

# [c]

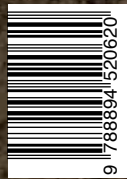
## compasses

the architecture & interior design international magazine | middle east > italy

Focus  
The  
Iranian  
*Palazzina*  
NextOffice  
Fala Atelier  
Hooba design  
Doris Salcedo  
Keivani Architects  
White Cube Atelier  
Aleksandr Brodsky  
Georges Kachaamy  
Habibeh Madjadabadi  
New Wave architecture

### MEMORIES IN TRANSITION

ENGLISH / ITALIAN ISSUE



9 788894 520620



10034  
9 1772409 382001





## Tailor made solutions

For products with a unique character: your character. Discover our In Bottega service



## Hotel furniture & decor

Complete furnishing projects for charme and luxury accomodation facilities



## Quality accessories

Choose from handles and knobs, home ornaments, chimney kits and mirrors





# One company, two souls

Enjoy both our classic  
and contemporary lines  
of handmade lighting



# Team & Technology

Designers, prototype  
developers, artisans and the  
best technology at your service





# Mobilspazio®

contract

Furniture for hotels, studio flats, b&bs, communities and student rooms  
Mini-kitchens



MOBILSPAZIO srl - via Maccari 1/a- 60131 Ancona - Italy  
tel. +39 0712868423- fax +39 0712900374  
www.mobilspazio.it - info@mobilspazio.it







**MAXFINE**  
FMG FABBRICA  
MARMINI E GRANITI **iris**

dlys

define your style,  
design your slabs

discover more at  
[www.irisfmg.com](http://www.irisfmg.com)

A BRAND OF  IRIS  
CERAMICA  
GROUP



NUOVA JEEP® COMPASS **4xe** PLUG-IN HYBRID

# ISPIRATA DALLA NATURA



PRENDIAMOCI CURA  
DEL NOSTRO FUTURO

**Jeep**®

Gamma Compass 4xe: emissioni di CO<sub>2</sub> (ponderate, combinate) (g/km): 49 - 44. Consumo di carburante (ponderato, combinato) (l/100km): 2,1 - 2,0. Valori omologati in base al metodo di misurazione/correlazione riferito al ciclo NEDC di cui al Regolamento (UE) 2019/1840 aggiornati al 31/10/20. I valori sono indicati a fini comparativi.

Jeep® è un marchio registrato di FCA US LLC.



ph. benvenuto saba a.d. emiliana martinelli, massimo farinatti

COLIBRI MAGNETICO  
DESIGN  
EMILIANA  
MARTINELLI

# LIGHT FOR LIFE





# high security fencing

green touch

For many years Cavatorta have been Manufacturing High Security Fencing. Appreciated in Italy, but especially abroad, for the most extreme uses where safety is considered an absolute priority. Industries requiring this type of High Security Fencing include the oil ,gas, electric, water,chemical and pharmaceutical sectors as well as prisons, airports and military compounds.





T. +39 071 977 447 | [info@moricicollection.it](mailto:info@moricicollection.it) | [moricicollection.it](http://moricicollection.it)



Morici Collection



[morici\\_collection](https://www.instagram.com/morici_collection)



HIM

## Hand Immersion Module

Two-sided  
Touch-free  
Free standing  
Wireless  
Refillable  
Made in Italy

**Here it is!**

Designed to provide touch-free hand disinfection  
in private and high-traffic public settings.



Furniture | Homeware | Luxury Boxes

Design by Marco Fuligni\_ [fudesign.it](http://fudesign.it)

*Morici*



# Sharjah Mosque

## UAE

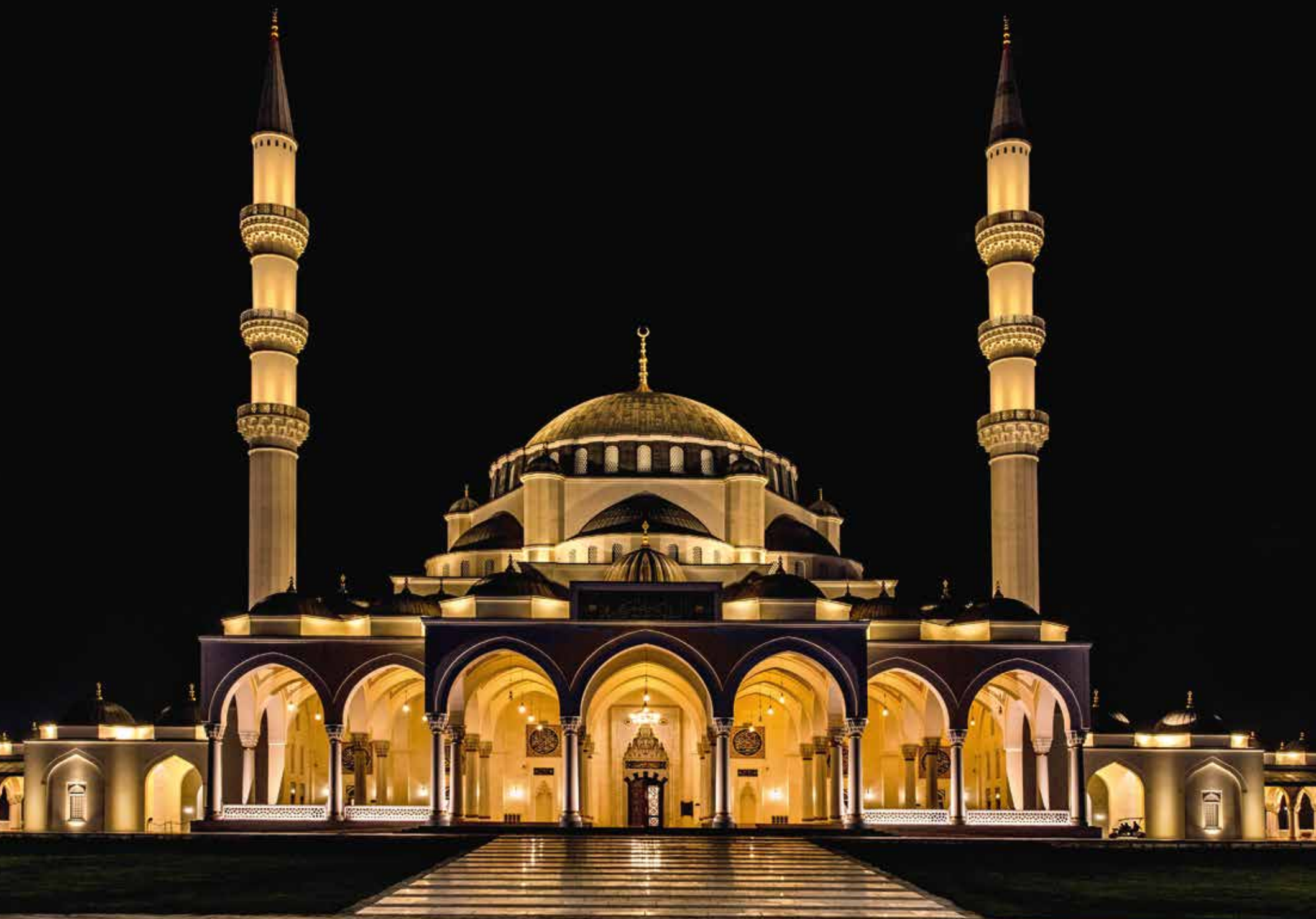
**Project:**  
Tanas Khoury, Light Concept

A true jewel of Islamic culture where the lighting plays a key role in outlining a magnificent transversal path, with a control system that facilitates monitoring the quantity of light emitted throughout the physical space of the mosque.

**Main products:**  
Archiline, Paseo, Bond PRO, Fasim



[linealight.com](http://linealight.com)





LAGO.IT · f LAGODESIGN · @LAGODESIGN

LAGO Welcome Puglia @Corte Campanile Boutique B&B

DESIGN TURNS HOSPITALITY  
INTO AN EXTRAORDINARY EXPERIENCE.

WITH LAGO, YOU CAN DESIGN INTERIOR SOLUTIONS TAILORED FOR YOUR BUSINESS.

LAGO



# Your Gateway to interior & exterior design solutions!

8<sup>th</sup>

**idf**  
Oman

Interior  
Design  
Furnishing  
Expo



Co-Located Events



**15 .16 .17**  
March 2021

Oman Convention  
& Exhibition Centre  
Sultanate of Oman

#idfoman | idfoman.com

## Covered Sectors

Accessories & Art  
Bathroom & Kitchen  
Carpets & Textiles  
Commercial Interiors & Fit-Out  
Décor & Furnishings  
Doors & Windows  
Interior & Exterior Design  
Lightings & Luxury Life Style  
Outdoor Design & Build  
Paint, Surfaces & Finishes  
Tile & Stone  
Wardrobes

Sponsor



Supporters



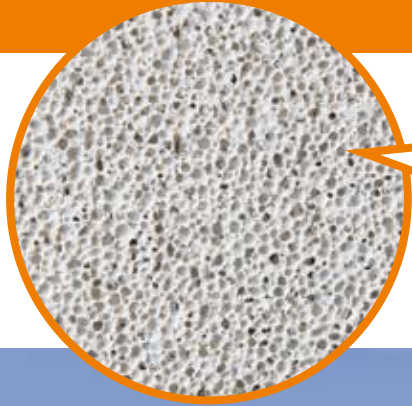
For participation and more information please contact

+968 94041717 | media@alnimrexpo.com

f /idfoman @idfoman @alnimrevents alnimrexpo



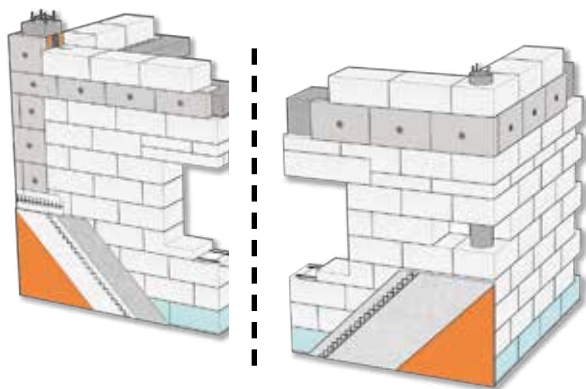
# GASBETON®



**GASBETON®** is a complete construction system based on **AAC** (aerated concrete) technology. Its unique characteristics enable the construction of innovative buildings which guarantee safety, energy savings and sustainability. This system is highly appreciated by builders for its ease of installation and efficiency.



**RAISING**  
**EFFICIENCY**  
*and*  
**WELL-BEING**



## THE MOST VERSATILE CONSTRUCTION SYSTEM

### SUITABLE FOR:

- **BUILDINGS WITH BEARING FRAME AND HIGHLY INSULATING WALLS**
  - **BUILDINGS WITH LOAD-BEARING WALLS**
- > [www.gasbeton.it](http://www.gasbeton.it)





Our long history has marked out a road that we want to continue go along, carrying on the values that the first Fogazza generation had clear when, in 1905, began their activities: product quality and craftsmanship which make unique the creations and innovation.

Today the new generation Fogazza interprets historical values, adapting them to modern times and focusing on the balance between tradition and innovation, which are perfectly wedded in our collections, suitable for classic and modern environments.

**Pavimenti Fogazza srl**

**Stabilimento  
e Show Room**

Via Ponte di Mare.34  
90123.Palermo.Italy

Tel +39 091 61 72 039  
Fax +39 091 61 72 322

**Show Room**

C/o Officine **Milano**  
Via Francesco De Sanctis.30  
20141.Milano.Italy  
Tel. +39 345 6965299







# lalabonbon

vintage

design

again

and

again

**Eccentric and chic,  
dynamic and lively**

[www.lalabonbon.it](http://www.lalabonbon.it)

info@lalabonbon.it  
t. +39 0541 945621

via Enrico Mattei 7  
Savignano sul Rubicone  
FC Italy











**Tecnika** is a monolithic panel of conglomerated marble grit used to produce the laying of raised floorings in areas with elevated walking traffic.

The **Struktura** panel has been designed to be covered with different types of materials using the most appropriate according to what the needs are: carpet, dry loose-lay, PVC, rubber, linoleum.

The **Teknicomfort** panel provides an innovative incorporated heating system in its body during the production phase allowing a uniform distribution of heat.

**Praktica** is a series of single layer floor tiles for traditional laying obtained by compressing a mixture marble chips, quartz chips, marble powder and cement.







WORKSPACE

31 MAY - 2 JUNE

2021

DUBAI WORLD TRADE CENTRE



## CONNECTING BUSINESSES WITH THE LATEST AND MOST INNOVATIVE COMMERCIAL DESIGN SOLUTIONS

WORKSPACE is the Middle East's office interiors trade event, connecting interiors professionals to office furniture manufacturers, workplace products and solutions.

From 31 May - 2 June 2021 at the Dubai World Trade Centre, **WORKSPACE** Dubai will welcome **30,000+ visitors** from across the world. You can't miss this.

Visit [workspace-index.com](http://workspace-index.com) for more information, or contact **+971 4 438 0355 / sales@workspace-index.com** to exhibit your products or discover sponsorship solutions.

The flagship event of

Organised by

[WWW.WORKSPACE-INDEX.COM](http://WWW.WORKSPACE-INDEX.COM)

#WORKSPACESHOW



**dmg** events





“I wanted an authentic, one-of-a-kind material to enhance the uniqueness of my design. I could never have chosen an imitation.”

> *Antonio Iraci*



“Stone is a part of nature. We use it, but she’s alive, she’s got a soul, and when we use this material, we feel that we’re surrounded by and living in nature.”

> *Setsu Ito*

“Regenerable surfaces to restore the original charm of every shape.”

*Alessandro La Spada* <



“I no longer fear neglect or use. Nowadays, beauty is made invulnerable by new technologies.”

*Pasquale Piroso* <



“The magic of colour! Nature’s endless imagination transforms each of my designs into an original, one-of-a-kind object.”

> *Marco Piva*



“A natural material for more sustainable designs.”

> *Alfredo Vanotti*





**NO  
FAKES  
NATURAL  
STONE  
IS BETTER**

[naturalstoneisbetter.com](http://naturalstoneisbetter.com)

**THE ONE-OFF  
IN EVERY PROJECT**



**PIETRA  
NATURALE  
AUTENTICA**





# [ic] compasses

the architecture & interior design international magazine | middle east > italy

#### **Publisher Board**

Marco Ferretti  
Francesca Maderna

#### **Scientific Director**

Andrea Pane  
[director@compassesworld.com](mailto:director@compassesworld.com)

#### **Scientific Committee**

David Chipperfield  
Odile Decq  
Massimiliano Fuksas  
Hans Ibelings  
Farida Kamber Al Awadhi  
William Menking  
Italo Rota  
Livio Sacchi  
Yehuda Safran  
Karl T. Ulrich

#### **Editorial Staff**

Jenine Principe  
Daria Verde  
[staff@compassesworld.com](mailto:staff@compassesworld.com)

#### **Editorial Board**

Paola Ascione  
Francesca Capano  
Maria Vittoria Capitanucci  
Anna Cornaro  
Paolo Giardiello  
Serkan Gunay  
Achraf Ibrahim  
Massimo Imparato  
Ferruccio Izzo  
Laura Lieto  
Cristiano Luchetti  
Giovanni Menna  
Linda Nubani  
Ivan Parati  
Gennaro Postiglione  
Titti Rinaldi  
Saud Sharaf

#### **Art Director**

Ferdinando Polverino De Laureto

#### **Team and Publishing Coordinator**

Sara Monsurró  
[media@compassesworld.com](mailto:media@compassesworld.com)

#### **Associate Editors Middle East**

*Architecture*  
Anna Cornaro  
Cristiano Luchetti  
*Design*  
Ivan Parati

#### **Associate Editor Italy**

Maria Vittoria Capitanucci

#### **Correspondents**

Brazil	Ana Carolina de Souza Bierrenbach Beatriz Mugayar Kühl Nivaldo Vieira de Andrade
China	Massimiliano Campi
Emirates	Annamaria Giangrasso Cristiano Luchetti
France	Laurence Bassières Nicolas Detry Claudia Tamburro
India	Ingrid Paoletti
Japan	Matteo Belfiore
Kuwait	Sikander Khan
Morocco	Laurence Bassières
New Zealand	Alberto Calderoni
Palestine	Cristina Bronzino
Portugal	Teresa Ferreira
Spain	Federico Calabrese Camilla Mileto Fernando Vegas
Turkey	Serkan Gunay
UK	Pietro Belli
USA	Michele Pasca di Magliano Randall Mason Linda Nubani

#### **Advertising Sales Director**

Luca Mällamo

#### **Advertising Sales Agency**

Agicom Srl  
Viale Caduti in Guerra, 28  
00060 Castelnuovo di Porto (RM)  
phone Italy + 39 069078285  
Skype: agicom.advertising  
Manuela Zuliani  
[manuelazuliani@agicom.it](mailto:manuelazuliani@agicom.it)  
mobile Italy + 39 3467588821  
Skype: agicom.manuela

#### **Digital Marketing & Website**

Postilla Srl

#### **SUBSCRIPTIONS**

To subscribe  
please send your contacts  
by e-mail to  
[media@compassesworld.com](mailto:media@compassesworld.com)

Decree of the Court of Naples  
n. 58 / 20-12-2016

#### **Cover Image**

Courtesy of Juan Fernando Castro

All the articles in this issue have been peer reviewed by the Scientific Committee and the Editorial Board

#### **Publisher**

e.built Srl - Italy  
Via Francesco Crispi 19-23  
80121 Napoli  
phone +39 081 2482298  
fax +39 081 661014  
mobile +39 335 5889237

#### **Gulf Countries Representative**

Build LLC  
Souk Al Bahar  
Old Town Island Burj Khalifa District  
Dubai - UAE

[compasses] is a supporting member of



Compasses n.34 - 2020  
Printed in Italy  
by Rossi Srl  
Pozzuoli (Napoli)

november 2020  
ISSN NUMBER: 2409-3823

The publishers regret that they cannot accept liability for error or omissions contained in this publication, however caused. The opinions and views contained in this publication are not necessarily those of the publishers. Readers are advised to seek specialist advice before acting on information contained in this publication, which is provided for general use and may not be appropriate for the reader's particular circumstances. The ownership of trademarks is acknowledged. No part of this publication or any part of the contents thereof may be reproduced, stored in retrieval system or transmitted in any form with - out the permission of the publishers in writing.



## 034 MEMORIES IN TRANSITION

- |                         |           |     |  |
|-------------------------|-----------|-----|--|
| [editorial]             | <b>e</b>  | 22  | Transition times, shifting memories - Andrea Pane<br><i>Tempi di transizione e memorie in mutamento</i>  |
| [essays]                | <b>es</b> | 25  | Present and past as a complex relationship: an overview of architectural conservation in Russia - Donatella Fiorani<br><i>Presente e passato come rapporto complesso: una panoramica del restauro architettonico in Russia</i> |
|                         |           | 34  | «When we dead awaken». The restoration of the Dom Narkomfina - Luca Lanini<br><i>«Quando noi morti ci svegliamo». Il restauro del Dom Narkomfina</i>   |
|                         |           | 42  | A complex cultural heritage: the work of Aleksandr Brodsky and its two Russian souls - Federica Deo<br><i>Un patrimonio complesso: l'opera di Aleksandr Brodsky e le sue due anime</i>   |
| [focus]                 | <b>f</b>  | 52  | The Iranian <i>Palazzina</i> - Cristiano Luchetti<br><i>La "palazzina" iraniana</i>  |
|                         |           | 57  | Residential buildings in Iran: morphogenesis of the type - Attilio Petruccioli<br><i>L'edilizia residenziale in Iran: morfogenesi del tipo</i>   |
|                         |           | 64  | Park Residential - BonnArq Architects / Behzad Atabaki<br><i>Park Residential</i>  |
|                         |           | 68  | Kohan Ceram Central Office - Hooba design / Hooman Balazadeh<br><i>Kohan Ceram Central Office</i>  |
|                         |           | 72  | Saadat Abad Residential Building - Fundamental Approach Architects / Mohsen Kazemianfard<br><i>Saadat Abad Residential Building</i>  |
|                         |           | 76  | Pardis Khaneh - Keivani Architects / Nima Keivani, Sina Keivani<br><i>Pardis Khaneh</i>  |
|                         |           | 80  | Residential complex of Meygoon - New Wave architecture / Lida Almassiann, Shahin Heidari<br><i>Complesso residenziale di Meygoon</i>   |
|                         |           | 84  | Ham-sayeye-park Apartment - White Cube Atelier / Reza Asadzadeh, Shabnam Khalilpour<br><i>Ham-sayeye-park Apartment</i>  |
|                         |           | 88  | Cedrus Residential - NextOffice / Alireza Taghaboni<br><i>Cedrus Residential</i>   |
|                         |           | 92  | Small House Residential Building - Masih Fazile<br><i>Small House Residential Building</i>   |
|                         |           | 96  | Approximation House - Habibeh Madjdabadi Architecture Studio<br><i>Approximation House</i>   |
| [architecture & plan]   | <b>ap</b> | 100 | Restoration of the Ruina wing of the Museum of Architecture A. V. Schusev in Moscow - Olga Starodubova<br><i>Il restauro dell'ala Ruina del Museo di Architettura A. V. Schusev a Mosca</i>                                    |
|                         |           | 108 | Fragments of memories - Federico Calabrese<br><i>Frammenti di memorie</i>  |
|                         |           | 116 | The Brucoli Lighthouse: a new beacon on the Mediterranean Architecture - Jenine Principe<br><i>Il Faro di Brucoli: una nuova luce sull'architettura del Mediterraneo</i>   |
| [experiences]           | <b>ex</b> | 122 | Evanescence: a dance of the hidden and the revealed - Anna Cornaro<br><i>Evanescenza: una danza tra il rivelato e il nascosto</i>  |
| [academia]              | <b>a</b>  | 128 | Dubai from Transience to Resilience - Anna Cornaro<br><i>Dubai. Dall'impermanenza alla resilienza</i>  |
| [materials & interiors] | <b>mi</b> | 134 | House in Rua do Paraíso: a serious game of shapes and colors - Daria Verde<br><i>Casa in Rua do Paraíso: un gioco serio di forme e colori</i>  |
| [smart food]            | <b>sf</b> | 140 | Empire style memories at their <i>Massimo</i> - Ferdinando Polverino De Laureto<br><i>Memorie in stile impero al loro Massimo</i>  |



Andrea Pane

# Transition times, shifting memories

We live in times of transition. Never as in this period, this expression seems appropriate to summarize our feelings in the face of the uncertain future of the post Covid-19 era. A few months ago, we had locked ourselves at home, hoping that, with a great collective effort, everything would pass and could soon be forgotten. Now, however, we are really forced to wait, to fully experience this transition towards a – we hope – better future. But, in the meantime, we must live with methods and behaviours that have shaken many of our certainties, undermining our freedom to move and to meet each other. For the first time in the history of humanity, a now globalized holiday like Christmas is about to be lived with restrictions that deny one of its main prerogatives, that of sociality. Not even during the World Wars this happened, and in any case, it did not happen on a planetary scale. However, a glimmer of light is visible at the end of the tunnel: just as we are writing these lines, the first vaccinations against Covid-19, greeted by governments with optimism, are starting in several countries. In the meantime, authoritative psychologists are diagnosing mood disorders, stress, anxiety, panic in many of us. But what has perhaps not yet been investigated is how this experience will settle in our memory. How and if it will become a «collective memory», to use the famous expression coined in the early 20<sup>th</sup> century by Maurice Halbwachs. And above all, how it will be possible to manage this memory, elaborating the grief and the mourning that this pandemic produced. The themes of transition and memory

therefore seem more relevant than ever. And so, as happened with the previous issue of *Compasses*, a topic already planned before the pandemic – that of memories in transition – turns out to be surprisingly fitting. This 34<sup>th</sup> issue in fact collects reflections, projects and achievements that can almost all be traced back to the aforementioned theme, from the conservation of the architectural heritage in Russia to the residential buildings of Iran. Thus, there is a double *fil rouge* that binds almost all the articles in the issue and determines multiple geographical and thematic connections. About the first – geographic – topic there are the relevant reflections of Donatella Fiorani on the treatment of memory and heritage in Russia, strictly connected to the specific insights relating to the conservation of the Narkomfin building (Luca Lanini) and of the Ruina wing of the A. V. Schusev Museum of Architecture (Olga Starodubova), both in Moscow. The first topic goes on with the architectural and artistic research carried out by Aleksandr Brodsky in relation to heritage archetypes (Federica Deo), up to the Massimo Cafè restaurant located in a late 19<sup>th</sup>-century building in Volgograd – formerly Stalingrad – illustrated by Ferdinando Polverino De Laureto. In the second – thematic – topic the intertwining of very distant cases that have in common acting on fragments of a collective and more or less lacerated memory is placed. It thus ranges from the difficult gestation of the monument to the memory of the armed conflict in Colombia, which thanks to the work of Doris Salcedo reaches a result

that holds together the remains of a colonial house in a state of ruin with the material and immaterial memory of a war that devastated the population (Federico Calabrese). And it goes on with the treatment of the ruin in the aforementioned A. V. Schusev Museum of Architecture, up to the recovery of the Brucoli lighthouse by Giuseppe Di Vita, which faces the fate of serial architectures at risk of decommissioning which have already established an inseparable relationship with the landscape and the memory of the places that host them (Jenine Principe). In the midst of all this, the [focus] on the Iranian *Palazzina* is like a fulcrum on which the suggestions just recalled leverage, an in-depth study by Cristiano Luchetti, who deals with a recurring residential typology in the metropolis of Tehran and beyond, detecting the legacies of memory. As well illustrated in the introductory essay by Attilio Petruccioli – a great expert in Islamic architecture, and Iranian in particular – the *fil rouge* is highlighted even here, holding together the nine projects specially selected for this issue, all characterized by high quality architecture, which recovers elements of the Iranian construction tradition by reinterpreting them in a contemporary key. The result is a panorama of emerging and/or already well-established architects (among the latter Hooba design, Keivani Architects, New Wave architecture, White Cube Atelier, NextOffice, Habibeh Madjdabadi Architecture Studio) that certainly makes us reflect also on the Italian tradition of *Palazzina*, not always equal in quality if compared with the beautiful

projects selected here. The remaining articles orbit, at more or less close distances, around the main theme, even when the projects or themes discussed are not explicitly referred to it. This is firstly testified by Anna Cornaro's article, dedicated to the new complex intended to host the Executive MBA program on the American University campus in Dubai, designed by Georges Kachaamy, where the traditional introversion of Arab architecture is reinterpreted in a contemporary key for the benefit of the users' comfort. But it is also testified by the second article, dedicated by Cornaro to the book edited by Tiziano Aglieri Rinella and Rubén García Rubio, entitled *Dubai Forward. Architecture in a Transient City*, which addresses the issue of the transition from impermanence to resilience of a «superlative» city that has so far only looked to continuous growth, while, in the future, it will increasingly face the redesign of itself, through the reconversion of its interstitial spaces. And finally, it is confirmed by the reconfiguration project of a 19<sup>th</sup>-century bourgeois house by Fala Atelier in Porto, where memory sails towards the future through the wise use of materials and colors (Daria Verde). Time, transition, memory, change: these are the keywords that mark all the reflections and projects collected in the issue, reminding us that everything is changeable and transient, starting from our own life experience.



## Tempi di transizione e memorie in mutamento

Viviamo tempi di transizione. Mai come in questo periodo, questa espressione sembra appropriata per riassumere i sentimenti che ciascuno di noi prova davanti al futuro incerto dell'era post Covid-19. Alcuni mesi fa ci eravamo rinchiusi in casa nella speranza che, con un grande sforzo collettivo, tutto passasse e potesse essere presto dimenticato. Ora, invece, siamo davvero costretti ad attendere, a vivere pienamente questa transizione verso un futuro – speriamo – migliore. Ma, nel frattempo, dobbiamo convivere con modalità e comportamenti che hanno sconvolto molte delle nostre certezze, minando la nostra libertà di muoverci e di incontrarci. Per la prima volta nella storia dell'umanità, una festa ormai globalizzata come quella del Natale sta per essere vissuta con restrizioni che negano proprio una delle sue principali prerogative, quella della socialità. Nemmeno durante le guerre mondiali ciò era accaduto, e in ogni caso non su scala planetaria. Un barlume di luce sembra tuttavia scorgersi in fondo al tunnel: proprio mentre scriviamo queste righe, partono in diversi paesi le prime vaccinazioni contro il Covid-19, salutate dai governi con ottimismo. Autorevoli psicologi diagnosticano intanto, nello stato d'animo di molti, disturbi dell'umore, stress, ansia, panico. Ma quello che forse non è stato ancora indagato è come si sedimenterà nella nostra memoria questa esperienza. Come e se essa diventerà una «memoria collettiva», per utilizzare la celebre espressione coniata agli inizi del XX secolo da Maurice Halbwachs. E soprattutto come sarà possibile gestire questa memoria, elaborando i lutti e



le sofferenze che questa pandemia ha prodotto. I temi della transizione e della memoria sembrano dunque quanto mai attuali. E così, come già accaduto per il numero precedente di *Compasses*, un argomento già programmato prima della pandemia – quello delle memorie in transizione – si rivela sorprendentemente calzante. Questo numero 34 raccoglie infatti riflessioni, progetti e realizzazioni che possono essere quasi tutti ricondotti al tema citato, dal restauro del patrimonio architettonico in Russia alle palazzine residenziali dell'Iran. C'è dunque un doppio *fil rouge* che lega quasi tutti gli articoli del numero e che determina connessioni plurime di tipo geografico e tematico. Nel primo ambito – geografico – si collocano le importanti riflessioni di Donatella Fiorani sul trattamento della memoria e del patrimonio in Russia, strettamente connesse agli approfondimenti specifici relativi al restauro del Narkomfin (Luca Lanini) e dell'ala Ruina del Museo di Architettura A. V. Schusev (Olga Starodubova), entrambi a Mosca, nonché alle ricerche architettoniche e artistiche svolte da Aleksandr Brodsky in rapporto agli archetipi del patrimonio (Federica Deo), fino al ristorante Massimo Café ubicato in un edificio di fine XIX secolo a Volgograd – già Stalingrado – illustrato da Ferdinando Polverino De Laureto. Nel secondo ambito – tematico – si pongono gli intrecci tra casi molto distanti tra loro che hanno in comune l'agire su frammenti di memoria collettiva più o meno laceranti. Si spazia così dalla difficile gestazione del monumento



alla memoria del conflitto armato in Colombia, che grazie al lavoro di Doris Salcedo giunge a un risultato che tiene insieme i resti di una casa coloniale allo stato di rudere con la memoria materiale e immateriale di una guerra che ha devastato la popolazione (Federico Calabrese), al trattamento della rovina nel già citato Museo di Architettura A. V. Schusev, fino al recupero del faro di Brucoli di Giuseppe Di Vita, che affronta il destino di architetture seriali a rischio dismissione, che hanno ormai sedimentato un rapporto inscindibile con il paesaggio e la memoria dei luoghi che le ospitano (Jenine Principe). In mezzo a tutto ciò, come un fulcro sul quale fanno leva le suggestioni appena richiamate, si pone il [focus] sulla palazzina iraniana: un approfondimento curato da Cristiano Luchetti, che affronta una tipologia residenziale ricorrente nella metropoli di Teheran e non solo, individuandone i retaggi di memoria. Come ben illustrato nel saggio introduttivo di Attilio Petruccioli – grande esperto di architettura islamica, e iraniana in particolare – si evidenzia dunque anche qui il *fil rouge* che tiene insieme i nove progetti appositamente selezionati per questo numero, tutti caratterizzati da un'architettura di grande qualità, che recupera elementi della tradizione costruttiva iraniana reinterpretandoli in chiave contemporanea. Ne viene fuori un panorama di architetti emergenti e/o già molto affermati (tra questi ultimi Hooba design, Keivani Architects, New Wave architecture, White Cube Atelier, NextOffice, Habibeh Madjabadadi Architecture Studio) che fa certamente

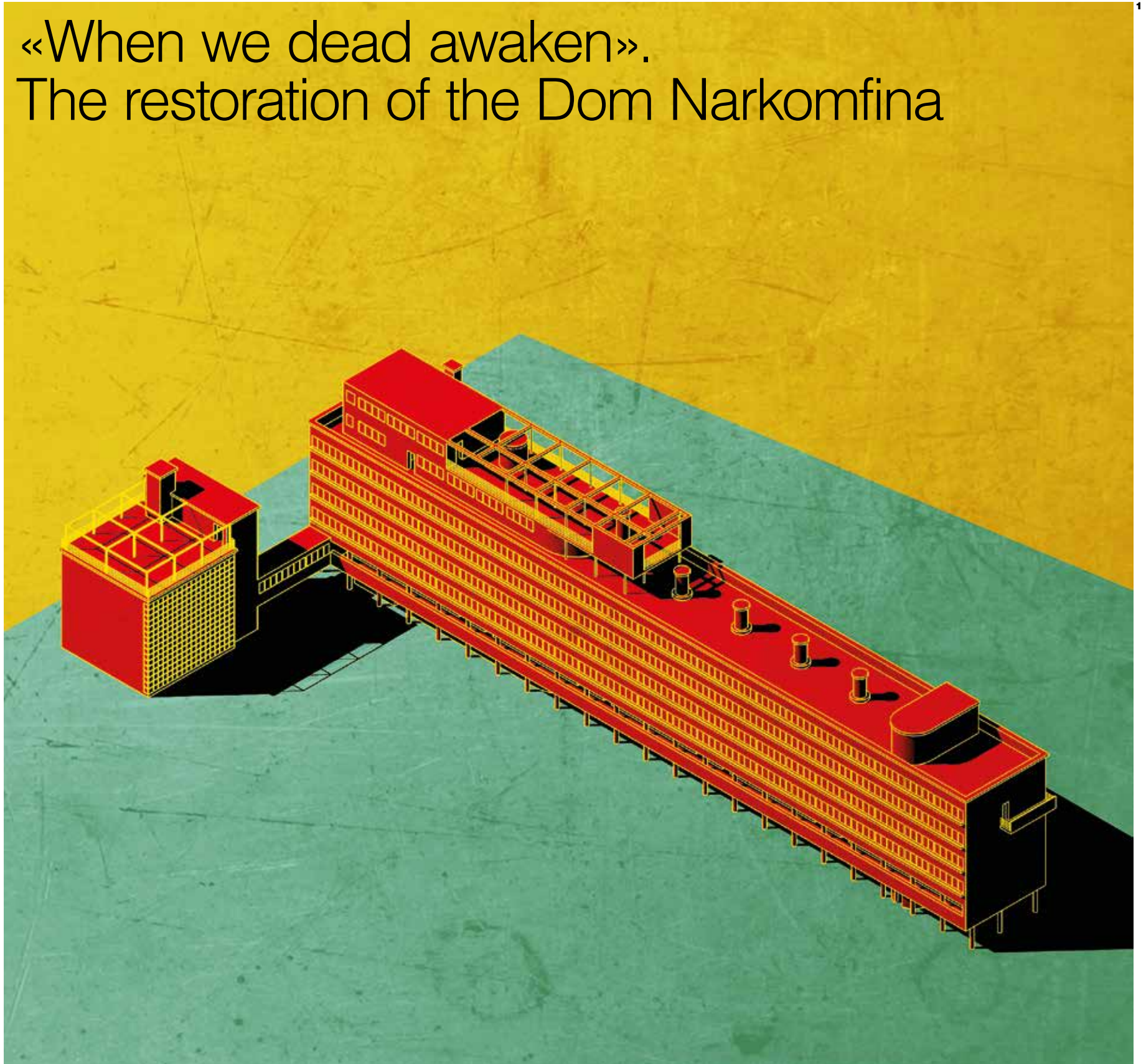


Photo by Rozhdestvenka Studio

riflettere anche in rapporto alla tradizione italiana della “palazzina”, non sempre eguagliabile in qualità rispetto ai bei progetti qui selezionati. Il resto del numero orbita, a distanze più o meno ravvicinate, intorno al tema principale, anche quando i progetti o le tematiche discusse non vi sono esplicitamente riferite. Lo testimonia, innanzitutto, l'articolo di Anna Cornaro dedicato al nuovo complesso destinato a ospitare il programma Executive MBA nel campus dell'American University in Dubai, progettato da Georges Kachaamy, dove la tradizionale introversione dell'architettura araba è reinterpretata in chiave contemporanea a vantaggio del comfort degli utenti. Ma anche il secondo articolo, dedicato dalla stessa Cornaro al libro curato da Tiziano Aglieri Rinella e Rubén García Rubio dal titolo *Dubai Forward. Architecture in a Transient City*, che affronta il tema della transizione dall'impermanenza alla resilienza di una città «superlativa» che ha finora guardato solo alla crescita continua, e che invece si troverà sempre di più, nel futuro, ad affrontare la riprogettazione dell'esistente, attraverso la riconversione dei suoi spazi interstiziali. E lo conferma, infine, il progetto di riconfigurazione di una casa borghese del XIX secolo realizzato da Fala Atelier a Porto, dove la memoria transita verso il futuro attraverso l'uso sapiente di materiali e colori (Daria Verde). Tempo, transizione, memoria, mutamento: queste le parole chiave che segnano tutte le riflessioni e i progetti raccolti nel numero, ricordandoci che tutto è mutevole e transeunte, a partire dalla nostra stessa esperienza di vita.



# «When we dead awaken». The restoration of the Dom Narkomfina





1 The Narkomfin. Isometric view (image: © Lanini, Puccinelli, Riello, Tenchini) / Assonometria.  
 2 East elevation seen from the service building (photo: © Nikolai Vassiliev, DOCOMOMO Russia) / Il fronte est visto dall'edificio dei servizi.



The Narkomfin building, the house for the staff of the USSR People's Commissariat for Finance, is a residential complex built between 1929 and 1930 on Novinsky Bul'var in Moscow. It is organized into a square block, where some collective facilities are allocated (a gym, a canteen, some common rooms, a solarium) and a five-story linear slab containing housing for about 150-200 people. The two buildings are connected by a suspended glazed bridge, while the compound is completed by an isolated small service building used as a laundry. The other buildings designed in the original masterplan were either not realized, as in the case of a kindergarten, or were built according to completely different stylistic principles, as happened in the mid-1930s to the other residential building designed by Leontovič, which failed in properly enclosing the large green courtyard open to the main road.

Residential units are of two types (type F with one floor and type K, a

*maisonette*), depending on the "way of life" that took place inside them, whether those who lived there had embraced or not the collectivist ideal. The houses are distributed by only two balconies for five floors, with a complex overlapping distribution system, which Le Corbusier most likely took note of when he conceived the section of his *Unité d'Habitation* twenty years later. The House of Narkomfin is the closing point of a long debate on the "new house", an issue that in those years was already pivotal for the Modern Movement, so much that the CIAMs of 1929 and 1930 were focused on this topic, but which in the Soviet Union assumed radical features. The Russian avant-garde, in all the different trends it was articulated in, focused on two fundamental tasks: how to solve the dramatic housing condition of the great Soviet metropolises and how to build a type of housing that could represent the class ideals of the 1917 revolution, meanwhile accelerating the

construction of a new socialist society. Though, on the one hand, stood the elaboration of an abacus of typological and architectural solutions – closely linked to the immanent forced industrialization process of the USSR – that had the aim of solving the urban phenomenon inherited from the final stage of Tsarism and exacerbated in the first Bolshevik decade that goes under the name of *kommunalka*: the forced cohabitation of several families in the same flat, one per room, within a housing heritage marked by neglect, by the miserable conditions of the primary urbanization infrastructures and by uncertainty on the property regime after the October Revolution. A pathology of the Soviet cities that dragged on until the 1960s: very low housing standards, terrible sanitary conditions, lack of privacy that certainly did not help the palingenesis of a new society, often imagined according to experimental and collectivist ways of living, up to the dissolution of the family seen as the

nucleus of the bourgeois social structure. On the other hand, there was the avant-garde and totalitarian principle that the house and its architecture could be the tool to modify the bodies and consciousness of individuals, to transform the *lumpenproletariat*, often recently urbanized, into the citizens of a communist urban society. Moisei Ginzburg directed the "typing section" of STROIKOM, the Construction Commission of the Russian Republic, which carried out an impressive series of studies on apartment dimensions, furnishings, building systems, building types and their aggregations. The Narkomfin is one of the very few built examples of this research, which in a few years would be obliterated by the second Stalinist revolution, which instead imposed more traditional lifestyles and a formal system aimed at classicist eclecticism.

Dom Narkomfina is not a collective house, it doesn't have the radical aspects of other contemporary works of Russian constructivism, as the housing units designed by Ivan Leonidov for Magnitogorsk (1930) or the large complex built by Ivan Nikolaev for the Textile Institute (1929-1931): projects from that same age where collective spaces are central, in size and location, in the ideological project before than in the architectural conception of the buildings. The Narkomfin is rather a huge residence for a well-defined community (from the high rank officers of the Ministry of Finance up to the minister-urbanist Vladimir Miliutin who lived in an apartment on the attic) where some services are centralized to induce inhabitants to embrace communal life.

From a stylistic point of view, the building organizes in a coherent framework, managed with great competence by one of the masters of Soviet architecture, all the elements of the international modern architecture, as soon as it was canonized in the experimental district of the Weissenhof, built the year before in Stuttgart under the supervision of Mies van der Rohe: the building is isolated within a park and oriented according to the heliothermic axis, the *pilotis*, the roof is used as a solarium and guesthouse, the ribbon windows or the large continuous glass façade, the concrete structure distanced from the external wall, the



THE  
**Leisure  
Show**  
SPORTS ♦ RESORTS



# REDEFINING LEISURE TOGETHER.

Promoting Trade for the Fitness, Wellness,  
Recreation and Outdoor Design Industries

31 MAY - 2 JUNE

**2021**

Dubai World Trade Centre



→ Showcase your products & services to over 5,000 key decision-makers who will visit the event to source for their resort, fitness centre, spa, outdoor area and leisure facilities.

**BOOK YOUR STAND**

[www.theleisureshow.com](http://www.theleisureshow.com) #TheLeisureShow



edited by  
Cristiano Luchetti

# The Iranian *Palazzina*

Cristiano Luchetti

Attilio Petruccioli

BonnArq Architects  
/ Behzad Atabaki

Hooba design  
/ Hooman Balazadeh

Fundamental Approach Architects  
/ Mohsen Kazemianfard

Keivani Architects  
/ Nima Keivani, Sina Keivani

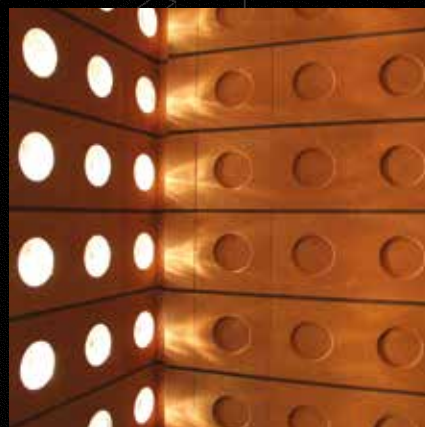
New Wave architecture  
/ Lida Almassiann, Shahin Heidari

White Cube Atelier  
/ Reza Asadzadeh, Shabnam Khalilpour

NextOffice  
/ Alireza Taghaboni

Masih Fazile

Habibeh Madjdabadi  
Architecture Studio

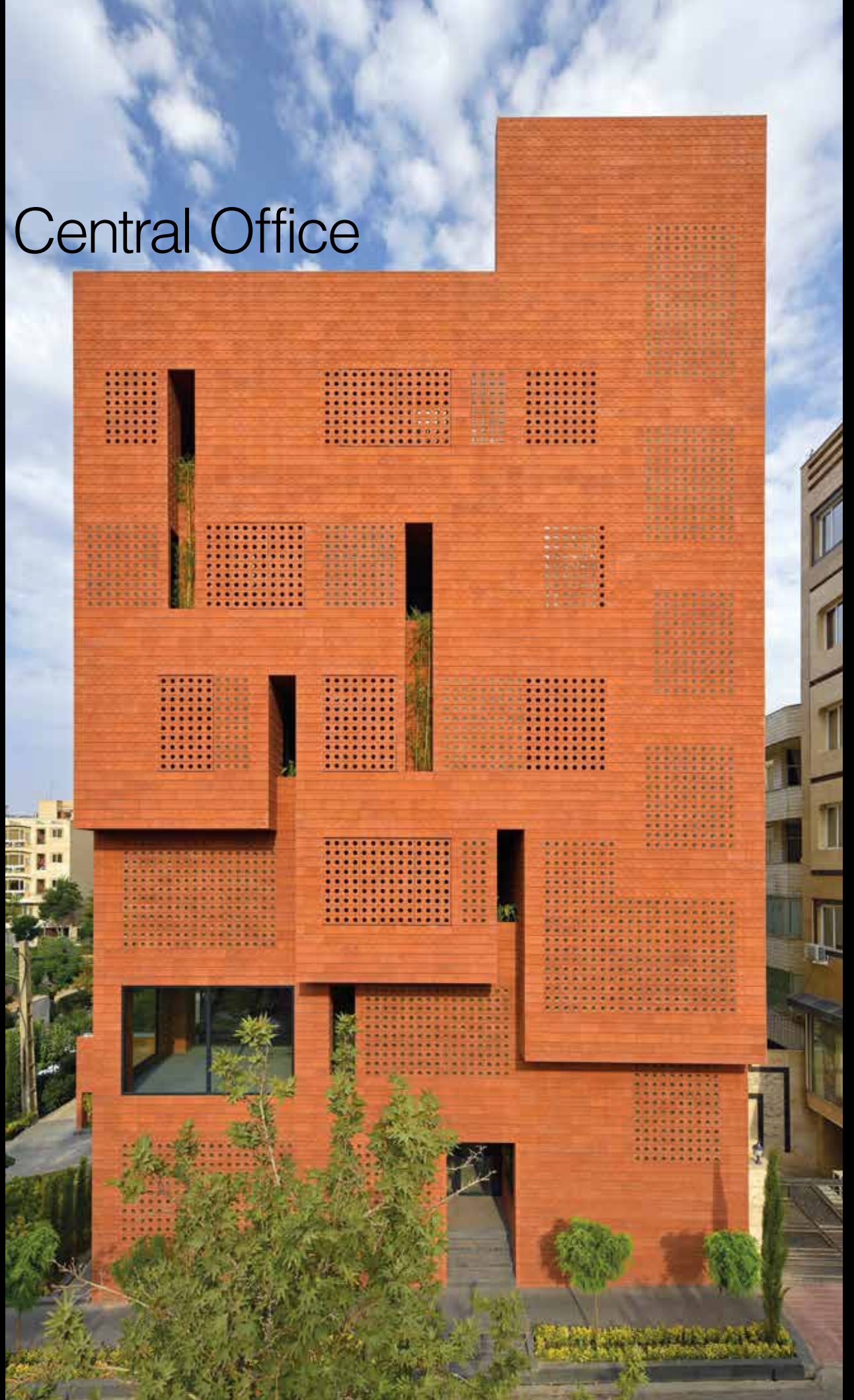
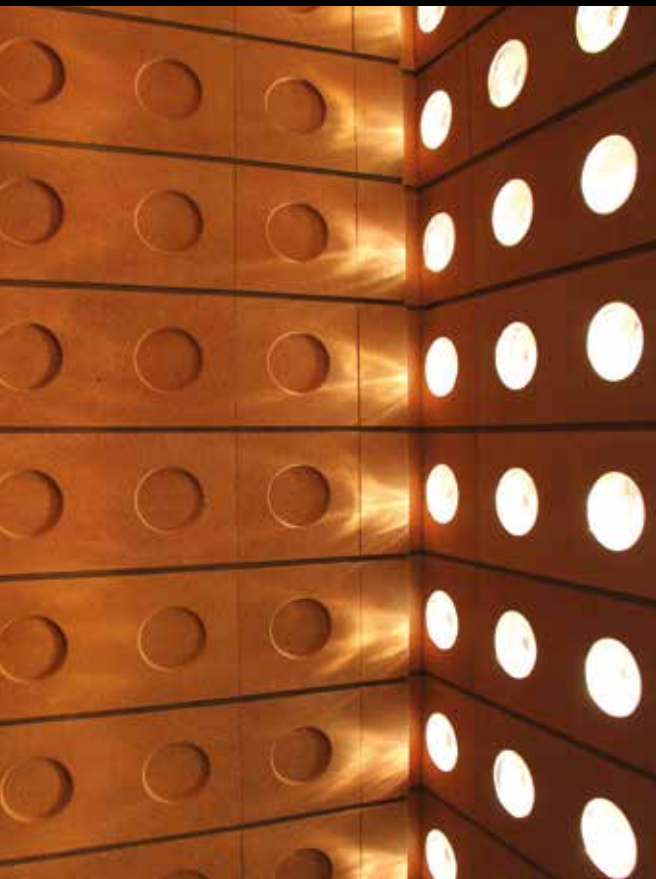




Hooba design / Hooman Balazadeh

# Kohan Ceram Central Office

The project was conceived as the headquarter for Kohan Ceram Brick Manufacturing Company. Built upon the existing concrete structure, the multifunctional complex was designed including a showroom, a sales office and residential units. The integration of different spatial factors, such as interior/exterior, introversion/extroversion, façade/space, transparency/solidity, and natural/artificial lighting, creates a new architectural phenomenon. This design strategy not only implements features from antagonist spatial elements, but also introduces new singular values to the overall entity. In other words, design challenges were resolved by merging these dual elements into unique ones. The boundary between the solid walls and windows is faded by merging the solid brick with pieces of glass. Therefore, the brick-glass module forms both the walls and the windows of the building. The resulting structure is homogeneous and minimal in terms of form. Yet, it creates different perceptions during day and night, which is another example of the project's qualitative duality.





**Client**

Rahman Kohan Pour

**Location**

Tehran, Iran

**Project Year**

2019

**Architecture and Design**

Hooba Design Group

**Architect**

Hooman Balazadeh

**Project Team**

*Project architect:* Parima Jahangard

*Design team:* Parima Jahangard,

Mohsen Tahmasebi, Mostafa

Dadashpour

*Site Supervision:* Mohsen Tahmasebi

*Detail Design:* Bahram Afshar, Mohsen

Tahmasebi

*Physical Modeling:* Mehran Alinezhad

*Graphics:* Shafagh Kia, Maryam Eghlim

**Engineering**

Iman Ilbeigi

**Building Management**

Mohsen Tahmasebi

**Landscape**

Hooba Design Group

**Additional functions**

*Lighting Design:* FAD

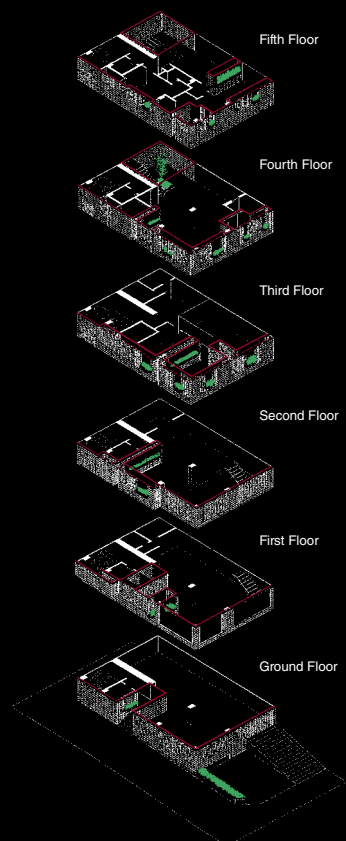
*Furniture:* Harmony Co.

**Size and total area**

1.050 m<sup>2</sup>

**Image credits**

Parham Taghioff, Deed Studio









**Client**

Yghoub Abedpour, Kamran Jalilvand

**Location**

Meygoon, Teheran, Iran

**Project Year**

2018

**Architecture and Design**

New Wave architecture

**Architects**

Lida Almassian, Shahin Heidari

**Project Team**

Zahra Hamedani, Maryam Amanpour,

Tina Yavarian, Soheila Zahedi, Shirin

Zeiaei, Ilnaz Ashayeri, Pary Pour

Moghaddam, Paniz Mehri

**Engineering**

Yaghoub Abedpour

**Landscape**

New Wave architecture

**Size and total area**

5.000 m<sup>2</sup>

**Image credits**

Parham Taghioff



Tehran is one of the most polluted and hectic metropolises in the Middle East, and it suffers from its high rate of environmental issues and social stress. On the contrary, Meygoon is an area well situated in a delightful climatic zone on the north side of Tehran. People in Tehran commonly seek temporary unwind in the suburbs of the city. Therefore, designers are often asked to create spaces to help the residents recollect their energy and peace of mind during their time away from the city. In this project, the biggest obstacle was the client's request to maximize the buildable amount of surface despite the limited building maximum height. Meygoon has a very cold and dry climate being in a range of rocky

mountains. The design progressed intending to enhance the visual connection between the residence and the beautiful surrounding. Large windows on the façade were conceived to embrace beautiful natural scenes, while terraces were also placed with the task of controlling unpleasant west cold winds.

Situated in between two volumes lies a void designed to play the role of the central atrium, providing the building with a high value of light that creates a peaceful and lovely area for residents to enjoy. A green roof for multi-purpose events is also present. Furthermore, well-being facilities are located in the basement, including a gym, a sauna, and a pool.



Masih Fazile

# Small House Residential Building





**Client**

Abas Jafarian

**Location**

Hezar Jarib St., Isfahan, Iran

**Project Year**

2016

**Architect**

Masih Fazile

**Project Team**

*Construction:* Amin Dardashti nia

*Supervision:* Masih Fazile

*Electrical:* Hossein Aloeie

*Mechanical:* Emadeddin Zandian

*Graphics:* Afife Zandian

**Engineering**

Hasan Fathi

**Size and Total Area**

*Apartment area:* 70 m<sup>2</sup>

*Total area:* 285 m<sup>2</sup>

**Image Credits**

Farshid Nasrabadi



The increase in population and the conversion of villas to small apartments is causing a loss in residential qualities. Buildings change, and they are usually downgraded to a more limited space, which often lacks light, view and fresh air. Such conditions can affect the morale of the inhabitants and the everyday interactions of people with each other.

The "Small House" project had an area of 70 m<sup>2</sup> and its destiny could have been the same of one of the spaces described above. The client requested two separate residential units; however, the small size of the land, the height limit and the difficulties in providing access to natural light caused various design challenges.

The design tries to break the limits of a small apartment. Instead of having a specific function, all spaces become multi-functional, and they all have access to natural light, view and

proper ventilation. Considering the limited dimensions of the area and the building limitations, the designer tried to separate spaces by creating sub-spaces with different heights in each unit. In this way, through establishing a logical connection and a clear hierarchy, the project offers flexibility and multi-functionality while creating harmonic and warm spaces with optimum lighting. The circulation through the levels is possible thanks to a limited number of stairs. Moving around is easy, and the sense of tranquility is enhanced. In addition, growing plants are placed at different levels creating a visual and tactile interaction that can significantly affect the morale and cheerfulness of the residents.

The design aim of this building was to create a model that provides a better dwelling quality and a positive impact on the interactions among individuals in the community.









7 *Heavenly Host*: one of the first exhibitions in the year 2002 (photo: Wikipedia; <https://bit.ly/3mY00A4>) / *Armata celeste*: una delle prime mostre dell'anno 2002.

8 Exhibition hall on the first floor / Sala espositiva al primo piano.

## Il restauro dell'ala Ruina del Museo di Architettura A. V. Schusev a Mosca

L'ala Ruina (in russo, rovina) del Museo Aleksei Viktorovich Schusev di Mosca era in origine la rimessa per le carrozze della tenuta realizzata nel 1787 per il camerlengo Aleksandr Talyzin sulla base di un progetto attribuito a Matvey Kazakov. Nel 1805 tutta la tenuta fu venduta al mercante Ustinov e subì alcune modifiche strutturali, con nuove facciate in Stile Impero, divenendo uno dei salotti culturali della città, frequentato dai fratelli Vyazemskie, da Aleksandr Pushkin e da Denis Davydov. Nel 1845 il complesso passò al Ministero delle Finanze e all'ex rimessa per carrozze vennero aggiunti due piani. Dopo la Rivoluzione d'Ottobre

il complesso fu acquisito dal Comitato Centrale del PCUS (1920), per poi passare al Gosplan (Agenzia per la Pianificazione economica dell'URSS) e quindi al Ministero della Giustizia, per essere infine adibito nel 1930 a casa collettiva e ad alloggi popolari. Subito dopo la Seconda Guerra Mondiale parte dell'edificio principale venne destinata al Museo di Architettura, con un restauro reso difficile dalla presenza di alcuni inquilini: l'ultimo lasciò l'edificio solo nel 1961. Dopo un incendio negli anni Novanta, l'edificio è finito in uno stato di degrado che è all'origine del nome Ruina con il quale è oggi noto. David Sarkisyan, carismatico direttore del Museo dal 2000 al 2009, presentava tuttavia la Ruina ai suoi ospiti come un'opera d'arte, un'attrazione. Nonostante tutte le problematiche e lo stato di degrado, egli ha saputo cogliere la specificità dell'edificio, iniziando a intervenire su di esso senza attendere fondi per il restauro, facendo installare protezioni temporanee ai vani delle

finestre, riparando il tetto parzialmente distrutto dall'incendio, dispendo qualche tavolato a terra e iniziando ad allestire mostre anche in quest'ala. Nonostante l'assenza di impianti di riscaldamento – quando fuori la temperatura era di  $-15^{\circ}\text{C}$ , all'interno se ne registravano  $-5^{\circ}\text{C}$  – i visitatori sembravano restare volentieri dentro per ore: si percepiva un'atmosfera misteriosa e coinvolgente. Aleksandr Brodsky così ricorda la prima mostra del 2002, un'esposizione di icone: «Non c'erano solai, infissi e pavimenti al primo piano. Invece c'erano i soffitti a volta delle ex stalle, e bisognava camminarci sopra con attenzione. Tutto questo aveva un aspetto bellissimo, nonostante fosse a volte pericoloso. Sono così comparse impalcature e tavolati per il passaggio delle persone. Ricordo come nella Ruina fossero esposte le icone e alcune parti in legno dipinte provenienti da una chiesa distrutta. Sono state collocate sotto il soffitto nello spazio tra il primo e il secondo piano: le persone salivano >





Federico Calabrese

# Fragments of memories





## Granada Garces Arquitectos

### Work

Fragmentos - Espacio de Arte y Memoria

### Client

Museo Nacional de Colombia, Ministerio de Cultura

### Location

Bogotá, Colombia

### Project Year

2018

### Architecture and Design

Granada Garces Arquitectos

### Architect

Carlos Granada

### Artist

Doris Salcedo

### Engineering

GCA S. A.

### Building Management

GCA S. A.

### Image credits

Juan Fernando Castro

After four years of intense and close talks held in Havana, on the 24<sup>th</sup> November 2016, an historic peace agreement between the Colombian government and the Revolutionary Armed Forces of Colombia, the FARC, was signed in Bogotá after 52 years of armed conflict.

The agreement, which had the full support of the entire international community, encountered at the national level a certain resistance, which, starting from the lack of political legitimacy at the popular level, was reflected in a widespread indifference and disaffection for such important issues as peace and the memory, although tragic, of a civil war. The peace agreement included six strategic points: integral agricultural development, political participation, end of the conflict, solution to the problem of drug traffic, compensation for victims of conflicts, procedures for the approval of the agreement itself.

One of the main points was the

compensation for the victims of the conflict, a part of which went beyond the classic economic compensation and physical and mental rehabilitation: in fact, in the resolution n. 60/140 of 2016 of the UN and in two other laws of the Colombian state (Law n. 975 of 2005 and n. 1448 of 2011), there was mention of symbolic compensation. By symbolic compensation we mean everything that is done in favor of the victims or the community in general, which tends to guarantee the preservation of historical memory, the non-repetition of the facts, their public acceptance, public forgiveness and the restoration of the dignity of the victims. Historical memory and its opposite, oblivion, are assigned a fundamental role by entire communities in the ongoing democratization and transition processes.

It is interesting to note how starting from these processes, such as the Colombian and the South African





Jenine Principe

# The Brucoli Lighthouse: a new beacon on the Mediterranean Architecture







**Giuseppe Di Vita, Itinera Studio Associato**

**Work**

Faro di Brucoli

**Client**

Azzurra Capital Srl

**Location**

Brucoli, Italy

**Project Year**

2019

**Architecture and Design**

Itinera Studio Associato

**Architect**

Giuseppe Di Vita

**Project Team**

Giuseppe Di Vita, Cataldo Pilato,  
Filippo M. Vitale, Annalisa Cambio,  
Alessandra Torregrossa

**Engineering**

Vincenzo Canalella, Cataldo Amoribello

**Building Management**

Giuseppe Di Vita, Cataldo Pilato, Filippo M.  
Vitale, Annalisa Cambio, Alessandra Torregrossa

**Additional Functions**

*Building Company:* EMMALAVORI coop

*Lighting Design:* Mario Nanni

*Wellness Design:* Antonio Lupi

*Facilities:* La Cagnica Group

**Image credits**

Benedetto Tarantino



Also this year Compasses participated as media partner in the PIDA Award – Ischia International Architecture Award –, organized by the homonym association in collaboration with the Order of Architects, Planners and Preservers of Naples.

The PIDA Award, hosted in the magnificent setting of the island of Ischia in the Gulf of Naples and divided into the categories *The Most Beautiful Hotels and Spas in the World* and *Architectures of Reconstruction*, was born as a proactive and critical tool for those who work in the touristic field. The attention to this sector is due to the awareness that most of the architecture built in Italy is intended for the said sector and, therefore, any intervention in this area «can affect the quality of life of the civil society»<sup>1</sup> as well as be responsible «for the devastation of natural environments of great beauty all over the planet»<sup>2</sup>.

Based on these assumptions, the 9<sup>th</sup> edition of the PIDA Award could not fail to focus on the state of the hotel sector, particularly damaged by the Covid-19 pandemic, which has come to be the watershed of an era.

Post-Covid tourism, as underlined in a bitter reflection by the general manager of Federalberghi Alessandro Nucara<sup>3</sup>, has to deal with 50% fewer annual visitors, as well as with new forms of holidays, dictated by a strong need for intimacy, isolation and protection. If it is true that new behaviors require new and rethought spaces, the role of architecture acquires an even more evident centrality.

The project by Giuseppe Di Vita<sup>4</sup>, from Itinera Studio Associato of Caltanissetta, awarded by PIDA Compasses for the conversion of the Brucoli Lighthouse into a hotel, arrives at just the right moment: fixed in the collective imagination as one of the places more suited for isolation and contemplation, what better spot than a lighthouse overlooking the horizon rippled by the Etna to rediscover some intimacy?

The project seems to have been made on purpose for post-Covid tourism but, in reality, the works began in unsuspecting times, at the beginning of 2019.

The sensitivity of the designer in capturing both the essence of the building and the different rhythm that is found only in certain seaside villages – when the return of fishermen in the morning marks the end of a day that for all the others has just begun – does invoke a different tourism, slower and more introspective, which, as befits a lighthouse, would seem to look only at the sea.



Anna Cornaro



# Dubai from Transience to Resilience



Tiziano Aglieri Rinella and Rubén García Rubio are the editors of the interesting book *Dubai Forward. Architecture in a Transient City*. The title refers to the transient aspect of Dubai.

The book follows the first volume (*Dubai pop-up*) edited by the same authors in 2019.

In the essay by Tiziano Aglieri Rinella *From Transience to Resilience. News from a Post-City* this concept is entirely clarified. Dubai is characterized by the presence of thousands of temporary residents coming from abroad, and their presence in the UAE is only guaranteed by their job in the country. Residents cannot obtain citizenship and, once they retire or they lose their job, they are requested to leave the country. This transient method of populating the city is making it impermanent.

The book presents the results of the workshop held in Dubai in 2017 (organized and coordinated by Aglieri Rinella and García Rubio), but also includes a range of interesting essays from scholars and professors, having different roles in the workshop and coming from several universities: Milan Polytechnique, University of Rome La Sapienza, Al Ghurair University, American University in Dubai, American University of Sharjah, Zayed University. Each of the essays explores the transient aspect of Dubai in a different way.

The publication is divided into three parts and it gives an overall and deep understanding not only of the projects of the workshop, but also of the city itself.

The first part is a visual collection of images of Dubai by the scholars and the students participating in the workshop, some of them resident in Dubai, some just temporary guest for the duration of the workshop. The diversity of the subjects of the photographs is an introduction to the second part: a collection of essays related to Dubai, by ten different authors. The papers offer multiple views of Dubai, portraying a city out of the conventional thinking and sometimes far from the commercial image that the city itself spreads worldwide.

Aglieri Rinella explains very clearly the dual nature of the city: a virtual metropolis perceived as part of an imaginary world and an urban reality pointed by construction sites and characterized by in-between spaces. These are the spaces the workshop is focused on, with the aim of revitalizing the leftover areas and of reusing the abandoned or underused ones.

The third part of the book is an overview of the projects designed during the workshop. Under the coordination of Aglieri Rinella and García Rubio and the co-coordination of Filippo Lambertucci, Pisana Posocco (both from La Sapienza), Michele Ugolini and Stefania Varvaro (Milan Polytechnique), three teams (combined in a mix of Dubai resident students and Italian students) elaborate proposals of urban retrofit for three different areas in Dubai.

The foreword by Mehdi Sabet, associate professor at Zayed University, entitled *Dubai, a City without Limits!* defined the workshop as an experience of global education, due to the intersection of local and foreign universities, to the coordination and tutoring by professors and instructors working in different parts of the world, and to the presence of students coming from the Gulf Region and Italy.

## Book

*Dubai Forward. Architecture in a Transient City*, Catalogue of the International Workshop Toward Dubai 2020 (Dubai, 3<sup>rd</sup>-11<sup>th</sup> November 2017), May 2020

## Editors

Tiziano Aglieri Rinella, Rubén García Rubio

## Workshop Coordination & Organization

Tiziano Aglieri Rinella, Rubén García Rubio

## Co-Coordination

Filippo Lambertucci, Pisana Posocco, Michele Ugolini, Stefania Varvaro

## Projects selected for the article

### Al Souk Al Kabir Team Leaders

Filippo Lambertucci, Anna Cornaro, Lavinia Dondi, Valerio de Divitiis

### Nesting Place Students Group

Sara Garibotti, Eleonora Manzoni, Bariscan Ozen, Rama Zuhair

### Al Hamriya Team Leaders

Tiziano Aglieri Rinella, Pisana Posocco, Stefania Varvaro, Amanzio Farris, Sara Anwar, Greg Polvi

### Building Making Shadow Students Group

Hozaifah Abdunnasser, Erica Dallasta, Ayisha Lubna, Edoardo Marcandelli, Giorgia Mancini, Zi Kong

### Al Mankhool Team leaders

Michele Ugolini, Francesca Sorcinelli, Caterina Gallizioli

### From the Depth of the Earth to the Sky Students Group

Majd Bassam, Nicolò Clerici, Clarissa Nazzaro, Alessandro Mazzucchi, Rima Radwan



As well explained by Ruben García Rubio in the text *Three by Three: Nine Urban Opportunities*, the nine areas selected for the workshop are in Bur Dubai, an old portion of the city settled on the south bank of the creek.

Each group of tutors supervised three teams of students, each of them working on three lots in the same area, urban voids, with no meaning and no use, to be redesigned, rehabilitated and rethought.

The structure of the workshop allows to rethink the voids in each area (Al Kabir, Al Hamriya, Al Mankhool) as part of a whole, characterizing each of them as a node of a resilient urban pattern. Thanks to pedestrian connections between the nodes, each area is re-

configured as a path of events.

Abandoned areas, in-between leftovers, spontaneous parking lots, narrow alleyway become public areas at the service of the citizens. At the moment, in Dubai, this concept of a public space freely shared is completely mistaken by the planning of the urban developers, that design huge excerpt of the city and create common spaces reserved to high class and conceived to boost consumerism, a model very far from the idea of an unformal and spontaneous use of the space by all the layers of society.

The workshop has the merit to open a new occasion of urban design in Dubai: not only the continued superlative growth, but a preview of what Dubai will



Daria Verde

# House in Rua do Paraíso: a serious game of shapes and colors

## Fala Atelier

### Work

House in Paraíso

### Client

Private

### Location

Porto, Portugal

### Project year

2016-17

### Architecture and design

Fala Atelier

### Project Team

Filipe Magalhães, Ana Luisa Soares, Ahmed Belkhodja, Rute Peixoto, Lera Samovich, Paulo Sousa

### Landscap

Pomo

### Additional Functions

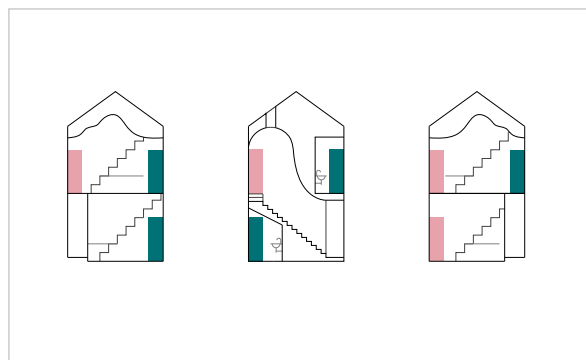
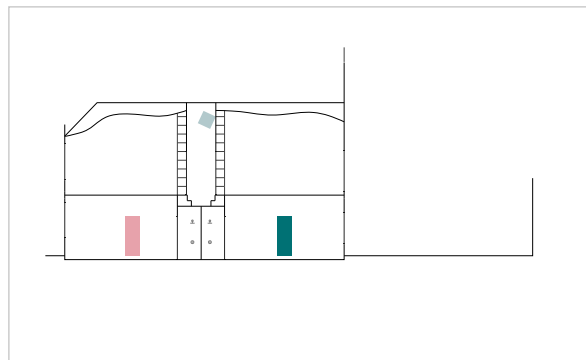
Contractor: Engilaco Lda

### Size and total area

70 m<sup>2</sup>

### Image credits

Ricardo Loureiro







Located in Porto, Portugal, the House in Rua do Paraíso by Fala atelier is a proper manifesto of the architectural firm of Filipe Magalhães, Ana Luisa Soares and Ahmed Belkhdja. The reconfiguration of this 19<sup>th</sup>-century bourgeois house fully expresses, in fact, the poetic and naive graphic style that has made the Portuguese studio famous throughout the world. Thanks to their characteristic way of representing the project and to the use of one of their favorite materials, marble, this intervention takes on the role of a new declaration of intent for the Portuguese team. Having become famous thanks to their immediate and essential collages, the architects describe their projects as «a medley of formal languages, references, quotations and metaphors; an architecture that is intuitive, rhetorical, hedonic and postmodern, all at the same time». The collages themselves – formed by an easily identifiable vocabulary that aims at the direct and simple transmission of a concept – represent one of the shaping tools of the project, slowly evolving together with the development of the idea. When this workflow is completed, there is usually a correspondence with the latest version of the collage, and somehow the photographic images are almost perfectly overlapping to the representation of the idea. This is what happens in Rua do Paraíso. Here the single-family residential building – a typical two-story Portuguese house, blind on two sides, the result of a humble and unpretentious urban architecture – was divided by the young architects into four almost identical living spaces, sharing common circulation areas and a private courtyard. «The project happens within a given system of constraints, aiming at an unexpected complexity, finding interest within a very banal set of decisions», the Fala team explains. The front façade of the project has been left almost unchanged. The only adopted solutions involved the replacement of the original cladding tiles with shiny green marble slabs, which contrast with the roughness of the pre-existing granite frames, and the addition of a small circle of white marble to balance the composition. The combination of contrasting elements, typical of the Fala atelier style, also recurs in the unorthodox interiors, enclosed in turn between two opposite façades. If on the one hand the spaces of the four studio apartments vary in size, shape and orientation, on the other, they share a coherent language, whose syntax and grammar are clearly defined by a few measured elements. The stepped wall, the curved surface, the two doors (one pink, the other green), the striped wooden floor are the “morphemes” – as the team defines them – of the project: a distinct number of independent architectural elements recurring in each of these spaces and defining their composition. The stepped wall determines the organization and functioning of the kitchen and the bathroom, the two doors define the entrance and the hidden bathroom, while the striped floor and the curved surface help to expand the apartment and to define the composition of the windows. It is precisely the skillful play of these shapes that makes the architectural language of the Portuguese firm simple and unique. However, the main element of the project is probably >



Ferdinando Polverino De Laureto

## Empire style memories to their Massimo\*

The “summa” of Stalinist culture, now partially revalued and purified of its repressive connotations, thanks to an official state communication policy (which has influenced some current Russian youth trends in this sense), has not been perpetuated only through its ideological heritage, but, as happened in Italy with Fascist architecture, it has preserved many material testimonies with strong stylistic connotations. Naturally, Stalingrad (today's Volgograd in European Russia) offers some striking examples of that: in this city on the great river, near the restored Alexander Nevsky Cathedral, stands the historic building where the Massimo Café concept (a global restaurant inspired by the Italian gastronomic culture) was born. The construction history dates back to 1890, so it is part of the previous context, but creates the prodromes of the so-called “Socialist classicism” (or “Stalinist Gothic”) developed by the projects of the Soviet Academy of Architecture, definitively banned in 1955 by Nikita Chruščëv. Stalin himself, who did

not particularly like contemporary constructivism, endorsed, during his era, the works inspired by the previous century, divided between Art Nouveau (*Russkij Modern*) and, indeed, neoclassical revival. Today, this five-story empire-style building, temporarily dedicated to celebrate the glories of all-Russian nationalism, has become an integral part of the architectural design of the city center, an imposing witness to the original stylistic features: high ceilings, rigorous linear shapes combined with graceful rounded arches, moderate stucco moldings, Ionic columns and large spacious balconies. The internal layout of the building has been essentially preserved according to the original design model. The Massimo Café internal spaces combine some sophisticated *fin-de-siècle* European *clichés* with post-modern materials and shapes, bright colors with a *rétro* taste and an Italian accent. The idea is: a multicultural pleasure, which gives a conscious amazement and a sense of domestic comfort. The

Massimo Café by Alexander Zverev (Volgograd, Volgograd Oblast, Russia) Some examples of the restaurant's original and modern exterior and interior (photo: courtesy of property with the collaboration of Michelangelo D'Alterio). **Thumbnails:** placements, dishes and decorations exquisitely “Volga yellow” / Il ristorante: aspetti originari e moderni degli esterni e dei locali interni. **Thumbnails:** disposizioni, piatti e decori marcatamente “giallo Volga”. [www.cafemassimo.ru](http://www.cafemassimo.ru)

\* In Italian, “massimo” also means “highest expression”



ambition is to suggest a lifestyle that equates food with art, not only emotional, but also full of ancient vibrations: the traditional Italian recipes revisited with grace by the seductive solutions of the chef, Alexander Khokhlov, are a true token. High quality Italian raw materials meet some local natural ingredients for a successful culinary-cultural mix, sealed by a colorful *mise-en-place*. During the pandemic, special take-away packages, measures for distancing and sanitizing have allowed the maintenance of an ever-evolving activity, oriented towards continuous visual as well as gastronomic experiments: when a place like this exudes a wealth of historical evidence, the new concepts acquire a special significance that enhances their seductive power and ensures their sense of “instant classic”.





Thumbnail



## Memorie in stile impero al loro Massimo

La “summa” della cultura stalinista, oggi in parte rivalutata, parzialmente depurata delle sue connotazioni repressive grazie a una politica comunicazionale ufficiale di stato (che ha influenzato in tal senso alcune attuali tendenze giovanili russe), non si è perpetuata solo attraverso la sua eredità ideologica, ma, come è avvenuto in Italia con l'architettura fascista, ha conservato visibili molte testimonianze materiche dotate di forti connotazioni stilistiche. Naturalmente Stalingrado, l'odierna Volgograd nella Russia europea, ne custodisce esempi eclatanti: proprio in questa città sul grande fiume, presso la restaurata cattedrale Alexander Nevsky, risiede il palazzo storico presso cui nasce il concept Massimo Café, *global restaurant* ispirato alla cultura gastronomica italiana. La storia dell'edificio risale al 1890, per cui fa parte di quel contesto che precede, ma crea i prodromi

di quello che in seguito fu definito “classicismo socialista” (o “gotico staliniano”), legato tra l'altro ai progetti dell'Accademia sovietica di Architettura, definitivamente bandita nel 1955 da Nikita Chruščëv. Lo stesso Stalin, che non amava particolarmente il contemporaneo “costruttivismo”, mantenne, durante la sua era, il sostegno a opere ispirate al secolo precedente, diviso tra Art Nouveau (*Russkij Modern*) e, appunto, revival neoclassico.

Oggi, questo edificio di cinque piani in stile impero, temporaneamente destinato alle glorie celebrative del nazionalismo panrusso, è diventato parte integrante del progetto architettonico del centro città, imponente testimone degli stilemi originari: soffitti alti, forme lineari rigorose combinate con graziosi archi arrotondati, moderate modanature in stucco, colonne ioniche e ampi balconi spaziosi. La disposizione interna dell'edificio è stata sostanzialmente conservata secondo il modello del progetto dell'epoca. Gli ambienti del Massimo Café combinano estrosamente sofisticati *cliché* europei

*fin-de-siècle* con materiali e forme post moderne, cromatismi accesi ma di gusto *rétro* e un accento italiano. L'idea è quella di una piacevolezza multiculturale, che desti un consapevole stupore e il senso del comfort domestico. L'ambizione è suggerire uno stile di vita che equipari il cibo all'arte, emozionale, ma ricco di antiche vibrazioni. Ricette italiane tradizionali rivisitate con delicatezza dalle soluzioni seduttive dello chef, Alexander Khokhlov, ne sono un vero vessillo. Materie prime italiane di alta qualità incontrano ingredienti naturali del territorio per un riuscito mix culinario-culturale suggellato da colorate *mise-en-place*. Durante la pandemia, confezioni speciali da asporto, accorgimenti per il distanziamento e la sanificazione hanno permesso il mantenimento di un'attività sempre in evoluzione, orientata verso continue sperimentazioni visuali oltre che gastronomiche: quando un luogo come questo trasuda ricchezza di testimonianze storiche, i nuovi concetti acquisiscono una speciale pregnanza che ne esalta il potere seduttivo e ne assicura il senso di *instant classic*.



Mobilspazio was born in 1982, in Ancona. Today Mobilspazio exports to over 40 countries.

The decision to not leave Italy came because the made in Italy quality (and even more the made in Marche) has no comparison in the world.

Twenty years ago, Mobilspazio decided to deal exclusively with the contract sector, supplies for large projects for furnishing hotels and residences.

The focus was from the beginning on Made in Italy, on a long-lasting quality and on a design, which is constantly evolving.

All the furniture has a thickness of 38 millimetres and a scratch-resistant surface. In a word, it's resistant.

Constant researches and study have recently led to the new Urban collection: a contemporary line of furniture where the warm tones of wood are combined with the minimalism of the metal structure.

Professionals can touch Mobilspazio furniture with their hand. The factory hosts a permanent furniture fair, with over fifteen rooms divided between hotel rooms and studios.

Mobilspazio is able to offer a turnkey service, that is to say:

- Study and design of the spaces
- Customized projects (with 3D rendering)
- 100% Made in Italy certified production
- Delivery
- Assembly with expert technicians

In addition, Mobilspazio collaborates with professionals of the sector. The intention is to establish with them a long-lasting and trusty relationship by providing Autocad library, electronic and paper catalogues (catalogues (with Mobilspazio logo or personalized with your logo), design and quotation; possibility to visit the company showroom with your customers.

During the years, more than 300 structures have been built around the world: our best business card.



# Mobilspazio Contract: from Le Marche (Italy) to the world.

## Furniture for tourist accommodation 100% made in Italy









# Mobilspazio Contract: dalle Marche (Italia) al mondo. Arredo per struttura ricettiva 100% made in Italy

*Nata nel 1982 ad Ancona, oggi Mobilspazio esporta in oltre 40 paesi.*

*La decisione di non lasciare l'Italia è arrivata perché la qualità del made in Italy (e ancor di più il made in Marche) non ha confronti nel mondo.*

*Vent'anni fa Mobilspazio ha deciso di occuparsi esclusivamente del settore contract, forniture per grandi progetti per l'arredamento di hotel e residence. Il focus è stato fin dall'inizio sul Made in Italy, su una qualità che dura nel tempo e su un design in continua evoluzione.*

*Tutti i mobili hanno uno spessore di 38 millimetri e una superficie antigraffio. In una parola sono resistenti.*

*La ricerca continua nel design e nei materiali ha recentemente portato al lancio della nuova collezione Urban: una linea di mobili contemporanea dove i toni caldi del legno si uniscono al minimalismo della struttura metallica.*

*Tutte caratteristiche, queste, che i professionisti del settore possono toccare con mano nello showroom Mobilspazio. La fabbrica ospita infatti al suo interno una fiera del mobile permanente, con oltre quindici stanze suddivise tra camere d'albergo e monolocali.*

*Mobilspazio accompagna i suoi clienti in ogni fase, dallo studio e progettazione degli spazi, alla realizzazione di progetti personalizzati con rendering 3D, fino alla consegna e assemblaggio ad opera di tecnici esperti.*

*Mobilspazio collabora inoltre con professionisti del settore. L'intenzione è quella di instaurare con loro un rapporto duraturo e fidato mettendo a disposizione Autocad libreria, cataloghi elettronici e cartacei (cataloghi (con logo Mobilspazio o personalizzati con il proprio logo), design e preventivo; possibilità di visitare lo showroom aziendale con i propri clienti.*

*Negli anni sono state realizzate più di 300 strutture in tutto il mondo: il miglior biglietto da visita.*

## **MOBILSPAZIO SRL**

Via Maccari 1/A - 60131 (Ancona) Italy

phone +39 071/2868423

fax +39 071 2900374

info@mobilspazio.it

www.mobilspazio.it









# HIM Hand Immersion Module

**Two-sided | Touch-free | Free standing |  
Wireless | Refillable | Made in Italy**

HIM is designed to provide touch-free hand disinfection in private and high-traffic public settings, an elegant furnishing complement for positioning at the entrances to rooms or in areas of transit. It is designed to be equally effective from either side, whenever hands are placed into the opening through the otherwise continuous volume. This iconic column is designed to eliminate the need for contact with material while guaranteeing functionality and style. A special paint finish enhances the column's shape and also creates an impermeable, hygienic and easy-to-clean surface. All the column needs to function correctly is for the tank to be refilled periodically with sanitising product and for the standard battery modules to be changed as needed.

HIM can be produced in different colours and wood essences and finished in gloss or matte. The column can also be customised to blend perfectly with the furnishings of modern and contemporary environments. This original, elegant and essentially designed product can be finished to the specifications of architects and interior designers to form an integral part of large and custom projects. To personalise the finish even further, corporate logos or trade marks can be applied to the surface by inlaying or painting.

**Design by Marco Fuligni - fudesign.it**









# HIM Hand Immersion Module

**Bifacciale | Touch-free ! Free standing | Wireless | Ricaricabile| Made in Italy**

*HIM è un totem progettato per l'igienizzazione touch-free delle mani, per ambienti privati e luoghi ad alta frequentazione, elegante complemento da posizionare all'ingresso degli spazi o nelle zone di transito. Progettato per essere utilizzato efficacemente da entrambi i lati ponendo la mano nella fessura che interrompe la continuità volumetrica. Stupisce e invita a compiere un gesto che diviene azione di purificazione. La speciale verniciatura esalta la forma e rende la superficie impenetrabile, semplice da preservare e igienica. Per il corretto funzionamento necessita unicamente della ricarica periodica del serbatoio con sostanze gel igienizzanti e della sostituzione dei moduli batteria standard.*

*HIM può essere realizzato in differenti colorazioni ed essenze, impreziosito dalla finitura lucida o opaca. Concepito per integrarsi perfettamente con l'arredo di ambiente moderni e contemporanei grazie ad interventi di personalizzazione. Può essere rifinito seguendo le esigenze di architetti e interior designers per divenire parte integrante di importanti progetti e commesse su misura. Un ulteriore grado di customizzazione permette l'inserimento nella superficie di marchi e logotipi aziendali.*

**Design by Marco Fuligni - fudesign.it**







**Morici by Rikiedo srl**  
Address: Via Volponi 19,  
62019 Recanati (MC) Italy  
phone +39 071977447  
info@moricicollection.it  
www.moricicollection.it





# Lago Welcome Maglie @ Corte Campanile

The project for the LAGO WELCOME Maglie @Corte Campanile emerged out of the desire to restore and revitalise a little corner of the historical centre of Maglie, comprising a two-floor property (mezzanine level and lower ground floor) that was in a state of total abandonment and suffering major structural problems.

Once the residence of the caretaker of the neighbouring oil mill, the B&B has four square-plan rooms with distinctive star vaults and a large garden dominated by a church bell tower, the tallest in the province after the one in Lecce.

Corte Campanile also needed to communicate its revival through modern furnishings that would harmonize with Salento history. The interior design project was therefore focused on finding a balance between the needs of a holiday home and those, perhaps first and foremost, of a historical residence.

The contemporary lines of the furniture, whether suspended on the wall or on invisible sheets of glass, give the rooms of the B&B a feeling of tremendous lightness, and their minimalism enhances the historical Salento architecture. Each of the guest rooms in this design B&B has been named after the piece of LAGO furniture that defines it, underlining the marriage between design and architecture: Et Voilà, Fluttua, Air and Loto.

The LAGO WELCOME @Corte Campanile is the perfect base for a holiday in Salento, where you can soak in its tradition and vibrant atmosphere.













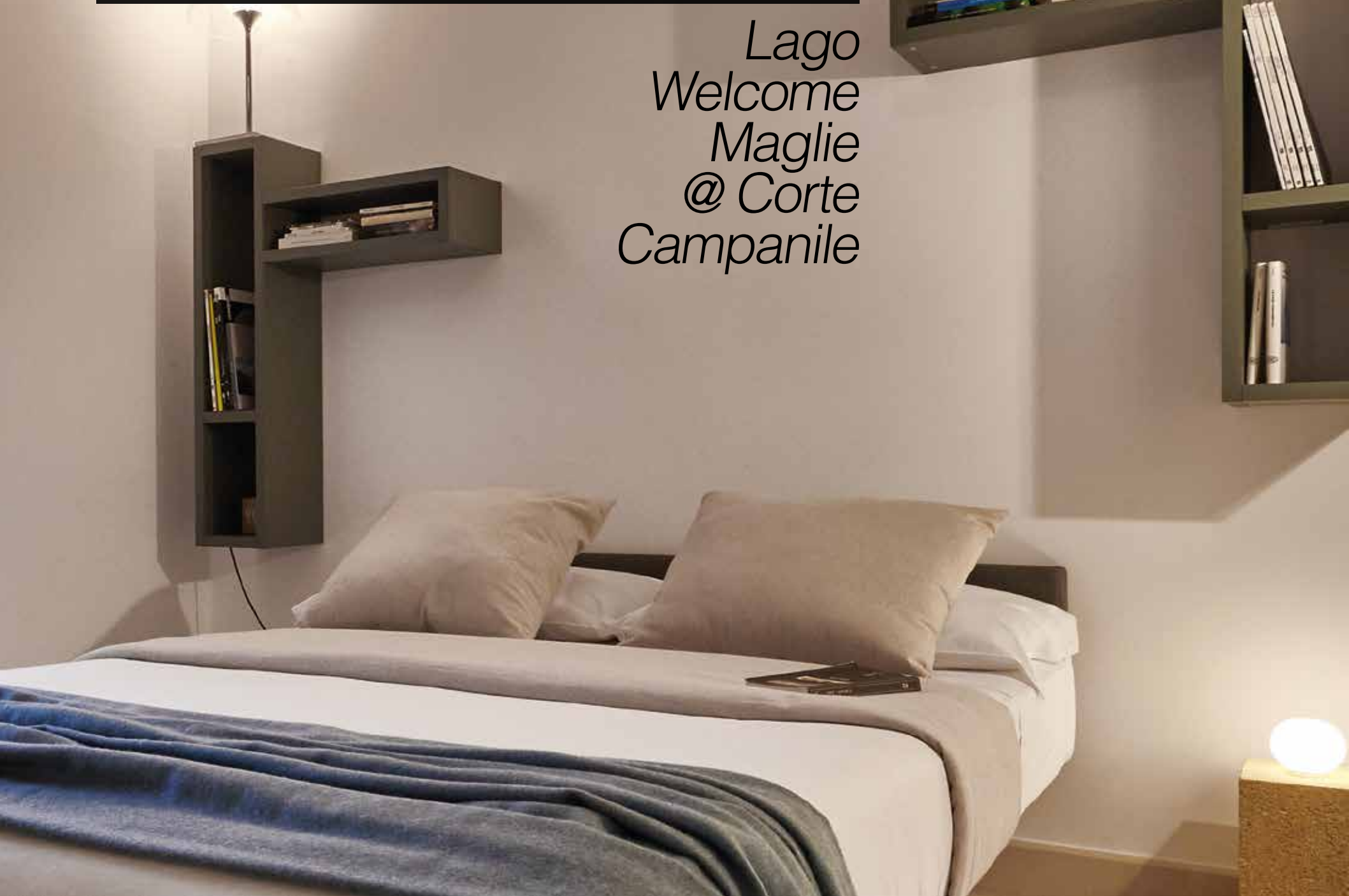
*L'idea progettuale della Boutique B&B Maglie @Corte Campanile deriva dalla volontà di recuperare un angolo del centro storico di Maglie, caratterizzato da un immobile su due piani (piano rialzato e seminterrato) in completo stato di abbandono e con gravi carenze strutturali.*

*Un tempo adibita a dimora del custode del frantoio limitrofo, la struttura ricettiva è costituita da quattro ambienti di pianta quadrata con tipiche volte a stella e ha un ampio giardino dove vige incontrastata la presenza del campanile della Chiesa Madre, il più alto della Provincia dopo quello di Lecce. Corte Campanile aveva necessità di dimostrare la sua rinascita anche grazie a un arredamento moderno in sintonia con la sua storia salentina. Nel progetto d'interior si è, quindi, cercato di ottenere un giusto equilibrio tra le esigenze di una casa vacanze e quelle, forse primarie, di una dimora storica.*

*Le linee contemporanee degli arredi sospesi a parete o su invisibili lastre di vetro, conferiscono alle stanze del B&B una sensazione di grande leggerezza e grazie alla loro essenzialità esaltano l'architettura storica salentina. Ogni camera del B&B di design ha preso il nome dell'arredo LAGO che la caratterizza, quasi a sottolineare questo connubio fra design e architettura: Et Voilà, Fluttua, Air e Loto. La Boutique B&B Maglie @ Corte Campanile è un luogo ideale per vivere una vacanza in Salento, assaporarne la tradizione e la vibrante atmosfera.*

**LAGO SPA**  
Via dell'Artigianato II 21  
Villa del Conte (PD)  
phone 049 599 4299  
www.lago.it

# Lago Welcome Maglie @ Corte Campanile







## Mobilspazio, the original italian mini kitchen

Do you have a small room but you are in need of a kitchen? The Mobilspazio mini kitchen is the answer. Super compact, it is small enough (sizes start from 1 m) to fit into a room making it ideal for apart-hotel, studio apartment as well as bed & breakfast, student accommodation, senior houses and offices.

The mini kitchen can be closed either with rolling shutter or folding doors so it looks neat and unobtrusive when not in use.

Our 100% made in Italy mini kitchen comes complete with a sink, plate rack and appliances. It is built using CARB panels that are 38 mm thick and with anti-scratch surfaces.

*Le stanze della tua struttura sono poco spaziose ma vuoi inserire comunque una cucina? La minicucina Mobilspazio è la risposta. Super compatta, le dimensioni partono da 100 cm per avere così una soluzione per ogni tipo di situazione: per apart-hotel, monolocali e bed & breakfast, studentati, residenze per anziani e uffici. La mini cucina può essere chiusa con serrandina scorrevole o ante in modo tale da mostrarsi sempre pulita e non invadente quando non viene utilizzata. La nostra mini cucina 100% made in Italy è completa di lavello, scolapiatti ed elettrodomestici. È costruita con pannelli CARB a zero emissioni di formaldeide, spessore 38 mm e superfici antigraffio.*

**Mobilspazio srl**  
via Maccari 1A  
60131 Ancona  
phone +39 (0) 71 2868423  
info@mobils spazio.it  
www.mobils spazio.it



## Maggiolone - Sartorius Camp, Gottingen

Martinelli Luce illuminates with Maggiolone lamps the cafeteria area of the brand new Sartorius headquarter in Gottingen, Germany. Thanks to the large reflector and the methacrylate diffuser that hides the LED light source, Maggiolone diffuses the light evenly for a high visual comfort.

The futuristic "Sartorius campus" structure accommodates more than 2,500 people, is a project that won the German Design Award in the "Communications Design-Architecture" category in 2018.

*Martinelli Luce illumina con le lampade Maggiolone l'area caffetteria del nuovissimo headquarter Sartorius a Gottingen, in Germania. Grazie al grande riflettore e al diffusore in metacrilato che nasconde la sorgente di luce a LED, Maggiolone diffonde la luce in maniera omogenea per un elevato comfort visivo. La futuristica struttura "Sartorius campus" ospita oltre 2.500 persone, è un progetto che ha vinto nel 2018 il German Design Award nella categoria "Communications Design-Architecture".*

*Lighting Designer: Studio DL  
Photo: Henning Stauch photographer*

**MARTINELLI LUCE**  
Via Teresa Bandettini  
55100 Lucca (Lu) - Italy  
phone +39 (0) 583.418315  
fax +39 (0) 583.419003  
www.martinelliluce.it  
info@martinelliluce.it



## LAGO Home Office

A project born from the curiosity to respond to the new needs of contemporary living and from listening to the community made up of architects, interior designers and customers. Innovative solutions and furnishing elements capable of integrating and adapting in a versatile way to multiple contexts, from large spaces at small corners, performing various functions. From smart working to E-learning to moments of relaxation and sharing, a new space for contact with the world.

Discover it on the website [lago.it](http://lago.it)

*Un progetto nato dalla curiosità di rispondere alle nuove esigenze dell'abitare contemporaneo e dall'ascolto della community fatta di architetti, interior designer e clienti.*

*Innovative soluzioni ed elementi di arredo capaci di integrarsi ed adattarsi in modo versatile a più contesti, dai grandi spazi ai piccoli angoli, assolvendo a diverse funzioni. Dallo smart working all'E-learning a momenti di relax e condivisione, un nuovo spazio di contatto con il mondo. Scopritela sul sito [lago.it](http://lago.it)*

**Lago Spa**  
Via Artigianato II, 21,  
35010 Villa del Conte PD  
phone +39 (0)49 5994299  
www.lago.it  
lago@lago.it



## The stunning look of marble on traditional format tiles

FMG presents Marmi Select a new line of porcelain tiles that brings together the most irresistible products from Marmi MaxFine range, creating an unprecedented technological synergy between traditional formats and original designs. The collection comprises 7 extraordinary onyxes in a luminescent palette which enhances the glossy, exquisite surface, 3 exquisite stones with depth and aesthetic richness, and 10 marbles that re-imagine the varieties and stunning patterning of this inspirational, eye-catching natural material. Design solutions to personalize even smaller rooms with elegance and individuality.

*FMG presenta Marmi Select la nuova linea in gres porcellanato che raccoglie i prodotti più seducenti della gamma Marmi MaxFine e li propone sui formati tradizionali con originali decori, per una sinergia tecnologica senza precedenti. La collezione si compone di 7 straordinarie onici declinate in una palette luminescente che ne esalta la brillantezza e preziosità della superficie, 3 pietre preziose caratterizzate da profondità e ricchezza estetica e 10 marmi che interpretano il fascino del materiale di ispirazione nelle sue diverse varietà e inaspettate trame. Soluzioni per personalizzare gli spazi anche più contenuti con eleganza e personalità.*

**Fmg Fabbrica Marmi e Graniti**  
Via Ghiarola Nuova, 119  
41042 Fiorano Modenese (Mo) Italy  
phone +39 0536 862111  
www.irisfmg.com  
www.active-ceramic.com





## LALABONBON - vintage again and again

A collection of chairs made entirely by artisan hands in Italy, skilful processing that create and manufacture chairs with a "Vintage" imprint.

Lalabonbon chairs are made with processing by now in disuse and used to bring back the legendary 50s and 60s in a modern and contemporary way. Each chair is a unique piece thanks to its imperfections dictated by the work done entirely by hand. Chairs that can change clothes to adapt to the atmosphere of the environment with seats and backrest upholstered in precious velvet or upholstery in different colors and patterns. The Lalabonbon collection is completed with stools and tables characterized by glass and stoneware tops.

*Una collezione di sedute realizzate interamente da mani artigiane in Italia, lavorazioni sapienti che creano e realizzano sedie con un'impronta "Vintage". Le sedie, della collezione Lalabonbon sono realizzate con lavorazioni ormai in disuso riprese per permettere di riportare, in chiave moderna e contemporanea, i mitici anni '50 e '60. Ogni sedia è un pezzo unico grazie alle sue imperfezioni dettate dalla lavorazione interamente realizzata a mano. Sedute che possono cambiare d'abito per adattarsi alle atmosfere d'ambiente con sedute e schienale imbottiti in prezioso velluto o tappezzeria in differenti colori e fantasie. La collezione Lalabonbon si completa con sgabelli e tavoli caratterizzati da top in vetro e gres.*

### Lalabonbon

Via Enrico Mattei 7,  
Savignano sul Rubicone FC – Italy  
+ 39 0541 945621  
info@lalabonbon.it  
www.lalabonbon.it



## BACCHI - sustainable solutions for valuable construction

The company is specialized in development, production and distribution of materials for construction and green areas. Today it leads the BACCHI Group, nation-wide distributed and holder of well-known brands like GASBETON.

The century-long history of the company, is rooted in the Po river, source of natural resources used to develop several products. The market is more and more approving the BACCHI Group's choice of proposing ecological and sustainable solutions, therefore the BACCHI product array is today a landmark for all construction professional.

*Azienda specializzata in sviluppo, produzione e commercializzazione di materiali per edilizia ed aree verdi, oggi a capo del Gruppo BACCHI, distribuito a livello nazionale e che include noti marchi quali GASBETON. La storia secolare dell'azienda, affonda le sue radici nel fiume Po e proprio dal fiume ricava una parte sostanziale delle materie prime naturali utilizzate per la realizzazione di tanti prodotti. Il mercato sta sempre più sposando la scelta del gruppo di proporre soluzioni ecologiche e sostenibili per edilizia, così l'ampia gamma BACCHI è oggi un riferimento per tutti i professionisti delle costruzioni.*

### Bacchi S.p.a.

via Argine Cisa, 19/A  
42022 Boretto (RE), Italy  
phone +39 0522 686080  
info@bacchisp.a.it  
www.bacchisp.a.it



## HIM Hand Immersion Module

Conceived to become a symbol for a new generation of objects, this column is designed to provide touch-free hand disinfection in private and high-traffic public settings. Whenever new habits are forced on us, some people and companies are always prepared to abandon the old way of working and think outside the box. In this product, the designer has blended Morici's decades-long experience of shaping wood with the most advanced technological know-how of Marche industry to create an all-Italian product.

*Concepito per divenire simbolo di una nuova generazione di oggetti, totem progettato per l'igienizzazione touch-free delle mani, per ambienti privati e luoghi ad alta frequentazione. Quando nuove abitudini entrano a fare parte della nostra vita ci sono persone e aziende che non si limitano a percorrere strade conosciute ma decidono di intraprendere la via di un pensiero originale. Il designer fonde in questo prodotto la sapienza decennale nella lavorazione del legno dell'azienda Morici e il know-how tecnologico più evoluto dell'imprenditoria marchigiana, dando origine ad un prodotto totalmente made in Italy.*

### Morici by Rikiedo srl

via Volponi, 19 – Zona Ind.le Squartabue  
62019 Recanati (MC) – Italy  
phone +39 366 7407242  
www.moricicollection.it  
info@moriticollection.it



## Brass surfaces: naturally antibacterial

Il Bronzetto is a Florentine artisanal company that has specialized in the production of handmade furniture, lightings and accessories in brass and bronze since 1963; Brass and Bronze, as copper alloy, are naturally antibacterial materials that can be used for contact surfaces such as handles, knobs, handrailings, tables, taps, etc. who are frequently touched by people. A large variety of harmful microbes, viruses, bacteria, etc. can accumulate on these contact surfaces and survive for surprisingly long periods of time, even more than 30 days on some common materials; However, as demonstrated by numerous scientific researches, brass&bronze have a natural ability to eliminate these microorganisms relatively quickly.

*Il Bronzetto è un'azienda artigiana fiorentina che dal 1963 si è specializzata nella produzione di lampade, articoli d'arredo ed accessori in ottone e bronzo, questi, essendo leghe di rame, sono materiali naturalmente antibatterici che possono essere utilizzati per le superfici di contatto come maniglie, pomoli, corrimano, tavoli, rubinetti, ecc. - che vengono toccati frequentemente dalle persone. Una grande varietà di microbi dannosi, virus, batteri, ecc. può accumularsi su queste superfici e sopravvivere per periodi di tempo sorprendentemente lunghi, anche più di 30 giorni su alcuni materiali comuni; tuttavia, come dimostrato da numerose ricerche scientifiche, il rame e le sue leghe hanno una capacità naturale di eliminare questi microrganismi in tempi relativamente brevi.*

### Bronzetto snc

di Simone e Pierfrancesco Calcinaï  
via Romana 151r 50125 Firenze (Italy)  
phone +39 (0) 55229288  
www.lbronzetto.com  
marketing@ilbronzetto.com



[advertiser list]

**BACCHI S.p.A.**  
Via Argine Cisa, 19/A  
42022 Boretto (RE) – Italy  
phone +39 0522 686080  
info@bacchisp.a.it  
www.bacchisp.a.it

**LAGO SPA**  
Via Artigianato II, 21,  
35010 Villa del Conte (PD) - Italy  
phone +39 (0)49 5994299  
www.lago.it  
lago@lago.it

**MOBILSPAZIO CONTRACT**  
Via Maccari n.1/A  
60131 Ancona - Italy  
phone +39 071 2868423  
fax +39 071 2900374  
www.mobilspazio.it  
info@mobilspazio.it

**BRONZETTO SNC DI SIMONE  
E PIERFRANCESCO CALCINA**  
Via Romana 151r  
50125 Firenze (Italy)  
phone +39 (0) 55229288  
www.lbronretto.com  
marketing@lbronretto.com

**LALABONBON**  
Via Enrico Mattel 7,  
Savignano sul Rubicone FC – Italy  
phone: + 39 0541 945621  
www.lalabonbon.it  
info@lalabonbon.it

**MONOTILE TRADING srl**  
Via Parma, 114 – 46041  
Asola (MN) – Italy  
phone +39 0376 718911  
www.monotile.com  
info@monotile.com

**FCA Italy S.p.A.**  
Corso Agnelli 200  
10135 Torino, Italy  
phone +39 (0)11 0031111  
www.fcagroup.com

**LINEA LIGHT S.r.l. Italy**  
Via della Fornace, 59 z.l.  
31023 Castelmilno di Resana TV - Italy  
phone + 39 (0)423 78 68  
www.llinealight.com  
info@llinealight.com

**PIETRA NATURALE AUTENTICA**  
Corso Sempione 30  
20154 Milano  
www.naturalstonelbetter.com  
pna@stonelbetter.com

**FMG FABBRICA MARMI E GRANITI**  
Via Ghiarola Nuova, 119  
41042 Fiorano Modenese (Mo) Italy  
phone +39 0536 862111  
www.irisfmg.com

**LINEA LIGHT UK**  
Business Design Center  
52 Upper Street  
Islington N1 0QH  
London  
phone +44 207 288 6568  
info@llinealight-uk.com

**RIKIEDO Srl**  
Via Volponi, 19 – Zona Ind.le Squartabue  
62019 Recanati (MC) – Italy  
phone +39 366 7407242  
www.moricicollection.it  
info@moriciollection.it

**PAVIMENTI FOGAZZA srl Unipersonale**  
Via Ponte di Mare, 34  
90123 - Palermo, Italy  
phone +39 091 61 72 039  
www.fogazza.com  
info@fogazza.com

**LINEA LIGHT GCC – Middle East & Gulf  
Countries**  
Jumelrah Lake Towers  
JBC2 – 35th Floor Office 02  
Dubai  
UAE  
P.O. Box 125902  
phone + 971 4 4218275  
info@llinealight.ae

**TRAFILERIA E ZINCHERIA CAVATORTA**  
Via Repubblica, 58  
43121 Parma - Italy  
phone +39 (0)521 221411  
fax +39 (0)521 221414  
www.cavatorta.it/en  
offices2@cavatorta.it

**KE PROTEZIONI SOLARI Srl**  
Via Calnova n.160/A  
Noventa di Piave (VE) Italy  
phone +39 (0)421 307000  
www.keoutdoordesign.com  
info@keltaly.it

**MARTINELLI LUCE Spa**  
Via Teresa Bandettini  
55100 Lucca (Lu) - Italy  
phone +39 0583.418315  
fax. +39 0583.419003  
www.martinelliluce.it  
info@martinelliluce.it

For more info:  
KE Marketing Dept.  
marketing@keltaly.it





## Tailor made solutions

For products with a unique character: your character. Discover our In Bottega service



## Hotel furniture & decor

Complete furnishing projects for charme and luxury accomodation facilities



## Quality accessories

Choose from handles and knobs, home ornaments, chimney kits and mirrors



FIND WHAT  
YOU'VE BEEN  
SEARCHING  
FOR...



INDEX

31 MAY  
2 JUNE  
2021

DUBAI WORLD TRADE CENTRE

## Discover Interiors Sourcing On A Global Scale

Co-Located with



WORKSPACE



Located in Dubai from 31 May – 2 June 2021, INDEX offers a unique gateway for you to access products from across Middle East and the globe. Experience unique installations that will inspire while making new business connections to diversify your supplier network. This exhibition specialises in products for residential and hospitality interiors, commercial and office interior solutions, surface materials, interiors technology, large scale fit-out solutions and much more.

Head to [www.indexexhibition.com](http://www.indexexhibition.com) today to uncover a virtual destination that is designed to connect the interior design community and showcase the offering of the Middle East in the lead up to the 2021 event.

FIND WHAT YOU'RE SEARCHING FOR TODAY #Indexdubai @indexdubai [www.indexexhibition.com](http://www.indexexhibition.com)