

INTERNI

interiors&architecture

TADAO ANDO

SHIGERU BAN

DRN ARCHITECTS

JÜRGEN MAYER

DOMINIQUE PERRAULT

NEUTELINGS RIEDM

intoday

Le nuove geografie del design

indesign

PROGETTO SOLE

Luci per esterno

RIGHE&RIGHE



wave design
jean-marie massaoud

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LUGLIO-AGOSTO/JULY-AUGUST 2011



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ON THE COVER: *ON THE COVER: THE VENTURA LOUNGE CHAIR DESIGNED BY JEAN-MARIE MASSAUD FOR POLIFORM. WITH SOFT, ENVELOPING LINES, IT HAS A SLENDER STRUCTURE IN SOLID WOOD; THE CHASSIS IS IN 100% POLYURETHANE OR FLEXIBLE POLYURETHANE MOULDLED WITH PRECOVERING IN POLYESTER FIBER AND FINAL COVERING IN LEATHER OR FABRIC.*
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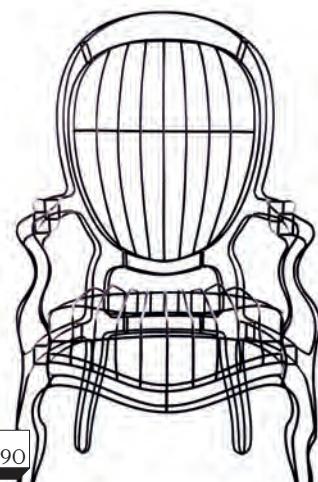
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INTERIORS & ARCHITECTURE

I & A



IL CAMPUS DELL'UNIVERSITÀ FEMMINILE DI EWHA
È CONCEPITO COME UNA VALLE URBANA DEFINITA
DA UNA PROFONDA INCISIONE NEL TERRENO, DUE
FACCIADE IN VETRO E ACCIAIO E UN TETTO TRASFORMATO
IN PARCO CITTADINO.

A SEOUL, UN CAMPUS ALLA FRANCESE

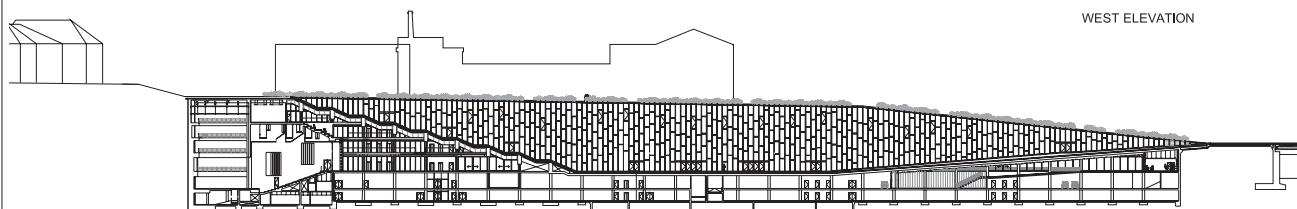
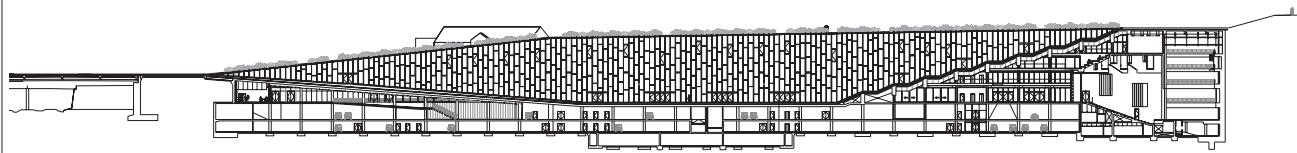
testo di Alessandro Rocca

foto André Morin/Dominique Perrault Architecture

LA NUOVA SEDE DELL'UNIVERSITÀ
femminile DI EWHA SI RACCOGLIE
LUNGO UNA *promenade*
CHE *sprofonda nella terra*
DI SEOUL, UN *solco* STRETTO
TRA *due pareti trasparenti*
E *sormontato da un muschioso*
giardino METROPOLITANO

progetto di Dominique Perrault Architecture





EAST ELEVATION

UNO SCORCIO DELLA SCALINATA MONUMENTALE, UN ANFITEATRO PER GLI INCONTRI INFORMALI DEGLI STUDENTI; LE SEZIONI LUNGO IL LATO MAGGIORE EVIDENZIANO IL RAPPORTO TRA IL LIVELLO DELLA CITTÀ E IL LIVELLO RIBASSATO DEL CAMPUS.

IL PROGETTO SI TROVA NEL QUARTIERE UNIVERSITARIO DI SEOUL E CONTIENE UNA SERIE DI ATTREZZATURE PER LO STUDIO MA ANCHE PER GLI UFFICI DELL'AMMINISTRAZIONE, SPAZI COMMERCIALI E PER LO SPETTACOLO.



Nell'ambito degli edifici per la cultura il campus universitario rappresenta un caso di particolare interesse perché oltrepassa la dimensione del monumento, tipica del teatro o del museo, per raggiungere quella di un vero e proprio sistema urbano. Nel campus universitario, però, rispetto alla città, le regole e le abitudini sono un po' diverse. È una città meno impersonale e meno concitata, più giovane ma anche più tranquilla, con una popolazione omogenea e, di solito, una rasserenante ambientazione paesaggistica. Il modello nasce nei college inglesi e si consolida negli States con i prestigiosi campus della Ivy League, come Harvard e Yale, dove la città e il parco si compenetranano in diverse combinazioni urbane.



LE AMPIE VETRATE E LE SUPERFICI RIFLETTENTI
RAFFORZANO L'ILLUMINAZIONE NATURALE DEGLI SPAZI
CHE AFFACCIANO SULLA VALLE, ARTIFICIALE, DEL CAMPUS.





IN QUESTE PAGINE, I PERCORSI E GLI SPAZI COMUNI DI UN EDIFICO IBRIDO, IN CUI SI MESCOLANO FUNZIONI DIVERSE. GLI INTERNI E GLI ESTERNI COLLABORANO, IN EGUALE MISURA, ALLA VITA SOCIALE DEL CAMPUS.

Dominique Perrault ha costruito la nuova sede dell'università femminile di Ewha, a Seoul, portando all'estremo limite l'antico rapporto tra campus e natura e, ovviamente, lo ha fatto nel modo che più gli appartiene. Cinquantotto anni, di Clermont-Ferrand ma con studio, dal 1981, a Parigi, Perrault si è imposto al grande pubblico con la Très Grande Bibliothèque di Parigi, un enorme edificio pubblico stilizzato nell'immagine delle quattro torri angolari che simboleggiano quattro libri aperti. La ricetta di Perrault è trasformare l'edificio in elemento scultoreo a grande scala attraverso un'estrema semplificazione della forma. Nella biblioteca vince l'allusione figurativa al libro mentre, in un altro progetto molto interessante, il centro sportivo di Berlino, gli edifici sono ridotti a grandi sculture geometriche,

un disco e un parallelepipedo coperti di griglia metallica e incassati nel terreno verde. Nel campus coreano l'idea è più paesaggistica e meno astratta: l'edificio è cancellato, o perlomeno è tradotto in un vuoto, un taglio alla maniera di Lucio Fontana che incide il terreno della città e vi sprofonda per poi risalire e riallinearsi con la quota urbana. Un gesto semplice, emozionale e concettuale insieme, che diventa il tema attorno a cui ruota tutta l'organizzazione del campus. Collocato all'interno del quartiere universitario di Seoul, il progetto realizza un insediamento complesso con spazi per lo studio e per le attività sportive, biblioteche e posti di ristoro per ventimila studenti, ma anche un centro amministrativo e commerciale con cinema, teatro, altre attrezzature per lo sport e un parcheggio di 20.000 metri quadrati.



Il centro di tutto, naturalmente, è il solco, che sembra ispirato da un capolavoro della *Land Art* americana, il *Double Negative* scavato da Michael Heizer nel deserto del Nevada. Ma, guardando da vicino, si scopre che l'incisione genera uno spazio ad alta intensità urbana che forse è anche tipicamente europeo, una specie di Rue de Rivoli, una *rue corridor*, come diceva Le Corbusier, ridotta all'osso, cioè un *canyon* tra due *curtain wall* che si specchiano uno nell'altro. I tetti giardino, opera dello studio coreano CnK, portano in mezzo alla città una natura ricca di biodiversità ben intonata al segno forte e radicale dell'architettura di Perrault. In questo modo, l'intervento trova il proprio equilibrio all'interno della città con una risposta che riesce a eguagliare, per semplicità ed energia, la durezza del paesaggio urbano circostante e, nello stesso tempo, si pone come un grande atrio di accesso all'edificio esistente, costruito nel 1935. L'università di Ewha è infatti un pezzo importante della storia culturale del Paese: fondata da una comunità metodista americana che, nel 1886, aprì la scuola con una sola studentessa iscritta, oggi rappresenta il top dell'educazione femminile ed è qui che si forma buona parte della classe dirigente coreana.

LA VITA UNIVERSITARIA RICHIENDE SPAZI D'USO COLLETTIVI ANIMATI E FLESSIBILI; SLARGHI E PERCORSI CHE, A CAUSA DEI LIMITI IMPOSTI DAL CONTESTO URBANO, SONO RICAVATI ALL'INTERNO DELL'EDIFICIO.



VERSO LA CITTÀ, IL PERCORSO RIBASSATO EMERGE CON UNA LUNGA RAMPA IN PENDENZA; VERSO L'EDIFICIO DELL'UNIVERSITÀ IL RAPPORTO È PIÙ STRETTO, GRAZIE ALL'AMPIA GRADINATA CHE DIVENTA UN LUOGO DI AGGREGAZIONE SPONTANEA PER GLI STUDENTI.

INTopics editor Ial p.1

Now that summer is finally here we can't help thinking about architecture, design and decor in relation to nature and outdoor life. So here's a selection of houses and public buildings conceived to establish a dialogue with the surrounding environment, whether it is an uncontaminated landscape or a constructed situation. The choice of Jean-Marie Massaud for our cover is no coincidence: all his projects make direct reference to the man-nature relationship, which the French designer tries to activate with utopian visions, but also with everyday objects that can generate sensory pleasures and an atmosphere of wellbeing. Speaking of decor, the focus is on two typologies of products for outdoor use, which in recent years have gone through an interesting design evolution: the structures that used to be called gazebos or pergolas have now become spectacular architectures that project the spaces of the home into the garden or terrace; and outdoor lamps, increasingly diversified, functional, light, ironic and poetic. Summer is here, and with it comes the desire to open up and enliven the domestic habitat. But the 'thought' of design never goes on vacation, and is always ready to investigate contemporary complexity. As Andrea Branzi reminds us, underlining the pressing responsibilities he believes designers must assume today with respect to profoundly altered political, social and economic parameters. How is the world of design changing? Our in-depth coverage offers several examples: new production systems that bring out the culture and know-how of faraway lands, while a new aesthetic attitude also emerges, influenced by the digital age, in the dematerialization of the forms of objects. Everything evolves faster and faster, at a pace that truly goes beyond the rhythm of the seasons. *Gilda Bojardi*

- **Caption** Antwerp, MAS, the museum on the water, project by Willem Jan Neutelings & Michiel Riedijk.

Interiors&architecture

French style For a campus in seoul p.2

project **Dominique Perrault Architecture**

text **Alessandro Rocca**

photos **André Morin/Dominique Perrault Architecture**

The new headquarters of the women's university of Ewha is organized along a promenade recessed into the ground of Seoul, a narrow passage between two transparent walls, topped by a mossy metropolitan garden. In the field of cultural structures, the university campus is a particularly interesting category because it goes beyond the dimension of the monument typical of theaters or museums, achieving the status of a true urban system. But with respect to the city the campus has rather different rules and habits. It is a less impersonal, less frenetic situation, younger but also calmer, with a homogeneous population and – usually – a good dose of reassuring landscape. The model is that of the English college, then consolidated in the States at the prestigious grounds of the Ivy League, like Harvard and Yale, where the city and the park interact in different urban combinations. Dominique Perrault has built the new campus of the women's university of Ewha, in Seoul, taking the traditional campus-nature relationship to an extreme, obviously in his own particular way. Fifty-eight years old, from Clermont-Ferrand but with a studio in Paris since 1981, Perrault reached international attention with the Très Grande Bibliothèque in Paris, an enormous public building, stylized in the image of four corner towers that represent four open books. Perrault's approach involves transforming buildings into sculptural elements on a grand scale, through extreme simplification of form. In the library the figurative reference to the book prevails, while in another very interesting project, the sports complex in Berlin, the buildings become large geometric sculptures, a disk and a parallelepiped, covered with a metal grille and recessed in the green terrain. On the Korean campus the idea is closer to landscape, less abstract: the building is erased, or at least translated into a void, a cut like those of Lucio Fontana in the terrain of the city, burrowing down and then rising back up to street level. A simple emotional and conceptual gesture that becomes the theme around which the organization of the complex rotates. Positioned in the education district of Seoul, the project creates a complex settlement with spaces for study and sports, libraries and refreshment facilities for 20,000 students, as well as an office and shopping complex with a cinema, a theater, other sporting facilities and a parking area of 20,000 square meters. The center of it all is the groove, which seems to be based on a masterpiece of American Land Art, the Double Negative dug by Michael Heizer in the Nevada desert. But from up close we see that the incision generates a space of high urban intensity that is perhaps typically European as well, a sort of Rue de Rivoli, a "rue corridor", as Le Corbusier would have said, a canyon between two curtain walls reflecting each other. The roof gardens by the Korean studio CnK bring nature rich in biodiversity into the city, in tune with the radical approach of Perrault's architecture. In this way, the project creates its own equilibrium inside the city, with a response that manages to stand up, thanks to its simplicity and energy, to the harshness of the surrounding cityscape, while at the same time offering a large access atrium to the existing building constructed in 1935. Ewha University, in fact, is an important piece of the country's cultural history: founded by an American Methodist community in 1886, the school opened with just one student. Today it represents the best in women's education in Korea. - **Caption pag. 2** The campus of the women's university of Ewha is conceived as an urban valley formed by a deep incision in the ground, two facades in glass and steel, and a roof transformed into

an urban park. - **Caption pag. 4** View of the monumental steps, an amphitheater for informal encounters; the sections along the larger side show the relationship between the level of the city and the recessed level of the campus. The project is located in the education district of Seoul and contains a series of facilities for study, as well as administrative offices and spaces for shops and entertainment.

- **Caption pag. 5** The large glazings and reflecting surfaces reinforce the natural lighting of the spaces facing the artificial valley of the campus. - **Caption pag. 7** On these pages, the routes and common spaces of a hybrid building that mixes different functions. The interiors and outdoor zones collaborate to generate the social life of the campus. - **Caption pag. 8** University life calls for lively, flexible community spaces, openings and routes that due to the limitations imposed by the urban context have been shifted inside the edifice. - **Caption pag. 9** Towards the city the recessed groove rises and emerges with a long sloping ramp; towards the university building the relationship is closer, thanks to the large steps that become a spontaneous gathering place for students.

metropol parasol p.10

project **Jürgen Mayer H. Architects**

project **Museum Antiquarium by Felipe Palomino**

photos **Fernando Alda**

text **Matteo Vercelloni**

In Seville, Spain, on the very central Plaza Encarnación, the Metropol Parasol is a gigantic organic structure, a new multifunctional public space that reinterprets the tradition of Spanish sheltered plazas and markets, reinventing their figure and typology. While it is possible to see the winning project in the international competition held by the administration of the Andalusian capital in 1994, by the German architect Jürgen Mayer H., as a successful attempt to make a striking architectural gesture for sure-fire success with its audience, capable of seducing visitors like a new urban attraction, along the lines of the Bilbao Guggenheim and the MAXXI in Rome, actually the intervention in this crucial spot in the city contains indications of great interest that move in different directions. The idea of creating shade in the public spaces of Mediterranean cities has been interpreted in different ways. In Barcelona, in 1883, at the Parc de la Ciutadella, the architect Josep Fontseré i Mestre constructed a building that summed this idea up perfectly with its name: the Umbracle. A monumental pavilion contained by two richly crafted brick facades, with a vaulted roof composed of parallel metal strips to create shade and ventilation for the space below. Mayer's project shifts the concept to a larger scale, generating an urban landmark that restores the space to the city and redesigns the plaza – occupied until a short time ago by a parking lot – while offering new public functions in the shade of a large structure in wood and steel, engineered by the Arup studio, that marks the various paths and new activities. Six large mushroom-shaped elements rise on the square with cylindrical trunks, featuring an initial band of concrete connected to the pavement, which contains the lamellar supports. Growing upward and expanding like overturned umbrellas, the big mushrooms are connected at a height of about thirty meters from street level. Here, on the roof, a restaurant and a sinuous panoramic walkway remind us of the work of Gaudí on the warrior-chimneys of the roof of La Pedrera in Barcelona. The imposing porous structure created by Mayer, like a secular cathedral, offers protection from bright summer sunlight while reviving the dimension of public space of the historic plaza, which now becomes a possible new urban center, in an intense relationship between contemporary gesture and historical fabric. A dialogue also rooted in the ground, where the colossal circular pillars, equipped with rest rooms and elevators inside, do not interfere with the Roman ruins discovered in earlier excavation work. The formation of the new Museum Antiquarium allows visitors to observe the vestiges of Roman times. The Museum has been designed by the architect Felipe Palomino to bring out the sequence, in a unified space with seven windows, of the archaeological episodes, connected in a single itinerary. The area of the dig is contained by the continuous full-height glass screen, enlivened by beams of colored light from a corresponding cut in the ceiling, to underscore the separation between the museum and the zones occupied by the structural parts of the construction above it. The Metropol Parasol thus links back to the memory of the cathedral of the city and its internal vaults, but also to that of the age-old trees of the nearby Plaza de Cristo de Burgos; stimuli joined in a volumetric and compositional synthesis, a large extroverted work of architecture, without vertical closure, totally open to the use of citizens and tourists. Besides the underground archaeological museum, in the raised zone of the plaza a covered municipal market has been made, together with a shopping mall. On their flat roofing a platform will be made for outdoor concerts, as well as a space for cultural exhibitions and events. - **Caption pag. 10** The impressive structure of the Metropol Parasol has radically transformed Plaza Encarnación, which had been used for many years as a parking lot. The structure in lamellar wood and steel with extra-strong glue is supported by a series of colossal cylindrical members. - **Caption pag. 12** Above: aerial view of the insertion of the Metropol Parasol in the historical fabric of the city. Facing page: view at dusk of the suspended structure and the illuminated lamellar pillars. - **Caption pag. 15** The Museum Antiquarium, inserted under the plaza, was designed by Felipe Palomino. The space is unified to allow visitors to take in the entire archaeological dig at a single glance. Full-height windows enclose the excavation and the raised walkway, creating a 'space in the space' separated by the structural elements of the Metropol Parasol above it. - **Caption pag. 16** Views of the Museum Antiquarium. The lighting of the dig enhances the ruins and forms a contrast with the colored light on the perimeter glazings.