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 **MONDADORI**



DESIGN *Recipe*

*costruire
in MONTAGNA,
su un ripido pendio
a picco sulla valle
dell'Adige,
una RESIDENZA
con la POSTURA
di un MASSO
erratico SOSPESO
a MEZZA COSTA,
un volume solido
ed ENIGMATICO
con, all'INTERNO,
uno spazio
a SORPRESA*

IL POEMA DEL MASSO erratico

progetto di
MODUS ARCHITECTS (Sandy Attia, Matteo Scagnol)

foto di Oskar Da Riz
testo di Alessandro Rocca



Costruire in montagna significa spesso costruire in pendenza, terrazzare il terreno e ricavarne la pietra per i muri di contenimento, significa ripararsi dal freddo intenso e dai venti gelidi, godere del sole brillante d'alta quota e del luminoso biancore riflesso dalla neve. Una casa in montagna, oggi, deve anche dialogare con le condizioni ambientali, coltivare l'intimità del maso, così si chiama la baita in Alto Adige, e nello stesso tempo catturare la luce, aprirsi all'aria e al paesaggio. E, negli interni, deve offrire il comfort e il lusso dei materiali di pregio e delle finiture a regola d'arte, magari senza adottare i cliché internazionali, ma invece interpretando e venendo a patti con la discrezione e la sobrietà propria della cultura di montagna.



NELL'IMMAGINE PICCOLA, UNA VEDUTA DI CASA KÖFLER-NEUMAIR A CALDARO, A CIRCA QUINDICI MINUTI DA BOLZANO, CON LE PARETI IN INTONACO STRIATO E I MURI DI CONTENIMENTO IN BLOCCHI DI GRANITO.

IL VANO DELLE SCALE DOMINATO DALLA TARAXACUM, LAMPADA DISEGNATA DA ACHILLE CASTIGLIONI PER FLOS, MENTRE IL PIANEROTTOLO È ILLUMINATO DALLA EKLIPTA DI ARNE JACOBSEN, PRODUZIONE LOUIS POUlsen; IL PAVIMENTO È IN ROVERE CON TRATTAMENTO TERMICO, COSÌ COME IL PARAPETTO; IL PAVIMENTO DEL SOGGIORNO, AL PIANO INFERIORE, È IN TRAVERTINO.

DUE VEDUTE DELL'AFFACCIO SUL GIARDINO CON L'INFISSO IN VETRO A DOPPIO STRATO CON CORNICI IN BRONZO BRUNITO INTERROTTO DA PANNELLI IN BRONZO CON LA GRANDE MANIGLIA IN LEGNO DI ROVERE, LA PAVIMENTAZIONE È IN ROVERE MASSICCIO, DAVANTI AL PIANO ERBOSO, E IN PORFIDO DI SARENTINO.

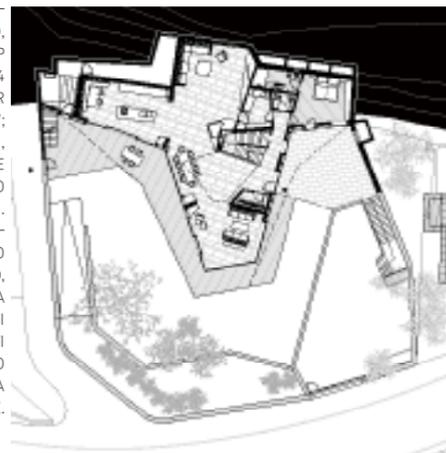


Matteo Scagnol e Sandy Attia, i titolari dello studio MoDus di Bressanone, sono giovani ma già affermati grazie ad alcuni progetti importanti, come la sistemazione paesaggistica del passante di Bressanone, la sede della ditta di legnami Damiani Holz & Ko e numerose residenze private. Nella loro attività professionale, avviata nel 2000, la tensione sperimentale è dominante e, nella galleria delle immagini delle loro architetture, si incontrano materiali e soluzioni molto diverse. Ma è un eclettismo solo apparente, perché la loro identità emerge attraverso la costanza con cui ritornano alcune qualità molto riconoscibili: che si tratti di legno lamellare o di cemento a vista, di scatole di vetro o di blocchi serrati, rimane identica la libertà della loro ricerca, la volontà di forma liberata da formalismi precostituiti, la messa in risalto delle qualità costruttive, visive e tattili di ciascun materiale e di ogni elemento architettonico.

Con questa villa, commissionata dalla famiglia Kofler-Neumair in seguito a una consultazione tra diversi studi di architettura, MoDus aggiunge alla serie di eleganti realizzazioni una prova di grande forza, un progetto che affronta e risolve gli elementi del programma e le condizioni imposte dal sito con una sicurezza che

LA ZONA PRANZO, AL CENTRO DEL SOGGIORNO, È COMPOSTA CON IL TAVOLO SLOANE DI PHILIPP MAINZER, PRODUZIONE E15, E LE SEDIE CH24 WISHBONE DISEGNATE DA HANS J. WEGNER NEL 1950 PER CARL HANSEN & SON; NEL SOGGIORNO, LA STORICA POLTRONA PELIKAN, DISEGNATA DA FINN JUHL NEL 1940. QUESTE SEDUTE-ICONA DEL DESIGN NORDICO SONO DISTRIBUITE A MILANO DA MC SELVINI.

PIANTA DEL PIANO NOBILE, CON LO SPAZIO MOLTO ARTICOLATO DELLE DUE ZONE DI SOGGIORNO, IL VANO APERTO DELLA CUCINA E UNA CAMERA CON BAGNO PER GLI OSPITI. AI PIANI SUPERIORI SI TROVANO LE CAMERE DA LETTO; TUTTI GLI AMBIENTI SONO ORGANIZZATI ATTORNO AL GRANDE SPAZIO A TRIPLA ALTEZZA DEL VOLUME SCALE.



ricorda la miglior tradizione italiana, quella capace di concettualizzare i temi del progetto e di tradurli integralmente, senza eccessi e senza retorica, nella costruzione. Una sottigliezza di pensiero e una concretezza costruttiva che ricorda, per esempio, il modo in cui Gino Valle sapeva bilanciare la tensione tra leggerezza e peso, tra chiusura e apertura, facendo levitare i volumi e alternando massicce pareti cieche a trafori di memoria veneziana. E penso anche alla sua capacità di essere molto semplice e, allo stesso tempo, molto sofisticato; semplice quando si può, quando essere semplici è sufficiente, e sofisticato quando la complessità è necessaria, quando altrimenti il problema non sarebbe risolvibile. MoDus, in questo progetto, riesce a percorrere con



tranquilla sicurezza questa strada difficilissima che richiede l'impegno di non barare mai, di raccogliere ogni problema e di risolverlo all'interno della logica progettuale. Questo approccio ottiene un tipo di eleganza molto specifico che ha a che vedere con la sprezzatura, con la fatica nascosta e negata dalla fluidità e dalla coerenza dell'effetto raggiunto che lascia immaginare, in modo ingannevole, una facilità che non esiste. Come l'oratore, per essere più persuasivo, finge di improvvisare, o come il giardiniere, per avere un effetto naturale, lavora per occultare il proprio intervento, così MoDus ci offre un progetto racchiuso nella sua forma indiscutibile ed esatta che non insegue modelli teorici astratti, ma piuttosto la concretezza del lavoro che comprende la tradizione e la modernità, le esigenze di comfort e la qualità spaziale. Il risultato è lo spettacolo architettonico del prisma irregolare che ritorna due volte: nel paesaggio, appoggiato come un masso erratico sul costone della montagna, e nell'interno cavo, con un vuoto prismatico e rotante che è come un palcoscenico tridimensionale a collegare gli spazi, i percorsi e gli sguardi della vita domestica.

LA ZONA PRANZO, CON LUCI ALOGENE A INCASSO DI **KREON**; IL PAVIMENTO È IN LASTRE DI TRAVERTINO A DIMENSIONI VARIABILI POSATE SENZA FUGA; SULLO SFONDO LIBRERIA SU DISEGNO.

L'ISOLA DELLA CUCINA **LEICHT** È RIVESTITA IN ROVERE SCURO, IL PIANO DI LAVORO È IN QUARZITE (QUARTZ DI **CERAMICHE CAESAR**), ILLUMINAZIONE DI **ZUMTOBEL** A LED INSERITI NELL'ELEMENTO SU DISEGNO; IL CAMINO, RIVESTITO DI TRAVERTINO, È REALIZZATO DALLA DITTA **PÖHL** DI CALDARO.

IL BAGNO AL TERZO PIANO, LA FINESTRA HA UNA CORNICE IN ROVERE SCURO E TELAIO IN LEGNO VERNICIATO, IL PAVIMENTO È IN RESINA; LAVABO E VASCA DELLA LINEA SPOON DI **AGAPE**, RUBINETTERIA **FANTINI**.

NUDE ARCHITECTURE *pag. 14*

project TENSE ARCHITECTURE NETWORK

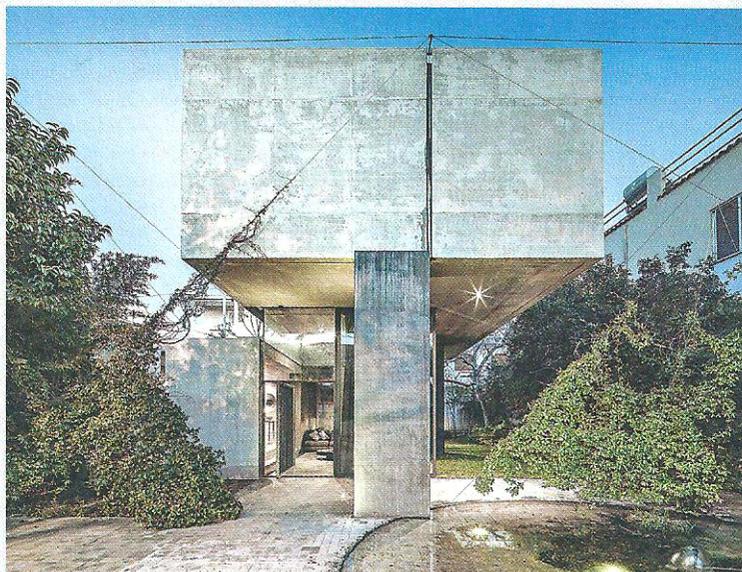
project team Tilemachos Andrianopoulos,
Kostas Mavros, Nestoras Kanellos

structures Athanasios Kontizas

photos Filippo Poli - **text** Alessandro Rocca

On the outskirts of ATHENS, the charm of RAW CEMENT is back in a new guise; the rugged material reminds us of LE CORBUSIER, but also the concrete art of IANNIS KOUNELLIS, 1970S BRUTALISM, and the anti-aesthetic of the American MINIMALISTS

The elegance of rugged materials, solid walls, dark-hued cement and black stone floors. The alternative to the sleek white of minimalists the world over is a return to matter, weight, structure, the violent contrast of differences in an atmosphere that combines the postindustrial style of the American loft with the exposed concrete of modernism and the aesthetic indifference of Minimal Art. One good example can be found in Kifissia, the residential suburb of Athens where the young Tense Architecture Network team has made an apparently very strange villa, a sort of nude concrete block set on top of a solid support wall. At first glance it seems like a crude construction, almost an industrial facility or a water tank. But a closer look reveals that the basic block is full of imagination and surprises. This effect will be even more complete when plants invade the metal grid, and when two other equally boxy and precise volumes are added to the composition. Inside, the volumetric layout offers a simple sequence of spaces with very careful control of natural light: the living room has the cool shade of a portico that forms a contrast with the stairwell, in full light. The kitchen and dining area is sheltered by a continuous wall that produces a dense luminosity, reinforced by the burnished crystals of the long dining table made of four parts, a custom piece designed by the architects. In the living room of the lower level the light enters in abundance through the transparent stairwell. The upper level contains the bedrooms, that of the parents and the larger space for two young children; here the natural light is strong, but will be filtered (when the plants have grown) and tempered by the pergola. For the moment, with the building still nude, what stands out is the impressive tectonic system that transforms a small construction into an authoritative, imposing structure, almost a monument. The risk of being rhetorical is banished by the brutal, crude approach, bringing out the rugged character of the material. Brutalism, born with the exposed reinforced concrete used by Le Corbusier after World War II, returns today in a completely different spirit. There is no longer the technological emphasis on industrial materials, since no one would be enchanted today by the aesthetic of machinery and mechanical production. Cement has simply become a basic material, by now, and we may even have seen too much of it. But today's neo-Brutalism seems like a protest, or at least an al-



ternative, to the minimalism of the 1990s, its total white, its obsession with polished surfaces and the concealment of the density of materials, structures and constructive details. So pure image is replaced by a sculptural materiality where the sensory and emotional spheres take over. In the house at Kifissia, the perception of the building shifts from visual to tactile, from the eye to the hand and the foot, with the rugged walls of rough cement, the black basalt floors, the smooth steel surfaces of the staircase and the roof pergola.

- **pag. 14** The ground floor plan shows the volume divided between the kitchen and living area, which can become an extension of the garden. The outer entrance leads to the zone shaded by the suspended volume offering direct access to the living area. - **pag. 15** Towards the street, the villa looks like a cement block resting on a spine wall; in the future, climbing plants will conceal the concrete behind vertical vegetation. - **pag. 16** The floor at garden level, with the oak kitchen and four-part dining table, both custom made, and the living room. The ceiling lamp, like all the other lamps in the house, is by Viabizzuno. In the background, the staircase leading to the upper level and the grille of the future vertical garden. - **pag. 17** In the drawing: the section shows the importance of the climbing plants that will grow on the supports to completely change the image of the villa. Right, view of the living area from the garden, with the details of the sliding curtains and glazings, and the encounter of the three different floor/ground surfaces in raw basalt (outside), polished basalt (inside) and grass. Below, a second, more intimate living zone in the basement, brightly lit through the transparent walls of the stairwell. Detail of the upper level with the washstands directly facing the bedroom, while the toilets are inside the curved wall. Plan of the upper level with the bedroom zone: the master bedroom is a large, flexible space, with sliding walls to separate or join two other bedrooms.

THE POEM OF THE WANDERING BOULDER *pag. 18*

project MODUS ARCHITECTS

(Sandy Attia, Matteo Scagnol)

photos Oskar Da Riz - **text** Alessandro Rocca

In the MOUNTAINS, on a steel slope overlooking the valley of the adige river, a RESIDENCE with the POSE of a GLACIAL ERRATIC, SUSPENDED HALFWAY UP, a solid and ENIGMATIC volume with a SURPRISING SPACE INSIDE IT

Building in the mountains often means building on a slope, making terraces, locating stones for retaining walls, providing shelter against intense cold and icy winds, enjoying the bright sunlight of high elevations, and the luminous glow of fallen snow. A home in the mountains, today, also has to establish a dialogue with environmental conditions, nurturing intimacy while at the same time capturing light, opening to air and the landscape. Inside, the house has to offer the comfort and luxury of fine materials and finishes, while hopefully avoiding international clichés, interpreting the sober discretion that is such a clear part of mountain culture. Matteo Scagnol and Sandy Attia, of the studio MoDus based in Bressanone, are young but already renowned, thanks to certain important projects like the landscaping of the Bressanone bypass, the headquarters of the lumber supplier Damiani Holz & Ko, and many private residences. In their professional career, starting in 2000, experi-

mentation is the main focus, and their architectural works feature a very wide range of different materials and solutions. The eclecticism is only apparent, because their identity emerges through certain recurring, recognizable qualities: in lamellar wood or exposed concrete, glass boxes or closed blocks, the constants are freedom of research, the desire to liberate forms from pre-set schemes, the display of constructive, visual and tactile qualities of all materials and every architectural feature. With this villa commissioned by the Kofler-Neumair family, after conversations with a range of different architecture firms, MoDus adds a very forceful link to their chain of elegant works, a project that responds to the demands of the program and the conditions imposed by the site in a confident way, as in the finest Italian tradition, capable of conceptualizing project themes and translating them completely, without excess or rhetoric, into construction. The subtle thinking and concrete results remind us, for example, of the way Gino Valle was able to balance the tension between lightness and weight, closure and openness, making volumes levitate and alternating massive solid walls with openings with Venetian overtones. We are also reminded of Valle's ability to be very simple and, at the same time, very sophisticated; simple when possible, when being simple is sufficient, and sophisticated when complexity is necessary, because otherwise the problem could not be solved. In this project MoDus manage to take this difficult path in complete safety, never taking shortcuts, approaching every problem and solving it inside the logic of the design. This approach achieves a very specific type of elegance that has to do with the idea of 'sprezzatura,' the effort not displayed and seemingly gainsaid by the fluidity and consistency of the achieved effect, deceptively hiding the difficulties involved. Just as an orator, to be more persuasive, pretends to talk off the cuff, or just as a gardener, to get a natural effect, works to hide his own traces, so MoDus offer us a project closed off in its exact form, not based on abstract theoretical models, but on the con-

crete quality of work that includes tradition and modernity, the needs of comfort and spatial quality. The result is the architectural spectacle of the irregular prism, that returns twice: in the landscape, resting like a roving boulder on the side of the mountain, and in the hollow interior, with a prismatic, rotating void that is like a three-dimensional stage connecting the spaces, paths and gazes of domestic life.

- **pag. 19** In the small image, view of the Kofier-Neumair house in Caldaro, about fifteen minutes from Bolzano, with the plaster walls and retaining walls in granite blocks. The stairwell featuring Taraxacum, the lamp designed by Achille Castiglioni for Flos; the landing is lit by the Eklipta by Arne Jacobsen, produced by Louis Poulsen. Floor in heat-treated oak, like the parapet; flooring in the living area, on the lower level, in Travertine stone. - **pag. 20** Two views of the facade on the garden with the double-glazed window with burnished bronze frame, interrupted by bronze panels with a large oak handle. The pavement is in solid oak, in front of

the lawn, and Sarentino porphyry. The dining zone, at the center of the living area, is organized with the Sloane table by Philipp Mainzer, produced by E15, and the CH24 Wishbone chairs designed by Hans J. Wegner in 1950 for Carl Hansen & Son; in the living room, the historic Pelikan chair designed by Finn Juhl in 1940. These icons of Nordic design are distributed in Milan by McSelvini. Plan of the 'piano nobile', with the variegated space of the two living zones, the open space of the kitchen and a guestroom with bath. The upper levels contain the bedrooms; all the rooms are organized around a large three-story volume of the stairwell. - **pag. 23** The dining zone, with built-in halogen lights by Kreon; the floor is in sheets of Travertine stone of different sizes, laid without cracks; in the background, a custom bookcase. The island of the Leicht kitchen is faced in dark oak, while the worktop is in quartzite (Quartz by Ceramiche Caesar); lighting by Zumtobel with LEDs inserted in a custom element; the fireplace, faced in Travertine, was made by the Pöhl company of Caldaro. The bathroom on the third floor. The window has a dark oak cornice and frame in painted wood; the floor is in resin; washstand and tub from the Spoon line by Agape; faucets by Fantini.

THE TURBULENCES *pag. 24*

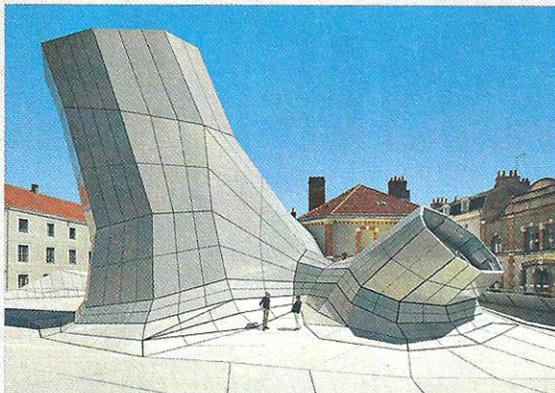
project **JAKOB + MACFARLANE ARCHITECTS**

art Electronic Shadow

photos Roland Halbe - text Antonella Boisi

ARCHITECTURE *blends with ART at the new FRAC of ORLÉANS, which becomes a LANDMARK with a high degree of technological spectacle, integrated with the HISTORICAL FABRIC of the FRENCH CITY*

Dominique Jakob and Brendan MacFarlane are a duo of architects who experiment with digital technologies and new materials, in a methodological approach that is not above disciplinary hybrids and 'special effects' in architecture, expressed through an eloquence of sign that always adds the thrust of modernization to the contexts in which they operate. That is what has happened in the project for the Docks of Paris, the City of Fashion and Design, in 2008, and before that for the Georges Restaurant at Centre Pompidou (Paris, 2000), just to name a couple of their more famous projects. The same can be said of the new FRAC in Orléans, a contemporary art center, the 12th of its kind open in France, shortly after the one in Marseille designed by Kenjo Kuma, of the 23 Fonds régionaux d'art contemporain (30th anniversary this year, to celebrate this interesting policy of circulation of works and culture). In this case the signature of their project is a roof that reflects the value of structural texture inside a place, coping with the issues of historic environmental presences. The skin is made of a prefabricated tubular structure covered with anodized aluminium, fitting into a complex featuring 19th-century buildings. The addition, in metaphorical terms, is known as The Turbulences, precisely due to its volumes in motion that make it a new urban landmark, emphasized by the artists of Electronic Shadow (Niziha Mestaoui and Yacine Ait Kaci) who have partially covered the structure with an interactive veil of light, programmed in real time. The material reflects the fusion of architecture and art, the mission of the museum, which contains a collection of 15,000 drawings of experimental architecture, 800 models and 600 works by artists, in a composition that calls for about 370 m² for the permanent exhibitions, 1000 m² for temporary exhibitions, 180 m² for educational facilities, and then a café, a bookshop, an auditorium and a documentation center. The entire interior of the building, on two levels, contains white, immaculate spaces, rows of arched windows, exposed physical plant conduits, inclined pillars that cross the spaces, white display fixtures like monolithic islands of different geometric forms, suspended with steel cables. The opening of the new FRAC in September



coincided with that of the ninth edition of Archilab, the international laboratory on the most advanced architectural research. This year's theme was Naturalizing Architecture, a way of exploring projects through digital tools, in keeping with the principles of nature: "Because architecture can be compared to an organism capable of evolving and adapting to the environment." A start that fits right in which the project approach of Jakob + MacFarlane. "We have shifted the center of gravity towards the heart of the site, the internal courtyard," they explain, that of the old 19th-century military warehouse that contains the FRAC and from which the renewal of the facility has been distilled from the interpretation of the roof. "The new urban signal - the turbulence - emerges as a dynamic module on the basis of parametric deformation and extrusion of geometric matrices of the existing buildings. It involves the entire U-shaped site and self-generates precisely starting with the encounter-convergence and interpretation of the forces at work there. Inside the square courtyard, conceived as a public plaza, a place of material and immaterial interchange, a topographical surface follows the level differences towards the museum entrance to configure the connection of the volumes and the program of the center, drawing the flow of visitors towards the exhibition spaces." The higher turbulence frames the temporary exhibition space, while the lower one is for an audiovisual gallery, and the third for a lobby area, with retail and lounge annexes, the latter extending outward into the garden designed by the studio reuderepos (Christophe Ponceau and Mélanie Drevet). The demolition of an existing building and of the wall along Boulevard Rocheplatte have made it possible to open the new complex towards the city, with a game of contrasts between lightness and bulk, light and shadow; the faceted portions of glass and metal reinforce the visual dynamics of the turbulences, which in the lower part are in concrete panels, underlining the continuity of the buildings with the courtyard, while in the terminal part they become two eyes pointed skyward, seemingly generated by thrusts from the earth. The essence of the genius loci, finally, is revealed in the encounter with the interactive skin of light developed by the artists of Electronic Shadow: a place devoted to experimentation of all kinds. Because the hundreds of diodes, which use the construction lines of the turbulences to pass from point to line, surface to volume, image to media-facade conforming to a reticular grid, define a breathing skin for the audience and passers-by. A dynamic form of architecture of information.

- **pag. 25** The FRAC stands out as a landmark in the city of Orléans, an urban signal of the activities of the museum, conveying information flows in images of light, thanks to the artistic contribution of Electronic Shadow. The skin-texture of the turbulences is materialized in a tubular structure clad with anodized aluminium, integrated in a complex of buildings from the 19th century. - **pag. 27** In the drawings: ground floor plan with staircases, and longitudinal section. Views of the interiors of the new FRAC, which contains a collection of contemporary art and experimental architecture, including 15,000 drawings, 800 models and 600 works.

THE BORÉLY MUSEUM IN MARSEILLE *pag. 28*

project **MOATTI - RIVIÈRE** Architecture et Scénographie

photos F. Felix-Faure - text Matteo Vercelloni

South of MARSEILLE, as part of the projects around the city for its turn as EUROPEAN CULTURAL CAPITAL

IN 2013, *the RENOVATION of the spaces of CHÂTEAU BORÉLY, transformed to make a striking MUSEUM OF FASHION AND THE DECORATIVE ARTS*

Château Borély, built in the 18th century, with a formal garden facing the sea in the park of the same name to the south of the city, not far from the beaches, contained an Archaeological Museum for many years. After the museum's move to the Centre de la Vieille Charité, the spaces of Château Borély were closed for a decade, awaiting a new function. The big structure on the outskirts of town built by a wealthy family of merchants in the Bonneveine district still has its monumental character, as well as