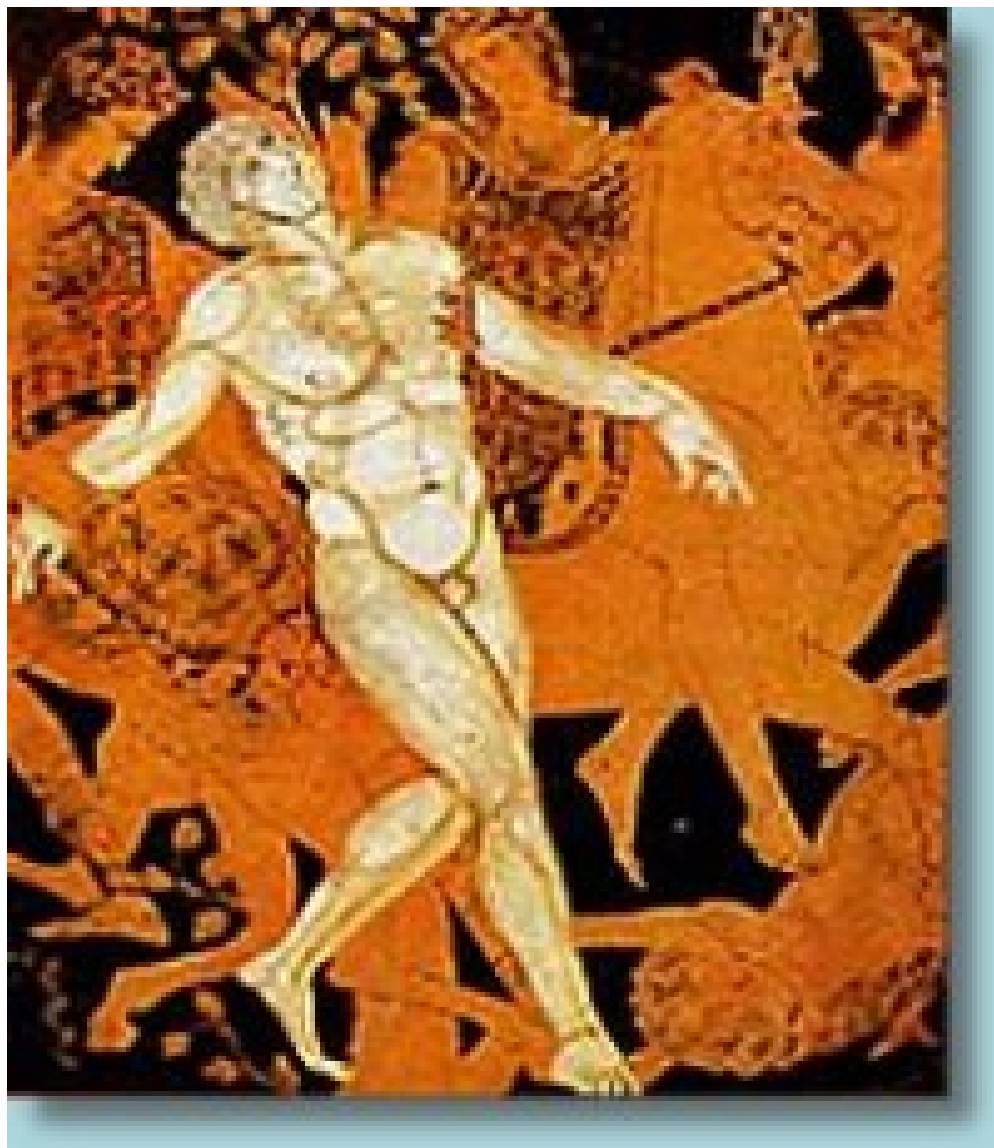


LEZIONE 7

# MISURA E PROGETTO

## Misura e progetto

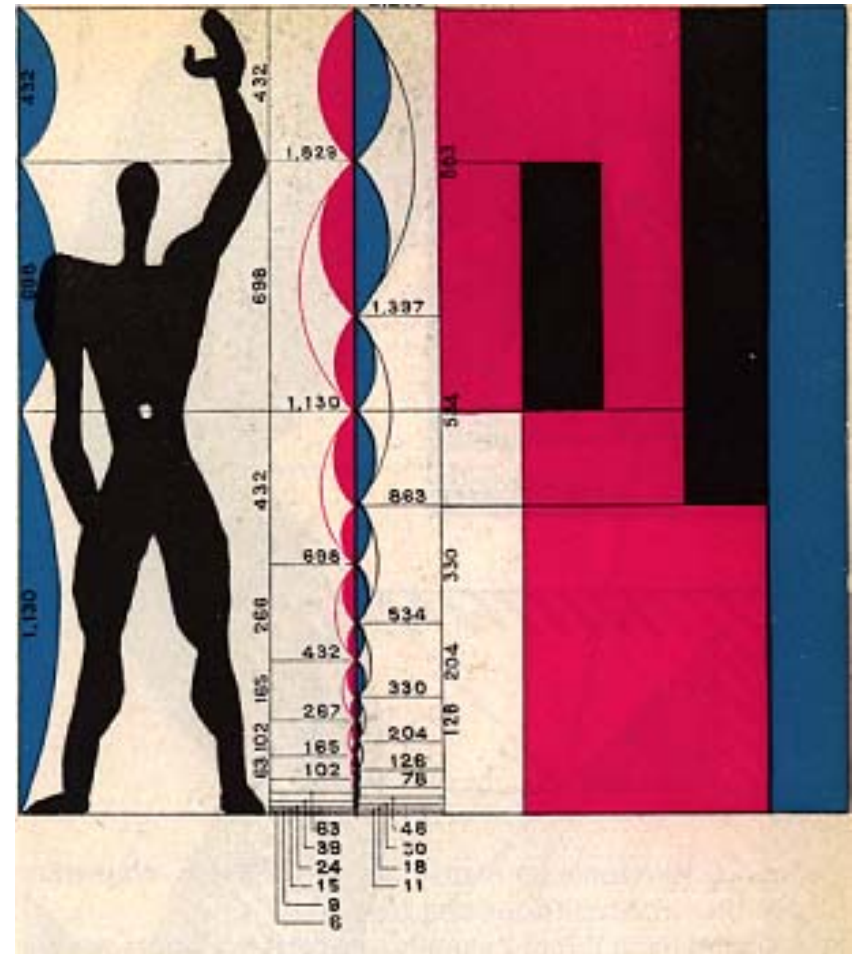
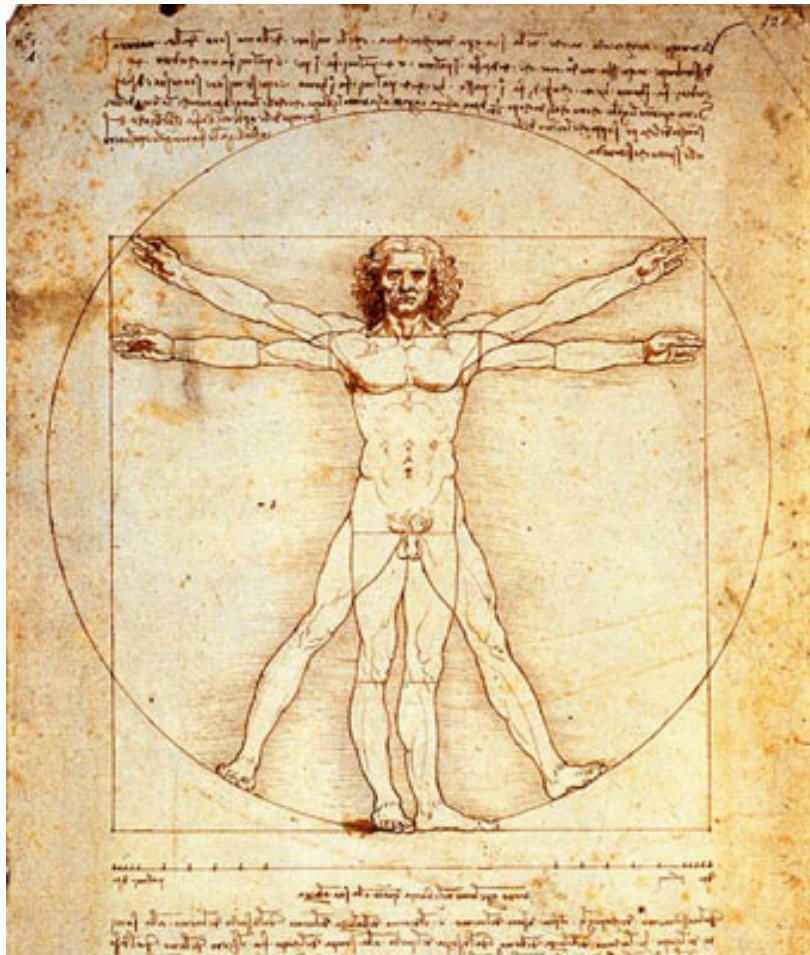
|            |               |         |          |          |            |              |             |
|------------|---------------|---------|----------|----------|------------|--------------|-------------|
| Regola     | Strumenti     | Tecnica | Economia | Arte     | Progetto   | Architettura | Viaggio     |
| Ordine     | Misuratori    | Fine    | Politica | Classico | Logica     | Città        | Scoperta    |
| Ritmo      | Di precisione | Mezzo   | Cannoni  | Canoni   | Matematica | Governo      | Cartografia |
| Numero     | Registratori  |         | Società  |          | Gioco      | Government   | Geografia   |
| Misura     | Separatori    |         |          |          | Vita       | Utopia       | Cosmo       |
| Equilibrio | Aggregatori   |         |          |          |            |              | Mente       |
| Tempo      | Musicali      |         |          |          |            |              | Cervello    |
| Spazio     | Di bordo      |         |          |          |            |              |             |
|            | Di volo       |         |          |          |            |              |             |



Talo, particolare di un cratere del V sec ac, Museo Jatta, Ruvo.

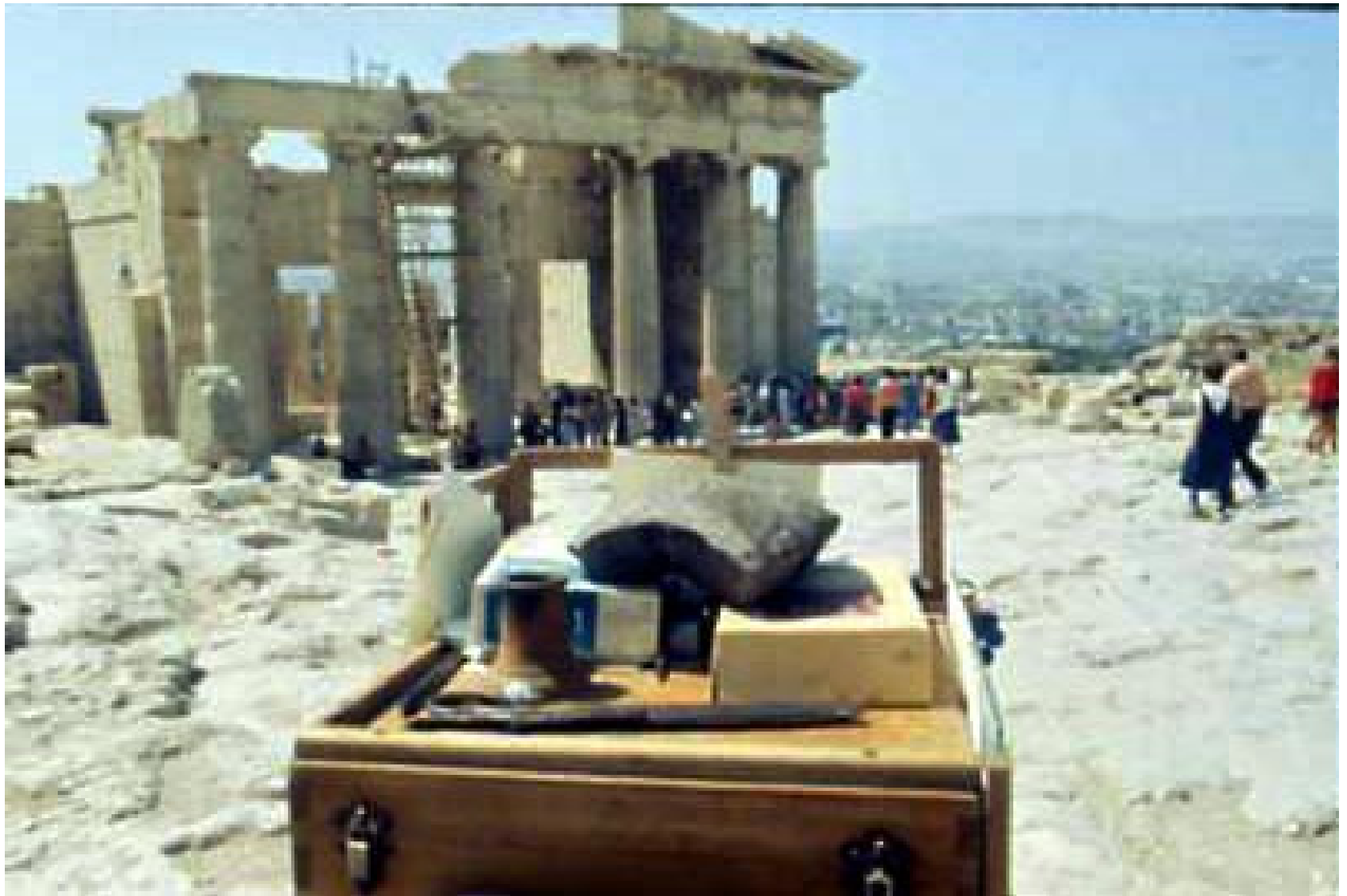


Apollo e il Centauro, frontone del tempio di Zeus ad Olimpia, 468-457, Museo di Olimpia, foto elf.



Leonardo da Vinci, *L'uomo vitruviano*, 1490 circa, Gallerie dell'Accademia, Venezia. Le Corbusier, *Modulor* (1943-1954).





La misura del Partenone, foto elf, 1970.



Apollo e il Centauro, frontone del tempio di Zeus ad Olimpia, 468-457, Museo di Olimpia (foto elf).  
Harmensz Rijn Rembrandt, *Aristotele con un busto di Omero*, 1653, MoMA, New York. George Segal, *Sidney Janis Looking at a Painting of Mondrian*, 1967, MoMA, New York, foto elf.



Jan Vermeer, *Il geografo*, 1668-1669, Städelsches Kunstinstitute und Galerie, Francoforte.

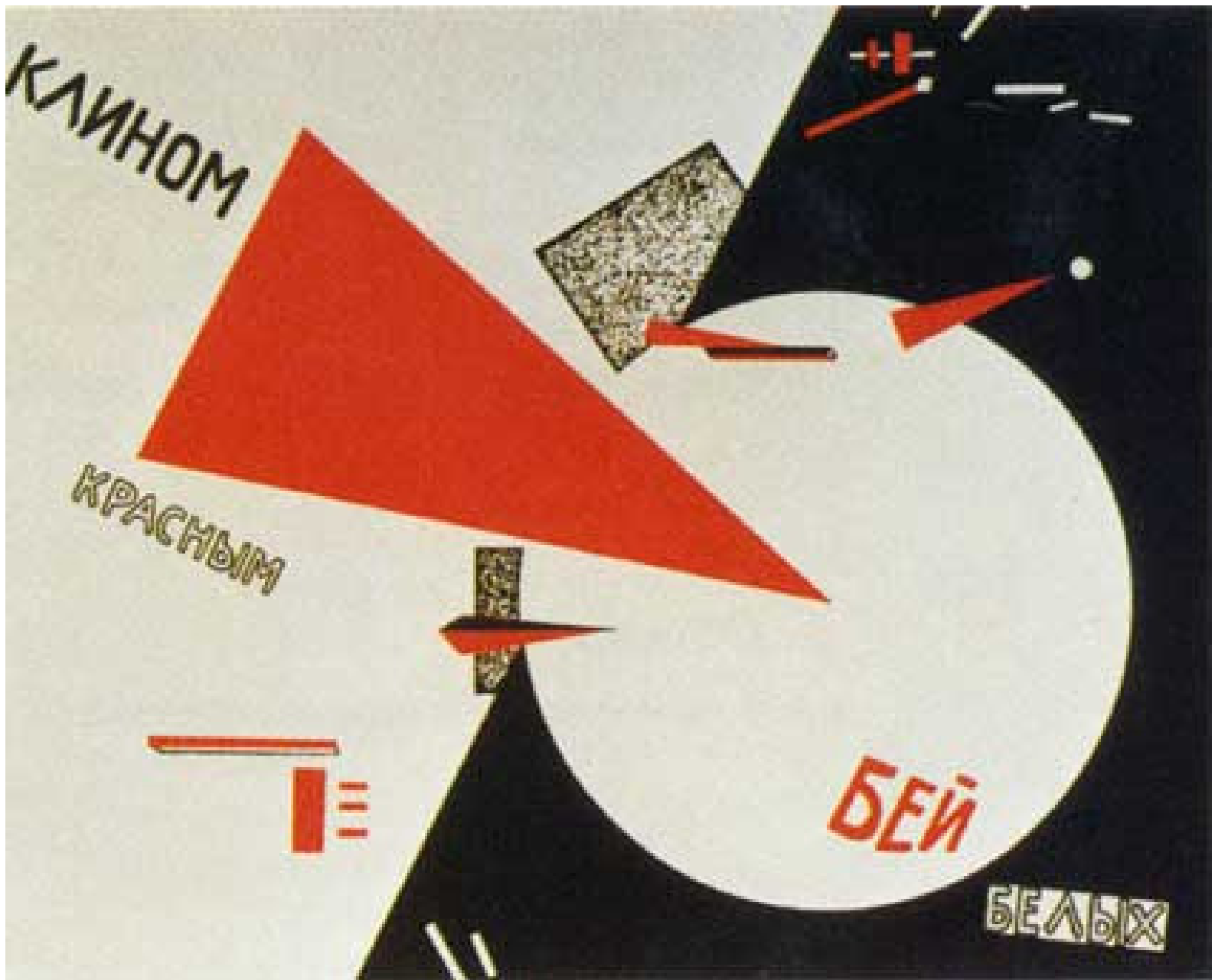


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| 9  | 6  | 7  | 12 |
| 4  | 15 | 14 | 1  |

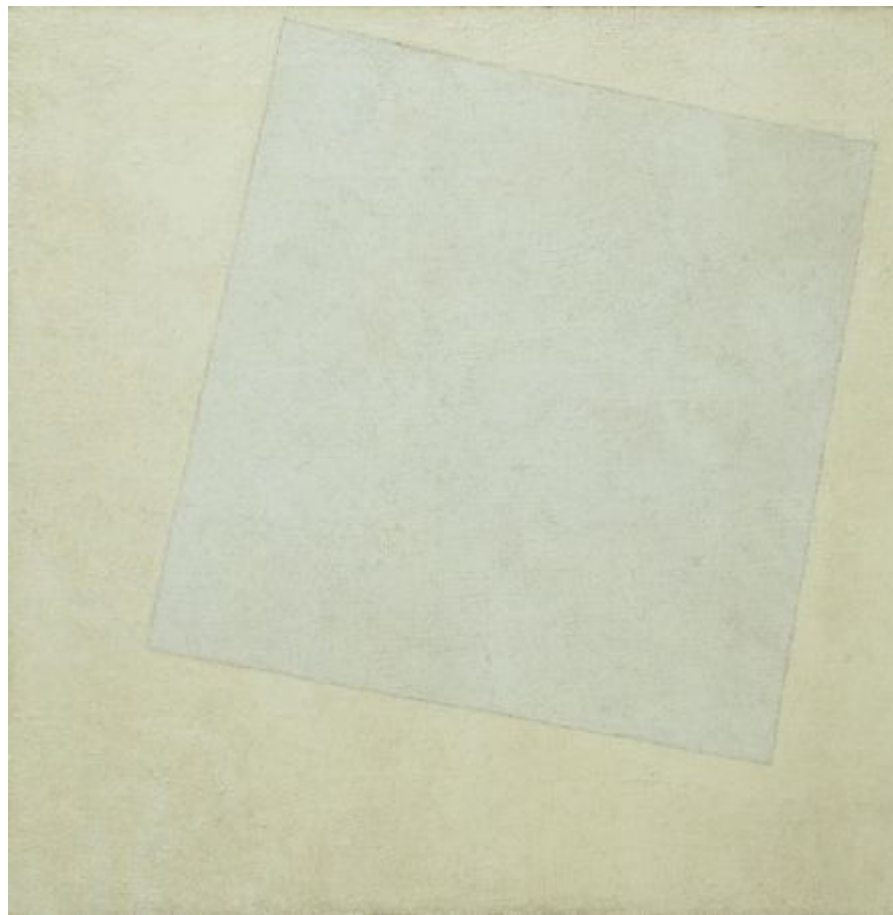
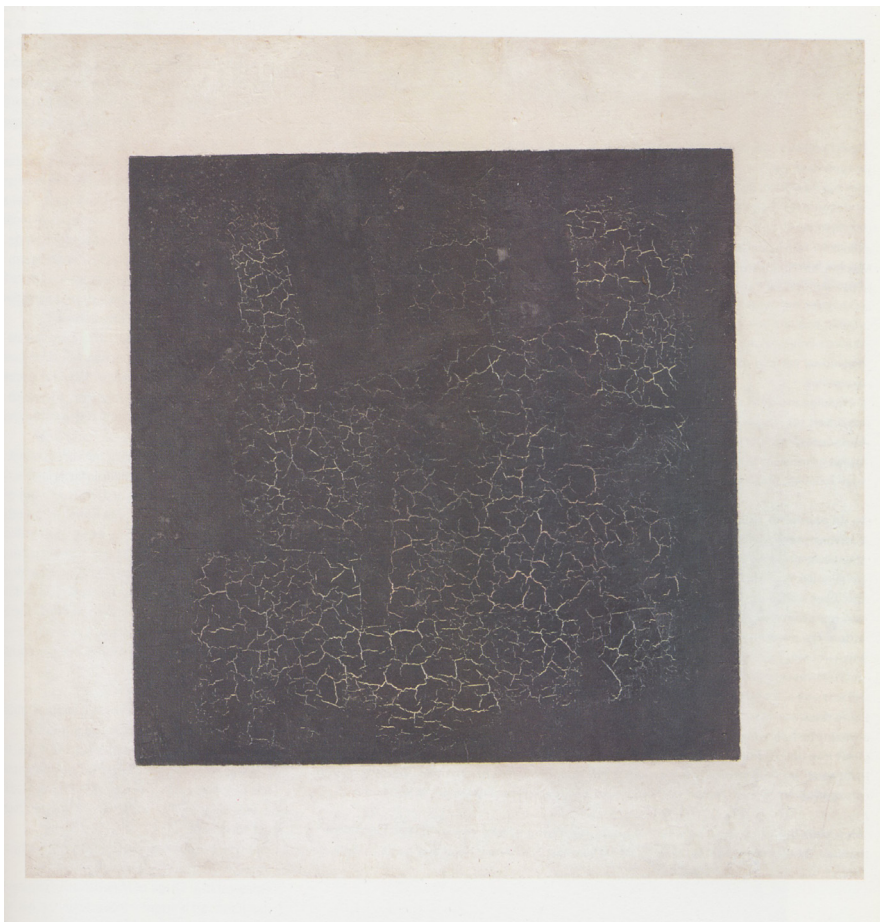
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| 16 | 3  | 2  | 13 |
| 5  | 10 | 11 | 8  |
| 9  | 6  | 7  | 12 |
| 4  | 15 | 14 | 1  |

Albrecht Durer, *Melencolia 1*, 1515 (1514!).

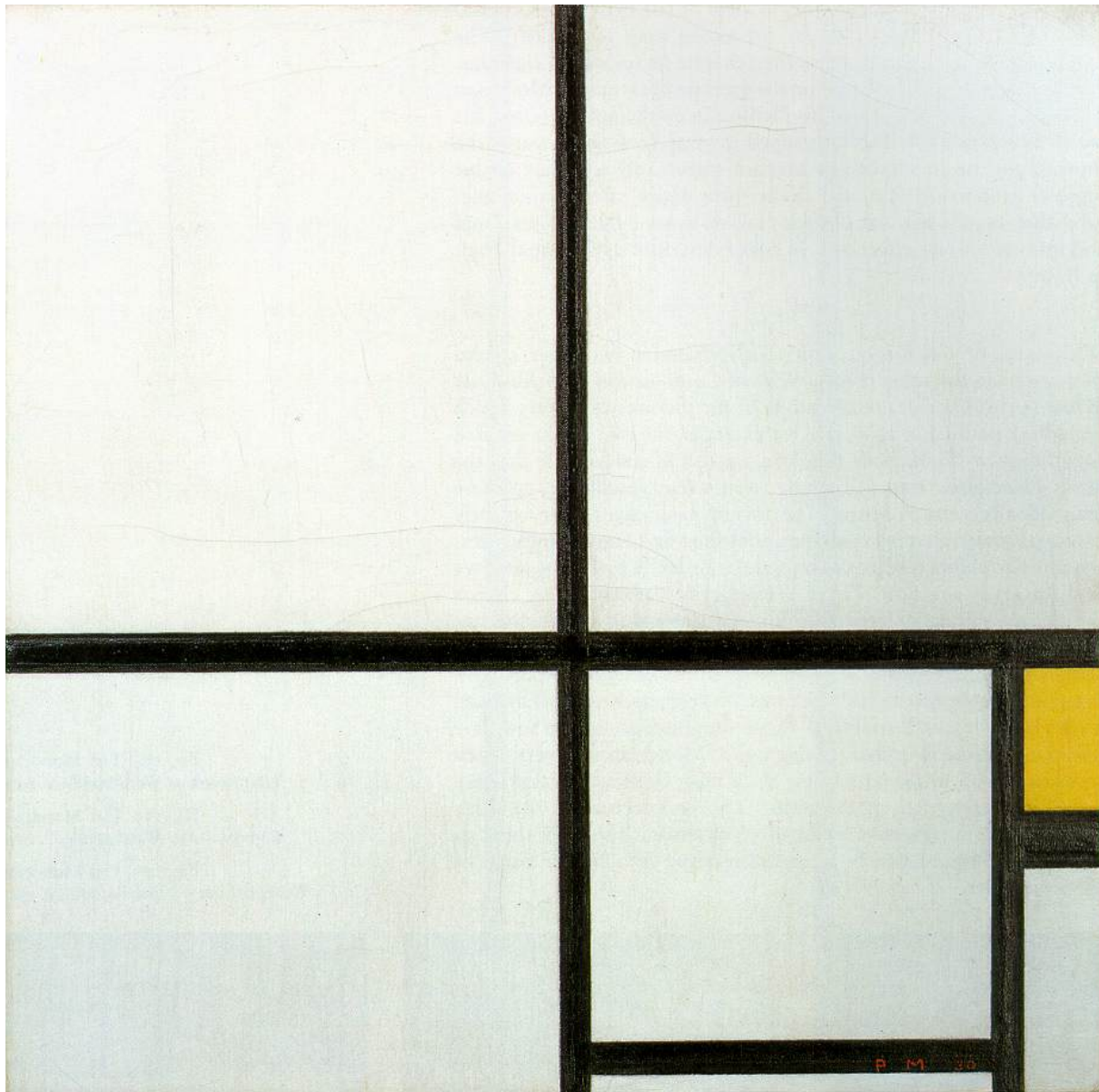




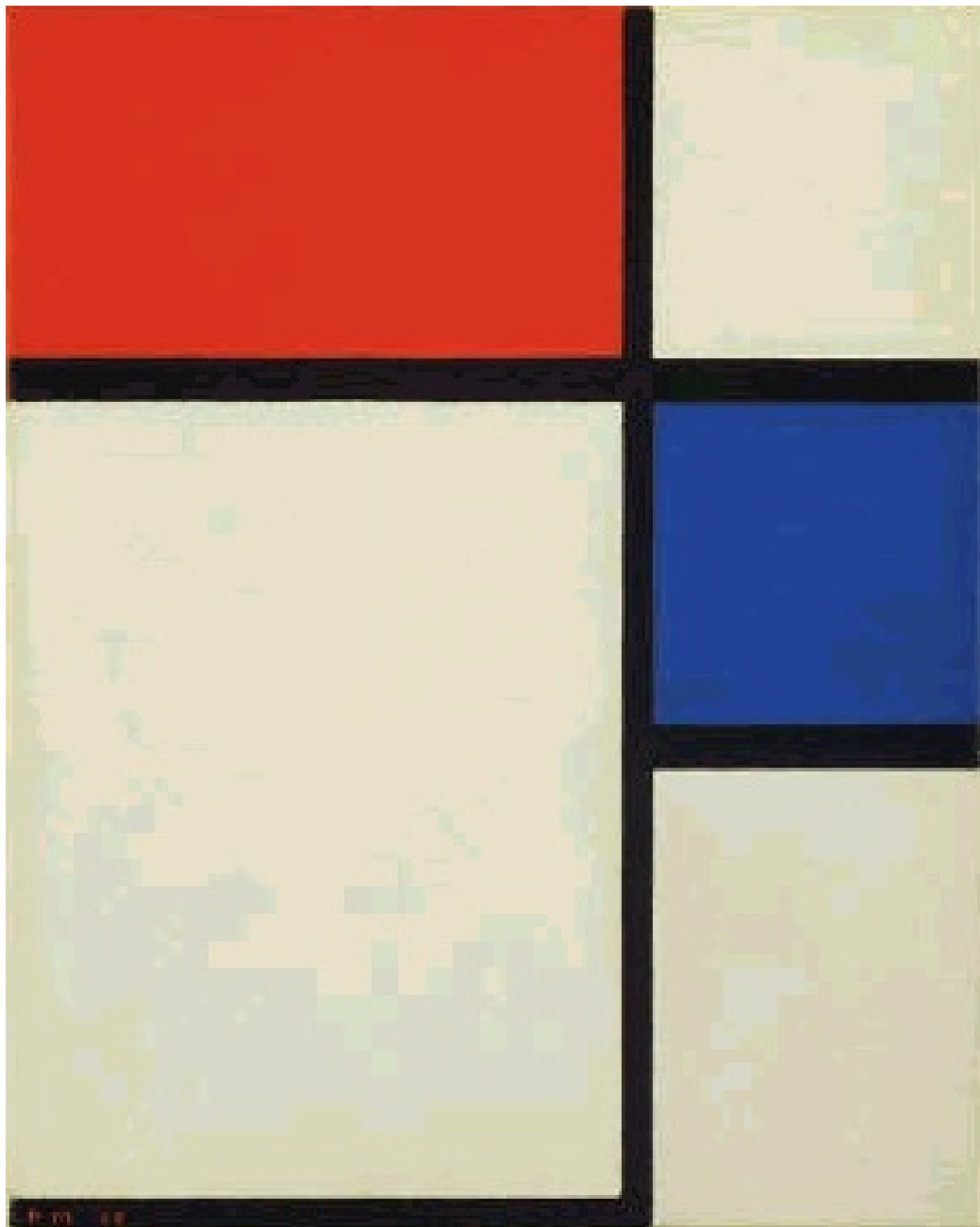
El Lissitzky, *Beat the Whites with the Red Wedge*, 1919.



Kazimir Malevich *Quadrato nero suprematista*, 1914-15, Tretyakov Gallery, Mosca. Kazimir Malevich, *Composizione suprematista, Bianco su bianco*, 1918, MoMA, New York.



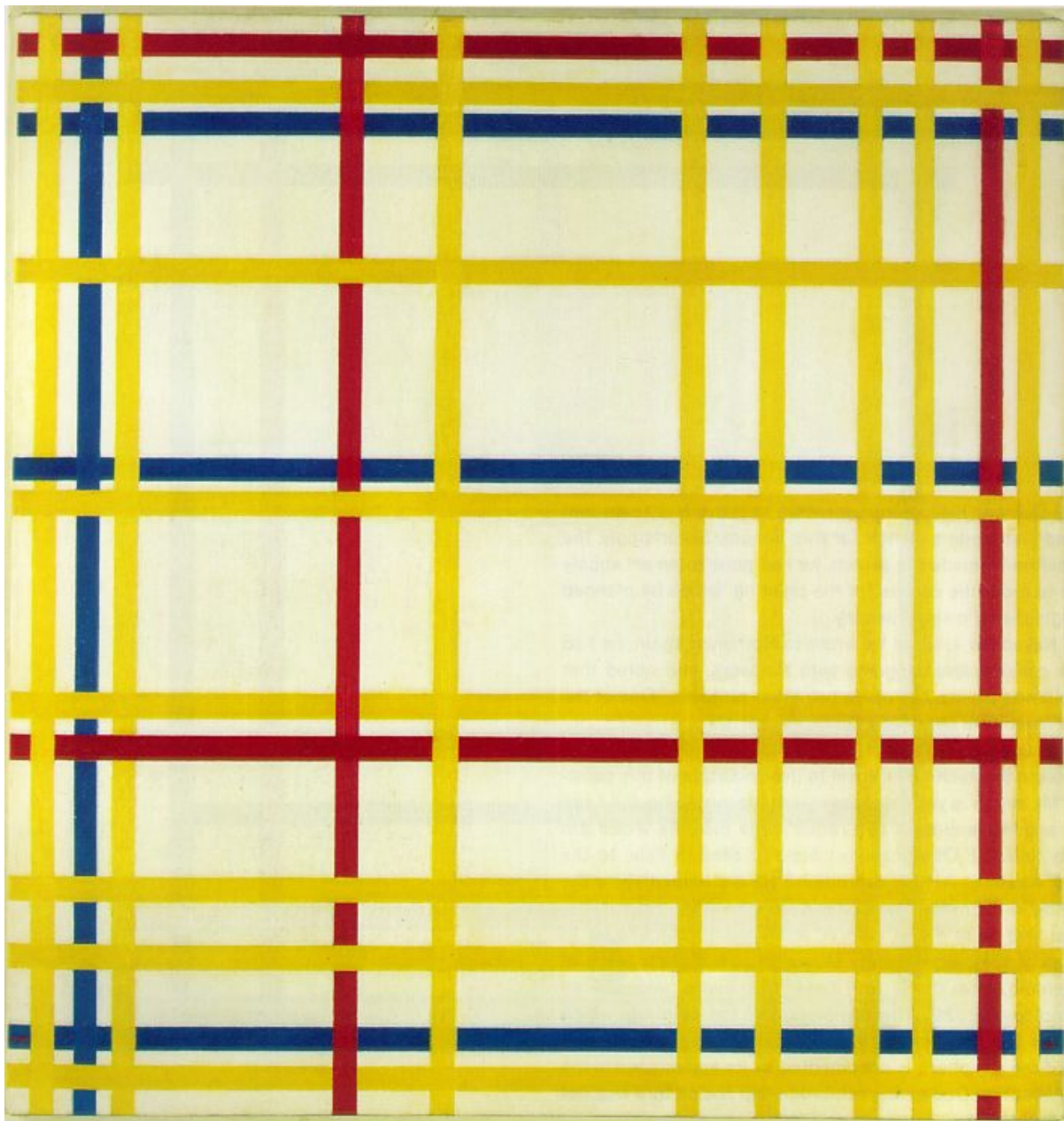
Piet Mondrian, *Composizione con inserimento giallo*, 1930, Kunstammlung Nordrhein-Westfalen Dusseldorf.



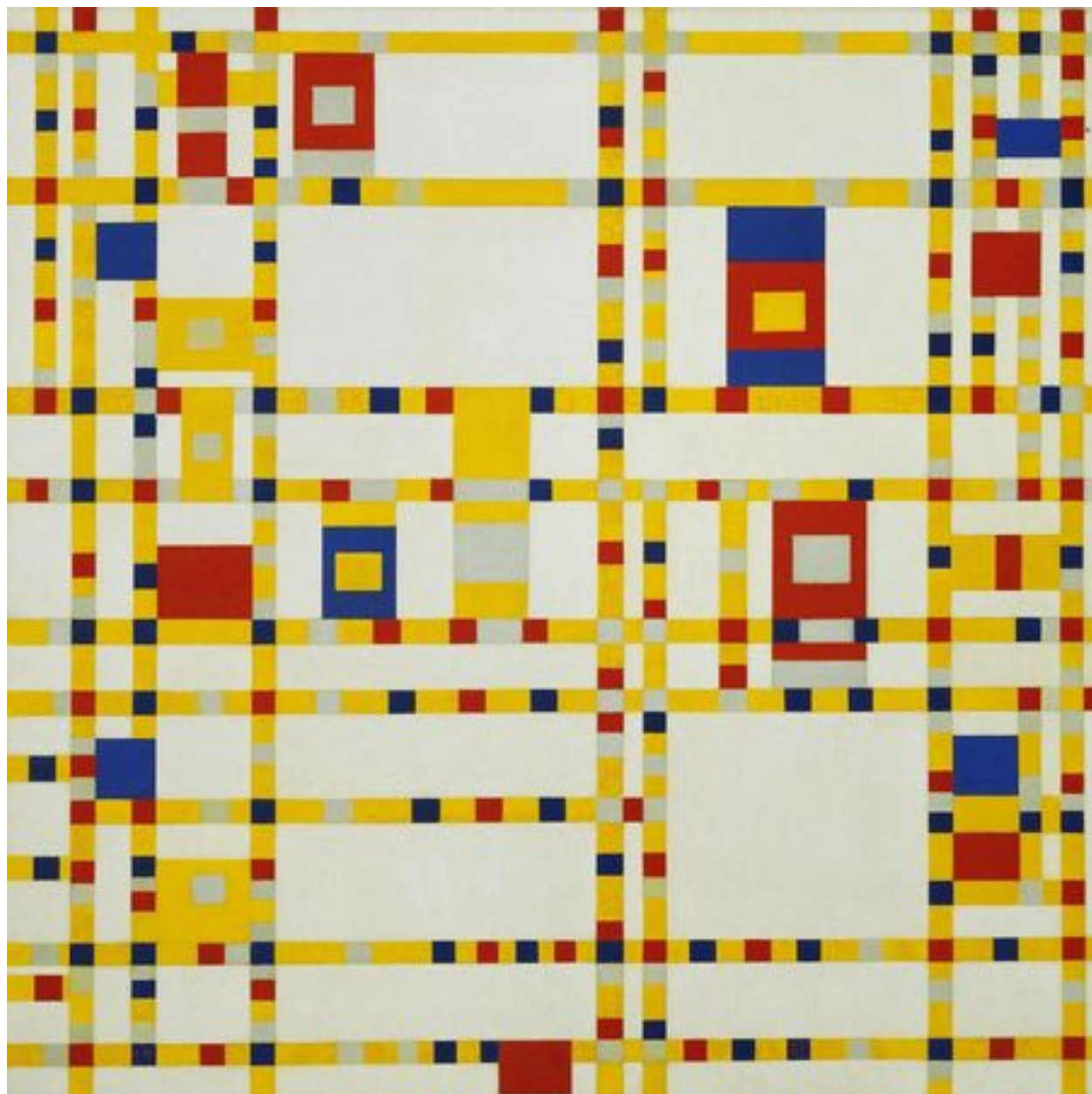
Piet Mondrian, *Composizione II*, 1929, MoMA, New York.



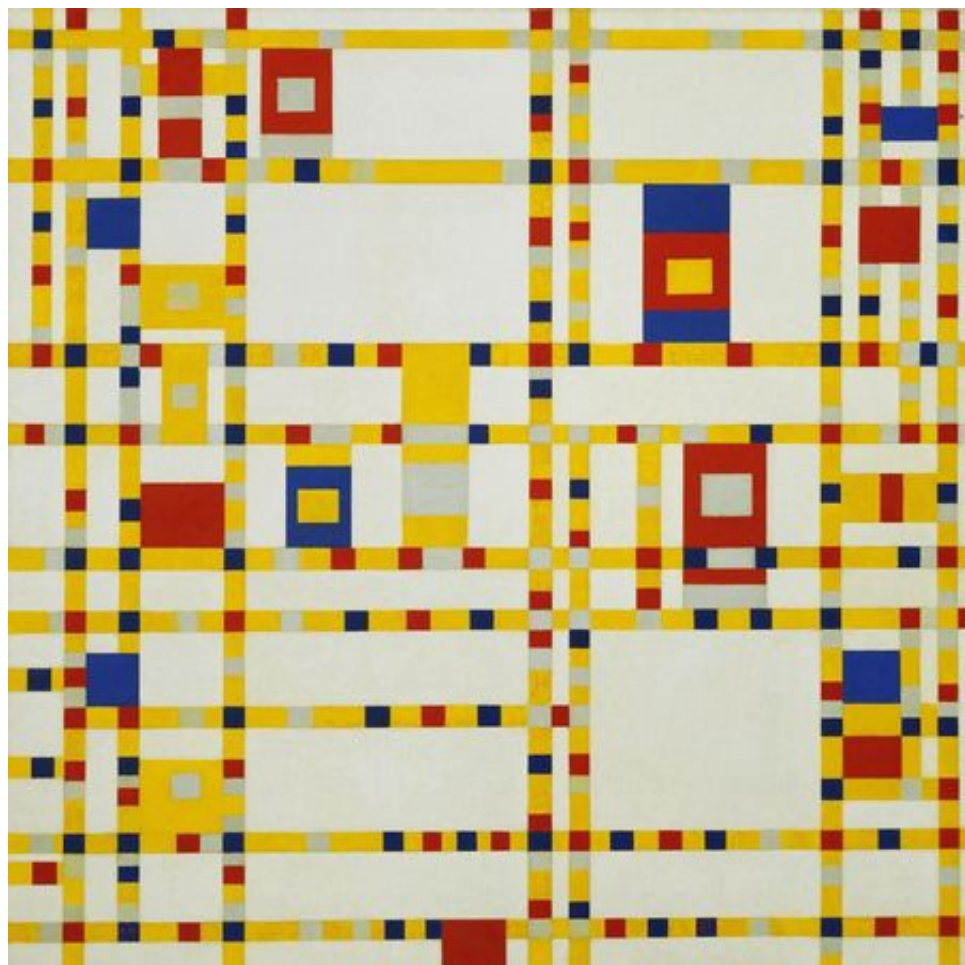
Gerrit Rietveld, *Red Blue Chair* , 1923 ca, MoMA, New York.



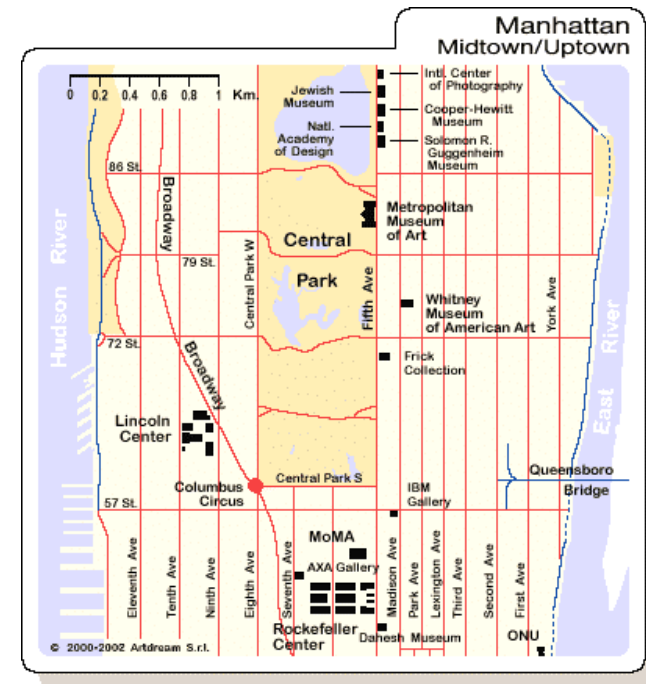
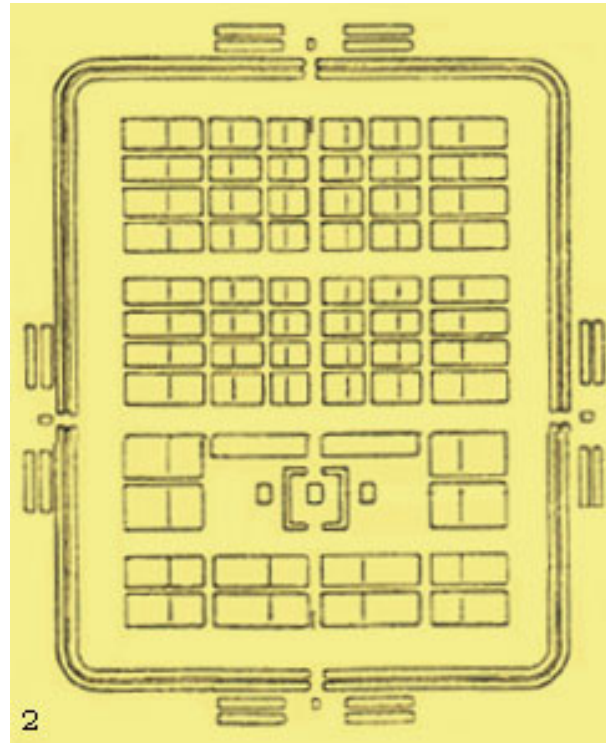
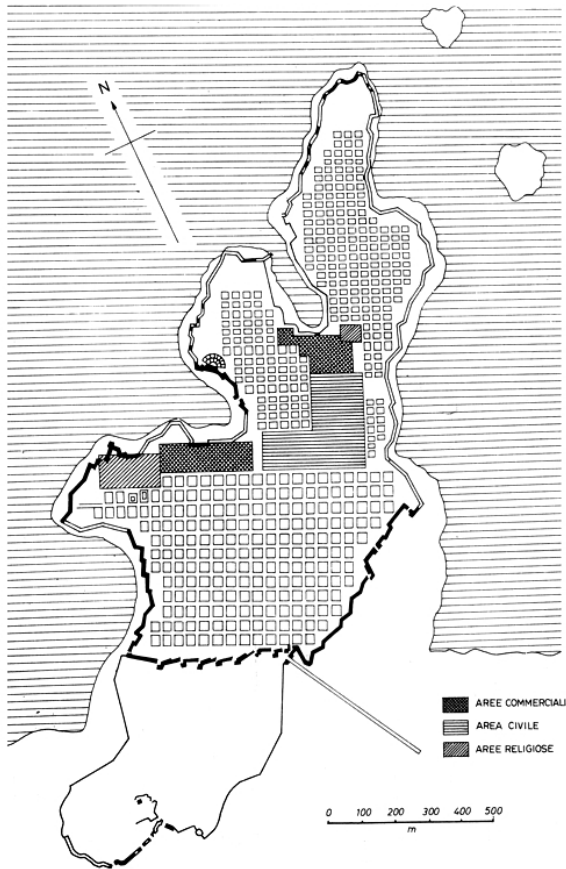
Piet Mondrian, *New York City*, 1941-42, Centre Pompidou, Parigi.



Piet Mondrian, *Broadway Boogie Woogie*, 1942-43, MoMA, New York.



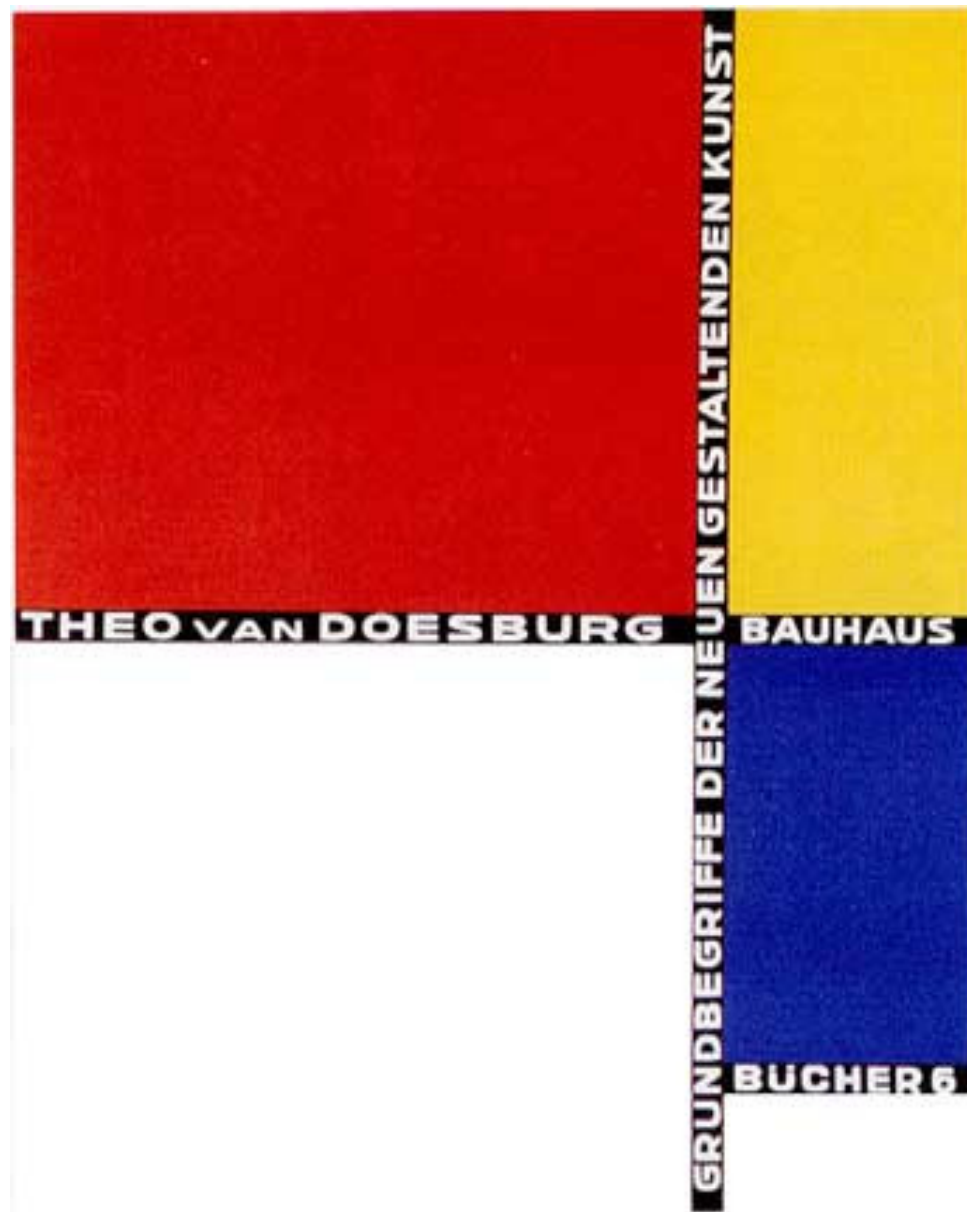
Piet Mondrian, *Composizione con rosso, blu, giallo e grigio*, 1921, MoMA, New York; *Broadway Boogie Woogie*, 1942-43, MoMA, New York.



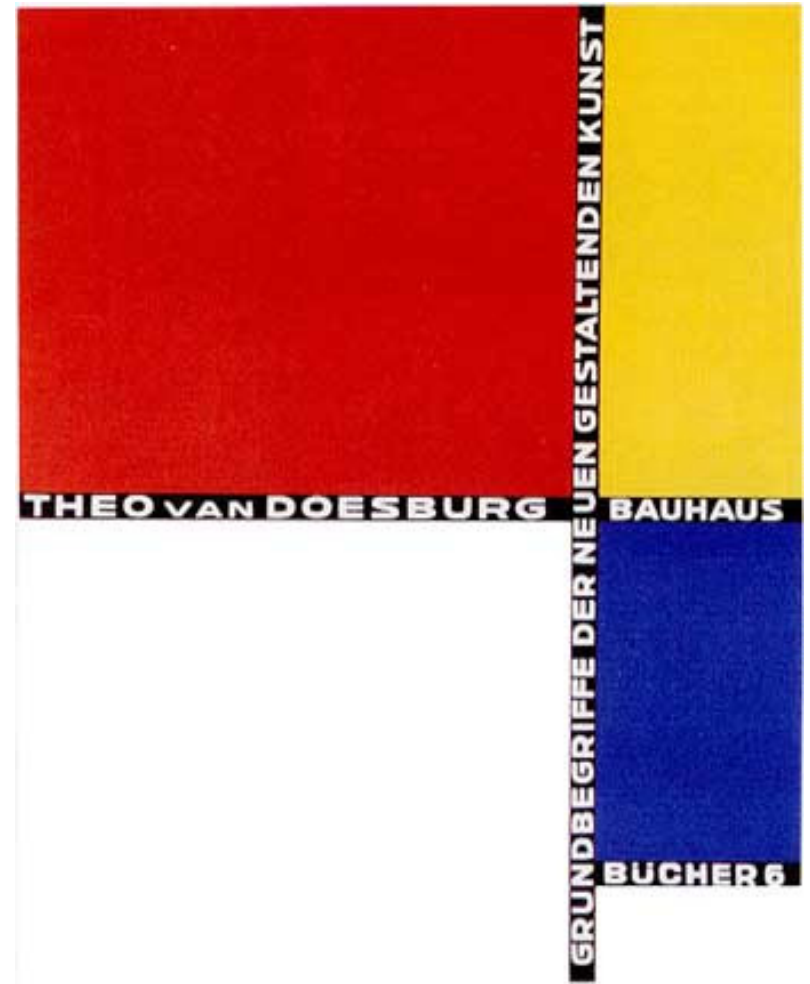
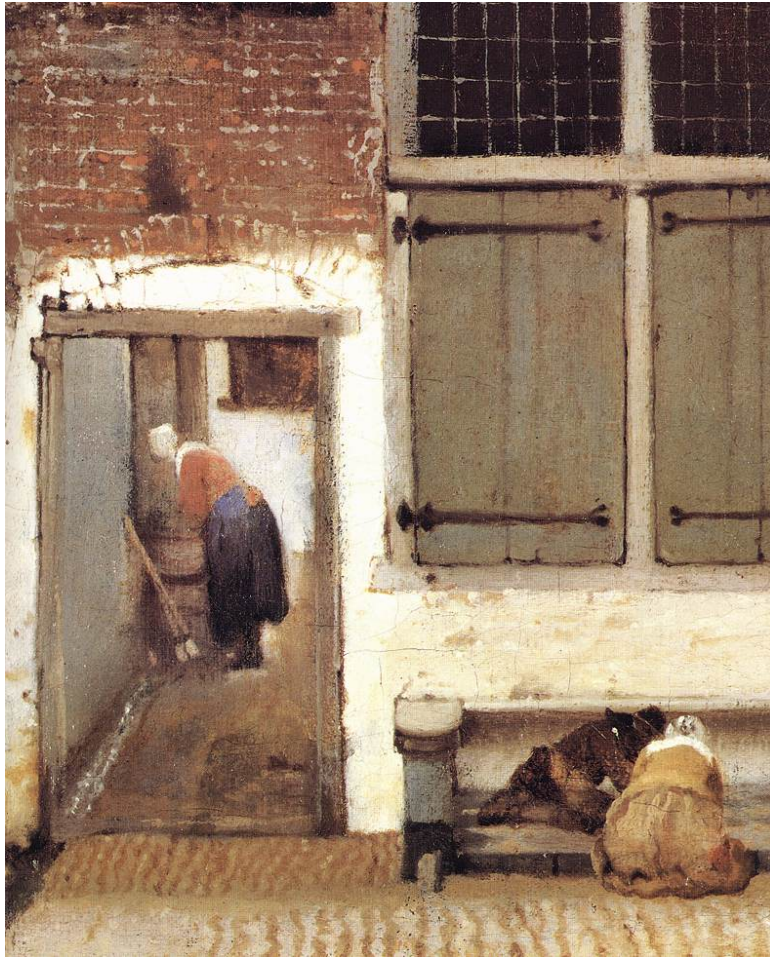
Pianta ippodamea di Mileto, V secolo ac. Pianta del castrum romano. Pianta di Manhattan.

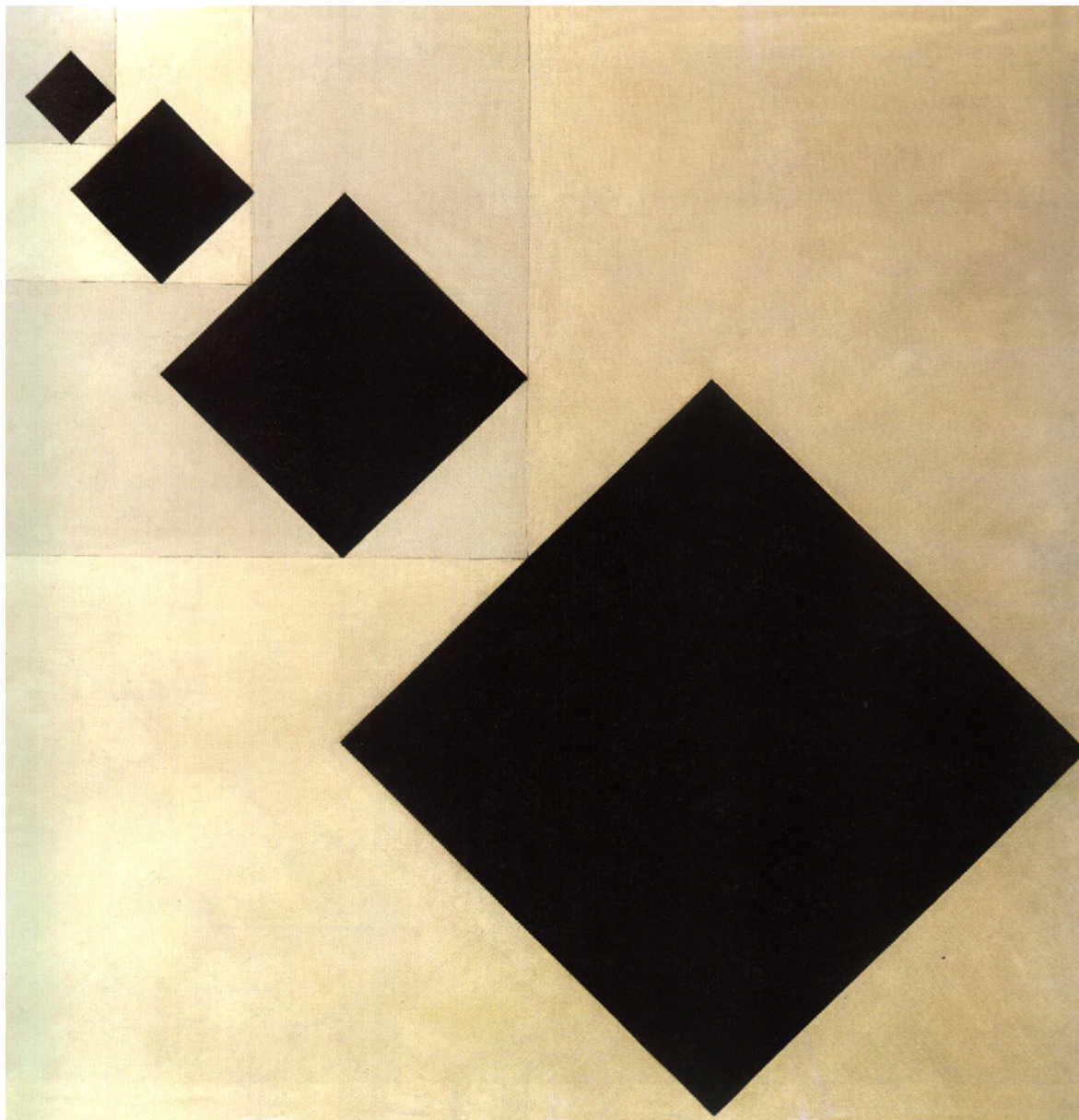


Jan Vermeer, *La piccola strada*, 1657-58, Rijksmuseum, Amsterdam.



Theo van Doesburg, *Principles of Neo-Plastic Art*, 1925, Bauhaus Buch.





Theo Van Doesburg. *Composizione aritmetica*. 1930.



Walter Gropius, Bauhaus, 1925-26, Dessau.

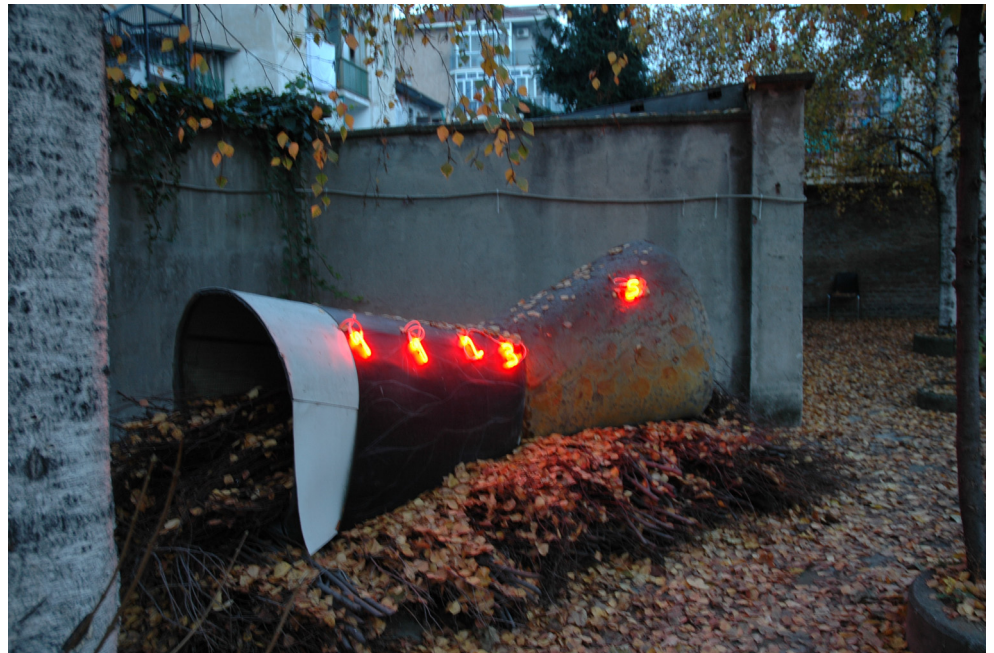


Carl Andre, *10x10 Altstadt Copper Square*, 1967, Guggenheim Museum, New York. Pino Pascali, *Mare*, 1967.

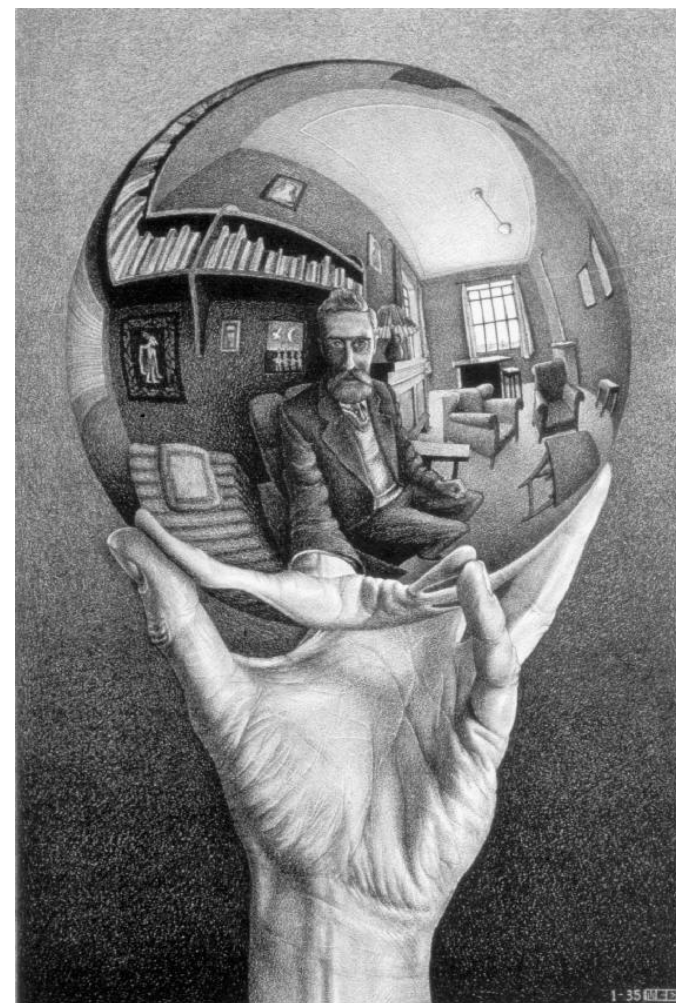


Constantin Brancusi, *Colonna senza fine*, versione I, 1918, MoMA, New York. Donal Judd, *Untitled (Stack)*, 1967, MoMA, New York.

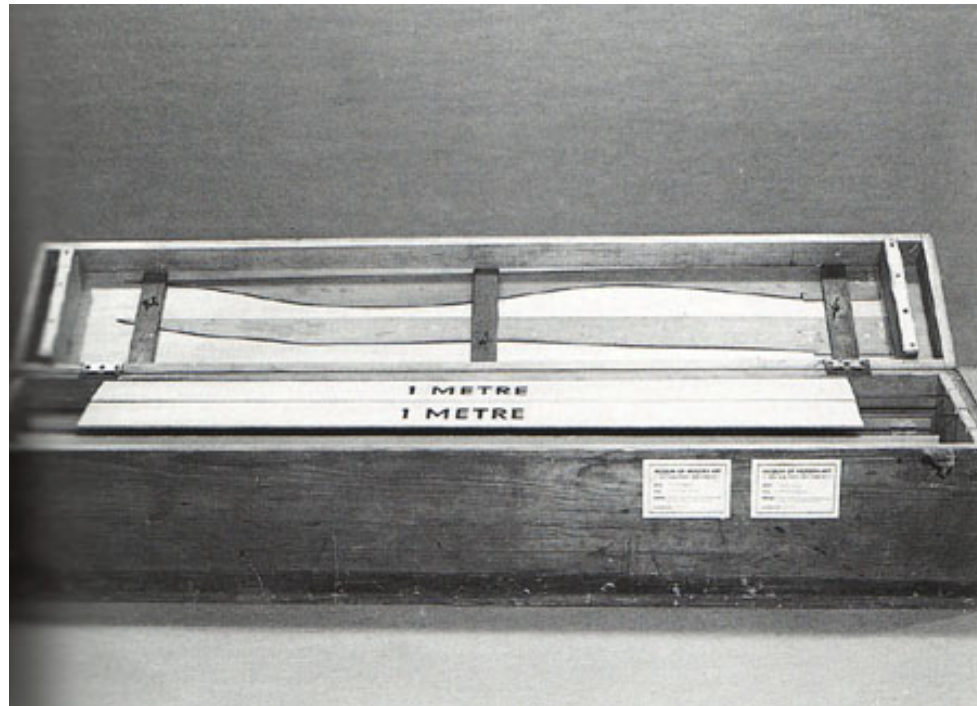
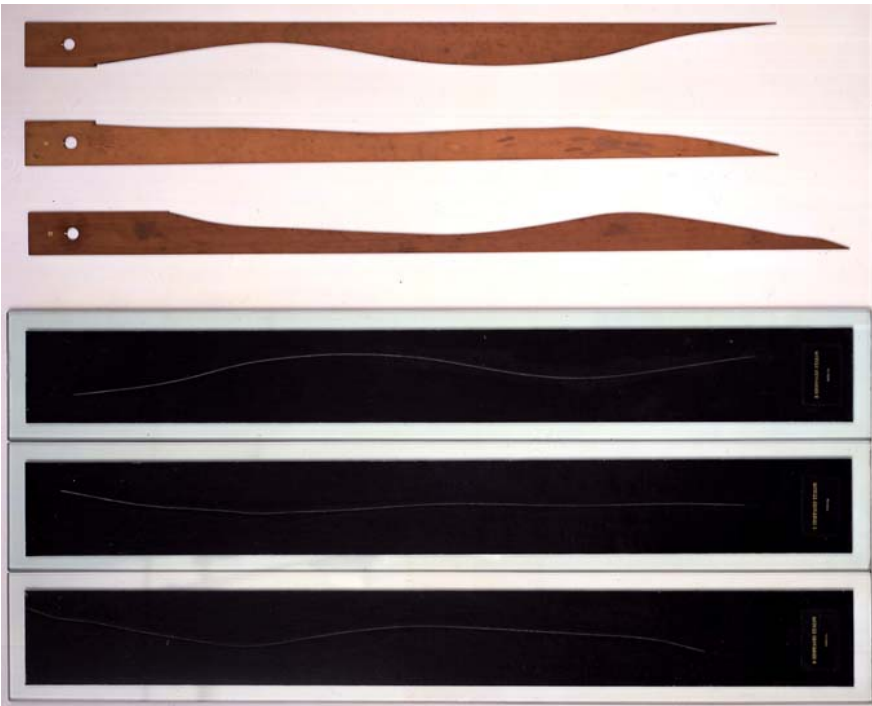
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2584  
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17711  
28657  
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75025  
121393  
196418  
317811  
514229  
832040  
1346269  
2178309  
3524578  
5702887  
9227465  
14930352



Mario Merz, *Nineteen Hundred Eighty-Nine*, 1989, Solomon R. Guggenheim Museum, New York;  
installazione, Fondazione Mario Merz, Torino (foto elf).



Parmigianino (Francesco Mazzola), *Autoritratto*, 1524 ca, Kunsthistorisches Museum, Vienna; M C Escher, *Hand with Reflecting Sphere*, 1935.



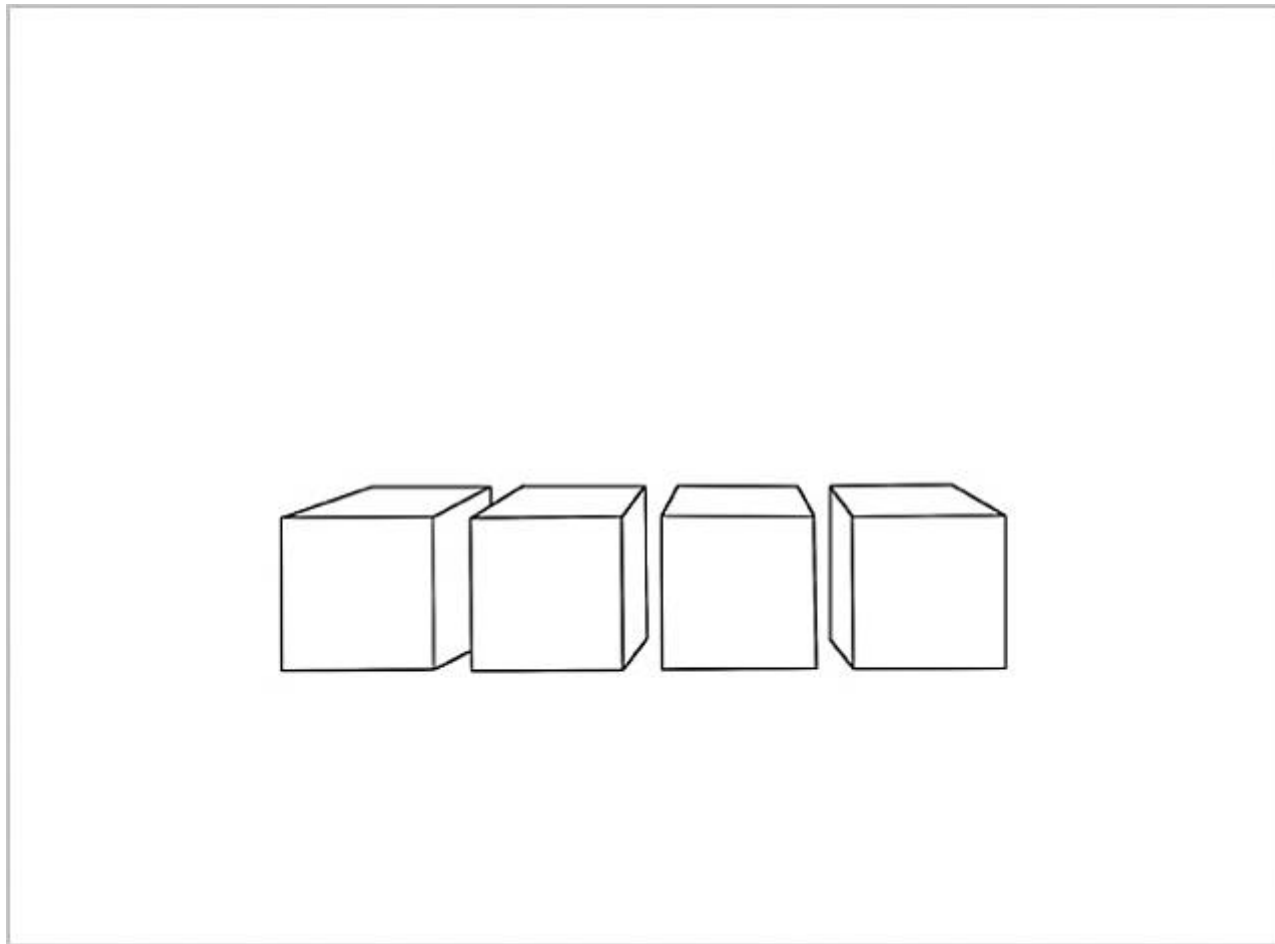
Marcel Duchamp, 3 *Stoppages etalon*, 1913-1914, ed. 1963; 3 *Stoppages etalon*, versione originale 1913-1914.



Richard Long, *Stone Line*, 1977, Kunstmuseum, Basel; Richard Long, *Kilkenny Circle*, 1984, MoMA, New York.



Tony Smith, *Cigarette*, 1961 (realizzazione 1971), MoMA, New York.



Donald Judd, *Untitled*, 1974.



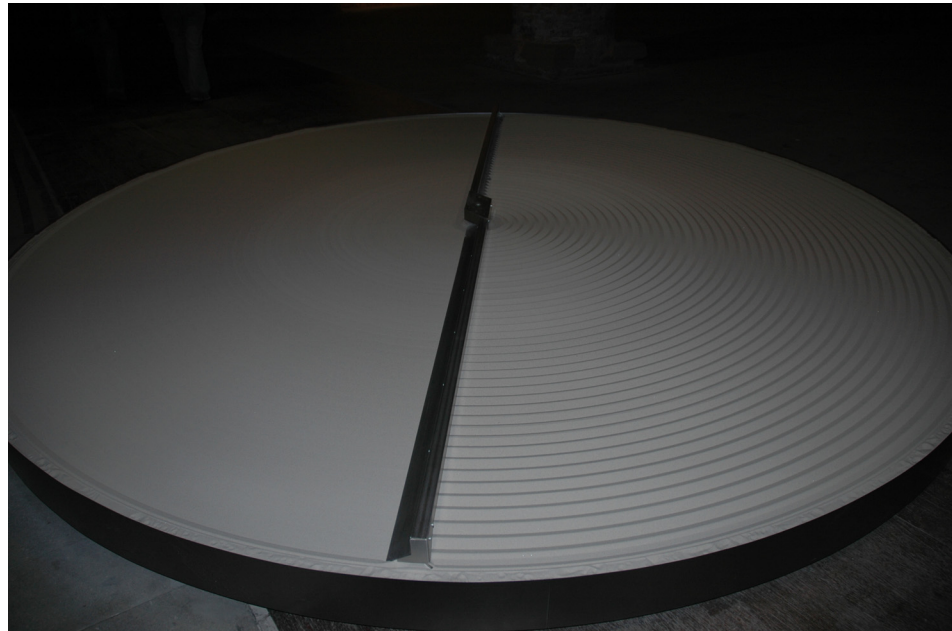
Alighiero e Boetti, *Mappa del mondo*, Esso Gallery, New York.



Christo and Jeanne-Claude, *Running Fence*, Sonoma and Marin Counties, California 1972-76; Christo and Jeanne-Claude, *Surrounded Islands*, Biscayne Bay, Greater Miami, 1980-83.



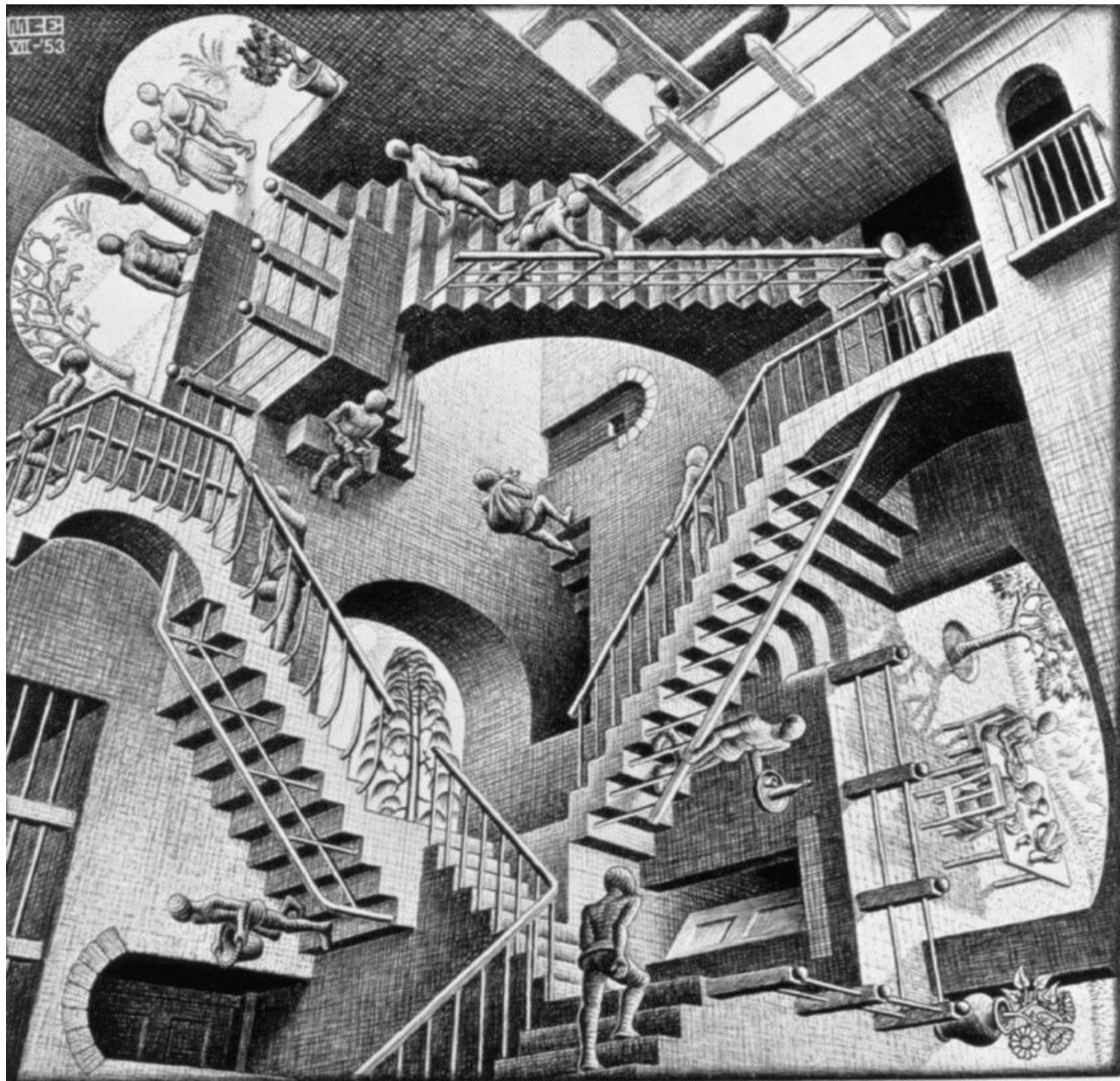
Jana Sterbak, *Cones on Fingers*, 1974.



Salvator Dalí, *La persistenza della memoria*, 1931, MoMA, New York. Mona Hatoum, *+ and -*, 1994-2004, 51° Biennale di Venezia, 2005.



Buckminster Fuller, *Manhattandome*. St. Louis Post Dispatch of 9/26/65.



M C Escher, *Relativity*, 1954.

# irreprésentable

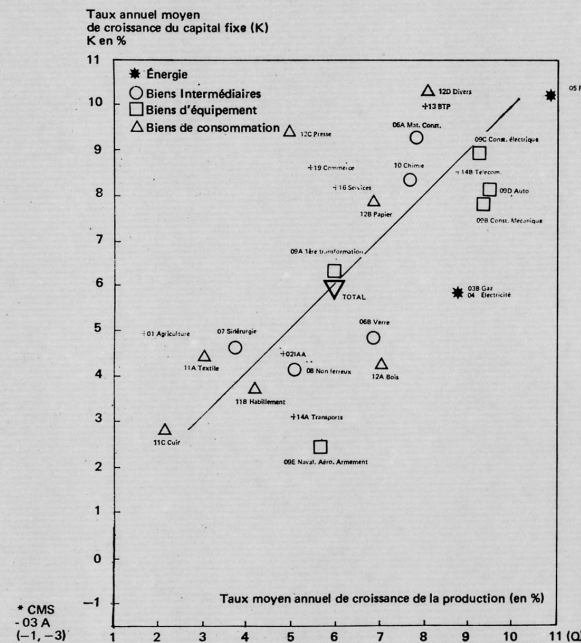
Représentation de la complexité : il est impossible de restituer visuellement la matrice d'un élément quand il est soumis à quatre variables ou plus. Il faut alors faire une analyse par coupe. La plupart des systèmes naturels dépendent d'un très grand nombre de variables. Ils ne sont pas représentables dans leur ensemble d'un coup. Dématérialisation de l'objet « Nature ».

|                |                        |
|----------------|------------------------|
| matériau       | corps chanté           |
| matrice        | tous les bruits        |
| matériel       | musicien malgré lui    |
| <b>matière</b> | <b>irreprésentable</b> |
| maternité      |                        |

Une forêt sauvage de 20m<sup>2</sup> avec lianes, fougères, lierres, cache un phytotron : cube transparent renfermant une végétation dans un environnement contrôlé. Au moyen de capteurs d'intensité lumineuse, d'hydrométrie, sont définis deux ou trois des paramètres qui permettent une analyse de la croissance des plantes. Sur écran, exposé des données physiques.

Graphique V, 10

Taux de croissance annuels moyens du capital fixe brut et de la production des 28 branches de 1960 à 1970 (Productivité du capital fixe)

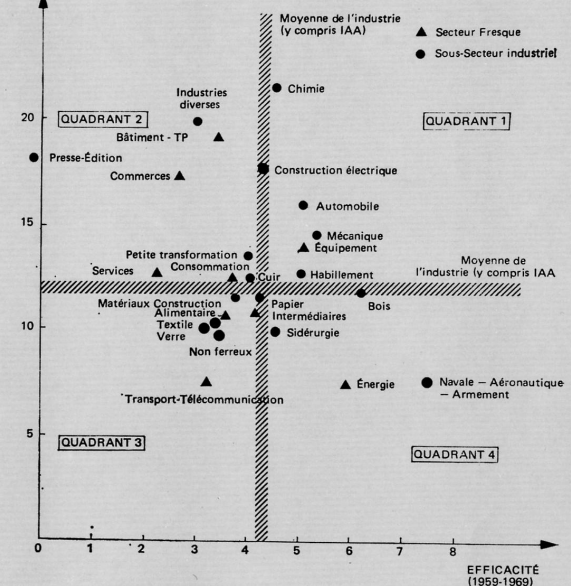


Source : Les collections de l'INSEE, E 31-32, novembre 1975.

Graphique V, 11

Efficacité et rentabilité nominale

RENTABILITÉ NOMINALE (1959-1968)  
Taux moyen de rendement économique du capital fixe productif brut en %



Source : Economie et statistique, n° 68, juin 1975.



Albrecht Dürer, *Autoritratto*, 1484, Vienna, Albertina.