Carola D'Ambros Politecnico di Milano

Interiors as a Synthesis of Arts Abstract

Interiors as Synthesis of Arts and a Critical Investigation Methodology:
Milanese Architects, between French and Italian Artistic and Architectonical Influences (1948-972)

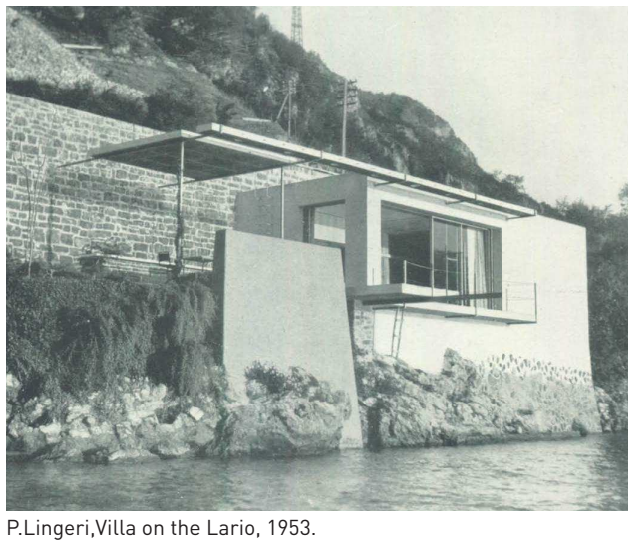
NAME: Carola D'Ambros

AFFILIATION: DAStU, Politecnico di Milano - LéaV, École Nationale Supérieure d'Architecture de Versailles
E-MAIL ADDRESS: dambros.carola@gmail.com

KEYWORDS: synthesis of arts, domestic interiors, Milanese architects, critical investigation methodology, Italian and French influences.

ABSTARCT:

The research aims to define a particular analysis methodology of interior design obtained through the use of different investigation tools. This multi-instrumental investigation pursues the comprehension of the project's maturation process, of the relationship between the inhabitant and his house and of the variety of "figures" and "effects" that the dialogue between arts and interior design leads to.
In detail, the analytical procedure consists of: Spatial analysis able to investigate the relationship of the various environments; Genetic analysis – developed in the context of literary text criticism, then applied to architecture by Bruno Reichlin (2013) – performed by retracing the steps of project's production and elaboration until the final form; Inter-textual analysis that takes into consideration works and "texts", with which the designer came into contact, and how they are merged during the creative process; Perceptual analysis used to investigate the "perceptive devices" used by the designer to create an emotional reaction in humans in relation to space; Receptive analysis, which studies the critical approach to the art work.
It is hypothesized that the potentialities of this analytical procedure can be more highlighted through its application to a particular selection of interiors. For this reason, a series of emblematic projects of the parallel artistic and architectonical influences between France and Italy is considered the object of this investigation method.
The choice to have as a subject a corpus of domestic interiors designed by Milanese architects – S. Asti e S. Favre, G. Aulenti, O. Borsani, J.C. Colombo, P. Lingeri, R. Menghi, G. Minoletti, B. Morassutti, I. Parisi, U. Riva, A. Salvati e A. Tresoldi, E. Sottsass, N. Vigo, M. Zanuso – from the late 1940s to early 1970s derives from their proven ability to collaborate with artists thanks to which they deal with continuity on the theme of integration of arts and they introject creative and compositional processes typical of artists. The choice of interior as an object of analysis is dictated by its nature of: articulated spatial device determined by the way in which environments are linked, proportioned, illuminated; polysemic place marked by a precise Stimmung, polychromy, views of urban or natural landscape, presence of art works.
The research result will highlight the potential of a transdisciplinary method of analysis, the peculiarities of a domestic interior, the interrelation between artistic disciplines and above all the phases and mechanisms of the conception and design of the interior up to its realization.

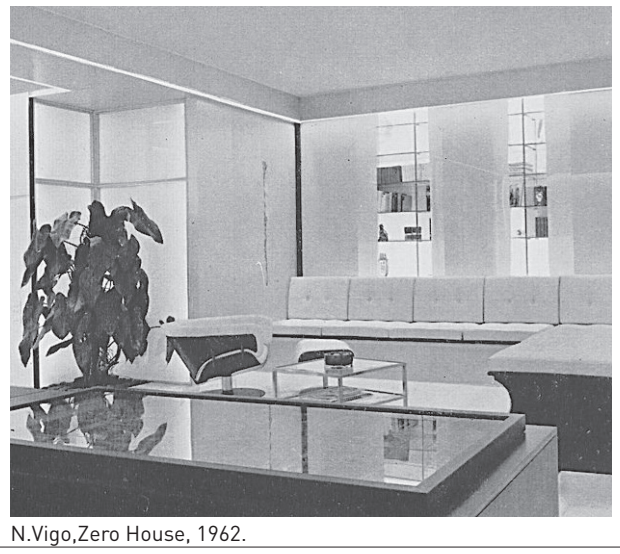

P.Lingeri,Villa on the Lario, 1953.

S.Asti, S.Favre,Flat in Milan, 1957.

E.Sottsass,Flat in Milan, 1958.

O.Borsani,Villa Tassara, 1953.

J.Colombo,Flat in Milan, 1965.


N.Vigo,Zero House, 1962.

B.Morassutti, Flat in Milan, 1971.