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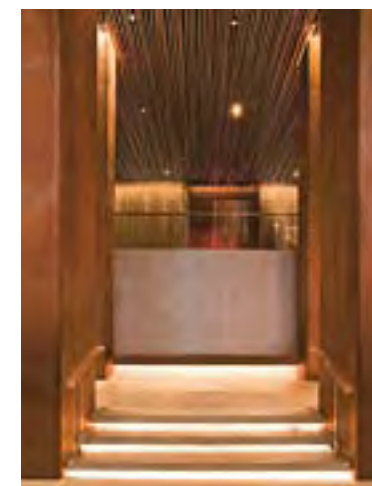
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 **MONDADORI**

DESIGNEXPLOSION



Un particolare dell'ingresso, con il passaggio tra le due colonne monumentali.
L'ingresso principale, coperto da una nuova pensilina, con la partitura in granito sabbaiato, pietra tipica di molti edifici importanti di New York; l'albergo è affacciato sull'ottava avenue, tra la 44th e la 45th strada, nel cuore di Midtown Manhattan, a pochi metri da Times Square.
Nella pagina a fianco, veduta della lobby a doppia altezza, con la scatola semitrasparente degli ascensori; colonne e pannellature sono in acciaio Cor-ten.



progetto di
**GABELLINI SHEPPARD
ASSOCIATES**

foto di Michael Kleinberg
testo di Alessandro Rocca

HOTEL IN MIDTOWN

La raffinata rudezza di NEW YORK è il tema principale per la trasformazione degli SPAZI PUBBLICI di un VECCHIO HOTEL a due passi da TIMES SQUARE. ACCIAIO COR-TEN e CEMENTO possono diventare eleganti e accoglienti come boiserie in quercia e tendaggi di velluto se, oltre il CURTAIN WALL, passa l'instancabile corteo di auto e pedoni dell'ottava avenue



Al primo livello, pavimenti e pareti della lobby sono rifiniti in cemento a vista, come la scala di collegamento. Il vano degli ascensori è trasformato in un volume immateriale, velato e retroilluminato.

Nella pagina a fianco, la lobby e il desk per il check-in, con due schermi Led con installazioni del video artista Yorgo Alexopoulos.

Una veduta del Row Bar, con lo schermo Led; sulla sinistra l'accesso al lounge bar District M.

Catturare lo spirito di New York, di Midtown Manhattan. È il distretto degli uffici, dal New York Times di Renzo Piano allo storico Rockefeller Center, ma è anche il quartiere di Times Square, del MoMA, della quarantaduesima strada, un tempo malfamata zona a luci rosse, e del bordo sud di Central Park. Ed è anche, come ricordano i progettisti, il luogo del Great White Way, quel pezzo di Broadway compreso tra la quarantaduesima e la cinquantatreesima con la più alta densità di teatri al mondo. Come recuperare una certa idea di New York quando tutto intorno, insieme al permanere dei grattacieli della *grandeur*

modernista, si stringono i segni dell'America generica, MacDonald's, Starbucks, Subway Restaurant e Famous Famiglia Pizzeria, e i segni di un turismo un po' ingombrante, come il museo di Madame Tussauds e il Nintendo World? Lo studio guidato da Michael Gabellini e Kimberly Sheppard è basato a New York, dove è nato nel 1991, ed è ben conosciuto a Milano per aver progettato l'Armani Center di via Manzoni che è peraltro solo una tappa di una intensa attività nel campo del *retail*, che vede collaborazioni con Jill Sander, Ferré, Ferragamo e altri marchi dell'alta moda e del *prêt-à-porter*. Ma anche nell'accoglienza, cioè alberghi e

ristoranti, Gabellini Sheppard hanno già operato con realizzazioni in diverse città degli Stati Uniti ma anche all'interno dell'intervento milanese, con il Nobu restaurant e l'Armani café. Di fronte al compito di trasformare il vecchio Milford Hotel in un nuovo e vibrante ambiente sintonizzato con l'energia e il *mood* della città, Gabellini e Sheppard hanno adottato come tema gli stereotipi della New York modernista e Art Déco, quella gloriosa del proibizionismo e del Cotton Club, e di riassettarli in una composizione con molte citazioni e sottili rievocazioni storiche, ma anche decisamente contemporanea, senza alcuna caduta di stile o,





peggio ancora, "in stile". Il nuovo basamento è quindi irrobustito da un sistema di pilastri e travi in rilievo realizzati con il granito sabbiato, materiale che è per New York quello che il tufo giallo è per Gerusalemme, cioè la vera materia di cui è fatta la parte nobile della città, almeno fino a che non è stata sostituita, alla metà del Novecento, dall'altra materia tipica di New York, il *curtain wall*. E infatti il resto della facciata, al piano terra, è interamente rivestito da una bella vetrata integrale come per rappresentare, con granito e cristallo, un sintetico compendio dell'architettura newyorchese.

All'interno, la *lobby* sviluppa fino in fondo

questo dialogo tra la memoria di un modernismo un po' monumentale, il Rockefeller Center è a due passi, e un'estetica contemporanea che risente dei loft in cui lavoravano i protagonisti delle avanguardie anni Sessanta, l'atmosfera e i materiali duri di certi ambienti alla Andy Warhol, come la sua *Factory* e la sua discoteca preferita, lo Studio 54. La *lobby* del Row naturalmente è perfettamente composta e pronta per un uso molto più corretto e silenzioso, con spazi bene organizzati secondo un sapiente ordine coreografico. Entrando dall'ambiente animato e talvolta iperattivo della ottava Avenue, il visitatore trova uno spazio ombreggiato e

quieto ma anche dinamico, grazie a una relazione con l'esterno che, attraverso i cristalli e i tendaggi, giunge filtrata e incorniciata dentro un riquadro che è come una didascalia. Da qui puoi godere di magnifiche istantanee della vita newyorchese da un punto di vista privilegiato, perché non sei parte del flusso che scorre sul marciapiede e nella carreggiata, ne sei fuori e lo puoi osservare da vicino senza esserne toccato, assaporando la frenesia che lambisce, da fuori, la parete e la sobria tranquillità della *lobby* che ti avvolge. C'è come un décor anni Trenta, nella composizione un po' monumentale degli spazi e della scala che, girando su se stessa, rende più

scenografico il passaggio da un livello all'altro. Ma, invece è tutto molto contemporaneo, più duro di quanto ci si possa aspettare. I pavimenti, infatti, e le pareti, sono in cemento a vista, le strutture e alcune parti delle pareti sono rivestite di acciaio Cor-ten. La torre degli ascensori è in materiale traslucido retroilluminato e anche la connessione tra la reception e il *lounge bar* è psichedelica, grazie a due *Led screen* con proiezioni del videoartista Yorgo Alexopoulos. Ed è proprio qui, nel bar, che ci si può abbandonare alla nostalgia grazie alla proiezione delle immagini di Ron Galella, il più famoso paparazzo della dolce vita newyorchese.

Il lounge bar District M, con proiezioni di immagini tratte dalla Broadway degli anni Settanta di Ron Galella, il più famoso paparazzo americano. Le pareti sono rifinite con texture ricavate dalla Street Art dei graffitari americani.

Nella pagina a fianco, un particolare della lobby con lo scalone che scende verso l'ingresso. Dietro il velario occhieggiano le luci dell'ottava avenue.

to imitate the wooden stairwell leading to the 'dome,' an unmarked space used by the children as a part of secret attic (lower left). Above, the corridor/ passage to the new wing (cutaway view of the photo to the right), revealed by the new concrete vault seen in the background (see first floor plan, left). On the facing page, the elegant intrados of the old wing of the school; the bright colors emphasize the thick surfaces of the doors, breaking up the pale tones of the environment and introducing a modern sign (photo René Riser).

TWIN ARCHITECTURE *pag. 26*

project LACATON & VASSAL ARCHITECTS

with Florian de Pous, Camille Gravellet, Yuko Ohashi

photos Philippe Ruault - text Matteo Vercelloni

In northern France, in the port city of DUNKERQUE, the headquarters of the FRAC (Fond Régional d'art contemporain) of the Nord-Pas-de-Calais region, conceived with the outlook of RENOVATION of a large BUILDING IN THE SHIPYARD, DOUBLED BY CLONING in a contemporary key, for an intense FACE-OFF BETWEEN HISTORY AND MODERNITY

The new facility of the FRAC of this region in northern France opened its spaces, 'old' and new, in November 2013. The project, winner of a competition held by the Urban Community of Dunkerque in 2009, is essentially based on the idea of the assumption as a 'monument' of comparison and scale of the large industrial structure known as the AP2, built in 1945 at the port of the city as a shipyard, which for about 40 years spewed out all kinds of vessels: yachts, battleships and postal cargo ships, tankers and sailboats, until its definitive closure in 1988. The AP2, known as the "cathedral" in the town, is a bulky edifice with an essential geometric design, a parallelepiped 75 meters in length, in reinforced concrete with a regular rhythm of glazed openings, and a double pitched roof that forms two solid tympana at the ends. A relic of the industrial past and the shipyards of the city and the region, the AP2 has been part of the urban skyline for decades, directly facing the ocean. Not only a geographical landmark, the big hangar has been approached in the project by the studio Lacaton & Vassal as an existing feature of reference, not only to be renovated, but also to be used as a symbolic and functional resource, to exploit in the logic of reutilization of urban artifacts. The project operates 'by cloning' to combine the historic building - with its original full-height interior, now used as a space for exhibitions and temporary installations - with a new building that perfectly replicates its profile and proportions, on the side facing the sea. The twin building is like a transparent, light enclosure that openly reveals the sum of its internal levels, conceived as six overlaid and off-axis layers, to contain 9000 square meters of new exhibition and work spaces for contemporary art, with a public walkway on the first level designed like an internal street suspended between the two constructions. The sum of the internal levels and spaces, done with a prefabricated structure, conserves the general idea of a single full-height space in its compositional dynamic, like the historic hangar to which it is connected in formal and figurative terms, it becomes a reinvented historical memory. The sense of the operation is to construct an architecture in the architecture, which contains it and creates an interaction, a synergy of vantage points, flows, material and formal relationships between the historic building and its contemporary twin. The lightness of the new construction is underlined by the metal structure that forms the architectural 'framework' of reference, and by the total transparency of the enclosure, obtained by cladding the full-height open portions with strong transparent plastic, the same solution used for the roof. A choice that would seem more suitable for a temporary installation, but instead is used permanently to underscore the meaning of a building for contemporary art and its changing expressions. Towards the outside the facades corresponding to the new spaces defined by the prefabricated structure on stacked levels, like that of the central staircase, have a modular glazing system that combines aptly with the plastic sheets. In the evening the new building emphasizes its light image, becoming a great magic lantern, a sort of beacon for art and culture, a new symbolic reference point for the city and a signal seen from the sea, a guiding light on the coast of Dunkerque.

- **pag. 27** Above, view of the lateral facade of the new museum facility. The facades combine thick PVC sheets (in the 'raw' part of the metal architectural enclosure), glazed segments corresponding to the levels, and the profile of the prefabricated structure. On the facing page, the overall facade that underwrites the architectural symbiosis between the large AP2 naval hangar (left) and the new transparent building that replicates its profile. - **pag. 28** Cladded and functional axonometric of the new museum structure. Cross-section showing the juxtaposition between the Halle AP2, conserved as a full-height space, and the new museum building with stacked levels, contained in the prefabricated enclosure that duplicates the figure of the original shipyard building. On the

facing page, view of the full-height zone corresponding to the internal walkway that runs along the Halle AP2. The upper level of the prefabricated structure contains a belvedere. - **pag. 30** Clockwise: view of the interior of the Halle AP2 used as an exhibition space, view of the belvedere on the upper level of the internal structure, the cafeteria and an exhibition space. - **pag. 31** Evening view of the FRAC Dunkerque; the new completely transparent museum facility becomes a luminous landmark for the city.

HOTEL IN MIDTOWN *pag. 32*

project GABELLINI SHEPPARD ASSOCIATES

photos Michael Kleinberg - text Alessandro Rocca

The refined roughness of NEW YORK is the main theme for the transformation of the PUBLIC SPACES of an OLD HOTEL near TIMES SQUARE. COR-TEN STEEL AND CONCRETE can become elegant and welcoming, like oak paneling and velvet curtains, while beyond the CURTAIN WALL the tireless parade of automobiles and pedestrians of 6th Avenue passes by



To catch the spirit of New York, of Midtown Manhattan. The office district, from the New York Times building by Renzo Piano to the historic Rockefeller Center, but also Times Square, the MoMA, 42nd Street, once a sleazy red light district, and the southern border of Central Park. As the designers point out, this is also the area of the Great White Way, that piece of Broadway between 42nd and 53rd Streets with the world's highest density of theaters. How can you recoup a certain idea of New York, when all around, together with the ongoing presence of grand modernist skyscrapers, lurk the signs of generic America, the MacDonaldis, Starbucks, Subways and Famous Famiglia Pizzerias, and of rather invasive tourism, like Madame Tussauds and Nintendo World? The studio guided by Michael Gabellini and Kimberly Sheppard is based in New York, where it was founded in 1991, and is well known in Milan for having designed the Armani Center on Via Manzoni, just one project from the studio's intense activity in the field of retail design, including collaborations with Jill Sander, Ferré, Ferragamo, and other brands of high fashion and prêt-à-porter. In the field of hospitality, i.e. hotels and restaurants, Gabellini Sheppard have also worked in many cities in the United States, as well as in the complex in Milan, which contains the Nobu restaurant and the Armani café. Faced with the task of transforming the old Milford Hotel into a new, vibrant environment in tune with the energy and mood of the city, Gabellini and Sheppard have turned to the stereotypes of modernist and Deco New York, the years of Prohibition and the Cotton Club, reassembling them in a composition packed with citations and subtle historical references, but also clearly contemporary, without any stylistic or imitative pitfalls. The new base has been reinforced by a system of pillars and beams made with sand-blasted granite, a material that for New York is like the yellow tuff of Jerusalem, the true substance of which the noble part of the city was made, at least until it was replaced, in the middle of the 20th century, by the other typical material of New York, the curtain wall. And in fact the rest of the facade, at the ground level, is entirely faced with handsome glazing, as if to represent, with granite and glass, a synthetic compendium of New York architecture. Inside, the lobby fully explores this dialogue between the memory of a rather monumental modernism - Rockefeller Center is nearby - and a contemporary aesthetic that reminds us of the lofts in which the protagonists of the avant-gardes of the Sixties did their thing, the atmosphere and the hard materials of certain spaces like the Factory of Andy Warhol, and his favorite disco, Studio 54. The lobby of Row NYC, of course, is perfectly composed and ready for the most correct and quiet use, with well-organized spaces in skillful choreographic order. Entering from the lively and at times hyperactive situa-

tion of 6th Avenue, visitors find a shady, quiet but also dynamic zone, thanks to a relationship with the outside world that is filtered and framed by glass and drapes, in a setting that is like a caption. From this vantage point, you can enjoy fantastic snapshots of New York life, separated from the flow of passers-by and traffic, observing without being in the midst of it all, savoring the frenzy from the sober tranquility of the lobby. There are overtones of 1930s decor in the rather monumental composition of the spaces and the staircase that makes the passage from one level to the next striking and theatrical. Yet the overall effect is very contemporary, harder than what one might expect. The floors, in fact, are in exposed concrete, while the structures and certain parts of the walls are covered with Corten steel. The elevator shaft is in backlit translucent material, and the connection between the reception area and the lounge bar is psychedelic, thanks to two LED screens featuring images by the video artist Yorgo Alexopoulos. Here, in the bar, you can indulge in a bit of nostalgia thanks to projections of the images of Ron Galella, the most famous paparazzo of the Dolce Vita of New York.

- pag. 33 On the facing page, the main entrance, covered by a new canopy with the composition in sand-blasted granite, the typical stone of many important buildings in New York; the hotel faces 6th Avenue, between 44th and 46th, in the heart of Midtown Manhattan, close to Times Square. On the facing page, view of the two-story lobby, with the semi-transparent box of the elevator shaft; columns and panels in Corten steel.

- pag. 34 On the first floor, the floors and walls of the lobby are finished in exposed concrete, like the staircase. The elevator shaft is transformed into an immaterial, veiled and backlit volume. On the facing page, the lobby and the check-in desk, with two LED screens featuring works by the video artist Yorgo Alexopoulos. View of the Raw Bar, with the LED screens; left, the entrance to the District M lounge bar. - pag. 36 The District M lounge bar with projections of images from Seventies Broadway by Ron Galella, the most famous American paparazzo. The walls are finished with textures taken from the street heart of American graffiti writers. On the facing page, detail of the lobby with the staircase descending towards the entrance, with glimpses of the lights of 6th Avenue.



THE 'SHIP' GOES ON ITS WAY *pag. 38*

project **JEAN-PHILIPPE NUEL/AGENCE NUEL**

photos Gilles Trillard - text Antonella Boisi

in Paris, in the 16th arrondissement, the new Dolce Vita of PISCINE MOLITOR, in a monumental Art Deco complex: the atmosphere of the golden age brought back with POLYPHONIC COLORS of the 21ST CENTURY. Respecting the history of a place to provide FIVE-STAR HOSPITALITY

Citizens' cries of distress, even after the threat was removed of transformation into a parking area, after twenty years of closure and abandon interrupted in the 1990s by the forays of street artists, have finally gotten a response. The restoration of the two unforgettable swimming pools arranged in a T shape - the indoor pool with a length of 33 meters, and the outdoor summer pool, 50 meters long - has been done by Marc Mimram; the architecture of the complex that closes the T with a horseshoe form was handled by the team formed by Jacques Rougerie, Alain Verheuse and Alain-Charles Perrot; and the interior design of the spaces was assigned to Jean-Philippe Nuel. These are all French architects. So here they

are, since May, the Molitor swimming pools that in 2001 gave the name to the young Indian protagonist of the novel (and film) *Life of Pi* by Yann Martel. And even before, at the start of the 1930s, the noble 'vats' of Porte Molitor, in the 16th arrondissement of Paris, worthy neighbors for the park of Bois de Boulogne, witnessed the parade of Olympic swimming champions and the first bikini by Loui Réard in 1946. The municipality called in the Colony Capital-Accor-Bouygues group to revive the complex - classified as a historical monument - designed in 1929 by the architect Lucien Pollet in Art Deco style and enhanced by the multi-colored windows of Louis Barillet, Damon and Turlan. So that imaginary 'ship' the Parisian Dolce Vita of the 20th century goes on its way, without changing course, into the future, reconstructed based on the original model, inspired by the framework of reference of the period: the imprint of court society in the field of the decorative arts, the work of Robert Mallet-Stevens and the designer Jacques-Emile Ruhlmann, the taste for patterns of fan-like geometric forms, experimentation with exotic types of wood together with bronze, ivory, colored glass, chromium-plated metal. Molitor by MGallery is the name for the rebirth of this place, indicating not just the two superb pools, but also a five-star hotel and a wellness center. "I have imagined the design of the interiors as a voyage in time, a Grand Tour," says the French architect Jean-Philippe Nuel, "reinterpreting the references offered by history, with a 'freestyle' artistic approach. My way of respecting the polyphonic character of the place has translated into a range of site-specific interventions, balanced by juxtaposition." The lobby, today as in the past, is the heart of the spectacular setting: located near the outdoor pool it puts the accent on a space with an irregular form, on a vintage Rolls Royce customized by the graffiti artist JonOne, "a reminder of the street art period of the building and its role in urban life," the artist explains. The intentionally unfinished effect of this evocative presence inside the first gathering place for guests forms a contrast with the other details of the environment: the refined desks resembling elegant 19th-century pillboxes; the floating drapes that lightly 'structure' the zones; the mirrors hanging from the ceiling that amplify the landscape of changing reflections; the custom-made carpets that warm the atmosphere, picking up the yellow nuances seen again on the outer facades of the building, as at its origins. The restaurant, another important area of collective use, featuring the nouvelle cuisine of the chef Yannick Lenô, has been organized like an experimental art gallery, combining a series of large photos by Thomas Jonon that reproduce the graffiti-covered walls prior to their demolition with the original 1930s ceiling, restored to its original splendor. "Graffiti thus takes on the value of an abstract contemporary painting," says Nuel, "which with its creative signs is able to establish a dialogue, even with the historic glazings by Damon and Turlan," while the furnishings, a mixture of vintage pieces and contemporary design, convey the nomadic spirit of the Molitor in an informal way. Also in the circulation spaces, the 'voyage in time' emphasizes the iconography of the place, making use of the photographic archives, memories in black and white of major sporting events of the past, covering the walls, and extended over the ceiling on the third floor. A narrative fresco that can be seen thanks to the glass transparency of the perimeter, from the external walkway to the swimming facility. The 124 hotel rooms, all with panoramic views of the city, the Olympic pool, the ring walkways and the multiple rows of cabins with glass doors, have a softer, more relaxing musical tone. With the notes of neutral colors in white and gray, of the beds positioned in the corners on carpeting, the ceiling behind it to adjust privacy levels in relation to the bath, the custom-crafted, in curved wood, like those produced in the 1940s. In the end, however, it is all about the wellness center, on two levels of the building, integrating spa and sports that reflects the most brilliant grammatical synthesis. In the balanced juxtaposition of old and new elements, recycled Art Deco ticket desks, minimal screen metal and glass, and selected design furnishings made in Italy tell us that in this eccentric decorated universe the atmosphere of the golden age can truly live on, corresponding to the finest tones of the 21st century. Without boundaries.

- pag. 38 Refined optical and multicolored effects, with a Mediterranean tone, decorative tiles and parquetry-effect bricks enhance the design-oriented spaces of the spa. Armchair on wheels by LaPalma. And a bassinet by Pierre Paulin for Ligne Roset, hanging lamp mirror by Gubi. - pag. 40 Treatment room in the spa, run by Clarine. Art Deco suggestion and essential contemporary design. One of the 124 hotel rooms with view of the outdoor pool; soft, neutral tones, with custom furnishings by Jean-Philippe Nuel. The restaurant rediscovered the charm of a nomadic and informal spirit, with photographic reproductions of graffiti on the walls and restored 1930s mosaic glazing. Suspension lamps by Floer designed by the Bouroullec brothers, and seats from Tacchini, design Claesson Koivisto Rune. On the facing page, a circulation space on the third floor, lined with large black and white photographs, memories of important sporting and fashion events of the past at Piscine Molitor. Custom carpets produced by Ego. (photo Christophe Dugled). - pag. 41 Two Art Deco pools of the Piscine Molitor complex, restored in their original splendor: the outdoor summer pool, 50 meters, Olympic-size, with the original external walkway; and the triple row of cabins with blue doors; and the indoor winter pool, 33 meters, with its original roof. (photo of indoor pool by Alexandre Soria). Color in synthetic materials and 'freestyle' graphic effects inspired by the place, for the lounge area featuring the 1950s Eclair armchairs by Arflex, designed by BBPR.