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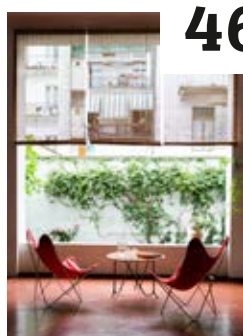


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## UN LOFT SUPERGREEN

Negli spazi ristrutturati di una vecchia torrefazione torinese convivono **ecologia cosmopolita e radicamento** nella città, il desiderio di privacy familiare e la necessità di un **baricentro** dinamico per le traiettorie, locali e globali, di una **coppia di architetti** internazionali

*foto di Monica Spezia / Living Inside  
testo di Alessandro Rocca*

*In soggiorno, la vetrata continua con serramento in legno naturale si affaccia sulla loggia coperta, con pavimento in klinker rosso originale della torrefazione. A destra, il baldacchino della cucina, in pannelli di legno con struttura di metallo. A sinistra, in primo piano, vaso in ceramica disegnato da Karim Rashid per **Bitossi**, poltrona Elda di Joe Colombo, tavolino da caffè di Ettore Sottsass, per **Oak**, edizione numerata 7/20, e divano anni '80 di **B&B Italia**.*



**N**egli anni Novanta, Matteo Robiglio e Isabelle Toussaint, che sono gli autori, e gli abitanti soddisfatti, di questo loft torinese, operavano nel collettivo di Avventura Urbana, società specializzata nella progettazione partecipata di rigenerazione delle periferie. Qualche anno dopo, nel 2011, insieme fondano TRA (Toussaint Robiglio Architetti) e, quasi contemporaneamente, concepiscono e realizzano questa loro nuova dimora familiare. L'avventura urbana, si potrebbe dire, continua, rifluendo dalle dinamiche complesse dei processi condivisi verso una dimensione più intima, dove alle discussioni tra abitanti e stakeholder si sostituisce l'opzione di comprare, ristrutturare e vivere a San Salvario:

quartiere creativo, multietnico e tradizionale insieme, comodamente situato tra la stazione ferroviaria e il parco del Valentino che fiancheggia, a breve distanza, il corso del Po. La nuova residenza prende corpo in un isolato ottocentesco che, dopo i danni provocati dal bombardamento del 1944, era stato riconvertito a uso della Torrefazione Deorsola – un produttore ben noto ai torinesi – e che oggi, dopo una onorata carriera industriale, rinasce come loft contemporaneo. Alle prese con vincoli piuttosto stretti, il progetto realizza, con pragmatismo, un interno che vuole essere elegante ma, nello stesso tempo, anche pratico e flessibile, l'obiettivo è un'abitazione che sia accogliente e informale al punto giusto, dove

*La cucina è definita e sormontata da un monumentale baldacchino in legno industriale. Il pavimento è in cemento diamantato e il soffitto in pannelli di legno. Utensili e stoviglie sono a vista, tavolo rustico e cucina industriale in acciaio.*



*La loggia, con sedie tripoline e tavolino artigianale, si affaccia sul giardino privato. Pavimento in klinker rosso, di recupero, e parete in stucco alla veneziana. La porta accede alla sauna nella camera matrimoniale. I serramenti del soggiorno (sotto sulla sinistra) sono rivestiti, all'esterno, in alluminio nero. In basso, nel soggiorno due divani Sity (design Antonio Citterio, 1986) di **B&B Italia** sono posti schiena contro schiena. La vetrata si apre sulla loggia.*





La scaletta porta sul soppalco con la camera dei ragazzi, dall'oblò entra luce in uno dei bagni. I serramenti originali della vecchia fabbrica sono stati recuperati, verniciati di bianco e utilizzati per separare il corridoio dalle camere da letto.

privacy e socialità si possano integrare facilmente. Ma è anche importante la logistica: la casa deve essere infatti anche un baricentro strategico rispetto alle traiettorie, locali e globali di due architetti molto impegnati su diversi fronti, accademici e professionali.

Perciò, la vecchia fabbrica del caffè rinasce come uno spazio introflesso, "senza viste e sottratto alla vista", come spiegano gli architetti, "fatto di due appartamenti bianchi delimitati da vetrate in ferro; uno per noi genitori, uno per i nostri due figli". Gli spazi interni sono organizzati con duttilità, sfruttando le altezze, che nel vano del soggiorno raggiungono più di quattro metri, per inserire soppalchi: tre come camere da letto e il quarto, più grande, come un baldacchino che racchiude la cucina.

Nel progetto, condotto rigorosamente a quattro mani, bisogna confrontarsi con una molteplicità di bisogni e desideri: le esigenze del ménage familiare, il risparmio energetico, il piacere di un piccolo giardino murato, la privacy, e il gusto dei materiali e dei manufatti di memoria industriale accostati a pezzi di modernariato. Il taglio è 'avventuroso', sì, ma senza esagerare: le volumetrie disponibili sono abilmente rimodellate, e l'attenzione è posta soprattutto nella qualità dell'abitare e nei dettagli, come le pannellature di

Qui a fianco, la stanza matrimoniale con il letto sul soppalco; lampada a muro Saori di Kazuhide Takahama per **Nemo** e IC Light Table di **Flos**. Alla scrivania, una sedia tradizionale piemontese, lampada Snoopy dei fratelli Castiglioni per **Flos**. A destra in basso, oltre la finestra, il fico piantato nel giardino privato. Qui sotto, la camera dei ragazzi, con il tavolo da lavoro apribile, disegnato negli anni Ottanta dagli architetti torinesi Franca e Gianni Pasotto.



legno industriale, gli infissi, che usano sempre colori e texture naturali, le grandi librerie, gli oggetti di affezione, la cucina a giorno, i pavimenti in cemento diamantato. I materiali e le tecnologie rispondono all'obiettivo, certificato e premiato da CasaClima, di collocare il nuovo edificio in classe A, raggiungendo i migliori livelli di efficienza energetica. Infatti, uno strato di pannelli in fibra di poliestere riciclato avvolge, con ottimo effetto isolante, gli interni, dove si incontrano pezzi di design italiano, soprattutto degli anni '60, '70 e '80, mescolati con oggetti scovati tanto nelle soffitte delle case di famiglia quanto nei mercatini in giro per il mondo. ■



riod facings and casements, as well as clear references to motifs of classical architecture, like the arches and the harmonious proportions of full and empty zones. The interior, with an area of 150 square meters, inside a building from 1912 near Piazza Tricolore in Milan, was originally organized with bedrooms lit by large windows and placed along a corridor leading to the living room, which was much smaller and darker than the rest of the house. “My first choice was obvious: to change the arrangement of the rooms, in order to bring more natural light and to respond to the needs of a contemporary lifestyle,” says Nicola Brenna (one of the three partners of the firm, together with Marcello Bondavalli and Carlo Alberto Tagliabue). The second decision was more complex: to exploit the height of the spaces, of 4.7 meters. “We opted for lofts throughout the flat,” Brenna continues. “For the living area, this meant coming to terms with the large windows, obviously without altering them. We found a compromise by making a triangular form cut at the point where the loft of the kitchen-living zone (2.8 x 5.6 m) meets the windows. A terse geometric design, then, forming a clear contrast with the existing structure.” The living area in the new configuration is a single space, with the original herringbone wood floor partially restored, including the kitchen and the living room. The spaces communicate but are separated by the presence of the stairwell leading to the loft, which seems like a very clean wall of volcanic stone, also containing a wine cellar. “The corridor leading from the living room to the bedroom zone was already there,” Brenna explains. “But we have covered it with a barrel vault that softens its image, also making reference to a common feature in Mediterranean classical architecture.” The rest of the apartment is marked by the play of entrances, passages, independent but communicating areas (also vertically, thanks to the lofts). “At the end of the corridor the master bedroom is a suite in its own right, having an entrance with a bathroom (left) and a wardrobe (right). Above the bathroom and the entrance, there is a loft for the studio,” Brenna continues. The children’s room is a single space that doubles thanks to the presence of the bathroom at the center. “In this case the bed has been placed on the loft: the kids can thus spend more time in their room, with more space to play and to study.” There are no storage cabinets in the whole apartment, and the doors and walls seem to mingle, often differentiated only by different shades of the same color. “We always do that,” says Brenna. “We think about an interior where everything is built into the structure: making the architecture absorb the functional elements allows you to live in a more flexible way, filling the spaces with objects that tell the story of the family. It is good to keep in mind that every house will evolve over time, in ways we cannot predict. The job of the architect is to facilitate, by providing an essential design.”

**CAPTIONS: pag. 42** *View from the living area towards the kitchen. The Liebherr wine storage unit is built into a block of basaltina volcanic stone by Risani Marmi. The block also contains the stairs leading to the loft, cut in a V shape to avoid altering the large existing windows. The chair is the Livia model by Gio Ponti for L’Abbate. On the facing page, the living area seen from the kitchen zone, with Yale sofas and chairs by Jean-Marie Massaud for MDF Italia. IC lamp by Michael Anastassiades for Flos pag. 45* *The loft measuring 2.8 x 5.6 meters is placed above the dining room; it is reached by means of the stair block in volcanic stone, on the opposite side from the wine cellar. The Tense table by Piergiorgio and Michele Cazzaniga for MDF Italia is surrounded by Livia chairs by Gio Ponti for L’Abbate, the Yori spotlights are by Reggiani. Right, the kitchen designed by Studio Wok and produced by Arredo90 in Limbiate. String lamps by Anastassiades for Flos, Troy chairs by Marcel Wanders for Magis. The table has been specifically designed, with a metal base and top in Verde Guatemala marble, a hue that returns in the backsplash of the kitchen and the guest bathroom. Facing page, clockwise from top, the corridor topped by a barrel vault, with a table by Gubi (Design Republic). The master bathroom clad in sheets of marble-cement composite cut to size by Agglotech. Detail of the bedroom, with the large sliding panel that conceals the wardrobe and the steps leading to the loft.*

## P46. SUPERGREEN LOFT

project **TRA (TOUSSAINT ROBIGLIO ARCHITETTI)**  
photos Monica Spezia / Living Inside - *article* Alessandro Rocca

IN THE RENOVATED SPACES OF AN OLD COFFEE ROASTING PLANT IN TURIN **COSMOPOLITAN ECOLOGY** AND **URBAN ROOTS** COEXIST WITH THE DESIRE FOR FAMILY PRIVACY AND THE NEED

FOR A DYNAMIC **CENTER OF GRAVITY** IN THE LOCAL AND GLOBAL TRAJECTORIES OF A **COUPLE** WHO ARE BOTH INTERNATIONAL **ARCHITECTS**

In the 1990s Matteo Robiglio and Isabelle Toussaint, the creators and inhabitants of this loft in Turin, operated in the Avventura Urbana collective, a company specializing in participatory design for the regeneration of peripheral zones. A few years later, in 2011, together they founded TRA (Toussaint Robiglio Architetti), and almost at the same time they developed and built this new family dwelling for themselves. So the urban adventure continues, we might say, channeled into the complex dynamics of shared processes that lead to a more personal dimension, where the discussions between inhabitants and stakeholders are replaced by the option of buying, renovating and living in San Salvario: a creative, multiethnic and traditional district, all at the same time, conveniently located between the rail station and the Valentino park that runs at a short distance from the Po River. The new residence takes form in a 19th-century block, which after damage caused by bombing in 1944 was converted for the use of Torrefazione Dorsola – a well-known coffee supplier in Turin. Today, after an honorable industrial career, the place becomes a contemporary loft. Coping with rather rigid regulations, the project pragmatically creates an interior that is elegant but also practical and flexible at the same time; the goal was to make a welcoming, informal dwelling where privacy can easily coexist with socializing. The logistical aspect was also very important: the house had to serve as a strategic center of gravity for the local and global journeys of the two architects, whose time is packed with various academic and professional commitments. Therefore the old coffee factory has been reborn as an introspective space, “without views and hidden from view,” the architects explain, “composed of two white apartments bordered by glazings with iron frames; one for us parents, one for our two children.” The internal spaces are organized in a ductile way, exploiting heights that in the living area reach four meters, for the insertion of lofts: three as bedrooms and a fourth, larger platform as a canopy that encloses the kitchen. The project – strictly a duo effort – comes to terms with multiple needs and desires: family life, energy savings, the pleasure of a small walled garden, privacy, the taste for materials and artifacts of an industrial past, combined with modern vintage furnishings. The approach is ‘adventurous’ but without overdoing it: the available volumes have been nimbly reshaped, paying close attention to quality of life and details, like the industrial wood paneling and the casements, always using natural colors and textures, the large bookcases, objects of affection, the open kitchen, the floors in textured concrete. The materials and technologies respond to the goal – certified by CasaClima – of putting the new residence into class A, with the highest levels of energy efficiency. A layer of panels in recycled polyester fiber wraps and insulates the interiors, which contain pieces of Italian design, mostly from the 1960s, 1970s and 1980s, mixed with objects found in family attics and flea markets all over the world.

**CAPTIONS: pag. 46** *In the living area, the continuous glazing with frames in natural wood faces the covered loggia, with original red clinker flooring. Right, the canopy of the kitchen, in wooden panels with a metal structure. Left, in the foreground, a ceramic vase designed by Karim Rashid for Bitossi, an Elda chair by Joe Colombo, a coffee table by Ettore Sottsass for Oak, in a numbered edition 7/20, and a 1980s sofa by B&B Italia pag. 48* *The kitchen is formed and topped by a monumental canopy in industrial wood. The floor is in polished concrete, the ceiling in wooden panels. The utensils and tableware are on view; rustic table and industrial steel stove. pag. 49* *The loggia with Tripolina chairs and a handmade table, faces the private garden. Flooring in red clinker (salvaged), walls in Venetian stucco. The door leads to the sauna in the double bedroom. The window frames of the living area (lower left) are covered on the outside in black aluminium. Below, in the living area, two Sity sofas (design Antonio Citterio, 1986) by B&B Italia have been placed back to back. The window opens to the loggia. pag. 50* *The staircase leads to the loft with the children’s room; light enters one of the bathrooms through a porthole. The original window frames of the old factory have been salvaged, painted white and used to separate the corridor from the bedrooms. pag. 51* *To the side, the master bedroom on the loft; Saori wall lamp by Kazuhide Takahama for Nemo and IC Light Table by Flos. At the desk, a traditional chair from Piedmont, the Snoopy lamp by the Castiglioni brothers for Flos. Lower right, beyond the window, a fig tree planted in the private garden. Below, the children’s bedroom with a work table designed in the 1980s by the Turin-based architects Franca and Gianni Pasotto.*

## P52. CLASSIC CONTEMPORARY

project **LISSONI ARCHITETTURA**  
*design team* Piero Lissoni with David Lopez Quincoces, Stefano Castelli, Pino Caliandro  
*photos* Simone Bossi / *courtesy of* Lissoni Architettura  
*article* Giulia Setti

INFORMAL AND SOPHISTICATED ATMOSPHERES, IN THE HEART OF **COSMOPOLITAN LONDON**. THE RENOVATION OF THE SPACES OF THE **CAFÉ ROYAL** DISPLAYS A DELICATE, POETIC BALANCE, SUSPENDED BETWEEN THE MEMORY OF A **HISTORIC BUILDING** AND **CONTEMPORARY DESIGN**

Entering the Café Royal today means taking an instant trip in time, rediscovering a lost atmosphere that has skillfully been brought back to life. In the center of London, between Mayfair and Soho, the Café is a historic venue that has recently gone through two important updates: the first, in 2012, was the transformation of the entire building as a hotel, in a project by David Chipperfield Architects; the second, just completed, is the renovation done by Lissoni Architettura, completely rethinking the communal spaces through a delicate, careful dialogue with the building, which dates back to 1865. In this project the collective areas take on new character thanks to precise interventions that interface the functions more open to the life of the city – the lobby, the concierge service and, above all, the prestigious Laurent at Café Royal restaurant – with the rest of the hotel. The Café has been transformed into a ‘room with a view’ of London. The magic touch of Piero Lissoni is made of a mixture of impressions, graftings and references to different worlds, refined contaminations of past and future with images and decorations that are always perfectly poised, but also explicitly innovative. The sequence of spaces contributes refined atmospheres that ideally express a seamless dialogue with the historical memory of the site: the lobby is spacious and dynamic, using the double height of the existing structure to introduce new perspectives. Above all thanks to the invention of a vertical axis, transparent and monumental, formed by the suspension of a magnificent Murano glass chandelier made to measure by Vistosi. A perfect geometric form, a cylinder of light that descends straight from the ceiling over a polished brass table designed by Piero Lissoni. The single support point of the circular table marks the symbolic center of the whole lobby as well as the end of the vertical axis traced by the imposing immaterial column of the chandelier. The most characteristic material of the lobby is polished brass, while the dominant hue is supplied by its golden reflections that underscore the precious nature of the spaces; as narrated by the two pure, simple volumes of the reception and the capitals of the old columns that seem like glowing suspended solids. Around the central space the various islands on the ground level are marked by chromatic variations. For example, the lounge zones with furnishings, among others, by Paolo Castelli, Poltrona Frau, Cassina and Living Divani, stand out for warm brown tones that form a contrast with the gold of the reception area and the white light of the large central chandelier. In the lighting of the spaces Lissoni has sought a contemporary sensorial effect, selecting products by Flos. The upper level is entirely set aside for the Laurent at Café Royal, the restaurant accessed by way of the sushi bar placed in front of a show kitchen clad with tiles by Domenico Mori. It is an informal but sophisticated interior divided into two different zones: the first is organized along the balcony facing the two-story lobby, and furnished with chairs in wood and Vienna straw produced by Poltrona Frau, and custom benches by Paolo Castelli. The second is more private, suggesting the soft atmosphere of London clubs, above all thanks to the typical wood paneling. Here the perception of the space is multiplied by a ceiling entirely clad in mirrors. In the background, the light reflects on the semi-transparent backlit onyx wall that incorporates the bar.

**CAPTIONS: pag. 52** *The two-story space of the lobby is a ‘room’ open to the city, featuring a chandelier by Vistosi in Murano glass, suspended over a table in polished brass designed by Piero Lissoni, marking the geometric center of the space. To the right, the two reception counters, also in polished brass. pag. 54* *The bar is enhanced by backlit onyx wall panels, a contemporary detail that evokes over a century of history of the Café Royal. Custom counter by Paolo Castelli. pag. 55* *On the upper level the Laurent at Café Royal restaurant runs along the balcony overlooking*

*the lobby. The custom furnishings underscore the relationship with the classic details and new material inserts. Chairs in wood and Vienna straw by Poltrona Frau, custom-made benches and tables by Paolo Castelli. pag. 57* *The inner room of the restaurant on the upper level suggests the atmosphere of London clubs, thanks to fine wood paneling. The mirror ceiling expands visual perception of the space. Lipp sofa and Confident armchairs by Living Divani, tables by Paolo Castelli*

## P58. A SUSPENDED STREET

project **IOSA GHINI ASSOCIATI**  
**MASSIMO IOSA GHINI, DAVIDE SEU**  
*photos* courtesy of Iosa Ghini Associati - *article* Matteo Vercelloni

THE **MARCONI EXPRESS** IS THE NEW **PEOPLE MOVER IN BOLOGNA** THAT CONNECTS THE AIRPORT TO THE RAIL STATION, AT A DISTANCE OF FIVE KILOMETERS, IN A HARMONIOUS, SUSTAINABLE WAY OF JOINING CITY AND COUNTRY. AN INFRASTRUCTURAL WORK CONCEIVED AS A COMPOSITIONAL CONTRIBUTION TO THE FORMATION OF A **NEW IMAGE OF THE URBAN LANDSCAPE**

The new people mover monorail connecting the Bologna airport to the rail station immediately seems like an innovative system both in technological and architectural terms, carefully studied for insertion in the urban and extraurban landscape. The Marconi Express is the first people mover of its kind in Italy; a transport system on rubber wheels (to reduce acoustic impact), running on electricity and totally automatic, without a driver on board. In just seven minutes the three cars can each welcome up to 50 people, covering the distance between the airport and the station, across the urban fabric, the countryside and the highways, thanks to a bridge with a span of 900 meters, like a suspended metal ribbon with elegant, light lines. The figure combines constructive and technological requirements with compositional values in a coherent way. The particular design of the pylons and the continuous metal ribbon of the monorail fit harmoniously into the landscape, using two separate materials. The 125 fair-face reinforced concrete pylons, a sculptural element with a height varying from 5.2 to 18 meters, open like chalices, echoing the arches of the city’s porticos. The white painted steel of the ribbon also has a sculptural form, a sort of asymmetrical architectural container that displays its modular structural skeleton inside the facing of drawn sheet metal that produces an effect of transparency. While the expanded sheet metal rises vertically to reach the level of the trains, corresponding to the height of the central beam, on the opposite side the structure, before rising, extends outward to contain the continuous grille of the walkway providing a security platform along the entire trajectory, while incorporating – as constructive elements that are part of the design, not ‘added’ – a series of solar panels that produce 35% of the energy required for the functioning of the people mover. This autonomous energy production generates a positive environmental impact equal to 300 fewer tons of CO2 and 14,000 more trees. The suspended ribbon designed by Iosa Ghini Associati forms a harmonious line with a curve dictated by the route and the optimization of solar radiation, which also underscore the sculptural and compositional value, and the careful landscape insertion. Between the two terminals a midway station is planned. The Lazzaretto station is supported by a series of paired pilasters of the same size and form as the monorail supports, without introducing ulterior elements that might have seemed out of tune with the rest. In the station the track splits into two to permit the passage of two trains in opposite directions. The double track and the stops are sheltered by an asymmetrical structure formed by a single steel beam, repeated in parallel series to form a canopy and lateral walls. The design of the roof responds to the need for maximum performance in the installation of the solar panels on the southwest side. In this case, the use of expanded sheet metal, besides immediately referencing the image of the viaduct, permits good air circulation and sunscreening, for savings in the area of ventilation. “The project develops with the idea of integration with the countryside around the city of Bologna,” the designers say, “interpreting the traditional models of rural construction in a modern way. The architectural elements of the walkway, the bridge and the stops have been studied by taking the environmental factors of the context into account,” as in the