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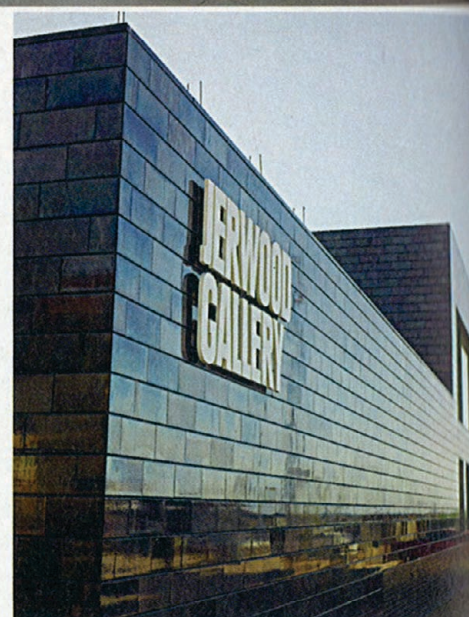
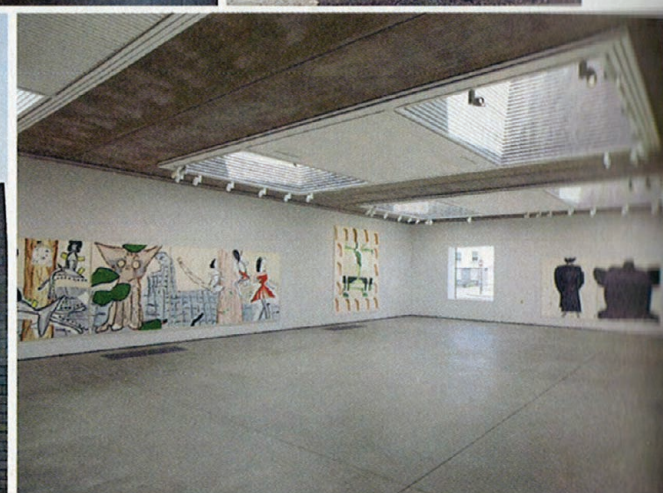
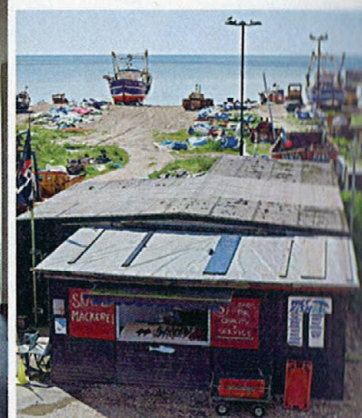
AD Hastings, PAESAGGIO COSTIERO DELLA *Gran Bretagna*, LA *Jerwood Gallery* COME EMBLEMA DEL complesso rapporto TRA *genius-loci* E *modernità architettonica*, CHE TROVA NELLA *cruda poesia* DELLA *semplicità*, IL *passepourtout* PER REALIZZARE UNA *riuscita sinergia* TRA *arte, cultura* E *impresa*
 progetto di **Hana Loftus e Tom Grieve /HAT Projects**

foto di Paul Smith
testo di Jonathan Bell con Antonella Boisi

LINEE, SUPERFICI, MATERIALI DIFFERENTI SOTTOLINEANO LA FRATTURA MA ANCHE LA CONTINUITÀ DELL'ESPERIENZA SPAZIALE E VISIVA GENERATA DALL'INNESTO DEL NUOVO EDIFICIO DELLA JERWOOD GALLERY NEL CONTESTO DI HASTINGS.

Museo DOMESTICO





VEDUTE ESTERNE ED INTERNE DEI VOLUMI E DEGLI SPAZI DELLA JERWOOD GALLERY: UN'ARCHITETTURA CHE VA OLTRE L'APPARENTE TRIONFO DEL RECUPERO CULTURALE DI UN LUOGO GUIDATO DA LOGICHE DI MERCATO, PER ABBRACCIARE L'AUTENTICA TRADIZIONE DELL'ARTE CHE INCONTRA LA VITA NELLE SUE MOLTEPLICI SCOPERTE TRA NATURALE E ARTIFICIALE, ATTIVITÀ E PERCORSI.

La *nouvelle vague* culturale della costa britannica è appena iniziata. Dopo anni di mancanza di finanziamenti e problemi occupazionali dovuti al lento ma costante tracollo dell'industria delle vacanze e delle piccole imprese, le città e i luoghi di villeggiatura abbandonati ai confini sabbiosi della nazione stanno tornando al centro dell'attenzione. Soprattutto nello sguardo di una élite metropolitana, amante delle arti, che trae beneficio dai significativi investimenti realizzati in gallerie e strutture ricettive di vario tipo.

In teoria questi nuovi progetti sembrano discendere direttamente dai manuali dei 'corsi di rivitalizzazione': costruire, ristrutturare o ampliare una galleria in una zona depressa e veder risollevare al contempo l'indotto economico, grazie a nuovi visitatori e a nuove attività. Allo stesso tempo, però, la cultura del mare ne contiene un'altra molto più antica, che mescola la storia profonda di queste città, luoghi di vacanza e diporto per le classi proletarie e di attività

tradizionali come la pesca. Queste funzioni hanno generato un carattere specifico e autentico che ha affascinato per tutto il ventesimo secolo un settore piccolo ma influente della moderna cultura britannica, che si crogiolava nell'idiosincrasia, nella contrapposizione e nel pragmatismo rispetto all'idea di una modernità pulsante e al desiderio di conquista. Il risultato: un'ondata di nuovi edifici 'illuminati' che si concentra in particolare sulla costa sud-orientale, alimentata in parte dal progetto *Sea Change* della Commissione Edilizia, una richiesta esplicita di "investimenti in iniziative culturali [per] favorire il recupero delle storiche località marine". Il 'filo di perle', come è stato definito, va dall'ampliamento della Pallant House Gallery di Chichester (intrapresa da Long e Kentish nel 2002) alla ristrutturazione del Padiglione De La Warr a Bexhill, la prospera Triennale di Folkestone, la Towner Gallery a Eastbourne, progettata da Rick Mather, fino alla Turner Contemporary di Margate, di David Chipperfield Architect.





Aggiungete lo East Beach Café di Thomas Heatherwick a Littlehampton e le scogliere incrostate di sale del sud-est che stanno finalmente recuperando lo splendore perso negli ultimi decenni. La nuova Jerwood Gallery rientra a pieno titolo in questo orizzonte culturale in espansione. Progettata da Hana Loftus e Tom Grieve di HAT Projects, è costata 4 milioni di sterline e si materializza su un ex parcheggio per autobus, proprio sul lungomare di Hastings, nelle immediate vicinanze dell'area di ricovero per le barche e di una cittadella in miniatura fatta di alte capanne rivestite di assi scure e consumate dal tempo. Si tratta dei cosiddetti *net shops* (magazzini per le reti), una tipologia edilizia puramente funzionale sviluppata per conservare le reti da pesca all'asciutto e al sicuro nei giorni d'oro dell'industria della pesca, che ancora esiste e opera con una flotta di imbarcazioni che partono dalla spiaggia tutto l'anno. I progettisti di HAT hanno aderito a un preciso programma: "conservare il *landscaping* urbano, quello di un ambiente costruito sul lungomare che, dalle strade e dalle abitazioni tradizionali, si frammenta nella zona pedonale dove si trovano i *net shops* e, verso sud, nel cantiere navale, annidato sotto le scogliere".

Così la Jerwood adotta lo stesso linguaggio fatto di piccole corti e masse modeste, nascondendo la propria portata esattamente come i monumenti locali, in primis la *Fisherman's Church* (Chiesa dei Pescatori, ora museo). "Questo sito è straordinario" spiega Loftus, ci siamo ispirati allo spazio circostante, dai magazzini delle reti alle scogliere. C'è un antagonismo tra il mondo del lavoro legato al mare e il resto della città: la galleria si trova presa tra queste due dimensioni". L'ampia facciata della Jerwood è rivestita di piastrelle di ceramica nera, esplicito richiamo alle piastrelle tradizionali presenti su una casa privata dei dintorni e invetriate a mano alla Robus Ceramics nel Kent, con una leggera *texture* che dissipa la luce del mare. Finestre con profondi telai si affiancano a elementi vetrati a filo, creando fronti che evocano un gruppo di edifici invece di un oggetto monolitico e compiuto. I colmi dei lucernari della galleria riordano invece i magazzini delle reti e altre strutture tradizionali locali con tetto a falde. Per Paul Smith, il *link* tra progettisti emergenti e un luogo al di fuori dei circuiti principali si è dimostrato irresistibile. Da tempo a conoscenza del lavoro della Jerwood Foundation, in virtù del proprio programma di Borse di Studio Paul Smith alla Blade e alla RCA, è rimasto affascinato da un primo progetto residenziale curato dallo studio HAT e ha organizzato una riunione con gli architetti. L'incarico Jerwood, con la sua strada relativamente impervia nei termini del consenso da parte della popolazione locale, gli è risultato subito interessante. "Sono una persona molto curiosa, quindi, parlo sempre con i giovani. Mi ha colpito la loro consapevolezza della necessità di inserire l'edificio nel contesto e ho deciso di



LA POESIA DELLA MATERIA, DELLA LUCE E DELLE FORME NELL'INTENSITÀ DEL CONTRASTO TRA LA NUOVA FACCIATA DELLA JERWOOD GALLERY (PAGINA A FIANCO) RIVESTITA DI PIASTRELLE DI CERAMICA NERA VETRICATE A MANO ALLA ROBUS CERAMICS NEL KENT E LA VECCHIA FACCIATA IN ASSI DI LEGNO SCURO E CONSUMATO DAL TEMPO DI UN NET SHOP (MAGAZZINO PER LE RETI DA PESCA) DEL LUOGO (QUI SOPRA).

fotografarlo. Per me rappresentava una sfida visiva. Ho deciso di riprenderlo in maniera grafica, giocando con la scala e le proporzioni" spiega.

"La facciata in ceramica si inserisce in un modo intrigante nell'ambiente circostante, con i riflessi del cielo, i gabbiani... la senti come se fosse permeabile allo sguardo e alla mano".

Il Jerwood porta con sé anche un nuovo livello di funzioni e partecipazione collettiva. Non è affatto un edificio piccolo, ma non è dominante. "Non aveva senso rendere l'edificio invisibile sul sito" spiega Loftus "si tratta di una figura forte in termini di presenza. Ma intrattiene un dialogo con il paesaggio anche a livello di materiali".

Gli architetti hanno poi fatto in modo che gli spazi interni si conformassero a una logica e a una scala più domestiche. "Sembra quasi una casa nella sua organizzazione interna" continua "poiché non volevamo creare la sensazione di un magazzino d'arte. D'altronde molte opere della

collezione sono intime e sono state pensate in origine per essere esposte in ambienti familiari". La collezione permanente al primo piano contiene opere di Stanley Spencer, Laurence Stephen Lowry, Walter Sickert e Augustus John, mentre mostre contemporanee vengono ospitate nella *Foreshore Gallery* a pianterreno. "Ci piaceva stimolare la suggestione di un'esperienza personale o di un viaggio non lineare negli spazi della galleria. Anche in termini di prospettive e di squarci visivi". Così, al primo piano, dal caffè, si scorgono il cantiere delle barche e più in là il mare, mentre la vicinanza dei capannoni in legno genera un ricco dialogo di giustapposizioni materiche tra le parti. "Un risultato delizioso negli interni" secondo Paul Smith. "Tutti i panorami e gli sguardi che si perdono all'orizzonte sono davvero magici, così come l'uso dei materiali e la semplicità dei dettagli: tutto è al posto giusto perché l'arte possa incontrare davvero la vita".

Intopics

EDITORIAL p.1

From the FRACart facility in Rennes, the latest work by Odile Decq, to the Hiroshi Senju Museum by Ryue Nishizawa; the addition to the Military History Museum of Dresden, by Daniel Libeskind, to two new hotels by Matteo Thun and Karim Azzabi, the former in Barcelona, the latter in Doha: our October issue focuses, in the architecture section, on 350° hospitality proposals, analyzed in terms of design. A design that often relies on iconic signs capable of encountering and interacting with the history of a place, bringing out dialectical awareness in the act of breaking up, overlapping, perforating and dilating spaces. The result is a game of counterpoint that offers very stimulating emotional and visual experiences. The language of construction – from architecture to the objects of the home – continues to transform, incorporating aesthetic models introduced by new technologies for working with traditional materials, but also the virtual materiality of bits and bytes. This can be seen in the faceted volumes and intentionally unfinished forms of the furnishings shown in this issue, which seem to try to bring the low resolution found only in the digital dimension into the real world. From aesthetics to function, our thoughts shift to furnishing projects conceived as open systems ready to grow, to vary, to interact with the user. The result is a new hybrid compositional language, that gains space and interest not just in the most experimental design, but also in the context of industrial logic. Finally, we explore the free repertoire between design and art, creations based on assemblages and contaminations to redesign the frontiers of domestic taste. *Gilda Bojardi*

- Caption Expansion of the Military History Museum of Dresden; project by Daniel Libeskind, photos by Bitter Bredt.

Interiors&architecture

RED AND BLACK p.2

project **Odile Decq**
photos **Roland Halbe**
text **Alessandro Rocca**

Two years after the opening of the MACRO museum in Rome, Odile Decq has completed another museum facility in Rennes, the Frac, developing the idea of the art building as a sequence of emotional spaces, a permanent installation on the theme of deconstruction, fragmentation, incompleteness. Four levels, three flexible exhibition spaces of about 1000 m² each, just three years for construction: the new Frac (Fond régional d'art contemporain) of Brittany represents a cultural policy that works, a model of decentralization rooted in local realities, identities that reflect traditions but also look to the contemporary dimension. "Frac of the new generation" was the title of an exhibition last year in Lille, to present the four most interesting centers then under construction: the one in Brittany, now the first to be completed, and others scheduled to open in 2013: the futuristic Frac of Orléans by Jakob + MacFarlane, the completely transparent Frac of Dunkerque by Lacaton & Vassal, and the Provence-Alpes-Côte d'Azur facility by the Japanese architect Kengo Kuma, part of the dynamic EuroMediterranean district of Marseille, together with new buildings by Zaha Hadid, Frank Gehry, Rudy Ricciotti and Stefano Boeri. The encounter between the innovative contemporary spirit of the Frac project and Odile Decq could only lead to positive results; Decq has always stood out for her avant-garde approach, the capacity to take the most provocative, adventurous ideas and develop them in an impeccable way. Starting with her first success, done with Benoît Cornette (victim of an auto accident in 1998), precisely here in Rennes, the headquarters of the Banque Populaire d'Armorique, with a splendid high-tech facade made in collaboration with Peter Rice (undoubtedly the greatest structural engineer of the second half of the 20th century), all the way to the present, with two projects opened in 2011 that cope with the constraints imposed by outstanding historical contexts: the restaurant of the Opéra Garnier in Paris, and the MACRO, the new Museum of Contemporary Art of Rome. The interiors of the building in Rennes have affinities with the spaces in Rome; developed simultaneously, for the same functions, the two projects demonstrate the same ability to break up and dilate spaces beyond the perspective cube, visually connecting different levels and zones, stimulating attention with a series of surprising views and contrasts between black reticular structures and red volumes, in a rather ferocious yet by now almost familiar kind of high-tech theater. This time the surprise – as opposed to the introspective arrangement of the MACRO – comes outside, where Decq has imagined a monolithic volume pierced by large openings, frayed towards the ground and towards the sky. The monolith evolves to become a spectacular, baroque device, staging an icon based on suspended gravity, in which the light accent of the soaring roof forms a contrast with the severe concrete forest facing the main front of the building. **- Caption pag. 3** Detail of the black steel facade from which the intense red of the volume of the conference room emerges. Facing page: detail of the suspended lighting system made by Luceplan over the desk at the entrance. **- Caption pag. 4** The central void produces views that cross the building in different directions. Above, the reception and information desk in front of the volume of the conference room. Facing page: on the outside, the building is screened by an artificial forest formed by concrete pillars. **- Caption pag. 6** View of one of the three exhibition spaces, in white, providing a suitably neutral setting for the artworks; a connection route, with reticular steel structures and the dominant colors of the project, red and black; the vertical connections underscore the spatial continuity of the interiors. The lighting system is by iGuzzini, while the doors of the offices (like the seating and tables of the cafe) are by Vitra.

OVERLAID ARCHITECTURE p.8

project **Studio Daniel Libeskind**
photos **Bitter Bredt, Hufton+Crow**
text **Matteo Vercelloni**

The Military History Museum of Dresden is now the largest museum in Germany. Its extension, designed by Daniel Libeskind, exists somewhere between sculpture and architecture, offering a metal geometric wedge that crosses and overlays the historical architecture of the neoclassical armory, creating a new, dynamic pattern of exhibition routes. To grasp the meaning of the project that won the competition held in 2001 for the expansion of the Military History Museum of Dresden (20,000 m² of museum space) we may need to set aside the tools of architectural criticism and turn to those of the visual arts and, in particular, of sculpture. Because sculpture is the world of the large metal wedge, the tip of a big arrow that crosses the main volume from behind the museum, overlaying and marking the neoclassical facade of the old armory (1876). Libeskind's grafting reminds us of certain works by Claes Oldenburg, like a Pop gesture, filtered here in symbolic terms by that violent, dramatic sign of conflict, a volumetric metaphor of destruction transformed into a complementary feature of the building on which it rests and with which it is integrated on the level of internal space. The monolithic element reveals its lightness in the evening, when the interiors are lit and the light shines through the metal texture of the cladding, revealing the overall structural framework. The concept of counterpoint, outlined by Libeskind in a recent lecture organized by INTERNI during the FuoriSalone 2012, emerges here as a leap of scale, a clear compositional contrast, that makes the sculptural act the theme of the architectural expansion of the museum spaces. While in other projects, like the recent Crystal Mall of the CityCenter in Las Vegas, the dynamic character of the compositional approach is resolved in the staging of the building itself, simulating the implosion of the construction and its rebirth on its own sparkling rubble, here in Dresden Libeskind has to come to grips with history. Represented not only by the theme of the museum, but also by the historic building that is interrupted by the new grafted volume, a five-level glass and steel organism like the inclined prow of a battleship that has run aground inland, slicing through the facade in a surgical way, without producing ruins, in a perfect interlock. The striking effect of a dynamic force halted at the moment of impact brings out the sturdy character of the 19th-century building, and the classifying organization of the museum collections that are revitalized by the new expansion, with spaces of different types for temporary exhibitions and permanent displays. The conflict between old and new continues in the interiors where oblique exposed concrete walls cut through the partitions of the old structure with its decorated ceilings, constructing an expressionist setting with dramatic lighting, trajectories that follow the dynamics of the displayed fragments, like the diagonal that follows the rain of bullets and bombs hung from the ceiling, or the surface on which a crashing helicopter is attached, alongside a suspended walkway. A museumscape that activates a clash with history and the constructed site, to conserve the tools of conflict: the Dresden armory, with its severe neoclassical figure, pierced by the balanced choreography of a new urban figure. **- Caption pag. 9** Facing page and above: the graft of the new steel and glass addition by Daniel Libeskind on the main facade of the Military History Museum of Dresden (photos Bitter Bredt and Hufton+Crow). The project model, showing the planimetric relationship between the historic building and the new wedge of the museum addition. **- Caption pag. 10** Views of the interiors of the new museum addition. The dynamism of the exposed concrete surfaces and the expressionist grammar of their interlocks are underscored by the use of natural light from above (photo Bitter Bredt). **- Caption pag. 13** The museum displays and the exhibited fragments are enhanced by the slope of the perimeter surfaces (on the facing page, photo by Bitter Bredt; on this page, clockwise, by Bitter Bredt, Hufton+Crow). Below, an image of a historic gallery of the museum and the new spaces.

DOMESTIC MUSEUM p.14

project **Hana Loftus and Tom Grieve /HAT Projects**
photos **Paul Smith**
text **Jonathan Bell with Antonella Boisi**

In Hastings, on the British coast, the Jerwood Gallery is an emblem of the complex relationship between genius loci and architectural modernity, where the raw poetry of simplicity becomes the passe-partout to achieve an ideal synergy of art, culture and business. The cultural nouvelle vague of the British coast has just begun. After years of financial difficulties and low employment caused by the collapse of tourism and small industry, the abandoned resort towns on the sandy edges of the nation are back in the spotlight. Especially thanks to a metropolitan elite of art lovers, leading to significant investment in galleries and different types of hospitality structures. In theory these new projects might seem to come directly from the manuals of 'revitalization programs': to build, restructure or expand a gallery in a depressed zone, bringing in new visitors and new activities for an economic booster shot. At the same time, though, the culture of the sea has its own role to play, in the lore of vacations for the working classes and traditional activities like fishing. These functions have generated a specific, authentic character that influenced a small but influential sector of modern British culture throughout the 20th century, which thrived on idiosyncrasies, contrasts and pragmatism. The result: a wave of new 'enlightened' buildings, concentrated particularly along the southeastern coast, nurtured in part by the Sea Change project, with its explicit call for investment in cultural initiatives to revitalize historic seaside communities. The 'string of

pearls', as it has been called, ranges from the addition to the Pallant House Gallery of Chichester (done by Long and Kentish in 2002) to the restructuring of the De La Warr Pavilion at Bexhill, the prosperous Folkestone Triennial, the Towner Gallery in Eastbourne, designed by Rick Mather, and the Turner Contemporary of Margate, by David Chipperfield Architects. These gems are joined by the East Beach Café by Thomas Heatherwick at Littlehampton and the salt-encrusted cliffs of the southeast that are finally getting back some of the splendor of bygone decades. The new Jerwood Gallery is part of this expanding cultural horizon. Designed by Hana Loftus and Tom Grieve of HAT Projects, at a cost of 4 million pounds, it has appeared on a former bus parking lot on the Hastings waterfront, near the area for boat shelters and a miniature citadel composed of tall cabins clad in dark weathered planks, the so-called net shops, a purely functional building type to keep fishing nets safe and dry, for a fishing industry that still exists today. The designers of HAT had a precise program: "to conserve the urban landscape, a constructed environment on the waterfront that from the streets and traditional dwellings shifts into the pedestrian zone that contains the net shops and, to the south, the shipyard nestled below the cliffs". So the Jerwood uses the same language of small courtyards and modest volumes, concealing its bulk just like the local monuments, first of all the Fisherman's Church (now a museum). "This site is extraordinary", Loftus explains. "We were inspired by the surrounding space, from the net shops to the rocks. There is an antagonism between the world of work connected with the sea and the rest of the city: the gallery exists between these two dimensions". The large facade of the Jerwood is clad in black ceramic tile, an explicit reference to the traditional tiles on a nearby house, glazed by hand at Robus Ceramics in Kent with a light texture that disperses the light of the coast. Windows with deep frames are joined by flush-mounted glazings, creating fronts that imply a group of buildings rather than a single monolithic structure. The peaks of the skylights of the gallery are reminders of the net shops and other traditional local structures with pitched roofs. For Paul Smith, the link between these emerging designers and a place off the beaten track was irresistible. Aware of the work of the Jerwood Foundation for some time thanks to the Paul Smith program of study grants for the Slade and the RCA, he was fascinated by a first residential project done by the HAT studio, and he organized a meeting with the architects. The Jerwood project, with its relatively difficult process of consensus with respect to the local population, immediately interested him. "I am a curious person, so I always like to talk with young people. I was seduced by their awareness of the need to insert the building in the context, and I decided to photograph it. For me, it was a visual challenge. I decided to shoot it in a graphic way, playing with the scale and the proportions", he explains. "The ceramic facade fits into the surroundings in an intriguing way, with the reflections of the sky, the gulls... you sense that it is permeable to the gaze and the touch". The Jerwood also brings a new level of collective functions and participation. Though it is not small, it is not dominant. "It did not make sense to make the building invisible on the site", Loftus explains, "so it is a strong figure, a strong presence. But it establishes a dialogue with the landscape, also on the level of materials". The architects have designed the interiors to match a more domestic scale and logic. "It seems almost like a house, in its internal layout", Loftus continues, "since we did not want to create the sensation of an art warehouse. Many of the works in the collection are also quite intimate, conceived to be seen in a familiar setting". The permanent collection on the first floor contains works by Stanley Spencer, Laurence Stephen Lowry, Walter Sickert and Augustus John, while contemporary shows are held in the Foreshore Gallery on the ground floor. "We liked the idea of stimulating the suggestion of a personal experience, a non-linear voyage through the gallery spaces. Also in terms of views and perspectives". On the first floor, from the cafe, one catches glimpses of the shipyard and the sea beyond it, while the proximity of the wooden net shops generates a vivid dialogue of materic juxtapositions. "The results are delightful, in the interiors", Paul Smith says. "All the panoramas and views that extend to the horizon are truly magical, as is the use of materials and the simplicity of details: everything is in the right place, so that art can truly encounter life". **- Caption pag. 14** Different lines, surfaces and materials underline the break but also the continuity of the spatial and visual experience generated by the insertion of the new Jerwood Gallery in the context of Hastings. **- Caption pag. 16** Exterior and interior views of the volumes and spaces of the Jerwood Gallery: a work of architecture that goes beyond the apparent triumph of the cultural revitalization of a place guided by market logic, to embrace the authentic tradition of art that encounters life in its multiple discoveries between natural and artificial, activities and paths. **- Caption pag. 19** The poetry of material, light and forms, in the intensity of the gravitational face-off between the new facade of the Jerwood Gallery (facing page) covered with black hand-glazed ceramic tiles made by Robus Ceramics in Kent, and the old facade of dark weathered boards of a local net shop (above).

SILENT COMPREHENSION p.20

project **Ryue Nishizawa**
text and photos **Sergio Pirrone**

The Hiroshi Senju Museum in Karuizawa, amidst the mountains of Nagano Prefecture in Japan. A work of architecture in white concrete, immersed in nature and light that penetrate through four full-height glass openings, entering the spaces created for the contemporary art of Hiroshi Senju. "I have always thought that beauty comes from the harmonious coexistence of differing elements". Hiroshi Senju walks slowly, hands behind his back, observing the circular glass courtyards. The 50 paintings hung on rectangular panels are no longer his sole reason for wandering; they are now accomplices in the pursuit of that harmony, that beauty.

He enters the elliptical room containing the famous work Waterfall Spring, and sits on the circular divan. "I hope visitors will feel the sublime sense of the courage and force of life, making discoveries for themselves". There is a lot of Japan in this white sheet bathed by four drops of water, a lot of hope and vision in this undulated museum of pure white concrete immersed in nature. Surrounded and pierced by 60,000 plants of 150 different types, the Hiroshi Senju Museum is architecture of silent comprehension, of the separated coexistence without contrast that is the basis of Japan's social cohesion. Karuizawa is the place of refuge par excellence for the citizens of Tokyo. A refuge from muggy heat, from the endless buzz of traffic, from the sharp elbows of human proximity. Karuizawa is an elite oasis of slow living, for a visit to a museum that pays tribute to its owner, an important Japanese construction firm, to a painter and an architect. The highly acclaimed Ryue Nishizawa, winner of the Pritzker with SANAA in 2010, was asked to make a museum full of light. "I wanted to combine the park and the internal exhibition space, to create the intimate feeling of a private place. Visitors can admire nature and the art of Hiroshi Senju at the same time, relaxing and meditating". These two parallel sheets that join nature, art and architecture measure 1800 m² and are part of a complex of about 10,000 m² that includes other volumes (cafe, shop, offices) surrounded by the pastel hues of the Color Leaf Garden. A few minutes from the Shinkansen station, the Hiroshi Senju Museum extends on a slightly undulated plane, adapting to the natural slope of the landscape, supported by a structural framework of steel and reinforced concrete. In its belly the free layout has four birthmarks, three circular, one elliptical. Glass cylinders that intersect the aluminium roof and touch ground on light hillocks. Redesigning by the sun, by the clear contours of a light that enhances the 100 paintings of the collection, visitors rest on the silhouettes of the divans. The perimeter lighting, controlled by special translucent silvery screens and anti-UV glass, eliminates any excessive chiaroscuro, granting dreamy images of the nature outside. Its slender reflected shadows are the echo of Waterfall, Flat Water, When the Stardust Falls, Sky or Falling Color. The famous paintings, framed by white mobile partitions, descend to permit perspectives that shift in curves, accelerating in slaloms through white steel columns. Standing up, Ryue Nishizawa looks at the hands of his Rolex and wonders what time it is in Lausanne; seated on a long bench, Hiroshi Senju waits for dusk, convinced that nothing happens by chance, that beauty can even come from chaos. **- Caption pag. 21** View of the glazed patio in the form of a droplet, located at the north corner of the museum, facing the cafe. Inside the patio, local vegetation and, to the right, the famous Waterfall painting. **- Caption pag. 22** Above, the design of the internal exhibition space generates successful interaction between art and nature, eliminating visual redundancy. Exterior views of the volume of the museum, from the west, with the overhanging roof supported by slender steel columns. The perimeter glazings are made with a double filtering layer to regular light and temperature. View of the undulated roof made with zinc-aluminium panels. Birch trees appear from the inside of circular patios. In the background, prefabricated houses and the mountains of Nagano. Facing page: internal perspective of the two larger circular patios. The paintings can be observed through the double glazing. In the background, the drop-shaped patio. **- Caption pag. 25** On these pages, overall and detail views of the museum. The panels, supports for the paintings by Hiroshi Senju, rotated along perspective axes, are surrounded by long sinuous gray benches. Above, the perimeter path along the large glazings, with silvery curtains that project silhouettes of the trees outside, in the Color Leaf Garden.

AIR AND FIRE p.26

project **Matteo Thun & Partners**
photos **Pegenaute**
text **Antonella Boisi**

In Barcelona, the redesign of the common areas of the Hilton Hotel on Avenida Diagonal is seen as a chance to create an iconic place of great emotional impact. The surprise effect is in store for anyone who enters the Hilton Hotel in Barcelona, thanks to the vivid glow of the installation created by the designer-artist Jacopo Foggini that seems to float, suspended, in the lobby: an abstract figure that is transformed into an ideal of natural beauty, a bright red 'colony of coral' composed of tubes in translucent polycarbonate hung from the ceiling. The work seems to change form from different vantage points. An effect of lightness and transparency, in spite of its 61 square-meter girth and weight of 800 kg. "An artistic flameburst of welcome, a tribute to the city of the creative energy of Gaudí and its masterful craftsmanship", says the architect Matteo Thun, choreographer of the redesign of the foyer and the common areas for the facility of Hilton Hotels & Resorts, opened in 1992 for the 25th Olympic Games, while the British studio Bevis Design Associates has handled the design of the 289 rooms and suites. This lobby with its forceful character, far from the often monotonous identity of large hotel chains, stands out as a multifunctional place that deftly embodies the global spirit (global and local) of the Catalan capital. "I have conceived it as an iconic space, with a linear, fluid image, also in the cross-section, in the perimeter balconies that border the connections between the levels", Thun explains, "permeated by an intense Mediterranean light that wraps open and continuous zones in total white. A sort of white canvas that can flexibly respond to different hospitality needs, for recreation or business, meetings, socializing, cultural events". While the Cape Coral is the catalyst on a visual level, the ivory drapes that surround it, spanning the whole 15-meter height of the space, along a functional bar built into the suspended ceiling, create specific zones offering different degrees of privacy, in tune with an idea of overall comfort underscored by the careful selection of furnishings. The central horseshoe-shaped bar made with a