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Marzo/MARCH 2011



IN COPERTINA: LA COLLEZIONE DI TAVOLI 'THE DARK SIDE OF THE MOON' DISEGNATA DA PIERO LISSONI PER GLAS ITALIA, CON PIANO IN CRISTALLO STRATIFICATO CHE, GRAZIE A UN'INNOVATIVA TECNICA DI LAVORAZIONE, PRESENTA UN ORIGINALE EFFETTO POLICROMO. NELLA VERSIONE ALTA IL TAVOLO HA GAMBE CILINDRICHE IN CRISTALLO BOROSILICATO TRASPARENTE; QUELLA BASSA HA DUE FIANCHI INCOLLATI CON LE STESSO CARATTERISTICHE DEL PIANO.

ON THE COVER: THE COLLECTION OF TABLES 'THE DARK SIDE OF THE MOON' DESIGNED BY PIERO LISSONI FOR GLAS ITALIA, WITH LAYERED GLASS TOPS FEATURING AN ORIGINAL MULTICOLORED EFFECT, THANKS TO AN INNOVATIVE PRODUCTION TECHNIQUE. IN THE HIGH VERSION, THE TABLE HAS LEGS IN TRANSPARENT BOROSILICATE GLASS; THE LOW VERSION HAS TWO SIDES ATTACHED WITH CEMENT, WITH THE SAME CHARACTERISTICS AS THE TOP.

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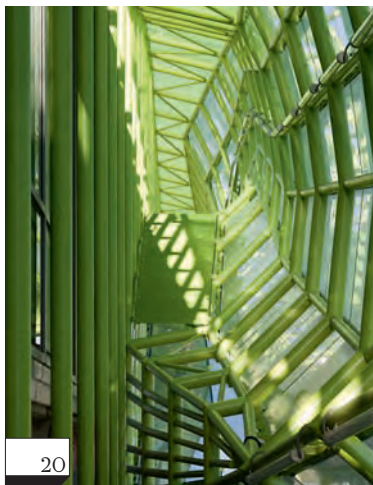
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IL FIENILE VOLANTE

UNA casa d'autore (olandese) NEL suffolk,
UN residence DA OTTO POSTI
DA affittare per il weekend E PER GODERE,
DALL'ALTO DI UNA finestra sospesa
SU UN PRATO IN DISCESA, I verdi paesaggi
DELLA campagna inglese

progetto di MVRDV con Mole Architects

progetto d'interni di Studio Makkink & Bey

progetto paesaggistico di The Landscape Partnership

foto di Edmund Sumner (Courtesy of MVRDV and Living Architecture)

testo di Alessandro Rocca



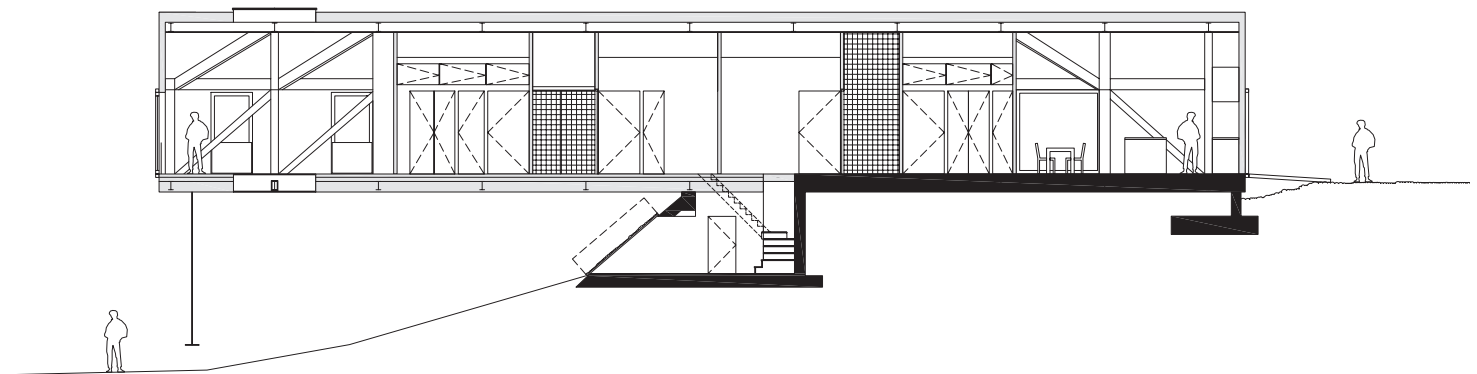
IL VOLUME HA UNA LUNGHEZZA DI BEN 30 METRI
E, IN CORRISPONDENZA DELLA METÀ, IL TERRENO
INCOMINCIA A SCENDERE E L'EDIFICIO RIMANE SOSPESO.
UN EFFETTO RESO POSSIBILE DALLA STRUTTURA
IN CEMENTO ARMATO SU CUI SI INNESTA IL TELAIO
METALLICO, PIÙ LEGGERO, DELLA PARTE SOSPESA.



DALLA STRADA L'EDIFICIO, CON LA SUA FACCIATA DI SOLI 7 METRI DI LARGHEZZA E IL TETTO A FALDE, APPARE COME UNA COSTRUZIONE MINUSCOLA E MOLTO TRADIZIONALE.

OGNI STANZA È ILLUMINATA DA PORTE FINESTRE SCORREVOLI, A TUTTA ALTEZZA, E LA LUCE E IL PAESAGGIO SI MOSTRANO ANCHE DAI LUCERNARI E DAL PAVIMENTO VETRATO DEL SOGGIORNO SOSPESO SUL VUOTO.

AL CENTRO DELL'EDIFICIO, LA SEQUENZA DELLE QUATTRO CAMERE DA LETTO È INTERROTTA DA UNA SCALA CHE, PASSANDO SOTTO L'EDIFICIO, CONDUCE IN GIARDINO.



Living Architecture è un'organizzazione *no-profit* che ha intrapreso una nuova linea di sviluppo nel turismo architettonico e ha affidato a un selezionato numero di architetti internazionali la costruzione di *cottage* di lusso collocati nei luoghi più belli della campagna inglese. Case che poi vengono gestite direttamente da L.A. e

date in affitto per *weekend* e brevi periodi di vacanza, con prezzi che partono dalle 20 sterline a notte per persona. Il primo cottage costruito è la Shingle House, disegnata dal team scozzese NORD e localizzata nel singolare paesaggio desertico di Dungeness, nel Kent. Nel Suffolk, si è appena conclusa la costruzione della Dune House, dei norvegesi Jarmund/Vignsnaes, e nella primavera di quest'anno, si inaugurerà la casa costruita da Michael e Patty Hopkins (architetti *bi-tech* e autori dell'Eden Project, in Cornovaglia) mentre, nel 2012,





LE PARETI E IL TETTO SONO INTERAMENTE RIVESTITI DA LASTRE IN LAMIERA D'ACCIAIO, SECONDO UNA CONSUETUDINE LOCALE, CHE RIFLETTONO LUCI E COLORI DEL PAESAGGIO E DEI SUOI MUTAMENTI STAGIONALI.

è prevista la consegna dell'ultima casa, siglata dalla firma prestigiosa di Peter Zumthor.

La prima residenza terminata, insieme a quella di Dungeness, è il *Balancing Barn*, il "fienile in equilibrio" disegnato dagli olandesi MVRDV che, come precisa il comunicato di L.A., "si sono meritati una reputazione internazionale per l'ingegnosità, l'ironia e il comfort dei loro progetti". E in effetti il "fienile" è pratico e divertente, eccitante, nel rivestimento in lamiera d'acciaio che riprende un uso tipico della regione, e confortevole, nella

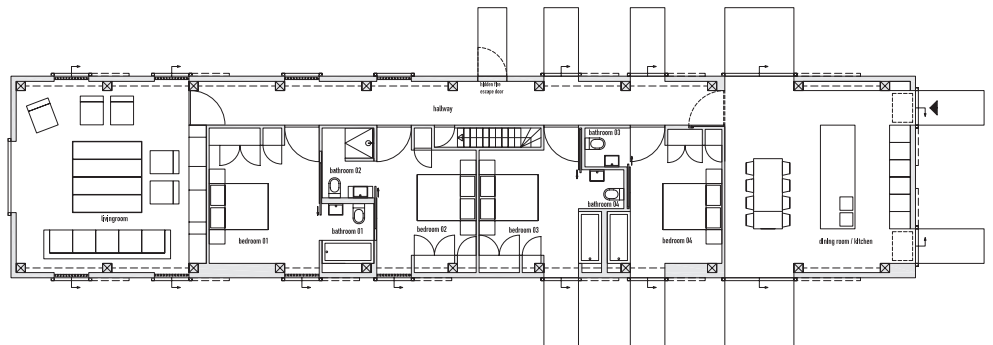
dolcezza con cui si collega al morbido paesaggio circostante. La casa ha una forma da vagone ferroviario che si allunga 30 metri, con uno sbalzo di 15 metri sostenuto da una struttura in cemento armato e con la parte dell'edificio appoggiata al terreno decisamente più pesante di quella sospesa, che ha invece una struttura in travi e pilastri d'acciaio. L'altalena appesa sotto all'estremità aerea è un tocco ironico che esalta l'effetto magrittiano della casa che si libera dall'effetto della gravità e si lancia alla conquista del cielo.





IN SOGGIORNO, IL POLDER SOFA DI HELLA JONGERIUS PER **VITRA**, UNA COPPIA DI POLTRONE UTRECHT, PEZZO STORICO (1935) DI GERRIT RIETVELD PRODOTTO DA **CASSINA**, E AL CENTRO IL TAVOLINO GUÉRIDON (1949-50) DI JEAN PROUVÉ, PRODUZIONE **VITRA**. LAMPADE A SOSPENSIONE L001, DI BASAGLIA & NODARI PER **PEDRALI**.

IN SALA DA PRANZO, TAVOLO E SEDIE DI **UNTO THIS LAST**; IL PIANO È ILLUMINATO DALLA **BUFFERLAMP** DISEGNATA DA WIEKI SOMERS PER **POLS POTTEN**; ALLE PARETI RIELABORAZIONI, DI STUDIO MAKKINK & BEY, DI DUE PAESAGGI DI JOHN CONSTABLE E, IN CORRIDOIO, LAMPADE IN CERAMICA DI DICK VAN HOFF PER **ROSENTHAL**.



PAGINA A FIANCO, LA CUCINA E SALA DA PRANZO. TUTTI GLI INTERNI SONO RIVESTITI CON ASSI DI FAGGIO.

E la sensazione di un comfort amichevole e accogliente si rafforza negli interni, 210 metri quadri organizzati con due poli principali, alle estremità: da una parte l'ingresso, che avviene direttamente nella cucina e sala da pranzo, dall'altra parte il soggiorno affacciato, dall'alto dello sbalzo, sulla campagna. In mezzo, un lungo corridoio rettilineo, da cui si può scendere al prato sottostante, che dà accesso a quattro camere matrimoniali, tutte dotate di servizi. Pareti, pavimenti e soffitti sono rivestiti da un unico materiale, luminose tavole di legno di frassino interrotte soltanto da alcove e armadi a muro, e si è voluto dare un tocco olandese, alla Mondrian, soprattutto nei tralci lignei e nei tappeti. Lo studio Makkink & Bey, responsabile dell'architettura d'interni, ha poi rielaborato in chiave contemporanea paesaggi di Gainsborough e Constable che decorano le pareti del soggiorno e delle camere da letto.



belvedere and the spa level. I have created an intermediate roof, with a rather mobile form, on one side of the building, the one from which you can see the cathedral: here, stimulated by the decorations of the cathedral, I wanted to recreate the same game of diamonds, with the same rhythm.

In spite of the 18 floors, you have not defined the hotel as a tower...

The building is not a tower, it is a volume in the wider sense of the term. I wanted to compose the bulk of the building playing with different perceptions of material. If you observe the building from different angles, it seems almost abstract. And the view of the building changes if you move, thanks to the corners and the planes; with the horizontal planes that light up, I wanted to add an element of identification, like a crown for the building, and transform the entrance into a marvelous gate.

What are the characteristics of the interiors?

The same mechanisms: I play with the colors gray, white and black, mirrors and glazing. The rooms are gray, white or black, or a mixture of the three. It was hard to keep the project coherent, we had to find the correspondence in the materials.

The choice of Pipilotti Rist?

I wanted a special artist, who works with images and photographs, with art and symbolism, and Pipilotti is right for this purpose, lively, dynamic.

What role does a hotel of this kind have in a capital like Vienna?

When you work in the historical center you have to be ambitious, not for yourself but for the city, you have to add something to Vienna. I am critical of the policies of many hotels today. In the past a grand hotel was a vital point, it defined the very identity of the city.

Now hotels take from the city and give nothing back. With Accor (of the Sofitel group) we have tried to think of a hotel that would give something to the city to which it belongs, with this restaurant, this transparent volume of the winter garden at the entrance; the coexistence, inside the same building, with a shopping center for design (Stilwerk) accentuates the role of the place as a collector of ideas and people. - **Caption pag. 13** The belvedere on the fourth floor of the Sofitel Stephansdom hotel, with entirely glazed walls and internal balconies offering views of the city and the spire of the cathedral of St. Stephen. The oblique internal wall echoes the diamond pattern of the roof of the cathedral; on the ceiling, one of the three luminous installations by Pipilotti Rist (photos Philippe Ruault). - **Caption pag. 14** Above: the three luminous ceilings of the entrance, the fourth-floor belvedere and the restaurant on the upper level stand out in the darkness. Below and left: the trapezoidal plan and the elevation of the building (photos Philippe Ruault). - **Caption pag. 15** At night, the effect of interpenetration of the lights of the city and the dynamic space of the belvedere, with living areas on multiple levels, is accentuated. The luminous ceiling by the Swiss artist Pipilotti Rist is based on the historic trompe-l'œil effect, updated in a contemporary way. Throughout the hotel Jean Nouvel has used the Costanza lamps produced by Luceplan and designed by Paolo Rizzatto (photos Philippe Ruault). - **Caption pag. 16** A system of sliding panels, created by Jean Nouvel and positioned on the window in the guest rooms, allows guests to create their own panoramic views (photos Philippe Ruault). - **Caption pag. 17** Above, one of the total black rooms; the MyBed™ concept has been developed by Sofitel precisely for all of the brand's facilities; the lighting fixture is the hanging Costanza with counterweight, by Luceplan; on the back wall, a graphic work by Alain Bony and Henri Labiole (photos by Philippe Ruault). Below, in all the rooms sliding panels in glass and steel, or with mirrors, permit reordering of the spaces, with separation or joining of the bath and bed areas (photo Vincent Thibert). - **Caption pag. 19** One of the white rooms of the Sofitel Stephansdom. Jean Nouvel has chosen gray, optical white and black as the monochromatic schemes of the interiors. The furnishings have been specially designed by the French architect. The armchairs are covered with fabrics by the Danish company Qvadrat (photo Vincent Thibert).

PARIS RIVE GAUCHE p. 20

project **Jakob + MacFarlane**
photos **Nicolas Borel and Paul Raftery**
text **Antonella Boisi**

In Paris, the city of fashion and design: 12,000 sq meters of concrete, glass and steel for exhibitions and installations, in an exceptional location: a restructured portion of the Docks en Seine, the old Magasins Généraux of Quai Austerlitz. Dominique Jakob and Brendan MacFarlane, architects, urban planners, designers, Chevaliers des Arts et Lettres in 2003, winners of the Compasso d'Oro in 2001, are a couple in life and work, who since 1994, the year of the opening of their Paris studio, have completed an impressive series of projects: from the Georges Restaurant in Centre Georges Pompidou (2000) to the headquarters of Munich Re insurance company in Paris, the Theatre Maxime Gorki at Petit-Quevilly (2004) to 100 Social Housing HEQ (2008). But the project that has brought them the most visibility, also on an international level, is the Cité de la Mode et du Design at Docks en Seine, a work of architecture enclosed in a dynamic steel skeleton, painted green, the unwinds with curves along the Rive Gauche. This project is the result of a competition held by the City of Paris in 2005 for the revitalization, in economic-social terms, of the Magasins Généraux of Quai Austerlitz, in the 13th arrondissement, old warehouses to the east of the French capital, between the Bercy and Charles de Gaulle bridges. What would be the correct approach to the renovation of an original architectural structure built in 1907 as a warehouse for goods transported on barges on the Seine? How to transform it into a flexible facility for cultural, commercial and leisure activities, connected with the world of fashion and design, from the French Fashion Institute to spaces for fashion shows and temporary exhibitions, a library, restaurants, shops? "We chose to create a new plug-over external enclosure", Jakob + MacFarlane explain, "capable of underlining the concrete skeleton of the existing building while forming a new level in which to insert fluid, continuous routes for pedestrian circulation, especially on the roof, equipped with a deck of long wooden boards". In practice, having reutilized the slabs and pillars of the long, slender volume divided into four blocks by variable spans, and organized on three levels, a singular structure has been superimposed, laterally, a surprising grid of glass and steel vaguely similar to the figure of an alligator, to contain escalators and lifts. Inside, everything is organized according to the tried and true scheme of the Centre Pompidou, with a free layout, open two-storey spaces, and public circulation routes along the most interesting side of the site, by the river. The practice of addition or grafting of one volume onto another, in architecture, is a familiar part of the tradition. The interesting aspect of this approach to the generative process of the form is the utilization of new digital technologies, which have allowed Jakob + MacFarlane to control and simulate all the constructive, economic, expressive and environmental aspects of the design. "The support system of the new skin", they explain, "is the result of a deformation of the structural grid of the former building and

dock, through a mechanism of modeling regulated by reiterative computational algorithms that draw on contrasting data sources. [...] The recurring functions are augmented on this basis, repeatedly executing the same code and developing a branched structure that is then implemented using modeling software". The new acid green skin takes on the value of a true landmark, harmoniously blending with the impact of the place, the dialectic relationship with the flow of the water of the river and the promenades along its banks. The project uses the concept of "arborescence, 'sprouting' on the existing concrete structure like the branch of a tree". To offer visitors unexpected panoramic views, of particular effect during the evening, when the lighting developed by Yann Kersalé brings the place alive. Above all if seen from the Seine. - **Caption pag. 21** Longitudinal and lateral views of the dynamic grid of green painted steel and glass grafted onto the perimeter of the existing building, to contain fluid, continuous pedestrian routes, all the way to the roof, equipped with a belvedere deck, and the lifts and escalators for access to the various levels (photos Nicolas Borel). Detail of the steel and glass structure of the plug-over enclosure developed by Jakob + MacFarlane (photo Nicolas Borel). - **Caption pag. 22** The full-height glass walls determine new spatial coordinates for the interiors, which contain the French Fashion Institute, spaces for fashion shows and temporary exhibitions, a library, restaurants and shops (photo Paul Raftery). Facing page: view of the terrace overlooking the Seine. The shape of the plug-over structure develops organically, bending the orthogonal reference parameters of the existing building and forming a sort of continuous outer ring, as an integral part of the urban fabric (photo Nicolas Borel). - **Caption pag. 25** In tune with the genius loci of the former docks, the new interior spaces are ready to welcome multiple functions, as an essential sum of full-height volumes, open and permeable to the light and landscape, marked by a compositional grammar free of any superfluous decorative touches (photo Paul Raftery).

THE FLYING BARN p. 26

project **MVRDV with Mole Architects** - interior design **Studio Makkink & Bey**
landscape design **The Landscape Partnership**
photographs **Edmund Sumner (Courtesy of MVRDV and Living Architecture)**
text **Alessandro Rocca**

A house with a signature (Dutch) in Suffolk, a residence for eight persons to rent for the weekend, to enjoy - from the height of a window suspended over a sloping lawn - the green landscapes of the English countryside. Living Architecture is a non-profit organization that has set off along a new line of development of architectural tourism, assigning selected international architects the task of designing luxury cottages in the most beautiful places of rural England. Houses that are then directly managed by L.A. and rented for weekends or short vacations, at prices that start at 20 pounds sterling per night per person. The first cottage built was the Shingle House, designed by the Scottish NORD team and located in the intriguing desert-like landscape of Dungeness, Kent. In Suffolk the construction of the Dune House has just been completed, by the Norwegian studio Jarmund/Vignæs, and in the spring this year the house built by Michael and Patty Hopkins (high-tech architects and creators of the Eden Project, in Cornwall) will open, while in 2012 the last house should be completed, with the prestigious signature of Peter Zumthor. The first finished residence, together with that of Dungeness, is the Balancing Barn designed by the Dutch studio MVRDV, who - as the L.A. press release tells us - "have earned a deserved international reputation for the ingenuity, irony and comfort of their projects". In effect the "barn" is practical, fun and exciting, clad in sheet steel to echo a typical custom in this region, as well as comfortable, gently connected to the soft surrounding countryside. The house has the form of a railroad car that extends for 30 meters, with a 15-meter overhang supported by a reinforced concrete structure, and with the part of the building resting on the ground decidedly heavier than the suspended portion, which instead has a structure of steel beams and pillars. The swing at the aerial extremity is an ironic touch that enhances the Magritte-like effect of the house that defies gravity and sets off to conquer the sky. The sensation of friendly comfort is reinforced inside, in 210 sq meters organized around two main poles, placed at the ends: on one side, the entrance, leading directly to the kitchen and dining area; on the other, the living area, facing the countryside from the height of the overhang. In the middle a long straight corridor, from which it is possible to descend to the lawn below, offers access to four double bedrooms, all with bathrooms. The walls, floors and ceilings are covered with a single material, luminous ashwood boards interrupted only by alcoves and wardrobes. A touch of Dutch character, with reminders of Mondrian, is found above all in the wooden trusses and the carpets. The studio Makkink & Bey, responsible for the interior architecture, has also provided a contemporary take on landscapes of Gainsborough and Constable, to decorate the walls of the living area and the bedrooms. - **Caption pag. 27** The volume has a length of 30 meters. Toward the middle, the terrain begins to slope down, and the building remains suspended. An effect made possible by the reinforced concrete structure onto which the lighter metal framework of the overhanging part is attached. - **Caption pag. 28** From the street the building, with its facade width of only 7 meters and its pitched roof, seems like a tiny, very traditional construction. The rooms are lit by a full-height sliding glass doors, and the natural light and landscape also enter through the skylights and the glass floor of the living area suspended over the void. At the center of the building, the sequence of four bedrooms is interrupted by a staircase that passes below the building to lead to the garden. - **Caption pag. 29** The walls and the roof are entirely clad in steel sheet, in keeping with a local custom, that reflects the lights and colors of the landscape and its seasonal changes. - **Caption pag. 31** In the living area, the Polder Sofa by Hella Jongerius for Vitra, a pair of Utrecht chairs, the historic piece (1935) by Gerrit Rietveld produced by Cassina, and at the center the Guéridon table (1949-50) by Jean Prouvé, produced by Vitra. LOO1 hanging lamp by Basaglia & Nodari for Pedrali. In the dining room, table and chairs by Unto This Last; the work counter is lit by the Bufferlamp designed by Wieki Somers for Pols Potten; on the walls, reworkings by the studio Makkink & Bey of two landscapes by the John Constable and, in the corridor, ceramic lamps by Dick van Hoff for Rosenthal. On the facing page, the kitchen and dining area. All the interiors are clad in wood.

THE BALANCED HOUSE p. 32

project **Stamberg & Aferiat**
photos **Paul Warchol** - text **Matteo Vercelloni**

At Shelter Island, at the end of Long Island in the state of New York, an experimental house composed of colored planes that, like a house of cards, seem to be delicately balanced and in danger of falling. A refined composition, open to the landscape, for a contemporary