

italian interiors

Luigi Prestinenza Puglisi (ed.)

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Birkhäuser
Basel

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Designing Interiors: Emotions and Technology

Luigi Prestinenza Puglisi

Interiors constitute an area of concentration, arguably one of the most important, in current Italian architectural production. In a country where little is constructed from scratch and much more redeveloped, inevitably some of the most talented design energies are channelled into renovating previously built structures. To this, we must add, however, the increasingly high-standard new design of furnishings as well as exhibition and museum layouts and installations.

Mirko Zardini believes that Italian architecture is almost only innovative and possibly experimental when it comes to interiors. In this view expressed in the exhibition that he curated at the 9th Venice Architecture Biennale (2004), he claims that behind the apparently immobile façades of Italian cities, there is an ongoing process of change. It takes place in the closed environment of the home, office spaces, industrial buildings, schools and theatres. The change reflects an equally deep transformation in our lives. According to Zardini: "The face of Italy is now composed of these numerous facets. They correspond to different stories and aspirations, but are only rarely expressed or directly perceptible on the outside... Italy seems to have found an alternative to the traditional process of modernization that typified post-war reconstruction and which, until the 1970s, led to the country equipping itself with infrastructures, houses, state-owned housing, factories, offices and schools... This is surprising in quantitative terms. It is much more significant than the big urban projects that remain on paper for years or even decades; more important than many projects that prove unsuited to the new conditions; more relevant even than the legal or illegal constructions that submerge the peri-urban area, or those few still intact fragments of our territory, our landscape."¹

Zardini's idea is very attractive, although it errs on the sides of both pessimism and optimism. It is over-pessimistic, because in one way or another, and despite the official conservationist bodies and environmentalist lobbies, the exterior forms of cities are actually also changing. In recent years every Italian municipality – albeit very cautiously and in the face of controversy – has launched innovative projects: from Niemeyer's Auditorium at Ravello to

1. Mirko Zardini, "News from the Interior. Italy 2004 and its Hidden Pollen of Vitality", in *A10*, no. 1, pp. 56–57

Hadid's Maxxi and Meir's Ara Pacis, both in Rome, the new Milan Trade Fair Centre, the projects for Salerno and the Turin Winter Olympics, and the metros for Perugia and Naples. Zardini is also over-optimistic, because even when it comes to interiors, the approach to change is usually cautious, if not outright traditionalist. Interior designers are only moderately open to innovation and at best in line with the high-touch trend, which is a strength but also a weakness in the search for a national architectural identity. Indeed that pursuit has always tended towards elegance and moderation rather than courageous experiments at innovative – and therefore inevitably unusual – forms of interiors.

Of course, in a country immobilised by thousands of restrictions, interiors are often the only environments that can be tackled more boldly. Setting building restrictions on interiors is more difficult because, apart from anything else, you can hardly wish to leave them in the same state for 200 or 300 or 1,000 years. Moreover, there is a 20th-century Italian tradition – here I am thinking of Franco Albini, Carlo Scarpa, Ignazio Gardella and BBPR – that demonstrates in a persuasive language that even for traditionalists the best conservative restoration – aimed at re-establishing exactly how things were – is not always the best way of protecting buildings. Indeed, there are ways of integrating the new that highlight what is left of the old, and even help in understanding and interpreting it. The need for such works to be lightweight and removable, moreover, encourages the use of innovative technologies and materials, such as steel, crystal, wood conglomerates, laminates and plastic. The paradoxical result is that these works turn out to be more modern than others, such as brand-new buildings, in which there is little or no drive to technological innovation, partly because of the outmoded organisation of the Italian building industry.

We must remember that Italy has an excellent tradition in the field of industrial design, arguably precisely because of a lack of specialisation. Unlike in other countries, where the figure of the architect of building exteriors is usually different from the interior designer, who in turn is different from the furniture designer, in Italy you can find all three in the same professional. Gio Ponti, Carlo Scarpa and Franco Albini have designed everything from a teaspoon to a city. And now, in an age of greater specialisation, with a few exceptions, this continues to be the case. Mario Bellini, Antonio Citterio, Massimiliano Fuksas and Matteo Thun – to mention only four – successfully exercise all three professions.

This definitely leads to a more integrated approach and greater craftsmanship, which in many ways is superior to the foreign competition. The result is that even those who fight shy – as Renzo Piano did when we asked him for a work for this book – and claim that they are not interior designers actually design extremely vital and fascinating interiors precisely because they follow the logic of the overall design of the building (see, on the contrary, how Richard Meier's Getty Museum in Los Angeles has been debased by entrusting the interior to a designer of exhibition spaces).

The success of Italian architects can also be explained by the fact that while with exteriors what often counts most is the demonstrative value of the work, with interiors what matters are the sensorial and emotional aspects. In short, there is more to it than the perfect demonstration of a theorem. This is the feeling you have, for example, with the interiors by Rem Koolhaas, Zaha Hadid or even Peter Eisenman, who in his House VI decided to separate the beds in the master bedroom to insert a cut on the floor which is the projection of a ceiling beam. The high-touch approach, on the other hand, is definitely more intriguing and exciting. And ultimately also more enduring. If we compare, for example two table lamps, Richard Sapper's Tizio and Michele De Lucchi's Tolomeo, you can see why this is so. The former is a marvel of equilibrium. Eliminating extraneous wires and exploiting the possibilities of low tension, the transformer is incorporated in the base and the electric current is conducted to the bulb in two parallel rods, one carrying the positive and the other the negative. De Lucchi's lamp is a hybrid. A high-tech cantilevered structure with a granny's bonnet to hold the bulb. After a few years the effect of the Tizio begins to wear thin. It is too perfect. The Tolomeo, on the other hand, possibly as a combination of the usual and the unusual, sells better and is the lamp most used by Italian architects. I have seen lots of them in architects' studios, fashion adverts and also in the recent Lausanne Rolex Centre, bringing a human touch to Kazuyo Sejima's minimalism.

Italian Flair and Resourcefulness

Italo Lupi

If you take a solitary walk along the Amsterdam canals or in a quiet London middle-class quarter, you are inevitably struck by the views of house interiors. In Holland they are not even filtered by curtains while in England some Victorian fabric provides only a flimsy barrier. The spectacle, however, is so complete that we slow down to look more closely and try to understand where that warm cosiness comes from. What are the ingredients? Lighting, objects, paintings, chimney pieces, garish television flicker, curtains, shiny worn-out parquet, soft cushions, narrow silent doors and discreet inhabitants. One factor is certainly the smallish dimensions, the right balance between height and length in the rooms and the positioning of lights. Split up into various points and possibly not very practical, the lights make a greater contribution than any other detail to creating the atmosphere: they create solid shadows establishing the rules and distances between things and people.

You won't find anything like this on Italian streets. The home interiors are shuttered and defended. The few feeble central lights in the rooms hardly give the slightest warmth to the interior. Or, on the contrary, in wealthy Venetian, Roman, Neapolitan, Palermo or Milanese *palazzi* dazzling lights illuminate high-quality splendours and luxury. But often they are nowhere near so warmly hospitable.

Highlighting great differences, these two extremes seem to belie the old legend whereby the English are perfect as far as the highly civilised exteriors are concerned and terribly untidy and not so immaculately clean in their interiors, while the Italians have clean and tidy interiors but are terrible as regards exteriors and, of course, public places.

These may be old clichés, but they are useful in that they can be contradicted by the practice of interior design. In fact in Italy tradition and contemporary practice repudiate the putative incapacity to construct a continuous texture of pleasant interiors. For anyone observing the human condition not only with academic rigour but also with an anthropological eye both aspects – tradition and the contemporary – are equally fascinating in terms of study and analysis.



Hotels and Restaurants

New Congress Centre, Hotel Rome Cavalieri, Rome, 2009–2010

Giammetta & Giammetta Architects

Mamilla Hotel, Jerusalem, 2006–2010

Lissoni Associati

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A TU x TU Night Club, Rome, 2005–2006

Pamela Ferri – Zamuva.Lab

Obikà Mozzarella Bar, Rome, 2003–2004

Labics

New Congress Centre, Hotel Rome Cavalieri

Rome

Giammetta & Giammetta Architects

Gianluigi and Marco Giametta

Address **Via Alberto Cadlolo, 101; Rome**

Realisation **2009 – 2010**

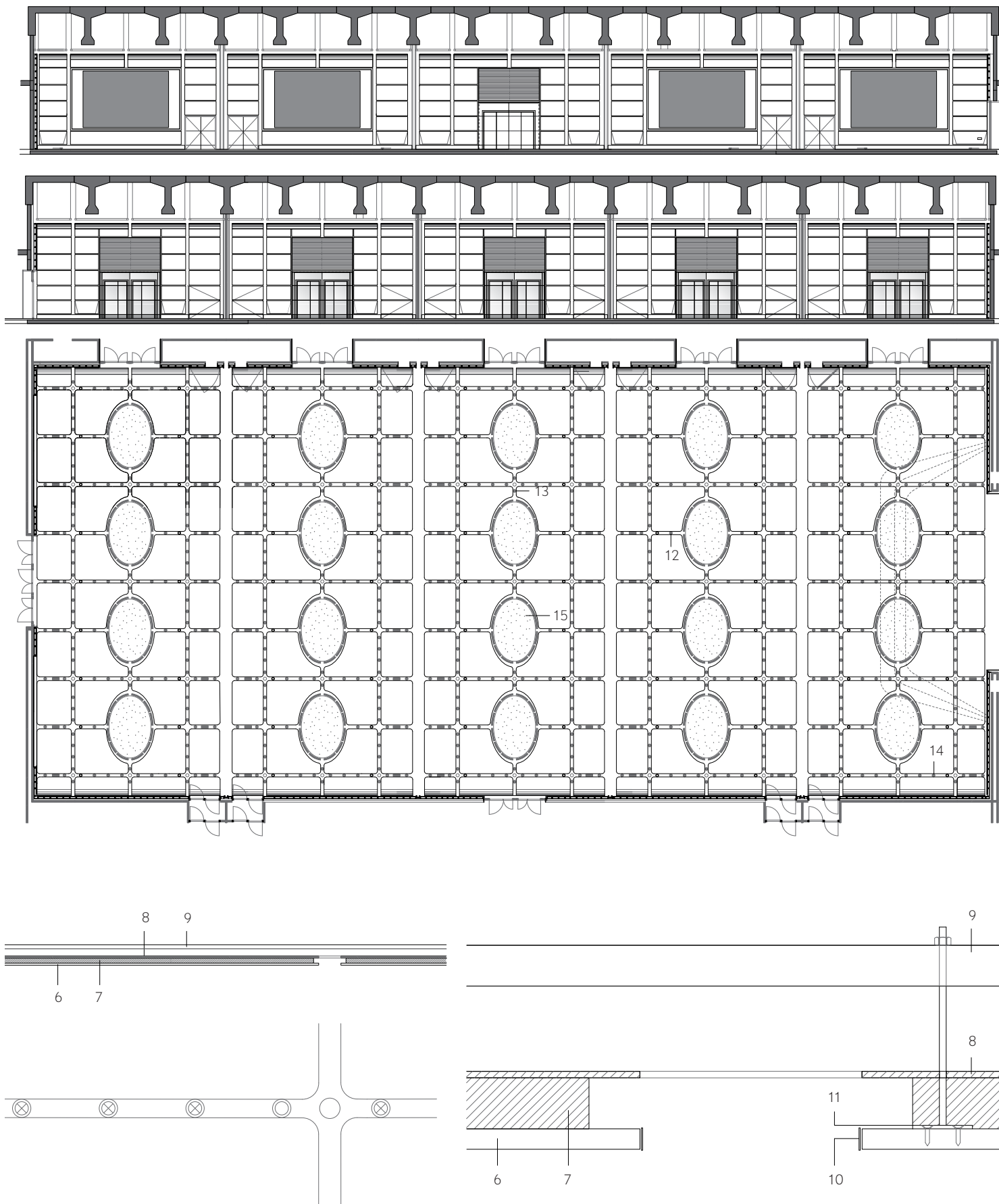
Floor area **1,500 m² (60 m x 25 m)**

Capacity **1,800 seats**

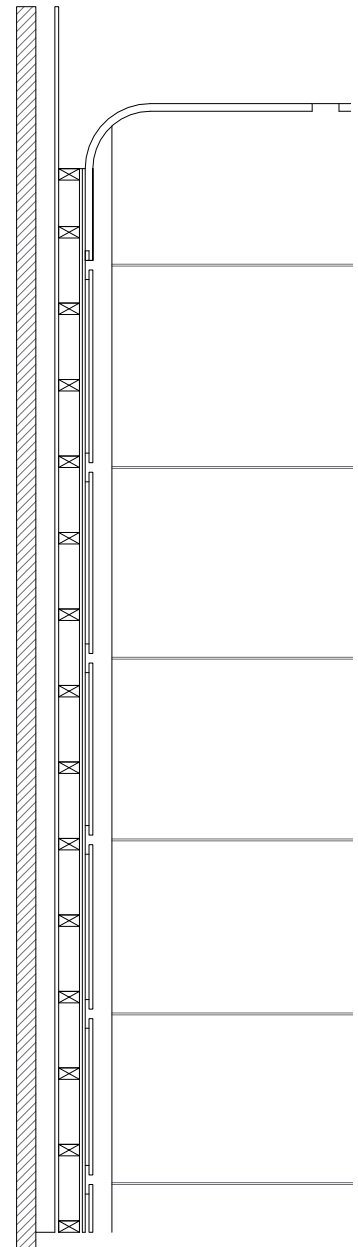
The “Salone dei Cavalieri” in the Hotel Rome Cavalieri, an historic conference and events venue in Rome, has always been the largest facility (1,800 seats) of its kind in the city. After years of alterations and unseemly additions that had transformed the hall’s original spirit, the time had come for a refurbishment project to take it up to international business market standards. This meant improving the aesthetics, the technical service installations and the lighting system. Nowadays a state-of-the-art congress centre must be designed to stage very varied events: from political conferences to product launches and grand gala dinners. Flexibility is thus at a premium. In this project, technology was the means of achieving the necessary flexibility so that the hall would be able to adapt to various configurations. The key idea consisted in creating a “multipurpose” box that would enable event organisers to configure the space and adapt its image to the features of a user’s brand through simple feasible operations with no excessive additional costs. There were three crucial issues to be tackled. Firstly, the client’s concern over approving the definitive transformation in a contemporary key of an historic hall rooted in the collective memory. In short, this was a great challenge but involved a deep responsibility towards the owners and the hotel’s long-standing clientele. A second far from negligible aspect was the need to refurbish the historical ceiling structure through consolidation works. In this case the contribution of the hotel’s project manager, the engineer Massimiliano Corrado, was of crucial importance. His capacity for synthesis and his thorough knowledge

of the current situation made it possible to develop a very feasible project in line with the brief. A third issue concerned the inclusion of the existing historic works of art (tapestries) as an indispensable part of the interior design. Here there was a need to blend harmoniously two completely different formal aspects through operations of “involvement” in a contemporary setting. The tapestries were therefore recessed in the walls and illuminated by three types of lighting. As required, they can be concealed by motorised screens when the space is to be given more dynamic images. In this case the interior design is a means of adapting to the requirements of different settings. The results can be assessed in our pleasure in experiencing the spaces and the feelings they arouse in each of us. Designing a new congress centre means structuring the hall to contain all the kinds of technology associated with events to be staged in it. This explains why there are 150 anchorage points able to support over 30,000 kg of installation material and 2,000 linear metres of LED RGB lights in the suspended ceiling; lighting can thus be varied through the whole RGB colour spectrum. The only elements of the old interior design to have survived are the oval calottes. Through complete restyling, they are transformed into light-generating devices. Another important aspect is the creation of special conduits for temporary cabling. This ensures electric, video and light cables can be laid throughout the hall to reach any position chosen as the main control centre for each individual event. Similarly, blocks of high-kilowatt sockets are available right round the hall perimeter.





Congress Centre
Reflected plan of the suspended ceiling with
integrated lighting system, longitudinal sections
Scale 1:300



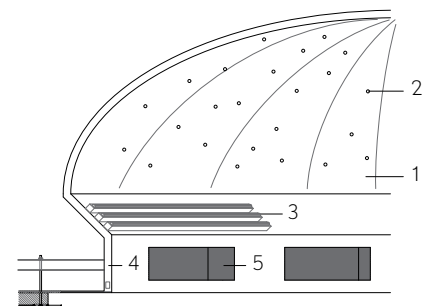
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Wall section
Scale 1:20

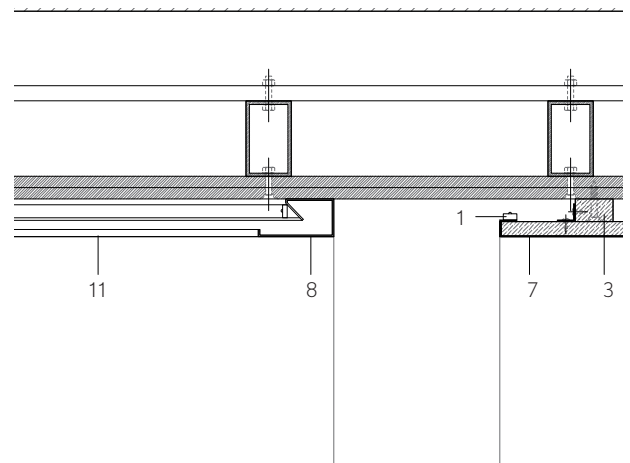
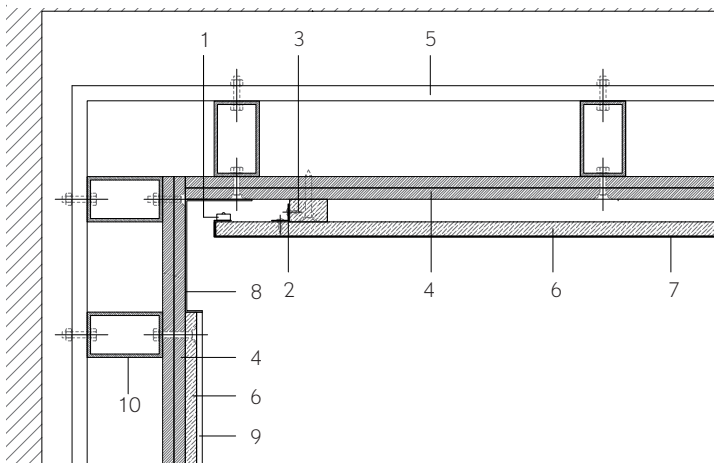
Dome

1. Washable white paint
2. Starry sky created by the beams of 420 points of high-quality optical fibre (0.75 – 1.50 mm) complete with transparent polycarbonate terminals and joint at the illuminator, which has a 4 W LED light integrated in a control unit for the "star" effect; direct 220 V power supply
3. General dome lighting: hot-rolled luminaires with three cold-cathode lamps in the three primary colours (Ø 15 mm); dedicated power supply and high-performance ops LED attachment systems
4. Existing structure
5. Air vent with steel grill
6. Abet "Noce Rosato" panel with 0.9 mm surface laminate, total thickness 25 mm
7. Existing micro-perforated plasterboard panels
8. Painted iron sheet

9. Tubular iron structure, 4 x 4 cm
10. Scotch-Brite steel edge
11. Steel plate with welded threaded bar
12. Recessed fitting to be installed in sliding false ceiling with no exposed frame in a black sheet-steel compartment, complete with swivel LED lamp (18 W, 6° – 8° beam angle) and standard electronic power supply
13. Recessed fitting to be installed in sliding false ceiling with no exposed frame in a black sheet-steel compartment, complete with halogen lamp (75 W, 45° beam angle) and standard electronic power supply
14. Recessed fitting to be installed in sliding false ceiling with no exposed frame in black sheet-steel compartment, complete with special swivel light for illuminating the tapestries
15. Starry sky created by the beams of 420 points of high-quality optical fibre (0.75 – 1.50 mm) complete with transparent polycarbonate terminals and joint at the illuminator, which has a 4 W LED light integrated in a control unit for the "star" effect; direct 220 V power supply

↓
Detail section through the dome
Scale 1:300



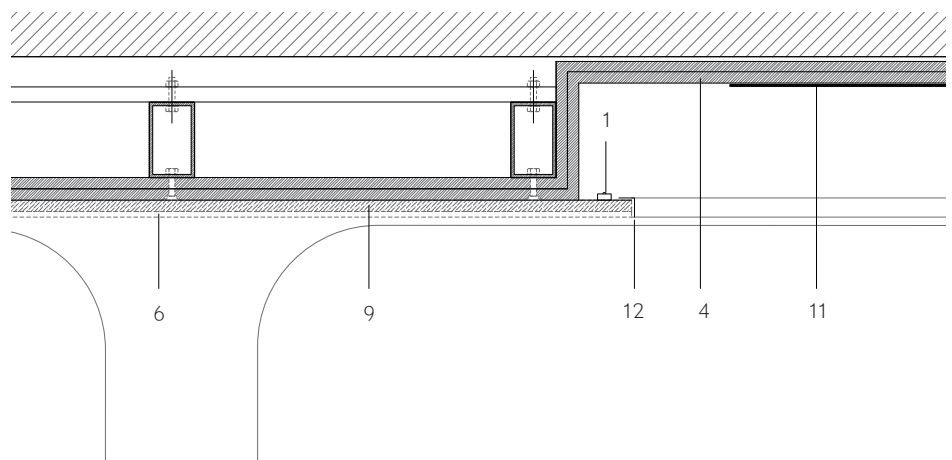


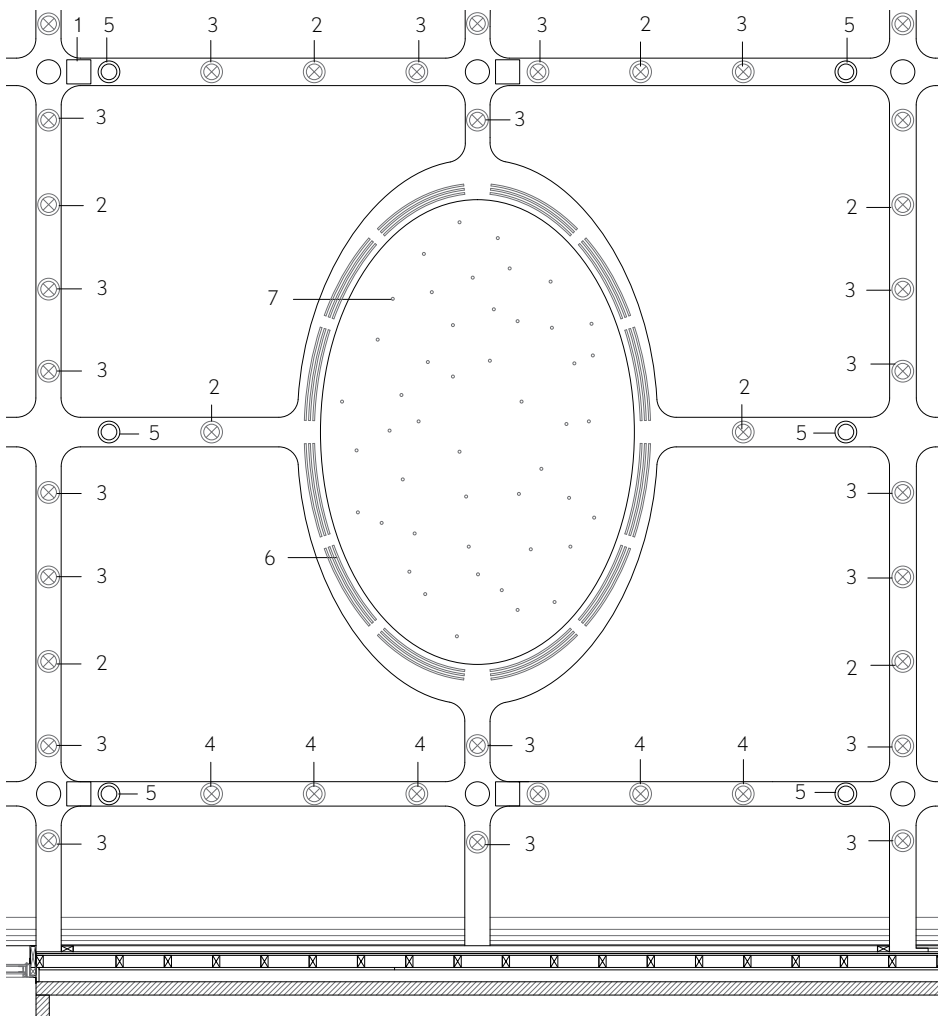
Details of frames: corner joint, kitchen-side frame, short side frame

Horizontal sections

Scale 1:10

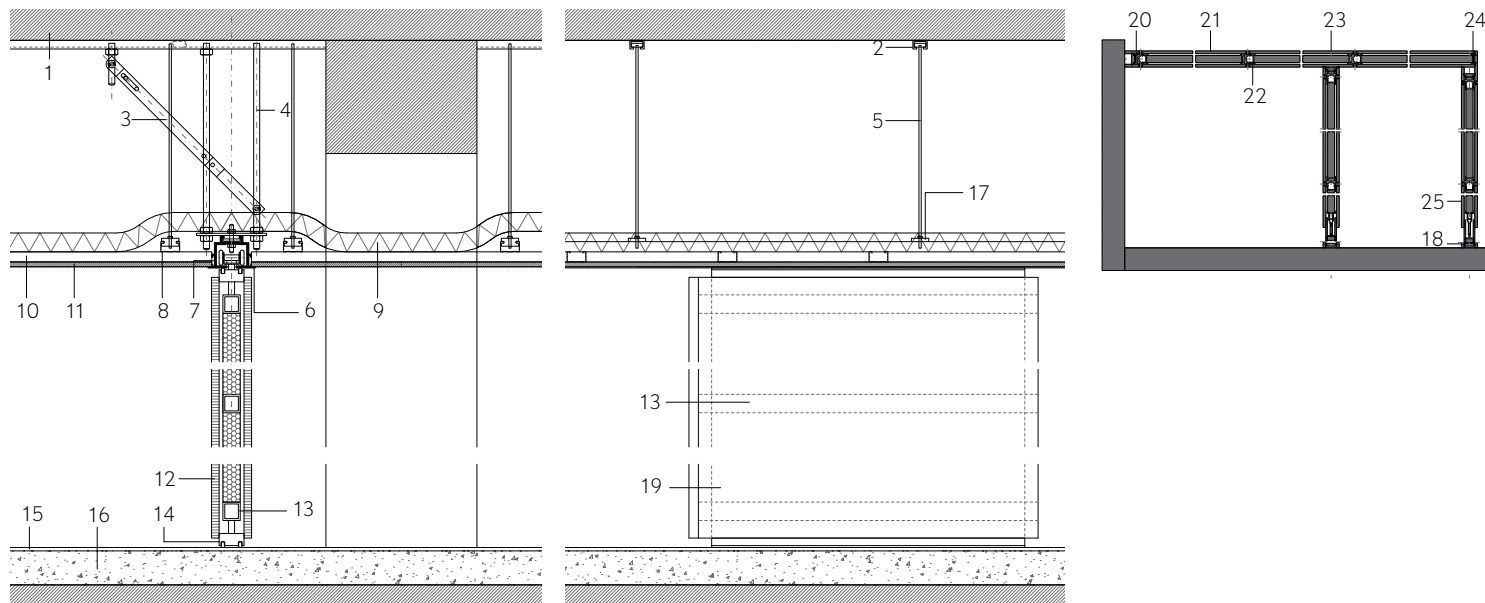
1. LED bar, 1.2 cm
2. L-section screwed to frame
3. Wood frame screwed to the double-layer plasterboard
4. Fireproof double-layer plasterboard panels
5. Horizontal aluminium structure
6. Wood panel
7. External finish of artificial leather
8. Shaped satinised steel casing
9. External finish of Abet "Noce Rosato" panel with 0.9 mm surface laminate
10. Aluminium uprights
11. Tapestry
12. Steel L-section finish





Details of the oval calotte in the suspended ceiling
Plan of the ceiling suspension system
Scale 1:50

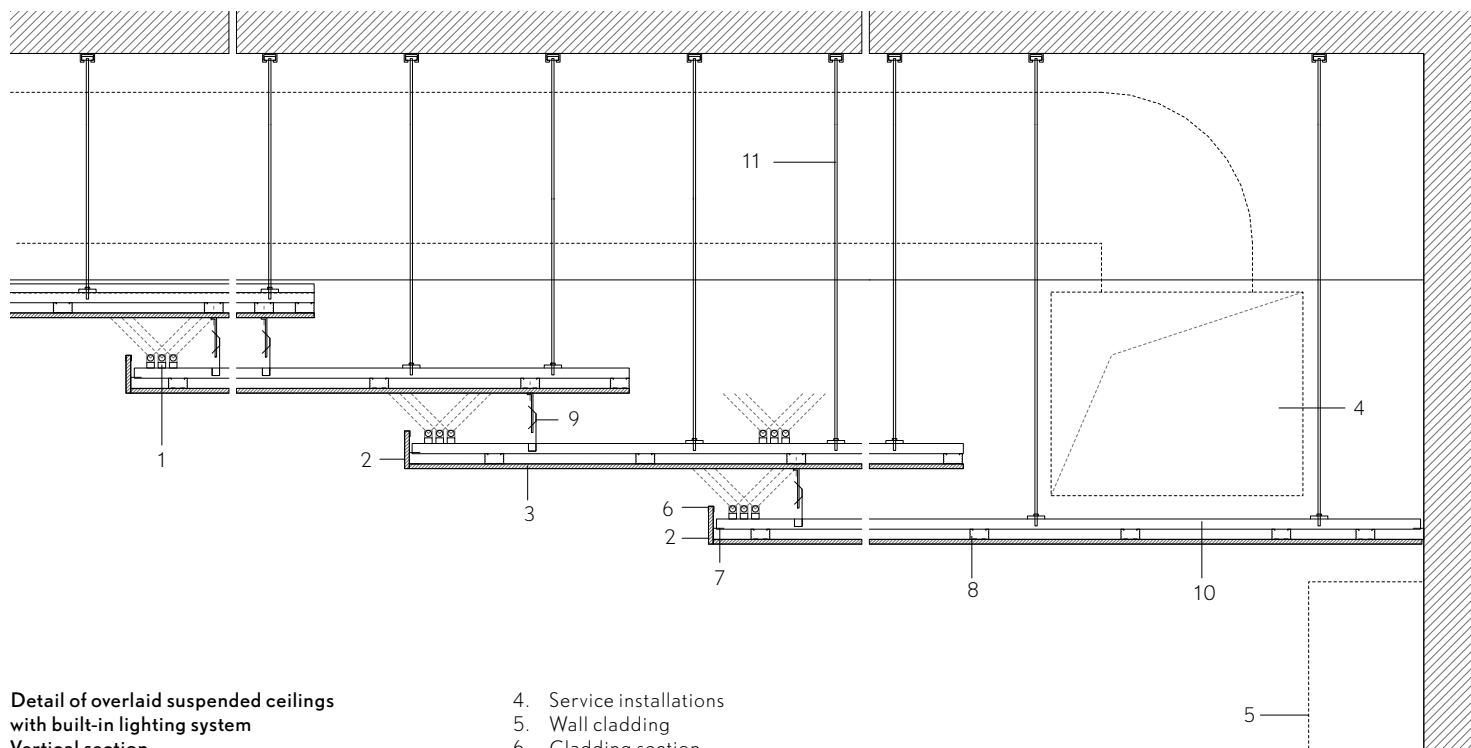
1. Edged drill hole on the ceiling, with hinged cover, 20 x 20 mm
2. Recessed fitting to be installed in sliding false ceiling with no exposed frame in a black sheet-steel compartment, complete with swivel LED lamp (18 W, 6° - 8° beam angle) and standard electronic power supply
3. Recessed fitting to be installed in sliding false ceiling with no exposed frame in a black sheet-steel compartment, complete with halogen lamp (75 W, 45° beam angle) and standard electronic power supply.
4. Recessed fitting to be installed in sliding false ceiling with no exposed frame in black sheet-steel compartment, complete with special swivel light for illuminating the tapestries
5. Acoustic diffusers
6. RGB cold-cathode light
7. Optical fibre



Mobile panels
Vertical sections
Scale 1:20

Plan
Scale 1:50

- | | | |
|--|---|--|
| 1. Existing structure | 8. Aluminium section main beams, Knauf C Plus, 50 x 27 x 6 mm | 16. Existing concrete screed, thickness 90 mm |
| 2. Halfen anchors (Dynagrip HZM 37/23) | 9. Mineral wool, thickness 50 mm | 17. Simple hook with adjustment hex nut, Ø 6 mm |
| 3. Suspended rail brace | 10. Aluminium section cross beams, Knauf C Plus, 50 x 27 x 6 mm | 18. Anaunia MA arrival mount |
| 4. Suspended rail | 11. D112 Knauf plasterboard ceiling, thickness 12.5 mm, load class 15 – 30 kg/m ² , acoustic isolation 52 db | 19. Anaunia panel, S module single track |
| 5. Threaded bar, Ø 6 mm | 12. Fire-retardant chipboard panels with laminated finish | 20. Anodised aluminium section with gasket |
| 6. Anodised aluminium guide rail | 13. Steel box section, 50 x 50 mm | 21. Anaunia MP wall attachment mount |
| 7. Acoustic seal | 14. Anodised black aluminium compensation slats, compensation seals | 22. Typical joint between panels |
| | 15. Tufted velvet carpeting, thickness 9 mm | 23. Anaunia panel with mount for T joint |
| | | 24. Anaunia panel with mount for corner joint |
| | | 25. Anaunia panel with concealed sections on arrival mount |



Detail of overlaid suspended ceilings
with built-in lighting system
Vertical section
Scale 1:20

- | | |
|--|--|
| 1. Neon lighting, TLB Piccolina, 1175 x 20 mm, height 35 mm resting on main beam with three rows of RGB (in the TLB Piccolina curves, 490 x 20 or 345 x 20 mm) | 4. Service installations |
| 2. Painted plasterboard edge of lowered ceiling, hanging from suspended ceiling above | 5. Wall cladding |
| 3. Plasterboard false ceiling with double grid hanging from ceiling, approx. 15 kg/m ² | 6. Cladding section |
| | 7. Knauf aluminium U-section edge, 30 x 28 x 6 mm |
| | 8. Cross beams, interval approx. 400 mm |
| | 9. Suspended ceiling edge hooked to structure of the suspended ceiling above |
| | 10. Main beams, interval approx. 500 mm, supporting neon lights |
| | 11. Threaded bar for suspension Ø 6 mm, interval approx. 375 mm |
- NB: In the area where the false ceilings overlap, the hanging points are doubled.



Wash hand basins

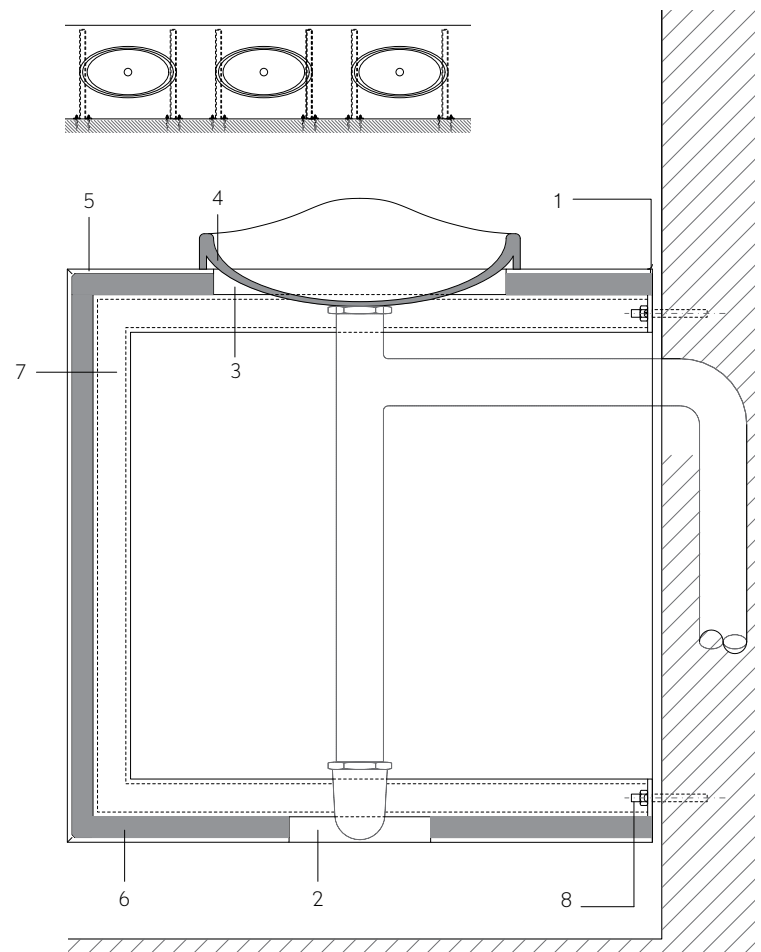
Plan

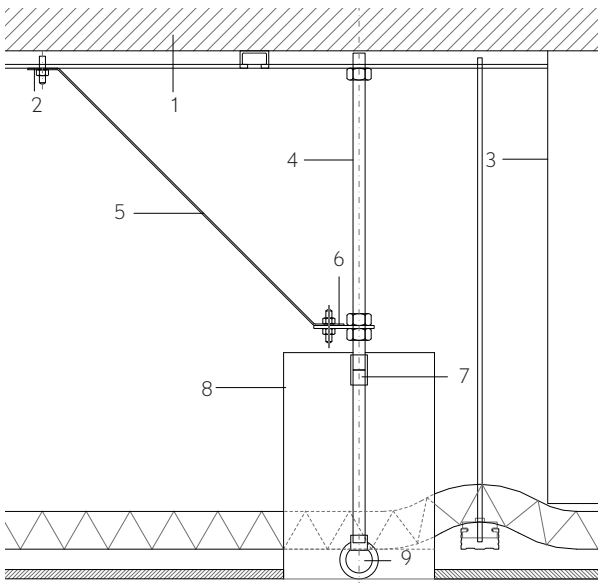
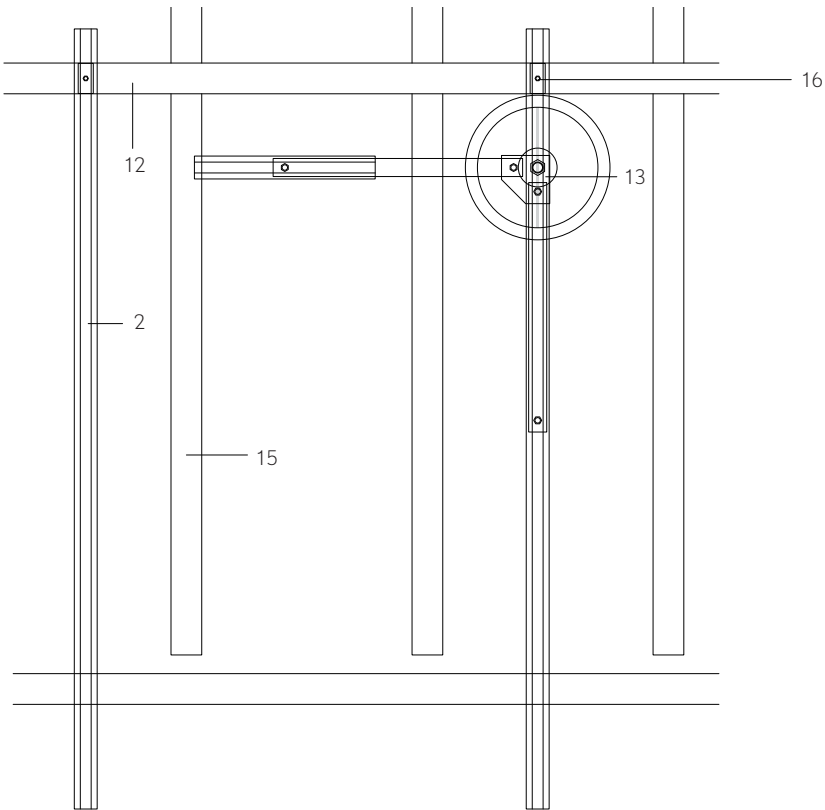
Scale 1:50

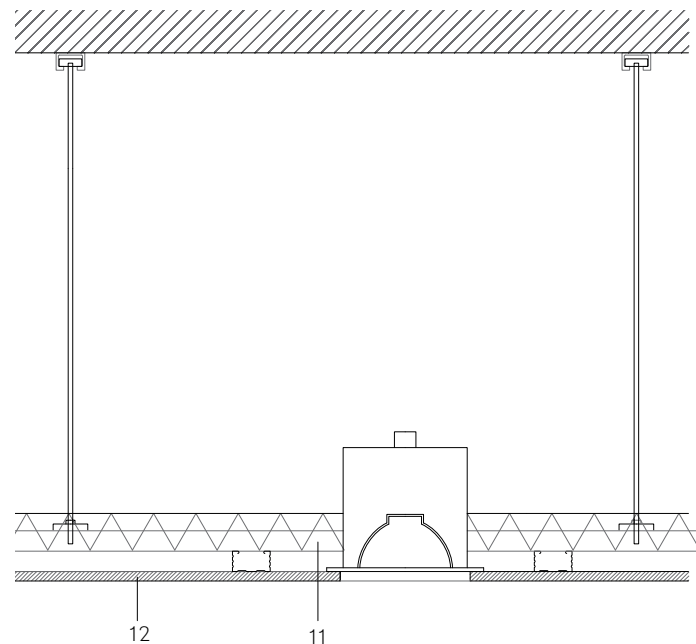
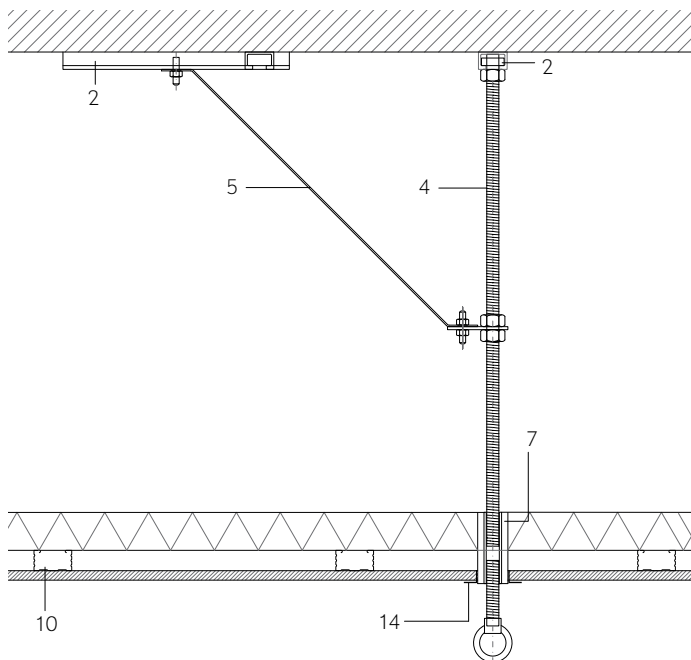
Detail of vertical section

Scale 1:10

1. Silicone joint
2. Siphon inspection hole in the lower level, Ø 15 cm
3. Recessed basin compartment in the upper level
4. White ceramic basin
5. Women's toilet faced in laminated plastic glued on multilayered wood panels; men's toilets faced in glass glued to laminate panels, width 4 mm
6. Multilayered panel, thickness 22 mm
7. Box steel structure, 4 x 4 cm, thickness 5 mm, pitch 75 cm
8. Wall anchoring system







Details of suspended ceiling anchoring system
Plan and vertical sections
Scale 1:20

- | | | |
|--|--|--|
| 1. Existing structure | 5. Cross brace hanging point | 11. Mineral wool insulation, thickness 50 mm |
| 2. Halfen anchors (Dynagrip HZM 37/23) | 6. Two-way anchoring for threaded bar brace | 12. Plasterboard sheet, thickness 12.5 mm |
| 3. Projection structure | 7. Coupling sleeve | 13. Clamping plate for hanging point braces |
| 4. Threaded bar, Halfen bolt HZS 38/23 M16 | 8. Finishing with cylindrical element resting on the suspended ceiling, Ø 200 mm | 14. Circular section for hole edging |
| | 9. DIN 582 lifting eye bolt, max. load 7.0 kN | 15. Aluminium section cross beam, Knauf C plus, 50 x 27 x 6 mm |
| | 10. Aluminium section main beams, Knauf C plus, 50 x 27 x 6 mm | 16. Suspension of the false ceiling, simple hook with adjustment hex nut, Ø 6 mm |

Hotels and Restaurants

Mamilla Hotel

Jerusalem

Lissoni Associati

Piero Lissoni

Address **11, King Solomon Street; Jerusalem**

Realisation **2006 – 2010**

Floor area **18,000 m²**

Facilities **10 floors (8 above ground, one semi-basement and one basement) with 210 rooms and suites, conference centre, business centre, indoor swimming pool, solarium terrace, 3 restaurants (one on the 6th floor, the Roof Top Terrace on the 14th floor and the Mamilla Café on the 7th floor), 3 bars (Mirror Bar on the 8th floor, Espresso Corner in the lobby, and the Organic Bar in the spa)**

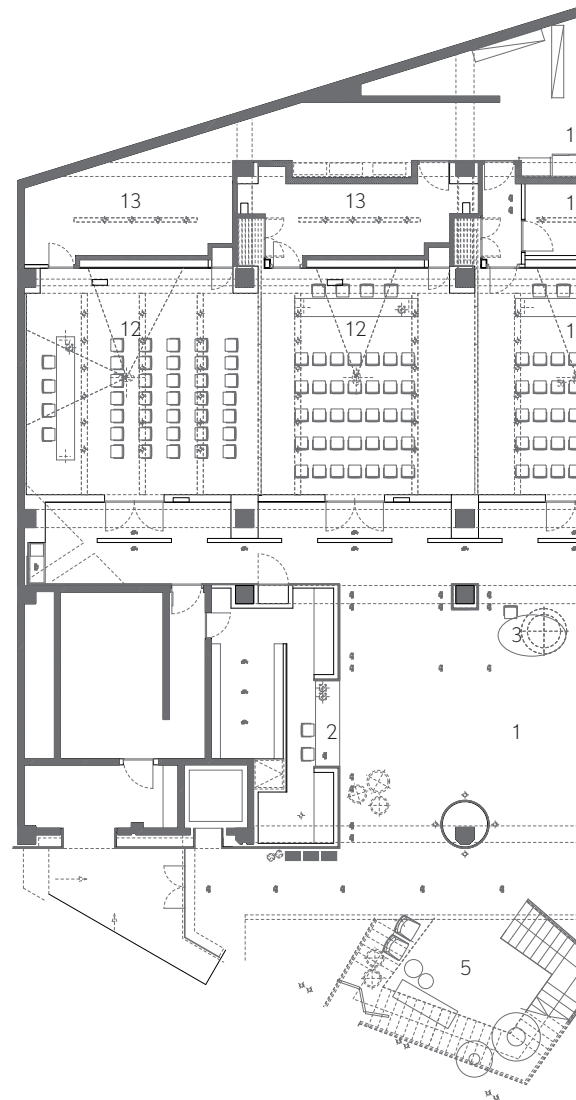
The Alrov Mamilla is a five-star hotel situated in the brand-new Mamilla Street, near the Jaffa Gate, an entrance to Jerusalem's old city. Part of the larger development of the Mamilla quarter, the Alrov Mamilla is the only designer hotel in Jerusalem. Anyone who has visited this city steeped in history comes away with memories of the light, the subtly woven wall surfaces and the sun-bleached soft tones. The design of the Mamilla Hotel encapsulates all of this in a harmonious blend of various elements, creating a quiet grand style respectful of the local tradition.

The Israeli architect Moshé Safdie (known for his design of the Yad Vashem Holocaust Museum in Jerusalem) designed the new architecture for the building as well as adapting the existing conservation-listed structure. The hotel has eight floors above ground, a semi-basement and basement with a total of 210 rooms and suites (19 different room types). The overall interior was conceived as a kind of labyrinth with very careful lighting details used to create different atmospheres in the various spaces. Conceived to dialogue with the Jerusalem stone employed by Safdie, Lissoni's interior design aimed to create cityscapes inside the hotel. As he explains: "I brought into the interior the moods of a city made of walls. I chose types of stone from four different quarries, because each has its own light shades and specific colour, and I gave them rhythm by making a series of niches adorned with various items. The result is interesting because it highlights architecture that could only exist in an almost entirely white city, built of a very light-coloured stone, often dazzled by a unique blinding light. But I did this without overlooking one fundamental fact: over 50% of the local hotel industry is based on religious tourism, especially religious Jews coming to the Promised Land." The spacious entrance hall on the ground

floor is entirely faced in local stone of various formats and sizes, while the entrance wall has enormous transparent glazing. The reception desk is conceived as a large sculpture: a very spectacular, powerful architectural element that becomes an integral part of the hotel.

A perforated black sheet-metal canopy over the main entrance creates a kind of decorative interplay of light, conjuring up reflected flowers. The whole space is enhanced by designer furnishings which form lounge areas, while in the background there is a triple-height block of blown glass. The most striking internal architectural element is the raw sheet-metal stairway, bent like a sculpture in the form of a giant origami. The stair links up three levels – the dining room, reception and mezzanine with the bars – and is an emblematic bridge between the old and the new building. The public areas include a conference centre, three restaurants, three bars, a business centre, an indoor swimming pool and a solarium terrace. In addition to the 6th floor restaurant (capacity of 300), which also becomes a ballroom, guests can dine in the Roof Top Terrace Restaurant on the 14th floor with a view of the old city and in the Mamilla Café on the 7th floor. There is also a choice of three bars: the Mirror Bar on the 8th floor, the Espresso Corner in the lobby and the Organic Bar in the spa. Situated on the 1st to the 8th floor, the elegant, spacious bedrooms and suites have deliberately been left unadorned. They have wood floors and plastered, hand-hewn local stone walls. The partitions separating the bathroom from the bedroom are made of Saint Gobain Private glass, i.e. they change from transparent to opaque at the touch of a button. The total design approach to all elements – from the wine glasses to the furnishings – creates a grand but inviting whole, particularly respectful of local traditions.



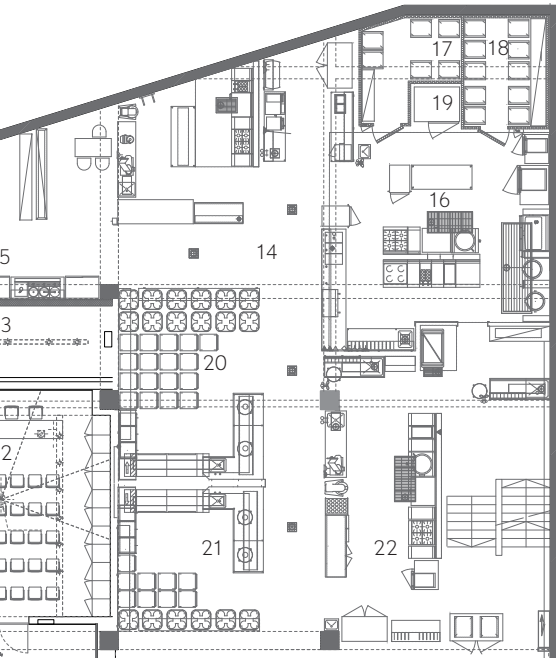


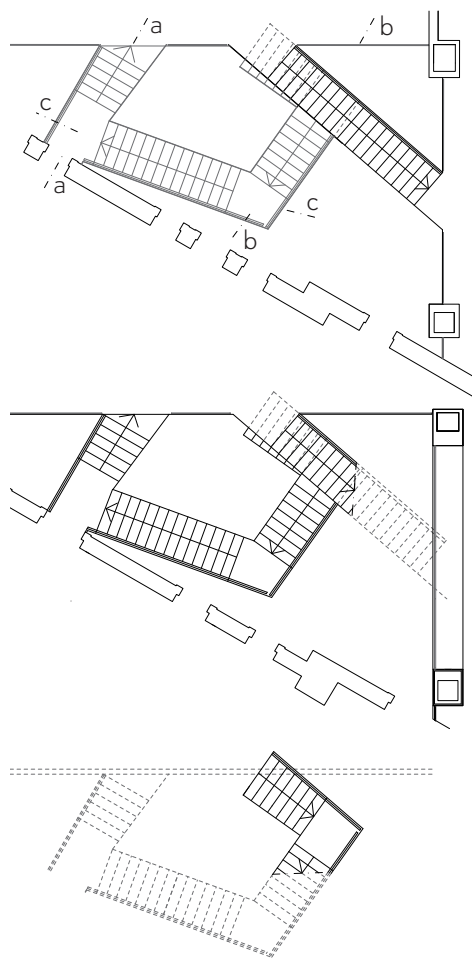
**Ground floor plan
with designer furnishings
Scale 1:250**

1. Conference room
2. Welcome desk (seats: "Camogli" by Porro)
3. Reception ("Saarinen Table" by Knoll, white marble finish; "Aluminium Chair 107" by Vitra, black finish)
4. Lift lobby ("Shabbat Elevators")
5. Lounge area ("Café Armchair" by Living Divani; African-style wooden jars, stools and beds from Jaffa)
6. Lounge ("Barcelona Day Bed" by Knoll, with black leather covering; "Saarinen Coffee Table" by Knoll, with white gloss finish; Kasthall "Classic Carpet" designed by Piero Lissoni, 700 x 500 cm; "Mex Coffee Table" by Cassina; "Groove" tables by Porro; "Chester One Sofa" by Poltrona Frau, with "79SC" leather covering; "Family Lounge" sofa by Living Divani; and Indian stools)

7. Dining room, which can be separated by foldable screens (round table; "Giogali" chandelier by Vistosi; "Organic Chair" by Vitra, "Chair Wegner" by Cappellini, "Diamond Lounge Chair" by Knoll, "Nelson Pretzel Chair" by Vitra, "Classica Chair" by Cappellini, "Lario Chair" by Porro, "Eams Plastic Chair" by Vitra, "Panton Chair" by Vitra, "Ply Chair" by Vitra, "699 Chair" by Cassina, "Zig Zag Chair" by Cassina, "Tulip Chair" by Knoll)
8. Cupboard with folding door to lodge sliding panels
9. Dining room (chairs: "Bull" by Cassina, "Spindle Chair" by Porro, "Wiener Stuhl" by Thonet Vienna with black lacquer finish; "Long Decorative Lamps Giogali" by Vistosi, ceiling recessed neon lamps)
10. Roof Top Terrace (garden includes olive trees and azaleas with jasmines on the perimeter wall; "Café" armchairs by Living Divani, square tables; corner lounge with PVC "Frog Lounge Chair" by Living Divani, "Mistral 169 Armchairs" by Roda, "Mistral 103" three-seat divans by Roda, "Leila

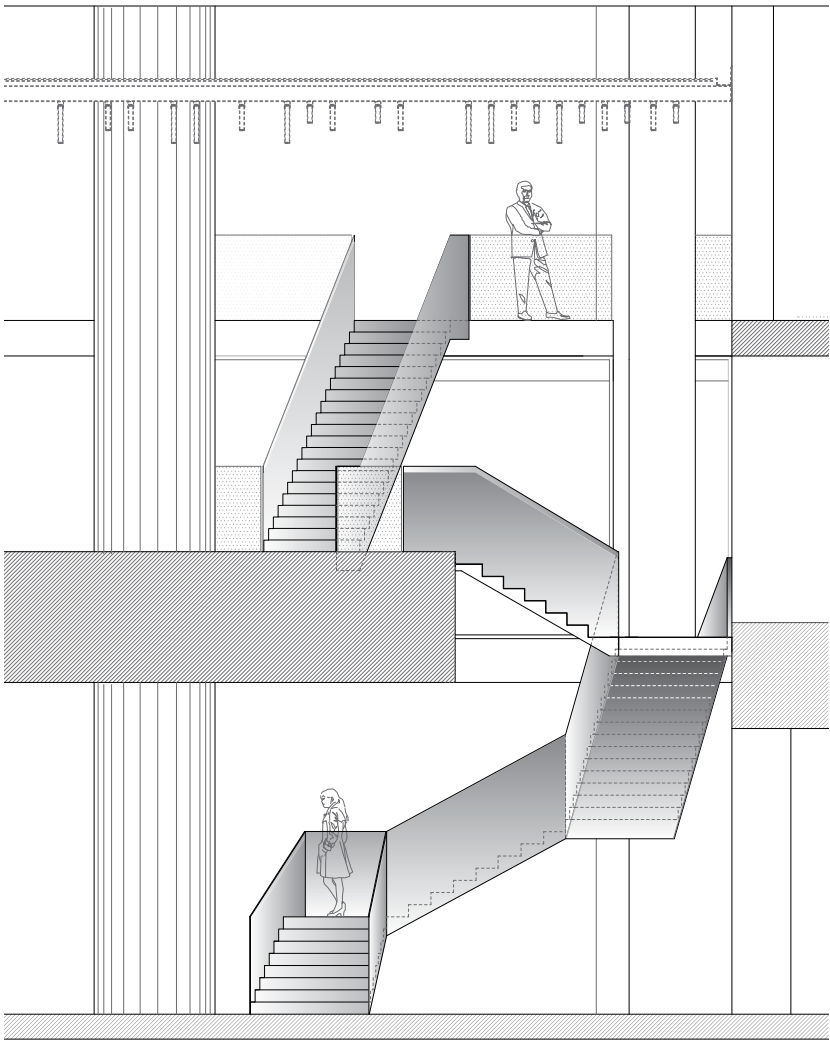
- Coffee Tables" and "Backenzahn Side Tables" by E15; "Egg Armchairs" by Bonacciana)
11. Breakfast counter with coffee machines and hot and cold buffet
 12. Conference room (conference table equipped with graphic tablet, "Supersoft Chairs" by Cappellini; "Lizz Chairs" by Kartell for the auditorium; ceiling recessed video projector; soundproofed perimeter walls; sliding screens to make separate rooms; LCD 22" screen at the entrance to each room)
 13. Service room
 14. Kitchen
 15. Juice and coffee room
 16. Meat kitchen
 17. Salad cold store at +4 °C
 18. Meat refrigerator
 19. Fast cooling refrigerator
 20. Dishwasher for meat plates
 21. Dishwasher for cheese plates
 22. Cheese kitchen





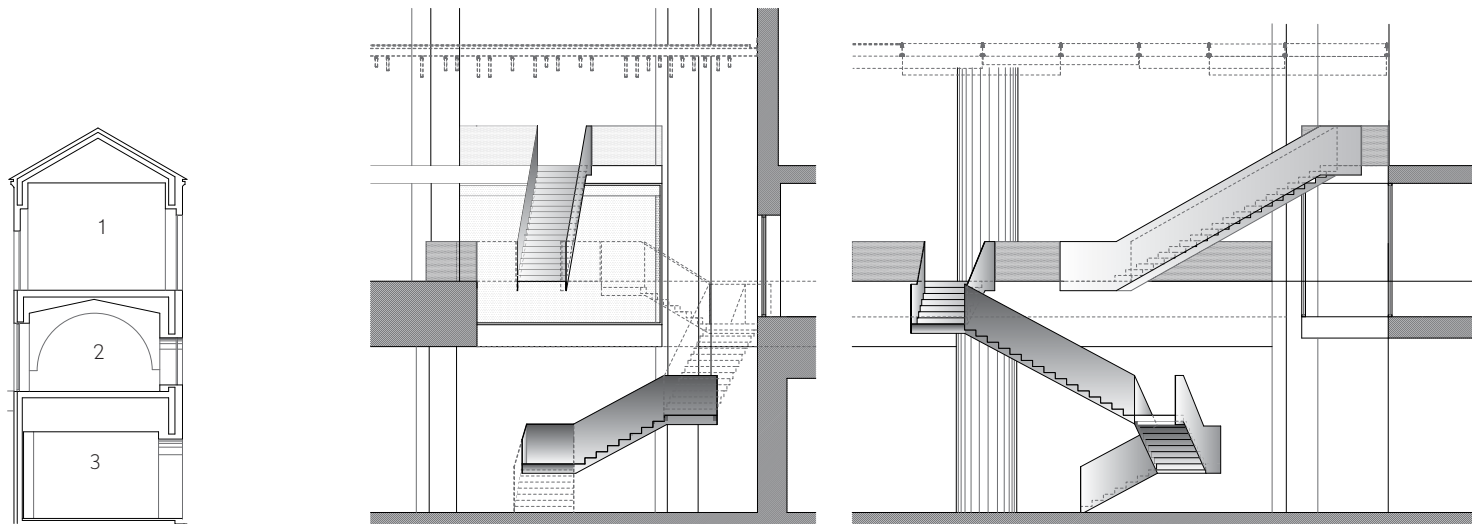
Communicating block
Plan of the three stair levels
Scale 1:200
Vertical section
Scale 1:300

- 1. Bar/lounge
- 2. Corridor
- 3. Shops

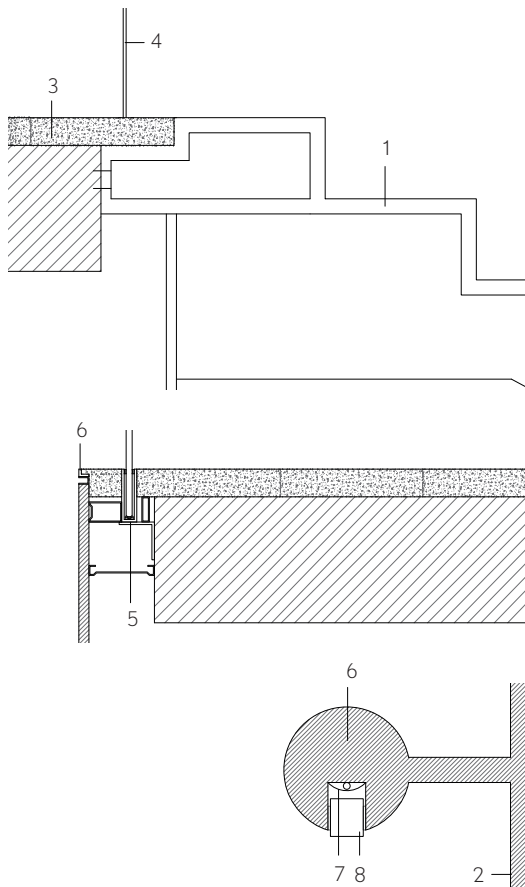


Scale
Longitudinal section aa
Scale 1:100

Sections bb and cc
Scale 1:200

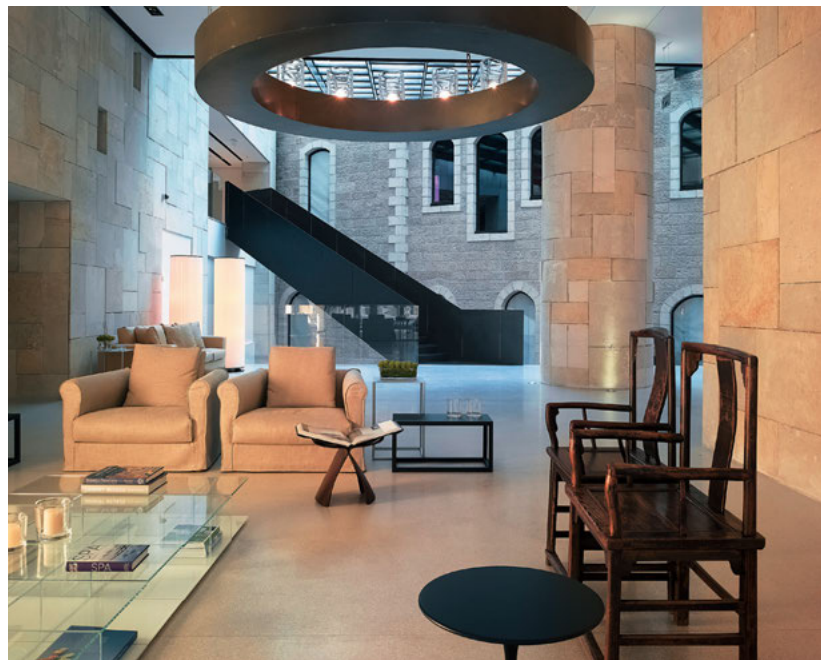
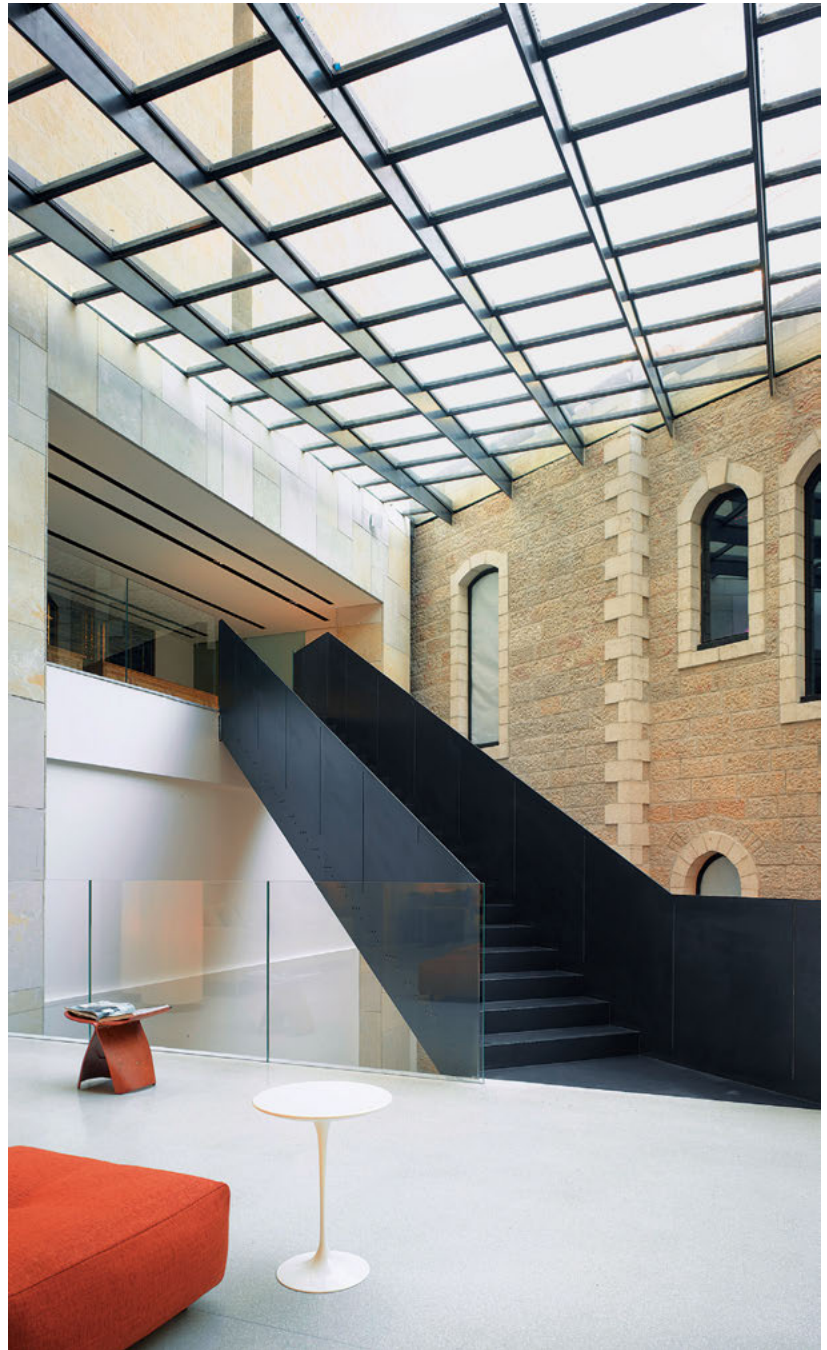


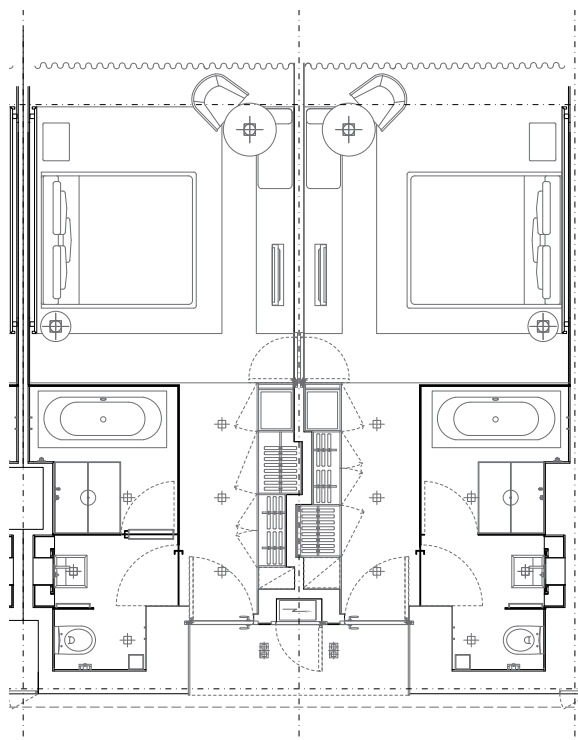
Details of the steps in the stair
Vertical sections
Scale 1:20



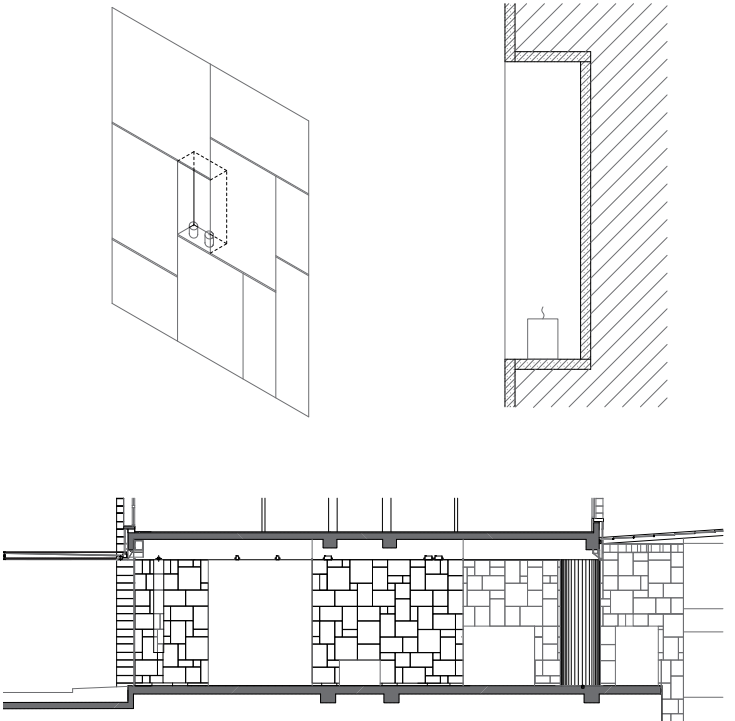
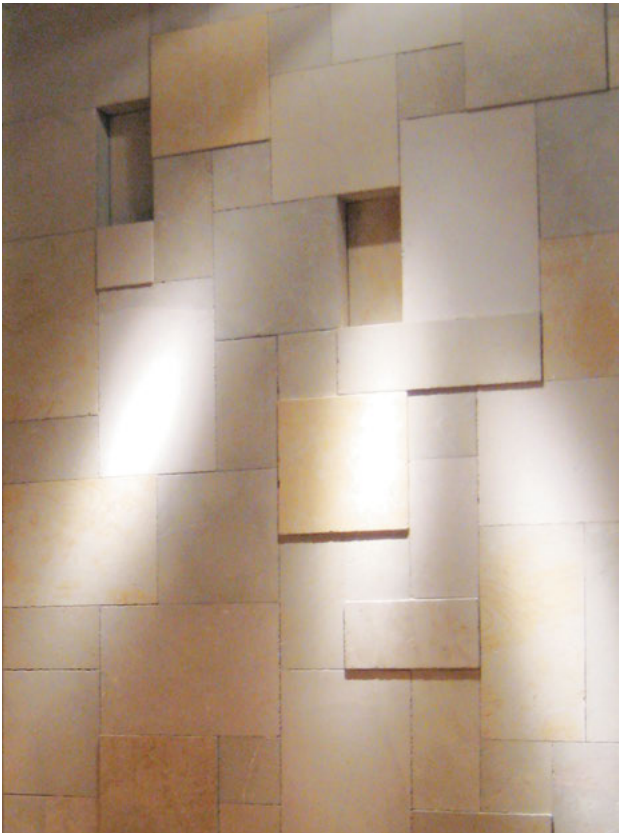
Detail of handrail
Scale 1:10

1. Sheet-steel step, thickness 3 mm
2. Sheet-steel covering, thickness 10 mm
3. Venetian-style terrazzo floor
4. Clear glass balustrade
5. Stainless steel frame
6. Steel handrail
7. LED lights
8. Transparent plastic



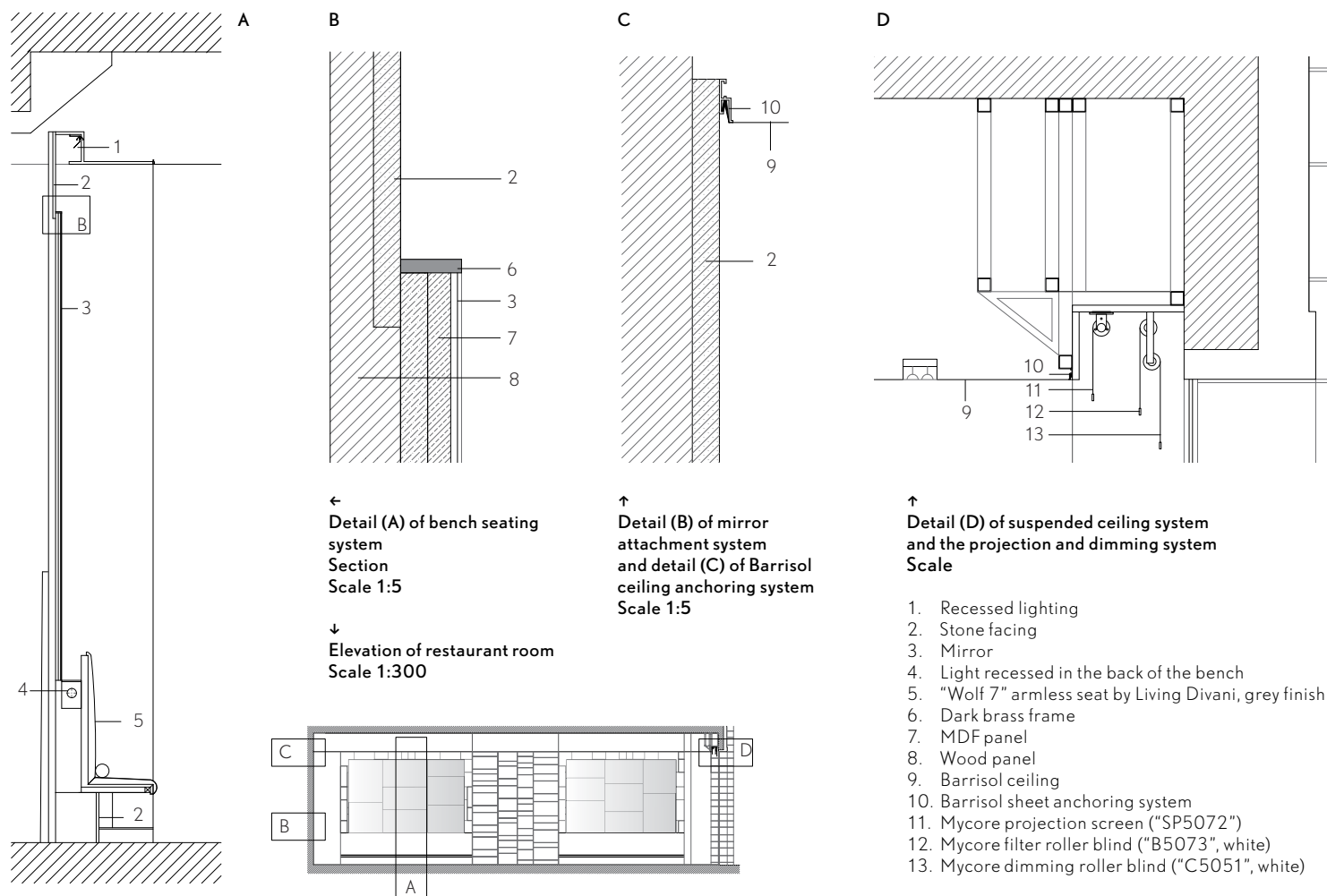


Typical bedroom plan and furnishing design
Scale 1:100



Detail of the candle compartment
Axonometric diagram and vertical section
Scale 1:15

Section showing the finish of blocks from four different quarries, each block with its own light shade and specific colour, cadenced by a series of niches
Scale 1:300



i-SUITE Hotel

Rimini

Simone Micheli Architectural Hero

Simone Micheli

Address **Viale Regina Elena, 28; Rimini**

Realisation **2004 – 2009**

Floor areas **5,500 m² (total area) / 1,200 m² (exterior area) / 4,300 m² (interior area)**

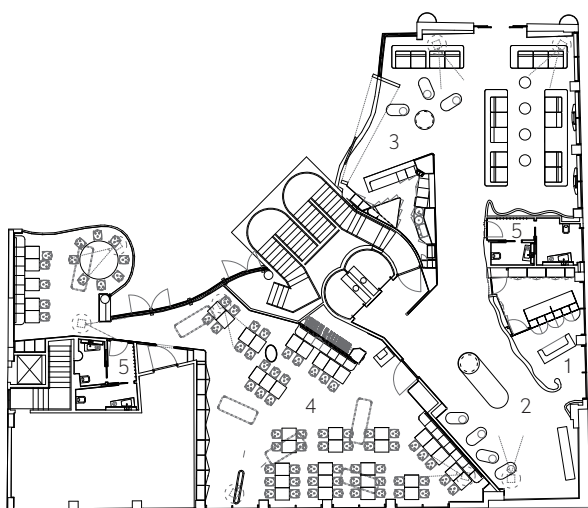
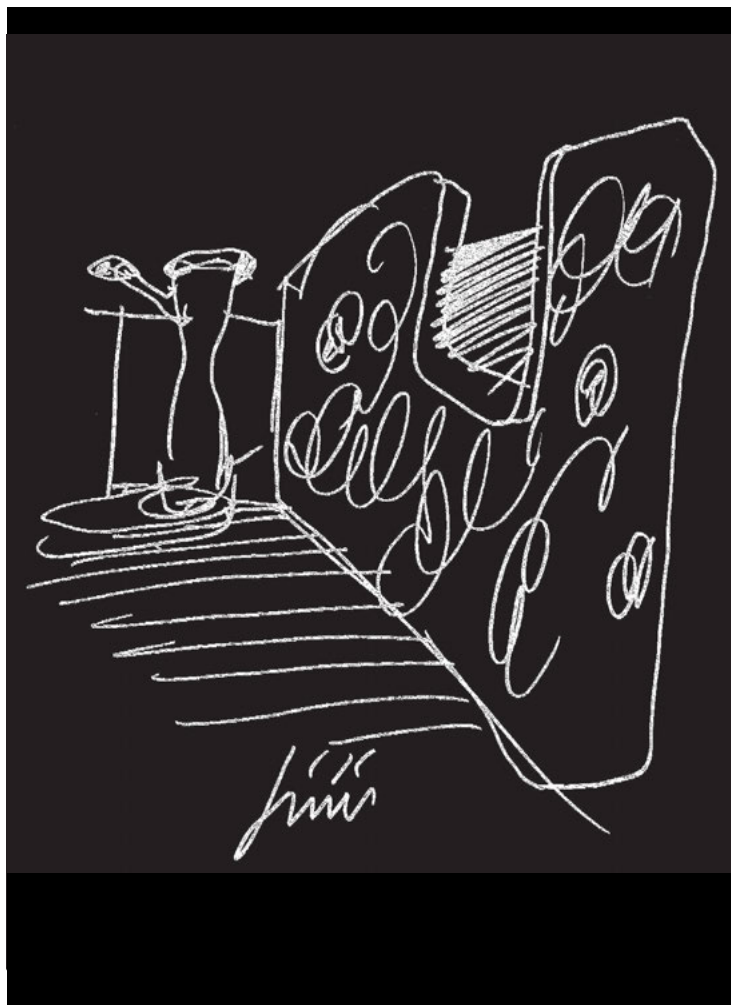
Facilities **6 floors, plus ground floor and basement, with 54 suites, hall, “i-FAME” garden restaurant, “Street Bar”, “i-BAR”, “i-FEEL GOOD” – wellness centre, “i-POOL” – heated indoor swimming pool, “i-PARKING” – indoor parking**

On entering the i-SUITE Hotel, you immediately get the feeling of being in a new landscape. The large hall opens up onto a sinuous outdoor pool and is animated by blue LEDs making the apparently weightless divans seem to float. This is a metropolitan lounge, a place where people come together and socialise. The mirror walls in the bar and in almost 80% of the ground floor perimeter are silkscreen printed with a random pattern of vertiginous hand-sketched concentric circles: a fizzy jet of bubbles multiplying and expanding into space. Great, bright, acid-green curly tree trunks with arm-like branches seemed to hover in the void. Multiple reflections on the mirror surfaces and fleeting projections on the undulating walls make the overall atmosphere kaleidoscopic, offering a unique, profound synaesthetic experience. The pure white of the flooring, furnishings, tables and seats dominate the restaurant. The only colour contrast is with the acid-green light fittings and tablecloths, while the background wall to the buffet counter is completely covered in mirrors, like all the other walls. There are no chandeliers hanging from the ceiling but specially shaped perforated screens onto which images and light are projected in a continually unfolding spectacle, amplified by the dreamlike silkscreen printed mirrors and their multiple reflections. In the midst of all these varied thrills the dominant feeling is that everything can change, that nothing can be classed according to the restricting, rigid conventions of normality. The 54 full-optional suites are laid out on five floors and linked up on the two wings of the hotel by an enigmatic padded corridor. Each suite brings a surprise and new colour combinations with different materials and variations in the room plan. What

they do all share, however, are the perfect details, multiple sensorial thrills and the all-embracing sense of excitement. Soft, sinuous poufs and divans designed in fluid supple lines, upholstered in acid-green fabric – also the single uniform splash of colour in the bedrooms – greet you on entering each of these remarkably spacious suites. Enormous solid-surface circular bathtubs and macro-sensorial showers make a striking impact as they show off themselves and their users at the centre of the suite, near large mirror walls and bright walled fireplaces. These elements found in each room are integrated in the overall design of Simone Micheli’s imaginative, visionary architecture. In the wellness centre, a luminous white lounge opens up onto large curved glazing, framing the horizon dividing sky and sea. The rooms in the spa are characterised by gentle transitions: two sauna booths and the thalassotherapy bath, wide open thanks to full-height glazing; the Turkish baths entirely covered in bright iridescent mosaics enhanced by blue LED lights making the surfaces glint; three body care booths, a tanning booth, a snow room, a small gym and a large panoramic swimming pool with hydro-massage and cascades. Delightful portholes appear in the walls lit up like improbable blue lanterns floating in the air, while frosted glass booth doors glow with inner life. By day, and even more by night, the i-SUITE appears as a unique work, capable of acting as a model generating a new format for the concept of hospitality. This is manifesto architecture, designed to house significant fragments of continuously unfolding metropolitan life but also intended to immerse hotel guests in an absolutely unforgettable, hitherto never experienced, multisensorial three-dimensional atmosphere.







Ground floor plan
Scale 1:400

1. Reception
2. Hall
3. Lounge bar
4. Restaurant
5. Services







Hotels and Restaurants

T Hotel

Cagliari

Studio Marco Piva

Marco Piva

Address **Via Dei Giudicati, 66; Cagliari**

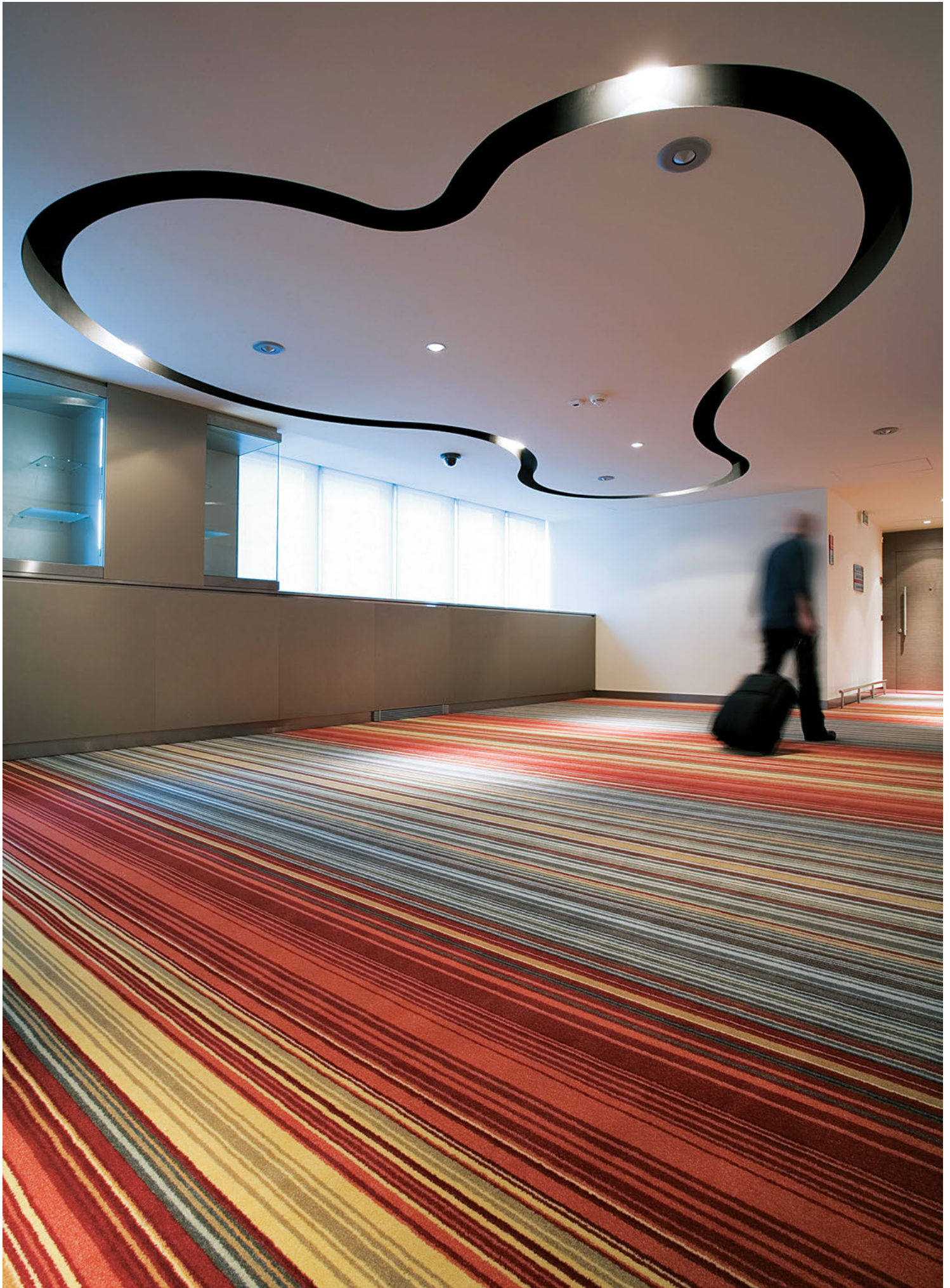
Realisation **2002 – 2005**

Floor areas **17,000 m² (built floor area) / 11,000 m² (lot) / 70,000 m³ (overall volume)**

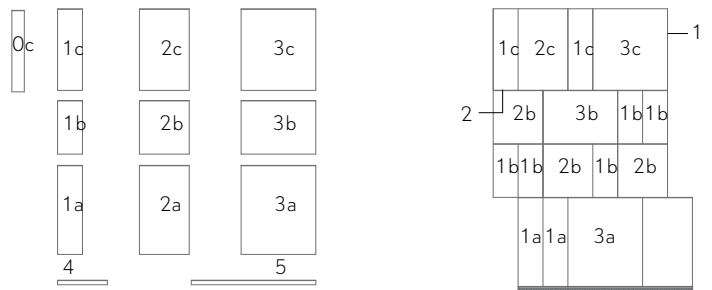
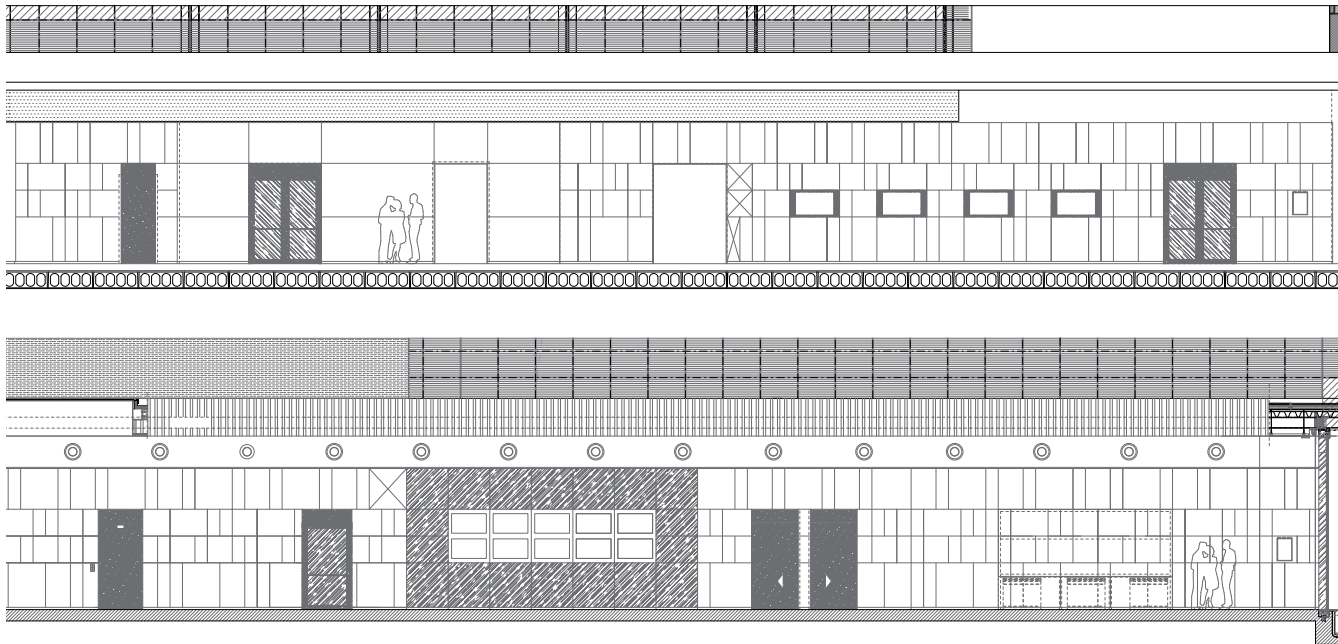
Facilities **207 bedrooms, T Bar, T Restaurant, T Bistrot, conference centre, spa, fitness centre**

The T Hotel stands in Cagliari's Parco della Musica, an area chosen to become a major cultural centre in the city. The main buildings in this green park with fountains and gardens will be the hotel and the Opera House. Other facilities will include an open-air amphitheatre, a contemporary art space and a stage-design workshop. The four-star hotel is situated opposite the Opera House in Piazza Giovanni XXIII, a spacious city centre square. The building has four blocks, three arranged to form a triangle and the fourth consisting of a tower in the acutest angle of the triangle. A vast roof covers the whole area between the building blocks in order to create an internal covered piazza. The roof's steel and glass structure creates a visual link between the internal piazza and the buildings with the bedrooms, which look onto the piazza and vice versa. The cylindrical tower or Suite Building (15 floors, 64 metres high) dominates the surrounding cityscape. The design concept is based on three natural elements: water, stone and light. Suitably interpreted and presented, they convey an archaic sense of well-being. Stone, in particular, is used as cladding for the floors and walls to produce a slightly raised pattern, which shimmers with light. The scenography of the interiors, inspired by the neighbouring Opera House, refers to operatic and musical themes through light effects, colours, materials and finishes. The higher rooms, like higher musical notes, stretch into space with light blues and greens. The lower rooms, like bass notes, grow downwards with reds and oranges. The interior furnishings in the bedrooms are

characterised by shades of light blue, green, red and orange. The dominant colours in the bedrooms vary according to the wing in which they are situated. The rooms are thus characterised by the vitality of orange, the energy of red, the relaxation of green or the serenity of lilac. A total of 207 bedrooms and suites of various sizes provide a wide range of hospitality, combining harmony and function in very striking ideas for hotel living. The hotel also has spacious areas for reception, restaurants and meetings, including the conference centre, capable of attracting clients not only from the island and mainland Italy but also from further afield. The conference centre has seven modular rooms all with natural lighting and state-of-the-art audiovisual systems, a total of 700 seats, banqueting rooms for cocktail parties and gala evenings (up to 280 guests), and 200 m² of floor space available for exhibitions, product launches, etc. The enormous hotel hall overlooks Piazza Giovanni XXIII, framed by fountains and sunken multilevel paved areas creating communications between interior and exterior. Along with a water garden with illuminated fountains, various eating facilities are situated in the piazza, including the T Restaurant, the T Bistrot, the Tea and Coffee Lounge and the open-air T Bar, which sits on a "floating platform". Beneath the piazza in front of the hotel there is a large underground car park with a capacity of 200. T Hotel aims to raise the benchmark in city hospitality through a multipurpose and multisensorial project capable of providing a perfect setting in terms of time for work and time for pleasure.







↑
Interior elevations of Block A and Block B
Scale 1:200

←
Detail of wall covering
Cladding element types
Partial elevation with chequer-board pattern
Scale 1:100

"Egyptian Stone" rustic finish
with anti-stain treatment, 20 mm thick,
edging on all edges

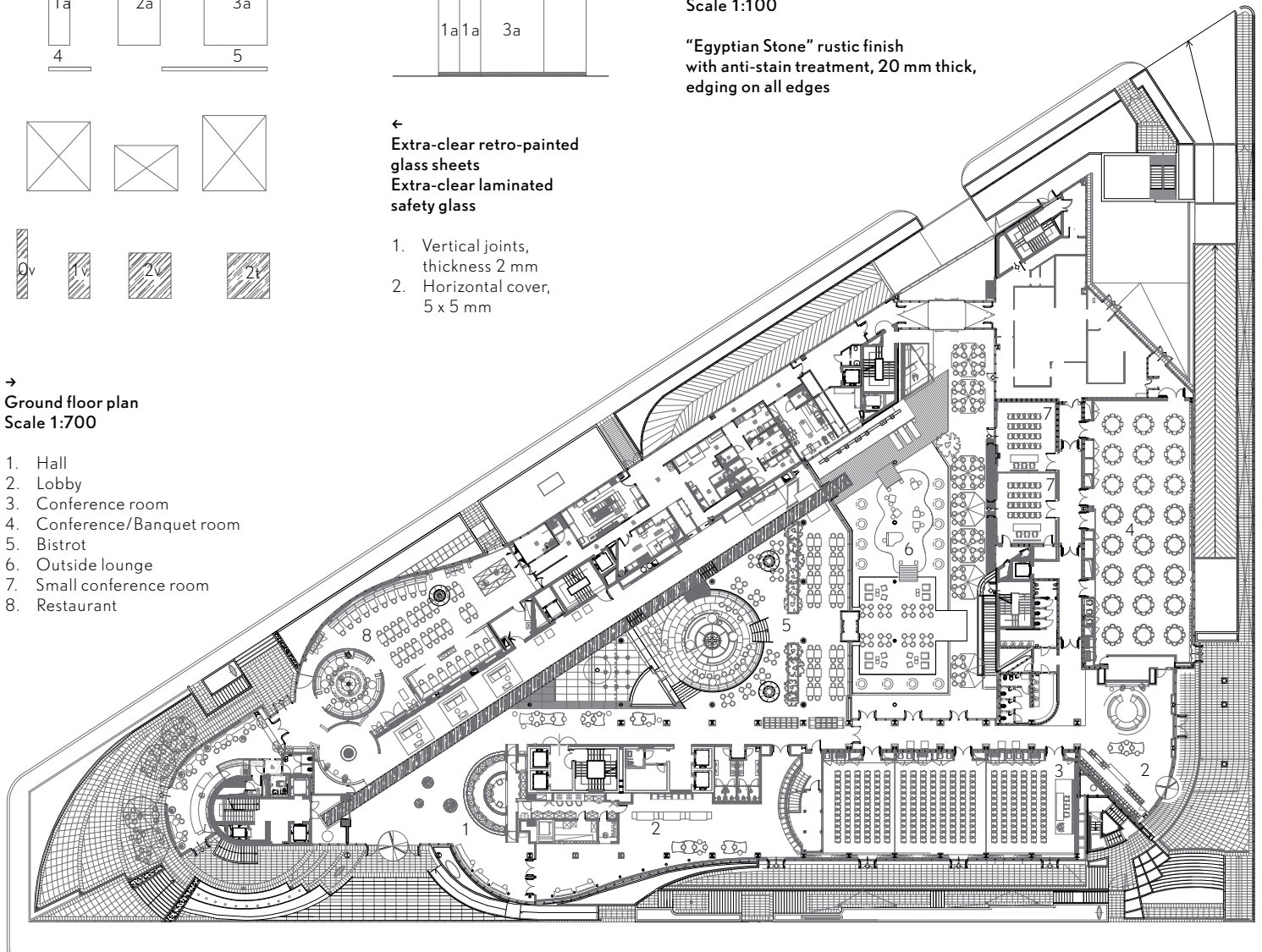


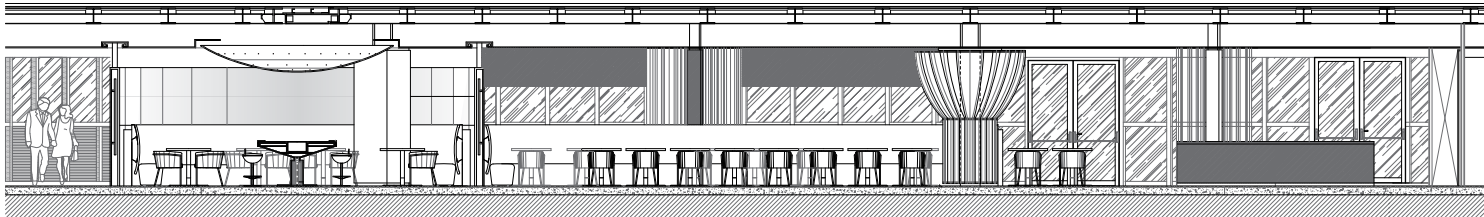
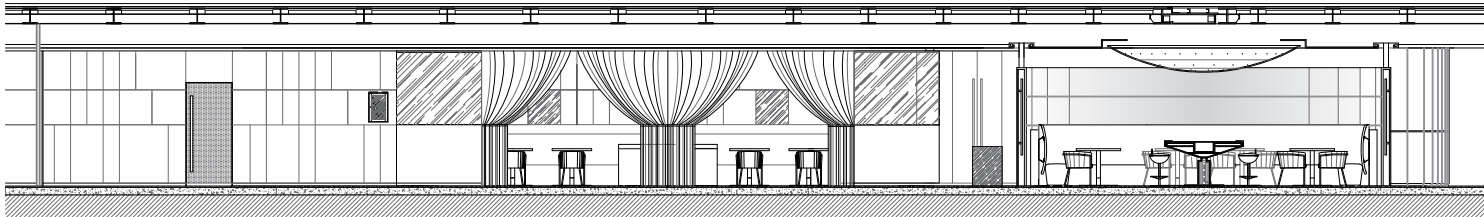
←
Extra-clear retro-painted
glass sheets
Extra-clear laminated
safety glass

1. Vertical joints,
thickness 2 mm
2. Horizontal cover,
5 x 5 mm

→
Ground floor plan
Scale 1:700

1. Hall
2. Lobby
3. Conference room
4. Conference/Banquet room
5. Bistrot
6. Outside lounge
7. Small conference room
8. Restaurant

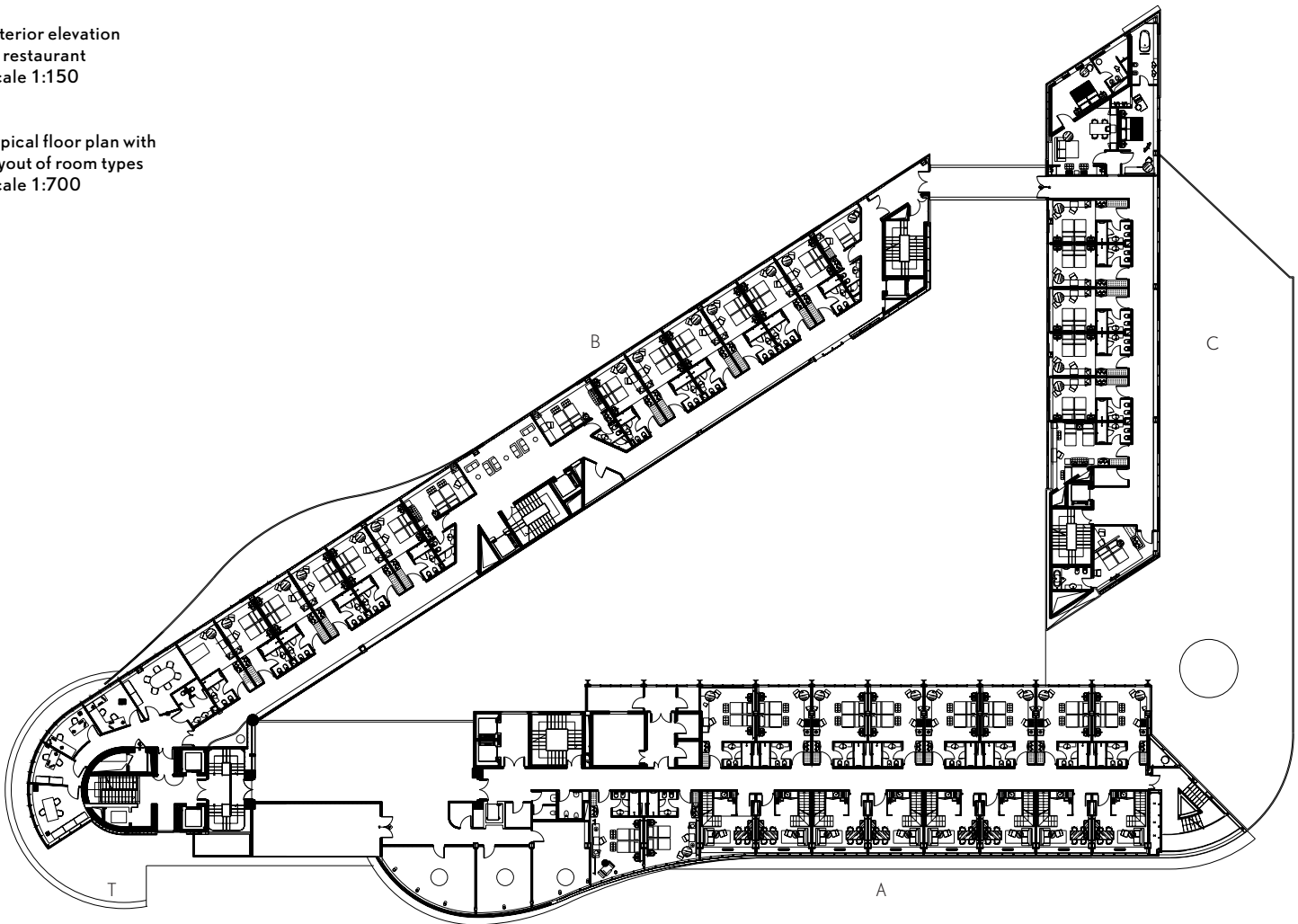


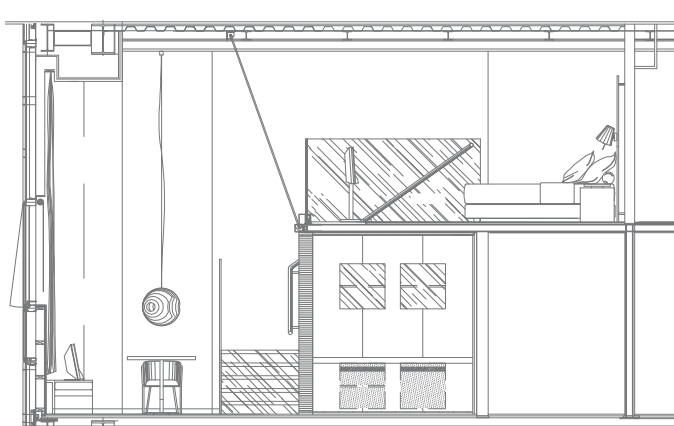
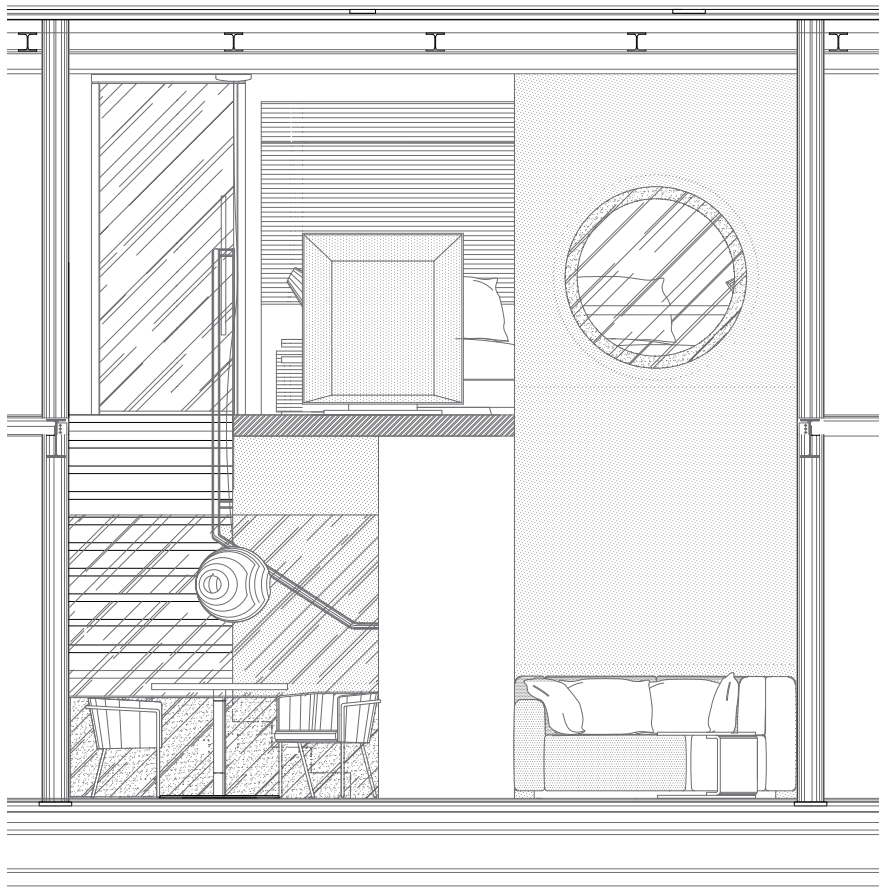




←
Interior elevation
of restaurant
Scale 1:150

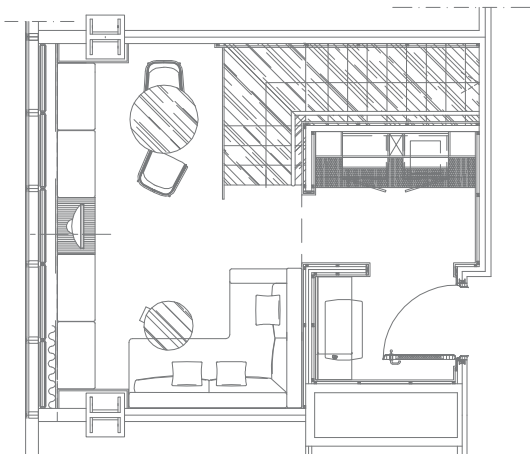
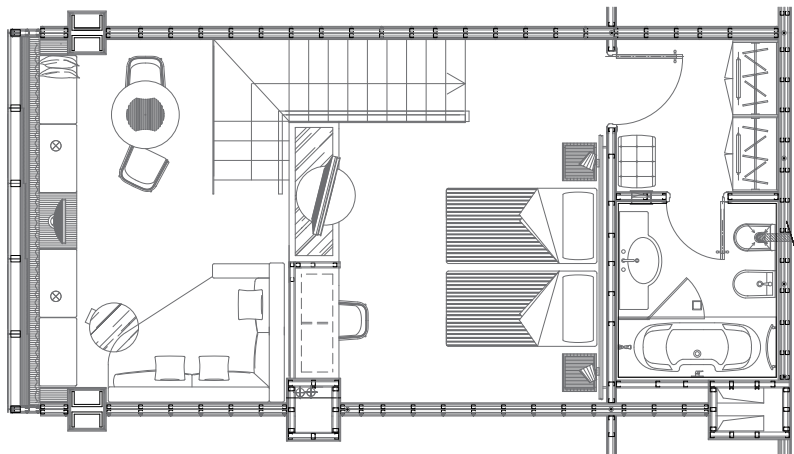
↘
Typical floor plan with
layout of room types
Scale 1:700





↖
Typical duplex room
Cross section
Scale 1:50

↙
Longitudinal section,
First level plan and mezzanine plan
Scale 1:100

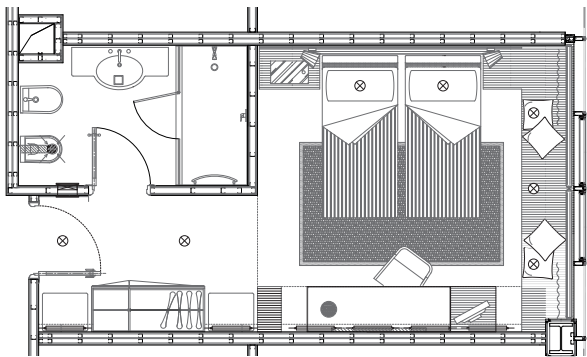
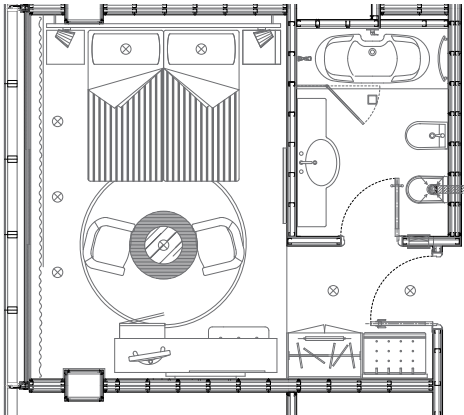
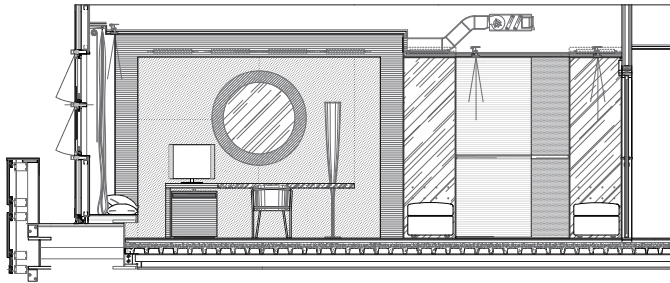
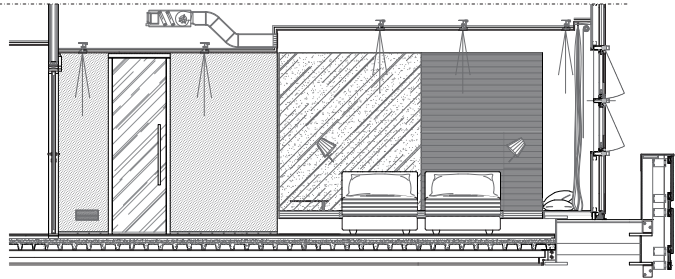
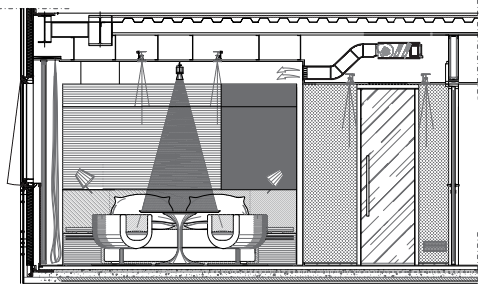




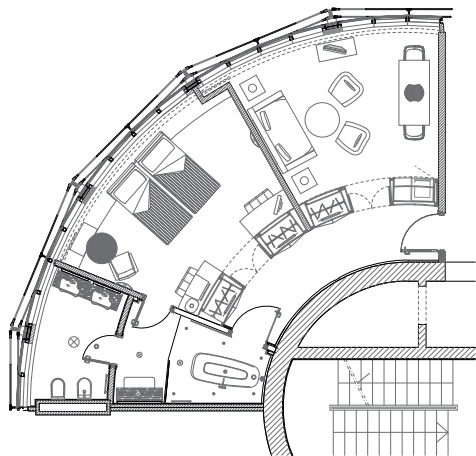


↓
Typical room in Block A
Longitudinal section and
plan
Scale 1:100

↘
Typical room in Block B
Cross sections and plan
Scale 1:100

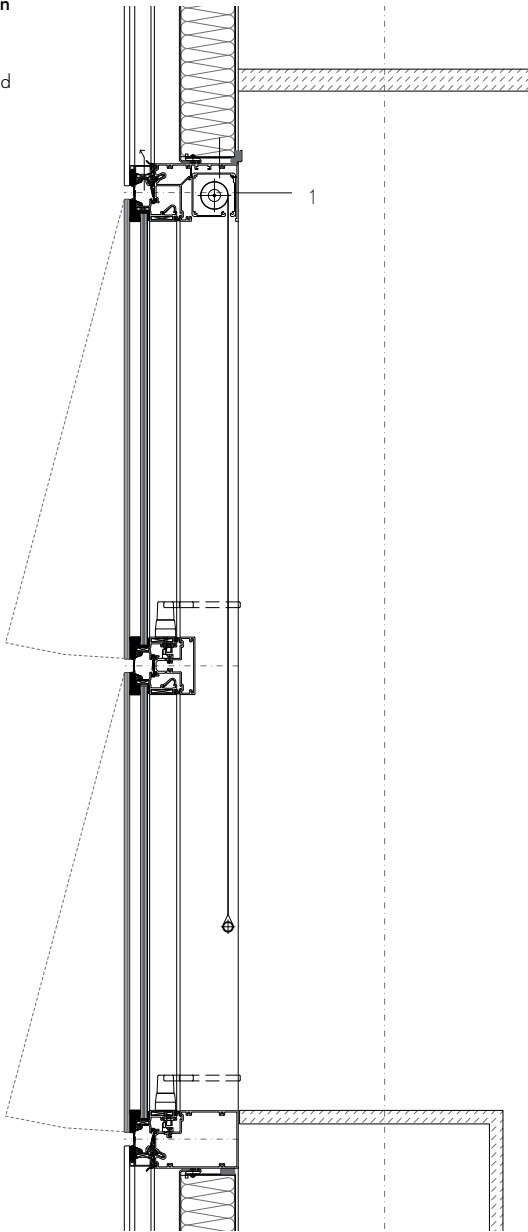






Window detail
Vertical section
Scale 1:10

1. Roller blind



Typical tower room
Plan
Scale 1:200





Hotels and Restaurants

Missoni Hotel

Edinburgh

Matteo Thun & Partners

Matteo Thun

Address **1 George IV Bridge; Edinburgh**

Realisation **2006 – 2009**

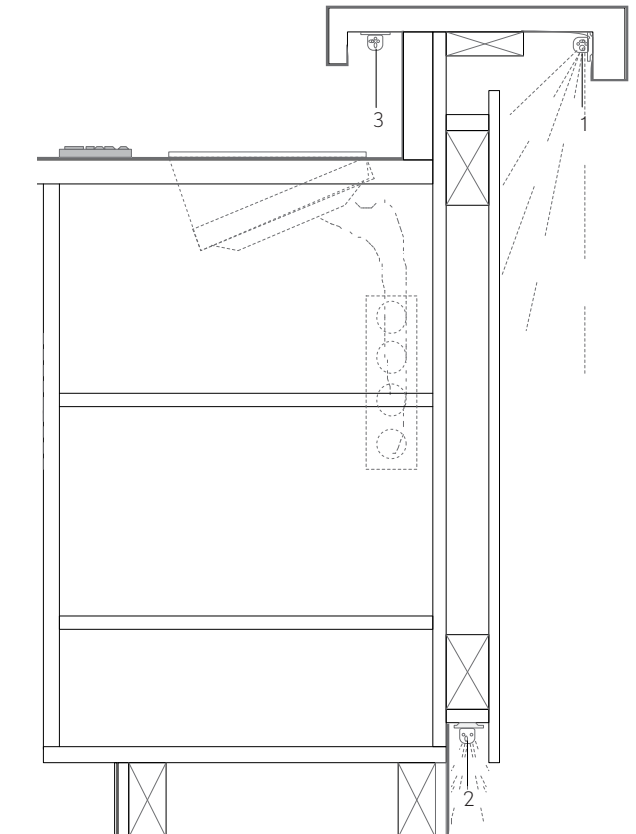
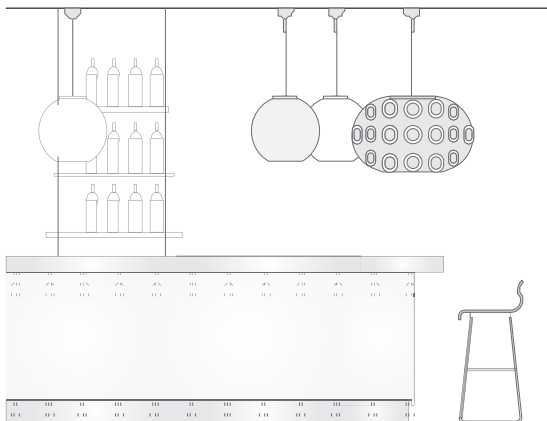
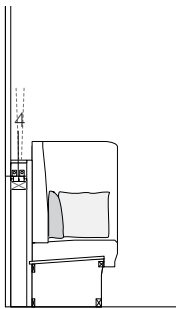
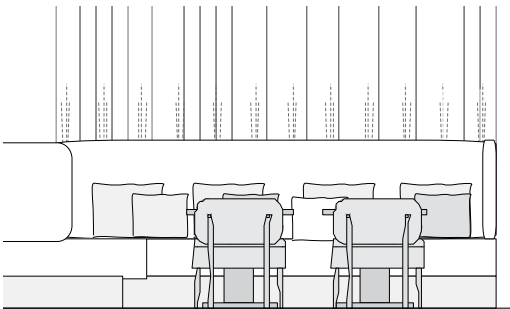
Floor area **8,630 m²**

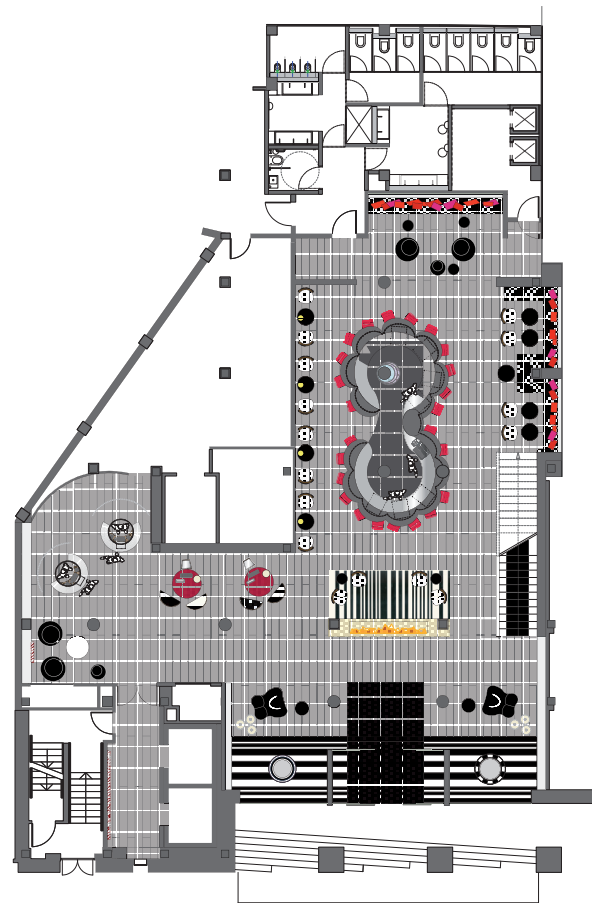
Facilities **129 rooms, 7 suites, bar, restaurant, ballroom, conference room**

Designed by Studio Matteo Thun & Partners, the Edinburgh Missoni is a luxury five-star hotel situated in a strategic position at the corner of George IV Bridge and the Royal Mile in the heart of the old town. Prior to the hotel project, the studio had designed the interior for Missoni's New York flagship boutique on Madison Avenue. In line with the philosophy of single-brand retail outlets worldwide, in the hotel project great care was taken over the choice of fabrics and the matching of fantasies and colours. The architecture embraces the concept of hospitality and becomes a "sartorial" science capable of creating simple comfortable universal spaces that are exportable, with a few modifications, to various countries. At the same time each interior becomes unique through the selection of colour tones, patterns and lights. "Fashion, function, form and service" is the motto of Rosita Missoni, who personally supervised the project. Right from the entrance hall, the style is unmistakably Missoni, and especially Missoni Home and its interior decoration collections. Many of the details, from the linen to the furniture, curtains, carpets, and tablecloths and tableware in the Cucina restaurant and the Bar are from the Missoni Home collection. The impressive effect of the furnishing is achieved by playing on the harmony of forms and colours permeating the common areas, lounges, corridors, bedrooms, bathrooms and even the lifts, surprisingly clad in stripes. The Missoni signature comes through in the use of alternating vibrant bright

colours in contrast with more austere blacks and whites. You constantly run into classy design touches, such as the Hans Wegner Wishbone chair, the Charles Rennie Mackintosh table (a homage to Scotland) and the Gaetano Pesce Donna armchair. Everything in the hotel conveys the values of a hospitable Italian family. The giant mosaic vases set at the entrance are emblems shared with other Missoni hotels now under construction (Kuwait City, Cape Town, Oman and Brazil). Originally conceived by Rosita and Luca Missoni in two sizes (250 and 300 cm) with four colour variations, the oversize vases are decorated with the fashion house's typical motifs, graphic signs and colours. Exclusively produced for Missoni Home, they were made from hand-cut glass mosaic tiles. Rosita Missoni points out, however, that "the hand of Missoni can be seen more obviously in the bathroom than elsewhere. Together with the kitchen, it is the most highly coloured room and even has a pois pattern". In the hotel bathrooms a moss-green shade of DuPont Corian has been used. Corian is a versatile, resistant, silky material and its paler tones lend themselves to interplays with light. Its translucent surface can be backlit to highlight graphic signs, such as the classic Missoni zig zag. The meticulous care over detail makes this hotel's hospitality exclusive for tourists and business people not only on the grounds of aesthetics but also in terms of lifestyle. The warmth, rich colours and artful lighting create a unique and inspiring atmosphere.





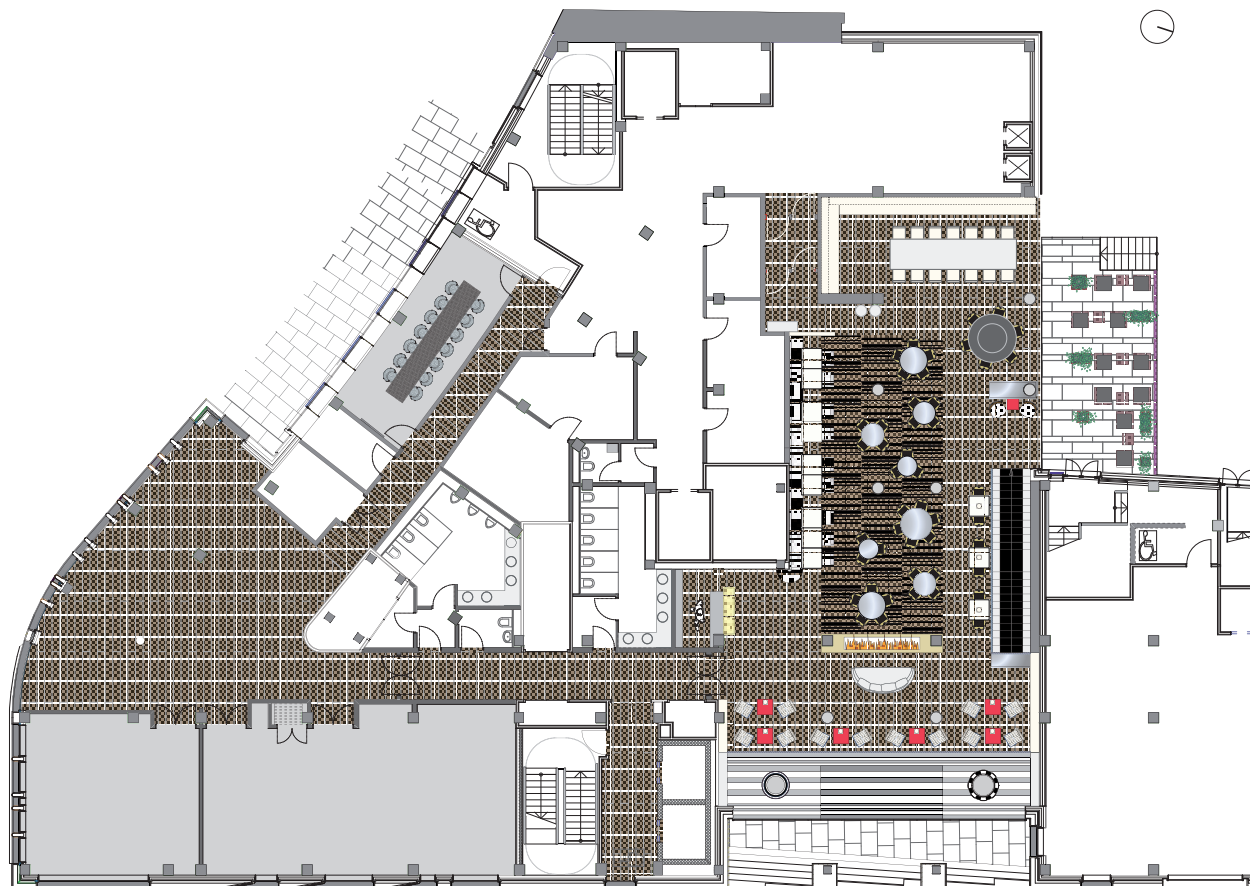


→
Plan of the first floor
restaurant and plan of the
ground floor reception
and bar
Scale 1:300

←
Seating system and bar
counter
Front views and section
Scale 1:50

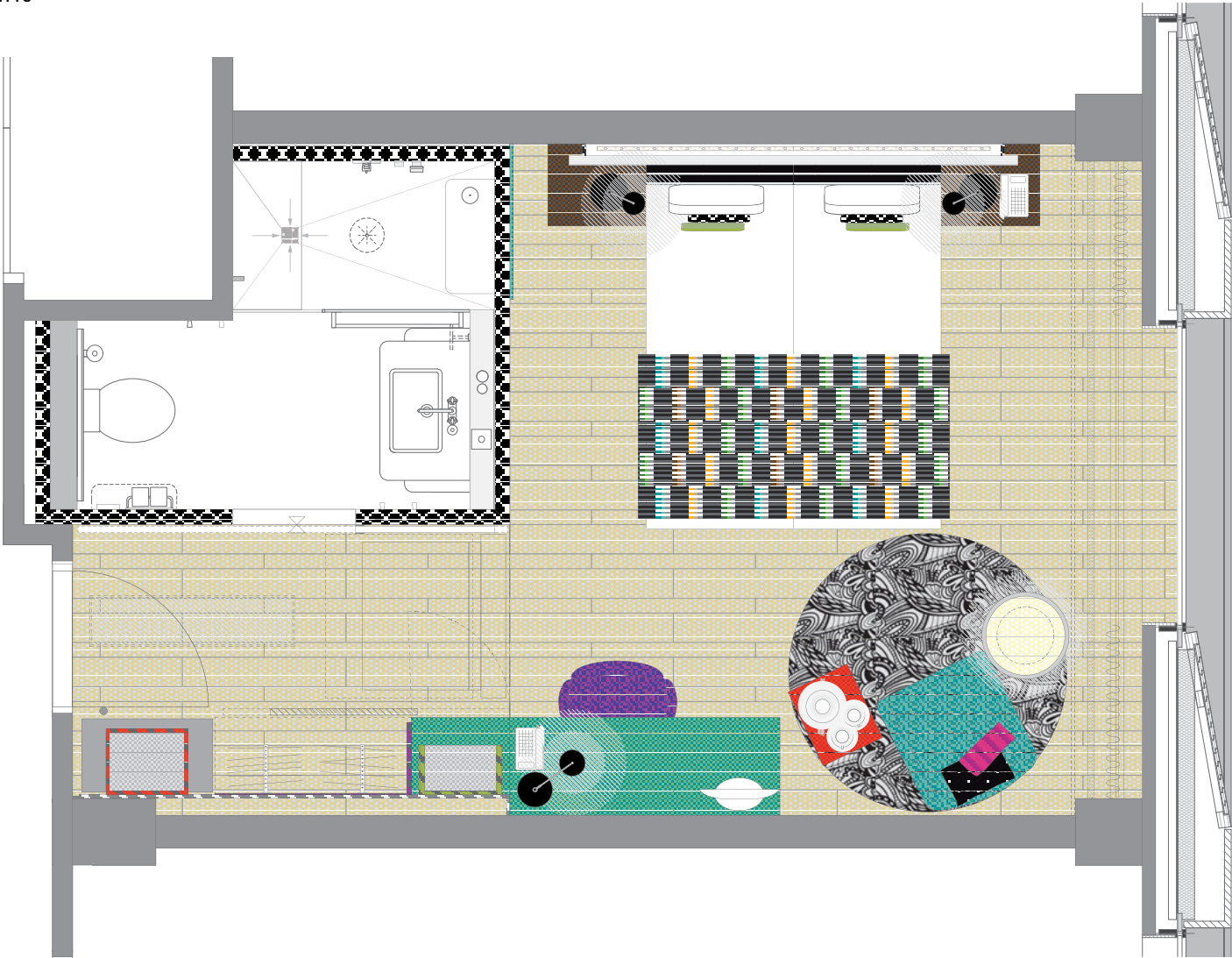
←
Detail of the counter and
the back-lighting system
Vertical section
Scale 1:10

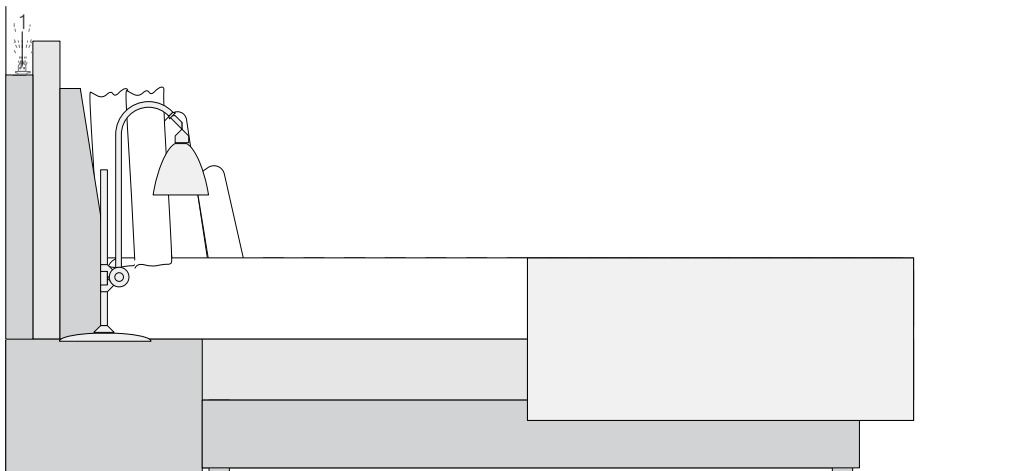
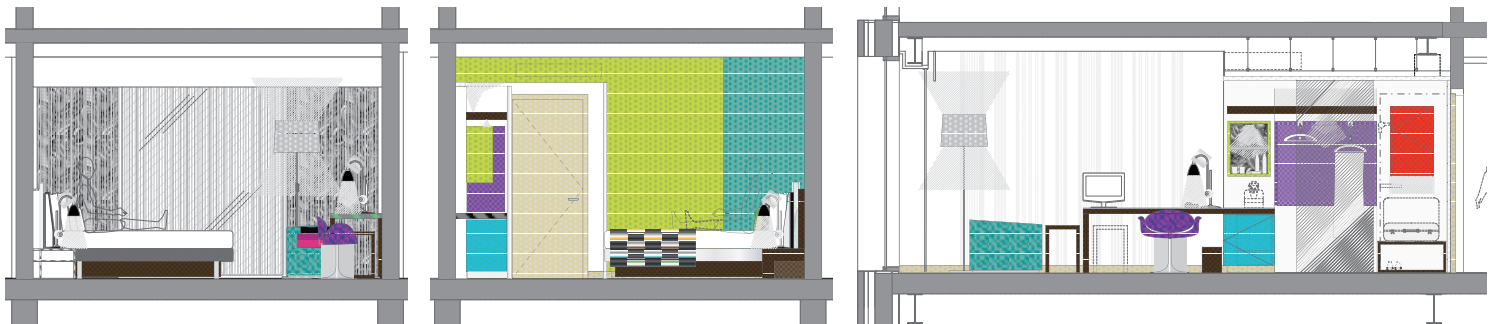
1. Primary lighting
recessed beneath the
counter top
2. Recessed secondary
lighting
3. Lighting for the work
areas of the counter
4. Linear lighting
recessed behind
the backrest of the
seating





Typical bedroom
Longitudinal section and plan
Scale 1:40

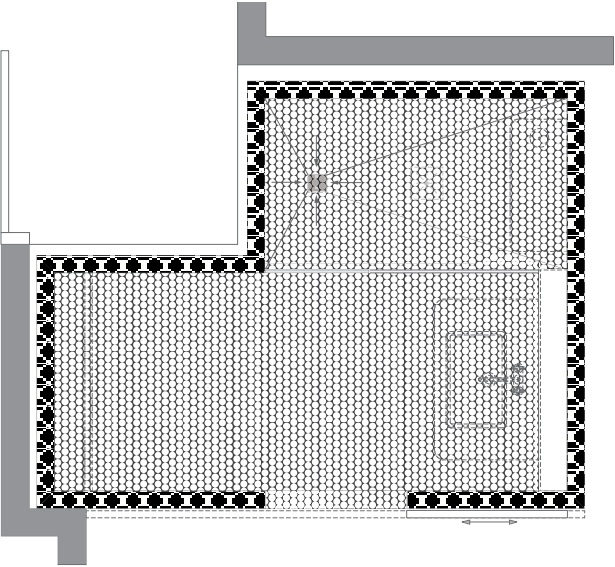
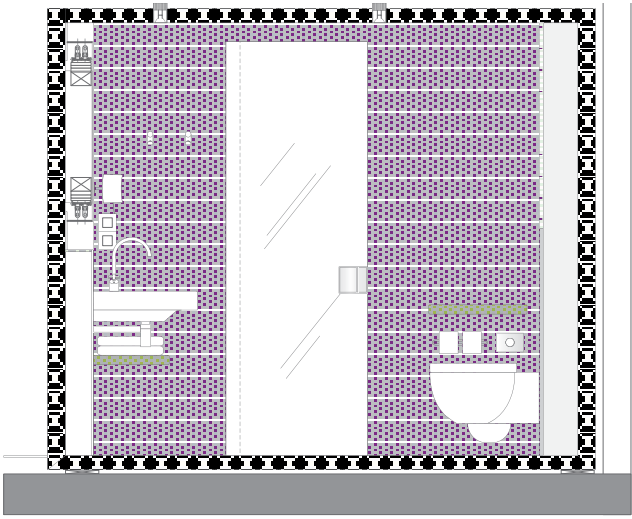
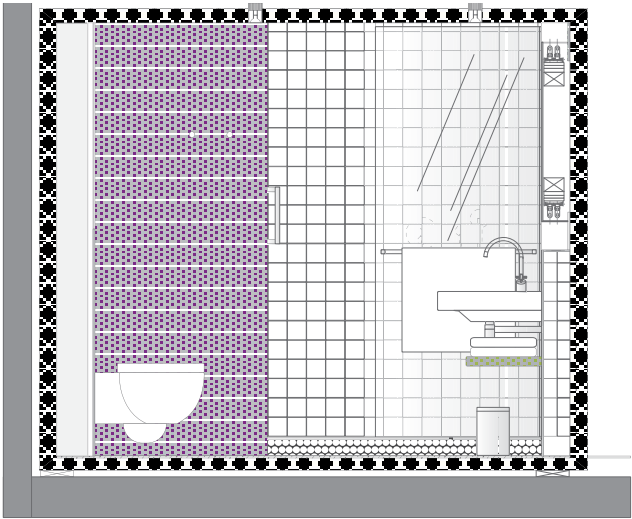




↑
Cross sections
Scale 1:80

←
Bed and back-lighting
system
Longitudinal section
Scale 1:20

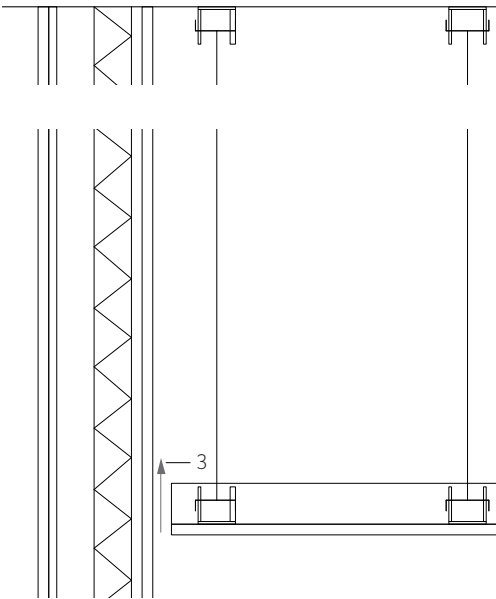
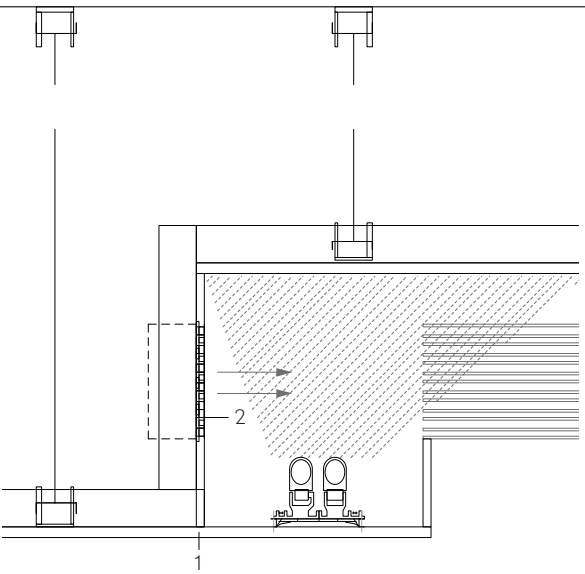
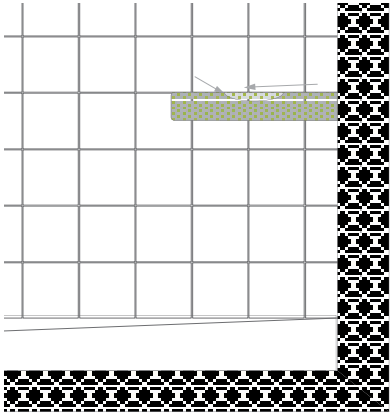
1. Lamp behind the
bedhead

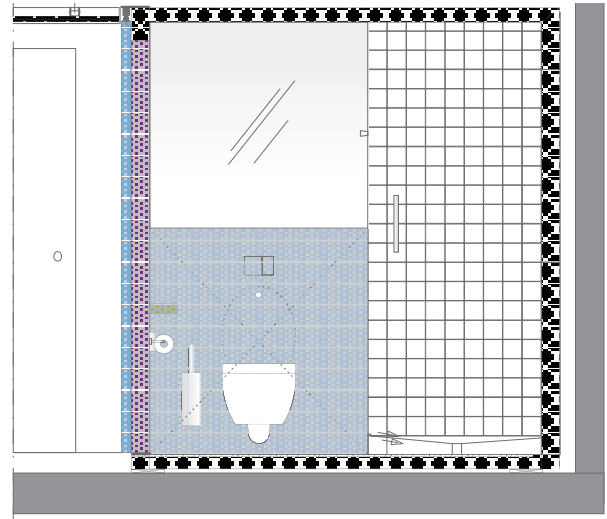
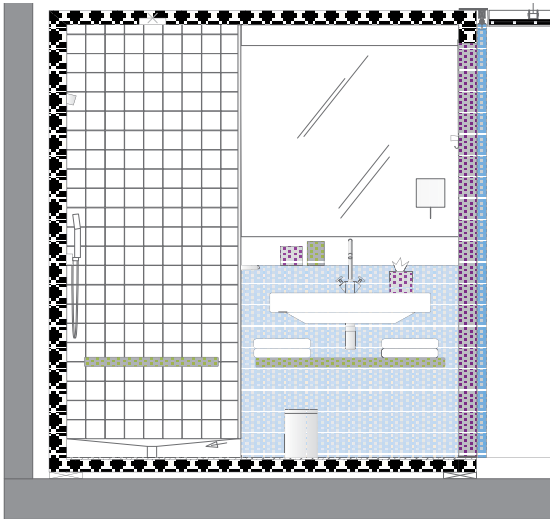


← ↑
Typical bathroom
Longitudinal sections
Plan with tiling
Scale 1:40

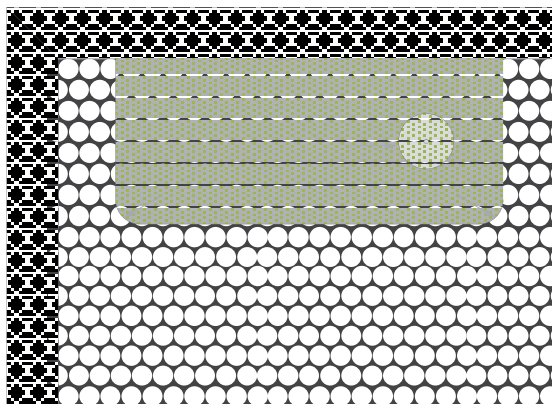
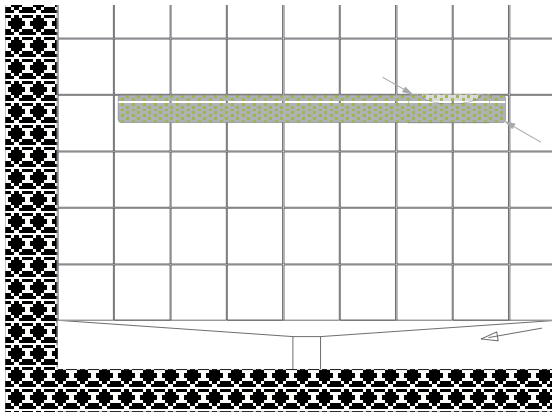
↓
Detail of the suspended
ceiling with recessed
back-lighting and
ventilation grid
Vertical sections
Scale 1:10

1. Suspended ceiling
2. Ventilation grid
3. Air extractor, gap
25 mm





Cross sections
Scale 1:40



Detail of shower bench seat
Longitudinal section,
cross section and plan
Scale 1:15



Hotels and Restaurants

Cavalli Club

Dubai

Studio Italo Rota & Partners

Italo Rota

Address **Fairmont Hotel, Sheikh Zayed Road; Dubai**

Realisation **2009**

Floor area **2,300 m²**

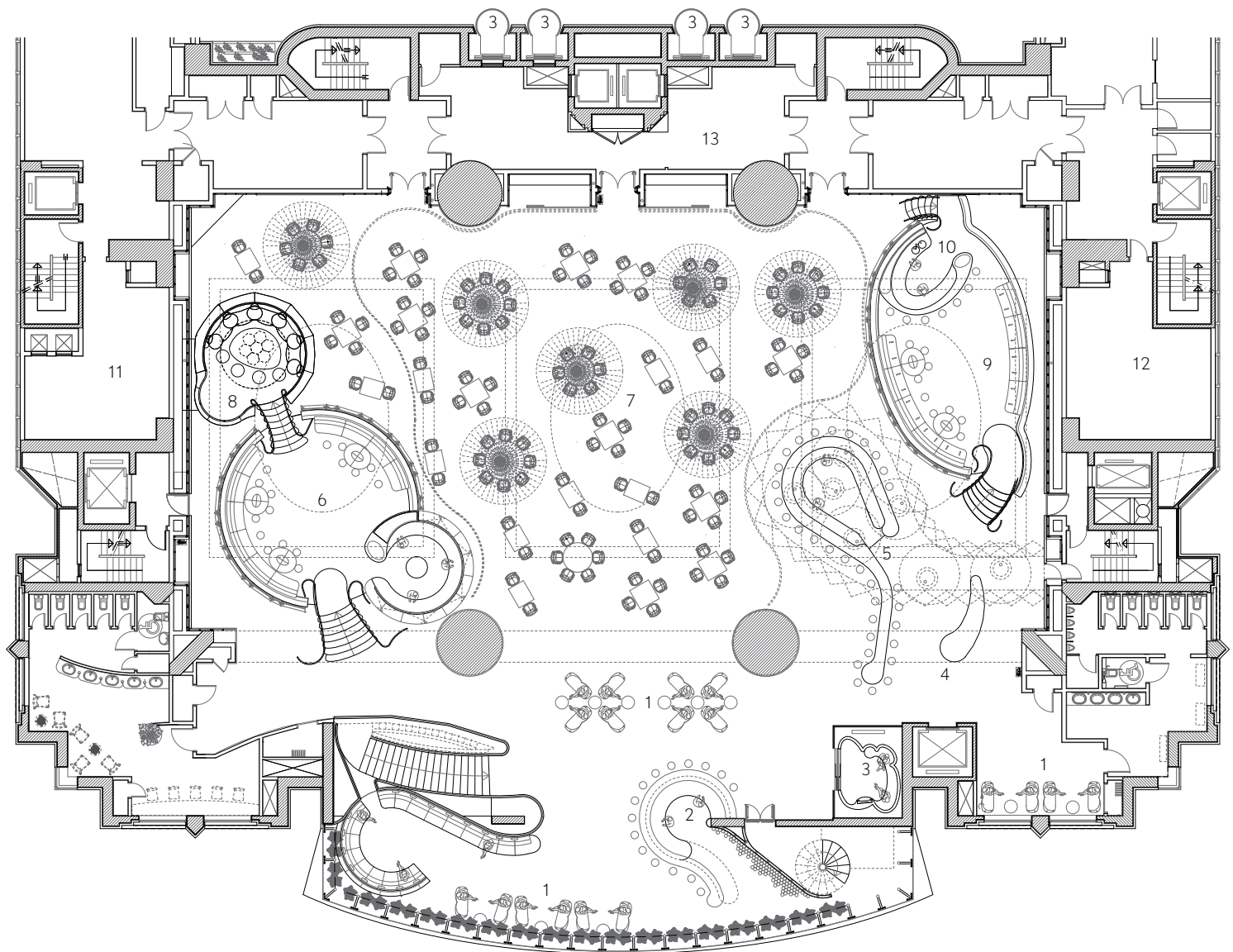
The Dubai Cavalli Club interior is configured to provide a feeling of total immersion in an absolute black space. There are, however, a number of fixed points enabling you to find your way round. Firstly, the lights – the unchallenged star attraction in the room. Constructed from thousands of backlit Swarovski crystals, they produce a kind of aurora borealis effect blowing the club wide open towards a night sky. The spaces are thus heightened as the limits of the built structure are bent in a wholly plausible illusion. Light gives the visitor an initial handle but then immediately becomes an element subverting the spatial references in an ambiguous interplay, which bewilders but also intrigues the visitor. In the darkness and light, or in their fleeting confines, you can, however, still find apparently quiet havens: the sushi bar, VIP lounge and DeeJay station float like islands; they are relaxing stopovers attracting visitors with their curving lines.

There are no clear-cut distinctions. The various rooms are characterised by

intangible yet solid material, like light, and point demarcations within “flying” objects. The space has a sense of fluidity that blurs boundaries and allows for flexible use, day and night, by introducing various functional configurations: from breakfast to lunch, aperitif time and evening flowing on into the early hours, accompanied by the unrelenting discotheque beat.

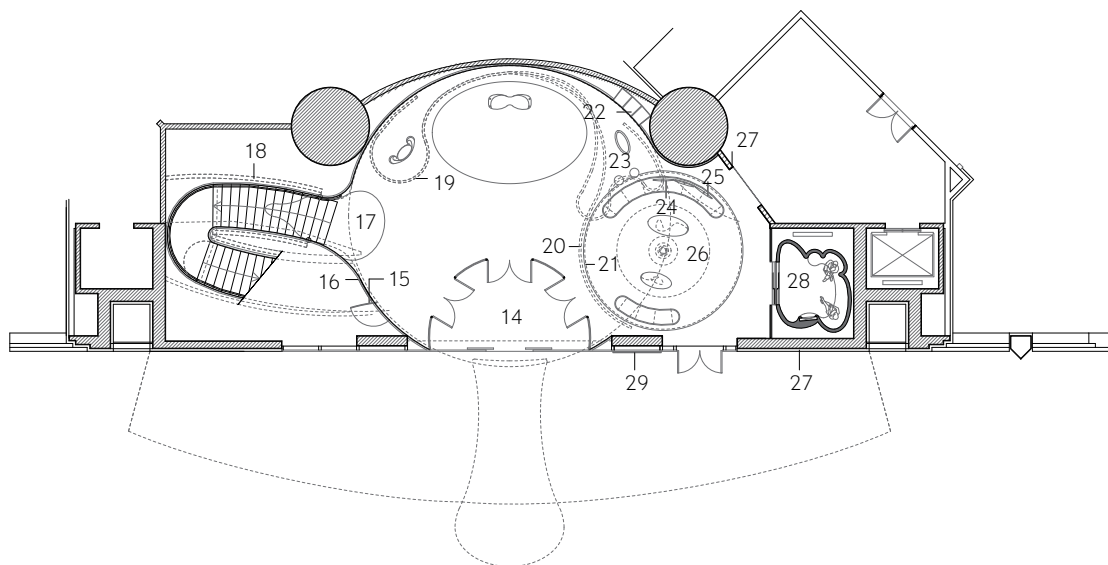
The dominant background colour, the black of the walls and ceiling, is contrasted by the materials used in the floors and furniture. Here Cavalli designer clothes seem to come to life and become functional objects. The divans, seats and tables are covered with typical fabrics employed by the Florentine stylist for clothes. The effect is of an “animal world” apparently rising straight up from the floor. In fact, the glossy black ceramics give way to areas where colour begins to dominate in the forms of leopard-skin and zebra-striped fabrics that stretch out on the floor like weird glossy rugs thanks to their transparent resin covering.





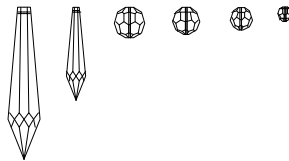
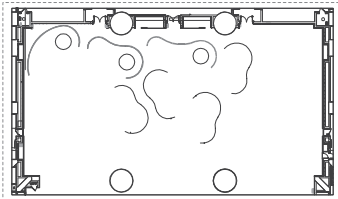
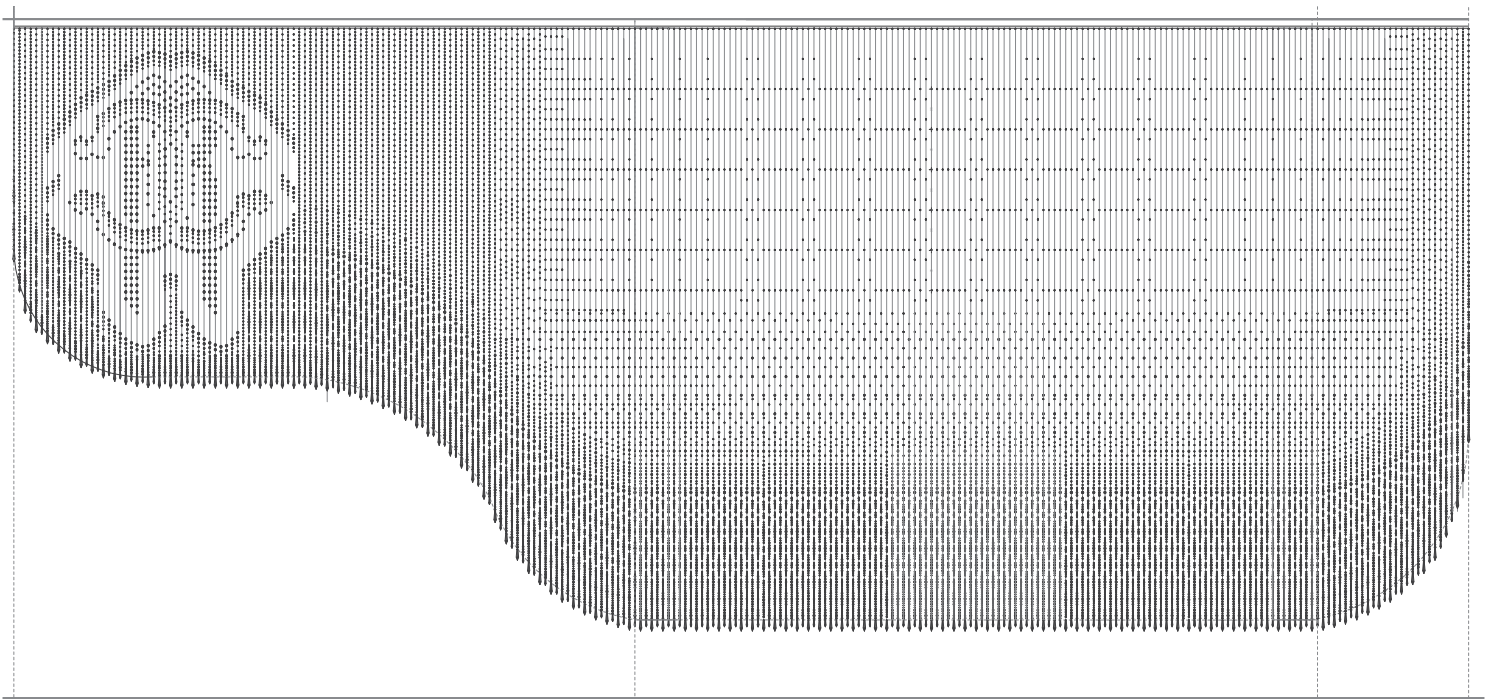
**First floor plan and
ground floor hall plan**
Scale 1:280

1. Wine bar sofa
2. Wine bar
3. Lift
4. Service table
5. Deejay bar
6. Sushi bar
7. Restaurant
8. VIP lounge
9. Lounge bar
10. Bar
11. Bar service room
12. Furniture storeroom
13. Service gallery
14. Entrance with carpeted floor
15. New door, gloss black finish
16. New wall, gloss black finish
17. Mirror finish steel floor
18. Bright steel handrail, Ø 60 mm
19. Crystal curtain
20. Brilliant black resin floor
21. Brilliant white circular resin floor, Ø 160 cm
22. Box room
23. Service table



24. Mirror
25. Glass display
26. Barrisol lighting system, height 250 cm, Ø 600 cm
27. Existing wall with gloss black finish
28. Lift
29. Cavalli Club logo, made of backlit Swarovski crystals

➤
Swarovski crystal curtain
Front elevation
Scale 1:25
Linear length 13 m,
height from floor 70 cm,
40% coloured crystals



←
Swarovski crystal curtain
General plan
Scale 1:400

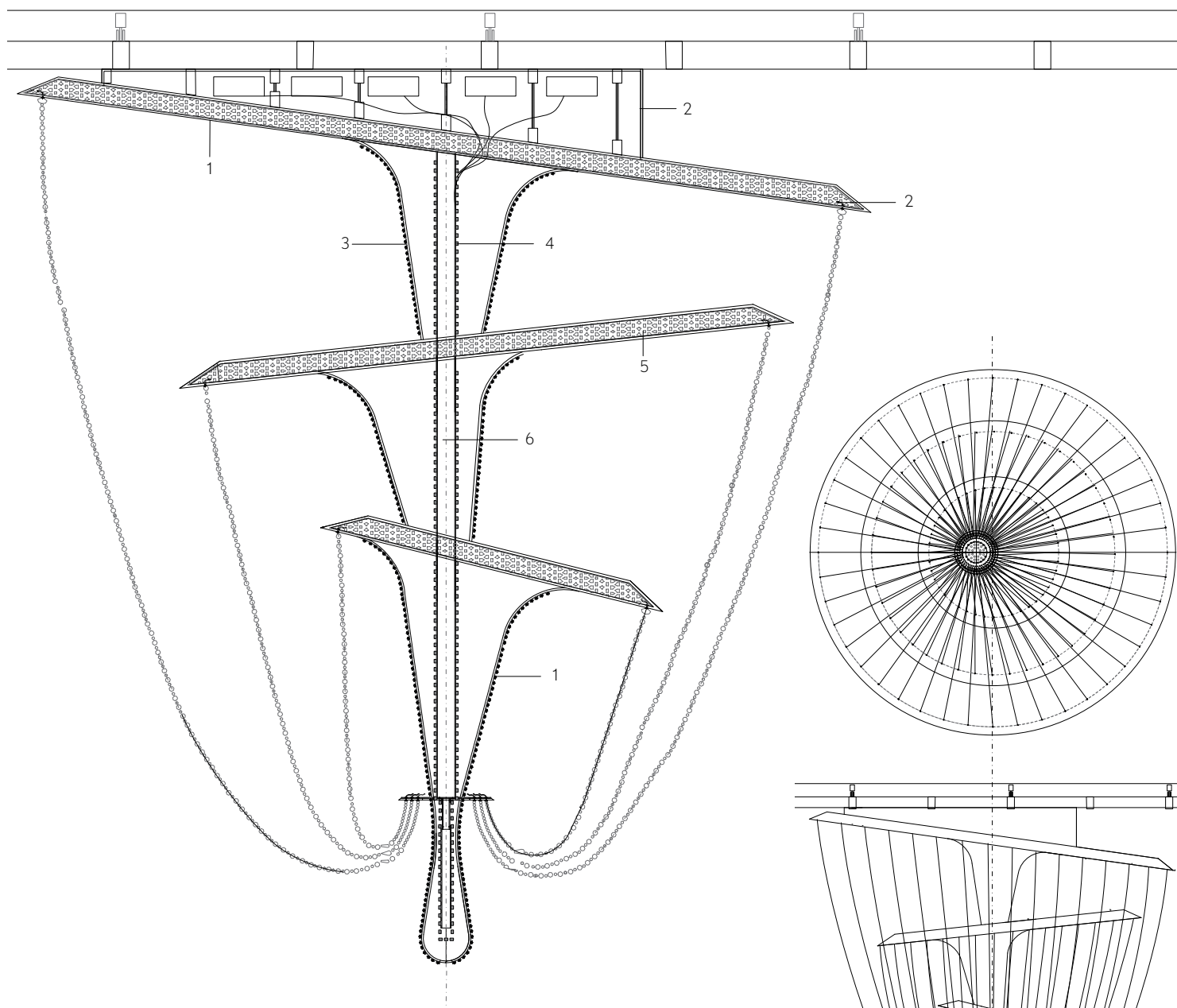
Detail of crystals (Drop
8611 100 x 20 mm,
Drop 8611 63 x 13 mm,

Diamond 5000 20 mm,
Diamond 5000 16 mm,
Diamond 5000 12 mm,
Diamond 5000 8 mm
Light Topaz 226,
Diamond 5500
18 x 12 mm)
Scale 1:5









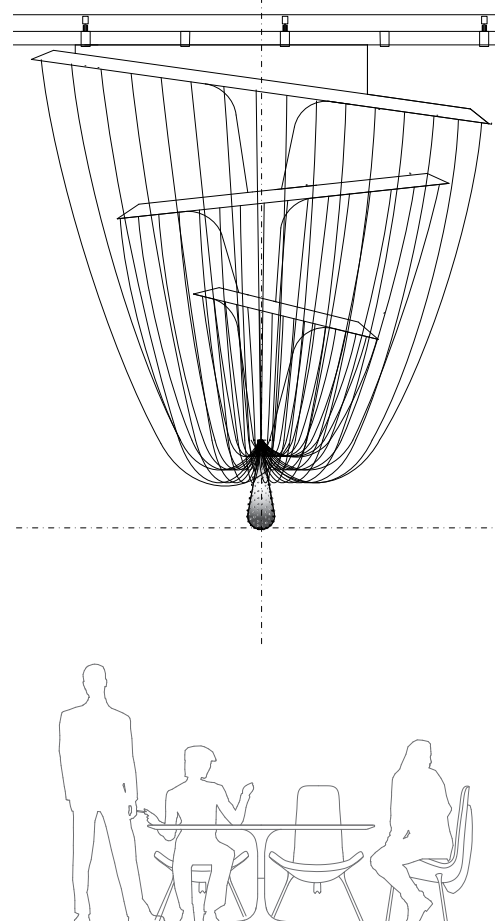
Swarovski crystal chandelier
Vertical section
Scale 1:50

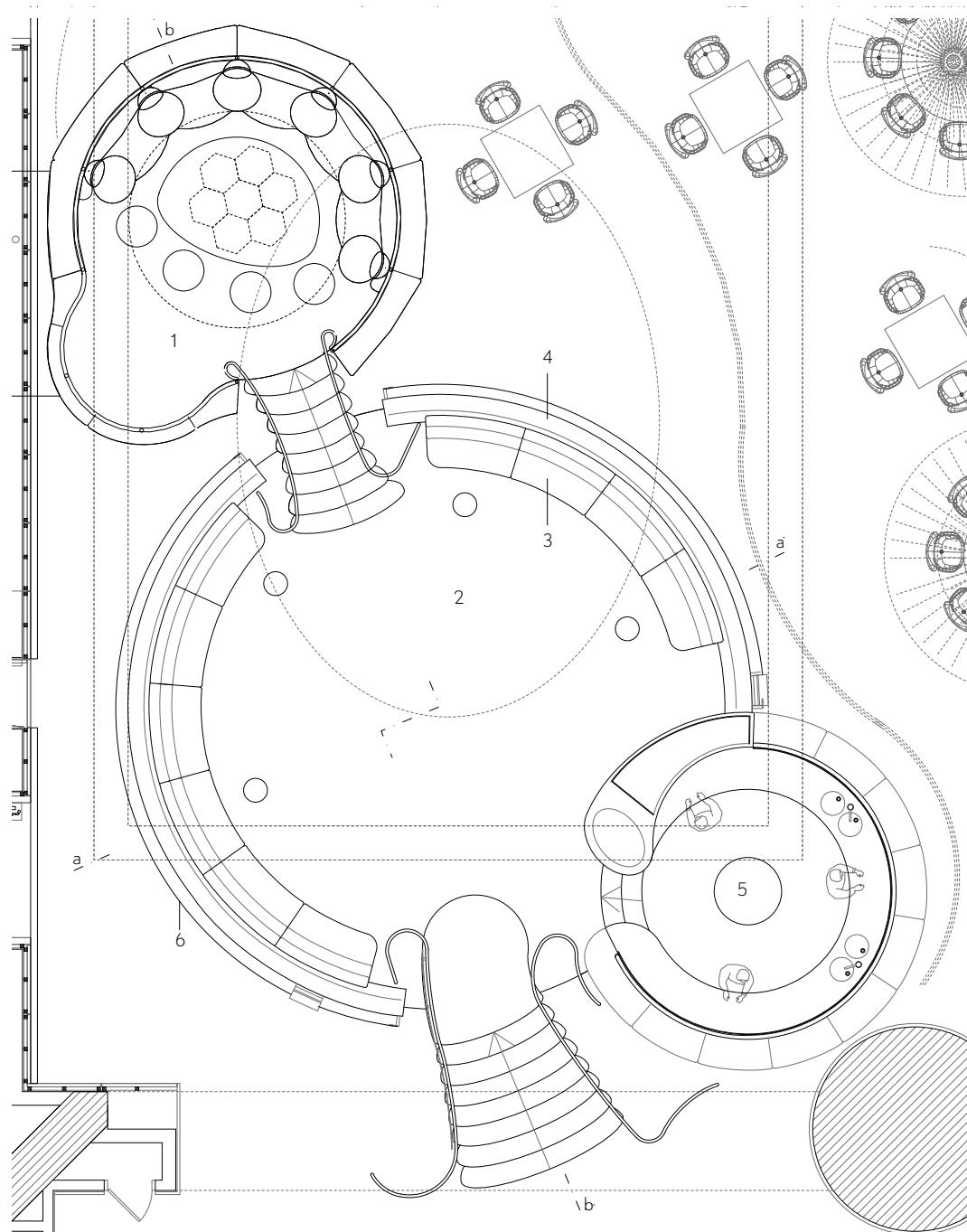
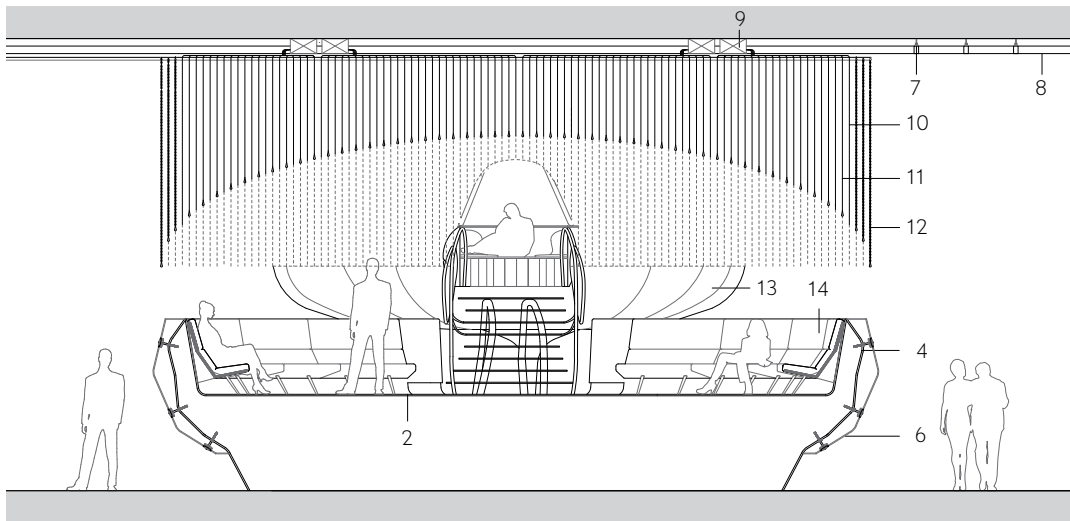
Plan and front elevation
Scale 1:20

A special lamp formed by three inclined, overlaid cones of brilliant diamonds of the same size. The cones support three different disks, made up of a honeycombed structural aluminium panel (8 cm thick), with a closed perimeter edge and inclined at 30°; the surfaces are made of 1 mm thick bonded bright stainless steel sheeting; the edge is painted gloss black. Each of the three discs has a row of holes with respective rings which can be dismantled to attach or carry out maintenance on the crystal threads. The three cones are linked up inside by a vertical load-bearing structure attached to the existing beam by means of an external top frame, whose perimeter is covered by an opaque black sheet. The funnel of the sections is made with Swarovski Octagons (Da Vinci technology).

In the funnel, the background drops are the same colour as the RGB/DMX-programmable LEDs. Attached to an overhead cable, the 44 crystal threads per disc have alternating Swarovski beads (14 mm and 6 mm). The beads on the longer threads gradually become lighter coloured bottom to top, whereas the beads on the other threads become maroon towards the bottom.

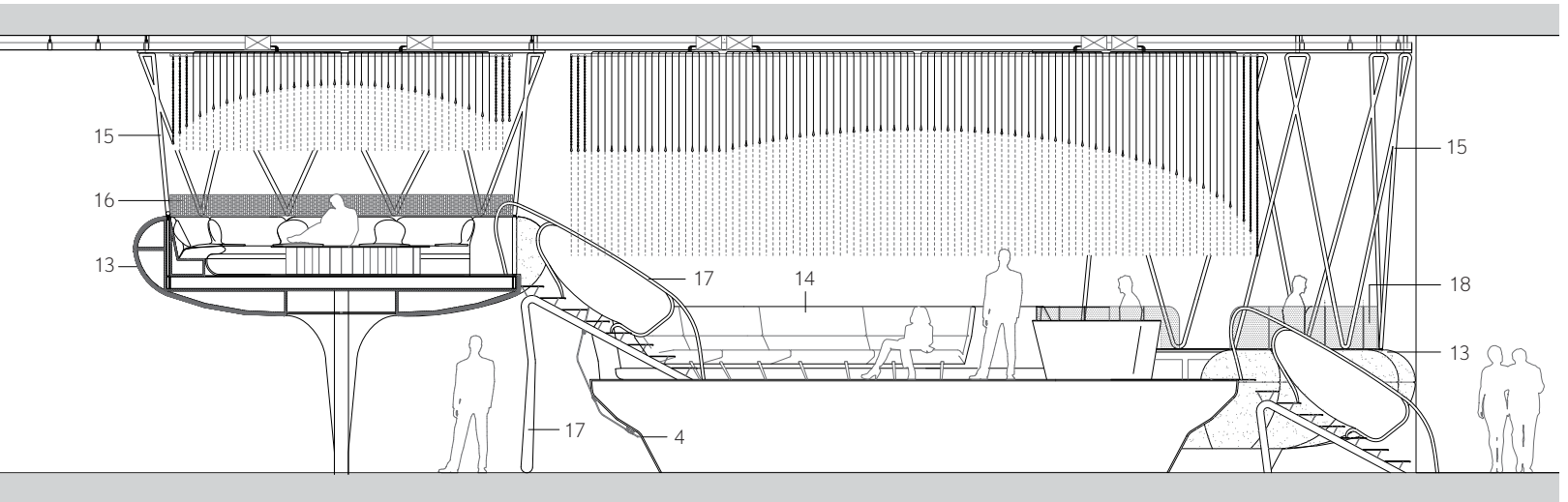
1. Mirror finish stainless steel leaf
2. Black ceiling anchor
3. Lustres with steel lattice core
4. DMX-programmable RGB LEDs
5. Honeycomb panel covered with mirror finish stainless steel leaf
6. Structure made of an aluminium tube

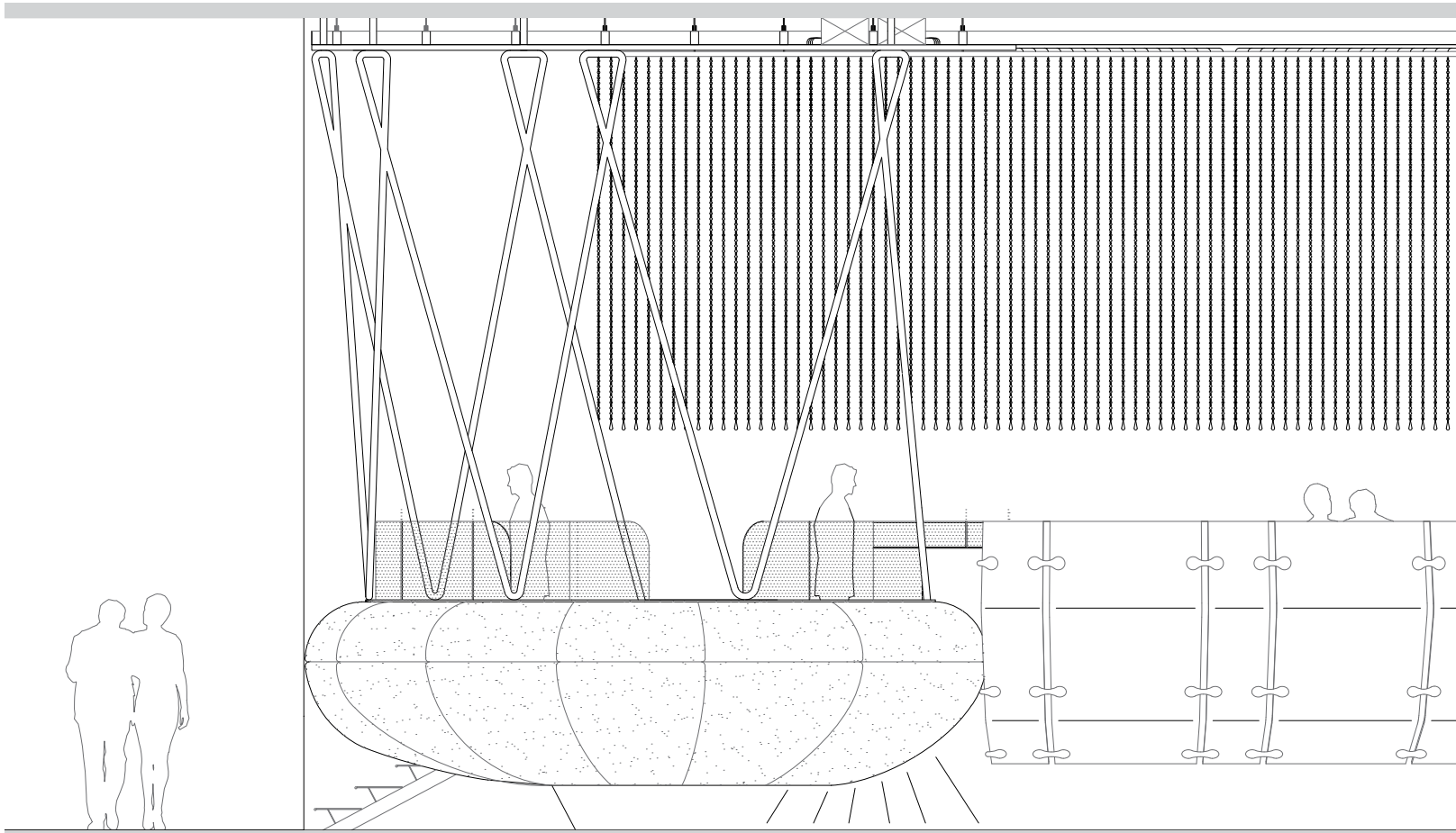




Sushi Bar
Section aa, section bb
and plan
Scale 1:100

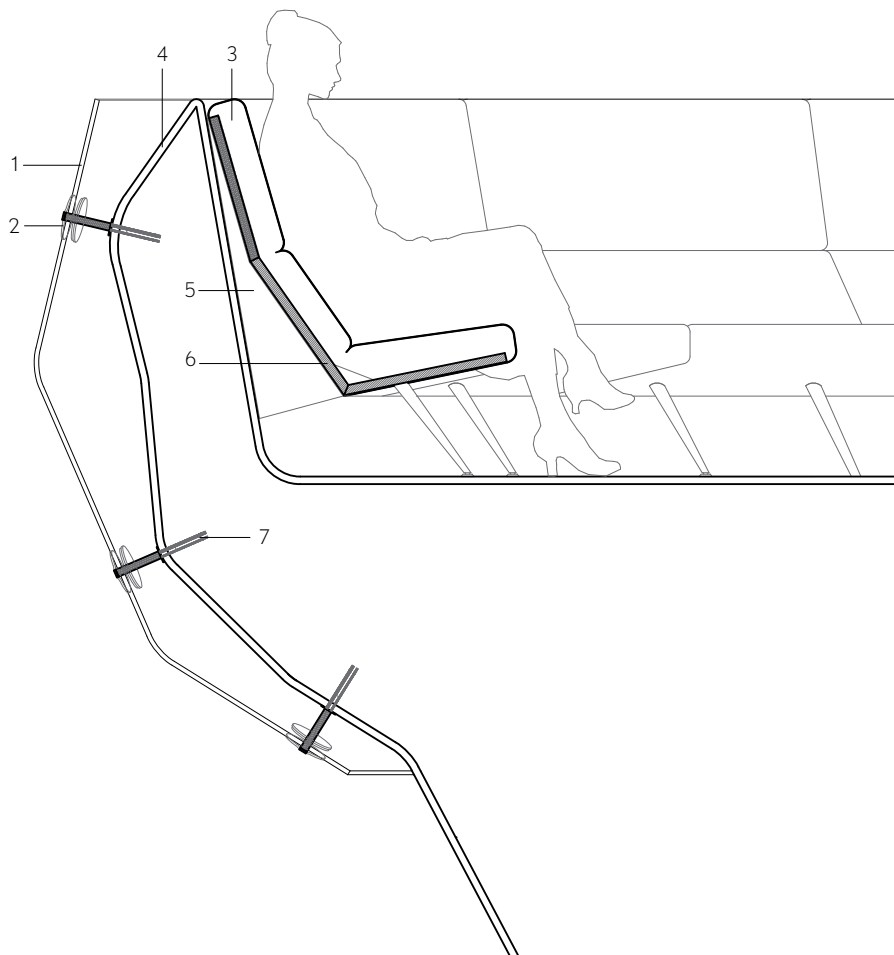
1. VIP lounge
2. Brilliant black resin floor
3. Leather-covered seating
4. Gypsum structure (fibreglass and wood)
5. Sushi Bar
6. Silkscreen printed glass covering coloured with PVB film
7. Ceiling metal anchoring structure
8. Barrisol ceiling
9. Lighting
10. Optical fibres with end crystal
11. Optical fibres
12. Fibre with Swarovski diamonds
13. Cocoon VIP lounge with artificial leather finish
14. Leather upholstery
15. Mirror finish stainless steel round section, Ø 50 mm, fixed to main structure
16. Mirror finish stainless steel grid
17. Mirror finish stainless steel round section
18. Plexiglass panels



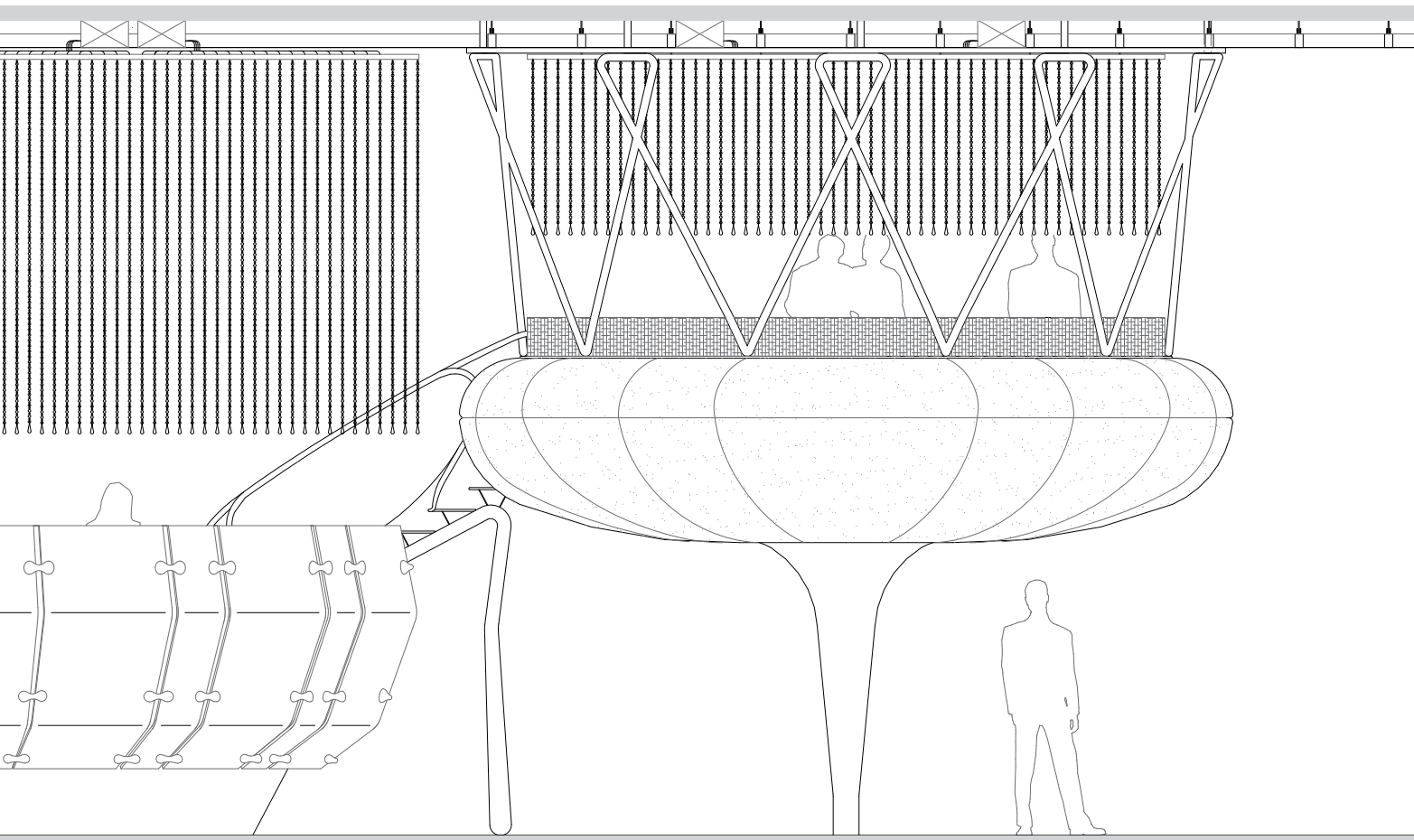


↑
Sushi Bar
Overall front elevation
Scale 1:50

←
Section of the cocoon structure and built-in seating system
Scale 1:20



1. Silkscreen printed glass covering coloured with PVB film
2. Mirror finish stainless steel plate
3. Leather upholstery
4. Gypsum structure (fibreglass and wood)
5. Steel structure
6. MDF panels
7. Joints to main structure



A TU x TU Night Club

Rome

Pamela Ferri – Zamuva.Lab

Pamela Ferri, Gianni Asdrubali, Marco Vailati

Address **Via dei Quattro Cantoni, 5; Rome**

Realisation **2005 – 2006**

Floor area **150 m²**

Cost **60,000 euros**

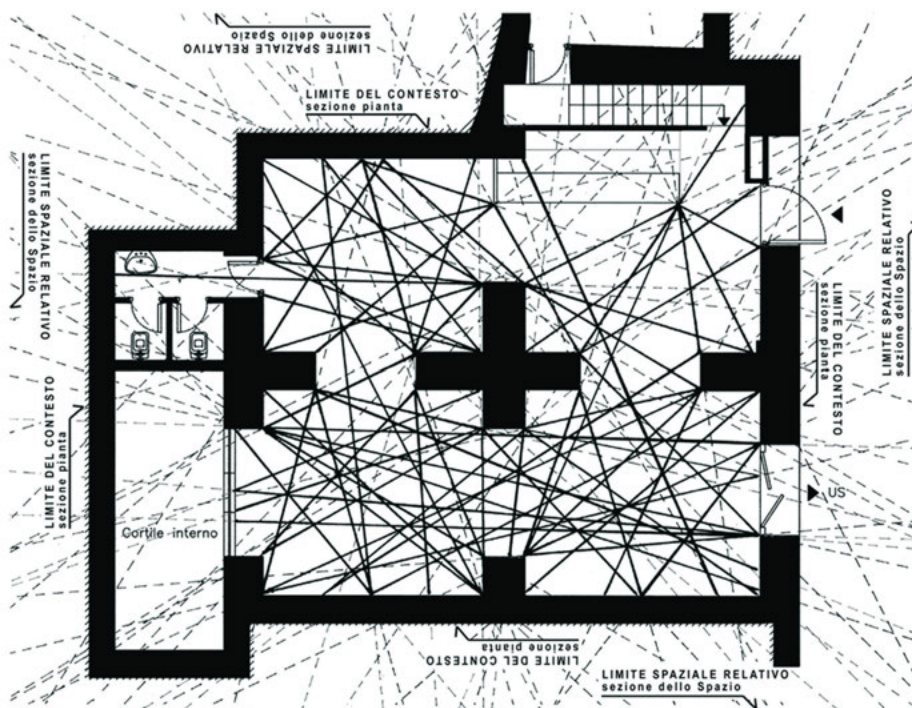
"From the depths of space a frontalness with no thickness comes into being. The instant is scanned in a sequence of spatial surfaces with momentary action plans following each other in a non-modular fractality..."
Pamela Ferri, 2010

In 2005, Pamela Ferri's first attempt to go beyond the threshold of her theoretical visions took the material form of the A TU x TU Night Club in Rome. Applying her research to the design stage, the whole project was studied starting from the depths of the space enclosed within a single floor: the plan, elevation and section are in a single image, on a single deep surface. Exploiting the spatial tensions intuitively pinpointed in the configuration of the existing surfaces, the functional spaces self-generate and interconnect naturally, giving rise to always balanced and evolving schemes. In short, everything is articulated round the half lines marking out the functional areas of the club, without actually becoming real limits. The structural matrix's capacity to self-generate means the space cannot be somehow contained in a closed volume, thus making the boundary between finite and infinite even weaker. The key transition is increasingly defined by the boundary of the image. The movement is from

a closed physical surface to a wide-open surface with no thickness, which thus constantly offers an image of the Void, which is ultimately the Third Surface, the spatial surface where everything exists through the resonance of the singularity of opposites contained in it rather than through the surface's materialisation. The Third Surface (or spatial surface) is thus the destination of the other two (the closed physical surface and the wide-open surface with no thickness), insofar as the disjunction acquires a positive use so that each "sign" traced on it becomes an image of energy, of internal and external tension and of the self-supporting nature of the entire spatial structure. The same sign (vista or action) composes the interior and supports the exterior; consequently the resultant image is continuously precariously balanced between self-destruction and self-construction in order to generate space, void and matter.

Developed in collaboration with Marco Vailati, the structural concept coincides perfectly with the spatial concept of the resultant image while highlighting the synthesis of basic structure and resultant image. In this disjunctive synthesis, structure and covering are highly dependent on the power of the project: i.e. there are no limits to construction techniques or specific materials to be used.

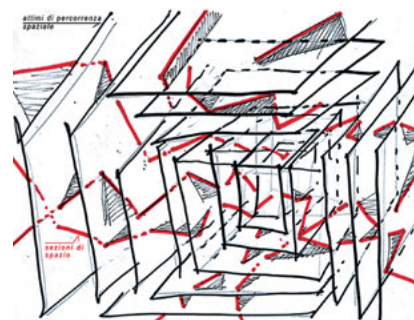




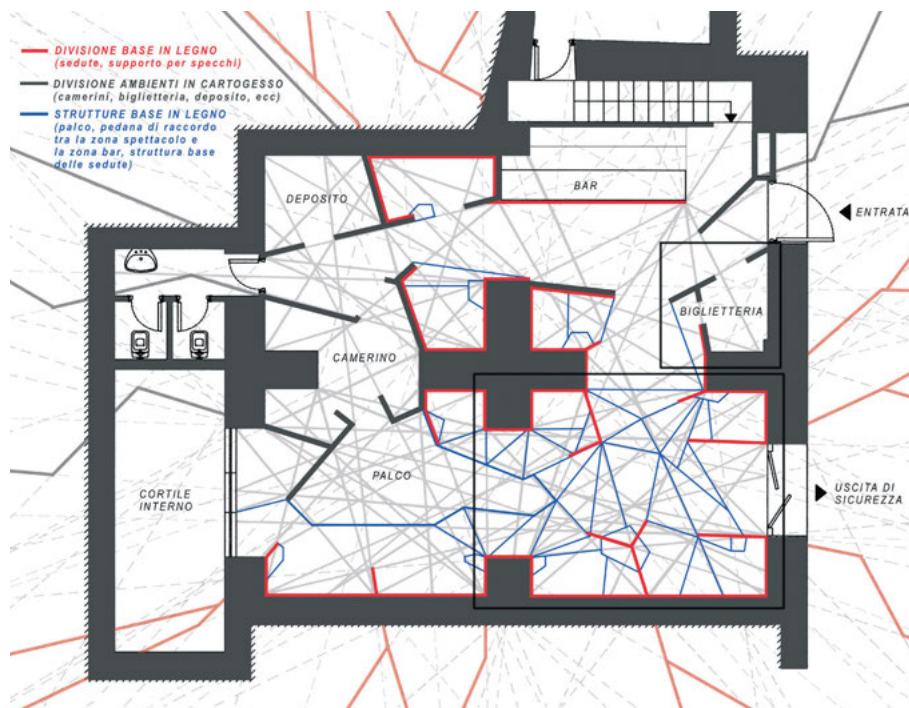
Genesis of spatiality: plan of the "layout of tensions"



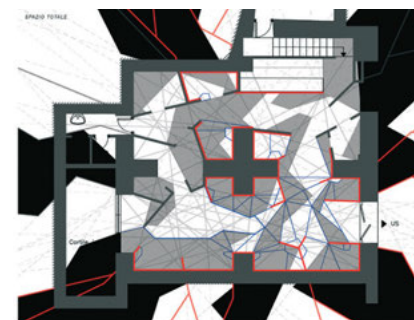
Sections of space: primordial perception



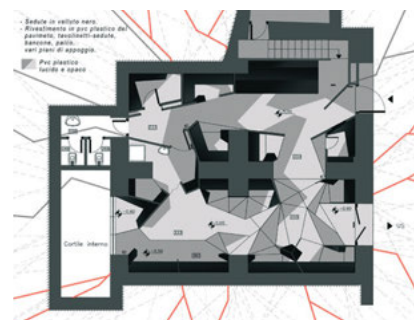
Sketch: instants of spatial distances covered



Overall plan with indications for the positioning of the ticket office and the floor system



Final design extracted from the depths of the surface



Description of the functional areas inside the design space

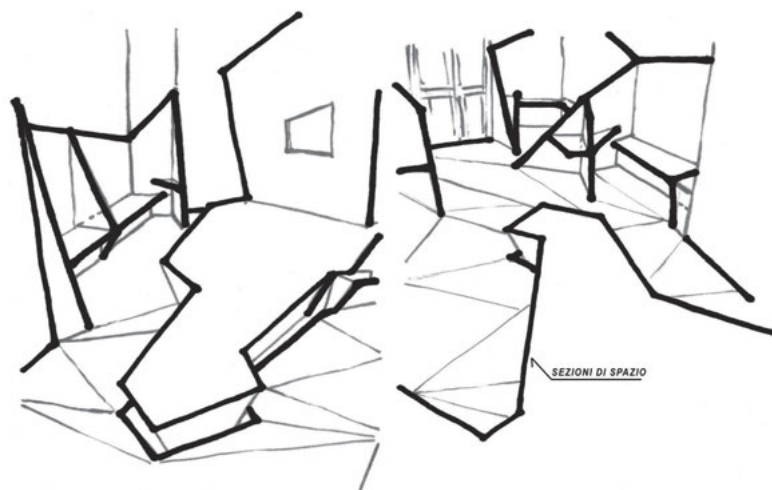


Lighting system

The lighting system is made up of electric Track S2 and spotlights with beam angles of 25° – 50° , inclinable to 90° and rotatable to 360° . The tracks are anchored to the walls by iron brackets.

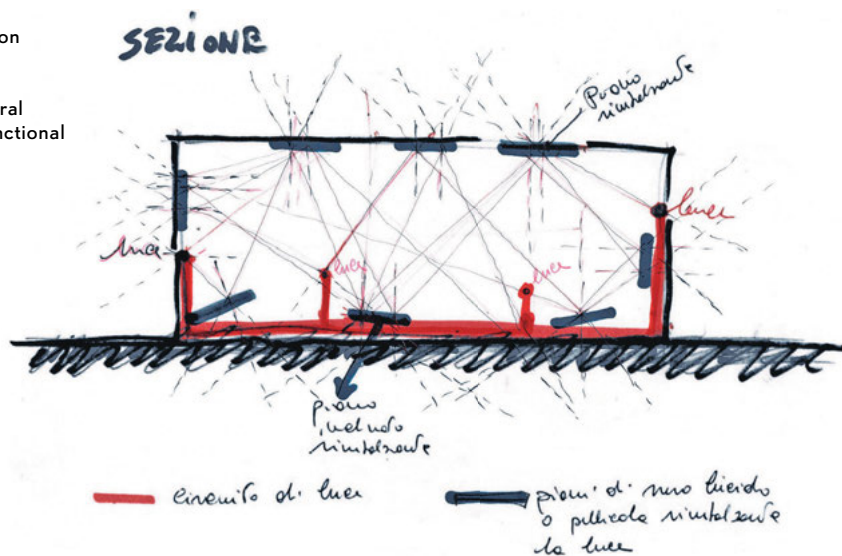
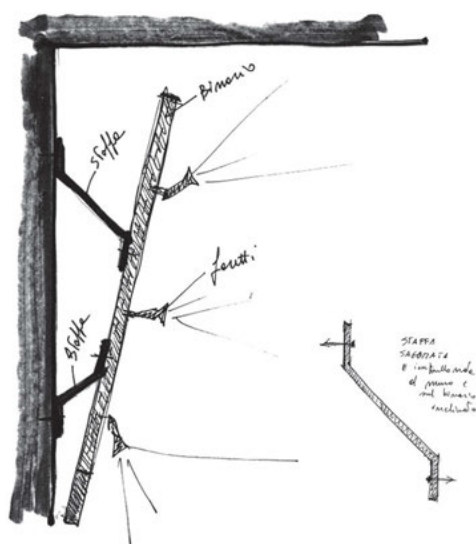
← Perspective view of the setting

→ 3D sketch to highlight the sections of space giving rise to the various vectors belonging to surfaces variously placed in the room space



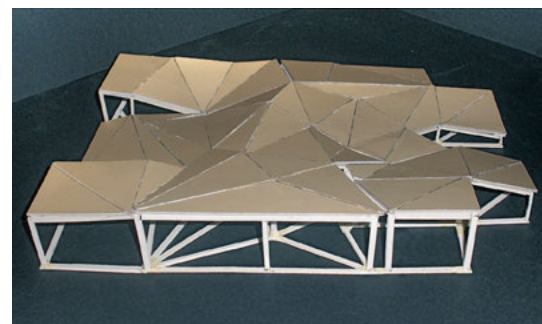
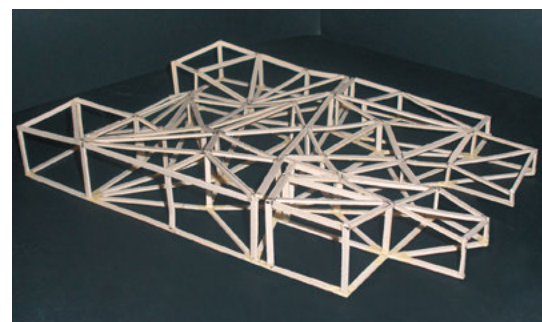
← Sketch of the section

→ Sketch of the general lighting system functional scheme



The floor system

The platform is a wooden cage structure joining the stage area to the entrance area (ticket office) and bar area. The construction of the platform creates a single floor with a gradual change in height from the entrance to the stage area. The sloping floors are made of wooden boards 2 cm thick. The various levels are anchored to the upper part of the cage structure and fixed with internal pins and nails. The whole floor is covered in matt and gloss black PVC. The suspended ceiling structure is made of plasterboard panels. The walls and ceiling have mixed matt and gloss black enamel finishes.



Hotels and Restaurants

Obikà Mozzarella Bar

Rome

Labics

Maria Claudia Clemente, Francesco Isidori, Marco Sardella

Address **Piazza di Firenze; Rome**

Realisation **2003 – 2004**

Floor area **250 m²**

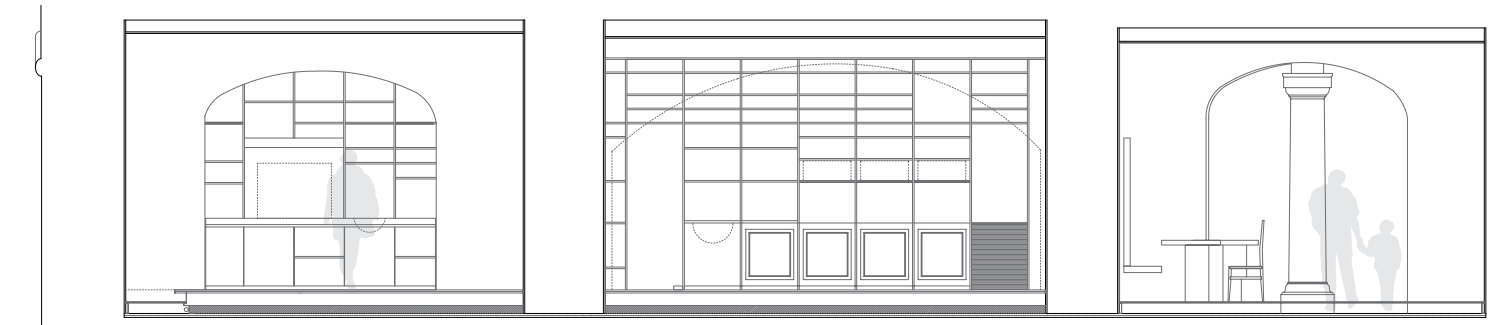
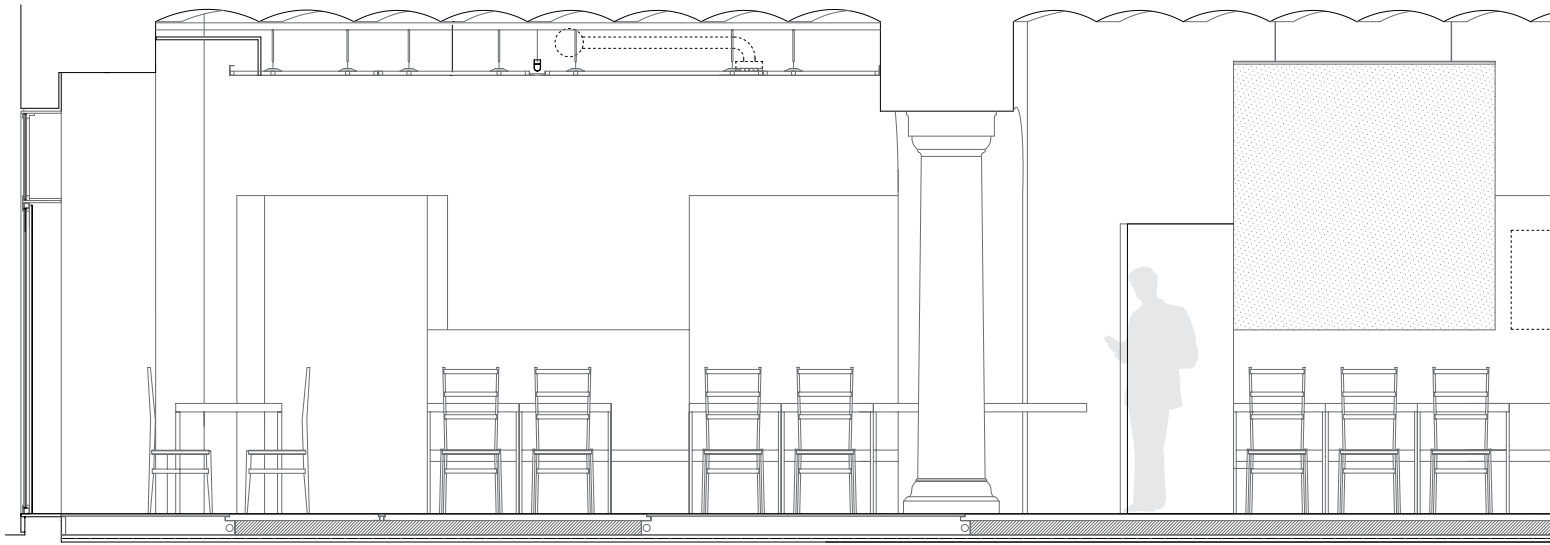
Cost **500,000 euros**

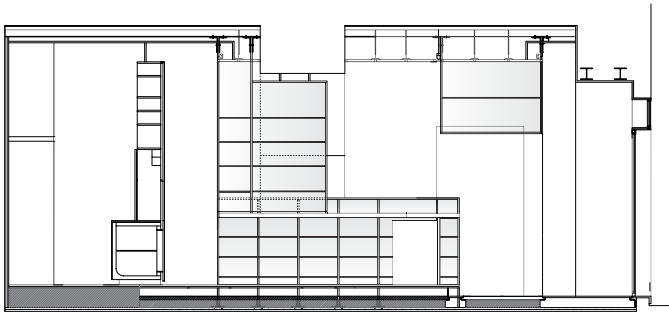
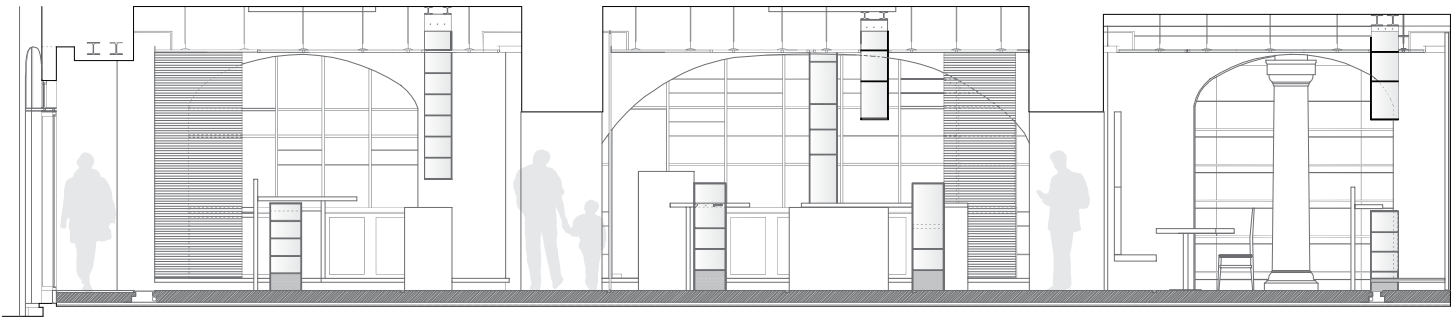
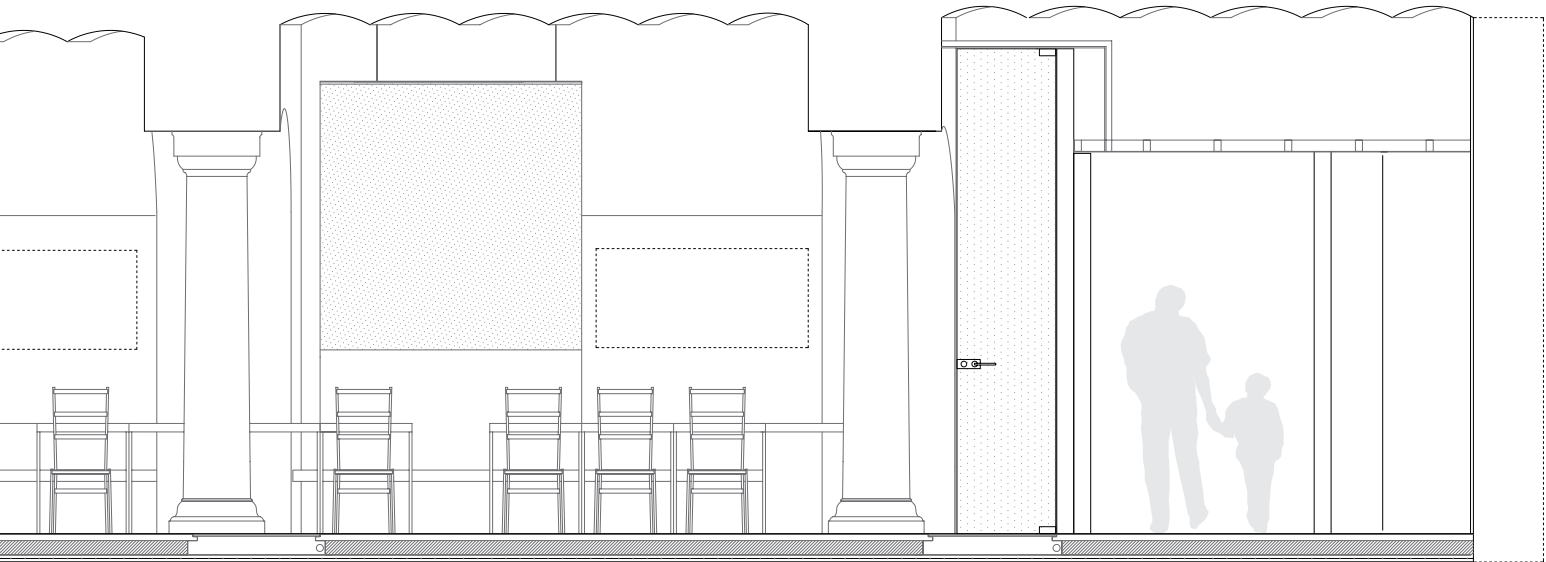
The Obikà Mozzarella Bar is installed in an 18th-century building between the seat of the Italian Parliament and the new Museo dell'Ara Pacis, in Rome city centre. In line with the brief to design an eatery open from early morning to late evening, and thus able to cater for various requirements according to the time of day, the project included an Italian-style café as well as the Mozzarella bar.

The sequence of spaces in the existing area – imposed by conservation restrictions to the historic building – was not altered as far as the walls were concerned. Each room has a different activity: Italian-style café, Mozzarella bar, restaurant room and services.

The new dark membrane redesigning the overall space is laid over the existing shell to define the field of intervention: the strips of glass on the floor and void left by the waxed-iron suspended ceiling create a kind of margin of tolerance between the existing building and the redesigned interior. Inside this area, a series of glass cases running from top to bottom dialogues with the structure – also modular – in the project space. At the same time, each glass case has a different function according to the use of the room in which it is situated.



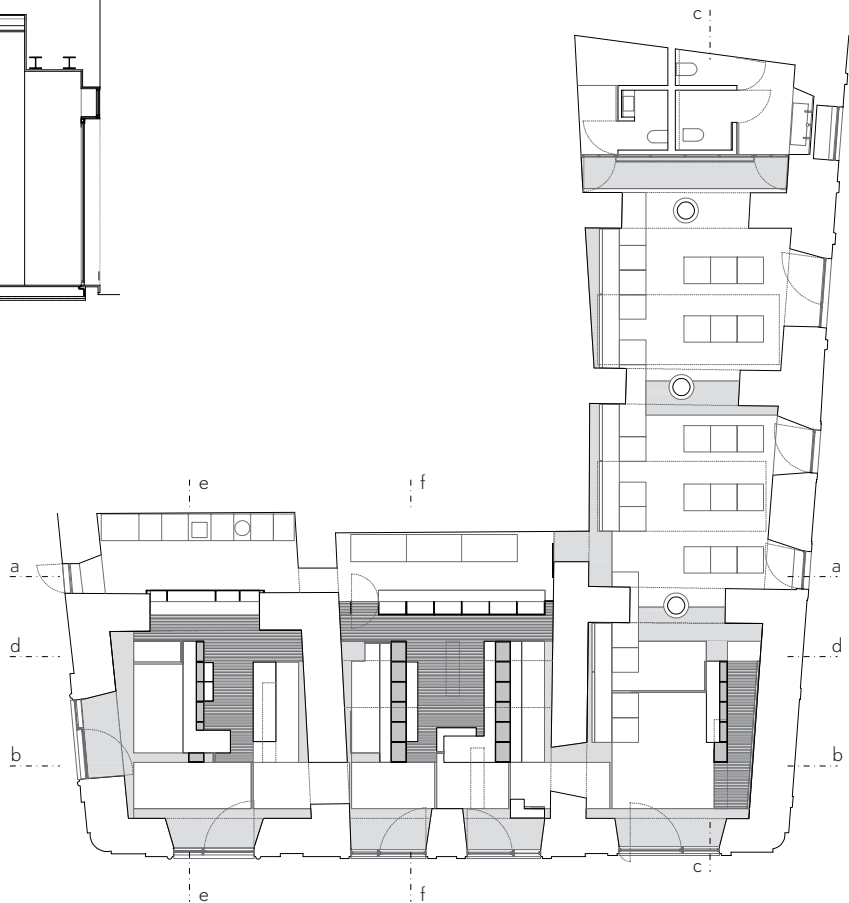


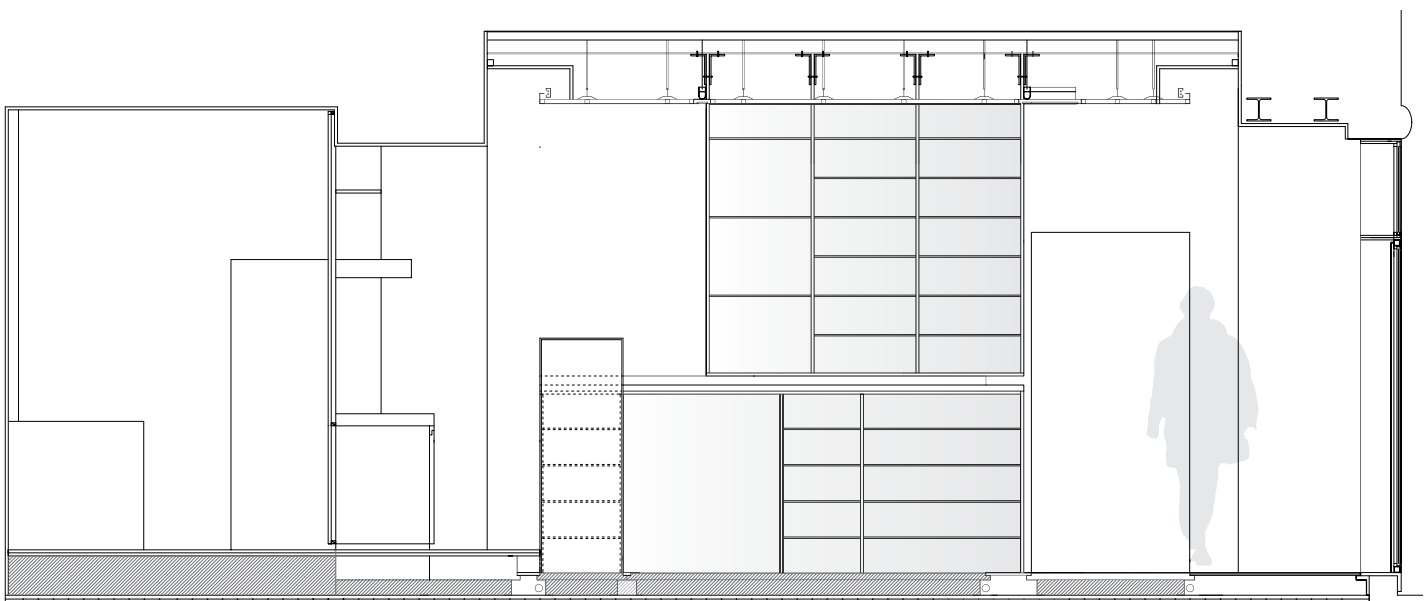


↖
Section cc
Scale 1:50

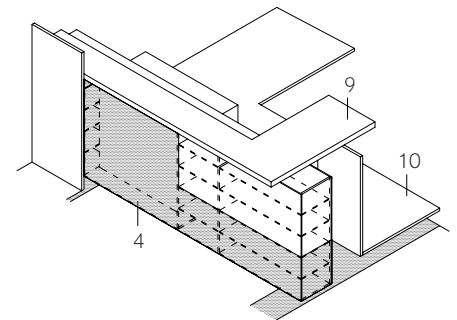
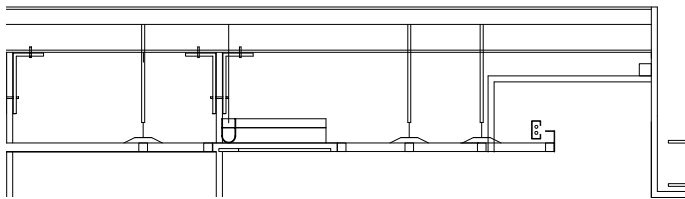
↖↑
Sections aa, bb and ff
Scale 1:100

→
Site plan
Scale 1:200





Section ee
Scale 1:50

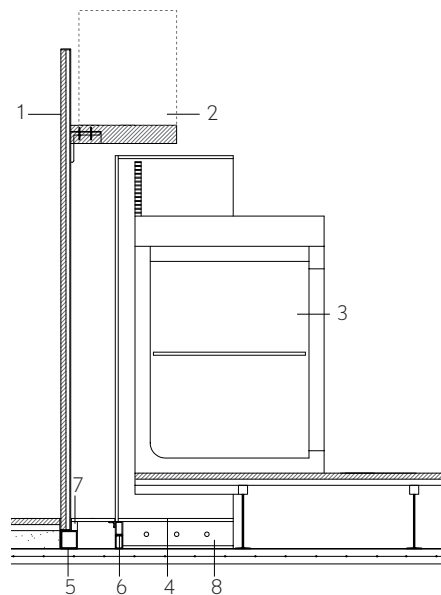


↑
Detail of recessed lighting
Plan
Scale 1:25

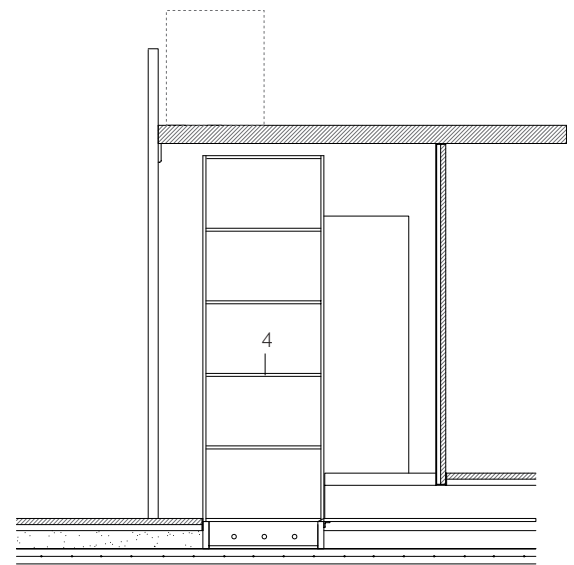
↗
Axonometric diagram

→
Vertical sections
Scale 1:25

1. Panel with metal structure
2. Case
3. Refrigerator
4. Extra-clear sandblasted glass sheet, thickness 10 mm
5. Rectangular section steel upright, 60 x 55 mm
6. Coupled rectangular section steel uprights, 45 x 25 mm
7. Steel section, 45 x 25 mm
8. Steel angle section, 90 x 10 mm
9. Solid wood table top, 6 cm thick
10. Raised floor



Section aa



Section bb



Retail

Hair Salon, Turin, 2007–2008

ELASTICOSPA – Stefano Pujatti Architetti

Armani 5th Avenue, New York, 2007–2009

Studio Fuksas

Max Mara Showroom, Milan, 2009

Migliore + Servetto Architetti Associati

Laterza Bookshop, Bari, 2006

GAP Architetti Associati

**Ferrari Factory Store, Serravalle Scrivia,
Alessandria, 2008–2009**

Iosa Ghini Associati

Bastard Store, Milan, 2007–2009

studiometrico

Stuart Weitzman Shop, Rome, 2006

Studio Fabio Novembre

Hair Salon

Turin

ELASTICOSPA – Stefano Pujatti Architetti

Stefano Pujatti, Valeria Brero, Corrado Curti

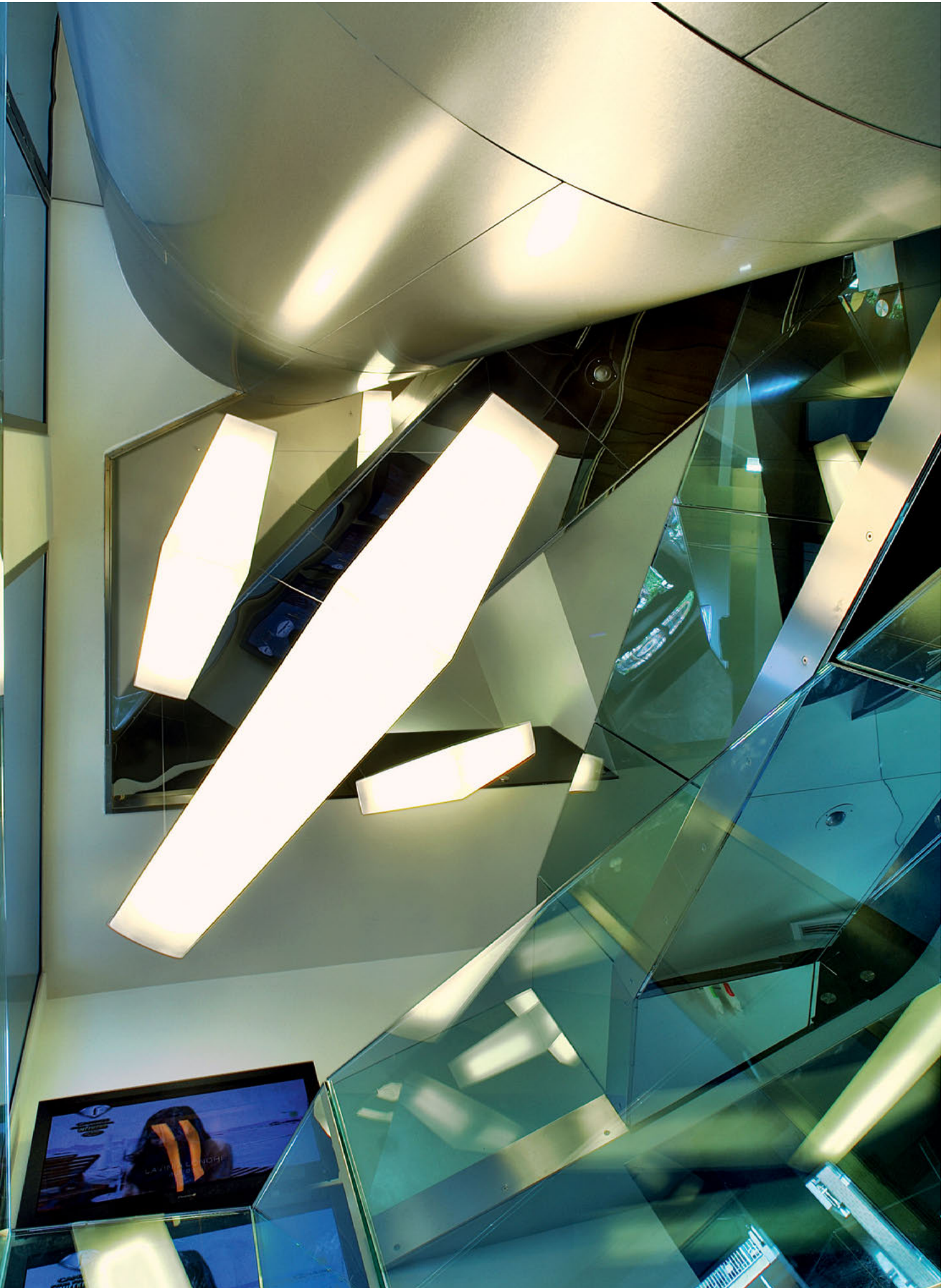
Address **Via Guala, 107; Turin**

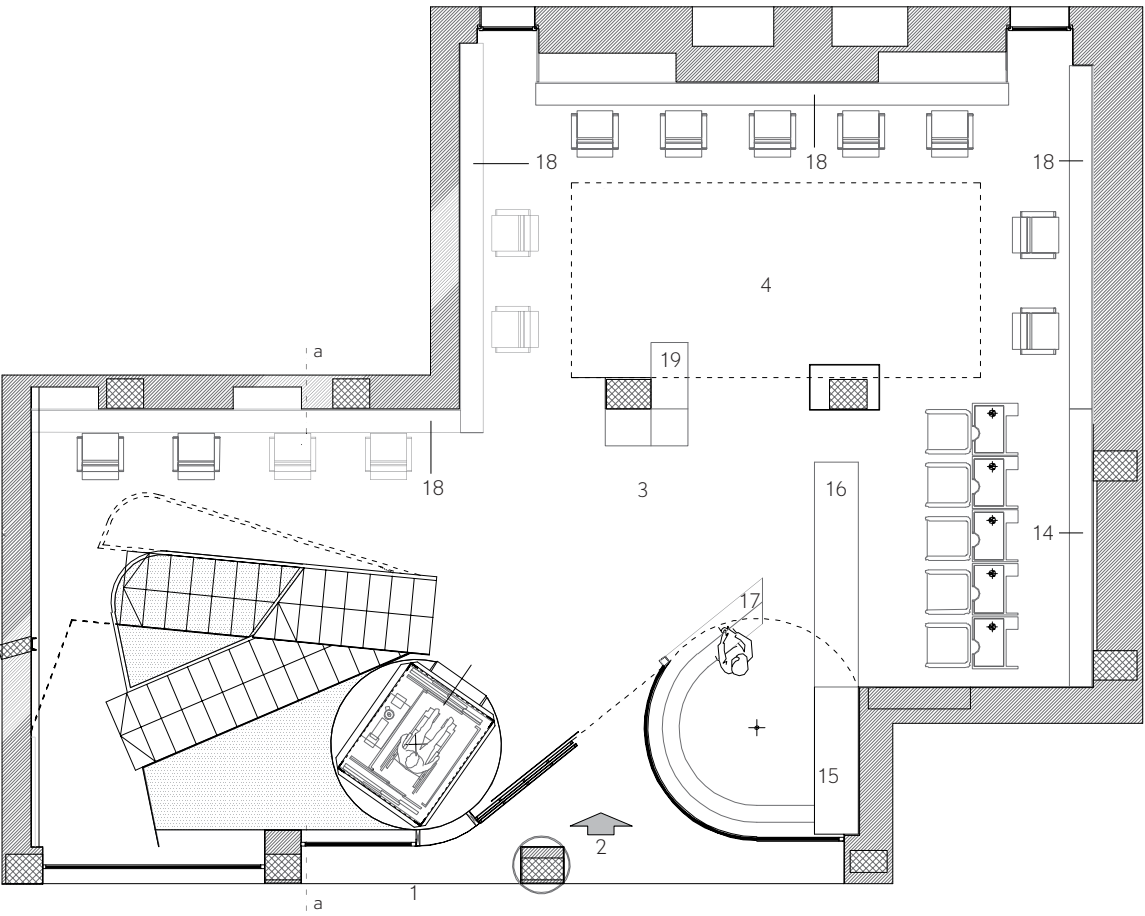
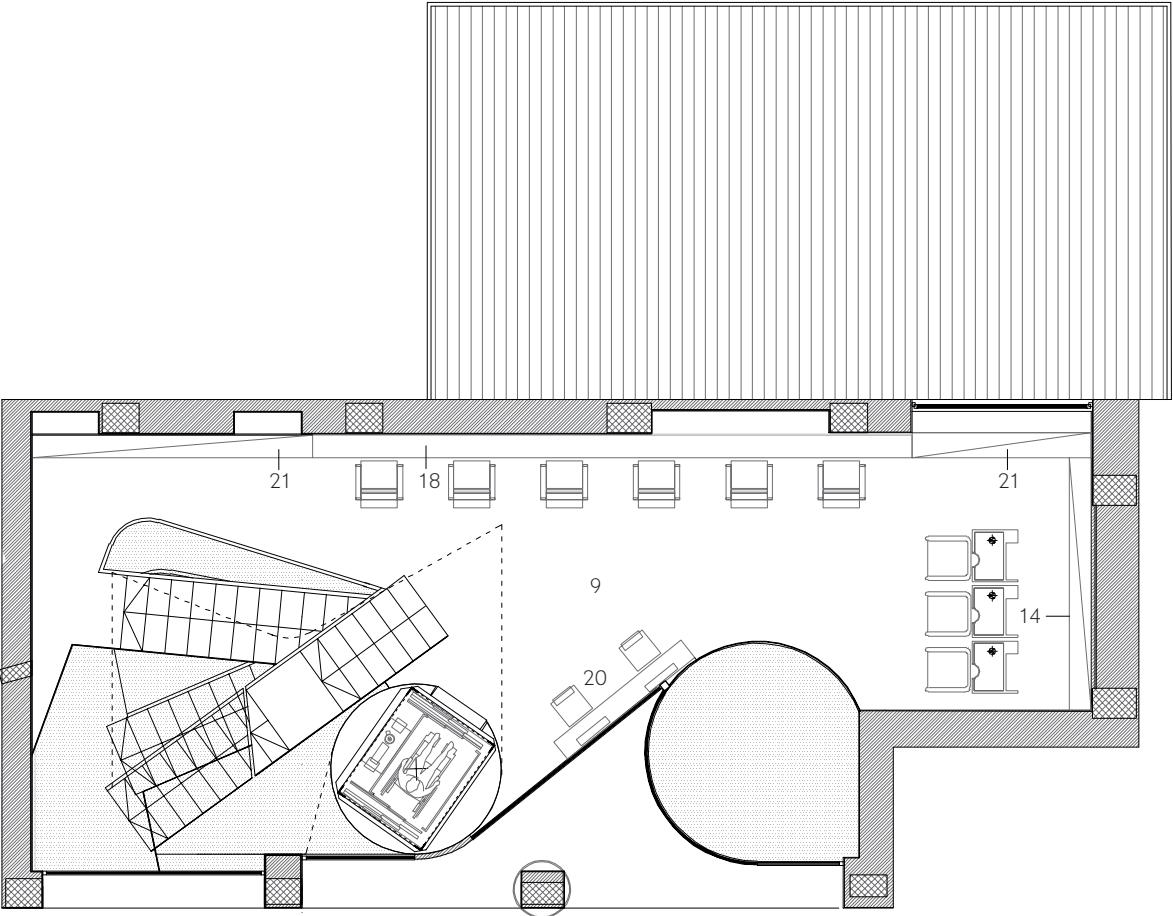
Realisation **2007 – 2008**

Floor area **400 m²**

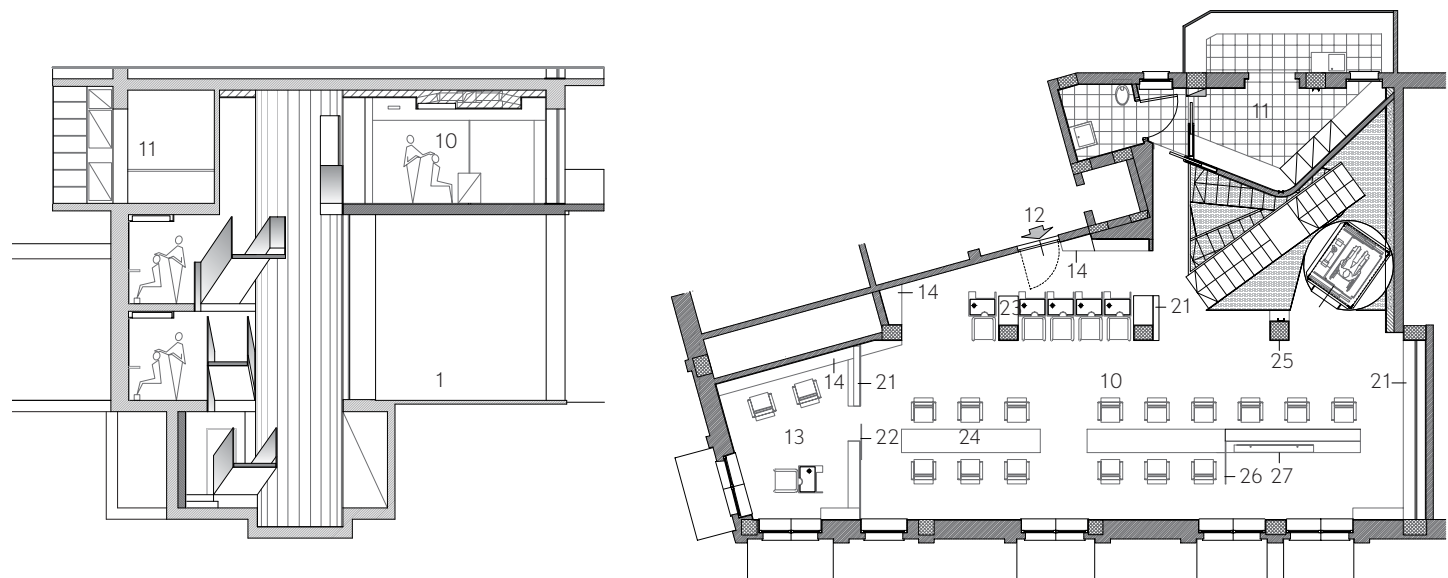
This renovation project for a hair salon included an extension into a room on the floor above to create a plush new space with glossy black and white finishes. The new configuration also has a basement service room. On the first floor, the spacious reception area faces out onto the street arcade, while the work area is situated behind the reception. The mezzanine floor has another work area, whereas the upper floor also contains the service area. The salon has been designed as an elegant rational space. For this purpose the chosen materials, both refined and practical, are combined in design ideas far removed from the usual image of a hairdresser's workplace. The floors and walls are finished in black granite up to a height of 70 cm, where recessed shelving is inserted to cut along the whole length of the perimeter of each

floor. The upper parts of the walls are finished in a single reflecting surface. The washbasins, shelves and work surfaces have a similar finish, whereas black crystal has been chosen for the cupboards. The design of the open space is achieved by the focus on the new system of vertical communications: the empty space is shaped by the independent figures of the lift shaft cylinder and the ramp of stairs as they cut through it. The result is a luminous spacious feel with the key image of the stairs reflected on all the surfaces, creating the necessary disorientation to distract clients and make them light-hearted on their arrival down at the cash desk. The mainly glazed front on the arcade follows the existing alignment but curves inwards to create a cusp, which highlights and attracts people towards the enhanced space of the entrance.





Ground floor plan and
first floor plan
Scale 1:100



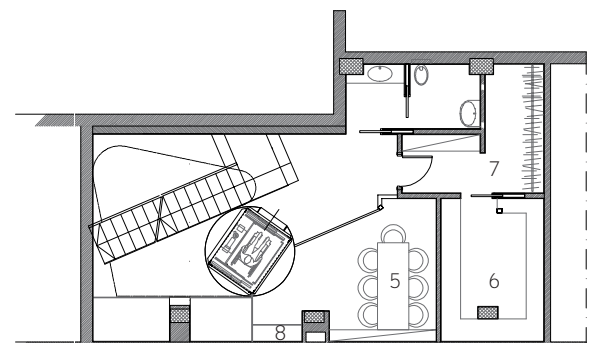
→
Cross section aa
and first floor plan
Scale 1:200

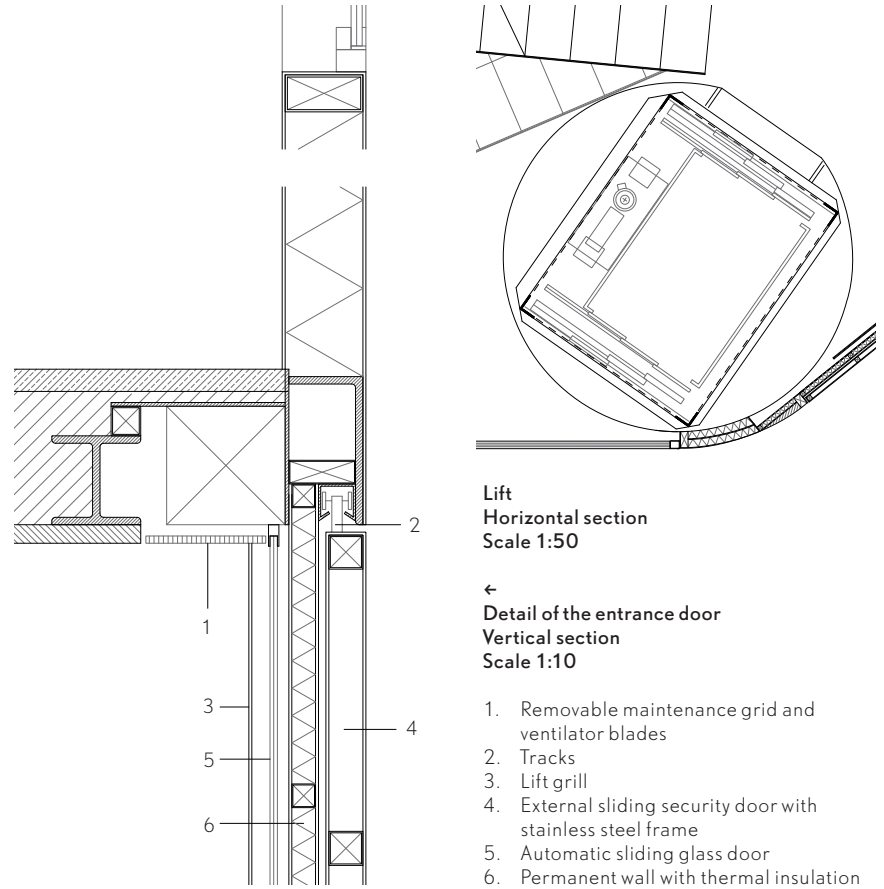
1. Arcade
2. Entrance
3. Reception area
4. Hair stylists' workstations
5. Office
6. Storeroom
7. Dressing room
8. Archives
9. Young people's area
10. Technical area
11. Laundry

12. Service entrance
13. VIP area
14. Furnishings in area behind basins
15. Bar with fridge
16. Wardrobe
17. Cash desk (2 PCs, 3 POS, 3 telephones, 1 fax, controls for sound systems, video, CCTV and air conditioning)
18. Wall mirror
19. Waiting area seating
20. Perimeter with built-in multimedia station

21. Backlit split screen display
22. Furnishing and partition
23. Towel rack with mirror end
24. Colour counter
25. Pillar plugging with mirror end
26. Glass partition with floor joint
27. Colour preparation

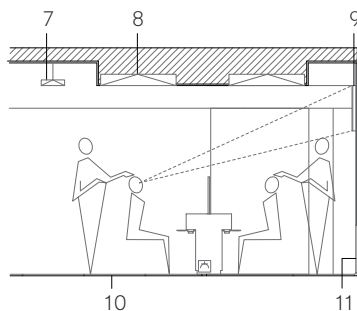
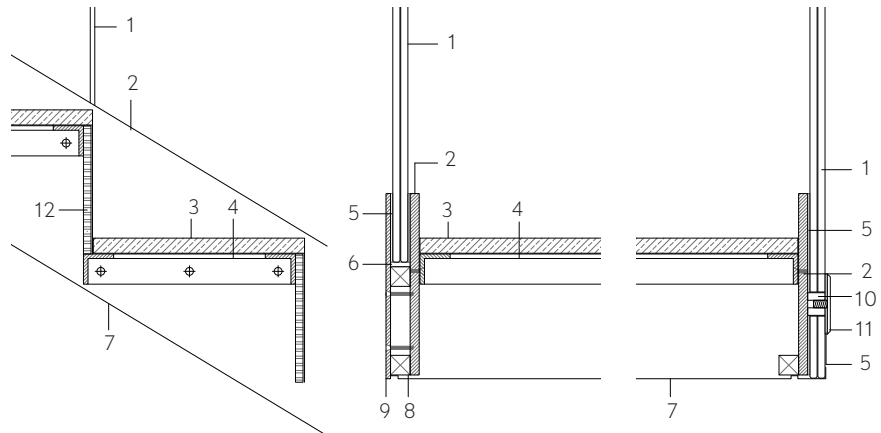
→
Basement plan
Scale 1:200



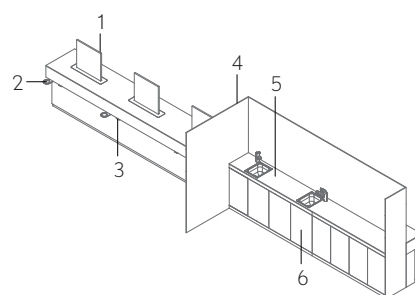
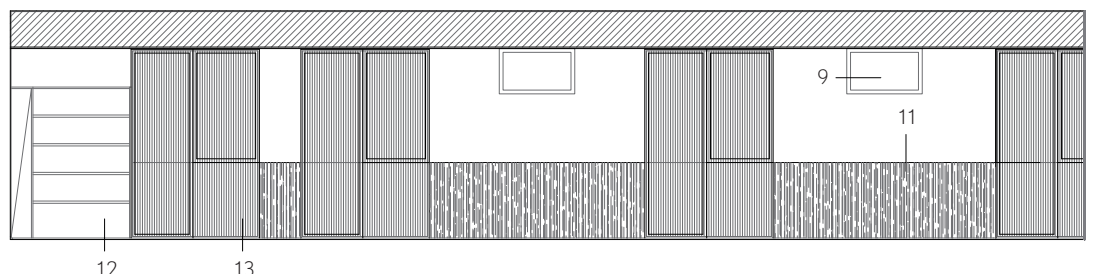


→
Detail of steps
Cross section and longitudinal section
Scale 1:10

1. Clear laminated tempered glass, thickness 10 + 10 mm (1.52 PVB)
2. Stainless steel stringer, 200 x 12 mm
3. Black marble tread, length 280 mm, height 170 mm
4. Frame, iron L-section, 40 x 40 mm
5. Neoprene bearing pads, 3 mm thick
6. Neoprene pads, 6 mm thick
7. Mirror finish stainless steel sheet, 1.5 mm thick, riveted on spacers
8. Spacer sections
9. Stainless steel external plate, 210 x 60 mm, bolted to the stringer with countersunk head screws
10. Threaded round bar and Teflon washer supporting the glass
11. Stainless steel stud, Ø 80 mm
12. Wood reinforcement panel, covered in stainless steel sheet



→
Colour laboratory
Cross section and longitudinal section
Scale 1:100



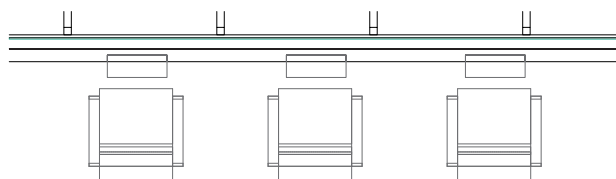
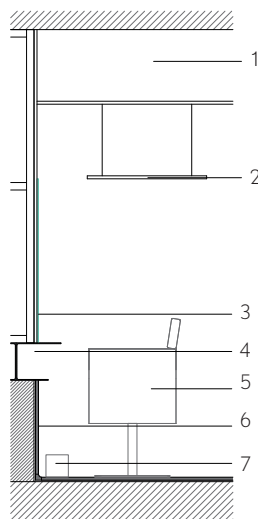
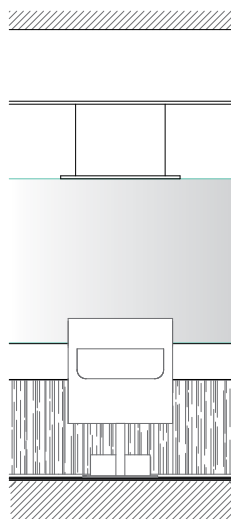
←
Axonometric diagram

1. Removable mirrors
2. Sliding hairdryer rack
3. Under-table sockets connected to the floor
4. White laminated glass partition
5. Laminated top combined with black silkscreen printed glass
6. Glass door
7. Ambient light
8. Technical lights
9. 42" wall-mounted screen
10. Black granite floor with skirting
11. Black granite facing with skirting, height 100 cm
12. Display furniture
13. Curtain, colours: black 0 – 100 cm, white 100 – 250 cm



Workstations
Front view, vertical
section and plan
Scale 1:50

1. Suspended ceiling containing ventilation and air conditioning equipment
2. Recessed lighting
3. Mirror wall facing, height 110 cm
4. Folded shaped steel sheet
5. Brown armchair
6. Interior wall with black granite facing
7. Black granite footrest, 15 x 15 x 40 cm



Armani 5th Avenue

New York

Studio Fuksas

Massimiliano and Doriana Fuksas

Address 717 5th Avenue/56th Street; New York

Realisation 2007 – 2009

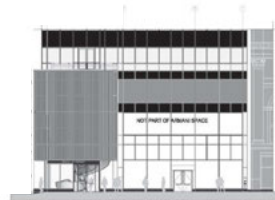
Floor areas Overall area: 4,000 m² / Retail area: 2,800 m², including 480 m² restaurant

Facilities 3 floors above ground, 1 basement floor, showroom, bar/restaurant

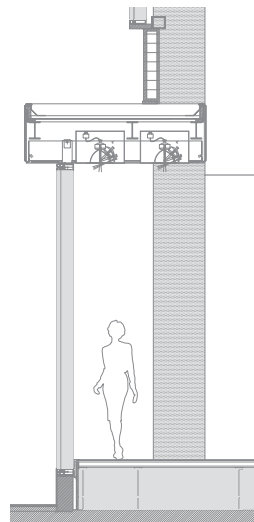
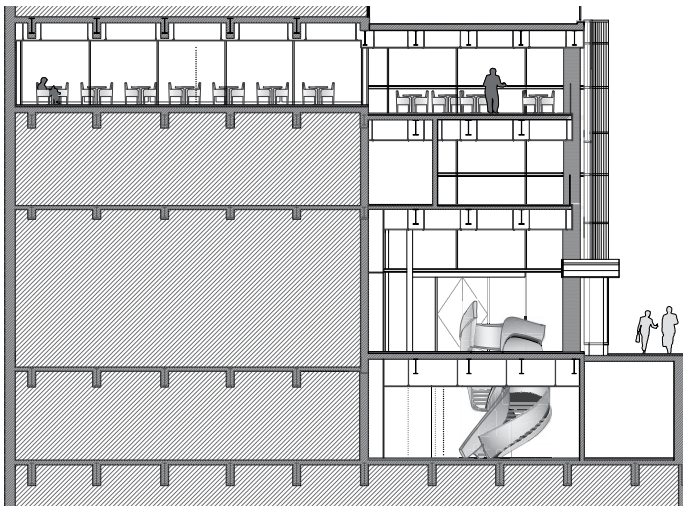
Following on from the Hong Kong Charter House and the Tokyo Ginza Tower, the 5th Avenue shop completes the trilogy of Armani Stores that Doriana and Massimiliano Fuksas have designed for the celebrated stylist. Situated in one of the best-known New York streets, the store occupies the three floors of two blocks situated between the central 5th Avenue and 56th Street. The building is compact and light thanks to the entirely glazed façade, 50 metres long and 14 metres high. Rising up on four levels, including a basement level, the overall floor area is 4,000 m². The retail area is installed on around 2,800 m², including 480 m² of the bar/restaurant. The showroom is conceived as a single fluid space, with no clear-cut distinctions, but linked up through the force generated by the vortex of the stair. In fact, the core of the design is the stair from the ground to second and third floors. The rolled-steel structure is covered in plastic material which highlights the strikingly sculptural effect. This completely self-contained element is difficult to associate with any single geometrical figure. It generates a highly dynamic vortex around which the various levels containing the world of Armani are arranged. The movement of its constituent "ribbons" leads to the various floors, only just touching them, and depriving users of any possibility of recognising their geometry or engineering. The same movement skims against the vertical surfaces, transferring some of its dynamism to them. The overall layout of each level is developed from a different curvature each time, which bring nuances to the lightness of the putty-coloured walls. No element is left untouched by the internal dynamism – not even the exterior façade. In fact, although the façade is aligned with the rigid orthogonal Manhattan grid, it simulates movement through images and colours projected on a series of LED threads. Besides being a projection of

interior movement towards the outside, the screen is also a special tribute to the city of New York and reflects the indispensable need to dialogue with its modernity and dynamism. The fluid inner spaces are created through ribbon walls made of wood panels with a monochrome lacquer finish. The various radii of curvature describing the ribbon give rise to different areas and corners for the retail departments. At some points the bends in the ribbon contain changing rooms and VIP lounges, while others are reserved for the staff, cash desk or special retail areas, such as those of Armani Dolci. Special importance has been given to the lighting, which defines, characterises and emphasises the bends of the walls and the spaces, highlighting the various functions in the general layout. Each element in the interior design (display stands, clothes hangers, desks, arm-chairs, etc.) follows and reinforces the concept of movement generated by the layout and fluid form of the stairs, at times even morphing into the same vortex. The bright colour of the walls and furniture is contrasted by the black marble pavements and ceilings. Similarly, the straightforward interior spaces contrast with the illusoriness of the bar-restaurant area, already hinted at in the lift entrance. The folded curved bronze interior facing in the lifts acquires and reflects subtle colours and shades, which evoke a new atmosphere. On entering the restaurant one gets a splendid view – through an amber veil – onto 5th Avenue with Central Park in the background. The same colours and materials are used as in the rest of the showroom, but to new and different effects. The space becomes more playful. A line of light on the floor leads to the restaurant entrance underscoring the sensuality of the curved walls. A virtual theatre curtain rises as you walk past and, as in a theatre, the show begins. Only here the shop's clients are the leading players.



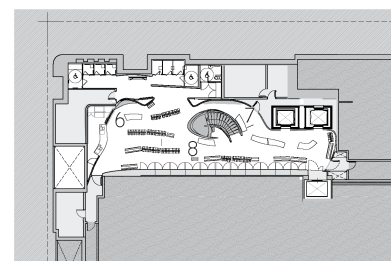
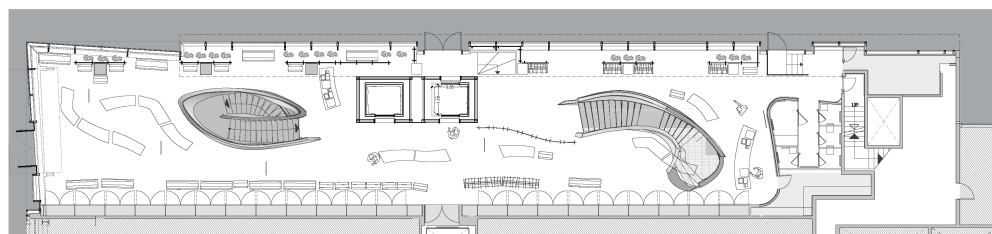
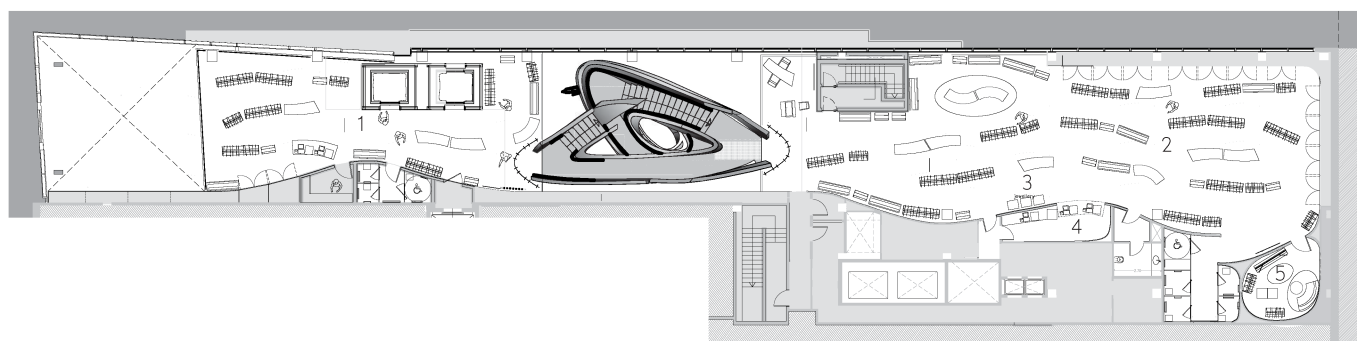
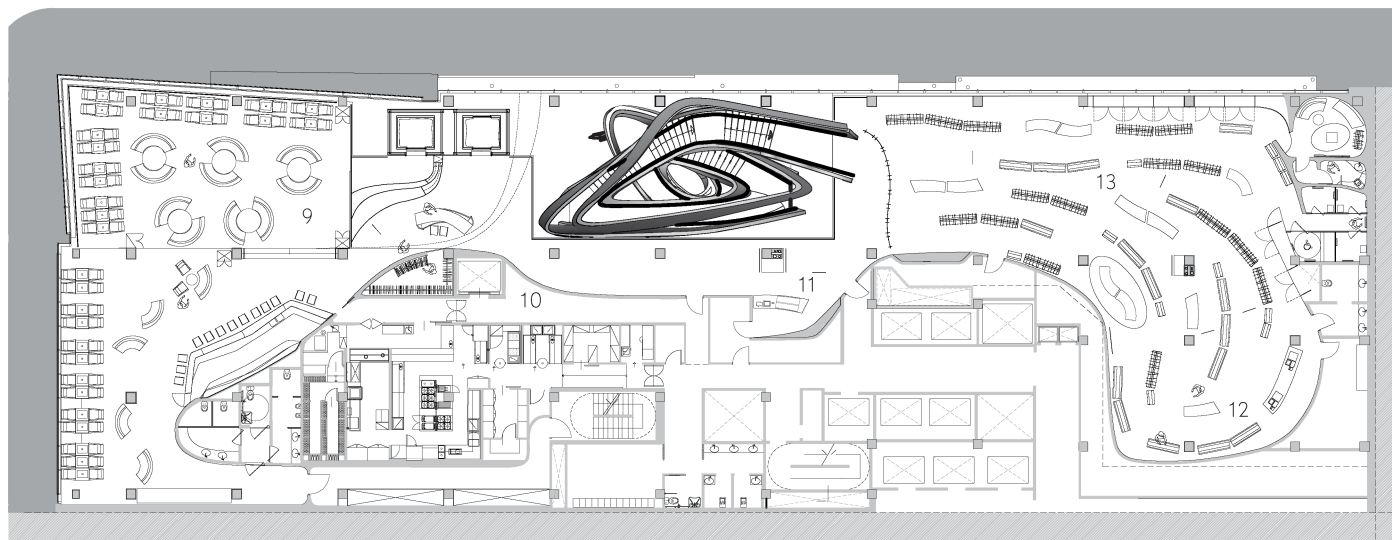
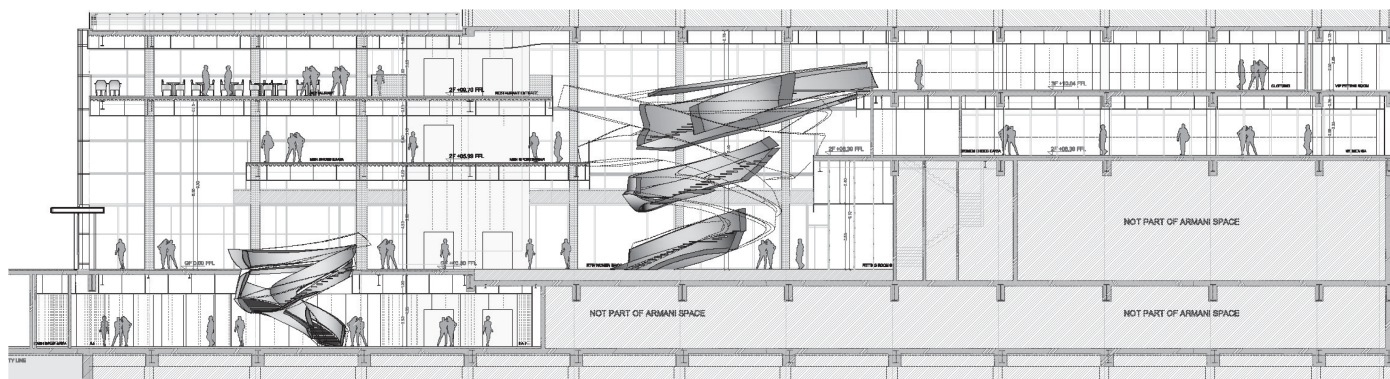


Street elevation and side elevation
Scale 1:1000



Cross section
Scale 1:400

Detail section of the entrance and canopy
Scale 1:100



Longitudinal section,
third floor plan, second
floor plan, ground floor
plan
Scale 1:500

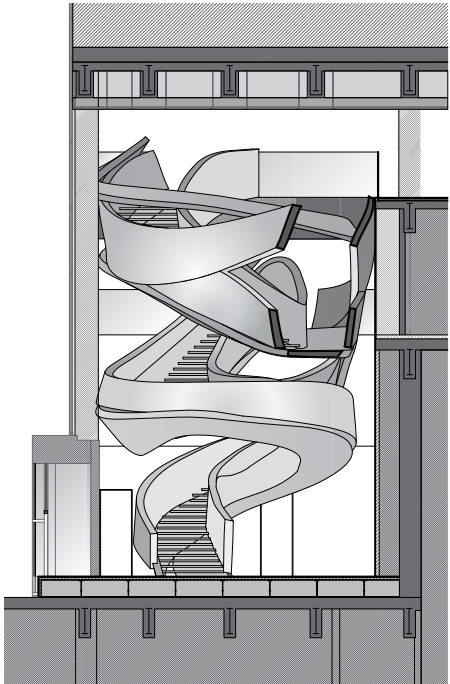
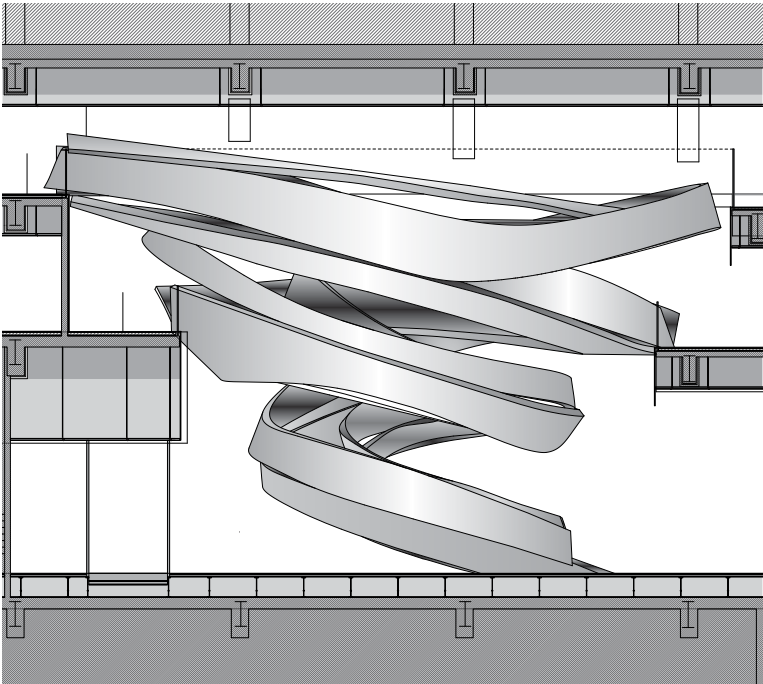
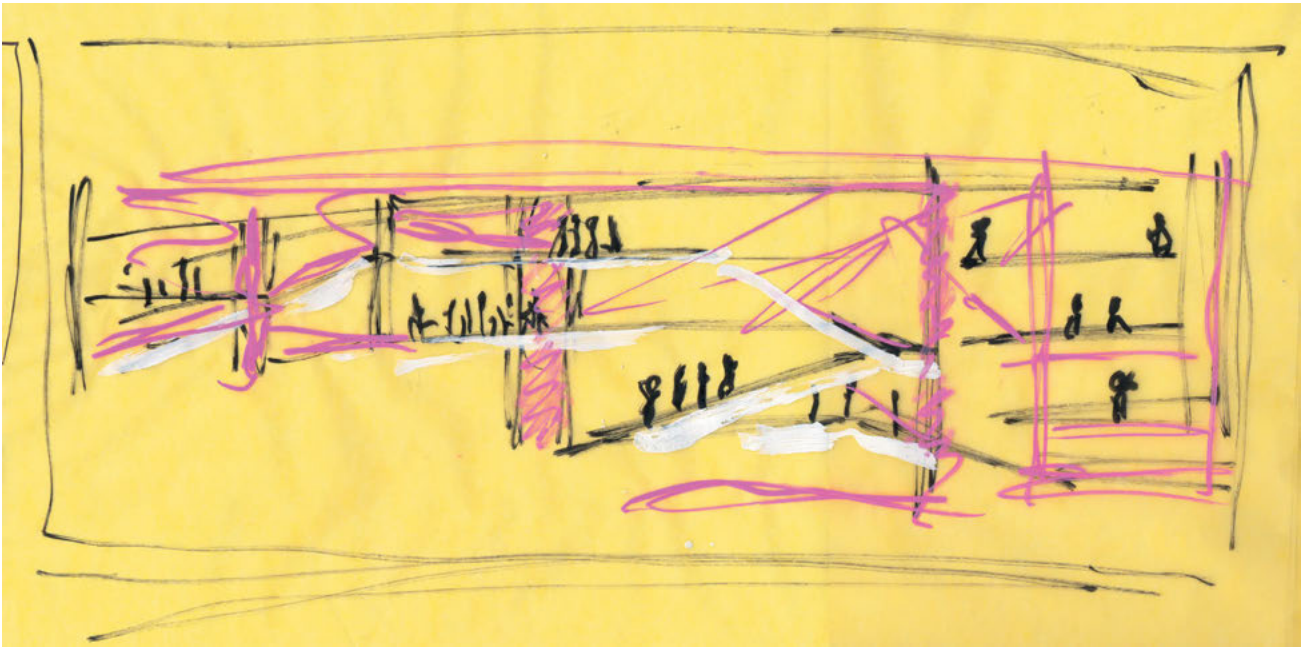
1. Men's department
(EA Fashion

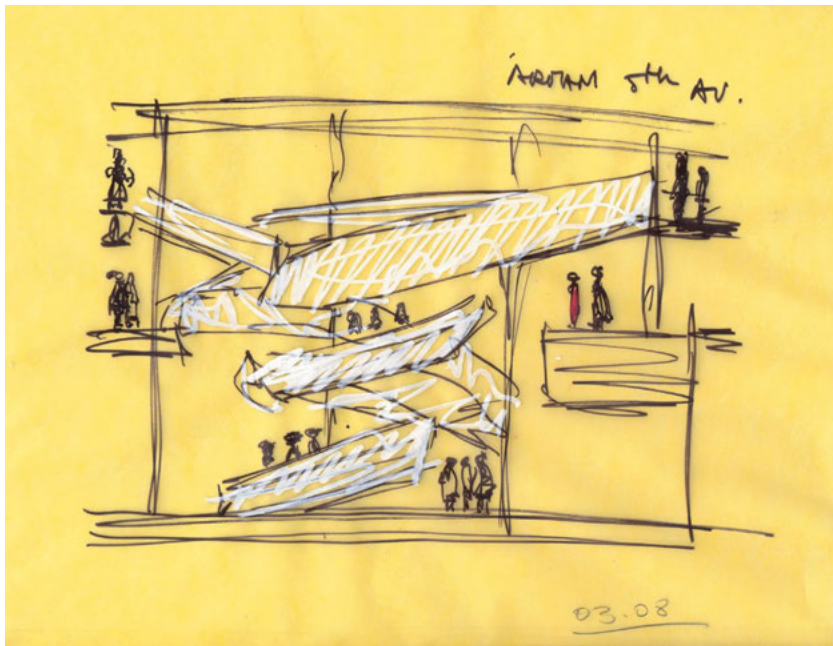
collections and men's
sportswear)
2. Women's department
(GA Women
collections, EA/GA
Women's Shoes, GA
Classics, GA Evening,
GA Fashion)

3. Jewellery
4. Cash desks
5. VIP Area
6. Beachwear
7. Underwear
8. EA 7 and AJ
collections
9. Restaurant

10. Kitchen
11. Armani Dolci
12. Armani Home
13. Men's department
(EA collections/GA
Men's Classic, EA/
GA Men's Shoes, GA
Men's Fashion)

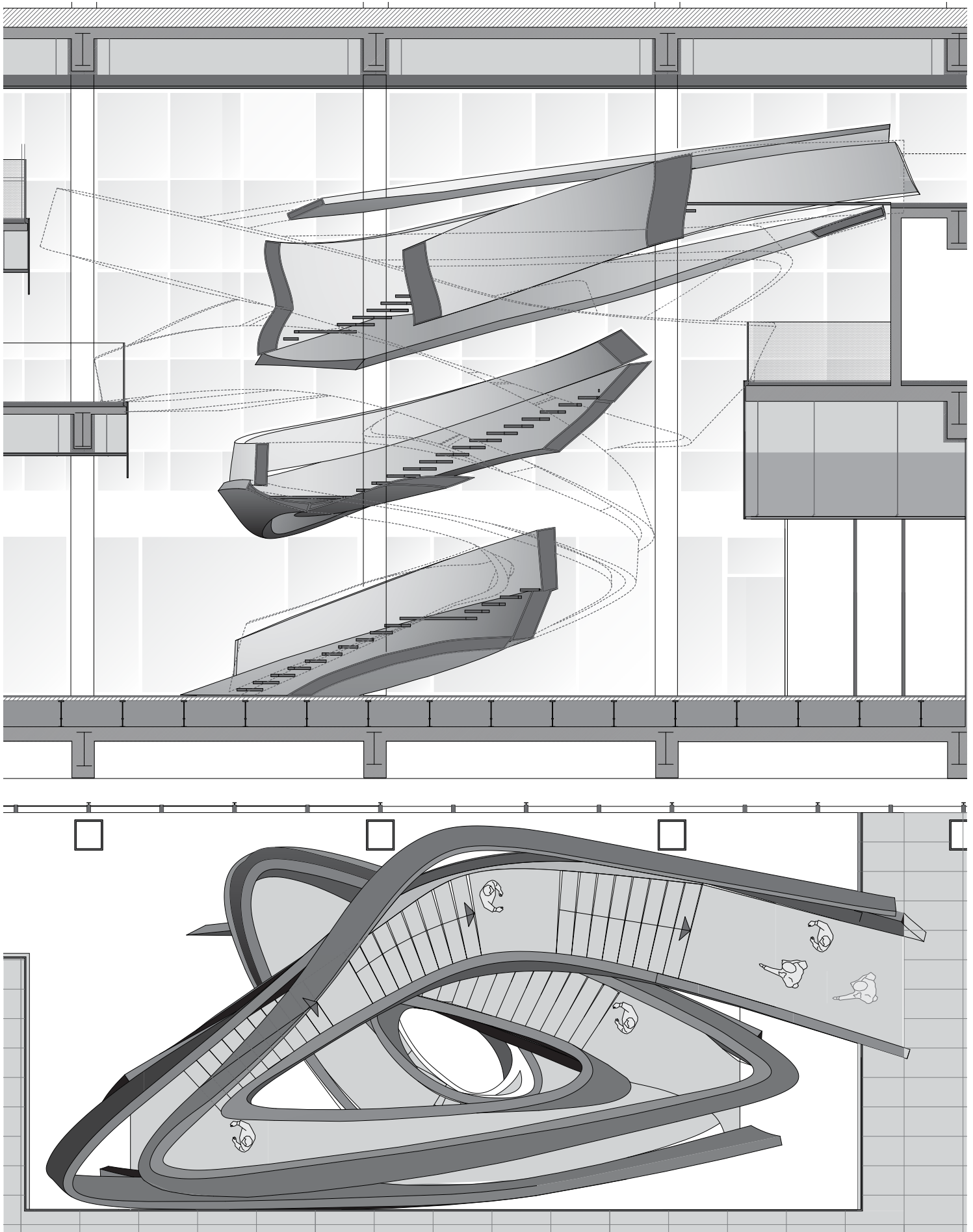
Basement floor plan
Scale 1:1000



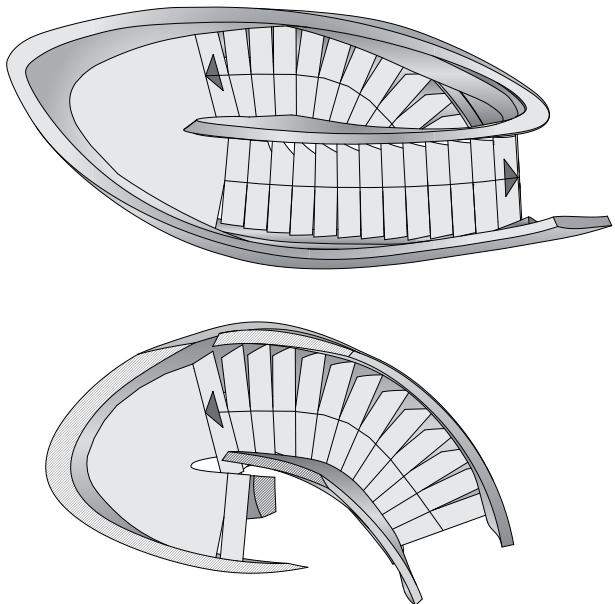
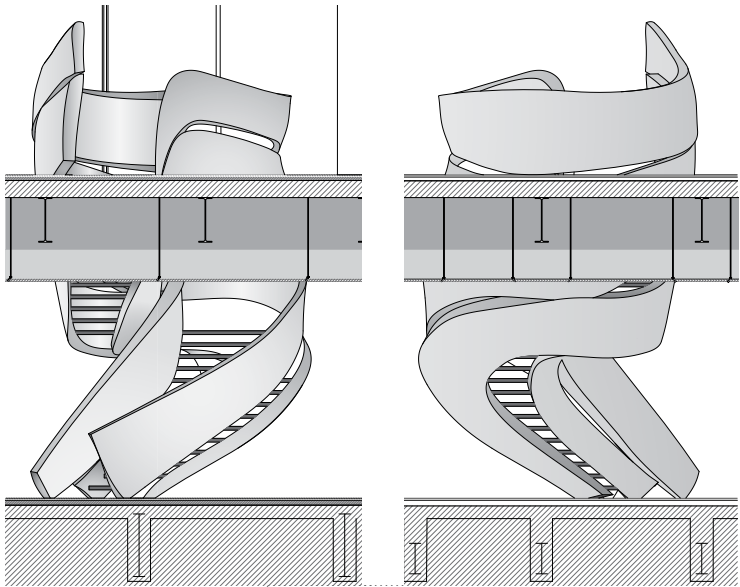
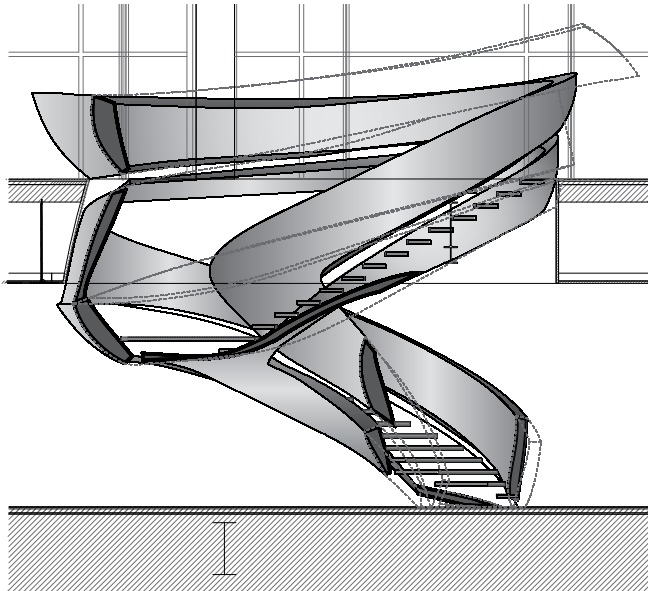


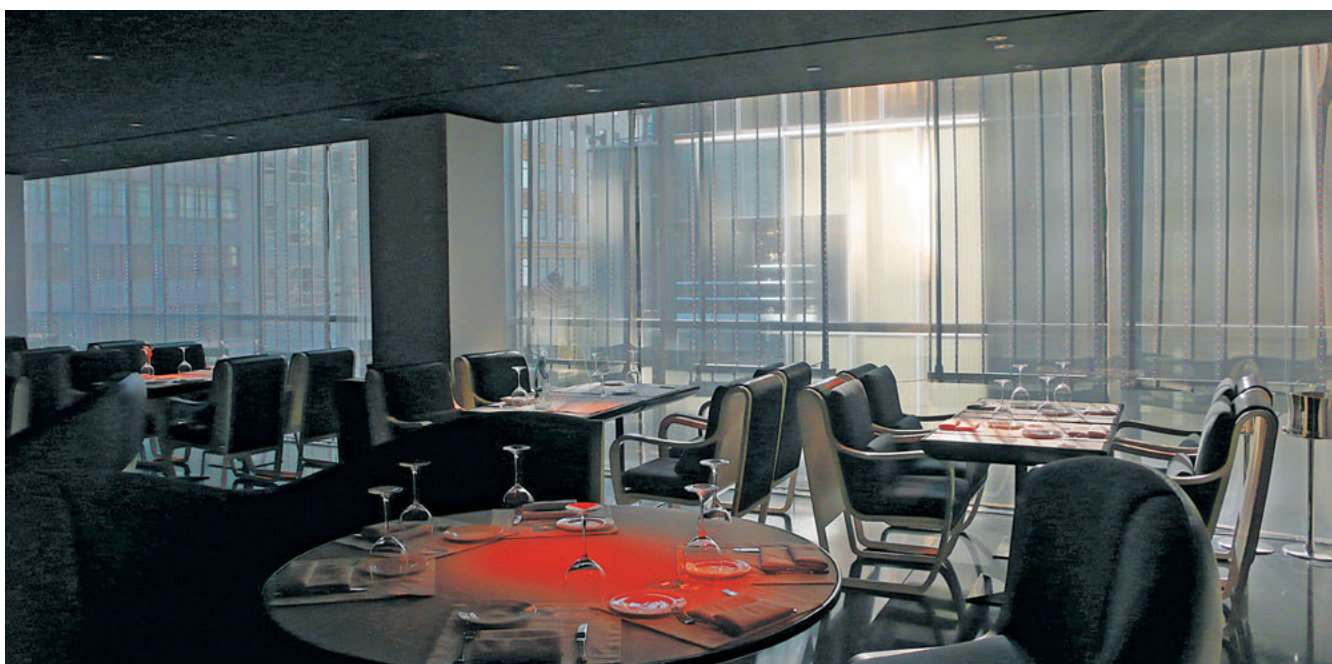
←
Main staircase
Front elevation and side
elevation
Scale 1:200





Main staircase
Longitudinal section
and plan
Scale 1:100

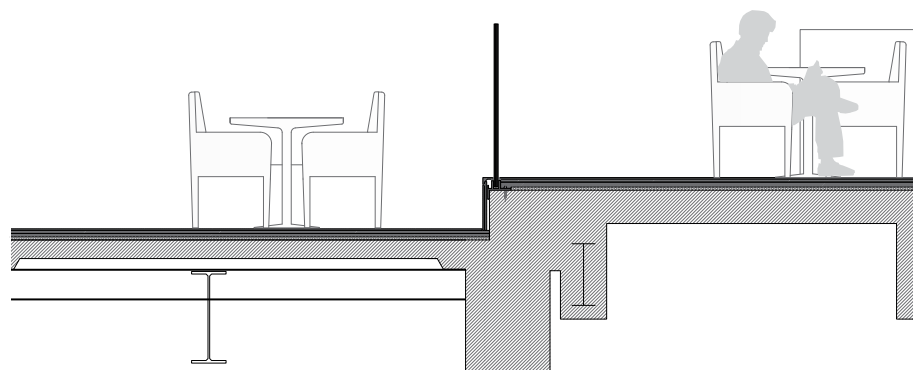


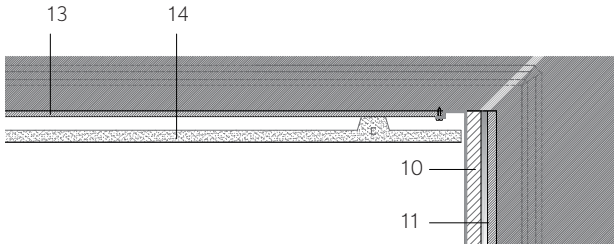
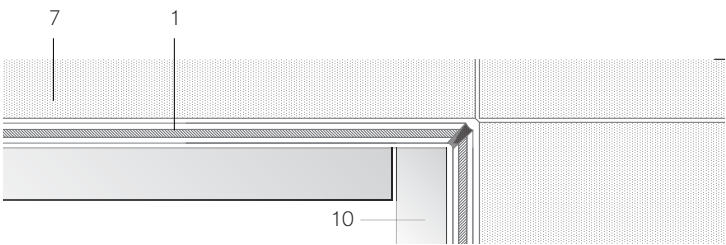
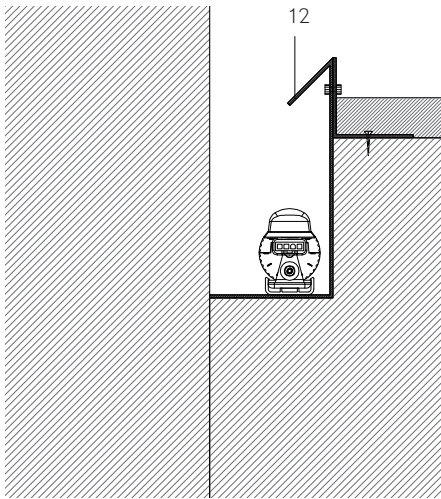
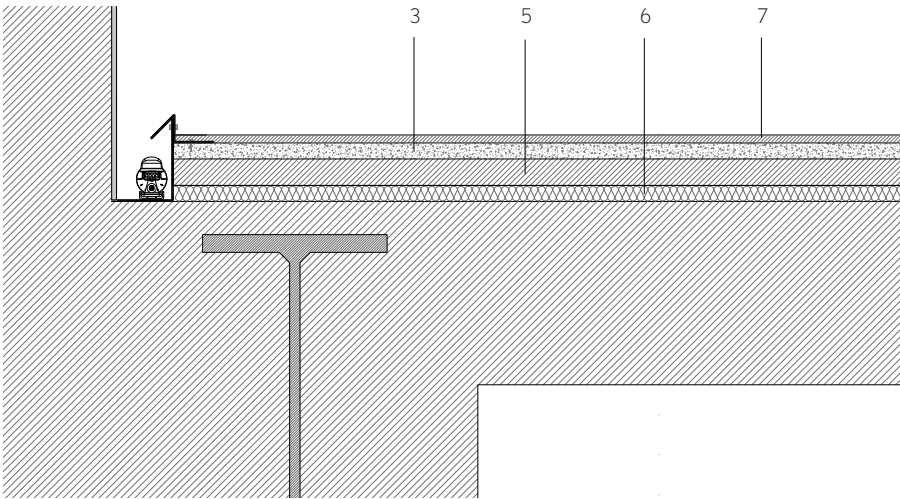
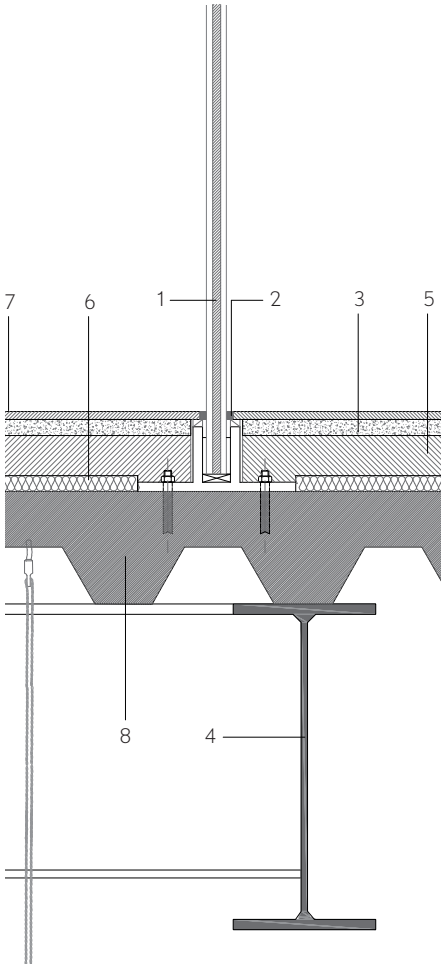
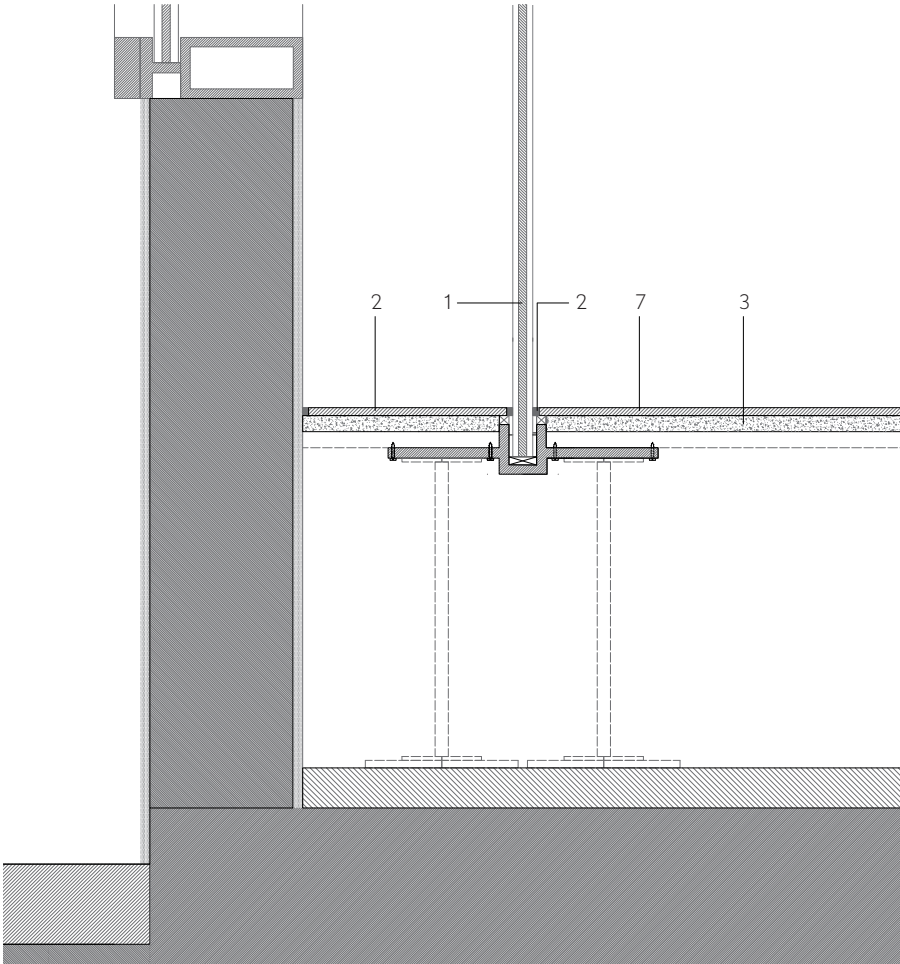


↖
Secondary stair
Longitudinal and cross
sections
Scale 1:200

←
Second floor plan and
first floor plan
Scale 1:200

→
Detail of the restaurant
Vertical section
Scale 1:50





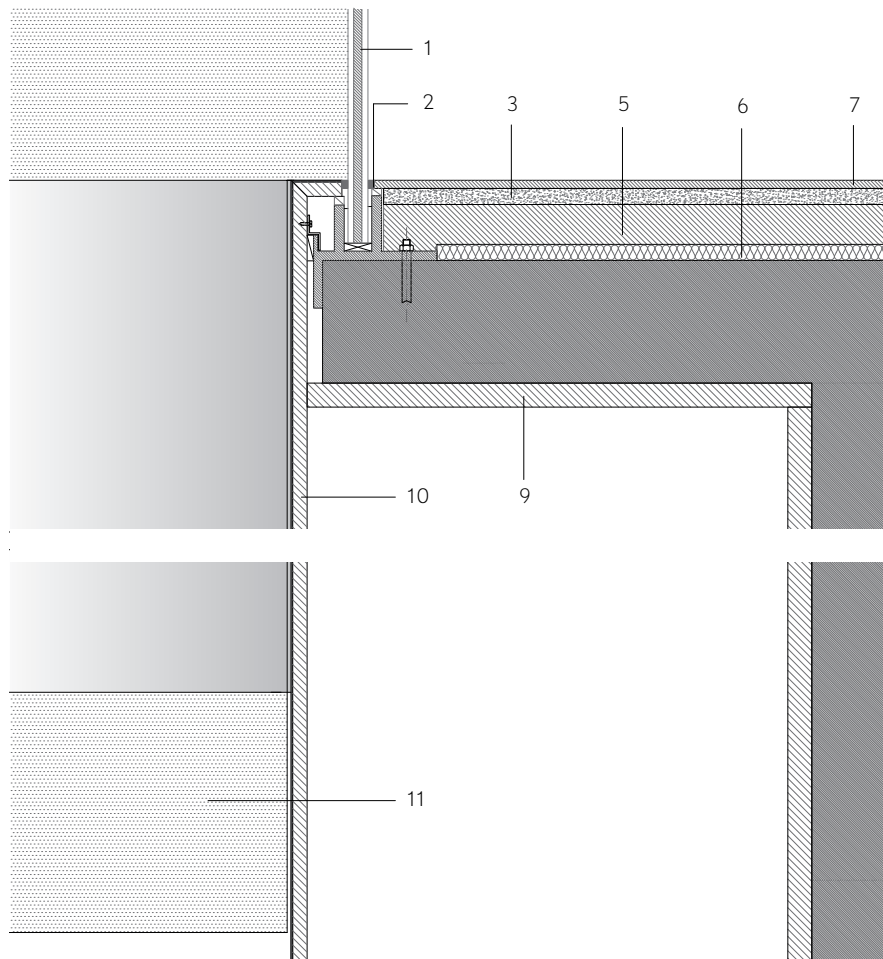


**Details of the floors and
the railing joints**
Scale 1:10



**Details of recessed LED
lighting**
Scale 1:10 and 1:5

1. Glass railing
2. Italian black stone flooring
3. Mortar bed
4. IPE steel beams
5. Concrete screed
6. Insulation layer
7. Italian black stone facing (30 x 120 cm)
8. Bonded corrugated sheet and concrete-slab flooring
9. Box room wooden structure
10. Stainless steel sheet covering the wooden structure
11. Glass crosspiece with smoke grey finish
12. Bolted aluminium section shielding LED lamps
13. Steel anchor plate
14. Concrete-slab flooring

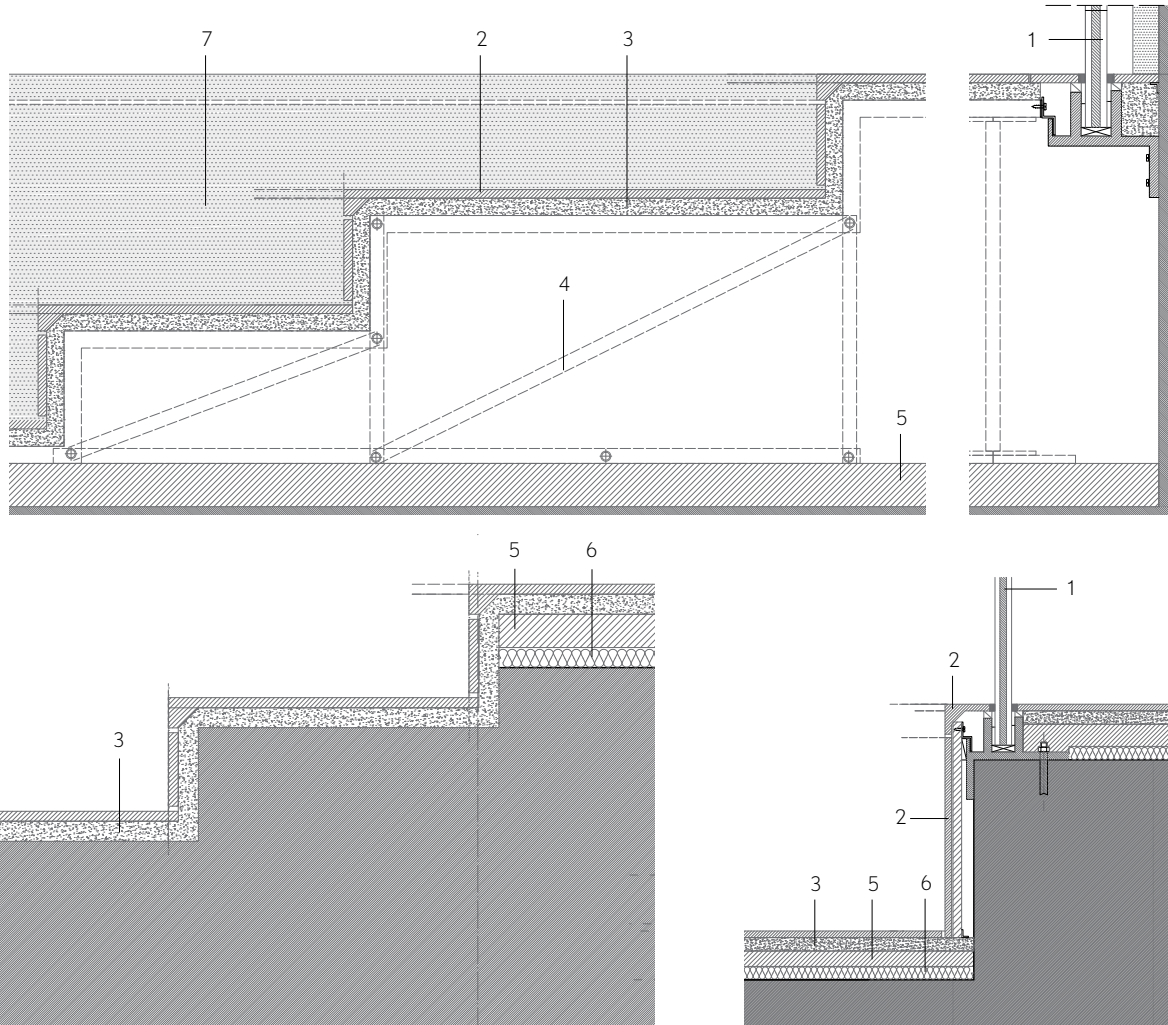


Details of the steps
Vertical sections
Scale 1:10



Detail of the railing joint
Vertical section
Scale 1:5

1. Glass railing
2. Italian black stone flooring
3. Mortar bed
4. Steel structure
5. Concrete screed
6. Insulation layer
7. Italian black stone facing (30 x 120 cm)



Max Mara Showroom

Milan

Migliore + Servetto Architetti Associati

Ico Migliore, Mara Servetto

Address **Corso Vittorio Emanuele; Milan**

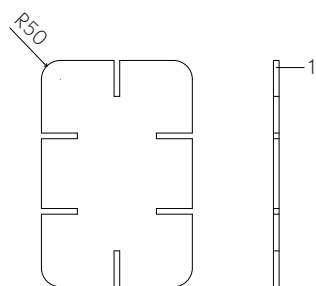
Realisation **2009**

Floor area **40 m²**

Migliore + Servetto's design of the display space in the central area of the Max Mara showroom in Corso Vittorio Emanuele, Milan, is the lively epicentre of brand communications. Used to launch products and collections according to innovative technological exhibit concepts, this space attracts the clients to new consumer experiences and familiarisation with products. The architectural "box" has been designed like complex stage machinery to host very different shows in a flexible and lively way. There have been launches of cult Max Mara products ranging from "White Shirts" to the "Little Black Dress" and the not-to-be-missed "Coats!". The settings have an iconic impact and transform the retail space of the store into a moment of powerful image communication, capable of blending style and culture. The key concepts in the "White Shirts" project are modularity, see-through effects, and design. They are narrated through five powerfully evocative, complex totem display structures – modular systems paying homage to the Eames house of cards. The play of patterns created through the use of elements seen against the light celebrates and enhances the purity of white. Words

and films on the screen allude to the same concepts. In the project for the launch of the "Dominique Bag", on the other hand, a system of stand-alone showcases presents the product as a work of art. Each case is a black parallelepiped with at the centre – in striking contrast – a brightly illuminated bag. On the top part of the case, a system of magnifying glasses gives visitors an enlarged view of the bag and enables them to study its design and materials in greater depth. Strips of various fabrics represent the multiple choices and patterns available to customers. The display designed for the "Coats!" collection repropose the key concepts already adopted in the international show entitled "Coats! Max Mara, 55 years of Italian Fashion", installed by Migliore + Servetto in Berlin, Tokyo and Beijing; the show will travel on to other international destinations before arriving home in Reggio Emilia. In this case interactive stations enable visitors to get close up and touch all the parts of the articles of clothing and so fully explore the tailoring and production techniques. In short, they are a window on the world of Max Mara and the quality of production typical of each article.





Pieces in the modular display system for "White Shirts"

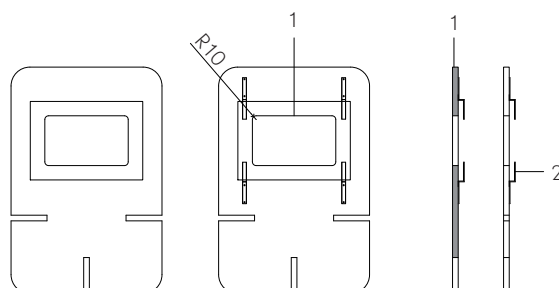
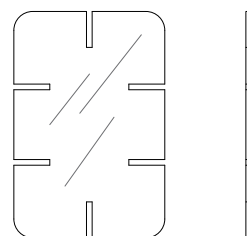
Front and interior elevations
Scale 1:20

Standard element (total 40; front and rear with white matt lacquer finish + gloss white prespaced graphics)

Satin finish plexiglass element (total 25)

Element with monitor compartment (total 10; front and rear, with white matt lacquer finish)

1. White matt lacquer finish
2. Cramp with white matt finish

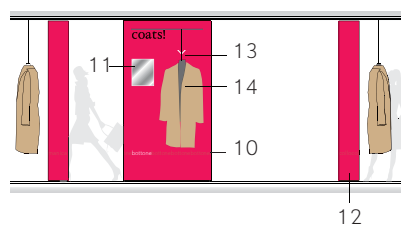
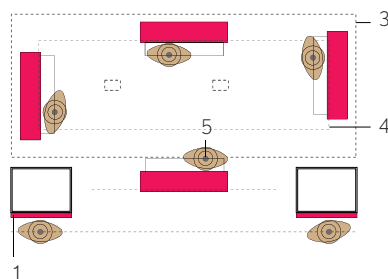
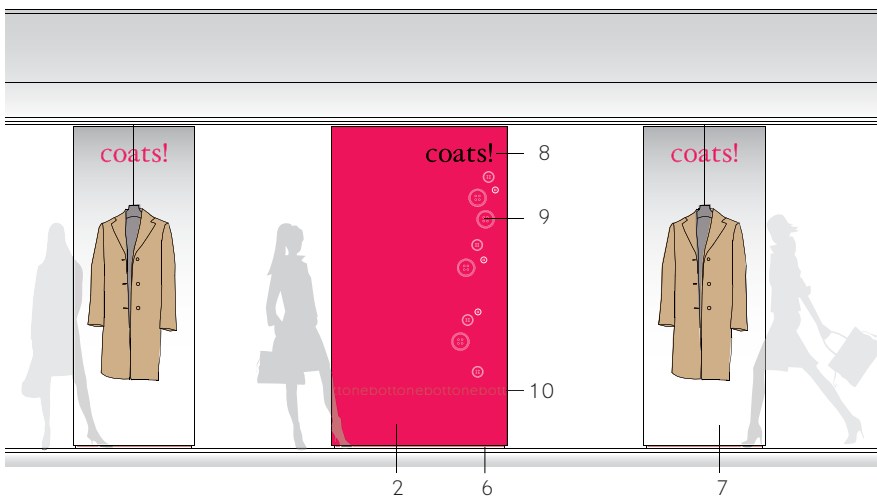




Section of the interior
Scale 1:50

Exterior plan and
elevation
Scale 1:100

- | | | |
|-----------------------------|---|------------------------------------|
| 1. Panel | 6. Light shutters | 11. 19" monitor |
| 2. Totem/PC holder | 7. Existing glass panel with applied graphics | 12. Hinged door |
| 3. Hanging display track | 8. Logo | 13. Instructions for interactivity |
| 4. Cable and lighting track | 9. Theme outline graphics | 14. Interactive coats |
| 5. Articles hung on display | 10. Totem theme graphics | |



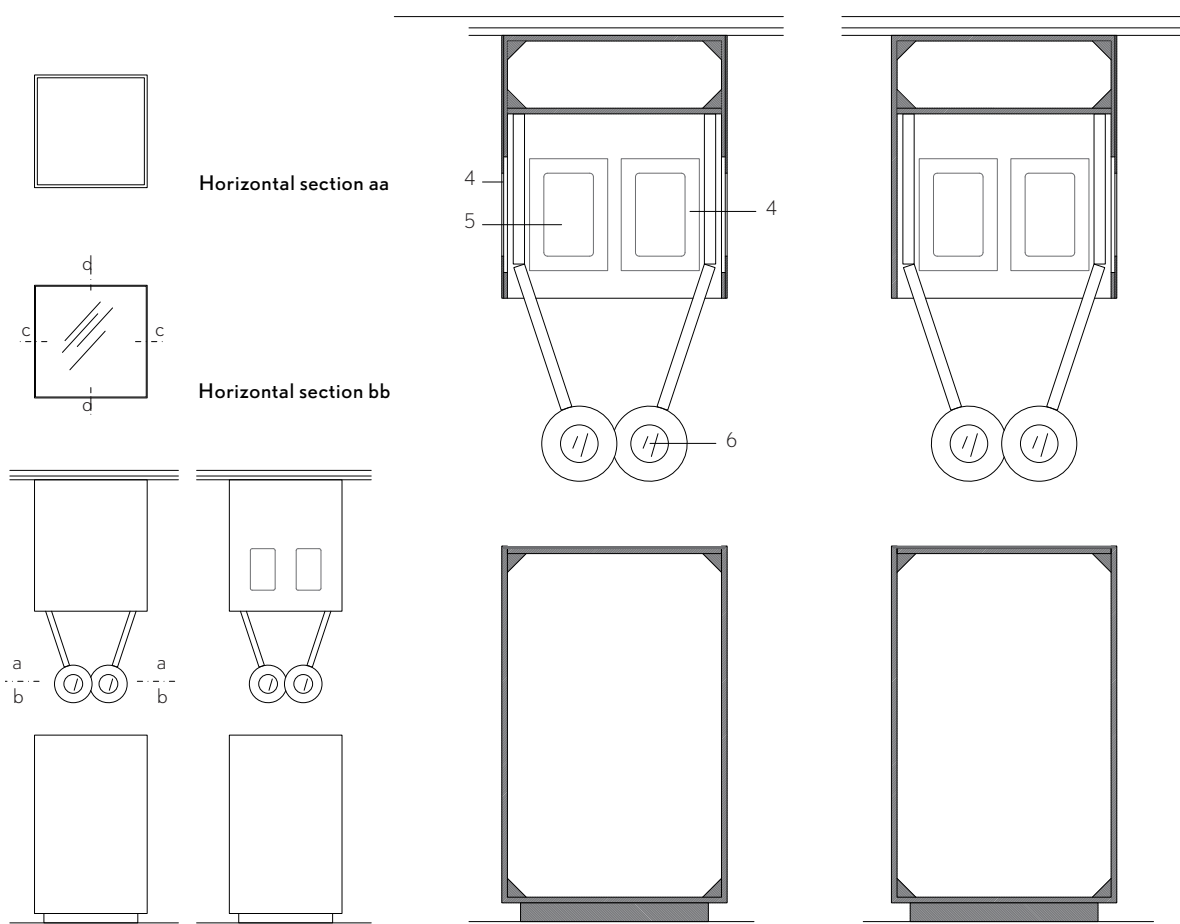


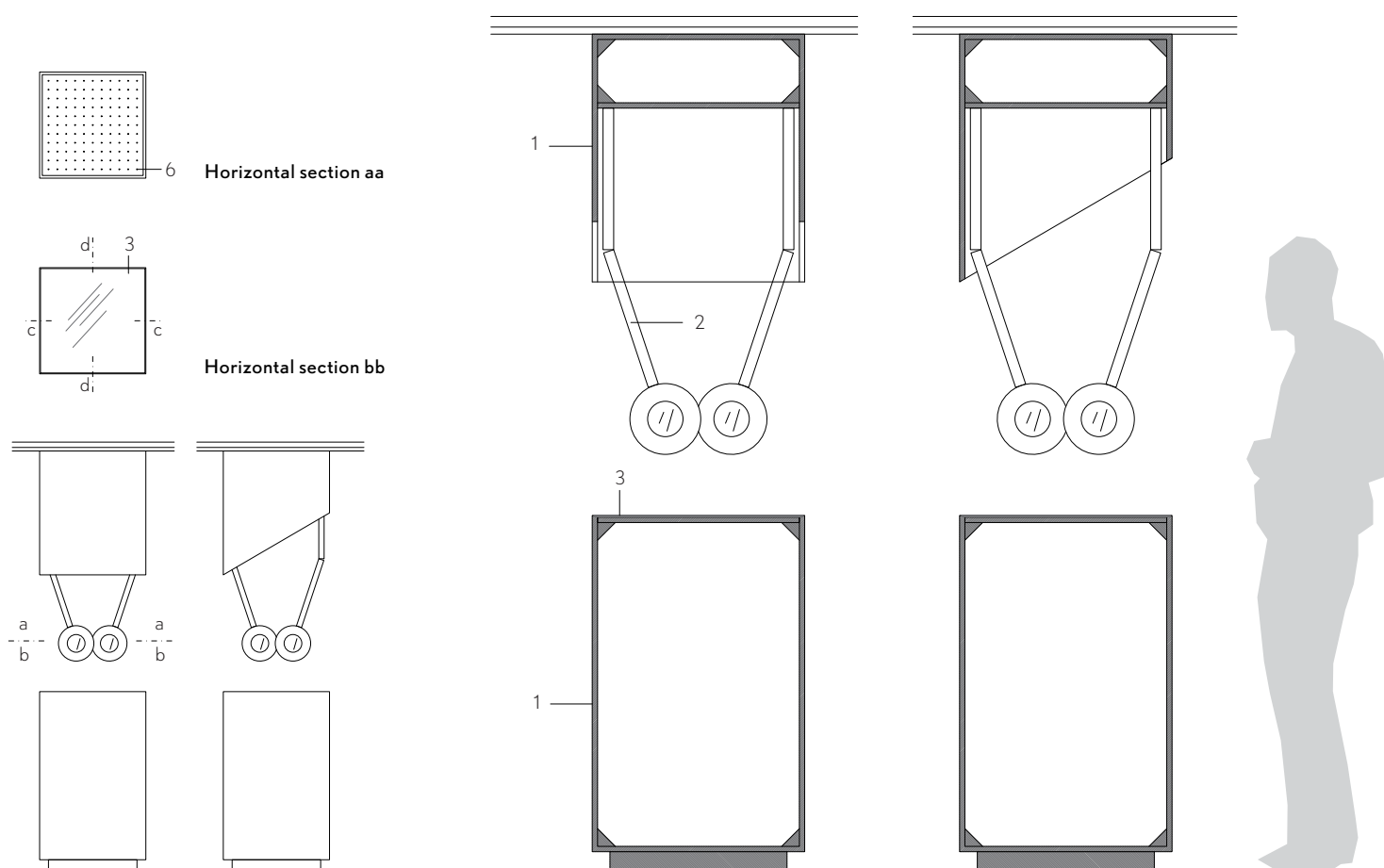
Showcase system for bags

Left, element with recessed monitors
Right, element displaying leather-making tools and leather strips
Horizontal sections and vertical sections
Scale 1:40

Vertical sections
Scale 1:20

1. MDF with matt lacquer finish (RAL 8019)
2. Magnifying glasses with light (4)
3. Glass retro-lacquered with RAL 1015 (or glass with retro-prespaced lettering; Avery 542 EM)
4. Recess for monitor, maximum thickness 5 mm
5. Monitor compartment
6. Punched holes for hanging tools and leather





Laterza Bookshop

Bari

GAP Architetti Associati

Federico Bilò, Alessandro Ciarpella, Claudia Del Colle, Francesco Orofino

Address **Via Sparano, 136; Bari**

Realisation **2006**

Floor area **500 m²**

Cost **450,000 euros**

The Laterza Bookshop is situated on the ground floor of the Palazzo Laterza, a building designed and constructed by Alfredo Lambertucci in 1962, on the corner of Via Sparano and Via Dante in Bari. In Lambertucci's original design, the bookshop was installed on the ground floor and on a mezzanine floor overlooking a double-height space marked out by large cylindrical pillars.

Prior to the renovation, because of various alterations with reductions to the original spaces, the bookshop was in a very untidy condition in spatial terms and crammed with too many display stands and furnishings. Moreover, the original internal stair, which had been situated in spaces subsequently sold, had been demolished, thus leaving the mezzanine isolated; it was then closed off with makeshift panelling.

The brief required the renovation to restore the original harmony with due respect for Lambertucci's building (albeit with the loss of a part now used by another retail business) and at the same time create a place for meetings and debates. This would preserve the bookshop's historic role as a driving force in cultural life in the city of Bari.

The bookshop had a twofold overall structure. Whereas the double-height part within the original building already had a definite spatial order established by the cylindrical pillars, the single-floor part situated in the courtyard seemed unresolved and fortuitous in form.

In interpreting the brief, the project approached the two places according to their different features. By working on the ideas of suspension and transparency, it made the new elements immediately

distinguishable from the original ones.

The approach adopted was to invert the structural principle: i.e. the load was taken to the top by joining a system of steel sections to the cylindrical pillars. This provided a structure from which to suspend display racks and panels. At the same time, the walls were lined with a system of continuous shelving. The twofold approach also led to the recovery of the original flooring, now completely visible since nothing rests on it.

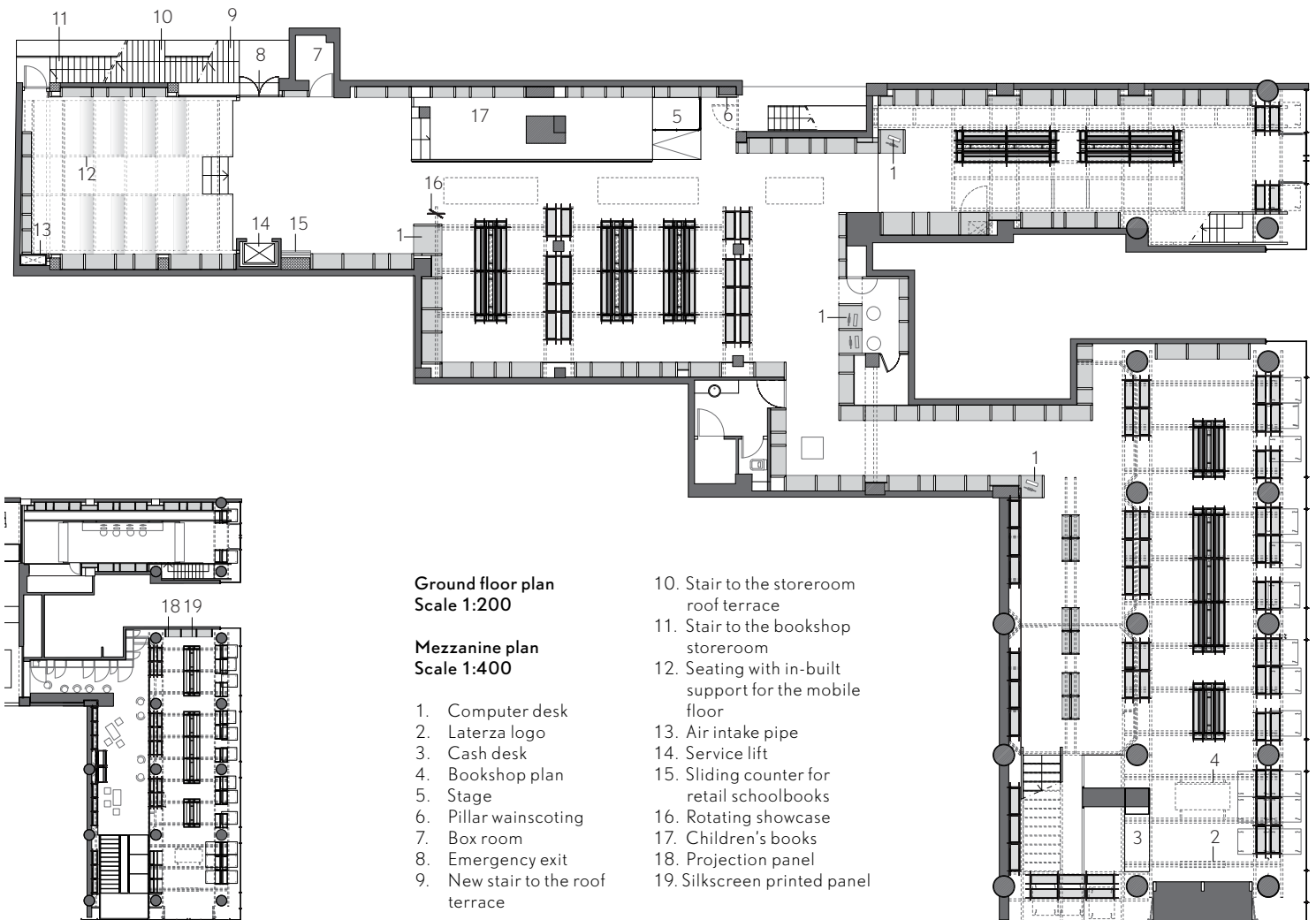
The balcony-like areas were completely redesigned and their configuration partly changed by linking them to the suspended display racks and adding two steel and glass stairs.

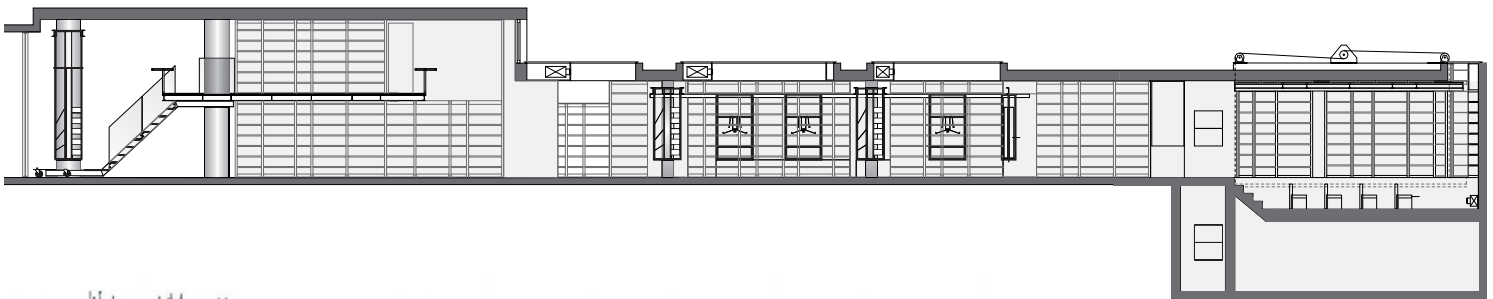
A great deal of care was taken over lighting the spaces: by working with white in all elements, the books are highlighted as they bring colour into the shop. Moreover, a new system of zenith lighting structures the space in the area behind the bookshop, which also receives daylighting from the courtyard through a new window.

In this more internal area, a mobile steel floor was added. In its habitual position, the mobile floor is on the same level as the rest of the bookshop and provides access to the surrounding shelving. When required, however, the floor can be raised by two electric winches to open up an area equipped with fixed metal benches – a small meeting room for debates and book launches.

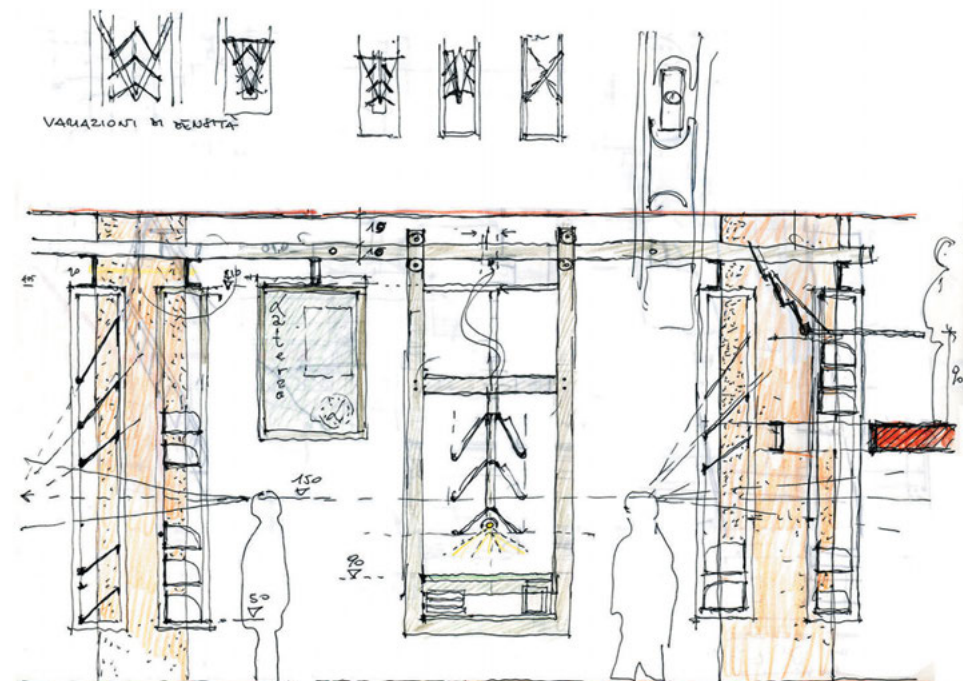
The official opening of the bookshop on 14 September 2006 was attended by the President of the Italian Republic Giorgio Napolitano, and the press and media have stressed the importance of the event, describing at length the renovation of the historic store in Via Sparano.

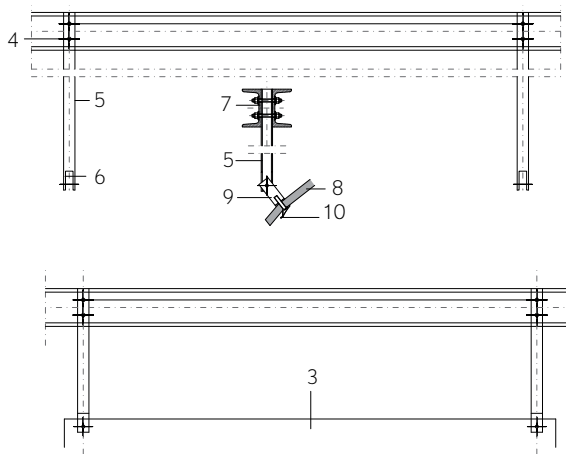
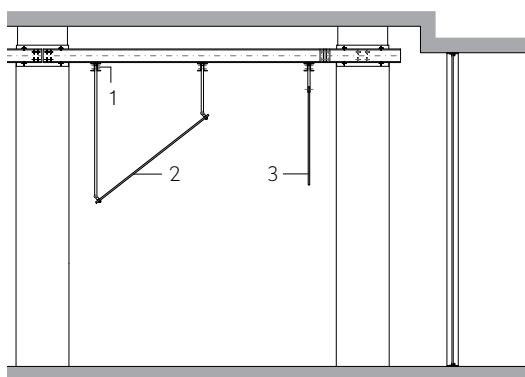






Longitudinal section
Scale 1:200





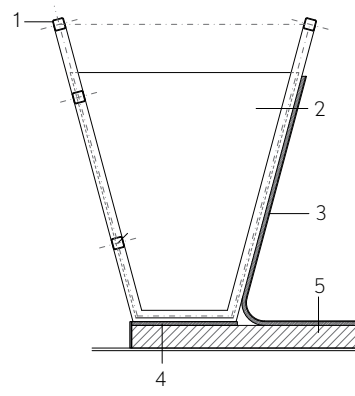
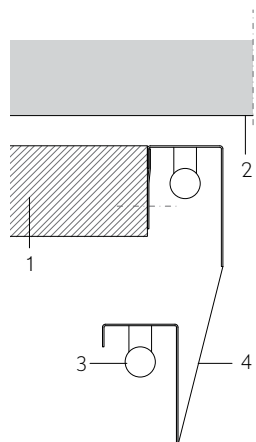
←
**System for hanging
elements from the ceiling**
Section
Scale 1:100

Details
Vertical sections
Scale 1:20

1. UPN 100 beams
2. Bookshop plan, load-bearing structure made of hollow sections, 30 x 30 x 3 mm, methacrylate sheet, 190 x 130 cm, thickness 20 mm
3. Bookshop logo, load-bearing structure made of hollow sections, 30 x 30 x 3 mm, methacrylate sheet, 130 x 130 cm, thickness 20 mm
4. Bolts, M8
5. Section, 30 x 30 x 3 mm
6. Opening for joint, 20 x 50 mm
7. Coupled UPN 100 beams
8. Methacrylate sheets, 190 x 130 cm, thickness 20 mm
9. Plate with threaded headpieces, 30 x 20 mm
10. Distribution washer, Ø 30 mm

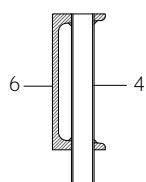
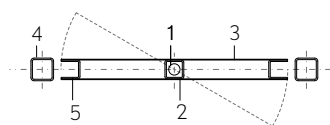
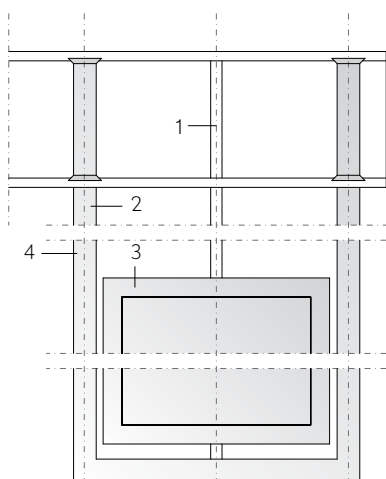
→
Detail of wall lighting
Vertical section
Scale 1:5

1. Wall display rack
2. Ceiling
3. Neon
4. Metal sheet, thickness 1 mm



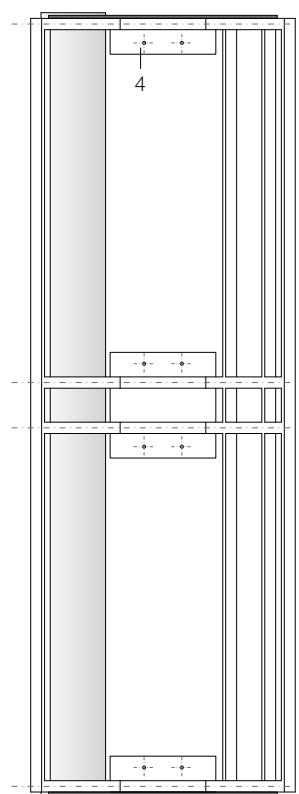
→
**Detail of rotating
showcase**
Horizontal section,
front elevation and
section through ceiling
anchoring
Scale 1:10

1. Cylindrical pin
2. Steel section, 25 x 25 x 2 mm
3. Metal sheet, thickness 1 mm
4. Steel section, 30 x 30 x 2 mm
5. Steel C-section, 25 x 25 x 2 mm
6. UPN 180 section



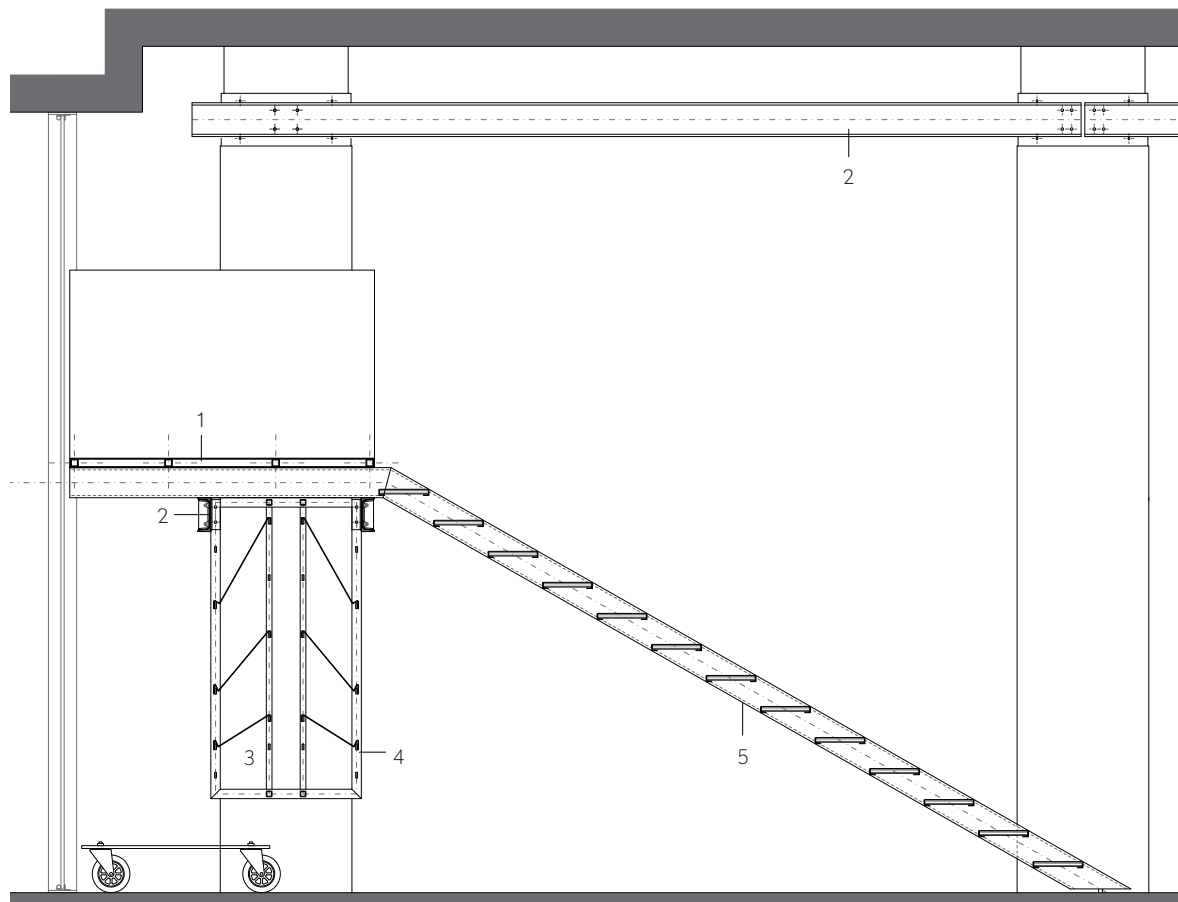
←
Poster holder
View from above and
vertical section
Scale 1:10

1. Steel sections, 30 x 30 x 2 mm
2. Clear perspex end bulkhead screwed to structure, thickness 8 mm
3. Sheet-metal mezzanine bulkhead covered in linoleum continuing on the floor
4. Anchor plate, 280 x 280 x 10 mm, thickness 10 mm
5. Existing mezzanine floor

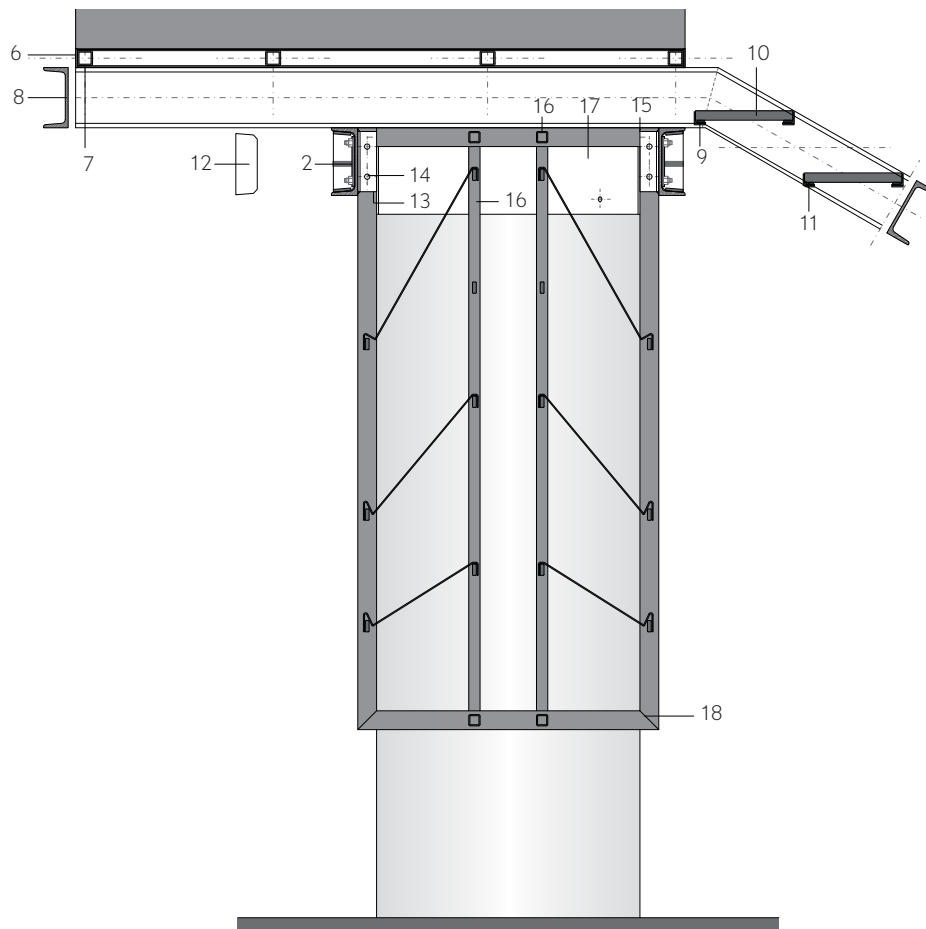


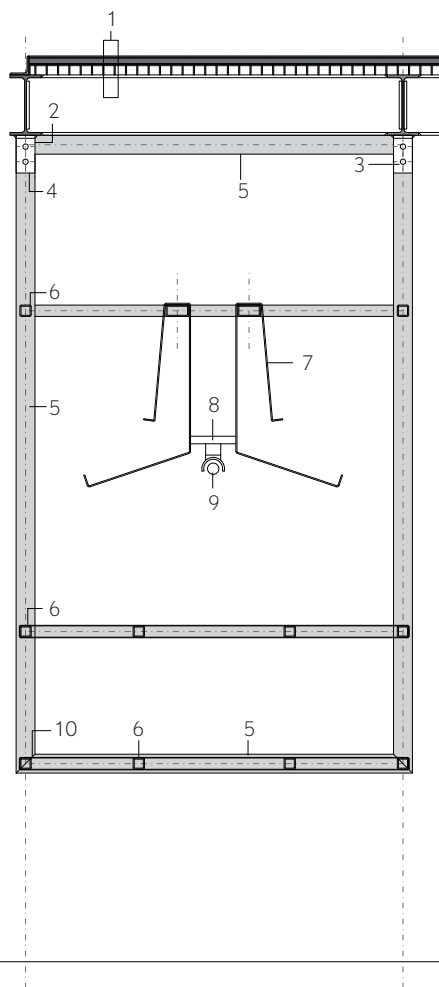
Stair
Vertical section
Scale 1:40

1. Structure made of square sections (40 x 40 x 4 mm) lined with sheet metal, thickness 3/10, linoleum finish, thickness 2 mm
2. UPN 180 section
3. Glass display table, thickness 15 mm, height 25 cm
4. Glass showcase; hollow section structure; sheet-metal top, thickness 0.3 mm
5. Shaped UPN 160 wall string, total length, 6055 mm
6. Fascia plate, 50 x 5 mm
7. Steel section, 40 x 40 x 4 mm
8. UPN 160 section
9. Tread L-section made with box section, 30 x 30 x 3 mm, tread size 265 x 1200 mm
10. Blindovis glass tread, thickness 25 mm
11. Neoprene bearing pad, thickness 5 mm
12. Shaped top brace plate aligned with wall string, minimum thickness equal to the core of UPN 180 section, 8 mm thick; continuously welded the length of the perimeter, height of minimum fillet weld 3 mm
13. L-section, 50 x 30 x 6 mm, length 160 mm
14. Bolts, M12
15. 90° connecting corner
16. Steel section, 30 x 30 x 3 mm
17. Reinforcement ring, thickness 17 mm
18. 45° connecting corner



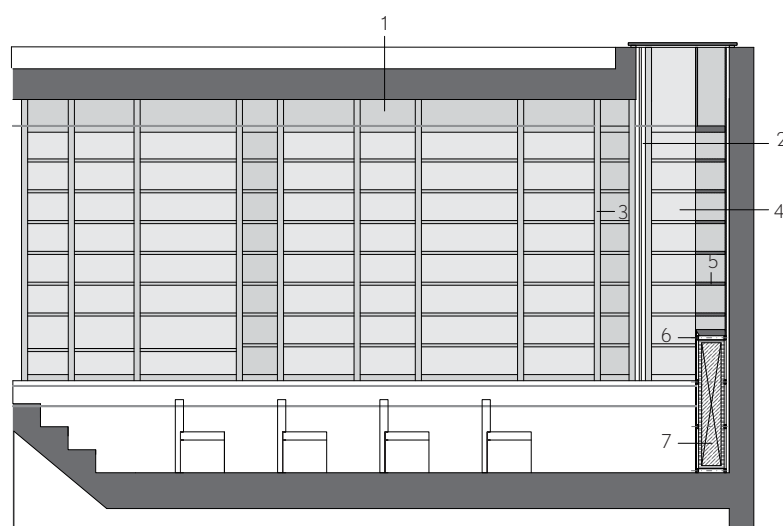
→
Detail of upper floor
landing and the display
rack attached to ceiling
Vertical section
Scale 1:20





↖
Detail of book display rack
 Vertical section
 Scale 1:20

1. Linoleum finish; laminated birch covering, 5 mm thick; Keller electroforged grating, 30 x 30 mm mesh
2. 90° connecting corner
3. Bolts, M12
4. Steel L-section, 150 x 50 x 8 mm, length 50 mm
5. Steel section, 50 x 30 x 3 mm
6. Steel section, 30 x 30 x 3 mm
7. Folded sheet-steel book display, thickness 0.3 mm
8. Book rack brace and support for lighting system
9. Neon
10. 45° connecting corner



↑
Reading area with bench seating system
 Longitudinal section
 Scale 1:70

1. Panel closing off the existing beam
2. Guides compartment in the mobile floor
3. Bookcase uprights
4. Milled filler panels
5. Wooden bookcase shelves, 30 cm deep
6. Iron structure with sections 20 x 40 x 4 mm
7. Air intake channel, net size 20 x 120 cm



Ferrari Factory Store

Serravalle Scrivia, Alessandria

Iosa Ghini Associati

Massimo Iosa Ghini

Address **Via Della Moda, 1; Serravalle Scrivia (AL)**

Realisation **2008 – 2009**

Floor area **370 m²**

This Ferrari Company Store is situated just outside the McArthur Glen Outlet at Serravalle Scrivia (Alessandria). For the first time in the history of Ferrari Stores a greenfield building was constructed to accommodate the store. The building enjoys a special position, since it is one of the first shops that one sees from the shopping centre main car park and access roads. Not surprisingly, the exterior has been designed so as to be instantly recognisable as Ferrari.

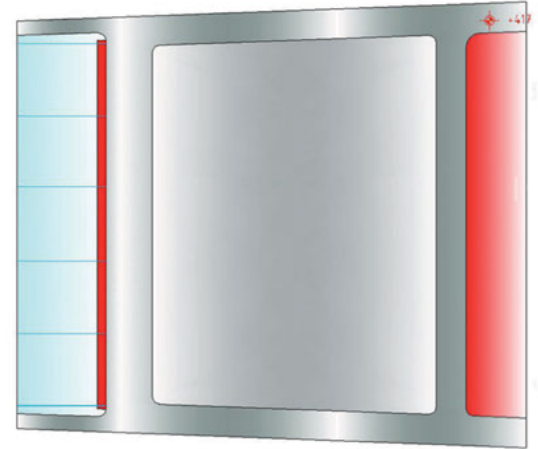
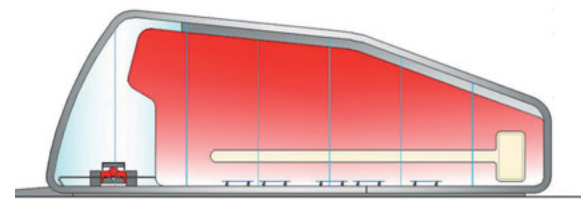
The approximately 370 m² building is characterised by a strikingly scenographic glass gallery conjuring up the image and atmosphere of the Formula One pit lane and plunging visitors straight into the world of Ferrari. The gallery is a highly innovative construction with a system of curved fronts and no uprights or crosspieces. This creates total interior-exterior transparency. The curved blade modules are joined together by a frameless anchoring system, i.e. with no uprights. The vertical supports are replaced by a system of ultralight clips that ensure the glazing is perceived as being continuous rather than as joined-up separate sheets, thus giving the whole system a very light feel.

The controlled climate in the glass gallery is based on a circulation system exploiting air convection. This provides passive cooling by natural induction within the glass shell through the intake of cool air from external grills and vents situated flush

with the floor along the whole perimeter. Moreover, warm air can also be expelled from vents situated at the top of the gallery. This natural system is supported by a forced intake and expulsion system that comes on as required by the temperature conditions. In addition to these devices, the external glass shell has been treated with special anti-UV film, while a silkscreen printed shade can reduce solar irradiation on a surface calculated according to pre-established criteria for energy savings in line with the national standards.

The glass gallery leads into the retail space. Like all Ferrari stores worldwide, the various kinds of articles are displayed in different furnishings. The Ferrari fans' area has a system of highly flexible aluminium slats; the showcases in the luxury items area feature soft materials, brushed leather and lacquering. The two systems are combined in the children's area, where shelves and showcases are united by a yellow lacquer finish. A shaped ceiling underscores the form of the shell and highlights the visitor itinerary. The design of the spaces is closely connected to the graphics project specifically developed for each Ferrari Store. The graphic style is an integral part of the project, which reflects a very personal vision of architectural space: here the three dimensions come together to create an atmosphere that seduces the visitor by appealing to all the senses.

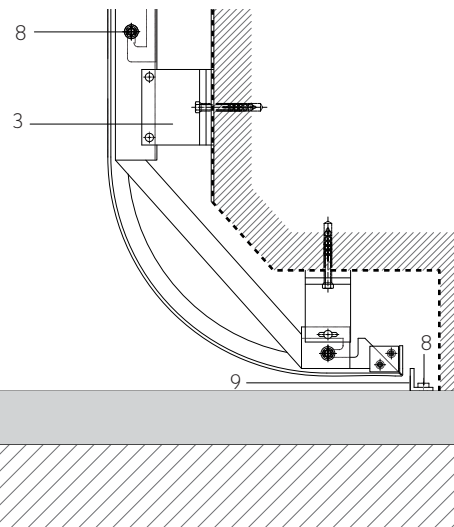
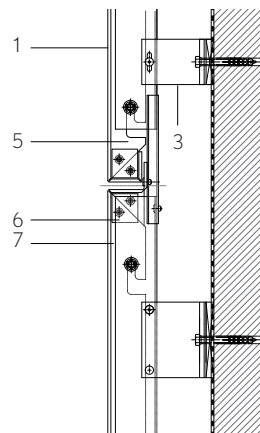
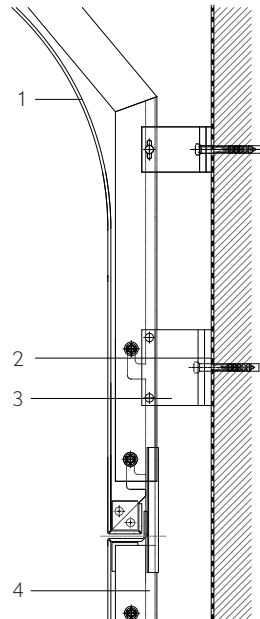
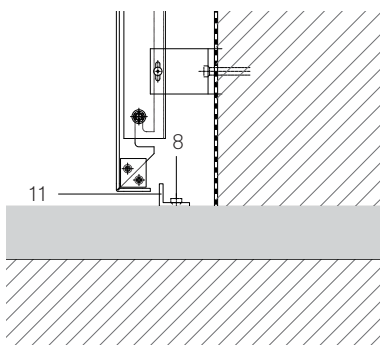
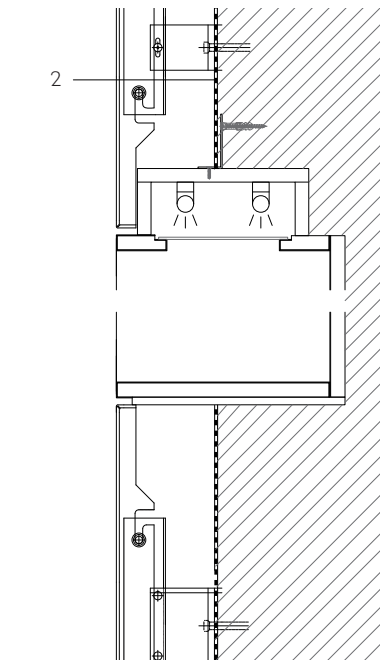
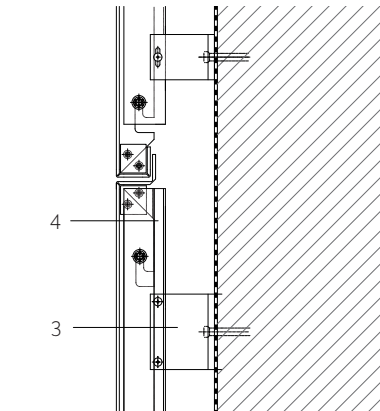
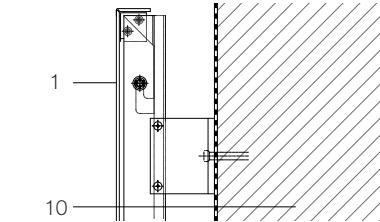




↑
East elevation and roof plan
Scale 1:250

←
Vertical sections with detail of Alucobond panels
Scale 1:10

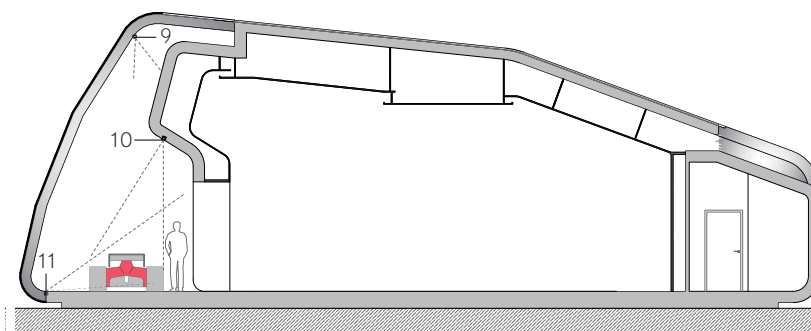
1. Sandwich panel with aluminium alloy covering, 5 mm thick, red finish and high-density thermoplastic core, total thickness 4 mm
2. Maximum size of covering
3. Wall clamp
4. Extruded steel U-section, 55 x 65 mm, thickness 2.5 mm
5. Folded pressed steel tubular water drain
6. Steel rivet
7. Extruded steel C-section, 55 x 65 mm, thickness 2.5 mm
8. Stainless steel screws (M10)
9. Painted steel L-section, 30 x 30 mm
10. Concrete portal frame
11. Painted steel L-section, 30 x 40 mm





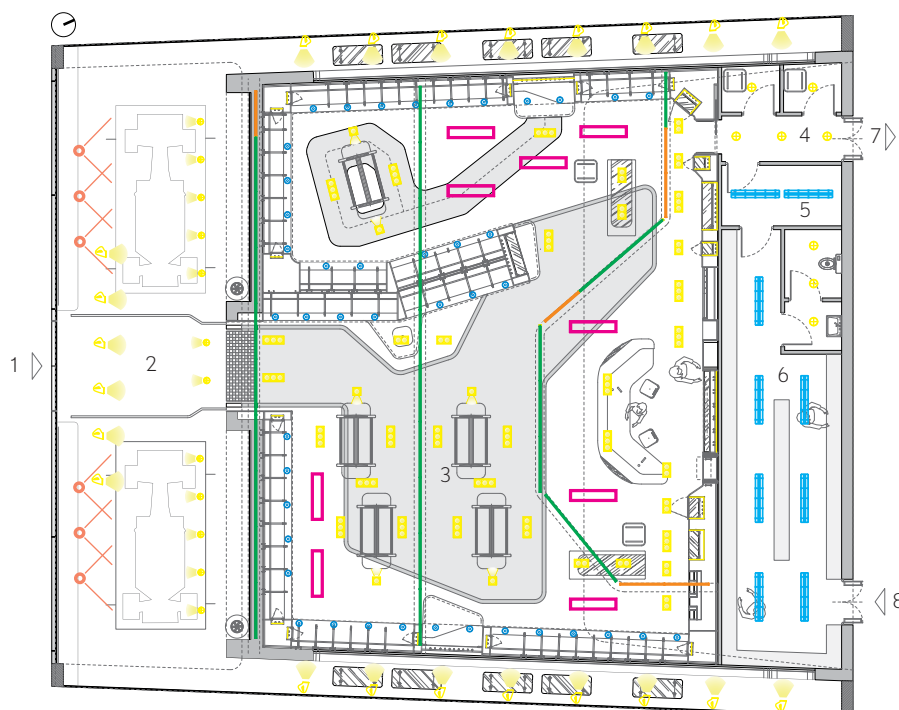
Cross section
and plan showing lighting system
Scale 1:200

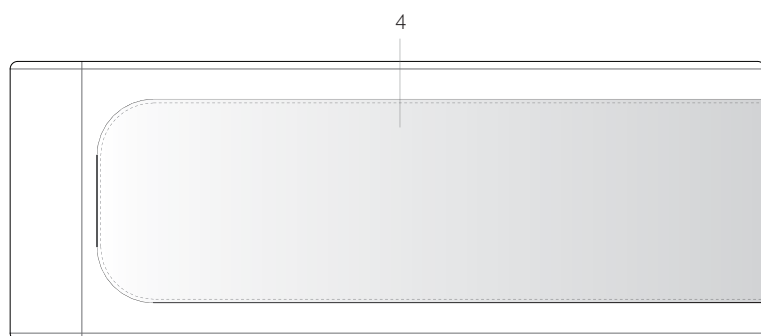
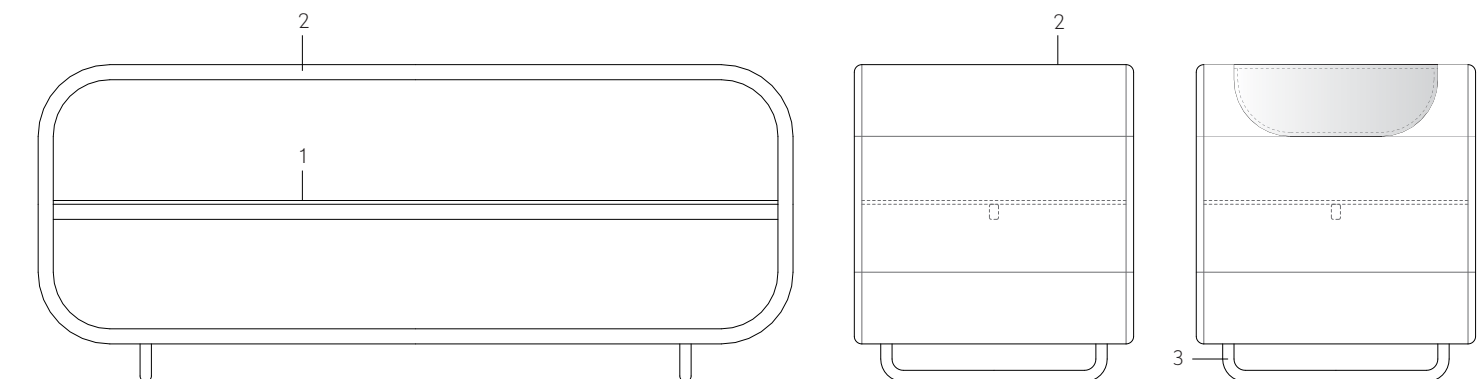
1. Entrance
2. Glass gallery, 74 m²
3. Retail space
4. Changing rooms
5. Staff area
6. Storeroom, 45 m²
7. Emergency exit
8. Loading bay
9. Ferrari Store logo lighting (SOLAR2 L HIT 150W WFL positioned on 3-phase track)
10. Lighting for cars (PANOS S HIT 150W FL, recessed)
11. Lighting of the pits niche (PASO2 R260 70W HIT-DE ASYMMETRIC on floor)



Legend for types of light sources

-  L-FIELDS E 2/28W recessed
-  SCUBA 2/36W positioned on ceiling
-  SOLAR2 L HIT 150W WFL positioned on 3-phase track
-  PANOS S HIT 150W FL recessed
-  CARDAN SPIRIT 3/70W recessed
-  PASO2 R260 70W HIT-DE (ASYMMETRIC) floor recessed
-  ZE 1/28W T16 positioned on downstand
-  ZE 1/28W T16 positioned on downstand



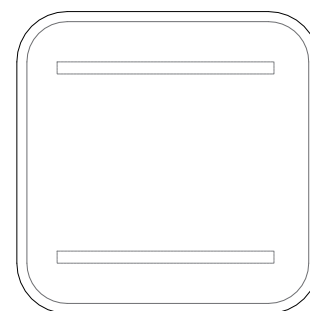
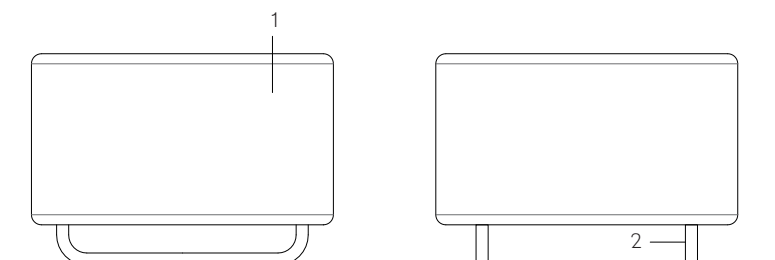


↑
Detail of the crystal display counter
Front view, side views and view
from above
Scale 1:20

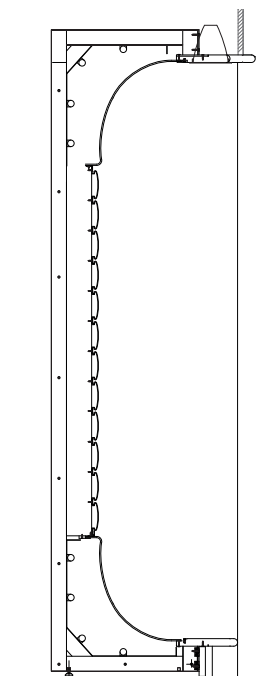
1. Counter adjustable to three different heights, made of extra-clear crystal with central steel support bar, satin finish
2. Counter structure made of MDF with anti-scratch silver lacquer finish (sample colour)
3. Tubular steel leg with satin finish
4. Single-piece moulded extra-clear crystal with rounded corners

→
Detail of the pouf
Front view, side view and view
from above
Scale 1:15

1. Poltrona Frau red leather covering (sample colour)
2. Tubular steel leg with satin finish

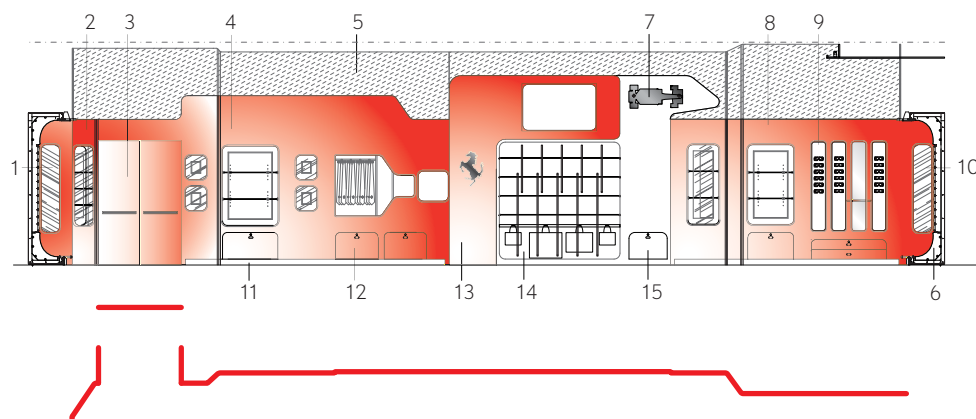


↓
Section of jacket and T-shirt display rack
Scale 1:30



→
Display wall
Front elevation and horizontal section
Scale 1:120

1. Overhead-lit multi-shelf element with arms, back and front made of MDF, gloss lacquer finish (sample colour)
2. Corner element made of MDF with gloss red lacquer finish (sample colour), backlit luxury niche equipped with crystal shelves and door with safety lock
3. Emergency door with panic bar, covered in MDF with gloss red lacquer finish (sample colour)
4. Element made of MDF with gloss red lacquer finish (sample colour), backlit niche and crystal shelves
5. Panel for graphics
6. Element with backlit base
7. Anchoring and support structure for model cars
8. Element made of MDF with gloss red lacquer finish (sample colour), backlit niches containing crystal shelves and door with safety lock
9. Element made of MDF with red lacquer finish (sample colour) equipped with eyewear display niches, shaped mirror and shelf
10. Slat back made of MDF with gloss lacquer finish (sample colour) and backlit niche
11. Overhead-lit matt white base
12. Sliding storage drawers with recessed handles, made of MDF with gloss red lacquer finish (sample colour)
13. Cabinet for model cars with chrome Ferrari horse symbol and compartment for 50" monitor
14. Backlit white glass with crystal shelves and bar for Ferrari bags
15. Smooth-finish plasterboard backing treated with water-repellent white paint (sample colour), equipped with iron support for model cars and sliding storage drawer made of MDF with gloss white lacquer (sample colour)



Bastard Store

Milan

studiometrico

Lorenzo Bini, Francesca Murialdo

Address **Via Slataper, 19; Milan**

Realisation **2007 – 2009**

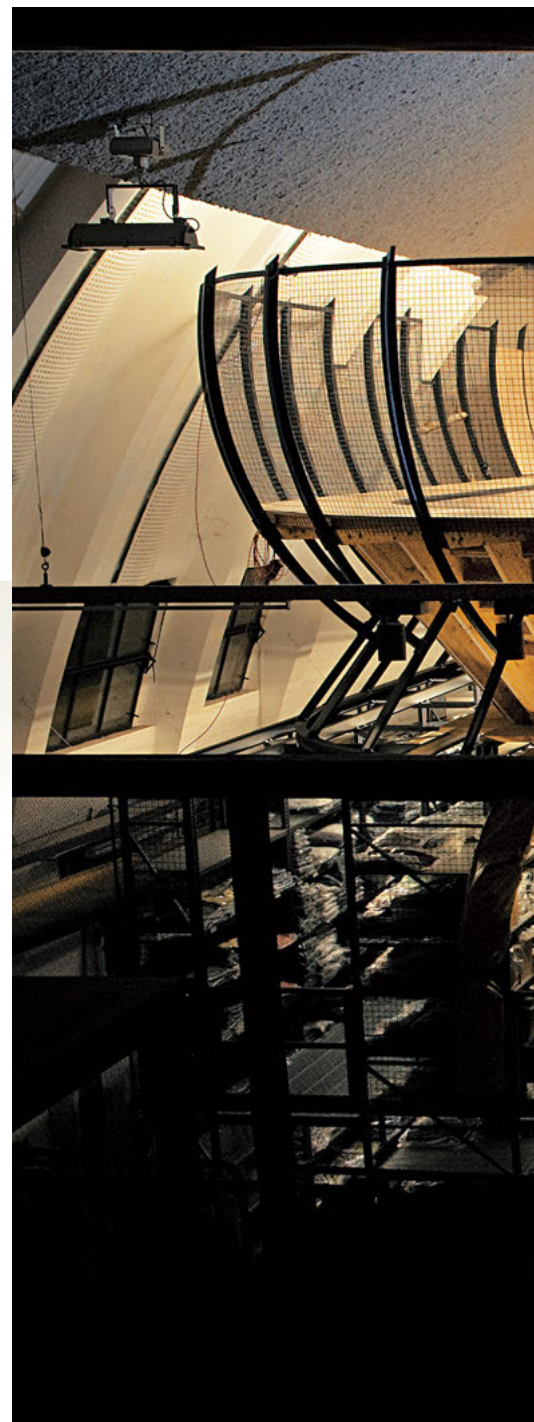
Floor areas **Gross floor area: 1,400 m² / Former balcony: 350 m² / Skate bowl: 200 m² / Former balcony volume: 6,600 m³**

Facilities **Administrative offices, design department, flagship store, storeroom, skate bowl**

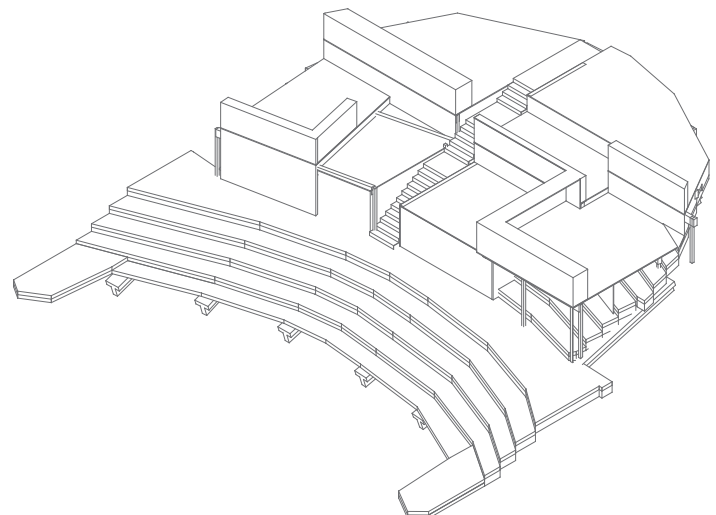
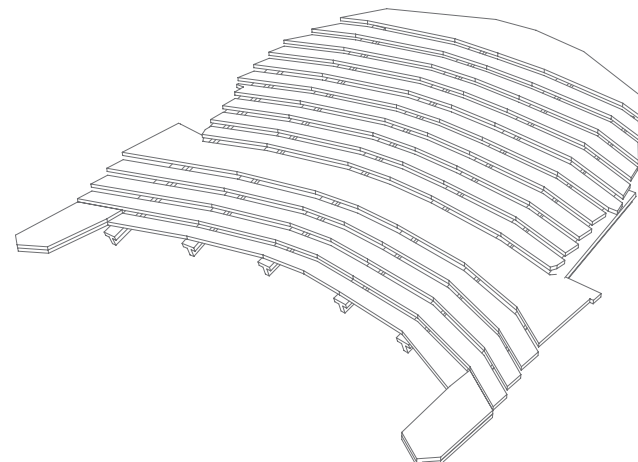
Awards **ArchDaily Building Award 2009, interiors category**

Under the brand Bastard, Comvert s.r.l. manufactures and markets clothing for skateboarders and snowboarders. The company entrusted studiometrico with the task of finding and refurbishing a building for their new headquarters (administrative offices, design department, flagship store, storerooms and skate bowl). The building selected was the former Istria Cinema, built by the engineer Mario Cavallé in the 1940s. The building's gross floor area is 1,400 m²; the volume of the old auditorium 6,600 m³; and the floor area of the balcony 350 m². The roof is composed of several reinforced concrete arches. A ceiling of 800 m² is suspended from the intrados of the vault by means of an iron frame. Used by the previous owner as a car showroom and workshop, the Istria Cinema still had all of its original character. Although complicated to organise from the spatial point of view and beset with difficulties as regards installing the necessary service infrastructures, the cinema turned out to be a suitable building, especially since the typical activities of the world and history of Comvert could be arranged in continuous physical and visual communication. The main entrance, a regular space with a floor area of 70 m², was converted into the first Bastard store, conceived not only for retail activities, but most importantly to bring together the people who share the brand history and culture. Individual pieces of shop furniture are mounted on casters so that they can be easily and freely arranged. The cash desks and clothing display racks are made of three layers of larch panels left over from the construction of the offices. Similarly, the changing rooms were covered with laminated wood scraps from the Bastard Bowl. Flanked by two curving stairways leading up to the balcony, the crescent-shaped space of the old foyer is a recurrent motif in

Mario Cavallé's designs. Linked to the area of the former cinema stalls by a series of apertures, the foyer is the building's centre of gravity for all the other main rooms and acts as a hinge for the principal axis of the building and the rotated axis of Via Slataper. The volume of the old stalls is occupied by the tall black painted metal structures of the product storeroom. Attached to scaffolding, a steep stair leads up to the skate bowl. The design offices are set on the sloping surface of the balcony. Projecting out over the stalls, the balcony is – together with the skate bowl – the most spectacular and representative space in the building. The three-layer larch panelling is also used to form the balustrade and desks for individual workstations. The difference in heights creates a simultaneous feeling of intimacy and openness. The lower set of balcony steps has not been altered. The levels were left unchanged and the original flooring and handrails preserved in order to ensure access to the top of the stairs down to the former foyer, and to create a free and flexible open space. The lower steps are mainly used as a showroom where products are presented to agents who sell them in over 300 shops in Italy and abroad. The showroom can be used for informal meetings, films, fashion shows or simply for chilling out. Suspended around six metres above the storerooms structure and opposite the balcony, the Bastard Bowl is the star attraction. Too significant not to be included in this new headquarters of a company founded by skateboarders, it is a "dream become reality" for the partners, staff and friends of the Bastard team riders. The decision to place the 200 m² bowl above the storerooms arose from the need to economise on space and to establish a visual and spatial relation with the offices on the balcony. Made of laminated wood and rolled-steel beams, the structure is a world's first.

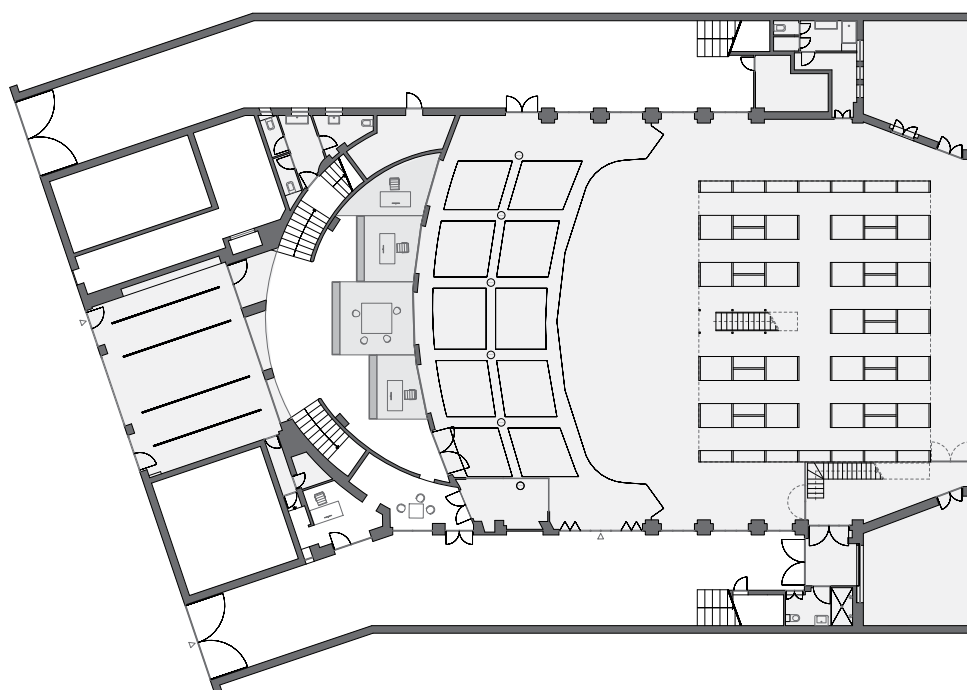
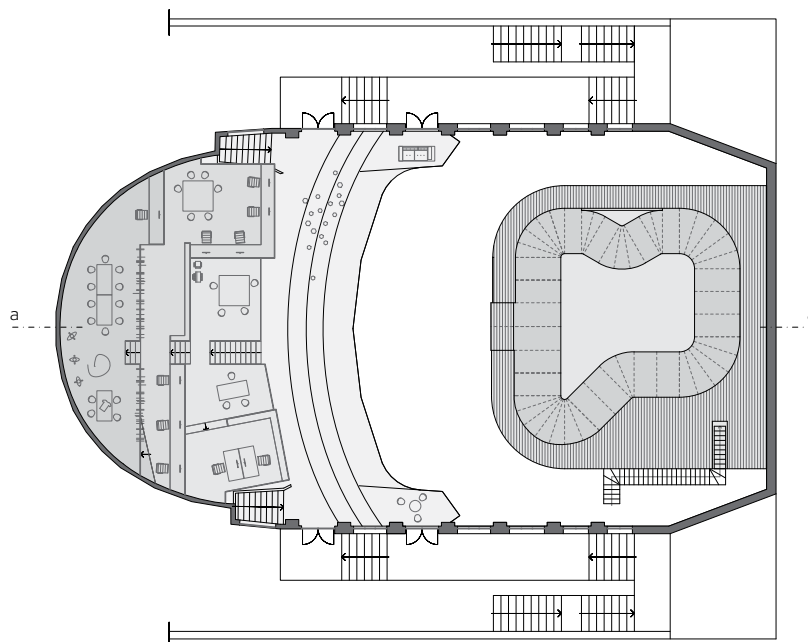
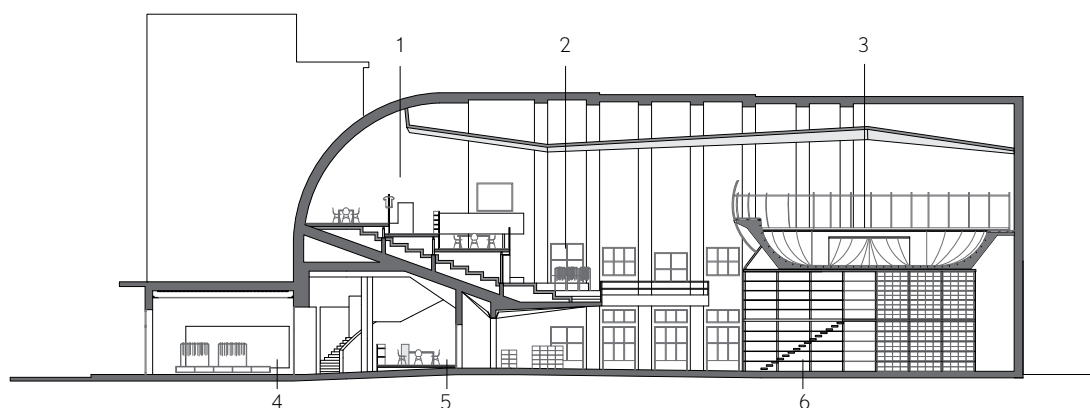




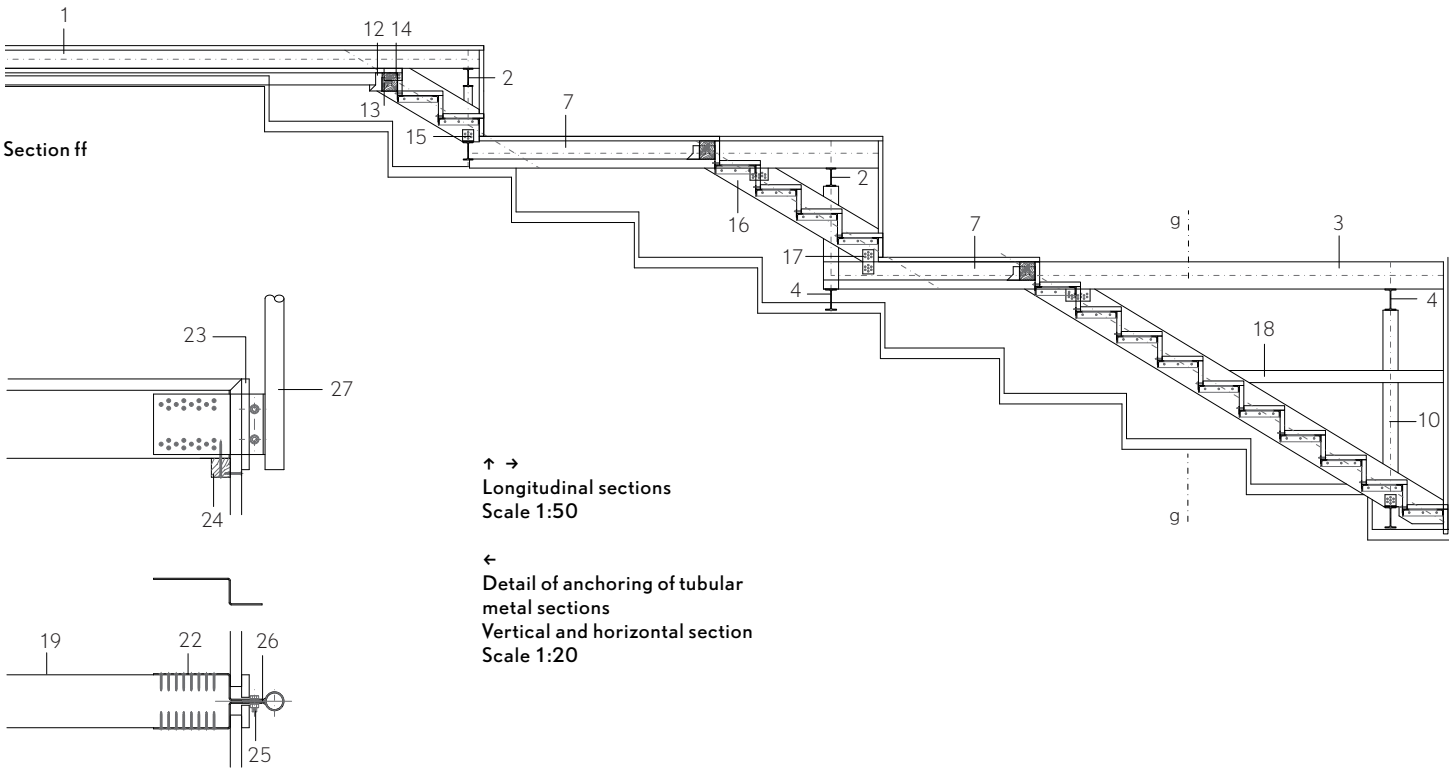


Section aa, second level plan
and first level plan
Scale 1:400

1. Design department
2. Showroom
3. Bastard bowl
4. Store
5. Administrative
department
6. Storage

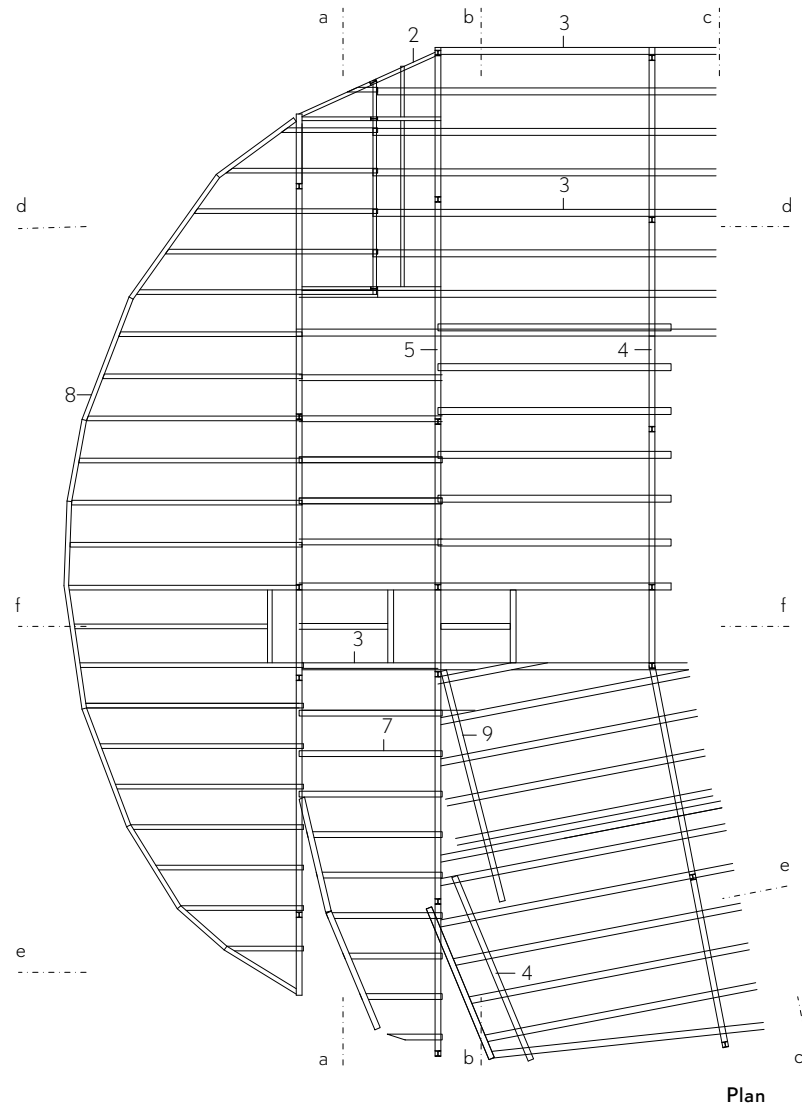
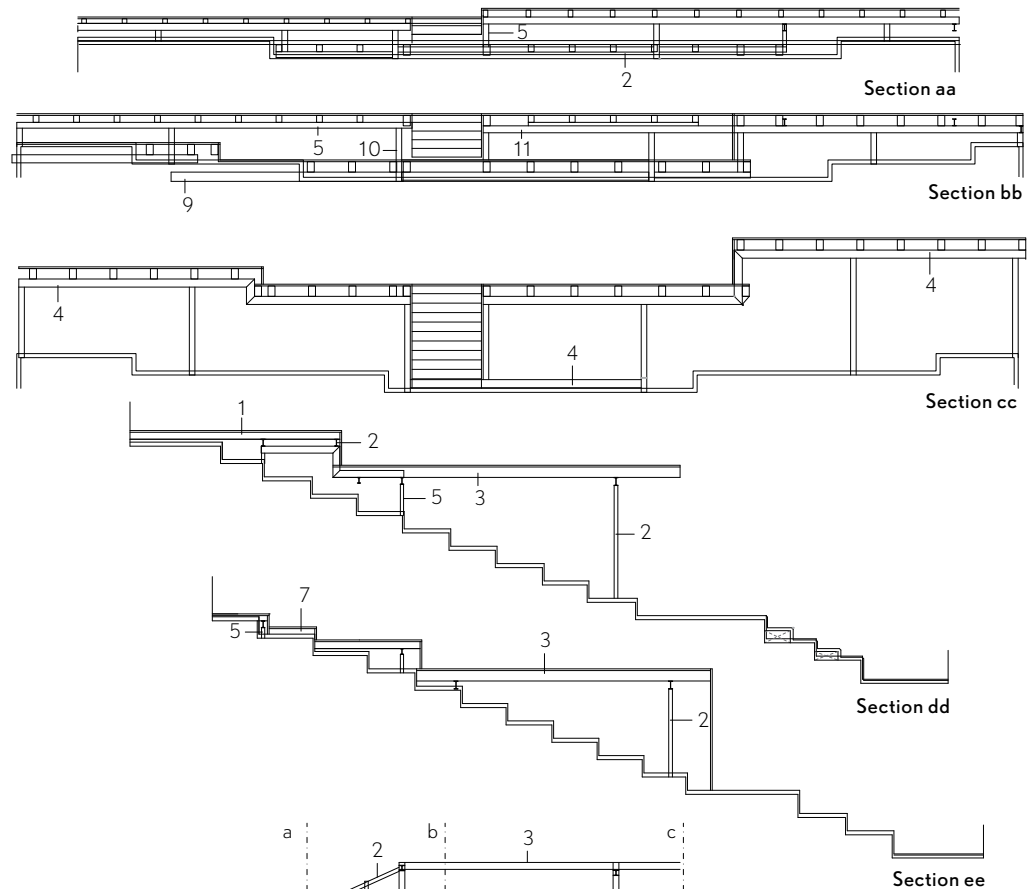


←
Axonometric diagrams
of the existing steps
and the built mezzanine
superstructure

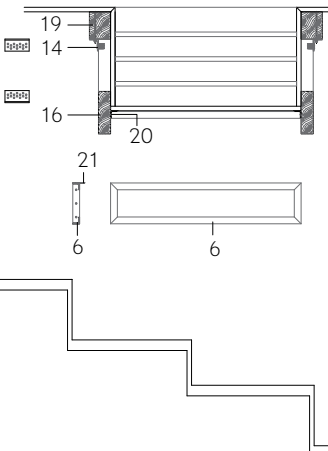


**Design department, diagram of the
balcony structure
Plan and longitudinal sections
Scale 1:130**

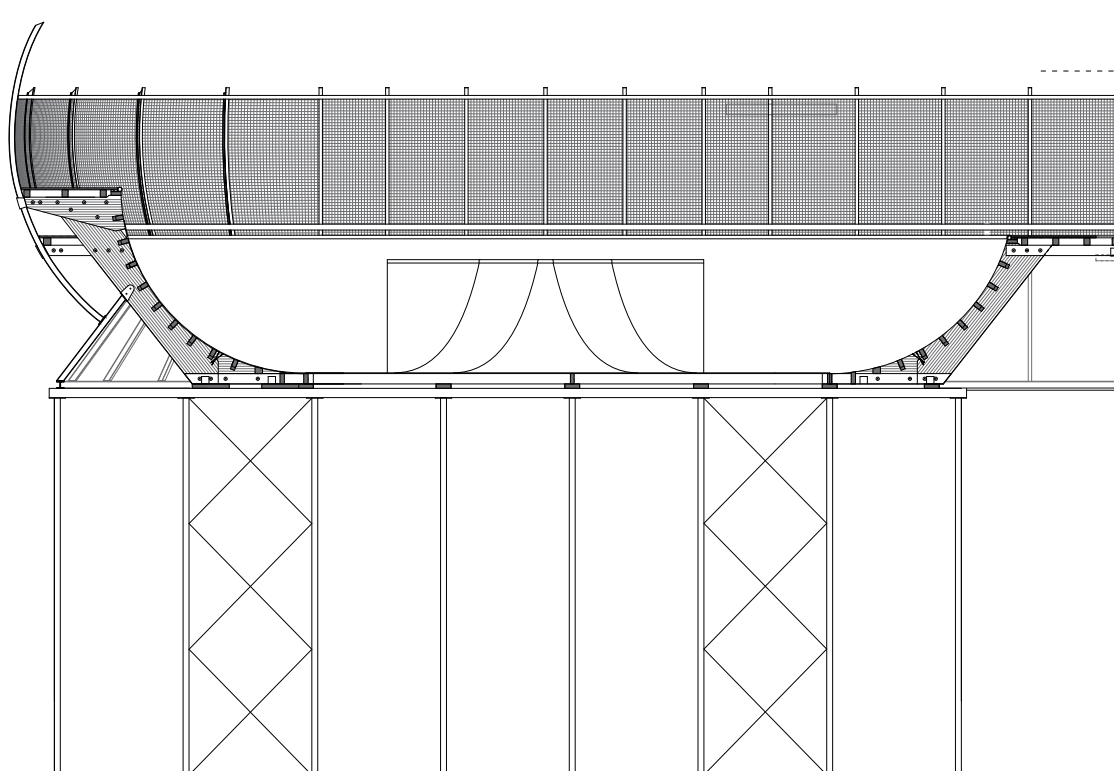
1. Wood joist, 8 x 12 cm
2. IPE 120
3. Wood joist, 14 x 18 cm
4. IPE 140
5. IPE 100
6. L-sections, 45 x 45 x 6 mm
7. Wood joist, 10 x 12 cm
8. Wood joist running the length of the perimeter, 8 x 8 cm
9. IPE 160
10. HEA 100
11. IPE 120 + panel, thickness 6 cm
12. BMF shoe, height 80 cm, length 120 cm
13. BMF shoe, height 100 cm, length 120 cm
14. L-section, 80 x 60 x 7 mm, length 120 cm (10 screws, 4.5 x 60 mm)
15. L-section, 75 x 50 x 7 mm (7 screws, 4.5 x 50 mm)
16. Wood joist, 8 x 24 cm
17. Steel plate, 160 x 7 x 2 mm (7 + 7 screws, 4.5 x 50 mm)
18. Stringer for attaching side panel, 8 x 8 cm
19. Wood joist, 14 x 18 cm (1 + 1 M8 x 200)
20. 3 screws, 4.5 x 50 mm
21. Sheet-metal plate, 1260 x 60 mm, thickness 2 mm, welded at L-section 45 x 45 x 6 mm
22. Sheet-metal plate, thickness 3 mm, height 160 mm, length 361 mm
23. Small end panel
24. Wooden beam for attaching wall, 5 x 5 cm
25. Screws (1 + 1 M12)
26. Steel plate welded to round section, 60 x 160 x 6 cm
27. Round section, 50 x 3 mm



Section gg

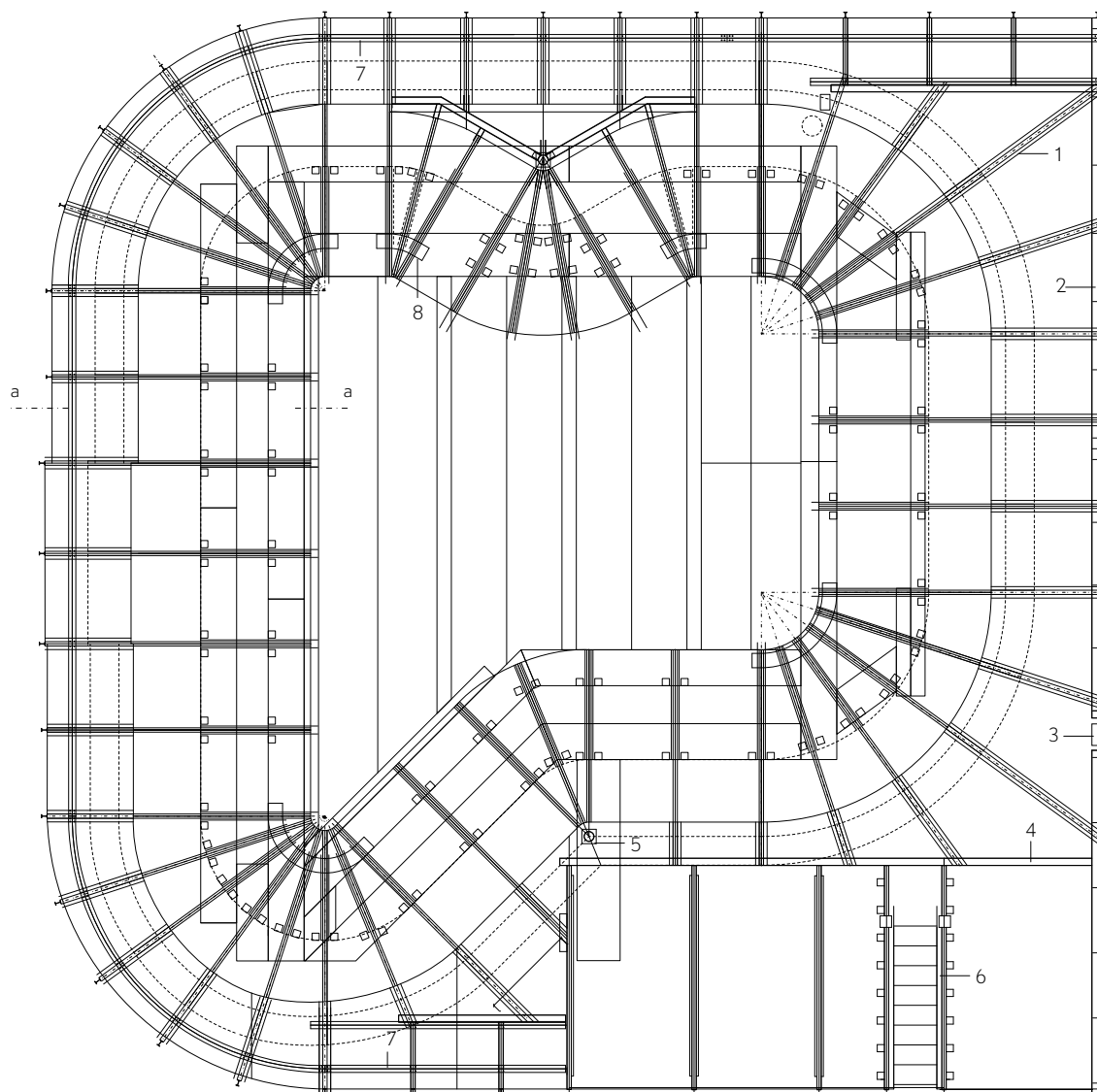


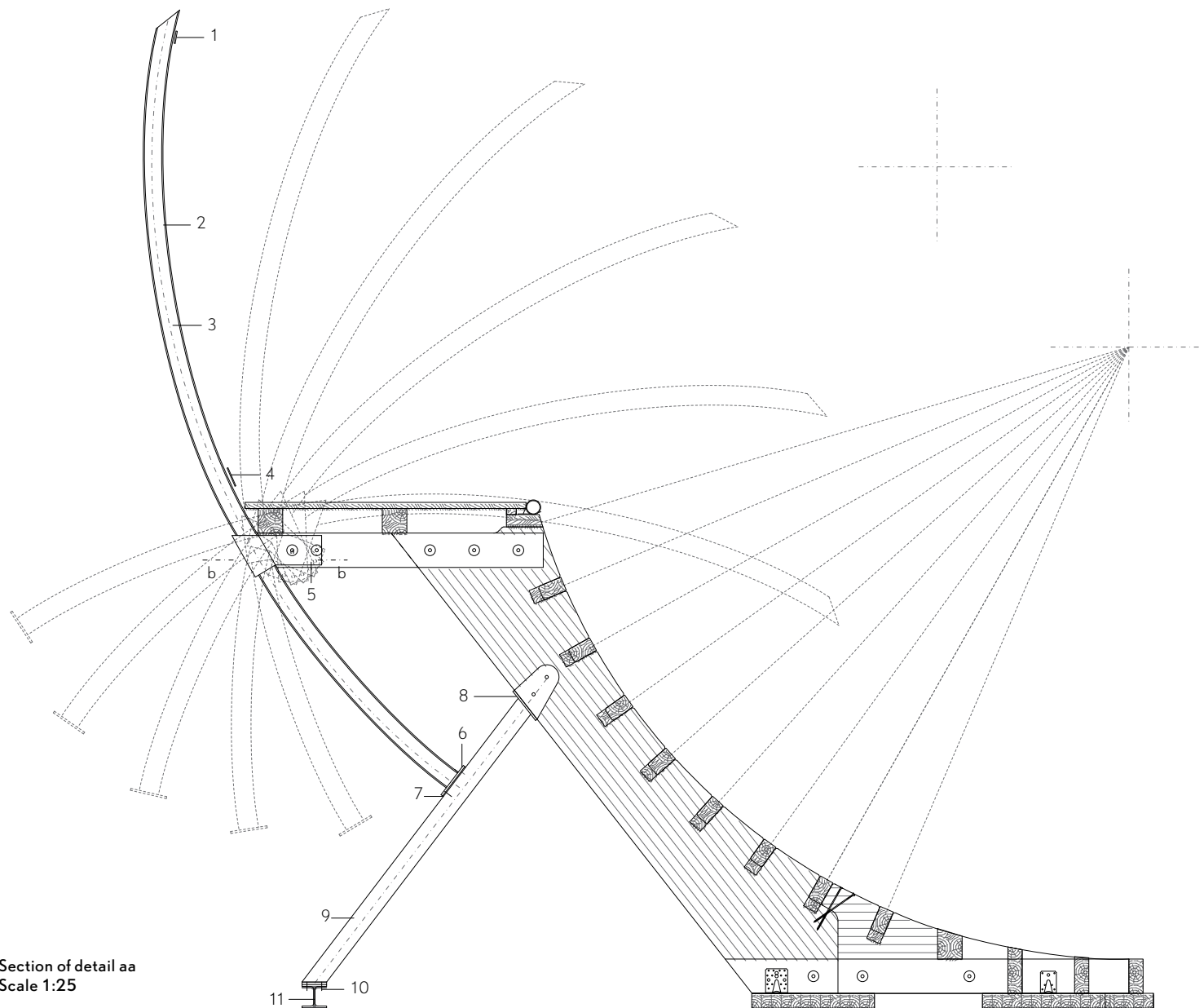




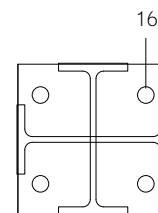
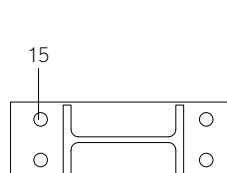
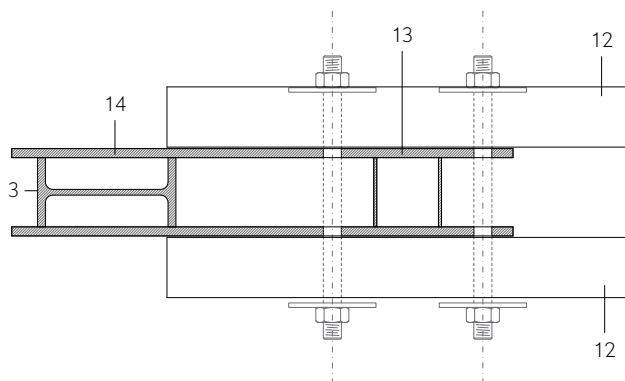
Skate bowl
Vertical section and plan
Scale 1:100

1. Top sides
2. Steel corner sections,
each 100 x 50 x 6 mm
3. Conduit
4. L-section, 100 x 8 mm
5. Pillar anchoring plate
6. Stair load-bearing
frame
7. HEA 100 section
8. Steel coupling plate





Section of detail aa
Scale 1:25



Details of section bb
and the two types of steel sections used
Scale 1:5

1. Steel plate the whole length of the perimeter, 50 x 4 mm
2. Electro-welded net, 40 x 40 x 4 mm mesh
3. Rolled-steel section IPE 80, radius 3150 mm
4. Steel plate the whole length of the perimeter, 80 x 4 mm
5. Box steel element, 45 x 45 x 2 mm (1 + 1 bolts M12)
6. Steel plate, 50 x 8 x 150 (2 + 2 bolts M8)
7. Steel plate, 50 x 4 x 150 (2 + 2 bolts M8)
8. Steel plate, 80 x 8 x 150 (2 + 2 bolts M8)
9. Steel box sections, 100 x 100 x 10 mm
10. 2 + 2 bolts M10 x 35 mm, cl 8.8
11. HEA 100 section
12. Wood joist
13. Tubular steel spacer centred between bolts, length 46 mm
14. Plastic covering
15. Holes, Ø 9 mm
16. Holes, Ø 11 mm



Stuart Weitzman Shop

Rome

Studio Fabio Novembre

Fabio Novembre

Address **Via dei Condotti, 27; Rome**

Realisation **2006**

Floor area **95 m²**

Leading de luxe shoemaker Stuart Weitzman turned to Fabio Novembre's design flair for the interiors of his new Rome store. The brief was to create a retail area with a sculptural feel in which to present shoes and bags as works of art with their details highlighted through their positioning and lighting.

The architect summed up the design concept as follows: "Shoes are the perfect project, a product of excellent craftsmanship transformed from simple everyday item into an object of desire. When Stuart asked me to design a space to display his creations, I immediately thought of elegant boxes and gift wrapping to dedicate to his customers, all tied up with a ribbon. Without ever being interrupted, this ribbon shapes out the surfaces of the exhibition space, describing fantastic journeys... because shoes are vectors of desire."

A ribbon runs round the whole perimeter of the shop and, as required, becomes ledge, shelf or a fanciful decoration, delicately wrapping up everything it encounters on its way, just like a ribbon round gift wrapping.

On account of its specific technical properties, Corian was the only material that could lend itself to the requirements

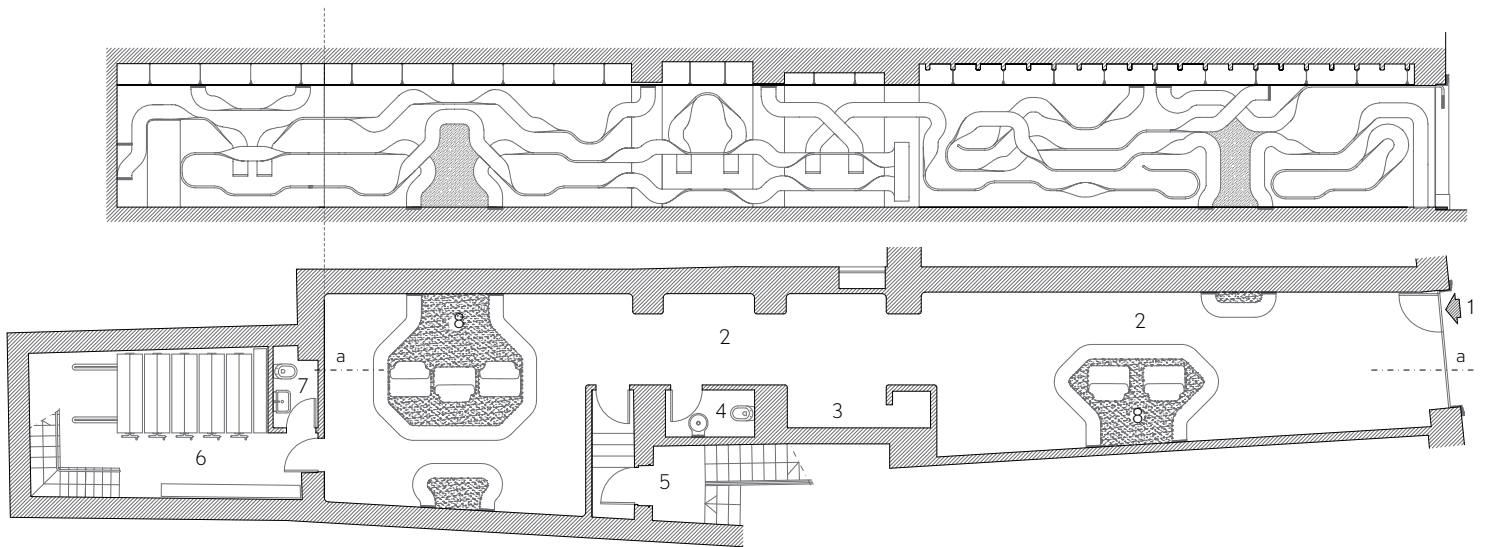
of a never-ending ribbon completely swathing the visitor. The various Corian elements are joined up like the pieces of a jigsaw and each corresponds to a letter of the alphabet (A, B, C...) and a specific 3D model.

The composite use of materials and textures is a key part of the design. The overall harmony is created by a combination of several elements: Bisazza glass mosaics, covered on the inside with silver leaf; vertical geometric applications contrasting with the sinuous Corian forms; Venetian stucco on the ceilings and walls; and the cement and resin mixture applied by hand to the floor, as if it were crafted gypsum. Floors, walls, shelves and ceilings seemingly unfold without end.

"To make a bold comparison, Stuart Weitzman's stores are reminiscent of Lecce's baroque churches. Let me explain. The baroque style that developed in my native city was characterised by almost spontaneous forms of hyper-decoration tempered, however, by the monochrome material used (yellow Lecce sandstone). The elaborateness of the Corian element covering almost all the surfaces in my shops transfigures my childhood memories in a contemporary key."



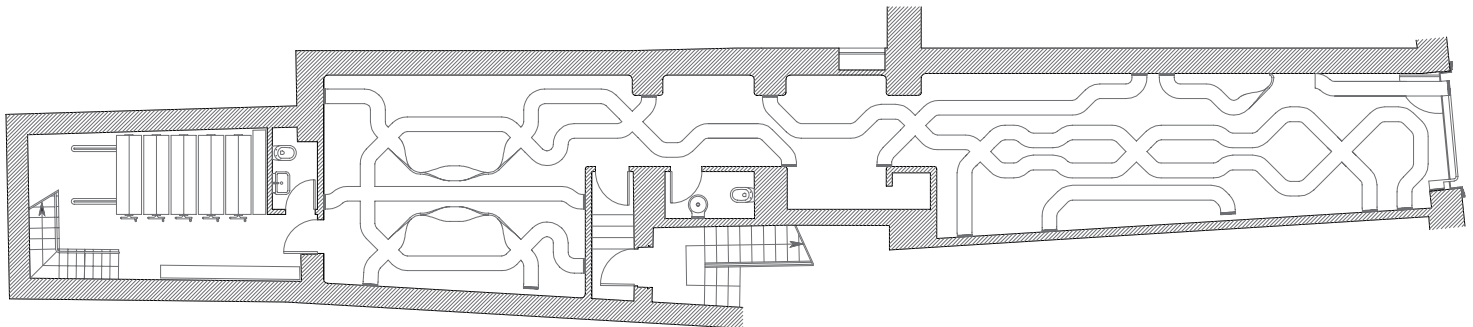
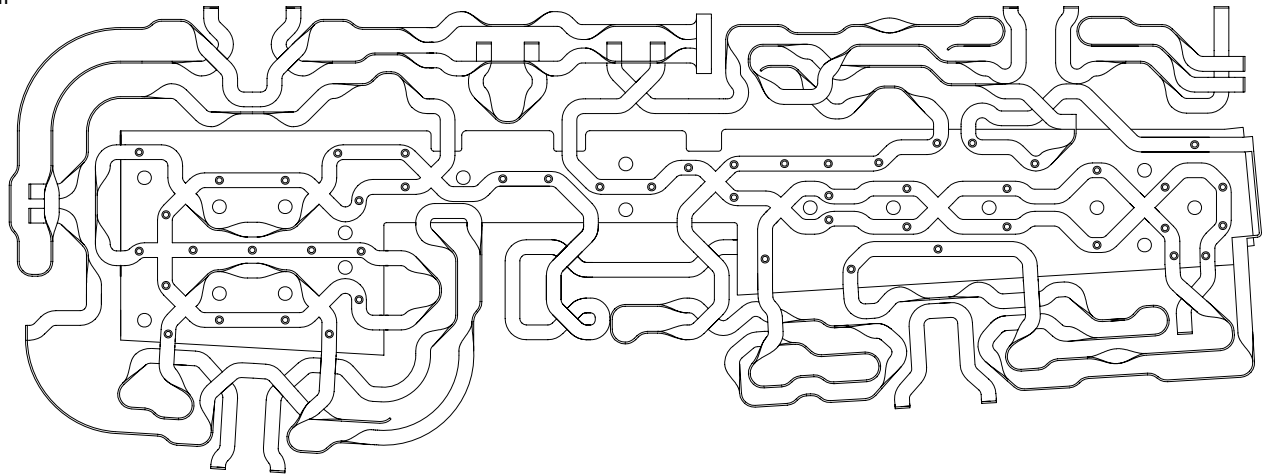




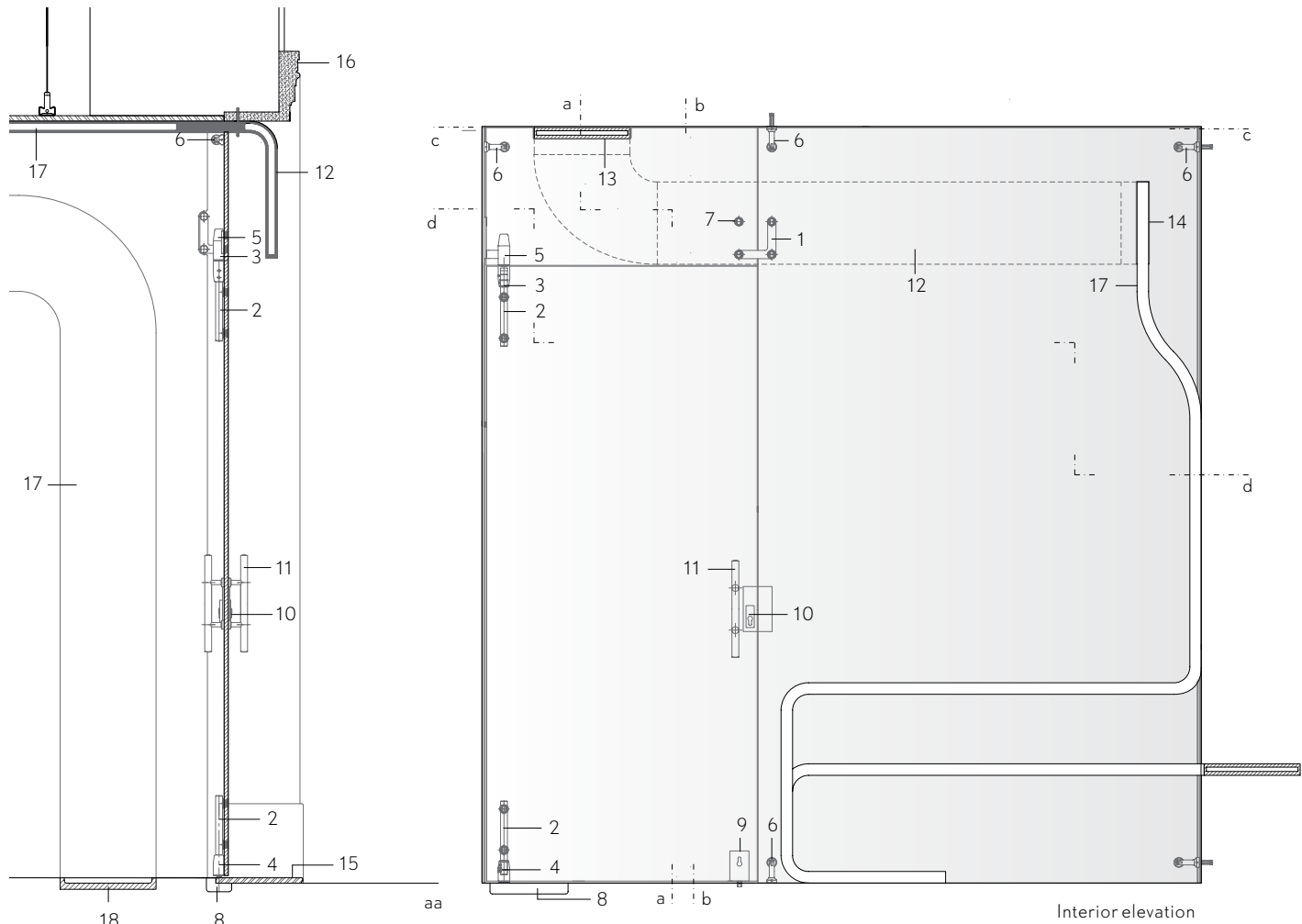
↑
Longitudinal section aa
with the elevation of
the long wall and the
partition dividing the
retail area from the
storeroom; plan
Scale 1:180

1. Main entrance
2. Retail area
3. Cash desk
4. Public WC
5. Service entrance
6. Storeroom
7. Staff WC

↓
Diagram of the whole
length of the never-
ending ribbon system and
plan with the projection
of the ribbon pattern on
the ceiling
Scale 1:180

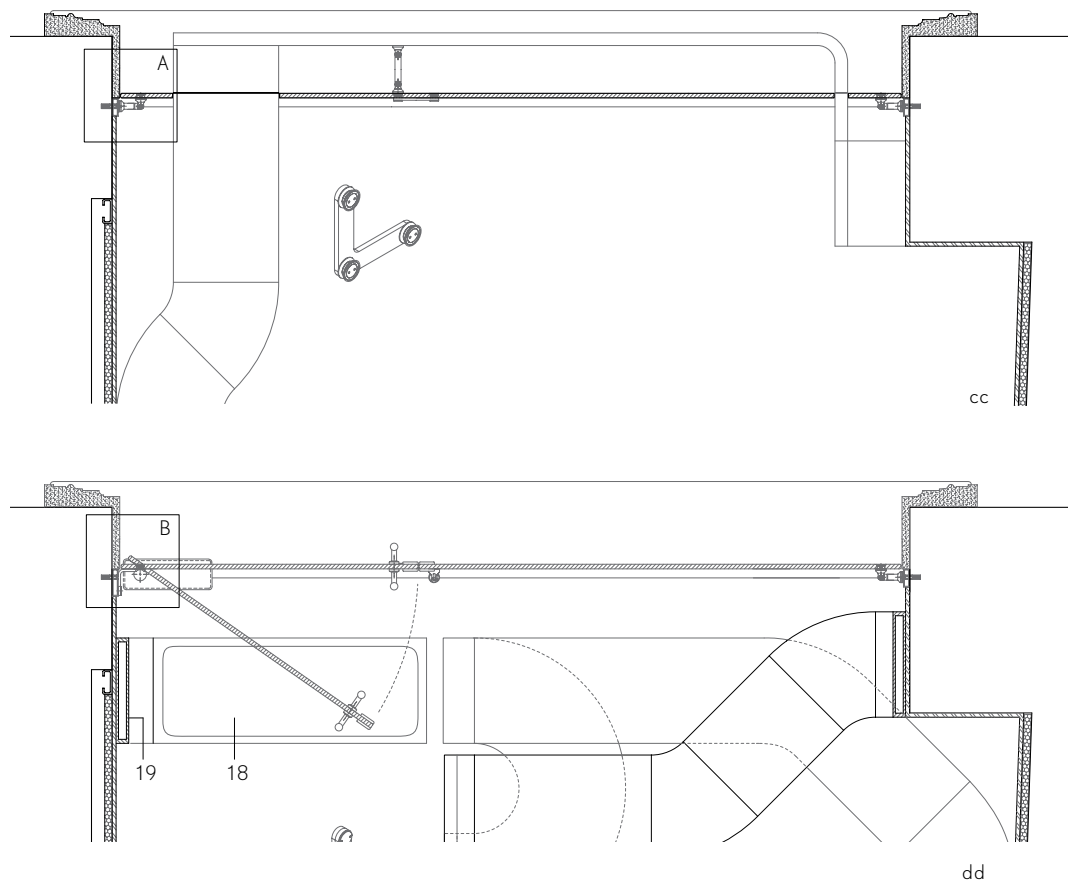


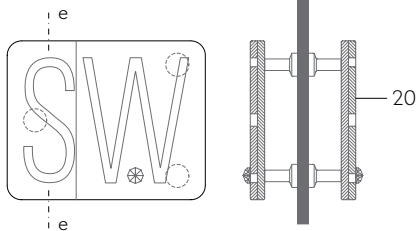
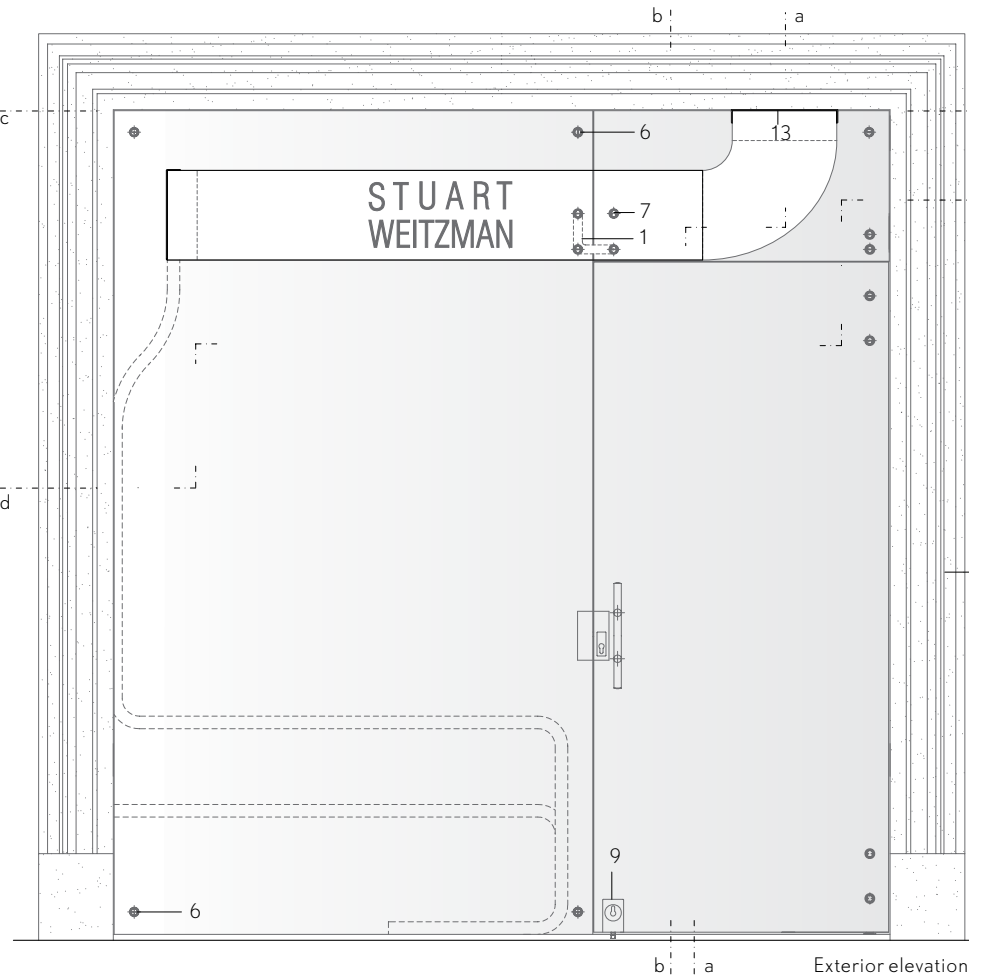
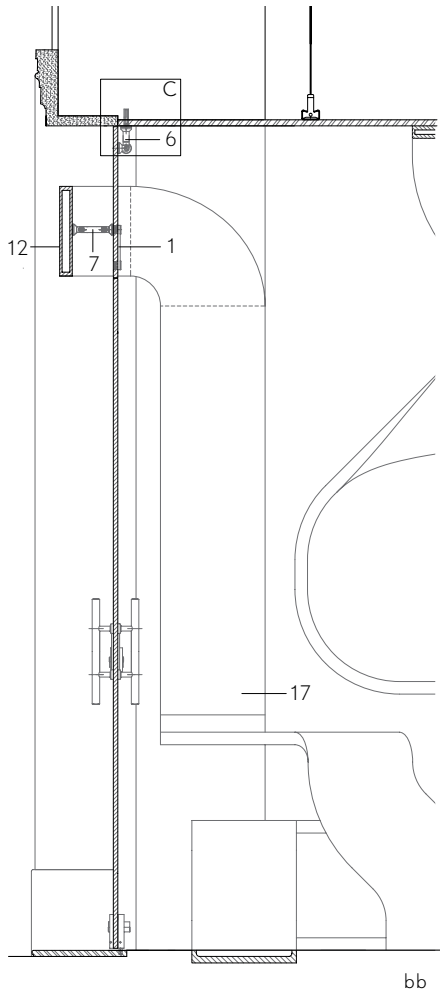




Shop window
Vertical sections aa, bb,
front views and horizontal sections
cc, dd
Scale 1:25

1. Corner joint
2. Short tubular bar
3. Top hinge
4. Bottom hinge
5. Glass-wall hinge
6. Glass-wall joint
7. Glass-Corian joint
8. Floor-recessed pump
9. Bottom lock
10. Top lock
11. Handle
12. External sign made of DuPont Corian
13. Horizontal drill hole for attaching the sign
14. Vertical drill hole for attaching the sign
15. Travertine marble entrance sill
16. Travertine marble cornice
17. DuPont Corian ribbons
18. Doormat sunk flush with floor
19. Column with recessed anti-shoplifting antenna detector
20. Handle plate made with double layers of bright steel, laser-cut on first layer and assembled using drill holes made for the temporary handle

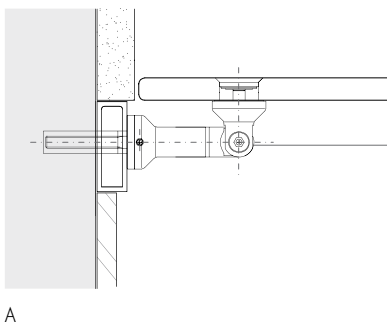
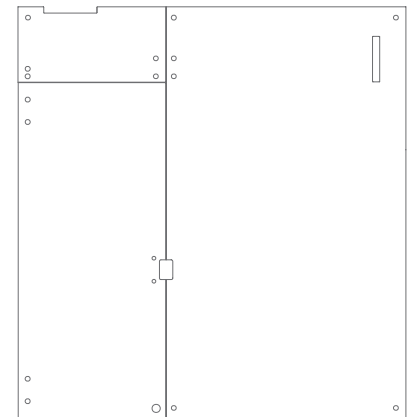




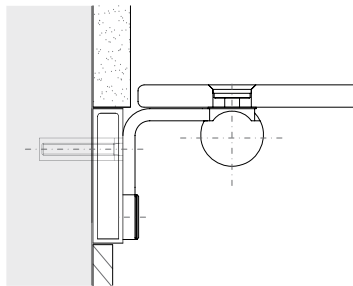
→ Diagram of the drilled holes for the shop window
NB: The drilled holes have an extra 3 mm for possible expansion.
Front view
Scale 1:50

← Detail of the handle
Front view and vertical section ee
Scale 1:10

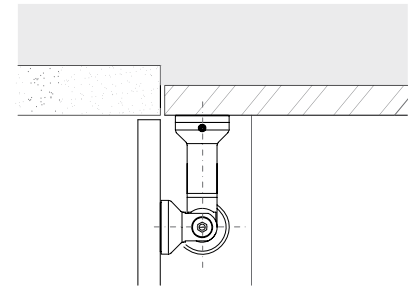
↓ Details A, B and C
Horizontal sections and vertical section
Scale 1:5



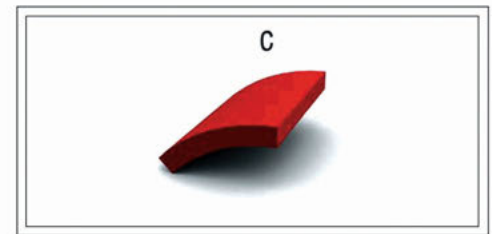
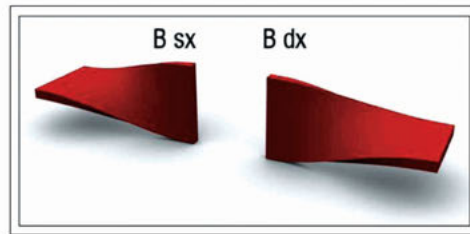
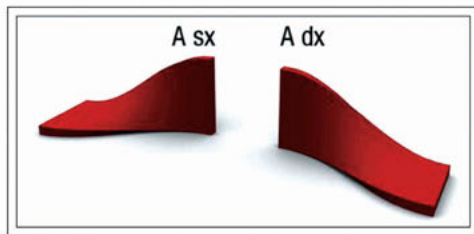
A



B



C



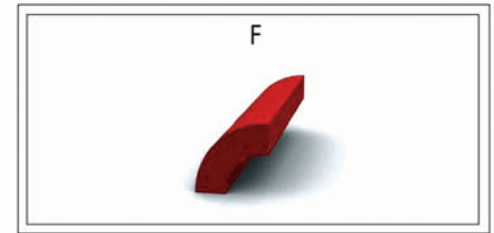
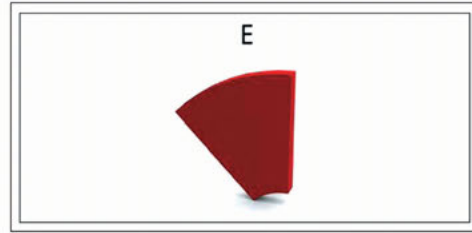
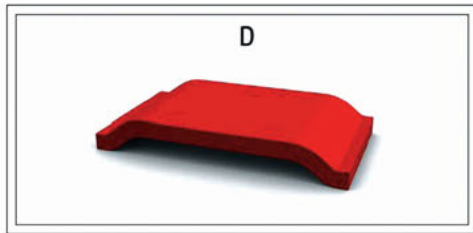
The concept of the ribbon display system

The first step in developing the ribbon display system is the creation of an alphabet of pieces. The combination of the pieces gives the impression of a never-ending ribbon, which can be made thanks to the special technical properties of Corian. In the alphabet of pieces as shown above (except for the flat shelf type), each element has its own letter (A, B, C, etc.). Each letter then corresponds to a technical drawing of a 3D model for the production of the Corian elements. Flat shelf size: thickness 34 mm, width 350 mm, length variable. Each shelf is made of 6 mm Corian sheets glued together; each piece is reinforced inside by wood and Corian elements.

Production of the Corian elements

To create each Corian element, the supplier had to make several wood moulds for each side of the element. All the moulds are obtained by using a numerically controlled machine to transfer the final 3D-model drawings onto the MDF moulds. The Corian sheets (6 mm thick) are then placed in the oven at a temperature of 200 °C for 30 minutes. The softened sheets can now be moulded. All the moulded sheets are pieced together to make each Corian element. Once the Corian element is assembled, the last step in the production process is treating the surfaces by smoothing and polishing.





Installation stage

Once the wall shelf design has been completed, a technical drawing of each wall is made. This drawing indicates the positions of the iron clamps used to anchor the shelves and of the electric sockets required for the lighting fixtures. The design of each wall must be printed on a plastic panel (3 – 5 mm thick) on a 1:1 scale.

Each panel is fixed to the corresponding wall, and holes are then drilled through the panel into the wall to mark the exact position of all the clamp and socket points.

The plastic panel is removed to reveal the positions of the clamps and electric sockets. The electric cable tie-wraps and ducts are installed before the plasterboard panels go up.

Having smoothed and painted the walls, the installation of the shelves can begin. Installing Corian pieces on site is a very long process. First, all the pieces requiring clamps (they come equipped with tie-wrap holes) are installed.

Work then begins on installing the other Corian pieces. All of them are glued with a special Corian glue. As soon as the glue is dry, every joint is smoothed down by sandpaper discs until the desired effect of the never-ending ribbon is achieved.

Ceiling-walls joints: the basic idea of the shop is a shoe-box space with continuous walls, ceiling and floors. All acute angles were eliminated by installing one-piece elements at each corner.

Two types of moulds were designed to cover both the concave and convex corners. These forms were installed before smoothing and painting the walls.





Offices and Cultural Buildings

Vetreria Airoidi, San Giorgio su Legnano, Milan, 2008–2009

Buratti + Battiston Architects

Toolbox, Turin, 2009–2010

Caterina Tiazzoldi – Nuova Ordentra

**Nuova Manica Lunga Library, Fondazione Giorgio Cini,
Venice, 2005–2009**

aMDL

Morgan Library, New York, 2000–2006

Renzo Piano Building Workshop

Vetreria Airoidi

San Giorgio su Legnano, Milan

Buratti + Battiston Architects

Gabriele Buratti, Oscar Buratti, Ivano Battiston

Address **Via Albert Einstein; San Giorgio su Legnano (MI)**

Realisation **2008 – 2009**

Floor area **320 m²**

Starting from the premise that work-places have become spaces for “living” and “being” in, Buratti + Battiston focus on the concept of quality in terms of beauty, pleasantness and sensorial richness. They aim to create refined stimulating spaces that also convey a feeling of reassuring domesticity.

Their projects often feature the mesmerising material of coloured glass as a means of giving full expression to a specific concept of contemporary luxury. Glass translates into light, colour geometries, reflections, depth, transparency and opacity, and special movements and effects. It is a material capable of reshaping and giving a special feel to architectural space.

The project for the new Vetreria Airoidi headquarters provided the opportunity to experiment with new approaches to applying glass, but most importantly, to explore its showcase value and capacity to construct and qualify an architectural space. Glass became the absolute protagonist in this project.

The building shell is a kind of black box completely covered in retro-painted glass. The large transparent window on the main front becomes a huge sign for the outside world, while the rhythm on the side front is set by full-height sheets of black tinted glass.

The stair is the fulcrum of the design operation. Besides linking up the two floors, it becomes part of a scenographic and spatial apparatus highlighting the technical values and the particularly refined construction ideas.

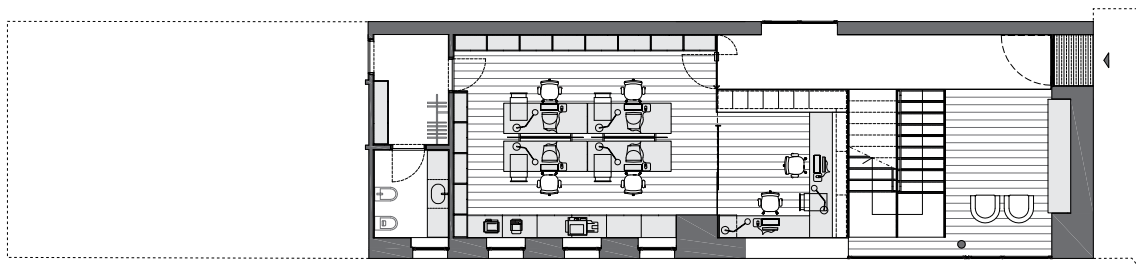
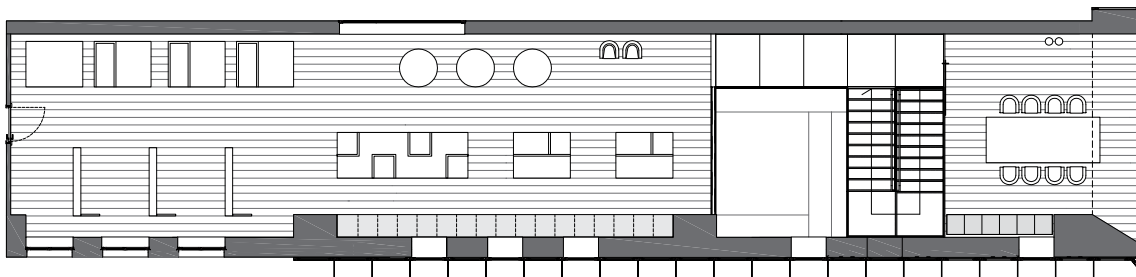
Entirely made of structural glass, the stair is dry constructed with no visible screws.

The underlying idea was to arrange laminated glass backdrops in horizontal bands alternating solids and voids in correspondence to the risers. The individual treads of the steps were then inserted at the risers and “wound on” in series, like shelves lodged in the sides.

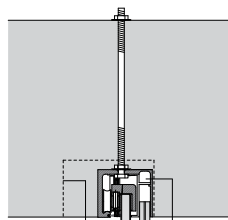
Like the walkway linking up the spaces on the first floor, the balustrades, partitions, sliding doors, showcases and black reception volume are also entirely made of glass. The overall effect is a wide range of well-chosen colours and finishes aimed at making the workplace an ideal showcase.

The utterly intriguing explorations of colour in glass reach a climax in the transparency, reflections and opacity of the first floor partition. Acting as an introduction to the exhibition space, the partition consists of a system of full-height, resin-coated laminated glass panels in seven different colours. Installed in staggered fashion and partially overlaid, the panels create a further seven unusual intermediate colours.

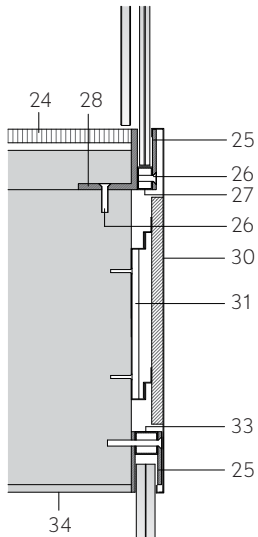




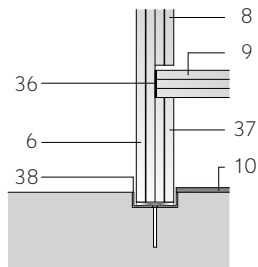
Elevations
First floor plan and ground floor plan
Scale 1:200



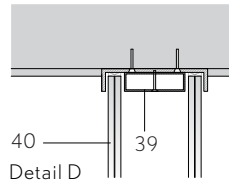
Detail A 2 1 3



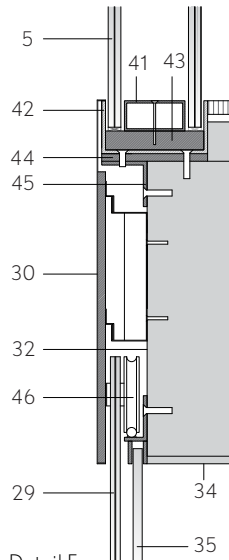
Detail B



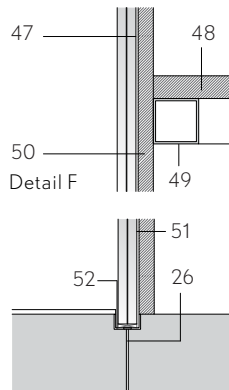
Detail C



Detail D

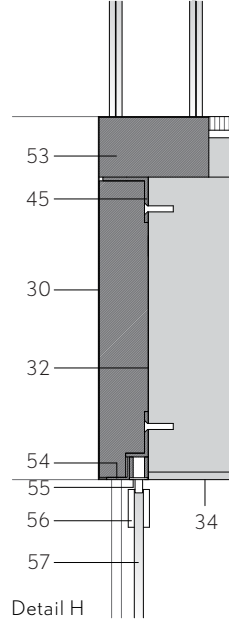


Detail E

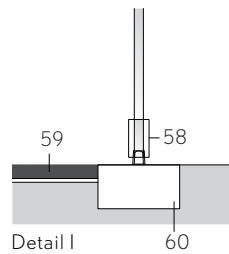


Detail F

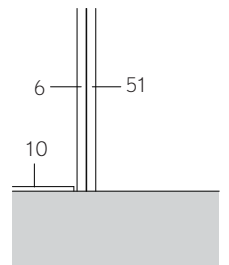
↓
Vertical sections
of the stair
Scale 1:100



Detail H



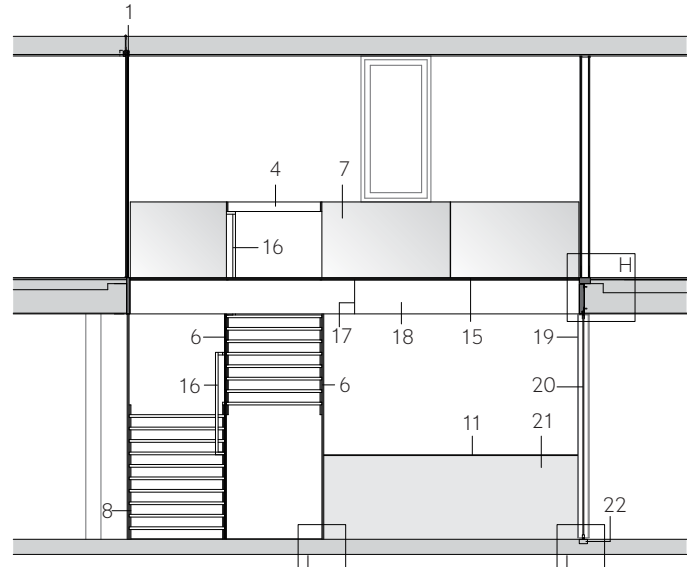
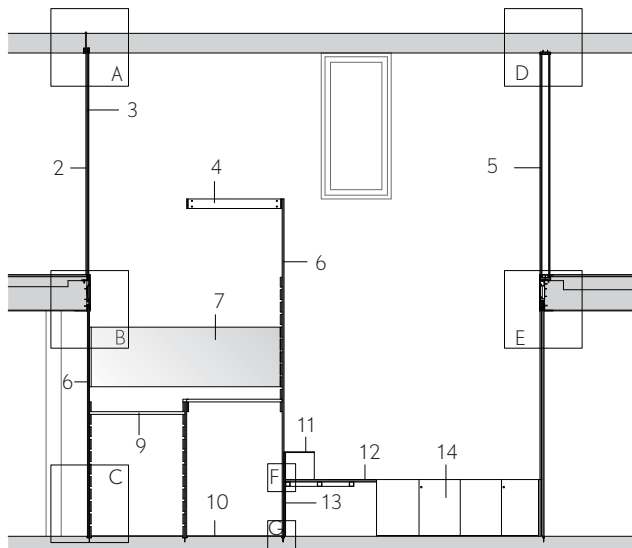
Detail I

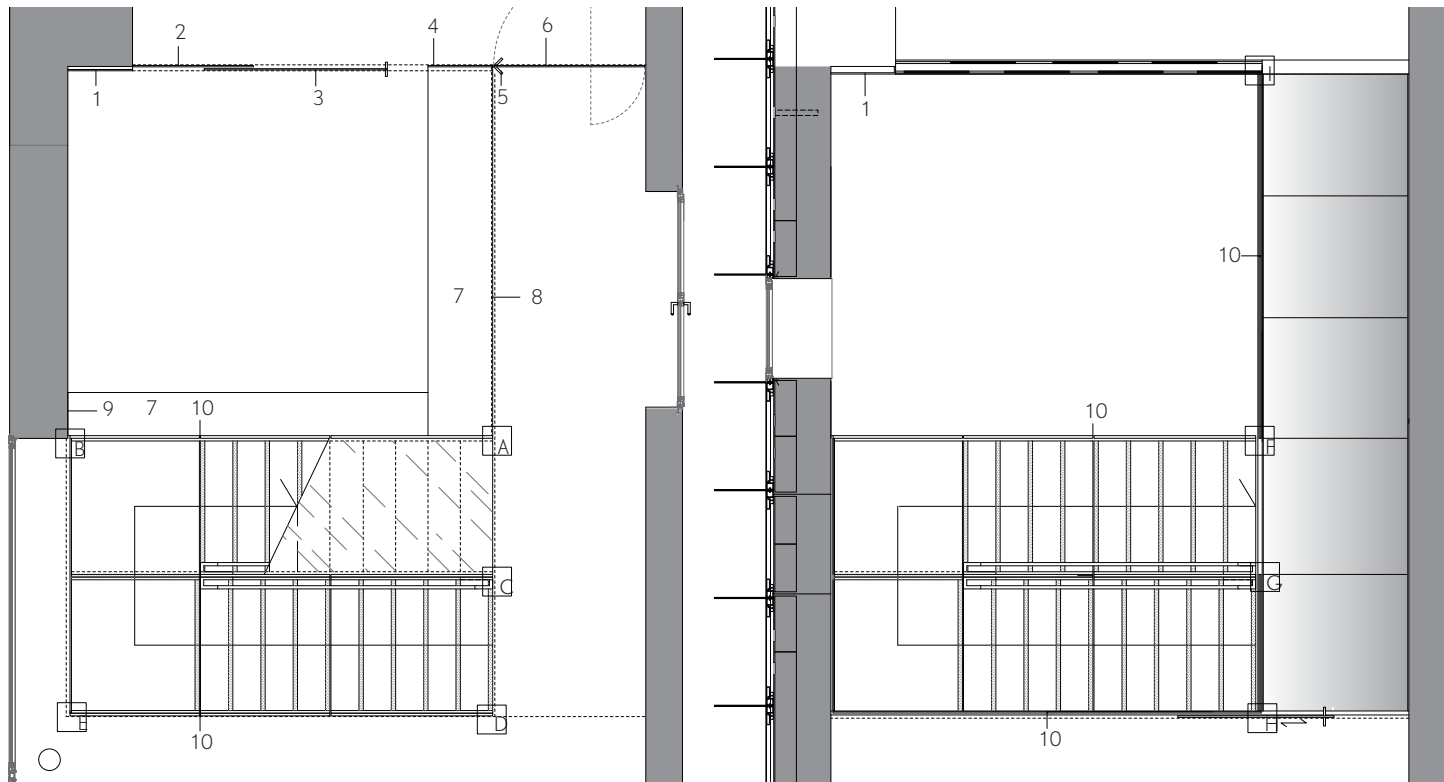


Detail L

1. "Dorma - AGILE 150" recessed sliding system for glass (13.5 mm)
2. Sliding glass door, thickness 12 mm
3. Fixed safety glazing, thickness 6 + 1.52 + 6 mm
4. Satin finish box steel anchoring frame for glazing
5. Coloured safety glazing, thickness 8 + 1.52 + 8 mm
6. Stair load-bearing glass, thickness 12 + 0.72 + 12 mm
7. Glass balustrade, thickness 6 + 1.52 + 6 mm
8. Glass band, height 12.6 cm, thickness 12 + 0.72 + 12 mm
9. Glass tread, thickness 12 + 12 + 12 mm
10. Floor mirror inserted directly in exposed structure, thickness 5 mm
11. Glass reception top, retro-painted black, thickness 10 mm
12. White laminate desk top with metal structure
13. White laminate panel, thickness 20 mm
14. White laminate cupboard
15. Tinted glass floor, thickness 10 + 1.52 + 10 + 1.52 + 10 mm
16. Chromed tubular handrail, 35 x 35 mm
17. Steel cladding joint
18. Truss clad in bright stainless steel
19. Full-height glass handle
20. Pivot door, tinted or reflective glass, thickness 12 mm
21. Reception counter front, retro-painted black glass, thickness 10 mm
22. MAB door closer
23. Ceiling void
24. Industrial oak parquet, thickness 18 mm
25. Stainless steel bar, 80 x 5 mm
26. Screws
27. Stainless steel tubular section, 20 x 30 x 2 mm
28. Stainless steel L-section, 80 x 80 x 8 mm
29. Extra-clear sliding glass door, thickness 6 + 1.52 + 6 mm
30. Bright stainless steel cladding on removable wooden panel
31. Structure for anchoring the bright stainless steel panel
32. Flush reinforced concrete floor
33. Stainless steel tubular section, 30 x 30 x 2 mm
34. Flush plaster
35. Fixed extra-clear glass, thickness 12 mm
36. Glued mirror, thickness 0.8 mm
37. Glass band, height 12.6 cm + floor recess, thickness 12 + 0.72 + 12 mm
38. Aluminium U-section, 60 x 20 x 2 mm
39. Satin finish stainless steel tubular glazing bead, 80 x 25 x 2 mm
40. Satin finish stainless steel U-section, 140 x 30 x 5 mm
41. Satin finish stainless steel tubular glazing bead, 80 x 40 x 3 mm
42. Satin finish stainless steel U-section, 140 x 70 x 5 mm
43. Spacer, height 25 mm
44. Spacer, height 10 mm
45. Stainless steel L-section, 60 x 60 mm
46. Airoidi sliding system
47. Reception counter side made of glass, retro-painted black, thickness 10 mm
48. White laminate work surface, thickness 30 mm
49. Tubular metal reception desk structure, white, 60 x 60 mm
50. White laminate panel, thickness 20 mm
51. Stair glazing, retro-painted black up to the height of 112 cm
52. Aluminium U-section, 35 x 20 x 2 mm
53. Spacer, height 80 mm
54. Satin finish stainless steel end L-section
55. Top pin ("Minusco - mod. 1027")
56. Top hinge with central pivot and adjustable bearing ("Minusco - mod. 1820")
57. Pivot door tinted glazing, thickness 12 mm
58. Bottom hinge with central pivot ("Minusco - mod. 1810")
59. Black mock-coir mat
60. Floor-recessed MAB door closer ("Minusco - mod. CHM1"), 58 x 108 x 225 mm

↑
Details
Vertical sections
Scale 1:10





Stair

Ground floor plan and first floor plan

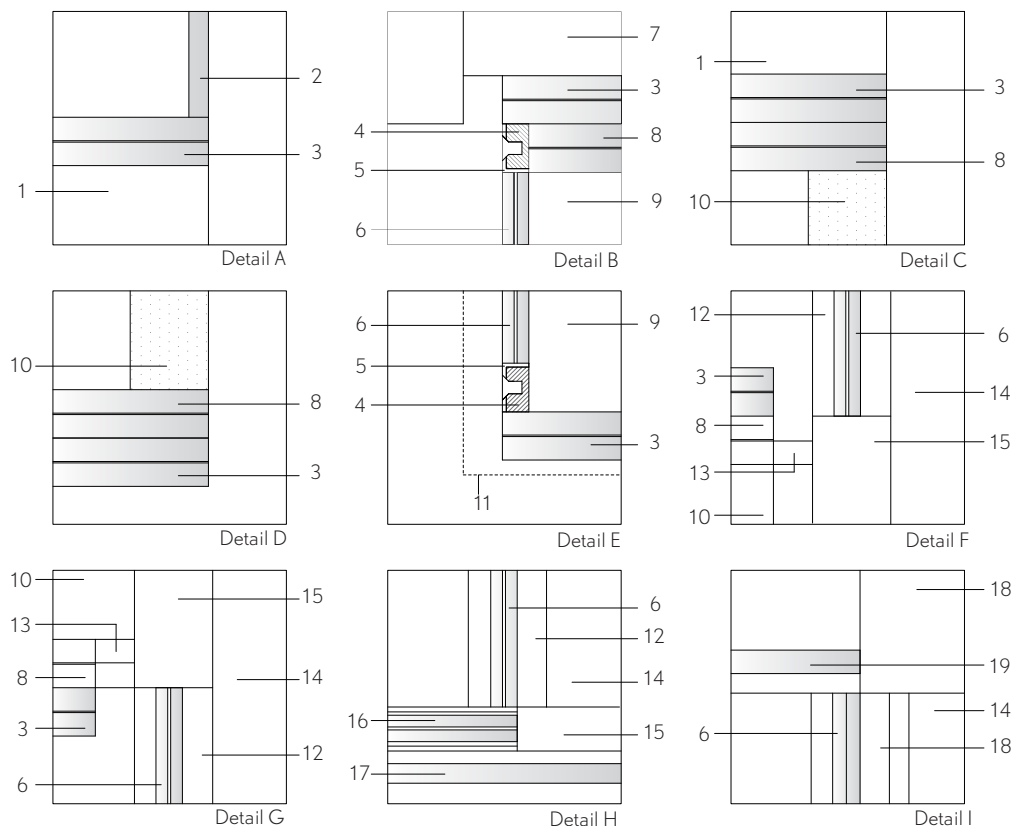
Scale 1:70

- | | | |
|---|---|--|
| <p>1. Envelope for sliding door, white glass</p> <p>2. Fixed extra-clear glazing, thickness 12 mm</p> | <p>3. Extra-clear glass sliding door, thickness 12 mm</p> <p>4. Full-height tinted glazing with partial black retro-painting, height 112 cm</p> <p>5. Full-height 45° glass handle, 100 x 18 mm</p> <p>6. Tinted glass pivot door</p> | <p>7. Retro-painted black reception desk top, thickness 10 mm</p> <p>8. Retro-painted black reception desk side glazing, thickness 10 mm</p> <p>9. Glass top extending as far as the wall</p> <p>10. Glazing joint</p> |
|---|---|--|





Details of stair joints
Horizontal sections
Scale 1:4

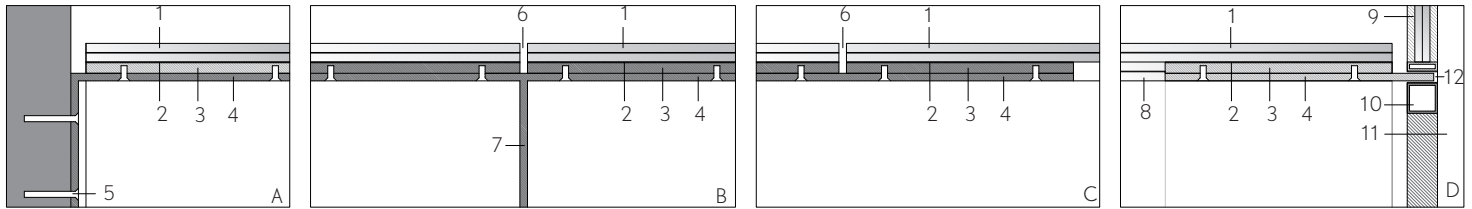
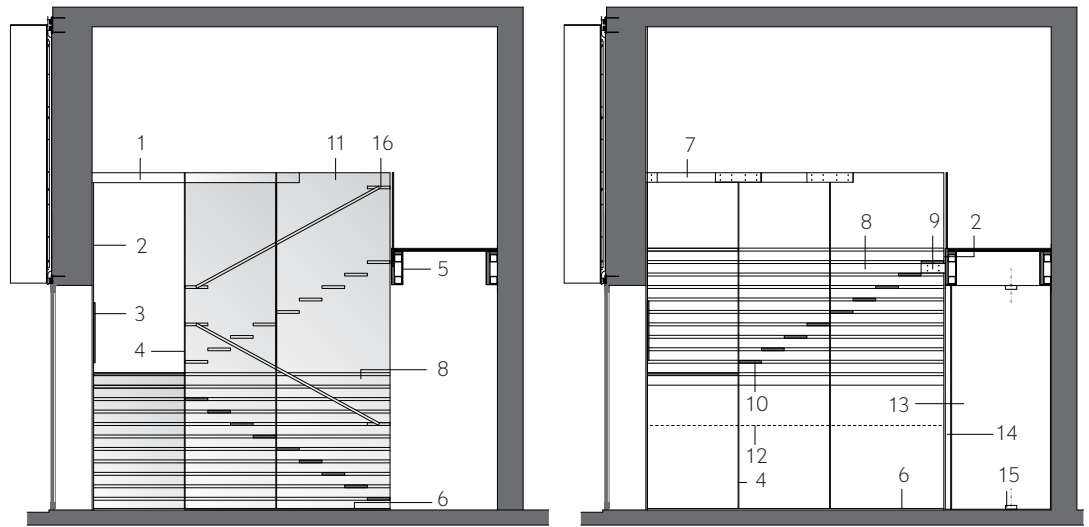


1. Floor mirror
2. Reception desk front glazing, retro-painted black finish, thickness 10 mm
3. Load-bearing glass in stairs, retro-painted black finish, up to 112 cm, thickness $12 + 0.76 + 12$ mm
4. Bright stainless steel section anchoring glass railing
5. Stainless steel L-section glued to stair glass
6. Removable glass balustrade, thickness $6 + 1.52 + 6$ mm
7. Reception desk top, retro-painted black glass, thickness 10 mm
8. Glass band, height 13.5 cm, thickness $12 + 0.76 + 12$ mm
9. Glass landing, thickness $12 + 12 + 12$ mm
10. Glass tread, thickness $12 + 12 + 12$ mm with 4 cm non-slip strip
11. Projection of reinforced concrete upper floor.
12. Glass catch clad in bright stainless steel
13. Satin finish stainless steel anchoring plate for load-bearing glass
14. Tinted glass floor, thickness $12 + 1.52 + 12 + 1.52 + 12$ mm
15. Satin finish stainless steel floor stair guard
16. Full-height safety glass, thickness $6 + 1.52 + 6$ mm
17. Sliding glass door, thickness 12 mm
18. Satin finish stainless steel covering
19. Full-height coloured safety glass, thickness $4 + 4 + 1.52 + 4 + 4$ mm

↘
Longitudinal sections
Scale 1:100

1. Satin finish stainless steel clamping plate for glass
2. Air space 2 cm
3. Glass balustrade, thickness $6 + 1.52 + 6$ mm
4. Glazing joint
5. Beam
6. Floor mirror, directly into exposed structure, thickness 5 mm
7. Satin finish stainless steel glass anchoring frame
8. Glass strip, height 12.6 cm, thickness $12 + 0.76 + 12$ mm (NB: This strip is shorter than the others by 30 cm to allow the clamping plate to be inserted.)
9. Satin finish stainless steel clamping plate
10. Glass tread, thickness $12 + 12 + 12$ mm
11. Load-bearing glass in stairs, thickness $12 + 0.76 + 12$ mm
12. Retro-painted black reception counter glass (NB: division of sheets as in stair glazing)
13. Tinted glass door, thickness 12 mm
14. Full-height glass handle at 45°, 100 x 18 mm
15. Hinge point
16. Chromed handrail, 35 x 35 mm

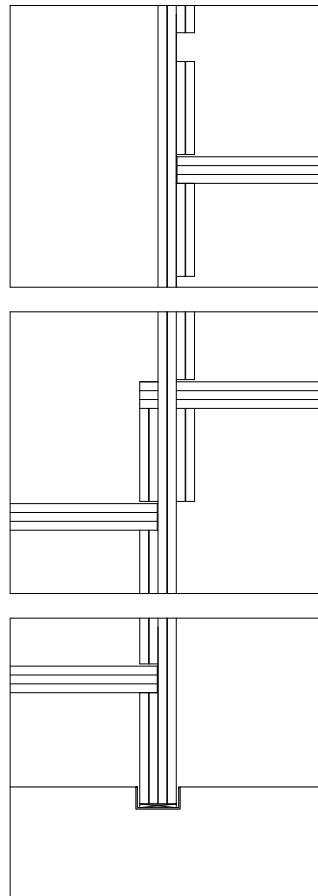
→
Stair
Plan with details of the stair glazing joints indicated and longitudinal section
Scale 1:200



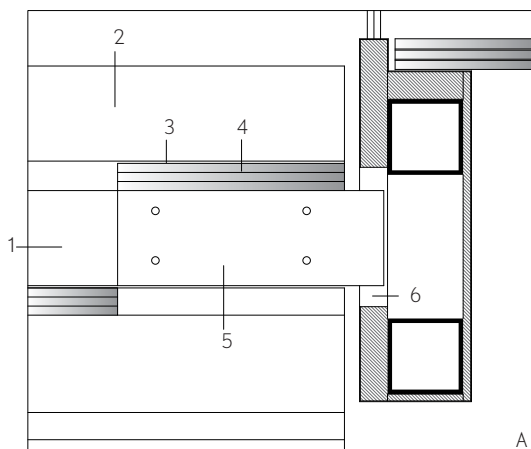
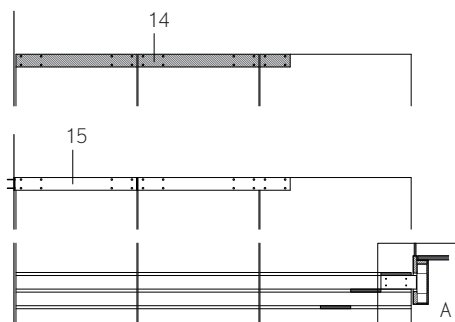
↑
Details stair glazing joints
Horizontal sections
Scale 1:10

1. Stair load-bearing glass, thickness $12 + 0.76 + 12$ mm
2. Mirror finish
3. Satin finish stainless steel plate glued to glass
4. Satin finish stainless steel anchor plate for glass sheets
5. Frame to wall joint
6. Glazing joint
7. Satin finish stainless steel frame crosspiece for anchoring glass
8. Glass strip, height 13.5 cm, thickness $12 + 0.76 + 12$ mm; (NB: This strip is shorter than the others by 30 cm to allow the clamping plate to be assembled.)
9. Glass catch
10. Steel tubular section for anchoring glass
11. Truss
12. Rebate for the load-bearing glass of the stair

→
Detail of anchoring system fastening the glass stair treads to the vertical glass wall
Vertical sections
Scale 1:10



↓
Detail of system fastening the
stair to the glass walls
Vertical section
Scale 1:10



↑
Detail
Axonometric section
Scale 1:10

1. Glass strip, height 12.6 cm, thickness $12 + 0.76 + 12$ mm; (NB: This strip is shorter than the others by 30 cm to allow the clamping plate to be assembled.)
2. Glass strip, height 12.6 cm, thickness $12 + 0.76 + 12$ mm
3. Air space 3 mm
4. Glass tread, thickness $12 + 12 + 12$ mm
5. Satin stainless steel clamping plate for fastening the glass sheets
6. Rebate for the load-bearing glass of the stair

7. Screws for fastening the clamping plate to the glass sheet
8. Satin finish stainless steel plate glued to the glass
9. Bright stainless steel cladding
10. Chipboard panelling of the beam, thickness 10 mm
11. Vertical tubular steel member in the truss, $100 \times 100 \times 3$ mm
12. Chipboard panelling of the beam, thickness 36 mm
13. Horizontal tubular steel member in the truss, $50 \times 50 \times 3$ mm
14. Satin finish stainless steel plates glued to glass with mirror-finish external face
15. Satin finish stainless steel glass anchoring frame, thickness 10 mm



Toolbox

Turin

Caterina Tiazzoldi – Nuova Ordentra

Caterina Tiazzoldi

Address **Via Agostino da Montefeltro, 2; Turin**

Realisation **2009 – 2010**

Floor area **1,200 m²**

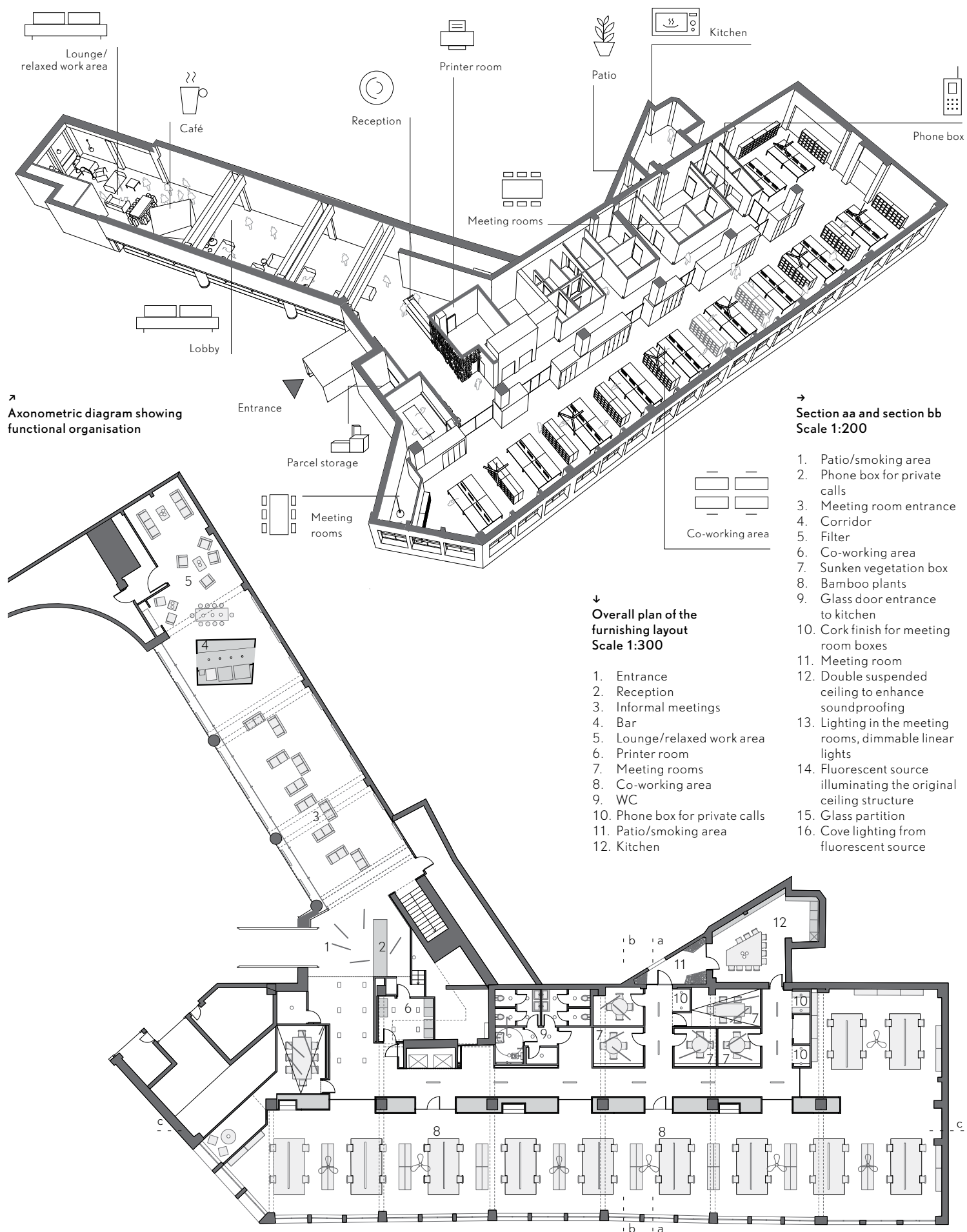
Facilities **reception, lounge area, printing room, kitchen, patio, meeting rooms, co-working area with 44 workstations, lobby**

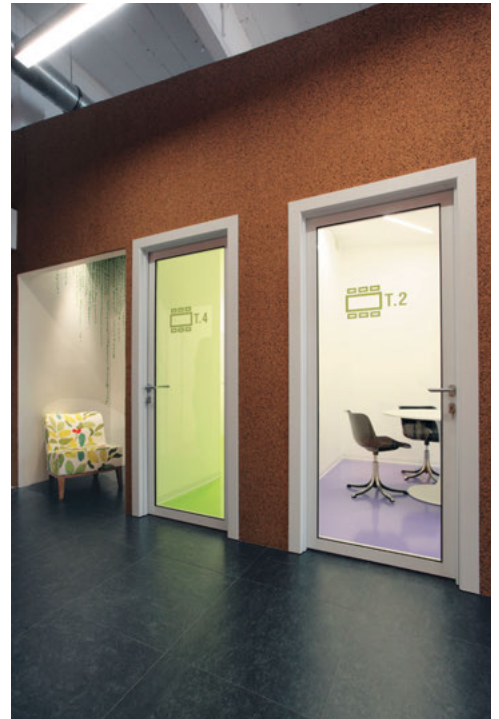
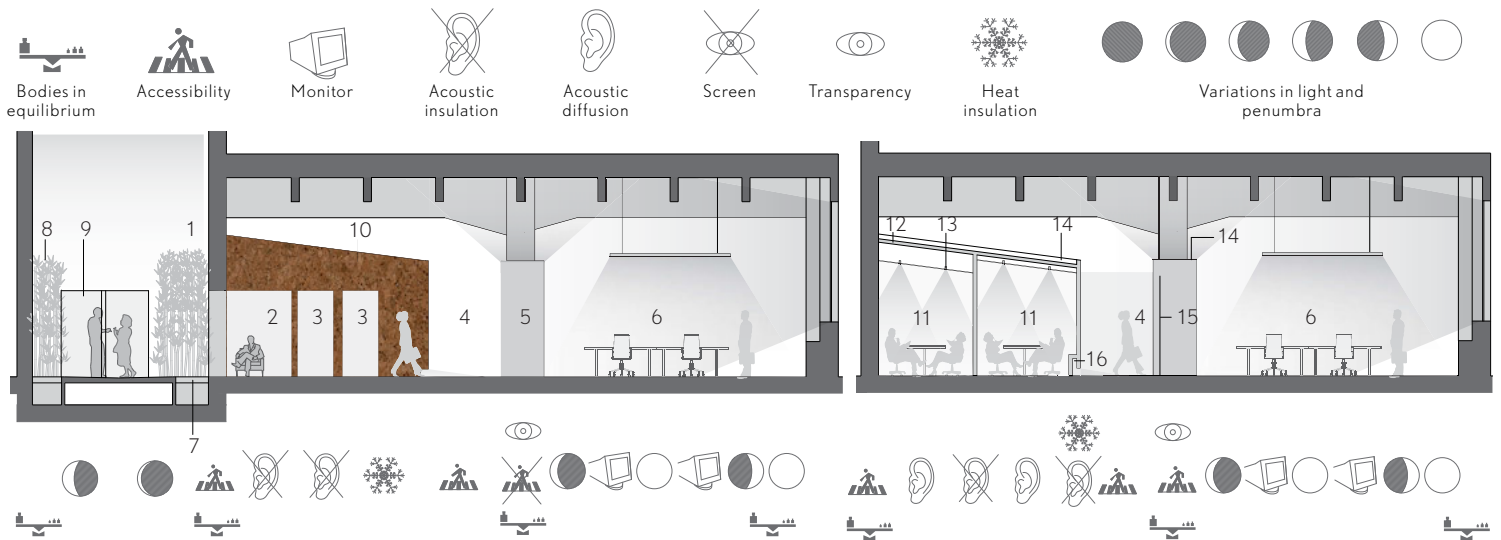
Cost **450,000 euros**

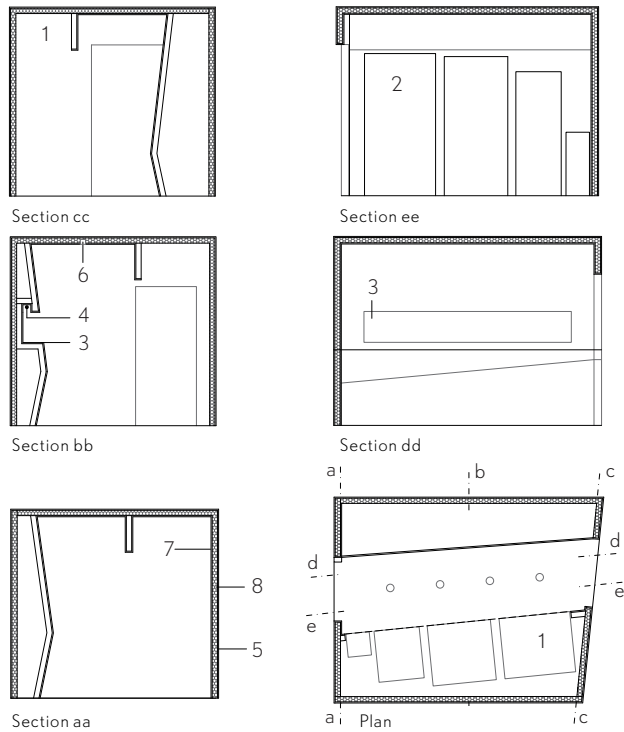
Toolbox is a professional co-working office space created by renovating an industrial building, previously remodelled in the 1970s, situated near the Turin railway station. The project was conceived to meet the needs of a fast-changing city increasingly less bound to traditional work organised in companies or individual offices and characterised more by the presence of self-employed professionals in search of co-working spaces and new forms of sociality. In an age when you can work almost anywhere with a laptop and wi-fi connection, what do you look for in a workspace? How can you respond to the varied multiple user needs of people working in completely different contexts? The design concept of Toolbox brings together multiple users and overall uniformity, sociability and privacy, relaxation and concentration. From the functional point of view, the operation consisted in creating an open space with 44 individual workstations, together with other services and activities. The aim was to maintain the original structure visible and intact. The main bay of the building was divided longitudinally through the insertion of a series of filter volumes, used as technical rooms to contain equipment or for storage. On the side facing the corridor, there are various "boxes" containing the shared services: meeting rooms, printing and photocopying services, informal meeting places, letterboxes, patio and kitchen. For the design purposes, the simultaneous creation of uniformity and plurality was based on the combinatorial method derived from the Adaptable Component model. Variety is introduced by declining and transforming a single design rule that emphasises the idea of multiplicity. Volumetrically identical elements, such as black boxes giving onto the corridor, were distinguished by

varying the material used (different types of cork, lacquer finish, etc). This approach enhanced the thermal and acoustic aspects of the boxes and of the overall space, while conveying the impression of a harmonious blend of various worlds and cultural references. The principle of declining and transforming the same component was also pursued through the differentiation of various other elements: the natural rubber floor colours in the meeting rooms; alternated soundproofing in the telephone pods; and modulated diameters, colours and degrees of transparency in the bubbles making up the exterior texture of the Cubo-Bar. The initial concept was to decline only a few elements in many variations to meet the multiple needs of users. For example, the walls in the entrance area were made with 500 variations on a single small white cube. The overall pattern was obtained with parametric software that generates infinite configurations starting from the same digital model. Similarly, the air conditioning vents were designed from a single model that recalculates the size and position of the apertures according to the change of air required for each room. The same principle was applied to the management of the spaces, oriented towards sustainable flexibility based on the various uses. Combining only a few functional spaces (co-working areas, meeting rooms, kitchen, patio and parking) gives rise to an almost unlimited number of scenarios. A centralised automated system for controlling lights, accesses and services (printers and telephones) enables individual users to satisfy their specific requirements. Thanks to its versatility and openness, Toolbox has developed as an urban organism whose strength lies in its ability to adapt to the fast-changing complexity and variety of the contemporary city.







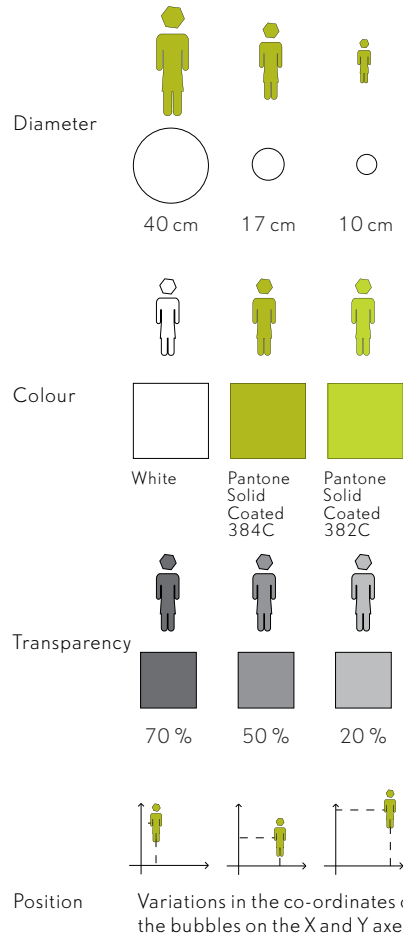


↑
Diagrams of the small
cube containing the bar
Scale 1:100

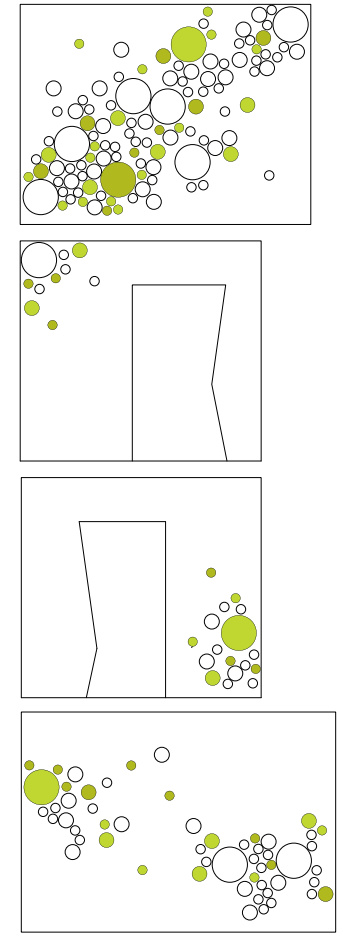
1. Recess for bar with coffee machines
2. Drinks vendors
3. Work surface with gloss lacquer finish
4. Recessed fluorescent light source
5. Gloss lacquer finish
6. Recessed spotlights
7. Plasterboard sheet
8. Rock-wool soundproofing mat

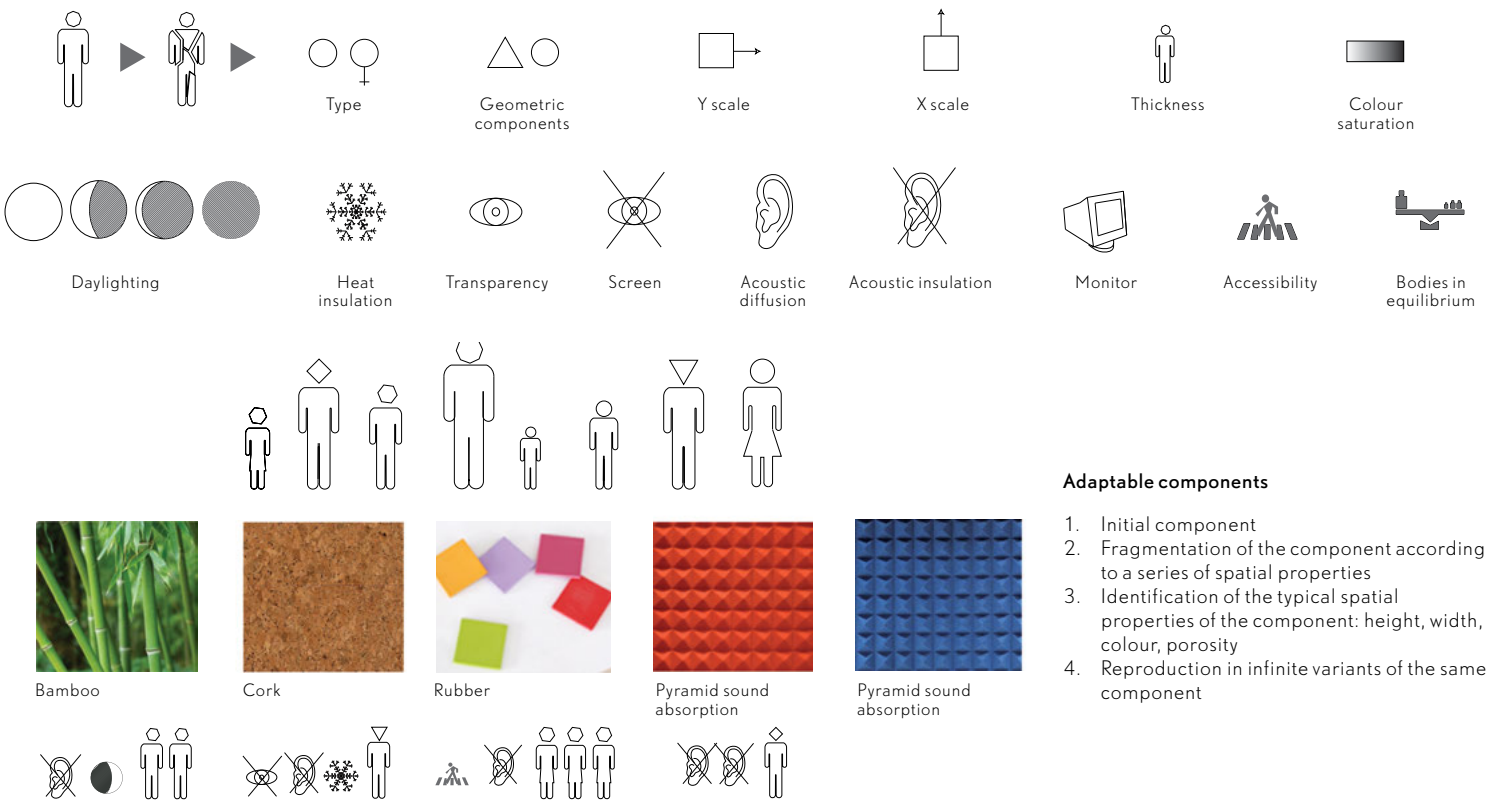
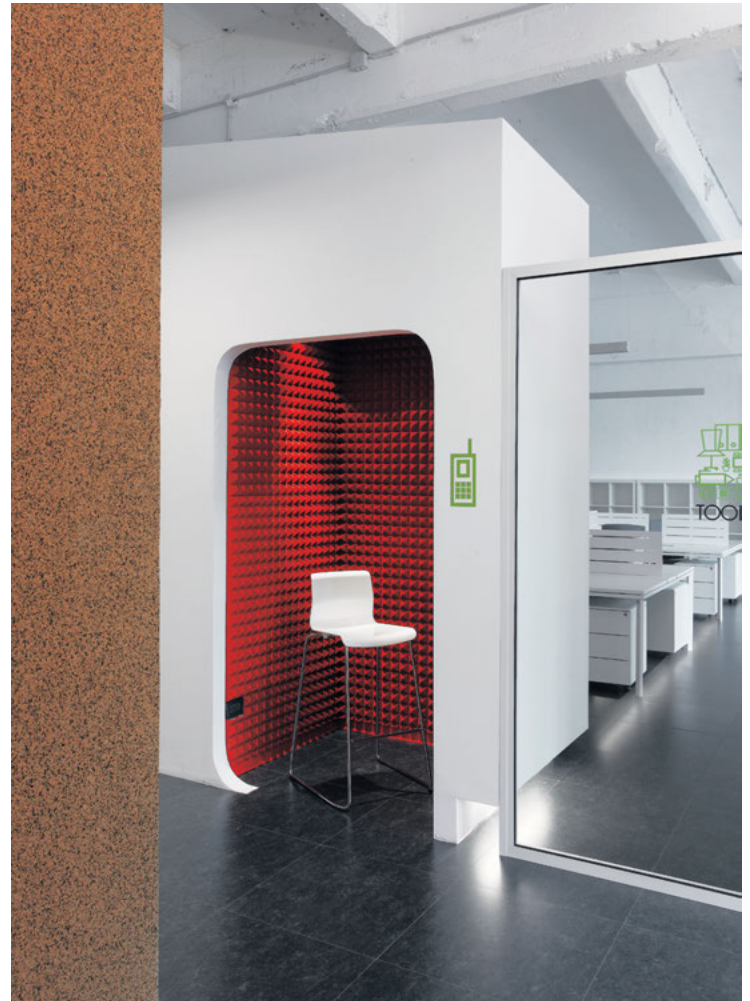
Consistency and plurality obtained by the variations of a rule

Variable parameters



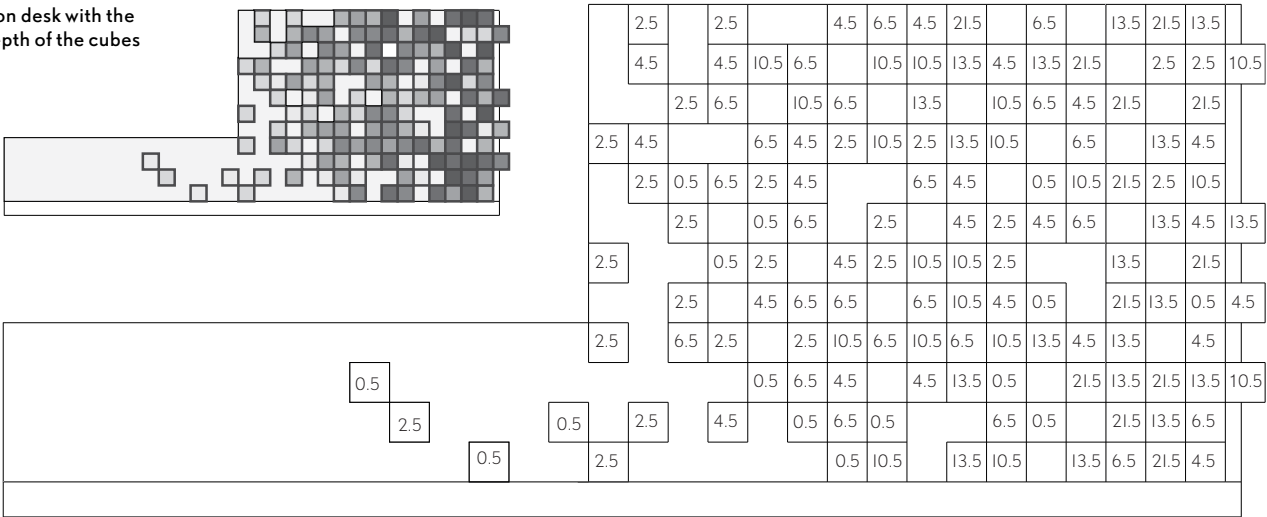
Configurations obtained



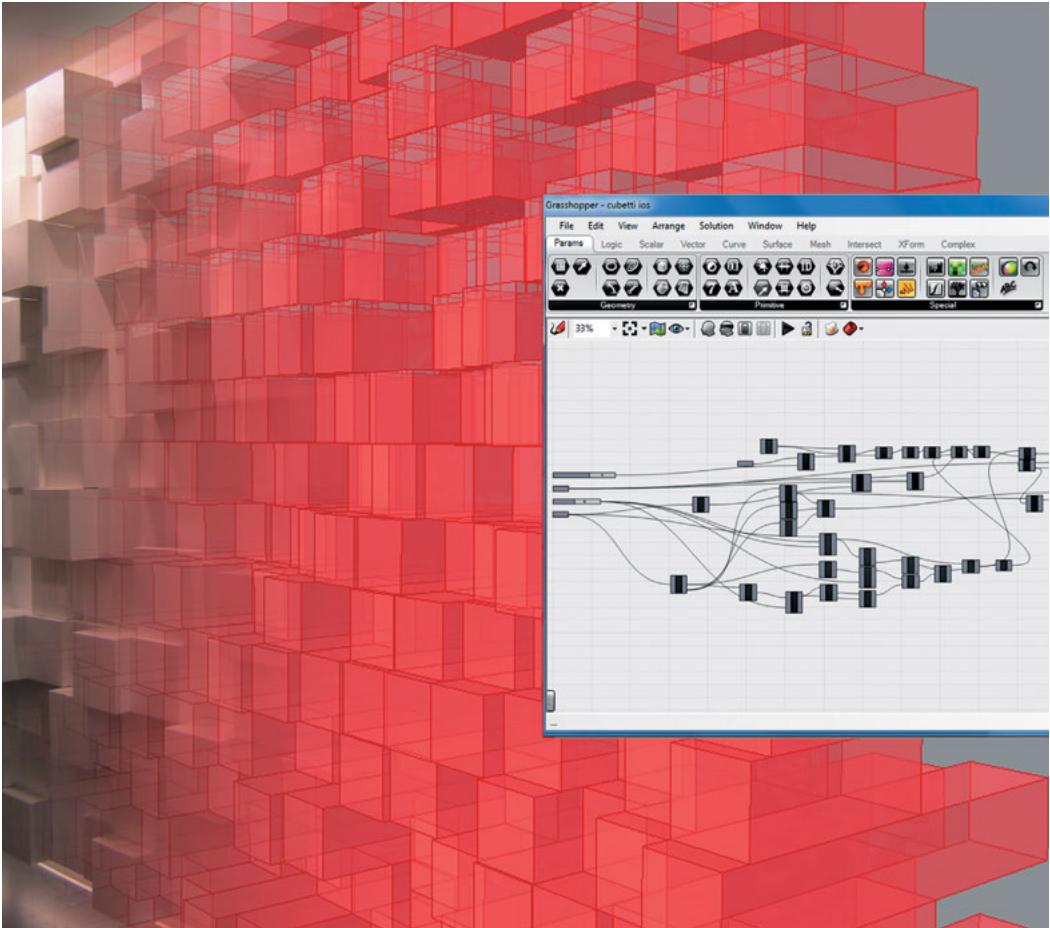
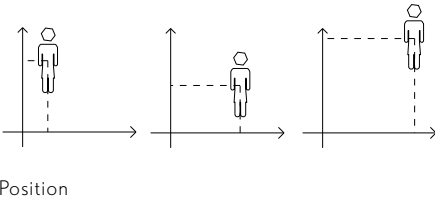
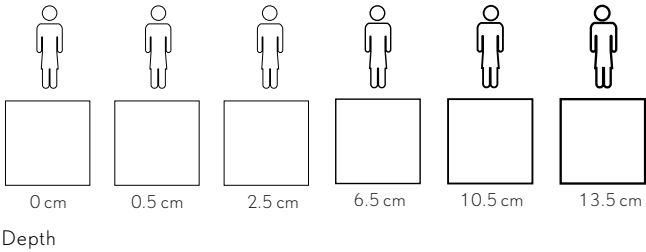


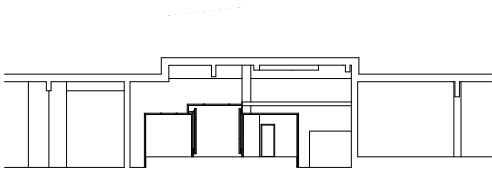
→
Elevation showing depth of cubes
according to a colour gradient
Scale 1:400

Elevation of the reception desk with the
measurements of the depth of the cubes
covering the surfaces
Scale 1:100



→
Diagrams of the logic
of the system generating
variations in the depth and
height of cubes



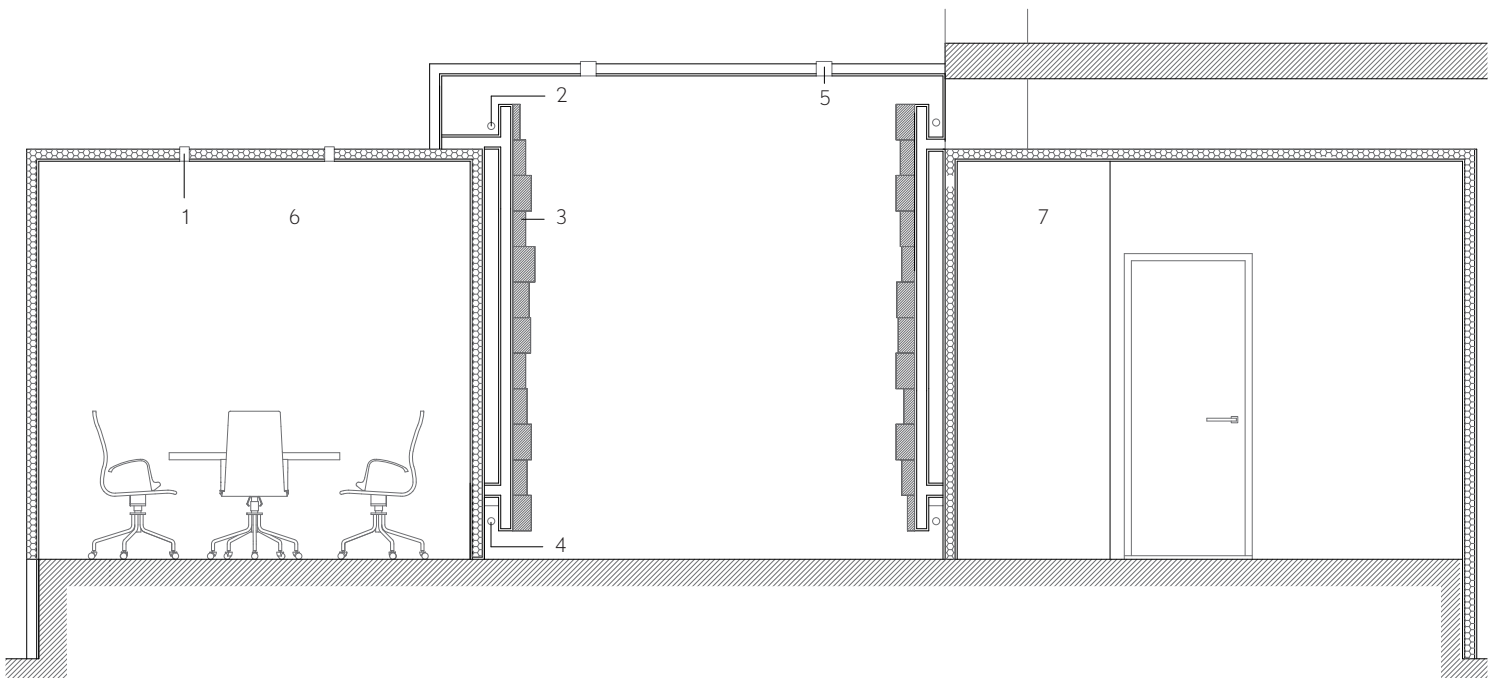


← **Longitudinal section through the cubes containing the meeting rooms**
Scale 1:500

↓ **Section through rooms faced with cubes**
Scale 1:50

- 1. Recessed linear neon lights
- 2. Fluorescent lighting

- 3. Extruded polystyrene cubes with white resin finish
- 4. Fluorescent cove lighting
- 5. Recessed spotlights
- 6. Meeting room
- 7. Printer room



Nuova Manica Lunga Library, Fondazione Giorgio Cini

Venice

aMDL

Michele De Lucchi

Address **Isola di S. Giorgio Maggiore; Venice**

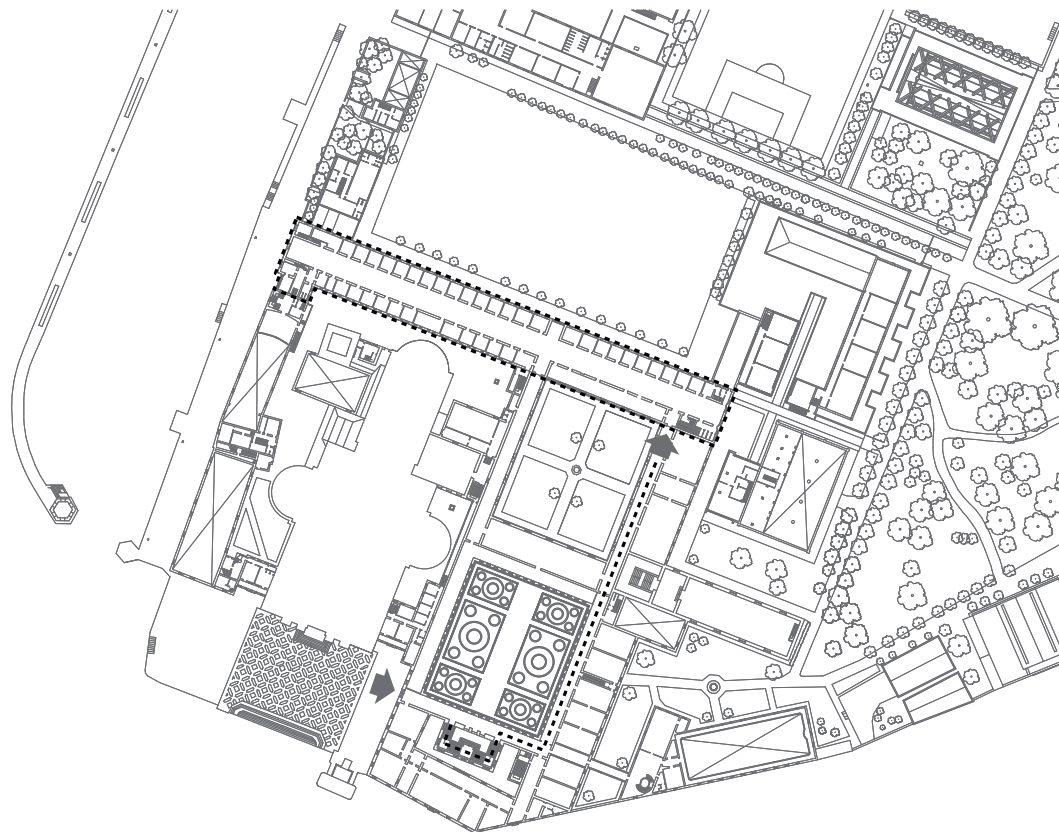
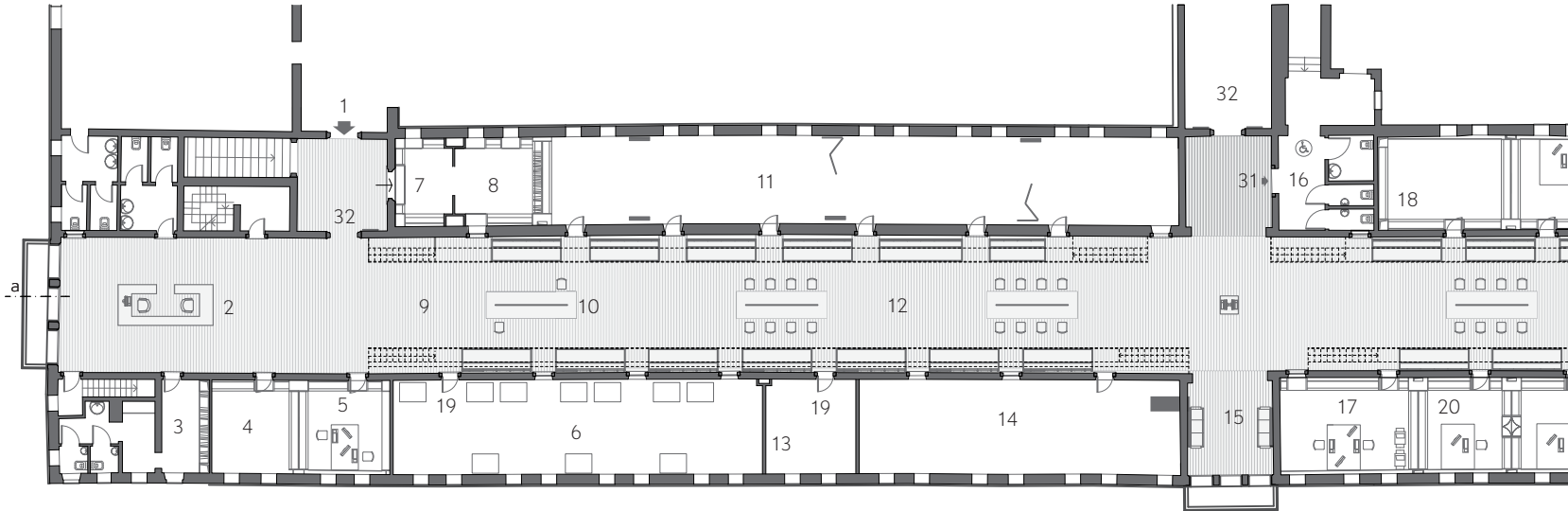
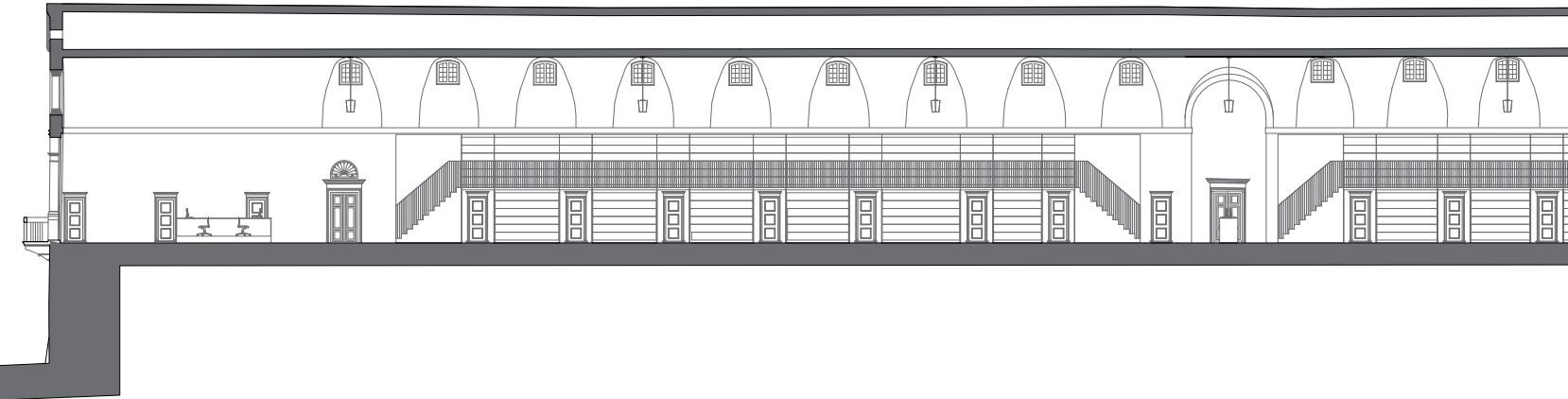
Realisation **2005 – 2009**

Floor area **1,164 m²**

The most striking feature of the Manica Lunga or “Long Sleeve”, a former Benedictine monastery dormitory in the Fondazione Cini, is its stunning perspective. The dimensions are difficult to grasp because of the visual illusion created by a series of small doors to monks cells, which subvert the real proportions of the space. Over the centuries these rooms have been used for various purposes or have lain empty: monastic cells, barracks, public dormitory and classrooms. Given the Manica Lunga’s history in a place of learning and spiritual retreat, its renovation for use as a library could not be more appropriate. Shelving has been installed to hold over 100,000 items (a further 50,000 items are due to be added in the coming years), while all the new necessary services and facilities make the library practical, efficient and economical to run. The design concept did not affect the masonry structures, while the problems of equipment and services have been solved by adopting simple and inexpensive solutions. The main hall of the dormitory has been transformed into the Art History Library, inspired by Baldassare Longhena’s original monastery library (1641–1647), with open shelving along all the walls and consultation tables at the centre of the room. A second level of balcony shelving can be reached by ladder-like stairs set at the ends of the north and south sides and the sides of the central transept. The shelving and load-bearing structure are made of metal. This means that the perspective effect is underscored by double lines (shelving and railing) converging towards the horizon without undermining the strikingly scenographical impact of the *salone* (main hall). To preserve the presence of the small cell doors in the *salone*, they have been repeated as portals on the front of the shelving. As well as supporting the balcony for the second level, the wooden portals produce a second perspective effect of framing a small door inside a

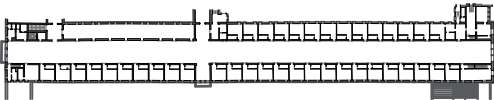
larger one. The central space is left empty and essential; it is only occupied by the long tables required for consultation and study. The cells have been conceived as being identical, thus reconstructing the original monastery effect. The walls of each cell are entirely lined with shelving except for side doors – similar to the doors to the main hall – joining up adjacent cells. Set at the centre of the dividing partitions, these doors are all aligned with each other. The cells can form a group of rooms for large collections or for other functions requiring more space. It is also possible to group them up according to subject matter and conditions of conservation. The direct communications between individual cells adds a further perspective thrill: the new doors aligned with each other create a seemingly infinite perspective flight. The arrangement of the shelving along the walls of the central *salone* preserves the overall perception of the historic unity of the hall and does not affect the structural condition of the building, given that the load rests on the walls. The lighting for the shelving in the *salone* is built into the furnishings. Set above the books to make reading the titles and consultation easier, LED lamps only cast light where required for this purpose. The fire extinguishing system built into the lighting supports is completely concealed from view. The lighting on the reading tables consists of custom-built fixed lamps, pointed downwards towards the tabletop. Given the small size of the cells, the lighting in them has been ceiling-recessed and the sources are low energy bulbs. The solution was made easier by the fact that all of the equipment is installed under the pitch of the cell roofs and in the suspended ceilings. The lighting engineering solutions adopted mean there was no need to work on the masonry structure, thus avoiding the introduction of chases and crossings, especially in the upper part of the *salone* and in the vaults.

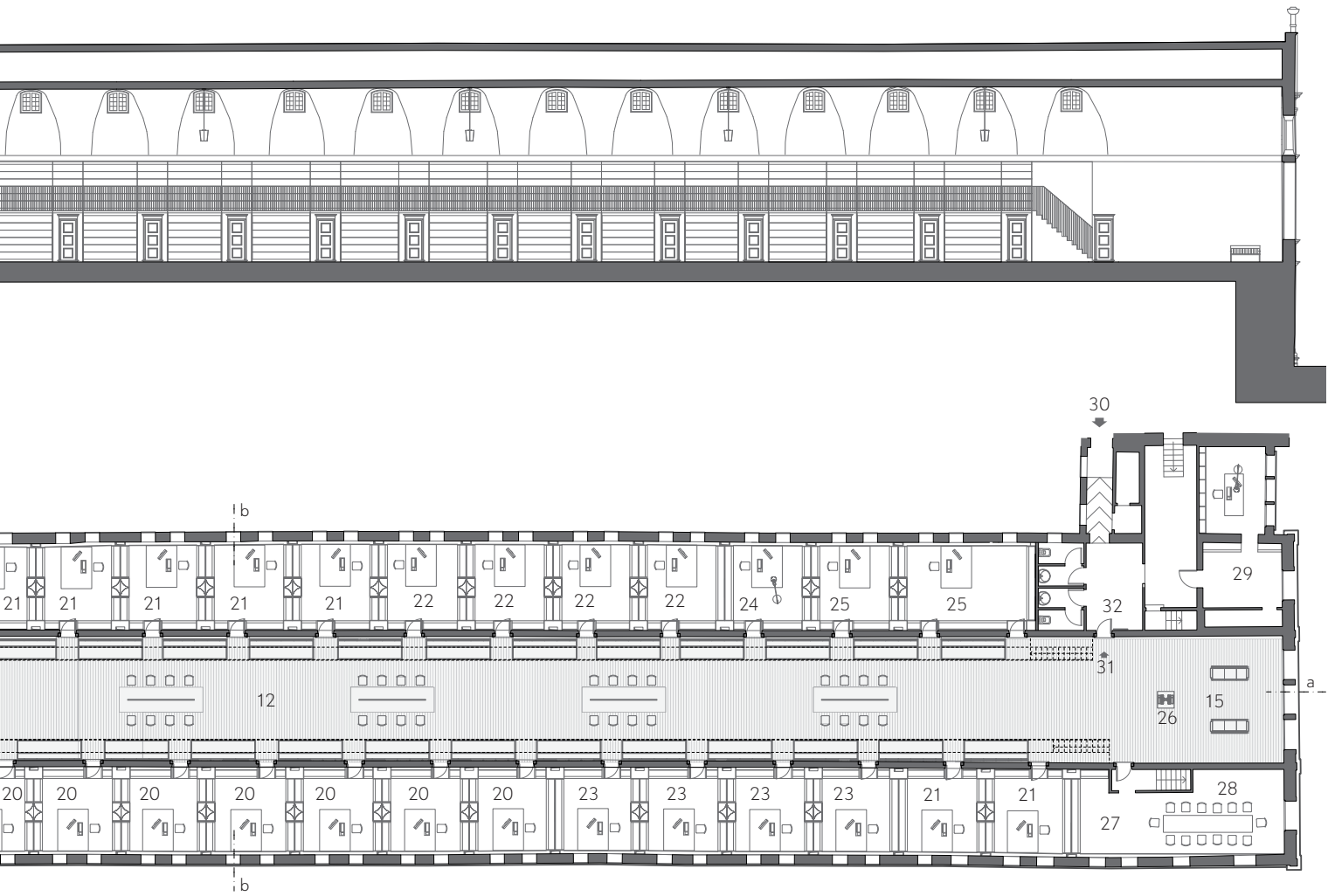




← Site plan
Scale 1:2000

↓ Plan with the demolished
and reconstructed parts
overlaid and pre-existing
site plan
Scale 1:2000

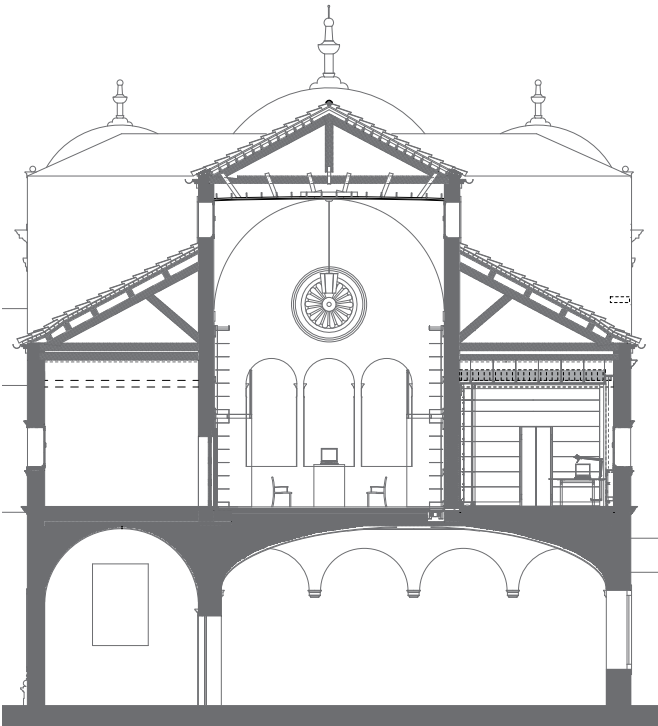




↑
**Longitudinal section aa
 and ground floor plan**
 Scale 1:300

1. Entrance
2. Reception and deposit
3. Library staff room
4. Storage, book handling
5. Workshop room
6. Treasury
7. Snack vending machines
8. Cloakroom
9. Antique book area
10. Antique book reading table
11. Multipurpose room (former photo library), 70 m²
12. Art history library, 585 m²
13. Antique books
14. Exhibition room
15. Rest area
16. Services
17. Copy/photocopy centre, 18 m²
18. Microfilm cabinets, 16 m²
19. Armoured doors
20. Art history collections and work stations
21. Collections archive, 10 m²
22. Catalogues room, 10 m²
23. Bryant audio materials workshop
24. Vivaldi Archives director's office
25. Vivaldi Archives
26. On-line consultation
27. Videoconferencing/meeting room
28. Existing table
29. Director's office
30. Disabled entrance
31. Emergency exit
32. Door (REI 120)

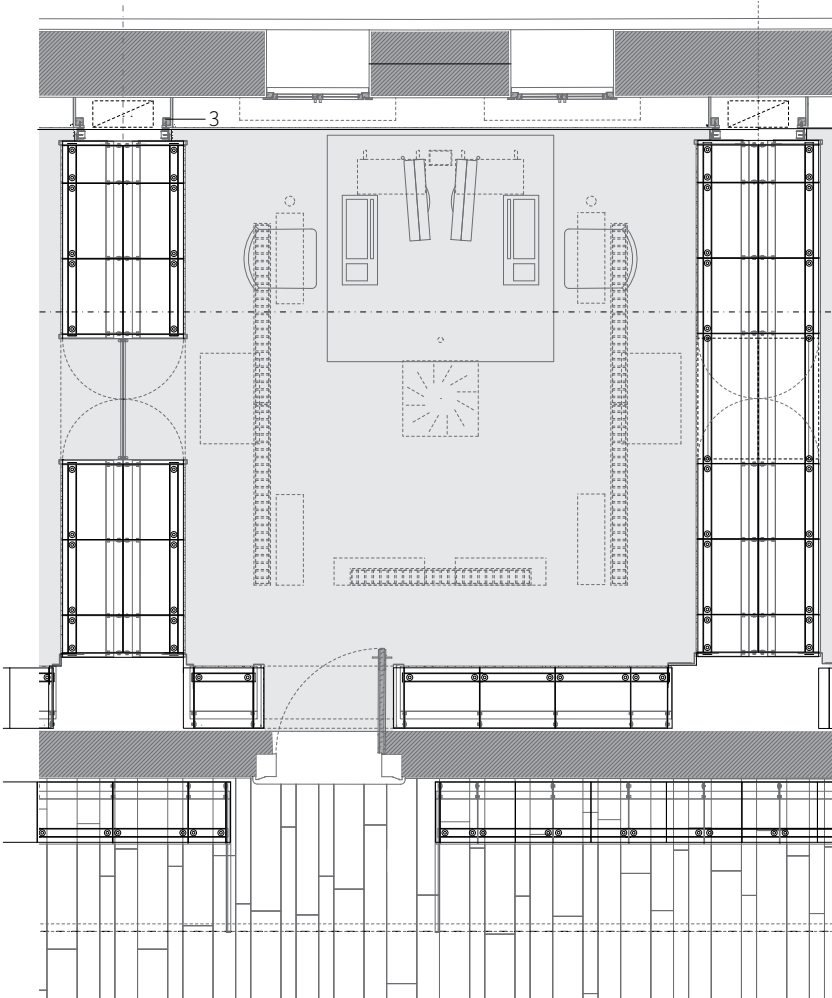
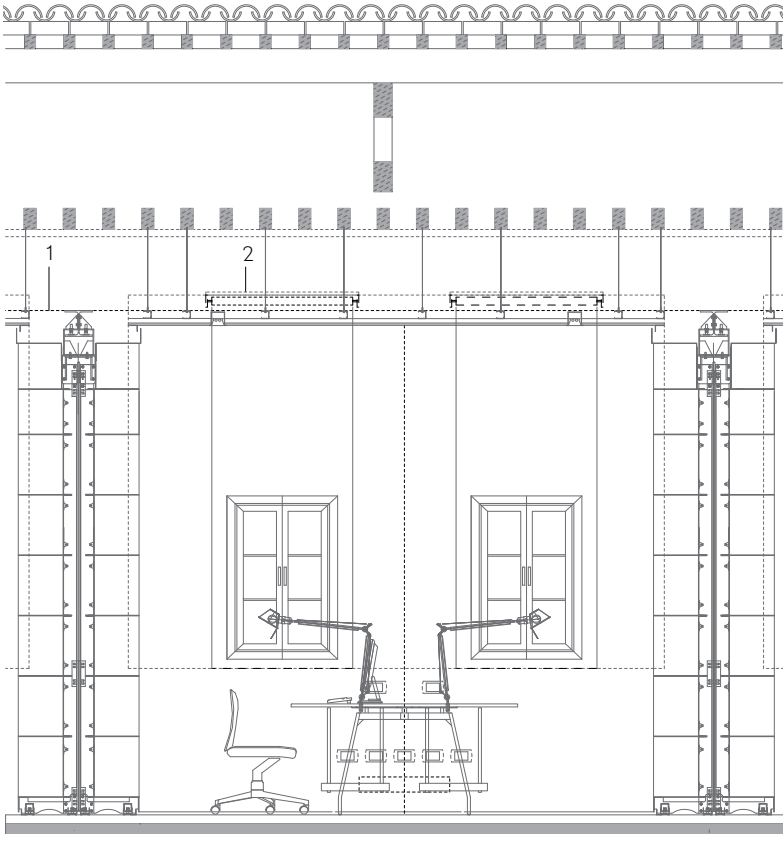


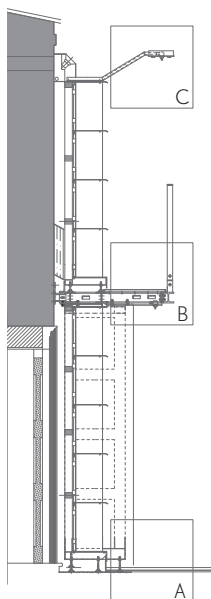
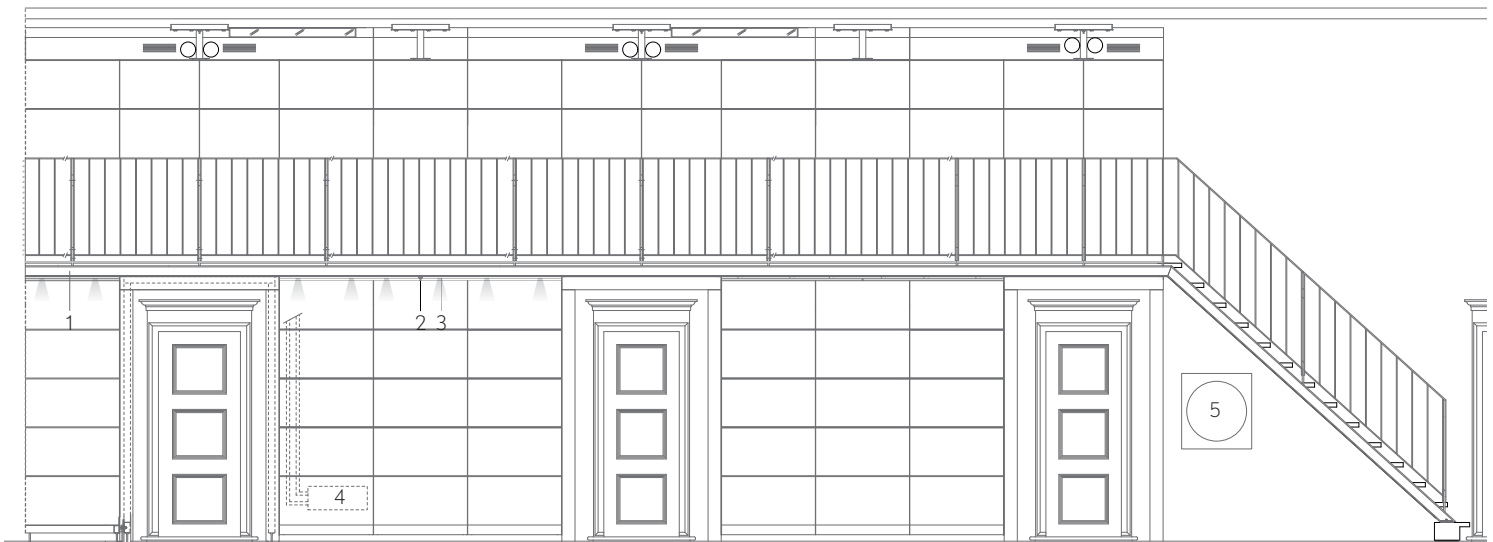


↑
Cross section bb
Scale 1:200

→
Reading room with types of furnishings
Cross section and plan
Scale 1:50

- 1. Cable ducts
- 2. Reinforcing board
- 3. Reinforcing crosspiece

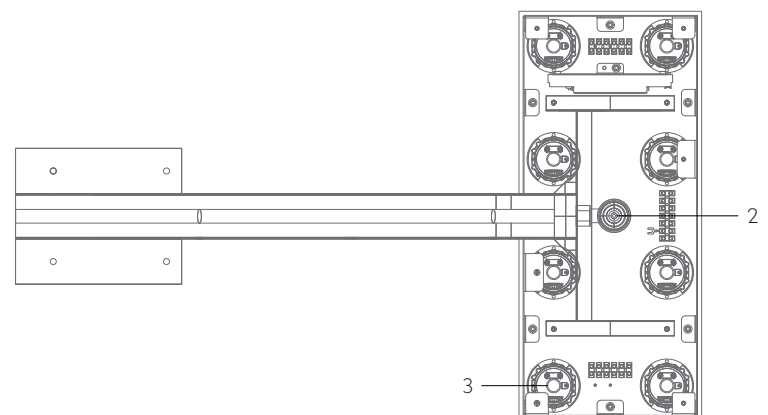


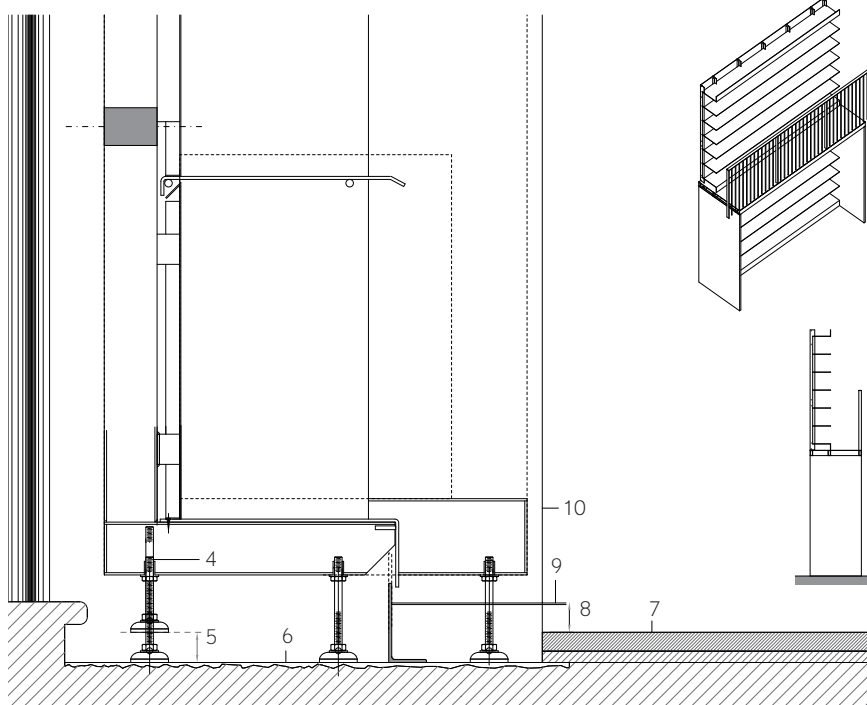
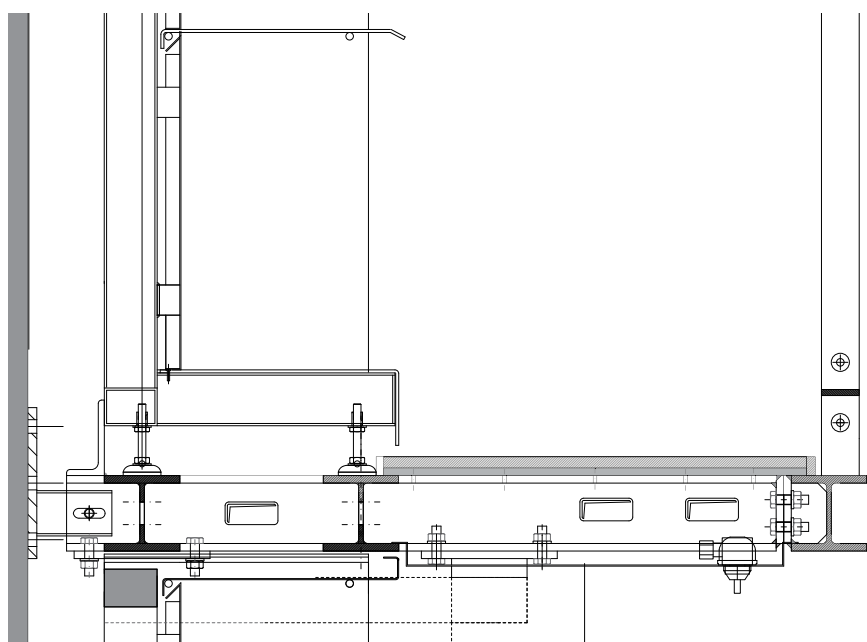
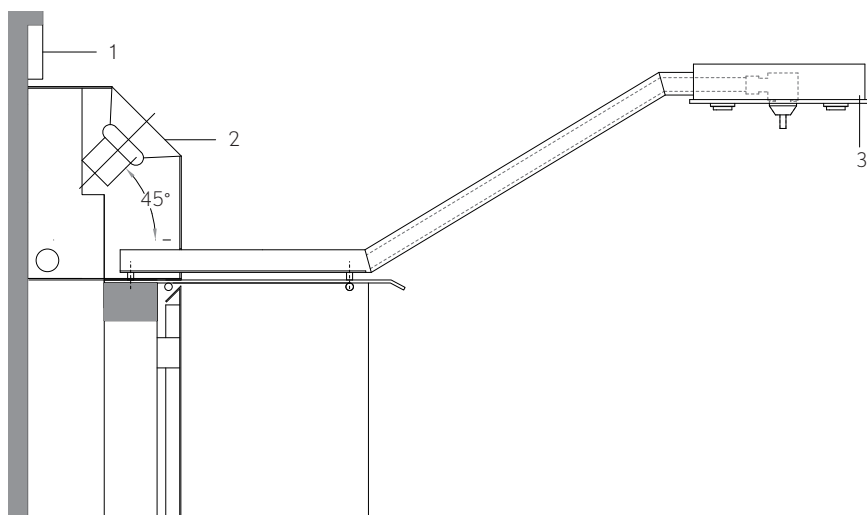


← ↑
Walls with shelving
Interior elevation and vertical
section
Scale 1:70

→
Detail of lighting system and fire
extinguishing system
Plan
Scale 1:10

1. Steel beam, HEB 100
2. Sprinkler
3. LED spotlight
4. Manifold
5. Fire hose



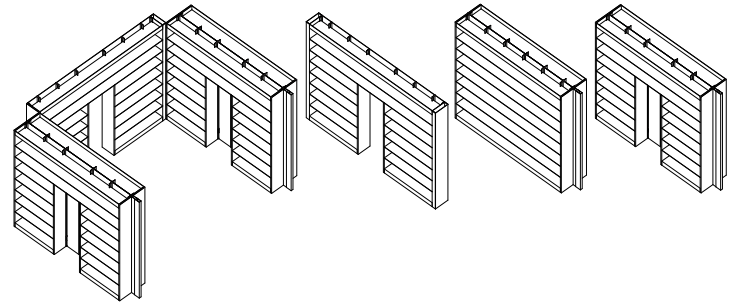


Section of the perimeter module with shelving and mezzanine, in-built lighting and fire extinguishing systems
Scale 1:20

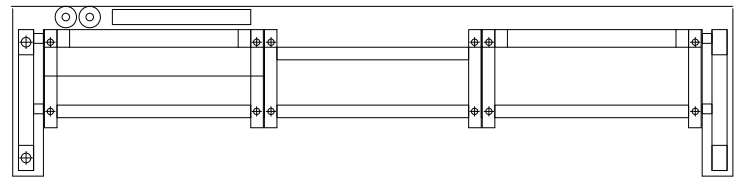
1. String course
2. Strip light
3. Combined lighting and sprinkler system
4. Bearing
5. Difference in height with the old floor
6. Smoothing with Mapegrout mortar or similar to smooth rough casting, thickness 1 – 2 mm
7. Finished floor level
8. Height from the finished floor level
9. Finished floor level, + 40 cm
10. Exterior profile of the wooden portal
11. Old floor level
12. Iron structure level

←
Vertical section and axonometric diagram
Scale 1:150

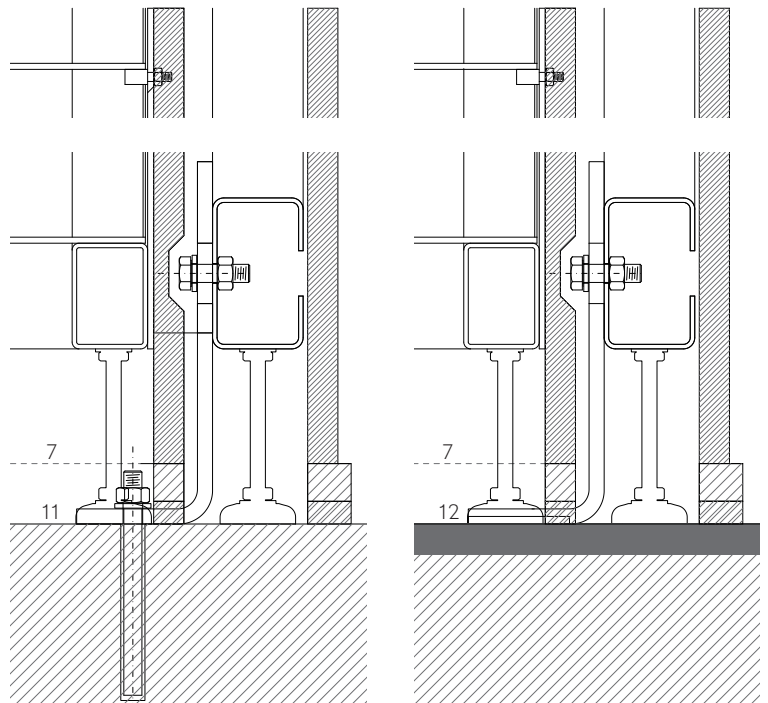




Shelving types:
Compound module
Wall module facing the Manica Lunga
Blank wall module with jambs and legs for free standing
Wall module with doorway between cells



Plan
Scale 1:15



Details of portal base attachment
Vertical sections
Scale 1:5

Offices and Cultural Buildings

Morgan Library

New York

Renzo Piano Building Workshop

Renzo Piano

Address **225 Madison Avenue; New York**

Realisation **2000 – 2006**

Floor areas **136,000 m² (overall gross floor area); 76,000 m² (extension floor area)**

Facilities **299-seat auditorium, three-level armoured room, bookshop, café, restaurant**

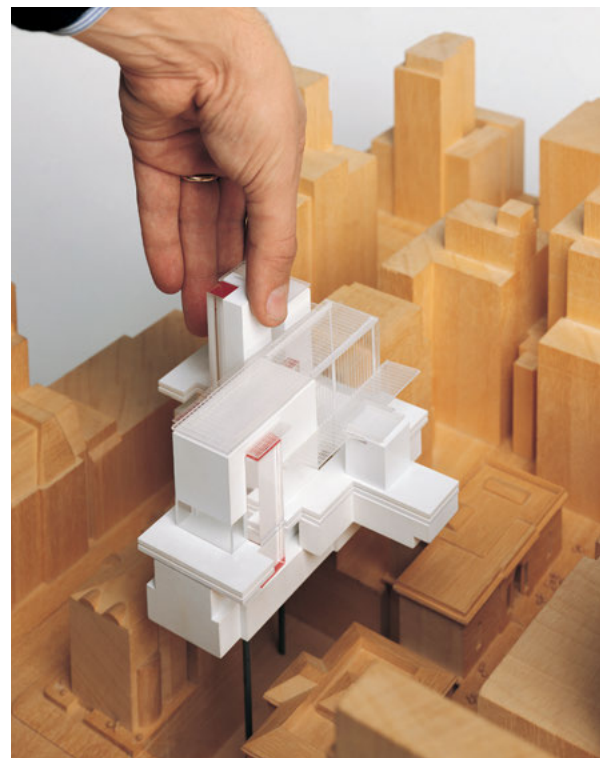
Cost **106 million US dollars**

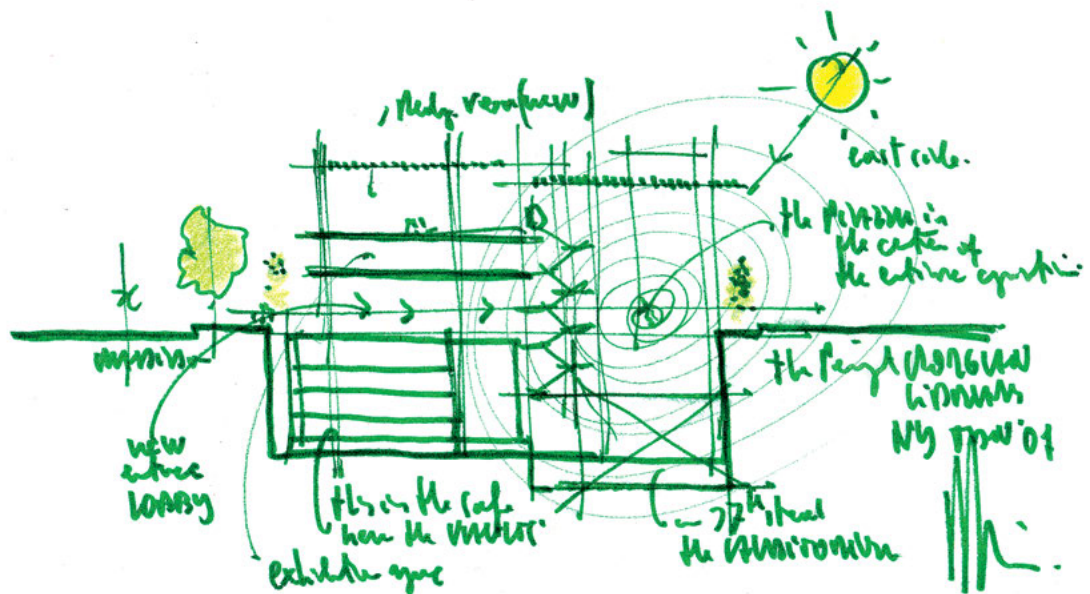
Awards **Wallpaper Annual Design Award 2007**

The Morgan Library & Museum houses one of the greatest and most refined art and book collections in the world. The items gathered by financier J.P. Morgan include rare Mediaeval and Renaissance literary manuscripts and scores as well as antique books, prints and drawings. Initially installed in a building designed by New York architects McKim, Mead & White in 1906, the Morgan subsequently expanded into the so-called Library Annex Building (built in 1928) and then also into the Morgan family's historic residence (built in 1853), thus forming a kind of fine arts village. The Morgan wished to reorganise its spaces, while conserving its architectural heritage and characteristic campus-like atmosphere. An extension was required to cater for the growing number of visitors and scholars and to provide them with access to a larger part of the collection. This would have created problems, however, in terms of visitor circulation due to inadequate spaces, not designed systematically in the various past developments. Moreover, the urban density in this part of Manhattan is so great that adding a new wing was out of the question. An important aspect of the project was thus the construction of a new underground space. This meant that the Morgan's floor space could be expanded by around a third without going higher than the adjacent historic buildings or violating the scale of the surrounding area. The underground space contains a 299-seat auditorium, a three-level armoured room and the services plant room. Above ground, there are three new functional pavilions, set among the his-

toric buildings without actually touching them, in a space that became available after the demolition of various additions of little value. In order to create a uniform scale and a sense of overall balance, the design of the extension respects the proportions of the three original buildings. At the heart of the new complex, an atrium organises the spaces to ensure smooth communications between the Morgan's six blocks. Covered by a transparent glazed roof (a "flying carpet"), the atrium or "glass piazza" is the hub of the project and the place where all activities converge. The glass roof also covers the three new pavilions and joins them up to the existing buildings. In addition to a new public entrance leading to the atrium, a three-storey pavilion on Madison Avenue houses a new exhibition space and a new reading room on the top floor with roof daylighting. The pavilion is a special box-like space (6 x 6 metres) whose specific function is to show the Morgan masterpieces. This small pavilion also has the important function of joining up the McKim Building and the Annex Building. On the north side, a new four-storey building communicating directly with the Morgan Residence houses the offices overlooking the atrium and 37th Street. The old buildings have also been refurbished: the Annex Building has become the main gallery space while the McKim Building, directly linked to the atrium, has itself become a Morgan masterpiece. A new bookshop, café and small restaurant are situated on the same level as the new Morgan Library, which has been open to the public since 29 April 2006.







←
Ground floor plan
Scale 1:400

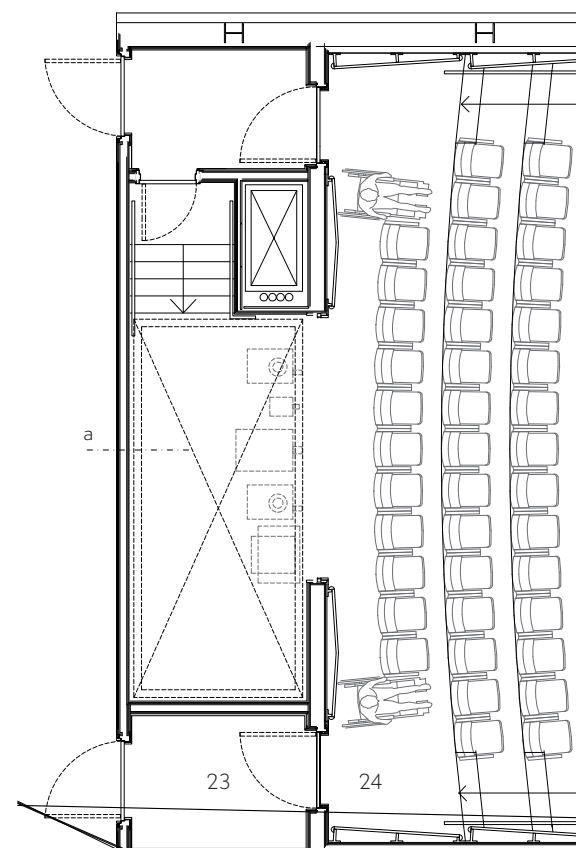
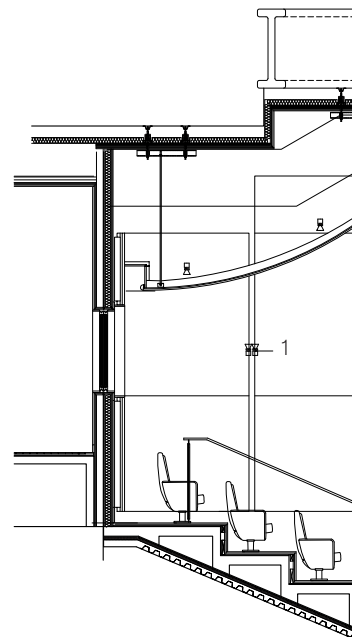
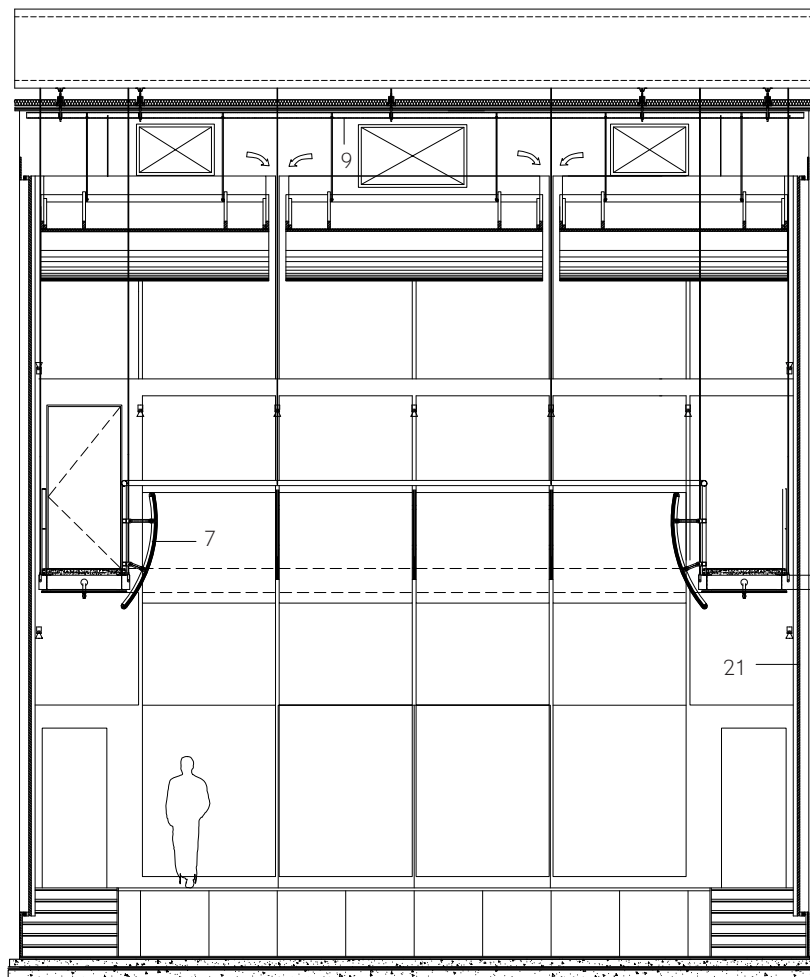
Auditorium

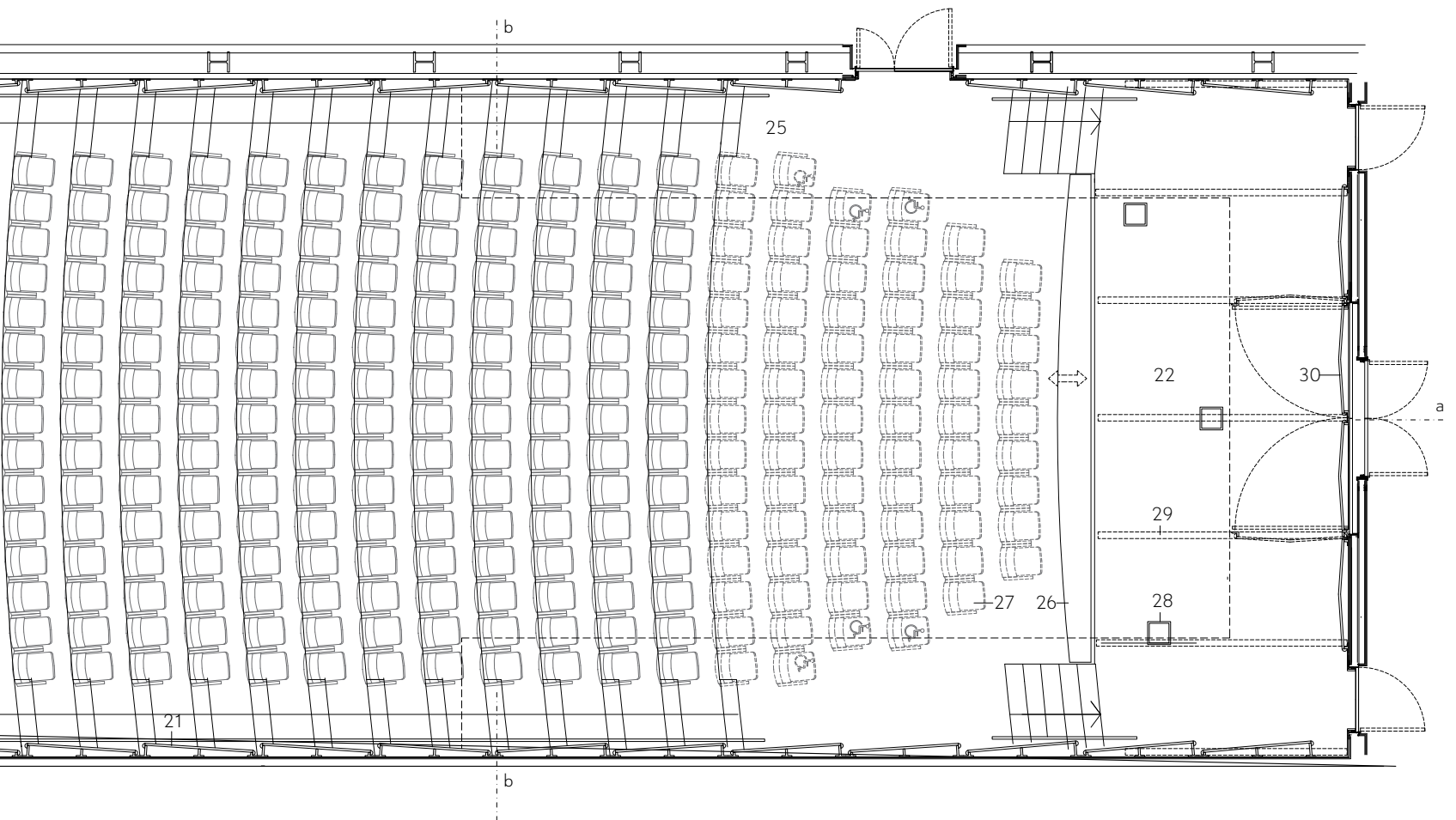
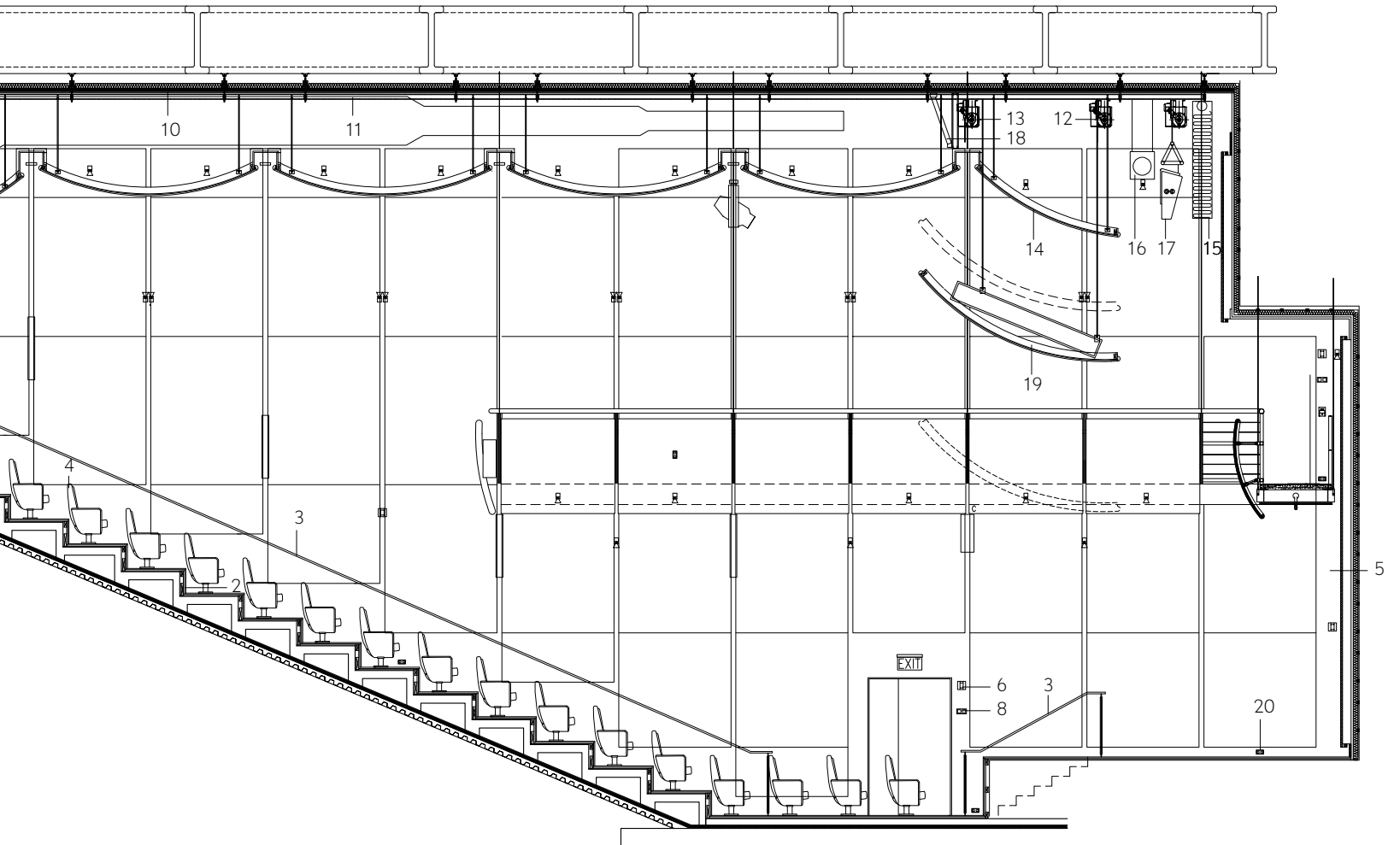
Cross section bb, longitudinal section aa and plan
Scale 1:100

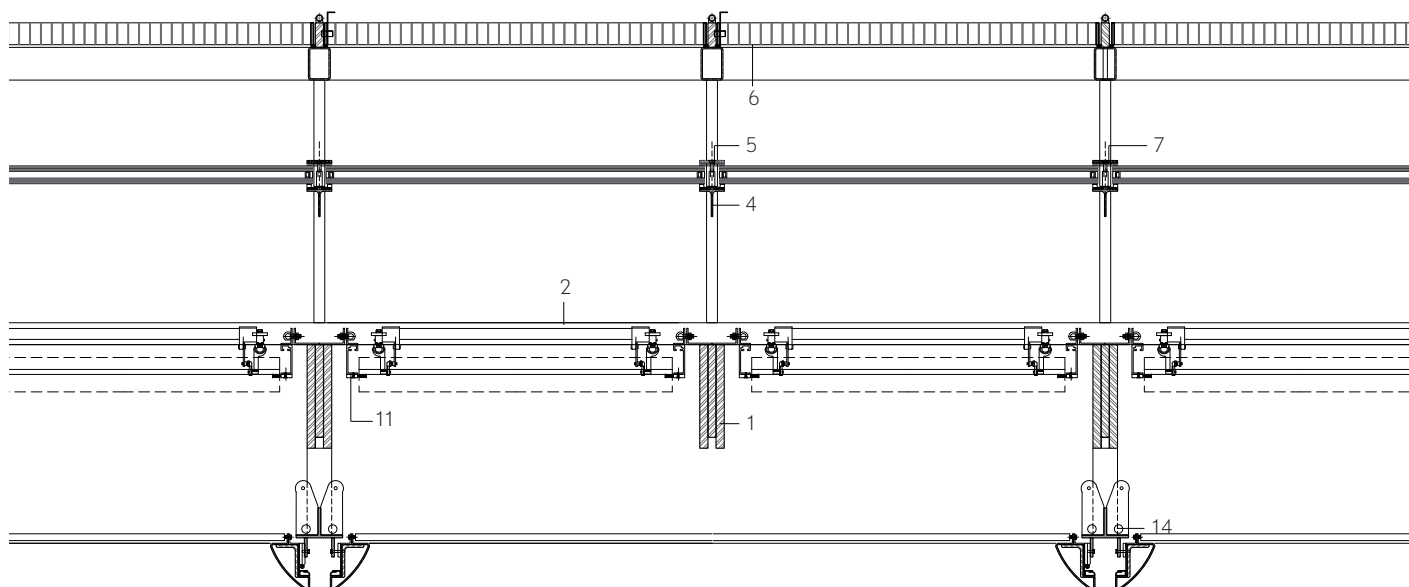
1. Wall lighting with steel clamps
2. Seating steps covered in "floating" reinforced concrete hollow flat tiles for acoustic insulation, with plenum for ventilation
3. Handrail with vertical end mounts
4. The seat extends as far as the edge of the vertical mount of the seating step behind.
5. All the walls have veneered wood panelling.
6. Fire alarm
7. Curved balcony panelling fixed to the suspended walkway
8. Temperature and humidity recording device
9. Matt black paint on all the ducts and grills, applied before the installation of the suspended panels
10. GWB layer structure with system of support anchorage hooks for the acoustically insulated suspended panels
11. Unistrut ceiling grid with acoustically insulated hooks to suspend wooden panels, lights, and ventilation and sprinklers ducts
12. Motorised windlass for raising and lowering mobile panels and lights
13. Sprinkler duct
14. Suspended curved wood panels
15. Retractable curtain
16. Retractable screen
17. Retractable microphone
18. GWB partition made of steel frame with bracing separating the plenum containing ducts for the ventilation and for the air in the acoustic insulation system of the perimeter walls (i.e. with air flows through holes in the walls)
19. Suspended curved wood

- panel, hook to concealed movable box beam, matt black finish
20. Hole aligned with the centreline of the panel
 21. Wood panelling
 22. Stage
 23. Lobby
 24. Portion of the acoustically insulated floating floor

25. Wood flooring
26. Flexible stage can be extended towards the stalls
27. Removable seats for flexible stage configurations
28. Element for equipment recess with steel covering and satin brass finish
29. Stage beams
30. Panelling behind the doors





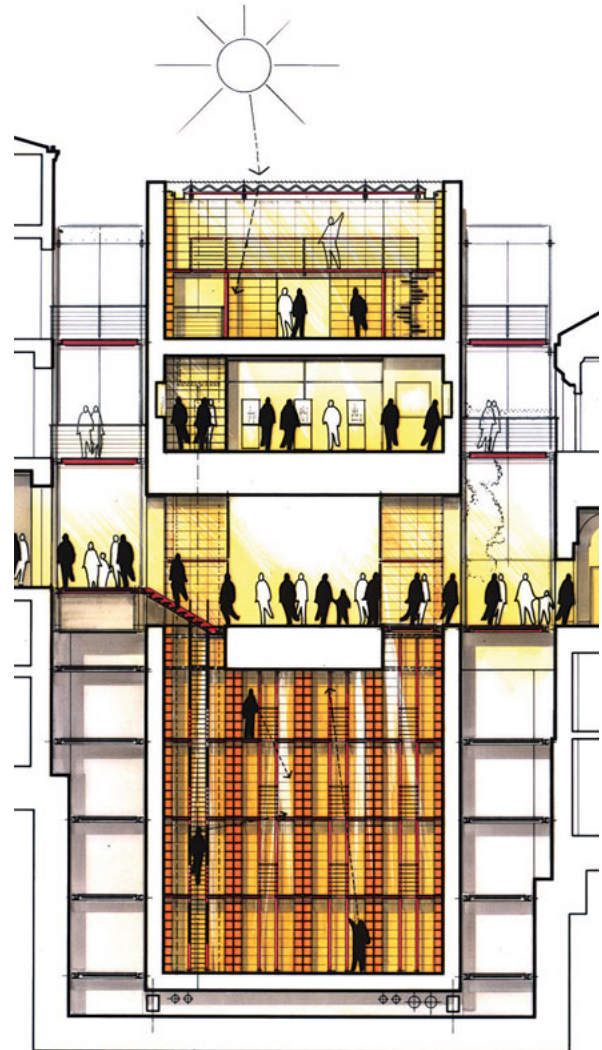
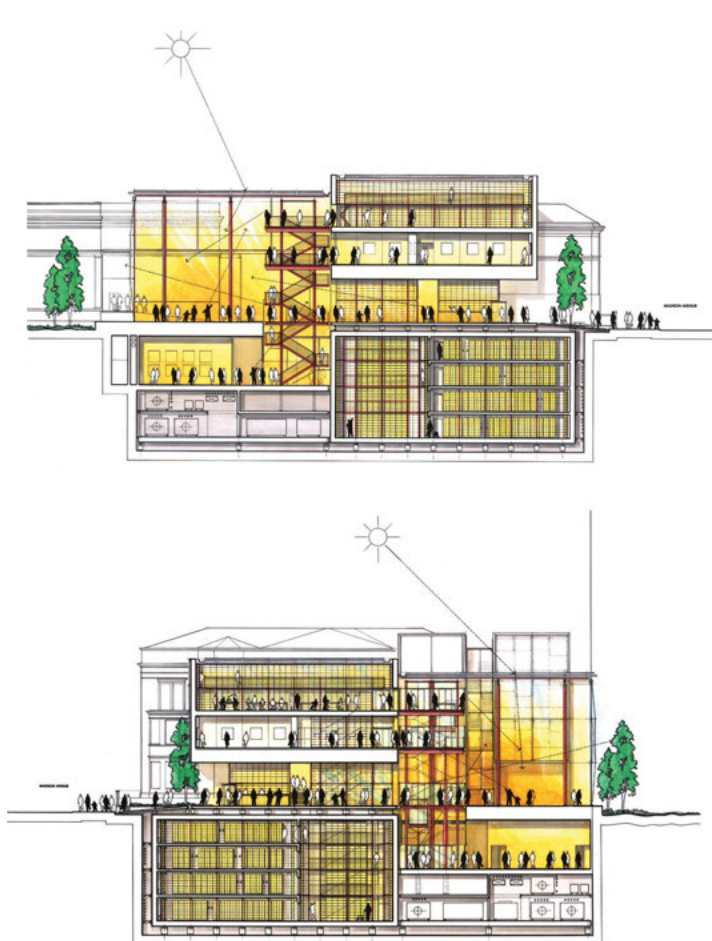
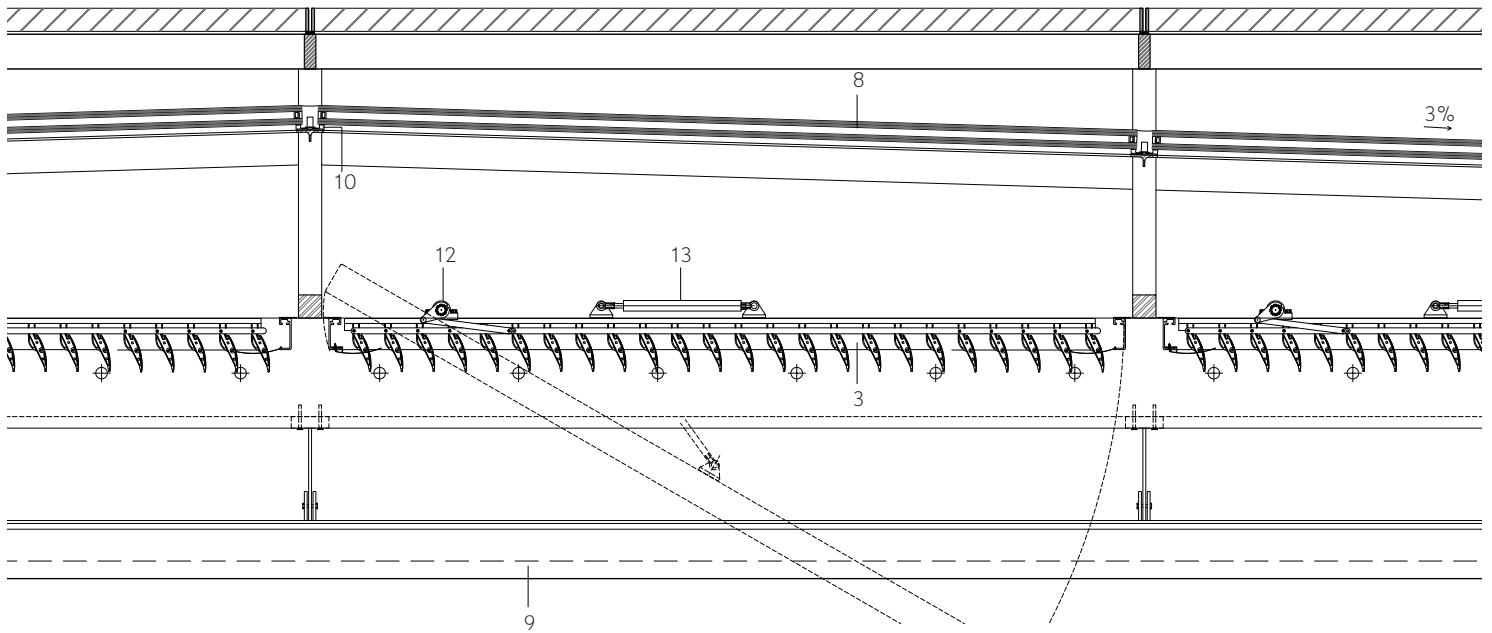


**Sections of the roof light
in the library reading room**
Scale 1:20

**E-W section, longitudinal to the
louvres and N-S cross section**

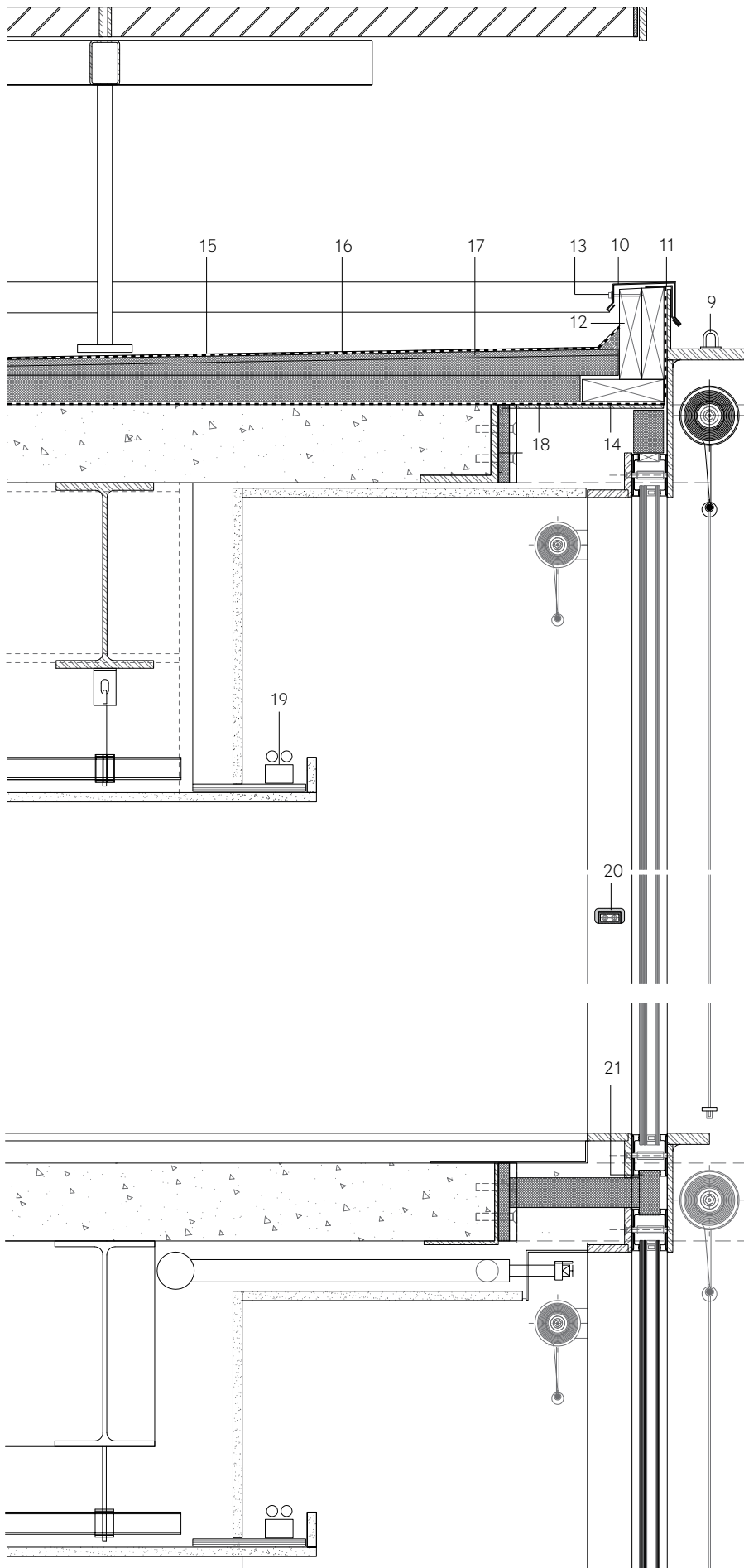
1. Purlin made of three bolted steel plates
2. Roof light tertiary support structure, calculated as a function of the load borne by each segment
3. Motorised swing opening system mounted astride the roof light load-bearing substructure with hinged steel louvres
4. Steel T-section
5. Silicone gasket
6. Sunshade system
7. Steel closure plate
8. Thermally insulated windows
9. Fabric-covered screens for diffusing light
10. Thermal break
11. Extruded aluminium section fixed to the external face of the steel purlin
12. Continuous drive shaft from transmission of the rotation of the louvres; the end panels have a slit with a tolerance of 2 mm to allow the movement above the top level of the purlins
13. Gas piston to control the downward movement of the swinging panel equipped with a frame clamping device
14. Lighting system





↗
Longitudinal sections of the library
Scale 1:600

→
Cross section of the library with sun
shading scheme in the reading room
Scale 1:150

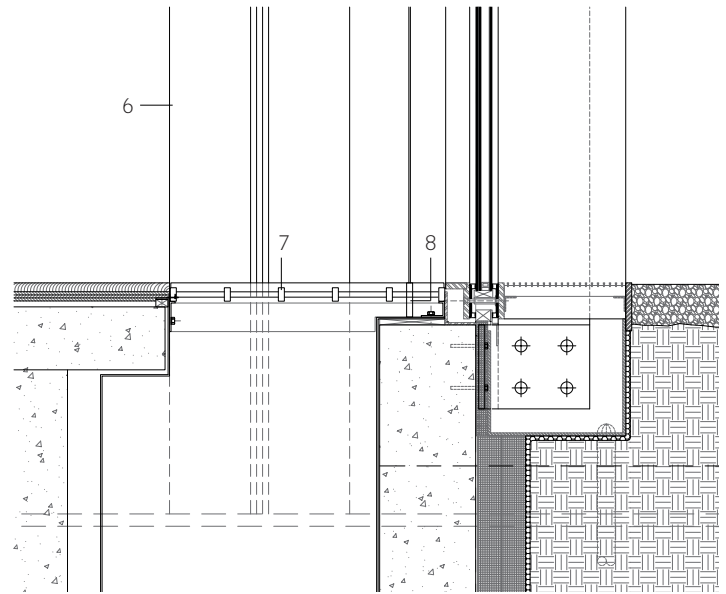
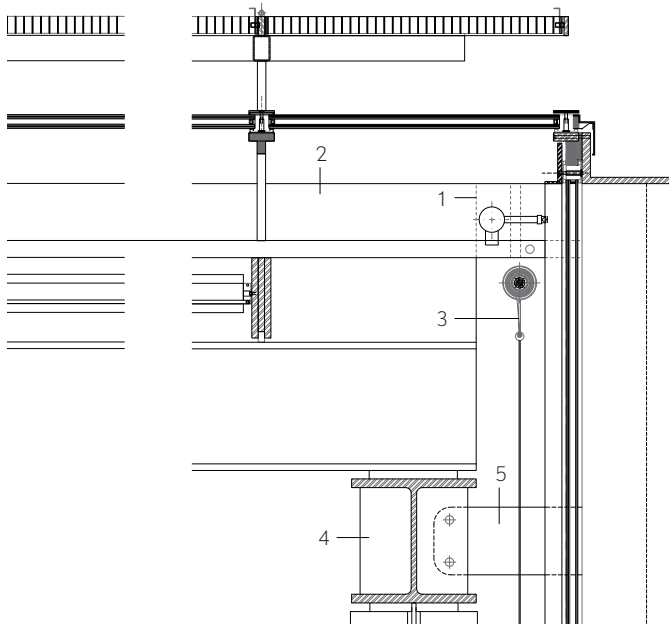


The "glass piazza"

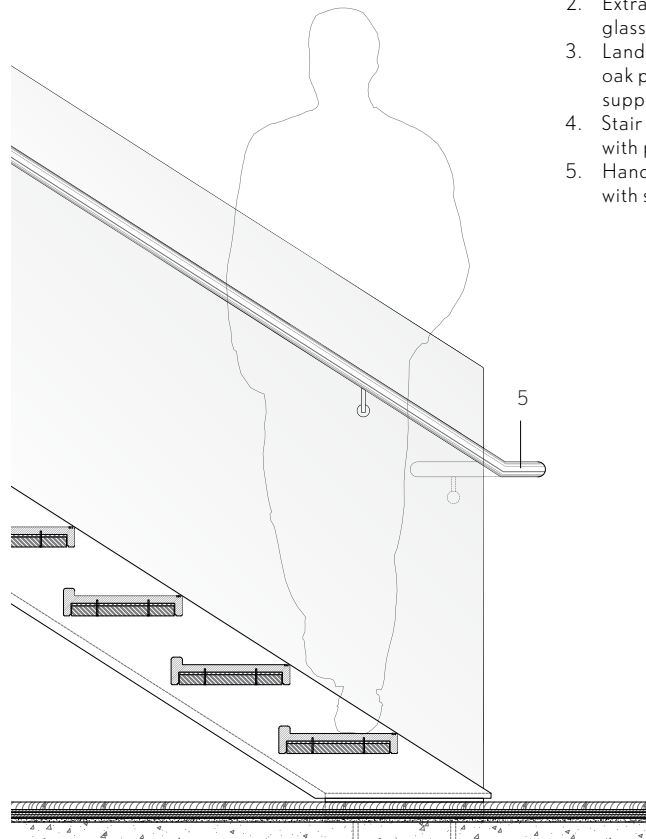
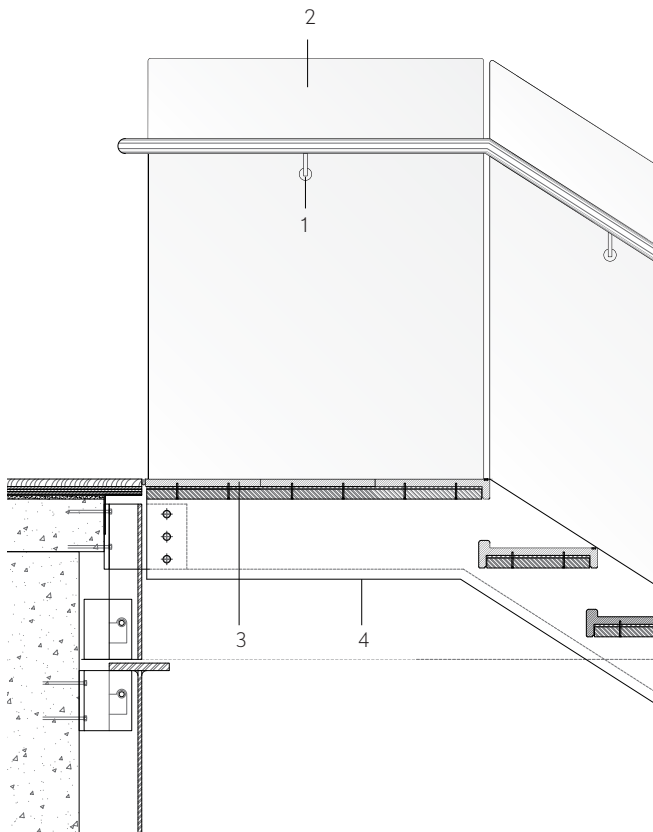
Details of east front, top and floor anchoring
Vertical sections

Scale 1:20

1. Projection of gutter
2. Front of sprinkler duct
3. Motorised roller blind
4. Double steel flange plate
5. Bolted double steel plate
6. Cross-shaped painted pillar
7. Wood grill, flush with floor
8. Steel track for roller blind
9. Stainless steel safety hook to permit façade maintenance
10. Joined painted aluminium leaves with bitumen sheets below
11. End aluminium leaf
12. Tapered reinforced concrete blocks forming roof perimeter
13. Screws with washer
14. Steel corner over reinforced concrete block
15. Waterproofing membrane
16. Adhesive layer
17. Insulating layer
18. Vapour barrier
19. Recessed lighting
20. Wood handrail fixed to the front
21. Infill with firewall and rock-wool insulation layer



↙
Stair in the "glass piazza"
 Details of the top (in the main atrium and the walkway over the piazza) and the base (in the auditorium lobby)
 Vertical section
 Scale 1:20



1. Bronze handrail support, fixed through the glass
2. Extra-white tempered glass balustrade
3. Landing covered in solid oak planks on a steel support
4. Stair extrados covered with painted sheet steel
5. Handrail, cherry wood with steel core



Private Residences

House of Eva and Ophèlia, Messina, 2007–2008

Renato Arrigo and Nathalie Morey

P Penthouse, Montecarlo, Monaco, 2004–2006

Claudio Silvestrin Architects

Siberian House, Rome, 2008–2009

Filippo Bombace – Oficina de Arquitectura

Minima AtmoSpheres House, Rome, 2008

COdESIGN + Giorgi

Danieli Loft, Mestre, Venice, 2008–2009

Lai Studio

ANB House, Barcelona, 2008–2009

Enrica Mosciaro – Fusina 6

House of Eva and Ophèlia

Messina

Renato Arrigo and Nathalie Morey

Address **Viale San Martino, 334; Messina**

Realisation **2007 – 2008**

Cost **300,000 euros**

"Once upon a time in the centre of Messina, there was a terrace, two girls and their parents.

The parents often took the girls to ride around on their bikes. They were free to play, zoom about and let their imagination wander. One day the girls wanted to stay longer and they played on untiringly. Evening came as the day died out. The sky was coloured by an infinite host of tiny lights.

I took a candle and cast a faint light on the girls' silhouettes, still wheeling round. Night came and with it weariness. I saw that the girls were entranced by the dreams of an endless day. Then sleep came. Deep slumber and more dreams.

That was when I realised where my house, or rather the house of Eva and Ophèlia should be.

So I began to dream too and I saw that beauty shines more in the heart of those who desire it than in the eyes of those who see it.

This is the story of a terrace that became a house. Of two children who become adults. And two parents who become children. It's the story of being free to play and letting your imagination wander.

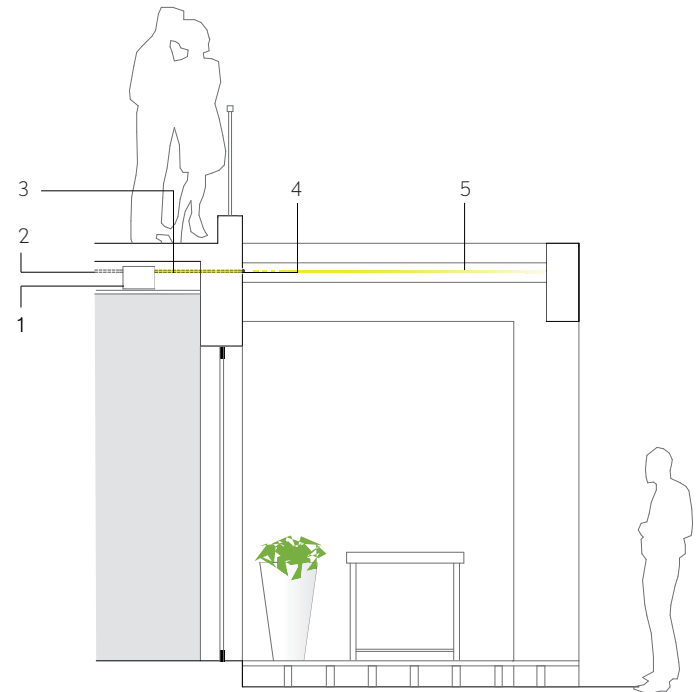
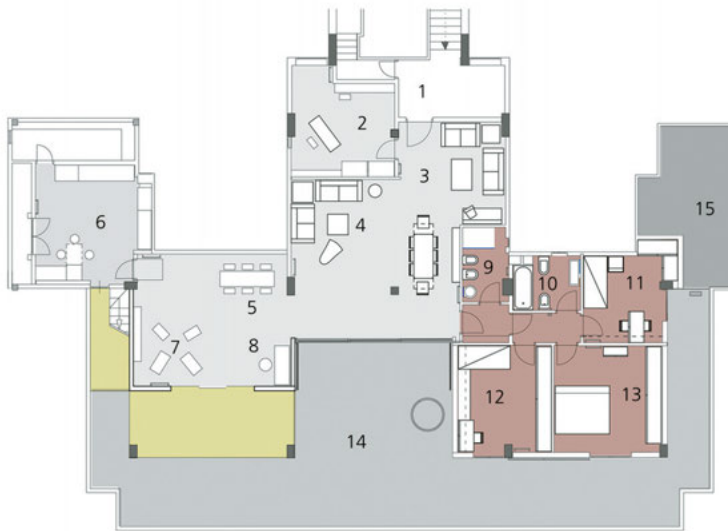
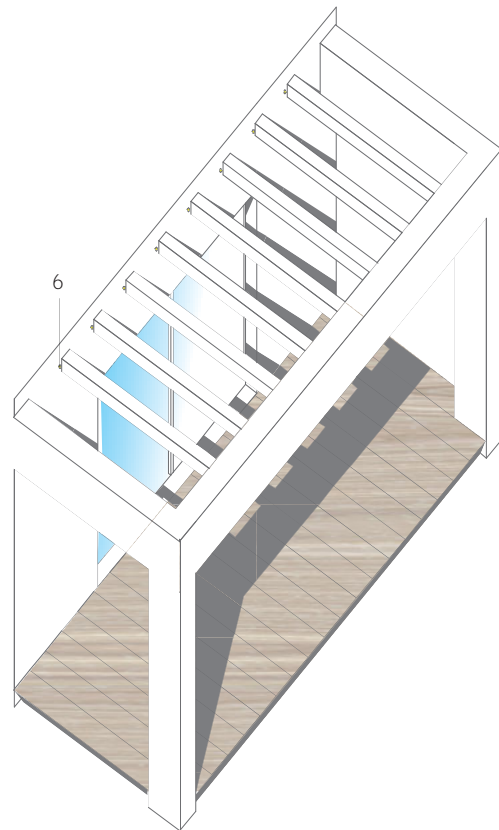
Ultimately all you have to do is enter the house and understand – with a child's eyes – that a game is fun not when it's short but when it never ends."

Renato Arrigo and Nathalie Morey designed this house overlooking the Strait of Messina for their two daughters, Eva and Ophèlia.

The furnishing is conceptual and converges towards light. Light that plays in chiaroscuros. Interior and exterior. Darkness and sunshine. Some of the furniture has been specially crafted. Chicken-run netting twists into a floor lamp. A shield in the bedroom wards off troubled thoughts. Gypsum covering an antique lamp embalms history. Milk urns hold up a writing table.

There are also furnishings with traces of industrial memory. A carpet made only of perforated bicycle tyres so that it is always "flat". Solid Lebanon cedar wood stools ensure the house is full of natural fragrances. Lamps inspired by wild fauna have silkworms interwoven in wire, while other lamps inspired by flowers have shades made of a single straw ball – so as not to forget nature. Three elastic lamps drop down from the ceiling with undulating movements typical of silicone. The green "lawn" of a carpet lies in the study, near wall writing on the subject of a lake to put you subliminally in the right frame of mind. A spherical pouf for rolling round on while you are seated. Luminous exterior seating and small interior tables, lit up to be used for games in the pitch black of night.



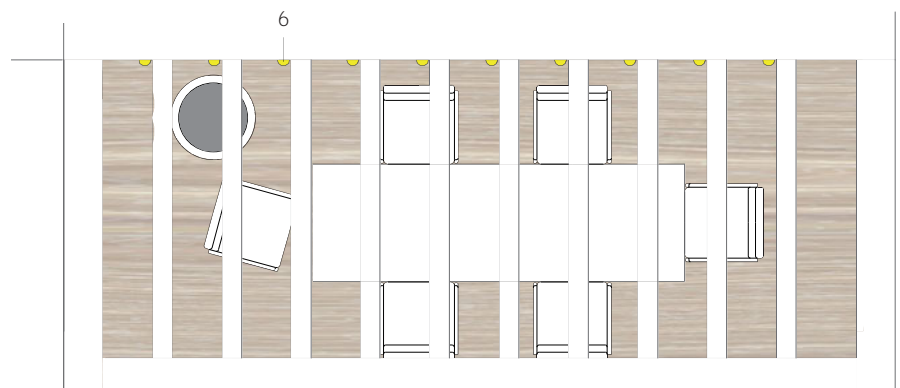


↑
Plan showing furnishings
Scale 1:250

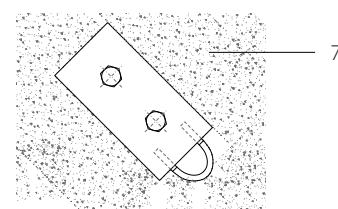
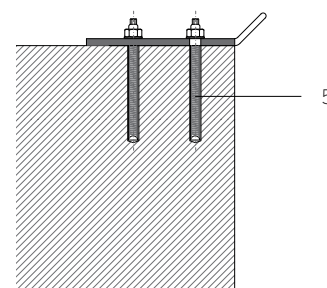
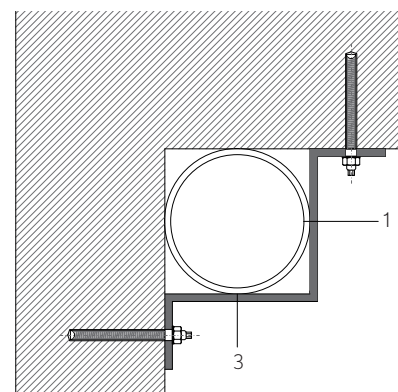
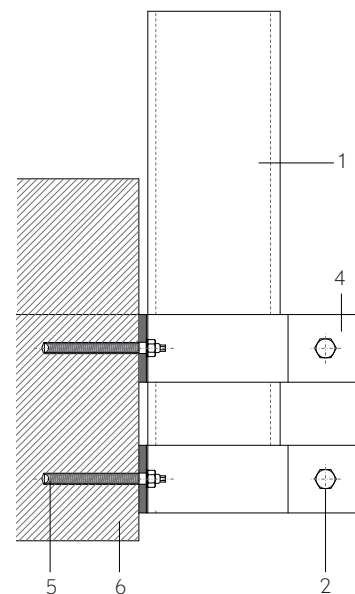
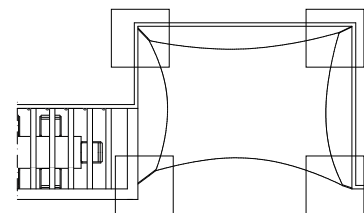
1. Entrance landing
2. Study
3. Living room entrance
4. Living room
5. Dining room
6. Kitchen
7. Lounge
8. Piano
9. Bathroom
10. Ensuite bathroom
11. Ophélie's room
12. Eva's room
13. Master bedroom
14. Central terrace
15. Side terrace-garden

↗
Terrace with optical-fibre lighting system
Axonometric, vertical section and plan
Scale 1:50

1. Bundle with transformer
2. Electric cable
3. Single fibre
4. Bulb with concentric lens
5. Light beam
6. Optical fibres flush with wall





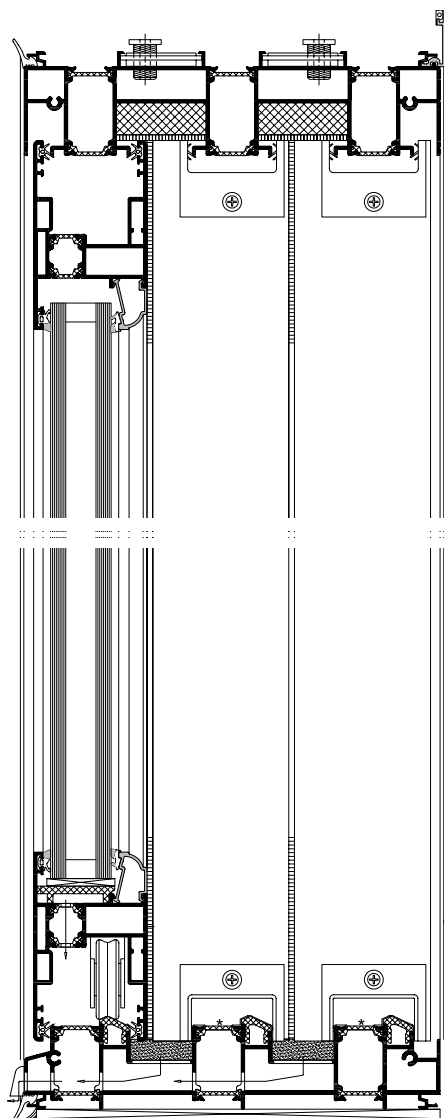
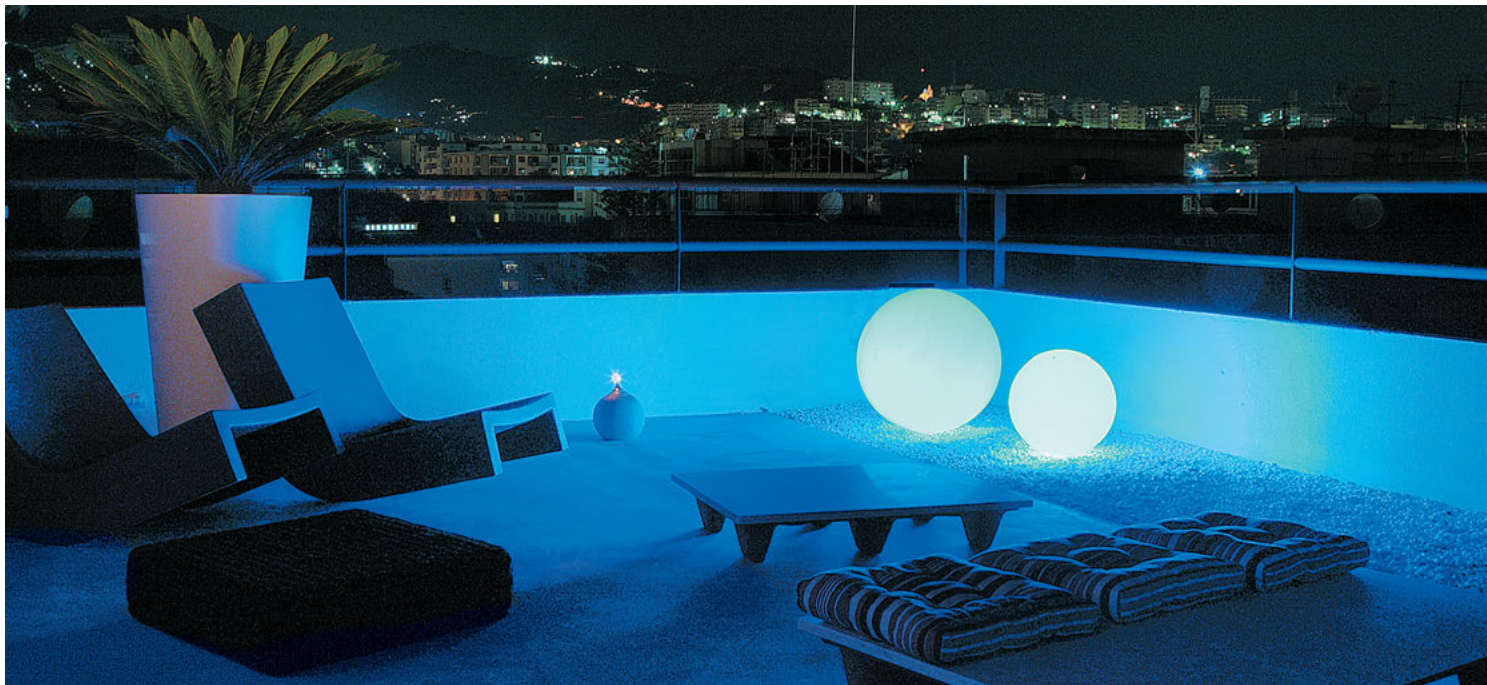


→
Sail roof over the central
terrace

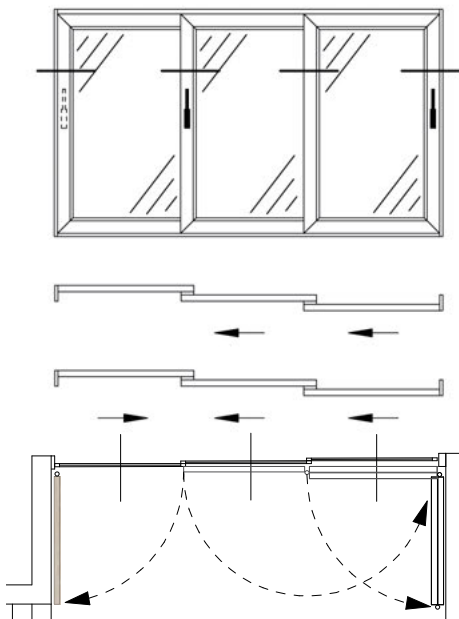
Schematic plan
Scale 1:200

→
Details of the sail fasteners
Plans and vertical sections
Scale 1:20

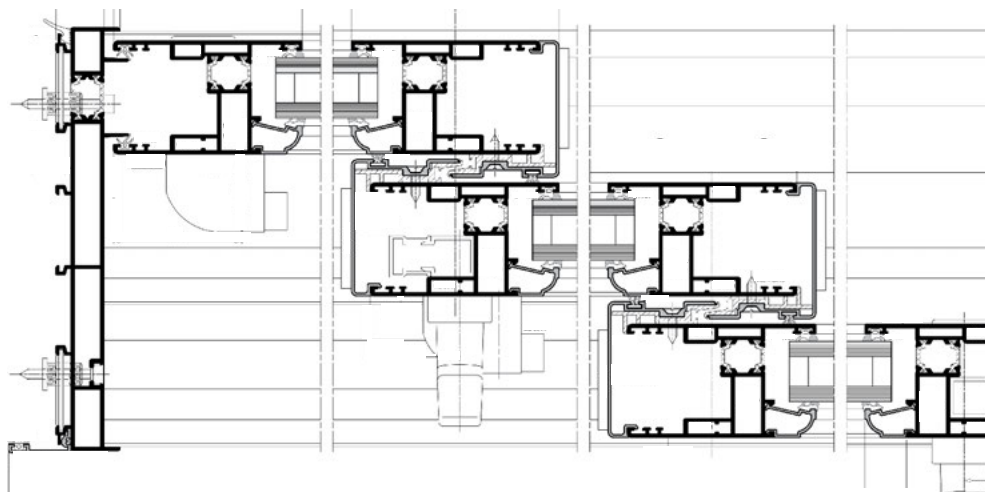
1. Steel pole,
Ø 88.9 mm / wall
thickness 10 mm
2. Holes for bolts, M12,
Ø 14 mm
3. DC welding
4. Shaped sheet metal,
thickness 8 mm
5. Hilti HAS rod
M12 x 110, HVU
chemical anchor
6. Existing beam
7. Steel rod, Ø 8 mm



↑ →
Sliding door windows
Vertical section and plan
Scale 1:5



↑
Scheme of folding shutters on the central terrace
Elevation and plan
Scale 1:200



Private Residences

P Penthouse

Montecarlo

Claudio Silvestrin Architects

Claudio Silvestrin

Location **Montecarlo, Principality of Monaco**

Realisation **2004 – 2006**

Floor area **600 m² (350 + 250 m² of terrace)**

In one of those many tower blocks that jut up into the chaotic Monaco cityscape, Claudio Silvestrin has created a stunning, serenely quiet domestic space by designing in a language of pure forms. Laid out on two levels so as to include a large roof area with a hanging garden and panoramic terrace, the whole flat tends to project outwards and to exploit the height of the building, offering views of the coast and the sea skyline. The layout of the overall interior space is ordered by two main axes that are perpendicular to each other. The longitudinal axis is emphasised by the spacious area of the day zone which embraces the entire main front with the bar and living room aligned behind the existing pillars immediately in front of the entrance. The long open space towards the terrace is interrupted by an imposing limestone-clad cylinder enclosing the spiral stair up to the terrace and the “architectural garden” on the roof. The central cylinder is the key geometrical figure in the design. It establishes the rhythm and proportions in the day zone by assuring communications between a sequence of spaces while introducing the powerful feel of a primary solid form into the interior. The cylinder, the materials and bespoke furnishings – including a long bronze table and very thick wooden

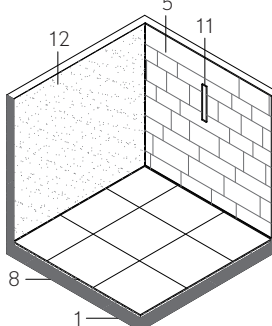
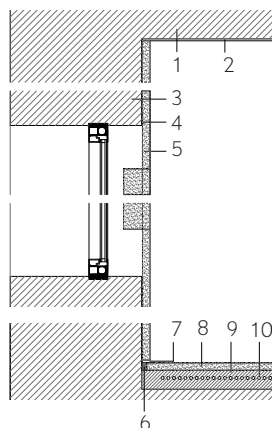
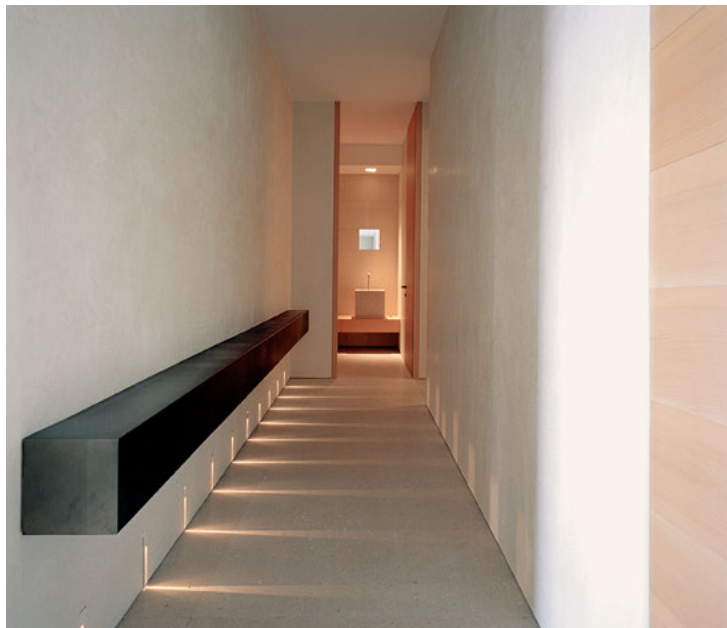
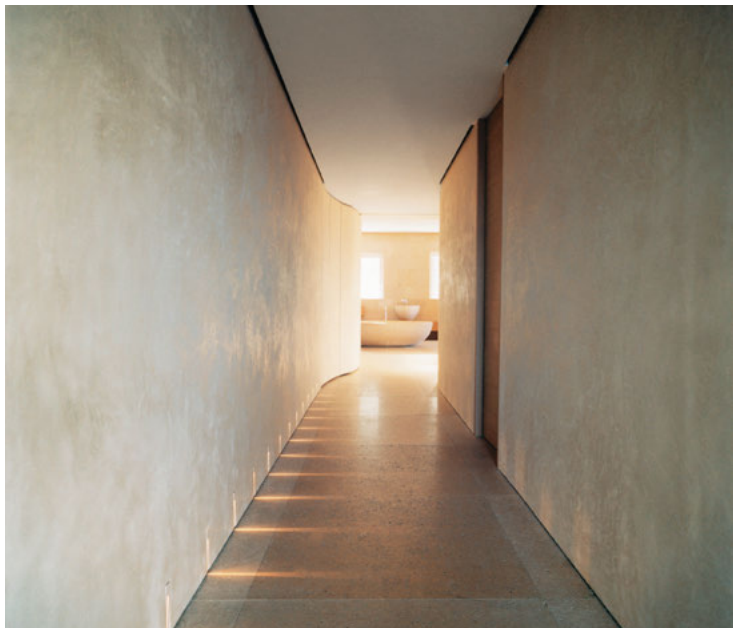
benches – contribute to configuring the overall atmosphere. As these elements project into the interior space, the rigour of the composition translates into an environment permeated by silence – a far cry from the frenetic bustle of the city.

The longitudinal axis of the day zone is flanked by the vertical axis, which is set perpendicularly behind the cylinder to create a closed perspective from the large bathroom opened directly onto the master bedroom. The vertical axis is intended as a joint rather than simply a communications element between the two zones of the house. The private zone devoted to rest and body care is a single environment embracing the large bathroom, the bedroom and spacious wardrobe room. The latter is linked to a second bathroom, which is also ensuite with the master bedroom and flanked by the second bedroom, entered by a full-height door. Like all the other doors in the house, this bedroom door has been designed to play a part in the overall perspective.

Architecture, interior design, lighting and bespoke furnishing are all by Claudio Silvestrin Architects. The result is a truly modern environment in which, however, memories of the past emerge, and time and space blend in a single flow.

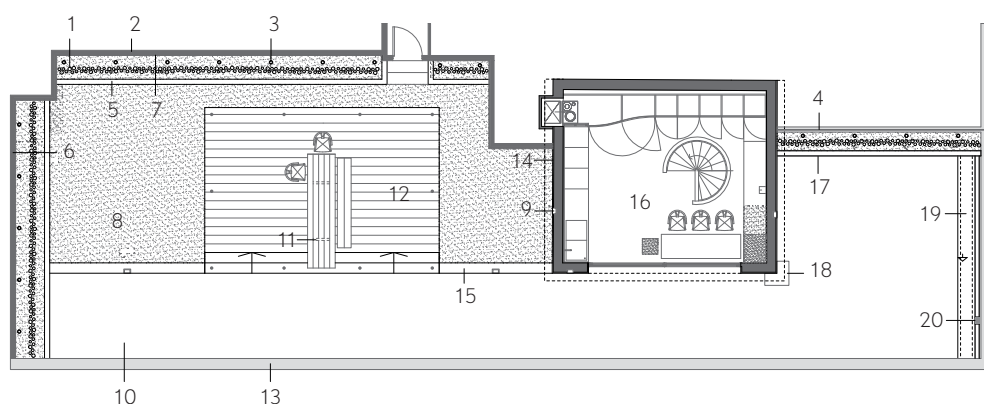






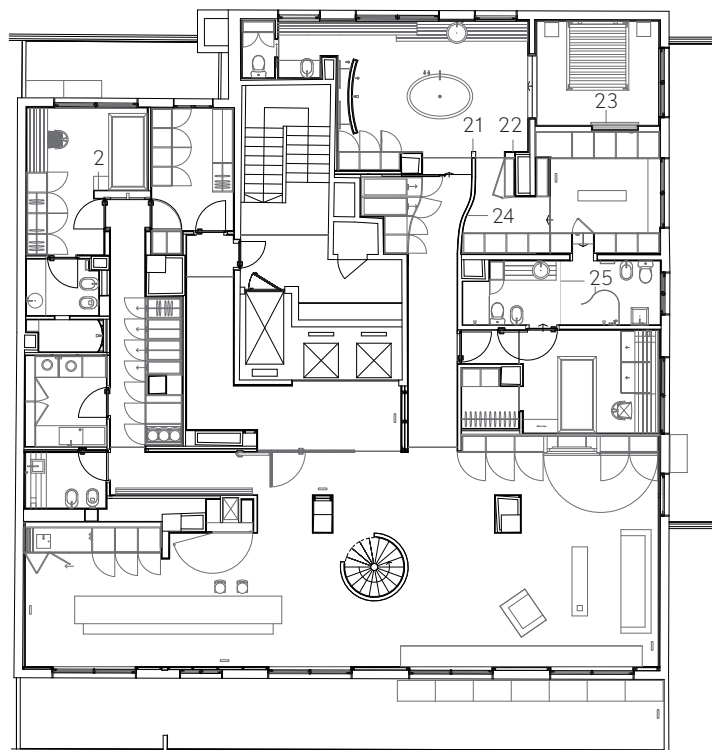
↑
Detail of the stone faced walls
Vertical section and axonometric
diagram
Scale 1:20

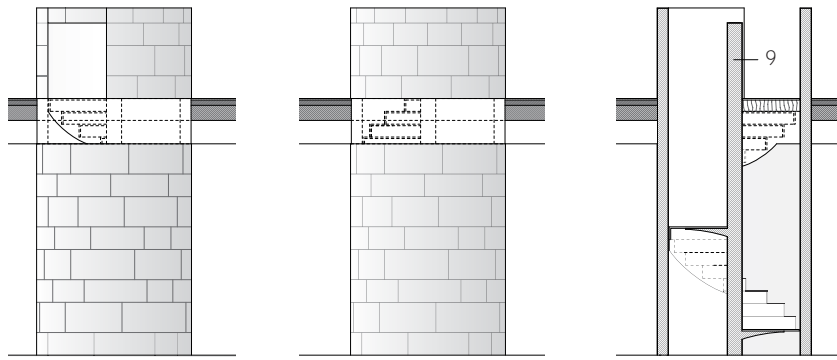
1. Existing floor
2. Ceiling coat, matt white finish
3. Existing masonry wall
4. Stone facing with adhesive
5. Saint Maximin stone facing, with ground joints, thickness 2 cm
6. Expansion joints in the load-bearing perimeter walls
7. Shadow gap, height 7 mm
8. Stone flooring, tiles 105 x 105 cm, thickness 2 cm
9. Base course of lightweight concrete
10. Floor heating system with radiant panels
11. Slit (window)
12. White marmorino finish



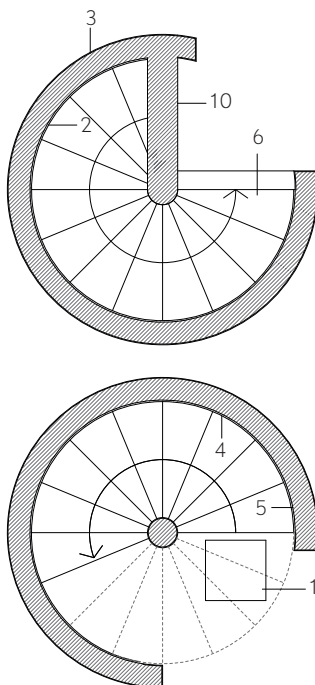
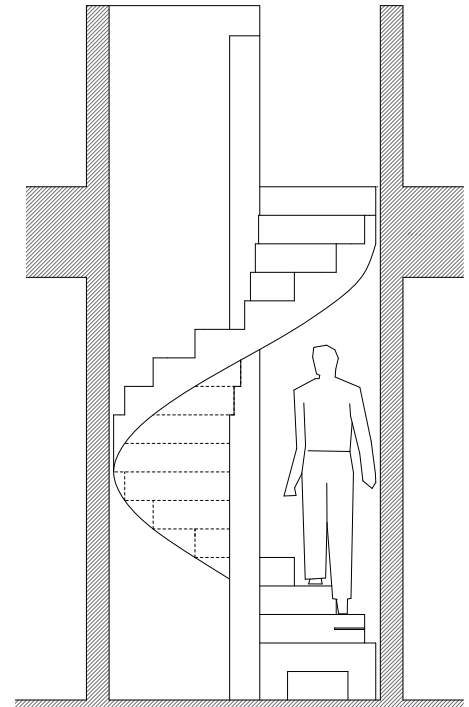
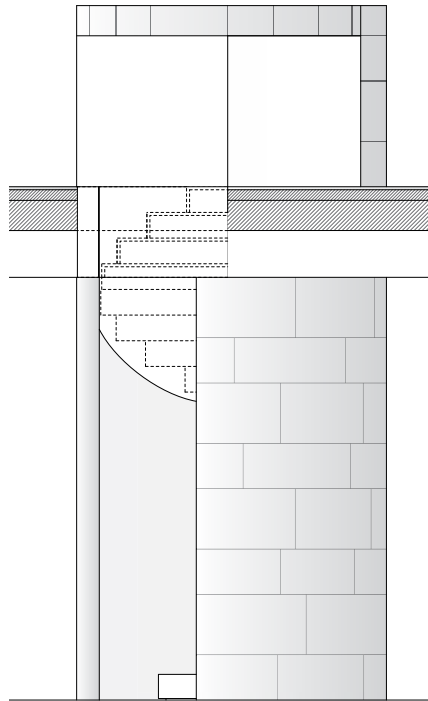
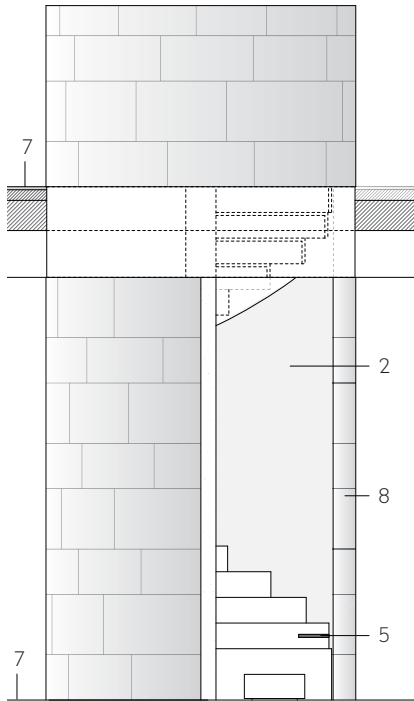
↗ →
Plans of the terrace on the 20th floor
and the 19th floor
Scale 1:150

1. Bamboo canes
2. Perimeter wall faced in cedar
3. Lighting
4. Perimeter wall faced in cedar
5. Small wall faced in wood
6. Existing perimeter glazing faced in cedar
7. Cedar facing
8. Lawn
9. Recessed lamp
10. Existing travertine floor
11. Light source inside the table leg
12. Cedar floor
13. Existing railing
14. Saint Maximin stone facing, thickness 7 mm
15. Cedar bench, height 50 cm
16. Kitchen
17. Low wall faced with Saint Maximin stone, height 120 cm
18. Saint Maximin stone monolith
19. Water basin
20. Fountain
21. Solid stone block
22. Stone facing
23. Oxidised brass door on TV cabinet
24. Marmorino finish
25. Sandblasted glass





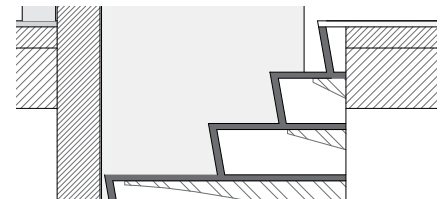
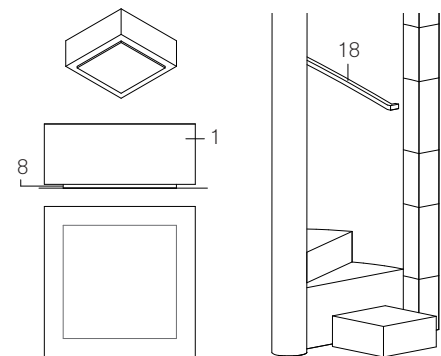
←
Stair
(18 steps, rise height 18.9 cm, tread length
19 cm in the centre)
Vertical sections
Scale 1:100

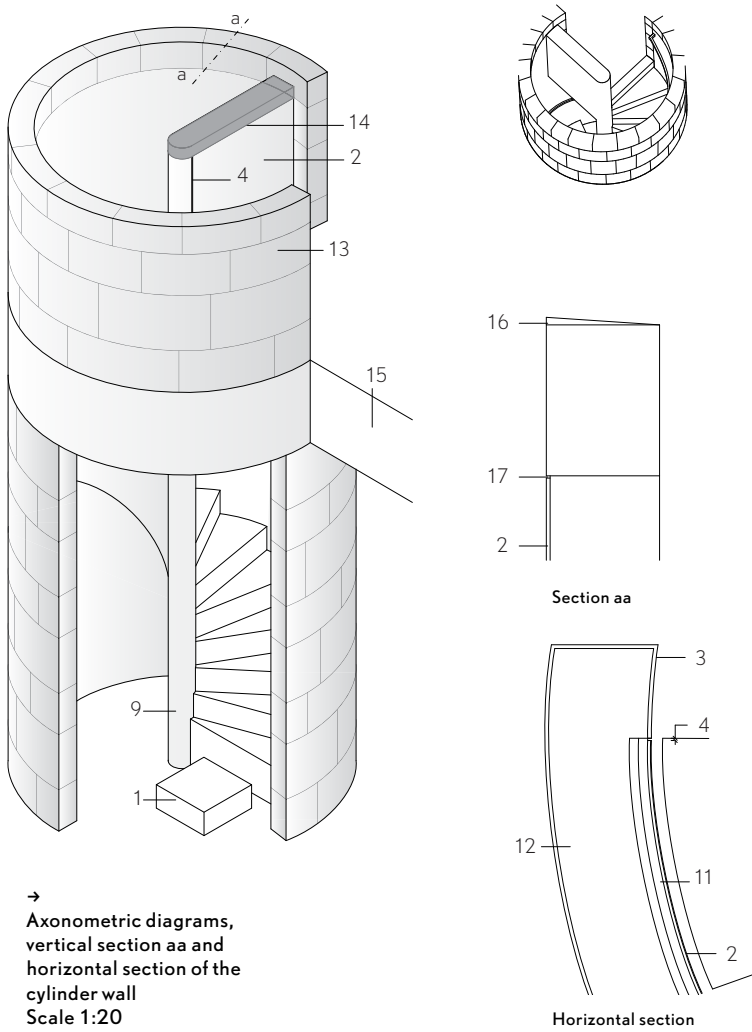


← ↑
Vertical sections and plans of the stair upper
and lower levels
Scale 1:50

→
Details of the first step on the top landing
Plan, sections and axonometric diagrams
Scale 1:20

1. Solid cedar block
2. White marmorino finish
3. Saint Maximin stone facing glued on a resin support, thickness 7 mm
4. Regular vertical gap, thickness 3 mm
5. Radius on the riser
6. Wood tread
7. Stone floor
8. Shadow gap, height 1 cm
9. Load-bearing steel stair pillar with marmorino finish
10. Balustrade marmorino finish
11. Double sheet of plasterboard to obtain a regular gap of 1 cm
12. Expanded polystyrene
13. Freestanding shaft with marmorino finish
14. Monolithic element made of Saint-Maximin stone, height 8 cm
15. Floor
16. Stone plastered over to look like a single element
17. Regular gap, thickness 1 mm
18. Handrail, 25 x 25 mm





Siberian House

Rome

Filippo Bombace – Oficina de Arquitectura

Filippo Bombace

Address **Piazza Mazzini; Rome**

Realisation **2008 – 2009**

Floor area **130 m²**

The client's rich contemporary art collection and Russian origins inevitably influenced the approach to this project to refurbish an apartment in the historic quarter of Prati in Rome.

Load-bearing walls and the family's living requirements in no way curbed the client's desire for a modern design. This is duly expressed in the simple linear plan which, although slotted into the stone load-bearing walls of the building, shapes out a contemporary space characterised by rigorous geometry and, most importantly, by the colour scheme. In fact the colours are almost always white, apart from elements such as Corian, lacquered sheet metal, retro-painted glazing or simply painted plaster.

The existing room layout is basically maintained: i.e. a long central corridor with, on the left, the master bedroom and ensuite wardrobe, followed by the living room, while on the right, after a small storeroom, is a boy's bedroom with ensuite bathroom and wardrobe, then the main bathroom and, lastly, the kitchen.

The entrance is already clearly a manifesto of intent. The absence of any superfluous decorations or architectural signs, which might contaminate the empty space, gives the corridor a pleasantly abstract feel, highlighting the long perspective to the backdrop, presided over by a lithograph of Marilyn above a slender gold-leaf table ("Tavolino-Traccia" by Ultramobile). Even the skirting board, requested by

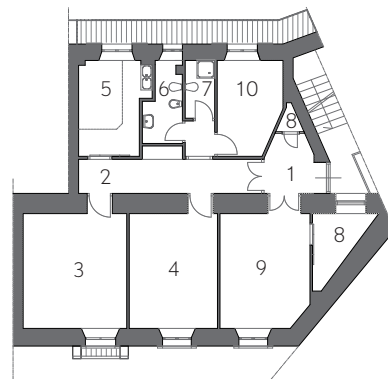
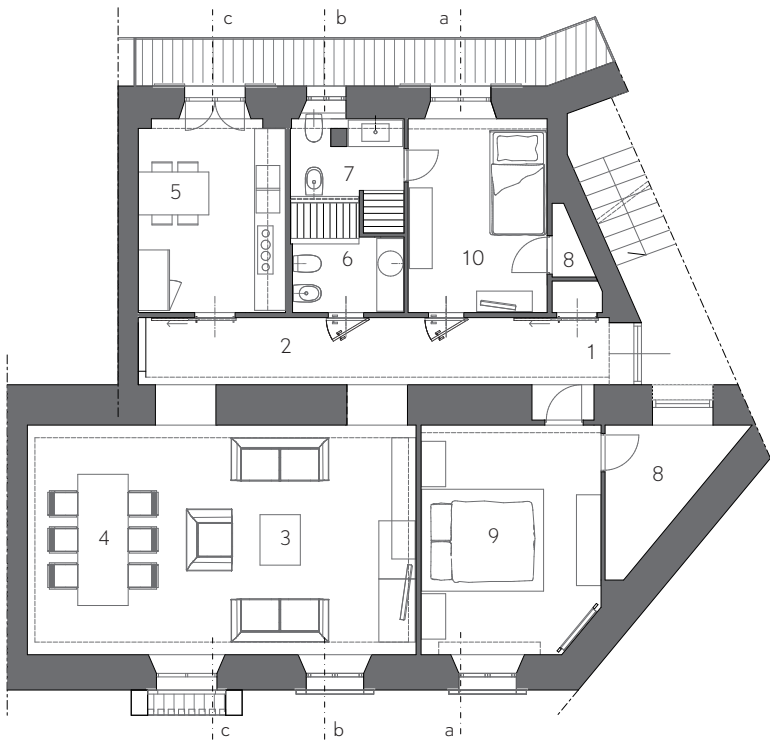
the client, tapers into the thickness of the plaster, in order to avoid leaving a sign, whereas the vitrified porcelain stoneware flooring, again white, is used throughout the house and even steals up to cover the bathroom walls.

On the right-hand side of the corridor, the large panels of the doors jut out from the wall ("Drive" and "Outline" doors by Lualdi). Responding to them on the left-hand side, there are three large openings in the load-bearing wall. The first is closed by a door ("Invisibile" by Portarredo), while the others give directly into the living room. Living room and bedroom furniture from some of the finest Italian designer companies (Cassina, Poliform, B&B, etc.) is neatly arranged along strictly geometrical axes. The only piece off-centre in the house is a large bespoke retro-lit lacquered panel holding the home entertainment system in the main bedroom.

Moreover, linear arrangements in the kitchen (Varenna) and bathrooms (Antonio Lupi hand basins and shower; Flaminia ceramic sanitary ware) further enhance the overall elegance.

The all-white colour scheme gives the house a pleasant "lunar" feel. According to the time of day, and therefore also to light conditions, the atmosphere can be shadow-less and ice cool, or warm thanks to more homely – but also inevitably Siberian-style – halogen spotlights. The only exception to the all-white look are red sofas.



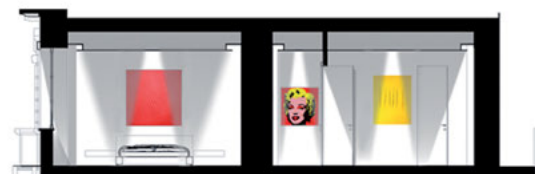


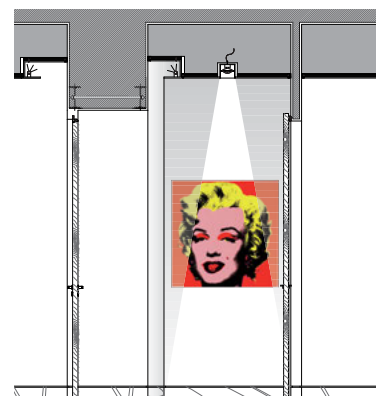
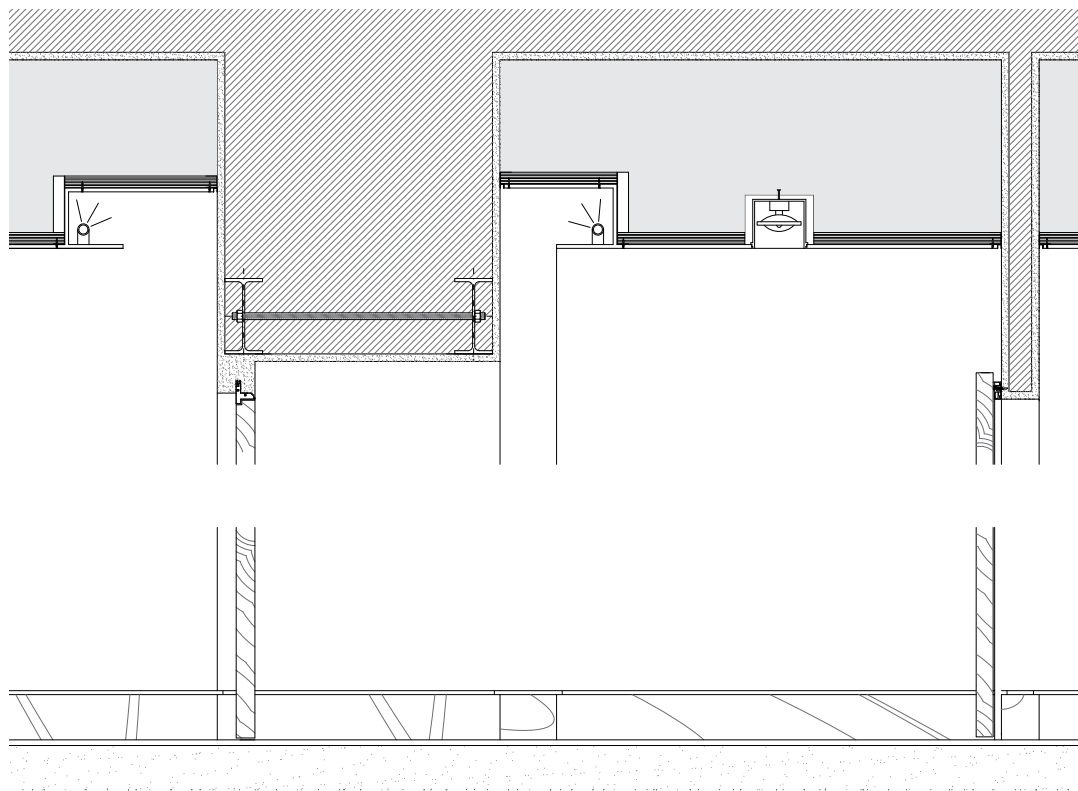
←
Plan before
refurbishment
Scale 1:200

↙
Project plan
Scale 1:100

- 1. Entrance
- 2. Corridor
- 3. Living room
- 4. Dining room
- 5. Kitchen
- 6. Bathroom 1
- 7. Bathroom 2
- 8. Cloakroom
- 9. Bedroom 1
- 10. Bedroom 2

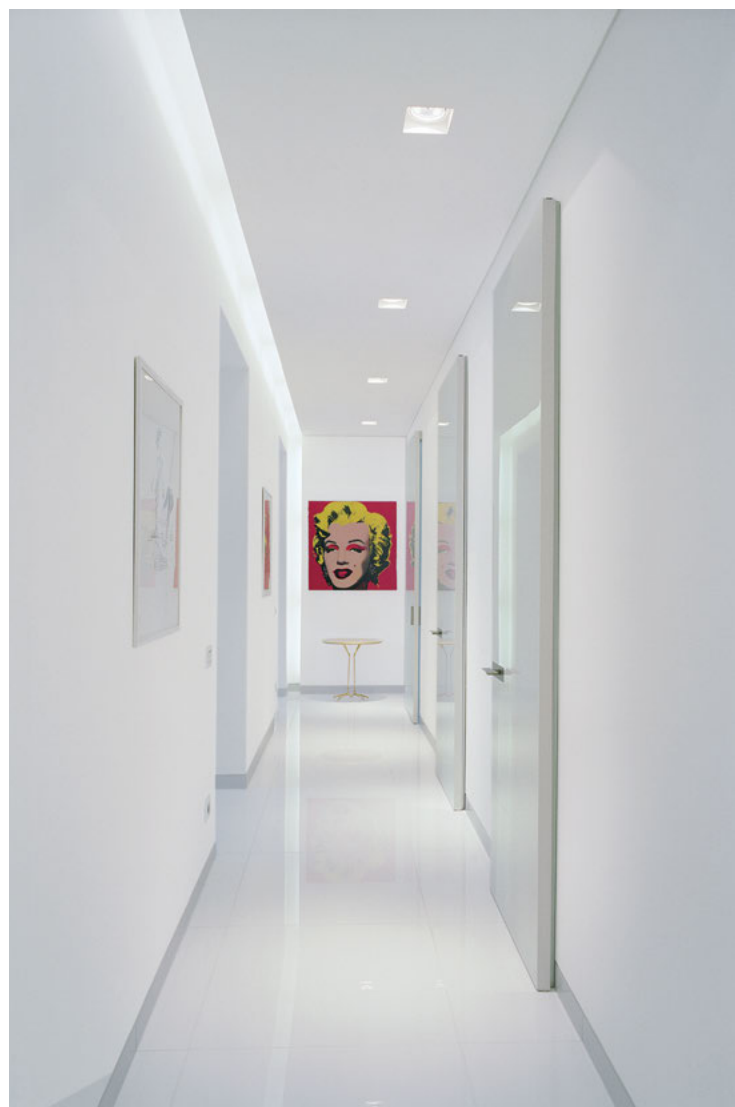
↓
Cross section aa
Scale 1:150

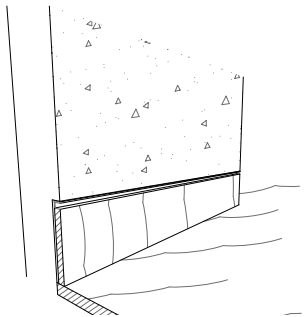
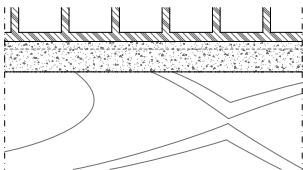
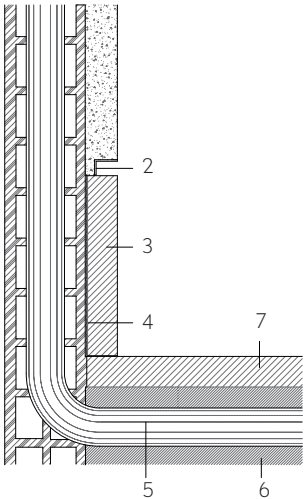
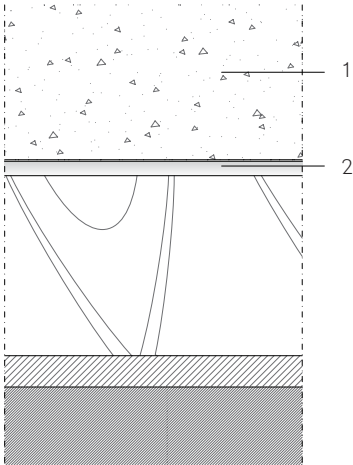




↑
Detail of recessed lighting system
in the corridor
Vertical section
Scale 1:20

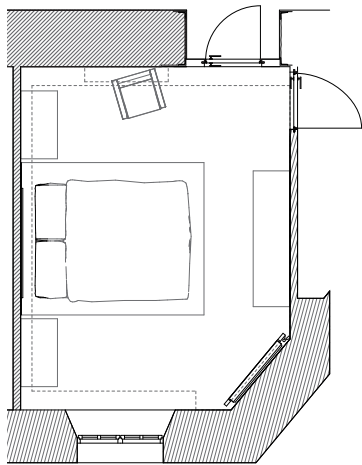
←
Section through the corridor
Scale 1:70



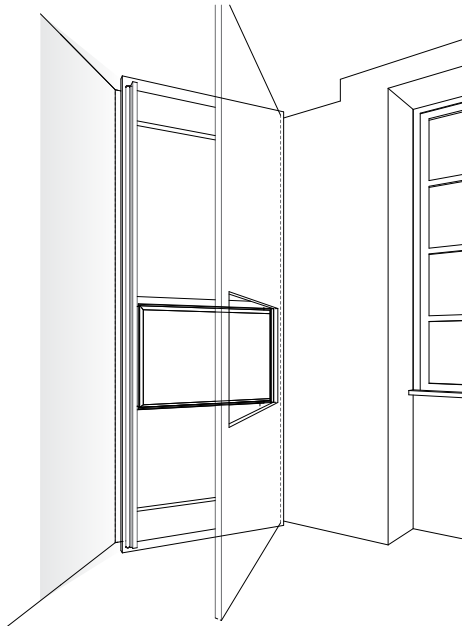


Detail of the stoneware skirting board
Front view, vertical section, horizontal section and perspective drawing
Scale 1:5

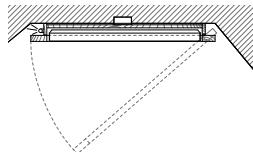
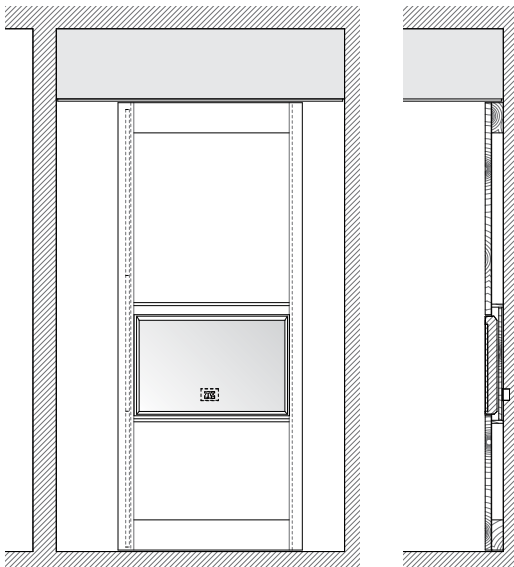
1. Plaster
2. Aluminium angle section, 10 x 15 mm
3. Porcelain stoneware skirting board
4. Glue
5. Service ducts
6. Sub-base course
7. Porcelain stoneware flooring

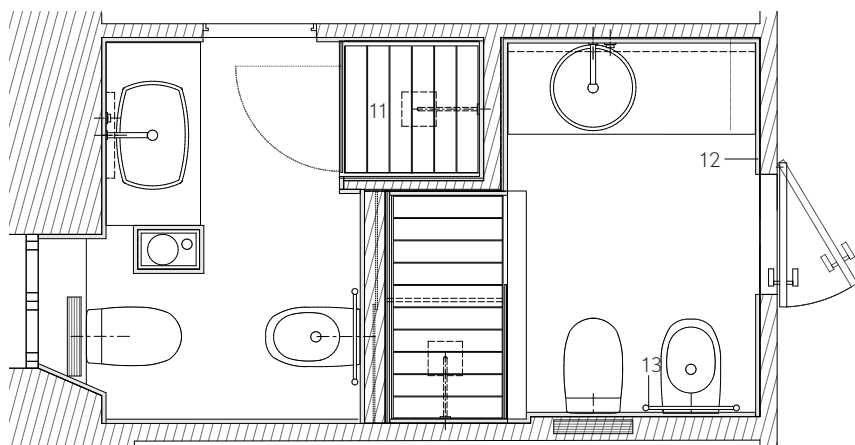
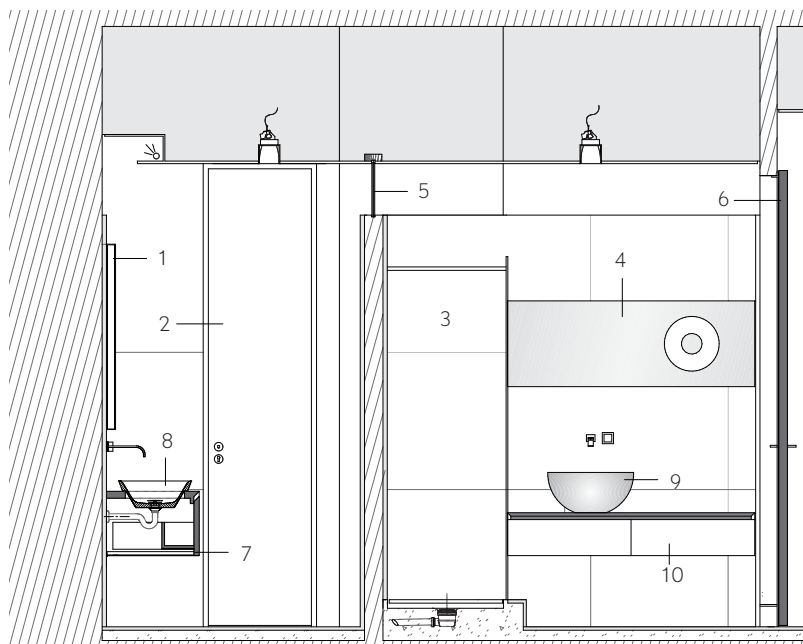


↑
Bedroom
Plan
Scale 1:100



→
Detail of television cabinet
Front view, vertical section, perspective drawing and horizontal section
Scale 1:50





↑
The two bathrooms
Vertical section and plan
Scale 1:40

1. Polished edge mirror with neon lighting, 108 x 50 cm
2. Sliding door, aluminium frame, gloss white lacquer finish
3. Tempered glass shower box
4. Polished edge mirror with neon lighting, 144 x 50 cm, magnifying mirror, Ø 15.5 cm
5. Double sliding glass doors on aluminium tracks
6. Hinged door, external side, gloss white lacquer finish
7. Suspended basin support, 108 x 54 cm, height 37.5 cm, gloss white lacquer finish, sunken crystal top, retro-painted white, thickness 16 mm
8. Ceramilux rectangular basin, raised above recess level, 63 x 42 cm, height 9 cm, with drain and siphon joint
9. Round basin on Cristalplant top, Ø 50 cm, height 23.5 cm, with drain and siphon joint
10. Suspended basin support, 144 x 54 cm, height 25 cm, gloss white lacquer finish, sunken crystal top, retro-painted white, thickness 16 mm
11. Shower tray with Corian footboard, 84 x 80 cm, height 13 cm, recessed mixer with gloss chrome finish, stylus showerhead with extra-flat support, arm 35 cm
12. Porcelain stoneware tiles on walls and floor
13. Heated towel rack, 44 x 73 cm

→
Sections
Scale 1:150



Minima AtmoSpheres House

Rome

COdESIGN + Giorgi

Anna Cornaro, Valerio de Divitiis, Vincenzo Giorgi

Address **Via dei Banchi Nuovi, Rione Ponte; Rome**

Realisation **2008**

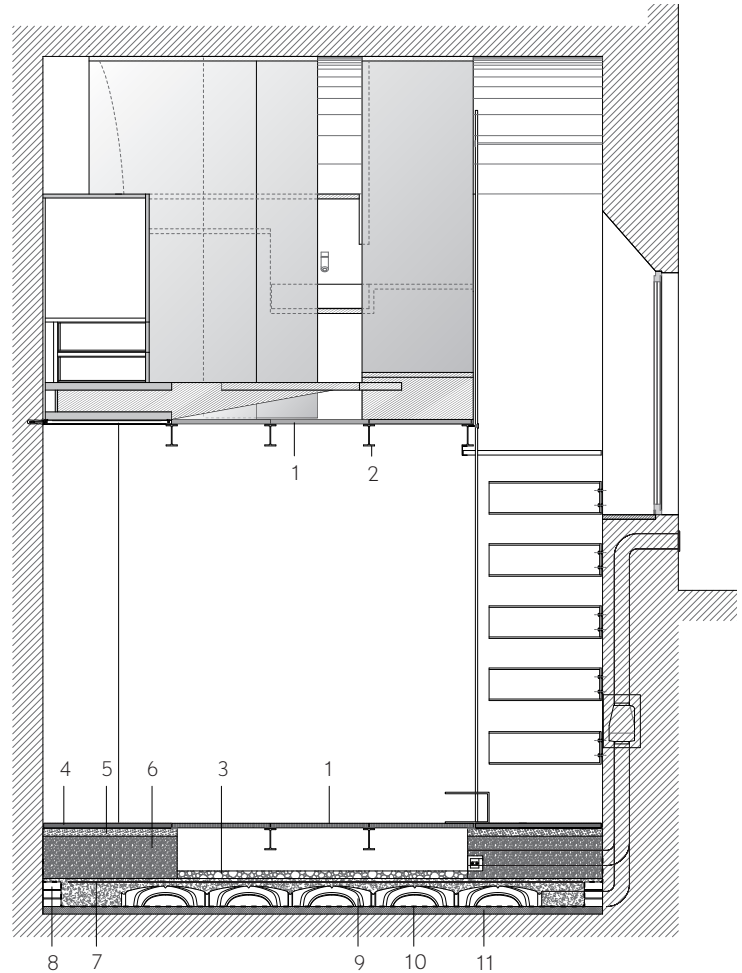
Floor area **first level 13 m² + 4 m²; second level 10 m²**

Cost **80,000 euros**

The renovation of a "minimal" flat in the heart of Rome provided the opportunity for the design team to explore a number of research themes in greater depth. Interior design is by nature a temporary fitting-out and contrasts with the heavy permanent outer skin while responding to the changing needs of everyday life. The greatest difference in design terms is the focus on volume rather than perimeter. In this small flat, glazed flooring on the first and the mezzanine levels abolishes the traditional perception and hierarchy of space, confusing the orientations and specific weights of the interior design. The space requiring furnishing, a void with a base of 13 m² and a height of 5 metres, was always interpreted in its entirety thanks to the flat's vertical transparency. In the resultant fluid space, three sets of minimal furnishings were introduced. Although different in form, they share the same materials. These three hubs with complex volumes accommodate the spheres of domestic life: sleeping, washing and cooking. The three furnishing-objects (with deliberately neutral, elusive colours) are perceived through the transparency and reflections of the glass floors, which dematerialise them and change their clean-cut geometries into pure atmospheres. The ground floor "Atmosphere of Cooking", made up of a kitchen and living room, was installed in a separate, small pre-existing room; the furnishings were shaped according to ergonomic principles. The "Atmosphere of Sleeping" on the floor above, with a bed and bathroom, occupies a completely transparent part of the glass floor. Given the presence of the transparent glass floor, an unusual horizontal perspective was also created so that it would be partially visible from the floor below. The "Atmosphere of Washing" is a self-contained hub in which the bathroom fittings and other furnishings have been designed in the same uniform

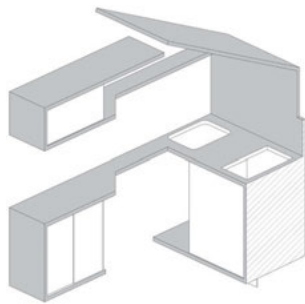
language. This minimal atmosphere provides the right sense of intimacy in some areas while discreetly opening up to the outside in others. The combination of a single material and complex forms is possible thanks to the flexible, resistant properties of Corian, in this case with a peach and ice white finish. Suitably elaborated in form and dimensions, Corian is a highly plastic medium, ideal for creating small varied environments. On one hand, it folds into complex and unusual geometries and, on the other, it leaves the external walls unaltered and so allows a clear reinterpretation of the pre-existing structure. An historic container thus becomes a "time box" in which to place the modes of contemporary life and informal communicating spaces, whose narrative is completed by its inhabitants' movements and habits. The atmospheres are reached by going up a stair of moulded steps made of satin finish steel. This is no single monolithic element, but an aggregation of paired modules attached to the wall independently of each other. The balustrade has been replaced by a vertical transparent wall, 4.7 metres high, which completes the compositional unity. The contrast of the interior design with the pre-existent structure is further highlighted by the ground floor transparency. In fact this floor is higher than the original level of the historic building floor, which is echoed by an exposed aggregate concrete surface that can be seen through crystal sheets. The glass floor also conceals LED sources providing uniform lighting and a complex system of ventilation to re-circulate the air and purify the house from ground level damp. The whole project has been designed with in-built reversibility so that it can easily be dismantled. Here interior design is conceived as a temporary changeable installation in a permanent container, which is thus available for future uses, projects and interpretations.





↓
First floor plan and second floor plan
Scale 1:100

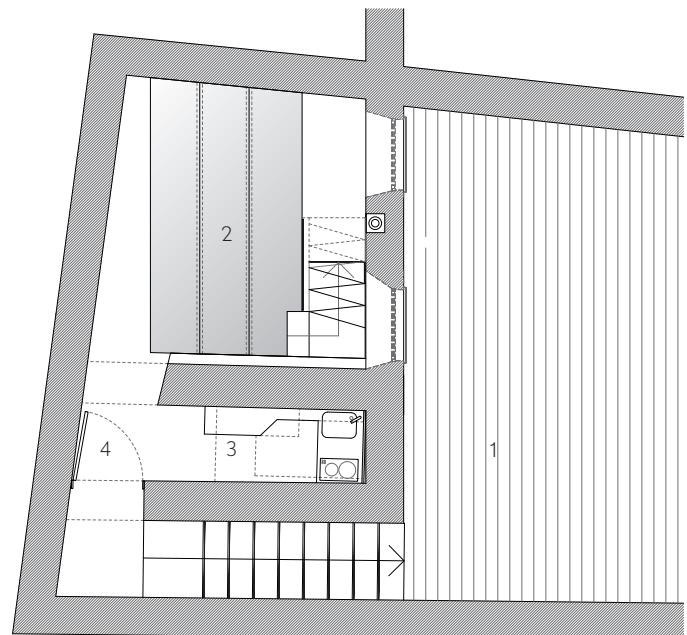
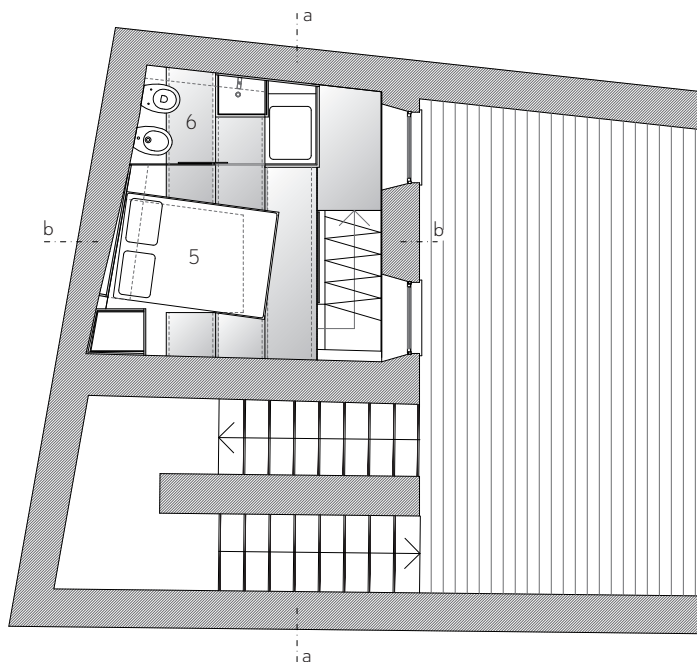
1. Building block courtyard
2. Living and dining room
3. Kitchen
4. Entrance
5. Bed
6. Bathroom

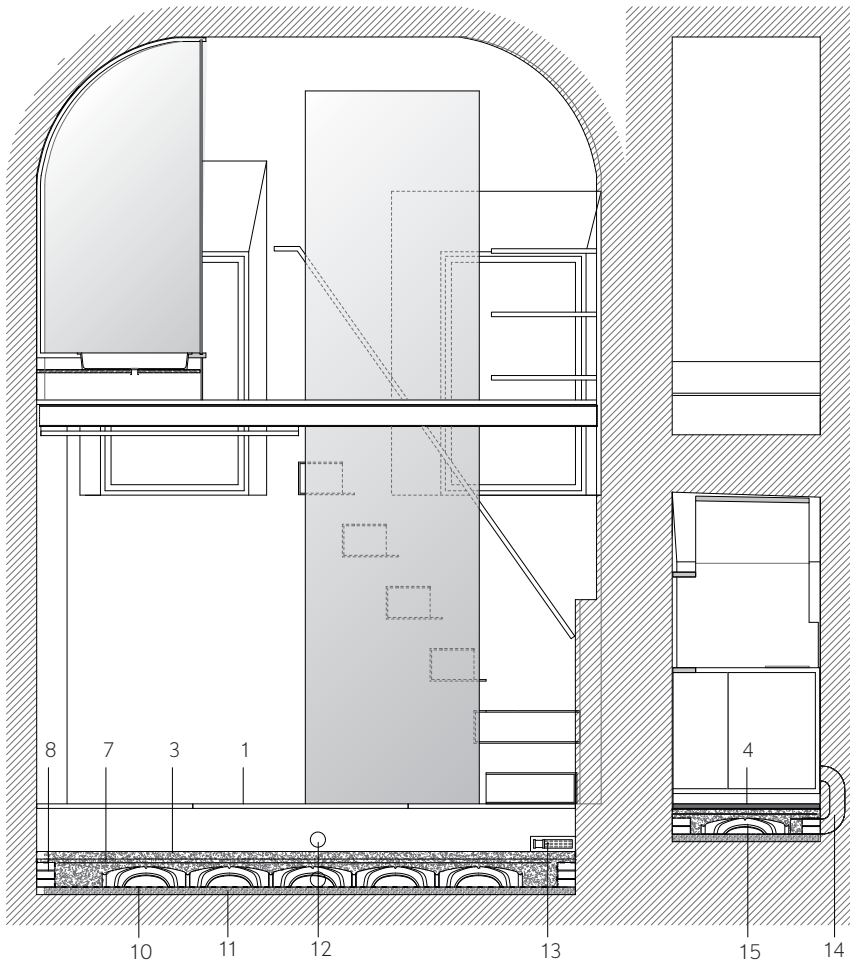


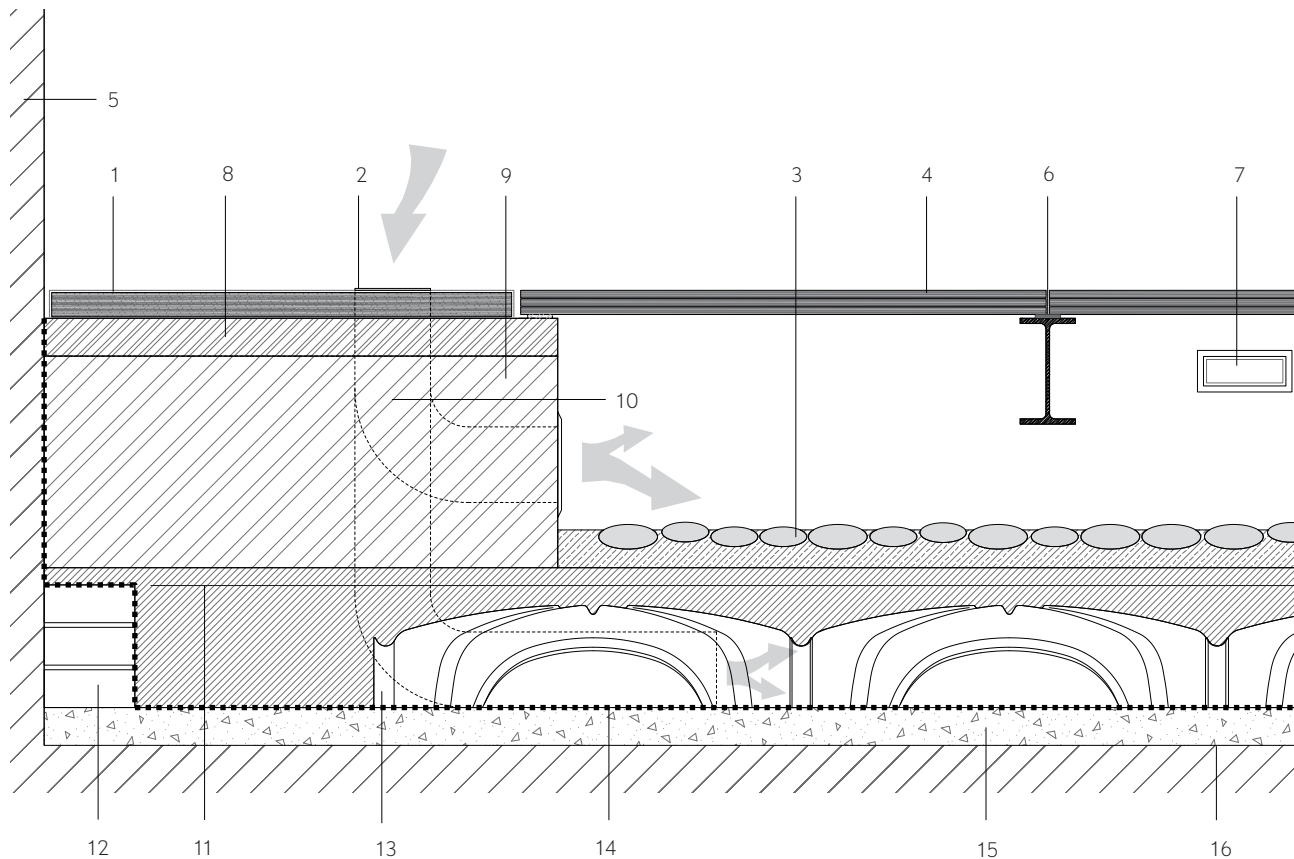
↑ ↗
Cross section aa, longitudinal section bb
Scale 1:50

1. Laminated glass floor, thickness 3 cm
2. IPE 140 steel section
3. Exposed aggregate concrete with river pebbles, thickness 5 cm
4. 2.4 mm thick steel flooring on MDF support, total thickness 3 cm
5. Screed layer for flooring, thickness 5 cm
6. Lightweight concrete slab, thickness 28 cm

7. Concrete slab reinforced with electro-welded mesh, thickness 28 cm, anchored 5 cm above the Cupolex dome
8. Brick dwarf wall, height 15 cm
9. Cupolex, height 13.5 cm
10. Waterproofing sheets
11. Screed, thickness 5 cm
12. Hole for ventilation ducts
13. Anti-condensation heater
14. Ventilation duct, foundation-kitchen, Ø 10 cm
15. Cupolex, height 10 cm

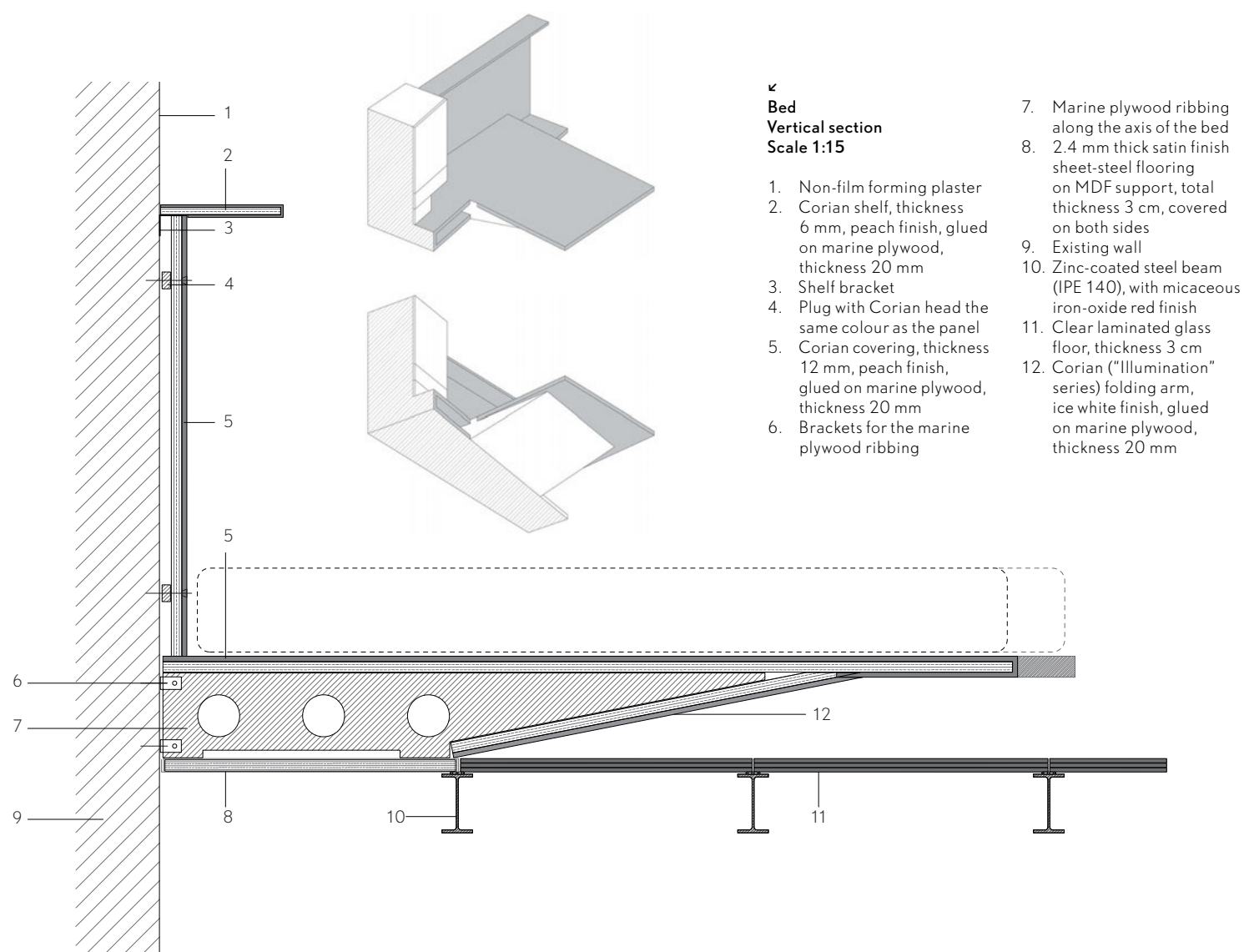


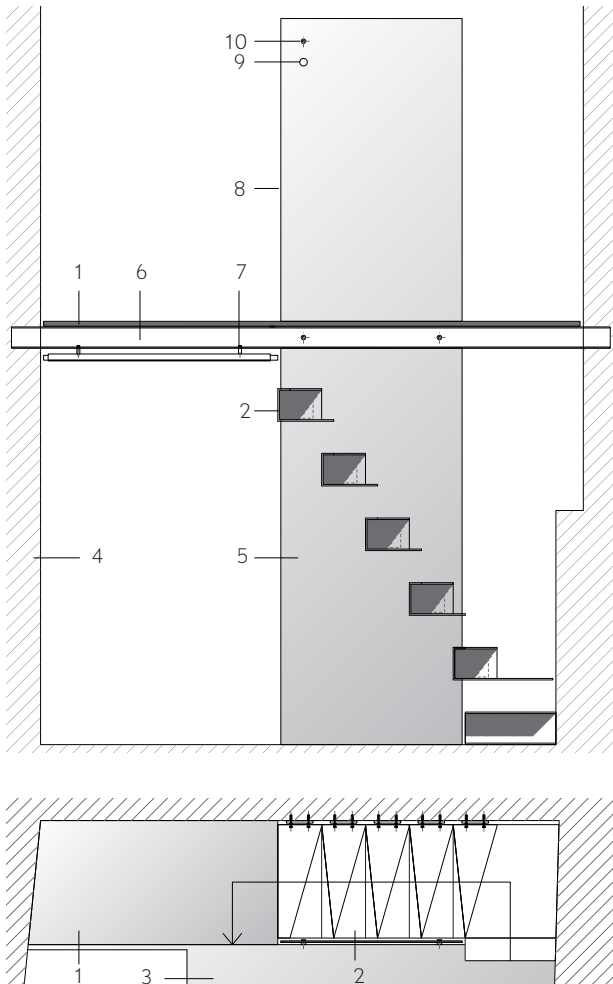




↑
Detail of ground floor structure
Vertical section
Scale 1:10

1. 2.4 mm thick satin finish sheet-steel flooring on MDF support, total thickness 3 cm
2. Steel air vent
3. Exposed aggregate concrete with river pebbles, thickness 5 cm
4. Laminated glass floor, thickness 3 cm
5. Existing wall
6. Zinc-coated steel beam (IPE 140) with micaceous iron-oxide red finish
7. Recessed LED fixture
8. Screed, thickness 5 cm
9. Lightweight concrete slab, thickness 28 cm
10. Aspiration and ventilation piping
11. Concrete slab reinforced with electro-welded mesh, thickness 28 cm, anchored 5 cm above the Cupolex dome
12. Brick side wall, height 15 cm
13. Cupolex foundation, height 13.5 cm
14. Waterproofing sheets
15. Screed, thickness 5 cm
16. Original floor level

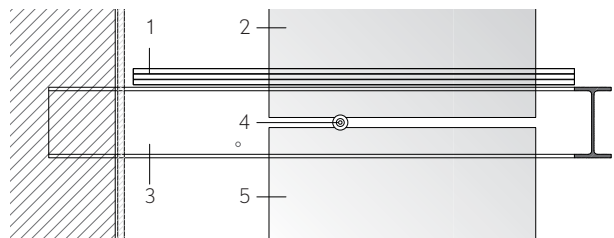




Detail of satin finish steel stair Vertical section

Scale 1:50

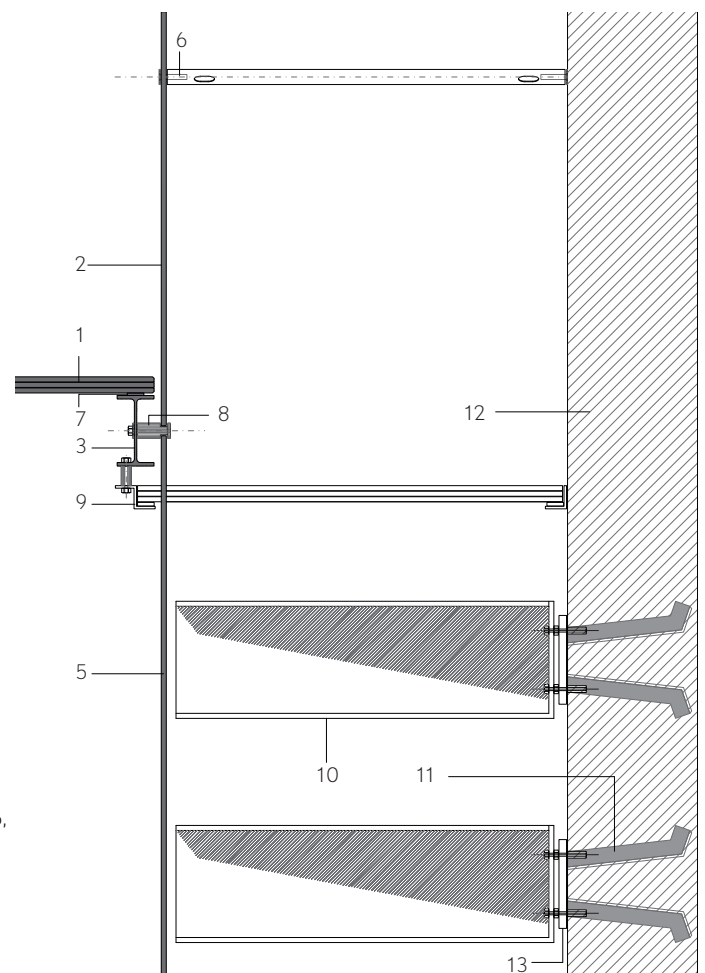
1. Clear laminated glass, 30 mm
2. Press-folded satin finish steel step, thickness 6 mm
3. Laminated glass floor, thickness 30 mm
4. Existing wall
5. Laminated glass, thickness 15 mm, 1200 x 2600 mm
6. Zinc-coated steel beam (IPE 140) with micaceous iron-oxide red finish
7. Satin finish steel support accessory for laminated glass landing
8. Laminated glass, thickness 15 mm, 1200 x 2100 mm
9. Hole in glass for TV cables
10. Satin finish stainless steel tube for cables, Ø 30 mm

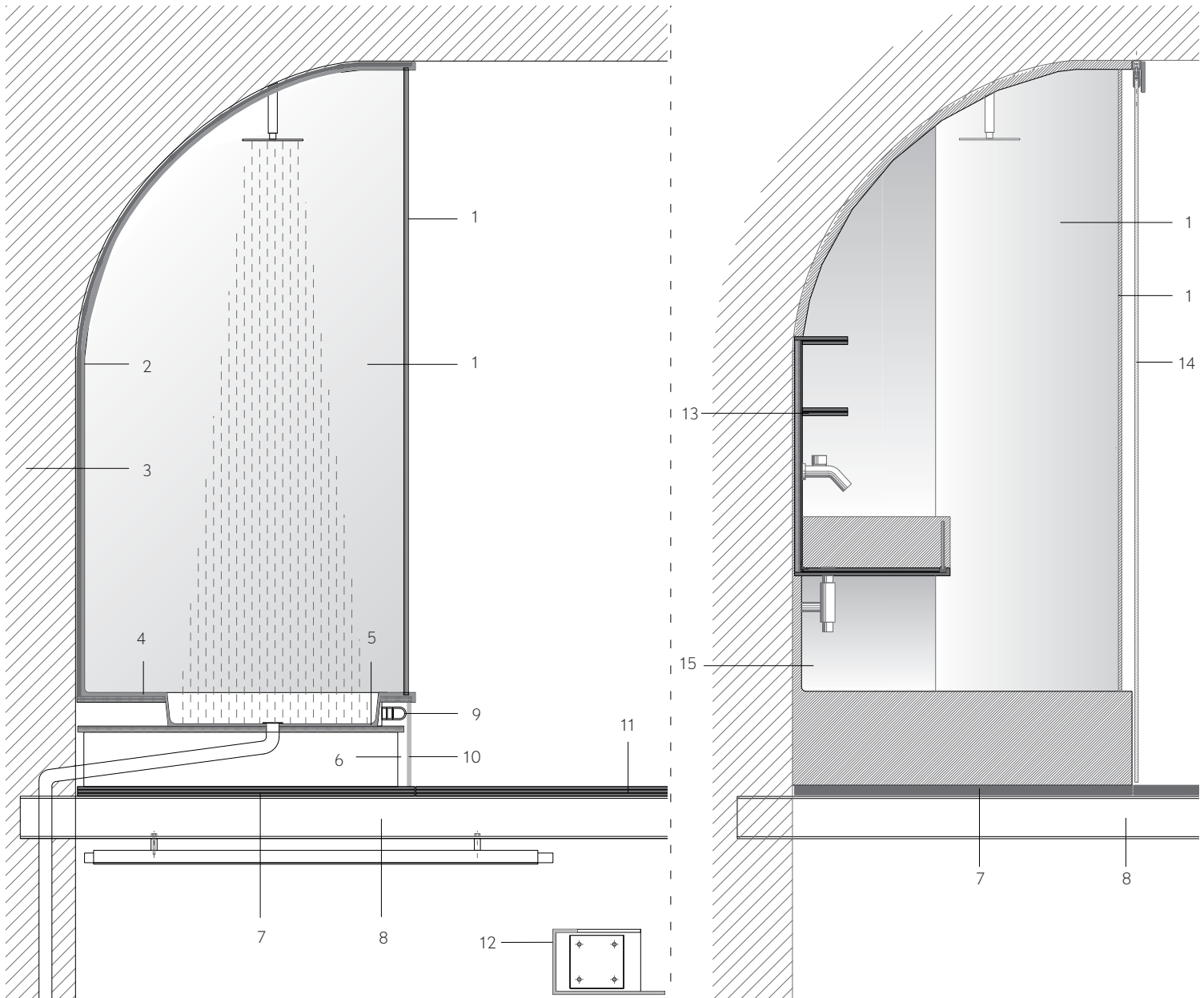


Detail of the steps in the stair Vertical front section and vertical cross section

Scale 1:15

1. Clear laminated glass, thickness 30 mm
2. Laminated glass, thickness 15 mm, 1200 x 2100 mm
3. Zinc-coated steel beam (IPE 140) with micaceous iron-oxide red finish
4. Satin finish steel support accessory for vertical glazing
5. Laminated glass, thickness 15 mm, 1200 x 2600 mm
6. Satin finish stainless steel tube for cables, Ø 30 mm
7. Neoprene gaskets
8. Satin finish steel support accessory for vertical glazing
9. Satin finish steel support accessory for laminated glass landing
10. Press-moulded satin finish steel step, thickness 6 mm
11. Wall anchoring bracket
12. Existing wall
13. Wall backing pad with brackets





↑
Detail of the Corian shower
Vertical sections
Scale 1:20

1. Acid-etched laminated glass, thickness 15 mm
2. Curved Corian wall facing, thickness 12 mm, glued to marine plywood, thickness 20 mm
3. Existing wall
4. Corian, peach finish, thickness 12 mm, glued to marine plywood, thickness 20 mm,
5. Corian shower tray
6. Plywood supports
7. Acid-etched laminated glass, thickness 30 mm
8. Zinc-coated steel beam (IPE 140) with micaceous iron-oxide red finish
9. Linear fluorescent light source, IP67
10. Corian ("Illumination" series) front closure with ice white finish
11. Clear laminated glass, thickness 30 mm
12. Press-folded satin finish steel step, thickness 6 mm
13. Coupled Corian sheets glued together, thickness 12 mm, with peach finish
14. Sliding acid-etched crystal sheet door, thickness 11 mm
15. Clear laminated glass with polished edge, thickness 15 mm



Private Residences

Danieli Loft

Mestre, Venice

Lai Studio

Maurizio Lai

Address **Via Torino; Mestre-Venice**

Realisation **2008 – 2009**

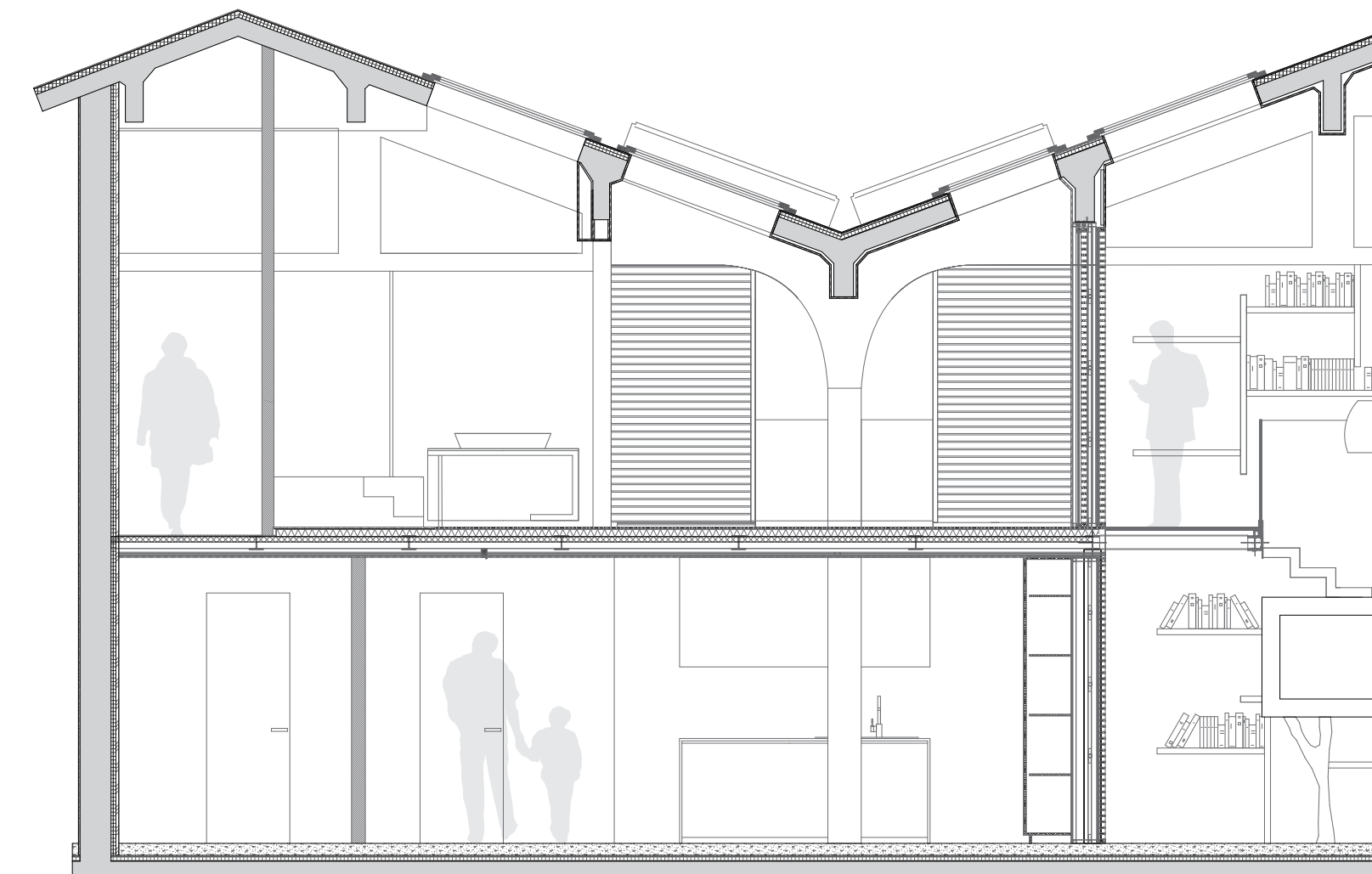
Floor area **250 m² + 40 m² terrace**

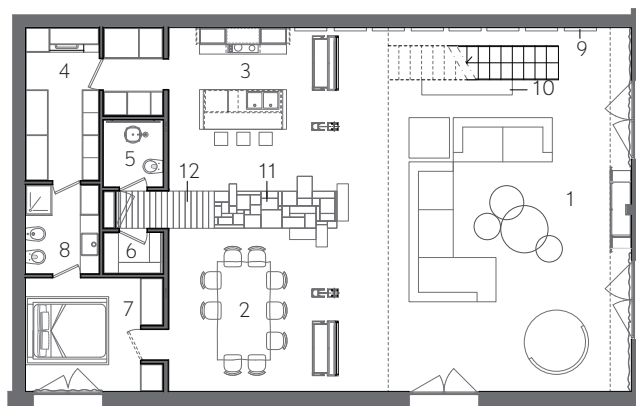
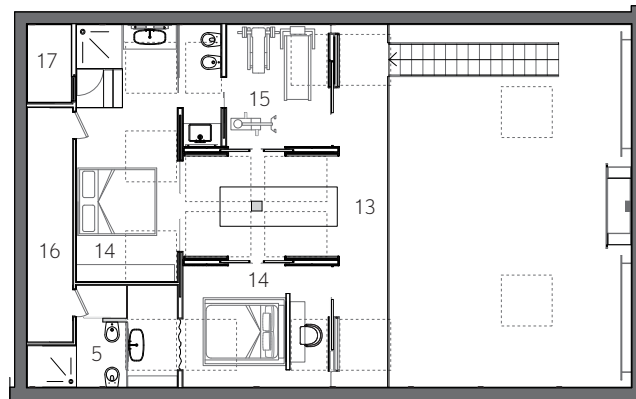
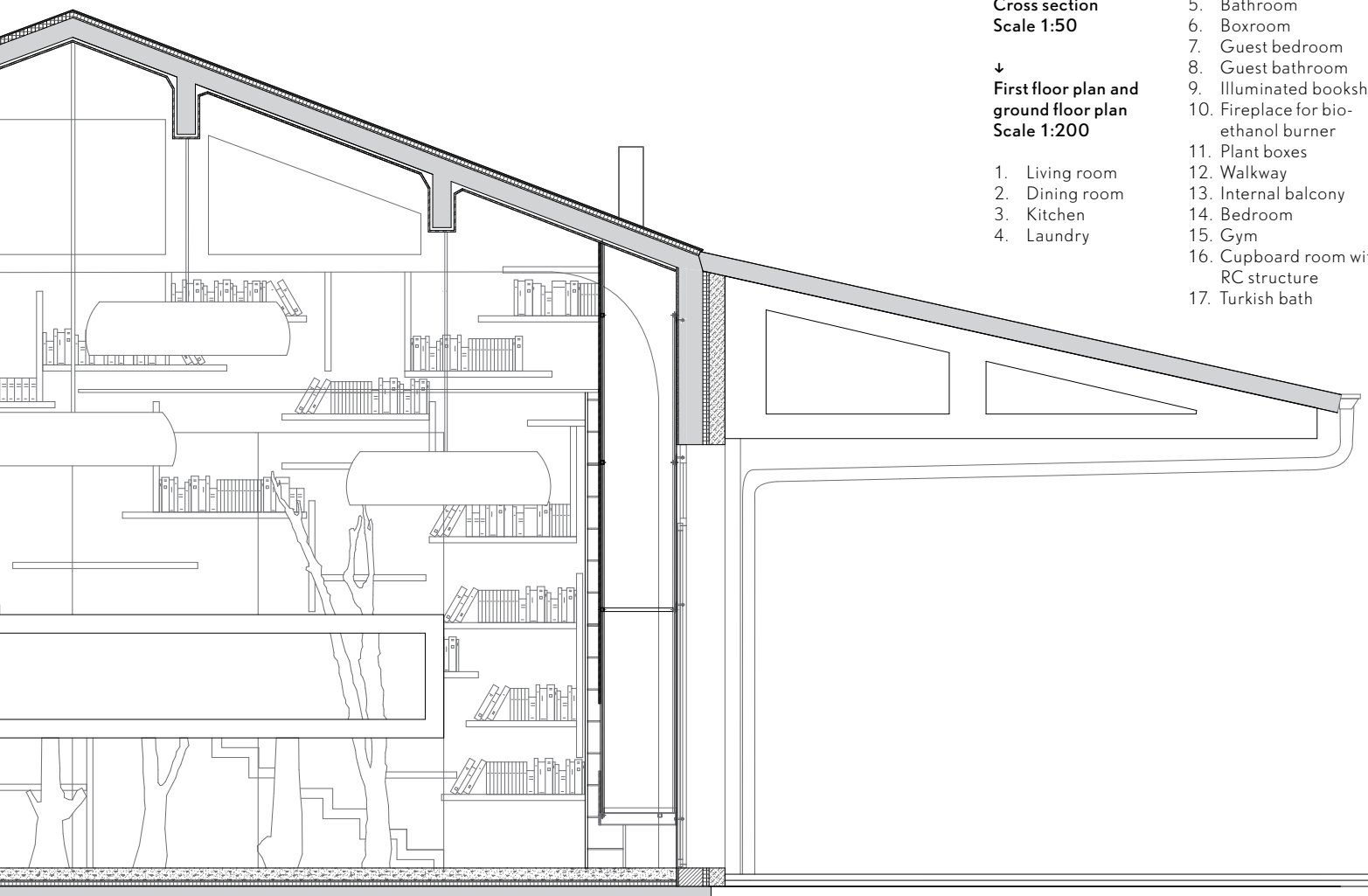
Cost **530,000 euros**

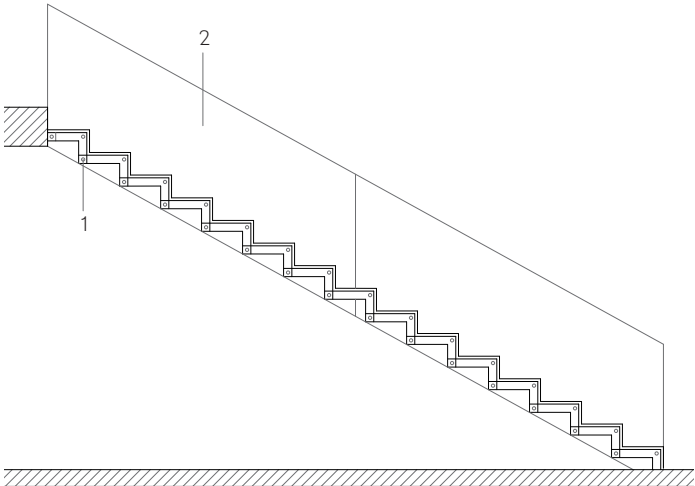
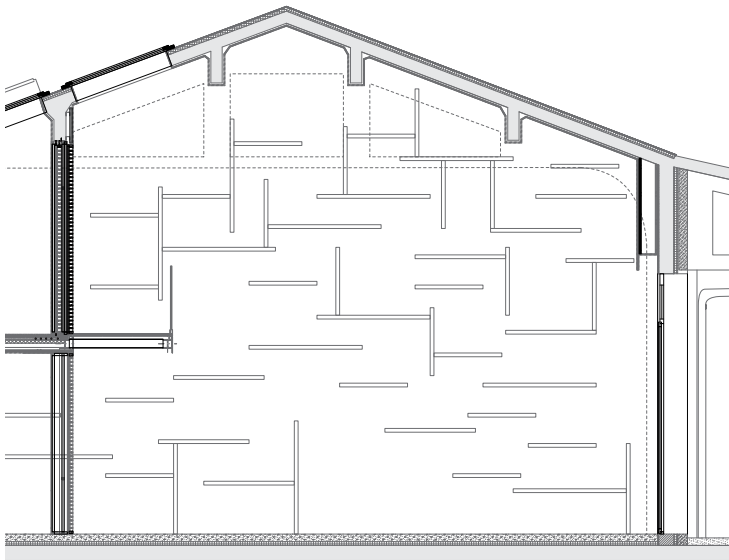
The loft overlooks a new canal linking the mainland town of Mestre to Venice. The canal flows into a particularly fascinating former industrial area, which now includes the marina of the spectacular Laguna Palace Hotel to the north and redeveloped warehouses all round. Created in one such warehouse, the loft is laid out on two levels linked by stairs and supported by a single central pillar. It has an overall internal floor area of 250 m²: 160 m² on the ground floor and 90 m² on the top floor (the night zone). On the lower floor, a guestroom, two bathrooms and laundry complete the main block, made up of a spacious living room like a stage set, a kitchen and dining room. On the upper floor there are three bedrooms with ensuite bathrooms, including the master bedroom, and a Turkish bath, complete with a pool. The most striking design features are the overall vertical layout and the use of lighting, both natural (through 16 roof lights) and artificial (special lighting on the walls on both levels). Another distinctive feature of the design is the massive backlit (LED) bookshelf, reminiscent of Dan Flavin's installations. The bookshelf occupies the whole rear wall. Along the length of the bookshelf, a solid walnut Wenge-coloured stair rises up to the top floor. The stair has a vertical laminated crystal balustrade from which, in an interplay of mirror reflections, a horizontal chimney stretches out and seems to materialise in a void. An equally dramatic effect is created by the shaft of light penetrating down from the roof through the two levels and spreading outwards from the central

pillar, thanks also to the transparent materials of the internal balcony, conceived to amplify the zenithal light. Daylighting not only makes the kitchen and dining room bright but also encourages plants to grow in a mini-garden of boxes around the central pillar. A key factor in the interior design is the bespoke production of almost all the furniture in the house: the four low tables in the living room and the corner piece between the Edra sofas – all with silkscreened prints by the artist NINA NTT; the television cabinet with a Paulownia finish stretching up to a height of 5.5 metres; the whole kitchen; the sliding dining-room furniture with a Cavallino finish; the full-height entrance screen made of cablets of white nylon and pieces of Decofix. The design of the bathrooms is also characterised by unique pieces of bespoke furnishing. On the ground floor, in addition to the service bathroom, the small guest bathroom has been embellished by polished black sheet-steel surfaces and the vertical arrangement of the mirrors multiplying the space. The wash-hand basin is sunk into a block of backlit onyx and also receives light from lamps in the retro-painted laminated crystal sheet ceiling. On the first floor, communicating with the bedroom, the master bathroom is in the same zone as the shower box and a room with a Turkish bath, complete with a pool and seating covered in Mutina mosaic. Placed outside this "wet zone", a specially designed wash-hand basin has a large illuminated mirror. Alongside, but separated by an acid-etched crystal partition, the toilet fittings are lit by an abstract, geometric lamp-sculpture.



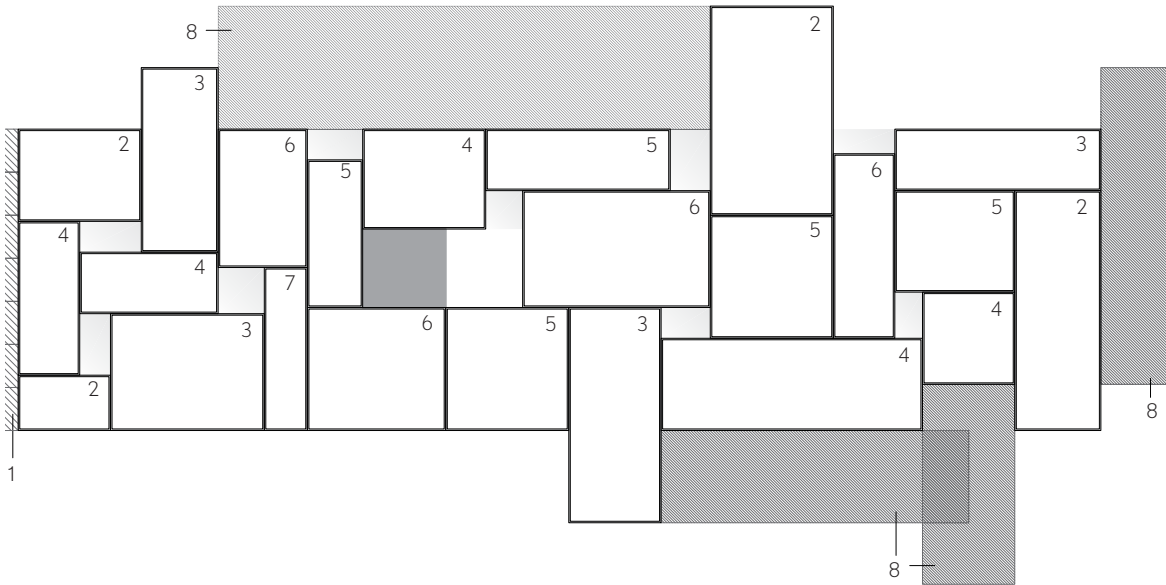






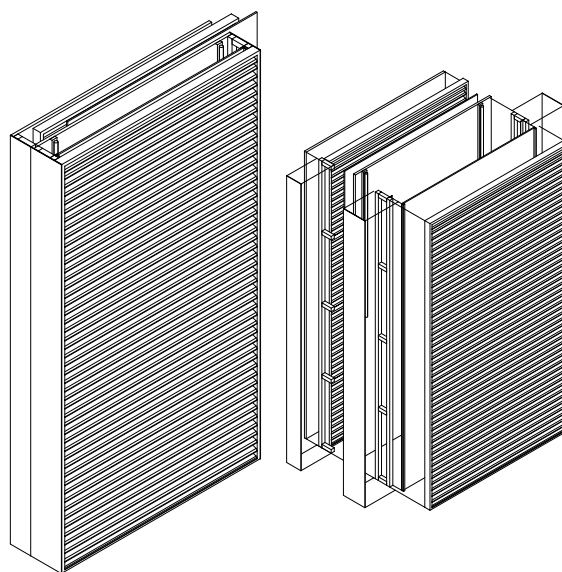
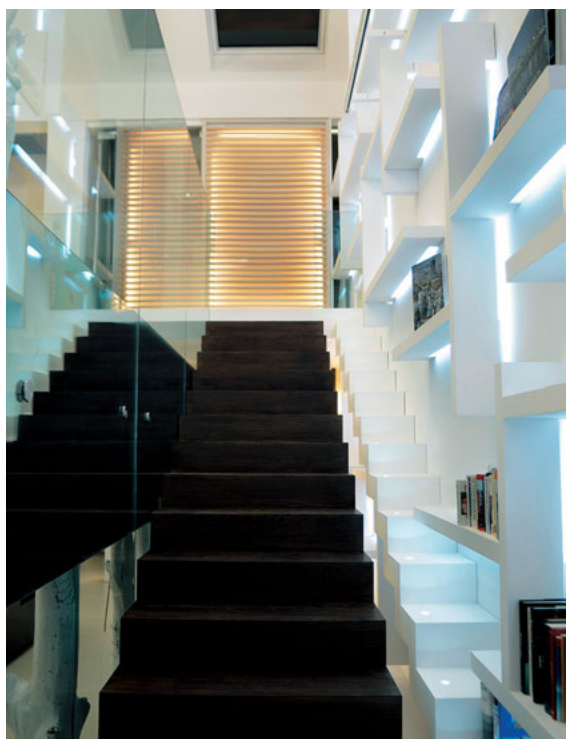
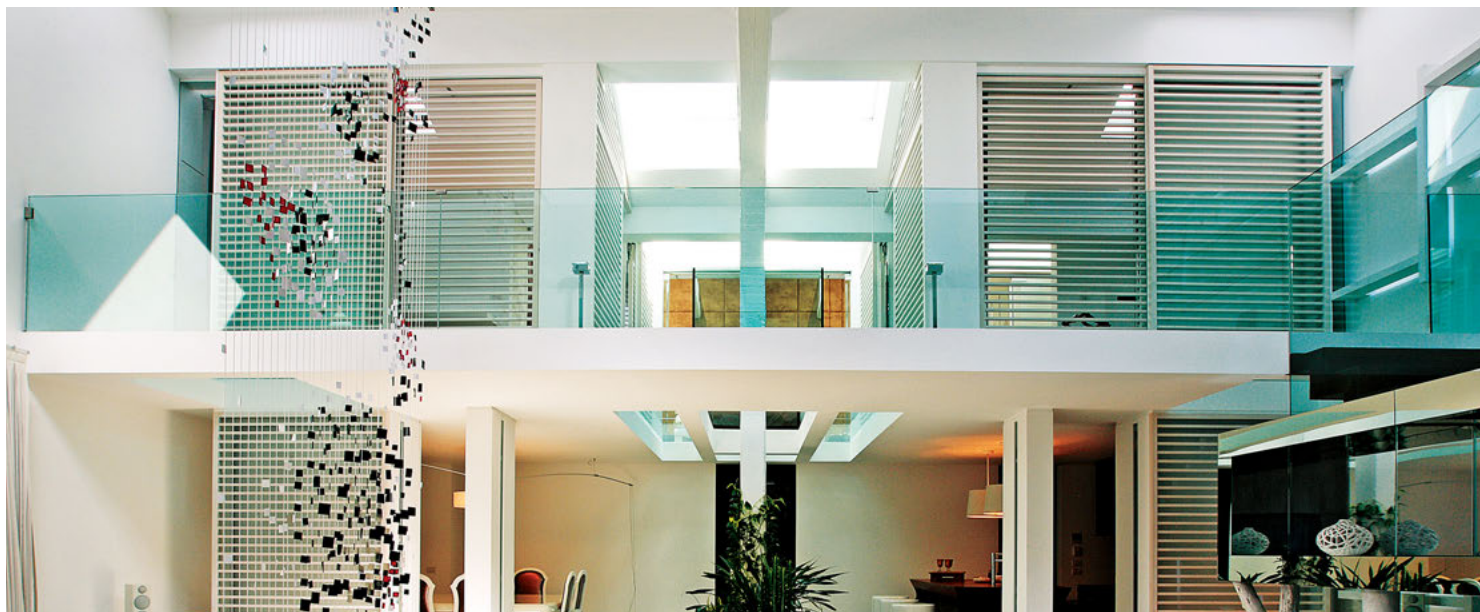
↑
Stair
Longitudinal section
Scale 1:50

1. Tempered glass balustrade
2. Balustrade fixed by nuts and holes in the glass

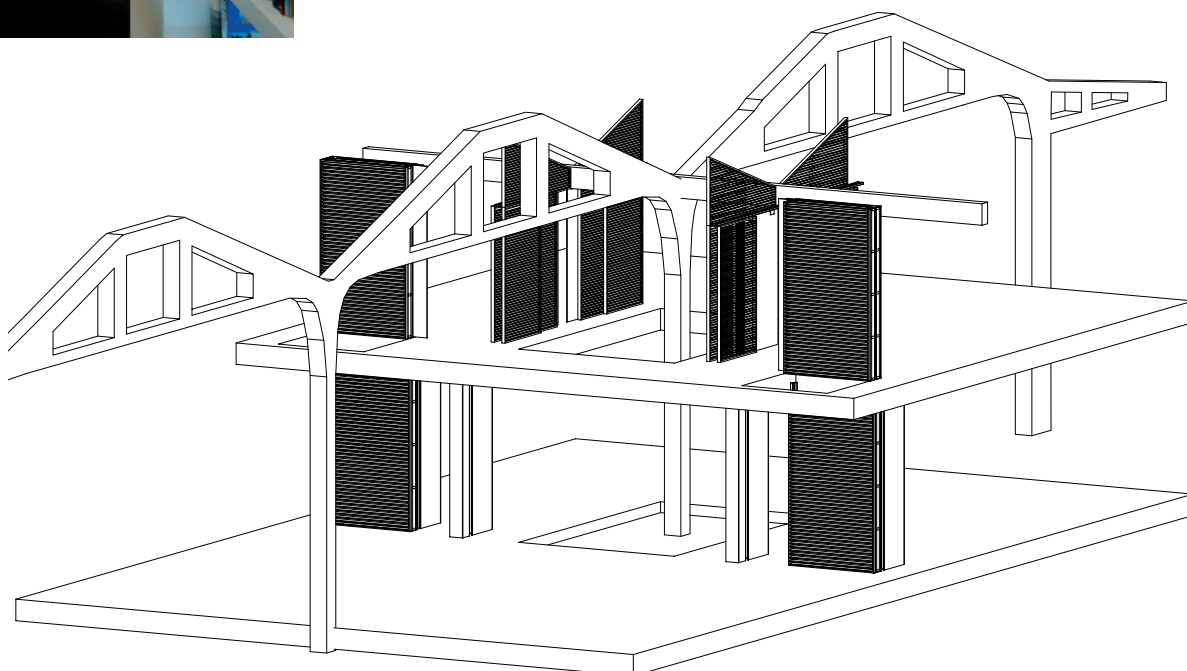


↙
Recesses with flower boxes
View from above
Scale 1:25

1. Wooden planks (total 7), 140 x 900 mm
2. Sheet-metal container, height 200 mm
3. Sheet-metal container, height 300 mm
4. Sheet-metal container, height 400 mm
5. Sheet-metal container, height 500 mm
6. Sheet-metal container, height 600 mm
7. Sheet-metal container, height 700 mm
8. Bench seating



→
Screens
Axonometric diagrams



ANB House

Barcelona

Enrica Mosciaro – Fusina 6

Enrica Mosciaro

Address **Gavá Mar, Barcelona**

Realisation **2008 – 2009**

Floor area **210 m²**

The project was for the renovation of a three-storey house overlooking the sea in a town on the outskirts of Barcelona. In keeping with the client's brief, the principal objective was to design a visually relaxing and formally neat space. In our cities continually subjected to information overload, at times luxury must be sought in simplicity, essentialness and silence.

Colour variations from white to beige spread out over the surfaces of the walls, floors and ceilings, thus cancelling out the boundaries in space. This neutral shell is the background for the sharply contrasting, solid physical feel of metal or dark wood forms.

Light underscores the geometrical interplay of the cuts in the false ceilings and niches in the walls, to create forms out of them and dissolve boundaries.

The impression of order is achieved by excluding anything superfluous and using very few materials.

The functional elements and furnishings (kitchen, shelves, work surfaces, beds, etc.) have been designed through a game of addition and subtraction of volumes in a space which, in turn, is conceived as a sculptural element. The furnishings have been custom-made and contribute to the

design as architectural elements to all effects and purposes.

The apartment has sophisticated technological services and a home automation control system for lighting, heating, air conditioning and alarm system, all carefully concealed inside architectural forms to ensure the pure linear compositional language is respected.

Access to the house is through a small lobby entirely faced with white lacquered wood panels. The lobby opens up into the spacious living room and the strikingly simple furnishings in the kitchen made of dark wood or stainless steel.

The kitchen ceiling is lower than the living room ceiling. Light-coloured oak covers the floor and stairs from the living room up to the night zone. In the bedrooms on the first floor, the false ceiling is lowered to generate broad beams of light.

The baths have the same hues as the bedrooms: white lacquered wood furniture, a light-beige ceramic floor and stainless steel accessories.

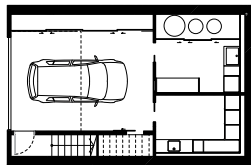
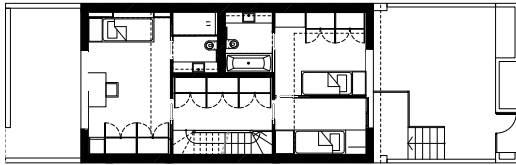
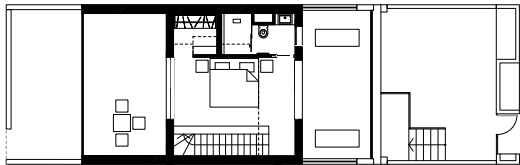
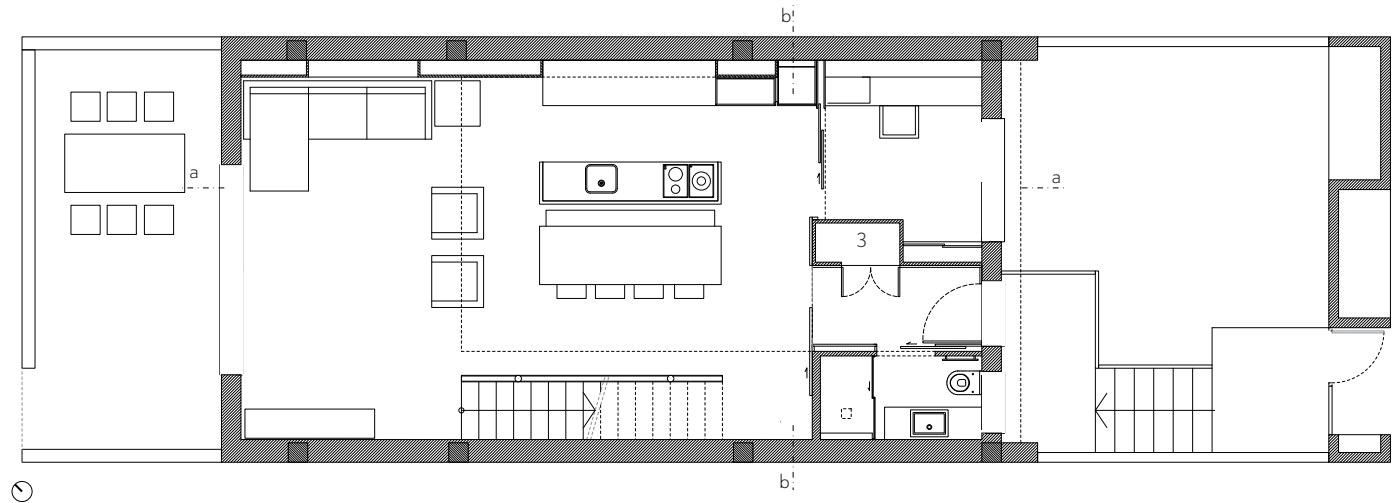
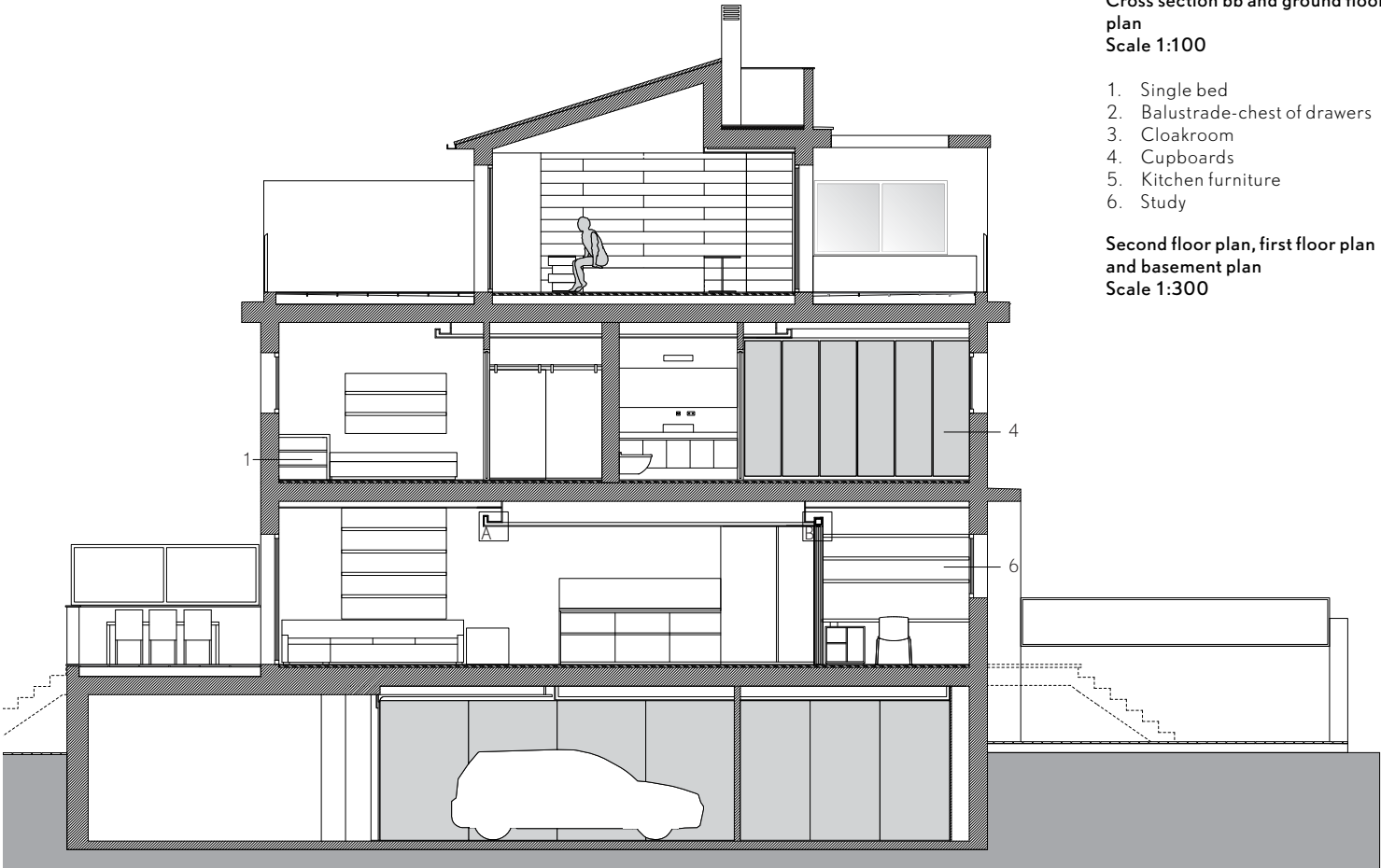
The main bedroom on the top floor is only separated from the stair by a long built-in light-oak chest of drawers, which indirectly receives a dedicated beam of light from the rear.

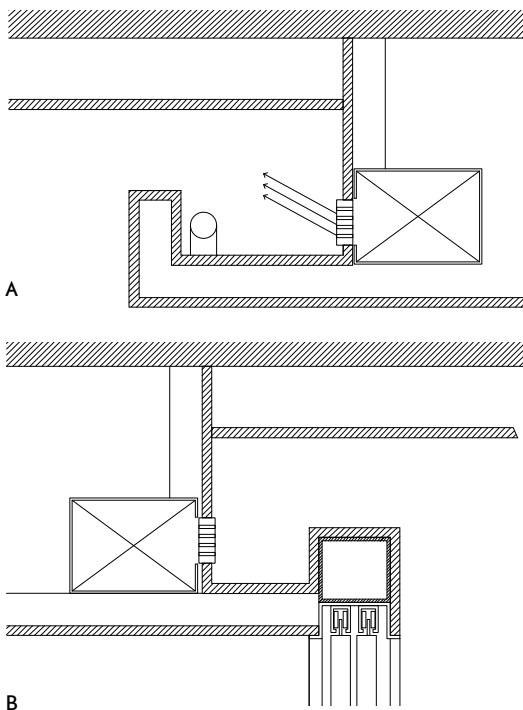
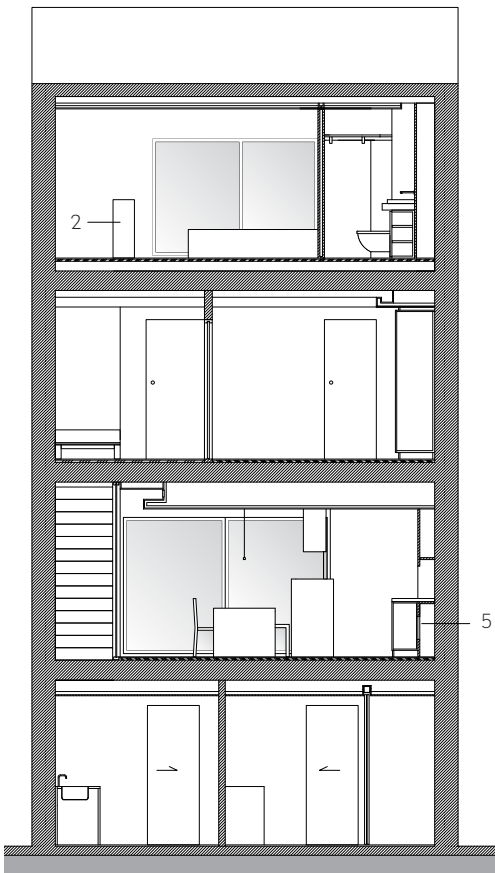


Longitudinal section aa
(indicating location of details),
Cross section bb and ground floor
plan
Scale 1:100

- 1. Single bed
- 2. Balustrade-chest of drawers
- 3. Cloakroom
- 4. Cupboards
- 5. Kitchen furniture
- 6. Study

Second floor plan, first floor plan
and basement plan
Scale 1:300





Detail: (A) suspended ceiling with lighting and air conditioning systems and (B) suspended ceiling with built-in sliding doors and air conditioning equipment
Vertical sections
Scale 1:10

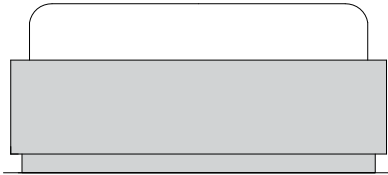
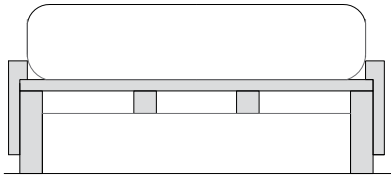
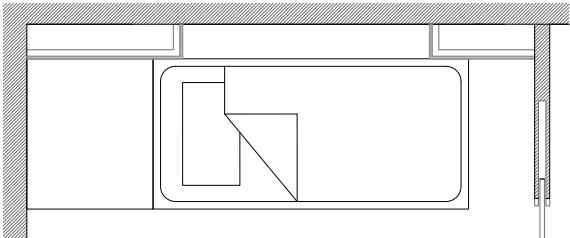
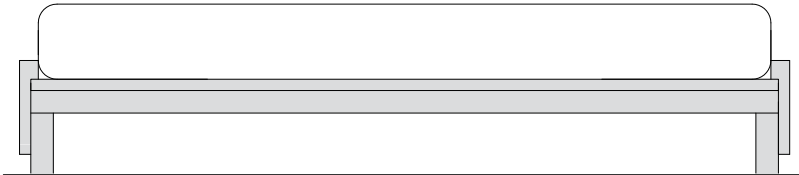
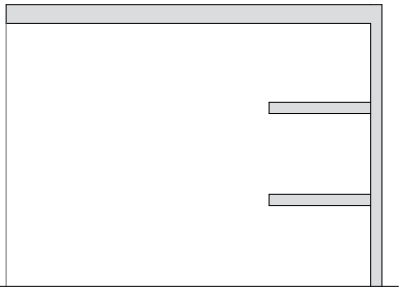
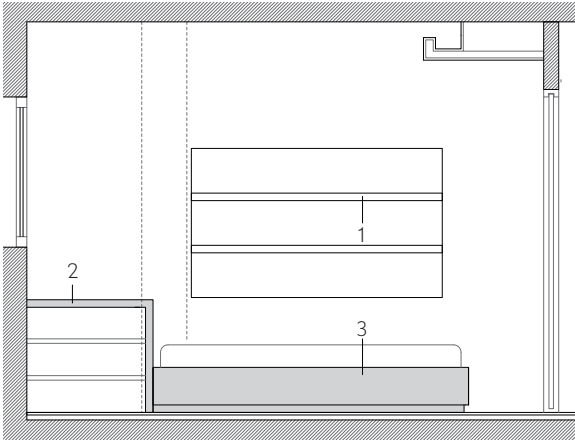


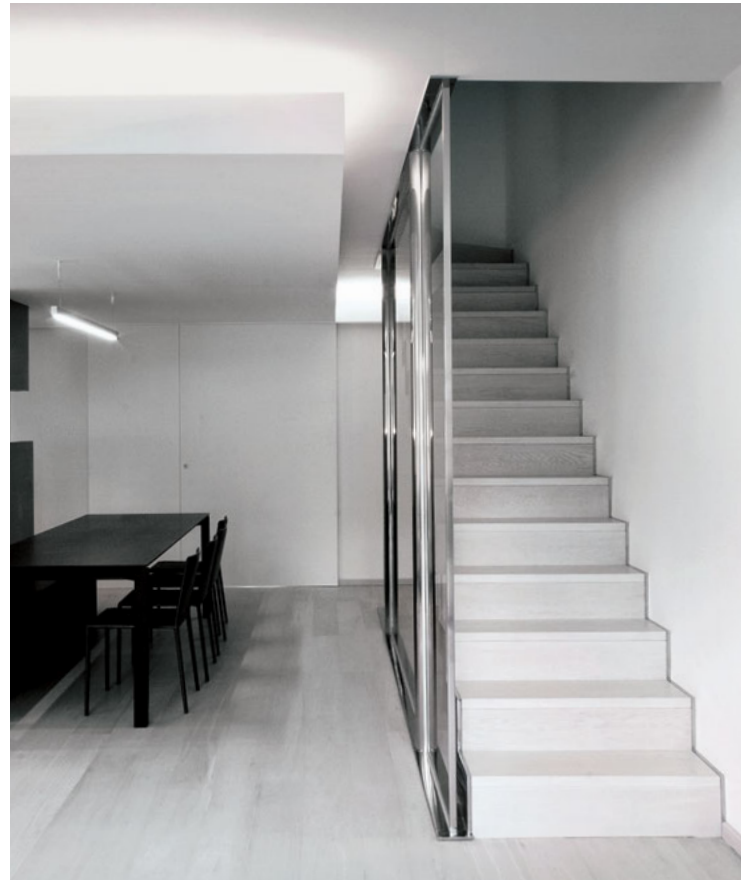
↙
Details of the bedroom
(see no. 1 in longitudinal section)
Front view
Scale 1:50

- 1. Niche with light-oak shelves
- 2. Writing table-headboard made of light oak
- 3. Light-oak bed base

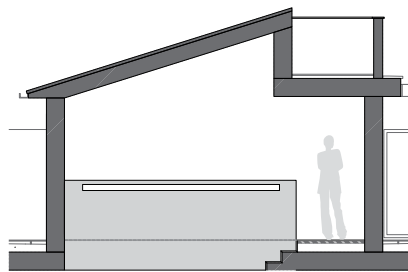
→
Detail of the writing table
Longitudinal section
Scale 1:20

↓
Detail of the bed
Longitudinal section, cross section and side views





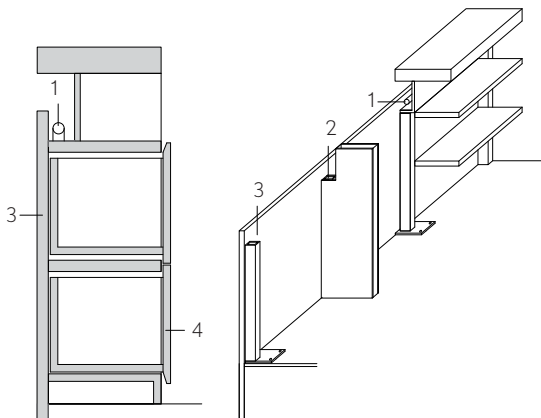
↓
Details of balustrade-chest of
drawers (see no. 2 in cross section)
Section showing rear view
Scale 1:100



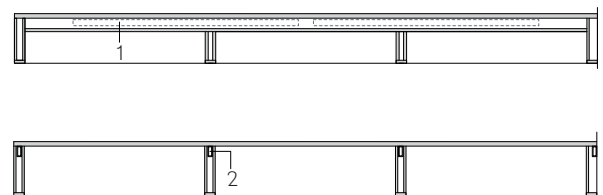
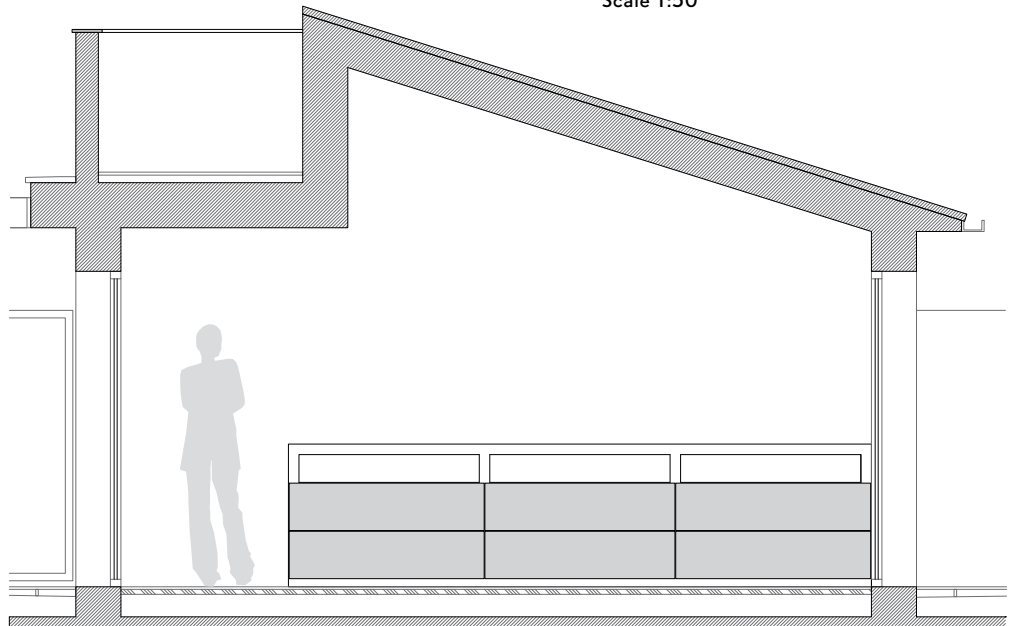
↓
Cross section
Scale 1:20

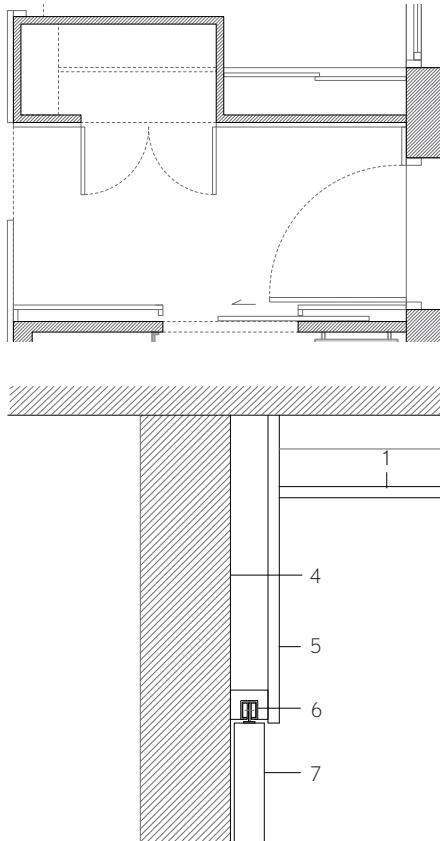
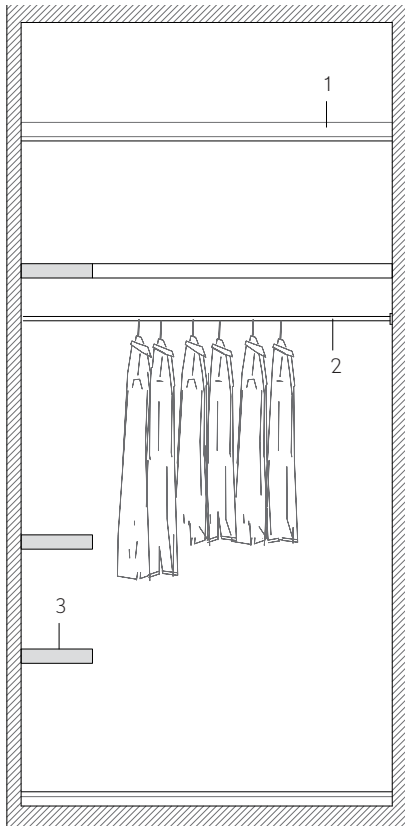
↘
Axonometric diagram

1. Indirect fluorescent lighting
2. Vertical metal structure
covered in wood
3. Oak facing
4. White lacquered wood
drawers



↓
Front view
Diagram of lighting and the structure
Horizontal sections
Scale 1:50





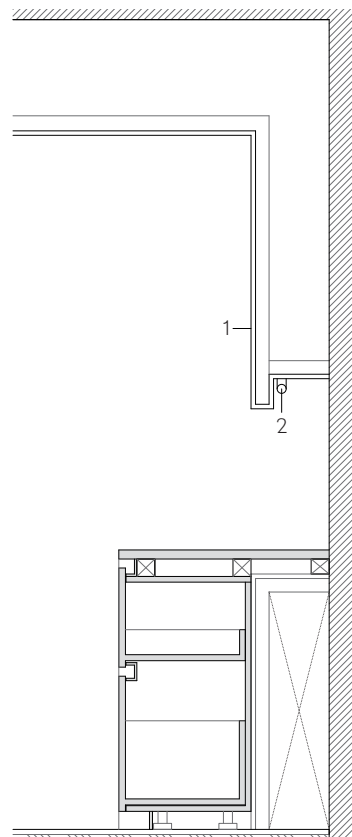
↓
Detail of the kitchen furniture
(see no. 5 in cross section)
Vertical section
Scale 1:25

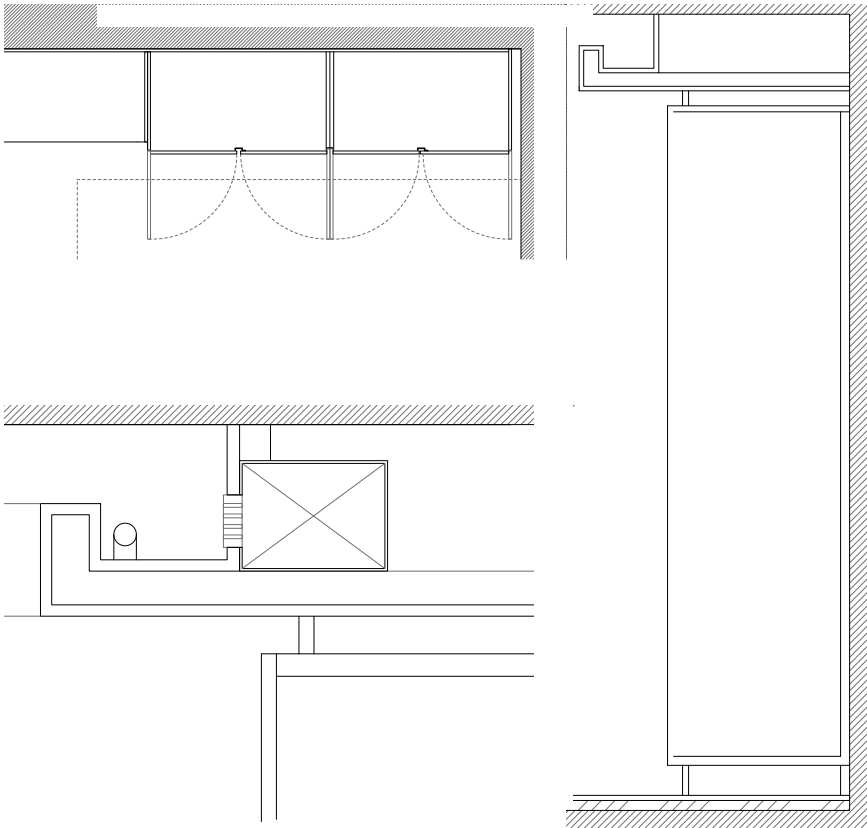
- 1. Plasterboard wall
- 2. Indirect light

↖
Details of the wardrobe
(see no. 3 in ground floor plan)
Longitudinal section
Scale 1:25

↑
Detail of the sliding doors with concealed tracks
Horizontal section
Scale 1:25
Vertical section
Scale 1:10

- 1. False ceiling
- 2. Clothes hangers
- 3. Shelves
- 4. Bathroom wall
- 5. Plasterboard wall
- 6. Metal track
- 7. Sliding door





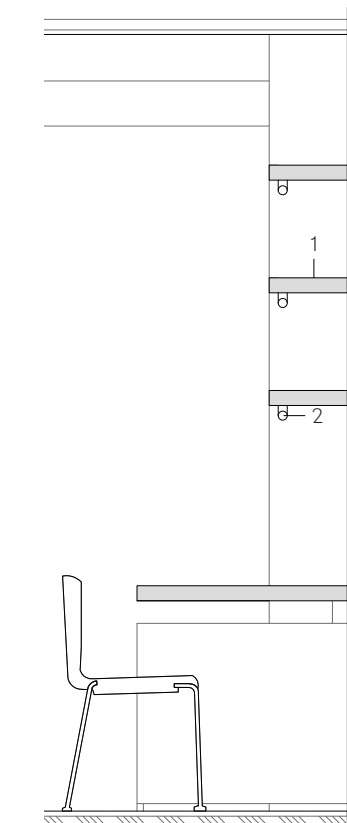
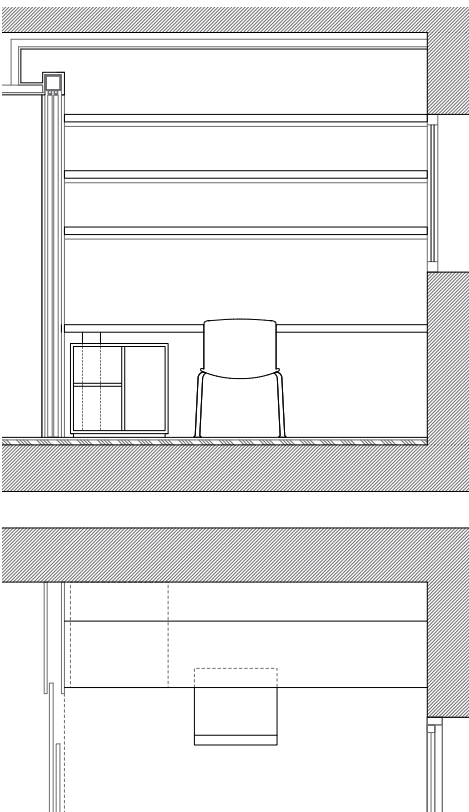
↑ Detail of false ceiling with indirect lighting system and air conditioning
Horizontal section
Scale 1:25
Vertical section
Scale 1:10

↗ Details of cupboards (see no. 4 in longitudinal section)
Horizontal section
Scale 1:50

↓ Detail of the study area (see no. 6 in longitudinal section)
Front view and horizontal section
Scale 1:50

↓ Cross section
Scale 1:25

1. White lacquered wood shelves
2. Linear fluorescent lighting



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New Congress Centre, Hotel Rome Cavalieri, Rome

Client The Waldorf Astoria
Architects Gianluigi and Marco Giammetta
Consultants
Engineering & project manager Massimiliano Corrado
Contractors
Building work and logistics Asso appalti
Mechanical installations and air conditioning Tecnodir
Electrical installations and lighting Diemme elettrica
Plasterboarding Lamegec
Furnishings and internal cladding structures Soluzioni
Mobile partitions Anaunia
 pp. 14–23

Mamilla Hotel, Jerusalem

Client Alrov
Architect Piero Lissoni
Project team Lorenza Marengo, Rodrigo Araujo, Chiara Butti, Stefano Castelli, Claudia Colla, Carmine Fulgione, Stefano Giussani, Carla Iurilli, David Lopez, Alberto Massi Mauri, Mitla Morato, Chiara Rizzarda, Chiara Santini, Ettore Vincentelli, Tania Zanebon
Contractors
Furnishings Tisettanta
Lighting Light Contract
 pp. 24–31

i-SUITE Hotel, Rimini

Client Ambienthotels
Architect Simone Micheli
 pp. 32–37

T Hotel, Cagliari

Client MI.NO.TER. s.p.a.
Architects
Original architectural project and redevelopment Studio Planarch
Overall coordination and interiors Studio Marco Piva
Consultants
Structural engineering Demetrio Artizzu
Contractors
Curtain wall CUALBU s.r.l., Permasteelisa s.p.a.

Glazing Guardian Luxguard
Glazing installation Zadra Vetri
Flooring and ceramic cladding Floor gres ceramica s.p.a.
Plants and parquet Tabu
Carpeting Ege
Lighting Artemide s.p.a., Flos s.p.a., Fontana Arte s.p.a., Foscari s.r.l., iGuzzini, Leucos s.p.a.
Seating furniture Cabas, Cassina s.p.a., Kartell, Poltrone Frau s.p.a.
Kitchens Angelo Po
Beds Campeggi
Cushions Moroso
Bedroom and corridor furnishings Lema
Furnishings in common areas and conference centre Zatti Arredamenti
Conference centre acoustics Fantoni
Scenography Domotix s.r.l.
Mosaics Sisis
 pp. 38–49

Missoni Hotel, Edinburgh

Client Rezidor Hotel Group
Architect Matteo Thun
Project team Allan Murray Architects, Dino Georgiou & Partners
Interior designers Uta Bahn, Manuela Bernasconi, Barbara Klopp, Sabrina Pinkes, Anna Worzewski
Consultants
Project manager Michael Catoir
Contractors
Parquet Markus Schober
Mosaics Trend Group s.p.a.
Carpeting and curtains TJ Vestor/
 Missoni
Paints and coatings NCS Color System
Lighting Artemide, Bestlite, Fontana Arte s.p.a., Foscari s.r.l., Ingo Maurer, Moooi
Furniture Artifort, B&B Italia, Cappellini, Cassina s.p.a., De Padova, Djob A/S, Maxalto, Mc Selvini, Zanotta
Objects, vases and decorations Missoni
 pp. 50–57

Cavalli Club, Dubai

Client Pragma Group-Roberto Cavalli

Architects Italo Rota and Alessandro Pedretti
Project team Andrea Maestri, Luca Paris, Davor Popovic
 pp. 58–69

A TU x TU Night Club, Rome

Client Franco Lamanna
Architect Pamela Ferri
Project team Marco Vailati (architect), Gianni Asdrubali (artist)
 pp. 70–73

Obikà Mozzarella Bar, Rome

Client F&B s.p.a.
Architects Maria Claudia Clemente, Francesco Isidori, Marco Sardella
Project manager Andrea Ottaviani
Consultants
Structural engineering Camillo Sommese (Studio 3S)
Technical installations Riccardo Fibbi and Carolina de Camillis
Contractors Indar s.r.l.
 pp. 74–79

Hair Salon, Turin

Client private
Architect Stefano Pujatti
Project team Daniele Almondo, Valeria Brero, Corrado Curti, Elena Ferraris
Consultants Gianni Vercelli and Luciano Ghia
Contractors De Filippi Costruzioni, Capma s.a.s., Maletti
 pp. 82–87

Armani 5th Avenue, New York

Client Giorgio Armani Group
Architects Massimiliano and Doriana Fuksas
Project team Sara Bernardi, Andrea D'Antrassi, Alfio Faro, Ana Gugic, Chiara Marchionni, Maria Lucrezia Rendace, Valerio Romondia, Farshid Tavakolitehrani, Jaim Telias, Giuseppe Zaccaria
Consultants
Structural engineering Gilberto Sarti
On-site project consultant Davide Stolfi
Models Nicola Cabiati, Michael Muller, Maria Lucrezia Rendace
 pp. 88–99

Max Mara Showroom, Milan

Client Max Mara Fashion Group s.r.l.
Architects Ico Migliore and Mara Servetto
 pp. 100–105

Laterza Bookshop, Bari

Client Giuseppe Laterza & Figli s.p.a.
Architects Federico Bilò, Alessandro Ciarpella, Domenica Rosa Loperfido, Francesco Orofino
Project team Martin Cenek, Claudia Del Colle, Mirko Giardino
Consultants
Structural engineering Valerio Savio
Mobile floor Alberto Musmeci, Marco Musmeci, Massimo Mercuri
Electric and air conditioning installations Giuseppe Quattromini
Contractors Tecno Service, Soc. Coop. di Prod. Lavoro e Servizi, Acquaviva delle Fonti, Bari
 pp. 106–113

Ferrari Factory Store, Serravalle Scrivia, Alessandria

Client Henderson Global Investor and McArthur Glen
Architects Iosa Ghini Associati, Massimo Iosa Ghini
Project team Valeria Lombardo, Davide Seu
Consultants M&E Engineering, Hydea Sunglass
 pp. 114–119

Bastard Store, Milan

Client Comvert s.r.l.
Architects Lorenzo Bini, Francesca Murialdo
Consultants Atelier-LC – structural engineering
 pp. 120–129

Stuart Weitzman Shop, Rome

Client Stuart Weitzman, New York
Architect Fabio Novembre
Design team Lorenzo De Nicola, Domenico Papetti, Alessio De Vecchi

Contractors

Building contractor Happy House s.r.l., Ciampino

Terrazzo flooring (pastellone)

Collezioni Ricordi s.r.l., Castelfranco

Carpeting Equipe Casa s.n.c.

Floor coverings DuPont Corian

Wall covering & ceilings (marmorino)

Collezione Ricordi, Castelfranco

Special shelves DuPont Vanilla Corian

Carpentry & Corian construction

F.1 s.r.l., Pedrengo

Lighting Flos s.p.a., Bovezzo,

Osram s.p.a.

Electrical equipment Silvestri

Ingegneria Impianti

Air conditioning equipment

Climarredo s.r.l.

Glass structure Tulli s.r.l.

Furniture Air Lounge System by

Fabio Novembre produced by Meritalia s.p.a., Mariano Comense pp. 130–139

Vetreria Airoidi, San Giorgio su Legnano, Milan

Client Vetreria Airoidi

Architects Gabriele Buratti, Oscar

Buratti, Ivano Battiston

Project team Roberta Numi, Marco Viganò

Contractors

Construction work Edilmer, Busto Garolfo

Floors and walls Garavaglia Materiali Edili, Casorezzo

Bespoke furniture Artigiana Legno, Inveruno

Furnishings Cassina, Vitra, Gallotti&Radice

Lighting iGuzzini, Lumina

Glass objects Vetreria Airoidi

Doors and windows RZ s.r.l., Arconate pp. 142–149

Toolbox, Turin

Client Toolbox s.r.l.

Architect Caterina Tiazzoldi

Project team Andrea Balzano, Giulia Bonavia, Tania Branquinho, Helene Cany, Chiara Caramassi, Lorenza Croce, Mauro Fassino, Monica Pianosi

Consultants Aurelio Balestra, Giulio Milanese (concept elaboration)

Contractors

Lobby cubes Arte Superfici

Air conditioning Climacontrol

Plasterboarding Kgesso

Automated management Espansione

Windows and doors Safem

Bubbles in the Cubo-Bar Berto

Prototipi

Bespoke carpentry A&D Legno

Bespoke ironwork Francesco

Laurenzano

Electrical installations Franco

Cessario C.G.F.

Black flooring Giussani

Hand painting Roberto Gerace, R.G.

Furniture IKEA

Graphics Valentina Montresor

pp. 150–157

Nuova Manica Lunga Library, Fondazione Giorgio Cini, Venice

Client Fondazione Giorgio Cini ONLUS

Architect Michele De Lucchi

Project team Angelo Micheli,

Giovanni Battista Mercurio, Laura

Parolin, Lorenzo Fattorel

Contractors

Furnishings Modular

(Domodinamica) and Ferretti

General lighting iGuzzini

Bespoke lighting iGuzzini to a design by aMDL

Table lighting Artemide

Furniture private production

pp. 158–165

Morgan Library, New York

Client The Morgan Library & Museum

Architect Renzo Piano Building

Workshop, Architects

Project team Beyer Blinder Belle

Architects and Planners LLP

Design team Giorgio Bianchi

(partner in charge), Thorsten

Sahlmann, Kendall Doerr, Alexander

Knapp, Yves Pages, Mario Reale and

Pietro Bruzzone, Michael Cook,

Shinnosuke Abe, Marco Aloisini,

Laura Bouwman, Jason Hart, Hana

Kybicova, Miguel Leon, Yorgos

Kyrkos, Christophe Colson, Olivier

Aubert (models)

Consultants

Structural engineering Robert Silman Associates

Service installations Cosentini

Associates

Air conditioning and lighting Ove Arup

& Partners

Fronts Front

Acoustics Kahle Acoustics

Audio & video Harvey Marshall

Associates

Lifts IROS

Landscaping HM White

Security Ducibella Venter & Santore

Cost estimation Stuart-Lynn

Company

Contractors F.J. Sciame Construction

Company

pp. 166–175

House of Eva and Ophèlia, Messina

Client Renato Arrigo

Architects Renato Arrigo, Nathalie

Morey (engineering)

Floor areas 210 m² + 160 m²

outdoor

Contractors

Builders Compagnia Italiana di

Sviluppo s.r.l.

Windows and doors Mendolia infissi

Resin floor Gecos s.a.s.

Installation of parquet Dell'Acqua

Plumbing Caig

Paints Musolino

Sail Mediayachting

Tensile structure Luciano Saccà

pp. 178–183

P Penthouse, Montecarlo

Client private

Architect Claudio Silvestrin

Consultants

Job architect Fabrizio Cellini

Lighting design Claudio Silvestrin

Architects and Viabizzuno

Contractors

Structural engineering Monetec,

Monaco

Building contractors Pastor, Monaco

pp. 184–189

Siberian House, Rome

Client private

Architect Filippo Bombace

Contractors

Gold-leaf table Ultramobile

Doors Portarredo

Door panels Lualdi

Living room and bedroom furniture

Cassina, Poliform, B&B

Bathroom fittings Antonio Lupi and

Flaminia

Kitchen Varenna

pp. 190–195

Minima AtmoSpheres House, Rome

Client private

Architects Anna Cornaro, Valerio de

Divitiis, Vincenzo Giorgi, Alessio

Menis

Contractors

Renovation Edil N.A.G. s.r.l.,

Fiumicino

Steel and glass Tulli Arredamenti,

Rome

Corian® Dupont and M.C.A. Legno,

Pomezia

Air conditioning equipment Olimpia

Splendid

Lighting iGuzzini s.r.l.

pp. 196–203

Danieli Loft, Mestre, Venice

Client Tommaso Danieli

Architect Maurizio Lai

Project team Roberto Iannetti,

Giuseppe Tallarita

Contractors

Renovation and furnishings

Modernarredo s.r.l.

Furnishings LCS s.r.l., Vannuzzo s.r.l.

pp. 204–209

ANB House, Barcelona

Client private

Architect Enrica Mosciaro

Project team Red Arquitectura,

Claudia Manferrari, Luiza Dedini,

Carolina Vargas

Consultants Viabizzuno (lighting)

Contractors DingDongDomus s.l.

pp. 210–217

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