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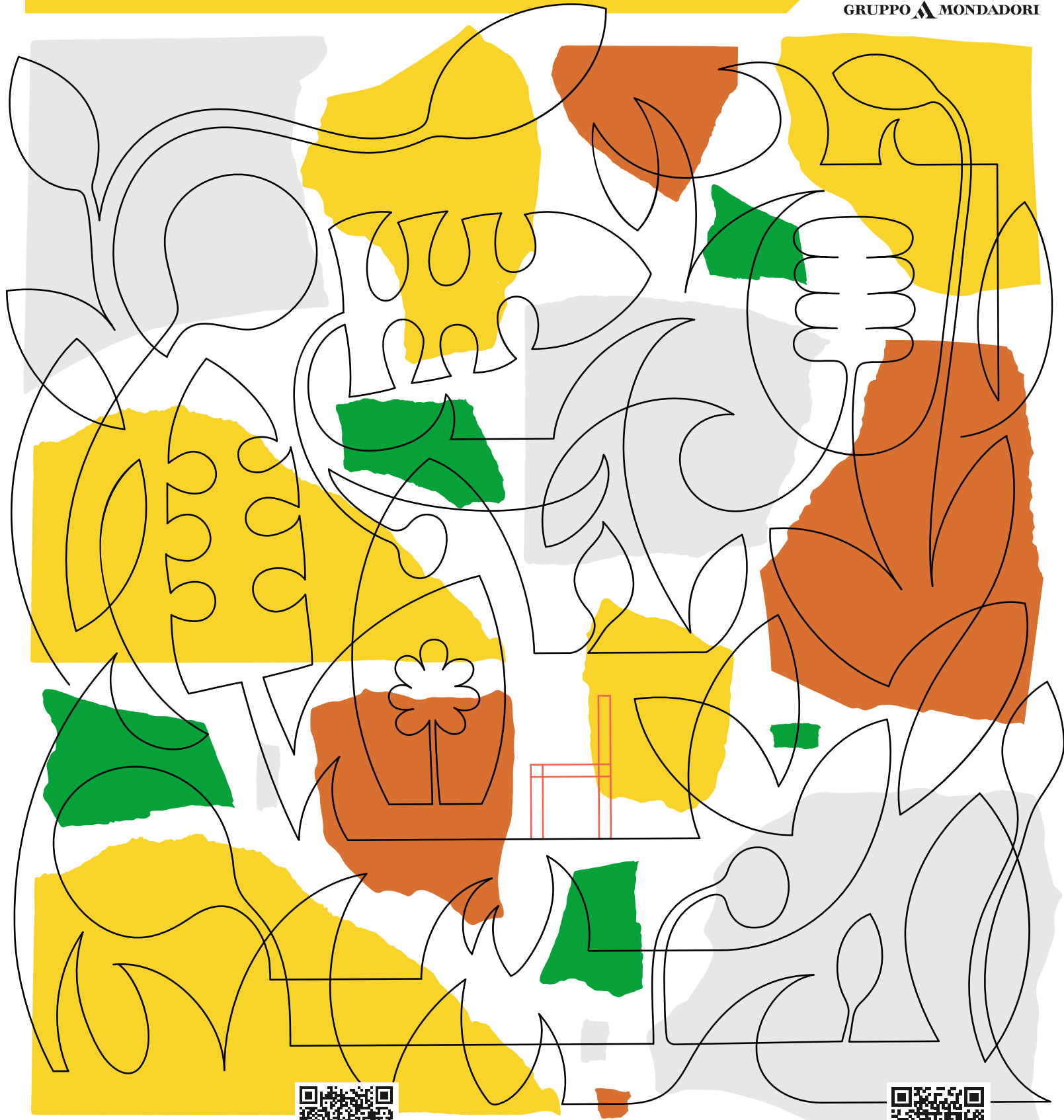
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THE ADAPTIVE IMPERATIVE



ART MILL MUSEUM 2030

di AA.VV., nove volumi in cofanetto, Silvana Editoriale 2023, 345 illustrazioni, € 50,00.

Questo libro corale, composto da nove contributi di diversi autori declinati in altrettanti volumi di vario formato custoditi in un cofanetto di cartone, sottolinea la complessità dell'approccio compositivo dello studio Elemental guidato da Alejandro Aravena nel progetto vincitore di un concorso internazionale bandito da Qatar Museums di Doha nel 2016. Ricavato su una piccola penisola portuale sul waterfront di Doha, il nuovo museo, calandosi brillantemente nella logica del riuso e della reinvenzione del manufatto urbano, reinterpreta, riutilizzandoli, i silos esistenti per il grano impiegati un tempo per la produzione del pane e della mira. Come per il MOCA Museum di Cape Town in Sud Africa ricavato nei silos portuali reinventati da Thomas Heatherwick, anche per l'Art Mill Museum, la cui apertura è prevista per il 2030, assistiamo ad un serrato confronto progettuale con l'esistente non più assunto come 'ingombro' e residuo edilizio da eliminare, ma come occasione di dialogo per progettare gli sviluppi urbani e i nuovi centri culturali tra ascolto della storia della città e invenzione del futuro. Tra le poche iniziative di rilievo nell'ambito dell'ultima Biennale di Architettura veneziana la mostra a Palazzo Franchetti dedicata agli sviluppi della strategia museale di Doha comprende anche la sezione dell'Art Mill Museum di cui questo cofanetto è catalogo. La sommatoria e il confronto tra i libri contenuti permettono di cogliere il carattere del futuro Museo, parte di una strategia più vasta tesa a fare di Doha la destinazione d'arte globale per un'economia basata sulla diffusione della conoscenza. I volumi raccolti affrontano il Mill Museum dal punto di vista progettuale (con una selezione dei modelli dei 25 progetti di concorso e due contributi dedicati al progetto vincitore trattato sia dal punto di vista architettonico, sia paesaggistico); storico (con un'introduzione al sito e alle sue caratteristiche urbane); e poetico (con le letture fotografiche ad opera di vari artisti).



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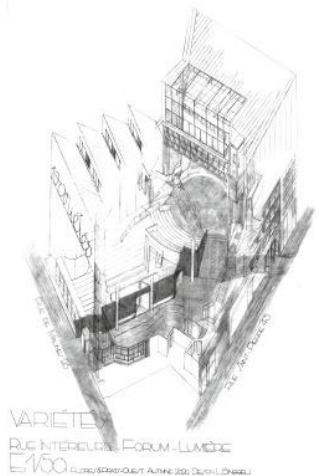


FLORES & PRATS – DIBUJAR SIN BORRAR Y OTROS ENSAYOS

di Flores & Prats, Puente Editores 2023, pagg.166, € 18,00.

Tra i messaggi criptici, pseudoartistici e concettuali, che caratterizzano gli spazi delle Corderie dell'Arsenale dell'ultima Mostra Internazionale di Architettura "The Laboratory of the Future" alla Biennale veneziana, una pausa e un respiro del 'fare architettura' è costituito dalla presenza dello studio Flores & Prats di Barcellona. Ricardo Flores ed Eva Prats già allievi di Eric Miralles, presentano negli spazi delle Corderie la ricostruzione di una sorta di Atelier operativo, un denso laboratorio architettonico composto da sovrapposizioni di modelli di varie scale e di diversi materiali, che testimoniano il farsi per fasi di ogni loro progetto. Ma soprattutto è la presenza dei disegni, fatti a mano e "senza cancellare" (come recita il titolo di questa loro raccolta di scritti) che rilancia il valore della pratica del disegno a mano come sorta di processo conoscitivo in cui soluzioni, segni e tracce, si susseguono per trovare la scelta finale. Questo libro può così essere inteso come sorta di catalogo, di testimonianza programmatica,

dell'installazione delle Corderie, oltre che come raccolta di scritti di uno degli studi più interessanti della scena architettonica contemporanea. Come afferma Fabrizio Gallanti nel prologo introduttivo: "Flores e Prats credono nella capacità del disegno a mano di generare strati multipli e complessi di conoscenza dedicati ad uno spazio o a un luogo e quindi nella possibilità del disegno a mano di guidare le fasi successive del processo progettuale [...] i fogli di carta semitrasparente sono impilati uno sopra l'altro e il collage risultante, percepito in profondità, diventa una cronologia del pensiero". Tra interviste ai due fondatori dello studio, brevi saggi e dichiarazioni teoriche, letture di progetti specifici (come l'esame del Walden 7 di Ricardo Bofill a Barcellona), la selezione dei testi che compongono il volume definisce il carattere della ricerca progettuale di Flores & Prats che ogni volta ci affascina per intensità poetica e sforzo costruttivo.



FLORES & PRATS, VARIÉTÉ - RUE INTÉRIEURE FORUM LUMIÈRE, BRUXELLES, SPACCATO ASSONOMETRICO 2020.

Alejandro Aravena in the winning project submitted to an international competition held by Qatar Museums of Doha in 2016. Located on a small peninsula on the Doha waterfront, the new museum, brilliantly descending into the logic of reuse and reinvention of the urban artefact, reinterprets and reuses the existing grain silos once used for producing bread and myrrh. Like the MOCA Museum in Cape Town, South Africa, set in the silos in the docks reinvented by Thomas Heatherwick, also in the Art Mill Museum, with its opening scheduled for 2030, we find a close design comparison with existing buildings. They are no longer treated as an encumbrance and residue to be eliminated, rather as an opportunity for dialogue to design urban developments and new cultural centers that listen to the history of the city while inventing the future. One of the few important initiatives in the context of the last Venice Architecture Biennale, the exhibition at Palazzo Franchetti devoted to the development of Doha's museum strategy, included the section of the Art Mill Museum of which this boxed set is the catalogue. A summation and comparison of the books contained enable us to grasp the character of the future Museum, part of a broader strategy intended to make Doha a global art destination for an economy based on the dissemination of knowledge. The volumes collected deal with the Mill Museum in terms of design (with a selection of the models of the 25 competition projects and two contributions devoted to the winning project treated in terms of architecture and landscape), history (with an introduction to the site and its urban features), and poetry (with photographic interpretations by various artists).

Flores & Prats – Dibujar sin borrar y otros ensayos

by Flores & Prats, Puente Editores 2023, pp.166 , € 18.00.

Among the cryptic, pseudo-artistic and conceptual messages presented in the spaces of the Corderie dell'Arsenale at the last International Architecture Exhibition "The Laboratory of the Future" at the Venice Biennale, a pause and a breathing space for 'making architecture' was embodied in the presence of the Flores & Prats studio in Barcelona. Ricardo Flores and Eva Prats, former students of Eric Miralles, presented in the spaces of the Corderie the reconstruction of a sort of operative Atelier. This a dense architectural laboratory was made up of overlapping models on various scales and of different materials, which testified to the phased making of each of their projects. But above all it was the presence of their designs, drawn by hand and "without erasing" (as the title of their collection of writings says) that raised the value of the practice of freehand drawing as a sort of cognitive process, in which solutions, signs and traces, follow one another to discover the final choice. This book can thus be understood as a sort of catalogue, a programmatic record, of the installation at the Corderie, as well as a collection of writings by one of the most interesting practices on the contemporary architectural scene. As Fabrizio Gallanti states in the introductory prologue: "Flores and Prats believe in the ability of freehand drawing to generate multiple and complex layers of knowledge devoted to a space or a place, hence in the possibility of drawing to guide the subsequent phases of the design process [...]. The sheets of semi-transparent paper are piled on top of each other and the resulting collage, perceived in depth, becomes a chronology of thought." Between interviews with the two founders of the studio, short essays and theo-

retical statements, readings of specific projects (such as the examination of Walden 7 by Ricardo Bofill in Barcelona), the selection of texts that make up the volume defines the character of Flores & Prats' design research, invariably fascinating by its poetic intensity and constructive effort.

Luigi Vietti e Venezia (1946-61) - Modernismi e Tradizioni

by Giorgia Sala, Lettere Ventidue Edizioni 2023, pp. 178, € 25.00.

Born in 1903, Luigi Vietti was an Italian architect about whom it is difficult to find much information in histories of modern architecture of the Bel Paese. Neglected by critics, in reality Vietti's work appears one of the cases that is part of the complex events of Italian professionalism that it is useful to explore, and that this book, like other publications by its author, helps enhance and highlight with the correct critical dimension. Vietti is known less for his Rationalist period than his projects from the post-war period, his commitment to works on various scales intended for tourism and architecture for leisure, for a bourgeoisie in economic growth, in search of new places and buildings in which to mirror itself. Among the various projects in this field, the invention of a new seductive vernacular tradition, defined to respond to the new tourist demand on the Costa Smeralda in Sardinia, also appears illuminating for its foundational architectural image that would characterize the whole tourist area over time. So while Porto Cervo and its celebrated Piazetta offer an experimental design path, averse to any ideology, but capable of initiating a dialogue in the difficult relationship between tradition and modernity, in Venice, where Vietti arrived in the early 50's, as this book tells us in depth, he "experimented with design themes that enabled him to refine a typical attitude of confidence towards the past. This approach took the form of a confrontation with a completely personal history that drew heavily on it and he was not afraid to rewrite a history true to life." A path of engagement that was not simply mimetic, as shown by the projects presented in this volume (also documented with a new photographic campaign by Luca Pilot), outstanding among them his architectural and landscape reform of the island of San Giorgio, with the Cini foundation and the great amphitheater in the lagoon; the "Teatro Verde", the forerunner of all facile contemporary greenolatriy.

Osservando i marmi bianchi della Tholos di Delfi - Perché sono crollati i templi greci

by Attilio Pizzigoni, Christian Marinotti Edizioni 2023, pp. 166, € 20.00.

In this book, Attilio Pizzigoni, an architect who has always linked his design work to teaching and therefore doubt, asks the question of why and how the Hellenic temples collapsed, inspired by the poignant scenery of the ancient ruins of Delphi with the ancient marbles of the Tholos of Athena Pronaia. As a narrative genre, it adopts the model of the 'dialogue' between specific actors, including the author, who presents himself as an active and cultured 'architectural investigator'. The reflections and discussions in the dialogue lead him to deduce that "the presence of matter weighing with its mass on the architrave of the peristyle constitutes an unexpected plastic value, [and] the truth of form lies in the balance of hidden forces, in the disproportion of their mass. [...] We are happily far from the 'tectonic rhetoric' and stylistic debates about the perfection of the Greek entablature so abused and celebrated by modernist fashion theorists." In this respect, the inquiry conducted by our investigator-architect continues to support and reveal that the gigantism of the architectural blocks of the cornice and the colossal entablatures of Greek temples, as well as expressive reasons, responded to deeper motives; to reasons bound up with the constructional balance of the whole. But then "if everything must be rational to be beautiful", the perfect circular geometry of the temple of Tholos also has in the metopes that run along the cornice not only a figurative element dear to the symbolic narrative, but above all a formidable structural device capable of responding to the centrifugal thrust of its stone covering by blocking and counteracting it. Hence the appropriation and dismantling of the metopes when they were looted by the Romans (who considered statues and friezes, acroteria and metopes, as 'simple', decorative removable elements, trophies of their military victories) is the possible cause of the collapse of the Hellenic temples; architectures pillaged of their structural symbols to create the rhetoric of the new Capitols. *curated by Matteo Vercelloni*

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