

INTERNI



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MONDADORI

Interiors & Architecture
SPAZI PER Ben-essere

*IN*production
PELLE e COLORE
SPECCHI e RIFLESSI
I NUOVI SCRITTOI

*IN*design
MALOUIN, STARCK, THESIA PROGETTI
RIETVELD remix

dossier
PASSAGGIO a NORD EST

Barrocodile Design
Fernando e Humberto Campana

WITH COMPLETE ENGLISH TEXTS

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Dicembre/DECEMBER 2012



IN COPERTINA: UN DETTAGLIO DEL PIEDE DEL DIVANO ANHANGUERA, UNO DEI PEZZI CHE COMPONGONO LA COLLEZIONE BARROCO ROCOCÒ CREATA DA FERNANDO E HUMBERTO CAMPANA PER LA GALLERIA O. DI ROMA. IL DIVANO HA STRUTTURA IN OTTONE, RIVESTIMENTO IN PELLICCIA DI MONGOLIA E ASSEMBLAGES DECORATIVI DI COCCODRILLI IN OTTONE. REALIZZATA ASSIEME AGLI ARTIGIANI DEL MARMO DI VIA AURELIA E A QUELLI DEL BRONZO DI VIA GIULIA, LA COLLEZIONE RAPPRESENTA L'INCONTRO DI DUE 'ESUBERANZE': QUELLA SEICENTESCA ROMANA E QUELLA CONTEMPORANEA BRASILIANA.

ON THE COVER: DETAIL OF THE FOOT OF THE ANHANGUERA DIVAN, ONE OF THE PIECES OF THE BARROCO ROCOCÒ COLLECTION BY FERNANDO & HUMBERTO CAMPANA FOR GALLERIA O. IN ROME. BRASS STRUCTURE, COVERING IN MONGOLIA FUR, DECORATIVE ASSEMBLAGES OF BRASS CROCODILES. MADE TOGETHER WITH CRAFTSMEN SPECIALIZED IN MARBLE, OF VIA AURELIA, AND IN BRONZE, ON VIA GIULIA. THE ENCOUNTER BETWEEN TWO KINDS OF 'EXCESS', 17TH-CENTURY ROME AND CONTEMPORARY BRAZIL.

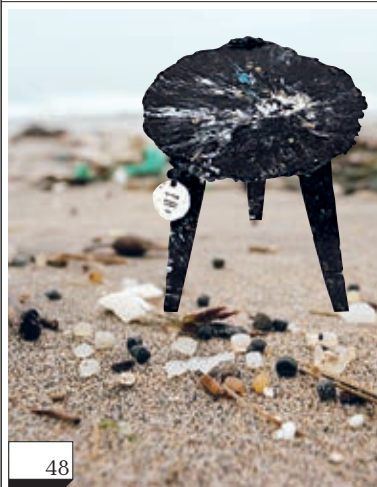
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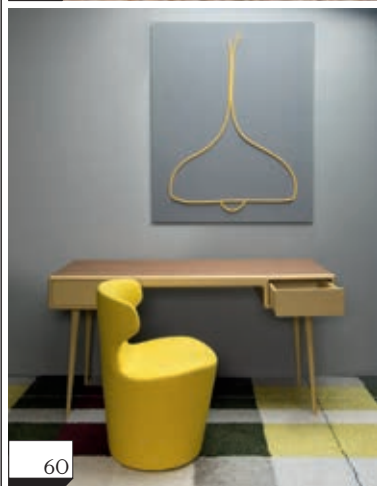
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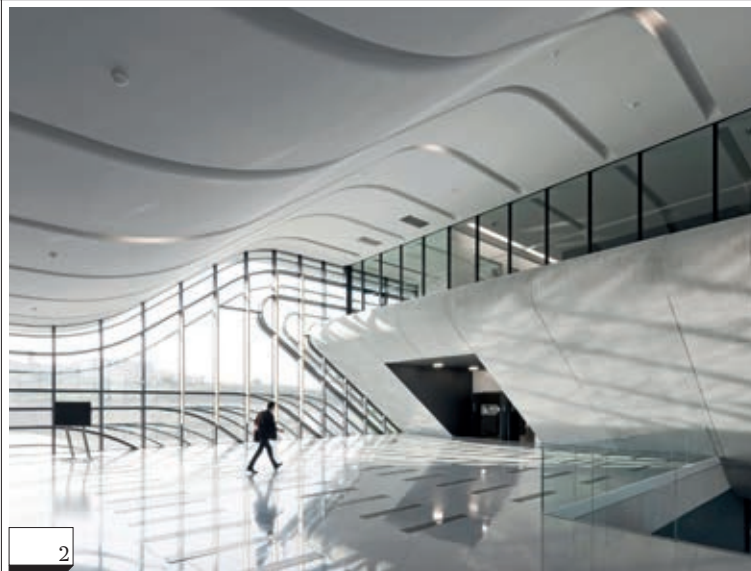
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IL CORPO PRINCIPALE DELLA VILLA È SUDDIVISO TRA UN LUNGO PATIO, RIVOLTO VERSO MONTE, E L'AMBIENTE DI SOGGIORNO CON LIVING E SALA DA PRANZO. COLLEZIONE OUTDOOR SEDUTE CLOUD E TAVOLO VORTEX DI CARLO COLOMBO PER **ARFLEX**. ALL'INTERNO, IL CAMINO SU DISEGNO IN VETRO LACCATO GRIGIO CON MENSOLE IN VETRO TRASPARENTE. IMBOTTITO BIANCO MISTER DI **CASSINA**.

come una GALLERIA D'ARTE

progetto di
ANTONIO ANTORINI
interni
CARLO COLOMBO

foto di Giovanni De Sandre
testo di Alessandro Rocca

UN'architettura DI ISPIRAZIONE *razionalista*,
AFFACCIATA SUL *lago di Lugano*, ABITATA
DAL *design contemporaneo* DI CARLO COLOMBO:
ARIA, LUCE E SPAZIO PER VALORIZZARE ED ESPORRE
UNA *rarefatta galleria* DI *arredi d'autore*

LA CUCINA, ALLESTITA CON LA SERIE TWELVE DI **VARENNA POLIFORM** DISEGNATA DA CARLO COLOMBO E LA SALA DA PRANZO ALL'APERTO. IL TAVOLO IN PIETRA SERENA È ESEGUITO SU DISEGNO DELL'ARCHITETTO, LE POLTRONCINE DI CHARLES EAMES SONO PRODOTTE DA **VITRA**.



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n centinaio d'anni fa una villa sul lago sarebbe stata concepita comoda e lussuosa come è questa, ma con una serie di spazi, con una grande varietà di forma, dimensioni e materiali diversi. Gli ambienti di rappresentanza, gli appartamenti dei proprietari, le zone di lavoro domestico e gli appartamenti della servitù erano quattro mondi che si intrecciavano e si sovrapponevano senza mai mescolarsi, e gli strumenti della differenza erano prima di tutto di carattere architettonico ma erano fondamentali, in questa articolazione in quartieri separati, anche gli arredi e le suppellettili. Nelle case di maggiori dimensioni, anche le parti signorili erano

differenziate in funzione delle abitudini e delle caratteristiche generali, di sesso e di età, e specifiche, abitudini e passioni, degli abitanti. In epoca modernista, la suddivisione si è semplificata in due grandi ambiti, gli spazi serventi e gli spazi serviti, con una tendenziale unificazione del decoro e con un aumento quasi esasperato del carattere funzionale dei singoli ambienti: isolamento e massimo comfort per le camere da letto e un processo di ingegnerizzazione massiccia che riguarda le cucine, i bagni, le lavanderie, le stanze per la cura del corpo, le palestre e piscine, e dello spirito, pensatoi e librerie. Alcuni progetti di ultima generazione, come questa villa sul lago di Lugano firmata da Antonio Antorini e, per gli interni, da Carlo Colombo, semplificano il modello modernista, lasciando da parte l'esibizione tecnica e puntando a un effetto di architettura nuda, strutturale, che è molto radicato in Svizzera che, non a caso, è la patria di Le Corbusier. In più, c'è anche un riferimento all'interno che, negli ultimi anni, ha conosciuto il

successo più travolgente: il loft newyorkese. Perciò, basta con i soggiorni, le sale da pranzo e i disimpegni per concentrare i metri quadri – qui in tutto sono circa 400 – in un grande spazio centrale con, ai margini, le utilità necessarie. Lavorando a posteriori sul progetto architettonico interamente elaborato da Antorini, Colombo porta una variante significativa che introduce un elemento inaspettato: gli ambienti sono in qualche modo sottratti al destino imposto dalle loro funzioni specifiche e tornano a essere nient'altro che stanze, spazi in cui le proporzioni, la luce, i materiali, gli arredi e gli oggetti sono più importanti delle prestazioni che devono svolgere. In questa negazione del funzionalismo, persino la distinzione tra l'esterno e l'interno si assottiglia, e la lunga loggia tra la casa e il muro di contenimento non è trattata come un giardino ma come uno spazio totalmente architettonico che è la replica del soggiorno così come se apparisse riflesso e deformato attraverso il cristallo della vetrata.

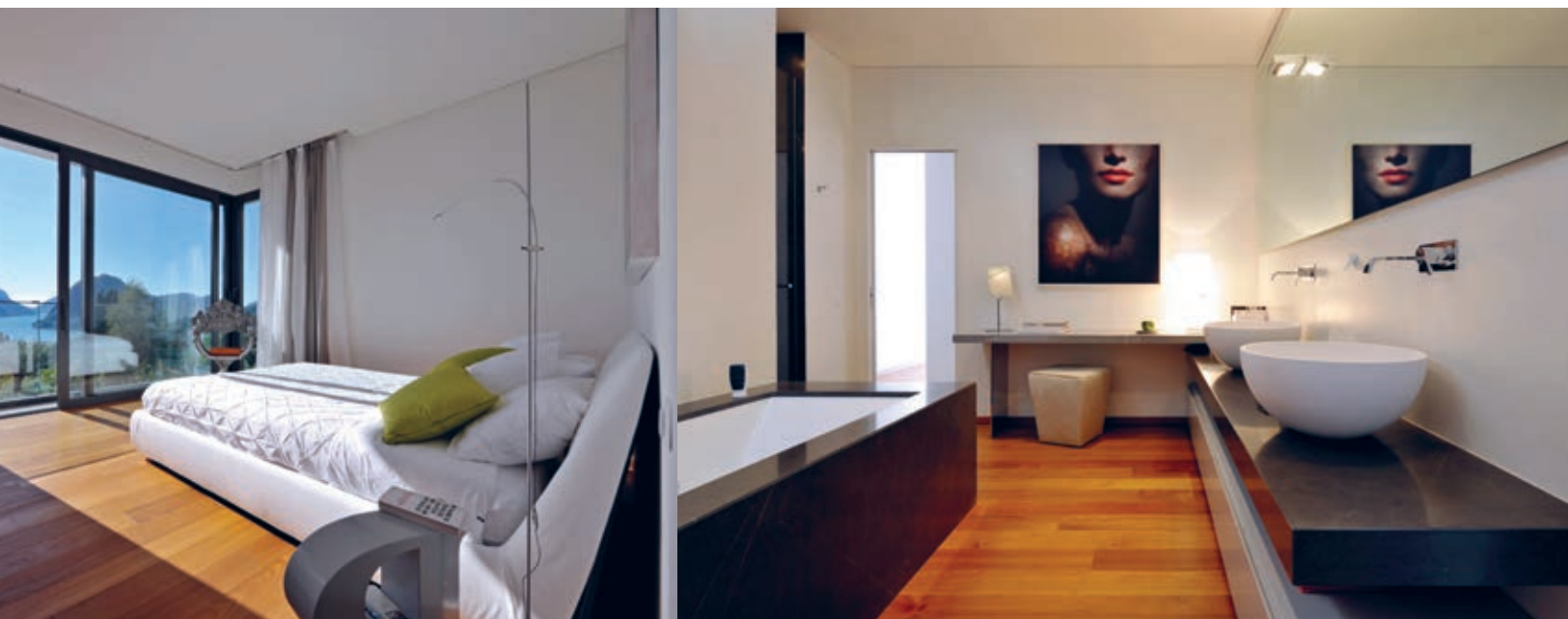
UNA VEDUTA DEL GIARDINO, CON PISCINA E PAVIMENTAZIONI IN PIETRA
SERENA DI **IL CASONE**, E IL PANORAMA SUL LAGO DI LUGANO.



LA SCALA DI COLLEGAMENTO INTERNO TRA I LIVELLI
DELL'ABITAZIONE (DUE FUORI TERRA PIÙ UN INTERRATO).



LA CAMERA DA LETTO MASTER, CON IL LETTO GUIA DI CARLO COLOMBO PER **FLOU**.
IL BAGNO PADRONALE CON IL LAVABO DA APPOGGIO URNA DI **ANTONIO LUPI**
SU PIANO IN PIETRA STONE GREY COME IL RIVESTIMENT DELLA VASCA E DELLA DOCCIA.



Allo stesso modo, la sala da pranzo all'aperto non è un'oasi di verde ma una stanza quadrata a cui sono state asportate due pareti per godere della magnifica vista panoramica sul lago. Seguendo questa logica, c'è come un processo di riduzione alle due componenti che corrispondono alle due mansioni svolte dai progettisti: da una parte c'è la struttura primaria, pilastri e travi, molto razionale ed elegante, disegnata da Antorini. D'altra parte ci sono gli arredi e i materiali che non seguono una logica di integrazione, cioè non puntano all'unità, materica o cromatica, di ogni ambiente, ma lo utilizzano come uno spazio neutro di cui disporsi nel modo più logico e conveniente. Questa distanza tra il contenitore e il contenuto produce un'atmosfera che ricorda una galleria d'arte, con pareti rigorosamente bianche e pavimenti in listoni di teak, una scenografia flessibile che si adatta, con il massimo riserbo, a ogni tipo di esposizione e di spettacolo. Il luogo

dove questa strategia diventa più evidente è il bagno, dove il quadro e lo specchio dialogano alla pari e dove i lavabi prodotti da Antonio Lupi sono appoggiati sulle mensole come fossero vasi di Murano o urne classiche. Lo stesso accade in cucina dove il parquet, i pannelli in marmo e la cucina Twelve formano uno spazio che potrebbe essere facilmente scambiato per un ufficio. In un certo senso, uno dei motivi di maggior interesse dell'allestimento di Carlo Colombo è l'ipotesi radicale che l'idea dello spazio domestico non abbia più un suo carattere specifico e che ogni parte della casa possa essere ricondotta a un modello di silenziosa eleganza che prescinde dall'uso specifico e che può essere applicato a ogni genere di luogo, che si tratti di ambienti di lavoro, d'abitazione o altro. In pratica, uno stile, una maniera che riesce a imporsi sulle necessità e sulle consuetudini, fissando una propria estetica sempre dominante e riconoscibile.



and a greenhouse, faced by the dining area on one side and a space for physical education activities on the other. While the garden is the world of the five senses and of nature as a place of knowledge, the central plaza is the beating heart of the complex: the dual level of the structure has been optimized, with skillful spatial and visual transparencies, to encourage a dialogue between architecture and pedagogy, for shared experiences and perceptions of learning, both horizontally and vertically. In the plaza that gaze can reach up to the roof garden of the first floor, while in every section the presence of lofts and sliding doors lets the kids watch each other from different vantage points. All the classrooms are organized with a mini-atelier, an accessorized bathroom and a loft for naps. The natural light is easy to gauge and filter, and penetrates the indoor space, also thanks to a continuous opening along the perimeter of the slab, while insertions of artificial light at the position of the skylights create warm and cool zones, plays of light and shadow. The perfect microclimate has also been achieved with floor-based heating and cooling systems, and facings made with flameproof materials that combine nicely with a minimal range of colors and materials: concrete on the floor, white water-base paint on the walls, tiles like those of an English subway for the bathrooms. All this offers an ideal setting for the minimal but attractive landscape of the furnishings, designed with particular care and made, for the most part, in Vietnam: like the multipurpose seating in solid oak (that can be turned to obtain two seats of different heights or one stool), or the tables in bent and painted metal tubing, an explicit reference to the scholastic iconography of modern architecture. Flanked by whiteboards and light tables of the latest generation, of course. - **Caption pag. 21** The large indoor plaza, a meeting and gathering place, during lunch. Faced by all the sections, bordered with full-height glass partitions. Facing page: the central plaza with the patio of light formed by the large skylights, on the ground floor, just beyond the entrance zone (small photo). - **Caption pag. 22** In the space of the indoor plaza with a large skylight, the gaze can expand to a view of the sky. - **Caption pag. 23** The longitudinal section shows the two levels of the structure. The first floor, with the concrete ribbing of the original roof of the building, has been completely reconstructed in terms of spaces. The outdoor zones, as in the rendering, can be used for gardens and a greenhouse in the spring. In the photo below: the dining hall for the kindergarten, facing the roof garden. Custom furnishings by CLS architetti. Lighting design by Metis Lighting. - **Caption pag. 24** View of a standard section with the internal staircase that becomes a living area. Each classroom has a mini-atelier, an accessorized bathroom and a loft for naps. In the drawing: plan of the main level that includes large and small spaces, for the everyday life of the kids and special events with the families. View from above of the mini-pool for games with water. - **Caption pag. 25** The architectural project has revealed arches and construction elements of the original volumes, combining with the clean, rigorous, neutral design of spaces marked by maximum visual transparency and luminosity. The continuous cut along the perimeter of the slab brings more light, to join the artificial lighting system positioned to match the skylights. From the tables in bent, painted metal tubing to the multiuse seating in solid oak, all the furnishings are custom pieces designed by CLS architetti and made in Vietnam.

WELLNESS CAMPUS p. 26

project **Antonio Citterio Patricia Viel and Partners**
photos **Technogym, Leo Torri** - text **Antonella Boisi**

In Cesena, the new Technogym Village, the architectural translation of the philosophy of wellness, grants identity to a territory thanks to an iconic image in the landscape, combining a factory, research lab and training complex in a single facility. The training is seen as an opportunity for economic development, social responsibility and enhancement of human resources, not just inside the company. "If there is a dream, it can be achieved. But you have to believe it, questioning your commitment day by day, with courage and passion". Nerio Alessandri, founder of Technogym, a worldwide leader in the wellness sector, explains his approach. Thirty million people, every day, make use of his equipment, in over 100 countries. From dream to reality, for the deus ex machina of one of the most outstanding pages of Italian business history: from 1983, when Alessandri was 22 years old, and began to design and produce his first exercise gear in his garage, to September 2012, when he opened the Technogym Village, still in Cesena: "Not just a production plant and a business based on hedonism for a small circle of enthusiasts, but a laboratory for new projects, ideas, research, to spread the experience and philosophy of wellness in the community", he explains. The ancient Roman 'recipe' of "mens sana in corpore sano", dictating regular exercise, healthy eating and positive mental approach, represents "a new social opportunity for everyone: for governments, to reduce the cost of health care; for companies, to have more creative and productive employees; for citizens, to improve the quality of everyday life". The next dream of Mr. Technogym is to "make Cesena the capital of the wellness district, and to make Romagna the California of Europe". Taking the Cesena exit off the motorway, you can already see a sign that says Wellness Valley, and the large structure of the Technogym Village materializes in a sequence of metal dunes spread out in a park (17 hectares). The architectural translation of the idea of wellness is by the studio Antonio Citterio Patricia Viel and Partners, and this is no coincidence: an obsession with innovation is always a story of people who believe in the future and in a positive vision of life, the culture of doing, the capacity of a project to

generate quality. All values shared with an extraordinary but complicated client, with whom the studio has developed a last relationship over time (Citterio has also designed famous fitness machinery like the Kinesis Personal, for the same company). The Milan-based studio began to work on the concept back in 2000, but construction did not begin until 2006. The Wellness Campus now occupies an area of 150,000 m², of which 60,000 are indoors, including an R+D center (200 persons out of an overall staff of 2200), production facilities and a wellness center for physical activity and training: "It is a place on a human scale, designed in keeping with criteria of health and wellbeing in the workplace, ecosustainability and bio-architecture", say Citterio and Viel. "Oriented to the north, the plant takes advantage of natural thermal exchange, keeping it warm in the winter and cooler in the summer, while reducing consumption of fuel for climate control. The construction materials – steel, wood and glass – ensure thermal insulation, while the system of full-height opening of the windows optimizes air circulation. The office building is a linear 200-meter structure on 4 levels, for an overall surface of about 10,700 m². Vertical access is by means of three stairwells, as well as one column of two elevators, and a panoramic staircase. The main entrance is through the park, near the most representative area, containing the executive offices and the auditorium. A large curved roof in lamellar wood and the continuous facade in wood and glass towards the park enhance the building, made with a simple mixed structure of prefabricated parts in reinforced concrete and steel. The offices are organized in two separate directions: to the south, facing the park, they are protected from the sun thanks to the curved roof; to the north, on the more operative side, they have a view of the wavy roof of the factory. The central zone of the office building contains rest rooms and community areas, while the individual closed offices are organized along the facades. The complex is completed by the Wellness Center, a building with an elliptical plan of about 2700 m², immersed in the park and connected to the offices near the main entrance". These are the facts. The perceptions, at the site, make the long volumes seem to have less impact on the landscape, thanks to the sinuous curved roofing. The office area, with its Cartesian layout, opts for visual transparency, light and fluid spaces, like a landscape paced only by slender glass walls and furnished with extreme care. Every space contains the 'wellness ball', special seating that prevents backaches, while the meeting rooms are organized for flexible encounters, on foot or in movement. The focal point is the helicoidal staircase that starts in the sophisticated reception area and connects the four office levels with sinuous lines in stainless steel and curved backlit glass. In the elliptical independent structure of the Wellness Center there are two levels: the gymnasium, above, and the showroom with the Innovation Gallery, the museum of machines, the medical-sports zone and the swimming-pool sauna below. The corporate restaurant offers only organic, zero-km foods (free of saturated fats and with low salt content). The workers can also exercise, of course, during lunch breaks, in the gym or the park. - **Caption pag. 26** The showroom inside the Wellness Center. The continuous facade of posts and crosspieces in blanch oak and glass, made by Uniform. Raised flooring by Fiemme 3000 with blanch oak finish, suspended ceiling by Pancaldi in wood strips on lamellar fir structure. - **Caption pag. 28** The volume of the plant, oriented towards the north, partially set aside for warehouse space. Note the internal structure in lamellar fir by Holzbau. - **Caption pag. 29** Evening view of the office building, facing south: the curved roof in natural aluminium by Iscom closes the continuous facade towards the park. Aerial view of the campus, with the dunes of the roofs, a striking image in the landscape. - **Caption pag. 30** The area of the offices with furnishings by Vitra (Ad Hoc system and ID-Chairs) and Technogym Wellness Balls; floor by Liuni in self-supporting PVC finish blocks, suspended ceiling in micro-perforated sheet steel by Pancaldi with built-in lighting by Zumtobel. View of the in-house restaurant: floors in large-format porcelain stoneware by Mirage, acoustic suspended ceiling in wood by Topakustik. Hanging light fixtures by Artemide. Custom stools by Vitra. - **Caption pag. 31** Beyond the continuous facade with posts and crosspieces in blanch oak, by Sermeca, the helicoidal staircase is the visual and functional fulcrum of the spatial construction inside the main volume. Intrados in Barrisol sheet with Strip-LED built-in lighting by iGuzzini, sheaths in exposed stainless steel sheet, parapet in curved layered glass, railing in stainless steel.

LIKE AN ART GALLERY p. 32

project **Antonio Torroni** - interiors **Carlo Colombo**
photos **Giovanni De Sandre** - text **Alessandro Rocca**

A work of rationalism facing the lake of Lugano, inhabited by the contemporary design of Carlo Colombo: air, light and space to display a rarified gallery of signature furnishings. About one hundred years ago a villa on the lake would have been designed to be comfortable and luxurious, like this one, but with a series of spaces, a great variety of forms, sizes and different materials. The image spaces, the apartments of the owners, the zones for housework and the lodgings of the servants were four worlds that intertwined and were juxtaposed, but without ever really mingling, and the tools of differentiation were architectural, first of all, though the furnishings and objects were also fundamental in the organization of separate zones. In bigger houses, even the genteel parts were set apart in terms of habits and general characteristics of gender and age of the inhabitants. In the modern era the subdivision was simplified into two large zones, served and serving spaces, with

a tendency to unify the decor and an almost exaggerated focus on the functional character of individual rooms: isolation and maximum comfort for the bedrooms, and a process of engineering for the kitchens, baths, laundry rooms, spaces for the care of the body (fitness rooms and swimming pools), and of the spirit (studios and libraries). Certain projects of the latest generation, like this villa on Lake Lugano by Antonio Antorini, joined by Carlo Colombo for the interiors, simplify the modernist model, setting aside the technical display and focusing on an effect of nude, structural architecture that has deep roots in Switzerland, the homeland of Le Corbusier. The approach also adds some references to the interiors that have had the most outstanding success in recent decades: New York lofts. So the idea is to put an end to the living areas, dining rooms and corridors, concentrating the square meters – about 400 in all – in a large central space with all the necessary services at its edges. Working a posteriori on the architectural project entirely developed by Antorini, Colombo brings a significant variation that introduces an unexpected element: the spaces are somehow freed from their destiny imposed by specific functions and go back to simply being rooms, spaces in which the proportions, the light, the materials, the furnishings and objects are more important than the jobs they are supposed to do. In this denial of functionalism, even the distinction between outside and inside gets blurry, and the long loggia between the house and the embankment wall is not treated as a garden but as a totally architectural space that is the replica of the living area, as if reflected and deformed through the glass of the window. Likewise, the outdoor dining area is not an oasis of greenery but a square room from which two walls seem to have been removed to offer a magnificent view of the lake. Following this logic, there is a sort of process of reduction of the two components that correspond to the two jobs of the designers: on the one hand there is the basic structure, pillars and beams, very rational and elegant, designed by Antorini. On the other, there are the furnishings and materials that do not obey a logic of integration, do not focus on material and chromatic unity in each space, but use the zones as neutral ground in which to create the most logical, convenient arrangement. This distance between the container and the content produces an atmosphere that is a reminder of an art gallery, with rigorously white walls and teak floors, a flexible setting that adapts discreetly to any type of exhibition or performance. The place where this strategy is most evident is the bathroom, where the painting and mirror establish a dialogue and where the washstands produced by Antonio Lupi rest on counters, as if they were Murano vases or classical urns. The same thing happens in the kitchen, where the wooden floor, the marble panels and the Twelve kitchen form a space that could easily be mistaken for an office. In a certain sense one of the most interesting things about Carlo Colombo's interior is the radical hypothesis that domestic space should no longer have a specific character, that every part of the house can be traced back to a model of quiet elegance that has nothing to do with specific uses and can be applied to any type of place, for work, residence or anything else. In practice, a style, a manner that is able to impose itself on necessities and habits, establishing its own dominant and recognizable aesthetic. - **Caption pag. 32** The main volume of the villa is subdivided between a long patio, facing uphill, and the living and dining area. Cloud seats and Vortex table from the outdoor collection by Carlo Colombo for Arflex. Inside, the custom fireplace in gray painted glass, with transparent glass shelves. Mister white upholstered furniture by Cassina. - **Caption pag. 34** The kitchen, furnished with the Twelve series by Varenna Poliform, designed by Carlo Colombo, and the outdoor dining area. The table in pietra serena is a custom piece by the architect; the chairs are by Charles Eames, produced by Vitra. - **Caption pag. 35** View of the garden, with the swimming pool and the pavement in pietra serena by Il Casone, and the view of Lake Lugano. - **Caption pag. 36** The staircase connecting the levels of the villa inside (two above ground, one basement). - **Caption pag. 37** The master bedroom, with the Guia bed by Carlo Colombo for Flou. The master bath with the Urna countertop washstand by Antonio Lupi on Stone Grey counter, like the facing of the tub and shower.

GO EAST! p. 38

project **AFFECT-T**

photos **Luke Hayes** - text **Davide Giordano**

Hong Kong, Mid Levels – one of the city's most prestigious residential zones – is the setting for the Jardine's Lookout Flat, the latest residential project by the studio founded here by Dylan Baker-Rice & Damita Yu, also with offices in London. The client's desires are clear, and concentrated on two parameters: space and light, very precious commodities in Hong Kong, where most apartments are quite small. Dylan Baker-Rice and Damita Yu, founders of AFFECT-T, decide to reconfigure the space, knocking down superfluous walls and enhancing the bedroom zone – two communicating double bedrooms that can become a single suite with a view of the bay, and two baths – with a large oak closet. In the two bathrooms, the solidity of the marble chosen for the floors is lightened up by iridescent Bisazza mosaics, and by the clean lines of Dornbracht faucets and Toto bath fixtures. The mirrors are aptly placed on the walls facing the windows, maximizing natural light. The living area is an open space that includes the dining and living zones, no longer physically separated into two parts. The solution proposed by AFFECT-T is that of a ceiling-sculpture whose fluid movement does create an effect of spatial definition, especially for the dining zone. A sculptural surface that combines novelty and

tradition: produced in China with numerically controlled machinery, assembled and finished by expert craftsmen, it has an almost Baroque air that is not just a stylistic exercise, but responds to the principles of Feng Shui for the circulation of positive energy, establishing a dialogue with the curved walls and the wooden screen, another handmade piece, that visually shields the dining area from the entrance. The dominant features in the kitchen are marble, chosen for the floors and worktops, and the Miele appliances; the result is a space that conveys an idea of order and cleanliness, but without become sterile and impersonal. Finally, behind the kitchen an area has been set aside for the household help, with a bedroom and bath. Particular care has gone into the aspects of energy savings and respect for the environment: the walls are treated with special paints that have a very low level of chemical content, just as the wood and marble have been finished with natural substances; the lights, nearly all LEDs, reduce electricity consumption, while all walls and casements are well insulated to avoid loss of heat and to cut down on the environmental impact of air conditioning. In this project for the Jardine's Lookout Flat the studio has truly been able to combine a certain occidental sensibility and taste with purely oriental philosophical and aesthetic systems, without generating a disorderly pastiche. A challenge met with style and mastery. - **Caption pag. 38** The dining area, visually indicated in the open space of the living zone thanks to the handcrafted wooden screen, and the plaster ceiling-sculpture that generates a sense of fluid movement with its centripetal curved lines. The table is a one-off in oak, while the chairs are produced by Maruni. The chandelier designed by Tord Boontje is made by Swarovski. - **Caption pag. 39** Overall view of the living area. Armchair and divan by Ligne Roset. - **Caption pag. 40** Exploded axonometric of the apartment with indication of the ceilings that reflect the principles of Feng Shui. Counter-view of the living area, seen from the entrance. Detail of a bathroom faced with Bisazza mosaic tiles. For the shower, Dornbracht faucets. - **Caption pag. 41** The master bedroom with the view of Hong Kong harbor. The curved total white walls blend with the fixed furnishings and the design of the suspended ceiling that visually opens the space. Bed by Hästens.

Insight

INarts

MICHAEL HEIZER: LEVITATED MASS p. 42

by **Germano Celant**

Born in Berkeley, he began his career by producing large-scale works in the deserts of California and Nevada. His best known work is Double Negative, 535 meters of trench dug on the side of a mountain in Nevada. Since then Heizer has continued to produce Land Art, and since 1968, without even knowing it, he has been working on Levitated Mass, unveiled in June in Los Angeles. The dream of every artist is to one day make a work that can compete with the Egyptian and Mayan pyramids, a lasting monument. This is what Michael Heizer (Berkeley, 1944) has been doing for decades, in Nevada's Echo Valley, where he is about to complete City, a sculpture in concrete, earth and stone based on his experiences as a traveler, in 1970, in Chichen Itza (Mexico), a reminder of Ayer Rock, the enormous sandstone monolith in the Australian desert. A similarity that in City, begun in 1972 with Complex One, is translated into a grouping of megalithic elements – Complexes One, Two, Three and Four – that form an 'urban' but mostly sculptural itinerary of one square kilometer, where the construction, though in the desert, is not infiltrated by any natural elements, any shrubs or flowers, and thrives only on pure forms and volumes. An architectural complex you can walk through, like a fragment of a pre-Columbian city, which the artist hopes will survive for at least 500 years. A modified landscape he refuses to document or publicize until it has been completed, whose monumental nature can only be partially and indirectly perceived, today, with the implementation of Levitated Mass, at the Los Angeles County Museum of Art. This is a project invented and attempted by Heizer in 1968, a 340-ton boulder transformed into a public sculpture. The tale of the work, which took over forty years to achieve, can be picked up in 2007, when an enormous portion of a mountain was detached in a stone quarry. As an artist who systematically makes use of remarkable quantities of earthen material – just consider his Double Negative, 1969-1970, also in the Nevada desert, where the sculpture is the result of 'removing' 240,000 tons of earth from the plain, creating two excavated forms – news of the event immediately reached his studio, and from that moment on he returned to his old project, with the immediate help of the director of the museum, Michael Govan. In 2008 Heizer began to think about the sculptural definition, while approaching a range of problems of transport and construction: he made many sketches of the possible outcome and launched a plan for moving the boulder from the quarry to the museum. After two years of planning and analysis, as well as research on techniques, the Hanjin Shipping company of Shanghai agreed to do the transport, making all the necessary tools available. This was the start of an adventure involving special gear for the movement of the huge rock, which was then placed on a special truck with dozens and dozens of wheels. This happened while a team of experts studied the proper route to take from the quarry to the museum. They had to know about the load-bearing strength of roads, and halfway through the project the route was changed, slowing down the installation schedule. Poles and power