

NON C'È
ITALIA
SENZA SPINE



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VINCENZO LATINA
EDIFICIO RESIDENZIALE IN RONCO
DI VIA DAMONE, SIRACUSA /
HOUSING IN RONCO DI VIA DAMONE,
SYRACUSE

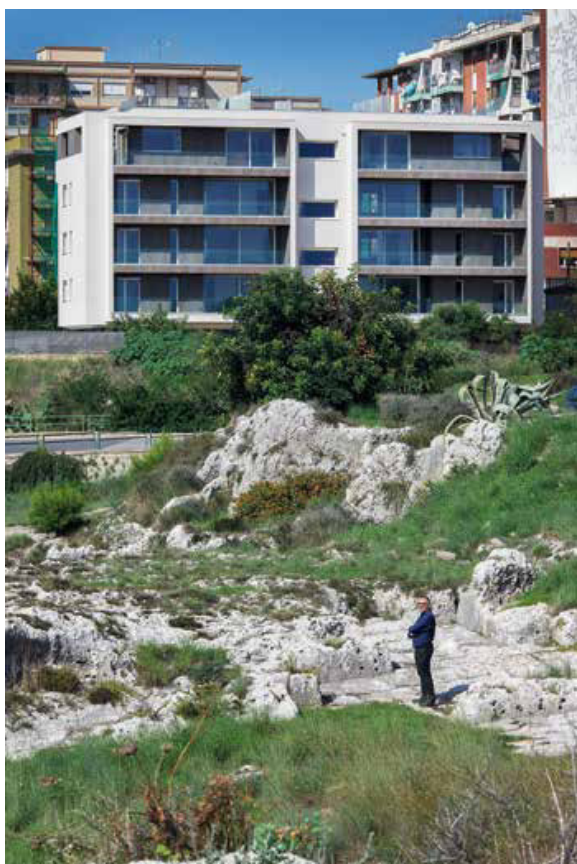
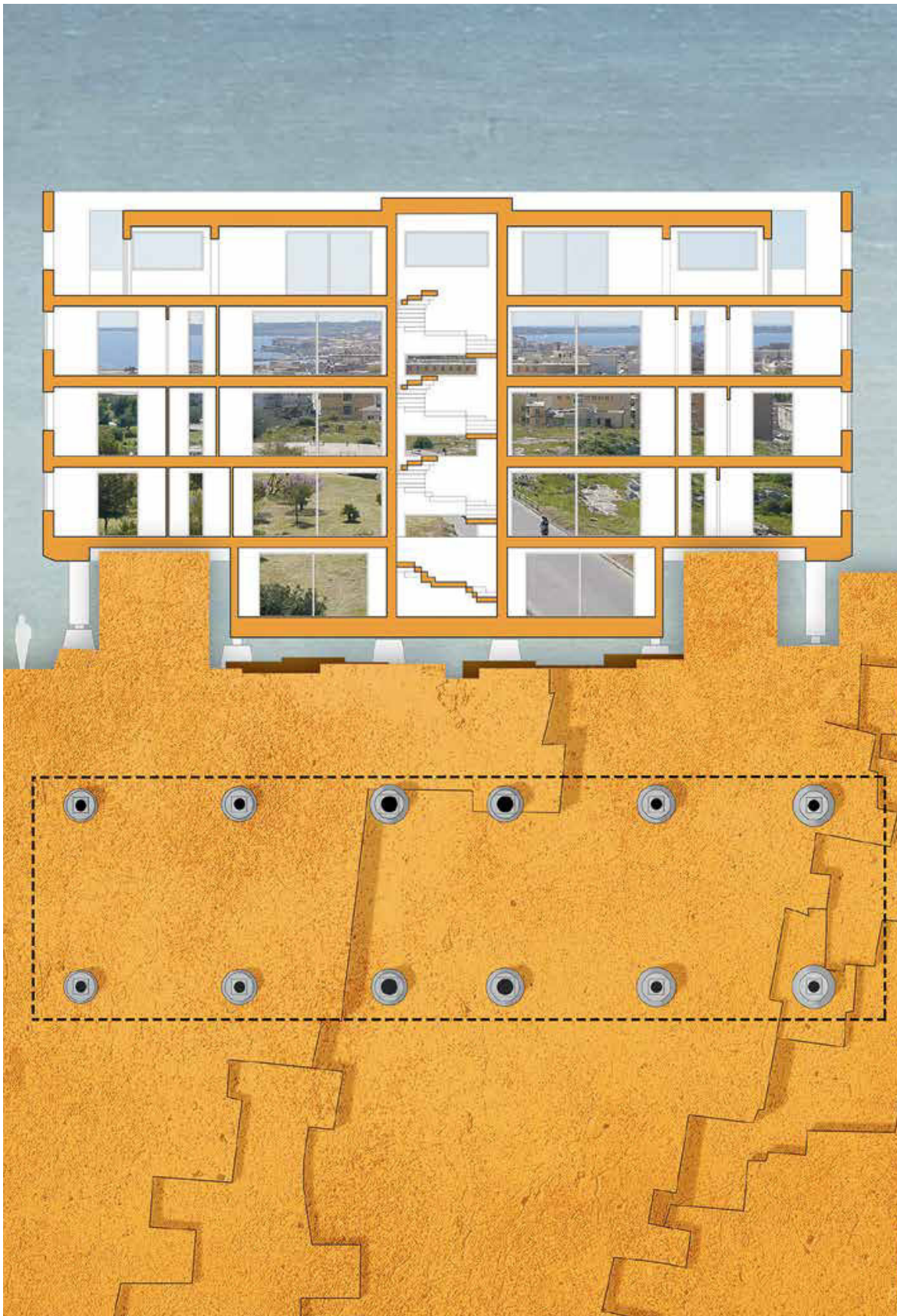


Photo: Lamberto Rubinio

Sopra: vista dell'edificio nel contesto del quartiere Akradina, antica pentapoli di Siracusa. Nell'area sono ancora presenti numerose tracce delle cave di estrazione della pietra calcarea usata per la costruzione della città (foto nella colonna di destra). Una stratificazione di piani e dislivelli evidenzia i tagli di estrazione che ancora affiorano tra la vegetazione spontanea

Above: the project in its context of the Akradina district, in the ancient pentapolis of Syracuse. The area retains numerous traces of the quarries that provided limestone for the city's buildings (see photo in right-hand column). The stratified planes and level differences highlight the signs of the quarrying process that appear amid the spontaneous vegetation





A sinistra: il disegno evidenzia l'ispirazione del progetto. L'edificio, 'sospeso' a una quota più alta del piano archeologico, garantisce la continuità percettiva del sistema di affioramenti delle antiche cave. L'attacco della costruzione alla cava affiorante è ottenuto per elementi puntuali: 12 plinti di fondazione a vista

Left: a drawing showing the inspiration behind the project. The building is "suspended" above the archaeological level, guaranteeing the perceptive continuity of the old quarry system. The construction is attached to the quarry at precise points: 12 exposed foundation piles



Foto: Lamberto Rubino



In alto: dettaglio di una delle grandi basi a vista. L'edificio sospeso sulla cava è stato pensato e calcolato come un ponte a più campate. Sopra: planimetria e inserimento del complesso nel territorio

Top: detail of one of the large exposed piles. The building suspended over the quarry was devised and calculated as a bridge with several spans. Above: the ground plan and the insertion of the complex in the area

Punta Sottile is the southernmost point of Italy, an extreme strip of the island of Lampedusa where the land gently turns to sea. Here, in a fairly distant past, the jagged bank of rock was hewn to supply construction stone. The human hand unknowingly shaped a mystical and archaic place, removed from historic time.

A stone's throw from the cliff, the earth sinks into a sea of gold-coloured stone that dissipates the clear-cut horizon, the water that Sciascia, and Homer long before him, described as the colour of wine. Chambers excavated in the ground with windows looking only onto the sky. The stone bears the signs left by the work: rhythmic, repeated vertical cuts that furrow the rock walls like wounds. Sometimes one gives a home to a seed that, if fortunate, becomes a flower.

It is, perhaps, the only place where the island loses sight of its sea: it can be smelt and heard but the eye records its absence, the void and the loss. What other place could better contain the memory of what the island has been in our recent history: landing place, anchor, dinghy and tomb.

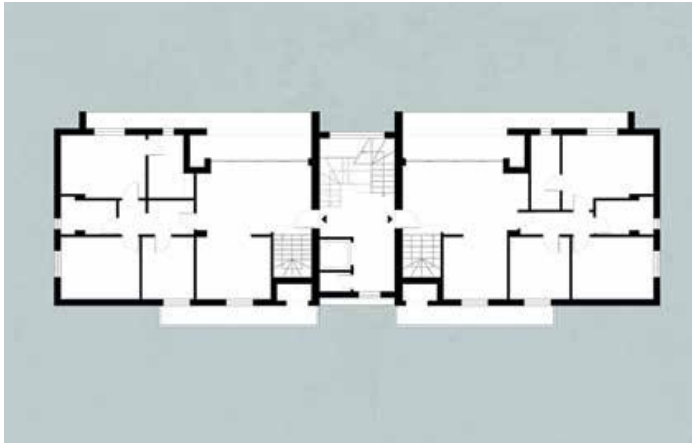
Life and death are interlinked in Vincenzo Latina's design idea and the quarry is asked to contain both: to lend a voice to the memory of one of the largest and most desperate migrations of our times while, at the same time, doing justice to the island's tourist vocation, with a space for concerts and theatre performances.

The project opts for the path of silence, listening but not speaking. Just a few rarefied signs, "laconic" ones in the architect's words, guarantee access, routes and services. They lead us, where the excavation is deepest and the dimension is that of the "buried" architecture of Boullée, to the place designed to offer a space to the memory and prayers of all men but not of a religion. Or they take us south, where the excavation surfaces, making a lesser impact and you can again see the line of water dividing sea and sky, a magnificent backdrop untouched by human hand for performances staged at sunset.

Other quarries and another sea form the ground and horizon of a different kind of building. Vincenzo Latina's Lampedusa project falls quite rightly within that "tiny part of architecture" that – according to Loos – "comes under art: monuments." but the house built on the Akradina rock in Syracuse, like everything that "serves some practical purpose, should be ejected from the realm of art." The words of architecture are turned into daily prose, a familiar lexicon that must find its register in the clamour of the contemporary city.

Here once again, the ground narrates a story reconstructed by archaeological investigation: the limestone was excavated, generating underground caves and occupied quarries with hypogean spaces that fascinated generations of travelling architects, Karl Friedrich Schinkel among them. Not even the random, voracious and disorderly expansion of the city in recent years has totally hidden this ancient ground – although run through by a hypertrophic road system and occupied by buildings of no quality, the terrain resurfaces with its cavities, voids, incisions and level differences, amongst which Mediterranean and saltwater vegetation continues to grow.

The new housing rests cautiously on this archaeological ground, seeking to establish a distance and a rapport already tested by Vincenzo Latina in the entrance pavilion to the Artemision



Sopra, da sinistra: pianta del piano tipo e prospetti dei due fronti. Come un'Erma bifronte, la facciata sud-est guarda l'isola di Ortigia e il Porto Grande; quella nord-ovest si rapporta con il denso costruito della periferia. Sotto a destra: una delle grandi aperture all'ultimo piano che inquadrano il paesaggio di Siracusa. Sotto a sinistra: due viste della scala interna che, con la rotazione dell'asse della rampa, crea un gioco di luce e riflessi

Above, from left: layout of a standard floor and elevations of the two fronts. Like a double herm, the south-east front overlooks the island of Ortigia and Porto Grande; the north-west one dialogues with the dense suburban fabric. Below right: one of the large top-floor windows framing the Syracuse landscape. Below left: two views of the internal staircase, its axis rotation creating a play of light and reflections

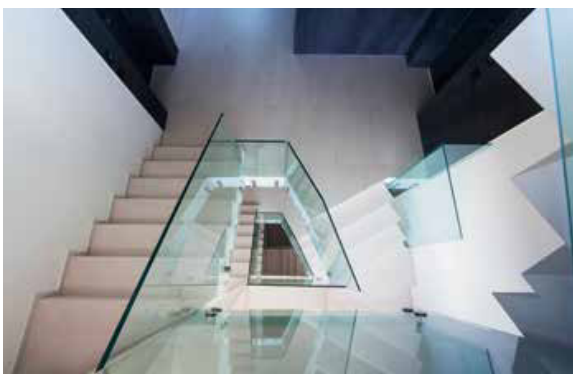
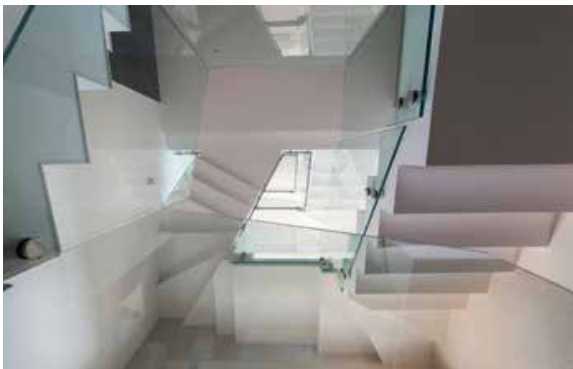


Photo: Lamberto Rubino

**Edificio residenziale/
Housing via Damone,
Siracusa/Syracuse,
Italia**

Progetto/Architects
Vincenzo Latina

Collaboratori/Collaborators
Cristina Speranza, Rossella D'Angelo, Gianluca Emmi, Roberto Germanò

Strutture/Structural engineering
Nicola Impollonia
(consulente/consultant);
Sicifferro Torrenovese srl

Committente/Client
Assennato Costruzioni Edilizie srl

Superficie del sito/Site area
920 m²

Superficie costruita totale/
Total floor area
420 m²

Fase di progetto/Design phase
11.2012-9.2013

Fase di costruzione/
Construction phase
9.2014-1.2017

excavations at Ortigia. It is compact block, different from its surroundings in its clear-cut form, raised above the ground and resting at certain points on ground that is something other than the new construction. The building's structural system, raised on piles equipped with insulators and anti-seismic supports, is a mutant architectural "order" of concrete and metal, declined at times as a column, others as a base. The housing conquers from on high with large loggias the extraordinary views of Ortigia and the sea; lower down, it benefits from small archaeological gardens, seeking a quality living dimension.

Given their functions and nature, Latina's two projects sit at the opposite extremes of the architectural world, the former being pure poetry and the latter a solid and prosaic professional commission. Yet, they share that idea that Marguerite Yourcenar attributed to the Emperor Hadrian and namely that construction requires collaboration with the ground and, in the case of the memorial of Lampedusa, we can legitimately steal the following words as it "was like constructing more public granaries, amassing reserves against a spiritual winter which by certain signs, in spite of myself, I see ahead."

AUTORI / CONTRIBUTORS

Di origini lituane, Massimiliano Fuksas nasce a Roma nel 1944. Si laurea in Architettura presso l'Università La Sapienza di Roma nel 1969 e fin dagli anni Ottanta è tra i principali protagonisti della scena architettonica contemporanea. Dal 1998 al 2000 è direttore della VII Biennale di Architettura di Venezia: "Less Aesthetics, More Ethics". Doriana Fuksas nasce a Roma, dove nel 1979 consegue la laurea in Storia dell'Architettura Moderna e Contemporanea presso l'Università La Sapienza. In seguito, si laurea in Architettura all'ESA-École Spéciale d'Architecture di Parigi. Lo studio Fuksas, guidato da Massimiliano e Doriana e con sedi a Roma, Parigi e Shenzhen, è una delle più affermate firme di architettura nel mondo, con all'attivo oltre 600 progetti.

Of Lithuanian origin, Massimiliano Fuksas was born in Rome in 1944. He graduated in Architecture from La Sapienza University in Rome in 1969 and, since the 1980s, has been a leading figure on the contemporary architectural scene. From 1998 to 2000 he was director of the 7th Venice Architecture Biennale: "Less Aesthetics, More Ethics". Doriana Fuksas was born in Rome and graduated in History of Modern and Contemporary Art at La Sapienza University in 1979 and then in Architecture from the ESA-École Spéciale d'Architecture in Paris. Studio Fuksas, headed by Massimiliano and Doriana and based in Rome, Paris and Shenzhen, is one of the world's most successful architectural firms, with more than 600 projects completed to date.

www.fuksas.it



Photo: Stefano Goldberg

Renzo Piano nasce a Genova nel 1937. Dopo la laurea al Politecnico di Milano nel 1964 compie i primi lavori sperimentali con il fratello Ermanno. Nel 1971, a Londra, fonda lo studio Piano & Rogers in collaborazione con Richard Rogers, con cui vince il concorso per il Centre Pompidou di Parigi. Dai primi anni Settanta collabora con Peter Rice, creando l'Atelier Piano & Rice, attivo fino al 1981, anno in cui costituisce il Renzo Piano Building Workshop, che oggi consta di circa 150 persone. Autore di progetti in tutto il mondo, è stato premiato, fra gli altri, con la Royal Gold Medal del RIBA (1989), il Praemium Imperiale a Tokyo (1995), il Pritzker Architecture Prize (1998) e l'AIA Gold Medal dell'American Institute of Architect (2008).

Renzo Piano was born in Genoa in 1937. Graduating from the Milan Polytechnic in 1964, his early experimental works were produced with his brother Ermanno. In London in 1971 he founded the Piano & Rogers firm in collaboration with Richard Rogers, winning the competition for the Centre Pompidou in Paris. In the early 1970s he worked with Peter Rice, creating the Atelier Piano & Rice, active until 1981, when he founded the Renzo Piano Building Workshop, which now has a staff of some 150 people. With projects around the world, Piano has received the RIBA Royal Gold Medal (1989), the Praemium Imperiale Tokyo, (1995), the Pritzker Architecture Prize (1998) and the AIA Gold Medal of the American Institute of Architects (2008).

www.rpbw.com



Photo: Gianmeco Chieragato



Entrambi laureati al Politecnico di Milano, Giuseppe Caruso (1953) e Agata Torricella (1955) a partire dal 1993 sono associati nello studio Caruso-Torricella Architetti, con sede a Milano. L'attitudine non specialistica è la caratteristica principale del loro studio, che opera in tutto il mondo in molteplici campi. Tra i loro lavori si segnalano il ridisegno dell'Altes Museum di Schinkel a Berlino e del Museo Nacional de Bellas Artes a Buenos Aires, edifici per uffici, laboratori di ricerca e fabbriche in Europa, America e Cina. Nel 2011 sono stati invitati a partecipare alla XII Biennale di Architettura di Buenos Aires e nel 2012 a presentare una selezione dei loro lavori nel padiglione italiano della XIII Biennale d'Architettura di Venezia.

Graduates of the Milan Polytechnic, Giuseppe Caruso (1953) and Agata Torricella (1955) are partners in Caruso-Torricella Architetti, founded in Milan in 1993. The firm's most prominent feature is its non-specialist outlook, being active in many parts of the world and many fields. Notable among their works are the redesigns of Schinkel's Altes Museum in Berlin and of the Museo Nacional de Bellas Artes in Buenos Aires, as well as projects for office buildings, research laboratories and factories in Europe, America and China. In 2011 they were invited to take part in the 12th Biennial of Architecture in Buenos Aires and in 2012 to present a selection of their work in the Italian pavilion at the 13th Biennale of Architecture in Venice.

www.caruso-torricella-architetti.com



Nato nel 1964, Vincenzo Latina si è laureato nel 1989 allo IUAV di Venezia. Professore presso l'Università degli Studi di Catania, ha esposto i propri progetti in importanti mostre nazionali e internazionali, tra cui la Biennale di Architettura di Venezia. Con il suo studio si è aggiudicato diversi importanti concorsi internazionali di progettazione, tra cui nel 2009 quello per la realizzazione della Stazione Marittima di Siracusa e nel 2010 per la rifunzionalizzazione di due gru nel porto di Palermo. Tra i numerosi premi e riconoscimenti, la Medaglia d'Oro all'Architettura Italiana (2012), assegnata dalla Triennale di Milano, e l'Architect of the Year 2015 Award, promosso dal Consiglio Nazionale degli Architetti.

Born in 1964, Vincenzo Latina graduated from the IUAV in Venice in 1989. A professor at the University of Catania, he has presented his projects at important national and international exhibitions, including the Venice Biennale of Architecture. With his firm he has won several major international competitions, including one in 2009 for the construction of the Port Terminal of Syracuse (Sicily) and in 2010 for the reuse of two cranes in the port of Palermo. Among numerous awards and accolades, he received the Italian Gold Medal for Architecture (2012) awarded by the Milan Triennale, and the Architect of the Year 2015 Award, sponsored by the Italian National Council of Architects.

www.vincenzolatina.com



Dopo essersi laureati entrambi allo IUAV di Venezia, Carlo Cappai e Maria Alessandra Segantini fondano nel 1994 sempre a Venezia lo studio associato C+S Architects. Con l'attività dello studio vincono negli anni una serie di importanti concorsi internazionali e realizzano progetti a tutte le scale: dalla progettazione urbana all'architettura, dagli interni al design del prodotto. Hanno ricevuto numerosi riconoscimenti, tra cui il Premio Speciale della Medaglia d'Oro all'Architettura Italiana (2006 e 2012), l'AR + D Award (2008), il Mies van der Rohe Award (2009). I loro lavori sono stati presentati al Museum of Modern Art di New York, al MIT di Boston, alla Triennale di Milano, alla Cité de l'Architecture et du Patrimoine di Parigi.

Graduates of the IUAV (Venice), in 1994 Carlo Cappai and Maria Alessandra Segantini founded the partnership C+S Architects in the same city. Their work has won a number of major international competitions. C + S has built projects on all scales, from urban design to architecture, and from interiors to product design. They have received numerous awards, including the Special Prize Gold Medal for Italian Architecture (2006 and 2012), the AR+D Award (2008) and the Mies van der Rohe Award (2009). Their works have been presented at the MoMA New York, the MIT, Boston, the Milan Triennale and the Cité de l'Architecture et du Patrimoine, Paris.

web.cipiuesse.it



Photo: Massimo Luzzi



Guido Canali è nato a Sala Baganza nel 1935. Accademico di San Luca, è stato docente universitario prima a Parma, poi all'Istituto di Architettura di Venezia e quindi a Ferrara. Per anni si è impegnato nella ristrutturazione di alcune straordinarie opere storiche, tra cui il Palazzo della Pilotta a Parma e il complesso di Santa Maria della Scala a Siena. In campo museale, di recente, oltre al Museo del Duomo a Milano ha ridisegnato il Museo delle Statue Stele Lunigianesi nel Castello del Piagnaro a Pontremoli. Tra gli ultimi lavori segnaliamo la riconversione a residenza di complessi antichi (la ex Caserma Ottaviani di Brescia e la ex Manifattura Tabacchi di Milano) e alcuni progetti ex novo, tra cui 400 alloggi a Portello, Milano, e gli stabilimenti Prada in Italia.

Guido Canali was born in Sala Baganza, Parma, in 1935. A member of the Accademia di San Luca, he has taught in Parma, in Venice at the Istituto di Architettura, and in Ferrara. For years he has been renovating historically relevant buildings, including Palazzo della Pilotta in Parma and Santa Maria della Scala in Siena. In addition to the Cathedral Museum in Milan, he restored the Museum of the Stele Statues at the Piagnaro Castle in Pontremoli, Tuscany. Recent work includes the conversion into housing of old disused complexes (the Ottaviani barracks in Brescia and the Manifattura Tabacchi in Milan); new multistorey residential buildings (400 units in Portello, Milan); and factories for Prada throughout Italy.

www.studioitalorota.it