

# Foreword

## A New Interior Design Syntax

In general, we can say that the architecture project has always dealt with timeless issues linked to the different needs of living, which led to classify the spaces in typological categories according to their usage: interiors, exteriors, public spaces...

As a matter of fact, the title itself of this collection of essays “Design Innovation for Contemporary Interiors and Civic Art” shows that nowadays interiors and public spaces can be considered very close design areas, supported by similar topics related to the space and to the structural definition of the elements that compose it.

The first represent private places that meet the needs of few people, the second represent places for the community that are addressed to multiple needs. However, both represent places where living becomes also, and above all, sharing, knowledge and relationship.

At the same time, the deep and pressing technological changes, that are thoroughly transforming the extent and the modalities of our communication system, are giving new opportunities in the design field by expanding the scope of innovation from a simple physicality to a new extension of the concepts of limit and material.

To this end, it is thus interesting to start again from the analysis of the meaning of “Hedges”, the topic with which Gregotti opened the first issue of the magazine “Rassegna” in December 1979, by investigating the role of boundary between parties as an element used to define the quality of a place.

So we can see that today the boundary has increased and now comprises new unusual roles, in close conjunction and accordance with the fluctuation of the space around dynamics. In the current project concept indeed time and space may be modulated, within the same place/setting, in a different way in a sort of “creative morphing”, that starting from the architectural system defines different feasible living sequences.

Almost like in a film editing, the border becomes the element connecting different parts, the joint and the fundamental tool of the project editing able to keep together the different elements that form a whole.

Terms have changed and the variable of knowledge and perception can determine spaces that can be extended indefinitely.

It is an important change that defines a new approach to the design of living spaces that I'd like to summarize in seven key variables:

- From concrete to evocative.
- From didactic to expressive.

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- From path to sequence.
- From medium to device.
- From frame to horizon.
- From light to lightness.
- From temporal to memorable.

Therefore, while the access to memory and contemporaneity, that freed itself from physicality, opened to the immediate and multiple possibility to refer to archives and endless references, new behavioral needs related to relationships and knowledge appear in the design of new spaces.

A nice design combining materiality and immateriality that, in the definition of the overall end landscape, shall meet and encompass also the curiosities, the interests and the will of its residents to interact and leave a mark that stratifies the single experience on that of others.

The freedom of action of people that will move in that space becomes increasingly the essence of the project.

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