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MONDADORI

Interiors & Architecture

PROGETTI DI ABDR, ODILE DECQ
HERZOG & DE MEURON
DANIEL LIBESKIND

INcenter

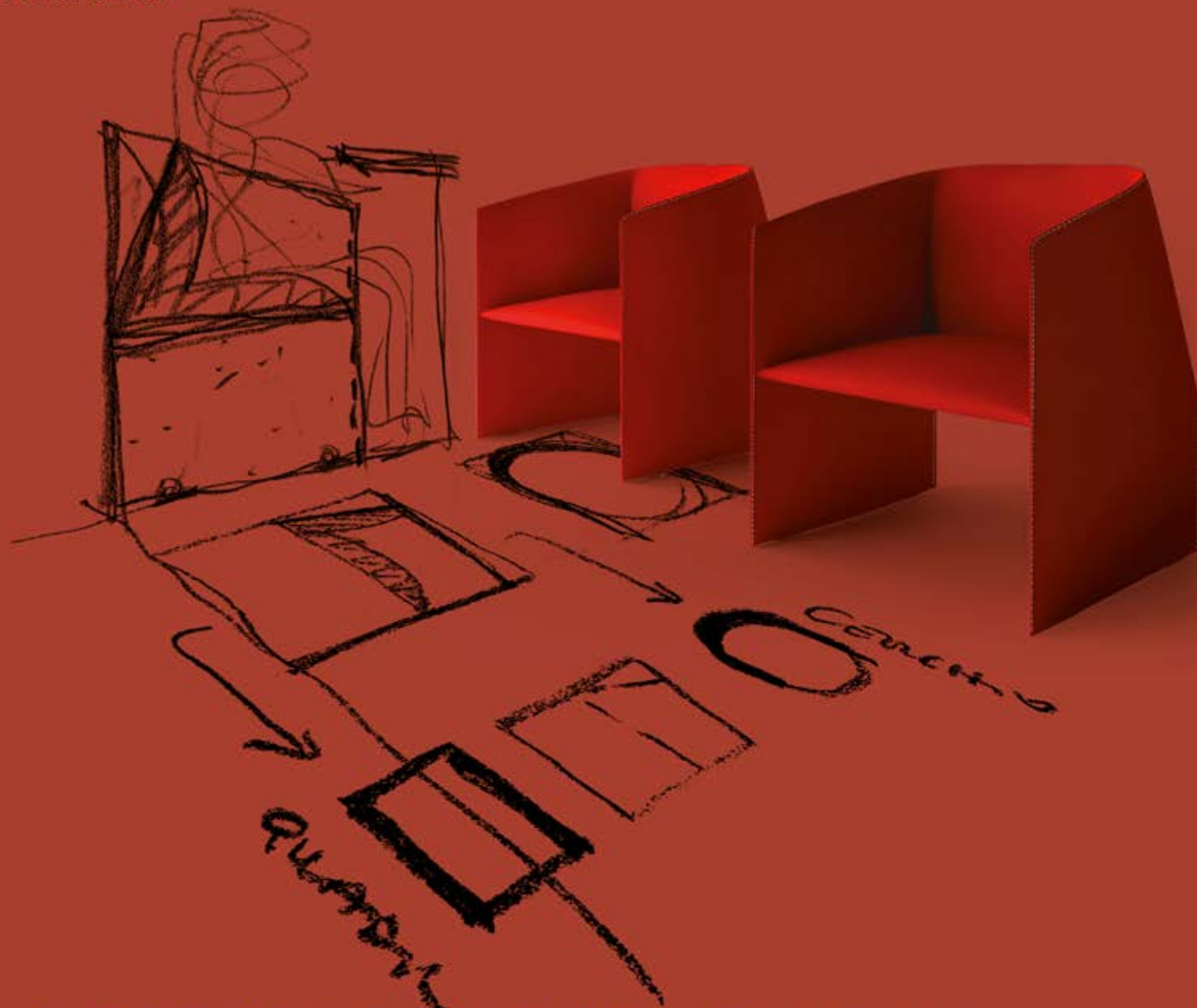
ASSEMBLAGGI
Forme e materiali
ARCHISEDIE

INtoday

Le nuove FRONTIERE
DEL GUSTO

INview

OGGETTI LOW-res



SQUARING THE CIRCLE DESIGN

GABRIELE e OSCAR BURATTI

WITH COMPLETE ENGLISH TEXTS

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OTTOBRE/OCTOBER 2012



IN COPERTINA: LA POLTRONCINA PLAU DISEGNATA DA GABRIELE E OSCAR BURATTI PER **TECNO**. LA SUA CONFIGURAZIONE NASCE DALLA COMBINAZIONE DI LINEE SQUADRATE E ROTONDE: UN UNICO FOGLIO IMBOTTITO, SCHIUMATO IN PIANO CON UNA NUOVA TECNOLOGIA, VIENE PIEGATO A FORMARE IL POZZETTO DELLA SEDUTA. RIVESTITA IN PELLE O TESSUTO, PLAU È DISPONIBILE NELLA VERSIONE ALTA DA TAVOLO E BASSA DA RELAX E PUÒ ESSERE DOTATA DI RUOTE INTERNE AI FIANCHI.

ON THE COVER: THE PLAU CHAIR DESIGNED BY GABRIELE & OSCAR BURATTI FOR **TECNO**. THE CONFIGURATION COMES FROM THE COMBINATION OF SQUARE AND ROUND LINES: A SINGLE PADDED SHEET, FOAMED WHILE FLAT WITH A NEW TECHNOLOGY, IS THEN BENT TO FORM THE SEAT. COVERED IN LEATHER OR FABRIC, PLAU IS AVAILABLE IN THE HIGH TABLESIDE VERSION OR A LOW LOUNGE VERSION. OPTIONAL WHEELS IN THE SIDES.

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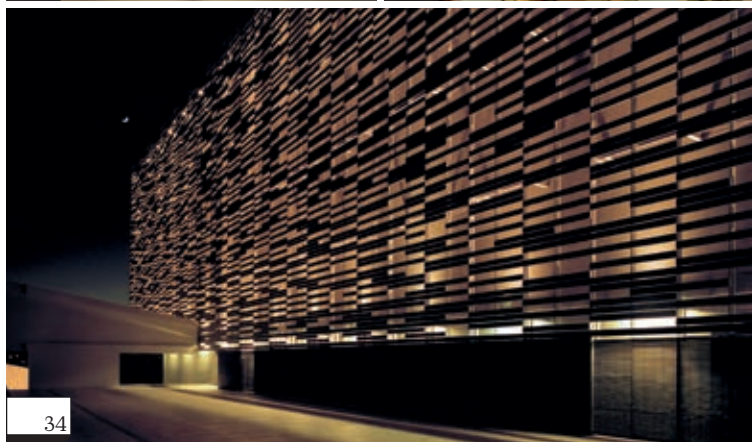
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Interiors & Architecture

IAA

A DUE ANNI
DALL'APERTURA
DEL MACRO DI ROMA,
Odile Decq INAUGURA
A Rennes UN ALTRO *museo*,
IL FRAC, CHE RIELABORA
L'IDEA DELL'EDIFICIO
PER L'ARTE COME
SEQUENZA DI *spazi*
emozionali,
UN ALLESTIMENTO
PERMANENTE SUL TEMA
DELLA *decostruzione*,
DELLA FRAMMENTARIETÀ,
DELL'INCOMPIUTO

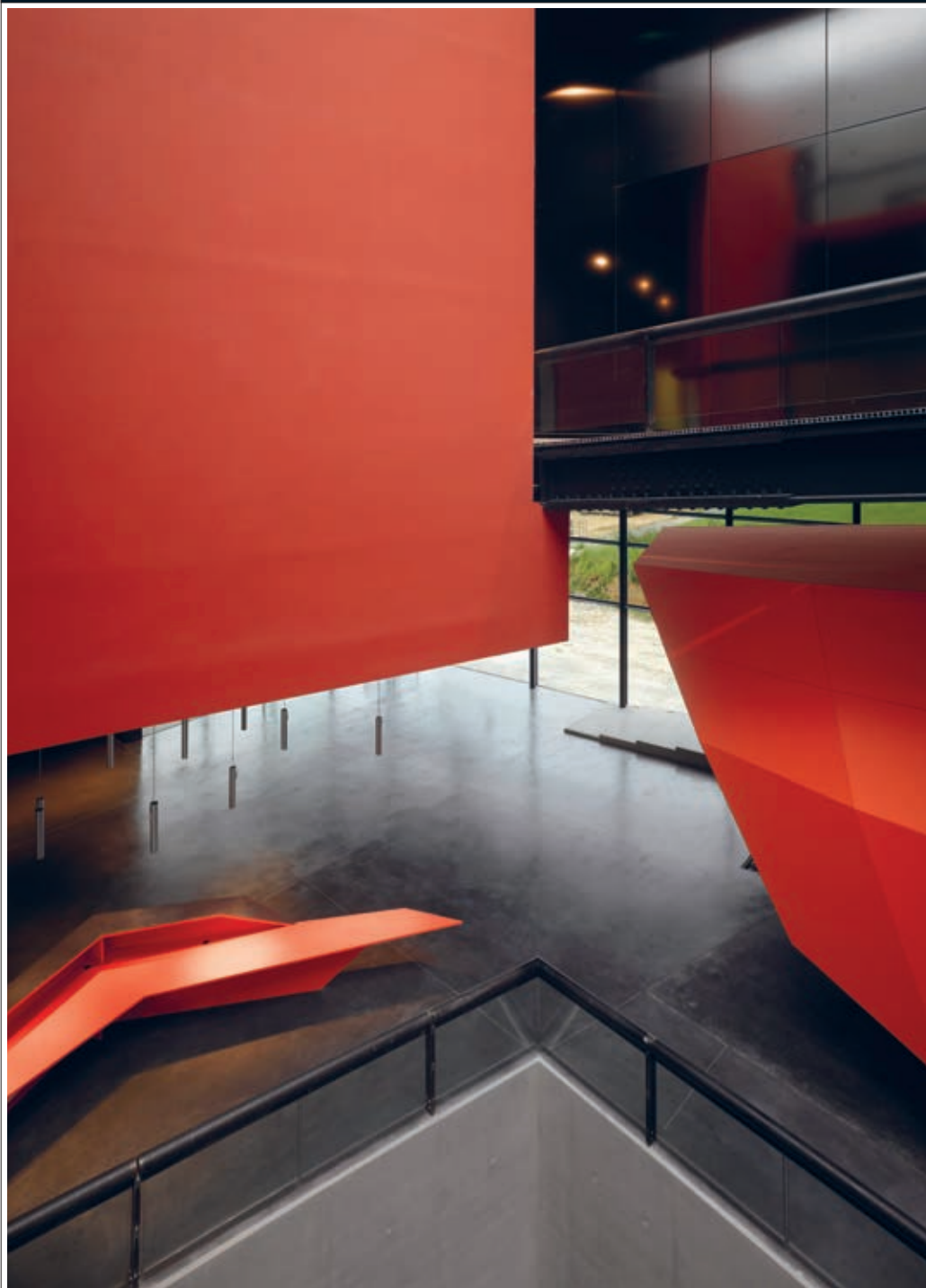
progetto di Odile Decq

IL rosso e IL nero

foto di Roland Halbe
testo di Alessandro Rocca

UN PARTICOLARE DELLA FACCIATA IN ACCIAIO NERO
DA CUI EMERGE IL ROSSO INTENSO DEL VOLUME
DELLA SALA CONFERENZE E, PAGINA A FIANCO, DETTAGLIO
DEL SISTEMA ILLUMINANTE A SOSPENSIONE REALIZZATO
DA **LUCEPLAN** SOPRA IL DESK DI INGRESSO.





Q

uattro livelli, tre spazi espositivi flessibili di circa 1000 metri quadri ciascuno, tre anni scarsi di cantiere: la nuova sede della Frac (*Fond régional d'art contemporaine*) della Bretagna rappresenta una politica culturale che funziona bene, un modello di decentramento che si radica nelle realtà locali e che punta su identità che non si fermano alle tradizioni ma che si proiettano nella dimensione contemporanea. "Frac della nuova generazione" era il titolo di una mostra che, l'anno scorso a Lille, presentava le quattro sedi più

interessanti in corso di costruzione: quella appunto della Bretagna, che oggi è la prima a essere terminata, e le altre tre attese per il 2013: l'avveniristica Frac di Orléans, di Jakob + MacFarlane, la Frac completamente trasparente di Dunkerque, di Lacaton & Vassal e la sede per la regione Provence-Alpes-Côte d'Azur, che porta la firma dell'architetto giapponese Kengo Kuma e che partecipa allo sviluppo del dinamico distretto *Euromediterraneo* di Marsiglia, insieme ai nuovi edifici di Zaha Hadid, Frank Gehry, Rudy Ricciotti e Stefano Boeri.

IL VUOTO CENTRALE PRODUCE SCORCI E VEDUTE CHE ATTRAVERSANO L'EDIFICIO IN MOLTEPLICI DIREZIONI. QUI SOPRA, IL DESK DI ACCOGLIENZA E INFORMAZIONE DAVANTI AL VOLUME POLIEDRICO DELLA SALA CONFERENZE.

PAGINA A FIANCO, ALL'ESTERNO, L'EDIFICIO È SCHERMATO DA UNA FORESTA ARTIFICIALE FORMATA DA PILASTRI DI CEMENTO.



UNA VEDUTA DI UNO DEI TRE SPAZI ESPOSITIVI CHE, IN BIANCO, ASSICURANO L'AMBIENTE NEUTRALE NECESSARIO PER LE OPERE D'ARTE; UN PERCORSO DI COLLEGAMENTO, CON LE STRUTTURE RETICOLARI IN ACCIAIO E I COLORI DOMINANTI DEL PROGETTO, IL ROSSO E IL NERO; I COLLEGAMENTI VERTICALI ENFATIZZANO LA CONTINUITÀ SPAZIALE DEGLI INTERNI, CHE SONO IMMAGINATI COME UN ALLESTIMENTO ARCHITETTONICO AD ALTA SOLLECITAZIONE EMOZIONALE. IL SISTEMA ILLUMINOTECNICO È STATO REALIZZATO DA **IGUZZINI**, LE PORTE DEGLI UFFICI (COME LE SEDUTE E I TAVOLI DEL BAR) SONO DI **VITRA**.



L'incontro tra lo spirito innovativo e contemporaneo del progetto Frac e Odile Decq non poteva che essere positivo; infatti Decq si è sempre contraddistinta per lo slancio avanguardistico e per la capacità di assumere le idee più provocatorie e spericolate e di svilupparle poi in modi professionalmente impeccabili. A iniziare dal suo primo successo realizzato con Benoît Cornette (scomparso in un incidente d'auto nel 1998), proprio a Rennes, la sede della Banca popolare d'Armorique, che mostrava una splendida facciata hi-tech realizzata in collaborazione con Peter Rice (senza dubbio il miglior strutturista del secondo Novecento). Per arrivare ai giorni nostri con due progetti, inaugurati nel 2011, che affrontano con

molta attenzione i vincoli imposti da edifici e contesti storici di particolare rilievo, il ristorante realizzato nel porticato dell'Opéra Garnier, a Parigi, e il Macro, il nuovo Museo d'Arte Contemporanea di Roma.

Negli interni, l'edificio di Rennes appare un po' come un gemello diverso dell'analogo romano; sviluppati in contemporanea, e con la stessa identica funzione, i due progetti presentano la stessa abilità nel frantumare e dilatare gli spazi oltre il cubo prospettico, nel collegare visivamente livelli e ambienti diversi, nello stimolare l'attenzione del visitatore con una serie di scorci sorprendenti e di contrasti tra strutture reticolari, nere, e volumi conclusi, in rosso, in un teatro

hi-tech un po' feroce ma ormai quasi familiare. Questa volta la sorpresa, al contrario della condizione introflessa del Macro, è all'esterno, dove Decq immagina un volume monolitico squarciato da ampie ferite e che si sfrangia sia verso il terreno che verso il cielo. Il monolite evolve in un congegno spettacolare, barocco, che mette in scena un'icona basata sulla gravità in sospensione, in cui l'accento leggero del tetto svolazzante fa da contrappunto al severo bosco di cemento che fronteggia la facciata principale dell'edificio.



INTOPICS

EDITORIAL p. 1

From the FRAC art facility in Rennes, the latest work by Odile Decq, to the Hiroshi Senju Museum by Ryue Nishizawa; the addition to the Military History Museum of Dresden, by Daniel Libeskind, to two new hotels by Matteo Thun and Karim Azzabi, the former in Barcelona, the latter in Doha: our October issue focuses, in the architecture section, on 360° hospitality proposals, analyzed in terms of design. A design that often relies on iconic signs capable of encountering and interacting with the history of a place, bringing out dialectical awareness in the act of breaking up, overlapping, perforating and dilating spaces. The result is a game of counterpoint that offers very stimulating emotional and visual experiences. The language of construction – from architecture to the objects of the home – continues to transform, incorporating aesthetic models introduced by new technologies for working with traditional materials, but also the virtual materiality of bits and bytes. This can be seen in the faceted volumes and intentionally unfinished forms of the furnishings shown in this issue, which seem to try to bring the low resolution found only in the digital dimension into the real world. From aesthetics to function, our thoughts shift to furnishing projects conceived as open systems ready to grow, to vary, to interact with the user. The result is a new hybrid compositional language, that gains space and interest not just in the most experimental design, but also in the context of industrial logic. Finally, we explore the free repertoire between design and art, creations based on assemblages and contaminations to redesign the frontiers of domestic taste. *Gilda Bojardi*

- **Caption** Expansion of the Military History Museum of Dresden; project by Daniel Libeskind, photos by Bitter Bredt.

Interiors & Architecture

RED AND BLACK p. 2

project **Odile Decq**
photos **Roland Halbe**
text **Alessandro Rocca**

Two years after the opening of the MACRO museum in Rome, Odile Decq has completed another museum facility in Rennes, the Frac, developing the idea of the art building as a sequence of emotional spaces, a permanent installation on the theme of deconstruction, fragmentation, incompleteness. Four levels, three flexible exhibition spaces of about 1000 m² each, just three years for construction: the new Frac (Fond régional d'art contemporaine) of Brittany represents a cultural policy that works, a model of decentralization rooted in local realities, identities that reflect traditions but also look to the contemporary dimension. "Frac of the new generation" was the title of an exhibition last year in Lille, to present the four most interesting centers then under construction: the one in Brittany, now the first to be completed, and others scheduled to open in 2013: the futuristic Frac of Orléans by Jakob + MacFarlane, the completely transparent Frac of Dunkerque by Lacaton & Vassal, and the Provence-Alpes-Côte d'Azur facility by the Japanese architect Kengo Kuma, part of the dynamic EuroMediterranean district of Marseille, together with new buildings by Zaha Hadid, Frank Gehry, Rudy Ricciotti and Stefano Boeri. The encounter between the innovative contemporary spirit of the Frac project and Odile Decq could only lead to positive results; Decq has always stood out for her avant-garde approach, the capacity to take the most provocative, adventurous ideas and develop them in an impeccable way. Starting with her first success, done with Benoît Cornette (victim of an auto accident in 1998), precisely here in Rennes, the headquarters of the Banque Populaire d'Armorique, with a splendid high-tech facade made in collaboration with Peter Rice (undoubtedly the greatest structural engineer of the second half of the 20th century), all the way to the present, with two projects opened in 2011 that cope with the constraints imposed by outstanding historical contexts: the restaurant of the Opéra Garnier in Paris, and the MACRO, the new Museum of Contemporary Art of Rome. The interiors of the building in Rennes have affinities with the spaces in Rome; developed simultaneously, for the same functions, the two projects demonstrate the same ability to break up and dilate spaces beyond the perspective cube, visually connecting different levels and zones, stimulating attention with a series of surprising views and contrasts between black reticular structures and red volumes, in a rather ferocious yet by now almost familiar kind of high-tech theater. This time the surprise – as opposed to the introspective arrangement of the MACRO – comes outside, where Decq has imagined a monolithic volume pierced by large openings, frayed towards the ground and towards the sky. The monolith evolves to become a spectacular, baroque device, staging an icon based on suspended gravity, in which the light accent of the soaring roof forms a contrast with the severe concrete forest facing the main front of the building. - **Caption pag. 3** Detail of the black steel facade from which the intense red of the volume of the conference room emerges. Facing page: detail of the suspended lighting system made by Luceplan over the desk at the entrance. - **Caption pag. 4** The central void produces views that cross the building in different directions. Above, the reception and information desk in front of the volume of the conference room. Facing page: on the outside, the building is screened by an artificial forest formed by concrete pillars. - **Caption pag. 6** View of one of the three exhibition spaces, in white, providing a suitably neutral setting for the artworks; a connection route, with reticular steel structures and the dominant colors of the project, red and black; the vertical connections underscore the spatial continuity of the interiors. The lighting system is by iGuzzini, while the doors of the offices (like the seating and tables of the cafe) are by Vitra.

OVERLAID ARCHITECTURE p. 8

project **Studio Daniel Libeskind**
photos **Bitter Bredt, Hufton+Crow**
text **Matteo Vercelloni**

The Military History Museum of Dresden is now the largest museum in Germany. Its extension, designed by Daniel Libeskind, exists somewhere between sculpture and architecture, offering a metal geometric wedge that crosses and overlays the historical architecture of the neoclassical armory, creating a new, dynamic pattern of exhibition routes. To grasp the meaning of the project that won the competition held in 2001 for the expansion of the Military History Museum of Dresden (20,000 m² of museum space) we may need to set aside the tools of architectural criticism and turn to those of the visual arts and, in particular, of sculpture. Because sculpture is the world of the large metal wedge, the tip of a big arrow that crosses the main volume from behind the museum, overlaying and marking the neoclassical facade of the old armory (1876). Libeskind's grafting reminds us of certain works by Claes Oldenburg, like a Pop gesture, filtered here in symbolic terms by that violent, dramatic sign of conflict, a volumetric metaphor of destruction transformed into a complementary feature of the building on which it rests and with which it is integrated on the level of internal space. The monolithic element reveals its lightness in the evening, when the interiors are lit and the light shines through the metal texture of the cladding, revealing the overall structural framework. The concept of counterpoint, outlined by Libeskind in a recent lecture organized by INTERNI during the FuoriSalone 2012, emerges here as a leap of scale, a clear compositional contrast, that makes the sculptural act the theme of the architectural expansion of the museum spaces. While in other projects, like the recent Crystal Mall of the CityCenter in Las Vegas, the dynamic character of the compositional approach is resolved in the staging of the building itself, simulating the implosion of the construction and its rebirth on its own sparkling rubble, here in Dresden Libeskind has to come to grips with history. Represented not only by the theme of the museum, but also by the historic building that is interrupted by the new grafted volume, a five-level glass and steel organism like the inclined prow of a battleship that has run aground inland, slicing through the facade in a surgical way, without producing ruins, in a perfect interlock. The striking effect of a dynamic force halted at the moment of impact brings out the sturdy character of the 19th-century building, and the classifying organization of the museum collections that are revitalized by the new expansion, with spaces of different types for temporary exhibitions and permanent displays. The conflict between old and new continues in the interiors where oblique exposed concrete walls cut through the partitions of the old structure with its decorated ceilings, constructing an expressionist setting with dramatic lighting, trajectories that follow the dynamics of the displayed fragments, like the diagonal that follows the rain of bullets and bombs hung from the ceiling, or the surface on which a crashing helicopter is attached, alongside a suspended walkway. A museumscape that activates a clash with history and the constructed site, to conserve the tools of conflict: the Dresden armory, with its severe neoclassical figure, pierced by the balanced choreography of a new urban figure. - **Caption pag. 9** Facing page and above: the graft of the new steel and glass addition by Daniel Libeskind on the main facade of the Military History Museum of Dresden (photos Bitter Bredt and Hufton+Crow). The project model, showing the planimetric relationship between the historic building and the new wedge of the museum addition. - **Caption pag. 10** Views of the interiors of the new museum addition. The dynamism of the exposed concrete surfaces and the expressionist grammar of their interlocks are underscored by the use of natural light from above (photo Bitter Bredt). - **Caption pag. 13** The museum displays and the exhibited fragments are enhanced by the slope of the perimeter surfaces (on the facing page, photo by Bitter Bredt; on this page, clockwise, by Bitter Bredt, Hufton+Crow). Below, an image of a historic gallery of the museum and the new spaces.

DOMESTIC MUSEUM p. 14

project **Hana Loftus and Tom Grieve /HAT Projects**
photos **Paul Smith**
text **Jonathan Bell with Antonella Boisi**

In Hastings, on the British coast, the Jerwood Gallery is an emblem of the complex relationship between genius loci and architectural modernity, where the raw poetry of simplicity becomes the *passé-partout* to achieve an ideal synergy of art, culture and business. The cultural *nouvelle vague* of the British coast has just begun. After years of financial difficulties and low employment caused by the collapse of tourism and small industry, the abandoned resort towns on the sandy edges of the nation are back in the spotlight. Especially thanks to a metropolitan elite of art lovers, leading to significant investment in galleries and different types of hospitality structures. In theory these new projects might seem to come directly from the manuals of 'revitalization programs': to build, restructure or expand a gallery in a depressed zone, bringing in new visitors and new activities for an economic booster shot. At the same time, though, the culture of the sea has its own role to play, in the lore of vacations for the working classes and traditional activities like fishing. These functions have generated a specific, authentic character that influenced a small but influential sector of modern British culture throughout the 20th century, which thrived on idiosyncrasies, contrasts and pragmatism. The result: a wave of new 'enlightened' buildings, concentrated particularly along the southeastern coast, nurtured in part by the Sea Change project, with its explicit call for investment in cultural initiatives to revitalize historic seaside communities. The 'string of