

# [c]

## compasses

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

### INDUSTRIAL LANDSCAPES BACK TO LIFE

**Focus: the many lives of the industrial heritage**  
Vector Architects, Neutelings Riedijk Architects  
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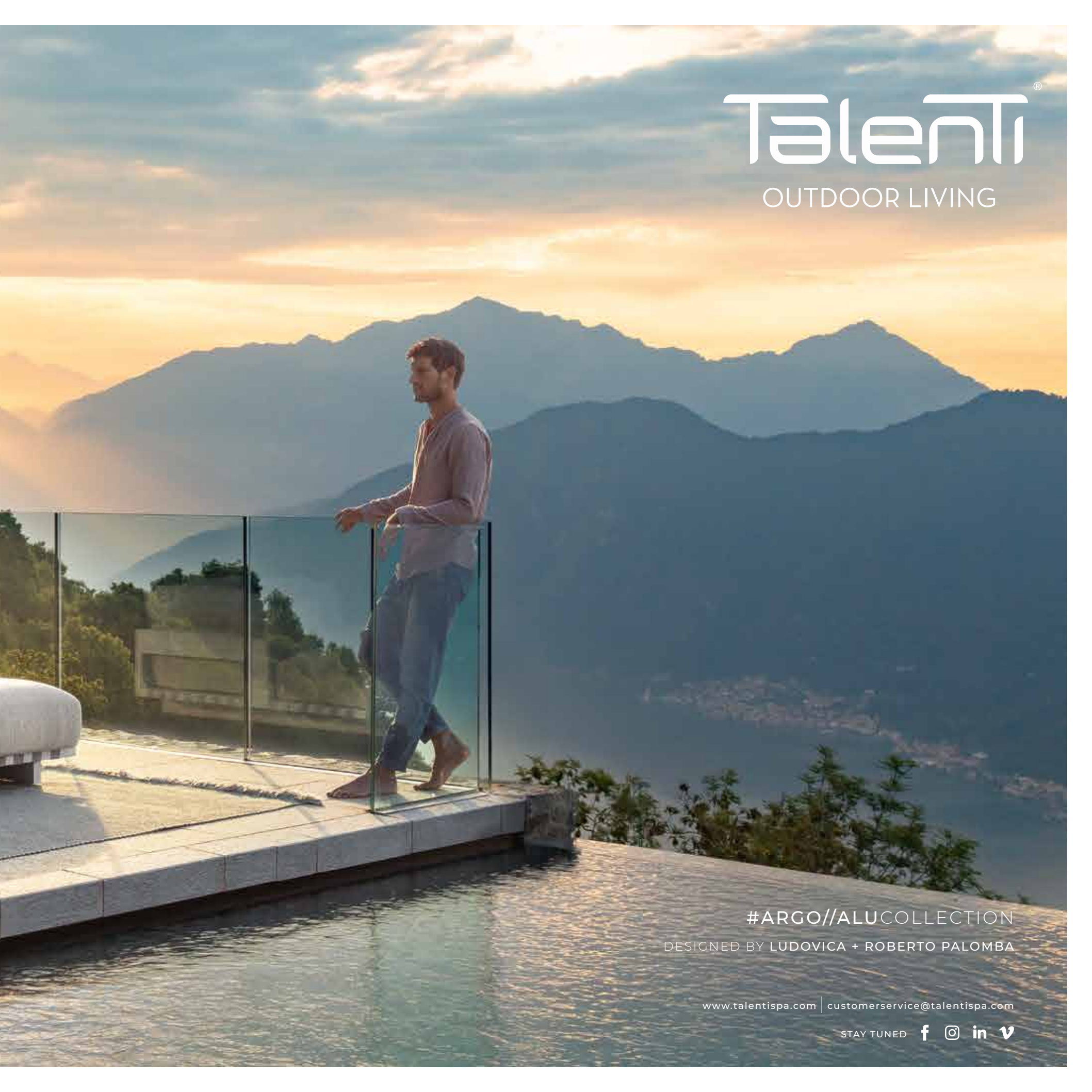






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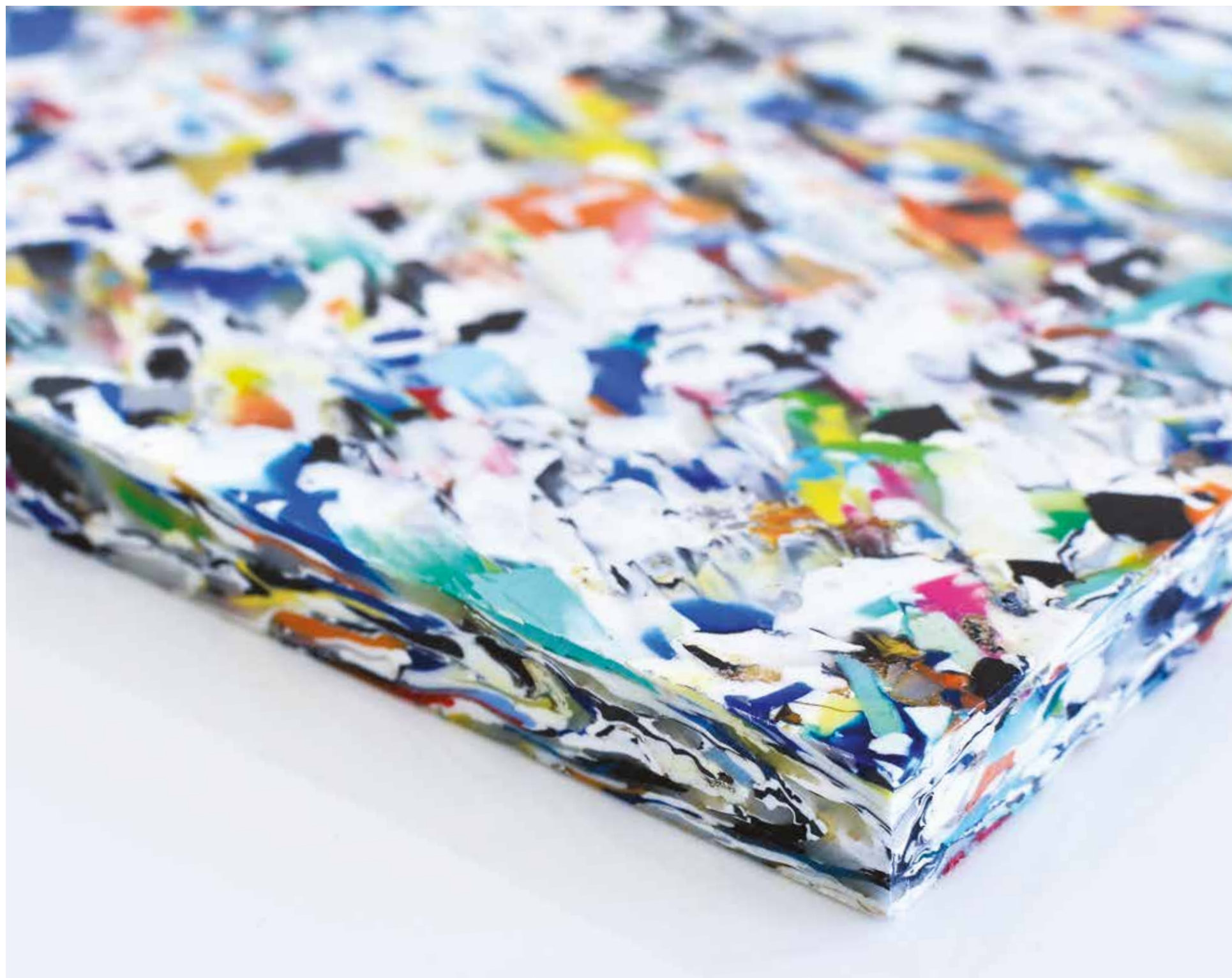
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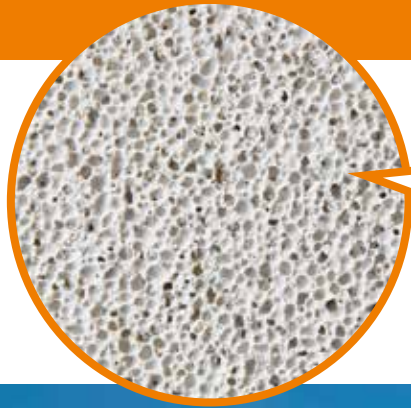


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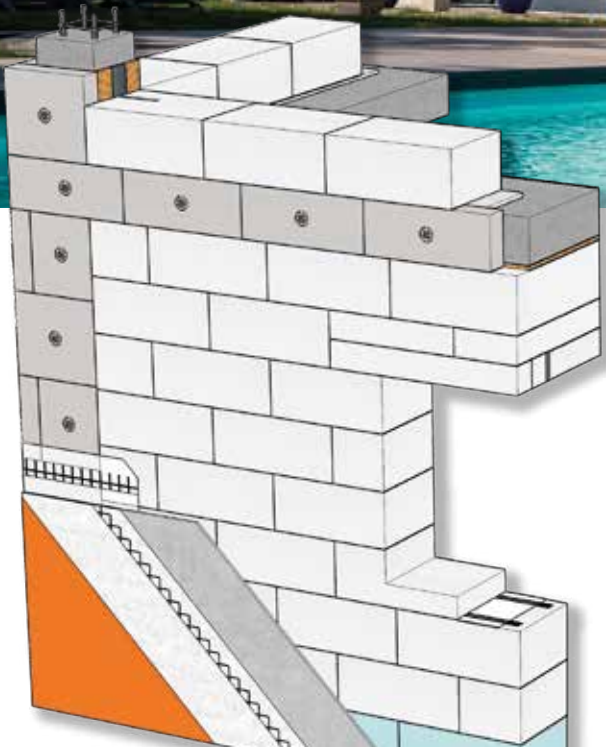


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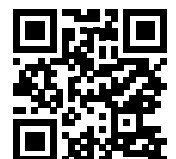
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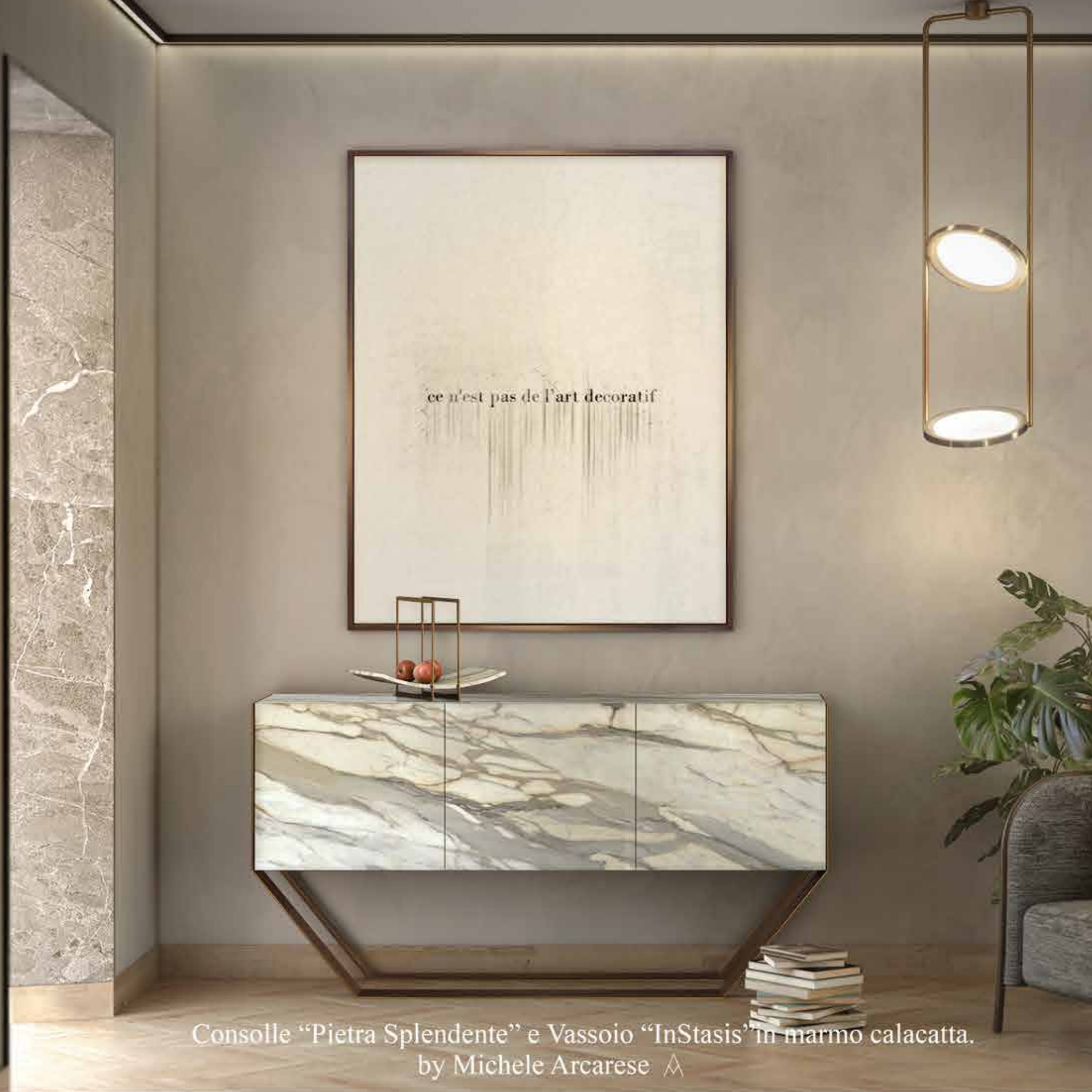
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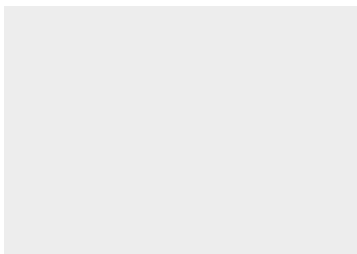
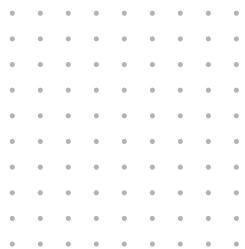
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Andrea Pane

# The many lives of the industrial heritage

Seventy years have yet to pass since the terms “industrial archaeology” first appeared in Great Britain. It was 1955 and an architectural historian, Michael Rix, coined this expression – an oxymoron apparently – to title an article in which he denounced the state of abandonment of the extensive industrial testimonies on the British soil. Faced with the inexorable advance of the Third Industrial Revolution, which was cannibalizing the traces of the previous two, the first inventory and cataloging campaigns began in Great Britain, while the Industrial Archeology Research Committee was established within the Council for British Archeology in 1959, followed by the National Record of Industrial Monuments in 1965. Many countries witnessed the rise of associations increasingly active on the territory, most of which now globally affiliated in the TICCIH (The International Committee for the Conservation of the Industrial Heritage), founded in 1973. Thanks to an intense activity carried out by volunteers, scholars and enthusiasts, the last decades have seen considerable progress in the conservation and compatible reuse of industrial heritage, which is also an area of interest of UNESCO, as evidenced by the inclusion in the World Heritage List of dozens of industrial sites. This story, with the main stages of its development, is well illustrated by Consuelo Isabel Astrella in the first of the articles collected in the [essays] section of this issue.

Seventy years after the origin of the subject, however, the process for the recognition of industrial heritage and the definition of its destiny is not

over yet. This especially because of a growing extension of abandoned industrial landscapes, which in recent decades have increased proportionally to the development of the Fourth Industrial Revolution, still underway, and which will be further strengthened by the long-term effects of the Covid-19 pandemic. An eloquent example was the progressive abandonment of the gigantic Rust Belt area in the USA, with heavy economic and social consequences as in the case of Detroit, which has seen its population halved in the last decade and which is now sliding towards the condition of being a ghost town. Similar processes, but with different outcomes, took place in Europe, with the virtuous case of the Ruhr region in Germany, converted into green areas and cultural districts, or the more problematic one in the city of Milan.

It is on these aspects that the other two articles of the [essays] column focus, offering two cross-cutting views from the perspective of architectural design (Marianna Ascolese) and from that of conservation (Riccardo Rudiero). All the ambiguities that characterize the political approach, even before the architectural one, to the theme of the reuse of industrial heritage, still threatened by speculative operations, clearly emerge in the case of the former Follone area in Pinerolo (the first modern woolen mill of the Savoy state), soon to be demolished to make way for fourteen residential buildings. Therefore, rethinking the ways in which we treat industrial heritage is the main theme of the issue, which in the [focus] column explores the new life of grandiose abandoned industrial

complexes from Asia to Europe. The journey begins in the East, with the conversion of a sugar factory, built in the 1960s, into a hotel in the splendid Guangxi region in China, characterized by an extraordinary landscape. The intervention, carried out by Vector Architects, positively testifies to the reception of the European culture of the recovery of disused structures in a country that for decades has destroyed its built heritage without hesitation. This is followed by the case of the Gare Maritime in Brussels at the Tour & Taxis site, one of the first and most important freight transport and storage platforms in the world, set up in 1900. Based on solid historical research, the Gare Maritime conservation and reuse project, created by Neutelings Riedijk Architects, respects the original configuration of the station with its *art-nouveau* style, inserting the new commercial and office functions without altering the original space. There is no shortage of cutting-edge solutions for environmental sustainability, in order to give the building the status of Excellent in the BREEM international standard. The other cases presented in the [focus] testify to different methods of intervention: from the reconversion of the Bassins à Flot in Bordeaux, a gigantic submarine base of the Second World War, implemented through multimedia installations as part of the Biennale d'Architecture, d'Urbanisme et de Design, to the reuse – also in Bordeaux – of eight silos from a 19<sup>th</sup>-century factory destined for hotel facilities. This is followed by the case of the Manchester Museum of Science and Industry, housed in the former railway station of the city and in its

warehouses, object of an ongoing intervention first by Buttress Architects and then by Carmody Groarke. The [focus] closes with two more general reflections, one on the theme of the relationship between industrial remains and photography (Chiara Arturo) and the other on the transformations of the Lombard industrial landscape, through a bibliographic journey proposed by Luciana Gunetti and Roberta Moro. However, the theme of industrial heritage also returns in other columns, such as in the Park Associati project for a new building in the former industrial district of Bicocca in Milan, or in the interview by Francesca Coppolino and Federica Deo with Philip Christou on the genesis of his project for the Brikettfabrik in Witznitz, Germany, winner of an international competition in 1996. Or again in the presentation of the installation by Tiziano De Venuto, Andrea Miccoli, Vito Quadrato and Giuseppe Tupputi in the former Lanificio Maurizio Sella in Biella. Finally, the issue is completed by an interesting interview by Cristiano Luchetti with Wael Al Awar, co-curator with Kenichi Teramoto of the United Arab Emirates pavilion at the 17<sup>th</sup> Venice Biennale, awarded with the Golden Lion, which offers a glimpse of the future perspectives outlined with the use of a new highly sustainable material in the UAE area, based on the extraction of magnesium oxide from the reject of desalination water. This is certainly a Fourth Industrial Revolution scenario, testifying to the circularity of the reflections proposed in each issue of Compasses.



## Le molte vite del patrimonio industriale

Non sono ancora trascorsi settant'anni da quando il termine "archeologia industriale" fece la sua prima comparsa in Gran Bretagna. Era il 1955 e uno storico dell'architettura, Michael Rix, coniava questa espressione – un ossimoro apparentemente – per intitolare un articolo in cui denunciava lo stato di abbandono delle estese testimonianze industriali presenti sul suolo britannico.

Di fronte all'inesorabile avanzare della Terza Rivoluzione Industriale, che stava cannibalizzando le tracce delle due precedenti, presero avvio proprio in Gran Bretagna le prime campagne di inventario e catalogazione, mentre veniva istituito l'Industrial Archaeology Research Committee in seno al Council for British Archaeology nel 1959, seguito dal National Record of Industrial Monuments nel 1965. Sorsero poi in molti paesi associazioni sempre più attive sul territorio, in gran parte oggi affiliate a livello mondiale nel TICCIH (The International Committee for the Conservation of the Industrial Heritage), fondato nel 1973. Grazie ad una intensa attività compiuta da volontari, studiosi e appassionati, gli ultimi decenni hanno visto compiere notevoli passi in avanti per la conservazione e il riuso compatibile del patrimonio industriale, che costituisce anche ambito di interesse dell'UNESCO, testimoniato dall'inserimento nella Lista del Patrimonio dell'Umanità di decine di siti industriali. Questa storia, con le principali tappe del suo sviluppo, è ben raccontata da Consuelo Isabel Astrella nel primo degli articoli raccolti nella rubrica [essays] di questo numero. A settant'anni dalle origini della questione, tuttavia, il processo per



il riconoscimento del patrimonio industriale e la definizione del suo destino non può certamente dirsi concluso. Ciò soprattutto a fronte di una crescente estensione dei paesaggi industriali dismessi, che negli ultimi decenni sono incrementati in modo proporzionale allo sviluppo della Quarta Rivoluzione Industriale, tuttora in corso, che sarà ulteriormente potenziata dagli effetti a lungo termine della pandemia da Covid-19. Un esempio eloquente è stato il progressivo abbandono della gigantesca area della Rust Belt negli USA, con pesanti esiti in termini economici e sociali come nel caso di Detroit, che ha visto la sua popolazione dimezzarsi nell'ultimo decennio, scivolando verso la condizione di *ghost town*. Analoghi processi, ma con esiti diversi, sono avvenuti in Europa, con il caso virtuoso della regione della Ruhr in Germania, riconvertita in aree verdi e distretti culturali, o quello più problematico della città di Milano. È su questi ultimi aspetti che si soffermano gli altri due articoli della rubrica [essays], proponendo due sguardi incrociati dalla prospettiva della progettazione architettonica (Marianna Ascolese) e da quella della conservazione (Riccardo Rudiero). Ne vengono fuori tutte le ambiguità che caratterizzano l'approccio innanzitutto politico, prima ancora che architettonico, al tema del riuso del patrimonio industriale, ancora oggi minacciato da operazioni speculative, come nel caso dell'ex Follone di Pinerolo (primo lanificio moderno dello stato sabaudo) che mentre scriviamo si appresta a essere demolito per far posto a quattordici palazzine residenziali. Ripensare dunque le modalità con



cui trattiamo il patrimonio industriale costituisce il tema portante del numero, che nella rubrica [focus] esplora la nuova vita di grandiosi complessi industriali abbandonati dall'Asia all'Europa. Il viaggio comincia ad Oriente, con la conversione ad albergo di uno zuccherificio realizzato negli anni Sessanta nella splendida regione del Guangxi in Cina, caratterizzata da un paesaggio straordinario. L'intervento, realizzato da Vector Architects, testimonia positivamente la ricezione della cultura europea del recupero delle strutture dismesse in un paese che per decenni ha distrutto senza remore il proprio patrimonio costruito. Segue il caso della Gare Maritimes di Bruxelles nel sito di Tour & Taxis, una delle prime e più importanti piattaforme di trasporto e stoccaggio merci al mondo, impiantato dal 1900. Fondato su una solida ricerca storica, il progetto di conservazione e riuso della Gare Maritime, realizzato da Neutelings Riedijk Architects rispetta la configurazione originaria della stazione con il suo sapore *art nouveau*, inserendo le nuove funzioni commerciali e di ufficio senza alterare lo spazio. Non mancano soluzioni all'avanguardia per la sostenibilità ambientale, tali da conferire all'edificio lo status di eccellente nello standard internazionale BREEM. Gli altri casi presentati nel [focus] testimoniano diverse modalità di intervento: dalla riconversione dei Bassins à Flot a Bordeaux, gigantesca base sottomarina della Seconda guerra mondiale, attuato mediante installazioni multimediali nell'ambito della Biennale d'architecture, d'urbanisme et de design, al riuso – sempre a Bordeaux – di otto silos di una fabbrica del XIX secolo destinati a struttura alberghiera. Segue il caso del

Museo della Scienza e dell'Industria di Manchester, ospitato nella stazione ferroviaria e nei suoi depositi, oggetto di un intervento *in progress* curato prima da Buttress Architects e in seguito da Carmody Groarke.

Chiudono il [focus] due riflessioni di carattere più generale, una sul tema del rapporto tra residui industriali e fotografia (Chiara Arturo) e l'altra sulle trasformazioni del paesaggio industriale lombardo, attraverso un viaggio bibliografico proposto da Luciana Gunetti e Roberta Moro. Il tema del patrimonio industriale ritorna tuttavia anche in altre rubriche, come nel progetto di Park Associati per un nuovo edificio nell'ex quartiere industriale di Bicocca a Milano, o nell'intervista di Francesca Coppolino e Federica Deo a Philip Christou sulla genesi del suo progetto per la Brikettfabrik a Witznitz, Germania, vincitore di un concorso internazionale nel 1996. O ancora nella presentazione dell'allestimento di Tiziano De Venuto, Andrea Miccoli, Vito Quadrato e Giuseppe Tupputi nell'ex Lanificio Maurizio Sella a Biella. Completa infine il numero una interessante intervista di Cristiano Luchetti a Wael Al Awar, co-curatore con Kenichi Teramoto del padiglione degli Emirati Arabi Uniti alla XVII Biennale di Venezia, premiato con il Leone d'Oro, che offre uno sguardo sulle future prospettive delineate dall'impiego di un nuovo materiale altamente sostenibile in area UAE, basato sull'estrazione dell'ossido di magnesio dagli scarti dell'acqua di desalinizzazione. È questo, certamente, uno scenario da Quarta Rivoluzione Industriale, a testimonianza della circolarità delle riflessioni proposte in ogni numero da Compasses.



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Consuelo Isabel Astrella

1 Telford, Shropshire, UK. Ironbridge Gorge / Gola di Ironbridge.  
 2 Crespi d'Adda, Italy. Workers' village / Villaggio operaio.



# Industrial Archaeology. A Historical Outline

Industrial Archaeology can be generically defined as the study of the physical remains of an enormously rich and various industrial past<sup>1</sup>. This discipline – born in England in the 1950s and become officially part of the academic world only at the end of the 1960s – is still controversial, despite having achieved a complete statement in recent decades thanks to its recognition by numerous bodies, first of all the Council for British Archaeology<sup>2</sup>. Although the authorship of the term is still doubtful, there were many researchers who tried to provide a definition, extending, from time to time, its temporal limits and field of interest.

The term “industrial archaeology” first appeared in a 1955 article by Michael Rix in the magazine «The Amateur Historian»<sup>3</sup>. In the article Rix, while not providing a real definition of the term, denounced the state of abandonment of all the evidence of the Industrial Revolution found in Britain, considering them fully fledged as monuments as well as points of interest for the territory<sup>4</sup>. In fact, the reference to the remains of the Industrial Revolution can be considered a constant in the first definitions of the term between 1962 and 1967<sup>5</sup>. The association of this new discipline with a relatively recent and limited past posed some doubts in conceiving an archaeology linked to modernity that

had as its object of interest industrial ruins present in all cities<sup>6</sup>. Relating to the temporal limits of Archaeology, Kenneth Hudson, in his introductory text to the new discipline, asks a simple but incisive question, «[...] but how old is old?»<sup>7</sup>, thinking about the relationship between the antiquity of an object and its dignity of being safeguarded. In support of his thesis, Hudson defines Archaeology as the study of the past based on tangible remains<sup>8</sup>, also referring to the definitions of the famous archaeologist O. G. S. Crawford<sup>9</sup>. Rix also affirms that the only time limit for archaeological research is today, underlining how even the industrial one is a branch of Archaeology in all respects<sup>10</sup>, as it was reconfirmed in 1959 with the creation of the Industrial Archaeology Research Committee, born to catalogue and preserve industrial monuments<sup>11</sup>.

The first definition of an industrial monument is due to this body<sup>12</sup>, although this excludes “objects” detached from their original context. To avoid an uncritical conservation *tout-court* of industrial heritage, it is therefore necessary, as the first protection action, a priority selection followed by a work of documentation and cataloguing of this vast heritage<sup>13</sup>. For this reason, in 1965, the National Record of Industrial Monuments (NRIM) was established, thus extending the laws for the protection

of monuments also to industrial heritage<sup>14</sup>. It is not a coincidence that Industrial Archaeology was born in Great Britain at the time of the economic recovery when, with the post-war reconstruction, many of the remains of a fruitful industrial past would have been lost. The industrial world, unlike the 19<sup>th</sup> century, is therefore perceived with revolutionary, almost heroic confidence, looking at historicized industrial elements with a new aesthetic as part of a customary landscape<sup>15</sup>. A favourite subject of the discipline thus become industrial artifacts that, consisting of out-of-scale architectures in which the seriality and repetition of the elements, as well as the speed of realization capable of modifying historically constituted landscapes<sup>16</sup>, become the centre of a new aesthetic aimed at the recognition of popular history<sup>17</sup> as well as the appreciation of architectures in which, in the wake of rationalism, the form reflects the function.

The process of recognition of this heritage was born and developed on a voluntary basis thanks to some associations, many of which still exist today. If, however, they originally tended to protect a single category of industrial goods<sup>18</sup>, over time they have increasingly considered the complexity and globality of industrial heritage. Among these there are the British Association for Industrial

Archaeology (AIA), founded in 1973 and focused on the effects of industrialization on both society and landscape<sup>19</sup>, and the Society for Industrial Archaeology (SIA), founded in 1971<sup>20</sup>. Since then, similar societies were also born in other countries such as, to mention the most famous, the Italian SIAI (Società Italiana di Archeologia Industriale), born in 1978 and today merged into AIPAI (Associazione Italiana per il Patrimonio Archeologico Industriale)<sup>21</sup>, the French committee CILAC (Comité d'information et de liaison pour l'archéologie, l'étude et la mise en valeur du patrimoine industriel), the Swiss API (Association pour le Patrimoine Industriel) founded in 1979, the association for the Québec region AQPI (Association québécoise pour le patrimoine industriel) in 1988, the Swedish SIM (Svenska Industriminnesföreningen) in 1989, and the Portuguese APPI (Associação Portuguesa para o Património Industrial) in 1997<sup>22</sup>. Many of them are also part of the TICCIH (The International Committee for the Conservation of the Industrial Heritage)<sup>23</sup>, an international body, founded in 1973, for the study of industrial archaeology and the promotion, protection and interpretation of industrial heritage. To underline the international value of this body, in 2014 the collaboration with ICOMOS (International Council on Monuments



A woman with blonde hair, wearing a light blue button-down shirt and black trousers, is sitting on a black stool inside a soundproof pod. She is smiling and talking on a mobile phone. The pod is dark green with a large glass window. The background shows a modern building with a staircase and a door.

**framery**

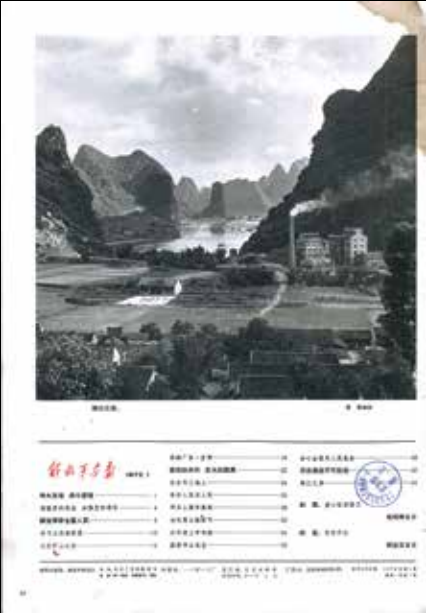
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Rosa Scognamiglio

# The conversion of the old Guangxi sugar factory

Photo by 陈颢 Chen Hao





## Vector Architects

### Work

Alila Yangshuo Hotel

### Client

Landmark Tourism Investment Company

### Location

Yangshuo, Guilin, China

### Architecture and Design

Vector Architects and Horizontal Space Design

### Architect

Gong Dong, Vector Architects and Bin Ju, Horizontal Space Design

### Project Team

Bin He, Nan Wang, Chen Liu, Fangzhou Zhu, Xiangdong Kong, Peng Zhang, Liangliang Zhao, Jian Wang, Mengyao Xu, Yue Han, Zhiyong Liu, Bai Li, Xiaokai Ma, Jinjing Wei, Yaocheng Wei, Hongming Nie, Luokai Zhang, Fanyu Luo, Wenjun Zhou

### Engineering

Wenfu Zheng, Bo Li, Xianzhong Zhou, Dengsheng Lin, Xiaoyan Lu, Jing Deng

### Landscape

Qianbai Yu, Yingying Xiao

### Size and total area

16,000 m<sup>2</sup>

### Image credits

Photo: 苏圣亮 Su Shengliang, 陈颢 Chen Hao

Drawings: Vector Architects

In architecture, the theme of the re-use has always been one of the most complex. The tough challenge to which architects and urban planners have to respond is understanding in which direction the conversion of abandoned sites should go, investigating, first of all, the identity of these places in order to give them new meanings and not merely new functions. Uses and society change and, consequently, spaces and architectures of urban centers transform. So, if it is true that the appearance of a city changes together with society, it is also true that buildings' style and function are never separated from the present. In a re-use project, the greatest difficulty consists, in fact, in working with an object designed by another architect. Deepening the correct level of knowledge, considering its material and immaterial values, weaknesses and shortcomings, finding the balance between empathy and critical distance are all elements that require an objective, "cold" point of view. «The



Photo by 陈颢 Chen Hao



Photo by 陈颢 Chen Hao

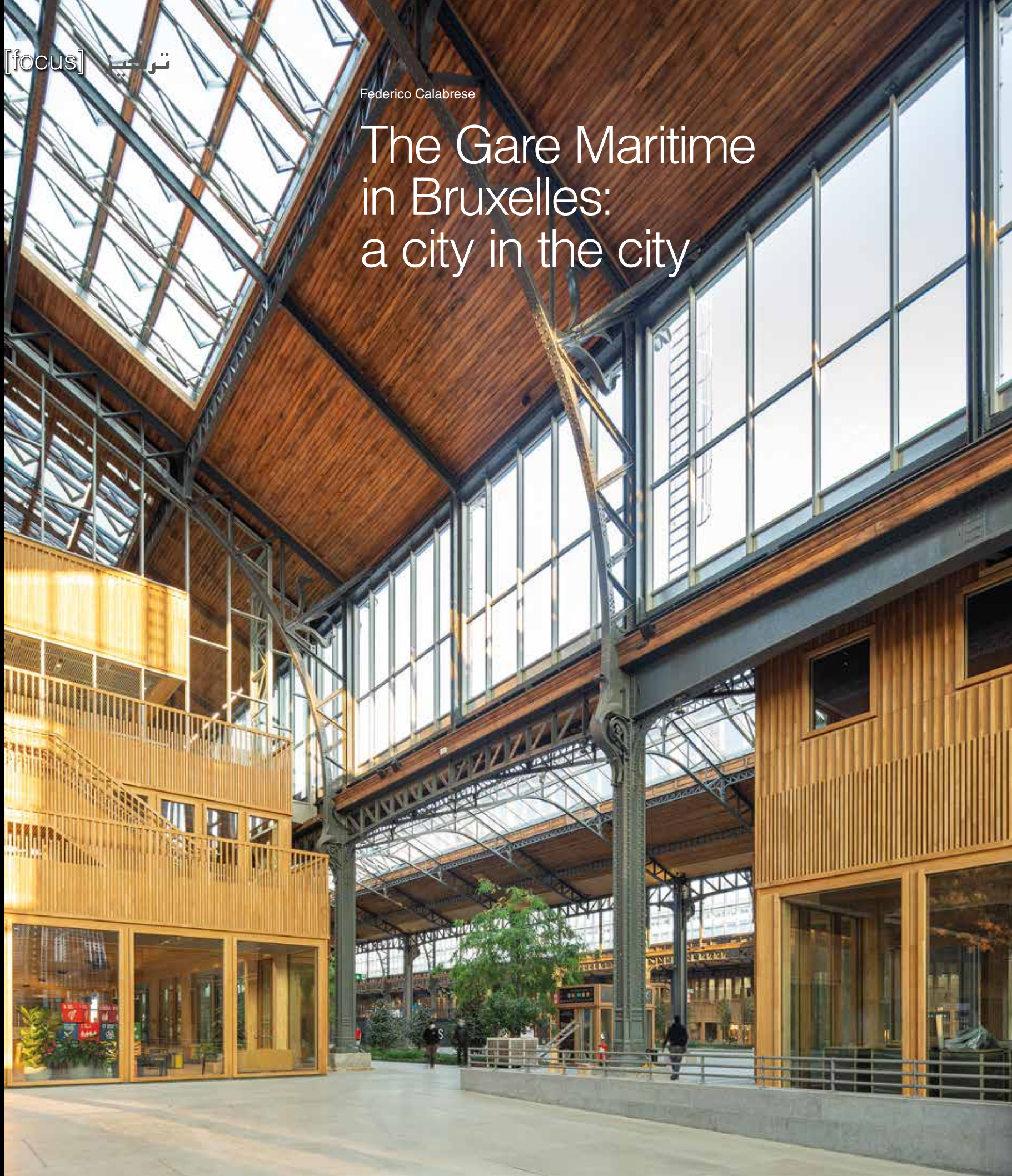




[focus] ترويجي

Federico Calabrese

# The Gare Maritime in Bruxelles: a city in the city





## Neutelings Riedijk Architects

### Work

Tour & Taxis redevelopment

### Client

Extensa

### Location

Brussels, Belgium

### Project Year

2008

### Architecture and Design

Neutelings Riedijk Architects

### Engineering

Ney and Partners

### Landscape

Omgeving

### Additional Functions

*Conservation project: Jan de Moffarts*

### Image credits

Jasper Van der Linden

Brussels has always had "its feet into the water". The city is in the heart of a vast swampy alluvial plain between the two banks of the Senne Valley, a river that flows in the center of the city. On the Senne, the port is built where the goods arrive from Antwerp, after being taxed in Mechelen before reaching Brussels, where they arrive not without problems caused by the vagaries of the river, which has shallow waters and a tortuous course. In 1561, after 11 years of work, the Willebroek Canal, which goes towards the sea through the Rupel, a tributary of the Scheldt, was opened for navigation. In the 19<sup>th</sup> century the growing industrialization of the country led to the construction of the Charleroi Canal, connecting directly Brussels with the Charleroi industrial and coalfield

basin and with Antwerp.

### The site

The Tour & Taxis site was chosen by the Belgian state and by the city of Brussels as the location for the new infrastructure and the new trading post near the port<sup>1</sup>. The construction of the industrial complex, spread over 37 hectares of land, officially began on the 22<sup>nd</sup> of July, 1900. Tour & Taxis is the French translation of Thurn und Taxis, a noble German family native of Bergamo. Since 1489, the family has operated as *kuriermeister*s ("postal masters") of the Habsburgs, managing the postal services of almost all Europe for 400 years. The site takes its name from this family, which owned part of the land where the warehouses and the

merchant station was built. Tour & Taxis was one of the first and most important freight transport and storage platforms in the world.

The goods arrived at Gare Maritime, by land, water and rail. Cargoes were mainly coffee, sugar, alcohol, tobacco and cocoa. Customs and excise duties were then collected on site in the Hotel des Douanes, while the goods were stored in custom warehouses, the Entrepôt Public (Public Warehouse) and the Entrepôt Royal (Royal Warehouse), before their redistribution.

With its vitality, Tour & Taxis favored the industrial development of Brussels, giving life to a very populous neighborhood and leading to the construction of new industrial and residential buildings for the workers, >







processi più ampi di recupero urbano. La base sottomarina, luogo fuori dal tempo, costruita tra il 1941 e il 1943, è stata completamente abbandonata solo tre anni dopo l'inaugurazione. L'enorme basamento di circa 42.000 m<sup>2</sup> è costituito da due corpi di fabbrica di diverse dimensioni interamente costruiti in cemento armato. L'edificio principale ha undici celle, o ingressi d'acqua, di dimensioni simili che sono allineati in parallelo, uniti da un asse principale perpendicolare che attraversa entrambe le costruzioni. L'edificio è un labirinto di corridoi e spazi nascosti. Alcuni bunker di piccole dimensioni, ad esempio, sono stati costruiti attorno alla base per conservare in sicurezza le munizioni. Dei due fabbricati oggi vengono utilizzati solo 12.000 m<sup>2</sup> e l'edificio non è più accessibile dal suo asse principale, ma da uno dei lati del basamento, grazie all'aggiunta di un ponte. Dal

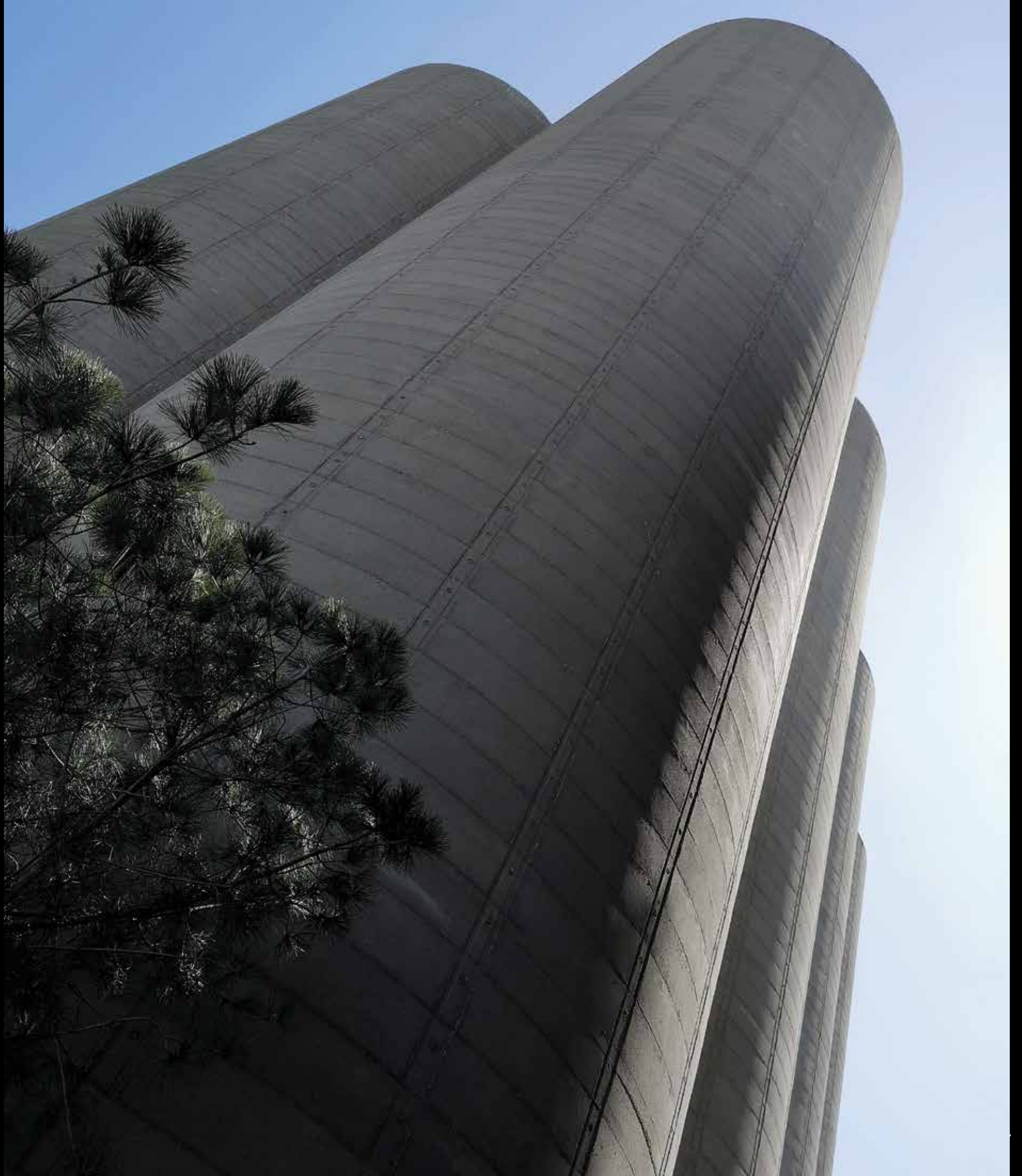
suo abbandono, nonostante un forte interesse mostrato da parte della scena artistica emergente di Bordeaux tra gli anni Sessanta e gli anni Ottanta, questa mega-struttura brutalista si è consolidata come rudere militare in una zona industriale di modesta crescita. I primi segni di concreta rinascita risalgono al 2004, data della prima edizione della "Biennale d'architecture, d'urbanisme et de design" di Bordeaux che porta il titolo di *Agora*, la cui mostra è divenuta negli anni un punto di riferimento internazionale che fa della città un campo di sperimentazione capace di trasformare Bassins à Flot in uno spazio culturale atipico. Sulle tracce delle precedenti mostre, il programma della biennale francese ha l'obiettivo di riconciliare i visitatori con la base sottomarina. Questo processo di confronto porta a una nuova lettura dell'opera attraverso lo



spazio. L'introduzione di attività culturali, dunque, si sta rivelando il principale vettore che ne stimola la rinascita. Un altro interessante esempio di trasformazione del patrimonio industriale è il progetto inaugurato la scorsa primavera dell'hotel Renaissance Bordeaux, di fronte alla Cité du Vin. L'intervento coinvolge alcuni degli otto silos di una fabbrica del XIX secolo, in grado di trasmettere in modo univoco il senso dei cambiamenti avvenuti nel quartiere. L'edificio, progettato dal designer Michael Malapert, che è stato capace di scoprire e rivelare le risorse del luogo per liberarne ogni potenzialità, conduce l'ospite in un viaggio architettonico basato su un forte dualismo che crea un dialogo tra storia e contemporaneità. Lo spettacolare impatto è dovuto alla forte verticalità dei silos in cemento armato che fa di questa struttura un hotel unico nel suo genere.

Lo stesso ingresso è posizionato tra i due silos di grano che sono stati conservati e restaurati. Il legame tra interno e esterno è evocato dal designer anche nella scelta dell'arredamento che conferisce una sensazione di massima apertura. Nelle stanze dell'albergo, illuminate dalla luce naturale proveniente dalle grandi finestre, il legno dei mobili, il velluto delle tende e l'ottone scintillante degli impianti danno vita al cemento grezzo delle pareti. Sia la base sottomarina che l'hotel Renaissance esprimono al meglio la volontà da parte di urbanisti e architetti di rispondere alle domande sul futuro della città, sul dilemma tra la conservazione del patrimonio industriale e militare, trasformando Bordeaux in un grande laboratorio urbano e polo di riflessioni stimolanti per tante analoghe realtà diffuse alle diverse latitudini del mondo.









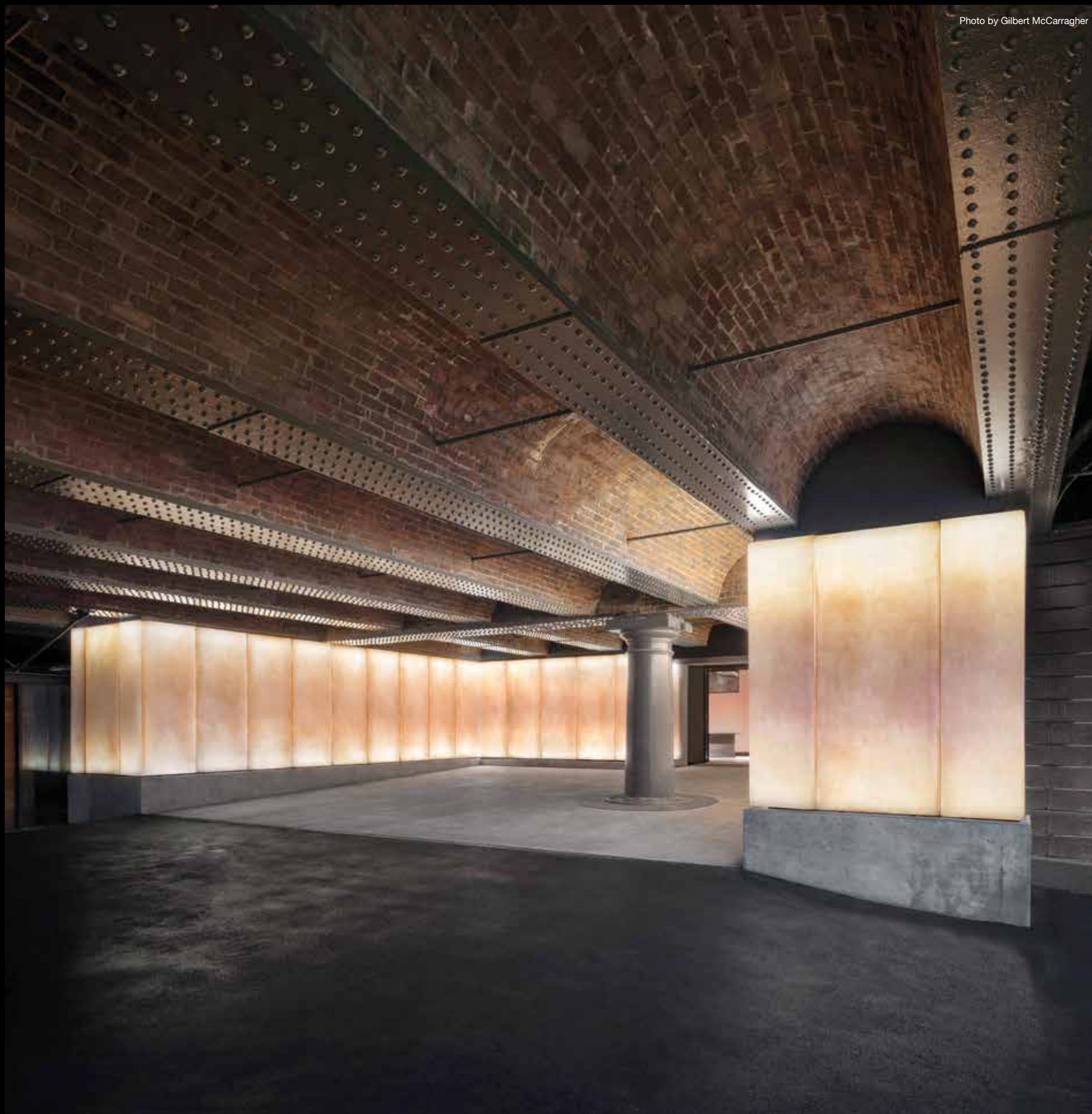
the road using turntables, winches, trolleys, and elevators, while their move and lift inside were granted thanks to winches, cranes, and elevators – initially manual and then hydraulic or steam-powered – partly still visible in the building. The restoration envisaged the conservation of structures, machines and surfaces as signs and traces of its industrial past, modifying and replacing only the materials necessary for the new museum exhibition dedicated to printing and new means of communication. In particular, the openings were glazed, the deteriorated beams replaced, and more suitable connections were created for an

expanded and safe use by the public, while a single aisle was deliberately left in its original condition to make visitors better understand the historical and testimonial value of the place. The Shipping Shed, built in 1855 and used for freight sorting, is now known as the Power Hall, a building dedicated to the exhibition of various uses of energy sources, where there is also a collection of steam locomotives, as an exhibition closely linked to the history of the place. The access to the museum is, instead, through the Great Western Warehouse, a multi-storey warehouse built in 1880 and listed Grade II, which exhibits

most of the museum's collections related to the world of production and industry, named Revolution Manchester. Modernized in 2009 with the creation of new glazed additions, such as the vertical connections, the shop and the cafeteria, and with the extension of the main hall by Buttress Architects, it has recently been renovated by Carmody Groarke studio that designed a new and fascinating entrance from the lower part of the warehouses placed under the viaduct, as well as a new larger exhibition hall. Although a general renovation of all the oldest structures is planned within 2024, the new access

and exhibition hall already guarantee greater charm for visitors, thanks to the combination of modern materials and styles with the classic references in the cast iron columns and brick vaults ceiling. The entire Liverpool Road complex, therefore, represents a virtuous and successful example of reuse, after the closure of the line, of structures belonging to the category of industrial archaeology and, at the same time, of museum conservation of this heritage as a scientific and industrial museum.









4



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6



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(Aem), founded on December 8<sup>th</sup>, 1910, has always been active in terms of the cultural enhancement of its heritage. As Fabrizio Trisoglio<sup>3</sup>, scientific director of the Fondazione, wrote in 2016, the Aem Photographic Archive is a «real archive of the industrial landscape», which tells the story of the subjects (people, architecture and landscape) but also of the publications – from the House Organ «il chilowattora» 1952-1981<sup>4</sup>, through the publications in the 1980s, up to the latest ones edited by the AEM Foundation - A2A Group. This story is reconstructed by the company itself, through the formation of its photographic archive and several publications. There, an entire generation of artists and photographers depicted the Valtellina power plants and the architectures that represented evolutionary industrial landscapes for the Lombard territory (figs. 6-10). Since 2013, themes already

present in the company's publications have been revived, amplifying them with exhibitions that have included all types of sources (photographs, films and oral testimonies). Trisoglio concluded by stating that «the archive has returned today to share and generate culture with exhibitions and publications [...] restarting a virtuous process of contemporary documentation». This revivification includes the entire system of the Historical Archives of the Fondazione: the Historical Administrative Archive (1903-2004), the photographic archive, the picture gallery, the film collection (about 500 film units), the archaeological-industrial buildings, and finally the oral sources. Aem Foundation has constituted a virtual macro-archive of photographs, films, original drawings and design tables by famous architects such as Giò Ponti and Giovanni Muzio, but also a collection of models, real pieces of industrial

archaeology, coming from the plants and factories of A2A, Edipower and Falck Group, and from the Giovanni Sacchi Archive of Sesto San Giovanni. The promotion of the company's publications is alternative and complementary to the Energy Itineraries, see for example the books *Fortezze gotiche e Lune elettriche. Le centrali idroelettriche della AEM in Valtellina* (1984) and *Le cattedrali dell'energia. Architettura, industria e paesaggio nelle immagini di Francesco Radino e degli archivi Storici Aem* (2016). These itineraries, when compared, tell the cultural and visual policy of Aem with respect to its heritage of industrial and human archaeology. The Foundation today has inherited the cultural policies practiced by the company in the fascist era, through the management phase of Roberto Tremelloni (1951-1962) that saw the birth of the company House

Organ «il chilowattora», edited by the cultural committee of the company. Then research volumes were published and managed throughout the 1980s by Roberto Vallini and Biagio Longo of the External Relations Office of the company. The books mentioned constitute the so-called «current library» of the Foundation, while the «historical library» is located at the ISEC Foundation of Sesto San Giovanni. These libraries offer two branches of research. One, on the city of Milan, comprises books based on the history of the company through specific photographic campaigns and includes exhibition catalogues exploring the theme of illumination or promotion of monuments. The seminal book of this branch is *Aem: una storia milanese* (1982), with photographs taken from city archives and photo studios (Farabola, Publifoto) and color photos by Gabriele Basilico. Another interesting book is



*Milano tra luce e calore. Storia, costume e tecnologia del gas manifatturato* (1995), which ranges from workers, to kitchen, to the story of the Bovisa gasworks, through the photos of the Aem Historical Archive and by Francesco Radino (fig. 11). In 2005 the book *Non solo luce. Milano, frammenti di notte urbana* with photos by Gianni Comunale tells how «light is not just a product [...] but it is also a process that interprets artistic, literary, and theatrical spaces»<sup>5</sup> (fig. 12). After the company centenary celebrations with books such as *Luci nelle città. Immagini di Milano da Antonio Paoletti a Gabriele Basilico*, Archivio Storico Fotografico di Fondazione Aem (2013), the Aem-Politecnico bond has been strengthened with the contribution of prof. Silvestri. A second branch of research includes books and exhibition catalogues that depict the territory of Valtellina marked by power plants and dams, telling an unprecedented history of energy and environment. The protagonists are imposing dams, elegant hydroelectric plants of Grosotto, Roasco and Fraele, which were built thanks to the work of well-known designers like Piero Portaluppi or Gaetano Moretti and represent components of a circuit that has marked the Lombard territory. Together with the gasworks, they are now permanent signs of a long story of innovation for the city of Milan and the landscape of Alta Valtellina. The most representative books of this branch are part of the series *Energy and Society* edited by Augusto Scacchi and Roberto Vallini, of which we can cite examples such as *Fortezze gotiche e lune elettriche* (1984) with graphic design by Italo Lupi and *Energia a Milano* (1986) with graphic design by Giulio Confalonieri (fig. 13). Later, in the series *Historical Photographic Archive of the Aem Foundation*, the synergy between cultural and environmental enhancement are explored. See for example *Water and light. Acqua e luce. Un secolo di energia rinnovabile per lo sviluppo del territorio. A century of renewable energy for local development* (2015), *Le cattedrali dell'energia. Architettura, industria e paesaggio nelle immagini di Francesco Radino e degli archivi Storici Aem* (2016), *La voce dell'Adda: Leonardo e la civiltà dell'acqua* (2019) (fig. 14). It is worth mentioning the publication *Il welfare aziendale in Italia nel secondo dopoguerra. Riflessioni e testimonianze* (2017), and the two collections *Cinema Elettrico* (2011) edited by Gianni Canova and Giulio Bursi and *I film di AEM*.



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*L'antologia* (1928-1962) edited by Giulio Bursi and Fabrizio Trisoglio (fig. 15), which promote the photographic and film heritage of the company. In this way, films and documentaries are narrating the welfare system of a company, founded in 1910 by a popular referendum, which marked a century of industrial and environmental history, showing us new collective stories on the archeology of Aem's industrial knowledge. The Municipality of Milan and the Politecnico together should take advantage of story of culture and publications such as that of the AEM Foundation. Through different written, oral and photographic sources, their archives have been furrowed and plowed, bringing to light a system of continuous signs/narratives of a story intertwined with the territory, the infrastructures, and the workers of the city of Milan. It is no coincidence

that the film *Acqua equivale a energia* (1958) by Nelo Risi offers a poetic and technical story at the same time. This is a visual account of the landscape, the construction sites, the dams of the power plants public infrastructure that are also works of art. Similarly, the inverted drop shape of the Bovisa, which encloses a forest and the structures of industrial archeology, starting with gasometers, can dialogue with the neighborhood and with the city of Milan (fig. 16). Industrial archeology is not just a monument, an object to contemplate. It is the testimony of a history of which we are the living stratification as well as «the buildings that have marked the stages of the city's energy civilization [...] to bring this cultural message directly into the neighborhoods, times and spaces of urban everyday life, giving back to citizens a new awareness of the places where they live»<sup>6</sup>.

- 4-5 Gianni Comunale, Bovisa Gas Officine, 1999 / Officina del gas della Bovisa.
- 6 Gianni Comunale, Sempione Power Station, 2006 / Centrale del Sempione.
- 7 Gianni Comunale, Grosotto Power Station, 2006 / Centrale di Grosotto.
- 8 Gianni Comunale, San Giacomo Dam, 2006 / Diga di San Giacomo.
- 9 Gianni Comunale, Cancano Dam, 2006 / Diga di Cancano.

#### Notes

- <sup>1</sup> F. T. Marinetti, *Manifesto del Futurismo*, in «Le Figaro», n. 20, February 1909.
- <sup>2</sup> The Fondazione Aem was founded on June 27<sup>th</sup>, 2007 to manage the historical heritage and the corporate culture developed by Aem in over a century of activity.
- <sup>3</sup> *I fotografi dell'energia: uomini, architetture e territori nell'archivio storico fotografico di Aem*, in *Convegno Internazionale fotografie per l'architettura del XX secolo in Italia costruzione della storia, progetto, cantiere* (24 -25 November 2016), published in *Fotografia per l'architettura del XX secolo in Italia Costruzione della storia, progetto, cantiere*, 2017.
- <sup>4</sup> House Organ «il chilowattora» 1952-1981 is the bridge between the great works and the social life of the company: the images of the new large power plants are flanked by photographs of everyday life: company parties, after-work, summer camps.
- <sup>5</sup> M. F. Flory, *Alla luce della parola*, in *Non solo Luce. Milano, frammenti di notte urbana*, p. 13.
- <sup>6</sup> G. Paletta, A. Silvestri, S. Morosini, F. Trisoglio (eds.), *I luoghi storici dell'energia: luce e gas a Milano 1910-2010*, Fondazione Aem - Politecnico, Milan 2010, p. 11.



Alessandra Veropalumbo

# Sarca 336. The new office building in the former Bicocca industrial district



## Park Associati

### Work

Sarca 336

### Client

Barings Italy Srl

### Location

Bicocca district, Milan

### Project Year

2020-2021

### Architecture and Design

Park Associati

### Architect

Filippo Pagliani, Michele Rossi

### Project Team

*Project leader:* Marco Panzeri

*Team:* Elena Ghetti, Enrico Sterle,

Alberto Ficele, Marinella Ferrari,

Nicola Colella, Irene Ricciardi

### Engineering

SCE Project

### Additional functions

*Plant engineering:* Moving Srl

*Fire consultancy:* GAe Engineering

*Security coordination:* Stefano Lavagna,  
Milano

*Leed-Well certification:* Bee

### Size and total area

4.317 m<sup>2</sup>

### Image credits

Stefano Venegoni, Antonio Cavallo

The office building designed by Park Associati in viale Sarca 336 in Milan is a contemporary project, sensitive to the profound urban and social transformations of the Bicocca district, a ward in the North-East of the city and a symbol of the Lombard industrialization in the early 20<sup>th</sup> century. The project reinterprets the identity of a former industrial district through the elaboration of the architectural archetypes of the context,





absorbing the range of colors in the façade structure and respecting the heights and dimensions of the adjacent volumes. For several decades now, the district has been involved in a conversion from industrial to tertiary and residential area with productive and commercial settlements. It has also become a reference point for national and international companies, especially thanks to the adequate connection with the surrounding area and the new

subway line that crosses it. The office building will be built on the site of an old construction, already demolished, of three floors above ground, filling an area within the former industrial complex Breda Pirelli. The rectangular lot is bounded to the south-west by via Giovanni Ansaldo and to the north-east, on the longer side, by viale Sarca. The building, thanks to the modularity of the façade, fits in continuity with the surrounding environment and

emphasizes the perspective line of the road. The volume is therefore made up of a basic rectangle, with two underground levels, used for parking and technical rooms, and four above-ground floors dedicated to offices and ancillary activities. On the top floor, a terrace interrupts the regular sequence of levels, offering a view towards south. The front of the building, in its narrowest part, inclines in a prospect that looks at the city and at the subway,

welcoming users and visitors in an open and spacious perimeter. The outline of the building is partly suspended from the ground through the emptying of the road level. Here, in fact, there is a pedestrian gallery that connects the building and the neighborhood in which it is inserted, making the building permeable to the context. The design of the façade summarizes and interprets the morphological elements of the surrounding buildings, >



Cristiano Luchetti

# Material.

## An interview with Wael Al Awar



How will we live together? This question, asked to the participants by the curator Hashim Sarkis, is the theme of the 17<sup>th</sup> edition of the Architecture Biennale. The query carries all the uncertainties that contemporaneity is imposing on architecture, if not on the whole existence of humanity. Faced with geopolitical conflicts, environmental catastrophes, and with the rise of threats – as the pandemic – which we thought were memories of long ago, it is legit to ask whether architecture can still improve the present time and lay the foundations for a sustainable future. In various forms and contents, and more or less coherently, the works and installations exhibited in the Venice exhibition attempted to respond to the curator's question. Given the current conditions of our planet, the theme of environmental sustainability was an obvious choice for many curators, and it is to a project of this kind that the highest Biennale's recognition went. The jury awarded the Golden Lion to the National Pavilion UAE curated by Wael Al Awar and Kenichi Teramoto, who devised the research and the consequent installation called Wetland. On the one hand, such recognition is an excellent sign. It acknowledges the value of architects' contribution, through their creative work, to the search for solutions affecting the whole of humanity. For many years, their social and political role seemed to fade into the frivolity of self-referential formal investigations or, recently, into the uncritical devotion to the spatial and constructive possibilities offered by ethereal digital technologies. Instead, the most important architectural board is rewarding a research that places the issue of materials' sustainability at the center of the discussion. In truth, from the curatorial point of view, the Biennale is not new to similar approaches. Already in 2000, Massimiliano Fuksas' edition, at least in its incipit, promoted the motto «Less aesthetics, more ethics». Moreover, reporting from the Front – the biennial curated by Alejandro Aravena – and the latest one Freespace, by the duo Mac Namara-Farrell, also tried to focus on issues of spatial ethics and social and environmental responsibilities. However, there may be a further point of view. The prestigious prize, awarded to the National Pavilion UAE, opens up to a series of questions, placing the architect's role and the very meaning of what we, nowadays, intend by the term "architecture" at the core of the debate. For those who already knew, directly or indirectly, the content and the proposal of the National Pavilion UAE, perhaps the Golden Lion was an unexpected and surprising result. Although very clear and effective in communicating its contribution to environmental issues, the installation does not



seem to achieve the same in its spatial prerogatives. The project carries a perception of unfinished that underlines its complexity and its in-progress nature. Given the difficulty of the exploration, it would have been almost naïve to expect a different result. Then, maybe, the question of what can be defined as architecture, in its total sense, should be addressed to the jury. It would be interesting to find out their point of view on when (or how) the architectural dimension, meant as a spatial entity, explicitly achieves its full status. Indeed, perhaps symbolically, the jury chose an intention, an aspiration, rather than a spatial statement. Waiting for a future opportunity to ask them these questions, we now have the chance and the immense privilege of discussing these topics directly with the curator of the pavilion. His thoughts will help us have an exhaustive understanding of both the proposal and the whole experience of the United Arab Emirates team at the 2020 Venice Biennale.

**CL: I must kick off by offering the warmest congratulations for an exceptional result. The Golden Lion at the Architecture Biennale indeed represents one of the most coveted awards in the architectural profession. I believe that the prize holds even more value because it coincides with the first time the National Pavilion UAE's curatorship is assigned through an open call. I assume that the celebrations are now over; therefore, I ask you, with a cool head, what are your thoughts on this year Biennale? How did you experience the various phases that characterized such an uncertain and peculiar edition? Did you have time to reflect on the whole experience?**

WAA: That is a great question, actually. The National Pavilion UAE gave the chance to participate in the call to architects within the UAE or with a presence in the UAE. The call offered an equal platform for all to

submit their ideas. My Japanese partners and I were already working on the proposed research because we are practicing architects. You may be familiar with some of our buildings and works in Dubai, ranging from Al Warqa mosque to Hai D3, the container project in the Dubai Design District, to the Jameel Art Center and the Al Jaddaf waterfront public space. As practicing architects in the 21<sup>st</sup> century, knowing about the climate emergency, an alarm that is beeping so loudly, we feel that we have to respond to that. We can no longer say this is not our problem, not our responsibility.

As designers, we must be held accountable for the materials we use and for their ecological impact on the environment. Unfortunately, in the UAE, we are limited in terms of material palettes. The available palette consists mainly of the imported modern materials available in the market: cement, steel, glass, etc. But it has always been difficult for us to

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Artwork by Farah Al Qasimi. Courtesy of National Pavilion UAE, la Biennale di Venezia





Tiziano De Venuto, Andrea Miccoli, Vito Quadrato, Giuseppe Tupputi

**Work**

Gravitazioni. Di-stanze di pietra

**Client**

Premio di Architettura Federico Maggia 2019

**Location**

Ex-Lanificio Maurizio Sella, Biella

**Project Year**

2019

**Architecture and Design**

Tiziano De Venuto, Andrea Miccoli, Vito Quadrato, Giuseppe Tupputi

**Image credits**

Filippo Ferrarese, Cristina Tullio, Giuseppe Tupputi

Vincenzo d'Abramo

As a glade in a forest

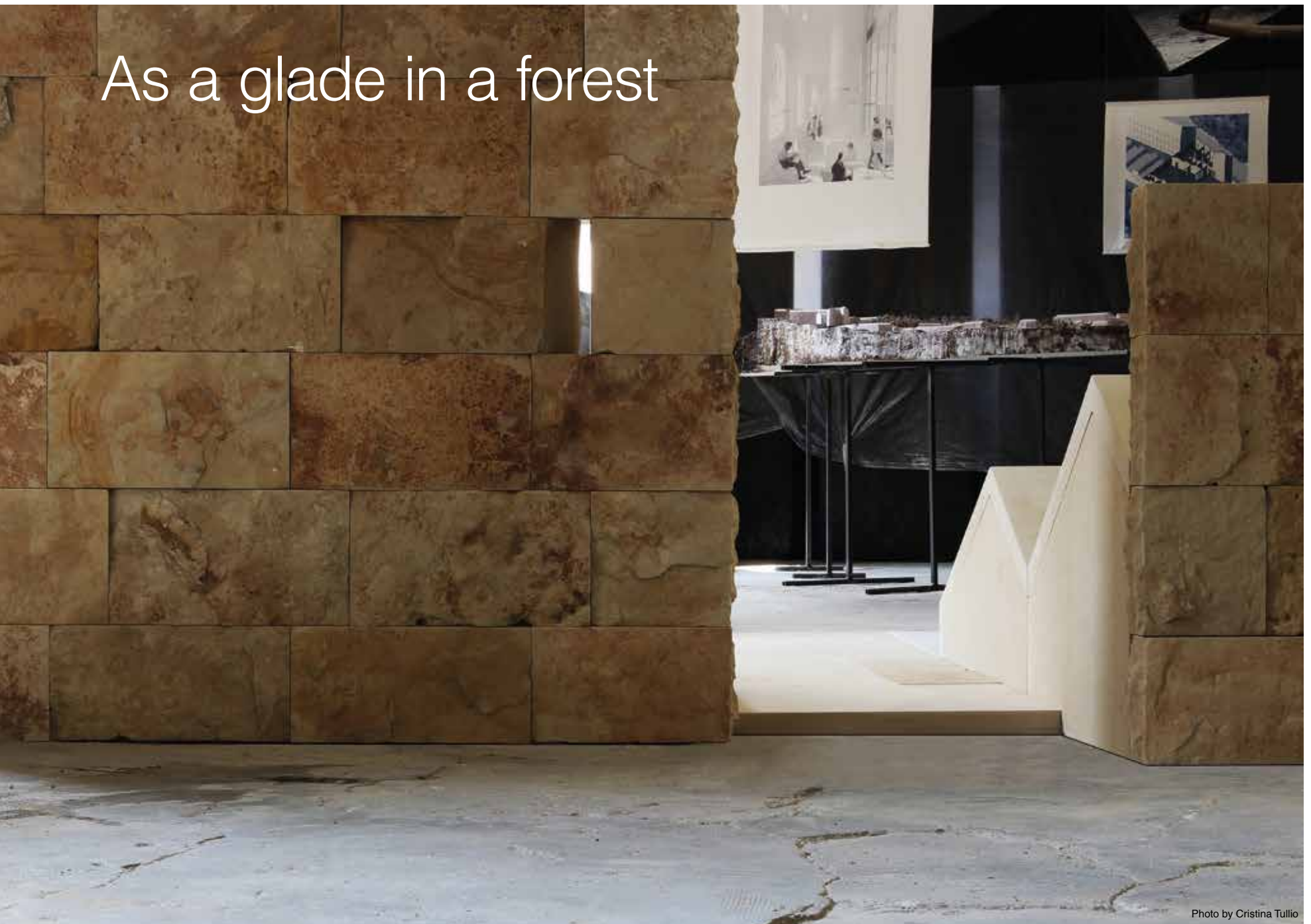


Photo by Cristina Tullio



Starting with some lines of a poem by Friedrich Hölderlin, *In lieblicher Bläue*, in a well-known essay<sup>1</sup>, Martin Heidegger showed us that «men inhabit poetically» and that poetry is the measure of our living and, therefore, it is the measure of building. A measurement that is not simply enumerating, indicating, listing, but that makes the deep sense of life on Earth vibrate in us.

The winning project of the Premio di Architettura Federico Maggia 2019 *Gravitazioni. Di stanze di pietra* by Tiziano De Venuto, Andrea Miccoli, Vito Quadrato and Giuseppe Tupputi takes on the theme of living in the contemporary era in its expressive, architectural, poetical strength. In particular, the topic concerns the problem of living in an old working space, the old woollen mill Maurizio Sella in Biella. With its weakness and its problematic nature, we ask ourselves, as the German philosopher, how we can «inhabit poetically». The project idea consists in the construction of a room, defined by two walls, and identified with a walking surface. The inner space is animated with a few elements that describe the act of staying and thinking: a chaise longue carved from a stone block and a *studiolo*, with a solid wood top, elevated with three steps from the base. The project is thought and realized completely with *leccese* stone, smooth and perfectly modelled in the inner space, but rough and raw in the outside. Only the *studiolo*'s top is in solid wood with a tubular steel element that holds the overhang. It is interesting to notice how the construction is not parallel to the long vaulted hall of the old woollen mill, but it is rotated of about 30° to hold into the space of the room the light that comes from the windows on the perimeter of the building. It is not simply placing something in the space, but it is the founding act of occupying a space, of “making space” through architecture.

Defining and assuming a few restricted acts, the project creates a sacred and archaic space. The sacredness of the act of living is drawn by the walking surface. The square that identifies the architectural space from the remaining space is an atavistic sign; it recalls the idea of the glade in a forest. It is the first sacred act par excellence, where we can recognize our staying, our living in the world consciously, or poetically as Hölderlin remembers us. It defines the measure of our existence. The importance of this act is underlined by the presence



Photo by Cristina Tullio



Ferdinando Polverino De Laureto

# Mercato Centrale Milano: memory flows linearly on the iron road

In the 1980s the expression “Milano da Bere” indicated – journalistically – a descriptive *modus vivendi* of a dynamic, positive and efficient city: thanks to the completely personal imprint given to the Milanese version of the Central Market format (already present in Italy in Florence from 2014, then in Rome and Turin from 2019), the feeling of efficiency, enjoyment and culture expected during the discovery of this new Milanese urban reality is not disappointed. Mercato Centrale is a recent place for meeting, walking and greeting the city (that it is located in some renewed old offices, which belonged to the Milan Central Station – a place welcoming 326.000 visitors per day – and which have been obsolete for over 20 years) in which a series of thematic gastronomic areas follow one another, in a set-up that allows them to be used separately, even if they are managed using a single logistics in the ancillary services. Two floors for 32 shops, a real mill, a seafood restaurant, an organic market, an experimental radio station, a cooking school, an event area, an eco-compactor for PET recycling, a series of

digital services: all this open 7/7 from 7.00 a. m. to 12.00 p. m., in perfect “drinking by night” allure. This instant classic of urban regeneration is signed by a very proud Umberto Montano, who we surprised enjoying a table as a common customer, in the outdoor area overlooking Piazza IV Novembre and via Sammartini: the entrepreneur, in collaboration with Human Company, Florentine, an open air tourism leader group in Italy, strongly wanted this functional mix of gastronomy, glocal culture, multilevel sociality and visual (and auditory) pleasure. The project is added to Cantiere Centrale, the large regeneration plan underway in the Station area, in agreement with the Municipality of Milan and Grandi Stazioni Retail whose CEO, Alberto Baldan, among other things declared: «The opportunities to produce “quality gains” depend only on the tools put in place by the company to carry out actions shared with the public and with the territory, also going beyond commercial exchange. The fundamental actions, in my opinion, are: sharing, passion and the knowledge».

The renewed areas date back, in the original design, to 1912, but only in 1935 they started having a public function: placed on the side of the Galleria delle Carrozze, today the main access, with over 130 current commercial units, to the railway lines; the design idea, which is due to the TA (Torsello Architettura) studio (Alberto Torsello architect), favors a linear use of the display units, conditioned by the straight line of the spatial continuum. During a dialogue with Alberto Torsello, he emphasized the many thematic notes part of the gradual complexity that was created during the very genesis of the design process. First of all, the uniqueness of the project: the Milanese version in fact does not take up neither the stylistic elements nor the philosophy of the other creations belonging to the format; for example, in Florence, the services insist on areas with a circular trend, while in Milan the structure itself has imposed a succession in its development: what could have turned out to be a limit became a must, giving importance both to the feeling of “private in the community” and to the familiar





Photo by Alessandra Chemollo

## TA Torsello Architettura

### Work

Mercato Centrale Milano

### Client

Umberto Montano, Human Company

### Location

Stazione Centrale, Milano Italy

### Project Year

2021

### Architecture and Design

TA Torsello Architettura

### Communication

Almagreal - Giulia Reali

### Web Radio Laboratory Art Director

Alessio Bertalot

### Press Agency

SEC Newgate - Cinzia Ghilotti

### Image credits

Courtesy by Alessandra Chemollo

sensation of experiencing a moment of pleasure – not just gustatory – never alienating, if anything collected, to be experienced even alone.

The uniqueness also emerges in the interpretation of the offer, which is extremely ambitious, aimed at identifying the different players within a homogeneous system. In this regard, the shops were managed with three different levels of identity: the bar, the pastry shop and other large structures focused on a large counter with a great use of polished brass, (whose strong naval suggestion recalls the incessant work of the sailors to keep it reflective), overflowing the visitors with a dynamic sense and industriousness, very “Milanese”; this style contrasts with that of the shops closer to the sense of market *tout court*, such as those of the fish or the Info Point, where the counter traditionally becomes an exhibition; the third stylistic element arises from the combination of materials, as in the case of the wooden trunks which, with solidity, but also with optical lightness, make up the base of the Beer Desk on which the black metal cage creates the tasting structure. According to the architect, there are four design themes: the sense of vertically, obtained through narrow and high spaces, which in the end proved to be strategic; in fact, they allowed the installation of tubular structures for air conditioning, safety and various systems in all their technological brilliance, but being able, at the same time, to accommodate ambient lights with a two-level illuminating action: the one interspersed with the tubes at the top, with diffused half lights, and the one aimed at the bottom, in order to center the individual positions, like an intimate and personalized candle-light. The sense of planarity, whose horizontality is used to build a sort of metaphorical stylobate, is given by a floor in plates of ferrous material of 120 x 120 cm welded in place. The floor, in addition to echoing the sense of “walking on the railway track” like that of the nearby electric trains, takes up the fundamental will of this architectural work: the preservation of the memory of use. Another must, the sense of time, is also conceived as a new use: on the ground floor the chaotic and fast atmosphere of the city penetrates the structure and, thanks to the speed of services, it also transforms into efficiency. On the upper

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The Brandston Partners lighting design studio has chosen the Thin66 linear element of Linea Light Group, specially made in a custom version, for the Beijing Tongzhou Hejing Center, a landmark in the development of the Chinese capital.

The center testifies to a city's flourishing moment: extending across a total area of more than 330,000 square meters and including 7 buildings – 3 for offices and 4 for residential use – is a prestigious architectural complex requiring discreet luminaires able to guarantee high illumination performance were required.

The Thin66 linear element, chosen for the outdoor lighting of all buildings on the site, makes the entire architectural project visible from every angle. In particular, the RGBW model with DMX control allows to create spectacular lighting effects on the façade. 10,000 items, having a length of 1 meter each, were employed for a total of about 10 kilometers of light source, installed along all 7 structures' vertical lines. Thanks to its small dimensions, its discreet and minimalist design and the soft, uniform and shadow-free light emission, the Thin66 elegantly emphasizes the buildings' façades, enhancing forms and architectural details.



# Linea Light Group lights up the success of Beijing







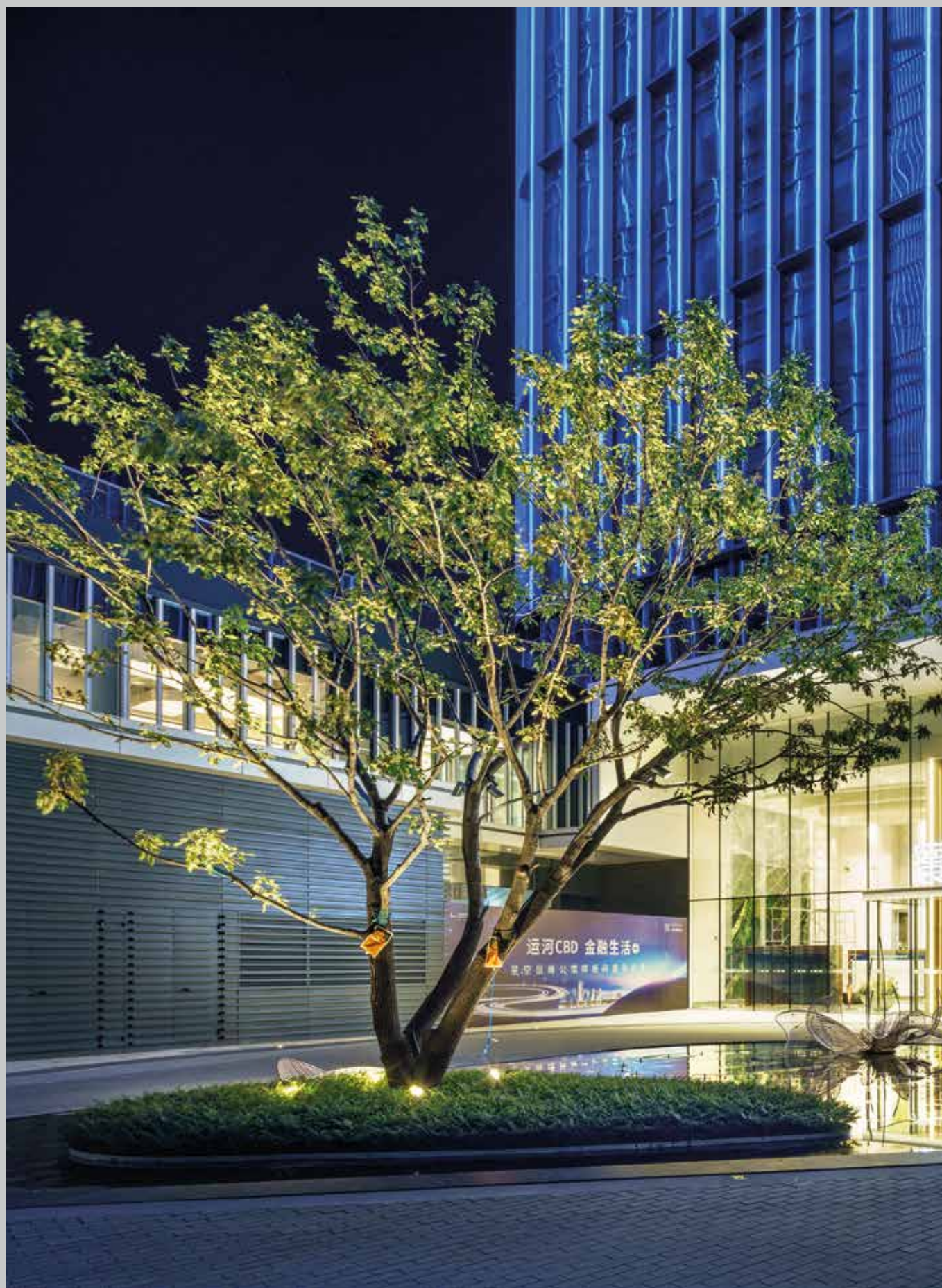
## Linea Light Group illumina il successo di Pechino

Lo studio di lighting design Brandston Partnership ha scelto l'elemento lineare Thin66 della collezione i-LèD di Linea Light Group, realizzato in versione custom per il Beijing Tongzhou Hejing Center, un luogo simbolo dello sviluppo della capitale cinese.

Il centro testimonia un momento florido per la città: sviluppato su un'area di oltre 330 mila metri quadrati, con 7 edifici, 3 riservati a uffici e 4 dedicati al residenziale, è un prestigioso complesso architettonico, per il quale servivano apparecchi discreti in grado di garantire elevate performance illuminotecniche.

L'elemento lineare Thin66, scelto per l'illuminazione esterna di tutti gli edifici presenti nel sito, rende ben visibile, da ogni angolazione, l'intero complesso. In particolare il modello RGBW con controllo DMX ha permesso di dare vita a scenografici effetti di façade lighting.

Per il progetto sono stati impiegati 10 mila pezzi della lunghezza di 1 metro ciascuno, per un totale di circa 10 chilometri di fonte luminosa, installati lungo le linee verticali delle 7 strutture. Grazie alle sue misure contenute, al design discreto e minimalista e all'emissione luminosa diffusa, uniforme e priva di ombre, Thin66 dona eleganza agli edifici, esaltando le forme e i dettagli architettonici.







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## Outdoor and relax in the name of elegance by Talenti for the Grand Hotel Victoria on Lake Como

The timeless quality of Talenti is the protagonist of the luxurious and renovated Grand Hotel Victoria Concept & SPA in Menaggio, Italy. This aesthetic jewel, overlooking Lake Como and recently undergoing an ambitious renovation project by architect Franco Pè, maintains the Belle Époque atmosphere intact thanks to the collections of the Cameli family brand. A sensory journey to be discovered and dreamed of.

### The spa

The beating heart of the entire structure is the 1,200 square metre SPA, equipped with a 20 metre swimming pool, an area in which the furnishings of Ramón Esteve's iconic Casilda collection have been incorporated, a perfect synthesis between the rationality of geometry and the enveloping power of fabrics. With their essential lines, the Casilda Sunbed and Casilda Daybed contribute to the exclusivity of the atmosphere, making it even more magical. In the context of the sauna, there is also room for the sinuous and delicate forms of the Breez bed, designed by Karim Rashid,

### The garden

As well as enriching the wellness area, the Casilda Daybed surrounds the large outdoor swimming pool like a majestic, sculptural crown, accompanied by the chameleon-like compact chairs from the Cottage collection, also by Esteve. The sofa and living room armchair from this collection match perfectly with the seats from two other Talenti collections in the bar area: Moon teak and Moon alu designed by Cristian Visentin. The creativity of Marco Acerbis, on the other hand, has made it possible to furnish other outdoor areas of the hotel through the dynamism and freshness of the Cleo Alu, Milo Alu and Cleo Teak collections

### The terraces

At the end, from the terraces of the suites you can admire a breathtaking view while sitting comfortably on the chairs of the Moon Teak collection.





## *Outdoor e relax all'insegna dell'eleganza firmata Talenti per il Grand Hotel Victoria sul Lago di Como*

*La qualità senza tempo di Talenti è protagonista del lussuoso e rinnovato Grand Hotel Victoria Concept & SPA di Menaggio, in Italia. Questo gioiello estetico, affacciato sul lago di Como e recentemente sottoposto a un ambizioso progetto di ristrutturazione firmato dall'architetto Franco Pè, mantiene intatta l'atmosfera da Belle Époque grazie alle collezioni del marchio della famiglia Cameli. Un percorso sensoriale tutto da scoprire e sognare.*

### *La Spa*

*Il cuore pulsante dell'intera struttura è la SPA di 1.200 mq, dotata di una piscina di 20 metri, un'area in cui sono stati inseriti gli arredi dell'iconica collezione Casilda di Ramón Esteve, una sintesi perfetta tra la razionalità delle geometrie e il potere avvolgente dei tessuti. Con le loro linee essenziali, il Casilda Sunbed e il Casilda Daybed contribuiscono ad accrescere l'esclusività dell'atmosfera, rendendola ancora più magica. Nel contesto della sauna, trovano spazio anche le forme sinuose e delicate del lettino Breez, disegnato da Karim Rashid, Il Giardino*

*Oltre ad arricchire l'area wellness, il Daybed Casilda circonda l'ampia piscina esterna come una corona maestosa e scultorea accompagnata dalle camaleontiche sedute compatte della collezione Cottage sempre di Esteve. Il divano e la poltrona living di questa collezione si abbinano alla perfezione con le sedute di altre due collezioni Talenti presenti nella zona bar: Moon teak e Moon alu firmate da Cristian Visentin. La creatività di Marco Acerbis, invece, ha consentito di arredare anche altre aree esterne dell'albergo attraverso la dinamicità e la freschezza delle collezioni Cleo Alu, Milo Alu e Cleo Teak.*

### *Le terrazze*

*Infine, dalle terrazze delle suite si riesce ad ammirare un panorama mozzafiato comodamente seduti sulle sedie della collezione Moon Teak.*

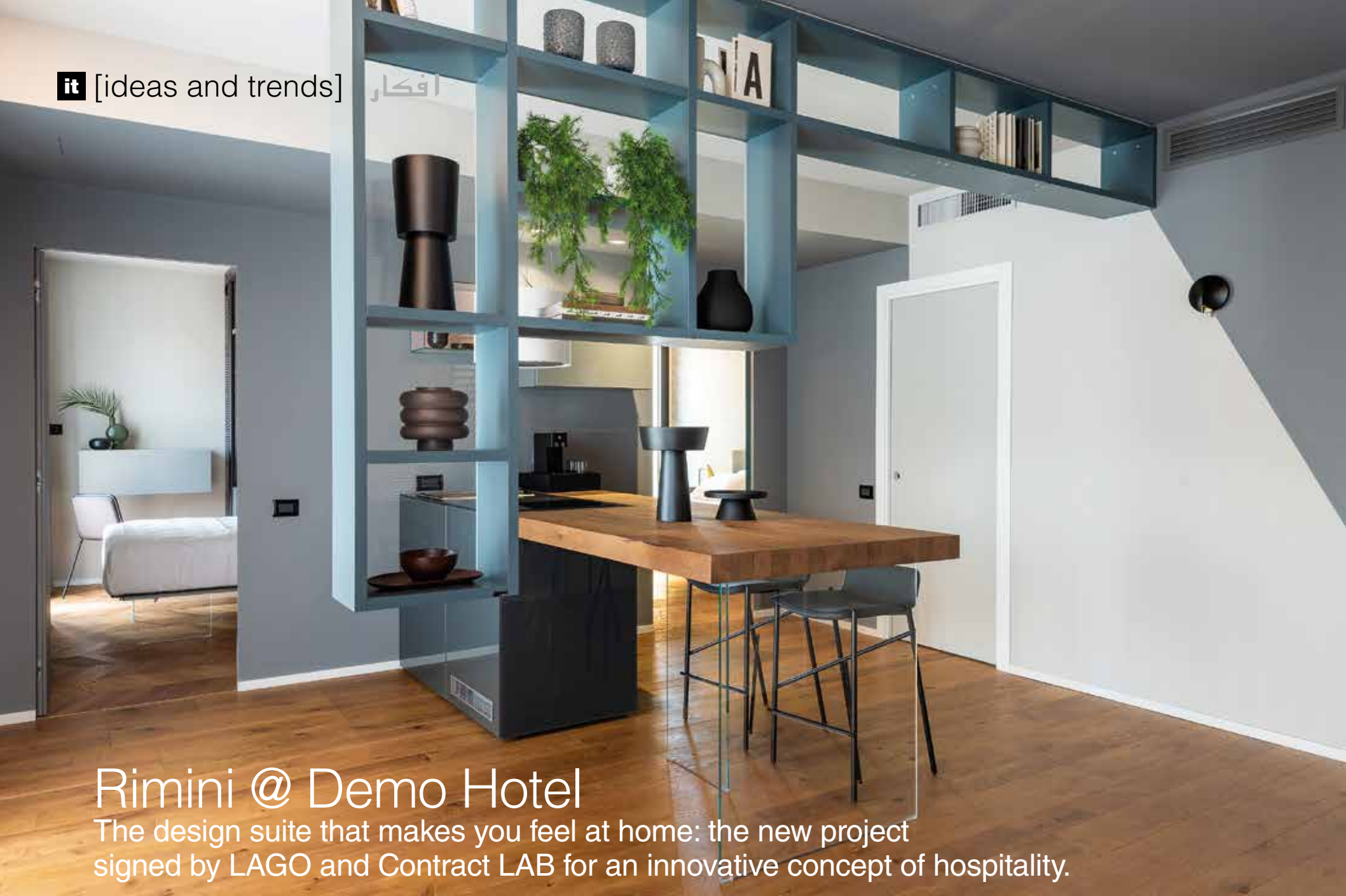


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## Rimini @ Demo Hotel

The design suite that makes you feel at home: the new project signed by LAGO and Contract LAB for an innovative concept of hospitality.

Contract Lab - the design division born from the partnership between LAGO and MAD051 Materials - has created "Just Like Home", a smart, green and multifaceted design suite, created to evolve and meet the multiple needs of the guest who lives it. An innovative room concept that has contributed to the creation of Demo Hotel in Rimini: the new Hub of experimentation for the world of hospitality promoted by the hotel consulting firm Teamwork Hospitality, which involved fourteen different architectural firms. Contract LAB has interpreted the objective of the client by recreating a multifunctional space able to respond to the desire for relaxation and sharing, but at the same time able to express a new way of living a suite, approaching the feeling that you breathe every day in your own home.

The designer furniture selected for the living room, kitchen and bedroom in the suite exude a feeling of floating, lightness and harmony, while embracing functional solutions for remote working and connecting with the outside world. The living room and kitchen can be transformed into workspaces if necessary, thanks to the large floating table made from one-hundred-year-old Wildwood. The 30mm weightless bookcase divides and organises the space by creating a dynamic interplay of shapes. The bedrooms offer an intimate space featuring contemporary textured detailing and can be transformed into a multifunctional space in which to sleep, but also connect with the world of work.







## Rimini @ Demo Hotel

La suite di design che fa sentire a casa:  
il nuovo progetto firmato LAGO e Contract  
LAB per un innovativo concept di ospitalità.

Contract Lab – la divisione progettuale nata dalla partnership tra LAGO e MAD051 Materials – ha realizzato “Just Like Home”, una suite di design smart, green e poliedrica, nata per evolversi e soddisfare le molteplici esigenze dell’ospite che la vive. Un concept di camera innovativo che ha contribuito alla realizzazione di Demo Hotel a Rimini: il nuovo Hub di sperimentazione per il mondo dell’ospitalità promosso dalla società di consulenza alberghiera Teamwork Hospitality, che ha visto coinvolti quattordici differenti studi di architettura. Contract LAB ha interpretato l’obiettivo della committenza ricreando uno spazio multifunzionale in grado di rispondere al desiderio di relax e condivisione, ma capace di esprimere al tempo stesso un nuovo modo di vivere una suite, avvicinandosi alla sensazione che si respira quotidianamente nella propria casa. Gli arredi di design per soggiorno, cucina e camera da letto selezionati, comunicano sospensione, leggerezza ed armonia, e presentano soluzioni funzionali dedicate al lavoro da remoto e alla connessione con il mondo esterno. Living e cucina, ad esempio, si trasformano all’evenienza in postazioni lavorative grazie al tavolo sospeso in legno centenario Wildwood. La libreria che scende dal soffitto divide ed organizza lo spazio inventando un dinamico gioco di forme. Le camere, intime e contraddistinte da contemporanei dettagli materici, si trasformano in uno spazio polifunzionale in cui poter dormire ma anche essere in collegamento con il mondo lavorativo.



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# Between wood and luxury: slide by Listone Giordano enchantes America with the Villa Tyra project

A 1930s villa, a corner of paradise and an unforgettable collection: these are the ingredients of a jewel of the Venetian Islands in Miami that will make you dream. The precious Slide collection designed by Daniele Lago for Listone Giordano, a worldwide reference brand in the field of avant-garde wood flooring, contributes to make superlative the project of Villa Tyra where the Italian design mixes with the American style. Built and then renovated several times, the villa has 550 m2 immersed in a colourful and lush vegetation, among garish roofs and ancient trees from which to enjoy endless sunsets over the Miami skyline. There are five bedrooms, six bathrooms, a kitchen, a cinema, a Turkish bath and a Hamman, but the true star is the master bedroom: an open space offering a breathtaking view of Downtown and the Gulf of Biscayne through large sliding windows set in refined bronze frames. The Tortora Slide's exclusive geometric pattern covers the master bedroom's floors, as well as all the other rooms, goes up the walls behind the beds' headboards, up to the bathroom, to create an uninterrupted continuum in the poetry of design. Slide combines geometry and mathematics to generate horizontal and vertical compositional elements. Real furnishing surfaces where the magic of transcendent numbers transforms the rectangular shapes of common planks into rhombuses, giving life to infinite modular compositions. Slide's patterns, always different, never repetitive, recall the changeability of a place that has seen its face change over time, without losing the charm and refinement that distinguish it and make it a unique and inimitable location.





## Tra legno e lusso: slide di Listone Giordano incanta l'America con il progetto Villa Tyra

Una villa degli anni '30, un angolo di paradiso e una collezione indimenticabile: questi gli ingredienti di un gioiello delle Venetian Islands a Miami che farà sognare. La preziosa collezione Slide firmata da Daniele Lago per Listone Giordano, brand di riferimento mondiale nel settore delle pavimentazioni lignee d'avanguardia, contribuisce a rendere superlativo progetto di Villa Tyra dove il design italiano si mescola allo stile americano. Costruita e poi ristrutturata più volte, la villa dispone di 550 m2 immersi in una vegetazione colorata e rigogliosa, fra tetti sgargianti e alberi secolari da cui godersi infiniti tramonti sullo skyline di Miami.

Cinque camere, sei bagni, cucina, cinema, bagno turco e Hamman, ma è la camera padronale è la vera protagonista: uno spazio aperto che offre una vista mozzafiato su Downtown e sul Golfo di Biscayne, attraverso grandi vetrate scorrevoli, incastonate in raffinate cornici in bronzo. L'esclusivo motivo geometrico di Slide in Tortora riveste i pavimenti, oltre che della stanza padronale, anche di tutte le altre camere, sale sulle pareti alle spalle delle testate dei letti, fino al bagno per creare un continuum ininterrotto nella poesia del design. Slide coniuga geometria e matematica per generare elementi compositivi orizzontali e verticali. Vere e proprie superfici di arredo dove la magia dei numeri trascendenti trasforma le forme rettangolari delle comuni plance in rombi, dando vita a infinite composizioni modulari. I pattern di Slide, sempre diversi, mai ripetitivi richiamano la mutevolezza di un luogo che nel tempo ha visto modificare il proprio volto, senza perdere il fascino e la raffinatezza che lo contraddistinguono e lo rendono una location unica e inimitabile.



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# When security becomes "Activa"

Cavatorta Project thanks to the cooperation with SICURIT Alarmitalia Spa, a leading company in the security systems sector, presents HSF Activa™, the advanced fencing system able to detect any attempt of intrusion, cutting, breaking through and climbing over. Unlike the conventional high security perimeter physical protection systems, to which the active protection elements are applied externally, HSF Activa™ is an integrated system, able to accommodate inside the structure by mean of specifically designed cable ducts, the active protection elements (sensors) and the relative cable / signal lines, in a protected, invisible and inviolable way.

This feature offers multiple advantages:

safety is of primary importance, the systems are inviolable as they are protected from attacks, damages and bad weather conditions, with consequent practically zero maintenance interventions and a longer life span.

Not least the aesthetic factor, as the fence is clean and tidy, without requiring ingenious adaptations, as happens with traditional systems.

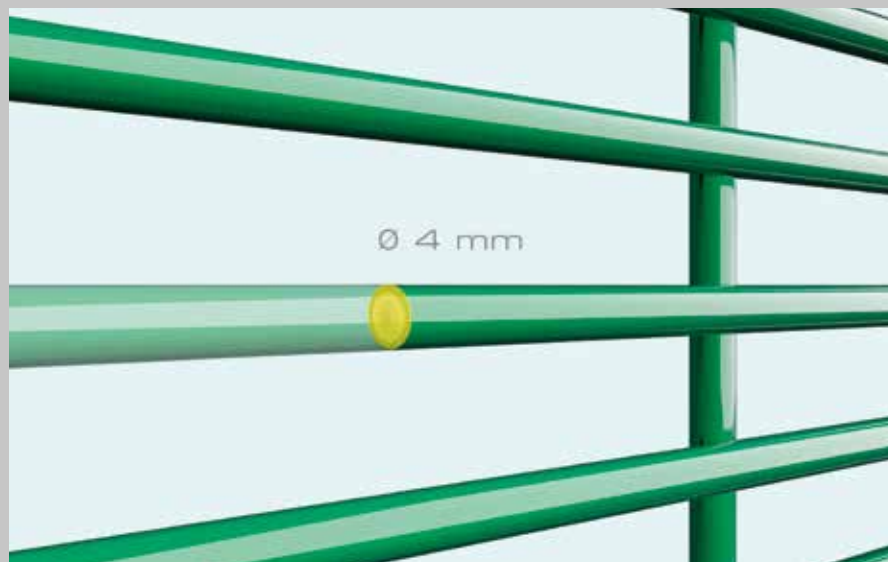
HSF Activa™ is made up of high security electro-welded mesh panels, produced using 4.00 mm (8 ga.) Galvatec® coated wires (Alu-Zinc alloy). The HSF Activa™ panels, classified as Anti Cut and Anti Climbing, are made to prevent any vandalism thanks to the small 76.2 x 12.7 mm meshes as well as its resistance, both factors create a safety barrier against climb over, not allowing any support to feet or hands. Not even the wire cutters can be used as there is not enough space between the meshes. The heart of HSF Activa™ is a sophisticated system for detecting the points of attack (detection accuracy of +/- 2.5 m) which, compared to traditional fence systems, is completely hidden and tamper-proof.

Being designed to resist climbing over, the system is designed to detect vibrations caused mainly by mechanical actions deriving from the attempt to violate the perimeter using cutting tools such as grinders, or to detect the vibrations generated when a ladder, used to climb over, is placed against the fence. In addition HSF Activa™ uses a "differential logic", which drastically reduces false alarms caused by critical weather conditions (such as heavy rain, wind, hail) thus allowing the system to function optimally in any environmental condition, without affecting its performance. The HSF Activa™ System is totally configurable, in terms of dimensions and construction features and equipment; based on customer's requirements and on the desired level of security it can also integrate various accessories such as lighting systems, cameras, speakers, external sensors, infrared sensors, fiber, etc.



# Quando la sicurezza diventa "Activa"

Cavatorta Project, grazie alla collaborazione con SICURIT Alarmitalia Spa, azienda leader nel settore dei sistemi di sicurezza, presenta HSF Activa™, il sistema di recinzione evoluto in grado di rilevare i tentativi d'intrusione, taglio, sfondamento e scavalcamento. A differenza dei convenzionali sistemi di protezione fisica perimetrale di alta sicurezza, a cui vengono applicati esternamente gli elementi di protezione attiva, HSF Activa™ si presenta come un sistema integrato predisposto, in grado di accogliere all'interno della struttura e dei cavidotti appositamente studiati, gli elementi di protezione attiva (sensori) ed i relativi cablaggi/linee di segnale, in modo protetto, invisibile ed inviolabile. Questa caratteristica offre molteplici vantaggi: in primo piano la sicurezza, in quanto gli impianti risultano inviolabili in quanto protetti dalle intemperie, attacchi e danneggiamenti, con conseguenti interventi manutentivi praticamente nulli e maggiore durata nel tempo. Non ultimo il fattore estetico, in quanto la recinzione risulta pulita ed ordinata, senza richiedere ingegnosi adattamenti, come accade per i sistemi tradizionali. HSF Activa™ è costituita da pannelli di rete elettrosaldata ad alta sicurezza, prodotta utilizzando filo Galvatec® (lega Alu-Zinc) da 4,00 mm. (8 ga.). I pannelli di HSF Activa™, classificati Anti Taglio ed Anti Climbing, sono realizzati per prevenire qualsiasi attacco vandalico grazie ai piccoli interstizi della maglia (76,2 x 12,7 mm) e alla sua resistenza, fattori che creano una barriera di sicurezza contro gli scavalcamenti, non consentendo l'appoggio di piedi o mani. Neppure i tronchesi possono essere utilizzati in quanto non c'è abbastanza spazio tra le maglie. Il cuore di HSF Activa™ è un sofisticato sistema di rilevamento dei punti di attacco (precisione di rilevamento di +/- 2,5 m) che, rispetto ai tradizionali sistemi di recinzione, è completamente nascosto ed a prova di manomissione. Essendo progettato per opporre resistenza agli scavalcamenti, il sistema è studiato per rilevare le vibrazioni causate principalmente da azioni meccaniche derivanti dal tentativo di violare il perimetro tramite utensili da taglio come smerigliatrici, oppure rileva le vibrazioni generate dall'appoggio di una scala utilizzata per scavalcare. Inoltre, HSF Activa™ utilizza la "logica differenziale", che riduce drasticamente i falsi allarmi causati da condizioni meteorologiche critiche (ad esempio forti piogge, vento, grandine) consentendo al sistema di funzionare in modo ottimale in qualsiasi condizione ambientale, senza influire sulle prestazioni. Il Sistema HSF Activa™ è totalmente configurabile, nelle dimensioni e nelle caratteristiche costruttive e dotazioni, in base alle necessità del cliente ed al livello di sicurezza desiderato e può inoltre integrare numerosi accessori quali sistemi di illuminazione, telecamere, altoparlanti, sensori esterni, sensori infrarossi, fibra, ecc.





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## Talenti presents George Collection by Ludovica+Roberto Palomba

The George Collection is a project created with the aim of combining lightness and comfort in life in the open air, redesigning situations that convey feelings of intimacy and relaxation, always with the utmost respect for balance but above all for proportion. The stainless-steel structure is the fil rouge of the project, totally covered with a slightly padded rope weave with an enveloping design.

## Talenti presenta George Collection by Ludovica+Roberto Palomba

*George Collection è un progetto che nasce con lo scopo di unire leggerezza e comodità nella vita "en plain air, ridisegnando situazioni che trasmettano sensazioni di intimità e relax, nel massimo rispetto dell'equilibrio e delle proporzioni. La struttura in acciaio inossidabile è il fil rouge di una collezione totalmente rivestita da un intreccio in corda leggermente imbottita e dal design avvolgente.*

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## Wasbottle: the new 100% recycled material, produced in the partnership with Autogrill and Bencore

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*Wasbottle è il nuovo materiale prodotto della collaborazione fra Autogrill e Bencore: si tratta di un pannello al 100% riciclato e riciclabile, realizzato utilizzando scaglie di polietilene provenienti dal riciclo dei contenitori plastici, come quelli per detersivi, detergenti e alimenti. Il pannello è pensato per applicazioni di interior design e di architettura e rispetta i canoni dell'economia circolare.*

Wasbottle is the new material produced by the collaboration between Autogrill and Bencore: it's 100% recycled and recyclable, made of plastic material coming from the containers of detergents or other cleaning liquids (HDPE, PET and PETG) which have been used by Autogrill itself. The panel respects the circular economy standards and is designed for architecture applications in interiors and exteriors.

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Paseo is a family of linear lights for outdoor designed by i-LèD Professional (a Linea Light Group brand) with a transparent or opalescent polycarbonate body, today even thinner and more versatile. The new models, thanks to a width of 24 to 26 millimetres, can adapt easily to any design need. Their very small size is combined with simple, minimalist aesthetics. The Paseo range comes with a wide choice of optics, lengths, colour temperatures, and controls. These include DALI and 1-10V, and RGBW DMX and RGB pixel for dynamic lighting management and spectacular architectural illumination. The housings and numerous accessories mean Paseo can be recessed or fitted to a wall, ceiling or floor.

*Paseo è una famiglia di prodotti lineari outdoor progettati da i-LèD Professional (un brand Linea Light Group) con corpo in policarbonato trasparente o opalino, oggi ancora più sottile e versatile: i nuovi modelli con profili che variano da 24 a 26 millimetri di larghezza, si adattano con facilità ad ogni esigenza progettuale sfruttando le dimensioni ridottissime abbinare ad un'estetica sobria e minimale.*

*La gamma Paseo comprende un'ampia scelta di ottiche, lunghezze, temperature colore e tipologie di controllo come DALI e 1-10V, oppure RGBW DMX e RGB pixel per gestire dinamicamente le fonti luminose e dare vita a spettacolari scenografie d'illuminazione architettonica. Grazie alle controcasse e ai tanti accessori, è inoltre possibile installare Paseo a incasso, a parete, a soffitto e a plafone.*

## Paseo

## i-LèD Professional a brand of Linea Light Group

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## Tellux: colorful elegance for Morici furniture

The Tellux collection is developed in different color combinations: Vulcano, in shades of brown and black; Mediterraneo with shades of blue and green. The collection offers luxury boxes and accessories, such as the sophisticated lamps with an empty pocket base, entirely made in Italy.

**Tellux: colorata eleganza per l'arredo firmato Morici**  
La collezione Tellux si sviluppa in differenti abbinamenti cromatici: Vulcano, nelle tonalità del marrone e del nero; Mediterraneo dalle nuance nei toni del blu e del verde. La collezione propone luxury boxes e complementi, come le sofisticate lampade con base svuota tasche, interamente made in Italy.

**Morici by Rikiedo srl** via Volponi 19 Recanati MC Italy | +39 071977447 | info@moriciollection.it | www.moriciollection.it

## Volo Table Design Eugenio Biselli

A monolithic collection that becomes sculptural to celebrate the elegance of the finest marble. A table with a subtle elegance that enhances the material beauty of the elements that compose it. With the Calacatta top, Volo table can reach up to 3m in length; the legs, which can be two-tone or monochrome, are enriched with a galvanized bridge detail.

*Una collezione monolitica che diventa scultorea per celebrare l'eleganza indiscussa del marmo più pregiato. Un tavolo dall'eleganza sottile che valorizza la bellezza materica degli elementi che lo compongono. Con il bancone Calacatta, il tavolo volo può raggiungere fino ai 3m di lunghezza; le gambe, che possono essere bicolore o monocromo, sono arricchite da un dettaglio a ponte zincato.*

**Franchi Umberto Marmi Spa** via Del Bravo 14 - 16 Carrara MS Italia | +39 0585 70057 | info@fum.it | www.fum.it

## Moonline: high lighting design

Behind formal research lies the will to review the actual concept of "fencing": no longer a mere element to separate the inside from the outside, MOONLINE creates uninterrupted spaces. Architecture and design extend from the interior to the exterior transforming it into a minimalist "place of communication"; linear designs are dotted with luminous posts and LED technology is applied according to the latest trends. The integrated and modular MOONLINE system is the maximum expression of the "made in Italy" label and the result of Cavatorta's know how; MOONLINE is a new way of protecting your spaces: light outlines the contour becoming a safety element (it can be integrated with other systems thanks to the "active" posts). A selection of shapes, colours and light intensities is available for a system in harmony with architectural structures and personal tastes.

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