

Interior and Spatial Design

Final Graduate Design “Contest Studio”

First Semester 2020 | Sept - Jan

Section 3

Insertions, Strategies, and Speculations

Constructed Intentions: a New Community of Creative Production, Innovation & Design

02 September 2020 | Presentation to the students

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a programmatic starting point,

a location...

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researching them, developing them, and transforming them into the ideas and work of the student designer.

This is the point of the studio, and its **alchemy**.

Focus of the studio

The specific focus of the studio, particularly at its start, will be on **tectonic, material, constructed insertions** into an existing, aged (historical) context.

The focus on materiality and tectonics... and the idea of constructed intentions... is critical.

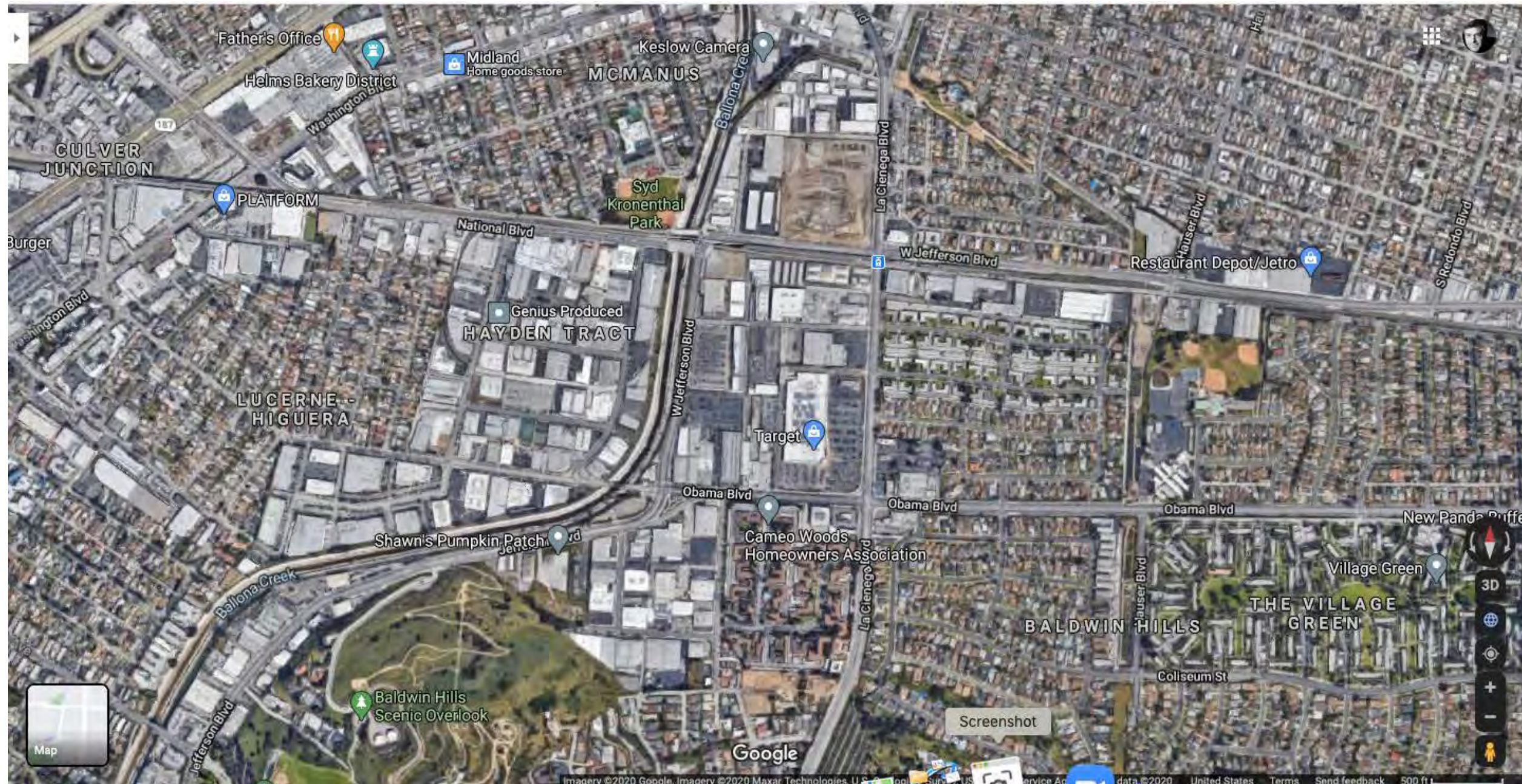
This is also at least somewhat if not completely, liberated from the broader concerns of the day. This **can be seen as a fully formal exercise...** or it can be combined with concepts and other concerns, and hence be both **physical and conceptual** interventions.



Eric Owen Moss
National Boulevard Complex
Culver City; Los Angeles, California



Eric Owen Moss
National Boulevard Complex
Culver City; Los Angeles, California



Eric Owen Moss
Hayden Tract
Culver City; Los Angeles, California

Attention to Detail

Along with **empathy and intimacy**, the ability “to see” and to be able to be attentive, combined with **Attention to Detail**, must be amongst the highest priorities and responsibilities of the Interior Designer.

Taking advantage and exploiting the domain of interior design, a full and explicit attention to all details is vital. This also serves as a point of distinction and differentiation for the Interior Designer, and necessitates the ability of the designer to (really) see, select and act.

The designer needs to observe, think and respond in detail and richness, and with poetry and propriety.

Attention to Detail encompasses everything, including the human-centered nature of the discipline and profession. It is fundamental. It is ever-present and helps guide all of the other domains, concerns and responsibilities of the Interior Design. Without the **ability to be attentive to details, and to attend to details**, the discipline and practice of “Interior Design” would be on much less solid ground; and it would not take advantage of the creativity and pragmatism arising from **intimate focus** and scale.



Eric Owen Moss
Hayden Complex.

Therefore a possible un-ordered list of the domains, concerns, and responsibilities for the “Interior Designer” would likely include, but not be exhausted by:

Attention to Detail (seeing and selecting, with an acute power of focus)

Attentiveness (observing, connecting, and combining)

Space

Light / Lighting

Materials

Color and Textures

Scale

Details

Human-centered, and beyond human-centered! (*Empathy / Intimacy / Humanism + ‘Environmentalism’*)

Intelligence (*History / Theory / Conceptual and Imaginative skills and practices*)

Skill (being skilful and technologically adept in many things)

Immersion

Sustainability... in all ways (*“Beyond Sustainability”*)

Technologies (*including interactivity and media*)

Program

Meaning

Place



Carlo Scarpa
details...

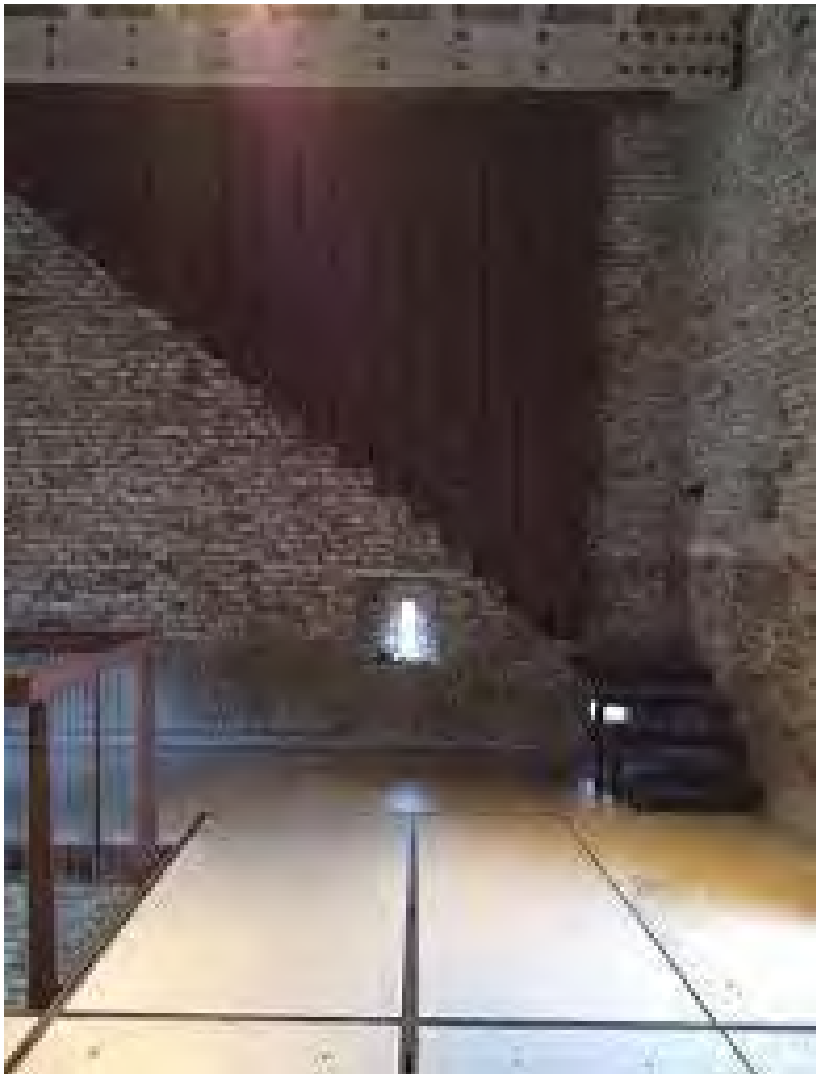
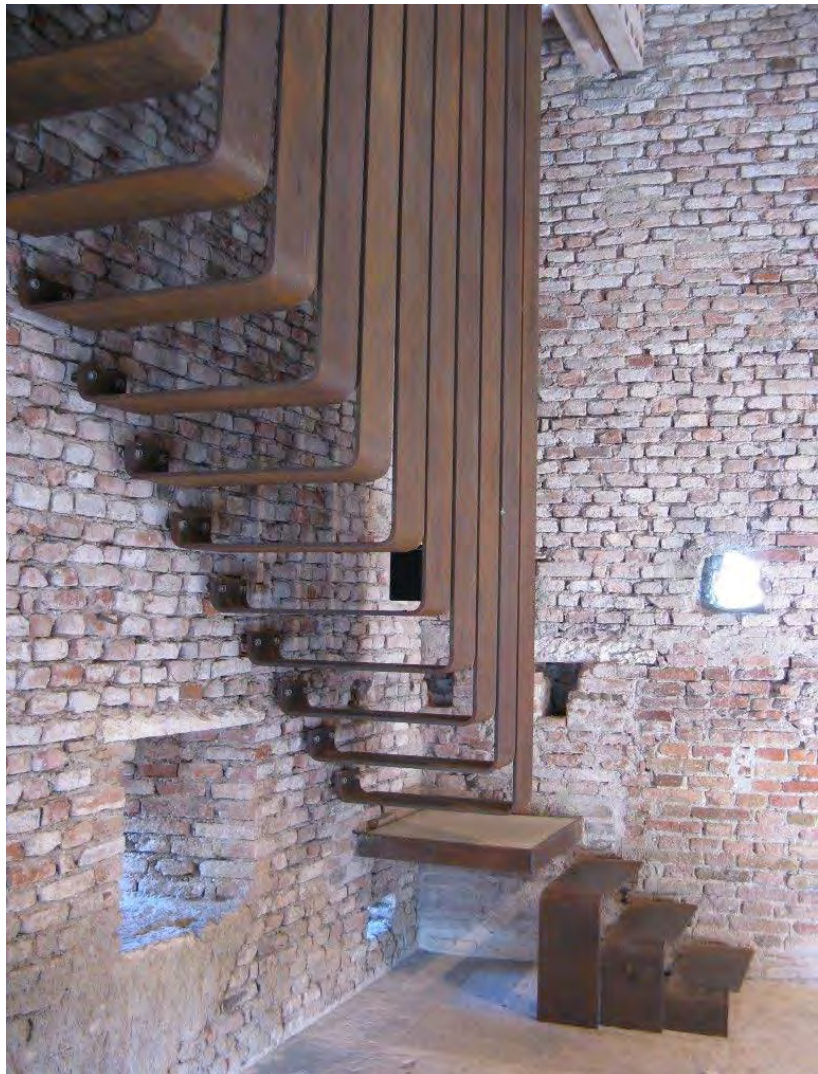
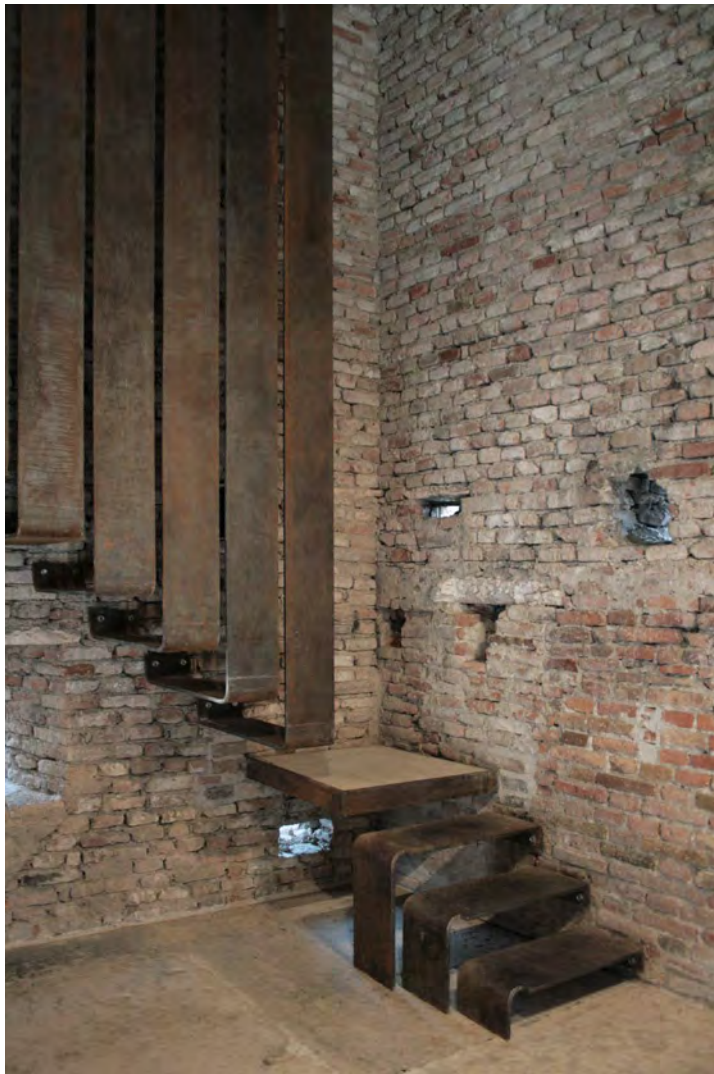
Starting Point

Themes (principle studio intentions / ideas)

A fundamental studio theme will be the investigation of the **interplay and continuity (or fracture) amongst tradition, history, heritage, modernity, transformation, innovation, and change**. There will be examinations and explorations that will link the past, present and future to the contemporary world, with an explicit awareness and connection to the past as well.

While explicit preservation and conservation are respected and valued, **a progressive and open sense of heritage and history, fused with modernity and contemporary conditions**, will seek to articulate a comprehensive or simultaneous sense of design, innovation, and “designed insertions / interventions” in a historical / existing context.

The sense of continuity and modernity also strives for a comprehensive state of continued relevance and sustainability – including **sustainability in social, cultural, economic and ecological aspects**. This theme points to the need and desire for relevance - and the important relevance (and recognition and respect) of the past, present and future.



Carlo Scarpa
Museo di Castelvecchio



Carlo Scarpa
Fondazione Querini-Stampalia



Carlo Scarpa
Fondazione Querini-Stampalia

Starting Point

Program

Programmatically, the idea of the studio project starts with some kind of ‘creative office, studio, incubator, etc.’ with **a strong focus on innovation and creativity specifically within design and the arts... but open to any creative practice**. Other programmatic components arising from the starting point could include things like a FabLab, library, meeting rooms, exhibit spaces, diverse workspace and places, etc...

... there will be a sort of match between program and concept that include innovation and invention, as well as tradition, the past and more normative things... in other words, **what does a creative community look like**, and what does its spatial, environmental, and experiential articulation look and feel like...?

The studio will also examine **additional developments and spin-offs that could possibly be phased into the larger context of the site over time**. For example, does the initial work in the Meridiana environment spur other activities and functions that move into the barns? Does the borgo become a place of residence (and maybe other functions) for those working, supporting and visiting the ‘creative community’ and hence creating a vibrant creative live-work environment?

The intent is to creatively and relevantly start new activities at the Villa Arconati. Then, with always an eye to innovation, creativity, and entrepreneurship, seek out additional gaps and opportunities to be addressed, to start and increase momentum, and to bring a sort of “snow-ball” effect and vision to the villa. **It is the intention to pursue these insertions and interventions into built work.**



Giancarlo De Carlo
Monastero dei Benedettini Catania

Villa Arconati

“Meridiana”

Marking Time and Space

And the possibility of creating new rituals that construct connections beyond ourselves and our place... and are a possible extension of the formal and conceptual nature of an insertion.

Meridiana a camera
oscura, Perinaldo
(IM), Chiesa della
Visitazione



Meridiana a camera
oscura, Bergamo (BG),
Upper City



<p>Intelligence</p> <p><i>Concept</i></p> <p><i>(humaneness / empathy)</i></p>	<p>. Space</p> <p>. Surface</p> <p>. Object</p>
<p>2D . 3D . 4D</p>	<p>. <i>Experience</i></p> <p><i>(Interactivity)</i></p>

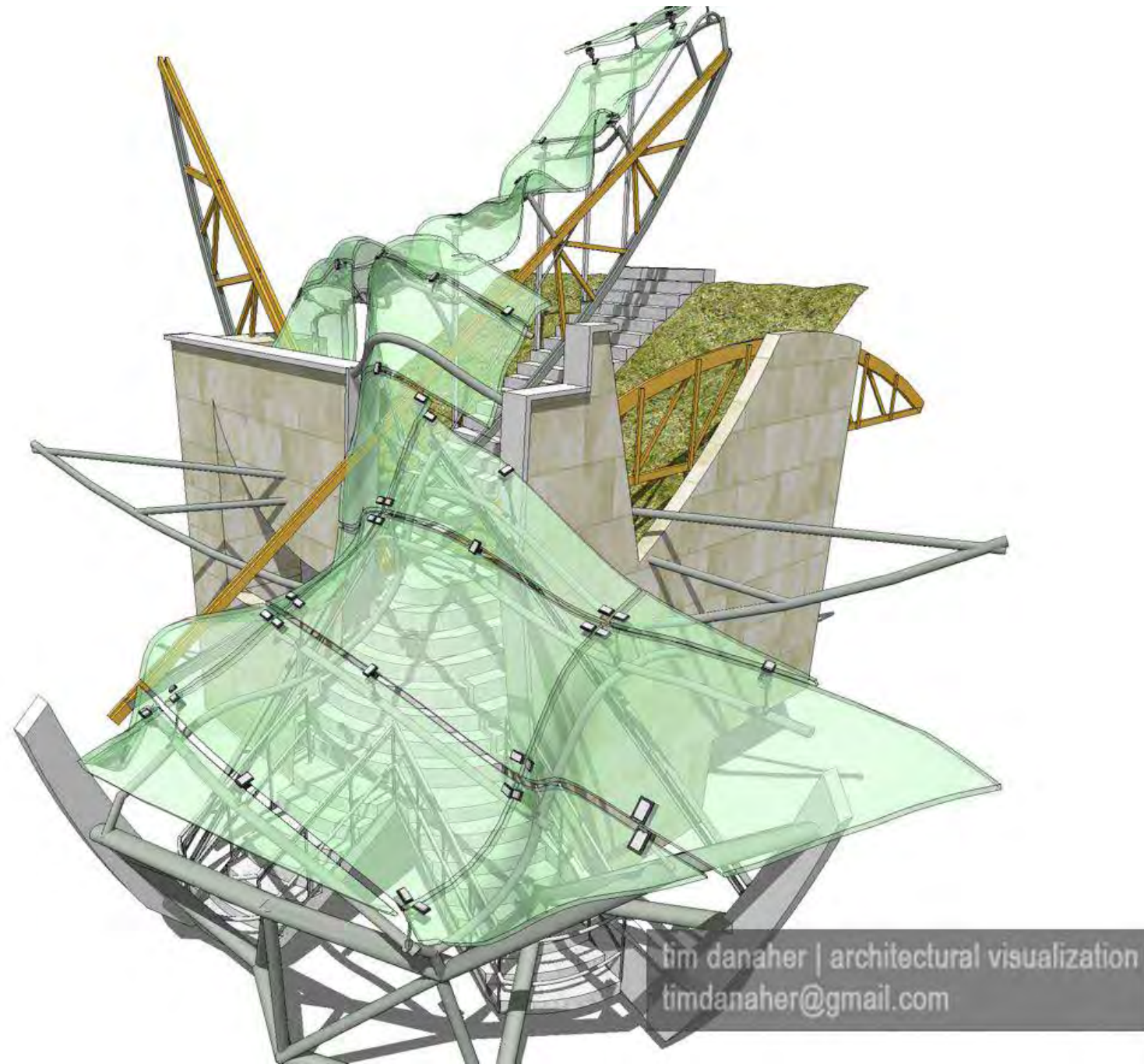
Processes, products, and tools

The studio will develop understanding and ability through a variety of intentions, processes and tools. **Readings, lectures, in-situ visits, case studies, prototyping, and iterative design work will be combined with photography, video, sketching, diagramming, writing, drawing and modeling.** Modeling will include immersive digital (still and moving) images and physical scale models and diagrams. **Constructed, physical models can be diagrammatic and conceptual; they can be study models that undergo continuous change and development, or models that study materials, details, light... And lastly, they can be in the nature of a final presentation (competition/exhibition) model.** Drawing will include sketches, diagrams, and scaled plans, sections and elevations; all will served to articulate the ideas and programmatic intentions of the schemes, and should exhibit the understanding of scale and context through the inclusion of human figures and artifacts.

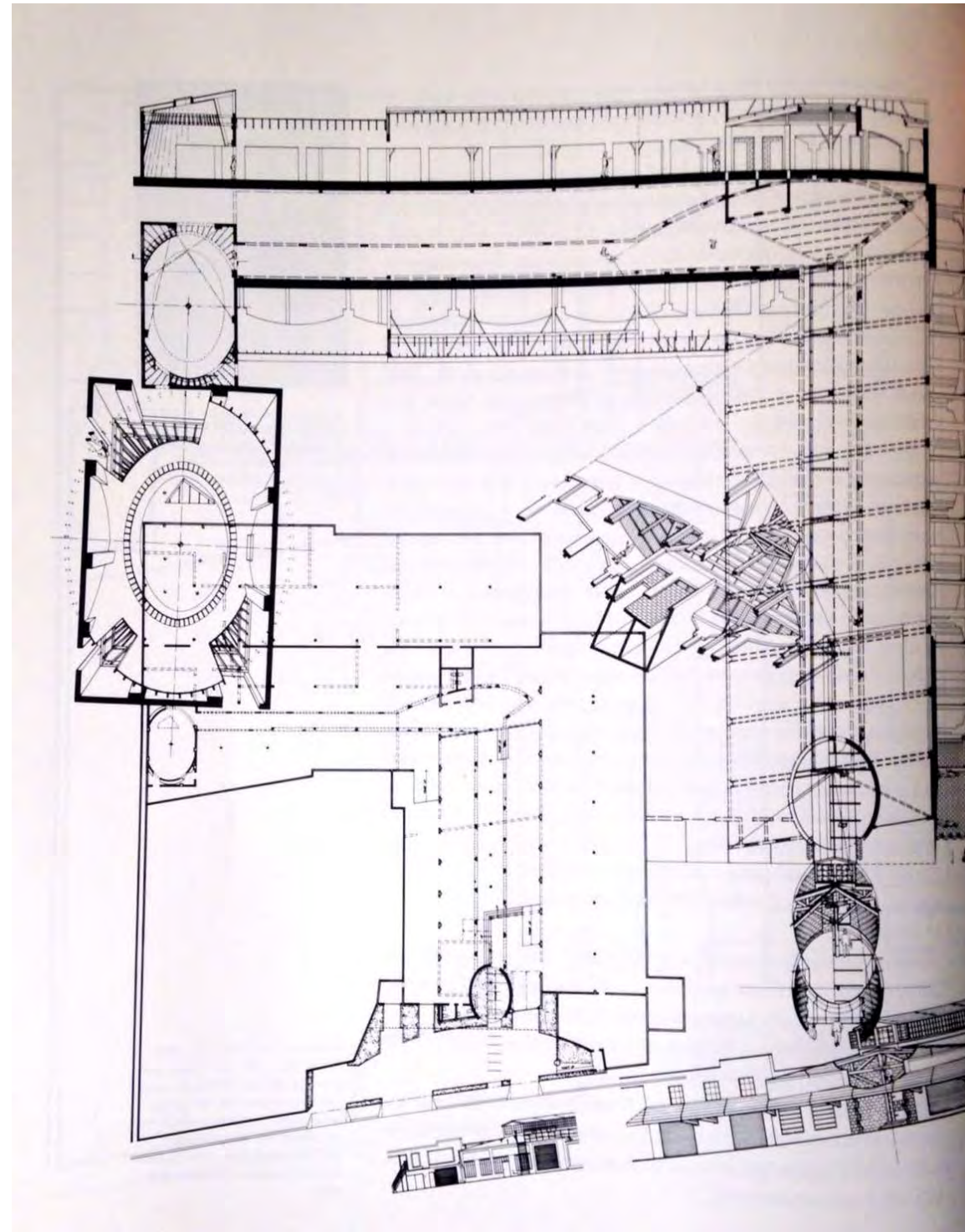
The structure of the course includes lectures, self-directed and guided research, site visits, interactive sessions, iterative design work, group tutorials, formal presentations and reviews, with additional lectures and participation from collaborating partners, external professionals and relevant community / industry members.



Eric Owen Moss
EOM - studio study model



Eric Owen Moss
Computer rendering



Eric Owen Moss
National Boulevard Complex- studio drawing
Culver City; Los Angeles, California

Starting Point

Location (Site)

The initial location starts with the '**Meridiana**' building mediating the Cedar Court and the Borgo at the Villa Arconati. This building, including its ground floor, could be ideal for the general “creative studio” and its basic components. There are great synergies here, and it is hoped that this project will be built, and will start new activities and momentum at **Villa Arconati**.

Also at the initial site, in the Meridiana, we will confront another past, another history, another story... and an attitude, point of view, concept, position, response from the student designers will be needed. In fact, this simply reinforces one of the themes of the studio... how do you see, confront, respond to, deal with, and work with the existing and the past... and with the present and future?

Additional locations may include the **barns and borgo**, etc...

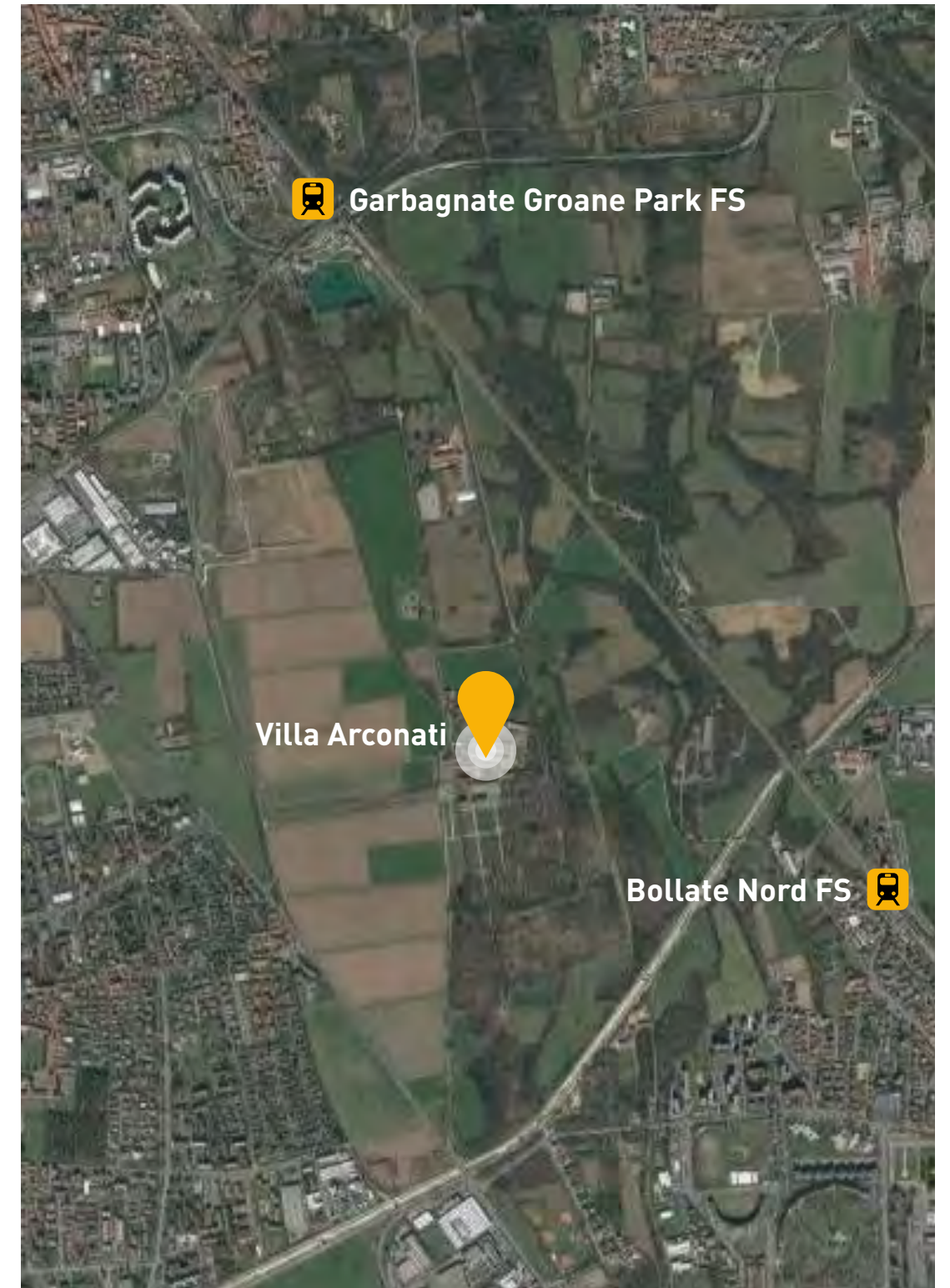
Villa Arconati



The studio's general site and immediate context will be the **Villa Arconati** with its still intact land of approximately 193 hectares.

The specific initial site will be the Meridiana building.

The Villa Arconati, known also as Castellazzo di Bollate, due to the presence of an earlier medieval castle on the site, is located within the Parco delle Groane in the town of Bollate; it is about 5km northwest of Milan, Italy .



Studio Structure and Process Overview

- ***Four Phases***
- ***Three combined with insertions/interventions***
- ***Three Insertions / Interventions***
- ***One Strategic, Conceptual and Comprehensive Design***

Four phases

Phase One – Documentation, Research, Analysis, Concept / Strategy, Preliminary Insertion – 4 weeks

Phase Two – Preliminary Design: Planning / Programming / Speculations, Insertion(s) Developed – 4 weeks

Phase Three – Design Development: “Insertions/Interventions” + Design Strategies/Speculations – 4 weeks

Phase Four – “Competition” Presentation (and possible exhibition) – 2.5 weeks ++ (no review until Final)

Final Exam – Final Review + Competition Jury – To Be Determined (January?)

Three Scales

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1 Spatial, Tectonic, and Material Interventions in specific / focused areas in existing buildings, particularly in the Meridiana initially. Specific areas of focus include: The main entry, with needed new elevator to first floor (there is also a secondary entry/exit that could be an interesting focal point... or could be a complimentary insertion; a 'sectional space' within the body of the building potentially linking the two floors, and maybe also the sky... The tectonic, material and constructed intentions/interventions could also be strategic and speculative sparks for areas in the barns and borgo.

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3 Spatial and Interior Developments beyond the building scale, particularly around the Meridiana initially... then beyond and in the areas of the barns, borgo, etc... Design strategies articulated for hard and soft landscape, community space, public space; larger scale interventions engaging buildings and land

Starting Point

References (studio case studies and possible partners)

The idea of the studio may also eventually include examining complementary, connected, or extended relationships with existing or emerging entities. This applies to research on, and possible relations with existing creative communities... For example, another 'creative hub' and a creative live-work environment can be seen at the **American Academy in Rome**. It could serve as a relevant model, including aspects of "re-use" and continued relevance and sustainability... and that the future may be even more important and impactful than the past!

Community Dinner at
American Academy in
Rome



More on the Contest / Competition Aspects of the Studio

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There is an **explicit requirement that stresses strong and articulate visual communication. The focus on visual communication** will be developed over the semester, and will culminate in a “mute review” at the end of the semester.

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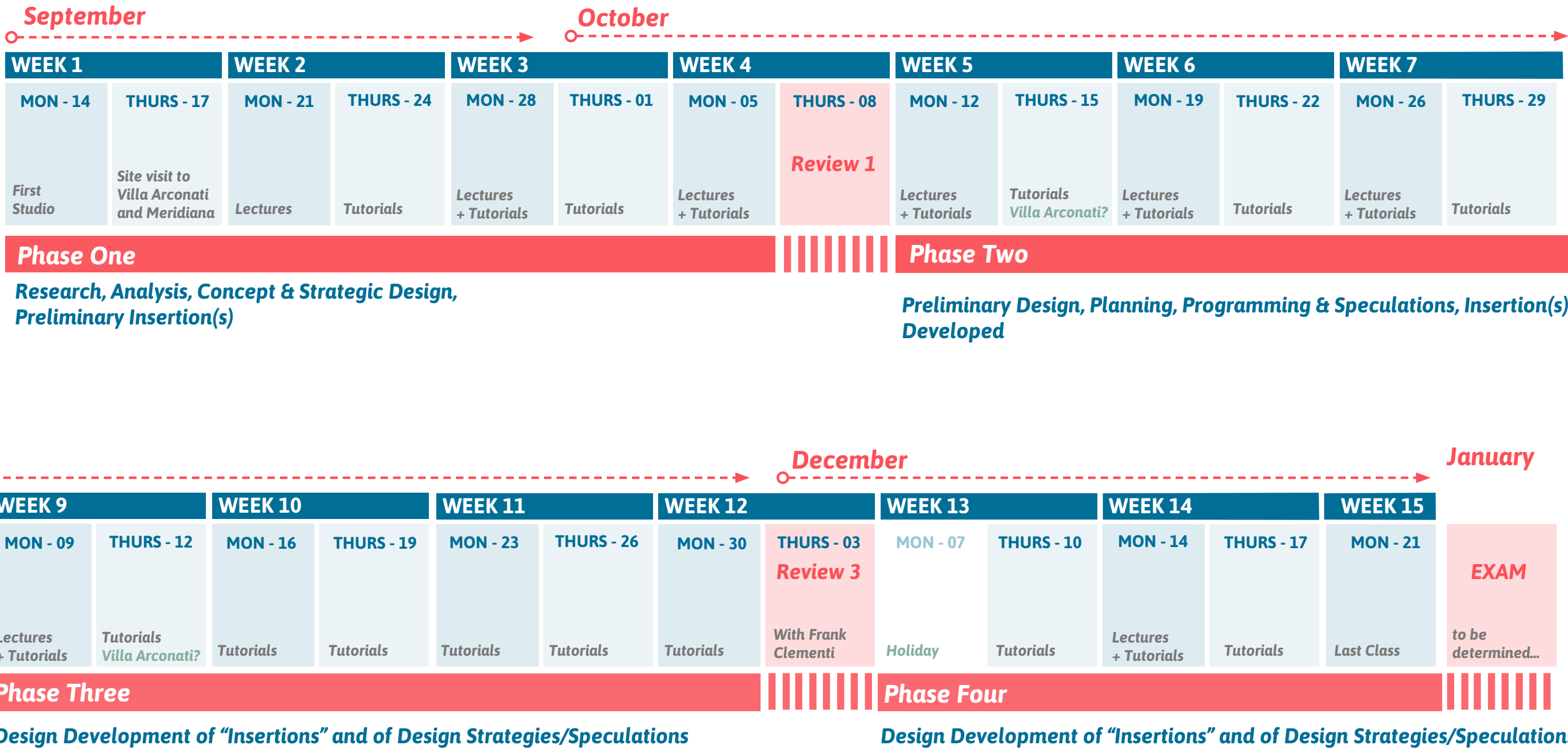
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The structure of the studio is designed in four parts - the last part has a **focus purely on the “competition” presentation** (and possible exhibition) in January. A competition **jury will determine the highest ranked work** for this final phase of the studio.

Studio Schedule - Gantt chart



September

Monday – 14.09: First studio _Logistics_ Overviews + Intro. Lectures

Thursday – 17.09: Site visit to Villa Arconati_Meridiana++

Monday – 21.09: Lectures

Thursday – 24.09: Tutorials

Monday – 28.09: Lectures

October

Thursday – 01.10: **Tutorials**

Monday – 05.10: Lectures

Thursday – 08.10: **Review 1**

Monday – 12.10: Lectures

Thursday – 15.10: Tutorials

Monday – 19.10: Lecture

Thursday – 22.10: Tutorials

Monday – 26.10: Lectures

Thursday – 29.10: Tutorials

November

Monday – 02.11: Tutorials

Thursday – 05.11: **Review 2**

Monday – 09.11: Lecture & Tutorials

Thursday – 12.11: Lecture & Tutorials

Monday – 16.11: Tutorials

Thursday – 19.11: Tutorials

Monday – 23.11: Tutorials

Thursday – 26.11: Tutorials

December

Monday – 30.11: Tutorials

Thursday – 03.12: **Review 3**

Monday – 07.12: Holiday – No studio

Thursday – 10.12: Tutorials

Monday – 14.12: Lecture & Tutorials

Thursday – 17.12: Tutorials

Monday – 21.12: Tutorials and concluding comments / Last Class

Prof. Peter Di Sabatino



Full-time professor in the School of Design. At PoliMi, he teaches in the Masters Degree programs in Product-Service-System Design and in Spatial and Interior Design.

Previously, Dean of the College of Architecture, Art and Design at the American University of Sharjah (AUS) in the United Arab Emirates from 2009; he returned to full-time teaching at AUS in 2014 - 2015.

Was the Chair of the Department of Environmental (environment and experience) Design at Art Center College of Design in Pasadena, California. He has also been a visiting professor at the National Institute of Design, India.

He was a professor of architecture and urbanism at Woodbury University in Los Angeles, and was the founding Director of the Community Design and Urban Research Center in Hollywood. He is a licensed architect in California, and has been in private practice in architecture, urbanism and design;

He has spoken extensively on design, environments, architecture, urbanism, and education in various international venues.

Prof. Frank Clementi



Frank Clementi expands architecture into the related design fields of landscape architecture, graphic design and product design to create unique and holistic environments.

He embraces the particular ecology of a specific place, its people, and their history, to deliver culturally relevant and cohesive experiences for all users. Frank's work engages people across scales, ranging from dinner plates to public parks.

... form, meaning, and use.

Frank's excellence in design has been continuously recognized with more than 20 AIA Design Awards and his work has been featured in over 300 publications.

Under his leadership RIOS CLEMENTI HALE STUDIOS, was chosen as California Council's 2007 AIA Firm of the Year. Frank was elevated to the American Institute of Architects College of Fellows in 2017 for his broad contributions to design.

Now, running his own firm "smith-clementi" with his wife: <https://www.smithclementi.com>

Prof. Monica Mazzolani



Managing Partner at MTA, Giancarlo De Carlo Associati

Monica Mazzolani trained as architect under the guidance of Giancarlo De Carlo, founding member of the TeamX, President of the ILA&UD, Director of the Magazine Spazio and Society, Riba Gold Medal in 1993; first as student and then as partner of his architectural firm. In 2006 she founded MTA, while carrying on in parallel “De Carlo & associated” the firm committed to the completion of works unfinished at the time of De Carlo’s death.

Monica has taken the lead of providing Giancarlo De Carlo architectural achievements further opportunities to address current societal needs, and studies for the conservation and creative re-use of “Collegi” buildings in Urbino have triggered the activation of grants for their conservation management.

As a member of C20, and curator at UAE Modern, Monica is currently developing several initiatives for generating knowledge exchange and cross-disciplinary collaboration among scholars, institutional bodies and professionals for spreading awareness on the significance of modern heritage buildings in Italy and the Middle East.

Possible Guests

Arch. Claudio Bertani

Architect and engineer, with degrees from Politecnico di Milano. Owner of Studio Bertani and partner of Ingegneria Integrata srl. Vicepresident of the Engineers Council of Monza Brianza; past president of Consorzio Ecopoli Casa; past Councillor at the Municipality of Monza, delegated to Villa and Parco Reale and Autodromo.

Arch. Antonella Ranaldi

Superintendent of Archaeology, Fine Arts and Landscape for the metropolitan city of Milan (Soprintendenza di Milano).

Architect specialized in the restoration of monuments and in History of Architecture. Since 2009 manager of Mibact.

Arch. Rocco Valentini

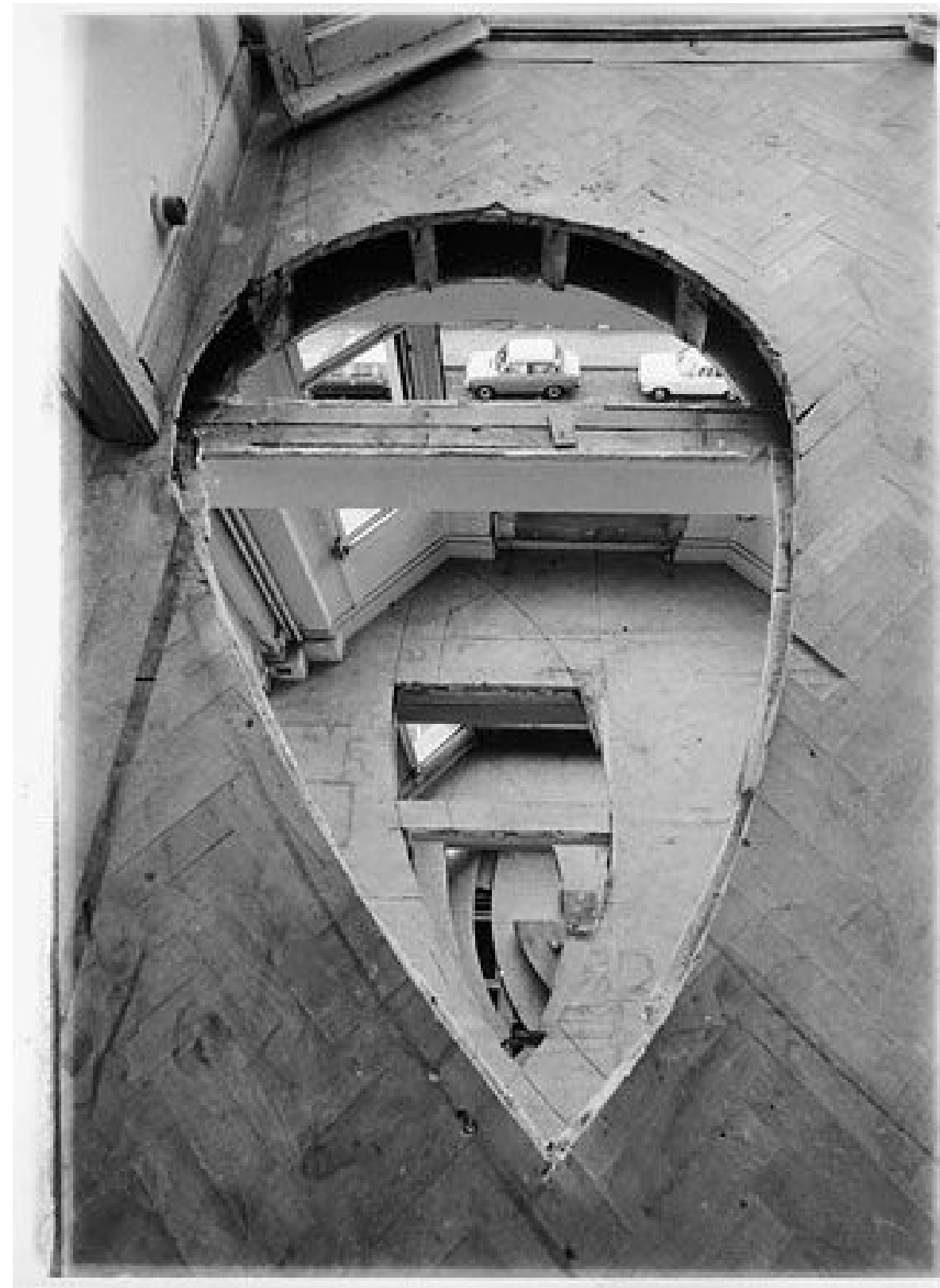
Engineer and Architect, he mainly deals with restoration, renovation and recovery of structures. Numerous are his publications published in national and international magazines. Professor of restoration technologies; Commissioner of the provincial urban planning service of Chieti from 2000 to 2005.



Gordon Matta-Clark
Conical Intersect, 1975



Gordon Matta-Clark
Splitting, 1974



Gordon Matta-Clark
Office Baroque, 1977



Gordon Matta-Clark
Office Baroque, 1977



Eric Owen Moss
Diagram of some project locations in Culver City
Los Angeles, California



Eric Owen Moss
National Boulevard Complex
Culver City; Los Angeles, California



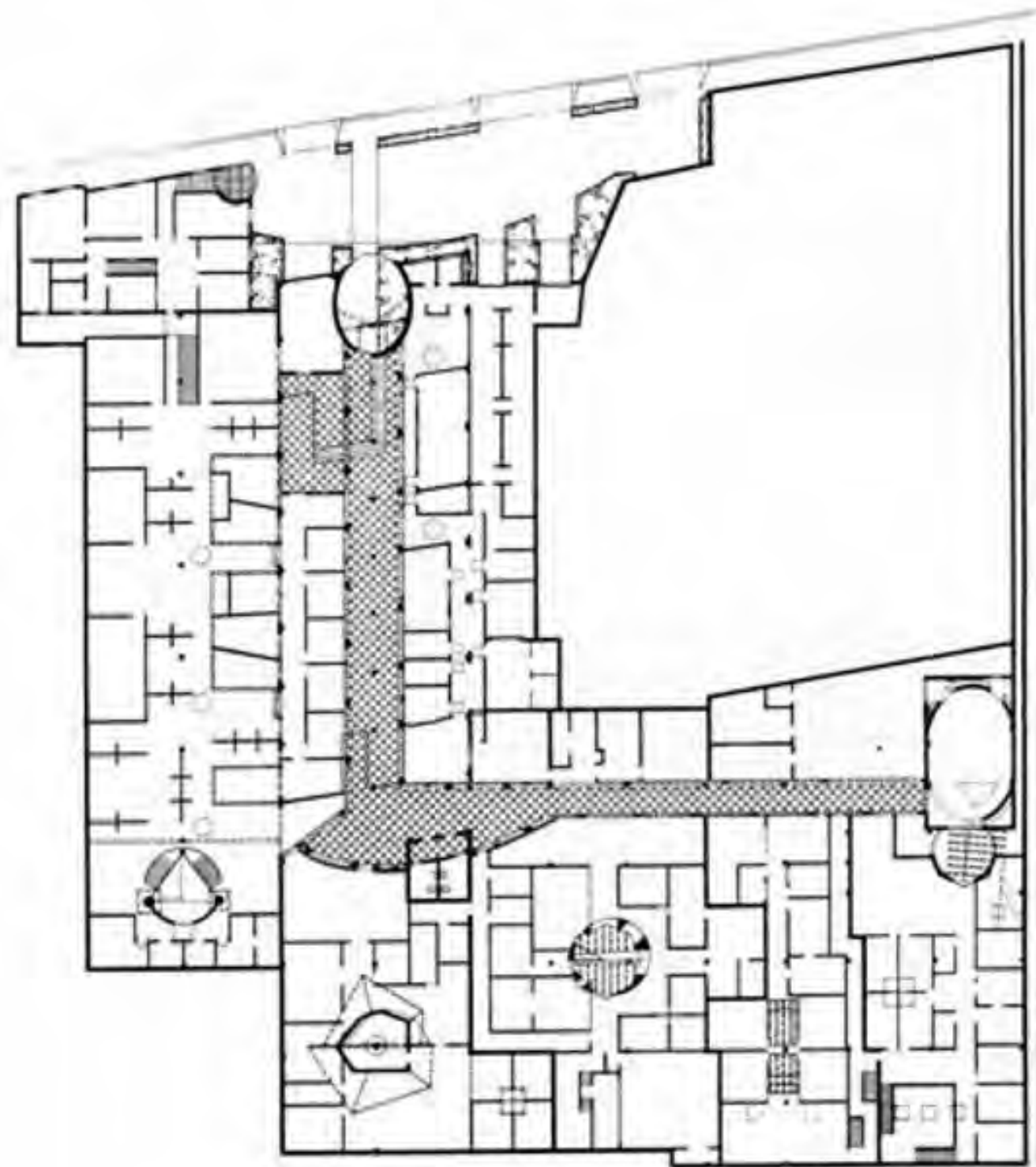
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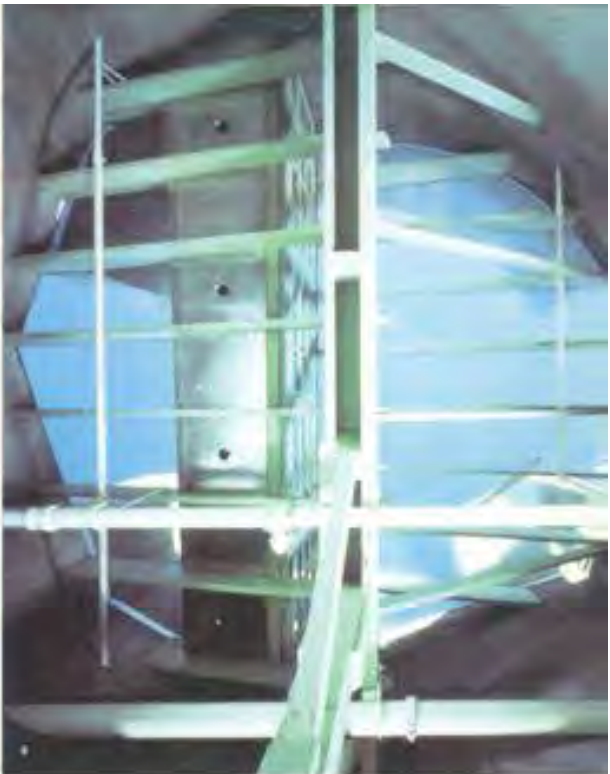
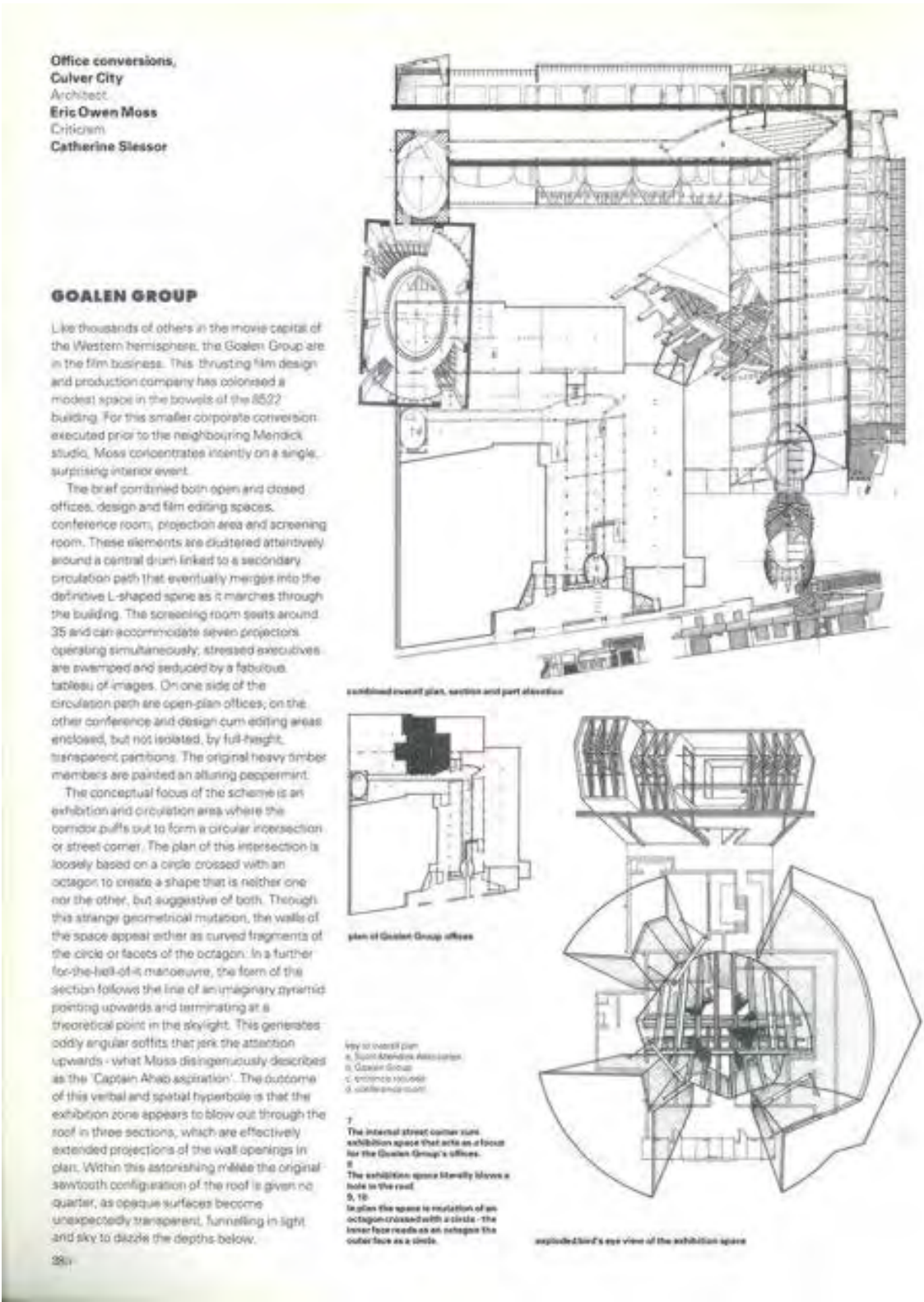
Eric Owen Moss
National Boulevard Complex
Culver City; Los Angeles, California



Eric Owen Moss
National Boulevard Complex
Culver City; Los Angeles, California



Eric Owen Moss
National Boulevard Complex - plan
Culver City; Los Angeles, California



Eric Owen Moss
National Boulevard Complex
Culver City; Los Angeles, California



Eric Owen Moss
National Boulevard Complex
Culver City; Los Angeles, California



Eric Owen Moss
National Boulevard Complex
Culver City; Los Angeles, California



Eric Owen Moss
National Boulevard Complex
Culver City; Los Angeles, California



Eric Owen Moss
EOM - new interior function in former warehouse...



Eric Owen Moss
EOM - Later developments around National Boulevard Complex
Culver City; Los Angeles, California

An Ending Point - Constructed intentions and aspirations

What are the most motivating 'constructed, tectonic, material' insertions / interventions that could be **built...** that could **create excitement and interest...** that could **inspire investment** and someone to join in the building and development of this creative community...?

Which are the insertions and interventions that **acknowledge the context** and pay a sense of due respect... **yet also challenge the context** with a voice of the present and future...?

This is the ultimate challenge and contest...!

Architecture is a thing of art, a phenomenon of the emotions, lying outside questions of construction and beyond them...

The purpose of construction is to make things hold together; of architecture to move us.

Le Corbusier

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Politecnico di Milano
School of Design
Prof. Peter Di Sabatino

02nd September 2020
Presentation to the students
Interior and Spatial Design

thanks.