

SMALL in business // BIG in design
WORKIN' TIP 01

3 STRUMENTI PER RACCONTARE UNO SPAZIO

FRANCESCA VARGIU

10 OTTOBRE 2012
H 14.30

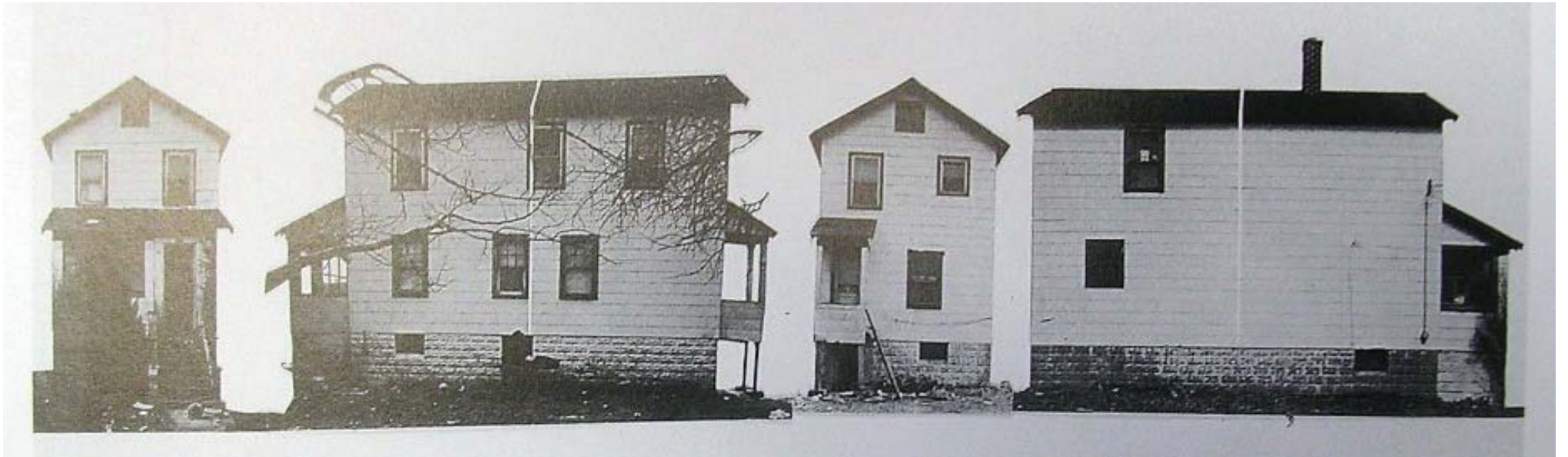


SCUOLA DEL DESIGN / POLITECNICO DI MILANO/BOVISA
LABORATORIO DI METAPROGETTO / 2.LI sez.I4 / a.a. 2012-2013

FRANCESCA MURIALDO, SILVIA GIRARDI
CRISTINA FOGLIA, FRANCESCA VARGIU

01/ LA FOTOGRAFIA





gordon matta clark, **splitting: exterior**, 1974



gordon matta clark, **ode to themroc**



gordon matta clark, **office baroque**, 1977



guido guidi,
carlo scarpa architecte-composer avec l'histoire, 1969-1978







gabriele basilico,
milano. ritratti di fabbriche, 1978-80



gabriele basilico, **fuori centro**, 2006



gabriele basilico, **istanbul 05.0101**, 2010



marina ballo charmet, **parchi - tiegarten berlino**, 2007



marina ballo charmet, **parchi - les buttes chaumont, parigi**, 2006



marina ballo charmet, **parchi - green park londra**, 2007



luisa lambri, **21st century museum of contemporary art**, 2004



luisa lambri, **casa de canoas**, 2003



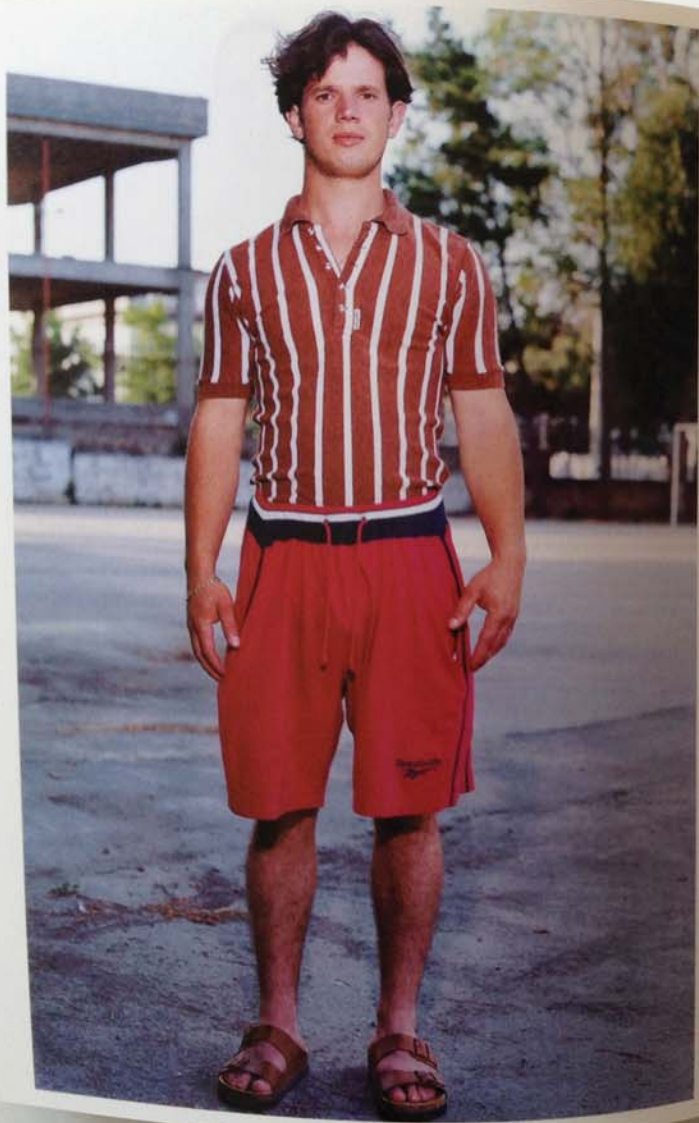
francesco jodice, temporary habits

FRANCESCO JODICE TEMPORARY HABITS











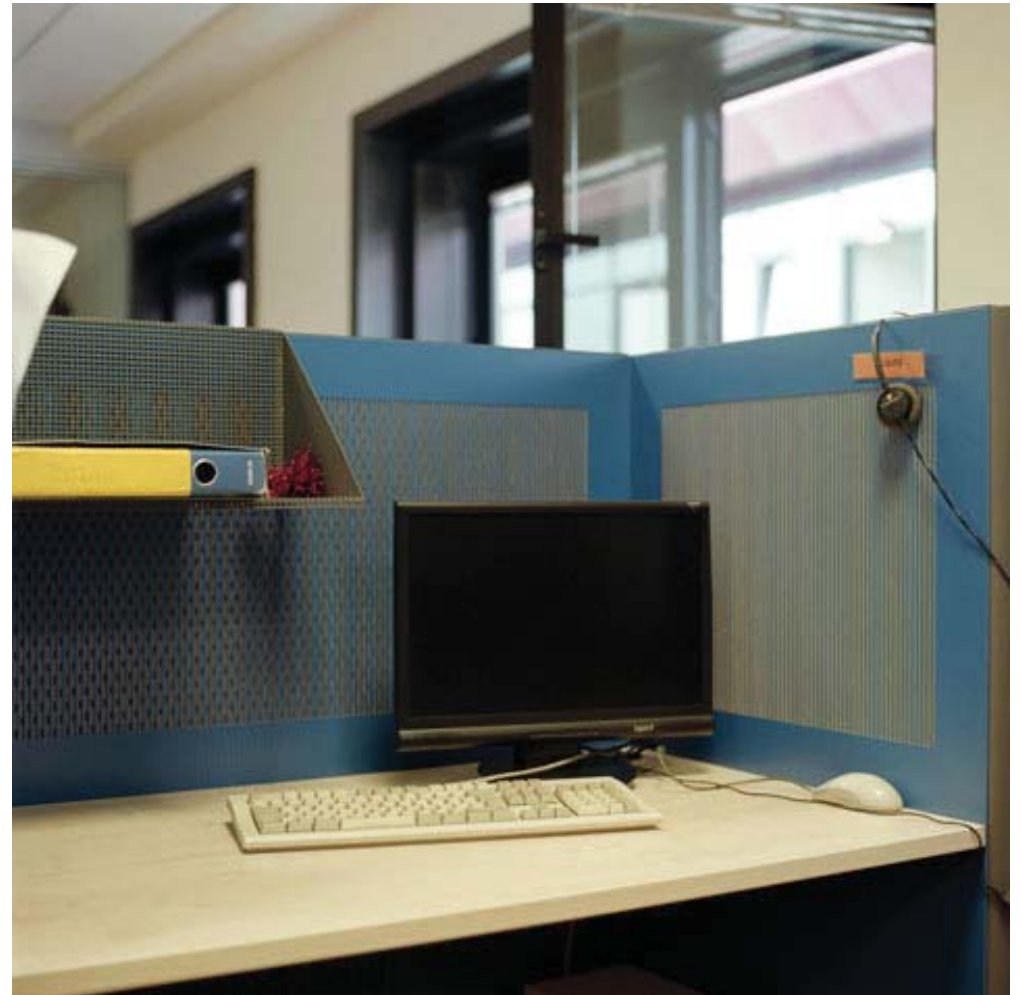
armin linke, **il corpo dello stato**, 2012







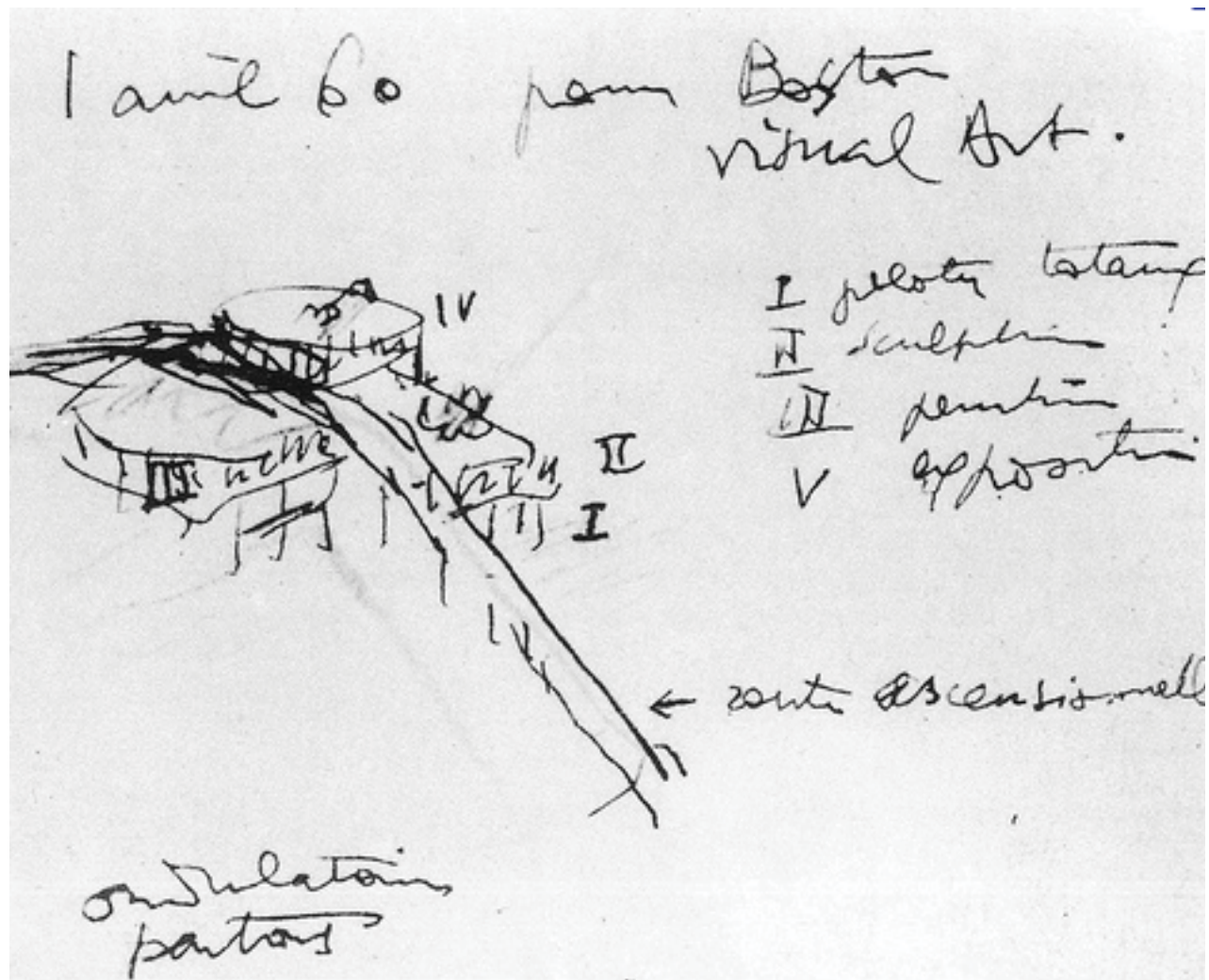


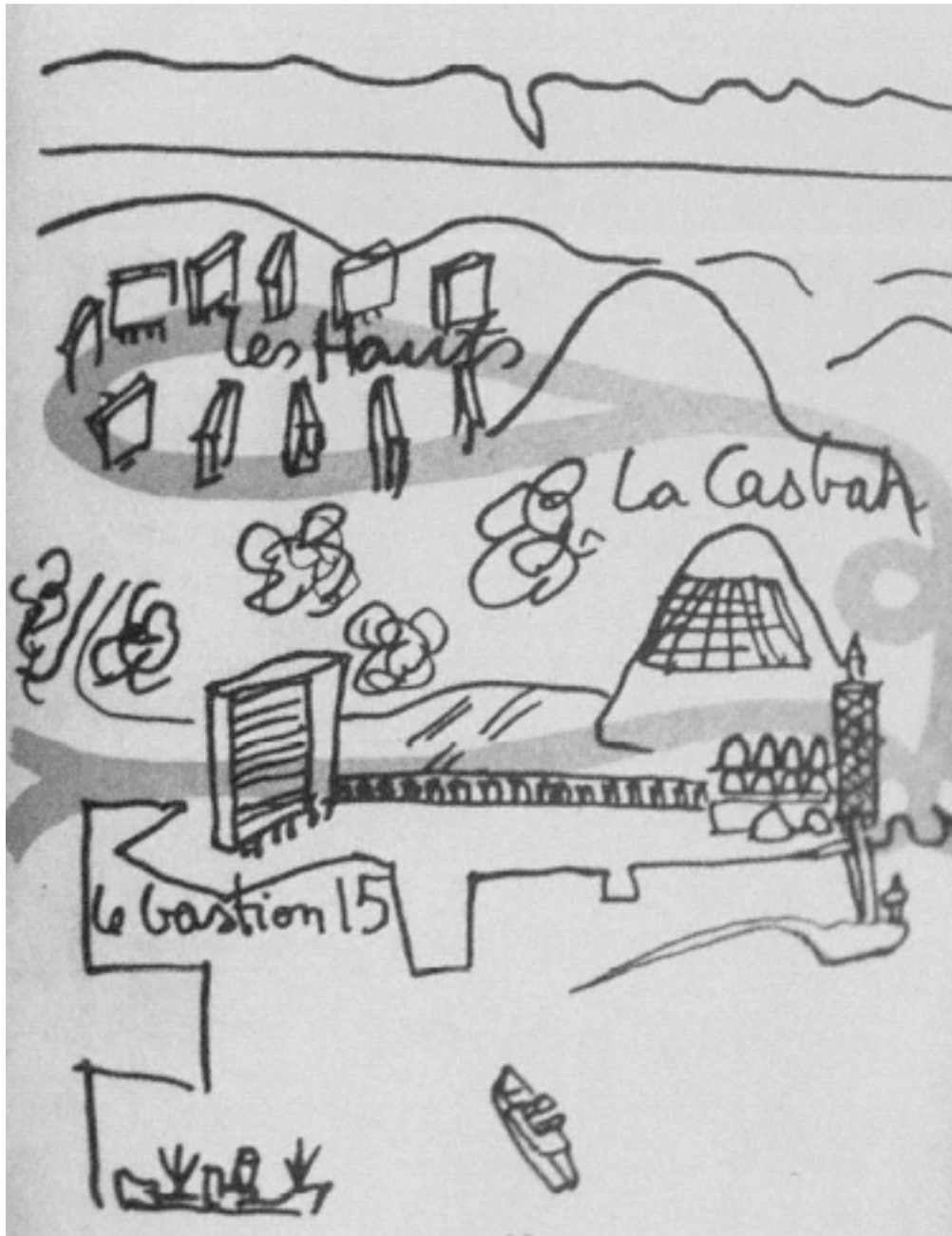


alleggra martin, **call center**, 2009









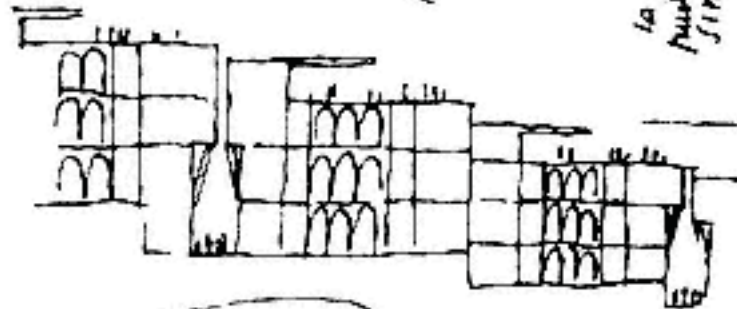
le corbusier

l'hygiène:
descente urbaine

les "civilisés", vivent comme les rats.
dans les trous

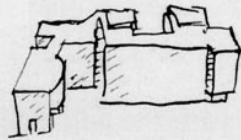
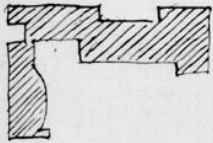


la courbe 's'aligne:
chef d'œuvre urbanistique
- cellule, rue et terraces



les "barbares" vivent dans la
puissance, le bien être.

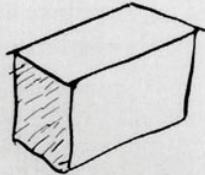
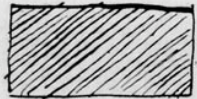
1



centrer la composition
programmable

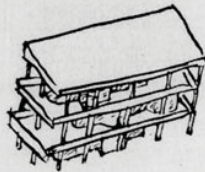
genre plutôt facile,
intéressant
mouvement
On peut tout-à-fait le
discipliner, par classement
et hiérarchie

2



très difficile
(satisfaction de l'esprit)

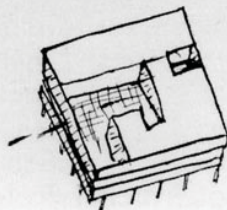
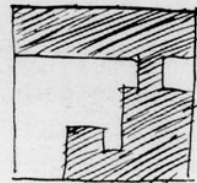
3



compréhension multiple
(forme pure)

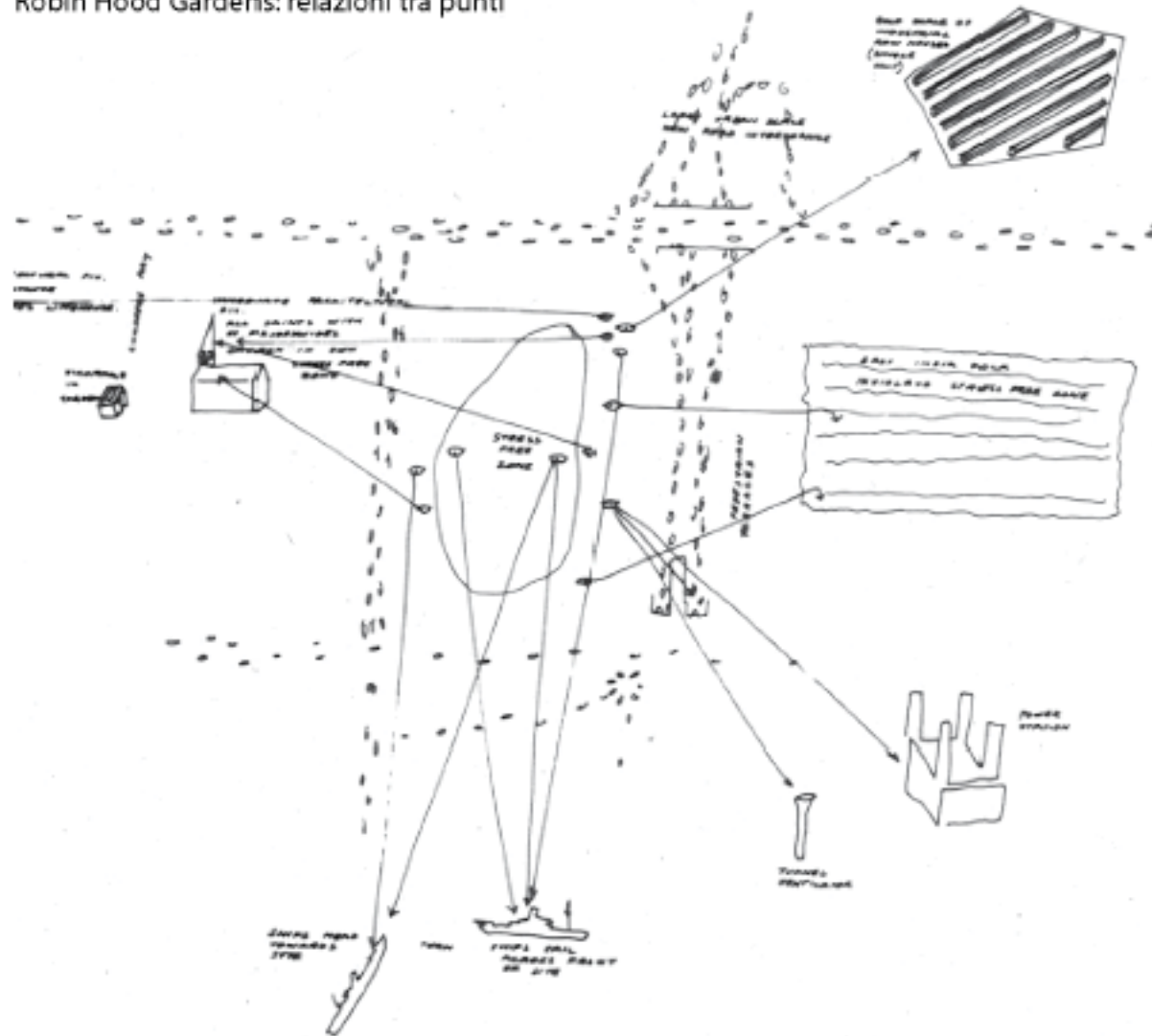
très facile,
pratique
constructible

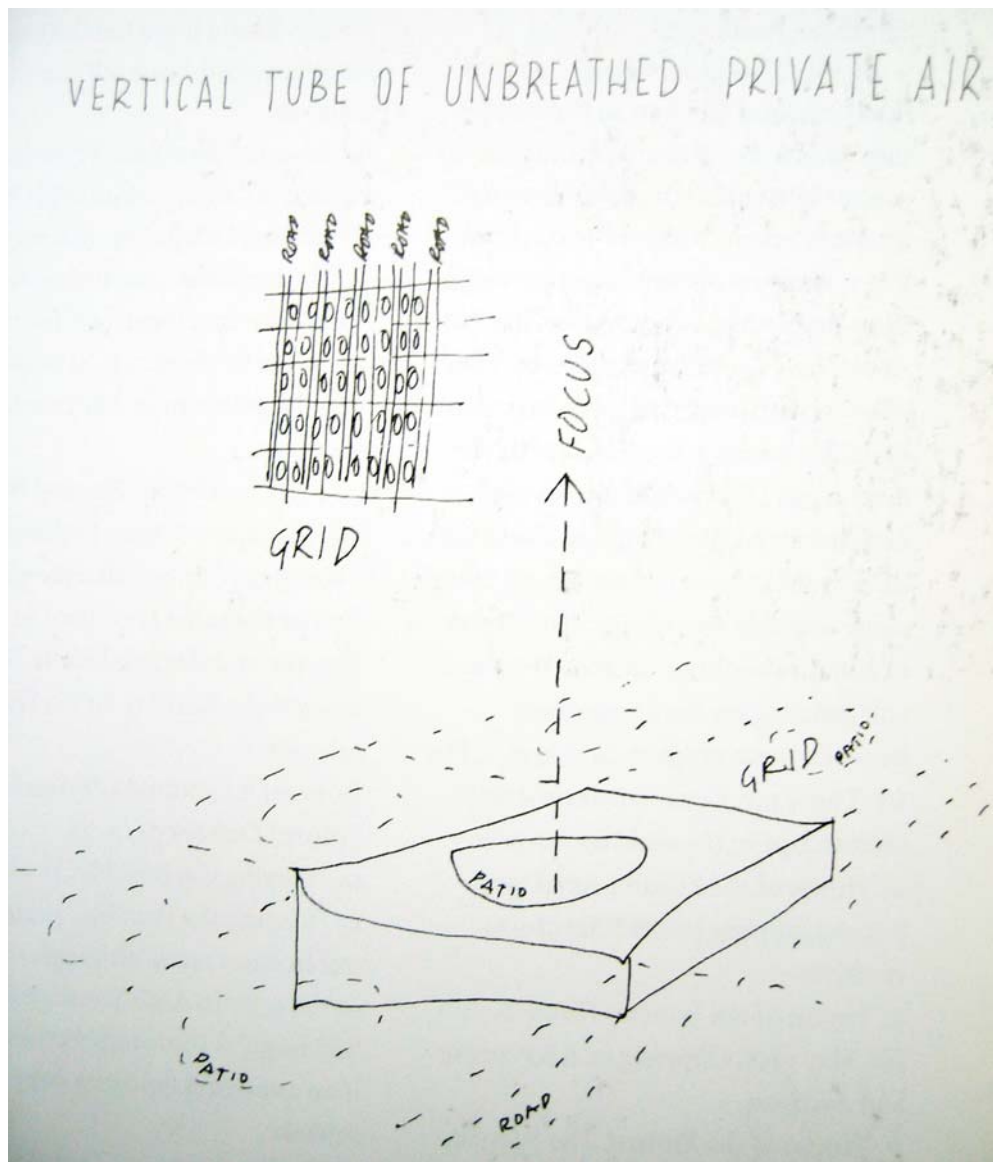
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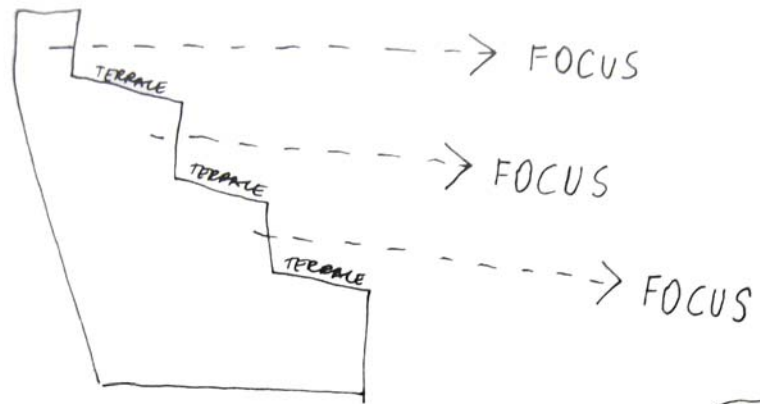
très pénible
on s'oppose à l'extérieur
une volonté architecturale
on satisfait à l'intérieur
à tous les besoins fonctionnels
circulation, éclairage,
ventilation.

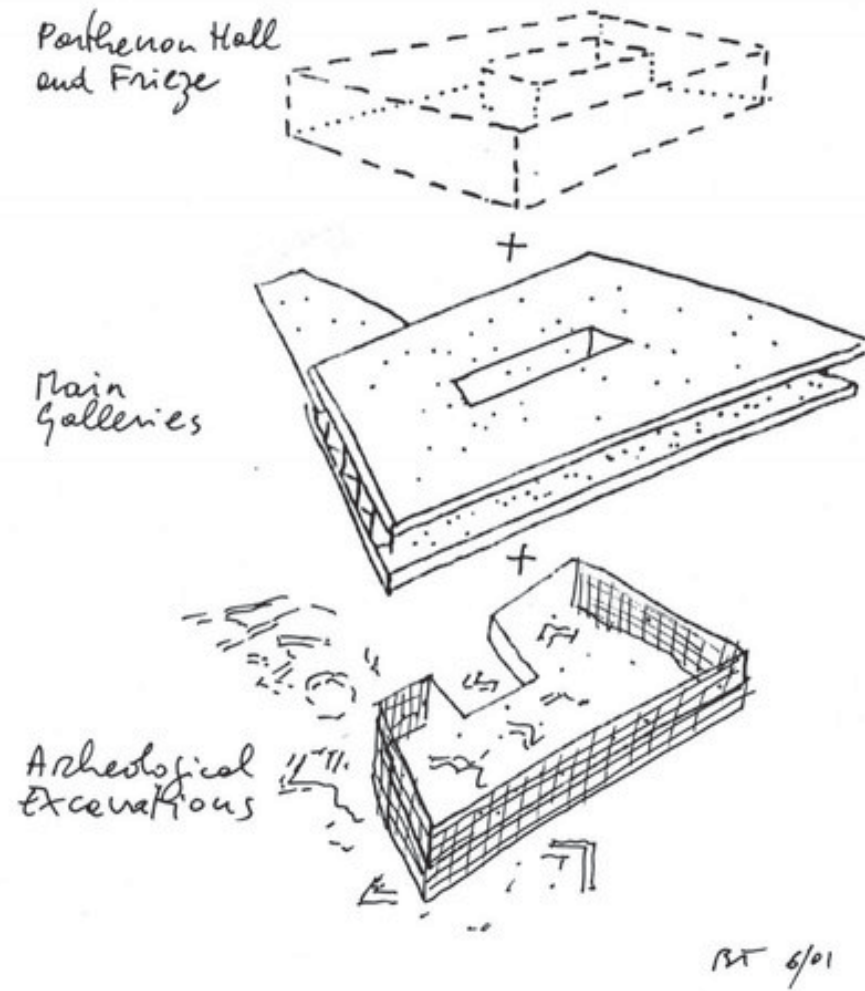
Robin Hood Gardens: relazioni tra punti

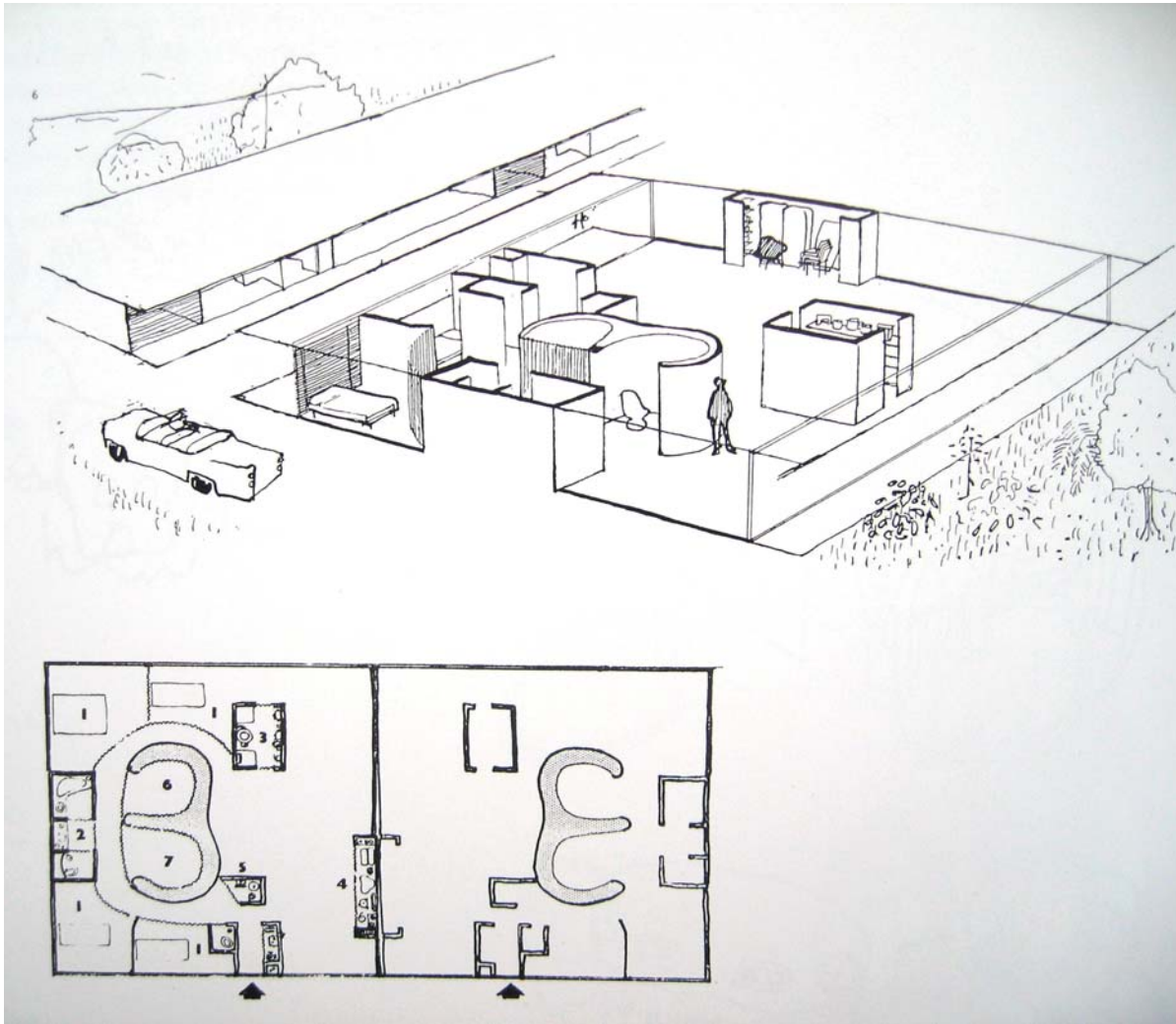




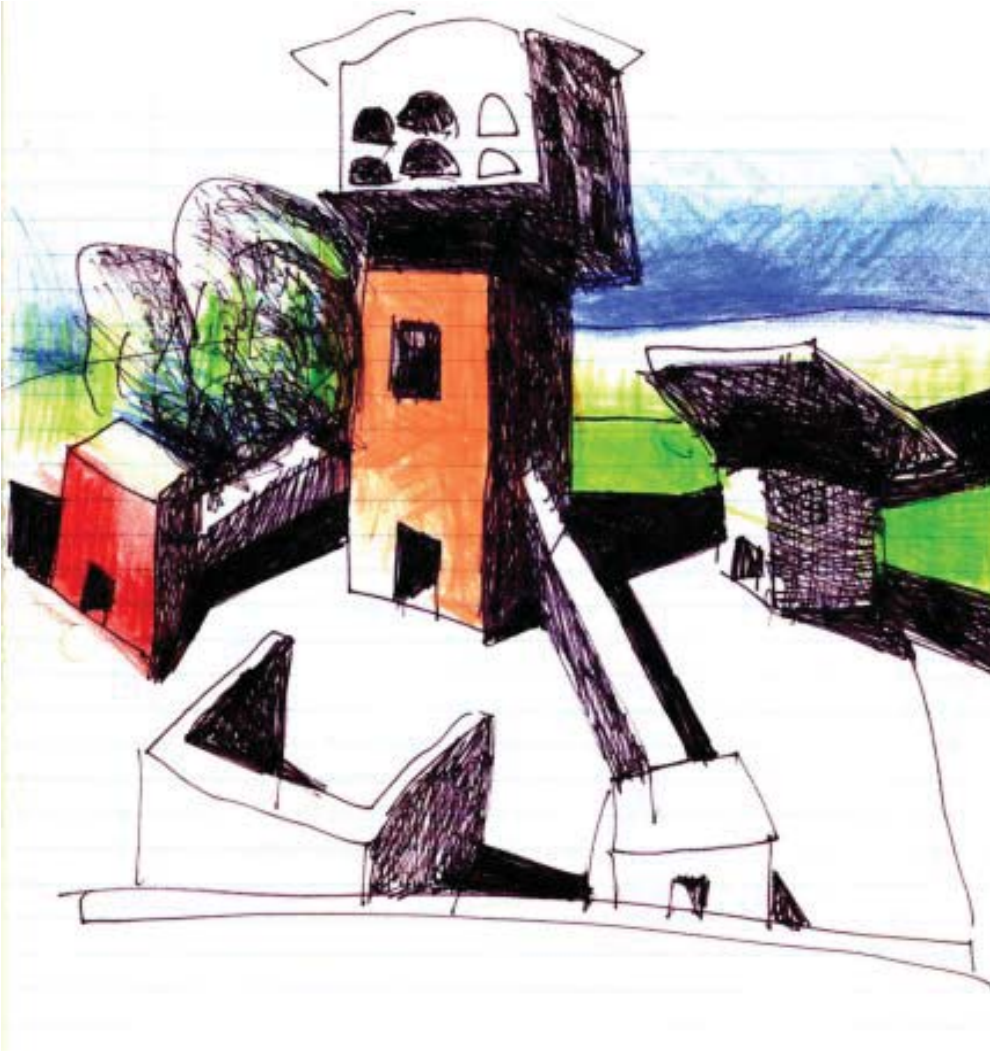
alison and peter smithson, **house of the future**, 1956







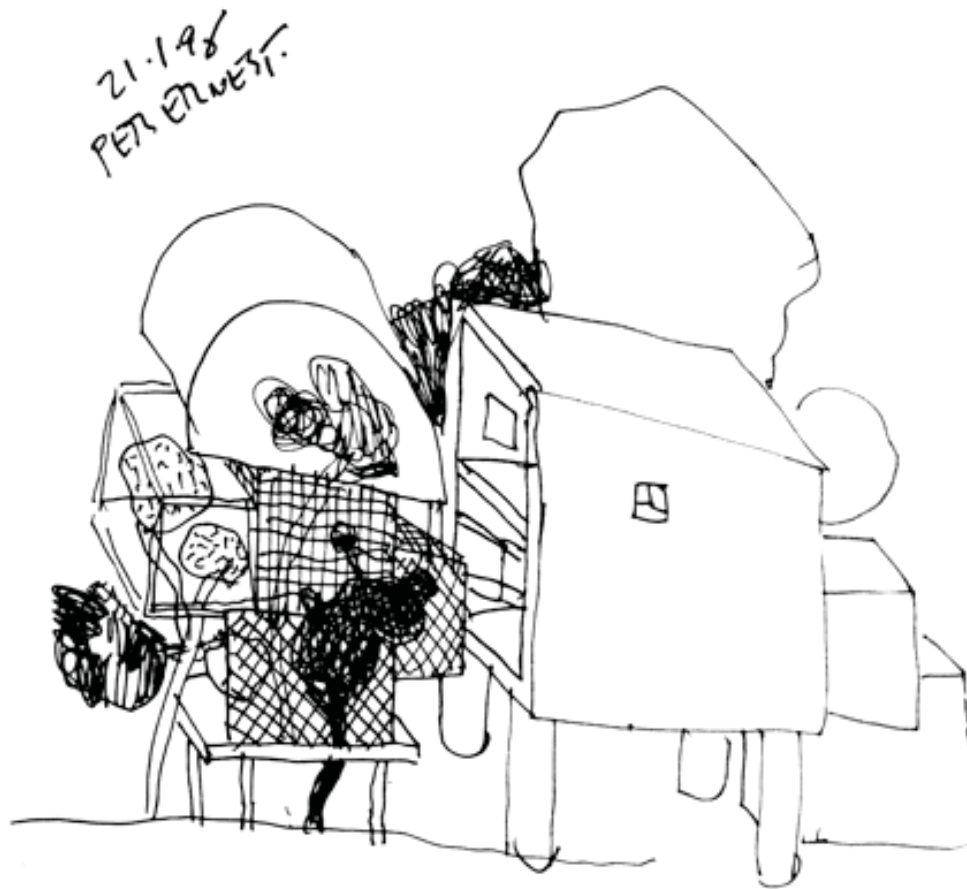
alison and peter smithson, **appliance house**, 1958



ettore sottsass, **architettura**, 1990

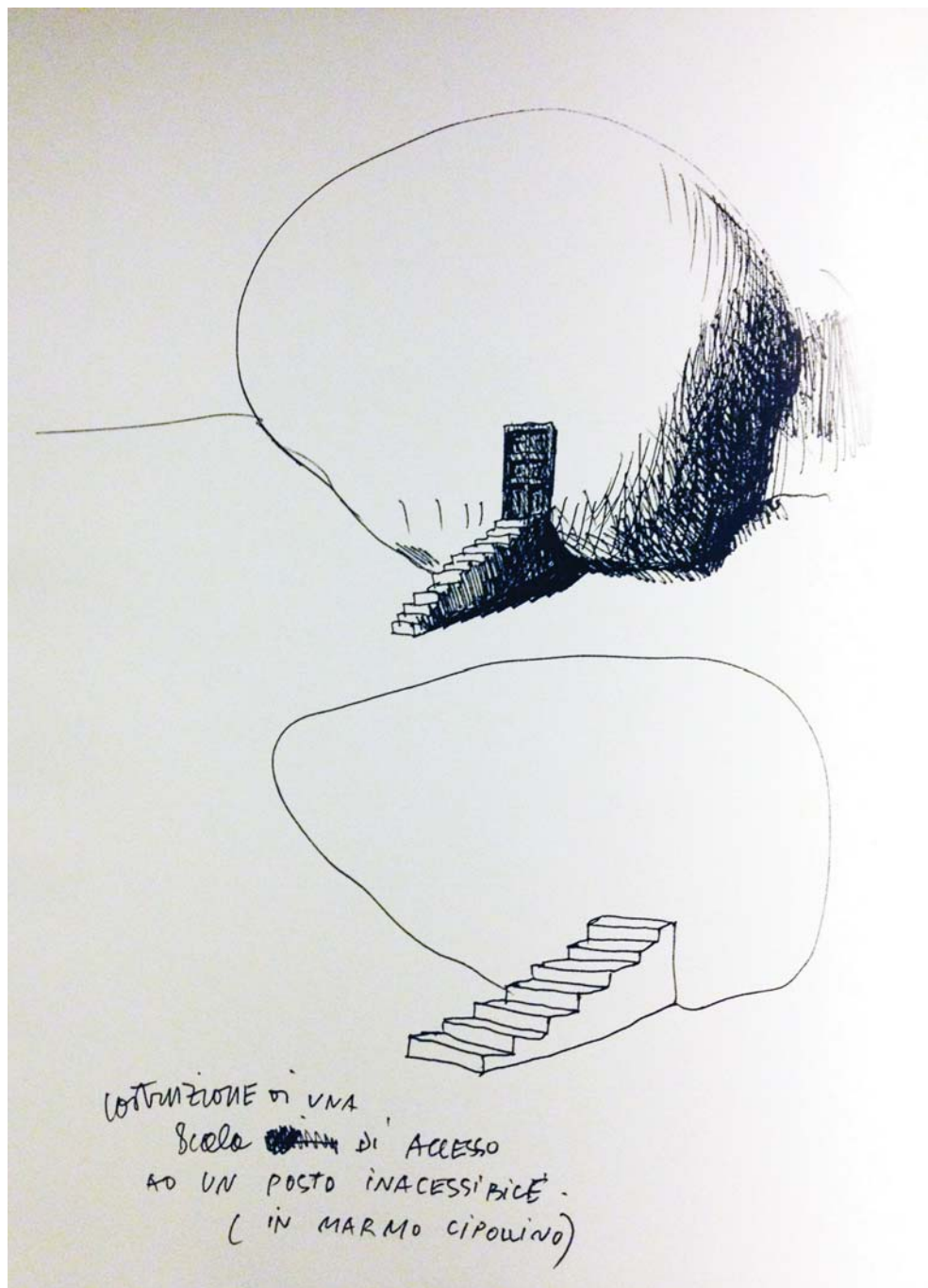


ettore sottsass, **meuble**, 1993



ettore sottsass, **mourmans house**, 2001







How would you change Fulham?

More green spaces

2

More stuff for young people

3

More jobs

1

Less crime

5

I hate questionnaires

4

More Neighbourliness¹

1



christian nold, **stockport emotion map**, 2007

to manchester ↑

STOCKPORT • SEP. 2007

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— **Appendix 10: Summary** —

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It is important to notice that the whole construction is done in the *World* domain.

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[illegible]

Experiencing the same loss threatened 40–60 people for 100 years. Sometimes, the loss gave a significant push to the community, but often it just drove it into total disbelief and despair. In the 19th century and a century later, the same loss was experienced by the same people, but the social and the economic conditions were so different that they were not the same. We do not know how often the same experience was felt again. It is very likely that the same loss threatened in modern times was not felt in the same way. Certainly though, when we come into discussion to the community, we must not use a very strange old and often forgotten, time-worn psychological tool. In addition, the loss cannot be used in the same way as a single case, for even the handling of a particular matter that asking such questions about loss and creating groups of people is a waste. This new perspective is useful in according the appropriate social consequences and care. If we are

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the back the other hand and also only makes ginger
something the nothing. In fact, we found that the paper

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something the nothing. In fact, we found that the paper

It is a tribute that, of cultural and physical conservation, this could allow people to be engaged with the ideas, increasing their understanding of shopping, making the use of the street as the arena for thinking and feeling through the conflict to allow people to see and hear the story.

While we struggle to come to terms with the changes, we, as a nation, still do not see "acceptance and understanding" as a viable social outcome. (Others regard a society that enables itself to change as being better off than one that does not.) People are more grateful for, and rely on, a few cherished images of brief, often unacknowledged, change. (The image of a woman engaged in a sexual act is often used to focus the family issues of teen pregnancy) and that, "what is lacking is something to prevent people from spending time on the change. There is not that passion."

When talking to people in time-pressing hot spots, these shopping routes were followed. When asked where they go to buy bread and other, people in the metropolitan area often suggested that they visit one of the several *tiendas*. Walking around the street there is a very little of what would be classified as public space, in places where there is no access to economic or social connection. Most of the population goes to this place to obtain public space, the shopping center or shops that require people to go to a fixed location where behavioral order is to be followed. There are very few green spaces in the metropolitan area, and people use street sidewalks and squares and not the public space where there was a connection. The people who highly perceived low access, however, consider public space again and said that the access that is highly interconnected and says that the connection

[illegible]

Young people seem to be a particularly important group in Washington with only 10% of the population. When asked, they mentioned that with this issue is a demographic that they have begun to see.

The council's youth position also makes use of and builds on agency program information of youth activities across agencies to become the message by young people. While these issues are available, such groups of working youth are presented to be the cause of an individual or individual (school community, working).

We emphasize the importance of providing a safe and secure environment for young people together. These both included within the public life of

He hopes that this movement will stimulate confidence for people and their belief in a brighter future that reduces the number of corrupt people in the state. He is also hoping that the movement will be a stepping stone to forming good institutions, which will be a group of people who will continue to work for the betterment of the state.

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2
Scal

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of Yards
200 300

↳ **Myths** (stories)
↳ **Myths** (stories) are often used to explain natural phenomena or cultural practices.

*The entire industrial area is dead.
There was a fire here many years ago.
There are still people hanging on.*

The cartoon is a
visual pun on the
fact that a test of



only leaning but also
of the same quality
quality.

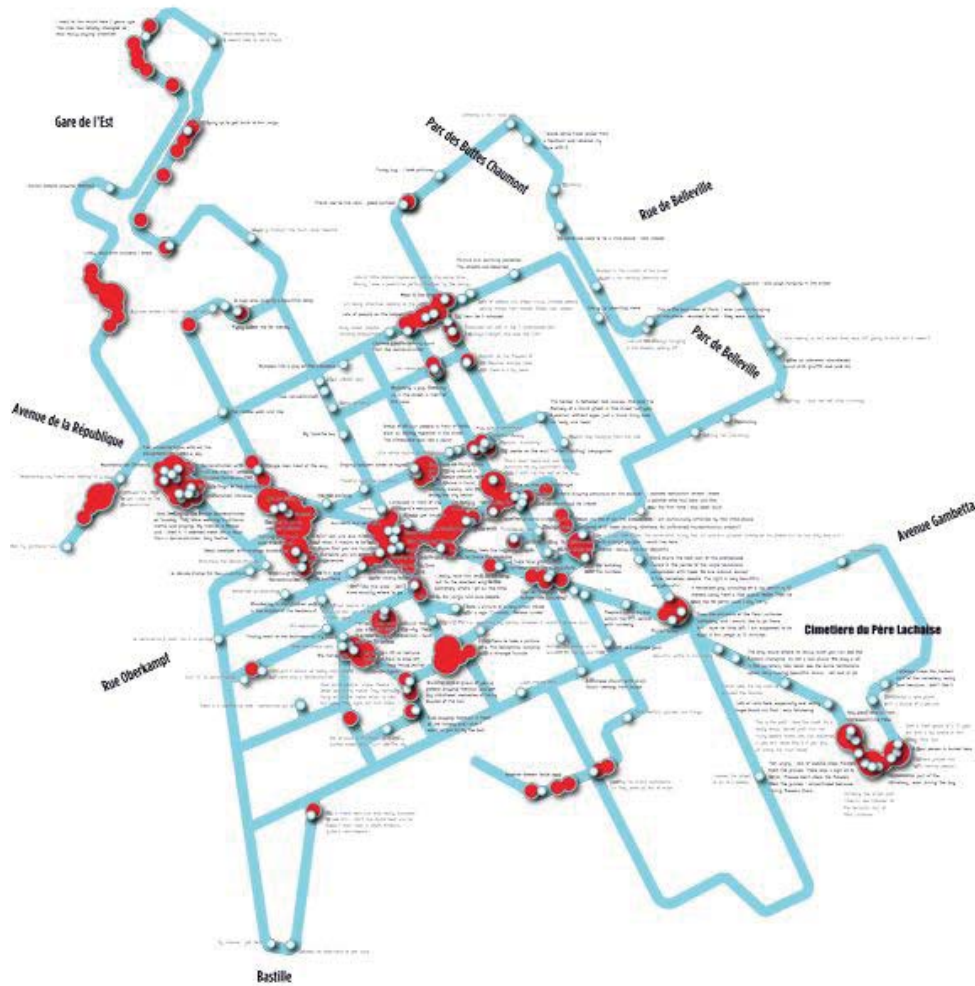


Scale of 1-5: 1 = Not at all, 5 = Very much

100	200	300	400
100	200	300	400



East Paris Emotion Map by Christian Nold



East Paris Emotion Map, April 2008



The East Paris Emotion Map is the result of a year of intensive work by Christian Nold, who has lived in Paris for over 10 years. The map is a collection of red hearts, each representing a specific emotional moment or experience. The hearts are scattered throughout the map, with a higher concentration in the central and eastern parts of the city. The map is a visual representation of the artist's emotional journey through the city of Paris.

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sulla fotografia/

- John Berger, Sul guardare, Mondadori, Milano 2003
Vincenzo Castella, Siti 98-08, Baldini Castoldi Dalai, Milano 2009
Marina Ballo Charmet, Il parco, Charta, Milano 2008
Gabriele Basilico, Architetture città visioni, Bruno Mondadori, Milano 2007
Matthew Drutt, Luisa Lambri, The Menil Collection, Houston 2007
Luigi Ghirri, Lezioni di fotografia, Quodlibet, Macerata 2010
Guido Guidi, In between cities, Mondadori, Milano 2004
Ettore Sottsass, Foto dal finestrino, Adelphi, Milano 2009
Francesco Jodice, What we want: landscape as a projection of people's desires, Skira, Milano 2005

sul disegno/

- George H. Marcus, Le Corbusier. Per un'architettura d'interni, Jaca Book, Milano 2000
Le Corbusier, Verso una Architettura, Longanesi, Milano 2005
Alison & Peter Smithson, Alison & Peter Smithson:
from a house of the future to a house of today, 010 Publisher, Rotterdam 2004
Ettore Sottsass, Scritto Di Notte, Adelphi, Milano 2010
Ettore Sottsass, Metafore, Skira, Milano 2002

sull'intervista/

www.christiannold.com