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GRUPPO  MONDADORI



HUMAN DESIGN



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aprile/April 2019

In copertina: l'illustrazione di Beppe Giacobbe interpreta il tema *Human Design* con un omaggio al centenario del Bauhaus: un labirinto che diventa un volto i cui occhiali sono una finestra, uno sguardo, una visione. Alla celebre scuola di Weimar è dedicata anche la grafica appositamente ideata da OMA per *Interni* per anticipare la mostra *Knoll celebrates Bauhaus* che mette in scena la proficua collaborazione tra l'azienda e alcuni tra i maggiori esponenti della scuola.

On the cover: the illustration by Beppe Giacobbe interprets the theme of *Human Design* with a tribute to the Bauhaus centenary: a labyrinth that becomes a face whose eyeglasses are a window, a gaze, a vision. The famous Weimar school is also the focus of the graphics designed by OMA for *Interni* to preview the exhibition *Knoll Celebrates Bauhaus*, which focuses on the fertile collaboration between the company and some of the leading personalities of the school.



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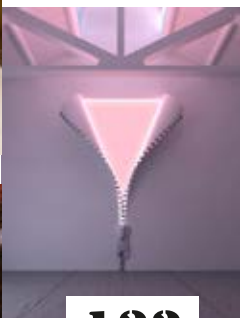
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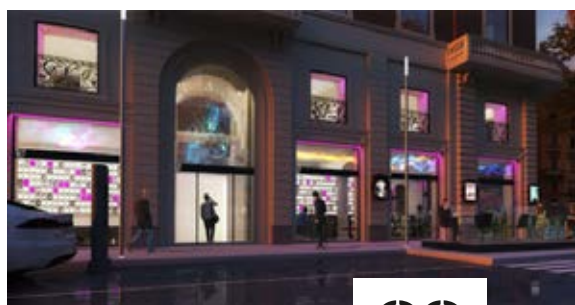
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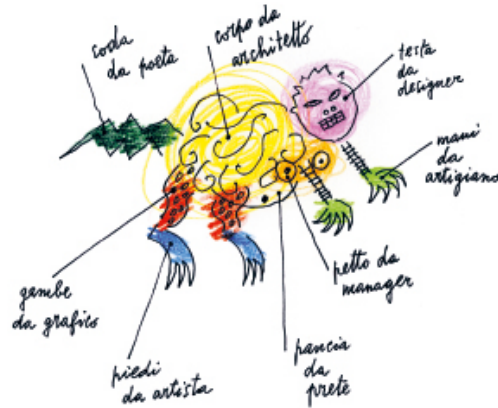
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Io non sono un ARCHITETTO
SONO UN DRAGO



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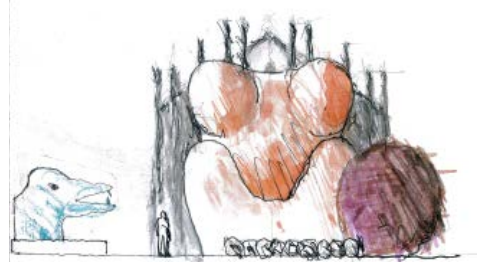
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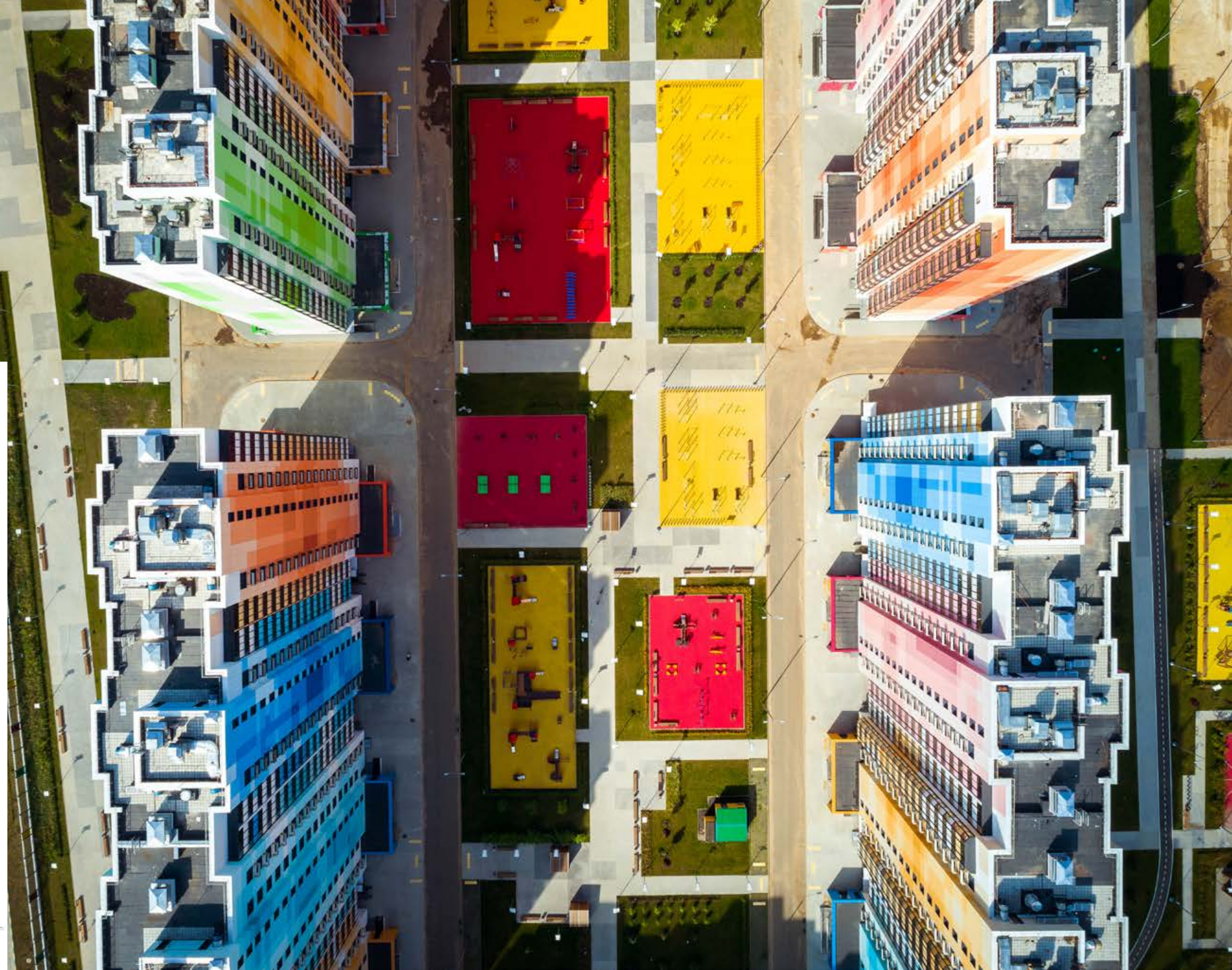
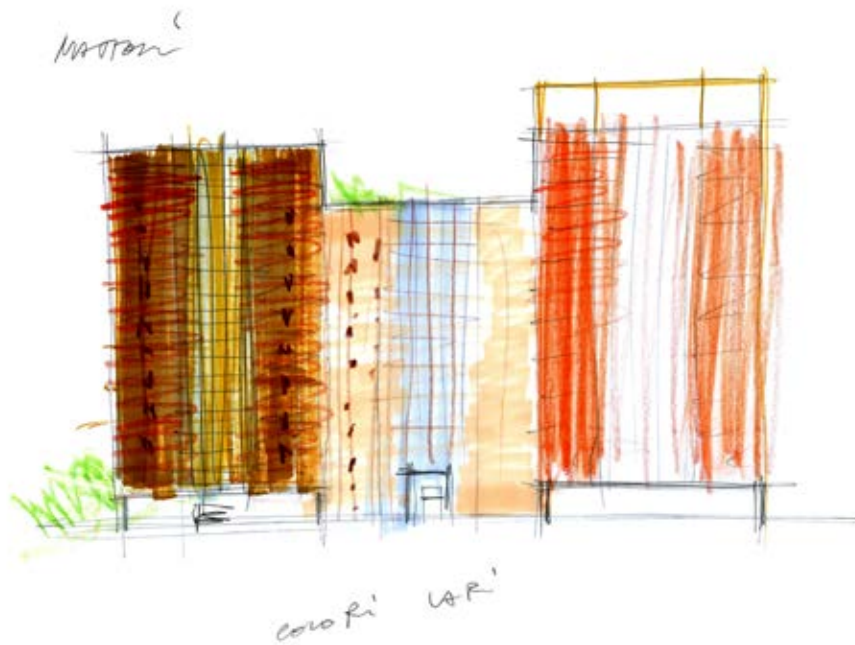
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DI / BY ADALISA UBOLDI

Il complesso residenziale visto dall'alto. I pannelli in fibrocemento sono disposti in modo da identificare le diverse parti della corte con un colore specifico. Variando i gradi di saturazione, il paramento colorato scorre e si raccorda gradualmente tra un edificio e l'altro. I portici degli ingressi sono in colore pieno, a marcare gli accessi ai diversi gruppi di abitazioni.

MOSCA A COLORI

Pannelli e tessere di **varie tonalità** trasformano le monotone **facciate dell'edilizia prefabbricata** in uno scenario di **accenti squillanti** e **tenui sfumature**. L'accurata **composizione** dei diversi toni e ritmi guida la percezione delle **grandi corti** e le organizza in parti ben distinte e immediatamente riconoscibili

*foto courtesy Mosproekt-3
testo di Alessandro Rocca*



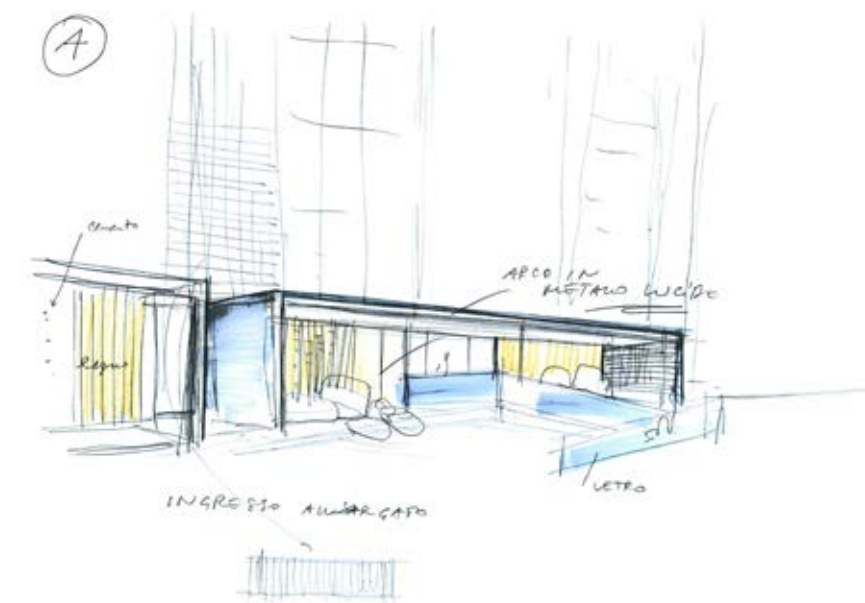
Il contributo di un architetto e designer italiano porta un prezioso valore aggiunto, in termini di qualità architettonica e ambientale, in un nuovo progetto a Mosca. A Dmitrovskoe Shosse, circa trenta chilometri a nord del centro della città, il gruppo di imprese Mosproekt-3 ha appena realizzato, insieme a Iosa Ghini Associati, un grande complesso residenziale: quarantasette edifici raccolti attorno a due grandi corti comuni di 10.000 metri quadrati. La tecnologia è quella tipica dell'edilizia sociale, con costruzione in pannelli prefabbricati, ma l'utenza è un po' diversa. Come spiega Massimo Iosa Ghini, "c'era la necessità di edificare un complesso architettonico a costi molto contenuti ma che, al tempo stesso, potesse essere appetibile per un pubblico sofisticato: docenti e ricercatori, e in parte anche studenti, che gravitano attorno al vicino centro di ricerca di Science City (National Research University)". Perciò lo studio italiano è stato chiamato ad affiancare i progettisti per aggiungere qualità, per contrastare la monotonia di un'architettura a corto di immaginazione. Al fine di rendere questi luoghi a misura d'uomo. L'idea di Iosa Ghini è semplice: non potendo trasformare il progetto architettonico si può però cambiarne la faccia, l'aspetto, usando quello che è tradizionalmente uno degli elementi a più alto rendimento economico ed estetico: il colore. Le grandi facciate continue, una muraglia compatta di oltre sedici piani, sono interpretate come una

specie di tavolozza elettronica dove le pennellate si trasformano in pixel dalle tonalità smaglianti, tradotti poi in piastrelle prodotte da Kerama, azienda russa del gruppo Marazzi. Nel primo lotto, circa 1480 appartamenti realizzati tra il 2015 e il 2017, il colore utilizza come supporto il Kabanchik, il rivestimento tipico della prefabbricazione sovietica, e l'effetto è definito dalla dimensione della piastrella, 10 x 30 cm, e dalla lavorazione integralmente prefabbricata, che consiglia una disposizione semplice, per grandi campiture a forti contrasti, fondi neri e bianchi e ampie tassellature in arancione, rosso, azzurro. Nel secondo lotto, 1810 appartamenti, il progetto diventa più complesso perché, racconta Iosa Ghini, "abbiamo utilizzato una tecnologia più aggiornata, cioè pannelli in fibrocemento colorato in pasta, di 150 cm di altezza per una larghezza variabile che può raggiungere i 120 cm, con cui abbiamo potuto sperimentare accostamenti più articolati, con più sfumature e delicate variazioni". Il progetto continua con il design degli spazi comuni al centro delle corti: "Per incrementare le visibilità di queste isole residenziali", aggiunge Iosa Ghini, "abbiamo disegnato delle aree di sosta e di gioco, di servizio collettivo e per il tempo libero, che si integrano, funzionalmente e cromaticamente, con le abitazioni". Il marchio distintivo di quella sterminata periferia è rappresentato, ancora oggi, dal sistema di costruzione in pannelli prefabbricati e



Sopra, i lotti realizzati con i pannelli in fibrocemento, più grandi e più adatti a una composizione articolata in mezzi toni e sfumature. A sinistra, i lotti ricoperti da piastrelle di **Kerama**, azienda del gruppo Marazzi, che usano fondi omogenei in nero e in bianco con inserti a colori smaglianti. Il progetto si completa con gli edifici di servizio e le attrezzature negli spazi comuni delle corti.

dall'aggregazione di edifici attorno a corti di grandi dimensioni. Le qualità si trovano soprattutto nell'ampiezza degli spazi aperti e, talvolta, nelle attrezzature comuni al centro delle corti, mentre risulta ormai poco accettabile l'effetto di monotonia e di spersonalizzazione prodotto da facciate interminabili e da corti, slarghi e strade che si ripetono sempre uguali e che rendono difficile trovare elementi di riconoscibilità e di affezione. Tecnologia costruttiva russa e design italiano, messi insieme, possono essere una combinazione vincente in grado di conciliare grandi numeri e qualità, efficienza produttiva e attenzione per la componente sensoriale ed emozionale dell'ambiente costruito. ■



closed by the Nazis in 1933 – was already across the ocean. In the States the modern master, creator of the first chairs and tables in metal tubing (still produced by Knoll today), produced an exceptional work in 1966, the Whitney Museum of American Art in New York, at the intersection of Madison Avenue and 75th Street. A truly timeless masterpiece. This single-family house purchased and restored by Ken Sena and Joseph Mazzaferro, in a wooded village in New York State, is paradigmatic for an appreciation of the cultural value of the International Style in the field of housing, as a programmatic synthesis of architecture-design-art in dialogue with nature. The renovation took two years, from 2014 to 2016. And the project gained a nomination for the Design Award 2017 at the Docomomo Modernism Awards. “We found it as it had originally been conceived by Breuer in the 1950s for the Neumanns,” Ken Sena and Joseph Mazzaferro say. “A spacious machine à habiter with no adornments, its expressive impact based on a sum of concatenated and interconnected volumes on a single level under a flat roof: the main wing, the guesthouse connected to a sloping stepped structure, the internal pool house built afterwards as an appendix, and the outdoor pool cut into the stone perimeter of the terrace made at a lower level, following the slope of the terrain. But when we took over from a previous buyer,” they continue, “the conditions of the walls and surfaces were critical, since they were gradually crumbling. The flat roof had never been repaired. Many structural and mechanical parts had deteriorated and had to be replaced. The pools were in a state of abandon and the outdoor one was in very bad condition, invaded by weeds. The indoor pool, over the years, had suffered from lack of dehumidification of the air, ruining the ceramic floors, the cedar paneling and the skylight of its space.” So the restoration challenge began. The new enlightened owners have tried to regenerate every part in keeping with Breuer’s design, working by subtraction while conserving the quality of the contents. They have respected the range of materials selected by the architect for this country home – wood, steel, glass, stone and white plaster for the walls – expressing an economical vision in the use of means (less is more). They have maintained the concept of the open plan, the position of the studio and the kitchen at the sides of the living-dining area, communicating with the belvedere terrace, in a continuous indoor-outdoor relationship. Other factors to conserve were the habitat spaces for adults and kids, with separate entrances, the layout of the five bedrooms, the innovative radiant floors. Then they reactivated the curtain wall system with sliding glazings, a distinctive feature of modern architecture. They dismantled and reassembled the structural tracks with ball bearings that form the base of the transparent surfaces and their wooden frames, made slightly thicker to prevent heat loss. And they have reconstructed the furniture, where it no longer existed, starting with Breuer’s drawings. “In a drawer we also found the scanned and filed image of the silk of Vera Neumann with a print of the chromatic pattern of the Neumann House, which she then used for the curtains.” The study of colors is a remarkable feature of the architectural design, inspired by the theories of Paul Klee, a colleague of Breuer at the Bauhaus, combining two primary colors, red and blue, with white. Vibrant harmonies of the eye and the spirit, arrayed on precise partitions and outdoor wall portions, with the development of the house in the landscape below the line of the seamless portico. Indicators of physical fullness: a contrast with respect to the glass surfaces of the facade, and the exposed stone of the perimeter. “Outside, the most delicate operation was to put the electrical lines underground, so as not to interrupt the view of the Hudson,” the owners say. “We have also installed a neon sculpture near the pool, as a tribute to the art of Vera Neumann, for whom Breuer envisioned a garden of flowers and ferns, as a source of creative inspiration.” This year is the centenary of the Bauhaus. It is satisfying to think back on the school in a house that has found peace, serene isolation and silence, openness and intimacy, sun and shadow. Where Marcel Breuer is the constant, invisible guest.

CAPTIONS: pag. 53 *Views of the extension and seductive linear design of the Neumann House, surrounded by meadows and woods, open to dialogue with the natural setting of Croton-on-Hudson. To the side, a scanned and filed image of the chromatic pattern created by Breuer to add rhythm to the play of full and empty portions of the house, printed by Vera Neumann to create the silk curtains of the rooms* **pag. 54** *The living area with the sliding glass doors that erase the distance between inside and outside, bringing vibrant natural*

light. The furnishings designed for the villa by Marcel Breuer in the 1950s have been carefully salvaged or rebuilt. Joseph Mazzaferro designed the two armchairs facing the original sofa **pag. 55** *Below, reverse view of the living area. Note the typical fireplace with its visible cylindrical chimney. At the bottom, view of the studio space communicating with the living area. Desk by Cees Braakman for* **Pastoe**, *original chair by Charles and Ray Eames, Seventies table lamp by Man Ray, cocktail trolley by Marcel Breuer.* **pag. 56** *The master bedroom with an essential bed designed by Marcel Breuer. The sliding curtain wall opens to the terrace-belvedere, bordered by a low stone wall, leading to the outdoor pool on a lower level, in keeping with the slope of the land* **pag. 57** *Top, the reading room in which the colors of the contemporary design furnishings reflect the linguistic vocabulary of the house. Red Misfits sofa by Ron Arad for* **Moroso**, *blue Peacock chair by Dror Benshetrit for* **Cappellini**, *and a coffee table by Nada Debs. To the side, the indoor pool built in a second phase, by request of George Neumann. The space has a central skylight and is lined in cedar. Lounge chairs by Francesco Rota for* **Paola Lenti**

P58. LIKE A SHIP

project **ARCHEA ASSOCIATI**

photos Pietro Savorelli - *article* Matteo Vercelloni

IN **LA SPEZIA**, THE NEW HEADQUARTERS OF **SANLORENZO** HAS BEEN INSERTED IN A **LINEAR BUILDING FROM THE 1930S**. AN INTERIOR DESIGN THAT TRANSLATES THE IMAGERY AND ATMOSPHERE OF **EXCEPTIONAL YACHTS** ONTO SOLID GROUND, NARRATING THE HISTORY AND KNOW-HOW OF A FAMOUS ITALIAN SHIPYARD

Perhaps it was the linear, long, regular typology, the harmonious rhythm of the facades, that suggested the approach of the studio Archea to this building from the 1930s, previously containing the offices of the San Marco shipyard. The architects have interpreted the site as the hull of a steamship of days gone by, translated into architectural form inside the city. The building with its striped base, moldings, cornices and portholes shaping the figure of the facades is on three levels, two above ground, clearly indicated by the windows on the main facade, to which a third level has been added, partially concealed by the pitch of the roof which resumes its flatness in the middle, while the back reproduces the internal arrangement, with windows aligned in three bands that run along the entire length of the building. The facades and their original configuration were handled with great care during the renovation of the entire construction, which had been abandoned and in a state of ruin for many years. The painstaking restoration has recovered or reconstructed the original moldings; the color gray (that of the Sanlorenzo company) has been interpreted in the lime stucco finish, applied in multiple coats. The windows, transformed and updated as single panes, become large ‘rectangular portholes’ thanks to the brass used for the new openings and for the profile of the casements, creating an effective contemporary counterpoint with respect to the historical facade. This material is also seen in the C-shaped element that marks the entrance, grafted onto the rear facade, and it is directly developed in the solution of an iconic canopy-portal that reflects the forms and construction technologies of ships, reflecting the philosophy of the brand, balanced between tradition and modernity. The ground floor contains the reception area and the waiting rooms, the offices of the naval commanders and the surveyors, and spaces for the shipyard technicians. The first floor is for the sales and management offices, meeting rooms and the technical division. The staircase, like that of a big ship, is lit by a dramatic skylight, which with a disheveled bundle of luminous threads descends into the central space and unites the three levels of the headquarters. On the upper level, with a spectacular view of the Golfo dei Poeti, a large showroom features a room for material samples and a showcase for the Sanlorenzo yacht models. This is a flexible space that can be subdivided into two smaller independent rooms. The same level hosts the executive offices and the secretarial spaces, the sales offices, a guesthouse and a kitchen for working lunches. This zone has the clearest references to the seagoing theme, suggested throughout the project by similarities and reinterpretations, never simple caption-like references: the structural configuration of the roof with exposed in-

clined beams on both sides, like a sort of overturned hull; the solution of the long corridors paced by walnut paneling with brass details, with ceilings that curve to meet the walls, as in the cabins of cruise ships. The lounge areas, lit from above by skylights, suggest the image of deck skylights on board; in the bathrooms, portholes have been created in the round openings at the top of the facade. The custom fixed furnishings have rounded lines as well. Everything is controlled by a light, brilliant overall vision, as on a ship, reflecting the spirit and quality of construction of the Sanlorenzo shipyards.

CAPTIONS: pag. 59 *Right, the canopy-portal of the entrance, finished in brass, grafted onto the original facade, reflects the form and construction technologies of the world of yachts. Below, the main facade on Via San Bartolomeo in La Spezia, with lighting by* **iGuzzini**. *In the drawing: a cross-section of the building. On the facing page, the custom display case containing the models of the yachts of* **Sanlorenzo**, *on the upper level of the building.* **pag. 60** *Left, the custom display case at the center of the hall with a vaulted ceiling on the upper level. Below, view of a technical office with furnishings by* **Estel**, *lights by* **Flos**. *On the facing page, the large chandelier with luminous strands descending in the stairwell, visually connecting the three levels of the building.* **pag. 62** *The long corridor of the third floor features walnut paneling and curved ceiling seams, like those of a cabin on a cruise ship* **pag. 63** *A lounge area furnished with On the rocks sofas by Francesco Binfaré for* **Edra**, *placed along the wall. The skylights are like those of a yacht’s deck, reinforcing the seagoing atmosphere. Below, an office furnished like a domestic interior. In the foreground, the Simplificer chairs by Antonio Citterio for* **Maxalto** *and the Loren low table by Baxter. In the background, the large table by* **Zanotta** *below a suspension lamp, also by* **Baxter**, *in a special edition.*

P64. MOSCOW IN COLOR

project **IOSA GHINI ASSOCIATI**

photos courtesy of Mosproekt-3 - *article* Alessandro Rocca

PANELS AND **TILES** IN **VARIOUS HUES** TRANSFORM THE **MONOCHROME FACADES** OF **PREFABRICATED CONSTRUCTION** INTO A SCENARIO OF **BRIGHT ACCENTS** AND **GENTLE NUANCES**. THE CAREFUL **COMPOSITION** OF DIFFERENT TONES AND RHYTHMS GUIDES THE PERCEPTION OF THE **LARGE COURTYARDS** AND ORGANIZES THEM IN CLEARLY DISTINCT, IMMEDIATELY RECOGNIZABLE PARTS

The contribution of an Italian architect and designer brings precious added value, in terms of architectural and environmental quality, to a new project in Moscow. At Dmitrovskoe Shosse, about 30 km north of the city center, the investment group Mosproekt-3 has just created a large residential complex, together with Iosa Ghini Associati: 47 buildings gathered around two large courtyards of 10,000 square meters. The technology is typical of social housing, with construction in prefabricated panels, but the target is a bit different. As Massimo Iosa Ghini explains, “there was the need to build an architectural complex on a low budget that at the same time would appeal to a sophisticated public: professors and researchers, as well as students, gravitating around the nearby Science City (National Research University).” Therefore the Italian studio was called in to work with the designers in order to boost quality, as opposed to the monotony of architecture without imagination. The goal: to generate a feeling of human scale. Iosa Ghini’s idea was simple: though he could not alter the architectural design, he could intervene on the facade, using what is traditionally one of the elements of greatest economic and aesthetic benefit: color. The large continuous facades, great compact walls of over 16 stories, have been interpreted as a sort of electronic canvas on which the brushstrokes are pixels in vivid hues, translated into tiles produced by Kerama, the Russian affiliate of Marazzi Group. In the first lot of about 1480 apartments built from 2015 to 2017, the color is on Kabanchik, the typical facings of Soviet prefabrication, and the effect is caused by the size of the tile, 10 x 30 cm, and the prefabricated workmanship that called for a simple arrangement of large contrasting fields, black and white backgrounds and large portions in orange, red and blue. For the second lot of 1810 apartments, the project became more complex, because as Iosa Ghini narrates, “we used a more up-to-date technology, namely

batch-dyed fiber cement panels, with a height of 150 cm by a variable width that can reach 120 cm, with which to experiment with more varied juxtapositions, with more shadings and delicate variations.” The project continues with the design of the shared spaces at the center of the courtyards: “to increase the visibility of these residential islands,” Iosa Ghini adds, “we designed areas for relaxing and playing, collective services for free time, that are functionally and chromatically integrated with the housing.” The distinctive feature of that boundless suburb, even today, is represented by the construction system with prefabricated panels and the clustering of buildings around large courtyards. The quality lies above all in the size of the open spaces and, at times, the communal outfitting at the center of the courtyards, though the effect of monotony and alienation caused by the interminable facades, the always identical courts and streets, remains unacceptable, lacking in landmarks or places of affection. Russian construction technology and Italian design, working together, can be a winning combination to reconcile large numbers and quality, productive efficiency and a focus on the sensorial and emotional impact of the constructed environment.

CAPTIONS: pag. 64 *The residential complex seen from above. The fiber cement panels are arranged to identify the various parts of the courtyard with a specific color. Varying the levels of saturation, the colored facings flow and gradually connect from one building to the next. The entrance porticos are in a solid color to indicate the accesses to the various apartment groups.* **pag. 66** *Above, the lots made with fiber cement panels, which are larger and more suitable for a nuanced composition of half tones and shadings. Left, the lots featuring tiles by* **Kerama**, *an affiliate of Marazzi Group, with uniform backgrounds in black and white and inserts in bright colors. The project also focuses on the service buildings and the shared resources placed in the courtyards.*

INside TALKING ABOUT

P68. HUMAN WOOD

by Antonella Boisi - *photos courtesy of* Waugh Thistleton Architects

THE POTENTIAL OF **WOOD** AS A BINDING ELEMENT BETWEEN ENGINEERING, CONSTRUCTION, ARCHITECTURE AND IMAGE, IN THE **SUSTAINABLE RESEARCH PROJECTS** OF **ANDREW WAUGH**, FOUNDING PARTNER OF THE STUDIO **WAUGH THISTLETON ARCHITECTS**

Waugh Thistleton Architects is a studio with an international range based in London, focusing on the design of buildings that combine high architectural quality and low environmental impact. A mission of sustainability that Andrew Waugh, founding partner together with Anthony Thistleton of the firm in 2005, narrates by explaining what can be done with engineered wood, assembled in panels.

In your view, what is the value of research in architecture today?

It is a matter of necessity, essential for living well today and tomorrow. With climate change and the housing crisis, leading to massive demand for urban construction, we need to learn about new ways of building with new materials that do not damage the planet. Furthermore, industrialization of the construction process can be a great opportunity for architecture.

Do the works shown here meet this challenge?

Definitely. Each in its own specific way, they address issues of typology and use, as the basis of all our work: to reduce environmental impact. Thinking about carbon dioxide emissions, we concentrate on the use of materials that have low impact and can be regenerated.

In this sense wood, a noble material with a long tradition in construction, is an absolute protagonist in the projects of Waugh Thistleton Architects. What is its meaning in this context?

We believe that wood, and specifically CLT cross-laminated timber, is presently the only valid alternative to concrete and steel, which are two of the most polluting materials. What we build contributes to climate change. We believe the industry has to take responsibility, as a whole: more can be done, with less. When we use prefabricated and engineered parts, the construction process is faster, more precise, and quiet. Much of the work is done off