

POLITECNICO DI TORINO
FIRST SCHOOL OF ARCHITECTURE
Master of Science in Architecture (Urban and Territorial Design)
Honors theses

**An eclectic look: sequences as a representation of space device design
Experience in Mondovì**

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Our city is looked at and described in a multitude of different ways: the knowledge of the context, its history and awareness of urban problems means that today the representation of the city is of common interest. The territory so it is itself the result of the representation of man, image of his projects and form of his amendment, which was implemented to bring the space to human needs.

However, since everyone has an image of its territory and city, and his knowledge of space is constructed by mind maps, where the land itself becomes the subject. A few' by adopting immersive reading, which highlights the particular perceptions of space itself.

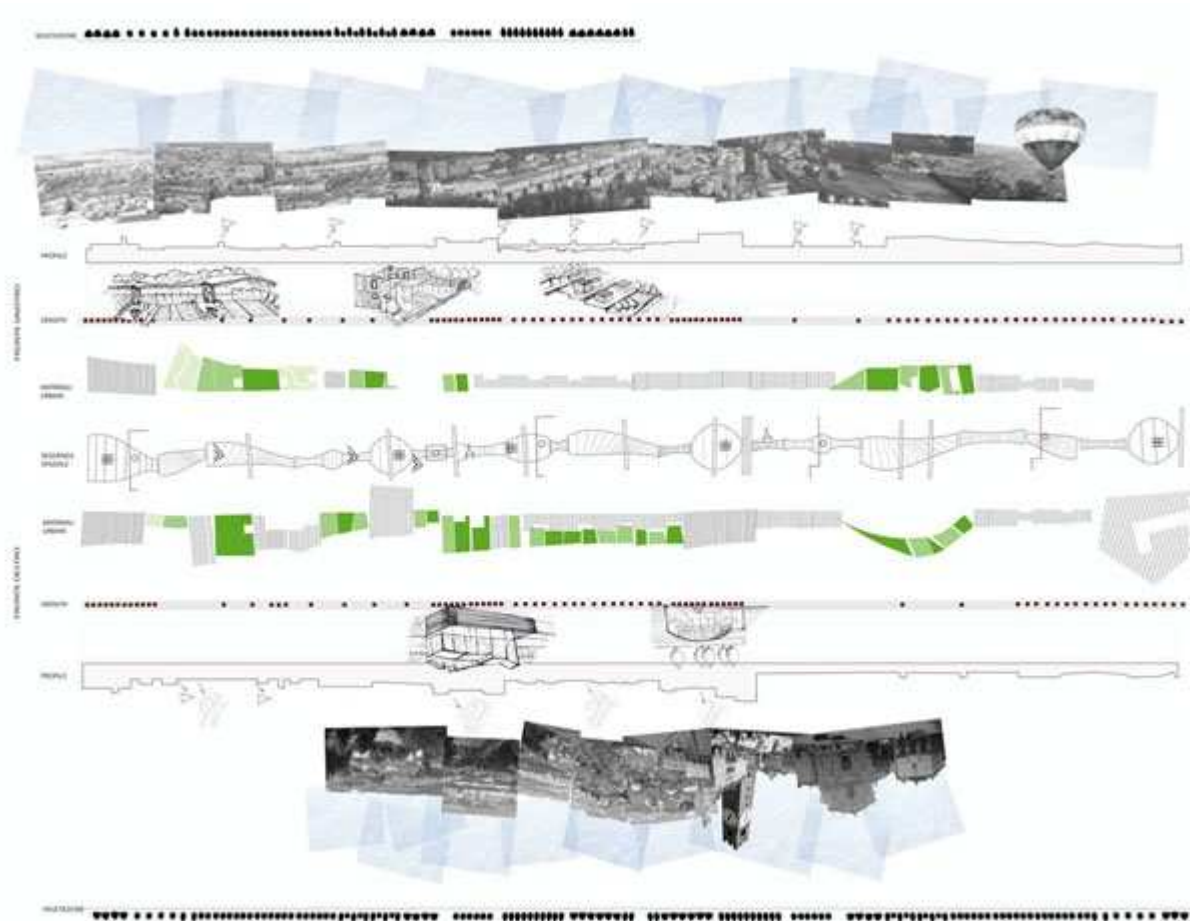
Each of the projects analyzed during the course of the study, albeit in different ways, captures an aspect of the representation of the landscape seeing in it a potential project implied.

This opens an absolute freedom of subject and scale. It works for systems and sequences, for points or networks. All media used in contemporary representations, such as painting, photography, cinema, are fundamental tools for understanding the place. They tend to reveal the hidden character of the places through the interpretation, to create an image, something else is different, as an individual experience that allows us to understand the values of the place .

They are landscapes purposes and spatial changes that have temporary aspects , and hidden for so all those spaces that we can't see beyond our eyes and our standardized way of seeing. To be able to see and feel them you have to go, walk, dive without preconceptions, or watch from afar, extract them from their context and decode the meaning and function of each individual object in space. We must also look at these spaces.

In the more you try to understand It is therefore to determine whether the forms of representation used in the design are useful for the design itself and in which stages were used: whether ex ante or ex post in iterating the same as last checked the project. It could have used different forms of representation or the same could have been reinterpreted in different? And yet these forms of representation become truly a guide to design tools or are diachronic, that is only used to explain the project?

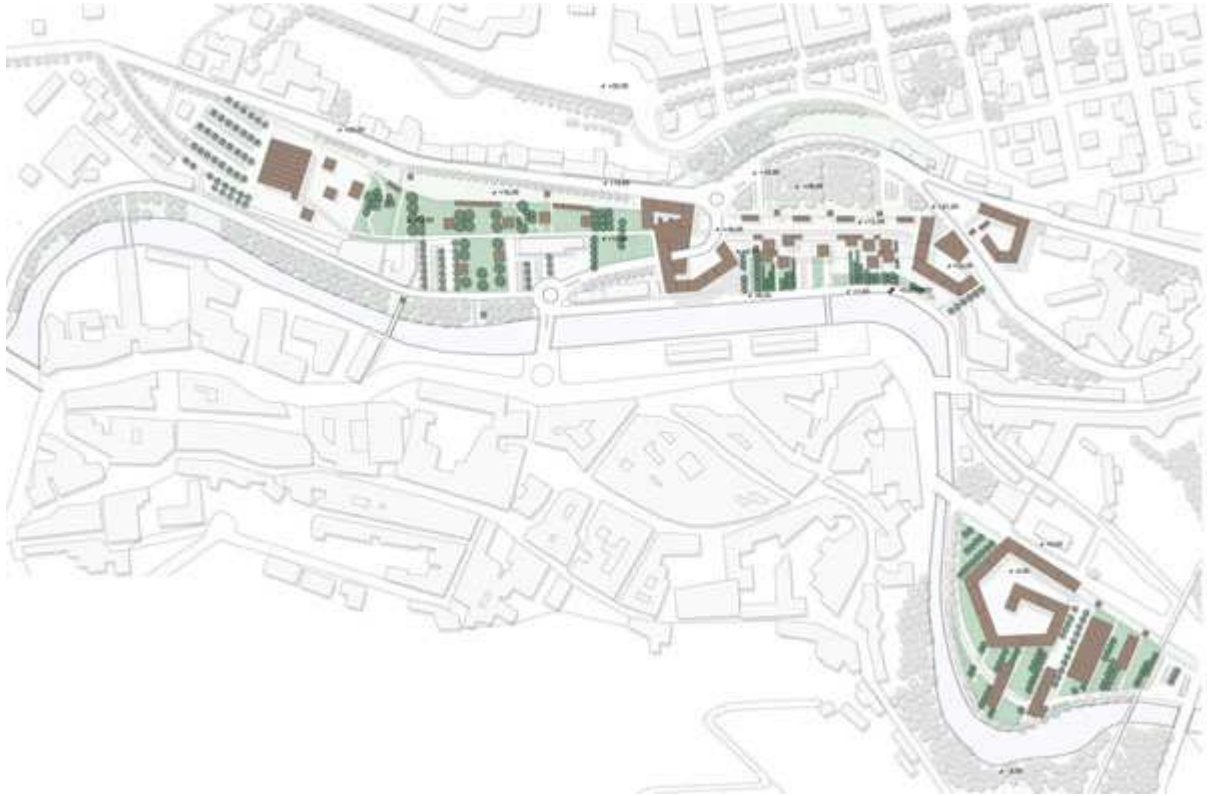
The table below shows what items will be continued the operation of feedback. They were chosen so the elements considered most relevant to the project and then we check the size and character to determine if the project could meet the needs of the existing system to make integrating with new ones.



The built character is a feature of the project, and we seek to understand if it was able to relate with the surrounding landscape, both in the skyline, both in terms of density the proposal, considering the location of the area than the historic core the city and area of new expansion.



Finally, further examination will be carried out on open space, to control the character, namely the complexity of materials and urban functions. Iterating certain design objects and variables on which to insist, have been used different modes of representation, such as immersive reading of *Gordon Cullen* to sketches, the more immersive *Kevin Lynch*, where he emerges the sequence space of the route, or reading diagrammatic functional of *OMA*, or “Eclectic Atlases” of *Stefano Boeri*, or collage and media multimedia of *Enric Miralles*.



Because each performance describe a different aspects of the design narrative, the last performance attempts to combine the different trends. So it transpires which characters have been examined and which have been left out: no such feedback can then highlight the criticality of the project and reflect on what other avenues could have been ahead from the same representations used.

With a critical eye on the course pursued until now, then in a process of feedback, can be seen how certain aspects of such representation languages have been identified, but at the expense of others: for example, could reflect more closely the density of buildings, through the eyes of OMA, or on the characterization of the open spaces studied by Lynch.

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