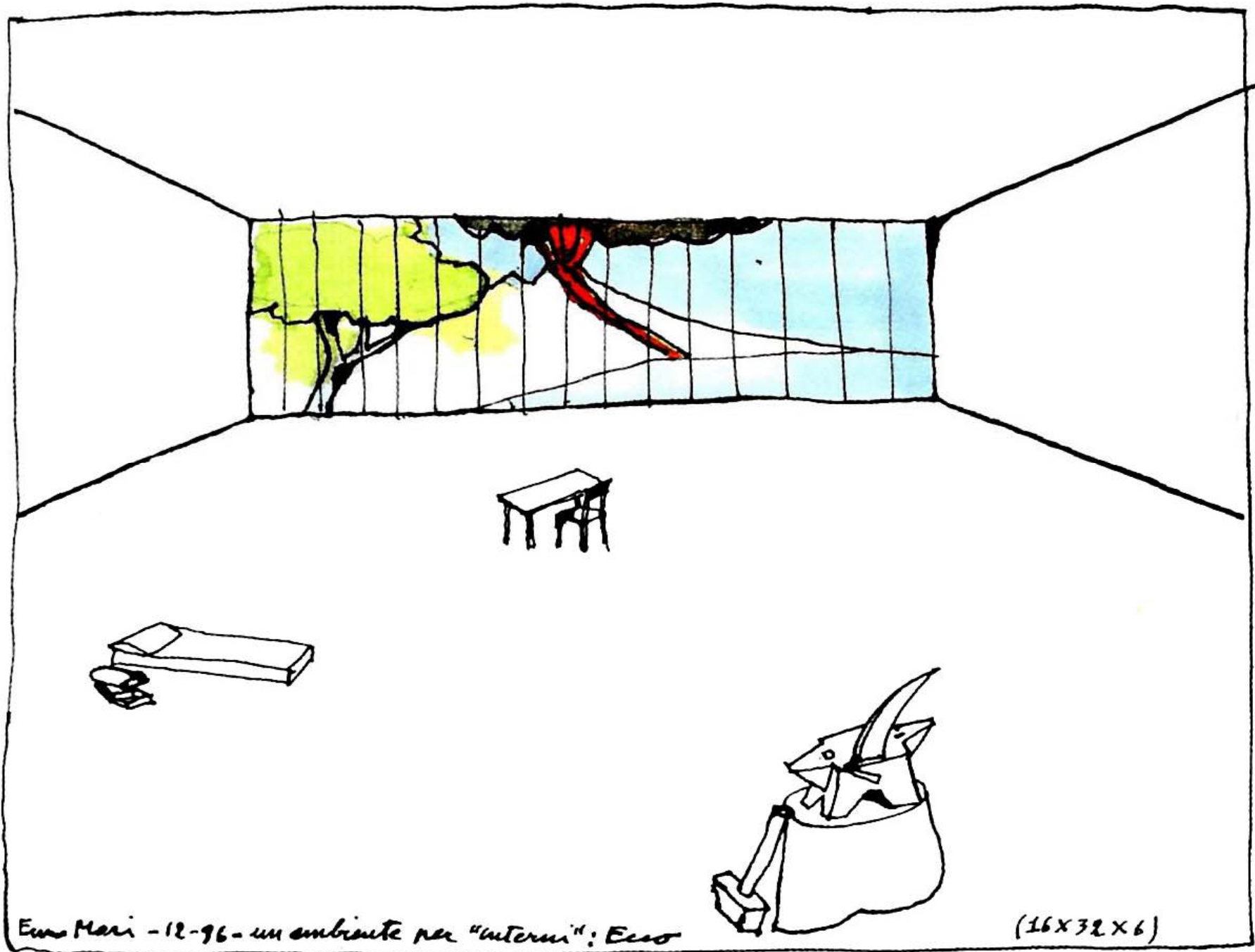
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Basta sostituire la Terra alla Luna e il carminello al telescopio per trasformare l'astronomo in un cartografo. E noi conoscere così nell'analogia di Frege qualcosa del pennino di Anassimandro, di colui che per primo, secondo la tradizione, otto secoli e secoli avanti Cristo rappresentò la terra abitata su di una tavoletta [Farinelli 1998]. Anche per Anassimandro, come per Frege, quel che vediamo si pone infatti a due distanze dalla realtà. Esistono per Anassimandro le cose e le cose che sono. Le prime noi possiamo proprio conoscere, e, nel linguaggio di Frege equivalgono al significato. Noi possiamo conoscere soltanto le seconde. I sensi del mondo, anche se quel che vediamo non è l'apparenza delle cose (i sensi appunto) ma l'apparenza dell'apparenza di queste, l'apparenza delle cose che sono. Almeno fino al Novecento l'intera filosofia occidentale resterà bloccata dal limite indicato da Anassimandro, dall'impossibilità di conoscere quel che Kant chiamava la «cosa in sé». E proprio Frege fornisce la spiegazione del fenomeno: appunto perché i sensi sono pubblici e comuni i pensieri possono passare da una generazione all'altra.

TYPOLOGICAL INTERIOR *CONDITIONS*

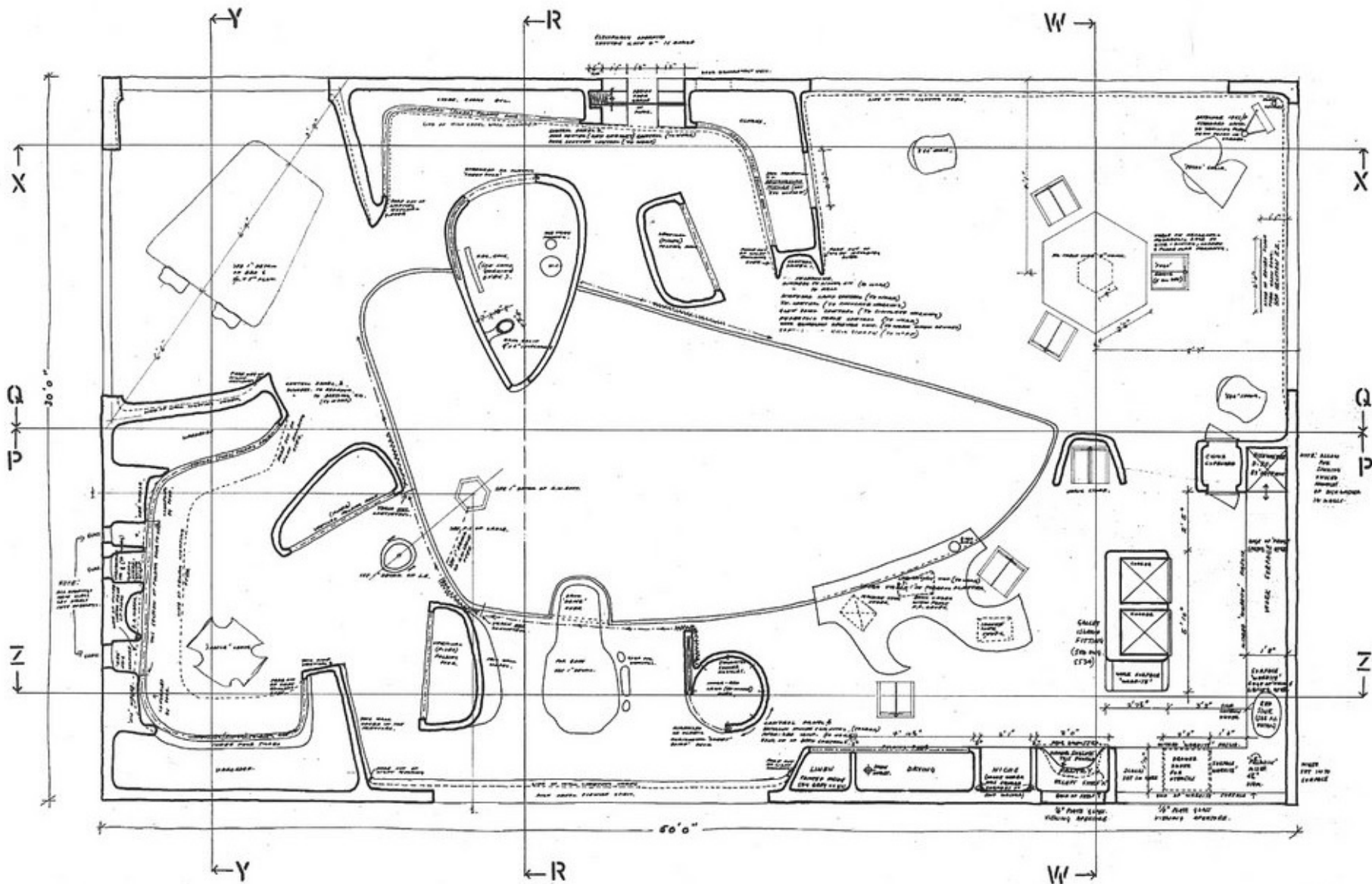


Henneme om bor i saltgrüene



Euro Mari - 12-96 - un ambiente per "interni": Ecco

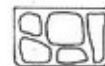
(16X32X6)



1/2"

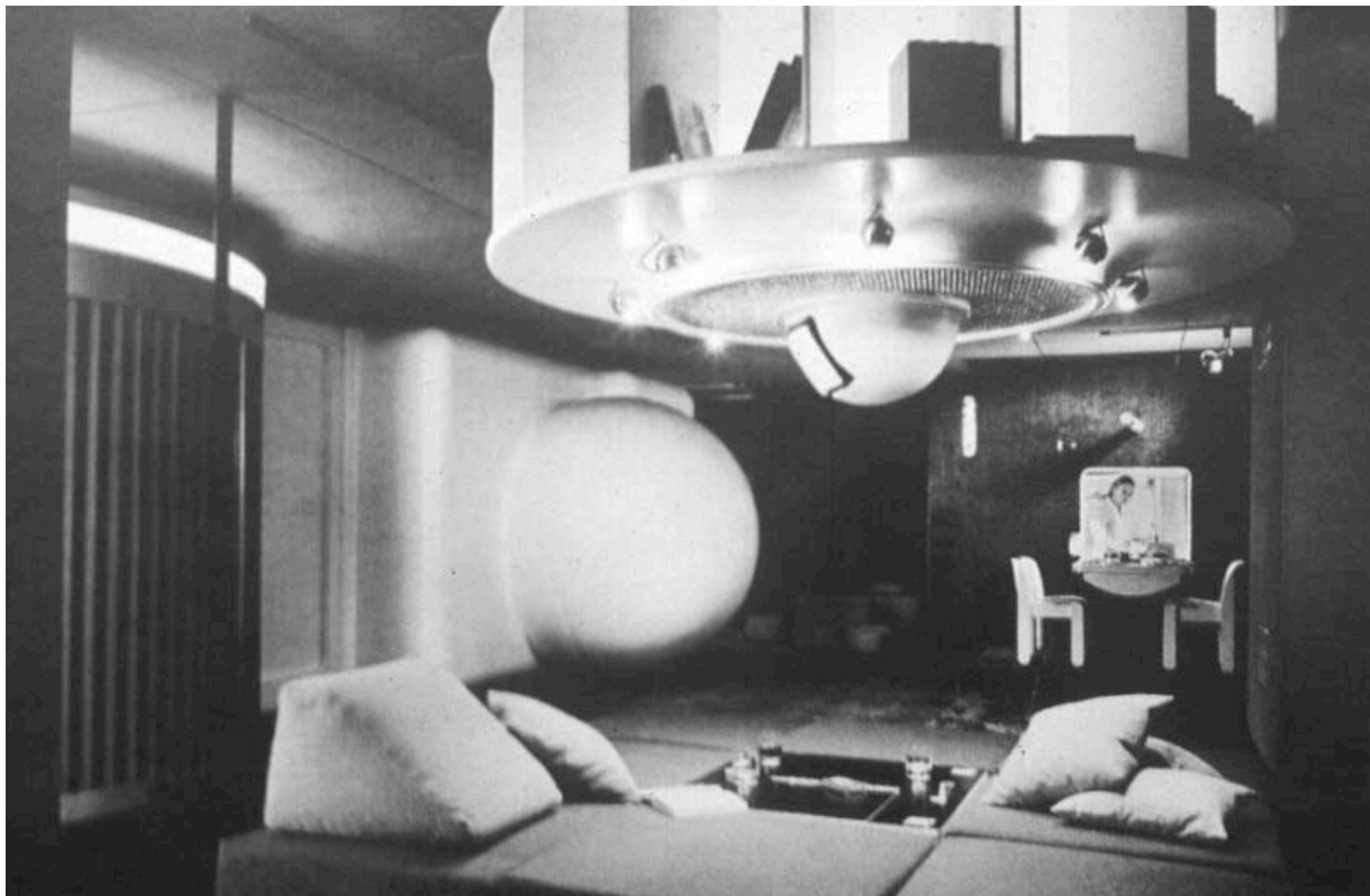
MIDDLE PLAN LEVEL HF5509

ANNEXED 21/12/55 TO INCLUDE KITCHEN EQUIPMENT
& 16/1/57 TO INCLUDE BUILDING PERMIT



Arch of Room
Floor of Porch
(unmarked areas)









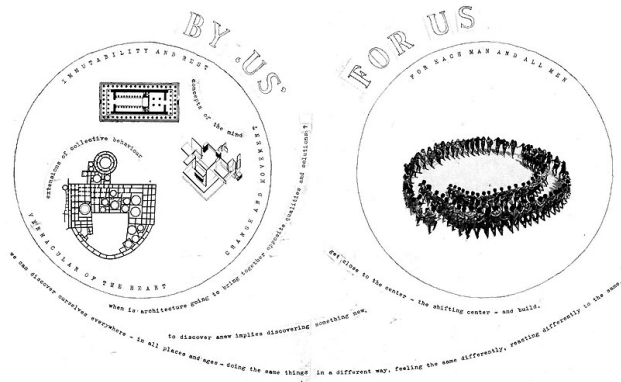


TYPOLOGICAL INTERIOR *CONDITIONS*:

INSIDE/OUTSIDE
HUMAN DIMENSION
GIVEN ROOM
FURNITURE
DECORATION

FROM TYPOLOGICAL INTERIOR > TO PHENOMENOLOGICAL INTERIOR

INSIDE/OUTSIDE *vs* HERE/THERE



SMALL PLEASURES OF LIFE

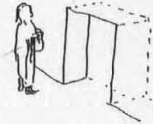
TO WORK OR WRITE AT A DESK OR BARRACKS



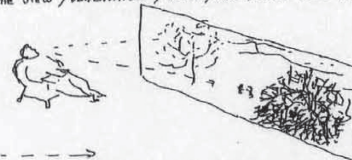
TO SEE THE SUNLIGHT SPREAD ACROSS THE FLOOR



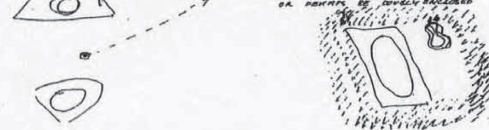
TO STAND AND LOOK OUT WITHOUT ALONE



TO SEE THE VIEW / VEGETATION / TREES / THE DESKTOP WHILE SITTING



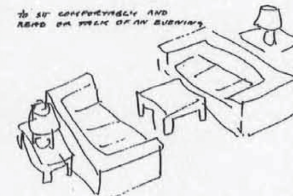
TO SEE THE VIEW FROM THE BATHROOM



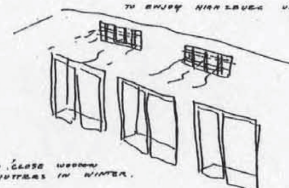
TO HAVE ONLY ACCESS TO POSSIBILITIES WITHOUT JUDGING THEM PERSONALLY ALL THE TIME



TO BE COMFORTABLY AND READ ON THE END OF AN EVENING



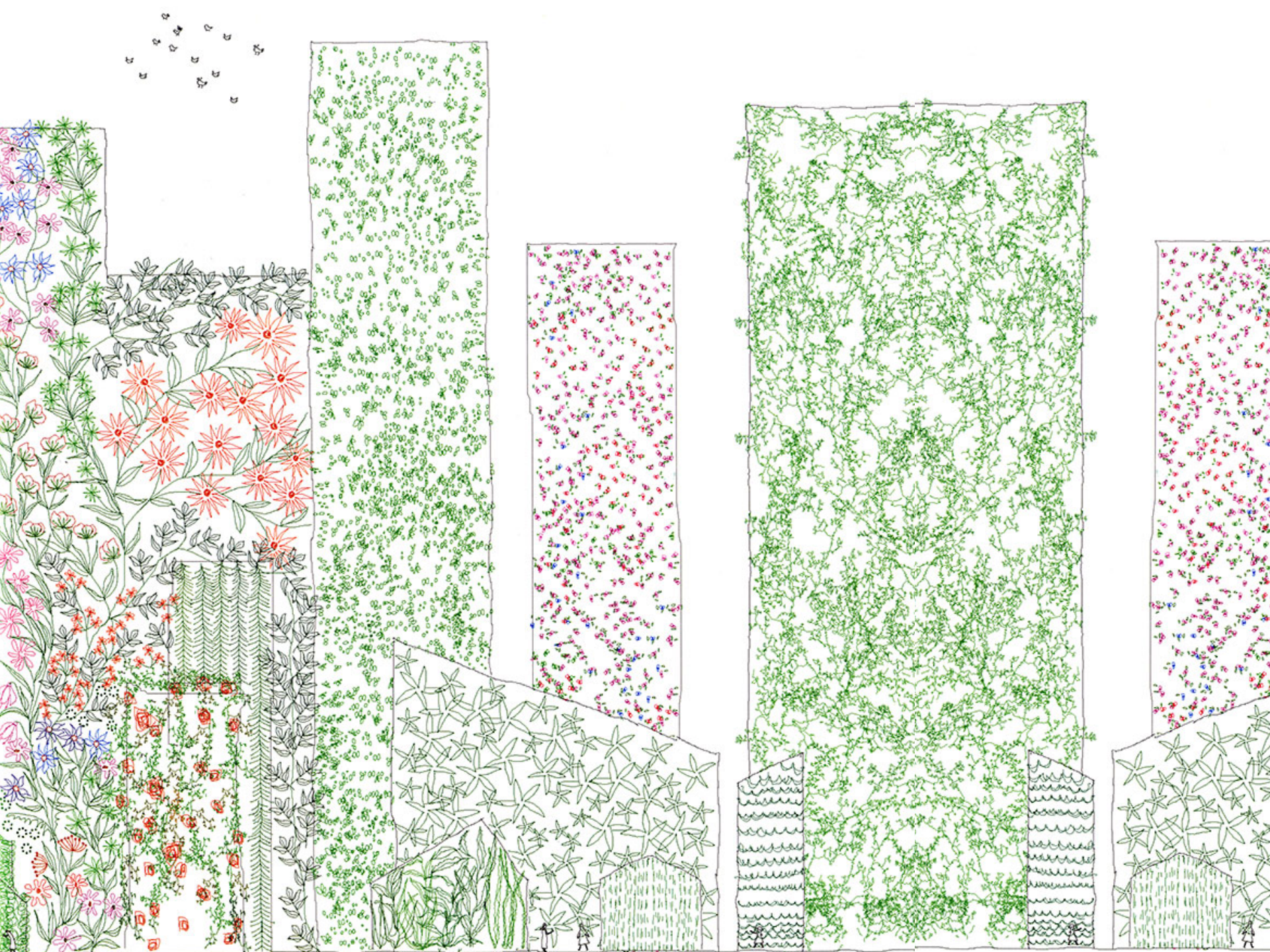
TO ENJOY HIGH LEVEL VENTILATION IN SUMMER



TO CLOSE WINDOWS SHUTTERS IN WINTER.

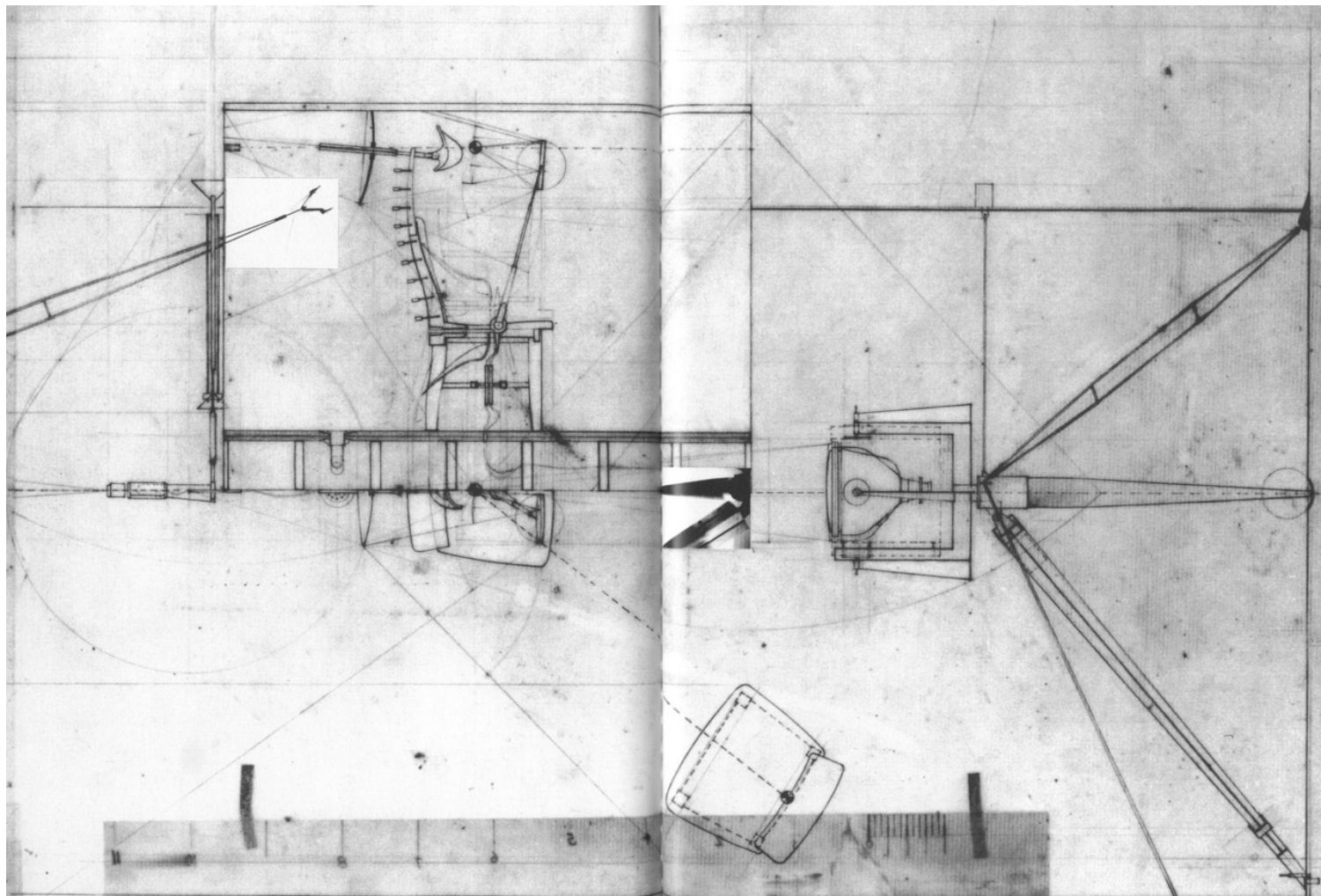
PHENOMENOLOGICAL INTERIOR *CONDITIONS*:

from INSIDE/OUTSIDE	>	to HERE/THERE
from HUMAN DIMENSION	>	to GESTURE
from GIVEN ROOM	>	to TRACES
from FURNITURE	>	to DEVICE
from DECORATION	>	to CLOSE-UP









FOR A NEW EMACIPATED THEORY OF INTERIORS

①

ABOUT INTERIORS

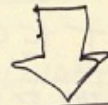
EMANCIPATION OF
INTERIORS↓
from a
TYPOLOGY interpretation
to aPROCESS BASED
DISCIPLINE /

» NO SCALE LIMITATIONS «

②

KEY CONCEPTS:

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



INTERIORS & A
PRACTICE CONNECTING

> PEOPLE

> OBJECTS

> ENVIRONMENT

CONTEXT & GOALS

DEFINE SPECIFIC COMPETENCE

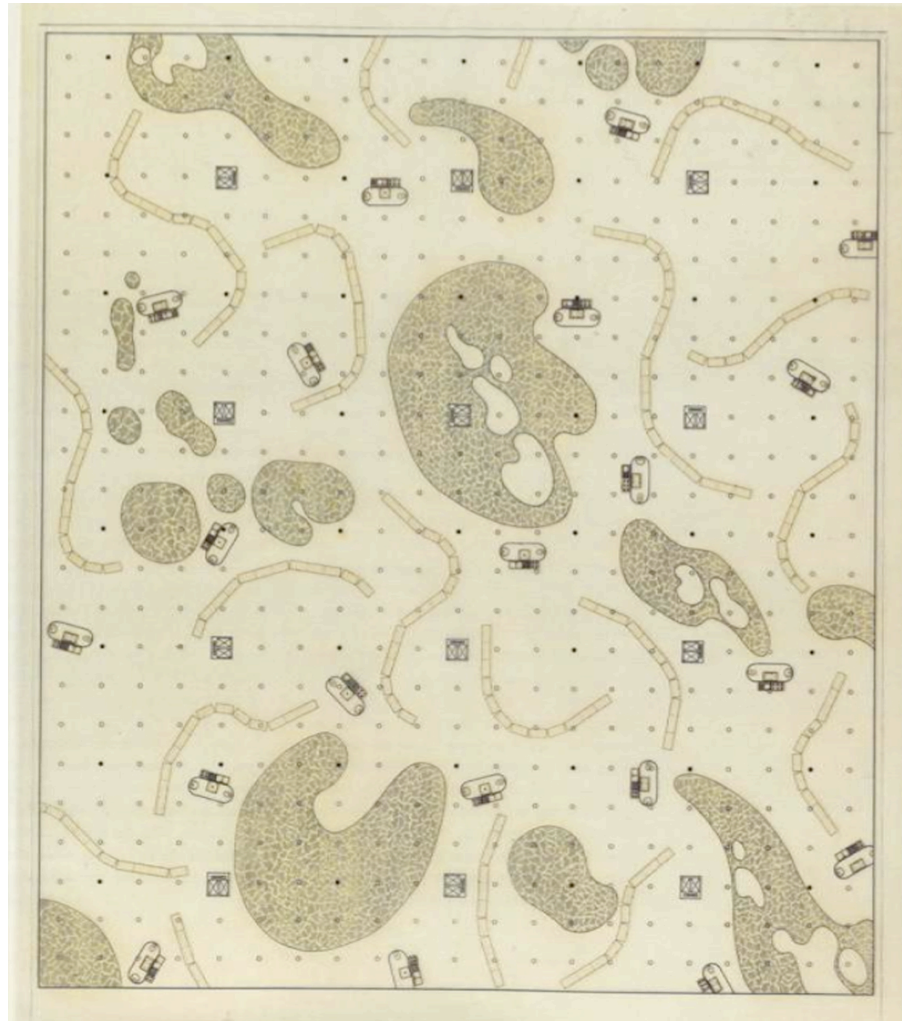
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ABOUT DESIGN

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

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DESIGN AS RESEARCH



"There are even gods here"
[Heraclitus]