

# INTERI Annual Contract 2013

MONOGRAFIA ALLEGATA A  
MONOGRAPHIC SUPPLEMENT TO  
INTERI N° 11 NOVEMBRE/NOVEMBER 2013

MONDADORI

*Grandi cantieri,  
nuovi paesaggi urbani*  
MAJOR WORKSITES,  
NEW URBAN LANDSCAPES

*Milano modello Expo 2015*  
THE EXPO 2015 MILAN MODEL

*Nord Europa: vince la qualità*  
NORTHERN EUROPE: QUALITY WINS

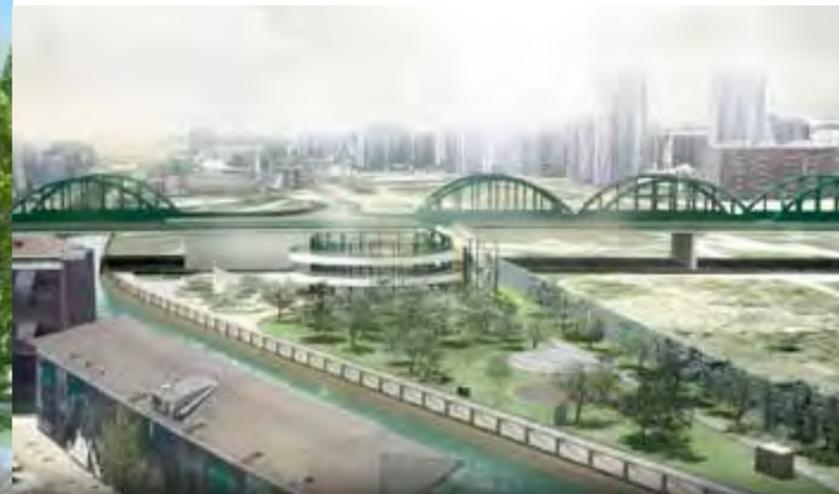
*In oriente, new town  
da 500 mila abitanti*  
IN THE ORIENT, A NEW TOWN  
FOR 500,000 INHABITANTS

*Ufficio fluido e rizomatico*  
THE FLUID, RHIZOMATIC OFFICE

*Natura Green*

# 18 mesi a EXPO 2015

di Alessandro Rocca



I.A  
I&A

I GIARDINI D'ACQUA SARANNO UNA DELLE PRESENZE AMBIENTALI PECULIARI DELL'EXPO MILANESE, CHE INTENDE L'ACQUA COME ELEMENTO DISTINTIVO DELLA PIANURA IRRIGUA LOMBARDA, DELLA SUA FERTILITÀ E DEL SUO PAESAGGIO.

IN ALTO. UN'IMMAGINE DEL PROGETTO DELLE VIE D'ACQUA, DELLO STUDIO MILANESE BARRECA & LA VARRA, CHE INTEGRA I NUOVI BACINI E CANALI DI EXPO AL SISTEMA MILANESE, CON UN PERCORSO CICLOPEDONALE CHE SCENDE FINO ALLA DARSENA, NEL CENTRO DI MILANO.

A LATO. IL MASTERPLAN, DOPO L'INPUT INIZIALE DEL GRUPPO BOERI, HERZOG E BURDETT, È STATO PRESO IN CONSEGNA DA UNO STUDIO TECNICO INTERNO DI EXPO, DOVE LAVORANO ARCHITETTI MILANESE COME MATTEO GATTO, CIRO MARIANI, GIANLUCA LUGLI, MARCO CHIODI.

SOTTO. UN'IMMAGINE DELLA GRANDE PIAZZA D'ACQUA CIRCONDATA DA GRADINATE, CHE PUÒ OSPITARE FINO A 20.000 SPETTATORI, PER GIOCHI D'ACQUA, FUOCHI PIROTECNICI, CONCERTI E SPETTACOLI SU PALCHI GALLEGGIANTI, INSTALLAZIONI, EVENTI TEMPORANEI.

*vie d'acqua, paesaggi agricoli e naturali, spazi espositivi, mercati, teatri e una marea di ristoranti etnici.*

**IL TEMA, "NUTRIRE IL PIANETA", COLLEGA UNA QUESTIONE UNIVERSALE COME L'ECOLOGIA all'eccellenza della nostra cucina e dell'alimentazione mediterranea**

**E**xpo 2015 sembra proprio che abbia ormai imboccato la dirittura finale. In luglio è stato raggiunto il quorum delle adesioni internazionali necessarie che garantisce il pieno riconoscimento dell'ente regolatore, il Bureau International des Expositions. La soglia faticosa è fissata a 131 e l'onore di tagliare questo traguardo è toccato alla Grecia, e la sua adesione è indubbiamente un segnale di ottimismo che arriva da un Paese europeo alle prese con le ben note difficoltà finanziarie. Il cantiere procede, i tecnici di Expo assicurano che le tabelle di marcia sono sostanzialmente rispettate: dopo la bonifica, si lavora alacremente alla costruzione dell'immensa platea di cemento armato che coprirà, almeno in buona parte, i circa 170 ettari dell'area compresa tra la tangenziale Nord e la Fiera di Rho Pero. In questa fase, restano ancora sconosciuti i padiglioni nazionali che ciascun Paese progetta e costruisce con grandi margini di autonomia, mentre è ormai





SOPRA. DUE IMMAGINI DEL CLUSTER CEREALI & TUBERI, CON I PADIGLIONI DI PAESI AFRICANI, SUDAMERICANI E MEDIORIENTALI E UNA MOSTRA DELL'AGRICOLTURA; IL PROGETTO È DI DUE DOCENTI DEL POLITECNICO DI MILANO, ALESSANDRO ROCCA E FRANCO TAGLIABUE.

SOTTO. UN'IMMAGINE DELLE STRUTTURE CHE, DIFFUSE PER TUTTA L'AREA DELL'EXPO, OFFRIRANNO SPAZI PER LA RISTORAZIONE, IL COMMERCIO E PER TUTTI I SERVIZI AI VISITATORI E AI PARTECIPANTI. AGGIUDICATO PER CONCORSO, IL PROGETTO È DELLO STUDIO MILANESE ON SITE.

PAGINA A LATO. UNA VEDUTA DEL PADIGLIONE ITALIA; IL CONCORSO È STATO VINTO DAGLI ARCHITETTI DELLO STUDIO ROMANO NEMESI, IL LORO PROGETTO HA UN COSTO PREVISTO DI QUARANTA MILIONI DI EURO.



definitivo l'impianto generale nonostante le polemiche, agitate soprattutto da chi, come gli architetti Vittorio Gregotti ed Emilio Battisti, sostenevano l'idea di una Expo diffusa con un forte coinvolgimento della realtà urbana milanese. Concepito dal team internazionale composto da Stefano Boeri, dall'architetto svizzero Jacques Herzog e dall'urbanista londinese Richard Burdett, il masterplan di oggi mantiene l'impianto a cardo e decumano, il forte impegno sul sistema delle acque e si misura con la novità del tema: Nutrire il pianeta. Energie per la vita. Una sfida che porta in primo piano tutti gli aspetti della catena alimentare, dall'agricoltura alla ristorazione. Il primo elemento di novità sembra quindi essere

l'accento sul paesaggio, sugli spazi esterni che devono ricreare ambienti di forte naturalità mescolando la tradizione lombarda, rappresentata dall'antica cascina Triulza restaurata e mantenuta all'interno del recinto espositivo, con le nuove tecniche del giardino contemporaneo. La seconda novità sono i cluster, quartieri tematici progettati da una squadra di docenti del Politecnico di Milano su catene alimentari e ambienti specifici - cereali e tuberi, riso, caffè, cacao, spezie, frutta e legumi, biomediterraneo, zone aride, isole. I piccoli padiglioni dei cluster ospiteranno alcune partecipazioni nazionali mentre negli spazi esterni ci sarà posto per mostre tematiche, ristoranti, mercatini e spazi per eventi.

## I.A EDITORIAL

### A FEASIBLE PATH p. 6

A new monograph on the world of contract, a volume packed with themes to address the many different facets of this complex sector. First of all, an overview of what is happening in the world. The major architecture studios are more active than ever: from old Europe to Asia, the Americas and beyond, more and more cities are turning to renowned names to rethink their image and organization. While the vertical city is a reality by now, what is emerging in the projects in progress, from the present to 2017, is a focus on increasingly variegated buildings, where what counts is the high quality of urban living in public facilities, waterfront properties and residential complexes. Feats of design and construction that spread to the creation of entire cities, above all in the Orient, where work is underway on areas capable of containing up to 500,000 persons. Impressive, and an opportunity not to be missed for everyone who operates in the contract sector. These wider overviews are joined by specific themes, like the recovery of historic buildings, the new eco-sustainable forms of prefabrication, applications of new materials in construction, new technologies in the field of home automation, control and security in spaces for living and working. Offices: the concept of the workspace is changing, reflecting a less rigid hierarchy, becoming more open and comfortable, almost like a domestic apartment. Malls and large retail chains: the future of commercial spaces. Architecture and light: technical lighting design is gaining more space, and perhaps one day we will have to pay closer attention to how to make architecture communicate more effectively in the daylight, because darkness has now become the accomplice of architects who create luminous volumes, true theatrical machines of great (nocturnal) visual impact. *Gilda Bojardi* - **Caption pag. 6** Image of the Library and Learning Center (LLC), the focal point of the new campus of the University of Economics & Business of Vienna, designed by Zaha Hadid Architects, now under construction.

## Interiors & Architecture

### GLOBAL WORKSITE p. 10

by Alessandro Rocca

Opening towards the outdoors, functional multiplicity, social interaction, emphasis on shared spaces, a new accent on landscape: these are the emerging factors in the architecture of tomorrow, the directions of a new International Style that comes to terms with the conditions and objectives of the present: turbo capitalism, high technology, sustainable comfort and urban spaces on a human scale. Futuropolis: the architecture of the years to come opens to the city. After the modernist monoliths indifferent to the context that have exported the Manhattan model all over the world, after the sealed containers of the 2000s based on the "big boxes" of Rem Koolhaas and the autistic logic of the shopping mall - closed worlds with great variety inside - the buildings of tomorrow focus on boosting indoor-outdoor interaction, expanding functional multiplicity and stimulating social relations. A new approach that does not exactly coincide, luckily, with the dictates of sustainability, keeping the desire to seek new forms, effects and spatial situations alive. Nevertheless energy saving, at least at the level of widespread, shared thinking, remains a crucial factor, which is the main reason behind the greater permeability of spaces. It is increasingly clear that the energy consumed by environmental control can be greatly reduced by sacrificing a bit of seclusion and accepting the risks and benefits of exchange with the outside world. There is still air conditioning, but it is supplemented by shaded walls, open loggias, indoor/outdoor living areas, semi-sheltered plazas, porticos that cross buildings and many other devices for natural climate control that also increase the integration with the urban context, improving the setting and, it is hoped, the psychological wellbeing of the people who live and work in the buildings. This is a sort of gentle revolution, incorporating and reworking all the themes and images of recent years, but it is also radical because it changes the design of many aspects of the building: the relationship with the street, the entrance lobby, the volumetric organization, facades adorned with panoramic terraces, roof gardens for breathtaking views. At the dawn of modernism the city was a quantitative landscape, the sea of lights of Los Angeles seen from Beverly Hills, the daring skyline of New York, the expanse of Parisian rooftops from the top of the Tour Eiffel and then the belvedere of the Beaubourg. In this article other urban landscapes appear, with a completely different biodiversity: no longer Paris, but the banlieue of Boulogne Billancourt and Nanterre, and then Kuala Lumpur, Beirut, Mexico City and Warsaw, where Daniel Libeskind chooses to put his skyscraper into a relationship with a colossus of Stalinist architecture. Another precise indication that can be gleaned from this anthology is the new creativity that is going into semi-public spaces, lobbies and all those areas of private-public transition that have been neglected for decades and often represented the Achilles' heel of new works of architecture, brutally inserted in contexts marked by all too different habits and scales. Plazas and museums tend to resemble each other: the entrance lobbies of museums, from the M9 of Sauerbruch and Hutton to the Tianjin Museum of Steven Holl, become spectacular sheltered squares, not so different from the new urban spaces like the New Street Station of Birmingham or the plaza/atrium in the Green Valley of Shanghai. Another fundamental aspect has to do with the evolution of the facade, an increasingly independent and strategic feature with respect to two essential themes: climate control and image development, which is getting closer and closer to computer graphics effects. Digital aesthetics, dematerialization, elimination of the effects of weight and material, enhancement of pure image. The face of the building is deformed, as in the Corte Verde of Cino Zucchi, or becomes a signal, a texture, a disembodied diaphragm, a pixelscape or embroidery, in any case something that no longer has to do with structure, internal organization and functions, focusing instead on the communication between inside and outside, seen in terms of energy exchange but also in terms of the construction of the image, communicative penetration, urban scenario. - **Caption pag. 11** UNStudio, Scots Tower, 231 apartments, including 128 studios, with green terraces, roof gardens and loggias; Singapore, 2010 - in progress. - **Caption pag. 12** 1. Dominique Perrault, recovery and new design of the three office towers of Pont de Sèvres (1975), Boulogne Billancourt, 2007-15. 2. Park Associati, Gioia Otto, renovation of the Porta Nuova Residence built by Marco Zanuso in 1973, transformed into an office building of over 7000 m<sup>2</sup>, on Via Melchiorre Gioia in Milan, 2012-13. 3. SOA, Mar Mikhail Tower, mixed-use building, 7200 m<sup>2</sup> on 21 levels in Beirut, to be completed in 2014. 4. Ole Scheeren, Angkasa Raya, tower 268 meters in height, 165,000 m<sup>2</sup>, in Kuala Lumpur, facing the Petronas Towers of Cesar Pelli, 2011 - under construction. RISING CITY. Sensitive facades that vibrate with light, oblong and vertical windows, decorative frames, daring overhangs, terraces, transparent courtyards, suspended corridors, swimming pools protected on roofs: vertigo. The city as an interactive scenario, a landscape to observe, but also as accessible airspace, to occupy and inhabit.

- **Caption pag. 14** INDOOR / OUTDOOR. Squares like gardens, lobbies like intersections, new levels and urban views: architecture pays closer attention to spaces of indoor-outdoor, public-private transition, decisive for the success of a new building, for the transformation of the context and the construction of a new idea of the city. - **Caption pag. 15** 1. Snohetta, Muttarrh Fish Market, Muscat, Oman, 2010 - in progress. 2. Ole Scheeren, Duo Towers, Singapore; one tower contains 600 apartments, while the other is for offices and a hotel. Construction is slated for 2013-17. 3. Odile Decq, Homo Erectus Fossils Museum, 24,000 m<sup>2</sup> of geological and paleontological exhibits, Nanjing, 2012-14. 4. HOK with Buro Happold, Progetto Cmr, De Cola Associati, Eupro; Ri.Med - Center for Biotechnologies and Biomedical Research, Carini, Palermo, work slated to begin in 2014. - **Caption pag. 16** 1. Schmidt Hammer Lassen, a plaza/atrium in the Green Valley Development, the new urban district with an area of 50 hectares in Shanghai, 2013-15. 2. Kengo Kuma, entrance to the new V&A (Victoria and Albert Museum) of Dundee; construction slated for 2013-15. 3. The covered plaza in front of M9, the museum designed by Sauerbruch and Hutton in Mestre; construction slated for 2014-16. 4. Alejandro Zaera-Polo (AZPA), the public space of the New Street Station, Birmingham, 2011 - in progress.

- **Caption pag. 17** THE LOBBY, the space where flows of persons and information are organized, becomes the calling card of a new work of architecture, the visage that defines its character and establishes its degree of welcome, of permeability with the outside, of fluidity and freedom of movement and access. - **Caption pag. 19** IMMATERIAL. With the digital age in full swing the design of facades is transformed, lightening up masses and volumes. The weight of the construction is no longer perceptible, with structures concealed beneath communicating surfaces, datascape that record the flow of information between inside and outside, both in technical terms of climate and light, and in terms of culture and spectacle. 1. Cino Zucchi, the Corte Verde of Corso Como, 31 apartments, 5000 m<sup>2</sup>, in the new Porta Nuova district of Milan, 2006-13. 2. Snohetta, two towers of the new Fjordcity urban development at Visma, Oslo; construction slated for completion in 2014. 3. Steven Holl has designed the Queens Library, a new public facility of 2000 m<sup>2</sup> in New York, 2010-14. 4. Dominique Perrault, addition to the Institute of Mechanics of the Ecole

Polytechnique Fédérale, Lausanne, 2011-15. 5. OBR, KGK Commercial Cluster, a business center subdivided into four buildings, for a total area of 45,000 m<sup>2</sup>, at Jaipur International Airport, India, 2013-14. - **Caption pag. 20** LANDSCAPE. Precious landscapes to conserve, and new landscapes to invent, inside and outside the city limits. After the theories of Gilles Clément and the success of the High Line in New York, the landscape is inhabited and experienced in a new, neo-romantic way. Biodiversity, spontaneous nature and contemporary design are the three guidelines that change the meaning and form of places in the city, such as public gardens and urban parks. - **Caption pag. 21** 1. Paolo Ventrella, Solar Loop is an experimental photovoltaic sculpture that can be placed in parks, gardens and urban situations, in progress. 2. MAD, Huangshan Mountain Village, a complex of apartments, a hotel and tourism services on Taiping Lake, a panoramic site protected by UNESCO; 2009-14. 3. The Jardins de l'Arche, designed by the Italo-French studio AWP, 71,000 m<sup>2</sup> of greenery at the Défense, Paris; 2011-2014. 4. Northerly Island is a 36-hectare park on Lake Michigan, facing Chicago, with a variegated program of museums and facilities for leisure time; project by Studio Gang, slated for completion by 2015. - **Caption pag. 22** ICONIC LANDSCAPE. The skyline displays accidental juxtapositioning, multiple eras and subjects, the infinite faces of a city. It exhibits the city's highlights and landmarks, the works of architecture that become its trademark of recognition and, in the best of cases, the very symbols that represent the city in the world. - **Caption pag. 23** 1. The studio Fr+e has designed the aquarium of Mexico City in the dynamic Polanco district, 2012 - in progress. 2. Daniel Libeskind, Zlota 44 is a 54-storey tower with 266 apartments in the center of Warsaw, 2005-14. 3. J2 is a complex of three residential towers with 1840 apartments in Jersey City, designed by the New York-based studio HWKN (Hollwich Kushner), 2013 - in progress. 4. The Spanish studio Herreros Arquitectos won the competition for the Munch Museum in Oslo; to be completed in 2018. 5. Studio Gang, Solar Carve Tower, 17,000 m<sup>2</sup> meters for offices and commercial spaces, facing the High Line in New York; to be completed by the end of 2013.

### NEW TOWNS IN ASIA p. 24

by Valentina Croci

A city for hundreds of thousands of inhabitants. Major investments to create international business poles. It's happening in Asia, where design, from the urban to the architectural scale, is experimenting with unimaginable things. Our society is going through the fastest phase of urbanization ever. In 2030 over 60% of the population will live in cities, mostly in Asia and South America, areas of double-digit economic growth. New multifunctional organisms, even for one million inhabitants, are rising from scratch near the most important airport hubs and the new economic capitals of Asia. The design of the foundation city involves extraordinarily difficult challenges in terms of economic development and resources, both for construction and for life in its wake. Sustainability in the wider sense of the term, to be designed from the urban scale to that of single buildings, but also in ways of living of future inhabitants. We talked about this with James Brogan, director of development and strategic supervision of the multinational studio KPF, specializing in real estate and urban planning for new settlements, at the exhibition "Urban Ecologies #3" at Spazio FMG in Milan. KPF was one of the first foreign studios to approach Asia regarding foundation cities. At the moment, they are working on the Meixi Lake project near Changsha in China, for an area of 6.5 km<sup>2</sup>. Organized with a great variety of building types, lakes and navigable canals, the project tries to set a paradigm of man-nature relations. And Songdo, near the Incheon International Airport of Seoul, in an area of 8 km<sup>2</sup>, with the goal of playing a leading role in international business, is the largest real estate operation managed by private interests. "With respect to ten or fifteen years ago, contemporary projects pay more attention to resources and the quality of the territory. Being sustainable on this scale means first of all less consumption of ground area, energy and materials." The high-density vertical architectural model has been dominant for years, but today it is designed with multifunctional results in mind, meaning the coexistence of different functions and services. The skyscraper becomes a large living being with differentiated organs that all contribute to the overall balance. "Coping with density means not just solving the structural problems of the building, but also, more in general, addressing the activities; for example, how the vertical element is connected to circulation infrastructures and the services of the city, requirements of efficiency of edification. The design of new cities is based on the relationship between speed and density, i.e. between the center and the suburbs, the city and the world. This relationship has an impact not just on transport and services, but also in terms of 'intellectual efficiency': the capacity of persons to optimize and do more things." The new cities stand on virgin territory, and offer an extraordinary opportunity to design an efficient energy model. Contemporary new towns are global cities, conceived to attain economic power and to intercept global capital and international developers. They differ from the models of the modernist era because they coexist with change, globalization and urban sprawl. "The major projects of modernism, like Chandigarh by Le Corbusier or Brasilia by Lúcio Costa, were heroic failures because they took a merely functional, uniform approach. The city, instead, should be seen as multilayered density, with different scales and textures. It is important to design a variable vocabulary that adapts to different proportions and urban conditions, almost like a collage." In China almost fifty cities have been built with over one million inhabitants, often by demolishing old settlements and replacing them. Because this is a population of commuters, one of the main problems is how to connect the new structures to previous residential centers. The Chinese government is promoting pilot projects, also involving KPF, to test future development models. In India there is a different link with tradition, so new cities are made alongside historic ones, as is happening in New Delhi. Here underground systems are being studied for distribution of energy, sewers and disposal systems, especially for water. These underground infrastructures have to be coordinated in a single design. "In the design of new towns the starting point is the landscape, and access to water, because the self-sufficiency of the system depends on it. Then one starts to plan a model of economic sustainability, and a business plan with progressive investments: it is a matter of hundreds of millions of dollars, divided among multiple investors. To convince them, KPF makes a true manifesto." For fifteen years KPF has been conducting embryonic experiments in Tokyo, Hong Kong and Shanghai, to monitor the transformation of lifestyles and the needs of the community. Because the hardest part of designing new towns is the 'construction' of their inhabitants. China moves forward at a torrid pace, leading to unpredictable errors. For example: "the new zone of Shanghai, built in 1985, underestimated the pedestrian dimension of the city, partially damaging quality of life. Flexibility and the capacity of the project to respond to change are needed for any effective intervention. Projects have to be able to absorb the contrasts that exist in the cultures of Southeast Asia, between old and new, oriental and occidental. Nevertheless, China is the place where the architecture of the future is being made, and where we can experience ongoing changes in society." **Caption pag. 25** Meixi Lake near Changsha in China, by the studio KPF (Kohn Pedersen Fox Associates), sets out to express a sense of balance between man and nature. It is organized with a great variety of building types, lakes and navigable canals. The eight residential neighborhoods have a village center for all the institutional, cultural and commercial functions. Facing page: the masterplan of Meixi Lake, located near Changsha in China, in an area of 6.5 km<sup>2</sup>. With engineering consulting by Arup. - **Caption pag. 26** Songdo is in Seoul, near the Incheon International Airport. The project by the studio KPF occupies an area of 8 km<sup>2</sup>, for 80,000 inhabitants. The development offers clear alternation of green areas and high-density settlements, outfitted with the Smart software system by Cisco, for maximum connectivity among inhabitants. Slated for completion by 2015, this is the largest real estate operation managed by private interests. **Caption pag. 27** By the studio Foster & Partners, Masdar City is located near Abu Dhabi in an area of 6 km<sup>2</sup>, for 300,000 inhabitants. The project is part of a larger plan for the use of renewable energies, based on settlement principles from the Arabian tradition (shady streets and courtyards, traditional patterns) that also encourage pedestrian circulation. Each constructed block is at a maximum of three minutes on foot from the next. The two urban nuclei are subdivided by a linear park.

### EXPO, 18 MONTHS AND COUNTING p. 28

by Alessandro Rocca

Waterways, agricultural and natural landscapes, markets, theaters and an avalanche of ethnic restaurants. The theme "Feeding the Planet" connects a universal question like that of ecology with the excellence of Mediterranean cuisine. Expo 2015 seems to be headed for the home stretch. In July the quorum of international participation was reached, guaranteeing full recognition on the part of the Bureau International des Expositions. The threshold is set at 131 and the country that tipped the scales was Greece, a signal of optimism from a European country known for its financial troubles. The worksite is in progress, and the Expo technicians promise to keep things on schedule: after reclamation, work is underway on an immense plateau of reinforced concrete that will cover much of the 170 hectare area, between the northern ring road and the Milan Fair at Rho Pero. In this phase, the national pavilions to be designed and built by each country have not been publicized, though the overall layout

is definitive in spite of the criticisms voiced by the architects Vittorio Gregotti and Emilio Battisti, among others, in support of a diffused Expo to more fully engage the city itself. Planned by an international team composed of Stefano Boeri, the Swiss architect Jacques Herzog and London-based urban planner Richard Burdett, today's masterplan for the Expo conserves its cruciform layout and its focus on the system of waterways, coming to grips with the theme: Feeding the Planet. Energies for Life. A challenge that puts the spotlight on all the aspects of the food chain, from agriculture to restaurants. The first new aspect seems to be the landscape accent, for outdoor spaces that have to recreate very natural environments, mixing the Lombard tradition, represented by the historic Cascina Triulza, restored and kept within the event grounds, with new contemporary gardening techniques. The second new development is that of the clusters, theme areas designed by a team of professors from the Milan Polytechnic, on specific environmental types - cereals and tubers, rice, coffee, cacao, spices, fruits and vegetables, bio-Mediterranean, arid zones, islands. The small pavilions of the clusters will contain national contributions, while the external spaces will be for theme exhibitions, restaurants, markets and events. **Caption pag. 29** Water gardens will be among the most striking environmental presences at the Milan Expo, seeing water as the distinctive feature of the Lombardy plains, with their fertility and landscape. Above: an image of the waterways project, by the Milan-based studio Barreca & La Varra, to integrate the new lakes and canals of the Expo with the Milanese system, in a bicycle and hiking route that reaches the Darsena, in the center of Milan. To the side: the masterplan, after the initial input of the group Boeri, Herzog and Burdett, has been taken over by an in-house technical team of the Expo, including Milanese architects like Matteo Gatto, Ciro Mariani, Gianluca Lugli, Marco Chiodi. Below: image of the large water plaza surrounded by steps, capable of hosting up to 20,000 spectators for water games, fireworks, concerts and performances on floating stages, installations and temporary initiatives. **Caption pag. 30** Above: two images of the Cereals & Tubers cluster, with the pavilions of African, South American and Middle Eastern countries, and an agriculture exhibition; the project is by two professors from the Milan Polytechnic, Alessandro Rocca and Franco Tagliabue. Below: an image of the structures scattered around the whole Expo area to offer spaces for refreshment and commerce, and services for visitors and participants. The winning entry in a competition, the project is by the Milan-based studio On Site. Facing page: view of the Italian Pavilion; the competition was won by the architects of the Roman studio Nemesi. Expected cost: 40 million euros.

### AT THE HIGHEST LEVELS p. 32 by *CONSONNI INTERNATIONAL CONTRACT*

Consonni International Contract works on global management of projects of construction, restructuring and renovation of the most prestigious international hotels. Constant collaboration between the designer, contractor and client represents the ideal condition for productivity in any type of architectural undertaking: restructuring, new construction or interior decorating. This condition is a necessary focal point because all too often, in today's world, there are bitter disagreements, contrasting perspectives, confusion of roles. To conceive, develop and design for contract means operating in full respect for the standards of the major hospitality chains. Offering a range of different solutions, from the most classic to the most innovative design, all the way to interventions in the technological avant-garde. Consonni International Contract, created in the context of Gruppo Consonni, has the mission of completing projects on a very high level for hotels, private residences and yachts, coordinating the dynamics of cooperation among different players, creating a link among the parties that remains solid even after the warranty period is over. The management of the commission is global: surveys and design studies, creation of prototype rooms, testing of the accuracy of the design, production of the furnishings, preparation of the spaces, shipping, installation and post-sales assistance. The collaborations are all on the highest levels, from international design studios (Samuel Creations of Geneva, Arch. Tristan Auer of Paris, the Italian architecture studios Cibic&Partners, Luca Scacchetti, Alessandro Mendini and Carlo Colombo) to hotel chains (Sheraton, Hyatt, Ramada, Radisson, Hilton, NH Hotels, Meridien, Golden Tulip, Rocco Forte, Kempinski). An example of the success of Made in Italy, appreciated all over the world, combining industrial technology and ongoing research with the woodworking and cabinetmaking skills of great craftsmen from Cantù. - **Caption pag. 33** Upper left, one of the rooms of the chedi hotel in andermatt, Switzerland, below the impressive peak of the gemstock in the orsera valley. Consonni has supplied all the loose furniture in the rooms and apartments of the facility. The client is the orascom group, with Egyptian ownership but with headquarters in alfort, Switzerland. Left, a bedroom and bath in the rahat palace of almaty, a project Consonni is developing in kazakhstan for marriott. The intervention includes the restructuring and renovation of about 300 rooms and common areas. The design will be done in collaboration with the studio samuel creations of geneva, for delivery in 2014. Above, the liberte restaurant and the "salle de jeux" of the casinò royale of evian les bains in France. In the project by the architect christophe herbert for the danone group, Consonni concentrates on the restructuring of the rooms, including suspended ceilings and plasterboard walls, facing materials, furnishings and interior finishes.

### EVERYTHING'S UNDER CONTROL p. 34 by *VIMAR*

In the restructuring of the hotel firenze number nine in an old renaissance palace, Vimar has supplied the well-contact plus building automation system, using the eikon evo series. We often hear it said that details make the difference. When the "detail" also has important functions for wellbeing, security and comfort, the difference becomes added value. For almost 70 years this has been the mission of Vimar, which since its founding in 1945 has taken the electrical system from simple switches and sockets to home automation, transforming technology into a precious ally of comfort: from the By-me domotics system to automate the home, for integrated management of climate, security and wellness, to Well-contact Plus and Callway, respectively systems for management and automation of any type of building, and for communication in side health care facilities, to Netsafe, a system for structured cabling. Five different series of plates and switches are offered to bring light to every space, along with a wide range of plugs, sockets, adaptors and accessories for lighting, produced and patented by the company based in Marostica. One of the firm's latest contract projects is for the Hotel Firenze Number Nine. Well-contact Plus is the building automation system supplied, combined with the Eikon Evo series. Developed based on the KNX standard, Well-contact Plus permits constant control of comfort and security in every single space: lights, temperature, entry, exit can be programmed and monitored thanks to the system software, while in each room climate and lighting can be controlled individually thanks to a three-module touchscreen. Transponder cards are used for most of the actions performed by clients and in-house staff; the programming varies according to the use (personnel or client). Cards offer access only to one room and the common areas. Furthermore, E-way signal lamps, also by Vimar, are placed in the common areas, to light the way in case of emergency (blackouts or situations of danger). - **Caption pag. 34** Above, the eikon evo plate in total white aluminium. Center, above, the eikon evo plate in total black aluminium and, below, transponder card reader with eikon evo plate in faced aluminium. Upper right, three-module touchscreen with eikon evo plate in anodized aluminium and, below, eikon evo plate in polished aluminium. On the facing page, two spaces in the hotel firenze number nine, in the heart of the historical center near santa maria novella, san lorenzo and the medici chapels. The hotel has been created in a renaissance palace.

## Eco-architecture

### ECOCITIES & WELLNESS p. 38 by *Patrizia Catalano* photos *Henry Thoreau*

Infrastructures, intelligent buildings, urban landscape renewal, swimming in the city center. It's all happening in Copenhagen, which this year - not surprisingly - has been named the "world's most livable city" (Monocle 2013). Copenhagen, July 2013. According to the weather reports, the temperature and climate should be like March in Italy. Actually, the semi-tropical weather prompts the citizens of the capital to take advantage of its great location, a sort of contemporary Venice with canals, many of which are clean enough for swimming. Strolling along the water that divides the historic center from the new city, down the Islands Brygge, one encounters a

pleasant sequence of diving swimmers, bathing suits and sun, with their focal point at the Harbour Baths, a sort of floating waterfront, fully equipped, designed by the legendary studio BIG. Nota bene: facing us, on the other side of the canal, are the headquarters of the most important Danish bank, including the famous Kristallen, by the studio Schmidt Hammer Lassen. In other words, we are right in the center of a very democratic city, whose administration (hear ye hear ye) concentrates on the happiness of its citizens. We are in a place of Utopia, and coming from Italy it feels like being in one of those stories where the protagonist, setting off in a balloon, reaches a kind of wonderland. We find ourselves in a city where there is no corruption, where every cent taken from the pockets of taxpayers is reinvested in services and facilities. In such a context, architecture gets back to its Vitruvian essence: a place of civilization and wellbeing, where economic investments, to have success, interface with the intelligence of urban planning solutions to improve quality of life. The last fifteen years have been fundamental for urban growth here, thanks to the transformation of industrial and waterfront zones into accessible, extremely pleasant settlements. Taking advantage of the city's special relationship with the water, for example, new neighborhoods containing social housing, like Sømarøed, offer their inhabitants the possibility of swimming near their homes. But all this would make no sense were the main thrust of the administrators not directed towards the transformation of Copenhagen into the European Green Capital, with the goal of making the city completely free of CO2 emissions by 2025. Much has already been done, since from any point in the city it is possible to move around by using a dense network of bicycle paths, with special bridges and roads. Bikes and roller skates have become the main means of transport. There are only two subway lines. Any station you can get on or off the trains with your bike, also thanks to handy elevators for direct connection between the platform and the street. In short, the most livable city on earth, they say. Besides the swimming facilities, new large parks have been built with very wild trails for hiking, immersed in greenery, based on choices that increase biodiversity of animal and plant species. The city grows at a pace of 1000 units per month, and by 2025 the population should increase by 20%. But the Danes are never idle, so to the north of the city, at the old port, they are building a neighborhood, Nordhavn, planned for 40,000 residents, alongside the creation of 40,000 jobs. The slogan, or the axiom, of the administration's strategy is a simple one: "urban life before public space, public space before buildings..." Thanks to this, integration of new works of architecture and outdoor spaces is cultivated and designed with great care, based on real needs (which also include pleasure, socializing, free time) of the future inhabitants. And remember, this is social housing, planned by the city and entrusted to the talents of the best Danish architects, like the studio BIG, for example. The subsidized houses are inserted in a mixed residential fabric, no more than 30 units at a time, where to avoid the creation of ghettos very different housing types are placed side by side, from cooperatives to single-family properties. In all this feverish urban renewal an important part is played by projects for culture and free time. Among the new constructions of recent years, stand-outs include the new Concert House designed by Jean Nouvel, an extraordinary work of architecture, a dark blue cube that opens inside with finely tailored solutions, where the architect's work includes maniacal attention to detail. In the heart of this unusual space a magnificent concert hall is entirely clad in fine wood, truly seeming like a work from days gone by. There is also the Opera House by the Danish studio Henning Larsen, opened in 2005, symmetrically positioned with a great view of the main canal of the city, and the new Playhouse, which successfully interfaces external space (the lobby) with the main building. Last but not least, visitors can enjoy the new aquarium, the Blue Planet, by 3XN, which might just become the new icon of Danish architecture. **Caption pag. 39** To the side: the Royal Library, grafted onto the volume of the old library facility in Copenhagen, by the studio Schmidt Hammer Lassen. Inside, a large fresco by the Danish painter, sculptor and writer Per Kirkeby decorates the point of connection between the old and new spaces. Below: an installation at Islands Brygge. Bottom: a panoramic view of the new Playhouse, designed by the studio Lundgard & Tranberg Architects. Facing page: the new Nykredit building by Schmidt Hammer Lassen Architects, facing the headquarters of the same company, a work from 2001 by the same studio. - **Caption pag. 40** SUSTAINABILITY The new Ørestad district, of outstanding architectural quality. Above: the 8 House complex by the BIG studio. To the side: detail of the garage of the Mountain residential complex, by BIG/JDS. Below: view of the Bella Sky hotel, by the studio 3XN. Facing page: detail of the concert hall by Jean Nouvel, seen from inside the new facility of the Danish state television network. - **Caption pag. 43** SOCIAL DESIGN To the side: overall view of the Golden Library, by COBE and Transform. Each level corresponds to a different function: dining, children's, adult and young people's libraries. Above: detail of the library; the zone for teenagers. Below: another view of the volume of the adult reading room. In the foreground, a lamp designed by COBE/Transform. On the facing page: interior view of the Golden Library, a project that displays the grafting of the new volume onto an old structure. - **Caption pag. 44** **Caption pag. 40** LUDIC STYLE Above: the Blue Planet, the new aquarium of Copenhagen, designed by 3XN and opened in 2013. Above: images of the itinerary inside the aquarium. Left: detail of the tropical fish diorama. Facing page: view of the underwater tunnel. Thanks for the support of Bella Sky Hotel and the Danish Office for Tourism. For info: [www.visitdenmark.com](http://www.visitdenmark.com).

### A SCHOOL FIT FOR THE WOODS p. 46

photos *Gunter Richard Wett*  
text *Barbara Breda*  
project *Cez Calderan Zanovello Architetti*

A forest of trees, some stripped of their bark, for the Dr Joseph Rampold elementary school in Vipiteno, Alto Adige. A demonstration of this region's focus on architectural quality in buildings for social uses. Vipiteno is an Alpine town in the upper Isarco Valley, a few miles south of the Brenner Pass. The town is a singular concentrate of monumental buildings: the parish church, the "Casa della Commenda", the church of Santa Elisabetta. Today the houses are closer together, the nearby swamp has been reclaimed for green fields, but the water table is still very high. Like a weightless raft, the new German-language elementary school by the architects Calderan and Zanovello seems to float on the meadows at the edge of the settlement. The result of a competition held in 2002 by the municipality of Vipiteno, the building is designed to host three sections, with a total of 15 normal classrooms and over 350 children. The new project establishes a relationship with its surroundings and with the height of the neighboring homes, while also reflecting, in the size of the facades, the proportions of the constructions around the parish church: the portico of the cemetery and the defense wall of the Commenda. The intriguing geometric organization of the building is veiled by a dense rhythm of tree trunks that allow the forms to surface with the variation in the light. The concept of their arrangement, like their surface treatment, sets a particular indoor-outdoor relationship. The regular pace of stripped trunks of the perimeter of the building offers glimpses of the geometric sequence of full and empty zones, while on the eastern side, facing the classrooms, the rhythm is interrupted and the trunks, this time with their bark, are arranged freely in the space to form an artificial forest between the school and the surroundings. What can only be glimpsed through the 'masks' of the facades becomes clear after entering the foyer, which offers a view of the arrangement of the internal spaces. Utilized on a daily basis as a well-lit plaza with large glazings facing the courtyard for the smaller children, the foyer connects to the large circulation spaces and the main scholastic functions. The volume containing the courtyard of the music room seems to float in space, separated by the balconies of the upper level by full-height gaps, with the eccentric support of a single giant column. The care that has gone into the spatial organization of common areas is reflected in the design of the classrooms. Facing east to guarantee proper lighting during classes, these spaces - where the children spend most of their time - feature simple materials that "didactically" reveal the overall compositional logic. The exposed reinforced concrete walls display the structural functioning of the building, while birch wood is used to make the dividers (offering wardrobes and storage spaces on both sides) and for the acoustic paneling. Great attention to detail and full control of the materials add substance to a project that responds perfectly to functional needs and questions of architectural image. - **Caption pag. 47** View of the eastern facade of the school, with the classrooms. Detail of the trunks near the main entrance. - **Caption pag. 49** The library with a reading niche extending towards the meadows. The music room, entirely clad in wooden acoustic panels. Facing page: the volume of the music court, seen from the entrance foyer, and from the first floor corridor. View of the internal courtyard for the younger children.