

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.

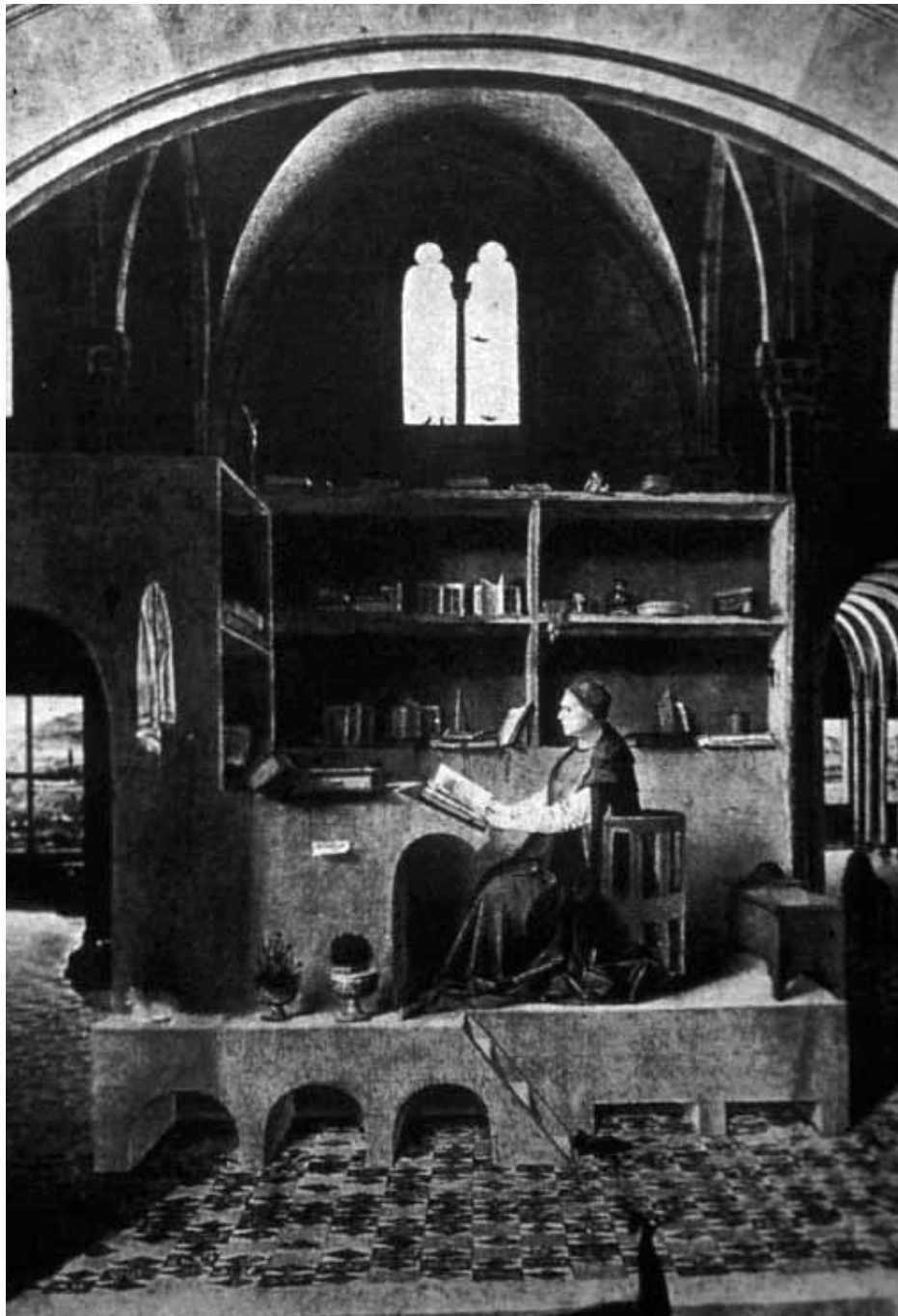
INTERIORS



architettura & abitare: HUMAN DIMENSION

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

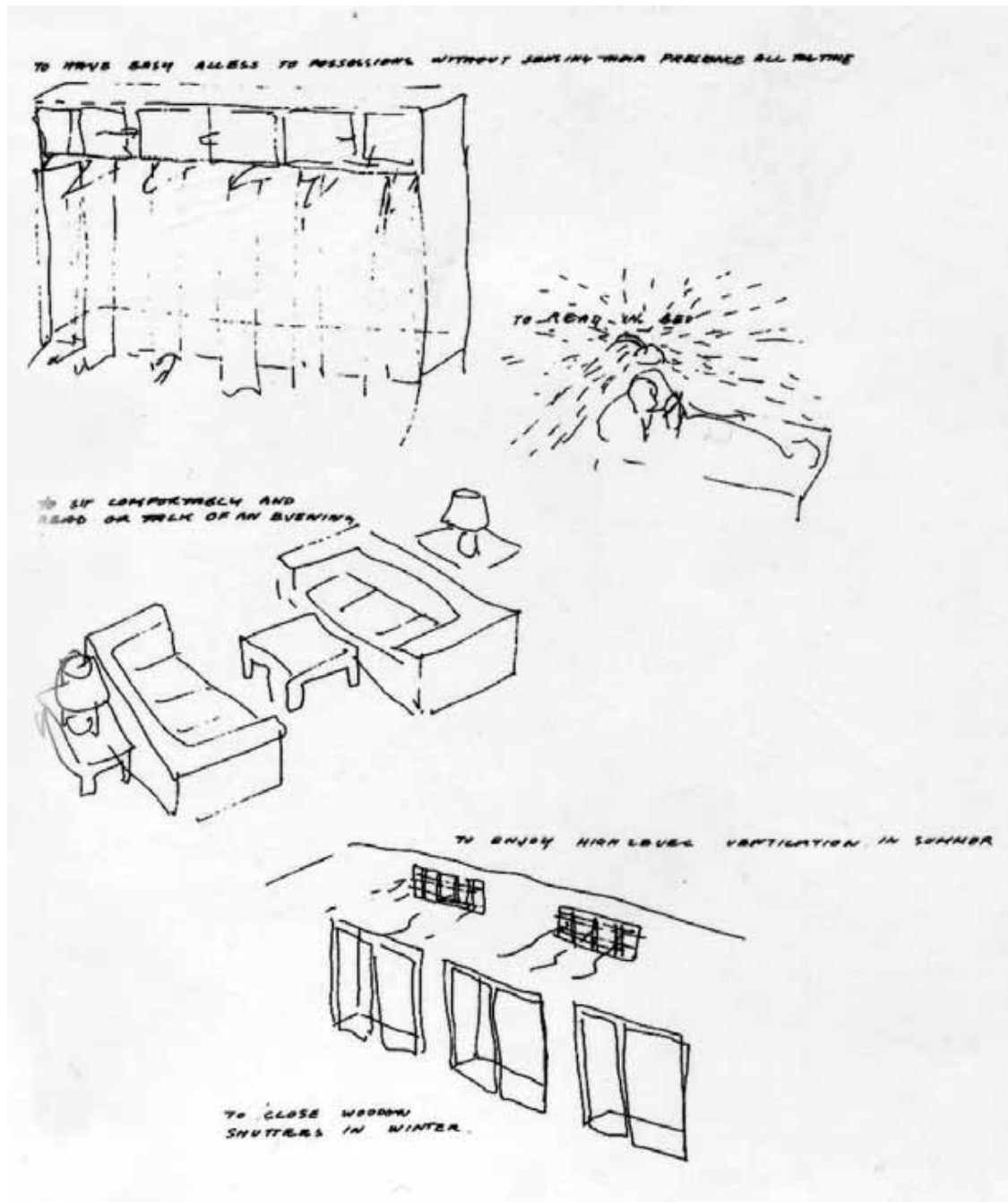


SELF DIMENSION

physical and metaphoric

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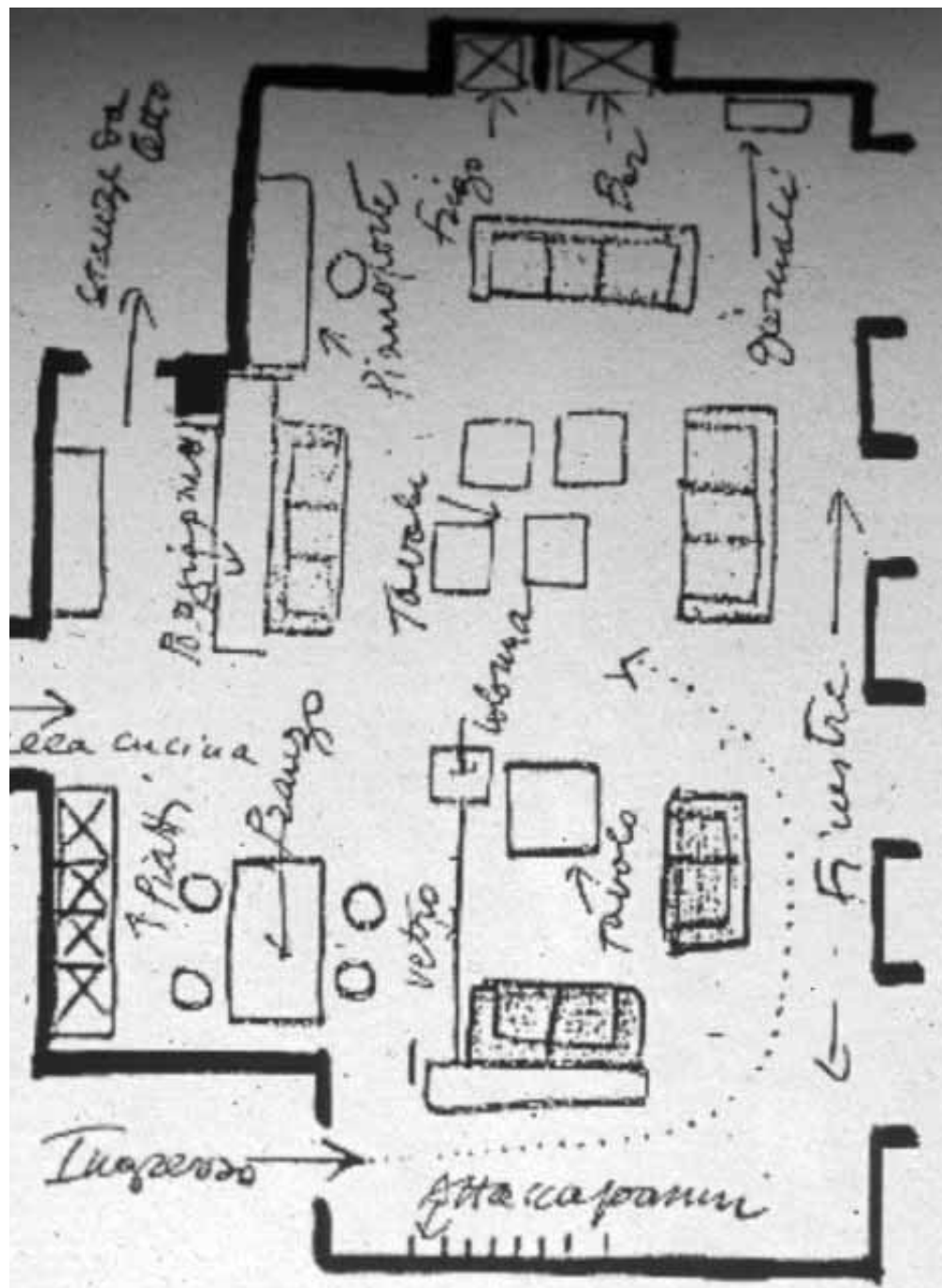
Antonello da Messina, S. Girolamo, 1434



AMBIENT-azioni

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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 PARADIGMA 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

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.

Marcello Chiarenza, installazione, 1997

DESIGN STUDIO

Design Studios are arranged with lectures (both theoretical and specific to the course theme: using slide show, readings, case-studies presentation), practical investigations (learning by doing exercises), design work studio & revision (individually and in seminar for mid-term revision and final delivering). Usually the work-site as always a strong problematic as a strong character, and the first session of the class is devoted to sightseeing and survey: re-presentation (describing, giving “name” to things, etc.) of material and un-material aspects of the work-site is considered a fundamental step for a worth design. Second step is devoted to help each student to identify his work-site main characters and to re-present it/them. This “conceptual representation” (drawing or maquette or slide show) will be the departure point for the project: it will be the leading thought to give interpretation at the functional program planned for the site. This first half of Design Studio is usually presented in the mid-term revision: students without a clear organization of those two steps will be invited and helped to work again on them. The others will start the real design work. The second half of the course is usually mainly focused on individual work revision with deepening on site planning, form, construction, materials, etc.: much attention is devoted in the relationship between shape & gesture involving also furniture and light. Usually, along the semester, guest lecturers are invited in relationship with their knowledge of the year-theme or of specific topics.

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2 WEEKS WORKSHOP

there can be several different aims within this kind of structure.

i.e.:

- a) stressing towards a correct & quick feed back: concepts, visions & draft solutions in relationship with design requests (WSs: La scatola interna or Taormina Land or DA ws)
- b) stressing towards an understanding of contexts: reading & writing realities (WSs: Berlin voids or Interior Masterpieces/furniture re-drawing)
- c) stressing towards a creative approach to design process: concepts & visions (WSs: UN-useful or impossible rooms)
- d) stressing towards an understanding of room & shape: room exploitation (with maquette) of simple abstract requests (WSs: folding & cutting, pillars & beams; just panels; natural light as main actor; etc.)
- e) stressing the role of furniture/decoration: interior settings out of furniture/decoration disposition (WSs: variations of identity)
- f) and so on....

Description and aims (type “a”)

Enable students to develop skills to solve design problems defining concepts visualization (could be with studio maquette, 3D visions, photomontage, etc.).

Learning out-comes

Ability to identify the core question within the design problem; empowerment of design exploitation of the theme/object; learning to represent ideas and concepts without arriving to any in-deep design.

Teaching and learning methods

work in small groups (tutorstakingcareofgroupsofstudents,leadertakingcareoflectures,seminarsandsupervisionofthewholework)

First week:

launching theme through a lecture; promoting discussion and a brainstorming (with tutors help); suggesting/presenting some case-studies; stimulating a synthetic interpretation/understanding (by doing: photos, sketches, notes, mapping, etc.) of both the context and the design problem (with tutors help); asking for concept ideas able to connect the context & the problem; closing the first phase with collective seminar (slide presentation & wall exhibition) and discussion on what done and, above all, about design intentions.

Second week:

promoting the envisioning of own design in connection with proposed concepts (with tutors help); stimulating the use of different media in order to find the one that better fits to represent own ideas & concepts (with tutors help).

Assessment

Closing seminar with slide presentation & wall exhibition; the evaluation will take care of conceptual integrity and coherence between ideas, concepts, understanding of the problem and vision/solution proposed.

10 WEEKS WORKSHOP

Description and aims

Enable students to develop skills to solve design problems defining complete solutions: understanding context and programme, developing investigations/interpretation of the theme, defining key concept, exploiting design solutions by different media.

Learning out-comes

Ability to identify the core question within the design problem; empowerment of design exploitation of the theme/object; learning to represent ideas and concepts; understanding the need of searching for solutions; developing consciousness of the design process and the need to keep it coherent through the whole work; ability in design representation (technical & qualitative but also strategic); learning a method to approach design problems; widening the basic culture about interior architecture and its contents).

Teaching and learning methods

individual work (tutors taking care of of students together with tutors, leader taking care of lectures, seminars and supervision of the whole work)

Step 1 (2 weeks): launching the theme

Launching

Understanding, mapping and representing the context (with different media)

Lectures both directly and indirectly connected with the design problem

Closing seminar (slide presentation & wall exhibition): the object

Step 2 (1 week): exploitation of the theme

Case-studies presentations

exploitation of the theme

Brain storming on the topic

Stimulating the production of concepts & ideas (in coherence with the step 1)

Closing seminar (slide presentation & wall exhibition): the subject

Step 3 (1 week): searching for concept

Promoting the editing of possible visions

Testing the coherence among visions theme and context

Identification of own “winning” concept

Closing seminar (slide presentation): the key

Step 4 (1 week): functional structure

Case-studies presentations

Elaboration of Diagrams and distributions scheme

Searching for possible “physical” solutions (testing & verifications)

Promoting the editing of both drawings maquette sketches etc.

Closing seminar (slide presentation & wall exhibition): the proposal

Step 5 (5 weeks): exploitation of the proposal

Defining solutions (technical & qualitative)

Promoting the use of different media for representing the design solution

Looking into detail (materials and construction)

Photomontages & maquette production as testing processes and as control system

Closing seminar (slide presentation & wall exhibition): the proposal

Assessment

Closing seminar with slide presentation & wall exhibition; the evaluation will take care of conceptual integrity and coherence between ideas, concepts, understanding of the problem and vision/solution proposed; quality and efficacy of representations; skills in technical drawings (both constructive and qualitative); the presence of searching for the better solution (studio maquette, different solutions investigated before choosing the final one, etc.).

New Museography: Tradition/Transition

“Diffused Museum”: Networks and Systems of Museums in Places

full professor	Luca Basso Peressut
associate professor	Gennaro Postiglione
assistant professor	Mariella Brenna
	Sergio Boidi
	Imma C. Forino
temporary reseacher	Alessandra Vasile
PhD students	Alessio Conti
	Cristina Fiordimela
	Francesca Rapisarda
	Daria De Seta
	Amedeo Giordano

Research theme Linear park along Martesana Canal, Milan

The work tries to arrange in a system structures and places dispersed along the Martesana Canal (connecting Milan with Trezzo sull'Adda, 36 Km far away), proposing the idea of a diffused museum as a overall strategy to re-use and re-call in life a wide part of a territory facing both sides of the canal. Introducing “landscape equipments”, the proposal transforms the 36 Km long water path into a system of places and events, connected with daily life of sub-urban population.

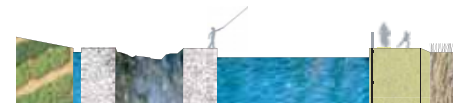
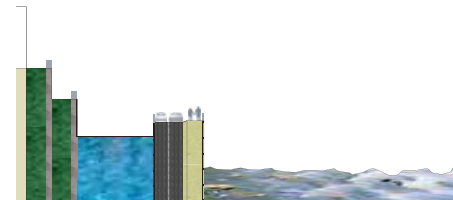
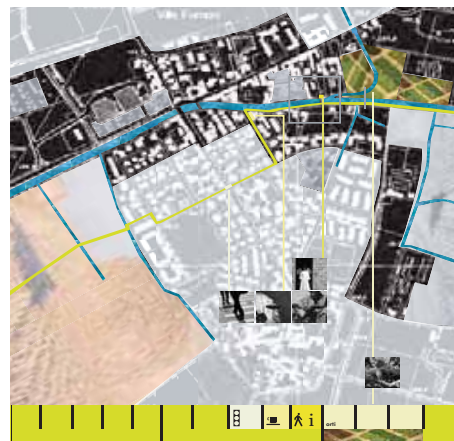
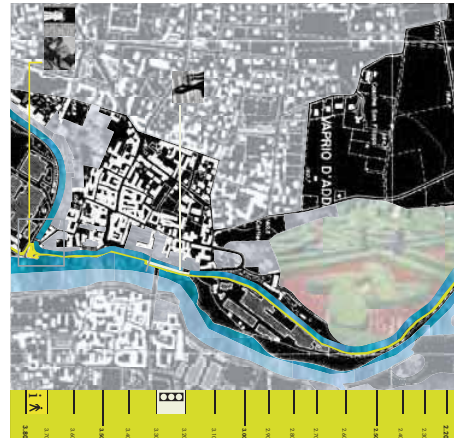
Responsible: Gennaro Postiglione

design proposal

diploma work

ZANETTI, C., Linear park along the Martesana Canal, Milano 2004

LAB1/2004,
Linear park along the Martesana Canal,
Milano



Research theme Rural Heritage and Sustainable tourism: Humac village in Croatia

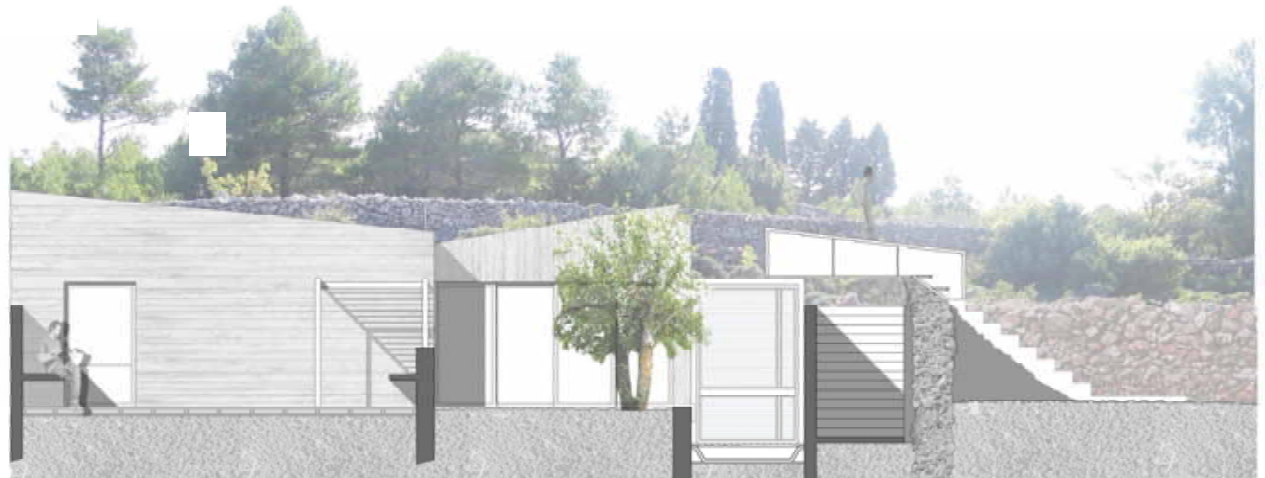
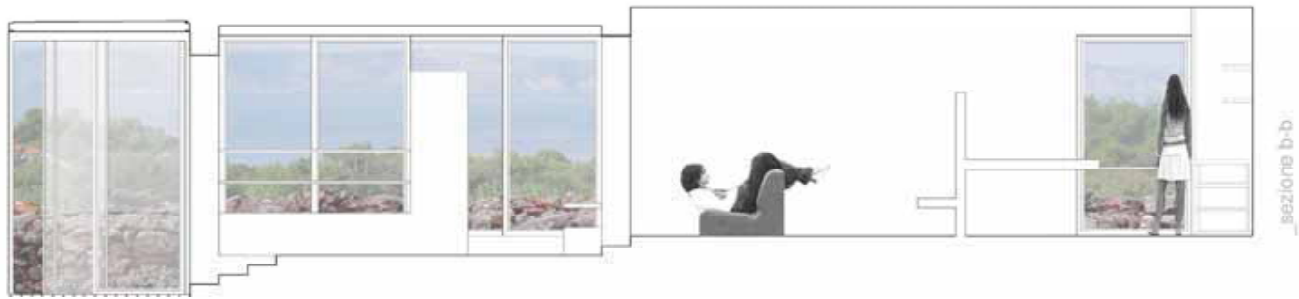
Landscape can be considered the cultural identity of a territory.

Placed in a panoramic position in the centre of the island of Hvar, the ancient and small seasonal village of Humac, today semi-abandoned, has been singled out as a typical Croatian rural culture of living and inhabit the territory, and therefore a meaningful form of cultural landscape patrimony, that needs a strategic and synergic system of rediscovering, divulgation and valorisation.

The proposal is to transform the village in an International Information & Education Centre: a place where private companies, public institutions, etc., can arrange intensive meetings and/or workshops, for short periods. This programme fits to the Humac recognized characters and identity and it will bring new life to the rural heritage site.

Responsible: Gennaro Postiglione

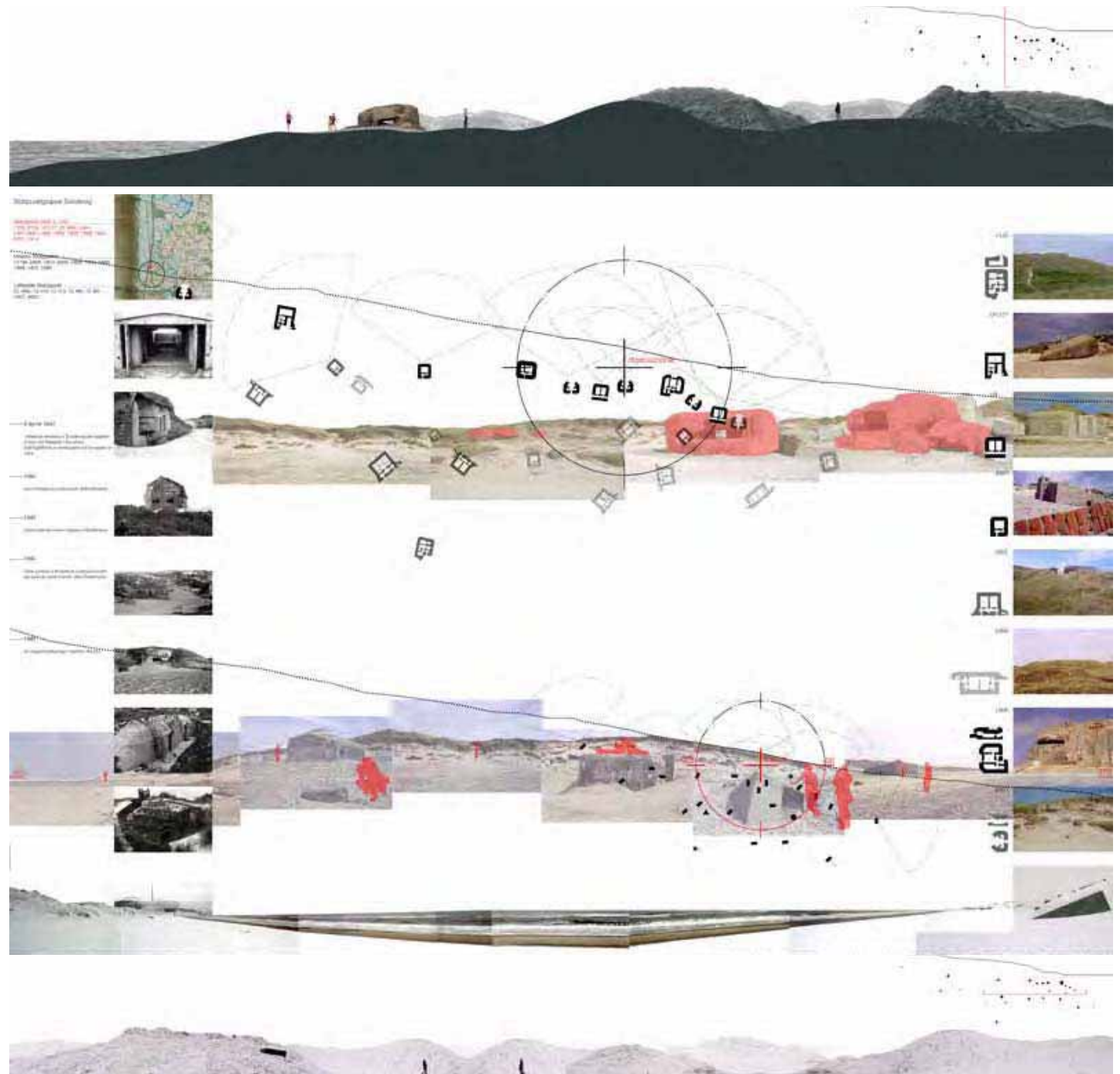




Research theme The Atlantic Wall re-use

The Atlantic Wall is one of the last major defence lines of this century, built by German occupation forces in the period 1939-1944 along the coasts of France, Channel Islands (GB), Belgium, Netherlands, Germany, Denmark and Norway. During this period more than 10.000 heavy concrete bunkers were built along almost 6.000 km of coast, a number impressive in quantity and in the cost and labour involved. Many prisoners were forced to work on the construction and lost their lives there, intersecting private stories with social history.





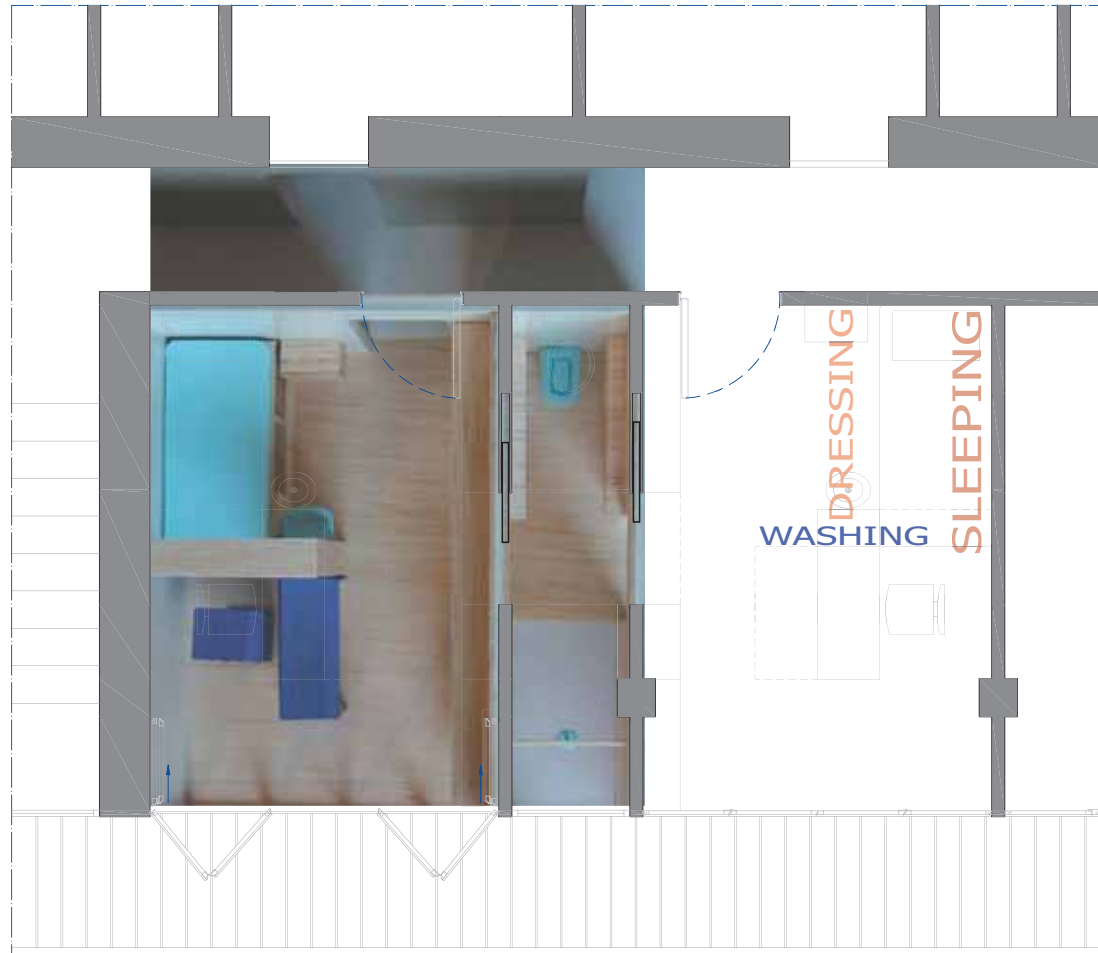


Research Area 4 “Acting upon the existent”: re-writing spaces



The infinite world of Google Map
Architecture of Interiors as re-writing space praxis
Mapping the existent for new opportunities of use



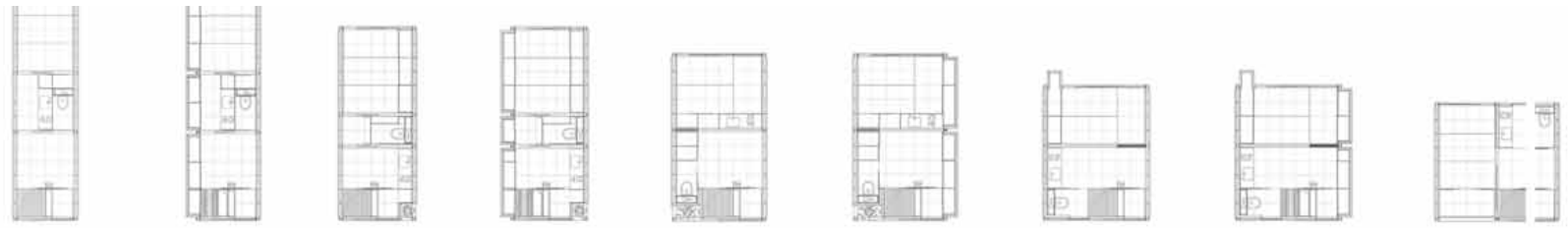


single room plan not to scale



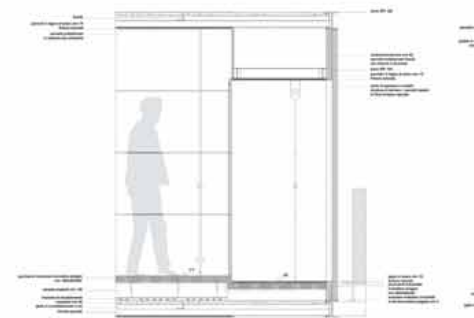


A P A R T M E N T

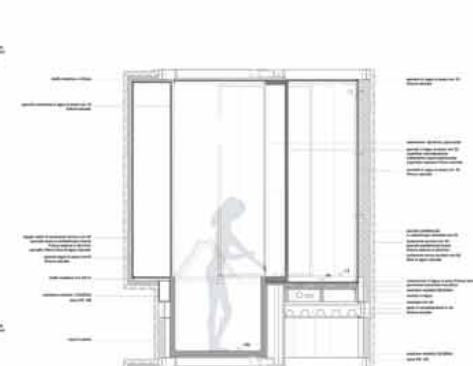
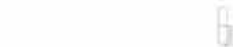


+ 18 TATAMI

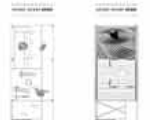
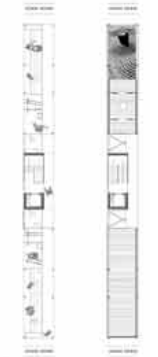
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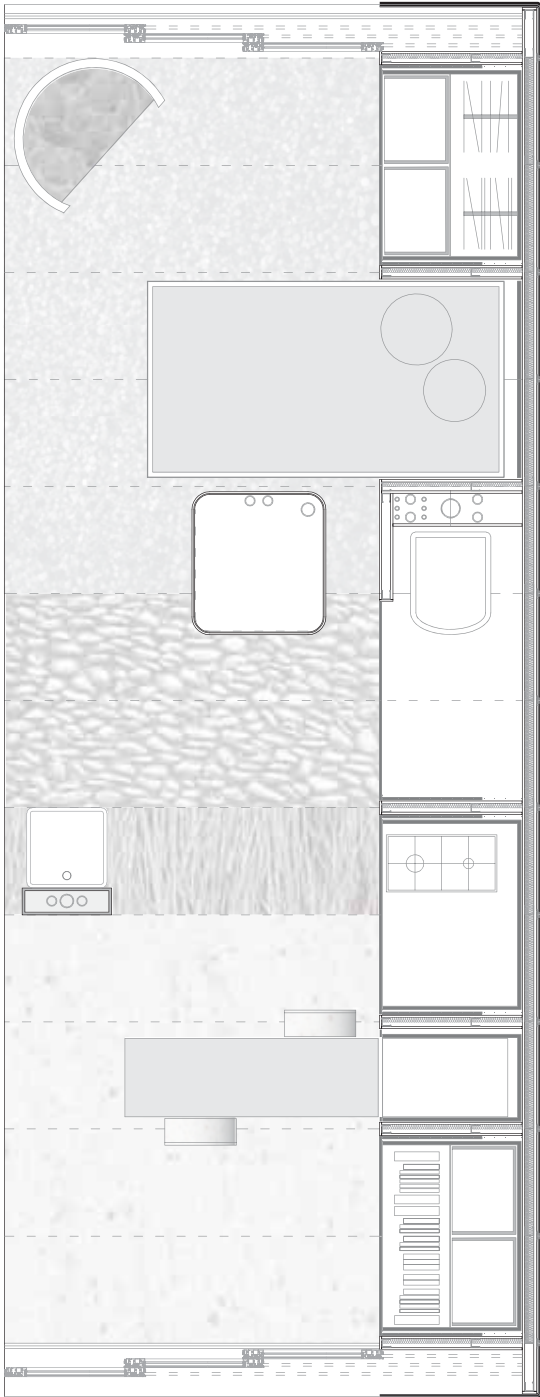


DIMENSIONAMENTO ATTREZZATURE + AREA DI UTILIZZO

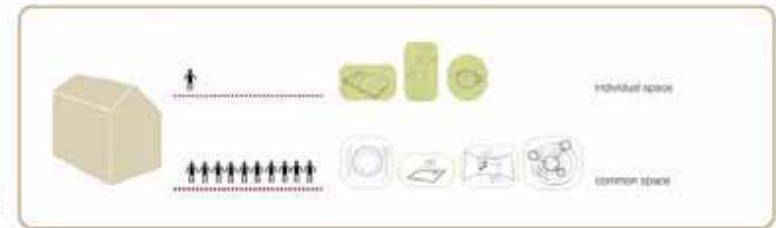


AMBIENTAZIONI INTERNE COLLEGAMENTI VERTICALI

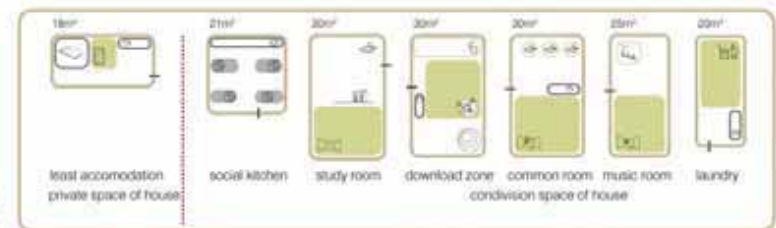


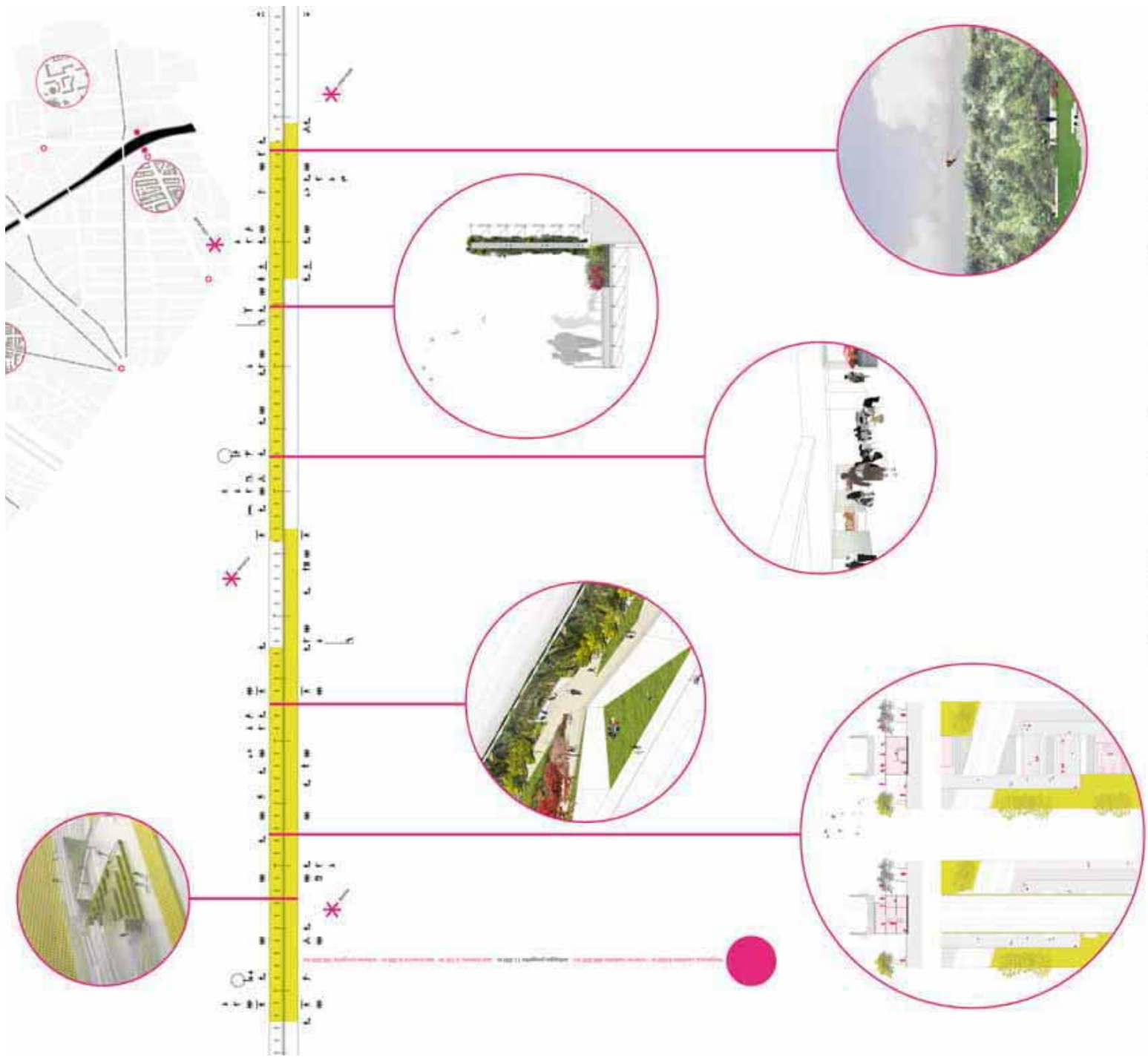


3



4





Il ruolo del verde urbano

Il verde urbano svolge un ruolo fondamentale nel migliorare la qualità della vita e l'ambiente. Contribuisce a ridurre l'inquinamento, a mitigare l'effetto serra e a creare spazi di ricreazione per i cittadini.

Benefici del verde urbano:

- Migliora la qualità dell'aria e riduce i livelli di inquinamento.
- Mitiga l'effetto serra e riduce le temperature urbane.
- Creare spazi di ricreazione e socializzazione per i cittadini.
- Migliora la salute fisica e mentale della popolazione.
- Aumenta il valore immobiliare e l'attrattiva del territorio.

Map of the city of Rome showing the distribution of green spaces.

Strategie per aumentare il verde urbano:

- Creare nuovi spazi verdi e parchi.
- Integrare il verde nelle nuove costruzioni e nei riqualificazioni urbane.
- Promuovere l'adozione di giardini e tetti verdi da parte dei cittadini e delle imprese.
- Mantenere e migliorare gli spazi verdi esistenti.

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Crea il tuo spazio!

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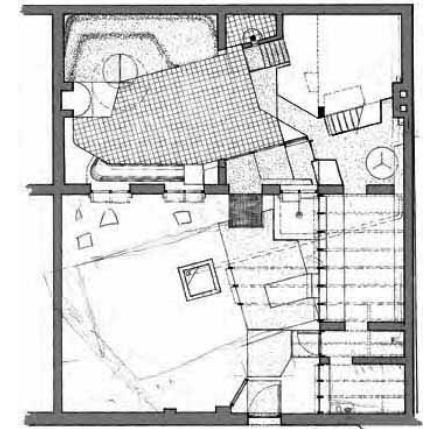
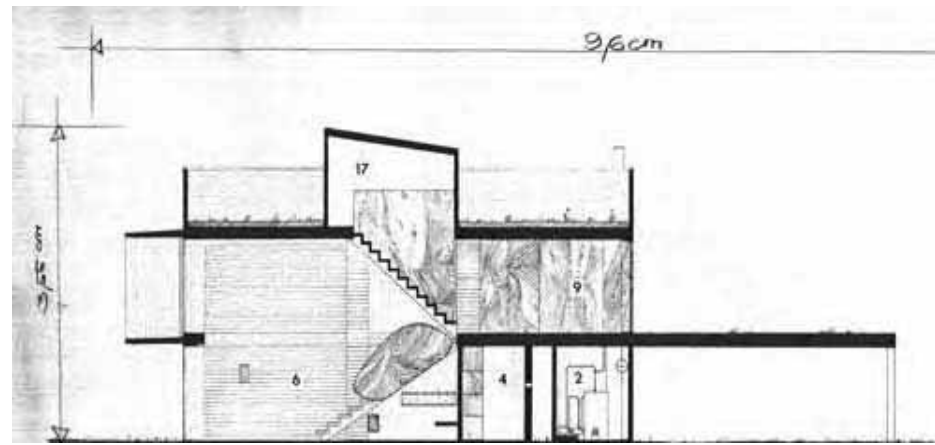
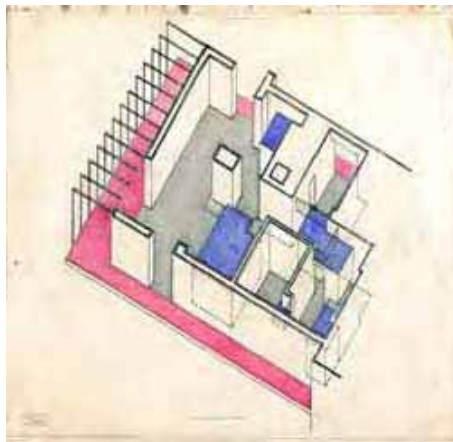
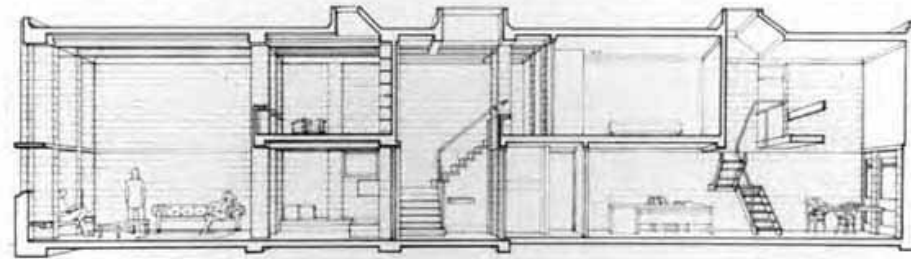
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Research theme Architects' own houses musealization

The aim of the project is to increase awareness of the common heritage represented by the homes of some of the greatest (though not only the greatest) European architects of the twentieth century, and to contribute to their conservation. The project also aims to show to a wide, non-specialist public the way in which the domestic space is capable of recording the development of culture. It is therefore a journey through the houses that architects have designed for themselves, or in which they have only lived for part of their life, which offers an opportunity not only to cast new light on a historical heritage left almost entirely in the shade, but also to consider the domestic space as an active locus of culture. This interpretation aims to view the figure of the architect no longer only as a technician but rather as an intellectual who becomes a spokesman and the interpreter of the cultural identity of his own country, and more generally of the common European culture.

Responsible: Gennaro Postiglione



exhibitions

conferences

web site

lectures delivered

LTH, Lund
ETSAM, Madrid
School of Architecture Aalborg
School of Architecture, Roma
School of Architecture, Siracusa
School of Architecture, Palermo
School of Architecture, venezia

papers & articles

MEAM Net one-hundred houses for one-hundred architects of the xx century
Modern European Architecture
Museum NET

[illegible]

"Education and Culture"

DPA - Politecnico di Milano
Piazza Leonardo da Vinci, 32
20133 Milano ITALY

ph.: +39.02.23995534
fax: +39.02.23995005

http://www.meomnet.polimi.it
mail: meomnet@mail.polimi.it

with the support of EU programme "Culture 2000"



Research theme The Atlantic Wall Linear Museum

The Atlantic Wall is one of the last major defence lines of this century, built by German occupation forces in the period 1939-1944 along the coasts of France, Channel Islands (GB), Belgium, Netherlands, Germany, Denmark and Norway. During this period more than 10.000 heavy concrete bunkers were built along almost 6.000 km of coast, a number impressive in quantity and in the cost and labour involved. Many prisoners were forced to work on the construction and lost their lives there, intersecting private stories with social history.

The project underlines the Atlantic Wall's architectural, aesthetic and cultural landscape value as a transnational cultural heritage, preserving a shared memory on European soil - an heritage to be safeguarded and protected through the creation of The Atlantic Wall Linear Museum.

The infrastructure, a unique example of its kind, is of great interest for many reasons, including the architectural quality of its vast building system, the ability of these objects to define a new aesthetic canon for modernity, and the relationships they have established with their natural and urban contexts - essential elements for interpreting cultural landscapes.

These military fortifications, moreover, represent the most widespread building heritage at European level, preserving a public and collective memory of WWII.

The state of abandonment of much of the Atlantic Wall jeopardizes both its existence and the values it represents. Preserving this collective memory and public history is essential for a Europe intent on building its own future.

Responsible: Gennaro Postiglione



dissemination

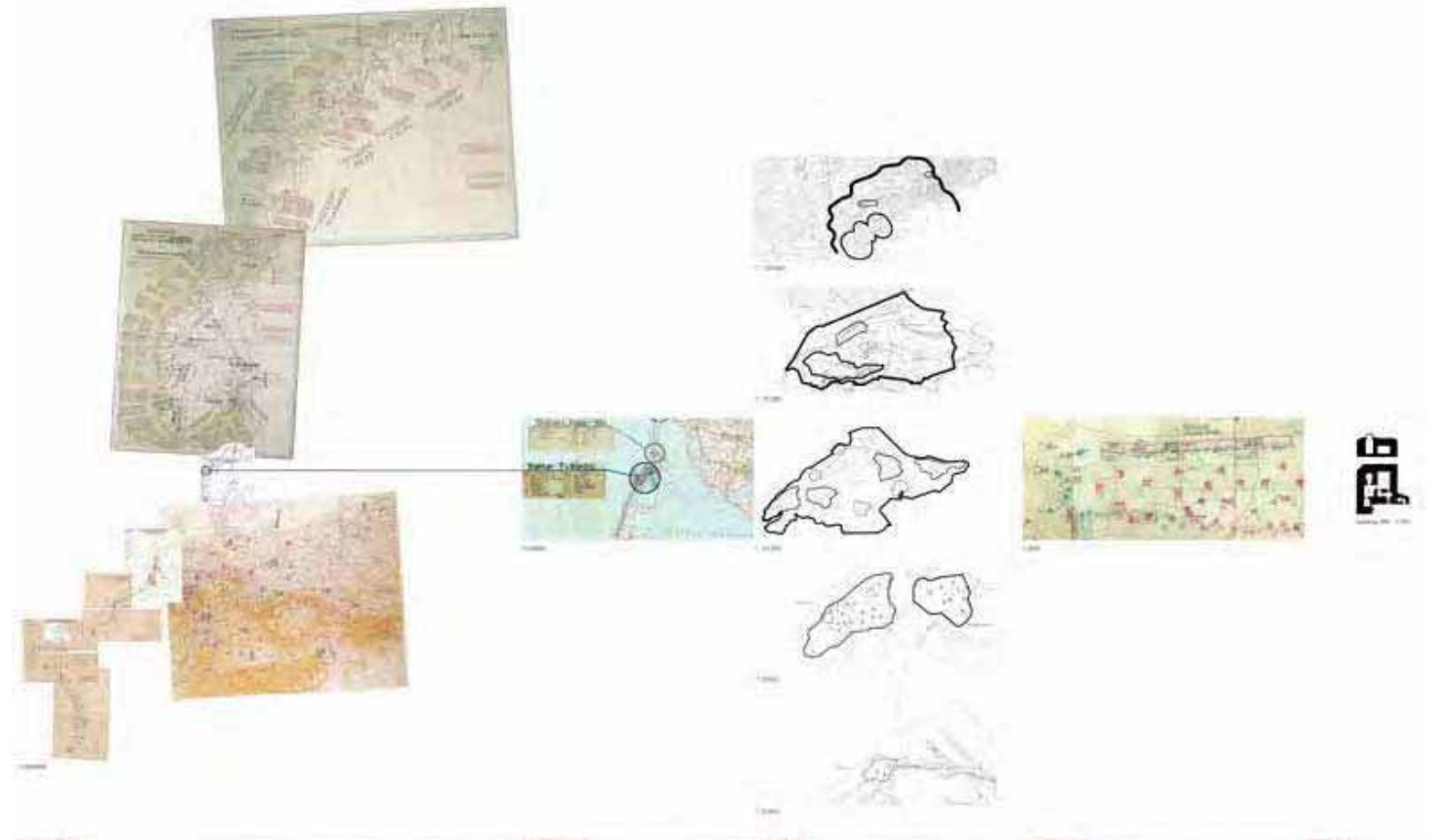
lectures delivered

Politecnico di Milan, 2005
Architect Association, Milan 2006
AzWr, Wien, 2006
UIO, Oslo 2006
Raversijde Museum, 2006
Galleria Comunale, Cagliari 2007
Politecnico di Milano 2007

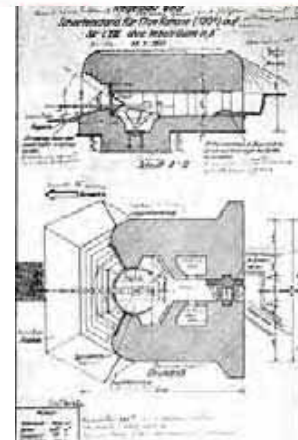
School of Architecture, Aalborg 2006
LTH, Lund 2006
School of Architecture, Zagreb 2006

papers&articles

POSTIGLIONE, G., "The Atlantic Wall Linear Museum", in ANANKE n. 47, 2006
POSTIGLIONE, G., "Atlantic Wall: some thoughts", in COVJEC, n. 12, December 2006
POSTIGLIONE, G., "The Atlantic Wall Linear Museum", in International Conference "Media&Heritage", Oslo 2006
POSTIGLIONE, G., Atlantic Wall: bunker and architecture, in Paper proceedings, DOCOMOMO Iberico Conference, Cadiz 2007



bunker & tecnica



bunker & materiale



bunker & estetica

partners involved

Partner Members

Architektur Stiftung – Austria
DeSingel Art Centre – Belgium
Museum of Finnish Architecture – Finland

with the contribution of

Royal Academy of Fine Arts – Denmark
RIBA drawing collection – England
IFA-Institut Français d'Architecture – France
Centre for Neohellenic Architecture – Greece
Bauhaus Archive – Germany

funding

Grants

EU/Culture 2000, 150 Kilo euro
Fondazione Cariplo, 50 Kilo euro

Other sources

Partners involved, 150 Kilo euro
Sponsors, 50 Kilo euro

dissemination

exhibitions

Politecnico di Milano, 2005
Galleria De March, Milano 2005
Galleria Arci, Trento 2005
AzW, Wien, 2006
Haus für Kunst Uri, Altdorf 2007
Galleria Comunale, Cagliari 2007
Politecnico di Milano 2007

publications

POSTIGLIONE, G., The Atlantic Wall
Linear Museum, Litogi, Milano 2005

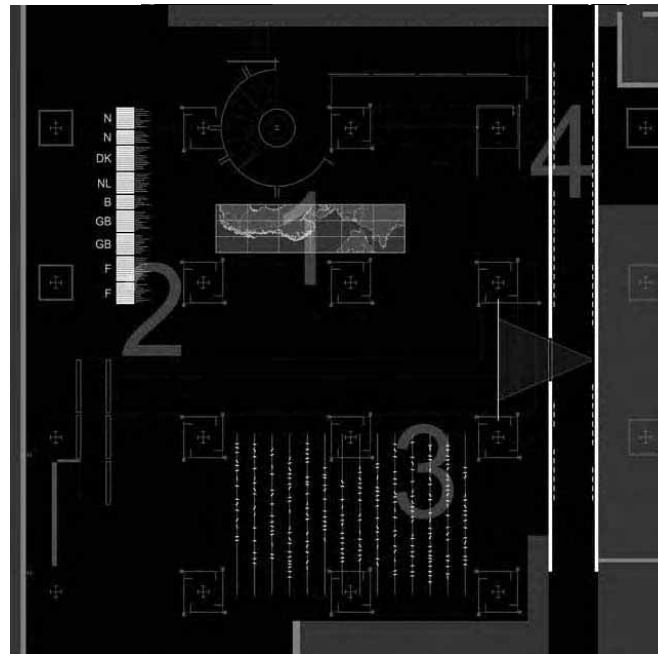
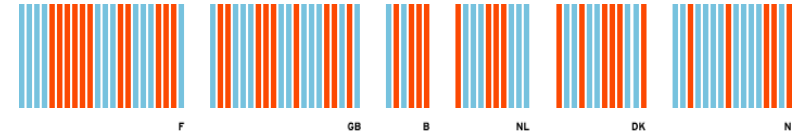
conferences

Politecnico di Milano, 2005
Politecnico di Milano 2007

web site

www.atlanticwall.polimi.it

THE PROJECT ARCHIVE GLOSSARY AW FRAGMENTS SEARCH



1

2





Words in Interiors



The other tradition

AWbunkers: possible re-use



what I will keep-on working

Houses musealization (Responsible: Luca Basso Peressut, Gennaro Postiglione)

The Atlantic Wall Linear Museum (Responsible: Gennaro Postiglione)

present&forthcoming research themes

ACTIVE-ACTIONS: on re-appropriation processes

From now on New Museology will approach the Cultural Heritage with a complete different attitude: the concrete task of any programme concerning Cultural Heritage has to be centred on active-actions of re-appropriation by people themselves.

Responsible: Gennaro Postiglione

Display Memory: diffused museum system in the Contemporary Metropolis

The research unit faces the problematic seam of the hurts present in the historical city plan, places where historical stratifications, remains and the memories of the urban fabric but also infrastructures emerge and mix one-to-another.

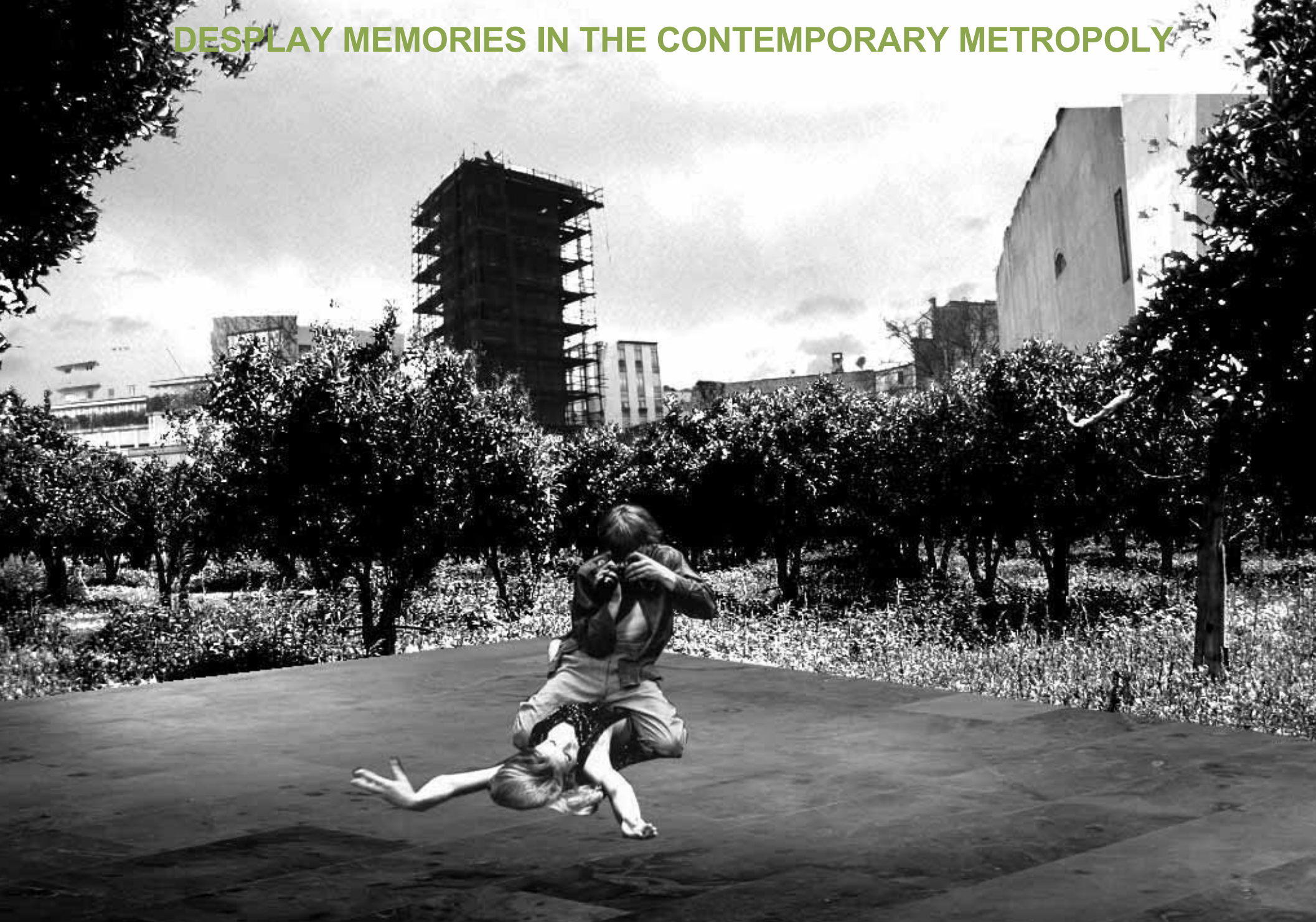
Responsible: Gennaro Postiglione

Luca Basso Peressut
Gennaro Postiglione
Imma C. Forino

Mariella Brenna
Alessandra Vasile
Cristina Fiordimela

[illegible]

DISPLAY MEMORIES IN THE CONTEMPORARY METROPOLY



"There are even gods here"
[Heraclitus]