

[c]

compasses

the architecture & interior design international magazine | middle east

Focus:
A view
from the inside
of architecture

Amezcuca, Piero Lissoni
Antonio Citterio
Herzog & de Meuron
ANARCHITECT
X-Architects
COdESIGN
Charlotte Perriand
Vittorio Gregotti

LIVING
THE INTERIORS

ENGLISH / ITALIAN ISSUE



9 788894 520613





9 1772409 382001

THE *WARMTH* OF MARBLE.



ESTABLISHMENT
Via Primo Brega, 9 00011
Tivoli Terme (Roma, Italy)
T: +39 0774 37.05.75
F: +39 0774 37.92.50

GIOVANNOZZI 
MARM

  @giovannozzimarmi
www.giovannozzi.com



LAGO Welcome Asolo @Cronica di Santa Caterina

DESIGN TURNS HOSPITALITY
INTO AN EXTRAORDINARY EXPERIENCE.

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




DIGITALMIND GROUP



SHAPE
YOUR
IDEAS

surfaces curve to create
a new form of design.

discover more at
www.irisfmg.com

A BRAND OF  IRIS
CERAMICA
GROUP

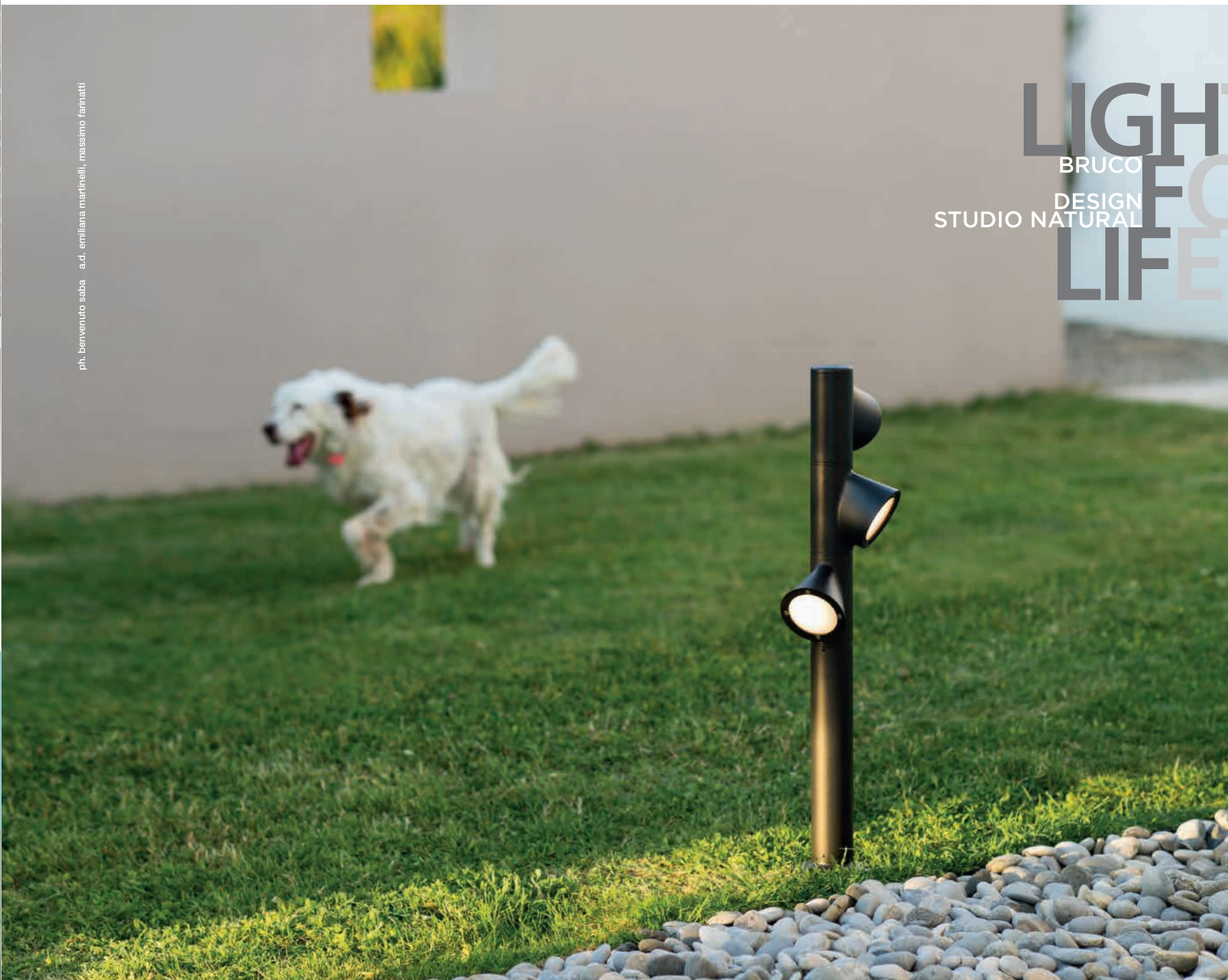


Dine & Play pool with style

Check the other colors and timbers available
on www.Fusiontables.com



Credit - marmaladephotos.co.uk



LIGHT
BRUCO
DESIGN
STUDIO NATURAL
FOR
LIFE

ph. benvenuto saba - ad. emiliana martinelli, massimo firmatti

MARTINELLILUCE.IT



[fusiontables]



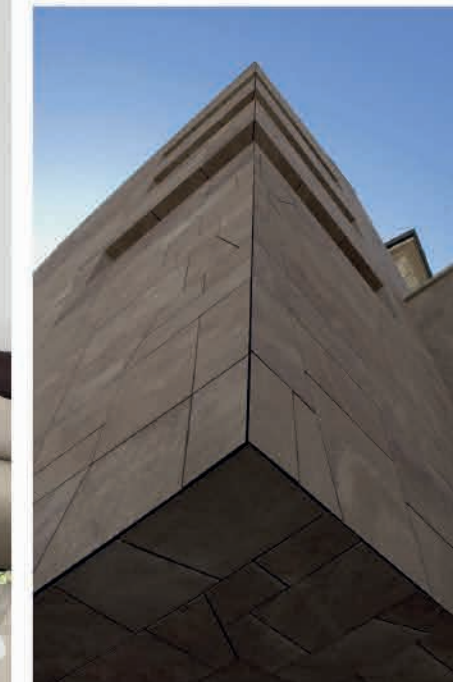


 SANTA FIORA

The only stones in the world
made with the same material
as dreams



www.santafiorasrl.com





The skylines of the future need you!

Showcase your latest projects and collaborate with the region's largest developers to be part of the solution.



Cityscape

The MENA region's most important real estate event

15–17 November 2020
Dubai World Trade Centre

cityscapeglobal.com

STEPHEN, AGE 32,
FINANCIAL MANAGER

&
**weekend
reporter.**



FOR YOUR BUSINESS & BEYOND.

Stanco di pagare quello che non usi? Con Jeep Miles puoi noleggiare **Jeep Renegade** da **249€** al mese e **Compass** da **279€** al mese, **zero anticipo**, servizi inclusi e **pagare solo i Km che percorri**. E i primi **1.000 Km** sono inclusi nel canone.

Offerta valida per Renegade 1.6 Mjet Longitude e Compass 1.6 Mjet Longitude. L'offerta include: 48 mesi e una percorrenza di 1.000 Km. Il cliente pagherà in aggiunta un importo variabile mensile per i km effettivamente percorsi al costo di 0,18 €/km. I km percorsi verranno rilevati attraverso il servizio di info-mobilità Leasys I-Care. Servizi inclusi: copertura RCA con penale risarcitoria, assistenza stradale, Servizio di manutenzione ordinaria e straordinaria; Servizio copertura incendio e furto con penale risarcitoria, Servizio riparazione danni con penale risarcitoria, servizio di infomobilità I-Care; utilizzo di una App gratuita per la gestione dei servizi. Tutti gli importi si intendono iva inclusa. Le immagini riportate sono indicative e non corrispondono necessariamente alla versione indicata nell'offerta di noleggio. Offerta soggetta a disponibilità dei veicoli, all'approvazione di Leasys s.p.a. ed a variazione listini. Offerta valida fino al 30 settembre 2020.

Gamma Renegade: Consumo di carburante ciclo misto (l/100 km): 7,3 - 4,4; emissioni CO₂ (g/km): 167 - 116. Valori omologati in base al metodo di misurazione/correlazione riferito al ciclo NEDC di cui al Regolamento (UE) 2017/1152-1153, aggiornati alla data del 29 Febbraio 2020; valori più aggiornati saranno disponibili presso la concessionaria ufficiale Jeep, selezionata. I valori sono indicati a fini comparativi e potrebbero non riflettere i valori effettivi.

Gamma Compass: Consumo di carburante ciclo misto (l/100 km): 8,3 - 5,1; emissioni CO₂ (g/km): 190 - 128 con valori omologati determinati in base al ciclo NEDC di cui al Regolamento (UE) 692/2008, aggiornati alla data del 29 Febbraio 2020; valori più aggiornati saranno disponibili presso la concessionaria ufficiale Jeep, selezionata. I valori sono indicati a fini comparativi e potrebbero non riflettere i valori effettivi.





THE ITALIAN
SENSE
OF BEAUTY

MIA
by CARLO
CRACCO

KITCHENS, LIVING AND BATHROOMS



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



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 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

Ceramica
VOGUE



SYSTEM

TILES FOR ARCHITECTURE

www.ceramicavogue.it



SAVE the NEW DATE

BOLOGNA
14/17 ottobre 2020

La **Fiera** delle **Costruzioni**
Progettazione, edilizia, impianti

DATI ULTIMA
EDIZIONE
Espositori
450
Presenze
professionali
40.000

SAIE crede nell'**eccellenza delle imprese italiane** e vuole supportarle verso nuove **occasioni di business e networking**: una fiera che intende continuare a contribuire attivamente allo **sviluppo del settore**.
Per questo motivo **SAIE si rinnova**, mette al centro **il cantiere**, **il sistema delle costruzioni** e propone **soluzioni concrete** per le **nuove esigenze dei professionisti**.

Se anche la **tua azienda crede** in **rinnovate e reali opportunità** nel mercato dell'edilizia, **facciamolo insieme**: richiedi informazioni scansionando il QR code qui a fianco o scrivendo a info@saiebologna.it



Progetto e direzione



tecniche nuove

In collaborazione con



Seguici su



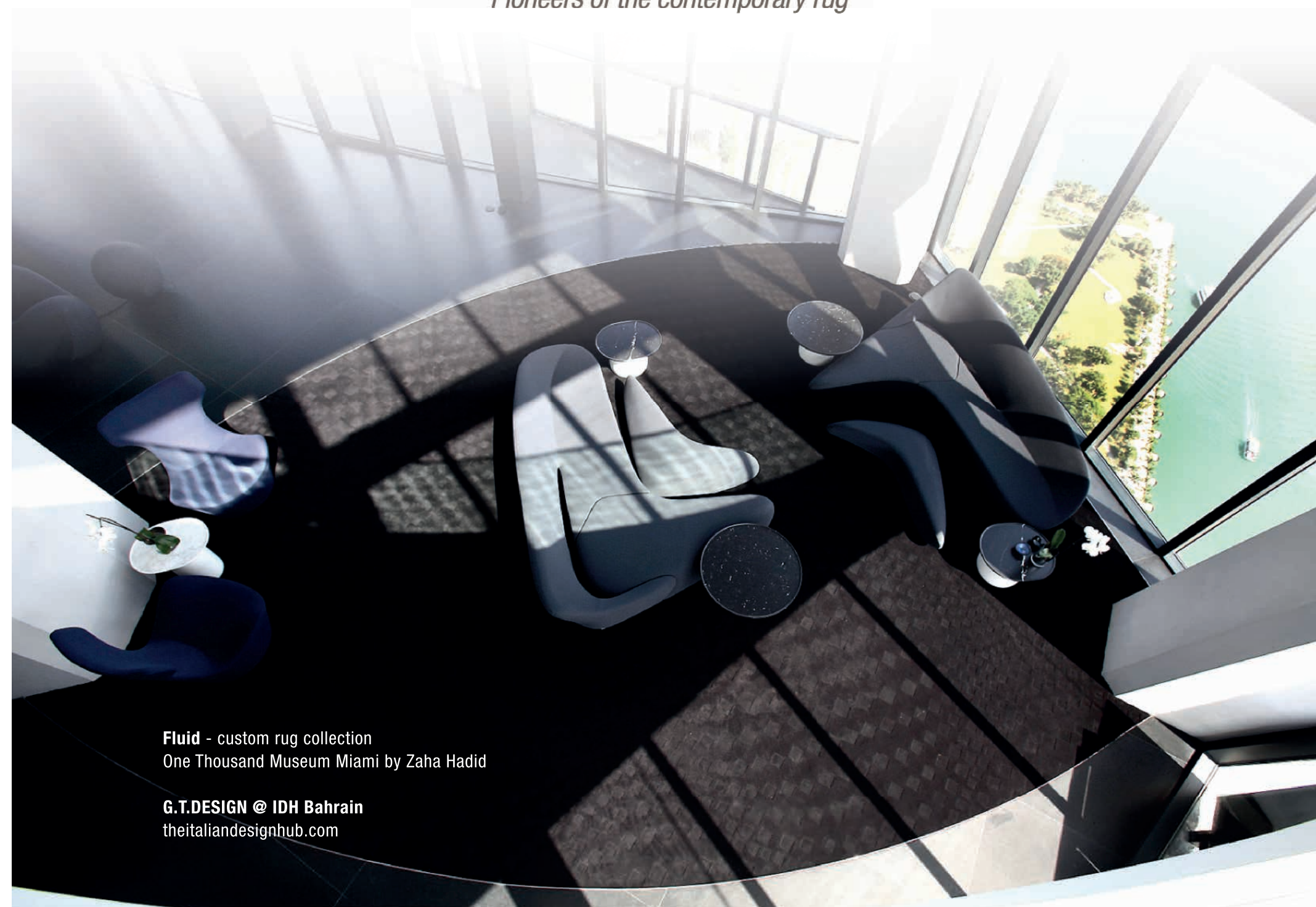
WWW.SAIEBOLOGNA.IT

INFORMAZIONI
PER ESPORRE:

Tel. 02-332039460
Mail: info@saiebologna.it

G.T.DESIGN.
Since 1977

Pioneers of the contemporary rug



Fluid - custom rug collection
One Thousand Museum Miami by Zaha Hadid

G.T.DESIGN @ IDH Bahrain
theitaliandesignhub.com

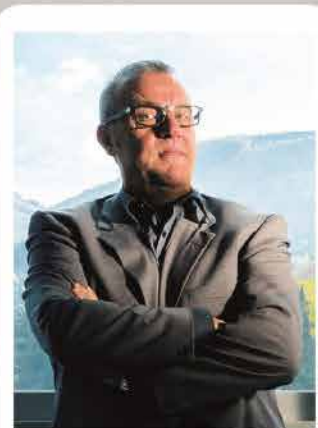
gtdesign.it



Well-being has found home

- Thermal/Acoustic insulation
- Efficiency and energy saving passive house
- Fire resistance
- Sustainability
- Durability
- Avant-garde domotics
- Innovative plant engineering
- Anti-seismic safety with light steel structure

Contrada Cesine, 8
83040 Chiusano di S. Domenico
(Avellino) IT
0039 0825 988 952
info@irondom.it
www.irondom.it



The company **Irondom** was born in 2017, from the dream of wanting to create a house in lightened steel, entirely dry, energetically autonomous and with a unique and captivating design. For these reasons, the **IRONDOM TEAM** is born. The team manages to transform the initial idea into a real project: the **"IRONDOM HOUSE"**, a Nzeb house.

Alfonso Mastantuoni
CEO Irondom

SMART OFFICE.
MODULAR SYSTEMS
FOR THE OFFICE
FUNCTIONAL, VERSATILE
AND DYNAMIC



www.bencore.it



[c] compasses

the architecture & interior design international magazine | middle east



033 LIVING THE INTERIORS

Publisher Board

Marco Ferretti
Francesca Maderna

Scientific Director

Andrea Pane
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

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

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
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

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

Cover Image

Courtesy of Massimo Listri

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.33 - 2020
Printed in Italy
by Rossi Srl
Pozzuoli (Napoli)

may 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.

[editorial]



22 Living the interiors - Andrea Pane
Vivere gli interni

[essays]



25 Revolution begins within. Interior design and contemporary architecture: an historiographical issue - Giovanni Menna
La rivoluzione nasce dall'interno. Interior design e architettura contemporanea: un problema storiografico

33 The domestic kitchen, between utopias and heterotopias of the 20th century - Imma Forino
La cucina domestica, fra utopie ed eterotopie del Novecento

42 The necessary decoration - Paolo Giardiello
La decorazione necessaria

[focus]



50 Notes from Underground - Bruna Sigillo
Memorie dal sottosuolo

58 Casa Fantini: a hotel like a home at Lake Orta - Jenine Principe
Casa Fantini: sul Lago d'Orta in albergo come a casa

64 The Mandarin Oriental hotel: a taste of the Milanese luxury lifestyle - Daria Verde
L'hotel Mandarin Oriental: un assaggio del lussuoso stile di vita milanese

72 A refuge in the past: the second life of an Italian hill town - Paola Martire
Un rifugio d'altri tempi: la seconda vita di un borgo collinare italiano

80 Cultural Ecologies. The redevelopment of Park Avenue Armory in New York - Viviana Saitto
Ecologie culturali. Il recupero di Park Avenue Armory a New York

84 New life for a little jewel by Oscar Niemeyer: Tea House in the Square of the Three Powers in Brasilia - Federico Calabrese
Nuova vita per un piccolo gioiello di Oscar Niemeyer: la Casa del Tè nella Piazza dei Tre Poteri a Brasilia

92 Minimum duplex Naples 2020 - Simona Ottieri
Duplex minimo Napoli 2020

[architecture & plan]



94 Detail / ANARCHITECT - Cristiano Luchetti, Jonathan Ashmore
Dettaglio / ANARCHITECT

104 Culture / X-Architects - Cristiano Luchetti, Ahmed Al-Ali, Farid Esmaeil
Cultura / X-Architects

[experiences]



114 The geometric pattern: a design method - Ghada Yaiche
Il pattern geometrico come metodologia progettuale

[academia]



122 Architecture beyond icons: community responsive design in Dubai - Anna Cornaro, Abdellatif Qamhaieh, Takeshi Maruyama
L'architettura oltre le icone: community responsive design a Dubai

[materials & interiors]



132 *Le monde nouveau de Charlotte Perriand*. The exhibition - Marella Santangelo
Le monde nouveau de Charlotte Perriand. La mostra

[smart food]



138 The new spaces of conscious pleasure - Ferdinando Polverino De Laureto
I nuovi spazi del piacere consapevole

[in memoriam]



140 Vittorio Gregotti, a cultured international vocation - Maria Vittoria Capitanucci
Vittorio Gregotti, una colta vocazione internazionale

Andrea Pane

Living the interiors

This issue of *Compasses* – 33, symbolic in many respects – comes out two months later than the expected date of March 2020, due to a health emergency that has kept (and still keeps) the whole world in check. As we write, in fact, most countries are experiencing the gradual recovery of activities after three long months of lockdown, but the near future of over seven billion people on Earth, in terms of life, work, leisure, still appears uncertain. In the months that elapsed between the previous issue of November 2019, devoted to the themes of Green Architecture, and the one we present now, the world has had to laboriously accept restrictions, confinements, radical revisions of economic horizons, but above all grief and mourning. In the field of architecture this has led to interruptions of projects and construction sites, but also postponements of major events, all deferred to 2021: from the Salone del Mobile in Milan, to the Venice Architecture Biennale, the 27th Union Congress International Architects of Rio de Janeiro, until the most awaited of all, EXPO Dubai 2020, which will keep this name despite the opening scheduled for October 2021.

This issue was initially planned for the Salone del Mobile 2020 and was therefore dedicated to the theme of interior living. The schedule was set in the course of autumn 2019, with further adjustments in early 2020, as the Covid-19 pandemic has plummeted into our lives. It is superfluous to underline the surprising coincidence between this editorial program and the real context in which we all found ourselves living until recently: suddenly the interiors, and even more the domestic spaces, have jumped to the center of each individual's

attention, gradually occupying the scene of debates on architecture. Today, a few months after the beginning of the lockdown, we can say that the issue of interior spaces in which to live, work, study, have fun, still represents a crucial theme for the future of architecture and cities.

Despite the delay in the release, therefore, this issue appears to be very topical, precisely because it explores – more generally – the theme of «living the interiors», on which shortly before Covid-19 the attention seemed to have dropped even at the historiographic level, as Giovanni Menna explains well in his article that opens the [essays] section, highlighting the fundamental role of the «interior revolution» in determining the fortunes of the Modern Movement. But today it is the theme of the kitchen that emerges even more as a crucial value of the home, because of its protective and vital function. So, an article already planned before the pandemic – that of Imma Forino, author of a relevant book on the subject – reveals its burning topicality, retracing the history of this central environment of living between the utopias and heterotopias of the 20th century. This is also ideally connected to the first of the in-depth analyzes of the [focus] section, dedicated to a kitchen-dining-living room created by the Amezcua studio in an underground space in Mexico City, which also in the title – *Notes from Underground* – seems to evoke the forced confinement in the domestic hearth that we have all recently experienced.

Talking about interiors also means dealing with the issues of detail and decoration: it is on these aspects that

the article by Paolo Giardiello focuses, on a theoretical and methodological level, drawing inspiration from a travel experience in Morocco. Here the author, questioning himself on the concept of ornament and its etymology, focuses on the «necessary» role of decoration in the interior spaces of Islamic countries, where it «is both an underlining and understanding of the material and constructive reality [...] and a transfiguration of the material». The theme of the *ornamentum* – in the Latin sense – thus runs through the whole [focus] of the issue, both in its most accentuated expressions (the restoration of the Park Avenue Armory in New York by Herzog & de Meuron or the restoration/restyling of the Mandarin Hotel in Milan by Antonio Citterio and Patricia Viel), as in its almost dissolution (the restoration of a small jewel by Oscar Niemeyer, the Tea House in Brasilia or the minimum Duplex in Naples by Gambardellarchitetti). The theme of detail returns in the [architecture & plan] section, in the two interviews by Cristiano Luchetti with two of the most relevant and prestigious UAE architecture firms: ANARCHITECT and X-Architects. It is in particular the first interview, addressed to Jonathan Ashmore, owner of the ANARCHITECT studio, to dwell on the role of the small scale in architecture. Referring to the work of a great Italian architect like Carlo Scarpa, Ashmore underlines how detail constitutes the crucial element of any true architectural creation, testifying to this affirmation through the beautiful images of two creations of his studio: Al-Faya Lodge in Sharjah and Hilla Villa in Dubai.

The rest of the issue keeps constant

attention on interiors and living: ranging from the new Casa Fantini hotel on Lake Orta (Lisboni Casal Ribeiro) to the recovery – here too for hotel use – of an abandoned hill town in Umbria (RA Consulting), up to the design experiments for the new mosque at the Creek in Dubai, where the COdESIGN studio conceives an internal religious space starting from a triangular module that guides the whole project. In the [academia] section three projects are dedicated to the theme of living, selected from the best works by the senior students of the Bachelor of Architecture program at the American University in Dubai, all dealing with the delicate theme of the Community Responsive Design in a city that has staked everything on luxury and glamor. Finally, the issue ends with a stimulating review by Marella Santangelo on the recent exhibition dedicated by the Fondation Louis Vuitton in Paris to a great female architect, artist and designer such as Charlotte Perriand, and a dutiful tribute by Maria Vittoria Capitanucci to a great master of Italian and international architecture, Vittorio Gregotti, who left us in the dramatic days of the Covid-19 emergency.

While aware of the difficulties of the moment, ultimately we hope that this issue can stimulate reflection on the meaning of living, at a time when the interior space appears to be the center of our attention. Living in the time of Covid-19 can in fact also mean living in the time of design, imagination, desire for change. Because it is known that human beings are adaptable and can endure restrictions for a long time, but also that they will never give up dreaming of a better future.



Photo by Jaime Navarro

Vivere gli interni

Questo numero di *Compasses* – il 33, simbolico per tanti aspetti – esce in ritardo di due mesi rispetto alla data prevista di marzo 2020, a causa di una emergenza sanitaria che ha tenuto (e tiene ancora) in scacco il mondo intero. Mentre scriviamo, infatti, gran parte dei Paesi sta sperimentando la progressiva ripresa delle attività dopo tre lunghissimi mesi di lockdown, ma il futuro prossimo di oltre sette miliardi di persone sulla Terra, in termini di vita, di lavoro, di svago, appare ancora incerto. Nei mesi che sono trascorsi tra il numero precedente di novembre 2019, dedicato ai temi della Green Architecture, e questo che ora presentiamo, il mondo ha dovuto faticosamente accettare restrizioni, confinamenti, radicali revisioni degli orizzonti economici, ma soprattutto sofferenze e lutti. Nel campo dell'architettura questo ha comportato interruzioni di progetti e di cantieri, ma anche rinvii di grandi eventi, tutti posticipati al 2021: a partire dal Salone del Mobile di Milano, alla Biennale di Architettura di Venezia, al 27° Congresso dell'Unione Internazionale degli Architetti di Rio de Janeiro, fino al più atteso di tutti, EXPO Dubai 2020, che manterrà questa denominazione nonostante l'apertura prevista per ottobre 2021.

Questo numero era stato inizialmente previsto per il Salone del Mobile 2020, ed era pertanto dedicato al tema dell'abitare gli interni. Il programma del numero era stato definito nel corso dell'autunno 2019, con ulteriori aggiustamenti nei primi mesi del 2020,

quando la pandemia da Covid-19 è piombata nelle nostre vite. È superfluo sottolineare la sorprendente coincidenza tra questo programma editoriale e il contesto reale nel quale ci siamo tutti trovati a vivere fino a poco tempo fa: improvvisamente gli interni, e più ancora gli spazi domestici, sono balzati al centro dell'attenzione di ogni individuo, occupando progressivamente la scena dei dibattiti sull'architettura. Oggi, a distanza di alcuni mesi dall'inizio del lockdown, possiamo dire che la questione degli spazi interni in cui abitare, lavorare, studiare, divertirsi, rappresenta tuttora un tema cruciale per il futuro dell'architettura e delle città. Nonostante il ritardo dell'uscita, dunque, questo numero appare di grande attualità, proprio perché esplora – a livello più generale – il tema del «vivere gli interni», sul quale poco prima del Covid-19 l'attenzione sembrava calata persino a livello storiografico, come spiega bene Giovanni Menna nell'articolo che apre la rubrica [essays], dove si evidenzia il ruolo fondamentale della «rivoluzione degli interni» nel determinare le fortune del Movimento Moderno. Ma è ancor di più il tema della cucina a emergere, oggi, come un valore cruciale della casa, nella sua funzione protettiva e vitale. Ecco dunque che un articolo già programmato prima della pandemia – quello di Imma Forino, autrice di una corposa monografia sul tema – rivela la sua scottante attualità, ripercorrendo la storia di questo ambiente centrale dell'abitare tra le utopie e le eterotopie del XX secolo. Ad esso si ricollega idealmente anche il primo degli approfondimenti del [focus], dedicato

a una cucina-pranzo-living realizzata dallo studio Amezcua in un ambiente ipogeo a Città del Messico, che pure nel titolo – *Memorie dal sottosuolo* – sembra evocare il confinamento forzato nel focolare domestico che tutti abbiamo appena vissuto. Parlare di interni significa anche confrontarsi con i temi del dettaglio e della decorazione: è su questi aspetti che si sofferma – a livello teorico e metodologico, traendo spunto da un'esperienza di viaggio in Marocco – l'articolo di Paolo Giardiello. Qui l'autore, interrogandosi sul concetto di ornamento e sulla sua etimologia, focalizza il ruolo «necessario» della decorazione negli spazi interni dei Paesi Islamici, dove essa «è sia sottolineatura e comprensione della realtà materica e costruttiva [...] sia trasfigurazione della materia». Il tema dell'*ornamentum* – in senso latino – percorre così tutto il [focus] del numero, tanto nelle sue espressioni più accentuate (il restauro del Park Avenue Armory a New York di Herzog & de Meuron o il restauro/restyling del Mandarin Hotel a Milano di Antonio Citterio e Patricia Viel), quanto nel suo quasi dissolversi (il restauro di un piccolo gioiello di Oscar Niemeyer, la Casa del Tè a Brasilia o il Duplex minimo a Napoli di Gambardellarchitetti). Il tema del dettaglio ritorna nella rubrica [architecture & plan], nelle due interviste di Cristiano Luchetti a due delle più attuali e prestigiose firme di architettura degli UAE: ANARCHITECT e X-Architects. È in particolare la prima, rivolta a Jonathan Ashmore, titolare dello studio ANARCHITECT,

a soffermarsi sul ruolo della piccola scala in architettura. Richiamandosi all'opera di un grande architetto italiano come Carlo Scarpa, Ashmore sottolinea infatti come il dettaglio costituisca l'elemento cruciale di ogni vera creazione architettonica, testimoniando questa affermazione attraverso le belle immagini di due realizzazioni del suo studio: Al-Faya Lodge a Sharjah e Hilla Villa a Dubai.

Tutto il resto del numero mantiene costante l'attenzione sugli interni e sull'abitare: spaziando dal nuovo hotel Casa Fantini sul Lago d'Orta (Lisboni Casal Ribeiro) al recupero – anche qui ad uso alberghiero – di un borgo collinare abbandonato in Umbria (RA Consulting), fino alle sperimentazioni progettuali per la nuova moschea presso il Creek di Dubai, dove lo studio COdESIGN concepisce uno spazio interno religioso a partire da un modulo triangolare che orienta tutto il progetto. Al tema dell'abitare sono dedicati tre progetti nella rubrica [academia], selezionati tra i migliori lavori degli studenti senior del programma di laurea in Architettura dell'American University in Dubai, che affrontano tutti il delicato tema del Community Responsive Design in una città che ha puntato tutto sul lusso e sul glamour. Chiudono infine il numero una stimolante *review* di Marella Santangelo sulla recente mostra dedicata dalla Fondation Louis Vuitton di Parigi a una grande donna architetto, artista e designer come Charlotte Perriand, e un doveroso omaggio di Maria Vittoria Capitanucci a un grande maestro dell'architettura italiana e internazionale, Vittorio Gregotti, che ci ha lasciato proprio nei drammatici giorni dell'emergenza Covid-19. In definitiva, pur consapevoli delle difficoltà del momento, vorremmo che questo numero stimolasse la riflessione sul senso dell'abitare, in un momento in cui lo spazio interno appare così al centro della nostra attenzione. Abitare al tempo del Covid-19 può infatti significare anche abitare il tempo del progetto, dell'immaginazione, del desiderio di cambiamento. Perché sappiamo che gli esseri umani sono adattabili e sopportano a lungo le restrizioni, ma anche che non rinunceranno mai a sognare un futuro migliore.



Collezione in grés, porcellanato con incrinamento manuale di listello in ottone, satinato, per pavimenti e rivestimenti | ceramicabardelli.com

Giovanni Menna
Università degli Studi di Napoli Federico II

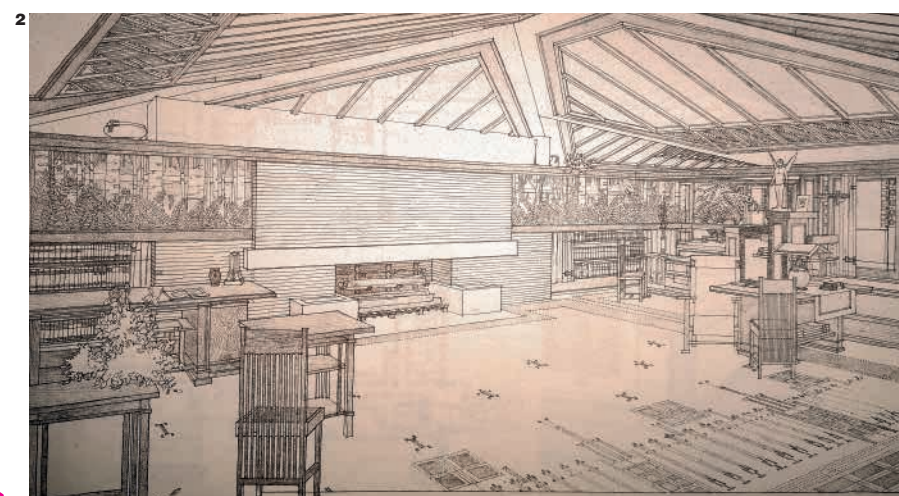
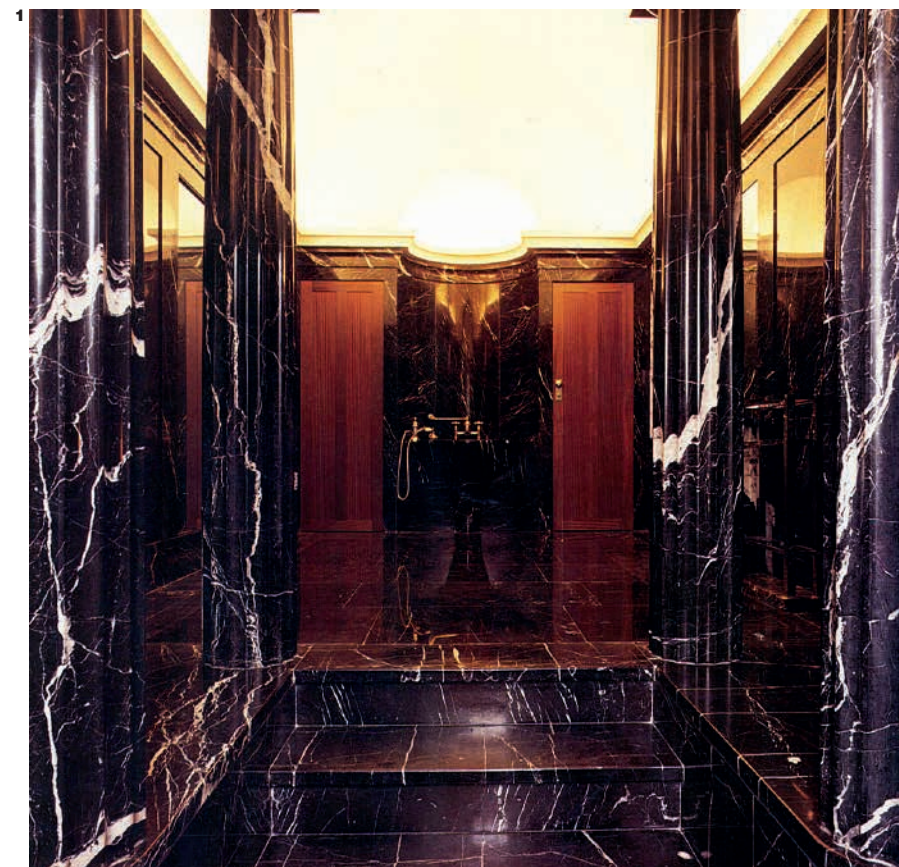
Revolution begins within. Interior design and contemporary architecture: an historiographical issue

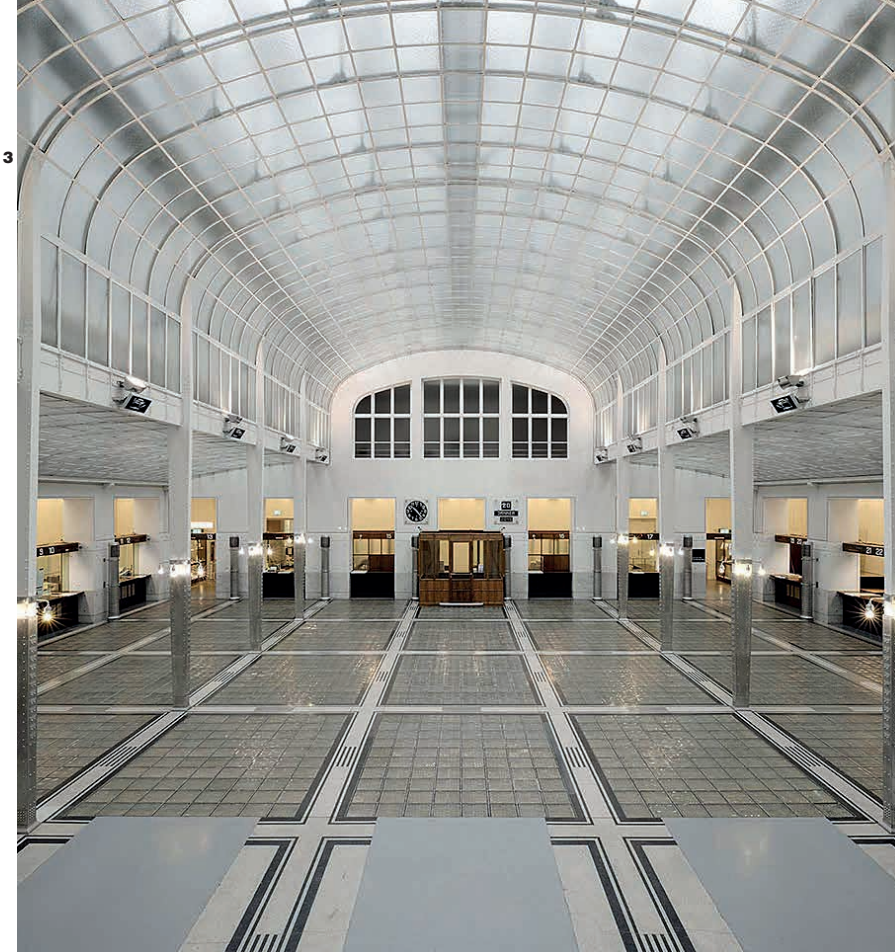
The *grand récits* that have tried to tell – from multiple points of view – the complex and contradictory story of 20th-century architecture have almost all generated a weak point that remains to this day: the mismatch between the objective importance of the theoretical reflection and the design action in the field of interior architecture, and the actual weight that has been attributed to these experiences by the different generations of historians. The construction itself of the identity of the Modern Movement was founded *in primis* on the recognition that the specificity of architecture has always been space. Consequently, the concept of the interior space changes, starting, in particular, from the minimum size of dwelling. All the great theoretical or programmatic positions of the early 20th-century architectural culture are therefore rooted on the preliminary radical change of terms and values to be assigned to the architecture of the interior.

The centrality of the interior in the architectural phenomenon is an ancient truth that has long been removed, brought back to life by the pioneers, acknowledged as the peculiar feature of the Modern Movement, and also taught by the masters of architectural criticism, who have made space for the fundamental interpretative category. In Italy, for example, if Zevi, on the one hand, almost establishes an equivalence between modern architecture and the poetic of space, De Fusco, on the other, elaborates a semiotics of his own on the vessel/envelope dialectic and denotes as significance the interiority of architecture, or rather the empty space opposed to the signifier-envelope. But those intentions were not followed by facts, since even today, among the many paths that led to the revolution in

conceiving and designing architecture, it is difficult to recognize as crucial the genesis, the evolution and the meaning of a new way of articulating the interior. Interior design thus ended in one of those “particular” stories, such as those stories of furniture which – as Fulvio Trace wrote in his *Storie di Interni* (2015) – “generally sin of another type of abstraction, because they mostly develop as a history of taste, regardless of the typological and spatial conformation of architecture, almost as if the “interior” was a sort of “bubble” contained within a larger box». Nevertheless, already at the turn of the 20th century, a *modus operandi* emerges, which reaches the design of the whole organism starting from the definition of the interior. This is considered as a void made “significant” by the articulation of spaces and the thoughtful placement of objects, overturning logics and design practices consolidated in academic teaching and rooted in the client and the beholder as well. Think, for example, about Van de Velde’s “rational construction of beauty” and about his will to keep together the formal definition of the single piece of furniture and the environment through an idea of the project based on the recognition of a generative core clenched into human behavior in relation to specific functions. This proceeding from the inside (and its objects) to the outside (and its envelopes), as an intentional principle of articulation of spaces, is often found already at the beginning of the century, in different ways but with the same important repercussions on the development of architecture: in Mackintosh’s Glasgow library, in Wright’s suburban *prairie houses*, which organize interdependent flows and environments around the kernel/hearth that becomes the box-like

1 Adolf Loos, Villa Karma, Bathroom (first floor), Clarens 1903-1906 / Villa Karma, Bagno del primo piano.
2 Frank L. Wright, Interior of Coonley House, Riverside 1908-1912 / Interno della Coonley House.



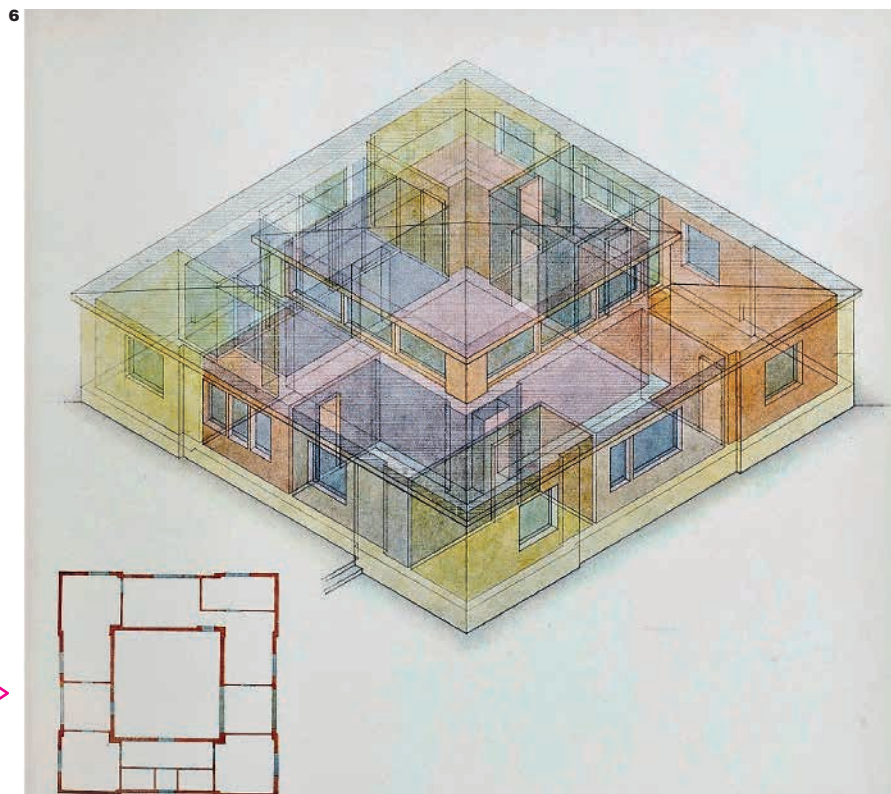
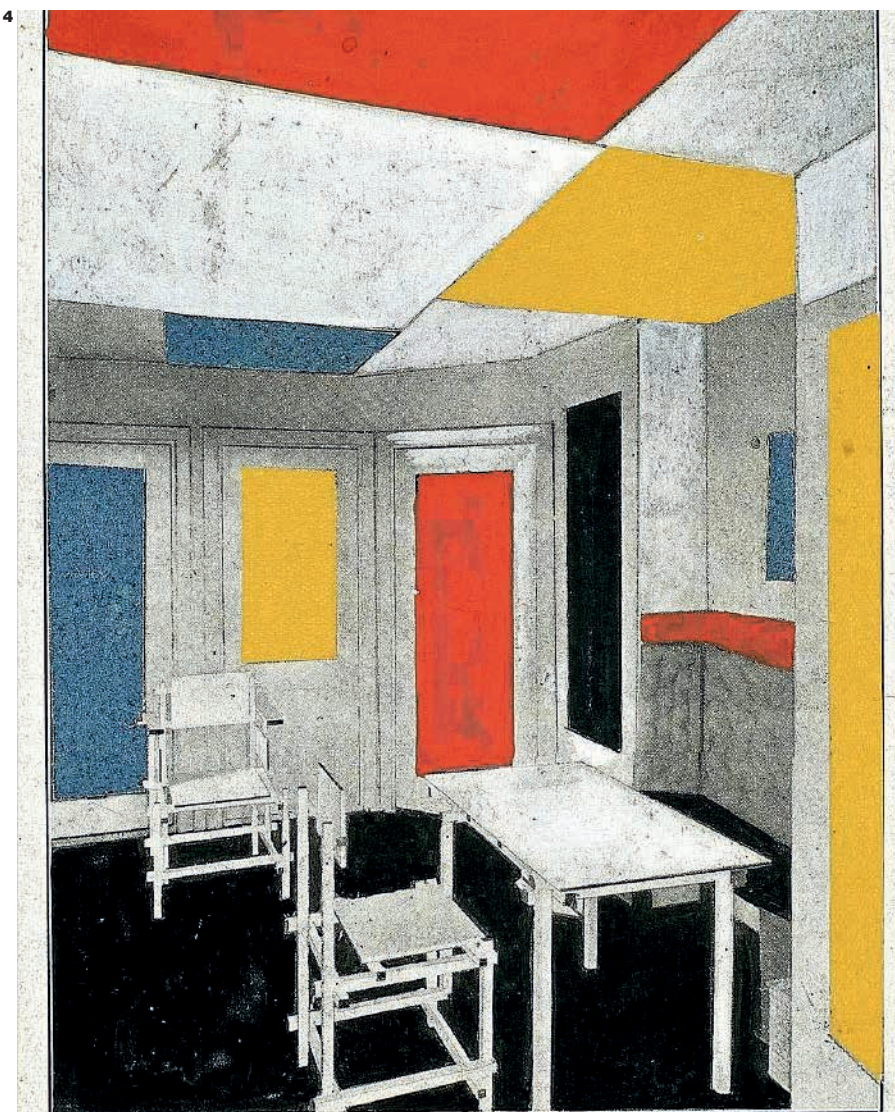
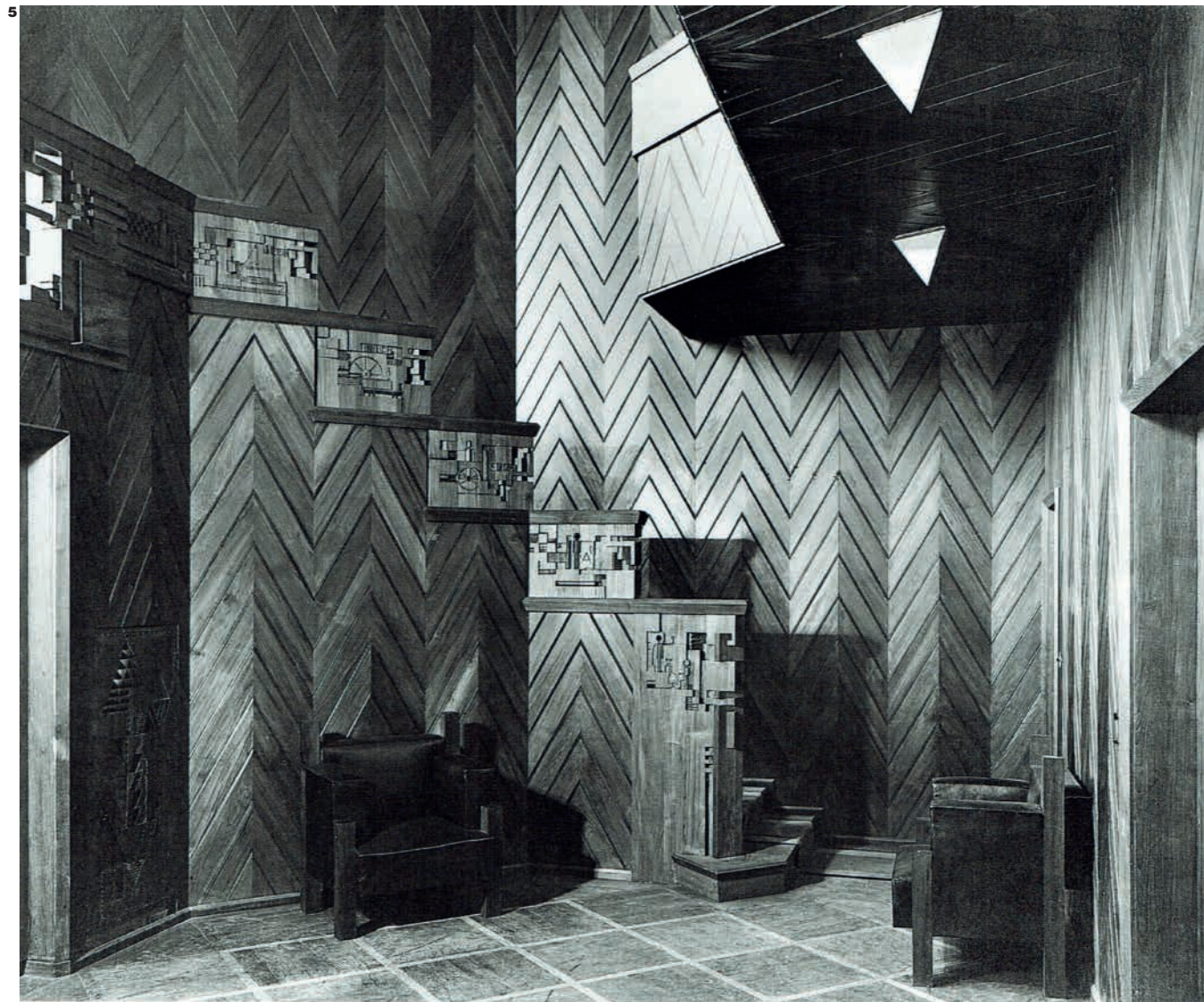


3 Otto Wagner, Interior of Postparkasse, Vienna 1904-1912 (photo: Hagen Stier) / Interno della Postparkasse.
 4 Theo van Doesburg, *Experimental test of Composition-Color in an Interior*, 1919. Furniture by Gerrit Rietveld / *Prova di Composizione-Colori in un Interno*. Arredi di Gerrit Rietveld.
 5 Walter Gropius, Adolf Meyer, Sommerfeld House, Berlin-Steglitz 1920-1921 (destroyed) / Casa Sommerfeld (demolita).
 6 Adolf Meyer, George Muche, Experimental house *Haus Am Horn*, Bauhaus, Weimar 1923 / Casa sperimentale *Haus Am Horn*.
 7 Theo van Doesburg, Cornelius van Eesteren, *Costruzione in Space-Time II*, 1924 / *Costruzione nello Spazio-Tempo II*.

blocks through which he composes his articulated compositions, in the restless Mies of the first post-war period, that deals with the avant-garde, above all the Dutch avant-garde, which replaces the Wrightian center of the fireplace with the "significant void": a *Beinahe nichts* to be delivered to the fullness of a family life that, from the inside, wants to open outwards. We still find it in Van Doesburg, who prefigures the new architecture as "anti-cubic". He does not try to combine in a closed block all the functional cells of which a space is made up, but projects them centrifugally (together with protruding surfaces, balconies etc.). Starting from a central point, from a unit, from the inside, is a methodology that has the power to set up a theory and, as demonstrated by the compelling parable of De Stijl, endows interior design with absolute centrality. It is no coincidence that the Neo-Plasticism manifesto was signed in Utrecht by Gerrit Rietveld, who had been what nowadays we would not hesitate to call an interior designer, even before reaching Schröder House. At the beginning of the 1920s, the avant-garde collided with traditional apparatuses. This was when the idea that the quality of an architecture lies in the way it can communicate cultural values rose. It was believed that architecture should express aesthetic demands or convey ideologies not only through the formal characterization of casings hierarchically organized into "compositions" to be admired from the outside, but in the way the interior had been articulated. The social and sometimes even political dimension of the new architecture has always been underlined – and rightly so – as a tool for building a new society. But the new man can arise by intervening above all on the environment that creates the first encounter between man himself and the world: the domestic universe. And this had to be done according to a logic that aimed to perk up the original foundations of the building, to recover the lost innocence. And, at the same time, it had to develop frames and lifestyles commensurate and congruent with modern times. Adolf Loos has

demonstrated this in all his works. He placed the interiors at the absolute center of his research and his creative efforts. He even developed a method, the Raumplan, and it is from there that he addressed the issue of tectonics, of materials, of ornamentation, no less than the skin of architecture. Le Corbusier developed the *Maison Dom-ino* first, then *La Monol* and Citrohan before publishing *Vers une architecture*. This research began in 1914, but it only made sense after a theoretical meditation on the inhabited space. The extraordinary significance of the turning point that impressed on his work can be seen in the perspective of the interior. It is from there that he planted the seed of an architecture designed not to update the catalog of forms, but to give shape to a new way of living. The double-height space from Citrohan becomes that of the *Esprit Nouveau*. The same happens for the houses of the wealthy collector, as for the workers of Pessac or the employees of Marseille. The importance of the *Unité d'Habitation* does not lie merely in the choices that have even had the power to find a trend, since that *exploit* is not only technical and formal, but is more and more typological. That extraordinary fusion of a high house, a guard rail house and a terraced house (which comes from the research of Nikolaj A. Miljutin) is the ripe fruit of a line that started in the 1910s around the theme of dwelling. In 1920, in Berlin, Gropius tried to fix the work done at the Bauhaus – which was still expressionist – in the constructed form of real architecture. He did not seem at all interested in the formal definition of the envelope at that time. The stone and wood house, with its symmetrical plan and façade and a pitched roof, is so traditional that it appears closer to a *chalet* from the Bavarian Alps than to the visionary world of Expressionism. It is in the interiors instead that the procedures, shapes and languages of the Itten's Bauhaus – articulation of the spaces, treatment of the surfaces, choice of finishes and colors, design of the furnishings – unfold. That was when that experience took on an explicitly programmatic value, stating that the new architecture could even take the

same shape as always, in the most conservative and vernacular bourgeois tradition, since what matters, what is considered revolutionary, is what happens inside. Likewise, only two years later, the rationalist turning point of the Bauhaus was peremptorily announced by another interior, that of another model house, the *Haus Am Horn* by Muche and Meyer. A turning point that is also aesthetic – with the ascetic abdication of any form of expressive characterization of the exteriors – but is based on the completely new organization of the interiors. A spatiality that is classic and modern at the same time and blends organically with an already nearly *sachlich* furniture. It is from that experience, or rather from an interior architecture, that the rationalist Bauhaus starts. *Villa Tugendhat* – i.e. the maximum effort made by the greatest creator of spaces in Europe, together with Le Corbusier, in shaping the meaning of domestic living, freeing it from form – coincides with the minimum intervention on a shell that is in fact less than minimalist. The revolution of things is inside things. It is meaningful that many of the seminal architectures of the Modern Movement have been exhibition pavilions and therefore, strictly speaking, are set-up projects whose fundamental value is independent from the treatment on their external envelope. From Le Corbusier's *Esprit Nouveau*, to Kiesler's amazing *Raumstadt* inside the Hoffmann pavilion, from the German Pavilion for Barcelona to that of the *Temps Nouveaux*, once again by Le Corbusier, up to that by Aalto for New York in 1939, the list is long. These are all works that have marked modern architecture, programmatic manifestos and poetic statements. And they are all interior stories. The historical role that interior architecture has had in defining the architecture of our times has been denied. Equally in the pedagogical field, the teaching of interior architecture has been greatly penalized. It is a sort of sub-discipline that is often perceived – and in some cases even endured – as a "survivor" that has struggled to conquer its tiny space. The responsibility for the marginality of interior design in the educational program of architecture schools belonged primarily to those who laid the foundations for university teaching after the Second World War (not only in Italy), and among them there were also historians. ➤



anch'essi diffusamente decorati. Tale modalità, che potrebbe apparire un rifiuto o un timore del vuoto, della superficie non trattata, è in realtà un amore per la bellezza e l'eleganza, per la complessità e la densità, per la presenza del segno tangibile dell'uomo in ogni suo manufatto, vera esaltazione dell'operato del costruttore, dell'artigiano e dell'artista; alcuni critici paragonano l'attività del decorare all'atto dovuto del pregare, rito indispensabile che scandisce e restituisce senso al quotidiano, al tempo, agli spazi.

La decorazione trascende la realtà, e se questo è un dato comune a ogni esperienza decorativa, nella cultura mediorientale diventa più evidente, mostrando molteplici livelli di lettura successivi che, nell'arricchirsi di contenuti sempre nuovi, si allontanano dalle ragioni contingenti della struttura e dello spazio fisico. Ciò è dimostrato dal fatto che anche in assenza di mezzi

o materiali la decorazione è sempre presente. L'inutile formale diventa valore indispensabile a veicolare le ragioni espressive, come accade, per esempio, nelle essenziali architetture in terra cruda dove articolati quanto primari bassorilievi descrivono, sia all'interno che all'esterno del manufatto, la volontà di comunicare sensi che appartengono alla comunità che li ha prodotti, pur con ridotti mezzi e strumenti.

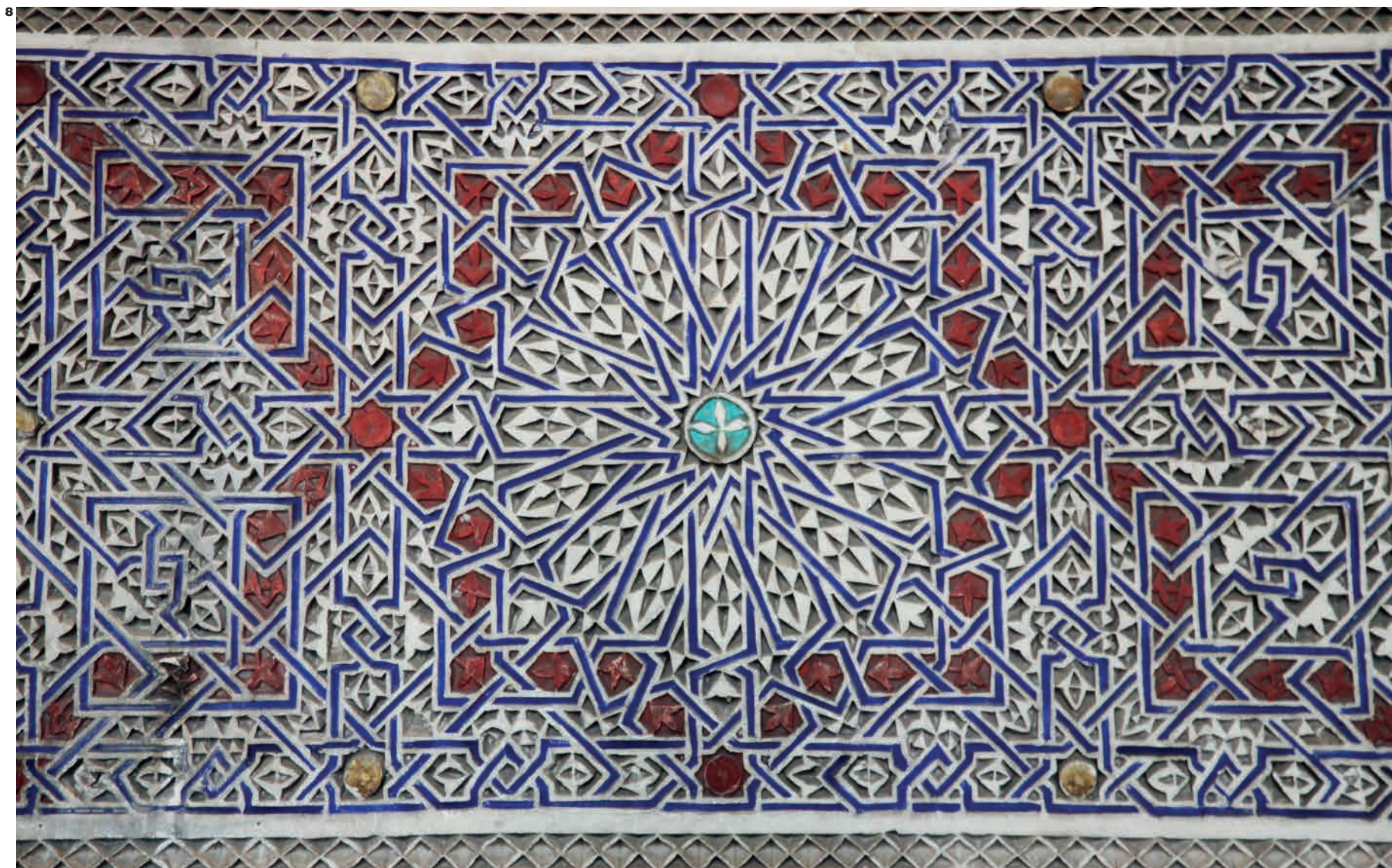
La decorazione, in architettura, «è per principio superflua, ma la sua superfluità, lungi dal renderla eliminabile, mostra l'esistenza di un necessario che travalica lo stesso principio di funzione, [...] chiunque cerchi di eliminarla si troverà inesorabilmente, e a volte angosciosamente, davanti al suo fantasma»⁷. L'architettura è quindi decorata, non ne esiste una nuda e una vestita, la decorazione è necessaria perché espressione concreta dei suoi contenuti con i quali essa si racconta al

mondo. Essa è l'abito che indossa per rappresentarsi, per mettere in mostra la volontà di esprimere il proprio tempo; è la costruzione di uno "status architettonico", del rapporto cioè tra il singolo e i suoi simili, declinato attraverso la forma dello spazio e degli oggetti; relazione instabile ed effimera, soggetta alle variazioni del gusto e delle mode, capace di recuperare importanti modalità del fare, talvolta trascurate o considerate minori. La persistenza dei criteri decorativi nei Paesi mediorientali nelle opere contemporanee, nella cultura materiale pervasa dalla rivoluzione digitale, nell'arte come negli stili e nelle mode, evidenzia lo stretto legame, ininterrotto, tra l'uomo e l'ambiente costruito in cui sceglie di vivere e a cui affida l'immagine del suo pensiero, delle sue aspettative.

8 Palais de Bahia, Marrakech (photo: Andrea Pane).

Note

- 1 J. Rykwert, *L'architettura e le altre arti*, Milano 1993, pp. 12-13.
- 2 *Ivi*, p. 14.
- 3 G. Bachelard, *La poétique de l'espace*, 1957 (trad. it. *La poetica dello spazio*, Bari 1975, p. 33).
- 4 G. Semper, *Der Stil in den technischen und tektonischen Künsten oder praktische Ästhetik. Ein Handbuch für Techniker, Künstler und Kunstfreunde*, Verlag für Kunst und Wissenschaft, Francoforte sul Meno 1860 (trad. it. parziale *Lo stile, nelle arti tecniche e tettoniche o estetica pratica. Manuale per tecnici, artisti e amatori*, Laterza, Roma-Bari 1992, p. 19).
- 5 R. Arnheim, *The dynamics of architectural form*, University of California Press, Berkeley 1977 (trad. it. *La dinamica della forma architettonica*, Feltrinelli, Milano 1981, pp. 275-276).
- 6 Alcuni critici parlano di quattro categorie, l'ultima – la rappresentazione – è molto rara perché condizionata dal principio per il quale l'arte islamica evita l'uso di immagini figurative – con particolare riferimento agli esseri viventi perché possono diventare oggetto di culto – tuttavia è riscontrabile in alcune fasi degli stili nel tempo.
- 7 R. Masiero, *Elogio della decorazione contro la superficialità*, in *I sensi del decoro*, «Rassegna», n. 41, 1° marzo 1990.



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.



trafileria e zincheria cavatorta s.p.a.
metallurgica abruzzese s.p.a.
via repubblica, 58 / 43121 parma / italia
tel. +39 0521 221411 / fax +39 0521 221414
www.cavatorta.it / offices@cavatorta.it

CAVATORTA
A PROVA DI TEMPO

Bruna Sigillo
 Università degli Studi di Napoli Federico II

Notes from Underground



AMEZCUA

Work

Photocatalytic Cave

Client

MM

Location

Mexico City, Mexico

Project Year

2018

Architecture and Design

AMEZCUA

Project Team

Gabriela Mosqueda, Aarón Rivera, Rodrigo Lugo, Miguel González, Saraf Cházaro, Víctor Cruz, María García, Mauricio Miranda, Julio Amezcua

Additional Functions

Development: MM Desarrollos

Solid surface interior lining:

Krion K-Life® by Porcelanosa®

Fabrication, thermoformed and

installation of Krion-Life®:

Embodied by Gabriela Díaz

Interior lighting project:

Luz en Arquitectura

Outdoor lighting project and luminaires:

Light Moxion

Pedestal and concrete sink in

bathroom: Taller Tornel

Concrete furniture: JM Construcciones

Listone Giordano floor

(supply and installation) and Mafi table:

Forte/Solesdi

Entertainment System: Stylus Audio & Video

Size and total area

70 m²

Image credits

Jaime Navarro



The interior of a house includes the microcosm of the human beings who inhabit this space. The value of the interior increases when the living space, in which the house is included, is enclosed inside the earth, becoming a hypogeal architecture. The layers that separate the interior from the outside have a thickness not only material, but also temporal, that refers to the original idea of shelter, the cave, obtained from excavation, an operation of subtraction that can metaphorically recall the will of a deep interiorization.

In this peculiar morphological and, at the same time, spiritual context, the Mexican studio Amezcua accepts the task of carrying out the expansion of a residence designed in the 1960s by the architect Manuel Rocha Díaz with the sculptor Ernesto Paulsen. The intervention is part of a hilly western

area of Mexico City, characterized by the presence of quarries. The client intended to obtain an underground shelter in a cavity placed under his home, demanding the configuration of a very intimate space where to gather but also to host, in continuity with the pre-existence.

The project therefore not only interprets the wishes and needs of the client, but is also measured by the compositional complexity of generating a real and figurative connection between two living spaces, separated by a 12-meter difference in altitude. The vertical connection takes place, in fact, along a staircase leading to the underground space: a precious treasure chest contained in the subsoil, in contact with the outside through two openings, the entrance door and a small terrace. The technical difficulties linked to structural



Daria Verde

The Mandarin Oriental hotel: a taste of the Milanese luxury lifestyle

Photo courtesy of Mandarin Oriental



Antonio Citterio Patricia Viel

Work
Mandarin Oriental, interiors

Client
Gruppo Statuto

Location
Milan, Italy

Project Year
2015

Architecture and Design
Antonio Citterio, Patricia Viel

Size and total area
12.000 m²

Image credits

Massimo Listri

Courtesy of Mandarin Oriental

Photo by Massimo Listri



It seems no coincidence that the Mandarin Oriental Group, a renowned international brand that manages luxury hotels, resorts and residences in all five continents, has chosen to buy the first Italian hotel in the world capital of fashion and design. Located in the historic heart of Milan, within walking distance from the Duomo and the fashion district, the Mandarin Oriental – whose design was commissioned to the architects Antonio Citterio and Patricia Viel – follows a project strongly rooted in the atmosphere of the city, in accordance with the policy of the hotel group, which, in its over 50 five-star hotels, aims at offering an authentic experience of the local lifestyle, rather than re-proposing a recognizable image. Therefore, a great responsibility was given to the Milanese firm: that of

representing the essence of their city, creating at the same time a unique and precious hotel capable of offering an unforgettable stay. The initial project encompassed the restoration of four 18th-century buildings, located in one of the most elegant areas of Milan. Each building reveals an unusual sample of the most domestic and private aspect of the city, which hides gardens and internal courtyards full of sophisticated details behind its sober façades. The challenge undertaken by the architects was therefore to adapt the existing spaces to their new functions, maintaining and enhancing their authentic elements, so as not to alter their charm and historical value: the façades, courtyards and main architectural elements have been preserved, generating an

unprecedented dialogue with the new interior spaces. This conservative choice led to an irregular layout of the 104 rooms, all different from one another, each of them uniquely characterized by the view, the distribution of spaces and even the height of the rooms. Moreover, the choice to join the four buildings, leaving the possibility of accessing them from various entrances, has made the hotel a welcoming crossroad within the Milanese historic urban fabric. The interior design project has been developed with extreme attention to detail by the Milanese firm, which has adopted the careful use of color and natural materials, such as marble, as the common thread of the entire structure, in a contamination of styles capable, on the one hand, of creating a sophisticated and luxurious environment

and, on the other, to convey a domestic atmosphere. The main inspiration came from the typical features of elegance and taste that made Milan famous in the world, with particular attention to the houses traditionally inhabited by the upper middle class of the city in the 1930s and 1940s, whose conception perfectly combines with Citterio and Viel's style and with their idea of living. The legacy of Italian designers, such as Piero Portaluppi, Gio Ponti, Asnago and Vender, guided the project, contributing to the Milanese identity of the interior and to the expression of domestic feelings. In line with the local tradition of residential design, the architects created chromatic themes, particularly popular in the Milanese houses of the first half of the 20th century, in order to indicate the different functions of the spaces.

Photo by Massimo Listri



Cristiano Luchetti

Detail / ANARCHITECT

1-7 ANARCHITECT, Al-Faya Lodge - Desert Retreat and Spa, Sharjah, UAE 2019 (photo: Fernando Guerra).
8-12 ANARCHITECT, Hills Villa, Dubai, UAE 2019 (photo: Ieva Saudargaitė).



ANARCHITECT studio, directed by Jonathan Ashmore, is based in Dubai and has recently opened another studio in London. Thanks to the success of some completed projects, recently awarded and published in international magazines and websites, the small RIBA Chartered firm has established itself on the architectural scene of the Gulf. It can be counted among the most promising practices in the whole Middle East. The studio is growing in size and number of projects in a highly competitive historical moment for local architects. While ANARCHITECT continues its architecture and interior design activity for private residences in London and in the UAE, new projects are being developed in Sri Lanka, Kuwait, Bahrain and Kenya. I met Jonathan to talk about his idea of architecture and, in particular, about the role of detail, a component of the architectural organism that seems to be the bearer of fundamental values in ANARCHITECT's spatial expression.

CL: Jonathan, tell me about your design philosophy.

JA: Since I moved to the Middle East 10 years ago, I realized what I am really obsessed with, which is contextualism. By working in the region, I understood and appreciated the need for contextual projects. I think that by being based in a global city like Dubai, one has to perceive what is happening beyond its borders. In this sense, I started to be quite obsessed with contextual design and how architecture relates to the place. Furthermore, the team and I are committed to a site-specific design process, which delivers individual results for each project. It is about having a methodology that we trust. By having this very structured design methodology, we get these very unique opportunities for projects in regard to "crazy" contexts or quite dynamic functional programs. One example could be the private villa we are building on the top of a 25 m shifting sand dune or a dismissed petrol pump next to an abandoned grocery and clinic structures from the 1960s,

which we turned into a contemporary hotel. In the end, what I enjoy, and I focus on, is embracing a global-local approach to our design.

CL: What is your definition of architectural detail? How important is it in your design expression?

JA: For me, the detail in a project is the translation of the conceptual design manifested into a physical and finite component that is part of the bigger entity. We look at particular materials and techniques, what opportunities they offer, and we emphasize the details that we want to become an essential part of the user's experience. I have always been amazed by how passionate craftsmanship is embodied in architecture and manufacturing. I appreciate the design where I can see that embodied passion, and I like when, in architecture detailing, one can emphasize components that we thought through for a particular reason, bringing out that emphasis to communicate the main idea of the project. In this regard,

there should not be too many competing details within one project, because we need to create individual moments with hierarchy.

CL: In architectural design, detail occurs when two material entities meet and must be combined in a compositional and structural *unicum*. Someone said that the detail is the design agent that facilitates the consistency of the architectural artifact. Is there a detail solution that often recurs in your work?

JA: I consider critical thresholds and juxtaposition of materiality. Also, I think of materials as bearers of symbolic values. They represent different things. Stone represents solidity, the grain of wood represents nature, and metal represents precision. Sometimes I use metal to combine wood and stone through a precise joint. It mechanically works like that too. I look at what is heavy or light, at what has a mass or what is fragile, and also at what is their finesse. The idea of precision,





connection and refinement comes with metal and glass. Wood is all about the beauty of its grain. Stone is more dense and solid and reminds me of tradition. It is a building material from centuries ago. So, there is this perceived balance of densities that these three materials combine, but it is all about putting them in different compositions and in various projects. We consistently find ourselves looking at varying combinations of these materials in all ANARCHITECT projects. Our contextual approach and the way architecture translates from the scale of the building, right down to details and furniture, represent a flow of conceptual ideas. It is about layering into the building and creating connections back to the bigger picture and to what is the real driving force of the design. That is why I think it is quite interesting to work in details as much as one works on the micro and the macro at the same time.

CL: Drawing can be read as a bearer of two complementary values. The visual exploration of architectural detail solutions has a maieutic function, that is discovering the truth, through a dialogue with oneself expressed through graphics. Also, the research can be conducted with a heuristic approach, the continuous variation of the signs,

their overlapping, their combination, and the development of the graphic organism can constitute an investigative process that leads to an unexpected solution. How do you use drawing in the exploration of construction details?

JA: I constantly sketch. We might start the project talking about brief and concept, but there is something in there, a particular idea that might start with a detail. It might be how these two materials meet, or this specific connection is solved. For me, I always start with sketches. When I have an idea, I often test it through sketching on layers and layers of tracing paper, challenging something and looking back because I keep discovering new solutions. I take these sketches apart, and I look at them on the table. Sometimes, I dig out one, I scan it, and I put it on the computer, starting to explore its evolution together with the team. It comes a lot from working with existing structures as we do in the UK. They are often very challenging conditions, and I wonder how to solve these issues in three dimensions. I can picture it in my head, but when I start to put it on paper, it starts to take shape. Then we get into 3D modeling, we test it, we look at it, but I always go back to paper to overlay the printout with the



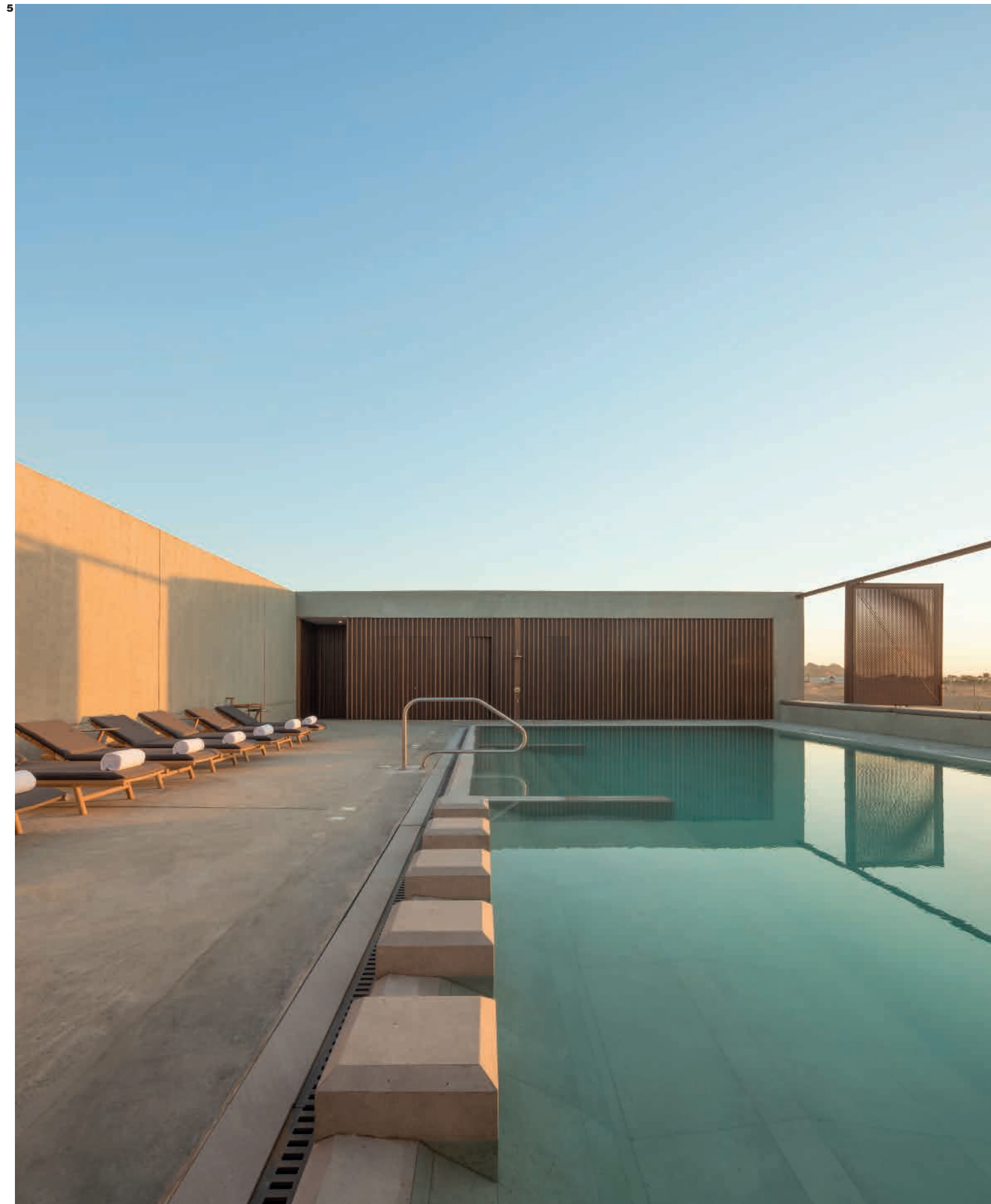
sketch or the trace. This process is the base of the working dialogue with the team, which in the end will lead to a fully resolved set of detailed drawings, ready for construction. The communication we have with our contractors is hardly verbal. It actually takes place through sketching and drawing. What I found very interesting is that across all different nationalities, disciplines, and various types of geographies, drawing and sketching are what communicates.

CL: Is there a contemporary architect, or one from the past, who has influenced your approach towards details?

JA: I think you will probably be quite pleased because there is, and that is Carlo Scarpa. What I am interested in about his work is his craftsmanship and understanding of materials, but also how to insert, connect, and reposition. I can remember the beautiful bridge in Venice at the entrance of Querini Stampalia or how he frames objects in Castelvevchio, which is, in a certain sense, de-constructivist and brutalist in certain moments, but is so well done. Everything connects, the new and the centuries-old artifacts. I realized that even when I was in college, even before my master's degree, I became obsessed with him. I looked at his sketches and drawings, and I could see his process of thinking, and something got my interest.

CL: The fact you mention Scarpa helps me move on to the relationship between detail and scale. Scarpa never really designed any large-scale buildings. Maybe, he managed to keep that obsessive control over the quality of details because of a certain scale. Throughout my personal career, I have met on some occasions with designers or academics who claimed that a whole project could be conceived starting from a specific detail. What do you think about it?

JA: I think it is possible, and I can mention an example. We designed a villa in Sri Lanka on the South Coast. We just started boxing out and massing options with the client. We wanted to propose a modernist approach, but the client did not like it, and he wanted a more traditional and vernacular solution, somehow related to the earlier works of Geoffrey Bawa. We had this phenomenal view on three sides, and we wanted to emphasize it, avoiding too many interruptions from



Ghada Yaiche

The geometric pattern: a design method

COdESIGN + Arup

Work

The Iconic Mosque

Client

Emaar Development, International Design Competition

Location

Dubai Creek Harbour, Dubai, U.A.E.

Project year

2018

Architecture and Design

COdESIGN – Anna Cornaro & Valerio de Divitiis

Associates

Project Team

Anna Cornaro, Valerio de Divitiis, Francesco De Tulio,

Neda Salmanpour, Lea Halabi

Engineering

Arup

Engineering Team

Stuart Clarke, Abdul Shaick, Hussein Rida

3D visualization

Exterior Visualizer: Yura Savitskyi, RHYTHM

Interior Visualizer: Yulia Bryzgalina, ECOforma

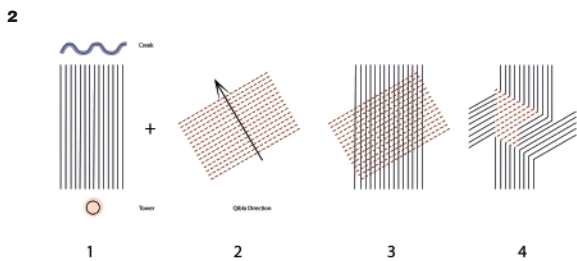
Size and total area

Total area: 84.000 m²

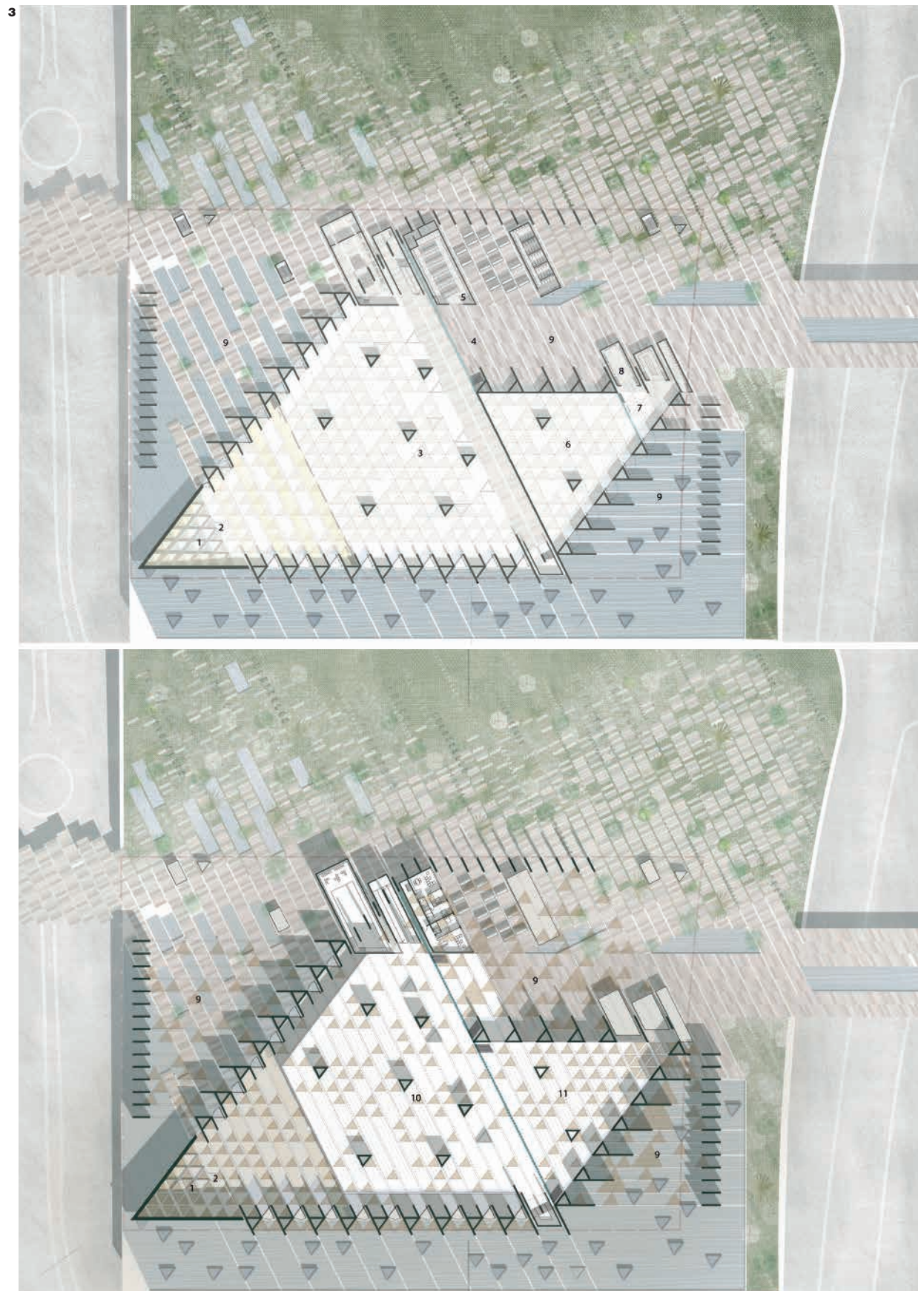
Capacity: 2.400-12.400 people

Image credits

COdESIGN



1 View of the Mosque towards Dubai Creek Tower / Vista della moschea verso la Creek Tower.
 2 Project generative diagram / Diagramma concettuale di progetto.
 3 Ground Floor Plan (top), First Floor Plan (bottom): (1) *Mihrab*, (2) *Minbar*, (3) Male Prayer Hall, (4) Male Entrance, (5) Male Ablution, (6) Female Prayer Hall, (7) Female Entrance, (8) Female Ablution, (9) Shaded Piazza, (10) Male Mezzanine Prayer Hall / Pianta piano terra (in alto), pianta 1° livello (in basso).



The history of art and architecture is profoundly tied to the history of places of worship. From the ziggurats of the temples of Ancient Mesopotamia to the countless churches of the Renaissance, the place of worship is undeniably one of the greatest persisting witnesses documenting the history of humanity. The history of mosques had equally played a major role in understanding the context of Islamic civilizations, allowing historians and anthropologists to grasp important indications related to the conditions of their edification.

Every new project of a mosque is a tentative to reflect on the essence of the contemporary Islamic spiritual space. The Iconic Mosque at Dubai Creek Harbour International Competition launched by Emaar Development in 2018 is an invitation to re-engage the debate around the question of the identity of the 21st-century spiritual Islamic space. The Rome/Dubai based firm COdESIGN, in collaboration with Arup, has noticeably come up with a design proposal that smartly illustrates in depth this reflection.

The Islamic architecture is undeniably relying on the art of mastering geometry, using precise and strict rules of math. The geometric pattern, a significant figure of the Islamic ornament, proved how artisans ingeniously turned geometry into a form of art. From simple geometrical combinations, a certain complexity could be achieved with a great sense of order.

The design proposal has in fact used geometry as a fundamental design tool for the entire scheme. As a matter of fact, two contextual main directions have been blended to define the geometric grid background of the project composition. The first direction is the site axis linking two opposite environments: the urban site and its landmark (the Creek Tower) and the natural site where the sanctuary park (mangroves area) is expected. This central direction organizes the masterplan of the entire development. The second direction is the imaginary line of Mecca orientation, the *qibla* that all Muslim worshippers should face (fig. 1). The process behind the formation of this grid is clearly demonstrated in the project diagram (fig. 2). By the combination of these two directions, the context generated geometry has been rigorously used throughout the entire design process to form the basis of all the project aspects, conveying the necessary order to the space and its character.

As geometric patterns are the essence of the visual expressions of Islamic architecture, for their creation the architects have based the grid on an arrangement of repeated triangles. These triangles are either combined or subdivided when it is necessary to deal with different scales, different functions and purposes. This method is evident in the plans of the project where the combination of triangles also shapes the largest space of the project: the male prayer hall space (fig. 3). Other smaller geometric combinations generate the female prayer hall and the shaded outdoor prayer terrace. The landscape scheme is a gradual disappearance of the hardscape in the natural area of the site, based on the same grid that also progressively ceases to be visible.

When subdivided, the triangles become structural elements, shading elements, skylights, water features, >

Anna Cornaro, Abdellatif Qamhaieh, Takeshi Maruyama
American University in Dubai

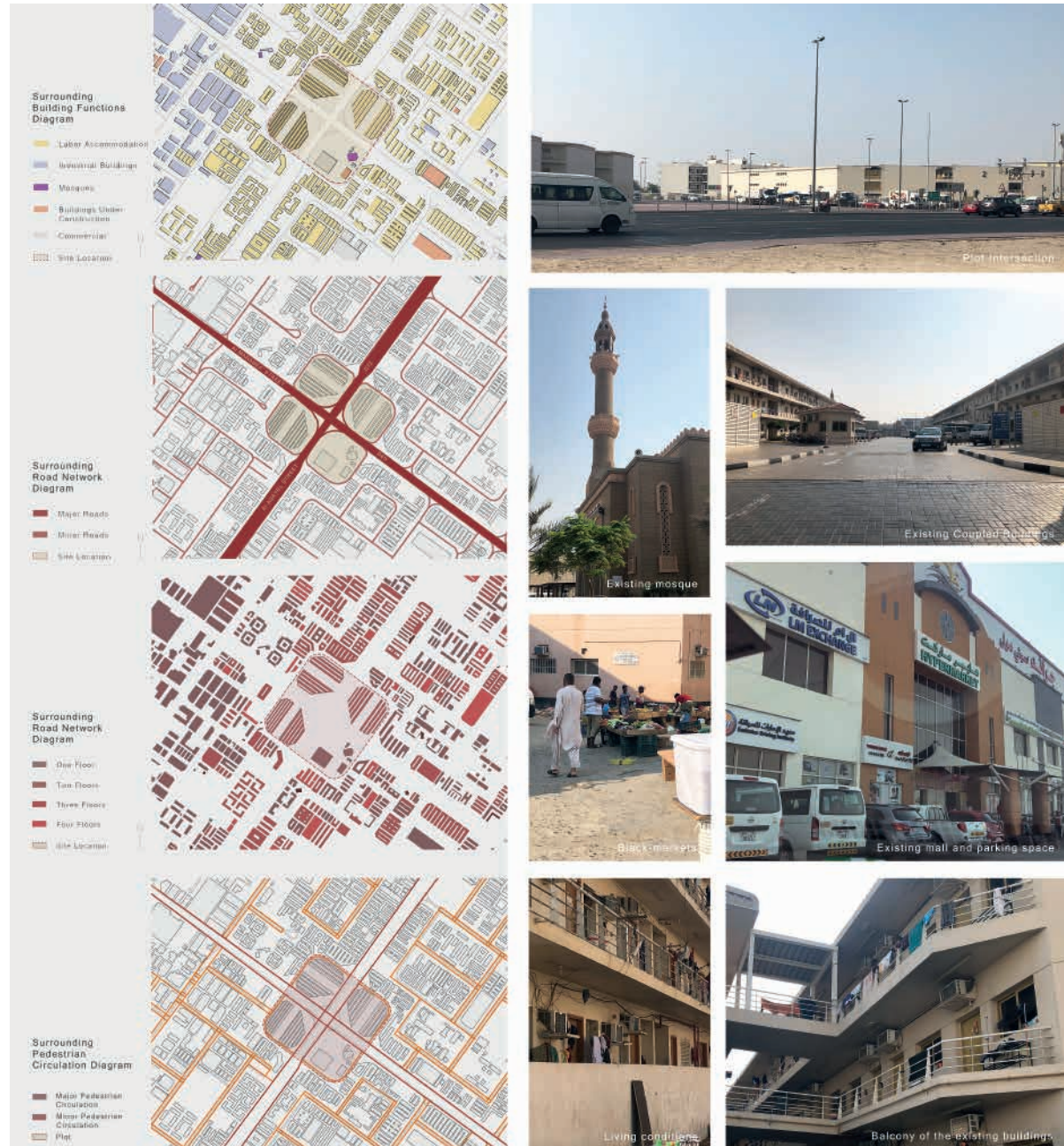
Architecture beyond icons: Community Responsive Design in Dubai

During the last decade, the city of Dubai has become synonymous with luxury and glamour. From the world tallest building, to palm-shaped artificial islands and some of the largest shopping malls and tourist attractions, Dubai is a city that has carved out a niche for itself as a global luxury destination, becoming an example that other globalized cities aspire to follow. The brand Dubai has become instantly recognizable and the development process of a world city is already established and here to stay¹.

Meanwhile, architects and urban designers have also mirrored these notions and benefitted greatly from the status of Dubai. Large international design firms positioned their headquarters in the city, lured by its location in the region and by the financial and creative opportunities that give even to the most extravagant designs a chance to become a reality. As a result, a vast pool of design talent is drawn to the city, and some of the world's most renowned architects have already designed buildings in Dubai, or even call the city home. As is typical of many globalized cities, architectural icons now dot the city's landscape, transforming Dubai into an architectural exhibition, with some of the most famous contemporary works. In fact, these iconic creations have contributed to the appeal of the city and have created a tremendous boost for the tourism industry, though often at the expense of local cultural identity and with other far-reaching consequences².

Still, beyond the glamour and the high-end luxury emphasis, one could argue that architecture has lost its connection with the public it is supposed to serve. In Dubai, the city development is driven by large investors with significant financial capital at stake. On the other hand, community responsive designs and smaller interventions are a rarity. In the exhibition *Lifescape beyond bigness* – housed in the UAE National Pavilion at the 2018 Venice Biennale – the curator Khaled Alawadi shifted the focus from iconic buildings to human-scale spaces, emphasizing the relationship «between the physicality of architecture and places and the dynamic choreography of everyday life»³.

Against this backdrop, this paper explores three proposals that address the theme of community responsive design. The projects are the works of senior students of Bachelor of Architecture program at the AUD (American University in Dubai) and tackle pressing issues that are often forgotten and overlooked in the city.



1 COHESION, Site Analysis / Analisi del sito.
2 COHESION, Aerial View / Vista aerea.

Architettura oltre le icone: Community Responsive Design a Dubai

Durante l'ultima decade, Dubai è diventata sinonimo di lusso e *glamour*. Dall'edificio più alto del mondo all'isola a forma di palma, passando per il più grande *shopping mall* del mondo e le attrazioni turistiche più stravaganti, Dubai è una città che ha costruito la propria immagine di lussuosa destinazione globale, diventando un esempio che altre città globalizzate aspirano a seguire. Il brand Dubai è ormai istantaneamente riconoscibile e il processo di sviluppo di una metropoli a livello mondiale è già iniziato e consolidato¹. Nel frattempo, anche le professioni nel campo dell'architettura e della progettazione urbana hanno rispettato queste nozioni e hanno beneficiato notevolmente dello *status* di Dubai. Grandi studi

internazionali hanno stabilito i propri uffici principali nella città, approfittando della sua posizione baricentrica nella regione e delle opportunità creative e finanziarie che essa offre, dando anche al progetto più stravagante la possibilità di divenire realtà. Di conseguenza, un vasto *pool* di progettisti talentuosi è attratto dalla città e alcuni dei più famosi architetti del mondo hanno progettato edifici a Dubai o, addirittura, hanno fatto della città la propria seconda casa. Seguendo un fenomeno comune alla maggior parte delle metropoli in via di globalizzazione, anche a Dubai le icone architettoniche punteggiano il paesaggio urbano e trasformano la città in una mostra a cielo aperto, contenente alcune delle opere contemporanee più famose al mondo. In effetti, queste creazioni iconiche hanno contribuito al fascino della città e hanno creato un enorme impulso per l'industria del turismo, anche se spesso a scapito dell'identità culturale locale, con conseguenze anche di vasta portata². Tuttavia, al di là del *glamour* e del lusso estremo, si

potrebbe sostenere che l'architettura ha perso la sua connessione con il pubblico che dovrebbe servire. A Dubai, lo sviluppo è guidato da grandi investitori con un significativo capitale finanziario in gioco. I progetti rispondenti alla comunità e gli interventi di scala minore sono dunque una rarità. Nella mostra *Lifescape beyond Bigness* – tenutasi al Padiglione Nazionale degli Emirati Arabi Uniti alla Biennale di Venezia del 2018 – il curatore Khaled Alawadi ha voluto spostare il centro dell'attenzione dagli edifici iconici agli spazi a misura d'uomo, sottolineando il rapporto «tra la fisicità dell'architettura e dei luoghi e la coreografia dinamica della vita quotidiana»³. In questo contesto, vengono presentate tre proposte che rispondono al tema del progetto incentrato sulle esigenze della comunità, localizzate in tre differenti aree di Dubai: Al Quoz, Al Satwa e Jumeirah. I progetti sono opera di studenti *senior* nel programma di laurea in Architettura all'AUD (American University in Dubai) e affrontano questioni urgenti che sono spesso dimenticate e trascurate in città.

Community Responsive Design in AI Quoz – COHESION
Maya Roufail

The living conditions of low-income workers represent an issue of great importance for Dubai, receiving also great attention from the authorities. Low-income workers in general, and more specifically construction workers, are usually provided with accommodation arrangements by their companies. These accommodations are generally in the form of purposefully built dorm-like buildings, where workers share rooms with others and sleep in bunkbeds. These buildings are usually concentrated in the industrial zones such as AI Quoz and Jebel Ali, homing a large number of workers. The structures themselves are commonly of good quality and are regulated by the authorities, yet their design is straightforward and minimalistic, if not temporary. Since they are located in industrial areas, they often lack community-oriented facilities and only provide the essential services for their residents. The project *COHESION – Labor Community Hub* promotes a community-focused

intervention in a specific area within AI Quoz, attempting to connect four large workers' accommodations separated by a significant traffic intersection. By connecting these blocks together with a simple, yet monumental structure, the project aims at improving the living arrangements for the workers: it provides them with spaces for work, leisure, shopping, sports, and a wide range of other much-needed services. It also acts as a community hub for the other surrounding accommodations. As part of the design, the mosque is the central element of the public space, located where the elevated structure slopes towards the ground. By the sheer scale and simple, yet monumental nature of the proposed project, the architect hopes to bring attention to the issues of workers' accommodations, empowering them and solving the challenge of providing the much-needed communal spaces in a poorly designed industrial zone. Symbolically, the project represents a social infrastructure at the main intersection of a large industrial area. Working spaces, integrated with existing labor accommodations, represent an opportunity for the workers to become the masters of their own production.

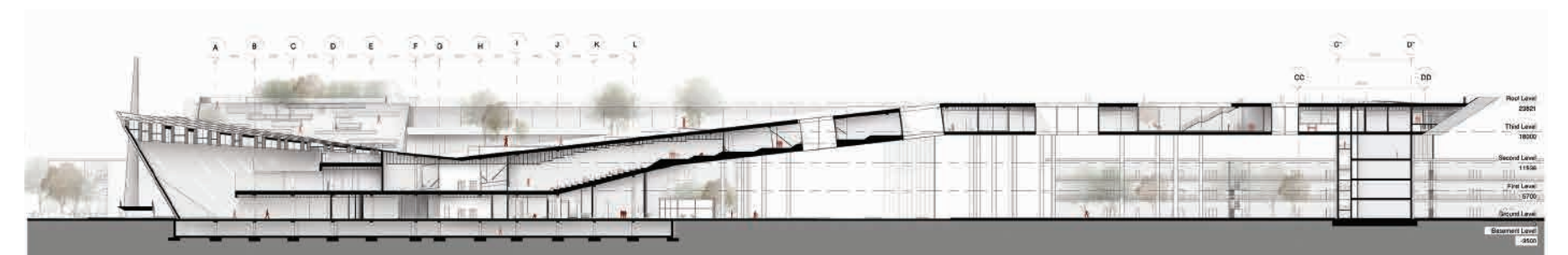


Section A

Community Responsive Design ad AI Quoz – COHESION

Le condizioni di vita dei lavoratori a basso reddito sono una questione di grande importanza per Dubai e ricevono grande attenzione da parte delle autorità. In generale, i lavoratori a basso reddito, e più precisamente i lavoratori edili, ricevono l'alloggio direttamente dalle loro compagnie. Queste strutture residenziali sono solitamente edifici dormitorio appositamente progettati, in cui un alto numero di lavoratori condivide la stessa stanza dormendo in semplici letti a castello. Queste sistemazioni sono spesso concentrate nelle zone industriali come AI Quoz e Jebel Ali. Le strutture stesse sono generalmente di buona qualità e sono regolate dalle autorità, tuttavia il design è semplice e minimalista, se non di tipo temporaneo. Poiché si trovano in aree industriali, di solito mancano di strutture orientate alla comunità e forniscono solo i servizi essenziali per i loro residenti. *COHESION – Labor Community Hub* promuove un intervento incentrato sulla comunità in un'area specifica all'interno di AI Quoz. Il progetto intende collegare quattro grandi blocchi residenziali per lavoratori, attualmente separati da un

importante incrocio veicolare. Riconnettendo questi blocchi con una struttura semplice ma monumentale, l'intervento mira a migliorare le condizioni di vita degli abitanti: fornisce loro spazi per lavoro, tempo libero, shopping, sport e una vasta gamma di altri servizi tanto utili quanto necessari alla comunità. Il grande elemento aggiunto, caratterizzato dalla scala geografica, svolge anche la funzione di connessione con il tessuto urbano e sociale circostante. La moschea, parte integrante del progetto, è situata dove la struttura elevata si inclina verso il suolo e si configura quale elemento centrale dello spazio pubblico. Grazie alla vastità e alla natura semplice ma monumentale del gesto progettuale, l'architetto intende non solo risvegliare l'attenzione sui problemi delle residenze per lavoratori, ma anche dare potere ai lavoratori stessi, oltre a risolvere la sfida di fornire spazi comuni, necessari in un'area industriale caratterizzata da forti carenze funzionali. Questa infrastruttura sociale collocata all'intersezione principale di una grande area industriale ha un forte valore simbolico: gli spazi di lavoro si integrano con le residenze esistenti e rappresentano un'opportunità per i lavoratori di diventare padroni della propria produzione.



Section B

3 COHESION, View from above / Vista dall'alto.
4 COHESION, Street views and view of the ramp leading up to the roof near the mosque / Viste dalla strada e vista della rampa di salita alla copertura nei pressi della moschea.
5 COHESION, Sections / Sezioni.

Marella Santangelo
Università degli Studi di Napoli Federico II

Le monde nouveau de Charlotte Perriand. The exhibition



Talking about Charlotte Perriand and her work means to talk about 20th-century architecture: a difficult task, one could say an impossible one, yet the curators of the exhibition Arthur Rüegg, Jaques Barsac, Sébastien Cherruet, Gladys Fabre, Sébastien Gokalp and Charlotte's daughter, Pernette Perriand-Barsac, did it. A work of extreme interest, a "classic" exhibition held in the Louis Vuitton Foundation¹, in a time when one wonders if large exhibitions made of objects, drawings, models, reconstructions are still needed: this experience shows that not only they are useful, but they are still extremely interesting. Charlotte Perriand had a long life – she was born in 1903 and died in 1999 – spanning the century and following a path of freedom and independence, «creation has no formulas» she affirms, so tracing her creative parable, which is a parable of life, without schemes and compromises. Her figure has always been alongside the masters, all men, who marked the century. When she appeared in Rue de Sèvres and found herself «in front of the big glasses of Le Corbusier», the master coolly welcomed her and asked: «What do you want? To work with you. [...] Here we do not embroider cushions, was his answer». The next day she knew she would have worked with him and Pierre Jeanneret. From that first meeting a partnership began and lasted many years, seeing her as a protagonist in many of the most important and famous projects of the last century. Corbu initiated her into architecture, giving her books to read, making her listen to Bach's cantatas, thus forming the personality of an extraordinary woman who understands before many people that «man and the universe are intimately linked, that is why in my work I can never separate the parts from the whole, architecture from environment, furniture from architecture».

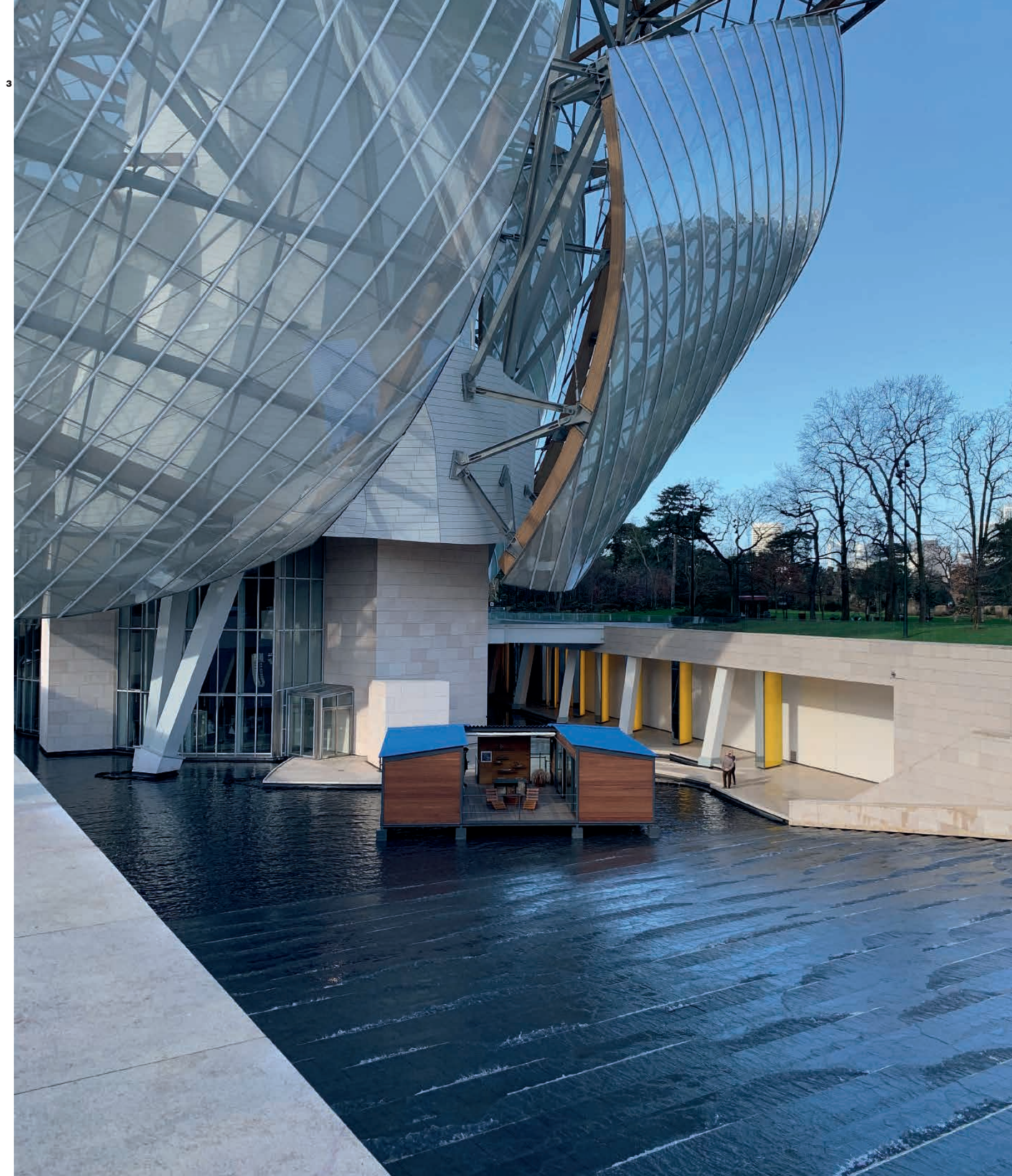
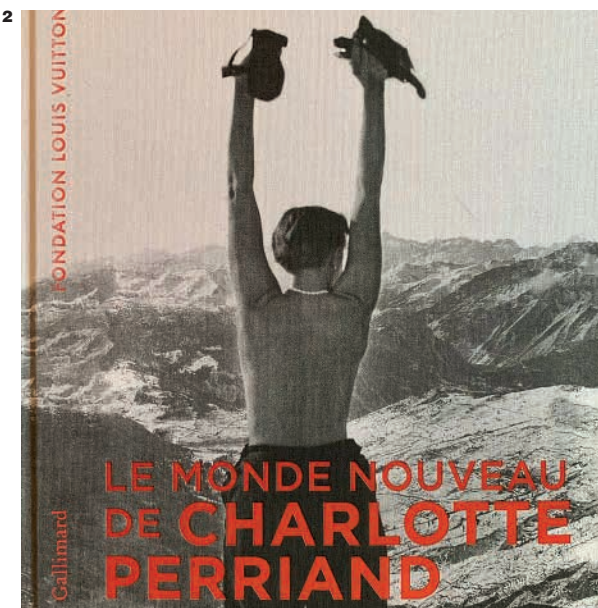
Finally, this exhibition regards a female architect, photographer, sculptor, designer and much more; it talks about her independence and her determining role in the birth of the Modern in architecture, the mountain climber and the world traveller. Using her words once again to understand the scope of her thought: «The wall is cracked, and beyond it there is a whole new world that interests us a lot – she writes in a letter to Fernand Léger – because finally "the job of an architect" is to work at the service of humanity».

The exhibition itinerary is organized in chronological fragments and for each of them themes of her projects, places of her long journeys, important historical moments are chosen: each one corresponds to a space where the narration is concluded in itself.

1 Charlotte Perriand (1903-1999).
2 Front cover of the exhibition catalogue edited by P. Perriand, J. Barsac, S. Cherruet, *Le monde nouveau de Charlotte Perriand*, Fondation Louis Vuitton, Gallimard, Paris 2019 / Copertina del catalogo della mostra a cura di P. Perriand, J. Barsac, S. Cherruet, *Le monde nouveau de Charlotte Perriand*, Fondation Louis Vuitton, Gallimard, Parigi 2019.
3 *Maison au bord de l'eau*, 1934. Reconstruction / Ricostruzione.

Each area could be an independent exhibition for the richness of the materials exhibited, for the complexity of the story, or the original reconstructions of the environments designed by Perriand, in which you can immerse yourself, walking in the spaces she built, between her furniture and her objects. The exhibition itinerary, which runs through 11 galleries, begins with the theme "building modernity", where Charlotte's first steps in the 1920s are recounted, when her figure is outlined as an artist and as a non-conformist intellectual, free from current canons, fascinated by the industry, the political commitment and the return to nature, a friend of Alexander Calder and Fernand Léger, to whom she will be related by a deep intellectual connection throughout her life, fascinated by Joséphine Baker and the choreographies of her shows. The works of the artists, including Picasso and Le Corbusier, are next to the first chromed steel furniture that was in Charlotte's studio in Saint-Sulpice (1927) and next to the *Travail & sport* (1929) project, illustrating her vision of the modern apartment. These are the years when some iconic furniture of the 20th-century were created from the pencil of Perriand with Corbu and Pierre Jeanneret: among them, the *Chaise longue*, which reappears in the exhibition several times and in different materials, and *Le fauteuil grand confort*. The original reconstruction of *L'appartement idéal*, presented at the *Salon d'Automne* in 1929, is also very interesting: «The plan was free, the space open. [...] The transposition of our dreams was there, present, palpable, released from the dust of old habits... we had put the slippers at the door. [...] Nothing could disturb our certainties, our serenity as creators, nor our joy of working to build and express our era; we were into continuity, we were conscious of shaping a link in the long chain of time. We were into tradition just for being contemporary».

The second gallery is dedicated to her political commitment and to the inspiration of nature; after participating in the foundation of the Union of Modern Artists (UAM) in 1932, Charlotte Perriand joins the Association of Writers and Revolutionary Artists (AEAR) with Louis Aragon, Romain Rolland, Francis Jourdain and André Lurçat. A committed woman who combines political and social passion with her tireless work, as demonstrated by the condemnation of the "great misery of Paris" in the matter of housing, also reflected in the project of the *Maison de Jeune Homme*, a space in which she intertwines light, works of art, *objets trouvés* and contemporary furniture. These are the same years in which Charlotte approaches nature >



Ferdinando Polverino De Laureto



Mediamatic Eten (Amsterdam, The Netherlands)
Some examples of the *Serre Separée*: the photos were taken during test runs on Monday April 27, Tuesday May 5 and Tuesday May 12, 2020 (photo: Willem Velthoven for Mediamatic Amsterdam).

The new spaces of conscious pleasure

The 2020 pandemic global lockdown will be remembered not only as a painful and enormous event, but also as an incumbent moment of great questions, especially regarding the current systems of social coexistence in the urbanized world: the relative institutional regulations are under discussion, such as some public behavioral practices, with the consequent need for a general rethinking of the concrete possibility of creating new modules for the use of common spaces; this, among other things, has led to reflection on what essentially has corresponded to the concept of "shared social pleasure" in these years. The most common measure was (beyond the legislative provisions in the various states) social distancing, in bars and restaurants and in general in places where conviviality represents an aspect not less important than the quality of the consumed products and of their preparation and presentation: the reception and disposition system of the guests was the main problem for the exhibitors (beyond the

various problems linked to the type of location), which, in addition to the reduced number of consumers, had to overcome the lower quality of the coexistence because of the distancing. But, as always happens, at different latitudes of the globe, the discomfort has created particularly creative solutions, or, in any case, able to arouse the media curiosity that often translates them into a reason for visiting, and, once experienced, even returning. Amsterdam, the capital of the Netherlands, offers a significant example: the Mediamatic Eten, a vegan restaurant operating in front of one of the famous canals at the Oosterdok, from June 1st 2020 has set up glass structures (called *serres séparées* or individual greenhouses), each equipped with a table for two, three (*Grande Serre*) or solo (*Serre Séparée*, name inspired by the traditional restaurant's *Chambre Separée*). The delightful view of the city through the glass amplifies the glance (instead of reducing it), so that the guest feels component and protagonist of an



exemplary city location; Mediamatic Eten is part of a business project, the Mediamatic Biotop, which has as its main objective sustainability: the consumed products are generated with seasonal ingredients at Km0, consisting partly of vegetables with aquaponic cultivation then fermented in the Mediamatic Clean Lab. The dinner is served using long wooden planks: the waiters do not invade the greenhouse. Eating often shared foods, recommended with the hands instead of the cutlery at Mediamatic Eten, means opening up to a new concept of safe hospitality, which could become a model in future situations, even in the absence of an emergency.



Thumbnail



1 Fish Tails, Ocean City, Maryland USA: "Bumper tables" with big wheels / Grandi ruote come tavoli (photo: © Alex Edelman/AFP Getty Images).
2 Bar, Vienna, Austria: dummies at the counter / Manichini al bar (photo: © Joe Klamar/AFP Getty Images).
3 Bernie Ter Braak, Vilnius, Lithuania: how to transform empty tables into fashion shows / Come trasformare i tavoli vuoti in sfilate di moda.
4 H.A.N.D Restaurant, Paris, France: the designer Christophe Gernigon created transparent structures under which customers can seat / Il designer Christophe Gernigon ha ideato strutture trasparenti sotto le quali far sedere i clienti.
5 Turke Meze, Sutluce, Turkey: eight polycarbonate bells where customers can dine safely overlooking the Istanbul Golden Horn / Otto campane in policarbonato dove i clienti possono cenare al sicuro con vista sul Corno d'Oro di Istanbul.



I nuovi spazi del piacere consapevole

Il lockdown globale legato alla pandemia 2020 verrà ricordato non solo come un doloroso evento di enormi proporzioni, ma anche alla stregua di un obbligato momento di grandi interrogativi soprattutto riguardo gli attuali sistemi di convivenza sociale nel mondo urbanizzato: in discussione le relative regolamentazioni istituzionali, comprese le stesse consuetudini comportamentali pubbliche, con la conseguente necessità di un ripensamento generale sulla possibilità concreta di nuovi moduli di fruizione degli spazi comuni; ciò, tra l'altro, ha portato a riflettere su cosa essenzialmente in questi anni ha corrisposto al concetto di "piacere sociale condiviso". Il provvedimento più comune è stato (al netto delle disposizioni legislative nei vari stati) il distanziamento sociale, nei bar e ristoranti e in

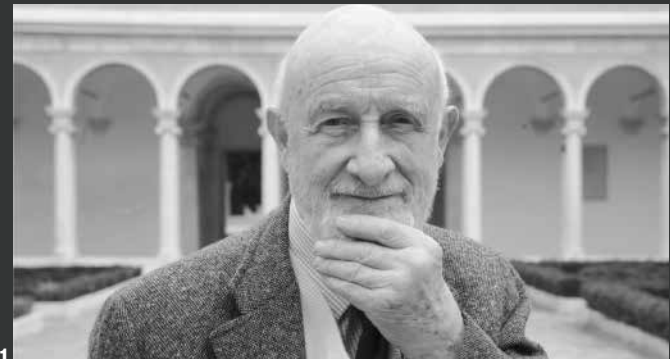
generale proprio nei luoghi in cui la convivialità ricopre un aspetto non meno importante rispetto alla qualità stessa dei prodotti consumati e della loro preparazione e presentazione: il sistema di accoglienza e di disposizione degli ospiti è risultato, con le diverse problematiche legate al tipo di location, il problema principale per gli esercenti, che oltre al ridotto numero dei consumatori, ha dovuto ovviare all'abbassamento della qualità della convivenza derivato dal distanziamento. Ma come sempre avviene, a latitudini diverse del globo, il disagio ha creato delle soluzioni a volte particolarmente creative o comunque in grado di destare curiosità mediatica, che spesso si traduce in motivo di visita, e, una volta sperimentate, anche di ritorno. Ad Amsterdam, capitale dei Paesi Bassi, un esempio significativo: il ristorante vegano Mediamatic Eten, attivo di fronte ad uno dei celebri canali presso l'Oosterdok, dal 1° giugno 2020 ha disposto delle strutture di vetro (dette *serres séparées* o singole serre), ognuna

attrezzata con un tavolo da due, da tre (*Grande Serre*) o in solitaria (*Serre Séparée*, nome ispirato alle *Chambres Separées* dei ristoranti tradizionali). La deliziosa vista sulla città all'interno del vetro amplifica il colpo d'occhio anziché ridurlo, in modo che l'ospite si senta nell'insieme componente e protagonista di una esemplare location cittadina; Mediamatic Eten fa parte di un progetto imprenditoriale, il Mediamatic Biotop, che ha come principale obiettivo la sostenibilità: i prodotti in consumazione sono generati con ingredienti stagionali a Km0 costituiti in parte da vegetali con coltivazione acquaponica poi fermentati nei Mediamatic Clean Lab. La cena viene servita utilizzando lunghe assi di legno: i camerieri, così, non invadono la serra. Mangiare cibi spesso condivisi, consigliati con le mani anziché con le posate, al Mediamatic Eten significa aprirsi a un nuovo concetto di ospitalità in sicurezza, che potrebbe divenire un modello in situazioni future, anche in assenza di emergenza.

Maria Vittoria Capitanucci
Politecnico di Milano

Vittorio Gregotti, a cultured international vocation

A great protagonist of the Italian architectural panorama at the turn of the last two centuries has left us. Internationally known for his profession as a designer with assignments in the world at many different scales, Vittorio Gregotti was also, and above all, one of the most acute and sophisticated pens of Italian architecture. Theorist and critic, chronicler of a contemporary landscape and a profession, in the last decades, “swamped” in an undeniable crisis, a passionate university teacher, he had also been, memorably, for more than fifteen years, director of the iconic Casabella magazine, to which he gave a highly recognizable trait with his directional and almost “operational” choices. Just a few years ago the Pavilion of Contemporary Art in Milan, a jewel of post-war architecture and museography, had seen his works “dialogue” with the spaces created by the “maestro” Ignazio Gardella, in the exhibition *Il Territorio dell'Architettura* (The territory of architecture), curated by Guido Morpurgo and dedicated to the 90 years of the architect from Novara and to the 60 years of the Studio Gregotti & Associati, founded in 1974. Son of the good bourgeoisie, “provincial” by birth, Gregotti, after studying in Milan and having a sophisticated triptych debut with Giotto Stoppino and Lodovico Meneghetti (1951-69), not only became one of the most prolific “Milanese” designers, but also immediately looked at the international scene as a substantial point of reference for an intense and suggestive career. He dove into it with that exciting determination made of acute rationality and “Dionysian” impulse that became distinctive signs of his character, earning him the esteem of numerous fans (and followers) and the antagonism of as many critics, both in the design and academic fields. In 1966, in fact, he took part in the international debate with *Il Territorio dell'Architettura* for Feltrinelli, a programmatic declaration influenced by the Italian Gruppo 63 and the attendance of the philosopher Enzo Paci, one of the intellectuals involved (together with Aldo Rossi, Giancarlo De Carlo, Manfredo Tafuri, Franco Purini, Massimo Cacciari) in the Casabella directed by his teacher and mentor Ernesto Nathan Rogers, who, in 1951, had already made him attend the CIAM and meet the architects who belonged to it (in addition to the masters, also the “destabilizing” Smithson and Team Ten or the young Alvaro Siza). From Rogers, he will also inherit the aspiration to a figure of intellectual architect active in the widest design and theoretical scale, always international. These are the years



1

of a series of projects that focus on the attempt to develop a syntax capable of placing architecture and territory in a deep relationship, or rather architecture and «a profound geographical context». These are the years of a fruitful collaboration with another great intellectual of architecture, the Roman Franco Purini, as demonstrated *in primis* by the visionary infrastructural sign of the University of Calabria (Cosenza) of 1973-79, anticipated by the plans for the headquarters of the University of Palermo (1969), Florence (1971) and Acilia. There will also be the high performances of economic-popular constructions, such as those of Cefalù (1976-79) or Cannaregio (1979-81), preceded by the Palermo ZEN district (1969-73), still with Purini, where the substantial relationship between the project and the historical/typological landscape is introduced. The 1980s/1990s will be more “international” with projects sometimes iconic and sometimes not, some criticized and criticizable, others to be reevaluated and rethought with today’s gaze: from the Cultural Centre of Belém in Lisbon (1988) to the architectural redevelopment of Bicocca area in Milan, to football stadiums and sport centers in Barcelona, Marrakech and Agadir, and so on. All these projects are however united by a *fil rouge* focused on overcoming the apparent dichotomy between architecture and urban planning, a theme still not fully resolved and carried on in a number of interventions of this century, such as that for the Aix-en-Provence Opera (2001) and, in particular, in the urban centers in China and Moscow, together with the writing that accompanied him up to these days.

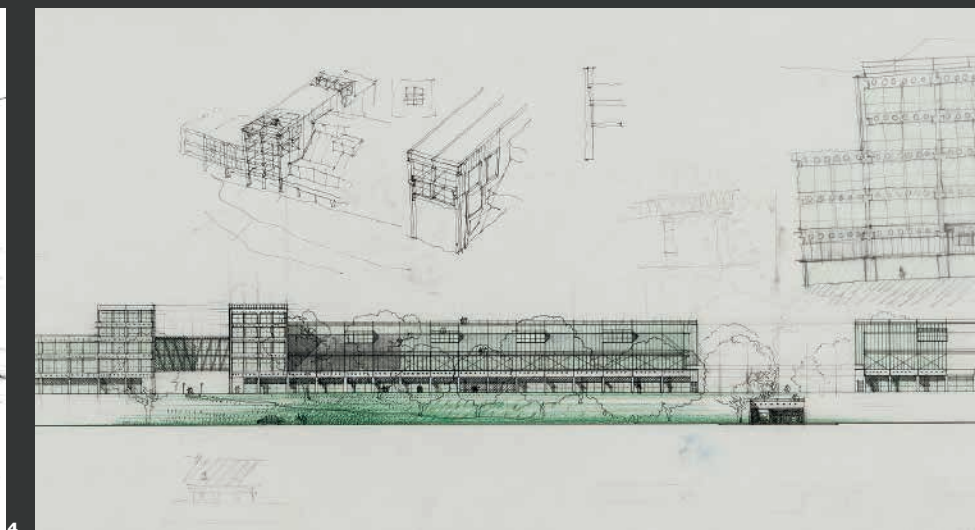
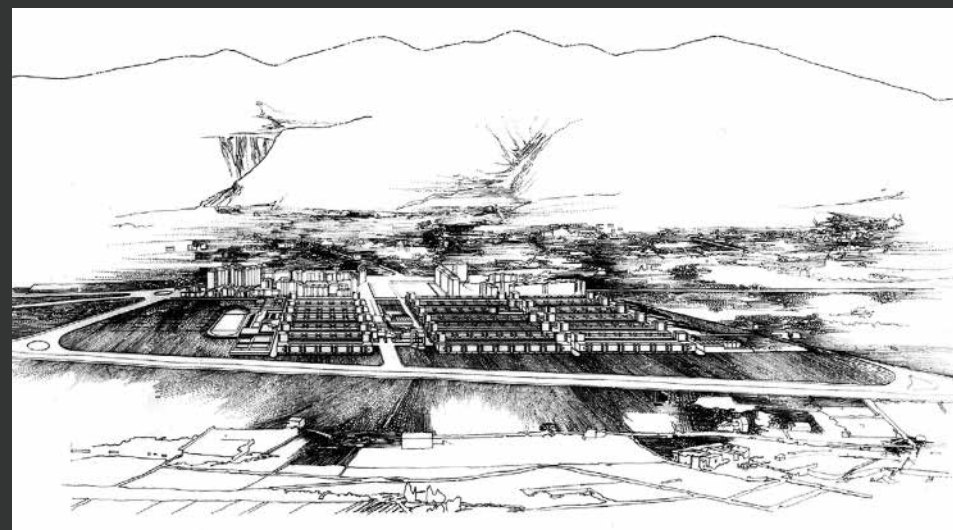
- 1 Vittorio Gregotti (1927-2020).
- 2 *Architettura come modificazione*, «Casabella» issue n°. 498-499, February 1984, front cover.
- 3 V. Gregotti, *Il territorio dell'architettura*, Feltrinelli, Milan 1966, front cover.
- 4 F. Amoroso, S. Bisogni, V. Gregotti, F. Purini, H. Matsui, ZEN district, Palermo, view from mount Pellegrino, 1969-73 / Quartiere ZEN, Palermo, prospettiva dal monte Pellegrino.
- 5 Gregotti Associati, G14 Progettazione, Studio GPI, Project Cadorna-Pagano, Milan, 1982-85.
- 6 Gregotti Associati, Redevelopment of Bicocca area in Milan, 1988 / Trasformazione dell'area Bicocca a Milano.
- 7 Gregotti Associati International, Grand Théâtre de Provence, Aix-en-Provence, 2003-07 (photo: Tomaso Macchi Cassia).



2

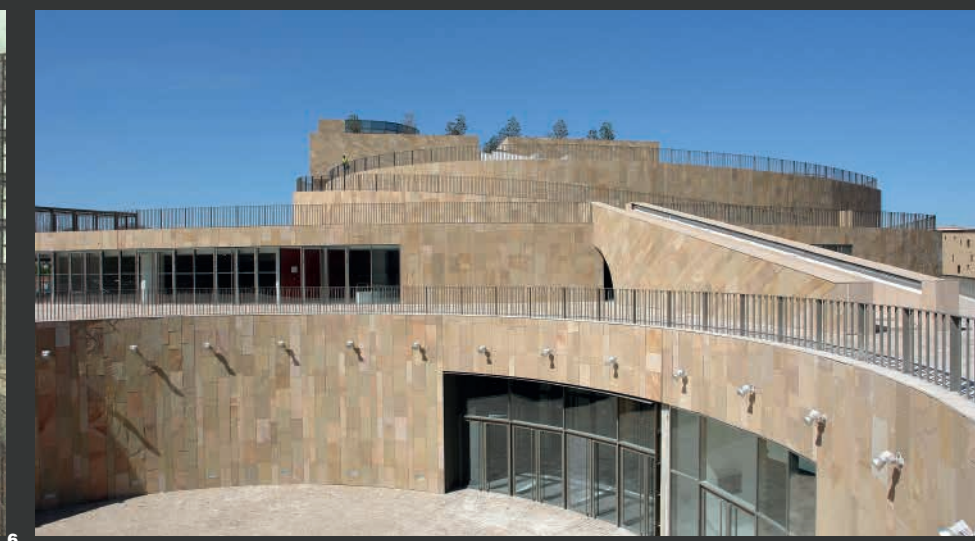


3



4

5



6

7

Vittorio Gregotti, una colta vocazione internazionale

Ci ha lasciato un grande protagonista del panorama architettonico italiano a cavallo tra questi ultimi due secoli. Nato internazionalmente per la professione di progettista con incarichi nel mondo alle scale più disparate, Vittorio Gregotti è stato anche, e soprattutto, una delle penne più acute e sofisticate dell'architettura italiana. Teorico e critico, cronista di un paesaggio contemporaneo e di una professione negli ultimi decenni “impaludati” in una innegabile crisi, appassionato docente universitario, è stato anche, cosa memorabile, per più di un quindicennio (1986-92), direttore dell'iconica rivista Casabella, cui ha dato un tratto di forte riconoscibilità con scelte direzionate e quasi “operative”. Solo pochi anni fa il Padiglione d'Arte Contemporanea di Milano, gioiello d'architettura e museografia postbellica, aveva visto “dialogare” le sue opere con gli spazi ideati dal maestro Ignazio Gardella, nella mostra *Il territorio dell'architettura*, curata da Guido Morpurgo e dedicata ai novant'anni dell'architetto novarese e ai sessant'anni dello Studio Gregotti & Associati, fondato nel 1974. Figlio della buona borghesia, “provinciale” di nascita, Gregotti, dopo gli studi a Milano e un sofisticato esordio in tritico con Giotto Stoppino e Lodovico Meneghetti (1951-69), non solo diventerà uno dei più prolifici progettisti “milanesi”, ma guarderà da subito al panorama internazionale come sostanziale referente per una carriera intensa e ricca di suggestioni. Ci si tufferà con quella entusiasmante determinazione fatta di acuta razionalità e impulso “dionisiaco”, che diventeranno segni distintivi del suo carattere, facendogli guadagnare la stima di numerosi appassionati (e seguaci) e l'antagonismo di altrettanti critici, sia in campo progettuale sia sul piano pubblicistico. Nel 1966 interviene, infatti, con *Il territorio dell'architettura* per Feltrinelli, una dichiarazione programmatica che risente dell'influenza del Gruppo 63 e della frequentazione del filosofo Enzo Paci, uno degli intellettuali (insieme ad Aldo Rossi, Giancarlo De Carlo, Manfredo Tafuri, Franco Purini, Massimo Cacciari) coinvolti nella

rivista Casabella diretta dal suo maestro e mentore Ernesto Nathan Rogers, il quale lo porterà già nel 1951 a frequentare il CIAM e gli architetti che vi afferivano – oltre ai maestri, anche i “destabilizzanti” Smithson e Team Ten o il giovane Alvaro Siza – e dal quale erediterà anche l'aspirazione a una figura di architetto intellettuale attivo nella più ampia scala progettuale e teorica, sempre internazionale. Sono gli anni di una serie di progetti che hanno al centro il tentativo di declinare una sintassi in grado di porre in profonda relazione architettura e territorio, o meglio l'architettura e «un contesto geografico profondo». Ma anche quelli della proficua collaborazione con un altro grande intellettuale dell'architettura, il romano Franco Purini, come dimostra *in primis* il visionario segno infrastrutturale dell'Università della Calabria (Cosenza) del 1973-79, anticipato dai progetti per le sedi dell'Università degli Studi di Palermo (1969), di Firenze (1971) e di Acilia. Ci saranno anche le alte *performance* di edilizia economico-popolare, come quelle di Cefalù (1976-79) o di Cannaregio (1979-81), precedute dal palermitano Quartiere ZEN (1969-73), ancora con Purini, dove viene introdotta anche la relazione sostanziale tra progetto e paesaggio storico/typologico. Gli anni Ottanta/Novanta saranno più “internazionali” con progetti iconici e altri meno, alcuni criticati e criticabili, altri da rivalutare e ripensare con lo sguardo di oggi, dal Centro Culturale di Belém a Lisbona (1988) alla trasformazione dell'area Bicocca a Milano, passando per stadi e centri sportivi a Barcellona e poi a Marrakech e Agadir, solo per citarne alcuni, tutti accomunati comunque da un *fil rouge* incentrato sul superamento dell'apparente dicotomia tra architettura e urbanistica, un tema ancora oggi non completamente risolto e proseguito nei grandi interventi di questo secolo come nel caso dell'Opéra di Aix-en-Provence (2001) e in particolare nei centri urbani in Cina e a Mosca, insieme alla scrittura che lo ha accompagnato fino a questi giorni.

FMG Fabbrica Marmi e Graniti MARMI MAXFINE / VERDE PERSIA

FMG Fabbrica Marmi e Graniti presents Verde Persia, the new marble effect texture that allows all the splendor and charm you only get with natural materials and their evocative beauty to be recreated on large MaxFine surfaces. The bold but warm green background, with a wide spectrum of shades including traces of brown, is distinguished by veins ranging from ivory to sand.

MaxFine tiles, available in sizes up to 300x150 cm, amplify the expressive power of Verde Persia marble, allowing rooms to be dressed in panels that reinterpret a material reminiscent of a solemn and iconic past.

Technical ceramic, an innovative and constantly evolving material, removes the boundaries between surfaces, architectural elements and furnishings, personalizing spaces with new, custom-made solutions. The application options are endless and the product can be used in any environment, whether residential or commercial, for the most diverse range of purposes.

The wide variety of uses and extraordinary aesthetic beauty achieved by new technologies are combined with the unique features of technical porcelain stoneware, including high levels of hygiene, ease of cleaning, resistance to scratches, abrasions, chemical agents and UV rays.

FMG with Marmi MaxFine Verde Persia, provides architects and designers with an eclectic tool that responds effectively to the most diverse project requirements with functional design solutions.



FMG Fabbrica Marmi e Graniti presenta Verde Persia, la nuova texture effetto marmo che ripropone sulle superfici di grandi dimensioni MaxFine tutto il fascino e la suggestione che solo i materiali naturali sanno esercitare con il loro linguaggio simbolico. Il fondo si distingue per un verde deciso ma caldo, che si modula su un ampio spettro di sfumature con tracce di marrone e su una trama di venature che dall'avorio vanno al sabbia.

Le lastre MaxFine, che raggiungono 300x150 cm di dimensione, amplificano la potenza espressiva del marmo Verde Persia e consentono di rivestire gli ambienti come una vera e propria pelle puntando sulla rilettura in chiave moderna di un materiale che richiama alla memoria immagini di un passato iconico e solenne.

La ceramica tecnica, materia innovativa e in continua evoluzione, è capace di abbattere i confini tra superfici, elementi architettonici e d'arredo personalizzando gli spazi con soluzioni inedite e custom-made. Le possibilità di applicazione sono infatti illimitate e possono interessare qualsiasi ambiente sia esso residenziale o commerciale, con le più diverse destinazioni d'uso.

Alla trasversalità d'impiego e alla straordinaria valenza estetica raggiunta grazie alle nuove tecnologie si uniscono le caratteristiche uniche del gres porcellanato tecnico come l'elevata igienicità, la facilità di pulizia, la resistenza a graffi, abrasioni, ad agenti chimici e a raggi UV.

FMG con Marmi MaxFine Verde Persia, mette al servizio di architetti e progettisti, uno strumento eclettico capace di rispondere in modo efficace alle più diverse esigenze progettuali con soluzioni funzionali e di design.

FMG FABBRICA MARM E GRANITI
via Ghiarola Nuova, 119
41042 Fiorano Modenese (Mo) Italy
tel. +39 0536 862111
www.irisfmg.it



New layouts for Scavolini's Carattere kitchen: the contemporary classic



Carattere is Scavolini's project, distinguished by aesthetics of the first order, where beauty, class and design blend to enhance the kitchen environment. Its striking elegance is now embellished with new elements with the aim of satisfying a market that is increasingly attentive to detail and demanding in its search for finishes and versatility of styles.

The signature feature of this model is the frame door that brings together the balance of classical proportions and clean-cut shapes. Today, the more contemporary appeal of Carattere is expressed in the new range of glossy

lacquered finishes that joins the range of matt lacquered finishes to enhance its cosmopolitan appeal. The veneered door, which bestows the model with the warmth and charm of country homes, also has four new shades: Cashmere Pinstripe Ash, Cloud Pinstripe Ash, Capri Pinstripe Ash and Iris Pinstripe Ash.

All of the Carattere restyling elements stand out for their ability to respond to the needs of new lifestyles and to the continuous evolution of living trends: a highly modular proposal capable of shining with its allure to enhance both limited spaces and extensive areas.

**Carattere:
the pleasure
of meticulous
aesthetics.**

www.scavolini.com



Carattere di Scavolini: il classico contemporaneo e internazionale

Carattere è il progetto di Scavolini contraddistinto da un alto livello estetico in cui bellezza, classe e design si fondono per valorizzare l'ambiente cucina. La sua eleganza rigorosa si arricchisce ora di elementi inediti con l'obiettivo di soddisfare un pubblico sempre più attento ai dettagli ed esigente in termini di ricerca delle finiture e versatilità di stili. Cifra stilistica del modello è l'anta telaio che riunisce in sé l'equilibrio delle proporzioni classiche e la pulizia delle forme proprie della proposta. Oggi, il volto più contemporaneo di Carattere si esprime attraverso la nuova gamma di laccati lucidi che si aggiunge alla gamma degli opachi ideali per potenziarne l'appeal cosmopolita. L'anta impiallacciata, che conferisce al modello il calore e il fascino delle residenze di campagna, propone inoltre quattro nuove nuance: Frassino Gessato Cashmere, Frassino Gessato Nuvola, Frassino Gessato Capri e Frassino Gessato Iris. Tutti gli elementi del restyling di Carattere spiccano per la capacità di rispondere alle esigenze dei nuovi stili di vita e alla continua evoluzione delle tendenze dell'abitare: una proposta altamente modulare capace di distinguersi con la sua allure per valorizzare sia spazi ridotti sia ambienti di grandi dimensioni.

**Carattere:
il piacere di un'estetica rigorosa.**



The warmth of the marble *Il calore del marmo*

For over 50 years, Giovanozzi Marmi has been shaping travertine, marble and granite, transforming these materials into objects of great beauty. We produce furnishing solutions made for specific projects but also based on our own drawings which merge creativity, style, passion and design. Our stone working, which boasts Made in Italy quality, is rejuvenated everyday by our craftsmen together with the use of latest generation technologies. This is how we produce kitchens, bathroom objects, flooring, coverings, Yachting Design products and general furnishing accessories. Unique pieces which take shape as a To take on the challenge and go beyond the appearance so as to give a new meaning to this material. These are the principles that, everyday, bring to life our exclusive marble, granite and travertine creations. Absolutely beautiful interior floorings, façade coverings and decorative solutions.

By collaborating with architects, project managers and designers we can supply unique modern and classic works in marble which are created by the outstanding skill of our master artisans.

Da oltre 50 anni, Giovanozzi Marmi dà forma a travertini, marmi e graniti, trasformando ogni materiale in oggetti di grande eleganza. Soluzioni d'arredo realizzate su progetto ma anche su nostri disegni, in grado di coniugare creatività e stile, passione e design. La lavorazione della pietra, orgoglio del Made in Italy di qualità, si rinnova ogni giorno nell'abilità artigiana e nell'uso di tecnologie di ultima generazione. È così che nascono cucine, oggetti per il bagno, pavimenti, rivestimenti, prodotti di Yachting Design e complementi d'arredo in genere. Pezzi unici che prendono forma grazie alla collaborazione con architetti, progettisti, designer e arredatori in tutto il mondo, professionisti in grado di rivoluzionare la filosofia d'uso del marmo e conferire a questo materiale nuove e straordinarie caratteristiche. Sfidare le convenzioni e superare le apparenze per dare nuovo significato alla materia. Questi sono i principi che danno vita ogni giorno alle nostre esclusive creazioni in marmo, granito e travertino. Soluzioni per pavimentazioni di interni, rivestimenti di facciate e decori di assoluta bellezza.

Grazie all'esperienza accumulata negli anni, la ditta si occupa non solo di rivestimenti in marmo, ma esegue anche lavori con il granito e il travertino, due materiali molto pregiati, che vengono accuratamente lavorati e utilizzati per i rivestimenti di facciate e realizzazioni di decori particolari.



Giovanozzi Marmi
 via Primo Brega, 9
 00011 Tivoli Terme (Roma, Italy)
 phone +39 0774 370575
 fax +39 0774 379250
 www.giovanozzi.com
 info@giovanozzi.com

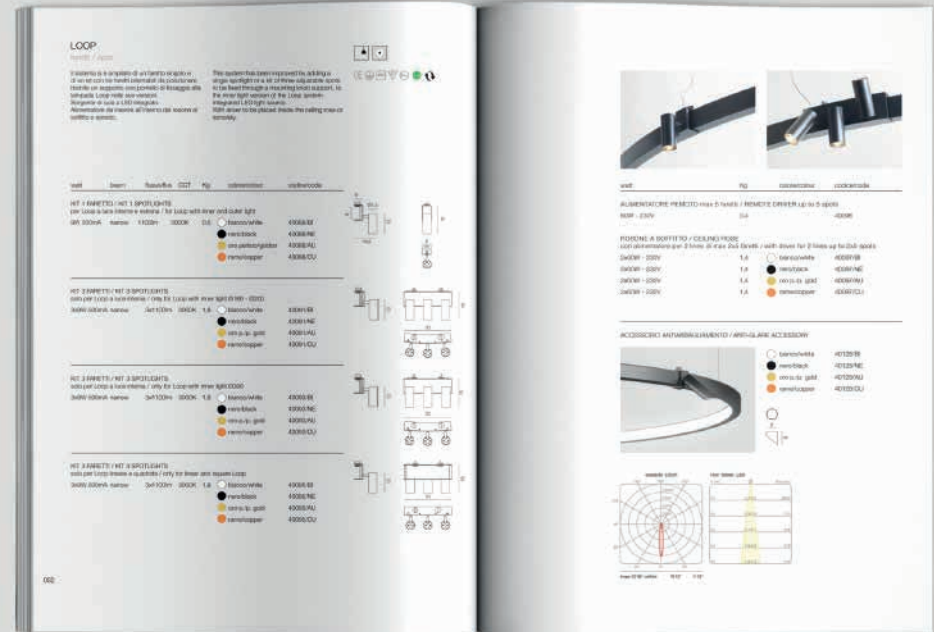
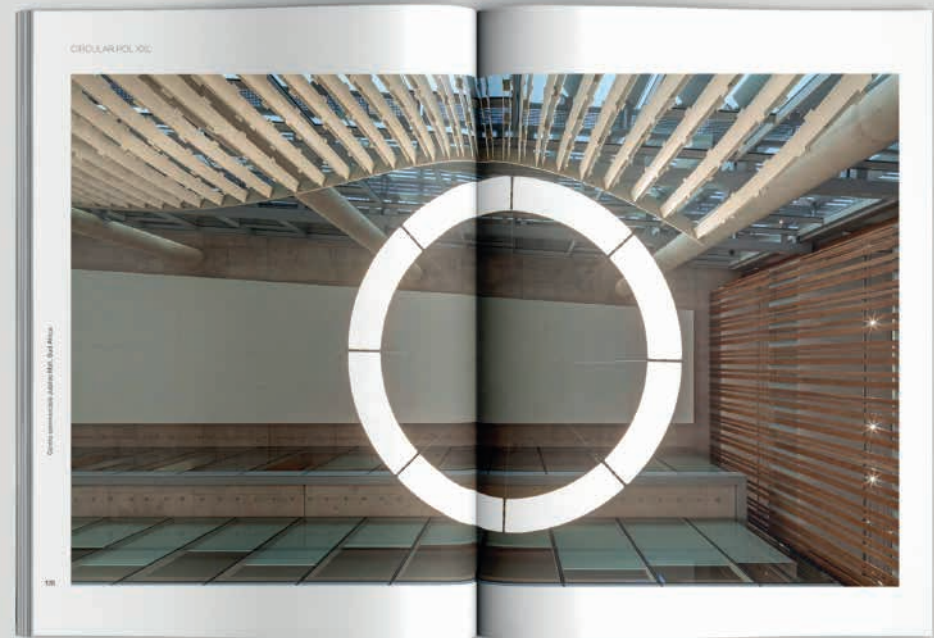
Martinelli Luce Architectural catalogue

Architectural is the new catalogue of Martinelli Luce, designed to meet the design needs of lighting professionals.

Divided into indoor and outdoor section, presents the entire range of lamps for architectural and contract fields, where themes as modularity, composability and "custom made" solutions represent the key words that have always belonged to Martinelli Luce's design philosophy.

The theme of composability finds its maximum expression in the light paths generated by the composition of the modules that belong to families such as Mamba, Colibri or Circular Pol XXL.

Considerable attention is focused on projects and more generally on residential, architectural, contract and outdoor projects, confirming the versatility and reliability of Martinelli Luce's lighting solutions. In the catalogue, as well as on the website, each lighting device is equipped with description, technical data sheet, photometric curves and the necessary lighting data to make the professional independent in the design phase. Matching analogic and digital tools, the company offers the opportunity to carry out lighting calculations using Martinelli Luce lamps equipped with 3D model and lighting curves, thanks to the Dialux plug-in, which can be directly downloaded from the website martinelliluce.com



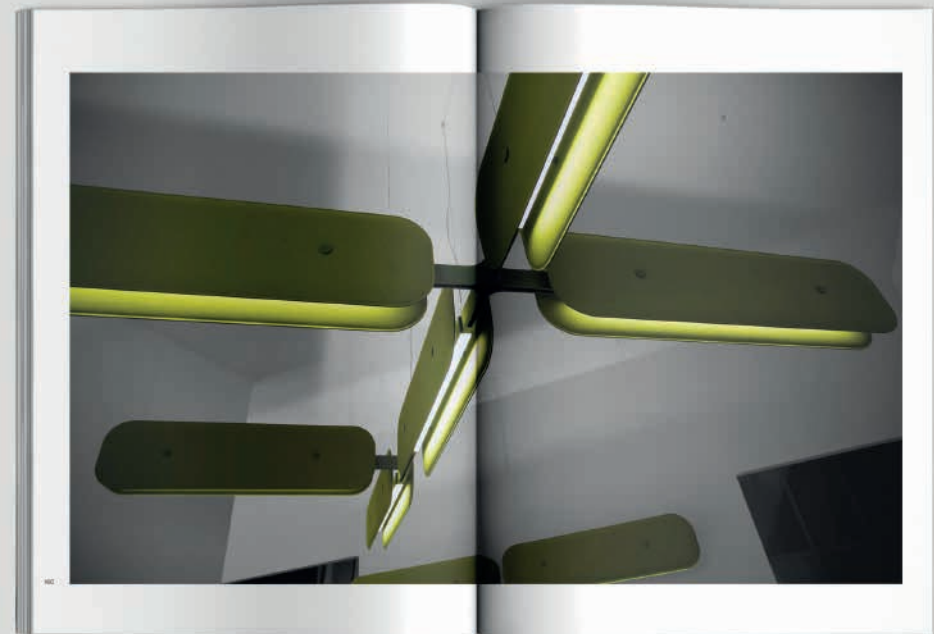
Catalogo Architectural Martinelli Luce

Architectural è il nuovo catalogo Martinelli Luce, realizzato per rispondere alle molteplici esigenze progettuali dei professionisti della luce. Suddiviso nelle sezioni indoor e outdoor, presenta l'intera gamma di lampade per il settore architectural e contract dove temi come la componibilità, la modularità e le soluzioni "custom made" rappresentano le parole chiave che da sempre appartengono alla filosofia progettuale di Martinelli Luce.

Il tema della componibilità trova la sua massima espressione nei percorsi di luce generati dalla composizione dei moduli che appartengono alle famiglie come Mamba, Colibri o Circular Pol XXL. Ampio spazio è stato riservato ai progetti e più in generale alle realizzazioni eseguite in ambito residential, architectural, contract e outdoor, conferma della versatilità e affidabilità delle soluzioni di illuminazione della Martinelli Luce.

All'interno del catalogo, così come nel sito, ogni apparecchio è corredato di descrizione, scheda tecnica, curve fotometriche e dati illuminotecnici necessari per rendere autonomo il professionista nella fase di progettazione.

Integrando strumenti cartacei e digital, l'azienda offre l'opportunità di realizzare calcoli illuminotecnici utilizzando le lampade Martinelli Luce corredati di modello 3D e curve illuminotecniche, attraverso il plug-in Dialux, scaricabile direttamente dal sito martinelliluce.com



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

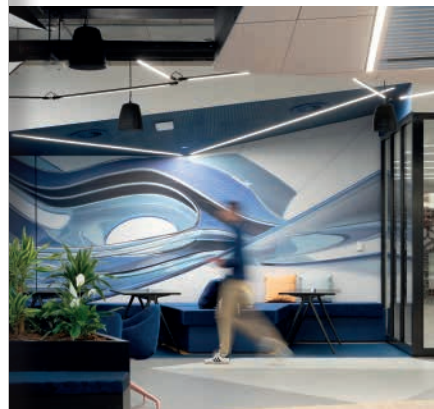


New Aura 2020: Cement Couture

A refined mix of codes where different shapes and textures blend in a round, oversize geometry that interacts with each other through new collections and new moods that explore the boundaries of hybridism even more carefully

Un raffinato bailamme di codici dove diverse forme e texture si mescolano a geometrie tonde, oversize, che dialogano tra loro attraverso nuove collezioni e nuovi mood che esplorano ancora più profondamente i confini dell'ibridare.

MASCHERONI
via B. Buozzi 38
22060 Cabiato (CO) Italy
+39 031 767692
info@mascheroni.it
www.mascheroni.it



The versatility of Colibrì system lamp – Autodesk Office Project

The light paths composed by the Colibrì System fit inside the Autodesk offices in Dublin, characterized by the contrast between the concrete and the colour of the interior walls. The magnetic attack that connect the different elements generates compositions with a strongly three-dimensional character.

All'interno degli uffici di Autodesk a Dublino, dove spicca il contrasto tra il cemento e il colore delle pareti interne, si inseriscono i percorsi di luce composti dal Sistema Colibrì. L'attacco magnetico che unisce i diversi moduli permette infinite composizioni creative donando un effetto tridimensionale all'ambiente all'interno del quale sono inseriti.

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 @ Asolo, between antique charm and modern design

Next to the historic Church of Santa Caterina from the mid-14th century, a holiday home is located in the medieval village of the city of Asolo. The goal of LAGO was to enhance and revive the history and tradition of the structure with the use of contemporary design and materials. Entering the holiday home you enter the living area which overlooks a comfortable Air Sofa and an Air Bookshelf suspended on resistant tempered glass sheets. The 36e8 Kitchen combined with an Air Table in Wildwood enhances the exceptional essentiality of the place. LAGO wraps the Rectory of Santa Caterina, a unique location between history and design in the city center.

Accanto alla storica Chiesa di Santa Caterina della metà del '300, nasce una casa vacanza situata nel borgo medioevale della città di Asolo. L'obiettivo di LAGO era quello di valorizzare e far rivivere storia e tradizione della struttura con l'impiego di arredi di design e materiali contemporanei. Accedendo alla casa vacanza si entra nella zona soggiorno su cui si affacciano un confortevole divano-letto Air e una libreria Air sospesa su resistenti lastre in vetro temperato. La cucina 36e8 a isola a cui si unisce un tavolo Air in legno Wildwood esaltano l'eccezionale essenzialità del luogo. LAGO avvolge la Canonica di Santa Caterina, una location unica tra storia e design in pieno centro città.

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



Design for a better life: ACTIVE SURFACES

ACTIVE SURFACES is the innovative photocatalytic ceramic by FMG Fabbrica Marmi e Graniti, with antibacterial, antiviral, anti-pollution, anti-odor and self-cleaning properties. Thanks to the use of titanium dioxide combined with silver and in the presence of humidity and light - natural, artificial or LED - ACTIVE surfaces are able to eliminate polluting molecules from the air. ACTIVE SURFACES also prevent biofilm formation and is 99.9% effective against bacteria, even in the dark. ACTIVE products are ideal for indoor and outdoor applications, in private and contract settings.

ACTIVE SURFACES è l'innovativa ceramica fotocatalitica di FMG Fabbrica Marmi e Graniti con proprietà antibatteriche, antivirali, anti-inquinamento, anti-odore ed autopulenti. Grazie all'impiego di biossido di titanio combinato con argento e in presenza di umidità e luce - naturale, artificiale o a LED - le superfici ACTIVE sono in grado di eliminare le molecole inquinanti presenti nell'aria. ACTIVE SURFACES inoltre impedisce la formazione di biofilm ed è efficace contro i batteri al 99.9%, anche al buio. I prodotti ACTIVE sono ideali per applicazioni indoor e outdoor, in contesti privati e contract.

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



The warmth of marble

For over 50 years, Giovannozzi Marmi has been shaping travertine, marble and granite, transforming these materials into objects of great beauty. We produce furnishing solutions made for specific projects but also based on our own drawings which merge creativity, style, passion and design. Our stone working, which boasts Made in Italy quality, is rejuvenated everyday by our craftsmen together with the use of latest generation technologies. We produce unique pieces which take shape as a To take on the challenge and go beyond the appearance so as to give a new meaning to this material.

Da oltre 50 anni, Giovannozzi Marmi dà forma a travertini, marmi e graniti, trasformando ogni materiale in oggetti di grande eleganza. Soluzioni d'arredo realizzate su progetto ma anche su nostri disegni, in grado di coniugare creatività e stile, passione e design. La lavorazione della pietra, orgoglio del Made in Italy di qualità, si rinnova ogni giorno nell'abilità artigiana e nell'uso di tecnologie di ultima generazione. È così che nascono pezzi unici che prendono forma grazie alla collaborazione con architetti, progettisti, designer e arredatori in tutto il mondo.

Giovannozzi Marmi
via Primo Brega, 9
00011 Tivoli Terme (Roma, Italy)
phone +39 0774 370575
fax +39 0774 379250
www.giovannozzi.com
info@giovannozzi.com



Ventilated facades

Through the years, our firm has become expert in the realization of ventilated wall coverings. The cooperation with leader companies has allowed us to develop a technical specialization to make customized anchorage solutions for our natural stones. Our firm accompanies the customer in every step of the project, advising on the best materials, finishes and sizes to use. We are able to find the best solution for every kind of space, both internal and external, giving our clients a final product suitable to use and properly done.

Negli ultimi anni la nostra azienda si è specializzata nella realizzazione delle facciate ventilate. La collaborazione con le aziende più rinomate nel settore ci ha aiutato a sviluppare una specializzazione tecnica, nella realizzazione di soluzioni di ancoraggio su misura per le nostre pietre naturali. La nostra azienda accompagna il cliente nelle varie fasi progettuali, suggerendo i materiali migliori, le finiture ed i formati adatti da utilizzare. Siamo in grado di trovare le migliori soluzioni per ogni tipo di ambiente, sia interno che esterno, dando al cliente un prodotto finale eseguito a regola d'arte.

Santafiora S.r.l.
Strada Statale Ortana Km 8.200
01030 Vitorchiano (VT) - Italy
phone +39 0761 370909
www.santafiorasrl.com
info@santafiorasrl.com



Color, essences and finish of Morici furnishing accessories

The Morici company was founded in 1979 in Recanati, a charming village cradle of the Marche craftsmanship. Our products are the result of the best Italian tradition in the processing of wood, leather and metal. Constant research for original furnishing solutions that enhance the fine workmanship of our cabinet-making and painting workshops. We customize each project according to the most demanding creative requests, thanks to the manual skills of our master craftsmen and the use of modern processing technologies. Furniture and furnishing accessories designed and made in Italy.

L'azienda Morici nasce nel 1979 a Recanati, affascinante borgo culla dell'artigianato marchigiano. I nostri prodotti sono frutto della migliore tradizione italiana nella lavorazione di legno, pelle e metallo. Costante ricerca di originali soluzioni d'arredo che esaltano le pregiate lavorazioni dei nostri laboratori di ebanisteria e verniciatura. Personalizziamo ogni progetto assecondando le richieste creative più esigenti, grazie alla manualità dei nostri maestri artigiani e all'impiego delle moderne tecnologie di lavorazione. Mobili e complementi d'arredo progettati e realizzati in Italia.

Rikiedo Srl
via Volponi, 19 – Zona Ind.le Squartabue
62019 Recanati (MC) – ITALIA
phone +39 366 7407242
www.moricollection.it
info@moricecollection.it



Cavatorta Group Companies

Cavatorta Group companies produce a wide range of high quality wire mesh products for a variety of residential, industrial and sports applications, for the building industry, agriculture and gardening. Cavatorta also has a complete range of galvanized and plastic coated wire, nails and accessories designed to meet various demands. The history of Cavatorta Group started in 1961 with the construction of the first factory in Parma (Italy). Today Cavatorta is an international group with production factories in Italy, France and Romania, subsidiaries in Great Britain, Portugal and the United States and distributors in over fifty countries.

Il Gruppo Cavatorta produce una vasta gamma di reti metalliche di elevata qualità, adatte a molteplici applicazioni nei settori residenziale, industriale, sportivo, edile, agricolo, per il giardinaggio e per il "fai da te". Cavatorta propone inoltre un assortimento completo di fili zincati e plastificati, chiodi e di accessori concepiti in funzione delle diverse esigenze di impiego. La storia del Gruppo Cavatorta inizia nel 1961 con la costruzione del primo stabilimento a Parma (Nord Italia). Oggi Cavatorta è un gruppo internazionale con stabilimenti produttivi in Italia, Francia e Romania, filiali in Gran Bretagna, Portogallo e Stati Uniti e distributori in oltre cinquanta paesi.

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

[advertiser list]

ALTAECO S.p.A.
Via Giovanni Pascoli 4/6
20010 - Vittuone (MI) Italy
phone +39 (0)2 90251844
www.altaeeco.com
www.ceramicavogue.it
www.applan.it
www.ceramicabardell.com

GIOVANNOZZI MARMI
Via Primo Brega, 9
00011 Tivoli Terme (Roma, Italy)
phone +39 0774 37.05.75
fax +39 0774 37.92.50
www.giovannozzi.com
info@giovannozzi.com

RIKIEDO SRL
Via Volponi, 19 – Zona Ind.le Squartabue
62019 Recanati (MC) – Italy
phone +39 366 7407242
www.moricollection.it
info@morlicollection.it

BENCORE SRL
Via Provinciale Nazzano, 20
54033 Carrara - Italy
phone +39 (0)585 830129
+39 (0)585 830129
+39 (0)585 834449
www.bencore.it
info@bencore.it

G.T.DESIGN SRL
via Dogaro Levante 83 a/b
41017 Ravarino (Mo)
phone +39-059905444
www.gtdesign.it
info@gtdesign.it

SANTAFIORA S.R.L.
Strada Statale Ortana Km 8.200
01030 Vitorchiano (VT) - Italy
Ph. +39 0761 370909
www.santaflorasrl.com
info@santaflorasrl.com

BOFFI S.P.A.
Via Oberdan, 70
20823 Lentate sul Seveso (MB), Italy
phone +39 0362 534 266
www.boffi.com

IRONDOM SRL
C.da Cesine 8
83040 Chiusano di San Domenico (AV)
Italy
phone +39 0825 988 952
www.irondom.it
info@irondom.it

SCAVOLINI S.P.A.
Via Risara, 60/70 - 74/78
61025 Montelabbate (PU) Italy
Phone +39 0721 443333
www.scavolini.com
contact@scavolini.com

ELBA DECOR
dealer for FUSIONTABLES
phone +971 (0) 26441946
mobile +971 (0) 524655300
www.fusiontables.com

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

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

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

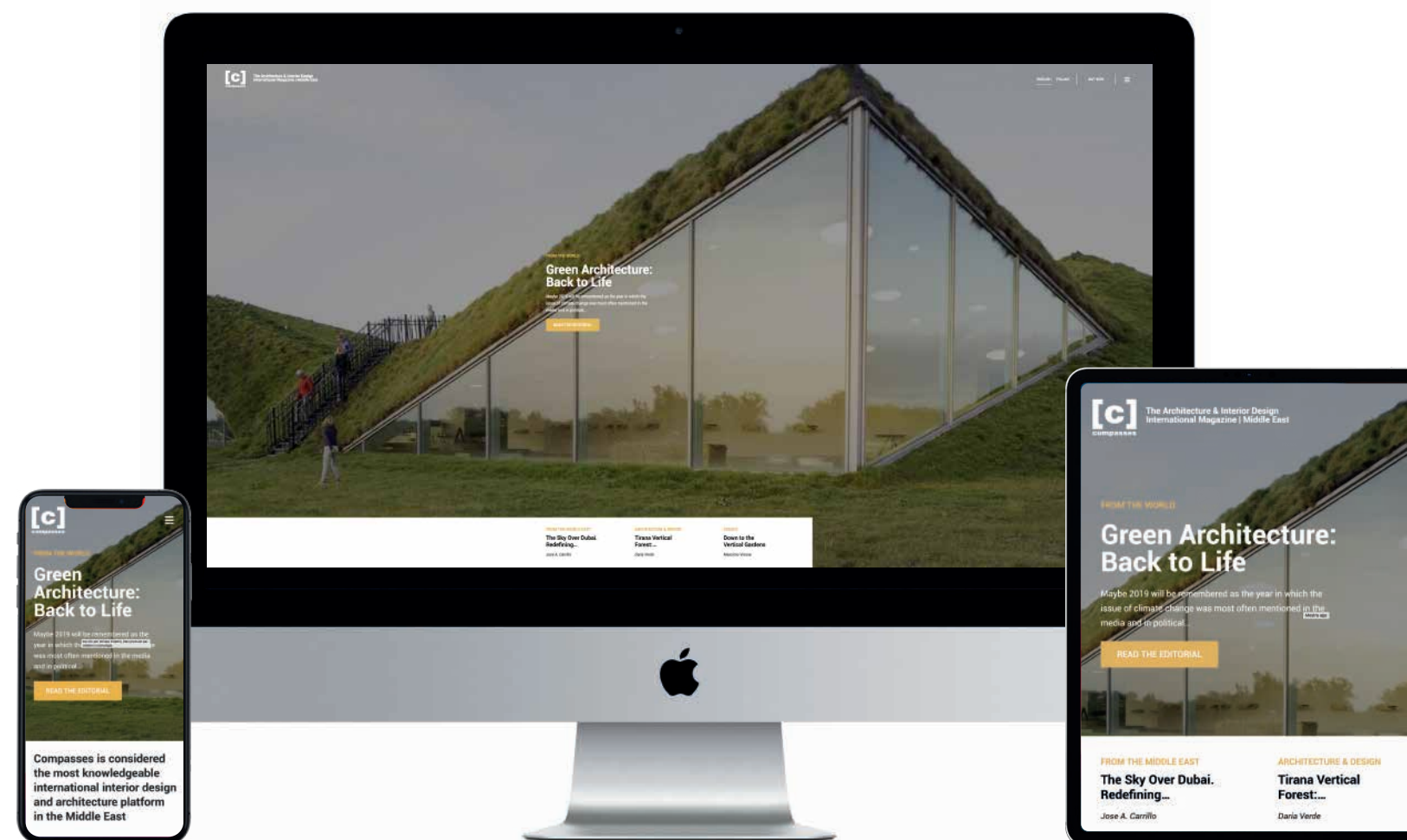
MARTINELLI LUCE Spa
Via Teresa Bandettini
55100 Lucca (Lu) - Italy
phone +390583.418315
fax +39 0583.419003
www.martinelliluce.it
info@martinelliluce.it

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

MASCHERONI SRL
Via Buozzi, 38
22060 Cabiate – Italy
phone +39 (0)31 767157
fax +39 (0)31 767692
www.mascheroni.it
info@mascheroni.it



Architecture aspires to eternity.
(Christopher Wren)
A click is enough for us.



the **new** compasses site.

www.compassesworld.com





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 for more information, or contact **+971 4 438 0355 / sales@workspace-index.com** to exhibit your products or discover sponsorship solutions.

WWW.WORKSPACE-INDEX.COM
[#WORKSPACESHOW](https://twitter.com/WORKSPACESHOW)



MIDDLE EAST
DESIGN &
HOSPITALITY
WEEK 2021

Organised by **dmg** events

The flagship event of

Organised by