890

LA SCUOLA NECESSARIA
ALBERT FAUS
KARAMUK KUO
BROOKS + SCARPA
FRANKLIN AZZI

TEATRO DELL'ARCHITETTURA ACCADEMIA DI MENDRISIO MARIO BOTTA

UNA MOSTRA LOUIS KAHN A VENEZIA OMA IN QATAR WEST-LINE STUDIO IN CINA

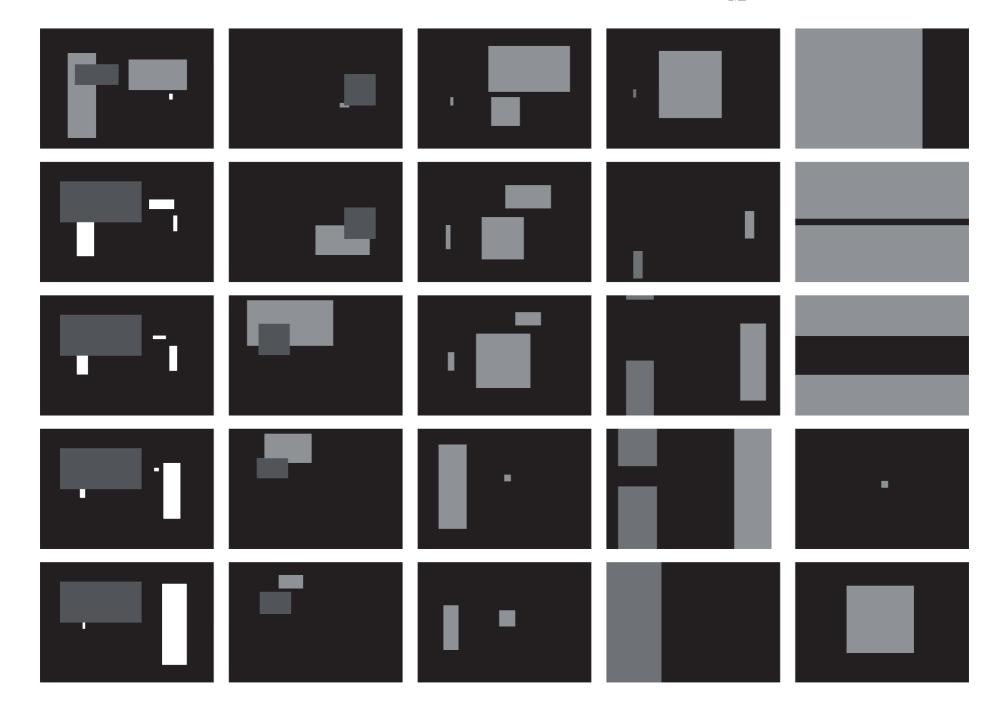
LA RAPPRESENTAZIONE DELLO SPAZIO E IL MONDO PRIVO DI CENTRO. DA DADA A DELIRIOUS NEW YORK FRANCESCO DAL CO

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SCRIVERE E PROGETTARE PER

<u>Marco Biagi</u>

IMMAGINI NELLA TERRA DEGLI SHUI

In copertina:
—Hans Richter, serie di fotogrammi tratti da *Rhythmus* 21, 1921 (film muto, 35mm, b/n, durata 3')

La scuola necessaria.

Nuovi spazi per l'istruzione

«Un Paese che distrugge la sua scuola non lo fa mai solo per soldi, perché le risorse mancano, o i costi sono eccessivi. Un Paese che demolisce l'istruzione è già governato da quelli che dalla diffusione del sapere hanno solo da perdere».

Italo Calvino, *Apologo sull'onestà*, «La Repubblica», 15 marzo 1980, ora in I. Calvino, *Romanzi e racconti*, vol. 3, Mondadori, Milano 1994.





Giuseppe Terragni, Asilo Sant'Elia, Como, 1934–3

Home Kisito Ouagadougou, Burkina Faso



R

CASABELLA 890

vista frontale del prospetto est in cui si evidenziano le due coperture e il muro in pietra frontal view of the east elevation showing the two roofs and the stone wall

planimetria generale siteplan

pianta del piano terra. Legenda 1 dormitori singoli 2 dormitorio doppio per i responsabili 3 bagni 4 aula riabilitativa 5 ingresso 6 zona pranzo 7 spazio gioco esterno e portico 8 spazio gioco e formazione

9 cisterna ground floor plan. Legend 1 single dormitories 2 double dormitory for staff 3 bathrooms 4 rehabilitation room 5 entrance 6 dining area 7 outdoor recreation space and portico 8 recreation and training 9 cistern

prospetto ovest e sezione longitudinale west elevation and longitudinal section

10

Camillo Magni

Home Kisito si trova a Ouagadougou, in un contesto caratterizzato da abitazioni basse e da una vegetazione subsahariana fatta di terra, polvere e pochi alberi ad alto fusto. La fragile economia del Paese si riflette nell'informalità delle costruzioni in cui case di terra e lamiera si alternano ad abitazioni di cemento. Ogni lotto è circondato da un muro di cinta che separa lo spazio privato da quello pubblico, condizionando l'immagine della città in una successione di recinti. Le strade dei quartieri periferici sono semplici sterrati dedicati alla mobilità, mentre nelle aree principali della città hanno la forza di catalizzare le funzioni commerciali, formali e informali, trasformandosi nei luoghi più affollati, confusi e suggestivi della capitale.

una struttura dedicata all'ospitalità e alla formazione di bambini con speciali necessità e disabilità all'interno di un orfanotrofio gestito dall'associazione spagnola "Nasaras por Home Kisito". Il programma funzionale del centro è articolato in più parti: ingresso, dormitori, servizi, area riabilitativa e zona formazione e gioco. La forza del progetto risiede nella semplicità con cui l'articolato programma si trasforma in una rigorosa pianta con sviluppo in linea, con un corridoio orientato a est che distribuisce una ordinata successione di ambienti rivolti a ovest. L'opera assume maggiore radicalità attraverso la costruzione di un lungo muro in pietra che orienta l'edificio e rafforza la tensione lineare proseguendo oltre gli ambienti chiusi. In coerenza con le scelte planimetriche, la struttura presenta un sistema di muri portanti che alterna l'uso di blocchi in terra compressa per gli elementi perpendicolari con la pietra per quelli longitudinali. Un unico modulo di 2,5 metri scandisce il passo dell'edificio e la dimensione degli ambienti. Le scelte architettoniche rispondono a una precisa strategia climatica: il muro in pietra protegge il versante est esposto alle piogge torrenziali della

stagione umida, mentre una successione di alberi scherma dal sole le più esposte facciate a ovest. Inoltre, l'edificio presenta una doppia copertura che, come nelle architetture di Diébédo Francis Kéré, favorisce la qualità del microclima interno, la ventilazione naturale e caratterizza l'immagine dell'edificio stesso attraverso un evocativo contrasto tra la gravità dei muri portanti e la leggerezza, anche formale, del tetto. La copertura superiore è costituita da una struttura in lamiera sorretta da una sottile orditura in ferro e da esili pilastri. La direzione delle volte è perpendicolare allo sviluppo lineare dell'edificio e si presenta come una espressiva successione di volte leggere a doppia campata staccate dal corpo di fabbrica. La funzione climatica di questo dispositivo è schermare i volumi sottostanti e il terreno più vicino dall'irraggiamento solare, limitando la In questo contesto Albert Faus ha progettato trasmissione del calore a pochi punti di contatto tra il tetto e gli appoggi verticali. Diversamente, la seconda copertura è realizzata con un sistema massivo di volte in blocchi di terra compressa che poggia su travi in cemento armato sagomati in modo da favorire gli incastri. Le volte in lamiera hanno un passo doppio rispetto a quelle in terra, a generare un interessante sfasamento formale e strutturale tra i due sistemi costruttivi.

Il risultato è una costruzione in cui la forza della tettonica e della materia di cui è fatta dialoga con la forma espressiva dell'architettura che assorbe, con armonia, il carattere del contesto. In questa -così come nelle altre architetture di Albert Faus, architetto spagnolo che vive e opera in Burkina Faso- si può scorgere un'ibridazione architettonica che coniuga culture differenti. È nel disinibito accostamento di materiali e archetipi locali a impianti costruttivi di matrice razionalista che riconosciamo la totale dedizione a un luogo e, al tempo stesso, la ferma volontà di mantenere salde le proprie radici. È nella professione che si ibrida a un contesto che apprezziamo il valore di queste opere e un diverso modo di considerare l'architettura.

Albert Faus architecture

Home Kisito – Orfanotrofio e centro assistenza per bambini, Ouagadougou, Burkina Faso

scheda del progetto

Albert Faus architecture team di progetto Albert Faus, Ferran Grau, Miquel Feliu, Miquel Comadran, Octave Petit progetto strutturale Antoni Espona

progetto illuminotecnico Meritxell Vidal And Lumila progetto gestionale

Llum Álvarez, Patricia Urdampilleta

impresa di costruzione Asociación Laafi España committente

Asociación Nasaras por Home Kisito

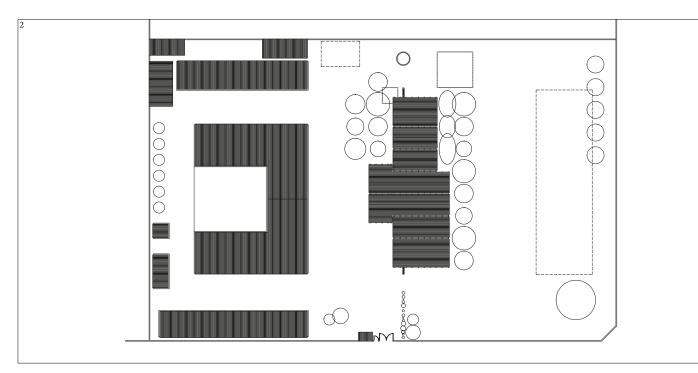
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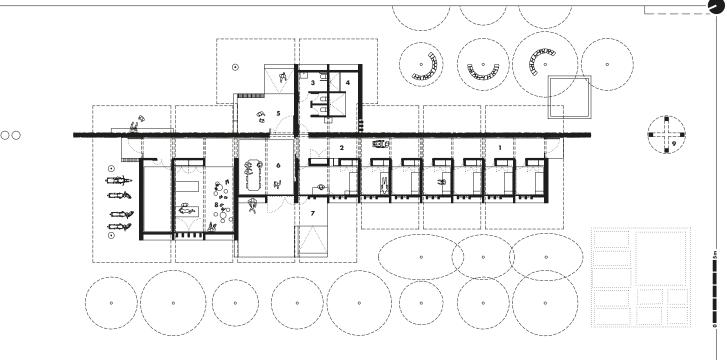
2013: progetto 2014-16: realizzazione dati dimensional

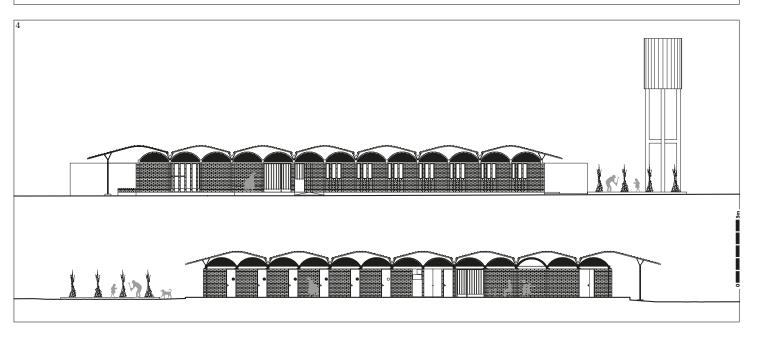
235 mq superficie costruita 310 mg superficie coperta localizzazione

Ouagadougou, Burkina Faso

fotografie Giovanni Quattrocolo







11 La scuola necessaria. Nuovi spazi per l'istruzione CASABELLA 890

vista generale dell'intervento overall project view

12









dettaglio della testata a nord in cui è evidente l'autonomia della copertura in lamiera rispetto al passo dei volumi in blocchi di terra compressa detail of the northern end showing the autonomy of the sheet-metal roof with respect to the spans of the brick volumes

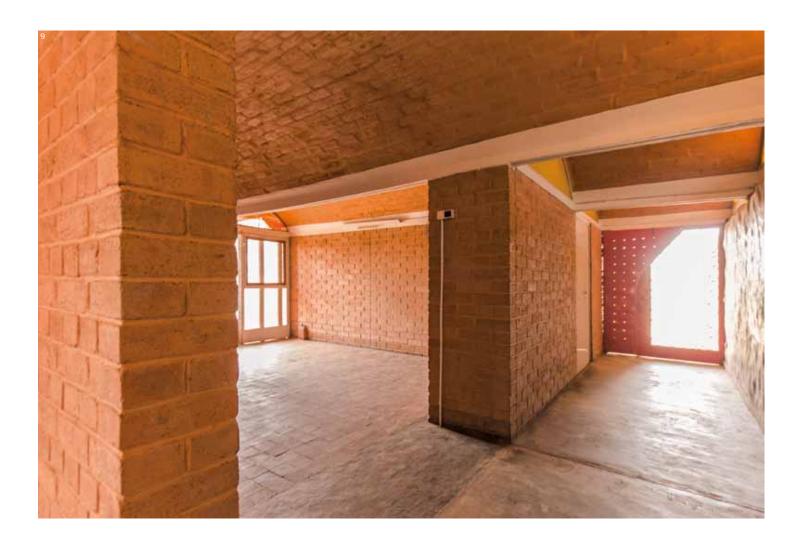
vista frontale del prospetto
ovest: sono evidenti le due
coperture, quella a botte
in blocchi di terra compressa
e la grande copertura in lamiera
supportata da una struttura
metallica

frontal view of the west
elevation, showing the two
roofs: the vaulted one
in brick and the large sheetmetal roof supported by
a metal structure

13

vista dell'intradosso della copertura view of the roof intrados

La scuola necessaria. Nuovi spazi per l'istruzione







14

9, 10
viste degli spazi interni
views of the interior spaces
11
vista del corridoio di
distribuzione interno
view of the internal access
corridor

particolare del prospetto nord con la testata del muro in pietra detail of the north elevation with the end of the stone wall



La scuola necessaria. Nuovi spazi per l'istruzione

page 4

Virtual restitution of an icon. The San Cataldo Cemetery in Modena by Aldo Rossi and Gianni Braghieri Francesco Dal Co

In 1971 a competition was held for the ex-Modena. In 1972 the project submitted by Aldo Rossi and Gianni Braghieri was selected as its winner. The drawings of the cemetery and the photographs of the work during construction circulated widely. By way of paradox, for architectural culture the cemetery has become an icon, thanks to a dual process of denial. On the one hand, this process has allowed the encoded form of the drawing to exert an influence greater than that of the constructed an equally important contribution to endow the unfinished cemetery with what it «value of displayability,» as Walter Benjamin put it. The photographs of the cemetery taken by Luigi Ghirri, like the one seen here, offer good examples of how this valrapher, and of how the freedom from portrayed them. content each image has thus acquired has made falsification become authoritative At the center of the cemetery Rossi had page 6 designed an ossuary, a possibly carmine volume imagined as a sort of ruin rendered eloquent by the elementary geometry of its form. In the best-known photographs by Ghirri, this scarlet cube not only seems complete and flawless, but also isolated and without any relationship to what is built around it, which actually justifies it and requires it. Rossi and Braghieri, furthermore, envisioned the cemetery as the opposite of the Protestant Waldfriedhof. The geometrically osteological configuration of the constructions, their rugged materic quality and the imagined layout, implied the presence of an enclosure that fano Topuntoli. was never built, an absence concealed by the photography.

ENGLISH

TEXTS

But as Ghirri shots demonstrate, the usage value of the photograph implies the surpassing of the authority of the object. Only apparently the intrusion of the virtual amidst the images the photography supis also proven by the experiment Antonio Conte has conducted, whose results are presented herein. Actually there is only superimposing the part of the cemetery between the photographs taken by Ghirri that have made the San Cataldo Cemetery the V-Ray computer graphics program, to into a sort of simulacrum, and the curious give them the correct material consistency by Conte, not by chance with the help of realism. The final operation involved imthe images supplied by a documentarian of the abolished like Stefano Topuntoli. The shots taken by Ghirri are so expressive because they conserve the last impression that comes before the realization that the contrast object being observed is unfinished and indefinite. His photographs of the ceme- precisely identify the vantage point of the tery are snapshots that capture a corresponding number of denials, pushing away from high above, it was not possible to the trauma of interruption. This denial is precisely establish the original viewpoint. the same one found at the origin of the fet- unlike what happens with a short made ish, the term that seems most appropriate to define the photographs taken by Ghirri in the cemetery at Modena, Nostalgia, ture was taken. however, is extraneous to them, though it In this project, as in others, the making of is intrinsic to the virtual reconstruction developed by Conte of the cemetery as it might have been. In Ghirri's pictures the the laws of perspective representation,

something hidden, which instead is what Conte's reconstruction sets out to display. Beyond these quick notes, there is a consideration of a practical nature that seems to be suggested by the images shown here. The work done by Conte demonstrates that every re-construction enpansion of the San Cataldo Cemetery in counters its most appropriate place in virtual representation. Obviously this does not apply to constructions. They are rooted in reality, as could happen with the cemetery in Modena, were the decision made to build it. Prosaically, a good start might be to take better care and provide ongoing maintenance of what has been built to date. And to set off from that point, because the possibility of seeing the cemetery completed in all its parts has not been definitively lost. Were that to happen, work. On the other, photography has made we could observe together all the figures Rossi and Braghieri designed, imagining them protected by a vast, single enclosure does not actually possess, namely the that in order to perform the essential function for which it was created, as Conte's reconstruction demonstrates, would have to be completed. Only this frame can redeem the figures it was supposed to contain from their present condition as fragstraction exerted by the eye of the photog- ments or fetishes, as Ghirri to mercifully

To render visible Antonio Conte

The photomontage published in this issue of «Casabella» is the result of an exercise conducted during the academic semester 2018-l in the course Dibujo Arquitectónico III (Architectural Drawing III) at the Facultad de Arquitectura y Urbanismo of PUCP (Pontificia Universidad Católica del Perú). The perspective view was made by the student Claudia Borja, overlaying a computer volumetric on an aerial image made for the purpose by the photographer Ste-

The procedure used for the graphic representation consisted first of all of three-dimensional modeling of the part of the project by Aldo Rossi that was never built. utilizing the program Sketch-Up. From the electronically formulated volumes, a perspective view was then selected -using the same software- choosing a vantage point that would coincide as closely as possible to that of the aerial photo. Before one difference, though a substantial one, that was not built on the photograph, the architectural surfaces were rendered with exercise of virtual archaeology carried out and to obtain the best possible illusion of provement of the lighting effects, using Photoshop, with the aim of giving both the aerial photo and the computer-produced model the same degree of brightness and

The hardest part of the exercise was to aerial photo. Since it was an image taken from the ground, for which it is easier to determine the position from which the pic-

the photorealistic montage could not avoid making certain considerations on work portrayed is complete in its incom- which have the job of keeping the depict- main areas the streets attract formal

pletion; his images make no reference to ed object inside the human visual field, preventing optical abnormalities. These laws cover a range of factors, such as the distance of the observer, the viewing angle with respect to the depicted object, the height of the vantage point, the verticality of the perspective frame. These aspects can be freely chosen when the task is to make a photomontage for which there is no photographic image of reference. On the other hand, they become decisive characteristics when the work begins with a given image, as in the case of the photograph in question. In any case, apart from the initial conditions, consideration of the above-mentioned factors of the visual field and their effective interaction with the rendered volumes play an important role to determine the quality of the final result.

In relation to the various modes of expression of architectural drawing, the technique of photomontage constitutes a unique form of representation, since the etymological meaning of the verb "to represent" (from the Latin "re-praesentare," present for a second time) does not permit the equivalence of this visual medium with the pure graphic recording of what exists: rather than showing the "present" architectural part, it manifests what is "absent." Stretching things a bit, we can mention Paul Klee, for whom art does not simply "reproduce the visible" but tries to "make visible "

On a wider plane of discourse, finally, it is clear that the genre of the rendering, considering the pervasive spread of imagery in the contemporary world and its overbearing power, is in line with the dominant figurative culture today, often jibing with the manipulative mechanisms of architectural visualization. However, if on the one hand the aerial photo in question belongs to a very widespread genre of imagery today (just consider the role of drones, the satellite images of Google Earth, foreseen in the Aeropainting of the Futurist Gerardo Dottori), on the other it has the virtue of framing the cemetery of Modena inside its territorial coordinates. In other terms, it is like emphasizing the need of architecture to "stay" in a place, reminding us at the same time of its right to "also" be an image, without ever being reduced to pure image. To think about the various levels of conceptual depth of architectural representation, it is useful to remember the distinction between the German terms Darstellung (ephemeral and superficial reproduction of things) and Vorstellung (structured and related representation of things), often present in the writings of Vittorio Ugo.

page 10

Game of vaults Camillo Magni

Home Kisito is located in Ouagadou gou, in a context of low houses and sub-Saharan vegetation made of earth, dust and a few tall trees. The fragile economy of the country is reflected in the informality of the constructions, in which houses of packed earth and sheet metal alternate with dwellings made of concrete. Every lot is surrounded by a wall that separates private space from public space, shaping the image of the city as a succession of enclosures. The streets of the outlying areas are dirt roads created for mobility, while in the

and informal commercial functions, becoming crowded, confused and striking parts of the capital. In this context Albert Faus has de signed a facility for hospitality and education of children with special needs and disabilities, inside an orphanage run by the Spanish association "Nasaras Por Home Kisito." The functional program of the center is organized in multiple parts: entrance dormitories, services, a rehab area and a teaching and play area. The project's force lies in the simplicity with which the program has been transformed into a rigorous linear layout, with a corridor oriented towards the east for access to an orderly sequence of spaces facing west. The work takes on a more radical character through the construction of a long stone wall that orients the building and reinforces the linear tension. continuing beyond the closed spaces. In tune with the choices of the plan, the structure features a system of loadbearing walls that alternate the use of rammed earth for the perpendicular elements, and stone for the longitudi nal. A single module of 2.5 meters sets the pace of the building and the size of the rooms. The architectural choices respond to a precise climate control strategy: the stone wall protects the eastern side exposed to torrential rains in the wet season, while planted trees screen the sunlight to the west. The building has a double roof, which as in the architecture of Diébédo Francis Kéré improves the quality of the internal microclimate, bringing natural ventilation and determining the image of the building through an evocative contrast between the weight of loadbearing walls and the lightness -also in terms of form- of the roof. The upper roof is composed of a sheet-metal structure supported by a slender framework of iron with slim pillars. The direction of the vaults is perpendicular to the linear extension of the building and presents itself as an expressive succession of light doublespan vaults detached from the main volume. The climate control function of this device is to screen the volumes below and the ground nearby from sunlight, limiting the transmission of heat to a few points of contact between the roof and the vertical supports. By contrast, the second roof is made with a massive system of vaults in compressed earth blocks resting on reinforced concrete beams shaped to accommodate the interlocks. The sheet-metal vaults have a double span with respect to those in earth, generating an interesting effect of formal and structural staggering between the two construction systems. The result is a construction in which

the force of the tectonics and the

material of which it is made establishes

a dialogue with the expressive form of

the architecture which absorbs the

character of the context in a harmoni-

ous way. In this as in other works of

Spanish architect who lives and works

in Burkina Faso, we can see an architec-

tural hybrid that combines different

cultures. In the uninhibited juxtaposi-

tion of local materials and archetypes

with building methods of a rationalis

character, we can recognize the total

devotion to a place as well as the firm

architecture by Albert Faus, the

will to keep faith with the architect's own roots. In this professional approach that is crossed with a specific context, we can appreciate the value of these works and of a different perspective on architecture.

page 17

A school for all Federico Tranfa

The school building shown on these pages can be seen as emblematic for two main reasons: it responds to the needs expressed by the community in a logical way, and it represents a significant step for a young architecture firm that has established itself thanks to the opportunities offered by the Swiss system of design competitions. Having to cope with the problem of population growth and the need to update education facilities, the city of Rapperswil-Jona held a competition in 2013 for the expansion of a middle school that is part of a complex already containing an elementary school and a daycare center. This is a typical situation in Switzerland, which is going through a phase of revision of its education structures. A political decision that has led to the launch of a governmental program with very interesting results, different in approach but not so different from the outcome of the program launched one decade ago in Portugal (see «Casabella» no. 839-840 2014). Again in this case, the need to improve scholastic resources has met with the enthusiasm and intelligence of a generation of designers that thanks to an efficient selection mechanism have been able to receive impor tant commissions in terms of size, scope and opportunities for experimen tation. Once again, the school becomes a proving ground for quality architecture in the interest of the nation. For Ünal Karamuk and Jeannette Kuo (both born in 1978, the first in Zurich, the second in Indonesia), the Weiden school has represented a launching pad three years after the opening of their studio in Zurich. A partnership with an international profile, typical of a generation that has been able to take advantage of the quality of the Swiss system, contaminating it with experiences of study and teaching abroad. The architects describe the project as follows: «Like many of the peripheral areas of small Swiss cities, the context in which the Weiden school is inserted consists of a medium-density sprawl formed by industrial facilities, residences and cultivated fields. There was nothing memorable, except for an existing idyllic scholastic complex with lots of greenery. A garden next to a structure of nine classrooms, adjacent to a primary school and a daycare facility. All very handsome, though still incomplete. To the east and west the open space ambiguously merged with that of the surrounding private homes seeming almost too monumental for the low block of the schools. There was also a plinth composed of the entrance platform of the existing school, which seem to have lost its moorings from the main volume. This was the context that confronted us in 2013, when the competition began. The guidelines called for an addition with 24 class-

which the classrooms were stacked over a semi-basement gym. The existing plinth would be modified and extended so the two buildings could share it, remaining two independent volumes, connected at the underground level. The increased height caused by the stacking would establish a clear hierarchy for the scholastic complex, anchoring the whole campus clearly setting the boundary towards the open space and transforming the platform into a sort of central plaza. This reinforcement of the program meant putting the service spaces on the ground floor (lobby, auditorium and rooms for teachers), supporting the double height of the gyms and creating a visual relationship of proximity with them. In this way the gymnasium, a space whose functional program is independent, has become the center of scholastic life. In the levels above, the fact of being placed above the gym facilities generated sizeable depth of the volume, an opportunity to add value to the education experience through the creation of an informal inner landscape, composed of ample circulation spaces that can be utilized for various events. This programmatically flexible area makes a clean break with the typical character of the secondary school, which tends to compactly combine form and program, offering a spatial experience capable of adapting to pedagogical changes already in progress. The space is separated by four courtvards or open-air rooms that generate a range of different dimensions, from the cozy corner set aside for reading, to the large hall at the center of the building. In the patios climbing plants cross the space, creating a visual continuum over the two levels. On school days the courtyards function as informal study and recess spaces. The hall can be transformed as an exhibition space and once a year the teachers organize a shared breakfast there. A versatile area not stipulated by the guidelines, the result of the depth of the plan, but it is a space that is much reciated and intensely utilized. Around the hall and the courtyards the ring of classrooms extends to define the facades, paced by large windows overlooking the surrounding landscape. From a structural standpoint the building is made with reinforced concrete up to the first aboveground floor, while the two levels of the classrooms, to reduce their weight, are in wood. The rhythm of the exposed beams has a unifying expressive quality, both in the concrete gymnasium and the wooden classrooms. The beams extend out beyond the facade.

all the way to the overhang of the

completely free of the constraints

balcony that runs around the building,

Therefore the interior of the school is

permitting the classes to go outside

rooms, a double gymnasium, an

assembly hall and myriad office and

workshop spaces. It was a dual chal-

larger than the existing one without

qualities, and to generate a strong

heterogeneous grouping of construc-

collective identity, in spite of the

imposed by fire regulations, which usually make it difficult to design the intermediate spaces and their flexible lenge: to insert a building three times use.» The architectural language spoken by the Weiden school is simultaneously local and universal. It threatening the existing environmental belongs to the culturally sophisticated and international line of thinking which realizes that the ordinary can tions. We decided that the least impact have greater appeal than the extraordiwould come from a single building in nary. For Karamuk and Kuo the latent potential of the site, to bring out through the project, had to do with development of a simple system from the viewpoint of building components, but one that is sophisticated in the way they are used, from the perspective of both the students and the teachers. A civil, communitarian work of architec ture that is nevertheless capable of respecting individualities and of providing surprising, unexpected spaces.

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Beyond fear. A school in South Central Los Angeles Chiara Baglione Rule number one: get yourself a gun [...], rule number two: don't trust nobody [...], rule number three: don't get caught up,» the rapper Ice Cube, a famous exponent of "gangsta rap," recommended in How to Survive in South Central, one of the tracks from the album Death Certificate in 1991. The title refers to one of the most violent and poor areas of Los Angeles, a place wars between gangs like the Crips and the Bloods, where in 1992 the Rodney King Riots caused 63 deaths, with over 2000 injuries, fires, looting and devastation. Twenty-five years later those events were narrated in films and documentaries that appeared in 2017, like Let It Fall: Los Angeles 1982-1992, directed by John Ridley, which reconstructs the spiral of violence and poverty through the memories of its rotagonists. Afro-American in the past, but with a growing Latino population starting in the 1980s, in recent years South Central has gone through a controversial process of gentrification, facing opposition from local associations of residents and groups of activists, along with signs of social improvement such as the birth of the "charter schools." Beginning in the early 1990s and the focus ever since then of a debate between supporters and critics, these schools rely on both public and private funding, and have greater autonomy than state-run schools. After the failure of the practice of "busing" in the United States, starting in the 1970s -a policy of bus transport of students from Afro-American ghetto zones to schools in other areas, as a way of countering racial segregation- many "charter schools" were created to provide quality education with better chances of college admission for students from disadvantaged and low-income families. This is the case of the schools run in the Los Angeles area by Green Dot Public Schools, a non-prof-

it organization founded in California in

1999, whose mission is the creation of

new institutes and the transformation

The Ánimo South Los Angeles Charter

of existing structures.

High School, founded in 2004, is one of the 20 education facilities supervised by Green Dot in the Los Angeles area (others have recently been added in Memphis and in Washington state), and one of the first five created by this organization in troubled districts of California, in an attempt to respond to the crisis of state-run education. provided in buildings reduced in many cases to "daytime detention centers for an abandoned generation," as Mike Davis writes in Ecology of Fear. Following the destruction of part of the school on South Western Avenue by fire on 22 July 2014, the task of rapidly preparing a reconstruction project on a limited budget was assigned to the Los Angeles firm of Brooks+Scarpa, which had already completed the Green Dot Animo Leadership High School in Inglewood in 2012. Beside an existing building spared by

the flames, the new facility contains 10 classrooms for students from 14 to 18 years of age, organized -together with the spaces for teachers and officesaround a central courtyard with a circular form, slightly raised at the

The classes are formed by about 25 students -a smaller number with respect to the standards of American state-run schools- to foster a higher level of instruction.

The clarity of the layout solutions and the essential architectural language go together with several strategic choices that contribute to give the school a vivid image, in spite of the simplicity and low cost of the construction First of all, the horseshoe form used for

the courtyard configures the open

space as a welcoming place with a precise symbolic value. This arrange ment is obtained thanks to external metal cladding that determines the overall image of the school. While in certain zones of Los Angeles a true "schoolvard fortification" has become necessary, with armed guards and protective enclosures at the borders of the lot, in this case the designers have opted for perforated metal sheets with a height of six meters, which for the most part run along the perimeter walls of the construction, separating from it only at certain points to create small spaces of connection, also used for outdoor activities.

Allowing air and light to enter, the metal screen cuts down on noise and above all provides a bulletproof barrier, necessary in dangerous and troubled contexts where students regularly take part in "drive-by drills" to practice how to hit the deck at the teacher's signal, in case of gunfire from passing cars. The architects had to meet the challenge of creating harmony between the need for security and the need to create spaces that would transmit a sense of trust and "normality." The building looks closed at first glance, but the metal screen, which shines in the sunlight and glows at night thanks to artificial lighting, manages to create an interesting sense of visual depth, offering glimpses of the internal

finally, contributes to lighten the

presence of the defensive barrier.

The choice of a bright yellow color,

transfiguring it into a feature with a positive connotation The result is a building that communi cates the idea of a protective, safe scholastic institution that at the same time is open and inviting, in tune with the didactic project of Green Dot, which calls for involvement of parents and the local community in the educational activities, and is based on faith in the possibility of social redemption connected with an effective, innovative model of instruction.

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The profile of the factory Matteo Vercelloni

The industrial past and the tradition of shipyards in the city of Nantes, capital of the department of Loire-Atlantique. have forcefully influenced the design approach and figure of the facility of the Ecole Supérieure des Beaux Arts Saint-Nazare shown on these pages. The Ile de Nantes, the site of the project, facing the city on its north and south sides and connected by many vehicle bridges, two rail lines and a pedestrian walkway, extends in the river with an area of 337 hectares and is the result of the unification of small islands separated by the canals that were part of the branches of the Loire. The industrial roots of the island date back to the mid-19th century with the construction of the Voruz foundries, which in 1870 employed 600 workers. Later, in 1909, thanks to an agreemen of the industrialists of Nantes, the Ateliers e Chantiers de Bretagne (ACB) took form on the island, then passing into the hands of the steel group Alstom, which in 2003 sold the abandoned industrial areas to Nantes Métropole with the outlook of their overall urban regeneration. In 2004 the revitalization and redesign of the Ile de Nantes and its existing industrial features were assigned to the Société d'Aménagement de la Métropole Ouest Atlantique (SAMOA), selected as the sole operator for the overall coordination of the project and the orchestration of the various phases of intervention. The reconfiguration of the site, of which the Ecole Supérieure des Beaux Arts is an integral part, is based on the opening of the enclosures of the existing factories, in an effort to create a new road network and a succession of public spaces, to construct a new neighborhood dimension connected to the urban morphology and the life of the city that extends across the river. The transformation of the Halles Alstom is an integral part of this process and is based on three comple mentary actions: development of events to open the site to public use, an offering of spaces for creative work shops, educational programs and artists' studios. Besides the recovery and transformation of Halles 4 and 5 occupied by the Ecole Supérieure des Beaux Arts opened in September 2017. the area of the former Alstom steel mills -where some smaller connecting elements (3 and 6 bis) have been eliminated to create a road network for the public use of the complex- has included, halfway through 2018 in pavilion 6, the University of Nantes and a group of innovative businesses

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