

Mariella Brenna
Lola Ottolini
with
Viviana Saitto

APPROPRI-ACTION
CAMP
CONTAMINATION
PATTERNS
TRANSFORMABILITY
INFRA-MALL
LANDSCAPES
EPHEMERAL
PLACES
THEATRICALITY
NEARNESS
HOMELY CITY
LAYERS
ASSEMBLAGE
THRESHOLD
WORDS
INTERACTION
FETISH
INTERIORITY
OPENING
PERFORMANCE
PROGRAMS
CONTEXTILE
UNITY
POETRY
REPRESENTATION
TEMPORALITY
EXPERIENCE
CROSSING
TRADITION
COLOURS
HOME
BEHAVIOUR
VERSATILY
CONNECTIVITY
HAPTIC
DECOR.ACTION
IN-BETWEEN
MEMORIALISED
NATURE
PERFORMATIVITY
PROSTHESIS
TRANSGRESSIVE
INSIDE
VISTA
NETWORK
CON·NO·TA·TION
ELEGANCE
TRANSITION
HYBRID
INHABITING
BOUNDARIES
CONFIGURATION
SHELTER
MONTAGE
PERMEABLE
PAPERSPACE
SURFACE
PATHS
TRANSFORMATION
OBJECT
STRUCTURE
RE-FUNCTION
PRIVACY

INTERIOR WOR(L)DS **

ATMOSPHERE
BODY
EXPERIMENTATION
COMPOSITION
INCLUSION
FLEXIBILITY
MEETING
ARTIFICE
DEPTH
PERCEPTION
LIGHT
HOSPITALITY
MEMORY
PROPORTION
SKIN
TECHNOLOGY
MOVEMENT
SUSTAINABLE
RE-FUSE



Published by Umberto Allemandi&C.
via Mancini 8
10131 Torino, Italy
www.allemandi.com

First published 2010

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ISBN 978- 88-422-1947-7

Interior Wor(l)ds

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Acknowledgements

Politecnico di Milano

Scuola di Dottorato del Politecnico di Milano

PhD Course in Interior Architecture and Exhibition Design

Facoltà di Architettura e Società

Facoltà di Architettura Civile

Dipartimento di Progettazione dell'Architettura DPA

ST&P Stage&Placement Università IULM

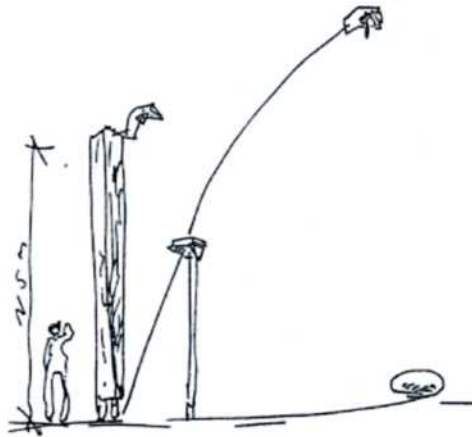
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Contaminations

Martina Annaloro, M. Isabella Vesco
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Contamination is "the blending of two forms or of two constructs, in such a way as to give rise to a third form or a third construct."

As concerns two different methods of "staging", that is theatrical performance and urban scenery, the disciplinary confines between the worlds of architecture, art and technology are weak and permeable.

However, they share a common objective: to sensitize and harness the given space producing scenic elements for a show, a street, a square or a gaming event.

In theatre, it is frequent to speak of contamination of spaces (stage and stalls) and of people (actors and spectators). In an urban setting we discover a different "contamination": a contamination between experiences and apparently very distinct fields of research (art, sculpture, design, photography...).

More often the scenic project is still perceived as not fully experienced, while in urban installations the user has a key role in the event.

Above: M. Annaloro, M. I. Vesco. 2010. Elaboration of A. Siza, *Maschere in Mestre*, Adalberto. 2003. *Parco della Scultura in Architettura*. 52. San Donà di Piave: Annuali.



INTERIOR WOR(L)DS. This publication wants to outline, in one single narrations made of various contributions, the complex scenery of contemporary Interiors by means of words that best characterize them. Words denominate things, words tell stories, word open to other worlds and to different ways of thinking. We also wish to understand, discuss, and compare everyone's notes without any need of traditional classification. While going around, words spread ideas and stimulate images. In a steady process of self reinvention, words are never definitive and fixed, on the contrary free and open to change. Words represent things and things can be an instrument to create new stories and ideas. As words transform with time in any society, country or economy we should look for the "key words" of Interiors: we will freeze-frame certain ideas, by clarifying and asserting them – always remembering they belong to an open panorama of thought.

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ISBN 978-88-422-1947-7



9 788842 219477