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(PANDEMIC ISSUE)

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PANDEMIC AND POST-PANDEMIC. THE ANNUS HORRIBILIS AND THE DISCIPLINARY RE-CONSTITUTION

WRITTEN BY

Pier Federico Caliari

Full professor,
Polytechnic of Turin

Turin-Milan-Inverigo, April 19th, 2020.

It took a terrible pandemic to make people understand the primacy of quality of life, and that most of that primacy is due to the quality of living spaces.
When, in a certain number of months, the desire to regain the habits and spaces frequented before the annus horribilis will prevail over the emergency and we will return to an almost normal life, we will tend to forget if not to remove a period of our existence among the most dramatic in our history. A drama that has not unfolded between bombings or destruction caused by natural events – that deprive of their own things, their own home and loved ones – but, on the contrary and paradoxically, has matured within the house walls due to a curfew necessary to save many lives and to avoid the spread of the contagion. Suddenly, the homes of many people have turned into prisons with unexpected psychological implications and still many consequences to study. What is certain is that for a large part of the population, their own protective space consisting of a number of square meters intended for housing, has become other from the purpose which it was designed to. It has become insufficient, inadequate, and improper.

Together with the oblivion, however, there will also remain the conviction that the design of the interior housing landscape – but also of the work, exchange, and spiritual regeneration spaces – are of real strategic importance in terms of social quality of life. We realized in these months of confinement within the house walls that the architecture of the interior is fundamental to the achievement of this quality independently of the measures of freedom of movement and behaviour restrictions associated with the state of emergency. It has been realized, by those who make the profession of architect, that some pillars of modernity have entered into crisis, first of all the one of popular housing, of references to rational architecture, or the primacy of the city and public space over private space not only housing – relegated to mere distributive aspects – as well as the primacy of urban design on interior design, considered the useless Cinderella among the disciplines of the project. In essence, we realized that the crisis of the Casabella-Continuità Paradigm, which for more than half a century has influenced the Italian architectural culture (and not only), eliminating the best enlightened professionalism and marginalizing the interior design, replaced them with a political vision – academically protected – of an architecture whose competence and realization remained firmly in the hands of a very limited number of professors-architects. Basically, to promote a dramatically poor architecture.[1]

This is not a disciplinary revenge, a reaction to the ancillary condition that interior architecture has experienced despite itself in the last thirty years, but a pure and simple act that anticipates, or should anticipate, a reconsideration and a redesign of the profile of the architect's profession. This fact obviously concerns also the teaching of a subject – the architecture – that in the last decade, especially in Italy, has been measured by an unprecedented legitimisation crisis due essentially to the loss of its core identity, generating a heavy loss of credibility in front of the society and the Country which is summed up in the dramatic consequence that families no longer want their children to enrol in Architecture Faculties. If you think about it – and this process has not interrupted at all in the current trends – we are remarkably close to the apodictic condition of the end of architecture.

This is not the place to deepen these reasons, but certainly the teaching of architecture failed. The mistakes are there, they were there, and they have been heavy. First of all, the downgrading of the interior architecture (we have witnessed a real search for its delegitimization), crushed by the declining "urban design" on one hand, and pressed by the symmetrical success of "design" on the other. But which was the mistake? Several errors have been

1 Is interesting to notice that criticism to the Casabella-Continuità Paradigm is a recurring theme in the attempt of a part of architectural culture to free itself from the structural link between politics, academy and profession, already from the end of the Sixties and emerged several times in the following years. In this regard and more in detail, a paper by Claudio D'Amato Guerrieri – about the history of the magazine Controspazio directed by Paolo Portoghesi and born with precise reference to the cult-magazine Spazio directed by Luigi Moretti – is illuminating: "(...) in the following two seasons Portoghesi countered the attempt of the intellectual elites, who had in «Casabella» their reference, to impose a "unique thought" flattened on the orthodox interpretation of modernism". And, quoting his 2008 interview with Portoghesi (cf. C. D'Amato, Studiare l'architettura, Roma, Gangemi Editore, 2014, pp. 84 et seq.) he mentions the words: "(...) I remember that we fought the famous buildings "engaged", those of the generation before mine, I was, like Ridolfi, completely opposed to this series C, made with very good intentions, but also extremely easy to do, because then the spontaneous question was: "Would they be able to do A-series things?", and probably they were not". See Claudio D'Amato Guerrieri, *Controspazio come "piccola rivista"*, in FAM https://www.famagazine.it/index.php/famagazine/article/view/84/643

made in different directions, but the main one was having eliminated the term Beauty from the vocabulary of the Architect, in favour of new and more salvific anglicisms as smart city, job sharing, home office, social housing that have replaced the hardest and Teutonic existenz minimum, siedlungen, trabanten prinzip, etc. The search for beauty has left the educational objectives of the architects and so the discipline that some of them have the task – of paramount importance – to teach the new generations who grow without the categorical imperative of its attainment.

There is no more Beauty in architecture. Beauty is considered a reactionary concept that underlies differences, even social ones; is therefore better legitimize the ugly... and get the bare minimum sadness.

All we've learned in our lives, inside and outside the discipline, is that we are social animals, that we need to be as close and united as possible, that we need to share large and small spaces, that we can drink in the same glass, pass each other saliva and sweat, have intimacy and sociality, enter and exit the same sharing car and the same shower. We have therefore been educated to the exact opposite of what we must try to do from now on. It was nice when on Fridays you used to go to a bar for a happy hour kissing and embracing friends, toasted and handed you beer and maybe cigarettes, mouth to mouth. Today is better not to do so, and we must get over it. But before these differences become standardized quantitative data (social distance measurement, building regulations, square meters per capita, etc.) – which will certainly happen for the reconversion of many activities to the smart-work – it will be necessary to rethink the quality of the interior architectural landscape, considering the psychological, aesthetic, and spiritual aspects – in a word the humanistic aspects – and bring the art and the craft of being an architect to a very practical condition.

This is a condition based on the re-appropriation of the centre of space, on the vision of all six faces of the fence, on the sequence and concatenation of the spaces, their shape and articulation, their exercise of forces and counter-forces towards our corporeity, of their tactility and chromatism, of their aesthetic quality, of their Beauty.

At a certain point we realize that the spaces are not enough and that there is too much sociality even between two people but, paradoxically, if one is missing loneliness takes over, the spaces come back to widen but they lack of sharing, the word is missing and you have no other way but to confront yourself with your space, with the idea that generated it and with its set up made of communicative artifacts, devices for the stimulation of aesthetic pleasure, for the organization of time in discrete phases and moments. What we initially established within the founding act of the possession of a space, including its organization and the involvement of prosthetics for the interaction with it, is what we can dispose even during the emergency. What we have decided every time we have thought/founded and re-thought/re-founded a space, is our endowment even when we are forced within friendly walls. If the choices have been farsighted we enjoy the results, but if they have not and we have underestimated their significance with respect to Time, life will seem psychologically reduced and there will be a sense of intolerance and rebellion against our own walls.

Post-pandemic and desire for Beauty. Re-founding interior architecture

Turin-Milan-Inverigo, May 21st, 2020.

A month has passed since the first part of this writing... I thought to divide it into two parts relative to the during and after confinement, to better confront the perception of the two moments. Italy has, at least in part, reopened its doors on the wave of a sensitive anxiety for a possible economic crisis but also, in truth, under a mediatic pressure from those who have strongly criticized the closure claiming the right to regain public space and habits to which seems particularly difficult to renounce.

What perception do we have today of the end of confinement? What remains of the experience of pandemic detention? The domestic interior seems to have been replaced by the interior of the squares and urban corridors. But the desire for freedom (and some of its uncontrolled manifestations) so power-

fig. 1 Palladio - Interno con cupola rotonda (Vicenza)

fully expressed is not the real mirror of living on the timeline of everyday life. In the end, we wonder what can/must be done to redesign the spaces of interiority. I suppose nothing... nothing that is not predictable quantitative: a neutral space of decantation/filter between the inside and the outside, technological equipment of network to transform houses in spread hospitals (see the notes of Pierluigi Panza). Will we move from a masonry house to an equipped and flexible house? It is difficult and however there will be a few cases of specific study. PhD cases.
In any case, all these devices will be the subject of the next two or three building fair and object of cultured reflections in the world of furniture design. But our stone cities are not made for flexibility, for rapid reconfiguration, and after all the historic city is beautiful as such. Besides, we probably do not even like the social distance – which in fact is exercised only under coercion – and therefore it will not even be a matter of increasing the surfaces by building regulations for new buildings.

What about the Architect's Handbook or the Neufert? Will they be updated with the appropriate solutions to the decrees of the President of the Council on the prevention of infections? Who knows... but it is not so important.

Are there, instead, the conditions for a disciplinary re-foundation of the interior architecture downstream of the pandemic? This was the question I was wandering at the beginning of this writing... I am afraid there are not, at least for the moment. Is too early. The pandemic is not over, in Europe it seems to be under control, but in Russia, Africa and South America it is still expanding. So, is still a little early to make evaluations. If there will be the conditions for a re-foundation, I believe that the path could be the one of the interdisciplinarity: not a disciplinary re-foundation but a bi-disciplinary re-foundation. With which partners? I do not think scientific ones. The only possible partner is Beauty and the only imperative post Covid is and will always be to reach and get it. Architecture is not a science and cannot be refounded or re-thought by virologists. It can (perhaps) be re-founded only by architects who aspire to the achievement of Beauty.

Let us try to understand each other, from architects to architects. What is Beauty in architecture? How do you get it in private or public space? Let us try with the collage technique, adding to the frame of reference a series of emotional solicitations: Beauty is perspective perception on a landscape rich in stirrings that solicit aesthetic responses. Beauty is the questioning of space and the ability to read its most vivid expressions. The pursuit of Beauty is the constant contention between ego-centric feeling and abandonment to the standard where ego-centric is the good character and abandonment to the standard is the bad character to be killed. Beauty is the gaze on nature, even the artificialized one. Beauty is a selective lure, the art of knowing how to choose and decide. Beauty is a bar under which you never have to go. Beauty is an artifice of our sensitivity that allows us to tend to the magnificent and to remain indifferent to the miserable. Beauty requires an intensely committed behaviour to always keep the profile of the project high. Beauty requires elegance of thought and behaviour. Beauty is one of the forms of communication and moves within codes and systems of expectations. Beauty is not innate; it is not a dowry. Beauty is designed and built with thought. Beauty is obtained. Obtaining Beauty is not simple but is a categorical imperative.

The primary measure of Beauty is the ego-centre where form is substance, without hypocrisy. What I design is what I see. Beauty is tested first on itself. That is the problem. Without a severe bildung any test results negative, there is no Beauty. So, the problem is to educate ourselves to Beauty to teach Beauty. It is necessary to know very well the aesthetic-behavioural codes of one's own milieu, to elaborate its meaning under the semantic and cognitive aspect and to follow its development in a certain Delta T that is that of our experience in the project dimension. But it is also necessary to understand how and how much the codes can be combined in a new way, originating not the palliative of a new thing, but giving life to a sublime recapitulation. Beauty can therefore be experienced within a system of rules and conventions. The knowledge of these, together with the creative bargaining started with them originates the processes of definition of Beauty that emerges thanks to the acquisition and display of charisma. Beauty lies where architecture is charismatic. To obtain Beauty is necessary to work on the parameters – accessible to a creative thought – of the charismatic architecture. Here charisma is not meant as a supernatural gift obtained by divine grace but as the condition that originates the gift bestowed on a community. That is an architecture that exerts a sub-

fig. 2 Carlo Scarpa - Cappella del cimitero Brion Altivole

stantial and meaningful influence because it is generated by a planning thought in a state of grace.

In this regard, I would like to suggest the comparison – in this context still unspecified about what will be in the future, with what I consider the first and perhaps the only formal theory of interior architecture – formulated by Luigi Walter Moretti and published in the seventh issue of the magazine Spazio[2] in 1953, in relationship with Beauty: a comparison that I consider a starting point and a specific reference for a re-founding of the discipline of the interiors to be transmitted within the school to exclusive support of the bildung. It is precisely the relationship between the disciplines of design creativity and artistic vision that constitutes the Architecture-Beauty paradigm expressed by Spazio, especially in its period of editorial continuity (1950-53). The entire program of the magazine is based on the artistic vision of architecture in all its projectual variations and always from the point of view of the form (architecture-building, architecture-structure, architecture-interiors, architecture-art, architecture-history, architecture-furniture, architecture-archaeology, architecture-restoration (reconstruction), architecture-set-up, architecture-museography, architecture-decorations, architecture-graphic).[3]

Parametric and differential formal theory – the one enunciated in the essay "Structures and sequences of spaces" – has for object the quality of the architectural space. There are two peculiar aspects enunciated by Moretti: the first is that the quality is measurable-representable; the second is that interior architecture is considered the primary aspect of architecture, the one on which it essentially depends:

"(...) There is, however, an expressive aspect that summarizes with such a remarkable latitude the architectural fact that seems able to be assumed, even in isolation, with greater tranquillity than the others: I mean to mention the inner and empty space of an architecture. In fact, it is enough to observe that some expressive elements – chiaroscuro, plasticity, density of matter, construction – reveal themselves as formal or intellectual aspects of "matter", in its physical concreteness put at stake in architecture, and therefore form a group of a certain homogeneity and strongly representative as a whole. Now it should be noted that the empty space of the interior of an architecture contrasts exactly to this group as a specular value, symmetrical and negative, as a true negative matrix, and as such capable of summarizing together itself and its opposites terms. Especially where the internal space is the main reason, or even reason for the birth of the factory, as it is mostly, it is revealed as the seed, the mirror, the richest symbol of the entire architectural reality. This was clear for the ancients and for centuries; from the Romans to the Romanics, from the Goths to Brunelleschi, from Bramante to Guarini, the conquest and resolution of the interior spaces coincided with the conquests and the history of architecture itself."

But it is also an essay on sublime Beauty, without ever being openly named or defined. It is, if anything, alluded to – through its own sub-liminar essence - and understood as the outcome of a state of grace. The relationship between space and emotion is the theme of the essay. This implies a psychological situation that is primarily experiential and matured with perception, but it is also a design condition for those who, pencil in hand, disposes the quality of space considering it not autonomously, but as a plural sequence. The sequence of spaces implies a movement and therefore a physicality, a corporeity that is never abstract but is "measurable" and involves four parameters: "This "differential" research – Moretti writes – is logically fully justified because it does not derive from absolute interpretations of spaces, but from their comparison by means of parameters that once assumed remain, exact or not, always the same. Therefore, set the four qualities, or parameters, of the internal volumes, the analysis will focus

2 Spazio N°7, Rassegna delle Arti e dell'Architettura was an art magazine founded and directed by Luigi Walter Moretti. Published from 1950 to 1968 in Rome with a distinctly multidisciplinary attitude (from architecture to sculpture, from painting to cinema and theater, to archaeology and restoration), Spazio is one of the major specialist publications of project theory and creative activity. After 1953, the publications took on a rhapsodist character until they ended in 1968.
To learn more, see also the authoritative comment by Ernesto D'Alfonso on the analysis of Moretti's essay presented in the first issue of the online magazine Arc2 Città of December 16th, 2015.
http://www.arcduecitta.it/2015/12/studio-di-spazio-n-7-l-moretti-strutture-e-sequenze-di-spazi/

3 Programmatically - as a "review of Arts and Architecture" - Spazio has dealt with Beauty in a structural and substantial way. The relationship with the artistic avant-garde and the new postwar trends such as futurism, spatialism, abstractionism, concrete art and in some ways also with the nascent kinetic art, is declared starting from the magazine covers (designed by the Italians Angelo Canevari, Alberto Magnelli, Gino Severini, and the Belgian Charles Conrad) always dedicated to art and graphics and content, in some cases with a monographic dimension and depth. For a complete picture of the first seven issues of Spazio, published between 1950 and 1953, it is possible to browse the online versions edited by the University of Roma Tre http://arti.sba.uniroma3.it/rivistaspazio/

fig. 3 Guarino Guarini - Cappella della Sindone (Torino)

on them only. We will examine the sequences in the differences that, between the volumes that compose them, are revealed by geometric shape, absolute quantity of volume, density, energetic "pressure". The first two are differences felt intellectually, the second two intellectually and psychologically."

Then the author deepens clarifying the role of interior architecture and the nature of the parameters: "The links between an internal space and an architecture are infinite and very rigid; we can say that an internal space has as its limit surface that skin on which the energies and facts that allow it and form it condense and are readable, and of which the same space generates existence. But the internal volumes have a concrete presence themselves, regardless of the shape and body of the material that tightens them, as if they were formed by a rarefied substance devoid of energy but extremely sensitive to receive it. They have qualities of their own, four of which, I believe, are revealed: the geometric shape, simple or complex; the size understood as the quantity of absolute volume; the density, depending on the quantity and the distribution of light that permeates it; the "pressure" or "energy charge", according to the proximity more or less looming, in each point of space, of the liminal constructive masses, of the ideal energies that emanate from them. This quality is comparable to the pressure that in a fluid in constant motion varies depending on the obstacles, oppositions, tapering that meets; or also the potential of a space as a function of the electric masses that influence it."

The internal volumes, therefore, are full of emptiness, ineffable matter but overly sensitive to receive energy and able to return it through perceptual stimulation and bodily experience. The quality of the space is therefore:
- analysable and "measurable" through the four parameters: form-geometry (formal syntax quality), absolute size-volume (three-dimensional development quality), density-light (shape perception quality), liminal pressure-energy (quality of the articulation of the fence).
- perceptible and psychologically detectable in the unfolding of the differential sequence.

The iconography and examples introduced by Moretti are of argumentative and logical syntactic efficacy but also of great methodological interest. In particular, the space analysed from its "negative matrix" is powerfully analogue: the vacuum expressed through the full form without the enclosure and the liminal constructive masses offers a vision of the absolute interior. A new and extremely effective technique (especially if related to the current possibilities and techniques of an architecture studio and experimentation managed by students)[4], where the air becomes full matter and "explains" what happens in the remote parts of the height of the buildings and where the moldings make the chiaroscuro vibrate and understand the hierarchies.

The negative matrices used by Moretti in the essay concern three different examples of sequences of spaces: sequence by shape difference, sequence by volume quantity difference, sequence by shape difference and volume quantity.
The first differential sequence describes the contiguity of spaces extracted from the labyrinthine continuum of Villa Adriana in Tivoli. In particular, the sequence between Teatro Marittimo (Natatorio as Moretti calls it), Sala dei Filosofi and Porch of Pecile. A fitting and refined extraction that captures one of the highest moments of the composition of the Villa still can be experienced today despite its state of ruin. Three very different elements – a round enclosure and an island in the centre separated by a circular pool of water (unsurpassed topos of the architecture of the interior of all time), a magniloquent high apse hall with cubic matrix, and an extraordinary double two hundred meters ling and thirteen meters high porch – joined together by steps of calculated size carved symmetrically in the wall thickness of the Sala dei Filosofi and the circular enclosure. Three perceptual conditions and three different and concatenated psychological impacts in which the passages between elements play the role of compression before a perspective decompression. An experiential promenade that highlights both the refinement of the planning thought and the emotional response of the Prince who runs it (ego-divus).

For the other differential sequences and for some of the forms of representation, I refer to the original text of Moretti that cannot remain unknown for anyone who deals with interior architecture. It is important, however, before concluding, to remember on which architectures the author applied the differential theory: San Filippo Neri in Casale Monferrato by Guarino Guarini; Mc Cord House by Frank Lloyd Wright; the Palazzo Ducale of Urbino by Luciano Laurana and Francesco Di Giorgio Martini; Palazzo Thiene in Vicenza by Andrea Palladio; La Rotonda in Vicenza again by Palladio (modified and finished by Vincenzo Scamozzi); The Basilica of San Pietro, unsurpassed palimpsest in which realisation participated among the greatest ever, a kind of dream-team of Renaissance architecture: Donato Bramante, Raffaello Sanzio, Antonio da Sangallo, Michelangelo Buonarroti, Giovanni e Domanico Fontana, Giacomo Della Porta e Carlo Maderno; Palazzo Farnese by Antonio da Sangallo and Michelangelo; S. Maria della Divina Provvidenza in Lisbon by Guarini; San Giovanni dei Fiorentini again by Michelangelo (project); to a less emphatic extent, Moretti's Accademia di Scherma al Foro Italico in Rome and Mies Van der Rohe's Tugendhat Villa in Brno. Only masterpieces...

I am coming to end by simply adding, in the form of aphorisms, some passages of Moretti that in my view are particularly significant for a project of disciplinary re-foundation, where in addition to structures and sequences of spaces it is necessary to have well in mind the reference examples, which every architecture student cannot have missed. Whatever will happen after Covid, regarding interior architecture I would start from the contents of his essay and bring them in the school. I would start from the interior as a founding act... I would start from a theory of architecture based on Beauty.

There is, however, an expressive aspect that summarizes with such a remarkable latitude the architectural fact that seems to be able to assume, even in isolation, with greater tranquillity than the others: I mean to mention the inner and empty space of an architecture.

If we think of the Baths of Diocletian, the Holy Spirit of Brunelleschi, the Basilica of San Pietro, some churches of Guarini, it seems clear to us that the interior spaces of these buildings, in which the great act of architecture joins – act intended for the largest number of men – are, because of their premise universality, sharp cut on the human spirit in what it has of more elementary and constitutive.

The great spaces of architecture were born in Rome and are its magnificence.

Conclusions. Pandemic as a regenerative opportunity

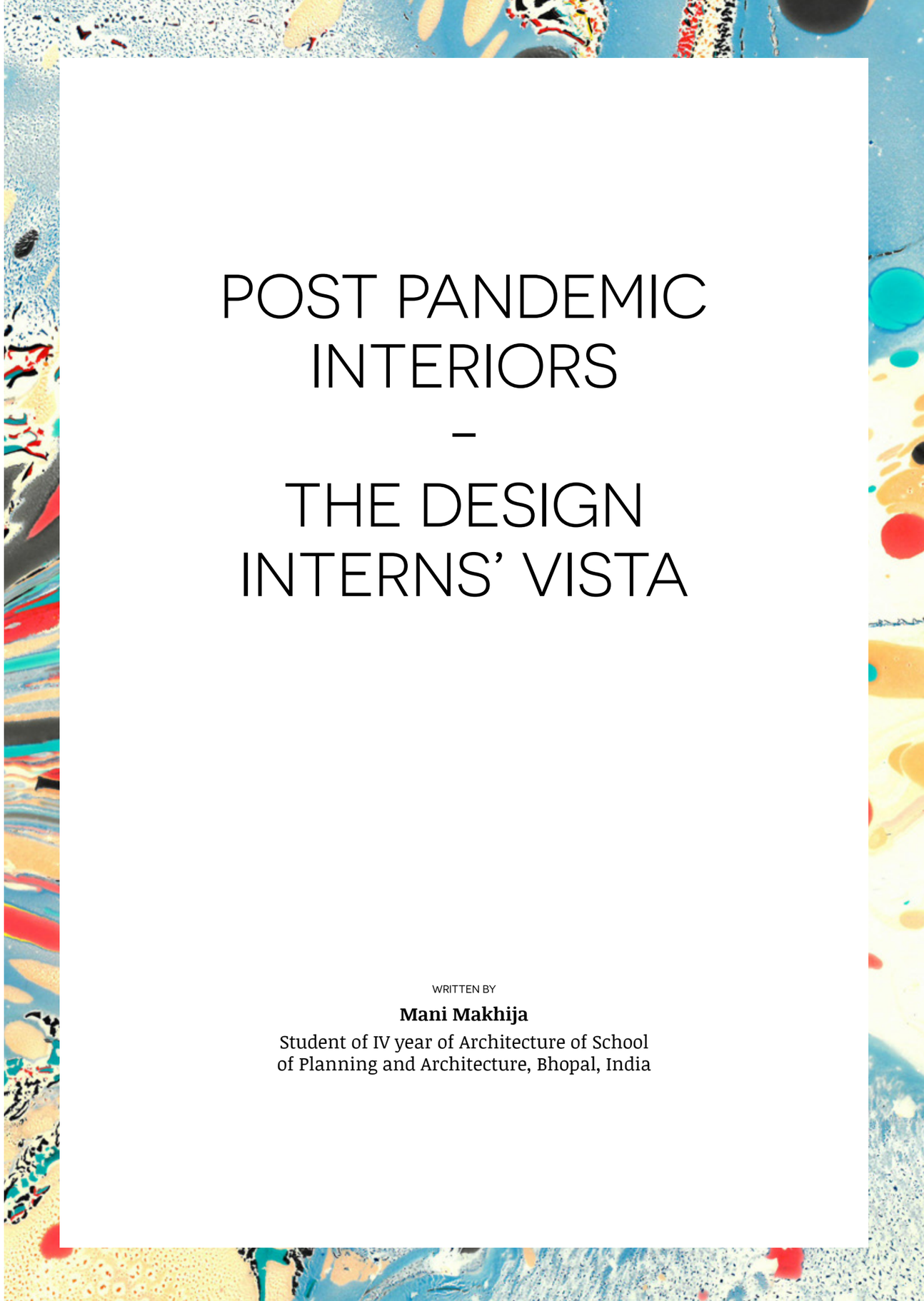
Baselga di Pinè, Agosto 15th of the Annus Horribilis

The pandemic, although being the basis of a series of reasoning that necessarily cause reverberations in the reflection on the nature and quality of the interior spaces and their design, does not shift the paradigm that is at the basis of the consolidated way of seeing "within architecture" in the western world. This is because – as I think – this reasoning affects quantitative and non-qualitative parameters, which are fundamentally centred on the concept of distance. The measure of the living space considered acceptable in the Western world, obtained through a continuous secular mediation with the economic parameters of the building (construction costs, rent land, urban planning, etc.) has atrophied to such a point that must be regulated by minimum housing standards. With the size of a bourgeois house of the 60s today we make two or three apartments. The perspective depth of the interior has been lost and I do not think it will be possible to intervene on the current standards, which have now become the rule. Only a few privileged people will be able to act on the standards and they will have access to a greater availability of space thanks to a greater availability of resources (but this has always happened). The paradigm shift, therefore, will not be of a democratic type but, as always happens in the face of possible re-founding processes, will be linked to the energies arising from economic resources. All this, therefore, will not have any social impact on the quality of space and of the interior architecture, which will remain confined, I

4 At the time of writing the essay, the models used in support of the same were made with plaster poured in the cast of the internal surfaces of the architecture analysed (the cast in turn had to be wooden as it would appear from the turning of the circular and domed spaces, and some joints in the hierarchies of volumes). Today they could be realized through a thermoforming blister, with medium high costs, that would allow the transparency; or with the 3D printer, cheaper for a university design studio; in case of the 3D printer two outputs could be obtained: the first with a powder printer that would return the materialization of the theoretical surface present near the liminal limbs with a counter-mould mode (empty inside). So, with a representation of the void materialized only in correspondence of its "skin". With a material deposit printer (PLA wire) instead, in addition to the result expressed by the previous printer, you could have a honeycomb fill of the vacuum generated by default by the machine, useful to visualize a full/empty set able to give back a three-dimensional visible mass, placing the result halfway between the powder print model and the wooden one by Moretti.

fear, within a matter of more or less square meters.

For this reason, if the pandemic is today an occasion for discussion and for revaluation, rethinking, re-founding the paradigm within which we have lived, we can only open to qualitative assessments, and that is on the form of architectural space and internal perception. And for this reason, a re-founding reasoning on the form of the interior, as the one outlined above, has as its main objective to introduce the theme of quality and therefore of Beauty. And is for this reason that it is important to recognize in Moretti's parametric-differential theory of interior architecture the principle of a re-founding reasoning on the basis of quality and therefore on Beauty as a realized perceptual quality.
Moretti's essay, in addition to what has already been described above, is exemplary in two aspects that I consider essential. The first concerns the cultural and historical context in which it was written (the Italian reconstruction of the 50s), a time of housing emergency due to the significant loss of housing stock due to the war events, and the new urbanism of the second post-war industrialization provided for in the Marshall Plan. In this context, the entire militant architectural culture was engaged (and will remain engaged for many years) in the comparison with the problem of popular housing, in the framework of the new strategies of urban expansion and then redesign of the built landscape, which, moreover, will be devastated with the consequent crisis of rationalist models. Moretti, for its part and in the theoretical perspective supported by the magazine Spazio, moves the visual angle from the rationalist models of the project of the living space to frame the horizon of the great Italian historical architecture. It elaborates and essentially develops a model powerfully alternative - certainly elitist and certainly identity - all related to the world of visual arts and formal theories internal to philosophical and scientific thought, with particular attention to mathematical sciences. And, above all, it develops a model of "parametric" control of the quality of the internal space and its perception based on the position of the observer. Hence the second essential aspect: among the four parameters – which are ad usum of the planning thought – only one is mainly quantitative, that of the size of the absolute volume corresponding to the size/amplitude of the space. The other three parameters are of a qualitative-perceptive nature as well as the general sense – and also poietic synthesis – of a project with a high differential content. The architectures and interiors analysed by Moretti are in turn exemplary for their exceptionality, including the most domestic such as the palace of Montefeltro in Urbino or the Rotonda di Vicenza. Each of these is assigned a specific mode of spatial analysis and perceptual path that does not refer only to the classical instrumentation based on orthogonal projection, but involves several abstract schematic articulations that have as their scope to isoform to the parameters expressed in the essay (from the static volumetric patterns to the abstract two-dimensional descriptions of flows and magnetic fields). That is to say, the difference against the standard. This is the principle that I still consider strongly current in Moretti's proposal and that is to be placed as a basis for a post-pandemic reasoning – if we want to consider this condition and the Annus Horribilis in which it unfolded – as an opportunity for a review in qualitative sense of the interior architecture from the point of view of Beauty.



POST PANDEMIC INTERIORS – THE DESIGN INTERNS' VISTA

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