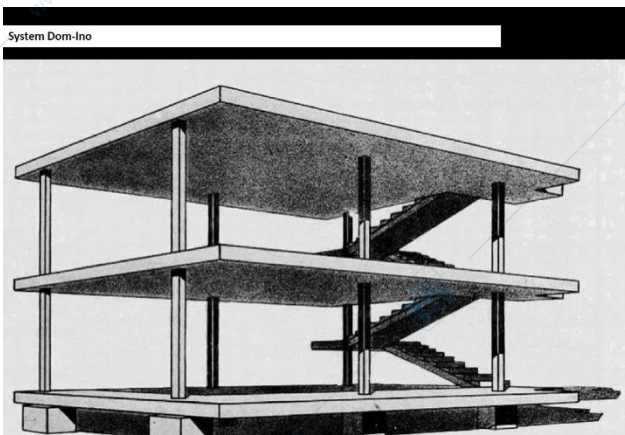


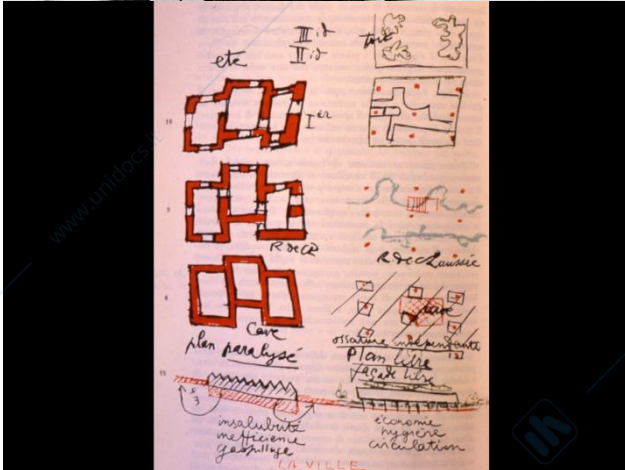
THE BROKEN INTERIOR



The cover is an intervention by Coop Himmelb(l)au in Vienna. It was very famous intervention in the city centre where we see the contrast between the end of 19th century buildings with certain soberness and neoclassical in its order and consistency, but at the same time part of that huge and modern process of urban renewal that took place in the second half of the 19th century after the creation of the so-called "the ring". You can see this rationality in the composition of this buildings. These new organisms (sort of skeleton of a strange prehistoric creature) landed on the top of this building destroying the existing traditional roof and imposing its new disorder and random geometry on it. This is a way of conceiving a complete revolution and decomposition of the traditional way of conceiving not an interior but an architecture in the whole sense of the building.



We have to go back to the beginning of the 20th century, around 1940-50 (beginning of the I World War) when Le Corbusier set up the so-called "Domino" system. This was nothing more than a very rational reinforced concrete frame composed of pillars and slabs. In Le Corbusier's mind this was the starting point for a new kind of architecture.

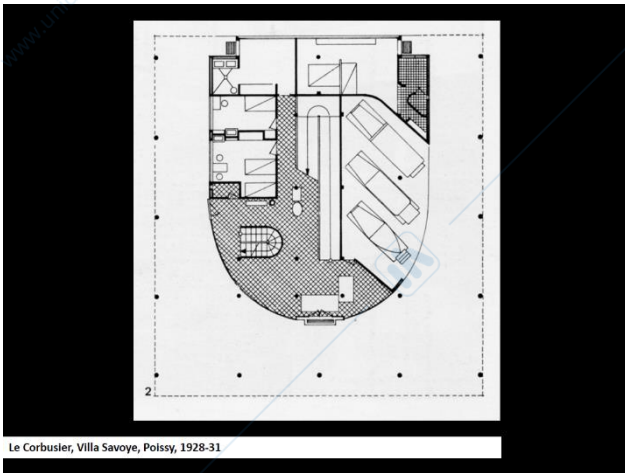


This is a masterpiece of the communication of new ideas. In the left-hand side, we can see a very static plan: red building composed of white bricks; very rigid and static layout with only some small hole or cuts which are windows and doors. This is not a healthy and efficient plan.

On the right-hand side, you can see instead a new solution and approach. You can see what resistance domino is, it is a free plan that has been completely made free for every kind of shapes and interventions you want to make within this frame.

This is not what professor wants to talk about, but it is to remind us this sort of revolution made by Le Corbusier and many of his colleagues, which was to find a new freedom for interior spaces. Thanks to this

very rational frame of pillars which are a sort of wood in reinforced concrete, there are some points in the plan within which you can do whatever you want in terms of space and rooms division. This was a revolution.

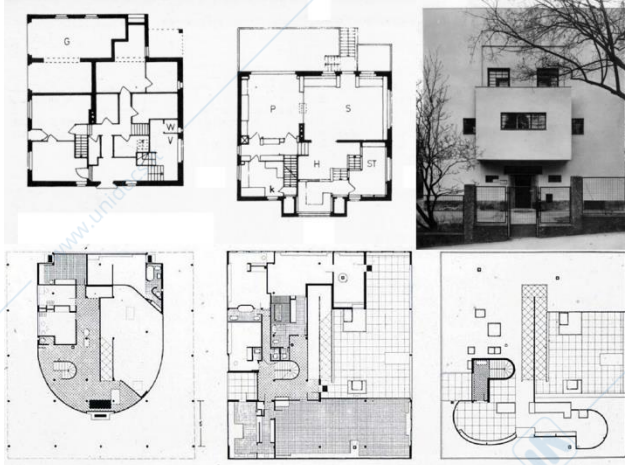


This is the famous plan of the Villa Savoye in Paris (one of the most famous masterpieces by Le Corbusier). It can clearly be seen the grid (rational wood of circular reinforced concrete pillars) and then inside whatever shape you want. This was a way of conceiving new architecture starting from the plan. Revolution operated at the level of the plan.

The following ones are different perspectives from which to look at the design of contemporary interiors of the 20th century, in order to have an overview about different strategies of approaching the interior design starting not from the plan (not only from the revolution of a plan) but rather from the revolution of the section).



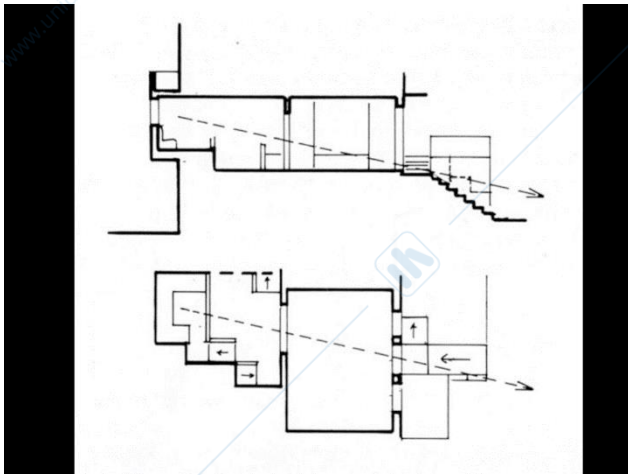
Adolf Loos was one of the most famous characters in the search for new spaces. The Villa Moller in Vienna, designed and built at the end of the 1920's, was set up with the concept "*Raumplan*". This was a more rational way to conceive and look at the design of the section of a building.



On the upper part of the slide there are the plan and elevation of the Moller house and on the bottom, the plans of the Villa Savoye by Le Corbusier.

If you compare them, you can see a huge distance between these two masterpieces designed and built more or less in the same years. With Le Corbusier, we have a sort of liberation in plan, but we have quite rigid way of designing the section because you have 3 levels (floors), always each floor with the same height. That means that you are not able to change the height of the section because you have a "free plan" (this is how Le Corbusier calls it) and you always have the same design. This was a sort of problem (or even a mistake) in Adolf Loos mind because he thought that it is quite strange to have the same height in bathroom and living room, for example. We

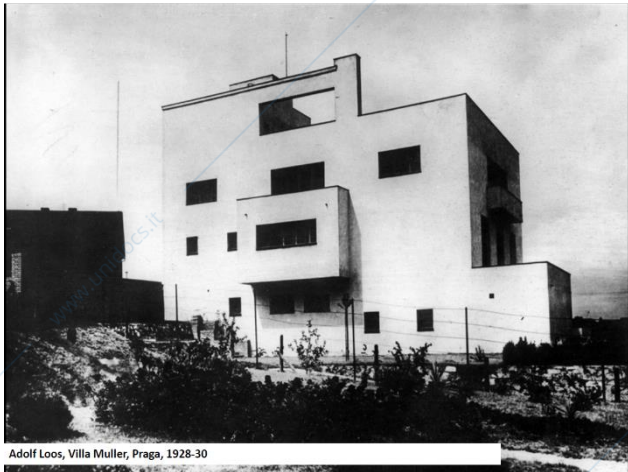
have different functions and so we need also different heights. Adolf Loos tried in his design to consider this factor in the composition and design of his houses and buildings. This is the main concept of the "*Raumplan*", the idea of having different heights for different spaces.



It is quite clear looking at this section; they are both the same plan. You can see how there is a more complex way of conceiving (if compared with the Villa Savoye) the section.

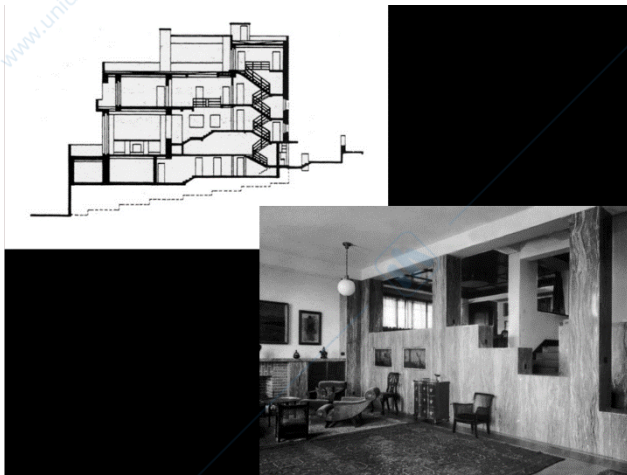


If in plan apparently, we have a quite traditional way of designing the houses of Adolf Loos (with big bearing walls and the squared rooms) in section, this changes. You have different levels with a different height and so you can have more complex different spaces. At the same time, you can have different perspectives (oblique design of perspectives within the house, connecting the levels and making the space flow and be more complex).



Adolf Loos, Villa Muller, Praga, 1928-30

This is another really famous house designed by Adolf Loos, Villa Muller. You can see also from the outside, with these blocks emerging from the flat surface. The shape of the building is somehow mirroring or exposing the section of the building in its elevation. (there is a play in composition which is quite different if you compare it to the elevation of the Villa Savoye). Again, there is a play with different functions and different shapes of sections of the building.



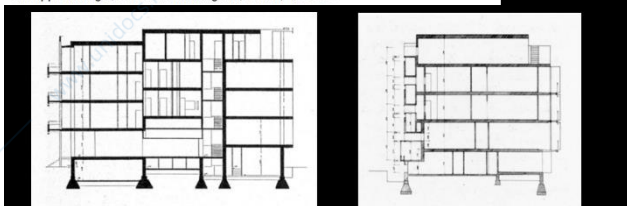
Here you see that you have a completely different relationship between different spaces in the same house, because there are spaces mirroring the path of the staircase and also a flow of space between different parts of the house (in terms of air flowing, perceptions, perspectives and lights).



Giuseppe Terragni, another great guy of the European rationalism and one of the best Italian architects of the 1920s and 30s, also creator of the *Casa del Fascio*, did this Casa Giuliani-Frigerio. This is a quite small building in Como; not a huge project, but a project in which Giuseppe Terragni played with space, surfaces and sections of the building.



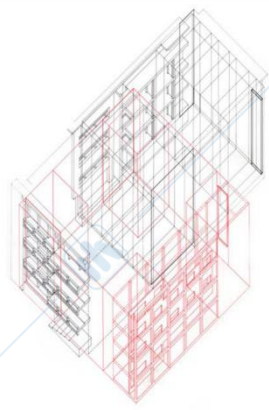
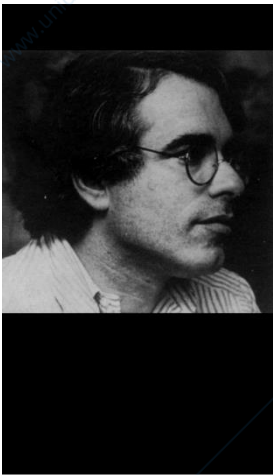
Giuseppe Terragni, Casa Giuliani-Frigerio, Como, 1939-40



Here we can see the plan and two (longitudinal and cross) sections of the building. You can see how the building is made; structurally there are three apartments on each floor so there are the apartments, the service block (elevator and staircase) and you do not have a pillo-T or domino system but rather not continuous main bearing walls. Again, you have a structural system which is not following Le Corbusier free plan. You have another plan system. Terragni divides into three parts this system and then started to play with the section. These are quite small and cheap apartments, and he wanted to optimize the use of space and light entering the building. For this reason, he played with the orientation of the building; there is an overlapping of different surfaces (great play in the way each room is composed and superimposed with the next one).

On the longitudinal section (on the left-hand part) can be seen how these three apartments are not on the same level but rather they are staggered (Terragni staggered them between each other in order to be able to play with light; you can allow to have light from above and also differentiating the exposition to the sun and exteriors). This is a quite simple building if you just glance at it but looking at the sections and plan it's much more complex.

On the right-hand part section, you can see a complex way of placing the services and levels staggered in order to get light not only from the bathroom (which is on the elevation and façade) but also through the cuts (Wholes) to take the light in the core of the building. These are complex strategies in the section which demand high degree of creativity and are a kind of puzzle difficult to put together. It was also quite modern the way Terragni designed flexible walls (moving) to optimize the use of this floor.



OSUPEP TIRREBON TRADUZIONI SCOPRIRE CRITICITÀ PETER EISENMAN

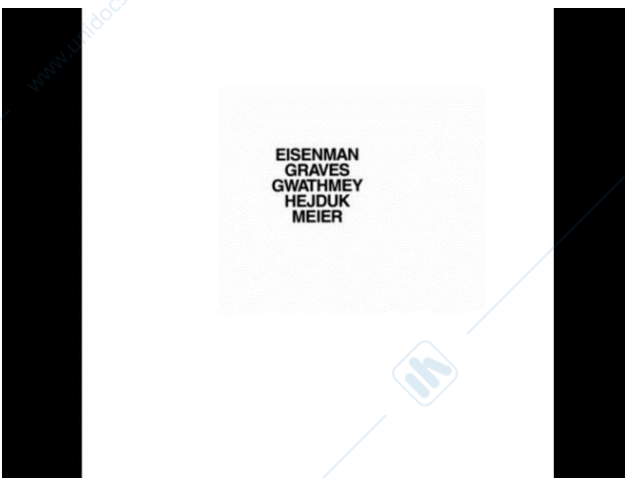
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Terragni was the master of composing and decomposing to break up things and buildings.

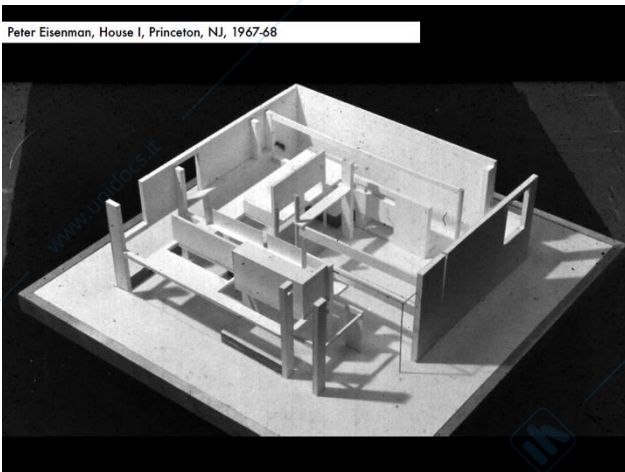
Another great architect still alive is Peter Eisenman, based in New York. He sometimes said, "I am Terragni". He was one of the first to underline the role and potential of Terragni in the second part of the 20th century. Terragni had an uncomfortable legacy because he was fascist (designed *Casa del Fascio*) and had an ideological problem with him, but Peter Eisenman was one of the first in the 1960s to take his work and study it to reinterpret not only for historiographical purpose but to use this legacy in order to conceive his own architecture.

(Left image) This is a book called "Transformations, decomposition critics" with an axonometry on cover of one of Terragni's building, which was disassembled by Peter Eisenman and analysed in order to take

possess and penetrate Terragni's architecture and outstanding way of designing buildings.



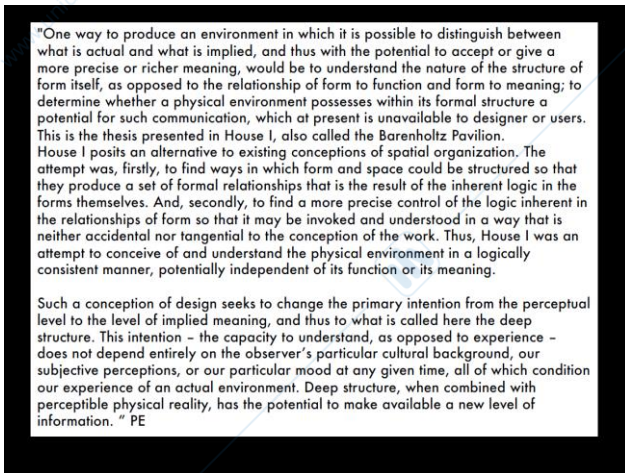
These other names (surnames) are the New York Five: five architects working in New York from the 60s. They were famous due to their various projects because they took the work of some of the rationalism (masters of rationalisms such as Le Corbusier) (Eisenman took Terragni) and they used this vocabulary/language in order to reinvent or as a construction material to build their own architecture.



Peter Eisenman, House I, Princeton, NJ, 1967-68

Peter Eisenman tried to use Terragni as a sort of vocabulary or dictionary of a certain kind of architecture (particular kind of rationalism). He broke up Terragni's work in many different parts and elements as you can see in the image: the wall, surfaces, the window, the pillar (square, circular, pillo-t), salbs, balcony... He took all the elements and considered them as some bricks (letters of the language vocabulary) of the language. Once you have these small elements, you can reassemble them putting together a completely new strategy/approach/philosophy/meaning. This idea of decomposing another architecture and recomposing (reassembling) in the 1960 is what Eisenman did; it is an architecture playing with an architectural language. There is a great connection between structuralism (general theory of culture and

methodology developed in 50s-60s) and this structuralist approach in architecture. In particular, Eisenman's houses were named "House I", "House II", etc because they were intended to be the progressive stages of this structuralist research. This were kind of tests of this logic of breaking everything into smallest part of this language and then reassembling together all this parts.

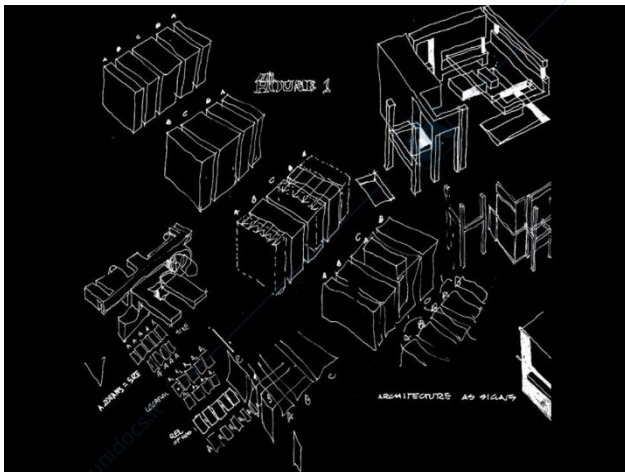


"One way to produce an environment in which it is possible to distinguish between what is actual and what is implied, and thus with the potential to accept or give a more precise or richer meaning, would be to understand the nature of the structure of form itself as opposed to the relationship of form to function and form to meaning;" This is a statement saying we don't want to investigate the relationship between form and function but rather focusing on something else: the nature of the structure itself.

"to determine whether a physical environment possesses within its formal structure a potential for such communication, which at present is unavailable to designer or users.

This is the thesis presented in House I, also called the Barenholtz Pavilion. House I posits an alternative to existing conceptions of spatial organization. The

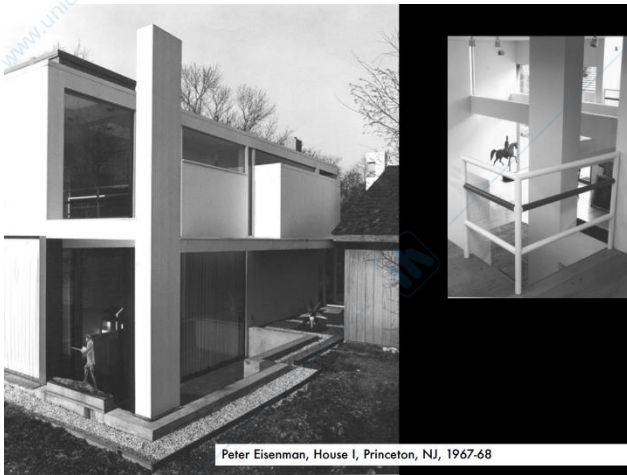
attempt was, firstly, to find ways in which form and space could be structured so that they produce a set of formal relationships that is the result of the inherent logic in the relationships of form so that it may be invoked and understood in a way that is neither accidental nor tangential to the conception of the work. Thus, House I was an attempt to conceive of and understand the physical environment in a logically consistent manner, potentially independent of its function or its meaning." This is a tortuous approach to architecture (architecture reflecting upon architecture). It is an attempt to conceive of and understand the physical environment in a logical consistent manner, potentially independent of its function or meaning. The meaning of the architecture is not the point; there is a sort of lack in communication because it is not the point, and its independent in its function because form follows function is not the point of this house.



These are Eisenman's disassembling and decompositions (breaking up the interior into different parts and elements). Here you can see a sort of cake of architectural volumes.

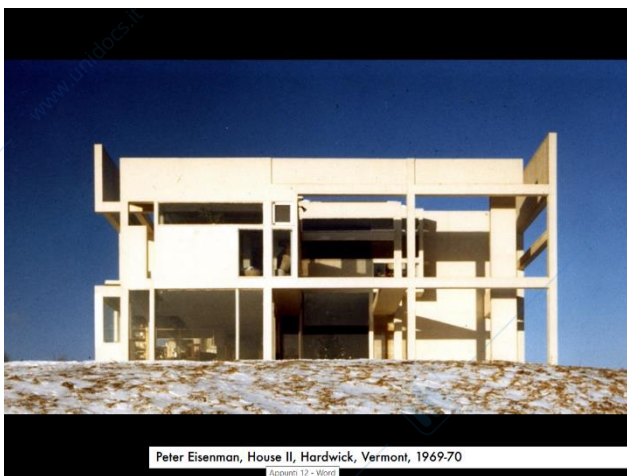


Disassembling the Casa del Fascio. The elevation is again a masterpiece. You can see the complexity of Terragni's architecture, in which there are many depths to the rational avant-gardes, but there is something more. There is an outstanding way of playing and carving these holes, wholes, facades out of a block of concrete or stone and inventing these graphic patterns with windows, balconies, etc. (inventing overlapping surfaces which have a great impact in the interiors in terms of light, space, height and so on). This is a really important moment for Italian architecture.



Peter Eisenman, House I, Princeton, NJ, 1967-68

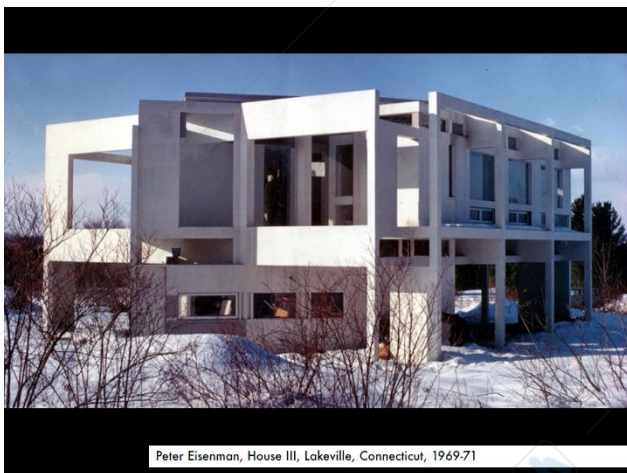
Eisenman reflected upon and exploited this legacy in order to make his own explorations and reflections about architecture in the 60s. Again, highlighting not the functional task of architecture but rather considering, reflecting and playing with the inner logic of the architecture (playing with its basic elements of modern architecture: pillar, wall, surface, window, roof, beam...)



Peter Eisenman, House II, Hardwick, Vermont, 1969-70

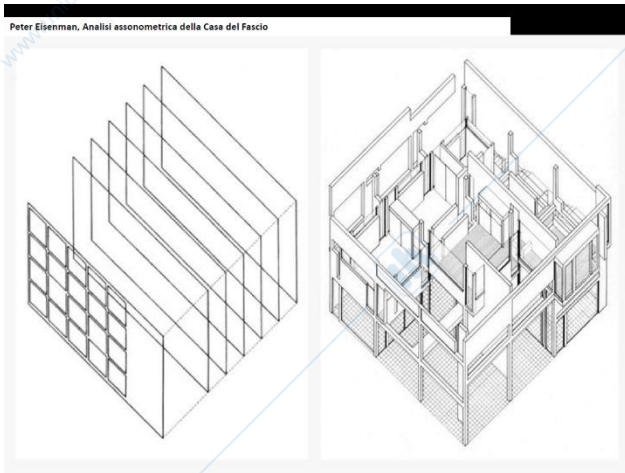
Appunti 12 - Word

This is the House II; a further development cutting and using (playing on the theme of the frames, sort of domino system but more Terragni-like reinforced concrete frame, which is filled with walls or glass in order to play again with the logic of architecture).



Peter Eisenman, House III, Lakeville, Connecticut, 1969-71

This is the House III; another experiment or challenge on this theme.



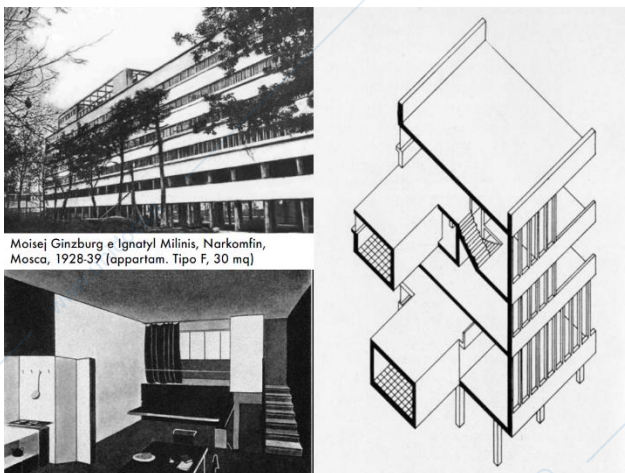
Peter Eisenman, Analisi assonometrica della Casa del Fascio

The drawings are important to understand the way in which Eisenman was working and thinking at that time. This is an axonometric analysis of the *Casa del Fascio*.



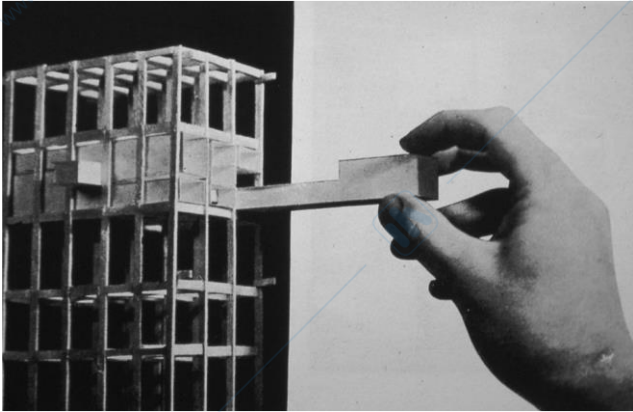
Moisej Ginzburg + Ignatyl Milinis, Narkomfin, Moscow, 1928-39

Another interesting example of the heroic season of the avantgarde on this theme is the Narkomfin.



Moisej Ginzburg e Ignatyl Milinis, Narkomfin, Mosca, 1928-39 (appartamento. Tipo F, 30 mq)

We can underline the complex section of this building and so all the connections of the sections of these apartments to the political and social situation of Russia at that time. This is not only a play in section but rather an attempt to bring revolution into housing models. Here the section is somehow social or politically oriented.



In France the *Unité d'Habitation* was designed following this rational approach of volumes games that can be visible in the section and in the façade composition.

Le Corbusier, *Unité d'habitation*, Marsiglia, 1947-52



But it is in India that Le Corbusier sections solution were really experimented. Very different approach from Villa Savoye where the starting point was the plan, rather here the starting point is the section of the building. In the design of *Villa Shodhan* the approach is visible from the façade: the building is like a sponge able to flow away rains, thanks to the big roof, but at the same time it is a structure able to guarantee a passive system of ventilation, thanks to the free volumes. It is almost a cube which is cut in the elevation and in a deeper sense it is carved out of the concrete in order to get complex spaces within the building allowing the wind and also the nature to penetrate the building and also in order to have complex spaces, multi-functional and multi-perspective spaces.

Le Corbusier, *Villa Shodhan*, Ahmedabad, 1951-54



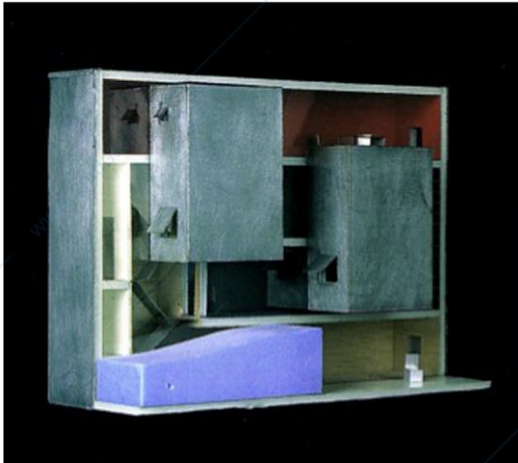
Le Corbusier, *Villa Shodhan*, Ahmedabad, 1951-54



Play of lights, dark spaces and openings in the core of the building where you need more light. It is also interesting how he plays with staircases with a hole above them that allows you to look at the sky.



Jumping in our millennium, 1999-2000, a recent project by MVRDV in Amsterdam, *Borneo 12 House*, is made of buildings designed following the development of the neighborhood. The shape of the buildings is quite traditional, gothic lot (typical from northern Europe, 2 blind walls) 5x16 m, and for this reason the section volumes were studied in order to improve the use and the balance between the parts.



Slides: "In Borneo-Sporenburg Amsterdam (the most compact new housing district in The Netherlands) two dwellings have been designed that aim for the greatest possible spaciousness and versatility within a limited envelope. The Borneo Sporenburg area (east of Amsterdam City) is a former harbour area. The harbour moved to the west, in the direction of the sea. Adriaan Geuze of West 8 Landscape Architects tried to develop the Borneo Sporenburg area into a kind of old fashioned neighbourhood like 'De Jordaan' in the west part of the Amsterdam inner-city. The 60 terraced houses on Borneo refer of course to the Amsterdam Canal houses."

Slides: "On Borneo plot 12 a private experiment has been designed to fit the allocated width of 5 metres and depth of 16 metres. Because of the narrow plot and the fact that only half of the width is being used, the outcome was a private alleyway and the narrowest house imaginable: only 2.5 metres wide. The method of dividing land into strips used in West 8's

original plan is realised here in its most extreme form. The full length and height of the half that has been built along the 'alley' has a glass façade, while the front and back have been left entirely closed. This open façade turns the house to face the alley."

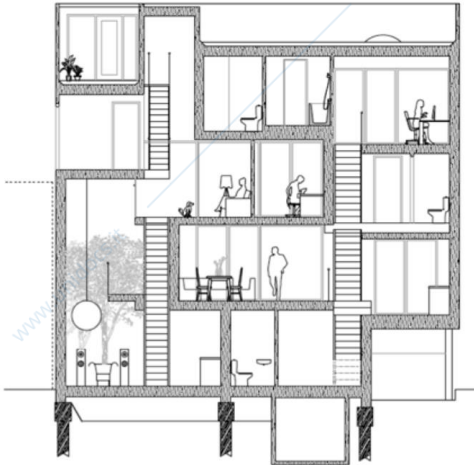
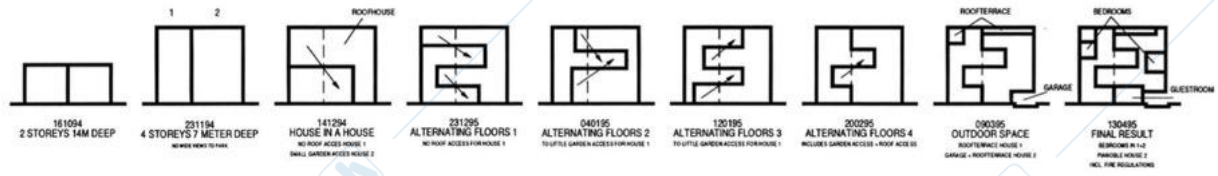
Slides: "The strip consists of a composition of extremely varied spaces. Interior and exterior spaces are all one: an extremely narrow house becomes an extremely wide house. The alley accommodates three elements: a block for storage whose roof slopes up from the street and provides a place to park; and two closed volumes, one block for a guest room and bathroom and one block that provides extra width locally to the two studios on the first and second floor. The last two volumes are hung on the glass façade, shutting in the exterior space and livening up the alleyway. It is lit by outdoor lighting that also allows the interior to be provided with any desired level of illumination. The use of electric lights inside is avoided."



MVRDV, *Double House*, Utrecht, 1995-97

Other famous project by MVRDV is the *Double House* in Utrecht, where the sections allow to understand that the volumes were designed with no rigid divisions. The building hosts 2 vertical apartments. The façade is like an x-ray of what is happening inside.

They play a lot with diagrams and schemes in order to avoid rigid divisions but rather intersections in order to optimize the space and make it more interesting.



Looking at another reality, a very famous house designed in Tokyo by **Sou Fujimoto** is the *NA House*. The section of the house show a **very unconventional interior**: no homogeneous levels but many spaces reduced in size are displaced in a complex way inside the whole structure. Even if the divisions are evident, all the spaces are connected in a magistral way thanks to the usability of every plans. From one hand it follows the typical Japanese minimalism (large glass facades, reduction of frames to the minimum), on the other hand we have an opposite kind of approach in terms of sections, since he had such a small house, he applied the concept of *raumplan*, different heights for different (small) rooms, in order to have many different functions under the same roof.

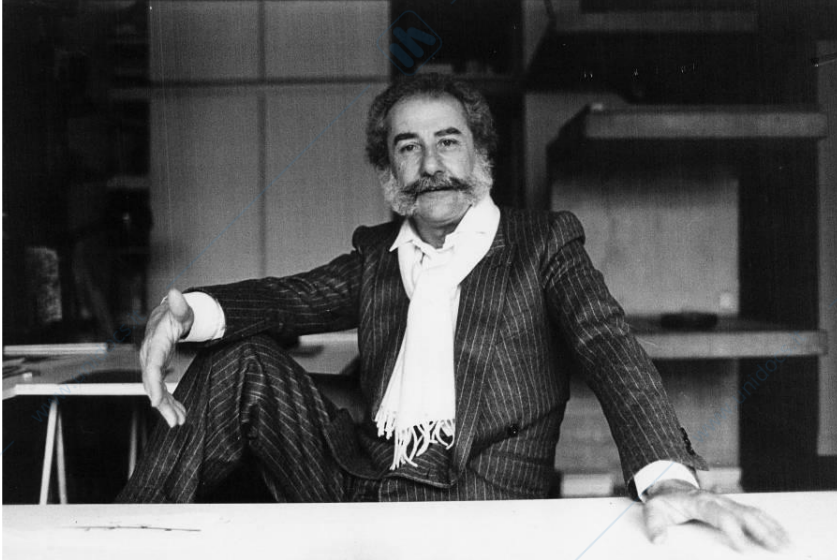
Sou Fujimoto, NA House, Tokyo, 2007-2011



Instead of having 3 homogeneous levels there are many more, everything is broken up into small spaces, but at the same time everything is connected because there are no vertical divisions, the “rooms” look like flying carpets. At the same time overlapping of functions and spaces, is it minimalism, mannerism, is it dividing or unifying? It is both.

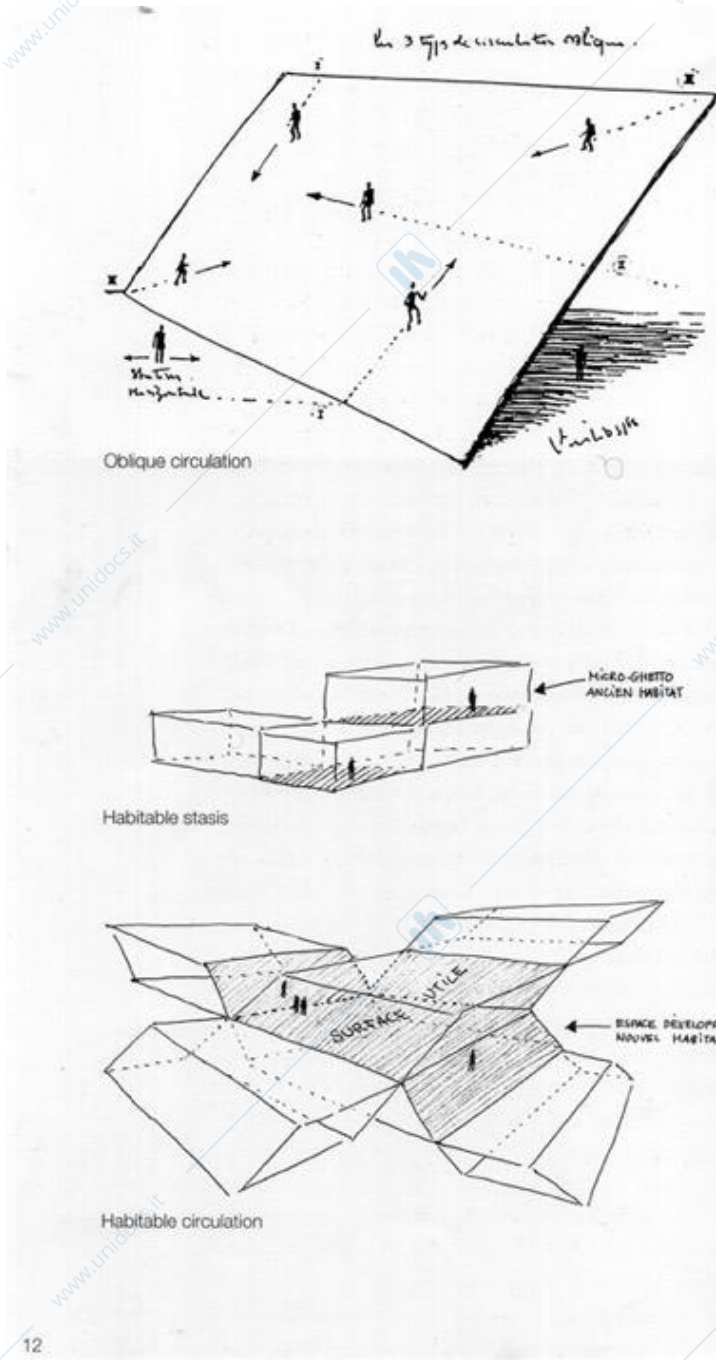
Slides: “House standing within a residential district in central Tokyo. To dwell in a house, amongst the dense urbanity of small houses and structures can be associated to living within a tree. Tree has many branches, all being a setting for a place, and a source of activities of diverse scales. The intriguing point of a tree is that these places are not hermetically isolated but are connected to one another in its unique relativity. To hear one's voice from across and above, hopping over to another branch, a discussion taking place across branches by members from separate branches. These are some of the moments of richness encountered through such spatially dense living. By stratifying floor plates almost furniture-like in scale, throughout the space, this house proposes living quarters orchestrated by its spatio-temporal relativity with one another, akin to a tree. The house can be considered a large single-room, and, if each floor is understood as rooms, it can equally be said that the house is a mansion of multifarious rooms. A unity of separation and coherence. Elements from furniture scales come together to collectively form scale of rooms, and further unto those of dwellings, of which renders the city. The steps between the plates at times will become seating and desks, at times as a device segmenting a territory, and at times each akin to leaves of the foliage filtering light down into the space. Providing intimacy for when two individuals chooses to be close to one another, or for a place

afar still sharing each other's being. For when accommodating a group of guests, the distribution of people across the entire house will form a platform for a network type communication in space. The white steel-frame structure itself shares no resemblance to a tree. Yet the life lived and the moments experienced in this space is a contemporary adaptation of the richness once experienced by the ancient predecessors from the time when they inhabited trees. Such is an existence between city, architecture, furniture and the body, and is equally between nature and artificiality."



CLAUDE PARENT (1923-2016)

Another perspective is the idea of the broken interior conceived by **Claude Parent**, French architect. Parent designed a theory to make revolution with the "Architecture Principle" wrote in 1963 with his group formed by a philosopher, an artist and a sculptor. In this group there was a great connection between different arts and perspectives. He thought about the connection between parts and perspective, but the most interesting point of view they formulated was the **function of the oblique**. The idea was based on the will to change the traditional dictatorship of the horizontal plans. Read the following slide.



this structure, in an attempt to test the equilibrium and habitability of inclined slopes and to determine the best choice of angles for the different living spaces. But the 'events' of May 1968 – which began, as everyone knows, on the campus of Nanterre – effectively put a stop to our *psycho-physiological* experiment.

However, the most important work of the group is to be found elsewhere, in the development of the theory known as THE FUNCTION OF THE OBLIQUE... To elaborate the theory, it was absolutely essential to have a publication, a 'manifesto' – hence *Architecture Principe*, nine issues in total, edited jointly by me and Claude Parent, from 1966 on. That was thirty years ago.⁴

'The function of the oblique' had its origins in the concepts of disequilibrium and motive instability. The idea of using the earth's gravity as a motor for movement inspired a very Galilean utilization of the INCLINED PLANE – a building form in which the horizontal was used only as a means of establishing a 'threshold' between two slopes.

After the HORIZONTAL order of the rural habitat in the agricultural era, and the VERTICAL order of the urban habitat in the industrial era, the next logical (or, rather, topological) step was for us the OBLIQUE order of the post-industrial era.

To achieve this, it was necessary to discard the notion of the *vertical enclosure*, whose walls are made inaccessible by gravity, and to *define habitable space by means of wholly accessible inclined planes*, thereby increasing the usable surface areas. This was, in essence, the principle of HABITABLE CIRCULATION.

In contrast to partitions or vertical walls, which provoke an opposition between *in front* and *behind*, a combination of oblique and horizontal planes would result only in *above* and *below*; surface and soffit. Thus the artificial ground of the dwelling would become a LIVING GROUND enclosing all the various articles that are required for domestic life.⁵

By setting the structure on an incline, and by making every part of the built surface (except for the underside) habitable and accessible, *the range of truly habitable spaces would be considerably increased*, at the scale of both the individual dwelling and the building as a whole, since the vertical facade would also cease to exist.

The objective of our research was to challenge outright the *anthropometric precepts of the classical era* – the idea of the body as an essentially static entity with an essentially static proprioception – in order to bring the human habitat into a dynamic age of the body in movement. In our work, the *traditional stability* (habitable stasis) of both the rural horizontal order and the urban vertical order gave way to the METASTABILITY (habitable circulation) of the human body in motion, in tune with the rhythms of life. The space of the body became MOBILE. The limbs of the individual became MOTIVE. And the inhabitant effectively became LOCOMOTIVE, propelled by the (relative) disequilibrium created by the gravity of planet earth, the habitat of our species.

Oblique architecture thus became a *generator of activity* which used physiological principles to make buildings more habitable. 'It is not the eye which sees', according to the philosopher Maurice Merleau-Ponty, but *'the body as a receptive totality'*.

The typology of the inclined plane, by increasing usable surface space, also preserved that rare and extremely precious commodity: real space, as distinct from the space of the atmosphere or the liquid element of the hydrosphere.

In the work of the group, the 'making of the architectural OBJECT' was superseded by the 'making of the JOURNEY'; the classical building finally gave way to the *bridging structure*, which, through the non-Euclidean geometry of its large inclined arches, allowed the full expanse of the landscape to unfold.⁶

In this regard, I should indicate that the illustrations in the *Architecture Principe* magazine were obviously not of architectural or even urbanistic pro-

jects, but were simply statements of PRINCIPLE – concepts intended to outline the theory of 'habitable circulation' (with theory, in this instance, remaining true to its origins in the Greek *theoria*, which means both 'procession' (parade) and 'process').

In conclusion, I would like to mention that my interest in the oblique extended beyond the limits of my collaboration with Claude Parent. After I became co-director (with Anatole Kopp) of the Ecole Spéciale d'Architecture in Paris in 1972, my teaching concentrated on the development of technical research into the organization and the precise morphology of oblique volumes. Several student theses were devoted to this theme, but after a few years the overwhelming difficulties of building an oblique habitat led us to abandon this work, which seemed to offer no practical benefit to young architects starting out in the working world.

Since being forced to abandon the SPACE of the oblique, I have devoted myself to TIME – or more precisely to the diverse phenomena of acceleration in this era of the 'global village'. The focus of my research has shifted from TOPOLOGY to DROMOLOGY, i.e. the study and analysis of the impact of the increasing speed of transport and communications on the development of land-use. But that, as they say, is another story.

Notes

- 1 See *Bunker Archéologie* (Centre de Création Industrielle, 1975; second revised and expanded edition Demi-Cercle, 1991). This second edition has been published in English as *Bunker Archeology* (Princeton Architectural Press, 1994).
- 2 See *L'Insécurité du territoire* (Stock, 1976; revised edition Galilée, 1992).
- 3 See *Vitesse et politique* (Galilée, 1977), p. 16. Published in English as *Speed and Politics* (Semiotexte, 1986).
- 4 See *Architecture Principe* (L'Imprimeur, 1996), a new compilation of the nine issues of the manifesto magazine.

Topics: horizontal world linked to agriculture, vertical era linked to the industrial revolution and then the postindustrial period identified by oblique structures.

Lorenzo Bini - Binocle<https://binocle.it>

He's an architect based in Milan, next to Città Studi, closed to the Politecnico campus. He's office is located inside one of the "Cremlino" Domes. He designed the *Massimo de Carlo Gallery* following strategy based on the dialogue between the present and the Piero Portaluppi heritage.

The project analyzed in this lecture was designed with his previous office, StudioMetrico, and it's a project about the core of his practice: the interior intervention and transformation of the existing building.

The project is the Bastard Store in Milan. The client was a friend of the architect that from the Poli started his own business in the skating world.

The first step of the process was to find the right place. The architect found an old fiat car store that in the past was the Cinema Istria. The place was perfect! A quite elegant area characterized by concrete volumes.

The second step was based on the research of all the possible information: pictures, drawings, writings, everything to understand the soul and the original design of the cinema. After a huge research photos, plans, etc were found and another time the sections were the best drawings to explain the building.

Following the hierarchy of the research the concept was studied analyzing skateboarding topic and it was interesting to understand how the practice was really linked to architecture.

The sub-culture of the skate is directly connected with the architecture and with the city ... urban solutions were used across the years to be part of the skate practice. Cities are transformed by skaters in order to obtain suitable solution ... benches, bins, etc. can be used to guarantee the solution to make different movements.

This use of skate like a tool to use architecture in a different way is visible in the use of the bridge in Potenza, a structure in concrete with fluid shaped.

After all the research, he focused on a sort of a survey about the client and its taskforce ... music in the office? Yes or No, needs, ideas, etc. The collection of different elements directly linked with all the people allowed the architect to shape the idea of the different spaces.

The first solutions were expressed with sections and elementary maquette. When the project was defined, the works started and the creation of all the different spaces too.

All the building was translated into the headquarter of Bastard and was composed by different areas with different functions:

offices, showroom, showcases, scaffolder to practice the skate ... etc ...

- Creative department was designed in the tribune spaces thanks to a system of beams and plans
- Bastard bowl was the core of the store ... it was a very sophisticated solution designed to be practiced with skate ... the shape was generated following a Californian pool used to skate ... the structure was designed with the double material iron and wood. The wooden skeleton was cut following the drawings and assembled by the owner and his colleagues
- The corporate images were also designed to communicate the soul of the brand. So, the architect starting from the logo, the info signals inside etc.
- The solution adopted in the material choices was linked to the low budgeted approach: floors and other surfaces were maintained in the original status: marble, wood, particular lamps, etc.
- A feature of the store is the combination between privacy and open space solution. An example is the design of the offices that were composed by walls able to create a room, if the people are sitting, or to be a simple division not for the eyes if the people are standing.
- In 2009 the project won the Interior of the Year prize

Last chapter of the project end few months ago when the disassembling mode started. The Bastard bowl thanks to his design was disassembled and now it is waiting to be collocated in some area, maybe a public space.

A complete circle started like BASTARD and closed like **BASTARD** the location is turning into a Brazilian restaurant ... xoxo