

NOORD-ITALIË

TICINO, BERGAMO & MILANO



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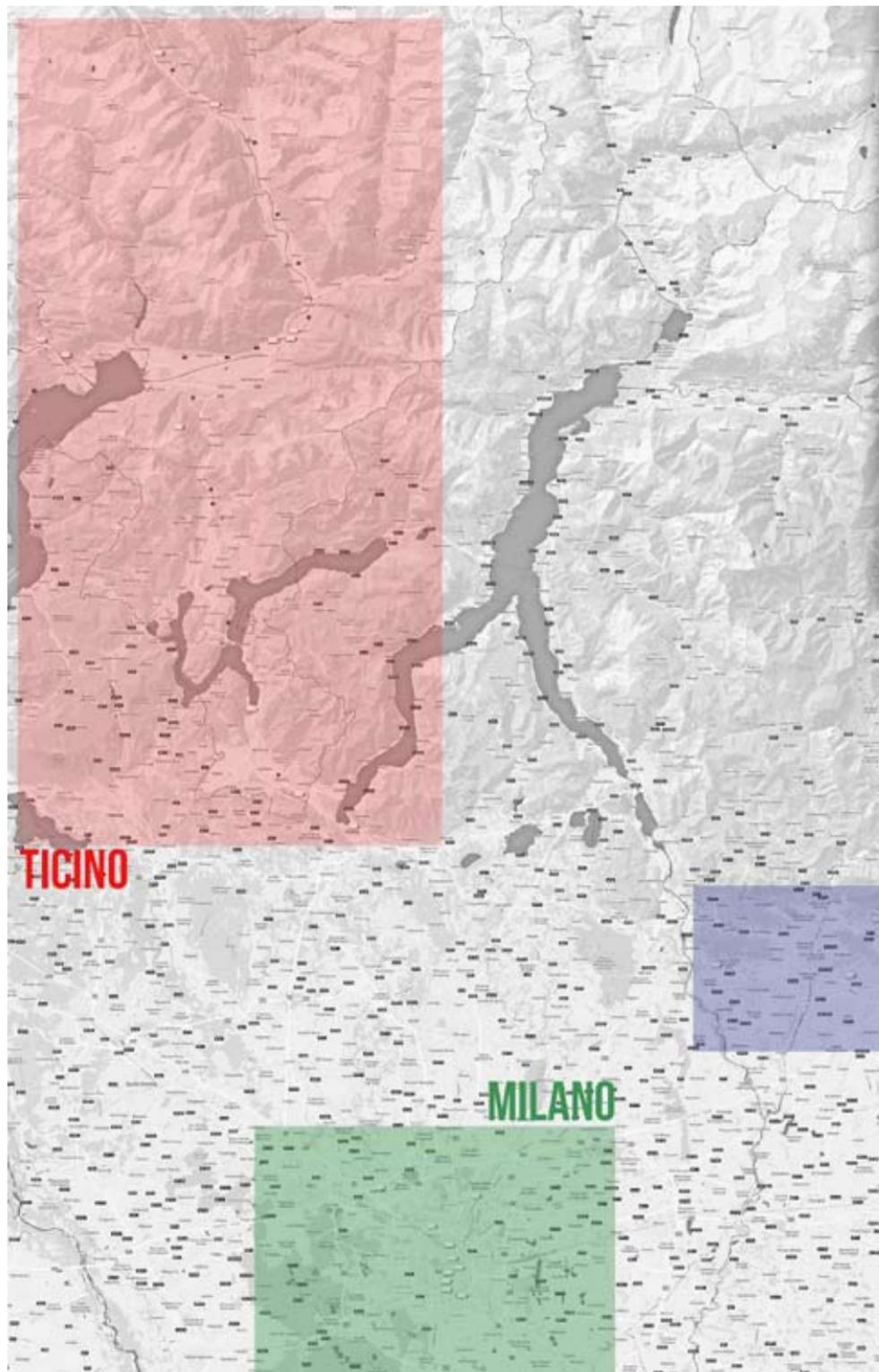
TICINO, BERGAMO & MILANO

CONTINUITÀ E AMBIENTE

De voorbije drie decennia is Italië voor de Archipelgrim eigenlijk een blinde vlek gebleven. Op de Veneto en een aantal Biënnale bezoeken aan Venetië na, bleef de (hedendaagse) Italiaanse architectuur onbekend en onbemind. Archipel trekt naar de prachtige streek van Ticino, Bergamo en Milaan ... op zoek naar vergeten parels binnen het Italiaans modernisme en naar verrassende hedendaagse realisaties.

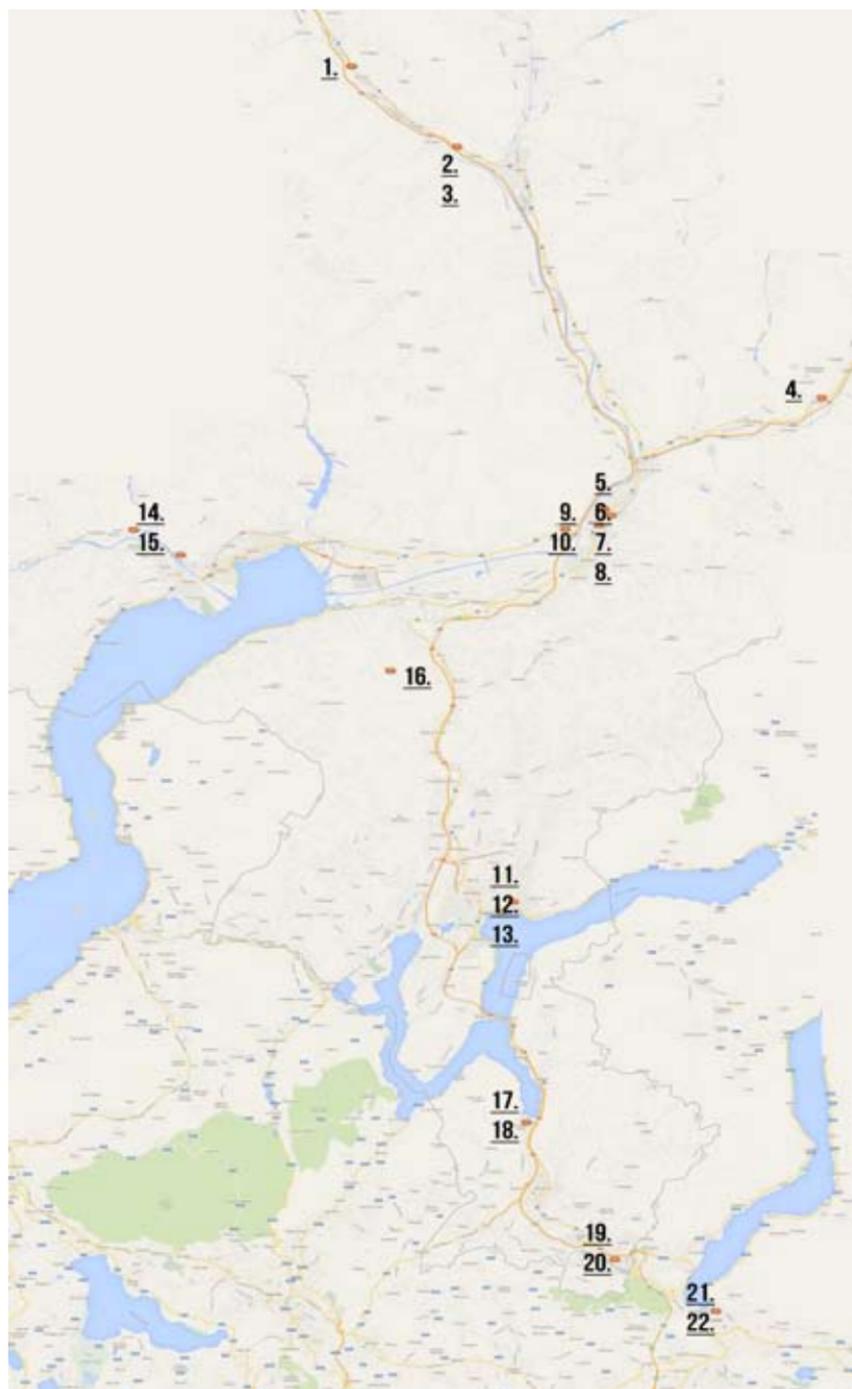
Naast de bekende namen als Gio Ponti en Ernesto N. Rogers zijn er ook minder bekende als Dominioni, Gardella, Portaluppi, Pizzigoni, Asnago Vender en Moretti. Na de tweede wereldoorlog kregen ze tijdens de heropbouw in Milaan en Bergamo veel kansen om zelfs in het historische hart van de stad te bouwen. Aangespoord door Ernesto N. Rogers' pleidooi in het tijdschrift Casabella voor een "Continuità" met het verleden van de stad en respect voor de eigenheid ervan, het "preesistenza Ambientali" ontwierpen ze intrigerende woongebouwen. Ruime terrassen en een open, soms grillig plattegrond vertaalden de Milanese burgerwoning naar een collectief woongebouw met veel aandacht voor sfeer, materiaal en de overgangen van publieke ruimte naar de privé sfeer van het appartement. In hun vormgeving verwezen ze openlijk of veeleer subtiel en gelaagd naar het verleden van Milaan. Een eigen interpretatie van het toenmalige strakke modernisme, zonder de rauwe hang naar tabula rasa en een open confrontatie met de historische stad. Veel van die projecten blijven ook nu nog verrassend actueel als collectief woongebouw en sluiten naadloos aan op het jaarthema 2016, Wonen.

Naast Milaan en Bergamo is een bezoek gepland aan de nauwelijks 50 km noordelijker gelegen valleien van Ticino, het meest zuidelijke kanton van Zwitserland, waar een combinatie van hoogtepunten uit de Tendenza-beweging (Luigi Snozzi, Aurelio Galfetti en Livio Vacchini) en recent werk van Guidotti Architetti, Baserga Mozzetti, Raphael Zuber en Durisch+Nolli wordt opgezocht.

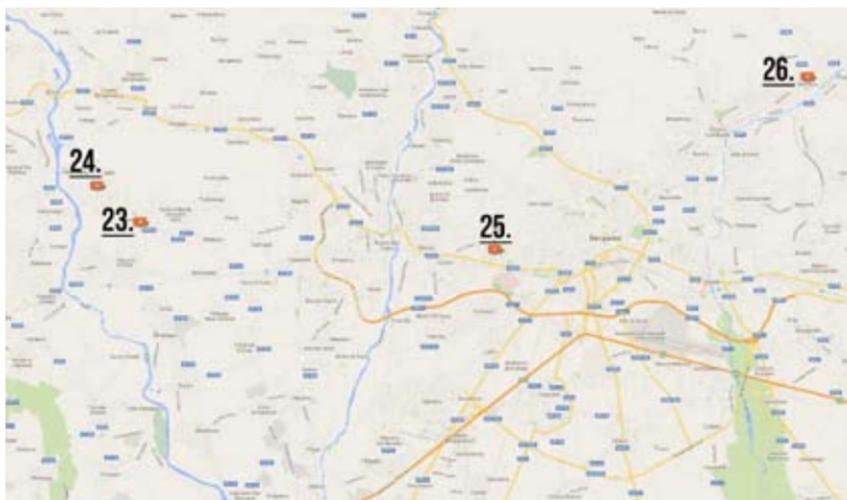




TICINO



BERGAMO



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01 FONDAZION LA CONGIUNTA

PETER MÄRKLI, 1992

..... Alla Monda, Giornico



A concrete alien in the rural fields of Giornico, this museum displays the sculptures of Hans Josephson. Light enters through a rooflight along the length of the building. One enters the introvert building by a small door, to be opened with a key which can be collected at the osteria in the village. Many of Hans Josephsohn sculptures are incorporated in Peter Märkli buildings: stems and reliefs have been turned into entablatures, friezes, and capitals. In fact, the Swiss architect (Zürich, 1953) and the German-born Swiss-naturalized artist (1920-2012) were very attached and used to discuss a lot about matters that interest both art and architecture: proportions, volumes, grammar.

“For me the proportion of a building and its part are crucial. Through my studies of various rules of proportion –the Golden Section, the Triangulum, the Modulor and so on- I have developed my own system of proportion. This cannot by itself guarantee a good building, but it is a vital tool.” (From a conversation between Märkli and Marcel Meili – found on Arch’it)

The friendship between the two cemented when Märkli designed and built “La Congiunta” to house Josephsohn’s sculptures in Giornico in 1992. The building, not a museum, but a “house for art”, shows many of his designer’s concerns and is a tripartite reinforced concrete – poured on-site – construction with no electricity, no plumbing, and no insulation that one can visit by asking the door-keys to the local bar down the village. Three main rooms with the same width but different heights and lengths define the building: the two at the extremes are connected by a compressed, low-ceilinged volume, the three housing different chronological moments in the artist body of work: six reliefs in the first room, eight high-reliefs from

the 1960's and 1970's in the second one, three statues and a number of stems in the terminal room. Three lateral cells are connected to the third room, conferring the building the character of a modern, abandoned church.

The only sources of light and maybe the focal point of La Congiunta are the roof windows, a modern reading of Medieval churches clerestory, in plastic translucent material over a metallic roof sustained by steel beams and tie-rods.

The preoccupation of the architect is in the interaction between the room and the sculptures, that is, in the way the building balances form and content: "What arose was not a total work of art, but rather a work that reflects on the ways in which sculpture and architecture might define each other without glossing over the divide that, since the Renaissance, has separated the two spheres. And this is the significance of the project.

La Congiunta is a radical architectural meditation, an assertion that, at best, two sovereign works can encounter each other and achieve a correspondence based on a related stance." (From: Peter Märkli, "La Congiunta", in Mohsen Mostafavi, *Approximations: the architecture of Peter Märkli*, The MIT Press, 2002, p. 111 – found on Arch'it)

"At present the main issue that I'm trying to address is the exact relationship between the function and the form of a building. In the past my work was dominated by the search for the expression of a building. Today I am more interested in achieving a balance between representation and content".

(From a conversation between Märkli and Marcel Meili – found on Arch'it)

But a crucial aspect of the work is also its capacity of changing appearance depending on the local light conditions. The strict relation between the rough concrete and the landscape brought Mohsen Mostafavi to find an



analogy between Märkli buildings and Cézanne pictorial technique "However the more important point of connection between Cézanne's technique of painting and the buildings of Märkli concerns the way both seem to pay attention to the development of a harmonious surface in which the colours of both the foreground and the background have a corresponding equivalence. Märkli's buildings, on the other hand, are invariably interrelated with the textures and colours of the local landscape."

(From: Mohsen Mostafavi, Peter Märkli's "Approximations", in (a cura di) Mohsen Mostafavi, *Approximations: the architecture of Peter Märkli*, The MIT Press, 2002)

Written by Fosco Lucarelli

02 SBB SWISS RAILWAYS OPERATIONS CONTROL CENTRE

BRUNO FIORETTI MARQUEZ ARCHITECTEN, 2011

•••• Via San Gottardo, Polleggio



The Polleggio Tunnel Control Centre (CEP) will manage the rail traffic in the Gotthard and Monte Ceneri base tunnels.

Called “the Periscope” because of its futuristic architecture, the Polleggio control centre will be one of four control centres for the Swiss Federal Railways. Approximately 150 people will work in the Periscope, involved in the management of goods trains and passengers inside the Gotthard and Monte Ceneri base tunnels. The height and shape of the building are the architectural reply to two functional constraints.

The CEP signposts and declares entry into the Gotthard base tunnel. It is a symbol. In order to be seen as such from the railway and the motorway, it was designed to be tall. The incompatibility in size between the control room and an office building was expressed in a radical way. The double height slab of the control room is grafted onto a “stem” of office space, arranged diagonally on the site.

The CEP is a sculptural object animated by a twist between the two spaces. When it is seen from a moving vehicle it is transformed, changing its proportions and offering different states of equilibrium.

03 GOTTHARD ALPTRANSIT VISITOR CENTER

BAUZEIT ARCHITEKTEN / ATELIER OI, 2003

•••• Via San Gottardo, Pollegio



The Gotthard AlpTransit Visitor Center in Pollegio is the first of two buildings, which stands at the two entrances of the Gotthard railway tunnel. These two buildings are a token of the significance and the complexity of the construction of this railway tunnel in the advancing twenty-first century. For travelers who only pass through the region the fleeting impression they get of the tunnel construction is too limited to convey to them the scope of the project and its complexity. Such is the goal of the Visitor Center; it is to bring home the difficulties of the construction and its importance for the future. Indeed, the 57 kilometers through the mountain are a real challenge for the technology and the imagination of our age.

The aim of the Center is to reveal the wonders on an otherwise invisible world of creativity and hard work. More than a simple exhibition space, the buildings offers visitors an experience of the materiality of distance. In that sense, the Visitor Center in Pollegio is more a transposition of matter into experience, rather than an exposition about matter. Visitors are not only shown the materiality of distance, but they actually enter that matter through which the tunnel is dug; they can feel its mass, its power, and the forces at work in the construction of the tunnel. The outer structure of the Visitor Center is built with the material excavated from the mountain. Millions of pieces of gneiss—the rock out of which the mountain is made of 100 to 150 mm in diameter are lumped together in big steel nets to

form two huge basket-like blocks. These two blocks create the impression of spaciousness of the Center even as they render the astounding materiality of space. The main rooms of the Center are distributed on two levels suspended on a steel structure anchored in the blocks. Glass walls suspended on that structure create a visually and sensorial independent unit; they also contribute to regulating the temperature inside the building. Service rooms, such as lavatories or storage spaces, are of massive reinforced concrete; they are either concealed by the blocks, or they run through the latter like tunnels. The main space of the Center is defined by the contrast between materiality and immateriality. Contrasting with the imposing heaviness of the raw material used for its construction, the exhibit itself resorts to quasi immaterial means to reach the consciousness of the visitor: play with light and transparency, images projected on glass, multimedia devices illustrate the tension between the gravity of matter and the lightness of the human imagination. The exhibit and the space devoted to it evoke the titanic forces at the heart of the mountain, the heroic efforts expended to vanquish them, and the fluidity and ease of newly achieved communication. In addition to the Visitor Center itself, the building also hosts an exhibition area, a shopping area, a restaurant and a conference center. Permanent and temporary exhibits about the construction of the tunnel are organized there.



04 SCHOOLHOUSE AND KINDERGARTEN

RAPHAEL ZUBER, 2008-2011

.... Via Cantonale, Grono



The building stands in the middle of the village, in a garden, on a public square. The square is the playground for the school and the garden is the outside play area for the kindergarten. The building is a square in plan, having no direction. Primary school and kindergarten are each organized on one floor oriented in all directions, being connected by a public floor in between. They both have their own entrance facade on opposite sides of the building and an outside area surrounding the whole building.

As the building stands in the middle of a garden on a public square, this square is a uniformly sloping paved surface, planted with walnut trees. The garden is a circular crater, overgrown with a field of flowers.

The geometry of the garden and the level of the building are determined by a quadrate horizontal surface on which the building stands and by the two approaches. A sloping ramp leads from the square to the kindergarten on the ground floor, a rising bridge on the opposite side of the building into the first floor containing public rooms. The classrooms are on the 2nd floor.

The supporting structure is divided with non-load bearing elements into discrete interior and exterior spaces and is itself the actual building, which consists of brown pigmented in-situ concrete. The square structural slabs are carried by the facade, a circular wall segment around the stairs and the elevator core in the center of the building. The two entrance facades of the building brace the building in one direction, the circular wall segment in the other. The almost full height facade openings, geometrically identical quarter ellipses, form arches that are bent at 90 degrees. Tied by means

of prestressed cables, loads are transferred to central bearing points. The outside appearance of the building can be associated to a tree.

Each floor is oriented in all directions. The additive joining of the fittings strengthens the physical presence of the concrete structure, blurring the separation of interior and exterior space. The fragmentary perception of the supporting structure within the building, in our memory, creates a direct link from each single space to a whole and its center.

Competition 2007, 1. Prize
Realisation 2008-11

Archdaily, words of Raphael Zuber



05 PROGETTO 1077

GUIDOTTI + FRAPOLLI, 2008-2010

•••• Via Antonia Ciseri, Bellinzona

The structure stands out on a corner lot in a late 19th century neighbourhood, at the foot of the Castelgrande fortress in Bellinzona. Over time, the neighbourhood has maintained the original structures of villa with gardens. Number 1077 refers to the parcel number.

The building consists of four apartments, each located on a separate floor. Due to the high water table, and similar to other villas in the neighbourhood, the ground floor is raised approximately 1,40 m above the garden.

Access to the building is through an external portico on the ground floor which is lower than the road and accessible by a staircase and a ramp. The service rooms are located on this level. From here, the elevator provides direct access to the apartments.

The “open space” plan and 360 degree panoramic windows allow maximum freedom in organizing the internal spaces, thereby allowing for a high degree of customization. The reinforced concrete structure has been streamlined and reduced to the minimums due to the typological choice. The four pillars (one per side) bear the building, while the three internal technical rooms, in addition to their practical function (elevator, staircase and technical column), brace the building. The greater thickness of the slabs at the perimeter of the windows make the interior flush with the exterior while, at the same time, reinforcing the floors at the generous overhangs.

The depth of the terrace varies depending on its orientation so as to ensure more solar heat gains in the winter and optimal shading in the summer. The exterior curtains, which slide horizontally, act also as a screen to ensure the intimacy of the interior space where required.



06 CASTELGRANDE

AURELIO GALFETTI, 1984-1991

●●●● Palazzo Civico, Casella Postale 1419, Bellinzona



The site on which Castelgrande stands is rich in history and archaeological findings unearthed during excavations in 1984-85 confirm that the site was inhabited as far back as the Neolithic period (5500-5000 B.C.) and though to Roman times. Excavation in 1967 brought to light evidence of the first fortification which dates from the 4th c. A.C. Documents dating from the 6th c. also mention the existence of this first defensive construction. The castle as we see it today was built in various stages and has undergone several restorations. Construction of the castle began in the 13th c.; it was enlarged in 1473-86 and later restored in the 17th and 19th centuries. The White and Black Tower date from the 13th and 14th centuries and are 27 and 28 meters high. Architect Aurelio Galfetti carried out the latest extensive restorations in 1984-91. The transformation is exemplified stunningly in the inner courtyard, the entrances, the elevator and the steps leading down to the town centre. The battlements are divided into three sections, one of which still descends right into the town centre. At the time of the Visconti, this remaining bulwark reached down as far as the river Ticino.

The oldest of three castles in Bellinzona, Castelgrande, was mentioned in 590 by Gregor von Tours as “Castrum”. Between 1486 and 1489 the Sforza family from Milan extended the castle in order to repel the Swiss advancing from the north. In 1515, parts of the wall were destroyed by a flood (“Buzza di Biasca”).

Aurelio Galfetti combined modern architecture with a sense of Medieval pride, in order to create an “Acropolis of Light”. His transformation of the ruined remains of the Castelgrande in Bellinzona into a contemporary museum and culture centre provides us with a provisional resume

for decades of architectural work. While Galfetti proposed a series of typological corrections to Bellinzona's diffused townscape, he was also concerned in sharpening the public awareness of the genius loci and the town's history, as well as with its future, of which the rebuilding of Castelgrande was a central point. Galfetti's effort produced one of the most significant conversion projects since Carlo Scarpa's legendary work on Castelvecchio in Verona.

Galfetti had neither restored nor conserved Bellinzona's 'Acropolis'. At the most – as Neapolitan architect Francesco Venezia would say – he joined together pieces that form spaces in which light, objects and landscape carry a silent communication. He was concerned in the first place with transforming an extraordinarily damaged historical situation into an analogue reality that would be able to speak for itself again.



07 PIAZZA DEL SOL (BIJ CASTELGRANDE)

LIVIO VACCHINI, 1981 / 1996-1999

..... Palazzo Civico, Casella Postale 1419, Bellinzona

Piazza del Sole –the roof of the parking garage situated below– is a square of 60m, a particular place, closed and open, defined by the access ramp of the multi-storey car park, by the four massive blocks at the four corners and by the different level in comparison with the surrounding streets. Its floor is designed by granite slabs of 43×43cm each, seemingly laid at random.

Their number and position allows to avoid concrete cracks expansion. The water flows away through a single, smooth slope that runs in a hidden, sided slot. At the four sides of the square stand four blocks in reinforced concrete; they mark the entrances to the carpark.

At night, a tall lighthouse lights up Piazza del Sole, a soft blue light which differs from the yellow one that lights up the three castles of Bellinzona.

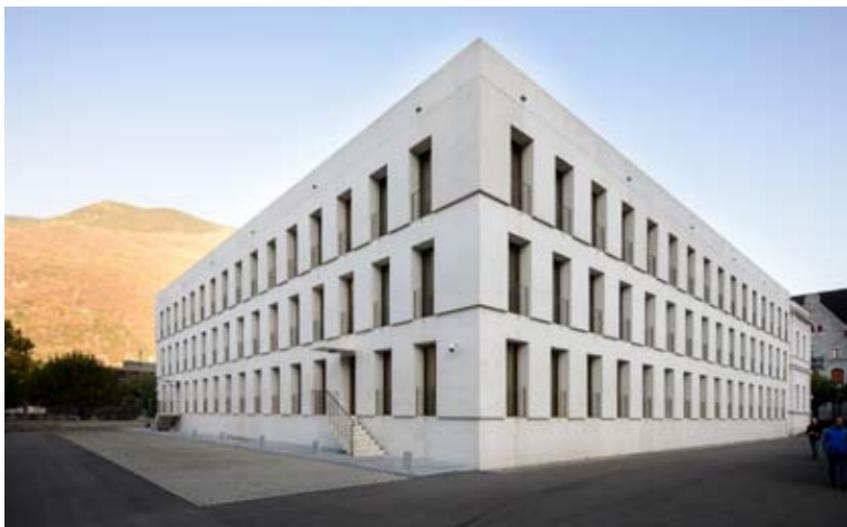
The Square of the Sun, also known as Piazza Porta Ticinese, was built only in the XVIII century. The buildings that have marked the square were progressively removed starting from the 50s: the so-called island placed in the middle of the square was demolished first, then the houses close to the rock, and finally those constructions that concealed the city's medieval walls. Today, Piazza del Sole can be viewed in its restored design carried out by architect Livio Vacchini. The linearity of the design, simplicity of access shafts and ventilation of the car park under the square, the dialogue instilled between the new architectural composition, the rock and walls recall, in a way, the city's old spaces and size.



08 TRIBUNALE PENALE FEDERALE BELLINZONA

BEARTH + DEPLAZES / DURISCH + NOLLI – 2008-2013

•••• Viale Stefano Franscini 7, Bellinzona



The new Swiss Federal Criminal Court (Bundesstrafgericht) building is located in Bellinzona on Viale Stefano Franscini, on the site of the former commercial academy, of which the two- floor main wing remains preserved. Built as part of a prestigious but unpretentious neo-classical front building, following renovation and remodeling it currently still serves as a main entrance with open lobby.

The new cantonal criminal court will likewise result from a remodeling, and will be situated directly adjacent in what is now the “Pretorio” building. A public park will be laid out between the two court structures.

Arising obscured behind the new, (old) front building of the Federal Criminal Court is a new three-story wing, the interior and exterior of which are composed of white, smooth exposed concrete. It continues the sculpted design of the neo-classical building with its slightly protruding stacking of the floors, and in the proportions of the windows’ fluted reveals. The openings, inserted at regular intervals around the facade, suggest an office building, and indeed, all of the workspaces are strung circumferentially behind the facade. Two inner courtyards bring additional daylight into the interior of the office wing, and form places of orientation within the dense spatial structure.

The large courtroom, characteristic of the new institution, is located in the core of the building. Set before it is the small visitors’ foyer, which is, in turn, flanked by the small courtroom and the press hall. As opposed to the other premises, these areas are, basically, accessible to the public and the media during the course of the criminal court’s public proceedings. The library is situated above the main courtroom, around its dome, whilst the front building houses a cafeteria and meeting rooms.

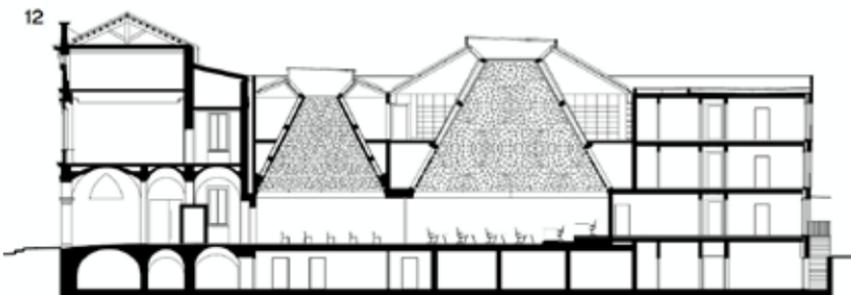
The architecture and inner workings of the Federal Criminal Court are

permeated by two leitmotifs, which appear as though opposites: the smooth, white exposed concrete and the sculpted ornamentation of the courtrooms. In fact, the entire new building is conceived as a so-called refined shell construction, and is refined precisely through smooth sheeting executed in white exposed concrete necessitating only minimal subsequent finishing work, such as windows and doors in smoked oak, dark wooden floors, finely sanded terrazzo floors laced with white sand, and railings of bronze-colored brass. Finally, the zenithal incident of sunlight lends the spaces a discreet style.

The halls are deliberately materialized in white exposed concrete. This is unusual, at least in comparison with most hitherto structurally realized courtrooms, as walls, ceilings, and floors as well as fixtures have often been clad in (mainly dark) wood for reasons of acoustics and prestige. "Administering justice" has always been of great significance, not only for the involved parties, but also for coexistence in society. Justice has thus not surprisingly always been administered in special places: in regents' throne rooms, council chambers of parliaments, government offices, sacral church chambers, and chosen spaces under linden trees or mythical oaks in open fields.

Architectural sources for such a site or space are, correspondingly, diverse. The courtrooms of the Federal Criminal Court have square floor plans. Each is crowned with a pyramid-shaped dome with a capped tip culminating in skylights allowing the depths of the space a zenithal incidence of light.

The dome shells are richly and sculpturally ornamented, echoing baroque stucco de' cor. In truth, they are composed of prefabricated triangular concrete panels, which in their entirety form the load-bearing domes. To solve the problem of acoustics, inserted are perforations in which sound can get caught. The circular perforations, conical in their depths, are woven into the ornamental texture in such a way that they become a part of it. This floral fabric mantles the dome like the boughs and foliage of a treetop. Revealed here are the conceptual interfaces of smoothness and plasticity, demure objectivity and opulent monumentality, judgment and ritual, and logic and representation. The concrete's whiteness represents objectivity, clarity, purity, and truth, and is also the color of the empty page and impartiality. In this respect, an entirely calm, even sacred breeze wafts through the courtrooms. Against this backdrop, one could consider the new building of the Federal Criminal Court in Bellinzona, viewed in the light of the south, as a discreetly objective monumental building.



09 STABILE AMMISTRATIVO 3 BELLINZONA

SNOZZI GROISMAN & GROISMAN, 2008-2013

•••• Via Franco Zorzi, Bellinzona



Het project staat in een groot openbaar park, samen met een aantal andere gebouwen met administratieve functie. Dit stadsdeel fungeert als een hub tussen de administratieve wijk van de stad aan de voet van Castel Grande, de perifere woongebieden van Bellinzona en de geplande toegang tot de stad vanaf de autosnelweg.

Het gebouw biedt plaats aan 350 ambtenaren. Door het gebouw op te tillen met twee rijen van 10 pilotis, loopt het park tot aan de ingang door. Op het gelijkvloers bevinden zich infokantoor, bewaking, postruime en een cafetaria, georganiseerd in een volledig beglaasde ruimte, die de nauwe relatie met de omliggende groene omgeving benadrukt. De vijf verdiepingen met kantoren ontplooiën zich langs een dubbele corridor voorzien van allerlei ondersteunende functies: actieve archieven, technische ruimten, diensten en bibliotheken.

De kantoren passen in een regelmatig grid van 1.25m om maximale flexibiliteit te garanderen en hebben een op het NW – ZZO oriëntatie naar het park en de omliggende bergen. De vergaderzalen per verdieping zijn ondergebracht in een apart gebouw verbonden via passerellen. Bij dit gebouwje keert de gevel zich naar het oosten met grote raamopeningen, gericht op het Castel Grande als achtergrond.

In de ondergrondse ruimte bevinden zich de cafetaria, passieve archieven, een aantal technische ruimten en magazijnen, een laboratorium, de drukkerij, Een aantal van die ruimten zijn natuurlijk verlicht en geventileerd door middel van een dubbelhoge verzonken patio.

10 MONTE CARASSO PROJECTS

LUIGI SNOZZI

•••• Monte Carasso



During the past twenty years, the municipality of Monte Carasso, with the invaluable and decisive contribution of architect Luigi Snozzi, has developed and continues to develop a design strategy that promotes qualitative use of the territory through the development of innovative building standards.

The primary objective of this plan has been to redevelop the central area of the town as a venue for various civil and religious institutions through the adoption of the following measures:

- a clear delineation of the historical centre by means of a ring road intended to expand the old perimeter of the convent
- restructuring the ancient monastery of the Augustinian to include an elementary school, a cultural and recreational centre, as well as the creation of outdoor spaces intended for public use
- future integration of a public building envisioned as new boundary limits of the village square, along with the town hall and the new bank
- possible expansion of the cemetery on both sides, and creation of two pedestrian access links between residential areas and the two entrances of the church.

Enforceable regulations aim at upgrading the municipal area intended for private building, through careful management of each and all interventions, which must synchronize with the type and morphology of individual buildings.

The “Monte Carasso project” has been followed closely and has aroused great interest; it was also presented with two significant honours: the “Wakker 1993” prize of Heimatschutz (Swiss Heritage Society) and the “Prince of Wales 1993” prize of the Harvard University in Boston (USA).

Luigi Snozzi – Ecole de Monte Carasso

Luigi Snozzi est très attaché à Monte Carasso, une petite commune du Tessin (Suisse) qu'il a accompagné durant quelques années, dans son développement urbain (Mairie, 1980, école primaire 1993, gymnase, 1984, cimetière, 1990, parc de jeux, 1984, centre sportif, 1985). Aîné de l'école tessinoise (qui comprend notamment Mario Botta et Livio Vacchini, récemment décédé (auteur de l'école d'architecture de Nancy), il a peu construit, alors qu'il est très sollicité partout dans le monde. Voici un premier projet singulier qu'il a réalisé: l'école de Monte Carasso. Il s'agit d'une réhabilitation lourde (15 ans) d'un ancien couvent. Il faut bien comprendre qu'au-delà de l'esthétique d'un tel lieu chargé d'histoire, et finement réhabilité, ce travail est à replacer dans un processus original de planification urbain où les règles d'établissement et les normes de construction peuvent continuellement être remises en question dans l'approfondissement de chaque projet. Au rythme d'un projet par an, environ, Snozzi a fait de Monte Carasso une référence architecturale et urbaine.



11 LA BIBLIOTECA CANTONALE DI LUGANO

CARLO & RINO TAMI, 1936-1941

..... Parco Civico, Lugano



Carlo Tami (1898–1993) & Rino Tami (1908–1994)

The Tami brothers, who had won the preliminary competition (1936–1937), built Lugano Cantonal Library between 1939 and 1941.

The project marks the spreading of Swiss modern architectural culture to the south of the Alps. The L-shaped building clearly expresses its different functions: a tall and simple volume for book storage and a lower one for the public spaces, comprising a reading room, the catalogues and the staff offices. The functional plan (centered on the service desk), the facade design based on the internal climatic requirements and the flat roof make the Library the most important example of rationalist architecture in Ticino in the first half of the twentieth century. The extensive use of reinforced

concrete, partly left unsurfaced, partly bush-hammered, combined with the concrete framed glass bricks of the book storage's North elevation and with the reading room's large metal structure glazing qualify the building as a forerunner of the new building technologies which were adopted in the civil buildings of this area of Switzerland in the following years. The Library is masterfully located on the border of the town park, close to the lakeshore, emphasizing the architects' ability to integrate the building in a demanding natural environment. In 1969 Rino Tami raised the book storage by one level by and the Library was renovated in 2005.



12 CASSARATE RIVER LUGANO

SOPHIE AGATA AMBROISE, 2011



Parco Civico, Lugano



After sharply dividing Lugano's old city centre and the new town in two for a century, the mouth of the Cassarate river has become a lively place, enjoyed by the population and tourists, thanks to a reclamation project that has enhanced its specific features and has been able to "host" the landscape.

A young landscape architect, who achieved a degree from Politecnico di Milano and specialized at the Ehess (école des hautes études en sciences sociales) in Paris and at the École nationale supérieure du paysage of Versailles, where she met Gilles Clément and the innovative character of his landscape philosophy, Sophie Agata Ambroise has designed gardens in Switzerland, Italy and France, thereafter extending her projects to the rest of the world. Since her childhood, which she spent in Lugano, she felt deep love for nature and green, fed by the care she devoted to her home gardens together with her grandmothers and by her experience in the boy scouts. Her modus operandi shows great humbleness with respect to nature, expressed in the sensitivity to its signs, respecting its rhythms and its environmental needs, knowing that this will ensure better results. As is also taught by Liberese Guglielmi, often mentioned by her, each project becomes the chance to seek out the specific features and synergies with a place, as well as a stimulus to enrich technical and scientific skills. A garden thus becomes a new balance, a connection re-established with nature and not the imposing of a style. What is pursued by this landscape architect is a garden that expresses respect for primary resources, such as air, water and earth, biodiversity and fertility, in a nutshell, harmony with natural processes.

The Mouth Rediscovered

The reclamation of the mouth of the Cassarate river in Lugano is an example of how citizens can (and must) participate in landscape protection. In 1905 the river was contained by means of functional artificial embankments, but these sharply divided the old and new city and, subsequently, led to a change in the system ecology and the impossibility to use the banks. In 2004, the project for the reclamation of the mouth and of the last river segment was won by the La foce team, consisting of Sophie Agata Ambroise (project leader), geologist Urs Lüchinger, biologist Luca Paltrinieri and civil engineering practice Passera & Associati, won the competition for ideas organized by the Municipality of Lugano. The guidelines were as follows: demolishing the embankment walls and creation of a natural bank on the right side, the expansion and renaturation of the riverbed and the creation of a large gneiss stand on the left side, to change the look of the mouth, ensuring that there was space in case of large floods. The new solution, compared to the old concept of creating safe rivers by isolating them between high walls, ensures more safety in case of floods, thanks to flood areas and the extension of the river bed.



Materials and plants

The area around the mouth, on the right side, was ecologically enhanced by the introduction of tree and shrub species as well as of riverbank perennial plants. Local materials have been chosen, such as gneiss stone (which originally comes from the North of the Tessin Canton), gravel and fragments from the Cassarate river and chestnut wood. Red benches recall the 19th century promenades in the area. Via Foce, once used as an area for loading and unloading goods and people, has been turned into a limited speed area (20 km/h) with picnic areas, chess areas and bowls areas set up in the shade of plane trees. The bridge between the two sides has been replaced by a longer walkway, in corten

steel, that can be accessed also by bikes and prams. As the landscapist explains, like every Roman city was formed by the crossing between Decumanus Maximus and Cardo Maximus, the mouth is exactly the place of the crossing between the North/South (20 km from San Lucio along the Cassarate river) and East/West axis (10 km along the lake from Gandria to Paradiso). Paths cross on the small new bridge, as if they represented two new landscape axes of the city, in the future hopefully fully accessible along the banks of lake and river.

13 SCUOLA DELL' INFANZIA LUGANO

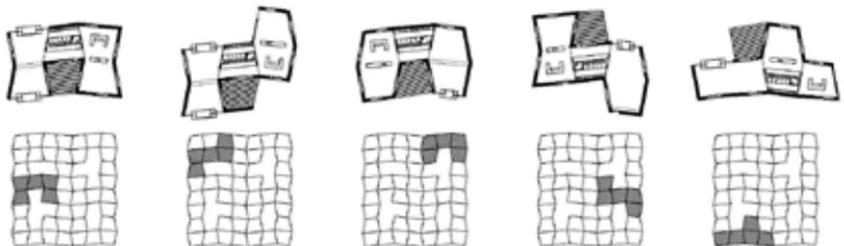
BRUNO FIORETTI MARQUEZ ARCHITECTEN – 2007-2014

..... Via Concordia, Lugano



Cassarate is a neighbourhood in Lugano characterised by heterogeneous, multi-storey apartment houses. The pre-school, which was erected in two phases, stands in clear contrast to its surroundings: with the exception of the entrance area, it is a single-storey structure. And the structure presents a clear edge to the public realm.

The predominant material (otherwise uncommon here) is a further sign of autonomy. The 46 trapezoidal wood modules with sloped roofs are arranged such that each group has two main spaces, a cloakroom-and-lavatory module, and a space for meals. A central hall, covered but unheated, serves as a shared play space; it can be opened to the courtyards by means of glazed elements.



14 FONDAZIONE MARGUERITE ARP

GIGON GUYER, 2008-2014

•••• Via Alle Vigne 44, Locarno - Solduno



In 1959 Hans Arp (1886 - 1966) and his second wife Marguerite Arp-Hagenbach (1902 - 1994) purchased a residence-cum-studio in Locarno where the renowned painter, sculptor, and poet lived and worked until his death. It is here that his widow established the foundation that bears her name, comprising a collection of 1,600 works of art, the majority of them by Hans Arp and his first wife, Sophie Taeuber-Arp. The legacy of this famous artist couple includes mainly works on paper such as watercolors, collages, prints and artist's books. Since recently the collection has been transferred to a new building designed by the Zurich architectural office Gigon/Guyer where the works can be stored according to modern standards and accessed in parts by the public.

The new building realized according to plans by the architects Annette Gigon and Mike Guyer presents itself as a light grey cube of sandblasted concrete. It houses a depot for the artworks in the collection as well as a ninety-m2-large exhibition space, whose clarity of balanced proportions creates suitable surroundings not only for Arp's organic, elemental forms. The depot is an art storage facility that fulfils current conservation standards. The exhibition space shall make parts of the collection accessible to the public in changing presentations. The foundation's art collection comprises over 1600 works. Although the majority of them were created by Jean Arp and Sophie Taeuber-Arp, other important artists such Max Bill, Julius Bissier, Alexander Calder, Robert Delaunay, Marcel Duchamp, Max Ernst, Alberto Giacometti, Wassily Kandinsky, Paul Klee, Alberto Magnelli, Man Ray, Joan Miró, Meret Oppenheim, Francis Picabia, Hans Richter are also represented.

The impressive site in a district in Solduno consisting largely of small single family houses includes both a large, extremely steep slope that extends to the edge of the woods on the hill above and also a slightly raised, level area with some fine mature trees. The former house of the artist Hans Arp and his second wife Marguerite Arp-Hagenbach – today the seat of the Fondazione Marguerite Arp Hagenbach – is an L-shaped building that stands in the flat south-eastern area, whereas the new building is at the western edge of the plot. Both buildings lie at the foot of the hill; between them stretches a picturesque garden with tall, dark trees. Due, on the one hand, to the potential threat of falling rocks and landslides posed to the depot by the steep slope at the rear and the climatic conditions in the warm region of Ticino on the other, this small building is very robustly constructed and well insulated. The load-bearing structure is of reinforced concrete and the external walls are made of two layers of concrete. The entrance and the two windows face away from the slope. Above the openings areas of the concrete facade project outwards and protect them. Double windows with sun blinds in the naturally ventilated space between the inner and outer window facilitate the regulation of natural light in all wind conditions. The two-storey new building contains depots and work spaces at street level and an exhibition space for the artworks of the collection on the first floor. A straight-flight stairs and a lift lead to the upper level. The simple, rectangular exhibition space has white walls and a concrete floor and is lit by artificial light as well as by a generously dimensioned window that also offers visitors a view of the garden in the direction of the artist's house.



15 NUOVA SCUOLA ELEMENTARE

BASERGA MOZETTI, 2015

..... Via Campagna, Tegna



Het gebouw is gelegen aan de noordoostelijke hoek van het terrein, om zo de vrije ruimte van het park te vrijwaren en tegelijkertijd de relatie met het straatgebeuren te definiëren. Het gebouw richt zich op de omgeving. Boven zijn er vier klaslokalen elk met hun eigen trapzone, waardoor er op de bovenverdieping circulatieruimte wordt uitgespaard. Op het gelijkvloers zijn er het sanitair, vestiaire, werkruimten en een administratieve zone. Het educatieve gedeelte richt zich naar de tuin en naar het park, terwijl de administratie gericht is naar de straat.

Het gebouw is opgebouwd uit een massieve betonstructuur van dragende wanden en vloerplaten. Het gebouw is volledig energetisch zelfvoorzienend door combinatie van een hoge thermische isolatie en luchtdichtheid, een ventilatiesysteem met warmte-recuperatie, verwarming op basis van warmtepomp op geothermie en elektriciteit door PV panelen op plat dak. De raamkozijnen zijn gemaakt van larikshout. In de materialisatie wensten de architecten de eigenschappen van de gekozen materialen te accentueren, waarbij de constructieve rol en complementariteit benadrukt wordt.



16 SANTA MARIA DEGLI ANGELI MONTE TAMARO

MARIO BOTTA, 1990-1996



Via Campagnole 1, Rivera Montecener



On the furthest extremity of this building, hanging at an altitude of 1500 meters, is a mechanic structure of chains and pulleys carrying a Bell. The Bell has three names inscribed on its surface: Egidio Cattaneo, Mario Botta and Enzo Cucchi.

Mr Cattaneo, a local tycoon and owner of the Monte Tamaro cable car, commissioned this votive chapel in remembrance of his deceased wife. It is said that Botta had the whole mountain to choose a place for the building; in a very practical move the chapel was located close to the cable car station at the top. In that position it becomes part of the recreational facilities of the ski resort, but maintains the uninterrupted view from the cliff into the valley.

This project consists of a cylindrical volume, a long bridge and a smaller stepped bridge that flies over the chapel entrance and runs perpendicular to the main axis. These three elements are interconnected in a fairly straightforward way under strict rules of symmetry. The project of the chapel is labyrinthine; it is an infinite path for meditation and thought. There are different readings to these routes of circulation, from the most evident following the long bridge from the ground up to the edge of the cliff and the unlimited view from the roof of the chapel, to others more circular and obscure.

The first path takes the visitor to a small balcony with a cross that stands against the infinitude (an encounter with the universe perhaps). Then, the visitor would turn around and reach the lower level, descending by the

staggered roof of the chapel and onto the second smaller bridge to finally end up at the reflecting glass door of the cylinder (an encounter with himself). Walking into the small chapel the visitor will find an intimate space of black cement-plastered walls and a soft indirect light penetrating through low windows which point downwards towards the valley; natural light also comes in via the indented tier system of the roof. A linear gap ending up in a square and filled with water (another Botta icon) guides the visitor towards the altar. Behind it there is a blue fresco of two hands by Enzo Cucchi which turns white as it fuses with light (an encounter with God).

Enzo Cucchi's most striking work is however the depiction of two cypresses running along the vaulted axis from underneath the entrance of the bridge by the side of the hill all the way into the chapel. To view this work it is necessary to take another route from underneath the main bridge in an elevated tunnel with circular windows. There is a sense of timelessness given the function of the building, its location and the almost primitive quality of the porphyre stone of which the project is made. The building like the rest of Botta's work is bound to its geometry and proportions. Surprising and most gratifying is the number of situations that the building as a complex promenade offers.

(Ludwig Abache)



17 PALESTRA DOPPIA RIVA SAN VITALE

DURISCH + NOLLI, 2007-2010

..... Via Vincenzo Vela, Riva San Vitale



Het project komt voort uit de noodzaak om een sporthal en extra klaslokalen te realiseren voor een school in Riva San Vitale, ontworpen in de jaren 1980-1982 door de architecten Giancarlo Durisch en Giorgio Giudici. De sportinfrastructuur werd voorzien in de plannen begin jaren 80, maar werd om budgettaire redenen niet gerealiseerd. Een tijdelijke, goedkope constructie die meer voor problemen dan oplossingen zorgde, ontsierde het terrein. Via een nieuw masterplan werd de relatie tussen stad en school versterkt en werd er ingespeeld op de stedelijke context, door de sporthal buiten schooluren voor toegankelijk te maken.

Op typologisch vlak beantwoordt het concept aan het “box in the box” principe, waarbij de buitenste omhulling (gevel en circulatie) structureel en energetisch onafhankelijk werkt van de interne functie (sporthal en klaslokalen).

Het geheel vertoont een eenheid door middel van de tectonische expressie van het gebouw: de regelmatige betonstructuur in de vorm van een “penanten”-ritmiek die eerder refereert naar een klassieke architectonische orde, waarbij op een hedendaagse wijze met kleurrijke invulpanelen een tweede verhaal werd gegeven.

Het modulaire ontwerp van de gevel is volledig gemaakt met prefab beton. De openingen worden opgevuld met geëmailleerde glazen panelen van verschillende kleur die de gevel chromatisch moduleren volgens een correlatie tussen muziek- en kleurtheorie. Vertrekkende van het thema van Contrapunctus XIV, gecomponeerd door Johann Sebastian Bach - anagram van de noten die overeenkomen met de letters van zijn naam (B-A-CH) -, is het de harmonie van kleuren die de longitudinale gevels van dit nieuwe gebouw karakteriseert. Hierdoor ontstaat er eigen verhaal in het landschap. De delicateheid van dit filigraan patroon op basis van chromatische tectoniek genereert een sterke relatie tussen het gebouwde en het landschap, wat telkens blijft verrassen.



18 CENTRO SCOLASTICO

AURELIO GALFETTI, 1968

.... Via Monsignor Sesti, Riva San Vitale



Dit is een scholencomplex met o.a. een school, een turnzaal, een crèche. De site was initieel gelegen in een weinig bebouwde zone, die ontwikkeld werd tot woonwijk en bijgevolg aangevuld kon worden met deze school.

De crèche en de school vormen een plein dat naar het bestaande stadje Riva San Vitale is gelinkt.

De school is gebaseerd op een uitbreidbaar systeem van telkens drie gestapelde klassen die één noordwand vormen, maar in terrassen naar het zuiden (met zonnewering) zijn verschoven. Aanvankelijk werden er twee traveeën met telkens drie klassen gebouwd, later werden er drie traveeën toegevoegd.

Elke klas is aan vier zijden voorzien van ramen (lichtinval) en rechtstreeks via overdekte buitencirculatie bereikbaar. Tussen de traveeën is er een overdekte buitencirculatie, een overdekte buitenruimte tussen plein ten noorden en speelplaats en tuin ten zuiden.

De crèche kent op het gelijkvloers een grotendeels overdekte speelplaats + keuken en eetruimtes. Op de verdieping zijn er twee leefgroepen van 35 kinderen en een collectieve ruimte

Constructief is het gebouw gerealiseerd met een betonskelet met invulling, waarbij de lichtgele tot okerachtige kleur naar het bestaande stadje en het omgevende landschap verwijst.

Flora Ruchat-Roncati (1937-2012), geboren in Mendrisio, studeerde aan ETH Zürich en liep stage bij Rino Tami. Zij werd sterk beïnvloed door Le Corbusier. Van 1962-1970 had ze een bureau samen met Galfetti en Trümpy in Riva San Vitale. Daarna een eigen bureau tot 1975, waarna ze naar Rome trok. In de jaren '90 was ze professor aan ETH Zürich. Na haar dood werd ze door "Le Temps" omschreven als "dichteres van het beton".



Aurelio Galfetti is regarded as a one of the main exponents of Ticino architecture of the 20th century. He studied architecture at ETH Zürich from 1954 to 1960 and in the same year opened his office in Lugano. He collaborated with Flora Ruchat and Ivo Trümpy from 1962 to 1970 and later from 1970 to 1978 with Livio Vacchini, Luigi Snozzi, Rino Tami and Mario Botta. In 1984 he was visiting professor at the EPF Lausanne and 1987 at the UP8 in Paris. With Mario Botta he founded Accademia di Architettura in Mendrisio in 1996. From 1996 to 2001 was a director of the institution. His major works include the single family dwelling Rotalinti (Bellinzona, 1960-61), the open-air swimming pool in Bellinzona (1967-70), the central post office in Bellinzona (1977-85); the restoration of Burg Castelgrande (Bellinzona, 1981-91) and the office and commercial building Ulysses (Lausanne, 1991-94).

19 MAX M.U.S.E.O + PLAZA

DURISCH + NOLLI, 2005

..... Via Dante Alighieri, Chiasso



The m.a.x. Museo was built according to the desire to create a Museum for figurative and applied Arts, dedicated to Max Huber and Takashi Kono, two important graphic designers of the 20th century. The new museum is open to all kind of Arts, with special regard for contemporary and multimedia art. The forceful and clear structure, with his illuminated facade, requalifies the entire Chiasso town area dedicated to culture, creating a new place. The museum is characterized by a substantial equivalence of structure and space. Exhibition spaces are kept simple and minimal, pervaded with diffuse natural light, to exalt the contents.

Het project bestaat uit diverse delen: het stedelijk plein, het M.A.X. Museo (waarbij de letters volgende elementen vormen: M = Museum + Max huber + Multimedia, A = Art + Avantgarde + Architectuur, X = het onbekende), vervolgens ook het verbouwen van een bestaande loods genoemd Spazio Officina (stadszaal), en het omvormen van bestaande scholen. In het museum zelf vinden we als programma: drie tentoonstellingsruimten op de verdieping, op het gelijkvloers inkom, cafetaria en shop, in de ondergrondse verdieping een dubbelhoge zaal en nog tentoonstellingszalen.

20 PALESTRA DOPPIA CHIASSO

BASERGA MOZETTI – 2007-2010

Via Serafino, Balestra, Chiasso



The placement of the new double gymnasium in the context of the school campus and museum at the centre of Chiasso allows various relationships with these important urban planning elements. The main volume of the sports hall is built on a square floor plan and has a partially protruding base. While the sports hall has no privileged orientation and assumes the character of a public space, the base reacts to the different situation and topographical divergences. To highlight the duality of the base and the visible volume of the sports hall, the latter is detached from it and hovers on all four sides upon a pointed bearing. The detachment of the main volume provides the lighting for the interior and connects it with various urban and landscape elements in the vicinity.



21 CASA DEL FASCIO

GIUSEPPE TERRAGNI, 1932-1936

..... Piazza Del Popolo, Como



Casa del Fascio which sits in front of Como Cathedral is the work of the Italian Fascist architect Giuseppe Terragni. Built as the headquarters of the local Fascist Party, it was renamed Casa del Popolo after the war and has since served a number of civic agencies, including a Carabinieri station and a tax office.

Planned within a perfect square and half as high as its 110 foot width, the half cube of the Casa del Fascio established the pinnacle of strict rational geometry. Looking like a giant Rubik's Cube, the building is a serious game of architectural logic. Each of the building's four facades is different, hinting at the internal layout and rhythmically balancing the open and closed spaces. On every side except the south-east elevation which articulates the main stair, the windows and the external layers of the building are employed in such a way to express the internal atrium. Inside, cantilevered stairways and offices are arranged around a great covered courtyard illuminated from above by skylights in concrete-frame glass panels.

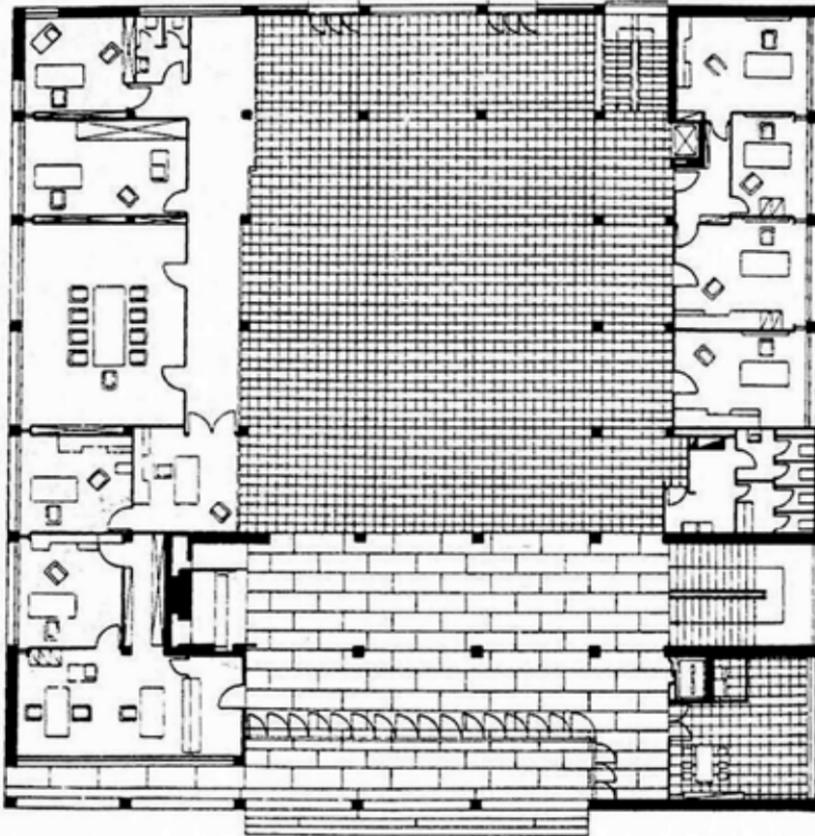
Slightly elevated on a masonry base, the fascist political purpose of the structure is expressed almost literally through the chain of glass doors which separates the entrance foyer from the piazza. These, when simultaneously opened by an electrical device, would have united the inner agora of the cortile to the piazza, thereby permitting the uninterrupted flow of mass demonstrations from street to interior.

The subtle implantation of the work in an historic urban core, its facing throughout in Bolticino marble and its use of glass block to designate its honorific space, combine to create a tectonic, detailed monumental work of architecture.

Great example of Rationalism in Italy

The building is considered the masterpiece of rationalism in Italy. It was designed by architect Giuseppe Terragni in 1932 and completed in 1936. Its modernity, which was uncommon back in the 30's, is still surprising now. It combines innovation in the choice of materials and very clear lines, typical aspects of rationalism.

Giuseppe Terragni (1904 – 1943) was an Italian architect who worked primarily under the fascist regime of Benito Mussolini and pioneered the Italian modern movement under the rubric of Rationalism. His most famous work is the Casa del Fascio built in Como, northern Italy, which was begun in 1932 and completed in 1936; it was built in accordance with the International Style of architecture and frescoed by abstract artist Mario Radice. In 1938, at the behest of Mussolini's fascist government, Terragni designed the Danteum, an unbuilt monument to the Italian poet Dante Alighieri structured around the formal divisions of his greatest work, the Divine Comedy.



22 ASILO SANT'ELIA

GIUSEPPE TERRAGNI, 1936

..... Via Andrea Alciato 15, Como



Rationalist kindergarten by Terragni.

The kindergarten is a project by architect Giuseppe Terragni and dedicated to Antonio Sant'Elia. It was built between 1935 and 1937. The U-shaped building has big windows opened to the garden and low volumes. It is a great example of combination of lights and shapes, typical of rationalist architecture.



23 ORATORIO PAROCCHIALE

GIANLUCA GELMINI, 2011

..... Via S. Martino, Bergamo

The actual parish centre is made by some small buildings from different ages, the monumental volume of the parish church stands out in the old central courtyard. The project building is like a pavilion in the park, an independent entity in an irregular form garden in the north of the centre. This building is connected with the old centre by a system of ways, they are not only paths but become a kind of space. The addition is composed by three levels: the basement with the services, the ground floor with the entrance, the secretary and the café, in the first floor with three new classrooms. The new building takes a sculptural form respect the old centre buildings, where the plan merges the perspective drawing. Only the reinforced concrete can give this kind of sensation, special attention had to be given to the wall formwork that are specifically design to reach this target.



24 TORRE DEL BORGO VILLA D'ADDA

GIANLUCA GELMINI, 2015

•••• Villa D'adda, Bergamo

Torre del Borgo is one of the most famous fortified buildings in the history of Bergamo. The powerful and accurate quality of the medieval walls, the integrity of the fortified structure, the central position in the village, gives to this artifact the most complete sense of monument.

The restoration project has dealt with different aspects that conditioned the conservation, the use and the valorisation of the building: the structural instability of the walls and floors, the lack of an adequate system of connection between plans, the total absence of plant networks, degradation and precariousness of internal and external stone facings, lack of windows and adequate interior finishes, on floors and walls.

The entire work has developed pursuing a dual purpose, first identifying solutions to the problems of degradation, second offering an architectonic and functional reinterpretation of the building. The project is designed to be made into two functional lots: with the completion of Lot 1, the four halls of the central tower and the spaces of the new building C intended to services and distribution are fully accessible.

An Important intervention is certainly the inclusion of the new system of ramps and walkways, made entirely with an iron structure, which is articulated between the spaces of the central tower and the new building, connecting the various levels of the complex.

Lot 2 will include the redevelopment of public space in Piazza del Borgo, with the creation of a large covered area which interacts with the new pavement of the square. With the completion of the restoration project, Torre del Borgo will be able to accomodate the Public Library.



25 CHIESA DI LONGUELO

GIUSEPPE PIZZIGONI, 1961-1966

..... Via Guglielmo Mattiozi, Bergamo



The church of Longuelo, Italy is designed in 1966 by Giuseppe (Pino) Pizzigoni (1901–1967), an Italian architect who lived and worked in the city of Bergamo. He began his studies on shell structures in the Fifties and many of his buildings show outstanding skills in conceiving and handling complex structures. The church is one of his most interesting works: it is divided in four identical free parts, each composed by four shells joined by a fifth one, supported by twenty-one bars which realize an statically-determinate spatial frame resulting in an outstanding inner space.

Pizzigoni was born in Bergamo (Italy) in 1901, where he lived, worked for all his life and died in 1967. He studied Architecture at Politecnico di Milano since 1918 with some of the most notable Italian architects of the XX Century, like Terragni, Bottoni, Figini and Pollini. He graduated in 1924 with Gaetano Moretti as tutor, and in 1927 he designed and realized his first major project, his father's house: the building immediately gained press attention, spreading architectural discussions about formal languages and monumentality. Just then the main cultural debating was about the possibility for the Italian Rationalism to become the distinguishing style of the Fascism, but Pizzigoni never involve himself, nor became member of any political party. Quite neglected by histories of architecture, he is usually, and grossly, described as a post-rationalist architect. This is due to the duality of Pizzigoni's works, the most part of which are quite traditional, even if often high-grade building; on the other hand, he was a dreamer, in search of true Art and Architecture, with his experimentation and projects supported by deep thought.

After the second World War, Pizzigoni dedicated his interests in new structural typologies and, following the rising 'philosophy of structures', experimented with thin concrete shells in a field of his own property (Zandobbio, Italy). Starting from this period, in several projects for buildings as well as furniture, he approached design as an experimentation with shells and spatial structures: he realized hyperbolic paraboloids for instance as roof structures for stables of his own property in Zandobbio (1956-1960), for a Nursery School in Monterosso (1965), for a pigsty for a cheese factory in Torrepallavicina (1960-1964), as well as in other buildings. Among his interests there were also reciprocal structures, which he experimented in several tables and chairs.

However, it is important to spotlight that these experimentations always concern the possibility to obtain interesting spatial effects of the shape or to manage the light in unusual ways with a very limited cost: the financial and building facets were studied for the most, without any experimentation on the typology or the use of spaces.

The church of Longuelo, whose commission dates back to 1960 and which is devoted to Maria Santissima Immacolata, is the last main building by Pino Pizzigoni. The project dating 1961, the building was finished in 1965 and anointed in 1966: it is maybe the most considerable work by the architect, representing the summa of his experimentations about shells, taken on all during the last twenties of his activity.

The church spans over 900 square meters, with a maximum height of 18 meters: it is divided in 4 identical free parts, which form a perfectly symmetric, central layout church. It is thereby quite unexpected that, despite the continuous references to hypars and the importance of the vaults, the entire design process is taken on only working on frame configurations of bars, without any thought about hypars indeed.

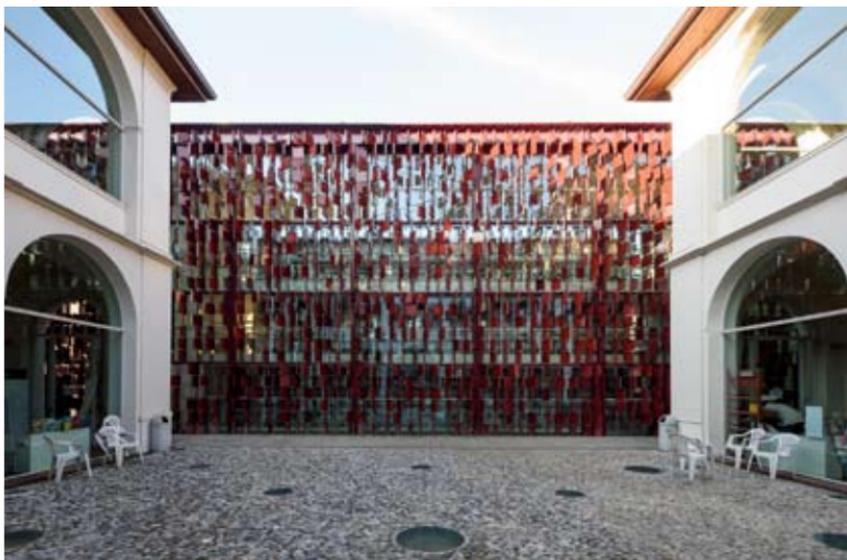
(Carlo Deregibus, Alberto Pugnale)



26 BIBLIOTECA NEMBRO

ARCHEA ASSOCIATI, 2002-2007

..... Via Guglielmo Marconi, Nembro



The project consists of the renovation of a building from the late nineteenth century in the old centre of a small town in the province of Bergamo, which had initially been built as a primary school. The intention was to make the building available to the citizens, by renovating and expanding the original building, which was to become the new municipal library and thus a centre of culture. The C-shaped plan of the original building and the fact that more space was needed suggested the addition of a new

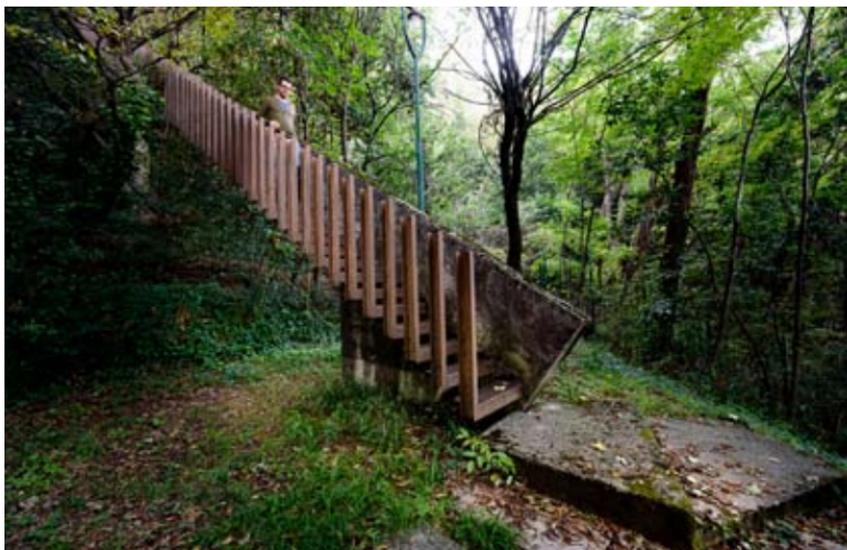
block on the open side, to create an internal open court and turn the building into a more stately “palazzo” formed around a court. The new volume is only connected through the basement, while it maintains a studied physical and morphological distance from the existing building. The new structure takes the form of a triple-height book-case, contained in transparent shell or casket, protected by sunscreens formed of terracotta books supported by a system of steel profiles which screen and filter the sunlight. This “diaphragm”, characterized by the free rotation of the books, symbolically defines the character and the significance of the entire building.



27 VILLA LA SCALA

VITTORIANO VIGANO, 1956-1958

.... Via Benaco, Ortesse



This is an «artist's house», and is built on the hill slopes overlooking the Lake of Garda. The project consists of a number of buildings, which adapts themselves closely to the contour and accidents of the ground, and blend in gentle contrast with it.

The villa itself is at the highest level, and enjoys a magnificent view over the impressive landscape around it. It consists of two main living spaces: one of them is formed by the guest room, the bathroom and the kitchen, and is well differentiated from the second, which is made up of a living room, a dining room and the main bedroom.

Lower than the living quarters, and fully separated from them, is the studio and workshop. This is an extensive enclosure, with very ample, movable, glazed surface. It can be extended so as to include the porch and adjoining terraces.

There is a secondary building, where the watchman and the servants of the villa live. It is made with local stone, and is covered with tiles. This strong, tough looking building was made thus to better withstand the violence of the local storms, which often whip up considerable waves on the surface of the famous lake.

The surrounding land has been left in its original aspect: namely, tilled soil, bushes and olive groves. The notable emphasis which the architect has sought in the horizontal lines of the buildings harmonies cleverly with the water surface, and the plastic power of the concrete structure adds to the sense of solidity provided by the mountainside.

(by Vittoriano Vigano in 1964)

Vigano (1919-1996) undertook this small residential project at Lake Garda for the sculptor/architect Andre Bloc (1896-1966) who founded the magazine L'Architecture d'Aujourd'hui in 1930. A rather small house on a spectacular bluff overlooking Lake Garda, this work is a slither of space framed between two horizontal concrete planes. It is perhaps Vigano's best work; in this work his conceptualizing and control of execution is extraordinary.

Vittoriano Viganò, the son of the painter, Vico Viganò, was immersed from a young age in a creative environment, initiating his passion for design. This led him to enroll at the Politecnico di Milano, where he graduated with a degree in Architecture in 1944. After a short apprenticeship at BBPR studio and after he obtained a master degree in engineering in reinforced concrete with Arturo Danusso, he assisted Gio Ponti in the Department of Interior Architecture. He then became a professor of architecture and

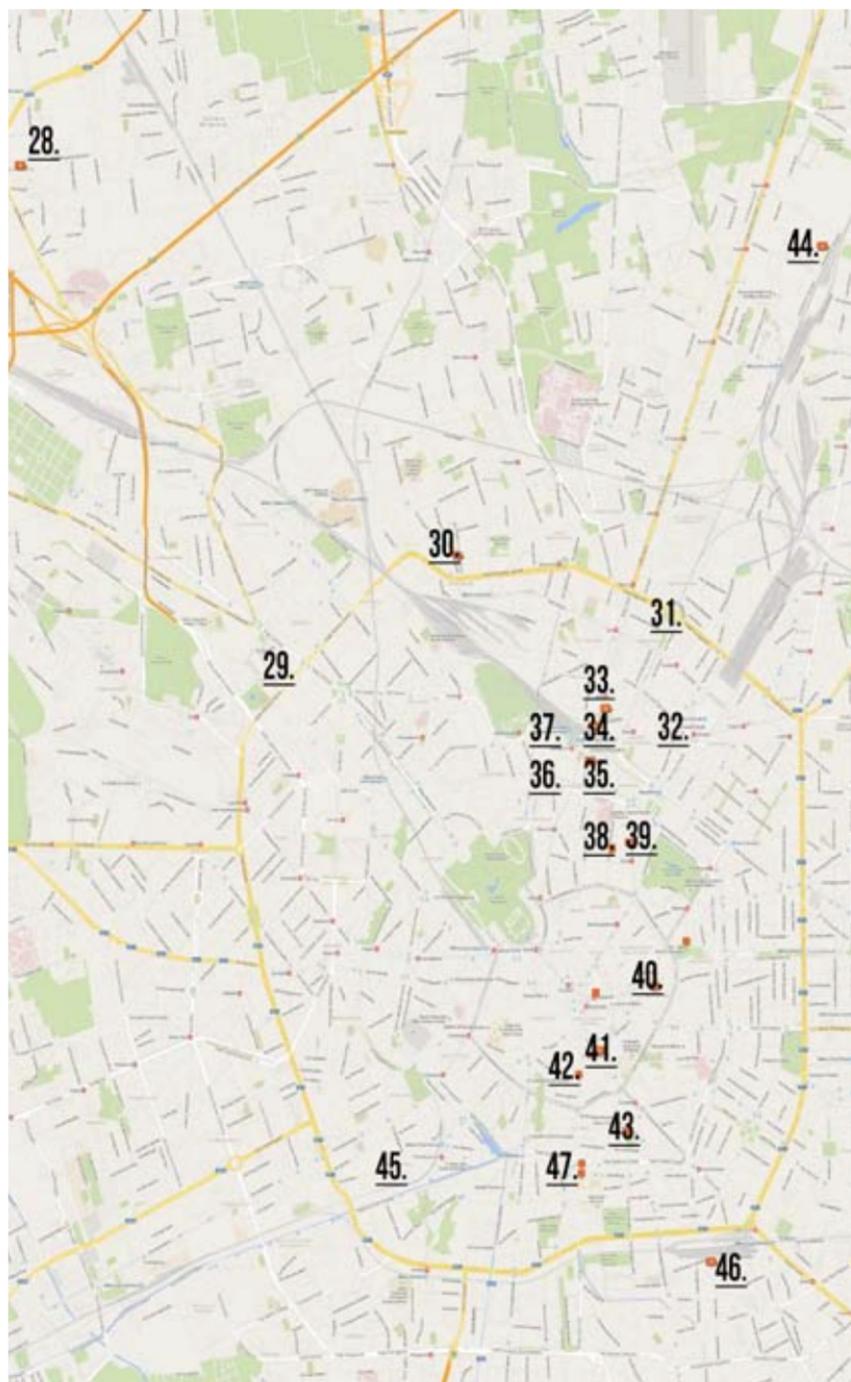


interior design. According to Vittoriano Viganò, architecture is a means for serving human life «from the spoon to the city». Therefore, the interior architecture is not a trivial practice of decorating, but a discipline that shares the objectives and the methodology of architecture and urbanism. In the post-war context, Vittoriano Viganò worked to reconstruct the Italian identity for the new emergent democratic state. He believed that architecture can actively influence construction of a new civil society.

Between 1947 and 1960 he was an artistic and technical adviser of Arteluce, who produced some of his lighting designs. He also founded the Arteluce store in Milano in 1962. The name of Viganò took an international reputation with projects such as Marchiondi Spagliardi Institute in Milan (1958), the house «La Scala» by André Bloc in Portese del Garda (1958) and the enlargement of the Architecture Faculty building of the Ecole Polytechnique in 1985 in Milan among others.



MILAAAN



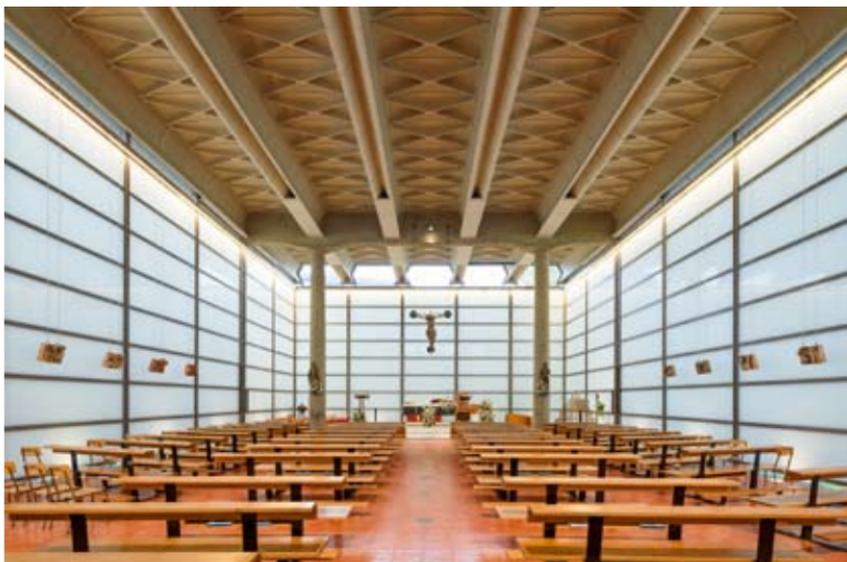
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28 CHIESA DI NOSTRA SIGNORA DELLA MISERICORDIA

ANGELO MANGIAROTTI, 1956-1958

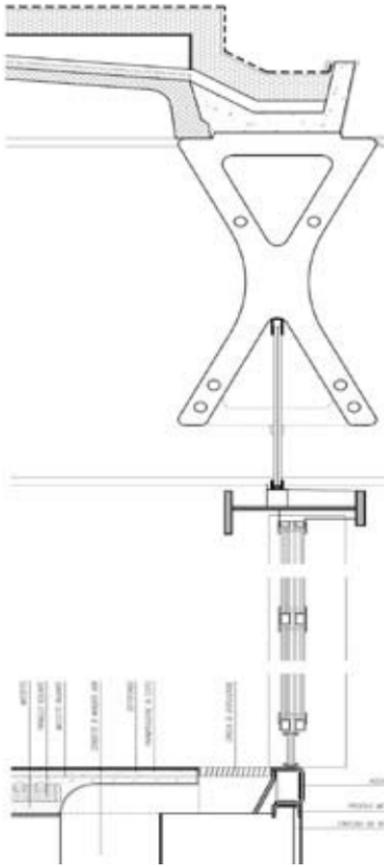
..... Via Della Conciliazione 22-24, Baranzate



“The cella, placed on a plinth, looks like a solid block — 28 by 14 by 10 metres tall — that is completely covered in glass panels rendered translucent by the insertion of sheets of polystyrene (...) on the inside. The roof is supported by four tapered columns, eight metres tall, that face the entrance and support the two main beams and the six secondary ones. Each beam is formed by thirty X-shaped concrete blocks, joined and prestressed in situ”.⁽¹⁾

An essential language brings architecture back to its origins: a base, columns and roof. In the photos of the construction, even when the glass volume of the assembly hall, diaphanous and translucent, had not been completed, the Church of Nostra Signora della Misericordia looks like a classical temple where the pediment has been replaced by a sequence of crosses in the building's structure.

The non-structural perimeter glass walls nearly make the building seem abstract in its rigorous, geometric essentiality, while the light — the project's real “construction material” — makes it vibrate: by day with a diffuse candor, by night in an almost unreal, irregular luminescence. The plinth that rises within an area closed off by a concrete and pebble wall — where there is the Way of the Cross created by Gino Cosentino — and houses a crypt, directly accessible from the outside, isolates this iridescent box, heralded by a simple cross. Inside, everything is brought to an essentiality that communicates through the reflections of the perimeter walls: the baptismal font, the double sequence of parallel pews and the altar.



Everything is linear, seemingly in absence of gravity, without any hint of ornamentation in order to make room for the aesthetic importance of the structural framework. It is “a building where the unexpected transfiguration of space is given by the absolute rigour of the structure. An architecture in which technique is accepted as the foundation of the building....”¹⁾

A unique and radical church, whose restoration, by now necessary, has recently opened a lengthy debate about the most appropriate means of reconciling the adaptation of its functionality to the logic of a correct and proper conservation and whose absolute value in the canon of modern Italian architecture led the Superintendence of Milan and DARC to place it under the protection of architectural constraints.

Marco Borsotti



1] G. Barazzetta, Milano anni '50: tecnica e architettura. Morassutti, Mangiarotti, Favini in “Casabella” 721, LXVIII, April 2004.

29 NUOVO PORTELLO

CINO ZUCCHI ARCHITETTI, 2002-2007

..... Viale Renato Serra, Milano



The project creates a new city part in coherence with the larger process of transformation affecting the area. In the North portion of the Nuovo Portello 2b-2c area the project adopts a high-rise residential type which maximizes the transparency between city and park and gives long views on the surrounding territory and the artificial Monte Stella.

The two tall buildings, one adjoining via Traiano and the other set back from the street give form together to a new square which is the starting point of the path toward the park framing the front of the Milano Fair. The windows of varying shape and proportion, the different rolling and sliding shutter devices, the deep loggias with the steel and glass parapets are disposed following a series of permutations which maximize the long views toward the city.

The use of surface material (de-coloured terracotta tiles and white stone) and the gable silhouette constitute a critical reading of the features of post-war Milanese architecture.

30 CHIESA SAN GIOVANNI E PAOLO

LUIGI FIGINI & GINO POLLINI, 1964-1968

..... via Catone 10, Milano



Ten years after the church of the Madonna dei Poveri, Luigi Figini and Gino Pollini designed a new building for the Curia of Milan, which wanted to dedicate it to those saints whose names refer to the former Cardinal Montini, who had by then become Pope Paul VI. The Church of SS. Giovanni e Paolo takes on a very different architectural language compared to the innovative strength that had characterised the previous one. In that instance, that which was almost the absence of any recognizable external form and an intimate, brutal force of pure matter and light on the interior, here becomes a rhythmic assembly of shapes and overlapping masses, while the relatively modest scale of the space, subsequently articulated, has more reassuring walls clad in white lime.

As the historian Joseph Rykwert put it: "Here, the outside is more architecturally complex, while the interior is cosy and comfortable. Internally illuminated from above, the church is subtly articulated. Its geometry—whether in plan or in the structure—is based on an almost obsessive repetition of the Greek cross. That which makes it very interesting are the brick masonry walls, designed as if they were a double surface. In some areas, this external masonry becomes a kind of permeable screen that hides a system of internal passageways, which form an extremely ingenious and varied series of short promenades architecturales"⁽¹⁾.

If the church in Baggio reveals an introverted spatial tension, having entrusted everything to the perception of the interior, here we witness an equally-present internalisation, but one that is interpreted in a gradual and layered fashion. The external volumes, protected by a perimeter wall that

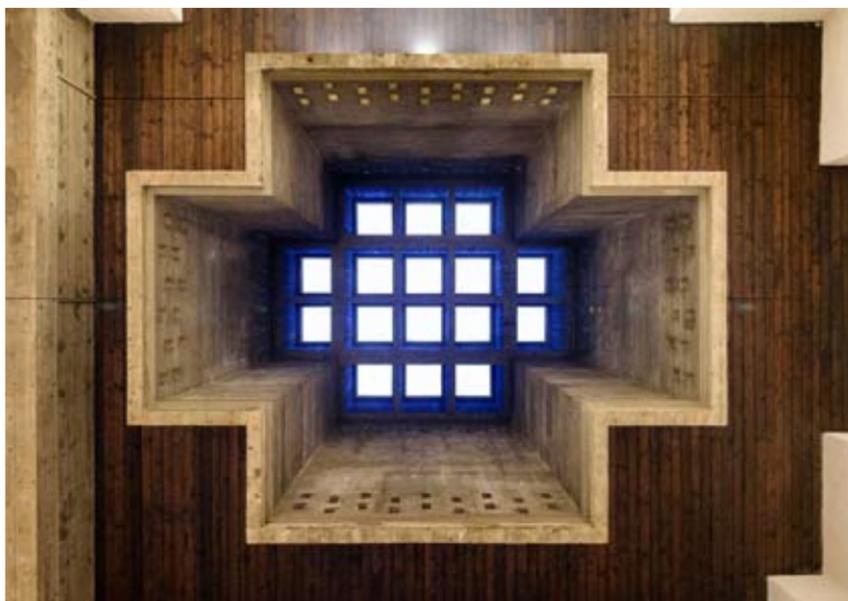
1] J. Rykwert, *Incontri con Luigi Figini e Gino Pollini* in V. Gregotti, G. Marzari, Luigi Figini e Gino Pollini. *Opera completa*, Milan, Electa, 1996, pg. 149-150.

defines the sacred area on an urban scale, are compact and impenetrable (also due to the rarefied fenestration) with continuous protrusions in plan, as if projected outward from a deep and invisible centre. The plan reveals a careful deployment of spaces that are autonomous but closely related, distributed along the sides of the central axis, which runs through the main chamber.

Continuous load-bearing walls open and close around the liturgical spaces, resulting in a variety of perspectives and uncovering more internal paths. This spatial system of “sensorial multiplication” is repeated in the open/closed passageway leading to the parish by way of a hortus conclusus, which is boldly accentuated by doses of light penetrating from the above thanks to three rings in the ceiling—a truly modern tiburiums— which unexpectedly transform the exterior’s material and impenetrable solidity into an airy, luminous interior full of depth.

“... The architecture, through a strategy of luminosity, tends to “read” and “understand” the space, which in this case is defined by the wooden, tar-coloured ceiling slats, the soft opacity of the floor and the whitewashed walls.”⁽¹⁾

Marco Borsotti



1] S. Giordani, A. Turella, Catalogo delle opere in V. Gregotti, G. Marzari, Luigi Figini e Gino Pollini. Opera completa, Milan, Electa, 1996, pg. 419.

31 CONDOMINIO IN PIAZZA CARBONARI

LUIGI CACCIA DOMINIONI, 1960-1961

..... Piazza Carbonari 2, Milano



Dit gebouw voor luxeappartementen maakt deel uit van die groep van woningen ontworpen door Caccia Dominioni. De context is er vrijer gezien de meer perifere ligging in de stad. Hier bewijst de architect zijn kunnen in de beheersing van de abstracte vormtaal met het vrij inplanten van ramen en de hoekverdraaiingen die de statische structuur verbergen. Het grafisch effect van de gevelverdeling, wordt versterkt door het combineren van geglazuurde keramiek en aluminium panelen, afwisselend geplaatst tussen de ramen, schuifdeuren en rolluiken.

Het silhouet van het gebouw, een schijnbaar vrije vorm, is eigenlijk het maximaal toegestane bouwvolume volgens de toepasselijke verordeningen, die slechts een derde bebouwde oppervlakte toelieten en een variabele maximale hoogte afhankelijk van de afstand tot de voorbouwlijn oplegden. Het resultaat is een enorm volume met een dynamisch profiel. Op de ene gevel bevindt zich een verticale insnede, typisch voor Dominioni, waarlangs de lift zichtbaar op- en neergaat. De lift verdwijnt boven in de dubbelhoge erker die het volumespel in evenwicht brengt.

De appartementen kennen een vrije indeling, dankzij het beperkte aantal kolommen per vloer. De binnenruimtes zijn opgebouwd als een opeenvolging kamers en anti-chambres

In de appartementen, dankzij het beperkte aantal tussenliggende pijlers, nu vast een duidelijk, zachte en uiterst articuleren, met een rijke opeenvolging van corridors en antechambers. De verscheidenheid in gevelverdeling is dus niet louter vormelijk maar een gevolg van de steeds andere indelingen op elke verdieping.

De strengheid van de kleurkeuze, beperkt tot crème / karamel en zwart – typisch voor Caccia – staat in contrast tot rijke schakeringen in de geglazuurde tegels op de gevel, die het gebouw doen vibreren in de felle Italiaanse zon.

32 GRATTACIELO PIRELLI

G. PONTI, A. FORNAROLI, A.ROSSELLI, G. VALTOLINA, E. DELL'ORTO,

..... A.DANUSSO, P. L. NERVI, 1952-1961

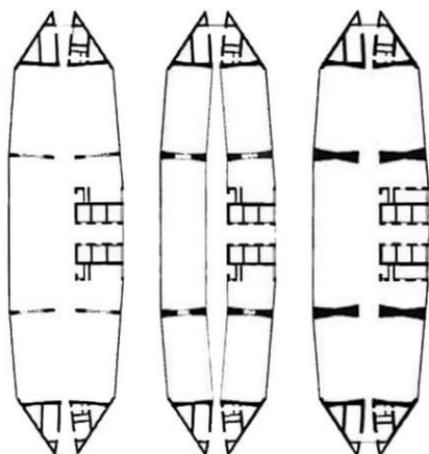
piazza Duca d'Aosta 3, Milano



The Pirelli skyscraper is certainly one of the buildings that best exemplifies Ponti's reflections on the notion of finite form and the need to integrate art and technology (i.e. form and structure), a concept repeatedly expressed by both Ponti — already in the thirties — and Pier Luigi Nervi.

A native of Sondrio, a town in northern Italy, Nervi joined the design team in 1954 along with Arturo Danusso, lending his engineering expertise to the

planning of the Milanese tower. Consequently, although the final solution had already been prepared, it underwent fundamental changes responsible for the successful outcome of the building, which received accolades in specialist publications from around the world. The tower stands on a plinth that covers the entire surface of the site and houses both the technical areas and an impressive auditorium. The latter is characterised by beams, which have a variably-sized rectangular cross section, that are woven together to form diamondshaped bays, illustrating Ponti's affection for the rhombus, in this case applied to the structure itself. The load bearing framework — very similar to that designed by Ponti and Nervi around the same time for the Lerici Foundation in Stockholm (1952-1959), — is perfectly integrated with the hall's finished ceiling system, ordered by transparent and backlit bands, which emphasize the beams in contrast with the opacity of the ceiling panels. The most obvious changes to the project, however, can be found in the design of the roof — which in this case, is detached from the top floor, leaving the culmination of the structural system visible — and to the facade's curtain wall, which was pushed back flush with the columns,



allowing their structural tapering to be visible: as loads decrease, so too does the cross-section.

Based in plan on an elongated diamond shape, its tips have been splayed offering a glimpse into the building's inner workings, and revealing its bi-valve configuration both in plan and structurally (solved with a mere four bearing walls, "like a butterfly").

Paradoxically, this central gap actually acts as a fulcrum around which the building is

organised. This is even more evident at night, when the skyscraper becomes a paradigmatic example of the discourse on illuminated architecture, a notion previously addressed in the house on Via Dezza (1956-1957). Appearing on the rear facade of the skyscraper is a "trellis pattern" — as defined by Ponti — of the walls that close off the lifts, pierced by their shafts, which once again is an interpretation of the correct relationship between form and structure: in this portion of the elevation they are not load bearing and should not be visually confused with the ceramic-clad "tips", which function statically as pylons and therefore are closed for their full height.

The process of perfecting the project is fully described by Ponti, who referred to it as easy and natural, having found a full understanding with Nervi, "the simplicity achieved is not the result of simplification, but rather of a structural invention, to the point it being identified with the architecture without any elements being added gratuitously" (1956).

33 BOSCO VERTICALE

STEFANO BOERI, GIANANDREA BARRECA, GIOVANNI LA VARRA, 2007-2014

..... piazza Duca d'Aosta 3, Milano

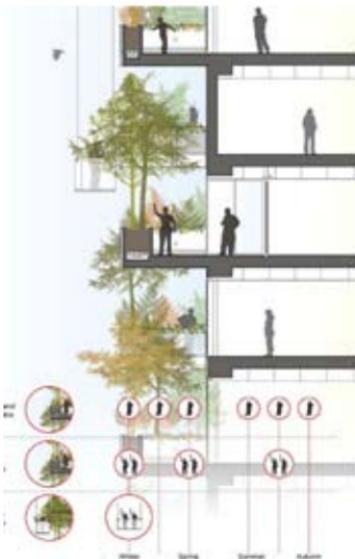


Inside the Isola neighbourhood, the layout designed by Boeri Studio, arranges, along the edges of the central garden, some low-rise buildings (hosting, among the others activities, a city centre) and two residential

high-rise buildings called “Bosco verticale” (“The vertical forest”). Based on the design of Boeri Studio (Stefano Boeri, Gianandrea Barreca and Giovanni La Varra), they measure respectively 110 and 76 metres in height (corresponding to 23 and 16 storeys), with 17,960 square metres of residential and 205 square metres of business spaces. They are characterised by balconies on which will be planted about 900 trees up to 9 metres high, shrubs, and other plant species, equivalent to a forest area of near 10,000 square metres. A team of experts selected the species, preferring the plants that can easily adapt and develop better health conditions for the residents.

The aim of the Bosco Verticale is regenerating the environment and the biodiversity without involving the spread of the city. According to architect Boeri “the idea of buildings as collectors of solar and wind energy is not a new one. [...] What it is new is the individual responsibility of reversing the relationship between city and nature, designing and building state-of-the-art architectures. These architectures, besides filling up vertical and horizontal surfaces with technological facilities (PV panels, wind turbines, hydrogen cells, heat pumps) should also use green surfaces, like lawns, fields, trees – to clad their vertical and horizontal surfaces, so to reduce the energy consumption needed for interior thermal conditioning”.

Using vegetation will improve the appearance of the facades thanks to the chromatic effects due to seasonal changes, but it will also contribute to improve the comfort and the micro-climate, while absorbing CO₂ and fine particles, mitigating noising pollution and protecting from sun radiation and wind. The Bosco Verticale is conceived to combine the use of solar panels on a surface of 500 square metres with systems exploiting geothermal energy for internal heating. A centralised system will maintain the “green skin” through the filtration of greywater. The process will be managed by an agency, with an office open to the public, that will collect



and publish any data useful to assess the system’s sustainability. The structure was completed in 2012; currently, fronts and service systems are under construction. Doubts and perplexities has been raised on the management costs of the entire “ecosistema condominiale” (“block ecosystem”), on the quantity of concrete used to build the structure and, more widely, on the use of vegetation on modern skyscrapers as “a make-up, if not a real camouflage – with trees and vines covering up the mirroring surfaces of yore”(3) that all alone “cannot persuade those that will continue looking at the skyscrapers from the street level”. On the other hand, the project has received enthusiastic comments from all over the world for the “urban reforestation”.

34 CASA DELLA MEMORIA

BAUKUH, 2015

..... Via Federico Confalonieri, Milano



The House of Memory is a house, a collective house in which Milanese citizens hope to find protection for the memories they want to preserve. Nobody inhabits this house, and in this case the word house is understood as an envelope, a protected space, or a shelter that crystallizes memory within the flow of the metropolis. So the house becomes an object to be both protected and exhibited, a treasury to be surrounded with an envelope that both defends and exposes its content.

The relationship between memory and the House of Memory is not one of direct translation. Contemporary Milan does not possess a stable, entirely shared memory, ready to be carved in stone without further interrogation. Rather than considering the House of Memory as an expression of shared memory, we preferred considering it as a tool for discussing the different elements that coexist within the collective memory of the city.

The House of Memory tries to provide a shelter for the various and varied memories that are woven not only into contemporary society, but also in the minds of individuals. Firm, long-term memories thus coexist inside all of us with our own fleeting, delicate memories; public memories go hand in hand with private ones; explicit memories cannot be separated from unconscious ones. Different styles of memory coincide in an object that is ready to establish a dialogue with different audiences without renouncing the possibility of providing a unified representation. Thus a permanent stage set appears alongside a changing scenery, thereby producing a machine of memory that is both complex and univocal, both slow and mutating, and both multiple and immovable.

The House of Memory is entirely covered with large images depicting Milan's recent history. The shell of the new building is understood as a contemporary polyptych: this collection of images tries to suggest with great immediacy both the complexity and the ideal unity of Milan's

collective memory. The decorated facade, more than defining a shared memory, exposes the need for such sharing. For this reason the images collected on the envelope of the House of Memory are at the same time explicitly monumental and deliberately fragile. In fact, given their construction, the images appear more clearly from afar and then they lose clarity by coming closer. They dissolve into a sort of floating dust, as if they would finally be unsure about the very same truth that they so proudly accepted to expose.

The iconographic program, carefully defined by a Scientific Committee, is made of nineteen portraits of anonymous Milanese citizens, which suggest the multiplicity of the populations that animated the city in the post-war period, and of eight historical images which record eight moments in the recent history of the city such as the deportation to concentration camps, the Liberation from Nazi-Fascism, the piazza Fontana bombing of 12 December 1969. This exterior decoration in polychrome brickwork establishes a direct relation with the Lombard tradition of buildings such as the Ospedale Maggiore and Santa Maria delle Grazie.

The facades of the House of Memory are entirely realized in bricks and combine a frame made of pilasters and architraves in slight relief with large recessed fields entirely occupied by images: nineteen squares with portraits (4.6 x 4.6m) and eight large rectangles with historical scenes (9.6m in height and with variable width). The polychrome bricks, in a range of six different colours, have been especially produced to specific dimensions (5.5 x 5.5 x 12cm) by SanMarco SRL.

The images displayed on the facade are the product of a series of elaborations based on archive photographs. The result of this process was a matrix with numbers from 1 to 6 (corresponding to the different colours of the bricks). The matrix has been later printed and applied onsite (in scale 1:1) in order to precisely guide the disposition of the bricks. The House of Memory is a very simple building: it is a box with a rectangular base of 20m by 35m and 17.5m high.

The building is divided into three parts that are connected to one another by an entirely open ground floor. Two thin layers along the building's shorter ends house the archive (South), the restrooms and technical installations (North), and the vertical circulation. The open space at the ground floor is subdivided in three parts by two octagonal columns. One third of this area reaches the building's full height and includes a spiral staircase. The rest is occupied by exhibition spaces and offices disposed on three levels. This internal organization – with the enormous, yellow staircase inserted between the three levels of offices and exhibition spaces and the five levels of archive – introduces a greater scale into the building. The contrast between the tight levels of the archive and the colossal dimension of the staircase allows the office and exhibition spaces to acquire spaciousness; the visitor perceives a vaster, more generous atmosphere. The yellow staircase is not only the building's main distributive element, but it is also the device that establishes a relation among the visitors and the collection. Given that the preciousness of the archive does not allow the visitors to directly access to the documents, the relationship between the citizens and the collection is established through the rotating movement created by the staircase. The visitor repeatedly comes closer to and then

moves away from the collection, thereby experiencing a complex sequence of views of the documents and, behind them, of the park outside. The House of Memory is an extremely compact building. This shape involves a significant reduction of the construction and maintenance costs, limiting the amount of external surfaces with respect to the overall volume of the building. The compactness and the extreme simplicity of the constructive solutions chosen throughout the building (raw concrete pillars, exposed installations) allowed maintaining extremely low construction costs (around 1400 €/sqm).

Uit ArchiDaily, 08 juni 2015



35 LA CORTE VERDE DI CORSO COMO

CINO ZUCCHI ARCHITETTI, 2013

Via Francesco Viganò, 28 Milano



The Porta Nuova area has almost completed its urban metamorphosis in one of the most important poles of the new Milano. The new residential complex “La Corte Verde” (the Green Court) represents a small but important part of this reform; its location makes it an element of transition between the new high volumes to the North and the existing urban fabric to the South. The transversal dimension of the plot and its trapeze shape made building volumes along its perimeter difficult. We chose to place the volume on the east edge, overlooking the large green via Viganò street, while the West edge onto via Rosales is defined by a low wall which protects the garden and by a canopy that protects the vehicular access to the underground parking and their stair block. Two other building volumes designed by CZA for the adjacent property will complete the South edge of the area, forming a “porous” block consisting of buildings of different heights clustered around the vast central garden. A geometric inflection of the higher volume on the North connects via Viganò with the large ramp going up to the new circular square embraced by the Unicredit complex; the lower volume to the South relates to the existing houses on the other side of via Viganò, taking on the height and the street alignment.

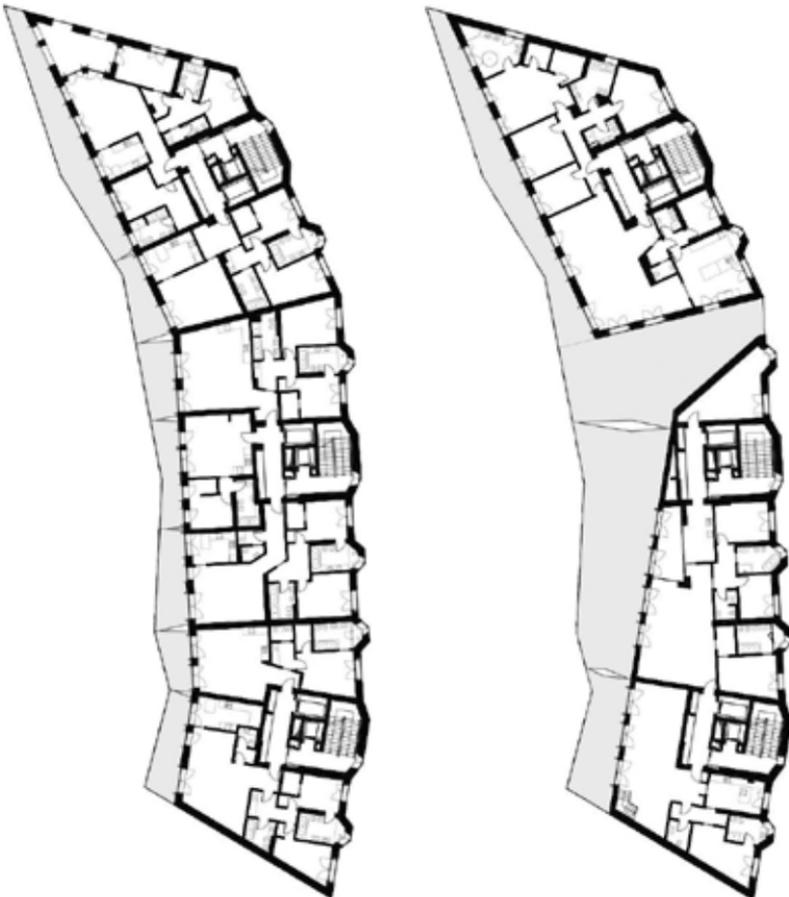
The new residential complex has dual access points: two entrance galleries on via Viganò create long views from the street into the garden and lead to the large glazed atriums and to the vertical circulation blocks; an entrance booth on the North-West projects out from the main building volume embracing the garden and creating a covered path which flanks it.

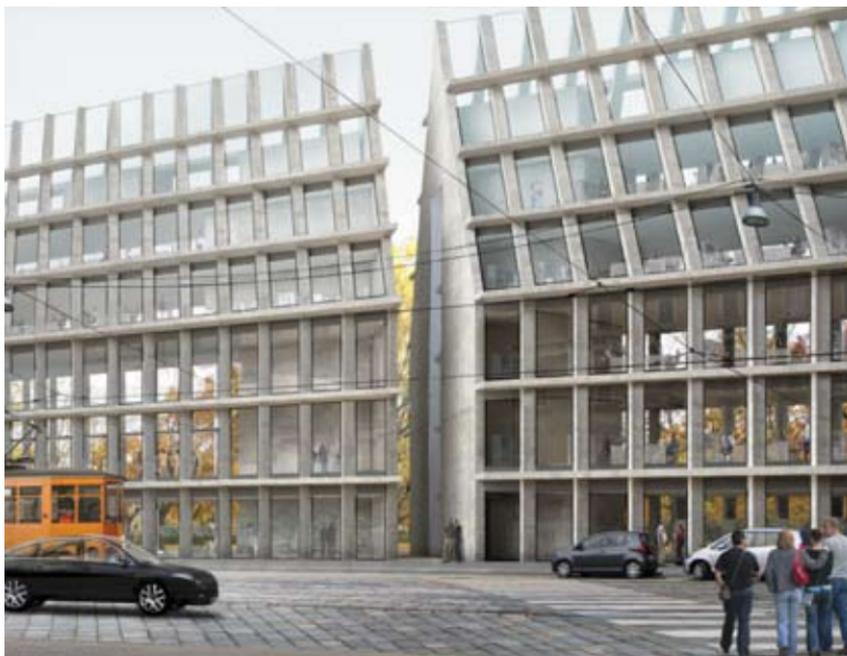
The front and back facades of the building have very different architectural features, chosen in relationship to the disposition of their interiors, their position in the city and their sun orientation. The East front on via Viganò, which hosts the bedrooms, stair blocks and bathrooms, is distinguished by a broken profile which alternates bulges in the form of “bow-windows”

and high stacks of floor-to-ceiling windows; the West side, where the living areas extend in large continuous terraces, creates a long screen overlooking the garden. In the upper floors, the stepped profile creates large hanging gardens overlooked by apartments on two floors.

The different materials and textures of the facades – plaster, Indian stone in two alternated finishes, bases in porphyry slabs, wood and metal window frames, folded and perforated copper plates, parapets in enameled steel and sanded glass – are unified by a colour palette in various warm grey tones, that together with the projecting single gable profile recalls the historical city without any direct quotation of its stylistic features. In this sense the new building, more than mimicking the language of the existing city, constitutes its “abstract” re-reading capable of creating an effective transition between the new Porta Nuova complex and the building fabric surrounding Corso Como.

From the architect





Strengthening and reinforcing the city

As part of the redefinition of the area Porta Volta, Fondazione Giangiacomo Feltrinelli intends to relocate its seat to the northern centre of Milan, which the Feltrinelli Group considers as an ideal environment for the foundation's multiple activities. The overall master plan for Porta Volta, consisting of the Fondazione, two new office buildings, and a generous green area, holds an important strategic potential for creating a positive impact on the surrounding area. This undertaking by the Feltrinelli Group has an important urban dimension in that it strengthens and reinforces the city.

A site steeped in history

The historical analysis of the site drove the evolution of the design proposal. The urban organisation of Porta Volta traces its history back to the Mura Spagnole, the ancient 15th century city walls which were the last of a series of fortifications, and since the Roman times they have defined the city's growing boundaries. After the opening of the bastion in the late 19th century, Via Alessandro Volta laid the basis for the city's extension outside the ancient walls, connecting as a new, prominent urban axis the historical centre with Cimitero Monumentale. Today, the emptiness of the site is a testament to the historic walls, and at the same time a reminder of the destruction this area suffered during the Second World War.

A gate as point of reference within the city

Together with a series of other preserved gates, the two gate houses called Caselli Daziari di Porta Volta are an important reference point within the Milanese city plan. The location of Edificio Feltrinelli and the Fondazione along Viale Pasubio and the location of Edificio Comune along Viale Montello opposite the axis Via Alessandro Volta emphasize the historical gate, taking up the Milanese tradition of twin buildings as in Piazza Duomo and Piemonte or Duca D'Aosta.

Besides the preservation of the Mura Spagnole's archaeological remains, the concentration of the building's mass creates a generous public green area, which connects to and extends the existing boulevards. On the street level, the new buildings house cafes, restaurants, and shops, offering an area for interaction and recreation.

A house for the Fondazione Giangiacomo Feltrinelli

A narrow gap separates the Fondazione from Edificio Feltrinelli reflecting two autonomous constructions which are simultaneously part of an overall whole. The ground floor of the Fondazione accommodates the main entrance, cafeteria and book store, followed by the double height multi-functional space on the first floor, and an office area on both the second and third floors. The reading room on top of the Fondazione offers researchers and interested public the opportunity to study documents from the historical collection stored in the secure underground archive.

A milanese project: scale, structure and repetition

The new buildings are inspired by the simplicity and generous scale of historic Milanese architecture such as Ospedale Maggiore, Rotonda della Besana, Lazaretto and Castello Forzesco. They are also inspired by the long, linear Cascina buildings of traditional rural architecture in Lombardy, which already were an important reference in Aldo Rossi's work, for instance his residential building Gallarate.

This is why we propose an elongated and narrow architecture which in a vaguely figurative way introduces a roof which melts into the facades. The structure expresses the geometrical conditions of the site in a rotation of its members, and establishes a balance between transparency and spatial definition. Facade, structure and space form an integrated whole.

The redefinition of Porta Volta will intrinsically be a Milanese Project, taking up themes of Milanese urbanism and architecture, which through the course of history have led to a series of emblematic buildings for which the City of Milan is renowned.

Herzog & de Meuron, 2009

37 CONVENTO DI SANT'ANTONIO DEI FRATI FRANCISCANI

LUIGI CACCIA DOMINIONI, 1959-1963

..... Via Carlo Farini 10, Milano



The project concerned the reconstruction of the entire convent of Sant'Antonio dei Frati Francescani, except for the small part adjacent to the Church and the sacristy above. The unusual shape of the lot, but also the need to build in compliance with the preexisting architectural surroundings, undertaking yet another operation of melding into the context, determined a complex solution both in terms of plan and the massing of the project. The building was inserted into the city block, anchored by a tower, square in plan, situated along Via Farini in direct

contact with the building behind the apse of the church. From there, it continues into the interior of the lot, laid out around a courtyard that, in defining an internal cloister, saturates the available areas around the edges of the block, determining the necessary connections with the existing buildings. The successful harmony between this new work of architecture, the preexisting buildings and the city can once again be found in Caccia's methodological approach to urban planning that, without losing sight of the issue at hand, uses the tower typology to adequately site the student residences. At the same time, with this volume, he introduced an element that characterizes the entire complex and creates a close relationship with the clock tower and the 'torre littoria' of a fascist building in the immediate vicinity.

The massive appearance of the tower, as in previous works, is mitigated once again by combining solid and hollow elements in sandstone to form a finely quilted screen shielding the balconies and private areas. The white plaster used to finish the inner walls of the loggias, combined with the dark color of the hexagonal sandstone elements, contributes to accentuate the contrast in color.

The site planning placed the entrance to the monastery at the foot of the tower in the resulting free space between it and the building located next to the small church parallel to Via Farini. From here you enter the courtyard, which is occupied by a circular ramp leading to the underground garage, which was constructed at a later date and is now almost completely covered by vegetation. The friar's "cells" look onto the central space, which is surrounded by a large portico composed of pillars and arches that were originally intended to be clad in serizzo granite, a proposal that was never carried out. Compared to the more rarefied composition of the interior facades and the elevations of the tower, consistent with the ground plan and the intended use, the volumes facing Via Maroncelli appear more compact, although more complex. The connection with the buildings adjacent to the apse of the church is resolved by adopting an architectural solution that from the tower steps down to street level where it is smoothly woven into the compact basement that comprises the facade on the street.

The vertical articulation of the buildings is interrupted by a horizontal ribbon of windows where glazed and solid panels are framed together in order to accentuate the abstract nature of the element while at the same time revealing the presence of internal hallways leading the individual residential units. Although deviating somewhat during construction from the original plans drawn up by the architect — especially in regard to the execution of some of the details (1) — the religious complex of Via Farini asserts itself authoritatively among Caccia's best works, clearly revealing his ardent intention to respect and continue the history of the city and its buildings without surrendering to simplistic acts of mimicry opting, instead, to endow the unique volumetric solutions and combinations of materials to his own personal and elegant style.

38 CONVENTO SAN ANGELO

GIOVANNI MUZIO, 1939

..... Piazza Sant' Angelo 2, Milano



Het door Muzio ontworpen gebouw verving een kloostercomplex dat in 1939 was afgebroken; hij restaureerde ook de bijbehorende Chiesa di Sant'Angelo. Het nieuwe klooster had een divers programma met onder andere een kapel, administratieve ruimten, een refter, een bibliotheek, cellen voor de monniken en een zelfstandig functionerend Angelicum, in feite een theater voor diverse uitvoeringen. Muzio ging uit van een langwerpige kloosterhof die ongeveer de plaats inneemt van een van de drie hoven van het verwoeste complex; de kloosterhof kreeg vrijwel dezelfde lengte. Door de aanleg van een nieuwe straat op de plek van het voormalige klooster werd de breedtemaat wat kleiner. De kloosterhof heeft aan drie zijden een arcade; de hoofdgang in het klooster heeft ongeveer dezelfde breedte en is op te vatten als de vierde omsloten zijde van de arcade. Het klooster verschijnt als een bouwblok dat de rooilijnen van de Corso di Porta Nova en de Via Renza Bertoni volgt en vóór de kerk een plein met bomen en een fontein vormt. De ingang naar het klooster ligt in de hoek van het kerkplein waar kerk en klooster elkaar raken. De kloosterhof ligt symmetrisch ten opzichte van de zijkant van de kerk. De lange hoofdgang tussen straat en kloosterhof ontsluit op de begane grond de refter en op de

verdiepingen de cellen. De cellen hebben alleen ramen naar loggia's die weer door een schijngewel met bogen zijn gescheiden van de straat. Het Angelicum ligt als een zelfstandig, kubisch volume tegen het eind van het kloostergebouw. Het is getekend als een spaarzaam gelede doos met symmetrische gevelopeningen. De kloosterhof heeft een regelmatige zuilengang die los staat van de maatsystematiek van de kerk en de overige bouwdelen.

In de opstanden is een vergelijkbare strategie gevolgd. De positie van de horizontale gevellijsten is overgenomen van de pilasters van het kerkfront. De monumentale maat van de onderste pilasters was blijkbaar ongeschikt voor het kloosterprogramma. De maat tussen de kop van de onderste en de voet van de bovenste pilaster is gekozen als maat van de verdiepingsvloeren en wordt gebruikt om de onderste verdieping te verschalen. De eerste en tweede verdiepingsvloer worden in alle bouwdelen aangeduid door gevellijsten. De articulatie daarvan verschilt, evenals de bewerking van de onder en bovenbouw. Het Angelicum heeft zware bogen die de terug liggende gevelcassettes van de bovenbouw volgen. De onderbouw van het kloostergebouw heeft een meer beweeglijke en utilitaire gevel.

De gevels hebben een raamverdeling in vier ter plaatse van de patio's en een verdeling in vijf ter plaatse van de cellenvleugels. De verdeling in vier volgt de geometrie van de kloosterhof, de verdeling in vijf is noodzakelijk om de middengang van de cellenvleugel van een raam te voorzien. Het boogmotief is in de onderste rij van de middelste patio aangepast om ruimte te geven aan een gewelf in de onderliggende refter. De diverse bouwdelen veroorzaken grotere en kleinere sprongen in de gevel.

In het klooster is de draagconstructie hybride en komt alleen plaatselijk in het zicht. De grotere overspanningen van het Angelicum en de refter zijn met tongewelven en cassetteplafonds geconstrueerd en hebben elke technische expressie verloren. Daarentegen zijn de ronde kolommen op het grid van de kloosterhof van natuursteen gemaakt. Een enkele natuursteen obelisk markeert de entree van het klooster. De vrijstaande positie voor de gevel wordt ingegeven door de sprong tussen het kloostergrid en de kerk. De obelisk rijmt met de pinakels op het kerkfront.

Het is de uiterste reductie van de recalitrante laag representatieve natuursteenpartijen die het oeuvre van Muzio karakteriseren. De bakstenen achtergrond wordt vervolgens vrijer ontwikkeld. Binnen het Sant'Angelo gebouw divergeren de baksteenmotieven: vlakken, kolommen en rollagen vormen bogen, gevel- en kroonlijsten en grotere en kleinere gevelsprongen. De lyrische draagconstructie van het Angelicum is aanleiding voor een gerasterd gevelvlak dat de interne constructieve en ruimtelijke opzet reflecteert. Waar de draagconstructie afwezig is in de verschijningsvorm, ontstaan veel vlakkere gevels die slechts door gevelsprongen de achterliggende ruimten aangeven. Het Angelicum is in 1958 voorzien van een dakopbouw naar ontwerp van Muzio. Daarbij is de opstand voorzien van een extra rij gevelcassettes. De kroonlijst van rondbogen is op identieke wijze herbouwd. De achterliggende ruimten zijn geheel op het gevelraster afgestemd.

Bron: OASE92/vrij naar Hans van der Heijden en Joost Hovenier: Pragmatische geometrie. Het Sant' Angelo klooster in Milaan.

39 CA' BRUTTA

GIOVANNI MUZIO, 1919-1923

..... Via Della Moscova / Via Filippo Turati, Milano



Giovanni Muzio (1893-1982) wordt beschouwd als de centrale figuur in de Novecento-beweging in Milaan. Novecento stelde de Lombardische architectonische traditie centraal zowel op de schaal van de stad als het gebouw. In 1921 schreef hij: "Vandaag de dag lijkt het opnieuw nodig om te

ageren tegen de verwarring en het provocerende individualisme van de eigentijdse architectuur en om de ordenende principes opnieuw in te voeren, zodat de architectuur, bij uitstek een maatschappelijke kunstvorm, zich voegt in de continuïteit van de stilistische karakteristieken van een land.”

Op dit rappel ‘à l’ordre’ volgde in 1922 het ontwerp voor het appartementencomplex in Milaan, dat de bijnaam Ca’ Brutta (Het lelijke huis) kreeg.

Winstmaximalisatie stond in dit speculatieproject voorop. De maten van de gevelopeningen waren gegeven, want het schrijnwerk waren al besteld toen Muzio de ontwerpopdracht accepteerde.

Het ontwerp voorzag in de accurate manipulatie van de massa en decoratie van de gevels. De twee bouwblokken werden via een boog aan elkaar gekoppeld. Gevellijsten verdelen de gebouwen in verticale en horizontale richting. Het gevelvlak was uitbundig voorzien van kleurvlakken, muurdecoraties en een enkele gevelkolom of loggia.

Vooral de oppervlaktebewerkingen, de kleuren en de reliëf decoratie, zorgden voor een doeltreffende verschaling van de gebouwen. De gestapelde, quasi klassieke orden vielen slechts globaal samen met de trap portiek typologie van de woningen.

Ca’ Brutta wordt wel een encyclopedisch of caleidoscopisch gebouw genoemd. Als vlaggenschip was Ca’ Brutta de kracht en de zwakte van Novecento. Weliswaar zette het gebouw de beweging op de kaart, maar voor strenge classicus stond het uitzinnige encyclopedische karakter haaks op de sereniteit van de klassieke architectuur. Bovendien maakten de modernistische rationalisten in toenemende mate de kachel aan met Novecento. Terragni sprak in dit verband over een gebrek aan ernst en bouwkundige soliditeit.



40 COMPLESSI UFFIZI NEGOZI E ABITAZIONI

LUIGI CACCIA DOMINIONI, 1946

..... Corso Europa 10-12, Milano



The building for flats and shops caps off the north end of the property where the Institute for the Blessed Virgin was erected for which, in 1946, the architect Luigi Caccia Dominioni had already designed the convent and Female religious Institute located in the southern sector of the area. The shape of the building in plan was the result of maximizing the use of the available area, freeing up the remaining part of the site and emphasizing the building's urban role, which, rising eight story's high, acts as a cornerstone capable of defining a place as well as, in turn, being shaped by it. The result is a massive volume, made more slender by the flush windows placed in correspondence of the corners and by the silhouette of the roof that, with a slight bend following the line of the vertical walls, is inclined in order to reach a flat surface derived from the geometry of the building.

The plan, organized on eight floors, mainly for housing with the exception of shops on the ground floor, has a refined articulation of space aimed at a functional subdivision of the rooms in every flat, which all face outwards. The core of the building contains service areas and a stairwell with elevator for vertical connections; the latter emerges beyond the roof line as a small volume. Of particular interest is the structural grid that, stepping back at the corners, frees up the facade for windows to be placed there. Here, the architectural composition is more abstract liberating the massive character of the project in order to be developed in a decreasing sequence of panels, both glazed and solid, that are able to camouflage the building's structural framework. In the central area of each facade, the introduction of recessed balconies — for example on the eastern facade — and some planters integrated into the design of the windows gives the overall project a more residential character. On the ground floor, on the sides facing the street, a

continuous line of ribbon windows is capped with relatively small copper covering that, turning the corners, effectively gives continuity to the lower portion of the building by marking, with a single element, the base of the entire volume. The building, originally covered in dark green litho ceramic has now been replaced by a dark brown vitreous plaster, thus losing the shimmering effect of natural light given by the glazed ceramic.

Some of the detailing testifies to Caccia Dominioni's constant attention in seeking architectural solutions that were correct and in line with the principles that guided his entire body of work and with the subject matter at hand. In this way, the building of Via Santa Croce expresses much of his technical mastery of the materials. Example can be found in the care with which the eave was designed, slightly protruding from the facade in order to provide room for the gutter, which was designed to house the trough as well as act as the building's overall cornice and the connecting point between the vertical walls of the facade and the pitches of the roof or in the proposed solution for corner window frames that reveals a consistent internal distribution, always placing the flats' largest rooms in correspondence with the vertices and interpreting the relationship with the city and the nearby garden with the refined screens.

Marco Ghilotti

Bron: ordinearchitetti.mi.it



41 TORRE VELASCA

BBPR, 1950-1958

Piazza Velasca 5, Milano



BBPR:

Gian Luigi Banfi,
Lodovico Belgiojoso,
Enrico Peresutti,
Ernesto Rogers

An important philosophical debate in the 1950's centered on the form that architecture should take in the post-modern period. The reaction to CIAM principles came to focus at the CIAM –X meeting at Aix-en-Provence in 1953. Under the editorship of Vittorio Gregotti (from 1957), the magazine *Casabella* published several articles by Aldo Rossi, Guido Canella and others in support of a new style, the so-called “neoliberty” style as shown in the work of Gae Aulenti, Giorgio Ranier, Paolo Portoghese, Giancarlo De Carlo, Ignazio Gardella, BBPR and others. In an effort to define the resistance to the new direction, Renyar Banham attacked the neo liberty style in *Architectural Review*, in the article, “Neoliberty, The Italian Retreat from Modern Architecture”.

Torre Velasca became a key building in the debate about the emerging new style and might be seen as the centerfold of the Neoliberty dossier. Completed in 1958 it was presented the following year at the CIAM conference in Otterlo where it was the subject of intense discussion and was perceived by the majority attending as representing the worst of the Italian “escape fatalism” attitude as opposed to the utopian concepts espoused by Team X. Torre Velasca was a controversial building, representative of a tendency in Italian architecture at the time to withdraw from the

functionalist and rationalist doctrines of the Modern Movement and embrace, instead, regional vernacular, even nostalgic values in an attempt to define an era beyond Modern Architecture that was more contextual and urbanistically compatible with existing cities and buildings. The exposed flying columns, sloping copper roof, reddish color, and small windows resulted in the appearance of a medieval Lombardese tower of gigantic dimensions. The architects insisted, however, that the form was the result of the mixed use program, city height restrictions, a need to place the dwellings at the top of the building and a desire to avoid modernist pallet of bright colors in favor of traditional Milanese materials, brick and stone.

Torre Velasca was built in a part of the city that had been destroyed by WWII bombing. The 24-story tower of shops, offices and apartments is freestanding in a square plaza, surrounded by lower buildings that contain shops and offices. The tower is divided into a lower zone, 18-stories high, which contains offices that are organized around a central mechanical core and corridor. The top zone of 8 floors contains one and two bedroom apartments and projects out several meters from the lower face of the building. The exterior columns bend out around this projection creating curious bracket supports for the top floors. The top two floors that step back are reserved for penthouse apartments with terraces. There are two basement levels of parking and the 19th floor, between the offices and apartments, a level that is slightly recessed emphasizing the change from commercial to residential, is used for mechanical equipment. A two-story high pavilion containing larger commercial space attaches to the south side of the tower at its base and also forms an entrance to the building. Together, the tower and pavilion mostly fill the piazza leaving little room except for parking.

The floor plans are those of a rectangular slab organized around two interior service cores and corridor. The plan enlarges in the upper floors with 1 and 2 bedroom flats each with a balcony. The variety of the residential plans results in a more chaotic pattern of windows on the upper facades. The articulated, angled columns that support the top floors seem drawn from the iron buttresses of Viollet-le-Duc or gothic stone buttresses since the structure is reinforced concrete. Concrete was the structural material of choice because of the much higher cost of steel in Italy at this time. Still the decision to express the frame as such an exaggerated external structure seems inconsistent with the basic rectangular footprint; the upper floors could easily have been cantilevered forward of the plane of the office building below. Without the frame, the expression of the exterior walls is an exercise in modernist composition and construction; cast stone panels, precast concrete mullions, and a limited pallet of repeating windows. The problem with Torre Velasca is that there was an obvious mismatch between the needs of an existing urban condition and the huge building program. The architects may have had Neoliberty principles in mind, but the program at hand was pure Modernist: a 26-story tower built in the center of a small piazza enclosed by 5-6 story buildings.

42 COMPLESSO POLIFUNZIONALE

MORETTI LUIGI, 1951-1956

..... Corsa Italia 13, Milano



Most of Moretti's Italian work is in Rome. Although he lived and practiced for a period after WWII in Milan, his best known housing projects are in Rome. A notable exception is this dense office, residential and shopping center on one of the principle radial streets in the center of Milan, Corso Italia. The complex consists of 5 discrete building elements: a low 3 story building along Via Rugabella, a 9 story office block, a 6 story office block, a two story bridge-like element connecting these two and a 14 story mixed office & residential slab. An entrance street off Corso Italia forms a long courtyard enclosed on the south by a 6-story office slab and on the north by a 9-story office slab. The taller of these two slabs has a trapezoidal shape that forms a very narrow blank wall facing Corso Italia but has a deflected surface along the courtyard forming a forced perspective that opens to the residential slab as the viewer progresses along the courtyard.

The end of this long courtyard is enclosed by a 14-story slab with 7 floors of apartments above a zone of offices on the lower 7 floors. This building faces a landscaped garden on the east. An interior street passes through the courtyard beneath the large slab and through the garden. Shops occupy the ground floor of the three smaller buildings and parking garages are located

below the 4 slabs. The two east/west slabs are connected together with a bridge two floors in depth which spans the street forming, along with the narrow end of the 9-story block, a gateway beneath from Corso Italia. The rear slab is divided in two with a stair/elevator circulation block in each and two large apartments per floor in the top 7 floors. The residential floors are differentiated by the horizontal bands of cantilevered balconies.

This complex retains many of the mannerisms associated with earlier Moretti buildings. The slightly deflected walls seem derived from the Astrea Co-op of 1949. The narrow cleavage of the tall western slab provides an aperture to the garden space behind recalling a similar coulisse condition in Il Girasole apartments in Rome completed in 1950. The attention to the curtain wall glass details so important with Girasole and the recall of traditional palazzo concepts of base, piano nobile and attic, the idea of elevational zoning and extended layering that is evident in both the office and residential slabs here seem also to be details begun with the earlier experience in Rome. Corso Italia combines the range of functions typical of difficult, dense urban sites where unlike typical social housing, ground floor commercial use and office are a necessary part of the planning package. It would be hard to find a more difficult infill site; an irregular block, existing buildings and spaces and a complex program that includes underground parking. Corso Italia is also a remarkable design for this early date.

Bron: housingprototypes.org

43 RESIDENTIAL BUILDING

ANGELO MANGIAROTTI & BRUNO MORASUTTI, 1960-1962

•••• Via Quadronno 24, Milano



“Angelo Mangiarotti is an absolutely original figure in international architecture, one of the few Italian masters (like Ponti, Nervi and Piano) capable of exporting his idea and philosophy of design. Mangiarotti’s career began in the early 1950s and immediately produced works that became points of reference for the world of architecture, engineering, design and art, thanks to his ability to establish a dialogue with this normally distant disciplines – His profound sense of ethical values, civil commitment and moral rigor in the every gesture of his professional activity make Angelo Mangiarotti a rare example; unique personality being architect, designer and sculptor at the same time.” (Beppe Finessi)

Bron: studiomangiarotti

The design combines a flexible and open plan with a modular and highly customizable facade (timber panels, glass, loggias): the Quadronno housing is one of the most elegant and refined project by Angelo Mangiarotti and Bruno Morassutti, whose qualities are still appreciable nowadays.

Bron:Mimoo

44 HANGAR BICCOCA

APRIL ARCHITECTS, 2010

..... Via Chiese 2, Milano



In the former Ansaldo factory – 15,000 square metres dedicated to contemporary art and opened in 2004, but closed in 2008 – studio April (Francesco Tiribelli and Alessandro Farinella) was entrusted with the handling of a programmatic and technical upgrade: offices, services, wiring and underfloor heating. But they also set aside an area dedicated to the entrance and reception, clearly separated from the exhibition space. In this symmetrical space, there are a bookshop and a small bistro. And while volumes to play a leading role on the interior of the library – all open to the front or sitting on four large tables that make playful use of the basic printing colours (cyan, magenta, black and yellow) – it is mainly in the project for the bistro that April was able to fully express the industrial space, creating an interesting, meticulous and creative project of reuse.

“The budget played a critical role in the project, giving us a precise brief. It forced us to react to the space by reusing existing elements,” explained Francesco Tiribelli. Industrial elements found inside the ex-factory, such as large wooden spools stacked on top of each other and adapted as bar tables or as columns to display local news, or metal spools that become mobile benches by adding a wool cushion. But also arm chairs, tables and chairs, or salvaged or antique, found in specialty stores or street markets.

The bar is organized around a central table: a long countertop made from old molds for concrete “supported” by old, metal machinery. “It’s a typology that’s part of Northern European tradition,” they explain. And that’s why they decided to reinterpret it by adding new functions: such as headphone jacks and wiring for the Internet. “Somehow we liked thinking of it as a

place for hanging out rather than for speed,” adds Tiribelli. Together with the zinc counter, the table and spools are the only fixed elements. The rest of the furniture is – no pun intended – mobile. Or better yet, for sale. The customers can decide, if they so desire, take home part of the furniture (completely salvaged), creating a constantly changing geography of the space. Elena Sommariva

April is a Milan based design studio providing research-based consultancy in the fields of architecture, design, media installations, strategic planning, fashion and popular culture.

Bron: Domusweb



45 MUDEC

DAVID CHIPPERFIELD, 2001-2015

•••• Via Tortona 56, Milano

The MUDEC started life as an operation of archaeological recovery in one of the most lively districts of Milan, the Tortona area. The project for the Museum of Cultures originated in the 1990s when the Municipality of Milan acquired the former industrial area of Ansaldo to give it over to the cultural activities. The disused factories, which are true monuments of industrial archaeology, have been transformed into workshops, studies and new creative spaces.

The very architecture of the building mirrors the many spirits that dwell in the MUDEC. The building features blocks of squared off forms clad in zinc and a crystal structure – lit around the clock – that bursts geometrically upon the area hosting it and appears very different from the adjacent rooms. The MUDEC sets itself apart by its central hall in a free and organic shape which generates an internal courtyard with a characteristic “flower” shape, a covered piazza, a meeting place between cultures and communities. Within the building various spaces are laid out that offer the visitor and the city a multiplicity of cultural proposals and services, spread over 17,000 sq. mt. The ground floor is devoted to welcoming; it has a bistrot, a design store, ticket office, wardrobe, restoration workshop and storerooms set up for visits by small accompanied groups.

The exhibition area of the Museum, located on the first floor, is set around a large covered central piazza and hosts the section of the museum itinerary holding the works from the permanent collection and halls given over to the large temporary shows. The space is rounded out by the auditorium, a theatre that sits three hundred, devoted to performance and visual arts. On the second floor on the other hand there is the MUDEC Club restaurant, which offers unseen glimpses over the building and the surrounding area and aims to be a container for events linked to the art-world: artistic performances, presentations, and workshops will be held in series over a yearly calendar and will stimulate the artistic spirit of this space. Finally, MUDEC Junior is the space specifically dedicated to children, where it is proposed bringing the younger ones closer to the diverse cultures of the world through activities of play, multimedia stations and manual workshops.

Bron: archilovers

Chipperfield boycotts opening of his Milan museum amid legal proceedings.

British architect David Chipperfield has refused to attend the opening of his Museo delle Culture museum and gallery complex in Milan, and is seeking court action over “defects” in the project.

In a statement posted on the David Chipperfield Architects website, the firm claimed it had “played no part in the artistic supervision” of the

building's fit-out, and accused Milan City Council of ignoring problems that could have been rectified.

“The Milan City Council is opening the doors of the museum despite David Chipperfield Architects having played no part in the artistic supervision of the design of the permanent exhibition and despite the fact that the Milan City Council has not attempted to rectify the defects in the realisation of the Museum that David Chipperfield Architects has been calling attention to for the last two years,” it said.

These alleged defects include a stone floor that Chipperfield described as “unacceptable” earlier this year.

At the time, the architect said the stone contract was not properly supervised, and the resulting surface was scratched, stained and misaligned. He offered to cover half of the cost of replacing it out of the fees still owed to him by the client.

But six months later the matter is still unresolved, prompting Chipperfield to decline an invitation from mayor Giuliano Pisapia to attend the opening of Museo delle Culture (MUDEC) on 27 October.

According to Chipperfield, legal proceedings are currently underway to “establish both the existence of and the liability for the defects” within the building.

Bron: Dezeen magazine



46 FONDAZIONE PRADA

OMA, 2008-2015

..... Largo Isarco 2, Milano



“It is surprising that the enormous expansion of the art system has taken place in a reduced number of typologies for art’s display. To apparently everybody’s satisfaction, the abandoned industrial space has become art’s default preference -- attractive because its predictable conditions do not challenge the artist’s intentions -- enlivened occasionally with exceptional architectural gestures. The new Fondazione Prada is projected in a former industrial complex too, but one with an unusual diversity of spatial environments. To this repertoire, we are adding three new buildings -- a large exhibition pavilion, a tower, and a cinema -- so that the new Fondazione Prada represents a genuine collection of architectural spaces in addition to its holdings in art. The Fondazione is not a preservation project and not a new architecture. Two conditions that are usually kept separate here confront each other in a state of permanent interaction – offering an ensemble of fragments that will not congeal into a single image, or allow any part to dominate the others. New, old, horizontal, vertical, wide, narrow, white, black, open, enclosed -- all these contrasts establish the range of oppositions that define the new Fondazione. By introducing so many spatial variables, the complexity of the architecture will promote an unstable, open programming, where art and architecture will benefit from each other’s challenges.”

Rem Koolhaas

Located in a former gin distillery dating from 1910 in the Largo Isarco industrial complex on the southern edge of Milan, the new home of Fondazione Prada is a coexistence of new and regenerated buildings including warehouses, laboratories and brewing silos, as well as new



buildings surrounding a large courtyard.

The complex aims to expand the repertoire of spatial typologies in which art can be exhibited. The project consists of seven existing buildings, and three new structures: Podium, a space for temporary exhibitions; Cinema, a multimedia auditorium; and Torre, a nine-story permanent exhibition space for displaying the foundation's collection and activities. Torre, currently undergoing construction work, will be open to the public at a later date.

Within the perimeter of the Largo Isarco complex existed two freestanding structures: one flat and square and the second more vertical. On close inspection, the square building did not offer attractive

possibilities and was demolished, enabling the courtyard to become a significant element for open-air use. The Deposito, an existing building on the west edge of the complex, is adapted for curatorial ingenuity: in its basement, the Fondazione's collection is arranged in a hybrid of strict storage and partial display, creating 'chambers' where work such as a fleet of artists' cars can be unpacked or half opened to the public.

The freestanding object to the east of the Great Hall, dubbed the Cisterna, is divided in three rooms with three interior 'pulpits' connected to an exterior balcony. Its configuration suggests a precise industrial need that now reads as a quasi-religious environment.

The Cinema acts as an autonomous cell within the compound. With large bi-fold doors, it can be instantly connected to the courtyard. Inside, the raked seating can be converted into a flat floor, allowing the space to be used for staging outdoor events or as additional, covered gallery space. Four 'houses' that face the courtyard to the north and an abandoned garden to the south accommodate Fondazione offices and permanent galleries. Within their confines sits the 'Haunted House', an existing building with its exterior covered entirely in gold leaf. Inside, the intimate scale of its interiors generates a 'domestic' setting for specific works.

Adjacent, the Podium forms the center of the compound, sitting at the intersection of the two perpendicular axes through the site. This addition combines two volumes of very different qualities: a fully glazed, column-free podium on the ground floor. Resting on top is another gallery space clad in aluminum foam, with a bubbled pattern. Both galleries provide large, multi-purpose areas for temporary exhibitions and events.

47 UNIVERSITA LUIGI BOCCONI

GRAFTON ARCHITECTS, 2008

..... Viale Bligny / Via Guglielmo Rontgen, Milano



A Piece of City

We saw this brief as an opportunity for the Luigi Bocconi University to make a space at the scale of the city. To this end we have built at the scale of the site, 80m x160m. Inside, our building is thought of as a large market hall or place of exchange. The Building's hall acts as a filter between the city and the university.

A Window to Milan

The northern edge of the site fronts onto the artery of Viale Bligny, with the clatter of trams, the rush of busses, general traffic, people passing. It addresses the throbbing urban life of Milan, weaves into the mesh of the city. This frontage becomes the architectural opportunity to have a 'window' to Milan, a memorable image to confirm the important cultural contribution that the Bocconi University plays in the life of this city. For this reason, the public space of the aula magna occupies this frontage, asserting a symbolic presence and a register of the prestigious status of the University.

Social Lebensraum

The building is set back from the Viale Bligny & Via Roentgen edges to make a public space 18m x 90m inspired by the space forward of Hospital Maggiore.

This new deep 'finger' of space reaches out to the city and beckons the

visitor into the heart of the interior. This public space continues into the building, bringing with it its stone surface, the floor of the city.

Moving Skyward

In order to make this grand place of exchange we thought about the research offices as beams of space, suspended to form a grand canopy which filters light to all levels. The offices form an inhabited roofscape. This floating canopy allows the space of the city to overlap with the life of the university. Allows internal and external public spaces to merge. The beehive world of the research is physically separate but always visually connected to the life of the lower levels.

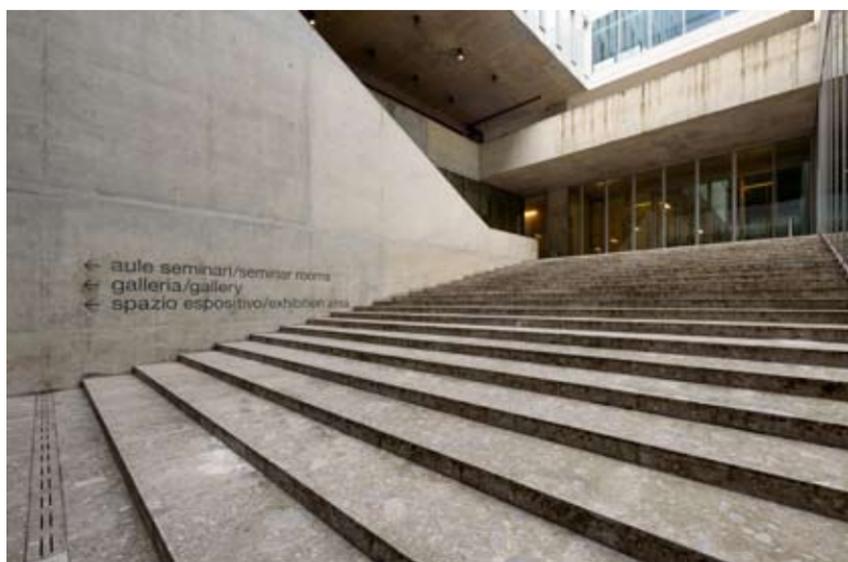
Undercroft

The underground accommodation is treated as an erupting landscape which offers support to the inhabited light filters above. Spatially this underground world is solid, dense and carved. We tried to establish a continuity between the 'landscape' of the city and the 'made landscape' of this undercroft.

Aula

The external wall to the sunken Aula Magna reaches the full height of the building with the upper level offices inhabiting its roofscape /attic. The full bulk and scale of this great room 'the embedded boulder' sits directly on the street edge and is the anchor for the totality of the building.

bron: graftonarchitects.ie



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