

INTERNI Annual Contract 2011

Monografia allegata a
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Interni N° 11 NOVEMBRE/NOVEMBER 2011

MONDADORI

Architetture
FUTUROPOLI, vince IL GLOBALISMO
ARCHITECTURE
FUTUROPOLIS, GLOBALISM TAKES OVER

Tendenze
FOTOVOLTAICO INTEGRATO
SOCIAL HOUSING
Lusso a CHILOMETRO zero
TRENDS
INTEGRATED PHOTOVOLTAIC
SOCIAL HOUSING
ZERO-KM LUXURY

LIVING
CULTURA D'AMBIENTE
LIVING
ENVIRONMENTAL CULTURE

MISSONI COLOUR

WITH COMPLETE ENGLISH TEXTS

INTERNI Annual CONTRACT²⁰¹¹

PROGETTI, PRODOTTI e TENDENZE
DESIGNS, PRODUCTS AND TRENDS

ALLEGATO a / SUPPLEMENT TO INTERNI N° 11
NOVEMBRE / NOVEMBER 2011



COPERTINA: LA HALL DELL'HOTEL MISSONI KUWAIT A KUWAIT CITY, CON LE PARETI DECORATE DA CONI GIALLO ORO CON FUNZIONI DI ILLUMINAZIONE E DI BOCCHES PER CASCATELLE D'ACQUA, ELEMENTO CARATTERISTICO DELLA TRADIZIONE ORIENTALE. L'HOTEL, INAUGURATO A MARZO SCORSO, SECONDO DEL MARCHIO **MISSONI**, HA VISTO LA COLLABORAZIONE DI ROSITA MISSONI CON THE REZIDOR HOTEL GROUP. COVER: THE HALL OF THE HOTEL MISSONI KUWAIT IN KUWAIT CITY, WITH WALLS DECORATED BY GOLD-YELLOW CONES THAT FUNCTION AS LIGHTING FIXTURES AND OPENINGS FOR CASCADES OF WATER, A CHARACTERISTIC ELEMENT OF THE ORIENTAL TRADITION. THE HOTEL, OPENED IN MARCH AND THE SECOND FOR THE MISSONI BRAND, IS THE RESULT OF THE COLLABORATION OF ROSITA MISSONI WITH THE REZIDOR HOTEL GROUP.

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IL SOLE, IL VENTO E I COLORI
DEL LITORALE *si riflettono*
NEGLI SPAZI E NEI PAESAGGI
della cité de L'Océan
et du surf DI BIARRITZ
DELL'ARCHITETTO
AMERICANO *Steven Holl*,
UNO DEI MAESTRI
PIÙ ORIGINALI E INVENTIVI
DEL NOSTRO TEMPO

COME UN'ONDA

progetto di **Steven Holl Architects**
foto di **Iwan Baan**
testo di **Alessandro Rocca**

I.A.
I&A



U

n edificio che è una piazza ma anche un'onda, una spiaggia, un paesaggio. Nato nel 1947, Steven Holl è un grande protagonista dell'architettura degli ultimi due decenni. Americano del Nordovest, con studio a New York dal 1976, Holl è emerso come progettista radicale, con visioni utopiche come "Alphabetical City", del 1980, e come intellettuale, inventando, nel 1978, "Pamphlet-Architecture", una rivista che negli anni Ottanta ebbe grande risonanza internazionale. Da quella partenza coraggiosa è rimasta, nell'approccio di Holl, l'audacia sperimentale su cui poi ha innestato, con il crescere dell'esperienza, una solida concretezza

professionale. Oggi Holl ha grandi realizzazioni alle spalle e, in particolare, si è specializzato nei musei. A incominciare dal Kiasma di Helsinki (1998), per proseguire con l'ampliamento del Nelson-Atkins di Kansas City (2007) e per arrivare, sorvolando su altre opere importanti in Scandinavia e in Cina, all'ultima realizzazione ancora in fase di completamento, il museo d'arte contemporanea di Nanjing. Holl arriva dunque a Biarritz con una profonda conoscenza del tema, il museo, ma incontra un programma molto particolare. Non si tratta, infatti, di esporre opere d'arte, ma di creare l'ambiente adatto, come racconta Holl, "per esplorare il surf e il mare e il


loro ruolo dal punto di vista del tempo libero ma anche sotto gli aspetti scientifici ed ecologici". Nel concorso internazionale del 2005 il team è composto da Steven Holl e dall'artista e architetto Solange Fabião, giovane brasiliana di New York, che lavorando insieme si impongono con un'idea davvero originale. Un grande spazio concavo che sviluppa il concetto "sotto il cielo / sotto il mare": piazza Oceano è l'ambiente concavo aperto verso l'orizzonte e il mare, che è lì a poche centinaia di metri, mentre una copertura convessa", spiega Holl, "forma lo spazio sottomarino, per così dire, dove si allestiscono le mostre". Un ruolo importante lo rivestono anche i giardini che hanno



IL FIANCO DEL MUSEO, CON LE PARETI CONCAVE DELLA PIAZZA DELL'OCEANO E IL CUBO VETRATO DEL RISTORANTE. PROVENENDO DAL MARE, IL PERCORSO SI TRAMUTA NELL'EDIFICIO CHE APPARE COME UNA PIAZZA SU CUI SONO APPOGGIATI DEI VOLUMI ISOLATI.

LA TERRAZZA SI AFFACCIA VERSO IL MARE E RACCHIUDE UNA VASCA DI CEMENTO PER LO SKATEBOARD DI CUI, DAL PUNTO DI VISTA DELLA PIAZZA, SI PERCEPISCE LA STRANA CONVESSITÀ.





il compito di collegare il museo al mare con una sequenza di spazi in cui, in modo graduale, il pavé in blocchetti di cemento cede il passo alla vegetazione del litorale.

Per quanto riguarda l'edificio, Holl interpreta un'idea che abbiamo già ammirato nel Multimedia Building di Kazuyo Sejima, e cioè porta il tetto dell'edificio a terra e lo trasforma in una specie di piazza sospesa, un piano architettonico che si china e scende fino a mettersi in continuità con il terreno. Così l'edificio vero e proprio non è più un volume, dal momento che tutte le sale espositive sono interrate, ma una superficie. Una piazza, come dice Holl, ma anche e soprattutto un

paesaggio, una topografia suggestiva, e abbastanza misteriosa, su cui fanno capolino gli ingressi e le prese di luce degli ambienti sottostanti. L'effetto è di grande forza, con il pavé che dà texture e materialità a un disegno molto astratto, dove il profilo dell'edificio in cemento definisce con precisione lo spazio concavo e quello convesso, mentre le pareti laterali sono pannellature vetrate che assecdano, e rendono ancora più evidenti, i bizzarri profili della struttura. Sulla grande piazza, esposta al sole, al vento e al mare, spiccano i volumi vetrati, un ristorante e un chiosco, che risplendono come cristalli, mentre l'erba e il muschio colonizzano il pavé introducendo una nota di malinconia. L'instabilità dei piani inclinati ricorda le piste da skateboard ma anche il ponte di una nave nella tempesta: tutto concorre a creare un'atmosfera singolare, un paesaggio sospeso tra terra e mare dove l'architettura evoca, attraverso forme e materiali, le sensazioni che si avvertono navigando e, soprattutto, surfando, sulle onde dell'Atlantico.



**IL MUSEO
È SOPRATTUTTO
UNA PIAZZA,
*uno spazio
memorabile* APERTO
AL DIALOGO,
all'interrelazione
CON GLI *elementi
naturali* DI BIARRITZ**

LA PIAZZA È PAVIMENTATA CON UN PAVÉ IN BLOCCHETTI DI CEMENTO CHE, IN ALCUNE ZONE, FAVORISCE LA FORMAZIONE DI ISOLE ERBOSE.

UN PARTICOLARE DELLA TERRAZZA CHE CONSENTE LA VEDUTA PANORAMICA VERSO LA SPIAGGIA E IL MARE, CHE SI TROVANO A CIRCA QUATTROCENTO METRI (FOTO STEVEN HOLL AND ASS.).

IL MUSEO È INTERAMENTE CONTENUTO NELLO SPESSORE DELLA PIAZZA, CARATTERIZZATA DAGLI ALTI RISVOLTI LATERALI CHE NE DEFINISCONO LA FORMA CONCAVA.

SCORCIO DEI DUE VOLUMI ISOLATI SULLA PIAZZA, DUE CRISTALLI COMPLETAMENTE TRASPARENTI CHE OSPITANO UN CHIOSCO E IL RISTORANTE.



of Bologna is already being transformed, thanks to a project by Arata Isozaki and Andrea Maffei; work is slated to finish in 2015. - **Caption pag. 20** At Pierrefitte sur Seine-Saint Denis, on the outskirts of Paris, Massimiliano and Doriana Fuksas are building the facility of the new National Archives, to be completed in 2012. Mario Bellini and Rudy Ricciotti have done the project for the Museum of Islamic Arts of the Louvre and the renovation of the Cour Visconti, in Paris. The opening is scheduled for 2012. BIG, the Danish studio headed by Bjarke Ingels, won the competition in 2011 for a religious and cultural center on Scanderbeg Square, in the center of Tirana. 27,000 sq meters with a mosque, an Islamic center and a museum of religious harmony. OMA, the studio of Rem Koolhaas, is designing Stads Kantoor, the municipal building of Rotterdam. A program with a budget of 65 million euros that also calls for shopping and residential areas. Sonnenhof is a complex for offices and apartments in the historical center of Jena, designed by Jurgen H. Mayer. 14 million euros for about 10,000 sq meters of usable space, to be completed in 2012. - **Caption pag. 22** The spectacular Louvre of Abu Dhabi, dominated by a dome 180 meters in diameter, is by Jean Nouvel and should open in 2012. The agora at the center of Singapore University of Technology and Design, designed by UN Studio of Ben van Berkel. A campus with 200,000 sq meters of area, to be finished in 2014. Chu Hai College in Hong Kong is a project of 28,000 sq meters launched in 2009 with the competition won by OMA / Rem Koolhaas. The competition for the Tamayo Museum Atizapan extension, in Mexico City, was won in 2009 by Rojkind Arquitectos in association with the Danish firm BIG. The Taichung Metropolitan Opera House is a project by Toyo Ito, launched in 2005, to be constructed by the Taichung City Government, Republic of China (Taiwan); rendering by Kuramochi-Oguma. In London, construction is near completion for the London Bridge Tower, designed by RPBW (Renzo Piano Building Workshop), with 72 mixed-use floors, offices, a hotel and residences; photos by Hayes Davidson and John McLean.

ZERO-KILOMETER LUXURY p. 24

photos Henry Thoreau

text Patrizia Catalano

Jesolo. An urban development plan by Kenzo Tange, dated 1997. Now a territorial policy to transform a seaside resort into an architectural theme park. Not just for tourists. Two surprising numbers: 20 thousand, the number of residents in the city of Jesolo (20 km from Venice); and 5 million, the number of tourists who come here every year. More data: a masterplan by Kenzo Tange in 1997, and teamwork done under two mayors for a total of four legislatures, to change prospects and perspectives in Jesolo. Focusing on architecture as the starting point for necessary change. Francesco Calzavara, the present mayor, explains: "Jesolo went through an economic boom in the postwar period, becoming a reference point for Italian and international tourism thanks to its beach, hotels and seaside. Then the city lived on that wave until the first half of the 1980s. At that point we realized that Jesolo was losing its appeal, and needed to find a new dimension, in step with the times. Tange helped us to identify the directions: the development of a new city that would increase use of the vertical axes as opposed to the coastline. Then came the rest". In short, this city has embraced architecture, a bit timidly at first, and then with greater determination. The concrete results: projects built by the likes of Richard Meier, Gonçalo Byrne and João Nunes, Carlos Ferrater, Aurelio Galfetti, and others on their way, by big names like Jean Nouvel or Zaha Hadid. A remarkable but also controversial tale. Building towers higher than 25 floors is not an easy task in Italy. "But vertical growth", Calzavara adds, "lets us recover green spaces. No one ever thought about that in the past, when there was no masterplan and all the available land was used for speculation. The towers of Jesolo are just one part of the interventions: we have the Aquileia tower by Ferrater, Carabaja, Marti and Maltese, the Merville tower by Byrne and Nunes, the two Drago towers by Ortica & Zanforlin, Grezzo and Favaretto, but there are also smaller buildings, complexes like the Fronte Mar by Montesi and Costanza, and Jesolo Lido Village by Richard Meier". Summing up what has been done (also visible at the website www.jesolo2012thecitybeach.it), we can say that Jesolo, at the moment, has residential and commercial structures, an urban redesign of the main squares and most important traffic nodes, a new tourism harbor and golf club. "The idea," the mayor continues, "was to enhance the tourism offering for a medium-high range audience that until a few years ago wanted to buy a vacation home far from their normal residence, perhaps in Sardinia, but is now shifting its focus toward more accessible places that offer a high level of culture and quality". Calzavara is talking about a new type of tourism that is more refined, less hasty, spreading leisure time over the course of the year, not just during the traditional month of August. But how can the administration manage to create harmony between this "nueva ola" and the previous reality of boarding houses, ordinary hotels, beach umbrellas and cots? "We've been working on it for twenty years now. The project is underway, but there is still much to be done. The waterfront, for example, is in for a restyling operation, thanks to a law that makes it possible to demolish existing volumes and set the new ones further back, rearranging their concentration". In other words, you are going to build taller structures? "Not necessarily. Right now there is a conflict between the houses on the front line by the sea, which are generally taller, and those behind them. By combining the volumes in a single building it is possible to create more harmony, with less crowding on the waterfront and more greenery". What else do you have in mind for this renewal? "We would like to revitalize the beach, which is to homogeneous today, creating a more appealing range of offerings for different types of users, of different ages and tastes". What about the relationship with Venice? "Unfortunately at the moment there is no system that also includes the province, but we're working on that too. Veneto is the region with the highest level of tourism in Italy, and given the present situation - crisis in North Africa, chaos in the Middle East, natural disasters in oceanic zones - Europe is bound to increase its appeal for tourists". A dream to be realized? "I hope that Jesolo, thanks to this project that is truly unique in Italy, can also increase its resident population, attracting people to live on the sea, which is also very beautiful in the winter: you wake up in the morning and look at the sea, then you turn around and see the lagoon: magnificent, isn't it?". - **Caption pag. 24** Works of architecture are revitalizing Jesolo, to update the image of a community that is taking a path of development to stay in step with the contemporary world. Important projects have involved big names in international architecture: Richard Meier, Jean Nouvel, Gonçalo Byrne, João Ferreira Nunes and others. - **Caption pag. 26** Merville, a house in the park, a tower, a series of two and three-storey apartments and a large swimming pool. The project is by the architect Gonçalo Byrne and the landscape designer João Ferreira Nunes, inserted in the pine groves of Jesolo. Above, an image of the complexes around the pool. To the side, the hall of the tower. Above, image of the Jesolo beach. The municipal park is also by the Portuguese landscape architect João Ferreira Nunes. A sequence of the two Drago towers by the architects Ortica & Zanforlin, Maurizio Ghezzi, Favaretto: the front plaza, also by the same architects; one of the two domes and the view of the terrace with pool of one of the apartments on the upper level; interior of a model apartment. - **Caption pag. 28** To the side, a kiosk on the beach. The renewal program also includes rethinking of the beachfront offerings, to introduce greater variety for a more demanding, diversified audience. Below and to the side, different views of the Aquileia tower by the Spanish architects Ortica & Zanforlin, Maurizio Ghezzi, Favaretto. The tower calls for offices on the lower levels and residential apartments above, with large terraces and views of either the sea or the lagoon. - **Caption pag. 31** To the side: old style, a lifeguard station. Above: two residential complexes of the new Jesolo Left and below, the project by Richard Meier for Jesolo Lido Village. One part, set back from the seafront, has been completed, while the most prestigious complex, with a spa facing the sea, is still under construction.

LIKE A WAVE p. 34

text Alessandro Rocca

Sun, wind, coastal colors reflect in the spaces and landscapes of the Cité de l'Océan et du Surf in Biarritz by the American architect Steven Holl, one of the most original and inventive masters of our time. A building that is a plaza but is also a wave, a beach, a landscape. Born in 1947, Steven Holl is a leading figure of the architecture of the last two decades. An American from the Northwest, with a studio in New York since 1976, Holl emerged as a radical designer with utopian visions like "The Alphabetical City" in 1980, and as an intellectual, after having invented (in 1978) "Pamphlet-Architecture", a magazine that had great international impact in the 1980s. Since then his courage hasn't flagged, though the experimental daring has been joined by solid professional experience. Today Holl has done a number of major projects, specializing in the design of museums, in particular. Starting with the Kiasma in Helsinki (1998), then the addition of the Nelson-Atkins in Kansas City (2007) and arriving, via other important works in Scandinavia and China, at the latest creation, still under construction, namely the contemporary art museum of Nanjing. Holl thus reaches Biarritz with profound knowledge of museum design, but here he has met up with a very particular program. The problem is not to show artworks, but to create the right environment, as he puts it, "to explore surfing and the sea and their role, in terms of leisure time, but also in scientific and ecological aspects". In the international competition in 2005 the team composed of Steven Holl and the artist-architect Solange Fábão, a young Brazilian living in New York, submitted a very original idea. A large concave space that develops the concept "under the sky / under the sea": Ocean Plaza is open to the horizon and the sea, a few hundred meters away, while a convex roof "forms the underwater space, so to speak, where the exhibitions are held", Holl explains. The gardens also play an important role, connecting the museum to the sea with a sequence of spaces where concrete block pavements gradually give way to coastal vegetation. For the building, Holl reinterprets an idea we have already seen in the Multimedia Building by Kazuyo Sejima, bringing the roof of the building down to the ground and transforming it into a sort of suspended plaza, an architectural plane that bends and dips to meet the terrain. The building, then, is no longer a volume, since all the exhibition spaces are under ground: it is a surface. A plaza, as Holl says, but also and above all a landscape, an evocative and rather mysterious topography, penetrated only by the entrances and the light ducts for the spaces below. The effect is one of great force, with the paving that adds texture and material substance to a very abstract design, where the profile of the concrete building precisely defines the concave and convex spaces, while the lateral walls are glazed panels that adapt to and underscore the bizarre profiles of the structure. On the large plaza, exposed to the sun, the wind and the sea, glazed volumes emerge, a restaurant and a kiosk, that glow like crystals, while grass and moss colonize the pavement, introducing a melancholy note. The instability of the inclined planes reminds us of skateboard ramps, but also of the deck of a ship during a storm: everything combines to create a unique atmosphere, a landscape suspended between earth and sea, where architecture evokes - through forms and materials - the sensations one feels when sailing and, above all, surfing on the waves of the Atlantic. - **Caption pag. 35** The museum is above all a plaza, a memorable space open to dialogue and relationships with the natural features of Biarritz. The side of the museum, with the concave walls of the Ocean Plaza and the glass cube of the restaurant. Arriving from the sea, the path transforms into a building that looks like a plaza, on which isolated volumes are placed. - **Caption pag. 37** The terrace faces the sea and includes a concrete skateboard pit whose strange convex form is perceptible from the plaza. The plaza is cobbled with concrete blocks arranged to favor the growth of grassy islands in certain zones. A detail of the terrace that offers a panoramic view of the beach and the sea, at a distance of about 400 meters (photo Steven Holl and Assoc.). The museum is entirely contained in the thickness of the plaza, characterized by the tall lateral bends that determine its concave form. View of the two isolated volumes on the plaza, two completely transparent crystals that contain a kiosk and a restaurant.

I.A INSIGHT

LET'S GO SOLAR p. 42

text Valentina Croci

Buildings are being transformed from passive squanderers to active producers of energy. Here are some examples of public and industrial architecture that indicate a new path: that of integrated solar energy. First it was located only on roofs or zones hidden from view. But today photovoltaic technology is being displayed. Industrial facilities, hospitals, shopping centers, office buildings and even rail stations vaunt unusual spiral roofs, glass galleries and vaults covered with solar panels. Today's technology offers original aesthetic effects and, more importantly, the possibility of making buildings into true power plants. Enel Green Power confirms that in 2010 the photovoltaic market grew decisively: 2000 MW of installed power in the industrial sector alone. This trend has continued in 2011, also in the area of residential buildings. The country with the most installations is Germany, but Italy is in fourth place for accumulated power and second, in 2010, for installed power (2326 MW). Given the fact that architecture is responsible for the largest share of energy consumption, making buildings self-sufficient is a good answer to the problem. It is no coincidence that Enel Green Power has just put the first "turnkey" photovoltaic kit on the market for the residential sector, also supplying a service for the disposal of panels at the end of their life cycle, often a difficulty that limits the use of this technology. Italy has a few but virtuous examples of industrial buildings that make extensive use of solar energy. One case is that of the Tontarelli Group, a company that makes moulded plastic articles for the home. Thanks to the system created by Energy Resources, the facility in Castelfidardo can produce 7 million kWh of clean energy (equal to the average consumption of 2400 families). The Milanese offices of 3M and the Bologna facility of Newco Duc are both projects by Mario Cucinella Architects, an architecture firm that focuses on sustainability. The SIP/Fiere facility in Parma is still in the design phase. Here Cucinella takes another step forward: 115,000 sq meters of area, covered with special veils that optimize the insertion of photovoltaic panels, overcoming the issues of landscape impact. The panels are placed in non-visible zones, inclined towards the south, and do not occupy added land area. The SIP/Fiere facility in Parma indicates a design sphere that has yet to be fully explored, in which architectural composition goes hand in hand with the energy consumption project of the building. The advantages of photovoltaic systems are many: from durability (about 25 years), to simplicity and speed of installation, thanks to modular components, to low costs of operation and maintenance. Today the initial investment called for is more competitive. Some problems still exist regarding the disposal and recycling of materials, as well as the gradual decline in the performance of the panels as they age. Manufacturers are working on these issues, providing service from installation to dismantling, and improving the performance of components. Public buildings like hospitals are taking advantages of this increased feasibility. There is no need to underline how crucial energy saving and environmental comfort are in structures of this type. In Florence, CSPE Architeti Associati has designed the new pavilion for the Meyer Pediatric Hospital (winner of the "high architectural value" competition of the Ministry of the Environment), which has a system of almost 15,000 cells on transparent laminates (project by MSA Architeti Associati). The pavilion functions like a bioclimatic greenhouse, keeping the internal climate comfortable. The photovoltaic glass of the roof acts as a sunscreen and creates effects of light and shadow. Solar panels are more widely used in public buildings in the Nordic countries, also thanks to government incentives for the use of alternative energy resources. One of the most interesting examples is the spectacular Umwelt Arena of