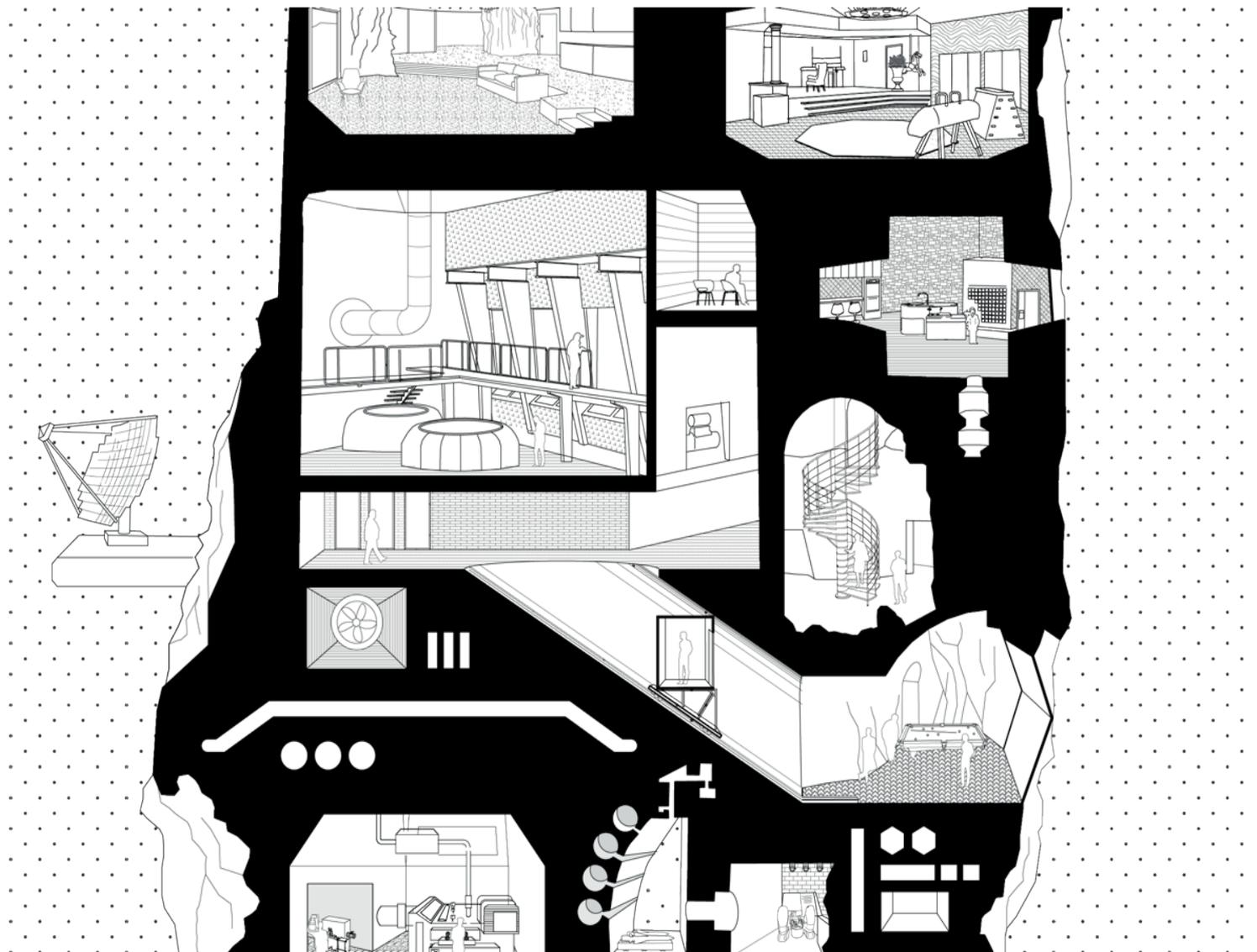


INTERIOR TALES

2A+P/A



WORKSHOP

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Introduction

Architecture is not anymore the main instrument to produce the city.

In an epoch in which the transformation of the existing is more relevant than the processes of urban expansion, the system of objects and the interior space are the true protagonists of the city project. As Andrea Branzi affirms, "the factories have been abandoned and the office spaces emptied; campuses and schools are occupying industrial areas; historical buildings are transformed into banks and data centres; warehouses are now design studios, fashion ateliers, shopping centres, housing or movie sets; office spaces are converted in art galleries or hotels; parking buildings transformed into recording studios, basements in research centres. We work at home and live in the office."¹ A metabolic process is operating in the city, where it becomes possible to "modify the space we inherited from previous urbanization processes in order to fulfill our inhabitation, production, commercial or marketing needs"².

The workshop intends to analyze the potential of some specific movie scenes to act as model of interior spaces, proposing an experimental process of translation from the cinematographic to the architectural space. The idea is to push the visionary power of certain film sequences in order to explore the transformative potential of the interior space. Experimenting and playing with the interaction of different tools we aim to communicate, describe, imagine and ultimately design urban spaces. Several elements proper of the architectural design process are implied in this intensive exercise: analysis, reconstruction, narrative and representation.

Each group formed of two students will analyze specific sequences of an assigned film and then reconstruct the space represented in the movie with the instrument of the perspective section. Each group will have to describe in a single large drawing moments of the movie itself, sampling from the scenes the necessary elements to construct an implicit narrative within the drawing. Given the fictional character of such spaces, a process of completion, design and narrative invention is implied in the translation from the film to the drawing.

Furthermore each group will have to produce a text in the form of a short story that, inspired by screenplay of the movie, will have to bridge the film and the drawing a spin-off of the movie itself with the elaboration of particular characters, spaces or moments.

For example we recently designed an imaginary section of Mr. Scaramanga' island - the Tailandese secret headquarters of the the James Bond's villain in the movie "The Man with the Golden Gun"- accompanied by a short story in which we described an hypothetical meeting between the evil character and his architect, the designer of his hidden base. Yet, imagining such encounter, other than being a pure fantasy speculation, became the starting point for a deeper reflection on the relationship between ecology, technology and architecture.

Considering the relationship between space and people at the core of architectural research, the workshop will produce projects that are narratives. Such method aims to tackle the issues of architectural and urban design from a different angle, pushing the students to elaborate and describe an interior vision as projective vision. From this point of view the workshop will provide specific tools to further develop, spatially and conceptually, the projects that are currently being elaborated the design studio.

¹ Andrea Branzi, Weak and diffuse Modernity, Skira Editore, Milano: 2006

² Ibidem

Groups

Every movie will be studied and re-elaborated by a group of 2 students by means of a perspective section. The section will have to focus on the description of a specific space portrayed in the film. The section is intended as a large drawing that has to provide a visual narrative of the events narrated in the screenplay.

Number of students

The workshop would be open to 18 student max (9 drawings).

Films

A list of movies will be provided, with a suggestion of a space or environment to be described. Each student should watch the entire movie to found inspiration for the representation of the space and the possible spin-off story to be written. The movies are considered as direct or indirect references for the project that the students are currently developing in the studio.

Output

Each group will have to produce a large perspective section and a short story.

The section will be elaborated through the composition of the scenes described in the movie.

The drawing is expected to be black and white, printed in a large format to be pinned-up the day of the presentation and it should have the proportion of five A3 (about 42x150 cm). The short story will be printed in A4 format and conceived as a spin-off of the assigned movie.

The results of the workshop will be also compiled into a common booklet, thus all the groups have to share representation strategies and drawing conventions. Every work will be described in the booklet through the short story and the overall drawing split in 5 pages.

Program

1st Day

Workshop introduction: presentation of the workshop, its method and goals

Groups: group division and assignment of the movie

Note: During night groups are supposed to watch the assigned movie

2nd say

Discussion: first ideas about the movie, discussion on the spaces to be focused

Perspective section: set-up of the perspective section and of the characterizing elements

3rd Day

Drawing: elaboration of a comprehensive draft of the section

4th Day

Production: Elaboration of the final drawing.

Narrative: elaboration of the first ideas about the spin-off story

5th Day

Production: Elaboration of the final drawing.

Narrative: elaboration of the spin-off story

6th Day

Production: Completion of the final drawing.

Narrative: Completion of the spin-off story

7th Day

Presentation: final presentation to the external critics